

Robert Zehil Gallery



Robert Zehil Gallery

- 2019 Catalogue -



Robert Zehil Gallery

Furniture & Lighting

Robert Zehil Gallery



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



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



Robert Zehil Gallery



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'Ecole 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



Robert Zehil Gallery



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, *Ferromerie en Europe au XX^{ème} 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





6400 I

**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 - Elégance 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 Luminaire,
illustrated under number 35245





Robert Zehil Gallery

Glass & Pâte de verre

6669 |

**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 I

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 I

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 I

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 Marcilhac, *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



Robert Zehil Gallery



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





Robert Zehil Gallery

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'Ecole 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 I

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 I

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 I

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



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^{ème} 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^{ème} 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^{ème} année, Céramique 12, pl. 60
L'Art Décoratif aux Expositions des Beaux-Arts, 1905, 1^{re} 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





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.





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



Robert Zehil Gallery



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

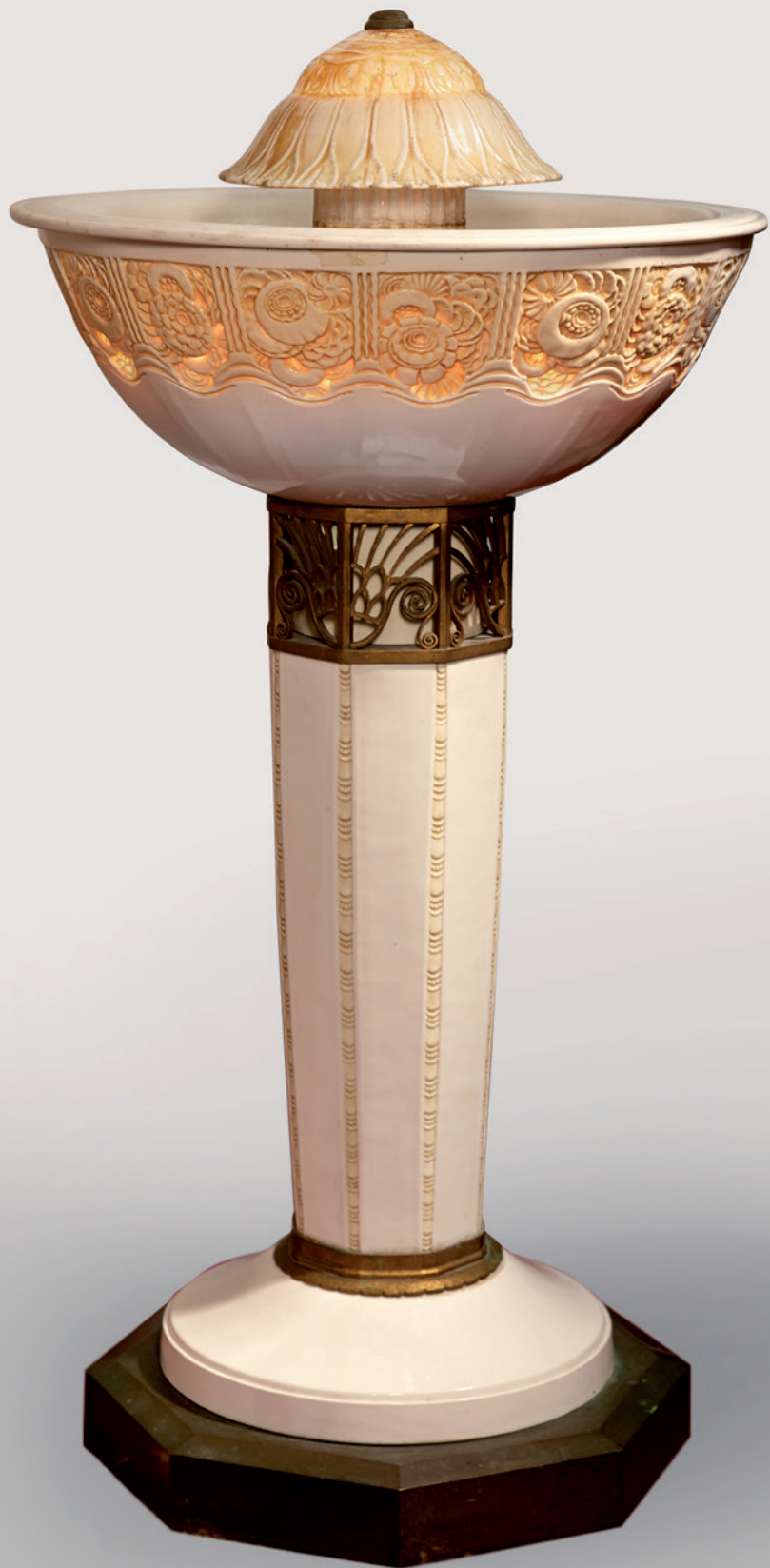
Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925 (Pavillon de Sèvres)

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^{ème} siècle*, Michel Aveline editor, Paris, 1992, ill. full page p. 76
(formerly in the Pavillon de Sèvres collection, London, the bronze base missing)





Robert Zehil Gallery

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



Robert Zehil Gallery



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^{ème} 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)



Robert Zehil Gallery



4608 I

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.



SCULPTURE
A. MARIN
THREE IVORY



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



Robert Zehil Gallery



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

PIERRE ROCHE *La Mort*



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^{ème} siècle, édition de La Maison Moderne, Paris, ill. p. 5 under the n. 3422-1
Bernhardt Hoetger Skulptur Malerei Design Arcitektur, Bremen 1998,
Verlag H. M. Hauschild GmnH, 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 I

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 I

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 - Lédà*

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 19th 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

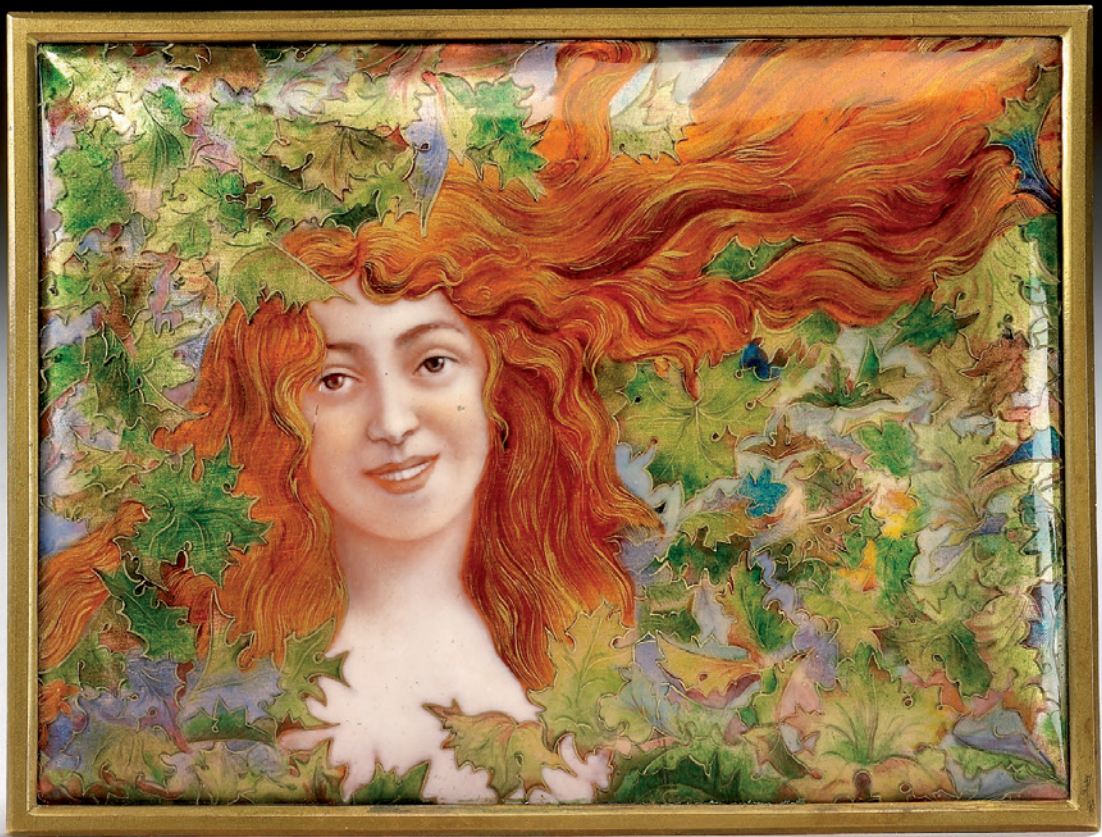


Robert Zehil Gallery

5905 I

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.

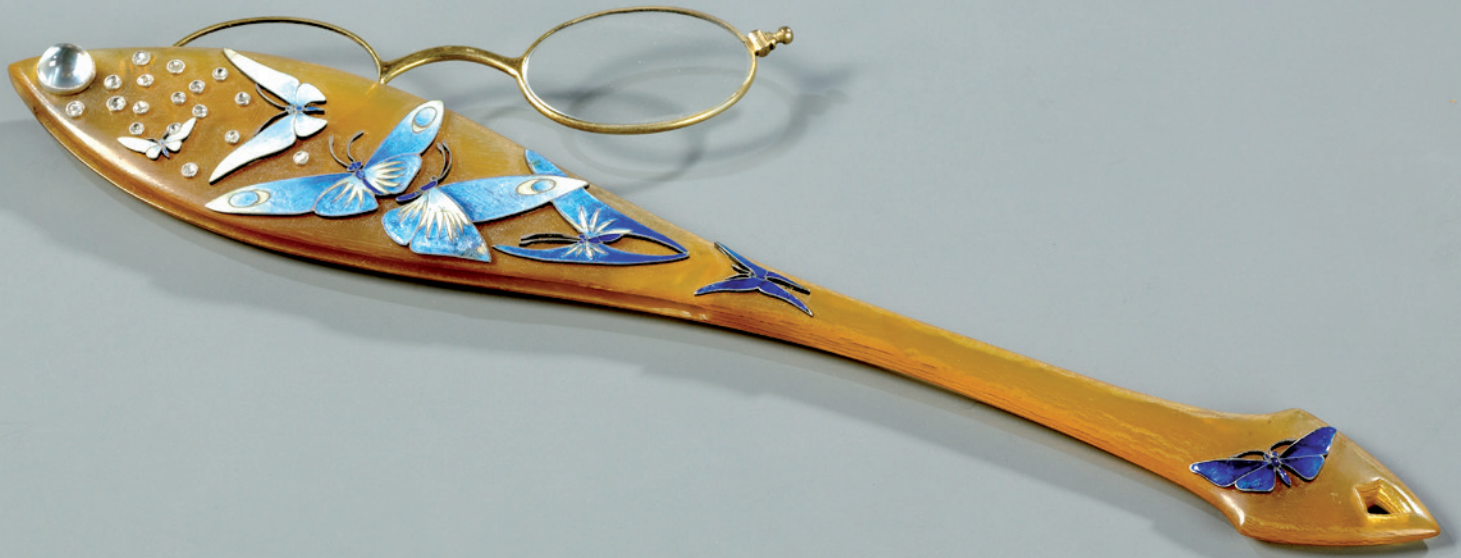


3528 |

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 Vever. 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 Riator, 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 I

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





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:

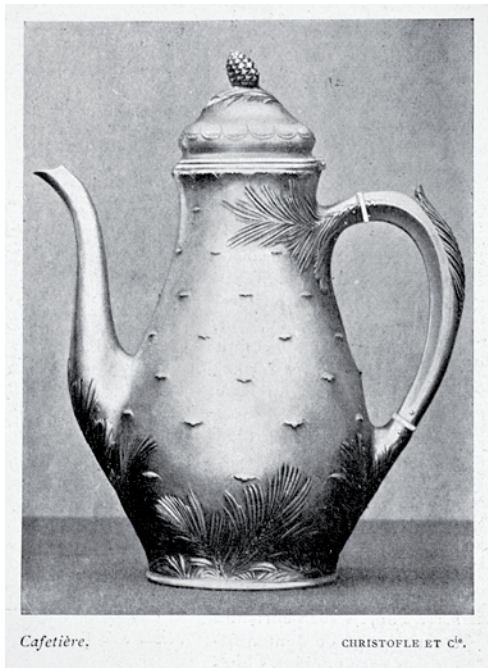
A pills box, a salt flask, a mirror, a bodkin, a tortoiseshell comb in a silver case, all joined in a silver chain
with a stylized floral motif

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^{ème} 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".





Robert Zehil Gallery

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^{ème} siècle à l'ère industrielle*,
les éditions de l'amateur, ill. p. 136

Provenance

Corbin Family



Robert Zehil Gallery



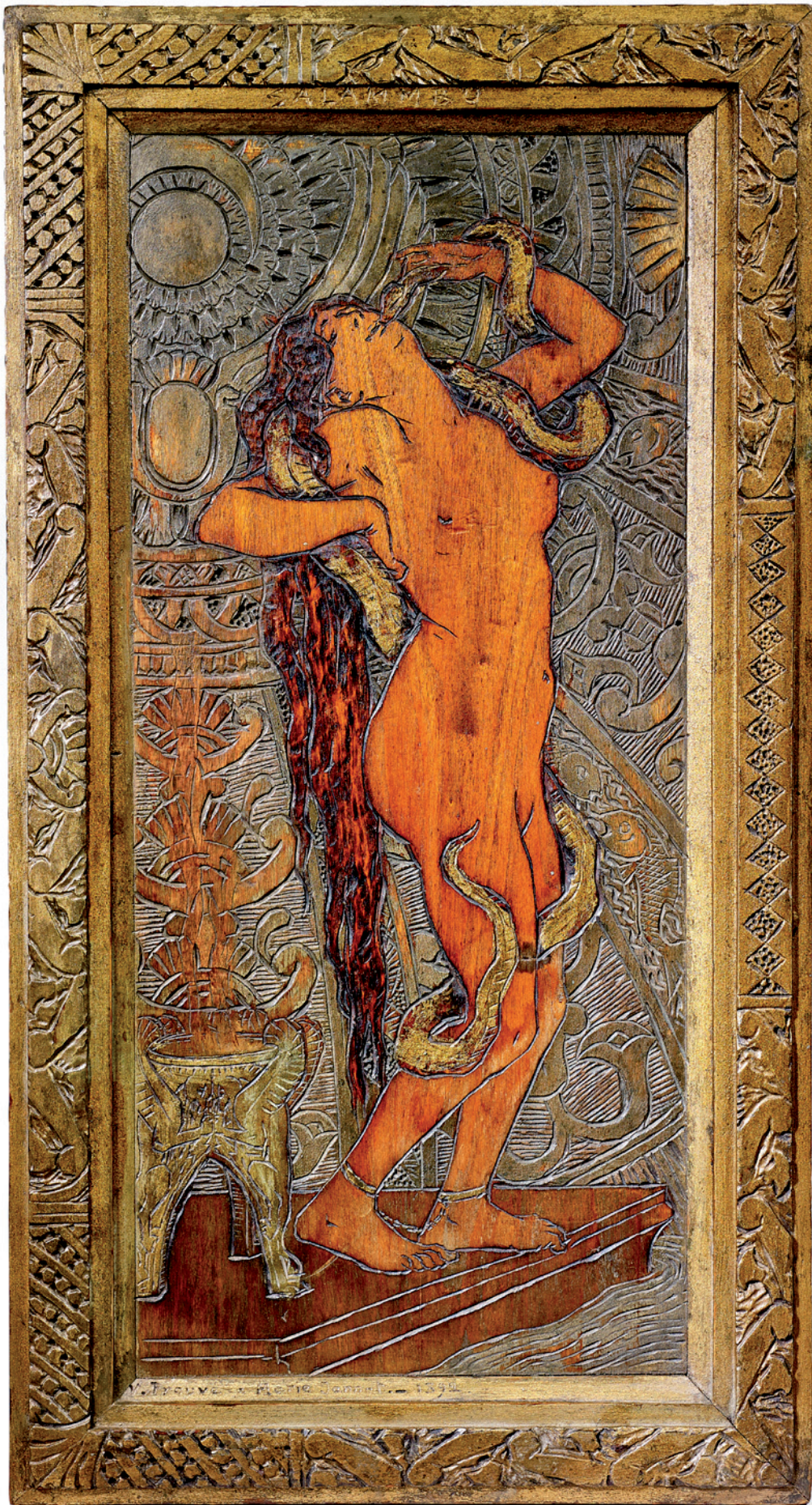
©photo: Musée de l'École de Nancy

7391 |

VICTOR PROUVÉ (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.



V. I. Pouchou - Marie-Jeanne - 1894

4680 I

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



LA VIDA
ES
SUYOS

DIVA
SARAH BERNHARDT
MY INSPIRATRIX
LA DIOTIMA
TOUS MES DESIRS TOUS
MES VOULOIRS ME
VIENNENT D'ELLE
XV. IVIN. MCMXII



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 I

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 I

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 moiree 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.



Robert Zehil Gallery



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.



Robert Zehil Gallery



3146 I

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

23 etchings by Edouard Chimot

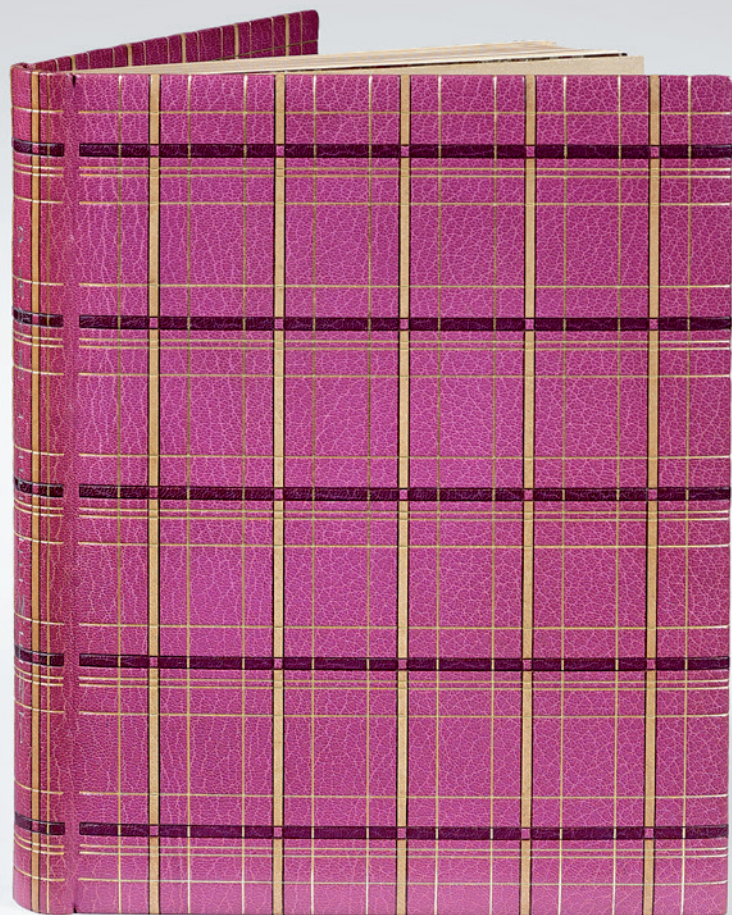
P. Devambe 1931, in-4. Pink and cyclamen Moroccan leather binding decorated with geometric mosaic in ivory and dark pink Moroccan leather with a gold inner mount.

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.



Robert Zehil Gallery

Robert Zehil Gallery

INDEX

A

Anatole France 138
Arnoux Pierre-Auguste 114

B

Bapst & Falize 94
Bocquet François 110
Bonvallet Lucien 116, 118
Boutet de Monvel Charles 136
Bussière Ernest 50

C

Carabin Rupert 80
Cardeilhac Antoine-Ernest 116, 118
Carries Jean 52, 54, 56
Chaplet Ernest-Emile 40
Charpentier Alexandre
Louis Marie 108
Chimot Edouard 140
Christofle & Cie 114
Crette Georges 140

D

Dalpayrat Pierre-Adrien 44, 46, 48
Dammouse Albert 12, 26
Dammouse Edouard 40
Damp Jean 76
Daum Frères 20, 30, 34
Decorchemont François-Emile 28
De Maupassant Guy 136
Despret Georges 36
Drouet Ernest-Emile 64
Dufrene Maurice 112
Durrio De Madron Francisco
(known as Pacco Durrio) 68

F

Finot Alfred 42

G

Gaillard Lucien 90
Gaillard Eugène 10
Gallé Emile 4, 6, 22, 24
Garnier Alfred 96
Gérôme Jean-Léon 74
Godin Henri 114
Grasset Eugène 136
Gruber Jacques 20
Guimard Hector 62

H

Hébrard Adrien-Aurélien 120
Hestaux Louis 8
Hirtz Lucien 94
Hoetger Bernard 84
Husson Henri 120

K

Kann Léon 60
Keller & Guerin 50

L

Lalique René 88
Levitsky G.G 138
Lévy-Dhurmer Lucien 132

M

Maison Moderne (La) 112
Mallet Léon 114
Manufacture Nationale de Sèvres
16, 60, 62, 64, 66, 70
Marinot Maurice 32
Masriera Y Carrera 102
Meunier Charles 136
Mossa Gustave-Adolphe 134
Mougin Joseph and Pierre 42

N

Naudot Camille 104

P

Pejac Gilbert René 12
Prouvé Victor 124, 126

Q

Quercia Janvier 106

R

Rapin Henri 16, 66, 70
Roche Pierre 82
Rochegeosse Georges 136, 138

S

Saint Yves Emile 112
Scheidecker Frank 14
Serruys Yvonne 36
Simmen Henri 58
Siot-Decauville 74
Soyer Théophile 98
Spindler Walter 128
Steinlen Théophile Alexandre 130

T

Théodore-Rivière Louis-Auguste 78

V

Verlaine Paul 140
Voisin-Delacroix Alphonse 48

W

Walter Amalric 30

Z

Zorra Louis 92

Front cover:
RUPERT CARABIN (1862-1932)
“Femme au chat”, circa 1897-1898
p. 80

Back cover:
FRANCOIS BOCQUET (1874-1955)
Vase, circa 1900
p. 110



Robert Zehil Gallery

27, avenue de la Costa | MC 98000 Monaco

Tel. +377 97 77 86 68 | info@robertzehilgallery.com | www.robertzehilgallery.com