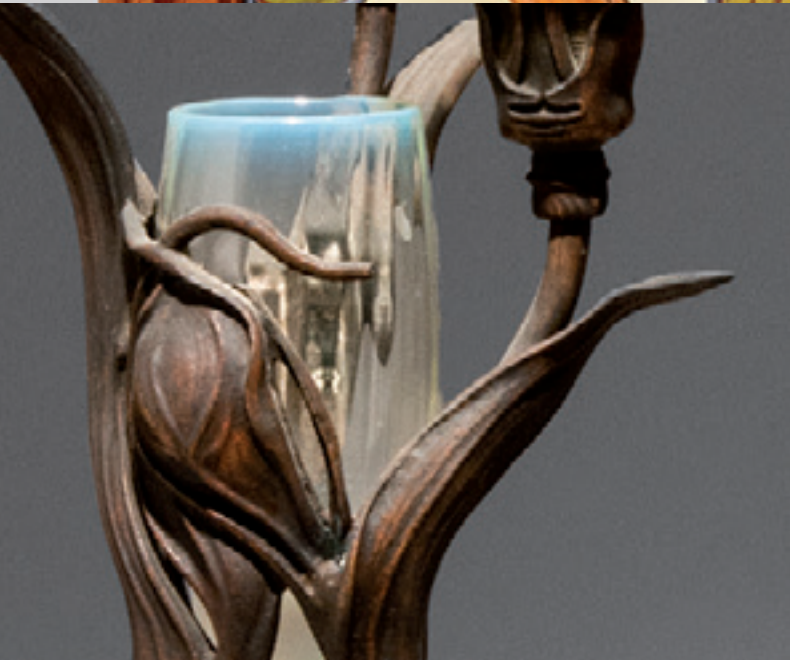


Robert Zehil Gallery



Robert Zehil Gallery

- 2018 -



Robert Zehil Gallery

Furniture & Lighting

5241 |

EUGENE GAILLARD (1862-1933)
For L'ART NOUVEAU BING
Chair, circa 1900

Carved walnut, tooled, embossed and patinated leather
The model was first presented in the Art Nouveau Bing pavillon at the Exposition Universelle of 1900
105.5 cm. high

Exhibited
Exposition Universelle, Paris, 1900

Literature
Art et Décoration, August 1900, ill. p. 43 (the leather with a different design)
Renate Ulmer, *Art Nouveau Symbolismus und Jugendstil in Frankreich*, Arnoldsche, 1999, ill. p. 144, n. 132
(the leather with a different design)





6409 |

EUGENE VALLIN (1856-1922)
Rare mantelpiece mirror frame, circa 1900

Carved wood and gilt stucco designed as "laser ribolum" leaves
174 x 110 cm.

Literature

Frédéric Descouturelles, *Eugène Vallin Menuisier d'art de l'école de Nancy*,
imprimerie moderne, décembre 1998, ill. p. 84



6777 |

LOUIS MAJORELLE (1859-1926)

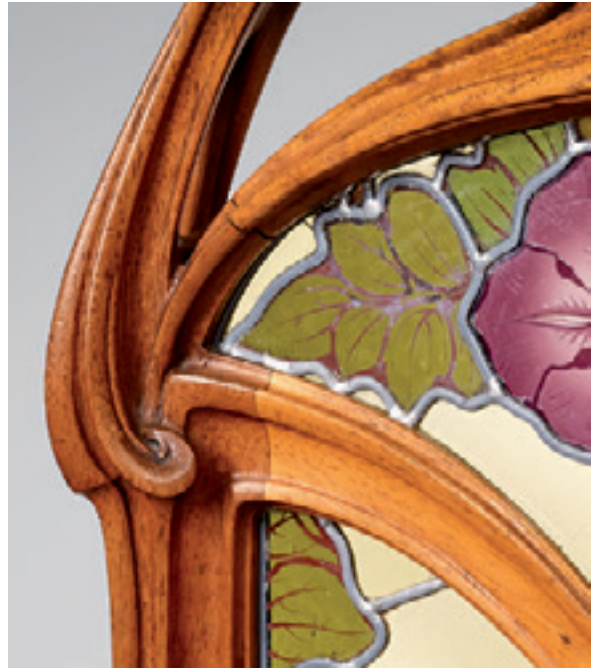
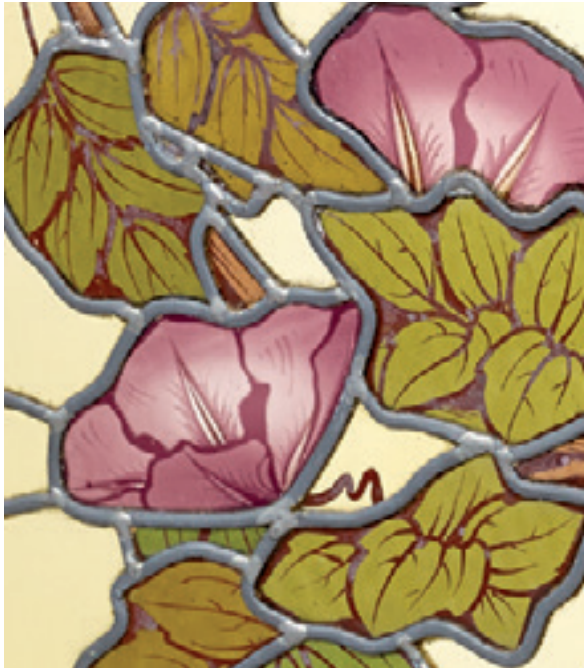
DAUM FRERES

Table lamp “Chardons deux lumières”, circa 1900

Patinated wrought-iron and etched glass shades by Daum
54 cm. high

Only a handful of examples known to exist.





4406 |

EUGENE VALLIN (1856-1922)
JACQUES GRUBER (1870-1936)
Firescreen, circa 1900

Carved walnut with inlaid panels of etched glass with clematis flowers and leaves
123.5 cm. high; 104.5 cm. wide

Literature

Frédéric Descouturelle, *Eugène Vallin, Menuisier d'Art de l'Ecole de Nancy*,
Imprimerie Moderne, Pont-à-Mousson, 1998, a variation of the design ill. p. 209
Victor Arwas, *Art Nouveau: The French Aesthetic*, Andreas Papadakis publisher, 2002, ill. p. 320





6161 |

EMILE GALLE (1846-1904)
A display cabinet, circa 1900

Sculpted wood decorated with marquetry panels and snails, bats, peacock moth and acanthus leaves, the base entirely sculpted with bats

Signed

191 cm. high; 93 cm. wide; 50 cm. deep

Another example is part of the Yamazaki Mazak Museum of Art, Japan, inv. n. ANF-360901.

Literature

The Yamazaki Mazak Museum of Art, Glass, Ceramic and Furniture, Japan, 2010, ill. p. 114 and p. 115
Georges de Bartha & al, *Gallé furniture*, Antique collectors club, 2012, ill. p. 299



5136 |

JEAN DAMPT (1855-1946)
A five light hanging fixture “Colombine”, circa 1900

Gilt bronze and molded satinated glass, four glass flower buds
96 x 75 cm.

Literature

Edith Mannoni, *Meubles et ensembles style 1900*, Charles Massin éd., Paris, 1968, ill. p. 11
Wolf Uecker, *Art Nouveau and Art Deco Lamps and Candlesticks*,
Abbeville Press Publishers, New York, 1986, ill. p. 44



Robert Zehil Gallery



5067 |

GEORGES DE FEURE (1868-1943) **Pair of candelabras, circa 1900**

Patinated bronze, each flower holder in Louis Comfort Tiffany glass and the shades after a model by L.C Tiffany
50 cm. high

The original drawing of this design by Georges De Feure is kept in the Musée des Arts Décoratifs, Paris.
(See: Gabriel P. Weisberg, *L'Art Nouveau Bing - Paris Style 1900*, Harry N. Abrams, Inc., publishers, New York, 1986, p. 174, n. 34.)

Exhibited

Exposition Universelle, Paris, 1900 (Bing pavilion)
Georges de Feure 1868-1943, Musée Van Gogh, Amsterdam, 26 November 1993-13 February 1999, ill. p. 88 n. 103
in the exhibition catalogue *Georges de Feure - Du symbolisme à l'art nouveau (1890-1905)*,
Musée départemental Maurice Denis, Saint-Germain-En-Laye and Fondation Neumann,
Gingins, Switzerland, March-September 1995, p. 91, n. 109 in the exhibition catalogue

Literature

Art et Décoration, January 1901, ill. p. 87
L'Art Décoratif, April 1901, ill. p. 23
La Décoration Ancienne et Moderne, 10th year, ill. pl. 36





Robert Zehil Gallery

Glass



2596 |

HENRY CROS (1840-1907)
Plate “Galatea”, circa 1900

Pâte de verre featuring Galatea asleep being watched by a beast,
in shades of pink, yellow brown and orange on a blue background

Signed

27 cm. diameter

A similar piece is in the collections of the Musée des Arts Décoratifs, Paris, inventory n. 19647,
acquired at the sale of the Roger Marx Collection in 1914.

Exhibited

Chefs d'œuvre de la verrerie et de la cristallerie française au Musée des Arts Décoratifs, 1800-1990,
Suntory Museum of Art, Tokyo, Japan, 1991, p. 32, n. 25 in the exhibition catalogue



4860 |

FRANCOIS-EMILE DECORCHEMONT (1880-1971)
“Fuschia” bowl, circa 1908

Pâte d'émail mauve, green and orange brown on a caramel background, décor in shallow relief
Signed with the circular seal and numbered *BK 2*
In its original box
5.7 cm. high; 11.7 cm. diameter

Literature

Véronique Ayrolles, *François Décorchemont Maître de la pâte de verre*,
Editions Norma, Paris 2006, ill. p. 40 and p. 227





2772 |

ALBERT DAMMOUSE (1848-1926)
Important bowl, circa 1900

Pâte d'émail with a decor of roses and foliage
13.5 cm. high; 12 cm. diameter

Literature

Victor Arwas, *Art Nouveau: The French Aesthetic*, Andreas Papadakis Publisher, London, 2002, ill. p. 513



Robert Zehil Gallery



3441 |

AMALRIC WALTER (1870-1959)
DAUM FRERES
Panel “Rougie du Soir”, circa 1905

Pâte-de-verre glass
The wooden frame most probably by Louis Majorelle
37 x 44 cm.

Exhibited

L'Ecole de Nancy, 1889-1909, Art nouveau et industries d'art, Nancy, Galeries Poirel,
24 April-26 July 1999, ill. p. 294, n. 60 in the exhibition catalogue

Literature

Noël Daum, *La pâte de verre*, Editions Denoël, 1984, ill. p. 151
Victor Arwas, *Art Nouveau: The French Aesthetic*, Andreas Papadakis Publisher, London, 2002, ill. p. 512

Provenance

Purchased directly from the Daum factory in 1994.





2936 |

ERNEST LEVEILLE (1841-1913)

Vase, circa 1900

Thick transparent multilayered glass internally decorated with red and green powder inclusions, crackled and wheel faceted, thickly overlaid with beige, wheel carved and finely chased with flowers and leaves

Signed

37 cm. high

Exhibited

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

Literature

Victor Arwas, *The Art of Glass*, 1996, Andreas Papadakis Publisher, ill. p. 10, n. 8

Victor Arwas, *Art Nouveau: The French Aesthetic*, Andreas Papadakis Publisher, London, 2002, ill. p. 450

Provenance

Collection James Barrelet, France.





5669 |

PHILIPPE-JOSEPH BROCARD (1831-1896)
A footed bowl, 1889

Polychrome, enamelled glass
Signed underneath in enamel, located *Paris* and dated *1889*
10.5 cm. high; 35 cm. diameter

An identical bowl is in the collection of the Royal Scottish Museum in Edinburgh.

Literature

Jules Henrivaux, *La verrerie à l'Exposition universelle de 1889, Revue des Arts Décoratifs*, 10th year, 1889-1890, p. 173: "L'application des émaux en relief, émaux transparents ou opaques, principalement opaques, est encore un moyen de décoration de plus en plus employé et dont l'inventeur est M. J. Brocard (de Paris). M. Brocard a reproduit avec le plus grand succès les dessins retrouvés sur les vases arabes, coupes de mosquées, brûle-parfums, etc. Le seul regret éprouvé en examinant ces magnifiques produits, c'est de constater le peu de variété des dessins, des couleurs, des émaux, et même des formes ainsi décorées".
Ada Polak, *Modern Glass*, New York: Thomas Yoseloff, 1962, ill. n. 14



2362 |

FRANCOIS-EUGENE ROUSSEAU (1827-1891)
APPERT FRÈRES
Vase, circa 1875-1878

Smoky transparent glass tinted light blue in the upper part, with applied irregular tears in blue with an enamelled and wheel carved decor of an insect and a blooming shrub
Signed underneath *E. Rousseau Paris*
22.5 cm. high

Literature

Jules Henrivaux, *La verrerie à l'Exposition universelle de 1889, Revue des Arts Décoratifs*, 10th year, 1889-1890, p. 172:
“Dès 1867, M. Rousseau a commencé à faire fabriquer d’après ses dessins, ses modèles, d’après ses indications, des verres de couleur et des pièces de fantaisie en deux tons non superposés, mais soudés l’un à l’autre, avec lesquels il obtenait des effets absolument nouveaux, “neutres”, des pièces de verre dont la partie supérieure était en verre de couleur tombant en goutte sur le neutre”.



3705 |

DESIRE CHRISTIAN (1846-1907)
Baluster vase, circa 1900

Overflowing irregular rim, multilayered, etched and wheel carved with poppies and leaves
Wheel cut signature underneath *D. CHRISTIAN MEISENTHAL* surrounding a carved flower
17 cm. high

Two vases of an identical shape and technique, one decorated with orchids the other with magnolias are in the collection of the Musée du verre et du cristal in Meisenthal, inv. n. AN 039006 and AN 039007, both acquired in 1991 from the family of Désiré Christian. They are signed François Christian Meisenthal Lothringen and F. Christian Loth, meaning they were executed jointly by the two brothers between 1903 and 1907 within the firm of Désiré Christian. The blanks were possibly executed at the Cristallerie de Saint Louis.

Exhibited

Meisenthal, Berceau du verre Art nouveau, 26 March-1st Novembre 1999, a similar vase decorated with poppies
ill. p. 112, n. 94 in the exhibition catalogue
Art Nouveau à Meisenthal / Désiré Christian et son atelier, 2007, Meisenthal, a variant of the magnolia and poppy design
ill. p. 119 and p. 121 in the exhibition catalogue





4615 |

EUGENE MICHEL (1848-1910)
Vase, circa 1900

Multilayered glass, powdered inclusions, double overlaid, etched and wheel carved,
a glass sculpture is applied on one side, the other side with a wheel carved flower
16.8 cm high

Literature

Victor Arwas, *Art Nouveau: The French Aesthetic*, 2002, ill. p. 442

Provenance

Leo Kaplan, New York.
Acquired in 2000 from the above.



7335 |

**LOUIS COMFORT TIFFANY (1848-1933)
EDWARD COLONNA (1862-1948)
EMILE SAINT YVES, Silversmith
Small bottle, circa 1900**

Iridescent glass, silver stopper with mother of pearl inset
With silver and makers marks
6 cm. high; 5 cm. diameter





7368 |

DAUM FRERES
After a design by HENRI BERGE (1870-1937)
Vase “Vigne et escargots”, model n. 2434, 1904

Conical shape with circular foot, clear glass with colored powders inclusions,
overlaid and cut with foliage and vines, two applied snails

Signed
32.5 cm. high

Literature

The Daum firm has the original drawing for this and other vessels with the same decoration.



6729 I

EMILE GALLE (1846-1904)
Footed vase, circa 1900

Smoky glass, polychrome enamelled with a carved and enamelled decor
of praying mantis and blooming flowers
22 cm. high

Provenance
The artist's family by descent.



EMILE GALLE (1846-1904)
LUCIEN FALIZE (1839-1897)
Vase, before 1896

Thick mold blown glass with gold powdered inclusions simulating a constellation of stars
The lid and mount in chased silver gilt with a design of flowering narcissus, leaves and roots
The lid inscribed with the names of Lucien Falize's closest collaborators
Stamped with the Minerva and maker's mark
16 cm. high

At the 1896 Salon de la Société des Artistes Français, Lucien Falize exhibited a group of glass vessels mounted by his firm which belonged to various amateurs including princess Tenicheff. Works were by Gallé, Daum, Tiffany, Léveillé, Eugène Michel and Castellani of Murano. Ours was the only covered pot which we have attributed to Gallé. It is also quite possible that our vase is the one mentioned by Henri Bouilhet in his report as head of the Jury and described as "bluish green vase shaped as a funeral urn".

Exhibited

Salon de la Société des Artistes français, 1896
Falize - A dynasty of jewelers, Wartski, London, 10-19 June 1999, ill. p. 21, n. 141 in the exhibition catalogue

Literature

Katherine Purcell, Falize - A dynasty of jewelers, Thames and Hudson, 1999, ill. p. 91, pl. 133 in-situ photograph of the 1896 display showing our vase with a group of other vases by Gallé

Henri Bouilhet, *Rapports du Jury International de l'Exposition Universelle de 1900, Classe 94-Orfèvrerie*, Paris, imprimerie nationale, 1902, p. 49: "Puis les vases montés continuaient la série que leur père avait si heureusement commencée avec les cristaux de Gallé et les grès de Delaherche.

Le vase de la Mélancolie en cristal de Gallé d'une teinte violette très adoucie : des larmes de cristal plus clair glissent sur la panse et s'arrêtent à la base coupée d'une grande fleur de passiflore où se lisent ces mots : Et ego consolo vos.

Dans le vase, des ancolies de vermeil plongent leurs tiges et s'épanouissent en un bouquet délicat. Ce vase appartient à Mme Bartet." Groupe en ivoire et pierre dure : Psyché abandonnée sur un rocher, selon les commandements de l'oracle, pour y être dévorée par un monstre.

La figure sculptée par Denys Puech est d'ivoire et des vipères en or émaillé ont été modelées par E. Gardet.

"Les frères Falize avaient tenu à présenter en même temps les dernières œuvres de leur père qui, faites depuis 1889, n'étaient pas connues du public.

Plusieurs d'entre elles avaient été faites avec la collaboration du frère aîné ; plusieurs ont été terminées par les soins pieux des trois frères.

Réunies dans leur vitrine, elles complétaient bien la série des œuvres importantes faites depuis dix ans par la maison Falize.

C'était, dans les vases montés, le vase du Saint-Graal reconstitué en cristal de Gallé, décoré d'une ramure de passiflore s'enlevant en or sur le ton rougeâtre du cristal. **Puis des vases rose et vert bleuté, en forme d'urnes funéraires**, aux scarabées d'émail bleu verdâtre, symbole de l'immortalité ; et les autres vases au Léopard, à la Torpille, au Chardon, au Mûrier, attestaient l'infinie variété de décors et toujours l'idée poétique qui avait présidé à leur composition."



6700 |

EMILE GALLE (1846-1904)
Vase “Les tétards”, circa 1900

Multilayered glass vase with powdered inclusions, applied and carved with tadpoles
Engraved signature
30.5 cm. high

Provenance

Jean-Claude Brugnot, Paris.
Private collection, Italy, acquired from the above circa 1974-75.



Robert Zehil Gallery



6644 |

EMILE GALLE (1846-1904) “Les farouches”, circa 1900

Important diabolo vase, internally decorated glass, etched and finely carved
and marquetry design of butterflies in flight and wild orchids
40 cm. high

A similar vase acquired by Gallé's patron and friend J.-B. Corbin at the 1900 Exposition Universelle
was donated in 1963 by Mrs Jacqueline Corbin to the Musée de l'École de Nancy.

Another vase of the same shape titled “L'étang” (the pond) with a decor of aquatic plants
was donated in 1981 to the musée d'Orsay by Mr and Mrs Jean Bourgogne (grandson of Gallé)
and is illustrated in *Emile Gallé / Nature et Symbolisme / “Influences du Japon”* musée départemental
Georges de la Tour, Vic-sur-Seille, 5 May-30 August 2009, p. 136 in the exhibition catalogue.

Literature

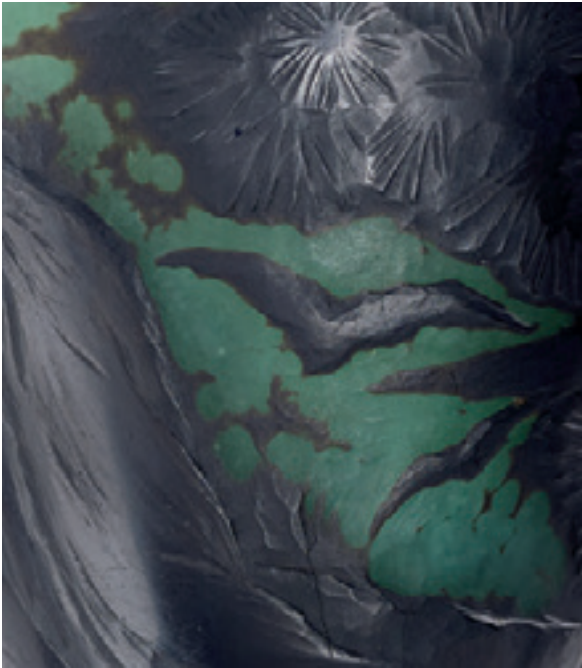
La Lorraine, 15 December 1900, the example exhibited at the 1900 Exposition Universelle, p. 166
Les Artistes de tous les temps, Série D. - *Le XXème siècle*, Paris, Librairie de l'Art Ancien et Moderne,
1903, *Emile Gallé*, full page ill. at the 1900 Exposition Universelle
Robert de Montesquiou, *Les verres forgés*, *Les Arts*, October 1910, the example exhibited
at the 1900 Exposition Universelle, ill. p. 32

Provenance

The artist's family, by descent.



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4290 |

EMILE GALLE (1846-1904)
VICTOR PROUVÉ (1858-1942)
Footed baluster vase d'accueil
“Pitié” or “Charité”, circa 1899-1900

Flaring waisted rim, nocturnal and symbolic subject depicting a woman supporting an old man wrapped in a blanket, the background designed as a landscape with bats in flight
Wheel engraved signature
27.8 cm. high

This is a unique piece executed for the 1900 Exposition Universelle (See: *Victor Prouvé 1858-1943*, éditions Gallimard, 2008, p. 196) and the letter herebelow which Gallé addressed to Prouvé giving him instructions regarding the subject of the vase. He quotes Matthew 25:31-46

*I was naked and you clothed me
I was a stranger and you welcomed me*

Exhibited

Victor Prouvé 1858-1943, Musée de l'Ecole de Nancy, 17 May-21 September 2008, ill. p. 205, n. 144 in the exhibition catalogue

Literature

Extracts from a letter by Emile Gallé to Victor Prouvé dated the 25th of January 1899

“... Thème décoratif. - Cette pièce devra faire partie d'une série rêvée par moi de Fruits spirituels, les uns bons et les autres mauvais. Celle-ci sera la pomme de sapin, vaguement rappelée par la forme du vase avec la large figuration neigeuse sur son épaulement de bronze, formant ainsi cadre au sujet inspiré de ce thème :

*Car j'ai eu froid et vous m'avez réchauffé
J'étais étranger et vous m'avez recueilli*

... Il s'agit donc de figurer un miséreux, demi nu, auquel des hôtes, eux-mêmes peu fortunés, offrent leur cœur et leur foyer ; Puvis, si je me souviens, avait prêté à ses hospitaliers homme et femme un grand âge, ce qui était touchant et faisait un rappel de Philémon et Baucis.

Afin de ne pas trop compliquer (car nous avons bien d'autres thèmes à dire, en un an !) un seul hospitalisé pourrait suffire, avec un pauvre accroupi frileux devant le feu, et des invités plus modestes et non moins intéressants, des oiseaux sur une place sans neige, un chien perdu qui dévore timidement à l'écart...

... P.S. - Bien entendu, je compte enlever le noir du col et n'en laisser que peu (vol de corneilles scématisées, ou écailles de sapin). Je laisserai la bague noire...” (*La Revue des arts décoratifs*, 1901, p. 312).

Provenance

Acquired in 1999 from a private collection, France.



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2755 |

**MULLER FRERES
Pitcher, circa 1900**

Multilayered glass, overlaid, acid etched and wheel carved, enamelled design
in the “fluogravure” technique, applied handle, gold highlights

Signed

20 cm. high

Exhibited

Sunderland Museum & Art Gallery, *The Art of Glass - Art Nouveau to Art Deco*, 17 July-27 October 1996
Verrerie Art Nouveau, l'Exemple des Frères Muller, Musée de l'École de Nancy, 6 October 2007-7 January 2008,
ill. p. 85, n. 16 in the exhibition catalogue

Literature

Victor Arwas, *The Art of Glass*, Andreas Papadakis publisher, 1996, p. 32, n. 42

Provenance

Dr Henry Blount, Chattanooga, Tennessee, USA.





2002 |

DAUM FRERES
PAUL RACADOT, Engraver
Candy box, possibly unique, 1925

Clear glass with gold foil inclusions overlaid in deep violet and wheel carved with stylized flowers and leaves
Wheel engraved signature
34 cm. diameter

This piece was designed for the 1925 Exposition Universelle.
Paul Racadot was the chief engraver at the Daum manufacture.

Exhibited
Exposition Internationale des Arts décoratifs, 1925, Grand Palais, Paris

Literature
Janine Bloch-Dermant, *Le verre en France d'Émile Gallé à nos jours*, les éditions de l'amateur, 1983,
ill. p. 48 on a period drawing (Daum archives) showing one of the display cabinets at the 1925 Exposition Universelle

Provenance
Collection Daum, acquired in 1987.



6908 I

MAURICE MARINOT (1882-1960)
Important vase “Le noir”, n°631, 1923

Internally decorated glass
Signed
27 cm. high; 13 cm. diameter

Exhibited

Musée Galliéra, Exposition 09-29, Paris, 1957, September 1927, n. CY33

Literature

Félix Marcilhac, *Maurice Marinot, Catalogue raisonné de l'œuvre de verre*, les éditions de l'amateur, 2013, ill. p. 355

Provenance

Galerie Jacques Seligmann, 1926.
The former collection of Mr César Mange de Hauke.
Private collection, Milan, Italy, acquired in the 1960s.





Robert Zehil Gallery

Ceramics



7329 |

**MANUFACTURE NATIONALE DE SEVRES
LEON KANN (1859-1925)
“Gourde aux escargots”, 1900**

Hard paste porcelain with a matt finish, three dimensional relief of sweet pea and snails
Signed and bearing Sèvres manufacturer’s triangular stamp, dated 1900
22.5 cm. high

Only two other examples known to exist:
Paris, Musée des Arts Décoratifs, inv. SEVRES2011.D.75.1-2.
New York, Metropolitan Museum of Art (lacking the stopper).

Literature

Jean Paul Midant, *Sèvres: La Manufacture au XXème siècle*, Michel Aveline éditeur, 1992, ill. full page p. 39





2860 |

ANDRE-FERNAND THESMAR (1848-1926)
MANUFACTURE NATIONALE DE SEVRES
Covered box, circa 1885

Cloisonné enamel and gold on a soft paste porcelain
Signed in enamel with the artist's monogram
9 cm. diameter

Exhibited

Sèvres - Éléance du 20ème siècle, Tokyo Metropolitan Tein Art Museum,
2 October-19 December 1993, p. 67, n. 5 in the exhibition catalogue

Literature

Revue des Arts décoratifs, 1886, p. 377 and p. 381, *Les artistes décorateurs - Fernand Thesmar*
by Victor Champier, illustration of two other enamelled covered boxes



7332 I

FRANCOIS-EMILE DECORCHEMONT (1880-1971)
Vase, probably unique, 1901

Grès, cristallized overlay, molded in shallow relief with leaves enamelled petrol blue
Incised signature *FD* underneath
19 cm. high

Exhibited

Société des Artistes Français, Paris, 1901

Literature

L'Art décoratif, July 1901, ill. p. 154
Der Moderne Stil IV, zusammen gestellt und Herausgegeben, Verlag von Jilius Hoffmann, Stuttgart
Véronique Ayrolles, *François Décorchemont*, Norma éditions, p. 219

Décorchemont's name is so associated with pâte de verre that most of us forget or do not know that he started as a painter then for a short period of time tried his hand at bookbindings and ceramics which he exhibited for two years only between 1901 and 1902 turning later to pâte d'émail then pâte de verre and finally pâte de cristal.



6941 I

ALEXANDRE LOUIS MARIE CHARPENTIER (1856-1909)
ALEXANDRE BIGOT (1862-1927)
Vase, circa 1900

Enamelled grès
Incised Bigot monogram under the base
25 cm. high

A similar example is at the Musée des Arts Décoratifs, Paris, inv. 17809.
This model was edited in grès, in porcelain (by RL and C “René Lahaussais”), in pewter and in bronze (cast by Hébrard).

Exhibited

Société Nationale des Beaux-Arts 1893 for the design in pewter and Les Cinq, Paris 1896, n. 17 for the design
Alexandre Charpentier - Naturalisme et Art Nouveau, Paris, Musée d'Orsay, 23 January-13 April 2008, Musée d'Ixelles,
Brussels, 29 May-31 August 2008, p. 175, n. 180 in the exhibition catalogue

Literature

J. Acheroni, *Salon de 1893 - Le Triomphe de l'Étain*, Le Bambou, n°IV, the design in pewter ill. p. 97
G. Mourey, *The Decorative Art Movement in Paris, The Studio*, March 1897, vol. X, ill. p. 125, n. 48
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, ADc 45, p. 225
Hélène Bédague, *Alexandre Bigot, Chimiste et Céramiste*, éditions Louvre Victoire, Paris, 2016, ill. p. 165





7194 |

EDMOND LACHENAL (1855-1948)
A symbolist figural group, circa 1897

After a sculpture attributed to Agnès de Frumerie
Earthenware, featuring three nudes emerging from waves, in shades of blue and mauve

Signed

16 cm. high; 21 cm. long

Literature

Quoted by Louis de Fourcaud, *Revue des Arts décoratifs*, 1897, p. 231:
“Quelques vases à figurines agitées, pleines de bonnes intentions et d’incertitudes techniques,
de Mme Kjelberg de Frumerie ont été traduits par M. Lachenal en une pâte céramique
à couverture mate, vert pâle ou vert conjugué de bleu”



5176 I

PIERRE ROCHE (1855-1922)
ALEXANDRE BIGOT (1862-1927)
Salamander plate, 1897

Grès
Incised signature Bigot
23 cm. diameter

An identical example is in the collection of the Bayerisches Nationalmuseum, Munich, inventory n. SW205, acquired in 1983 from Siegfried Wichman, Starnberg, Germany.

Exhibited

Société Nationale des Beaux-Arts 1897
Musée Galliéra, *Exposition des Grès, Faïences, Terres Cuites et leurs applications*, 1911
Floraler Jugendstil, Bayerisches Nationalmuseum, Munich, 15 April-16 October 2005

Literature

- Roger Marx, *La Décoration et les Industries d'Art à l'Exposition Universelle de 1900*, Paris, Ch. Delagrave, 1901
Paul Arthur, *French Art Nouveau Ceramics: An Illustrated Dictionary*, Norma éditions, 2015, ill. p. 328
"Pierre Roche, à dire vrai, semble être attiré par une foule de branches de l'art décoratif ; mais, si personnellement je ne saurais m'extasier devant ses reliures églomisées (?) il est évident que ses grès, son espèce de surtout de table représentant quatre femmes nues, sa Vénus d'or, sa coupole en faïence à reflets métalliques représentent des recherches curieuses ; **je n'aime pas beaucoup ses plats à fond vert ou jaunâtre, qui ont plutôt l'air de pièces mal venues que d'œuvres voulues** ; j'imagine qu'il faudrait même beaucoup de littérature pour les faire passer pour autre chose que des essais, mais je les prends comme tels et à ce point de vue, ils sont encore intéressants".
Emile Molinier, *Art et Décoration*, May 1897, p. 110
"M. Pierre Roche, par exemple, a rêvé d'assiettes rondes et creuses, imitant la surface d'un marais couvert de lentilles d'eau, au bord desquelles monte une grenouille verte et, grâce au concours de M. Bigot, il a pu réaliser son caprice". *Revue des Arts décoratifs*, 1897, p. 340
Hélène Bédague, *Alexandre Bigot, Chimiste et Céramiste*, éditions Louvre Victoire, Paris, 2016, ill. p. 153





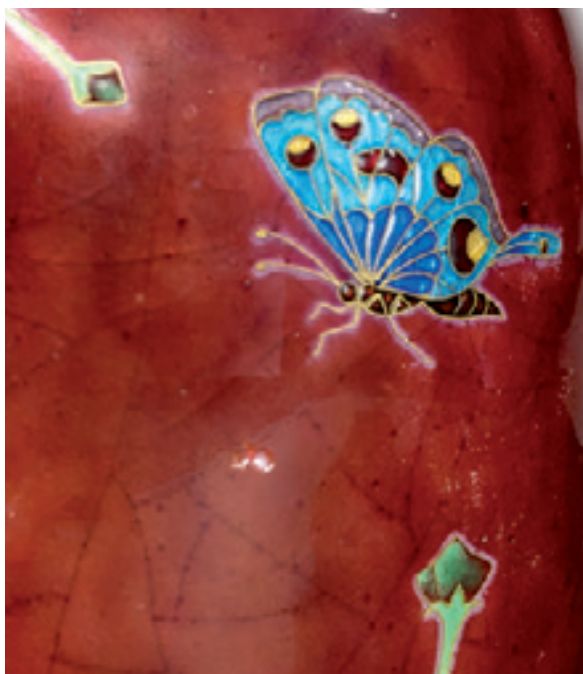
5258 |

**AUGUSTE DELAHERCHE (1857-1940), Ceramist
LUCIEN BONVALLET (1861-1919), Designer
ANTOINE-ERNEST CARDEILHAC, Silversmith
Vase, possibly unique, 1897**

Brown glossy and polished grès; silver mount by Cardeilhac after a design by Lucien Bonvallet
Impressed with the artist's seal and numbered 1597, with silver and makers marks, signed *CARDEILHAC / PARIS*
19.2 cm. high

Possibly exhibited at the 1900 Exposition Universelle.
According to Mrs Anne Gros, in charge of the Christofle museum and archives,
this vase was acquired from Delaherche by Cardeilhac in December 1897.





6598 |

CAMILLE NAUDOT (1862-1938)
SIEFFERT, HARANT & GUIGNARD
Vase, 1897

Porcelain with a polychrome enamel, decorated with flowers, foliage, a butterfly and an insect highlighted in gold
Signed underneath with the initials *SHG*, dated 1897 and bearing the letters *CN*
(for Camille Naudot) incised in the paste
17.5 cm. high

Sieffert, Harant and Guignard (originally Harant et Guignard) were mainly Parisian retailers of crystal and glass, they did however sell some ceramics, and commissioned pieces. Indeed, they acquired the firm of Charles Lerosey (Le Rosey), who decorated soft-paste porcelain vases by Naudot, often with Japoniste floral designs and sometimes with émail cloisonné, following the technique introduced by Thesmar to Sèvres. Some pieces were decorated by Louis Eugène Sieffert, others by Adolphe Faugeron quite rare.

Their works were exhibited at the 1900 *Exposition Universelle*.
We thank Professor Paul Arthur for the information about the history of this work.



3300 I

PACO DURRIO (DURRIO DE MADRON FRANCISCO)
Sculpture, circa 1900

Earthenware; multilayered in green, beige, white and shades of brown
Bearing the artist's monogram
11 cm. high; 20 cm. long

Durrio's work is extremely rare. The Musée d'Orsay and the Museum of Fine Arts in Bilbao have few examples.

A retrospective exhibition was held at the Bilbao Museum of Fine Arts in 2013

A sculptor and ceramist with an inclination for anthropomorphic representations of the human and animal figures or parts thereof he designs jewelry and small objects in carved ivory, silver or bronze in small editions which he numbers and which he exhibits along with his ceramics from 1896 at Siegfried Bing's L'Art Nouveau shop. After the closure of Bing's shop in 1904 he continues to exhibit at the Salon d'Automne as well as prestigious galleries in Paris.

For more information on Durrio, please refer to *French Art Nouveau Ceramics* by Paul Arthur, Norma editions, 2015, p. 154.





6488 |

MANUFACTURE NATIONALE DE SEVRES
“Vase de Marly”, 1900

Glazed porcelain with a high relief decoration of hydrangeas
Marked with the Sèvres 1900 seal
66 cm. high

Exhibited
Exposition Universelle, Paris, 1900

Literature
L'Art Décoratif, June 1902, ill. p. 126





4443 |

**VICTOR PROUVÉ (1858-1942)
JOSEPH AND PIERRE MOUGIN, Ceramists
Vase “Aux roses”, circa 1900**

Beige earthenware, the three sided vessel decorated with a woman holding a rose,
the rim adorned with roses in full relief
Signed *Mougin frères céram.*, numbered 1355 and signed *V Prouvé*
(the letters V and P intertwined)
53.2 cm. high

A similar vase without Prouvé's decoration is at the Musée de l'Ecole de Nancy, gift of J.-B. Corbin
to the town of Nancy in 1935. No other example of our vase is known to exist.

Exhibited

Victor Prouvé 1858-1943, Musée de l'Ecole de Nancy, 17 May-21 September 2008,
ill. p. 204, n. 143 in the exhibition catalogue

Literature

Jacques G. Peiffer, *Les frères Mougin, sorciers du grand feu-grès et porcelaine 1898-1950*, éditions Faton, ill. p. 159
Paul Arthur, *French Art Nouveau Ceramics: An Illustrated Dictionary*, Norma éditions, 2015, our example ill. p. 309



7212 |

MANUFACTURE NATIONALE DE SEVRES
Vase Clermont C PN, 1908

Porcelain, yellow and green enamels on rose and green background, bronze mount
Bearing Sèvres manufacturer's stamp and dated *1908*
64 cm. high; diameter: 44 cm.



2114 |

HENRI SIMMEN (1880-1963)
Vase, circa 1910

Black earthenware with an incised geometric decor heightened with gold
Signed
20.5 cm. high

Provenance
Alain Lesieutre, Paris.

After studying architecture, Henri Simmen started designing wallpaper and furniture which he exhibited as early as 1903. A brief apprenticeship with the ceramist Edmond Lachenal led him in this path to become the most accomplished and talented ceramist of the 20th century. In 1910 he exhibits 261 pieces of ceramic along with furniture and carpets and remains a regular contributor until he departs to the Far East at the outbreak of WW1. Returning happily married to a distinguished Japanese artist ten years later, fully impregnated by oriental designs and the making of oriental pottery, he settles near Marseille, abandons the use of the potter's wheel and starts to produce masterpieces attending to the sieving, grinding, washing and blending single handedly. His earlier production consists of salt glazed grès decorated in "sang-de-bœuf", "foie de mullet", moonlight, tea powder and other charmingly named effects. He favours the same clay that Carriès used, ferruginous grès from Japan and white Kaolin or China clay. He has also produced etched black porcelain pieces and is credited with having rediscovered the famous Chinese "Poil de lièvre" (hare's bristle) whose secrets had been lost with the Song dynasty. Later he beat the Chinese at their own game succeeding in obtaining the Imperial Yellow which they had failed to get with high firing. His wife, Eugénie Jubin O'Kin, herself a very talented ivory carver became his closest collaborator adorning some of his wares with covers or lids made of carved ivory, ebony, coral or horn.



Robert Zehil Gallery



2032 |

RENE BUTHAUD (1886-1986) Vase, 1919

Glazed ceramic with a stylized decor of four women in different poses on a vegetal background
Signed *R. Buthaud* and dated 1919
26.6 cm. high

This vase was part of a group of some forty pieces acquired around 1970 directly from René Buthaud by the dealer Bob Walker for Lillian Nassau in New York. Executed as a homage to Pablo Picasso, Buthaud considered it to be one of his masterpieces.

Exhibited

Salon de la Société des artistes décorateurs, 1923
Les années 20 - L'Age des Métropoles, musée des beaux-arts de Montréal, 20 June-10 November 1991,
ill. p. 510, n. 60 in the exhibition catalogue

Literature

Art et Décoration, June 1923
Mobilier et décoration d'intérieur, December 1924, a similar example ill. p. 22
Pierre Cruège, *René Buthaud 1886-1986*, les éditions de l'amateur, 1996, ill. full page n. 101

Provenance

Former collections:
René Buthaud.
Bob Walker.
Lillian Nassau.
Barry Friedman, 1971.
Dr. James Harvey Stubblebine.



Robert Zehil Gallery



2154 |

MANUFACTURE NATIONALE DE SEVRES Important vase D'Alençon, probably unique, 1926-1936

Model: D'Alençon

Shape designed by: Alexandre Sandier, 1906

Decor by: Adrien-Auguste Leduc, decorator at Sèvres from 1923 until 1948

After a design by François Quelvée

Glazed ceramic, with a stylized decor of women in an exotic landscape

Bearing the manufacturing marks *Made in France* and *S 1926 DN* (for *pâte dure nouvelle*) and decorating marks *Manufacture Nationale RF Décoré à Sèvres 1936*

Signed in the decor *A. Leduc d'ap. F. Quelvée*

90 cm. high; 37 cm. diameter

Exhibited

Sèvres - Éléance du 20ème siècle. L'Exposition des porcelaines de style Art Déco,

Tokyo Metropolitan Teien Art Museum, 2 October-19 December 1993, n. 21 in the exhibition catalogue

We are not aware of the existence of another similar vase. Vessels of that size were extremely difficult to manufacture.



6505 |

JEAN-LEON MAYODON (1893-1967)
Vase “Centaures”, circa 1925

Earthenware with a polychrome enamel

Signed

20.8 cm. high





Robert Zehil Gallery

Sculpture



4320 |

GEORGES TONNELIER (1858-1937)
“Danseuse nue aux cymbales”, circa 1900

Satin finish rock crystal; the base in flourspar
Signed
23 cm. high; 31.5 cm. high including the base

A very fine stone carver, Georges Tonnelier worked mainly with the jeweller Falize. His works are only found in museums and major institutions. The Walter Arts Museum in Baltimore, Maryland has four rock crystal statuettes and one other is at the Chrysler Museum of Art in Norfolk, Virginia.





4727 |

EMILE PHILIPPE SCAILLIET (1846-1911)
MAISON VEVER
“Phryné”, circa 1900

Carved ivory
Signed *VEVER PARIS*
11 cm. high

A larger version of this model was exhibited at the Musée Galliéra in 1903 (*exposition de l'ivoire*)
and 1914 (*exposition de la statuette*).



Robert Zehil Gallery



4386 I

**ALEXANDRE-AUGUSTE CARON (1857-1931), Sculptor
GUSTAVE KELLER, Silversmith
“Le Printemps”, 1900**

Carved ivory and gold; the mount in silver by Gustave Keller; one of the panels secretly rotates outward
Signed and with silver and makers marks
34 cm. high; the base: 15 x 15 cm.

Exhibited

Exposition Universelle, Paris, 1900

Possibly at Galliera in 1903 where is listed in the catalogue *Ivory bust, mount by Keller*

Literature

Keller catalogue, printed 15 June 1900 by G. de Malherbe, 152 rue de Vaugirard, Paris, ill. pl. XI
Victor Arwas, *Art Nouveau: The French Aesthetic*, Andreas Papadakis Publisher, London, 2002, ill. p. 408

Alexandre Caron was a sculptor who specialized in ivory carving of figures and also jewelry and small objects which he incrustated with gold, enamels and precious stones. His major commissions came from the firms of Frédéric Boucheron, Gérard-Roger Sandoz and Gustave Keller.

Provenance

Private collection, Buenos Aires, Argentina, acquired in 2000





4704 |

JEAN-LEON GEROME (1824-1904)
“Joueuse de boules”, circa 1880

Patinated and carved ivory;
in its original box
Signed
15 cm. high

Literature

Gérald M. Ackerman, *Jean-Léon Gérôme*, ACR édition, 1986, p. 196, Cat. n. S. 57 for the model in marble
and Cat. p. 400-401 for the model in marble and the model in bronze

Provenance

The collection of Lucien and Hélène Mellerio, France.



4872 |

PIERRE-FELIX FIX-MASSEAU (1869-1937)
SIOT-DECAUVILLE, Foundry
Symbolist bust of a young woman, 1895

Patinated bronze
Signed, dated 95 and bearing the foundry seal
35 cm. high

Literature

Hélène Bédague, *Alexandre Bigot, Chimiste et Céramiste*, éditions Louvre Victoire, Paris, 2016, ill. p. 120

This model was also executed in stoneware by Alexandre Bigot.



5293 |

**BERNARD HOETGER (1874-1949)
EUGENE BLOT, Foundry
LA MAISON MODERNE
“Petites Nymphes”, circa 1900**

Bronze with a brown patina
Signed and bearing the foundry seal *EUG. BLOT / B. DE LA MADELEINE / PARIS*
30 cm. high

Exhibited

Darmstadt Ein Dokument Deutscher Kunst 1901-1976, Die Künstler der Mathildenhöhe,
22 October 1976-30 January 1977, ill. vol. 4, p. 103, n. 328 in the exhibition catalogue
(collection Barlach-Heuer, Paris)

Literature

La Maison Moderne, *Documents sur l'Art Industriel au vingtième siècle*, nd,
Edition de la Maison Moderne, ill. p. 11, n. 3423-1
Laurence Buffet-Challié, *Le Modern Style*, Baschet & Cie éditeurs, nd, ill. p. 50, n. 2



7293 |

LOUIS-AUGUSTE THÉODORE-RIVIÈRE (1857-1912)
SUSSE FRÈRES, Foundry
“Les deux douleurs”, circa 1910

Bronze with a black patina
Signed and bears the foundry mark of Susse Frères
Smaller version of the plaster cast of 1904
31 cm. high

Literature

Colette Dumas, *Théodore Rivière, sa vie ... son œuvre*, nd, the design in porcelain ill. n. 126

Provenance

Sub-prefecture of Sainte Menehould (50 km from Châlons-en-Champagne), France.





4909 |

PAUL MOREAU-VAUTHIER (1871-1936)
“L'Étreinte”, 1904

Patinated bronze; the base in green marble

Signed

29.5 cm. high

Exhibited

Salon d'Automne, Paris, 1904, the design in wax exhibited under n. 1806
Exposition de la Statuette et du Meuble qui l'accompagne, Musée Galliéra, Paris, 1914,
the design in marble ill. p. 50 in the exhibition catalogue

Another example in bronze and another one in plaster are part of the collections
of the Musées Royaux des Beaux-Arts, Belgium. Both were donated by Mr Gillon-Crowet.

The model exists in two different sizes. The Fondation Moreau-Vauthier, open soon, owns one example of each version.



Robert Zehil Gallery



6076 |

DENYS PUECH (1854-1942) "La Seine", 1902

White marble
Signed and dated 1902
20 x 52 cm.

Exhibited

A bas relief in bronze was exhibited at the Exposition Universelle of 1900 and is illustrated in the exhibition catalogue

Literature

Denys Puech, 1854-1942, Musée des Beaux-Arts Denys-Puech, Rodez, 1993, p. 90-91

The sculptor Denys Puech was awarded the Grand Prix de Rome in 1884 and was a pensioner of the Villa Medici between 1885 and 1888 returning in 1921 as a director for 3 years.

He received several commissions from the French state as well as the firm of the jeweler Lucien Falize and collaborated with ceramists such as André Methey. In 1910 the city of Rodez inaugurated a museum devoted to his work.





Robert Zehil Gallery

Objets d'Art

Robert Zehil Gallery



2045 |

LUCIEN GAILLARD (1861-1942) Important coffee set and matching tray, probably unique, 1904

Comprising a coffee pot, a sugar bowl, a milk jug, two cups and saucers
The tray in lacquered wood, the four corners with an applied silver gilt motif with turquoise cabochons,
all other pieces in hand repoussé silver gilt, ivory and turquoise cabochons
Each piece bearing the maker's mark and dated 1904.

Exhibited

Société Nationale des Beaux-Arts, 1904

Literature

Art et Décoration, 1909, vol. II, p. 55, three pieces illustrated

Provenance

Acquired in 1983 from Mr Jean-Claude Brugnot.

Soon after being awarded a first class medal at the 1900 Exposition Universelle, Lucien Gaillard retained the services of Master Japanese lacquerers and engravers as well as metal alloys experts to work exclusively for him. They produced very few silver and lacquer objects such as the panel we exhibited at Masterpiece London in 2014 as well as objects and vases with patinas imitating tree barks made of metals of a special alloy often wrongly described as bronze. The highly technical lacquered composition of our tray could have only been executed by such a master. The set was executed and exhibited in 1904 the year Gaillard was awarded another first class medal at the Société Nationale des Beaux-Arts.





6208 |

**FREDERIC CHARLOT DE COURCY, (1832-1886), Attributed to
After GUSTAVE MOREAU (1826-1898)
“L’Enlèvement d’Europe”, circa 1880**

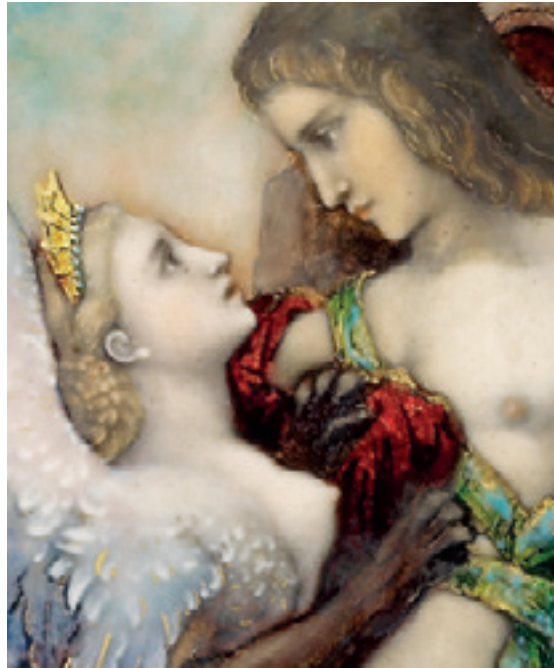
Enamel on copper
After the right hand side of the painting titled “L’enlèvement d’Europe”, circa 1869
by Gustave Moreau and kept at the musée d’Orsay
10 x 12.5 cm

Literature

For the painting: Pierre-Louis Mathieu, *Gustave Moreau / Monographie et
nouveau catalogue de l’Oeuvre achevé*, ACR édition, 1998, p. 58

A friend of Gustave Moreau, De Courcy had executed other enamels after original works
by the painter well before Paul Grandhomme and Paul Garnier.





5920 |

ALFRED GARNIER (1848-1908)
After GUSTAVE MOREAU (1826-1898)
“Oedipe et le Sphinx”, circa 1895

Polychrome enamel on copper
After the painting now at the Metropolitan museum, New York
Signed lower left
25 x 13 cm.

Exhibited
Société Nationale des Beaux-Arts, 1895, n. 246

Literature
Pierre-Louis Mathieu, *Gustave Moreau - Monographie et nouveau catalogue de l'Oeuvre achevé*, ACR édition, 1998, similar example ill. p. 434, n. 509





5027 |

**LUCIEN HIRTZ (1864-1928), Enameller
BAPST & FALIZE, Silversmith
“Bacchus”, 1885-1889**

Enamel on copper
Signed on the reserve in gold *Bapst et Falize Dixit* and *L. Hirtz*
18 cm. diameter

Lucien Hirtz started to work as a “artiste décorateur” for Bapst et Falize in 1885 then joined the firm of Boucheron in 1893 where he remained until 1925.

The Stieglitz Museum in St. Petersburg has two other plates by Hirtz for Bapst et Falize. His works are in several museums including the musée d’Orsay, the musée du Petit Palais, the musée des Beaux-Arts de Limoges and major private collections.

Provenance
Roxane Rodriguez, Paris, 2003.





4674 |

JULES PAUL BRATEAU (1844-1923)
A small casket, circa 1900

Pâte d'émail
Signed

5 cm. high; 8 cm. long; 5 cm. wide

The mount attributed to Castel-Cléret (the Société Nationale des Beaux Arts catalogue of 1910 mentions Brateau objects mounted by the firm of Castel-Cléret).

Literature

Janine Bloch-Dermant, *Guidargus de la Verrerie*, 1988, ill. p. 323



Robert Zehil Gallery



3648 |

MAISON BOUCHERON FRANCIS PEUREUX Wine pitcher, circa 1900

Chased and repoussé silver featuring the head of a bearded Silenus over hide panelings
The body of the vessel and the handle decorated with vine leaves

Probably exhibited at the 1900 Exposition Universelle (see below literature).

Literature

Paul Vitry, *L'Orfèvrerie à l'Exposition, Art et Décoration*, December 1900, p. 170:
“M. Peureux a modelé aussi, soit pour des étains, soit pour de grands services d'argenterie exécutés par M. Boucheron, des modèles ingénieux représentant des sujets de pêche ou de chasse”.

Surprisingly not a known figure to the public at large, Francis Peureux was actually the finest silver and tin engraver of his time having worked for prestigious firms such as Bapst & Falize, Aucoc, Boin and most of all Boucheron.

The Musée des Arts Décoratifs in Paris houses a chased and repoussé silver set which he made single handedly and exhibited at the 1900 Exposition Universelle.



Robert Zehil Gallery



7065 |

ANDRE and PAUL FREY Ladies purse, circa 1900

Silver, the clasp designed as two interlaced snakes with open mouth
With silversmith mark
15 cm. wide

Exhibited

French Jewellery of the Nineteenth Century - A Loan Exhibition, Wartsky, London,
13-23 June 2001, ill. p. 31, n. 212 in the exhibition catalogue

Literature

Le Concours de Dessin de la Chambre syndicale de la bijouterie, *Art et Décoration*, August 1907, p. 67:
“Certes, M. André Frey, qui a remporté le premier prix, fait preuves de qualités sérieuses. Son sac réticule, dont le fermoir est orné de noisettes, est d’une excellente composition. On peut craindre cependant, étant donné qu’un sac, même de luxe, est un objet d’usage et de fatigue, que la légèreté de la monture ajourée n’en rende la fragilité excessive.

J’aime moins la composition du fermoir formé de deux serpents entrelacés. L’idée est ingénieuse, sans doute, mais je ne vois pas ici comment, sans se sectionner, les corps des serpents pourraient se séparer lors de l’ouverture du sac. D’autre part, les boucles du fermoir ne sont guère motivées ; et les serpents manquent de caractère, avec leurs corps trop uniformément cylindriques. J’aime peu aussi l’emmanchement des chaînes soudées au nez des animaux. Pourquoi ne pas leur avoir fait mordre l’anneau ? Cela aurait évité l’inconvénient de la langue aiguë qui va s’accrocher à chaque instant à la robe, à l’écharpe. Le porte-cartes, orné d’une tête de hibou, est d’une composition assez curieuse. M. Frey a mérité le premier prix qui lui a été décerné, ayant fait preuve de qualités certaines de dessinateur, sinon d’une grande ingéniosité de composition”.





7177 |

HENRI HUSSON (1854-1914)
ADRIEN-AURELIEN HEBRARD, Editor
Plate, circa 1900

Copper with silver inlays and an applied chased silver cicada
Signed underneath *H. Husson* and bearing the artist's seal
18 cm. diameter





5025 |

FRANK SCHEIDECKER (1872-1915)

Vase, 1910

Copper with a stylized vegetal motif cut and applied in two patinas
Bearing the artist's monogram
36 cm. high

Exhibited

This could be the "Vase ailé deux cuivres" (winged vase two coppers) exhibited at the Société Nationale des Beaux-Arts in 1910, n. 2545 (2°). The following year Scheidecker exhibited another winged vase with a peacock feathers design





4400 I

EDGAR WILLIAM BRANDT (1880-1960)
ANDO JUBEI (1876-1953)
Small vase, circa 1904

Copper decorated with white and yellow cloisonné enamelled daisies on a green background;
the silver mount by Edgar Brandt
Bearing the monogram of Ando Jubei
13 cm. high

Jubei's cloisonné enamels are in the collections of the Victoria and Albert and the Walters Art museums.

Literature

Robert de Souza, *Oeuvres diverses d'Edgar Brandt*, L'Art Décoratif, 1904, vol. II, p. 145 for a similar design



3861 |

HECTOR GUIMARD (1867-1942)
PAUL PHILIPPON, Ciseler
Picture frame, 1904

Silvered bronze
Signed and dated 1904
32 x 25.5 cm.

At the first Salon de la Société des artistes décorateurs in 1904, Hector Guimard exhibited a vitrine of objets d'art which included amongst others: two picture frames in collaboration with Paul Philippon. Our example is the only one known bearing the date of 1904.

A similar carved wood picture frame is in the collection of the Musée des Arts Décoratifs in Paris and illustrated in Maurice Rheims, *L'Objet d'Art*, Paris 1964, p. 98, n. 62

Exhibited

First Salon de la Société des artistes décorateurs, 1904

Literature

Art et Décoration, 1904, vol. I, p. 91: "M. Guimard nous a paru représenté par une vitrine, soignée d'exécution, et par différents objets en bronze et en céramique en un style auquel le calme qui se produit à son sujet, en France, comme en Belgique, ne peut être que profitable".

Guimard, Paris, Musée d'Orsay, p. 442 in the exhibition catalogue





5463 |

RENE LALIQUE (1860-1945)
“Serpent” desk magnifying glass, possibly unique, circa 1900

Brown patinated bronze, designed as two coiling snakes holding
a citrine cabochon in their fangs

Signed

27 cm. long

No other example known to exist.





5378 |

CHARLES-EUGENE THIENOT
Vase, circa 1910

Chased and patinated bronze vase flanked by two applied snakes
Signed
17.8 cm. high

Thiénot was head of the chasing section under Georges Deraisme at the firm of René Lalique. He went on his own in 1907 and executed small objects which he tooled, chased and cast himself. The ornaments of his vases are often reminiscent of those found in Lalique's jewelry and objects such as the scent bottle "Serpents" in this particular example.



Robert Zehil Gallery



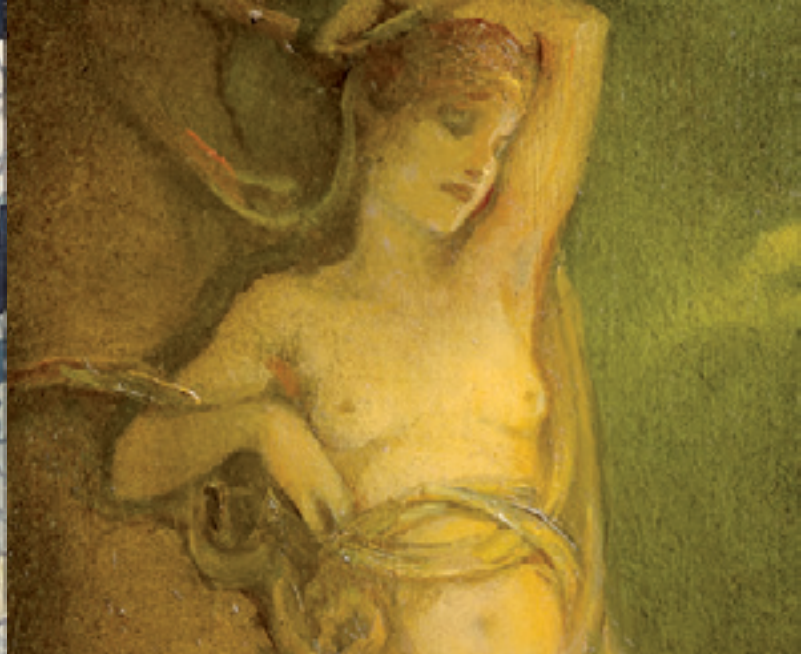
4874 |

LOUIS HESTAUX (1858-1919)
Tray, circa 1900

Carved pearwood in the shape of a tree with foliage and branches above leaves and fruits
Signed
43 cm. long

Together with Victor Prouvé, Louis Hestaux was Emile Gallé's closest collaborator





Robert Zehil Gallery

Paintings & Works on paper



4730 |

VICTOR PROUVE (1858-1942)
“La danse du ventre, scène de harem”, 1892

Fire engraved wood panel with gold and silver highlights
Signed lower left and dated 1892
160.5 x 58.5 cm.
With the frame: 170 x 69 cm.

Exhibited

Roger Marx, un critique aux côtés de Gallé, Monet, Rodin, Gauguin..., Nancy, musée des Beaux-Arts, musée de l'École de Nancy, 6 May-28 August 2006, ill. p. 191, n. 110 in the exhibition catalogue
Victor Prouvé 1858-1945, Musée des Beaux-Arts, Nancy, 17 May-21 September 2008, ill. p. 147, n. 30 in the exhibition catalogue

Literature

Victor Arwas, *Art Nouveau: The French Aesthetic*, Andreas Papadakis publisher, 2002, ill. p. 169

Provenance

Collection of Mr Solvay, acquired directly from Victor Prouvé for 450 francs.



6452 |

LUCIEN LÉVY-DHURMER (1865-1953)
In tribute to Jean-François Millet
“La prière au crépuscule”, circa 1890

Pastel on paper
Signed lower right
77 x 56

With the frame: 114 x 96 cm.





5131 |

GUSTAVE ADOLPHE MOSSA (1883-1971)
Triptych “Suzanne et les Vieillards”, 1906

Watercolor, ink, gouache and pencil on paper
Signed, inscribed and dated lower center *GUSTAV ADOLF MOSSA NICIENSIS PINXIT MCMVI*
and titled below the central panel
36.7 x 56 cm.

Exhibited

Exposition d'œuvres d'Alexis et de Gustav Adolf Mossa, L'Artistique, Nice, 1909, n. 92
Exposition d'œuvres de G.A. Mossa, Galerie George Petit, Paris, 1911, n. 21

Literature

Un Domino, Le Gaulois, Echos de partout, 5 April 1911
Léon Riator, *Le Radical*, Echos, 11 April 1911
Gustav Adolf Mossa, catalogue raisonné des œuvres “symbolistes”, Somogy éditions d'art, 2010, n. A154, ill. p. 221

Provenance

Collection of the artist.
Private collection, Nice.
Paris, 28 March 1985, sold for 210.000 francs.
Private collection.



AVSTIN ANKLAPOSTA 2-2
NIGEN-61 FINEITROMYAS



SUZANNE & LE VIEILLARD



5141 |

MAXWELL ASHBY ARMFIELD (1882-1972)
Tempera on wood “Oedipe et le Sphinx”, circa 1910

After an ink drawing by Charles Ricketts, R.A.
titled “Oedipe et le Sphinx”
34 x 24 cm.





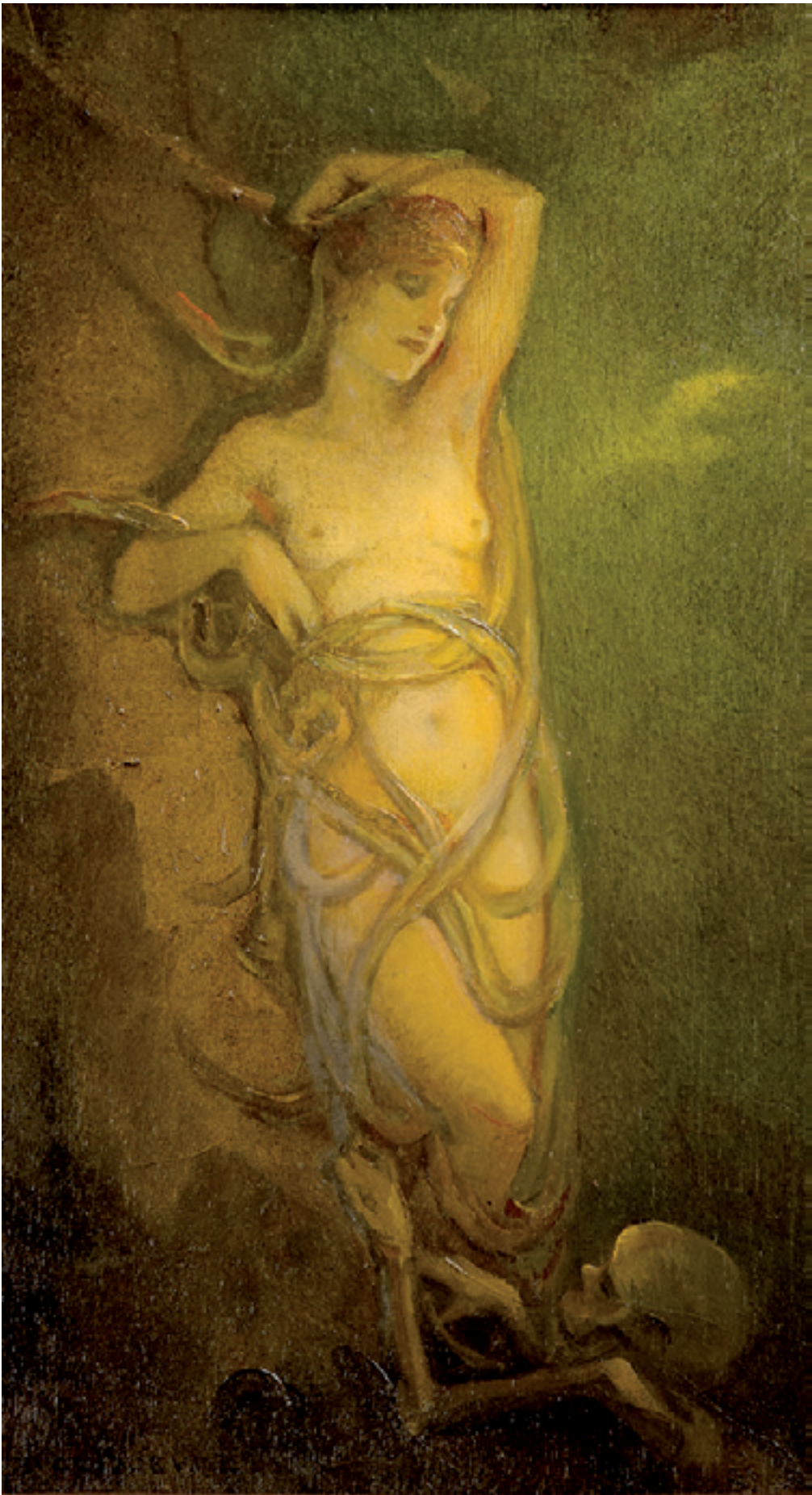
6130 |

JAN FRANS DE BOEVER (1872-1949)
“Les Lianes”, circa 1900

Oil on panel
Signed
29 x 17 cm.

De Boever started to paint at the same time as he started to read and write. A true bohemian and a romantic aesthete he was an avid reader of Tolstoï, Baudelaire, Huysmans and the Belgian symbolist authors. Sent by his father to a “maison close” to initiate him to the pleasures of the flesh, he catches a venereal disease which will haunt him for the rest of his life. He soon discovers the incarnation of evil which is secretly growing in him and the fatal and diabolical signs of seduction.

His work is impregnated with a desire of revenge, violence and flagellation. In his perspective the woman is guilty of all evils. He sees her as a virgin and a prostitute, an idol and a slut, blood thirsty, the Devil’s servant and sister of Death.



5757 |

CHARLES MAURIN (1856-1914)
“Femme au chat noir”, circa 1900

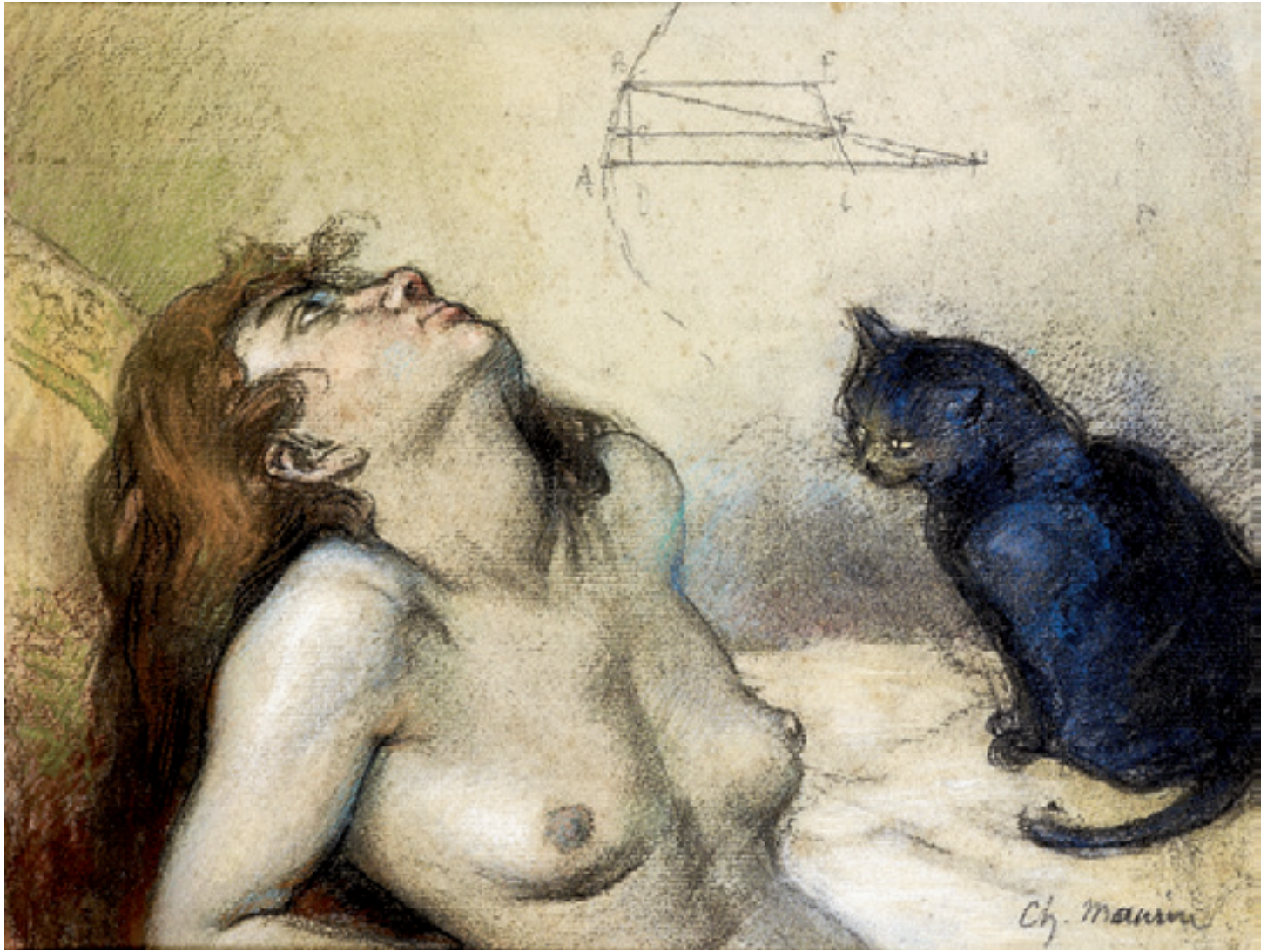
Pastel
Signed lower right
22.6 x 30 cm.

Provenance

Formerly in the collection of Louis Midavaine, lacquerer and collaborator of Jean Dunand.

A leading figure surfing between symbolism and realism, Maurin was a curious spectator of daily life and excelled in depicting the woman in her closest intimacy, the tender gesture of a mother and her young daughter, the first steps of a ballerina and several portraits and allegorical compositions.

A close friend of Toulouse-Lautrec and Rupert Carabin he was a frequent visitor to the Moulin-Rouge and other music-halls and drinking bars. It is quite possible that our pastel was inspired by a torrid night at the Cabaret du Chat Noir.



6269 |

EDOUARD-LOUIS HENRY-BAUDOT (1871-1953)
“La Guerre”, circa 1910

Charcoal, watercolor and gouache
Signed lower right
100 x 95 cm.

Provenance
The artist's estate.



Robert Zehil Gallery

Robert Zehil Gallery

INDEX

A

Appert Frères 32
Armfield Maxwell Ashby 150
Art Nouveau Bing 4

B

Bapst & Falize 120
Bergé Henri (After) 40
Bigot Alexandre 66, 70
Blot Eugène 104
Bonvallet Lucien 72
Boucheron (Maison) 124
Brandt Edgar-William 132
Brateau Jules Paul 122
Brocard Philippe-Joseph 30
Buthaud René 86

C

Cardeilhac Antoine-Ernest 72
Caron Alexandre-Auguste 98
Charpentier Alexandre-Louis-Marie 66
Christian Désiré 34
Colonna Edward 38
Cros Henry 20

D

Dammouse Albert 24
Dampit Jean 14
Daum Frères 8, 26, 40, 54
De Boever Jan Frans 152
Decorchemont François-Emile 22, 64
De Courcy Frédéric Charlot
(Attributed to) 116
De Feure Georges 16
Delaherche Auguste 72
Durrio de Madrón Francisco
(known as Paco Durrio) 76

F

Falize Lucien 44
Fix-Masseau Pierre-Félix 102
Frey André and Paul 126

G

Gaillard Eugène 4
Gaillard Lucien 114
Gallé Emile 12, 42, 44, 46, 48, 50
Garnier Alfred 118
Gérôme Jean-Léon 100
Gruber Jacques 10
Guimard Hector 134

H

Hébrard Adrien-Aurélien 128
Henry-Baudot Edouard-Louis 156
Hestaux Louis 140
Hirtz Lucien 120
Hoetger Bernard 104
Husson Henri 128

J

Jubei Ando 132

K

Kann Léon 60
Keller Gustave 98

L

Lachenal Edmond 68
Lalique René 136
La Maison Moderne 104
Léveillé Ernest 28
Lévy-Dhurmer Lucien 146

M

Majorelle Louis 8
Manufacture Nationale de Sèvres
60, 62, 78, 82, 88
Marinot Maurice 56
Maurin Charles 154
Mayodon Jean-Léon 90
Michel Eugène 36
Moreau Gustave (After) 116, 118
Moreau-Vauthier Paul 108
Mossa Gustave Adolphe 148
Mougin Joseph and Pierre 80
Muller Frères 52

N

Naudot Camille 74

P

Peureux Francis 124
Philippon Paul 134
Prouvé Victor 50, 80, 144
Puech Denys 110

R

Racadot Paul 54
Roche Pierre 70
Rousseau François-Eugène 32

S

Saint-Yves Emile 38
Scailliet Emile Philippe 96
Scheidecker Frank 130
Sieffert, Harant & Guignard 74
Simmen Henri 84
Siot-Decauville 102
Susse Frères 106

T

Théodore-Rivière Louis-Auguste 106
Thesmar André-Fernand 62
Thienot Charles-Eugène 138
Tiffany Louis Comfort 16, 38
Tonnelier Georges 94

V

Vallin Eugène 6, 10
Vever (Maison) 96

W

Walter Amalric 26

Front cover:
LUCIEN GAILLARD (1861-1942)
Important coffee set and matching tray, probably unique, 1904
p. 114

Back cover:
MANUFACTURE NATIONALE DE SEVRES
Important vase D'Alençon, probably unique, 1926-1936
p. 88



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