



SUMMARY CATALOGUE OF

EUROPEAN  
DECORATIVE ARTS

*in the J. Paul Getty Museum*

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*in the J. Paul Getty Museum*

Gillian Wilson and Catherine Hess

THE J. PAUL GETTY MUSEUM  
Los Angeles, California



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cover: *Cartonnier with Bout de Bureau* and *Clock* (detail). French (Paris), circa 1740s.  
See entry no. 10, p. 7.

page vi: *Table* (detail of top). French (Paris), circa 1680. See entry no. 54, p. 31.

page 1: *Pair of Lidded Vases (vases à têtes de bouc)* (detail). French, Sèvres manufactory,  
circa 1768. See entry no. 240, pp. 118–119.

page 163: *Vase with an Allegory of Venice* (detail). Italian (Venice), 1769.  
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page 257: *Tapestry, The Harvesting of Pineapples* (detail). French, Beauvais manufactory,  
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page 277: *Pair of Stags* (detail). German (Augsburg), circa 1680–1700.  
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## FOREWORD



FRENCH FURNITURE AND DECORATIVE ARTS CONSTITUTE ONE OF THE oldest and most extensive collections in the Getty Museum. Among J. Paul Getty's primary areas of interest, and one to which he was willing to devote substantial sums of money, the French holdings still reflect the taste and passions of the Museum's founder. They equally attest to the enthusiasm and expertise of Gillian Wilson, who came to the Museum as Curator of Decorative Arts in 1971 when Mr. Getty was still alive, and who has continued to develop the French collections, adding numerous key objects, in the many years since his death. However, the collections have also evolved to include areas of concentration unexplored by our founder, namely Italian ceramics, European glass, Italian furniture, European metalwork, and *Kunstkammer* objects that were the pride of noble and royal collectors' cabinets in the sixteenth and seventeenth centuries. This expansion of the Museum's decorative arts was due largely to the efforts of Peter Fusco, now retired, who served as the Curator of Sculpture and Works of Art from 1984 to 2000. Together, Gillian Wilson, Peter Fusco, and their staffs have formed one of the most beautiful and important groupings of European furniture and decorative arts in an American museum.

This *Summary Catalogue* is the second revised edition of the volume published in 1986. Between the 1986 publication and the first revised edition in 1993, 115 objects were added to the decorative arts collection. Since 1993, an additional thirty-eight objects have been acquired, including an elaborate bed, exquisite wall lights, important ceramics, and vivid examples of inlaid hardstone. At that time, the new Museum at the Getty Center was still under construction. Now the decorative arts are displayed in newly conceived, well-appointed galleries that demonstrate the full scope and splendor of the collection. Whether they are exhibited in paneled rooms that convey the rich ambience of eighteenth-century France, or in paintings galleries where they augment our understanding of the art of different periods, the decorative arts form an integral part of the Museum's mission to delight our visitors and deepen their appreciation of the history of European art.

I owe Gillian Wilson and Peter Fusco, whose knowledge and taste can be detected everywhere in this catalogue, my admiration for what they have achieved in building the collection. The staff members who assisted them in this accomplishment, Charissa Bremer-David, Peggy Fogelman, Catherine Hess, and Jeffrey Weaver, have my gratitude for their outstanding work and for the collaboration that made this book possible.

Deborah Gribbon  
Director

PREFACE AND ACKNOWLEDGMENTS

THIS BOOK IS A REVISED AND EXPANDED EDITION OF *Decorative Arts: An Illustrated Summary Catalogue of the Collection of the J. Paul Getty Museum*, which was published in 1993. The first section is arranged by country of origin—France—and then by type of object. The second section is arranged by medium, followed by country of origin—other than France—and date of manufacture. This two-part organization is adopted to feature the largest part of the Museum's decorative arts collection in section one, while providing a reference framework for easy access to its diverse decorative arts holdings—comprising works from Italy, Germany, England, Bohemia, Austria, the Netherlands, Spain, and elsewhere—in section two.

Acquisitions made since 1993 have been added, the materials sections have been expanded and amended, and as a result of recent research some dates of manufacture, countries of origin, names of and previous owners have been revised. The bibliography for each object has been brought up to date, and two indexes are provided. The first lists the makers and their life dates; the second, previous owners. A glossary of woods has been added, and a concordance between accession numbers and entry numbers.

It is hoped that this new edition will serve as an interim survey of the Decorative Arts Collection, pending the publication of remaining departmental catalogues. Detailed catalogues devoted to the collections of glass, maiolica, clocks, tapestries, and textiles, and Vincennes, Sèvres, and mounted oriental porcelain have been produced.

The summary catalogue is based on files created by Gillian Wilson, Curator of Decorative Arts, and Peter Fusco, former Curator of European Sculpture and Works of Art, and by Charissa Bremer-David and Catherine Hess, Associate Curators. This book is largely the effort of Gillian Wilson, Catherine Hess, and Charissa Bremer-David.

Many others in the Museum have contributed: Jeffrey Weaver, Assistant Curator of Decorative Arts, contributed information regarding marks, bibliography, and exhibition history. Joe Godla, former Associate Conservator of Decorative Arts, aided in the identification of woods, using in part the work of R. Bruce Hoadley. Departmental interns Lisa Bingham and James Peck composed new entries, checked photography, and assisted in the compilation of the expanded bibliographies. Head Photographer Jack Ross was responsible for the photography. Dana Gorbea-Leon and Ellen South, staff assistants, entered the new entries, amendments, and additions to the provenances and bibliographies.

A number of colleagues have generously given information over the years: Antoine d'Albis, Manufacture Nationale de Sèvres; Alessandro Alinari, Florence; Daniel Alcouffe, Musée du Louvre,

Paris; Catherine Arminjon, Ministère de la Culture, France; Kirsten Aschengreen-Piacenti, Palazzo Pitti, Florence; Jean-Dominique Augarde, Paris; Rotraud Bauer, Kunsthistorisches Museum, Vienna; Christian Baulez, Château de Versailles; Sir Geoffrey de Bellaigue, Emeritus Surveyor of the Queen's Works of Art, London; Ruth Blumka,\* New York; Michael Bohor, Florence; Fausto Calderai, Florence; Martin Chapman, Los Angeles County Museum of Art; Howard Coutts, Bowes Museum, County Durham; Theodore Dell, New York; Guido Donatone, Naples; Pierre Ennès, Musée d'Ecouen; Carolyn Gay Nieda Gassman, Paris; Giancarlo Gentilini, Florence; Alvar González-Palacios, Rome; Burckhardt Göres, Stiftung Preussische Schlösser, Berlin; Michael Hall, London; John Hardy, London; Henry Hawley, Cleveland Museum of Art; Peter Hughes, formerly of the Wallace Collection, London; Cyril Humphris, Rome; Timothy Husband, Metropolitan Museum of Art, Cloisters, New York; Bertrand Jestaz, École Pratique des Hautes Études, Sorbonne, Paris; Clare Le Corbeiller, New York; Ulrich Leben, Paris; Patrick Leperlier, Paris; Reino Liefkes, London; Bozenna Majewska-Maszkowska, Royal Castle, Warsaw; John Mallet, London; Erroll Manners, London; Stanley Margolis,\* University of California, Davis; Anna Maria Massinelli, Florence; Otto Mazzucato, Rome; Jessie McNab, Metropolitan Museum of Art, New York; Sarah Medlam, Victoria and Albert Museum, London; Alain Moatti, Rome; Jeffrey Munger, Metropolitan Museum of Art, New York; Maria Leonor d'Orey, Museu Nacional de Arte Antiga, Lisbon; Bill Pallot, Paris; James Parker,\* New York; Bruno Pons,\* Paris; Alexandre Pradère, Paris; Tamara Préaud, Manufacture Nationale de Sèvres; Peter Pröschel, Munich; Anne Ratzki-Kraatz, Paris; Pieter Rietsema van Eck, Amsterdam; Jean-Nérée Ronfort, Paris; Carolyn J. Sargentson, Victoria and Albert Museum, London; Adrian Sassoon, London; Béatrix Saule, Château de Versailles; Rosalind Savill, Wallace Collection, London; Marco Spallanzani, Florence; Edith Standen,\* Metropolitan Museum of Art, New York; Wendy Watson, Mount Holyoke College Art Museum, South Hadley; Sir Francis Watson\* ; Timothy Wilson, Ashmolean Museum, Oxford; Christian Witt-Döring, Österreichisches Museum für angewandte Kunst, Vienna; and Rainer Zietz, London.

We are most grateful to Hillary Sunenshine for her fine design and to our patient editor, Mollie Holtman. Production coordinator Rebecca Bogner kept the book on track.

Gillian Wilson  
Curator, Department of Decorative Arts

Catherine Hess  
Associate Curator, Department of Sculpture and Works of Art

\*Deceased

## BIBLIOGRAPHICAL ABBREVIATIONS

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

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 Gillian Wilson, "Sèvres Porcelain at the J. Paul Getty Museum," *GettyMusJ*, vol. 4 (Malibu, 1977).
- Notes to the Reader: In the provenance sections, the lack of a semicolon before a sale in parentheses indicates that the object was sold from the collection of that person, dealer, or gallery; dealers are set off by brackets. The names of Rothschild family members enclosed in parentheses are those names given at birth but not used by the individual. We have provided all the names to help distinguish one Rothschild from another, because multiple cousins and generations share the same appellations.



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PART I  
FRENCH DECORATIVE ARTS



## FURNITURE

## Boxes, Chests, and Coffers

1.  
CHEST

French, late fifteenth century  
Walnut  
Height: 3 ft. 1<sup>3</sup>/<sub>8</sub> in. (94.9 cm);  
Width: 6 ft. 10<sup>1</sup>/<sub>4</sub> in. (208.9 cm);  
Depth: 2 ft. 3 in. (68.6 cm)  
Accession number 78.DA.108

## PROVENANCE

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

## EXHIBITIONS

Woodside, California, Filoli House, on loan, 1983–1991.

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 1, p. 12, illus.



1



2

2.  
COFFER

French, late sixteenth century  
Oak and iron  
Height: 3 ft. 1<sup>3</sup>/<sub>4</sub> in. (95.5 cm);  
Width: 5 ft. 10<sup>3</sup>/<sub>4</sub> in. (179.7 cm);  
Depth: 2 ft. 5<sup>5</sup>/<sub>8</sub> in. (75.2 cm)  
Accession number 78.DA.124

## PROVENANCE

Oliver Vernon Watney, Cornbury Park, Chequered Hall, Charlbury, Oxfordshire, England (sold, Christie's, Cornbury Park, May 22, 1967, lot 93, to J. Paul Getty); purchased by J. Paul Getty for Sutton Place, Surrey; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum.

## EXHIBITIONS

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

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 2, p. 12, illus.

3.  
Box

Paris, circa 1675–1680  
Attributed to André-Charles Boulle  
Oak veneered with ebony, boxwood, natural and stained maple, mahogany, padouk, walnut, amaranth, cedar, pear, satinwood, brass, horn, and pewter stringing  
Height: 1 ft. 4<sup>1</sup>/<sub>2</sub> in. (31.9 cm);  
Width: 2 ft. 2 in. (66.1 cm);  
Depth: 1 ft. 5 in. (43.2 cm)  
Accession number 84.DA.971

## PROVENANCE

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

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"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 46, p. 175, illus.; Bremer-David, *Summary*, no. 3, p. 12, illus.; Ramond, *Chefs d'oeuvre* 1, pp. 59–61, illus.



3

4.  
TWO COFFERS ON STANDS

Paris, circa 1684–1689

Attributed to André-Charles Boulle

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

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

Coffer .1: Overall Height: 5 ft. 1<sup>3</sup>/<sub>8</sub> in. (156.6 cm); Coffers (*première-partie*): Height: 2 ft. 2<sup>3</sup>/<sub>8</sub> in. (67 cm); Width: 2 ft. 11<sup>3</sup>/<sub>8</sub> in. (89.9 cm); Depth: 1 ft. 10 in. (55.8 cm); Stand: Height: 2 ft. 11<sup>1</sup>/<sub>4</sub> in. (89.6 cm); Width: 2 ft. 7<sup>7</sup>/<sub>8</sub> in. (80.9 cm); Depth: 1 ft. 9<sup>1</sup>/<sub>2</sub> in. (54.7 cm); Coffers .2: Overall Height: 5 ft. 1<sup>1</sup>/<sub>2</sub> in. (156.2 cm); Coffers (*contre-partie*): Height: 2 ft. 2<sup>3</sup>/<sub>8</sub> in. (67 cm);

Width: 2 ft. 11<sup>1</sup>/<sub>4</sub> in. (89.4 cm); Depth: 1 ft. 10 in. (55.8 cm); Stand: Height: 2 ft. 11<sup>1</sup>/<sub>8</sub> in. (89.2 cm); Width: 2 ft. 7<sup>1</sup>/<sub>4</sub> in. (79.4 cm); Depth: 1 ft. 8 in. (50.7 cm)

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

PROVENANCE

Coffer .1: C. F. Julliot (?) (sold, Paris, November 20, 1777, no. 706, to M. de Luneville for 590 livres). Coffers .1–.2: Anatole Demidov, Prince of San Donato (1813–1870), San Donato Palace, Pratolino (near Florence) (offered for sale by his nephew Paul Demidoff, Prince of San Donato [died 1885], San Donato Palace, March 15, 1880, nos. 1421–1422, bought in); marquis da Foz, Lisbon; Mortimer L. Schiff, New York (sold by his heir John M. Schiff, Christie's, London, June 22, 1938, lot 68, to Gaston Bensimon for 1,080 guineas); Anna Gould (duchess de Talleyrand, 1875–1961), Palais Rose, Paris; Violette de Talleyrand

(Mme Gaston Palewski), Château de Marais, Seine-et-Oise (offered for sale, Sotheby's, Monaco, May 26, 1980, no. 619, bought in).

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5

5.  
PIPE BOX

Lorraine, circa 1710–1715  
 “Bois de Sainte-Lucie” (*cerasus mahaleb*)  
 Height: 2<sup>9</sup>/<sub>16</sub> in. (6.5 cm); Width: 1 ft.  
 10<sup>3</sup>/<sub>8</sub> in. (59.5 cm); Depth: 8<sup>1</sup>/<sub>4</sub> in. (21 cm)  
 Accession number 88.DA.61

## PROVENANCE

[Didier Aaron, Paris].

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## Cabinets

6.  
CABINET

Burgundy, 1580, with a nineteenth-century addition  
 Carving attributed to Hugues Sambin  
 Based on engraved designs by Jacques I Androuet Du Cerceau and Hans Vredeman de Vries  
 Painting attributed to Evrard Bredin  
 Walnut set with painted panels  
 Painted with 1580 on one panel.  
 Overall Height: 10 ft. 1<sup>1</sup>/<sub>8</sub> in. (308.3 cm);  
 Width: 5 ft. 5<sup>3</sup>/<sub>8</sub> in. (166.2 cm); Depth:  
 1 ft. 10<sup>1</sup>/<sub>2</sub> in. (57.1 cm)  
 Accession number 71.DA.89

## PROVENANCE

Gauthiot d’Ancier, Governor of Besançon, by 1596; Debruge-Dumenil, Paris (sold, Hôtel des Ventes Mobilières, Paris, January 23–March 12, 1850, tenth session, February 2, no. 1500, to Prince D. Soltykoff); Prince Dimitri Soltykoff (sold, Hôtel Drouot, Paris, April 8, 1861, no. 275, to the Duke of Marlborough); Duke of Marlborough, Blenheim Palace, Woodstock, Oxfordshire, England, sold to Baron A. Seillière; Baron Achille Seillière, Château de Mello, Oise, France (sold, Galerie Georges Petit, Paris, May 9, 1890, no. 540, to Duveen); [Duveen Brothers, New York, acquired by Norton Simon as part of the purchase of the remaining Duveen inventory, March 1965]; Norton Simon Foundation, Fullerton (sold, Parke-Bernet, New York, May 5, 1971, lot 193, to J. Paul Getty); J. Paul Getty, Sutton Place, Surrey, England; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum, 1971.



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7.  
CABINET ON STAND

Paris, circa 1675–1680  
 Attributed to André-Charles Boulle; medals after Jean Varin  
 Oak veneered with ebony, tortoiseshell, pewter, brass, ivory, horn, boxwood, pear, stained maple, maple, beech, amaranth, Ceylon satinwood, juniper, walnut, mahogany, and ash; with drawers of snakewood; painted and gilded wood; bronze mounts  
 Height: 7 ft. 6<sup>1</sup>/<sub>2</sub> in. (229.9 cm); Width:  
 4 ft. 11<sup>1</sup>/<sub>2</sub> in. (151.2 cm); Depth: 2 ft. 2<sup>1</sup>/<sub>4</sub> in.  
 (66.7 cm)  
 Accession number 77.DA.1

## PROVENANCE

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

## EXHIBITIONS

Barnard Castle, County Durham, The Bowes Museum, on loan, 1950s; London, The Victoria and Albert Museum, on loan, August 1978–February 1979.

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"A la découverte," *Connaissance des arts* 35 (January 15, 1955), p. 58, illus.; Stéphane Faniel et al., *Le XVIII<sup>e</sup> siècle français* (Collection Connaissance des arts, Paris, 1958), illus. p. 53; Alfred and Jeanne Marie, *Versailles: Son Histoire, Tome II: Mansart à Versailles* (Paris, 1972), pp. 631 and 634; "Current and Forthcoming Exhibitions," *Burlington Magazine* 120 (December 1978), p. 93, illus.; Wilson, "Acquisitions 1977 to mid-1979," no. 1, p. 37, illus.; Marvin D. Schwartz, "Bouffe Furniture," *Art and Antiques* 6 (April 1983), illus. p. 72; Wilson, *Selections*, no. 3, pp. 6–7, illus.; Gillian Wilson, "A Late Seventeenth-Century French Cabinet at the J. Paul Getty Museum," *The Art Institute of Chicago Centennial Lecture: Museum Studies* 10 (1983), pp. 119–131, illus.; Lorenz Seelig, "Eine Reiterstatuette urfürst Max Emanuels von Bayern aus dem Jahr 1699," *Anzeiger des germanischen Nationalmuseums* (1986), note 34, p. 73; Jackson-Stops, "Bouffe by the Beach," pp. 854–856, illus. p. 855, fig. 3; Pradère, *Les Ebénistes*, p. 94, p. 104, no. 103, illus. p. 93, fig. 49; Monique Riccardi-Cubitt, *The Art of the Cabinet* (London, 1992), p. 177, illus. p. 69, pl. 45; Bremer-David, *Summary*, pp. 14–16, illus. p. 15; Mary Anne Staniszewski, *Believing Is Seeing: Creating the Culture of Art* (New York, 1995), p. 92, detail of cupboard door illustrated only; Ramond, *Chefs d'oeuvre* 1, pp. 114–121; Leora Auslander, *Taste and Power: Furnishing Modern France* (Berkeley, 1996), p. 46, illus.; *Masterpieces*, no. 40, pp. 54–55, illus.; Aaron Betsky, "Sitting between Craft and Form," *Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd* (San Francisco, 1998), p. 23, fig. 18; John Morley, *Furniture: The Western Tradition, History, Style, Design* (London, 1999), p. 137, illus. p. 143, fig. 255; *Handbook 2001*, pp. 186–187, illus. p. 187.





8.  
CABINET (CABINET DES MÉDAILLES)

Paris, circa 1710–1715

Attributed to André-Charles Boulle

Oak and fir veneered with ebony, amaranth, kingwood, brass, and tortoiseshell; gilt-bronze mounts; *sarrancolin des Pyrénées* marble top

Height: 2 ft. 8½ in. (82.5 cm); Width: 4 ft. 7¼ in. (140 cm); Depth: 2 ft. 4½ in. (72.5 cm)

Accession number 84.DA.58

PROVENANCE

Suzanne de Launay and Jules-Robert de Cotte, Paris, inventoried after their deaths as one of a pair of medal cabinets on November 20, 1767; by descent to their son, Jules-François de Cotte; inventoried in his collection on May 13, 1782 (sold, Paris, March 8, 1804, no. 34); Baron Gustave (Samuel James) de Rothschild (1829–1911), Paris; Sir Philip Sassoon, Bt., London (1888–1934), by descent, 1912; Sybil Sassoon (Marchioness of Cholmondeley, wife of the

5th Marquess [1894–1989], married 1913), Houghton Hall, Norfolk, by inheritance, after 1939 (sold, Christie's, London, April 12, 1984, lot 164).

EXHIBITIONS

London, 25 Park Lane, *Three French Reigns*, February–April 1933, no. 519, illus. p. 71.

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F. J. B. Watson, "The Marquess of Cholmondeley," *Great Family Collections*, Douglas Cooper, ed. (Zurich, 1963), p. 228, illus.; Pierre Verlet, *La Maison du XVIII<sup>e</sup> siècle en France: Société, décoration, mobilier* (Paris, 1966), p. 38, fig. 21; Pierre Verlet, *French Furniture and Interior Decoration of the Eighteenth Century* (Paris, 1967), fig. 21; Wilson, "Acquisitions 1984," pp. 67–71, illus.; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 47, pp. 175–176, illus.; Pradère, *Les Ebénistes*, no. 157, p. 104, illus. p. 109, fig. 65; Frank Davis, "Talking about Sale-rooms," *Country Life* (May 24, 1984); Bremer-David, *Summary*, no. 8, p. 16, illus.; *Masterpieces*, no. 49, p. 67; *Handbook* 2001, p. 193, illus.



9



9.  
ARMOIRE

Paris, circa 1720–1725

Oak, Scots pine, beech, and chestnut veneered with rosewood, olive, yew, and cherry

Height: 5 ft. 9¼ in. (176 cm); Width: 3 ft. 2¾ in. (97.5 cm); Depth: 1 ft. 5¼ in. (43.5 cm)

Accession number 84.DA.852

PROVENANCE

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

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 50, pp. 176–177, illus.; Bremer-David, *Summary*, no. 9, p. 17, illus.



10.

CARTONNIER WITH *BOUT DE BUREAU* AND CLOCK  
Paris, *cartonnier* and *bout de bureau*: circa 1740;  
clock: 1746

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

Oak and poplar veneered with alder,  
amaranth, and cherry and painted with *vernis  
Martin*; enameled and painted metal; glass;  
gilt-bronze mounts

*Cartonnier* and *bout de bureau* are stamped with  
BVRB on the back; *cartonnier* is also stamped  
with the name of E. J. CUVELLIER, who  
possibly restored it. Several mounts on clock

case are stamped with the crowned C for  
1745–1749. The clock dial is enameled with  
ETIENNE LE NOIR A PARIS and the  
movement is engraved with *Etienne Le Noir  
Paris*. The spring of the striking train is  
inscribed with *Buzot 9BRE 1746*, and the  
back of the dial bears the enameled inscrip-  
tion *decla. 1746*. Metal plaque on the rear of  
*cartonnier* is engraved with *Angela's 1835*; also  
a torn typed label with *M...xandrine de.....*.  
Height: 6 ft. 3<sup>5</sup>/<sub>8</sub> in. (192 cm); Width:  
3 ft. 4<sup>9</sup>/<sub>16</sub> in. (103 cm); Depth: 1 ft. 4<sup>1</sup>/<sub>8</sub> in.  
(41 cm)

Accession number 83.DA.280

## PROVENANCE

Possibly Harriot Mellon Coutts (1777–1837),  
widow of Thomas Coutts and later  
Duchess of St. Albans; Angela Georgina,  
Baroness Burdett-Coutts (1814–1906,  
step-granddaughter of Harriot, Duchess of  
St. Albans), London, probably given to  
her in 1835 on her twenty-first birthday;  
Hon. William Bartlett Burdett-Coutts,  
M. P. (husband of Angela, Baroness Burdett-  
Coutts), by descent, 1906 (sold, Christie's,  
London, May 9, 1922, lot 144, for 4,200  
guineas to H. J. Simmons); Baronne Miriam  
(Caroline) Alexandrine de Rothschild  
(1884–1965), Paris; confiscated after the  
German occupation of Paris in 1940 and later  
restituted; by descent to her nephew and  
heir, Baron Edmond (Adolphe Maurice  
Jules Jacques) de Rothschild (1926–1997),  
Paris, 1972; José and Vera Espirito Santo,  
Lausanne, Switzerland, after 1972.

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Sassoon, "Acquisitions 1983," no. 6, pp. 193–  
197, illus.; "Acquisitions/1983," *GettyMusJ* 12  
(1984), no. 8, pp. 263–264, illus.; Jackson-  
Stops, "Boulle by the Beach," pp. 854–856;  
Jean-Dominique Augarde, "1749 Joseph  
Baumhauer, ébéniste privilégié du roi," *LE-  
stampille* 204 (June 1987), p. 25; Pradère,  
*Les Ebénistes*, illus. p. 196, fig. 188; Bremer-  
David, *Summary*, no. 10, pp. 17–18, illus.  
p. 17; Wilson, *Clocks*, pp. 78–85, illus.; *Mas-  
terpieces*, no. 59, pp. 78–79, illus.; *Handbook*  
2001, p. 205, illus.

10

11.  
CABINET

Paris, circa 1735–1740  
 Attributed to Bernard II van Risenburgh  
 Oak veneered with bloodwood, cherry,  
 cururu, and amaranth; gilt-bronze mounts;  
*brèche d'Alep* top  
 Inscribed DAVAL twice on the back.  
 Height: 3 ft. 9<sup>5</sup>/<sub>8</sub> in. (115.8 cm); Width:  
 15 ft. 4<sup>1</sup>/<sub>2</sub> in. (468.6 cm); Depth: 1 ft.  
 9<sup>1</sup>/<sub>2</sub> in. (54.5 cm)  
 Accession number 77.DA.91

## PROVENANCE

Daval (*marchand-mercier*, died circa 1821),  
 Paris, before 1822; comte Henri de Greffulhe  
 (1848–1932), Paris (sold by his widow,  
 Sotheby's, London, July 23, 1937, lot 50, to  
 both [Arnold Seligmann] and [Trevor and  
 Co.], for £1,400); [David Drey, London,  
 1950s]; [Maurice Aveline, Paris, 1950s];  
 Antenor Patiño, Paris, circa 1957; [Aveline  
 et Cie, Paris and Geneva].

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Charles Guellette, "Les Cabinets d'amateurs  
 à Paris—La Collection de M. Henri de  
 Greffulhe, Part 2: Ameublement," *Gazette des  
 beaux-arts* 15 (1877), p. 466; Gerald Reitlinger,  
*The Economics of Taste* (London, 1963), vol. 2,  
 p. 426; Wilson, "Acquisitions 1977 to mid-  
 1979," no. 3, p. 37, illus.; Pradère, *Les  
 Ébénistes*, p. 190, illus. pp. 184–185, fig. 168;  
 Bruno Pons et al., *L'Art décoratif en Europe: Clas-  
 sique et baroque*, Alain Gruber, ed. (Paris, 1992),

illus. p. 377; Bremer-David, *Summary*, no. 11,  
 p. 18, illus.; Jean-Nérée Ronfort et al.,  
 "Nouveaux Aspects de la Vie et de L'Oeuvre  
 de Bernard (II) Vanrisamburgh (c. 1700–1766),"  
*L'Estampille/L'Objet d'art* 290 (April 1995),  
 p. 45, illus.

## 12.

## PAIR OF CABINETS

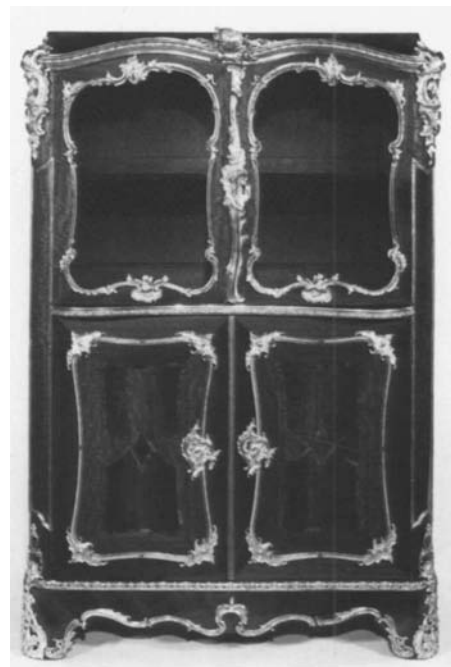
Paris, circa 1745–1750  
 By Bernard II van Risenburgh  
 Oak veneered with bloodwood, kingwood,  
 and cherry; wire mesh screens; gilt-bronze  
 mounts  
 Each cabinet is stamped with B.V.R.B.  
 on back.  
 Height: 4 ft. 10<sup>5</sup>/<sub>8</sub> in. (149 cm); Width: 3 ft.  
 3<sup>3</sup>/<sub>4</sub> in. (101 cm); Depth: 1 ft. 7 in. (48.3 cm)  
 Accession number 84.DA.24.1–2

## PROVENANCE

Sir John Hobart Caradoc (?), 2nd Baron How-  
 den, Grimston Park, Tadcaster, Yorkshire,  
 circa 1840; Albert Denison (?), 1st Baron Lon-  
 desborough, Grimston Park, 1850; William  
 Henry Forester (?), created Earl of Londesbor-  
 ough, Grimston Park (sold with the contents  
 of Grimston Park in 1872 to John Fielden);  
 Captain John Fielden (great-nephew of John  
 Fielden) (sold, Henry Spencer and Sons, at  
 Grimston Park, Tadcaster, Yorkshire, May 29–  
 31, 1962, no. 372); [Etienne Lévy and René  
 Weiller, Paris, 1962]; [Raymond Kraemer,  
 Paris, 1960s]; [Kraemer et Cie, Paris, 1970s].

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"Acquisitions/1984," *GettyMusJ* 13 (1985),  
 no. 54, pp. 178–179, illus.; Pradère, *Les  
 Ébénistes*, illus. p. 188, fig. 174; Kjellberg,  
*Dictionnaire*, p. 139; Bremer-David, *Summary*,  
 no. 12, pp. 18–19, illus. p. 19 (one); *Master-  
 pieces*, no. 63, p. 83, illus.; *Handbook 2001*,  
 p. 207, illus.



12. One of a pair

13.  
CABINET

Paris, circa 1765  
 By Joseph Baumhauer  
 Oak veneered with ebony, tulipwood, maple,  
 Japanese cedar, and amaranth; set with panels  
 of seventeenth-century Japanese *kijimaki-e* lac-  
 quer; gilt-bronze mounts; yellow jasper top  
 Stamped with JOSEPH between two fleur-  
 de-lys under the apron.  
 Height: 2 ft. 11<sup>1</sup>/<sub>4</sub> in. (89.6 cm); Width:  
 3 ft. 11<sup>3</sup>/<sub>8</sub> in. (120.2 cm); Depth: 1 ft.  
 11<sup>1</sup>/<sub>8</sub> in. (58.6 cm)  
 Accession number 79.DA.58

## PROVENANCE

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



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Wilson, "Acquisitions 1979 to mid-1980,"  
 pp. 6–7, illus.; Wilson, *Selections*, no. 34,  
 pp. 68–69, illus.; Jean-Dominique Augarde,  
 "1749 Joseph Baumhauer, ébéniste privilégié  
 du roi," *L'Estampille* 204 (June 1987), pp. 15–  
 45, figs. 26, 28; Pradère, *Les Ebénistes*, no. 16,  
 p. 244.; Kjellberg, *Dictionnaire*, p. 450;  
 Alexandre Pradère, "Quand le Getty Vise  
 Juste," *Connaissance des arts* 449/450 (July/  
 August 1989), pp. 111–119, illus. p. 115;  
 John Whitehead, *The French Interior in the Eigh-  
 teenth Century* (London, 1992), p. 62, illus.;  
 Bremer-David, *Summary*, no. 13, pp. 19–20,  
 illus. p. 19; *Masterpieces*, no. 79, p. 102, illus.;  
*Handbook* 2001, p. 219, illus.

14.  
CABINET

Paris, circa 1765  
 By Roger Vandercruse Lacroix  
 Oak and fir veneered with tulipwood, ama-  
 ranth, and holly; gilt-bronze mounts; white  
 marble interior shelf  
 Stamped with RVLC and JME inside  
 the drawer at top right-hand side. Paper  
 label glued underneath is printed with a  
 ducal coronet above the typed inscription  
 CLUMBER, 4049.  
 Height: 3 ft. 1 in. (94 cm); Width: 1 ft. 11<sup>1</sup>/<sub>4</sub>  
 in. (59.5 cm); Depth: 1 ft. 5<sup>1</sup>/<sub>4</sub> in. (43.8 cm)  
 Accession number 70.DA.81

## PROVENANCE

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

## BIBLIOGRAPHY

Verlet et al., *Chefs d'oeuvre*, p. 125, illus.;  
 Getty, *Collecting*, illus. p. 155; Bremer-David,  
*Summary*, 1993, no. 14, p. 20, illus.



14



15

15.  
CABINET

Paris, circa 1785–1790; marquetry panels, some gilt-bronze mounts, late seventeenth century

Oak and walnut veneered with ebony, amaranth, brass, pewter, and tortoiseshell; gilt-bronze mounts; *bianco e nero antico* marble top  
Height: 3 ft. 5<sup>1</sup>/<sub>4</sub> in. (104.8 cm); Width: 5 ft. 4<sup>5</sup>/<sub>8</sub> in. (164.2 cm); Depth: 1 ft. 10<sup>1</sup>/<sub>2</sub> in. (57.1 cm)

Accession number 72.DA.71

## PROVENANCE

George Granville, 1st Duke of Sutherland (1758–1833, English ambassador to France 1789–1792) or George Granville Sutherland-Leveson-Gower, 2nd Duke of Sutherland (1786–1861), in the Picture Gallery, Stafford House, London, by 1848, and still present in 1895; [Arnold Seligmann, Paris] (sold, Galerie Jean Charpentier, Paris, June 4–5, 1935, no. 192); [François-Gérard Seligmann, Paris]; [French and Co., 1972]; purchased by J. Paul Getty.

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F. J. B. Watson, *Louis XVI Furniture* (London, 1960), no. 236, illus.; Jean Meuvret and Claude Frégnac, *Ebénistes du XVIII<sup>e</sup> siècle français* (Paris, 1963), p. 37, illus.; Michael Stürmer, *Handwerk und höfische Kultur: Europäische Möbelkunst im 18. Jahrhundert* (Munich, 1982), illus. pp. 156, 288; Marvin D. Schwartz, "Boulle Furniture," *Art and Antiques* 6 (April 1983), illus. p. 67; Alexandre Pradère, "Boulle de Louis XIV sous Louis XVI," *L'Objet d'art* 0 (June 1987), pp. 56–57, 118; illus. p. 62; Bremer-David, *Summary*, no. 15, p. 20, illus.

top supplied by Lanfant

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

Height: 3 ft. 1<sup>1</sup>/<sub>4</sub> in. (92.2 cm); Width: 5 ft. 5<sup>1</sup>/<sub>8</sub> in. (165.4 cm); Depth: 2 ft. 1<sup>1</sup>/<sub>4</sub> in. (64.1 cm)

Accession number 78.DA.361

16.

## CABINET

Paris, 1788

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

## PROVENANCE

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



## EXHIBITIONS

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

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"Powis Castle, Montgomeryshire, the Seat of the Earl of Powis," *Country Life* 23 (May 9, 1908), illus. p. 670; Jean Meuvret and Claude Frégnac, *Les Ebénistes du XVIII<sup>e</sup> siècle français* (Paris, 1963), pp. 306–307, illus.; G. Reitlinger, *The Economics of Taste* (London, 1963), vol. 2, p. 429; Anthony Coleridge, "Clues to the Provenance of an Outstanding French Commode," *Connoisseur* 162 (July 1966), pp. 164–166, illus.; Wilson, "Acquisitions 1977 to mid-1979," no. 11, pp. 46–49, illus.; Gillian Wilson, "A Pair of Cabinets for Louis XVI's Bedroom at Saint-Cloud: Their Present Appearance," *Journal of the Furniture History Society* 21 (1985), pp. 39–47; Verlet, *Les Bronzes*, p. 213, illus. p. 46, fig. 39; Alexandre Pradère, "Quand le Getty Vise Juste," *Connaissance des arts* 449/450 (July/August 1989), pp. 111–119, illus. p. 114, fig. 9; Pradère, *Les Ebénistes*, illus. p. 406, fig. 502; Pierre Verlet, *Le Mobilier royal français, vol. 4: Meubles de la couronne conservés en Europe et aux États-Unis* (Paris, 1990), pp. 116–121, illus.; Ulrich Leben, *Molitor: Ebéniste from the Ancien Régime to the Bourbon Restoration* (London, 1992), p. 150, fig. 153; Bremer-David, *Summary*, no. 16, p. 21, illus.; Ramond, *Chefs d'oeuvre* 1, pp. 66–68, illus.; Leora Auslander, *Taste and Power: Furnishing Modern France* (Berkeley, 1996), p. 265, illus.; *Masterpieces*, no. 93, p. 118, illus.; *Handbook* 2001, p. 231, illus.



17

17.

## BONHEUR DU JOUR

Paris, circa 1785–1790

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

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

Height: 3 ft. 6<sup>3</sup>/<sub>8</sub> in. (107.6 cm); Width: 2 ft. 3<sup>1</sup>/<sub>4</sub> in. (69.2 cm); Depth: 1 ft. 4<sup>1</sup>/<sub>4</sub> in. (41.3 cm)

Accession number 72.DA.59

## PROVENANCE

Baronne de Gunzburg (?), Paris (sold, Palais Galliera, Paris, March 2, 1972, no. 121); purchased at that sale by J. Paul Getty.

## EXHIBITIONS

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

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Fredericksen et al., *Getty Museum*, p. 179, illus.; Patricia Lemonnier, *Weisweiler* (Paris, 1983), no. 211, illus. p. 28; Kjellberg, *Dictionnaire*, p. 872; Bremer-David, *Summary*, no. 17, pp. 22, illus.

18.

## PAIR OF CABINETS

Paris, Cabinet .1: circa 1785;

Cabinet .2: circa 1810

*Pietre dure* plaques: Italian (and perhaps French), mid-seventeenth to late eighteenth century

Both cabinets attributed to Adam Weisweiler. Oak, pine, and beech veneered with ebony and mahogany; pewter stringing; set with *pietre dure* plaques and micromosaic roundels; gilt-bronze mounts; *portor d'Italie* tops. Cabinet .1 is stamped with JME.

Height: 3 ft. 4 in. (101.6 cm); Width: 4 ft. 11<sup>1</sup>/<sub>8</sub> in. (150.5 cm); Depth: 1 ft. 9<sup>1</sup>/<sub>2</sub> in. (54.5 cm)

Accession number 76.DA.9.1–.2

## PROVENANCE

Cabinet .1: M. Marin, Paris (sold, Paris, March 22, 1790, no. 712, for 3,100 livres); Vincent Donjeux, Paris (sold, Paris, April 29 et seq., 1793, no. 554, for 3,200 livres). Cabinets .1–.2: (?) Alexander Archibald Douglas, the 10th Duke of Hamilton and 7th Duke of Brandon, Hamilton Palace, Lanarkshire, Scotland; William, 12th Duke of Hamilton and 9th Duke of Brandon, Hamilton Palace, by descent (sold, Christie's, London, June 19, 1882, lots 185–186); Christopher Beckett-Denison, London (sold, Christie's London, June 6, 1885, lot 817, to Maclean for 195 guineas, and lot 818, to Donaldson for 205 guineas); [Moss Harris, London]; Maharanee of Baroda, Paris (sold, Palais Galliera, Paris, November 29, 1973, no. 114 A–B); [Aveline et Cie, Paris]; purchased by J. Paul Getty.



## Commodes

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Ronald Freyberger, "Hamilton Palace," *Apollo* 114, no. 238 (December 1981), pp. 401–409; Alvar González-Palacios, *Mosaici e Pietre dure: Mosaici a piccole tessere, Pietre dure a Parigi e a Napoli* (Milan, 1982), illus. p. 48; Kjellberg, *Dictionnaire*, p. 872; Alvar González-Palacios, "Capricci Gusto: Vecchio Barocco e Nuovo Classicismo," *Casa vogue antiques* 13 (May 1991), p. 77, illus. p. 79 (76.DA.9.1); Anna Maria Giusti, *Pietre Dure: Hardstone in Furniture and Decorations* (London, 1992), p. 218, illus. figs. 75–76; Ronald Freyberger, "The Duke of Hamilton's Porphyry Tables," *The Magazine Antiques* (September 1993), pp. 348–355, illus. p. 354, pl. ix; Bremer-David, *Summary*, no. 18, pp. 22–23, illus.; Ramond, *Chefs d'oeuvre* 1, p. 68, illus.; Carolyn Sargentson, *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth-Century Paris* (Malibu, 1996), pp. 180–181, illus. p. 47.



18 Cabinet.1



18 Cabinet.2



19

19.

## COMMODE

Paris, circa 1710–1715

Fir and oak veneered with bloodwood; drawers of walnut; gilt-bronze mounts  
Stamped on the back with a crowned M, probably for the Château de Maisons, and an interlaced AT over G.M for the *garde-meuble* of the comte d'Artois.

Height: 2 ft. 9<sup>1</sup>/<sub>16</sub> in. (83.9 cm); Width: 4 ft. 7<sup>1</sup>/<sub>4</sub> in. (140.3 cm); Depth: 1 ft. 11<sup>1</sup>/<sub>2</sub> in. (59.7 cm)

Accession number 78.DA.87

## PROVENANCE

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

## BIBLIOGRAPHY

Pascal Dauphin, "À propos du mobilier du comte d'Artois au château de Maisons, 2<sup>ème</sup> partie: quelques éléments d'ameublement ici ou là," *Les Cahiers de Maisons* 23 (Spring 1994), pp. 58–59, illus. pp. 54, 55, and 58; Bremer-David, *Summary*, no. 19, p. 23, illus.

20.

## COMMODE

Paris, circa 1710–1715

Fir and oak veneered with rosewood; drawers of walnut; gilt-bronze mounts; *rouge griotte de Felines* marble top

Height: 2 ft. 9<sup>1</sup>/<sub>2</sub> in. (85.1 cm); Width: 4 ft. (121.9 cm); Depth: 1 ft. 10<sup>3</sup>/<sub>8</sub> in. (56.8 cm)

Accession number 73.DA.66

## PROVENANCE

M. d'Eustache Bonnet, Paris (sold, Paris, December 4–14, 1771, no. 164, for 210 livres); ducs d'Arenberg, Palais d'Arenberg, Brussels, until 1914; duchesse Mathildis d'Arenberg, Monaco; [Gérard Gallet, Cannes]; [French and Co., New York]; purchased by J. Paul Getty.

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 20, p. 23, illus.



20

21.

## COMMODE

Paris, circa 1710–1715

Attributed to André-Charles Boulle

Oak and fir veneered with cururu and bloodwood; gilt-bronze mounts; *brocatelle violette du Jura* marble top

The top of the carcass is stamped with C. M. COCHOIS and printed in black ink with 55406. The underside of the marble top is marked with 55406/19 in black wax pencil.



21

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

Height: 2 ft. 9<sup>3</sup>/<sub>4</sub> in. (85.7 cm); Width: 4 ft. 3<sup>3</sup>/<sub>4</sub> in. (131.4 cm); Depth: 1 ft. 11 in. (58.4 cm)

Accession number 70.DA.80

PROVENANCE

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

BIBLIOGRAPHY

J. Paul Getty, *Europe in the Eighteenth Century* (Chicago, 1949), illus. unnumbered pl. between pp. 60–61; Paul Wescher, “French Furniture of the Eighteenth Century in the J. Paul Getty Museum,” *Art Quarterly* 18, no. 2 (Summer 1955), p. 117, illus. p. 120, fig. 4; Kjellberg, *Dictionnaire*, p. 184; Bremer-David, *Summary*, no. 21, pp. 23–24, illus. p. 23; Peter Hughes, *The Wallace Collection Catalogue of Furniture* (London, 1996), vol. 2, p. 648.

22.

COMMODE

Paris, circa 1725–1730

By Etienne Doirat

Fir and oak veneered with kingwood and amaranth; drawers of walnut; gilt-bronze

mounts; *brèche d'Alep* top

Stamped with E. DOIRAT on top of carcass.

Height: 2 ft. 10 in. (86.4 cm); Width:

5 ft. 6<sup>1</sup>/<sub>2</sub> in. (168.9 cm); Depth: 2 ft. 4<sup>1</sup>/<sub>4</sub> in. (71.7 cm)

Accession number 72.DA.66

PROVENANCE

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

BIBLIOGRAPHY

*Christie's Review of the Year* (London, October 1966–July 1967), p. 247, illus.; Jean-Dominique Augarde, “Etienne Doirat, Menuisier en Ebène,” *GettyMusJ* 13 (1985), pp. 33–52, illus. p. 45; Pradère, *Les Ebénistes*, illus. p. 122, fig. 78; Kjellberg, *Dictionnaire*, p. 264; L'Abbé d'Arrides, “Les Commodes Tombeaux,” *L'Estampille/L'Objet d'art* 260 (July/August 1992), pp. 50–65, illus. p. 60; Bremer-David, *Summary*, no. 22, p. 24, illus.; *Handbook* 2001, p. 196, illus.



22

23.

COMMODE

Paris, circa 1735–1740

By Charles Cressent

Fir, oak, and Scots pine veneered with bloodwood and amaranth; drawers of walnut; gilt-bronze mounts; *brèche d'Alep* top

Corner mounts are stamped with the



23

crowned C for 1745–1749.

Height: 2 ft. 11<sup>1</sup>/<sub>2</sub> in. (90.2 cm); Width: 4 ft. 5<sup>3</sup>/<sub>4</sub> in. (136.5 cm); Depth: 2 ft. 1<sup>1</sup>/<sub>2</sub> in. (64.8 cm)

Accession number 70.DA.82

PROVENANCE

George Jay Gould (1864–1923), New York, by 1914; [Duveen Brothers, New York, from the estate of Edith Kingdom Gould, 1924–1925]; [Arnold Seligmann, Rey and Co., New York]; purchased by J. Paul Getty, 1938.

BIBLIOGRAPHY

Cressent sale catalogue, January 15, 1757, no. 132; Marie-Juliette Ballot, *Charles Cressent: Sculpteur, ébéniste, collectionneur, Archives de l'art français: Nouvelle période* 10 (Paris, 1919), no. 132, p. 215; André Boutemy, “Essais d'attributions de commodes et d'armoires à Charles Cressent,” *Bulletin de la Société de l'histoire de l'art français* (1927), pp. 77–79; J. Paul Getty, *Europe in the Eighteenth Century* (Chicago, 1949), illus. unnumbered pl. between pp. 60–61; Paul Wescher, “French Furniture of the Eighteenth Century in the J. Paul Getty Museum,” *Art Quarterly* 18, no. 2 (Summer 1955), pp. 114–135; J. Paul Getty, *Collector's Choice* (London, 1956), pp. 78 and 165; Verlet et al., *Chefs d'oeuvre*, p. 114, illus.; Getty, *Collecting*, p. 144, illus.; Fredericksen et al., *Getty Museum*, p. 152, illus.; Wilson, *Selections*, no. 19, pp. 38–39, illus.; Kjellberg, *Dictionnaire*, p. 204; Bremer-David, *Summary*, no. 23, p. 24, illus.; *Masterpieces*, no. 55, p. 74, illus.



24

24.  
COMMUNE

Paris, circa 1737

By Bernard II van Risenburgh

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

Stamped with BVRB on top of carcass.

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

Accession number 65.DA.4

## PROVENANCE

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

## BIBLIOGRAPHY

Paul Wescher, "French Furniture of the Eighteenth Century in the J. Paul Getty Museum," *Art Quarterly* 18, no. 2 (Summer 1955), pp. 121–122, 128, illus. fig. 11; F. J. B. Watson, *The Wrightsman Collection* (New York, 1966), vol. 1, p. 152; Hans Huth, *Lacquer of the*



25

25.  
COMMUNE

Paris, circa 1735

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

Stamped with DF (possibly for Jean Desforges) on top of carcass.

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

Accession number 76.DA.15

## PROVENANCE

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

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Calin Demetrescu, "Un Ébéniste Identifié D. F.," *L'Estampille/L'Objet d'art* 262 (October 1992), p. 67, illus.; Bruno Pons et al., *L'Art décoratif en Europe: Classique et baroque*, Alain Gruber, ed. (Paris, 1992), illus. p. 377; Bremer-David, *Summary*, no. 25, p. 25, illus.

*West: The History of a Craft and an Industry, 1550–1950* (Chicago and London, 1971), p. 91, caption p. 145, illus. fig. 238; Fredericksen et al., *Getty Museum*, p. 159, illus.; Wilson, "Meubles 'Baroques,'" p. 113, illus.; Wilson, *Selections*, no. 14, pp. 28–29, illus.; Daniel Alcouffe, "La commode du Cabinet de retraite de Marie Leczinska à Fontainebleau entre au Louvre," *La Revue du Louvre* 4 (1987), pp. 281–284, illus. p. 282; Pradère, "1737, La Première Commode en Laque du Japon," *Connaissance des arts* 436 (June 1988), pp. 108–113; Kjellberg, *Dictionnaire*, p. 139; Daniel Alcouffe, "Bernard Van Risen Burgh: Commode," *Louvre: Nouvelles acquisitions du département des objets d'art 1985–1989* (Paris, 1990), p. 144; Bremer-David, *Summary*, no. 24, p. 25, illus.



26



27

26.

COMMODE

Paris, circa 1740

By Bernard II van Risenburgh

Oak set with panels of red Chinese lacquer and painted with *vernis Martin*; gilt-bronze mounts; *brèche d'Alep* top

Stamped with B.V.R.B. once and JME twice on top of carcass.

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

Accession number 72.DA.46

PROVENANCE

Private collection, Paris (sold, Palais Galliera, Paris, March 2, 1972, no. 109); purchased at that sale by J. Paul Getty.

BIBLIOGRAPHY

Fredericksen et al., *Getty Museum*, p. 155, illus.; "Le Prix des commodes en lacque," *Plaisir de France* (Paris, 1979), pp. 45-47, illus.; Daniel Alcouffe, "La commode du Cabinet de retraite de Marie Leczinska à Fontainebleau

entre au Louvre," *La Revue du Louvre* 4 (1988), pp. 281-284, illus. p. 282; Kjellberg, *Dictionnaire*, p. 139; Daniel Alcouffe, "Bernard Van Risen Burgh: Commode," *Louvre: Nouvelles acquisitions du département des objets d'art 1985-1989* (Paris, 1990), p. 144; Bremer-David, *Summary*, no. 26, p. 26, illus.

27.

COMMODE

Paris, circa 1745-1749

Attributed to Jean-Pierre Latz

Oak and poplar veneered with bloodwood; drawers of walnut; gilt-bronze mounts; *fleur de pêcher* marble top

Stamped with RESTAURE par P. SPOHN on top of carcass; one mount is stamped with the crowned C for 1745-1749.

Height: 2 ft. 10<sup>1</sup>/<sub>2</sub> in. (87.7 cm); Width: 4 ft. 11<sup>5</sup>/<sub>8</sub> in. (151.5 cm); Depth: 2 ft. 2<sup>5</sup>/<sub>8</sub> in. (65 cm)

Accession number 83.DA.356

PROVENANCE

Sir Anthony (Nathan) de Rothschild, Bt. (1810-1876), England; Hon. Mrs. Eliot Yorke (née Annie Henriette de Rothschild [1844-1926], daughter of Sir Anthony de Roth-

schild), England, by descent (sold, Christie's, London, May 5, 1927, lot 138, for 980 guineas to S. Founès); Mme Duselschon, Château de Coudira, Prégny, Switzerland; Mme Rouvière, Lausanne, Switzerland; [Maurice Segoura, Paris, 1983].

BIBLIOGRAPHY

Wilson, "Acquisitions 1983," pp. 196-199, illus.; *Acquisitions/1983*, *GettyMusJ* 12 (1984), no. 9, p. 264, illus.; Pradère, *Les Ebé- nistes*, fig. 136, p. 160; Gillian Wilson, "Dalla Raccolta del Museo J. Paul Getty," *Casa Vogue Antiques* 8 (May 1990), pp. 114-119, illus. p. 116; Bremer-David, *Summary*, no. 27, p. 26, illus.; Ramond, *Chefs d'oeuvre* 11, p. 109, illus.; *Masterpieces*, no. 61, p. 81; *Handbook 2001*, p. 206, illus.

28.

PAIR OF COMMODOES

Paris, circa 1750

By Bernard II van Risenburgh

Oak and spruce veneered with bloodwood, kingwood, and amaranth; drawers of walnut; gilt-bronze mounts; *campan rouge* marble tops. Each commode is stamped with B.V.R.B. twice on top of carcass.



28 One of a pair

Height: 2 ft. 10<sup>3</sup>/<sub>8</sub> in. (87.3 cm); Width: 3 ft. 4<sup>1</sup>/<sub>8</sub> in. (101.9 cm); Depth: 1 ft. 10 in. (55.9 cm)

Accession number 71.DA.96.1-2

#### PROVENANCE

By tradition made as part of a set ordered by Louis, Dauphin of France (1729-1765), and given to Frederick Augustus III, Elector of Saxony and King of Poland (1696-1763), the father of his second wife, Maria Josepha of Saxe (1731-1767); listed in inventories of the Residenz, Dresden, in 1794 and 1798; Prince Ernst Heinrich von Wettin, Schloss Moritzburg (near Dresden), Saxony, and installed in the Tower Room circa 1924 (sold early 1930s); [C. Ball, Paris, 1934]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan (sold, Christie's, London, June 24, 1971, lot 102); purchased at that sale by J. Paul Getty.

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Adolf Feulner, *Kunstgeschichte des Möbels* (Berlin, 1927), pp. 324-325; Anthony Coleridge, "Works of Art with a Royal Provenance from the Collection of the Late Mrs. Anna Thomson

Dodge of Detroit," *Connoisseur* 177, no. 711 (May 1971), p. 36, illus.; Frank Davis, "Likes and Dislikes," *Antique Collector* (August/September 1971), p. 156, illus.; Fredericksen et al., *Getty Museum*, p. 190, illus.; Wilson, "Meubles 'Baroques,'" p. 113, illus.; Michael Stürmer, *Handwerk und höfische Kultur: Europäische Möbelkunst im 18. Jahrhundert* (Munich, 1982), illus. p. 67; Wilson, *Selections*, no. 20, pp. 40-41, illus.; *Handbook* 1986, p. 163, illus. (one); Pradère, *Les Ebénistes*, illus. p. 189, fig. 175; Kjellberg, *Dictionnaire*, p. 139; Bruno Pons et al., *L'Art décoratif en Europe: Classique et baroque*, Alain Gruber, ed. (Paris 1992), illus. p. 388; Bremer-David, *Summary*, no. 28, p. 27, illus.; Ramond, *Chefs d'oeuvre* II, pp. 128-129, illus.

29.

#### COMMUNE

Paris, circa 1750

Attributed to Joseph Baumhauer

Oak veneered with ebony, set with panels of Japanese lacquer on Japanese arborvitae, and painted with *vernis Martin*; gilt-bronze

mounts; *campan mélangé vert* marble top  
One trade label of the marchand-mercier François-Charles Darnault pasted on top of carcass and another pasted underneath.  
Height: 2 ft. 10<sup>3</sup>/<sub>4</sub> in. (88.3 cm); Width: 4 ft. 9<sup>1</sup>/<sub>2</sub> in. (146.1 cm); Depth: 2 ft. 5<sup>5</sup>/<sub>8</sub> in. (62.6 cm)

Accession number 55.DA.2

#### PROVENANCE

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

#### BIBLIOGRAPHY

J. Paul Getty, *Collector's Choice* (London, 1955), illus. unnumbered pl. between pp. 336-337; "Vingt Mille Lieues dans les musées," *Connaissance des arts* 57 (November 1956), pp. 76-81, illus. p. 81; Verlet et al., *Chefs d'oeuvre*, p. 115, illus.; André Boutemy, "L'Ebéniste Joseph Baumhauer," *Connaissance des arts* 157 (March 1965), pp. 83-85; Getty, *Collecting*, pp. 144-145, illus.; Fredericksen et al., *Getty Museum*, p. 154, illus. pp. 145, 154; Wilson,





30



31

"Meubles 'Baroques,'" p. 106., illus.; Wilson, *Selections*, no. 23, pp. 46–47, illus.; Jean-Dominique Augarde, "1749 Joseph Baumhauer, ébéniste privilégié du roi," *L'Estampille* 204 (June 1987), p. 36; Pradère, *Les Ebénistes*, no. 2, p. 244, illus. p. 233, fig. 236; Kjellberg, *Dictionnaire*, p. 454; Bremer-David, *Summary*, no. 29, p. 27, illus.; Carolyn Sargentson, *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth-Century Paris* (Malibu, 1996), illus. pl. 2, p. 171; *Masterpieces*, no. 73, p. 95, illus.; *Handbook* 2001, p. 211, illus.

30.

COMMDE

Paris, circa 1755  
By Adrien Faizelot Delorme  
Fir, poplar, and oak veneered with tulipwood and kingwood; gilt-bronze mounts; *lumachella pavonazza* marble top  
Stamped with DELORME, JME, and N. PETIT on top of carcass.  
Height: 2 ft. 11 1/2 in. (90.1 cm); Width: 4 ft. 9 in. (144.8 cm); Depth: 2 ft. 2 1/4 in. (66.6 cm)  
Accession number 70.DA.79

PROVENANCE

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

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Williamstown, Massachusetts, Sterling and Francine Clark Art Institute, on loan, 1998–present.

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Paul Wescher, "French Furniture of the Eighteenth Century in the J. Paul Getty Museum," *Art Quarterly* 18, no. 2 (Summer 1955), p. 118, illus. p. 124, fig. 8; J. Paul Getty, *Collector's Choice* (London, 1955), illus. unnumbered pl. between pp. 208–209; André Boutemy, "L'Ébéniste Joseph Baumhauer," *Connaissance des arts* 157 (March 1965), p. 85, illus. p. 84; Fredericksen et al., *Getty Museum*, p. 145, illus.; Wilson, "Meubles 'Baroques,'" p. 106, illus.; Jean-Dominique Augarde, "1749 Joseph Baumhauer, ébéniste privilégié du roi," *L'Estampille* 204 (June 1987), p. 32; Kjellberg, *Dictionnaire*, p. 246; Alexandre Pradère, "Quand le Getty Vise Juste," *Connaissance des arts* 449/450 (July/August 1989), pp. 111–119; Bremer-David, *Summary* no. 30, p. 28, illus.

31.

COMMDE

Paris, circa 1760  
By Jean-François Oeben  
Oak veneered with maple, tulipwood, amaranth, and Ceylon satinwood; gilt-bronze mounts; *campan mélangé vert* marble top  
Stamped with J. F. OEBEN and JME twice on top of carcass.  
Height: 3 ft. 1/4 in. (92 cm); Width: 4 ft. 7 3/8 in. (140.6 cm); Depth: 1 ft. 6 1/2 in. (47 cm)  
Accession number 72.DA.54

PROVENANCE

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

BIBLIOGRAPHY

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32.

## COMMUNE

Paris, 1769

By Gilles Joubert

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

Accession number 55.DA.5

## PROVENANCE

Made for the *chambre à coucher* of Mme Louise of France (1737–1787, youngest daughter of Louis xv), Château de Versailles, 1769; in the *chambre à coucher* of Madame Victoire, Château de Versailles, 1776; Emmanuel-Felicité, duc de Duras, Maréchal de France, Palais de Fontainebleau, 1785; Baron Lionel (Nathan) de Rothschild (1808–1879), Gunnersbury Park, Middlesex; by descent to his son, Leopold de Rothschild (1845–1917),

Hamilton Place, London; by descent to his son, Lionel (Nathan) de Rothschild (1882–1942), Exbury House, Hampshire; by descent to his son, Edmund (Leopold) de Rothschild (born 1916), Inchmery House, Exbury, Hampshire (sold by him in 1947); Edith and Sir Alfred Chester Beatty (1875–1968), London; purchased by J. Paul Getty.

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nia," *Great Private Collections*, Douglas Cooper, ed. (Zurich, 1963), pp. 180–191, illus. p. 187; Pierre Verlet, *French Royal Furniture* (London, 1963), pp. 77, 111, fig. 7; Verlet et al., *Chefs d'oeuvre*, p. 122, illus.; Getty, *Collecting*, p. 152, illus.; Jean Meuvret and Claude Frégnac, *Les Ebénistes du XVIII<sup>e</sup> siècle français* (Paris, 1963), p. 68, fig. 1; Svend Eriksen, *Early Neo-Classicism in France* (London, 1974), p. 321, pl. 120; Fredericksen et al., *Getty Museum*, p. 166, illus.; Gillian Wilson, "The J. Paul Getty Museum, 7<sup>ème</sup> partie: Le Mobilier Louis xvi," *Connaissance des arts* 280 (June 1975), p. 93, illus.; Pierre Verlet, *Les Meubles français du XVIII<sup>e</sup> siècle* (Paris, 1982), p. 27, illus. (detail) pl. 4; Wilson, *Selections*, no. 30, pp. 60–61, illus.; Pradère, *Les Ebénistes*, no. 17, p. 216; Kjellberg, *Dictionnaire* (Paris, 1989), pp. 456, 758, illus. p. 759; Alexandre Pradère, "Quand le Getty Vise Juste," *Connaissance des arts* 449/450 (July/August 1989), pp. 111–119; Pierre Verlet, *French Furniture of the Eighteenth Century*, trans. by Penelope Hunter-Stiebel (Charlottesville, 1991), fig. 4, p. 17; Bremer-David, *Summary*, no. 32, p. 29, illus.; Pierre Verlet, *Le Mobilier royal français*, vol. 3: *Meubles de la couronne conservés en Angleterre et aux États-Unis* (Paris, 1994), pp. 128–130, illus.; Leora Auslander, *Taste and Power: Furnishing Modern France* (Berkeley, 1996), p. 69, illus.; *Masterpieces*, no. 80, p. 103, illus.; *Handbook* 2001, p. 222, illus.



## Corner Cupboards



33 Corner Cupboard .1



33 Corner Cupboard .2



34 One of a pair

Each cupboard is stamped with B.V.R.B. twice on top of carcass.

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

Accession number 72.DA.44.1-2

#### PROVENANCE

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

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Fredericksen et al., *Getty Museum*, p. 156, illus.; Kjellberg, *Dictionnaire*, p. 139; Bremer-David, *Summary*, no. 33, p. 30, illus.

#### PROVENANCE

Possibly Baron (Mayer) Alphonse de Rothschild (1827-1905), Paris, by 1905; Baron Edouard (Alphonse James) de Rothschild (1868-1949), Paris; Baron Guy (Edouard Alphonse Paul) de Rothschild (born 1909), Paris; by descent to Baron David (René James) de Rothschild (born 1942), Paris.

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Marie-Juliette Ballot, Charles Cressent: *Sculpteur, ébéniste, collectionneur, Archives de l'art français: Nouvelle période 10* (Paris, 1919), pp. 128, 151-152; Jean Meuvret and Claude Frégnac, *Les Ebénistes du XVIII<sup>e</sup> siècle français* (Paris, 1963), p. 46, illus.; Claude Frégnac and Wayne Andrews, *The Great Houses of Paris* (New York, 1979), p. 257, illus.; Wilson, "Acquisitions 1977 to mid-1979," no. 15, p. 52, illus. (one) p. 51; Pradère, *Les Ebénistes*, illus. (detail) cover; Bremer-David, *Summary*, no. 34, p. 30, illus.

33.

#### PAIR OF CORNER CUPBOARDS

Paris, circa 1740

By Bernard II van Risenburgh

Oak and maple veneered with amaranth and cherry, set with panels of black Japanese lacquer on Japanese arborvitae and painted with *vernis Martin*; gilt-bronze mounts; *sarracolin* marble tops

34.

#### PAIR OF CORNER CABINETS

Paris, circa 1745

Attributed to Charles Cressent

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

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

Accession number 79.DA.2.1-2



35

### 35. CORNER CUPBOARD AND CLOCK

Paris, cupboard: circa 1744–1755; clock: 1744  
By Jacques Dubois after a drawing by Nicolas Pineau; clock movement by Étienne II Le Noir; enamel dial by Antoine Nicolas Martinière

Mahogany, spruce, and oak veneered with bloodwood, tulipwood, cururu, and kingwood; enameled metal; glass; gilt-bronze mounts

Back of carcass is stamped with I.DUBOIS three times and bears one paper label inscribed in ink with the Rothschild inventory

number AR 653. Painted twice with AR 653 on the back. Signed ETIENNE LE NOIR A PARIS on dial and inscribed with Etienne Le Noir Paris on movement. Back of dial is signed and dated *a.n. martinière*. 1744.–7bre.

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

Accession number 79.DA.66

#### PROVENANCE

Ordered by General Mokronowski through the *marchand-mercier* Lullier of Warsaw in circa 1744 for Count Jan Klemens Branicki (1689–1772), Warsaw, Poland; Christine Branicka (?) (sister of Count Branicki), by descent; Marianna Szymanowska (?) (née Potocka, granddaughter of Christine Branicka); Baron Nathaniel (Mayer) von Rothschild (1836–1905), Vienna, before 1896; Baron Alphonse (Mayer) von Rothschild (1878–1942), in the Régence (or Rote) Salon, Theresianum Gasse 16–18, Vienna, 1905; confiscated by the Nazis in March 1938 and destined for the planned Hitler Museum in Linz; restituted to Baronin Clarice von Rothschild (1874–1967), Vienna, in 1947 and sent to New York soon afterward; [Rosenberg and Stiebel, Inc., New York]; [Wildenstein and Co., New York, March 16, 1950, stock no. 18018]; [Georges Wildenstein, New York]; [Daniel Wildenstein, New York]; Akram Ojje, 1978 (sold, Sotheby's, Monaco, June 25–26, 1979, no. 60).

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Émile Molinier, *Le Mobilier au XVII<sup>e</sup> et au XVIII<sup>e</sup> siècle* (Paris, 1896), pp. 146–147, pl. 13; Baron Nathaniel Mayer de Rothschild, *Notizen über einige meiner Kunstgegenstände* (Vienna, 1903), no. 80; Robert Schmidt, *Möbel* (Berlin, 1920), illus. p. 169; Adolf Feulner, *Kunstgeschichte des Möbels* (Berlin, 1926), p. 445, illus. p. 321; François de Salverte, *Les Ebénistes du XVIII<sup>e</sup> siècle* (Paris, 1927), pp. 104–105, pl. 18; (1953 ed.), p. 197, pl. 19; (1962 ed.), p. 100, pl. 18; Adolf Feulner, *Kunstgeschichte des Möbels seit dem Altertum* (Berlin, 1927), pp. 330–331; Pineau design illus. p. 321; Charles Packer, *Paris*

*Furniture by the Master Ebénistes* (Newport, Monmouthshire, 1956), p. 34, fig. 40; F. J. B. Watson, *Wallace Collection Catalogues: Furniture* (London, 1956), p. 69; André Boutemy, “Des Meubles Louis xv à grands succès: Les Encoignures,” *Connaissance des arts* 91 (September 1959), p. 36, illus. p. 41; Jean Meuvret and Claude Frégnac, *Les Ebénistes du XVIII<sup>e</sup> siècle français* (Paris, 1963), pp. 101–102, illus. p. 100; Pierre Verlet, *French Cabinetmakers of the Eighteenth Century* (Paris, 1963), p. 102; F. J. B. Watson, *The Wrightsman Collection* (New York, 1966), vol. 1, p. 231; vol. 2, p. 544; Alvar González-Palacios, *Gli ebanisti del Luigi xv* (Milan, 1966), p. 67; Claude Frégnac, *Les Styles français* (Paris, 1975), p. 100, pl. 2; Pierre Kjellberg, *Le Mobilier français du moyen âge à Louis xv* (Paris, 1978), p. 192, illus. p. 193, no. 217; Pierre Kjellberg, “Jacques Dubois,” *Connaissance des arts* 334 (December 1979), p. 115, illus.; Adolf Feulner, *Kunstgeschichte des Möbels* (Frankfurt am Main, 1980), pp. 180–181, illus. no. 292, caption p. 358; Wilson, “Acquisitions 1979 to mid-1980,” no. 1, pp. 1–3, illus.; Wilson, *Selections*, no. 21, pp. 42–43, illus.; William Kingsland, “Collecting French Furniture,” *Art and Auction* (December 1983), p. 79, illus.; Penelope Hunter-Stiebel, “Exalted Hardware, the Bronze Mounts of French Furniture, Part 1,” *Magazine Antiques* (January 1985), p. 236, illus.; Jackson-Stops, “Boulle by the Beach,” pp. 854–856; Pradère, *Les Ebénistes*, figs. 153–154, p. 173; Kjellberg, *Dictionnaire*, pp. 267, 273, illus. p. 275; Gillian Wilson, “Dalla Raccolta del Museo J. Paul Getty,” *Casa Vogue Antiques* 8 (May 1990), pp. 114–119, illus. p. 117; Stéphane Boiron, “Jacques Dubois, maître du style Louis xv,” *L’Estampille/L’Objet d’art* 236 (June 1990), pp. 42–59, illus. pp. 52–53; Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior: Renaissance to Art Nouveau* (London, 1991), illus. p. 83, fig. 258; Bremer-David, *Summary*, no. 35, pp. 31–32, illus. p. 31; Wilson, *Clocks*, no. 10, pp. 70–77, illus.; Pierre Kjellberg, *Encyclopédie de la pendule française du moyen âge au xxe siècle* (Paris, 1997), fig. B, p. 165, illus.; *Masterpieces*, no. 71, pp. 92–93; *Handbook* 2001, pp. 208–209, illus.



36 Corner Cupboard .1



36 Corner Cupboard .2

36.

## PAIR OF CORNER CUPBOARDS

Paris, circa 1750–1755

Carcass and mounts attributed to Jean-Pierre Latz; marquetry panels attributed to the workshop of Jean-François Oeben

Oak veneered with amaranth, stained sycamore, boxwood, and rosewood; gilt-bronze mounts; *brèche d'Alep* tops

One cupboard once had two paper labels on the back: one is stamped with *Zollstück*, the other from the Victoria and Albert Museum with the notation DEPT. OF WOODWORK ON LOAN FROM L. Currie, Esq. No. 5 / 15.v.1917.

Height: 3 ft. 2<sup>1</sup>/<sub>4</sub> in. (97.2 cm); Width: 2 ft. 9<sup>3</sup>/<sub>4</sub> in. (85.7 cm); Depth: 1 ft. 11<sup>1</sup>/<sub>8</sub> in. (58.7 cm)

Accession number 72.DA.39.1–2

## PROVENANCE

Laurence Currie, London, 1917; private collection, Berlin (sold, Hugo Helbing Gallery, Frankfurt am Main, June 23, 1936, nos. 260–261); private collection, Germany (sold, Lempertz Gallery, Cologne, March 11, 1938, no. 217); private collection, New York (sold, Parke-Bernet, New York, October 21–22, 1955, lot 358); [Dalva Bros., Inc., New York]; Philip R. Consolo, Miami, Florida; private collection (?), California; [Frank Partridge, Ltd., London, 1966]; [French and Co., New York, 1972]; purchased by J. Paul Getty.

## EXHIBITIONS

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

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Henry Hawley, "Jean-Pierre Latz, Cabinet-maker," *Bulletin of the Cleveland Museum of Art* 57/7 (September/October 1970), no. 49, p. 254, illus. (one), fig. 49; Fredericksen et al., *Getty Museum*, p. 160, illus. (one); Wilson, *Selections*, no. 24, pp. 48–49, illus.; Bremer-David, *Summary*, no. 36, pp. 32–33, illus. p. 32.

## EXHIBITIONS

Williamstown, Massachusetts, Sterling and Francine Clark Art Institute, on loan, 1998–present.

## BIBLIOGRAPHY

Henry Hawley, "Jean-Pierre Latz, Cabinet-maker," *Bulletin of the Cleveland Museum of Art* 57/7 (September–October 1970), no. 50, p. 255, illus. (one), fig. 50; Bremer-David, *Summary*, no. 37, p. 33, illus. p. 32.



37 Corner Cupboard .1



37 Corner Cupboard .2

37.

## PAIR OF CORNER CUPBOARDS

Paris, circa 1750–1755

Carcass and mounts attributed to Jean-Pierre Latz; marquetry panels attributed to the workshop of Jean-François Oeben

Oak veneered with amaranth, maple, stained maple, and walnut; gilt-bronze mounts; *brèche d'Alep* tops

Height: 3 ft. 1<sup>1</sup>/<sub>4</sub> in. (92.1 cm); Width: 2 ft. 8<sup>1</sup>/<sub>4</sub> in. (81.9 cm); Depth: 2 ft. (61 cm)

Accession number 72.DA.69.1–2

## PROVENANCE

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

38.

## PAIR OF CORNER CUPBOARDS

Paris, circa 1755

By Jacques Dubois

Oak painted with *vernis Martin*; gilt-bronze mounts; *brèche d'Alep* tops

Cupboard .2 is stamped with I.DUBOIS and JME twice on top of carcass.

Height: 3 ft. 2 1/4 in. (97.1 cm); Width: 2 ft. 7 1/2 in. (80 cm); Depth: 1 ft. 11 1/8 in. (58.6 cm)

Accession number 78.DA.119.1-2



38 Corner Cupboard .1



38 Corner Cupboard .2

## PROVENANCE

Baron Nathaniel (Mayer) von Rothschild (1836-1905), Vienna; Baron Alphonse (Mayer) von Rothschild (1878-1942), Vienna; confiscated by the Nazis in March 1938; restituted to Baronin Clarice von Rothschild (1874-1967), Vienna, in 1947; [Frank Partridge and Sons, Ltd., London, 1950]; purchased by J. Paul Getty for Sutton Place, Surrey; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum.

## BIBLIOGRAPHY

J. Paul Getty, *Collector's Choice* (London, 1955), p. 167; Paul Wescher, "French Furniture of the Eighteenth Century in the J. Paul Getty Museum," *Art Quarterly* 18, no. 2 (Summer 1955), pp. 121-122; "Vingt Mille Lieues dans les musées" *Connaissance des arts* 57 (November 1956), pp. 76-81, illus. p. 81; *Antique Collector* (August 1962), p. 153, illus.; Verlet et al., *Chefs d'oeuvre*, p. 120, illus.; Getty, *Collecting*, p. 150, illus.; Hans Huth, *Lacquer of the West: The History of a Craft and an Industry, 1550-1950* (Chicago and London, 1971), caption p. 145, fig. 234; Kjellberg, *Dictionnaire*, p. 273; Stéphane Boiron, "Jacques Dubois, maître du style Louis xv," *L'Estampille/L'Objet d'art* 276 (June 1990), pp. 42-59, illus. p. 56; Bremer-David, *Summary*, no. 38, pp. 33-34, illus. p. 33.

39.

## PAIR OF CORNER CUPBOARDS

Paris, circa 1765

By Pierre Garnier

Fir and oak veneered with ebony, tulipwood, amaranth, and willow; gilt-bronze mounts; gray-veined white marble tops

Each cupboard is stamped with P. GARNIER on top of carcass; one carcass is incised with I on top; the other carcass is incised with 4.

Height: 4 ft. 5 1/4 in. (135.2 cm); Width: 2 ft. (61 cm); Depth: 1 ft. 4 1/2 in. (41.9 cm)

Accession number 81.DA.82.1-2



39 One of a pair

## PROVENANCE

Auguste-Gabriel Godefroy (ancien contrôleur de la Marine; 1730-1813), Paris (sold, Hôtel de Bullion, Paris, November 15, 1785, no. 238 bis, to Harcourt [?]); Espirito Santo Family, Portugal, and Lausanne, Switzerland (sold circa 1976); [Didier Aaron, Inc., New York].

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Wilson, "Acquisitions 1981," no. 3, pp. 71-73, illus.; "Some Acquisitions (1981-82) in the Department of Decorative Arts, The J. Paul Getty Museum," *Burlington Magazine* 125, no. 962 (May 1983), illus. p. 325; Wilson, *Selections*, no. 31, pp. 62-63, illus. figs. 14-15; Penelope Hunter-Stiebel, "Exalted Hardware: The Bronze Mounts of French Furniture, Part II," *Magazine Antiques* (February 1985), p. 454, illus.; *Handbook* 1986, p. 170, illus. (one); Pradère, *Les Ebénistes*, no. 238 bis, p. 250; Bremer-David, *Summary*, no. 39, p. 34, illus.

## Desks



40.

## DESK (BUREAU "MAZARIN")

Paris, after 1692–circa 1700

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

Top is engraved with unidentified arms (later replacement) beneath an electoral bonnet, surrounded by the Collar and the Order of the *Toison d'Or*, supported by crowned lions. Height: 2 ft. 3 <sup>3</sup>/<sub>4</sub> in. (70.5 cm); Width: 2 ft. 11 in. (89 cm); Depth: 1 ft. 8 in. (51 cm) Accession number 87.DA. 77

## PROVENANCE

Maximilian Emanuel, Elector of Bavaria (1662–1726); Captain Thomas Leyland, London, circa 1854; William Cornwallis West, Ruthin Castle, Denbighshire; by descent around 1917 to his daughter, Mary-Theresa Olivia, Princess of Pless (died 1943); David Style, Esq. (sold, Christie's, Wateringbury Place, Maidstone, Kent, June 1, 1978, lot 545); private collection, London (sold, Sotheby's, Monaco, June 21, 1987, no. 1097).

## EXHIBITIONS

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

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T. A. Strange, *French Interiors: Furniture, Decoration, Woodwork and Allied Arts* (London, circa 1920), p. 147; *Sotheby's Art at Auction 1986–1987* (London, 1987), p. 262, illus.; "Acquisitions/1987," *GettyMusJ* 16 (1988), no. 66, pp. 176–177, illus.; Jean-Nérée Ronfort and Jean-Dominique Augarde, "Le Maître du Bureau de l'Electeur," *L'Estampille/L'Objet d'art* 243 (January 1991), pp. 42–74, illus. p. 59; Bremer-David, *Summary*, no. 40, p. 34–35, illus.; Ramond, *Chefs d'oeuvre* 1, frontispiece and pp. 47, 134–141, illus.; *Masterpieces*, no. 47, pp. 64–65, illus.; *Handbook* 2001, p. 191, illus.

40



40 Top



41

41.

## DOUBLE DESK

Paris, circa 1750

By Bernard II van Risenburgh

Oak veneered with tulipwood, kingwood, and bloodwood; drawers of mahogany; gilt-bronze mounts

Stamped with JME B.V.R.B. JME underneath and on interior of carcass. Underside of carcass bears several red wax seals of the Duke of Argyll.

Height: 3 ft. 6<sup>1</sup>/<sub>2</sub> in. (107.8 cm); Width: 5 ft. 2<sup>1</sup>/<sub>2</sub> in. (158.7 cm); Depth: 2 ft. 9<sup>3</sup>/<sub>8</sub> in. (84.7 cm)

Accession number 70.DA.87

## PROVENANCE

François-Balthazar Dangé du Fay (?), *fermier général*, Hôtel de Villemare, Place Vendôme, Paris, recorded in the inventory after the death of his wife Anne (née Jarry), March 27, 1772, and also in the inventory after his own death, March 6, 1777 (sold, September 1, 1777, Paris); purchased by his nephew and heir Louis-Balthazar Dangé de Bagneux (*fermier**général*, 1739–1794), recorded in the inventory after his death in 1795; by inheritance to his wife Anne-Marie Sanson and recorded in her inventory after death; by descent to her daughter Marie-Emilie-Françoise Dangé, married to Augustin Creuzé, in rue Saint-Honoré; Dukes of Argyll, Inveraray Castle, Argyll, Scotland, by about the mid-nineteenth century (sold by Ian, 11th Duke of Argyll, 1951); Sir Robert Abdy, Bt., London, 1951; [Rosenberg and Stiebel, Inc., New York, 1952]; purchased by J. Paul Getty, 1952.

## EXHIBITIONS

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

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42.

## ROLLTOP DESK

Paris, circa 1788

By Bernard Molitor; some mounts cast by the *bronziers* Baligant and Lesueur after designs by Gambier and François Rémond Fir and oak veneered with mahogany and ebony; gilt-bronze mounts; *griotte de Flandre* marble top

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

Height: 4 ft. 6 in. (137 cm); Width: 5 ft. 11<sup>1</sup>/<sub>4</sub> in. (181 cm); Depth: 2 ft. 10<sup>1</sup>/<sub>4</sub> in. (87 cm)

Accession number 67.DA.9



## PROVENANCE

Louis XVI (?), listed in the inventory of the Château de Saint-Cloud (near Paris), *an 11* (1793–1794); [Vandyck, London] (offered for sale, Christie's, London, May 16, 1800, lot 101, and again February 12, 1801, lot 70, bought in); Octavius E. Coope (?), London; Mortimer L. Schiff, New York (sold by his heir John M. Schiff, Christie's, London, June 22, 1938, lot 59); purchased at that sale by J. Paul Getty.

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J. Paul Getty, *Europe in the Eighteenth Century* (Chicago, 1949), illus. unnumbered pl. between pp. 58–59; J. Paul Getty, *Collector's Choice* (London, 1955), pp. 74, 76, 107, 113, illus. unnumbered pl. between pp. 128–129; Paul Wescher, "French Furniture of the Eighteenth Century in the J. Paul Getty Museum," *Art Quarterly* 18, no. 2 (Summer 1955), p. 125, illus. p. 133; Gerald Messadié, "J. Paul Getty, Malibu, California," *Great*

*Private Collections*, Douglas Cooper, ed. (Zurich, 1963), pp. 180–191, illus. p. 186; Verlet et al., *Chefs d'oeuvre*, p. 131, illus.; Getty, *Collecting*, illus. p. 161; Fredericksen et al., *Getty Museum*, p. 182, illus.; Jackson-Stops, "Boullé by the Beach," pp. 854–856; Ulrich Leben, "Die Werkstatt Bernard Molitors," *Kunst und Antiquitäten* 4 (1987), pp. 52–60, detail illus. p. 52, fig. 1; Ulrich Leben, *Bernard Molitor (1755–1833): Leben und Werk, eines Pariser Kunsttischlers*, Ph.D. diss. (Bonn, 1989), p. 108; Kjellberg, *Dictionnaire*, p. 582; Ulrich Leben, *Molitor: Ebéniste from the Ancien Régime to the Bourbon Restoration* (London, 1992), p. 153, pp. 190–191, figs. 8–9, 81–82, 154; Ulrich Leben, "Bernard Molitor, cabinetmaker," *Antiques* (September 1995), pp. 306–15, pl. xi; Christian Baulez, "Toute l'Europe tire ses bronzes de Paris," *Bernard Molitor (1755–1833)*, Ulrich Leben, ed. (Luxembourg 1995), pp. 77–88, 97–101, illus. figs. 8–10; Bremer-David, *Summary*, no. 42, p. 37, illus. p. 36.



42

## Secrétaires



43

43.  
SECRÉTAIRE

Paris, circa 1755  
By Jacques Dubois  
Maple and oak veneered with panels of red Chinese lacquer on Japanese arborvitae and painted with *vernis Martin*; interior drawers of Japanese arborvitae; gilt-bronze mounts; *brèche d'Alep* top  
Stamped with I.DUBOIS and JME at top of right rear stile.  
Height: 3 ft. 4<sup>1</sup>/<sub>2</sub> in. (102.8 cm); Width: 3 ft. 9 in. (114.3 cm); Depth: 1 ft. 3<sup>1</sup>/<sub>8</sub> in. (38.4 cm)  
Accession number 65.DA.3

## PROVENANCE

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

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44.  
SECRÉTAIRE

Paris, circa 1765–1770  
By Joseph Baumhauer  
Maple, mahogany, beech, and oak veneered with tulipwood, amaranth, ebony, and holly; gilt-bronze mounts; possibly *portor d'Italie* top  
Stamped with JOSEPH between two fleur-de-lys three times—twice on the left forecorner and once on the right forecorner.  
Height: 4 ft. 6 in. (137 cm); Width: 3 ft. 5 in. (104 cm); Depth: 1 ft. 3 in. (38 cm)  
Accession number 84.DA.969

## PROVENANCE

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

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45.  
SECRÉTAIRE

Paris, circa 1770  
Attributed to Jean-François Leleu  
Oak veneered with amaranth, bloodwood, tulipwood, and holly; gilt-bronze mounts; steel fittings; *brèche d'Alep* top  
Penciled with 1770 inside the carcass.  
Label printed with EARL OF ROSEBERY pasted on back.  
Height: 3 ft. 6 1/8 in. (107.3 cm); Width: 3 ft. 11 1/4 in. (120 cm); Depth: 1 ft. 5 1/4 in. (43.6 cm)  
Accession number 82.DA.81

## PROVENANCE

Baron Mayer (Amschel) de Rothschild (1818–1874), Mentmore Towers, Buckinghamshire; Hannah de Rothschild (1851–1890) (Countess of Rosebery, wife of the 5th Earl, married 1878), Mentmore Towers, Buckinghamshire; (Albert) Harry Primrose, 6th Earl of Rosebery, Mentmore Towers, Buckinghamshire; Neil Primrose, 7th Earl of Rosebery, Mentmore Towers, Buckinghamshire (sold, Sotheby's, Mentmore Towers, May 18, 1977, lot 24); private collection, London, 1977; [Mallett's, London].

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45

46.  
SECRÉTAIRE

Paris, circa 1770–1775  
By Philippe-Claude Montigny  
Oak veneered with bloodwood, ebony, tortoiseshell, brass, and pewter; gilt-bronze mounts  
Stamped with MONTIGNY JME on the back.  
Height: 4 ft. 7 1/2 in. (141.5 cm); Width: 2 ft. 9 in. (84.5 cm); Depth: 1 ft. 3 3/4 in. (40.3 cm)  
Accession number 85.DA.378

## PROVENANCE

Monsieur de Billy, Paris (sold through the marchand-mercier A.-J. Paillet, Hôtel de Bullion, Paris, November 15–19, 1784, no. 171, for 860 livres to Desmarest); Joseph-Hyacinthe-François de Paule de Rigaud, comte de Vaudreuil, Paris (sold under the direction of Le Brun in the Grande Salle, rue de Cléry, Paris, November 26, 1787, no. 368, for 1,305 livres to Lerouge); [Kraemer et Cie, Paris,

early 1960s]; Mme Jorge Ortiz-Linares, Paris (offered for sale, Sotheby's, Monaco, June 14, 1982, no. 423, bought in); [B. Fabre et Fils, Paris].

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46



47

47.

## SECRÉTAIRE

Secrétaire: Paris, circa 1775; porcelain: Sèvres manufactory, 1775

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

Oak veneered with ebony, holly, stained holly, amaranth and tulipwood, incised with colored mastics; set with eight soft-paste porcelain plaques; gilt-bronze mounts; white marble top

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

AR 542, *lv1120*, and 3.

Height: 3 ft. 11 1/4 in. (120 cm); Width: 3 ft. 1 in. (94 cm); Depth: 1 ft. 1 1/4 in. (34 cm)

Accession number 65.DA.2

## PROVENANCE

Baron Nathaniel (Mayer) von Rothschild (1836–1905), Vienna, by 1903; Baron Alphonse (Mayer) von Rothschild (1878–1942), Vienna; confiscated by the Nazis in March 1938; restituted to Baronin Clarice von Rothschild (1874–1967), Vienna, in 1947 and sent to New York shortly afterward (sold privately, 1950); [Rosenberg and Stiebel, Inc., New York, 1950]; purchased by J. Paul Getty, 1950.

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48.

## SECRÉTAIRE

Paris, circa 1775

By René Dubois

Oak veneered with kingwood, tulipwood, holly, hornbeam, and ebony; incised with colored mastics; set with mother-of-pearl; gilt-bronze mounts; white marble top

Stamped with I. DUBOIS and JME on back.

Height: 5 ft. 3 in. (160 cm); Width:

2 ft. 3<sup>5</sup>/<sub>8</sub> in. (70.2 cm); Depth: 1 ft. 1<sup>1</sup>/<sub>4</sub> in. (33.7 cm)

Accession number 72.DA.60

## PROVENANCE

Sir Richard Wallace, Paris; Lady Wallace, Paris, by inheritance, 1890; Sir John Murray Scott, London, by inheritance, 1897 (sold after his death, Christie's, London, June 24, 1913, lot 54); E. M. Hodgkins; [Jacques Seligmann, Paris]; Henry Walters, New York (sold by his widow, Parke-Bernet, New York, April 26, 1941, lot 712); Baron and Baronne Cassel van Doorn, Paris (sold, Galerie Jean Charpentier, Paris, March 9, 1954, no. 90); Guedes de Souza, Paris; [Frank Partridge and Sons, Ltd., London, 1972]; purchased by J. Paul Getty.



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49.

## SECRÉTAIRE

*Secrétaire*: Paris, circa 1777; porcelain: Sèvres manufactory, 1776–1777

By Martin Carlin; the two large Sèvres porcelain plaques on the fall front painted by Edmé-François Bouillat, and the two smaller ones on the drawer painted by Raux fils aîné. Oak veneered with tulipwood, amaranth, holly and ebony stringing; set with five soft-paste porcelain plaques; enameled metal; gilt-bronze mounts; white marble top

Stamped with M. CARLIN and JME twice under the drawer front. All porcelain plaques are painted on their reverses with the blue crossed L's of the Sèvres manufactory. On the two large plaques the crossed L's are flanked by a Y on each side: one is the date letter for 1776, the other is the painter's mark; on the drawer front the two small plaques are each painted in black with the painter's mark of a circle of dots; the small plaque on the right bears the date letter Z for 1777 in blue and the marks X and 10 in gold; the long plaque in the center bears an unidentified painter's mark in blue and the date letter Z for 1777 in blue with a paper price label printed with crossed L's and inked with 36 [livres].

Height: 3 ft. 6<sup>1</sup>/<sub>4</sub> in. (107.9 cm); Width: 3 ft. 4<sup>1</sup>/<sub>2</sub> in. (103 cm); Depth: 1 ft. 2 in. (35.5 cm)

Accession number 81.DA.80

## PROVENANCE

Don Francesco de Borja Alvarez de Toledo (?), 16th Duke of Medina-Sidonia and 12th Marquess of Villafranca; Don Pedro de Alcantara Alvarez de Toledo, 17th Duke of Medina-Sidonia (sold by his heir the Marquess of Villafranca, Hôtel Drouot, Paris, April 21, 1870, no. 23); purchased at that sale by Richard, 4th Marquess of Hertford, Paris [through Nieuwenhuys]; Sir Richard Wallace, Château de Bagatelle, Paris, by inheritance, 1870; Lady Wallace, Château de Bagatelle, Paris, by inheritance, 1890; Sir John Murray Scott, Paris, by inheritance, 1897; Victoria, Lady Sackville, Paris, inherited 1912; [Jacques Seligmann, Paris]; Baron (1868–1949) and Baronne Edouard (Alphonse

James) de Rothschild (1868–1949), Paris; Baron Guy (Edouard Alphonse Paul) de Rothschild (born 1909), Paris, by descent; Mr. and Mrs. Habib Sabet, Paris, early 1970s.

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49



50

50.

**SECRÉTAIRE**

*Secrétaire*: Paris, circa 1783; porcelain: Sèvres manufactory, circa 1783  
 Attributed to Adam Weisweiler; three of the Sèvres porcelain plaques gilded by Henry-François Vincent le jeune  
 Oak veneered with yew burl, mahogany, ebony and maple; drawers of mahogany and juniper; set with five soft-paste porcelain plaques; gilt-bronze mounts; white marble top  
 One of the oval plaques and the two smaller rectangular plaques are marked in gold on the reverse with the crossed L's of the Sèvres manufactory, adjacent to the gilder's mark 2000; the central plaque is inscribed No 353. The central rectangular plaque and one of the oval plaques have paper Sèvres price labels printed with the crossed L's; the label of the oval plaque is inked with 72 [livres].  
 Height: 4 ft. 1 in. (124.5 cm); Width: 2 ft. 8<sup>1</sup>/<sub>4</sub> in. (81.9 cm); Depth: 1 ft. 2<sup>3</sup>/<sub>4</sub> in. (37.5 cm)

Accession number 70.DA.83

**PROVENANCE**

Jules Lowengard, Paris, before 1908; Baron Nathaniel (Mayer) von Rothschild (1836–1905), Vienna, by 1913; Baron Alphonse (Mayer) von Rothschild (1878–1942), Vienna; confiscated by the Nazis in March 1938; restituted to the Baronin Clarice von Rothschild (1874–1967), Vienna, in 1947, and sent to New York soon afterward (sold privately, 1950); [Rosenberg and Stiebel, Inc., New York]; purchased by J. Paul Getty, 1950.

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51

51.  
SECRÉTAIRE

Paris (?), circa 1780

Oak veneered with satinwood, fruitwoods, tulipwood, and ebony; incised with mastics. The back of the *secrétaire* bears six wax seals with the date 1830 and the word CHARTE; the back is inscribed with the Dalva Brothers inventory number 10697.

Height: 4 ft. 11 <sup>7</sup>/<sub>8</sub> in. (152 cm); Width: 3 ft. <sup>1</sup>/<sub>4</sub> in. (92.2 cm); Depth: 1 ft. 9 <sup>7</sup>/<sub>8</sub> in. (55.6 cm)

Accession number 85.DA.147

## PROVENANCE

Unknown collection, Paris, circa 1830; private collection, Belgium (sold, Galerie Moderne, Brussels, March 15, 1976, no. 1305); [La Cour de Varenne, Paris, late 1970s–1982]; [Dalva Brothers, Inc., New York, 1982].

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52.

## SECRÉTAIRE

Paris, circa 1785

Attributed to Jean-Henri Riesener

Oak veneered with amaranth and ebony, set with panels of black Japanese lacquer on Japanese arborvitae; interior fittings of mahogany; gilt-bronze mounts; black marble top

There are two paper labels inked with Hamilton Palace on the back.

Height: 5 ft. 1 in. (155 cm); Width: 3 ft. 8 <sup>1</sup>/<sub>4</sub> in. (112.5 cm); Depth: 1 ft. 6 <sup>1</sup>/<sub>2</sub> in. (47 cm)

Accession number 71.DA.104

## PROVENANCE

George Watson Taylor, Erlestoke Mansion, Devizes, Wiltshire (sold, Erlestoke Mansion, July 9 et seq., 1832, lot 26); Alexander Archibald Douglas, the 10th Duke of Hamilton and 7th Duke of Brandon (1767–1852), Hamilton Palace, Lanarkshire, Scotland; listed in the Duke's Dressing Room in an inventory of 1835–1840; William Alexander Douglas, 12th Duke of Hamilton and 9th Duke of Brandon (1845–1885), Hamilton



52

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

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## Tables



53

53.  
READING AND WRITING TABLE

Paris, circa 1670–1675  
Oak veneered with amaranth, ebony, and rosewood; ivory and blue painted horn; drawers of walnut; gilt-bronze moldings; steel; modern silk velvet  
Height: 2 ft. 1 in. (63.5 cm); Width: 1 ft. 7<sup>1</sup>/<sub>8</sub> in. (48.5 cm); Depth: 1 ft. 2 in. (35.5 cm)  
Accession number 83.DA.21

## PROVENANCE

Made for Louis XIV; Dupille de Saint-Severin (?), Paris (sold, Paris, February 21, 1785, no. 323); [Bernard Steinitz, Paris, 1982].

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Versailles," *Magazine Antiques* (January 1993), pp. 136–143, illus. p. 138; Bremer-David, *Summary*, no. 56, p. 45, illus.; Ramond, *Chefs d'oeuvre* 1, pp. 34–36, illus.; Liselotte von der Pfalz, *Madame am Hofe des Sonnenkönigs* (Heidelberg, 1997), p. 180, fig. 1.; *Western Furniture: 1350 to the Present Day*, Christopher Wilk, ed. (London, 1996), p. 66, fig. 2.; *Masterpieces*, no. 38, p. 52; Richard Pascale, *Versailles: The American Story* (Paris, 1999), p. 21, illus.; *Handbook* 2001, p. 185, illus.

54.  
TABLE

Paris, circa 1680  
Attributed to Pierre Golle  
Oak and fruitwood veneered with walnut, ebony, tortoiseshell, pewter, and brass; gilded wood; drawers of oak and rosewood; gilt-bronze mounts  
One drawer bears a paper label inked with N. 55/48005.  
Height: 2 ft. 6<sup>1</sup>/<sub>2</sub> in. (76.7 cm); Width: 1 ft. 4<sup>1</sup>/<sub>2</sub> in. (42 cm); Depth: 1 ft. 2<sup>1</sup>/<sub>4</sub> in. (36.1 cm)  
Accession number 82.DA.34

## PROVENANCE

Louis, Grand Dauphin of France (?) (1661–1711); H. Burgess (?) (sold, Christie's, London, May 30, 1899, lot 49, for £22 1s.); Henry James Laird, Ardmore House, Black-



54 Detail of top (open)

heath Park, Middlesex (sold, Christie's, London, March 19, 1936, lot 147); private collection, Scotland (sold, Phillips, Glasgow, April 16, 1981, lot 305); [Alexander and Berendt, Ltd., London, 1981].

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54



55

55.

## TABLE

Paris, circa 1680

Attributed to André-Charles Boulle

Oak veneered with boxwood, cherry, maple, stained maple, fruitwood, juniper, Ceylon satinwood, beech, amaranth, ebony, tortoiseshell, pewter, brass, horn and ivory; gilt-bronze mounts

Height: 2 ft. 4<sup>3</sup>/<sub>8</sub> in. (72 cm); Width:3 ft. 7<sup>1</sup>/<sub>2</sub> in. (110.5 cm); Depth: 2 ft. 5 in.

(73.6 cm)

Accession number 71.DA.100

## PROVENANCE

Lord Thomas Stapleton (?), Le Despencer family, Mereworth Castle, Kent (sold, circa 1831, to Levy, Maidstone, Kent, £35); London art market, 1831; Richard Plantagenet, 2nd Duke of Buckingham and Chandos, Stowe House, Buckinghamshire (sold, Christie's, Stowe House, August 15 et seq., 1848, lot 256, to [Redfern] for £59); William Humble, 11th Baron Ward (created 1st Earl

of Dudley, 1860, died 1885), 1848; William Humble, 2nd Earl of Dudley (died 1932), Dudley House, Park Lane, London; Sir Joseph B. Robinson, Bt., purchased with the contents of Dudley House; Count Joseph Labia (son-in-law of Sir Joseph C. Robinson), London (sold, Sotheby's, London, May 17, 1963, lot 137); [Ronald Lee, London, 1970];

[Alexander and Berendt, Ltd., London, 1971]; purchased by J. Paul Getty.

## EXHIBITIONS

The Minneapolis Institute of Arts, *The J. Paul Getty Museum*, June–September 1972, no. 55.

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Henry R. Forster, *The Stowe Catalogue: Priced and Annotated* (London, 1848), no. 256, p. 16; Fredericksen et al., *Getty Museum*, p. 146, illus.; Wilson, "Meubles 'Baroques,'" p. 108, illus.; Michael Stürmer, *Handwerk und höfische Kultur: Europäische Möbelkunst im 18. Jahrhundert* (Munich, 1982), pp. 35, 215, illus.; Marvin D. Schwartz, "Boulle Furniture," *Arts and Antiques* (April 1983), illus. p. 68; Gillian Wilson, "A Late Seventeenth-Century French Cabinet at the J. Paul Getty Museum," *The Art Institute of Chicago Centennial Lecture: Museum Studies* 10 (1983), pp. 119–131, illus.; Wilson, *Selections*, no. 4, pp. 8–9, illus.; Alvar González-Palacios, *Il Tempio del gusto: Le Arti decorative in Italia fra classicismi e barocco: Il Granducato di Toscana e gli stati settentrionali* (Milan, 1986), vol. 1, p. 28, and vol. 2, pp. 52–53, fig. 54, illus.; Pradère, *Les Ebénistes*, no. 301, p. 108; Bremer-David, *Summary*, no. 58, pp. 46–47, illus. p. 47; Ramond, *Chefs d'oeuvre* 1, pp. 40–43, illus.; Peter Thorton, *Form and Decoration 1470–1870: Innovation in the Decorative Arts* (London, 1998), p. 121, illus.; *Masterpieces*, no. 43, pp. 58–59, illus.; *Handbook* 2001, p. 188, illus.



55 Top



56.

## TABLE

Paris, circa 1680

Attributed to André-Charles Boulle

Oak and mahogany veneered with ebony, boxwood, walnut, mahogany, amaranth, stained maple, tortoiseshell, horn, pewter, brass, and ivory; gilt-bronze mounts  
 Height: 2 ft. 8<sup>1</sup>/<sub>4</sub> in. (82 cm); Width: 3 ft. 9<sup>7</sup>/<sub>8</sub> in. (116.5 cm); Depth: 2 ft. 2 in. (66 cm)  
 Accession number 83.DA.22

## PROVENANCE

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

## BIBLIOGRAPHY

Hermann, Graf von Arnim and Willi Boelcke, *Muskau: Standesherrschaft zwischen Spree und Neiße* (Berlin, 1978), illus. p. 27; "Acquisitions/1983," *GettyMusJ* 12 (1984), no. 2, p. 261, illus.; Pradère, *Les Ebénistes*, no. 302, p. 108, illus. p. 99, fig. 56; Bremer-David, *Summary*, no. 59, p. 47, illus.; Ramond, *Chefs d'oeuvre 1*, pp. 96–101, illus.



57

57.

## TABLE (BUREAU PLAT)

Paris, circa 1710–1715

Attributed to André-Charles Boulle

Oak veneered with ebony, tortoiseshell, and brass; drawers of walnut; gilt-bronze mounts; leather top

Height: 2 ft. 7<sup>11</sup>/<sub>16</sub> in. (80.5 cm); Width: 6 ft. 4<sup>9</sup>/<sub>16</sub> in. (195.4 cm); Depth: 3 ft. 2<sup>3</sup>/<sub>4</sub> in. (98.5 cm)

Accession number 85.DA.23

## PROVENANCE

Alexandre de Flahaut, comte de la Billarderie (1726–1793), or Charles-Claude de Flahaut, comte d'Angiviller (1730–1809), Paris; by descent to Auguste-Charles-Joseph, comte de Flahaut de la Billarderie (1785–1870), Paris, and French ambassador to England 1860–1862; by descent to Emily de Flahaut, Baroness of Nairne (died 1895), Paris and London; Lady Emily Fitzmaurice (?), London; A. E. H. Digby, Esq. (sold, Sotheby's, London, June 22, 1951, lot 70); [Michel Meyer, Paris, 1985].

## BIBLIOGRAPHY

"Le Meuble Boulle," *Connaissance des arts* 2 (April 1952), p. 20; Stéphane Faniel et al., *Le xviii<sup>e</sup> siècle français* (Collection Connaissance des arts, Paris, 1958), p. 60, fig. 6; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 193, p. 243, illus.; Jackson-Stops, "Boulle by the Beach," pp. 854–856, illus. p. 854, fig. 1; Pradère, *Les Ebénistes*, no. 82, p. 102, illus. p. 78, fig. 27; Bremer-David, *Summary*, no. 60, p. 48, illus.



56



58.

## TABLE (BUREAU PLAT)

Paris, circa 1725

Attributed to Charles Cressent

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

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

Height: 2 ft. 6 1/8 in. (76.5 cm); Width: 6 ft. 7 7/8 in. (202.2 cm); Depth: 2 ft. 11 1/4 in. (89.5 cm)

Accession number 67.DA.10

## PROVENANCE

H. H. A. Josse, Paris (sold, Galerie Georges Petit, Paris, May 29, 1894, no. 152); purchased at that sale by Edouard Chappey, Paris (sold privately after 1900); Ernest Cronier, Paris (sold, Galerie Georges Petit, Paris, December 4–5, 1905, no. 135, to [Jacques Seligmann, Paris]); François Coty, Paris (sold, Galerie Jean Charpentier, Paris, November 30–December 1, 1936, no. 84, to [B. Fabre et Fils, Paris]); confiscated by or sold to the Reichsbank, 1941, and presumably restituted or returned; [Cameron in partnership with B. Fabre et Fils, London, 1949]; purchased by J. Paul Getty, 1949.



## EXHIBITIONS

Paris, Petit Palais, *Exposition universelle de 1900*, *L'Exposition rétrospective de l'art français des origines à 1800*, 1900, vol. 1, no. 2904, p. 299, illus. p. 188 (lent by Edouard Chappey).

## BIBLIOGRAPHY

Alfred de Champeaux, *Portefeuille des arts décoratifs 7ème année* (Paris, 1884–1885), pl. 578; Émile Molinier, *Histoire générale des arts appliqués à l'industrie du v<sup>e</sup> à la fin du xviii<sup>e</sup> siècle*, vol. 3, *Le Mobilier au xvii<sup>e</sup> et au xviii<sup>e</sup> siècle* (Paris, 1896), illus. p. 99; Émile Molinier and Frantz Marcou, *Exposition rétrospective de l'art français des origines à 1800* (Paris, 1901), pp. 113–114 and illus. unnumbered pl.; *Exposition universelle de 1900*, *Le Mobilier à travers les âges aux Grand et Petit Palais: Intérieurs xviii<sup>e</sup> et xix<sup>e</sup> siècles: Exposition centennale* (Paris, 1902), illus. pl. 41; Marie-Juliette Ballot, *Charles Cressent: Sculpteur, ébéniste, collectionneur*, *Archives de l'art français: Nouvelle période* 10 (Paris, 1919), pp. 113–114, 136–137, 145; Adolf Feulner, *Kunstgeschichte des Möbels seit dem Altertum* (Berlin, 1927), p. 314; Paul Wescher, "French Furniture of the Eighteenth Century in the J. Paul Getty Museum," *Art Quarterly* 18, no. 2 (Summer 1955), pp. 116–117 and fig. 2, p. 119; J. Paul Getty, *Collector's Choice* (London, 1955), pp. 168–169, illus. unnumbered pl. between pp. 160–161; Getty, *Collecting*,

pp. 142–143, illus.; Pierre Verlet, *La Maison du xviii<sup>e</sup> siècle en France: Société, décoration, mobilier* (Paris, 1966), no. 133, pp. 168–169, illus.; Claude Frégnac, *Les Styles français* (Paris, 1975), vol. 1 p. 179, illus.; Fredericksen et al., *Getty Museum*, pp. 145, 153, illus.; Wilson, "Meubles 'Baroques,'" p. 106, illus.; Wilson, *Selections*, no. 10, pp. 20–21, illus.; Kjellberg, *Dictionnaire*, p. 202; Bremer-David, *Summary*, no. 61, pp. 48–49, illus. p. 49.



59

59.

## WRITING AND CARD TABLE

Paris, circa 1725

Oak and fir veneered with bloodwood and cururu; drawers of walnut; gilt-bronze mounts; modern silk velvet

Closed Height: 2 ft. 6 1/4 in. (76.8 cm);

Width: 3 ft. 3 7/8 in. (101.3 cm); Depth:

1 ft. 8 1/4 in. (51.4 cm); Opened Height:

2 ft. 5 1/8 in. (74 cm); Width: 3 ft. 3 7/8 in.

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

Accession number 75.DA.2

## PROVENANCE

Jane, Countess of Westmorland (wife of the 10th Earl, married 1800, died 1857), Cotterstock Hall, Northamptonshire, from the late eighteenth century; Lieutenant Colonel Hon. Henry Fane (son of Jane, Countess of Westmorland; died 1904), Cotterstock Hall; Henry Dundas, 5th Viscount Melville (cousin of

Hon. Henry Fane), Cotterstock Hall; Dundas family, Melville Castle, Scotland, until 1967; [Alexander and Berendt, Ltd., London]; [French and Co., New York]; purchased by J. Paul Getty.

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 62, p. 49, illus.

60.

## TABLE (BUREAU PLAT)

Paris, circa 1735  
 Attributed to Charles Cressent  
 Oak veneered with tulipwood; gilt-bronze mounts; modern leather top  
 Height: 2 ft. 7<sup>7</sup>/<sub>8</sub> in. (81 cm); Width: 6 ft. 4<sup>1</sup>/<sub>4</sub> in. (193.7 cm); Depth: 3 ft. 1<sup>1</sup>/<sub>2</sub> in. (95.2 cm)  
 Accession number 55.DA.3

## PROVENANCE

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

## EXHIBITIONS

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

## BIBLIOGRAPHY

Alexandre Benois, "La collection de M. Utheman à St.-Petersbourg," *Starye gody* (April

1908), p. 181, illus.; Getty, *Collecting*, p. 143, illus. p. 142; Fredericksen et al., *Getty Museum*, p. 153, illus.; Kjellberg, *Dictionnaire*, p. 204; Alexandre Pradère, "Le Maître aux Pagodes," *L'Estampille/L'Objet d'art* 256 (March 1992), pp. 22–44, illus. p. 35, fig. 17, p. 36, and no. 22, p. 43; L'Abbé d'Arrides, "Les Commodes Tombeaux," *L'Estampille/L'Objet d'art* 260 (July/August 1992), pp. 50–65, illus.; Bremer-David, *Summary*, no. 63, p. 50, illus.

61.

## TABLE (BUREAU PLAT)

Paris, circa 1745  
 Attributed to Joseph Baumhauer  
 Oak and ash veneered with bloodwood; gilt-bronze mounts; modern leather top  
 All mounts are stamped with the crowned C for 1745–1749.  
 Height: 2 ft. 7<sup>1</sup>/<sub>16</sub> in. (78.9 cm); Width: 5 ft. 11<sup>3</sup>/<sub>8</sub> in. (181.3 cm); Depth: 3 ft. 3<sup>5</sup>/<sub>8</sub> in. (100.7 cm)  
 Accession number 71.DA.59

## PROVENANCE

Empress Elizabeth of Russia (?), given to her by Louis xv, 1745, or purchased by Count Vorontsov, St. Petersburg, in Paris, 1745; Empress Catherine II of Russia by descent, 1762, or purchased with the Vorontsov Palace; Helen, Duchess of Mecklenburg-Strelitz (Princess of Saxe-Altenburg), *Cabinet de la Souveraine*, Chinese Palace, Oranienbaum

(near St. Petersburg), by 1904; sold by the Soviet government to [Duveen Brothers, New York, 1931]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan, by 1935 (sold, Christie's, London, June 24, 1971, lot 98); purchased at that sale by J. Paul Getty.

## EXHIBITIONS

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

## BIBLIOGRAPHY

Denis Roche, *Le Mobilier français en Russie* (Paris, 1912), vol. 1, pl. 18; Duveen and Co., *A Catalogue of Works of Art of the Eighteenth Century in the Collection of Anna Thomson Dodge* (Detroit, 1933), p. ix, illus.; André Boutemy, "B.V.R.B. et la morphologie de son style," *Gazette des beaux-arts* 49 (March 1957), pp. 165–174, illus. p. 174; André Boutemy, "L'Ebéniste Joseph Baumhauer," *Connaissance des arts* 157 (March 1965), illus. p. 88; Anthony Cole-ridge, "Works of Art with a Royal Provenance from the Collection of the late Mrs. Anna Thomson Dodge," *Connoisseur* 177, no. 711 (May 1971), pp. 34–36, illus. p. 35; Fredericksen et al., *Getty Museum*, p. 186, illus.; Jean-Dominique Augarde, "1749 Joseph Baumhauer, ébéniste privilégié du roi," *L'Estampille* 204 (June 1987), pp. 15–45, fig. 3; Bremer-David, *Summary*, no. 64, pp. 50–51, illus. p. 50.



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61



62

62.

## TABLE (BUREAU PLAT)

Paris, circa 1745–1749

By Bernard II van Risenburgh

Oak veneered with tulipwood and ebony;

gilt-bronze mounts; modern leather top

Stamped with B.V.R.B. underneath; some

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

Height: 2 ft. 7 in. (78.7 cm); Width: 5 ft.

4 1/2 in. (163.8 cm); Depth: 2 ft. 7 3/8 in.

(79.6 cm)

Accession number 78.DA.84

## PROVENANCE

Henry Hirsch, London (sold, Christie's, London, June 11, 1931, lot 171); [J. M. Botibol, London, 1931]; purchased by J. Paul Getty, by 1940; distributed to the estate of J. Paul Getty to the J. Paul Getty Museum.

## BIBLIOGRAPHY

J. Paul Getty, *Europe in the Eighteenth Century* (Chicago, 1949), illus. unnumbered pl. between pp. 56–57; J. Paul Getty, *Collector's Choice* (London, 1955), p. 171; André Boutemy, "B.V.R.B. et la morphologie de son style," *Gazette des beaux-arts* 49 (March 1957), pp. 165–167; Barry Shifman, "A Newly Found Table by Edward Holmes Baldock," *Apollo* 119 (January 1984), pp. 38–42, illus.; Kjellberg, *Dictionnaire*, p. 139; Bremer-David, *Summary*, no. 65, p. 51, illus.

63.

## MECHANICAL WRITING AND TOILET TABLE

Paris, circa 1750

By Jean-François Oeben

Oak veneered with bloodwood, amaranth,

kingwood, holly, and ebony; drawer of

juniper; iron mechanism; gilt-bronze mounts

Stamped with J. F. OEBEN and JME underneath.

Height: 2 ft. 4 3/4 in. (73 cm); Width:

2 ft. 5 1/8 in. (73.9 cm); Depth: 1 ft. 2 7/8 in.

(37.8 cm)

Accession number 70.DA.84

## PROVENANCE

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



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63 Top

## BIBLIOGRAPHY

Paul Wescher, "French Furniture of the Eighteenth Century in the J. Paul Getty Museum," *Art Quarterly* 18, no. 2 (Summer 1955), no. 1, p. 118, illus. p. 124; J. Paul Getty, *Collector's Choice* (London, 1955), pp. 167–168, illus. unnumbered pl. between pp. 88–89; "Vingt Mille Lieues dans les musées," *Connaissance des arts* 57 (November 1956), pp. 76–81, illus. p. 80; André Boutemy, "Les Tables-Coiffeuses de Jean-François Oeben," *Bulletin de la Société de l'Histoire de l'Art français* (December 1962), pp. 101–116; Verlet et al., *Chefs d'oeuvre*, p. 123, illus.; André Boutemy, "Jean-François Oeben Méconnu," *Gazette des beaux-arts* 63 (April 1964), pp. 207–224, illus. p. 215, fig. 23; Getty, *Collecting*, p. 153, illus.; Fredericksen et al., *Getty Museum*, p. 163, illus.; Kjellberg, *Dictionnaire*, p. 619; Bremer-David, *Summary*, no. 66, p. 51, illus.; Ramond, *Chefs d'oeuvre* 111, pp. 15–19, illus.

64.

## WRITING AND TOILET TABLE

Paris, circa 1754

By Jean-François Oeben

Oak veneered with kingwood, tulipwood, amaranth, boxwood, holly, barberry, stained hornbeam, Ceylon satinwood, fruitwood, padouk, natural and stained maple; leather;

silk fabric lining; gilt-bronze mounts

Stamped with J. F. OEBEN twice under-

neath table and inscribed in ink *No. 4*. Label underneath table printed *Mrs John D. Rockefeller, Jr.*; label inside drawer is inked with *C.*6478/JDR.<sup>JNR</sup>/10 West Fifty-fourth Street, New York.

Height: 2 ft. 4 in. (71.1 cm); Width:

2 ft. 7 1/2 in. (80 cm); Depth: 1 ft. 4 7/8 in.

(42.8 cm)

Accession number 71.DA.103

## PROVENANCE

John George Murray (1871–1917), Marquess of Tullibardine, 8th Duke of Atholl, Scotland; Mary Gavin (Hon. Mrs. Robert Baillie-Hamilton), by inheritance; Lady Harvey, London, by inheritance; [Lewis and Simmons, Paris]; Judge Elbert H. Gary (1846–1927),



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New York (sold, American Art Association, April 21, 1928, lot 272, when the above provenance was given); [Duveen Brothers, New York]; [Raymond Kraemer, Paris]; Mrs. John D. Rockefeller, Jr. (sold, Parke-Bernet, New York, October 23, 1971, lot 712); [The Antique Porcelain Co., New York]; purchased by J. Paul Getty.

## BIBLIOGRAPHY

Fredericksen et al., *Getty Museum*, p. 162, illus.; Wilson, "Meubles 'Baroques,'" p. 111, illus.; Wilson, *Selections*, no. 27, pp. 54–55, illus.; Pradère, *Les Ebénistes*, illus. p. 255, fig. 264; Kjellberg, *Dictionnaire*, p. 619; Bremer-David, *Summary*, no. 67, p. 52, illus.; Ramond, *Chefs d'oeuvres* II, pp. 31, 148–153, illus.; Joseph Godla and Gordon Hanlon, "Some Applications of Adobe Photoshop for the Documentation of Furniture Conserva-

tion," *Journal of the American Institute for Conservation* 34 (Fall/Winter 1995), fig. 12, p. 169, illus.; Leora Auslander, *Taste and Power: Furnishing Modern France* (Berkeley, 1996), p. 55, illus.; *Masterpieces*, no. 75, p. 97, illus.; *Baroque and Rococo Lacquers*, Katherina Walch and Johann Koller, eds. (Munich, 1997), p. 256, illus.; Ramond, *Chefs d'oeuvres* III, pp. 12–13, illus.; *Handbook* 2001, p. 216, illus.

65.

## WRITING TABLE

Paris, circa 1755

By Bernard II van Risenburgh

Oak and pine veneered with tulipwood, kingwood, amaranth, and laburnum; gilt-bronze mounts; modern leather panel Stamped with B.V.R.B. and JME twice under the front rail. A label pasted underneath is printed with *Londesborough* under a coronet. Another label is printed with J. J. ALLEN, Ltd., Furniture Depositories, LONDON and stenciled with Countess Londesborough.

Height: 2 ft. 5<sup>1</sup>/<sub>2</sub> in. (74.9 cm); Width: 3 ft. 1<sup>7</sup>/<sub>8</sub> in. (96.2 cm); Depth: 1 ft. 10<sup>11</sup>/<sub>16</sub> in. (57.6 cm)

Accession number 65.DA.1

## PROVENANCE

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



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J. Paul Getty, *Europe in the Eighteenth Century* (Chicago, 1949), illus. unnumbered pl. between pp. 56–57; J. Paul Getty, *Collector's Choice* (London, 1955), pp. 147–148; Paul Wescher, "French Furniture of the Eighteenth Century in the J. Paul Getty Museum," *Art Quarterly* 18, no. 2 (Summer 1955), p. 121, illus. p. 124; Verlet et al., *Chefs d'oeuvre*, p. 119, illus.; Gerald Messadié, "J. Paul Getty, Malibu, California," *Great Private Collections*, Douglas Cooper, ed. (Zurich, 1963), pl. 189, illus.; Getty, *Collecting*, p. 149, illus.; F. J. B. Watson, *The Wrightsman Collection* (New York, 1966), vol. 2, p. 309; Pierre Verlet, *Styles, meubles, décors, du Moyen Âge à nos jours* (Paris, 1972), Tome 1, pl. 234, illus.; Fredericksen et al., *Getty Museum*, p. 189, illus.; Kjellberg, *Dictionnaire*, p. 139; Bremer-David, *Summary*, no. 68, pp. 52–53, illus. p. 52.



66

66.

## TABLE

Paris, circa 1760

By Adrien Faizelot-Delorme

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

Stamped with DELORME twice and JME once on drawer panel.

Height: 2 ft.  $3\frac{1}{8}$  in. (68.9 cm); Width: 11  $\frac{5}{8}$  in. (29.4 cm); Depth:  $9\frac{5}{8}$  in. (24.4 cm)

Accession number 72.DA.64

PROVENANCE

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

BIBLIOGRAPHY

Wilson, "Meubles 'Baroques,'" p. 110, illus.; Bremer-David, *Summary*, no. 69, p. 53, illus.

67.

CARD TABLE

Paris, circa 1760

By Jean-François Oeben

Oak veneered with bloodwood, kingwood, maple, tulipwood, walnut, holly, and maple burl; gilt-bronze mounts

Stamped with J. F. OEBEN.

Height: 2 ft.  $3\frac{3}{4}$  in. (70.5 cm); Width: 2 ft.  $9\frac{1}{2}$  in. (85 cm); Depth: 1 ft.  $2\frac{1}{2}$  in. (36.8 cm)

Accession number 71.DA.105

PROVENANCE

Probably purchased by Sir Charles Mills or his son Charles Henry, created Lord Hillingdon in 1886, Essex; Charles, 4th Lord Hillingdon (born 1922), Essex, by descent



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(sold, Christie's, London, May 14, 1970, lot 102); [Frank Partridge, Ltd., London, 1970]; [French and Co., New York]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Fredericksen et al., *Getty Museum*, p. 161, illus.; Bremer-David, *Summary*, no. 70, p. 53, illus.; Ramond, *Chefs d'oeuvre* 11, pp. 108-109, illus.

68.

TOILET TABLE

Paris, circa 1760-1765

Attributed to Jean-François Leleu

Oak veneered with amaranth, holly, walnut, spindle tree wood, maple, tulipwood, and bloodwood; gilt-bronze mounts

The number 499 is cast into the reverse of each corner mount. A paper label inked with B.F.A.C. 1913 Meyer Sassoon Esq. is inside drawer. There is a paper label printed with BURLINGTON FINE ARTS CLUB EXHIBITION OF THE FRENCH SCHOOL OF THE XVIIIITH CENT. 1913, and another label inked with Mr. A. Barker présenté par M. Chemue, 24 Rue ...des petits Champs.... underneath the table.

Height: 2 ft.  $3\frac{5}{8}$  in. (70.2 cm); Width: 1 ft.  $10\frac{3}{8}$  in. (56.9 cm); Depth: 1 ft.  $3\frac{7}{8}$  in. (40.3 cm)

Accession number 72.DA.49

PROVENANCE

[Alexander Barker], probably acquired in Paris (sold, Christie's, London, June 11, 1874, lot 693); Edmund (?), 1st Lord Grimsthorpe (1816-1905); Leopold George Frederick, 5th Viscount Clifden (sold, Robinson and Fisher, May 21 et seq., 1895, lot 606, to [Seligmann, Paris] for 750 guineas); Mr. and Mrs. Meyer Sassoon, Pope's Manor, Berkshire; Violet Sassoon (Mrs. Derek C. Fitzgerald), Heathfield Park, Sussex (offered for sale, Sotheby's, London, November 22, 1963, lot 132, bought in); (sold, Christie's, London, March 23, 1972, lot 88); purchased at that sale by J. Paul Getty.

EXHIBITIONS

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

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F. Lewis Hinckley, *Directory of the Historic Cabinet Woods* (New York, 1960), p. 166 illus.; Bremer-David, *Summary*, no. 72, pp. 54-55, illus. p. 55; Ramond, *Chefs d'oeuvre* 11, pp. 158-159, illus.



68

69.

CONSOLE TABLE

Paris, circa 1765-1770

After a model by Pierre Deumier, following a design by Victor Louis

Silvered and gilt bronze; *bleu turquin* marble top; modern marbelized base  
Each gilt-bronze element is stamped with the letter B.

Height: 2 ft.  $8\frac{7}{8}$  in. (83.5 cm); Width: 4 ft. 3 in. (129.5 cm); Depth: 1 ft.  $8\frac{1}{2}$  in. (52 cm)  
Accession number 88.DF.118



69

## PROVENANCE

Arturo Lopez-Willshaw, Paris (sold, Sotheby's, Monaco, June 23, 1976, no. 108); purchased at that sale by The British Rail Pension Fund.

## BIBLIOGRAPHY

François-Georges Pariset, "Jeszcze o Pracach Wiktora Louisa Dla Zamku Warszawskiego," *Biuletyn Historii Sztuki*, Nr. 2, Rok 24 (1962), pp. 141, 154; Svend Eriksen, *Early Neo-Classicism in France* (London, 1974), p. 391; "Acquisitions/1988," *GettyMusJ* 17 (1989), no. 73, p. 142, illus.; Gillian Wilson, "Dalla Raccolta del Museo J. Paul Getty," Part 3, *Casa Vogue Antiques* 10 (November 1990), pp. 90-95, illus. p. 94; David Harris Cohen, "The Chambre des Portraits Designed by Victor Louis for the King of Poland," *GettyMusJ* 19 (1991), pp. 75-98, illus. p. 89, fig. 23a; Bremer-David, *Summary*, no. 73, p. 55, illus.; *Masterpieces*, no. 81, p. 104, illus.; *Handbook* 2001, p. 218, illus.

70.

## TABLE

Table: Paris, circa 1770; porcelain: Sèvres manufactory, 1764

Attributed to Martin Carlin

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

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

Height: 2 ft. 3<sup>3</sup>/<sub>4</sub> in. (70.5 cm); Diameter: 1 ft. 3<sup>3</sup>/<sub>8</sub> in. (39.1 cm)

Accession number 70.DA.74

## PROVENANCE

Alfred (Charles) de Rothschild (1842-1918), Halton, Buckinghamshire, after 1884; Almina Wombwell (daughter of Alfred de Rothschild, Countess of Carnarvon, wife of the 5th Earl, married 1895, died 1969), 1918; [Henry Symons and Co., London, 1919];

[French and Co., New York, 1919]; Mortimer L. Schiff, New York, 1919 (sold by his heir John M. Schiff, Christie's, London, June 22, 1938, lot 52); purchased at that sale by J. Paul Getty.

## BIBLIOGRAPHY

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70



71

71.  
TABLE

Table: Paris, circa 1773; porcelain: Sèvres manufactory, 1773

Table by Martin Carlin; circular porcelain plaque attributed to Jacques-François Micaud  
Oak veneered with tulipwood, holly, and ebony; set with four soft-paste porcelain plaques; gilt-bronze mounts

Table is stamped with M. CARLIN and JME underneath. Circular plaque is painted with the blue crossed L's of the Sèvres manufactory, the date 1773, and the painter's mark X.  
Height: 2 ft. 5 in. (73.5 cm); Diameter: 1 ft. 3<sup>3</sup>/<sub>4</sub> in. (40 cm)

Accession number 70.DA.75

## PROVENANCE

Alfred (Charles) de Rothschild (1842–1918), Halton, Buckinghamshire, after 1884; Almina Wombwell (daughter of Alfred de Rothschild; Countess of Carnarvon, wife of the 5th Earl, married 1895, died 1969), 1918; [Henry Symons and Co., London, 1920]; [French and Co., New York, 1920]; Mortimer L. Schiff, New York, 1920 (sold by his

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

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72.  
MUSIC STAND

Paris, circa 1770–1775

Attributed to Martin Carlin

Oak veneered with tulipwood, amaranth, holly, and fruitwood; incised with colored mastics; gilt-bronze mounts

Stamped with JME under oval shelf.

Maximum Height: 4 ft. 10<sup>1</sup>/<sub>2</sub> in. (148.6 cm);

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

Width: 1 ft. 7<sup>3</sup>/<sub>4</sub> in. (50.2 cm); Depth:

1 ft. 2<sup>1</sup>/<sub>2</sub> in. (36.8 cm)

Accession number 55.DA.4

## PROVENANCE

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

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Paul Wescher, "An Inlaid Music Stand by Martin Carlin and Related Pieces," *Bulletin of the J. Paul Getty Museum of Art*, vol. 1, no. 2 (1959), pp. 16–32, illus.; F. J. B. Watson, *Louis XVI Furniture* (New York, 1960), no. 125, pp. 130–131, illus.; Verlet et al., *Chefs d'oeuvre*, pp. 125–126, illus.; Getty, *Collecting*, p. 156, illus.; Fredericksen et al., *Getty Museum*, p. 177, illus.; Bremer-David, *Summary*, no. 76, p. 57, illus.; Ramond, *Chefs d'oeuvre* 11, pp. 178–179, illus.; *Masterpieces*, no. 83, p. 106, illus.



72

73.  
TABLE (BUREAU PLAT)

Paris, 1777

By Jean-Henri Riesener

Oak and fir veneered with bloodwood, amaranth, and stained maple; gilt-bronze mounts; modern leather top

Underside of table is painted in black with the partly obliterated French royal inventory mark No. 2905. Stamped under same panel, in the form of a circle that is half cut away, with [GARDE-MEUB]LE DE LA REINE enclosing the monogram MA. Also painted underneath table is a crown that originally appeared over the letters CT, which are now cut away.

Height: 2 ft. 5<sup>1</sup>/<sub>2</sub> in. (74.9 cm); Width: 4 ft. 5<sup>1</sup>/<sub>2</sub> in. (135.9 cm); Depth: 2 ft. 3<sup>1</sup>/<sub>8</sub> in. (70.8 cm)

Accession number 71.DA.102

## PROVENANCE

Ordered by Marie-Antoinette for the cabinet of Louis XVI in the Petit Trianon, Versailles,

and delivered on August 6, 1777 (sold, Versailles, August 25, 1793 to August 11, 1794, no. 828, for 600 livres to Dumont); [Frank Partridge and Sons, Ltd., London, 1967–1971]; purchased by J. Paul Getty.

## BIBLIOGRAPHY

Geoffrey de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes* (Fribourg, 1974), vol. 1, no. 69, p. 351; vol. 2, no. 103, p. 508; Frederickson et al., *Getty Museum*, p. 174, illus.; Gillian Wilson, "The J. Paul Getty Museum, 7<sup>ème</sup> partie: Le Mobilier Louis XVI," *Connaissance des arts* 280 (June 1975), p. 94, illus.; Christian Baulez and Denise Ledoux-Lebard, *Il Mobile Francese dal Luigi XVI all'art decò* (Milan, 1981), p. 12, fig. 12; Jacques Charles et al., *De Versailles à Paris: Le Destin des collections royales* (Paris, 1989), illus. p. 191; Kjellberg, *Dictionnaire*, p. 712; Pierre Verlet, *Le Mobilier royal français, vol. 4: Meubles de la couronne conservés en Europe et aux États-Unis* (Paris, 1990), pp. 80–82, illus. pp. 11, 81; Bremer-David, *Summary*, no. 77, pp. 57–58, illus. p. 57.

74

74.  
TOILET TABLE

Paris, circa 1777–1780

Fir and pine veneered with tulipwood, bloodwood, walnut and holly; gilt-bronze mounts

Height: 2 ft. 4<sup>1</sup>/<sub>8</sub> in. (71.3 cm); Width: 2 ft. 7<sup>3</sup>/<sub>4</sub> in. (80.6 cm); Depth: 1 ft. 4<sup>3</sup>/<sub>4</sub> in. (42.5 cm)

Accession number 72.DA.67

## PROVENANCE

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

## EXHIBITIONS

Williamstown, Massachusetts, Sterling and Francine Clark Art Institute, on loan, 1998–present.

## BIBLIOGRAPHY

Geoffrey de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes* (Fribourg, 1974), vol. 2, pp. 498–499; Bremer-David, *Summary*, no. 78, p. 58, illus.; Ramond, *Chefs d'oeuvre II*, pp. 172–175, illus.; Leora Auslander, *Taste and Power: Furnishing Modern France* (Berkeley, 1996), p. 74, illus.



75.

## WRITING TABLE (BUREAU PLAT)

Table: Paris, circa 1778; porcelain: Sèvres manufactory, circa 1778

The table by Martin Carlin; at least seven Sèvres porcelain plaques gilded by Jean-Baptiste-Emmanuel Vandé père  
Oak veneered with tulipwood; set with fourteen soft-paste porcelain plaques; gilt-bronze mounts; modern leather top  
Stamped with M. CARLIN (partly effaced) and JME under front right rail. Printed paper trade label of Dominique Daguerre underneath left rear rail; three Russian inventory numbers are painted on carcass; central drawer contains a paper label inked with the twentieth-century Duveen inventory number 29615. Porcelain plaques are marked variously (not all are marked) with the crossed L's of the Sèvres manufactory in red, the date letters AA for 1778, Vandé's mark VD, and paper labels printed with the crossed L's and inked with the prices of 30 and 96 [livres].

Height: 2 ft. 6 1/2 in. (77.5 cm); Width: 4 ft. 3 5/8 in. (131.2 cm); Depth: 2 ft. 3/8 in. (62 cm)

Accession number 83.DA.385

## PROVENANCE

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

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Denis Roche, *Le Mobilier français en Russie* (Paris, 1913), vol. 2, pl. 55; Duveen and Co., *A Catalogue of Works of Art of the Eighteenth Century in the Collection of Anna Thomson Dodge* (Detroit, 1933), introduction p. vii and non-paginated entry, illus.; Duveen and Co., *A Catalogue of Works of Art in the Collection of Anna Thomson Dodge* (Detroit, 1939), vol. 1, introduction pp. xv–xvi and non-paginated entry, illus.; Carl Dauterman et al., *Decorative Art from the S.H. Kress Collection at the Metropolitan Museum of Art* (London, 1964), pp. 112, 114, 130; F. J. B. Watson, *The Wrightsman Collection* (New York, 1966), vol. 1, pp. 189 and 190; Jean-Luc de Rudder, "Martin Carlin: Ébéniste Précieux," *L'Estampille* 22 (April 1971), p. 65, illus.; Anthony Coleridge, "Works of Art with a Royal Provenance from the Collection of the Late Mrs. Anna Thomson Dodge," *Connoisseur* 177, no. 711 (May, 1971), pp. 34–36, illus.; Sassoon, "Acquisitions 1983," no. 10, pp. 201, 204–207, illus.; "Acquisitions/1983" *GettyMusJ* 12 (1984), no. 12, pp. 265–266, illus.; Jackson-Stops, "Boulle by the Beach," pp. 854–856; *Handbook* 1986, p. 174, illus.; Savill, *Sèvres*, vol. 2, p. 887; notes 83, 87 on p. 901; Pradère, *Les Ebénistes*, no. 39, p. 358; Kjellberg, *Dictionnaire*, pp. 160, 162, illus. p. 157; Daniel Alcouffe, "Secrétaire à abbat-tant," *Louvre: Nouvelles Acquisitions du département des objets d'art, 1985–1989* (Paris, 1990), p. 154, illus.; Gillian Wilson, "Dalla Raccolta del Museo J. Paul Getty," Part 3, *Casa Vogue Antiques* 10 (November, 1990), pp. 90–95; Sassoon, *Vincennes and Sèvres Porcelain*, no. 39, pp. 188–192, illus. pp. 189–192; John Whitehead, *The French Interior in the Eighteenth Century* (London, 1992), p. 46 [illus. trade label only]; Bremer-David, *Summary*, no. 79, pp. 58–59, illus. p. 59; Carolyn Sargentson, *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth-Century Paris* (London, 1996), pp. 48–49, 181 and pl. 6, illus.



## Carved Tables

76.

## TABLE

French, circa 1660–1670  
 Gessoed and gilded walnut; modern paint  
 Height: 2 ft. 8<sup>1</sup>/<sub>2</sub> in. (82.5 cm); Width:  
 3 ft. 3<sup>1</sup>/<sub>2</sub> in. (100.3 cm); Depth: 2 ft. 3 in.  
 (68.5 cm)  
 Accession number 87.DA.7

## PROVENANCE

[Bernard Steinitz, Paris, 1986].

## BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988),  
 no. 65, p. 176; Bremer-David, *Summary*,  
 no. 80, p. 59, illus.



76



77

78.

## CONSOLE TABLE

Paris, circa 1725  
 Gessoed and gilded oak; lumachella pavonazza  
 marble top  
 Pasted under back rail, the remains of a  
 printed label, 102, George Street, Portman  
 Square, W 1.  
 Height: 2 ft. 10<sup>3</sup>/<sub>8</sub> in. (87.3 cm); Width:  
 4 ft. 11<sup>7</sup>/<sub>8</sub> in. (152.1 cm); Depth: 1 ft. 11<sup>1</sup>/<sub>4</sub> in.  
 (59.1 cm)  
 Accession number 72.DA.68

## PROVENANCE

Christie Robert, London, circa 1885–1916;  
 Baronne Marguerite Marie van Zuylen van  
 Nyevelt van de Haar (d. 1970), Paris by 1964  
 (sold, Palais Galliera, Paris, June 8, 1971,  
 no. 77); [Rosenberg and Stiebel, Inc., New  
 York, 1972]; purchased by J. Paul Getty.



78

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 Gérard Mille: l'appartement qui illustre le  
 mieux le style baroque qui couronna sa car-  
 rière de décorateur," *Connaissance des arts* 146  
 (April 1964), illus. p. 71; Bremer-David,  
*Summary*, no. 82, p. 60, illus.



79

79.

## CONSOLE TABLE

Paris, circa 1725–1730  
 Gessoed and gilded oak and pine; marble top  
 Height: 2 ft. 10<sup>7</sup>/<sub>8</sub> in. (87.5 cm); Width:  
 2 ft. 3 in. (68.5 cm); Depth: 1 ft. 3<sup>3</sup>/<sub>4</sub> in.  
 (40 cm)  
 Accession number 85.DA.125

## PROVENANCE

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

## BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986),  
 no. 194, p. 244, illus.; Bremer-David, *Sum-  
 mary*, no. 83, p. 60, illus.

77.

## TABLE OR STAND

Paris, circa 1700–1715  
 Gessoed and gilded oak, ash and Scots pine;  
 modern top  
 Height: 2 ft. 4<sup>1</sup>/<sub>2</sub> in. (72.5 cm); Width: 2 ft.  
 6<sup>1</sup>/<sub>2</sub> in. (77 cm); Depth: 1 ft. 8<sup>1</sup>/<sub>2</sub> in. (52 cm)  
 Accession number 90.DA.23

## PROVENANCE

Private collection, England; London art mar-  
 ket; [B. Fabre et Fils, Paris, 1989].

## BIBLIOGRAPHY

"Acquisitions/1990," *GettyMusJ* 19 (1991),  
 no. 55, p. 161, illus.; Bremer-David, *Summary*,  
 no. 81, p. 60, illus.



80

80.

## SIDE TABLE

Paris, circa 1730

Gessoed and gilded oak; *brèche violette* top

Height: 2 ft. 11 1/8 in. (89.3 cm); Width: 5 ft. 7 in. (170.2 cm); Depth: 2 ft. 8 in. (81.3 cm)

Accession number 79.DA.68

## PROVENANCE

Vicomtesse de B . . . , Paris (sold, Hôtel Drouot, Paris, April, 26, 1923, no. 21); [François-Gérard Seligmann, Paris].

## BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid-1980," no. 3, pp. 5-6, illus.; Bremer-David, *Summary*, no. 84, p. 61, illus.; *Masterpieces*, no. 53, p. 72, illus.; *Handbook 2001*, p. 198, illus.

81.

## CENTER TABLE

Top: See entry no. 412 in the Furniture, Italian section

Support: Paris, circa 1745

Gessoed and gilded wood; plaster

Height: 2 ft. 10 1/2 in. (87.6 cm); Width: 6 ft. 5 7/8 in. (197.1 cm); Depth: 3 ft. 9 5/8 in. (115.8 cm)

Accession number 72.DA.58.1



81

## PROVENANCE

Possibly Charlotte de Rothschild (1819-1884) (Baroness Lionel Nathan, née von Rothschild), Gunnersbury Park, Middlesex; Alfred (Charles) de Rothschild (1842-1918), Halton, Buckinghamshire, by 1884; by inheritance to Lionel (Nathan) de Rothschild (1882-1942), Exbury House, Hampshire; by descent to Edmund (Leopold) de Rothschild (born 1916), Exbury, Hampshire; [Frank Partridge and Sons, Ltd., London, 1972]; purchased by J. Paul Getty.

## EXHIBITIONS

Los Angeles, The J. Paul Getty Museum, *Departures: Eleven Artists at the Getty*, February 29-May 7, 2000 (support only).

## BIBLIOGRAPHY

Anna Maria Giusti, *Pietre Dure: Hardstone in Furniture and Decorations* (London, 1992), p. 32, illus. p. 29, fig. 13; Bremer-David, *Summary*, nos. 85 and 320, pp. 61 and 189, illus.; Anna Maria Giusti, *Pietra Dure* (Torino, 1993), p. 29, illus.; Leora Auslander, *Taste and Power: Furnishing Modern France* (Berkeley, 1996), p. 57, illus.; Lisa Lyons, "Adrian Saxe, 1-900-ZEITGEIST," *Departures: Eleven Artists at the Getty* (Los Angeles, 2000), pp. 52-53, illus. p. 52.



82

82.

## CONSOLE TABLE

Paris, circa 1750–1755

Design closely related to the work of Pierre Contant d'Ivry

Gessoed and gilded oak; modern marble top  
Height (without top): 3 ft. 1/4 in. (92.1 cm);  
Width: 5 ft. 8 3/4 in. (174.6 cm); Depth: 2 ft. 3 3/4 in. (70.5 cm)

Accession number 91.DA.21

## PROVENANCE

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

## BIBLIOGRAPHY

Pallot, *L'Art du siège*, illus. p. 155; "Acquisitions/1991," *GettyMusJ* 20 (1992), no. 77, p. 174, illus.; "Museum Acquisitions in the Decorative Arts: Determination and Beneficence," *Apollo* 137, no. 371 (January 1993), p. 32, illus.; Bremer-David, *Summary*, no. 86, pp. 61–62, illus. p. 61.

83.

## CONSOLE TABLE

Paris, circa 1775

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

Height: 2 ft. 9 3/4 in. (85.7 cm); Width: 3 ft. 5 1/4 in. (104.7 cm); Depth: 1 ft. 6 1/4 in. (46.3 cm)

Accession number 89.DA.29

## PROVENANCE

[Kraemer et Cie, Paris].

## BIBLIOGRAPHY

"Acquisitions/1989," *GettyMusJ* 18 (1990), no. 56, p. 195, illus.; Bremer-David, *Summary*, no. 87, p. 62, illus.

84.

## CONSOLE TABLE

Paris, circa 1780

After designs by Richard de Lalonde

Painted walnut

Height: 2 ft. 9 in. (84 cm); Width: 2 ft. 9 in. (84 cm); Depth: 1 ft. 3/4 in. (32.5 cm)

Accession number 91.DA.16

## PROVENANCE

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

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"Acquisitions/1991," *GettyMusJ* 20 (1992), no. 73, p. 173, illus.; Bremer-David, *Summary*, no. 88, p. 62, illus.

84

## Seat Furniture



85 One of a pair

85.  
PAIR OF SETTEES

Settee .1: French, circa 1700  
Settee .2: English, circa 1830  
Gessoed and gilded walnut; modern upholstery  
Height: 3 ft. 10<sup>1</sup>/<sub>8</sub> in. (117.1 cm); Width: 6 ft. 11<sup>3</sup>/<sub>4</sub> in. (212.7 cm); Depth: 2 ft. 1 in. (63.6 cm)  
Accession number 78.DA.100.1-.2

## PROVENANCE

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

## EXHIBITIONS

London, 25 Park Lane, *Three French Reigns*, February–April 1933, no. 529 p. 75, illus.; Woodside, California, Filoli House, on loan, 1979–1991.

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 89, pp. 62–63, illus. p. 63 (one).

86.  
STOOL (TABOURET)

Paris, circa 1710–1720  
Gessoed and gilded walnut; modern leather upholstery  
Stamped with GHC under each side rail.  
The stool bears two paper labels, one glued to the inside of each side rail, printed with FROM THE DAVID ZORK COMPANY / EXCLUSIVE FURNITURE AND DECORATION / 201–207 North Michigan Boulevard / CHICAGO, ILLINOIS. Both paper labels are partially covered by a second, round label printed with A LA VIELLE RUSSIE / 781 FIFTH AVENUE / NEW YORK 10022 / (212) 752-1727.  
Height: 1 ft. 6<sup>1</sup>/<sub>2</sub> in. (47 cm); Width: 2 ft. 1 in. (63.5 cm); Depth: 1 ft. 6<sup>7</sup>/<sub>8</sub> in. (48 cm)  
Accession number 84.DA.970

## PROVENANCE

Pierre Crozat (1665–1740), *trésorier de France à Paris* in 1704; by descent to his niece Antoinette-Louise-Marie Crozat de Thiers, comtesse de Béthune-Pologne (1731–1809); by descent to the families of La Tour du Pin and de Chabrillan; by descent to la comtesse Armand de Caumont La Force, née Anne-Marie de Chabrillan (1894–1983) and her

son, le comte Robert-Henry de Caumont La Force, at the Château de Thugny (Ardenne); [David Zork Co., Chicago, Illinois]; [A La Vieille Russie, New York, 1984].

## EXHIBITIONS

Reims, France, Palais archiepiscopal, 1876, no. 267 (?), lent by M. le comte de Chabrillan.

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"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 48, p. 176, illus.; Jean Feray, "Le Mobilier Crozat," *Connaissance des arts* 429 (November 1987), pp. 67–68, note 2; "The Crozat Suite," *Christie's Review of the Season 1988* (Oxford, 1989), pp. 214–215; Daniel Alcouffe, "Les Récentes acquisitions des musées nationaux, Musée du Louvre, Deux fauteuils du mobilier Crozat," *La Revue du Louvre et des musées de France* 4 (1989), p. 264; Daniel Alcouffe, "Paire de Fauteuils," *Louvre: Nouvelles acquisitions du département des objets d'art, 1985–1989* (Paris, 1990), no. 67, pp. 140–142; Bremer-David, *Summary*, no. 90, p. 63, illus.; Bill G. B. Pallot, *Furniture Collections in the Louvre* (Dijon, 1993), vol. 2, p. 33; *Masterpieces*, no. 48, p. 66, illus.





87 One of four

87.  
FOUR ARMCHAIRS (FAUTEUILS À LA REINE)

Paris, circa 1735  
Gessoed and gilded beech; modern silk velvet upholstery  
Height: 3 ft. 5<sup>1</sup>/<sub>4</sub> in. (104.8 cm); Width: 2 ft. 1<sup>1</sup>/<sub>4</sub> in. (64.1 cm); Depth: 1 ft. 10<sup>3</sup>/<sub>4</sub> in. (57.8 cm)  
Accession number 75.DA.8.1-4

## PROVENANCE

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

## BIBLIOGRAPHY

Pallot, *L'Art du siège*, p. 108, illus.; Bremer-David, *Summary*, no. 91, p. 64, illus.

88.  
DESK CHAIR (FAUTEUIL DE CABINET)

Paris, circa 1735  
Attributed to Etienne Meunier  
Walnut; leather upholstery; velvet pocket linings; brass studs  
Height: 2 ft. 11<sup>3</sup>/<sub>8</sub> in. (89.8 cm); Width: 2 ft. 4 in. (71.1 cm); Depth: 2 ft. 1<sup>1</sup>/<sub>4</sub> in. (64.1 cm)  
Accession number 71.DA.91

## PROVENANCE

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

## BIBLIOGRAPHY

Fredericksen et al., *Getty Museum*, p. 145, illus.; Wilson, "Meubles 'Baroques,'" p. 106, illus.; Bremer-David, *Summary*, no. 92, p. 64, illus.



89 One of a pair

89.  
PAIR OF ARMCHAIRS (FAUTEUILS À LA REINE)

French, circa 1730-1735  
Gessoed and gilded beech; brass casters; modern silk upholstery  
One chair is marked with No. 5 on the inner side of the back chair rail and the other is stamped with VI in the same location.  
Height: 3 ft. 6<sup>3</sup>/<sub>4</sub> in. (108.5 cm); Width: 2 ft. 4<sup>1</sup>/<sub>2</sub> in. (72.3 cm); Depth: 2 ft. 1 in. (63.4 cm)  
Accession number 94.DA.10.1-2

## PROVENANCE

(Sold, Christie's, New York, April 7, 1993, lot 180) [purchased at the sale by Bernard Steinitz, Paris].

## BIBLIOGRAPHY

"Acquisitions/1994," *GettyMusJ* 23 (1995), no. 3, p. 63, illus. (one); *Handbook* 2001, p. 198, illus. (one).

90.  
TWO ARMCHAIRS (FAUTEUILS À LA REINE) AND  
TWO SIDE CHAIRS (CHAISES)

Paris, circa 1735–1740

Gessoed and gilded beech; modern silk  
upholstery

Armchairs: Height: 3 ft. 7 $\frac{1}{2}$  in. (110.5 cm);  
Width: 2 ft. 6 $\frac{1}{8}$  in. (76.6 cm); Depth: 2 ft.  
8 $\frac{7}{8}$  in. (83.7 cm); Side Chairs: Height: 3 ft.  
1 in. (94.1 cm); Width: 2 ft. 3 $\frac{3}{8}$  in. (62 cm);  
Depth: 2 ft. 3 $\frac{3}{8}$  in. (69.4 cm)

Accession number 82.DA.95.1–4

PROVENANCE

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

BIBLIOGRAPHY

Sassoon, "Acquisitions 1982," no. 4, pp. 28–33, illus.; Pallot, *L'Art du siège*, p. 102, illus.; Bremer-David, *Summary*, no. 93, pp. 64–65, illus. p. 64; Leora Auslander, *Taste and Power: Furnishing Modern France* (Berkeley, 1996), p. 107, illus.; *Handbook 1997*, p. 201, illus.



90 One of two



91

91.  
PAIR OF ARMCHAIRS (FAUTEUILS À LA REINE) AND  
ONE SETTEE

Paris, circa 1750–1755

By Jean Avisse

Gessoed and gilded beech; modern silk  
upholstery

Each chair is stamped with IAVISSE beneath  
rear rail; settee is stamped with IAVISSE  
twice beneath rear rail.

Chairs: Height: 3 ft. 5 $\frac{1}{4}$  in. (104.7 cm);  
Width: 2 ft. 6 in. (76.2 cm); Depth: 1 ft.

11 $\frac{7}{16}$  in. (59.6 cm); Settee: Height: 3 ft.  
6 in. (106.7 cm); Width: 7 ft. 1 $\frac{1}{2}$  in.

(214.5 cm); Depth: 3 ft. (91.4 cm)

Accession numbers: Chairs: 83.DA.230.1–2;

Settee: 84.DA.70

PROVENANCE

Chairs: Private collection, New York (sold,  
Sotheby's, New York, October 1981, lot 314);  
[Matthew Schutz, Ltd., New York, 1982].

Settee: Mrs. Rose Freda, New York; [Edward  
de Pasquale, New York, 1983] (sold, Sothe-  
by's, New York, May 4, 1984, lot 41).



91 One of a pair

BIBLIOGRAPHY

Bremer-David, "Acquisitions 1983," *GettyMusJ* 12 (1984), no. 8 (armchairs), pp. 198–199, illus. pp. 200–201 (one); "Acquisitions/1983," *GettyMusJ* 12 (1984), no. 10 (armchairs), p. 265, illus. (one); "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 56 (settee), p. 179, illus.; Pallot, *L'Art du siège*, p. 278, illus. (settee and one chair) and p. 300; Kjellberg, *Dictionnaire*, pp. 33, 37; Bremer-David, *Summary*, no. 94, p. 65, illus. (settee and one chair).



92

92.  
ARMCHAIR (BERGÈRE À LA REINE)

Paris, circa 1755  
By Nicolas Heurtaut  
Gessoed and gilded wood; modern silk upholstery  
Stamped with N. HEURTAUT under rear rail.  
Height: 3 ft. 3<sup>3</sup>/<sub>4</sub> in. (101 cm); Width: 2 ft. 7<sup>3</sup>/<sub>4</sub> in. (80.6 cm); Depth: 2 ft. 5<sup>3</sup>/<sub>4</sub> in. (75.5 cm)  
Accession number 84.DA.69

## PROVENANCE

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

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 59, p. 180, illus.; Kjellberg, *Dictionnaire*, p. 403; Bremer-David, *Summary*, no. 95, p. 66, illus.

93.  
PAIR OF ARMCHAIRS (BERGÈRES À LA REINE ET À CHÂSSIS, ASSISE CANNÉE)

Paris, circa 1750  
By Nicolas-Quinibert Foliot  
Gessoed and gilded beech; caning; modern silk upholstery  
Armchair .1: is stamped with N. Q. FOLIOT on the side of the back seat rail;  
Armchair .2: is stamped with FOLIOT.  
Height: 3 ft. 2<sup>1</sup>/<sub>2</sub> in. (97.8 cm); Width: 2 ft. 6<sup>1</sup>/<sub>2</sub> in. (77.5 cm); Depth: 2 ft. (61 cm)  
Accession number 95.DA.90.1-2

## PROVENANCE

(Sold, Sotheby's, New York, May 7, 1983, lot 198); (offered for sale, Sotheby's, New York, May 21, 1992, lot 70, bought in); (sold, Christie's, London, December 8, 1994, lot 516); purchased by Gordon and Ann Getty at this sale; given to the J. Paul Getty Museum, 1995.

## BIBLIOGRAPHY

Pallot, *L'Art du Sièg*e, pp. 136 and 138, illus. p. 138; "Acquisitions/1995," *GettyMusJ* 24 (1996), no. 12, p. 91, illus. (one).



93 One of a pair



94 One of a pair

94.  
PAIR OF ARMCHAIRS (FAUTEUILS À LA REINE)

Paris, 1762  
By Nicolas-Quinibert Foliot  
Beech; modern silk upholstery  
Each armchair is stamped with N. Q. FOLIOT inside rear rail and stenciled in the same place with a crowned F for the Palais de Fontainebleau and the number 832.  
Height: 3 ft. 3<sup>3</sup>/<sub>4</sub> in. (93.3 cm); Width: 2 ft. 2<sup>5</sup>/<sub>8</sub> in. (67.6 cm); Depth: 1 ft. 9<sup>7</sup>/<sub>8</sub> in. (55.5 cm)  
Accession number 70.DA.70.1-2

## PROVENANCE

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

## BIBLIOGRAPHY

Pallot, *L'Art du sièg*e, pp. 284, illus., and 308-309; Kjellberg, *Dictionnaire*, p. 317; Bremer-David, *Summary*, no. 96, p. 66, illus.



95.  
ARMCHAIR (BERGÈRE)

Paris, circa 1765–1770

By Georges Jacob

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

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

Accession number 88.DA.123

PROVENANCE

Etienne-François de Stainville (?), duc de Choiseul (1718–1785), Château de Chanteloup; Louis de Bourbon, duc de Penthièvre (1725–1793), Château de Chanteloup, 1785; "Poitevin Joubert et femme Fleury," after 1794, purchased at the sale of the contents of the château; [Bernard Steinitz, Paris, 1988].

BIBLIOGRAPHY

Alfred Gabeau, "Le Mobilier d'un château à la fin du xviii<sup>e</sup> siècle: Chanteloup," *Réunion des sociétés des beaux-arts des départements* (April

1898), pp. 529, 541; Jehanne d'Orliac, *La Vie merveilleuse d'un beau domaine français—Chanteloup du xiii<sup>e</sup> siècle au xx<sup>e</sup> siècle* (Paris, 1929), p. 231; "Acquisitions/1988," *GettyMus* 17 (1989), no. 74, pp. 142–143, illus.; Bremer-David, *Summary*, no. 97, pp. 66–67, illus. p. 67.



96 One of a pair

96.

PAIR OF SIDE CHAIRS (CHAISES À LA REINE)

Paris, circa 1765–1770

By Jean Boucault

Gessoed and gilded beech; modern silk velvet upholstery

Each chair is stamped with J. BOUCAULT and branded with a crowned double V, the mark of the Château de Versailles, under the seat rail. Each chair is stenciled with various royal inventory numbers.

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

Accession number 71.DA.92.1–.2

PROVENANCE

Part of a suite of seat furniture acquired by the order of baron de Breteuil and delivered

by the *tapisser* Capin to the *garde-meuble* in 1783; Château de Versailles (sold, November 25, 1793 [5 *frimaire*, an 11], no. 5672, to Gastinet for 1,610 *livres*); Jacques, comte de Béraudière (sold, Paris, May 18–30, 1885, part of no. 902); [Duveen Brothers, New York]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan (sold, Christie's, London, June 24, 1971, lot 65); purchased at that sale by J. Paul Getty.

BIBLIOGRAPHY

Anthony Coleridge, "Works of Art with a Royal Provenance from the Collection of the Late Mrs. Anna Thomson Dodge of Detroit," *Connoisseur* 177, no. 711 (May 1971), p. 34; Gillian Wilson, "The J. Paul Getty Museum, 7<sup>ème</sup> partie: Le Mobilier Louis xvi," *Connaissance des arts* 280 (June 1975), p. 92, illus.; *The Master Chair-Maker's Art: France, 1710–1800* (New York, 1984) p. 24, illus.; Pallot, *L'Art du siège*, p. 192, illus., and p. 301; Kjellberg, *Dictionnaire*, pp. 84–85; Bremer-David, *Summary*, no. 98, p. 67, illus.

97.

FOUR ARMCHAIRS (FAUTEUILS À LA REINE)

AND ONE SETTEE

Paris, circa 1770–1775

By Jacques-Jean-Baptiste Tilliard

Gessoed and gilded walnut; modern silk velvet upholstery

Each piece is stamped with TILLIARD under rear seat rail.

Chairs: Height: 3 ft. 4 in. (101.6 cm); Width: 2 ft. 5<sup>1</sup>/<sub>4</sub> in. (75 cm); Depth: 2 ft. 5<sup>1</sup>/<sub>2</sub> in. (74.9 cm); Settee: Height: 3 ft. 11<sup>3</sup>/<sub>8</sub> in. (120.3 cm); Width: 7 ft. 6<sup>1</sup>/<sub>2</sub> in. (229.7 cm); Depth: 3 ft. 1<sup>1</sup>/<sub>4</sub> in. (94.6 cm)  
Accession number 78.DA.99.1–.5

PROVENANCE

Mortimer L. Schiff, New York (sold by his heir John M. Schiff, Christie's, London, June 22, 1938, lot 55); purchased at that sale by J. Paul Getty for Sutton Place, Surrey; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum.



95

## BIBLIOGRAPHY

Wilson, *Selections*, no. 46, pp. 92–93, illus.; Pallot, *L'Art du siège*, p. 218, illus., and p. 318; Kjellberg, *Dictionnaire*, p. 840; *Handbook* 1991, p. 190, illus. (one); Bremer-David, *Summary*, no. 99, p. 68, illus. (settee and one armchair).



97 One of four



98.

## FOUR SIDE CHAIRS (CHAISES À LA REINE)

Paris, 1780–1781

By François-Toussaint Foliot after designs by Jacques Gondoin

Gessoed and gilded beech; modern silk upholstery

One chair is stenciled with GARDE MEUBLE DE LA REINE under seat rail.

Another bears a label inscribed with *Ex musco L.Double*.Height: 2 ft. 11 in. (89 cm); Width: 1 ft. 9<sup>3</sup>/<sub>4</sub> in. (55 cm); Depth: 1 ft. 10<sup>1</sup>/<sub>4</sub> in. (56.5 cm)

Accession number 71.DA.93.1–4

## PROVENANCE

Marie-Antoinette, *Salon du Rocher*, Hameau de la Reine, Petit Trianon, Versailles, ordered from the menuisier François-Toussaint Foliot on November 29, 1780; possibly removed from the Château de Versailles, 1791; Léopold Double, Paris (sold, Paris, May 30–June 1, 1881, no. 427); comte Henri de Greffulhe, Paris; [Duveen Brothers, New York]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan (sold, Christie's, London, June 24, 1971, lot 66); purchased at that sale by J. Paul Getty.



98 One of four

## EXHIBITIONS

Jackson, Mississippi, Mississippi Arts Pavilion, *Splendors of Versailles*, Claire Constans and Xavier Salmon, eds., April–August 1998, no. 99, pp. 150, 193, illus.

## BIBLIOGRAPHY

Anthony Coleridge, "Works of Art with a Royal Provenance from the Collection of the Late Mrs. Anna Thomson Dodge of Detroit," *Connoisseur* 177, no. 711 (May, 1971), p. 34, illus.; Fredericksen et al., *Getty Museum*, p. 165, illus.; Gillian Wilson, "The J. Paul Getty Museum, 7<sup>ème</sup> partie: Le Mobilier Louis XVI," *Connaissances de arts* 280 (June 1975), p. 94, illus.; Kjellberg, *Dictionnaire*, p. 426; Jean-Pierre Babelon, "Un magnifique enrichissement des collections nationales-Musée national du Château de Versailles," *La Revue du Louvre et des Musées de France* 5 (1990), p. 350; Christian Baulez, "Deux Sièges de Foliot et de Sené pour Versailles," *Revue du Louvre* (March 1991), p. 79, illus.; Barbara Scott, "The Rothschild Room in the Louvre," *Apollo* 134, no. 356 (October 1991), pp. 270–271; Bremer-David, *Summary*, no. 100, pp. 68–69, illus. p. 69.



99 One of a pair

99.  
PAIR OF FOLDING STOOLS (PLIANTS)

Paris, circa 1786

By Jean-Baptiste-Claude Séné; carved by Nicolas-François Vallois, originally gilded by Chatard and Chaudron and upholstered by Capin

Gessoed, painted, and gilded beech; modern upholstery

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

Height (without cushion): 1 ft. 4 1/4 in. (42 cm); Width: 2 ft. 4 1/2 in. (72.5 cm); Depth: 1 ft. 9 in. (53 cm)

Accession number 71.DA.94.1-2

## PROVENANCE

Marie-Antoinette, from a set of sixty-four ordered in two groups by Jean Hauré in 1786, at the cost of 720 livres for each stool, for the gaming rooms in the Palais de Fontainebleau and the Château de Compiègne; Palais du Luxembourg or Palais des Tuileries, Paris, 1797–circa 1806; [Michel, Paris, 1933]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan (sold, Christie's, London, June 24, 1971, lot 69); purchased at that sale by J. Paul Getty.

## BIBLIOGRAPHY

Pierre Verlet, "Les Meubles sculptés du XVIII<sup>e</sup> siècle: Quelques identifications," *Bulletin de la Société de l'histoire de l'art français* (1937), pp. 259–263; Pierre Verlet, *French Royal Furni-*

*ture* (London, 1963), pp. 35–36; Anthony Cole-ridge, "Works of Art with a Royal Provenance from the Collection of the Late Mrs. Anna Thomson Dodge of Detroit," *Connoisseur* 177, no. 711 (May 1971), p. 34; Fredericksen et al., *Getty Museum*, p. 165, illus.; Gillian Wilson, "The J. Paul Getty Museum, 7<sup>ème</sup> partie: Le Mobilier Louis xv1," *Connaissance des arts* 280 (June 1975), p. 92, illus.; Pierre Verlet, *Les Meubles français du XVIII<sup>e</sup> siècle* (Paris, 1982), p. 227; Kjellberg, *Dictionnaire*, p. 818; Bremer-David, *Summary*, no. 101, p. 69, illus.



100.

## CHAIR (FAUTEUIL DE TOILETTE)

Paris, circa 1787

By Georges Jacob; carved by Pierre-Claude Triquet and Jean-Baptiste Simon Rode; originally painted by Chaillot de Prusse and upholstered with fabric by Marie-Olivier Desfarges of Lyon

Beech, oak, unidentified tropical hardwood; modern caning; modern silk velvet upholstery Painted with the Dalva Brothers' inventory number 8758 under the rail.

Height: 2 ft. 9 1/4 in. (84.5 cm); Width: 1 ft. 10 1/8 in. (56.2 cm); Depth: 2 ft. 1 5/8 in. (65 cm)

Accession number 72.DA.51

## PROVENANCE

Marie-Antoinette, ordered by Bonnefoy-Duplan for the *chambre à coucher du treillage* in the Petit Trianon, Versailles, 1787 (sold with the contents of the Petit Trianon, Versailles, August 25 et seq., 1793, no. 2477, to the marchand-mercier Rocheux, Paris, through the agent citoyen Hébert); Senator G. P. Wetmore, circa 1920, Edith M. K. Wetmore and Maude A. K. Wetmore, Château-sur-Mer, Newport, Rhode Island (offered for sale, Parke-Bernet, Château-sur-Mer, September 16–18, 1969, lot 1037, bought in); (sold, Parke-Bernet, New York, February 20, 1971, lot 122); [Dalva Brothers, Inc., New York, 1971]; purchased by J. Paul Getty.

## EXHIBITIONS

Jackson, Mississippi, Mississippi Arts Pavilion, *Splendors of Versailles*, Claire Constans and Xavier Salmon, eds., April–August 1998, no. 97, p. 191, illus.

## BIBLIOGRAPHY

Fredericksen et al., *Getty Museum*, p. 191, illus.; Wilson, Gillian. "The J. Paul Getty Museum, 7<sup>ème</sup> partie: Le Mobilier Louis xv1," *Connaissance des arts* 280 (June 1975), p. 92, illus.; Michel Beurdeley, *La France à l'étranger* (Fribourg, 1981), p. 109; Kjellberg, *Dictionnaire*, p. 426; Bremer-David, *Summary*, no. 102, p. 70, illus.; R. Pascale, *Versailles: The American Story* (Paris, 1999), p. 72, illus.

101.

## PAIR OF ARMCHAIRS (FAUTEUILS À LA REINE)

Paris, circa 1790–1792

By Georges Jacob

Painted beech; modern silk upholstery Each armchair is stamped with G IACOB under the front seat rail.

Height: 3 ft. 1 in. (94 cm); Width: 1 ft. 11 1/2 in. (59 cm); Depth: 1 ft. 11 3/4 in. (60.5 cm) Accession number 91.DA.15.1-2

## PROVENANCE

Private collection, Paris (sold, Sotheby's, Monaco, March 3, 1990, no. 205); [Kraemer et Cie, Paris, 1990].



101 One of a pair



102 Settee

## BIBLIOGRAPHY

"Acquisitions/1991," *GettyMusJ* 20 (1992), no. 72, p. 172, illus. (one); Bremer-David, *Summary*, no. 103, p. 70, illus.

102.

## ONE SETTEE AND TEN ARMCHAIRS

(TWO BERGÈRES AND EIGHT FAUTEUILS)

Paris, circa 1810

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

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

Settee: Height: 3 ft. 4<sup>1</sup>/<sub>2</sub> in. (102.9 cm); Width: 6 ft. 2<sup>7</sup>/<sub>8</sub> in. (190.2 cm); Depth: 2 ft. 1<sup>1</sup>/<sub>8</sub> in. (61.3 cm); Chairs: Height: 3 ft. 3<sup>5</sup>/<sub>8</sub> in. (100.6 cm); Width: 2 ft. 1 in. (63.5 cm); Depth: 1 ft. 7 in. (48.2 cm)  
Accession number 67.DA.6.1-11

## PROVENANCE

Private collection, Paris, by 1908; [Jacques Seligmann, Paris]; Grand Duke Nicolai Michailoff, Palais Michailoff, St. Petersburg, purchased December 4, 1912; Museums and

Palaces Collections, Palais Michailoff, St. Petersburg (sold, Lepke, Berlin, November 7, 1928, no. 73, with a fire screen); Ives, comte de Cambacérés, Paris; Edouard Mortier, 5th duc de Trévis, Paris (sold, Galerie Charpentier, Paris, May 19, 1938, no. 47); purchased at that sale by J. Paul Getty.

## EXHIBITIONS

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

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102 One of eight

## Beds



104.

## BED (LIT À LA POLONAISE)

Paris, circa 1775–1780

Original silk upholstery fabric designed by Philippe Lasalle

Gilded and painted wood; iron; original silk upholstery panels (removed); modern silk upholstery, passementerie, feathers

Height: 9 ft. 11 in. (302 cm); Width: 7 ft.

5 in. (226 cm); Depth: 5 ft. 10½ in. (179 cm)

Accession number 94.DA.72.1–2

103.

## BED (LIT À LA TURQUE)

Paris, circa 1750–1760

Attributed to Jean-Baptiste Tiliard

Gessoed and gilded beech and walnut; modern silk upholstery

Height: 5 ft. 8½ in. (174 cm); Width:

8 ft. 8¼ in. (264.8 cm); Depth: 6 ft. 2 in. (188 cm)

Accession number 86.DA.535

## PROVENANCE

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

## BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987), no. 106, p. 213, illus.; Pallot, *L'Art du siège*, p. 75, illus.; Bremer-David, *Summary*, no. 105, p. 72, illus.; Perrin Stein, "Madame de Pompadour and the Harem Imagery at Bellevue," *Gazette des beaux-arts* 123 (January 1994), pp. 29–44, illus.; Philip Jodidio, "Le Monastère de Brentwood," *Connaissance des arts* 511 (November 1994), p. 132, illus. p. 133; Alexandre Pradère, "France, Furniture, 1716–93," *The Dictionary of Art*, Jane Turner, ed. (London, 1996), vol. 11, p. 594, illus.; *Handbook* 2001, pp. 210–211, illus.

103



104

## Supports

### PROVENANCE

Alexandre-Edmond de Talleyrand-Périgord (?), 3rd duc de Dino (1813–1894), Place Vendôme, Paris, or his son, Maurice de Talleyrand-Périgord, 4th duc de Dino (1843–1917); [Duveen Brothers, Paris, and sent temporarily to Carlhian et Beaumetz, Paris]; Mlle Gilda Darchy (sold, Galerie Georges Petit, Paris, May 18, 1923, no. 77); acquired at that sale by F. Schutz, Paris; Espirito Santo Family (?), Europe; (sold, Sotheby's, London, July 8, 1983, lot 96); acquired at that sale by Barbara Piasecka Johnson (offered for sale, Sotheby's, London, June 26, 1987, lot 76, bought in); (sold, Sotheby's, New York, May 21, 1992, lot 88); Karl Lagerfeld, Paris.

### EXHIBITIONS

Paris, Musée Carnavalet, *La Vie Parisienne au XVIII<sup>e</sup> siècle*, March 20–April 30, 1928, no. 285, p. 51, illus. (lent by F. Schutz).

### BIBLIOGRAPHY

Frédéric Contet, *Meubles et sièges d'art: époques Louis XIV, Louis XV, Louis XVI, empire* (Paris, 1924), pl. 10, illus.; Daryl M. Hafter, "Philippe de Lasalle: From mise-en-carte to Industrial Design," *Winterthur Portfolio* 12 (1977), p. 155, illus.; Marie-Jo de Chaignon, "Philippe de Lasalle, dessinateur et fabricant d'étoffes de soie à Lyon au XVIII<sup>e</sup> siècle," *Monde Alpin et Rhodanien* 2–3 (1991), p. 71, illus.; Andrea Disertori et al., *Il Mobile del Settecento* (London, 1991), p. 114, illus.; Amy Page, "Voulez-Vous Coucher?" *Art and Auction* (November, 1994), pp. 146–151, illus. p. 147; "Acquisitions/1994," *GettyMusJ* 23 (1995), no. 4, p. 64, illus.; *Handbook* 2001, pp. 228–229.



105 One of a pair

105.

### PAIR OF GUERIDONS

Paris, circa 1680

Attributed to André-Charles Boulle  
Oak, cherry, and walnut veneered with  
ebony, tortoiseshell, blue painted horn,  
brass, and pewter; gilt-bronze mounts  
Height: 4 ft. 8<sup>5</sup>/<sub>8</sub> in. (143.8 cm); Width  
(at base): 1 ft. 4<sup>1</sup>/<sub>2</sub> in. (41.9 cm); Depth  
(at base): 1 ft. 5<sup>1</sup>/<sub>8</sub> in. (43.5 cm)

Accession number 87.DA.5.1–2

### PROVENANCE

Pierre-Louis Randon de Boisset (?) (1709–1776), Paris (sold, Paris, February 27 to March 25, 1777, no. 796, for 1,000 livres, to Sr. Platrier); Pierre-Nicolas, baron Hoorn van Vlooswyck (?), Paris (sold, Paris, November 22, 1809, no. 593, [to the dealer Hennequart]); Baron S. de Lopez Tarragona, Paris; [Maurice Segoura, Paris, 1986].

### BIBLIOGRAPHY

Geneviève Mazel, "1777, La Vente Randon de Boisset et le marché de l'art au 18<sup>e</sup> siècle], " *L'Estampille* 202 (April 1987), p. 41, illus.; Michel Beurdeley, "Paris 1777: La Vente Randon de Boisset ou le mécanisme secret des ventes publiques au xviii<sup>e</sup> siècle," *Trois siècles de ventes publiques* (Fribourg, 1988), p. 53, illus.; "Acquisitions/1987," *GettyMusJ* 16 (1988), no. 67, p. 177, illus.; Pradère, *Les Ebénistes*, nos. 255–256, p. 106; Bremer-David, *Summary*, no. 106, pp. 72–73, illus. p. 73 (one).

106.

### PAIR OF PEDESTALS

Paris, circa 1700

Attributed to André-Charles Boulle

Oak, fir, and walnut veneered with fruit-wood, ebony, brass, and tortoiseshell;

gilt-bronze mounts

Height: 3 ft. 11<sup>11</sup>/<sub>16</sub> in. (121.2 cm); Width:  
1 ft. 9<sup>7</sup>/<sub>8</sub> in. (55.5 cm); Depth: 1 ft. 9<sup>7</sup>/<sub>8</sub> in.  
(55.5 cm)

Accession number 88.DA.75.1–2



106 One of a pair

## PROVENANCE

Antoine-Alexandre Dubois, Paris (sold, Paillet, Paris, December 18, 1788, no. 168, to "Berotaire" for 5599 livres); (sold, Paillet et Delaroche [?], Paris, July 11, 1803, no. 41); Baron James (Mayer) de Rothschild (1792–1868), Paris, before 1860; Baron Gustave (Samuel James) de Rothschild (1829–1911), Paris; Baron Robert (Philippe Gustave) de Rothschild (1880–1946), Paris; Baron (James Gustave Jules) Alain de Rothschild (1910–1982), Paris; Baron Eric (Alain Robert David) de Rothschild, Paris (sold, Hôtel Drouot, Paris, December 4, 1987, no. 112); [Same Art, Ltd., Zurich].

## EXHIBITIONS

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

## BIBLIOGRAPHY

"Le Feu des enchères de Fin d'Automne," *Connaissance des arts* 431 (January 1988), pp. 18–19; "Vive la crise," *L'Objet d'art* 3 (January 1988), p. 95; *Il Giornale dell'Arte* 53 (February 1988), p. 84; Souren Melikian, "Surprise, Surprise," *Art and Auction* (February 1988), pp. 84, 86; "Acquisitions/1988," *GettyMusJ* 17 (1989), no. 68, pp. 140–141, illus.; Pradère, *Les Ebénistes*, nos. 189–190, p. 105; Bremer-David, *Summary*, no. 107, p. 73, illus. (one).



107.

107.

## WALL BRACKET

Paris, circa 1715–1720  
Gessoed and gilded oak  
Height: 1 ft. 6 in. (45.7 cm); Width: 1 ft. 9 1/2 in. (54.6 cm); Depth: 8 1/2 in. (21.6 cm)  
Accession number 84.DH.86

## PROVENANCE

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

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 49, p. 177, illus.; Bremer-David, *Summary*, no. 108, p. 73, illus.

108.

## PAIR OF TORCHÈRES

Paris, circa 1725  
Oak; modern gesso, gilding  
Height: 5 ft. 8 1/4 in. (173.3 cm); Diameter (at top): 1 ft. 3 3/4 in. (40 cm); Diameter (at base): 1 ft. 10 1/2 in. (57.1 cm)  
Accession number 71.DA.98.1–2

## PROVENANCE

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

## BIBLIOGRAPHY

Fredericksen et al., *Getty Museum*, p. 145, illus.; Wilson, "Meubles 'Baroques,'" p. 106, illus.; Bremer-David, *Summary*, no. 109, p. 74, illus. (one).



108 One of a pair

## Fire Screen



109

109.  
PAIR OF SUPPORTS (GAINES)

French, circa 1770  
After designs by Jean-Charles Delafosse  
Fir with traces of gesso and paint  
Height: 4 ft. 2 in. (127 cm); Width: 1 ft.  
4 in. (40.7 cm); Depth: 1 ft. (30.5 cm)  
Accession number 89.DA.2.1-2

## PROVENANCE

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

## BIBLIOGRAPHY

"Acquisitions/1989," *GettyMusJ* 18 (1990),  
no. 55, p. 194, illus.; Bremer-David, *Summary*,  
no. 110, p. 74, illus. 110

110.

## FIRE SCREEN (ÉCRAN COULISSE)

Paris, circa 1785-1790  
Attributed to Georges Jacob  
Walnut

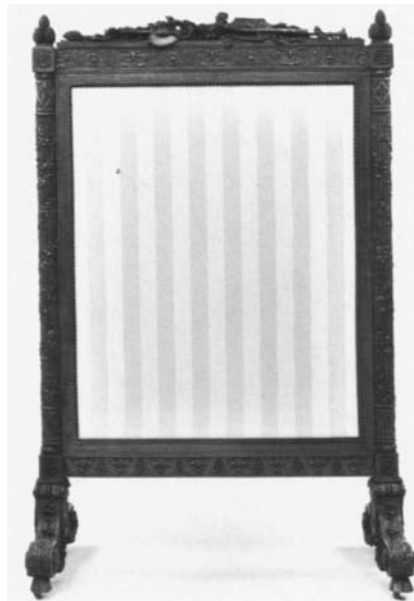
One upright of the screen is carved with the  
monogram JH and the other with C(T?).  
Height: 4 ft. 2 in. (127 cm); Width: 2 ft.  
7½ in. (80 cm); Depth: 1 ft. 5 in. (43 cm)  
Accession number 88.DA.124

## PROVENANCE

Madame Beaumont, Cap d'Antibes; (sold,  
Sotheby's, Monaco, February 5-6, 1978,  
no. 13); [Bernard Steinitz, Paris, 1988].

## BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989),  
no. 80, pp. 144-145, illus.; Bremer-David,  
*Summary*, no. 111, p. 74, illus. p. 75.



110

## Decorative Reliefs



111

111.  
CARVED RELIEF

Paris, 1789  
By Aubert-Henri-Joseph Parent  
Limewood

Incised with AUBERT PARENT FECIT  
AN. 1789 under the base.

Height: 2 ft. 3⅜ in. (69.4 cm); Width: 1 ft.  
6⅞ in. (47.9 cm); Depth: 2⅜ in. (6.2 cm)  
Accession number 84.sd.76

## PROVENANCE

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

## BIBLIOGRAPHY

Colin Streeter, "Two Carved Reliefs by  
Aubert Parent," *GettyMusJ* 13 (1985), pp. 53-  
66, figs. 1a-d; "Acquisitions/1984," *GettyMusJ*  
13 (1985), no. 65, p. 183, illus.; Bremer-  
David, *Summary*, no. 112, p. 75, illus.; *Master-  
pieces*, no. 97, pp. 122-123, illus.; *Handbook*  
2001, p. 232, illus.



## ARCHITECTURAL WOODWORK AND FIXTURES

### Frames

112.

#### CARVED RELIEF

Paris, 1791

By Aubert-Henri-Joseph Parent

Limewood

Incised with AUBERT PARENT. 1791 under the base. Stenciled with 17211, an inventory number, in black on the back.

Height: 1 ft. 11 1/8 in. (58.7 cm); Width: 1 ft. 3 5/8 in. (39.7 cm); Depth: 2 1/4 in. (5.7 cm)

Accession number 84.sd.194

#### PROVENANCE

[Jacques Kugel, Paris, 1984].

#### BIBLIOGRAPHY

Colin Streeter, "Two Carved Reliefs by Aubert Parent," *GettyMusJ* 13 (1985), pp. 53-66, figs. 3a-b; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 66, p. 183, illus.; Bremer-David, *Summary*, no. 113, p. 75, illus.



112



113

113.

#### FRAME FOR A MIRROR

Paris, circa 1690-1700

Gessoed and gilded oak; modern mirror glass

Height: 6 ft. 8 in. (183.5 cm); Width: 4 ft.

2 in. (127 cm); Depth: 4 in. (10.2 cm)

Accession number 87.DH.78

#### PROVENANCE

Private collection, Switzerland, 1980s;

[Rainer Zietz, Ltd., London]; [Rosenberg and Stiebel, Inc., New York].

#### BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988), no. 68, p. 177, illus.; Bremer-David, *Summary*, no. 114, p. 76, illus.

114.

#### FRAME FOR A MIRROR

Paris, 1700-1710

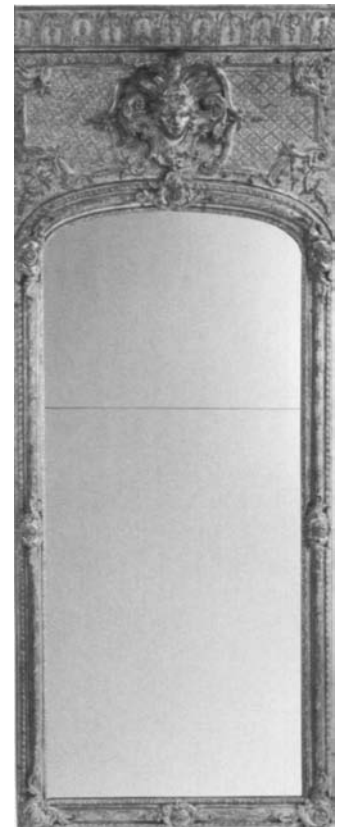
Gessoed and gilded oak and limewood;  
modern mirror glass

Height: 10 ft. 2 1/2 in. (313 cm); Width: 4 ft.  
(122 cm)

Accession number 97.DH.5

#### PROVENANCE

[Carlhian, Paris, 1907]; [Robert Carlhian, Neuilly-sur-Seine]; purchased by the J. Paul Getty Trust, 1986.



114



115

115.  
FRAME FOR A MIRROR WITH TWO PARCLOSES

Paris, 1751–1753  
Gessoed, gilded, and painted oak; modern mirror glass  
One paper trade label of the *marchand-mercier* François-Charles Darnault is pasted on the face of the back board of the mirror frame; one paper trade label of *marchand-mercier* François-Charles Darnault is pasted on the back of the right *parclose* panel.  
Height: 10 ft. 9<sup>3</sup>/<sub>4</sub> in. (329.6 cm); Width: 6 ft. 5<sup>3</sup>/<sub>4</sub> in. (197.5 cm)  
Accession number 97.DH.4

## PROVENANCE

François-Charles Darnault, "A la Ville de Versailles," Paris, circa 1751–1753; [Carlhian, Paris, circa 1932]; [Robert Carlhian, Neuilly-sur-Seine]; purchased by the J. Paul Getty Trust, 1986.

## BIBLIOGRAPHY

Carolyn Sargentson, *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth-Century Paris* (London, 1996), p. 180, illus. p. 22, pls. 10, 11; Cynthia Moyer and Gordon Hanlon, "Conservation of the Darnault Mirror: An Acrylic Emulsion Compensation System," *Journal of the American Institute for Conservation* 35 (1996), pp. 185–96, illus.

116.

## FRAME

Paris, circa 1775–1780  
Possibly by Paul Georges  
Gessoed and gilded oak; modern mirror glass  
Height: 6 ft. 10 in. (208.3 cm); Width: 5 ft. 1<sup>1</sup>/<sub>4</sub> in. (152.4 cm)  
Stamped with P. GEORGES on back and inked with 61 across the top.  
Accession number 88.DA.49

## PROVENANCE

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



116

## BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 75, p. 143, illus.; John Whitehead, *The French Interior in the Eighteenth Century* (London, 1992), p. 61, illus.; Bremer-David, *Summary*, no. 115, p. 76, illus.



117

117.

## FRAME FOR A MIRROR

Paris, circa 1775–1780  
Painted and gilded oak; modern mirror glass  
Height: 6 ft. 1<sup>3</sup>/<sub>4</sub> in. (187.2 cm); Width: 4 ft. 3<sup>1</sup>/<sub>2</sub> in. (131 cm); Depth: 3<sup>3</sup>/<sub>4</sub> in. (9.5 cm)  
Accession number 92.DH.20

## PROVENANCE

[Kraemer et Cie, Paris].

## BIBLIOGRAPHY

"Acquisitions/1992," *GettyMusJ* 21 (1993), no. 65, p. 140, illus.; Bremer-David, *Summary*, no. 116, p. 77, illus. p. 76

## Paneling and Mantelpieces



118 One of ten

118.

### TEN PANELS

Paris, circa 1661

Design attributed to Charles Le Brun

Painted and gilded oak; modern wooden frames

Panel .1: Height: 6 ft. 11 in. (202.5 cm);

Width: 2 ft. 7<sup>1</sup>/<sub>8</sub> in. (77.8 cm); Panel .2:Height: 6 ft. 10<sup>7</sup>/<sub>8</sub> in. (202.2 cm); Width:2 ft. 7<sup>1</sup>/<sub>8</sub> in. (77.8 cm); Panel .3: Height: 6 ft.10<sup>1</sup>/<sub>4</sub> in. (200.6 cm); Width: 2 ft. 3<sup>3</sup>/<sub>4</sub> in.(69.4 cm); Panel .4: Height: 6 ft. 11<sup>1</sup>/<sub>8</sub> in.(202.8 cm); Width: 2 ft. 3<sup>7</sup>/<sub>8</sub> in. (69.7 cm);Panel .5: Height: 4 ft. 1<sup>1</sup>/<sub>8</sub> in. (122.8 cm);

Width: 2 ft. 10 in. (85 cm); Panel .6: Height:

4 ft. 1 in. (122.5 cm); Width: 2 ft. 9<sup>3</sup>/<sub>4</sub> in.(84.4 cm); Panel .7: Height: 4 ft. 1<sup>3</sup>/<sub>4</sub> in.

(124.8 cm); Width: 3 ft. (90 cm); Panel .8:

Height: 4 ft. 1 in. (122.5 cm); Width: 2 ft.

11<sup>7</sup>/<sub>8</sub> in. (89.7 cm); Panel .9: Height: 1 ft.9<sup>7</sup>/<sub>8</sub> in. (54.7 cm); Width: 6 ft. 2<sup>1</sup>/<sub>8</sub> in.(185.3 cm); Panel .10: Height: 3 ft. 11<sup>1</sup>/<sub>8</sub> in.(117.8 cm); Width: 1 ft. 7<sup>1</sup>/<sub>2</sub> in. (48.7 cm)

Accession number 91.DH.18.1-10



118 One of ten



119

119.

### MANTELPICE

Paris (?), circa 1690-1700

Sarrancolin des Pyrénées marble (also known as

marbre d'Antin) and brèche violette

Height: 5 ft. 10<sup>1</sup>/<sub>2</sub> in. (179.1 cm); Width:7 ft. 10<sup>1</sup>/<sub>4</sub> in. (240 cm); Depth: 1 ft. 1<sup>1</sup>/<sub>2</sub> in.

(34.3 cm)

Accession number 89.DH.30

### PROVENANCE

[B. Fabre et Fils, Paris].

### BIBLIOGRAPHY

"Acquisitions/1989," *GettyMusJ* 18 (1990), no. 52, p. 193, illus.; Bremer-David, *Summary*, no. 118, p. 78, illus.

### PROVENANCE

Felix Harbord, England, 1950s; Felix Fenston, England (sold by his widow, Sotheby's, London, May 25, 1990, lot 50, to [Christopher Gibbs, London]).

### BIBLIOGRAPHY

"Style in Interior Decoration: Some Contemporary Decorators—II Felix Harbord," *Apollo* (October 1956), pp. 107-110, illus. pp. 107-108; "Acquisitions/1991," *GettyMusJ* 20 (1992), no. 76, p. 174, illus. (two); Bremer-David, *Summary*, no. 117, p. 77, illus. (two); "Museum Acquisitions in the Decorative Arts: Determination and Beneficence," *Apollo* 137, no. 371 (January 1993), p. 38, illus.; *Masterpieces*, no. 35, p. 49, illus.; *Handbook* 2001, p. 184, illus. (one).



120.

PANELING

Paris, circa 1720

Attributed to the sculptor Jules Degoullons and his collaborators of the *Société pour les bâtiments du roi*; probably after designs by Robert de Cotte

Painted and gilded oak

Height: 10 ft. (305 cm); Width: 23 ft. 4 1/2 in. (712.2 cm); Depth: 14 ft. 11 1/2 in. (479.5 cm) (as installed)

Accession number 97.DH.2.1-.38

PROVENANCE

Claude le Bas de Montargis (*trésorier général de l'extraordinaire des Guerres*) and Catherine-

Henriette Hardouin (daughter of Jules Hardouin Mansart), 7 Place Vendôme, Paris, installed as a *bibliothèque en armoire* in a cabinet circa 1720; by inheritance to their daughter, marchioness Anne-Charlotte Hardouin (widow of Louis, marquis d'Arpajon), who sold the *hôtel* in 1759; Nicolas Dedelay de la Garde (*fermier général*, died 1783), by inheritance to his widow, Elisabeth de Ligniville (later comtesse de Polleresky, died 1791); Jean-Jacques Claret de Fleurieu, 1823; paneling removed to the family's *hôtel*, Hôtel Claret de Fleurieu, in Saint Germain-en-Laye before 1861; [André Carlhian, Paris, before 1926]; [Robert Carlhian, Neuilly-sur-Seine]; purchased by the J. Paul Getty Trust, 1986.

120

BIBLIOGRAPHY

F. de Saint-Simon, "No 7 Hôtel Le Bas de Montargis," *La Place Vendôme* (Paris, 1982), pp. 113-115; Bruno Pons, "Bibliothèque de l'Hôtel Le Bas de Montargis (vers 1719)," *French Period Rooms 1650-1800 Rebuilt in England, France, and the Americas* (Paris, 1995), pp. 173-184; Rochelle Ziskin, *The Place Vendôme: Architecture and Social Mobility in Eighteenth-Century Paris* (Cambridge, 1999), fig. 57, p. 73, illus.; Lisa Lyons, "Judy Fiskin: My Getty Center," *Departures: Eleven Artists at the Getty Center* (Los Angeles, 2000), p. 24, illus.

121.

PANELING

Paris, 1725-1726

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

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

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

Accession numbers 71.DH.118 and 88.DH.59

PROVENANCE

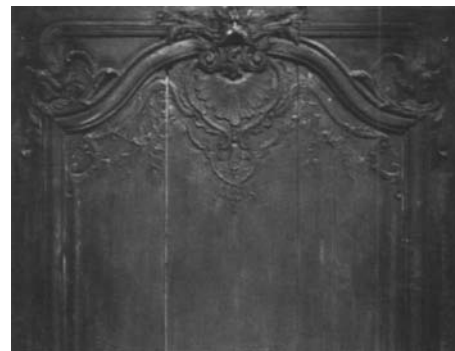
Guillaume Cressart, Hôtel Cressart, installed in 1725 and 1726 in the *chambre à coucher* of 18 place Vendôme, Paris; Louis-Auguste Duché, 1733; Jean-Baptiste Duché (brother of Louis-Auguste Duché), by 1743; Elisabeth-Louis Duché (wife of Jacques Bertrand, marquis de Scépeaux et de Beaupreau), after 1743; Elisabeth-Louise-Adélaïde de Scépeaux de Beaupreau (wife of the comte de La Tour d'Auvergne), 1769; Jean-Louis Milon d'Inval, Paris, 1774; by inheritance to his wife, Antoinette Bureau Seraudey (Mme d'Inval), in an III (1794-1795) (sold by her heirs in 1836); Sophie Dawes (baronne de Feuchères), 1836; the *chambre à coucher* became the *salon* at this time (sold by her heirs after her death in 1841); the marquise de Las Marismas del Guadalquivir (Mme Alexandre Aguado), 1842; Union Artistique, Paris, 1865; [André Carlhian, Paris; *boiseries* removed in 1936]; [Duveen Brothers, New York, 1939; stored in Paris until removed to New York in 1959];

Norton Simon, New York, 1965; purchased by J. Paul Getty. 88.DH.59 (only): separated from 71.DH.118 in the 1960s; [Therien and Co., Inc., San Francisco, 1987].

## BIBLIOGRAPHY

René Colas, "Les Hôtels de la place Vendôme," *Paris qui reste: vieux hôtels, vieilles demeures, rive droite* (Paris, 1914), pp. 105–106, pl. 94; Fredericksen et al., *Getty Museum*, p. 145, illus.; Wilson, "Meubles 'Baroques,'" p. 106, illus.; Bruno Pons, "Les boiseries de l'Hôtel Cressart au Getty Museum," *GettyMusJ* 11 (1983), pp. 67–88, illus.; Jackson-Stops, "Boule by the Beach," pp. 854–856, illus. p. 854, fig. 1; Bremer-David, *Summary*,

no. 119, pp. 78–79, illus. p. 78; Bruno Pons, "Chambre à Coucher de l'Hôtel Duché (Cressart) (1725), 18, Place Vendôme, *French Period Rooms Rebuilt in England, France and the Americas* (Paris, 1995) pp. 209–220, illus.; Joseph Godla and Gordon Hanlon, "Some Applications of Adobe Photoshop for the Documentation of Furniture Conservation," *Journal of the American Institute for Conservation* 34 (Fall/Winter 1995), pp. 157–172, illus. (detail) p. 165, fig. 10; Katie Scott, *The Rococo Interior: Decoration and Social Spaces in Early Eighteenth-Century Paris* (New Haven, 1995), p. 36, illus.; Pratapaditya Pal, "Getty and Asian Art," *Orientalism* (April 1998), pp. 58–63, p. 59, illus.



122 Detail of one

122.

## ELEVEN PANELS

Paris, circa 1730–1735

Oak

Panels .1–.2: Height: 9 ft. 2<sup>1</sup>/<sub>4</sub> in. (280 cm); Width: 4 ft. 1<sup>1</sup>/<sub>2</sub> in. (123 cm); Panels .3–.4: Height: 9 ft. 2<sup>1</sup>/<sub>4</sub> in. (280 cm); Width: 4 ft. 6<sup>1</sup>/<sub>2</sub> in. (139 cm); Panels .5–.7: Height: 9 ft. 2 in. (279.4 cm); Width: 1 ft. 3<sup>3</sup>/<sub>4</sub> in. (40 cm); Panel .8: Height: 9 ft. 2 in. (279.4 cm); Width: 1 ft. 6<sup>1</sup>/<sub>4</sub> in. (46.3 cm); Panel .9: Height: 9 ft. 2 in. (279.4 cm); Width: 1 ft. 10 in. (55.9 cm); Panels .10–.11: Height: 6 ft. 1 in. (185.4 cm); Width: 10 in. (25.4 cm)

Accession number 84.DH.52.1–.11

## PROVENANCE

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

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 120, p. 79, illus.



123.

MANTELPICE

Paris, circa 1730–1735.

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

Height: 3 ft. 7 1/2 in. (110.5 cm); Width: 5 ft. 9 in. (175.3 cm); Depth: 11 1/2 in. (29.2 cm)

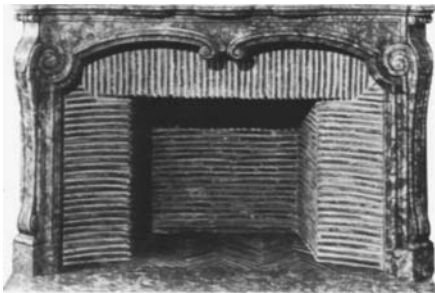
Accession number 85.DH.92

PROVENANCE

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

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 195, p. 244, illus.; Bremer-David, *Summary*, no. 121, p. 79, illus.



123



124

124.

PANELED ROOM

Paris, circa 1755

Painted and gilded oak; four oil-on-canvas overdoor paintings; *brèche d'Alep* mantelpiece; modern mirror glass; gilt-bronze hardware  
Height: 14 ft. 4 in. (436.9 cm); Width: 23 ft. 6 1/2 in. (718 cm); Depth: 25 ft. 6 in. (777 cm)

Accession number 73.DH.107

PROVENANCE

An unidentified *hôtel* on the quai Malaquais, Paris, until 1900; Mme Doucet, Paris, 1900–1907; comte Henri de Greffulhe, 8, rue d'Astorg, Paris; duc de Gramont, 42 bis

avenue Georges Mandel, Paris, 1909 (offered for sale in situ, Ader Picard, Paris, October 9, 1969, no. 14, bought in); [R. and M. Carlhian, Paris]; purchased by J. Paul Getty.

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125

125.

## PANELED ROOM (SALON DE COMPAGNIE)

Paris, circa 1790–1795

Panels painted by Jean-Siméon Rousseau de la Rottière and plaster overdoors attributed to Jean-Guillaume Moitte, after designs by Claude-Nicolas Ledoux

Painted and gilded oak; painted and gilded plaster; modern mirror glass; modern gilt-bronze hardware; white marble mantelpiece  
Various pieces of moldings bear the stenciled number 8032.

Four Double Doors: Height: 9 ft. 5<sup>1</sup>/<sub>4</sub> in. (287.7 cm); Width (of one door): 2 ft. 3<sup>3</sup>/<sub>4</sub> in. (70.5 cm); Four Large Panels: Height: 9 ft. 5<sup>1</sup>/<sub>8</sub> in. (287.3 cm); Width: 2 ft. 8<sup>3</sup>/<sub>4</sub> in. (83.2 cm); Five Panels: Height: 9 ft. 3<sup>1</sup>/<sub>2</sub> in. (283.2 cm); Width: 1 ft. 6<sup>1</sup>/<sub>2</sub> in. (46.9 cm); Four Panels: Height: 9 ft. 3<sup>1</sup>/<sub>2</sub> in. (285.1 cm); Width: 1 ft. 1<sup>1</sup>/<sub>2</sub> in. (31.8 cm); Four Overdoors: Height: 2 ft. 11<sup>3</sup>/<sub>4</sub> in. (90.8 cm); Width: 5 ft. 3<sup>4</sup>/<sub>4</sub> in. (167 cm)

Accession numbers 98.DH.149 and 91.DH.60 (moldings only)

## PROVENANCE

“Grand salon,” Maison Hosten, 38 rue Saint-Georges, Paris, until around 1892; Mme C. Lelong, Paris, after 1892; Fournier, Paris, before 1897 (?); [L’antiquaire Levy, 15 rue Pigalle, Paris;] Prince d’Essling, duc de Rivoli, 8 rue Jean Goujon, Paris, 1897 to May 1913 (?); [in storage with Maison Carlhian from May 1913 to January 1920, when consigned to both Maison Carlhian and Jacques Seligmann]; [Maison Carlhian and Jacques Seligmann, Paris, 1921]. Panels only: Otto Wolff, Cologne, 1925; private collection, Cologne, until 1969; [Joachim Kaiser and Georg Fahrbach, Cologne, 1969–1986]; [Axel Vervoordt, Belgium, 1986]; moldings only: [R. and M. Carlhian, Paris]; purchased by the J. Paul Getty Trust, 1987.

## BIBLIOGRAPHY

Krafft and Ransonette, *Choix des plus belles maisons de Paris* (Paris, 1805), pl. 5; Alfred de Champeaux, *L’Art décoratif dans le vieux Paris* (Paris, 1898), p. 319; Lady Dilke, *French Fur-*

*niture and Decoration in the Seventeenth Century* (London, 1901) pp. 67–68, 70, illus.; René Destailleur, *Documents de Décoration au XVIII<sup>e</sup> siècle, Peinture et Sculpture Décoratives-Tapisseries* (Brussels, 1906), pls. 60–63; Ville de Paris, *Commission Municipale du Vieux Paris, Année 1921, Procès-Verbaux* (Paris, 1924), p. 84; Paul Marrottan, *Le Style empire: Architecture et décors d’intérieurs* (Paris, 1927), vol. 4, pp. 1–2, pls. 1–7; Marcel Ravat, *Claude-Nicolas Ledoux 1736–1806* (Paris, 1945), p. 51, pls. 50–59; Louis Hauteceur, *Histoire de l’architecture classique en France*, vol. 5, *Révolution et l’empire* (Paris, 1953), pp. 347, 371; Jacques Hillairet, *Dictionnaire historique des rues de Paris* (Paris, 1963), vol. 2, p. 408; “Ledoux et Paris,” *Cahiers de la rotonde 3* (Paris, 1979), pp. 128–129, illus. p. 181, fig. 106; Michel Gallet, *Claude-Nicolas Ledoux 1736–1806* (Paris, 1980), pp. 209–213, figs. 372–383; *La Nouvelle Athènes: Le Quartier Saint-Georges de Louis xv à Napoleon III* (Musée Carnavalet, Paris, 1984), no. 22, p. 20; Bremer-David, *Summary*, no. 124, pp. 80–81, illus. p. 81; Bruno Pons, “In memorium David Harris Cohen, Salon de l’Hôtel Hosten (1792), 38 rue Saint-Georges,” *French Period Rooms Rebuilt in England, France and the Americas* (Paris, 1995), pp. 395–410, illus.; Alexia Lebeurre, “Le ‘genre arabesque’: nature et diffusion des modèles dans le décor intérieur à Paris, 1760–1790,” *Architecture et décor* 42/43 (October 1998), p. 86, illus. p. 87.



CLOCKS AND BAROMETERS

Newel Post



126

126.  
WALL LIGHT

Lorraine (Nancy), circa 1700  
"Bois de Sainte-Lucie" (cerasus mahaleb)  
Height: 1 ft. 5 in. (43.2 cm); Width:  
11 <sup>3</sup>/<sub>8</sub> in. (29.4 cm); Depth: 5 in. (12.6 cm)  
Accession number 85.DH.284

PROVENANCE  
[Neidhardt Antiquitäten GmbH, Munich,  
1985].

BIBLIOGRAPHY  
"Acquisitions/1985," *GettyMusJ* 14 (1986),  
no. 190, p. 242, illus.; Bremer-David, *Sum-*  
*mary*, no. 125, p. 82, illus.



127

127.  
NEWEL POST  
Paris, circa 1735  
Painted and gilded iron  
Height: 2 ft. 11 <sup>5</sup>/<sub>8</sub> in. (90.5 cm); Width:  
11 <sup>1</sup>/<sub>2</sub> in. (29.2 cm); Depth: 1 ft. 3 <sup>3</sup>/<sub>4</sub> in.  
(40 cm)  
Accession number 79.DH.164

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

BIBLIOGRAPHY  
J. Paul Getty, *Collector's Choice* (London, 1955)  
pp. 155, 237; Bremer-David, *Summary*, no.  
126, p. 82, illus.



128

128.  
LONG-CASE CLOCK (RÉGULATEUR)  
Paris, circa 1680-1690  
Case attributed to André-Charles Boulle; the  
movement by Antoine I Gaudron  
Oak veneered with ebony, tortoiseshell,  
brass, and pewter; enameled metal; gilt-  
bronze mounts; glass  
Inscribed *Gaudron Paris* on clock face and  
movement and *Solem Audet Dicere Falsum* (It  
dares the sun to tell a lie) on face.





Height: 8 ft.  $1\frac{5}{16}$  in. (246.5 cm); Width:  
1 ft.  $6\frac{7}{8}$  in. (48 cm); Depth:  $7\frac{1}{2}$  in. (19 cm)  
Accession number 88.DB.16

PROVENANCE

[Jean Durier, Paris, circa 1945]; private  
collection, Burgundy, 1948–1988; [Alain  
Moatti, Paris].

BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no.  
66, p. 140, illus.; *Handbook* 1991, p. 160,  
illus.; Bremer-David, *Summary*, no. 127,  
pp. 82–83, illus. p. 83; Wilson, *Clocks*, no. 1,  
pp. 2–9; Ramond, *Chefs d'oeuvre* 1, pp. 27–29,  
illus.; *Masterpieces*, no. 42, p. 57, illus.

129.

MODEL FOR A MANTEL CLOCK

Paris, circa 1700–1715

Terracotta; enameled metal plaques

Height: 2 ft. 7 in. (78.7 cm); Width: 1 ft.  
 $8\frac{1}{2}$  in. (52.1 cm); Depth:  $9\frac{1}{2}$  in. (24.2 cm)

Accession number 72.DB.52

PROVENANCE

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

EXHIBITIONS

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

BIBLIOGRAPHY

Wilson, "Meubles 'Baroques,'" p. 109, illus.;  
Fredericksen et al., *Getty Museum*, p. 185,  
illus.; Miller, "Clockwise," pp. 15–21, fig. 1,  
p. 18, illus.; Wilson, *Selections*, no. 7, pp. 14–  
15, illus.; Verlet, *Les Bronzes*, illus. p. 164,  
fig. 200; C. E. Zonneyville-Heyning,  
"Gilden," *Visuele Kunsten: Kunstgeschiedenis  
van de nieuwe tijd* 3 (1989), p. 44, illus.; Gian  
Giotto Borelli, *Antiquités et objets d'art — horloges  
et pendules* (Paris, 1992), p. 65, illus. p. 48;  
William Park, *The Idea of Rococo* (Newark,  
Delaware, 1992), p. 103, illus.; Bremer-David,  
*Summary*, no. 128, pp. 82–83, illus. p. 83;  
Jean-Dominique Augarde, *Les Ouvriers du temps:  
La Pendule à Paris de Louis XIV à Napoléon I<sup>er</sup>*  
(Geneva, 1996), pp. 165–166, illus. p. 166;  
Wilson, *Clocks*, no. 3, pp. 14–19, illus.; *Mas-  
terpieces*, no. 45, p. 61, illus.; *Handbook* 2001,  
pp. 192–193, illus.

130.

WALL CLOCK (PENDULE D'ALCOVE)

Paris, circa 1710

Case attributed to André-Charles Boulle;  
maker of later English movement unknown  
Gilt bronze; blue painted horn; enameled  
metal; glass

The back bears a label inked with *Vernon  
House, Staircase*.

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Height: 2 ft. 4 in. (71.1 cm); Width:  
 $11\frac{1}{4}$  in. (28.6 cm); Depth:  $4\frac{1}{2}$  in. (11.4 cm)  
Accession number 73.DB.74

PROVENANCE

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



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## BIBLIOGRAPHY

Miller, "Clockwise," pp. 15–21, fig. 3, p. 19, illus.; Bremer-David, *Summary*, no. 129, pp. 83–84, illus. p. 83; Wilson, *Clocks*, no. 2, pp. 10–13.

131.

## LONG-CASE MUSICAL CLOCK

Paris, circa 1712

Case and stand attributed to Alexandre-Jean Oppenordt, possibly after a design by Gilles-Marie Oppenordt; movement by Jean-François Dominicé; musical movement by Michel Stollenwerck; movement repaired and dial and hands replaced by Pierre-Bazile Lepaute. Oak veneered with brass and red painted tortoiseshell; enameled metal; bronze mounts; glass

Movement is engraved with J.F. Dominicé Paris and Fait par Stollenwerck dans l'abbaye St. Germain A Paris; dial is engraved with LEPAUTE.

Height: 8 ft. 9 in. (266.7 cm); Width: 3 ft. 5 in. (104.1 cm); Depth: 1 ft. 3 1/2 in. (39.4 cm)

Accession number 72.DB.40

## PROVENANCE

Vincent Donjeux (?), Paris (sold, Paris, April 29, 1793, no. 562); Peter Burrell, 1st Lord Gwydir (1754–1820), Grimsthorpe Castle, Cokayne; by descent to Peter Burrell, 2nd Lord Gwydir (1782–1865) (sold, Christie's, London, March 11–12, 1829, lot 103, to [Samuel Fogg, London]); William Allenye Cecil, 3rd Marquess of Exeter; by descent Henry George Brownlow, 4th Marquess of Exeter, Burghley House (sold, Christie's, London, June 7–8, 1888, lot 261, to [Charles Davis, London]); Cornelius Vanderbilt II (1843–1899), New York; Gladys Moore Vanderbilt (Countess Laszlo Széchényi, 1886–1965) New York and The Breakers, Newport, Rhode Island (circa 1926–1927), (sold by her heirs in 1971 to [Rosenberg and Stiebel, Inc., New York]); [French and Co., New York, 1971]; purchased by J. Paul Getty, 1971.

## BIBLIOGRAPHY

Fredericksen et al., *Getty Museum*, p. 151, illus.; Miller, "Clockwise," pp. 15–21, fig. 5, p. 19, illus.; Jean-Nérée Ronfort, "André-Charles Boulle: Die Bronzarbeiten und seine Werkstatt im Louvre," Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 2, p. 491; Gian Giotto Borelli, *Antiquités et objets d'art — horloges et pendules* (Paris, 1992), illus. p. 48; Bremer-David, *Summary*, no. 130, p. 84, illus.; Joseph Godla and Gordon Hanlon, "Some Applications of Adobe Photoshop for the Documentation of Furniture Conservation," *Journal of the American Institute for Conservation* 34 (Fall/Winter 1995), fig. 11, p. 167, illus.; Wilson, *Clocks*, no. 5, pp. 28–41, illus.



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132.

## MANTEL CLOCK

Paris, circa 1715–1725

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

Oak veneered with tortoiseshell, blue painted horn, brass, and ebony; enameled metal; gilt-bronze mounts; glass movement is engraved with *Gudin le jeune Paris*; dial is painted with GUDIN LE JEUNE A PARIS. Height: 3 ft. 4 in. (101.6 cm); Width: 1 ft. 8 in. (50.8 cm); Depth: 11 3/4 in. (29.8 cm)

Accession number 72.DB.55

## PROVENANCE

Count János Pálffy (1829–1908), (sold, Bad Pistyán, Czechoslovakia, June 30, 1924, no. 285); [Etienne Lévy et Cie, Paris, 1971]; [French and Co., New York]; purchased by J. Paul Getty.



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## EXHIBITIONS

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

## BIBLIOGRAPHY

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133.

## WALL CLOCK (PENDULE DE RÉPÉTITION)

Paris, circa 1735–1740

Case by an unknown maker, possibly after a design by Juste-Aurèle Meissonnier; movement by Jean-Jacques Fieffé père  
Gilt bronze; enameled metal; wood carcass; glass

Dial is painted with FIEFFÉ DELOBSERVATOIR; movement is engraved with *Fieffé Paris*.

Height: 4 ft. 4 1/2 in. (133.4 cm); Width: 2 ft. 2 1/2 in. (67.3 cm); Depth: 5 5/8 in. (14.4 cm)

Accession number 72.DB.89

## PROVENANCE

Baron (Mayer) Alphonse de Rothschild (1827–1905), Château de Ferrières, Tarn; Baron Edouard (Alphonse James) de Rothschild (1868–1949), Château de Ferrières, by descent; Baron Guy (Edouard Alphonse Paul) de Rothschild (born 1909), Château de



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Ferrières (sold, Sotheby's, London, November 24, 1972, lot 7); purchased at that sale by J. Paul Getty.

## BIBLIOGRAPHY

Eveline Schlumberger, "Caffiéri, le bronzier de Louis xv," *Connaissance des arts* 159 (May 1965), illus. p. 83; Gérard Mabilille, *Le Style Louis xv* (Paris, 1978), p. 175, illus.; Miller, "Clockwise," pp. 15–21, fig. 6, p. 19, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 111, fig. 2.3.4; Gian Giotto Borelli, *Antiquités et objets d'art — horloges et pendules* (Paris, 1992), p. 57, illus. p. 49; Bremer-David, *Summary*, no. 133, p. 86, illus.; Wilson, *Clocks*, no. 8, pp. 58–64; Jean-Dominique Augarde, *Les Ouvriers du Temps: La Pendule à Paris de Louis xiv à Napoléon 1<sup>er</sup>* (Geneva, 1996), pp. 314–315, illus. fig. 238; *Masterpieces*, no. 60, p. 80, illus.

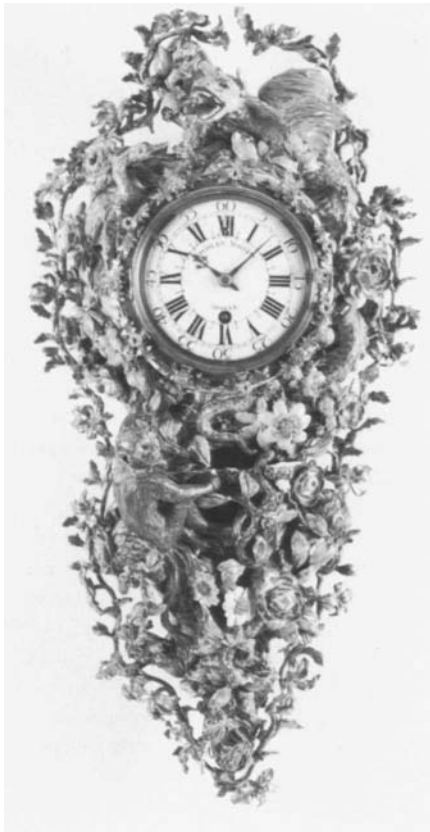
134.

## WALL CLOCK (PENDULE D'ALCOVE)

Paris and Chantilly manufactory, circa 1740  
 Movement by Charles Voisin  
 Soft-paste porcelain, polychrome enamel decoration; gilt bronze; enameled metal; glass  
 Movement is engraved with *C<sup>tes</sup> Voisin Paris*  
 and dial is painted with CHARLES  
 VOISIN APARIS.  
 Height: 2 ft. 5<sup>1</sup>/<sub>2</sub> in. (74.9 cm); Width:  
 1 ft. 2 in. (35.6 cm); Depth: 4<sup>3</sup>/<sub>8</sub> in. (11.1 cm)  
 Accession number 81.DB.81

## PROVENANCE

[Jacques Kugel, Paris, 1980].



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## BIBLIOGRAPHY

Wilson, "Acquisitions 1981," no. 2, pp. 66–71, illus.; "Some Acquisitions (1981–82) in the Department of Decorative Arts, The J. Paul Getty Museum," *Burlington Magazine* 125, no. 962 (May 1983), illus. p. 326; Wilson, *Selections*, no. 13, pp. 26–27, illus.; Jackson-Stops, "Boullée by the Beach," pp. 854–856; "J. Paul Getty Museum," *Ventura* (September/November 1988), p. 166, illus.; Gillian Wilson, "Dalla Raccolta del Museo J. Paul Getty," *Casa Vogue Antiques* 8 (May 1990), pp. 114–119, illus. p. 119; Bremer-David, *Summary*, no. 135, p. 87, illus.; Wilson, *Clocks*, no. 6, pp. 42–47; Geneviève Le Duc, *Porcelaine tendre de Chantilly au XVIII<sup>e</sup> siècle* (Paris, 1996), pp. 166–67, ill. pp. 166–67; *Masterpieces*, no. 56, p. 75, illus.; Geneviève Le Duc, "The Rocaille Style at Chantilly: A Different Aspect of French Porcelain circa 1750," *Apollo* 147, no. 431 (January 1998), pp. 37–41, illus. p. 39, fig. 6; *Handbook 2001*, p. 200, illus.

135.

## MANTEL CLOCK

Paris, circa 1742  
 Movement by Julien II Le Roy; enamel dial by Antoine-Nicolas Martinière  
 Gilt bronze; enameled metal; glass  
 Dial is painted with JULIEN·LE ROY·DE LA SOCIÉTÉ DES ARTS; movement is engraved with *Julien Le Roy Paris* on back; dial is enameled with *a.n. martiniere 1742* on reverse.  
 Height: 1 ft. 6<sup>1</sup>/<sub>8</sub> in. (47 cm); Width:  
 1 ft. 1/2 in. (32 cm); Depth: 8<sup>1</sup>/<sub>8</sub> in. (20.6 cm)  
 Accession number 79.DB.4

## PROVENANCE

[Jacques Kugel, Paris, 1978].

## EXHIBITIONS

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



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## BIBLIOGRAPHY

Wilson, "Acquisitions 1977 to mid-1979," no. 14, pp. 50–52, illus; Miller, "Clockwise," pp. 15–21, fig. 15, p. 21, illus.; Bremer-David, *Summary*, no. 136, pp. 87–88, illus. p. 87; Wilson, *Clocks*, no. 9, pp. 65–69.

136.

## WALL CLOCK

Paris, circa 1747  
 Case by Jacques Caffieri; movement by Julien II Le Roy; enamel dial by Antoine-Nicolas Martinière  
 Gilt bronze; enameled metal; glass  
 Case is engraved with *fait par Caffieri* and stamped with the crowned C for 1745–1749. Dial is inscribed with JULIEN·LE·ROY· and on reverse, with *a.n. martiniere Privilégié Du Roi 1747*. Movement is engraved with *Julien Le Roy Paris*.  
 Height: 2 ft. 6<sup>1</sup>/<sub>2</sub> in. (77.5 cm); Width:  
 1 ft. 4 in. (40.6 cm); Depth: 4<sup>1</sup>/<sub>2</sub> in. (11.4 cm)  
 Accession number 72.DB.45



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## PROVENANCE

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

## BIBLIOGRAPHY

Miller, "Clockwise," pp. 15-21, fig. 10, p. 21, illus.; *The Country Life International Dictionary of Clocks*, Alan Smith, ed. (New York, 1979), p. 237, fig. 2; Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 114, fig. 2.5.2; Bremer-David, *Summary*, no. 137, p. 88, illus.; Wilson, *Clocks*, no. 12, pp. 86-91.

137.

## PLANISPHERE CLOCK

Paris, circa 1745-1749

Case attributed to Jean-Pierre Latz; movement (now missing) by Alexandre Fortier

Oak veneered with kingwood; bronze mounts; glass; gilt paper

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



Height: 9 ft. 3 in. (282 cm); Width: 3 ft. 1 in. (94 cm); Depth: 1 ft. 3 in. (38.1 cm)  
Accession number 74.DB.2

## PROVENANCE

Louis-François de Bourbon, prince de Conti (sold, Paris, April 8-June 6, 1777, no. 2008); Baron Gustave (Samuel James) de Rothschild (1829-1911), Paris; [Charles Davis] (sold, Christie's, London, June 29, 1906, lot 132, for £577 to Stettiner); Maurice Ephrussi, Paris (offered for sale, Galerie Georges Petit, May 22, 1911, no. 63, bought in [?]); (sold, "Property of a Lady of Title," Sotheby's, London, November 24, 1972, lot 34); [Rosenberg and Stiebel, Inc., New York, 1974]; purchased by J. Paul Getty.

## EXHIBITIONS

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138.

## BAROMETER ON BRACKET

Paris, circa 1755

Clock case attributed to Charles Cressent; bracket attributed to Jean-Joseph de Saint-Germain; maker of the modern movement unknown

Gilt bronze; enameled metal; wood carcass; glass

Dial is enameled with DIGUE A PARIS.

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Height: 4 ft. 3 in. (129.4 cm); Width: 1 ft. 6 in. (45.7 cm); Depth: 7 1/4 in. (18.4 cm)  
Accession number 71.DB.116

## PROVENANCE

[B. Fabre, Paris]; [Duveen Brothers, New York, 1933]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan by 1933 (sold, Christie's, London, June 24, 1971, lot 40 [together with no. 139 in this book]); purchased at that sale by J. Paul Getty.

## BIBLIOGRAPHY

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Cartel Clocks of Charles Cressent," *Burlington Magazine* 109 (April 1967), pp. 210-217; Fredericksen et al., *Getty Museum*, p. 187, illus.; Miller, "Clockwise," pp. 15-21, fig. 9, p. 19, illus.; Bremer-David, *Summary*, no. 134, pp. 86-87, illus. p. 87; Wilson, *Clocks*, no. 7, pp. 48-57; Pierre Kjellberg, *Encyclopédie de la pendule française du moyen age au xxe siècle* (Paris, 1997), fig. B, p. 92, illus.

139.

## CLOCK ON BRACKET

Paris, circa 1758

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

Bracket is stamped with S<sup>T</sup> GERMAIN; movement is engraved with *Romilly Paris* and dial is enameled with ROMILLY A PARIS; one spring is inscribed with *William 11 Blakey* and dated 1758; all gilt-bronze elements are stamped with an E on reverse.

Height: 4 ft. 1 1/2 in. (125.7 cm); Width: 1 ft. 6 1/2 in. (47 cm); Depth: 8 in. (20.3 cm)

Accession number 71.DB.115

## PROVENANCE

George Jay Gould, in the "Foyer Hall" of 857 Fifth Avenue, New York; [Duveen Brothers, New York]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan, by 1932 (sold, Christie's, London, June 24, 1971, lot 40 [together with no. 138 in this book]); purchased at that sale by J. Paul Getty.

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*mary*, no. 139, p. 89, illus.; Alvar González-Palacios, *Il Patrimonio artistico del Quirinale, Gli Arredi Francesi* (Milan, 1995), no. 80, p. 297; Wilson, *Clocks*, no. 7, pp. 48-57, illus.; Jean-Dominique Augarde, "Jean-Joseph de Saint Germain Bronzier (1719-1791): Inédits sur sa Vie et son Oeuvre," *L'Estampille/L'Objet d'art* 308 (December 1996), pp. 62-82, illus. p. 67, fig. 7; Pierre Kjellberg, *Encyclopédie de la pendule française du moyen age au xxe siècle* (Paris, 1997), p. 92, fig. B, illus.



139



140

140.  
MANTEL CLOCK

Paris, circa 1763  
Case attributed to Robert Osmond; movement by Étienne II Le Noir in partnership with his son Pierre-Étienne Le Noir  
Patinated and gilt bronze; enameled metal; glass  
Dial is painted with *Etienne Le Noir Paris* and movement is engraved with *Etienne le Noir Paris No. 396*; springs are inscribed with *Masson 1763*.  
Height: 1 ft. 9 1/2 in. (54.6 cm); Width: 1 ft. 5 3/4 in. (45.1 cm); Depth: 9 1/4 in. (23.5 cm)  
Accession number 73.DB.85

## PROVENANCE

Louis-François-Armand de Vignerot du Plessis, duc de Richelieu (?); (sold, Paris, December 18, 1778, no. 692); (sold, "Property of a Nobleman," Christie's, London, July 5, 1973, lot 31); purchased at that sale by J. Paul Getty.

## BIBLIOGRAPHY

Miller, "Clockwise," pp. 15-21, fig. 11, p. 21, illus.; Bremer-David, *Summary*, no. 140, p. 90, illus.; Wilson, *Clocks*, no. 14, pp. 102-107.

141.  
WALL CLOCK ON BRACKET

Paris, circa 1764  
Case by Antoine Foullet; movement by Lapina  
Oak veneered with panels of green, red, and cream painted horn; brass; enameled metal; gilt-bronze mounts; glass  
Stamped with *ANT·FOVILLET JME* on back of case and bracket. Movement is engraved with *Lapina A PARIS*; one spring is inscribed *Richard x de 1764 Mouvement foulé M Ebeniter* and a second spring is engraved with *Richard x de 1764 Sonnerie A foulé Eben*.  
Height: 3 ft. 10 3/4 in. (118.7 cm); Width: 1 ft. 7 1/2 in. (49.5 cm); Depth: 11 1/4 in. (28.6 cm)  
Accession number 75.DB.7

## PROVENANCE

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

## BIBLIOGRAPHY

Miller, "Clockwise," pp. 15-21, fig. 12, p. 21; Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 158, fig. 3.2.6; Verlet, *Les Bronzes*, p. 112, illus. p. 113, fig. 137; Pradère, *Les Ebénistes*, p. 275; Bremer-David, *Summary*, no. 141, p. 90, illus.; Pierre Arizzoli-Clémentel, "Néoclassicisme," *L'Art décoratif en Europe du Néoclassicisme à L'Art Deco*, Alain Gruber, ed. (Paris, 1994), p. 55, illus.; Jean-Dominique Augarde, *Les Ouvriers du temps: La Pendule à Paris de Louis XIV à Napoléon I<sup>er</sup>* (Geneva, 1996), p. 188, fig. 152, illus.; Wilson, *Clocks*, no. 15, pp. 108-113.



142.  
MANTEL CLOCK

Paris, circa 1772  
Movement by Etienne-Augustin Le Roy; case by Etienne Martincourt  
Gilt bronze; enameled metal; glass  
Painted with *CHARLES LE ROY A PARIS* on dial; movement is engraved with *Ch<sup>les</sup> Le Roy Paris* and stamped with 2417 on back-plate; two movement springs are signed and dated *Richard fevrier 1772*.  
Height: 2 ft. 4 in. (66 cm); Width: 1 ft. 11 1/2 in. (59.7 cm); Depth: 12 3/4 in. (32.4 cm)  
Accession number 73.DB.78

## PROVENANCE

Louis XVI, *Salle du Conseil* of the Palais des Tuileries, 1790; the marquis de Saint-Cloud (?); (sold, Hôtel Drouot, Paris, February 25-26, 1861, no. 1); [Kraemer et Cie, Paris]; [French and Co., New York, 1973].

## EXHIBITIONS

New York, The Frick Collection, *French Clocks in North American Collections*, November 1982-January 1983, no. 63, illus. p. 67.

141



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## BIBLIOGRAPHY

Fredericksen et al., *Getty Museum*, p. 165, illus.; Miller, "Clockwise," pp. 15–21, fig. 13, p. 21, illus.; Wilson, *Selections*, no. 32, pp. 64–65, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 181, fig. 3.7.10; Jacques Charles et al., *De Versailles à Paris: Le Destin des collections royales* (Paris, 1989), illus. p. 140, fig. 1; Bremer-David, *Summary*, no. 142, p. 91, illus.; Wilson, *Clocks*, no. 16, pp. 114–123; Jean-Dominique Augarde, *Les Ouvriers du temps: La Pendule à Paris de Louis XIV à Napoléon I<sup>er</sup>* (Geneva, 1996), pp. 241, pl. 188 (p. 238); *Mastertpieces*, no. 82, p. 105, illus.; *Handbook 2001*, p. 220, illus.

143.

## BAROMETER

Paris, circa 1770–1775

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

Height: 4 ft. 1/2 in. (123.2 cm); Width: 9 1/2 in. (24.1 cm); Depth: 1 7/8 in. (4.8 cm)

Accession number 86.DB.632

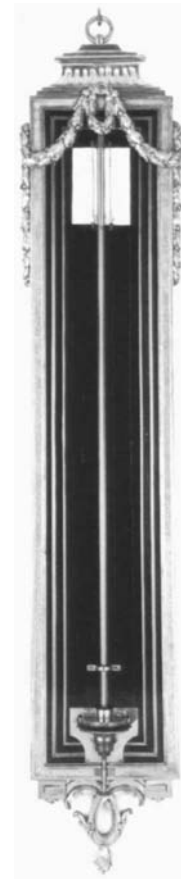
## PROVENANCE

Tristao Guedes Correira de Queiroz e Castello-Branco, 1st marquis and 2nd comte da Foz (1849–1917); probably removed from Lisbon to London (sold, Christie's, London,

June 10, 1892, lot 65); Mrs. Orme Wilson (sold by her executors, Parke-Bernet, New York, March 25–26, 1949, lot 386); Mme Lucienne Fribourg (sold, Parke-Bernet, New York, April 19, 1969, lot 189); [Alexander and Berendt, Ltd., London]; Frau Quandt, Bad Homburg, Germany; [B. Fabre et Fils, Paris], owned jointly with [Jeremy, Ltd., London, 1986].

## BIBLIOGRAPHY

"Acquisitions/1986," no. 108, p. 214, illus.; Bremer-David, *Summary*, no. 143, p. 91, illus.



143



144.  
MANTEL CLOCK

Paris, circa 1785

Case attributed to Pierre-Philippe Thomire; design attributed to Jean-Guillaume Moitte; rings enameled by H. Fr. Dubuisson  
Gilt and patinated bronze; enameled metal; vert *Maurin des Alpes* marble; white marble  
Enameled clock ring is inscribed on the interior with *Dubuisson*; movement scratched with *Sweden 1811*.

Height: 1 ft. 8<sup>7</sup>/<sub>8</sub> in. (53 cm); Width: 2 ft. 1<sup>1</sup>/<sub>8</sub> in. (63.8 cm); Depth: 9<sup>1</sup>/<sub>4</sub> in. (23.5 cm)  
Accession number 82.DB.2

## PROVENANCE

Baron de Klingspor, Stora Sundby Castle, Sweden, by 1811; (sold, Sotheby's, London, December 11, 1981, lot 99).

## BIBLIOGRAPHY

Wilson, "Acquisitions 1981," pp. 79–84, illus.; "Some Acquisitions (1981–82) in the Department of Decorative Arts, The J. Paul

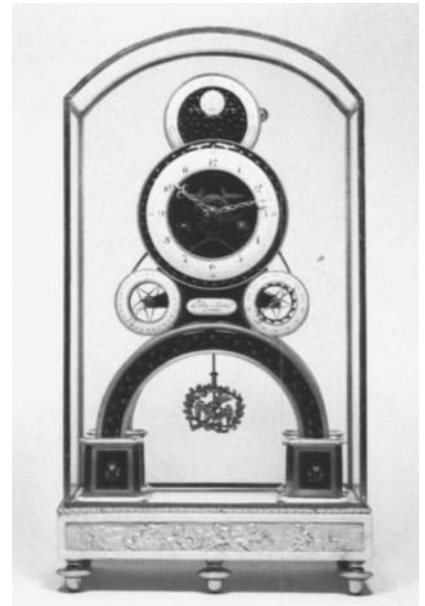
Getty Museum," *Burlington Magazine* 125, no. 962 (May 1983), illus. cover and p. 322; Alvar González-Palacios, *The Adjectives of History* (P. and D. Colnaghi and Co., London, 1983), pp. 44–45; Wilson, *Selections*, no. 42, pp. 84–85, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 299, fig. 4.18.8; Bremer-David, *Summary*, no. 144, p. 92, illus.; Wilson, *Clocks*, no. 17, pp. 124–130, illus.

145.  
MANTEL CLOCK (PENDULE SQUELETTE)

Paris, circa 1790–1800

Movement by Nicolas-Alexandre Folin; enamel plaques by Georges-Adrien Merlet  
Gilt bronze; enameled metal; white marble base; glass and gilded metal case  
Painted with *Folin L'ainé A PARIS* below the dial; painted with *G. Merlet* on one enameled ring.

Height: 1 ft. 7<sup>3</sup>/<sub>8</sub> in. (49.2 cm); Width: 10<sup>3</sup>/<sub>4</sub> in. (27.3 cm); Depth: 5<sup>1</sup>/<sub>2</sub> in. (14 cm)  
Accession number 72.DB.57



145

## PROVENANCE

(Sold, Palais Galliera, Paris, December 10, 1971, no. 35); [French and Co., New York, 1971].

## BIBLIOGRAPHY

Fredericksen et al., *Getty Museum*, pp. 180–181, illus.; Gillian Wilson, "The J. Paul Getty Museum, 7<sup>ème</sup> partie: Le Mobilier Louis XVI," *Connaissance des arts* 280 (June 1975), p. 96, illus.; Miller, "Clockwise," pp. 15–21, fig. 14, p. 21, illus.; Gian Giotto Borelli, *Antiquités et objets d'art—horloges et pendules* (Paris, 1992), illus. p. 7; Bremer-David, *Summary*, no. 145, p. 92, illus.; Wilson, *Clocks*, no. 19, pp. 140–147.



## SCIENTIFIC INSTRUMENTS



146

146.

## PAIR OF GLOBES

Paris, terrestrial globe: circa 1728; Paris, celestial globe: circa 1730  
 Globes made by the Abbé Jean-Antoine Nollet; terrestrial map engraved by Louis Borde and celestial map engraved by Nicolas Bailleur, called Bailleur le jeune; camomille and capucin lacquered decoration attributed to the workshop of Guillaume and Etienne-Simon Martin  
 Printed paper; papier mâché; poplar, spruce and alder painted with vernis Martin; bronze; glass  
 The terrestrial globe is inscribed *Dedie et presenté a S.A.S. MADAME LA DUCHESSE DU MAINE par [son] très humble et très obéissant [serviteur] Nollet. Lic. en Theologie. [1728], Borde exc., and GLOBE TERRESTRE DRESSÉ sur les observations les plus nouvelles et les plus exactes approuvées par*

*Mrs. de l'Academie Roiale des sciences Paris avec privilege du Roi. 1728 Monté par l'auteur. The celestial globe is inscribed DEDIÉ et présenté à S.A.S. Monseigneur le Comte de [C]lermont [par son très] humble [et] tres [obéissent] serv[iteu]r [Nollet de la So]ciété des Arts 1730. and Globe celeste [calculé pour l'année [17]30 sur les observa[tions] les plus nouvelles [et] les plus exactes. [A]Paris avec privileg[e] du Roy. Bailleur le jeune sculpsit. Monté par l'auteur.] Each stand is painted with N. 32 underneath in yellow and 3323 in blue, perhaps stenciled.  
 Height: 3 ft. 7<sup>1</sup>/<sub>4</sub> in. (110 cm); Width: 1 ft. 5<sup>1</sup>/<sub>2</sub> in. (45 cm); Depth: 1 ft. 1<sup>1</sup>/<sub>2</sub> in. (32 cm)  
 Accession number 86.DH.705. 1.-2*

## PROVENANCE

Guillaume de Gontaut-Biron, 12th marquis de Biron, Paris; duc de Talleyrand and by descent

to duc de Dino Andia- y Talleyrand-Périgord, Château de Saint-Brice-sous-Forêt, Pavillon Colombe, Val d'Oise; [Maurice Segoura, Paris].

## BIBLIOGRAPHY

Wladimir d'Ormesson, *Merveilles des Châteaux de l'Île de France: Collection réalités* (Paris, 1965), p. 131, illus.; "Acquisitions/1986," *GettyMusJ* 15 (1987), no. 101, p. 211, illus.; Jean-Nérée Ronfort, "Science and Luxury: Two Acquisitions by the J. Paul Getty Museum," *GettyMusJ* 17 (1989), pp. 47-82, figs. 13-17; Gillian Wilson, "Dalla Raccolta del Museo J. Paul Getty," *Casa Vogue Antiques* 8 (May 1990), pp. 114-119, illus. p. 116; Bremer-David, *Summary*, no. 146, p. 93; *Masterpieces*, no. 54, p. 73, illus.; *Handbook* 2001, p. 197, illus.

147.

## COMPOUND MICROSCOPE AND CASE

Paris, circa 1751

Micrometric stage invented by Michel-Ferdinand d' Albert d' Ailly, duc de Chaulnes (1714-1769); gilt bronze attributed to Jacques Caffieri  
 Gilt bronze; enamel; shagreen; glass; case of wood; gilded leather; brass; velvet; silver galon and lace; various natural specimens in slides; and a number of extra lenses



147

## Curiosity Cabinet Object

Microscope: Height: 1 ft. 6<sup>7</sup>/<sub>8</sub> in. (48 cm);  
Width: 11 in. (28 cm); Depth: 8<sup>1</sup>/<sub>16</sub> in.  
(20.5 cm); Case: Height: 2 ft. 2 in. (66 cm);  
Width: 1 ft. 1<sup>3</sup>/<sub>4</sub> in. (34.9 cm); Depth:  
10<sup>5</sup>/<sub>8</sub> in. (27 cm)  
Accession number 86.DH.694

## PROVENANCE

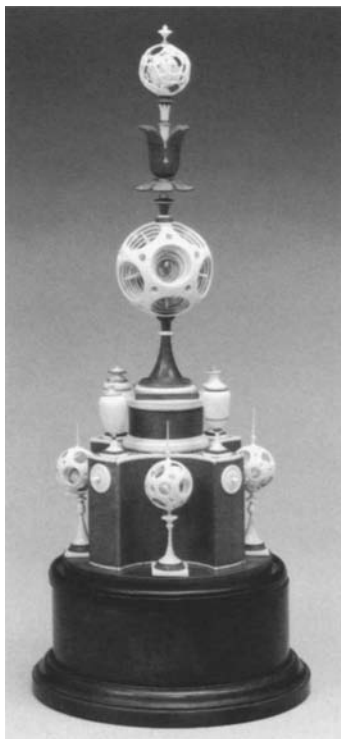
Private collection, Paris (sold, Sotheby's,  
Monaco, February 23, 1986, no. 901);  
Mrs. Kila Kugel, New York, 1986.

## EXHIBITIONS

Los Angeles, The J. Paul Getty Museum,  
*Devices of Wonder*, November 13, 2001–  
February 3, 2002.

## BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987),  
no. 102, p. 212, illus.; Jean Perfettini, *Le  
Galuchat* (1988), pp. 62–63, illus.; Jean-  
Nérée Ronfort, "Science and Luxury: Two  
Acquisitions by the J. Paul Getty Museum,"  
*GettyMusJ* 17 (1989), pp. 47–82, figs. 18–19,  
21, 23, 25, 28–29, 35; Gillian Wilson,  
"Dalla Raccolta del Museo J. Paul Getty,"  
*Casa Vogue Antiques* 8 (May 1990), pp. 114–119,  
illus. p. 118; Bremer-David, *Summary*,  
no. 147, p. 94, illus.; *Masterpieces*, no. 65,  
p. 86, illus.; *Handbook* 2001, p. 209, illus.



148

148.  
CURIOSITY CABINET OBJECT  
(OBJET DE CURIOSITÉ)

Paris, circa 1800  
By François Barreau  
Thuya wood and ivory  
Stamped with BARREAU A PARIS  
five times.  
Height: 1 ft. 7<sup>1</sup>/<sub>2</sub> in. (49.5 cm); Diameter (at  
base): 8<sup>1</sup>/<sub>8</sub> in. (20.6 cm)  
Accession number 92.DH.75

## PROVENANCE

H. C. Randier, Paris; [Jacques Kugel, Paris].

## EXHIBITIONS

Los Angeles, The J. Paul Getty Museum,  
*Devices of Wonder*, November 13, 2001–  
February 3, 2002.

## BIBLIOGRAPHY

"Acquisitions/1992," *GettyMusJ* 21 (1993),  
no. 67, p. 142, illus.

## METALWORK

Gilt Bronze: Candelabra  
and Candlesticks

149.

## PAIR OF GIRANDOLES

Paris, circa 1680–1690

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

Height: 1 ft. 3 in. (38 cm); Width: 10 in.  
(25.5 cm); Diameter (at base): 5 in. (13 cm)  
Accession number 85.DF.382.1–2

## PROVENANCE

[Bernard Steinitz, Paris].

## BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986),  
no. 188, p. 241, illus.; Bremer-David, *Sum-  
mary*, no. 148, p. 94, illus.



149 One of a pair



150 One of a pair

150.  
PAIR OF CANDLESTICKS

Paris, circa 1680–1690  
Gilt bronze  
Height: 10 in. (25.4 cm); Diameter: 5<sup>3</sup>/<sub>4</sub> in. (14.6 cm)  
Accession number 72.DF.56.1–2

## PROVENANCE

Baron Nathaniel (Mayer) von Rothschild (1836–1905), Vienna; Baron Alphonse (Mayer) von Rothschild (1878–1942), Vienna; confiscated by the Nazis in March 1938; restituted to Baronin Clarice von Rothschild (1874–1967), Vienna, in 1947 and sent to New York soon afterward; [Rosenberg and Stiebel, Inc., New York, 1971]; purchased by J. Paul Getty.

## BIBLIOGRAPHY

Fredericksen et al., *Getty Museum*, p. 145, illus.; Wilson, "Meubles 'Baroques,'" p. 106, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 58, illus.; Bremer-David, *Summary*, no. 149, pp. 94–95, illus. p. 94.

151.  
PAIR OF GIRANDOLES

Paris, circa 1700  
Gilt bronze; rock crystal; glass  
Height: 1 ft. 11<sup>1</sup>/<sub>4</sub> in. (59 cm); Diameter: 1 ft. 4<sup>3</sup>/<sub>8</sub> in. (41.5 cm)  
Accession number 99.DF.46.1–2

## PROVENANCE

Baron Guy (Edouard Alphonse Paul) de Rothschild (born 1909), Hôtel Lambert, Paris (sold, Sotheby's, Monaco, May 25–26, 1975, no. 219); (Sotheby's, London, July 1, 1977, lot 50, bought in); private collection; [Holland Fine Arts, Ltd., London, 1999].

## BIBLIOGRAPHY

Claude Frégnac and Wayne Andrews, *The Great Houses of Paris* (New York, 1979), p. 77, illus.; Jean Feray, *Architecture intérieure et décoration en France des origines à 1875* (Paris, 1988), p. 123, illus.



152 One of a pair

152.  
PAIR OF GIRANDOLES

Paris, circa 1730  
Rock crystal; gilt bronze  
Height: 2 ft. 10 in. (86.3 cm); Width: 2 ft. 1/2 in. (62.3 cm); Depth: 1 ft. 2<sup>3</sup>/<sub>4</sub> in. (37.5 cm)  
Accession number 75.DF.53.1–2

## PROVENANCE

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

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 150, p. 95, illus.



151 One of a pair



153 One of a pair

153.  
PAIR OF CANDLESTICKS

Paris, circa 1780

By Etienne Martincourt

Gilt bronze

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

Height: 11 3/4 in. (29.9 cm); Diameter:

5 3/8 in. (13.7 cm)

Accession number 72.DF.48.1-2

## PROVENANCE

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

## EXHIBITIONS

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

## BIBLIOGRAPHY

F. J. B. Watson, *Wallace Collection Catalogues: Furniture* (London, 1956), p. 95; Gillian Wilson, "The J. Paul Getty Museum, 7<sup>ème</sup> partie: Le Mobilier Louis XVI," *Connaissance des arts* 280 (June 1975), p. 94, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 230, illus.; Pierre Verlet, *Les Bronzes*, pp. 382-383; Bremer-David, *Summary*, no. 151, p. 95, illus.154.  
PAIR OF CANDELABRA

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

Flowers: perhaps Vincennes manufactory, circa 1745-1750

Mounts: Paris, circa 1750

Elephants modeled by Peter Reinicke in 1741  
Hard-paste porcelain elephants; soft-paste porcelain flowers; polychrome enamel decoration, gilding; gilt-bronze mounts

Height: 9 1/8 in. (23.2 cm); Width: 9 3/4 in.

(24.7 cm); Depth: 4 1/8 in. (10.5 cm)

Accession number 75.DI.68.1-2



154 One of a pair

## PROVENANCE

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

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 152, p. 96, illus.

155 One of a pair

155.  
PAIR OF CANDELABRA

Paris, circa 1775

Attributed to Pierre Gouthière

Gilt bronze

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

Accession number 72.DF.43.1-2

## PROVENANCE

Possibly Baron Henri (James Nathaniel Charles) de Rothschild (1872-1949), Paris; [François-Gérard Seligmann, Paris, circa 1948]; Carreras Savedra, Buenos Aires; [Jacques Helft, Buenos Aires]; [French and Co., New York]; purchased by J. Paul Getty.

## BIBLIOGRAPHY

Frederickson, *Getty Museum*, p. 192, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 230, illus.; Bremer-David, *Summary*, no. 153, p. 96, illus.

156.

## PAIR OF CANDELABRA

Paris, circa 1785

Attributed to Pierre-Philippe Thomire after a model by Louis-Simon Boizot

Patinated and gilt bronze; white and griotte marble

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

Accession number 86.DF.521.1-.2



156 One of a pair

## PROVENANCE

Anatole Demidov (?), Prince of San Donato, San Donato Palace, Pratolino (near Florence), (sold, San Donato Palace, March 15, 1880, no. 804, en suite with a mantel clock); (sold, Palais Galliera, Paris, March, 14, 1975, no. 81); [Bernard Steinitz, Paris].

## BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987), no. 109, p. 214, illus.; Bremer-David, *Summary*, no. 154, pp. 96-97 illus. p. 97; *Handbook* 2001, p. 229, illus.

157.

## PAIR OF CANDELABRA

Paris, circa 1786

Blued metal; gilt bronze

Height: 3 ft. 8<sup>3</sup>/<sub>4</sub> in. (113.7 cm); Width: 1 ft. 5<sup>3</sup>/<sub>4</sub> in. (45.1 cm); Depth: 10<sup>1</sup>/<sub>2</sub> in. (26.7 cm)

Accession number 71.DF.99.1-.2

## PROVENANCE

Palazzo Litta, Florence; Baron Mayer (Amschel) de Rothschild (1818-1874), Mentmore Towers, Buckinghamshire, by 1884; Hannah de Rothschild (1851-1890) (Countess of Rosebery, wife of the 5th Earl, married 1878), Mentmore Towers; (Albert) Harry Primrose, 6th Earl of Rosebery, Mentmore Towers, by inheritance (sold, Sotheby's, London, April 17, 1964, lot 25); [Claude Sère, Paris, 1964]; private collection, Paris, late 1960s; [Frank Partridge and Sons, Ltd., London, 1971]; purchased by J. Paul Getty.

## EXHIBITIONS

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



157 One of a pair

## BIBLIOGRAPHY

"French Furniture at the Exhibition of 'Three French Reigns,' 25 Park Lane," *Country Life* 73-1884 (February 25, 1933), p. 206, figs. 5, 7; Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 261, caption 4.8.3; Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior: Renaissance to Art Nouveau* (London, 1991), illus. p. 101, fig. 321; Bremer-David, *Summary*, no. 155, p. 97, illus.

## Gilt Bronze: Chandeliers

158.

## CHANDELIER

Paris, circa 1700

Lead glass and rock crystal; gilt bronze

Height: 3 ft. 6<sup>1</sup>/<sub>8</sub> in. (107 cm); Diameter:2 ft. 5<sup>1</sup>/<sub>8</sub> in. (74 cm)

Accession number 88.DH.17

## PROVENANCE

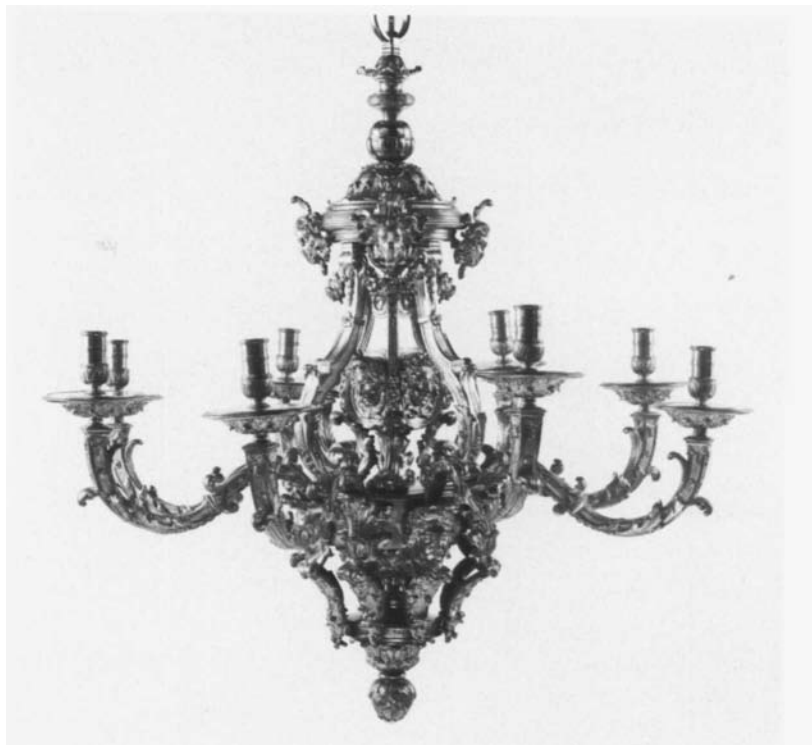
[Kraemer et Cie, Paris].

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"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 67, p. 140, illus.; Bremer-David, *Summary*, no. 156, p. 98, illus.; Martin Mortimer, "The Crystal Chandelier from the King's Audience Chamber Now the King's Privy Chamber, Hampton Court Palace," *Glass Circle Journal* 8 (1993), fig. 10, p. 31, illus.



158



159

159.

## CHANDELIER

Paris, circa 1700

Gilt bronze

Height: 3 ft. 9<sup>1</sup>/<sub>4</sub> in. (115 cm); Diameter:3 ft. 6<sup>1</sup>/<sub>4</sub> in. (110 cm)

Accession number 87.DF.28

## PROVENANCE

Edouard Chappey, Paris, circa 1900; [Michel Meyer, Paris, 1986].

## EXHIBITIONS

Paris, Petit Palais, *Exposition universelle de 1900*, *L'Exposition rétrospective de l'art l'histoire de l'art fran-*

*çais des origines à 1800, 1900*, vol. 1, no. 2891, p. 299, illus. p. 190 (lent by Edouard Chappey).

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160.

## CHANDELIER

Paris, circa 1710

Attributed to André-Charles Boulle

Gilt bronze

Each element is stamped with the crowned

C for 1745–1749.

Height: 2 ft. 6<sup>1</sup>/<sub>2</sub> in. (77.5 cm); Diameter:  
2 ft. 8 in. (81.3 cm)

Accession number 76.DF.13

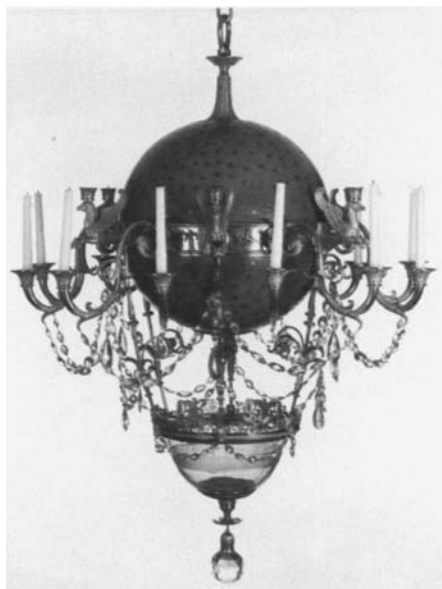
## PROVENANCE

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

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160



161

161.

## CHANDELIER

Paris, circa 1818–1820

By Gérard-Jean Galle

Glass; enameled metal; gilt bronze

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

3 ft. 2 in. (96.5 cm)

Accession number 73.DH.76

## PROVENANCE

(Sold, Hôtel Drouot, Paris, early 1960s); (sold, Hôtel Drouot, Paris, February 7, 1972, no. 83); [Kraemer et Cie, Paris, 1972]; [French and Co., New York]; purchased by J. Paul Getty.

## BIBLIOGRAPHY

Fredericksen et al., *Getty Museum*, p. 165, illus.; Michael Shapiro, "Monsieur Galle, Bronzier et Doreur," *GettyMusJ* 6–7 (1978–1979), pp. 61–66, illus. figs. 3–5, 8; Jackson-Stops, "Boulle by the Beach," pp. 854–856; Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 359, illus.; Bremer-David, *Summary*, no. 160, p. 99, illus.; *Masterpieces*, no. 98, pp. 124–125, illus.; *Handbook* 2001, p. 179, illus.

## Gilt Bronze:

## Wall Lights and Brackets

162.

## PAIR OF WALL LIGHTS

Paris (?), circa 1710

Silvered bronze; mirror glass; oak support

Light .1 is painted with 22 in black on the wooden backing; its *bobèche* is stamped with the crowned C for 1745–1749. Light .2 is painted with 20 in black on the wooden backing, and its *bobèche* is indistinctly stamped with the crowned C.Height: 1 ft. 7<sup>1</sup>/<sub>2</sub> in. (50 cm); Width:11<sup>1</sup>/<sub>2</sub> in. (29.5 cm); Depth: 6<sup>3</sup>/<sub>4</sub> in. (17.2 cm)

Accession number 85.DG.49.1–.2

## PROVENANCE

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

## EXHIBITIONS

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

162 One of a pair





164.

## PAIR OF WALL LIGHTS

Paris, circa 1715–1720

Attributed to André-Charles Boulle

Gilt bronze

Height: 1 ft. 8<sup>1</sup>/<sub>16</sub> in. (51 cm); Width:1 ft. 2 in. (35.5 cm); Depth: 9<sup>13</sup>/<sub>16</sub> in. (25 cm)

Accession number 83.DF.195.1–.2

## PROVENANCE

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

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Jean-Nérée Ronfort, "Le Fondeur Jean-Pierre Mariette et la Fin de l'Atelier d'André-Charles Boulle," *L'Estampille* 173 (September 1984), pp. 72–73, illus.; Bremer-David, "Acquisitions 1983," no. 4, p. 187, illus. p. 186 (one); "Acquisitions/1983," *GettyMusJ* 12 (1984), no. 6, p. 263, illus. (one); Ottomeyer

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## BIBLIOGRAPHY

John A. Cuadrado, "Antiques: Lighting and Style," *Architectural Digest* (April 1983), p. 106, illus.; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 209, p. 249, illus.; Bremer-David, *Summary*, no. 161, pp. 99–100, illus. p. 99; Charissa Bremer-David, "An Overview of French Eighteenth-Century Wall Lights in the J. Paul Getty Museum," *Rushlight* 63 (June 1997), pp. 2–5, illus. p. 2, fig. 1; Peter Thornton, *Form and Decoration: Innovation in the Decorative Arts, 1470–1870* (London, 1998), p. 104, illus.

163.

## PAIR OF WALL LIGHTS

Paris, circa 1700–1715

Gilt bronze

Height: 1 ft. 9<sup>1</sup>/<sub>2</sub> in. (54.6 cm); Width:

1 ft. (30.5 cm); Depth: 9 in. (22.9 cm)

Accession number 85.DF.383.1–.2

## PROVENANCE

[François Léage, Paris].

## BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 191, p. 242, illus.; Bremer-David, *Summary*, no. 162, p. 100, illus.



164. One of a pair

and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 62, illus. pp. 62 (one), 83 (two), and Jean-Nérée Ronfort, "André-Charles Boulle: Die Bronzarbeiten und seine Werkstatt im Louvre," vol. 2, p. 495; note 229, p. 519; Anna Saratowicz, "Apliki do Sali Rycerskiej," *Kronika Zamkowa* 3-17 (1988), pp. 18-30, illus. p. 20; Bremer-David, *Summary*, no. 163, p. 101, illus. (one); Charissa Bremer-David, "An Overview of French Eighteenth-Century Wall Lights in the J. Paul Getty Museum," *Rushlight* 63 (June 1997), pp. 2-5, illus. (one) p. 3, fig. 2.



165 One of a pair

165.

PAIR OF WALL LIGHTS

Paris, circa 1715-1720  
 Attributed to André-Charles Boulle  
 Gilt bronze  
 Height: 2 ft. 1 in. (62.5 cm); Width:  
 1 ft. 9 in. (52.5 cm); Depth: 10 in. (25 cm)  
 Accession number 97.DF.16.1-2

PROVENANCE

[Kraemer et Cie, Paris, 1997]

BIBLIOGRAPHY

"Selected Acquisitions Made by the J. Paul Getty Museum, 1995-1997," *Burlington Magazine* 139 (November 1997), p. 831, pl. 29.

166.

PAIR OF WALL LIGHTS

Paris (?), circa 1735  
 Gilt bronze  
 Height: 1 ft. 11 in. (58.5 cm); Width:  
 11 <sup>1</sup>/<sub>8</sub> in. (28.3 cm); Depth: 8 in. (20.3 cm)  
 Accession number 78.DF.89.1-2

PROVENANCE

[Cameron, London, 1950]; purchased by J. Paul Getty, 1950; distributed by the estate of J. Paul Getty to the Getty Museum.

BIBLIOGRAPHY

Wilson, "Meubles 'Baroques,'" p. 100, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 109, illus.; Bremer-David, *Summary*, no. 164, p. 101, illus.; Charissa Bremer-David, "An Overview of French Eighteenth-Century Wall Lights in the J. Paul Getty Museum," *Rushlight* 63 (June 1997), pp. 2-5, illus. p. 3, fig. 13.



166 One of a pair



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167.

WALL BRACKET

Paris, circa 1730-1735  
 Gilt bronze and brass, with an oak core  
 Height: 1 ft. <sup>3</sup>/<sub>4</sub> in. (32.5 cm); Width: 1 ft.  
 3 <sup>3</sup>/<sub>8</sub> in. (39 cm); Depth: 6 <sup>3</sup>/<sub>4</sub> in. (17.2 cm)  
 Accession number 87.DF.136

PROVENANCE

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

BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988), no. 70, pp. 177-178, illus.; Bremer-David, *Summary*, no. 165, pp. 101-102, illus. p. 101.

168.

## FOUR WALL LIGHTS

Paris, circa 1740

Soft-paste porcelain flowers; gilt bronze

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

1 1/2 in. (34.3 cm); Depth: 7 3/4 in. (19.7 cm)

Accession number 75.DF.4.1-4

## PROVENANCE

[Henry Symons and Co., London (with another pair)]; [French and Co., New York (six)]; four lights to Rita Lydig, New York (?), 1927; two lights to [Arnold Seligmann, Rey, and Co., New York, 1941 (firm operated from 1912 to 1947)]; Sidney J. Lamon, New York (sold, Christie's, London, November 29, 1973, lot 69); [Partridge (Fine Arts), Ltd., London, 1973]; purchased by J. Paul Getty.

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 166, p. 102, illus.

168 One of four

169.

## PAIR OF WALL LIGHTS

Paris, circa 1745-1749

Gilt bronze

Each light bears one crowned C for

1745-1749.

Height: 2 ft. 4 1/2 in. (72.4 cm); Width: 1 ft.



169 One of a pair

6 3/4 in. (47.6 cm); Depth: 10 1/2 in. (26.7 cm)

Accession number 89.DF.26.1-2

## PROVENANCE

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

## BIBLIOGRAPHY

"La Chronique des Arts, principales acquisitions des musées en 1989," *Gazette des beaux-arts* 1454 (March 1990), no. 250, p. 51; "Acquisitions/1989," *GettyMusJ* 18 (1990), no. 53, p. 193, illus.; Bremer-David, *Summary*, no. 167, p. 102, illus.; *Handbook* 2001, p. 206, illus.

170.

## FOUR WALL LIGHTS

Paris, circa 1751

Attributed to Jacques Caffieri

Gilt bronze

Two lights are stamped with a crown flanked by CR for *Casa Reale* and with the inventory numbers C.562.1 and C.562.2 on front near base. Two other lights are stamped similarly, C.1068.1 and C.1068.2.

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

10 3/4 in. (57.8 cm); Depth: 1 ft. 1 3/8 in. (34 cm)

Accession number 84.DF.41.1-4

## PROVENANCE

Mme Louise-Elisabeth of France, duchesse de Parme (1727-1759), Palazzo di Colorno (near Parma), circa 1753; ducal collection of Parma until 1860; Italian royal household, probably sold in Turin after 1862; [Stein (?), Paris by November 1871]; Adolphe Carl de Rothschild (?) (1823-1900); private collection, France (sold, Ader, Picard et Tajan, Paris, December 12, 1978, no. 48); [Partridge (Fine Arts), Ltd., London, 1978]; private collection, London; [Partridge (Fine Arts), Ltd., London, 1983].

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Bremer-David, "Acquisitions 1984," no. 3, pp. 76-79, illus.; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 57, p. 180, illus.; Jackson-Stops, "Boullé by the Beach," pp. 854-856, illus. p. 854, fig. 1; Ottomeyer



170 One of four

and Pröschel, *Vergoldete Bronzen*, vol. 1, pp. 100, 140, illus.; Alvar González-Palacios, *Il Tempio del Gusto: Le Arti decorative in Italia fra Classicismi e barocco: Il Granducato di Toscana e gli stati settentrionali* (Milan, 1986), vol. 1, p. 206; vol. 2, pp. 230–231, fig. 453, illus.; *Handbook* 1986, p. 161, illus. (one); Gillian Wilson, "Dalla Raccolta del Museo J. Paul Getty," *Casa Vogue Antiques* 8 (May 1990), pp. 114–119; Bremer-David, *Summary*, no. 168, pp. 102–103, illus. p. 103 (one); Alvar González-Palacios with Roberto Valeriani, *Gli arredi francesi* (Milan, 1996), p. 250, illus.; Peter Hughes, *The Wallace Collection: Catalogue of Furniture* (London, 1996), vol. 3, p. 1320.

171.

## FOUR WALL LIGHTS

Paris, 1756

By François-Thomas Germain

Gilt bronze

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

81.DF.96.1.a: Height: 3 ft. 3<sup>3</sup>/<sub>4</sub> in. (99.6 cm);Width: 2 ft. 7<sup>7</sup>/<sub>8</sub> in. (63.2 cm); Depth: 1 ft.4<sup>1</sup>/<sub>8</sub> in. (41 cm); .1.b: Height: 3 ft. 1<sup>1</sup>/<sub>4</sub> in.(94.6 cm); Width: 1 ft. 10<sup>3</sup>/<sub>8</sub> in. (57.5 cm);Depth: 1 ft. 1<sup>5</sup>/<sub>8</sub> in. (34.6 cm); .2.a: Height:3 ft. 4<sup>1</sup>/<sub>2</sub> in. (102.9 cm); Width: 2 ft. 1 in.(63.5 cm); Depth: 1 ft. 1<sup>1</sup>/<sub>2</sub> in. (34.3 cm);.2.b: Height: 2 ft. 11<sup>1</sup>/<sub>8</sub> in. (89.2 cm);Width: 1 ft. 10<sup>3</sup>/<sub>8</sub> in. (56.8 cm); Depth:1 ft. 3<sup>7</sup>/<sub>8</sub> in. (40.3 cm)

Accession number 81.DF.96.1.a-.b and .2.a-.b

## PROVENANCE

Made for Louis-Philippe, duc d'Orléans; four pairs installed in the *chambre de Parade* and the *salon des Jeux* of the Palais Royal, Paris, circa 1756; sold privately in 1786 by Louis-Philippe-Joseph, duc d'Orléans, and



171 One of four

purchased by the *bronzier* Feuchère (probably Pierre-François Feuchère) for Louis XVI; four pairs purchased by the *Mobilier Royal*, Paris, August 30, 1786, and described as having damaged gilding; two pairs regilded by Feuchère in the first six months of 1787 for 500 livres a pair and installed in the *salon des Nobles de la Reine*, Château de Compiègne, until 1791; government of France, Palais du

Luxembourg, Paris, after 1792; Archibald Primrose, 5th Earl of Rosebery, Main Drawing Room, 38 Berkeley Square, London, by 1929; (Albert) Harry Primrose, 6th Earl of Rosebery (sold, Sotheby's, London, April 17, 1964, lot 18); [François-Gérard Seligmann, Paris]; private collection, Argentina and Switzerland (offered for sale, Sotheby's, Monaco, June 14–15, 1981, no. 148a–b, bought in).

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illus. pp. 114–115; Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior: Renaissance to Art Nouveau* (London, 1991), illus. p. 75, fig. 237; Christiane Perrin, François-Thomas Germain: *Orfèvre des rois* (Saint-Remy-en-l'Eau, 1993), pp. 230–231, illus.; Bremer-David, *Summary*, no. 169, pp. 103–104, illus. p. 103; Charissa Bremer-David, "An Overview of French Eighteenth-Century Wall Lights in the J. Paul Getty Museum," *Rushlight* 63 (June 1997), pp. 2–5, illus. p. 4, fig. 4; *Masterpieces*, no. 68, pp. 88–89, p. 89, illus.; *Handbook* 2001, p. 212, illus.

172.

## SIX WALL LIGHTS

Paris, circa 1765–1770

By Philippe Caffieri

Gilt bronze

Wall Lights 78.DF.263.1 and 82.DF.35.1 are stenciled with No 151 on back. Wall Light 82.DF.35.1 is engraved with *fait par Caffieri* on one drip pan and stamped with 2 and 3 on back. Wall Light 82.DF.35.2 is stamped with 4 on back.

Height: 2 ft. 1<sup>1</sup>/<sub>2</sub> in. (64.8 cm); Width: 1 ft. 4<sup>1</sup>/<sub>2</sub> in. (41.9 cm); Depth: 1 ft. 1<sup>1</sup>/<sub>4</sub> in. (31.1 cm)

Accession numbers 78.DF.263.1–4 and 82.DF.35.1–2

## PROVENANCE

(Sold, Hôtel Drouot [?], Paris, May 26–27, 1921, no. 99, to de Friedel); private collection, Paris (sold, Etude Couturier Nicolaÿ, Paris, April 6, 1978, no. 52); [Alexander and Berendt, Ltd., London, 1978]. 82.DF.35.1–2: Henri Smulders, Amsterdam (sold, two from a set of four, Frederik Muller and Co. [Mensing et Fils], Amsterdam, June 26–27, 1934, no. 98); private collection, Los Angeles, probably purchased in Paris; Lee Greenway, Los Angeles (sold, Sotheby's, Los Angeles, October 21, 1980, lot 787A); [Alexander and Berendt, Ltd., London, 1980].

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172 One of six



173 One of four

173.  
FOUR WALL LIGHTS

Paris, circa 1765–1770  
Attributed to Philippe Caffieri  
Gilt bronze  
Height: 1 ft. 10<sup>1</sup>/<sub>4</sub> in. (56.5 cm); Width: 1 ft. 3<sup>3</sup>/<sub>4</sub> in. (40 cm); Depth: 10<sup>1</sup>/<sub>4</sub> in. (26 cm)  
Accession number 92.DF.18.1–4

PROVENANCE  
(Sold, Palais Galliera, Paris, March 29, 1966, no. 45); [B. Fabre et Fils, Paris, circa 1977]; private collection, Paris, circa 1977; [Maurice Segoura, Paris].

BIBLIOGRAPHY  
"Acquisitions/1992," *GettyMusJ* 21 (1993), no. 63, p. 139, illus.; Bremer-David, *Summary*, no. 171, p. 105, illus. (one).

174.  
SIX WALL LIGHTS

Paris, circa 1775  
Attributed to Jean-Louis Prieur  
Gilt bronze  
Height: 2 ft. 3 in. (68.6 cm); Width: 1 ft. 1<sup>1</sup>/<sub>4</sub> in. (33.7 cm); Depth: 10<sup>1</sup>/<sub>2</sub> in. (26.7 cm)  
Accession numbers 74.DF.3.1–2 and 77.DF.29.1–4

PROVENANCE  
74.DF.3.1–2: [Alexander and Berendt, Ltd., London, 1974]; purchased by J. Paul Getty. 77.DF.29.1–4: (Sold, Christie's, London, December 2, 1976, lot 3); [Alexander and Berendt, Ltd., London, 1976].

BIBLIOGRAPHY  
Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 173, illus. p. 172, fig. 3.5.4; Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior: Renaissance to Art Nouveau* (London, 1991), note 84, p. 110; Bremer-David, *Summary* no. 172, p. 105, illus.



174 One of six



175 One of a pair

175.  
PAIR OF WALL LIGHTS

Paris, circa 1781  
Attributed to Pierre Gouthière, after a design by François-Joseph Bélanger  
Gilt bronze  
Height: 1 ft. 8<sup>1</sup>/<sub>2</sub> in. (52.1 cm); Width: 10<sup>15</sup>/<sub>16</sub> in. (27.8 cm); Depth: 7 in. (17.8 cm)  
Accession number 74.DF.5.1–2

PROVENANCE  
[Kraemer et Cie, Paris, 1974]; purchased by J. Paul Getty.

BIBLIOGRAPHY  
Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 243, illus., fig. 4.5.12; Bremer-David, *Summary*, no. 173, pp. 105–106, illus. p. 105.

176.

## FOUR WALL LIGHTS

Paris, circa 1781

Model by Claude-Jean Pitoin; casting and chasing attributed to Louis-Gabriel Féloix  
Gilt bronze

Height: 1 ft. 10 in. (55.9 cm); Width: 10 in. (25.4 cm); Depth: 4 1/2 in. (11.4 cm)

Accession number 99.DF.20.1-4



176 One of four

## PROVENANCE

Marie Antoinette, *cabinet de la Méridienne*,  
Château de Versailles, supplied on May 25,  
1781, by the *marchand-ciseleur-fondeur* Claude-  
Jean Pitoin to the Garde Meuble; (sold, Palais  
de Congrès, Versailles, May 13-14, 1970, no.  
110); Knud Abildgaard (1901-1986),  
Smidstrupøre, Denmark (sold, Arne Bruun  
Rasmussen, Copenhagen, April 22, 1987,  
no. 28/53a); Martin and Pauline Alexander,  
New York (sold, Christie's, New York,  
April 30, 1999, lot 15).

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*L'Estampille/L'Objet d'art* 337 (June 1999), p. 17;  
*Handbook* 2001, p. 230, illus. (one).

177.

## PAIR OF WALL LIGHTS

Paris, circa 1787

Attributed to Pierre-Philippe Thomire

Gilt bronze

Height: 3 ft. 6 1/2 in. (107.9 cm); Width: 1 ft.  
10 7/16 in. (57 cm); Depth: 11 7/8 in. (30.1 cm)

Accession number 83.DF.23.1-2

## PROVENANCE

Ducs de Mortemart, Château de Saint-Vrain,  
Seine-et-Oise, from the eighteenth century,  
by descent until 1982; [Maurice Segoura,  
Paris, 1982].

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pp. 207-211, illus.; "Acquisitions/1983,"  
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(one); "Some Acquisitions (1983-1984) in  
the Department of Decorative Arts, the J.  
Paul Getty Museum," *Burlington Magazine* 126,  
no. 975 (June 1984), pp. 384-388, illus.  
p. 384, fig. 66; Ottomeyer and Pröschel,  
*Vergoldete Bronzen*, vol. 1, p. 290; Bremer-  
David, *Summary*, no. 174, p. 106, illus. (one).



177 One of a pair

178.

## PAIR OF WALL LIGHTS

Paris, circa 1787-1788

Attributed to Pierre-François Feuchère and/  
or Jean-Pierre Feuchère  
Gilt bronze

Height: 2 ft. 1/4 in. (61.6 cm); Width:  
1 ft. 9/16 in. (32 cm); Depth: 7 1/4 in.  
(18.5 cm)

Accession number 78.DF.90.1-2

## PROVENANCE

[Rosenberg and Stiebel, Inc., New York],  
purchased by J. Paul Getty, Sutton Place,  
Surrey, 1953; distributed by the estate of J.  
Paul Getty to the J. Paul Getty Museum.

## Gilt Bronze and Bronze: Firedogs

### BIBLIOGRAPHY

Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 292, illus.; Verlet, *Les Bronzes*, pp. 336, 378–379, illus. p. 383, fig. 393; Bremer-David, *Summary*, no. 175, p. 106, illus.; Charissa Bremer-David “An Overview of French Eighteenth-Century Wall Lights in the J. Paul Getty Museum,” *Rushlight* 63 (June 1997), pp. 2–5, illus. p. 5, fig. 7; *Masterpieces*, no. 99, p. 126, illus.; “The Alexander Collection: Important French Furniture, Gold Boxes and Porcelain,” *Christie’s* (New York, April 30, 1999), p. 156, illus.



178 One of a pair



179

179.

### PAIR OF FIREDOGS

Fontainebleau, 1540–1545

By an Italian artist

Bronze

Height: 2 ft. 9<sup>1</sup>/<sub>2</sub> in. (82.5 cm); Width  
(at base): 1 ft. 4 in. (41 cm)

Accession number 94.sb.77.1–2

### PROVENANCE

Probably from the collection of Francis I, King of France (1494–1547), Palais de Fontainebleau; Baron Gustave (Samuel James) de Rothschild (1829–1911), Paris; by inheri-

tance in the same family (sold, Hôtel Drouot, Paris, June 17, 1994, no. 117, to A. Moatti); [Alain Moatti, Paris].

### BIBLIOGRAPHY

“Acquisitions/1994,” *GettyMusJ* 23 (1995), p. 120; *Masterpieces*, no. 11, p. 18; Peter Fusco, *Summary Catalogue of European Sculpture in the J. Paul Getty Museum* (Los Angeles, 1997), p. 61; *Handbook* 2001, p. 240, illus.





180

180.

## PAIR OF FIREDOGS

French, circa 1690–1715

Gilt bronze

Height: 1 ft. 7<sup>1</sup>/<sub>4</sub> in. (48.9 cm); Width: 9 in. (22.8 cm); Depth: 6<sup>1</sup>/<sub>4</sub> in. (15.9 cm)

Accession number 93.DF.49.1–2

## PROVENANCE

[Bernard Steinitz, Paris].

## BIBLIOGRAPHY

"Acquisitions/1993," *GettyMusJ* 22 (1994), no. 12, p. 66, illus.; "Principales acquisitions des musées en 1993," *Gazette des beaux-arts* 123 (March 1994), no. 237, p. 54, illus.

181.

## PAIR OF FIREDOGS

Paris, circa 1735

Gilt bronze

Firedog .1: Height: 1 ft. 2<sup>1</sup>/<sub>8</sub> in. (35.9 cm); Width: 1 ft. 3 in. (38.1 cm); Depth: 9<sup>5</sup>/<sub>8</sub> in. (24.4 cm); Firedog .2: Height: 1 ft. 3<sup>1</sup>/<sub>4</sub> in. (32.3 cm); Width: 1 ft. 3<sup>1</sup>/<sub>4</sub> in. (38.7 cm);Depth: 8<sup>7</sup>/<sub>8</sub> in. (22.6 cm)

Accession number 71.DF.114.1–2

## PROVENANCE

[Duveen Brothers, New York]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan (sold, Christie's, London, June 24, 1971, no. 18); purchased at that sale by J. Paul Getty.

## BIBLIOGRAPHY

Fredericksen et al., *Getty Museum*, p. 189, illus.; Bruno Pons et al., *L'Art décoratif en Europe: Classique et baroque*, Alain Gruber, ed. (Paris, 1992), illus. p. 380; John Whitehead, *The French Interior in the Eighteenth Century* (London, 1992), p. 150, illus.; Bremer-David, *Summary*, no. 176, p. 107, illus.



181 Firedog.1



181 Firedog.2

182.

## PAIR OF FIREDOGS

Paris, circa 1735

By Charles Cressent

Gilt bronze

Height: 1 ft. 3<sup>1</sup>/<sub>4</sub> in. (38.7 cm); Width: 1 ft. 2<sup>3</sup>/<sub>8</sub> in. (36.4 cm); Depth: 8<sup>1</sup>/<sub>8</sub> in. (20.6 cm)

Accession number 73.DF.63.1–2



182 One of a pair

## PROVENANCE

Private collection, Paris; [Didier Aaron, Paris, by 1971]; [French and Co., New York, 1972]; purchased by J. Paul Getty.

## EXHIBITIONS

Amsterdams Historisch Museum, *Fourth International Exhibition Presented by CINOA*, La Confederation internationale des negociants en oeuvres d'art, March–May 1970, no. 237.

## BIBLIOGRAPHY

Marie-Juliette Ballot, Charles Cressent: *Sculpteur, ébéniste, collectionneur*, *Archives de l'art français: Nouvelle période* 10 (Paris, 1919), p. 218; Wilson, *Selections*, no. 17, p. 34, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 112; Bremer-David, *Summary*, no. 177, p. 107, illus.

183.

## PAIR OF FIREDOGS

Paris, circa 1770

Gilt bronze; silver; iron

Height: 1 ft.  $\frac{5}{8}$  in. (32 cm); Width:

1 ft.  $\frac{6}{2}$  in. (47 cm); Depth: 1 ft.

$11\frac{5}{8}$  in. (60 cm)

Accession number 97.DF.15.1–2



183 One of a pair

## PROVENANCE

[Kraemer et Cie, Paris, 1997].

184.

## PAIR OF FIREDOGS

Paris, circa 1775

Attributed to Pierre Gouthière

Gilt bronze; dark blue enamel panels

Stamped with either the letters A, E, or EA in various places.

Height: 1 ft.  $3\frac{3}{4}$  in. (40 cm); Width:

1 ft. 3 in. (38 cm); Depth:  $5\frac{1}{2}$  in. (14 cm)

Accession number 62.DF.1.1–2

## PROVENANCE

Louise-Jeanne de Durfort (?), duchesse de Mazarin, Paris (sold, Paris, December 10–15, 1781, no. 285); comtesse de Clermont-Tonnerre, Paris (sold, Hôtel Drouot, Paris, October 10–13, 1900, no. 290); private collection, Paris (sold, Hôtel Drouot, Paris, February 4, 1909, no. 96); Mortimer L. Schiff, New York (sold by his heir John M. Schiff, Christie's, London, June 22, 1938, lot 45); purchased at that sale by J. Paul Getty.

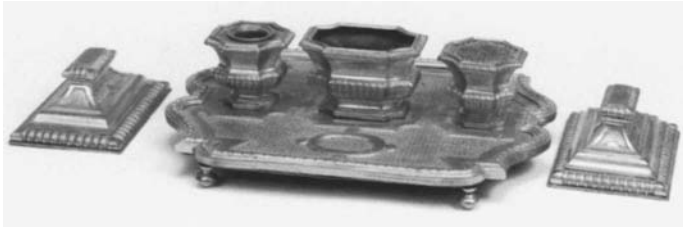
## BIBLIOGRAPHY

Verlet et al., *Chefs d'oeuvre*, p. 130, illus.; Getty, *Collecting*, p. 150; Fredericksen et al., *Getty Museum*, p. 192, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 272, illus.; John Whitehead, *The French Interior in the Eighteenth Century* (London, 1992), illus. (one) p. 151; Bremer-David, *Summary*, no. 178, p. 108, illus.; Christian Baulez, "Le Mobilier et les objets d'art de madame Du Barry," *Madame du Barry: De Versailles à Louveciennes* (Paris, 1992), note 125, p. 80.



184 One of a pair

## Gilt Bronze: Inkstands



185

185.

## INKSTAND AND PAPERWEIGHTS

Paris, circa 1715

Gilt bronze

Inkstand: Height: 4<sup>1</sup>/<sub>4</sub> in. (10.8 cm); Width: 1 ft. 2<sup>11</sup>/<sub>16</sub> in. (37.2 cm); Depth: 11<sup>1</sup>/<sub>8</sub> in. (28.2 cm); Paperweights: Height: 2<sup>5</sup>/<sub>8</sub> in. (6.7 cm); Width: 6<sup>3</sup>/<sub>8</sub> in. (16.2 cm); Depth: 4<sup>1</sup>/<sub>2</sub> in. (11.4 cm)

Accession number 75.DF.6.1-3

## PROVENANCE

[Michel Meyer, Paris]; [Kraemer et Cie, Paris, 1975]; purchased by J. Paul Getty.

## BIBLIOGRAPHY

Jackson-Stops, "Boulle by the Beach," pp. 854-856, illus. p. 854, fig. 1; Bremer-David, *Summary*, no. 179, p. 108, illus.

186.

## INKSTAND

Porcelain: Chinese (Dehua), Kangxi reign (1662-1722), early eighteenth century

Lacquer: French (Paris), circa 1750

Mounts: French (Paris), circa 1750

Hard-paste porcelain; wood lacquered with *vernis Martin*; gilt-bronze mounts

Height: 8 in. (20.3 cm); Width: 1 ft. 2 in. (35.6 cm); Depth: 10<sup>1</sup>/<sub>2</sub> in. (26.7 cm)

Accession number 76.D1.12

## PROVENANCE

[B. Fabre et Fils, Paris, 1976]; purchased by J. Paul Getty.

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 180, p. 108 illus.; Carolyn Sargentson, *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth-Century Paris* (Malibu, 1996), p. 174, illus. pl. 13; Wilson, *Mounted Oriental Porcelain*, no. 17, pp. 85-87.



186

187.

## INKSTAND

Paris, circa 1810

White marble; gilt bronze; velvet

Height: 3<sup>1</sup>/<sub>2</sub> in. (8.9 cm); Width:1 ft. 6<sup>1</sup>/<sub>2</sub> in. (47 cm); Depth: 9<sup>1</sup>/<sub>2</sub> in.

(24.1 cm)

Accession number 73.DJ.67

## PROVENANCE

Adolphe Lion, Paris, 1929; Mrs. Benjamin Stern, New York (sold, American Art Association, New York, April 4-7, 1934, lot 848); [Frederick Victoria, Inc., New York]; [Mallett and Son, Ltd., London, 1973]; purchased by J. Paul Getty.

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 181, p. 109, illus.



187

188.

## INKSTAND

Paris (?), late nineteenth century

Oak veneered with rosewood; set with hard-paste porcelain plaques; gilt-bronze mounts. One plaque bears an unidentified mark in script. Base is pasted with a paper label printed with *Palace of Pavlovsk* in Russian, inked with the inventory number 1004, and overstamped with a French customs stamp. Another paper label is inked with the Duveen inventory number 29652, and another is stenciled with a French customs stamp. Base is painted with 1044 in white and Uh.6522 in blue.

Height: 3<sup>7</sup>/<sub>8</sub> in. (9.8 cm); Width: 11<sup>1</sup>/<sub>4</sub> in. (28.6 cm); Depth: 7<sup>1</sup>/<sub>4</sub> in. (18.4 cm)

Accession number 71.DH.97

188

## Painted Bronze: Figural Bronzes

### PROVENANCE

Russian Imperial Collections, Palace of Pavlovsk (near St. Petersburg), until the early twentieth century; [Duveen Brothers, New York]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan (sold, Christie's, London, June 24, 1971, lot 33); purchased at that sale by J. Paul Getty.

### EXHIBITIONS

The Detroit Institute of Arts, *French Taste in the Eighteenth Century*, April–June 1956, no. 174, illus. p. 50.

### BIBLIOGRAPHY

Duveen and Company, *A Catalogue of Works of Art of the Eighteenth Century in the Collection of Anna Thomson Dodge* (Detroit, 1933), illus.; Fredericksen et al., *Getty Museum*, p. 165, illus.; Savill, *Sèvres*, vol. 2, note 15, p. 860; Bremer-David, *Summary*, no. 182, p. 109, illus.



188



189 *L'Etude*



189 *La Philosophie*

189.

### PAIR OF FIGURES

Figure .1: *L'Etude*; Figure .2: *La Philosophie*  
Paris, circa 1780–1785

Attributed to Pierre-Philippe Thomire after models by Louis-Simon Boizot  
Patinated and gilt bronze

*L'Etude*: Height: 1 ft. 1 in. (33 cm); Width: 1 ft. 2 in. (35.7 cm); Depth: 4<sup>5</sup>/<sub>8</sub> in. (11.7 cm);

*La Philosophie*: Height: 1 ft. 1 in. (33 cm); Width: 1 ft. 1<sup>7</sup>/<sub>8</sub> in. (35.2 cm); Depth: 4<sup>5</sup>/<sub>8</sub> in. (11.7 cm)

Accession number 88.SB.113.1–2

### PROVENANCE

Private collection, Château de la Chesnaie, Eaubonne (sold, Sotheby's, Monaco, February 5, 1978, no. 20); purchased at that sale by The British Rail Pension Fund.

### BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 78, p. 144, illus.; Bremer-David, *Summary*, no. 183, pp. 109–110, illus. p. 109.

190.

### PAIR OF DECORATIVE BRONZES

Paris; silver: 1738–1750; bronzes: 1745–1749

The lacquer painting of the figures is attributed to Etienne-Simon Martin and Guillaume Martin

Painted bronze; silver

The base of each bronze is stamped with the crowned C for 1745–1749. Each silver ele-

ment is marked with a crowned Y (the warden's mark used between October 4, 1738, and October 12, 1739); a fox's head (the Paris discharge mark for small works in silver and gold used between October 4, 1738, and October 12, 1744); and a helmet with open visor (the Paris discharge mark for works in gold and small works in old silver used between October 13, 1744, and October 9, 1750). The silver also bears an obliterated mark that might be a charge or maker's mark. Height: 9 in. (22.8 cm); Diameter: 6 in. (15.2 cm)

Accession number 88.DH.127.1–2



190 One of a pair

## Silver

## PROVENANCE

Gabriel Bernard de Rieux, Paris (*Président à la deuxième chambre des enquêtes du Parlement de Paris*, d. 1745); Madame de Pompadour (?), Paris, before 1752; [Kraemer et Cie, Paris]; private collection, Paris, purchased circa 1910; [Jean-Luc Chalmin, Paris, 1988].

## EXHIBITIONS

Memphis, Dixon Gallery and Gardens and New York, Rosenberg and Stiebel, Inc., *Louis xv and Madame Pompadour: A Love Affair with Style*, 1990, no. 36, pp. 54–55, 93, illus. fig. 36.

## BIBLIOGRAPHY

*Livre-Journal de Lazare Duvaux, Marchand-Bijoutier ordinaire du Roy, 1748–1758 (?)*, Louis Courajod, ed. (Paris, 1873), vol. 2, p. 135, no. 1213; "Acquisitions/1988," *GettyMusJ* 17 (1989), no. 72, p. 142, illus.; John Whitehead, *The French Interior in the Eighteenth Century* (London, 1992), p. 23, illus.; Bremer-David, *Summary*, no. 184, p. 110, illus.; Musée du Louvre, *Nouvelles acquisitions du département des objets d'art 1990–1994* (Paris, 1995), no. 61, pp. 163–165; Carolyn Sargentson, *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth-Century Paris* (London, 1996), p. 176 and illus. pl. 18.; *Handbook* 2001, p. 203, illus.



191.

## FOUNTAIN

Paris, 1661–1663, with English alterations of 1695, 1758, and circa 1762

Jean IV Le Roy, probably altered in London in 1695 by Ralph Leeke, in 1758 by Phillips Garden, and again later in the eighteenth century

Silver

Marked on body with the maker's stamp of J. L. R. flanking a scepter and the device of a laurel wreath and two grains below a fleur-de-lys; a crowned R (the warden's mark used between December 30, 1661, and January 26, 1663). Scratched with N° 2 and the weights 348 14 (partially obliterated) and 362 13 under base. Engraved with the arms of Curzon and Colyear on central cartouche.

Height: 2 ft. 1<sup>5</sup>/<sub>8</sub> in. (65.2 cm); Width: 1 ft. 2<sup>1</sup>/<sub>8</sub> in. (35.9 cm); Depth: 1 ft. 2<sup>1</sup>/<sub>4</sub> in. (36.2 cm)

Accession number 82.DG.17

## PROVENANCE

In England by 1694, when probably adapted from a lidded one-handed vase with a spout mounted higher, and when a matching fountain and two basins were made by Ralph

Leeke; Sir Nathaniel Curzon, 1st Baron Scarsdale (born 1726, married Caroline Colyear 1750, died 1804), Kedleston Hall, Derbyshire, by 1750; Earls of Scarsdale, Kedleston Hall, by descent (offered for sale, Christie's, London, July 16, 1930, lot 42, bought in); (offered for sale, Christie's, London, November 7, 1945, bought in); [Jacques Helft, New York, 1946]; Arturo Lopez-Willshaw, Paris, before 1948; Patricia Lopez-Willshaw (widow of Arturo Lopez-Willshaw), Paris (offered for sale, Sotheby's, Monaco, June 23, 1976, no. 48, bought in).

## EXHIBITIONS

Paris, Musée des Arts Décoratifs, *Louis XIV: Faste et décors*, May–October 1960, no. 378, illus. pl. LVII.

## BIBLIOGRAPHY

Jacques Helft, *French Master Goldsmiths and Silversmiths* (New York, 1966), pp. 60–61, illus.; "Some Acquisitions (1981–1982) in the Department of Decorative Arts, The J. Paul Getty Museum," *Burlington Magazine* 125, no. 962 (May 1983), illus. p. 324; Wilson, *Selections*, no. 2, pp. 4–5, illus.; Gillian Wilson, "The Kedleston Fountain: Its Development from a Seventeenth-Century Vase," *GettyMusJ* 11 (1983), pp. 1–12, figs. 1–4, 6–7, 9, 11, 16–17; Bremer-David, *Summary*, no. 185, pp. 110–111, illus. p. 111; John Cornforth, "A Splendid Unity of Arts," *Country Life* 190, no. 24 (June 13, 1996), pp. 128–131; Michael Snodin, "Adam Silver Reassessed," *Burlington Magazine* 139, no. 1126 (January 1997), pp. 17–25.

192.

## PAIR OF TUREENS, LINERS, AND STANDS

Paris, 1726–1729

By Thomas Germain, with arms added in 1764 by his son François-Thomas Germain

Silver  
Marked variously on tureens, liners, and stands with a crowned K (the warden's mark used between August 13, 1726, and August 13, 1727); a crowned M (the warden's mark used between August 12, 1728, and August 26,



192 One of a pair

1729); a crowned A overlaid with crossed L's (the charge mark used between May 6, 1722, and September 3, 1727, under the *fermier* Charles Cordier); a crowned A on its side (the charge mark used between September 3, 1727, and December 22, 1732, under the *fermier* Jacques Cottin); possibly a chancellor's mace (the discharge mark used between September 3, 1727, and December 22, 1732); an artichoke mark (for old works in silver to which new parts have been added, used between November 22, 1762, and December 23, 1768); and with three obliterated marks, probably of Thomas Germain. One tureen, stand, and liner are engraved with N<sup>o</sup>.1, the others N<sup>o</sup>.2; tureens are engraved with the weights .48<sup>m</sup>.1<sup>oz</sup>.2<sup>d</sup> and .48<sup>m</sup>.3<sup>oz</sup>.2<sup>d</sup>; stands are engraved with the weights .48<sup>m</sup>.2<sup>d</sup> and .48<sup>m</sup>.5<sup>d</sup>. Both stands, one with the added date 1764, are engraved with FAIT.PAR.F.T.GERMAIN. ORF.SCULP. DU.ROY.AUX GALLERIES DU LOUVRE. APARIS. The coat of arms of the Mello e Castro family is engraved on stands and applied on tureens.

Tureens: Height: 6<sup>7</sup>/<sub>8</sub> in. (17.4 cm); Width: 1 ft. 6<sup>1</sup>/<sub>2</sub> in. (47 cm); Depth: 10 in. (25.4 cm); Stands: Height: 1<sup>7</sup>/<sub>16</sub> in. (3.7 cm); Width: 1 ft. 10<sup>7</sup>/<sub>8</sub> in. (57 cm); Depth: 1 ft. 4 in. (40.6 cm)

Accession number 82.DG.12.1-2

#### PROVENANCE

Jacques-Samuel Bernard (?), comte de Courbert (1686–1753), in the *salle à manger* of his *hôtel*, 46 rue du Bac, Paris; altered by François-Thomas Germain in 1764 for D. Martinho de Mello e Castro, Count of Galveias, the Portuguese ambassador in London, 1755, and in Paris from 1760–1761 (temporarily residing in the *hôtel* of Jacques-Samuel Bernard in the rue du Bac), and later Secretary of State to King José I and subsequently to Queen Maria I, listed in the September 14, 1796, posthumous inventory of his possessions with their lids decorated with artichokes, cauliflowers, birds, shells, and shrimp (these lids were probably lost at the beginning of the nineteenth century); Mello e Castro de Vilhena family, Portugal

and Paris, by descent; (sold, Christie's, Geneva, November 11, 1975, no. 230); Jean Rossignol, Geneva, 1975.

#### EXHIBITIONS

Lisbon, Museu Nacional de Arte Antiga, *Exposição de arte francesa*, May–June 1934, nos. 230–231; Paris, Musée des Arts Décoratifs, *Les Trésors de l'orfèvrerie du Portugal*, November 1954–January 1955, no. 453.

#### BIBLIOGRAPHY

Daniel Alcouffe, *Louis xv: Un Moment de perfection de l'art français*, Hôtel de la Monnaie (Paris, 1974), no. 484, p. 358; Thomas Milnes-Gaskell, "Thomas Germain," *Christie's Review of the Season 1975* (London and New York, 1976), pp. 219–221, illus.; Wilson, "Acquisitions 1982," no. 3, pp. 24–28, illus.; Armin B. Allen, *An Exhibition of Ornamental Drawings* (New York, 1982), no. 53, illus.; Wilson, *Selections*, no. 11, pp. 22–23, illus.; *Handbook 1986*, p. 157, illus. (one); Jackson-Stops, "Boullée by the Beach," pp. 854–856, fig. 5; Bruno Pons, "Hôtel Jacques-Samuel Bernard," *Le Faubourg Saint-Germain: la rue du Bac, Etudes offertes à Colette Lamy-Lassalle* (Paris, 1990), pp. 126–153; Gillian Wilson, "Dalla Raccolta del Museo J. Paul Getty," *Casa Vogue Antiques 8* (May 1990), pp. 114–119; Leonor d'Orey, *The Silver Service of the Portuguese Crown* (Lisbon, 1991), pp. 24–25, illus. p. 25; Bremer-David, *Summary*, no. 186, pp. 111–112, illus. p. 111

193.

## LIDDED BOWL (ECUELLE)

Paris, 1727

By Claude-Gabriel Dardet

Silver gilt

Marked on bowl with the maker's stamp of C. G. D., a dart, and two grains below a crowned fleur-de-lys; a crowned L (the warden's mark used between August 13, 1727, and August 12, 1728); a crowned A (the charge mark used between September 3, 1727, and December 22, 1732, under the *fermier* Jacques Cottin); a fleur-de-lys within a pomegranate (the discharge mark used on large silver objects between September 3, 1727, and December 22, 1732); an unidentified flower, possibly a lily of the valley (a discharge mark used to indicate a minimum standard of silver between 1727 and 1732); and a boar's head (the restricted warranty of .800 minimum silver standard used in Paris exclusively from May 10, 1838). Bowl is engraved with the coat of arms of the Moulinet family, probably in the nineteenth century.

Height: 4 1/4 in. (10.8 cm); Width: 11 3/4 in. (29.9 cm); Depth: 7 3/8 in. (18.7 cm)

Accession number 71.DG.77.a-b

## PROVENANCE

Moulinet family, Île-de-France; M. Marquis, Paris (sold, Hôtel Drouot, Paris, February 10-18, 1890, no. 110 [?]); David David-Weill, Paris (sold, Palais Galliera, Paris, November 24, 1971, no. 17); purchased at that sale by J. Paul Getty.

## BIBLIOGRAPHY

Emile Dacier, *L'Art au XVIII<sup>ème</sup> siècle en France* (Paris, 1951), no. 192, p. 110, illus.; Bremer-David, *Summary*, no. 187, p. 112, illus.



194

194.

## LIDDED BOWL AND STAND

Lacquer: Japanese, early eighteenth century

Mounts: Paris, circa 1727-1738

Mounts by Paul Le Riche

Wood lacquered with red and brown pigments; gold powder; silver-gilt mounts  
Lid, bowl, and stand mounts variously marked with the maker's stamp P. L. R. with a crescent, two grains, and a fleur-de-lys; a crowned bell (the Paris countermark used between September 3, 1727, and December 22, 1732, under the *fermier* Jacques Cottin); a crowned S (the warden's mark used between September 18, 1734, and September 23, 1735); and an unidentified mark.

Overall Height: 5 9/16 in. (14.1 cm); Bowl: Height: 5 3/16 in. (13.2 cm); Width: 7 3/8 in. (18.7 cm); Depth: 5 3/8 in. (13.6 cm); Stand: Height: 7/8 in. (2.3 cm); Diameter: 7 3/16 in. (18.2 cm)

Accession number 84.DH.74.1.2a-2b

## PROVENANCE

Hans Backer, London; Martin Norton, London.

## BIBLIOGRAPHY

Nieda, "Acquisitions 1984," no. 2, pp. 72-76, illus.; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 52, p. 177, illus.; Bremer-David, *Summary*, no. 188, pp. 112-113, illus. p. 113; *Discovering the Secrets of Soft-Paste Porcelain at the Saint-Cloud Manufactory, circa 1690-1766*, Bertrand Rondot, ed. (New Haven and London, 1999), p. 297.

195.

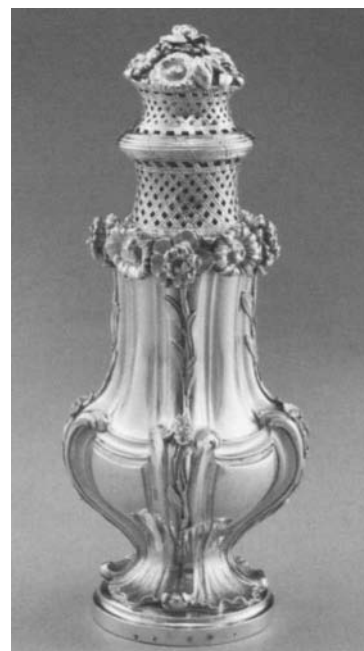
## PAIR OF SUGAR CASTORS

Paris, 1743

By Simon Gallien

Silver

Each castor is marked with the maker's stamp of S. G., a sun and two grains below a crowned fleur-de-lys; a crowned C (the warden's mark used between May 30, 1743, and July 6, 1744); a crowned A (the charge mark used between October 4, 1738, and October 13, 1744, under the *fermier* Louis Robin); a fox's head (the discharge mark used on small silver objects between October 4, 1738, and October 13, 1744); a salmon's head (the discharge mark used on small silver objects between October 13, 1744, and October 10, 1750, under the *fermier* Antoine Leschaudel); a fly (the countermark used between October 13, 1744, and October 10, 1750, under the *fermier* Antoine Leschaudel); a laurel leaf (the countermark used between October 13, 1756, and November 22, 1762, under the *fermier* Eloy Brichard); an open right hand (the countermark used between November 22, 1762, and December 23, 1768, under the *fermier*



195 One of a pair

Jean-Jacques Prévost); an N inscribed in an oval (the Dutch date letter for 1822 for works in precious metal); and an ax (a Dutch standard mark used since 1852 for old silver objects returned to circulation). The base of castor .1 is inscribed with 409; the base of castor .2 is inscribed with 409A.

Castor .1: Height: 10<sup>1</sup>/<sub>4</sub> in. (26 cm); Diameter: 4<sup>1</sup>/<sub>2</sub> in. (11.5 cm); Castor .2: Height: 10<sup>1</sup>/<sub>2</sub> in. (26.6 cm); Diameter: 4<sup>5</sup>/<sub>8</sub> in. (11.7 cm)

Accession number 84.DG.744.1-2

#### PROVENANCE

F. J. E. Horstmann (sold, Frederik Müller, Amsterdam, November 19-21, 1929, no. 178); Jean-Louis Bonnefoy, Paris; Sir Robert Abdy, Bt., Newton Ferrers, Cornwall; by descent to Sir Valentine Abdy; [S. J. Phillips, London].

#### BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 53, p. 178, illus.; Bremer-David, *Summary*, no. 189, p. 113, illus. (one).

196.

#### PAIR OF LIDDED TUREENS, LINERS, AND STANDS

Paris, circa 1744-1750

By Thomas Germain

Silver

Marked variously on the tureens, liners, lids, and stands with a crowned D (the warden's mark used between July 6, 1744, and November 27, 1745); a crowned I (the warden's mark used between July 18, 1749, and July 15, 1750); a crowned K (the warden's mark used between July 15, 1750, and January 22, 1751); an indistinct mark, possibly a crowned A (the charge mark used between October 4, 1738, and October 13, 1744, under the *fermier* Louis Robin); a crowned A (the charge mark used between October 13, 1744, and October 10, 1750, under the *fermier* Antoine Leschaudel); a hen's head (the discharge mark used on small silver objects between October 10, 1750, and October 13, 1756, under the *fermier* Julien Berthe); a boar's head (the discharge mark used on large silver objects between October 10, 1750, and October 13,



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1756); and a laurel leaf (the countermark used between October 13, 1756, and November 22, 1762, under the *fermier* Eloy Brichard); and several obliterated marks. One stand and tureen are engraved with DU N° 3; one stand, tureen, and liner are engraved with DU N° 4; one liner is engraved with DU N° 5. Stands are scratched with various dealers' marks of twentieth-century date. Originally engraved with an archbishop's coat of arms surrounded by the collar and cross of the Order of Christ, now partly erased and replaced with the arms of Robert John Smith, 2nd Lord Carrington.

Tureens: Height: 11<sup>3</sup>/<sub>16</sub> in. (30 cm); Width: 1 ft. 1<sup>3</sup>/<sub>4</sub> in. (34.9 cm); Depth: 11<sup>1</sup>/<sub>8</sub> in. (28.2 cm); Stands: Height: 1<sup>3</sup>/<sub>8</sub> in. (4.2 cm); Width: 1 ft. 6<sup>3</sup>/<sub>16</sub> in. (46.2 cm); Depth: 1 ft. 6<sup>9</sup>/<sub>16</sub> in. (47.2 cm)

Accession number 82.DG.13.1-2

#### PROVENANCE

Archbishop Dom Gaspar de Bragança (?) (1716-1789, archbishop of Braga 1757), Braga, Portugal; Robert John Smith, 2nd Lord Carrington (succeeded to the title in 1838), England; [S.J. Phillips, London, 1920s or 1930s]; Mr. and Mrs. Meyer Sassoon, Pope's Manor, Berkshire, by the 1930s; [sometime

after 1935, S. J. Phillips, London, in partnership with Jacques Helft, Paris (until 1940) and New York (1940-1948)]; José and Vera Espirito Santo, Paris, by 1954 (sold, Christie's, Geneva, April 27, 1976, no. 446); private collection, Geneva, 1976.

#### EXHIBITIONS

Paris, Musée des Arts Décoratifs, *Les Trésors de l'orfèvrerie du Portugal*, November 1954-January 1955, no. 455, illus.

#### BIBLIOGRAPHY

Thomas Milnes-Gaskell, "Thomas Germain," *Christie's Review of the Season 1975* (London and New York, 1976), pp. 219-221, illus.; "Some Acquisitions (1981-1982) in the Department of Decorative Arts, The J. Paul Getty Museum," *Burlington Magazine* 125, no. 962 (May 1983), illus. p. 324; Wilson, "Acquisitions 1982," no. 7, pp. 39-45, illus.; *Storia degli Argenti*, Kirsten Aschengreen-Piacenti, ed. (Novara, 1987), p. 129, illus.; Gillian Wilson, "Dalla Raccolta del Museo J. Paul Getty," *Casa Vogue Antiques* 8 (May 1990), pp. 114-119, illus. p. 119; Bremer-David, *Summary*, no. 190, p. 114, illus.; *Masterpieces*, no. 67, p. 88, illus.; *Handbook 2001*, p. 204, illus.





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197.  
TRAY

Paris, 1750

By François-Thomas Germain  
Silver

Marked underneath with the maker's stamp of F. T. G., a lamb's fleece, two grains, and a crowned fleur-de-lys; a crowned K (the warden's mark used between July 15, 1750, and January 22, 1751); a crowned A with palm and laurel branches (the charge mark used between October 10, 1750, and October 13, 1756, under the *fermier* Julien Berthe); a boar's head (the "restricted warranty" of .800 minimum silver standard used in Paris exclusively from May 10, 1838); and a swan inside an oval (the standard mark for silver of unknown origin that is sold at auction as used by contracting countries between July 1, 1893, and 1970). Engraved with the arms of the marquis de Menars in the center.

Height: 1<sup>3</sup>/<sub>8</sub> in. (3.8 cm); Width: 8<sup>5</sup>/<sub>8</sub> in. (21.9 cm); Depth: 7<sup>7</sup>/<sub>8</sub> in. (20 cm)

Accession number 71.DG.78

## PROVENANCE

Marquis de Menars; Junius Spencer Morgan (?), New York; [Puiforcat, Paris, by 1926, and through 1938]; David David-Weill, Paris (sold, Palais Galliera, Paris, November 24, 1971, no. 24); purchased at that sale by J. Paul Getty.

## EXHIBITIONS

Paris, Musée des Arts Décoratifs, *Exposition d'orfèvrerie française civile du XVI<sup>e</sup> siècle au début du*

*XIX<sup>e</sup>*, April–May 1926, no. 91; London, 25 Park Lane, *Three French Reigns*, February–April 1933, no. 388; New York, The Metropolitan Museum of Art, *French Domestic Silver*, May–September 1938, no. 149, pl. 85.

## BIBLIOGRAPHY

S. Brault and Y. Bottineau, *L'Orfèvrerie française du XVIII<sup>e</sup> siècle* (Paris, 1959), p. 186, pl. 17; Faith Dennis, *Three Centuries of French Domestic Silver: Its Makers and Its Marks* (New York, 1960), vol. 1, p. 16, fig. 149; Henry Nocq, *Le Poinçon de Paris* (Paris, 1968), vol. 2, p. 243, illus. p. 245; John Whitehead, *The French Interior in the Eighteenth Century* (London, 1992), p. 229, illus.; Bremer-David, *Summary*, no. 191, p. 115; Christiane Perrin, *François Thomas Germain: Orfèvre des rois* (Saint-Remy-en-l'Eau, 1993), illus. p. 111.

198.

## SAUCEBOAT ON STAND

Paris, 1762

By Jean-Baptiste-François Cheret  
Silver; silver gilt

Sauceboat and stand are marked with the maker's stamp of J. B. C., a key and two grains below a crowned fleur-de-lys; a crowned Y (the warden's mark used between July 1, 1762, and July 13, 1763); a crowned A with laurel leaves (the charge mark used between November 22, 1762, and December 23, 1768, under the *fermier* Jean-Jacques Prévost); crossed laurel branches (the charge mark used on small silver objects between November 22, 1762, and December 23, 1768, under the *fermier* Jean-Jacques Prévost); a pointer's head (the discharge mark used on small silver objects between November 22, 1762, and December 23, 1768); a hunting horn (the countermark used between December 23, 1768, and September 1, 1775, under the *fermier* Julien Alaterre); a man's slipper (the countermark used between September 1, 1775, and April 7, 1781, under the *fermier* Jean-Baptiste Fouache); boar's head (the restricted warranty of .800 minimum silver

standard used in Paris exclusively from May 10, 1838); and a swan in an oval (the standard mark on silver of unknown origin that is sold at auction as used by contracting countries between July 1, 1893, and 1970). A coat of arms has probably been burnished off the cartouche on the sauceboat. Height: 4<sup>3</sup>/<sub>4</sub> in. (12.1 cm); Width: 5<sup>5</sup>/<sub>8</sub> in. (14.3 cm); Depth: 7<sup>3</sup>/<sub>4</sub> in. (19.8 cm) Accession number 71.DG.76.1–2

## PROVENANCE

Dukes of Buckingham and Chandos, London (sold 1903); J. H. Fitzhenry, London (sold, Christie's, London, November 20, 1913, lot 214); [Gaston Bensimon, Paris]; A. M. David-Weill, Paris; David David-Weill, Paris (sold, Palais Galliera, Paris, November 24, 1971, no. 14); purchased at that sale by J. Paul Getty.

## EXHIBITIONS

Paris, Musée des Arts Décoratifs, *Exposition d'orfèvrerie française civile du XV<sup>e</sup> siècle au début du XIX<sup>e</sup>*, April–May 1926, no. 108, on loan from A. M. David-Weill.

## BIBLIOGRAPHY

*Storia degli Argenti*, Kirsten Aschengreen-Piacenti, ed. (Novara, 1987), p. 128, illus.; John Whitehead, *The French Interior in the Eighteenth Century* (London, 1992), p. 234, illus.; Bremer-David, *Summary*, no. 192, pp. 115–116, illus. p. 115.



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199.

## PAIR OF CANDELABRA

Paris, 1779–1782

By Robert-Joseph Auguste

Silver

Marked variously with maker's stamp of R. J. A., a palm branch and two grains, below a crowned fleur-de-lys; a crowned Y (the warden's mark used between July 18, 1778, and July 21, 1781); a crowned S (the warden's mark used between August 1, 1781, and July 13, 1782); the letters P.A.R.I.S. (the charge mark used between September 1, 1775, and April 7, 1781, under the *fermier* Jean-Baptiste Fouache); crossed L's (the charge mark used between April 7, 1781, and June 4, 1783, under the *fermier* Henry Clavel); a jug (the discharge mark used on works destined for export between April 7, 1781, and June 4, 1783); an ant in a rectangle (the mark of .800 minimum standard for works imported into France from contracting countries as used since July 1, 1893); and the letter G (of unknown meaning). Each base is engraved with the monogram GR III beneath a crown. Height: 1 ft. 10<sup>1</sup>/<sub>8</sub> in. (56.1 cm); Width: 1 ft. 3<sup>1</sup>/<sub>8</sub> in. (38.5 cm); Depth: 1 ft. 2<sup>3</sup>/<sub>8</sub> in. (36.5 cm)

Accession number 84.DG.42.1–2

## PROVENANCE

From a service made for George III, King of England (1760–1820); Ernst Augustus (?), Duke of Cumberland and Brunswick-Lüneburg, King of Hanover (1771–1851), 1837; Ernst Augustus, Duke of Cumberland and Brunswick-Lüneburg, 1851 (sold after his death, circa 1924); Cartier, Ltd., London, by 1926; Louis Cartier, Paris, by the 1960s; Claude Cartier, Paris, 1970s (sold, Sotheby's, Monaco, November 25–27, 1979, no. 824, with another pair of matching candelabra); Veronique Cartier, Paris, 1979.

## EXHIBITIONS

Paris, Musée des Arts Décoratifs, *Exposition d'orfèvrerie française civile du xv<sup>e</sup> siècle au début du xix<sup>e</sup>*, April–May 1926, no. 144, on loan from Cartier, Ltd., London; Paris, Galerie Mellerio, *L'Orfèvrerie et le bijou d'autrefois*, 1935, no. 70.

## BIBLIOGRAPHY

Faith Dennis, *Three Centuries of French Domestic Silver: Its Makers and Its Marks* (New York, 1960), vol. 1, no. 20, p. 45, illus., vol. 2, p. 31; Claude Frégnac et al., *Les Grands orfèvres de Louis XIII à Charles X* (Collection Connaissance des arts, Paris, 1965), pp. 240–241, fig. 2; Jacques Helft, *French Master Goldsmiths and Silversmiths* (New York, 1966), p. 240, fig. 2; Acquisitions/1984, "GettyMusJ 13 (1985), no. 63, p. 182, illus. (one); Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior: Renaissance to Art Nouveau* (London, 1991), illus. p. 108, fig. 344; Bremer-David, *Summery*, no. 193, p. 116, illus.



199 One of a pair

## Gold: Jewelry



200



200 Back view

200.

## HERCULES PENDANT

French, circa 1540

Gold, enamel, and a baroque pearl

Height: 2<sup>3</sup>/<sub>8</sub> in. (6 cm); Width: 2<sup>1</sup>/<sub>8</sub> in.

(5.4 cm)

Accession number 85.SE.237

## PROVENANCE

Baron Alphonse (Mayer) von Rothschild (1878–1942), Vienna; by inheritance to his brother, Baron Louis (Nathaniel) von Rothschild (1882–1955), Vienna; possibly confiscated from Rothschild's collection by the Nazis and then restituted after World War II

by the Austrian government; C. Ruxton Love, New York (sold, Christie's, Geneva, November 13, 1984, no. 45); [David, Inc., Vaduz].

## EXHIBITIONS

New York, À La Vieille Russie, *The Art of the Goldsmith and the Jeweller*, November 6–23, 1968, no. 8, p. 15; Los Angeles, The J. Paul Getty Museum, *Devices of Wonder*, November 13, 2001–February 3, 2002.

## BIBLIOGRAPHY

Yvonne Hackenbroch, "Bijoux de l'École de Fontainebleau," *Actes du Colloque International sur l'art de Fontainebleau* (Paris, 1975), p. 71, figs. 1–2; Yvonne Hackenbroch, *Renaissance Jewellery* (London, 1979), illus. dust jacket and pp. 63–64, pl. 7, nos. 140A–B; *Christie's Review of the Season 1984* (Oxford, 1985), p. 338; Souren Melikian, *Art and Auction* 7 (January 1985), p. 144; "La Côte du Mois," *L'Estampille* 177 (January 1985), p. 67; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 216, pp. 252–253, illus.; Bremer-David, *Summary*, no. 194, p. 117, illus.; *Masterpieces*, no. 9, p. 17, illus., illus. p. 2 (detail); *Handbook* 2001, p. 239.

201.

## PRUDENCE COMMESSO HAT BADGE (ENSEIGNE)

French, circa 1550–1560  
Gold, enamel, chalcedony, and a table-cut stone (possibly rock crystal)  
Height: 2 1/4 in. (5.7 cm)  
Accession number 85.se.238

## PROVENANCE

Betty de Rothschild (1805–1886), Paris, by 1866; Thomas F. Flannery, Jr. (1926–1980), Winnetka, Illinois, acquired after 1965; by inheritance to his widow, Joanna Flannery, Winnetka, Illinois (sold, Sotheby's, London, December 1, 1983, lot 288); [David, Inc., Vaduz].

## EXHIBITIONS

Loyola University of Chicago, *The Art of Jewellery, 1450–1600*, 1975, no. 9; The Fine Arts Museums of San Francisco, *The Triumph of Humanism: Three Phases of Renaissance Decorative Arts 1450–1600*, October 1977–January 1978, no. 99; Darmstadt, Hessisches Landesmuseum, *Faszination Edelstein: aus den Schatzkammern der Welt* (The Fascination of Precious Stones), Sybille Ebert-Schifferer and Martina Harms, November 27, 1992–April 25, 1993, no. 146, p. 225; Los Angeles, The J. Paul Getty Museum, *Devices of Wonder*, November 13, 2001–February 3, 2002.



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Edouard Lièvre, *Les Collections célèbres d'oeuvres d'art* (Paris, 1866), pl. 49; Donald F. Rowe, "The Art of Jewellery, 1540–1650," *Connoisseur* 188 (April 1975), p. 293, pl. 4; Yvonne Hackenbroch, *Renaissance Jewellery* (London, 1979), pp. 90–92, pl. 8, fig. 236; *Art at Auction: The Year at Sotheby's 1983–1984* (London, 1984), p. 202; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 217, p. 253, illus.; Bremer-David, *Summary*, no. 195, pp. 117–118, illus. p. 118; *Masterpieces*, no. 10, p. 16 (detail), p. 17, illus.

## Enamels

202.

## TWELVE PLAQUES WITH SCENES FROM THE PASSION OF CHRIST

Limoges, 1530s

By Jean II Pénicaud

Polychrome enamel on copper with gold highlights

Each plaque is stamped with a P surmounted by a crown (Pénicaud workshop stamp) on back under clear counter enamel. Also inscribed with SANCT. PETER. on Saint Peter's robe in *The Entry into Jerusalem* plaque and IOSEP. DABAR on robe of Joseph in *The Entombment* plaque.

Height (each): approx. 3 7/10 in. (9.4 cm);

Width: approx. 2 4/5 in. (7.3 cm)

Accession number 88.se.4.1–12

## PROVENANCE

Alessandro Castellani, Rome (sold, Hôtel Drouot, Paris, May 12–16, 1884, no. 472); Mante collection, Paris, 1884; by inheritance to Robert Mante, Paris, until 1986; [Same Art, Ltd., Zurich].

## EXHIBITIONS

Lille, *Exposition rétrospective de l'art français au Trocadéro*, 1889, no. 1037.



Inscribed on backs at a later date C DE  
MEDICIS and CHARLES IX.

Height (each plaque, without frames):  
6<sup>5</sup>/<sub>8</sub> in. (17.5 cm); Width: 9 in. (23 cm)  
Accession number 86.SE.536.1--2

#### PROVENANCE

Debruge-Dumenil, France, by 1847 (sold,  
Hôtel des Ventes Mobilières, Paris, March 5,  
1850, nos. 704 and 705); (Albert) Harry  
Primrose, 6th Earl of Rosebery, Mentmore  
Towers, Buckinghamshire; by inheritance to  
Neil Primrose, 7th Earl of Rosebery, Ment-  
more Towers, Buckinghamshire (sold,  
Sotheby's, London, May 20, 1977 [hors cata-  
logue]); Lord Astor, Hever Castle, Kent  
(sold, Sotheby's, London, May 6, 1983, lot  
296); [Cyril Humphris, London].

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Joseph Laborde, *Description des objets d'art qui  
composent la collection Debruge Dumenil* (Paris,  
1847), nos. 704–705; Joseph Laborde, *Notice  
des émaux, bijoux, et objets divers exposés dans les  
galeries du Musée du Louvre* (Paris, 1853),  
pp. 186–187; Louis Dimier, *Histoire de la peint-  
ure de portrait en France au xvi<sup>e</sup> siècle*, (Paris and  
Brussels, 1926), vol. 3, no. 33, p. 250;  
Philippe Verdier, *The Frick Collection*, (New  
York, 1977), vol. 8, no. 13, pp. 124, 126;  
"Acquisitions/1986," *GettyMusJ* 15 (1987),  
no. 199, pp. 218–219, illus.; Bremer-David,  
*Summary*, no. 197, p. 119, illus.

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Hippolyte Mireur, *Dictionnaire des ventes d'art  
faites en France et à l'étranger...* (Paris, 1901–1912;  
rpr. Hildesheim, 1971), p. 522; "Acquisi-  
tions/1988," *GettyMusJ* 17 (1989), no. 89,  
pp. 148–150, illus.; Peggy Fogelman, "The  
Passion of Christ: Twelve Enamel Plaques  
in the J. Paul Getty Museum," *GettyMusJ* 18  
(1990), pp. 127–140; Bremer-David, *Summary*,  
no. 196, p. 118, illus.

signed gold highlights; modern frames  
Signed LL on sword of Mars, dated 1573 in  
center of cloud at left of Mars. Signed LL at  
bottom of cloud in bottom center of Juno.



203 Charles IX as Mars



203 Catherine de' Medici as Juno

203.

#### TWO ALLEGORIES

Allegory .1: Allegory of Charles IX as Mars; Alle-  
gory .2: Allegory of Catherine de' Medici as Juno  
Limoges, 1573  
By Léonard Limosin  
Polychrome enamel on copper and silver with

## CERAMICS

204.

## PILGRIM FLASK

Puisaye area of Burgundy, early sixteenth century

Cobalt-glazed stoneware

Inscribed on one side of the neck with a mark resembling an A with the cross stroke at the right.

Height: 1 ft. 1<sup>3</sup>/<sub>16</sub> in. (33.5 cm); Width: 9<sup>1</sup>/<sub>4</sub> in. (23.5 cm); Depth: 5<sup>1</sup>/<sub>8</sub> in. (13 cm)  
Accession number 95.DE.1

## PROVENANCE

Chabrières-Arlès, France, sold to Alain Moatti; [Alain Moatti, Paris].

## EXHIBITIONS

Lille, *Exposition rétrospective de l'art français au Trocadéro*, 1889, no. 1227 (incorrectly described as from Beauvais dating to the end of the fifteenth century).

## BIBLIOGRAPHY

R. Clément, "Les Grès Bleus de Puisaye: Origine, Histoire et Technique," *Bulletin de la Société des sciences historiques et naturelles de l'Yonne* 123 (1991), p. 146; "Acquisitions/1995," *GettyMusJ* 24 (1996), no. 79, p. 133, illus.; *Masterpieces*, no. 7, p. 14.



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205.

## OVAL BASIN

Saintes, late sixteenth century

By Bernard Palissy

Lead-glazed earthenware

Height: 2<sup>3</sup>/<sub>8</sub> in. (6.6 cm); Length: 1 ft. 7 in. (48.2 cm); Width: 1 ft. 2<sup>1</sup>/<sub>2</sub> in. (36.8 cm)

Accession number 88.DE.63

## PROVENANCE

Carl Becker, Cologne, sold 1898; private collection, England; [Antony Embden, London].

## BIBLIOGRAPHY

J. M. Heberle, *Katalog der Kunst-Sammlung, Consul Carl Becker, Versteigerung zu Köln* (Cologne, 1898), no. 12, p. 2; Alan Gibbon, *Céramiques de Bernard Palissy* (Paris, 1986), book jacket; "Acquisitions/1988," *GettyMusJ* 17 (1989), no. 84, p. 146, illus.; Bremer-David, *Summary*, no. 198, p. 119, illus.; Leonard Amico, *Bernard Palissy* (Paris, 1996), p. 101, fig. 90; *Masterpieces*, no. 8, p. 15, illus.; *Handbook 2001*, p. 241, illus.

206.

## OVAL PLATE

Saintes, second half of the sixteenth century

Attributed to Bernard Palissy

Lead-glazed earthenware

Height: 2<sup>7</sup>/<sub>16</sub> in. (6.2 cm); Width: 1 ft. 1 in. (33 cm); Depth: 10 in. (25.3 cm)

Accession number 97.DE.46

## PROVENANCE

Baron Gustave (Samuel James) de Rothschild (1829–1911), Paris; by inheritance (probably through Robert [Philippe Gustave] de Rothschild [1880–1946] and [James Gustave Jules] Alain de Rothschild [1910–1982]) to Robert James de Rothschild (born 1947), Paris (sold, Piasa, Paris, June 11, 1997, no. 50) [Alain Moatti, Paris].



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207.

## POSSIBLY A MODEL FOR A CERAMIC VESSEL

Paris, circa 1725–1730

Terracotta

Incised with EX MUSEO PC. DE.

MONCREIFFE. DOCT. ET. SOC. SORBONICI.

ECLAE DUEN (?) SI DECANUS under the

base. Modeled with the arms, monogram, and coronet (now partly missing) of Louis-Henri,

## Nivernois



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prince de Condé, duc de Bourbon.  
Height: 1 ft.  $\frac{3}{4}$  in. (32.4 cm); Width:  
11  $\frac{3}{4}$  in. (29.8 cm); Depth: 11  $\frac{3}{4}$  in.  
(29.8 cm)  
Accession number 83.DE.36

## PROVENANCE

Louis-Henri, 7th prince de Condé, duc de Bourbon (1692–1740), Château de Chantilly; François-Augustin Paradis de Moncrif (?) (1687–1770); Pierre-Charles de Moncrif (born circa 1700–1771), archbishop of the cathedral church d'Autun, recorded as item 6 in Moncrif's *cabinet de curiosités* in the inventory taken after his death on September 25, 1771; David David-Weill, Paris; [Didier Aaron, Paris, 1981].

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Wilson, "Acquisitions 1983," no. 5, pp. 187, 194, illus. pp. 189–192; "Acquisitions/1983," *GettyMusJ* 12 (1984), no. 7, p. 263, illus.; Bremer-David, *Summary*, no. 199, p. 120, illus.; Geneviève Le Duc, *Porcelaine tendre de Chantilly au XVIII<sup>e</sup> siècle* (Paris, 1996), pp. 166–167, illus. pp. 166–167.

208.

## LIDDEED JUG

Nivernois, circa 1680–1690  
Tin-glazed earthenware  
Height: 7  $\frac{1}{2}$  in. (19.1 cm); Width: 7  $\frac{1}{8}$  in.  
(18.1 cm); Depth: 4 in. (10.2 cm)  
Accession number 88.DE.126

## PROVENANCE

De Jouvenal collection, France; [Georges Lefebvre, Paris, 1988].

## BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 65, p. 140, illus.; Bremer-David, *Summary*, no. 200, p. 120, illus.



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## Saint-Cloud



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209.

## LIDDEED EWER AND BASIN

Porcelain: Saint-Cloud manufactory, early eighteenth century  
Mounts: modern (?)  
Soft-paste porcelain, underglaze blue decoration; silver mounts  
The base of the ewer bears a paper label 5.L.4338.8 and Charles E. Dunlap.  
Each silver mount has a fleur-de-lys without a crown (the Paris discharge mark for small silver works used between October 23, 1717, and May 5, 1722) and an indistinct mark.  
Ewer: Height: 6  $\frac{5}{8}$  in. (17 cm); Width: 5 in. (12.8 cm); Depth: 4 in. (10.2 cm); Basin: Height: 3  $\frac{3}{16}$  in. (8.1 cm); Diameter: 8  $\frac{1}{4}$  in. (20.8 cm)  
Accession number 88.DI.112.1–.2

## PROVENANCE

Mrs. H. Dupuy, New York (sold, Parke-Bernet, New York, April 3, 1948, lot 358); estate of Mrs. Charles E. Dunlap, New York (sold, Sotheby Parke Bernet, New York, December 3, 1975, lot 231); purchased at that sale by The British Rail Pension Fund.

## EXHIBITIONS

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Center for Studies in the Decorative Arts,  
*Discovering the Secrets of Soft-Paste Porcelain at the  
Saint-Cloud Manufactory, circa 1690–1766*,  
Bertrand Rondot, ed., July–October 1999,  
no. 51, p. 150, illus.

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no. 70, p. 141, illus.; Bremer-David, *Summary*,  
no. 201, pp. 120–121, illus. p. 121; Geneviève  
Le Duc, *Porcelain tendre de Chantilly au XVIII<sup>e</sup>  
siècle* (Paris, 1996), p. 77, illus.

## Moustiers



210

210.

## LIDDED JAR

Moustiers, possibly Clérissy manufactory,  
circa 1723–1725  
Tin-glazed earthenware  
Painted with the arms of Jean d'Arlatan,  
marquis de la Roche and baron de Lauris, on  
the jar and lid. The base is painted with FA  
(?) in blue.

Height: 10<sup>1</sup>/<sub>4</sub> in. (26 cm); Diameter: 8<sup>3</sup>/<sub>4</sub> in.  
(22.5 cm)

Accession number 84.DE.917.a–b

## PROVENANCE

Jean d'Arlatan, marquis de la Roche and  
baron de Lauris, circa 1723; [Nicolier, Paris].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),  
no. 51, p. 177, illus.; Bremer-David, *Summary*,  
no. 202, p. 121, illus.

211.

## PLATE

Moustiers, Olerys manufactory, circa  
1740–1760

Tin-glazed earthenware, polychrome enamel  
decoration

Height: 1<sup>7</sup>/<sub>16</sub> in. (3.7 cm); Diameter:  
1 ft. 5<sup>5</sup>/<sub>8</sub> in. (44.8 cm)

Accession number 87.DE.25

## PROVENANCE

[Georges Lefebvre, Paris, 1986].

## BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988),  
no. 72, p. 178, illus.; Bremer-David, *Summary*,  
no. 203, p. 121, illus.



211

## Chantilly

212.

## TEA SERVICE

Chantilly manufactory, circa 1730–1735  
Soft-paste porcelain, polychrome enamel  
decoration

Tray: Height: 1<sup>3</sup>/<sub>16</sub> in. (2.1 cm); Width:  
8<sup>13</sup>/<sub>16</sub> in. (22.4 cm); Depth: 8<sup>15</sup>/<sub>16</sub> in.  
(22.7 cm); Cups: Height: 1<sup>9</sup>/<sub>16</sub> in. (4 cm);  
Width: 3<sup>1</sup>/<sub>4</sub> in. (8.2 cm); Depth: 2<sup>5</sup>/<sub>8</sub> in.  
(6.7 cm); Saucers: Height: 1<sup>5</sup>/<sub>16</sub> in. (2.3 cm);  
Width: 4<sup>9</sup>/<sub>16</sub> in. (11.6 cm); Depth: 4<sup>17</sup>/<sub>32</sub> in.  
(11.5 cm); Sugar Bowl: Height: 3<sup>1</sup>/<sub>8</sub> in.  
(7.7 cm); Width: 4<sup>3</sup>/<sub>8</sub> in. (11.1 cm); Depth:  
4<sup>1</sup>/<sub>16</sub> in. (10.3 cm); Teapot: Height: 3<sup>1</sup>/<sub>2</sub> in.  
(8.9 cm); Width: 5<sup>1</sup>/<sub>8</sub> in. (13.1 cm); Depth:  
3<sup>5</sup>/<sub>16</sub> in. (8.4 cm)

Accession number 82.DE.167.1–5

## PROVENANCE

[Klaber and Klaber, London, 1980];  
[Winifred Williams, Ltd., London, 1982].

## EXHIBITIONS

New York, The Cooper-Hewitt Museum,  
*Design in the Service of Tea*, August–Octo-  
ber 1984.

## BIBLIOGRAPHY

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36, illus.; "Some Acquisitions (1983–1984) in  
the Department of Decorative Arts, the  
J. Paul Getty Museum," *Burlington Magazine*  
126, no. 975 (June 1984), pp. 384–388, illus.  
p. 384, fig. 68; John Whitehead, *The French  
Interior in the Eighteenth Century* (London, 1992),  
p. 167, illus.; Bremer-David, *Summary*,  
no. 204, p. 122, illus.



214.  
CHAMBER POT (BOURDALOUE)

Chantilly manufactory, circa 1740  
Soft-paste porcelain, polychrome enamel  
decoration  
Painted on the base with the iron-red hunt-  
ing horn mark of the Chantilly manufactory



Height: 3<sup>13</sup>/<sub>16</sub> in. (9.8 cm); Width: 7<sup>11</sup>/<sub>16</sub> in.  
(19.6 cm); Depth: 4<sup>5</sup>/<sub>8</sub> in. (11.8 cm)  
Accession number 82.DE.9

PROVENANCE

Pierre de Regainy, Paris, 1957; Wilfred J.  
Sainsbury, England; [Kate Foster, Ltd., Rye,  
England]; [Rosenberg and Stiebel, Inc., New  
York, 1977].

BIBLIOGRAPHY

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of Art* (New York, 1978), p. 46, illus.; Sassoon,  
"Acquisitions 1982," no. 6, pp. 36–38, illus.;  
Bremer-David, *Summary*, no. 206, p. 123, illus.

212



213 One of a pair

213.  
PAIR OF MAGOT FIGURES

Chantilly manufactory, circa 1740  
Soft-paste porcelain, polychrome enamel dec-  
oration; gilt-bronze mounts  
Height: 7 in. (18 cm); Width: 7 in. (18 cm);  
Depth: 7 in. (18 cm)  
Accession number 85.DI.380.1–2

PROVENANCE

Miss A. Phillips, London (sold, Sotheby's,  
London, February 28, 1961, lot 56);  
[Winifred Williams, Ltd., London]; [Par-  
tridge (Fine Arts), Ltd., London].

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986),  
no. 197, p. 245, illus.; Bremer-David, *Sum-  
mary*, no. 205, pp. 122–123, illus. p. 122;  
Geneviève Le Duc, *Porcelaine tendre de Chantilly  
au XVIII<sup>e</sup> siècle* (Paris, 1996), illus. p. 91.



214



## Rue de Charenton



215.

## PAIR OF BUSTS

Bust .1: Louis xv; Bust .2: Marie Leczinska  
Rue de Charenton manufactory, circa 1755  
Lead-glazed earthenware (*faience fine*)  
Louis xv: Height: 1 ft.  $8\frac{7}{8}$  in. (53 cm);  
Width:  $9\frac{7}{16}$  in. (24 cm); Depth:  $9\frac{7}{8}$  in.  
(25 cm); Marie Leczinska: Height: 1 ft.  
 $8\frac{7}{8}$  in. (53 cm); Width:  $6\frac{1}{8}$  in. (15.5 cm);  
Depth:  $9\frac{7}{8}$  in. (25 cm)  
Accession number 86.DE.668.1-2

## PROVENANCE

[Michel Vandermeersch, Paris].

## BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987),  
no. 103, pp. 212-213, illus.; Bremer-David,  
*Summary*, no. 207, pp. 123-124, illus. p. 123.

215

## Mennecy

216.

## LIDDED BOWL

Mennecy manufactory, circa 1735  
Soft-paste porcelain, polychrome enamel  
decoration  
Height:  $6\frac{1}{8}$  in. (15.5 cm); Width:  $10\frac{3}{4}$  in.  
(27.3 cm); Depth:  $7\frac{5}{8}$  in. (19.4 cm)  
Accession number 2000.20

## PROVENANCE

[Mme Henry, Versailles]; purchased February  
17, 1870 by Charles and Charlotte Schreiber  
(1812-1895); by bequest to Blanche  
Ponsonby (died 1919, née Guest), Lady Dun-  
cannon, later Countess of Bessborough, 1895;  
by descent to Vere, 9th Earl of Bessborough  
(1880-1956), 1920; by descent to Eric,  
10th Earl of Bessborough (1913-1993), 1956;  
Stansted Park Foundation Collection, 1983;  
(sold, Sotheby's, Stansted Park, October 5,  
1999, lot 291); [Adrian Sassoon, London];  
Michael Hall, London.

## BIBLIOGRAPHY

*Lady Charlotte Schreiber's Journals*, Montague J.  
Guest, ed. (London, 1911), vol. 1, p. 71.



216

217.

## BUST OF LOUIS XV

Mennecy manufactory (?), circa 1750-1755  
Soft-paste porcelain  
Height: 1 ft. 5 in. (43.2 cm); Width:  $9\frac{9}{16}$  in.  
(24.5 cm); Depth:  $5\frac{11}{16}$  in. (14.5 cm)  
Accession number 84.DE.46



217

## PROVENANCE

Private collection, Paris (sold, Hôtel Drouot, Paris, March 14, 1910, no. 44); [Vandermeersch, Paris, 1948]; Mr. and Mrs. William Brown Meloney, Riverdale, New York, by 1953; [The Antique Porcelain Co., Zurich, from late 1950s].

## BIBLIOGRAPHY

Babette Craven, "French Soft Paste Porcelain in the Collection of Mr. and Mrs. William Brown Meloney," *Connoisseur* 143 (May 1959), pp. 135–142, fig. 10; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 55, p. 179, illus.; "Recent Ceramic Acquisitions by Major Museums," *Burlington Magazine* 127, no. 986 (May 1985), no. 54, p. 345, illus.; Bremer-David, *Summary*, no. 208, p. 124, illus.; Geneviève Le Duc, *Porcelaine tendre de Chantilly au XVIII<sup>e</sup> siècle* (Paris, 1996), pp. 194–197, illus. pp. 195–196; Linda H. Roth and Clare Le Corbeiller, *French Eighteenth Century Porcelain at the Wadsworth Atheneum: The J. Pierpont Morgan Collection* (Hartford, 2000), pp. 46, 48, notes 5, 16, p. 49; *Handbook* 2001, p. 212, illus.

218.

## FIGURE OF A STREET VENDOR

Menecy manufactory, circa 1755–1760

Soft-paste porcelain

Impressed on the right side of the base with the Menecy manufactory mark DV.



Height: 9<sup>3</sup>/<sub>8</sub> in. (23.9 cm); Width: 4<sup>1</sup>/<sub>2</sub> in.

(11.5 cm); Depth: 4<sup>1</sup>/<sub>4</sub> in. (10.7 cm)

Accession number 86.DE.473

## PROVENANCE

Mr. and Mrs. William Brown Meloney, Riverdale, New York; [The Antique Porcelain Co., New York, 1986].

## BIBLIOGRAPHY

Babette Craven, "French Soft Paste Porcelain in the Collection of Mr. and Mrs. William Brown Meloney," *Connoisseur* 143 (May 1959), p. 142; "Acquisitions/1986," *GettyMusJ* 15 (1987), no. 104, p. 213, illus.; Bremer-David, *Summary*, no. 209, p. 124, illus.; Geneviève Le Duc, *Porcelain tendre de Chantilly au XVIII<sup>e</sup> siècle* (Paris, 1996), p. 319, illus.



## Niderviller



219

219.

## LIDDED BULB VASE (CAISSE À OIGNONS)

Niderviller manufactory, circa 1768

Possibly painted by Joseph Deutsch

Hard-paste porcelain, polychrome enamel decoration, gilding

Marked BN for Beyerlé Niderviller and signed J.D.; incised with IH.



Height: 6<sup>3</sup>/<sub>4</sub> in. (17 cm); Width: 7<sup>3</sup>/<sub>4</sub> in.

(19.5 cm); Depth: 4<sup>1</sup>/<sub>4</sub> in. (11 cm)

Accession number 99.DE.11

## PROVENANCE

Christian Moritz Eugen Franz, Graf zu Königsegg, circa 1768; W. M. A. Moseley, London; [John Whitehead, London, 1999].

## EXHIBITIONS

London, Victoria and Albert Museum, 1957–1995, lent by W. M. A. Moseley.

## BIBLIOGRAPHY

W. B. Honey, *French Porcelain of the Eighteenth Century* (London, 1972), p. 46, pl. 88a.; *Handbook* 2001, p. 214, illus.

## Sceaux

220.

## VASE (POT-POURRI)

Sceaux manufactory, circa 1755  
 Attributed to Jacques Chapelle  
 Glazed earthenware, polychrome enamel  
 decoration  
 Height: 1 ft. 1 in. (33 cm); Width: 9<sup>1</sup>/<sub>2</sub> in.  
 (24.1 cm); Depth: 6 in. (15.2 cm)  
 Accession number 85.DE.347

## PROVENANCE

Florence J. Gould, Villa El Patio, Cannes  
 (sold, Sotheby's, Monaco, June 27, 1984,  
 no. 1588); [The Antique Porcelain Co.,  
 London].

## BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986),  
 no. 198, p. 245, illus.; Bremer-David, *Sum-*  
*mary*, no. 210, p. 125, illus.



220

## Vincennes



221

221.

LIDDED BOWL AND DISH (ÉCUELLE RONDE  
ET PLATEAU ROND)

Vincennes manufactory, circa 1752-1753  
 Soft-paste porcelain, *bleu lapis* ground color,  
 polychrome enamel decoration, gilding  
 Bowl and stand are both painted underneath  
 with the blue crossed L's of the Vincennes  
 manufactory; both are incised with I.



Bowl: Height: 5<sup>1</sup>/<sub>2</sub> in. (14 cm); Width:  
 8<sup>3</sup>/<sub>4</sub> in. (22.2 cm); Depth: 6<sup>5</sup>/<sub>8</sub> in. (16.7 cm);  
 Stand: Height: 1<sup>5</sup>/<sub>8</sub> in. (4.1 cm); Diameter:  
 8<sup>15</sup>/<sub>16</sub> in. (22.8 cm)  
 Accession number 89.DE.44.a-b

## PROVENANCE

Private collection, England; [Alexander and  
 Berendt, Ltd., London, 1988].

## BIBLIOGRAPHY

"Acquisitions/1989," *GettyMusJ* 18 (1990),  
 no. 51, p. 192, illus.; Bremer-David, *Summary*,  
 no. 211, p. 125, illus.

222.

WATERING CAN (ARROSOIR, DEUXIÈME  
GRANDEUR)

Vincennes manufactory, 1754  
 Painted by Bardet  
 Soft-paste porcelain, polychrome enamel  
 decoration, gilding

Painted underneath with the blue crossed  
 L's of the Vincennes manufactory (with a  
 dot at their apex) enclosing the date letter B  
 for 1754, and with the painter's mark of two  
 short parallel lines. Incised with 4.



Height: 7<sup>3</sup>/<sub>4</sub> in. (19.7 cm); Width: 9<sup>9</sup>/<sub>16</sub> in.  
 (24.5 cm); Depth: 5<sup>1</sup>/<sub>8</sub> in. (13 cm)  
 Accession number 84.DE.89

## PROVENANCE

Florence, Countess of Northbrook (wife of  
 the 2nd Earl, married 1899, died 1946)  
 (sold, Christie's, London, November 28, 1940,  
 part of lot 78); Hugh Burton-Jones, England,  
 1940; Kathleen Burton-Jones (Mrs. Gifford  
 Scott) (sold, Sotheby's, London, June 12, 1984,  
 lot 172); [Winifred Williams, Ltd., London,  
 1984].

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 celain Acquired by the J. Paul Getty Museum in  
 1984," *GettyMusJ* 13 (1985), pp. 89-91, illus.;  
 "Acquisitions/1984," *GettyMusJ* 13 (1985), no.  
 58, p. 180, illus.; Jackson-Stops, "Boulle by  
 the Beach," pp. 854-856, illus. p. 856, fig. 6;  
*Sotheby's Concise Encyclopedia of Porcelain*, David  
 Battie, ed. (London, 1990), p. 107, illus.; Sas-  
 soon, *Vincennes and Sèvres Porcelain*, no. 1, pp. 4-  
 7, illus. pp. 5, 7; Bremer-David, *Summary*, no.  
 212, pp. 125-126, illus. p. 125.



222



223

223.

## VASE (CUVETTE À TOMBEAU, PREMIÈRE GRANDEUR)

Vincennes manufactory, 1754–1755

Painted by the crescent mark painter, possibly Louis Denis Armand l'ainé

Soft-paste porcelain, *bleu céleste* ground color, polychrome enamel decoration, gilding  
Painted underneath with the blue crossed L's of the Vincennes manufactory enclosing the date letter A for 1753, and with the painter's mark of a crescent.Height: 9<sup>1</sup>/<sub>4</sub> in. (23.4 cm); Width: 11<sup>7</sup>/<sub>8</sub> in. (30 cm); Depth: 8<sup>1</sup>/<sub>2</sub> in. (21.6 cm)  
Accession number 73.DE.64

## PROVENANCE

Sold by the Vincennes manufactory (?) between January 1 and August 20, 1756, to the marchand-mercier Lazare Duvaux, Paris, for 840 livres; sold by Lazare Duvaux (?) on March 1, 1756, to Count Joachim Godske Moltke of Copenhagen, Denmark, as part of a garniture of five vases (sold by his descendants in Paris in the nineteenth century); [Gilbert Lévy, Paris, early twentieth century (?)]; private collection, Paris; [Rosenberg and Stiebel, Inc., New York, early 1970s]; purchased by J. Paul Getty.

## BIBLIOGRAPHY

*Le Livre-Journal de Lazare Duvaux, marchand-bijoutier ordinaire du roy, 1748–1758*, Louis Courajod, ed. (Paris, 1873), vol. 2, no. 2420, p. 274; Fredericksen et al., *Getty Museum*, p. 165, illus.; Gillian Wilson, "The J. Paul Getty Museum, 7<sup>ème</sup> partie: Le Mobilier Louis XVI," *Connaissance des arts* 280 (June 1975), p. 97, illus.; Savill, *Sèvres*, vol. 1, p. 33; note 2a, p. 40; Tamara Préaud and Antoine d'Albis, *La Porcelaine de Vincennes* (Paris, 1991), p. 67, illus., and no. 195, p. 180, illus.; Sassoon, *Vincennes and Sèvres Porcelain*, no. 2, pp. 8–10, illus. pp. 9, 11; Bremer-David, *Summary*, no. 213, p. 126, illus.

224.

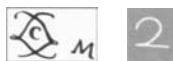
## PAIR OF POT-POURRI VASES (POTS-POURRIS POMPADOUR, TROISIÈME GRANDEUR)

Vincennes manufactory, 1755

Model design by Jean-Claude Duplessis, père; painted by Jean-Louis Morin after engraved designs by François Boucher

Soft-paste porcelain, *bleu lapis* ground color, carmine red decoration, gilding

Each vase is painted under the base with blue crossed L's of the Vincennes manufactory enclosing the date letter C for 1755, also with Morin's mark M in blue and two blue dots. Each vase is incised with 2 under the base.



Height: 10 in. (25.5 cm); Diameter: 6 in. (15.2 cm)

Accession number 84.DE.3.1–.2

## PROVENANCE

Sold by the Sèvres manufactory (?) between August 20, 1756, and September 1756 to the marchand-mercier Lazare Duvaux, Paris, for 180 livres each; sold by Lazare Duvaux (?) in September 1756 to Frederick, 3rd Viscount Saint John, 2nd Viscount Bolingbroke, Lydiard Park, Wiltshire, as two of a set of four; anonymous collection (sold, Sotheby's, Lon-

don, March 5, 1957, lot 96); [The Antique Porcelain Co., London, 1957]; private collection; [The Antique Porcelain Co., London, 1983].

## BIBLIOGRAPHY

*Le Livre-Journal de Lazare Duvaux, marchand-bijoutier ordinaire du roy, 1748–1758*, Louis Courajod, ed. (Paris, 1873), vol. 2, no. 2590, p. 295; Adrian Sassoon, "Vincennes and Sèvres Porcelain Acquired by the J. Paul Getty Museum in 1984," *GettyMusJ* 13 (1985), pp. 91–94, illus.; "Acquisitions/1983," *GettyMusJ* 13 (1985), no. 60, p. 181, illus.; Savill, *Sèvres*, vol. 1, p. 129; note 3k, p. 132; notes 26, 32, p. 134; vol. 2, p. 851; note 59, p. 857; Sassoon, *Vincennes and Sèvres Porcelain*, no. 3, pp. 12–18, illus. pp. 13–15, 18; Bremer-David, *Summary*, no. 214, pp. 126–127, illus. p. 126.



224. One of a pair

## Sèvres

225.

## BASKET (PANIER, DEUXIÈME GRANDEUR)

Sèvres manufactory, 1756

Soft-paste porcelain, green ground color, gilding

Painted under the base with the blue crossed L's of the Sèvres manufactory enclosing the date letter D for 1756, and with three dots. Incised with the *répateur's* mark PZ under the base.Height: 8<sup>5</sup>/<sub>8</sub> in. (22 cm); Width: 7<sup>7</sup>/<sub>8</sub> in. (20.1 cm); Depth: 7<sup>1</sup>/<sub>8</sub> in. (18 cm)

Accession number 82.DE.92

## PROVENANCE

Private collection, France (sold, Christie's, London, June 28, 1982, lot 19); [Armin B. Allen, New York, 1982].

## BIBLIOGRAPHY

"Some Acquisitions (1981–82) in the Department of Decorative Arts, The J. Paul Getty Museum," *Burlington Magazine* 125, no. 962 (May 1983), illus. p. 323; Sassoon, "Acquisitions 1982," no. 8, pp. 45–47, illus.; Wilson, *Selections*, no. 26, pp. 52–53, illus.; Adrian Sassoon, "Sèvres: Luxury for the Court," *Tech-*



225



226

*niques of the World's Great Masters of Pottery and Ceramics*, Hugo Morley-Fletcher, ed. (Oxford, 1984), pp. 52–57, illus.; Jackson-Stops, "Boule by the Beach," pp. 854–856; Antoine d'Albis, "Le Marchand Mercier Lazare Duvaux et la Porcelaine de Vincennes," *Les Décors des boutiques parisiennes*, La Délégation à l'Action Artistique de la Ville de Paris, eds., (Paris, 1987), pp. 76–88; Savill, *Sèvres*, vol. 2, p. 752; note 3d, p. 756; Sassoon, *Vincennes and Sèvres Porcelain*, no. 4, pp. 20–22, illus. pp. 21–22; Bremer-David, *Summary*, no. 215, p. 127, illus.; *Handbook* 1997, p. 214, illus.

226.

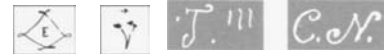
## EWER AND BASIN (BROC ET JATTE FEUILLE D'EAU, PREMIÈRE GRANDEUR)

Sèvres manufactory, 1757

Possibly modeled after a design by Jean-Claude Duplessis, père

Soft-paste porcelain, pink ground color, polychrome enamel decoration, gilding

Basin is painted underneath with the blue crossed L's of the Sèvres manufactory enclosing the date letter E for 1757, and with an unidentified painter's mark. Ewer is incised with Tm; basin is incised with C.N.

Ewer: Height: 7<sup>9</sup>/<sub>16</sub> in. (19.2 cm); Width: 5<sup>5</sup>/<sub>8</sub> in. (14.1 cm); Depth: 3<sup>3</sup>/<sub>16</sub> in. (8.1 cm); Basin: Height: 2<sup>3</sup>/<sub>4</sub> in. (7.1 cm); Width: 11<sup>1</sup>/<sub>2</sub> in. (29.1 cm); Depth: 8<sup>7</sup>/<sub>16</sub> in. (22.1 cm)

Accession number: 84.DE.88.a–b

## PROVENANCE

William John Cavendish-Bentinck-Scott (?), 5th Duke of Portland (died 1879); Dukes of Portland, by descent, Welbeck Abbey, Nottinghamshire (sold, Henry Spencer and Sons, Retford, Nottinghamshire, July 23, 1970, lot 288); [Winifred Williams, Ltd., London, 1970]; Eric Robinson, Mereworth Castle, Kent (sold, Sotheby's, London, June 12, 1984, lot 213); [Winifred Williams, Ltd., London, 1984].

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Best, Son, and Carpenter, *Catalogue of the Ornamental Furniture, Works of Art, and Porcelain at Welbeck Abbey* (London, 1897), no. 296, p. 52; Adrian Sassoon, "Vincennes and Sèvres Porcelain Acquired by the J. Paul Getty Museum in 1984," *GettyMusJ* 13 (1985), pp. 95–98.

illus.; "Acquisitions/1984," *GettyMus J* 13 (1985), no. 61, p. 181, illus.; "Recent Ceramic Acquisitions by Major Museums," *Burlington Magazine* 127 no. 986 (May 1985), no. 55, p. 345, illus.; James Sassoon, "The Art Market/Sèvres and Vincennes," *Apollo* 125, no. 304 (June 1987), pp. 440–441; *Sotheby's Concise Encyclopedia of Porcelain*, David Battie, ed. (London, 1990), p. 109, illus.; Sassoon, *Vincennes and Sèvres Porcelain*, no. 5, pp. 24–28, illus. pp. 25–27; Bremer-David, *Summary*, no. 216, p. 128, illus.

227.

## PAIR OF FIGURE GROUPS

Group .1: *The Flute Lesson* (*Le Flûteur*);

Group .2: *The Grape Eaters* (*Les Mangeurs de Raisins*)

Sèvres manufactory, circa 1757–1766

Modeled under the direction of Etienne-Maurice Falconet after designs by François Boucher

Soft-paste biscuit porcelain, traces of red pigment

*The Flute Lesson* is incised with F on back.

F

*The Flute Lesson*: Height: 8<sup>3</sup>/<sub>4</sub> in. (22.3 cm); Width: 10 in. (25.4 cm); Depth: 6 in. (15.2 cm); *The Grape Eaters*: Height: 9 in. (22.9 cm); Width: 9<sup>3</sup>/<sub>4</sub> in. (24.8 cm); Depth: 7 in. (17.8 cm)

Accession number 70.DE.98.1–.2

## PROVENANCE

Goury de Rosland, Paris (sold, Galerie Georges Petit, Paris, May 29–30, 1905, no. 108); Mortimer L. Schiff, New York (sold by his heir John M. Schiff, Christie's, London, June 22, 1938, lot 27); purchased at that sale by J. Paul Getty.

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227 *The Flute Lesson*227 *The Grape Eaters*

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228.

## TRAY (PLATEAU CARRÉ, DEUXIÈME GRANDEUR)

Sèvres manufactory, 1758

Soft-paste porcelain, pink ground color, polychrome enamel decoration, gilding

Painted underneath with the blue crossed L's of the Sèvres manufactory enclosing the date letter F for 1758, and with an unidentified painter's mark of a blue E. Incised with 60 underneath.



Height: 1<sup>5</sup>/<sub>16</sub> in. (2.3 cm); Width: 5 in. (12.7 cm); Depth: 5<sup>1</sup>/<sub>16</sub> in. (12.8 cm)  
Accession number 72.DE.75

## PROVENANCE

Anne and Deane Johnson, Los Angeles (sold, Sotheby's, New York, December 9, 1972, lot 27); purchased at that sale by J. Paul Getty.

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Savill, *Sèvres*, vol. 2, note 3m, p. 589; Sassoon, *Vincennes and Sèvres Porcelain*, no. 7, pp. 36–38, illus. p. 37; Bremer-David, *Summary*, no. 218, p. 129, illus.

229.  
PAIR OF CUPS AND SAUCERS (GOBELETS CALABRE  
ET SOUCOUPES)

Sèvres manufactory, 1759

Painted by Charles Buteux père

Soft-paste porcelain, pink and green ground colors, polychrome enamel decoration, gilding  
Saucers are painted underneath with the blue crossed L's of the Sèvres manufactory enclosing the date letter g for 1759, and with the painter's mark of a blue anchor. One cup is incised under the base with h; the other cup is incised with an indecipherable mark in script.



Cups: Height: 3 1/4 in. (8.3 cm); Width: 4 in. (10.2 cm); Depth: 3 1/8 in. (7.9 cm); Saucers: Height: 1 5/8 in. (4.1 cm); Diameter: 6 3/16 in. (15.7 cm)

Accession number 72.DE.74.1-2

PROVENANCE

Otto and Magdalena Blohm, Hamburg (sold, Sotheby's, London, July 5, 1960, lots 126-127); Anne and Deane Johnson, Los Angeles (sold, Sotheby's, New York, December 9, 1972, lot 21); purchased at that sale by J. Paul Getty.

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230.

PAIR OF VASES (POT-POURRI À BOBÈCHES)

Sèvres manufactory, 1759

Painted by Charles-Nicolas Dodin after engraved designs by David Teniers le jeune

Soft-paste porcelain, pink and green ground colors, polychrome enamel decoration, gilding  
One is painted underneath with the blue-crossed L's of the Sèvres manufactory enclosing the date letter G for 1759, and with Dodin's mark k. Various paper collectors' labels pasted under the bases; one vase unmarked.



Height: 9 13/16 in. (24.9 cm); Width: 5 11/16 in. (14.4 cm); Depth: 3 11/16 in. (9.4 cm)

Accession number 75.DE.65.1-2

PROVENANCE

[Duveen Brothers, New York]; J. Pierpont Morgan, London and New York; J. Pierpont Morgan, Jr., New York (sold, Parke-Bernet, New York, March 25, 1944, lot 647); Paula de Koenigsberg, Buenos Aires, 1945; Claus de Koenigsberg, Buenos Aires; [Rosenberg and Stiebel, Inc., New York, 1975]; purchased by J. Paul Getty.

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230 Vase .1



230 Vase .1 back view



230 Vase .2



230 Vase .2 back view

Sassoon, *Vincennes and Sèvres Porcelain*, no. 9, pp. 42–48, illus. pp. 42–45; Bremer-David, *Summary*, no. 220, pp. 130–131, illus. p. 130; Musée du Louvre, *Nouvelles acquisitions du département des objets d'art 1990–1994* (Paris

1995) no. 81, pp. 196–197; Theodore Dell, "J. Pierpont Morgan, Master Collector: Lover of the Eighteenth Century French Decorative Arts," *International Fine Art and Antiques Dealers Show* (New York, 1995), pp. 25–34.

231.

LIDDED POT-POURRI VASE (VASE OR POT-POURRI VAISSEAU À MÂT, DEUXIÈME GRANDEUR)

Sèvres manufactory, circa 1760

Painting attributed to Charles-Nicolas Dodin  
Soft-paste porcelain, pink and green ground colors, polychrome enamel decoration, gilding  
Painted underneath with the blue crossed L's (partially abraded) of the Sèvres manufactory.  
Height: 1 ft. 2<sup>3</sup>/<sub>4</sub> in. (37.5 cm); Width: 1 ft. 1<sup>11</sup>/<sub>16</sub> in. (34.8 cm); Depth: 6<sup>13</sup>/<sub>16</sub> in. (17.4 cm)

Accession number 75.DE.11.a–b

## PROVENANCE

George William (?), 6th Earl of Coventry, Croome Court, Worcestershire; George William, 7th Earl of Coventry, Croome Court, Worcestershire (sold, Christie's, London, June 12, 1874, part of lot 150, for £10,500); William Humble, 1st Earl of Dudley, Dudley House, London, 1874; (sold privately, 1885–1886); William J. Goode, London (offered for sale, Christie's, London, July 17, 1895, part of lot 147, bought in for £8,400); sold, Christie's, London, May 20, 1898, part of lot 94b, for £6,450 to Pilkington); [Asher Wertheimer, London, 1898]; [Duveen Brothers, New York]; J. Pierpont Morgan, New York, 1908–1910 (purchased for £15,500); J. Pierpont Morgan, Jr., New York, 1913 (sold, Parke-Bernet, New York, January 8, 1944, lot 486); Paula de Koenigsberg, Buenos Aires, 1945; Claus de Koenigsberg, Buenos Aires; [Rosenberg and Stiebel, Inc., New York, 1975]; purchased by J. Paul Getty.

## EXHIBITIONS

New York, The Metropolitan Museum of Art, on loan 1914–1915 from J. Pierpont Morgan; Buenos Aires, Museo Nacional de Bellas Artes, *Exposición de obras maestras: Colección Paula de Koenigsberg*, October 1945, no. 205, illus.; Buenos Aires, Museo Nacional de Arte Decorativo, *El arte de vivir en Francia del siglo XVIII*, September–November 1968, no. 247.

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231 Back view

no. 221, pp. 131–132, illus. p. 131; Theodore Dell, "J. Pierpont Morgan, Master Collector: Lover of the Eighteenth-Century French Decorative Arts," *International Fine Art and Antiques Dealers Show* (New York, 1995), pp. 25–34; *Masterpieces*, no. 77, p. 99, illus.; *Handbook* 2001, pp. 214–215, illus.

232.

PAIR OF VASES (POTS-POURRIS FONTAINE OR POTS-POURRIS À DAUPHINS)

Sèvres manufactory, circa 1760  
Painting attributed to Charles-Nicolas Dodin  
Soft-paste porcelain, pink, green, and bleu lapis ground colors, polychrome enamel decoration, gilding  
Painted underneath the central section of one vase with the blue crossed L's of the Sèvres manufactory.



Height: 11 <sup>3</sup>/<sub>4</sub> in. (29.8 cm); Width: 6 <sup>1</sup>/<sub>2</sub> in. (16.5 cm); Depth: 5 <sup>3</sup>/<sub>4</sub> in. (14.6 cm)  
Accession number 78.DE.358.1–.2

PROVENANCE

Marquise de Pompadour, Hôtel Pompadour, Paris, 1760–1764; Mme Legère, Paris (sold,

Paris, December 15–17, 1784, part of no. 152); Grace Caroline (?), Duchess of Cleveland (married the 3rd Duke 1815, died 1883); William Goding, before 1862 (sold, Christie's, London, March 19, 1874, lot 100, to [E. Rutter, Paris] for the Earl of Dudley, for £6,825); William Humble, 1st Earl of Dudley (offered for sale, Christie's, London, May 21, 1886, lot 194, bought in for £2,625, returned to Dudley House, London); Sir Joseph C. Robinson, Bt., acquired circa 1920 with the contents of Dudley House, London; Count Joseph Labia (son-in-law of Sir J. C. Robinson, Bt.), London (sold, Sotheby's, London, February 26, 1963, lot 23); [The Antique Porcelain Co., London and New York, 1963]; Nelson Rockefeller, New York, 1976–1977; The Sloan-Kettering Institute for Cancer Research, New York, 1976–1977.

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soon, "Sèvres Vases," *Techniques of the World's Great Masters of Pottery and Ceramics*, Hugo Morley-Fletcher, ed. (Oxford, 1984), pp. 64–67, illus.; Pierre Ennès, "Essai de reconstitution d'une garniture de Madame de Pompadour," *Journal of the Walters Art Gallery* 42–43

(1984–1985), pp. 70–82; Pierre Ennès, *Nouvelles Acquisitions du département des objets d'art, 1980–1984* (Musée du Louvre, Paris, 1985), p. 135; Jackson-Stops, "Bouffe by the Beach," pp. 854–856; Hugo Morley-Fletcher, "The Earl of Dudley's Porcelain, 1886," *Christie's*

*International Magazine* (April/May 1986), illus. inside front cover (one); Barry Shifman, "Eighteenth-Century Sèvres Porcelain in America," *Madame de Pompadour et la floraison des arts* (Montreal, 1988), pp. 118–123, illus. p. 123; Savill, *Sèvres*, vol. 1, p. 192; note 29, p. 68; notes 24, 33, p. 197; Sassoon, *Vincennes and Sèvres Porcelain*, no. 11, pp. 57–63, illus. pp. 58–62; Bremer-David, *Summary*, no. 222, pp. 132–134, illus. p. 133; *Masterpieces*, no. 76, p. 98; *Handbook 2001*, p. 215, illus.



232 Vase .1



232 Vase .1 back view



232 Vase .2



232 Vase .2 back view

233.  
PAIR OF LIDDED CHESTNUT BOWLS  
(MARRONNIÈRES À OZIER)

Sèvres manufactory, circa 1760

Molding attributed to the *répareur* François-Firmin Dufresne [Fresne] or to François-Denis Roger

Soft-paste porcelain, *bleu céleste* ground color, polychrome enamel decoration, gilding  
Bowl .1 is incised underneath with the mark *j* and with FR for the *répareur*.



Bowl .1: Height: 5<sup>1</sup>/<sub>4</sub> in. (13.4 cm); Width: 10<sup>9</sup>/<sub>16</sub> in. (27 cm); Depth: 8<sup>3</sup>/<sub>16</sub> in. (21.1 cm);  
Bowl .2: Height: 5<sup>1</sup>/<sub>4</sub> in. (13.4 cm); Width: 10<sup>1</sup>/<sub>2</sub> in. (26.7 cm); Depth: 8<sup>3</sup>/<sub>16</sub> in. (20.8 cm)  
Accession number 82.DE.171.1–.2

PROVENANCE

Swiss art market, 1980; [Armin B. Allen, New York, 1980].



233 One of a pair

## BIBLIOGRAPHY

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234.

## JARDINIÈRE

Sèvres manufactory and Paris, circa 1760  
Painting of the narrative reserve attributed to Charles-Nicolas Dodin  
Soft-paste porcelain, green ground color, polychrome enamel decoration, gilding; gilt-bronze frame  
Height: 6<sup>9</sup>/<sub>16</sub> in. (16.6 cm); Width: 11<sup>1</sup>/<sub>2</sub> in. (29.2 cm); Depth: 5<sup>5</sup>/<sub>8</sub> in. (14.3 cm)  
Accession number 73.D1.62

## PROVENANCE

Miss Botham (sold after her death, Christie's, London, May 5, 1817 et seq., lot 96, for £61 10s to the Earl of Yarmouth, later 3rd Marquess of Hertford); (sold, M. Maëlrondt, Paris, November 15, 1824, no. 198); private collection, Paris; [Gaston Bensimon, Paris]; purchased by J. Paul Getty.



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Savill, *Sèvres*, vol. 1, note 18, p. 191; vol. 2, p. 838; note 11, p. 841; Sassoon, *Vincennes and Sèvres Porcelain*, no. 13, pp. 69–70, illus. pp. 69, 71; Bremer-David, *Summary*, no. 224, p. 134, illus.; Marie-Laure de Rochebrune, "Acquisitions du Louvre: Sept nouveaux vases de la manufacture royale de porcelaine de Sèvres," *L'Estampille/L'Objet d'art* 344 (February 2000), p. 26.

235.

## VASE (CUVETTE MAHON, TROISIÈME GRANDEUR)

Sèvres manufactory, 1761  
Painted by Jean-Louis Morin  
Soft-paste porcelain, pink ground color overlaid with blue enamel, polychrome enamel decoration, gilding  
Painted under one foot with the blue crossed L's of the Sèvres manufactory enclosing the date letter I for 1761, and with Morin's mark M.



Height: 5<sup>7</sup>/<sub>8</sub> in. (15 cm); Width: 9<sup>1</sup>/<sub>16</sub> in. (23 cm); Depth: 4<sup>11</sup>/<sub>16</sub> in. (11.9 cm)  
Accession number 72.DE.65

## PROVENANCE

Sold, March 30, 1763, by the Sèvres manufactory to Lemaitre, as part of a garniture with another *cuvette Mahon*, for 264 livres each, and with a *cuvette à masques*; de Bargigli collection (offered for sale, Christie's, Geneva, April 22, 1970, no. 18, bought in); (sold, Christie's, London, October 4, 1971, lot 42); [Olivier Lévy, Paris, 1971]; [French and Co., New York, 1971]; purchased by J. Paul Getty.

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Gillian Wilson, "Sèvres Porcelain at the J. Paul Getty Museum," *GettyMusJ* 4 (1977), pp. 19–24, illus.; Savill, *Sèvres*, vol. 1, pp. 38, 93; notes 40, 43, p. 42; note 44, p. 55; notes 15, 22, p. 97; Sassoon, *Vincennes and*

*Sèvres Porcelain*, no. 14, pp. 72–77, illus. p. 73; Bremer-David, *Summary*, no. 225, p. 135, illus.; Marie-Laure de Rochebrune, "Acquisitions du Louvre: Sept nouveaux vases de la manufacture royale de porcelaine de Sèvres," *L'Estampille/L'Objet d'art* 344 (February 2000), p. 26.



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236.

## TRAY (PLATEAU COURTEILLE OU DE CHIFFONNIÈRE)

Sèvres manufactory, 1761  
Painted by Charles-Nicolas Dodin after a design by François Boucher  
Soft-paste porcelain, pink ground color overlaid with blue enamel, polychrome enamel decoration, gilding  
Painted underneath with the blue crossed L's of the Sèvres manufactory enclosing the date letter I for 1761 and with the painter's mark k.



Height: 1 in. (2.5 cm); Width: 1 ft. 1<sup>1</sup>/<sub>2</sub> in. (34.3 cm); Depth: 10 in. (24.5 cm)  
Accession number 70.DA.85

## PROVENANCE

Miss H. Cavendish-Bentinck (?) (offered for sale, Christie's, London, March 3, 1893, lot 123, bought in); John Cockshut, Esq. (?), (sold posthumously, Christie's, London, March 11, 1913, lot 92, to Harding); then

mounted to a table bearing the false stamp B.V.R.B.; private collection, England; [Rosenberg and Stiebel, Inc., New York, 1949]; purchased by J. Paul Getty, 1949; plaque removed from table in 1991.

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Paul Wescher, "French Furniture of the Eighteenth Century in the J. Paul Getty Museum," *Art Quarterly* 18, no. 2 (Summer 1955), no. 1, p. 121, illus. p. 129; J. Paul Getty, *Collector's Choice* (London, 1955), pp. 77, 145–147, 167, 171, illus. unnumbered pl. between pp. 176–177; "Vingt Mille Lieues dans les musées" *Connaissance des arts* 57 (November 1956), pp. 76–81, illus. p. 79; Verlet et al., *Chefs d'oeuvre*, p. 118, illus.; Getty, *Collecting*, p. 148, illus.; C. C. Dauterman, J. Parker, E. A. Standen, *Decorative Art from the Samuel H. Kress Collection at the Metropolitan Museum of Art* (London, 1964), p. 165; F. J. B. Watson, *The Wrightsman Collection* (New York, 1966), vol. 1, no. 3, p. LVII; Hans Huth, *Lacquer of the West: The History of a Craft and an Industry, 1550–1950* (Chicago and London, 1971), p. 93, caption p. 145, fig. 231; Adrian Sassoon, "New Research on a Table Stamped by Bernard van Risenburgh," *GettyMusJ* 9 (1981), pp. 167–174, figs. 1–5, 8–9; Dorothée Guillemé-Brulon, "Un Décor pour les meubles," *L'Estampille* 165 (January 1984), p. 28; Antoinette Fay-Hallé et al., *François Boucher* (The Metropolitan Museum of Art, New York, 1986), no. 97, p. 355; Savill, *Sèvres*, vol. 1, pp. 354–355 and vol. 2, note 2f, p. 812; Kjellberg, *Diction-*

*naire*, p. 139; Sassoon, *Vincennes and Sèvres Porcelain*, no. 32, pp. 162–165, illus. pp. 163, 165; Bremer-David, *Summary*, no. 71, p. 54, illus.; Marie-Laure de Rochebrune, "À Propos de quelques plaques de porcelaine tendre de Sèvres peintes par Charles Nicolas Dodin (1734–1803)," *Bulletin de la Société de l'histoire de l'art français* (1998), pp. 113–115, illus. p. 114.



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237.

## CUP AND SAUCER (GOBELET ET SOUCOUBE ENFONCÉ, PREMIÈRE GRANDEUR)

Sèvres manufactory, 1761

Soft-paste porcelain, pink ground color overlaid with blue enamel, polychrome enamel decoration, gilding

Cup and saucer are both painted underneath with the blue crossed L's of the Sèvres manufactory enclosing the date letter I for 1761, the cup also with a dot. Saucer is incised with oo underneath. Cup is incised with DU underneath in two places.



Cup: Height:  $3\frac{9}{16}$  in. (9.1 cm); Width:  $4\frac{3}{16}$  in. (10.7 cm); Depth:  $3\frac{3}{8}$  in. (8.6 cm); Saucer: Height:  $1\frac{1}{2}$  in. (3.8 cm); Diameter:  $6\frac{1}{8}$  in. (15.6 cm)

Accession number 79.DE.62.a–.b

## PROVENANCE

[Olivier Lévy, Paris]; [French and Co., New York, early 1970s]; Mrs. John W. Christner, Dallas (sold, Christie's, New York, June 9, 1979, lot 241).

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238.

## LIDDED BOWL ON DISH (ÉCUELLE RONDE ET PLATEAU ROND)

Sèvres manufactory, 1764

Painted by Pierre-Antoine Méreaud l'ainé

Soft-paste porcelain, polychrome enamel decoration, gilding

Bowl and stand are both painted underneath with the blue crossed L's of the Sèvres manufactory enclosing the date letter L for 1764, and with Méreaud's mark S. Bowl is incised with DU and O and the stand, with I.



Bowl: Height:  $4\frac{7}{8}$  in. (12.4 cm); Width:  $7\frac{3}{4}$  in. (19.7 cm); Depth: 6 in. (15.2 cm); Stand: Height:  $1\frac{9}{16}$  in. (3.9 cm); Diameter:  $8\frac{5}{16}$  in. (21.1 cm)

Accession number 78.DE.65.a–.c

## PROVENANCE

Mme Louise of France (youngest daughter of Louis xv), 1764; Mrs. Lyne Stephens, Norfolk, London, and Paris (sold, Christie's, London, May 9 et seq., 1895, lot 733, to William Boore for £130); Mortimer L. Schiff, New York (sold by his heir John M. Schiff, Christie's, London, June 22, 1938, lot 25); purchased at that sale by J. Paul Getty; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum.





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238 Dish

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239.

## COVERED CUP AND SAUCER (GOBELET À LAIT ET SOUCOUBE, DEUXIÈME GRANDEUR)

Sèvres manufactory, circa 1765-1767

Painting attributed to Christian Gotthelf Grossmann

Soft-paste porcelain, camaïeu rose enamel decoration, gilding

The base of the cup is incised with a reverse S above a dot.



Cup: Height: 3<sup>9</sup>/<sub>16</sub> in. (9.1 cm); Width: 5<sup>1</sup>/<sub>2</sub> in. (14 cm); Depth: 3<sup>13</sup>/<sub>16</sub> in. (9.7 cm);  
Saucer: Height: 1<sup>11</sup>/<sub>16</sub> in. (4.3 cm); Diameter: 7<sup>5</sup>/<sub>8</sub> in. (19.3 cm)

Accession number 87.DE.134.a-c

## PROVENANCE

Isabella Anne Ingram-Shepherd (?), 2nd Marchioness of Hertford, Hertford House, London, before 1834; (sold, Christie's, London, March 25, 1985, lot 9); [Winifred Williams, Ltd., London].

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240.

## PAIR OF LIDDED VASES (VASES À TÊTES DE BOUC)

Sèvres manufactory, circa 1768

Possibly molded by Michel-Dorothée

Coudray; possibly finished by the *répateur* Nantier

Soft-paste porcelain, bleu nouveau ground color, gilding

Each is incised *cd.* underneath for the *mouleur*.  
Vase .1 is incised with N 1; Vase .2 is incised with N 2 underneath for the *répateur*.



Height: 1 ft. 1<sup>7</sup>/<sub>16</sub> in. (34.2 cm); Width: 8<sup>5</sup>/<sub>8</sub> in. (21.9 cm); Depth: 6<sup>5</sup>/<sub>8</sub> in. (16.8 cm)  
Accession number 82.DE.36.1-2

## PROVENANCE

Sold by the Sèvres manufactory to Henry Pelham-Clinton (?), through Sir John Lambert, October 5, 1768, for 600 *livres* each; Earls of Lincoln, by descent (sold, Christie's, London, June 9, 1937, part of lot 115); [J. Rochelle Thomas, London]; private collection, New York (sold, Parke-Bernet, New York, January 12, 1957, lot 247); Christian Humann, New York (sold, Sotheby's, New York, April 22, 1982, lot 41); [Armin B. Allen, New York, 1982].



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241.

## PAIR OF VASES (VASES ŒUF [?])

Sèvres manufactory, 1768–1769

Figure painting attributed to Jean-Baptiste-Etienne Genest

Soft-paste porcelain, *bleu Fallot* ground color, grisaille enamel decoration, gilding; gilt-bronze mounts

Vase .1 is incised with 4 on its body, foot, and twice on its lid; Vase .2 is incised with 1 on the body [no illustration], with a reversed 3 (?) on its foot, and with 2 on its lid.



Height: 1 ft. 5<sup>3</sup>/<sub>4</sub> in. (45.1 cm); Width: 9<sup>1</sup>/<sub>2</sub> in. (24.1 cm); Depth: 7<sup>1</sup>/<sub>2</sub> in. (19.1 cm)  
Accession number 86.06.520.1–.2

## PROVENANCE

Purchased by Sir Harry Fetherstonhaugh, Uppark, Sussex, from the *marchand-mercier* Rocheux, Paris, September 22, 1819; Alfred (Charles) de Rothschild (1842–1918), in the South Drawing Room, Halton, Buckinghamshire, 1884; by descent to Lionel (Nathan) de Rothschild (1882–1942), Exbury, Hampshire; by descent to Edmund (Leopold) de Rothschild (born 1916), Exbury House, Hampshire,

1942 (sold with a mounted vase Hébert, Christie's, London, July 4, 1946, lot 90, to [Frank Partridge, Ltd., London]); Seymour Egerton, 7th Earl of Wilton, London, 1947 (this pair of vases only, without the vase Hébert); Sir Charles Clore, London and Monaco (sold after his death, Christie's, Monaco, December 6, 1985, no. 6).

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*Sèvres*, vol. 1, pp. 184, 377; note 2j, p. 190; note 16, p. 191; note 9, p. 383; Gillian Wilson, "Dalla Raccolta del Museo J. Paul Getty," Part 3, *Casa Vogue Antiques* 10 (November 1990), pp. 90-95, illus. p. 95; Sassoon, *Vincennes and Sèvres Porcelain*, no. 19, pp. 94-101, illus. pp. 95-96, 99-101; Bremer-David, *Summary*, no. 230, p. 138, illus.; Philip Jodidio, "Le Monastère de Brentwood," *Connaissance des arts* 511 (November 1994), p. 135, illus.; *Masterpieces*, no. 78, pp. 100-101, illus.; Marie-Laure de Rochebrune, "Acquisitions du Louvre: Sept nouveaux vases de la manufacture royale de porcelaine de Sèvres," *L'Estampille/L'Objet d'art* 344 (February 2000), p. 28; *Handbook* 2001, p. 221, illus.

242.

VASE (VASE À CHAÎNE OR VASE À CÔTE DE MELON)

Sèvres manufactory, circa 1765-1770  
After a design attributed to Jean-Claude Duplessis père; modeled by Michel-Dorothé Coudray and possibly Roger père  
Soft-paste porcelain, *bleu nouveau* ground color, gilding  
Painted underneath with the blue crossed L's of the Sèvres manufactory; foot ring is incised with CD, and foot is incised with R.



241 Vase.1



241 Vase.2



242

Height: 1 ft. 5 <sup>3</sup>/<sub>4</sub> in. (45 cm); Diameter: 8 <sup>7</sup>/<sub>8</sub> in. (22.2 cm)

Accession number 90.DE.113

## PROVENANCE

The Earls of Sefton, Croxteth Hall (near Liverpool); by descent to Hugh William Osbert Molyneux, 7th Earl of Sexton (1898–1972); (sold posthumously, Christie's at Croxteth Hall, September 18, 1973, lot 902); private collection, England; [Alexander and Berendt, Ltd., London, 1989].

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243.

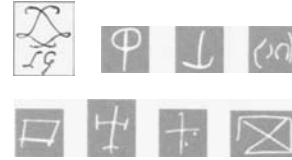
TEA SERVICE (*DÉJEUNER RUBAN*)

Sèvres manufactory, circa 1765–1770

Gilded by Etienne-Henri Le Guay

Soft-paste porcelain, polychrome enamel decoration, gilding

Tray (*plateau ovale polylobé*) is painted underneath with the blue crossed L's of the Sèvres manufactory and with Le Guay's mark LG in gold; it also bears the original price label (no price indicated) and is incised with an oval crossed by a line. Teapot (*théière Calabre*) is incised with an arrow and an indecipherable mark (P?901); lidded sugar bowl (*pot à sucre Calabre*) is incised with a square. One cup (*gobelet Bouillard*) is painted underneath with the blue crossed L's of the Sèvres manufactory and with the gilder's mark for Le Guay, LG, in gold. Second cup is incised with F and the same indecipherable mark as on the teapot. Both saucers (*soucoupes*) are painted underneath with the blue crossed L's of the Sèvres manufactory and with the gilder's mark for Le Guay, LG, in gold; one saucer is incised with a cross and two dots and the other with an X within a square.



Tray: Height: 1 <sup>7</sup>/<sub>8</sub> in. (4.8 cm); Width: 1 ft. 3 <sup>1</sup>/<sub>4</sub> in. (38.8 cm); Depth: 10 <sup>1</sup>/<sub>4</sub> in. (26 cm); Teapot: Height: 4 <sup>7</sup>/<sub>8</sub> in. (12.4 cm); Width: 6 <sup>1</sup>/<sub>2</sub> in. (16.5 cm); Depth: 3 <sup>3</sup>/<sub>4</sub> in. (9.5 cm); Lidded Sugar Bowl: Height: 2 <sup>1</sup>/<sub>16</sub> in. (6.2 cm); Diameter: 3 in. (7.6 cm); Cups: Height: 2 <sup>3</sup>/<sub>16</sub> in. (8.8 cm); Width: 3 <sup>3</sup>/<sub>8</sub> in. (9.2 cm); Depth: 2 <sup>3</sup>/<sub>4</sub> in. (7 cm); Saucers: Height: 1 <sup>1</sup>/<sub>4</sub> in. (3.2 cm); Diameter: 5 <sup>1</sup>/<sub>4</sub> in. (13.3 cm)

Accession number 89.DE.25.1–5

## PROVENANCE

[Michel Vandermeersch, Paris]; [Bernard Dragesco and Didier Cramoisian, Paris, 1988].

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244.  
LIDDED VASE (VASE À PANNEAUX,  
PREMIÈRE GRANDEUR)

Sèvres manufactory, circa 1766–1770  
Reserve scene after a painting by Nicolas Berchem  
Soft-paste porcelain, *beau bleu* ground color,  
polychrome enamel decoration, gilding;  
The interior of the lip is incised with 2.

2

Height (without base): 1 ft. 6<sup>3</sup>/<sub>4</sub> in. (47.5 cm);  
Width: 10<sup>1</sup>/<sub>4</sub> in. (26 cm); Depth: 8<sup>1</sup>/<sub>16</sub> in.  
(20.5 cm)

Accession number 85.DE.219.a–b

PROVENANCE

Comte de Jarnac (?), Thomastown Castle,  
Ireland (sold, Christie's, London, June 23,  
1876, lot 89); William Humble, 1st Earl of  
Dudley; possibly sold by his widow; Alfred  
(Charles) de Rothschild (1842–1918), Halton,  
Buckinghamshire, by 1884; by descent to  
Lionel (Nathan) de Rothschild (1882–1942),  
Exbury, Hampshire, 1918; by descent to



Edmund (Leopold) de Rothschild (born  
1916), Exbury, Hampshire, 1942 (sold,  
Christie's, London, July 4, 1946, lot 87, to  
[Frank Partridge, Ltd., London]); Col. Nor-  
man Colville, England; private collection,  
California (sold, Christie's, New York, Janu-  
ary 30, 1985, lot 137); [The Antique Porcelain  
Co., New York].

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245.

CUP AND SAUCER (GOBELET BOUILLARD  
ET SOUCOUPÉ)

Sèvres manufactory, 1770  
Painted by Jacques Fontaine  
Soft-paste porcelain, *bleu céleste* ground color,  
grisaille enamel decoration, gilding  
Cup is painted with the blue crossed L's of  
the Sèvres manufactory enclosing the date let-  
ter r for 1770, and with Fontaine's mark of  
five dots. Cup is incised with C; saucer is  
incised with 6.



Cup: Height: 2<sup>1</sup>/<sub>2</sub> in. (6.3 cm); Width:  
3<sup>7</sup>/<sub>8</sub> in. (9.2 cm); Depth: 2<sup>13</sup>/<sub>16</sub> in. (7.1 cm);  
Saucer: Height: 1<sup>1</sup>/<sub>4</sub> in. (3.2 cm); Diameter:  
5<sup>5</sup>/<sub>16</sub> in. (13.5 cm)  
Accession number 79.DE.65.a–b



245

PROVENANCE

(Sold, Christie's, London, June 21, 1976,  
lot 151); Mrs. John W. Christner, Dallas  
(sold, Christie's, New York, June 9, 1979,  
lot 227).

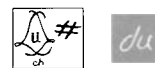
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item B, p. 19, illus.; Sassoon, *Vincennes and  
Sèvres Porcelain*, no. 20, pp. 102–105, illus.  
pp. 103–104; Bremer-David, *Summary*, no. 234,  
pp. 140–141, illus. p. 141.

246.

CUP AND SAUCER (GOBELET LITRON ET SOUCOUPÉ,  
DEUXIÈME GRANDEUR)

Sèvres manufactory, 1773  
Painted by Etienne-Jean Chabry fils; gilded  
by Michel-Barnabé Chauveaux l'aîné  
Soft-paste porcelain, *bleu céleste* ground color,  
polychrome enamel decoration, gilding  
Cup and saucer are both painted underneath  
with the blue crossed L's of the Sèvres manu-  
factory enclosing the date letter U for 1773,  
and with Chabry's mark ch in blue; also  
painted with Chauveaux's mark, #, in gold.  
Saucer is incised with da underneath.



Cup: Height: 2<sup>5</sup>/<sub>8</sub> in. (6.7 cm); Width:  
3<sup>1</sup>/<sub>2</sub> in. (8.9 cm); Depth: 2<sup>9</sup>/<sub>16</sub> in. (6.6 cm);  
Saucer: Height: 1<sup>9</sup>/<sub>16</sub> in. (3.9 cm); Diameter:  
5<sup>7</sup>/<sub>16</sub> in. (13.9 cm)  
Accession number 79.DE.64.a–b



246

## PROVENANCE

(Sold, Sotheby's, London, July 26, 1977, lot 345); Mrs. John W. Christner, Dallas (sold, Christie's, New York, June 9, 1979, lot 226).

## BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid-1980," item C, p. 19, illus.; Sassoon, *Vincennes and Sèvres Porcelain*, no. 22, pp. 112–114, illus. pp. 113–114; Bremer-David, *Summary*, no. 235, p. 141, illus.

247.

## PAIR OF VASES (VASES BOUC DU BARRY B)

Sèvres manufactory, 1778

Painted by Fallot; gilded by Jean Chauveaux  
*le jeune*

Hard-paste porcelain, polychrome enamel  
decoration, silvering, gilding

Each vase is painted underneath with the gold crossed Ls of the Sèvres manufactory flanked by the date letters AA in gold for 1778, all under a crown for hard paste; each vase is also painted underneath with Chauveaux's mark IN in gold; one has an abraded F, perhaps for the painter Fallot.



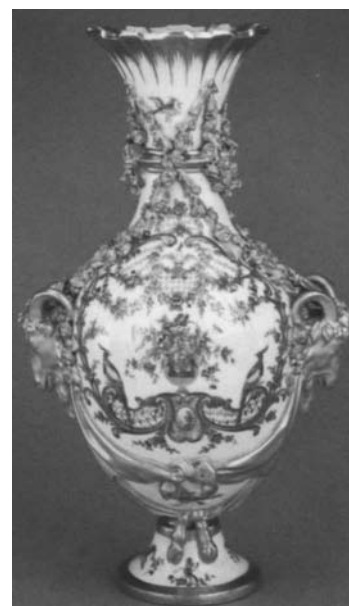
Height: 11 <sup>5</sup>/<sub>8</sub> in. (29.5 cm); Width: 7 in.  
(17.9 cm); Depth: 4 <sup>3</sup>/<sub>4</sub> in. (12 cm)  
Accession number 70.DE.99.1–2

## PROVENANCE

Sir Richard Wallace, Paris, probably acquired after 1870; Lady Wallace, Paris, by inheritance, 1890; Sir John Murray Scott, Paris, by inheritance, 1897; Victoria, Lady Sackville, Paris, by inheritance, 1912; [Jacques Seligmann, removed to New York, 1916–1917]; Mortimer L. Schiff, New York (sold by his heir John M. Schiff, Christie's, London, June 22, 1938, lot 26); purchased at that sale by J. Paul Getty.

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247 One of a pair



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248.  
GARNITURE OF THREE VASES (VASES DES ÂGES:  
VASE DES ÂGES À TÊTES DE VIEILLARDS, PREMIÈRE  
GRANDEUR; VASES DES ÂGES À TÊTES DE JEUNES  
FEMMES, DEUXIÈME GRANDEUR)

Sèvres manufactory, 1781

After designs by Jacques François Deparis, at least one vase modeled by Etienne-Henry Bono, painted by Antoine Caton after engravings by Jean-Baptiste Tilliard; enamel jewelry by Philippe Parpette and gilding by Etienne-Henri Le Guay père  
Soft-paste porcelain, *beau bleu* ground color, polychrome enamel decoration, opaque and translucent enamels in imitation of jewels, gilding, and gold foils

Vase .1 (with the scene "Minerva protects Telemachus and preserves him from Cupid's darts") is incised with IOB *age 1e g* (for *première grandeur*) on the base and IOB on the neck.

Vase .2 (with the scene "Venus, in order to satisfy her resentment against Telemachus, brings Love to Calypso") is painted under-

neath with the gold crossed L's of the Sèvres manufactory and with LG, the gilder's mark; it is incised with 39 A on the base and A 16 on the neck.

Vase .3 (with the scene "Telemachus, in the deserts of Oasis, is consoled by Temosiris, Priest of Apollo") is painted underneath with the gold crossed L's of the Sèvres manufactory and with LG; it is incised with *age 2e g* (for *deuxième grandeur*) on the base and Bono over B on the neck.



10 B *age 1e g*

IO B 39<sup>A</sup> A 16

*age 2e g* Bono  
B

Vase .1: Height: 1 ft. 6<sup>1</sup>/<sub>2</sub> in. (49.6 cm);  
Width: 10<sup>1</sup>/<sub>8</sub> in. (27.7 cm); Depth: 7<sup>5</sup>/<sub>8</sub> in.  
(19.3 cm); Vase .2: Height: 1 ft. 4 in.  
(40.8 cm); Width: 9<sup>3</sup>/<sub>4</sub> in. (24.8 cm);  
Depth: 7<sup>1</sup>/<sub>4</sub> in. (18.4 cm); Vase .3: Height:  
1 ft. 3<sup>15</sup>/<sub>16</sub> in. (40.5 cm); Width: 10 in.  
(25.4 cm); Depth: 7<sup>3</sup>/<sub>16</sub> in. (18 cm)  
Accession number 84.DE.718.1-3

## PROVENANCE

Louis XVI, in the *bibliothèque* at the Château de Versailles, November 2, 1781; Alfred (Charles) de Rothschild (1842-1918), Halton, Buckinghamshire; Lionel (Nathan) de Rothschild (1882-1942), Exbury, Hampshire; by descent to Edmund (Leopold) de Rothschild (born 1916), Exbury, Hampshire, 1942 (sold, Christie's, London, July 4, 1946, lot 89, for £1,575 to [Frank Partridge]); [The Antique Porcelain Co., London, by 1951]

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249

249.  
CUP AND SAUCER (GOBELET LITRON ET SOUCOUBE)

Sèvres manufactory, 1781

Ground color painted by Antoine Capelle; the painted reserve and cameos attributed to Pierre-André Le Guay; flat gilding by Etienne-Henri Le Guay; enamel jewelry by Philippe Parpette

Soft-paste porcelain, brown ground color (*merde d'oie* [?]), polychrome enamel decoration, enamels in imitation of jewels, gilding and gold foils

Cup and saucer are both painted underneath with the blue crossed L's of the Sèvres manufactory enclosing the date letters DD for 1781, and with Capelle's blue triangular mark. Saucer is also painted with the gilder Le Guay's mark LG in blue. Saucer is incised with a 44; cup is incised with 36a and 6. Saucer bears a paper label under the base inked with *Colln. of the Marchioness of Conyngham* 1908. R. M. Wood Esq.



249 Cup, front view

Cup: Height: 2<sup>3</sup>/<sub>4</sub> in. (6.9 cm); Depth: 3<sup>11</sup>/<sub>16</sub> in. (9.4 cm); Saucer: Height: 1<sup>3</sup>/<sub>8</sub> in. (3.6 cm); Diameter: 5<sup>5</sup>/<sub>16</sub> in. (13.5 cm)  
Accession number 81.DE.28.a-.b

PROVENANCE

Jane, Marchioness of Conyngham (wife of the 3rd Marquess, married 1854, died 1907), London and Ascot, Berkshire (sold, Christie's, London, May 4, 1908, lot 289, to [Harding] for 162 guineas 15s); R. M. Wood, London (sold, Christie's, London, May 27, 1919, lot 96, to [Mallett's, London], for 152

guineas 12s); Henry Walters (1848–1931), New York (sold by his widow, Parke-Bernet, New York, November 30, 1943, lot 1009); private collection, New York (sold, Christie's, New York, December 3, 1977, lot 166); [Armin B. Allen, New York, 1977].

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Adrian Sassoon, "Two Acquisitions of Sèvres Porcelain," *GettyMusJ* 10 (1982), pp. 87–90, illus.; Wilson, *Selections*, no. 40, pp. 80–81, illus.; Adrian Sassoon, "Sèvres: Luxury for the Court," *Techniques of the World's Great Masters of Pottery and Ceramics*, Hugo Morley-Fletcher, ed. (Oxford, 1984), pp. 52–57, illus.; Sassoon, *Vincennes and Sèvres Porcelain*, no. 24, pp. 119–124, illus. pp. 120–121, 123, and 125; Jackson-Stops, "Bouille by the Beach," pp. 854–856; Bremer-David, *Summary*, no. 238, p. 144, illus.; Elizabeth L. Kate et al., *Themes and Foundations of Art* (St. Paul, 1995), p. 24, illus.

250.

PAIR OF VASES (VASES BOLVRY À PERLES OR VASES À CARTELS BOLVRY)

Sèvres manufactory, 1781–1782

Painted by Vincent Taillandier, Mme Geneviève Taillandier, and Philippe Castel  
Hard-paste porcelain, pink *fond pointillé* ground color, polychrome enamel decoration, gilding  
Both vases are painted underneath with the crowned, blue crossed L's of the Sèvres manufactory enclosing the date letter ee for 1781–1782, and with the painter's mark for Vincent Taillandier, a fleur-de-lys. Vase .1 is incised with *gu* under the base.



Height: 1 ft. 4<sup>7</sup>/<sub>8</sub> in. (42.9 cm); Width: 9 in. (22.9 cm); Depth: 6<sup>5</sup>/<sub>8</sub> in. (16.8 cm)  
Accession number 88.DE.137.1-.2



250 One of a pair

## PROVENANCE

[Jacques Seligmann (1858–1923), Paris]; (anonymous sale, Nouveau Drouot, Paris, June 16, 1987, no. 104); [Jean Lupu, Paris, 1988].

## BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 76, pp. 143–144, illus.; Bremer-David, *Summary*, no. 239, p. 145, illus.

251.

## PLATE (ASSIETTE D'ÉCHANTILLONS)

Sèvres manufactory, 1782

Ground color painted by Antoine Capelle, flowers painted by Jacques-François-Louis de Laroche; gilded by Henri-Martin Prévost jeune

Soft-paste porcelain, *fond Capelle* (?) ground color, polychrome enamel decoration, gilding  
Painted underneath with the blue crossed L's of the Sèvres manufactory enclosing the date

letter EE for 1782, the painters' marks for Capelle, a blue triangle, and Laroche, Lr in script, and the gilder's mark, HP, in gold; incised with 31a.



Height: 1 in. (2.5 cm); Diameter: 9<sup>5</sup>/<sub>16</sub> in. (23 cm)

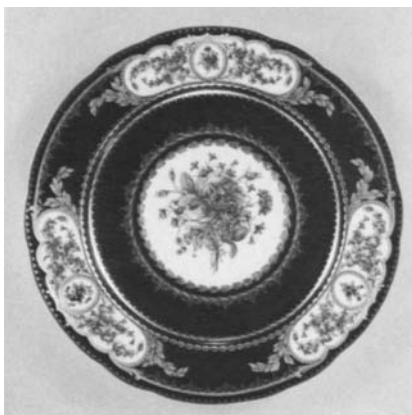
Accession number 88.DE.2

## PROVENANCE

[William J. Goode] (sold, Christie's, London, July 17–18, 1895, lot 17, as "formerly the property of the Director of the Sèvres Porcelain Factory," for 39 guineas to Gibson); private collection, England; [Bernard Dragesco and Didier Cramoisan, Paris, 1987].

## BIBLIOGRAPHY

Edouard Garnier, *La Porcelaine tendre de Sèvres* (Paris, 1889), pl. xxvi; "Acquisitions/1988," *GettyMusJ* 17 (1989), no. 77, p. 144, illus.; Sassoon, *Vincennes and Sèvres Porcelain*, no. 26, pp. 136–137, illus. pp. 136–137; Bremer-David, *Summary*, no. 240, p. 145, illus.



251



252 One of a pair

252.

## PAIR OF VASES (VASES HOLLANDOIS NOUVEAUX, DEUXIÈME GRANDEUR [?])

Sèvres manufactory, 1785

Painted by Jacques-François-Louis de Laroche; gilded by Antoine-Toussaint Cornaille

Soft-paste porcelain, *bleu céleste* ground color, polychrome enamel decoration, gilding  
Each base is painted underneath with the blue crossed L's of the Sèvres manufactory and Laroche's mark Lr in script. Base of each central section is incised with 25; one base section is incised with O.



Height: 10 in. (25.3 cm); Width: 8<sup>7</sup>/<sub>8</sub> in. (22.5 cm); Depth: 6<sup>1</sup>/<sub>4</sub> in. (15.9 cm)

Accession number 83.DE.341.1–.2

## PROVENANCE

The Rt. Hon. Lord Ashburton (?), Buckingham, Norfolk (sold, Christie's, London, February 24, 1869, lot 64, for 819 guineas to Rhodes); Baronne Alexis de Goldschmidt-Rothschild, Switzerland; [Lovice Reviczky A. G., Zurich, 1983].

## BIBLIOGRAPHY

Sassoon, "Acquisitions 1983," no. 12, pp. 209–211, 214, illus.; "Acquisitions/1983," *GettyMusJ* 12 (1984), no. 14, p. 266, illus.; "Some Acquisitions (1983–1984) in the Department of Decorative Arts, the J. Paul Getty Museum," *Burlington Magazine* 126 no. 975 (June 1984), pp. 384–388, illus. p. 388, no. 79; Savill, *Sèvres*, vol. 1, p. 111; note 2h, p. 116; vol. 3, note 5, p. 1040; Sassoon, *Vincennes and Sèvres Porcelain*, no. 27, pp. 138–141, illus. pp. 139, 141; Bremer-David, *Summary*, no. 241, p. 146, illus.



253 One of a pair

253.

## PAIR OF LIDDED BOWLS (VASES CASSOLETTES À MONTER)

Paris and Sèvres manufactory, circa 1785  
Mounts attributed to Pierre-Philippe Thomire  
Hard-paste porcelain, *bleu nouveau* ground color; *rouge griotte* marble; gilt-bronze mounts  
Height: 1 ft. 2<sup>3</sup>/<sub>4</sub> in. (37.5 cm); Width: 1 ft. 1<sup>1</sup>/<sub>2</sub> in. (34.3 cm); Depth: 10<sup>1</sup>/<sub>4</sub> in. (26.1 cm)  
Accession number 73.D1.77.1–2

## PROVENANCE

Mrs. H. Dupuy, New York (sold, Parke-Bernet, New York, April 3, 1948, lot 404);

private collection, South America; [P. Cei and E. Lugli, Florence]; [French and Co., New York, 1973]; purchased by J. Paul Getty.

## BIBLIOGRAPHY

Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 268, illus.; Savill, *Sèvres*, vol. 1, note 17, p. 209; p. 476; note 51, p. 480; Sassoon, *Vincennes and Sèvres Porcelain*, no. 28, pp. 142–145, illus. p. 143; Bremer-David, *Summary*, no. 242, p. 146, illus.; Carolyn Sargentson, *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth-Century Paris* (Malibu, 1996), pp. 49, 182, illus. p. 51.

254.

## FIGURE GROUP: CHARITY (LA BIENFAISANCE)

Sèvres manufactory, 1785  
Model by Louis-Simon Boizot  
Hard-paste biscuit porcelain  
Incised with 13 on the base.

13

Height: 9 in. (23 cm); Width: 8 in. (20.3 cm);  
Depth: 6<sup>5</sup>/<sub>8</sub> in. (16.8 cm)  
Accession number 96.DE.343



254

## PROVENANCE

Baron Mayer (Amschel) de Rothschild (1818–1874), Mentmore Towers, Buckinghamshire, late nineteenth century; by descent to Hannah de Rothschild (1851–1890) (Countess of Rosebery, wife of the 5th Earl, married 1878), Mentmore Towers, Buckinghamshire; by descent to (Albert) Harry Primrose, 6th Earl of Rosebery, Mentmore Towers, Buckinghamshire; by descent to Neil Primrose, 7th Earl of Rosebery, Mentmore Towers, Buckinghamshire (sold, Sotheby's, London, Mentmore Towers, May 24, 1977, lot 2090); private collection, Los Angeles; Richard Proudman, Los Angeles, 1987; given to the J. Paul Getty Museum, 1996.

255.

## WINE BOTTLE COOLER (SEAU À BOUTEILLE ORDINAIRE)

Sèvres manufactory, 1790  
Model designed by Jean-Claude Duplessis, père; painted decoration attributed to Charles-Eloi Asselin after engraved designs by Charles Monnet and Jean-Baptiste-Marie Pierre; gilding attributed to Etienne-Henri Le Guay  
Soft-paste porcelain, *beau bleu* ground color, polychrome enamel decoration, gilding  
Bowl is incised with 38 underneath; foot ring is incised with 5. Monogram WJG for the owner William J. Goode is scratched on the underside in two places.

38 5

Height: 7<sup>7</sup>/<sub>16</sub> in. (18.9 cm); Width: 10<sup>3</sup>/<sub>16</sub> in. (25.8 cm)  
Accession number 82.DE.5

## PROVENANCE

Made for Louis XVI, ordered in 1783 for the Château de Versailles and delivered in December 1790; Musée National (?), Paris, sold 1797–1798; Robert Napier, Glasgow, the Shandon collection, by 1862 (sold, Christie's, London, April 11, 1877, lot 347, for £262 10s to Goode); [William J. Goode, London]

(sold, Christie's, London, July 17, 1895, lot 136, for 230 guineas to Waller); T. W. Waller, Esq. (sold, Christie's, London, June 8, 1910, lot 171, for £630 to A. Wertheimer); [Asher Wertheimer, London] (sold, Christie's, London, June 16, 1920, lot 30, for £84 to Clements); private collection (sold as nineteenth century, Sotheby's, Begravia, April 24, 1980, lot 162); private collection, England (sold, Sotheby's, London, October 21, 1980, lot 207); [Winifred Williams, Ltd., London, 1980].

## EXHIBITIONS

London, The South Kensington Museum, *Special Loan Exhibition of Works of Art*, June 1862, no. 1323, p. 122; Leeds, England, Exhibition Offices, *National Exhibition of Works of Art at Leeds*, 1868, no. 2102 or 2103 under Ornamental Arts, p. 262, lent by Robert Napier; Jackson, Mississippi, Mississippi Arts Pavilion, *Splendors of Versailles*, Claire Constans and Xavier Salmon, eds., April–August 1998, no. 108, p. 207, illus.

## BIBLIOGRAPHY

J. C. Robinson, *Catalogue of the Works of Art Forming the Collection of Robert Napier* (London, 1865), no. 3501 or 3502, p. 260; Adrian Sassoon, "Two Acquisitions of Sèvres Porcelain," *GettyMusJ* 10 (1982), pp. 91–94, illus.; "Some Acquisitions (1981–82) in the Department of Decorative Arts, The J. Paul Getty Museum," *Burlington Magazine* 125, no. 962 (May 1983), illus. p. 323; Wilson, *Selections*,



no. 48, pp. 96–97, illus.; Geoffrey de Bellaigue, *Sèvres Porcelain in the Collection of Her Majesty the Queen: The Louis XVI Service* (Cambridge, 1986), no. 149, pp. 45, 52, 56, 259, illus. p. 28, fig. 19, p. 222, figs. 1–2; Sassoon, *Vincennes and Sèvres Porcelain*, no. 29, pp. 146–150, illus. pp. 147, 149, 151; Bremer-David, *Summary*, no. 243, p. 147, illus; *Handbook* 1997, p. 233, illus.

256.

## PAIR OF WINE BOTTLE COOLERS (SEAUX À DEMI-BOUTEILLES ORDINAIRES)

Sèvres manufactory, 1791

Model designed by Jean-Claude Duplessis, père; gilded by Jean-Jacques Dieu  
Hard-paste porcelain, black ground color, platinum and gold decoration  
Each cooler is painted underneath with the gold crossed L's of the Sèvres manufactory and the date letters OO in gold for 1791–1792, all under a crown for hard paste; each cooler is also painted with Dieu's triangular mark (abraded on one). One is incised with the *répareur's* mark AB; the other is incised with BS.



Height: 6<sup>7</sup>/<sub>16</sub> in. (16.3 cm); Width: 9<sup>3</sup>/<sub>16</sub> in. (23.4 cm); Depth: 7<sup>5</sup>/<sub>16</sub> in. (18.6 cm)  
Accession number 72.DE.53.1–.2

## PROVENANCE

[Dalva Brothers, Inc., New York, 1972]; purchased by J. Paul Getty.



256 Cooler.1



256 Cooler.2

## EXHIBITIONS

New York, The Cooper-Hewitt Museum, *Wine: Celebration and Ceremony*, June–October 1985, p. 97, illus. (one).

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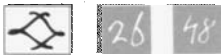
Fredericksen et al., *Getty Museum*, p. 184, illus.; Wilson, *Selections*, no. 49, pp. 98–99, illus.; Sassoon, *Vincennes and Sèvres Porcelain*, no. 30, pp. 152–156, illus. pp. 153, 155, 157; Bremer-David, *Summary*, no. 244, pp. 147–148, illus.

## MOUNTED ORIENTAL PORCELAIN

257.

## TEAPOT (THÉIÈRE LITRON)

Sèvres manufactory, late eighteenth century,  
painted decoration later  
Soft-paste porcelain, carmine red enamel  
decoration, gilding  
Painted underneath with the blue crossed L's  
of the Sèvres manufactory. Incised with 26  
and 48.



Height: 3<sup>7</sup>/<sub>16</sub> in. (8.8 cm); Width: 4<sup>11</sup>/<sub>16</sub> in.  
(11.9 cm); Depth: 2<sup>11</sup>/<sub>16</sub> in. (6.8 cm)  
Accession number 79.DE.63.a–b

## PROVENANCE

Mrs. John W. Christner, Dallas (sold,  
Christie's, New York, June 9, 1979, lot 204).

## BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid-1980,"  
item D, p. 19, illus.; Sassoon, *Vincennes  
and Sèvres Porcelain*, no. 31, pp. 158–160, illus.  
pp. 159, 161; Bremer-David, *Summary*,  
no. 245, p. 148, illus.



257



258

258.

## EWER

Porcelain: Chinese, Kangxi reign  
(1662–1722)  
Mounts: Paris, circa 1700–1710  
Hard-paste porcelain, polychrome enamel dec-  
oration; gilt-bronze mounts  
Height: 1 ft. 6<sup>1</sup>/<sub>8</sub> in. (46.1 cm); Width: 1 ft.  
1<sup>7</sup>/<sub>8</sub> in. (35.2 cm); Depth: 5<sup>3</sup>/<sub>8</sub> in. (13.8 cm)  
Accession number 82.D1.3

## PROVENANCE

Edward R. Bacon, New York, by 1919;  
[Gaston Bensimon, Paris] (sold, Hôtel Drouot,  
Paris, November 18–19, 1981, no. 103).

## BIBLIOGRAPHY

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Including Porcelains, Potteries, Jades, Bronzes, and  
Cloisonné Enamels, Collected by Edward R. Bacon*  
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son, "Acquisitions 1981," no. 6, pp. 85–86,  
illus.; "Some Acquisitions (1981–82) in the  
Department of Decorative Arts, The J. Paul  
Getty Museum," *Burlington Magazine* 125, no.  
962 (May 1983), illus. p. 323; Bremer-David,  
*Summary*, no. 246, pp. 148–149, illus. p. 148;  
Wilson, *Mounted Oriental Porcelain*, no. 2,  
pp. 26–29, illus.; *Handbook 2001*, p. 192, illus.

259.

## PAIR OF LIDDED JARS

Porcelain: Chinese, Kangxi reign  
(1662–1722)  
Mounts: Paris, circa 1710–1715  
Hard-paste porcelain, underglaze blue  
and polychrome enamel decoration; gilt-  
bronze mounts  
Height: 1 ft. 3<sup>3</sup>/<sub>4</sub> in. (40 cm); Diameter:  
11 in. (27.9 cm)  
Accession number 72.D1.50.1–2

## PROVENANCE

M. and Mme Louis Guiraud, Paris (sold,  
Palais Galliera, Paris, December 10, 1971,  
no. 1); [Alexander and Berendt, Ltd.,  
London, 1971]; purchased by J. Paul Getty.

## EXHIBITIONS

New York, The China Institute in America,  
*Chinese Porcelains in European Mounts*, F. J. B.  
Watson, October 1980–January 1981, no. 14,  
p. 38, illus.

## BIBLIOGRAPHY

Frederickson et al., *Getty Museum*, pp. 145,  
147, illus.; Wilson, "Meubles 'Baroques,'"  
p. 106, illus.; D. F. Lunsingh Scheurleer,  
*Chinesisches and japanisches Porzellan in europäis-  
chen Fassungen* (Braunschweig, 1980), p. 60,  
illus. pp. 252–253, figs. 158a–b; Bremer-  
David, *Summary*, no. 247, p. 149, illus.; Wil-  
son, *Mounted Oriental Porcelain*, no. 3, pp. 30–  
32, illus.



259





260 One of a pair

260.

## PAIR OF LIDDED JARS

Porcelain: Chinese, Kangxi reign (1662–1722)

Mounts: Paris, circa 1715–1720

Hard-paste porcelain, underglaze blue and polychrome enamel decoration; gilt-bronze mounts.

Mounts are stamped with the crowned C for 1745–1749.

Height: 1 ft. 1 1/2 in. (34.2 cm); Width: 1 ft. 3/4 in. (32.5 cm); Depth: 1 ft. 1 in. (33 cm)

Accession number 75.D1.5.1–2

## PROVENANCE

Bouvier collection, France, until 1938; [Jacques Seligmann et Fils, Paris, 1938]; Mrs. Landon K. Thorne, New York, before 1940; [Matthew Schutz, Ltd., New York, 1975]; purchased by J. Paul Getty.

## EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, F. J. B. Watson, October 1980–January 1981, no. 3, p. 27, illus.

## BIBLIOGRAPHY

D. F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen* (Braunschweig, 1980), p. 59, illus., p. 250, fig. 151; Bremer-David, *Summary*, no. 248, p. 149, illus.; Wilson, *Mounted Oriental Porcelain*, no. 5, pp. 36–41, illus.

261.

## LIDDED BOWL

Porcelain: Japanese (Imari), circa 1700

Mounts: Paris, circa 1717–1722

Hard-paste porcelain, underglaze blue and polychrome enamel decoration, gilding; silver mounts

Height: 11 in. (27.9 cm); Width: 1 ft. 1 3/8 in. (34 cm); Depth: 10 7/8 in. (27.5 cm)

Accession number 79.D1.123.a–b

## PROVENANCE

Mrs. Walter Hayes Burns (née Morgan, sister of J. P. Morgan), North Mymms Park, Hertfordshire, by 1933; by inheritance to Walter Spencer Morgan Burns, North Mymms Park, Hertfordshire; by inheritance to Major General Sir George Burns, North Mymms Park (sold, Christie's, North Mymms Park, September 24–26, 1979, lot 45).

## EXHIBITIONS

London, 25 Park Lane, *Three French Reigns*, February–April 1933, no. 226; New York, The Frick Collection, *Mounted Oriental Porcelain*, F. J. B. Watson, December 1986–March 1987, no. 13, pp. 54–55, illus.



261

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262.

## LIDDED BOWL

Porcelain: Japanese (Imari), early eighteenth century

Mounts: Paris, circa 1717–1727

Hard-paste porcelain, underglaze blue and enamel decoration, gilding; silver mounts. Underside of bowl is painted with a double circle mark in underglaze blue. Silver elements are marked variously with a fleur-de-lis without a crown (the Paris discharge mark for small silver works used between October 23, 1717, and May 5, 1722); a butterfly (the countermark used between May 6, 1722, and September 2, 1727, under the *fermier* Charles Cordier); a dog's head (the Paris discharge mark for small works used between December 22, 1732, and October 3, 1738); and a salmon's head (the Paris discharge mark for small silver works used between October 13, 1744, and October 9, 1750).

Height: 8 3/4 in. (22.3 cm); Width: 10 5/8 in. (27.1 cm); Depth: 8 3/8 in. (21.2 cm)

Accession number 74.D1.27

## PROVENANCE

Consuelo Vanderbilt (Mme Jacques Balsan); [Matthew Schutz, Ltd., New York, 1974]; purchased by J. Paul Getty.

## BIBLIOGRAPHY

D. F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen* (Braunschweig, 1980), p. 114, illus., p. 403, fig. 439; Bremer-David, *Summary*, no. 250, p. 150, illus.; Wilson, *Mounted Oriental Porcelain*, no. 6, pp. 42–44, illus.

263.

## LIDDED BOWL

Porcelain: Chinese, Kangxi reign (1662–1722); Japanese (Arita), circa 1660  
Mounts: Paris, circa 1722–1727  
Hard-paste porcelain, enamel decoration, gilding; silver mounts  
Each silver mount bears a dove (the Paris discharge mark for small silver works used between May 6, 1722, and September 2, 1727, under the *fermier* Charles Cordier).  
Height: 8 in. (20.3 cm); Diameter: 9<sup>7</sup>/<sub>8</sub> in. (25.1 cm)  
Accession number 87.D1.4

## PROVENANCE

[Jacques Kugel, Paris, 1986].

## BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988), no. 71, p. 178, illus.; Bremer-David, *Summary*, no. 251, p. 151, illus.; Wilson, *Mounted Oriental Porcelain*, no. 7, pp. 45–47.



263



264

264.

## PAIR OF LIDDED VASES

Porcelain: Chinese (Dehua), Kangxi reign (1662–1722), circa 1700  
Mounts: Paris, circa 1722–1727  
Hard-paste porcelain; silver mounts  
Each lid and base mount bears a dove (the Paris discharge mark for small silver works used between May 6, 1722, and September 2, 1727, under the *fermier* Charles Cordier); a boar's head facing right (the Paris discharge mark for small and old works used between December 23, 1768, and September 1, 1775, under the *fermier* Julien Alatterre); and the profile head of Minerva (the mark for .800 standard silver works sold in France after May 10, 1838).  
Height: 7<sup>5</sup>/<sub>8</sub> in. (19.4 cm); Width: 3<sup>3</sup>/<sub>8</sub> in. (8.6 cm); Depth: 3 in. (7.7 cm)  
Accession number 91.D1.103.1–2

## PROVENANCE

Gift of Mme Simone Steinitz, Paris, 1991.

## BIBLIOGRAPHY

"Acquisitions/1991," *GettyMusJ* 20 (1992), no. 75, p. 174, illus. (one); Bremer-David, *Summary*, no. 252, p. 151, illus.; Wilson, *Mounted Oriental Porcelain*, no. 8, pp. 48–51.

265.

## BOWL ON STAND

Bowl and Stand: Japanese (Imari), early eighteenth century  
Mounts: French, circa 1740  
Hard-paste porcelain, underglaze blue and enamel decoration, gilding; gilt-bronze mounts  
Bowl is painted with an unidentified coat of arms.  
Height: 7<sup>1</sup>/<sub>8</sub> in. (18.7 cm); Diameter: 7<sup>13</sup>/<sub>16</sub> in. (19.9 cm)  
Accession number 74.D1.28

## PROVENANCE

Anne Beddard (sold, Sotheby's, London, June 15, 1973, lot 36); [Partridge (Fine Arts), Ltd., London, 1973]; purchased by J. Paul Getty.

## EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, F. J. B. Watson, October 1980–January 1981, no. 9, p. 33, illus.

## BIBLIOGRAPHY

D. F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen* (Braunschweig, 1980), illus. p. 406, fig. 451; Bremer-David, *Summary*, no. 254, p. 152, illus.; Wilson, *Mounted Oriental Porcelain*, no. 9, pp. 52–53, illus.



265

266.

## PAIR OF DECORATIVE GROUPS

Figures, rockwork, and lions: Chinese, Kangxi reign (1662–1722)  
 Spheres: Chinese, Qianlong reign (1736–1795)  
 Flowers: Chantilly manufactory, circa 1740  
 Mounts: Paris, circa 1740–1745  
 Hard- and soft-paste porcelain, polychrome enamel decoration; gilt-bronze mounts  
 Height: 1 ft. (30.4 cm); Width: 9 in. (22.8 cm); Depth: 5 in. (12.7 cm)  
 Accession number 78.D1.4.1–.2



266 Group.1



266 Group.2

## PROVENANCE

H. J. King (sold, Christie's, London, February 17, 1921, lot 13, to [Duveen]); Edgar Worsch, New York, 1928; Robert Ellsworth (born 1929), New York, 1975; (sold, Robert C. Eldred Co., Inc., New York, August 29–30, 1975, lot 151); Alan Hartman, New York; [Matthew Schutz, Ltd., New York, 1977].

## BIBLIOGRAPHY

Wilson, "Acquisitions 1977 to mid-1979," no. 5, pp. 40–41, illus.; F. J. B. Watson, "Rich Gets Richer," *House and Garden* 156, no. 4 (April 1984), p. 62, illus.; Deborah Silverman, *Selling Culture* (New York, 1986), illus. pp. 52–53; Bremer-David, *Summary*, no. 255, p. 152, illus.; Ann Friedman and Diane Brigham, "Art Transformed When West Meets East," *School Arts* (November 1994), pp. 25–28, pp. 26–27, illus.; Wilson, *Mounted Oriental Porcelain*, no. 10, pp. 54–57, illus.; *Handbook* 2001, p. 203, illus.

267.

## PAIR OF LIDDED JARS

Porcelain: Chinese, Kangxi reign (1662–1722)  
 Mounts: Paris, circa 1745–1749  
 Hard-paste porcelain, underglaze blue and enamel decoration, gilding; gilt-bronze mounts  
 Mounts on vases are stamped with the crowned C for 1745–1749.  
 Height: 1 ft. 1/2 in. (31.8 cm); Width: 1 ft. 1/4 in. (31.2 cm); Depth: 8 1/2 in. (21.6 cm)  
 Accession number 72.D1.41.1–.2

## PROVENANCE

Baronne Marguerite Marie van Zuylen van Nyevelt van de Haar (died 1970), Paris (sold, Palais Galliera, Paris, June 8, 1971, no. 42); [Michel Meyer, Paris]; [Rosenberg and Stiebel, Inc., New York, 1971]; purchased by J. Paul Getty.



267 One of a pair

## EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, F. J. B. Watson, October 1980–January 1981, no. 16, p. 40, illus.

## BIBLIOGRAPHY

Wilson, "Meubles 'Baroques,'" p. 113, illus.; D. F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen* (Braunschweig, 1980), p. 63, illus. p. 260, fig. 175; Bremer-David, *Summary*, no. 256, p. 153, illus.; Pratapaditya Pal, "Getty and Asian Art," *Oriental Art* (April 1998), pp. 58–63, p. 59, illus.; Wilson, *Mounted Oriental Porcelain*, no. 11, pp. 58–60, illus.

268.

## PAIR OF EWERS

Porcelain: Chinese, Kangxi reign (1662–1722)  
 Mounts: Paris, circa 1745–1749  
 Hard-paste porcelain, celadon ground color, underglaze blue and copper red decoration; gilt-bronze mounts  
 Mounts are stamped with the crowned C for 1745–1749. Mounts of ewer .1 are also stamped with No and No 16 and painted

with B-27-a under the base in red. Mounts of ewer .2 are stamped with No 16 and painted with B-27-b under the base in red.  
Height: 1 ft. 11 <sup>5</sup>/<sub>8</sub> in. (60 cm); Width: 1 ft. 1 in. (33 cm); Depth: 8 <sup>1</sup>/<sub>2</sub> in. (21.5 cm)  
Accession number 78.D1.9.1-2

## PROVENANCE

Ives, comte de Cambacérés, Paris; Germaine Ancel, Paris; [François-Gérard Seligmann, Paris, after 1946]; [Jacques Helft, Paris, circa 1950]; [Hans Stiebel, Paris]; Henry Ford II, Grosse Pointe Farms, Michigan (sold, Sotheby Parke Bernet, New York, February 25, 1978, lot 56).

## EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, F. J. B. Watson, October 1980-January 1981, no. 28, p. 52, illus. p. 53; New York, The Frick Collection, *Mounted Oriental Porcelain*, F. J. B. Watson, December 1986-March 1987, no. 19, pp. 66-67, illus.

## BIBLIOGRAPHY

Wilson, "Acquisitions 1977 to mid-1979," no. 6, pp. 41-42, illus.; F. J. B. Watson, "Chinese Porcelains in European Mounts," *Oriental Arts* 12, no. 9 (September 1981), pp. 26-33, illus. p. 29; F. J. B. Watson, "Rich Gets Richer," *House and Garden*, vol. 156, no. 4 (April 1984), p. 58, illus.; Bremer-David, *Summary*, no. 257, pp. 153-154, illus. p. 153; Wilson, *Mounted Oriental Porcelain*, no. 12, pp. 61-65, illus.; *Handbook 2001*, p. 201, illus.

269.

## LIDDED BOWL

Porcelain: Chinese, Kangxi reign (1662-1722)

Mounts: Paris, circa 1745-1749

Hard-paste porcelain, celadon ground color; gilt-bronze mounts

Mounts are stamped with the crowned C for 1745-1749. Inside of bowl is incised with a six-character Chinese reign mark of the Ming emperor Xuande. Base is painted with the



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two characters *Tsen yü* (precious jade).  
Height: 1 ft. 3 <sup>1</sup>/<sub>4</sub> in. (40 cm); Width: 1 ft. 3 <sup>1</sup>/<sub>2</sub> in. (39.3 cm); Depth: 11 in. (27.8 cm)  
Accession number 74.D1.19

## PROVENANCE

(Sold from the collection of Mme D. . . , Galerie Jean Charpentier, Paris, December 14, 1933, no. 107); Mme Henry Farman, Paris, possibly bought at the Charpentier December 14, 1933, sale (sold from her estate, Palais Galliera, Paris, March 15, 1973, no. 25); [Partridge (Fine Arts), Ltd., London, 1973]; purchased by J. Paul Getty.

## EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, F. J. B. Watson, October 1980-January 1981, no. 19, p. 42 illus.

## BIBLIOGRAPHY

Wilson, "Meubles 'Baroques,'" p. 113, illus.; Bremer-David, *Summary*, no. 258, p. 154, illus.; Wilson, *Mounted Oriental Porcelain*, no. 13, pp. 66-71, illus.



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270 One of a pair

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## PAIR OF VASES

Porcelain: Chinese, Kangxi reign  
(1662–1722)

Mounts: Paris, circa 1745–1749

Hard-paste porcelain, polychrome enamel  
decoration; gilt-bronze mounts

Mounts for each vase are stamped with the  
crowned C for 1745–1749. Underside of  
each vase is painted with a double circle in  
underglaze blue.

Height: 1 ft. 1/2 in. (31.7 cm); Width:  
1 ft. 2 in. (35.5 cm); Depth: 10 1/2 in.  
(26.7 cm)

Accession number 79.D1.121.1–2

## PROVENANCE

(Sold Galerie Georges Petit, Paris, Decem-  
ber 20, 1932, no. 73); Mazurel family, France  
(sold late 1970s); [Bernard Steinitz, Paris];  
[Alexander and Berendt, Ltd., London, 1979].

## EXHIBITIONS

New York, The China Institute in America,  
*Chinese Porcelains in European Mounts*, F. J. B.  
Watson, October 1980–January 1981, no. 20,  
p. 44, illus. p. 45; New York, The Frick Col-  
lection, *Mounted Oriental Porcelain*, F. J. B.  
Watson, December 1986–March 1987, no. 18,  
pp. 64–65, illus.

## BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid-1980,"  
no. 6, pp. 9–10, illus.; F. J. B. Watson, "Chi-  
nese Porcelains in European Mounts," *Oriental-  
tions* 12, no. 9 (September 1981), pp. 26–33,  
illus., p. 31; F. J. B. Watson, "Rich Gets  
Richer," *House and Garden* 156, no. 4 (April  
1984), p. 62, illus.; Bremer-David, *Summary*,  
no. 259, p. 154, illus.; Carolyn Sargentson,  
*Merchants and Luxury Markets: The Marchands  
Merciers of Eighteenth-Century Paris* (Malibu,  
1996), illus. p. 69; Wilson, *Mounted Oriental  
Porcelain*, no. 14, pp. 72–75, illus.

271.

## VASE

Porcelain: Chinese, Qianlong reign  
(1736–1795), circa 1740

Mounts: Paris, circa 1745–1750

Hard-paste porcelain, celadon ground color;  
gilt-bronze mounts

Height: 1 ft. 2 1/2 in. (36.8 cm); Width: 6 in.  
(15.2 cm); Depth: 4 1/2 in. (11.5 cm)

Accession number 75.D1.69



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## PROVENANCE

Trustees of Swinton Settled Estates (sold,  
Christie's, London, December 4, 1975,  
lot 46); purchased at that sale by J. Paul  
Getty.

## EXHIBITIONS

New York, The China Institute in America,  
*Chinese Porcelains in European Mounts*, F. J. B.  
Watson, October 1980–January 1981, no. 18,  
p. 42, illus.

## BIBLIOGRAPHY

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japanisches Porzellan in europäischen Fassungen*  
(Braunschweig, 1980), p. 94, illus. p. 330, fig.  
318; Bremer-David, *Summary*, no. 260, p. 155,  
illus.; Wilson, *Mounted Oriental Porcelain*, no.  
15, pp. 76–79, illus.

272.

## PAIR OF POT-POURRI BOWLS

Porcelain: Japanese (Arita), circa 1660–1680

Mounts: Paris, circa 1750

Hard-paste porcelain, celadon ground  
color, polychrome enamel decoration; gilt-  
bronze mounts

Height: 6 in. (15.2 cm); Width: 7 3/8 in.  
(18.7 cm); Depth: 6 1/2 in. (16.5 cm)

Accession number 77.D1.90.1–2



272 One of a pair

## PROVENANCE

Claude F. Julliot (?), Paris (sold, Paris, November 20, 1777, no. 331); [Didier Aaron and Claude Lévy, Paris, 1970s]; [Etienne Lévy, Paris, 1977].

## EXHIBITIONS

New York, The Frick Collection, *Mounted Oriental Porcelain*, F. J. B. Watson, December 1986–March 1987, no. 27, pp. 82–83, illus.

## BIBLIOGRAPHY

Wilson, "Acquisitions 1977 to mid-1979," no. 2, p. 37, illus.; Geneviève Mazel, "1777, La Vente Randon de Boisset et le marché de l'art au 18<sup>e</sup> siècle," *L'Estampille* 202 (April 1987), p. 47, illus.; Michel Beurdeley, "Paris 1777: La Vente Randon de Boisset ou le mécanisme secret des ventes publiques au XVIII<sup>e</sup> siècle," *Trois siècles des ventes publiques* (Fribourg, 1988), p. 53, illus.; Bruno Pons et al., *L'Art décoratif en Europe: Classique et baroque*, Alain Gruber, ed. (Paris, 1992), p. 400, illus.; Bremer-David, *Summary*, no. 261, p. 155, illus.; Carolyn Sargentson, *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth-Century Paris* (Malibu, 1996), pp. 173–174 and illus. pl. 10; Wilson, *Mounted Oriental Porcelain*, no. 16, pp. 80–84, illus.

273.

## VASE

Porcelain: Chinese, Yongzheng reign (1723–1735)

Mounts: Paris, circa 1750–1755

Hard-paste porcelain, celadon ground color; gilt-bronze mounts

Height: 1 ft. 2½ in. (36.9 cm); Width:

1 ft. 4¼ in. (41.2 cm); Depth: 11 in.

(27.9 cm)

Accession number 72.D1.42



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## PROVENANCE

[Rosenberg and Stiebel, Inc., New York, 1972]; purchased by J. Paul Getty.

## EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, October 1980–January 1981, no. 8, p. 32, illus.

## BIBLIOGRAPHY

D. F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen* (Braunschweig, 1980), p. 95, illus., p. 334, fig. 326; Bremer-David, *Summary*, no. 262, p. 156, illus.; Paul Mitchell and Lynn Roberts, *Frameworks: Form, Function and Ornament in European Portrait Frames* (London, 1996), fig. 174, pp. 229–230; Wilson, *Mounted Oriental Porcelain*, no. 18, pp. 88–92, illus.

274.

## LIDDED POT

Porcelain: Chinese (Dehua), Kangxi reign (1662–1722)

Mounts: Paris, circa 1765–1770

Hard-paste porcelain; gilt-bronze mounts

Porcelain lid impressed with a seal mark.

Height: 9<sup>7</sup>/<sub>8</sub> in. (25.1 cm); Width: 7<sup>3</sup>/<sub>8</sub> in.

(18.7 cm); Depth: 6<sup>1</sup>/<sub>4</sub> in. (15.9 cm)

Accession number 78.D1.359

## PROVENANCE

[Kraemer et Cie, Paris, 1960s]; Henry Ford II, Grosse Pointe Farms, Michigan (sold, Sotheby Parke Bernet, New York, February 25, 1978, lot 61); [Partridge (Fine Arts), Ltd., London, 1978].



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## EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, F. J. B. Watson, October 1980–January 1981, no. 11, p. 35, illus.

## BIBLIOGRAPHY

Wilson, "Acquisitions 1977 to mid-1979," no. 9, pp. 45–46, illus.; F. J. B. Watson, "Chinese Porcelains in European Mounts," *Oriental Art* 2, no. 9 (September 1981), p. 30, illus.; Bremer-David, *Summary*, no. 263, p. 156, illus.; Wilson, *Mounted Oriental Porcelain*, no. 19, pp. 93–95, illus.

275.

## PAIR OF VASES

Porcelain: Chinese, Kangxi reign (1662–1722)

Mounts: Paris, circa 1770–1775

Hard-paste porcelain, black ground color, gilding; gilt-bronze mounts

Vase .1 bears a paper label (torn) underneath reading HELIOT FILS. eIII..... Vase .2 is stamped once with LH on the base mount.

Height: 1 ft. 7<sup>1</sup>/<sub>4</sub> in. (49 cm); Width: 9<sup>3</sup>/<sub>4</sub> in. (24.7 cm); Depth: 7<sup>7</sup>/<sub>8</sub> in. (20 cm)

Accession number 92.D1.19.1–.2

## PROVENANCE

Laurent Heliot, Paris (?), (sold, Hôtel Drouot, Paris, December 3, 1985, no. 55); [B. Fabre et Fils, Paris].

## BIBLIOGRAPHY

Compagnie des Commissaires-Priseurs de Paris, *Drouot, 1985–1986, l'art et les enchères* (Paris, circa 1986), p. 302, illus. p. 210; "Acquisitions/1992," *GettyMusJ* 21 (1993), no. 64, p. 140, illus.; Bremer-David, *Summary*, no. 264, pp. 156–157, illus. p. 157; *Masterpieces*, no. 87, p. 110, illus.; Wilson, *Mounted Oriental Porcelain*, no. 20, pp. 96–101, illus.

276.

## VASE

Porcelain: Chinese, Kangxi reign (1622–1722)

Mounts: Paris, circa 1770

Mounts attributed to Pierre Gouthière

Hard-paste porcelain, purple ground color; gilt-bronze mounts

Height: 1 ft. 9<sup>1</sup>/<sub>4</sub> in. (54.2 cm); Width: 10<sup>5</sup>/<sub>8</sub> in. (27 cm); Depth: 9<sup>7</sup>/<sub>8</sub> in. (25 cm)

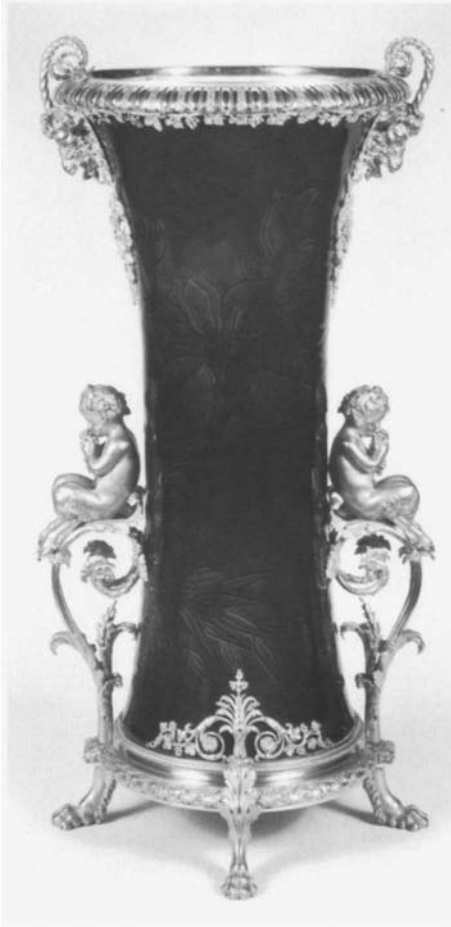
Accession number 87.D1.137

## PROVENANCE

[Michel Meyer, Paris, 1987].



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## BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988), no. 74, pp. 178–179, illus.; Bremer-David, *Summary*, no. 265, p. 157, illus.; Wilson, *Mounted Oriental Porcelain*, no. 22, pp. 106–109.

277.

## STANDING BOWL

Porcelain: Chinese, Qianlong reign (1736–1795), mid-eighteenth century

Mounts: Paris, circa 1785

Mounts attributed to Pierre-Philippe Thomire

Hard-paste porcelain, blue ground color;

gilt-bronze mounts; *rouge griotte* marble

Bowl is painted underneath with an indistinct date 178(?)

Height: 2 ft. 7<sup>3</sup>/<sub>4</sub> in. (81 cm); Diameter:

1 ft. 10<sup>1</sup>/<sub>4</sub> in. (56.5 cm)

Accession number 70.D1.115

## PROVENANCE

Princesse Isabella Lubormirska (?), after circa 1793; by descent to Count Alfred Potocki (great-great-grandson of Princess Isabella Lubormirska), Castle Lancut, Poland, removed by him in 1944 and taken to the United States; [Rosenberg and Stiebel, Inc., New York, 1953]; purchased by J. Paul Getty, 1953.

## BIBLIOGRAPHY

Dr. Józef Piotrowski, *Zamek W Łańcucie. Zwięzły Opis Dziejów I Zbiorów* (1933), illus. fig. 65; J. Paul Getty, *Collector's Choice* (London, 1955), pp. 259–260, illus. unnumbered pl.



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## MOUNTED HARDSTONES AND GLASS

between pp. 88–89; Paul Weschler, "French Furniture of the Eighteenth Century in the J. Paul Getty Museum," *Art Quarterly* 18, no. 2 (Summer 1955), pp. 125–126, illus. p. 114; "Vingt Mille Lieues dans les musées," *Connaissance des arts* 57 (November 1956), pp. 76–81, illus. p. 76; Verlet et al., *Chefs d'oeuvre*, p. 132, illus.; Getty, *Collecting*, p. 162; Fredericksen et al., *Getty Museum*, p. 181, illus.; G. Wilson, "The J. Paul Getty Museum, 7<sup>ème</sup> partie: Le Mobilier Louis XVI," *Connaissance des arts* 280 (June 1975), p. 90, illus.; Geoffrey de Bellaigue, *Sèvres Porcelain from the Royal Collection: The Queen's Gallery* (London, 1979–1980), no. 11, pp. 31–32; D. F. Lunsingh Schleurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen* (Braunschweig, 1980), p. 86, illus. p. 308, fig. 275; Michel Beurdeley, *La France à l'encan 1789–1799* (Fribourg, 1981), p. 118, illus.; Wilson, *Selections*, no. 45, pp. 90–91, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, p. 269, illus. p. 268; Savill, *Sèvres*, vol. 1, p. 469; note 10, p. 475; *Carlton House: The Past Glories of George IV's Palace*, The Queen's Gallery, Buckingham Place (London, 1991), p. 97; Bremer-David, *Summary*, no. 266, p. 157, illus.; *Masterpieces*, no. 94, p. 119; *Handbook* 1997, pp. 228–229, illus.; Wilson, *Mounted Oriental Porcelain*, no. 21, pp. 102–105, illus.

278.

## PAIR OF LIDDED VASES

Paris, circa 1700

Marble; gilt-bronze mounts

Height: 1 ft. 4<sup>1</sup>/<sub>8</sub> in. (41.3 cm); Width: 1 ft. 2 in. (35.6 cm); Depth: 9<sup>1</sup>/<sub>2</sub> in. (24.2 cm)

Accession number 93.DJ.43.1–2

## PROVENANCE

[Jacques Kugel, Paris]; (sold, Christie's, New York, November 24, 1987, lot 39); [Dalva Brothers, Inc., New York].

## BIBLIOGRAPHY

"Acquisitions/1993," *GettyMusJ* 22 (1994), no. 11, p. 65, illus.

278 One of a pair

279.

## PAIR OF LIDDED VASES

Paris, circa 1700

Marble

Height: 1 ft. 9<sup>3</sup>/<sub>4</sub> in. (55.3 cm); Width: 1 ft. 3 in. (38.1 cm); Depth: 1 ft. 1 in. (33 cm)

Accession number 95.DJ.84.1–2



279 One of a pair

## PROVENANCE

(Sold, Ader Tajan, Paris, Hôtel George V, December 15, 1993, no. 85); [Didier Aaron, Paris].

## BIBLIOGRAPHY

"Acquisitions/1995," *GettyMusJ* 24 (1996), no. 11, p. 91, illus.; "Selected Acquisitions Made by the J. Paul Getty Museum, 1995–97," *Burlington Magazine* 139, no. 1136 (November 1997), p. 831, pl. 30.

280.

## VASE

Stone: French (Pyrénéese)

Mounts: Paris, circa 1760

Bianco e nero antico breccia; gilt-bronze mounts

Height: 1 ft. 1/2 in. (31.7 cm); Width: 1 ft. 7<sup>3</sup>/<sub>4</sub> in. (50.2 cm); Depth: 11 1/8 in. (28.3 cm)

Accession number 79.DJ.183

## PROVENANCE

(Sold, "Property of a Lady," Christie's, London, December 6, 1979, lot 4.)

## BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid-1980," no. 2, pp. 4-5, illus.; John Whitehead, *The French Interior in the Eighteenth Century* (London, 1992), p. 70, illus.; Bremer-David, *Summary*, no. 269, p. 159; *A Grand Design: The Art of the Victoria and Albert Museum*, Malcolm Baker and Brenda Richardson, eds. (New York, 1997), no. 84, pp. 215-216.



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281.

## PAIR OF VASES

Stone: Egyptian

Mounts: Paris (possibly Italian), circa 1765-1770

After an engraving by Benigno Bossi of a design by Ennemond-Alexandre Petitot  
Porphyry, marble; gilt-bronze mounts  
Height: 1 ft. 3<sup>1</sup>/<sub>4</sub> in. (38.7 cm); Width: 1 ft. 4<sup>1</sup>/<sub>8</sub> in. (41 cm); Depth: 10<sup>7</sup>/<sub>8</sub> in. (27.7 cm)

Accession number 83.DJ.16.1-2

## PROVENANCE

Sir Everard Joseph Radcliffe, 5th Bt. (1884-1969), Ridding Park, Yorkshire; [Lovice Reviczky A. G., Zurich, 1982].

## EXHIBITIONS

Barnard Castle, County Durham, The Bowes Museum, *French Art of the Seventeenth and Eighteenth Centuries from Northern Collections*, July-August 1965, no. 37.



281 One of a pair

## BIBLIOGRAPHY

*Guide Book to Ridding Park* (Yorkshire, n.d.), illus. p. 25; Wilson, "Acquisitions/1983," no. 9, pp. 199-201, illus. pp. 202-203 (one); "Acquisitions/1983," no. 11, p. 265, illus. (one); "Some Acquisitions (1983-1984) in the Department of Decorative Arts, the J. Paul Getty Museum," *Burlington Magazine* 975 (June 1984), no. 67, pp. 384-388, illus.; Alvar Gonzalez-Palacios, *Il Tempio del Gusto: Le Arti decorative in Italia fra Classicismi e barocco: Il Granducato di Toscana e gli stati settentrionali* (Milan, 1986), vol. 2, pp. 244-245, figs. 482-483, illus.; Bremer-David, *Summary*, no. 270, p. 159, illus. (one); *Masterpieces*, no. 85, p. 108, illus. (one); *Handbook* 2001, p. 217, illus. (one).

282.

## VASE

Paris, circa 1770

Granite; gilt-bronze mounts

Height: 1 ft. 2<sup>5</sup>/<sub>8</sub> in. (37.2 cm); Width: 1 ft. 7 in. (48.2 cm); Depth: 8<sup>1</sup>/<sub>2</sub> in. (21.6 cm)

Accession number 89.DJ.31

## PROVENANCE

Richard, 4th Marquess of Hertford (1800-1870), 2 rue Laffitte, Paris; Sir Richard Wallace (1818-1890), rue Laffitte, Paris, by inheritance; Lady Wallace (died 1897), rue

Laffitte, Paris, by inheritance; Sir John Murray Scott, rue Laffitte, Paris, until 1912; Victoria, Lady Sackville, rue Laffitte, Paris, by inheritance; [Jacques Seligmann, Paris]; Baronne de Gunzburg, avenue Foch, Paris; [Maurice Segoura, Paris].

## EXHIBITIONS

Paris, Petit Palais, *Exposition universelle de 1900*, *L'Exposition rétrospective de l'art l'histoire de l'art français des origines à 1800*, 1900, vol. 1, no. 2980, p. 300, illus. p. 188 (lent by Sir John Murray Scott).

## BIBLIOGRAPHY

Émile Molinier and Frantz Marcou, *Exposition rétrospective de l'art français des origines à 1800* (Paris, 1901), illus. twice on two unnumbered pls.; *Exposition universelle de 1900, Le Mobilier à travers les âges au Grand et Petit Palais: Intérieurs XVIII<sup>e</sup> et XIX<sup>e</sup> siècles: Exposition centennale* (Paris, 1902), illus. no. 2, pl. 83; A. F. Morris, "Sir John Murray Scott's Collection in the Rue Lafitte," *Connoisseur* 28/18 (August 1910), pp. 231-240, illus. p. 231; *Connoisseur* 29/116 (April 1911), pp. 215-222, illus. p. 220; F. J. B. Watson, *Wallace Collection Catalogues: Furniture* (London, 1956), pl. 120; "Acquisitions/1989," *GettyMusJ* 18 (1990), no. 57, p. 195, illus.; Bremer-David, *Summary*, no. 271, pp. 159-160, illus. p. 160; Peter Hughes, *The Wallace Collection Catalogue of Furniture* (London, 1996), vol. 3, p. 1538, illus. p. 1538, fig. 1 and p. 1559, fig. 17; Pierre Kjellberg, *Objets montés du Moyen Âge à nos jours* (Paris, 2000), p. 156, illus.



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283.

## LIDDED BOWL

Stone: Egyptian

Mounts: Paris, circa 1770

Porphyry; gilt-bronze mounts

Height: 1 ft. 4 in. (40.6 cm); Width:  
1 ft. 4 1/2 in. (41.9 cm); Depth: 9 1/2 in.  
(24.1 cm)

Accession number 73.DJ.88

## PROVENANCE

I. Rosenbaum, Frankfurt am Main; Merton  
collection (sold, Parke-Bernet, New York,  
December 5-6, 1946, lot 309); [Dalva Brothers,  
Inc., New York, 1973]; purchased by  
J. Paul Getty.

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 272, p. 160, illus.

284.

## PAIR OF LIDDED BOWLS

Paris, circa 1775

Glass; gilt-bronze mounts

Height: 8 7/8 in. (22.6 cm); Width: 6 1/8 in.  
(15.6 cm); Diameter: 5 1/4 in. (13.3 cm)

Accession number 92.DK.1.1-2

## PROVENANCE

[Bernard Steinitz, Paris].



284 One of a pair

## BIBLIOGRAPHY

"Acquisitions/1992," *GettyMusJ* 21 (1993),  
no. 62, p. 139, illus.

285.

## PAIR OF URNS

Stone: Egyptian

Mounts: Paris, circa 1780

Porphyry; gilt-bronze mounts



285 One of a pair

Height: 1 ft. 2 in. (35.6 cm); Diameter: 9 in.  
(22.9 cm)

Accession number 74.DJ.24.1-2

## PROVENANCE

[Matthew Schutz, Ltd., New York, 1974];  
purchased by J. Paul Getty.

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 273, p. 160, illus.

286 One of a pair

286.

## PAIR OF STANDING TAZZAS

Paris, circa 1785

*Jaune foncé* marble and *brèche violette* (?); gilt-  
bronze mountsOne mount, a replacement, is stamped with BY  
for the *bronzier* Louis-Auguste-Alfred Beurdeley.Height: 1 ft. 2 7/8 in. (37.8 cm); Width:  
9 5/8 in. (24.3 cm); Depth: 9 7/8 in. (25.2 cm)

Accession number 74.DJ.4.1-2

## PROVENANCE

Madame la Maréchale de Lannes (?), duchesse  
de Montebello (née Louise de Guéhéneuc,  
died 1856), or Louis-Napoléon Lannes (?),  
2nd duc de Montebello (1801-1874);

## TEXTILES

by descent to Napoléon Lannes, 3rd duc de Montebello (died 1876); Louis-Auguste-Alfred Beurdeley (1808–1882), Paris; by descent to Alfred-Emanuel-Louis Beurdeley (1847–1919), Paris (sold, Hôtel Drouot, Paris, May 19–20, 1899, no. 178); Lindon collection (sold, Sotheby's, London, June 26, 1964, lot 87; [R. L. Harrington, Ltd., London, 1967]; [Dalva Brothers, Inc., New York]; purchased by J. Paul Getty.

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287.

## PAIR OF VASES (JARDINIÈRES)

Paris, circa 1785

*Brèche violette*; gilt-bronze mounts; brass liners  
Height: 8<sup>1</sup>/<sub>4</sub> in. (21 cm); Diameter: 7<sup>1</sup>/<sub>4</sub> in. (18.5 cm)

Accession number 88.DJ.121.1–2

## PROVENANCE

[Mallett at Bourdon House, Ltd., London, 1988].

## BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 79, p. 144, illus.; Bremer-David, *Summary*, no. 275, p. 161, illus.



287 One of a pair

288.

PAIR OF EMBROIDERED BED HANGINGS  
(BONNE-GRÂCES)

Paris, circa 1680–1690

Design attributed to Daniel Marot  
Linen embroidered with silk and wool;  
linen lining

Height: 11 ft. 1 in. (343 cm); Width:  
3 ft. 1 in. (91 cm)

Accession number 85.DD.266.1–2

## PROVENANCE

Lt. Col. A. Heywood-Lonsdale, Shavington Hall, Salop; [Partridge (Fine Arts), Ltd., London, 1985].

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"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 189, p. 242, illus.; Sharon Shore et al., "The Technical Examination of a Pair of Embroidered Panels," *GettyMusJ* 20 (1992), pp. 107–112; Anne Ratzki-Kraatz, "Two Embroidered Hangings in the Style of Daniel Marot," *GettyMusJ* 20 (1992), pp. 89–106, illus.; Bremer-David, *Summary*, no. 277, pp. 161–162, illus. p. 161; Bremer-David, *French Tapestries*, no. 17, pp. 164–171, illus.



288 One of a pair



289.

## HANGINGS FOR A BED

French, circa 1690–1715

Silk satin, silk lampas, silk taffeta, silk and metallic-wrapped silk thread; linen and bast backing; wool padding; paper  
 Height: 13 ft. 8 1/2 in. (427.5 cm); Width: 5 ft. 7 1/4 in. (170.8 cm); Depth: 6 ft. 8 in. (203.2 cm)

Accession number 79.DD.3.1–.16

## PROVENANCE

Château de Montbrian (?) (near Messimy), Aix-en-Provence; [P. Bertrand et Cie, Paris, 1933]; [Gerald C. Paget, London and New York, 1970s].

## EXHIBITIONS

Paris, Salon des Arts Ménagers, Grand Palais, *L'Exposition rétrospective de la chambre à coucher*, Maurice Loyer, January–February 1933, no. 129, pp. 45–47, illus.; Versailles, Château de Versailles, Salon de la Guerre, June 1936.

## BIBLIOGRAPHY

Wilson, "Acquisitions 1977 to mid-1979," no. 12, pp. 48–49, illus.; Anne Ratzki-Kraatz, "A French Lit de Parade 'A la Duchesse' 1690–1715," *GettyMusJ* 14 (1986), pp. 81–104, illus.; Bremer-David, *Summary*, no. 278, p. 162, illus.; Bremer-David, *French Tapestries*, no. 18, pp. 172–181, illus.



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290.

## GAMING PURSE

Paris, early eighteenth century

Velvet; silver metallic and silk embroidery threads

Embroidered with the arms of the city of Paris.

Height: 2 1/2 in. (6.3 cm); Diameter: 5 1/2 in. (14 cm)

Accession number 97.DD.59

## PROVENANCE

Gift of Kraemer et Cie, Paris, 1997.

291.

## SIX PAINTED PANELS

Paris, circa 1780

Gouache on silk with gold paint

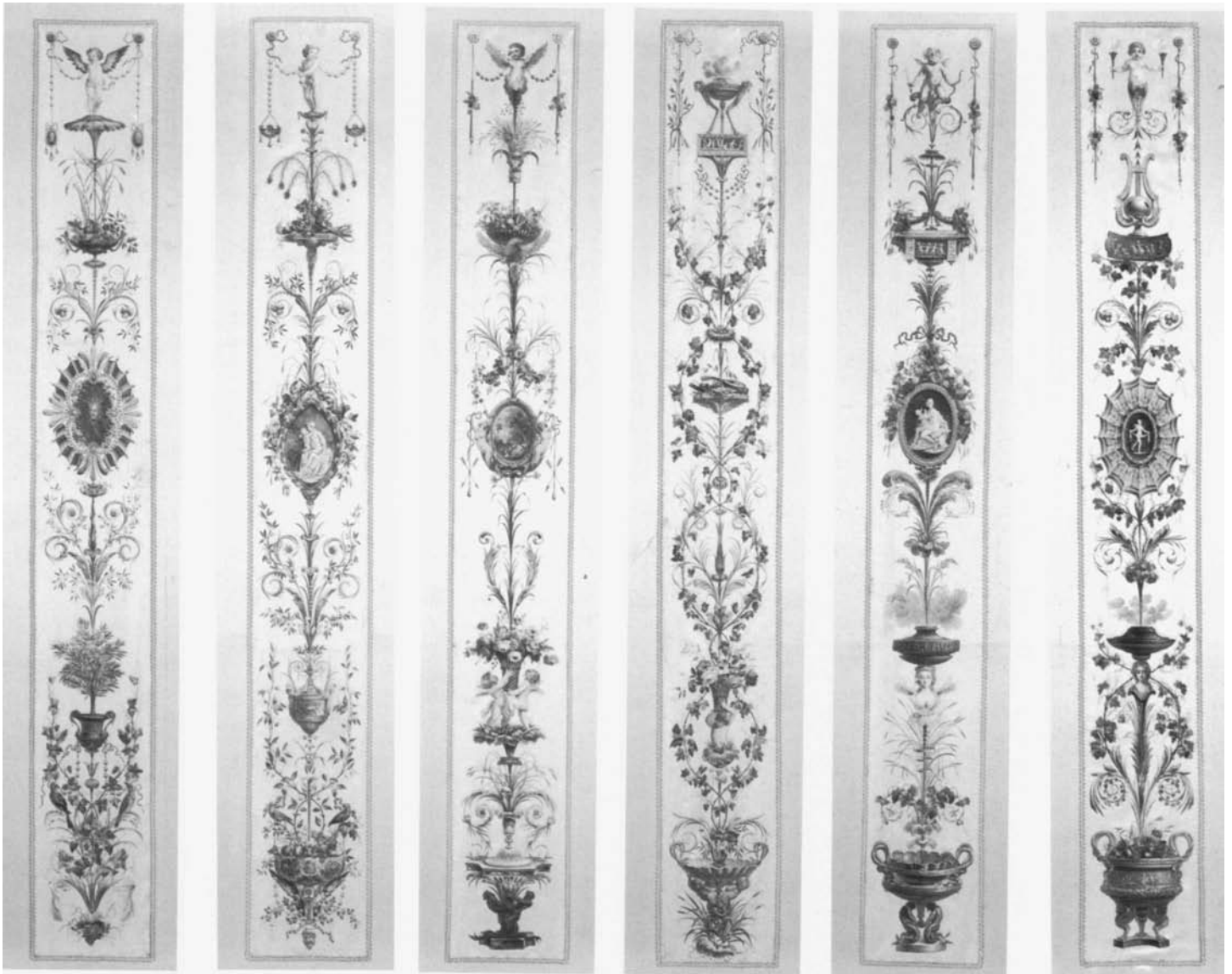
One panel is painted with the monograms MJL and LSX of the comte and comtesse de Provence.

Height: 4 ft. 9 in. (144.8 cm); Width: 7 in. (17.8 cm)

Accession number 73.DH.89.1–6

## PROVENANCE

Made for Louis-Stanislas-Xavier and Marie-Josephine-Louise, comte and comtesse de Provence; (sold as part of a set of eight panels from the "Bureaux des Bâtiments [du Roi]," July 15, 1794 [27 messidor, an II], no. 16112, for 150 livres to citoyen Bouchard; Baron Louis



Nathaniel von Rothschild (1882–1955) (sold, Parke-Bernet, New York, May 13, 1955, lot 165); [Dalva Brothers, Inc., New York, 1973]; purchased by J. Paul Getty.

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Wilson, *Selections*, no. 43, pp. 86–87, illus.; John Whitehead, *The French Interior in the Eighteenth Century* (London, 1992), p. 219;

Bremer-David, *Summary*, no. 279, pp. 162, illus. p. 163; Pierre Arizzoli-Clémentel, "Neoclassicism," *L'Art décoratif en Europe du Néoclassicisme à L'Art Deco*, Alain Gruber, ed (Paris, 1994), p. 110 (two panels illus.).

## CARPETS AND SCREENS

292.

## CARPET

Savonnerie manufactory, circa 1665–1667  
 Made in the Chaillot workshops of Simon  
 and Philippe Lourdet  
 Wool and linen; modern cotton lining  
 Length: 22 ft. (670.5 cm); Width:  
 14 ft. 5 1/4 in. (440.1 cm)  
 Accession number 70.DC.63

## PROVENANCE

*Garde Meuble de la Couronne*, by 1667; Church of  
 Saint-André des-Arts, Paris, 1769; Parguez-  
 Perdreau, Paris, March 1914; [Arnold Selig-  
 mann, Paris, March–June 1914]; George A.  
 Kessler, June 1914; Mortimer L. Schiff,  
 New York (sold, by his heir John M. Schiff,  
 Christie's, London, June 22, 1938, lot 77);  
 purchased at that sale by J. Paul Getty.

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Jules Guiffrey, *Inventaire général du mobilier de la  
 couronne sous Louis XIV* (Paris, 1885–1886),  
 vol. 1, *Tapis*, no. 18 (?), p. 378; “Die Auktion  
 Der Kunstsammlungen Mortimer L. Schiff,”  
*Pantheon*, *Monatsschrift für Freunde und Sammler der  
 Kunst* (August 1938), p. 258; J. Paul Getty,  
*Collector's Choice* (London, 1955), p. 157; Gerald  
 Reitlinger, *The Economics of Taste* (New York,  
 1963), vol. 2, p. 308; Verlet et al., *Chefs d'oeuvre*,  
 pp. 134–135, illus.; Fredericksen et al.,  
 Getty Museum, pp. 145, 148, illus.; Wilson,  
 “Meubles ‘Baroques,’” p. 106, illus.; Pierre  
 Verlet, *The James A. de Rothschild Collection  
 at Waddesdon Manor: The Savonnerie* (Fribourg,  
 1982), p. 174; notes 5, 11, p. 421; Wilson,  
*Selections*, no. 1, pp. 2–3, illus.; Jackson-Stops,  
 “Bouffe by the Beach,” pp. 854–856, illus.  
 p. 854, fig. 1; Bremer-David, *Summary*,

no. 280, p. 164, illus.; *Masterpieces*, no. 37,  
 p. 51, illus.; Bremer-David, *French Tapestries*,  
 no. 13, pp. 130–137, illus.

293.

## PAIR OF THREE-PANEL SCREENS (PARAVENTS)

Savonnerie manufactory, circa 1714–1740  
 Made in the Chaillot workshop under  
 Bertrand-François Dupont or Jacques de  
 Noinville, woven after designs by Jean-  
 Baptiste Belin de Fontenay and Alexandre-  
 François Desportes  
 Wool and linen; modern velvet backing;  
 wooden frame  
 Height: 8 ft. 11 3/4 in. (273.6 cm); Width:  
 6 ft. 4 1/8 in. (193.2 cm); Depth: 1 1/2 in.  
 (3.81 cm).  
 Accession number 83.DD.260.1–2

## PROVENANCE

*Garde Meuble de la Couronne* (?), first half of the  
 eighteenth century; Mme d'Yvon (?), Paris  
 (sold, Galerie Georges Petit, Paris, May 30–  
 June 4, 1892, no. 673); [Jacques Seligmann,  
 Paris] (sold from the dissolution of the Soci-  
 été Seligmann, Galerie Georges Petit, Paris,  
 March 9–12, 1914, no. 343); [Germain Selig-  
 mann, Paris, from 1927]; [François-Gérard  
 Seligmann, Paris, before 1960] (sold, Sotheby's,  
 Monaco, June 14–15, 1981, no. 54); [Dalva  
 Brothers, Inc., New York, 1981].

## EXHIBITIONS

Paris, Manufacture Nationale des Gobelins,  
*Tapis de la Savonnerie*, December 1926–January  
 1927, no. 96; Paris, Bibliothèque Nationale,  
*Le Siècle de Louis XIV*, February–April 1927,  
 no. 1268; Paris, Musée des Arts Décoratifs,  
*Louis XIV, Façade et décors*, May–October 1960,  
 p. 155, no. 774, illus. (one) pl. 102; Rich-  
 mond, Virginia, *Experts' Choice: One Thousand  
 Years of the Art Trade*, April 22–June 12, 1983,  
 pp. 82–83, illus. [lent by Dalva Brothers, Inc.].

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 (November 1966), pp. 122–129, illus. p. 126;  
 J. W. Adams, *Decorative Folding Screens in the West  
 from 1600 to the Present Day* (New York, 1982),







modern silk velvet; wooden frame; modern brass nails

Height: 6 ft. 1 in. (185.4 cm); Width:

8 ft. 4 in. (252.4 cm)

Accession number 75.DD.1

#### PROVENANCE

*Garde-Meuble de la Couronne*, eighteenth century; Earls of Caledon, Tyttenhanger Park, St. Albans, Hertfordshire, from before 1875; by descent to Denis James Alexander, 6th Earl of Caledon (born 1920), Tyttenhanger Park; [Alexander and Berendt, Ltd., London, 1973]; private collection, Australia; [Alexander and Berendt, Ltd., London, 1975]; purchased by J. Paul Getty.

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illus. p. 131, pl. 3; Pierre Verlet, *The James A. de Rothschild Collection at Waddesdon Manor: The Savonnerie* (Fribourg, 1982), p. 301; note 82, pp. 457–458; Wilson, “Acquisitions 1983,” no. 2, pp. 180–183, illus. (one) pp. 182–183; “Acquisitions/1983,” *GettyMusJ* 12 (1984), no. 4, p. 262, illus. (one); “Some Acquisitions (1983–84) in the Department of Decorative Arts, the J. Paul Getty Museum,” *Burlington Magazine* 126, no. 975 (June 1984), p. 385, illus.; Edith A. Standen, *European Post-Medieval Tapestries and Related Hangings in the Metropolitan Museum of Art* (New York, 1985) vol. 2, no. 112, p. 656; Catherine Hamrick, “European Folding Screens: Mirrors of an Enduring Past,” *Southern Accents* (April 1990), pp. 30, 32, 34, 38, 40, illus. p. 34; John Whitehead, *The French Interior in the Eighteenth Century* (London, 1992), p. 200, illus. (one); Bremer-David, *Summary*, no. 282, p. 165, illus.; Bremer-David, *French Tapestries*, no. 15, pp. 146–153, illus.; *Masterpieces*, no. 50, pp. 68–69, illus. (one); *Handbook* 2001, p. 195, illus. (one).

294.

#### FOUR-PANEL SCREEN (PARAVENT)

Savonnerie manufactory, circa 1719–1784  
Made in the Chaillot workshop under Jacques de Noinville, Pierre-Charles Duvivier or Nicolas-Cyprien Duvivier; woven after designs by Alexandre-François Desportes  
Wool and linen; modern cotton-twill gimp;



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## TAPESTRIES

295.  
TAPESTRY, *THE OFFERING TO BACCHUS*,  
FROM THE GROTESQUES SERIES

Beauvais manufactory, circa 1688–1732  
After a design by Jean-Baptiste Monnoyer  
and Guy-Louis Vernansal  
Wool (and silk?); modern cotton lining  
Height: 9 ft. 8½ in. (295.3 cm); Width:  
6 ft. 8½ in. (204.5 cm)  
Accession number 86.DD.645

## PROVENANCE

Baron A. de Rothschild, sold, London, 1929  
(?); (one of four tapestries in an anonymous  
sale, Christie's, London, June 22, 1939,  
lot 159); [Frank Partridge and Sons, London,  
March 1949]; Mrs. John Dewar; (sold, Sothe-  
by's, London, December 16, 1966, lot 15);  
(sold, Christie's, London, July 1, 1982, lot 3,  
to [Bernheimer Fine Arts, Ltd., London]).



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estries and Related Hangings in the Metropolitan  
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p. 450; David Coombs, "December 1986,  
From the Editor's Desk," *The Antique Col-  
lector* (December 1986), p. 39; "Acquisitions/  
1986," *GettyMusJ* 15 (1987), no. 99, pp. 210–  
211, illus.; Bremer-David, *Summary*, no. 285,  
p. 166, illus.; Bremer-David, *French Tapestries*,  
no. 8, pp. 72–79, illus.

## 296.

SEVEN TAPESTRIES FROM *THE STORY OF  
THE EMPEROR OF CHINA* SERIES

Beauvais manufactory, circa 1697–1705  
Woven under the direction of Philippe  
Béhagle after designs by Guy-Louis  
Vernansal, Jean-Baptiste Monnoyer, and  
Jean-Baptiste Belin de Fontenay  
Wool and silk; modern cotton lining  
All woven with the monogram LA and with  
the arms of the comte de Toulouse (except  
99.DD.29, which has had its arms removed).  
*The Collation*: VERNANSAL.INT.ET.PU  
woven at lower center of scene, in border of  
carpet. Height: 13 ft. 10½ in. (423 cm);  
Width: 10 ft. 2 in. (310 cm)  
Accession number 83.DD.336  
*The Harvesting of Pineapples*: BEHAGLE woven  
at lower right.  
Height: 13 ft. 7½ in. (415 cm); Width:  
8 ft. 5½ in. (258 cm)  
Accession number 83.DD.337  
*The Astronomers*: Height: 13 ft. 11 in. (424 cm);  
Width: 10 ft. 5½ in. (319 cm)  
Accession number 83.DD.338  
*The Emperor on a Journey*: Height: 13 ft. 10 in.  
(421.4 cm); Width: 8 ft. 4 in. (254 cm)  
Accession number 83.DD.339  
*The Return from the Hunt*: BEHAGLE woven at  
lower right.  
Height: 13 ft. 10 in. (421.4 cm); Width:  
9 ft. 6 in. (290 cm)  
Accession number 83.DD.340  
*The Empress's Tea*: Height: 13 ft. 9 in.  
(419.1 cm); Width: 6 ft. 3 in. (195 cm)  
Accession number 89.DD.62  
*The Empress Sailing*: Height: 11 ft. 9¾ in.

296 *The Collation*

(360 cm); Width: 10 ft. 2 in. (310 cm)  
Accession number 99.DD.29

## PROVENANCE

Louis-Alexandre de Bourbon, comte de  
Toulouse and duc de Penthièvre (1678–1737),  
at the Château de Rambouillet by 1718; by  
descent to his son, Louis-Jean-Marie de  
Bourbon (1725–1793), duc de Penthièvre; by  
descent to his only surviving child, Louise-  
Marie-Adélaïde de Bourbon (1753–1821); by  
descent to her son, Louis-Philippe d'Orléans  
(1773–1850), King of the French; 83.DD.  
336–340 and 89.DD.62 only: (sold, Paris, Jan-  
uary 25–27, 1852, no. 8); acquired at that sale  
by the duc d'Uzès and placed in the Château  
de Bonnelles, Seine-et-Oise; by descent to  
Thérèse d'Albert-Luyne d'Uzès, Château de  
Bonnelles, Seine-et-Oise; [Georges Haardt  
and Co., Inc., New York, 1925]; [French  
and Co., New York (stock nos. 27965–2  
through 27965–6)]; John Thompson Dor-  
rance, Sr., Newport Rhode Island; by descent  
to John Thompson Dorrance, Jr.; 83.DD. 336–  
340 only: [Rosenberg and Stibel, Inc., New  
York, 1983]; 89.DD.62 only: The Preservation  
Society of Newport County, Château-sur-



296 *The Harvesting of Pineapples*



296 *The Astronomers*



296 *The Emperor on a Journey*



296 *The Return from the Hunt*



296 *The Empress's Tea*



296 *The Empress Sailing*

Mer, Newport, Rhode Island, 1970s; 99.DD.29 only: (sold, Domaine de Monceaux, January 25–27, 1852, no. 13, as one of two tapestries); Baronne Miriam (Caroline) Alexandrine de Rothschild (1884–1965), France and Switzerland, confiscated by the Nazis after the German occupation of Paris in 1940 and later restituted; by descent to her nephew and heir, Baron Edmond (Adolphe Maurice Jules Jacques) de Rothschild (1926–1997) (sold, Palais Galliera, Paris, March 7, 1967, no. 152); [Galerie Achkar-Charrière, Paris, by 1990]; [Galerie Chevalier, Paris, 1998].

## EXHIBITIONS

Musée des Arts Décoratifs, Paris, July 17–October 1, 1925 (lent by Georges Haardt and Co., Inc. 183.DD.336–340 and 89.DD.62); American Art Galleries, New York, *A Private Exhibition of Beauvais Tapestries*, February 21–28, 1926, exhibited by Georges Haardt and Co., Inc. (83.DD.336–340 and 89.DD.62); The Preservation Society of Newport, Rhode Island, *Château-sur-Mer, 1970s–1989* (89.DD.62 only).

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tapisseries de la manufacture royale de Beauvais: les premières tentures chinoises,” *Les Rapports entre la Chine et l'Europe au temps des lumières: actes du 11<sup>e</sup> colloque international de sinologie* 1977 (Paris, 1980), pp. 173–183; Bremer-David, “Acquisitions 1983,” no. 1, pp. 173–181, illus.; “Acquisitions/1983,” *GettyMusJ* 12 (1984), no. 3, pp. 261–262, illus.; “Some Acquisitions (1983–84) in the Department of Decorative Arts, the J. Paul Getty Museum,” *Burlington Magazine* 126, no. 975 (June 1984), p. 385, illus.; Edith A. Standen, “The Audience of the Emperor from the series ‘The Story of the Emperor of China,’” *European Post-Medieval Tapestries and Hangings in the Metropolitan Museum of Art* (New York, 1985), vol. 2, pp. 461–468; Pryce Jones, “The Golden Age of Newport,” *House and Garden* (June 1987), p. 196 (89.DD.62 only); Jacqueline Boccara, “Voyages du grand siècle: Tapisseries de Beauvais, de Bruxelles et des Gobelins,” *Les Antiquaires au Grand Palais: XIV<sup>e</sup> biennale internationale* (Paris, 1988), pp. 112–118; Jacqueline Boccara, *Ames de Laine et de Soie* (Saint-Just-en-Chaussée, 1988), p. 306, illus.; “Acquisitions/1989,” *GettyMusJ* 18 (1990), no. 54, pp. 193–194, illus.; J. Coural and C. Gastinel-Coural, *Beauvais: Manufacture nationale de tapisserie* (Paris,

1992), p. 24; Bremer-David, *Summary*, no. 286, pp. 167, illus. p. 168; Noel Golvers, *The Astro nomia European of Ferdinand Verbiest, S. J.* (Dillingen, 1687) *Monumenta Serica Monograph Series* 27 (Nettetal, 1993), p. 9, illus., p. 453; Philip Jodidio, “Le Monastère de Brentwood,” *Connaissance des arts* 511 (November 1994), p. 137, illus. p. 136; Bremer-David, *French Tapestries*, no. 9, pp. 80–97, illus.; *Masterpieces*, no. 44, p. 60, illus. (83.DD.338 only); *Handbook* 2001, p. 190, illus. (83.DD.338 only).

297.

TAPESTRY, LE CHEVAL RAYÉ, FROM  
LES ANCIENNES INDES SERIES

Gobelins manufactory, circa 1692–1730  
After a cartoon by Albert Eckhout and Frans Post and later altered by Jean-Baptiste Monnoyer, Jean-Baptiste Belin de Fontenay, René-Antoine Houasse, François Bonnemer, and Alexandre-François Desportes  
Wool and silk; modern cotton lining  
Woven with the arms of the Camus de Pontcarré de Viarmes de la Guibourgère family.  
Height: 10 ft. 10 in. (326 cm); Width: 18 ft. 10 in. (580.2 cm)  
Accession number 92.DD.21



## PROVENANCE

Jean-Baptiste-Elie Camus de Pontcarré (?), seigneur de Viarmes (1702–1775) and his wife Françoise-Louise Raoul de la Guibourgère; by descent to Louis-Jean-Népomucène-François-Marie Camus de la Guibourgère (1747–1794); by descent to Alexandre-Prosper Camus de la Guibourgère (1793–1853), Château de la Guibourgère, Bretagne; [French and Co., New York, circa 1930]; [Bernard Blondeel, Antwerp, Belgium, 1991].

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298.

## TAPESTRY CARPET

French (Beauvais or Lille [?]) or Flemish (Brussels), circa 1690–1720

Wool and silk

Length: 12 ft. 3<sup>3</sup>/<sub>8</sub> in. (374.3 cm); Width: 8 ft. 2<sup>1</sup>/<sub>4</sub> in. (249.5 cm)

Accession number 86.DC.633

## PROVENANCE

(Sold, Hôtel Drouot [?], Paris, May 27, 1910, one of four sold as nos. 131–134); [B. Fabre et Fils, Paris (?)]; Thenadey collection, Paris; [Mayorcas, Ltd., London, 1985].



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299.

TAPESTRY, THE MONTH OF DECEMBER, THE CHÂTEAU OF MONCEAUX, FROM LES MAISONS ROYALES SERIES

Gobelins manufactory, before 1712

The cartoon painted by François van der Meulen, Baudrain Yvart le père, Jean-Baptiste Monnoyer, Pierre (Boullé) Boëls, Guillaume Anguier, Abraham Genoëls, Jean-Baptiste Martin and others, after designs by Charles Le Brun. Woven under the direction of Jean de la Croix père

Wool and silk; linen lining

CHASTE[A]V DE MONCEAUX woven in

the cartouch of lower border and the signature I.D.L. CROX woven in the lower right galon.

Height: 10 ft. 5 in. (317.5 cm); Width: 10 ft. 10<sup>1</sup>/<sub>4</sub> in. (330.8 cm)

Accession number 85.DD.309

## PROVENANCE

Comte de Camondo, Paris (sold, Galerie Georges Petit, Paris, February 1–3, 1893, no. 291); Gaston Menier, Paris, by at least 1903 (sold after his death, Galerie Jean Charpentier, Paris, November 24, 1936, no. 111); Baron Gendebien-Salvay, Belgium; [Vincent Laloux, Brussels].

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300.

TAPESTRY, *PORTIÈRE DU CHAR DE TRIOMPHE*

Gobelins manufactory, circa 1699–1717  
Woven from the cartoon by Beaudrin Yvart le père after a design by Charles Le Brun; woven under the direction of Jean de la Croix père and/or Jean de la Fraye or Jean Souet  
Wool and silk; linen; modern linen lining  
Woven with the arms of France and Navarre.  
Part of the original lining is inscribed in ink with No. 194 Ports. Du Char. / 6: Sur 3: aus. [aunes]. de haut / 2: au[aunes] de Cours over 10–6 six pieces / 8 520.  
Height: 11 ft. 8<sup>3</sup>/<sub>4</sub> in. (357.5 cm); Width: 9 ft. 1<sup>3</sup>/<sub>8</sub> in. (277.8 cm)  
Accession number 83.DD.20



300

## PROVENANCE

Delivered to the *Garde-Meuble de la Couronne* on October 27, 1717; Mme Fulco de Bourbon, Patterson, New York; by descent to her son Michael de Bourbon, Pikeville, Kentucky.

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301

301.

## TAPESTRY, CHANCELLERIE

Gobelins manufactory, circa 1728–1730

Woven after designs by Guy-Louis Vernansal and Claude III Audran, under the direction of Etienne-Claude Le Blond

Wool and silk; modern linen lining

Woven with the arms of France and Navarre, with the arms of Germain-Louis Chauvelin, a ♣, and G.LE.BLOND in lower right corner.

Height: 11 ft. 6<sup>1</sup>/<sub>4</sub> in. (351.5 cm); Width:8 ft. 11<sup>3</sup>/<sub>8</sub> in. (272.7 cm)

Accession number 65.DD.5

## PROVENANCE

Woven for Germain-Louis Chauvelin, marquis de Grosbois and *Garde des Sceaux* (1685–1762); Mortimer L. Schiff, New York (sold by his heir John M. Schiff, Christie's, London, June 22, 1938, lot 74); purchased at that sale by J. Paul Getty.

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302.

## TAPESTRY, NOUVELLE PORTIÈRE AUX ARMES DE FRANCE

Gobelins manufactory, circa 1730–1740

Woven from a cartoon by Pierre-Josse Perrot, under the direction of Etienne-Claude Le Blond

Wool and silk; modern cotton lining

Woven with the arms of France; a ♣, the letter G, and part of an L [for Le Blond] are woven into the *galon* of the lower right corner.Height: 11 ft. 10<sup>7</sup>/<sub>8</sub> in. (362.7 cm); Width:9 ft. 2<sup>1</sup>/<sub>2</sub> in. (280.6 cm)

Accession number 85.DD.100

## PROVENANCE

Richard, 4th Marquess of Hertford (1800–1870), 2 rue Laffitte, Paris, before 1865; by inheritance to Sir Richard Wallace (1818–1890), rue Laffitte, Paris, before 1890; Lady Wallace (died 1897), rue Laffitte, Paris; by inheritance to Sir John Murray Scott, rue Laffitte, Paris, 1897; Victoria, Lady Sackville, rue Laffitte, Paris, 1912; [M. and Mme Jacques Seligmann, Paris (sold in the late 1940s)]; private collection; [François-Gérard Seligmann, Paris, 1953]; private collection; [François-Gérard Seligmann, Paris, 1985].

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303.  
TAPESTRY, *THE TOILET OF PSYCHE*, FROM  
THE STORY OF PSYCHE SERIES

Beauvais manufactory, circa 1741–1742  
Woven after a painting by François Boucher,  
under the direction of Nicolas Besnier and  
Jean-Baptiste Oudry  
Wool and silk; modern cotton lining  
Signature BESNIER & OUDRY–A  
BEAUVAIS woven at lower right.  
Height: 11 ft. 1<sup>3</sup>/<sub>4</sub> in. (339.7 cm); Width:  
8 ft. 7<sup>3</sup>/<sub>4</sub> in. (263.5 cm)  
Accession number 63.DD.2

## PROVENANCE

Probably woven for M. d'Auriac, 1741–1742;  
Sir Anthony (Nathan) de Rothschild, Bt.  
(1810–1876), London; Henry Walters, Balti-  
more (sold by his widow, Parke-Bernet Gal-  
leries, New York, April 26, 1941, lot 739);  
French and Co., New York; purchased by J.  
Paul Getty, 1941.

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(London, 1955), pp. 64–65, 141, 151, illus.

304.  
TAPESTRY, *THE ABANDONMENT OF PSYCHE*,  
FROM THE STORY OF PSYCHE SERIES

Beauvais manufactory, circa 1741–1742  
Woven after a painting by François Boucher,  
under the direction of Nicolas Besnier and  
Jean-Baptiste Oudry  
Wool and silk; modern cotton lining  
Signature f.Boucher woven at lower left.  
Height: 11 ft. 1 in. (337.8 cm); Width:  
9 ft. 3<sup>1</sup>/<sub>2</sub> in. (282.2 cm)  
Accession number 63.DD.3

## PROVENANCE

Probably woven for M. d'Auriac, 1741–1742;  
Sir Anthony (Nathan) de Rothschild, Bt.  
(1810–1876), London; E. M. Hodgkins, Paris;  
[French and Co., New York]; purchased by  
J. Paul Getty, 1937.

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nale: Gli Arazzi* (Rome, 1994) vol. 2, nos. 170–  
173, pp. 492–511; Bremer-David, *French Tapes-  
tries*, no. 11, pp. 106–119.



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305.  
TAPESTRY, *PSYCHE AT CUPID'S PALACE*,  
FROM THE STORY OF PSYCHE SERIES

Beauvais manufactory, circa 1741–1742  
Woven after a painting by François Boucher,  
under the direction of Nicolas Besnier and  
Jean-Baptiste Oudry  
Wool and silk; modern cotton lining  
Height: 11 ft. 1/2 in. (336.5 cm); Width:  
20 ft. 1/2 in. (610.9 cm)  
Accession number 63.DD.5



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## PROVENANCE

Probably woven for M. d'Auriac, 1741–1742; Sir Anthony (Nathan) de Rothschild, Bt. (1810–1876), London; E. M. Hodgkins, Paris; [French and Co., New York]; purchased by J. Paul Getty, 1937.

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306.

## TAPESTRY, PSYCHE AT THE BASKETMAKERS, FROM THE STORY OF PSYCHE SERIES

Beauvais manufactory, circa 1741–1770  
Woven after a painting by François Boucher, under the direction of Nicolas Besnier and Jean-Baptiste Oudry or André Charlemagne Charron

Wool and silk; modern cotton lining  
Signature f.Boucher woven at lower left and the arms of France and Navarre at the top, center.  
Height: 11 ft. 3 1/2 in. (344.1 cm); Width: 8 ft. 3 3/4 in. (253.3 cm)  
Accession number 63.DD.4

## PROVENANCE

Possibly one of a set of five tapestries commissioned by Louis xv and delivered to the *Département des Affaires Etrangères*; Edward Cecil Guinness, 1st Earl of Iveagh (1847–1927), London; Walter Guinness, London; [Jacques Seligmann, Paris, by 1931]; purchased by J. Paul Getty, 1938.

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307.

TAPESTRY, *BACCHUS ET ARIANNE, BACCHUS CHANGÉ EN RAISIN*, FROM *THE LOVES OF THE GODS* SERIES

Beauvais manufactory, circa 1748–1770

Woven after cartoons by François Boucher, under the direction of Jean-Baptiste Oudry and Nicolas Besnier or André Charlemagne Charron

Wool and silk; linen interface and cotton lining

Height: 11 ft. 10 in. (360.7 cm); Width: 25 ft. <sup>3</sup>/<sub>4</sub> in. (764 cm)

Accession number 63.DD.6

## PROVENANCE

Possibly one of a set commissioned by Louis XV and delivered to the *Département des Affaires Etrangères*; royal family of Portugal (?); Jules Paul Porgès, Portugal and later Paris; C. Ledyard Blair, New Jersey, by 1925; [French and Co., New York, 1937]; purchased by J. Paul Getty, 1937.

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308.

FOUR TAPESTRIES FROM THE STORY  
OF DON QUIXOTE SERIES

Gobelins manufactory, 1770–1773

Central narrative panels designed by Charles-Antoine Coypel and the *alentours* designed by Jean-Baptiste Belin de Fontenay, Claude III Audran, Alexandre-François Desportes and Maurice Jacques; woven in the workshop of Michel Audran and Jean Audran  
Wool and silk; modern cotton linings  
DON QUIXOTTE GUERI DE SA FOLIE,  
PAR LA SAGES [sic]:

Signature AUDRAN woven at bottom right corner, and AUDRAN.G.1773 woven in the *galon*.

Height: 11 ft. 10 in. (361 cm); Width:  
12 ft. 8 in. (386 cm)

Accession number 82.DD.66

LE REPAS DE SANCHE, DANS L'ILE DE  
BARATARIA: Signature AUDRAN and  
date 1772 woven at the bottom right corner,  
and AUDRAN.G.1772 woven in the *galon*.

Height: 12 ft. 2 in. (371 cm); Width:  
16 ft. 7 in. (507.5 cm)

Accession number 82.DD.67

ENTREE DE SANCHE DANS L'ILE DE  
BARATARIA [sic]: Signature AUDRAN  
woven at the bottom right corner, and  
AUDRAN.1772 woven in the *galon*.

Height: 12 ft. 1 in. (368 cm); Width:  
13 ft. 7 in. (414 cm)

Accession number 82.DD.68

POLTRONERIE DE SANCHE A LA  
CHASSE [sic]: Signature AUDRAN  
woven in the bottom right corner, and  
AUDRAN.G.1772 woven in the *galon*.

Height: 12 ft. 1 in. (368 cm); Width:  
13 ft. 4 in. (406 cm)

Accession number 82.DD.69

## PROVENANCE

Given by Louis XVI on August 20, 1786, to Albert and Marie-Christine (sister of Marie Antoinette), Duke and Duchess of Saxe-Teschen, Joint Governors of the Austrian Netherlands; Karl Ludwig Johann Joseph Lorenz, Duke of Teschen, 1822; Albrecht Friedrich Rudolf, Duke of Teschen, 1847; Friedrich Maria Albrecht Wilhelm Karl, Duke of Teschen, Schloss Haltburn, Burgenland, Austria, 1895, and removed by him to London, 1936; Alice Bucher, Lucerne, Switzerland (offered for sale, Sotheby's, London, December 8, 1967, lot 1, bought in); [Galerie Römer, Zurich, 1981] (sold, Sotheby's, Monaco, June 14, 1982, no. 571).

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308 *Don Quixotte guéri de sa folie*



308 *Le Repas de Sancho*



308 *L'Entrée de Sancho*



308 *La Poltronnerie de Sancho*

309.

FOUR HANGINGS FROM LES TENTURES  
DE FRANÇOIS BOUCHER SERIES

Gobelins manufactory, circa 1775-1778

Central scenes after paintings by François Boucher; *alentours* after designs by Maurice Jacques and Louis Tessier; woven under the direction of Jacques Neilson

Wool and silk; modern linen linings

*Diana and Callisto, Vertumnus and Pomona*: Signature *neilson, ex.* woven at lower right, and *f.Boucher* in the medallion of *Vertumnus and Pomona*.Height: 12 ft. 7<sup>7</sup>/<sub>8</sub> in. (385.4 cm); Width: 20 ft. 7<sup>3</sup>/<sub>4</sub> in. (628.6 cm)

Accession number 71.DD.466

*Venus on the Waters*: Signature *neilson, ex.* woven at lower right and *f.Boucher* above the date 1766 in the medallion.Height: 12 ft. 6<sup>7</sup>/<sub>8</sub> in. (382.9 cm); Width: 10 ft. 4<sup>3</sup>/<sub>4</sub> in. (316.5 cm)

Accession number 71.DD.467

*Venus and Vulcan*: Signature *neilson, ex.* woven at lower right.Height: 12 ft. 7<sup>1</sup>/<sub>2</sub> in. (384.8 cm); Width: 16 ft. 3<sup>3</sup>/<sub>4</sub> in. (497.8 cm)

Accession number 71.DD.468

*Aurora and Cephalus*: Signature *neilson, ex.* woven at lower right and *f.Boucher* in the medallion.Height: 12 ft. 7<sup>1</sup>/<sub>8</sub> in. (383.5 cm); Width: 10 ft. 2<sup>3</sup>/<sub>4</sub> in. (311.5 cm)

Accession number 71.DD.469

## PROVENANCE

Given by Louis XVI in 1782 to the Grand Duke Paul Petrovitch (later Czar Paul I) and Grand Duchess Maria Feodorovna of Russia; hung at the Palace of Pavlovsk (near St. Petersburg) until circa 1931 (sold by the Soviet government, 1931); [Duveen Brothers, New York]; Norton Simon (sold, Parke-Bernet, New York, May 8, 1971, lot 233); purchased at that sale by J. Paul Getty.

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309 *Diana and Callisto, Vertumnus and Pomona*



309 *Venus on the Waters*



309 *Venus and Vulcan*



309 *Aurora and Cephalus*

## DECORATIVE DRAWINGS



310.

## DRAWING FOR A WALL LIGHT

Paris, circa 1760-1780

Attributed to Pierre Contant d'Ivry

Pen and ink on paper

Inscribed (recto) in ink in the lower right (S) *Girandolle de dessus la chem[inée] [...?]/ de Jeu dans l'Elevation No. 6...* Inscribed (verso) in graphite

*Bachelier* and below, in ink, F. A. Maglin 1902. Inscribed in graphite on separate rectangles glued to the reverse by and Thre Van Thulden. Unidentified watermark.

Height: 10<sup>7</sup>/<sub>16</sub> in. (26.5 cm); Width: 6<sup>3</sup>/<sub>4</sub> in. (17.1 cm)

Accession number 86.GA.692

## PROVENANCE

F. A. Maglin, 1902; [François-Gérard Seligmann, Paris].

## BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987), no. 105, p. 213, illus.; Bremer-David, *Summary*, no. 303, p. 179, illus.

311.

## DRAWING FOR A WALL LIGHT

Paris, circa 1775

Attributed to Jean-Louis Prieur

Pen and black ink and wash on paper

Unidentified watermark.

Height: 11<sup>3</sup>/<sub>4</sub> in. (29.9 cm); Width: 8<sup>1</sup>/<sub>4</sub> in. (20.7 cm)

Accession number 79.GA.179

## PROVENANCE

Maison Odier, Paris (sold, Sotheby's, Monaco, November 26, 1979, no. 609).

## BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid-1980," item B, p. 12, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, vol. 1, pp. 173-174, fig. 3.5.3; Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior: Renaissance to Art Nouveau* (London, 1991), illus. p. 110, fig. 353; Bremer-David, *Summary*, no. 304, p. 180, illus.



311

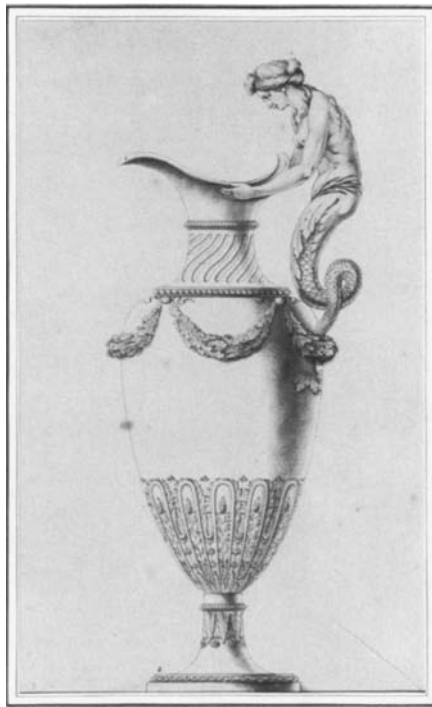
312.

## DRAWING FOR A EWER

Paris, circa 1775-1780  
 Attributed to Robert-Joseph Auguste  
 Pen and brown ink and brown and gray wash  
 on paper  
 Unidentified watermark.  
 Height: 1 ft. 3<sup>13</sup>/<sub>16</sub> in. (40.2 cm); Width:  
 10<sup>1</sup>/<sub>16</sub> in. (25.6 cm)  
 Accession number 79.GA.180

## PROVENANCE

Maison Odier, Paris (sold, Sotheby's,  
 Monaco, November 26, 1979, no. 610).



312

## BIBLIOGRAPHY

Claude Frégnac et al., *Les Grands Orfèvres de Louis XIII à Charles X* (Collection Connaissance des arts, Paris, 1965), p. 194, illus.; Wilson, "Acquisitions 1979 to mid-1980," item B, p. 12, illus.; Savill, *Sèvres*, vol. 1, p. 469; note 7, p. 475; Bremer-David, *Summary*, no. 305, p. 180, illus.

313.

## DRAWING FOR URNS AND VASES

Paris, circa 1780  
 Pen and black ink and gray, black, and brown  
 wash on paper  
 Inscribed *Salembier* in pencil (perhaps a later  
 attribution to Henri Salembier). Unidentified  
 watermarks.  
 Height: 1 ft. 8<sup>13</sup>/<sub>16</sub> in. (52.9 cm); Width:  
 3 ft. 6<sup>15</sup>/<sub>16</sub> in. (109.5 cm)  
 Accession number 79.GA.178

## PROVENANCE

Maison Odier, Paris (sold, Sotheby's,  
 Monaco, November 26, 1979, no. 584).

## BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid-1980,"  
 item A, p. 11, illus.; Bremer-David, *Summary*,  
 no. 306, pp. 180-181, illus. p. 181.



313





314

314.  
DRAWING FOR AN INKSTAND

Paris, circa 1780

Attributed to Robert-Joseph Auguste  
Pen and black ink and blue and yellow wash  
on paper

Unidentified watermark.

Height: 1 ft.  $5\frac{5}{16}$  in. (44 cm); Width:

1 ft.  $3\frac{5}{16}$  in. (38.9 cm)

Accession number 79.GA.181

PROVENANCE

Maison Odier, Paris (sold, Sotheby's,  
Monaco, November 26, 1979, no. 612).

BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid-1980,"  
item E, p. 16, illus.; Bremer-David, *Summary*,  
no. 307, p. 181, illus.

315.  
DRAWING FOR A WINE COOLER

Paris, circa 1785-1790

Attributed to Jean-Guillaume Moitte

Pen and black ink and gray wash on paper  
Stamped with J. B. C. Odier No. at lower right  
and inked with 228. Bears an unidentified  
watermark.

Height: 1 ft.  $2\frac{7}{16}$  in. (36.6 cm); Width:

1 ft.  $\frac{1}{2}$  in. (31.8 cm)

Accession number 79.GA.182

PROVENANCE

Maison Odier, Paris (sold, Sotheby's,  
Monaco, November 26, 1979, no. 627).

BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid-1980,"  
item D, pp. 14-15, illus.; Bremer-David, *Sum-*  
*mary*, no. 308, p. 182, illus.



315



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PART II

ARCHITECTURAL WOODWORK, CERAMICS, CLOCKS, FURNITURE,  
GLASS, IVORY, METALWORK, MOSAICS, SCAGLIOLA, TEXTILES



## ARCHITECTURAL WOODWORK

## German

316.

FLOOR

German (?), circa 1725

Pine veneered with kingwood, *bois satiné*,  
sycamore, tulipwood, and olive

Length: 10 ft. 11 in. (332.7 cm);

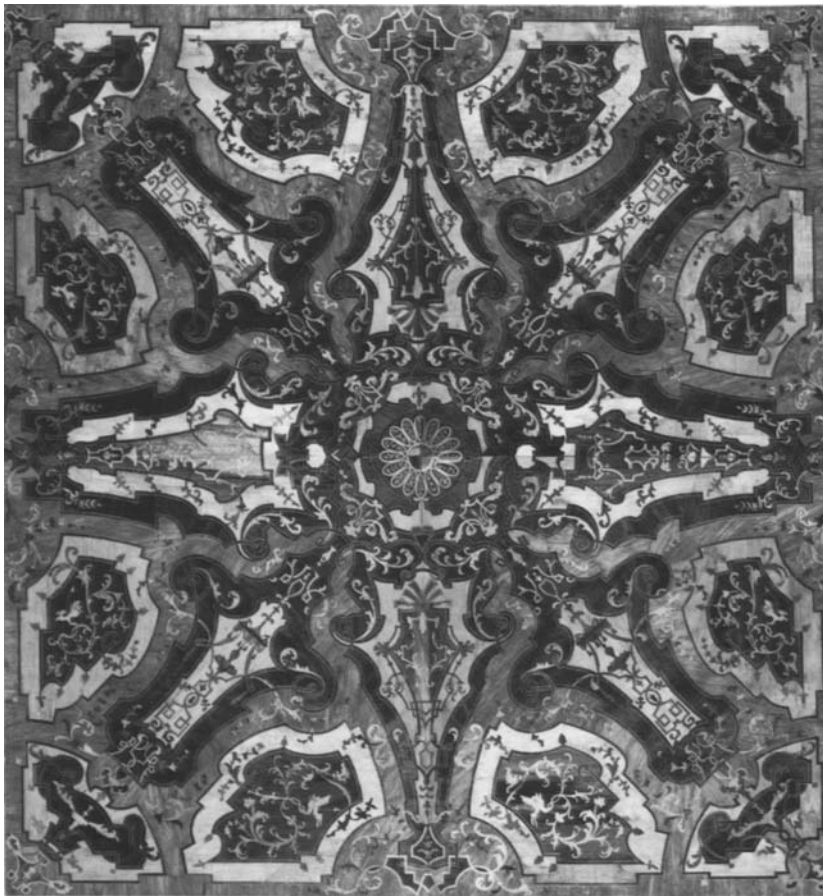
Width: 9 ft. 11 in. (302.2 cm)

Accession number 78.DH.360.1-4

## PROVENANCE

The Metropolitan Museum of Art, New  
York, deaccessioned, 1970; [Dalva Brothers,  
Inc., New York, 1970].

## BIBLIOGRAPHY

Wilson, "Acquisitions 1977 to mid-1979,"  
no. 10, p. 46, illus.; Bremer-David, *Summary*,  
no. 402, p. 232, illus.

316

CERAMICS  
Austrian

317

317.

CUP AND SAUCER (TREMBLEUSE)

Vienna, Du Paquier manufactory, circa 1740  
Hard-paste porcelain, black enamel decora-  
tion, gildingCup: Height: 2<sup>3</sup>/<sub>4</sub> in. (7.1 cm); Width:3<sup>5</sup>/<sub>8</sub> in. (9.2 cm); Depth: 2<sup>7</sup>/<sub>16</sub> in. (6.2 cm);Saucer: Height: 1<sup>3</sup>/<sub>8</sub> in. (3.5 cm); Width:6<sup>11</sup>/<sub>16</sub> in. (17 cm); Depth: 4<sup>3</sup>/<sub>4</sub> in. (12.2 cm)

Accession number 85.DE.375.1-2

## PROVENANCE

Sold, Christie's, London, December 5, 1983,  
lot 177; [Winifred Williams, Ltd., London].

## BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986),  
no. 181, p. 239, illus.; Bremer-David, *Sum-  
mary*, no. 460, p. 262, illus.

317

## Chinese



318 One of three

318.  
GARNITURE OF THREE LIDDED VASES  
AND TWO OPEN VASES

Chinese, Kangxi reign (1662–1722)

Hard-paste porcelain, underglaze blue  
decoration

Lidded Vases: Height: 1 ft. 1/2 in. (31.8 cm);

Diameter: 10 3/4 in. (27.3 cm); Open Vases:

Height: 11 1/8 in. (28.3 cm); Diameter: 5 in.  
(12.7 cm)

Accession number 72.DE.72.1–5

PROVENANCE

Dukes of Northumberland (probably sold  
circa 1910); [Ralph Chait, New York  
and London, 1970s]; [Neil Sellin, New York,  
1972]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Bremer-David, *Summary*, no. 490, p. 284,  
illus.; Carolyn Sargentson, *Merchants and Lux-  
ury Markets: The Marchands Merciers of Eighteenth-  
Century Paris* (Malibu, 1996), pl. 35, p. 67.



318 One of two



319 One of three

319.  
GARNITURE OF THREE LIDDED VASES  
AND TWO OPEN VASES

Chinese, Kangxi reign (1662–1722)

Hard-paste porcelain, underglaze blue  
decoration

Each vase marked underneath in underglaze  
blue for the earlier Ming dynasty (Chenghua  
reign, 1465–1487).

Lidded Vases: Height: 9 5/8 in. (24.4 cm);

Diameter: 7 13/16 in. (19.9 cm); Open Vases:

Height: 10 1/4 in. (26 cm); Diameter: 5 in.  
(12.7 cm)

Accession number 93.DE.36.1–5

PROVENANCE

[The Oriental Art Gallery, Ltd., London].

BIBLIOGRAPHY

"Acquisitions/1993," *GettyMusJ* 22 (1994),  
no. 10, p. 65 illus.



319 One of two

320.

## LIDDED VASE

Chinese, Kangxi reign (1662–1722)

Hard-paste porcelain, polychrome enamel decoration

Height: 11 <sup>3</sup>/<sub>8</sub> in. (28.4 cm); Diameter: 9 <sup>5</sup>/<sub>8</sub> in. (24.5 cm)

Accession number 97.DE.14

## PROVENANCE

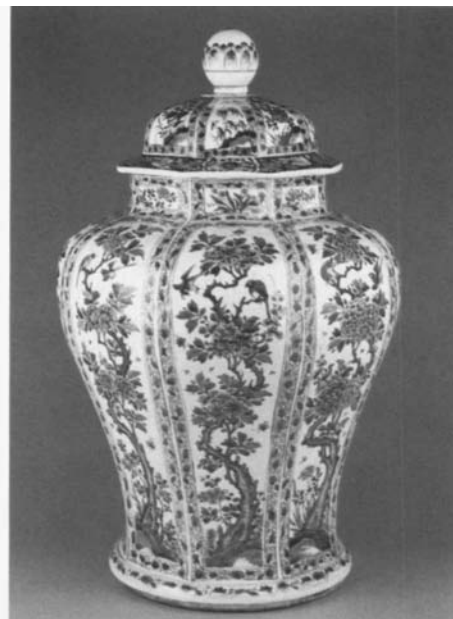
[The Oriental Art Gallery, Ltd., London, 1997]



320



321 One of a pair



322

321.

## PAIR OF LIDDED VASES

Chinese, Kangxi reign (1662–1722)

Hard-paste porcelain, underglaze blue decoration

Height: 1 ft. 5 in. (43.2 cm); Diameter: 10 in. (25.4 cm)

Accession number 72.DE.73.1–2

## PROVENANCE

Dukes of Northumberland (probably sold circa 1910); [Ralph Chait, New York and London, 1970s]; [Neil Sellin, New York, 1972]; purchased by J. Paul Getty.

## BIBLIOGRAPHY

Wilson, "Meubles 'Baroques,'" p. 106, illus.; Fredericksen et al., *Getty Museum*, p. 145, illus.; Bremer-David, *Summary*, no. 491, p. 284, illus.

322.

## LIDDED VASE

Chinese, Kangxi reign (1662–1722)

Hard-paste porcelain, underglaze blue decoration

Height: 1 ft. 11 <sup>1</sup>/<sub>2</sub> in. (59.7 cm); Diameter: 1 ft. 2 <sup>3</sup>/<sub>4</sub> in. (37.5 cm)

Accession number 86.DE.629

## PROVENANCE

[Spink and Son, Ltd., London].

## BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987), no. 97, p. 210, illus.; Bremer-David, *Summary*, no. 492, p. 285, illus.



323

323.  
LIDDED VASE

Chinese, Kangxi reign (1662–1722)  
Hard-paste porcelain, underglaze blue  
decoration  
Painted underneath with a mark of the Ming  
dynasty (Jiajing reign, 1522–1566) in under-  
glaze blue.  
Height: 11 <sup>7</sup>/<sub>8</sub> in. (30.2 cm); Diameter:  
4 <sup>1</sup>/<sub>2</sub> in. (11.4 cm)  
Accession number 85.DE.414

PROVENANCE  
[Spink and Son, Ltd., London].

BIBLIOGRAPHY  
"Acquisitions/1985," *GettyMusJ* 14 (1986),  
no. 183, p. 239, illus.; Bremer-David, *Sum-*  
*mary*, no. 493, p. 285, illus.

324.  
LIDDED VASE

Chinese, Kangxi reign (1662–1722)  
Hard-paste porcelain, underglaze blue  
decoration  
Painted underneath with a leaf in under-  
glaze blue.  
Height: 1 ft. 5 <sup>1</sup>/<sub>2</sub> in. (44.5 cm); Diameter:  
8 <sup>1</sup>/<sub>2</sub> in. (21.6 cm)  
Accession number 85.DE.46

PROVENANCE  
[Spink and Son, Ltd., London, 1985].

BIBLIOGRAPHY  
"Acquisitions/1985," *GettyMusJ* 14 (1986),  
no. 182, p. 239, illus.; Bremer-David, *Sum-*  
*mary*, no. 494, p. 285, illus.



324



325 One of a pair

325.  
PAIR OF LIDDED VASES

Chinese, Yongzheng reign, circa 1730  
Hard-paste porcelain, polychrome enamel  
decoration  
Each vase bears a label, pasted within the  
lip, printed with FONTHILL HEIRLOOMS  
and with the inventory number 670/3.  
Height: 2 ft. <sup>3</sup>/<sub>4</sub> in. (62.9 cm); Diameter:  
1 ft. 1 in. (33 cm)  
Accession number 72.DE.62.1–2

PROVENANCE  
Lord Loch of Drylawn (?), Edinburgh; Alfred  
Morrison, Fonthill House, Wiltshire; John  
Greville Morrison, Lord Margadale of Islay,  
Fonthill House, by descent (sold, Christie's,  
London, June 5, 1972, lot 29); purchased at  
that sale by J. Paul Getty.

BIBLIOGRAPHY  
Bremer-David, *Summary*, no. 496, p. 286, illus.

326.

## FIGURE OF AN ELEPHANT

Chinese, Qianlong reign (1736–1795)

Hard-paste porcelain, polychrome enamel decoration, gilding

Height: 1 ft. 9<sup>3</sup>/<sub>4</sub> in. (55.2 cm); Width:1 ft. 1<sup>1</sup>/<sub>2</sub> in. (34.2 cm); Depth: 10 in.

(25.4 cm)

Accession number 72.DE.61

## PROVENANCE

George Christie (sold, Christie's, London, June 5, 1972, lot 24); purchased at that sale by J. Paul Getty.

## BIBLIOGRAPHY

Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics* (New Jersey, 1984), p. 297, fig. 7, illus.; "A J. Paul Getty Museum Sampler," *Zooview* (Winter 1985/86), p. 11, illus.; William R. Sargent, *The Copeland Collection* (Salem, Massachusetts, 1991), p. 244, fig. 123a, illus.; Bremer-David, *Summary*, no. 497, p. 286, illus.; Pratapaditya Pal, "Getty and Asian Art," *Orientalism* (April 1998), pp. 58–63, p. 58, illus.



326

## English



327

327.

## A SHEPHERD WITH HIS DOG

Derby porcelain manufactory, circa 1795

Modeled by Johann Jakob Wilhelm Spängler  
Biscuit porcelain

Incised with a crown, crossed batons, and the D mark for the Derby manufactory (the manufactory's mark as of 1784), with no. 396, and with a triangle for the repairer Joseph Hill.

Height: 1 ft. 1<sup>1</sup>/<sub>2</sub> in. (32 cm)

Accession number 99.DE.45

## PROVENANCE

[E. and H. Manners, London].

## German

328.

## PAIR OF STOVE TILES

Tile .1: Alexander the Great; Tile .2: Nimrod  
Nuremberg, mid-seventeenth century

By Georg Leupold

Lead-glazed earthenware

Inscribed with ALEXAND MAG and  
NIMROD ASSYRIORUM.

Height: (each, framed): 2 ft. 4 in. (71.1 cm);  
Width: 1 ft. 10<sup>1</sup>/<sub>2</sub> in. (57.2 cm); Height:  
(each, unframed): 2 ft. 2 in. (66 cm); Width:  
1 ft. 8 in. (51 cm); Depth: 3<sup>1</sup>/<sub>8</sub> in. (8 cm)  
Accession number 98.DE.6.1–2

## PROVENANCE

Private collection, New York; [Blumka  
Gallery, New York].

328 Alexander the Great



328 Nimrod



329.

## WINE BOTTLE

Meissen manufactory, circa 1710–1715  
By Johann Friedrich Böttger; modeled by  
Johann Donner

Stoneware

Painted underneath with the black Johanneum  
mark 232. over R. and impressed with the  
modeler's mark.

Height:  $6\frac{1}{2}$  in. (16.5 cm); Width:  $4\frac{3}{8}$  in.  
(11.1 cm); Depth:  $3\frac{3}{4}$  in. (9.5 cm)

Accession number 85.DE.231

## PROVENANCE

Augustus the Strong, Elector of Saxony  
(1670–1733), Japanese Palace, Dresden (sold,  
Rudolph Lepke's Kunst-Auctions-Haus, Berlin,  
October 12–14, 1920, no. 59 or 60); Ludwig  
Neugass (died 1983), (sold by his daughter  
Carolyn Neugass, William Doyle Galleries,  
New York, January 25, 1984, lot 304, one of a  
pair); [Kate Foster, Ltd., England, 1985].

## EXHIBITIONS

The Los Angeles County Museum of Art,  
September 1987–September 1993.

## BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986),  
no. 201, p. 247, illus.; Bremer-David, *Summary*,  
no. 409, p. 236, illus.



329

330.

## STANDING CUP AND COVER

Meissen manufactory, circa 1710–1715  
Attributed to Johann Friedrich Böttger  
Stoneware; silver-gilt mounts



330

Height:  $9\frac{7}{8}$  in. (25 cm); Diameter:  $4\frac{5}{16}$  in.  
(11 cm)

Accession number 85.DI.286

## PROVENANCE

[Bent Peter Bronée, Copenhagen].

## BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986),  
no. 202, p. 247, illus.; Bremer-David, *Sum-*  
*mary*, no. 410, p. 236, illus.

331.

## TEAPOT

Meissen manufactory, circa 1715–1720  
Attributed to Johann Friedrich Böttger  
Stoneware; silver-gilt mounts and chain  
Height:  $5\frac{1}{2}$  in. (14 cm); Width:  $6\frac{3}{16}$  in.  
(15.4 cm); Depth:  $4\frac{7}{8}$  in. (12.4 cm)  
Accession number 85.DI.287

## PROVENANCE

[Bent Peter Bronée, Copenhagen].

## BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986),  
no. 203, p. 247, illus.; Bremer-David, *Sum-*  
*mary*, no. 411, p. 237, illus.



331



332.

## LEAF-SHAPED DISH

Porcelain: Meissen manufactory,  
circa 1715–1720  
Painted decoration: Breslau, circa 1715–1725  
Painting attributed to Ignaz Preissler  
Hard-paste porcelain, painted decoration,  
gilding  
Height: 1 <sup>9</sup>/<sub>16</sub> in. (4 cm); Width: 3 <sup>1</sup>/<sub>4</sub> in.  
(8.3 cm); Depth: 4 <sup>3</sup>/<sub>8</sub> in. (11.1 cm)  
Accession number 86.DE.541

## PROVENANCE

Dr. Marcel Nyffeler, Switzerland (sold,  
Christie's, London, June 9, 1986, lot 183).

## BIBLIOGRAPHY

Maureen Cassidy-Geiger, "Two Pieces of  
Porcelain Decorated by Ignaz Preissler in the  
J. Paul Getty Museum," *GettyMusJ* 15 (1987),  
pp. 3552, figs. 10a–e; "Acquisitions/1986,"  
*GettyMusJ* 15 (1987), no. 111, p. 215, illus.;  
Bremer-David, *Summary*, no. 412, p. 237, illus.



332

333.

## FIGURE (BELTRAME DI MILANO [?])

Meissen manufactory, circa 1720  
Hard-paste porcelain  
Height: 6 <sup>1</sup>/<sub>2</sub> in. (16.5 cm); Width: 2 <sup>11</sup>/<sub>16</sub> in.  
(6.8 cm); Depth: 2 <sup>3</sup>/<sub>8</sub> in. (6.5 cm)  
Accession number 86.DE.542

## PROVENANCE

Dr. Marcel Nyffeler, Switzerland (sold,  
Christie's, London, June 9, 1986, lot 21).

## BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987),  
no. 112, p. 215, illus.; Bremer-David, *Summary*,  
no. 413, p. 237, illus.



333



334

334.

## WINE POT

Meissen manufactory, circa 1725  
Painting attributed to the studio of Johann  
Gregor Höroldt  
Hard-paste porcelain, polychrome enamel  
decoration, gilding  
Height: 5 <sup>1</sup>/<sub>2</sub> in. (14 cm); Width: 6 <sup>11</sup>/<sub>16</sub> in.  
(17 cm); Depth: 3 <sup>1</sup>/<sub>2</sub> in. (8.9 cm)  
Accession number 85.DE.381

## PROVENANCE

Private collection, Torquay, England (sold,  
Bearne's Auction House, Torquay, May 2,  
1984, lot 224); [Winifred Williams, Ltd.,  
London].

## BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986),  
no. 204, pp. 247–248, illus.; Bremer-David,  
*Summary*, no. 414, p. 238, illus.



335

335.  
BELL

Meissen manufactory, circa 1725-1730  
 Painting attributed to the studio of  
 Johann Gregor Höroldt  
 Hard-paste porcelain, mauve and pale green  
 ground colors, polychrome enamel decoration,  
 gilding

Height:  $3\frac{3}{8}$  in. (8.6 cm); Diameter:  $2\frac{7}{16}$   
 in. (6.5 cm)

Accession number 85.DE.203

## PROVENANCE

Erich von Goldschmidt-Rothschild,  
 Frankfurt am Main; Christoph Hoffman-Frey,  
 Zurich, by 1982; [Lovice Reviczky A. G.,  
 Zurich].

## BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986),  
 no. 205, p. 248, illus.; Bremer-David, *Sum-*  
*mary*, no. 415, p. 238, illus.

336.

## ASSEMBLED SET OF FIVE VASES

Meissen manufactory, circa 1730  
 Painting attributed to Johann Gregor  
 Höroldt; largest vase molded by Andreas  
 Schiefer  
 Hard-paste porcelain, polychrome enamel  
 decoration, gilding  
 Each vase is painted under its base with the  
 blue AR monogram of Augustus the Strong,  
 Elector of Saxony (1670-1733). Largest lid-  
 ded vase is incised with Schiefer's mark of  
 a cross with four dots.

Lidded Vase .1: Height: 1 ft.  $2\frac{11}{16}$  in.  
 (37.3 cm); Width:  $9\frac{1}{2}$  in. (24.1 cm); Lidded  
 Vases .2-3: Height: 1 ft.  $\frac{11}{16}$  in. (32.2 cm);  
 Width:  $7\frac{5}{8}$  in. (19.4 cm); Open Vases .4-5:  
 Height:  $10\frac{7}{8}$  in. (27.6 cm); Width: 7 in.  
 (17.8 cm)

Accession number 83.DE.334.1-5

## PROVENANCE

Private collection (sold, Sotheby's, London,  
 March 5, 1957, lot 123); [The Antique Porce-  
 lain Co., London, 1957]; Alamagna family,  
 Milan, 1961-1982; [The Antique Porcelain  
 Co., London, 1982].

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Sassoon, "Acquisitions 1983," no. 16,  
 pp. 217-222, illus.; "Acquisitions/1983," *Getty-*  
*MusJ* 12 (1984), no. 18, pp. 267-268, illus.;  
 Jackson-Stops, "Bouille by the Beach,"  
 pp. 854-856, illus. p. 854, fig. 1; *Handbook*  
 1986, p. 153, illus.; Bremer-David, *Summary*,  
 no. 416, pp. 238-239, illus. p. 239.



336



337 One of a pair

337.  
PAIR OF LIDDED VASES

Vases: Meissen manufactory, before 1733  
Lids: Possibly Meissen porcelain replacements, circa 1760  
One vase probably molded by Rehschuch  
Hard-paste porcelain, polychrome enamel decoration, gilding  
Each vase is painted under its base with the blue AR monogram of Augustus the Strong, Elector of Saxony (1670–1733); each is incised with a cross under the base; one vase is incised with a simple cross (probably the mark of the molder Rehschuch), the other with a cross hatched at each extension.  
Height: 1 ft. 2 in. (35.5 cm); Diameter: 7<sup>7</sup>/<sub>8</sub> in. (20.1 cm)  
Accession number 73.DE.65.1–2

PROVENANCE

Private collection, Zurich (sold, Sotheby's, London, March 27, 1973, lot 39); purchased at that sale by J. Paul Getty.

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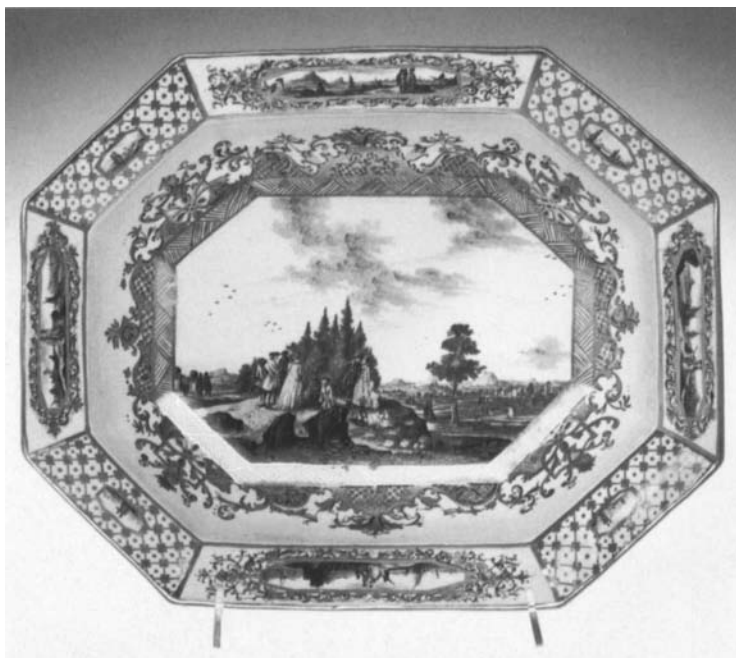
Bremer-David, *Summary*, no. 417, p. 239, illus.

338.  
EWER AND BASIN

Meissen manufactory, circa 1740  
Painting attributed to the studio of Christian Frederick Herold  
Hard-paste porcelain, polychrome enamel decoration, gilding  
The ewer and basin are both painted beneath with the crossed swords in blue of the Meissen manufactory; both are impressed with the number 27.  
Ewer: Height: 8<sup>1</sup>/<sub>2</sub> in. (21.2 cm); Width: 8<sup>1</sup>/<sub>4</sub> in. (20.6 cm); Depth: 4<sup>1</sup>/<sub>4</sub> in. (10.5 cm);  
Basin: Height: 2<sup>7</sup>/<sub>8</sub> in. (7.3 cm); Width: 1 ft. 1/2 in. (31.8 cm); Depth: 10 in. (25.5 cm)  
Accession number 84.DE.918.1–2

PROVENANCE

Sir Hugh Smithson, 1st Duke of Northumberland and Earl Percy (1714–1786); by descent to Algernon Heber-Percy (sold, Christie's, London, October 30, 1967, lot 154); Dr. and Mrs. E. Pauls-Eisenbeiss (sold, Christie's, Geneva, November 12, 1976, no. 197); (anonymous sale, Christie's, London, June 25, 1979, lot 177); private collection, London



338 Basin



338 Ewer

(sold, Christie's, London, December 3, 1984, lot 275, to [The Antique Porcelain Co., London]).

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339 Vase.1

339.

## PAIR OF VASES MOUNTED WITH FLOWERS

Vases: Meissen manufactory, before 1733  
 Flowers: French (Paris, possibly Vincennes manufactory), circa 1745-1750  
 Mounts: French (Paris), circa 1745-1749  
 Hard-paste porcelain vases and polychrome enamel decoration; soft-paste porcelain flowers; gilt-bronze mounts  
 Each vase is painted on the base with the blue AR monogram of Augustus the Strong, Elector of Saxony (1670-1733). Mounts struck with the crowned C for 1745-1749.  
 Height: 1 ft. 3<sup>5</sup>/<sub>8</sub> in. (39.7 cm); Width: 1 ft. 3<sup>1</sup>/<sub>8</sub> in. (38.3 cm); Depth: 1 ft. 1<sup>3</sup>/<sub>8</sub> in. (34 cm)  
 Accession number 79.D1.59.1-2



339 Vase.2

## PROVENANCE

Consuelo Vanderbilt (Mme Jacques Balsan); [Matthew Schutz, Ltd., New York].

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 419, pp. 240-241, illus. p. 240.

340.

## GROUP OF "JAPANESE" FIGURES

Meissen manufactory, circa 1745  
 Model by Johann Joachim Kändler  
 Hard-paste porcelain, polychrome enamel decoration, gilding; gilt-bronze mounts  
 Any marks that might be under the base are concealed by the irremovable gilt-bronze mount.  
 Height: 1 ft. 5<sup>3</sup>/<sub>4</sub> in. (45.1 cm); Width: 11<sup>5</sup>/<sub>8</sub> in. (29.5 cm); Depth: 8<sup>9</sup>/<sub>16</sub> in. (21.7 cm)  
 Accession number 83.D1.271



340

## PROVENANCE

Figure group: private collection, Europe (sold, Sotheby's, London, March 2, 1982, lot 168); [Winifred Williams, Ltd., London, 1982]. Parasol: Paul Schnyder von Wartensee, Switzerland; [Winifred Williams, Ltd., London, 1982].

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341

341.  
Bowl

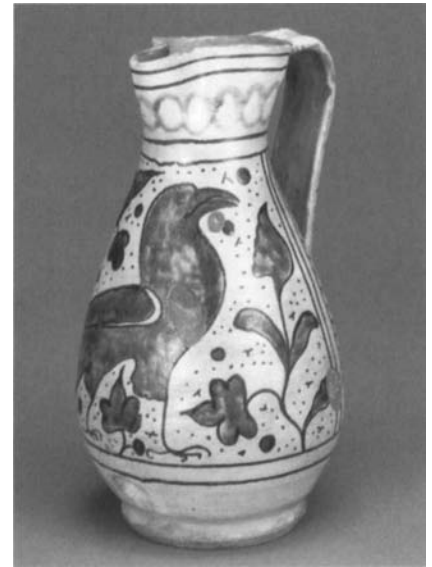
Porcelain: Chinese, Kangxi reign (1662–1722), circa 1700  
Painted decoration: German (Breslau), circa 1715–1720  
Painted decoration attributed to Ignaz Preissler  
Hard-paste porcelain, underglaze blue and black enamel painted decoration, gilding  
Height: 2<sup>7</sup>/<sub>8</sub> in. (7.3 cm); Diameter: 5<sup>7</sup>/<sub>8</sub> in. (14.9 cm)  
Accession number 86.DE.738

## PROVENANCE

Octave du Sartel, Paris, before 1881 (sold, Hôtel Drouot, Paris, June 4–9, 1894, no. 151); Familie von Parpart (?), Berlin (sold, Lepke, Berlin, March 18–22, 1912, no. 488, pl. 39); Des Nordböhmisches Gewerbemuseums, Reichenberg (now Liberec, Czech Republic), 1912; private collection, Germany; [Kate Foster, Ltd., London, 1986].

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342

## Italian

342.

## GREEN-PAINTED JUG WITH A BIRD

Southern Tuscany or possibly Northern Lazio, early fifteenth century  
Tin-glazed earthenware  
Height: 9<sup>7</sup>/<sub>8</sub> in. (25 cm); Diameter (at lip): 3<sup>1</sup>/<sub>4</sub> in. (9.5 cm); Maximum Width: 6<sup>3</sup>/<sub>8</sub> in. (16.2 cm)  
Accession number 84.DE.95

## PROVENANCE

Private collection, the Netherlands; [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 155, pp. 239–240, illus.; Hess, *Maiolica*, no. 3, pp. 17–19; Bremer-David, *Summary*, no. 334, p. 197, illus.

343.

## RELIEF-BLUE JAR WITH HARPIES AND BIRDS

Florence or possibly Siena, circa 1420–1440  
Possibly the workshop of Piero di Mazzeo (Maseo, Mazeo)

Tin-glazed earthenware

Marked with a three-runged ladder surmounted by a cross painted on each side and what appears to be a P, possibly intertwined with a backward C, below each handle.  
Height: 1 ft. <sup>1</sup>/<sub>4</sub> in. (31.1 cm); Diameter (at lip): 5<sup>3</sup>/<sub>8</sub> in. (14.3 cm); Maximum Width: 11<sup>3</sup>/<sub>4</sub> in. (29.8 cm)  
Accession number 85.DE.56

## PROVENANCE

Wilhelm von Bode, Berlin, by 1898, sold to K. Glogowski; Kurt Glogowski, Berlin (sold, Sotheby's, London, June 8, 1932, lot 58, to A. Lederer); August Lederer (died 1936), Vienna; by inheritance to his widow Serena Lederer (died 1943), Vienna; confiscated from Lederer's collection by the Nazis, 1938; restituted to her son Erich Lederer by the Austrian government, 1947; Erich Lederer (1889–1985), Geneva; by inheritance to his widow Elizabeth Lederer, 1985; Elizabeth Lederer, Geneva.

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## 344. RELIEF-BLUE JAR WITH A FISH

Florence, circa 1420–1440  
Tin-glazed earthenware  
Height: 6 1/2 in. (16.5 cm); Diameter (at lip): 3 13/16 in. (9.7 cm); Maximum Width: 4 13/16 in. (12.2 cm)  
Accession number 85.DE.57

## PROVENANCE

Luigi Grassi, Florence, sold to A. Lederer; August Lederer (died 1936), Vienna; by inheritance to his widow Serena Lederer (died 1943), Vienna; confiscated from Lederer's collection by the Nazis, 1938; restituted to her son Erich Lederer by the Austrian government, 1947; Erich Lederer (1889–1985), Geneva; by inheritance to his widow Elizabeth Lederer, 1985; Elizabeth Lederer, Geneva.

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## 345. GREEN-PAINTED DISH WITH AN INTERLACE PATTERN

Florence area or Montelupo, circa 1425–1440  
Tin-glazed earthenware  
Height: 1 3/4 in. (4.4 cm); Diameter: 9 15/16 in. (25.3 cm)  
Accession number 84.DE.94

## PROVENANCE

Alfred Pringsheim, Munich, by 1913; confiscated from Pringsheim's collection by the Nazis and exported in 1938 to London in exchange for permitting Mr. and Mrs. Pringsheim to emigrate to Switzerland (sold, Sotheby's, London, July 19, 1939, lot 201, to E. L. Paget); E. L. Paget, London; A. Kauffmann, London; [Rainer Zietz, Ltd., London].

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346

346.

## RELIEF-BLUE JAR WITH RAMPANT LIONS

Florence, circa 1425–1450

Tin-glazed earthenware

Marked with a six-pointed asterisk below each handle.

Height: 1 ft. 3 1/2 in. (39.4 cm); Diameter (at lip): 7 5/8 in. (19.3 cm); Maximum Width: 1 ft. 3 3/4 in. (40 cm)

Accession number 84.DE.97

## PROVENANCE

Count Alessandro Contini-Bonacossi, Villa Vittoria, Florence, sold to N. Longari; [Nella Longari, Milan, sold to R. Zietz]; [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

Galeazzo Cora, *Storia della maiolica di Firenze e del contado del XIV e del XV secolo* (Florence, 1973), vol. 1, pp. 83, 457; vol. 2, pl. 112; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 157, p. 240, illus.; Hess, *Maiolica*, no. 7, pp. 28–30; Giovanni Conti et al., *Zaffera et similia nella maiolica italiana* (Viterbo, 1991), p. 254, fig. 59; Bremer-David, *Summary*, no. 338, pp. 198–199, illus. p. 199; *Masterpieces*, no. 2, p. 9, illus.

347.

## RELIEF-BLUE JAR WITH RUNNING BOARS

Florence, circa 1430

Tin-glazed earthenware

Painted with a copper green and manganese purple crutch on each handle and marked with a six-pointed asterisk surrounded by dots below each handle.

Height: 9 7/8 in. (25 cm); Diameter (at lip): 4 15/16 in. (12.5 cm); Maximum Width: 9 5/8 in. (24.5 cm)

Accession number 84.DE.98

## PROVENANCE

According to Sir Thomas Ingilby, possibly acquired by Sir John Ingilby while he was in Italy in 1743, though certainly at Ripley Castle for several generations; by inheritance to Sir Joslan Ingilby, Bt., Ripley Castle, Harrogate, North Yorkshire, England (offered for sale, Sotheby's, London, July 2, 1974, lot 261, withdrawn because of the sudden death of Sir Joslan Ingilby in June 1974); by inheritance to Sir Thomas Ingilby, Ripley Castle, North Yorkshire (sold, Sotheby's, London, April 14, 1981, lot 13, to R. Zietz); [Rainer Zietz, Ltd., London].



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348.

## RELIEF-BLUE JAR WITH DOTS

Tuscany, probably Florence, circa 1430–1450

Tin-glazed earthenware

Marked below each handle with a six-pointed asterisk surrounded by dots.

Height: 6 1/2 in. (16.5 cm); Diameter (at lip): 4 1/8 in. (10.5 cm); Maximum Width: 7 in. (17.8 cm)

Accession number 85.DE.58

## PROVENANCE

Palazzo Davanzati, Florence; Stefano Bardini, Florence; Elie Volpi, Florence (sold, Jandolo and Tavazzi, Rome, April 35–May 3, 1910, no. 777, to Count H.-A. Harrach); Count Hans-Albrecht Harrach, Rome, Munich, and South Germany (sold, Lempertz, Cologne,



May 6, 1953, no. 414); Dr. Robert Bak, New York (sold, Sotheby's, New York, December 7, 1965, lot 15, to E. Lederer); Erich Lederer (1889–1985), Geneva; by inheritance to his widow Elizabeth Lederer, 1985; Elizabeth Lederer, Geneva.

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350



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349.  
JAR WITH FOLIATE DECORATION

Montelupo, mid-fifteenth century  
Tin-glazed earthenware  
Height: 7<sup>5</sup>/<sub>16</sub> in. (18.6 cm); Diameter (at rim): 4<sup>1</sup>/<sub>8</sub> in. (10.5 cm); Maximum Width: 4<sup>5</sup>/<sub>8</sub> in. (11.8 cm)  
Accession number 84.DE.100

## PROVENANCE

Sold, Sotheby's, London, November 22, 1983, lot 194, to R. Zietz; [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 153, p. 239, illus.; Hess, *Maiolica*, no. 11, p. 39; Bremer-David, *Summary*, no. 341, p. 200, illus.

350.  
JAR WITH A KUFIC PATTERN

Montelupo, mid-fifteenth century  
Tin-glazed earthenware  
Inscribed marks on the underside (graduations?).  
Height: 7<sup>1</sup>/<sub>8</sub> in. (18.1 cm); Diameter (at lip): 3<sup>3</sup>/<sub>4</sub> in. (9.5 cm); Maximum Width: 5<sup>1</sup>/<sub>8</sub> in. (13 cm)  
Accession number 84.DE.96

## PROVENANCE

Dr. Joseph Chompret, Paris (sold, Hôtel Drouot, Paris, December 15, 1976, no. 19, to R. Zietz); [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 156, p. 240, illus.; Hess, *Maiolica*, no. 10, pp. 36–38; Bremer-David, *Summary*, no. 342, p. 200, illus.

351.  
ARMORIAL JAR

Deruta, circa 1460–1490  
Tin-glazed earthenware  
Painted with AMADIO on one side.  
Height: 8<sup>3</sup>/<sub>4</sub> in. (22.2 cm); Diameter (at rim): 4<sup>1</sup>/<sub>2</sub> in. (11.4 cm); Maximum Width: 9<sup>3</sup>/<sub>16</sub> in. (23.4 cm)  
Accession number 84.DE.99

## PROVENANCE

Alfred Pringsheim, Munich; confiscated from Pringsheim's collection by the Nazis and exported in 1938 to London in exchange for permitting Mr. and Mrs. Pringsheim to emigrate to Switzerland (sold, Sotheby's, London, June 7, 1939, lot 3, to A. Spero); [Alfred Spero, London]; [Rainer Zietz, Ltd., London].





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352.

## JUG WITH BUST MEDALLION

Deruta or Montelupo, circa 1450–1490

Tin-glazed earthenware

Height: 1 ft. 1 <sup>5</sup>/<sub>8</sub> in. (34.6 cm); Diameter

(at rim): 3 <sup>7</sup>/<sub>8</sub> in. (9.8 cm); Maximum Width: 1 ft. 1 in. (33 cm)

Accession number 84.DE.101

## PROVENANCE

Ancestors of the Savile family, Rufford Abbey, Nottingham, active in collecting since the latter half of the seventeenth century; by inheritance to John Savile Lumley-Savile, 2nd Lord Savile (died 1931), Rufford Abbey, Nottingham; by inheritance to George Halifax Lumley-Savile (born 1919), 3rd Lord Savile, Rufford Abbey, Nottingham (sold, Knight, Frank, and Rutley in association with Christie's, London, on Rufford Abbey premises, October 11–20, 1938, lot 879); [Alfred Spero, London]; (sold, Sotheby's, London, December 4, 1956, lot 24); Robert Strauss, England (sold, Christie's, London, June 21, 1976, lot 7); [Rainer Zietz, Ltd., London].

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353.

## JAR WITH THE PROFILE OF A YOUNG MAN

Deruta or Montelupo, circa 1460–1480

Tin-glazed earthenware

Inscribed marks under the foot (graduations?).

Height: 9 in. (22.9 cm); Diameter (at lip):

4 <sup>7</sup>/<sub>16</sub> in. (11.2 cm); Maximum Width:

9 <sup>3</sup>/<sub>8</sub> in. (23.8 cm)

Accession number 84.DE.102

## PROVENANCE

Sold, Christie's, London, October 3, 1983, lot 237, to R. Zietz; [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 160, p. 240, illus.; Hess, *Maiolica*, no. 14, pp. 46–48; Guido Donatone, *La Maiolica Napoletana del Rinascimento* (Naples, 1993), pls. 47 and 152; Bremer-David, *Summary*, no. 345, pp. 201–202, illus. p. 201



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354-  
DISH WITH A PEACOCK FEATHER PATTERN

Probably Deruta, circa 1470–1500  
Tin-glazed earthenware  
Height: 2 1/2 in. (6.3 cm); Diameter:  
1 ft. 3 3/8 in. (39 cm)  
Accession number 84.DE.103

## PROVENANCE

Sir William Stirling-Maxwell (1818–1878),  
Bt., K. T., Keir, Scotland; by inheritance to  
Lt. Col. W. J. Stirling, Keir, Scotland;  
Thomas A. Berney, London (sold, Sotheby's,  
London, June 18, 1946, lot 79, to F. D. Lycett-  
Green); F. D. Lycett-Green, Goundhurst,  
Kent (sold, Sotheby's, London, October 14,  
1960, lot 24, to R. Strauss); Robert Strauss,  
England (sold, Christie's, London, June 21,  
1976, lot 14, to C. Humphris); [Cyril  
Humphris, London, acquired by R. Zietz];  
[Rainer Zietz, Ltd., London].

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Renaissance Maiolica from the William A. Clark Col-  
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1984), p. 71, note 1; "Acquisitions/1984,"  
*GettyMusJ* 13 (1985), no. 162, p. 241, illus.;  
Hess, *Maiolica*, no. 15, pp. 49–51; Bremer-  
David, *Summary*, no. 346, p. 202, illus.

355-  
DRUG JAR FOR SYRUP OF LEMON JUICE

Probably Pesaro or possibly Kingdom of  
Naples (Naples or Sciacca), circa 1480  
Tin-glazed earthenware  
Painted with S. ACETOSITATI CIT[RUS] on  
the banderole.  
Height: 1 ft. 3/8 in. (31.5 cm); Diameter (at  
lip): 4 3/8 in. (11.1 cm); Maximum Width:  
4 7/8 in. (12.4 cm)  
Accession number 84.DE.104

## PROVENANCE

Alfred Pringsheim, Munich; confiscated from  
Pringsheim's collection by the Nazis and  
exported in 1938 to London in exchange  
for permitting Mr. and Mrs. Pringsheim to  
emigrate to Switzerland (sold, Sotheby's,  
London, June 7, 1939, lot 9, to "A. Recher");  
A. Recher; Charles Damiron, Lyons, by 1944;  
by inheritance to Paul Damiron; (sold,  
Sotheby's, London, November 22, 1983,  
lot 212); [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

Otto von Falke, *Majolikasammlung Pringsheim  
in München* (The Hague, 1914–1923), vol. 1,



no. 22, pl. 15; Emil Hannover, *Pottery and Por-  
celain* (London, 1925), fig. 117; Charles  
Damiron, *Majoliques italiennes* (privately  
printed, 1944), no. 27; "Acquisitions/1984,"  
*GettyMusJ* 13 (1985), no. 161, p. 241, illus.;  
Hess, *Maiolica*, no. 17, pp. 55–57; David H.  
Cohen and Catherine Hess, *Looking at European  
Ceramics: A Guide to Technical Terms* (Malibu  
and London, 1993), p. 27, illus.; Bremer-  
David, *Summary*, no. 347, p. 202, illus.; *Hand-  
book* 2001, p. 237, illus.

356

## BUST OF CHRIST

Montelupo, circa 1500  
Tin-glazed earthenware  
Height: 1 ft. 11 3/4 in. (60.3 cm); Width:  
1 ft. 11 1/2 in. (59.7 cm); Depth: 10 1/4 in.  
(26 cm)  
Accession number 87.SE.148

## PROVENANCE

Private collection, Belgium; (sold, Sotheby's,  
London, April 7, 1987, lot 44, to R. Zietz);  
[Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

*Burlington Magazine* 129 (March 1987), p. 1,  
illus.; *Il Giornale dell'arte*, no. 45 (1987), p. 90,  
fig. 50; "Acquisitions/1987," *GettyMusJ* 16



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(1988), no. 77, p. 180, illus.; Hess, *Maiolica*, no. 16, pp. 52–54; Bremer-David, *Summary*, no. 349, p. 203, illus.; Peter Fusco, *Summary Catalogue of European Sculpture in the J. Paul Getty Museum* (Los Angeles, 1997), p. 67, illus.

357.

## DISH WITH SAINT PETER

Probably Faenza, circa 1500–1520

Tin-glazed earthenware

Height: 1 7/8 in. (4.8 cm); Diameter: 10 1/4 in. (27.3 cm)

Accession number 84.DE.108

## PROVENANCE

Private collection, Switzerland; [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 170, p. 242, illus.; Hess, *Maiolica*, no. 20, pp. 64–65; Bremer-David, *Summary*, no. 348, p. 203, illus.



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358.

## BLUE AND WHITE DISH WITH A MERCHANT SHIP

Cafaggiolo, circa 1510

Tin-glazed earthenware

Signed on the reverse, J<sup>o</sup> chafaggiolo in blue.

Height: 1 7/8 in. (4.8 cm); Diameter: 9 9/16 in. (24.3 cm)

Accession number 84.DE.109

## PROVENANCE

Charles Loeser, Torri Gattaia, Tuscany (sold, Sotheby's, London, December 8, 1959, lot 55, to A. Spero); [Alfred Spero, London]; Robert Strauss, England (sold, Christie's, London, June 21, 1976, lot 19, to R. Zietz); [Rainer Zietz, Ltd., London].

## EXHIBITIONS

Los Angeles County Museum of Art, *Italian Renaissance Maiolica from the William A. Clark Collection*, March 5–May 17, 1986.

## BIBLIOGRAPHY

Galeazzo Cora and Angiolo Fanfani, *La maiolica di Cafaggiolo* (Florence, 1982), p. 66, fig. 48; Morley-Fletcher and McIlroy, *European Pottery*, p. 44, fig. 1; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 171, p. 242, illus.; Hess, *Maiolica*, no. 21, pp. 66–68; Bremer-David, *Summary*, no. 350, pp. 203–204, illus. p. 203; Pierre-Alain Mariaux, *La Majolique, La Faïence Italienne et son Décor* (Geneva, 1995), p. 80.



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359.

## LUSTERED PLATE WITH A FEMALE BUST

Deruta, circa 1510–1540

Tin-glazed earthenware with copper luster

Inscribed VIVIS ERO VIV[UI]S E MORTV[UI]S ERO VIV[UI]S on the scroll.

Height: 3 1/2 in. (8.8 cm); Diameter:

1 ft. 4 7/8 in. (42.8 cm)

Accession number 84.DE.110

## PROVENANCE

R.W. M. Walker, London (sold, Christie's, London, July 25, 1945, lot 73, to "Nyburg"); Nyburg; Adda collection, Paris; (sold, Christie's, London, November 20, 1967, lot 87); [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

Bernard Rackham, *Islamic Pottery and Italian Maiolica* (London, 1959), no. 34b, p. 143, pl. 231; Morley-Fletcher and McIlroy, *European Pottery*, p. 52, fig. 7; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 172, p. 243, illus.; Hess, *Maiolica*, no. 22, pp. 69–71; David H. Cohen and Catherine Hess, *Looking at European Ceramics: A Guide to Technical Terms* (Malibu and London, 1993), p. 92, illus. inside back cover; Bremer-David, *Summary*, no. 351, p. 204, illus.; *Masterpieces*, no. 4, p. 11, illus.

360.

## TWO JARS

Jar .1: with a Lame Peasant; Jar .2: with a Woman and Geese

Deruta or Montelupo, early sixteenth century

Tin-glazed earthenware

Marked on the back of each jar, B°.

Height (each): 9<sup>3</sup>/<sub>4</sub> in. (24.8 cm); Diameter (at lip): 5<sup>1</sup>/<sub>16</sub> in. (12.9 cm); Jar .1: Maximum



360 Lame Peasant



360 Woman and Geese

Width: 6<sup>1</sup>/<sub>4</sub> in. (15.9 cm); Jar .2: Maximum Width: 6<sup>3</sup>/<sub>8</sub> in. (16.8 cm)

Accession number 84.DE.112.1-.2

## PROVENANCE

J. Pierpont Morgan, Sr. (1837–1913), New York, passed to Duveen, 1916; [Duveen Brothers, New York, sold to J. E. Widener, 1916]; Joseph E. Widener, Elkins Park, Pennsylvania (sold, Samuel T. Freeman and Co., Philadelphia, June 20, 1944, lots 326–327); [French and Co., New York]; Dr. Robert Bak, New York, as of 1957 (sold, Sotheby's, London, December 7, 1965, lot 54, to "Goldbaum"); Goldbaum; Benjamin Sonnenberg, New York (sold, Sotheby's, New York, June 5, 1979, lot 356); [Rainer Zietz, Ltd., London].

## EXHIBITIONS

Purportedly in the Metropolitan Museum of Art, New York, 1913–1916; Los Angeles County Museum of Art, *Italian Renaissance Maiolica from the William A. Clark Collection*, March 5–May 17, 1986.

## BIBLIOGRAPHY

Bernard Rackham, "A New Chapter in the History of Italian Maiolica," *Burlington Magazine* 27 (May 1915), p. 50; *Inventory of the Objets d'Art at Lynnewood Hall, Elkins Park, Estate of the Late P. A. B. Widener* (privately printed, Philadelphia, 1935), pp. 67–68; Mario Bellini and Giovanni Conti, *Maioliche italiane del rinascimento* (Milan, 1964), p. 100, pls. A, C; Jörg Rasmussen, *Italienische Majolika* (Hamburg, 1984), pp. 84, 86; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 163, p. 241, illus.; Hess, *Maiolica*, no. 24, pp. 75–81; Bremer-David, *Summary*, no. 352, pp. 204–205, illus. p. 204.

361.

## PLATE WITH CUPID ON A HOBBYHORSE

Possibly Urbino area, Venice, or Pesaro, circa 1510–1520

Tin-glazed earthenware

Height: 1<sup>5</sup>/<sub>16</sub> in. (2.4 cm); Diameter: 9<sup>1</sup>/<sub>4</sub> in. (23.5 cm)

Accession number 84.DE.116

## PROVENANCE

Alessandro Castellani, Rome (sold, Hôtel Drouot, Paris, May 27, 1878, lot 34, to "Fanien"); Fanien; [Duveen Brothers, Paris (stock no. 3275), 1914–1916, transferred to Duveen Brothers, New York, 1916 (stock no. 25892), sold 1923 to A. Seligmann, Rey and Co.]; [Arnold Seligmann, Rey and Co., New York]; Charles Damiron, Lyons (sold, Sotheby's, London, June 16, 1938, lot 60, to M. and R. Stora); [M. and R. Stora, Paris]; Luzarche d'Azay, Paris (sold, Palais Galliera, Paris, December 6, 1962, lot 24); Robert Strauss, England (sold, Christie's, London, June 21, 1976, lot 22); [Cyril Humphris, London]; [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

Bernard Rackham, "The Damiron Collection," *Apollo* 25 (1937), p. 256, fig. 7; Joseph Chompret, *Répertoire de la majolique italienne*, vol. 2 (Paris, 1949), pl. 13, fig. 93; *Christie's Review of the Season 1975* (London and New York, 1976), p. 396; Morley-Fletcher and McIlroy, *European Pottery*, p. 66, fig. 3; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 174, p. 243, illus.; Hess, *Maiolica*, no. 29, pp. 29–31; Bremer-David, *Summary*, no. 353, p. 205, illus.



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362.

## DISH WITH AMATA AND TURNUS

Probably Faenza, circa 1515–1525

Tin-glazed earthenware

Marked on the underside with a crossed circle with a smaller circle in each of the four quarters.

Height: 2 1/8 in. (5.4 cm); Diameter:

9 11/16 in. (24.6 cm)

Accession number 84.DE.106

## PROVENANCE

Sold, Sotheby's, London, November 21, 1987, lot 42, to R. Zietz; [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 164, p. 241, illus.; Hess, *Maiolica*, no. 18, pp. 58–60; Bremer-David, *Summary*, no. 354, p. 205, illus.

362

363.

## DRUG JAR FOR PERSIAN PHILONIUM

Faenza, circa 1520–1540

Tin-glazed earthenware

Painted with *FILONIJ P[ER]SICHI* on the banderole label.

Height: 1 ft. 2 9/16 in. (37 cm); Diameter (at lip):

4 13/16 in. (12.5 cm); Maximum Width:

6 1/2 in. (16.5 cm)

Accession number 84.DE.105



363

## PROVENANCE

[M. and R. Stora, Paris, acquired by W. Warren]; Whitney Warren, New York, by inheritance to his widow, New York (sold, Parke-Bernet, New York, October 7, 1943, lot 418); (sold, Sotheby's, London, November 22, 1983, lot 197); [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 166, p. 242, illus.; Hess, *Maiolica*, no. 25, pp. 82–84; Bremer-David, *Summary*, no. 355, p. 206, illus.

364.

## ARMORIAL DISH WITH THE FLAYING OF MARSYAS

Urbino, mid-1520s

By Nicola di Gabriele Sbraghe (or Sbraga), known as Nicola da Urbino

Tin-glazed earthenware

Height: 2 1/4 in. (5.7 cm); Diameter:

1 ft. 4 5/16 in. (41.4 cm)

Accession number 84.DE.117



364

## PROVENANCE

Ralph Bernal, London (sold, Christie's, London, March 5, 1855, lot 1767, to "Wareham" for Baron Gustave de Rothschild); Baron Gustave (Samuel James) de Rothschild (1829–1911), London; (sold, Christie's, London, April 12, 1976, lot 179, pl. 13); [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

Morley-Fletcher and McLroy, *European Pottery*, p. 65, fig. 8; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 175, p. 243, illus.; Hess, *Maiolica*, no. 30, pp. 97–100; David H. Cohen and Catherine Hess, *Looking at European Ceramics: A Guide to Technical Terms* (Malibu and London, 1993), p. 10, illus.; Bremer-David, *Summary*, no. 356, p. 206, illus.; *Masterpieces*, no. 14, p. 22, illus.

365.

## LUSTERED ARMORIAL PLATE

Gubbio, 1524

From the workshop of Giorgio di Pietro Andreoli, called Maestro Giorgio

Tin-glazed earthenware with silver luster

Signed and dated *M<sup>o</sup>G<sup>o</sup> 1524* on the reverse.

Height: 2 7/8 in. (7.3 cm); Diameter:

1 ft. 3 11/16 in. (39.9 cm)

Accession number 84.DE.111



365

## PROVENANCE

Sold, Sotheby's, London, November 21, 1978, lot 41, to C. Humphris; [Cyril Humphris, London]; [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 173, p. 243, illus.; Hess, *Maiolica*, no. 23, pp. 72-74; Bremer-David, *Summary*, no. 357, pp. 206-207, illus. p. 206; Pietro Mattei and Tonina Cecchetti, *Mastro Giorgio: Luomo, l'artista, l'imprenditore* (Perugia, 1995), p. 181.

366.

## PLATE WITH HERO AND LEANDER

Faenza, circa 1525  
Tin-glazed earthenware  
Marked with a swan on the reverse.  
Height: 1 1/2 in. (3.8 cm); Diameter:  
1 ft. 5 5/16 in. (44 cm)  
Accession number 84.DE.113

## PROVENANCE

Henri Gautier, Paris (sold, Hôtel Drouot, Paris, May 4, 1929, no. 28, to G. Durlacher); [Durlacher Bros., London] (sold, Christie's, London, April 6-7, 1938, lot 26, to H. S. Reitlinger); Henry S. Reitlinger, Maidenhead (sold by his executors, Sotheby's, London, April 27, 1959, lot 142, to R. Strauss); Robert Strauss, London (sold, Christie's, London, June 21, 1976, lot 24); [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

Joseph Chompret, *Répertoire de la majolique italienne*, vol. 2 (Paris, 1949), fig. 458; Christie's *Review of the Season 1975* (London and New York, 1976), p. 397; Morley-Fletcher and McIlroy, *European Pottery*, p. 36, fig. 5; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 165, p. 241, illus.; Hess, *Maiolica*, no. 26, pp. 85-87; Bremer-David, *Summary*, no. 358, p. 207, illus.



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367.

## PLATE WITH THE ABDUCTION OF HELEN

Urbino, 1534  
By Francesco Xanto Avelli  
Tin-glazed earthenware  
Dated and inscribed on the reverse,  
.MDXXXIII / Quest'è'l pastor che mal mirò l' bel/  
volto / D'Helena Greca, e, quel famoso rapto / pel qual  
fu'l mondo sotto sopra volto. / Fra[ncesco]:Xa[n]to.  
A[velli]/da Rovigo, i[n]/Urbino.  
Height: 2 1/2 in. (6.3 cm); Diameter:  
1 ft. 6 1/8 in. (46.1 cm)  
Accession number 84.DE.118

## PROVENANCE

Sold, Sotheby's, London, November 21, 1978, lot 44) [Rainer Zietz, Ltd., London].



367

## EXHIBITIONS

London, P. and D. Colnaghi and Co., *Objects for a "Wunderkammer,"* 1981, no. 65, pp. 124-125.

## BIBLIOGRAPHY

Christie's *Review of the Season 1975* (London and New York, 1976), p. 397; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 176, p. 243, illus.; *Handbook 1986*, p. 184, illus.; Hess, *Maiolica*, no. 31, pp. 101-103; Gian Carlo Bojani, *Ceramiche nelle Marche* (Bergamo, 1988), p. 129; Bremer-David, *Summary*, no. 359, p. 207, illus.; P. Roseo, "Gli istoriati della collezione Doria-Pamphilj," *CeramicAntica* 5 (November 1995), fig. 19.

368.

## DISH WITH SAINT CLARE

Faenza, circa 1535  
By Baldassare Manara  
Tin-glazed earthenware  
Obverse is painted with a shield containing a holy cross flanked by M and C below annulets; inscribed on the scroll PETRE DILIGIS ME and signed on the reverse, Baldasara Manara fa[el]u[tino] or Baldasara Manara fa[el]n[za].  
Height: 1 1/2 in. (3.8 cm); Diameter: 8 7/16 in. (21.5 cm)  
Accession number 84.DE.107



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## PROVENANCE

[M. and R. Stora, Paris, acquired by C. Damiron]; Charles Damiron, Lyons (sold, Sotheby's, London, June 16, 1938, lot 20, to "Recher"); Recher; Paul Damiron (sold, Sotheby's, London, November 22, 1983, lot 209); [Rainer Zietz, Ltd., London].

## EXHIBITIONS

Los Angeles County Museum of Art, *Italian Renaissance Maiolica from the William A. Clark Collection*, March 5–May 17, 1986.

## BIBLIOGRAPHY

Charles Damiron, *Majoliques italiennes* (privately printed, 1944), no. 79; Joseph Chompret, *Répertoire de la majolique italienne*, vol. 1 (Paris, 1949), p. 77, illus. p. 2, fig. 500; *Art at Auction: The Year at Sotheby's* (London, 1983–1984), p. 290; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 167, p. 242, illus.; Hess, *Maiolica*, no. 19, pp. 61–63; Carmen Ravanelli Guidotti, "Da un'idea di Giuseppe Liverani, la proposta per una monografia su 'Baldassare Manara figulo faentino del XVI secolo,'" *Faenza* 77 (1991), figs. xxixd, xxxvii, xxxviii, xliia; Bremer-David, *Summary*, no. 360, p. 208, illus.; Carmen Ravanelli Guidotti, *Baldassare Manara Faentino, pittore di maioliche nel Cinquecento* (Ferrara, 1996), pp. 206–209, figs. 34a, b, c, f.



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369.

## MOLDED DISH WITH AN ALLEGORY OF LOVE

Faenza, circa 1535

Tin-glazed earthenware

Height: 2<sup>7</sup>/<sub>8</sub> in. (7.3 cm); Diameter: 11 in. (28 cm)

Accession number 84.DE.114

## PROVENANCE

Prince Thibaut d'Orléans, Paris (sold, Sotheby's, London, February 5, 1974, lot 30); [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 168, p. 242, illus.; Hess, *Maiolica*, no. 27, pp. 88–90; David H. Cohen and Catherine Hess, *Looking at European Ceramics: A Guide to Technical Terms* (Malibu and London, 1993), p. 62, illus.; Bremer-David, *Summary*, no. 361, p. 208, illus.

370.

## JUG WITH A MUSICAL THEME

Faenza, 1536

Tin-glazed earthenware

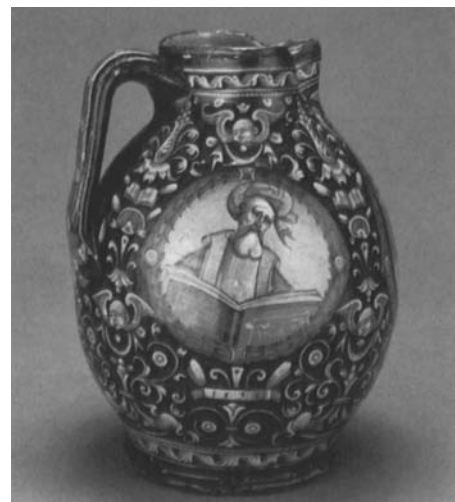
Dated 1536 on each of four tablets under the medallions and marked *Elixio* beside a bearded and turbaned old man.

Height: 1 ft. 13<sup>1</sup>/<sub>16</sub> in. (32.5 cm); Diameter (at lip): 5<sup>1</sup>/<sub>4</sub> in. (13.3 cm); Maximum Width: 10<sup>1</sup>/<sub>4</sub> in. (26 cm)

Accession number 84.DE.115

## PROVENANCE

Alessandro Castellani, Rome (sold, Hôtel Drouot, Paris, May 27–29, 1878, lot 230); J. Pierpont Morgan, Sr. (1837–1913), New York, passed to Duveen, 1916; [Duveen Brothers, New York, sold to C. W. Hamilton, 1919]; Carl W. Hamilton, New York, at least until 1936; George R. Hann, Sewickley Heights, Pennsylvania (sold, Christie's, on the Hann premises, Treetops, Sewickley Heights, May 19, 1980, lot 91, to R. Zietz); [Rainer Zietz, Ltd., London].



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## EXHIBITIONS

New York, The Metropolitan Museum of Art, 1913–1916; San Francisco, California Palace of the Legion of Honor, *A Group of Old Masters, Renaissance Italian Furniture, Majolica Vases and Other Art Objects from the Collection of Carl W. Hamilton*, New York, September 1, 1927–January 6, 1928, no. 11, p. 15, illus.

## BIBLIOGRAPHY

*Guide to the Loan Exhibition of the J. Pierpont Morgan Collection*, Metropolitan Museum of Art (New York, 1914), pp. 56–57, illus.; “Acquisitions/1984,” *GettyMusJ* 13 (1985), no. 169, p. 242, illus.; Hess, *Maiolica*, no. 28, pp. 91–93; Bremer-David, *Summary*, no. 362, pp. 208–209, illus. p. 208; Carmen Ravanelli Guidotti, *Thesaurus di opere della tradizione di Faenza* (Faenza, 1998), pp. 289–290, fig. 20.

371.

## PLATE WITH GROTESQUES

Venice, circa 1540–1560  
Tin-glazed earthenware  
Marked on the obverse *S.P.Q.R.*  
Height: 2 1/4 in. (5.7 cm); Diameter:  
1 ft. 6 3/4 in. (47.7 cm)  
Accession number 84.DE.120

## PROVENANCE

Collection of Victoria, Queen of England (1819–1901), London, until at least 1857; Robert Strauss, England (sold, Christie's, London, June 21, 1976, lot 52); [Rainer Zietz, Ltd., London].

## EXHIBITIONS

On loan to the Victoria and Albert (South Kensington) Museum, London, by 1873.



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## BIBLIOGRAPHY

Joseph Marryat, *A History of Pottery and Porcelain* (London, 1857), p. 34, fig. 18; C. Drury E. Fortnum, *Descriptive Catalogue of the Maiolica, Hispano-Moresco, Persian, Damascus, and Rhodian Wares in the South Kensington Museum* (London, 1873), p. 596; *Christie's Review of the Season 1975* (London and New York, 1976), p. 400; Morley-Fletcher and McIlroy, *European Pottery*, p. 86, fig. 1; “Acquisitions/1984,” *GettyMusJ* 13 (1985), no. 178, p. 244, illus.; Hess, *Maiolica*, no. 33, pp. 108–111; Giovanni Conti and Gilda Cefariello Grosso, *La Maiolica Cantagalli e le manifatture ceramiche fiorentine* (Rome, 1990), fig. 54; Bremer-David, *Summary*, no. 363, p. 209, illus.; Pierre-Alain Mariaux, *La Majolique, La Faïence Italienne et son Décor* (Geneva, 1995), p. 82, illus.; Luca Melegati, *Ceramica* (Milan, 1996), p. 42; *Masterpieces*, no. 16, pp. 24–25, illus.



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372.

## PILGRIM FLASK WITH MARINE SCENES

Urbino, circa 1565–1570  
From the Fontana workshop (possibly  
Orazio)  
Tin-glazed earthenware  
Height: 1 ft. 5 3/8 in. (44.1 cm); Maximum  
Width: 11 3/4 in. (28.6 cm)  
Accession number 84.DE.119.1–2

## PROVENANCE

Thomas F. Flannery, Jr. (1926–1980), Winnetka, Illinois; by inheritance to his widow, Joanna Flannery, Winnetka, Illinois (sold, Sotheby's, London, November 22, 1983, lot 160, to E. Lubin); [Edward Lubin, New York, sold to R. Zietz]; [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

“Acquisitions/1984,” *GettyMusJ* 13 (1985), no. 177, pp. 243–244, illus.; Hess, *Maiolica*, no. 32, pp. 104–107; Bremer-David, *Summary*, no. 364, p. 209, illus.





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373.  
BASIN WITH DEUCALION AND PYRRA

Urbino, 1565–1575  
From the Fontana workshop (Orazio or  
Flaminio)  
Tin-glazed earthenware  
Height: 2 1/2 in. (6.3 cm); Diameter:  
1 ft. 6 1/4 in. (46.3 cm)  
Accession number 86.DE.539

PROVENANCE

Baron Adolphe (Carl) de Rothschild (1823–  
1900), Paris, between 1870 and 1890; by inher-  
itance to Baron Maurice (Edmond Charles) de  
Rothschild (1881–1957), Paris, sold to Duveen,  
1913/1914; [Duveen Brothers, New York; sold  
to N. Simon, 1965]; Norton Simon Foundation,  
Fullerton (sold, Parke-Bernet, New York,  
1971, lot 81); private collection, Stuttgart (sold,  
Reimann and Monatsberger, Stuttgart, Janu-  
ary 1986); [Alain Moatti, Paris].

EXHIBITIONS

Los Angeles County Museum of Art, *Italian  
Renaissance Maiolica from the William A. Clark Col-  
lection*, March 5–May 17, 1986.

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*Antiquitäten-Zeitung* 25 (1985), p. 611; “Acquisi-  
tions/1986,” *GettyMusJ* 15 (1987), no. 114, p. 216,  
illus.; Hess, *Maiolica*, no. 34, pp. 112–115,  
illus.; Bremer-David, *Summary*, no. 365, p. 210,  
illus.; Pierre-Alain Mariaux, *La Majolique, La  
Faïence Italienne et son Décor* (Geneva, 1995),  
p. 130, illus.; *Masterpieces*, no. 13, p. 21, illus.,  
detail on p. 20; *Handbook* 2001, p. 243, illus.

374.  
PILGRIM FLASK

Florence, 1580s  
Medici porcelain manufactory  
Soft-paste porcelain  
Marked on the underside with the dome of  
Santa Maria del Fiore accompanied by an F;  
a mark resembling a 3 is scratched under the  
glaze and painted with blue glaze; on the  
rim, three hatch marks were inscribed before  
glaze firing.  
Height: 10 3/8 in. (26.4 cm); Diameter (at lip):  
1 9/16 in. (4 cm); Maximum Width: 7 7/8 in.  
(20 cm)  
Accession number 86.DE.630

PROVENANCE

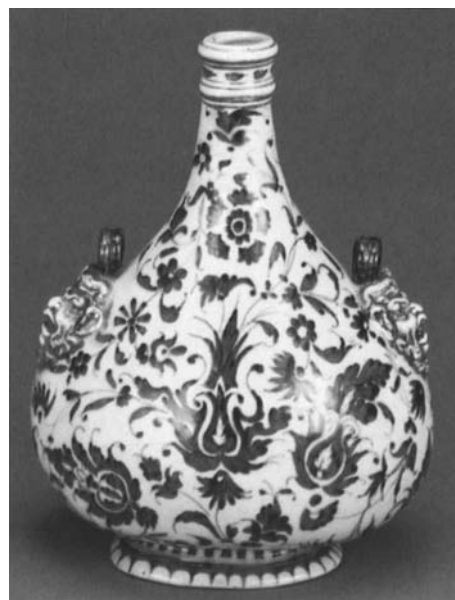
William Blundell Spence, Florence, sold to  
A. Foresi, 1857; Alessandro Foresi, Florence,  
sold to G. Freppa; [Giovanni Freppa, Florence,  
sold to E. Piot]; Eugène Piot, Paris (sold,  
Hôtel des Commissaires-Priseurs, Paris, March 19,  
1860, no. 82, to M. A. de Rothschild); Baron  
(Mayer) Alphonse de Rothschild (1827–  
1905), Paris; by inheritance to Baron Edouard  
(Alphonse James) de Rothschild (1868–  
1949), Paris, appears to have been confiscated  
from Rothschild's collection by the Nazis and  
then restituted after the war by the French  
government; by inheritance to Baron Guy  
(Edouard Alphonse Paul) de Rothschild (born  
1909) and Baronne Marie-Hélène de Roth-  
schild (1927–1996), Paris; [Curarrow Corpo-  
ration N. V., Curaçao, Antilles].

EXHIBITIONS

Paris, *Exposition rétrospective du Trocadéro*, 1878.

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Albert Jacquemart, “La porcelaine des Médi-  
cis,” *Gazette des beaux-arts* 3 (December 1859),  
p. 276; Albert Jacquemart and Edmond Le  
Blant, *Histoire artistique: Industrielle et commerciale  
de la porcelaine* (Paris, 1862), p. 644, no. 5;



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Alessandro Foresi, *Sulle porcellane mediche* (Florence, 1869), pp. 15ff., 29, reprint from Piovani Arlotto (July 1859); Alfred Darcel, "Les faïences français et les porcelaines au Trocadéro," *Gazette des beaux-arts* 18 (November 1878), p. 762; Jean Charles Davillier, *Les Origines de la porcelaine en Europe* (Paris, 1882), no. 29, pp. 39–41, 114–115; Charles de Grollier, *Manuel de l'amateur de porcelaine* (Paris, 1914), no. 2309; Seymour de Ricci, "La porcelaine des Medicis," *Faenza, Museo Internazionale delle Ceramiche: L'opera d'un decennio, 1908–1918* (Faenza, 1918), p. 29, no. 22; Giuseppe Liverani, *Catalogo delle porcellane dei Medici* (Faenza, 1936), no. 28, p. 31; Arthur Lane, *Italian Porcelain* (London, 1954), p. 5, pl. 3c; "Acquisitions/1986," *GettyMusJ* 15 (1987), no. 115, pp. 216–217, illus.; Clare le

Corbeiller, "A Medici Porcelain Pilgrim Flask," *GettyMusJ* 16 (1988), pp. 119–126, illus.; Hess, *Maiolica*, no. 36, pp. 120–123, illus.; Bremer-David, *Summary*, no. 366, pp. 210–211, illus. p. 210; Pierre-Alain Mariaux, *La Majolique, La Faïence Italienne et son Décor* (Geneva, 1995), p. 118; Peter Thornton, *Form and Decoration: Innovation in the Decorative Arts 1470–1870* (London, 1998), pl. 47; *Masterpieces*, no. 18, p. 27, illus.; *Handbook 2001*, p. 244, illus.

375.

## PAIR OF DRUG JARS

Jar .1: Drug Jar for Mithridatum; Jar .2:  
Drug Jar for Theriac  
Northern Italy (possibly Milan), circa 1580

Attributed to Annibale Fontana  
Terracotta with white paint; gilt exterior and  
lead-glazed interior  
Height: 1 ft. 11 <sup>3</sup>/<sub>5</sub> in. (60 cm); Maximum  
Width: 1 ft. 3 <sup>1</sup>/<sub>2</sub> in. (39.4 cm)  
Accession number 90.sc.42.1–2

## PROVENANCE

[Maria Tazzoli, London]; [Siran Holding Co.,  
Geneva].

## BIBLIOGRAPHY

"Acquisitions/1990," *GettyMusJ* 19 (1991),  
no. 57, p. 164, illus.; Bremer-David, *Summary*,  
no. 367, p. 211, illus.; *Masterpieces*, no. 15,  
p. 23, illus.; Peter Fusco, *Summary Catalogue  
of European Sculpture in the J. Paul Getty Museum  
(Los Angeles, 1997)*, p. 23, illus.



375 Jar .1



375 Jar .2



376 Mercury and Argus



376 Perseus and Medusa

376.

## PAIR OF CANDELABRA

Candelabra .1: with Mercury and Argus;  
Candelabra .2: with Perseus and Medusa  
Doccia, circa 1750

Ginori manufactory, called Doccia

By Gasparo Bruschi after a model by  
Giovanni Battista Foggini

Partially gilt hard-paste porcelain

Undersides marked I and II, respectively.

Height: 1 ft. 1 3/4 in. (35 cm); Width:  
11 7/16 in. (29 cm); Depth: 8 1/4 in. (20.1 cm)

Accession number 94.SE.76.1-.2

## PROVENANCE

Private collection, England; [Daniel Katz,  
Ltd., London, sold to A. Moatti]; [Alain  
Moatti, Paris].

## BIBLIOGRAPHY

"Acquisitions/1994," *GettyMusJ* 23 (1995),  
no. 101, p. 122, illus.; Luca Melegati, "Scul-  
tura e porcellana nella manifattura di Doccia,"  
*Ceramic Antica* (Ferrara, 1996), vol. 6, no. 2,  
pp. 26-37, figs. 1a, b and 2a, b; *Master-  
pieces*, no. 64, p. 84, illus. (94.SE.76.2); Peter  
Fusco, *Summary Catalogue of European Sculpture in  
the J. Paul Getty Museum* (Los Angeles, 1997),  
p. 22, illus.

377.

## TABLETOP WITH HUNTING SCENES

Castelli, circa 1760

By Francesco (or Filippo) Saverio Maria  
Grue, called Saverio Grue

Tin-glazed earthenware

Inscribed on the obverse, in two cartouches,  
FLAVA CERES TENUS SPICIS REDEMITA

CAPILLOS and FORTUNAE SUAE

QUISQUE FABER; signed on the horse's

haunch in scene of Europeans hunting a  
deer, SG; and signed on the horse's haunch in  
scene of Moors hunting ostriches, FSG.

Height: 1 1/4 in. (3.2 cm); Diameter:

1 ft. 11 1/2 in. (59.7 cm)

Accession number 86.DE.533

## PROVENANCE

Most likely acquired in Italy and brought to Warwick Castle, Warwickshire, England, by George Greville, 2nd Earl of Warwick (1746–1816), or his son Henry Greville, 3rd Earl of Warwick (1779–1853); removed from Warwick Castle and placed in another residence of the Earls of Warwick; by inheritance to David Greville, 8th Earl of Warwick, Warwickshire (sold, Sotheby's, London, March 4, 1986, lot 24, to W. Williams); [Winifred Williams, Ltd., London].

## BIBLIOGRAPHY

Jacqueline Guillaumin, "Majoliques tardives: à prospecter," *Connaissance des arts* 419 (1987), p. 12, fig. 4; "Acquisitions/1986," *GettyMusJ* 15 (1987), no. 116, p. 217, illus.; Guido Donatone, "Pasquale Criscuolo e la Maiolica Napoletana dell'Età Rococò," *Centro Studi per la Storia della Ceramica Meridionale: Quaderno* (1988), fig. 1; Hess, *Maiolica*, pp. 116–119, illus.; Catherine Hess, "Una maiolica di Saverio Grue al Paul Getty Museum, Malibu," *Semestrale del Museo delle Ceramiche* 1, no. 2 (July–

December 1989), pp. 17–28; Bremer-David, *Summary*, no. 368, no. 368, p. 212, illus.; *Mastertpieces*, no. 66, p. 87, illus.

378.

## PAIR OF VASES

Vase .1: Vase with Neptune; Vase .2: Vase with an Allegory of Venice  
Venice, 1769

Manufacture of Geminiano Cozzi  
Hybrid soft-paste porcelain

Vase .2 is inscribed and dated *Primo Esperimento in Grande fatto li 15 Maggio 1769 Nella Privilegiata fabbrica di Geminiano Cozzi in Canalregio*; it also bears the Cozzi manufactory mark—an anchor—on one side.

Vase .1: Height: 11 <sup>13</sup>/<sub>16</sub> in. (30 cm); Diameter: 10 <sup>1</sup>/<sub>2</sub> in. (26.7 cm); Vase 2: Height: 11 <sup>3</sup>/<sub>4</sub> in. (29.8 cm); Diameter: 10 <sup>3</sup>/<sub>4</sub> in. (27.3 cm)

Accession number 88.DE.9.1–2

## PROVENANCE

Centanini, Venice, by 1889; private collection, Budapest, until the end of the 1930s, and then stored in Switzerland during World War II; recovered by the owners after World War II and brought to Rome; by inheritance in the same family, Rome, sold to E. de Unger, 1988; [Edmund de Unger, The Manor House, Surrey].

## EXHIBITIONS

Rome, Museo Artistico-Industriale, *Atre ceramica e vetraria*, IV Esposizione 1889, Raffaele Erculei, ed., see U. de Gheltof, "Note storiche ed artistiche sulla ceramica italiana," p. 151.





378 Vase with Neptune



378 Vase with an Allegory of Venice

## BIBLIOGRAPHY

Alessandra Mottola Molino, *L'Arte della porcellana in Italia* (Milan, 1976), p. 27; Francesco Stazzi, *Le porcellane veneziane di Geminiano e Vincenzo Cozzi* (Venice, 1982), p. 53; "Acquisitions/1988," *GettyMusJ* 17 (1989), no. 85, p. 146, illus.; *Sotheby's Concise Encyclopedia of Porcelain*, David Battie, ed. (London, 1990), pp. 9–10; Catherine Hess, "Primo Esperimento in Grande': A Pair of Vases from the Factory of Geminiano Cozzi," *GettyMusJ* 18 (1990), pp. 141–156, illus.; Bremer-David, *Summary*, no. 369, p. 213, illus.; *Handbook* 2001, pp. 266–267, illus. (88.DE.9.2).

## PROVENANCE

Purportedly from the workshop of Giuseppe Valadier, Rome; private collection, Germany; [Trinity Fine Art, Ltd., London].

## EXHIBITIONS

New York, Newhouse Galleries, *Old Master Drawings and European Works of Art*, May 4–May 18, 1995, no. 113, pp. 212–213.

## BIBLIOGRAPHY

Rosella Carloni, "Francesco Antonio Franzoni tra virtuosismo tecnico e restauro integrativo," *Labyrinthos* 19/20, 1991, pp. 190 and 211; Rosella Carloni, "Francesco Antonio Franzoni: Il Camino Braschi," *Antologia di Belle Arti: Il Neoclassico*, vol. iv (Turin, 1993), pp. 67–70, fig. 1; "Acquisitions/1995," *GettyMusJ* 24 (1996), no. 90, p. 139, illus.

379.

## SKETCH FOR A FIREPLACE OVERMANTEL

Rome, circa 1789

By Francesco Antonio Franzoni

Terracotta

Height: 1 ft. 9<sup>1</sup>/<sub>16</sub> in. (53.5 cm); Width:

1 ft. 4<sup>3</sup>/<sub>4</sub> in. (42.5 cm)

Accession number 95.sc.77



379

380.

## SAINT JOSEPH WITH THE CHRIST CHILD

Naples, 1790s

Attributed to Gennaro Laudato, after a model by Giuseppe Sanmartino

Lead-glazed white-bodied earthenware (*terraglia*)Height: 1 ft. 9<sup>3</sup>/<sub>4</sub> in. (54.3 cm); MaximumWidth: 8<sup>1</sup>/<sub>8</sub> in. (20.6 cm)

Accession number 91.SE.74

## PROVENANCE

Possibly William Charlesworth, Naples (sold, Galleria Sangiorgi, Rome, January 28–February 3, 1901, no. 631); Bauzá, Madrid, by 1953, sold to Same Art, Ltd., 1990; [Same Art, Ltd., Zurich].



380

## BIBLIOGRAPHY

"Acquisitions/1991," *GettyMusJ* 20 (1992), no. 78, p. 179, illus.; Guido Donatone, *La terraglia italiana* (Naples, 1991), fig. 4; Guido Donatone, "Aggiunte a Gennaro Laudato ed alla Produzione di Terraglia della Real Fabbrica di Napoli," *Centro Studi per la Storia della Ceramica Meridionale: Quaderno* 1995, p. 32, fig. 4; 1996, pp. 49–50; *Masterpieces*, no. 70, p. 91, illus.; Peter Fusco, *Summary Catalogue of European Sculpture in the J. Paul Getty Museum* (Los Angeles, 1997), p. 45, illus.; *Handbook* 2001, p. 261, illus.

## Japanese

381.

## GARNITURE OF THREE VASES

Japanese (*Arita*), first half of the eighteenth century

Hard-paste porcelain, underglaze blue decoration, polychrome enamel, gilding

Vase .1: Height: 1 ft. 5<sup>5</sup>/<sub>8</sub> in. (32.1 cm);

Diameter: 7 in. (17.8 cm); Vase .2: Height:

1 ft. 5<sup>5</sup>/<sub>8</sub> in. (31.1 cm); Diameter: 7<sup>1</sup>/<sub>8</sub> in.(18 cm); Vase .3: Height: 1 ft. 1<sup>1</sup>/<sub>4</sub> in.

381. One of three

(32.4 cm); Diameter: 7 in. (17.8 cm)

Accession number 87.DE.26.1–.3

## PROVENANCE

[Spink and Son, Ltd., London, 1986].

## BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988), no. 76, p. 179, illus.; Bremer-David, *Summary*, no. 499, p. 287, illus.; Carolyn Sargentson, *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth-Century Paris* (London, 1996), p. 90, illus. p. 68, pl. 36.

## Spanish

382.

## TILE FLOOR

Spanish, Valencia region (probably Manises), circa 1425–1450

Tin-glazed earthenware

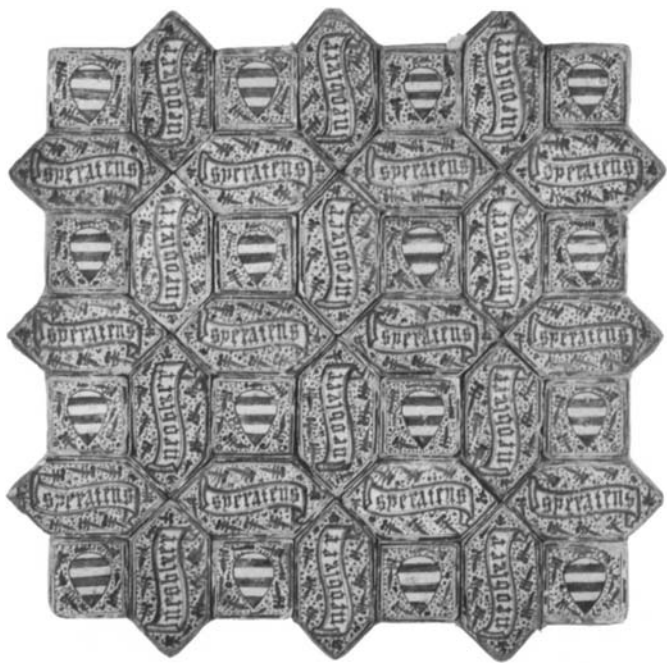
Inscribed with *Speratens* and *ne oblyer* on the hexagonal tiles; painted with a coat of arms, of barry of six argent and gules, on the square tiles. Length: 7 ft. 1<sup>1</sup>/<sub>4</sub> in. (220 cm); Width: 3 ft. 6<sup>7</sup>/<sub>8</sub> in. (110 cm); Square Tiles: Length: 4<sup>7</sup>/<sub>16</sub> in. to 4<sup>7</sup>/<sub>8</sub> in. (11.2 to 12.4 cm); Hexagonal Tiles: Length: 8<sup>1</sup>/<sub>4</sub> in. to 8<sup>9</sup>/<sub>16</sub> in. (21 to 21.8 cm); Width: 4<sup>1</sup>/<sub>4</sub> in. to 4<sup>3</sup>/<sub>8</sub> in. (10.8 to 11.1 cm)

Accession number 84.DE.747.1.a.–.4.j

## PROVENANCE

[Luigi Grassi, Florence, before 1920, acquired by R. Blumka, 1960]; [Ruth Blumka, New York].





382

## EXHIBITIONS

Allentown Art Museum, *Beyond Nobility: Art for the Private Citizen in the Early Renaissance*, Ellen Callman, September 1980–January 1981, no. 122, pp. 115–116; Los Angeles County Museum of Art, *Maiolica from the William A. Clark Collection*, March 10–May 17, 1986.

## BIBLIOGRAPHY

Anna Berendsen et al., *Tiles* (London, 1967), p. 76; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 151, p. 239, illus.; Hess, *Maiolica*, no. 1, pp. 12–13, illus.; Bremer-David, *Summary*, no. 488, p. 281, illus.

383.

## HISPANO-MORESQUE BASIN

Spanish, Valencia region (Manises), mid-fifteenth century

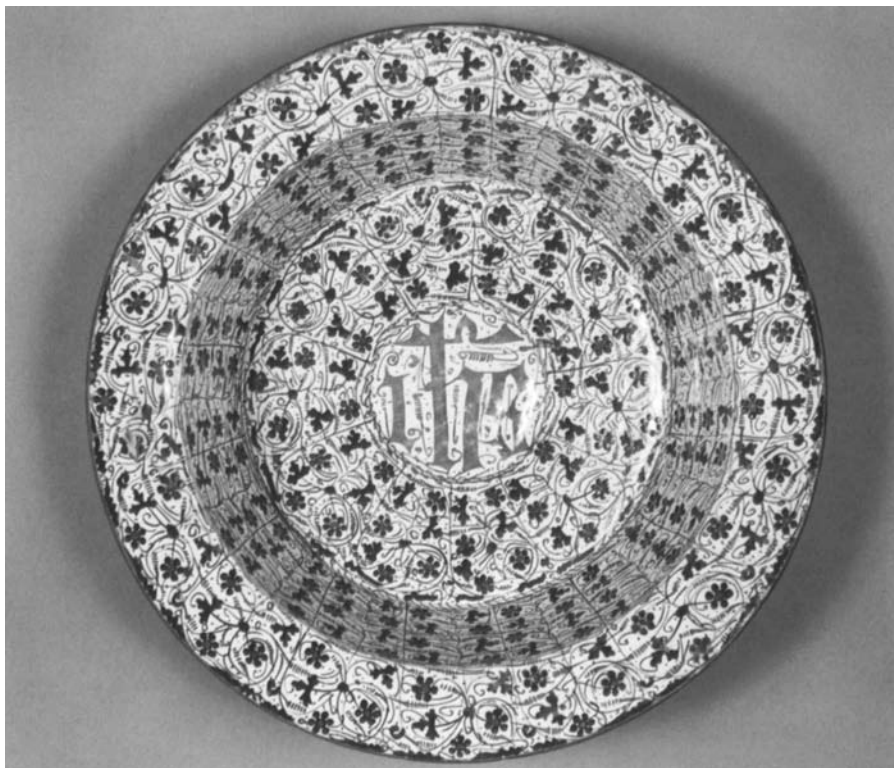
Tin-glazed earthenware

Ihs in the center of the obverse.

Height: 4<sup>1</sup>/<sub>4</sub> in. (10.8 cm); Diameter:

1 ft. 7<sup>1</sup>/<sub>2</sub> in. (49.5 cm)

Accession number 85.DE.441



## PROVENANCE

[Leonardo Lapicciarella, Florence]; (sold, Christie's, London, July 1, 1985, lot 270, to R. Zietz); [Rainer Zietz, Ltd., London].

## EXHIBITIONS

Los Angeles County Museum of Art, *Italian Renaissance Maiolica from the William A. Clark Collection*, March 5–May 17, 1986.

## BIBLIOGRAPHY

Giovanni Conti, *L'Arte della Maiolica in Italia* (Milan, 1973), pl. 8; *Apollo* 122 (1985), no. 5, p. 405; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 214, p. 252, illus.; Hess, *Maiolica*, no. 2, pp. 14–15, illus.; David H. Cohen and Catherine Hess, *Looking at European Ceramics: A Guide to Technical Terms* (Malibu and London, 1993), p. 46, illus.; Bremer-David, *Summary*, no. 487, p. 280, illus.; *Masterpieces*, no. 1, p. 8, illus.; *Handbook* 2001, p. 236, illus.

## CLOCKS

### German

384.  
PLAQUE WITH JACOB CHOOSING RACHEL  
TO BE HIS BRIDE

Spanish (Alcora), circa 1755

After Jacopo Amigoni

Faïence

Inscribed in cartouche: *En! Suis cum ovibus per-  
pulchram Rachelem, quam propter servita sponsam  
Jacobus elegit.*

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

1 ft. 6<sup>3</sup>/<sub>4</sub> in. (48 cm)

Accession number 99.DE.10

PROVENANCE

Private collection, United States (sold, Hart  
Galleries, Houston, September 20, 1997,  
lot 602, to E. and H. Manners); [E. and H.  
Manners, London].



384



385.  
LONG-CASE CLOCK

Berlin, circa 1755

Painted, silvered, and lacquered Scots pine  
and oak with limewood carvings; gilt bronze;  
mirror glass; enameled metal

Dial is inscribed with *Rehnisch Berlin.*

Height: 8 ft. 3<sup>1</sup>/<sub>2</sub> in. (252 cm); Width:  
2 ft. 5<sup>1</sup>/<sub>2</sub> in. (76 cm); Depth: 1 ft. 10<sup>1</sup>/<sub>2</sub> in.  
(57 cm)

Accession number 86.DB.695

PROVENANCE

Michael Konig, Munich; [Alexander and  
Berendt, Ltd., London, 1985].

BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987),  
no. 113, p. 215, illus.; Bremer-David, *Summary*,  
no. 403, p. 233, illus.

386.  
LONG-CASE MUSICAL CLOCK

Neuwied, 1786

Case by David Roentgen; the clock move-  
ment by Peter Kinzing; musical mechanism  
by Johann Wilhelm (Jean Guillaume) Weyl;  
mounts by François Rémond

Ash, maple, oak and walnut veneered with  
maple and walnut; bronze; gilt-bronze  
mounts; enamel dial; glass; blued steel  
The movement is inscribed with *Roentgen &  
Kinzing à Neuwied.* Inside the chest of bellows  
is the penciled inscription *Jean Guillaume Weyl  
Fait à Neuwied le 16 May 178 [?] No. 18.*

Height: 6 ft. 3<sup>1</sup>/<sub>2</sub> in. (192 cm); Width:  
2 ft. 1<sup>1</sup>/<sub>2</sub> in. (64 cm); Depth: 1 ft. 11<sup>1</sup>/<sub>2</sub> in.  
(54.5 cm)

Accession number 85.DB.116

PROVENANCE

Edward Joseph, London (sold, Christie's,  
London, May 1890, lot 374, to "Payne");  
private collection, France; [Aveline et Cie,  
Paris, 1984].

385



## BIBLIOGRAPHY

Dietrich Fabian, *Kinzing und Roentgen Uhren aus Neuwied* (Bad Neustadt, 1984), no. 51, p. 235; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 208, p. 249, illus.; Bremer-David, *Summary*, no. 404, p. 233, illus.; Christian Baulez, "David Roentgen et François Rémond, une collaboration majeure dans l'histoire du mobilier européen," *L'Estampille / L'Objet d'art* 305 (September 1996) 96–118, fig. 21, p. 113; Wilson, *Clocks*, no. 20, pp. 132–139, illus.; *Mas terpieces*, no. 96, p. 121, illus.



386

## Italian



387

387.

## NIGHT CLOCK

Florence, 1704/1705

Case and hardstone mosaics: Giovanni Battista Foggini and Leonard van der Vinne; bronze figures: attributed to Massimiliano Soldani; mechanism: Francesco Papillion  
Ebony, gilt bronze, and semiprecious stones including chalcedony, jasper, lapis lazuli, and *verde d'Arno*

Signed Francesco Papillion in Firenze on the mechanism.

Height: 3 ft. 1<sup>3</sup>/<sub>8</sub> in. (95 cm); Width: 2 ft. 13<sup>1</sup>/<sub>16</sub> in. (63 cm); Depth: 11 in. (28 cm)

Accession number 97.DB.37

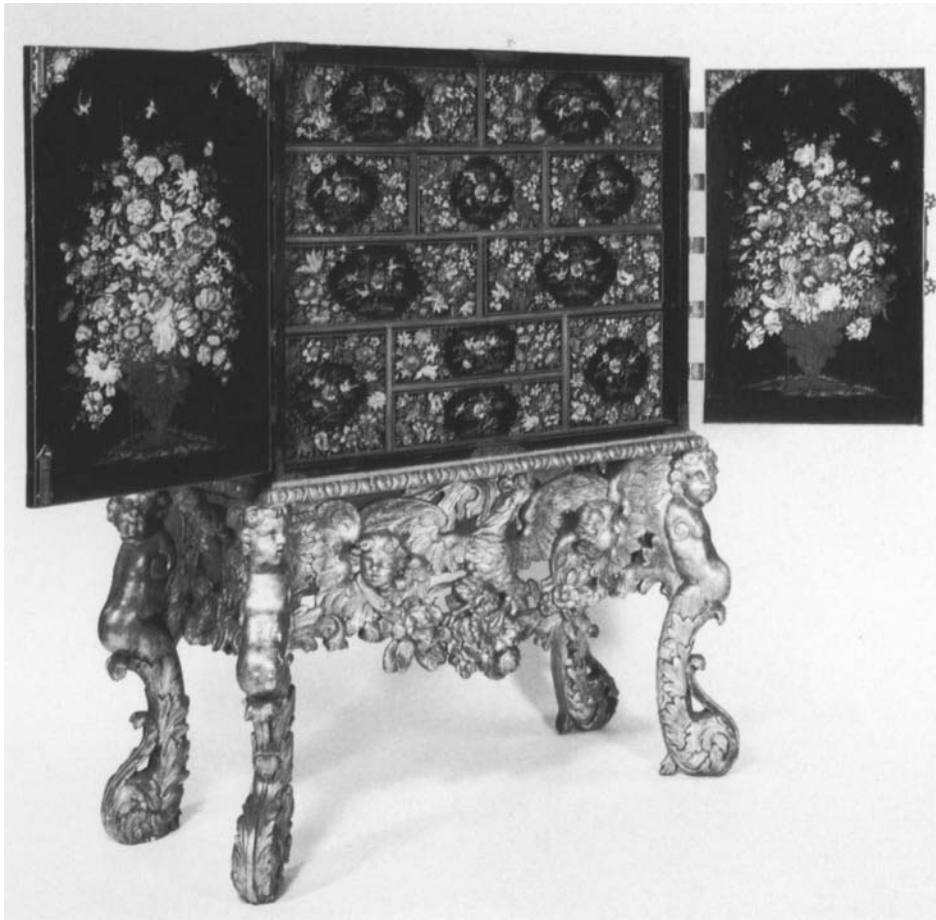
## PROVENANCE

Private collection, Switzerland; [Bruno Scardeoni, Lugano].

## BIBLIOGRAPHY

*Handbook* 2001, p. 262, illus.

## FURNITURE

English  
Cabinets

388

388.

## CABINET ON STAND

English, circa 1690–1700

Painted, gessoed, and silvered wood; brass mounts

Cabinet: Height: 2 ft. 8½ in. (82.5 cm); Width: 3 ft. 1 in. (93.9 cm); Depth: 1 ft. 7½ in. (49.5 cm); Stand: Height: 2 ft. 7¼ in. (79.3 cm); Width: 3 ft. 5¼ in. (104.7 cm); Depth: 1 ft. 11½ in. (59.6 cm)  
Accession number 78.DA.117

## PROVENANCE

Mrs. Geoffrey Hart, London; purchased by J. Paul Getty, 1961; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum.

## EXHIBITIONS

London, The Victoria and Albert Museum, *The Orange and the Rose: Holland and Britain in the Age of Observation, 1600–1750*, October 1964–January 1965, no. 220, p. 68; New York, The Cooper-Hewitt Museum and Pittsburgh, The Carnegie Museum, *Courts and Colonies: The William and Mary Style in Holland, England, and America*, November 1988–May 1989, no. 107, p. 157, illus.

## BIBLIOGRAPHY

R.W. Symonds, "The City of Westminster and Its Furniture Makers," *Connoisseur* 100 (July 1937), pp. 3–9, illus. pp. 2, 9; R.W. Symonds, "The Age of Charles II," *Connoisseur*111 (June 1943), illus. p. 125; Horace Shipp, "A Home and Its Treasures: Mrs. Geoffrey Hart's Collection at Hyde Park Gardens," *Apollo* 62 (December 1955), illus. p. 181; R.W.P. Luff, "Oriental Lacquer and English Japan: Some Cabinets from the Collection of Mr. J. Paul Getty at Sutton Place, Surrey," *Antique Collector* (December 1962), pp. 256–261, illus. p. 259, fig. 5; Bremer-David, *Summary*, no. 469, p. 268, illus.

## Seat Furniture



389

389.

## SIDE CHAIR

London, late seventeenth century

Gessoed and gilded walnut; modern upholstery

Height: 3 ft. 10 in. (116.8 cm); Width: 1 ft. 10½ in. (57.1 cm); Depth: 2 ft. 1 in. (63.5 cm)

Accession number 75.DA.62

## PROVENANCE

[Frederick Victoria, Inc., New York]; Nicolas Landau, Paris; purchased by J. Paul Getty; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum.

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 470, p. 269, illus.

390.

## PAIR OF ARMCHAIRS

London, circa 1740–1745

In the style of William Bradshaw

Gessoed and parcel-gilt pine; modern silk upholstery

Height: 3 ft. 2 1/2 in. (97.9 cm); Width:

2 ft. 3 1/4 in. (69.3 cm); Depth: 2 ft. 7 3/8 in.

(79.7 cm)

Accession number 78.DA.96.1–2

## PROVENANCE

R. W. Miller (sold, Christie's, London, January 21, 1960, lot 43, to Pallot); [A. Cook, London]; purchased by J. Paul Getty, 1960; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum.

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 471, p. 269, illus.



390 One of a pair



391

391.

## ARMCHAIR

London, circa 1750–1760

Walnut with pine and oak; traces of gesso, paint, gilding; remnants of original wool upholstery

Height: 3 ft. 3 in. (99 cm); Width:

2 ft. 1 1/2 in. (64.7 cm); Depth: 2 ft. 1 in.

(63.5 cm)

Accession number 85.DA.120

## PROVENANCE

David Garrick (?), London (1717–1779); an upholsterer, outside Philadelphia; [Glenn Randall, New York, 1984].

## BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 186, p. 240, illus.; Bremer-David, *Summary*, no. 472, p. 269, illus.

## German

## Cabinets, Caskets, and Commodes

392.

## DISPLAY CABINET (KABINETTSCHRANK)

Augsburg, circa 1620–1630

Several carvings by Albert Janszoon

Vinckenbrinck

Ebony; pearwood; boxwood; walnut, chestnut; palm wood; marble; ivory; semiprecious stones; tortoiseshell; snakeskin; enamel; miniature painting

Height: 2 ft. 4 3/4 in. (73 cm); Width:

1 ft. 10 13/16 in. (58 cm); Depth: 1 ft. 11 1/4 in.

(59 cm)

Accession number 89.DA.28

## PROVENANCE

Private collection, Sweden; [Jacques Kugel, Paris, since the mid-1970s].

## EXHIBITIONS

Paris, XIV<sup>e</sup> Biennale des Antiquaires, September 22–October 9, 1988; Los Angeles, J. Paul Getty Museum, *Devices of Wonder*, November 13, 2001–February 3, 2002.



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Dieter Alfter, *Die Geschichte des Augsburger Kabinettschranks* (Augsburg, 1986), no. 23, pp. 69–70, pls. 56–58; “Acquisitions/1989,” *GettyMusJ* 18 (1990), no. 58, pp. 196–197, illus.; Bremer-David, *Summary*, no. 393, p. 226, illus.; *Masterpieces*, no. 32, p. 45, illus.; *Handbook* 2001, p. 257, illus.

393

## CASKET

Southern German, circa 1680–1690

Wood veneered with brass, mother-of-pearl, pewter, copper, stained and painted horn, rosewood; gilt-bronze mounts

One foot is stamped with the crowned C for 1745–1749.

Height: 5<sup>1</sup>/<sub>8</sub> in. (12.9 cm); Width: 1 ft. 5<sup>5</sup>/<sub>8</sub> in. (32.1 cm); Depth: 10<sup>1</sup>/<sub>4</sub> in. (26.1 cm)

Accession number 88.DA.111

## PROVENANCE

William, 12th Duke of Hamilton and 9th Duke of Brandon, Hamilton Palace, Lanarkshire, Scotland (sold, Christie's, London, June 19, 1882, lot 2185, to William King for £242, 10s); Christopher Beckett-Denison, Esq. (sold, Christie's, London, June 6, 1885, lot 685); Arturo Lopez-Willshaw, by 1958 (sold, Sotheby's, Monaco, June 24, 1976, no. 21); purchased at that sale by The British Rail Pension Fund.

## EXHIBITIONS

Malibu, The J. Paul Getty Museum, on loan, 1982–1988.

## BIBLIOGRAPHY

Stéphane Faniel et al., *Le xviii<sup>e</sup> siècle français* (Collection Connaissance des arts, Paris, 1958), p. 206; “Acquisitions/1988,” *GettyMusJ* 17 (1989), no. 81, p. 145, illus.; Bremer-David, *Summary*, no. 394, p. 227, illus.



393



394

394.  
COMMODE

German, circa 1735–1740  
Gessoed, painted, and gilded pine;  
marble top  
Height: 2 ft. 9 in. (83.8 cm); Width:  
4 ft. 6 1/2 in. (138.5 cm); Depth: 1 ft. 9 1/2 in.  
(54.5 cm)  
Accession number 87.DA.47

## PROVENANCE

[Pascal Zangarini, Venice, 1974], Michael  
Taylor, San Francisco (sold, Butterfield's, San  
Francisco, April 7, 1987, lot 340).

## BIBLIOGRAPHY

*Tesori d'arte a Venezia, Mostra Mercato Inter-  
nazionale dell'Antiquariato* (Venice, 1974),  
unnumbered page; "Acquisitions/1987"  
*GettyMusJ* 16 (1988), no. 75, p. 179, illus.;  
Bremer-David, *Summary*, no. 395, p. 227, illus.

395.  
PAIR OF COMMODES

Munich, circa 1745  
Carving attributed to Joachim Dietrich; side  
panels after engraved designs by François de  
Cuvilliers  
Gessoed, painted, and gilded pine;  
gilt-bronze mounts; *jaune rosé de Brignolles*

marble tops

Height: 2 ft. 8 3/4 in. (83.2 cm); Width:  
4 ft. 1 3/4 in. (126.4 cm); Depth: 2 ft. 3/8 in.  
(61.9 cm)

Accession number 72.DA.63.1–2

## PROVENANCE

(Anonymous sale [?], Christie's, London,  
March 1, 1882, lot 165, for 210 guineas);  
[Jacques Helft, New York, 1940–1948];  
Georges Lurcy (1891–1953), New York (sold  
by the executors of his estate, Parke-Bernet,  
New York, November 9, 1957, lot 383);  
[Frank Partridge, Ltd., London]; Maharanee  
of Baroda, Paris; [Frank Partridge, Ltd.,  
London]; purchased by J. Paul Getty.

## BIBLIOGRAPHY

*Sammlung Georg Hirth: Antiquitäten, Möbel und Ver-  
täfelungen* (16.–18. Jahrhundert), *Gobelins, Teppiche,  
Gemälde Alter Meisler Farbstiche U. Anderes Aus der  
Sammlung Georg Hirth* (Munich, 1928), no. 239,  
pl. 48, illus.; Wesley Towner, *The Elegant  
Auctioneers* (New York, 1970), p. 579, illus.;



395 One of a pair

Thomas E. Norton, *One Hundred Years of Collecting in America: The Story of Sotheby Parke Bernet* (New York, 1984), p. 166, illus. (one); Bremer-David, *Summary*, no. 396, p. 228, illus.; *Masterpieces*, no. 62, p. 82, illus.; Afra Schick, "Möbel nach Entwürfen von François de Cuvilliés d. Ä.," *Müncher Jahrbuch der bildenden Kunst* 49 (1998), pp. 123–162, illus. p. 140, fig. 21; *Handbook* 2001, p. 204, illus.

## Desks and Secrétaires

396.

### ROLLTOP DESK

Neuwied, 1787–1788

Attributed to David Roentgen; some gilt-bronze mounts by François Rémond  
Fir, Scots pine, maple, and oak veneered with mahogany and maple; steel fittings; gilt-bronze mounts

Height: 5 ft. 6<sup>1</sup>/<sub>4</sub> in. (168.3 cm); Width: 5 ft. 1<sup>3</sup>/<sub>8</sub> in. (155.9 cm); Depth (open): 4 ft. 1<sup>7</sup>/<sub>8</sub> in. (126.7 cm); Depth (closed): 2 ft. 11<sup>1</sup>/<sub>8</sub> in. (89.3 cm)

Accession number 72.DA.47

### PROVENANCE

Louis XVI (?), *cabinet du Roi*, Palais des Tuileries; later moved to the Château de Versailles; removed in 1793 to Russia; Count Iljinski (?), Castle of Romanova (near St. Petersburg), 1793–1852; [M. Court, rue de la Madeleine, Paris, 1857] (sold, M. le comte de M..., Paris, November 12, 1859, no. 1, to Migeon); [Samson Wertheimer (?), London] (sold, Christie's, London, March 15, 1892, lot 637, to Jackson); Count János Pálffy (1829–1908), Palais Pálffy, Vienna (sold, Glückselig und Warndorfer, Vienna, March 7, 1921, no. 209, to Castiglione); Baronne Marie de Reitz, Vienna; [French and Co., New York, 1960s]; purchased by J. Paul Getty.



396

### EXHIBITIONS

Washington, D.C., The State Department, on loan, 1960s.

### BIBLIOGRAPHY

*La Gazette de France* (October 30, 1857); Alois C. Riegel, *Der Wiener Congress* (Vienna, 1898), fig. x; Heinrich Kreisel, *Die Kunst des deutschen Möbels* (Munich, 1973), vol. 3, fig. 17; Hans Huth, *Roentgen Furniture: Abraham and David Roentgen: European Cabinetmakers* (London and New York, 1974), illus. pp. 64–68; Josef Maria Greber, *Abraham und David Roentgen: Möbel für Europa* (Starnberg, 1980), vol. 2, figs. 683, 684; Dietrich Fabian, *Die Entwicklung der Roentgen-Schreibmöbel* (Bad Neustadt, 1982), p. 45, figs. 66–67; Wilson, *Selections*, no. 44, pp. 88–89, illus.; Dietrich Fabian,

*Roentgenmöbel aus Neuwied: Leben und Werk von Abraham und David Roentgen* (Bad Neustadt, 1986), p. 96, illus. p. 134, figs. 307–310; Pradère, *Les Ebénistes*, illus. p. 417, fig. 514; Kjellberg, *Dictionnaire*, p. 727; Bremer-David, *Summary*, no. 397, pp. 228–229, illus. p. 229; Christian Baulez, "David Roentgen et François Rémond, une collaboration majeure dans l'histoire du mobilier européen," *L'Estampille/L'Objet d'art* 305 (September 1996), pp. 96–118, illus. p. 116, fig. 26, and p. 117, figs. 29, 32, 33; *Masterpieces*, no. 95, p. 120, illus.; Rosemarie Stratman-Döhler, *Mechanische Wunder Edles Holz: Roentgen-Möbel des 18. Jahrhunderts in Baden und Württemberg* (Badisches Landesmuseum, Karlsruhe, 1998), p. 119; *Handbook* 2001, p. 227, illus.

397.

## SECRÉTAIRE

Berlin, circa 1798–1799

By Johann Andreas Beo; clock movement by Christian Möllinger

Oak, spruce, and Scots pine veneered with mahogany, maple, Ceylon satinwood, rose-

wood, ebony, and holly; drawer sides of lime-wood; white marble; bronze; enameled metal; gilt-bronze mounts

Clock face is painted with *Möllinger à Berlin*.

Height: 8 ft. (243.8 cm); Width: 3 ft. 8 in.

(111.8 cm); Depth: 2 ft. (60.9 cm)

Accession number 84.DA.87



## PROVENANCE

Purchased by Frederick William III, King of Prussia (1770–1840), for Schloss Potsdam (near Berlin), circa 1802; private collection, Berlin; [Ragaller, Berlin]; (sold, Weinmüller, Munich, May 2–5, 1956, no. 1111); (sold, Weinmüller [Neumeister], Munich, October 23–24, 1974, no. 861); private collection, Munich; [Juan Portela, New York].

## EXHIBITIONS

New York, Seventh Regiment Armory, East Side House Settlement Winter Antiques Show, January 1984, p. 254.

## BIBLIOGRAPHY

*Art-Price Annual 1974–1975* (Munich, 1975), p. 91; Claudia Freytag, *Bruckmann's Möbel-Lexikon* (Munich, circa 1978), p. 299, illus. p. 214, fig. 86; Michael Stürmer, *Handwerk und höfische Kultur Europäische Möbelkunst im 18. Jahrhundert* (Munich, 1982), p. 193, pl. 102; Dietrich Fabian, *Die Entwicklung der Roentgen-Schreibmöbel* (Bad Neustadt, 1982), pp. 54–55, figs. 77d–g; Heinrich Kreisel and George Himmelheber, *Die Kunst des deutschen Möbels* (Munich, 1983), vol. 3, p. 369 and illus. fig. 264; Dietrich Fabian, *Kinzing und Roentgen Uhren aus Neuwied* (Bad Neustadt, 1984), p. 147; Wilson, "Acquisitions 1984," no. 5, pp. 83–88, illus.; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 68, p. 184, illus.; Dietrich Fabian, *Roentgenmöbel aus Neuwied* (Bad Neustadt, 1986), p. 312, illus. p. 305, figs. 724–727; Bremer-David, *Summary*, no. 398, p. 230, illus.; Wilson, *Clocks*, no. 20, pp. 148–151, illus.

## Tables

398.

## CONSOLE TABLE

Munich, circa 1730

Design attributed to Joseph Effner; carving attributed to Johann Adam Pichler

Limewood; modern gesso and gilding;

Tegernsee marble top

Height: 2 ft. 9<sup>3</sup>/<sub>4</sub> in. (86.5 cm); Width: 5 ft. 1<sup>1</sup>/<sub>2</sub> in. (156 cm); Depth: 2 ft. 1<sup>1</sup>/<sub>4</sub> in. (64 cm)

Accession number 88.DA.88

## PROVENANCE

Karl Albrecht (?) (Charles VII, 1697–1745, Elector of Bavaria, 1726, and Holy Roman Emperor, 1742), in the *Kaisersaal* at Kloster Ettal; Paris (art market or private collection), 1960s; private collection, Germany (sold, Nouveau Drouot, Paris, December 5, 1980, no. 99); [Bernheimer Fine Arts, Ltd., London, 1988].

## BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 82, p. 145, illus.; Bremer-David, *Summary*, no. 399, p. 230, illus. p. 231.



399

399.

## CONSOLE TABLE

German, circa 1735–1745

Gessoed and gilded spruce; *brèche d'Alep* topHeight: 3 ft. (91.4 cm); Width: 3 ft. 6<sup>3</sup>/<sub>4</sub> in. (108.6 cm); Depth: 1 ft. 9 in. (53.3 cm)

Accession number 85.DA.319



400

400.

## READING AND WRITING STAND

Neuwied, circa 1760–1765

By Abraham Roentgen

Pine, oak, and walnut veneered with palisander, alder, rosewood, ebony, ivory, and mother-of-pearl; gilded metal fittings. The tabletop bears the archiepiscopal coat of arms and the monogram JPC for Johann Philipp Churfurst.

Height: 2 ft. 6<sup>1</sup>/<sub>2</sub> in. (77.5 cm); Width: 2 ft. 4<sup>1</sup>/<sub>4</sub> in. (71.7 cm); Depth: 1 ft. 7<sup>1</sup>/<sub>4</sub> in. (48.8 cm)

Accession number 85.DA.216



398



## Italian

### Cassoni, Credenze, and Chest of Drawers

#### PROVENANCE

Johann Philipp von Walderdorff, Prince Archbishop and Elector of Trier; by descent to Count Emanuel von Walderdorff.

#### BIBLIOGRAPHY

Heinrich Kreisel, *Die Kunst des deutschen Möbels-Spätbarok und Rokoko* (Munich, 1970), vol. 2, pp. 294, 428, fig. 992; Hans Huth, *Roentgen Furniture: Abraham and David Roentgen, European Cabinetmakers* (London and New York, 1974), fig. 110; Josef Maria Greber, *Abraham and David Roentgen: Möbel für Europa* (Starnberg, 1980), vol. 2, pp. 32–33, pls. 57–58; Dietrich Fabian, "Entwicklung der Roentgen-Mehrzwecktische-Funktion, Konstruktion, Oberflächenschmuck, Einrichtung," *Alte und moderne Kunst 174–175* (1981), pp. 18–26, figs. 14, 14a; Georg Himmelheber, "Abraham Roentgen and the Archbishop of Trier," *Antiques 127* (January 1985), pp. 245–259, fig. 12; "Acquisitions/1985," *GettyMusJ 14* (1986), no. 207, p. 248, illus.; Dietrich Fabian, *Roentgenmöbel aus Neuwied* (Bad Neustadt, 1986), p. 29, illus. p. 33, figs. 11–14; Bremer-David, *Summary*, no. 401, p. 232, illus.; *Masterpieces*, no. 74, illus. p. 96; Ramond, *Chefs d'oeuvre 111*, pp. 83–84, unnumbered front page, illus.; *Handbook 2001*, p. 213, illus.

401.

#### PAIR OF CASSONI

Umbria, mid-sixteenth century  
 Attributed to Antonio Maffei  
 Walnut, originally may have been partially gilt  
 Cassone .1: Height: 2 ft. 5 1/2 in. (75 cm); Width: 5 ft. 11 1/2 in. (181.5 cm); Depth (at top): 1 ft. 11 1/4 in. (59 cm); Depth (at feet): 3 ft. 6 in. (106.7 cm); Cassone .2: Height: 2 ft. 5 in. (73.5 cm); Width: 5 ft. 11 3/8 in. (181.3 cm); Depth (at top): 1 ft. 11 1/4 in. (59 cm); Depth (at feet): 2 ft. 5 in. (73.75 cm)  
 Accession number 88.DA.7.1–2

#### PROVENANCE

Private collection, England; [Same Art, Ltd., Zurich].

#### BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ 17* (1989), no. 87, pp. 147–148, illus.; Bremer-David, *Summary*, no. 311, p. 185, illus.; Ettore A. Sannipoli, "I cassoni 'De Comitibus' del J. Paul Getty Museum (una scheda preliminare)," *Bollettino Storico della Città di Foligno* 20–21 (1996–1997), pp. 823–830; *Masterpieces*, no. 12, p. 19, illus.; Jeffrey Collins, "In Vino Veritas? Death and the Cellarette in Empire New York," in *American Artifacts: Essays in Material Culture*, J. D. Prown and K. Haltman, eds. (East Lansing, 2000), p. 56, fig. 3.8.

402.

#### CASSONE

Possibly Milan, late sixteenth century  
 Walnut, poplar, and spruce; partially gilt  
 Height: 2 ft. 5 1/8 in. (73.9 cm); Width: 5 ft. 5 3/4 in. (167 cm); Depth: 2 ft. 1/8 in. (61.3 cm)  
 Accession number 68.DA.8

#### PROVENANCE

Earls of Warwick, Warwick Castle, Great Hall, Warwickshire, England, at least since 1880; by inheritance in the same family until at least 1961; [Frank Partridge and Sons, Ltd., London]; purchased by J. Paul Getty on October 9, 1968; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum.

#### EXHIBITIONS

The Fine Arts Museums of San Francisco, *The Triumph of Humanism*, September 29, 1977–January 18, 1978, p. 91, fig. 107; Tulsa, The Philbrook Art Center, *Gloria dell'arte: A Renaissance Perspective*, October 26, 1979–January 27, 1980, no. 85, p. 53, illus.

#### BIBLIOGRAPHY

Bremer-David, *Summary*, no. 309, p. 184, illus.



401 One of a pair



404.  
CREDENZA

Florence, circa 1600–1650

Walnut

Height: 3 ft. 9<sup>1</sup>/<sub>4</sub> in. (114.9 cm); Width:  
6 ft. 7<sup>3</sup>/<sub>4</sub> in. (202.6 cm); Depth: 1 ft. 9<sup>1</sup>/<sub>2</sub> in.  
(54.6 cm)

Accession number 78.DA.107

PROVENANCE

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

EXHIBITIONS

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

BIBLIOGRAPHY

Bremer-David, *Summary*, no. 312, p. 185, illus.

402



403



404

403.  
CASSONE

Possibly Rome, late sixteenth century

Walnut, ash, and limewood; partially gilt

Height: 2 ft. 5<sup>1</sup>/<sub>8</sub> in. (74 cm); Width:

5 ft. 5<sup>3</sup>/<sub>8</sub> in. (166.6 cm); Depth: 2 ft. 1<sup>1</sup>/<sub>4</sub> in.  
(61.8 cm)

Accession number 78.DA.120

PROVENANCE

Private collection, Cleveland; [H. Blairman

and Sons, London, purchased by J. Paul

Getty, 1963]; J. Paul Getty, Sutton Place,

Surrey; distributed by the estate of J. Paul

Getty to the J. Paul Getty Museum.

EXHIBITIONS

Tulsa, The Philbrook Art Center, *Gloria  
dell'arte: A Renaissance Perspective*, October 26,  
1979–January 27, 1980, no. 86, p. 53, illus.

BIBLIOGRAPHY

Bremer-David, *Summary*, no. 310, pp. 184–  
185, illus. p. 184.

405.

## CREDENZA

Possibly Umbria, late seventeenth century  
(later remade)

Walnut

Height: 3 ft. 10<sup>3</sup>/<sub>4</sub> in. (118.7 cm); Width:  
4 ft. 1<sup>1</sup>/<sub>4</sub> in. (124.5 cm); Depth: 1 ft. 10<sup>1</sup>/<sub>2</sub> in.  
(57.2 cm)

Accession number 78.DA.109

## PROVENANCE

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

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 313, p. 186, illus.



405

406.

## CHEST OF DRAWERS

Venice, circa 1745–1750

Painted, gilt, and silver-gilt spruce and  
walnut; some pine

Height: 2 ft. 8<sup>1</sup>/<sub>8</sub> in. (81.5 cm); Width:  
4 ft. 9<sup>7</sup>/<sub>8</sub> in. (147 cm); Depth: 2 ft. <sup>5</sup>/<sub>8</sub> in.  
(62.5 cm)

Accession number 83.DA.282



406

## PROVENANCE

Possibly Orsini Family, Italy; (sold, Saint-  
Malò, France, 1982) [Didier Aaron, Paris];  
(sold, Sotheby's, London, July 15, 1983,  
lot 114); [Alexander and Berendt, London].

## BIBLIOGRAPHY

"Acquisitions/1983," *GettyMusJ* 12 (1984),  
no. 17, p. 267, illus.; *Handbook* 1986, p. 191,  
illus.; Bremer-David, *Summary*, no. 314,  
p. 186, illus.

## Mirrors

407.

## MIRROR AND FRAME

Rome, circa 1750–1775

Gilt and ebonized pearwood with silvered  
mirror glass

Height: 6 ft. 9 in. (206 cm); Width: 4 ft. 1 in.  
(124.5 cm)

Accession number 97.DH.66

## PROVENANCE

Private collection, Midlands, England;  
[Carlton Hobbs, Ltd., London].



407

## Tables

408.

## TABLE

Tuscany, sixteenth century

Walnut

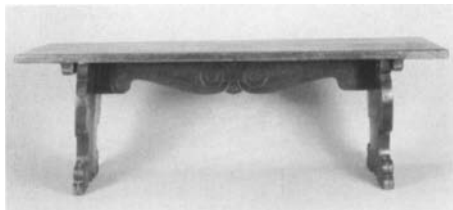
Height: 2 ft. 10 in. (86.4 cm); Width:  
8 ft. 6 in. (259 cm); Depth: 2 ft. 10 in.  
(86.4 cm)

Accession number 78.DA.121

## PROVENANCE

[Ugo Bardini, Italy, purchased by J. Paul  
Getty, 1963]; J. Paul Getty, Sutton Place, Sur-  
reyy; distributed by the estate of J. Paul Getty  
to the J. Paul Getty Museum.

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 315, p. 187, illus.

408

409.

## OCTAGONAL TABLE

Northern Italian (possibly Mantua), circa  
1550Rosso di Verona inlaid with *nero antico* and  
*cipollina* marbleHeight: 2 ft. 9<sup>1</sup>/<sub>4</sub> in. (84.5 cm); Width (at  
top): 3 ft. 9<sup>1</sup>/<sub>2</sub> in. (115.5 cm)

Accession number 90.DA.33.1-2

## PROVENANCE

Possibly Palazzo Gonzaga, Mantua (as cited  
in exh. cat., Stedelijk Museum, below);  
private collection, the Netherlands, by 1934;  
private collection, Paris, since 1975; [Alain  
Moatti, Paris].

409

## EXHIBITIONS

Amsterdam, Stedelijk Museum, *Italiaansche  
Kunst in Nederlandsch Bezit*, July 1–October 1,  
1934, no. 1008.

## BIBLIOGRAPHY

"Acquisitions/1990," *GettyMusJ* 19 (1991),  
no. 58, p. 165, illus.; Bremer-David, *Summary*,  
no. 316, p. 187, illus.

410.

## TABLE

The Veneto, late sixteenth century

Rosso di Verona marble

Height: 2 ft. 7<sup>7</sup>/<sub>8</sub> in. (81 cm); Width:  
9 ft. 11<sup>5</sup>/<sub>8</sub> in. (308 cm); Depth: 4 ft. 5<sup>7</sup>/<sub>8</sub> in.  
(123.5 cm)

Accession number 86.DA.489.1-2

## PROVENANCE

[Same Art, Ltd., Zurich].

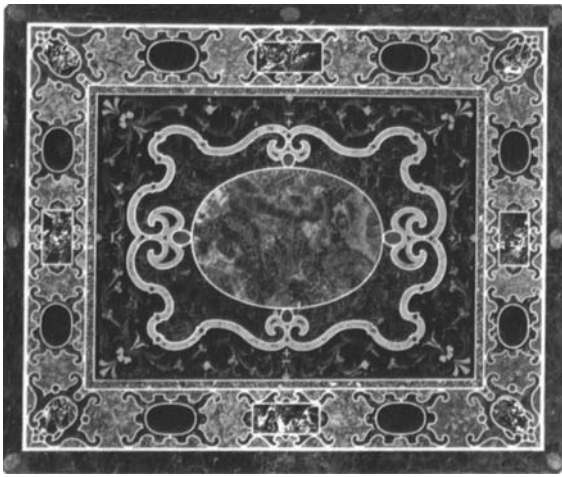
## BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987),  
no. 117, pp. 217–218, illus.; Bremer-David,  
*Summary*, no. 317, p. 187, illus.

410 Side view



410



411 Top



411

411.

**PIETRE DURE TABLE**

Florence or Rome

Tabletop: circa 1580–1600, Base: circa 1825

Pietre dure and marble mosaic including breccia di Tivoli (or Quintilina), giallo antico, nero antico, breccia rossa, breccia cenerina, breccia verde, broccatello, bianco e nero antico, serpentine, alabaster fiorito and alabaster a tartaruga, lapis lazuli, coral, rock crystal, and yellow and black jasper

Height: 2<sup>1</sup>/<sub>4</sub> in. (5.7 cm); Width: 4 ft. 5<sup>3</sup>/<sub>4</sub> in. (136.5 cm); Depth: 3 ft. 8<sup>1</sup>/<sub>2</sub> in. (113 cm); Base: Gilt wood; Height: 35<sup>3</sup>/<sub>8</sub> in. (89.9 cm).

Accession number 92.DA.70.1–2

**PROVENANCE**

Corsini, Florence, by at least the nineteenth century; by inheritance in the Corsini family until the second half of the twentieth century, sold to Same Art, Ltd.; [Same Art, Ltd., Zurich, 1991].

**BIBLIOGRAPHY**

Leonardo Ginori Lisci, *I Palazzi di Firenze nella storia dell'arte* (Florence, 1972), vol. 1, p. 152 (reproduces nineteenth-century archival photograph of object); Alessandra Guicciardini Corsi Salviati, *Affreschi di Palazzo Corsini a Firenze 1650–1700* (Florence, 1989), pl. 23 (reproduces same photograph as above);

"Acquisitions/1992," *GettyMusJ* 21 (1993), p. 145, illus.; Bremer-David, *Summary*, no. 318, p. 188, illus.; *Masterpieces*, no. 19, pp. 28–29, illus.; *Handbook* 2001, p. 248, illus.

Height: Width: 6 ft. 5<sup>5</sup>/<sub>8</sub> in. (197.1 cm);Depth: 5 ft. 3<sup>5</sup>/<sub>8</sub> in. (115.8 cm)

Accession number 72.DA.58.2

**PROVENANCE**

Possibly Charlotte de Rothschild (1819–1884) (Baroness Lionel Nathan, née von Rothschild), Gunnersbury Park, Middlesex; Alfred (Charles) de Rothschild (1842–1918), Halton, Buckinghamshire, by 1884; by inheritance to Edmund (Leopold) de Rothschild (born 1916), Exbury, Hampshire; [Frank Partridge and Sons, Ltd., London, 1972]; purchased by J. Paul Getty.

412.

**PIETRE DURE TABLETOP**

Florence or Rome, circa 1600–1620

Base: See entry no. 81 in the French Furniture section

Pietre dure and marble mosaic including bianco e nero antica, paragone, broccatello, rosso antica, lapis lazuli, and onyx



## BIBLIOGRAPHY

Anna Maria Giusti, *Pietre Dure: Hardstone in Furniture and Decorations* (London, 1992), p. 29, fig. 13, pp. 30–31; Bremer-David, *Summary*, no. 320, p. 189, illus.; Leora Auslander, *Taste and Power: Furnishing Modern France* (Berkeley, 1996), p. 57, illus.; Nattale Maffioli, "Una scoperta nei Santuario Torinese della Consolata," *Arte Cristiana* 86, no. 799 (July/August 2000), p. 299, fig. 3.

413.  
TABLE

Probably Tuscany, seventeenth century  
Ebonyed walnut with an inset of "flowering"  
alabaster (*albastro fiorito*) top  
Height: 2 ft. 8<sup>1</sup>/<sub>4</sub> in. (82 cm); Width: 4 ft.  
1<sup>1</sup>/<sub>4</sub> in. (125 cm); Depth: 2 ft. 1<sup>5</sup>/<sub>8</sub> in. (65.3 cm)  
Accession number 97.DA.64

## PROVENANCE

Possibly Palazzo Serristori, Florence;  
possibly Jacques Petit-Horry, Paris; [Alain  
Moatti, Paris].



413

414.  
SIDE TABLE

Rome, circa 1670  
Design attributed to Johann Paul Schor,  
called Giovanni Paolo Tedesco  
Gilt poplar  
Height: 5 ft. 6<sup>15</sup>/<sub>16</sub> in. (170 cm); Width:  
7 ft. 4<sup>1</sup>/<sub>2</sub> in. (225 cm); Depth: 2 ft. 9<sup>7</sup>/<sub>16</sub> in.  
(85 cm)  
Accession number 86.DA.7



414

## PROVENANCE

Rudolph Hegetschweile, Zurich, since 1947;  
[International Patent Trust Reg., Vaduz,  
Liechtenstein].

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 321, p. 190,  
illus.; *Masterpieces*, no. 34, p. 48, illus.

Height: 3 ft. 1 in. (93.9 cm); Width:  
6 ft. 3 in. (190.5 cm); Depth: 3 ft. 2 in.  
(96.5 cm).

Accession number 82.DA.8.1–2

## PROVENANCE

Private collection, England; [Belgian art  
market]; [Jacques Kugel, Paris, 1981].

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 322, p. 190,  
illus.; *Masterpieces*, no. 51, p. 70, illus.; *Hand-  
book* 2001, pp. 264–265, illus.

415.  
SIDE TABLE

Rome, circa 1720–1730  
Gilt limewood; modern top veneered with  
*brocatello violetto* marble



415



416

416.  
CONSOLE TABLE

Possibly Piedmont, circa 1730  
Gilt and painted limewood and spruce;  
*sarrancolin de Pyrénées* marble top  
Height: 2 ft. 10<sup>1</sup>/<sub>4</sub> in. (86.9 cm); Width:  
6 ft. 5<sup>1</sup>/<sub>4</sub> in. (196.2 cm); Depth: 3 ft. 6<sup>3</sup>/<sub>4</sub> in.  
(78.1 cm)  
Accession number 78.DA.118.1-2

PROVENANCE

Elsie de Wolfe (Lady Mendl), New York, sold  
to J. Paul Getty, October 1949; J. Paul Getty,  
Sutton Place, Surrey; distributed by the estate  
of J. Paul Getty to the J. Paul Getty Museum.

BIBLIOGRAPHY

Bremer-David, *Summary*, no. 319, pp. 188-  
189, illus. p. 189.



417

417.  
SIDE TABLE

Sicily, mid-eighteenth century  
Limewood gilt with *mecca* (golden-colored  
varnish); yellow marble (*giallo di Verona*) top  
Height: 3 ft. 5 in. (104 cm); Width: 6 ft. (183  
cm) Depth: 2 ft. 6<sup>3</sup>/<sub>4</sub> in. (78 cm)  
Accession number 95.DA.6.1-2

PROVENANCE

Private collection, Sicily, from at least the  
nineteenth century until the 1990s; purport-  
edly private collection, London; [John Hobbs,  
London].

BIBLIOGRAPHY

"Acquisitions/1995," *GettyMusJ* 24 (1996),  
no. 82, p. 134, illus.; *Masterpieces*, no. 69,  
p. 90, illus.

418.  
TABLE

Northern Italian, late eighteenth century  
By Giuseppe Maggiolini  
Walnut and rare wood veneer  
Inscribed *Di Laura Visconti* on the table top  
Height: 2 ft. 9 in. (84 cm); Width:  
3 ft. 7<sup>5</sup>/<sub>16</sub> in. (110 cm); Length: 2 ft. 5<sup>1</sup>/<sub>8</sub> in.  
(74 cm).  
Accession number 95.DA.81

PROVENANCE

Possibly Laura Visconti di Modrone,  
mid-eighteenth century; private col-  
lection, Lugano; [Pickett Anstalt, Vaduz,  
Liechtenstein]

BIBLIOGRAPHY

Alvar González-Palacios, "Tre tavoli impor-  
tanti," *Scritti in Onore di Giuliano Briganti*  
(Milan 1990), pp. 257-258, figs. 6-8; Alvar  
González-Palacios, *Il Gusto dei Principi* (Milan,  
1993), pp. 340-341, pl. LVII, figs. 602-604;  
"Acquisitions/1995," *GettyMusJ* 24 (1996),  
no. 80, p. 145, illus.



418

419.  
SIDE TABLE

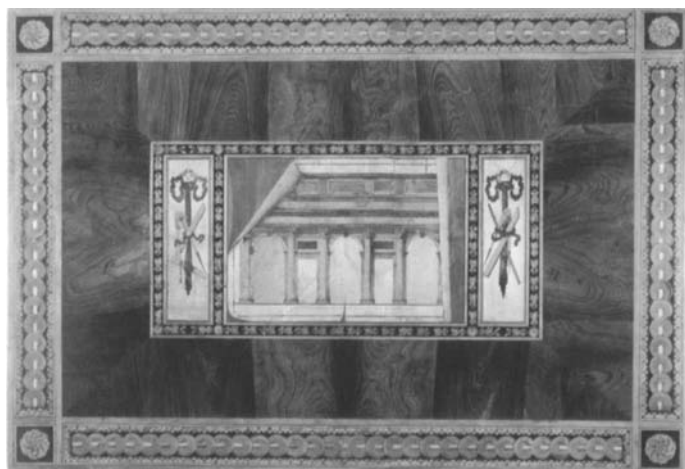
Italian, circa 1760–1770  
Gilt-limewood and spruce base;  
French *calcare* marble top  
Height: 3 ft. 5<sup>5</sup>/<sub>16</sub> in. (105 cm); Width:  
5 ft. 1<sup>1</sup>/<sub>4</sub> in. (153 cm); Depth: 2 ft. 5<sup>1</sup>/<sub>8</sub> in.  
(74 cm)  
Accession number 87.DA.135.1–2

## PROVENANCE

Private collection, Switzerland; [Danae Art International, S.A., Panama].

## BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988),  
no. 79, p. 181, illus.; *Masterpieces*, no. 86,  
p. 109, illus.; Bremer-David, *Summary*,  
no. 323, pp. 190–191, illus. p. 191; *Handbook*  
2001, p. 266, illus.



418 Top



419



420.  
TABLE

Rome, circa 1780

By Francesco Antonio Franzoni

Marble with a breccia Medicea top

Height: 3 ft. 3 1/2 in. (100 cm); Width:

6 ft. 7 in. (200 cm); Depth: 2 ft. 8 in. (81 cm)

Accession number 93.DA.18.1-2



420



421



420 Side view

## PROVENANCE

[Pelham Galleries, London]; [Carlton Hobbs, London].

## BIBLIOGRAPHY

P. Massi, *Catalogue indicatif des Antiquités composant le musée Pio-Clementin au Vatican* (Rome, 1792), p. 60; G. Lizzani, *Il Mobile Romano* (Milan, 1970), pl. LXXII; *Glyptothek München, 1830-1980* (Munich, 1980) p. 608; A. González-Palacios, *Il Tempo del gusto: Roma e il Regna delle Due Sicilie* (Milan, 1984), pp. 14, 70, 124, 126, fig. 157; C. Pietrangeli, *I Musei Vaticani* (Rome, 1985), pp. 87, 94; *Apollo* 136 (December 1992), p. 414; Carlton Hobbs, *Catalogue Number Four* (London, 1993), no. 14; "Acquisitions/1993," *GettyMusJ* 22 (1994), no. 68, p. 100, illus.; *Masterpieces*, no. 91, pp. 115-116, illus.; *Handbook* 2001, p. 268.

## 421.

## TABLE

Possibly Naples, 177(9?)

By Francesco Abbiati

Oak, walnut, and poplar veneered with purplewood, satinwood, ebony, and various fruitwoods

Signed and dated in the central roundel of marquetrie on the top, FRAN<sup>CO</sup> ABBIATI / 177(9?)

Height: 2 ft. 5/8 in. (77.8 cm); Width: 2 ft. 10 7/16 in. (87.5 cm); Depth: 2 ft. 10 7/16 in. (87.5 cm)

Accession number 84.DA.77

## PROVENANCE

Purportedly private collection, Cleveland, Ohio; [Dalva Brothers, Inc., New York].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 254, p. 258, illus.; Alvar González-Palacios, *Il Gusto dei Principi: Arte di Corte del XVII del XVIII Secolo* (Milan, 1993), vol. 1, pp. 352–353; vol. 2, pp. 318–324, nos. 629–640; Bremer-David, *Summary*, no. 324, p. 191, illus.



421 Top

## Seat Furniture

422.

## SET OF SIX ARMCHAIRS

Probably Tuscany, circa 1620–30  
Mahogany with inlaid white oak, spindle tree, *lignum vitae*, and possibly West Indian satinwood; some poplar; modern velvet upholstery

Armchairs .1, .3, .4, and .6: Height: 3 ft. 3 in. (100 cm); Width: 2 ft.  $\frac{3}{8}$  in. (51.7 cm); Depth: 1 ft.  $\frac{8}{8}$  in. (51.7 cm)  
Armchairs .2 and .5: Height: 3 ft.  $\frac{4}{8}$  in. (102 cm); Width: 2 ft.  $\frac{3}{8}$  in. (62 cm); Depth: 1 ft. 8 in. (51.7 cm)  
Accession number 95.DA.22.1–6



422 One of six

## PROVENANCE

Descendants of Cardinal Silvio Passerini (died 1529) (near Cortona); private collection, Switzerland; [Rosenblatt Investment, S. A., Panama].

## BIBLIOGRAPHY

"Acquisitions/1995," *GettyMusJ* 24 (1996), no. 81, p. 134, illus.

423.

## SIDE CHAIR

Turin, circa 1710–1715  
Gilt walnut and beech with modern silk upholstery copying the original silk  
Height: 4 ft.  $\frac{2}{8}$  in. (118.5 cm); Width: 1 ft.  $\frac{9}{8}$  in. (55.6 cm); Depth: 2 ft.  $\frac{3}{8}$  in. (69.5 cm)  
Accession number 83.DA.281

## PROVENANCE

Royal House of Savoy, Racconigi Palace (near Turin); Mrs. Walter Hayes Burns (née Morgan), North Mymms Park, Hertfordshire,

England; by inheritance through her son Walter Spencer Morgan Burns and his wife Evelyn Ruth to Major-General Sir George Burns, North Mymms Park, Hertfordshire, England (sold, Christie's, North Mymms Park, September 24–25, 1979, lot 215 [one of five], to Partridge); [Partridge (Fine Arts), Ltd., London].

## BIBLIOGRAPHY

"Acquisitions/1983," *GettyMusJ* 12 (1984), no. 16, p. 267, illus.; Bremer-David, *Summary*, no. 325, p. 192, illus.



423



424 One of four

424.

## SET OF FOUR ARMCHAIRS

Venice, circa 1730–1740

Gilt walnut, with some pine; upholstered in modern cut velvet

Armchair .1: Height: 2 ft. 10<sup>3</sup>/<sub>4</sub> in.(88.3 cm); Width: 2 ft. 9<sup>1</sup>/<sub>2</sub> in. (85.1 cm);Depth: 2 ft. 10<sup>3</sup>/<sub>4</sub> in. (88.3 cm); Armchair .2:Height: 4 ft. 7<sup>1</sup>/<sub>8</sub> in. (140 cm); Width:2 ft. 9<sup>7</sup>/<sub>8</sub> in. (86 cm); Depth: 2 ft. 10<sup>1</sup>/<sub>4</sub> in.(87.3 cm); Armchair .3: Height: 4 ft. 6<sup>1</sup>/<sub>2</sub> in.(138.5 cm); Width: 2 ft. 9<sup>3</sup>/<sub>4</sub> in. (85.8 cm);Depth: 2 ft. 11<sup>3</sup>/<sub>4</sub> in. (89.8 cm); Armchair .4:Height: 4 ft. 7<sup>1</sup>/<sub>4</sub> in. (140.3 cm); Width:2 ft. 9<sup>7</sup>/<sub>8</sub> in. (86 cm); Depth: 2 ft. 9<sup>1</sup>/<sub>4</sub> in.

(84.5 cm)

Accession number 87.DA.2.1–4

## PROVENANCE

Private collection, England, since the eighteenth century; [Alexander and Berendt, Ltd., London, 1984].

## BIBLIOGRAPHY

“Acquisitions/1987,” *GettyMusJ* 16 (1988), no. 78, pp. 180–181, illus.; Bremer-David, *Summary*, no. 326, p. 192, illus.; *Handbook* 1997, pp. 264–265, illus. p. 264; *Masterpieces*, no. 57, p. 76, illus.

425.

## FOLDING STOOL

Turin, circa 1735

Gilt walnut upholstered in modern silk velvet  
Branded twice with three fleurs-de-lys  
and with the letters FON for the Palais de  
Fontainebleau.Height: 1 ft. 4<sup>1</sup>/<sub>4</sub> in. (41.3 cm); Width:2 ft. 3<sup>1</sup>/<sub>8</sub> in. (68.9 cm); Depth: 1 ft. 5<sup>1</sup>/<sub>8</sub> in.

(43.5 cm)

Accession number 74.DA.26

## PROVENANCE

Palais de Fontainebleau during the nineteenth  
century; [Matthew Schutz, Ltd., New York].

## EXHIBITIONS

The Detroit Institute of Arts, March 7–  
June 13, 1975.

## BIBLIOGRAPHY

Gillian Wilson, *Decorative Arts in the J. Paul**Getty Museum*, 1977, p. 33, no. 42, illus.;Bremer-David, *Summary*, no. 327, p. 193, illus.

425

426.

## ARMCHAIR

Possibly Naples, circa 1790

Marquetry of rosewood and kingwood;  
upholstered in modern horsehair fabric  
Height: 4 ft. (122 cm); Width: 2 ft. 1 in.(64 cm); Depth: 1 ft 5<sup>1</sup>/<sub>2</sub> in. (44 cm)

Accession number 95.DA.76

## PROVENANCE

Private collection, Basel, Switzerland, sold in  
1988; private collection, London; [Antoine  
Chenevière, London].

## BIBLIOGRAPHY

“Acquisitions/1995,” *GettyMusJ* 24 (1996),  
no. 83, p. 135, illus.

426

427.

## DAYBED (ORIGINALLY A SETTEE)

Turin, designed between 1832–1835

By Filippo Pelagio Palagi

Maple inlaid with mahogany, with  
modern silk upholstery copying the  
original upholstery

On back of frame, stenciled with 3421 in  
green paint from Racconigi inventory of 1900  
(obscured by upholstery), stamped with  
*Dazio Verificato* in ink, and incised with the  
stamp PPR 3421. On frame of upholstered  
seat, stamped with *Dazio Verificato* in ink  
and *Racconigi Camera da letto degli Augusti Sposi*  
in pencil across front. On frame structure 37  
in ink on part of a label, a pencil design  
for inlay.



427

Height: 2 ft. 1<sup>1</sup>/<sub>2</sub> in. (80 cm); Width:  
7 ft. 4<sup>1</sup>/<sub>8</sub> in. (224 cm); Depth: 2 ft. 3<sup>1</sup>/<sub>8</sub> in.  
(69 cm)

Accession number 86.DA.511

**PROVENANCE**

King Carlo Alberto of Savoy (1798–1849),  
Racconigi Palace (near Turin); remained at  
Racconigi until 1922; private collection,  
Switzerland, 1938–1980; [Heim Gallery,  
Ltd., London, 1980–1986].

**BIBLIOGRAPHY**

"Acquisitions/1986," *GettyMusJ* 15 (1987),  
no. 118, p. 218, illus.; *Handbook* 1991, p. 219,  
illus.; Bremer-David, *Summary*, no. 328,  
p. 193, illus.

**PROVENANCE**

Prince d'Arenberg, Egmont Palace, Brussels;  
[Axel Vervoordt, 's Gravenwezel, Belgium].

**BIBLIOGRAPHY**

"Acquisitions/1988," *GettyMusJ* 17 (1989),  
no. 86, pp. 146–147, illus.; Bremer-David,  
*Summary*, no. 478, p. 274, illus.; *Masterpieces*,  
no. 31, p. 44; *Handbook* 2001, p. 250, illus.

## Netherlandish

428.

**DISPLAY CABINET (TOONKAST)**

Flemish (probably Antwerp), early seven-  
teenth century

Walnut, cedar, and white oak veneered  
with ebony, tortoiseshell, African padouk,  
snakewood; pearwood carvings

Height: 6 ft. 10<sup>3</sup>/<sub>4</sub> in. (210 cm); Width:  
5 ft. 2<sup>1</sup>/<sub>4</sub> in. (158 cm); Depth: 2 ft. 5<sup>3</sup>/<sub>8</sub> in.  
(74.5 cm)

Accession number 88.DA.10



428

429.  
PAIR OF TORCHÈRES

Dutch, circa 1740–1750  
Possibly by the Italian carver Agostino Carlini  
Gessoed, painted, and gilded wood; crushed glass  
Height: 6 ft. 11<sup>5</sup>/<sub>8</sub> in. (212.4 cm); Width: 2 ft. 3 in. (68.6 cm); Depth: 1 ft. 10 in. (55.9 cm)  
Accession number 79.DA.5.1–2

## PROVENANCE

Sold, Palais Galliera, Paris, December 9, 1963, no. 93; [Fabius Frères, Paris, 1970s].



429 One of a pair

## EXHIBITIONS

Los Angeles, The J. Paul Getty Museum, "Adrian Saxe, 1-900-ZEITGEIST," *Departures: Eleven Artists at the Getty*, Lisa Lyons, February 29–May 7, 2000, pp. 52–53, illus. p. 52.

## BIBLIOGRAPHY

Wilson, "Acquisitions 1977 to mid-1979," no. 13, pp. 49–51, illus. (one); Marten Loonstra, *The Royal Palace Huis ten Bosch in a Historical View* (Zutphen, 1985), p. 75, illus. p. 74; Bremer-David, *Summary*, no. 479, p. 275, illus.; Reinier Baarsen, "High Rococo in Holland's William IV and Agostino Carlini," *Burlington Magazine* 140, no. 1140 (March 1998), pp. 172–183, illus. fig. 29.

## South Indian

430.  
SET OF TWELVE CHAIRS (FIVE ARMCHAIRS  
AND SEVEN SIDE CHAIRS)

South Indian (Coromandel Coast) for a Dutch client, circa 1680–1720  
Ebony and ebonized wood, some details inlaid with ivory; caned seat  
Armchairs: Height: 3 ft. 6 in. (106.7 cm); Width (at front): 2 ft. (61 cm); Width (at back): 1 ft. 8 in. (50.8 cm); Depth: 1 ft. 7<sup>7</sup>/<sub>16</sub> in. (49.4 cm); Side Chairs: Height: 3 ft. 4 in. (101.6 cm); Width: 1 ft. 9<sup>3</sup>/<sub>4</sub> in. (55.2 cm); Depth: 1 ft. 6<sup>11</sup>/<sub>16</sub> in. (47.5 cm)  
Accession number 92.DA.24.1–12

## PROVENANCE

Possibly Thomas Thynne, 1st Viscount Weymouth, Longleat Castle, Wiltshire, about 1700; by inheritance to the Marquess of Bath, Longleat Castle, Wiltshire (sold, Christie's, London, November 17, 1988, lot 75, to R. Miles); [Richard Miles, London]; [Rainer Zietz, Ltd., London].

## BIBLIOGRAPHY

"Acquisitions/1992" *GettyMusJ* 21 (1993), no. 68, p. 143, illus.; Bremer-David, *Summary*, no. 502, p. 288, illus.



430 Side Chair



430 Armchair

## GLASS

## Austrian

431.

## UMBO VASE

Hall or Murano, circa 1534–1536

*Façon de Venise*, possibly the workshop of Wolfgang Vitl

Free- and mold-blown colorless glass with gilding and cold-painted decoration

Arms, on rim, in cold paint, *per fesse argent a demi wheel gules*, and *azure a fleur-de-lis argent*; on the opposite side, *on a mount or a triple-turreted tower argent*.Height: 8<sup>5</sup>/<sub>16</sub> in. (21.1 cm); Diameter (at lip):3<sup>7</sup>/<sub>8</sub> in. (9.9 cm); Maximum Diameter:5<sup>1</sup>/<sub>8</sub> in. (13 cm)

Accession number 84.DK.546

## PROVENANCE

Mrs. André Wormser, Paris; [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 218, pp. 250–251, illus.; "Recent Important Acquisitions Made in Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), no. 28, p. 106; Bremer-David, *Summary*, no. 461, pp. 262–263, illus. p. 262; Hess and Husband, *European Glass*, no. 35, pp. 138–141, illus.



431



432

432.

## COVERED VESSEL

Hall, circa 1536–1540

*Façon de Venise*, possibly the workshop of Wolfgang Vitl

Free-blown colorless glass with applied decoration, gilding, and cold-painted decoration

Arms on one side of the central zone of the vessel canted toward each other, below a bishop's miter, in cold paint, *two escutcheons, dexter, or a Moor's head in profile proper crowned and sinister, quarterly one and four sable a lion or crowned gules and two and three lozengy argent and azure*.Height (with lid): 7<sup>1</sup>/<sub>2</sub> in. (19 cm); Height(without lid): 5<sup>9</sup>/<sub>16</sub> in. (14.2 cm); MaximumDiameter: 3<sup>5</sup>/<sub>16</sub> in. (8.5 cm)

Accession number 84.DK.548.1–2

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 59, pp. 68–69.

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 219, p. 251, illus.; "Recent Important Acquisitions Made in Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), no. 30, p. 107; Bremer-David, *Summary*, no. 462, p. 263, illus.; Hess and Husband, *European Glass*, no. 36, pp. 142–146, illus.



433

433.

## GOBLET (KELCHPOKAL)

Hall, 1535–1555

*Façon de Venise*, possibly the workshop of Wolfgang Vitl or of Sebastian Höchstetter

Free- and mold-blown colorless glass with gilding

Height: 7<sup>7</sup>/<sub>16</sub> in. (18.9 cm); Diameter (at lip):4<sup>7</sup>/<sub>8</sub> in. (12.5 cm)

Accession number 84.DK.542

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 212, pp. 249–250, illus.; Bremer-David, *Summary*, no. 463, p. 264, illus.; Hess and Husband, *European Glass*, no. 37, pp. 147–149, illus.

434.

## GOBLET (KELCHPOKAL)

Hall, 1540–1560

*Façon de Venise*, possibly the workshop of Sebastian Höchstetter

Free- and mold-blown colorless glass with gilding

Height: 6<sup>15</sup>/<sub>16</sub> in. (17.6 cm); Diameter (at lip): 5<sup>1</sup>/<sub>4</sub> in. (13.3 cm)

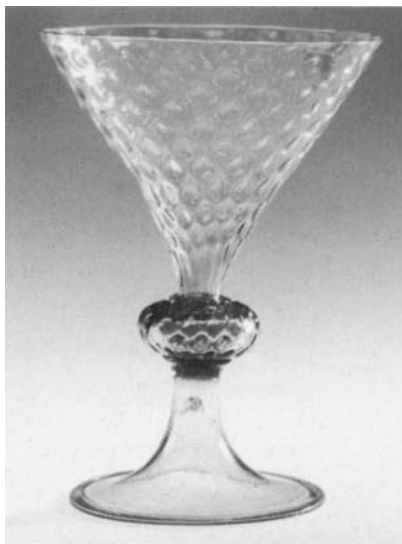
Accession number 84.DK.543

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 213, p. 250, illus.; Bremer-David, *Summary*, no. 464, p. 264, illus.; Hess and Husband, *European Glass*, no. 38, pp. 150–151, illus.



434

435.

## GOBLET

Hall, 1540–1560

*Façon de Venise*, possibly the workshop of Sebastian Höchstetter

Free- and mold-blown colorless glass with gilding and cold-painted and applied decoration

Height: 10 in. (25.4 cm); Diameter (at lip): 6<sup>7</sup>/<sub>16</sub> in. (16.3 cm)

Accession number 84.DK.544

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

Possibly E. Barrington Haynes, *Glass Through the Ages*, revised ed. (Harmondsworth, 1948), pl. 16c, where an uncredited glass is reproduced that is identical to, possibly the same as, the Getty piece; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 216, p. 250, illus.; Bremer-David, *Summary*, no. 465, p. 264, illus.; Hess and Husband, *European Glass*, no. 39, pp. 152, 153, illus.



435



436

436.

## GOBLET (TRICHTERPOKAL)

Hall, 1550–1560

*Façon de Venise*, possibly the workshop of Sebastian Höchstetter

Free- and mold-blown colorless glass with gilt applied decoration

Height: 1 ft. 3 in. (38.3 cm); Diameter (at lip): 6<sup>3</sup>/<sub>8</sub> in. (16.2 cm)

Accession number 84.DK.545

## PROVENANCE

Purportedly Count Hans Wilczek, Burg Kreuzenstein, Austria; [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 217, p. 250, illus.; "Recent Important Acquisitions Made in Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), no. 27, p. 106; Bremer-David, *Summary*, no. 466, p. 265, illus.; Hess and Husband, *European Glass*, no. 40, pp. 154–155, illus.



437

437.  
COVERED WELCOME BEAKER (WILKOMMGLAS)  
Hall, 1550–1554

*Façon de Venise*, possibly the workshop of  
Sebastian Höchstetter

Free-blown colorless glass with diamond-  
point engraving, gilding, and enamel  
decoration

Arms, on the center of the vessel wall and  
repeated on the opposite side, in enamel,  
*argent a fesse dancetty gules*; crest, on a helm *argent a*  
*coronet or and a panache of peacock's plumes argent and*  
*gules*. Engraved over the vessel wall with the  
names or initials of various people and dates.

Height (with lid): 1 ft. 2<sup>9</sup>/<sub>16</sub> in. (37 cm);

Height (without lid): 11<sup>1</sup>/<sub>4</sub> in. (28.5 cm);

Diameter (at lip): 4<sup>7</sup>/<sub>8</sub> in. (12.4 cm)

Accession number 84.DK.515.1–2

PROVENANCE

Count von Trautmannstorff, Gleichenberg  
Castle (near Graz), Austria; E. and A. Silber-  
man, Vienna, sold to Oscar Bondy, May 11,  
1932; confiscated from Bondy's collection by  
the Nazis, 1938; restituted by the Austrian  
government to Bondy's widow, Elisabeth  
Bondy, 1945; Elisabeth Bondy, New York,  
sold to R. and L. Blumka, 1949; [Ruth and  
Leopold Blumka, New York].

EXHIBITIONS

New York, The Metropolitan Museum of Art,  
The Cloisters, *The Secular Spirit: Life and Art at*  
*the End of the Middle Ages*, 1975, p. 277, no. 279.

BIBLIOGRAPHY

Oswald Trapp, "Die Geschichte eines Trap-  
pisches Wilkommglas," *Der Schlern* 40 (1966),  
pp. 120–122; Rainer Rückert, *Die Glassamm-  
lung des Bayerischen Nationalmuseums München I*  
(Munich, 1982), p. 79; "Acquisitions/1984,"  
*GettyMusJ* 13 (1985), no. 214, p. 250; "Recent  
Important Acquisitions Made in Public and  
Private Collections in the United States and  
Abroad," *Journal of Glass Studies*, no. 21, p. 104;  
Bremer-David, *Summary*, no. 467, p. 265,  
illus.; Hess and Husband, *European Glass*,  
no. 41, pp. 156–159, illus.; *Masterpieces*, no. 6,  
p. 12, illus.

438.

BOWL

Innsbruck, 1570–1591

*Façon de Venise*

Colorless glass with diamond-point engraving,  
gilding (including silver), and cold-painted  
decoration

Height: 6<sup>5</sup>/<sub>16</sub> in. (16 cm); Diameter (at lip):  
15<sup>15</sup>/<sub>16</sub> in. (40.4 cm)

Accession number 84.DK.653

PROVENANCE

Sir John Drummond Erskine, Dunimarle  
Castle, Culross, Fife, Scotland, by the second  
quarter of the nineteenth century; by inheri-  
tance to Magdelene Sharpe Erskine, Duni-  
marle Castle, Culross, Fife, Scotland (sold,  
Sotheby's, London, June 26, 1978, lot 26, to  
David, Inc.); [David, Inc., Vaduz].

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Brian J. R. Blench, letter to the editor, *Journal*  
*of Glass Studies* 26 (1984), pp. 155–157; "Acqui-  
sitions/1984," *GettyMusJ* 13 (1985), no. 215,  
p. 250, illus.; "Recent Important Acquisitions  
Made in Public and Private Collections in  
the United States," *Journal of Glass Studies* 28  
(1986), no. 29, p. 107; Bremer-David, *Sum-  
mary*, no. 468, p. 266, illus.; Hess and Hus-  
band, *European Glass*, no. 43, pp. 164–166,  
illus.; *Masterpieces*, no. 22, p. 31, illus.



438



## Bohemian



439

439.  
GOBLET WITH THE ARMS OF LIECHTENBERG

Probably southern Bohemian, 1500–1530

*Façon de Venise*

Free-blown colorless glass with gold leaf and enamel decoration

Arms, on the center of the bowl, in enamel, or two ragged staves in saltire, sable; the crest, upon a cushion gules, tasseled or, a fish argent, in front of a panache of peacock's feather proper.

Height: 9<sup>1</sup>/<sub>4</sub> in. (23.5 cm); Diameter (at lip): 6<sup>3</sup>/<sub>8</sub> in. (16.2 cm)

Accession number 84.DK.537

## PROVENANCE

Dr. Franz Kieslinger, Vienna; [Ruth and Leopold Blumka, New York].

## EXHIBITIONS

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440.

## BOWL OF A FOOTED BEAKER

Probably Bohemian or Italian (Murano),

1525–1575

*Façon de Venise*

Free-blown colorless glass with gold leaf enamel, and diamond-point engraved decoration

Height: 8<sup>7</sup>/<sub>8</sub> in. (21.5 cm); Diameter (at lip): 7<sup>1</sup>/<sub>2</sub> in. (19 cm); Diameter (at base): 3<sup>1</sup>/<sub>16</sub> in. (7.8 cm)

Accession number 84.DK.547

## PROVENANCE

Robert von Hirsch, Basel (sold, Sotheby's, London, June 22, 1978, lot 256); [Ruth Blumka, New York].



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441

441.

## GOBLET

Bohemian, 1576

Free-blown colorless glass with gold leaf and enamel decoration

Height: 8<sup>7</sup>/<sub>8</sub> in. (22.5 cm); Diameter (at lip): 4<sup>13</sup>/<sub>16</sub> in. (12.2 cm)

Accession number 84.DK.552

## PROVENANCE

Prince of Liechtenstein, Vaduz; Francis S. McNalty, England (sold by his executors, Christie's, London, July 15, 1970, lot 247, to "Bier" for R. and L. Blumka); [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

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442

442.

## COVERED TANKARD

Possibly northern Bohemian, 1578  
Free-blown colorless glass with enamel and applied decoration and pewter mounts  
Inscribed around central zone of vessel, KÖNIG·HERODIS·LEST·DIE/unschuldigen kindlein elendiglich todten, 1578.  
Height: 10<sup>5</sup>/<sub>8</sub> in. (27 cm); Diameter (at base): 5<sup>7</sup>/<sub>8</sub> in. (14.5 cm)  
Accession number 84.DK.553

## PROVENANCE

Collection Wilczek, Schloss Eisgrub (obj.-Nr. 1/22, Inv. Nr. 224), Austria; [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

Axel von Saldern, *German Enameled Glass* (Corning, 1965), p. 92, fig. 114; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 220, p. 251, illus.; "Recent Important Acquisitions Made in Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), no. 24, p. 105; Bremer-David, *Summary*, no. 449, pp. 254–255, illus. p. 254; Hess and Husband, *European Glass*, no. 54, pp. 199–201, illus.



443

443.

## BEAKER WITH THE ARMS OF PUCHNER (STANGENGLAS)

Probably Northwest Bohemian or German, possibly Saxon (Erzgebirge), 1587  
Free-blown colorless glass with gold leaf and enamel decoration  
Arms, on the central zone of the vessel wall, in enamel, tierced per chevron or, in chief sable a lion or, armed and langued gules and in base azure, on a mount vert a tree [beech] proper; crest, lion issuant between two buffaloes' horns, couped dexter azure and or, sinister or and sable, issuant from each flames gules.  
Inscribed on upper and lower vessel wall, in enamel, Auff Gott mein hoffnung/Paulus Puchner Chur:S:Zeug/meister zu dresden; around the upper vessel wall, 1587.  
Height: 12<sup>5</sup>/<sub>16</sub> in. (31.3 cm); Diameter (at base): 4<sup>9</sup>/<sub>16</sub> in. (11.7 cm)  
Accession number 84.DK.555

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

Brigitte Klesse and Axel von Saldern, *500 Jahre Glaskunst. Sammlung Biemann* (Zurich, 1978), p. 309; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 206, p. 248, illus.; "Recent Important Acquisitions Made in Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), no. 26, p. 106; Bremer-David, *Summary*, no. 451, p. 255, illus.; Hess and Husband, *European Glass*, no. 56, pp. 205–207, illus.



444

444.  
BEAKER WITH THE ARMS OF HIRT AND MAIER  
(STANGENGLAS)

Probably south Bohemian or from the Böhmerwald, 1590  
Free-blown colorless glass with gold leaf and enamel decoration  
Arms, *gules, a pale argent, three rosettes gules*; on the opposite side, *azure, a stork argent*. Inscribed on band above the cresting, in enamel, ALLES ALLES MIT GOTTES HVLF; below the arms, HANS HIRT V WEISSENAU FVRST/BRAVNSCHWEIGIS CHER VND LVNEBVRG/ISCHER RATH VND AGENT AM KAYS/HOFF; on the opposite side above the cresting, HIE ZEITLICHES LEID BRINGT

D EWIGE FREVD; below the arms, MARIA HIRTIN VON WEISSENAU/GEBORNE MAIERIN VON SANT/GILGEN SEIN HAVSFRAV ALLES ALLES MIT GOTTES HVLF; and just below the upper bands, Patientia Durum Frango 1590.  
Height: 11 <sup>9</sup>/<sub>16</sub> in. (29.3 cm); Diameter (at base): 4 <sup>1</sup>/<sub>8</sub> in. (10.5 cm)  
Accession number 85.DK.214

## PROVENANCE

Viktor Schick, Prague; by inheritance to Shick's widow, Hedwig Schick, Prague (sold, Sotheby's, London, May 4, 1939, lot 17); (sold, Palais Galliera, Paris, November 29–December 3, 1965, no. 151); [Ruth and Leopold Blumka, New York].

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445.  
HUNT BEAKER (JAGDHUMPEN)

Bohemian or central German, 1593  
Free-blown colorless glass with gold leaf and enamel decoration, 1593.  
Height: 11 <sup>3</sup>/<sub>8</sub> in. (28.9 cm); Diameter (at base): 5 <sup>3</sup>/<sub>16</sub> in. (13.5 cm)  
Accession number 84.DK.556

## PROVENANCE

Count Hans Wilczek, Burg Kreuzenstein, Austria, sold to E. and A. Silberman; E. and A. Silberman, Vienna, sold to O. Bondy; Oscar Bondy (died 1943), Vienna; confiscated from Bondy's collection by the Nazis, 1938; restituted by the Austrian government to Bondy's widow, Elisabeth Bondy, 1945; Elisabeth Bondy, New York, sold to R. and L. Blumka, 1949; [Ruth and Leopold Blumka, New York].

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445

446.  
IMPERIAL EAGLE BEAKER (REICHSADLERHUMPEN)

Probably Bohemian, possibly central German, 1599  
Free-blown colorless glass with gold leaf and enamel decoration  
Inscribed on the vessel wall below the decorative band, in enamel, *Das heylige Romisch Reich Mit Sampt Seinen gliedern 1599*; on the four heraldic shields along the top of the eagle's dexter wing, TRIER / COLN / MENTZ / POTESTAT ZV ROM; on the sinister wing,



446

BEHEN / PFALTA / SACHSEN / BRANDEN  
BVRG; on the banderoles attached to each  
feather and on the bands over the shields in  
six vertical ranks on the dexter wing, from  
left to right and top to bottom, 4 BAVRN /  
COLN / REGENSPVRG / COSENITZ /  
SALTZBVRG / 4 STETT / AVGSBVRG /  
METZ / ACH / LVBECK / 4 SEMPER-  
FREIEN / LVNDBVRG / WESTERBVRG /  
THVS-SIS / ALI WALTEN / 4 BVRGGRAVEN  
/ MAIDBVRG / NVRNBERG / REMECK /  
STRANBERG / 4 MARGRAVEN / MER-  
CHERN / BRANDENBVRG / MEISCHEN /  
BADEN / 4 SEIL / BRVANSCHWEIG /  
BAIRN / SCHWABEN / LVTRING; and on  
the sinister wing, 4 VICARI / BRABAND /  
N.SACHSEN / WESTERBVRG SCHLEST /  
4 LANDGRAVEN / DVRING / EDELSAS /  
HESSEN / LEVCHTENBERG / 4 GRAVEN /  
CLEVE / SAPHOY / SCHWARZBVRG /  
ZILLI / 4 RITTER / ANNDELAW / WEIS-  
SENBACH / FRAAENBERG / STTVNDECK

/ 4 DORFFER / BAMBERG / VLM / HAGE-  
NAW / SLETSTAT / 4 BIRG / MADABVRG /  
LVTZELBVRG / ROTTENBVRG /  
ALTENBVRG.

Height: 11 1/2 in. (29.2 cm); Diameter (at  
base): 5 3/8 in. (13.8 cm)

Accession number 84.DK.558

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

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*Summary*, no. 454, p. 257, illus.; Hess and  
Husband, *European Glass*, no. 59, pp. 214-217,  
illus.



447

447.  
BEAKER

Probably northern Bohemian or from the  
Erzgebirge, 1599  
Free-blown cobalt-blue glass with gold leaf  
and enamel decoration  
Inscribed and dated  
ELIASINDER/WUSTENAN/NO.1.5.9.9.  
Height: 4 1/2 in. (11.4 cm); Diameter (at lip):  
3 3/8 in. (8.6 cm)  
Accession number 84.DK.557

## PROVENANCE

Aaron Vecht, Amsterdam; Lucien Sauphar,  
Paris; Count Dr. Alexander von Frey, Paris,  
sold to O. Bondy; Oscar Bondy (died 1943),  
Vienna; confiscated from Bondy's collection by  
the Nazis, 1938; restituted by the Austrian  
government to Bondy's widow, Elisabeth  
Bondy, 1945; Elisabeth Bondy, New York,  
sold to R. and L. Blumka, 1949; [Ruth and  
Leopold Blumka, New York].

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Bremer-David, *Summary*, no. 455, p. 257,  
illus.; Hess and Husband, *European Glass*, no.  
60, pp. 218-220, illus.

448.

## FOOTED BEAKER (STANGENGLAS)

South Bohemian, 1600  
Free-blown colorless glass with diamond-  
point engraving  
Inscribed in the upper parallel bands,  
FRISCHAUF•JUNG•GESEL•WOL•  
GEMUNDT•GAR•WOL/MIR•DAS•  
FIEDELN•THUT. Inscribed over the couple,  
Lieb haben und nicht genissen/Thut manchen gar  
sehr ver/driessen/. Inscription flanking the cou-  
ple, 1600/Ich aber thu genissen/dass thut ganz nicht  
vordriessen. Inscribed over the naked woman,  
Halte feste, es kom/men frembde geste/Frisch auff;  
and in the lower band 1600.  
Height: 1 ft. 1 9/16 in. (34.5 cm); Diameter (at  
base): 4 1/4 in. (10.7 cm)  
Accession number 84.DK.559

## PROVENANCE

Richard Leitner, Vienna, sold to O. Bondy,  
June 16, 1922; Oscar Bondy (died 1943),  
Vienna; confiscated from Bondy's collection  
by the Nazis, 1938; restituted by the Aus-  
trian government to Bondy's widow, Elisa-  
beth Bondy, 1945; Elisabeth Bondy, New  
York, sold to R. and L. Blumka, 1949; [Ruth  
and Leopold Blumka, New York].



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449

p. 251, illus.; "Recent Important Acquisitions Made in Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), no. 32, p. 108; Bremer-David, *Summary*, no. 456, p. 258, illus.; Hess and Husband, *European Glass*, no. 61, pp. 221–223, illus.; *Masterpieces*, no. 27, p. 38, illus.

449.

## LARGE BEAKER (HUMPEN)

Bohemian or Silesian, 1614  
Free-blown colorless glass with diamond-point engraving  
Arms, gules (?) three swords, a right one in pale, between two others of different shape, hilt and pommel or, together enfiled in a coronet or; the charges of the shield, repeated. Engraved on one side with *Daniel Weger 1.6.14.*, and on the other side with *Fein land ficht du zü mir her/ein. Und lass dein*

*Kürschneri/schen Lauffen sein. Mich dünckt dü/forcht dich für den treichenn. Drümb wirdt dass/glass am dich Nicht reichenn*; engraved with 1614 on central zone of vessel wall.

Height: 10<sup>3</sup>/<sub>8</sub> in. (26.3 cm); Diameter (at base): 4<sup>7</sup>/<sub>8</sub> in. (12.3 cm)

Accession number 84.DK.560

## PROVENANCE

Dr. Karl Ruhmann, Vienna, by 1956, sold to R. and L. Blumka; [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

Ignaz Schlosser, *Das alte Glas: ein Handbuch für Sammler und Liebhaber* (Brunswick, 1956), pp. 152, 159, fig. 131; Erich Egg, "Die Glashütte zu Hall und Innsbruck im 16. Jahrhundert," *Tiroler Wirtschaftsstudien* 15 (Innsbruck, 1962), p. 80; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 242, p. 255, illus.; "Recent Important Acquisitions Made in Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), no. 33, p. 108; Bremer-David, *Summary*, no. 457, pp. 258–259, illus. p. 259; Hess and Husband, *European Glass*, no. 62, pp. 224–227, illus.

450.

## LARGE BEAKER (HUMPEN)

South Bohemian, early seventeenth century  
Free-blown colorless glass with diamond-point engraving  
Height: 1 ft. 5<sup>15</sup>/<sub>16</sub> in. (44.6 cm); Diameter (at lip): 4<sup>13</sup>/<sub>16</sub> in. (12.2 cm)  
Accession number 84.DK.659

## PROVENANCE

[Curt Berndorff, Copenhagen, sold to F. Biemann, January 1, 1973]; Fritz Biemann, Zurich (sold, Sotheby's, London, June 16, 1984, lot 46, to David, Inc.); [David, Inc., Vaduz].

## EXHIBITIONS

Cologne, Kunstgewerbemuseum, Berlin, Kunstgewerbemuseum, and Zurich, Museum Bellerive, *Sammlung Biemann Ausstellung* 500

*Jahre Glaskunst*, B. Klesse and A. von Saldern, 1978–1979, p. 15, fig. 12, and p. 118, no. 65; Lucerne, Kunsthalle, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil*, 1981, p. 161, no. 705.

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450



451

451.

## BEAKER WITH PERSONIFICATIONS OF THE SENSES

Riesengebirge, late seventeenth century  
By the Master of the Koula Beaker after  
prints by Marten de Vos

Free-blown glass with wheel-engraved  
decoration

Height: 4<sup>3</sup>/<sub>4</sub> in. (12.8 cm); Diameter (at lip):  
4 in. (10.2 cm)

Accession number 84.DK.567

## PROVENANCE

Leopold Blumka, Vienna, sold to O. Bondy,  
1919; Oscar Bondy (died 1943), Vienna;  
confiscated from Bondy's collection by the  
Nazis, 1938; restituted by the Austrian gov-  
ernment to Bondy's widow, Elisabeth Bondy,  
1945; Elisabeth Bondy, New York, sold to  
R. and L. Blumka, 1949; [Ruth and Leopold  
Blumka, New York].

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Olga Drahotová, "Dans le sphère du maître graveur du goblet dit de Koula," *Cristal de Bohême* (1965), pp. 29–32; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 224, p. 252, illus.; Bremer-David, *Summary*, no. 459, p. 260, illus.

## French

452.

## FLASK

Possibly French, circa 1550–1600

*Façon de Venise*

Free-blown dichroic glass with pewter mounts  
Height: 1 ft. 1<sup>3</sup>/<sub>16</sub> in. (33.5 cm); Width: 8<sup>7</sup>/<sub>8</sub>  
in. (22.8 cm)

Accession number 84.DK.519

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

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tions Made in Public and Private Collections  
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Glass Studies* 28 (1986), no. 18, p. 103; Hess and  
Husband, *European Glass*, pp. 172–173, illus.



452

## German



453

453.

## BEAKER

Lower Rhineland, Hesse or possibly Franconia, 1400–1450

Mold-blown dark yellowish-green glass

Height: 2<sup>13</sup>/<sub>16</sub> in. (7.1 cm); Maximum Diameter: 2<sup>3</sup>/<sub>4</sub> in. (7 cm)

Accession number 84.DK.522

## PROVENANCE

Leopold H. Seligmann, Cologne (sold, Sotheby's, London, June 30, 1932, lot 35); Baron Maurice (Edmond Charles) de Rothschild, Paris (1881–1957); Count Dr. Alexander von Frey, Paris, sold to O. Bondy; Oscar Bondy (died 1943), Vienna; confiscated from Bondy's collection by the Nazis, 1938; restituted by the Austrian government to Bondy's widow, Elisabeth Bondy, 1945; Elisabeth Bondy, New York, sold to R. and L. Blumka, 1949; [Ruth and Leopold Blumka, New York].

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454.

## DRINKING BOWL (MAIGELEIN)

German, fifteenth century

Mold-blown dark green glass

Height: 1<sup>15</sup>/<sub>16</sub> in. (4.9 cm); Diameter (at lip): 3<sup>9</sup>/<sub>16</sub> in. (9 cm)

Accession number 84.DK.521

## PROVENANCE

Leopold H. Seligmann, Cologne (sold, Sotheby's, London, June 30, 1932, lot 33, to "Buckley" [possibly Wilfred Buckley, London]); Buckley; Count Dr. Alexander von Frey, Paris, at least until 1936; probably Oscar Bondy (died 1943), Vienna; Dr. Karl Ruhmann, Vienna, sold to R. and L. Blumka; [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

Franz Rademacher, "Die gotischen Gläser der Sammlung Seligmann-Köln," *Pantheon* 8 (1931), pp. 290–294, fig. 3 (upper left); Franz Rademacher, *Die deutschen Gläser des Mittelalters* (Berlin, 1933), pp. 94ff, pl. 22c; Jaroslava Vávra, *Das Glas und die Jahrtausende* (Prague, 1951), no. 95, pl. 38; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 199, p. 247, illus.; Bremer-David, *Summary*, no. 423, p. 242, illus.; Hess and Husband, *European Glass*, no. 2, pp. 30–31, illus.



454

455.

## PRUNTED BEAKER (KRAUTSTRUNK)

German, late fifteenth or early sixteenth century

Free-blown pale blue-green glass with applied decoration

Height: 3<sup>7</sup>/<sub>8</sub> in. (9.9 cm); Maximum Diameter: 3<sup>1</sup>/<sub>4</sub> in. (8.4 cm)

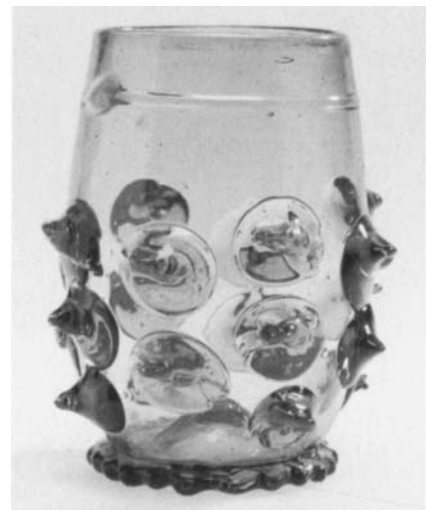
Accession number 84.DK.526

## PROVENANCE

Hohenzollern Museum, Sigmaringen, Germany; Leopold H. Seligmann, Cologne (sold, Sotheby's London, June 30, 1932, lot 24, to "Kreitz"); Kreitz; Aäron Vecht (1886–1965), Amsterdam (sold, Sotheby's, London, November 10, 1938, lot 56, unsold); stored in London during the war; recovered by Vecht after 1945 and brought back to the Netherlands; purportedly Count Dr. Alexander von Frey, Paris; [Ruth and Leopold Blumka, New York].

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Franz Rademacher, "Die gotischen Gläser der Sammlung Seligmann-Köln," *Pantheon* 8 (1931), pp. 290–294, fig. A (upper right); Franz Rademacher, *Die deutschen Gläser des Mittelalters* (Berlin, 1933), p. 113, pl. 45b; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 203, p. 248, illus.; Bremer-David, *Summary*, no. 426, p. 243, illus.; Hess and Husband, *European Glass*, no. 3, pp. 32–33, illus.



456

456.

## BEAKER (MAIGELBECHER)

German, circa 1450–1525

Mold-blown pale blue-green glass

Height:  $3\frac{7}{16}$  in. (8.8 cm); Diameter (at lip):

$3\frac{1}{4}$  in. (8 cm)

Accession number 84.DK.523

## PROVENANCE

Count Dr. Alexander von Frey, Paris, sold to O. Bondy, after 1936; Oscar Bondy (died 1943), Vienna; confiscated from Bondy's collection by the Nazis, 1938; restituted by the Austrian government to Bondy's widow, Elisabeth Bondy, 1945; Elisabeth Bondy, New York, sold to R. and L. Blumka, 1949; [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 202, p. 248, illus.; Bremer-David, *Summary*, no. 424, p. 243, illus.; Hess and Husband, *European Glass*, no. 5, pp. 37–39, illus.

457.

## PRUNTED BEAKER (KRAUTSTRUNK)

German, 1480–1520

Free-blown dark green glass with applied decoration

Height:  $2\frac{7}{15}$  in. (6.3 cm); Diameter (at lip):

$2\frac{3}{8}$  in. (6.1 cm)

Accession number 84.DK.524

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 201, p. 247, illus.; Bremer-David, *Summary*, no. 425, p. 243, illus.; Hess and Husband, *European Glass*, no. 4, pp. 34–36, illus.



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458

458.

## PRUNTED BEAKER (KRAUTSTRUNK)

Southern German or Swiss, circa 1490–1530

Free-blown blue-green glass with applied decoration

Height:  $4\frac{1}{8}$  in. (10.5 cm); Diameter (at lip):

$3\frac{7}{16}$  in. (8.7 cm)

Accession number 84.DK.525

## PROVENANCE

Hohenzollern Museum, Sigmaringen, Germany; sold to L. H. Seligmann; Leopold H. Seligmann, Cologne (sold, Sotheby's, London, June 30, 1932, lot 23); Count Dr. Alexander von Frey, Paris, sold to R. and L. Blumka; [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

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459.

## FOOTED BEAKER

Possibly from the lower Rhineland, circa 1500–1550

Free-blown pale yellow-green glass with applied decoration

Height:  $4\frac{5}{8}$  in. (11.8 cm); Diameter (at lip):  $3\frac{1}{8}$  in. (7.9 cm)

Accession number 84.DK.532

## PROVENANCE

Count Dr. Alexander von Frey, Paris, at least until 1936; Oscar Bondy Vienna (died 1943); confiscated from Bondy's collection by the Nazis, 1938; restituted by the Austrian government to Bondy's widow, Elisabeth Bondy, 1945; Elisabeth Bondy, New York, sold to R. and L. Blumka, 1949; [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 241, p. 255, illus.; Bremer-David, *Summary*, no. 428, p. 244, illus.; Hess and Husband, *European Glass*, no. 7, pp. 43–45, illus.

460.

## PRUNTED BEAKER (BERKEMEYER)

Southern German (lower Rhineland), 1500–1550

Free-blown blue-green glass with applied decoration

Height:  $5\frac{5}{16}$  in. (13.5 cm); Diameter (at lip):  $5\frac{1}{16}$  in. (12.9 cm)

Accession number 84.DK.527

## PROVENANCE

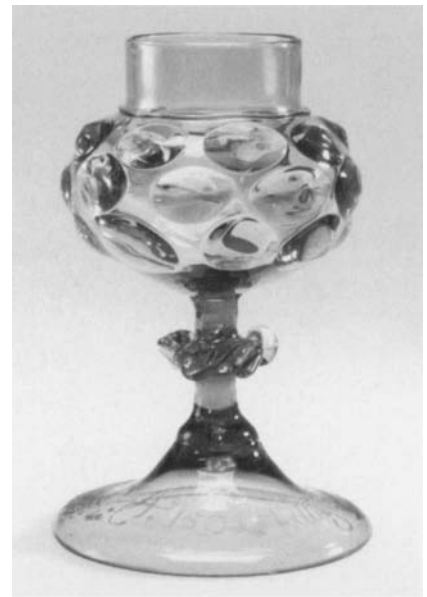
[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 237, p. 254, illus.; Bremer-David, *Summary*, no. 430, p. 245, illus.; Hess and Husband, *European Glass*, no. 8, pp. 46–49, illus.; *Masterpieces*, no. 21, p. 30, illus.



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461

461.

## STEMMED AND PRUNTED GOBLET

Lower Rhineland (possibly Cologne), circa 1500–1550

Free-blown blue-green glass with applied and diamond-point engraved decoration

Engraved with *4. augustus. was Idk Out. 100. Jaer. A 1594.* on the foot.

Height:  $5\frac{3}{4}$  in. (14.6 cm); Diameter (at lip):  $2\frac{1}{8}$  in. (5.4 cm); Diameter (at base):  $3\frac{13}{16}$  in. (9.7 cm)

Accession number 84.DK.509

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 231, p. 253, illus.; "Recent Important Acquisitions Made by Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), p. 99, fig. 6; Bremer-David, *Summary*, no. 431, p. 245, illus.; Hess and Husband, *European Glass*, no. 9, pp. 50–53, illus.



462

462.

## PRUNED BEAKER

German, sixteenth century

Free-blown dark blue-green glass with applied decoration

Height: 9<sup>15</sup>/<sub>16</sub> in. (25.2 cm); Diameter (at lip): 5<sup>11</sup>/<sub>16</sub> in. (14.5 cm)

Accession number 84.DK.510

## PROVENANCE

Count Hans Wilczek, Burg Kreuzenstein, Austria, by 1926, sold to F. Ruhmann; Franz Ruhmann, Vienna, by 1938; by inheritance to Dr. Karl Ruhmann, Vienna, sold to R. and L. Blumka; [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

Alfred Walcher-Molthein, "Die deutschen Renaissancegläser auf Burg Kreuzenstein, I," *Belvedere* 45 (March 1926), p. 41, fig. 18; Wolfgang Born, "Five Centuries of Glass: 1, The Franz Ruhmann Collection at Vienna," *Connoisseur* 101 (January 1938), pp. 12–13, fig. 6; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 204, p. 248, illus.; "Recent

Important Acquisitions Made by Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), p. 100, fig. 8; Bremer-David, *Summary*, no. 429, pp. 244–245, illus. p. 244; Hess and Husband, *European Glass*, no. 10, pp. 54–55, illus.

463.

## COVERED FILIGRANA BEAKER (STANGENGLAS)

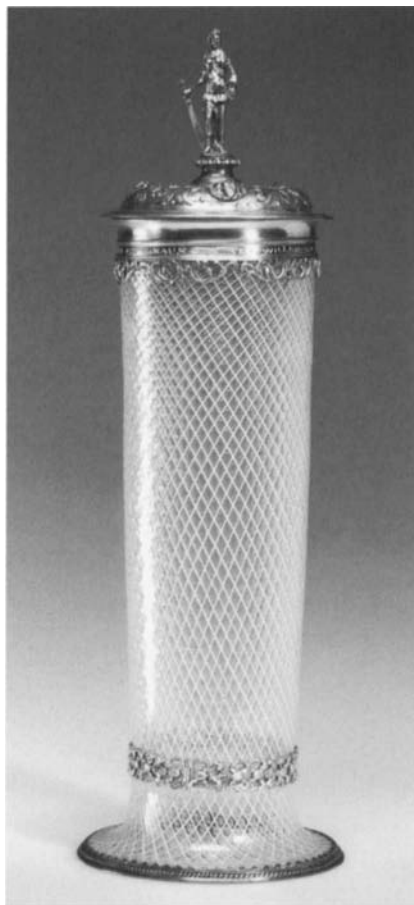
German or Italian (Murano), 1550–1600

*Façon de Venise*Free- and mold-blown colorless glass with opaque white (*lattimo*) canes

Mounts: German (Augsburg), circa 1685

Silver gilt

Engraved with SEI WILLKUMEN MEIN



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HAUS-SEZ AN UND TRINK AUS-TRAG FRID NIT HINAUS on the lip mount.

Stamped on the brim of the cove with a pinecone for the city of Augsburg and the monogram MB, the maker's mark of Martin Bair. Height (with lid): 1 ft. (30.5 cm); Height (without lid): 9<sup>1</sup>/<sub>2</sub> in. (24.2 cm); Diameter (at base): 4 in. (10.1 cm)

Accession number 84.DK.513.1–2

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 193, p. 246, illus.; Bremer-David, *Summary*, no. 385, p. 220, illus.; Hess and Husband, *European Glass*, no. 44, pp. 167–169, illus.; *Handbook* 2001, p. 246, illus.

464.

## GOBLET

Central German or Bohemian, second half of the sixteenth century

Free- and mold-blown light cobalt-blue glass with gold leaf enamel decoration

Height: 8<sup>1</sup>/<sub>16</sub> in. (20.5 cm); Diameter (at lip): 3<sup>1</sup>/<sub>16</sub> in. (7.8 cm)

Accession number 84.DK.550

## PROVENANCE

Count Dr. Alexander von Frey, Paris, sold to R. and L. Blumka; [Ruth and Leopold Blumka, New York].

## EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, pp. 102–103, no. 111.



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465.

## BEAKER WITH THE ARMS OF SCHILTL AND PORTNER VON THEUERN

Southern German, possibly Bavarian, 1586  
Free-blown colorless glass with gold leaf and enamel decoration

Arms, on the center section of one side, in enamel, *per bend azure, a lion passant crowned or, grasping a scimitar, and per bend or, three escutcheons azure, and gules; crest, out of a coronet or, a demi-lion with the scimitar as in the shield, between two eagles' wings gules, each ensigned with a bend—dexter transformed into a bar—or, charged with three escutcheons*

*azure; on the center section of the opposite side, azure, a fallow deer salient with tail, armed or; crest, a demi-fallow deer salient, as in the shield.*  
Dated on the side of the vessel, in enamel, 1586.

Height: 8 in. (20.4 cm); Diameter (at lip): 5 1/8 in. (13 cm)

Accession number 84.DK.554

## PROVENANCE

Count Hans Wilczek, Burg Kreuzenstein, Austria, by 1926; [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

Alfred Walcher-Moltheim, "Deutschen Renaissancegläser auf Burg Kreuzenstein 1," *Belvedere* no. 45 (March, 1926), p. 57, fig. 28; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 205, p. 248, illus.; "Recent Important Acquisitions Made by Public and Private Collections in the United States and Abroad" *Journal of Glass Studies* 28 (1986), no. 25, p. 105; Bremer-David, *Summary*, no. 434, p. 246, illus.; Hess and Husband, *European Glass*, no. 55, pp. 202–204, illus.



465

466.

## STANDING COVERED FILIGRANA CUP

German or Italian (Murano), late sixteenth or early seventeenth century

*Façon de Venise*

Free- and mold-blown colorless glass with opaque white (*lattimo*) canes

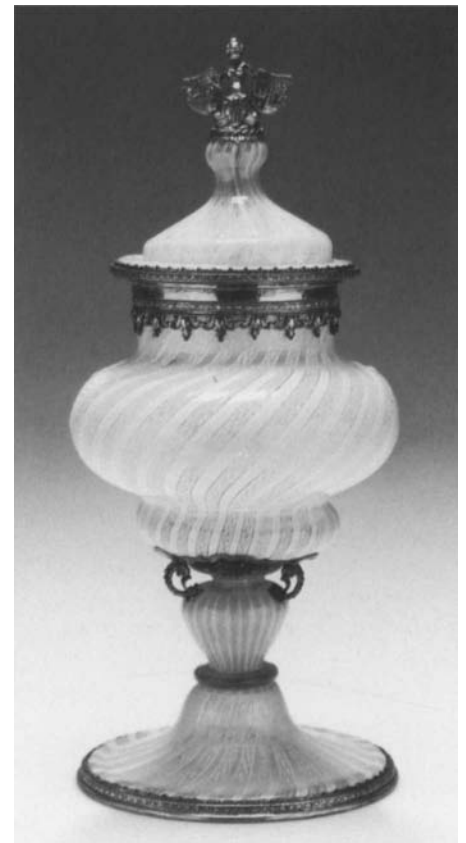
Mounts: German (Augsburg), circa 1580–1600

Silver gilt

Stamped on the edge of the lip mount with a pinecone for the city of Augsburg and a tree on a mount, the maker's mark of Mattäus Wallbaum.

Height (with lid): 8 5/16 in. (21.1 cm); Height (without lid): 5 11/16 in. (14.5 cm); Diameter (at lip): 2 1/4 in. (5.8 cm)

Accession number 84.DK.514.1–2



466

## PROVENANCE

[Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 190, p. 246, illus.; "Recent Important Acquisitions Made in Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), no. 15, pp. 102–103; Bremer-David, *Summary*, no. 384, p. 219, illus.; Hess and Husband, *European Glass*, no. 42, pp. 160–163, illus.; *Masterpieces*, no. 23, p. 32, illus.



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467.

## RING BEAKER (RINGBECHER)

German, early seventeenth century

Free-blown blue-green glass with applied decoration

Height:  $4\frac{3}{4}$  in. (12.1 cm); Diameter (at lip):  $3\frac{1}{16}$  in. (7.7 cm); Diameter (at base):  $3\frac{7}{16}$  in. (8.8 cm)

Accession number 84.DK.531

## PROVENANCE

Gabriel Pichler, Vienna, sold to O. Bondy, November 29, 1927; Oscar Bondy (died 1943), Vienna; confiscated from Bondy's collection by the Nazis, 1938; restituted by the Austrian government to Bondy's widow, Elisabeth Bondy, 1945; Elisabeth Bondy, New York, sold to R. and L. Blumka, 1949; [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

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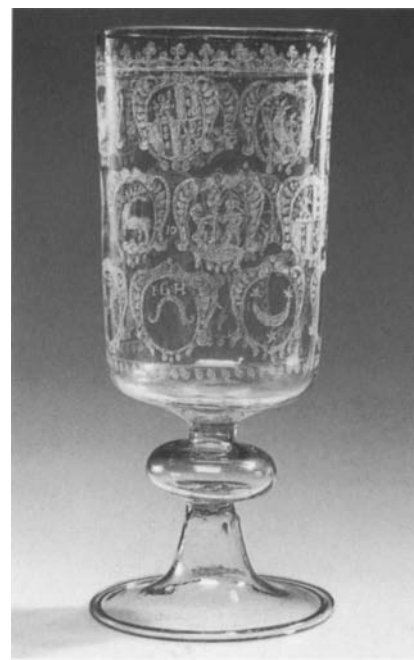
468.

## GOBLET WITH THE ARMS OF BREGENZ AND OF LOCAL PATRICIANS

Southwestern German (Baden, probably the southern Schwarzwald), after 1621–circa 1635

Free-blown colorless glass with diamond-point engraving

Arms, engraved in three rows across the surface of the vessel twenty-one shields, seven per row, several blank, not all numbered, a patchwork of pelts, a pale ermine; (1) a swan with wings opened; (2) quarterly one and four on a mount a lion rampant holding a gem ring and two and three on a pale three bezants; (3) an ox rampant armed; (4) a pale three trees; (5) issuant from a mount vert, a cross between two arms, vested, each holding a stone; (6) quarterly one and four, a rose and two and three lozengy in bend sinister, on an inescutcheon gules and on a pale the lettering "SMID" in pale, sable; (7) a gem ring; (8) as 3; (9) a stag standing in profile; (10) flanking a tree a goat rampant and a man; (11) as 2; (12) as 7; (13) quarterly one and four a bendy with tree and two



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and three a chevron with three bezants; (14) a shield tripart the florettes; (15) as 2 and 11; (16) Forstmarke "MS"; (17) Hausmark "IGH"; (18) a crescent between three mullets; (19) blank; (20) blank.

Height:  $10\frac{3}{4}$  in. (27.4 cm); Diameter (at lip):  $4\frac{9}{16}$  in. (11.6 cm)

Accession number 84.DK.551

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 249, p. 256, illus.; Bremer-David, *Summary*, no. 435, p. 247, illus.; Hess and Husband, *European Glass*, no. 63, pp. 228–231, illus.

469.

## TUMBLER (STEHAUFBECHER)

Central German (possibly the Fichtelgebirge) or northwestern Bohemian, 1631  
Free-blown dark cobalt-blue glass with enamel decoration

Inscribed around the vessel wall, painted in enamel, *Drinckh mich aus undt leg mich nid[er] Steh ich auff so vil mich wider. gib mich deinen/nehsten wider. ich lieb was wein ist obs gleich nicht mein ist. umndt mier nicht wertten khan/so hab ich gleich wol mein vreidt daran. liebt ihr mich wie ich eich nicht mehr veger ich/von eich. vil sint lieblich aber nur ihr ehr vreidt mich ich lieb eich aus hertzen/grundt. wollt godt eur mau undt mein mau war ein mundt. ich lieb eich/noch von grundt meinnes hertzen ob ich so[llt] nicht mitt eich darff schertzn/drink allen valschen hertzen. Ich wolt sie miesten alle ehr hengen./die mier undt eich nichts ginnen.*; at the end of the inscription, 1631.

Height: 2 <sup>3</sup>/<sub>4</sub> in. (7 cm); Diameter (at lip): 4 in. (10.2 cm)

Accession number 84.DK.561

## PROVENANCE

Count Hans Wilczek, Burg Kreuzenstein, Austria, by 1926, sold to F. Ruhmann; Franz Ruhmann, Vienna, sold to R. and L. Blumka, presumably by his son, Dr. Karl Ruhmann, Vienna; [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

Alfred Walcher-Moltheim, "Deutschen Renaissancegläser auf Burg Kreuzenstein II," *Belvedere* 9-10, no. 46 (April 1926), p. 64, fig. 41; Tilde Ostertag, *Das Fichtelgebirgsglas, Beiträge zur Fränkischen Kunstgeschichte* 2 (Erlan-



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gen, 1933), pl. 22a; Axel von Saldern, *German Enameled Glass*, p. 149, fig. 266; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 243, p. 255, illus.; Bremer-David, *Summary*, no. 436, p. 247, illus.; Hess and Husband, *European Glass*, no. 65, pp. 234-236, illus.



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470.

THICK-WALLED BEAKER  
(UNZERBRECHLICHER BECHER)

Possibly central German, 1643  
Free-blown emerald green glass with applied and diamond-point engraved decoration  
Engraved with *Trinck mich auss und wirff mich Nider/Hebb mich auff und vill mich wider Anno 1643* around the lip in diamond-point.  
Height: 4 <sup>7</sup>/<sub>8</sub> in. (12.4 cm); Diameter (at lip): 1 <sup>1</sup>/<sub>8</sub> in. (2.8 cm)

Accession number 84.DK.529

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 207, p. 248, illus.; Bremer-David, *Summary*, no. 440, p. 249, illus.; Hess and Husband, *European Glass*, no. 13, pp. 62-65, illus.

471.

## JOKE GLASS (SCHERZGEFÄSS)

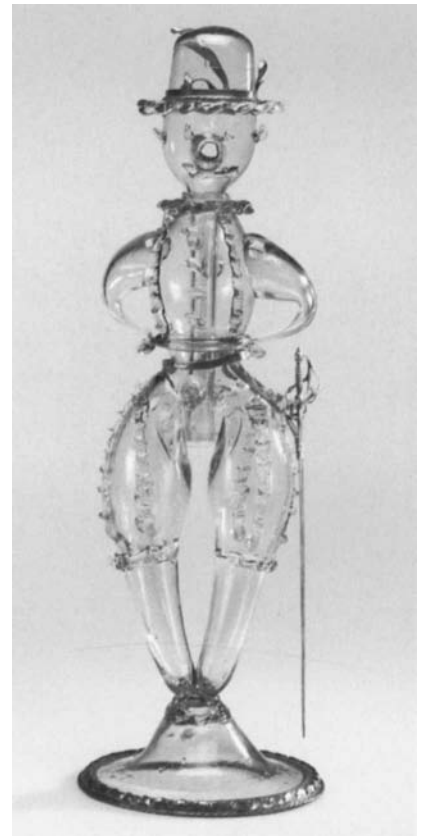
German or Netherlandish, seventeenth century  
Free-blown pale green glass with applied decoration and silver and silver-gilt mounts  
Height: 1 ft. 1 <sup>1</sup>/<sub>4</sub> in. (33.7 cm); Maximum width: 3 <sup>5</sup>/<sub>8</sub> in. (9.2 cm)  
Accession number 84.DK.520.1-3

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 239, p. 254, illus.; Bremer-David, *Summary*, no. 437, p. 248, illus.; Hess and Husband, *European Glass*, no. 14, pp. 66-68, illus.; *Masterpieces*, no. 28, p. 39, illus.



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472.

## PATTERN-MOLDED BEAKER (WARZENGLAS)

Possibly German, seventeenth century  
Mold-blown dark green glass with applied  
decoration

Height: 5 <sup>15</sup>/<sub>16</sub> in. (15.1 cm); Diameter (at  
lip): 3 <sup>7</sup>/<sub>16</sub> in. (8.8 cm)

Accession number 84.DK.530

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),  
no. 247, p. 256, illus.; Bremer-David, *Sum-*  
*mary*, no. 438, p. 248, illus.; Hess and Hus-



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473.

## PRUNTED BEAKER (BERKEMEYER)

German or Netherlandish, 1650–1675

Free-blown dark yellow-green glass with  
applied decoration

Height: 7 <sup>3</sup>/<sub>8</sub> in. (18.8 cm); Diameter (at lip):  
6 <sup>7</sup>/<sub>16</sub> in. (16.4 cm)

Accession number 84.DK.528

## PROVENANCE

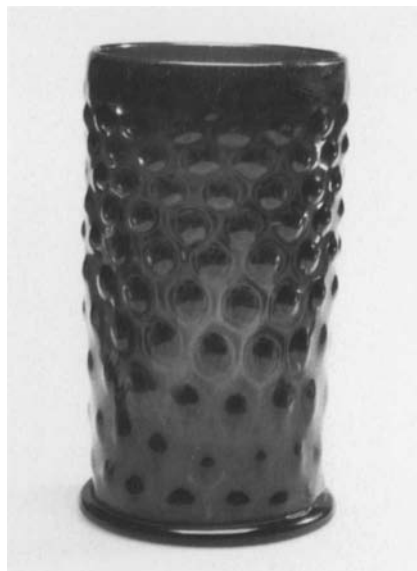
W. J. Snouck Hurgronje, The Hague (sold,  
Frederik Muller and Co. [Mensing et Fils],  
Amsterdam, July 8, 1931, lot 556, to  
A. Vecht); Aäron Vecht, Amsterdam (offered  
for sale, Sotheby's, London, November 10,  
1938, lot 60, unsold); stored in London dur-  
ing World War II; recovered and brought  
back to the Netherlands by the same; pur-  
portedly Count Dr. Alexander von Frey,  
Paris; [Ruth and Leopold Blumka, New York].

## EXHIBITIONS

Amsterdam, Rijksmuseum, *Tentoonstelling van*  
*oude Kunst uit het Bezit van den internationlen Han-*  
*del*, 1936, no. 692.

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),  
no. 246, p. 256, illus.; Bremer-David, *Sum-*  
*mary*, no. 438, pp. 248–249, illus. p. 248;  
Hess and Husband, *European Glass*, no. 12,  
pp. 59–61, illus.



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474

474.

## SATIRICAL BEAKER

Northern German, 1660

Free-blown colorless glass with gold leaf and  
enamel decoration

Inscribed on the vessel wall, in enamel, *Hilff*  
*Gott! wie muss sich doch der gutte Tilly leyden / Wie*  
*kann doch mancher Geld auss seinem schimpfe schneiden*  
*/ Wie zeucht er doch vobey, wie musser sich doch bücken*  
*/ Wie drückt ihn doch die Butt auf seinem alten*  
*Rücken / Der kaum geheyletist von Puffen, die kriegt /*  
*Bey Leypsischem confect. Der Korb fast uberwieg /*  
*Mehr als er tragen kann. So wandert er geschwinde /*  
*Mit sich und seinem Stab in Regen, Schnee und Winde*  
*/ Doch geht er nicht allein, sein alte Geysse leufst mitte /*  
*Und zettert bey ihm her mit eben leisen Tritte / Sie*  
*meckert dass sie muss mit dem zu fusse fort / Mit dem*  
*sie vor stets fuhr an inede Stell und Ort /*; from Tilly's  
mouth *O miserere mei*; on the basket *Nimiae*  
*Exaction*; on the barrel *Mea Constentia*; on his  
staff *Unicum et fragile*; from the per-  
sonification of the wind *Vindicta divina / Vin-*  
*dicta divina*; below the lip, 1.6.6.0; on the  
bottom, painted in a modern hand, 3822 and  
1180.

Height: 8 <sup>9</sup>/<sub>16</sub> in. (21.5 cm); Diameter (at lip):  
5 <sup>1</sup>/<sub>8</sub> in. (13.1 cm)

Accession number 84.DK.562

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 209, p. 249, illus.; Bremer-David, *Summary*, no. 441, p. 249, illus.; Hess and Husband, *European Glass*, no. 66, pp. 237–239, illus.



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475.

## COVERED JUG

Thuringian, 1671

Free-blown green glass with enamel decoration and unmarked pewter mounts  
Inscribed around the vessel wall, in enamel,  
Wirtt komt die ein Gast so drag ihm fur wass du hast,  
ist er Erbau und Wohlgemutt / so nimbt er mitt einen  
drunckt und Brodt ver gutt ist er aber ein schalckin /  
der hautt geborhn so ist alle gutt thut an ihm verlohnr,  
Gott behütte und erhalte / Dass gantze lübliche

*handtwerck der kü[rsch]ner*; below the inscription 1671; on the arcade over the figures, inscribed *Drinckt und est Gott / nich vergest*.  
Height: 10<sup>3</sup>/<sub>4</sub> in. (27.3 cm)  
Accession number 84.DK.563

## PROVENANCE

Leitner, Vienna, sold to O. Bondy, 1921; Oscar Bondy (died 1943), Vienna; confiscated from Bondy's collection by the Nazis, 1938; restituted by the Austrian government to Bondy's widow, Elisabeth Bondy, 1945; Elisabeth Bondy, New York, sold to R. and L. Blumka, 1949; [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 210, p. 249, illus.; Bremer-David, *Summary*, no. 442, p. 250, illus.

476.

GOBLET WITH A PORTRAIT OF  
EMPEROR LEOPOLD I

German (Nuremberg), 1676–1683

By Hermann Schwinger

Free-blown glass with wheel-engraved decoration

Height: 11<sup>1</sup>/<sub>2</sub> in. (29.6 cm)

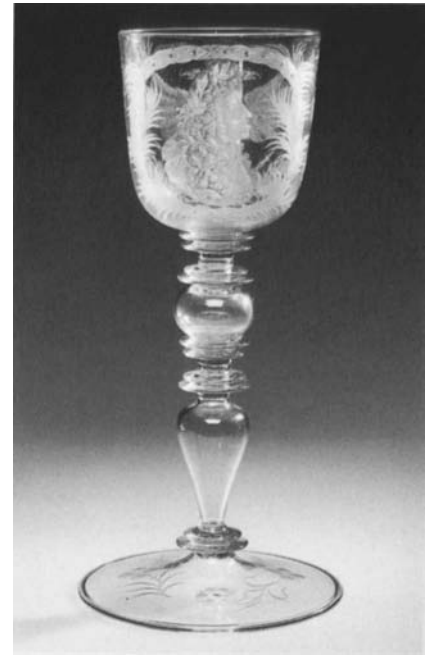
Accession number 84.DK.566

## PROVENANCE

Viktor Schick, Prague; by inheritance to Schick's widow, Hedwig Schick, Prague (sold, Sotheby's, London, May 4, 1939, lot 34); [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 208, p. 249, illus.; "Recent Important Acquisitions Made in Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), no. 37, p. 109.; Bremer-David, *Summary*, no. 443, p. 250, illus.



476

477.

## GOBLET

Silesian (Hermsdorf), circa 1691–1694

By Friedrich Winter in the Schaffgotsch workshop

Colorless glass with wheel-engraved, high-relief decoration

Height (with lid): 1 ft. <sup>3</sup>/<sub>16</sub> in. (31 cm);

Height (without lid): 8<sup>5</sup>/<sub>8</sub> in. (21.9 cm);

Diameter (at lip): 3<sup>13</sup>/<sub>16</sub> in. (9.7 cm)

Accession number: 84.DK.568.1–.2

## PROVENANCE

Franz Ruhmann, Vienna, by 1938; by inheritance to Dr. Karl Ruhmann, Vienna, sold to R. and L. Blumka; [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

Wolfgang Born, "Five Centuries of Glass: II," *Connoisseur* 101 (March 1938), p. 121, fig. 1; Ignaz Schlosser, *Das alte Glas* (Brunswick, 1956), p. 137, fig. 103; Axel von Saldern, "Unbekannte Gläser von Johann Wolfgang

## Italian

Schmidt, Friedrich Winter and Franz Gondelach," *Anzeiger des Germanischen Nationalmuseums* (Nuremberg, 1970), p. 110; "Recent Important Acquisitions Made in Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), no. 38, p. 109; Bremer-David, *Summary*, no. 444, pp. 250–251, illus. p. 251; Hess and Husband, *European Glass*, no. 68, pp. 244–251, illus.



477



478

478.

## GOBLET

Murano, late fifteenth or early sixteenth century

Free-blown colorless glass with gold leaf and enamel decoration

Height: 5 <sup>7</sup>/<sub>16</sub> in. (13.5 cm); Diameter (at lip): 3 <sup>15</sup>/<sub>16</sub> in. (10 cm); Diameter (at base): 2 <sup>7</sup>/<sub>8</sub> in. (7.3 cm)

Accession number 84.DK.540

## PROVENANCE

Francis S. McNalty, England (sold by his executors, Christie's, London, July 15, 1970, lot 248, to "Bier" for R. and L. Blumka); [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 192, p. 246, illus.; Bremer-David, *Summary*, no. 372, pp. 214–215, illus. p. 214; Hess and Husband, *European Glass*, no. 16, pp. 76–77, illus.

479.

## GOBLET

Murano, circa 1475–1500

Free- and mold-blown colorless and cobalt blue glass with gold leaf, enamel and applied decoration.

Height: 7 <sup>1</sup>/<sub>4</sub> in. (18.4 cm); Diameter (at lip): 3 <sup>9</sup>/<sub>16</sub> in. (9 cm)

Accession number 84.DK.533

## PROVENANCE

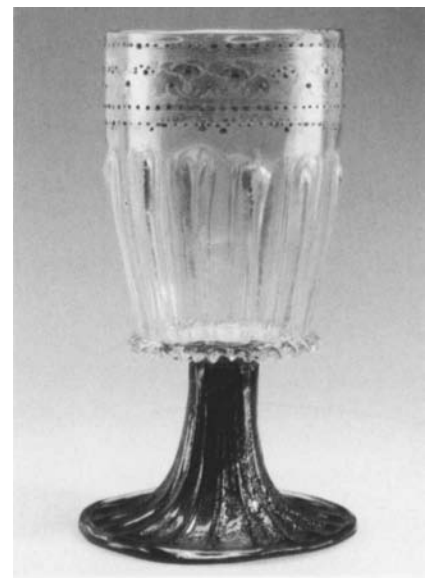
Spitzer, Paris (sold, Paris, April 17–June 16, 1893, vol. 2, no. 1977); John Edward Taylor, London (sold, Christie's, London, July 4, 1912, lot 346, to G. Durlacher); George Durlacher, London; [Ruth and Leopold Blumka, New York, by 1958].

## EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 7, p. 32.

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 181, p. 244, illus.; Bremer-David, *Summary*, no. 370, p. 214, illus.; Hess and Husband, *European Glass*, no. 17, pp. 78–79, illus.



479





480

480.  
EWER

Murano, late fifteenth or early sixteenth century

Free-blown colorless glass with gold leaf and enamel decoration

Height: 10<sup>11/16</sup> in. (27.2 cm); Maximum

Width: 7<sup>3/8</sup> in. (19.3 cm)

Accession number 84.DK.512

## PROVENANCE

Émile Gavet, Paris (sold, Galerie Georges Petit, Paris, May 31–June 9, 1897, no. 592 to J. E. Taylor); John Edward Taylor, London (sold, Christie's, London, July 4, 1912, lot 340 to G. Eumorfopoulos); George Eumorfopoulos, London (sold, Sotheby's, London,

May 28–31, 1940, lot 223, to R. and L. Blumka); [Ruth and Leopold Blumka, New York].

## EXHIBITIONS

London, Royal Academy of Arts, *Exhibition of Italian Art, 1200–1900*, January–March 1930, pp. 437–438, no. 955L; New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 7, p. 32.

## BIBLIOGRAPHY

E. Garnier, "La verrerie," *La Collection Spitzer*, vol. 3 (Paris, 1891), p. 98, no. 44; R. Barovier Mentasti et al., *Mille anni di arte del vetro a Venezia* (Venice, 1982), p. 79, no. 69; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 179,

p. 244, illus.; "Recent Important Acquisitions Made by Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), no. 10, p. 101; Bremer-David, *Summary*, no. 377, p. 217, illus.; Hess and Husband, *European Glass*, no. 18, pp. 81–83, illus.; *Masterpieces*, no. 3, p. 10, illus.; *Handbook* 2001, p. 237, illus.



481

481.  
GOBLET

Murano, circa 1500

Free- and mold-blown cobalt blue glass with gold leaf, enamel, and applied decoration  
Incised with VIRTUS LAUDATA CRESCIT in the gilding around the lip.

Height: 7<sup>1/16</sup> in. (18 cm); Diameter (at lip): 3<sup>13/16</sup> in. (9.7 cm)

Accession number 84.DK.534

## PROVENANCE

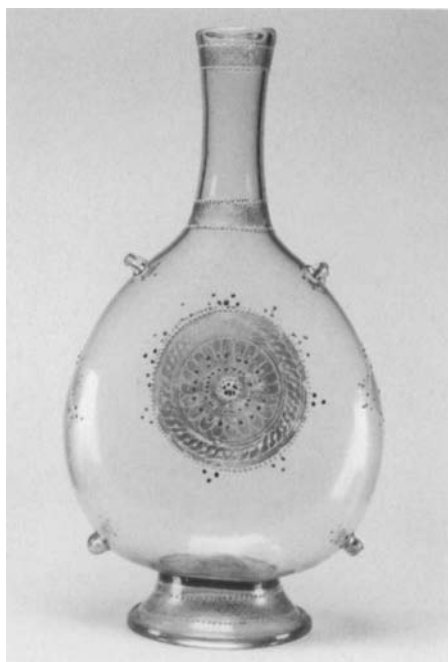
[Ruth and Leopold Blumka, New York.]

## EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 17, p. 39.

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 182, p. 244, illus.; "Recent Important Acquisitions Made by Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), no. 12, p. 101; Bremer-David, *Summary*, no. 371, p. 214, illus.; Hess and Husband, *European Glass*, no. 19, pp. 84–86, illus.



482

482.

## PILRIM FLASK

Murano, late fifteenth or early sixteenth century  
Free-blown colorless glass with gold leaf, enamel, and applied decoration  
Height: 1 ft. 2<sup>13</sup>/<sub>16</sub> in. (37.7 cm); Maximum Width: 7<sup>7</sup>/<sub>8</sub> in. (20 cm)  
Accession number 84.DK.538

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, p. 55, no. 39; New York, The Metropolitan Museum of Art, The Cloisters, *The Secular Spirit: Life and Art at the End of the Middle Ages*, 1975, p. 47, no. 45, pl. 2.

## BIBLIOGRAPHY

R. J. Charleston and M. Archer, "Glass and Stained Glass," *The James A. de Rothschild Collection at Waddeston Manor* (Fribourg, 1977), pp. 91–93, no. 17; "Acquisitions/1984," *GettyMusJ* 13 (1985), p. 245, no. 180; F.-A. Dreier, *Venezianische Gläser und Façon de Venise: Katalog des Kunstgewerbemuseums Berlin* (Berlin, 1989), p. 49, no. 17; P. C. Ritsema van Eck and H. M. Zijlstra-Zweens, *Glass in the Rijksmuseum*, vol. 1 (Amsterdam/Zwolle, 1993), no. 3; Bremer-David, *Summary*, no. 378, p. 217, illus.; Hess and Husband, *European Glass*, no. 20, pp. 87–89, illus.

483.

## FOOTED BOWL (COPPA)

Murano, circa 1500  
Free-blown chalcedony glass  
Height: 4<sup>7</sup>/<sub>8</sub> in. (12.3 cm); Diameter (at lip): 7<sup>3</sup>/<sub>4</sub> in. (19.7 cm); Diameter (at base): 4<sup>3</sup>/<sub>16</sub> in. (10.6 cm)  
Accession number 84.DK.660

## PROVENANCE

[Bonetti, Lugano, sold to F. Biemann, August 9, 1967]; Fritz Biemann, Zurich (sold, Sotheby's, London, June 16, 1984, lot 48); [David, Inc., Vaduz].

## EXHIBITIONS

Düsseldorf, Städtische Kunsthalle, *Meisterwerke der Glaskunst aus internationalem Privatbesitz*, A. von Saldern, ed., 1968, p. 28, no. 59; Cologne, Kunstgewerbemuseum, Berlin, Kunstgewerbemuseum, and Zurich, Museum Bellerive, *Sammlung Biemann Ausstellung 500 Jahre Glaskunst*, B. Kless and A. von Saldern, 1978–1979, pp. 106–107, no. 43;



483

Lucerne, Kunsthalle, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil*, B. Rütli et al., 1981, p. 157, no. 661; Venice, Palazzo Ducale, Museo Correr, *Mille anni di arte del vetro a Venezia*, R. Barovier Mentasti, 1982, p. 94, no. 93.

## BIBLIOGRAPHY

J.-C. Gateau, *La Verrerie* (Geneva, 1974), pp. 65; "Acquisitions/1984," *GettyMusJ* 13 (1985), p. 245, no. 184; Bremer-David, *Summary*, no. 374, pp. 215–216, illus. p. 215; Hess and Husband, *European Glass*, no. 21, pp. 90–91, illus.; *Masterpieces*, no. 20, p. 30, illus.; *Handbook* 2001, p. 244, illus.

484.

## FOOTED BOWL (COPPA)

Murano, circa 1500

Free- and mold-blown cobalt-blue glass with gold leaf and enamel decoration

Height: 7 in. (17.8 cm); Diameter (at lip): 9<sup>1</sup>/<sub>2</sub> in. (24.1 cm)

Accession number 84.DK.535

## PROVENANCE

Prince of Liechtenstein, Vaduz, sold to R. and L. Blumka; [Ruth and Leopold Blumka, New York].

## EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 42, p. 57.

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 189, p. 245, illus.; Bremer-David, *Summary*, no. 375, p. 216, illus.; Hess and Husband, *European Glass*, no. 22, pp. 92, 93, illus.

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485

## PILGRIM FLASK

Murano, circa 1500–1520

Free-blown, colorless glass with gold leaf and enamel decoration

Height: 1 ft. <sup>5</sup>/<sub>16</sub> in. (31.3 cm); Maximum Width: 6<sup>7</sup>/<sub>8</sub> in. (17.5 cm)

Accession number 84.DK.539

## PROVENANCE

Hollingworth Magniac, Colworth (sold, Christie's, London, July 2–4, 1892, lot 868); [Durlacher Brothers, London]; Edward Steinkopff, London (sold, Christie's, London, May 22–23, 1935, lot 72); possibly Riddell, London; possibly Count Dr. Alexander von Frey, Paris; private collection, Paris (sold, Palais Galliera, Paris, November 29–December 3, 1965, no. 157); [Ruth and Leopold Blumka, New York].



485

## BIBLIOGRAPHY

Sir John Charles Robinson, *Notice of the Principal Works of Art in the Collection of Hollingworth Magniac, Esq.* (London, 1861), no. 152, p. 82; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 185, p. 245, illus.; "Recent Important Acquisitions Made by Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), no. 13, pp. 102–103; Bremer-David, *Summary*, no. 380, p. 218, illus.; Hess and Husband, *European Glass*, no. 23, pp. 96–98, illus.

486.

## FOOTED BOWL WITH PAPAL ARMS (COPPA)

Murano, circa 1513–1534

Free-blown colorless glass with gold leaf and enamel decoration

Arms on the interior, in enamel, or six balls gules surmounted by a papal miter.

Height: 6<sup>5</sup>/<sub>16</sub> in. (16 cm); Diameter (at lip): 11<sup>13</sup>/<sub>16</sub> in. (30 cm)

Accession number 84.DK.655



486

## PROVENANCE

Sold, Sotheby's, London, February 23, 1976, lot 175 (with erroneous metric measurement), to David, Inc.; [David, Inc., Vaduz].

## EXHIBITIONS

Venice, Palazzo Ducale, Museo Correr, *Mille anni di arte del vetro a Venezia*, R. Barovier Menzasti, 1982, pp. 107–108, no. 122.

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), p. 245, no. 189; Bremer-David, *Summary*, no. 376, p. 216, illus.; Hess and Husband, *European Glass*, no. 24, pp. 99–101, illus.



487

487.  
FOOTED BOWL (COPPA)

Murano, early sixteenth century  
Free- and mold-blown colorless glass with  
gold leaf and enamel decoration  
Height: 9 1/2 in. (21.4 cm); Diameter (at lip):  
8 1/4 in. (21.5 cm)  
Accession number 84.DK.511

## PROVENANCE

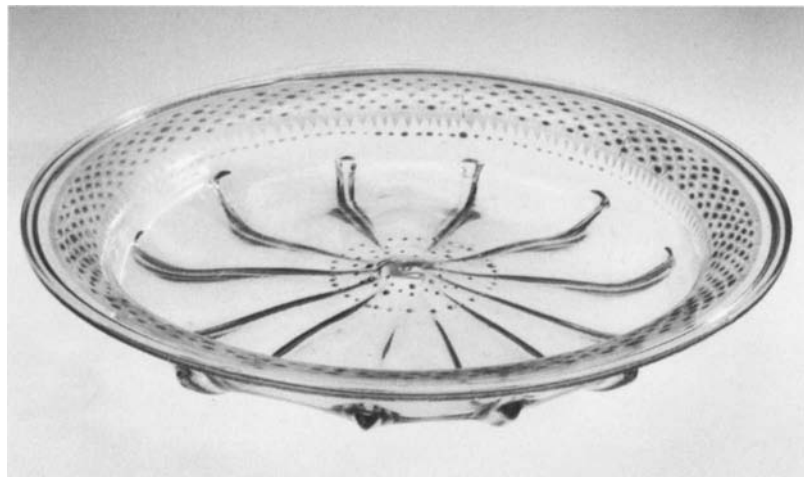
Prince of Liechtenstein, Vaduz; [Ruth and Leopold Blumka, New York].

## EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 29, pp. 48–49.

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 188, p. 245, illus.; "Recent Important Acquisitions Made by Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), no. 11, p. 101; Bremer-David, *Summary*, no. 379, pp. 217–218, illus. p. 217; Hess and Husband, *European Glass*, no. 25, p. 102, illus.



488

488.  
PLATE

Murano, early sixteenth century  
Free- and mold-blown colorless glass with  
gilding and enamel decoration  
Height: 1 3/4 in. (4.5 cm); Diameter: 1 ft.  
(30.5 cm)  
Accession number 84.DK.536

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 189, p. 245, illus.; Bremer-David, *Summary*, no. 373, p. 215, illus.; Hess and Husband, *European Glass*, no. 26, pp. 104–106, illus.

489.

## DOUBLE-HANDLED FILIGRANA VASE

Possibly Murano or *façon de Venise* (possibly Northern Europe), circa 1550–1570  
Free-blown colorless glass with opaque white (*lattimo*) canes and applied decoration  
Height: 8<sup>7</sup>/<sub>8</sub> in. (22.5 cm); Maximum Width: 5<sup>3</sup>/<sub>4</sub> in. (14.5 cm)  
Accession number 84.DK.654

## PROVENANCE

[David, Inc., Vaduz].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 191, p. 246, illus.; Bremer-David, *Summary*, no. 381, p. 218, illus.; Hess and Husband, *European Glass*, no. 27, pp. 107–109, illus.



489

490.

## ICE-GLASS SITULA (SECCHIELLO)

Murano or *façon de Venise*, the Netherlands, circa 1550–1600  
Free-blown colorless glass with applied decoration  
Height: 4 in. (10.1 cm); Maximum Diameter: 7<sup>7</sup>/<sub>8</sub> in. (20 cm)  
Accession number 84.DK.657



490

## PROVENANCE

[Rainer Zietz, Ltd., London, to David, Inc.]; [David, Inc., Vaduz].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 198, p. 247, illus.; Bremer-David, *Summary*, no. 382, pp. 218–219, illus. p. 219; Hess and Husband, *European Glass*; no. 28, pp. 110–112, illus.

491.

## FILIGRANA BOTTLE (KUTTROLF)

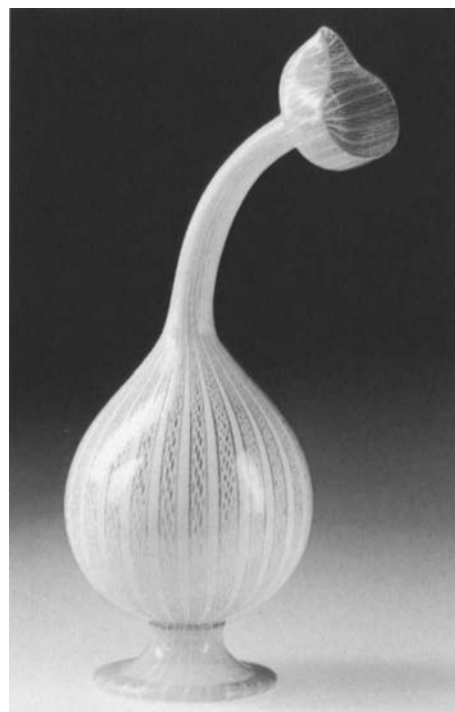
Murano, late sixteenth or early seventeenth century  
Free- and mold-blown colorless glass with opaque white (*lattimo*) canes  
Height: 9<sup>3</sup>/<sub>8</sub> in. (23.9 cm); Diameter (at base): 2<sup>13</sup>/<sub>16</sub> in. (7.2 cm)  
Accession number 84.DK.661

## PROVENANCE

Dr. Johannes Jantzen, Bremen, sold to F. Biemann, 1964; Fritz Biemann, Zurich (sold, Sotheby's, London, June 16, 1984, lot 58); [Rainer Zietz, Ltd., London, to David, Inc.]; [David, Inc., Vaduz].

## EXHIBITIONS

Düsseldorf, Städtische Kunsthalle, *Meisterwerke der Glaskunst aus internationalem Privatbesitz*, A. von Saldern, ed., 1968, p. 29, no. 65;



491

Cologne, Kunstgewerbemuseum, Berlin, Kunstgewerbemuseum, and Zurich, Museum Bellerive, *Sammlung Biemann Ausstellung 500 Jahre Glaskunst*, B. Klesse and A. von Saldern, 1978–1979, p. 113, no. 55; Lucerne, Kunsthalle, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil*, B. Rütli et al., 1981, p. 159, no. 668.

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F. Biemann, "Der Kuttrolf: Sonderling unter den Glasgefäßen," *Keramik-Freunde der Schweiz, Mitteilungsblatt* 76 (April 1968), p. 13, pl. 10; "Acquisitions/1984," *GettyMusJ* 13 (1985), p. 247, no. 196; "Recent Important Acquisitions Made by Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), pp. 102–103, no. 16; P. C. Ritsema van Eck and H. M. Zijlstra-Zweens, *Glass in the Rijksmuseum*, vol. 1 (Amsterdam/Zwolle, 1993), no. 75; Bremer-David, *Summary*, no. 387, p. 221, illus.; Hess and Husband, *European Glass*, no. 29, pp. 113–115, illus.; *Masterpieces*, no. 24, p. 33, illus.

492.

## FILIGRANA UMBO VASE

Probably Murano, 1580–1600

Free- and mold-blown colorless glass with opaque white (*lattimo*) and canesHeight: 8<sup>1</sup>/<sub>3</sub> in. (21.6 cm); MaximumWidth: 4<sup>3</sup>/<sub>8</sub> in. (12.1 cm)

Accession number 84.DK.656

## PROVENANCE

John Malcolm (1805–1893), Poltallach, Scotland; by inheritance to George Malcolm, Poltallach, Scotland (sold, Christie's, London, February 8, 1977, lot 241, to R. Zietz); [Rainer Zietz Ltd, London, to David, Inc.]; [David, Inc., Vaduz].

## EXHIBITIONS

Hannover-Herrenhausen, Galerie und Orangerie, *Kunst und Antiquitäten*, 1977; Venice, Museo Correr, Palazzo Ducale, *Mille anni di arte del vetro a Venezia*, R. Barovier Mentasti, 1982, no. 163, pp. 31, 124.

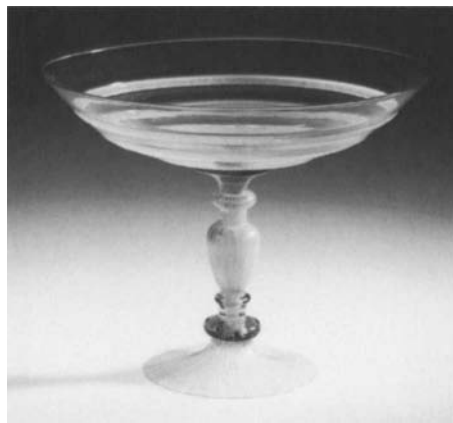
## BIBLIOGRAPHY

Johanna Lessmann, "Meisterwerke der Glaskunst aus Renaissance und Barock," *Weltkunst*



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47, no. 8 (April 15, 1977), p. 791; "Acquisitions/1984," *GettyMusJ* 13 (1985), p. 246, no. 194; Bremer-David, *Summary*, no. 386, p. 220, illus.; Hess and Husband, *European Glass*, no. 35, pp. 138–141, illus.



493

493.

## STEMMED FILIGRANA WINEGLASS (TAZZA)

Probably Murano, late sixteenth to early seventeenth century

Free- and mold-blown colorless glass with opaque white (*lattimo*) canesHeight: 4<sup>3</sup>/<sub>4</sub> in. (12 cm); Diameter (at lip):5<sup>7</sup>/<sub>8</sub> in. (15 cm); Diameter (at base): 2<sup>13</sup>/<sub>16</sub> in. (7.1 cm)

Accession number 84.DK.652

## PROVENANCE

Sold, Sotheby's, London, February 23, 1976, lot 175, to David, Inc.; [David, Inc., Vaduz].

## BIBLIOGRAPHY

Ada Polak, "Venetian Renaissance Glass: The Problems of Dating *Vetro a Filigrana*," *Connoisseur* 192, no. 774 (August 1976), p. 3; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 197, p. 247, illus.; Bremer-David, *Summary*, no. 388, p. 222, illus.; Hess and Husband, *European Glass*, no. 31, pp. 118–121, illus.

494.

## WINEGLASS

Murano or *façon de Venise* (Tuscany), circa 1600–1650

Free-blown colorless glass with diamond-point engraving

Engraved with SIG. DOTTORE D. LESSIO around the lip.

Height: 5<sup>7</sup>/<sub>8</sub> in. (15 cm); Diameter: 5<sup>1</sup>/<sub>8</sub> in. (13 cm)

Accession number 84.DK.541

## PROVENANCE

E. and A. Silberman, Vienna (sold to O. Bondy, November 23, 1933); Oscar Bondy, Vienna; confiscated from Bondy's collection by the Nazis, 1938; restituted to his widow, Elisabeth Bondy, by the Austrian government, 1945; Elisabeth Bondy, New York, sold to R. and L. Blumka, 1949; [Ruth and Leopold Blumka, New York].

## EXHIBITIONS

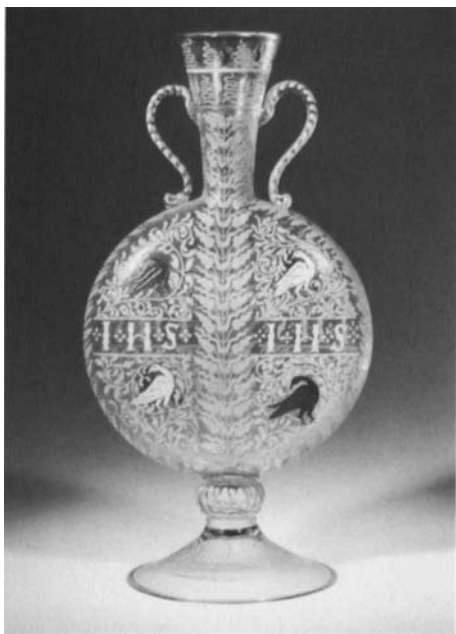
New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 92, p. 90.



494

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"Acquisitions/1984," *GettyMusJ* 13 (1985), p. 246, no. 195; "Recent Important Acquisitions Made by Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), p. 107, no. 31; D. Lanmon, *The Robert Lehman Collection, vol. 11: Glass* (New York, 1993), no. 69, fig. 1; Bremer-David, *Summary*, no. 383, p. 219, illus.; E. Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (Lingen, 1994), pp. 309, 318; Hess and Husband, *European Glass*, no. 32, pp. 122-125, illus.



495

495.  
FLASK

Murano, imitation of a Spanish (Catalonia) piece in the Museo Vetrario (Venice), nineteenth or twentieth century  
Free-blown soda glass with enamel decoration  
Inscribed on both sides, in enamel, IHS/IHS.  
Height: 10<sup>1</sup>/<sub>4</sub> in. (20.6 cm); Width: 5 in. (12.7 cm)  
Accession number 84.DK.518

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 227, p. 252, illus.; "Recent Important Acquisitions Made in Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), p. 103; Bremer-David, *Summary*, no. 489, p. 282, illus.

496.

## HORN AND CASE

*Façon de Venise*, possibly Spanish, seventeenth or eighteenth century

Free-blown amber glass with opaque white (*lattimo*) threads and applied decoration; leather case

Diameter (at terminus): 2<sup>3</sup>/<sub>8</sub> in. (6.1 cm);

Length (along the piece): 1 ft. 10<sup>9</sup>/<sub>16</sub> in. (57.3 cm)

Accession number 84.DK.565.1-2

## PROVENANCE

[Ruth and Leopold Blumka, New York.]

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 228, p. 252, illus.; Bremer-David, *Summary*, no. 389, p. 222, illus.; Hess and Husband, *European Glass*, no. 51, pp. 187-189, illus.



496

## Netherlandish



497

497.

## FILIGRANA BEAKER

*Façon de Venise*, probably Netherlandish, 1550-1625

Free-blown colorless glass with opaque (*lattimo*) canes

Height: 5<sup>7</sup>/<sub>16</sub> in. (13.9 cm); Diameter (at lip): 4 in. (10.1 cm)

Accession number 84.DK.658



498

PROVENANCE  
[David, Inc., Vaduz].

BIBLIOGRAPHY  
"Acquisitions/1984," *GettyMusJ* 13 (1985),  
no. 244, p. 255, illus.; Bremer-David, *Sum-*  
*mary*, no. 485, p. 278, illus.; Hess and Hus-  
*band*, *European Glass*, no. 46, p. 174-175, illus.

5 $\frac{1}{2}$  in. (14 cm)  
Accession number 84.DK.549

PROVENANCE  
[Ruth and Leopold Blumka, New York.]

EXHIBITIONS  
New York, The Corning Museum of Glass,  
*Three Great Centuries of Venetian Glass*, 1958,  
pp. 104-105, no. 115.

BIBLIOGRAPHY  
"Acquisitions/1984," *GettyMusJ* 13 (1985),  
no. 248, p. 256, illus.; Bremer-David,  
*Summary*, no. 481, p. 276, illus.; Hess and Hus-  
*band*, *European Glass*, no. 47, pp. 176-177, illus.

499.

## GOBLET

*Façon de Venise*, possibly southern Netherlan-  
dish, 1560-1625  
Free- and mold-blown colorless glass  
Height: 8 $\frac{3}{8}$  in. (21.8 cm); Diameter (at lip):

499.

## ICE-GLASS BEAKER

*Façon de Venise*, Netherlandish, late sixteenth  
or early seventeenth century  
Free-blown colorless glass with gilding and  
applied decoration  
Height: 8 $\frac{7}{16}$  in. (21.4 cm); Diameter (at lip):  
5 $\frac{9}{16}$  (14.1 cm)  
Accession number 84.DK.564

## PROVENANCE

[Rainer Zietz, Ltd., London, sold to R. and  
L. Blumka; [Ruth and Leopold Blumka, New  
York].

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),  
no. 225, p. 252, illus.; Bremer-David, *Sum-*  
*mary*, no. 482, p. 276, illus.; Hess and Hus-  
*band*, *European Glass*, no. 48, p. 178-179, illus.



499



500.

## GOBLET

*Façon de Venise*, possibly Netherlandish, late sixteenth or early seventeenth century  
Free- and mold-blown light cobalt-blue glass  
Height: 8<sup>9</sup>/<sub>16</sub> in. (21.8 cm); Diameter (at lip): 5<sup>1</sup>/<sub>16</sub> in. (12.9 cm)  
Accession number 84.DK.517

## PROVENANCE

Count Dr. Alexander von Frey, Paris; [Ruth and Leopold Blumka, New York].

## EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 112, p. 103.

## BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 238, p. 254, illus.; Bremer-David, *Summary*, no. 483, p. 277, illus.; Hess and Husband, *European Glass*, no. 49, p. 180–181, illus.



500



501

501.

## FLUTE GLASS

*Façon de Venise*, Netherlandish or German, late sixteenth or early seventeenth century  
Free-blown colorless glass with diamond-point engraving  
Height: 12<sup>3</sup>/<sub>8</sub> in. (31.4 cm); Diameter (at lip): 2<sup>1</sup>/<sub>4</sub> in. (5.8 cm)  
Accession number 84.DK.516

## PROVENANCE

Purportedly Aäron Vecht, Amsterdam; Dr. Karl Ruhmann, Vienna, by 1956; [Ruth and Leopold Blumka, New York].

## BIBLIOGRAPHY

Ignaz Schlosser, *Das alte Glas. Ein Handbuch für Sammler und Liebhaber* (Brunswick, 1956), p. 210, pl. 161; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 245, p. 255, illus.; "Recent Important Acquisitions Made in Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), no. 34, p. 108; Bremer-David, *Summary*, no. 484, p. 277, illus.; Hess and Husband, *European Glass*, no. 50, p. 182–186, illus.

502.

## BOTTLE

North Netherlandish (Leiden), 1675–1685  
By Willem Jacobszoon van Heemskerck  
Dark green glass with diamond-point engraving; gilt-metal neck ring and cork mount  
The body of the vessel is engraved with *Pan e vin e va cantando*; the underside of the vessel between the foot ring and the pontil mark is engraved with *Kan't Brood en [...] Wijn niet doen? Wat Zouts kan't Mael vergoën*. The center of the pontil mark is engraved with *W. van Heemskerck*.  
Height (without stopper): 9<sup>1</sup>/<sub>16</sub> in. (23 cm); Maximum Diameter: 5<sup>5</sup>/<sub>16</sub> in. (15 cm)  
Accession number 84.DK.662

## PROVENANCE

[Southampton, England, art market, sold to Mrs. Eshelby, 1940s]; Mrs. D. C. Eshelby, Cumberworth (sold, Sotheby's, London, November 27, 1967, lot 47); [Dr. Torrè, Zurich, sold to F. Biemann]; Fritz Biemann, Zurich (sold, Sotheby's, London, June 16, 1984, lot 153, to David, Inc.); [David Inc., Vaduz].

## EXHIBITIONS

Düsseldorf, Kunstmuseum, *Meisterwerke der Glaskunst aus internationalem Privatbesitz*, A. von Saldern, ed., 1968, pp. 46–47, no. 117; Lucerne, Kunsthalle, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil*, B. Rütli et al., 1981, p. 166, no. 708.

## HARDSTONES

## English

## BIBLIOGRAPHY

*London Times*, November 28, 1967; *Art at Auction: The Year at Sotheby's 1967-1968* (London, 1968), p. 416; "Recent Important Acquisitions Made by Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 10 (1968), p. 186, no. 35 (acquired by Fritz Biemann); F. Biemann, "Die holländischen Glaser des 17. und 18. Jahrhunderts der Sammlung Fritz Biemann, Zurich," *Alte und moderne Kunst* 12, no. 101 (November-December 1968), pp. 13-18; C. Munsey, *The Illustrated Guide to Collecting Bottles* (New York, 1970), p. 16; B. Klesse and A. von Saldern, *500 Jahre Glaskunst: Sammlung Biemann* (Zurich, 1978), no. 75; "Acquisitions/1984," *GettyMusJ* 13 (1985), p. 252, no. 226; "Recent Important Acquisitions Made by Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 28 (1986), p. 108, fig. 35; F. G. A. M. Smit, *Inscriptions in Calligraphy on Glass: Uniquely Dutch Seventeenth-Century Calligraphy on Glass: A Preliminary Catalogue*, photocopy, published privately (Peterborough, England, 1989), p. 102, no. P4.



502



503 One of four

503.

## FOUR FRAMED HARDSTONE PANELS

English (in imitation of an Italian typology), 1992, antique stones in modern frames  
 Frames: ebony; panels: hardstones  
 Diameter (each): 2 ft. 6 1/2 in. (77.5 cm)  
 Accession number 95.SE.57.1-4

## PROVENANCE

Fabricated in London, 1970s; private collection, Rome; private collection, Paris; [Galerie Jacques Ollier, Paris].

## BIBLIOGRAPHY

"Acquisitions/1995," *GettyMusJ* 24 (1996), no. 84, p. 135, illus.

## Italian

504.

## PAIR OF VASES

Italian, early seventeenth century  
 Golden alabaster (*alabastro dorato*); paragone marble bases  
 Height (with lid): 1 ft. 2 in. (35.5 cm);  
 Height (without lid): 9 1/2 in. (24 cm);  
 Width: 1 ft. 4 3/4 in. (42.7 cm)  
 Accession number 92.DJ.68.1-2

## PROVENANCE

Sold, Sotheby's, Monaco, March 3, 1990, no. 70; [Didier Aaron, Paris, sold to Same Art]; [Same Art, Ltd., Zurich].

## BIBLIOGRAPHY

"Acquisitions/1992," *GettyMusJ* 21 (1993), no. 70, p. 144, illus.; Bremer-David, *Summary*, no. 390, p. 223, illus.



504 One of a pair

## IVORY

### German

505.  
 PENDANT WITH A SEATED FEMALE FIGURE  
 HOLDING A FALCON (POSSIBLY AN IMITATION  
 OF A HOHENSTAUFEN OBJECT)

Possibly southern Italy, either thirteenth or  
 nineteenth century  
 Chalcedony or jasper mounted on gold  
 Height: 3<sup>9</sup>/<sub>16</sub> in. (9 cm)  
 Accession number 85.SE.54

PROVENANCE

Pico Cellini, Rome; August Lederer (died  
 1936), Vienna; by inheritance to his widow  
 Serena Lederer (died 1943), Vienna;  
 confiscated from Lederer's collection by the  
 Nazis, 1938; restituted to her son Erich  
 Lederer by the Austrian government, 1947;  
 Erich Lederer (1889–1985), Geneva; by  
 inheritance to his widow Elizabeth Lederer,  
 1985; Elizabeth Lederer, Geneva.

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986),  
 p. 259, no. 236; Pico Cellini, *Tra Roma e  
 Umbria. Studi e ricerche di storia dell'arte* (Rome,  
 1996), pp. 24 and 191, note 24, fig. 32.



505



506

506  
 COVERED STANDING CUP

German (Coburg), 1631  
 By Marcus Heiden  
 Marked with MARCUS HEIDEN.  
 COBURGENSIS.FECIT.1631 under the base.  
 Ivory  
 Height: 2 ft. 1 in. (63.5 cm)  
 Accession number 91.DH.75.1-2

PROVENANCE

Presumed to have been made for Duke Johann  
 Casmir (1572–1633) of Saxe-Coburg and  
 seized by Colonel Giovanni Giovacchino  
 Keller of Schaikaine during the sack of  
 Coburg in 1632; private collection, Germany,  
 acquired by Same Art, Ltd., 1990; [Same  
 Art, Ltd., Zurich].

BIBLIOGRAPHY

*Burlington Magazine* 118 (December 1976),  
 p. xxxv; E. von Philippovich, "Ivory," *Biblio-  
 thek für Kunst und Antiquitätenfreunde* 17 (1982),  
 p. 422, fig. 372; C. Theuerkauff, "Jacob Auer,  
 'Bildhauer in Grins,'" *Pantheon* 41, no. 3  
 (1983), p. 195, note 18; K. Maurice, *Der dreh-  
 selnde Souverän, Materialien zu einer fürstlichen  
 Maschinenkunst* (Zurich, 1985), p. 56, fig. 78;  
 C. Theuerkauff, "Ivory," *J. Pierpont Morgan, Col-  
 lector: European Decorative Arts from the Wadsworth  
 Atheneum*, L. Horvitz Roth, ed. (Hartford,  
 1987), p. 108, note 12; "Acquisitions/1991,"  
*GettyMusJ* 20 (1992), no. 79, p. 180, illus.;  
 Bremer-David, *Summary*, no. 445, p. 251,  
 illus.; *Masterpieces*, no. 29, pp. 40–41, illus.;  
 Sabine Haag, "A Signed and Dated Ivory  
 Goblet by Marcus Heiden," *GettyMusJ* vol. 24  
 (1996), pp. 45–59; Peter Fusco, *Summary Cata-  
 logue of European Sculpture in the J. Paul Getty  
 Museum* (Los Angeles, 1997), p. 28; *Master-  
 pieces of the J. Paul Getty Museum: European Sculpture*  
 (Los Angeles, 1998), no. 18, pp. 60–61, illus.;  
*Handbook* 2001, p. 258, illus.

## METALWORK

## English



507 One of a pair

507.  
PAIR OF SUGAR CASTORS

London, 1730

By Paul de Lamerie

Silver gilt

Bodies and lids marked with the maker's stamp of L.A. between an arched crown with a star and a fleur-de-lys (in use around 1720–1732); a lion's head erased (the assay mark of London); the figure of Britannia (the standard mark indicating .9583 silver content); the letter P (the date letter for 1730).

Castor .1 is engraved with 1730 and N<sup>o</sup>2 = 27–12; Castor .2 is engraved with 1730 and N<sup>o</sup>1 = 27; both engraved with Garter coat of arms and the Howard crest. Height: 9<sup>3</sup>/<sub>8</sub> in. (23.8 cm); Diameter: 3<sup>7</sup>/<sub>8</sub> in. (9.9 cm)

Accession number 78.DG.180.1–.2

## PROVENANCE

Dukes of Northumberland; [S.J. Phillips, London]; purchased by J. Paul Getty around 1938; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum.

## EXHIBITIONS

The Minneapolis Institute of Art, on loan, 1980–1981; The Los Angeles County Museum of Art, on loan, 1982–1988; London, Goldsmith's Hall, *Paul de Lamerie*, May 16–June 22, 1990, no. 65, p. 109, illus.

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 475, pp. 270–271, illus. p. 271; Declan Anderson, *Introducing Silver* (Sussex, 2000), pp. 67–70, illus., no. 37, p. 72.

508.

## PAIR OF LIDDED TUREENS, LINERS, AND STANDS

London, 1807

By Paul Storr

Silver

Variouly marked with the maker's stamp of P.S.; a lion passant (the standard mark of sterling quality); the crowned leopard's head (the assay mark of London); the Sovereign's head of George III (the duty mark); and the letter M (the date letter for 1807). Each tureen is

engraved with the arms of the Dukes of Richmond and Lennox and with the motto EN LA ROSE LE FLURIE.

Height: 11<sup>1</sup>/<sub>4</sub> in. (28.6 cm); Width: 1 ft. 6 in. (45.7 cm); Depth: 1 ft. <sup>3</sup>/<sub>4</sub> in. (32.4 cm)  
Accession number 78.DG.130.1–.2

## PROVENANCE

Charles, 4th Duke of Richmond and Lennox (succeeded 1806, Lord Lieutenant of Ireland 1807–1813); Dukes of Richmond and Gordon, Goodwood House, Sussex, by descent (sold, Christie's, London, July 20, 1938, lot 114); purchased by J. Paul Getty; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum.

## EXHIBITIONS

The Minneapolis Institute of Art, on loan, 1980–1981; Williamstown, Massachusetts, Sterling and Francine Clark Art Institute, on loan, 1983–1988.

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 476, p. 271, illus.



508 One of a pair

509.

## PAIR OF LIDDED BOWLS

Porcelain: Japanese (Arita), late seventeenth century  
 Mounts: English (London), circa 1680  
 Mounts attributed to Wolfgang Howzer  
 Hard-paste porcelain, underglaze blue decoration; gilt-metal mounts  
 Height: 1 ft. 1<sup>9</sup>/<sub>16</sub> in. (34.5 cm); Width: 1 ft. 3 in. (38 cm); Depth: 10<sup>1</sup>/<sub>16</sub> in. (25.5 cm)  
 Accession number 85.D1.178.1-2

## PROVENANCE

Joseph Downs, Winterthur, Delaware; William Heere (sold, Christie's, New York, October 29, 1983, lot 32); [Aveline et Cie, Paris].

## EXHIBITIONS

New York, The Frick Collection, *Mounted Oriental Porcelain*, F. J. B. Watson, December 1986–March 1987, no. 9, pp. 46–47, illus.

## BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 185, p. 240, illus.; F. J. B. Watson, "Mounted Oriental Porcelain," *Magazine Antiques* 131 (April 1987), pp. 813–823, illus. p. 823; Bremer-David, *Summary*, no. 477, p. 272, illus.; Wilson, *Mounted Oriental Porcelain*, no. 1, pp. 22–25, illus.

## German

510.

## CAROLINGIAN RELIQUARY

Upper Rhine, modern reconstruction of elements attributed to the eighth century  
 Gilt copper, silver, cabochon hardstones, and glass pastes  
 Height: 5<sup>1</sup>/<sub>8</sub> in. (13 cm); Width: 4<sup>3</sup>/<sub>4</sub> in. (12.1 cm)  
 Accession number 85.SE.53

## PROVENANCE

Richard von Kaufmann, Berlin; August Lederer (died 1936), Vienna; by inheritance to his widow Serena Lederer (died 1943), Vienna; confiscated from Lederer's collection by the Nazis, 1938; restituted to her son Erich Lederer by the Austrian government, 1947; Erich Lederer (1889–1985), Geneva; by inheritance to his widow Elizabeth Lederer, 1985; Elizabeth Lederer, Geneva.

## EXHIBITIONS

Berlin, *Ausstellung von Kunstwerken des Mittelalters und der Renaissance aus Berliner Privatbesitz*, May 20–July 3, 1898, pl. 46, fig. 2.

## BIBLIOGRAPHY

Otto von Falke, *Die Sammlung Richard von Kauffmann* (Berlin, 1917), no. 413, pp. 63–64; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 219, p. 253, illus.; Bremer-David, *Summary*, no. 405, p. 234, illus.



509 One of a pair



510

511.

## EWER AND BASIN

Augsburg, 1583  
 By Abraham i Pfleger  
 Silver, partially gilt, with enamel plaques and engraving  
 Coat of arms of Pálffy di Erdöd and Fugger families on basin, base, and cover of ewer.



511

Ewer: Height:  $9\frac{7}{8}$  in. (25 cm); Basin: Diameter: 1 ft.  $7\frac{7}{8}$  in. (50.5 cm)  
Accession number 85.DG.33.1-2

## PROVENANCE

Sold, Christie's, Geneva, November 15, 1984, no. 606, to David, Inc.; [David, Inc., Vaduz].

## BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 220, p. 254, illus.; Bremer-David, *Summary*, no. 407, pp. 234-235, illus. p. 235; *Masterpieces*, no. 17, p. 26, illus.; *Handbook* 2001, p. 245, illus.



512

512.

## PAIR OF STAGS

Augsburg, circa 1680-1700

By Johann Ludwig Biller the Elder

Silver gilt

Stamped with ILB on one antler of each model; stamped with ILB and Augsburg mark five times on each base: (1) on top border of

upper rim of spool; (2) on underside of same; (3) on top border of lower rim of spool; (4) on underside of same; (5) on top of border around foot of base.

Stag .1 (with head bent over proper left shoulder): Height: 2 ft. 1 in. (63.5 cm); Width:  $11\frac{1}{4}$  in. (28.5 cm); Depth:  $8\frac{1}{2}$  in. (21.5 cm); Stag .2 (with head bent over proper right shoulder): Height: 2 ft.  $2\frac{3}{16}$  in. (66.5 cm); Width:  $10\frac{5}{8}$  in. (27 cm); Depth:  $8\frac{5}{8}$  in. (22 cm)

Accession number: 85.SE.442.1-2

## PROVENANCE

King Fernando II, Portugal, by 1882; (sold, Sotheby's, Geneva, May 15, 1984, no. 66, to A. Neuhaus); [Albrecht Neuhaus, Würzburg].

## EXHIBITIONS

Lisbon, *Exposição Retrospectiva de Arte Ornamental*, 1882, vol. 1, no. 57, p. 245; vol. 2, fig. 37.

## BIBLIOGRAPHY

*Art at Auction: The Year at Sotheby's 1983-1984* (London, 1984), p. 288; *Deutscher Kunsthandel im Schloss Charlottenburg* (Berlin, 1985), pp. 74-75; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 221, p. 254, illus.; Lorenz Seelig, "Jagdliche Motive in der Goldschmiedekunst des 16 bis 18 Jahrhunderts," *Weltkunst* 59 (February 1989), p. 234, pl. 2.; Bremer-David, *Summary*, no. 408, p. 235, illus.; Peter Fusco, *Summary Catalogue of European Sculpture in the J. Paul Getty Museum* (Los Angeles, 1997), p. 6, illus.

513.

## CHANDELIER

German (?) (Würzburg), circa 1710–1715  
 Colored and plain glass; silvered foils lac-  
 quered with pink and green translucent var-  
 nish; paktong; gilt and silvered bronze; rock  
 crystal  
 Height: 6 ft. 6½ in. (199.4 cm); Diameter:  
 3 ft. 10 in. (116.8 cm)  
 Accession number 74.DH.29



513

## PROVENANCE

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

## BIBLIOGRAPHY

Bremer-David, *Summary*, no. 159, p. 99, illus.

## Italian

514.

## MORTAR

Probably Venice or possibly Padua, circa 1550  
 Bronze  
 Height: 1 ft. 7¼ in. (48.9 cm); Diameter:  
 1 ft. 11½ in. (59.7 cm)  
 Accession number 85.SB.179

## PROVENANCE

Private collection, France (sold Sotheby's,  
 London, July 14, 1977, lot 156, to R. Zietz);  
 [Rainer Zietz, Ltd., London, sold to Rosen-  
 berg and Stiebel, Inc.]; [Rosenberg and  
 Stiebel, Inc., New York, sold to B. Piasecka  
 Johnson, 1982]; Barbara Piasecka Johnson,  
 Princeton, New Jersey, sold to Rosenberg and  
 Stiebel, Inc., 1985; [Rosenberg and Stiebel,  
 Inc., New York].

## BIBLIOGRAPHY

Acquisitions/1985," *GettyMusJ* 14 (1986),  
 no. 222, p. 254, illus.; Bremer-David, *Sum-  
 mary*, no. 329, p. 194, illus.; Peter Fusco,  
*Summary Catalogue of European Sculpture in the J. Paul  
 Getty Museum* (Los Angeles, 1997), p. 68, illus.



514

515.  
 BASIN WITH SCENES FROM THE  
 LIFE OF CLEOPATRA

Genoa, circa 1620–1625

Possibly modeled by Francesco Fanelli after a sketch by Bernardo Strozzi; probably executed by a Dutch or Flemish silversmith  
 Silver

Diameter: 2 ft. 5<sup>3</sup>/<sub>4</sub> in. (75.5 cm); Depth: 2<sup>1</sup>/<sub>4</sub> in. (5.7 cm)

Accession number 85.DG.81

PROVENANCE

Possibly commissioned by the Genoese Doge Alessandro Giustiniani-Longo di Luca, Genoa (1544–1624); Longhi Giustiniani; Giovanna Musso Piantelli, by 1892; Musso-Piantelli collection, Santa Margherita Ligure, near Genoa, Italy; [Aetas Antiqua, S.A., Panama].

EXHIBITIONS

Genoa, *Esposizione artistica archeologica industriale aperta nelle Sale dell'Accademia Linguistica*, 1868, no. 55, p. 115; Genoa, Palazzo Bianco, *Mostra d'Arte Antica*, 1892, no. 86, p. 75; Genoa, Palazzo Spinola and Palazzo Reale, *Genova nell'Età Barocca*, May 2–July 26, 1992, pp. 349–350, no. 223; Frankfurt, Schirn Kunsthalle, *Kunst in der Republik Genua*, September 4–November 8, 1992, pp. 285–286, no. 152, pl. 158.

BIBLIOGRAPHY

Hugh Macandrew, "A Silver Basin Designed by Strozzi," *Burlington Magazine* 113 (January 1971), pp. 4–11; Ronald W. Lightbown, "A Note on the Silver Basin," *Burlington Magazine* 113 (January 1971), p. 11; Hugh Macandrew, "Genoese Silver on Loan to the Ashmolean Museum," *Burlington Magazine* 114 (September 1972), pp. 611–620; Carl Hernmarck, *The Art of the European Silversmith 1430–1830* (London and New York, 1977), vol. 1, p. 233; David A. Scott, "Technological, Analytical, and Microstructural Studies of a Renaissance Silver



Basin," *Archeomaterials* 5, no. 1 (Winter 1991), pp. 21–45; Franco Boggero and Farida Simonetti, *Argenti Genovesi da parata tra cinque e seicento* (Turin, 1992), no. 7, p. 233, pls. 20–23, and pp. 132, 135–143; Bremer-David, *Summary*, no. 331, pp. 194–195, illus. p. 195; *Masterpieces*, no. 33, pp. 46–47, illus.; Peter Fusco, *Summary Catalogue of European Sculpture in the J. Paul Getty Museum* (Los Angeles, 1997), p. 20, illus.; *Handbook* 2001, p. 251, illus.

516.

PAIR OF ALTAR CANDLESTICKS

Rome, early eighteenth century  
 Bronze, partially gilded

Height: 2 ft. 8<sup>3</sup>/<sub>4</sub> in. (83.3 cm);

Maximum Width: 11<sup>3</sup>/<sub>4</sub> in. (29.8 cm)

Accession number 93.DF.20.1–2





516

## PROVENANCE

Private collection, Switzerland, sold to D. Katz; [Daniel Katz, London]; sold to B. Piasecka Johnson; Barbara Piasecka Johnson, Monte Carlo, Monaco, since 1984.

## BIBLIOGRAPHY

*Opus Sacrum: Catalogue of the Exhibition from the Collection of Barbara Piasecka Johnson*, J. Grabski, ed. (Warsaw, 1990), pp. 342-344; "Acquisitions/1993," *GettyMusJ* 22 (1994), no. 67, p. 99, illus.; *Masterpieces*, no. 52, p. 71, illus.



517

517.

## WALL PLAQUE

Southern Italy, 1730-1740

By Francesco Natale Juvara

Silver and lapis lazuli

Height: 2 ft. 3<sup>7</sup>/<sub>16</sub> in. (70 cm); Width:

1 ft. 8<sup>1</sup>/<sub>2</sub> in. (52 cm)

Accession number 85.SE.127

## PROVENANCE

Possibly from the House of Savoy, Italy; [Siran Holding Co., Geneva].

## BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 223, p. 254, illus.; *Handbook* 1991, p. 216, illus.; Bremer-David, *Summary*, no. 332, p. 196, illus.; *Masterpieces*, no. 58, p. 77, illus.

518.

## PAIR OF CANDELABRA

Northern Italy, circa 1830-1840

By Filippo Pelagio Palagi

Gilt bronze

Height: 2 ft. 11<sup>1</sup>/<sub>2</sub> in. (90 cm); Maximum

Width: 1 ft. 4<sup>3</sup>/<sub>4</sub> in. (42.6 cm)

Accession number 85.DF.22.1-2

## Netherlandish

### PROVENANCE

Possibly House of Savoy, Palazzo Reale, Turin; (Nathaniel Charles) Jacob, 4th Lord Rothschild (born 1936), London, acquired by Colnaghi, 1983; [P. and D. Colnaghi and Co., London].

### EXHIBITIONS

London, P. and D. Colnaghi and Co., *The Adjectives of History: Furniture and Works of Art 1550–1870*, 1983, no. 47.

### BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 224, p. 255, illus.; *Masterpieces*, no. 100, p. 127, illus.; Bremer-David, *Summary*, no. 333, pp. 196–197, illus. p. 196.



518

519.

### PAIR OF ALTAR CANDLESTICKS

Netherlandish, 1600–1650

Bronze

Height: 5 ft. 7<sup>3</sup>/<sub>8</sub> in. (171.1 cm)

Accession number 99.DF.59.1–2

### PROVENANCE

Sold, Sotheby's, New York, January 31, 1997, lot 322, to L. and P. Fusco; Laurie and Peter Fusco, Los Angeles.



519 One of a pair

520.

### CHANDELIER

Netherlandish, circa 1645–1675

Brass and oil-gilt wrought iron

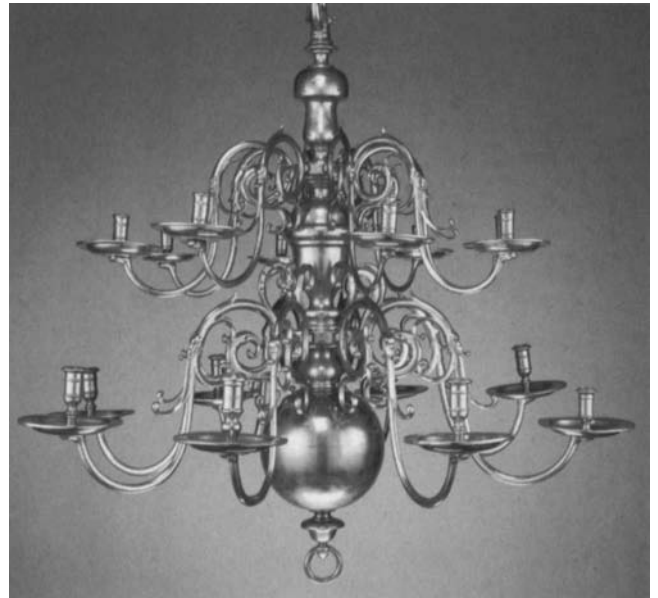
Height: approx. 5 ft. (153 cm); Width:

approx. 5 ft. (153 cm)

Accession number 88.DH.62

### PROVENANCE

Count Moretus-Plantin, Stabroek, Belgium (until at least 1930); Count G. della Faille de Leverghem, Schoten, Belgium (by 1961); [Axel Vervoordt, 's Gravenwezel, Belgium].



520

### EXHIBITIONS

Antwerp, *Tentoonstelling van Oude Vlaamsche Kunst*, 1930, no. D178; Duerne, Provinciaal Museum voor Kunstambachten, *Tentoonstelling Kunstvoorwerpen uit Verzamelingen in de Provincie Antwerpen*, April 23–July 2, 1961, no. 245, p. 34.

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## Spanish



521

521.  
PAIR OF CANDLESTICKS  
Spanish, circa 1650–1700  
Bronze

Height: 5 ft. 8<sup>7</sup>/<sub>8</sub> in. (175 cm); Maximum  
Width: 1 ft. 10<sup>1</sup>/<sub>4</sub> in. (56.5 cm)  
Accession number 86.DH.601.1–2

## PROVENANCE

Commissioned by the Pimentel family, Counts of Benavente, Zamora, Spain; (offered for sale,

MOSAICS  
Italian

522

522.  
PORTRAIT OF POPE CLEMENT VIII  
(IPPOLITO ALDOBRANDINI)

Florence, circa 1600–1601

Designed by Jacopo Ligozzi; produced in the Galleria de' Lavori in *pietre dure* by Romolo di Francesco Ferrucci, called del Tadda. Marble, lapis lazuli, mother-of-pearl, limestone, and calcite (some over painted paper or fabric cartouches) on a silicate black stone in

Christie's, London, April 24, 1986, lot 34, withdrawn); [Rainer Zietz, Ltd., London].

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"Acquisitions/1986," *GettyMusJ* 15 (1987), no. 120, p. 219, illus.; Bremer-David, *Summary*, no. 486, p. 280, illus.

its original gilt-bronze frame

Height (with frame): 3 ft.  $3^{13}/16$  in. (101.7 cm); Width (with frame): 2 ft.  $5^{5}/8$  in. (75.2 cm); Height (without frame): 3 ft.  $2^{3}/16$  in. (97 cm); Width (without frame): 2 ft.  $2^{3}/4$  in. (68 cm)  
Accession number 92.SE.67

#### PROVENANCE

Given by Grand Duke Ferdinando I de' Medici (1549–1609) to Giovanni Bardi in 1601; Corsini family, Rome, from at least 1853; by inheritance in the same family until the second half of the twentieth century; [Same Art, Ltd., Zurich, 1991].

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Antonio Zobi, *Notizie storiche sull'origine e progressi dei lavori di commesso in pietre dure nell'I. e R. stabilimento di Firenze* (Florence, 1853), pp. 184–186; *Guida delle RR. Cappelle Medicee e R. Opificio delle Pietre Dure in Firenze*, Edoardo Marchionni, ed. (Florence, 1891), pp. 99–100; Ludwig von Pastor, *The History of the Popes* (London, 1952), vol. 23, p. 32; Anna Maria Giusti et al., *Il Museo dell'Opificio delle Pietre Dure* (Florence, 1978), p. 282; Anna Maria Giusti, *Palazzo Vecchio: Committenze e collezionismo medicei* (Florence, 1980), p. 239; "Acquisitions/1992," *GettyMusJ* 21 (1993), no. 69, p. 144, illus.; "La Chronique des Arts: Principales Acquisitions des Musées en 1992," *Gazette des beaux-Arts* (March 1993), p. 49, fig. 232; Alvar González-Palacios, "Jacopo Ligozzi e il Ritratto in Commesso di Clemente VIII," *Paragone* 505–507 (1992), pp. 31–37; Alvar González-Palacios, *Il Gusto dei Principi: Arte di Corte del XVII e del XVIII Secolo* (Milan, 1993), vol. 1, pp. 393–399 and pl. LXVII, vol. 2, fig. 714, p. 368; Bremer-David, *Summary*, no. 391, pp. 223–224, illus. p. 223; *Masterpieces*, no. 25, pp. 34–35, illus.; *Handbook* 2001, p. 249, illus.

523.

#### PORTRAIT OF CAMILLO ROSPIGLIOSI

Rome, circa 1630–1640

By Giovanni Battista Calandra

Ceramic tile mosaic in a gilt-wood frame

Inscribed on a paper label attached to the

gilt frame, *Questo ritratto in mosaico del Bali Camillo Rospigliosi fratello del Papa Clem. IX e di proprietà di mio nipote [Don?] Giou. Battista Rospigliosi.*

Height (without frame): 2 ft.  $3/8$  in. (62 cm);

Width (without frame): 1 ft.  $7^{1}/16$  in.

(48.5 cm)

Accession number 87.SE.132

#### PROVENANCE

Purportedly in the collection of the nephew of Giovanni Battista Rospigliosi (1646–1722), Rome; private collection, Zurich, sold to Danae Art International; [Danae Art International, S.A., Panama].

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"Acquisitions/1987," *GettyMusJ* 16, 1988, no. 88, p. 185, illus.; Bremer-David, *Summary*, no. 392, p. 224, illus.; *Masterpieces*, no. 30, pp. 42–43, illus.; *Handbook* 2001, p. 256, illus.



SCAGLIOLA  
German



524

524.  
ARCHITECTURAL SCENE AND FRAME

Plaque: Southern German, circa 1630–1670  
Workshop of Blauius Fistulator  
Scagliola  
Frame: Italian, circa 1730–1740  
Ebonized wood; gilt-bronze mounts  
Plaque: Height: 1 ft. 5<sup>1</sup>/<sub>8</sub> in. (43.5 cm);  
Width: 1 ft. 7<sup>11</sup>/<sub>16</sub> in. (50 cm); Frame:  
Height: 2 ft. 4<sup>3</sup>/<sub>4</sub> in. (73 cm); Width:  
2 ft. 4<sup>3</sup>/<sub>8</sub> in. (67 cm)  
Accession number 92.SE.69

PROVENANCE

Corsini family, Florence, by 1730; by inheritance in the same family until the second half of the twentieth century; [Same Art, Ltd., Zurich, 1991].

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"Acquisitions/1992," *GettyMusJ* 21 (1993), no. 72, p. 146, illus.; "The Decorative Arts: Recent Museum Acquisitions," *Apollo* 137 (1993), p. 34; "La Chronique des Arts: Principales Acquisitions des Musées en 1992," *Gazette des beaux-arts* 121 (1993), no. 236, p. 50; "Acquisitions/1992," *GettyMusJ* 21 (1993), no. 72, p. 146, illus.; Bremer-David, *Summary*, no. 446, p. 252, illus.; *Masterpieces*, no. 26, pp. 36–37, illus.; *Handbook* 2001, p. 255, illus.

TEXTILES AND CARPETS  
Chinese



525

525.  
WALL HANGING

Made in China for Italian export, late seventeenth to early eighteenth century  
Silk brocade  
Length: 11 ft. 10 in. (360.7 cm); Width:  
7 ft. 4<sup>3</sup>/<sub>4</sub> in. (225.5 cm)  
Accession number 87.DD.37

PROVENANCE

Private collection, Germany; [Rainer Zietz, Ltd., London].

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"Acquisitions/1987," *GettyMusJ* 16 (1988), no. 87, p. 185, illus.; Bremer-David, *Summary*, no. 498, p. 287, illus.

## Persian

526.

### CARPET

Herat or Isfahan, late sixteenth-century

Wool

Length: 25 ft. 10<sup>1</sup>/<sub>4</sub> in. (788 cm); Width:  
10 ft. 3<sup>1</sup>/<sub>4</sub> in. (313 cm)

Accession number 78.dc.91

### PROVENANCE

Hagop Kevorkian (sold, Sotheby's, London, December 5, 1969, lot 20); purchased at that sale by J. Paul Getty for Sutton Place, Surrey; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum.

### EXHIBITIONS

New York, The Metropolitan Museum of Art, *Collection of Rare and Magnificent Oriental Carpets* (1966), no. 5, pl. 3.

### BIBLIOGRAPHY

Bremer-David, *Summary*, no. 500, p. 287, illus.

### PROVENANCE

Baron Edmond (Adolphe Maurice Jules Jacques) de Rothschild (1926–1997), Paris (sold, Palais Galliera, Paris, March 18, 1968, no. 104); purchased at that sale by J. Paul Getty.

### BIBLIOGRAPHY

Walter Denny, "Oriental Carpets from the J. Paul Getty Museum," *Sotheby's Preview* (November/December 1990), p. 25, illus.; Ian Bennett, "Oriental Rugs and the Collection of the J. Paul Getty Museum," *Sotheby's Art at Auction 1990–91* (London, 1991), p. 179, fig. 1, illus.; Bremer-David, *Summary*, no. 501, p. 288, illus.



526 Detail



527.

### "POLONAISE" CARPET

Kashan, circa 1620

Silk with metallic thread

Length: 9 ft. 1 in. (277 cm); Width:  
5 ft. 7 in. (170 cm)

Accession number 68.dc.6

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GLOSSARY OF WOODS

INDEXES

CONCORDANCE





## GLOSSARY OF WOODS

This is a glossary of woods in the Decorative Arts collection of the J. Paul Getty Museum.

<b>English</b>	<b>Latin</b>	<b>French</b>
alder	<i>Alnus sp.</i>	aune
amaranth (purple heart)	<i>Peltogyne sp.</i>	amarante
ash	<i>Fraxinus sp.</i>	frêne
barberry	<i>Berberis sp.</i>	épine-vinette
beech	<i>Fagus sp.</i>	hêtre
birch	<i>Betula sp.</i>	bouleau
bloodwood	<i>Brosimum paraense</i>	satiné
ceylon satinwood	<i>Chloroxylon swietenia</i>	citronnier
cherry	<i>Prunus sp.</i>	cerisier
chestnut	<i>Castanea sativa</i>	châtaignier
cururu	<i>Dialium guianense</i>	
ebony	<i>Diospyros sp.</i>	ébène
fir	<i>Abies sp.</i>	sapin
fruitwood	<i>Rosaceae family</i>	tribu du pommier
holly	<i>Ilex aquifolium</i>	houx
hornbeam	<i>Carpinus sp.</i>	charme
Japanese arborvitae	<i>Thuja standishii</i>	
Japanese cedar	<i>Cryptomeria japonica</i>	sugi (japanese)
juniper	<i>Juniperus sp.</i>	genévrier
kingwood	<i>Dalbergia cearensis</i>	bois de violette
lignum vitae	<i>Guaiacum sp.</i>	gaïac
limewood	<i>Tilia sp.</i>	tilleul
mahogany	<i>Swietenia sp.</i>	acajou
maple	<i>Acer sp.</i>	érable
Mediterranean cypress	<i>Cupressus sempervirens</i>	cyprès
oak	<i>Quercus sp.</i>	chêne
olive	<i>Olea europaea</i>	olivier
padouk	<i>Pterocarpus sp.</i>	padouk or corail
pearwood	<i>Pyrus sp.</i>	poirier
poplar	<i>Populus sp.</i>	peuplier
rosewood	<i>Dalbergia sp.</i>	palissandre
Scots pine	<i>Pinus sylvestris</i>	pin Sylvestre
snakewood	<i>Piratinera guianensis</i>	amourette
Spanish cedar	<i>Cedrela sp.</i>	cedro
spindle tree wood	<i>Euonymus sp.</i>	fusain
spruce	<i>Picea sp.</i>	épicéa
stone pine	<i>Pinus cembra</i>	arole
tulipwood	<i>Dalbergia sp.</i>	bois de rose
walnut	<i>Juglans sp.</i>	noyer
West Indian satinwood	<i>Zanthoxylum sp.</i>	citronnier
willow	<i>Salix sp.</i>	saule
yew	<i>Taxus baccata</i>	if

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