



**Robert Zehil Gallery**

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Robert Zehil Gallery

- 2019 -

**Robert Zehil Gallery**



# Robert Zehil Gallery

- 2019 Catalogue -



# Furniture & Lighting





6370 |

**EMILE GALLE (1846-1904)**

**Nest of four occasional tables “Aux campanules”, circa 1900**

Graduated in size, sculpted wood, the tops inlaid in various woods, including rosewood, with magnolia, daisies and other flowers and leaves

Each signed *Gallé*

The largest: 75 cm. high; 70.5 cm. wide; 42 cm. deep

**Literature**

A table with the same sculpted decor is illustrated in: *Gallé furniture*, Antique collectors club, 2012, p. 174

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6089 |

**EMILE GALLE (1846-1904)**  
**Umbrella stand “Aux grenouilles”, circa 1900**

Sculpted wood, inlaid in various woods with an aquatic decor and a dragonfly;  
the feet sculpted in the shape of frog legs; the handles in patinated gilt bronze

Signed  
73 cm. high; 52.5 cm. wide; 23.5 cm. deep

**Exhibited**

*Art Nouveau Belgium France*, Institute for the Arts, Rice University, 1976, ill. p. 224, n. 341 in the exhibition catalogue.  
The marquetry front panel with a design of mushrooms





5494 |

**LOUIS HESTAUX (1858-1919)**  
**Mirror “Nymphe, Libellule et Crapaud”, circa 1900**

Sculpted pearwood and beveled mirror  
Signed below  
113 cm. high; 50 cm. wide

**Exhibited**

Société Nationale des Beaux-Arts, 1914, n. 2388 in the exhibition catalogue  
*Louis HESTAUX - Collaborateur de Gallé*, Musée de l'École de Nancy, 1982, n. 69 in the exhibition catalogue

**Provenance**

Acquired directly from the artist's family

A painter and wood carver, Louis Hestaux starts working for Emile Gallé at the age of 18 and soon becomes his closest and most trustful collaborator. He played a leading role in the design and conception of exceptional pieces of glass and furniture which were exhibited at the Expositions Universelles of 1889 and 1900. At Gallé's death he became the firm's artistic director. From 1882 until his death he exhibited for his own account paintings, drawings and carved wooden objects of symbolist inspiration and of rare beauty and artistic finesse. He was a member of the Société Nationale des Beaux-Arts and a board director of the school of Nancy since its creation in 1901.



5365 |

**EUGENE GAILLARD (1862-1933)**  
**Lower table “Trèfle”, 1913**

Padouk wood and walnut with four nesting tables  
70 x 70 cm.

Another example of this design is in the collections of the Musée des Arts Décoratifs, Paris

**Exhibited**  
SAD, Paris 1913

**Literature**  
M. P.-Verneuil, *Le Salon de la Société des Artistes Décorateurs, Art et Décoration*, January 1913, p. 96  
Laurence Buffet-Challié, *Le Modern Style*, Baschet et Cie éditeurs, Paris, n.d., ill. p. 53  
Anne-Marie Quette, *Le Mobilier Français - Art Nouveau 1900*, éditions Massin, 1995, ill. p. 57





2597 |

**ALBERT DAMMOUSE (1848-1926)**  
**GILBERT RENE PEJAC (1863-1940)**  
**Table lamp, unique, 1910**

The base in copper; the shade in pâte d'émail with a decoration of leaves and butterflies in flight  
27 cm. high; 11 cm. diameter

At the Société Nationale des Beaux-Arts of 1910, Gilbert Pejac exhibited two table lamps in patinated copper with shades by Dammouse. The other was offered at Christie's Geneva in 1993

**Exhibited**

Musée du verre de Conches, Conches en Ouche, *Animal - Bestiaire de verre de la fin du XIX siècle à nos jours*,  
9 March-22 September 2019

**Literature**

Karin Blanc, *Ferronnerie en Europe au XX<sup>ème</sup> siècle*, éditions Monelle Hayot, 2015, ill. p. 195

**Provenance**

Acquired from Dammouse's grand nephews in 1992





7417 |

**FRANK SCHEIDECKER (1872-1915)**  
**Table lamp, 1907**

Hand cut copper, brass and bronze  
Signed *FS* on the tank  
90 cm. high

**Exhibited**  
Société Nationale des Beaux-Arts, 1907

**Literature**  
*Paris Salons*, vol. V, p. 483



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6400 |

**MANUFACTURE NATIONALE DE SEVRES**  
**HENRI RAPIN (1873-1939), Designer**  
**Wall-light "Rapin", 1923**

Enamelled porcelain and gilt bronze  
Bearing the Sèvres Factory and decoration marks for 1923  
36 cm. high

No other example known to exist

**Exhibited**

*Exposition Universelle des Arts Décoratifs et Industriels Modernes, Paris, 1925*  
*Sèvres - Élégance du 20ème siècle. L'Exposition des Porcelaines de Sèvres de style Art Déco,*  
Tokyo Metropolitan Teien Art Museum, 2 October-19 December 1993, n. 27 in the exhibition catalogue

**Literature**

*Les Œuvres de la Manufacture Nationale de Sèvres 1738-1939, Volume V, Le Luminaires,*  
illustrated under number 35245



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# Glass & Pâte de verre

6669 I

**DAUM FRERES  
JACQUES GRUBER (1870-1936)  
Vase "Fructidor", 1896**

After a drawing by Jacques Gruber

Acid-etched glass, finely wheel carved  
Signed, titled, dated and with the Cross of Lorraine  
27 cm. high

The title is taken from the name of the last month of the French Republican calendar, which represented the "fruits that the sun gilds and ripens from August to September".

The carved decoration of our vase shows multiple inspirations: Greek and Roman, Japanese art, and German Expressionism. It can be compared with two other vases: "L'heure calme", "L'incantation crépusculaire", 1895, in the Musées royaux d'Art et d'Histoire, Brussels, and "Tristan et Yseult", circa 1897, in the Musée des Beaux-Arts, Nancy.

**Literature**

- Antonin Daum, A french Glass Worker of the 19th Century, *The Artist*, 1898, ill. p. 212  
Janine Bloch-Dermant, *L'Art du verre en France 1860-1904*, éd. Denoël, 1974, ill. p. 140  
*Daum, cent ans de verre et de cristal*, exhibition catalogue, musée des Beaux-Arts de Nancy, 1977, n. 40  
Noël Daum, *Daum Maîtres Verriers*, éd. Edita, Lausanne, 1985, ill. p. 58  
Félix Marcilhac, *Connoisseur's Choice*, The Staste, n. 1, September-October 1990, ill. p. 75

**Provenance**

Formerly in the collection of Daum, Nancy



6699 |

**EMILE GALLE (1846-1904)**  
**Vase “Anémones”, circa 1880-1884**

Multilayered glass, internally decorated, acid-etched and finely wheel-carved  
20.5 cm. high

Another example is in the collection of the Kitazawa Museum in Suwa, Japan

**Exhibited**

*Emile Gallé - Nature and Symbol / Le Langage des Fleurs et des Choses Muettes*, 16 January-10 April 2016,  
Tokyo Metropolitan Teien Art Museum; 24 April-5 June 2016, Utsunomiya Museum of Art, ill. p. 44, n. 027

**Literature**

*L'Estampille*, December 1978, ill. p. 16

**Provenance**

Jean-Claude Brugnot, Paris, 1974-1975  
Private Collection, Italy  
Acquired from the above



6701 |

**EMILE GALLE (1846-1904)**  
**Footed vase “Papillons”, circa 1890-1904**

Internally decorated glass, multilayered, marquetry and finely wheel engraving  
Engraved signature  
40.6 cm. high

**Provenance**  
Jean-Claude Brugnot, Paris, 1974-1975  
Private Collection, Italy  
Acquired from the above



5607 |

**ALBERT DAMMOUSE (1848-1926)**  
**Vase, circa 1900**

Pâte d'émail decorated with algae and shells  
Impressed with the seal of Dammouse at Sèvres  
13 cm. high

**Literature**

Léon Rosenthal, *La Verrerie Française depuis cinquante ans*, Paris & Brussels, G. Vanoest editor, 1927,  
a similar example ill. pl. XXXI

**Provenance**

Private collection, Milan, Italy. Acquired in the 1960s



3009 |

**FRANCOIS-EMILE DECORCHEMONT (1880-1971)**  
**Three handled small bowl “Algues”, 1911**

Pâte d'émail

The base impressed with the usual seal and numbered *CE9*  
5.25 cm. high; 9 cm. diameter

According to Véronique Ayrolles, 10 examples were executed by Décorchemont between 1911 and 1912 numbered *CE1* thru *CE10*. So far, only two examples have been traced

**Literature**

Véronique Ayrolles, *François Décorchemont Maître de la pâte de verre*, Editions Norma, Paris, 2006, ill. pp. 53 and 229







3442 |

**DAUM FRERES  
AMALRIC WALTER (1870-1959)  
Jardinière "Nénuphars", circa 1909**

Pâte de verre, eight panels with a decor of water lilies; the mount in gilt bronze  
15.5 cm. high; 50 cm. long; 29 cm. wide

**Exhibited**

*L'Ecole de Nancy, 1889-1909, Art nouveau et industries d'art*, Nancy, Galeries Poirel, 24 April-2 July 1999,  
ill. p. 246, n. 64 in the exhibition catalogue

**Literature**

Noël Daum, *La pâte de verre*, Editions Denoël, 1984, ill. p. 152

**Provenance**

Purchased directly from Daum in 1994



2586 |

**MAURICE MARINOT (1882-1960)**  
**Flattened bottle, 1921**

Internally decorated and enamelled glass; with its original stopper  
Signed in enamel  
26.5 cm. high

Together with a certificate by Florence Marinot numbered *FM323*

**Exhibited**

*L'Art du verre*, Musée des Arts décoratifs, Paris 1951, n. 891

*Paris 09-29*, Musée Galliéra, 1957, n. 153

*Infinite Obsessions*, Gallery Barry Friedman, New-York, 1999-2000

**Literature**

Dan Klein & Ward Lloyd, *The History of Glass*, Orbis Publishing Co. Ltd, 1984. Ill. p. 222

Félix Marilhac, *Maurice Marinot, Catalogue raisonné de l'œuvre de verre*, les éditions de l'amateur, 2013, ill. p. 95 and p. 311

**Provenance**

The former collection of Mr César Mange de Hauke

Galerie Seligmann, 1921

Sotheby's Belgravia, 1981



2005 |

**DAUM FRERES**  
**Vase, circa 1925**

Clear glass internally decorated with orange stripes and air bubbles  
Wheel cut signature *Daum Nancy France*  
23 cm. high

An identical model was exhibited at the 1925 Exposition and acquired by the State for the Musée des Arts Décoratifs in Paris

**Exhibited**

*Exposition Internationale des Arts Decoratifs*, Paris, 1925  
*Art Déco 1925*, Société Générale de Banque, Brussels

**Literature**

François Duret-Robert, *Daum*, *Connaissance des Arts*, November 1972, n. 249  
Yvonne Brunhammer, *1925*, les presses de la connaissance, Paris 1976, full color ill. p. 79  
Clothilde Bacri, *Daum*, Michel Aveline Editeur, 1991, full page ill. p. 190

**Provenance**

Collection Daum, acquired in 1987





2943 |

**GEORGES DESPRET (1862-1952)**  
**YVONNE SERRUYS (1873-1953)**  
**“The Three Graces”, circa 1925**

Monumental pâte de verre pedestal dish after a model by Yvonne Serruys representing the Three Graces holding up a sea shell with green and orange highlights imitating mother-of-pearl, with the base showing children blowing conch shells  
Signed and numbered 940  
40 cm. high  
The shell: 31 cm. long

The Belgian artist Yvonne Serruys (1873-1953) started as a painter studying with George Lemmen then turned to sculpture studying with the famous Belgian sculptor Egide Rombaux.

A prolific artist who was also a fine stone carver she is particularly known for her close collaboration with Georges Despret, an industrialist and pioneer in glass manufacturing whom she furnished with more than 300 models which were mostly executed in pâte de verre technique close to Roman ancient glass and also mold blown vessels decorated with a granulated surface.

She was a regular exhibitor at major events and some of her sculptures were edited by Adrien Hébrard. She has executed several public monuments in France, Belgium and Tunisia and her work is on view in a number of museums in Europe.

**Exhibited**

Sunderland Museum & Art Gallery, *The Art of Glass: Art Nouveau to Art Deco*, 17 July-27 October 1996

**Literature**

Gustave Kahn, *Le goût moderne*, November 1926, pp. 8-11: “Ainsi Mme Yvonne Serruys a donné le modèle d’une coupe haute, à large vasque étendue, exécutée dans les tons blancs du marbre ou la nacure du coquillage, soutenue par les épaules de porteurs nus, dont les pieds s’agrippent à un rocher mouvementé, et le verrier a obtenu des épreuves de colorations diverses, distinctes et toutes bien venues”

Victor Arwas, *The Art of Glass*, Andreas Papadakis, publisher, 1996, full page ill. p. 56





# Ceramics



7339 |

**ERNEST-EMILE CHAPLET (1835-1909)**  
**EDOUARD DAMMOUSE (1850-1903)**  
**Important vase, circa 1900**

Earthenware, decorated with stylized flowers heightened in gold  
Stamped with the Chaplet seal and signed in the decor *Ed DAMMOUSE*  
37 cm. high; 24 cm. diameter



3816 |

**JOSEPH (1876-1961) AND PIERRE MOUGIN (1880-1955)  
ALFRED FINOT (1876-1947)  
Coloquinte vase "La Soif", circa 1900**

Glazed grès, with a relief decoration of a kneeling woman drinking water from the source  
Signed *A. Finot sc / J.P. Mougin ceram* and numbered 2499  
19 cm. high

Another example of this model is in the collections of the Musée de l'École de Nancy

**Literature**

- La Lorraine Artiste*, December 1900, ill. p. 156  
*Art Nouveau Belgium/France*, Institute for the Arts, Rice University, 1976, ill. p. 275, n. 438 in the exhibition catalogue  
Jacques G. Peiffer, *Nancy 1900*, Gérard Klopp s.a. éditeur, 1989, ill. p. 211  
Jean-Paul Midant, *L'Art Nouveau en France*, L'Aventurine, Paris, 1999, ill. p. 68  
Renate Ulmer, *Art Nouveau Symbolismus und Jugendstil in Frankreich*, Arnoldsche, 1999, ill. p. 281, n. 277  
Paul Arthur, *French Art Nouveau Ceramics: An Illustrated Dictionary*, Norma éditions, 2015, ill. p. 155



4836 I

**PIERRE-ADRIEN DALPAYRAT (1885-1924)**  
**Important pitcher, circa 1900**

Glazed grès  
Signed underneath  
26 cm. high

**Exhibited**

Exposition Universelle, Paris, 1900  
*Adrien Dalpayrat (1844-1910) - Céramiste de l'Art Nouveau*, 1998  
Fondation Neumann, Gingins, Switzerland  
Kreismuseum Zons, Germany  
Musée de l'Île de France, Sceaux, France  
Museum voor Sierkunst & Vormgeving, Gent, Belgium

**Literature**

*Der Modern Stil*, Julius Hoffmann jr, A. Guérinet, Librairie d'Art Décoratif, Paris, vol. 3, 1901, pl. 25,  
in the sideboard by Eugène Gaillard at the 1900 Exposition Universelle.  
Horst Makus & al., *Adrien Dalpayrat - Céramiste de l'Art Nouveau*, Arnoldsche, 1998, ill. p. 132, n. 67

**Provenance**

Private collection, Switzerland







4828 |

**PIERRE-ADRIEN DALPAYRAT (1885-1924)**  
**Rare vase, circa 1900**

Glazed grès, with a relief decoration of a lizard  
Signed underneath  
17.5 cm. high

**Exhibited**

Fondation Neumann, Gingins, Switzerland  
Kreismuseum Zons, Germany  
Musée de l'Île de France, Sceaux, France  
Museum voor Sierkunst & Vormgeving, Gent, Belgium

**Literature**

Horst Makus & al., *Adrien Dalpayrat - Céramique française de l'Art Nouveau*, Arnoldsche, 1998, ill. p. 138 n. 76

**Provenance**

Private collection, Switzerland





4827 |

**PIERRE-ADRIEN DALPAYRAT (1885-1924)  
ALPHONSE VOISIN-DELACROIX (1857-1893)  
Rare inkwell, circa 1900**

Glazed grès, with a relief decoration of a frog  
Signed underneath  
7.3 cm. high; 12 cm. diameter

**Exibited**

*Adrien Dalpayrat (1844-1910) - Céramiste de l'Art Nouveau*, 1998  
Fondation Neumann, Gingins, Switzerland  
Kreismuseum Zons, Germany  
Musée de l'Île de France, Sceaux, France  
Museum voor Sierkunst & Vormgeving, Gent, Belgium

**Literature**

Two similar inkwells are kept in the collections of the Musée des Beaux-Arts in Besançon, illustrated in the exhibition catalogue *Alphonse Voisin-Delacroix ou quand un sculpteur rencontre un céramiste*, 24 April-5 July 1993, p. 74-75, n. 51 and 52  
Horst Makus & al., *Adrien Dalpayrat - Céramique française de l'Art Nouveau*, Arnoldsche, 1998, n. 77, p. 139

**Provenance**

Private collection, Switzerland



5469 |

**KELLER & GUERIN, Ceramists  
ERNEST BUSSIÈRE (1863-1913)  
Vase “Bractée d’ombelle”, circa 1900**

Glazed faïence  
Signed underneath *K.G. Lunéville BUSSIÈRE*  
28 cm. high

**Exhibited**

*Exposition de l'Alliance Provinciale des Industries d'Art*, Union Centrale des Arts Décoratifs, Paris, March 1903  
*Nancy 1900 Jugendstil in Lothringen*, Münchner Stadtmuseum, 1980, ill. p. 365, n. 409 in the exhibition catalogue  
Christian Debize, *L'Ecole de Nancy*, Presses Universitaires de Nancy, 1993, ill. p. 89  
*Céramiques végétales - Ernest Bussière et l'Art Nouveau*, Musée de l'Ecole de Nancy, 21 June-25 September 2000, ill. p. 44



3635 |

**JEAN CARRIES (1855-1894)**  
**Japanese bottle, circa 1900**

Glazed stoneware, highlighted with gold  
Signed underneath  
15 cm. high

**Provenance**

Formerly in the collection of Maître Francis Lombrail, Paris



3639 |

**JEAN CARRIES (1855-1894)**  
**Coloquinte vase, circa 1900**

Glazed stoneware, multilayered in green, thick pink dripping  
Signed underneath  
15 cm. high

**Provenance**

Formerly in the collection of Maître Francis Lombrail, Paris



3638 |

**JEAN CARRIES (1855-1894)**  
**Japanese bottle, circa 1900**

Glazed stoneware, multilayered in brown, blue and pink dripping  
Signed and numbered 30 underneath  
15.5 cm. high

**Literature**

Paul Arthur, *French Art Nouveau Ceramics: An Illustrated Dictionary*, Norma éditions, 2015, ill. p. 93

**Provenance**

Formerly in the collection of Maître Francis Lombrail, Paris





2113 |

**HENRI SIMMEN (1880-1963)**  
**Vase, circa 1920**

Glazed stoneware, the neck encircled with a geometrical decor  
Signed and numbered *N62*  
37 cm. high

**Provenance**  
Alain Lesieutre, acquired in 1989



7394 |

**MANUFACTURE NATIONALE DE SEVRES  
LEON KANN (1859-1925)  
Service “Pommes de pins”, 1902-1905**

Comprising four cups and saucers, and one sugar bowl  
Porcelain with a relief decoration of pinecone flakes; designed by Léon Kann in 1902  
Bearing the Sèvres Factory and execution marks *S/1905, pâte nouvelle*

Sugar bowl: 14.2 cm. high  
Each cup: 6.8 cm. high  
Each saucer: 13 cm. diameter

Another example of the sugar bowl is part of the collections of the Château-Musée de Boulogne-sur-Mer (INV. 480L)

**Literature**

*The Paris Salons*, Antique Collectors' Club, 1988, p. 407-408





5729 |

MANUFACTURE NATIONALE DE SEVRES  
HECTOR GUIMARD (1867-1942)  
Vase de Cerny, 1902

Glazed stoneware with a polychrome decor of a landscape  
Signed at the base with the monogram of the artist H.G.; dated, bearing the Sèvres Porcelain Factory triangular seal S1902  
and marked *Sèvres* underneath  
27.5 cm. high

The design is listed in the archives of the Sèvres Manufacture as *Vr', 3<sup>ème</sup> série, n.8, folio 247*

Only 12 examples of this design were executed:

One is at the Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, New York, gift of Mrs Hector Guimard, 1948

Another one is at the Saint Louis Art Museum since 2006

Two others are in the collections of the Sèvres Museum, inv. MNC 16112 & MNC 15813

**Exhibited**

Société des Artistes Français, Paris, 1905

*Hector Guimard*, The Museum of Modern Art, New York, 10 March-10 May 1970; California Palace of the Legion of Honor, San Francisco, 23 July-30 August 1970; Art Gallery of Ontario, Toronto, 25 September-9 November, 1970 ;

Musée des Arts Décoratifs, Paris, 15 January-11 April 1971, ill. p. 32 in the exhibition catalogue

*L'Art de la poterie en France de Rodin à Dufy*, Musée National de Céramique, Sèvres, June-October 1971, n. 266  
and 267 in the exhibition catalogue

*Porcelaines de Sèvres au XIX<sup>ème</sup> siècle*, Musée National de Céramique, Sèvres, 24 May-5 November 1975, ill. p. 46, n. 505  
and 506 in the exhibition catalogue

*Guimard*, Paris, Musée d'Orsay, 13 April-26 July 1992; Lyon, 25 September 1992-3 January 1993, ill. p. 263

*Sèvres 1900*, Musée des Beaux-Arts de Nancy, 9 December 1996-27 January 1997, ill. p. 25

**Literature**

*La Décoration Moderne*, XIII<sup>ème</sup> année, Céramique 12, pl. 60

*L'Art Décoratif aux Expositions des Beaux-Arts*, 1905, 1<sup>ère</sup> série, ill. pl. 64

Maurice Rheims, *L'Objet 1900*, Arts et métiers graphiques, 1964, ill. pl. 84. (Collection Musée National de la Céramique, Sèvres)

Henri Poupée, *Actualité de Guimard*, La Construction moderne, July-August 1970, pp. 41-57, ill. p. 47

Felipe Ferré & Maurice Rheims, *Hector Guimard Architecte*, La Bibliothèque des Arts - Paris, 1985, ill. pp. 190 and 191,  
p. 218-219 edited by Harry N. Abrams, Inc., New York

Marie-Noëlle Pinot de Villechenon, Conservateur du Patrimoine, *Sèvres - Une collection de porcelaines 1740 - 1992*, Musée  
National de Céramique, Réunion des musées nationaux, August 1993, ill. p. 112

Renate Ulmer, *Art Nouveau Symbolismus und Jugendstil in Frankreich*, Arnoldsche, 1999, ill. p. 215, n. 212 in the exhibition catalogue

Jean-Paul Midant, *L'Art Nouveau en France*, L'Aventurine, Paris, 1999, ill. p. 28

“Ce vase est un des fruits de la collaboration entre Hector Guimard et la Manufacture nationale de Sèvres.

Après le vase-jardinière “des Binelles” et le vase “de Chalmont”, la célèbre institution édite entre 1903 et 1907 une douzaine  
d'exemplaires de ce modèle. Nous savons, grâce à une photo d'époque tirée du premier numéro de La Revue d'Art,

que son existence est avérée dès 1899 puisque Guimard le présente dans une petite vitrine, entouré des derniers objets et  
meubles de sa production, même s'il ne s'agit probablement que d'un prototype préfigurant la version définitive de Sèvres.

Le vase “de Cerny”, par les mouvements agités de la céramique que l'on retrouve à son sommet, est typique  
du style débridé adopté par l'architecte-décorateur au début de sa carrière tandis que la partie inférieure nous rappelle la  
fonctionnalité première de l'objet. Sur la douzaine d'exemplaires sortis des ateliers de la Manufacture nationale, un certain  
nombre est parvenu jusqu'à nous. Une bonne moitié est visible actuellement dans les collections de musées européens et  
américains, les autres se trouvent principalement dans des collections privées, là encore des deux côtés de l'Atlantique.

Appartenant à cette dernière catégorie, le vase de la collection Zehil est remarquable par la complexité des motifs et la variété des couleurs.

Les cristallisations du grès, obtenues par la projection aléatoire de particules métalliques durant la cuisson, rendent  
cet exemplaire particulièrement rare”. *Le Cercle Guimard*, 11 July 2013

Paul Arthur, *French Art Nouveau Ceramics: An Illustrated Dictionary*, Norma éditions, 2015, ill. p. 198



Robert Zehil Gallery



6827 |

**MANUFACTURE NATIONALE DE SEVRES  
ERNEST-EMILE DROUET (1861-1920), Decorator  
Vase Clermont C "Poissons", 1909**

Porcelain, decorated with an aquatic decor  
Bearing the Sèvres Factory seal and dated 1909  
58 cm. high

Ernest-Emile Drouet studied decoration from 1875 to 1885, worked as a modeler from 1886 to 1901  
and as a decorator from 1901 until 1920.



Robert Zehil Gallery



6399 |

**MANUFACTURE NATIONALE DE SEVRES**  
**HENRI RAPIN (1873-1939), Designer**  
**Important covered vase, 1925**

Shape by Henri Rapin, decor by Henri Rapin, executed by Prosper-Joseph Walter

Glazed faïence, blue enamel decor of women carrying fruit baskets on a white background  
Marked in blue *W.* (for Walter) *d'apr. Patou, MANUFre. NATIONALE DE SEVRES FAIENCE*  
1925 and *MADE IN FRANCE*  
78 cm. high

**Literature**

*Les oeuvres de la Manufacture nationale de Sèvres*, tome III, vases and bowl, nd, similar example ill. p. 30, n. 2333



3301 |

**PACCO DURRIO (DURRIO DE MADRON FRANCISCO)**  
**Important anthropomorphic figure, 1920-1927**

Glazed earthenware jardiniere representing a woman's face, her long curly hair shaping the sculpture; multilayered in blue and brown shades inside  
34.5 cm. high; 50 cm. long

A similar example enamelled in tones of green and blue is part of the collection of the Museum of Fine Arts, Bilbao, inv. n. 12/82

**Exhibited**

Salon d'Automne, 1945, retrospective exhibition of the works of Francisco Durrio (1876-1940), catalogue n. 1, listed as "Large jardinière (blue), property of Mr. A. Ouvré"

**Literature**

Paul Arthur, *French Art Nouveau Ceramics: An Illustrated Dictionary*, Norma éditions, 2015, ill. p. 154





4780 |

**MANUFACTURE NATIONALE DE SEVRES**  
**HENRI RAPIN, Designer (1873-1939)**  
**“Fontaine lumineuse”, 1924-1927**

The shape and decor designed by Henri Rapin, executed by J.-B. Gauvenet

Porcelain, the base in bronze

The top bearing the Sèvres Factory seal *S 1924*; at the base, a plaque is engraved  
*AGENCE GENERALE ELLIOTT FISHER A SON CHER VICE-PRESIDENT*  
*F. LECHER SEVRES PARIS NOVEMBRE 1927*

App. 134 cm. high without the base

Four fountains are registered in the archives at the Sèvres Factory:

One at the Mobilier National, incomplete (lower part missing)

One at the Sèvres Porcelain Factory, in excellent condition

One in an unknown location, severely damaged

Our example

**Exhibited**

*Exposition Internationale des Arts Décoratifs et Industriels Modernes*, Paris, 1925 (Pavillon de Sèvres)

*L'Exposition des porcelaines de Sèvres de style Art Déco*, Tokyo Metropolitan Teien Art Museum, 2 October-19 December

1993, ill. p. 37, n. 30 in the exhibition catalogue

**Literature**

*Les œuvres de la Manufacture nationale de Sèvres, tome V: Le Luminaire*, nd, ill. pl. 5, n. 3528

Jean Paul Midant, *Sèvres - La Manufacture au XX<sup>ème</sup> siècle*, Michel Aveline editor, Paris, 1992, ill. full page p. 76

(formerly in the Pavillon de Sèvres collection, London, the bronze base missing)





# Sculpture



5902 |

**JEAN-LEON GEROME (1824-1904)**  
**SIOT-DECAUVILLE, Foundry**  
**“La femme au voile”, circa 1890**

Bronze with three patinas and patinated carved ivory  
Signed and bearing the Siot-Decauville foundry mark  
86 cm. high

**Literature**

Gerald M. Akerman, *La vie et l'œuvre de J. L. Gérôme*, catalogue raisonné, A.C.R. Edition, p. 200, n. S 65  
Catalogue de l'exposition de la galerie Tanagra, *J.-L. Gérôme, sculpteur et peintre de l'art officiel*, Paris, 25 April-15 May 1974, n. 14



4568 |

**JEAN DAMPT (1855-1946)**  
**“Tête de bébé à la pomme”, 1895**

Sculpted marble  
Signed and dated 1895  
26.5 cm. high

**Exhibited**

Société Nationale des Beaux-Arts, 1895, n. 26 in the exhibition catalogue  
Société Nationale des Beaux-Arts, 1908

**Literature**

Roger Marx, *Les Salons de 1895*, Gazette des Beaux-Arts, II, ill. p. 113

“M. Dampt, artiste consciencieux et délicat, qui a le mérite, non seulement de modeler la cire ou la terre, mais aussi de façonner toute matière de sa propre main, me touche davantage, en somme, dans ses portraits d’enfants, savants et naïfs tout ensemble, dont il nous montre trois spécimens excellents en argent, en bronze et en marbre”.

L. de Fourcaud, *Les Arts décoratifs aux Salons*, Revue des Arts Décoratifs, 15<sup>ème</sup> année, 1894-1895, p. 392

“M. Dampt, artiste précis et ciseleur minutieux, est un des maîtres de la petite sculpture. Le bébé rieur qu’il nous présente cette année est presque de grandeur nature, mais quel délicieux morceau de sculpture intime et familière ! C’est la vie même, avec toute sa fraîcheur naïve, qui éclate dans ces yeux malins, ces joues fermes, cette bouche naïve vers laquelle se dirige une menotte potelée, et quelle admirable souplesse dans l’exécution de ce marbre gris rose amoureux caressé !” Paul Vitry, *La sculpture aux Salons, Art et Décoration*, June 1903, p. 199

**Sculpture**

1910 – Chevreau (grey marble)  
1911 – Petit chat (black marble)  
1912 – Tête d’enfant (marble)







4608 |

**LOUIS-AUGUSTE THÉODORE-RIVIÈRE (1857-1912)**  
**“Salammbô chez Mathô”, 1895**

Carved ivory  
Signed and dedicated *à mon ami A(ngelo) Mariani*  
28 cm. high

**Exhibited**  
Musée Galliéra, *Exposition de la Statuette et du Meuble qui la présente ou l'accompagne*, 1914, n. 373,  
described as “Salammbô”, ivory (Collection of Mr Jacques Mariani)

**Literature**  
Colette Dumas, *Théodore Rivière - sa vie ... Son œuvre*, p. 61 to p. 66

**Provenance**  
Formerly in the Collection of Mr Angelo Mariani

Angelo Mariani, chemist and inventor of the “Vin Mariani”, a fortifying beverage based on coca bark, a true institution for nearly half a century before its essential component was banned, was the friend and patron of Theodore Riviere, who helped him put together a collection of portraits and statuettes. The period documentation quotes a number of artworks exhibited at various Salons and having belonged to A. Mariani (or by descent to his son Jacques), such as “La Caravane”, plaster; “le Portrait de M. Mariani”, bronze; “Salomé”, ivory (our example); “Les Huns”; “Le Mur”; “Le Silence”, ivory, marble and bronze; “L’Empereur d’Annam”, ivory and sculpted wood “La Femme d’Elchi”, ivory, marble and wood; “La brodeuse arabe”, ivory, marble and enamels.  
Angelo Mariani was the patron of several artists including Jean Baffier.

Special order or gift of the artist, this sculpture, which is not among the works on display at the ivory exhibition at the Galliéra Museum in 1903, could have been executed around this date.





3296 |

**RUPERT CARABIN (1862-1932)**  
**“Femme au chat”, circa 1897-1898**

Patinated gilt bronze  
Signed  
49 cm. high

**Exhibited**

Société nationale des Beaux-Arts, Paris 1898  
Musée Galliéra, Paris 1934-1935

*L'œuvre de Rupert Carabin*, Galerie du Luxembourg, 1974, n. 86 in the exhibition catalogue  
*François-Rupert Carabin*, Musée d'Art Moderne de Strasbourg and Musée d'Orsay,  
1993, ill. p. 87, n. 66 in the exhibition catalogue

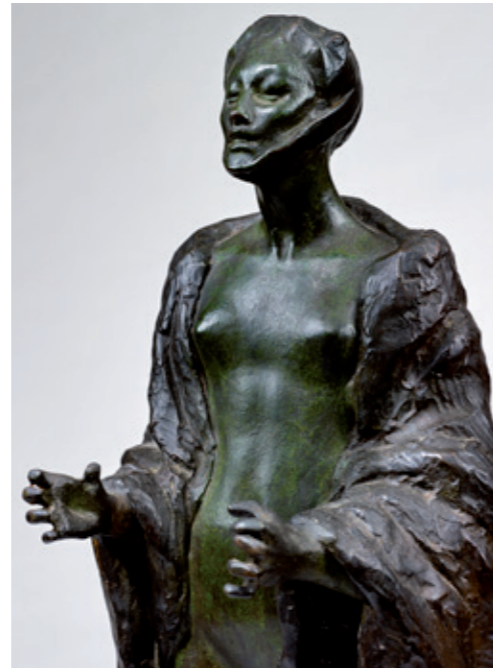
**Literature**

Catalogue de la Société nationale des Beaux-Arts, 1898  
G. Geffroy: *La vie artistique*, 1898, p. 354  
Catalogue de l'exposition Carabin au musée Galliéra, 1934-1935  
*L'œuvre de Rupert Carabin*, Galerie du Luxembourg, 1974, ill. p. 178





*Art et Décoration*,  
April 1904,  
ill. p. 121



5713 |

**PIERRE ROCHE (1855-1922)**  
**“La Mort” (Death), circa 1900**

Patinated bronze  
Signed  
55 cm. high

**Exhibited**

*Intérieurs 2011 - L'Art de vivre avec l'art*, Artcurial, Paris, 8-22 September 2011,  
exhibited on the booth of Mrs Roxane Rodriguez

**Literature**

*L'Art Décoratif*, April 1901, ill. p. 8 (Detail in glossy earthenware)  
*Art et Décoration*, April 1904, ill. p. 121  
*Catalogue des Objets d'Art Moderne faisant partie de la Collection Roger Marx*, p. 23,  
n. 132 for an example in glossy terracotta





5441 |

**BERNARD HOETGER (1874-1949)**  
**“Der Sturm” (Storm), 1901**

Patinated bronze  
Signed  
31 cm. high

A similar example is at the Musée d'Orsay, Paris, inv. RF 4189

**Exhibited**

*Loïe Fuller: Danseuse de l'Art Nouveau*, Nancy, Musée des Beaux-Arts, 17 May-19 August 2002,  
ill. p. 121, n. 37 in the exhibition catalogue

**Literature**

Documents sur l'Art Industriel au XX<sup>ème</sup> siècle, édition de La Maison Moderne, Paris, ill. p. 5 under the n. 3422-1  
*Bernhardt Hoetger Skulptur Malerei Design Architektur*, Bremen 1998,  
Verlag H. M. Hauschild GmH, Bremen, ill. p. 38, p. 39 and p. 318, n. 209



Robert Zehil Gallery



# Objets d'art, Silverware, Enamel & Jewelry





6058 |

**RENE LALIQUE (1860-1945)**  
**“Huit naïades” cire-perdue, circa 1895-1900**

Signed *LALIQUE*  
6 cm. high; 16 cm. long; 16 cm. wide

**Literature**

For the motif in ivory on a jewel by René Lalique, see the Lalique sale, Sotheby's New York, 1 December 1995

A centerpiece with a similar motif in silver was donated by Mr and Mrs Gillion Crowet to the Royal Museums of Fine Arts of Belgium, in 2006. See Michel Draguet, *L'Art Nouveau Retrouvé*, Skira/Seuil, Milan, 1999, p. 85

6850 |

**LUCIEN GAILLARD (1861-1942)**  
**Brooch, circa 1900**

Gold, translucent enamel and moonstones; in its original box  
Signed  
12 cm. wide; 4.5 cm. long





6496 |

**LOUIS ZORRA**  
**Brooch, circa 1900**

Gold, pearls and chalcedony  
Signed, with silversmith's mark  
6 cm. high; 5.8 cm. wide

Several jewels designed by Zorra are part of the collections of the Museum für Kunst und Gewerbe in Hamburg  
According to the archives of Cartier, Louis Cartier registers this design in 1900: "Une broche incrustée de perles en émail sur or de Zorra représentant une tête de femme"

**Literature**

*Becker*, 1985, ill. p. 90 and p. 230, pl. 134 and 148  
*The Belle Epoque of French Jewellery 1850-1910*, London 1990, ill. p. 206





5026 |

**BAPST & FALIZE, Silversmith  
LUCIEN HIRTZ (1864-1928), Enameler  
"The swan song", circa 1900**

Enamel on copper

Signed in gold on the reverse *L. Hirtz and Bapst et Falize*

Inscribed *Le cygne voit le ciel à son heure dernière* (The swan sees the sky at his ultimate hour) *Victor Hugo*

18 cm. diameter

**Provenance**

Roxane Rodriguez, acquired in 2003

3265 |

**ALFRED GARNIER (1848-1908)**  
**“Leda and the swan”, circa 1890**

Probably inspired by the painting of Leonardo da Vinci

Enamel on copper

The frame in black wood painted with fine gold

Signed twice and bearing a label on the reverse *Email de A. Garnier - Léda*

Frame: 32 x 26 cm.

Since the 16th century, several copies and variants of the da Vinci model have been executed. The inspiration of this subject should be searched in this filiation amongst the numerous artists of the late 19<sup>th</sup> century whom have treated this subject such as:

Gaston Casimir Saint Pierre, Salon of 1865

Philippe Parrot, Salon of 1869

Romain Cazes, Salon de 1872

Louis Courtat, Salon of 1875

Tony Robert-Fleury, Salon of 1900

Antoine Calbet, Salon of 1903

Victor Tournier, Salon of 1903

but we were unable to trace the exact model



5905 |

**THEOPHILE SOYER (1853-1940)**  
Possibly after a design by Lucien Lévy-Dhurmer  
**Plaque, 1900**

Enamel on copper  
Signed with the artist's initials and dated 19 00  
11.3 x 14.8 cm.



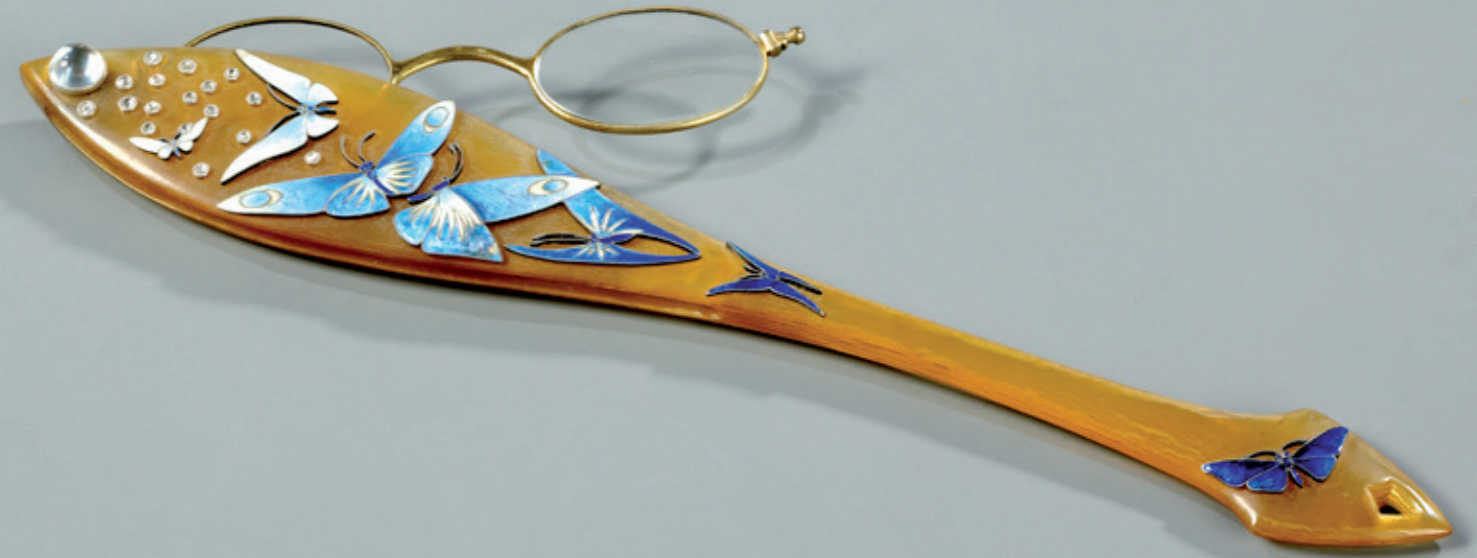
3528 I

**FRENCH**  
**Lorgnette, circa 1900**

Horn, with an applied decoration of silver and enamel butterflies, cut-glass set with silver stones simulating stars, two opals set with silver holding the mount in vermeil  
Bearing the silversmith and maker's marks  
24 cm. long

**Provenance**

John Jesse, London, acquired in 1996





6214 |

**MASRIERA Y CARRERA**  
**Footed bowl, circa 1900**

Plique a jour, with a polychrome decor of birds and flowers, supported by a chased silver and enamel foot; original fitted case  
The foot signed *MASRIERA Y CARRERA*  
15.8 cm. high; 8.5 cm. diameter



3253 |

**CAMILLE NAUDOT (1862-1938)**  
**Bowl, 1897-1910**

Translucent enamel on soft white porcelain highlighted with gold  
Signed with the initials under the base  
3.7 cm. high; 10.7 cm diameter

3113 |

**CAMILLE NAUDOT (1862-1938)**  
**Footed cup, 1897-1910**

Translucent enamel on soft white porcelain highlighted with gold  
Signed *C. Naudot* and *C.N.* in gold  
4.5 cm. high

**Literature**

“M. Naudot est le seul fabricant de porcelaine de pâte tendre, dite porcelaine française. Il expose nombre de pièces remarquables par la qualité de la matière et l'éclat des émaux qui les recouvrent. De plus, il a découpé dans la pâte crue des fleurs d'une finesse extrême, qui, remplies ensuite d'émail, forment sur la pièce comme une fine dentelle lumineuse”.

Alexandre Sandier, *La Céramique à l'Exposition Universelle de 1900, Art et Décoration*, December 1900, p. 194

Camille Naudot is credited with having mastered the technique of filling the blanks of his openwork soft paste porcelain with colored translucent enamels without having to trap them with metal or gold thin wire.



3474 |

**JANVIER QUERCIA**  
**Vase, circa 1905**

Finely chased silver with a relief decoration of vine branches and leaves, decorated with plique à jour enamel, the grapes in amethyst-colored glass  
Signed *J. QUERCIA* under the rim and bearing the silversmith and Minerva marks  
11.5 cm. high

**Exhibited**  
Le Salon des Artistes Français, 1905

3475 |

**JANVIER QUERCIA**  
**Matching pocket watch case, circa 1905**

Finely chased and hammered silver with a relief decoration of vine branches and leaves, decorated with plique à jour enamel, the grapes in amethyst-colored glass  
Bearing the silversmith and Minerva marks  
7.5 cm. diameter

Silversmith and jeweler, Quercia executes jewels, mainly in silver but also in gold, for many prestigious jewelers including Veveer. Among the plaques and medals exhibited at the Société des Artistes Français in 1900, a Madonna and Child by Ch. Pillet and a medal by Théodore-Rivière are reported as belonging to M. Quercia elder, most probably Janvier Quercia. Hence we assume that he edited works of these two artists.

Quercia specialized in the creation of belt buckles, canes and umbrella handles, chains, pendants and brooches, finely chased and incorporating enamels. He also distinguished himself by designing religious silverware.

This vase was either designed for an exhibition or ordered by a private client. Quercia had his work exhibited only once, and this was on the occasion of the Salon des Artistes Français in 1905.

Léon Rictor, in *“Les objets d’art au Salon” (L’Art décoratif, June 1905)* praises his enamelled creations: “les émaux de M. J. Quercia, diadème vigne et raisins de cymophane, d’une légèreté aérienne”.

His son Marcel takes over the business after the First World War but then becomes a lighter manufacturer for Flamminaire. He will sell his company to Baron Bich.



6668 |

**ALEXANDRE LOUIS MARIE CHARPENTIER (1856-1909)**  
“Le Chant”, 1892  
“Le Violon”, 1892  
“Les Echecs”, 1896

Three plaques  
Patinated gilt bronze  
Signed  
8 x 15 cm. each

**Literature**

*Alexandre Charpentier Naturalisme et Art Nouveau*, Musée d'Orsay, 2008, ill. p. 62,  
n. 133 for *Le Violon* and p. 145, n. 134 for *Le Chant*

**Exhibited**

*L'Art dans Tout*, 1896, n.14  
Société Nationale des Beaux-Arts 1897, n. 9 and n. 206  
Exposition Universelle 1900, Paris, group XII, class 65  
Paris, Musée d'Orsay, *Alexandre Charpentier (1856-1909), Naturalisme et Art Nouveau*, 22 January-13 April 2008;  
musée d'Ixelles, Brussels, 29 May-31 August 2008, n. 156 in the exhibition catalogue for the model in bronze

**Literature**

*Art et Décoration*, 1897, vol. I, ill. p. 117  
Maison Fontaine, *Ensemble de serrurerie décorative. Supplément à notre album*, selling catalogue,  
n.d. (after 1900), ill. n. 280, pl. 520 and 109  
Victor Champier, *Les Industries d'art à l'Exposition universelle de 1900*, Paris 1902, p. 68-69  
Madeleine Charpentier-Darcy, *Introduction à l'art d'Alexandre Charpentier. Catalogue sommaire de l'œuvre  
(sculpture - art décoratif)*. *Bulletin de la Société de l'Histoire de l'art français*, 1996-1997,  
p. 185-247, ADa 49, p. 225  
Philippe Thiébaud, *Orsay, les arts décoratifs*, Paris 2003, ill. p. 73  
Jean-Michel Nectoux, *Harmonie en bleu et or. Debussy, la musique et les arts*, Paris, 2005, ill. p. 130





Robert Zehil Gallery



4661 |

**FRANCOIS BOCQUET (1874-1955)**  
**Vase, circa 1900**

Finely chased repoussé silver, with a relief decoration of beetles; the base decorated with lapis lazuli cabochons  
Signed underneath  
18.7 cm. high

Born in Geneva, François Bocquet studied in Paris under Jean Dampé and as of 1900 was one of the five artists who exhibited at the Galerie des Artistes Modernes under the name "L'Art dans tout". A talented engraver he was made at ease with producing both silver and copper objects which were either unique or in small edition. He adorned his silver objects with gold and enamel highlights and semi precious stones such as moonstones and lapis lazuli. His motifs are floral enhanced with insects (cicadas, ladybirds, bees). He soon turns to jewelry and exhibits regularly at the Société Nationale des Beaux-Arts.



3192 |

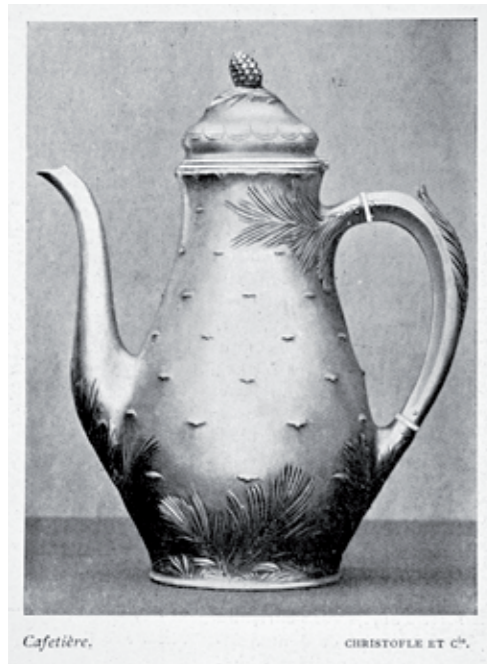
**MAURICE DUFRENE (1876-1955)**  
**LA MAISON MODERNE**  
**EMILE SAINT YVES, Silversmith**  
**Chatelaine, circa 1900**

Silver  
Comprising:  
A pills box, a salt flask, a mirror, a bodkin, a tortoiseshell comb in a silver case, all joined in a silver chain  
with a stylized floral motif  
Signed *M. Dufrene*. With silversmith's mark

**Literature**

*The Paris Salons, 1895-1914, Jewelry, vol. I, other elements illustrated, p. 231*





4282 |

**CHRISTOFLE & CIE  
PIERRE-AUGUSTE ARNOUX  
HENRI GODIN (1846-1902)  
LEON MALLET, Chaser**

**Very rare coffee service “Pinecones and needles”, circa 1900**

Comprising a chased silver and silver gilt coffee pot, a covered sugar bowl, milk jug and matching tray  
Each piece fully signed, bearing Minerva and makers marks and numbered  
Coffee pot: 21 cm. high  
Sugar bowl: 12 cm. high  
Milk jug: 8 cm. high  
Tray: 35 cm. diameter

**Exhibited**

Salon de la Société Nationale des Beaux-Arts, Paris, 1896  
Exposition Universelle, Paris, 1900

**Literature**

“A M. Henri Bouilhet et aux ateliers de la maison Christofle nous devons quelques très beaux morceaux d’orfèvrerie où l’ornement végétal est finement adapté à des formes de poteries très simples, commodes et d’un bon profil. Dans un service à thé la feuille de chêne joue un rôle décoratif plein d’élégance. Une chocolatière s’enrichit pittoresquement de têtes et de feuilles de céleri. **Le décor de deux cafetières s’emprunte aux aiguilles et aux pommes du pin** et à la feuille du platane... Le catalogue de l’Exposition nous fait connaître les collaborateurs de M. Henri Bouilhet et je me fais un plaisir de citer leurs noms : les modèles sculptés sont de M. Léon Mallet et la ciselure est de MM. Arvisenet, Lindermann, Portrait, Marionnet, Roze et Simon”. L. de Fourcaud, *Les Arts décoratifs aux Salons de 1896*, *Revue des Arts décoratifs*, July 1896, p. 229

*Art et Décoration*, 1900, vol. II, coffee pot illustrated p. 173  
Tony Bouilhet, *L’Orfèvrerie française au XX<sup>ème</sup> siècle*, éditions Émile-Paul frères, Paris, 1941, coffee pot illustrated in one of the plates



4263 |

**ANTOINE-ERNEST CARDEILHAC, Silversmith  
LUCIEN BONVALLET (1861-1919), Designer  
Pair of fruit bowls, circa 1900**

Wheel cut crystal on silver bases  
With silver and makers marks  
Bowl: 25 cm. diameter  
Weight of silver base: 1060 gr.

Between 1894 and 1899, Lucien Bonvallet designed for Cardeilhac a large array of silverware destined for the Exposition Universelle. Tea and coffee services in two sizes with their matching trays in engraved silver or pyrographed with silver mounts, handles and finials in either ebony or tinted ivory, sculpted ivory and silver candy dishes, vases, soup tureens, vegetable dishes and plates, fruit bowls, scent bottles, eggcups, a large centerpiece that included a jardinière and candlesticks. He drew his inspiration from flowers and plants which were transposed on the various models: thistles, columbines, mistletoe, clovers and chestnut leaves.

All of those models were exhibited in January and February 1913 at the pavillon de Marsan, Musée des Arts décoratifs on the occasion of a retrospective exhibition of Lucien Bonvallet





4397 |

**ANTOINE-ERNEST CARDEILHAC, Silversmith  
LUCIEN BONVALLET (1861-1919), Designer  
Two handled footed vase, 1897**

Engraved, repoussé and applied silver  
Signed *CARDEILHAC* and bearing Minerva and makers marks  
30.5 cm. high

**Exhibited**  
Salon de la Libre Esthétique, 1897

**Literature**  
Victor Champier, *L'Exposition Universelle de Bruxelles (2ème article) - L'Art et l'Industrie en Belgique - l'Exposition Française*,  
*Revue des Arts Décoratifs*, 1897, ill. p. 389: "M. Cardeilhac se distinguait par des vases exécutés au repoussé,  
d'une composition particulièrement élégante".



3673 |

**HENRI HUSSON (1854-1914)**  
**ADRIEN-AURELIEN HEBRARD, Editor**  
**Bowl, 1910**

Chased and hammered silver, with a relief decoration of leaves and a cockchafer  
Signed and bearing the foundry mark *A. Hébrard / Paris*  
5.5 cm. high; 23.3 cm. in diameter

Together with Hébrard's invoice dated 16th December 1910 to Mr Séguin for "a silver bowl at 600 francs".



# Paintings, Works on paper & Books

6061 |

**VICTOR PROUVE (1858-1942)**  
**“Portrait de Mlle Paul”, 1891**

Pastel on wood panel  
Signed and dated 1891  
The frame in “bois de Sainte-Lucie” (prunus mahaleb)  
With the frame: 193 x 135 cm.

**Exhibited**  
Société Nationale des Beaux-Arts, 1892, n. 1331

**Literature**  
Chantal Humbert, *Les Arts Décoratifs en Lorraine de la fin du XVII<sup>ème</sup> siècle à l'ère industrielle*,  
les éditions de l'amateur, ill. p. 136

**Provenance**  
Corbin Family







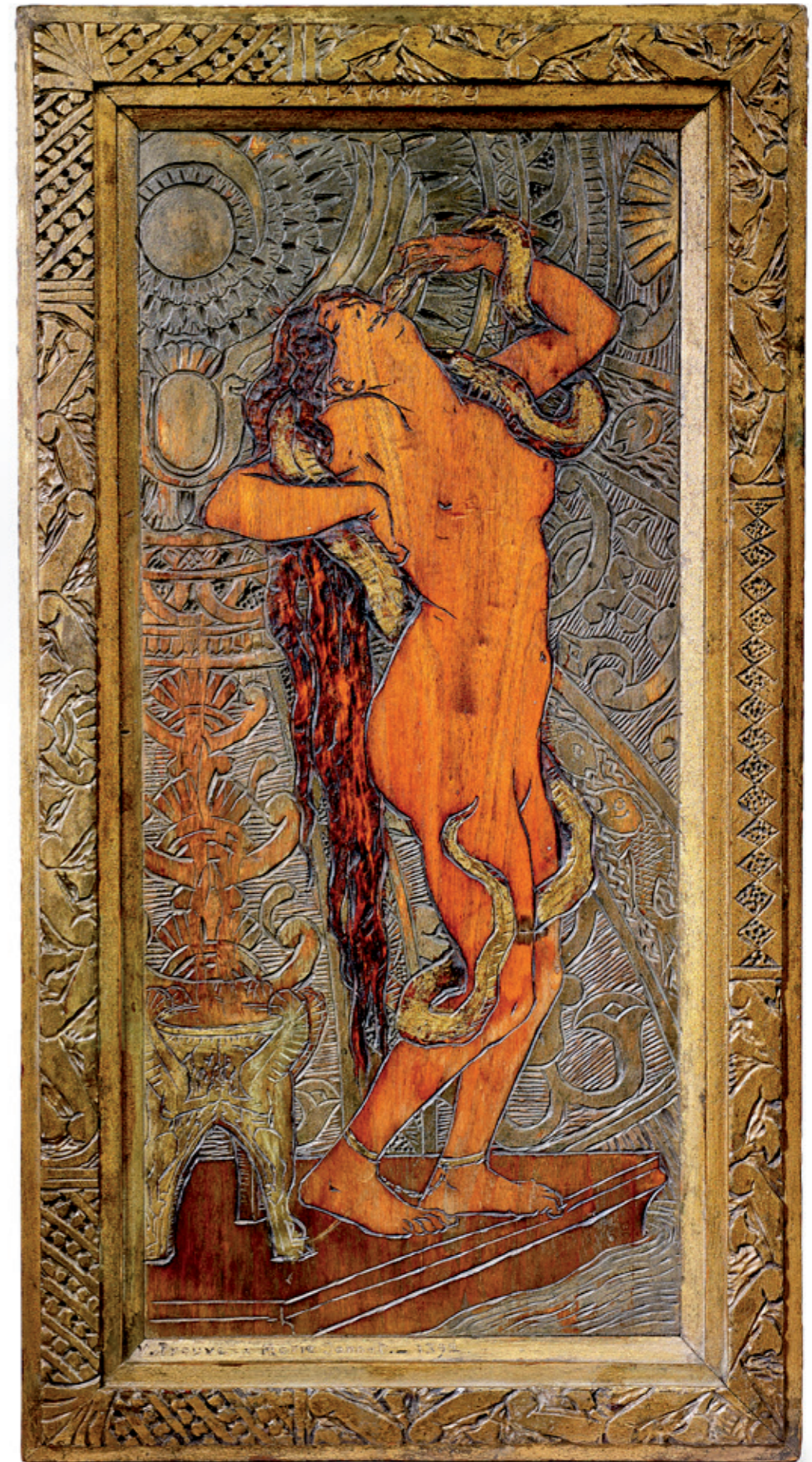
©photo: Musée de l'École de Nancy

7391 |

**VICTOR PROUVE (1858-1942)**  
**“Salammbô”, 1892**

Pyrographed wood panel  
Signed lower left, dated 1892 and inscribed to *Marie Jannot*.  
(A painter born in Nancy in 1874, possibly a student of Prouvé)  
54 x 28 cm.

Compare to the binding of the book “Salammbô” executed by René Wiener in 1893 after a design by Victor Prouvé and Camille Martin and kept in the Museum of the school of Nancy.



4680 |

**WALTER SPINDLER**  
“Sarah Bernhardt invoquant Diotima”, 1908

Watercolor and pencil on paper  
Monogrammed twice and dated 15 juin 1908  
Bearing the inscription: *Diva Sarah Bernhardt Musa Imperatrix a Diotima.*  
*A Diotima tous mes désirs, tous mes devoirs me viennent d'elle.*  
18 x 24 cm.  
With the frame: 53 x 47 cm.

**Exhibited**

*Sarah Bernhardt*, Espace Cardin, Paris, 31 March-30 May 1976, n. 119, ill. in color p. 43  
*Sarah Bernhardt*, Munich, 1984.  
*Stars et monstres sacrés*, Les dossiers du Musée d'Orsay, Orsay, Paris, 1987, ill. p. 62  
*Sarah Bernhardt*, Musée des Beaux-Arts de Tourcoing, 1987, ill. p. 62  
*Sarah Bernhardt ou le divin mensonge*, Bibliothèque Nationale, Paris, du 3 October-4 February 2001, ill. p. 113  
*Sarah Bernhardt The Art of high drama*, The Jewish Museum, New York, 2 December-2 April 2006,  
The Jewish Museum, Amsterdam, ill. p. 98

**Literature**

*Le Figaro Patrimoine*, 11 May 2001, ill. p. 35  
*Sarah Bernhardt, The Art of High Drama*, Yale University Press, 2005, ill. full color page p. 98

**Provenance**

Vente Sarah Bernhardt, Paris, 11-13 June 1923, sold 5.100 F.  
Collection Michel de Bry  
Vente *Sarah Bernhardt et son époque*, Maîtres Chayette & Cheval, Camard expert, 23 April 1997, lot 154  
Collection Daniel Ladeuille.  
Vente *La Belle Epoque de Sarah Bernhardt*, Théâtre de la Renaissance, Paris, Maître Binoche, lot 38





6053 |

**THEOPHILE ALEXANDRE STEINLEN (1859-1923)**  
**“Rue de village en Bretagne, la nuit”, circa 1900**

Oil on canvas  
Signed lower left  
16 x 22 cm.

Steinlen has executed a variant in aquatint with the same scene, without the figures and in full day light.



©photo: Musée d'Orsay

4294 |

**LUCIEN LÉVY-DHURMER**  
(1865-1953)  
Bas-relief “La sorcière”, 1897

Bronze with a brown patina  
Signed *L.L. Dhurmer* and dated 1897 lower right  
62 x 43 cm.

An extremely rare example of a symbolist sculpture in the artist career. We know of one other example.

**Exhibited**

1897, Paris, *Le Figaro*, rue Drouot, Salon des Cent-Epreuves  
1899-1900, Paris, Société d'éditions artistiques

**Literature**

Lucien Lévy-Dhurmer, pastel on paper *La sorcière*, 1897, currently at the Musée d'Orsay

Bulletin d'annonce de souscription, November 1897

Salon des *Cent-Épreuves au Figaro*:

“M. Lévy-Dhurmer, dont on connaissait jusqu'ici de remarquables peintures et des pièces de céramique, a envoyé un relief de bronze, *Sorcière*, où l'on retrouve le caractère expressif et le noble souci d'art révélés par toutes les œuvres de cet artiste, et qui leur communiquent une séduction si attachante”.

*Art et Décoration*, November 1897, p. 2

“...Mais avant même de se livrer plus complètement à la peinture, M. Lévy-Dhurmer s'est spécialement consacré à la céramique pendant plusieurs années ; il a dirigé une importante fabrique dans les Alpes-Maritimes, où ses travaux ont servi la réputation d'un autre nom. C'est à lui, en effet, que l'on doit la rénovation des poteries à reflets métalliques, pour lesquelles il a trouvé des recettes absolument inconnues encore, et des colorations d'une variété et d'une puissance admirables. **Une récente exposition au Figaro initiait aussi le public à son talent de modelleur, grâce au relief de bronze, représentant une Sorcière, que nous reproduisons ici.**” *Art et Décoration*, January 1898

Gustave Soulier, *Lévy-Dhurmer*, *Art et Décoration*, January 1898, ill. p. 10

*L'Art Décoratif*, 1899, vol. I, ill. p. 187

C. E. Curinier, Dictionnaire national des Contemporains, vol. 1, Paris 1899, p. 187

P. Du Mont, *L'Exposition Lévy-Dhurmer*, Journal des Arts, 20 December 1899, p. 2



6226 |

**GUSTAVE ADOLPHE MOSSA (1883-1971)**  
**“Othello et Desdemone, Acte III”, 1911**

Watercolor and gouache  
Signed, dated lower right and located *Niciensis pinxit*  
45 x 27 cm.

Mrs Sylvie Lombart, author of *Gustav Adolf Mossa, Catalogue raisonné des œuvres “symbolistes”*, Somogy éditions d'art, 2010, the artist's grand daughter, has confirmed the authenticity of this work



3294 |  
**GUY DE MAUPASSANT (1850-1893)**  
**EUGENE GRASSET (1845-1917)**  
**GEORGES ROCHEGROSSE (1859-1938)**  
**CHARLES BOUTET DE MONVEL (1881-1949)**  
**CHARLES MEUNIER (1865-1948), Bookbinder**  
**“Clair de lune”**

P. Monnier, 1894, in-4. Binding in grey blue Moroccan leather, decorated with motifs of the sky, stars, moon and bats in mosaic. Outer border in gold mosaic motifs. The back cover is identical with gold motifs. End papers in moirée silk. A beautiful binding with the monogram of Charles Meunier.

This edition is illustrated by Boutet de Monvel, Grasset, and Rochegrosse.

One of a hundred examples on large Japon paper with an extra suite of etchings in sanguine.





2989 |  
**ANATOLE FRANCE**  
**GEORGES ROCHEGROSSE (1859-1938)**  
**G. G. LEVITSKY, Bookbinder**  
**“Thaïs”**

Fifteen illustrations, the frontispice in colour by Georges Rochegrosse, etched by E. Decisy (P. Ferroud, 1909, in.8). Red moroccan leather binding, end papers illustrated with two watercolours by Georges Rochegrosse, an inner mount of mosaic lotus and papyrus design and a outer mount of lotus and paphnutius design. Inner binding by Levitsky. This example is on Japon paper with two etchings before the letters with remarques.



3146 |  
**PAUL VERLAINE**  
**EDOUARD CHIMOT (1880-1959)**  
**GEORGES CRETTE, Bookbinder**  
**“Parallèlement”**

23 etchings by Edouard Chimot

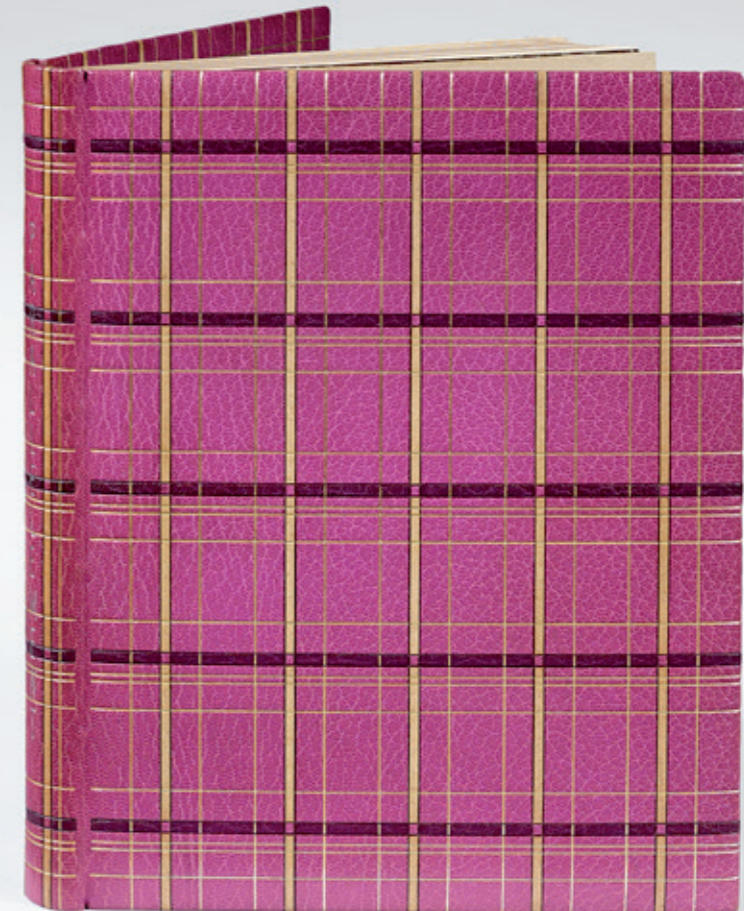
P. Devambeiz 1931, in-4. Pink and cyclamen Moroccan leather binding decorated with geometric mosaic in ivory and dark pink Moroccan leather with a gold inner mount.

End papers in ivory satin in a similar mount with golden stripes on the inner front and back covers as well as a slip cover with Moroccan leather borders in a cyclamen Moroccan leather and swede outer slip cover. (Crette, succ de Marius Michel rel).

Limited edition of 198 numbered examples. This copy is one of the 110 on Vellin de Rives paper containing twenty three etchings by Edouard Chimot in two states, second state with remarques, the final state.

This fine example enriched with one original drawing enhanced in sanguine and signed.  
A second important colour crayon drawing, signed.

A magnificent binding by Crette with delicate shades of colour and fine detail.





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*p. 110*