

SINAI AND SONS

19th & 20th Century Decorative Arts



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Detail of Lodovico Pogliaghi centre table (no. 13)

It has always been our dream to discover and document unusual objects. We are both drawn to the styles of the 19th and 20th centuries and it gives us great pleasure therefore to present our first collection of decorative arts from these centuries, each carefully selected by us for rarity, quality and condition. We believe that objects of great quality enhance each other no matter what their age. Our interests lie particularly in the reinterpretation of exotic and classical styles in the art of the West, as amply demonstrated in our collection by Ferdinand Duvinage's cachepot (no. 12) for Maison Giroux, a wheel-carved glass vase by Alphonse-Georges Reyen (no. 14) for Escalier de Cristal, a Jules-Auguste Habert-Dys enamelled and silver-mounted coffret (number 19), a pair of Christofle & Cie. Japonisme vases (no. 11), a Louis-Constant Sévin clock (no. 9) for Ferdinand Barbedienne and a Carlo Bugatti copper-mounted and inlaid table (no.18).

Wonderfully rare examples that exude the opulence of the 19th century include the magnificent *meuble à hauteur d'appui* owned by Kaiser Friedrich III Hohenzollern with an exceptional micromosaic panel and marble top (no. 2), the monumental micromosaic panel by Licinio Campanili (no. 16) produced for the Studio Vaticano del Mosaico and exhibited at the 1904 Louisiana Purchase Exposition in St Louis, Missouri, the dramatic Lodovico Pogliaghi centre table (no. 13) and the elegant Julien-Nicolas Rivart bureau-plat (no. 3). The exquisite Tiffany Colonna opal and silver-mounted favrile vase (no. 15) is an undiscovered gem and will feature in 'Louis Comfort Tiffany: Master of Glass', an exhibition to be held in Paris, Montreal and Richmond 2009-2010. The innovative spirit of the 20th century is captured by *The Mermaid*, an exhibition-quality ivory, patinated bronze and marble sculpture by Walter Winans (no. 20), a modernist marble and nickel-plated metal clock by Jean E. Puiforcat (no. 25) and an *Architettura* trumeau designed by Piero Fornasetti and Gio Ponti (no. 26).

We would like to thank those individuals who have given us the advice and help to make this project possible. In particular we thank our colleague Christine, without whose perseverance and dedication it would not have been realised. Finally, we acknowledge our parents and Vanessa who have given us the encouragement, the support and the opportunity to fulfil our ambitions whilst requesting very little in return.

We hope that you will enjoy what you see here, and that this will be the first of many such collections.

Raphael & Joshua

Raphael and Joshua Sinai



A SET OF TWELVE PORPHYRY AND MARBLE PANELS DEPICTING ROMAN EMPERORS

Italian, circa 1840

Each numbered and stamped on the reverse with a double headed eagle,
and with the stamp of a cardinal

Each panel: 11 x 9 $\frac{7}{8}$ in (27.5 x 24.6 cm)

Literature

C. Suetonius Tranquillus, translated by Jabez Hughes, *The Lives of the XII Caesars*,
1717, vol. I–vol. II

From the late 17th century throughout the following two centuries, virtually every British and Northern European gentleman of stature made a Grand Tour as part of his necessary education. This set of panels is a fine example of a Grand Tour souvenir, and depicts twelve Roman Emperors (from the top left): Nero, Augustus, Vespasian, Caligula, Domitian, Claudius, Tiberius, Otho, Julius Caesar, Galba, Titus and Vitellius. Each Emperor is seen in profile and carved from a white marble roundel framed by porphyry. Black Belgian marble frames a border of inlaid ancient and 19th-century geological specimen squares including nero antico, alabastro, porta santa, bardiglio, giallo antico, lumachellone, verde antico, alabastro listato, alabastro pecorella, alabastro cipollino rosso, pavonazzetto, verde malachite, lapis lazuli, portoro, broccatello di spagna etc. Souvenirs of this type were sought after, and such a set of twelve Emperors would have been especially rare and desirable, involving great expense. Once shipped home, they would have been exhibited as symbols of status and a focus for discussion by gentlemen who could demonstrate their knowledge of each specimen type.

Each panel is stamped on the reverse with a double headed eagle, possibly indicative of the Habsburg Empire, and a cardinal's stamp, together with a numbered paper label. These marks suggest that the plaques may have been given as a diplomatic gift from a cardinal to a member of the Habsburg family.



Detail of stamp on reverse







AN ORMOLU-MOUNTED, EBONISED WOOD MEUBLE À HAUTEUR
D'APPUI WITH MICROMOSAIC PANEL AND MARBLE TOP

The cabinet, French, bearing paper label on reverse, 'Kaiser Friedrich Pal[...]/ Zimmer
N.2 (?) / Lfde N. 4 (?)' (indistinct numbers)

The micromosaic plaque signed 'RFSPV' for the Studio Vaticano del Mosaico
Circa 1850–60

Cabinet: 38 ³/₄ in (97 cm) x 58 in (145 cm) x 20 in (50 cm)

Micromosaic: 22 ⁵/₈ x 17 ³/₄ in (56.5 x 45.5 cm)

Provenance

Kaiser Friedrich III Hohenzollern

The collection of Mrs Gordon C. Thorne (Chicago), 1967

Private collection, USA

The *meuble à hauteur d'appui* is a perfect example of the Second Empire style which prevailed in France during the reign of Napoleon III (1852–70). A stock label has been preserved on the verso of the cabinet, which reads: 'Kaiser Friedrich Pal[...]/ Zimmer N. 2 (?) / Lfde N. 4 (?)'. Kaiser Friedrich III Hohenzollern (1831–88), was Emperor of Germany for 99 days from 9 March to 15 June 1888. He frequently visited Italy where he was received by the Pope, toured the Vatican galleries and stayed at the Palazzo Caffarelli with the Prussian ambassador. The label indicates that this piece was part of the furnishings of the palace inhabited by the imperial family, perhaps the Kronprinzenpalais (Crown Prince's Palace) in Berlin.

In 1858 Friedrich III married Princess Victoria (Vicky), eldest daughter of Queen Victoria. Her son William II (1859–1941) was the last Emperor of Germany. Following defeat in the First World War, he abdicated and retired in exile to Huis Doorn in Holland (1919). The possessions of the Prussian court which had remained the property of the Hohenzollern were transferred with him to the new seat of residence, or sold.

At some point the *meuble à hauteur d'appui* entered into the possession of the Thorne family. In 1967 it appeared in the sale of Mrs Gordon C. Thorne's collection. The work features in the auction catalogue of 23 May 1967 at the Chicago Art Galleries, where the catalogue illustrates it in situ in Mrs Thorne's dining room.

The *meuble à hauteur d'appui* features a tripartite body with a larger central section fitted with a door, inset with a large oval micromosaic, and shelves to either side beneath rounded front corners. The body is richly ornamented with ormolu beneath a top composed of rare inlaid marble.



The marble is laid out in concentric frames comprising the following types (from outermost): verde levanto, antique yellow, antique red, cipolin, green serpentine, pavonazzetto (these last three used in the frieze of diamond and square shapes in the middle frame), marine cipolin and onyx.¹

The central door is framed by a pair of columns, each tapering towards the top and inset with ormolu beading, surmounting stylised capitals and knops, above a Solomonic-style column intertwined with laurel leaves. The bases, capitals and decorations of the columns are all in ormolu. The frames and the purfling which complete the decoration are of the same material, both along the exterior and interior.

The micromosaic panel is a unique work of art in its own right and the decision to use it to decorate a cabinet would have been made independently. It is identified as the Roman work of the Studio Vaticano by the crest of the Reverenda Fabbrica di S. Pietro (RFSPV). Its formal and technical characteristics are typical of the style fashionable in the first half of the 19th century. The micromosaic comprises tiny tesserae of spun enamel of different shapes, laid down to create complex textures. Elongated, curving tesserae are used to form the flowers and square shaped ones for the background where they form an elegant lattice of concentric lines. The chromatic range of the enamels is extraordinary.

The floral design owes much to Flemish painting of the 17th century. The treatment of the subject here, with the flowers densely jostling together, intensifies their vitality. Roses and dahlias with great corollas entwine with ranunculus, lilies, wild pansies, freesias and forget-me-nots. The blue vase with gilded contours is reminiscent of a classical vase with raised handles and a circular foot. It bears the crest of the RFSPV (the Pope's crown and keys) as its main decoration.

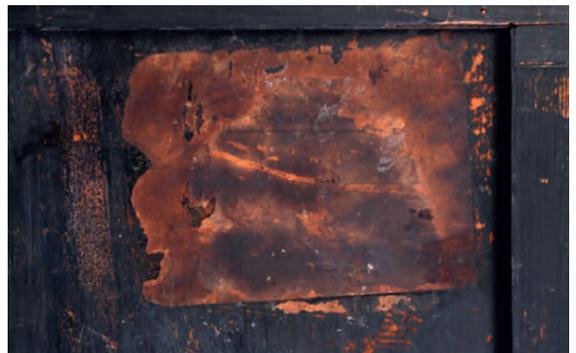
With its rich decorative body, the taste for chromatic contrast and the combination of diverse materials, this cabinet reflects the style of the French cabinet-makers who were active at the time of Napoleon III, in particular Mathieu Befort, Charles-Guillaume Diehl, the brothers Grohé and George Alphonse-Bonifacio Monbro.

The vase of flowers on a black background of enamel threads, or of Black Belgian marble, represents an iconographic genre which was highly popular in the micromosaic tradition of the 19th century. Several important, well-known examples of such works have an affinity with this cabinet: two signed by Michelangelo Barberi² and dated 1836 (private collection)³, and four examples in the Gilbert Collection (two ovals dated 1850 and two oblongs dated 1860 and 1870).⁴ One of the two Gilbert ovals uses the same model of blue vase but with a gilded mask in place of the RFSPV crest.⁵

At the prestigious Universal Exhibitions which were held in London in 1862⁶ and in Paris in 1867 the RFSPV presented, among other things, mosaics in spun enamel portraying flowers⁷, confident that its reputation would be upheld by these works.

Federico Campanili (active from 1858 to 1902) was the artist of the Studio Vaticano del Mosaico who excelled in the floral genre in the second half of the 19th century. According to the archives, he entered the Laboratorio Vaticano in 1858 and was employed, as he himself wrote, on many works depicting flowers in spun enamel as well as others in cut enamel.⁸ One of his signed compositions, dating back to the late 19th century, is in a Roman private collection.⁹ A sumptuous mosaic with flowers, fruit and pheasant in the Spanish royal collection has also been attributed to him.¹⁰

The use of the door of a cabinet for a large decoration in micromosaic has only been recorded in one other case, which dates from the beginning of the 19th century. Made in rosewood with marble, hardstones and gilded mounts it bears a mosaic depicting the head of a girl in the guise of Flora, the goddess of Spring. The mosaic is signed by Pietro Polverelli, an artist active in the Studio Vaticano in the second half of the 18th century.¹¹



Detail of paper labels on the reverse



Detail of Micromosaic plaque

AN ORMOLU-MOUNTED MAHOGANY AND PORCELAIN MARQUETRY BUREAU-PLAT

By Julien-Nicolas Rivart, 1856

The porcelain by Pierre Joseph Guérou, 1853

The lock plate stamped 'Execute en 1856 par Tahan. *Ebeniste* breuete de l'empereur',
the wood branded twice on the underside 'RIVART & ANDREIUX BREVETES',
the porcelain signed 'Guérou 1853'

31 in (78.7 cm) x 62 in (157.5 cm) x 37 in (94 cm)

Literature

Maja Lozar Štamcar, 'A Porcelain Marquetry Table Painted By Pierre Joseph Guérou of Paris',
Furniture History: *The Journal of the Furniture History Society*, 2002, vol.38, pp.144–149

Julien-Nicolas Rivart established his business in 1835 in Paris where he was considered one of the most distinguished suppliers of luxurious furniture. He invented a technique of combining veneer and porcelain marquetry (*marqueterie de porcelaine*) for which he obtained a patent in 1848. He had mastered this technique by 1851 and at the Crystal Palace Exhibition was deservedly awarded 16 medals for this high art form. He also exhibited furniture and items decorated in this way at the Great Exhibitions of 1855 (Paris) and 1862 (London).

Rivart used Sèvres porcelain to decorate his furniture, and Pierre Joseph Guérou, who painted the plaques on this piece, was a known flower painter for Sèvres. He worked for the porcelain manufactory in 1847 and 1848, and displayed his painting skill at the Paris Salons between 1849 and 1865.

In 1852, Rivart moved with his partner Andrieux to rue de Normandie in Paris where the porcelain, dated 1853, would have been executed by Guérou. Tahan's name on the lock (dated 1856) may be explained by the fact that Rivart provided various ébenistes with panels of porcelain marquetry which were subsequently sold as 'Meubles Rivart'. Unfortunately this demanding technique of porcelain and veneer marquetry was entirely abandoned after Rivart's death in 1867.

The bureau-plat is of serpentine form, the top inset with a naturalistic flower garland including roses, morning glories, carnations, peonies, delphiniums, hyacinths, apple blossom, tulips, parrot tulips, lily of the valley, anemones, geraniums, narcissus, asters, begonias and clematis. Beneath this is a single drawer applied with rocaille decoration, the sides and reverse similarly decorated, the angles headed by espagnolettes, the whole on cabriole legs tapering on scrolled sabots.

A table with similar porcelain marquetry is in the collection of the Musée National de la Céramique in Sèvres. A similar centre-table with porcelain marquetry also signed by Guérou and dated 1852 is in the collections of the Regional Murska Sobota Museum in Slovenia. An unsigned secrétaire with similar porcelain marquetry has been in the Palazzo Pitti in Florence since 1868. A table with ormolu-mounted rosewood, engraved copper and porcelain marquetry was exhibited in 1979 at the Grand Palais in Paris in an exhibition entitled 'L'Art sous le Second Empire'.



A CARVED IVORY AND SILVER-MOUNTED EWER AND CHARGER

German, circa 1860

Ewer: 20 $\frac{3}{4}$ in (52 cm) high
Charger: 19 $\frac{3}{4}$ in (119 cm) diameter

Provenance

Private collection, Wiltshire, England

Literature

Wendell Stanton Howard, *The George A. Hearn Collection of Carved Ivories*, 1908, p.215, pl.178

The 17th century marked a change in art from the religious to the secular. Public taste embraced the classical with romanticised nudes and hedonistic subjects. The art of Rubens and Bernini influenced those working in ivory, and the classical iconography of the triumph of Bacchus with dancing nymphs and frolicking fauns, together with putti and bacchante processions became de rigueur. Once carved, these pieces were often mounted with silver in the prominent metalwork centres of Augsburg and Nuremberg.¹²

An ewer and charger like this celebrates the aesthetic rather than the practical. The ewer's everted lip is supported by two bacchantes flanking a mask. The ovoid body of the ewer has three bands, one with reclining bacchantes among fruit and swags, the central band with Bacchus's leopard-drawn chariot followed by a procession of bacchantes, satyrs and putti, and finally the lower band with winged female busts and grotesque masks. The scrolling handle has a putto sitting on the shoulders of a bacchante, while three winged and hooved females sit perched upon a domed foot with masks and silver mountings. The circular charger has a central roundel depicting a reclining Venus and Cupid. The border around the roundel is interspersed with silver mounts and depicts a continuous procession of bacchanal merry-making. The popularity of this form was due in large part to the German artist Michael Maucher.¹³



Details of Charger



A SILVERED, GILT, CHAMPLEVÉ ENAMEL AND IVORY INKSTAND

By Elkington and Company, circa 1860
Applied tag 'Elkington & Co. 948'

7 ½ in (19.1 cm) x 10 ¾ in (27.3 cm) x 9 ½ in (24.2 cm)

Literature

The Illustrated Catalogue of the International Exhibition, published with the Art Journal, 1862, p.195

The size and presence of Elkington & Co. enabled the firm to survive and thrive in a society of quickly changing tastes. As Japanese and Eastern cultures were influencing art and fashion in the West, Elkington & Co. adapted and prospered. Through innovation and new designs they continued to exhibit at the International Exhibitions to much acclaim.

The inkstand is a prime example of Elkington & Co.'s adaptation and innovation. The incorporation of champlevé enamel is a direct reference to cloisonné enamels from Japan. Likewise, the caparisoned elephant heads complete with ivory tusks reflect an Eastern influence. A similar model was produced in silver and gold with champlevé enamel for the Great Exhibition of 1862. The exhibition model differs from this example by its finial, shaped in the form of a head.

Champlevé enamelling was costly and involved much hand work. As the *Art Journal* noted, 'The perfection to which Messrs. Elkington have brought the art has only been reached by numerous experiments, and many and costly failures...It may be mentioned as a special feature of enamel-work, that it does not admit of being copied or reproduced by any other method, and hence that it can never lose its rare and costly character.'¹⁴

Examples of Elkington & Co.'s champlevé enamel work can be found in the British Museum and the Victoria and Albert Museum.



Inkstand by Elkington & Co.
The International Exhibition, 1862



Detail of tag



‘JUIVE D’ALGER’ (‘JEWESS OF ALGIERS’), A SILVERED,
PARCEL-GILT AND ENAMELLED BRONZE BUST
ON A ROUGE GRIOTTE BASE

Cast from a model by Charles-Henri-Joseph Cordier, circa 1862
Inscribed ‘Cordier 1862’ and stamped with the ‘Marnyhac, 4 rue de la Paix’ foundry mark
21 in (53.3 cm) high, including marble base

Literature

Laure de Margerie, Édouard Papet, *Facing the Other: Charles Cordier 1827–1905*
Ethnographic Sculptor, exh. cat. Musée d’Orsay, 2004, p.184, no.338

In the 1850s Cordier was commissioned by the Musée d’Histoire Naturelle to execute a number of works concerning theories on race. Fascinated by the juxtaposition of colours and different materials, Cordier began to experiment with *galvanoplastie*, a process of silver plating which had been carried out in Paris by the silversmiths Christofle since 1842 (see no.11 in this catalogue, Christofle vases). Cordier was passionate about his new use of polychromy and in 1856, funded by the Ecole des Beaux-Arts, he set off for Algeria, fulfilling one of his childhood ambitions. He brought back with him multicoloured images of North Africa and presented at the Salon of 1857 no less than ten busts, each in various combinations of marble, onyx, bronze and enamel. (Cordier sent the completed bronze models to his brother-in-law, Devers, who applied the enamel highlights.) The majority of the models exhibited were purchased by the Beaux-Arts and replicas may now be seen in the Anthropology Gallery in the Musée de l’Homme in Paris.

Many critics were hostile to Cordier’s new technique of polychrome sculpture considering it to be an enemy to the monochromatic academic sculpture recreating the statuary of the Antique. One enthusiast was the French writer Théophile Gautier who said, ‘Mr Cordier, who is a colourist, made himself a rich palette of marbles, metals and stones, that he associates with a rare happiness. He dares being original in art which supports little originality. He deserves the attention of the critics as well as the interest of enthusiasts’. This evaluation of Cordier’s work holds good today: he is considered one of the most important members of the Orientalist movement of the 19th century.

A model of *Juive d’Alger* in onyx, bronze and enamel is in the collections of the Musée des Beaux-Arts, Troyes, and the Van Gogh Museum, Amsterdam.



‘À l’atelier de Cordier’, *La Vie Parisienne*, 14 January 1865
with an illustration of ‘Juive d’Alger’ featured centre



A SILVER AND GILT CENTREPIECE

By Elkington and Company, 1866
Stamped with the firm's hallmarks

14 ½ in (36.2 cm) x 26 ½ in (66.2 cm) x 19 ½ in (48.7 cm)

This work, composed in the Classical style with triton figures on each side, is inspired by the Trevi fountain, in Rome. The central glass bowl sits in a reticulated basket above two putti facing reticulated shell-form bowls with gilded interiors and glass liners supported by triton figures and hippocamps (sea horses). Two lower gilded kidney-shaped porcelain dishes are supported by a silver and gilt frieze depicting a group of frolicking putti playing with a goat and a leopard on one side and playing instruments and merry-making on the other, centred by female masks, above dolphin feet. The centrepiece is accompanied by its original fitted oak trunk with a red velvet lined interior.

George Richard Elkington joined his cousin Henry Elkington in the 1830s to form G.R. Elkington & Co., manufacturers of gold, silver and silver-gilt wares in Birmingham. Though he took out patents in 1836 and 1837, G.R. Elkington did not perfect the process of electroplating until 1840 with the assistance of John Wright.¹⁵ The firm quickly grew and additional factories and retail sites were opened in London, Liverpool and Dublin. In 1861, G.R. Elkington broke off an earlier partnership with Josiah Mason and began trading under the name Elkington & Co., which persisted until 1887 when they became a limited liability company.

In 1865 G.R. Elkington died and the firm passed into the hands of his four sons and co-partners. The company carried on producing hollowware, flatware, exhibition pieces and fine items for display and presentation in silver, gold and electroplating. They also produced enamels and bronzes. These general metallurgists had a tremendous output and were the best represented British silversmiths at local, national and international exhibitions from 1840 to 1914, including the Great Exhibition of 1851, Dublin 1853, Paris 1855, The International Exhibition 1862, Paris 1867, Vienna 1873, Philadelphia 1876 and Paris 1878.¹⁶ The size and craftsmanship of the present piece suggest it was produced by private commission, or for presentation at an exhibition.



Detail of centrepiece



Detail of hallmarks



‘THE DANCERS’, AN OVERLAID AND WHEEL-CARVED GLASS
CHARGER

By George Woodall for Thomas Webb & Sons, 1886
Engraved ‘G. Woodall, 1886’ and ‘Thos. Webb & Sons’

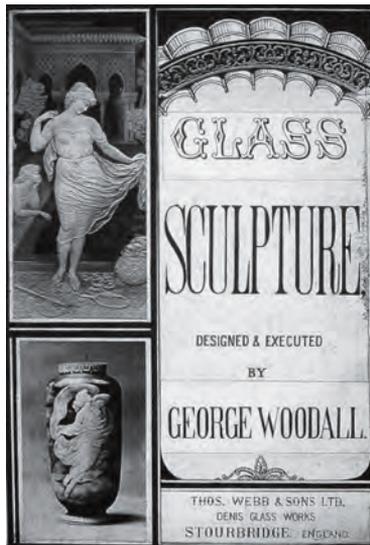
13 ¼ in (33.7 cm) diameter

Provenance

The collection of Jim Frambers, Kansas City
Private collection, St Louis, Missouri

Literature

Christopher Woodall Perry, *The Cameo Glass of Thomas and George Woodall*,
2000, p.105



The cover of Webb's booklet, *Glass Sculpture*
(Broadfield House Glass Museum)

The Dancers is an extraordinary plaque, the richness of the figurative decoration and the movement of the two female figures showing a freedom which can only be captured by an artist of quality. Fine Victorian classical paintings of the time—the work of Alma Tadema, Albert Moore and others—demonstrate this liveliness allied to the mystique of classicism. Neo-classical art was adored by the Victorians, the decorative scenes reproduced echoing the wealth and carefree attitude of the Greek and Roman Empires which the newly endowed entrepreneurs of 19th-century society desired to emulate.

The rich plum ground colour of this piece, and the varying depths of the white glass overlay, suggest the many hours George Woodall laboured unaided to create such a masterpiece. It relies solely on the varying depth of carving of the layers of opaque white glass to provide the dramatic climax. It has become apparent that George Woodall reserved darker ground colours, including



this unusual plum colour, for pieces which were intended for exhibition. The Great Tazza, now in the Corning Museum of Glass, New York State, was produced by the Woodall workshop for the Exposition Universelle in Paris in 1889.

Amongst the leading cameo artists in England at this time, George and Thomas Woodall, who worked for Thomas Webb & Sons, are outstanding. The rich diversity of their styles—derived mostly from classical mythology, Islamic art and nature—marks them out as possibly the finest cameo decorators of all time. Although they worked together as a team, George Woodall is perhaps the better known of the two brothers. His career took off in 1886 when they agreed that George would be free to work uninterrupted on solo pieces. One of the first significant pieces George engraved as a solo artist was the plaque, *The Dancers*, which dates from the beginning of that year and is signed by him alone. Coincidentally, this was one of the first plaques entered in the Webb's Price Book where much of the evidence of Woodall's work is preserved.

Other plaques and vases engraved with a variety of scenes from classical mythology and signed specifically by George Woodall may be found in museums around the world. However, it is rare pieces such as *The Dancers*, with their extraordinarily evocative expression of movement, which mark George Woodall out as perhaps the greatest cameo glass engraver since the artist who produced the Portland Vase two millennia ago.

AN ORMOLU, CHAMPLEVÉ ENAMEL AND MARBLE MANTEL CLOCK

Designed by Louis-Constant Sévin for Ferdinand Barbedienne, circa 1870
The clock works stamped 'Ed. Minart 4423'

20 in (50.9 cm) x 12 ½ in (31.7 cm) x 10 in (25.4 cm)

Literature

Arnold Lewis, *The Opulent Interiors of the Gilded Age*, 1987, p.53

In America during the 1880s, a number of illustrated books on artful interiors appeared showing the most celebrated homes in the nation. One of the most important of these was *Artistic Houses, Being a series of Interior Views of a number of the Most Beautiful and Celebrated Homes in America*. An illustrated plate from this book depicts an identical Moorish-inspired clock in the library of the famous American painter and interior designer Samuel Colman, in his house in Newport, Rhode Island, circa 1883.

Would-be trend-setters and tastemakers among the wealthy classes in America sought the advice of professional interior decorators. Probably the best known of these were Associated Artists (Louis Comfort Tiffany, Lockwood de Forest, Samuel Colman and Candace Wheeler), and the Herter Brothers of New York city. The Barbedienne firm often supplied these decorators with fine items such as this clock designed by Louis-Constant Sévin, who was known for his work in a variety of historical styles. His works embodied the eclecticism of the era and were highly sought after.

In 1867, Ferdinand Barbedienne made a mantel clock designed by his *sculpteur-ornemanist*, Louis-Constant Sévin, for Henry Probasco, a Herter Brothers client in Cincinnati, Ohio. The present clock was probably a special order for Samuel Colman.

Examples of objects designed by Sévin and made by Barbedienne may be found in the collections of the Victoria and Albert Museum, the Musée d'Orsay in Paris, the Musée National du Château de Compiègne and the Cleveland Museum of Art.



The interior of the Library, Samuel Colman House, featuring the Sévin mantel clock, circa 1883



AN ENAMELLED GLASS MOSQUE LAMP

By Emile Gallé, circa 1880

Signed in enamel 'E. Gallé à Nancy Déposé DC'

10 $\frac{3}{4}$ in (27.3 cm) high

Exhibited

Broadfield House Glass Museum, West Midlands, England, 'Gallé: A Centenary'
21 August 2004 – 30 January 2005

Literature

Stefano Carboni, and David Whitehouse, *Glass of the Sultans*, 2001, p.299

Carl Johann Lamm, *Mittelalterliche Gläser und Steinschnitarbeiten aus dem Naben Osten*, 1929, vol.II, pl.129.3

Emile Gallé was the foremost glassmaker of his day. In 1874 he took over the running of the Gallé factory in Nancy from his father and immediately began to expand the business, proving himself an outstanding businessman as well as a designer of genius. His creations were exhibited at the great exhibitions and world fairs in Paris, Chicago, and St Louis and were keenly acquired by the most notable collectors of the day including Roger Marx, the editor of the *Gazette des Beaux-Arts*, the industrialist Edouard Hannon, the Philadelphia Museum of Art and the Russian and Danish royal families.¹⁷ This lamp is a fine example of one of the most interesting groups associated with his output.

Gallé began to experiment with enamelling on glass in the late 1870s, drawing on the rich repertory of Ayyubid-Mamluk luxury glass whilst expanding on its decorative and chromatic range. In a statement to the jury of the Paris Exposition Universelle in 1889 he wrote, 'Since 1878, I have devoted myself continually to developing a palette that would allow me to decorate glass with the aid of colours and low-temperature vitrifiable enamels...I also developed reflecting colours by mixing them with hard Arabian enamels. Finally in 1884, I produced for the Union Centrale des Arts Décoratifs a new series of transparent enamels in relief...I therefore present you today with the results of my continued research: opaque enamels with artificial and bizarre colours.'¹⁸

Gallé must have seen Ayyubid-Mamluk originals in Germany as well as in his native France. The motif of the mounted archer shooting backwards, as seen on this piece, is consistent with figural types on Ayyubid-Mamluk enamelled wares of the 13th century. See, for example, a 13th-century enamelled beaker in the Grünes Gewölbe in Dresden, which shows equestrian archers shooting over the haunches of their mounts.¹⁹ Gallé adapted these prototypical forms and arrived at something bold, original and vibrant.



A PAIR OF JAPONISME PARCEL-GILT AND MULTI-PATINATED BRONZE VASES

Designed by Emile-Auguste Reiber for Christofle & Cie., circa 1880
Each inscribed 'Christofle & Cie' and '561', one impressed '812703',
and the other '812704'

Each vase: 8 $\frac{3}{4}$ in (22 cm) high

Exhibited
The Great Centennial Exhibition, Philadelphia, 1876
International Fair, Paris, 1878

Literature
Christofle & Cie, *Catalogue des objets exposés Exposition universelle*, 1878



Courtesy of Musée Bouilhet-Christofle, Paris

The firm of Christofle & Compagnie enjoyed a celebrated reputation from 1828 when Charles Christofle (d.1863) took over his brother-in-law's *bijouterie-joaillerie*. Christofle was appointed silversmith to King Louis Philippe in 1844, and the company exhibited at the Great Exhibition in London in 1851. Then in 1855 Christofle secured the patronage of Napoleon III for the refurbishment of the apartments of the Louvre. Other illustrious associations followed and the firm went on to supply such exemplars of luxury as the Ritz Hotel, the Orient Express and the ocean liner *Normandie*.

In the West, contact with quality Asian works of art had a direct impact on attitudes to the design and decoration. Designers and makers studied the forms and techniques and began to produce goods using the stylised vocabulary and balanced asymmetry of the Far East. The Western hunger for this taste is evident in a range of products, such as the present vases, where romantic motifs and naturalism combine with a *mélange* of styles to create an impression, rather than an accurate reproduction.



On the present vases, *galvanoplastie*, an innovative production technique developed by Christofle, is used with great success to create an intense decorative effect. The technique uses variegated patinas encrusted with layers of gold and silver that are painstakingly electroplated on the chased bronze surfaces. Discovered as early as 1836 by a Russian scientist called Jacobi, *galvanoplastie* was perfected for artistic use by the Christofle workshops, in particular by Charles Christofle's nephew, Henri Bouilhet. At the 1855 Paris Exposition Universelle, *galvanoplastie* was celebrated for its well-conceived application of industry to design. The present vases were technically difficult to make and were expensive even then, which resulted in their rarity.

Although the present vases epitomise the marriage between Japanese style and innovative 19th-century production techniques, their chic appeal transcends that era of opulence. They were designed by Emile-Auguste Reiber (d.1893) who, as chief designer at Christofle, was particularly inspired by the arts of Japan. Reiber emulated Japanese production techniques while adapting designs to produce stunning works that satisfied the burgeoning vogue for the exotic. His much lauded creations were used by leading artisans of the time including Theodore Deck and the *ébéniste* Jean-Michel Grohé. At the 1873 exhibition in Vienna, which was billed as a 'meeting of East and West', Christofle exhibited a Chinese style enamelled vase designed by Reiber that received high accolades. In 1877, he published *Le premier volume des Albums-Reiber*, a volume of 40 design prints concentrating on Japanese objects by Cernuschi, Bing and Maron in Yokohama. Today his designs for enamelled works, clocks, and candelabras are preserved at the Musée Bouilhet-Christofle, and Musée d'Orsay in Paris, the Metropolitan Museum of Art in New York, and the Victoria and Albert Museum in London.

AN ORMOLU, BRASS, IVORY, FRUITWOOD AND MARQUETRY CACHEPOT

Designed by Ferdinand Duvinage for Maison Giroux, circa 1880
Inscribed on the rim 'ALPH. GIROUX PARIS', the ivory stamped 'FD Bté'

10 ⅛ in (26 cm) x 12 ⅝ in (32 cm) diameter

Literature

Daniëlle Kisluk-Grosheid, 'Maison Giroux and its 'Oriental' Marquetry Technique',
Furniture History: The Journal of the Furniture History Society, 1998, vol.34, p.147–172

The Maison Giroux was founded in 1799 by François-Simon-Alphonse Giroux. In 1838 his two sons expanded the business under the name, Giroux et Cie. and were awarded numerous medals at the 'Exposition des produits de l'industrie française'. In 1855 the business was located at 43 boulevard des Capucines until it was taken over by Ferdinand Duvinage and A. Harinkouck in 1867. In 1874, Duvinage became the sole proprietor of the business until his death in 1876 when his widow, Madame Rosalie, took over until 1882. It was she (known as 'veuve Duvinage') who filed a patent (Brevet d'Invention) on 4 June 1877 for 'une mosaïque combinée avec cloisonnement métallique, pour objets artistiques et d'ameublement, par Madame Veuve Ferdinand Duvinage, à Paris'. The application included details of the manufacturing technique and a full-scale diagram of the ivory-ground marquetry. This patent was registered on 28 August 1877 thus confirming the beginning of this exquisite production of fine ivory and marquetry pieces. Objects with this new patented technique were first exhibited to great acclaim at the Paris Exposition Universelle in 1878. An anonymous contemporary account states, 'les ivoires cloisonnés de la maison Giroux, Duvinage F. Successeur de Alp. Giroux. Meubles de Luxe: fantaisie en ivoire cloisonné.'

Japanese-inspired pieces such as this cachepot are in important private and public collections: a magnificent cabinet-on-stand is in the Musée d'Orsay in Paris, an occasional table in the Art Institute of Chicago, a decorative panel in the Metropolitan Museum of Art in New York, a tray in the Los Angeles County Museum of Art, a tazza in the Detroit Institute of Art, and other works in the Cleveland Museum of Art and the Musée des Arts Décoratifs in Paris.



Trade card of Alp. Giroux et Cie.







A MONUMENTAL PARCEL-GILT, BRONZE AND SILVER CENTRE TABLE

Cast from a model by Lodovico Pogliaghi, circa 1890

The detachable silver tray, French, circa 1860

The tray stamped with French hallmarks

43 in (109.2 cm) x 71 in (180.3 cm) x 47 ½ in (120.6 cm)

Provenance

The collection of a noble family, Italy

Lodovico Pogliaghi was born on 8 January 1857 in Milan. He attended the Brera Academy of Fine Arts where Giuseppe Bertini taught him painting and composition, guiding him in his first public commissions. One such commission was for the renovation of the Palazzo Turati in Milan in the 1880s. He made the sculptures and a fireplace surmounted by a large bronze statue of Prometheus. In the Basilica di San Antonio in Padua Pogliaghi presented a series of bronze figural tablets which line the nave of the ‘Chapel of the Holy Sacrament’. Depicting the prophets these tablets bear a close resemblance to the present centre table. Additionally one of his early paintings of *Naiad and Triton* (1879) displays his affinity for the triton subject. However, he is maybe best known for his 1904-8 depiction of the Virgin Mary’s Sorrows and Joys on the monumental bronze doors of the Duomo in Milan.

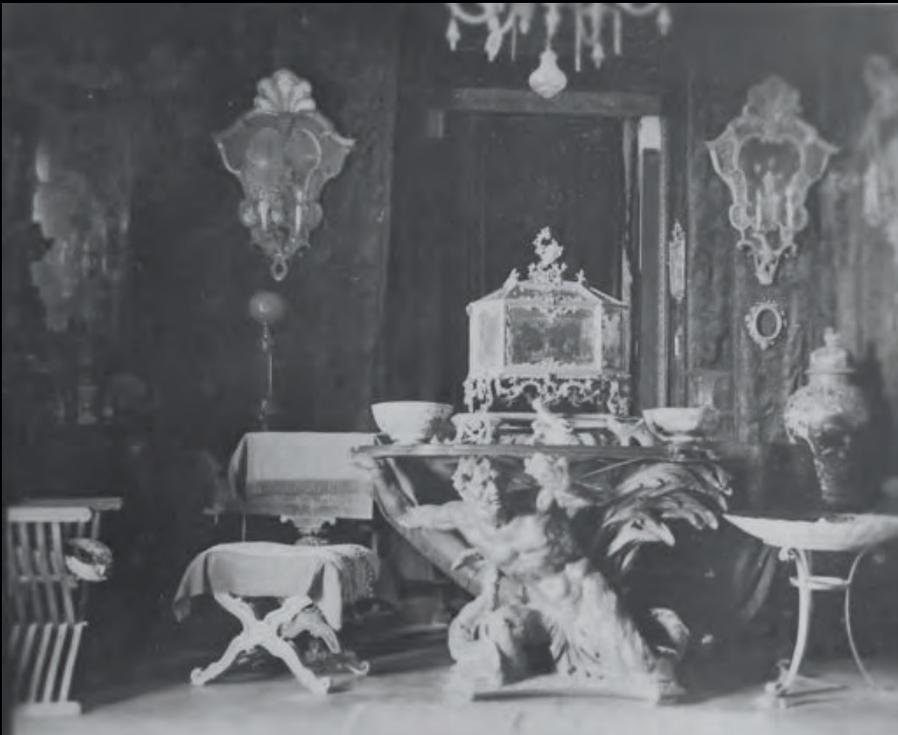
Pogliaghi established long term relationships with some of the most important patrons in northern Italy. It was for these patrons which he planned entire interiors. The present centre table, Pogliaghi’s chef-d’oeuvre, exemplifies his innovative design and attention to detail. Here the triton appears among shells and bulrushes about to surge forth from the glittering water. His fingers just breaking the “surface” of the Rococo-style silver tray with its sinuous edge. The theatrical effect is made all the more striking for its formidable scale. Not limiting himself to the Renaissance revival or Neo-Gothic styles, he drew together Romantic and Renaissance influences with an Art Nouveau freedom of form. Interestingly, a recently discovered photograph of a plaster model for the Villa Pirotta at Brunate, Como²⁰, was discovered together with a handwritten note by Pogliaghi to Mr. Barigozzi, dated 9 March 1916, ‘Dear Mr. Barigozzi, I need the plaster model of the Triton which was made for Mr Pirotta. It has no more arms, which probably are in my atelier. I ask you if you can bring it to Brothers’ Rigola atelier, Mazzini Street n.6. It’s a long time since I’ve heard from you. Are you working very hard? Maybe yes, but on other artistic projects. Greetings, yours L. Pogliaghi’.

Significantly an identical large silver tray appears in the photograph. It is unclear whether this tray is the tray on the present model or if a duplicate was made. It is also possible that the centre table and silver tray represented a working model for the present table. Another example, possibly the original working model, in bronze painted plaster supporting a marble top was displayed in Pogliaghi’s own home, such was his affection for the work. His home has been preserved as a museum dedicated to his work in Varese.

Careful consideration was taken with the cleaning of this work which has revealed rich silver details in the eyes and gilding on the base.



Villa Pirotta, Brunate, Como, circa 1916



Interior of Pogliaghi's House

A LARGE WHEEL-CARVED AND ORMOLU MOUNTED GLASS VASE

The glass by Alphonse-Georges Reyen for Escalier de Cristal for Pannier Frères, 1889
 The vase engraved 'A. Reyen 1889' and 'Escalier de Cristal Paris',
 the ormolu mount engraved 'Escalier de Cristal Paris'

14 in (35.6 cm) x 11 ½ in (29.2 cm) width, including ormolu mount

Exhibited

Salon de la Société Nationale des Beaux-Arts, 1893

Reyen favoured plain and simple shapes which he cased in very thin layers of contrasting coloured glass, giving subtle gradations of colour and depth. These shapes maximised the surface area on which he could carve his intricate designs, often combining Symbolist and Japanese-inspired imagery with Barbizon-style landscapes and plants. Several of his designs were placed on bronze or silver bases specially created by Escalier de Cristal, a leading retail and manufacturing store which specialised in metalwork, glass and ceramics. The vase shown here has a sculptural ormolu base, and was made to be exhibited at the Salon of the Société Nationale des Beaux-Arts in 1893. Reyen exhibited there regularly and at the Paris Exposition Universelle of 1900, where he was awarded a medal.

Steeped in the Japoniste aesthetic, Alphonse-Georges Reyen spent several years designing and executing stained glass windows and panels before joining the firm of François-Eugène Rousseau in 1877. Rousseau had inherited his father's retail glass and ceramics shop in Paris. He was so excited by the introduction of Japanese art in France that he executed a complete table service in the Japanese style conceived by Felix Bracquemond. He also set up a small experimental glass workshop in which he was joined by Eugène Michel, a glass carver.

Knowing little about the technical requirements of glass, Rousseau went to the Clichy Glassworks of Appert Frères where most of his innovative ideas were realised in production. At first transparent vessels were engraved or enamelled, but Rousseau later began experimenting with multiple layers of translucent and opaque glass which were then intricately carved. He employed creative techniques like plunging the hot glass parison into cold water to crackle it, and trapping metallic oxides, shredded gold or silver between different glass layers.

Reyen's expertise rivalled that of Michel, the two producing exotic and exquisitely carved glass vessels. Reyen executed Rousseau's designs, but also created his own under his own name. He set up a workshop at 17 Boulevard de Solferino in Rueil in the early 1890s and exhibited his work at the 1889 Paris International Exhibition.



Detail of signatures



AN OPAL AND SILVER-MOUNTED FAVRILE GLASS VASE

The glass by Tiffany Glass and Decorating Company, New York
 The silver and opal mount designed by Edward Colonna, executed for S. Bing,
 L'Art Nouveau, Paris, circa 1898
 The glass engraved on the underside 'o477', the silver unmarked

The vase: 4 $\frac{3}{4}$ in (12 cm) high
 The silver mount: 6 in (15.2 cm) high

Provenance
 Private collection, Germany

About 1897, Siegfried Bing changed the nature of his recently-opened gallery, L'Art Nouveau. Neither the Paris press nor the French populace had particularly liked the mixture of Belgian and English furniture that he was showing, nor did they appreciate the juxtaposition of English metalwares, Scandinavian porcelains, and American glass. To counteract this xenophobia, Bing hired a staff of three new designers—Eugène Gaillard, Edward Colonna, and Georges de Feure—to create works in all media that were unified in style and more elegantly French in appearance.

One of the first assignments given to Colonna was to create silver mountings for Bing's unsold stock of Chinese snuff bottles, Tiffany glass, and French pottery. As can be seen in this beautiful object, Colonna transformed an organically shaped and lustrous Tiffany vase into a precious objet d'art. A svelte silver ribbon embraces the equally asymmetrical shape of Tiffany's vessel, and the opals set within the mount beautifully compliment the gentle iridescence of the Favrile glass. Like a painting by Whistler, there is a harmony of tones—something that Tiffany always sought to establish in his use of combined materials although here, of course, Tiffany had nothing to say in the creation of this work once the glass left his factory. It is not a pitcher, though there is a vague suggestion of this. Rather, it is a functionless objet intended for display and admiration. Moreover, both the vase and the mount are each one-of-a-kind—thus heightening the sense of a costly, precious object.

Colonna's authorship of this design is attested to by a photograph pasted on a sheet of heavy paper now in the Newark Public Library in Newark, New Jersey. The other photos on this page show two Alexandre Bigot ceramics with mounts by Colonna, as well as two silver sugar spoons and a silver lamp base designed by Colonna. These and other photographs and original drawings were donated in the 1920s by the artist himself, when he was leaving the United States to retire to France. The Bigot/Colonna pitcher in the upper left corner and the spoon at the right are now in the Musée des arts décoratifs, Paris, but the other objects, like most of these unique pieces designed by Colonna, seem not to have survived. Certainly very few Tiffany Favrile vases with Colonna mountings remain: other than the present example, one is in the Copenhagen Museum of Glass, another is in the Corning Museum of Glass, and a third is in a private collection.



An unrecorded period photograph from the Colonna Archives, the vase featured upper right
(Courtesy of Newark Public Library, Newark, New Jersey)





‘FLOWERS WITH A CARDINAL WOODPECKER’,
A MONUMENTAL MICROMOSAIC PANEL

By Licinio Campanili (c.1865–1922) for the Studio Vaticano del Mosaico
after a painting by Andrea Cherubini (c.1833–1900), Rome, 1900
The reverse with remnants of the paper label from Studio Vaticano del Mosaico

Panel: 19 ⁵/₈ x 26 in (49.8 x 66 cm)
30 ¹/₂ x 37 ¹/₄ in (77.5 x 94.5 cm) framed

Provenance

The collection of a noble family, Spain

Exhibited

The Louisiana Purchase Exposition, St Louis, Missouri, 1904

The mosaic shows a composition of flowers in full bloom issuing from uncultivated ground amidst wild grass. Among the leaves are a cardinal woodpecker and a snail while a butterfly touches on a bud above. The woodpecker with its scarlet head and green plumage forms a concentration of colour that harmonises with the vivid hues of the flowers including gladioli, chrysanthemums, roses, parrot tulips, lilacs and anemones.

The wooden frame bears a label from the Vatican Mosaic Studio, the famous active Roman workshop under the administration of the Reverenda Fabbrica di S.Pietro²¹, and the hand written annotation: ‘fiori... 5. 625.’, on verso.

The documentation of the Archivio Storico della Fabbrica di S. Pietro (ASFSP) refers to three mosaics of *Flowers with a Cardinal Woodpecker*. The first two were done respectively in 1864 and 1875 by Federico Campanili and the third in 1900 by his son, Licinio Campanili. The models reproduced by both artists were copied from a painting by Andrea Cherubini (1833–c.1900), a Roman artist who specialised in landscape painting.²² The whereabouts of Cherubini’s painting is unknown and this mosaic is the only known copy.

The ASFSP archives allow identification of the mosaic as the one done by Licinio, although it was not signed. They also permit the reconstruction of its history from 1900, the year it was made, until 1921, when its sale was documented for the first time. A direct connection between this mosaic and the name of the artist is found on a list of 23 April 1904 in which all the mosaics were recorded ‘to be sent’ to the Louisiana Purchase Exposition in St Louis, Missouri. This piece appears in the inventory, *Flowers and a Woodpecker* by Licinio Campanili, countersigned as number 1200 with a selling price of 5625 lira.²³ The same number may be found on the back of the frame, confirming that this is the very mosaic which was sent to the Louisiana Purchase Exposition.

In a contract dated 14 July 1900, Licinio Campanili agrees to reproduce in mosaic *Flowers with a Cardinal Woodpecker bird and other animals*, a picture in the Vatican Studio by the painter Andrea Cherubini, restored with some changes by the Headmaster Professor Salvatore Nobile. Moreover, it is to be done inside the Vatican Studio and under the direction of the same Nobile for the price



of 3600 lira. The contract also establishes the use of smalti filati (thin enamel threads) and an iron support which was to be furnished by the RFSPV. Finally, taking into account the difficulty of executing such a subject, the same contract indicates the measurement of 972 square centimetres,²⁴ the whole surface, and it distinguishes five specific areas individually sized and priced, as follows:

Ground, 66 sq. cm – 132 lira

Surface, 209 sq. cm– 250,80 lira

Branches and flowers in shade, 92 sq. cm – 239,20 lira

Woodpecker, snail and butterfly, 46 sq. cm – 368 lira

Plants, leaves and flowers, 559 sq. cm – 2515,50 lira

The total cost comes to 3505,50 lira, rising to 3550 lira including the final filling (44,50 lira).²⁵

The Headmaster, to whom the changes on the painting are attributed, is Salvatore Nobili, a painter whose activity is documented from 1865 to 1922. He managed the Vatican Studio from 1891 until 1922.²⁶

Attached to the contract is a copy of a letter addressed to Andrea Busiri Vici, the architect of the Vatican Mosaic Studio who set the price of the work. This shows that the new mosaic reproduced from the painting, *Flowers with a Cardinal Woodpecker*, was wider than the previous versions (of 1864 and 1875).

The contracts of both 1864 and 1900 indicate Cherubini as the author of the original painting. But in some inventories of the late 19th century, this same subject is said to be by the painter Alessandro Mantovani (Ferrara 1814–92)²⁷ and is given the title *Flowers and bird*, or *Flowers and a woodpecker bird*, always numbered 31. It is possible that an error could have occurred during the compiling of the inventories.²⁸

The fact that this mosaic was selected to be sent to the Louisiana Purchase Exposition in St Louis in 1904 demonstrates that the Vatican Mosaic Studio regarded it as a masterpiece which deserved to be presented to an international public. The scale together with the many shades of enamel employed and the lightness with which the naturalistic flower petals are rendered demonstrates excellence both in technique and in artistic sensibility.

The mosaic returned to Italy after the American exhibition and in 1906 the magazine *Il Secolo XX* included a photo showing it amongst five mosaics set on easels, captioned 'The best works'. In the same publication there are also two pictures, one of Campanili at his desk, indicated as an 'expert for the flowers', and another of Nobili. The mosaic remained among the works on exhibition at the Vatican Workshop until it was sold on 18 February 1921 to an unknown buyer.²⁹

Licinio Campanili, like his father Federico, worked exclusively at the Vatican Mosaic Studio. In 1883, when he was 18 years old, he started to frequent the famous Workshop managed by the Reverenda Fabbrica di San Pietro becoming formally employed from 1 January 1890, initially as mosaicist 'soprannumero'. During his long training period he attended the drawing and painting courses at the Fine Arts Academy of St Luke, obtaining prizes and an honourable recognition. On 1 July 1894, he was upgraded to mosaicist 'di numero'. Finally, after 32 years of service, he earned the title 'Professor Painter Mosaicist' in 1922 with the President of the Vatican Mosaic Studio praising his valuable exhibits at the 'Gabinetto dei Mosaici in Vaticano' as testament to his 'rare skill'.³⁰

Documents at ASFSP record Licinio's works. In the Relics chapel of the Vatican Basilica is the altarpiece he created with his father, using the traditional technique of cut glass. It represents Saint Joseph and the Child Jesus and is signed and dated 1892.³¹



The mosaic shown, lower centre, in an illustration of 'The Best Works' from the journal *Il Secolo XX* in 1906

‘NATURE REVEALING HERSELF TO SCIENCE’, A GILT AND
SILVERED-BRONZE, MARBLE AND LAPIS LAZULI SCULPTURE

Cast and carved from a model by Louis-Ernest Barrias, circa 1900
Inscribed ‘E. Barrias’ and stamped with the ‘Susse Frères’ foundry mark

23 in (58.4 cm) high, including the marble base

Literature

Victor Arwas, *Art Nouveau: The French Aesthetic*, 2002, p.232

Alistair Duncan, *Art Nouveau Sculpture*, 1978, p.95

Nature Revealing Herself To Science was created in a variety of materials. Commissioned in 1889 for the new medical school in Bordeaux, it was conceived in terracotta, and then plaster, before being exhibited in white marble in the Salon of 1893 (now in Bordeaux), where it was enthusiastically received. When Barrias had finished the first version, he designed a second statue for the ceremonial staircase of the Conservatoire des Arts et Métiers, Paris, in polychrome.

In this piece, nature is personified as a young woman, semi-clad, slowly removing the veil in which she is wrapped, emerging as if from a cocoon. Later versions were exhibited in various Salons until 1908, and now reside in the School of Medicine in Paris (commissioned 1902), the Louvre Museum and the Musée d’Orsay, Paris. Its popularity was such that the Susse Frères foundry issued reductions in six sizes from 8 to 48 inches, comprising various patinations and materials including bronze, bronze with ivory, bronze with marble, some with lapis lazuli or malachite scarabs and some with snake arm bands on the upper left arm.³² Though many copies were made, examples in bronze and marble complete with the lapis lazuli scarab and arm band are rare.

Barrias, who was the son of a porcelain painter and brother of the well-known painter Félix-Joseph Barrias, also started his career as a painter. In 1858 he entered the École des Beaux-Arts where he studied under François Jouffroy. He began exhibiting regularly at the Salon, where he won the Second Prix de Rome in 1861. He was awarded the First Prix de Rome in 1865, and thereafter was able to study in Rome at the French Academy.

Advances made in archaeology, revealing painted classical antiquities, elicited a powerful response from French sculptors in the 19th century. There was a craze for polychrome sculpture which gave rise to some painted examples but also to the incorporation into sculpture of various materials from the French colonies, particularly Algeria.



A COPPER-MOUNTED, METAL-INLAID, BONE, LEATHER,
CALF-SKIN, AND EBONISED MAHOGANY TABLE

By Carlo Bugatti, circa 1900

31 ¼ in (12.5 cm) x 29 ¾ in (11.75 cm) x 29 ¾ in (11.75 cm)

Provenance

The collection of Lord Parmoor, Wiltshire, England

Literature

Philippe Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, 1982, p.116

Carlo Bugatti's furniture appealed to the European taste for all things exotic. It was referred to by many names such as 'Arabian', 'Alhambra', 'Japonisme', 'Granada' and 'Mauresque'. Its success was due in large part to the prevailing Romanticism and the French fascination with everything Near Eastern, prompted by Gustave Flaubert's travels in 1849–51.³³

Bugatti trained as an architect in Milan in 1875 and studied at the École des Beaux-Arts in Paris before returning to Milan in 1880. His architectural background may have prompted the decision to name his Moorish-inspired furniture 'Granada Furniture', in reference to the Alhambra in Granada, Spain.

Bugatti displayed his work in the 1888 Italian Exhibition at Earl's Court, London, where he was awarded an honorary mention. He then won a silver medal at the 1900 Paris Exposition Universelle. At the Turin Exposition in 1902 he secured the highest award granted, the Diploma Speciale d'Onore for four furnished rooms and a collection of furniture. It is said that the Italian Queen, who saw Bugatti's contribution to the Italian Pavilion at this exhibition described it as 'Moorish style', to which Bugatti replied, 'You are mistaken, your Majesty, this style is my own'.³⁴

The hand-craftsmanship and quality of Bugatti's furniture reflect the artisan mentality of Milan during the late 19th century. He designed many tables like this with slight variations, each extravagantly adorned with geometric marquetry, dentils, and hand-worked with various materials including metal, leather, calf-skin, bone and wood. The short collonettes and rounded arches pay tribute to Romanesque architecture, regarded as the high point of craftsmanship in European art.³⁵

In 1904 Bugatti sold his workshop and reproducing rights to the Milanese furniture maker de Vecchi. Interest in Bugatti's work revived from the 1960s and it continues to capture the imagination with its exotic appeal.







AN EBÈNE DE MACASSAR, ENAMELLED AND SILVER- MOUNTED COFFRET

By Jules-Auguste Habert-Dys, 1902, the silver by Fernand Poisson, 1901
Inscribed 'J. Habert-Dys 1902' and stamped with hallmarks for Fernand Poisson

17 in (43 cm) x 23 ¼ in (59 cm) x 13 ¾ in (35 cm)

Exhibited

La Société des Artistes Français, 1903

Literature

Henri Classens, *Habert-Dys-Maitre-Décorateur*, 1924, p.49

Alastair Duncan, *The Paris Salons 1895–1914*,

vol.V: *Objets d'Art & Metalware*, 1999, p.306

Jules-Auguste Habert-Dys was one of the most multi-talented artists working in the exotic, artistic style much favoured in the late 19th century. This movement expressed itself in the decorative arts as a potent amalgam of sophisticated Japonisme, decorative chinoiserie detail and Symbolist imagery, all wrapped up in the perverse language of obscure cults.

Habert-Dys executed a number of boxes, vases and other containers, combining fine and rare woods with bronze, ivory, gold, horn, ebony, pearls or semi-precious gemstones, varying the finishes with every available technique, including enamelling, burnishing and acid-etching. The coffret shown here is one of his finest, combining and contrasting macassar ebony and satinwood, silver by Poisson with elaborately enamelled floral panels of Japanese inspiration. Fernand Poisson was a fine silversmith who had studied with the Fannièrre brothers before succeeding to their business. He married Habert-Dys' daughter and executed several silver creations designed by Habert-Dys, inspired by exaggerated stylisation of insect exoskeletons. The present piece was exhibited at the Salon of the Société des Artistes Français in 1903 to great critical acclaim.

Habert-Dys was born in Fresnes into a poverty-stricken, illiterate family. He revealed a talent for drawing, and his father apprenticed him as a house-painter to a firm which decorated churches and chapels. He continued to practise his drawing, and was employed at the age of 17 as a decorator in a large ceramics factory at Blois run by Ulysse Bernard, who guided him for the next five years. In 1874 he moved to Paris to study painting and entered Gerome's studio at the Ecole des Beaux-Arts, also joining the Laurin pottery at Bourg-la-Reine.

In 1877 he joined the Haviland ceramics workshop, run by Felix Bracquemond, where he spent two years with Bracquemond and Charles Haviland exploring Japanese art which had been on display at the 1878 Paris Exposition Universelle. He began exhibiting at the Salons of the Société des Artistes Français in 1876 with two painted earthenware panels, and was later awarded a *Mention Honorable* in 1891, a Third Class Medal in 1903 and a Second Class Medal in 1904 for painting, having been awarded a *Mention Honorable* for engraving in 1884. In 1879 he joined the Schopin ceramics works at Montigny-sur-Loing, spending as much time as he could exploring the countryside and sketching plants, birds and insects.



COFFRET EN EBÈNE
Panneaux en émail
Monture en argent

VASE EN ARGENT
De massif et émail

VASE BRONZE, ARGENT
Émail et pierres précieuses

He executed more work for Haviland before Bracquemond introduced him to the artistic director of the magazine *L'Art* to which he contributed some 500 drawings in five years, his growing fame leading him to contribute to many other publications, to tutor some visiting Swedish princesses and even to turn down a commission from the King of Belgium because he was too busy.

The death of his young son brought about a nervous breakdown, and he convalesced at Pau, financed by Baroness Nathaniel de Rothschild. Over the next few years he published albums of decorative designs for use as fans, wallpaper, jewellery, ceramics and glass in France and Germany, supplied designs for British and American firms and was commissioned to design a table service for Pillivuyt and another by Theodore Deck. In 1894 he exhibited mural decorations at the Lyons International Exhibition, for which he was awarded a Gold Medal. A year later he joined the leading art printer of Paris, Lemerrier, as artistic director.

Several of his books accompanied basic designs with highly decorative Art Nouveau detailing, and at the turn of the century he increasingly devoted himself to producing works that he had previously only designed.

In 1907 Habert-Dys was appointed Professor of Drawing at the *École Nationale des Arts Décoratifs*. At the same time he began experimenting with glass, producing a rare and highly collectible group of encrusted coloured glass vessels with great depth of colour and translucency, partly covered by surface trailings of metal. When these were first exhibited at the 1913 Salon, he was awarded a Gold Medal. He also exhibited at the Salon d'Automne, for which he was a Member of the Jury, and the Salons of the *Société des Artistes Décorateurs*.

Works by Habert-Dys can be found in the collections of the Musée d'Orsay, Musée des Arts Décoratifs, Musée de Nantes, Musée de Sèvres, the Minneapolis Institute of Arts, the Pierpont-Morgan Collection, the Rothschild Collection and the Musée du Luxembourg.



Details of signature and hallmarks



‘THE MERMAID’, A PATINATED-BRONZE, IVORY AND MARBLE
SCULPTURE

Cast and carved from a model by Walter Winans, 1905
Inscribed ‘Walter Winans 1905’ and with impressed seal
‘Cristal Palace Exhibition 1893 Awarded to Walter Winans’
27 ½ in (70 cm) high

Exhibited

London, Royal Academy, ‘The Exhibition of the Royal Academy of Arts,
The One Hundred and Forty-First’, 3 May–2 August 1909

Literature

Royal Academy, *The Exhibition of the Royal Academy of Arts,
The One Hundred and Forty-First*, exh. cat., 1909, p.59, no.1704

The Mermaid, which was exhibited at the Royal Academy in 1909, is a perfect example of skilful craftsmanship in various materials and finishes achieving a truly theatrical creation. The mermaid’s torso is perfectly carved in ivory, her face a mixture of astonishment and apprehension as she emerges from a turbulent wave of bronze with parcel-gilt and silver revealing a variety of sea creatures.

The practice of combining different materials within a sculpture became increasingly popular with artists during the final two decades of the 19th century and on into the 20th. Spectacular effects could be achieved by contrasting bronze with marble, ivory, silver or hardstones. The technically challenging and time consuming combination of bronze with ivory became extremely popular and was called ‘chryselephantine sculpture’. Walter W. Winans was one of the most admired sculptors to work in these materials.

Walter Winans came from a family of Dutch immigrants to the United States. They were ingenious people who built up a sizeable fortune through their railway and locomotive construction company. Invited by the Russian government to build a new national railroad system, Winans’ grandfather sent two of his sons to supervise the work at the Nikolaevsky Railway Works in St Petersburg. Walter was born there in 1852, and was educated in Russia until he was 18, when he took the oath of allegiance at the American Embassy, then settled in Britain. Fascinated by guns, hunting and shooting, he honed his skills with pistols, revolvers and shotguns. On his father’s death he inherited a vast fortune, purchased the shooting rights to about 2,500 acres in Scotland and a boar-hunting forest in Belgium, and filled his estate at Surrender Park, Kent, with hunting trophies.

His other talent was for sculpture. Winans won recognition for both his skills, being elected a Member of the Peintres et Sculpteurs du Cheval in Paris and appointed Chevalier of the Imperial Russian Order. He was awarded a Silver Medal at the Paris Exposition Universelle in 1900, and an Olympic Gold Medal in the very first Art Contest Section for his bronze sculpture, *An American Trotter*.



Although he was an American, Winans only visited the United States once when he was 58 years old. He bred many different types of horse, including trotting horses which he also drove in Austria and England, and he was involved in setting up trotting races at Parsloe's Park near London. A dedicated racer, he died in his sulky (cart) crossing the finishing line of such a race in 1920, felled by a heart attack.

This breathtaking sculpture, *The Mermaid*, is mounted on a finely carved Kolmard marble base which bears a medallion. This puzzling seal reads 'Cristal Palace Exhibition 1893 Awarded to Walter Winans'. The misspelling of 'Cristal' is probably accidental, since the same medallion appears on other Winans sculptures correctly spelled 'Crystal'. Interestingly enough there was no Crystal Palace Exhibition in 1893. There was, however, a Crystal Palace School of Art, Science and Literature founded in 1860, which awarded identical medallions, some to pupils, others to benefactors. Winans was presumably honoured for some service to the School, and the 1893 date on the plaque may reflect this.

This was not the only female figure made by Winans, who also executed a statue of Lady Godiva. There are examples of his work in museums and institutions worldwide, including the Marble Palace in St Petersburg and Hartsfield House in London.



Detail of signature



Detail of seal



A BRONZE JARDINIÈRE OF SARAH BERNHARDT

Cast after a model by Paul-François Berthoud-d'Aulnay, 1905
Inscribed 'Berthoud' and stamped with the 'I.H.F. Fondeur Paris' foundry mark

15 in (38.1 cm) x 20 in (50.8 cm) x 10 in (25.4 cm)

Exhibited

The Jewish Museum, New York, 'Sarah Bernhardt The Art of High Drama',
2 December 2005–2 April 2006

Literature

Carol Ockman and Kenneth E. Silver, *Sarah Bernhardt The Art of High Drama*, 2005, p.112, fig.15

Paul-François Berthoud-d'Aulnay was born in Paris in 1870. Although he painted and was a fine graphic artist, his primary interest was sculpture. He produced spectacular Art Nouveau images with powerful Symbolist content, working primarily in bronze. He achieved dramatic effects by contrasting patinations, often with gilding. He exhibited regularly at the Salons of the Société des Artistes Français, where he was awarded a *Mention Honorable* in 1898. As a founding member of the Salon d'Automne, he exhibited there from 1907 to 1931, and from 1926 to 1939 at the Salons of the Société Nationale des Beaux-Arts to which he was elected a Full Member.

The charismatic actress Sarah Bernhardt inspired some of his portrait bronzes, such as this one. Here her intense expression emerges dramatically from a winged and feathered frame. Sarah Bernhardt was an extraordinary performer, so much so that her name became synonymous with acting. Yet her importance extended beyond the world of theatre – she was an icon of French nationalism, a target for both admiration and scorn, an artist and sculptor, and a trendsetting avatar of style.



A lithograph depicting *Sarah Bernhardt*
by Alphonse Mucha, 1896
(Private collection, New York)



‘RUSSISCHE BETTLERIN II’ (‘RUSSIAN BEGGAR-WOMAN II’),
A PATINATED BRONZE FIGURE

Cast by the artist’s estate from an original model by Ernst Barlach, circa 1907
Inscribed ‘E Barlach 8/10’ and stamped with the ‘H. Noack Berlin’ foundry mark

9¼ in (23.5 cm) x 17 in (43 cm) width

Provenance

Estate of the artist
Marlborough Fine Art Ltd, London
Christie, Manson & Woods, Park Avenue, New York,
The Saul Steinberg Collection Part I, 18 May 1981, Lot 12
Private collection, USA
Private collection, UK

Literature

Friedrich Schult, *Ernst Barlach, Das Plastische Werk*, 1960, p.65, no.71
Ernst Barlach, exh. cat., Wiener Künstlerhaus, Vienna & BAWAG-Foundation,
1984–85, p.95, no.7
Ernst Barlach, *Ein Selbsterzähltes Leben*, 1948, no.9

Ernst Barlach was a sculptor, printmaker, writer and one of the leading exponents of German Expressionism. He attended the Gewerbeschule Hamburg (School of Arts and Crafts), before studying sculpture at the Königlichen Akademie der bildenden Künste zu Dresden (Royal Art School). He later studied for a brief time in Paris (1895–6), but felt he had nothing to learn from the academy or his contemporaries.

Barlach was not content with his early work and struggled to find his artistic voice. He achieved this when he left Berlin in 1906 and went to visit Russia with his brother Nikolaus. He was deeply moved by Russia and carefully observed the people’s relationship with the earth they worked and their social conditions. Barlach was able to capture this ethos without romanticizing the reality of dire social plight, as he noted in his diary, ‘the fat beggar-woman whom I have been watching closely since my arrival...walks around as she must have done in better days, in rags but fat...’³⁶ He made a vast number of sketches and wrote the *Russische Tagebuch* (Russian Diary), which was published in 1912 under the title *Eine Steppenfahrt* (*A Steppe Journey*). It was illustrated with 13 lithographs including a Russian beggar-woman. He incorporated the contents of the sketchbooks completed in Russia into sculptural and literary works.

Barlach’s drawings and sculptures of Russian beggar-women are among his most famous works. He commented on the sculptures after one exhibition, ‘I have changed nothing of what I saw. I saw it like that because I saw simultaneously the vile, the comic, and—let me say it unabashedly—the divine’.³⁷ His works explore the relationship between the material and spiritual needs of human



beings. Alone, without any reference to surroundings, Barlach's self-absorbed figure of the *Russian Beggar-Woman II* seems to exemplify loneliness and helplessness in front of divine mysteries.

Barlach became a member of the Prussian Art Academy in 1919. In 1924 he received the Kleist Prize for Drama, and in 1933 the Prussian Order of Merit. However, from about 1932 the attacks upon Barlach from national-socialist circles became increasingly bold. The Gestapo confiscated the book *Ernst Barlach Zeichnungen (Ernst Barlach—Drawings)*, which featured in the 'Degenerate Art' exhibition in Munich. In 1937 all of his works were removed from German museums, along with the confiscation of the Güstrower Ehrenmal (Güstrow memorial). He was also forced to resign from the Prussian Art Academy. Finally, in 1938, The Hamburg Senate removed the Hamburger Ehrenmal (Hamburg cenotaph). Barlach died later that year.

‘YOUNG INDIAN ELEPHANT’, A BRONZE SCULPTURE

Cast from a model by Rembrandt Bugatti, circa 1913
 Inscribed ‘R. Bugatti/7’ and stamped with the ‘A.A. Hébrard Cire Perdue’
 foundry mark

8 ¼ in (21 cm) x 7 ¼ in (18.5 cm) x 4 in (10 cm)

Provenance
 Private collection, UK

Literature
 Mark Harvey, *The Bronzes of Rembrandt Bugatti (1855-1916)*, 1979, p.43, no.41
 Véronique Fromanger des Cordes et al, *Rembrandt Bugatti Catalogue Raisonné*,
 1987, p.298

Rembrandt Bugatti started working in Antwerp in 1906, where he rented a flat next to the Royal Zoological Gardens, the largest zoo in Europe.³⁸ He spent his days modelling the exotic and domestic animals housed there, and certain animals recur in his sculptures – most notably large cats and elephants. Upon his death in January 1916, *Le Petit Parisien* reported, ‘Right from the start he was recognized as of the first rank: his lionesses, his elephants, exhibited a few years ago, gave him a reputation which eventually became universal, and all the museums of the world bought his work’.³⁹

The Asian elephants, better suited to captivity than their African counterparts, were housed in a structure modelled after an Egyptian temple where Bugatti would visit and feed them, observing their movements.⁴⁰ *Young Indian Elephant* is the smallest and latest of his elephant models. It is technically advanced in its execution, Bugatti having modelled by hand (leaving strong impressions of his own finger and thumb strokes) before completing the work with tools supplied by his brother Ettore. It was then cast with a rich brown-black patina developed with the help of Hébrard. The play of light across the form coupled with its tactile quality and execution link his work to virtually every ‘-ism’ of his day: Impressionism, Fauvism, Cubism and Futurism.⁴¹

The critic Marcel Horteloup wrote in 1906, ‘Whether in transcribing the eternal force and sovereign majesty of the lion, the infinite, suppleness, the undulating cadence of the tiger’s walk, of the elephant’s monstrous body...Bugatti everywhere proclaims himself an infinitely perspicacious observer of those distinctive characteristics which give to the animal its own expressive pose, its familiar attitudes, its habitual demeanour, the perfectly adequate union of all these being essential in order to produce the impression of real life. Outside all consideration of art respecting fidelity of modelling, one cannot remain indifferent to the great manual skill revealed in all Bugatti’s works’.⁴²

This sculpture is numbered seven of only 20 bronze casts known to exist of this rare model. An example may also be found in the National Gallery, Prague, on loan from the Regional Museum at Mikulov Castle, Czech Republic.



‘VICTORY’, A PATINATED BRONZE FIGURAL GROUP

Cast from a model by Rudolph Christopher Puggard Tegner, circa 1921
Inscribed ‘R.Tegner’ in the bronze and stamped with the ‘COLIN PARIS’ foundry mark,
and ‘BRONZE’

34 ³/₄ in (88 cm) high

Provenance

The collection of a European nobleman
The collection of Lord Parmoor, Wiltshire, England

Literature

Skulpturer, Rudolph Tegner Museum, p.92, cat. no.225

Victory is one the best known subjects of the Danish sculptor Rudolph Christopher Puggard Tegner. It was conceived in 1921 as part of *The Tree of Life*. The subject clearly conveys Tegner’s interest in classical mythology and demonstrates his masterly stylisation of the human figure. The dramatic pose probably alludes to the aftermath of World War I and possibly the two major heroes of Greek mythology, Hector and Achilles.

A plaster version of *Victory* (552 cm high) was made by the artist in 1921, and a unique bronze version of the same height was also produced that year. The present example was one of an edition, presumably produced shortly after the model’s initial conception. Bronzes by Tegner are uncommon, and this example with its well-defined casting and deep patina is in exceptional original condition.

Tegner is closely associated with the Symbolist movement. He visited Greece and his tour of the Acropolis and Greek antiquities became an enduring source of inspiration, with mythology a reoccurring theme in his sculpture. He was also particularly impressed by Michelangelo’s sculptures in the Medici Chapel, and strongly influenced by the ideas and philosophies of Friedrich Nietzsche through the writings of Georg Brandes.

Tegner lived in Paris from 1893 to 1897 where he came into contact with other Danish artists of the period such as Jens Lund and J.F. Willumsen, engaging in the dominant movement of the time, Symbolism. His use of Greek mythological subject matter for heroic and tragic figures is realized in the trilogy *Guddommen and Mennesket* (The Divine and The Human). Tegner claimed that, ‘the most monumental, the most beautiful, lies in the tragic’. His sculptures often sparked controversy and caused much debate in Denmark. Characteristically monumental in form, they are often striking and provocative.

In 1916, Tegner acquired barren uncultivated land in New Zealand near Helsingør and built the Rudolph Tegner Museum sculpture park dedicated to his work in this bleak landscape. From 1917 on he installed a number of his sculptures there, mainly on classical themes. In November 1925, the bronze version of *Victory* was placed there. He also created a building in an uncompromising minimalist style to function as a museum for his work. He is buried in a mausoleum at the centre of the complex.



A MARBLE AND NICKEL-PLATED METAL CLOCK

Designed by Jean E. Puiforcat, circa 1925

The movement by Hour, La Vigne et Cie.

The movement stamped 'RA' and 'E.Gublei Swiss Thirteen 13 Jewels 222' and '769',
and with original key

5 $\frac{3}{8}$ in (13.5 cm) x 13 $\frac{3}{4}$ in (35 cm) x 3 $\frac{1}{8}$ in (7.8 cm)

Literature

Les Echos d'Art, September 1930, p.22

Françoise de Bonneville, *Jean E. Puiforcat*, 1986, p.311

Jean Puiforcat was the son of silversmith Louis Victor Puiforcat and entered the family business after serving with distinction in World War I. At the atelier he studied the collection of historical French silver from the 18th and 19th centuries amassed by his father. These earlier pieces offered him inspiration for new designs and innovations.

The success of German design at the 1910 Salon d'Automne served as a challenge to French craftsmen in the decorative arts. Puiforcat rose to the challenge, adapting simple forms with little or no foliate or floral design, and angular pieces based on new designs in furniture. His work reflects the Art Deco aesthetic and many pieces incorporate wood or semiprecious stones. Such pieces brought him great success at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes.

In the late 1920s, Puiforcat dedicated himself to mathematics and the 'golden section'. This allowed him to create 'perfect, precisely calculated and spare geometric volumes', of which this rare clock is an example.⁴³ Defending his use of mathematics, he asserted that his designs were conceived in his imagination and worked out before applying any formulas. In 1929, Puiforcat became a founding member of the Union des Artistes Modernes, an avant-garde design organisation. That same year he moved his family out of Paris to Saint-Jean-de-Luz where he continued his work.

Part of the genius of Puiforcat's work lies in his ability to take a spare design and infuse it with emotion and visual excitement. This is achieved here by the rich texture of the contoured marble and nickel-plated surfaces of the clock. In the words he wrote to Fleury, 'I continue to think that the circle, which explains the entire world, is the ideal figure, and the curve, which approaches it, is more noble than the straight line, but one must not abuse it.'⁴⁴ Works by Puiforcat exhibited at the 1937 Exposition Internationale des Arts et Techniques exemplify his modernist aesthetic. Examples of his silver may be found in the Musée d'Orsay, Musée des Beaux-Arts de Montréal, Dallas Museum of Art, Minneapolis Institute of Arts and the Philadelphia Museum of Art.



‘ARCHITETTURA’, A WOOD AND METAL TRUMEAU WITH LITHOGRAPHIC AND TRANSFER PRINTED DECORATION

Designed by Piero Fornasetti and Gio Ponti, 1951
Signed with artist’s monogram on the inside top drawer

86 ½ in (215 cm) x 31 ½ in (78.7 cm) x 15 ¾ in (39.4 cm)

Provenance

The collection of Henry Bernard

Literature

- Mariuccia Casadio, *Fornasetti: l’artista alchimista e la bottega fantastica*, 2009
Patrick Mauries, *Fornasetti: Designer of Dreams*, (exh. cat., London), 1991, pp.100–1
Martin Eidelberg, *Designed for Delight: Alternative Aspects of Twentieth-Century Decorative Arts*, exh. cat., Montreal, 1997, p.243

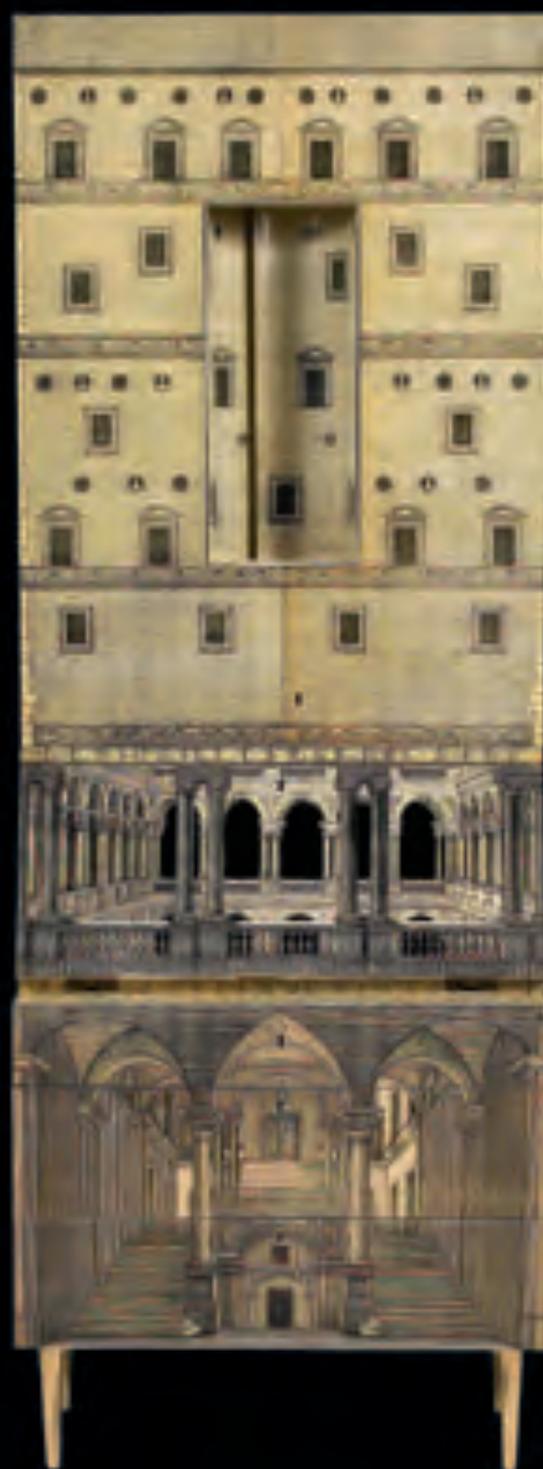
Fornasetti’s lifelong artistic friendship with Gio Ponti began in 1940. In 1948 Ponti assumed the role of editor of *Domus*, the influential Italian design publication, and over time commissioned Fornasetti to illustrate several covers. The pair also designed the ballroom of the Time-Life Building in New York in 1963.

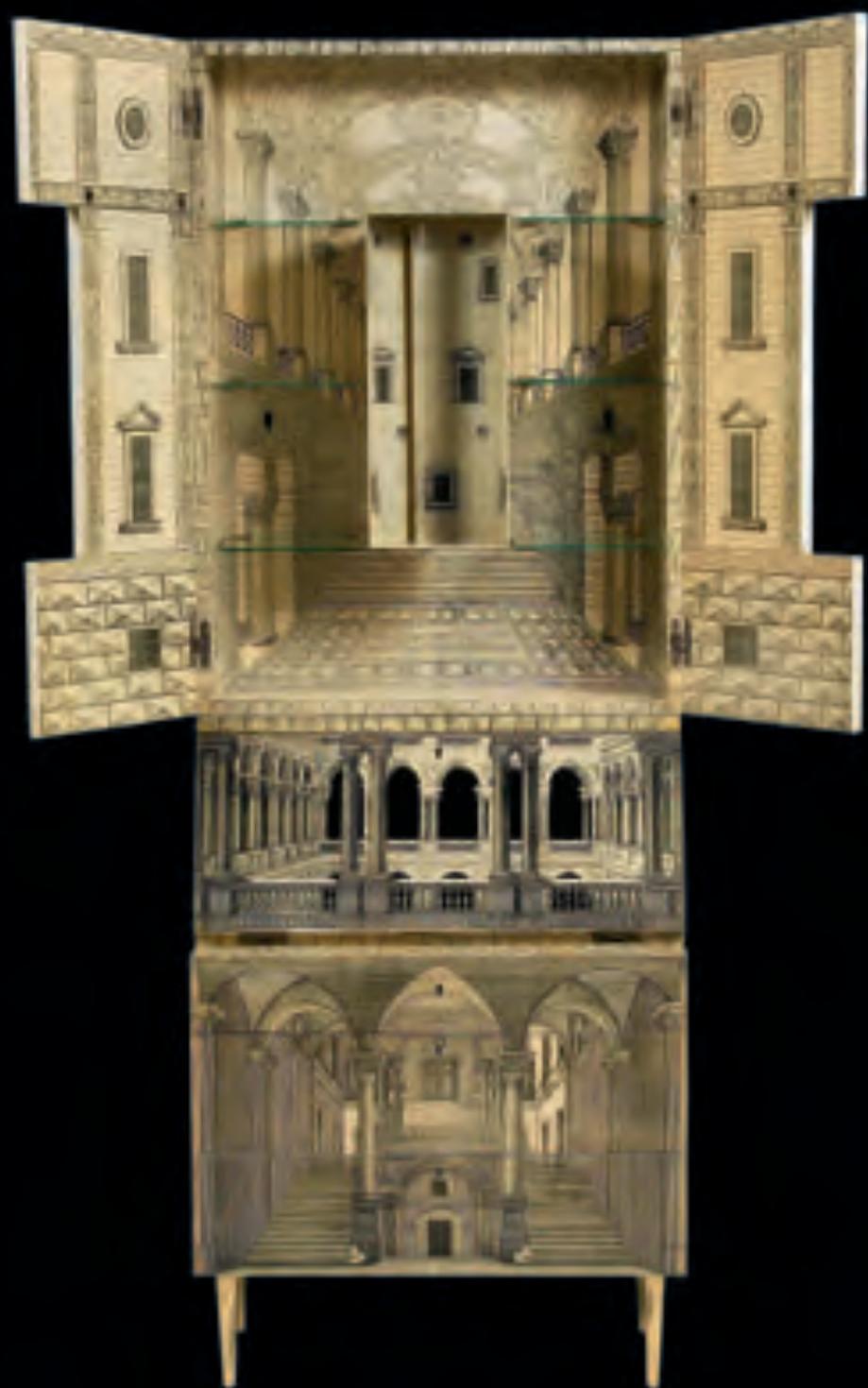
The stunning *Architettura* trumeau prototype was designed in 1951 by Fornasetti and Gio Ponti. The original prototype is now in the collection of the Victoria and Albert Museum, and another similar in a private collection in Milan. The prototype exhibited at the Ninth Triennale in Milan in 1951 is distinguished by its concave top and tapering legs. It was then modified by Fornasetti to have a flat top and tapering brass legs, a type only produced later in the 1950s, with subsequent models supported on ebonised square sectioned legs. An edition of approximately 40 was produced in the 1950s and 1960s, and reintroduced in an edition of ten in the 1980s. The present model was owned by Piero Fornasetti’s friend, Henry Bernard, an architect who played a significant role throughout the artistic world at the time and was president of the Académie des Beaux-Arts.

Looking through the open doors of the trumeau into the interior of this illusory palace, the metal apsidal space at the centre of the camouflaged glass shelves appears magically suspended over the steps, providing a window into another world.

Fornasetti drew his inspiration from architectural prints of the 17th and 18th centuries, such as Alessi’s Palace at Genoa, now the Municipality. His designs, often referred to as ‘functional Surrealism’, are likewise indebted to 16th-century *trompe l’oeil* and 20th-century Surrealism. *Architettura* follows a rich tradition of superior Italian architecture and *trompe l’oeil*, from the Renaissance study of Frederico da Montefeltro at Urbino, to Palladio, to the prints of Piranesi.

Examples of *Architettura* are held in the Fornasetti Archive in Milan, The Art Institute of Chicago, the Musée des Beaux-Arts de Montréal and the Museum Boijmans Van Beuningen, Rotterdam.





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A Magnificent Silver and Enamel Landau Carriage
For H.H. The Maharaja of Bhavnagar, circa 1900 (Private Collection)



Detail of the door of the Landau Carriage made for the Maharaja of Bhavnagar

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Detail of the Silver and Enamel Landau Carriage Badge

All items in this catalogue are for sale subject to availability.
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