

Costermans

Fine Art

CATALOGUE
2026

Costermans
Fine Art

Place du Grand Sablon, 5
1000 Brussels - Belgium
Tel. : +32 (0)2 512 21 33
GSM : +32 (0)475 58 56 71
info@costermans-antiques.com
☒ costermansfinart



Fine Art

Costermans



Costermans
Fine Art
Since 1839

Costermans gallery was founded in 1839, and is located in the heart of Brussels, in a prestigious Neoclassical Hôtel Particulier also historically known as Hôtel du Chastel. The building from 1780 belongs to the listed architectural heritage of the city of Brussels.

After five generations, Arnaud Jaspar Costermans represents today one of the oldest dynasties of european art dealers.

The gallery specializes traditionally in highly selected european furniture and decorative arts from the seventeenth century to the early nineteenth century. With a special focus on french decorative arts from the eighteenth century. Costermans collects signatures like André-Charles Boulle, Nicolas Sageot, Léonard Boudin, Pierre Migeon, etc...

Since 2012 Arnaud Jaspar Costermans has opened an exclusive gallery with old masters paintings in the house. His focus goes to flemish and dutch masters from the sixteenth century to the eighteenth century. The gallery shows selected paintings from the Brueghel dynasty, as well as Van Dyck, Van Der Ast, Neeffs, Bosschaert, amongst many other prestigious signatures.

Arnaud Jaspar is vice-president of BRAFA ART FAIR, member of the board of directors of ROCAD and SNA, and self-affiliated to CINOA.



OLD MASTER PAINTINGS





PAIR OF SOTTOBOSCHI



ELIAS VAN DEN BROECK

(Amsterdam, c.1649-1708)

Oil on panel

c.1680-1690

Dimensions: 29 x 21,5 cm; 11 ³/₈ x 8 ¹/₂ inches

**Provenance: Sale by Mrs G. Maes of Lokeren,
Brussels, November 10, 1920**

This pair of paintings, set against a deep, almost nocturnal background, highlights natural elements through dramatic contrasts of light. Both depict undergrowth scenes, with botanical and entomological elements arranged in a confined space, without a visible horizon. Vegetation includes low plants, leafy stems, wildflowers, and mushrooms, rendered with precise attention to texture and detail.

Butterflies play a central role, shown in flight or perched at different heights; their wings range from creamy white to yellow, orange, and brown. Their placement creates a vertical dispersion effect, animating the composition.



In the lower part of one painting, a frog rests on dark, damp ground, accompanied by a snail and a caterpillar, integrated into the vegetation to reinforce a dense, enclosed natural environment. Flowers are small and simple with soft outlines, while foliage is painted in muted greens with targeted highlights. Controlled lighting brings the forms forward from the dark background, creating a quiet, focused atmosphere.

Both works share chromatic and formal coherence, indicating they were conceived as a complementary set.

Elias van den Broeck's work focuses primarily on floral still lifes and undergrowth scenes (sottobosco). He responded to a strong demand for refined bouquets and highly detailed naturalistic subjects, including insects, reptiles, mosses, and mushrooms, often depicted as objects of close observation.

Van den Broeck's style is marked by meticulous observation and precise detail. His undergrowth compositions highlight microfauna and flora with remarkable realism and texture. Strong contrasts of light and shadow give his works depth and visual intensity.

This pair of paintings can be attributed to van den Broeck's Amsterdam period, when he focused on naturalistic undergrowth scenes. Fred Meijer dates them to circa 1680–1690. Notably, the paintings were originally enhanced with real butterfly wings carefully affixed to the panels. While these fragile elements likely deteriorated or were lost during restoration, their original presence testifies to the artist's inventive approach, giving these works a rare and distinctive quality in the art market.

Underwood (sottobosco) paintings, a subgenre of still lifes developed by Otto Marseus van Schrieck in the 1650s, depict the plant and animal life of damp forest floors, including amphibians, reptiles, and insects. These works reflect 17th-century fascination with natural cycles of growth and decay and draw on Aristotelian ideas of spontaneous generation. Van Schrieck often portrayed interactions between predators and prey within dark, detailed forest settings, combining naturalistic observation with Baroque inventiveness. Elias van den Broeck continued this tradition, emphasizing potential vitality—animals appear ready to move—and using painting techniques to enhance the realism of mosses and lichens.

Museum references:

-Elias van den Broeck (attributed to), *Nature morte avec un chardon*, oil on canvas, 26 x 22cm, Cambridge, Fitzwilliam Museum, inv. PD.39-1975

-Elias van den Broeck (attributed to), *Nature morte avec un chardon*, oil on panel, 1689, 29 x 21,5cm, Vienna, Liechtenstein, The Princely Collections, Vaduz–Vienna, inv. GE 438.

THE MOLE FROM THE PALAZZO DELLE PRIGIONI TO THE BASILICA DELLA SALUTE



MICHELE MARIESCHI

(Venice, 1712-1743)

Oil on canvas (Original canvas)

c.1738

Dimensions: 60 x 95cm; 23 ⁵/₈ x 37 ³/₈ inches

Certificate from Dario Succi

Provenance:

Scottish aristocratic family

Michele Marieschi ranks among the leading masters of 18th-century Venetian vedutismo, alongside Canaletto, Bernardo Bellotto, and Francesco Guardi, figures who brought this genre to its peak. The son of a wood engraver and very likely a pupil of Canaletto, Marieschi initially trained, like many Venetian painters, in theatrical set painting. He is also the author of a series of twenty-one engravings titled *Les plus belles vues de Venise*, an ensemble of significant artistic and historical value that provides a precious record of the customs and daily life of Venice in his time.

Marieschi's training is only partially documented, but stylistic analysis of his early works suggests an apprenticeship in theatrical decoration, a discipline widely practiced in early 18th-century Venice. This background explains his preference for expansive compositions, structured like stage sets, where monumental architecture and bold perspectives immediately engage the viewer. His early *capricci* show the decisive influence of Marco Ricci, from whom he inherited freedom of invention and energetic brushwork, as well as Luca Carlevarijs, pioneer of modern Venetian veduta, whose topographical schemes and canonical viewpoints provided a foundation for the construction of urban space.

By the mid-1730s, Marieschi focused decisively on the production of Venetian vedute, responding to the growing demand from foreign Grand Tour travelers. From 1736, he benefited from the patronage of Count Johann Matthias von der Schulenburg, Imperial marshal and one of Venice's most active collectors, securing him international recognition and access to Germanic aristocratic networks. This connection clarifies contemporary references by Orlandi and Guarienti suggesting that Marieschi worked in Germany—a statement reflecting the circulation of his works in Central European collections rather than an actual stay. While many of Marieschi's paintings are today documented with English provenance, few can be linked to identified patrons, which makes precisely documented ensembles, such as the Castle Howard group, particularly significant for understanding his career and the reception of his work.

The painting under study presents a broad and luminous view of one of the most emblematic panoramas in Venetian vedutismo, extending from the pier of the Palazzo delle Prigioni to the Basilica della Salute. From the Palazzo delle Prigioni, the view sweeps leftward to the beginning of the Grand Canal, encompassing the Punta della Dogana and the Basilica della Salute, with the distant silhouettes of Giudecca island buildings in the background. Among the various versions of this perspective, the smaller one (55.9 x 83.8 cm) belongs to the extraordinary series of eighteen Venetian views acquired by Henry Howard IV, 4th Earl of Carlisle, for Castle Howard (1694–1758). The present painting, stylistically dated to around 1738, stands out for the precision of its architectural elements, its *macchiette* with soft contours, and its bright, enveloping light. Gentle shadows in the foreground and varied textures on the buildings' façades contrast with a delicately pink sky dotted with light cumulus clouds.

The composition is characterized by a carefully mastered panoramic construction. Perspective lines gradually guide the viewer's eye from the monumental façades of the Doge's Palace toward the opening of the Basin of Saint Mark, then to the Salute, creating a sense of

spatial breadth. This rigorous spatial organization reflects Marieschi's mastery of perspective and his scenographic training. Light plays a central role, with the soft pink sky providing enveloping clarity that softens architectural volumes. The building façades are animated by varied impasto and subtle scumbles, rendering a lifelike stone texture, while the water surface, treated with repeated brushstrokes, captures light and conveys movement and vibration.

The *macchiette*, small figures rendered with confident, simplified brushwork without anatomical detail, are characteristic of 18th-century Venetian painting. Integrated into vedute and *capricci*, they prioritize visual impact, are meant to be appreciated at a distance, and enliven the scene while providing scale for the architecture without distracting from it. Often expressive or even theatrical in posture, they animate the scene and contribute to its visual rhythm.

The composition closely corresponds to the engraving *Forum minus D. Marci ab aestuarijs conspectum cum carceribus, et Curia ad dexteram; et a regione Telonium, ac Templum D. Mariae Salutis cesnuntur, ubi Canale magnus initium habet* (number 6, second state), from Marieschi's series of 21 engravings published in 1741. Variations in this painting include a broader depiction of Giudecca, and differences in the arrangement of boats and groups of figures on the Molo and the water surface of the Basin of Saint Mark.



Michele Marieschi, *Forum minus D. Marci ab aestuarijs conspectum cum carceribus, & Curia ad dexteram; & a regione Telonium, ac Templum D. Mariae Salutis cesnuntur, ubi Canale magnus initium habet*, engraving, 1st état, 309 x 448 mm, Berlin, SKD, inv. A 1979-186.

This work belongs to the exceptional acquisition campaign conducted by Henry Howard, 4th Earl of Carlisle (1694–1758), for Castle Howard, one of the most ambitious aristocratic houses in 18th-century England. Succeeding his father in 1738, Carlisle embarked on a second Italian tour, staying in Venice in autumn 1738 before continuing to Rome and Florence. As heir to a monumental residence designed by Sir John Vanbrugh but lacking a collection commensurate with its architecture, he aimed to assemble a highly ambitious pictorial ensemble to affirm his home's cultural, political, and intellectual stature.

Central to this project was the creation of a cycle of Venetian views for a specific room at Castle Howard, listed after his death in 1758 as the "Blue Caffoy Room," later known as the Venetian or Canaletto Room. This installation was not mere decoration, but an intellectual construction, in which the depiction of Venice—a republican aristocracy—resonated with Carlisle's Whig ideals and his admiration for a political model based on balance of powers and institutional continuity.

While Carlisle acquired some works by Canaletto, he deliberately turned to Michele Marieschi, then at the height of his career. This choice was facilitated by Antonio Maria Zanetti the Elder, scholar, antiquarian, and close associate of the artist, acting as intermediary. In a letter dated June 3, 1740, Zanetti presented Marieschi as a painter of talent equal to Canaletto, emphasizing that the difference in fame was more a matter of reputation than intrinsic quality. This contemporary assessment highlights Marieschi's status among the most discerning collectors.

The series of eighteen vedute acquired for Castle Howard is documented in a descriptive list preserved in the estate archives (Castle Howard Mss. J14/31/2), allowing precise identification of several paintings from the ensemble. Its scale, coherence, and documentation make this cycle one of the most important collections of Venetian vedute assembled by a British collector in the 18th century, providing a crucial reference for understanding Marieschi's reception within the Grand Tour context.

Castle Howard Collection Works in Museums:

- La Piazza San Marco, Venice*
National Gallery of Art, Washington
Formerly in the collection of Henry Howard, 4th Earl of Carlisle
Provenance thoroughly documented in archives and specialized literature
- The Entrance to the Grand Canal Viewed from the Molo*
National Gallery of Art, Washington
Formerly part of the Castle Howard collection
Acquired within the context of the Grand Tour, likely during Carlisle's stay in Venice.
- The Basin of Saint Mark (Panorama)*
Museum of Fine Arts, Boston
Formerly from the Castle Howard collection
This grand view is considered one of Canaletto's absolute masterpieces.

These works were selected by discerning collectors rather than the mass market. Marieschi was supported by highly particular patrons:

- Henry Howard, 4th Earl of Carlisle
- Count Johann Matthias von der Schulenburg
- Frederick II of Prussia (via variants preserved at Sanssouci)

These were extremely demanding collectors, both politically and intellectually engaged, who collected with intention rather than fashion.

"Marieschi is an artist for connoisseurs, not followers."

Bibliography:

- Dario Succi, *Michele Marieschi, opera completa*, Treviso, 2016, pp. 28-51 & entries 38–52.
- Dario Succi, *La Serenissima nello specchio di rame*, 2013, I, p. 248, no. 18.

Museum references:

- Michele Marieschi, *Forum minus D. Marci ab aestuarijs conspectum cum carceribus, et Curia ad dexteram; et a regione Telonium, ac Templum D. Mariae Salutis cesnuntur, ubi Canale magnus initium habet*, engraving, 1st état, 309 x 448 mm, Berlin, SKD, inv. A 1979-186.

- Michele Marieschi, *Le palais ducal et le môle à Venise*, oil on canvas, ca. 17-39, 50 x 83cm, Paris, Musée du Louvre, inv. 168.



- Michele Marieschi, *Palais des Doges à Venise*, oil on canvas, ca. 1735, 41 x 52cm, Warsaw, National Museum in Warsaw, inv. M.Ob.1074 MNW.





PREACHING OF CHRIST ON THE SEA GENESARETH



DAVID VINCKBOONS

(Mechelen, 1576 – Amsterdam, 1632/1633)

Signed and dated on the bottom right:

DVINCK-BOONS / 1604

Oil on panel

Dimensions: 25 x 47cm; 9 7/8 x 18 1/2 inches

Provenance:

-Dr. Einar Perman (1893–1976), Stockholm, 1949

-Then, by descent

Exhibitions:

-Ghent, Museum voor Schone Kunsten, *Le paysage aux Pays-Bas: de Bruegel à Rubens*, February 11 – March 27, 1961, n. 74

-Maastricht, Kunstandel P. de Boer, PICTURA, February 26– March 6, 1983

-Amsterdam, Koninklijk Paleis, *Het Kunstbedrijf van de familie Vingboons; schilders, architecten en kaartmaker in de gouden eeuw*, June 1st – September 3rd, 1989, n. 2.

Bibliography:

Jan Bril, *Vlaamse schilders in de Noordelijke Nederlanden in het begin van de Gouden Eeuw*, Bruxelles, 1987, illustrated p. 60.

Possibly in Karl van Mander, *The Lives of the Illustrious Netherlandish and German Painters* “Now, in 1604, he [Vinckboons] has two little pieces in hand for the painter Jan van Coninxloo, one is Christ preaching and the other a Peasants' Wedding, full of excellently handsome details, various little figures as well as houses, ships and landscapes, and also well composed.” vol. 1, pp. 456–57, fol. 299v.

Jacobine, E. Huyskens, *Het kunstbedrijf van de familie Vingboons: schilders, architecten en kaartmakers in de gouden eeuw: tentoonstelling*, Amsterdam, Koninklijk Paleis op de Dam, June 1st – September 3rd, 1989, pp. 38-42.

The painting represents Christ preaching on the Lake of Gennesaret, an episode recounted in the Gospels—particularly in the Gospel of Luke (5:1–11). On the shore of the Sea of Galilee, Christ addresses the crowd before boarding a disciple's boat and moving away from the shore. After an unsuccessful night of fishing, he invites the fishermen to cast their nets once more, foreshadowing the miracle of the miraculous catch.

Vinckboons's remarkable mastery in depicting large crowds is clearly visible here. Hundreds of figures populate the scene, each rendered with individual character. The biblical episode does not immediately reveal itself; it emerges only upon closer inspection, subtly embedded within the dense throng of people.

The sacred narrative thus becomes almost secondary, serving primarily as a framework for the artist's technical and narrative virtuosity. Rather than depicting the miracle itself, Vinckboons captures the moment just before it—the instant of Christ's teaching—creating a sense of anticipation within the composition. Similar crowd scenes appear in works such as *The Carrying of the Cross* in the Alte Pinakothek.

This painting is an early work by David Vinckboons. The artist produced mountainous landscapes mainly until around 1604, the approximate date of this work. In Vinckboons's compositions, the landscape is structured around the figures, which animate and organize the scene rather than serving as a simple backdrop.

According to Friso Lammertse, curator of 17th-century Dutch paintings at the Rijksmuseum, this painting may be the most significant work from Vinckboons's early period. Light breaks through storm clouds above the lake, suggesting a moment just after the calming of the storm and creating a striking atmosphere. Throughout the composition, figures react differently: the crowd oscillates between expectation and doubt, while a group of skeptical elites and clergy stands apart, and the arrival of the sick hints at the anticipation of another miracle.

Painter of landscapes and genre scenes, David Vinckboons belonged to the group of Protestant landscape painters from Mechelen who fled religious persecution. He was among the youngest painters to receive an individual biography in the *Schilder-Boeck* by Karel van Mander in 1604, reflecting the reputation he had already gained.

Vinckboons played a key role in transmitting Flemish artistic traditions to the Dutch Republic, and his works circulated widely through prints.

Characterized by dynamic compositions and a refined technique, his paintings are distinguished by a rich, delicate palette often highlighted with pink and mauve tones. Through both the quality of his work and the influence of his workshop, Vinckboons occupies an important place in the development of Dutch painting in the early seventeenth-century.

Museum references:

-David Vinckboons, *Le Christ portant la Croix*, oil on panel, 1611, Munich, Painting collections of the State of Bavaria, Alte Pinakothek Munich, 112 x 166 cm, inv. 838.



-David Vinckboons, *La prédication de Saint Jean-Baptiste*, oil on panel, 26,4 x 41,1cm, England, private collection. © Jan Bril, *Vlaamse schilders in de Noordelijke Nederlanden in het begin van de Gouden Eeuw*, Bruxelles, 1987, p. 65.





MASS IN A GROTTA



**JAN BRUEGHEL
THE ELDER**
(Brussels, 1568-Antwerp, 1625)
& **JOOS DE MOMPER
THE YOUNGER**
(Antwerp, 1564-1635)

On the back of the panel: Castle and hands of Antwerp (city arms) & panel maker's mark: Guilliam Aertssen, active in Antwerp between 1612 and 1626.
Oil on panel
c. 1618
Dimensions: 55,5 x 97,5 cm; 21 7/8 x 38 3/8 inches

Bibliography:
-K. Ertz, *Josse de Momper der Jungere* (1564-1635), Freren, 1986, p. 594, no. 475, ill.
-The Antwerp Panel Makers and Their Marks, Jordaens Van Dyck Panel Paintings Project

Provenance:
-Collection of Thomas Green, Ladbrook
-Sold at Christie's in 1819 (bought by Cubitt)
-Collection of W. T. Hartcup (1848-1911) and by descent until its sale
-Sale Phillips, Londons, May, 13, 1986, lot 47 (as property of a gentleman)
-De Jonckheere, Paris, where purchased by previous owner in 1990
-Private collection, Spain

The scene depicts a mass celebrated inside a monumental cave that forms a natural sanctuary. In the foreground, travelers with horses and donkeys enter or leave the grotto, suggesting pilgrims on a spiritual journey. At the center, priests officiate before a simple altar surrounded by worshippers kneeling in prayer or gathering in small groups, expressing both devotion and communal participation.

The darkness of the cave contrasts with the luminous opening that reveals a vast Alpine landscape characteristic of Joos de Momper. Soft, enveloping light evokes a divine presence guiding the faithful. The refined depiction of figures, animals, and costumes—typical of Jan Brueghel the Elder—animates the composition with remarkable precision and narrative richness. The cave functions symbolically as a threshold between the earthly and the divine, while the interplay of light and shadow reflects a distinctly Baroque sensibility.

Collaborations between Joos de Momper and Jan Brueghel the Elder were emblematic of artistic production in Antwerp in the seventeenth century. De Momper specialized in monumental landscapes, while Brueghel—known as “Velvet Brueghel” for the refinement of his technique—contributed the figures and animals. Their works harmoniously unite landscape and narrative while reflecting the spiritual climate of the Counter-Reformation.

The painting bears the arms of Antwerp and the mark of the panel maker Guilliam Aertssen, a recognized guarantee of quality. Such panels were highly prized by Flemish painters, including Anthony van Dyck, whose Apostles Series at the Gemäldegalerie Alte Meister in Dresden is also painted on panels bearing Aertssen's mark.

A comparable composition is *The Hermit before a Grotto*, preserved in the Liechtenstein Museum in Vienna. While closely related in subject, the present painting stands out through its larger scale and particularly rich and animated composition, filled with numerous figures and subtle interactions enhanced by the use of *chiaroscuro*.

One of the leading landscape painters of the seventeenth century, Joos de Momper helped move beyond the panoramic conventions of Renaissance landscape toward a more dynamic conception of space. His journey to Italy between 1581 and 1591 profoundly shaped his work, particularly his interest in Alpine views and his freer painterly handling.

Born in Brussels in 1568, **Jan Brueghel the Elder**—the son of Pieter Bruegel the Elder—was renowned for the refinement and precision of his technique. Active in numerous genres, he frequently collaborated with artists such as Peter Paul Rubens and Joos de Momper, contributing the figures and animals that animate their landscapes. He died in Antwerp in 1625, leaving a lasting influence on Flemish painting.

Collaborative works by Joos de Momper and Jan Brueghel the Elder:

- Market and Laundry in Flanders, 1620, Prado Museum
- A Landscape with Harvesters, circa 1610, Toledo Museum of Art
- The Hermit before a Grotto, circa 1626, 56 x 80 cm, Liechtenstein Museum
- Autumn, 54.8 x 96.7 cm, Herzog Anton Ulrich Museum
- Hermitage of Monks in a Cave, 46 cm x 75 cm, Louvre, NB: E. Jabach (1618-1695), Paris; acquired from the latter by Louis XIV, 1671; inventoried in the king's collection by the painter Ch. Le Brun in 1683, no. 224; Momper; inventoried in the mid-19th century by Villot as Brill, and placed in Versailles, notably at Trianon, from 1852 to at least 1878; returned to the Louvre in 1911 (still under the name Brill). According to the supplementary inventory B of 1824: its location was the Tuileries.

-The Hermit before a Grotto, Prado



-Ermitage de moines dans une grotte, Louvre, Collection Louis XIV





THE TRIUMPH OF NEPTUNE AND AMPHITRITE AND THE BANQUET OF ACHELOUS IN A CAVE



FRANS FRANCKEN II

(Antwerp, 1581 – 1642)

Oil on panel

Dimensions: 55 x 82 cm; 21 ⁵/₈ x 32 ¹/₄ inches

Frans II Francken is the most famous scion of a dynasty of painters that spanned several generations. Those painters were eventually established in the main cultural center of Antwerp, with its thriving art scene, art-loving public and massive art export.

Frans Francken the Younger specialised in small-scale cabinet paintings executed with exquisite detail, highly sought after by collectors and connoisseurs. The present picture is consistent with Francken's style, evident when compared to a thoroughly restored version preserved in the Staatliche Kunstsammlungen Dresden. In that Dresden painting, the goddess of marriage, Juno, hovers in the air in her peacock-drawn chariot, safeguarding the union of Neptune and Amphitrite.

The composition features the same dynamic arrangement of whirling nude figures, water nymphs, and dolphins surrounding the central divine couple, who sit in their seahorse-drawn carriage in the foreground, accompanied by a lively company within a grotto to the right. Francken's characteristic rendering of anatomy and physiognomy—with pointed eyes and expressive faces—and his use of vivid, contrasting colors to emphasize the godly couple are fully visible here.

The integration of Achelous' banquet in the grotto to the left, complete with the Horn of Abundance filled with fish, fruit, and vegetables, further confirms the narrative. This mythological combination is drawn from Ovid's *Metamorphoses*, in which Achelous hosts Theseus and recounts tales of transformation, including his battle with Hercules, from which the Horn of Plenty originates. By situating Achelous' banquet in a watery grotto, Francken elegantly merges the mythological stories, reflecting both the artist's erudition and inventiveness.

The exceptional pictorial quality and expressive detail indicate that this is an autograph work by Francken himself, rather than a studio variant. In Antwerp, the theme of Neptune and Amphitrite held particular resonance, symbolizing the city's maritime and economic ambitions, as control of the river Schelde had long been a critical commercial issue. The horn of plenty as an attribute of Achelous also alludes to hopes of wealth and prosperity associated with free access to the sea, a theme of enduring civic significance.

References:

1. Frans II Francken, *The Triumph of Neptune and Amphitrite and the Banquet of Achelous*. (With art dealer Jonckheere at TEFAF Maastricht 2023). Signed. Oil on panel, 53,6 x 75,2 cm.



2. Frans II Francken, *The Triumph of Neptune and Amphitrite and the Banquet of Achelous* (Dresden, Staatliche Gemäldesammlungen). Oil on oak panel, 88,5 x 135,5 cm



3. Abraham Janssen van Nuyssen, *Schaldis and Antwerpia* (Antwerp, Royal Museum of Fine Arts). Oil on panel, 174 x 308 cm.





LANDSCAPE WITH EXOTIC ANIMALS



ROELANDT SAVERY

(Kortrijk, 1576/1578 - Utrecht, 1639)

Signed on the bottom left ROELANDT SAVERY

Oil on panel

Dimensions: 28,3 x 40 cm; 11 1/8 x 15 3/4 inches

This painting depicts a lively animal scene set within a lush, wooded landscape. The composition features a wide variety of animals arranged across multiple planes in an idealized natural environment. In the foreground, predators such as lions and lionesses are shown in dynamic poses, suggesting hunting or the tension between predators and preys. A deer, placed at the lower center of the composition, stands alert, enhancing the sense of imminent danger.

On the right, a dark horse in profile appears uneasy, contributing to the activity in the foreground. In the background, a sunlit clearing hosts other animals, including bovinds, grouped in a calmer space, emphasizing the contrast between zones of danger and tranquility. The upper part of the painting is animated by birds in flight, including exotic species such as macaws. Their presence adds a decorative dimension while highlighting the abundance and diversity of the animal kingdom.

The landscape is structured with dense vegetation composed of varied trees and aquatic plants, framing the scene and guiding the viewer's gaze toward the distance. The sky, dotted with light clouds, creates a luminous atmosphere and contributes to the depth of the composition.

Roelandt Savery, the younger brother and pupil of Jacob Savery (1565–1603), is a key figure of the Dutch Golden Age. Born in Kortrijk and exiled to Haarlem in the northern Netherlands to escape the Eighty Years' War, he became court painter to the Holy Roman Empire in 1604, studying animals in the royal menagerie. Between 1606 and 1608, he traveled to Tyrol to study plants, returning to Utrecht in 1618, where he spent the rest of his life.

Savery is considered one of the first artists to develop the genre of individual animal portraits. His work shows a strong influence from Jan Brueghel, as well as the late Mannerist tastes encouraged by Rudolf II and the artistic circles of the Prague court. This influence is particularly evident in his treatment of the landscape, idealized and characterized by pronounced contrasts of light and shadow. Additionally, the emperor's interest in natural sciences and exotic wonders served as further inspiration for Savery.

He depicted animals throughout his career, not solely during his stay in Prague. His animal scenes differ from academic, static studies: the animals are lively, fully integrated into the action and dynamism of the composition. In his forest landscapes, the artist could include up to sixty different species. It remains difficult to determine whether the animals were observed from life, studied in Rudolf II's menagerie, drawn from memory, or borrowed from other artists' models.

Analysis of the vegetation, dominated by oaks, suggests that the work does not date from Savery's early period. Upon arriving in Prague, his first works were strongly influenced by Bohemian landscapes, favoring a mix of oaks and firs; the latter gradually disappearing from his repertoire over time.

Museum references:

Roelandt Savery, *Le paradis terrestre*, oil on panel, 1622, signed lower left ROELANDT/ SAVERY FE., 53,8 x 91 cm, Anvers, KMSKA, inv. 5088



Roelandt Savery, *Orphée charmant les animaux avec sa musique*, oil on panel, 1627, 62 x 131,5 cm, inv. 157.



FURNITURE
OBJECTS
SCULPTURES
FINE ARTS

PAIR OF EMPIRE CENTREPIECES

ATTRIBUTED TO
PIERRE-PHILIPPE
THOMIRE (1751–1843)

Chiselled and ormolu bronze
Empire period, early 19th-century
Dimensions: H 57 cm x W 22 cm;
H 22 1/2 x W 8 5/8 x W 8 5/8 inches

Important pair of finely chiselled and gilded bronze centrepieces, composed of three female figures draped in antique style, arranged in a tripod formation and standing back to back. Each holds a torch topped with a bouquet of flowers, surmounting a central shaft supporting a large openwork basket decorated with latticework. The circular bases are decorated in relief with winged putti holding garlands of flowers, resting on a moulded projection decorated with acanthus leaves. The gilding, perfectly preserved, reveals the subtlety of the chiselling and the exceptional quality of the workmanship, characteristic of Thomire's workshop. The upper elements of the candelabra, topped with detachable bouquets, highlight the technical and ornamental refinement of the ensemble.

Centrepieces of this type were designed to adorn the largest aristocratic tables, often made in pairs or as sets for palaces and mansions.

The three female figures arranged in a tripod formation, draped in antique style, embody the heritage of classical statuary rediscovered in the eighteenth century and glorified during the Empire. The ternary repetition evokes harmony, balance and stability, values dear to the neoclassical decorative vocabulary. The fact that they each hold a torch refers to light, knowledge and triumphant clarity, symbols dear to the philosophy of the enlightenment and taken up by the Empire to exalt imperial grandeur. The torches, transformed into flowering horns and crowned with removable bouquets, express both fertility and abundance.

The openwork basket at the top recalls ancient canephora motifs and was designed to hold flowers or table arrangements, becoming the visual and symbolic centrepiece of the celebration. Finally, the winged cherubs holding garlands at the base associate the ornamentation with the world of love, joy and celebration.

Thus, these centrepieces bring together the themes of light, abundance, fertility and joy in a single composition, constituting a true allegory of social harmony and aristocratic or imperial splendour.

Pierre-Philippe Thomire, bronze smith and founder, was one of the greatest parisian craftsmen of his time. Trained by Gouthière, he quickly became a supplier to the court under Louis XVI, then worked for Napoleon I and the imperial aristocracy. His works, combining monumentality and refinement, mark the height of the Empire style and embody the excellence of French gilt bronze. This pair, with its exceptional dimensions, rich decoration and high-quality gilding, is a rare and prestigious example of the art of chased and gilded bronze during the Empire. It illustrates the technical and aesthetic mastery of Thomire, whose reputation spread throughout Europe and whose creations feature in royal and imperial collections.

Comparative references:

- Pair of gilt bronze centrepieces by Thomire, kept at the Louvre Museum, Department of Decorative Arts, Paris.
- Similar pair preserved at the Château de Fontainebleau, in the Emperor's dining room.
- Examples of comparable goldsmith's work and gilt bronzes in: H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen, Die Bronzarbeiten des Spätbarock und Klassizismus*, Munich, 1986.

Bibliography:

- Hans Ottomeyer & Peter Pröschel, *Vergoldete Bronzen, Die Bronzarbeiten des Spätbarock und Klassizismus*, Munich, Klinkhardt & Biermann, 1986.
- Pierre Verlet, *Les bronzes dorés français du XVIII^e siècle*, Paris, 1987.
- Christian Baulez, 'Thomire, fondeur-ciseleur,' *Bulletin de la Société de l'Histoire de l'Art Français*, 1983.





LOUIS XVI DUET TABLE

by
**ERNEST-LOUIS-JEAN
CREMER (1731-1793)**

MASTER IN 1777

Mahogany, ormolu bronze

Signed with stamp by Ernest-Louis-Jean Cremer

Dimensions: H 74.5 cm x W 53.5 cm x D 38 cm;

H 29 ³/₈ x W 21 x D 15 inches.

The front features a simulated drawer framed with beaded gilt bronze mouldings and opens with a sliding pull-out covered in gilt green morocco leather with small iron fittings and framed in mahogany.

It has two side pull-outs forming mahogany lecterns, highlighted with gilt bronze mouldings. Their handles are medallions surrounded by a gilt bronze garland.

These triptych lecterns can be positioned at several angles using notches on the base and are composed of arms on either side supporting screw-on brackets, finely chiselled in gilt bronze.

The belt opens beneath the lecterns with two mahogany drawers framed by gilded bronze and beaded mouldings. The right-hand drawer features a medallion pull surrounded by a gilded bronze garland, while the left-hand drawer features a medallion lock encircled by two gilded bronze foliage motifs.

The corners of the crossbars are decorated with stylised acanthus leaves in gilt bronze.

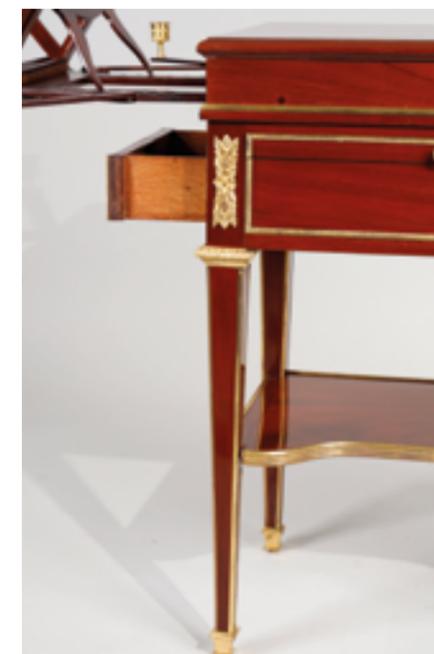
It is supported by four sheathed legs framed by gilt bronze mouldings at the corners, topped with capitals and finished with feet moulded with heart-shaped grooves in gilt bronze.

The legs are joined by a shelf in the lower part, curved at the front and surrounded by a gilt bronze moulding.

Work stamped by Ernest Louis Jean Cremer (1731-1793), who was awarded his master's certificate on 13 July 1777.

Bibliography:

A similar quartet table by Ernest Cremer is featured in Kjellberg's *Le mobilier français du XVIII^e siècle* (French Furniture of the 18th Century), Les Editions de L'Amateur, page 218.





LARGE EDO CABINET & BASE

Japanese lacquer, ormolu bronze, gilded wood

Japan & Europe

18th-century

Dimensions of cabinet: H 72 cm x W 91 cm x D 52 cm;

H 28 ³/₈ x W 35 ³/₄ x D 20 ¹/₂ inches

Dimensions with base: H 157 x W 109 x D 62 cm;

H 61 ¹³/₁₆ x W 42 ¹⁵/₁₆ x D 24 ³/₈ inches

Edo cabinet in black lacquered Japanese wood with Japanese inspired relief decoration of lake landscapes, architecture and still life, resting on an original baroque base in gilded wood.

This large cabinet opens at the front with two doors, revealing ten drawers, including a large one at the top and two square ones with individual gilt bronze locks at the bottom. They are all decorated with landscapes of flower-covered hills, separated by gilt wooden crossbars, and each has gilt bronze handles ending in rosettes. The two interior locks are decorated with chiselled and engraved flower garlands. The interior of the doors features a bouquet of flowers in a vase with a handle on either side. The exterior of the doors depicts a lakeside landscape with traditional Japanese houses surrounded by trees, rocks, flowers, butterflies and birds. The frame mouldings and door mouldings and hinges are in gilded bronze decorated with chiselled and engraved foliage.

The central lock is decorated in a similar style to the lake scenes on the main doors, depicting a traditional raised house on the left surrounded by hills and a tall tree, and on the right a bouquet of flowers and birds flying overhead. Two gilt bronze handles on either side of the cabinet end in stylised flowers engraved in gilt bronze.

This cabinet rests on a period baroque base in gilded wood, richly carved and decorated with flowers, rosettes and scrolls. The acanthus leaf scrolls intertwine to form a floral cluster extending to the ends of the legs, creating a curved effect. The uprights support an ornamental belt decorated with stylised heart stripes, on which the cabinet rests. This piece of furniture is a striking example of the 18th-century European taste for Japanese art. The contrast is striking between the refined sobriety of black lacquer and delicate Japanese details, and the flamboyance and sculptural opulence of the gilded baroque base. This creates a balanced harmony symbolising both the exoticism of the Orient and European luxury.

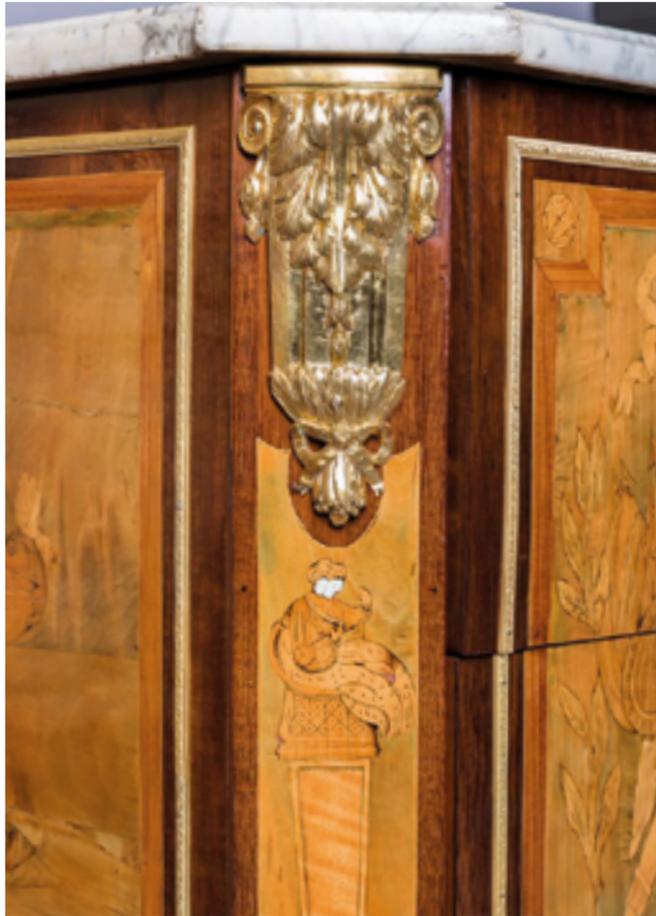


This type of Edo cabinet was manufactured in Japan for export to Europe, while the base was made in Europe once the cabinet had been imported. This base is therefore original; it was made in France, England or Italy at the same time. However, as it is a two-piece piece of furniture, the base was often replaced later, so it is rare to find an Edo period cabinet with its original eighteenth-century base.





LOUIS XVI COMMUNE



by
**JEAN-GEORGES
SCHLICHTIG**
MASTER IN 1785

Fruitwood and ivory marquetry, amaranth veneer and rosewood. Gilded bronze ornamentation and white veined marble top.

Signed with stamp: "I.G. SCHLICHTIG"

**Dimensions: H 85.5 cm x W 140 cm x D 60 cm;
H 33 5/8 x W 55 1/8 x D 23 5/8 inches**

Exceptional parisian chest with two drawers from the Louis XV period, circa 1770. The decoration consists of chinese figures and military trophies. The fashion for furniture inlaid with architectural decorations spread in the 1770's, at the same time as the Neoclassical movement was developing. Cabinetmakers continued to draw their designs from engravings by ornamentalists, but their inspiration came from a broader range of sources in line with the return to antique tastes. Architecture, ruins, harbour scenes, trophies and vases complemented the floral and foliage motifs.

Of German origin, Schlichtig obtained his Master's degree in 1765 and settled on Rue du Faubourg Saint-Antoine in Paris, then Rue Saint Nicolas. A talented marquetry artist, he distinguished himself in cabinetmaking and worked for Queen Marie Antoinette. His furniture, mainly Transition and Louis XVI style, was classic, made of rosewood veneer arranged in butterfly wings, usually framed with violet or amaranth wood.

Some of his more meticulously crafted pieces were inlaid with bouquets of flowers or trophies. Overall, the work left behind by this skilled cabinetmaker remains original and of high quality.

Comparative pieces in Museums:

- "Tombeau" chest of drawers - Beauvais Museum
- Small Louis XV table - Château Champs-sur-Marne
- Louis XVI chest of drawers - Carnavalet Museum - Paris
- Transition chest of drawers - Louvre Museum - Paris
- A chest of drawers, circa 1775, stamped by Jean-Georges Schlichtig, bequeathed to the Louvre Museum by Count Isaac de Camondo, from the famous collection of Baron Double (sale May 1881), (1), bearing the initials of Marie-Antoinette on the corners
- Louis XVI pedestal table - Cleveland Museum of Art



Bibliography:

- F. de Salverte, *Les ébénistes du XVIII^e siècle*, Paris, 1975, pl. L.X.
- O. Brackett, *Catalogue of the Jones Collection*, t.1, pl. 35-36, N° 65-67.
- G. de Bellaigue, *Ruins in Marquetry*, Apollo, 1968
- G. de Bellaigue, *Engravings and the French eighteenth-century marqueteur*, Burlington Magazine, May 1965, pp. 240-250.
- T. Dell, *Furniture in the Frick Collection*, vol. V, Princeton 1992, p. 364.

LOUIS XVI ASTRONOMY CLOCK WITH MUSICAL MECHANISM

by
JULIEN LEROY
MASTER IN 1713

Gilded and chiselled bronze, enamel
France, circa 1780
Dimensions: H 48.5 cm x W 31.5 cm x D 18 cm;
H 19 1/8 x W 12 3/8 x D 7 1/8 inches

An angel observing the sky through a telescope and Urania, muse of astrology, surround the movement topped by a blue enamelled celestial sphere. The whole rests on a rectangular base concealing a musical mechanism that can play, depending on the setting, the hours, half-hours and quarter-hours, or remain silent. The enamelled dial, signed « JULIEN LE ROY » in Paris, features Roman numerals for the hours and Arabic numerals for the minutes.

This clock illustrates the enthusiasm of the enlightenment for science, particularly the study of the stars, illustrated here by numerous attributes. The theme of Urania was widespread in the late eighteenth and early nineteenth centuries, correlating with the discoveries of European astronomers and physicists such as William Herschel, Pierre-Simon de Laplace and Giuseppe Piazzi.

Born in Tours in 1686, **Julien Le Roy** developed an early interest in the world of clockmaking, which he believed 'deserved to be revolutionised'. Admitted to the Paris watchmakers' guild at the age of 27 (Master in 1713), Julien Le Roy became one of the French watchmakers whose work would restore French watchmaking to its position as world leader, which had been taken over by British rivals at that time.

From invention to invention:

Julien Le Roy succeeded in restoring French watchmaking to its former glory thanks to his numerous inventions. A specialist in repeater watches, the French watchmaker first perfected the compensating pendulum. Around 1725, he invented an adjustable bracket for the verge escapement wheel. This feature can be found in most French verge escapements from the second half of the 18th century.

In 1744, five years after being appointed watchmaker to King Louis XV, Le Roy decided to remove the case back from striking watches in order to house the striking mechanism under the watch face. In 1755, he developed



a new striking mechanism that used an anchor escapement as a moderator. But his greatest invention was undoubtedly the 'horizontal' clock, a true revolution in the world of horology. Julien Le Roy died in Paris in 1759. Between his inventions, the French clockmaker had four sons, including Pierre Le Roy, who would also dedicate his life to clockmaking.





EXCEPTIONAL CHANDELIER

ATTRIBUTED TO
PIERRE-PHILIPPE
THOMIRE (1751-1843)

Chandelier with twenty-seven lights in gilt bronze and cut crystal

Empire period, 1st third 19th-century

Dimensions: H 190 cm x D 115 cm;

H 74 ³/₄ x D 45 ¹/₈ inches

From the upper ring, adorned with palmette motifs and surmounted by an openwork crown of palmettes, descend tiers of drops and myrzas in cut crystal from the Manufacture Royale Creusot in Montcenis. The principal ring is decorated with gilt bronze ornamentation featuring winged putti among scrolls, interlaces, flowers, foliage and palmettes. It supports nine light arms, each terminating in elegant foliate bobeches with circular candle nozzles. From this ring descend rows of cut crystal drops which connect to a second bronze ring. The composition formed around these two bronze rings brings exceptional richness to this remarkable chandelier. The second bronze ring, with stylised motifs, is composed of eighteen light arms. It surmounts eleven tiers of crystal myrzas whose circumference gradually diminishes at each lower level, culminating in a gilt bronze base.



Owing to the quality of this chandelier, its complexity, the refinement of the model and the excellence of the gilding, as well as the existence of several comparable chandeliers of similar dimensions, this piece is attributed to the celebrated founder and chaser Pierre-Philippe Thomire (1751-1843). One of the most remarkable bronziers of his generation, Thomire was renowned for his production of gilt bronze furnishings under the Ancien Régime. During the Empire period, he elevated this craft to its highest level of quality. Thomire was trained in the workshop of the bronzier Pierre Gouthière. He quickly acquired a perfect mastery of the profession, notably of matte gilding, which had brought his master great renown. Orders soon multiplied, such was the exceptional quality of his work. Thomire supplied the King of France as well as most of the monarchies throughout Europe. Tables, guéridons, chandeliers, candelabra, wall lights, surtout-de-table centrepieces, clocks and firedogs — Thomire excelled in every field.

“The Empire period is unquestionably the apogee of gilt bronze. Thomire, trained under the Ancien Régime, found under the reign of Napoleon the ideal atmosphere and the conditions that allowed gilt bronze to attain the foremost rank among the decorative arts.”

The chandeliers, whose gilding is enhanced by the work of burnishers alternating matte and brilliant finishes, were, by their very function, the suns of these salons. The crystals, produced by the Royal Crystal Manufactory of Le Creusot founded under Louis XVI and placed under the patronage of Queen Marie-Antoinette, reflected the flames of the candles, offering balls and evening gatherings a magical illumination. This is the atmosphere described by Honoré de Balzac: “Never,” he writes, “did the luxury of interiors reach such heights...”. Created to rival the English crystal industry, this manufacture became one of the earliest and most important French centers for the production of fine lead crystal at the end of the 18th century.

Today, works by Thomire may be found notably at the Louvre Museum, the Grand Trianon, the Palace of Fontainebleau, and the Metropolitan Museum of Art.

Bibliography:

-Juliette Niclausse, *Thomire, Fondateur-ciseleur (1751-1843) Sa vie - Son œuvre*, Paris, 1947, p.124, pl.3.

-Hans Ottomeyer & Peter Pröschel, *Vergoldete Bronzen, Die Bronzearbeiten des Spätbarock und Klassizismus*, Munich, Klinkhardt & Biermann, 1986, Tome 2, pp. 660-661.



SMALL BOMBÉ-SHAPED TRANSITION PERIOD COMMUNE

by
PIERRE MIGEON II
MASTER IN 1761

Satin wood, violetwood and gilt bronze
Dimensions: H 84 cm x W 80 cm x D 46 cm;
H 33 1/4 x W 31 5/8 x D 18 1/8 inches

A renowned Parisian ébéniste of the 18th-century, Pierre Migeon II distinguished himself from his contemporaries not through an excess of ornament or highly elaborate marquetry, but through refined craftsmanship that emphasised the beauty of the woods and the harmony of geometric decoration.

His works, more restrained than those of Jean-François Oeben or Charles Cressent, are nevertheless remarkable for their subtlety and the precision of their execution. Characterised by gently sinuous lines and carefully selected exotic woods such as violetwood, amaranth, kingwood and rosewood, his furniture frequently incorporates refined patterns including veneers, chevrons and geometric marquetry. The elegant restraint of his compositions reflects exceptional craftsmanship and a timeless refinement, illustrating the great tradition of French cabinetmaking.

This commode perfectly embodies the refined taste and technical mastery of this distinguished ébéniste. Stamped by Pierre Migeon, the small two-drawer commode, made without a front rail, is veneered in satinwood and kingwood. Slightly serpentine on all sides, it features a delicate marquetry of a leafy bouquet in end-grain kingwood set against a satinwood ground, executed with remarkable finesse. The design is subtly framed by a geometric border formed by a double boxwood fillet, creating Greek-key motifs at the corners and enhancing the balance of the composition.

The finely chased gilt-bronze mounts add a prestigious character to the piece. The façade is adorned at the corners with four circular gilt-bronze elements featuring Greek-key motifs, echoed at the centre of the circular drawer pulls, themselves decorated with floral garlands. The key escutcheons are enriched with lively ornaments of beaded acanthus leaves and scrolling volutes, while the central apron is animated by a decorative composition of acanthus and architectural elements that emphasise the graceful curvature of the silhouette.



The angles are further highlighted by elegant gilt-bronze lion-head mounts framed by festooned garlands, traditional symbols of strength and nobility. The slightly curved and splayed legs terminate in delicate gilt-bronze sabots with foliate motifs, extending the fluid lines of the commode with elegance.

The piece is surmounted by a fine Brèche d'Alep marble, shaped with a double moulded edge. Through the finesse and precision of its execution, together with the refinement of its decorative scheme, this commode stands as an excellent example of furniture from the French Transition period.



BUREAU DE DAME LOUIS XV

by
ADRIEN DELORME
MASTER IN 1748

Stamped DELORME on the left-hand edge underneath Martin varnish, satinwood and violetwood marquetry, gilt and chiselled bronze

**Dimension: H 87,5 cm x W 72 cm x D 41 cm;
H 34 1/2 x W 28 3/8 x D 16 1/8 inches**

Provenance:

-1997: Partridge Fine Arts Gallery, London
-By descent, private collection, Belgium

Literature:

-T. Wolvesperges, *Le meuble français en laque au XVIII^e siècle*, Paris 1999, p.119, n°71 illustrated.
-L. Morton, "Recent acquisitions", *Partridge Fine Arts*, London 1997, pp. 92-97, n°38 illustrated.

This elegant lady's writing desk (bureau de dame) is of bombé serpentine form and stands on four slender cabriole legs mounted with finely chased ormolu mounts with floral and rocaïlle decoration, terminating in foliate sabots. The exterior is decorated in red Vernis Martin, imitating Oriental lacquer. The fall-front displays a lively hunting scene set within a landscape, while the front, sides and back are decorated with landscape scenes executed in gold, black and grey tones.

Opening the fall-front reveals a leather-lined writing surface above compartments and wells, with three serpentine drawers above; the drawer on the right contains a gilt-brass inkwell, pounce pot and pen tray. The interior is richly decorated with floral marquetry in various coloured woods on a tulipwood ground, demonstrating remarkable refinement. The piece is stamped underneath on the left-hand edge by Adrien Faizelot Delorme.

An essential type of furniture in 18th-century production, the bureau de dame was typically placed in the private apartments of a lady. This example stands out for its elegant proportions and the exceptional quality of its lacquer and ormolu mounts.

Parisian furniture decorated with Vernis Martin imitating Japanese lacquer, especially with raised decoration, remains relatively rare and represents some of the finest achievements of the period. Alongside the celebrated example that belonged to Madame de Pompadour, this



red lacquer bureau stamped Delorme ranks among the most remarkable pieces of its type for the richness of its decoration.

The contrast between the exterior and interior is particularly striking. Beneath the vivid red Oriental-style lacquer, the opening reveals an interior entirely veneered with refined European floral marquetry. This juxtaposition reflects the European fascination with and reinterpretation of Eastern decorative arts during the 18th century. The central panel, both in its colour and composition, evokes a hybrid aesthetic combining Chinese and Japanese influences: the deep red ground traditionally associated with Chinese lacquer, and the asymmetrical decorative composition characteristic of Japanese design.

Born into a distinguished family of Parisian ébénistes and lacquer workers, Adrien Faizelot Delorme was the eldest son of François Delorme. Working from the rue du Temple, he specialised in furniture decorated with both Oriental and European lacquer and was also active as a dealer. He developed a distinctive style of marquetry featuring scrolling foliage and flowers, often set against contrasting grounds. Delorme became a master in 1748 and served as a guild adjudicator in 1768, retiring in 1783 when his stock was auctioned.

This bureau is characteristic of his production, notably in the restrained use of mounts and the exceptional quality of the interior marquetry, whose delicate floral scrolls are frequently encountered in his work.

Bibliography:

-G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor. Clocks and Gilt Bronzes*, vol 1. Fribourg 1974, pp. 278-281.







SET OF SEVEN DIRECTOIRE CHAISES



by
JACQUES-LAURENT
COSSON

MASTER IN 1765

Stamped with the mark of Jacques-Laurent COSSON
Dimensions: H 91 cm x W 45 cm x D 37 cm;
H 35 ⁷/₈ x W 17 ³/₄ x D 14 ⁵/₈ inches

Provenance:

From the Palais des Tuileries and the Château de Compiègne

Crafted in moulded and carved wood, relaquered in cream and highlighted in green, this exceptional Directoire-period suite boasts a rare and prestigious provenance. Numerous inventory marks, labels, and stamps attest to its long history within royal and imperial collections. Notable marks include fire and iron stamps from the Palais des Tuileries ("Pls des TUILLES") with three fleurs-de-lys in an oval, "TH," "CP" under a crown (Château de Compiègne), stencil marks such as C8357, 38059, 8557, 1342, and labels reading "Des Tuileries OFers Salle à manger," "Château des Tuileries 1829," and "Palais Impérial des Tuileries." These markings certify its prestigious lineage.

The chairs were documented in the Tuileries Palace collections in the early 19th century and later in the 1855 inventory of the Château de Compiègne (8357), describing:

"Six walnut chairs, square legs, plank backs, horsehair seats, green morocco covering, gold braid and nails."

They were originally placed in the dining room of the palace adjutant's apartment on the second floor. Five chairs left the collections on December 7, 1880, further tracing the suite's remarkable history.

Each chair features a rectangular straight back with open sides and a central oval medallion, adorned with stylized leafy branches in green bordered by a green line. The seats, with antique green leather upholstery, rest on a moulded apron decorated with green rosettes and connecting blocks. The front legs are tapered with arched corners ending in a rounded form, while the rear legs are splayed in a sabre shape.



The chairs' backs, aprons, connecting blocks, and arched corners are highlighted with green lines. This rare and refined model stands out for its understated elegance. Its straight, structured, and clean lines depart from the

Louis XVI style, signaling the onset of Neoclassicism. Documented in official inventories and bearing multiple original marks, these chairs possess a museum-quality character and exceptional heritage value. Parisian work from the very end of the 18th century, with a prestigious provenance from the Palais des Tuileries and Château de Compiègne.



BUREAU MAZARIN

ATTRIBUTED TO
THOMAS HACHE
(1664 – 1747)

Eight types of veneer wood

France, Dauphiné

c. 1700-1710

Dimensions: H 81,5 cm x L 114 cm x P 71,5 cm;

H 32 1/8 x L 44 7/8 x P 28 1/8 inches

Certificate by Pierre Rouge 1984

This exceptional Mazarin desk is crafted from indigenous veneered woods, featuring a façade with seven drawers and a recessed central compartment. The central panel is polylobed and decorated with stylized foliage, flanked by straight foliate friezes. The corner posts bear friezes characteristic of Thomas Hache, extending along the legs and framing the central drawer.

The eight tapered legs with hourglass-shaped capitals are ebonized and paired, connected by X-shaped stretchers centered by a lozenge and supported by flattened ebonized spheres. The top is bordered by a frieze of sycamore acanthus leaves, alternating light and dark tones using the “wood burned with hot sand” technique to create nuanced shading. A similar acanthus frieze surrounds the central elm burl panel, while walnut and olive burls alternate with polylobed amboyna panels framed with sycamore stringing, continuing the decorative motifs found on the drawers and side lozenges.

The frieze running between the drawers, highlighting the lozenges and ornamenting the stretchers, is typical of Thomas Hache and inspired by Pierre Gole.

The combination of precise geometric decoration, rich burls, and flawless marquetry reflects Hache's restrained, classical taste. This desk exemplifies the unity of form and decoration that defines his work, making it a masterpiece of early 18th-century French cabinetmaking.

“Thomas Hache employs a very restrained geometric decoration, highlighting the burls and veneers of various woods in a warm and sophisticated harmony. There is no extravagance in the Grenoblois’ art; his classical and assured taste relies on flawless technique. The carefully executed decoration is an integral part of the furniture and is never applied in excess. One of the most striking impressions of Hache furniture is this unity of each piece—the perfect harmony between the marquetry decoration and the form.”
— HACHE Ébénistes à Grenoble, Marianne Clerc, Glénat Edition, 1997.



A leading figure of Dauphiné cabinetmaking, **Thomas Hache** exemplified exceptional craftsmanship passed down from his father, Noël Hache. Trained in Toulouse and Paris and refined in Chambéry, he established himself in Grenoble after marrying into the Chevalier family. Mastered in 1701 and appointed Ébéniste to the Duke of Orléans in 1721, his work for noble and aristocratic clients is celebrated for flawless execution, elegant marquetry, and refined use of Alpine woods, reflecting Italian and Parisian influences while asserting a unique, enduring style.





PAIR OF LOUIS XVI DEMI-LUNE COMMODOES

by
FIDELYS SCHEY
MASTER IN 1777

Stamped F SCHEY and JME

Marquetry wood, gilt bronze, red Flanders marble

Dimensions: H 92 cm x L 121 cm x P 55 cm;

H 36 1/4 x L 47 5/8 x P 21 5/8 inches

A very elegant and rare pair of Louis XVI period demi-lune commodes in marquetry and veneer work, opening on the front with five drawers—two without crosspieces and three in the frieze—as well as with two lateral doors revealing an interior shelf. Each commode stands on four tapered legs ending in fine gilt-bronze sabots.

The front and side doors feature refined veneer marquetry, highlighting carefully selected wood veneers, adorned at each corner with a four-petal flower in marquetry and framed with gilt-bronze heart-shaped banding. The two main front drawers are fitted with gilt-bronze laurel wreath handles, and in the center two escutcheons in the form of a medallion surmounted by a ribbon tied with laurel garlands.

The drawers in the frieze are decorated with diamond-pattern veneer work centered with a stylized four-petal flower and framed with gilt-bronze heart-shaped banding. The escutcheons repeat the motif of the large drawers, with a medallion surmounted by a ribbon tied with laurel garlands, while the escutcheons of the doors are simpler, decorated with beaded acanthus leaves. Finely chased rings and sabots. Fluted uprights. Each piece is topped with a red Flanders marble top with a *bec-de-corbin* edge and double molding.

Both commodes are stamped three times on one and twice on the other with F SCHEY, for Fidelys Schey, master cabinetmaker received in 1777, as well as with the JME stamp (*Jurande des Menuisiers-Ébénistes*), certifying compliance with the guild regulations of the Ancien Régime.

Fidelys Schey, established on rue du Faubourg Saint-Antoine, produced an important series of exceptional furniture pieces (chiffonniers, consoles, commodes, and secretaries). He is renowned for the quality of his work, the precision of his marquetry, and the elegance of his productions, typical of Parisian Louis XVI furniture.



This pair constitutes a particularly rare work, both for its state of preservation, the quality of execution, and its survival as a true pair. It was already uncommon to produce commodes in pairs of such high quality; it is even rarer to find them still together today, with both pieces clearly stamped. Examples stamped by the same maker and preserved as a pair are especially rare, which gives this ensemble exceptional value.



BONHEUR-DU-JOUR

by
CHARLES TOPINO
(1742 – 1803)

Stained sycamore, amaranth, rosewood,
hornbeam and elm

Transition period

Dimensions: H 91 cm x L 60 cm x P 40 cm;
H 35 ⁷/₈ x L 23 ⁵/₈ x P 15 ³/₄ inches

Executed with meticulous care, this piece showcases a rich selection of precious woods, including rosewood, stained sycamore, amaranth, hornbeam, and elm, reflecting the artisan's exceptional craftsmanship. The upper section is elegantly crowned with an openwork gilt bronze gallery and opens onto a central niche flanked by two doors decorated with flowering vases—a motif characteristic of the Neoclassical period—accompanied by a slender central drawer. The doors feature a clever hidden push-button mechanism within the drawer, a signature device of Charles Topino's furniture.

Beneath, a semi-circular top displays a superb still-life marquetry composition, where vases, cups, and flowers intertwine harmoniously. Each vessel is adorned with geometric and floral motifs, demonstrating remarkable finesse. The marquetry follows the curved form of the top, framed by a delicate elm and rosewood stringing, and encircled by a gilt bronze border.

The apron incorporates a drawer with a green leather writing surface, decorated with fine gilt tooling, and contains three compartments, one of which is fitted with a metal writing set. The drawer is fitted with a gilt bronze lock plate adorned with stylized foliage.

The entire structure rests on slender, gracefully curved legs, finished with finely chased gilt bronze mounts featuring foliage and garlands. The legs are connected by an elegant pierced stretcher adorned with various vases and ewers resting on small trays. Crafted from light exotic woods, the stretcher contrasts beautifully with the rich reddish hue of the table top, with each accessory detailed with delicate point and striation motifs. The top is encircled by a demi-gilt bronze border, and the piece is completed with sweeping gilt bronze sabots decorated with stylized foliage.

This exquisite *bonheur-du-jour* exemplifies the refined taste of the 18th-century, seamlessly combining functionality with luxurious aesthetics. It is a tribute to late 18th-century French craftsmanship, uniting decorative beauty with ingenious technical execution.



Charles Topino, who became a master cabinetmaker in 1773, is regarded as one of the most talented representatives of the Louis XVI period. His work is celebrated for its exceptional quality and variety, distinguished by a refined and poetic style where floral motifs, still lifes, and everyday objects are rendered with delicate precision. Unlike many contemporaries who produced furniture of all sizes, Topino focused primarily on elegant, functional small-scale pieces, particularly flying tables and *bonheurs-du-jour*—ornamental yet practical cabinets. These pieces are typically rectangular or ellipsoidal in shape, showcasing marquetry of the highest refinement.

The quality of Topino's work ensures his furniture remains highly collectible today, with examples held in prestigious institutions such as the Louvre and the Musée des Arts Décoratifs in Paris. A comparable model, with slightly different decoration, is cited as a reference on page 882 of Pierre Kjellberg's *Mobilier français du XVIII^e siècle* (Éditions de l'Amateur, 2008), illustrating Topino's exemplary design.





PAIR OF FEMININE BUSTS

by
TOMMASO RUES
(1636 – 1703)

White marble

17th-century

Dimensions with base:

H 65 cm x W 39 cm x D 18 cm (left);

H 25 ⁵/₈ x W 15 ³/₈ x D 7 ¹/₈ inches

H 63 cm x W 39 cm x D 15 cm (right);

H 24 ³/₄ x W 15 ³/₈ x D 5 ⁷/₈ inches

Provenance:

-Frédéric Spitzer Collection

-Sa vente, New York, Anderson Galleries, January 9-12, 1929, n° 554

-Anonymous sale; London, Christie's, July 8, 2010, n° 109

-Private collection, Europe

Literature:

-Clemente Maichol, "Tommaso Rues: contributo al catalogo", in *Zbornik za umetnostno zgodovino*, Nouvelle série XLIX, Ljubljana, 2013, p. 82; p. 84-85, fig. 9 and 10.

-Paola Cordera, *La fabbrica del Rinascimento : Frédéric Spitzer mercante d'arte e collezionista nell'Europa delle nuove nazioni*, Bologne, 2014, p. 142, figs. 103 and 104; p. 431, n° 1929/554.

These busts depict two draped women in the antique style, with exposed breasts, wearing crowns and jewels cascading across their foreheads. The first woman, with her head slightly turned to the left, features an intricately styled updo gathered into a sophisticated braided chignon, with hair elegantly falling over her left shoulder. She wears a broad crown seemingly set with alternating oval and pyramidal gemstones, and a finely detailed jewel rests prominently on her forehead. Her slightly parted lips and melancholic gaze convey a subtle air of wistfulness.

The second woman, bearing a more solemn demeanor, looks to the right with her head slightly raised. Her gaze is more surprised, and her lips are closed in a composed expression. Her hairstyle mirrors the first, with a braided chignon from which a wavy lock falls gracefully over her exposed right shoulder. She wears a large, ornate crown set with gemstones, highlighted by a prominent medalion ending in a pearl on her forehead.

The soft, exquisitely modeled flesh contrasts with the vigorous pleating of the drapery, revealing a breast—a symbol of femininity and beauty—showcasing the sculptor's mastery. The expressive faces, proud yet melancholic, reflect the emotional depth characteristic of late 17th-century Venetian sculpture. The intricately sculpted hair, arranged in flowing curls and braids, demonstrates exceptional attention to detail. The drapery, rendered with dynamic yet delicate folds, envelops the busts and conveys a lifelike sense of movement. These idealized figures embody the Venetian Baroque spirit, blending majesty, sensitivity, and sensuality.

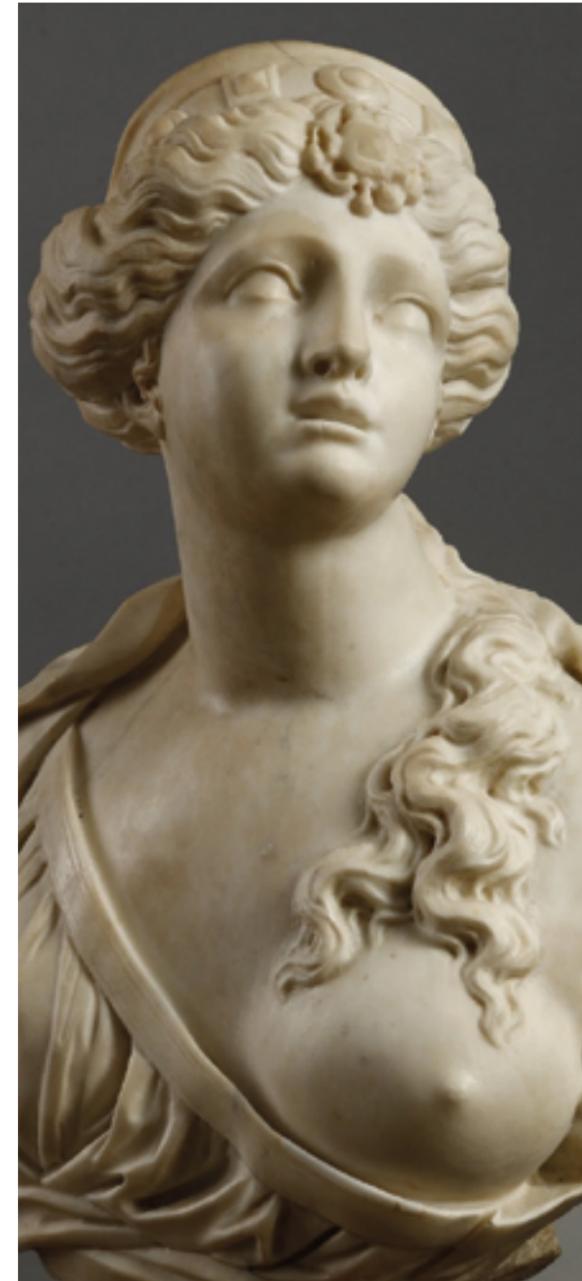
These busts, carved in white marble, rest majestically on warm red Verona marble plinths, enhancing the luminous purity of the figures. The backs, aprons, connecting blocks, and arched corners are highlighted with green stringing. This rare and refined model stands out for its understated elegance and remarkable sophistication.

Firmly attributed to Tommaso Rues (1639–1703), a Tyrolean sculptor established in Venice and pupil and collaborator of Giusto Le Court, this pair belongs to his late secular output, long overlooked in his corpus but now fully recognized thanks to the research of Maichol Clemente. Created from the outset as a pendant pair, as evidenced by the precise matching dimensions, identical treatment of the bases, and complementary poses, these sculptures reflect the Venetian tradition of collecting "modern sculptures" at the end of the 17th-century.

The sculptor's hand is apparent in the dignified, eloquent expressions, the detailed drapery, and the carefully worked hair, reflecting the classical idealization and naturalistic expressiveness characteristic of the Venetian school. The marble is worked with a precise, incisive chisel, producing strong chiaroscuro effects, particularly in the deeply carved drapery and the thick, carefully arranged locks of hair—stylistic hallmarks inherited from Rues' training as a wood sculptor. Typological and formal affinities are especially apparent with the Minerva and Diana busts in the Rothschild collection at Waddesdon Manor, as well as with several autograph masterpieces by the artist, including the Theological Virtues in the chapel of San Giovanni della Croce at the Scalzi in Venice, the *Abbondanza* at the Porta di Terra of the Arsenale, and the *Carità* now at the Brompton Oratory in London.

Due to their exceptional execution, stylistic consistency, and command of the Venetian Baroque language, this pair can be placed in Rues' full maturity, likely in the last quarter of the 17th-century, at the height of his activity.

This exceptional pair demonstrates the refinement associated with Venice's finest late 17th-century workshops. Comparable works, including representations of Diana and Minerva in the Rothschild collection, reveal similar finesse in hair, drapery, and expression. Our pair is documented in Dr. Maichol Clemente's catalogue raisonné of the artist and was previously offered by Christie's London. The expert notes: "*The author attributes to Rues the busts of Minerva and Diana in the Rothschild collection at Waddesdon Manor, as well as four busts appearing on the art market in London and Paris.*" This is formally the pair offered by Christie's, retaining all historic signs of wear; only the marble bases may have been replaced.





Costermans
Fine Art

PLACE DU GRAND SABLON, 5
1000 Brussels - Belgium
Tel. : +32 (0)2 512 21 33
GSM : +32 (0)475 58 56 71
info@costermans-antiques.com

VISIT OUR WEBSITE
www.costermans-antiques.com
©Costermans, 2026 — Conception Carole Joyau