

SEYMOUR DE RICCI
—
LOUIS XIV
AND REGENCE

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LOUIS XIV AND REGENCY



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Phot. Giraudon

Louis XIV by A. Coyzevox (1640—1720). Paris, Musée Carnavalet

LOUIS XIV
AND REGENCY
FURNITURE and DECORATION

BY

SEYMOUR DE RICCI

WITH 414 ILLUSTRATIONS



WILLIAM HELBURN INC.
15 EAST 55 STREET NEW YORK

Art NK 1880 .R5

Ricci, Seymour de, 1881-

Louis XIV and regency
furniture and decoration

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TRANSLATION BY PROFESSOR DR. W. E. WALZ
BAD BOLL, WÜRTTEMBERG

135487

PRINTED IN GERMANY
1929



Phot. Alinari

Louis XIV visiting the Gobelin factory. Gobelin tapestry by Pierre Dulin (1669—1748). Paris, Garde-Meuble

INTRODUCTION

As we had occasion to state in the preface to the volume of this series that is dedicated to the Louis XVI style, it is not without reason that the writers on historic art — and with them also the public at large — have given to the different periods of French decorative art the names of the sovereigns under whose reigns these styles have flourished. Terms like Louis XIV, Louis XV, Louis XVI and Empire style are not merely designations of time, but they also correspond chiefly to a tangible reality: the influence of King and court upon the evolution of these styles.

This influence shows and develops itself in proportion to the growth of the authority of the French monarchy and in accord with the establishment within France of a well defined central administration. When we speak of an open fireplace of François I^{er} or of a cupboard of Henri II it is done

chiefly in order to indicate the period in which the work in question was made. No doubt, the orders of royalty carried with them much weight, but the royal example was not by any means yet a preponderant force and many of the remoter provinces escaped its influence more or less completely. The wars of religion had impoverished the royal treasury to such a point as scarcely to permit, at the end of the sixteenth century, the consideration of heavy sumptuary expenditure. And thus it is that the Henri III style and even the style of Henri IV, for instance, have in this sense scarcely any veritable historic character.

With the reign of Louis XIII the monarchy asserts its authority and we begin to see a certain centralisation of artistic effort.

By giving full effect to the royal prerogative, by building vast palaces, by assembling in Paris

artists and craftsmen working for the Crown, Louis XIV and his ministers impressed upon the whole of the architecture, the sculpture, the painting and the decorative art of that period the stamp of the same thought, of the same school; and thus they created a really homogeneous style, the very first style, in fact, of which French art offers us a certain and undoubted example.

The history of the Louis XIV style is hence not merely that of an evolution in the decorative arts. It is more. It is the history of the Roi-Soleil himself, of his court and of his ministers.

It will not be expected of us that we should, even in the most summary form, here retrace the annals that, since Voltaire's day, have been written by so many historians. It is necessary, however, by a few dates to mark the chronological boundary of our subject.

In 1643, at the age of five, Louis XIV ascends the throne and in 1651 he becomes of age. At this time the troubles of the Fronde come to an end and, thanks to the able administration of a Mazarin, they are soon but a mere memory. In 1653, Fouquet becomes minister of finance and his lavish disposition favours the growth of luxury and of the industries built upon it. The peace of the Pyrenees (1659) consecrates the power of Louis XIV, and Mazarin's death (1661) and Fouquet's disgrace leave the King sole master of the Kingdom.

The Grand Monarch now surrounds himself with well-chosen assistants: Colbert, Louvois and, for the fine arts, Lebrun. The country is at the height of its prosperity and enjoys a quarter of a century of national glory. In 1683 the death of Colbert, and in 1685 the revocation of the Edict of Nantes mark the beginning of an undeniable and regrettable decline. The long struggles against the allies of the League of Augsburg, and the war of the Spanish succession complete the country's ruin. In 1715, as Louis XIV is dying, France is not far from her death agony.

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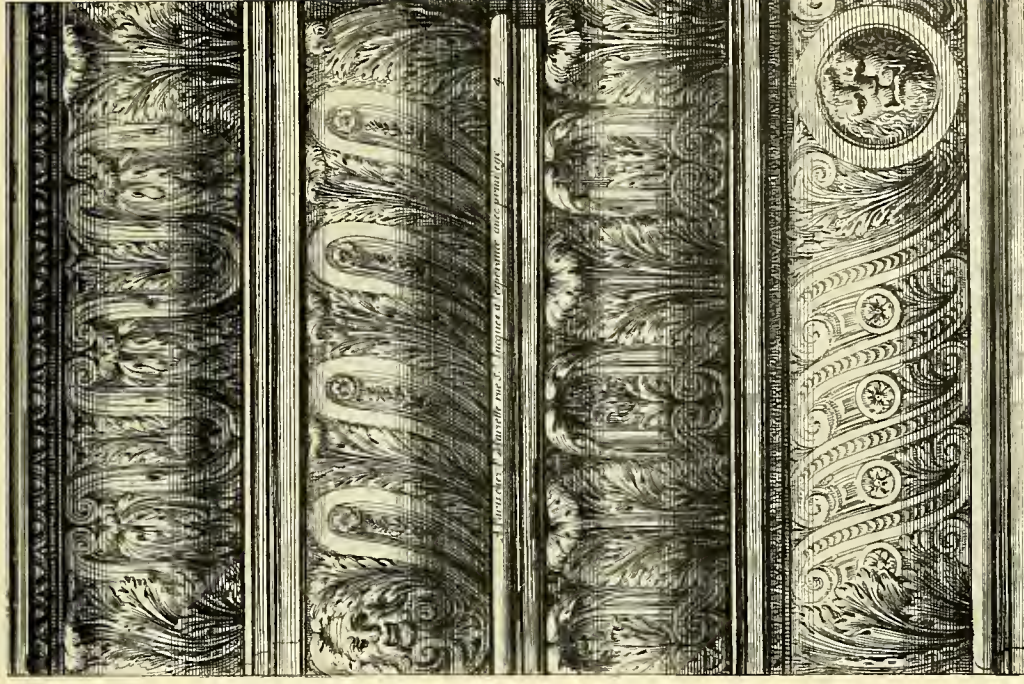
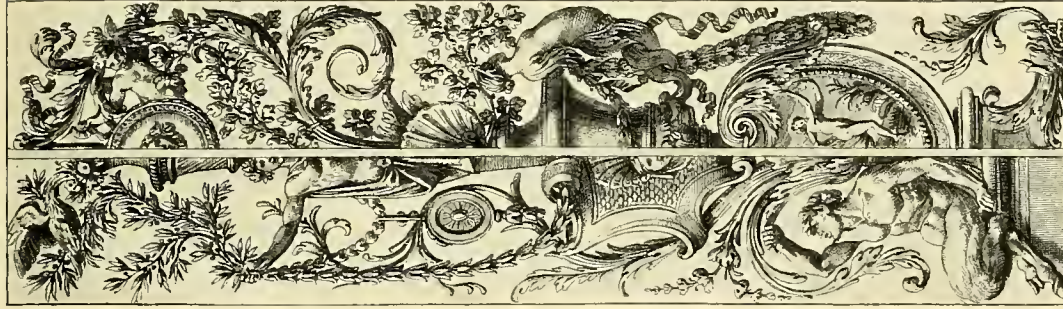
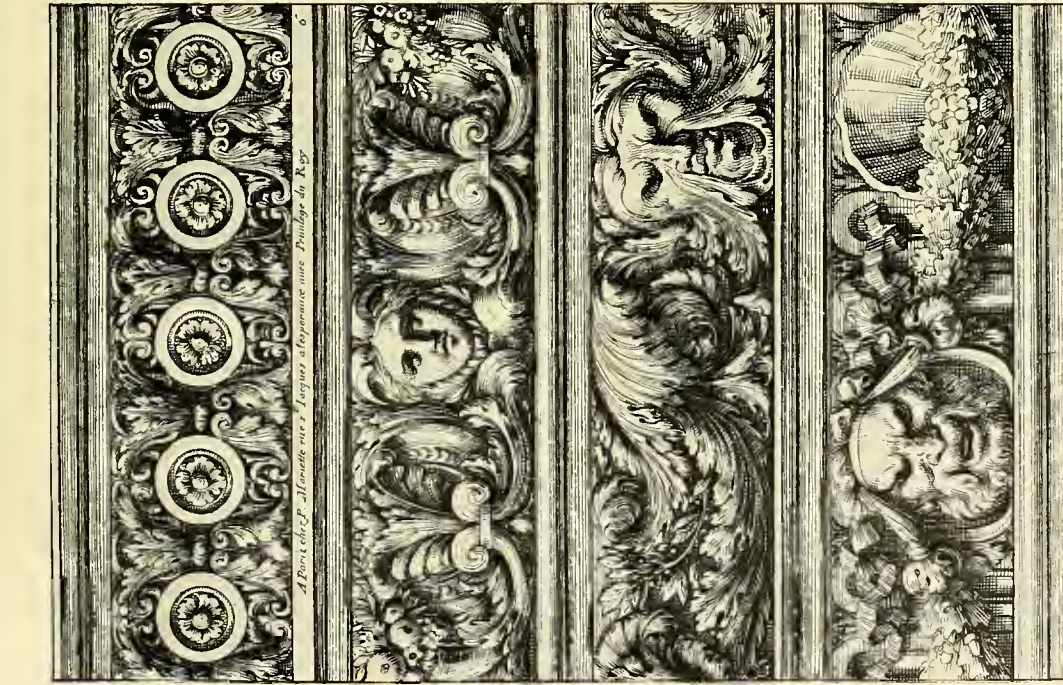
And yet, from 1650 to 1690, the King and his ministers had renewed French art and created the Louis XIV style. What are, then, the stages of this rapid and brilliant evolution?

First of all, Mazarin had as early as 1648 founded the Academy of Sculpture and Painting and had

thus accomplished two things: he had united the activities of the French artists in a common association and had, in addition, brought them into dependence upon the King and under the control of the Crown. Colbert did more. He founded the Gobelins industry and placed at its head Charles Lebrun, first painter to the King. It is impossible to lay too much emphasis on the historic importance of this institution. A widely spread prejudice sees in these Gobelins nothing more than a mere species of tapestry weaving. It was in reality, and that from the beginning, both a school and an industry where every branch of art was being practised: painting, sculpture and architecture, the goldsmith's art and cabinet-making, leather dressing and tapestry weaving.

At a single blow Colbert had thus freed France and French industry from foreign competition, encouraged and disciplined the efforts of the French workmen, and furnished to the most ostentatiously magnificent of courts workshops and studios capable of satisfying all the necessities of its most luxurious tastes. Nothing was in this respect more significant than the famous composition of Pierre de Sève reproduced in tapestry and representing King Louis XIV visiting in 1667 the Gobelins factory and workshops: gold and silver vases, pieces of furniture and paintings are being presented to the sovereign of France.

But the Gobelins manufactures would have rendered to Louis XIV and to Colbert but a small part of the service they expected, had they not been directed by an organiser of the very first order: Charles Lebrun (1619—1690). Son of a sculptor, he successively learned designing, painting and architecture. From the moment that Fouquet, the minister of finance, intrusted him with the decoration of his château at Vaux, Lebrun was successful in everything that he undertook. Colbert employed him at Sceaux, the King called upon him to decorate the Apollo Gallery at the Louvre, then the grand Gallery at Versailles, and gave him also work to do at St. Germain and at Marly. These tasks he could not have accomplished except with the assistance of numerous co-workers. In the Gobelins industry he trained these himself, and under his direction it became a veritable nursery of artists and craftsmen. Lebrun's title to perpetual fame lies in the fact that he has given an important place to the industrial arts — at the side of



Jean Lepautre (1618—1682). Decorative panels and friezes

sculpture and painting. The eighteenth century continued this happy tradition, which the nineteenth century had the blindness to interrupt. The rehabilitation of the decorative arts in France, about 1880, would never have been necessary had the work of Lebrun been continued to our own days by his successors.

The death of Colbert in 1683 marked also the end of the influence of Lebrun, who was replaced by Mignard, Louvois' favourite. When in his turn (1691) this minister also passed away, France no longer thought of building and painting: war claimed all her activities and absorbed all her resources.

There cannot be here a question of summarizing in a few lines the work of an artist like Lebrun. Besides, the painter, the architect and the designer of sculptural work does not fall into our province. For us Lebrun is above all the great decorative artist and his chief work is the creation of Versailles.

Everything that can be said has already been said of that artist's magic wand at the touch of which there arose in a savage plain the grandest and vastest palace of which King ever dreamed. For so wonderful a creation as Versailles there was needed a combination of circumstances such as Europe had never seen: a King conscious of his glory and eager to perpetuate it; a minister ready to employ the coffers of the state in order to aid the ostentatious magnificence of his master; an artist, finally, capable of carrying out the grandest designs and of impressing upon a vast mass of matter and material the seal of his talent and genius.

The Louis XIV style is then, properly speaking, Versailles and above all — Versailles. This undeniable fact shows at once both the strength and the weakness of that stage of French decorative art. You necessarily find in it unity of conception; but neither among the people nor even among the aristocracy was this style to strike any deep root. It remains the style of a King, a court, a royal workshop, and never has it, properly speaking, become what could ever be called a national style. What it gained in unity it lost in enduring influence. Despite its initial fame the Louis XIV style proved transitory in effect, while the Louis XVI style, for instance, exercised a great sway during the whole of a century and throughout the whole of a large continent.

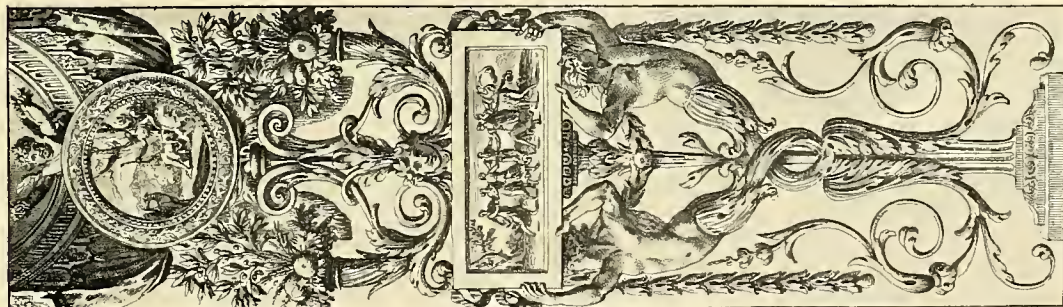
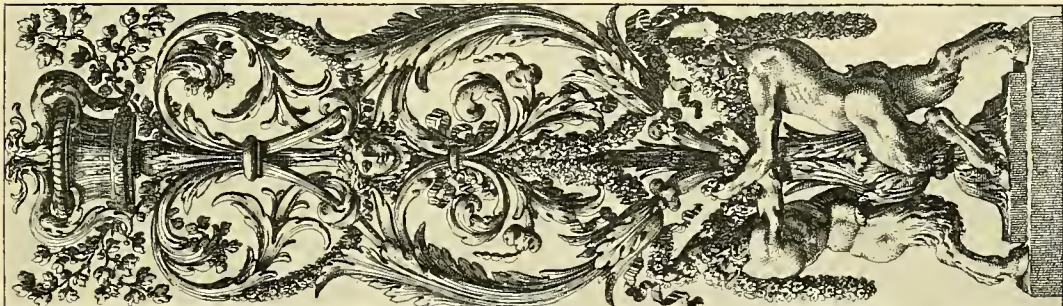
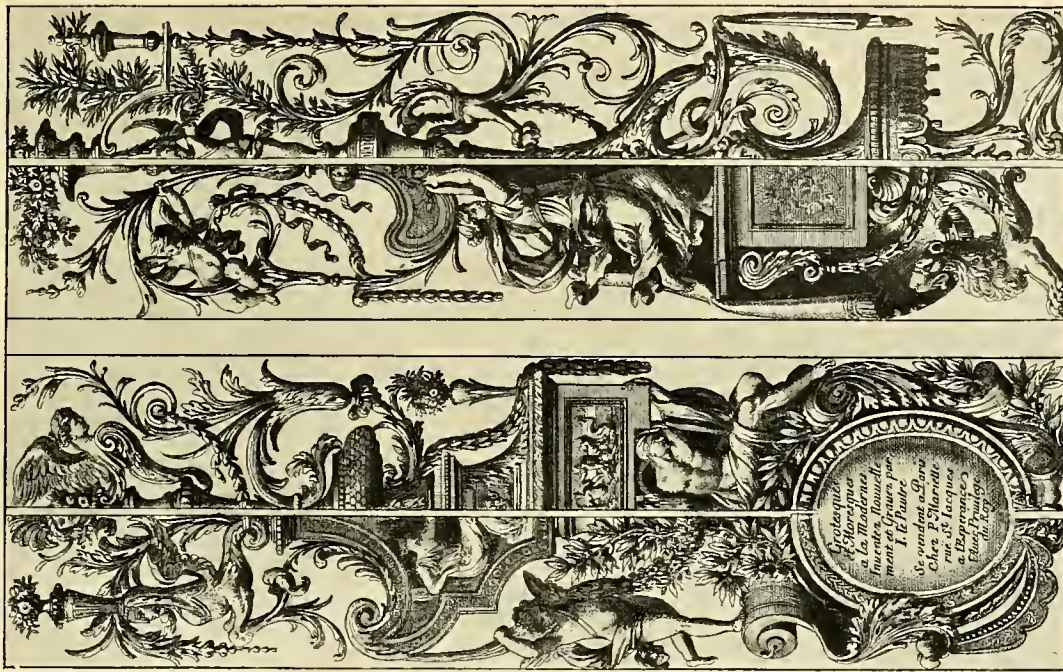
It would be most interesting to trace the sources of the Louis XIV style. One might, it seems, begin by affirming for it a foreign origin. In fact it preserves almost nothing of the traditions of the French Renaissance and very little of the mongrel and timid style in vogue in France under the reign of Louis XIII. It has often been maintained that the Louis XIV style has come to us directly from Italy and with good reason search has been made in the entourage of Mazarin for the cradle of this stage of decorative evolution. But, at the side of painters like Grimaldi and Romanelli or of chasers and engravers like Domenico Cucci, whom Mazarin called from Italy to Paris, we should also have to mention a Netherlander like Pieter Colle to whom the Cardinal entrusted the making of his most beautiful inlaid furniture. The Italian influence is thus united with that of the Netherlands, which artistic current itself had been strongly italianized by the decorative conceptions of Rubens.

It would in any case be a mistake, however, to deny the purely French character of the Louis XIV style. The creative genius of the French artists has at all times dominated the influences to which it has been exposed. The atmosphere of strong corporate discipline, the force of an instruction and training received in common, as well as the poise and moderation of the national taste, have always guarded the French craftsman both against a servile imitation of foreign works as also against an extreme exaggeration of their characteristics. A man like Lebrun understood how to draw deep inspiration from the Italian baroque without falling into the excess of a Borromini; and even Bernini kept within the bounds of moderation the moment he began to work for the French court.

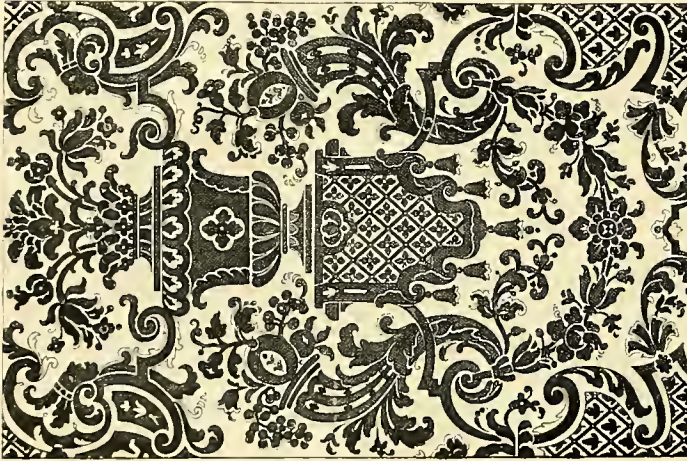
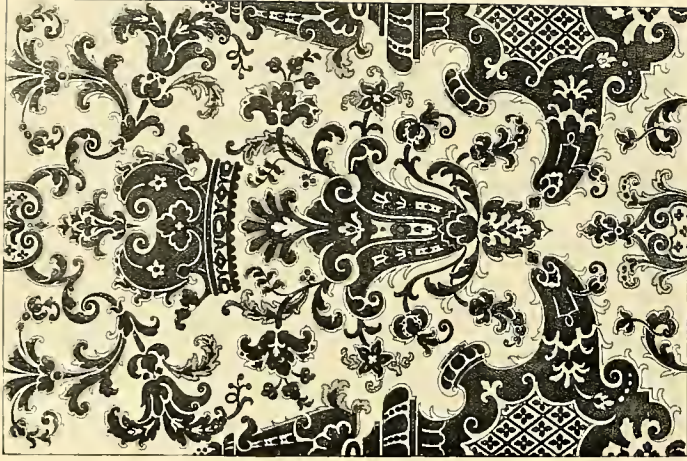
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Despite its unity the Louis XIV style does not perhaps present characteristics as easy to define as those that permit us instantly to recognise a work of Louis XVI or the Empire. We must make an effort, however, to analyse this Louis XIV style and to enumerate some of its favourite motives.

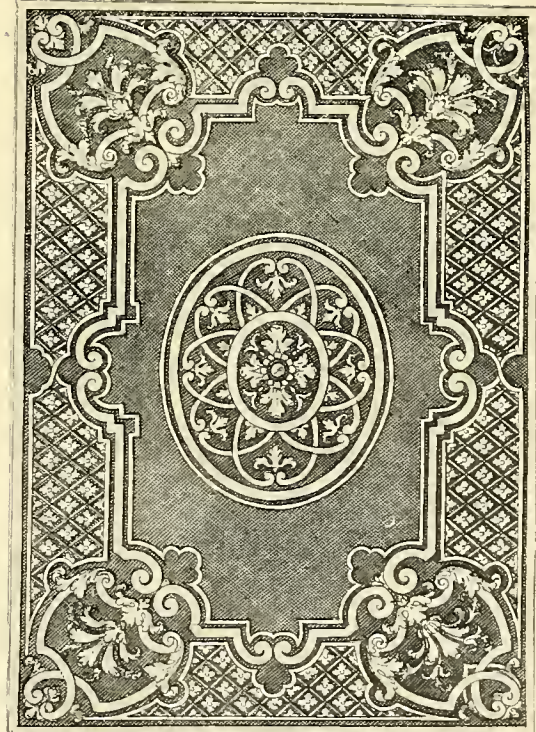
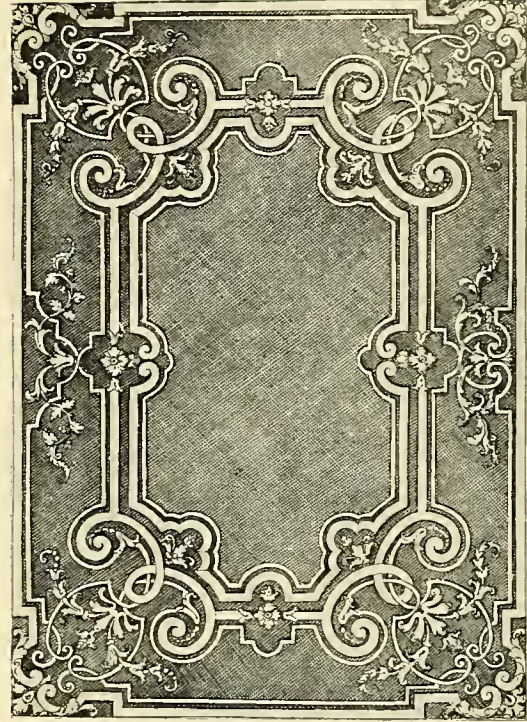
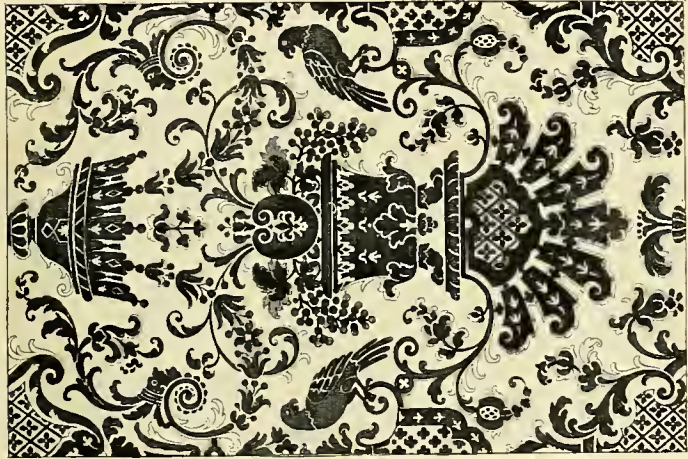
This style, we know, was that of a puissant King and of an ostentatiously magnificent court. Pomp and opulence were the dominant characteristics of this style. Its ornaments were at once numerous, large and profuse. Too often men are afraid that simplicity might make the impression of indigence,



Jean Lepautre. Decorative panels



Top: three textile designs after engravings by Daniel Marot. — Bottom: Decorative frieze after an engraving by Jean Lepautre



Daniel Marot. Designs for textiles and counterpanes; after engravings

and the beauty of large, plain unadorned surfaces will probably not be conceded except by great masters of decorative art such as Charles Perrault. But through a desire to be rich all became heavy, the ornaments were overcharged with details and the motives were multiplied without reason. This desire for rich luxuriance led to the free use, often even the positive abuse, of gold and precious substances of every kind and variety. Glaring paintings in fresco, tables and cabinets in hard-stone mosaic and brilliant metal inlay are the inevitable consequences of such prejudices and predilections.

The original basis of the decorative motif is to be found in the antique *grotesche* recovered by the Italy of the Renaissance, but so transformed by the great artists of the baroque as scarcely to permit us now to recognise their ancient origin. The foliage and the garlands have lost their original fineness and have become sumptuous and massive. The candelabra are overloaded with ornament. The human figure itself, under the influence of a Rubens, is no longer delicate and slender, but has become heavy and voluptuous. In nearly all of the designs of this style two favourite motifs, the mask and the shell, are repeated *ad nauseam*.

In these sumptuous buildings with their large halls and high ceilings the furniture, in order to harmonise with its surroundings, had itself to be rich and heavy. It had to show simple lines with massive supports. All effort at too much elegance would infallibly have led to elaborate artificiality.

* * *

As at other epochs, the leading principle underlying a given style must be sought not merely in the works of art that have survived, but also in the designs and models of the masters of the ornamental art. Their engravings catalogued by Guilmard¹⁾ in a special repertory, old-fashioned perhaps, but still a classic, gives us information to the utmost detail on the decorative predilections of an entire epoch. In these leaves we find very little in the line of furniture, but very much on panel-work and decorative motifs. Till 1700, it must be remembered, the whole beauty of a salon consisted in its fixed ornaments, and not in its furnishings, which were essentially movable.

¹⁾ D. Guilmard, *Les maîtres ornemanistes*. (Paris 1880. 2 vol. in-4^o.) Cf. S. A. Jessen, *Der Ornamentstich*.

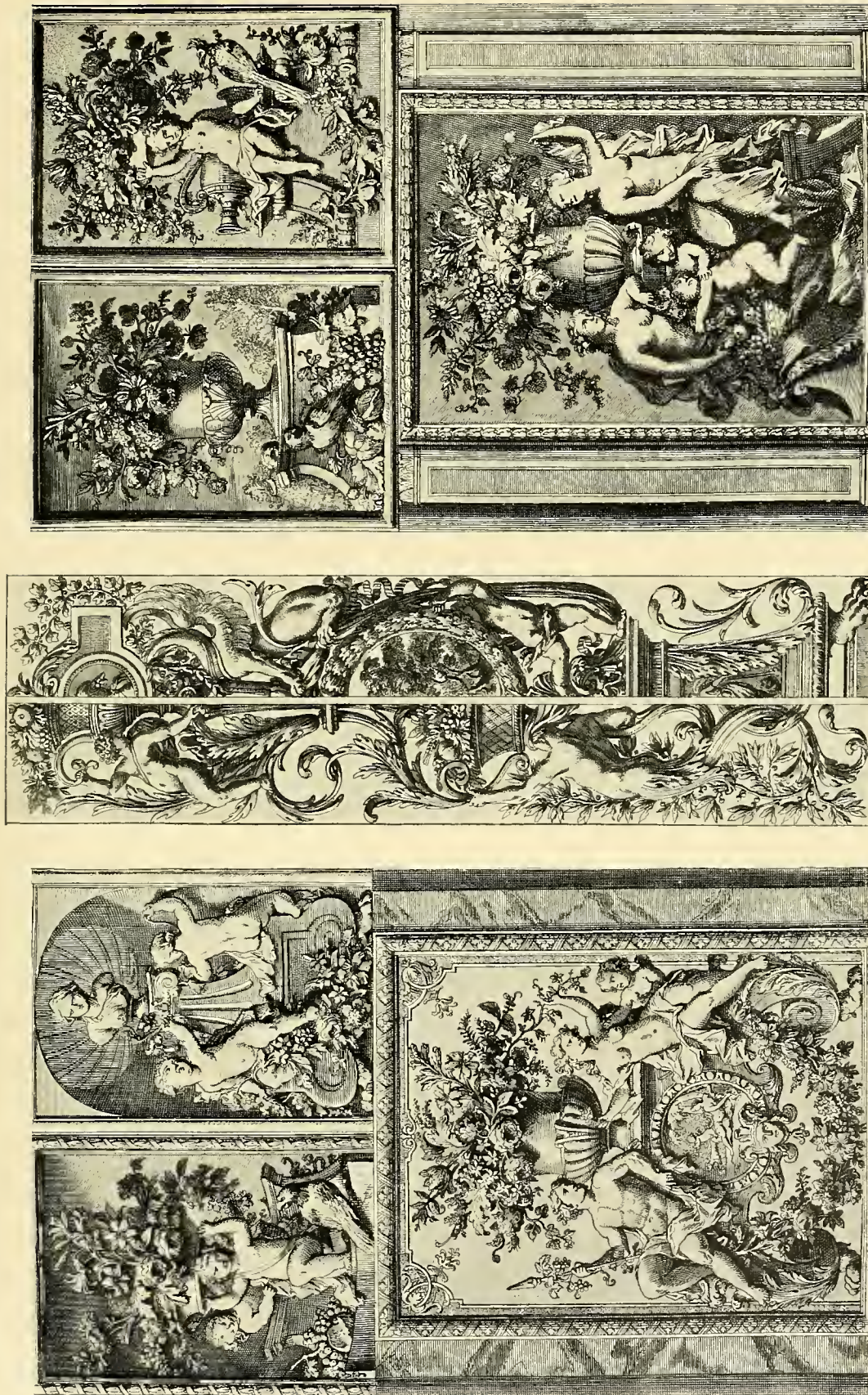
In our modern houses we like to fill with valuable furniture small rooms, the walls of which are then decorated with ornaments often of the most trivial nature. Under Louis XIV the whole centre of the room remained free, the few pieces of furniture were placed against the wall, and it was to the ornamentation of these walls that the whole care of the decorative artist was directed: to the ceiling, the friezes, the wood-work, the panelling, the tapestry-hangings and the mirrors.

Georges Charmeton of Lyons (1619—1674) has left us numerous folios with designs each for six rooms with ornaments and other decorative motifs. The very considerable work of Jean Lepautre (1618—1682), architect to the King, was by its editor Joubert entitled “*Oeuvres d’architecture*” and was not published until 1751. In the two thousand folios we possess of this fertile artist, furniture, properly speaking, takes but an insignificant place and, even so, what is dealt with is ecclesiastical furniture, chiefly ornamental vases and, strange to say, state coaches and state carriages. Of Lebrun we have only folios showing monumental edifices with staircases, fountains, triumphal arches and some tapestry; of the Boulle brothers, some rare pieces of furniture, very interesting, of which we should like to have more. Much more important are the collections of folios we owe to Jean Bérain (1638—1711), to his brother and son, and also to Daniel Marot (1650—1712). These, with Lepautre are the three great masters of the Louis XIV style.

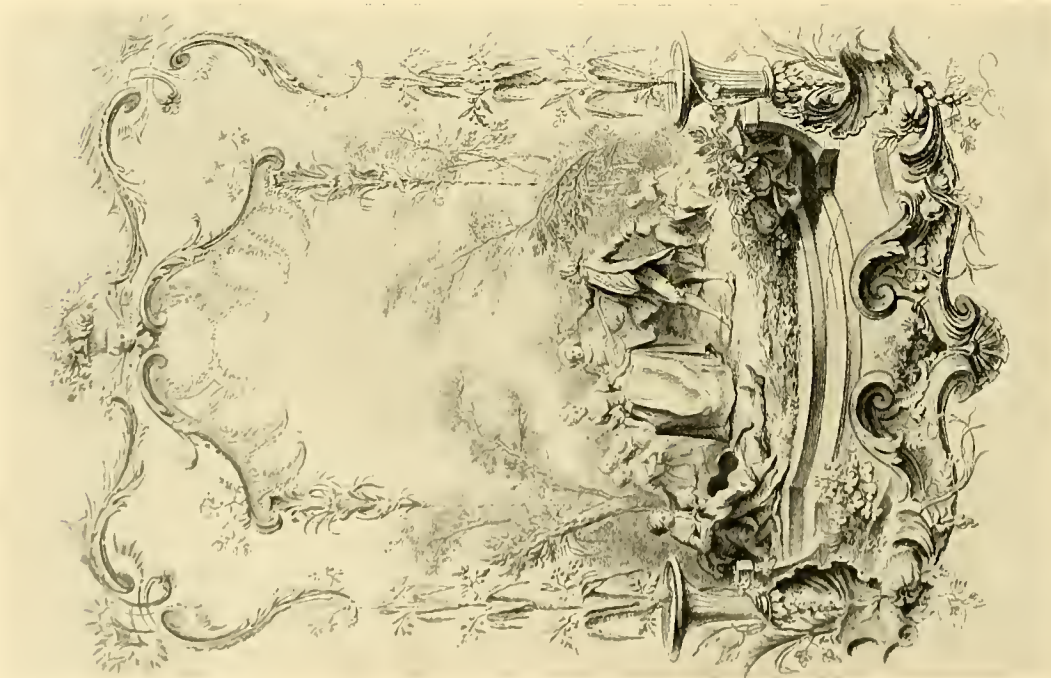
The principal representative towards the end of this reign of the provincial art is J. Bernard Toro of Toulon (1672—1731), while the whole art of the Regency style, of which we shall soon speak, is revived for us in the admirable drawings of the architect Robert de Cotte (1656—1735), preserved in the print room of the National Library at Paris¹⁾. To this artist we would add others also, the decorators Gille Marie Oppenordt (1672—1742), Claude Gillot (1673—1722) and Antoine Watteau (1684—1721). All three flourished at the time of this style.

We have stated that it is at Versailles that the Louis XIV style shows itself in all its magnificence. Our album thus begins with about a score of views of the Château. Certain of these vast rooms appear to us a little empty. But let us not

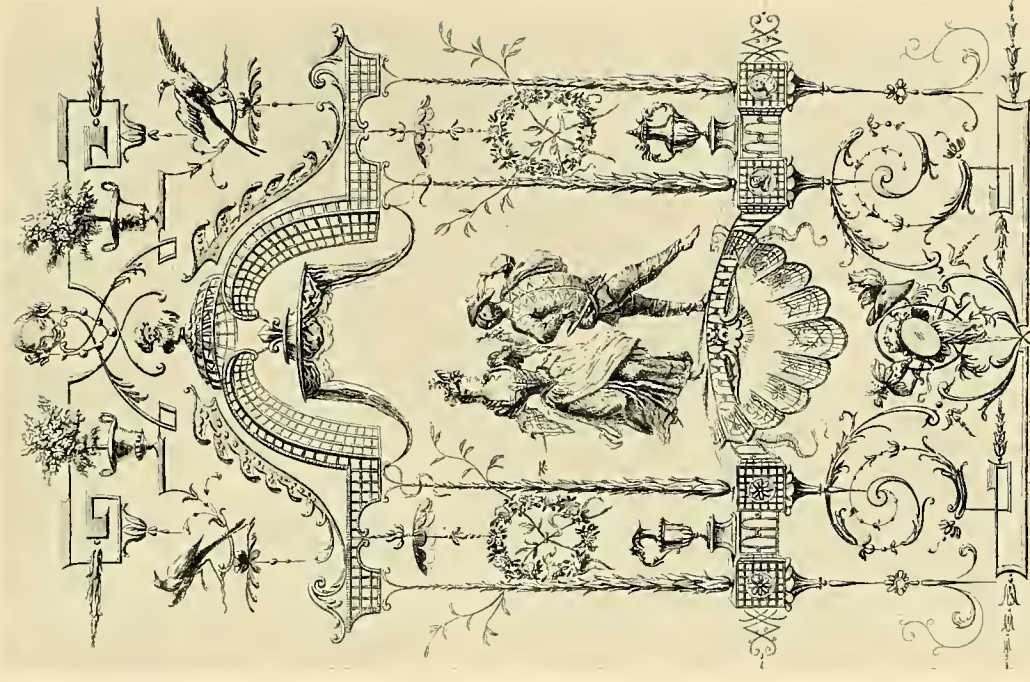
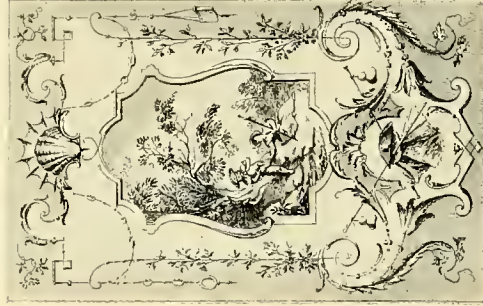
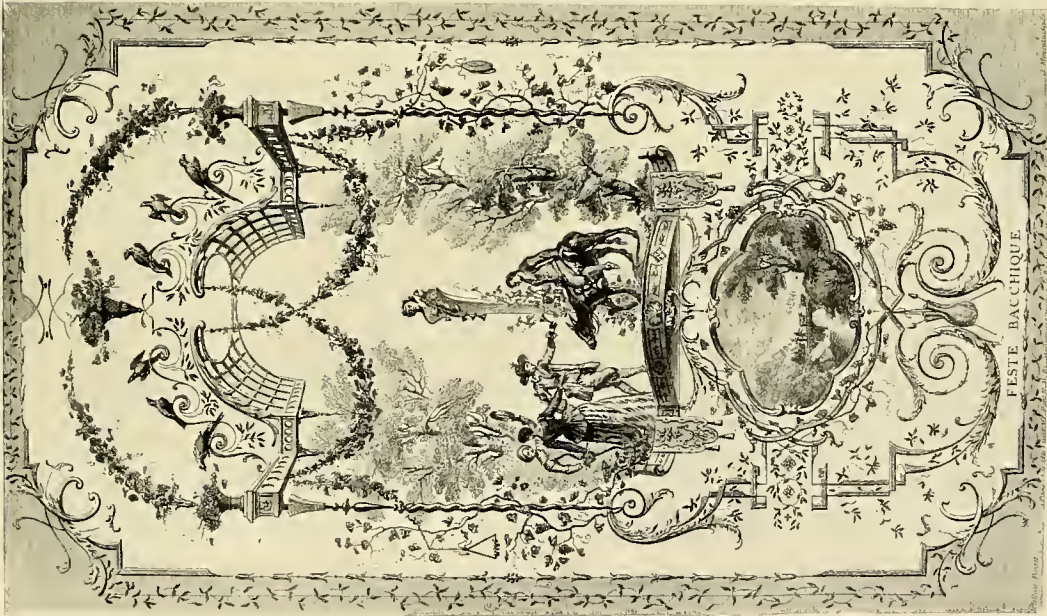
¹⁾ Pierre Marcel, *Inventaire du cabinet de Robert de Cotte* (Paris 1906, 8^o).



Right and left: Panels for over-doors, etc. After engravings by Daniel Marot (1653 — after 1718)
 Center: Jean Lepautre: decorative panels



Antoine Watteau (1684—1721). Decorative panels (arabesques) engraved by Gabriel Huquier and J. Moyreau



Antoine Watteau. Decorative panels (arabesques) engraved by Gabriel Huquier and J. Moyreau

make a mistake; they were scarcely any better furnished at the time of the Great King. For a full appreciation of the Gallery of Mirrors it must be left in all its bare, its grandiose emptiness. The furniture you might put there would certainly detract from the admirable perspective of this majestic architecture. Cast but a single glance at the bed-chamber of the King! Has it not lost some of its dignity by having been, under Louis Philippe, too much encumbered with a badly chosen bedstead, with furniture and objects of art? In all these rooms will be noted the aptness of the skill with which the most diverse arts, architecture, painting, sculpture, have been made to contribute to the grand general effect. And indeed at no other period has the decoration of the walls, doors and windows made such frequent appeals for the aid and collaboration of painters and sculptors. The decorative invention of the time is of an astonishing fecundity and gives the lie to those who continue to repeat, without ever going to the trouble of a personal inspection, that the Louis XIV style is austere and monotonous. If the paintings are occasionally of a cold and conventional sumptuousness, the sculptures show an ease and freedom rarely equalled in other lands and at other times. In this respect Versailles is the richest of museums, and the illustrations reproduced in these pages are given here only as specimens and samples.

Outside of Versailles and the Apollo Gallery of the Louvre we find some beautiful interiors at the Hôtel Lauzan, the Hôtel Lambert, the Carnavalet Museum, the Arsenal, the Château de Maisons-Laffitte and the Austrian Embassy, of all of which illustrations are to be found in this work. Two plates taken from the publications of M. Deshairs on Dijon remind us of the fact that in case of need the French provinces could furnish us abundant material for these studies. In the South the old hôtels of Aix-en-Provence are in this respect particularly characteristic.

Much, and greatly varied, wood-work has preserved for us the tangible examples of the models and motives with which we have in part become acquainted through the folios of the ornament engravers. Here we find the domain of the arabesque, of the mask and of the shell, of the heavy foliage with its rounded contours and of the rectangular panel with symmetrical ornament grouped round a central médaillon. Palms, helmets, trophies and coats of

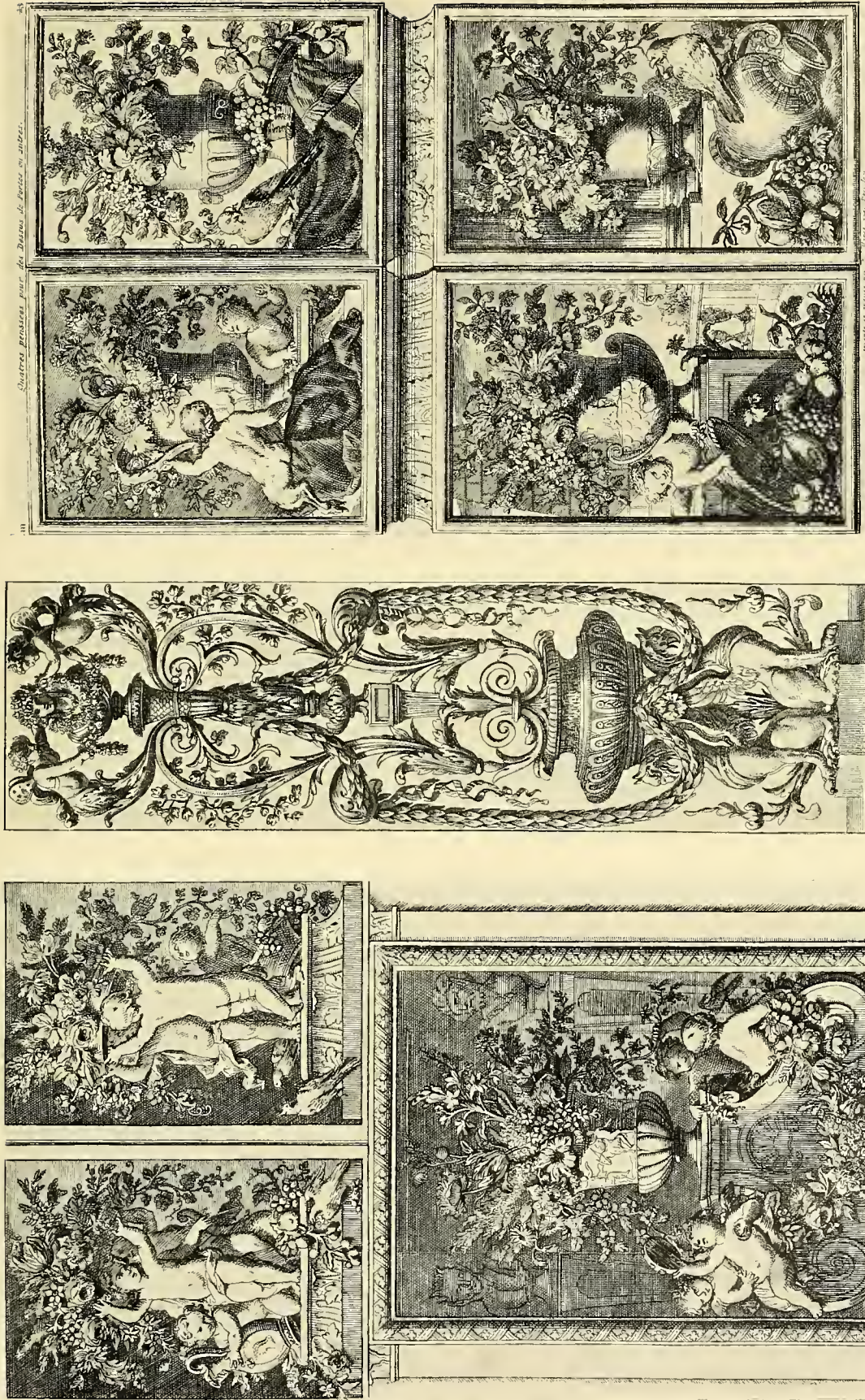
arms are crowded into the small square panels. The bringing together of such panels of varied size gives to the doors of these state rooms a real magnificence. Mirror frames, small pier-tables, chimney mantels and picture frames breathe the same spirit and repeat the same motives. They are generally found in connection with large-sized furniture such as those gigantic chests of monumental proportions that belong to the sphere of architectural decoration as much as to the cabinet-maker's art.

As already stated, the furniture of the style of Louis XIV was chiefly intended to be placed along the walls of the room. Thus it is that most of the tables are really consoles. What characterizes them is the presence of four diagonal stays or cross-pieces parting from the lower end of the four legs and uniting in a central motif. These diagonal stays, bent into an S form, are neither graceful in themselves nor necessary for the solidity of the console. Boulle was the first to dispense with them altogether and the whole of the eighteenth century followed his example. Towards the end of the reign of Louis XIV the console became lighter, the less massive legs are curved and often surmounted with busts.

From this console has been derived the "torchère", a high gueridon on three legs with a thin shaft crowned with a circular plate.

The seats present but little variety. Ordinary chairs are rare and the favourite seat seems to be the armchair. With its square back, its cross-pieces connecting the legs and its two massive elbow-props, the armchair is a rather heavy piece of furniture; but it is still a decorative feature of the room and not wanting in dignity. Seat and back are covered with damask, figured velvet or petit-point embroidery or tapestry, sometimes with Cordovan leather, the whole held together by rows of nails with heavy round heads. At the end of this reign the sofa, or couch, makes its appearance. It is originally only a piece of furniture formed of three armchairs placed side by side, with vaulted sides or cheeks, and generally with eight legs that were, or were not, connected with cross-pieces.

Let us not overlook the small benches and footstools of generally very simple design, the screens of carved wood with tapestry foliage, the few bedsteads, altogether too rare, and the sumptuous folding-screens with many leaves.



Center: Decorative panel after an engraving by Jean Lepautre. — Right and left: Decorative panels for over-doors, etc. after engravings by Daniel Marot

Among the different pieces of furniture there are also to be noted some cabinets, some elegantly framed mirrors and tall ornamental clocks in rectangular cases of carved wood.

As regards the furniture bronzes, only those in current use are the lustres, apparently derived from Flemish models and wrought, not in brass, but in gilded and richly chased bronze.

* * *

There remains yet to be considered the furniture with inlaid metal work especially characteristic of this period of Louis XIV and immortalized by the name of the Bouilles. The founder of this true-born dynasty of cabinet-makers, Charles André Boulle, was born in Paris in 1642, where he was to die poor in 1732. His career was as brilliant as it was long. Beginning with 1672, we find him, domiciled at the Louvre as "marqueteur et ebéniste du roi" and as a protégé of Colbert. In 1680 he was paid 35000 livres for the decoration of the Chamber of the Grand-Dauphin at Versailles, a very important ensemble, of which only two bridal chests have come down to us, both now at New York in the collection of Mortimer L. Schiff. In 1720 his workshops were destroyed by a fire, but his sons continued his work and, even under the reign of Louis XVI, able cabinet-makers, such as Levasseur and Montigny, followed his methods with a skill in imitation that will often deceive the best informed critics.

Undoubtedly, it is not to Charles André Boulle that belongs the credit of having invented this black-ebony, copper, tin and tortoise-shell work whose particular and characteristic appearance marks so distinctly all that has come from the workshop of the Bouilles. As early as 1661 there was mentioned in Mazarin's inventory inlaid furniture of this kind, no doubt of Italian origin, and perhaps the work of Domenico Cucci, whose services the Cardinal used to employ. But Boulle certainly was the great master of this technique, which he knew how to perfect in its details and how to recommend effectually to the public taste of a whole generation. A generation, did I say? Why, a half-century after Boulle's death it was still good form for a rich amateur of the reign of Louis XVI to furnish a whole gallery in this style, then already archaic.

Despite the faults of this style, of which the most apparent is a certain monotony — for it admits

of little variety — and a very real fragility — the slightest change of temperature is fatal to this composite panel work — the art furniture of Boulle marks a great progress when compared with the productions immediately preceding it. In the middle of the seventeenth century the cabinets and chests uncertainly vacillate between the imitation of either the Flemish or the Italian models. With rare discernment Boulle knew how to dictate to his clients the choice of a few simple and dignified forms. Where ornaments in relief were concerned he substituted gilt bronze for wood, and his bronzes are modelled with a taste and distinction till then unknown. His tables with their curved legs were freed from the heavy cross-pieces that had weighed down the work of his contemporaries. The chest with its three drawers very advantageously took the place of the deep coffer that had been till then in general use. For him the old bridal chests are only parade and show pieces. His flat writing desks, where they do not pretend to the showiness of large tables, are furniture of a practical type: a central excavation, intended to receive the knees of the writer at the desk, is flanked to the right and to the left by three drawers each, one superimposed on the other, and all resting upon two groups of four legs each. The bulging profiles of this furniture already proclaim the coming of the Louis XV style chest of drawers.

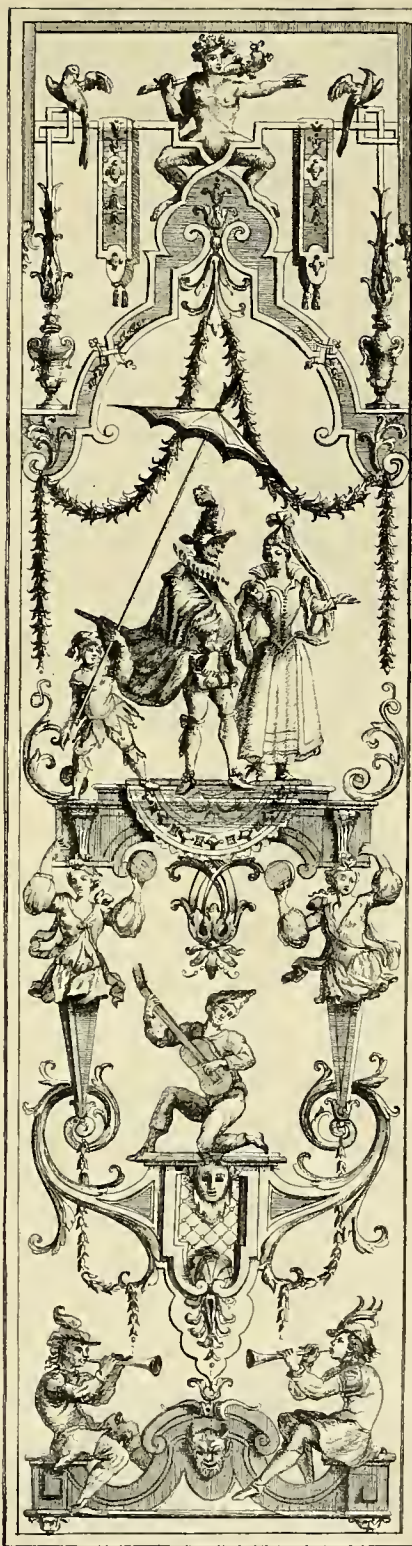
To adorn the Apollo Gallery and the grand apartments of Versailles, Boulle devised rectilinear console-tables and tall chests of almost architectural majesty. In a more commonplace and more practical line of thought we recognise how the metal marquetry and the wainscoting work most admirably combine and harmonise with torchères, pedestals and, above all, with the numerous ornamental clocks, which for the most part rest upon small triangular consoles.

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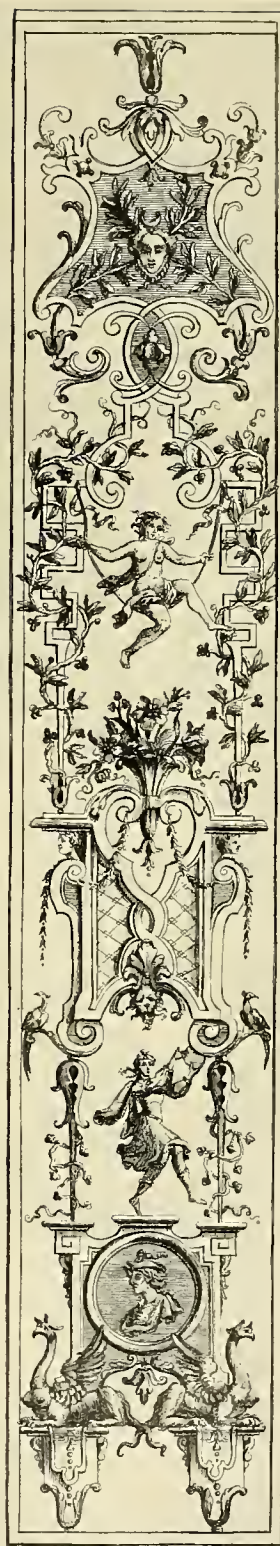
In the history of the decorative arts revolution is very much more rare than evolution. Between the Louis XIV style, the apotheosis of the French baroque, and the extremes of the Louis XV style, the great triumph of the rocaille-ornament, there were but imperceptible transitions. It was by almost invisible stages that this transformation took place and that new motives were introduced under the reign of new whims and predilections. Even the



Berain Invent.

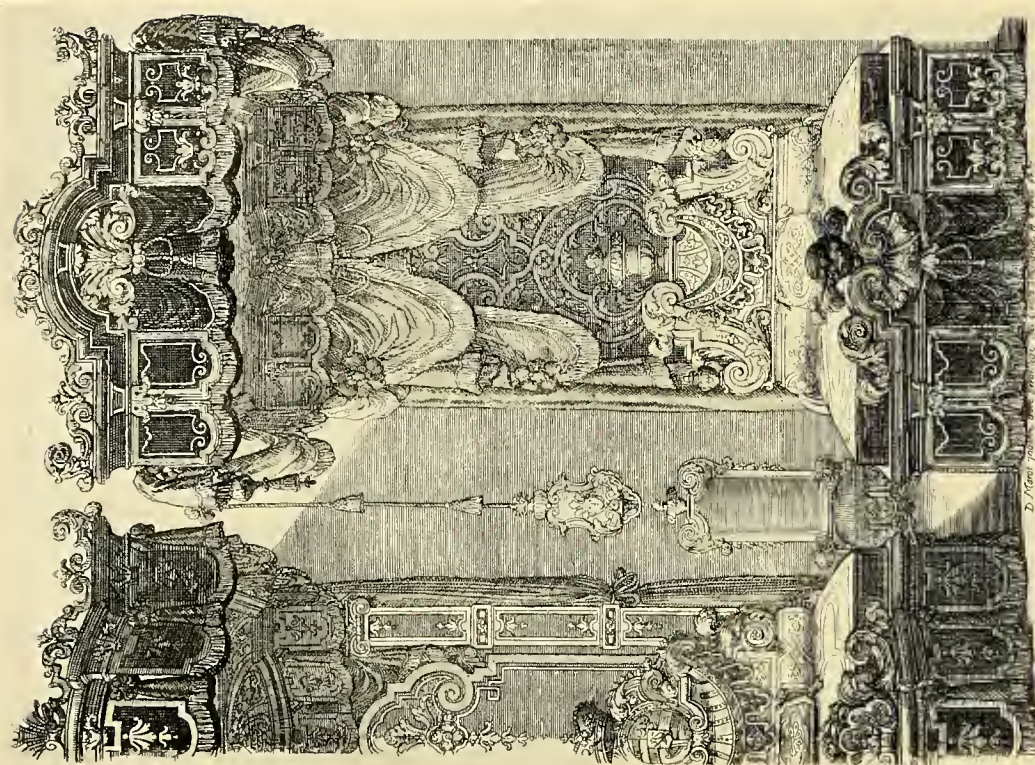


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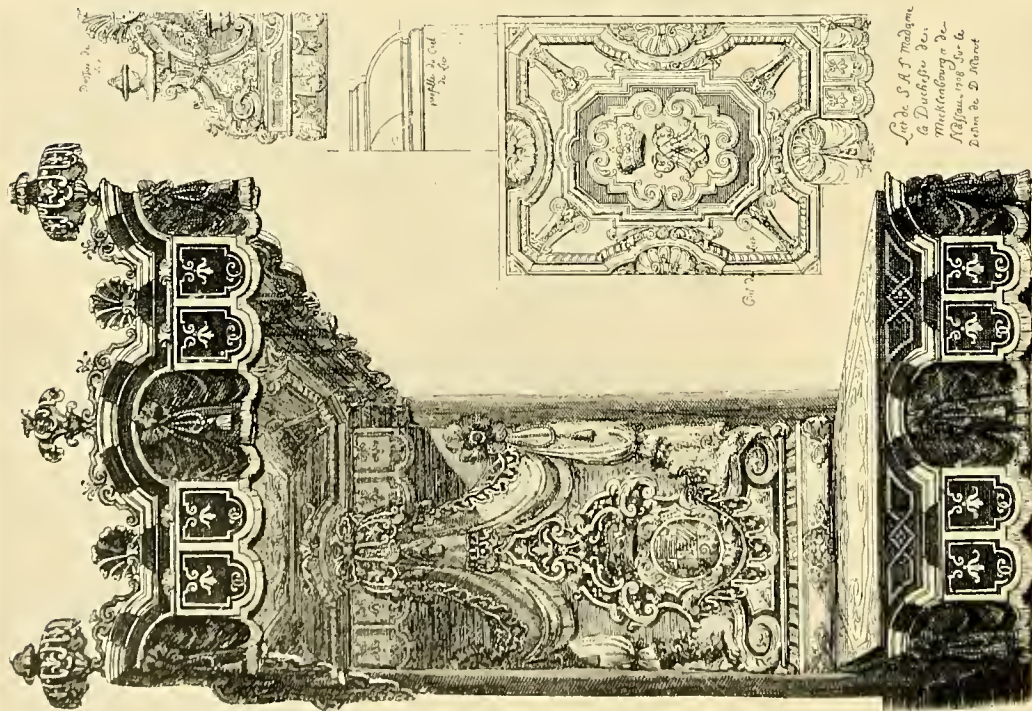


Jeremas Wolff excud. Aug. Vind.

Jean Berain (1637—1711). Decorative panels



Daniel Marot. Bed designed for
William the Third of England



Daniel Marot. Bed designed
for the Duchess of Mecklenburg-Nassau (1708)

new term "style Régence" seems in the last analysis to be but a convenient label by which to designate the most characteristic phase of this evolution. The creations of this style may with as much justice be classified with Louis XV the coming as with Louis XIV the passing sovereign.

At all events, the Regency style was a response to historic and economic necessities, and it is for that reason perhaps possible for us to define it. When Louis XIV died France was exhausted by twenty-five years of disastrous war. Expenditures comparable with those that had been necessary for the building of Versailles were now out of the question. On the other hand, the arrival at power of new men, such as the Regent and his environment, was bound everywhere to stimulate the ardour for pleasure and the quite natural desire to give the reins to instincts and passions long repressed. The generation of that day needed a more superficial, a more frivolous and a more graceful luxury. Watteau replaced Lebrun; and the natural frame and accompaniment of the famous "fêtes galantes" could no longer be the sumptuous magnificence of Versailles. As intimated, it is the designs of Robert de Cotte that best express the light and graceful spirit of that period together with Watteau's arabesques (no longer known to us except through engravings), of which more than one must have adorned the walls of contemporary salons.

The Regency style achieved its chief triumph in its panels of carved wood. All the heaviness of Louis XIV ornamentation has disappeared; and yet we have the same rosettes and the same shell-work. The mask is, as it were, suppressed; the ornamental foliage is lighter and less obtrusive; the decorators begin to appreciate the beauty of plain surfaces bordered with ornaments. The human figure makes its appearance, but with modesty and

discretion. Air and light play round the panels and elegant trellis-work is beginning to be employed. Decorative art has ceased to be a court monopoly: every nobleman now adorns his house in Paris and his villa in the country according to the tastes of the day.

* * *

In the case of furniture there is the same transformation: the tables grow lighter and are less weighed down with ornament; the consoles become less massive and the crescent-shaped pier-table makes its appearance; the legs are crowned with elegant female busts which announce the coming of those that are, a few years later, to decorate the tables of a Cressent.

The chests of drawers also become more graceful. The bronzes that adorn them extend from drawer to drawer and cover the whole front of the chest with a gilded arabesque. The first panels of Chinese lacquer are seen at the workshops of the cabinet-makers.

The profile of the chairs ceases to be rectilinear: the curved lines grow more supple and more numerous; the couches present new forms; the chaise longue is invented and soon becomes popular.

Ornamentation does not yet part with the principle of symmetry: we are still far from the outrageous license of the rocaille; but the style Louis XV, with its excesses both worse and more seductive, is in effect implied and inherent in all this charming decoration.

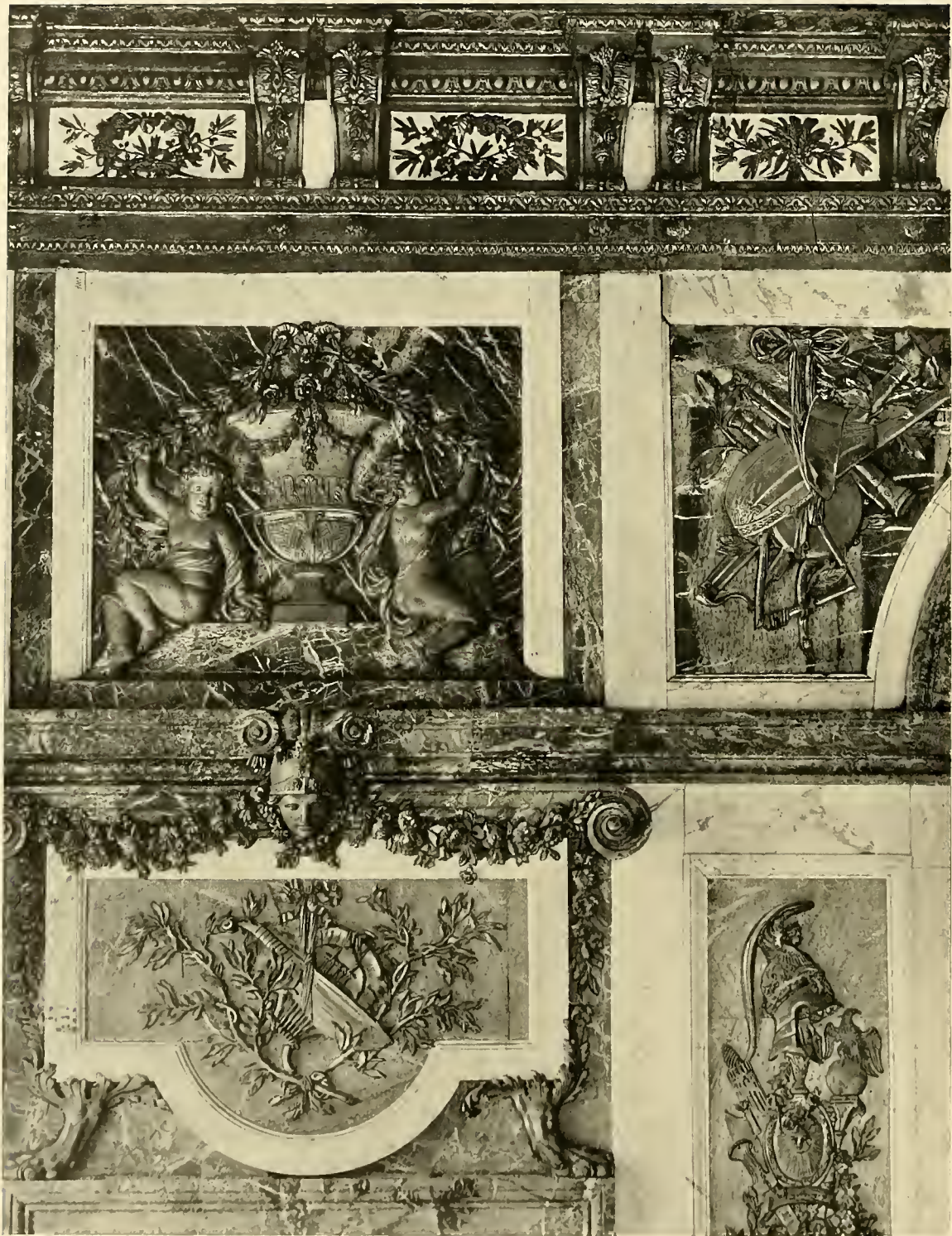
From reign to reign, from century to century, through three hundred long years, it is thus that by invisible ties the flowers of the garland are attached each to the other and so unite the vaults of Chambord with the boudoirs of La Malmaison.

Seymour de Ricci



Phot. Pamard

Versailles. Galerie des Glaces, by Jules Hardouin Mansard (1678—1684) Ceiling painted by Charles Lebrun



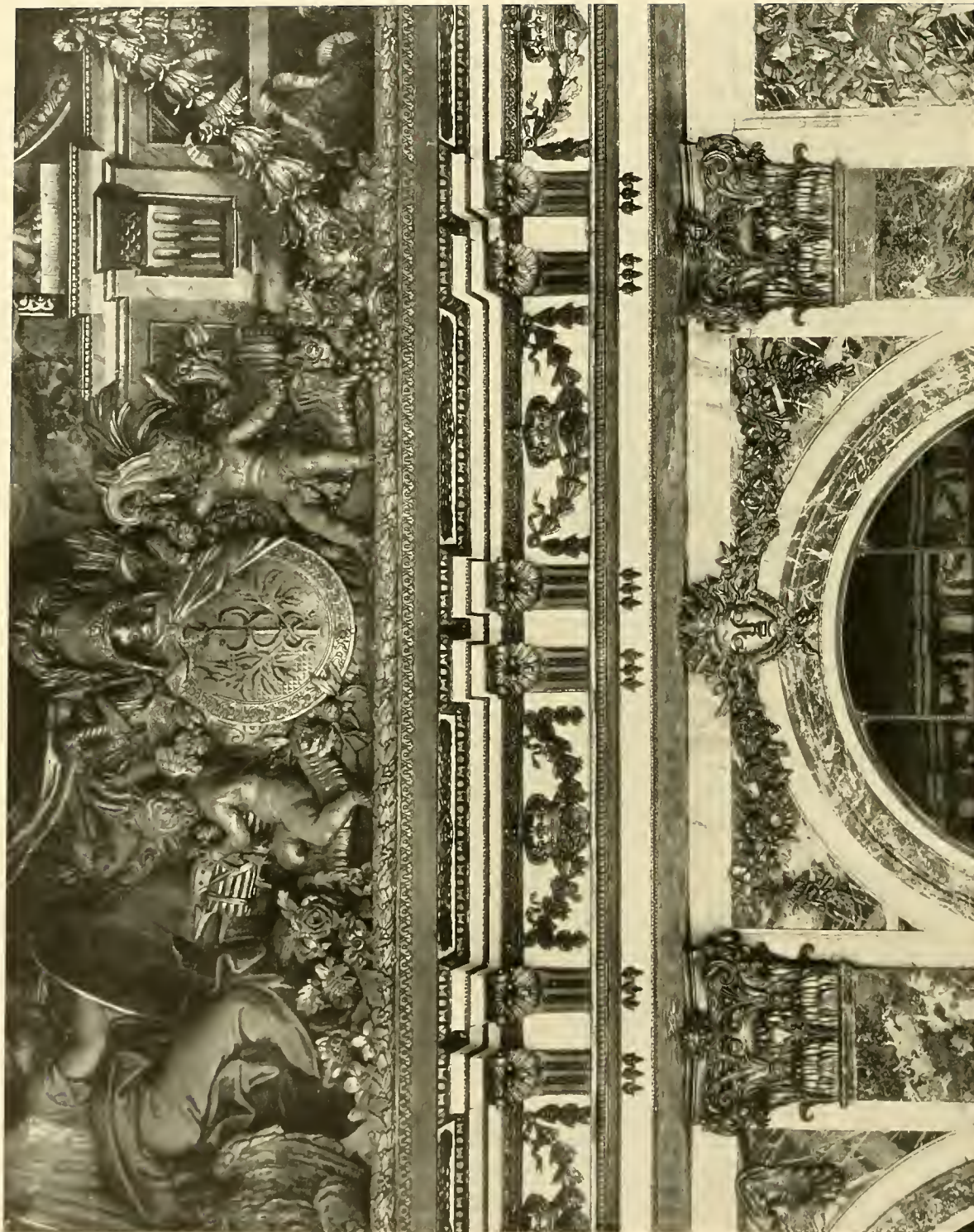
Phot. Giraudon

Versailles. Salon de la Paix, sculptured walls (about 1680)



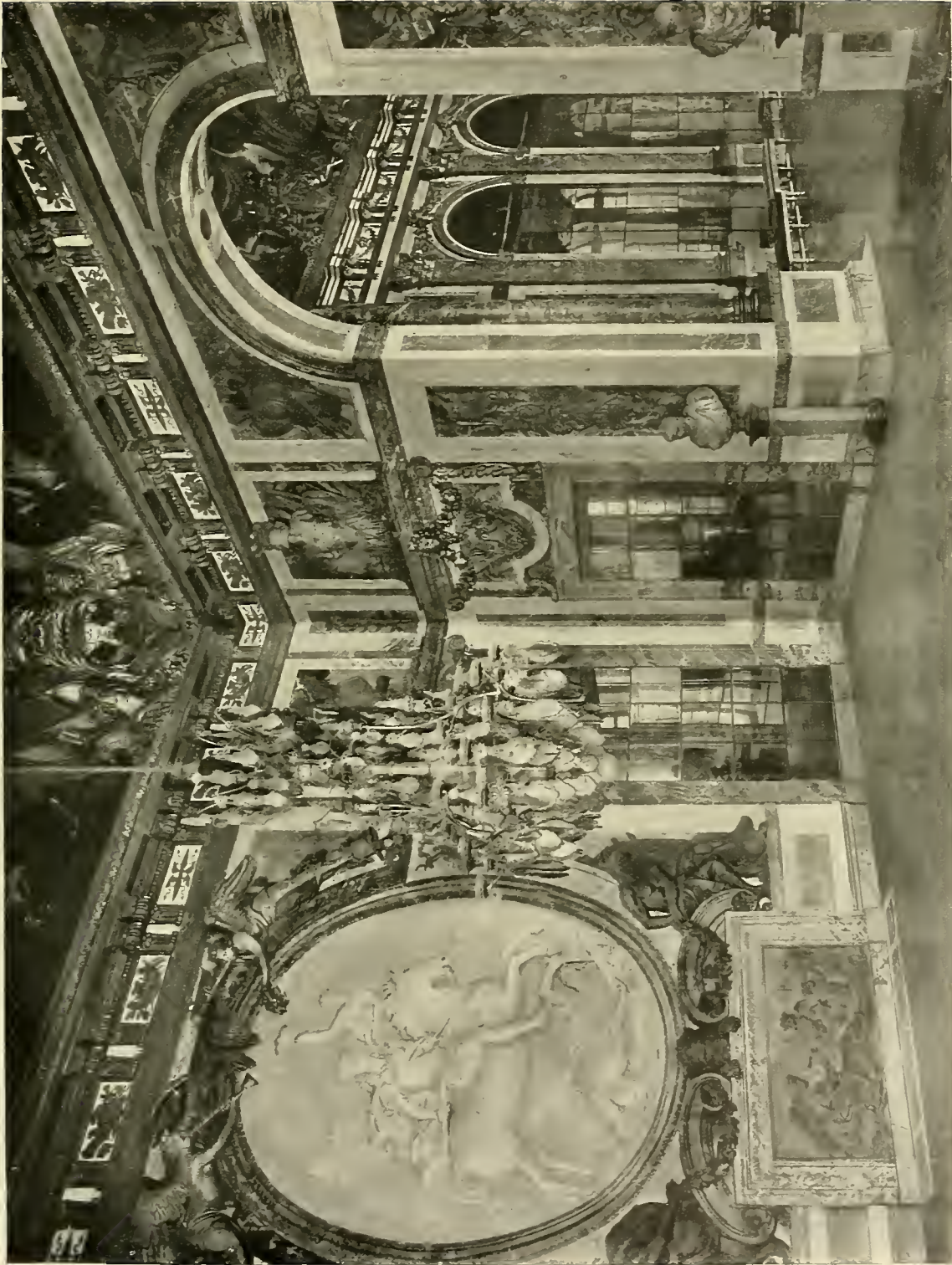
Phot. Alinari

Versailles. Galerie des Glaces. Entrance to the Salon de la Paix (about 1680)



Phot. Giraudon

Versailles. Galerie des Glaces. Details of wall and ceiling.



Phot. Giraudon

Versailles. Salon de la Guerre, by Lebrun and Coyzevox (about 1680)



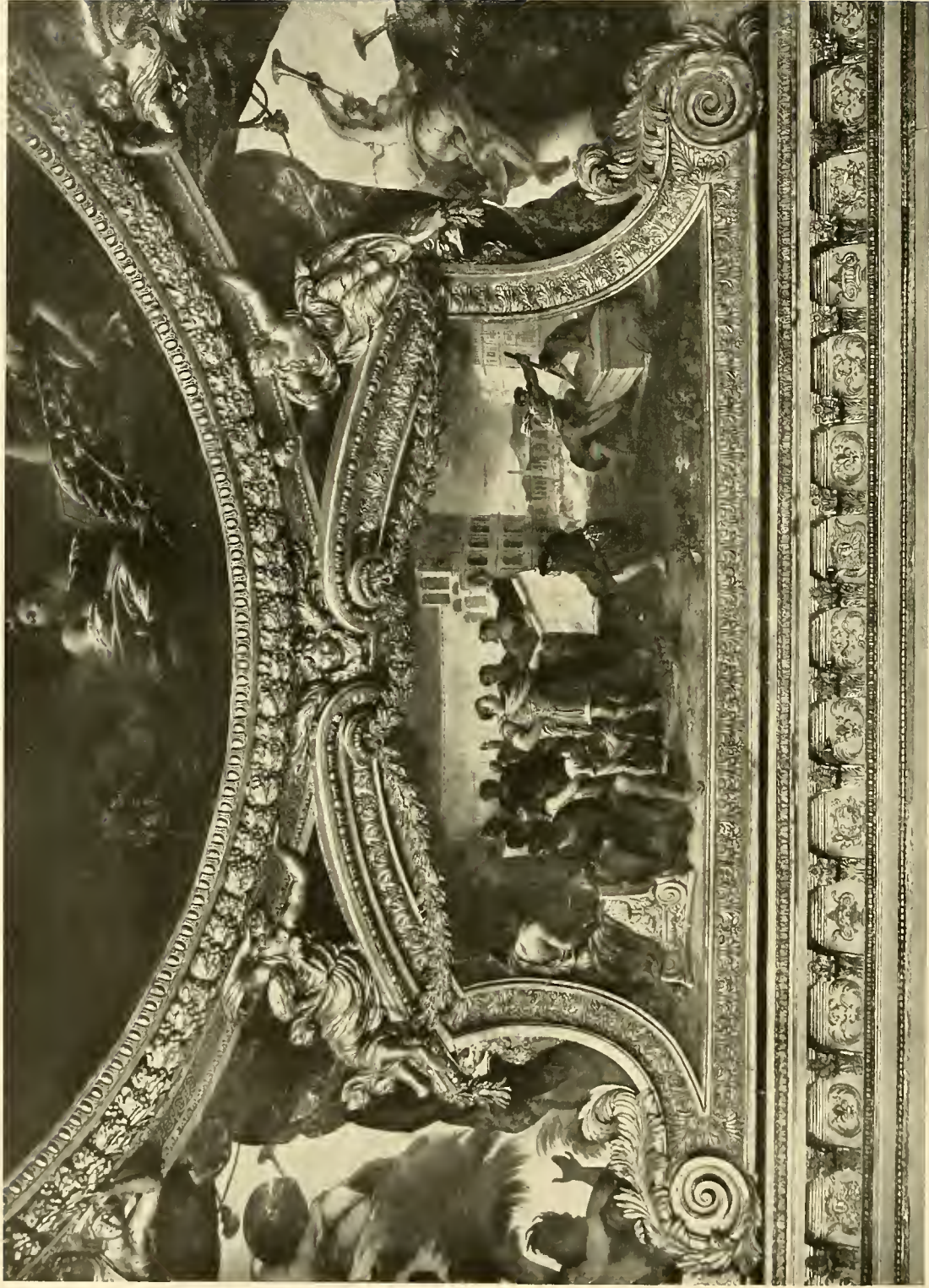
Phot. Giraudon

Versailles. Grands Appartements (about 1670) Salon de Venus with statue of Louis XIV by Jean Warin



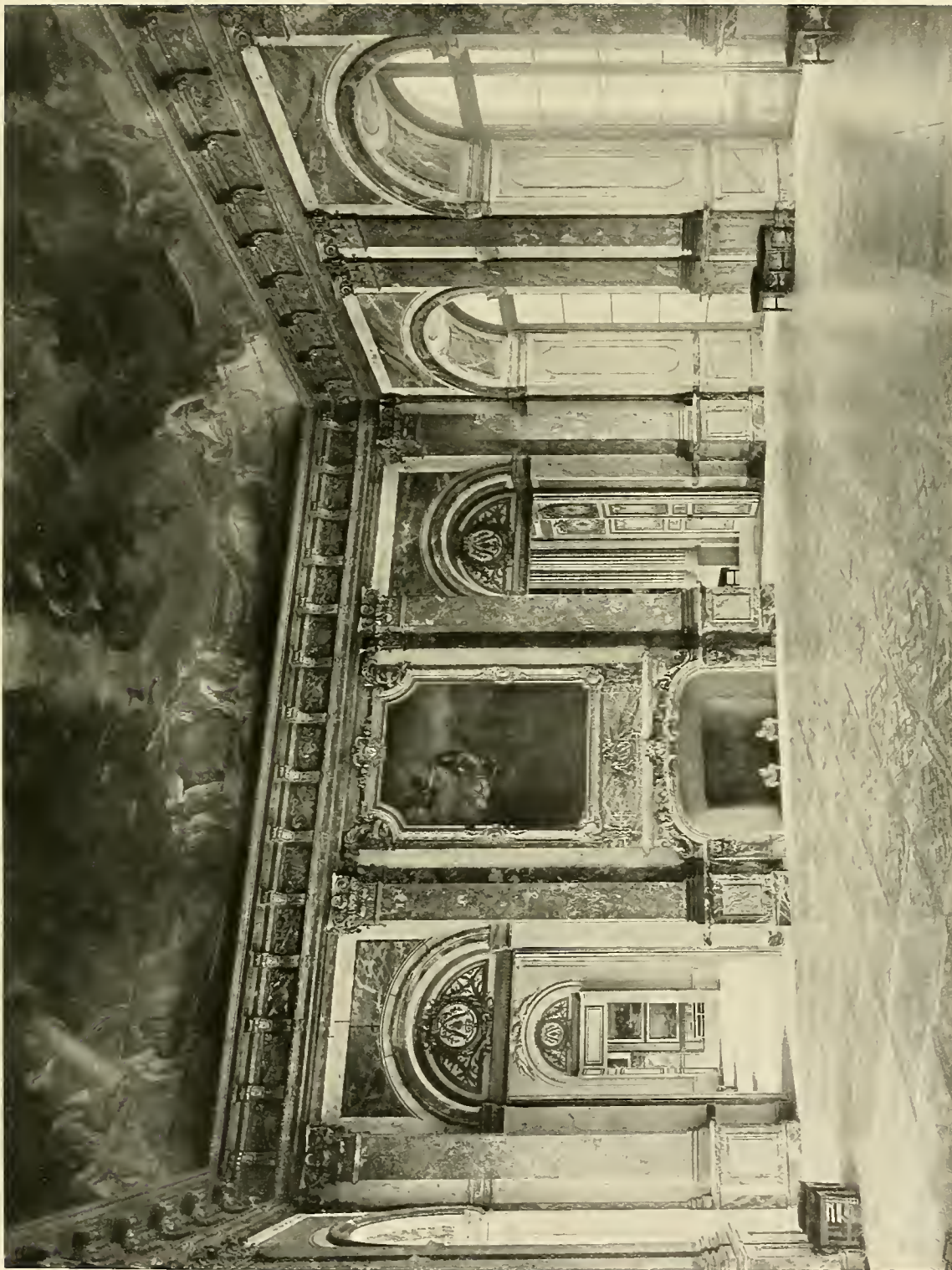
Phot. Giraudon

Versailles. Grands Appartements (about 1670) Salon de Diane with bust of Louis XIV by Bernini



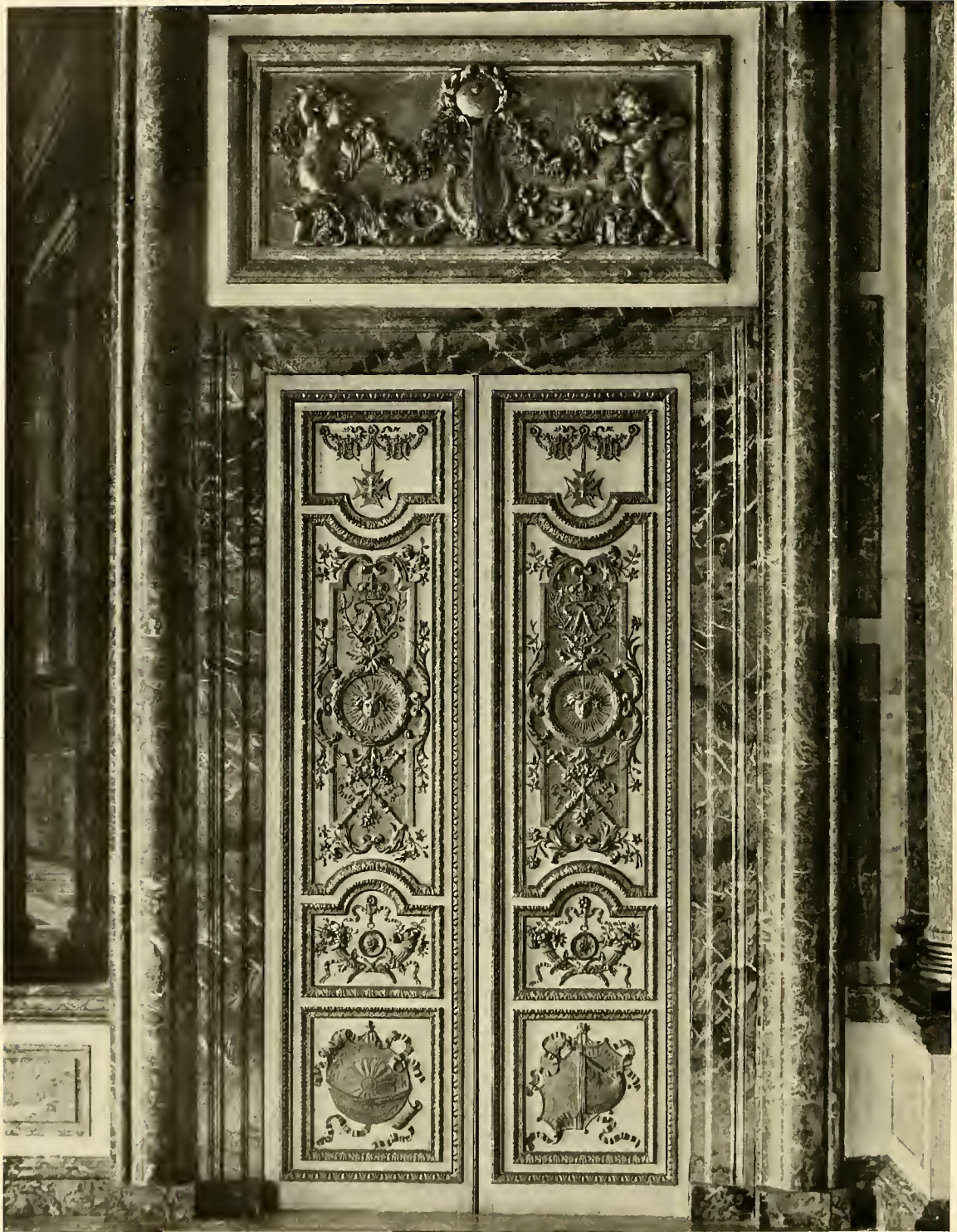
Versailles. Grands Appartements (about 1670) Salon d'Apollon. Ceiling painted by La Fosse, with sculptures by the Brothers Marsy

Phot. Giraudon



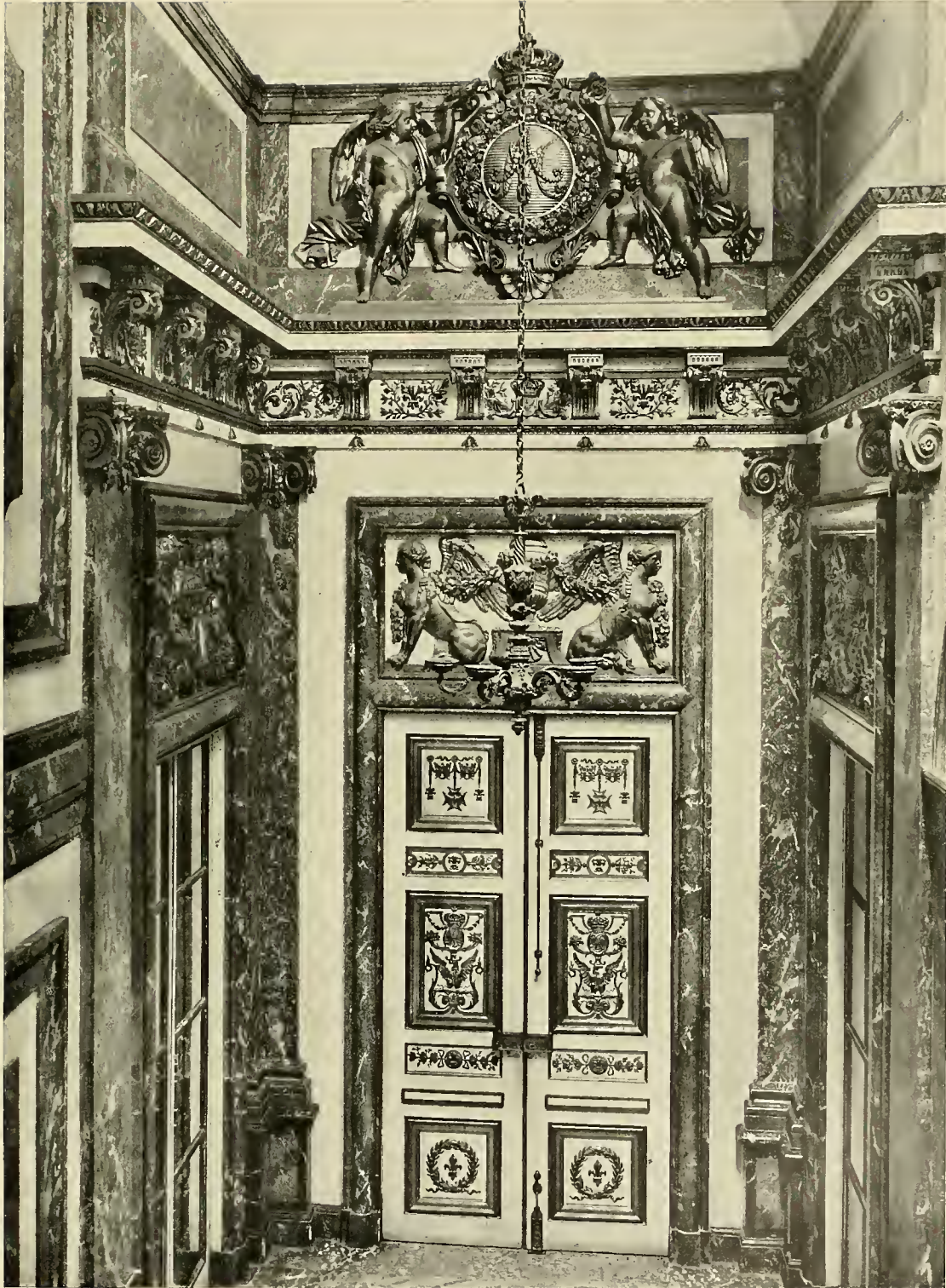
Phot. Parnard

Versailles. Grands Appartements. Salon d'Hercule (Architecture by Robert de Cotte), finished in 1736



Phot. Giraudon

Versailles. Grands Appartements. Door of the Salon de Venus (about 1670)



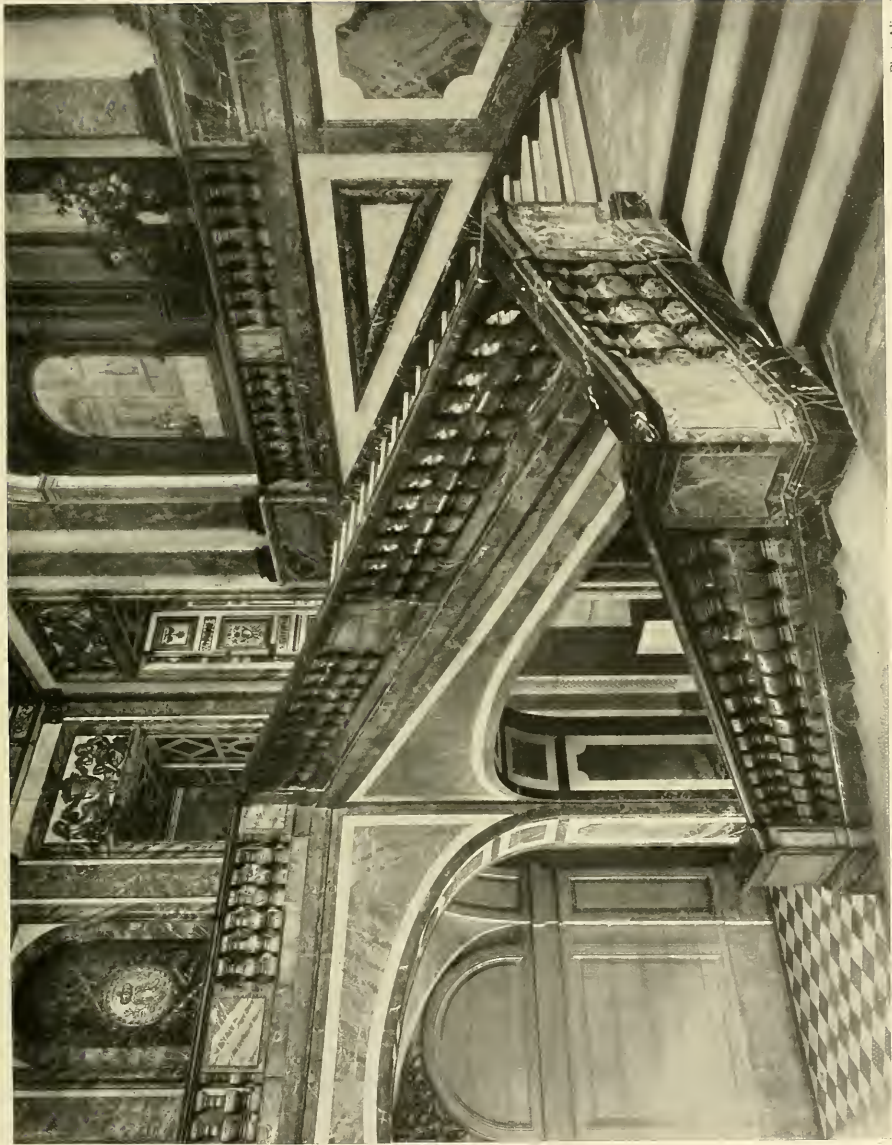
Phot. Giraudon

Versailles. Door at the foot of the stairs, XVIIth century



Phot. Giraudon

Versailles. Grand Cabinet de la Reine. Detail of the ceiling



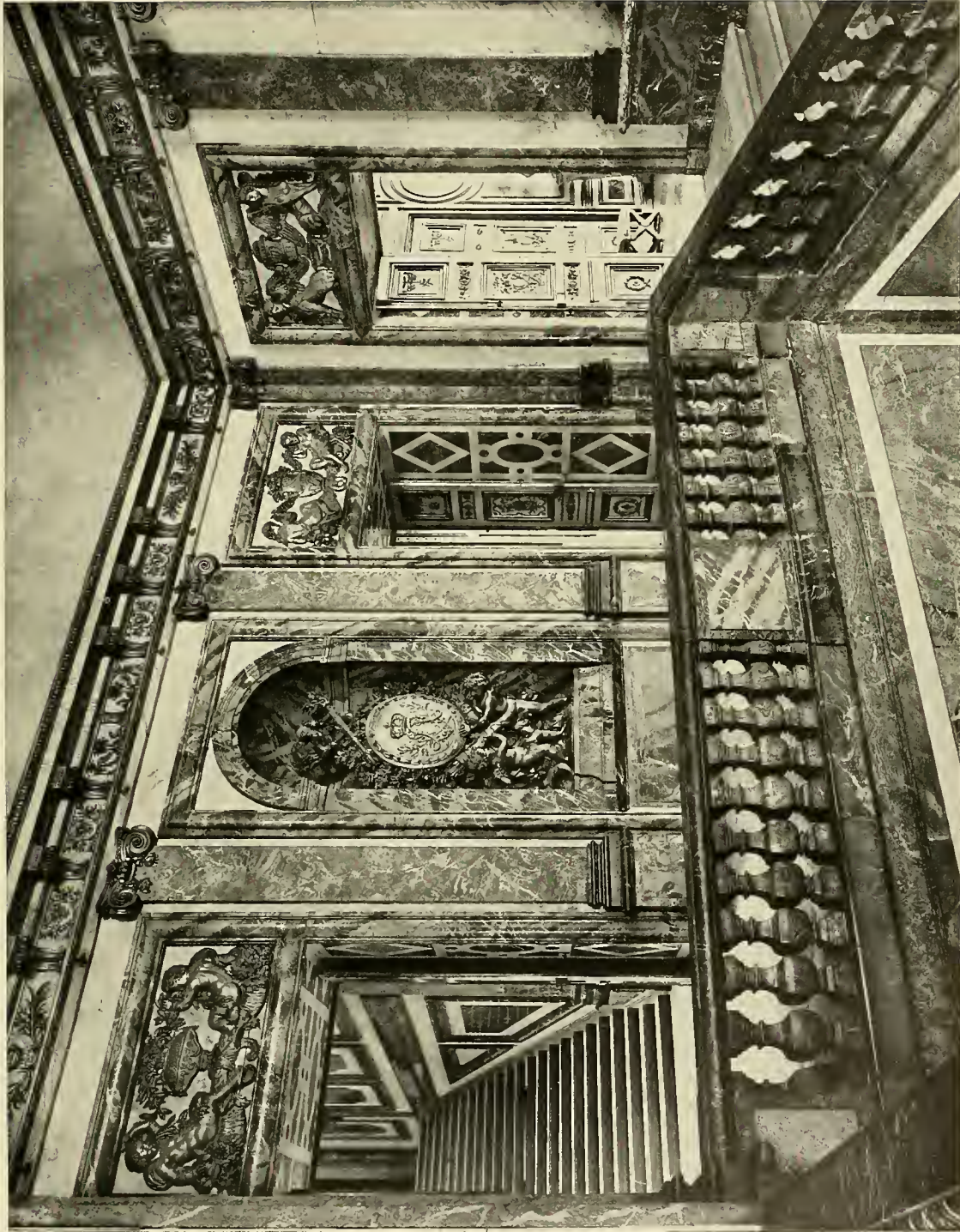
Phot. Alinari

Versailles, Escalier de la Reine (1681) by Le Vau and Mansard



Phot. Giraudon

Versailles. Escalier de la Reine. Overdoors by Benoit Masson and Pierre Legros (1682)



Phot. Giraudon

Versailles. Escalier de la Reine (1681) Upper landing of the staircase



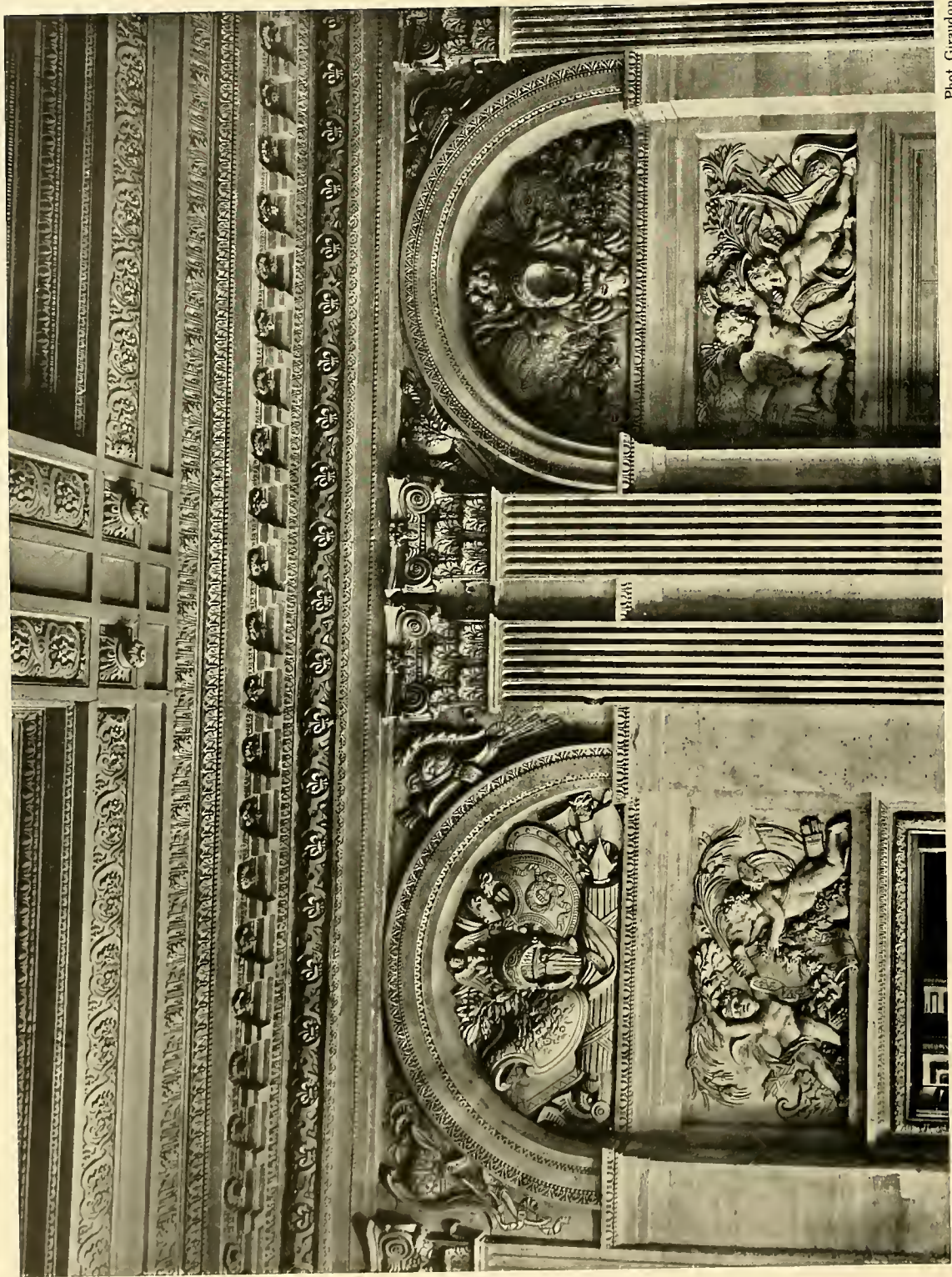
Phot. Giraudon

Versailles. Escalier de la Reine. Group of gilded lead, by Benoît Masson and Pierre Legros (1682)



Phot. Giraudon

Versailles. Salles des Gardes de la Reine (about 1680), with ceiling by Noël Coypel



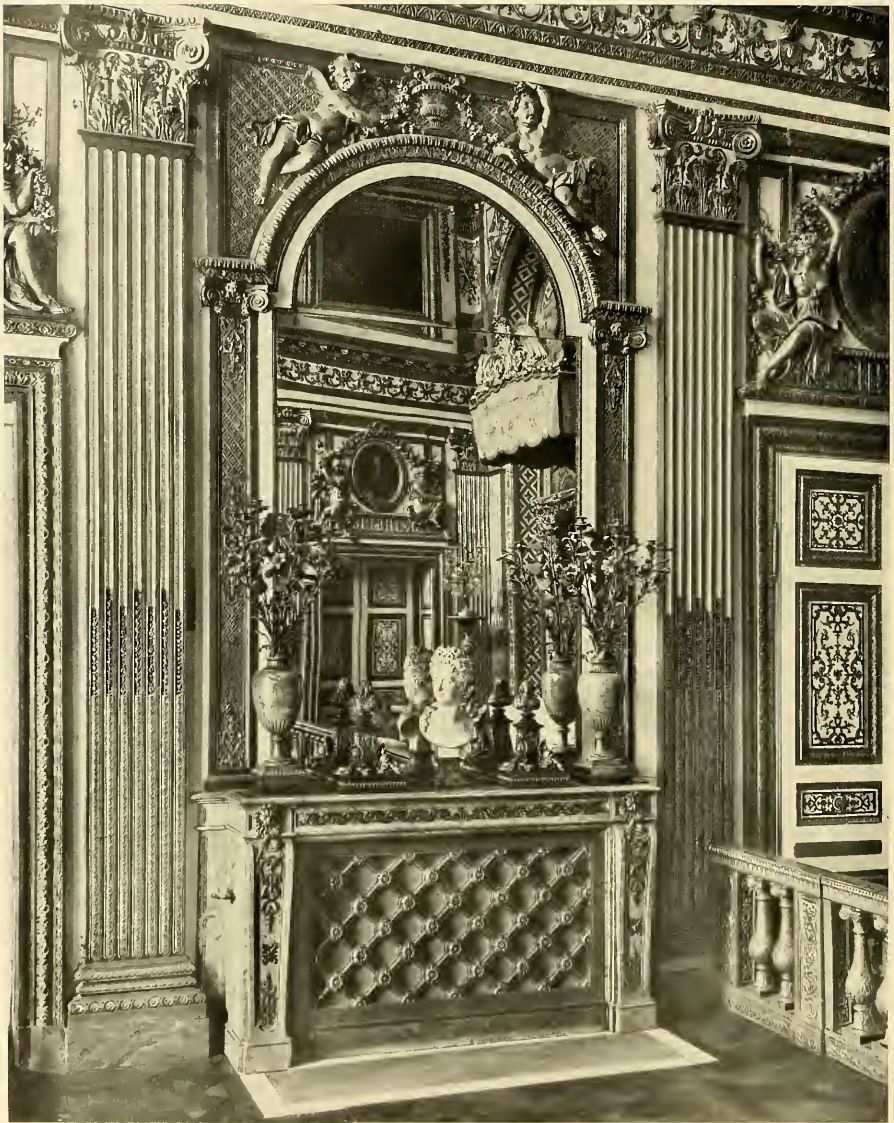
Phot. Giraudon

Versailles. Escalier des Princes (about 1700). Details of the sculptures



Phot. Giraudon

Versailles. Escalier des Princes (about 1700) by Mansard; ceiling XIXth century



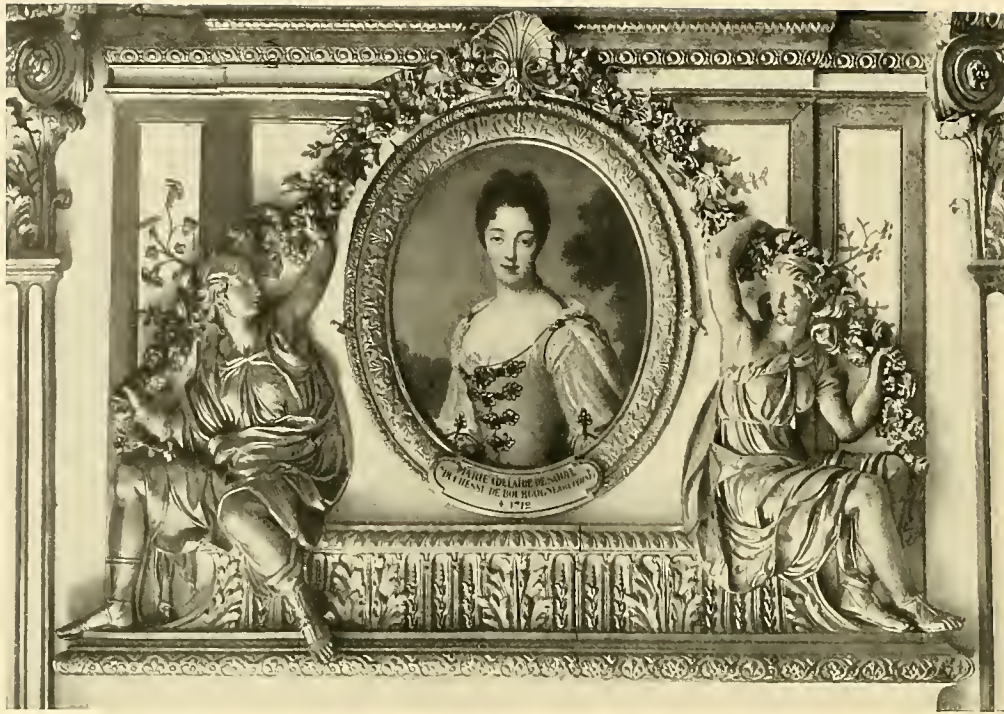
Phot. Giraudon

Versailles. Bedchamber of Louis XIV (1701), mantelpiece



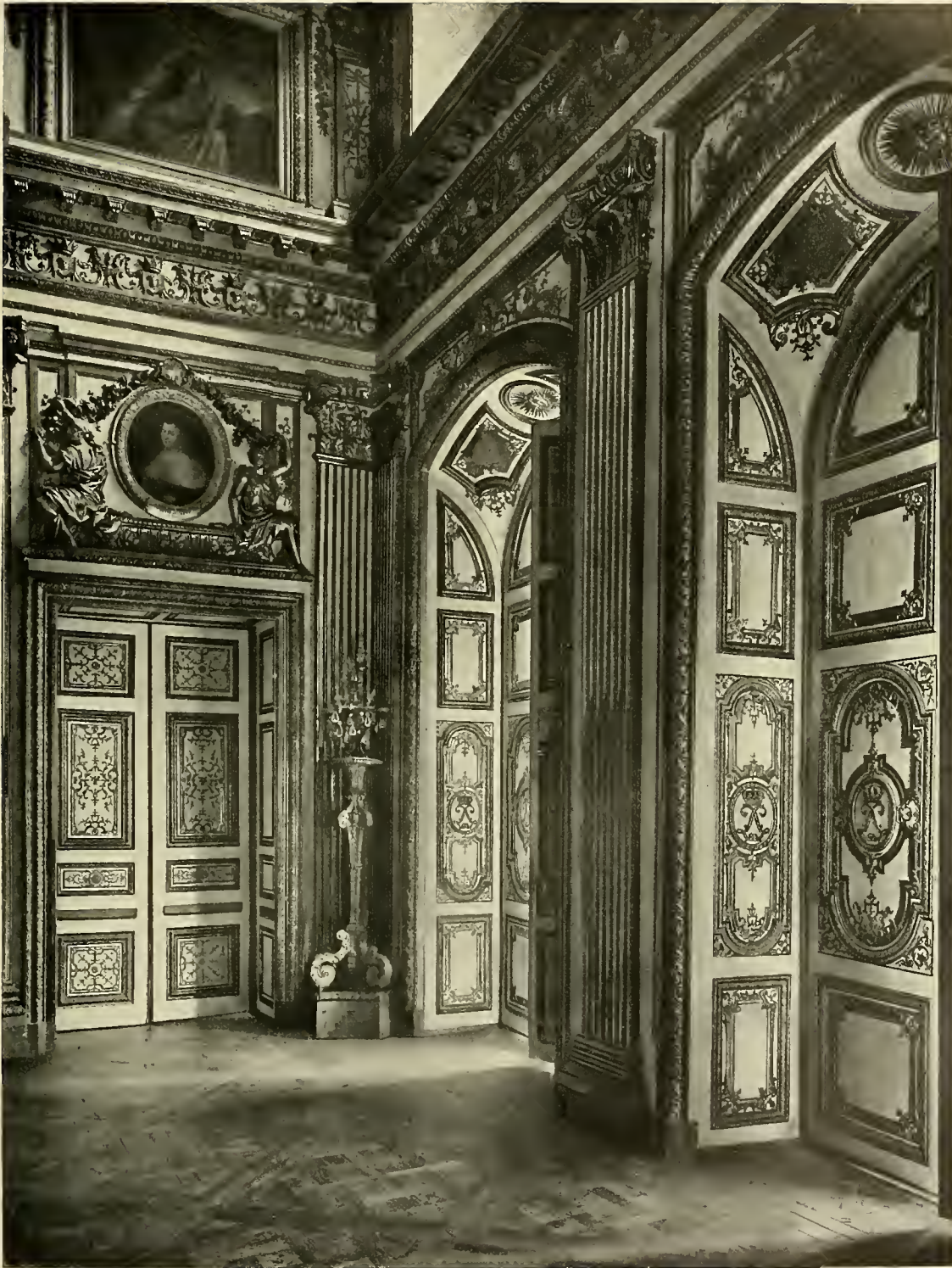
Phot. Giraudon

Versailles. Antechamber of the King, called »Salon de l'Oeil de Bœuf« (1701), frieze of gilded stucco, and bust of the King by Coyzevox



Phot. Giraudon

Versailles. Bedchamber of Louis XIV. Details of the sculptures



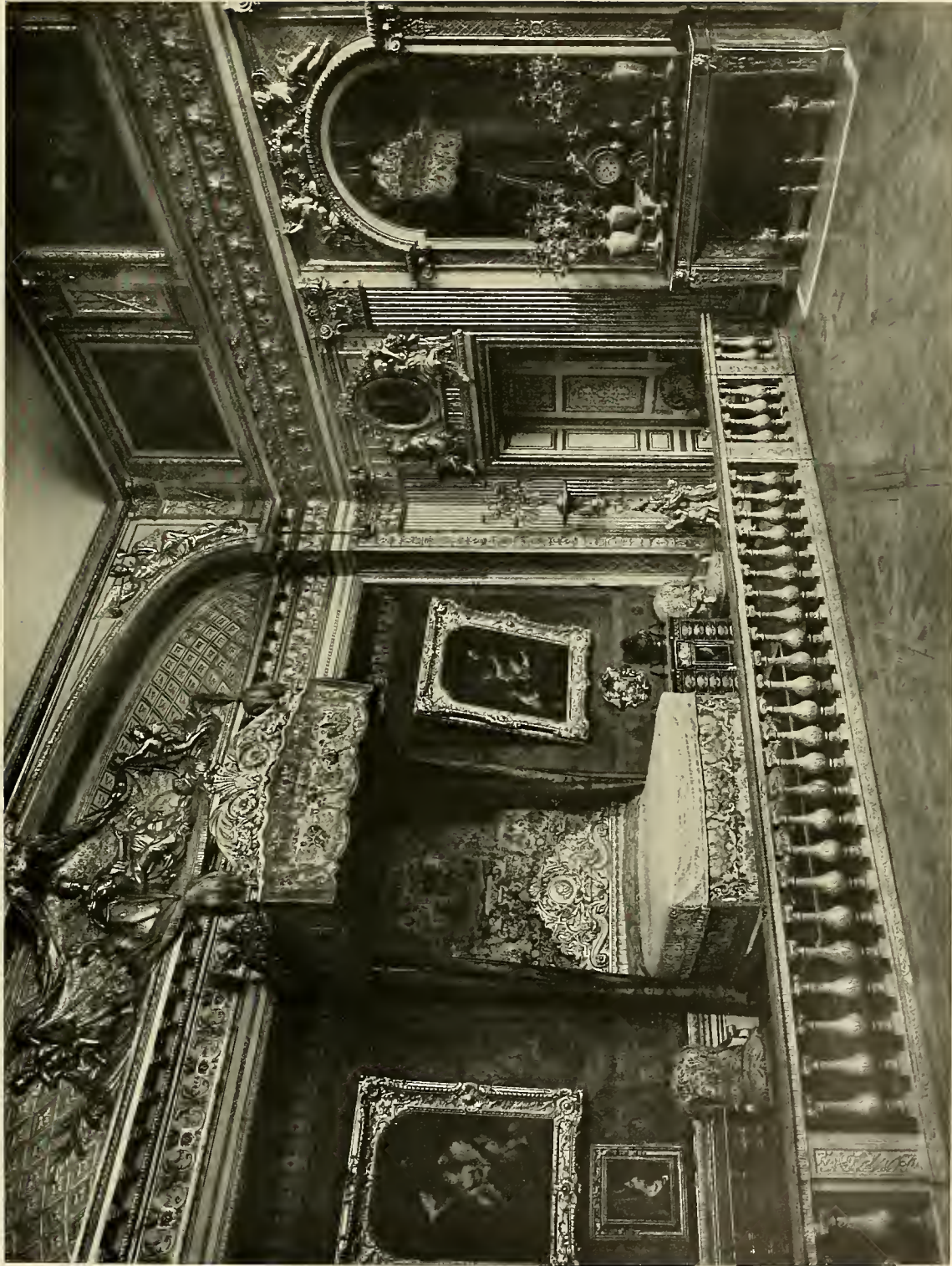
Phot. Giraudon

Versailles. Bedchamber of Louis XIV (1701), doors and windows



Phot. Alinari

Versailles. Bedchamber of Louis XIV (1701), mantelpiece



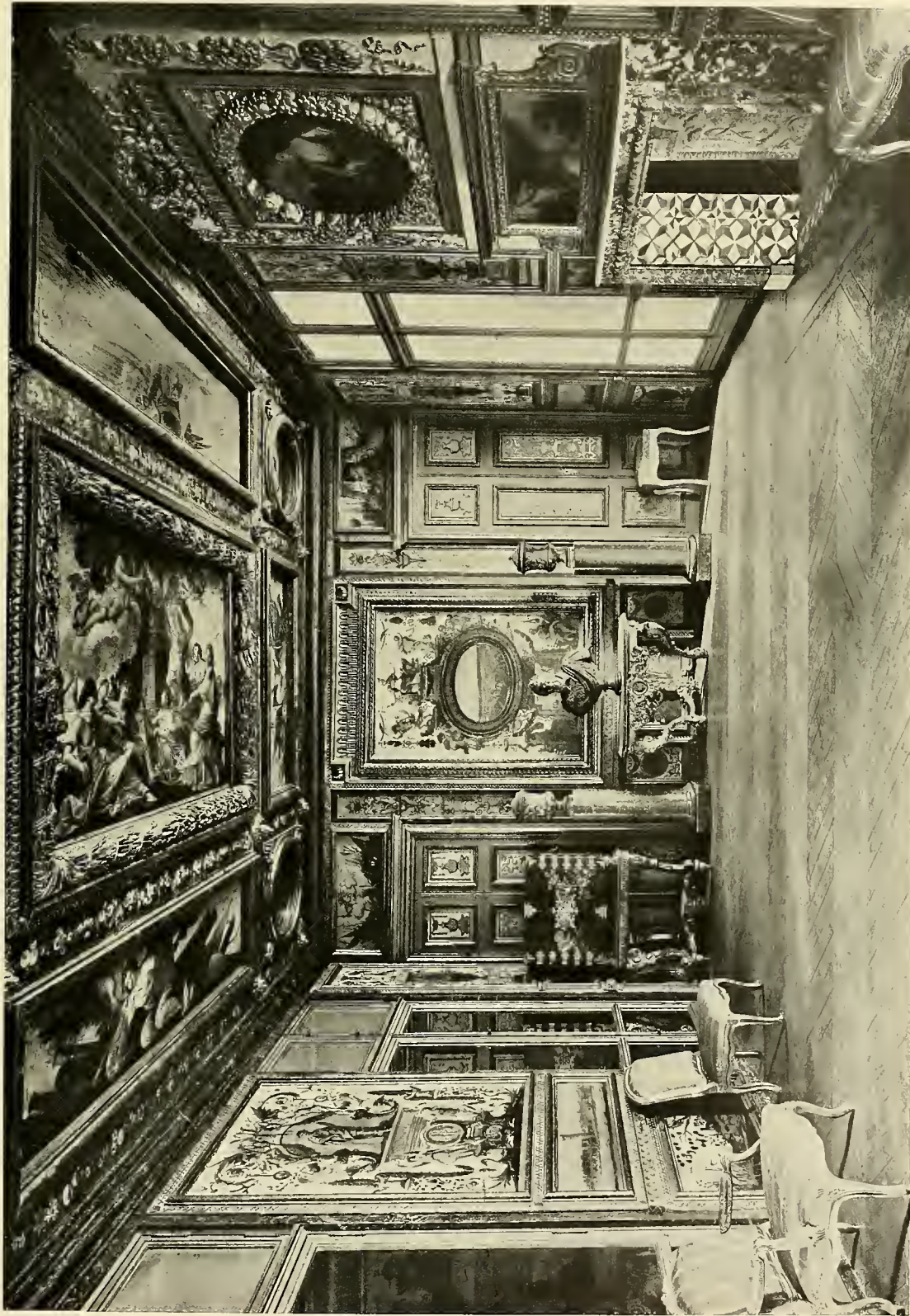
Phot. Giraudon

Versailles. Bedchamber of Louis XIV (1701). Over the bed gilded stucco by Nicolas Coustou



Phot. Ciraudon

Versailles. Vestibule of the Chapel (ca. 1670), by Robert de Cotte



Phot. Contet

Paris. Arsenal. Cabinet of Sully



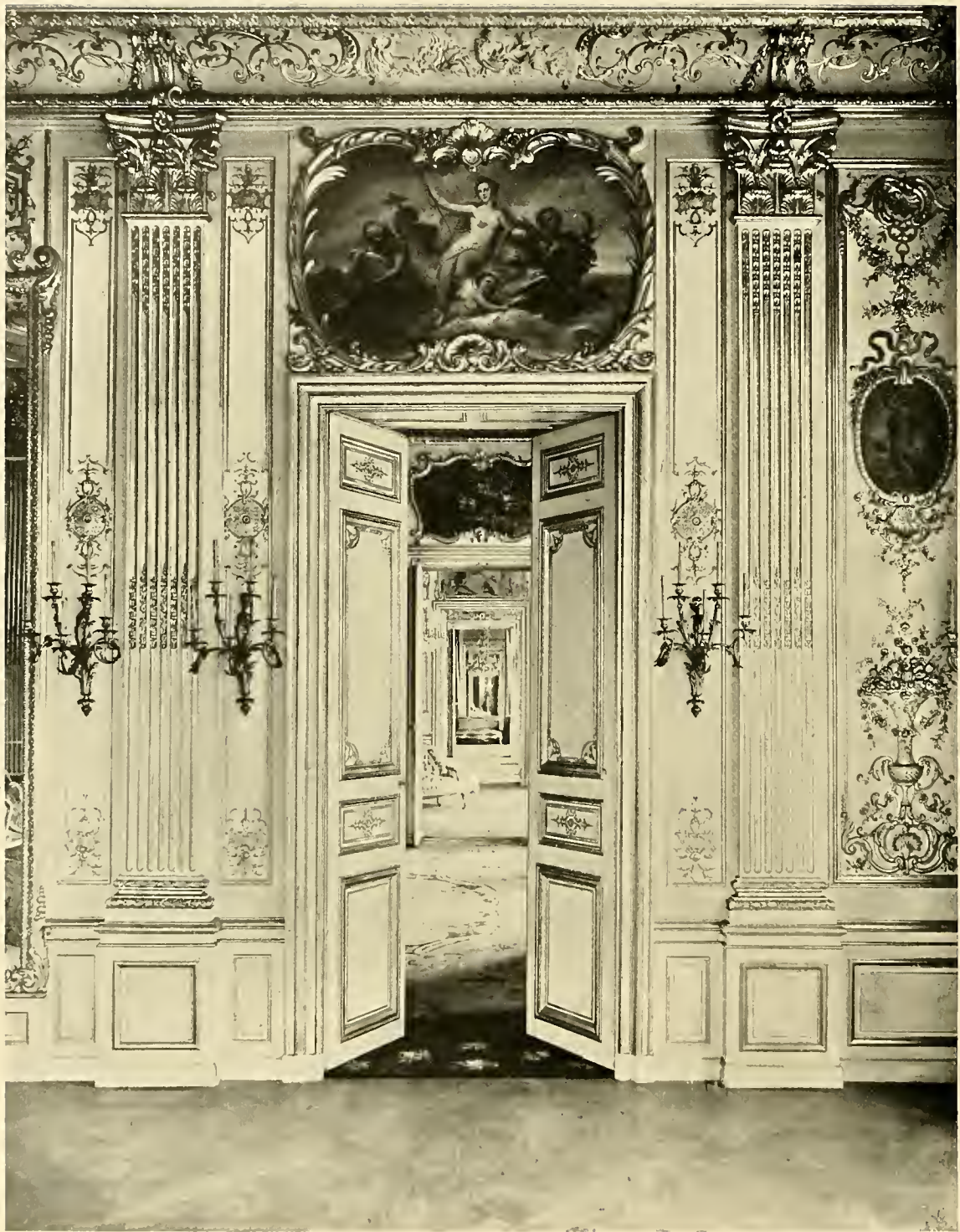
Phot. Giraudon

Paris. Arsenal. Oratory of Sully



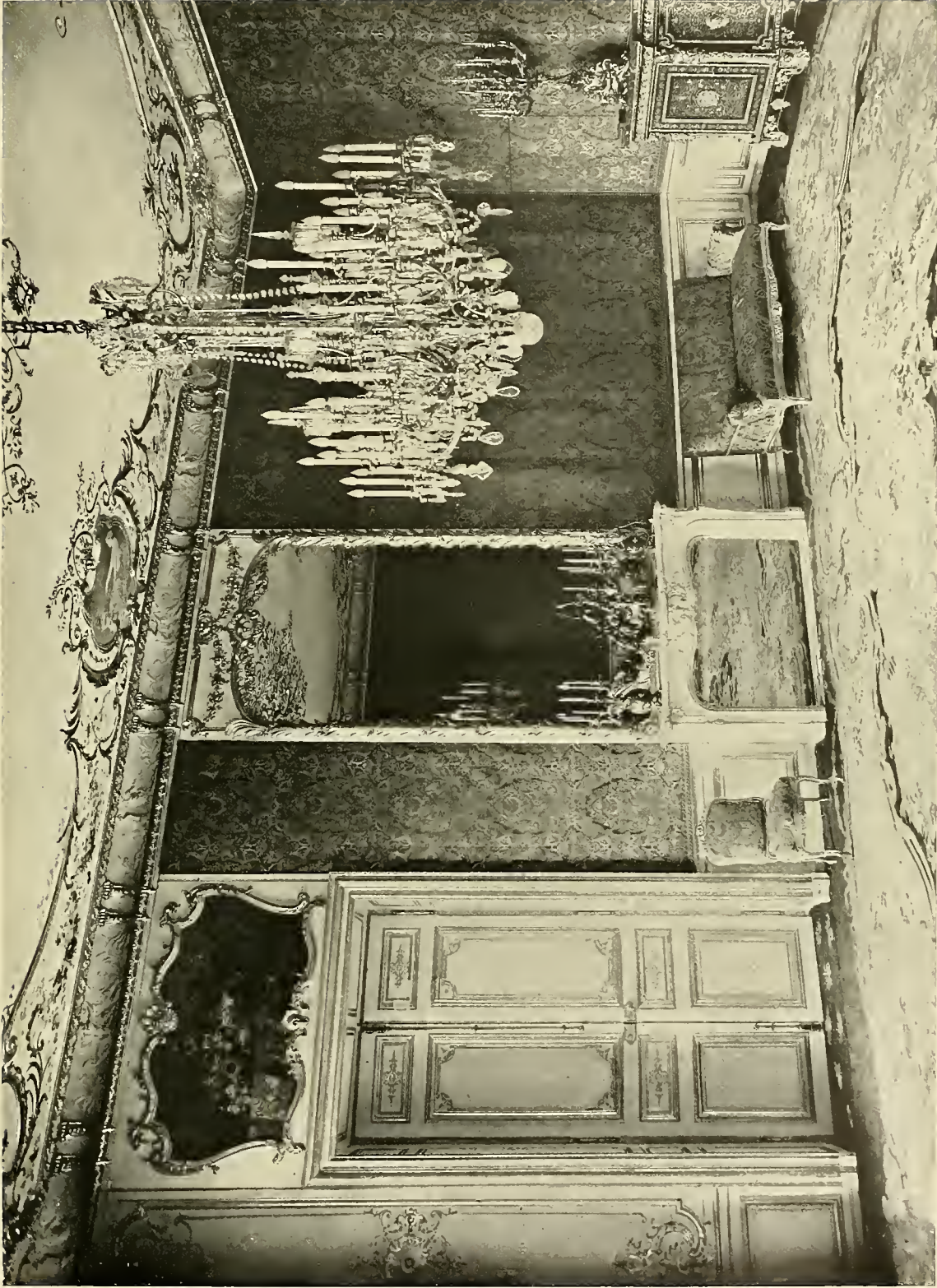
Phot. Giraudon

Paris. Arsenal. Oratory of Sully



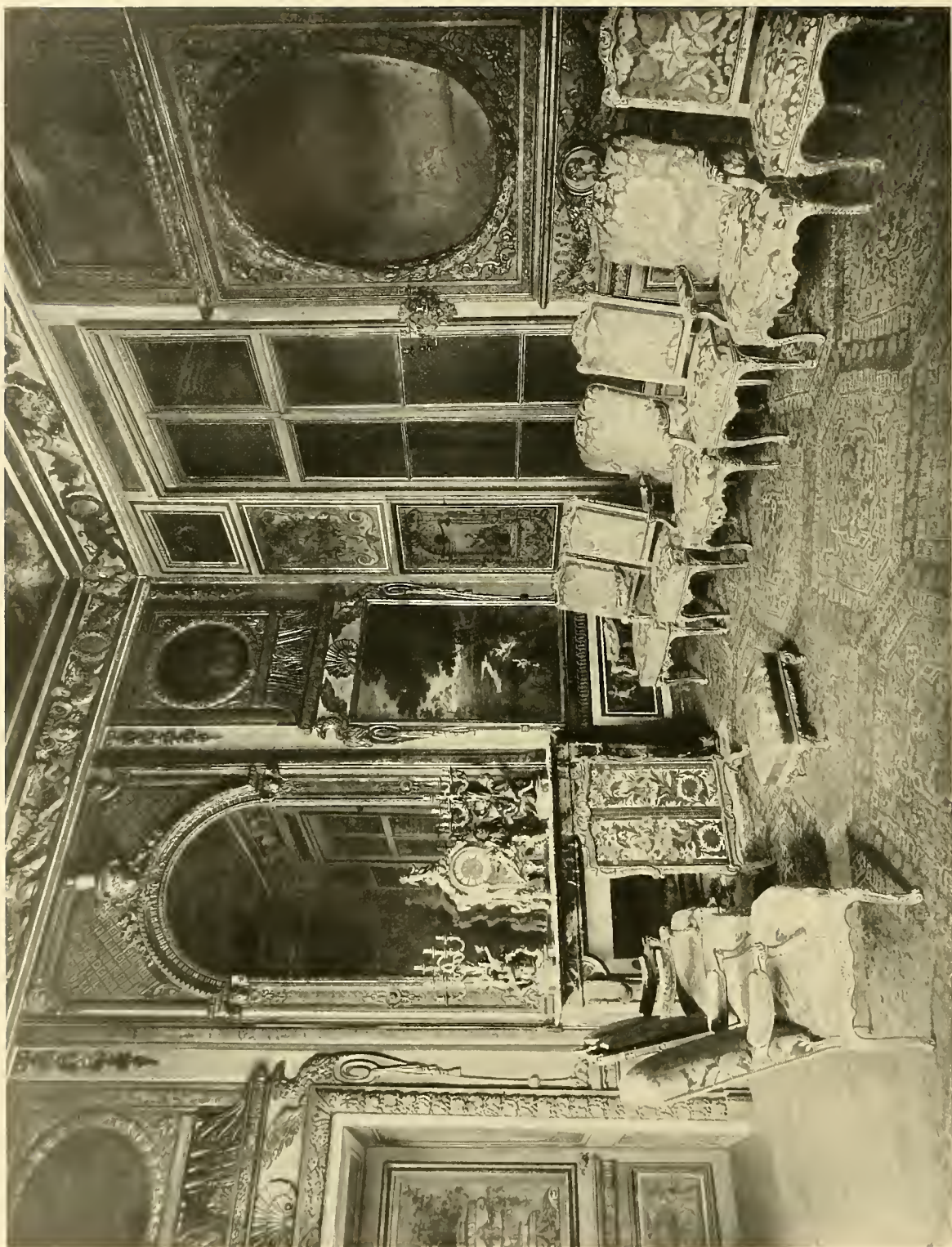
Phot. Archives photographiques

Paris. Austrian Embassy. Dining-room on the ground floor



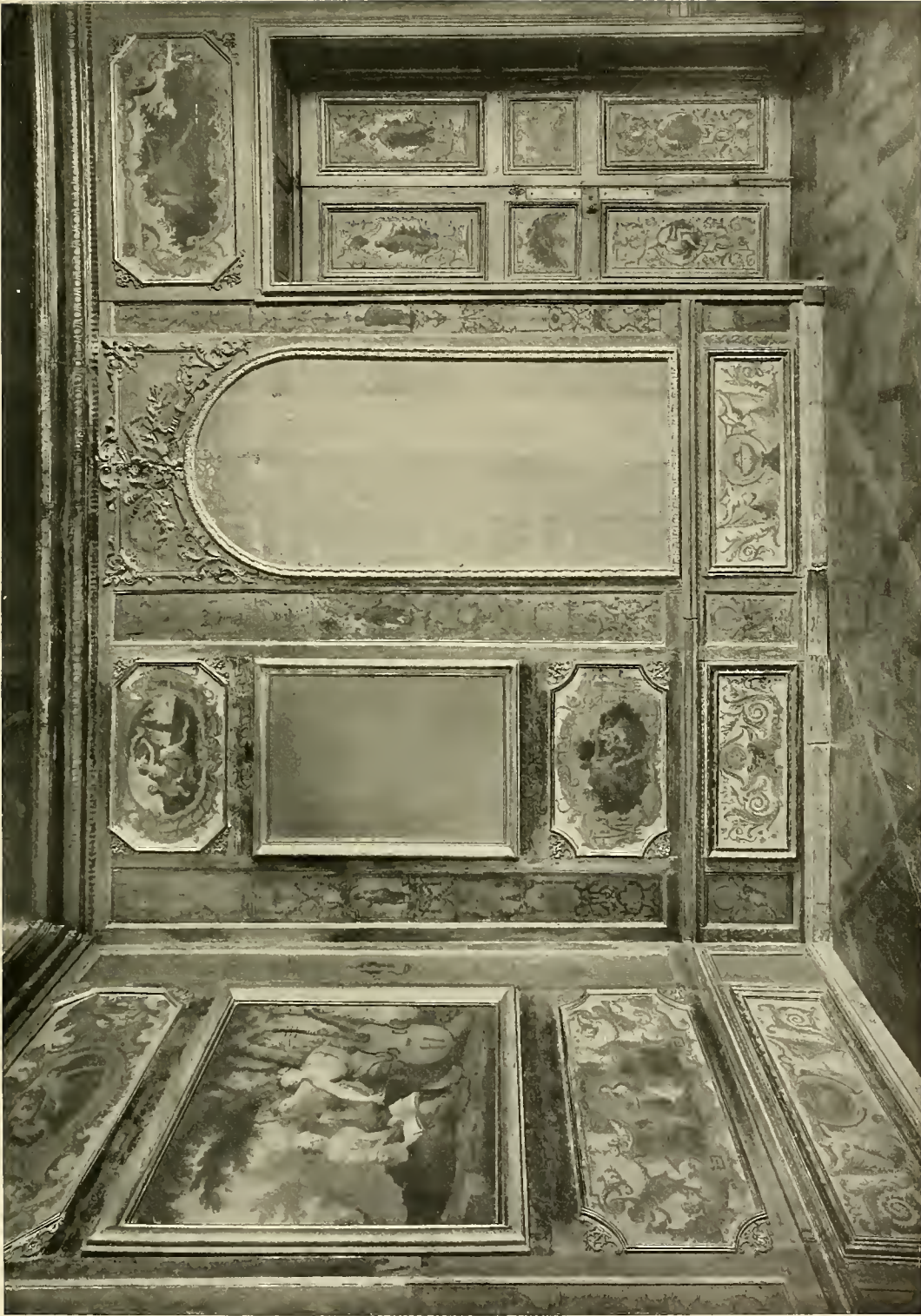
Phot. Archives photographiques

Paris. Austrian Embassy. Salon on the ground floor



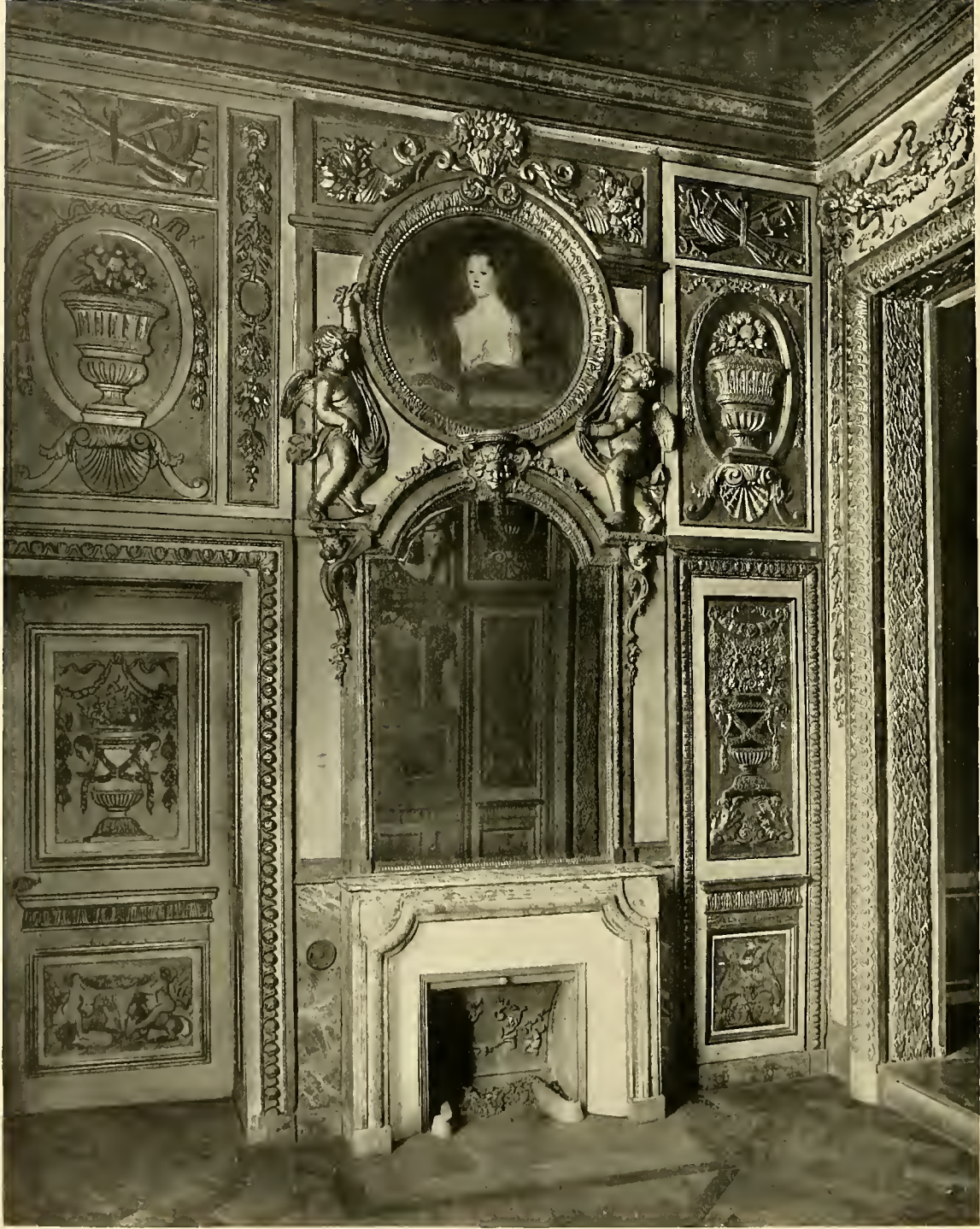
Phot. Monuments historiques

Paris. Hôtel Lauzun. Grand Salon



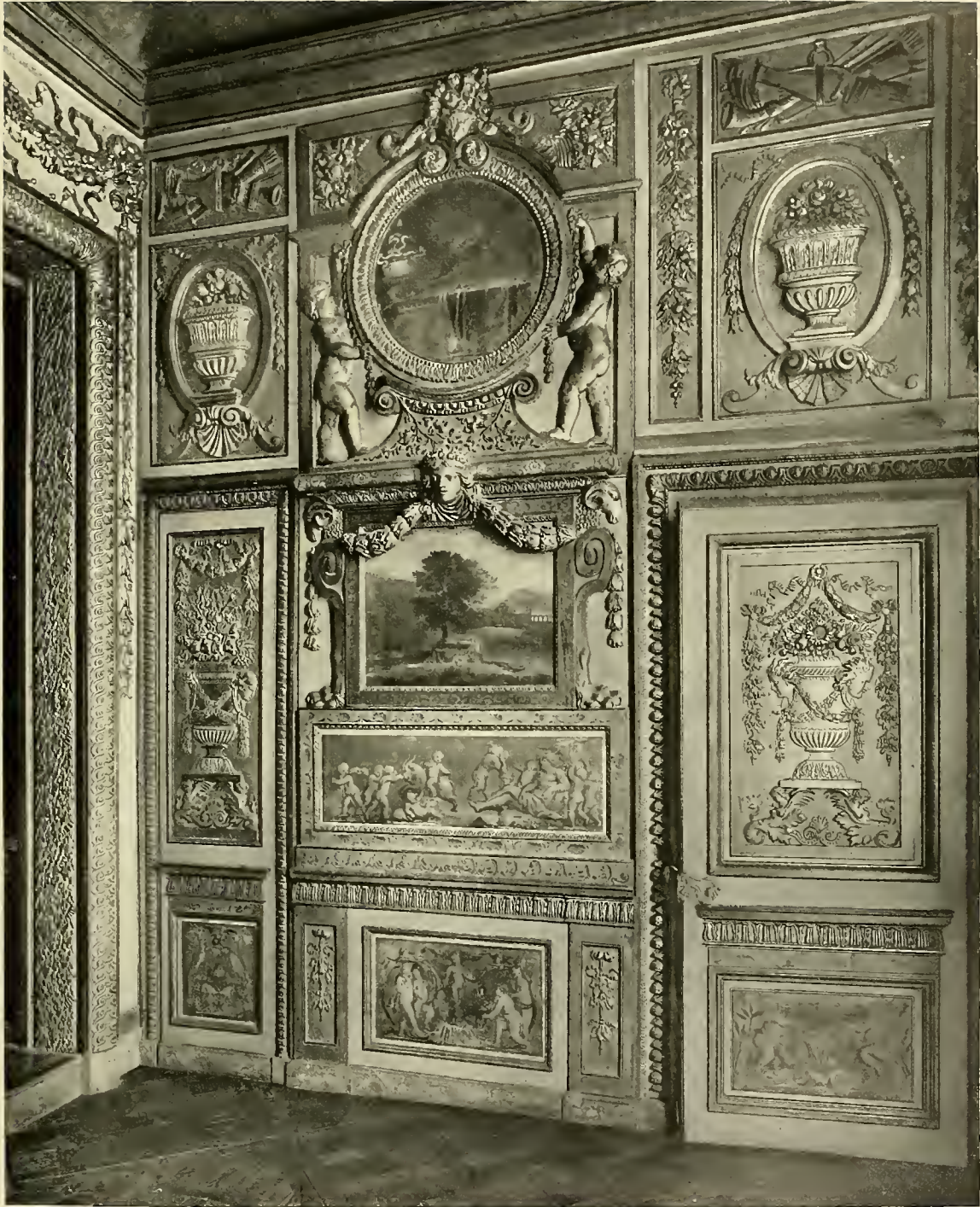
Phot. Contet

Paris. Hôtel Lambert. Cabinet of the Muses



Phot. L. Pamard

Paris. Hôtel Lauzun. Mantelpiece of a Salon



Phot. L. Pamard

Paris. Hôtel Lauzun. Detail of a Salon



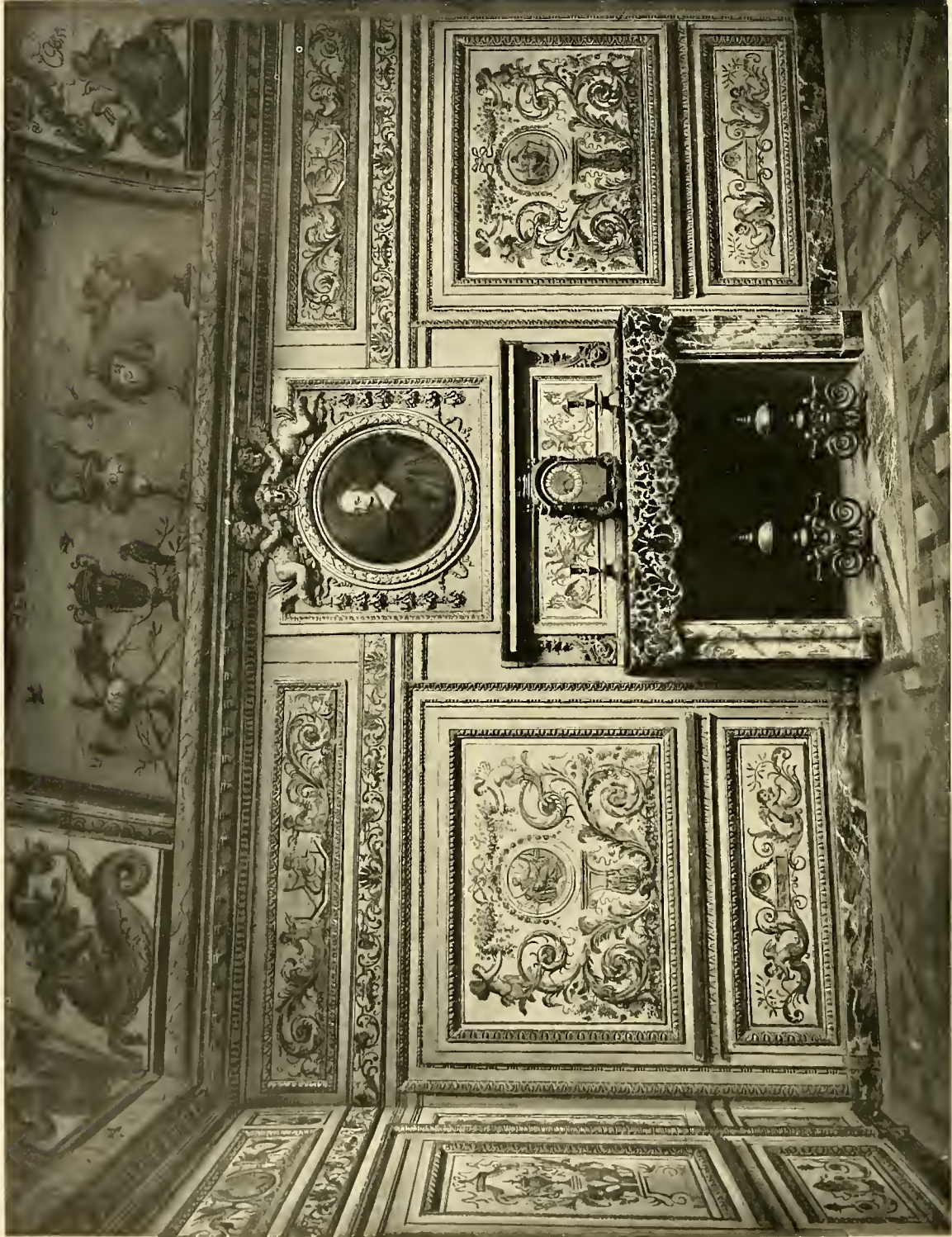
Phot. L. Pamard

Paris. Hôtel Lauzun. Detail of a Salon



Phot. L. Pamard

Paris. Hôtel Lauzun. So-called "Salle de la Bibliothèque"



Phot. Giraudon

Wainscot from the Hôtel Colbert at Villacerf. Paris, Musée Carnavalet



Phot. Giraudon

Wainscot from the Hôtel Colbert at Villacerf. Paris, Musée Carnavalet



Château de Maisons-Laffitte. Apartments of the King. Mantelpiece with stucco by Gilles Guérin
(after Deshairs, *Le Château de Maisons-Laffitte*)



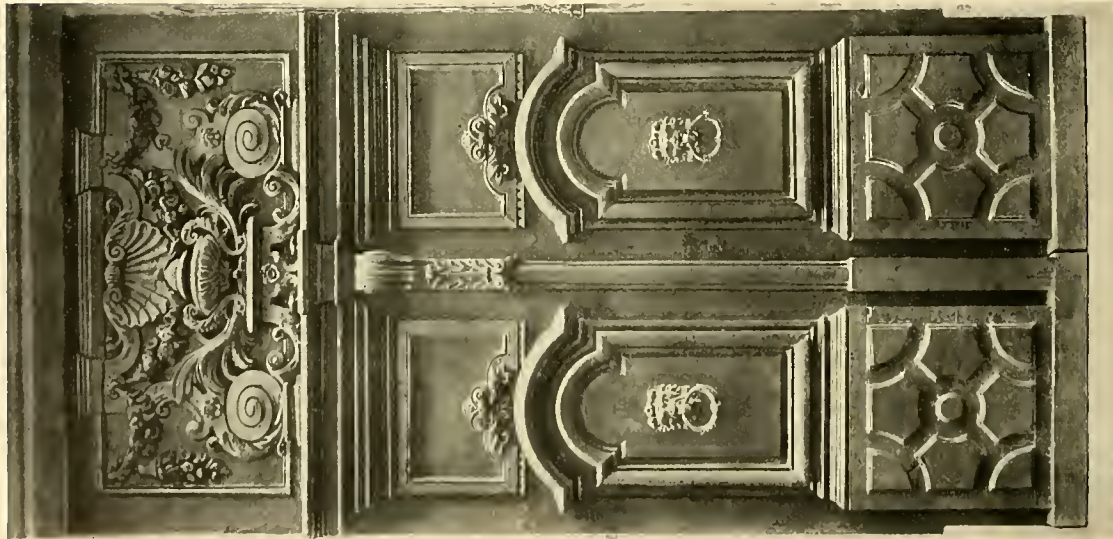
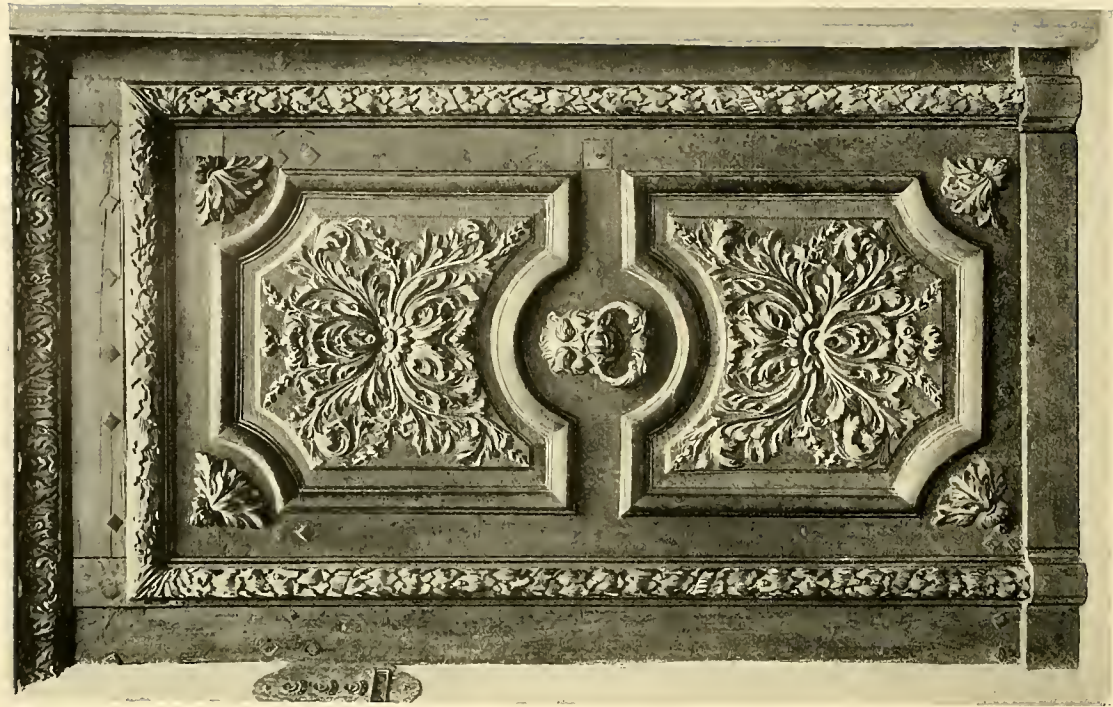
Château de Maisons-Laffitte. Reception room of the King (after Deshairs, *Le Château de Maisons-Laffitte*)



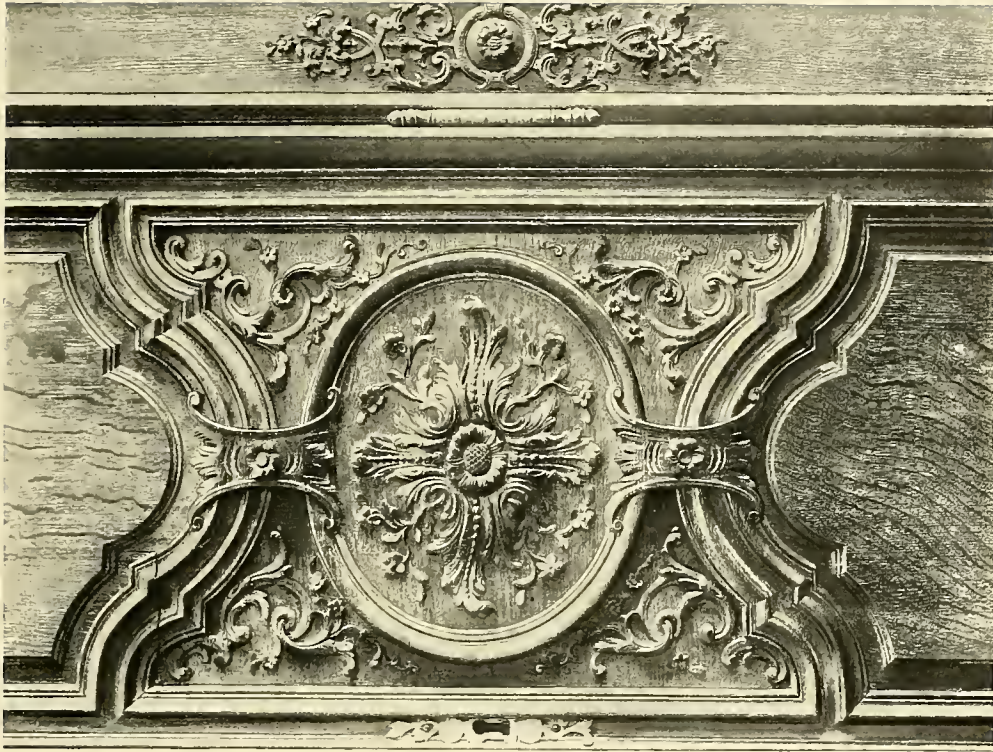
"Salle des Actes" at the University of Dijon (after L. Deshairs, Dijon)



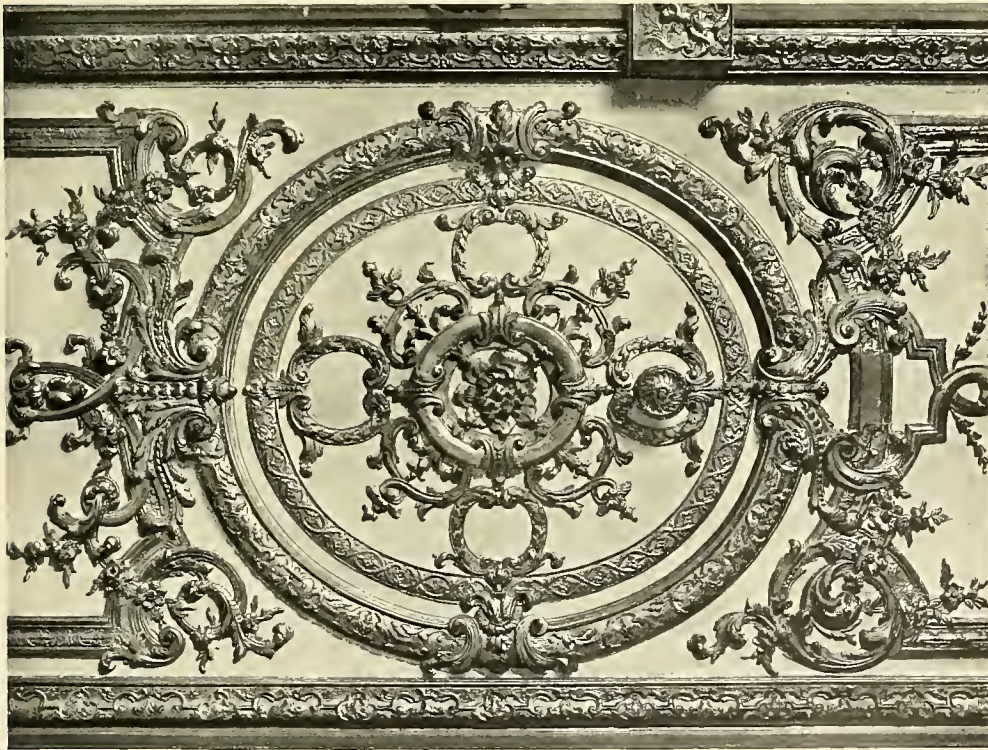
Doorway. Dijon, 4 rue Buffon (after L. Deshairs, Dijon)



Two carved house doors at Aix-en-Provence (after L. Deshairs, Aix-en-Provence)

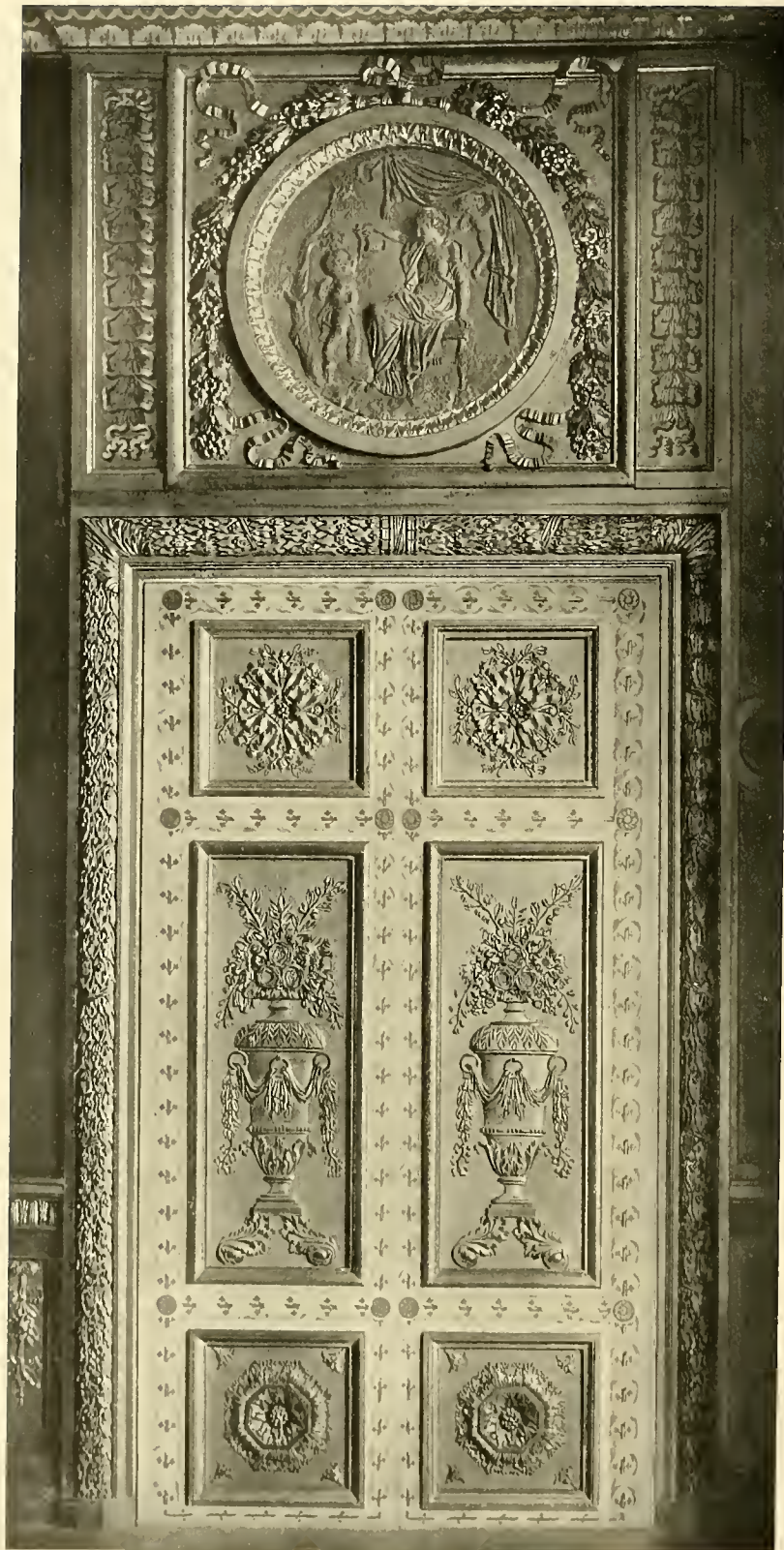


Phot. Giraudon



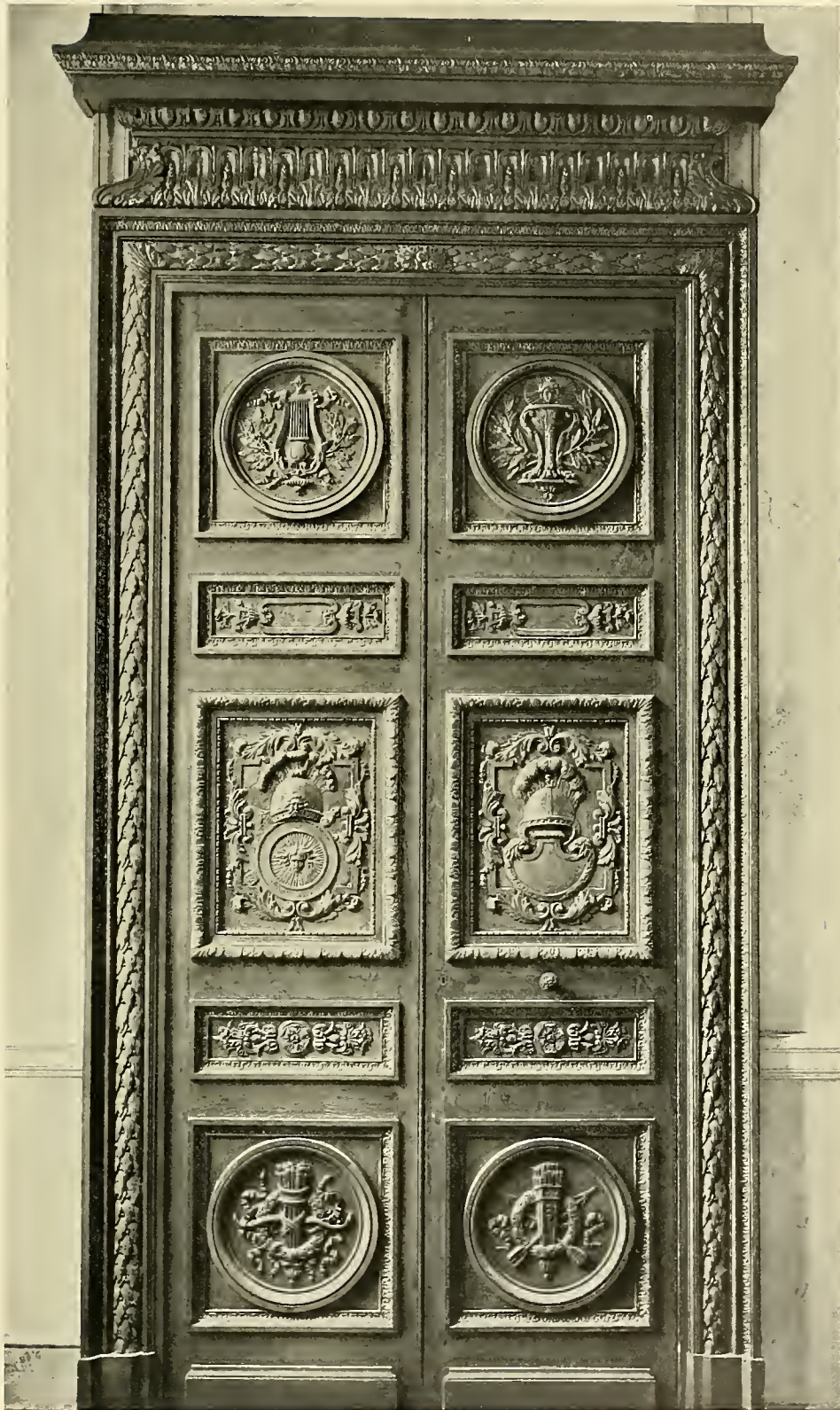
Phot. Giraudon

Detail of cupboard. Paris, Musée des Arts décoratifs. — Detail of Chapel door, Versailles



Phot. L. Pamard

Blind door. Paris, Hôtel Lauzun



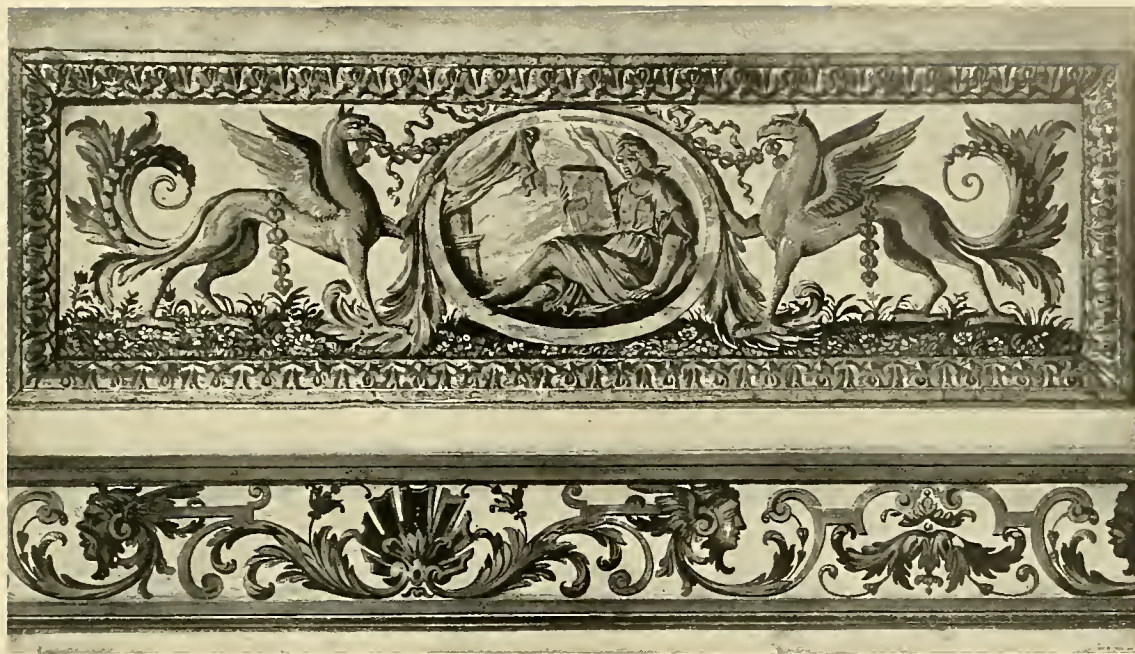
Phot. L. Pamard

Door from the Château de Marly. Paris, Ministère de la Marine, escalier d'honneur



Phot. Giraudon

Door of cupboard, Aix-en-Provence, Bibliothèque Méjanes



Details of the Colbert room from Villacerf. Paris, Musée Carnavalet



Photo A. Guéinnet



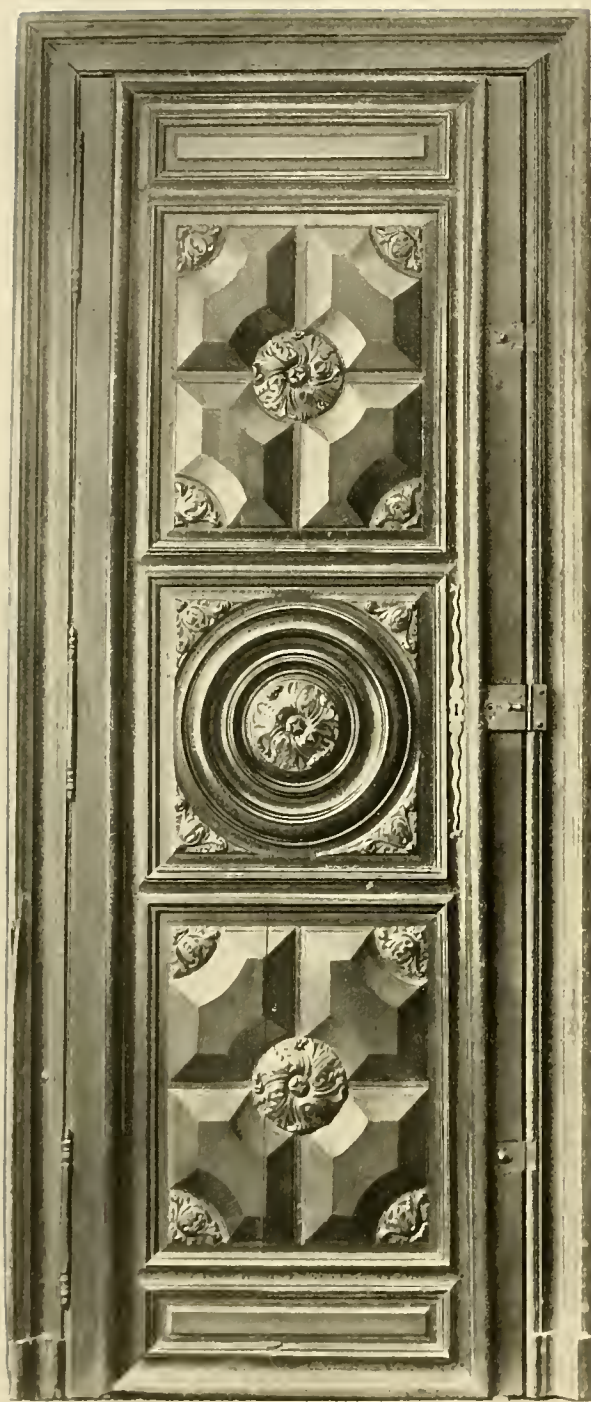
Photo A. Calvas

Four carved panels



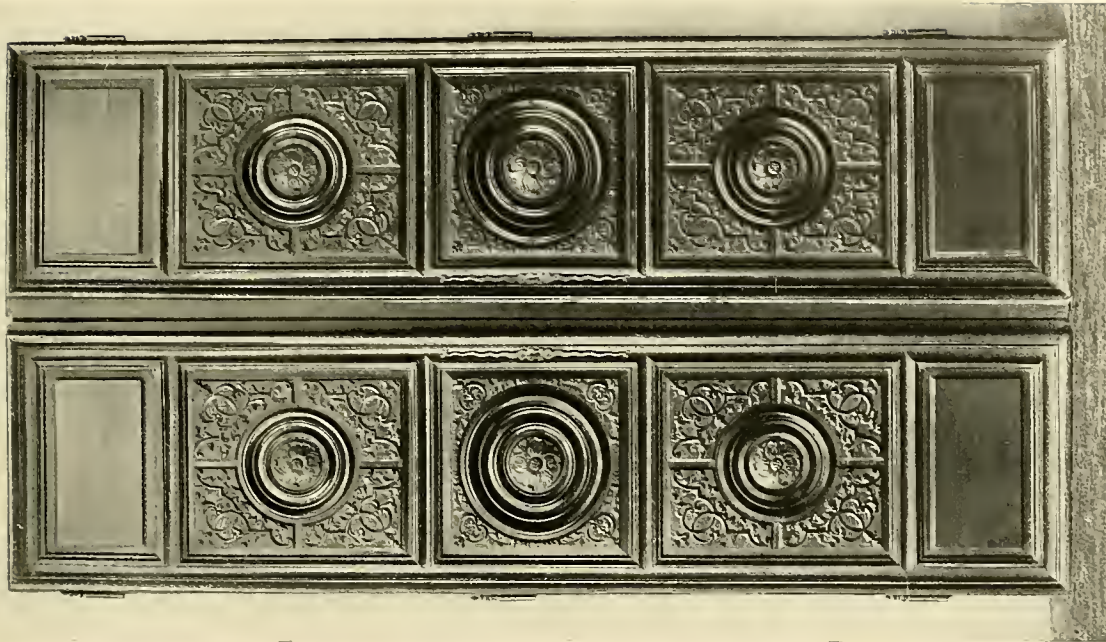
Phot. Giraudon

Details of two carved panels. Paris, Musée des Arts décoratifs



Phot. Queller

Two carved door leaves



Phot. Queller



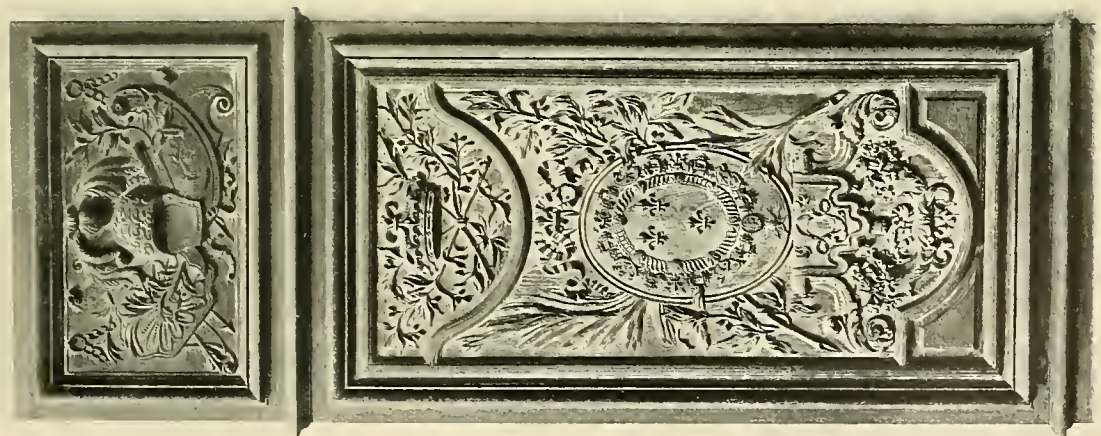
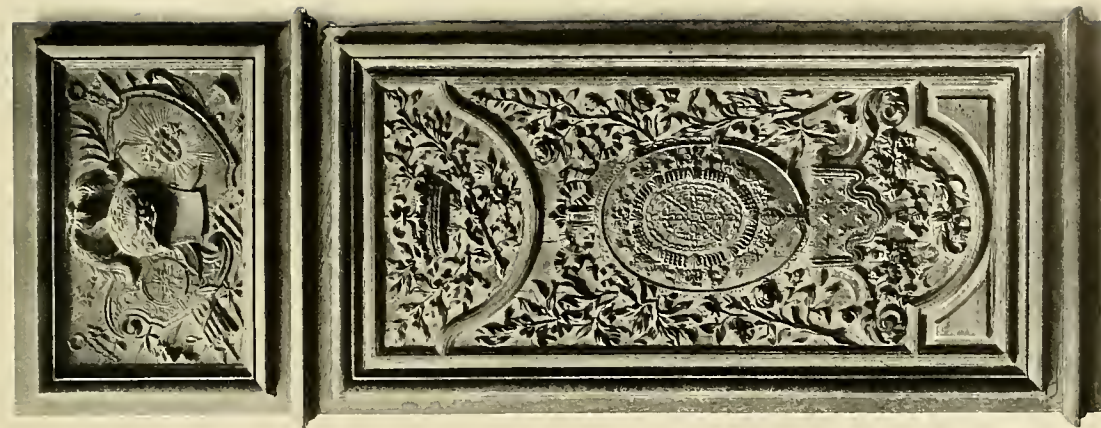
Phot. Queller

Carved cupboard. — Carved door



Phot. Giraudon

Carved panel. Paris, Musée des Arts décoratifs
Open work panel. Brussels, Musée du Cinquantenaire



Three carved panels, oak. New York, Metropolitan Museum

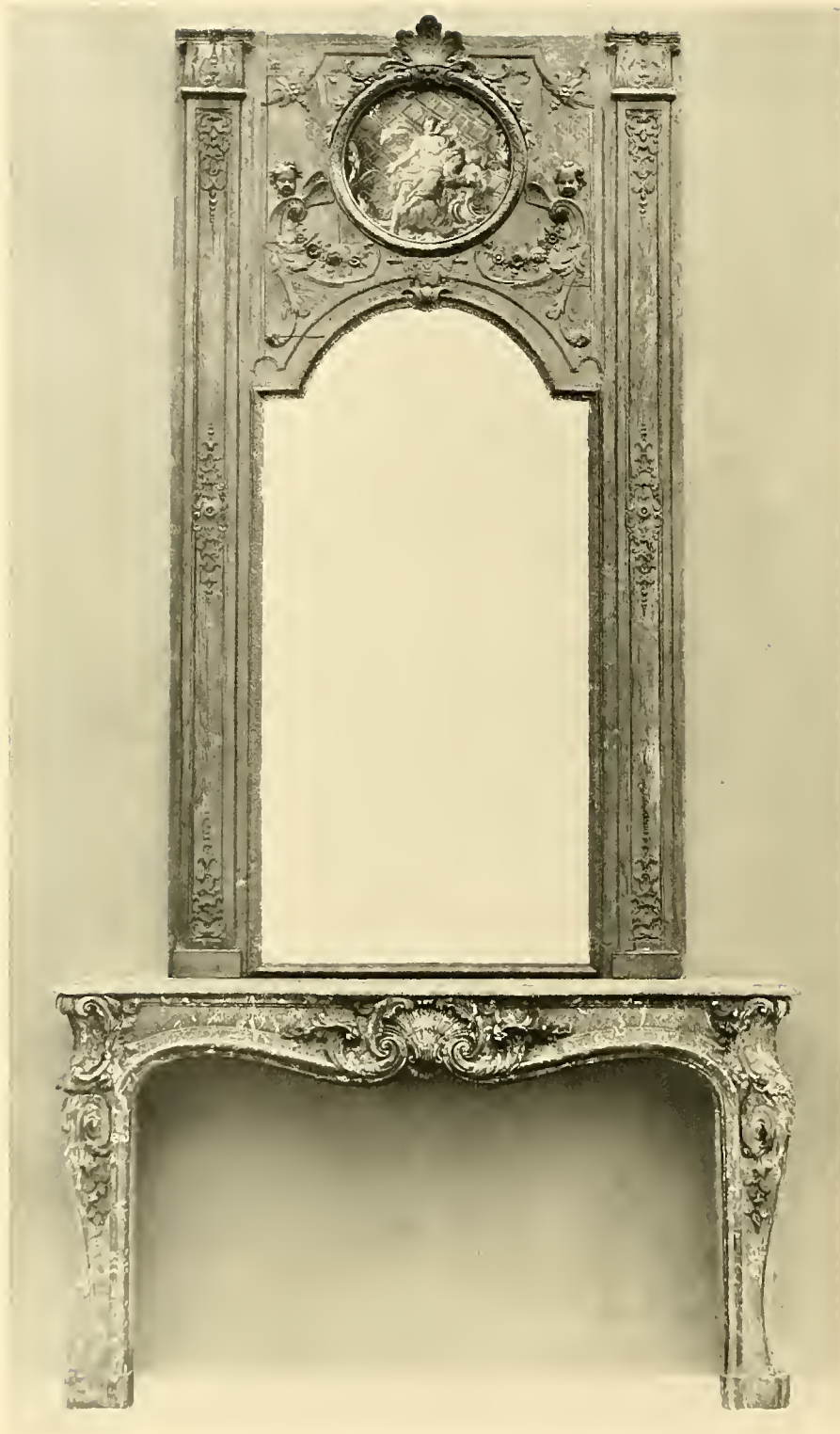


Mantelpiece from Liège, carved oak. Brussels, Musée du Cinquantenaire



Phot. Giraudon

Carved frieze, wood. Paris, Musée des Arts décoratifs
Marble mantelpiece with cast iron fireback. Paris, Musée des Arts décoratifs

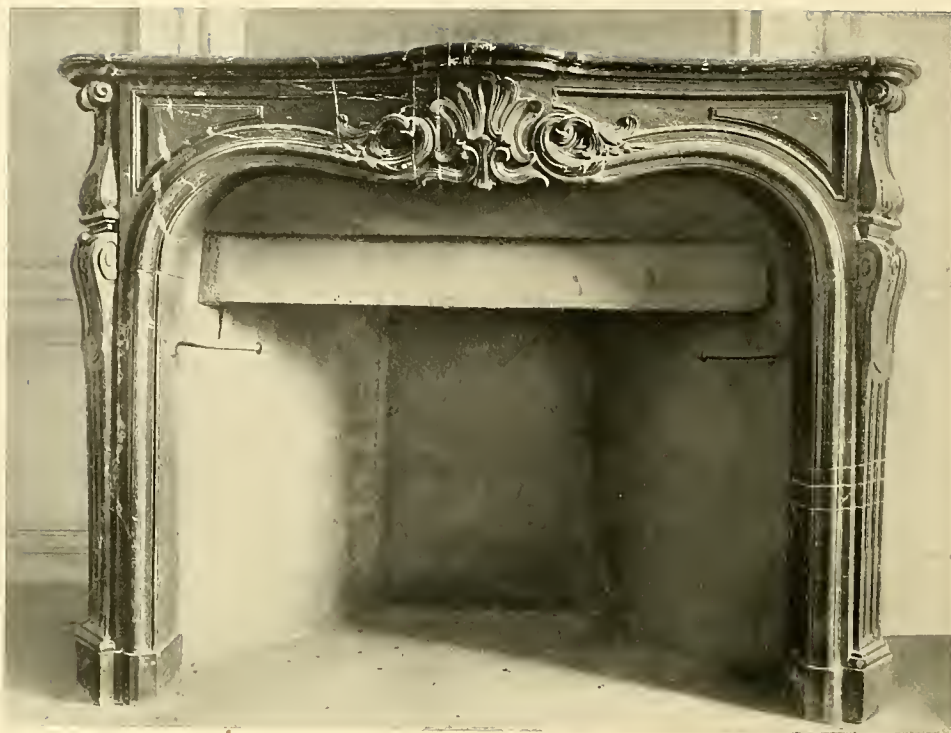


Mirror and mantelpiece. New York, Metropolitan Museum



Phot. Giraudon

Two mantelpieces in the style of Bernard Toro. Aix-en-Provence



Phot. L. Pamard



Phot. L. Pamard

Fontainebleau. Marble mantelpiece
Paris, Hôtel Lauzun. Marble mantelpiece



Phot. L. Pamard



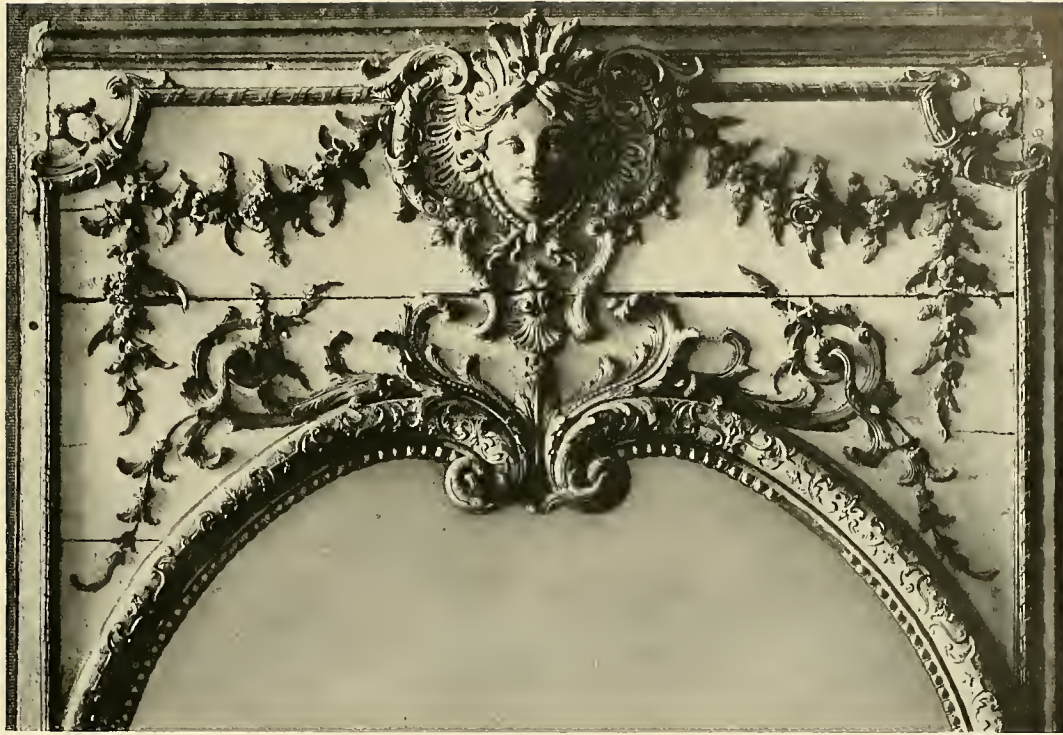
Phot. L. Pamard

Versailles, Petit Trianon : Marble mantelpiece
Fontainebleau. Marble mantelpiece

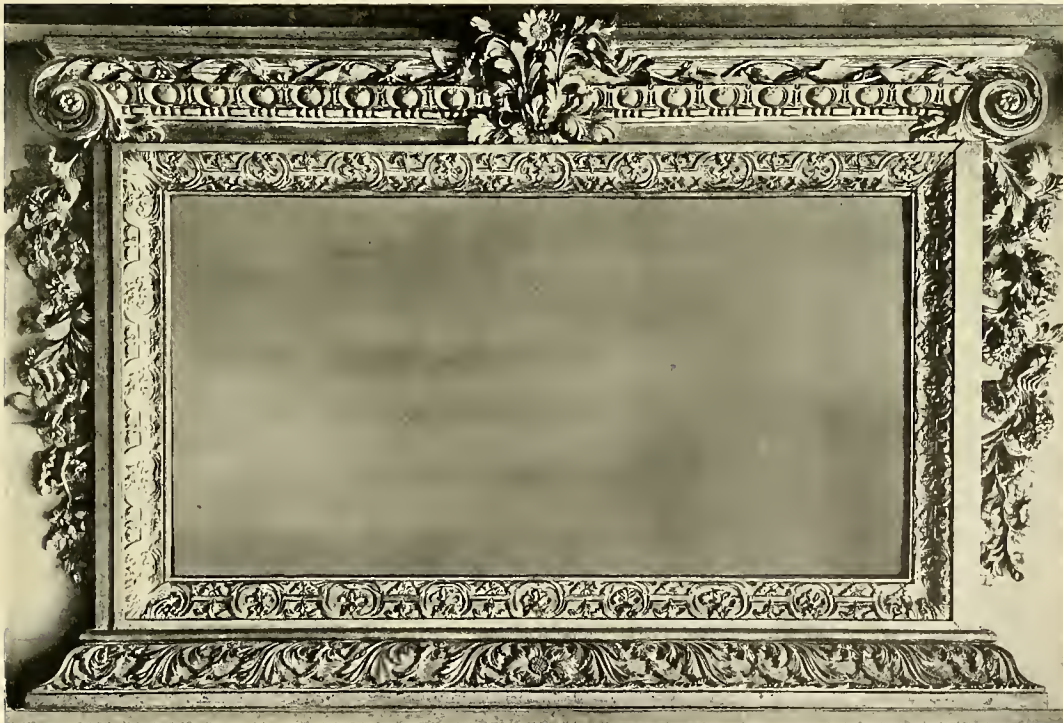


Portefeuille des Arts déc., A. Calvns, ed.

Mirror frame and panel from the Hôtel de Rochegude, Avignon. Paris, Musée
des Arts décoratifs



Phot. Giraudon

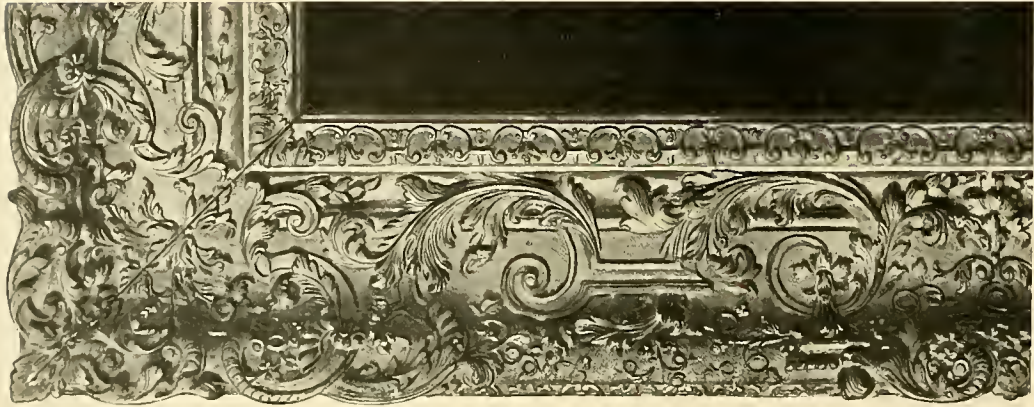


Phot. Contet

Upper part of mirror frame. Paris, Musée des Arts décoratifs
Mirror frame. Oratory of La Meilleraie



Phot. Alinari

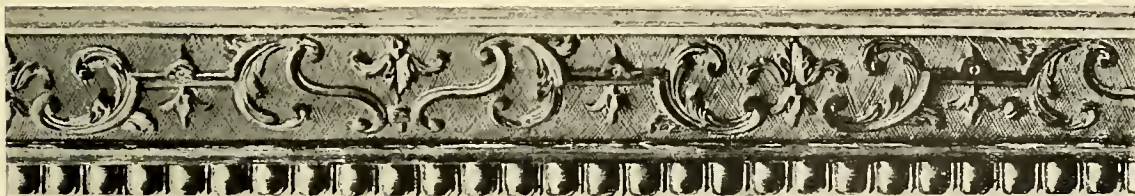


Phot. Giraudon



Phot. Alinari

Versailles. Details of carved frames, wood and gilt

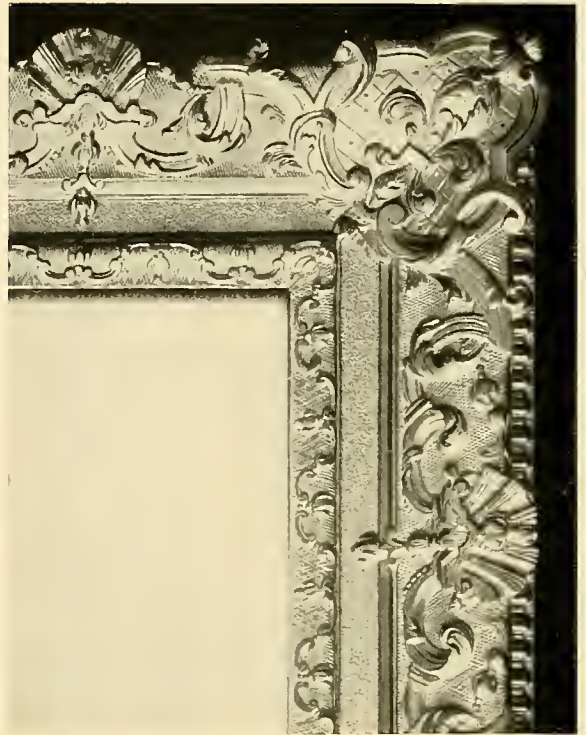


Phot. Guérinet

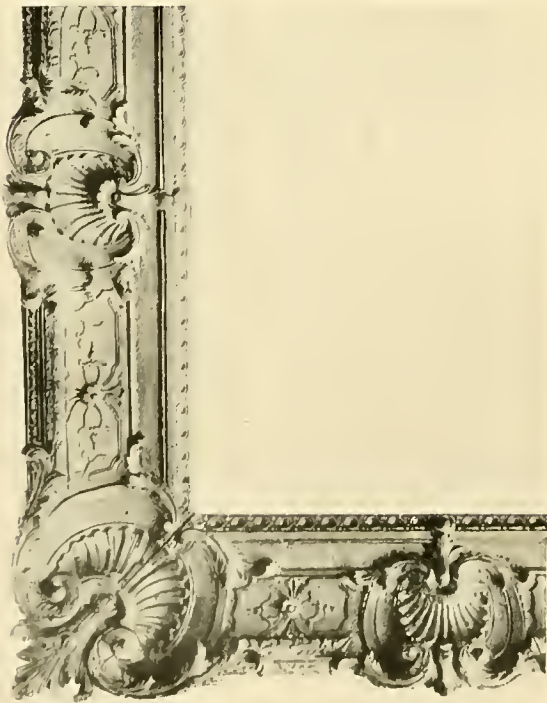
Details of carved and gilt frames. Duveen Brothers. Berlin, Kunstgewerbemuseum
Border of Mirror



Phot. Giraudon

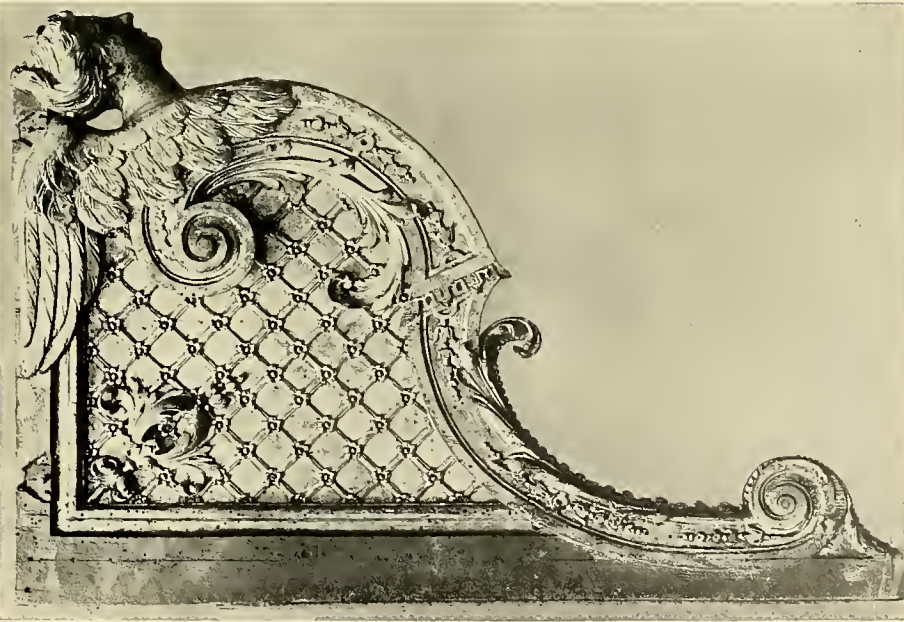
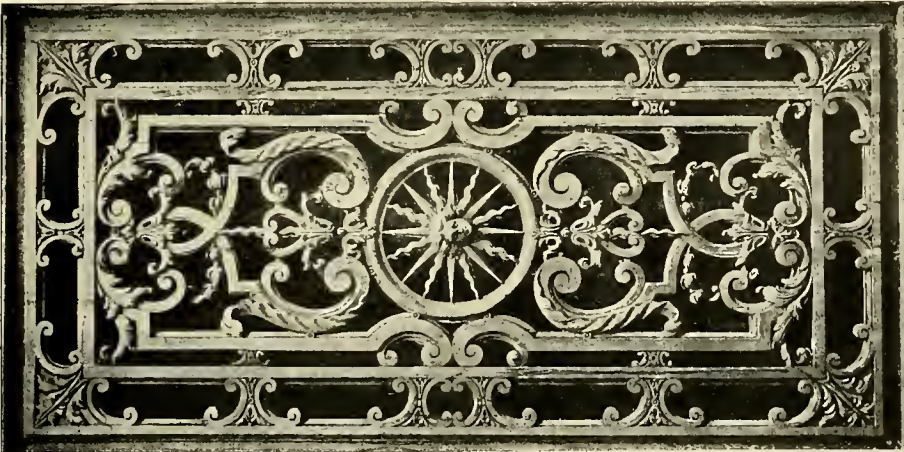


Phot. Giraudon

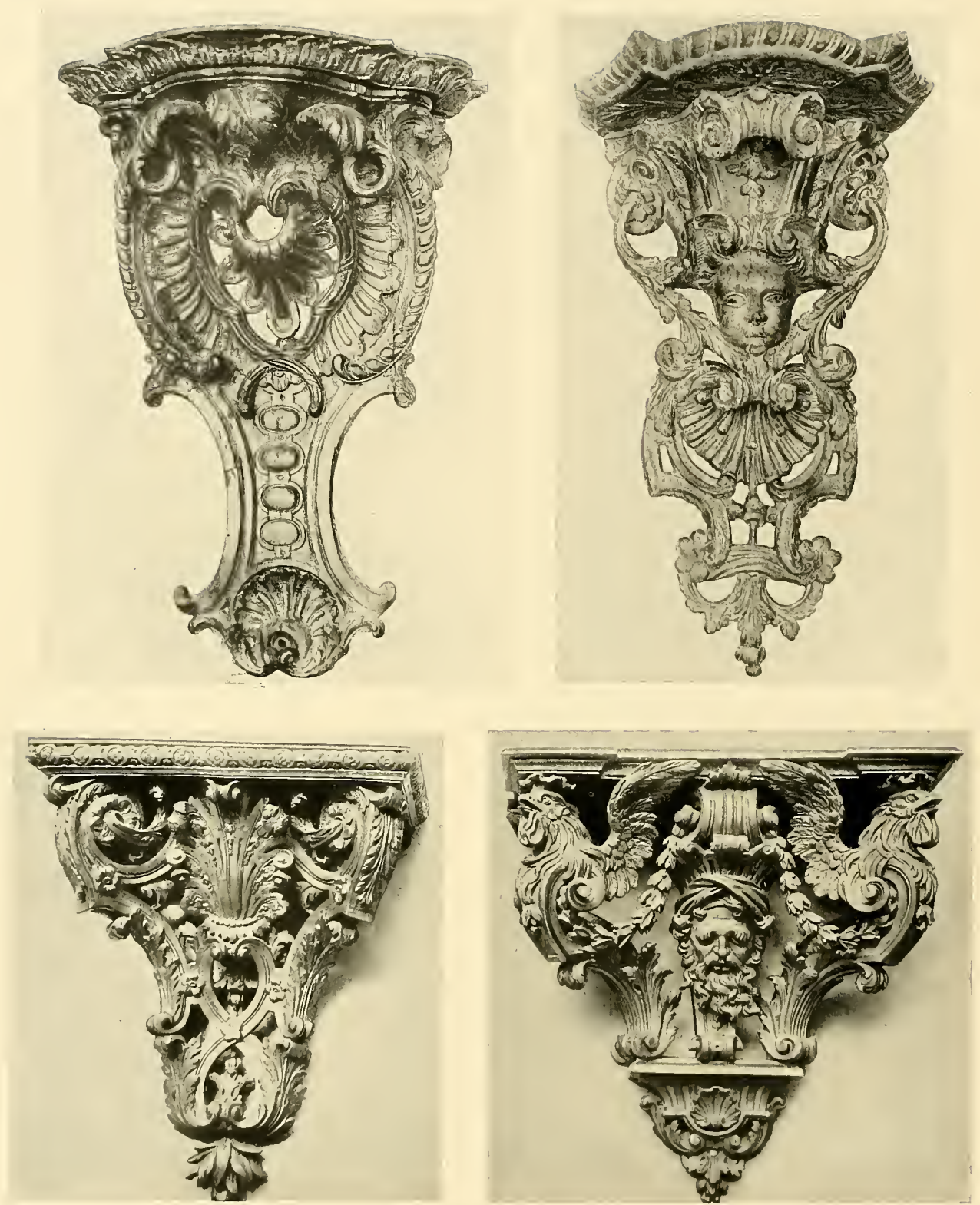


Phot. Giraudon

Details of four frames, wood and gilt. First, second, and third, Paris, Louvre, the fourth from the Musée de Dijon



Console of gilt wood (Régence period), London, Victoria and Albert Museum
Open work panel of carved wood (After Guérinet) Console of gilt wood. New York, Metropolitan Museum



Four brackets of carved wood. (After Portefeuille des Arts décoratifs, Paris, A. Calavas)
Paris, Musée des Arts décoratifs



Bureau Cabinet, carved wood. Brussels, Musée du Cinquantenaire



Cupboard in two parts, carved wood. New York, Metropolitan Museum

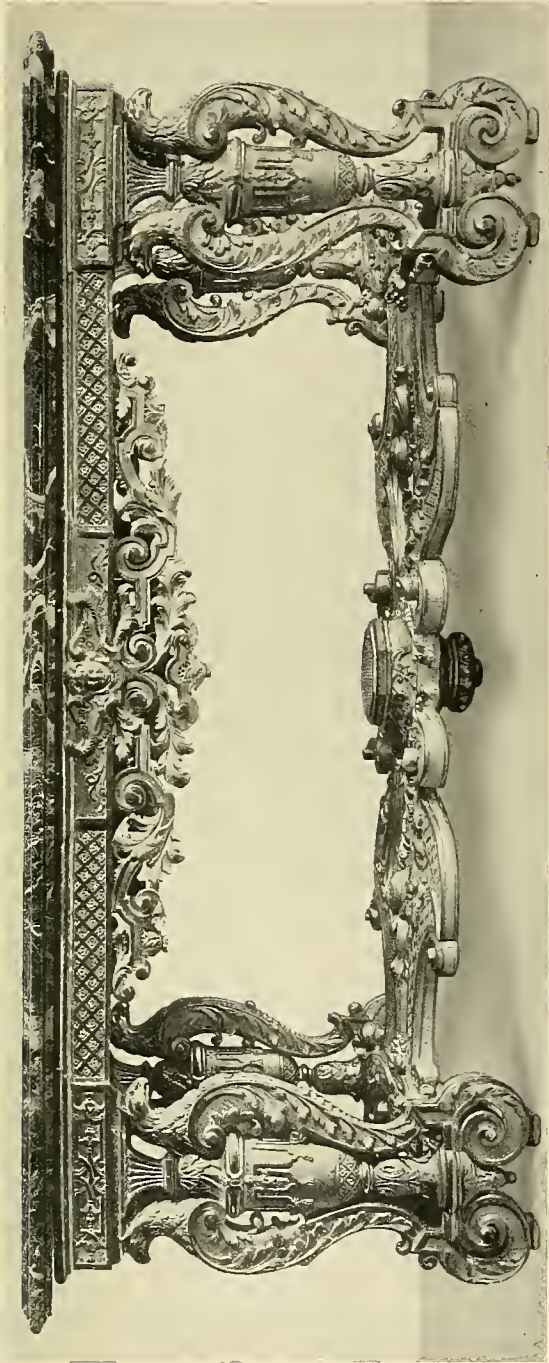


Cupboard, carved wood. New York, Metropolitan Museum



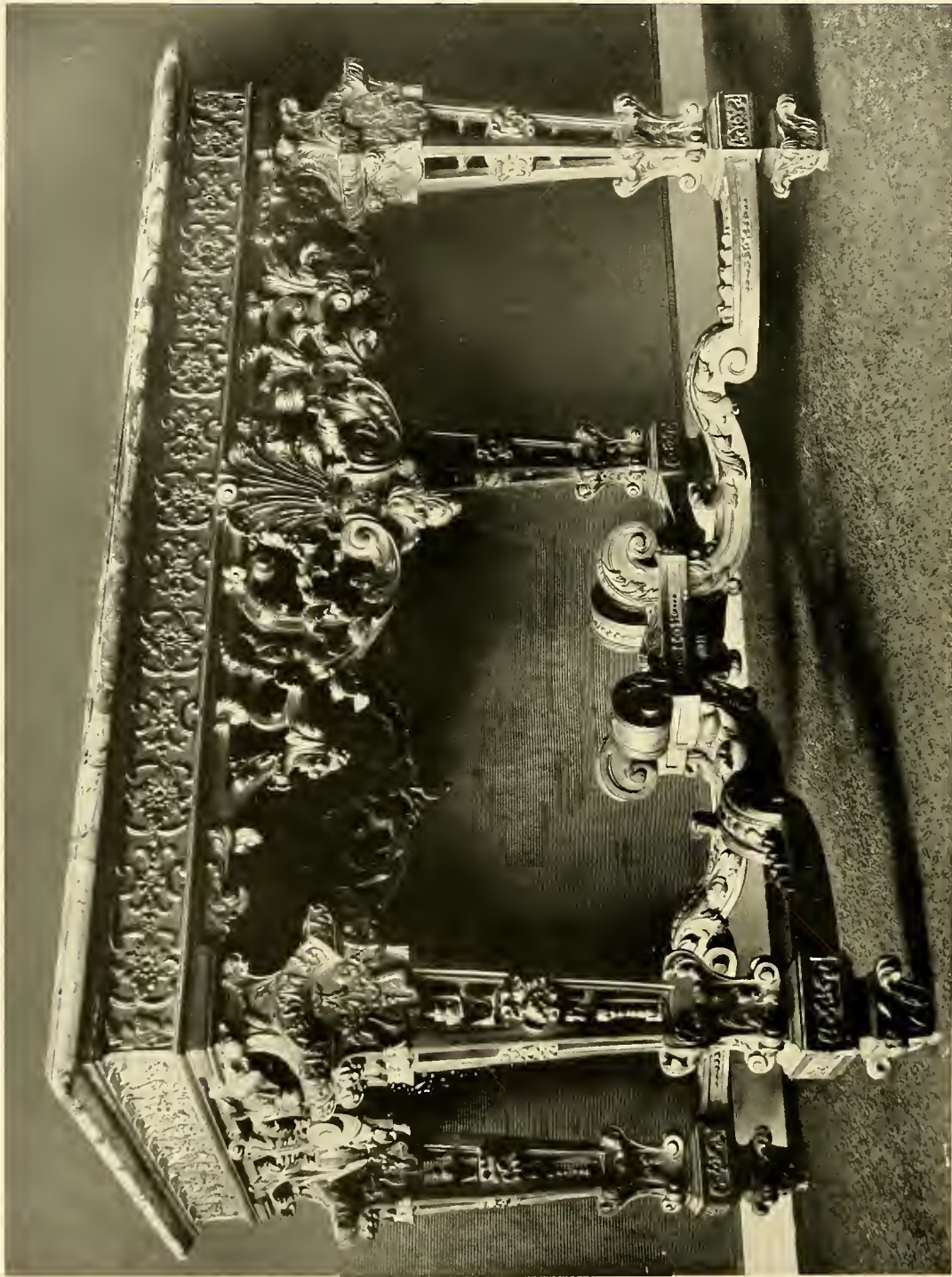
Phot. L. Pamard

Console in gilt wood, from the Château de Bercy. Paris, Louvre



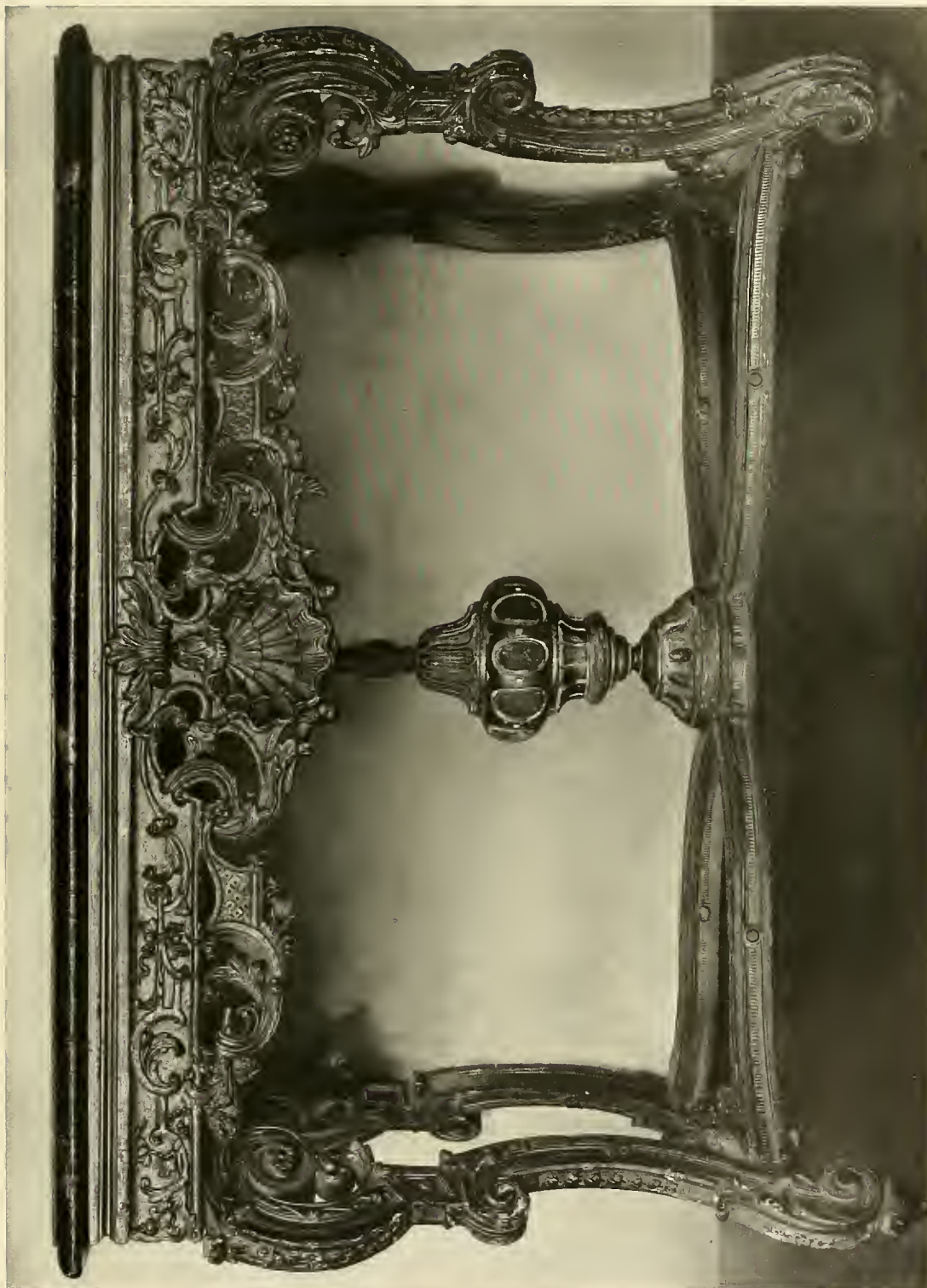
Phot. Giraudon

Console in gilt wood. Sale Achille Seillière
Console in gilt wood. Paris, Louvre



Phot. Giraudon

Gilt wood console. Paris, Musée des Arts décoratifs



Console in gilt wood. Reims, Church Saint-Jacques

Phot. Monuments historiques



Phot. Guérault



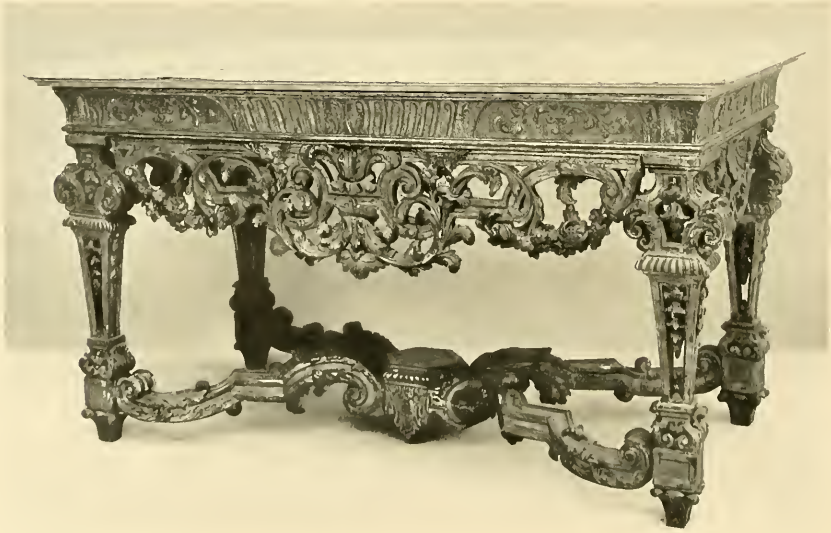
Phot. Guérault

Carved wood console. Paris, Bank of France
Large Console, carved wood. Paris, Bank of France

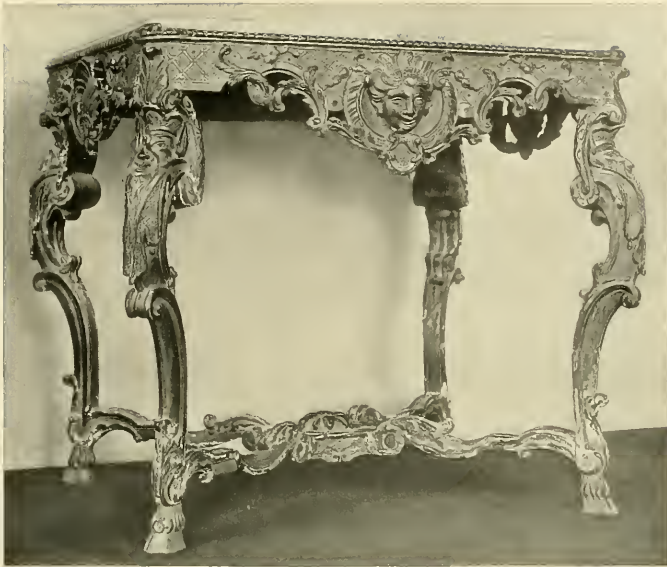


Phot. Pamard

Gilt wood table. Paris, Louvre
Console, gilt wood. Brussels, Musée du Cinquantenaire



Gilt wood console. Formerly Lowengard Collection
Gilt wood console. New York, Metropolitan Museum

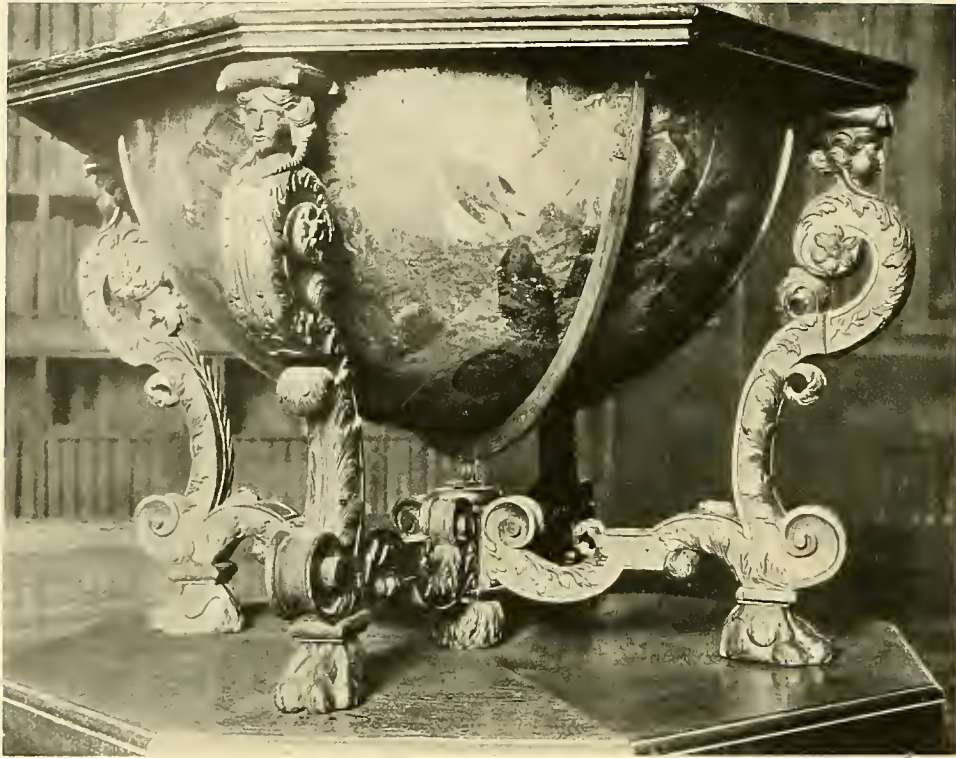


Phot. Pamard



Phot. Pamard

Console in gilt wood. Paris, Musée des Arts décoratifs
Console in gilt wood. Versailles

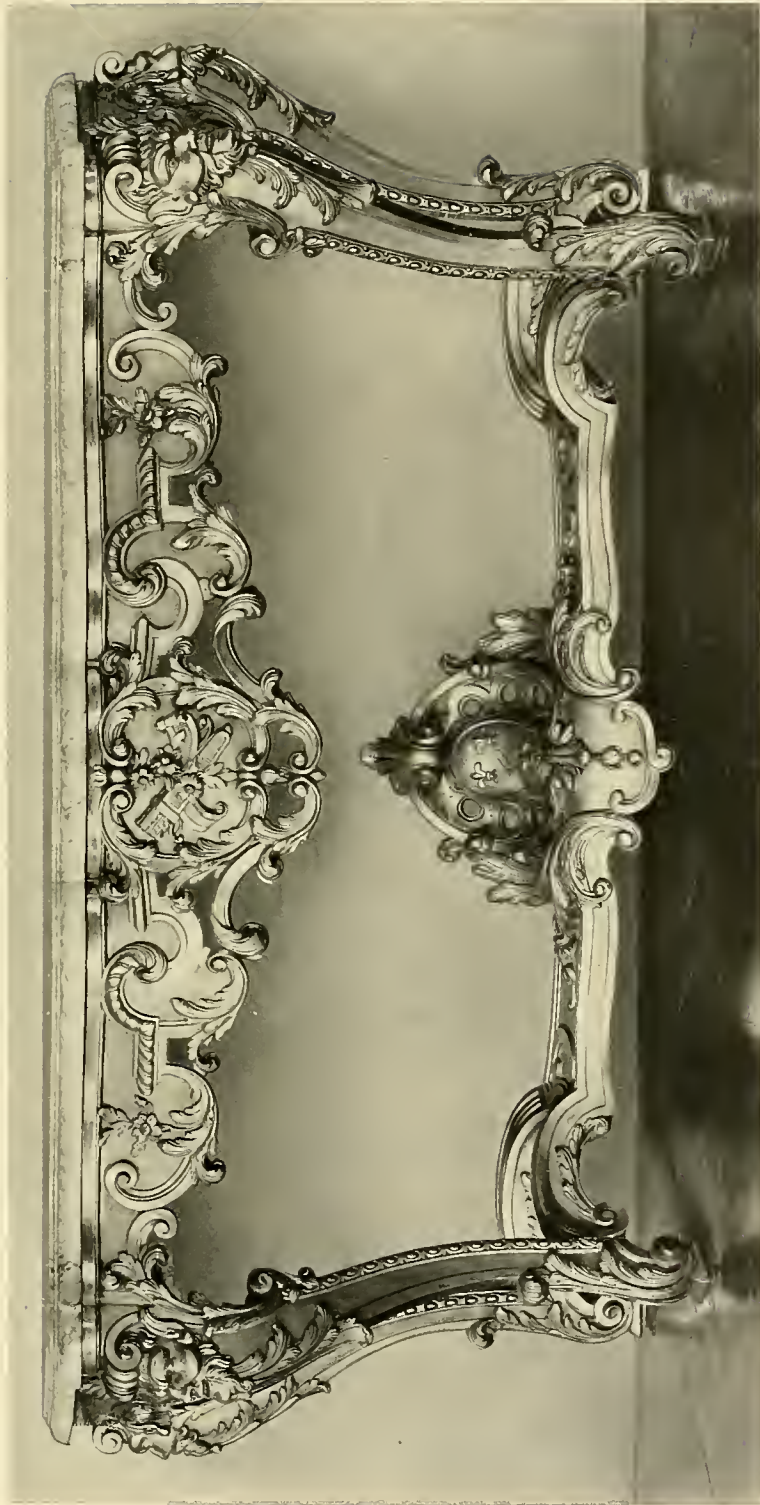


Phot. L. Pamard



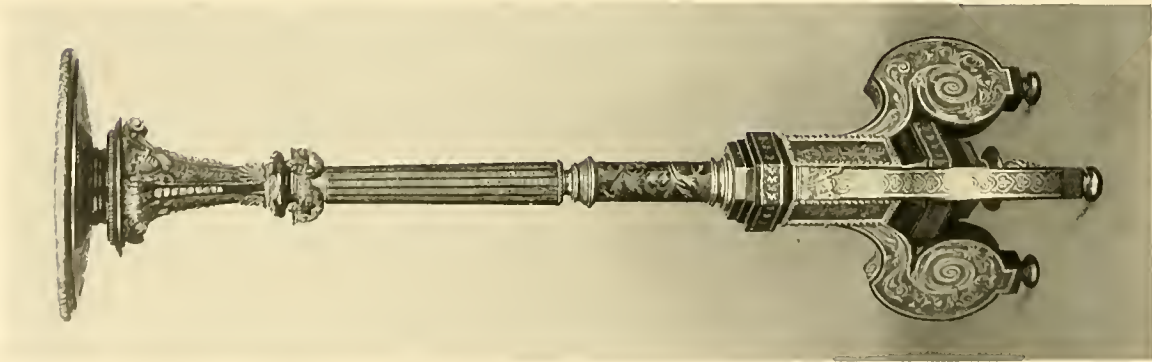
Phot. L. M.

Globe stand. Paris, Bibliothèque Mazarine
Round table. Paris, Louvre

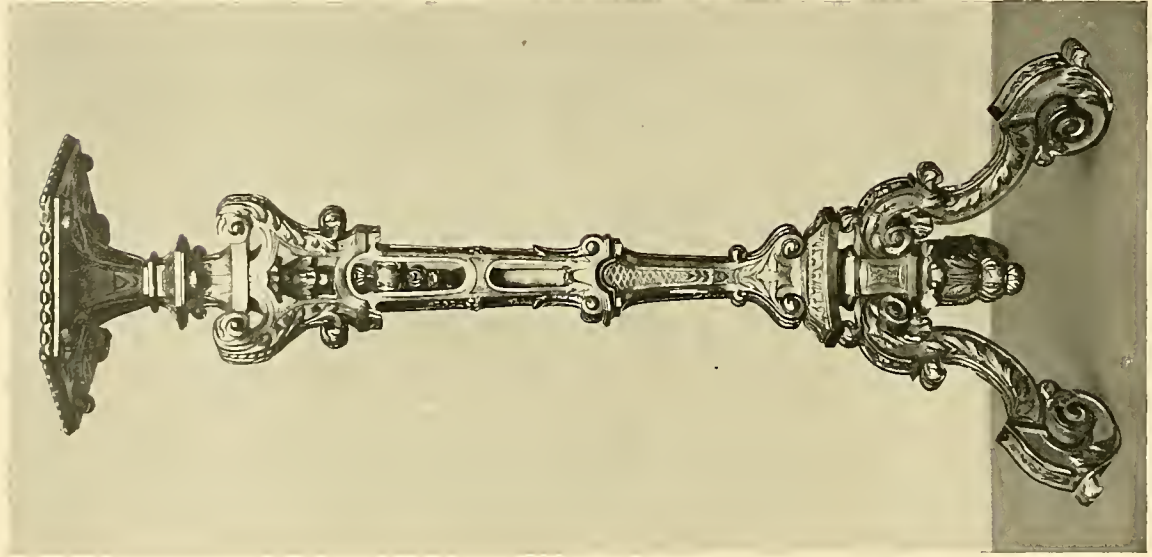


Phot. Girardon

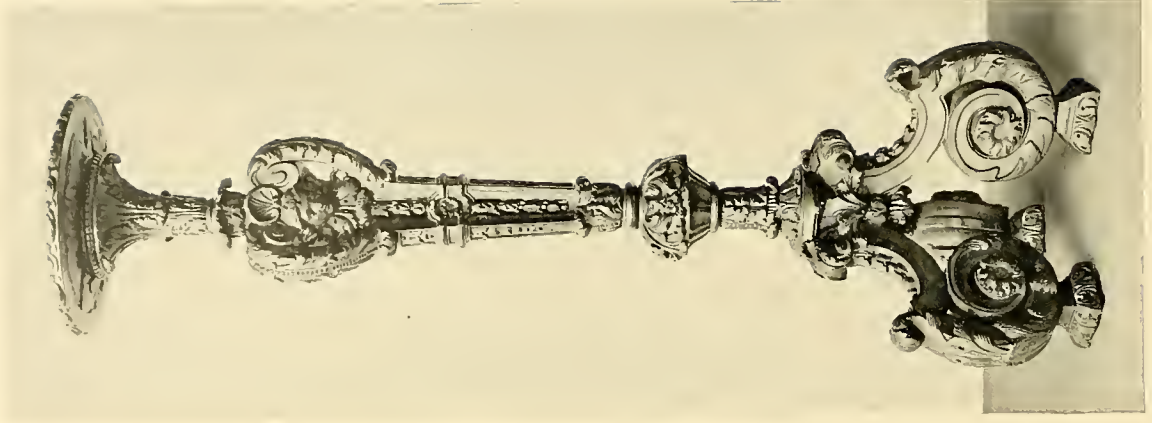
Gilt wood console. Paris, Bank of France



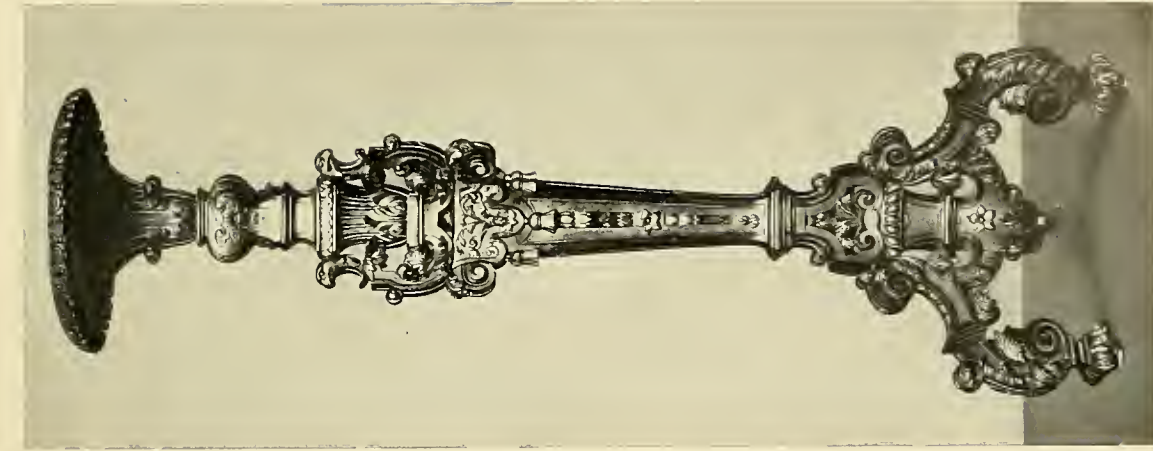
After Laking



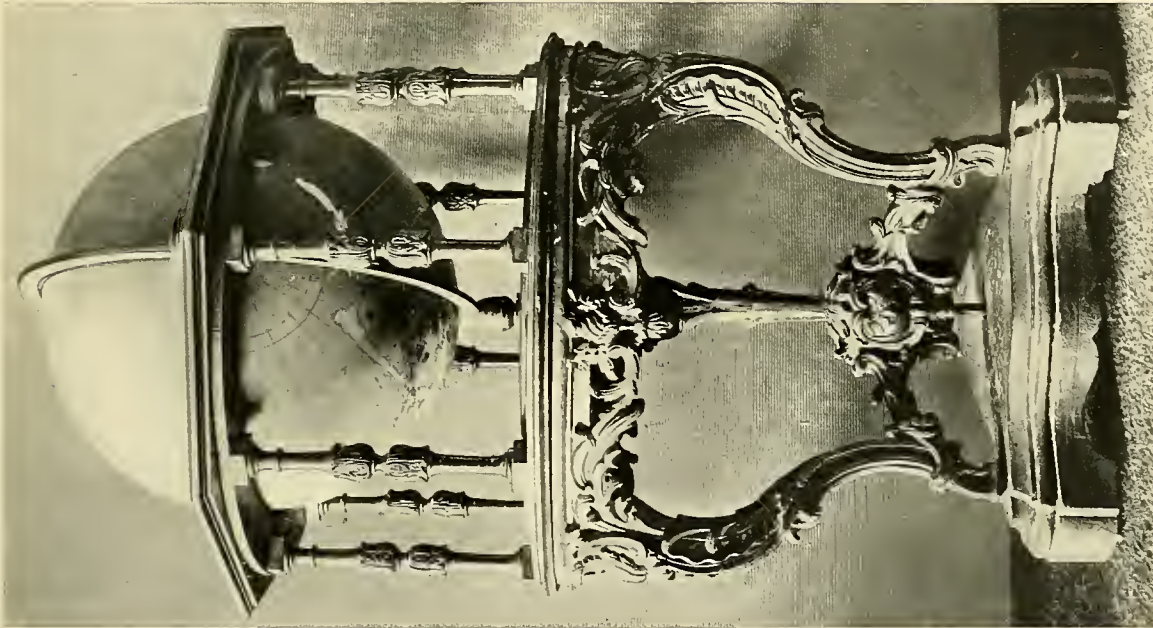
Phot. Giraudon



Torchère, inlaid by Boulle. Windsor — Torchère in gilt wood, Paris, Ecole des Beaux-Arts
Torchère, carved wood. London, Victoria and Albert Museum

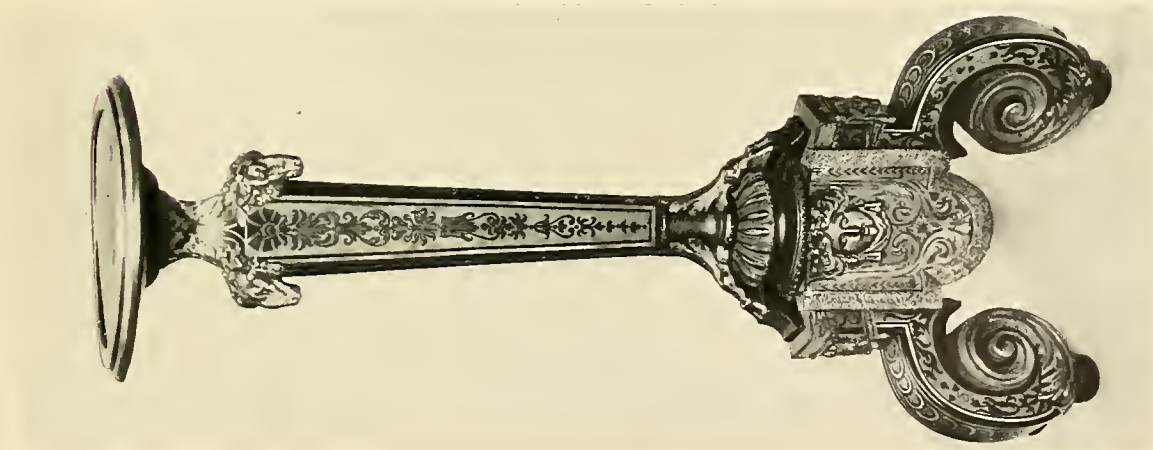


Phot. Giraudon

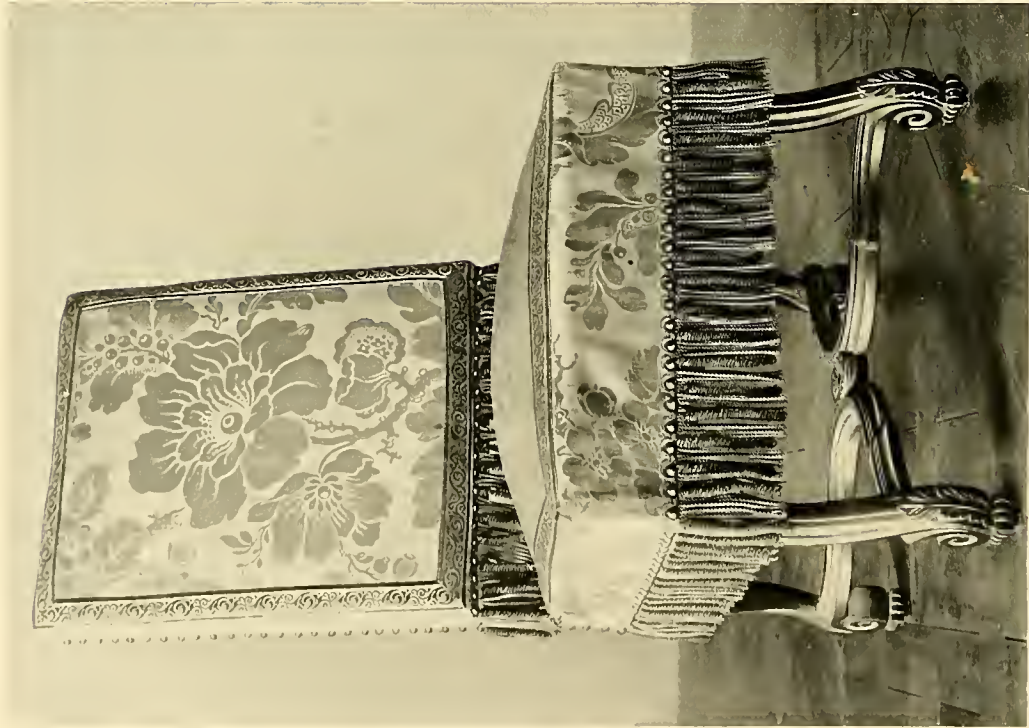


Phot. Giraudon

Torchère with metal inlay. Sale Jacques Doucet — Globe stand. Paris, Musée des Arts décoratifs
Torchère in gilt wood. Paris, Ecole des Beaux-Arts

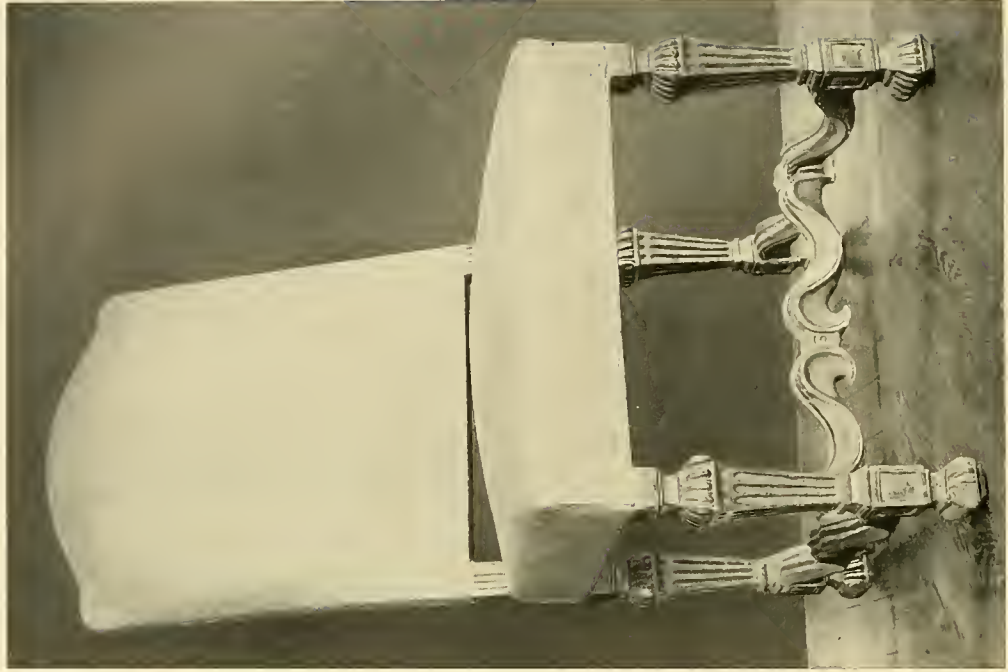


Phot. Giraudon

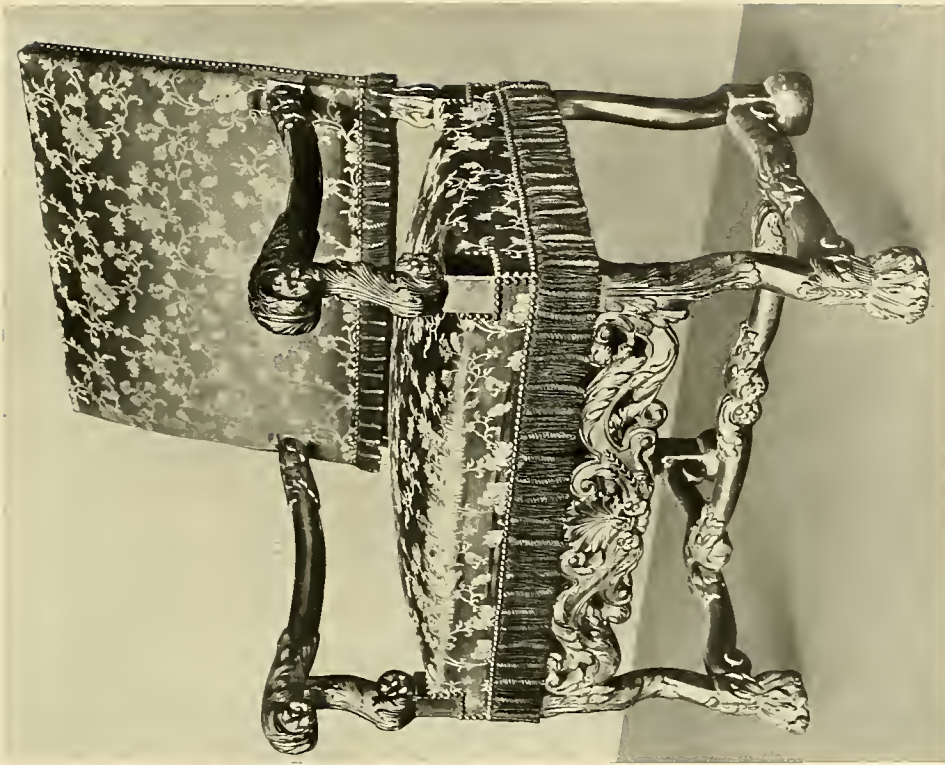


Phot. I. I. Pamard

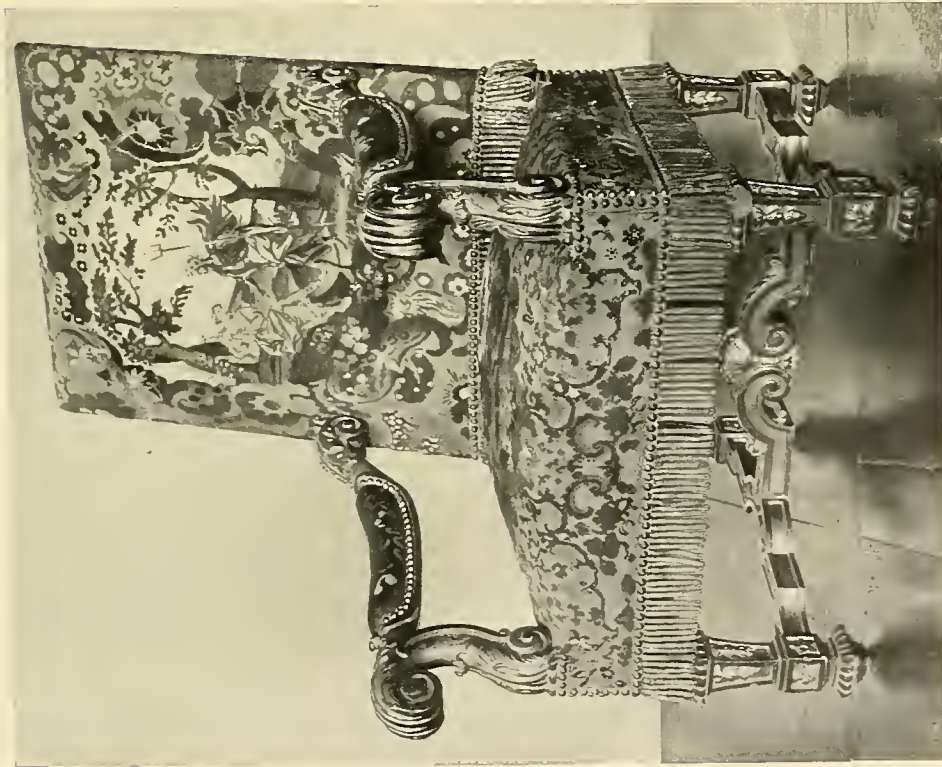
Carved chair, covered in damask. Fontainebleau. — Carved chair, Musée des Arts décoratifs



Phot. L. Pamard

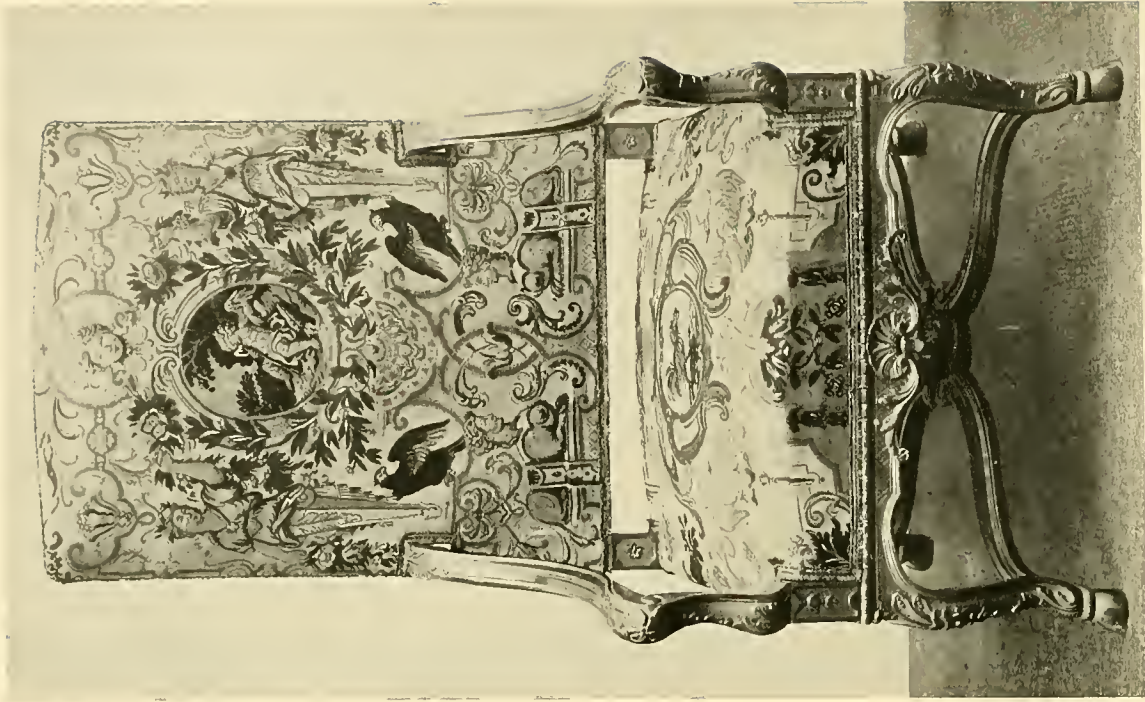


Phot. L. Pamard

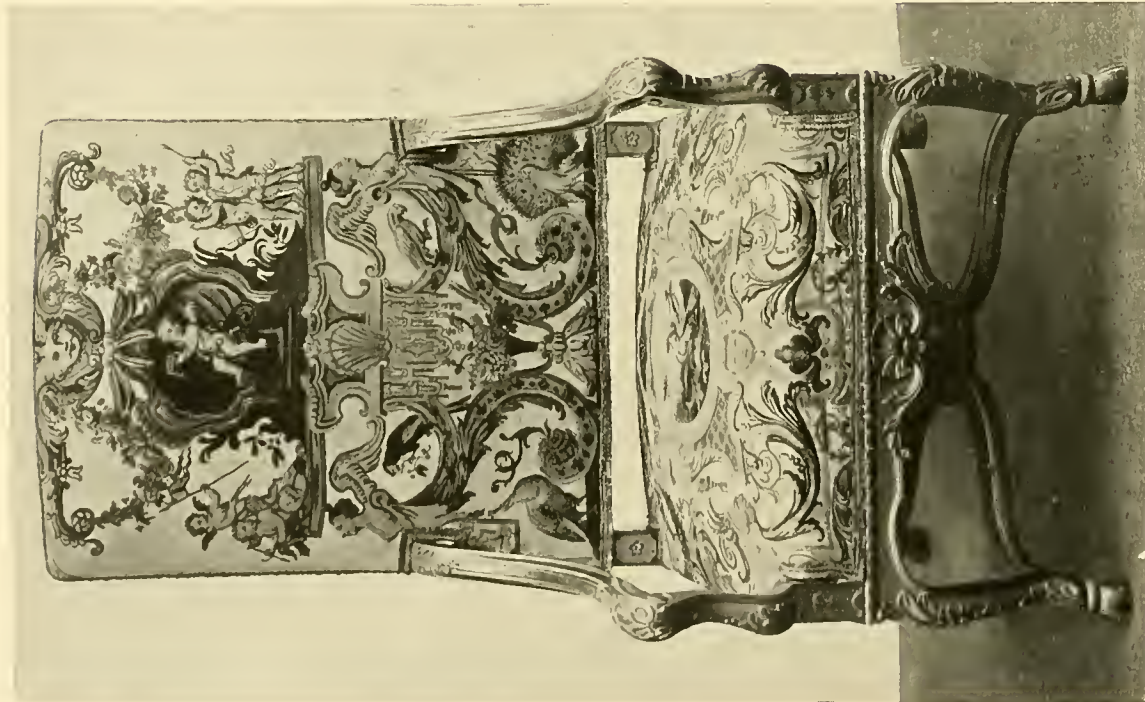


Phot. L. Pamard

Armchair covered in point tapestry. Fontainebleau. — Armchair covered in damask. Fontainebleau

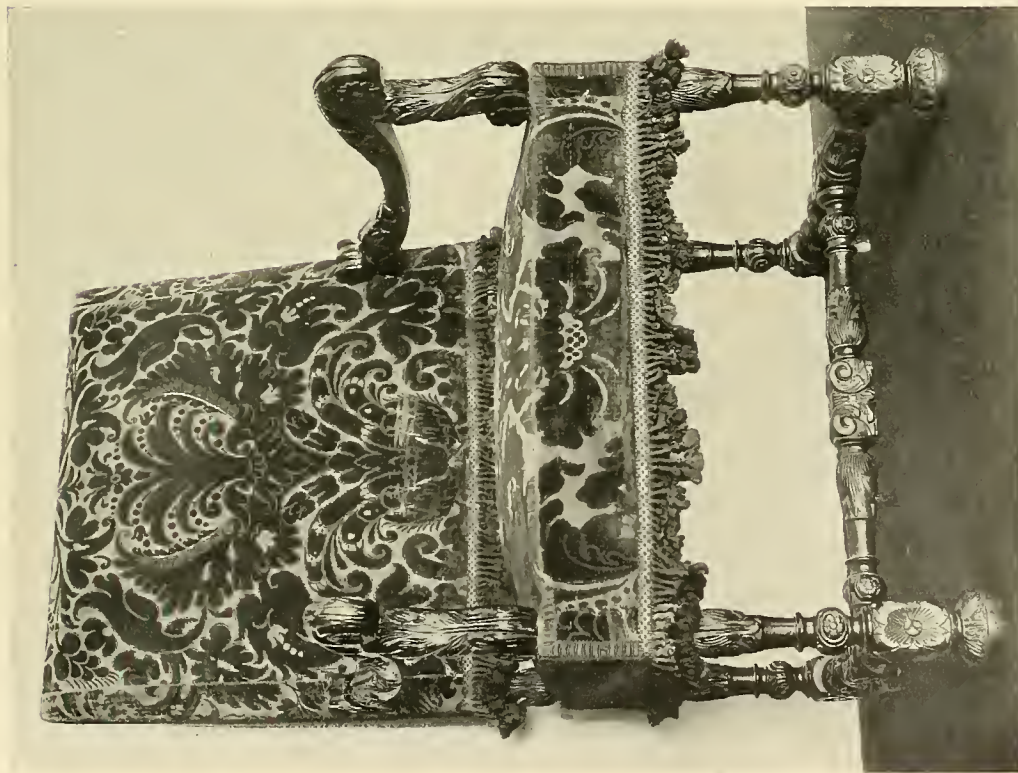


Phot. Lowengard



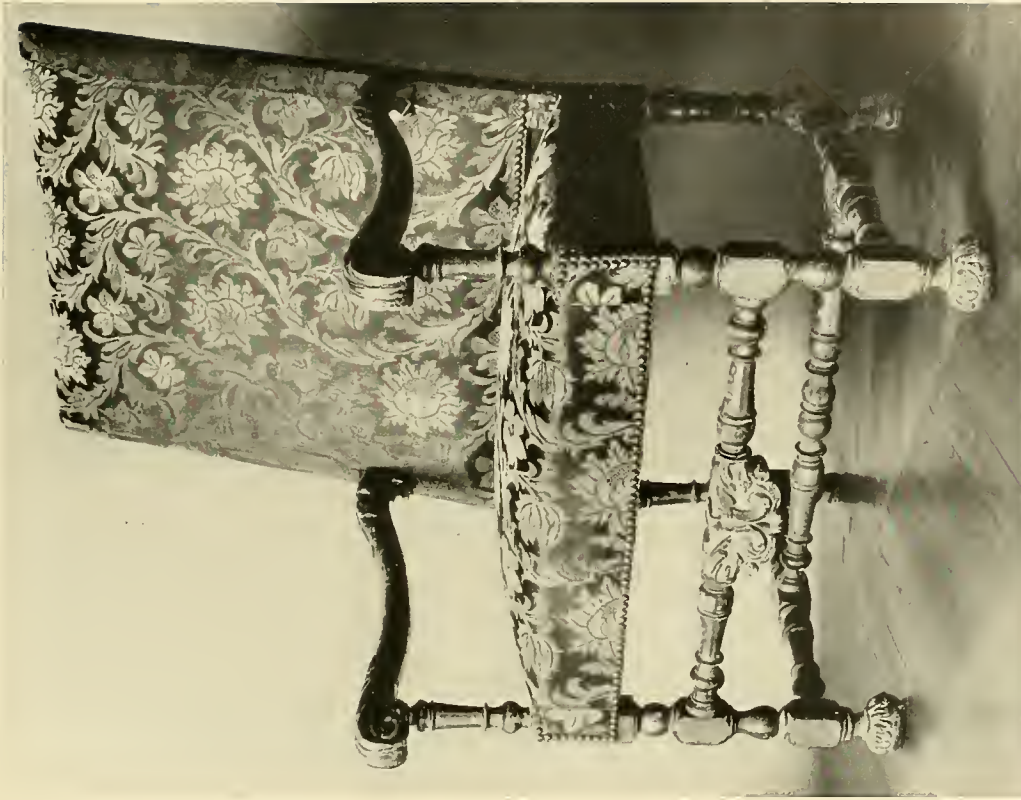
Phot. Lowengard

Two armchairs covered with Gobelins tapestry



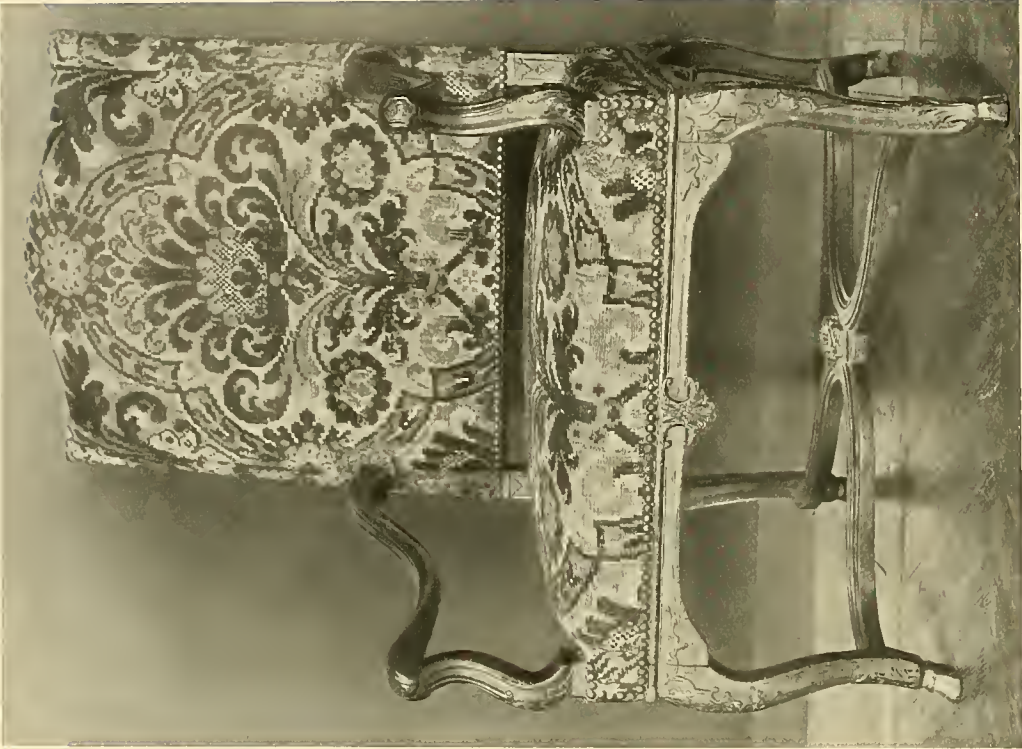
Phot. L. Parnard

Armchair, walnut, upholstered in velvet. Paris, Musée des Arts décoratifs.

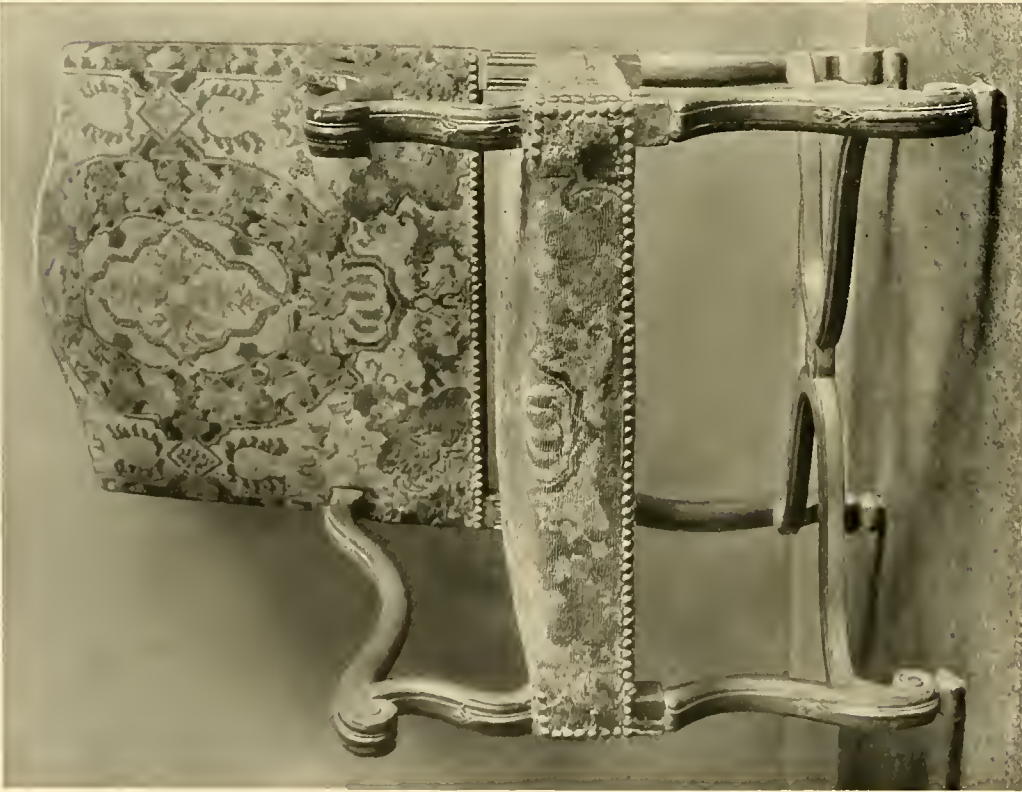


Phot. Giraudon

Armchair covered in damask. Paris, Musée des Arts décoratifs

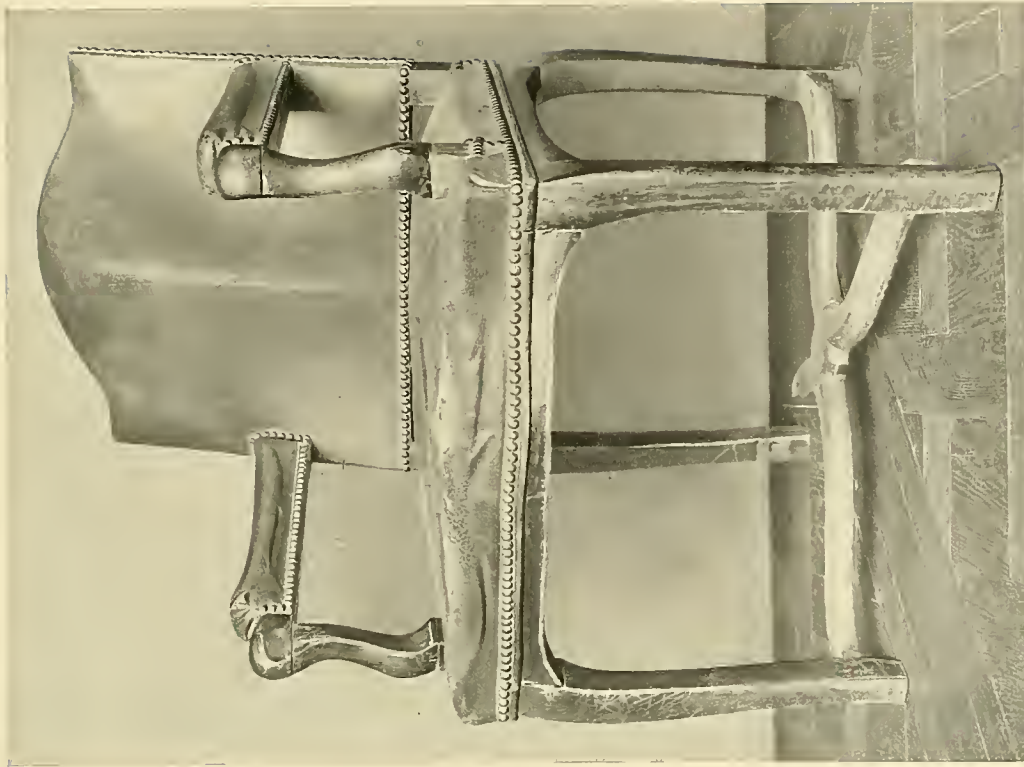


Phot. L. Pamard



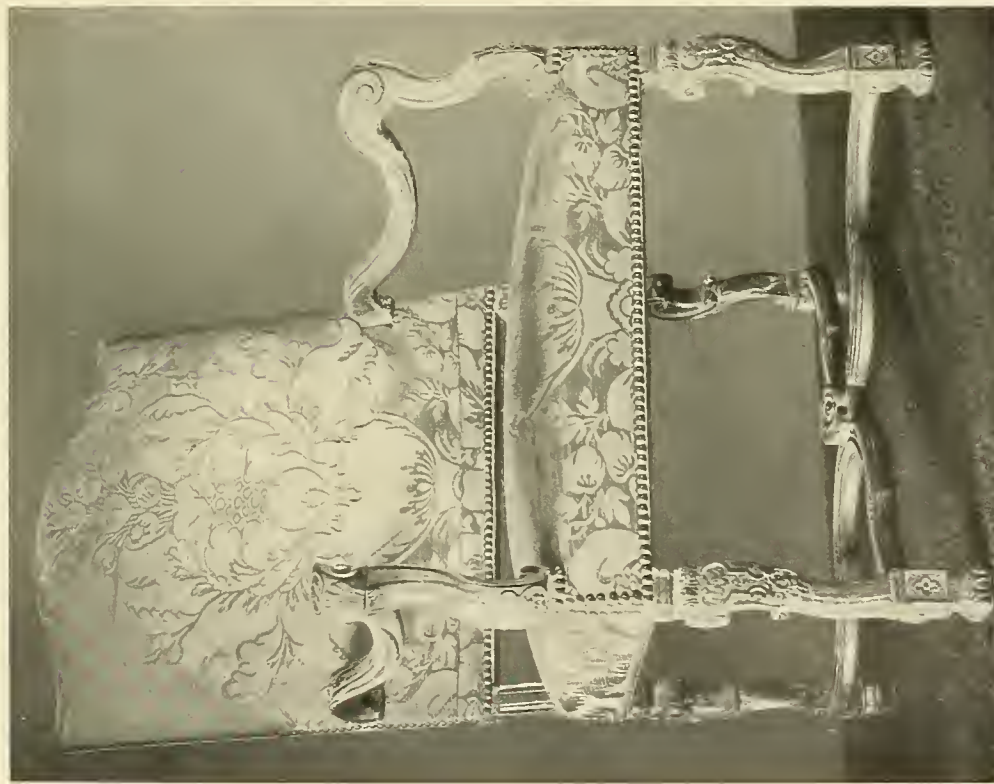
Phot. L. Pamard

Two armchairs covered in point tapestry. Paris, Musée des Arts décoratifs



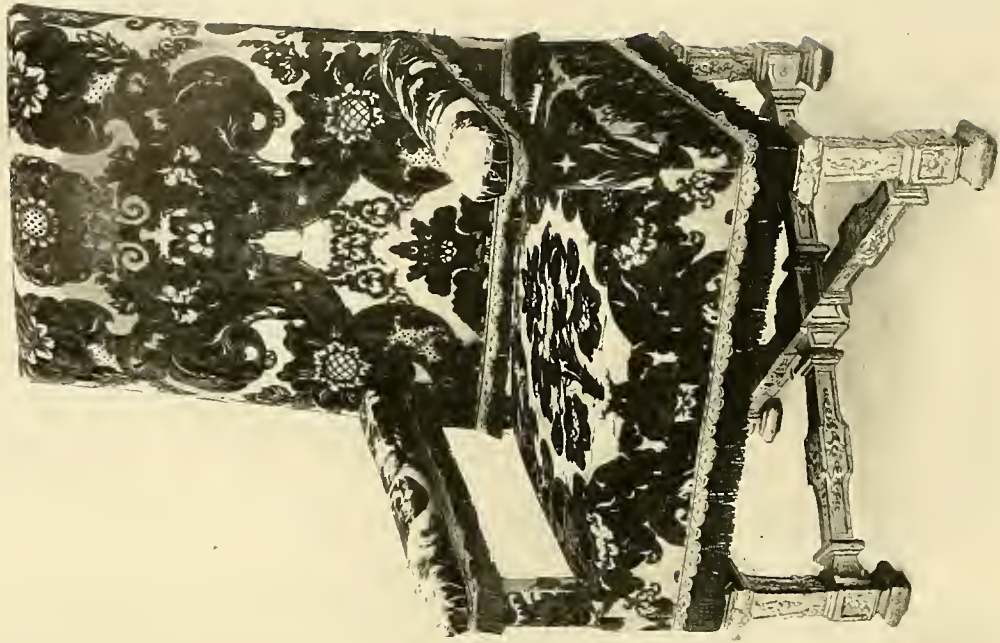
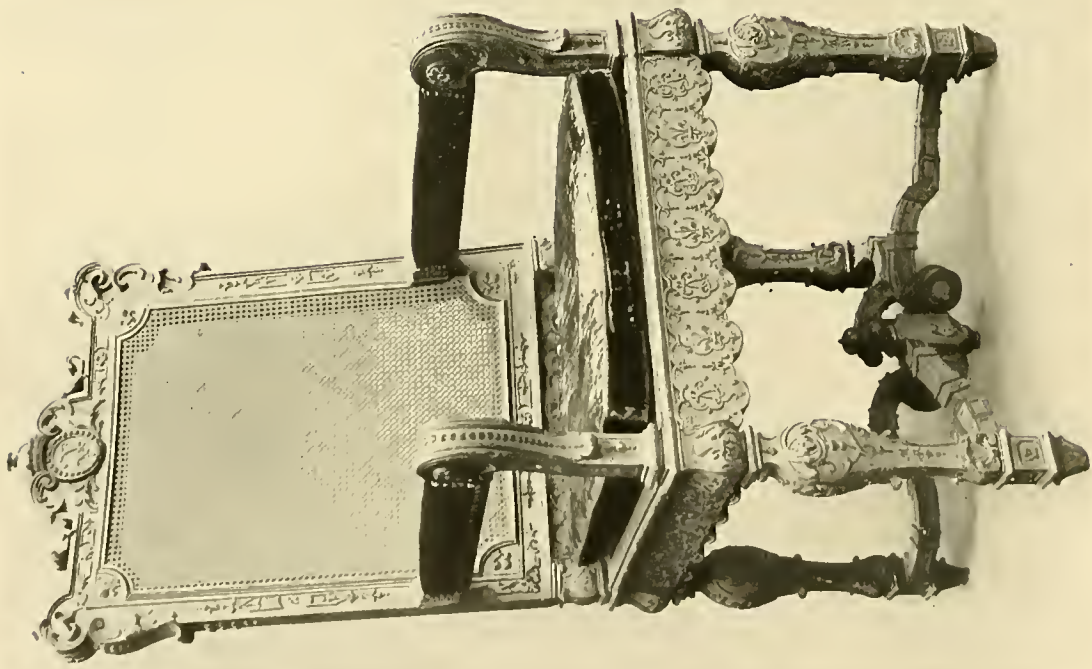
Phot. L. Pamard

Armchair covered in leather. Paris Bibliothèque de l'Arsenal

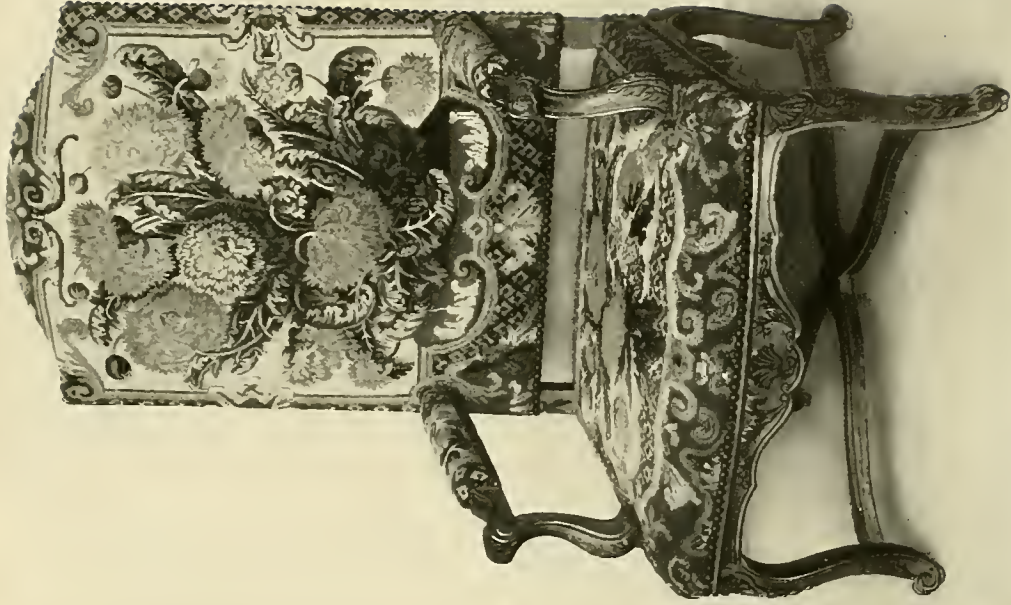
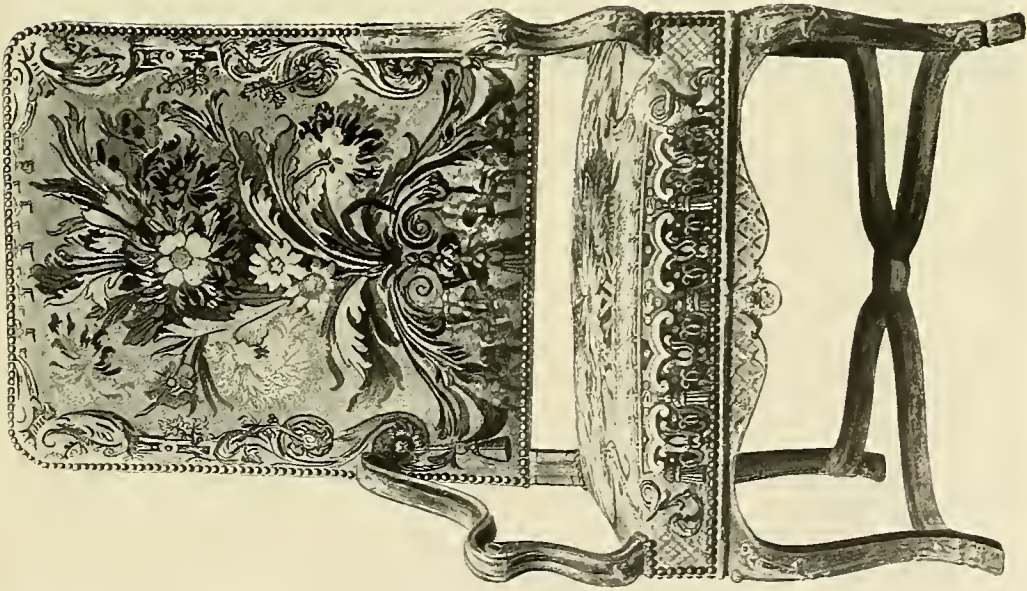


Phot. L. Pamard

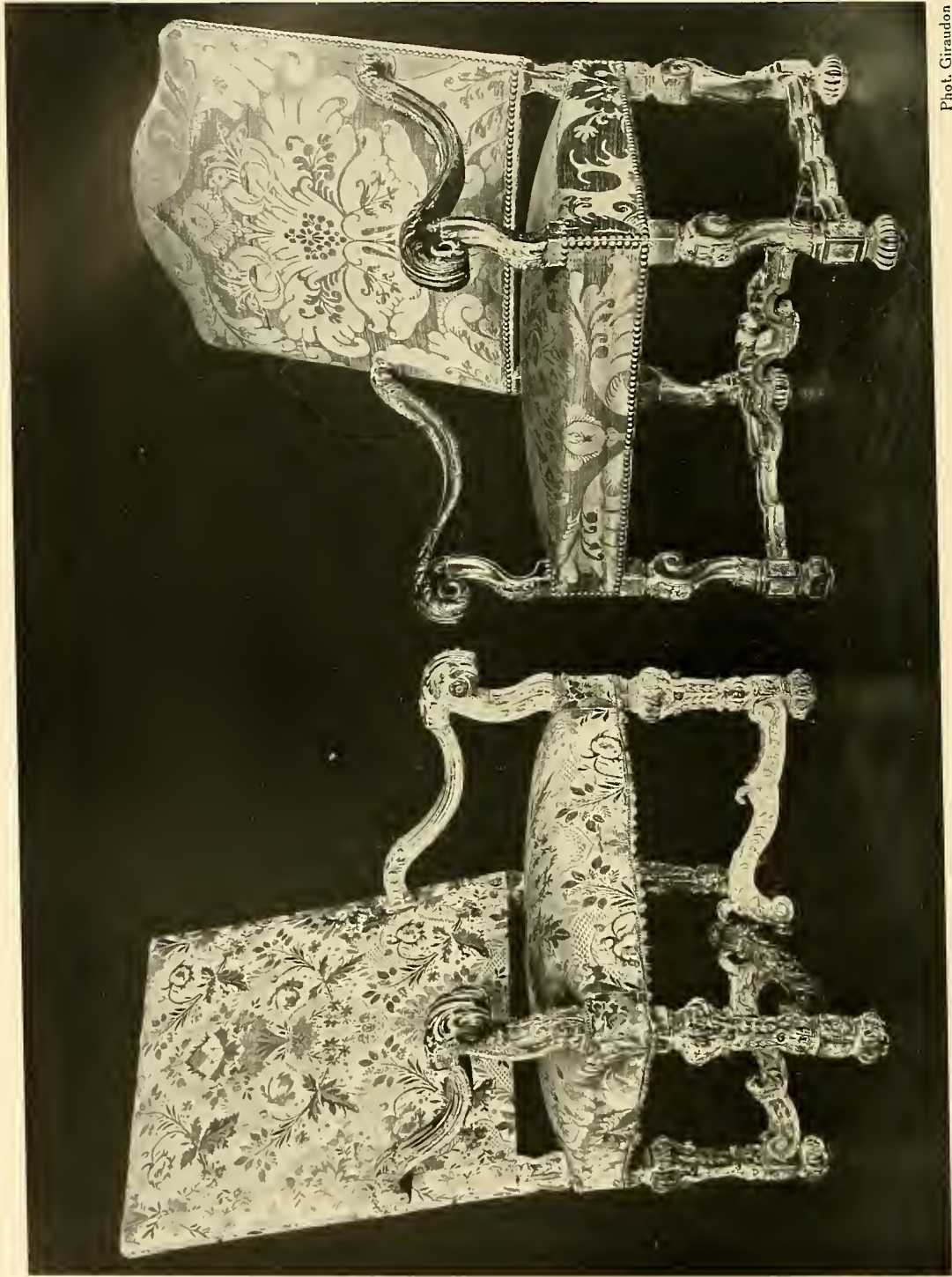
Armchair covered in damask. Paris, Musée des Arts décoratifs



Armchair with cane back. New York, Metropolitan Museum — Armchair covered in Genoese velvet. New York, Metropolitan Museum

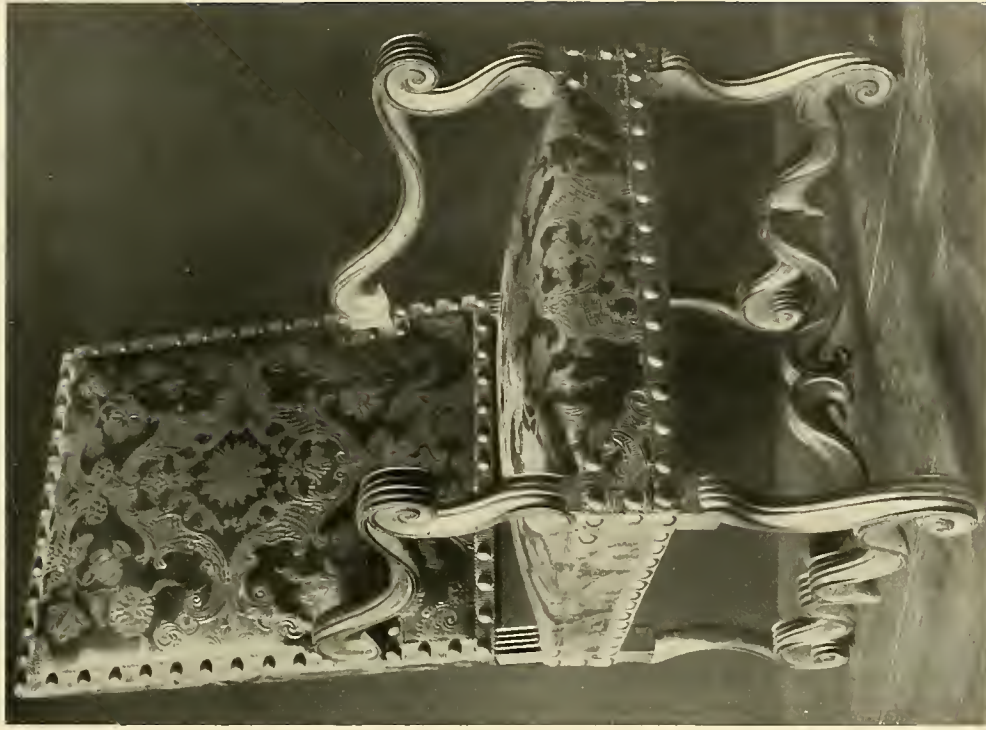
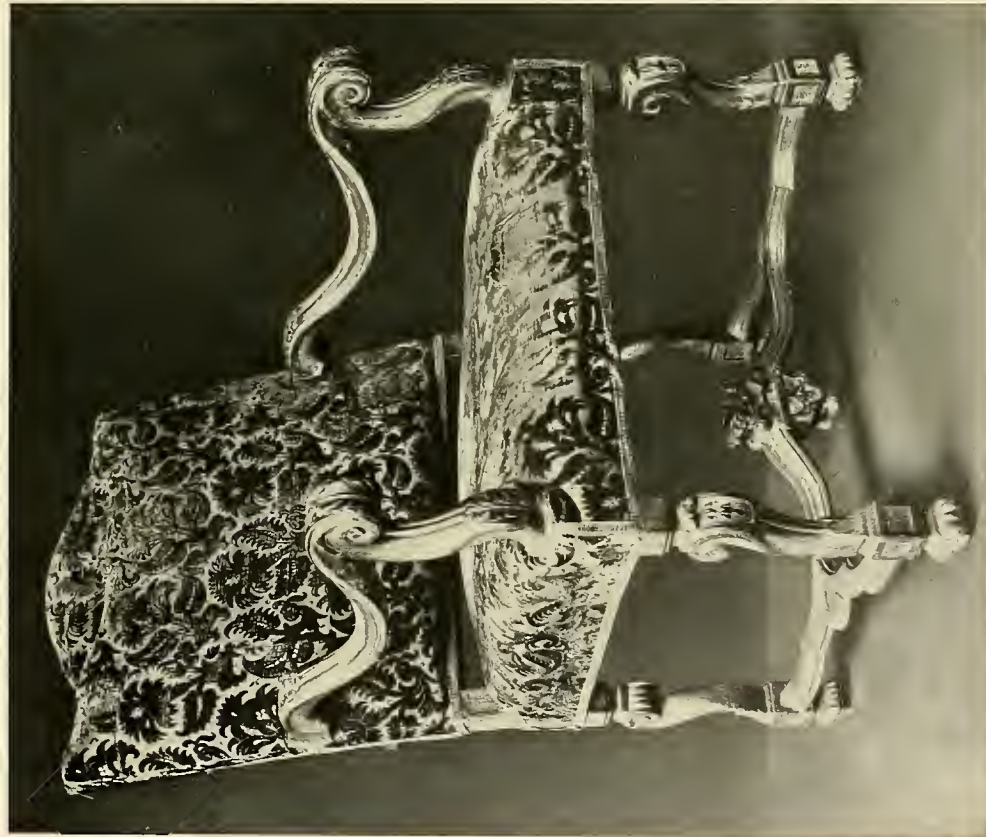


Armchair covered in point tapestry. Sale Georges Hoentschel (1919)
Armchair covered in point tapestry. Munich, L. Bernheimer Collection



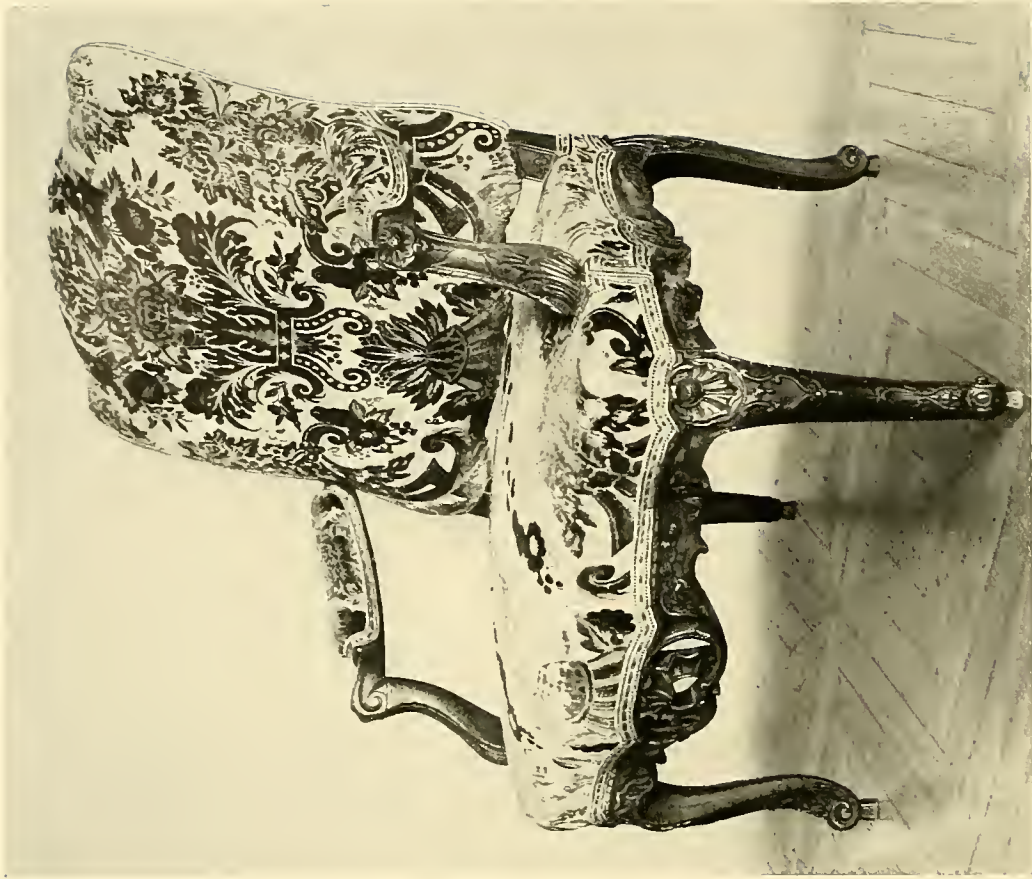
Phot. Girardon

Two armchairs covered in damask. Paris, Musée des Arts décoratifs

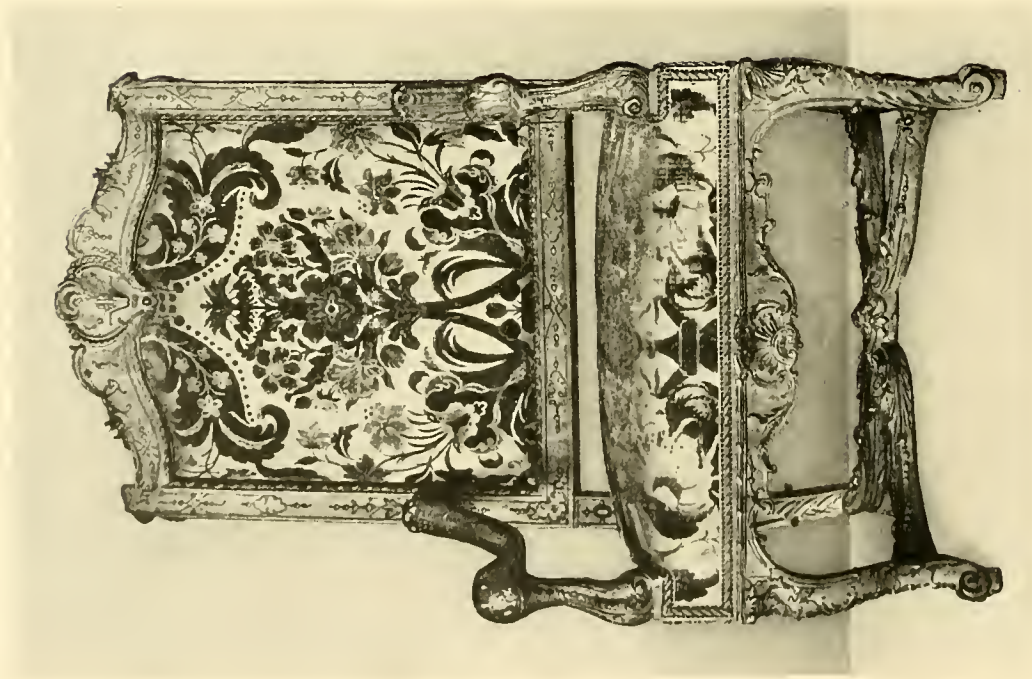


Phot. L. Pamiard

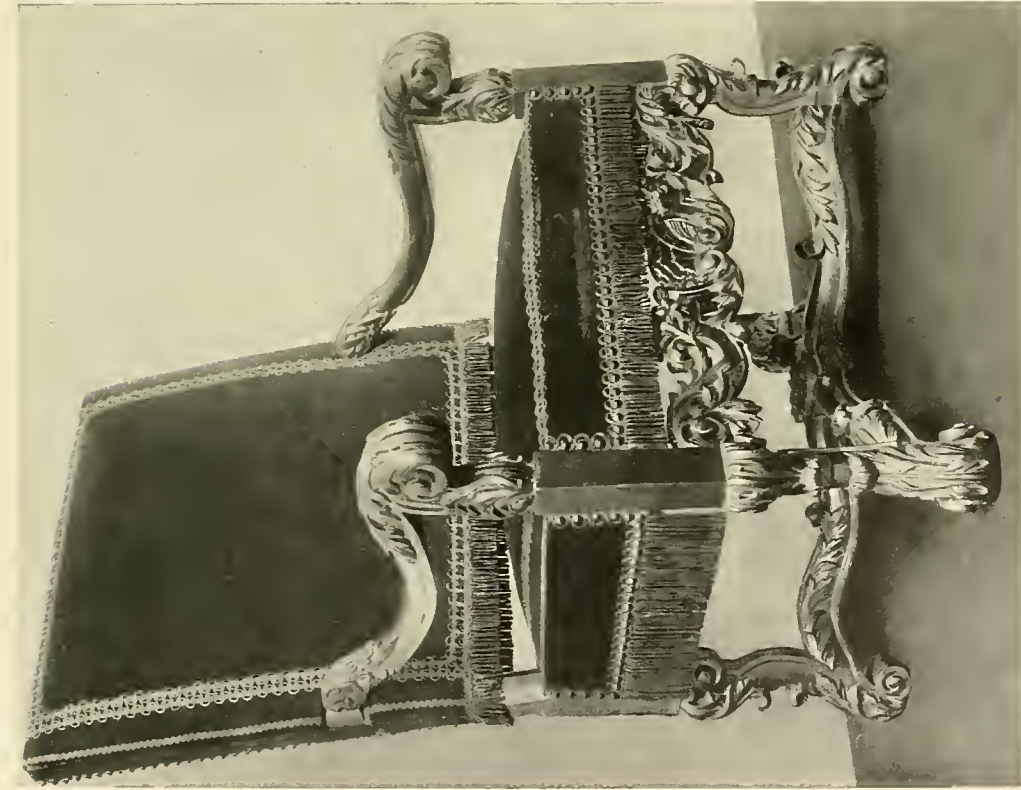
Armchair covered in velvet. Paris, Garde-Meuble — Armchair covered in Cordova leather. Fontainebleau



Phot. Giraudon

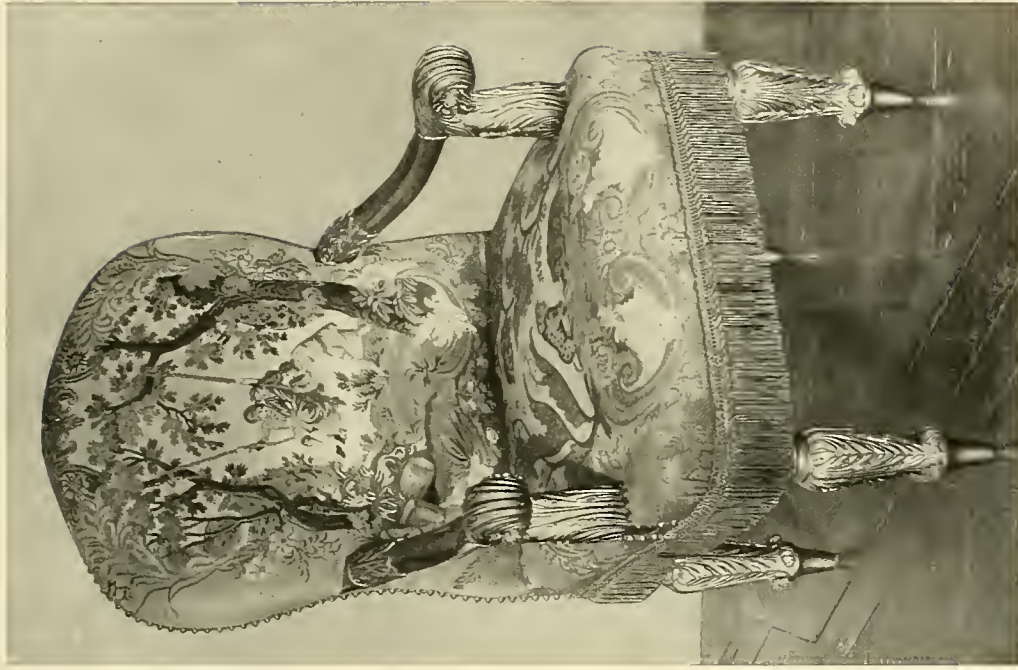


Armchair covered in velvet. Formerly Rodolphe Kann Collection — Armchair covered in Genoese velvet. Paris, Musée des Arts décoratifs

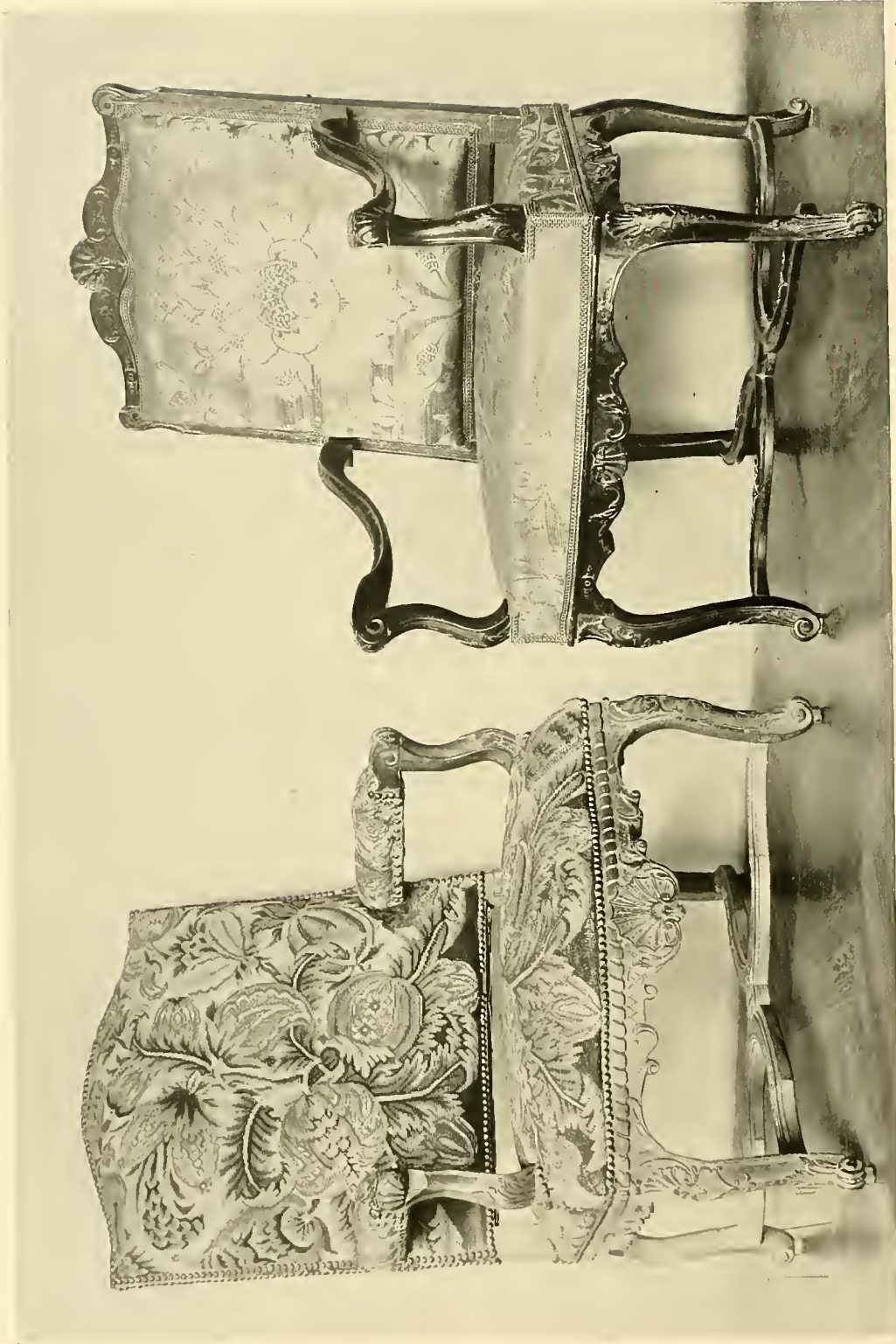


Phot. J. D.

Carved armchair covered in velvet. Versailles — Carved armchair covered in tapestry. Versailles

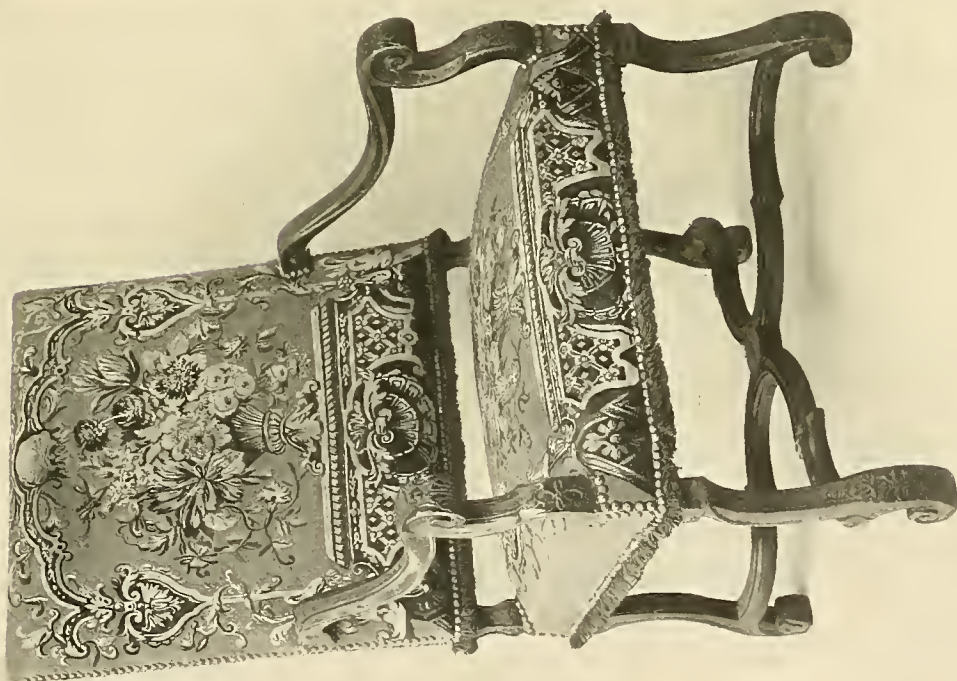
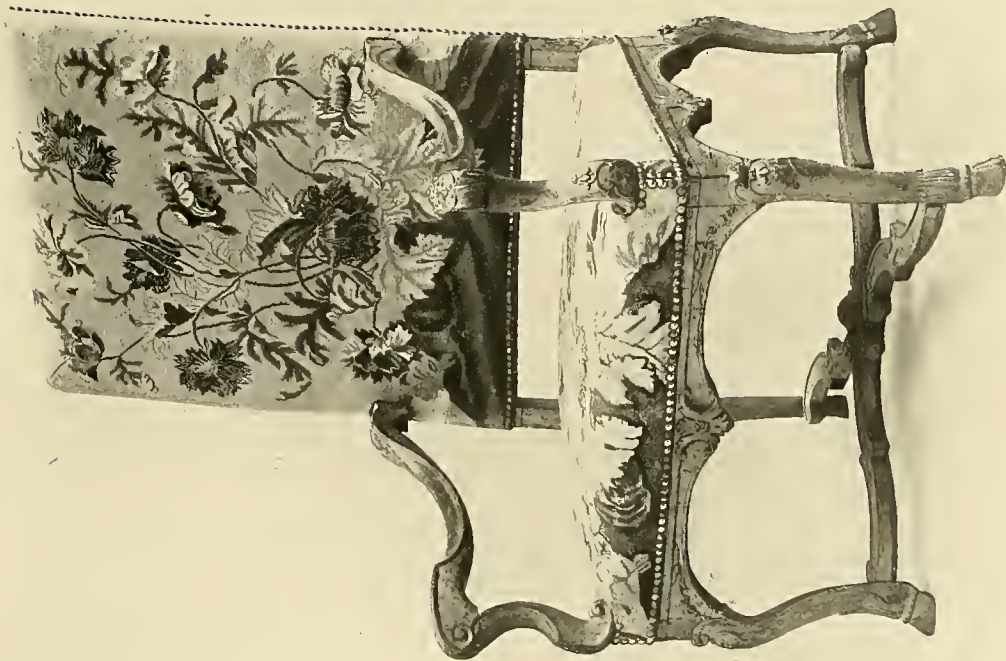


Phot. L. Parnard

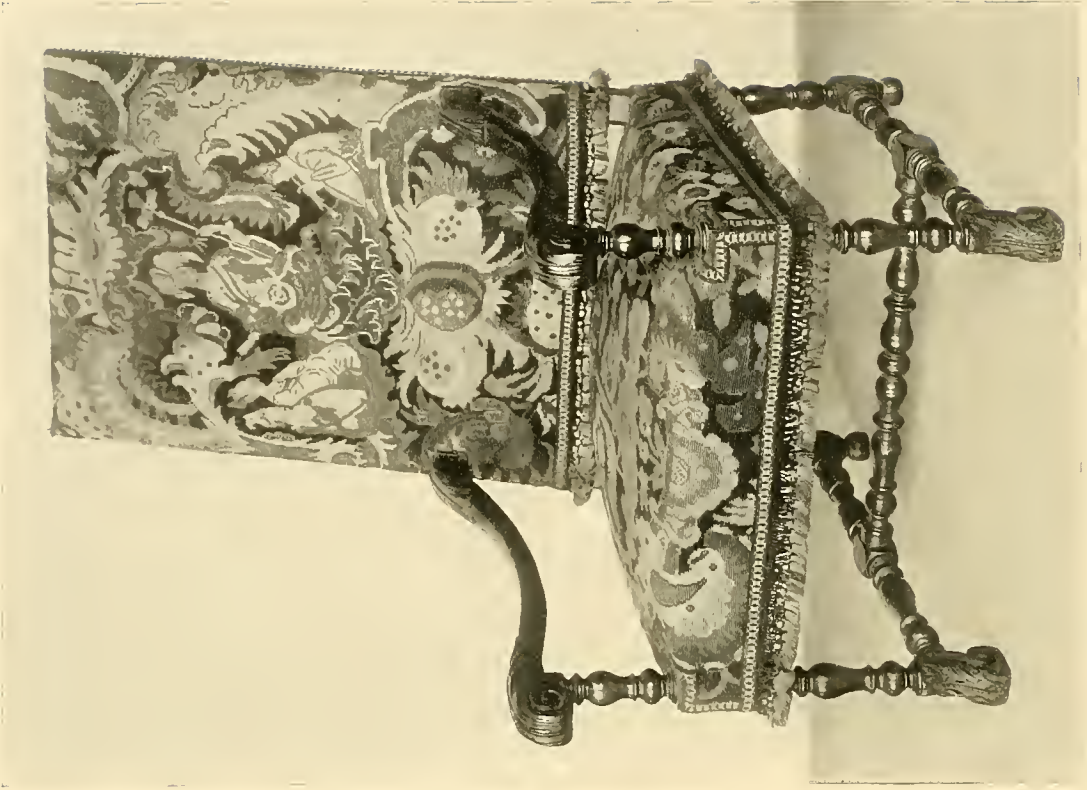
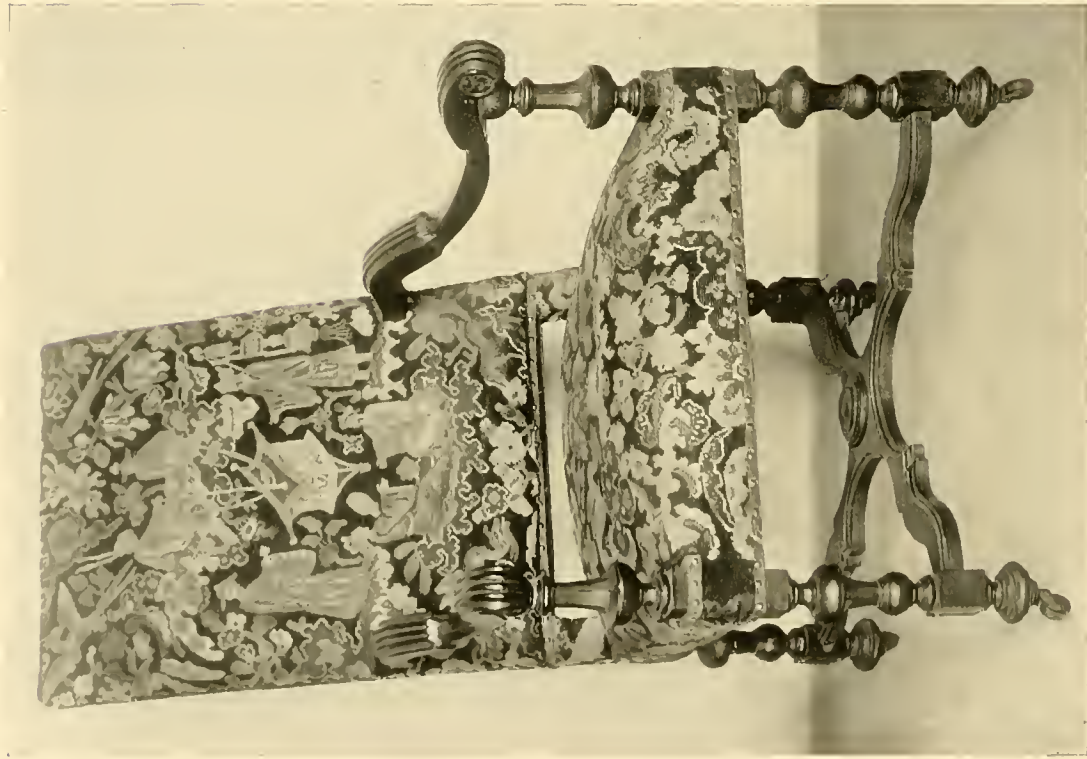


Phot. Giraudon

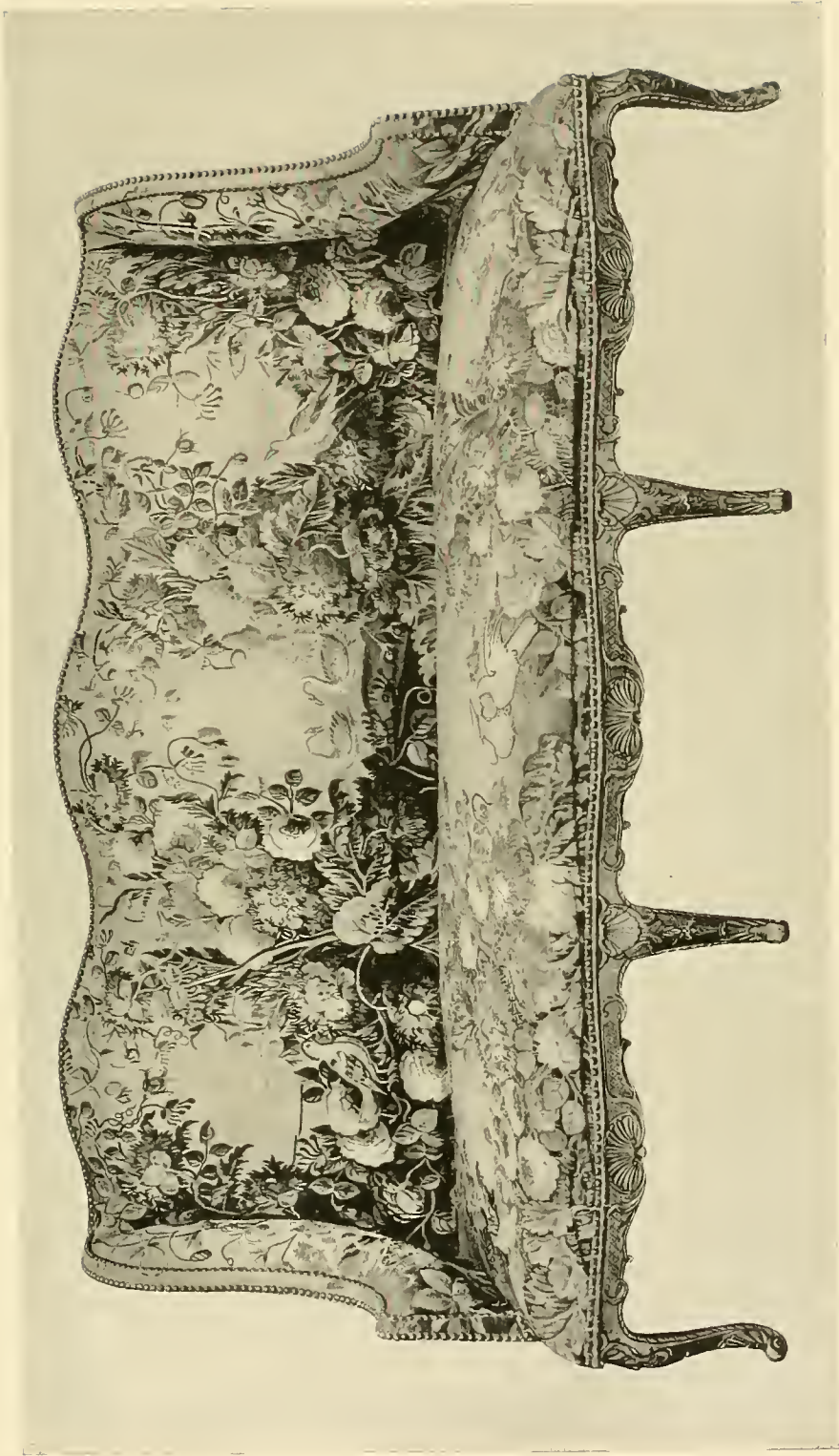
Two armchairs covered in tapestry and damask. Paris, Musée des Arts décoratifs



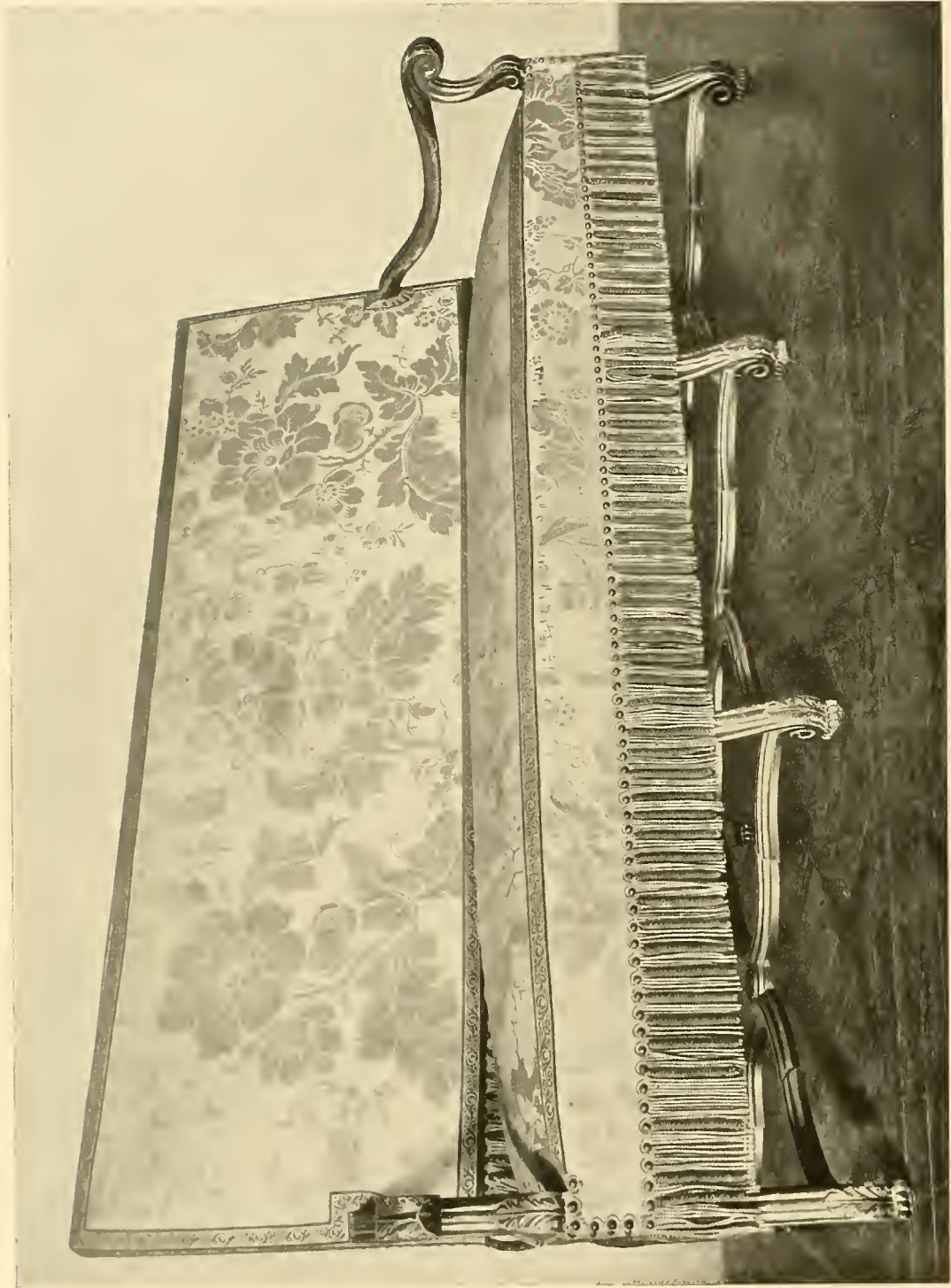
Two armchairs covered in tapestry. New York, Metropolitan Museum



Two armchairs covered in point tapestry. Brussels. Musée du Cinquantenaire.

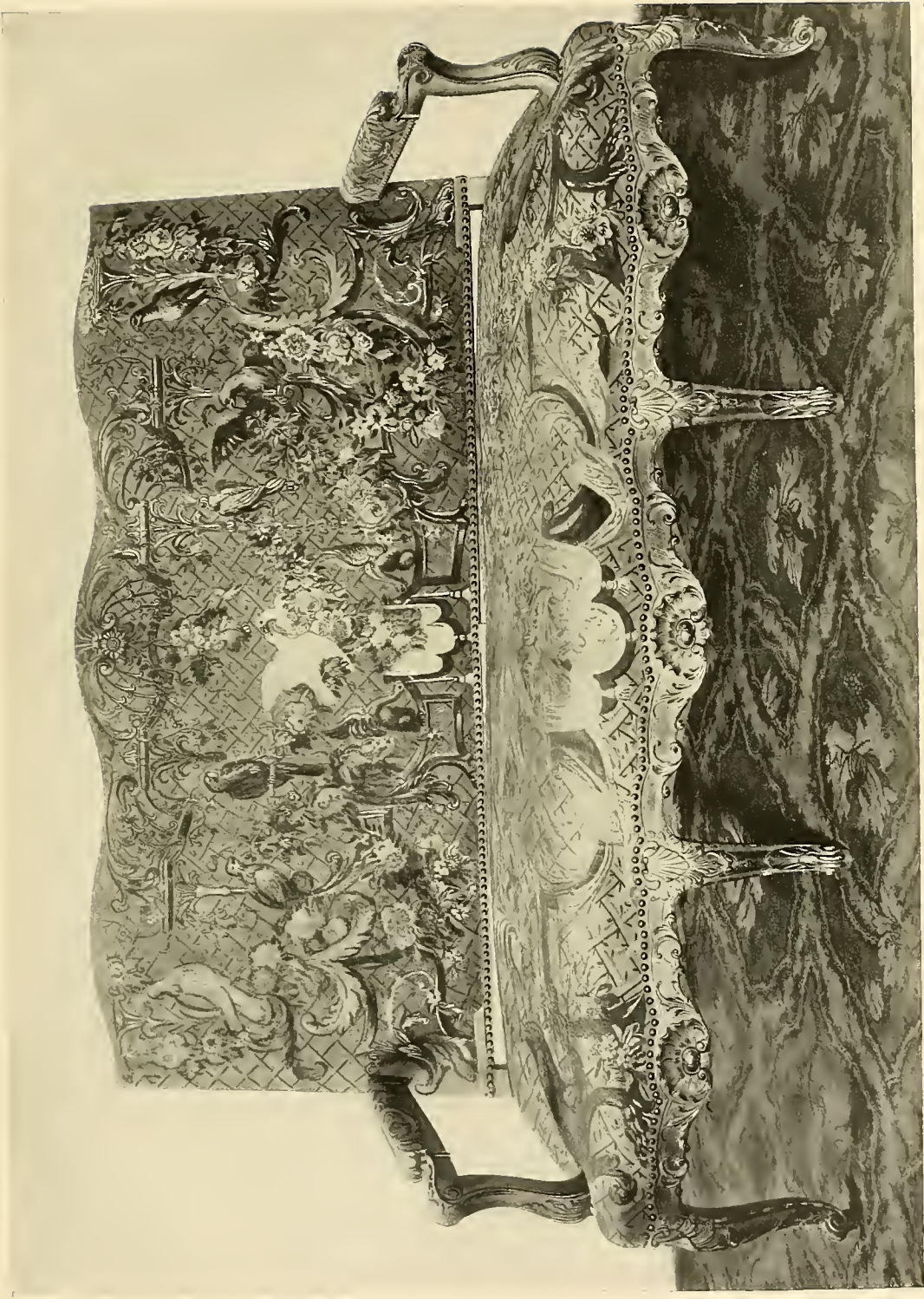


Settee covered in tapestry. Sale Doistau (1909)



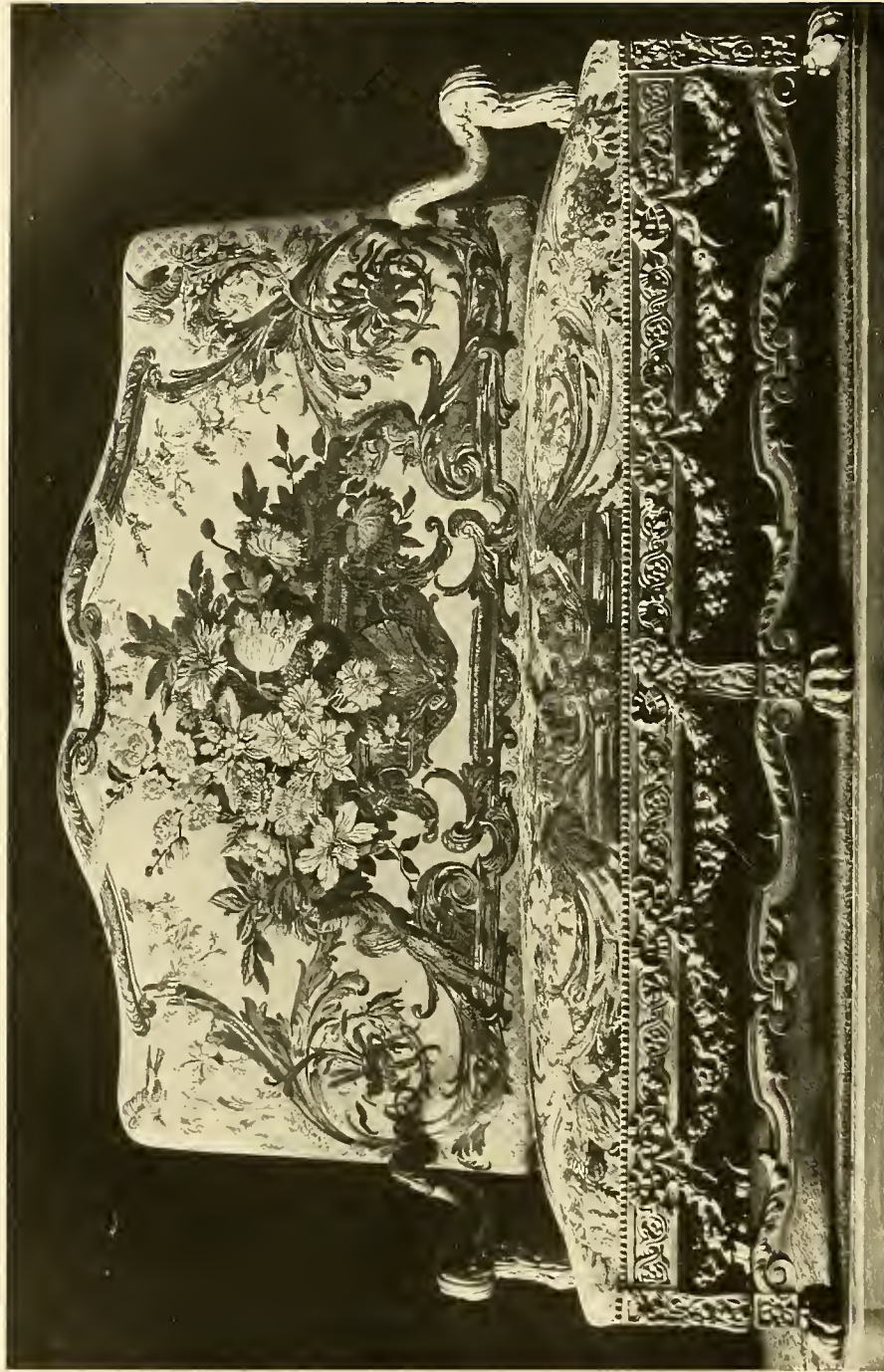
Phot. L. Pamard

Large settee covered in damask. Fontainebleau



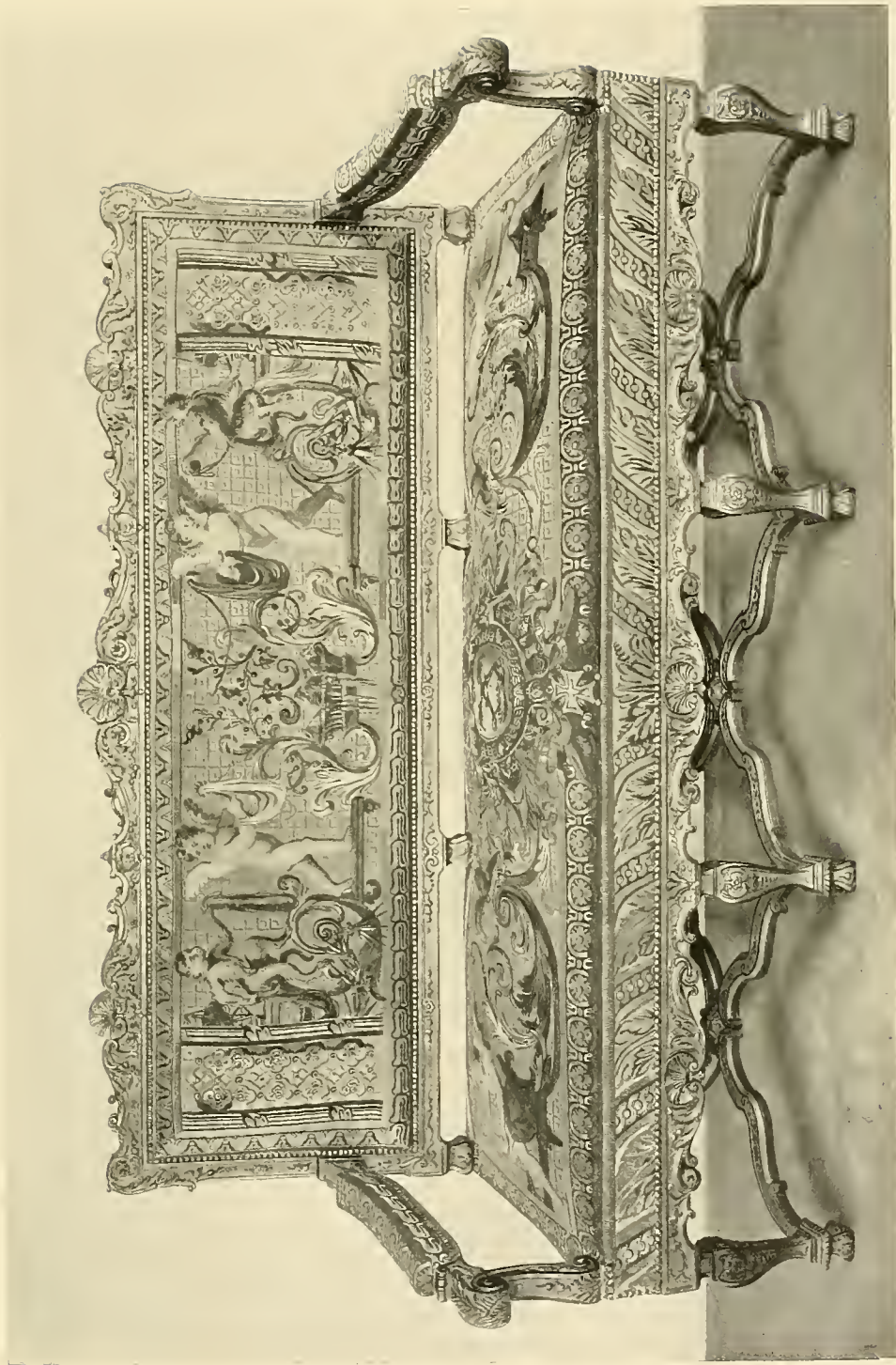
Phot. Lowengard

Settee covered in Gobelins tapestry



Phot. Giraudon

Settee covered in point tapestry. Paris, Musée des Arts décoratifs



Phot. Lowengard

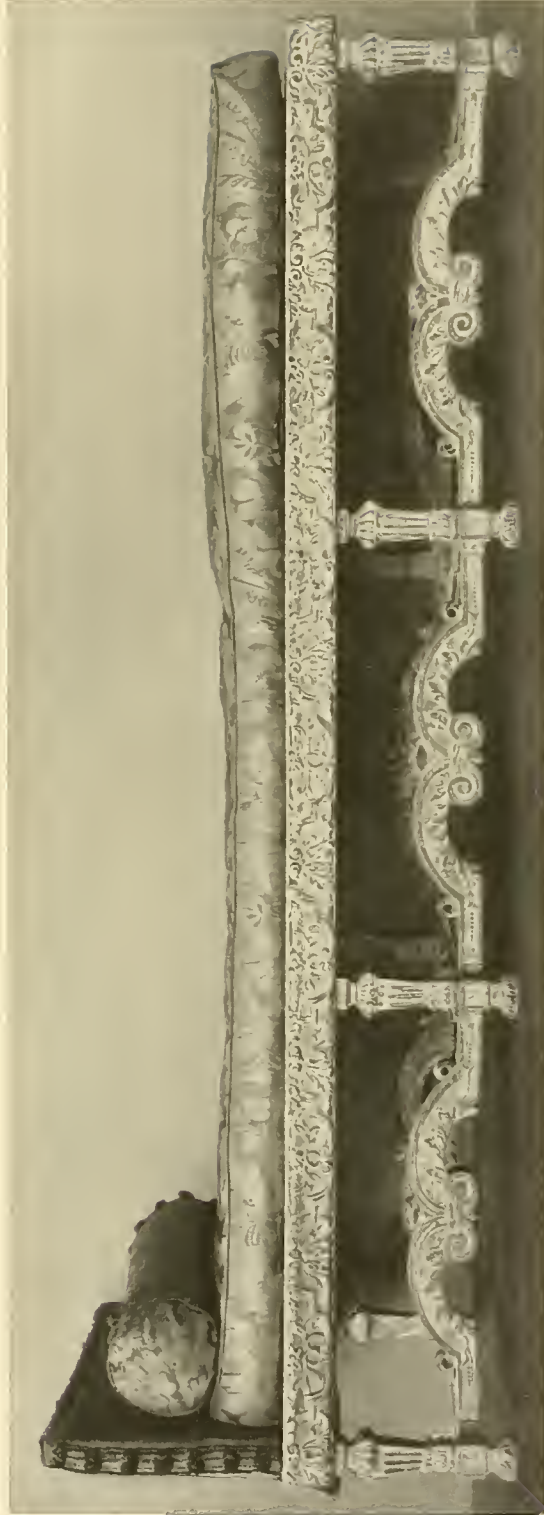
Settee covered in Gobelins tapestry



Settee covered in tapestry. Sale Suarès (1909)
Settee covered in damask. Sale Jacques Doucet (1912)



Phot. L. Pamard

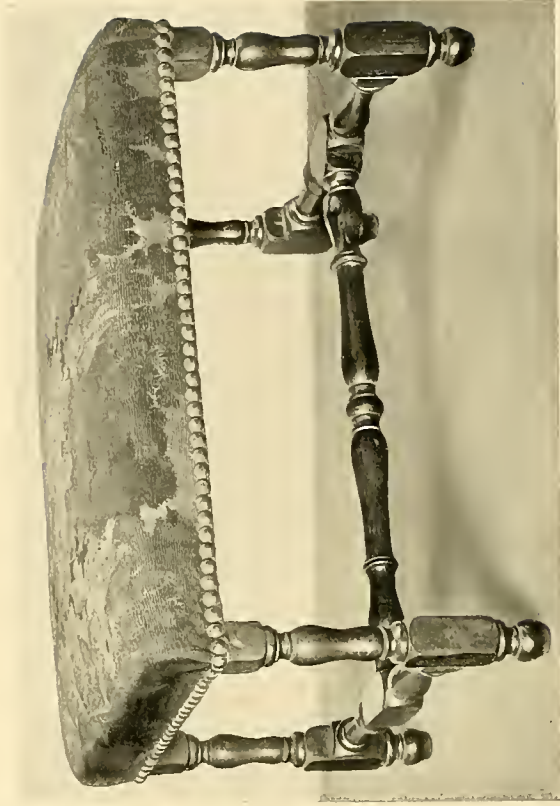


Phot. L. Pamard

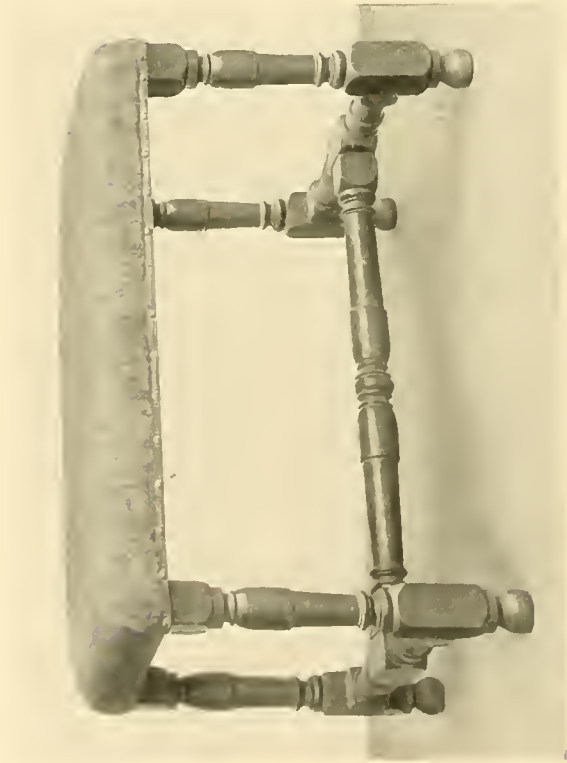
Carved bench, walnut — Carved and gilt day bed, oak. Paris, Musée des Arts décoratifs



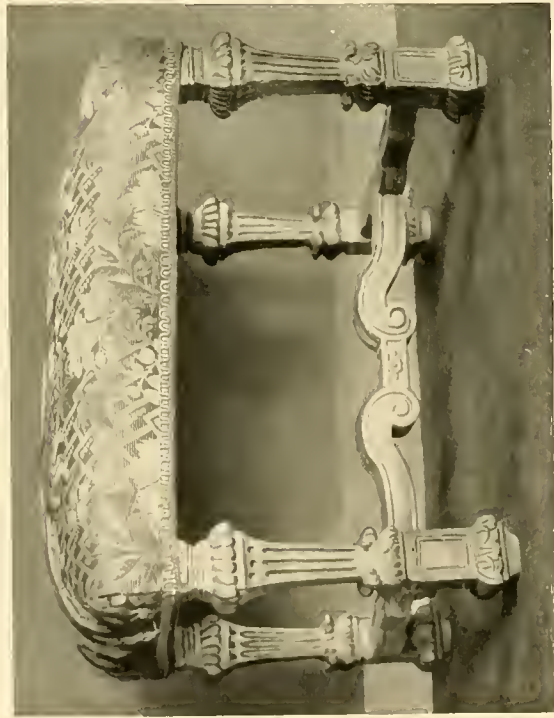
Phot. Queller



Phot. Queller

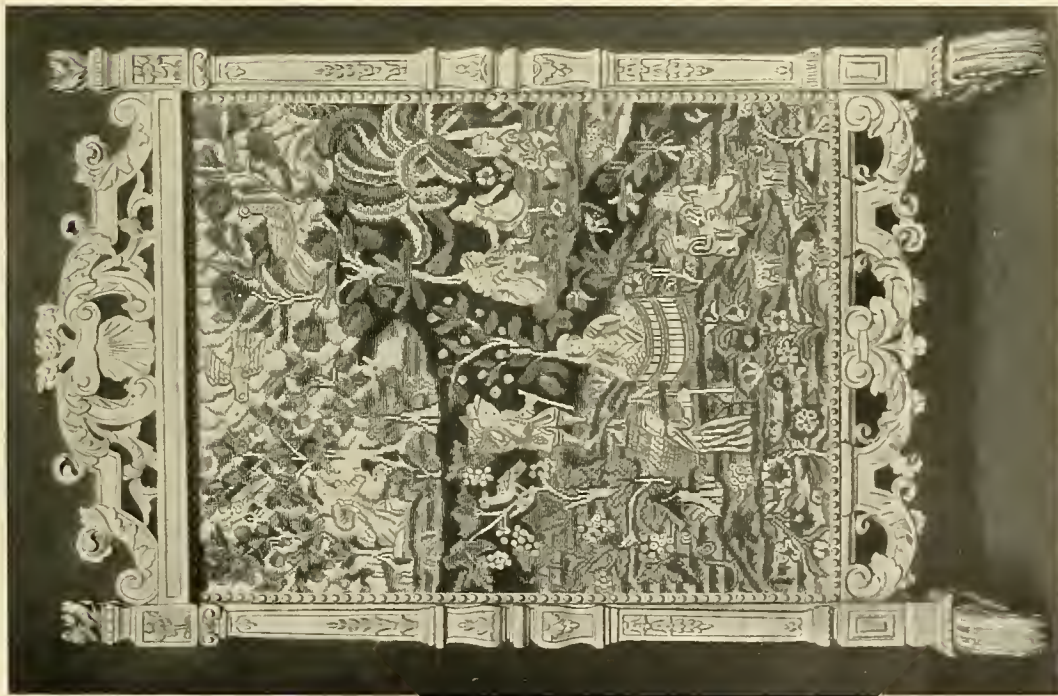


Phot. Queller



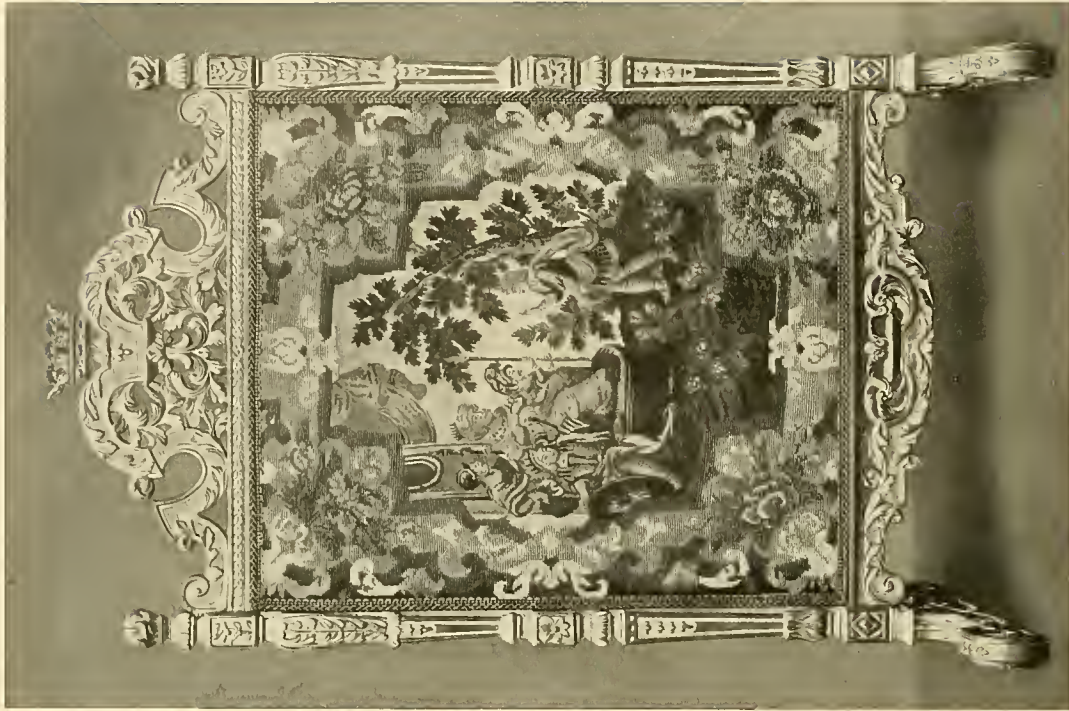
Phot. L. Pamard

Four stools. The third from the Musée des Arts décoratifs, Paris



Phot. Lévy et fils

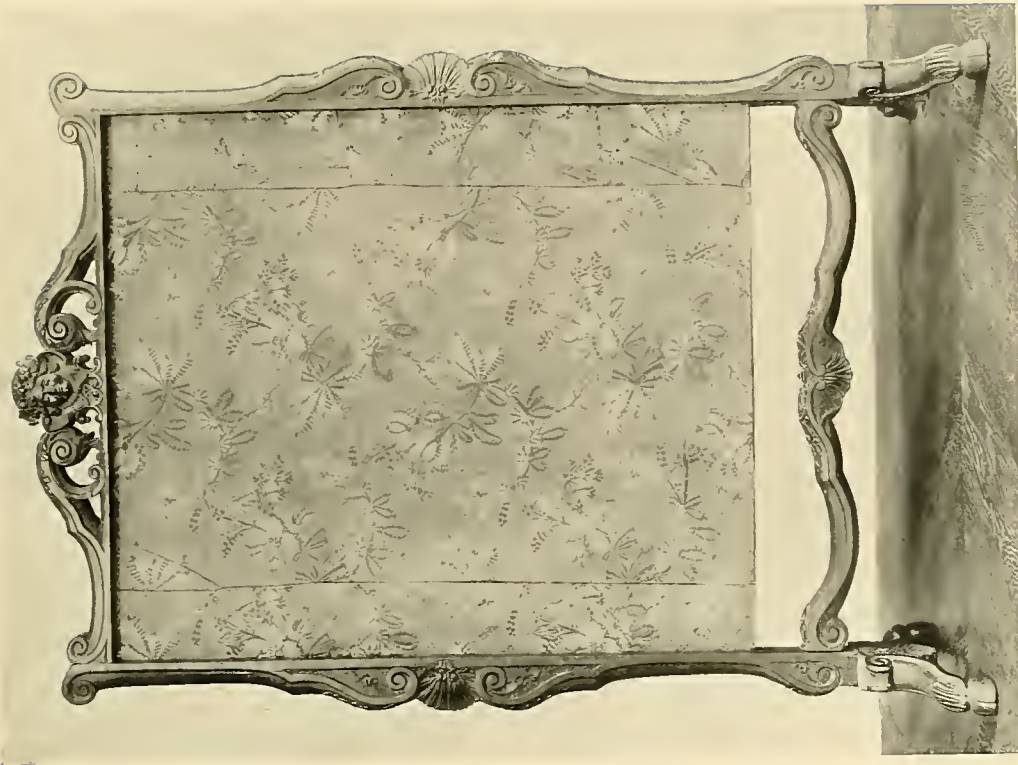
Screen with petit-point tapestry. Paris, Garde-Meuble — Screen with petit-point tapestry. Private collection



Phot. L. Pamard

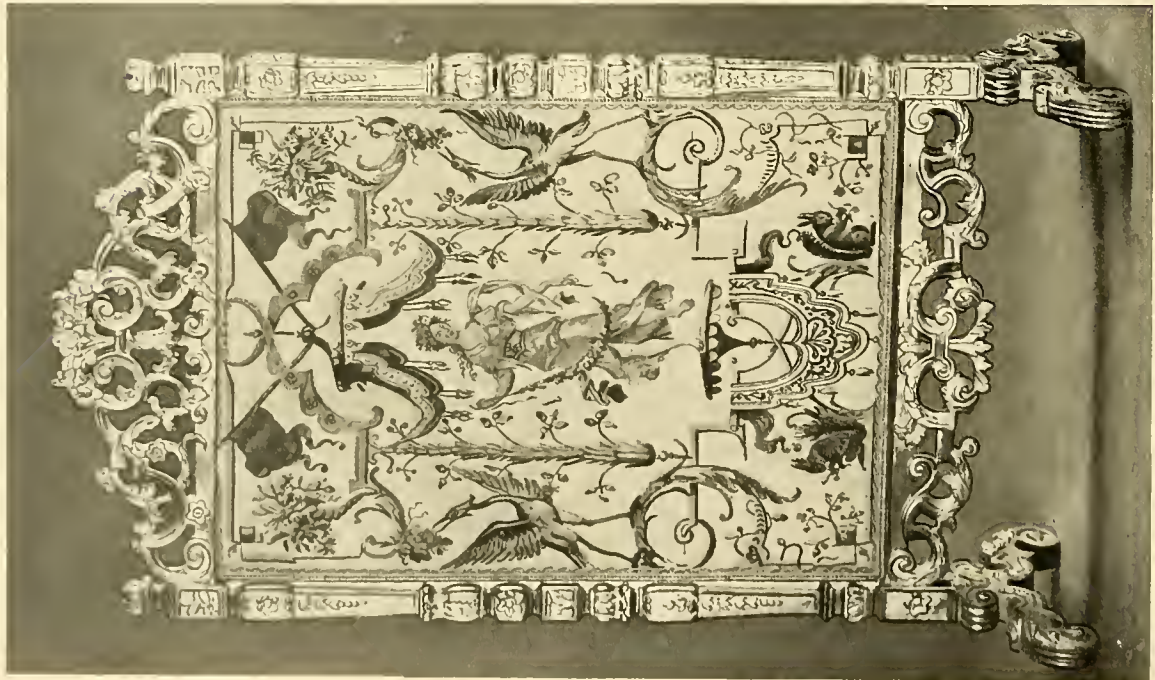


Screens, with petit-point tapestry and brocade — Fontainebleau Paris, Musée des Arts décoratifs



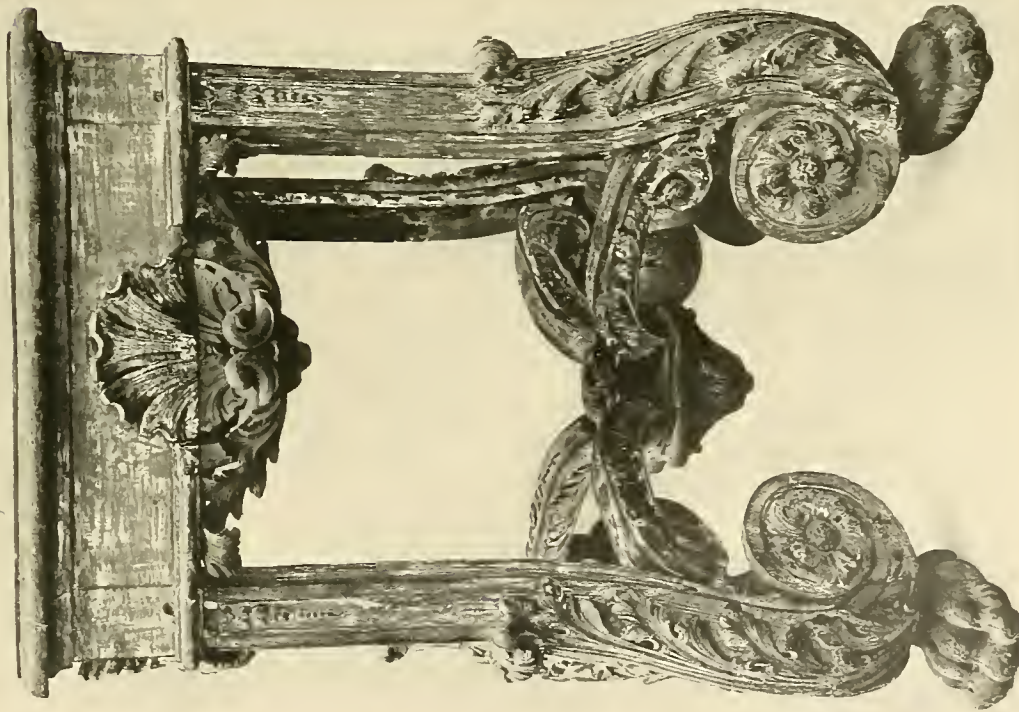
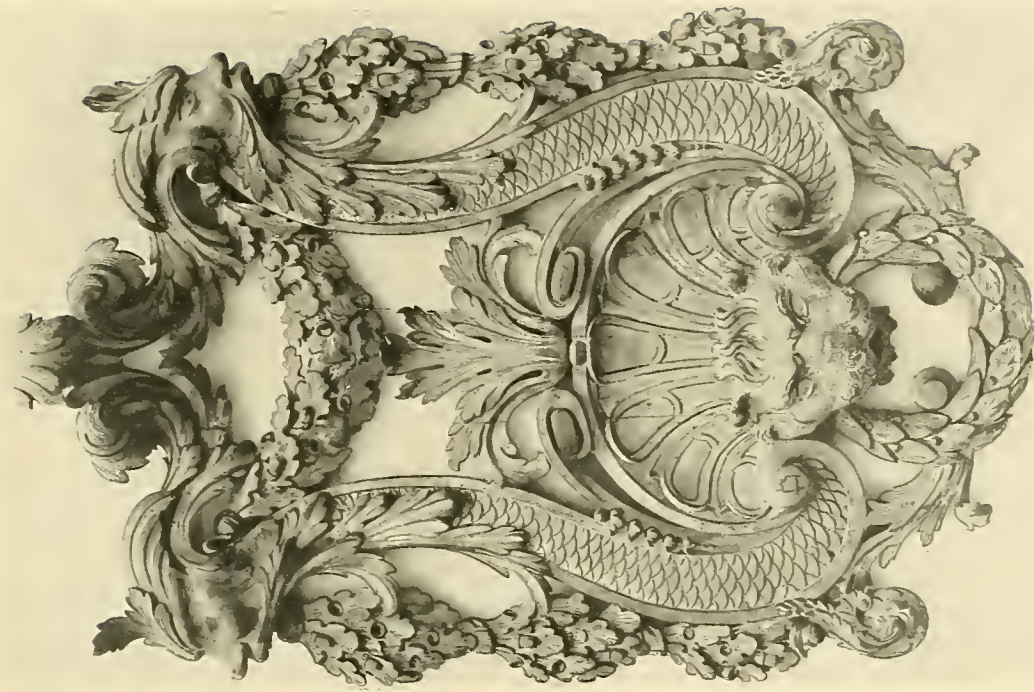
Phot. L. Pamard

Musée de Cluny, Paris, et Château d'Anet — Screens with petit-point tapestry



Phot. Giraudon

Screens, mounted in gilt wood



Carved and gilt pedestal. New York, Metropolitan Museum — Carved applique. New York, Metropolitan Museum



Phot. Giraudon



Phot. L. Pamard

Carved console. Paris, Musée des Arts décoratifs
Carved bedstead, covered in damask. Paris, Musée des Arts décoratifs



Phot. Lowengard

State bedstead, covered in tapestry. Formerly Lowengard Collection



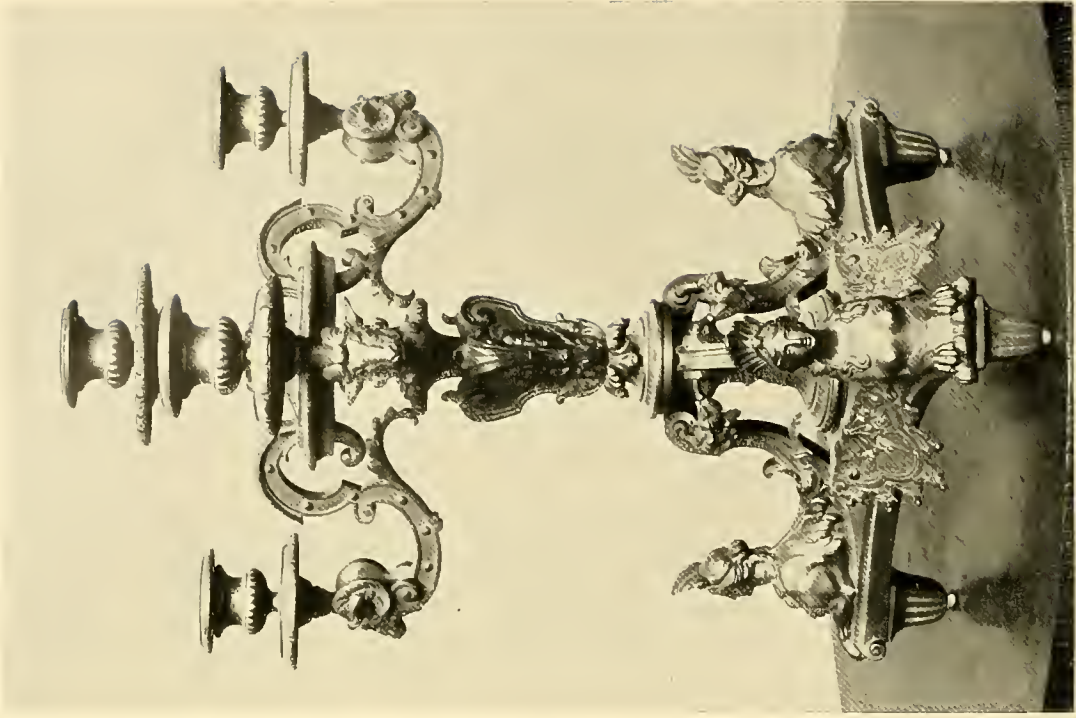
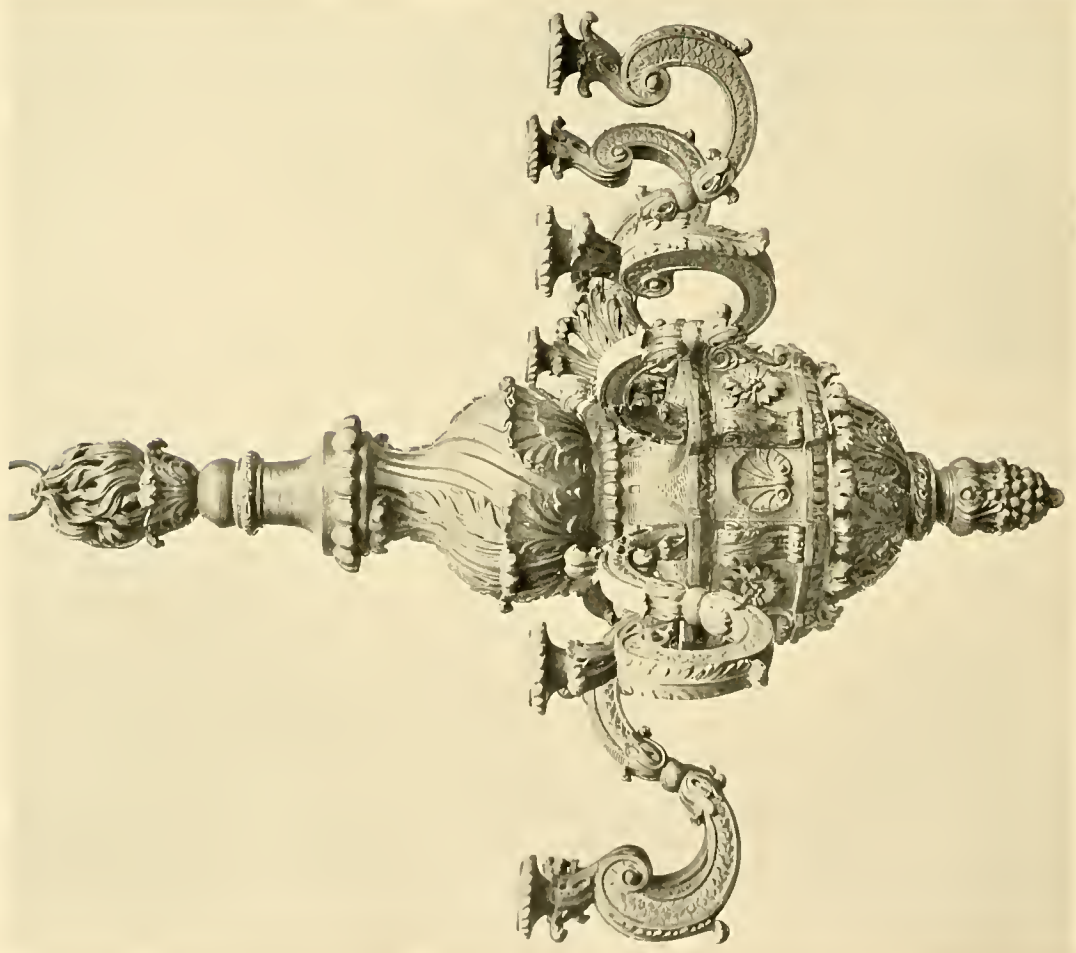
Phot. Giraudon

Carved ebony cabinet (beginning of period Louis XIV). Paris, Louvre



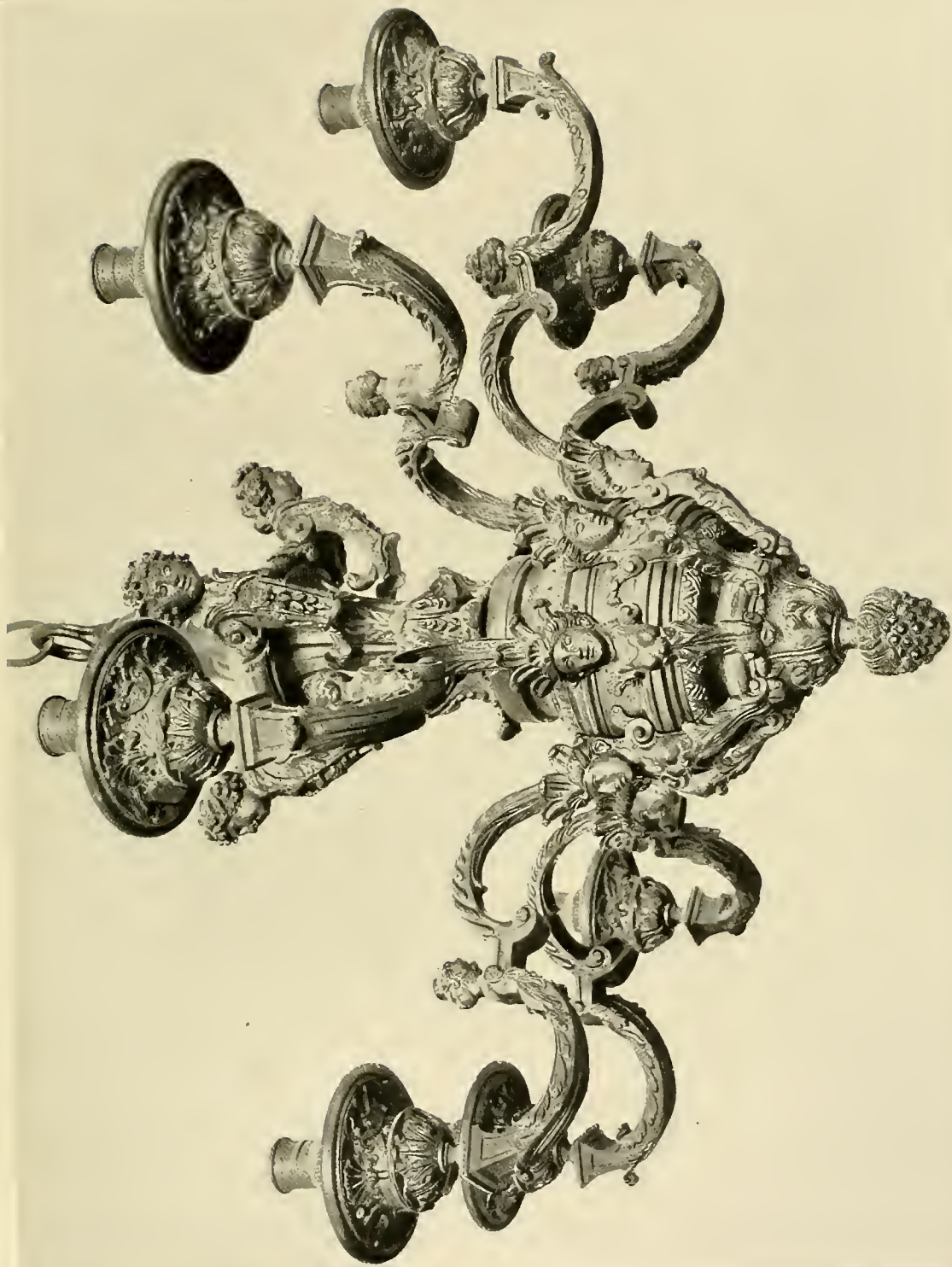
Phot. Giraudon

State bedstead, covered in embroidered silk. Paris, Musée des Arts décoratifs



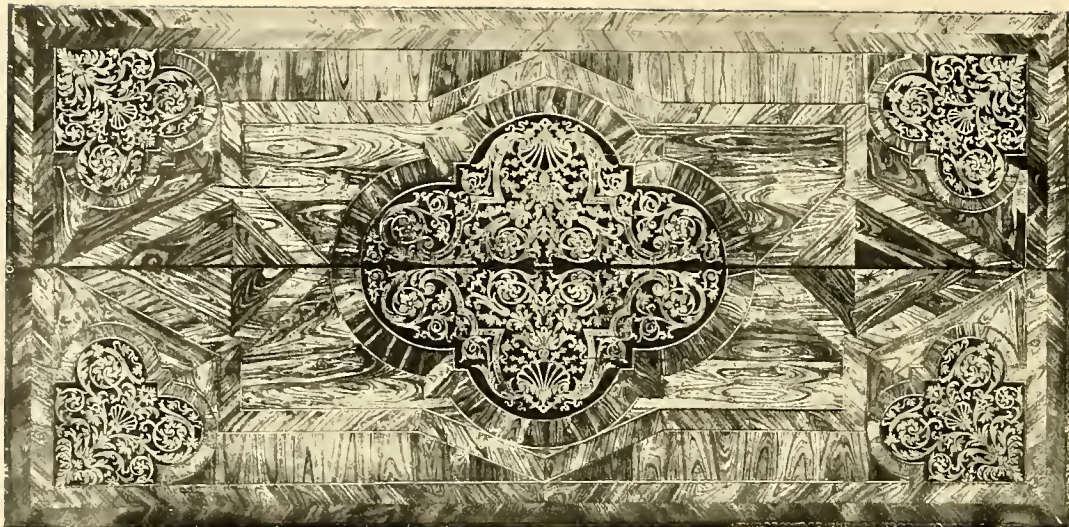
Phot. Girardon

Lustre, gilt bronze. London, Victoria and Albert Museum. — Candelabrum, gilt bronze. Paris, École des Beaux-Arts



Lustre, gilt bronze. Paris, Musée des Arts décoratifs.

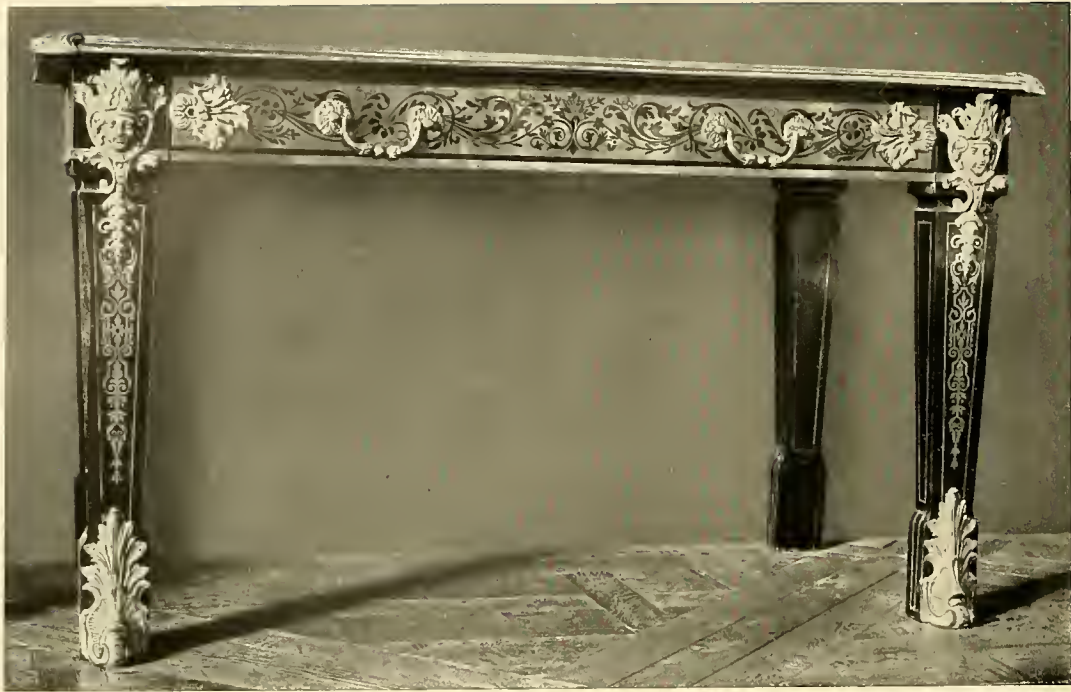
Phot. Giraudon



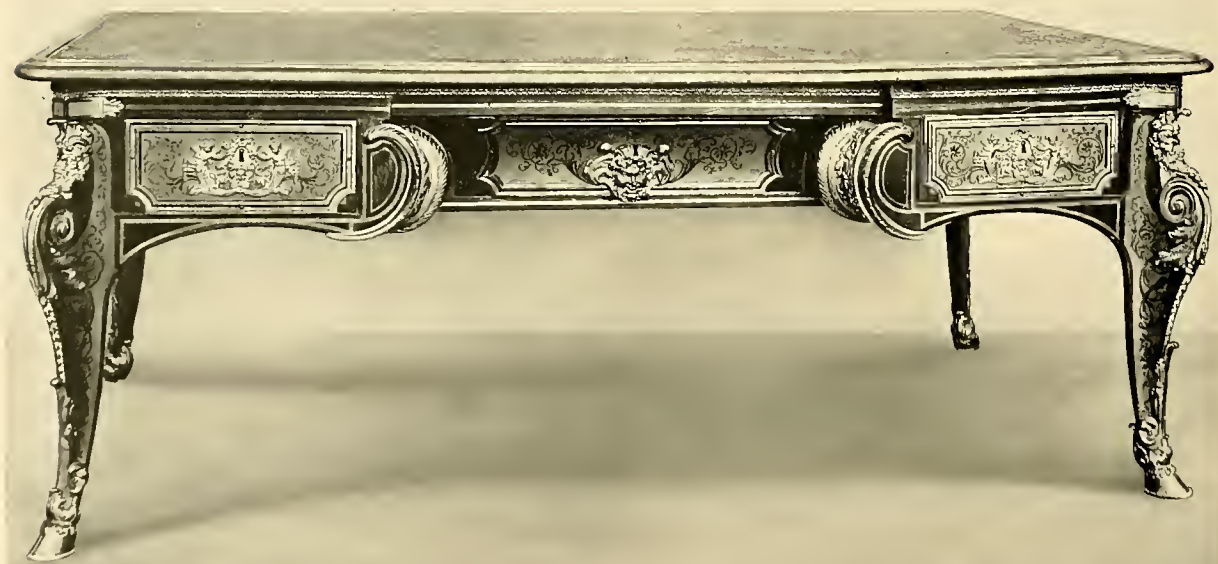
Bureau with metal inlay, ascribed to Domenico Cucci (ca. 1650–1660). Paris, Collection de la Comtesse de La Béraudière — Top of the same bureau



Cabinet, inlaid with copper and tortoise (beginning of period Louis XIV). Paris, Louvre
Top of table inlaid with copper. London, Wallace Collection



Phot. L. Pamard

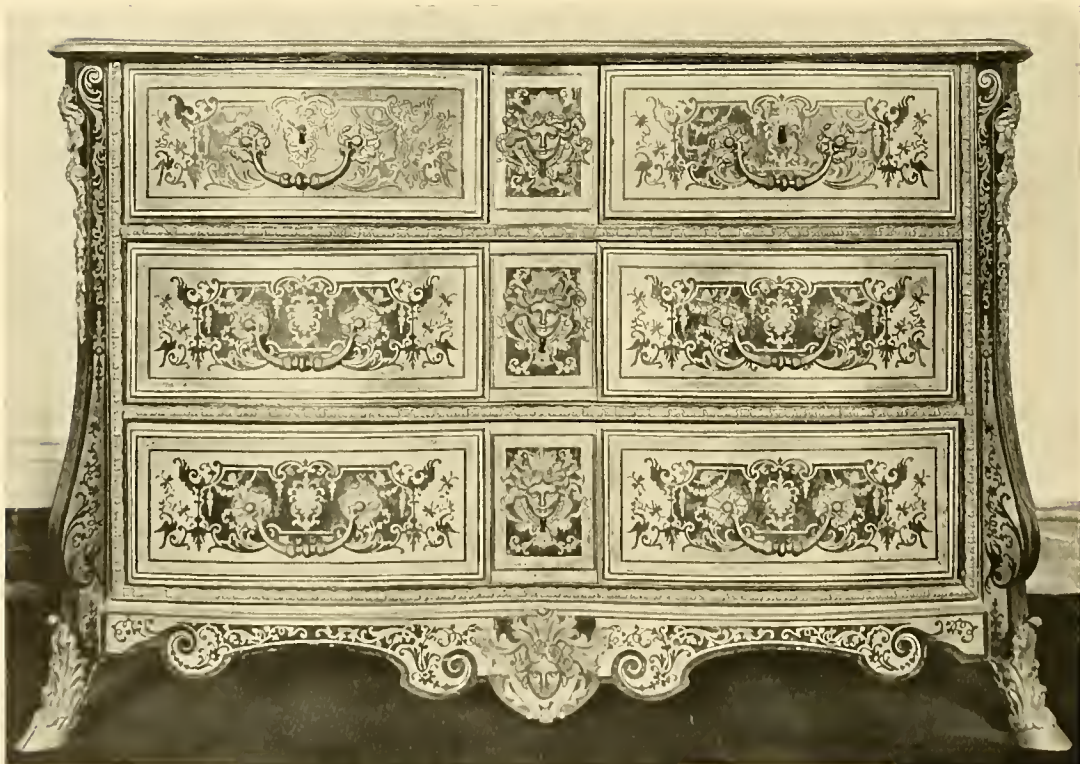


Phot. Giraudon

Table inlaid with metal. Fontainebleau
Flat bureau, so-called "Colbert" with Boulle marquetry. Paris, Louvre



Table with Boulle marquetry. London, Wallace Collection
Table with Boulle marquetry, having belonged to Duveen Brothers



Phot. Folkwang

Commode with Boulle marquetry. Antwerp, Musée Plantin
Commode with Boulle marquetry, Belœil, Collection of the Prince de Ligne

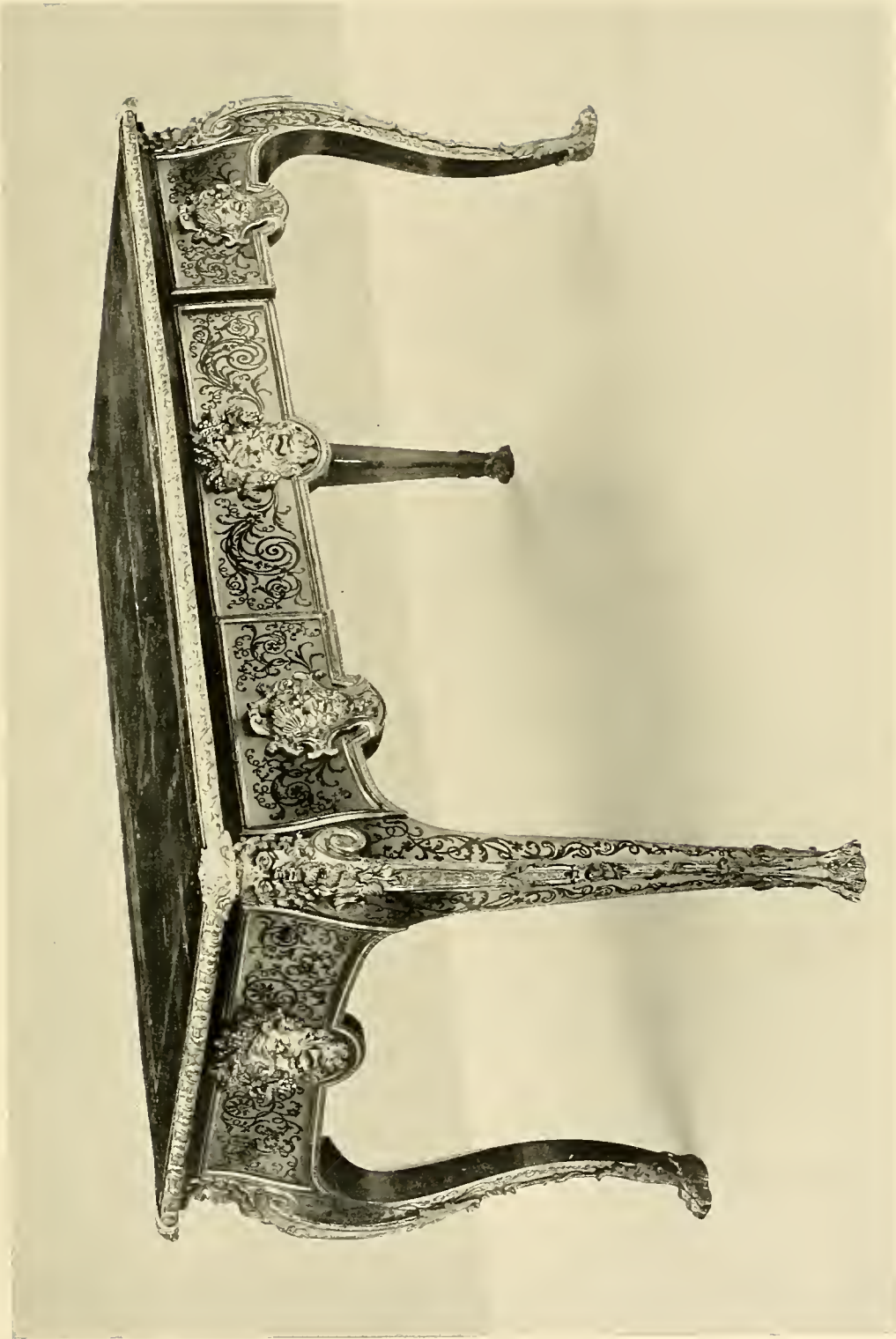


Table with Boulle marquetry. London, Wallace Collection



Phot. Braun & Cie.



Phot. Braun & Co.

Small Commode with Boulle marquetry
Small Commode with Boulle marquetry. Sale Hamilton (1882)



D'après Molinier, Mobilier français, Paris, A. Lévy



D'après Molinier, L'Art français, Paris, A. Lévy

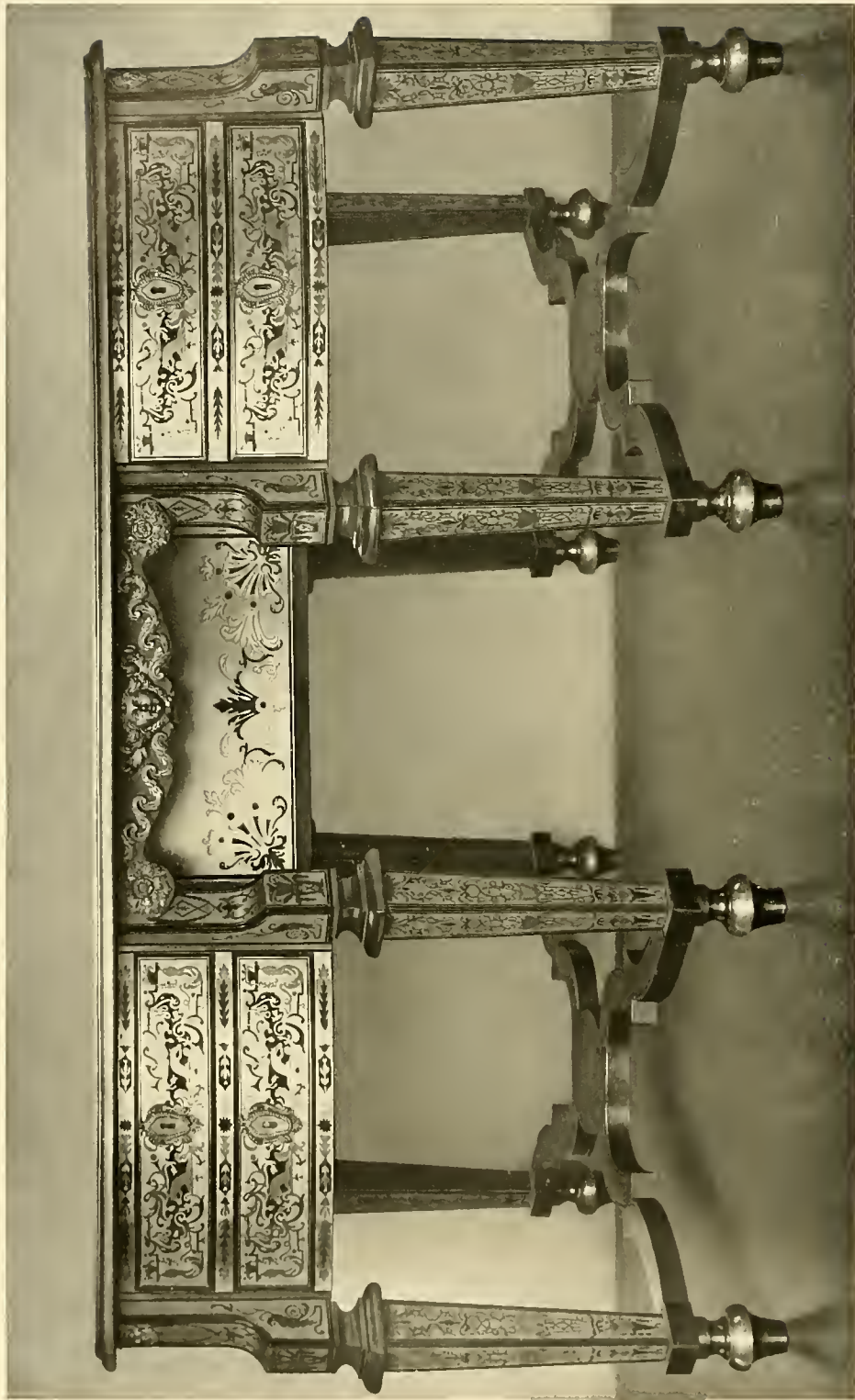
Commode with Boulle marquetry. Paris, Louvre
Bureau with Boulle marquetry. Collection of Bernard Franck



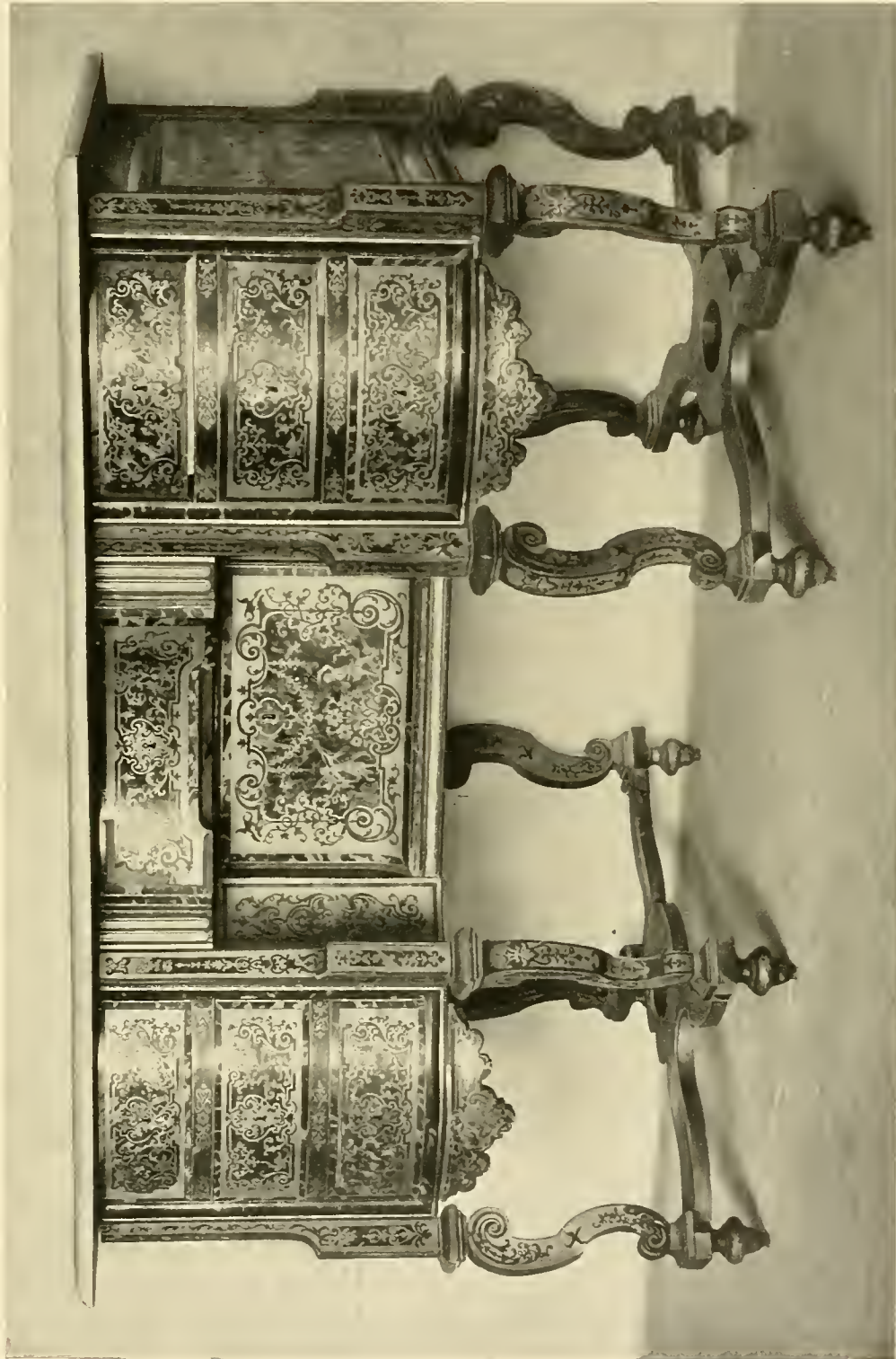
Lady's bureau with Boulle marquetry. London, Victoria and Albert Museum
Bureau with Boulle marquetry. London, Wallace Collection



Bureau with Boulle marquetry. London, Victoria and Albert Museum

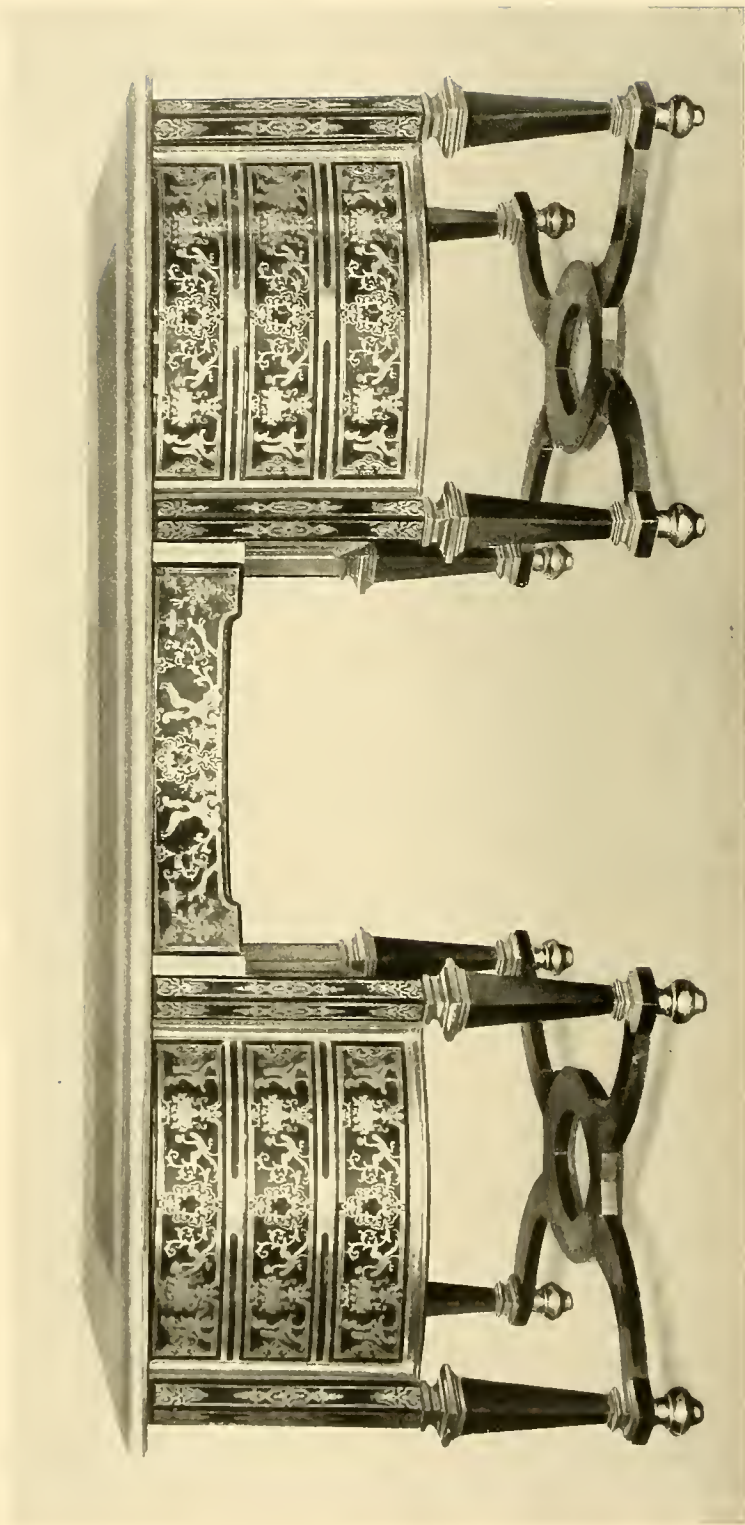


Bureau with Boulle marquetry. London, Wallace Collection



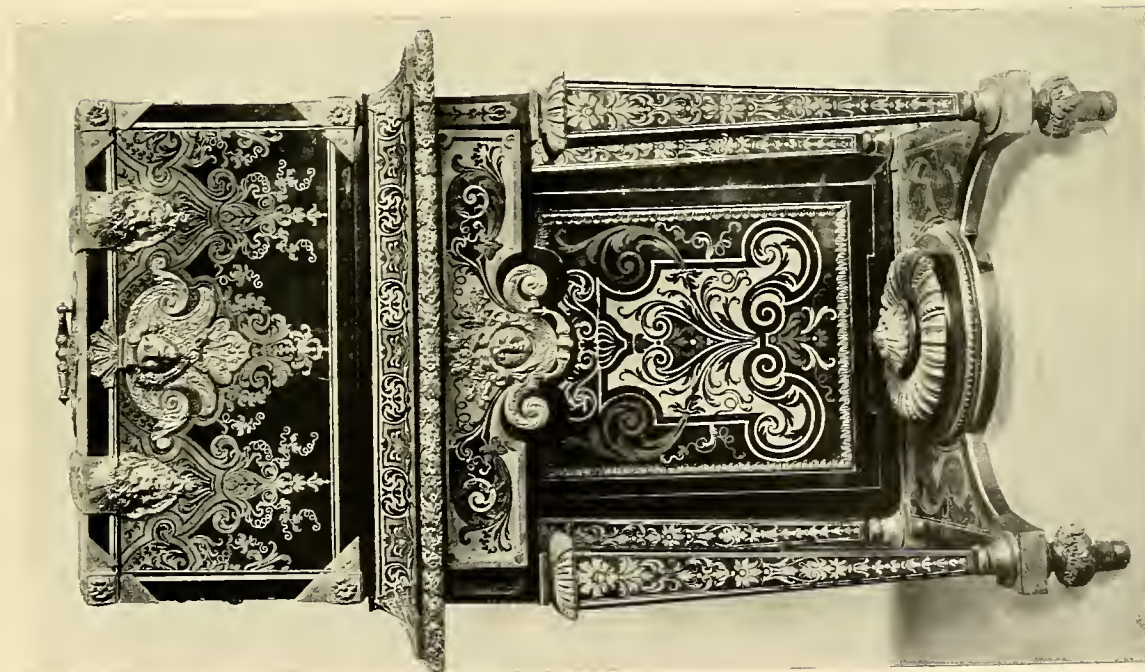
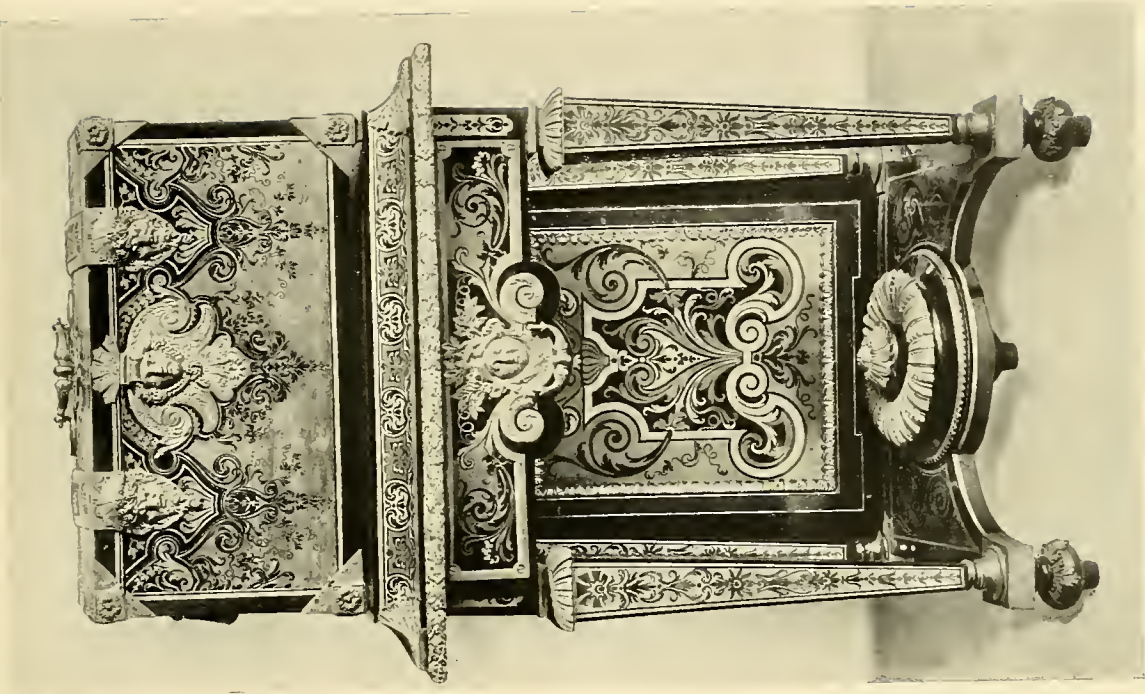
Phot. Uvachrom

Bureau with Boulle marquetry. Munich, National Museum

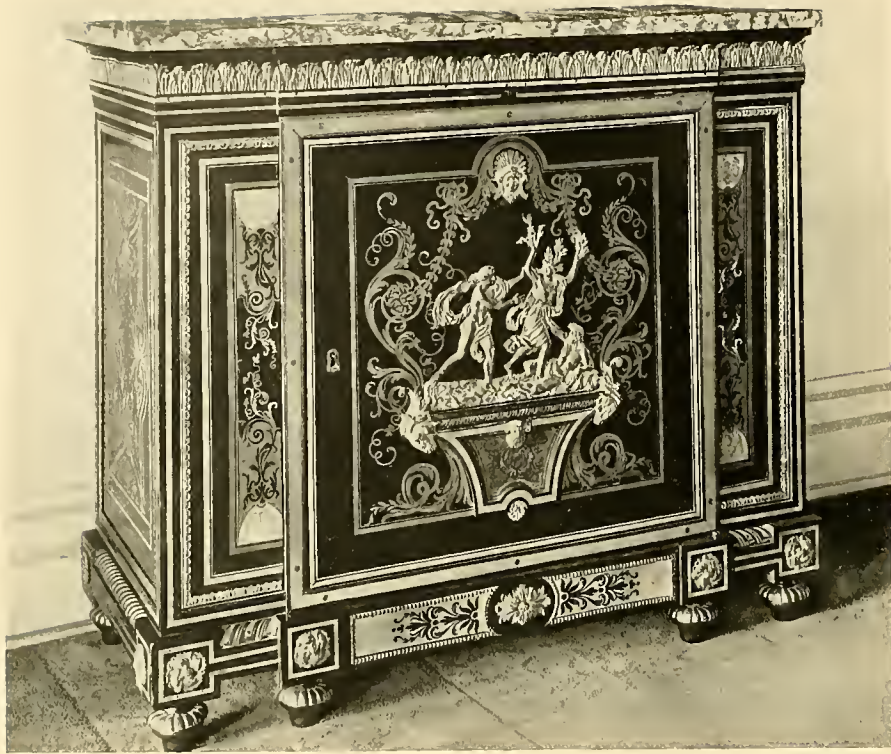


After Laking

Bureau with Boulle marquetry. Windsor Castle, Collection of the King of England



Two marriage chests, decorated with Boulle marquetry. Sale Achille Seillière (1911)



Phot. Giraudon

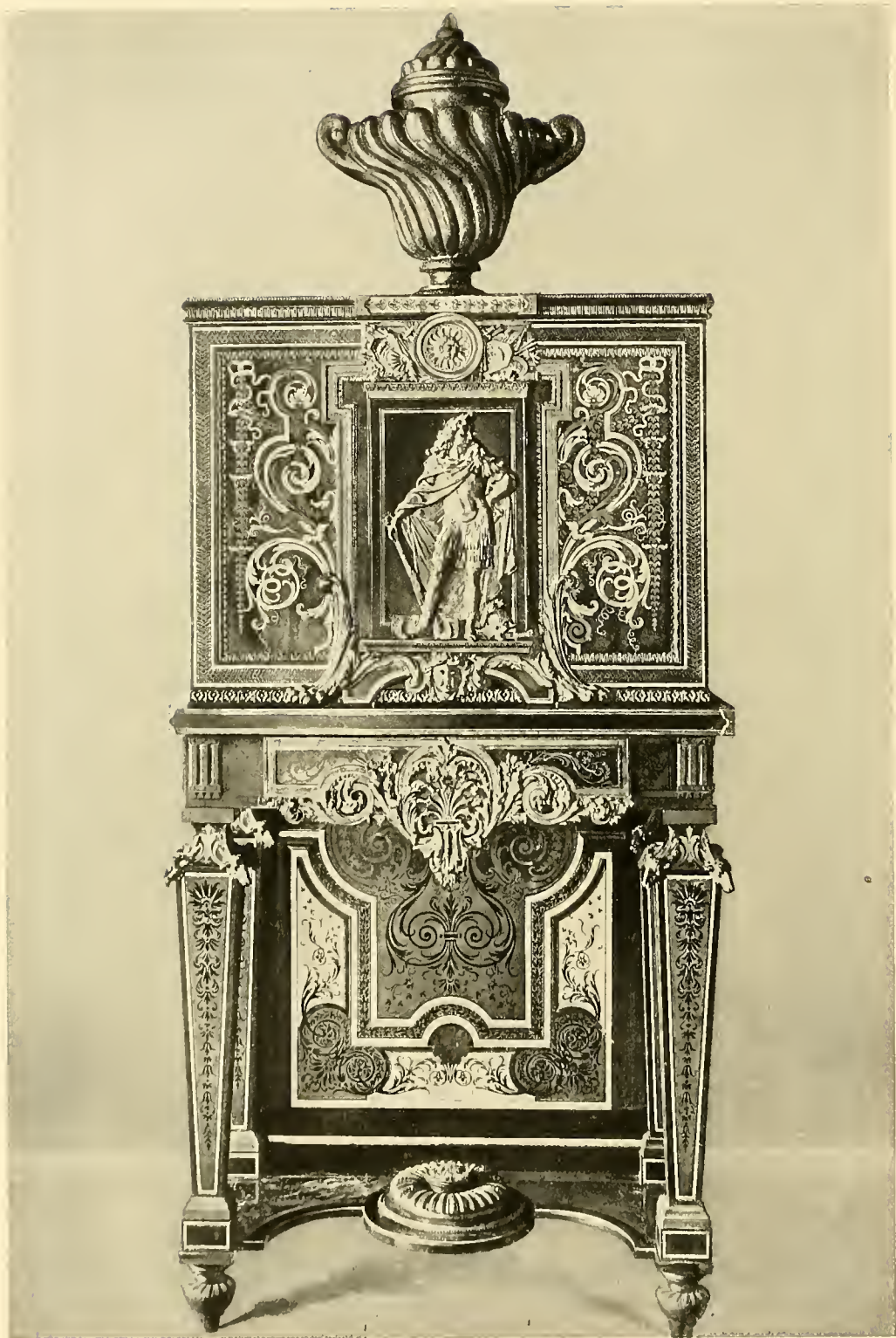


After Laking

Low Cupboard with Boulle marquetry. Paris, Louvre
 Low Cupboard with Boulle marquetry. Windsor Castle, Collection of the King of England

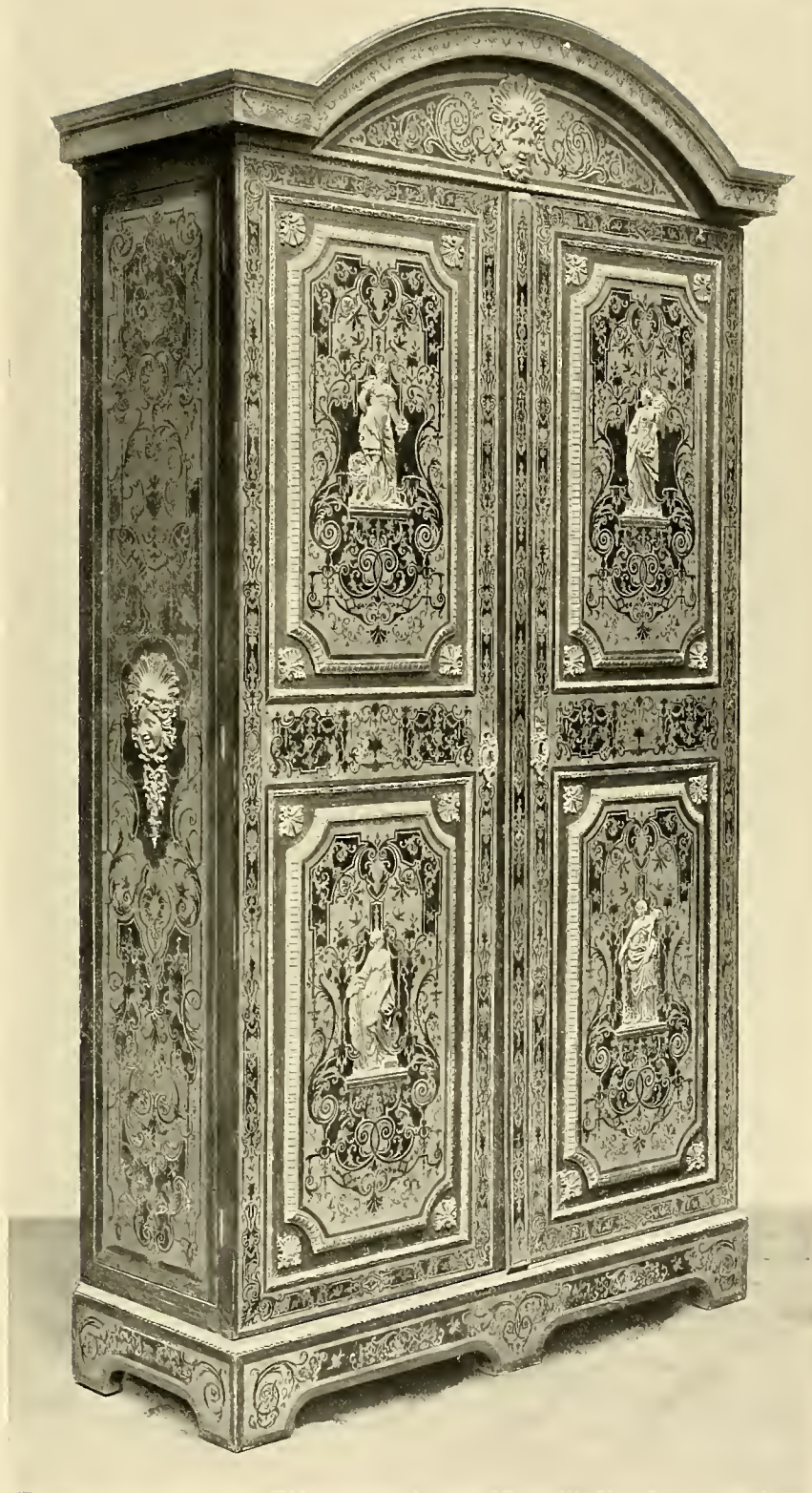


Marriage chest with Boule marquetry. London, Wallace Collection



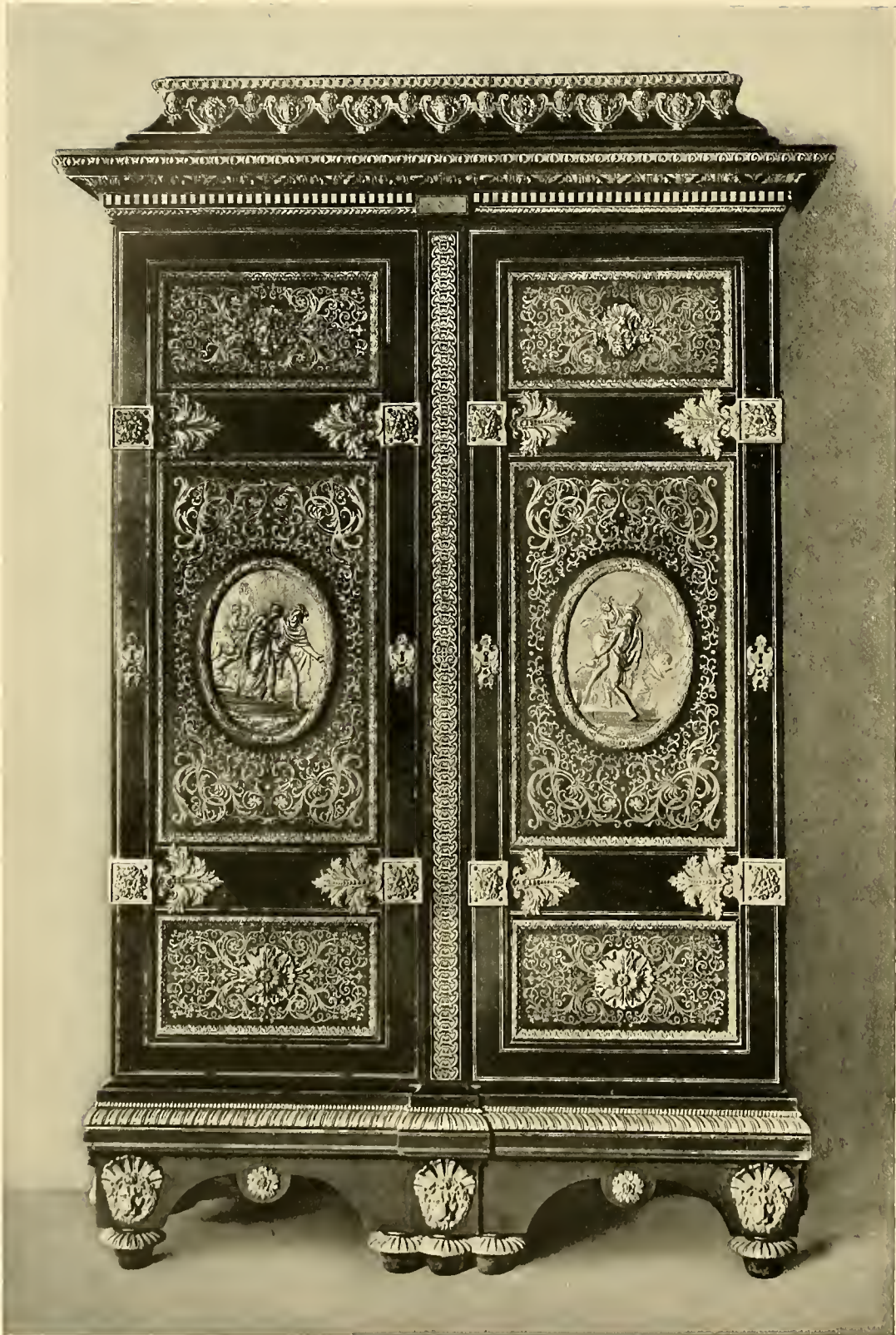
After Molinier, *Mobilier français*, Paris, A. Lévy

Cabinet with Boulle marquetry. Paris, Louvre



Phot. Lowengard

Large Cupboard with Boulle marquetry. Formerly in the possession of
Mr. Lowengard, Paris

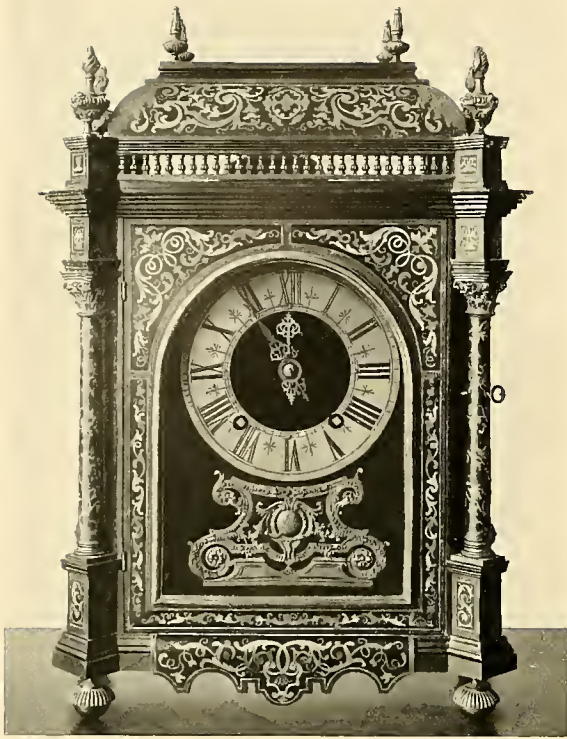


After Laking

Large Cupboard with Boulle marquetry. Windsor Castle, Collection of the King of England



Two clocks on pedestals. London, Wallace Collection



Phot. Giraudon



Phot. Giraudon

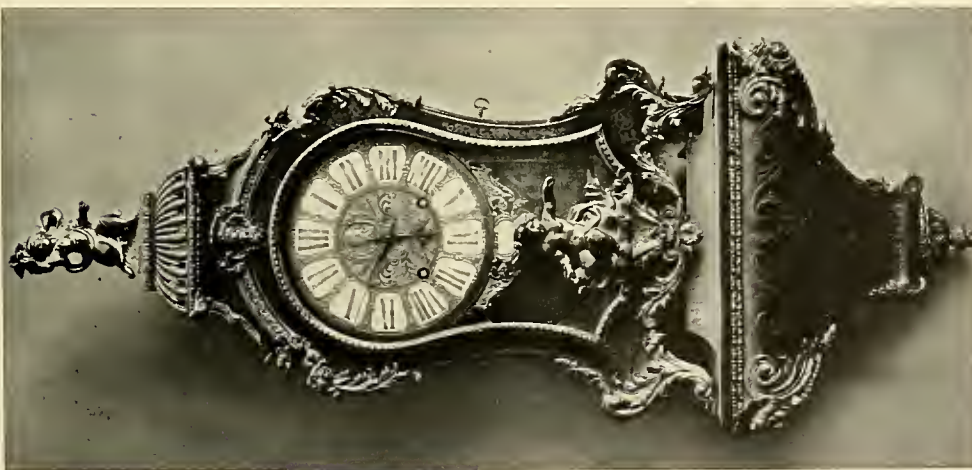
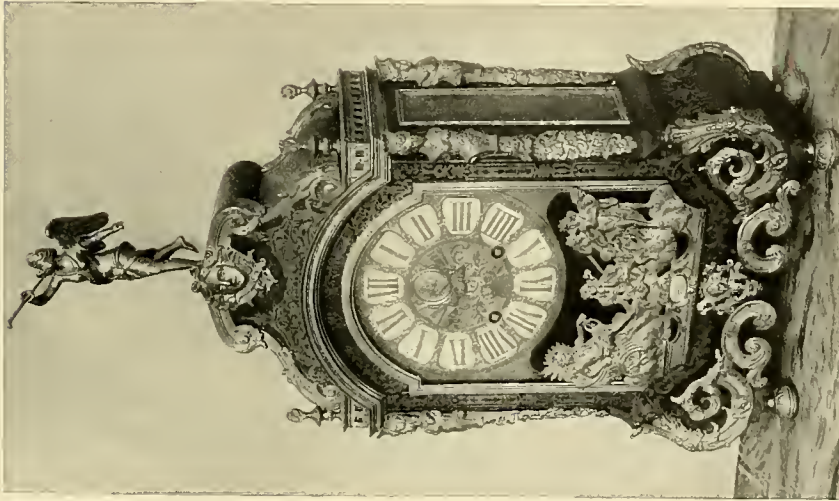
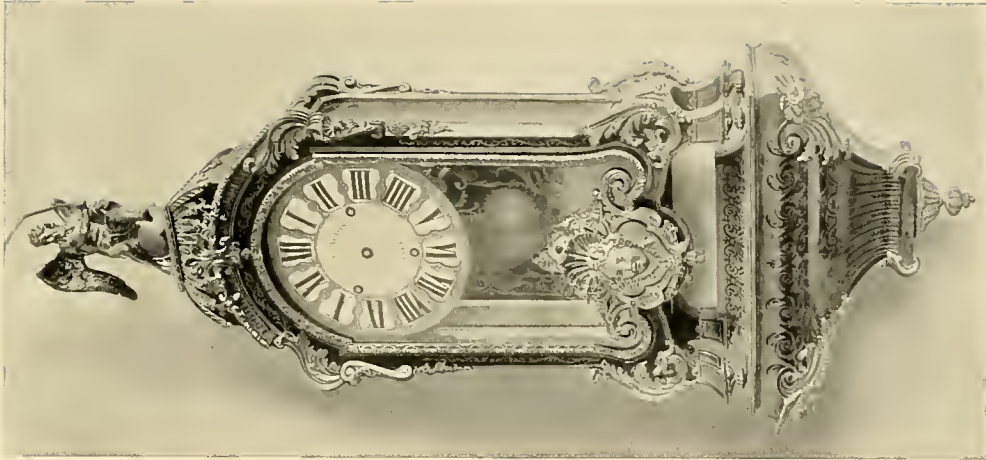


Phot. L. Pamard



Phot. L. Pamard

Two clocks. Paris, Musée des Arts décoratifs
 Two clocks. Fontainebleau, and Paris, Musée Carnavalet



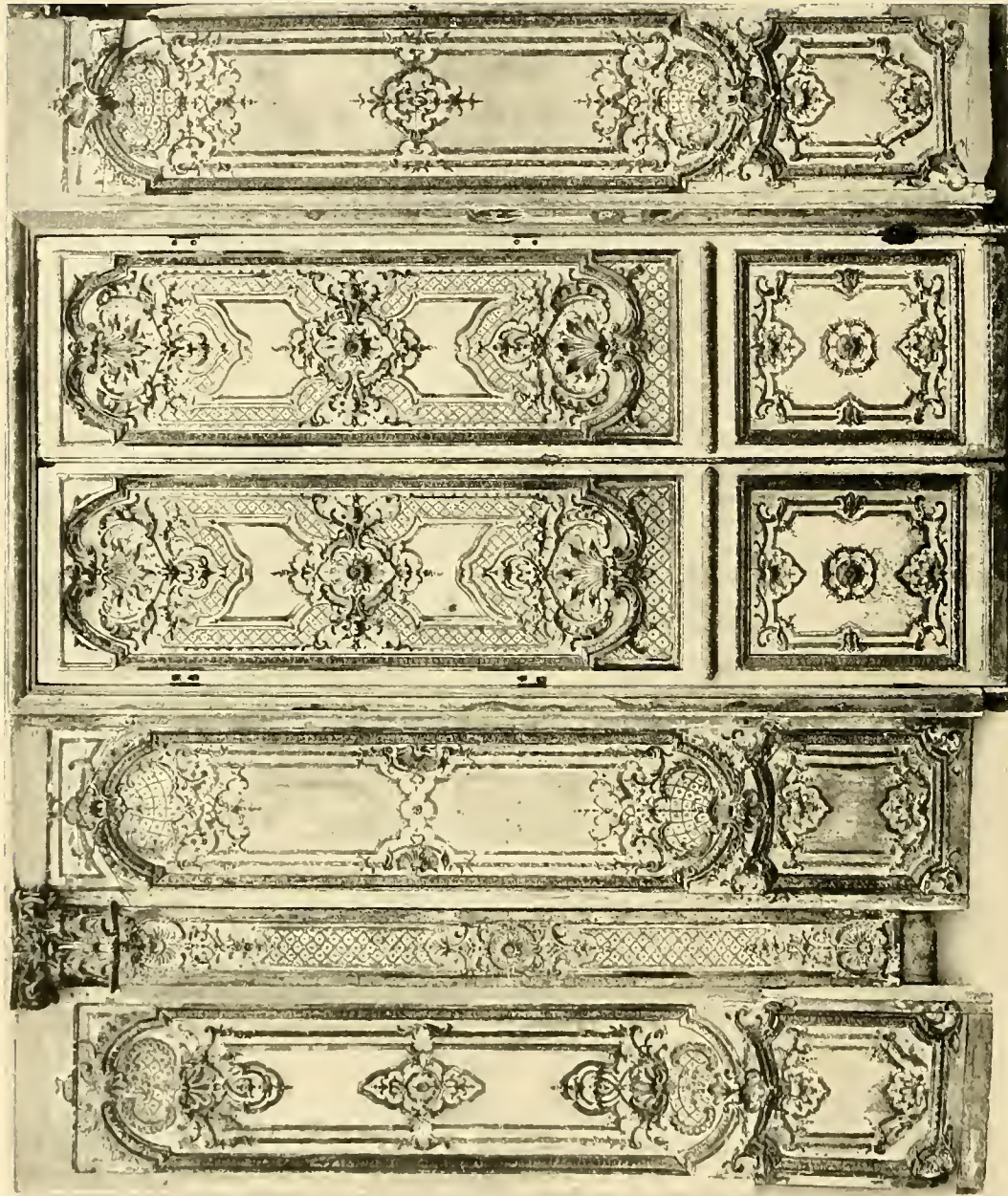
Three clocks, tortoise marquetry and gilt bronze. The first Musée d'Aix-en-Provence, the others Fontainebleau



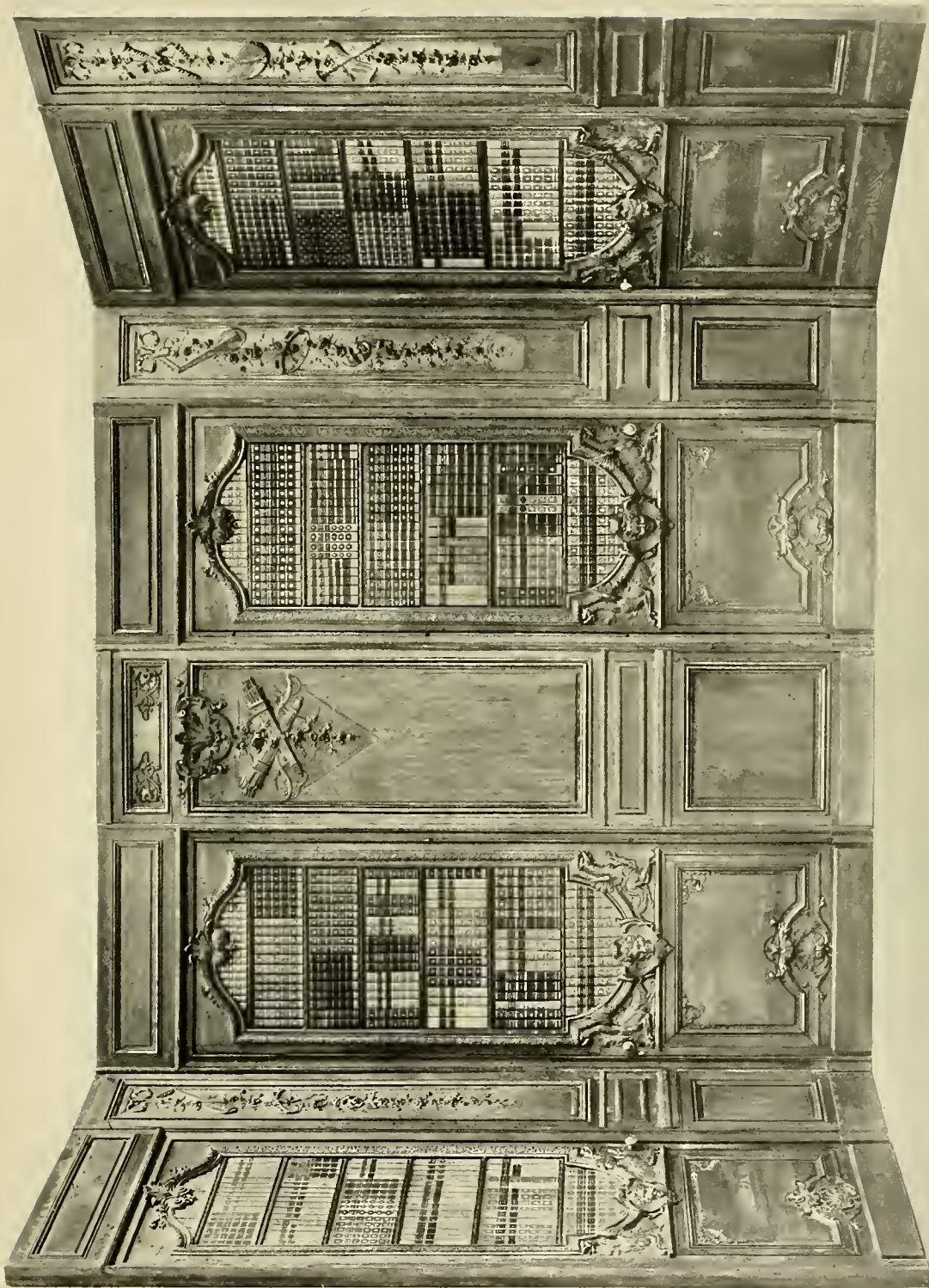
Régence Room. Berlin, Schlossmuseum



Régence Room. Berlin, Schlossmuseum



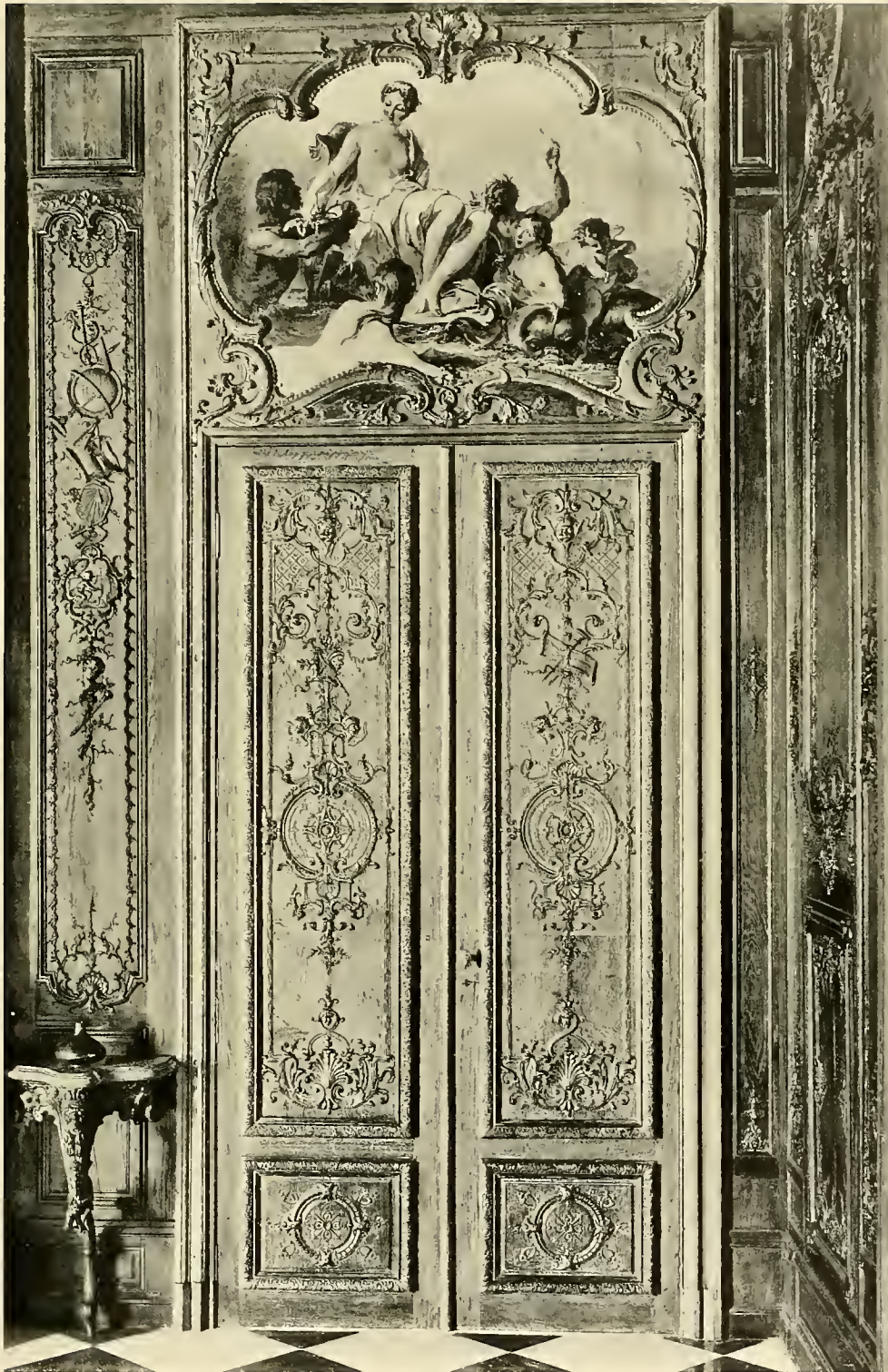
Doors and panels, gilded wood, seems to have come from the Château de Versailles.
New York, Metropolitan Museum



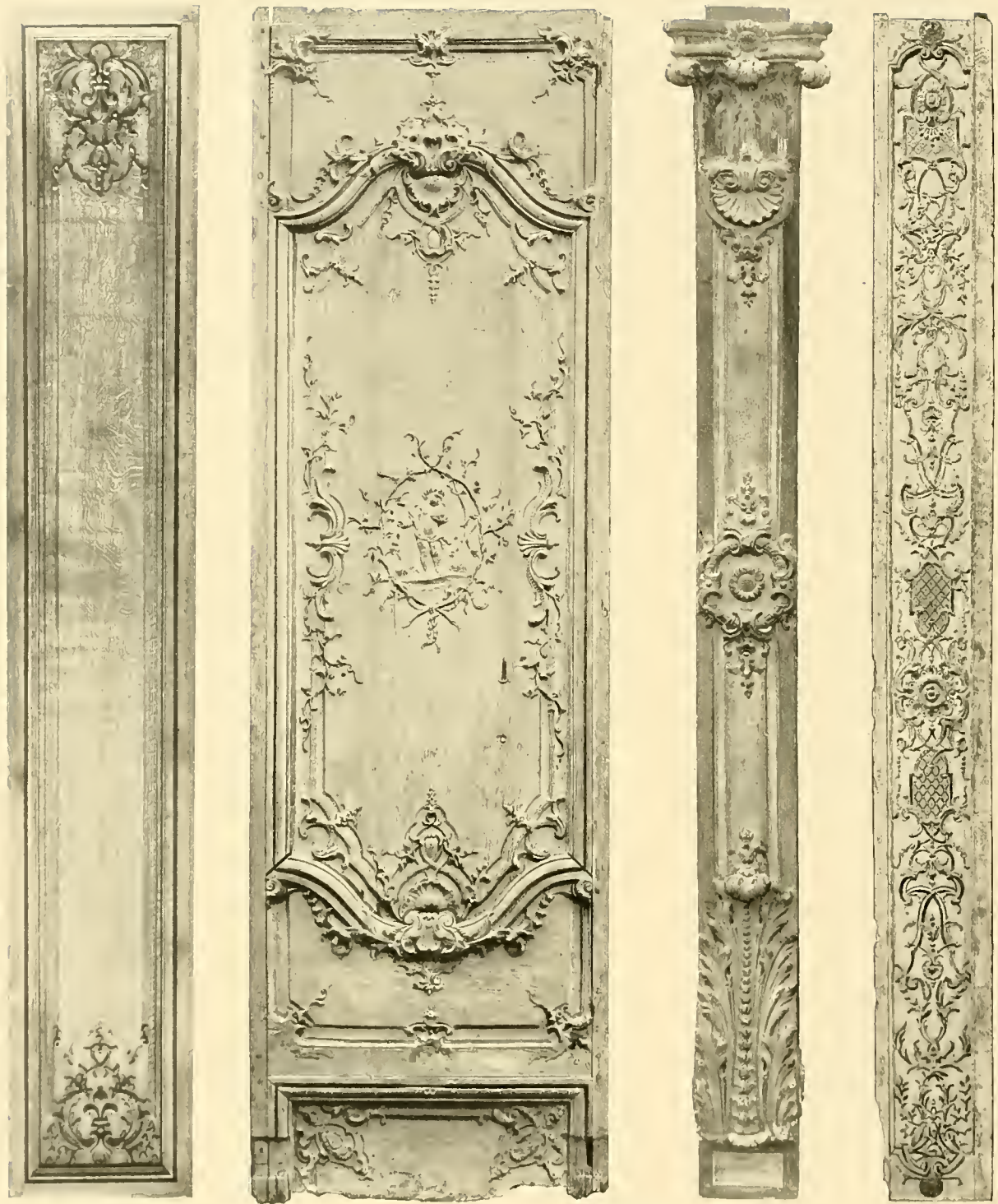
Wainscot from the Library of Bercy. New York, Metropolitan Museum



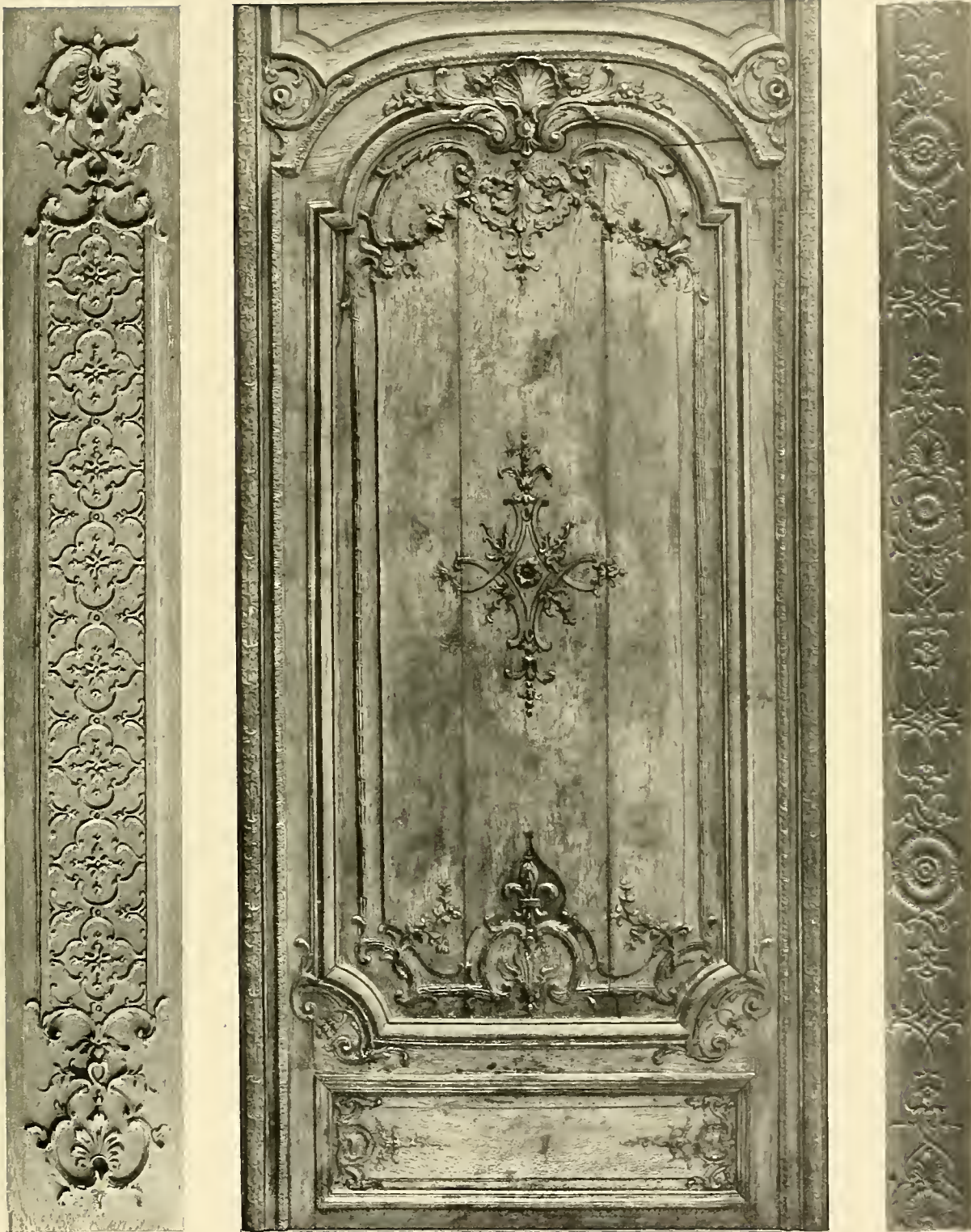
Panels, carved wood. Budapest, Museum of decorative Art



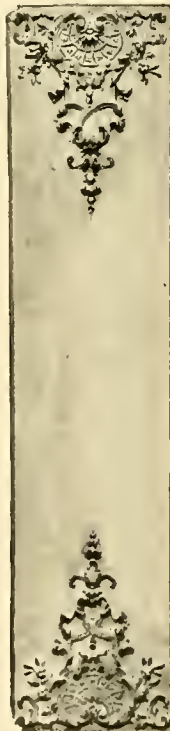
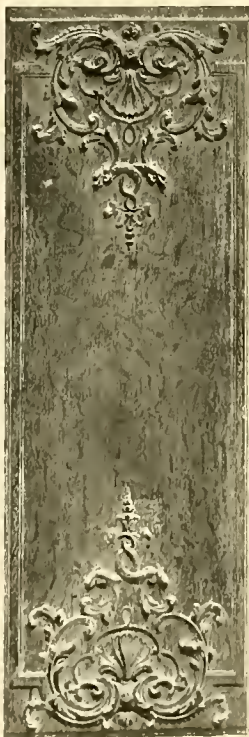
Door and panels of the Library. Fleury-en-Bière. Collection of the Comtesse de Behague
(After Contet, *Les anciens Châteaux de la France*)



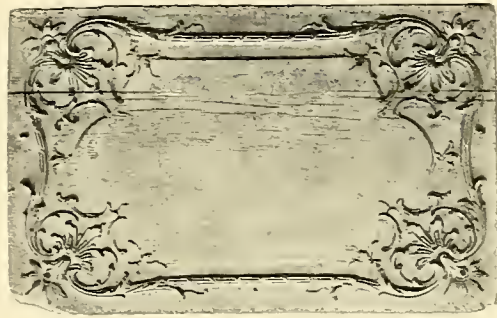
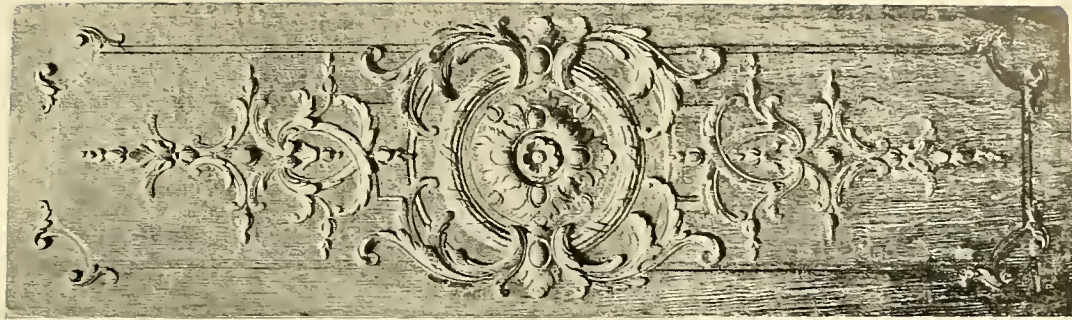
Panels, carved wood. New York, Metropolitan Museum



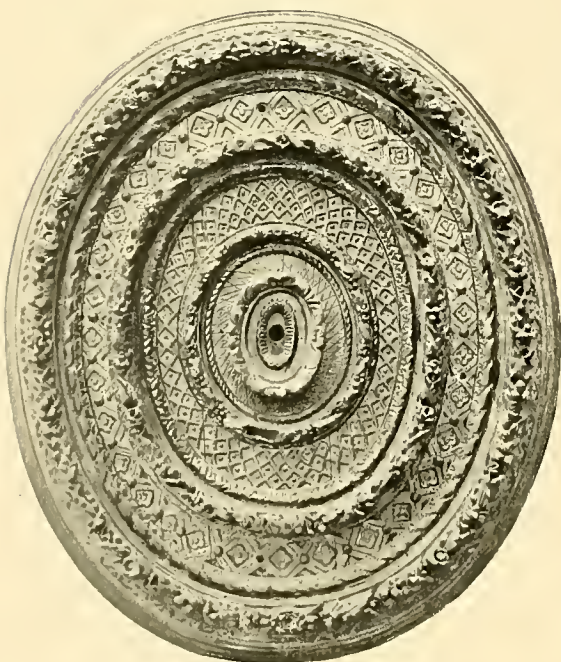
Two panels, carved wood. New York, Metropolitan Museum
Narrow panel, carved wood. Paris, Decour Collection



Panels, carved wood. New York, Metropolitan Museum
(The second panel of the bottom row belongs to Mr. Decour, Paris)



Panels, carved wood (panel at top from a private collection Paris, photographed by A. Calavas)
New York, Metropolitan Museum



Panels, carved wood. New York, Metropolitan Museum



Panels, carved wood. New York, Metropolitan Museum



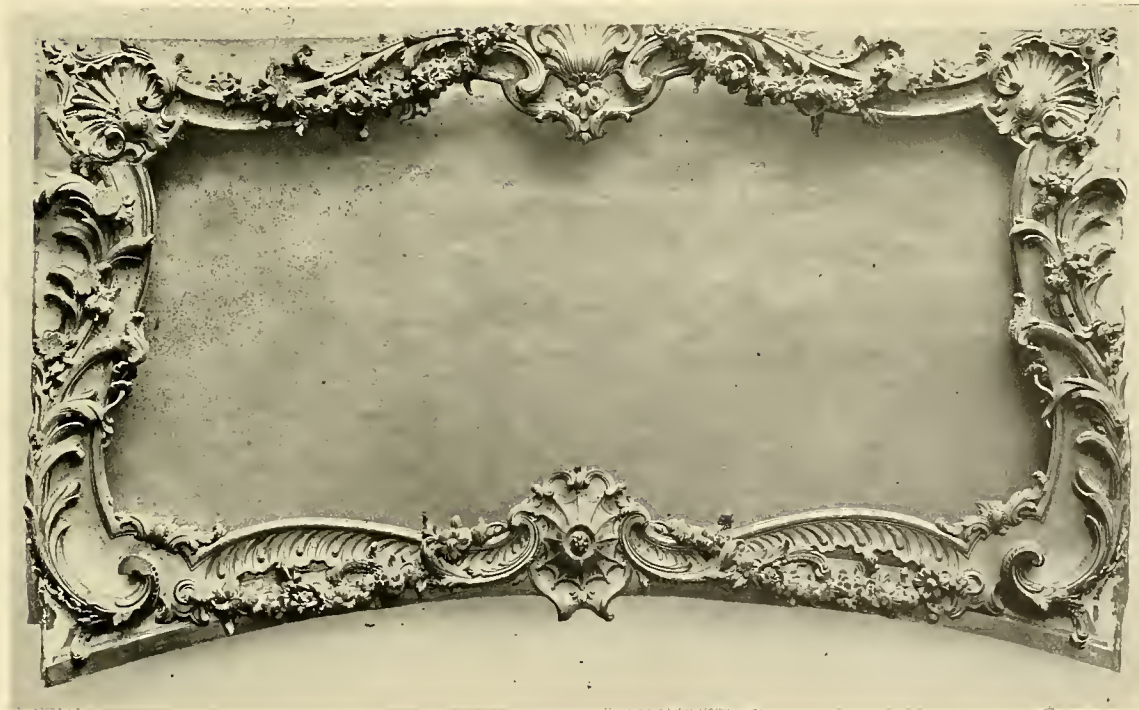
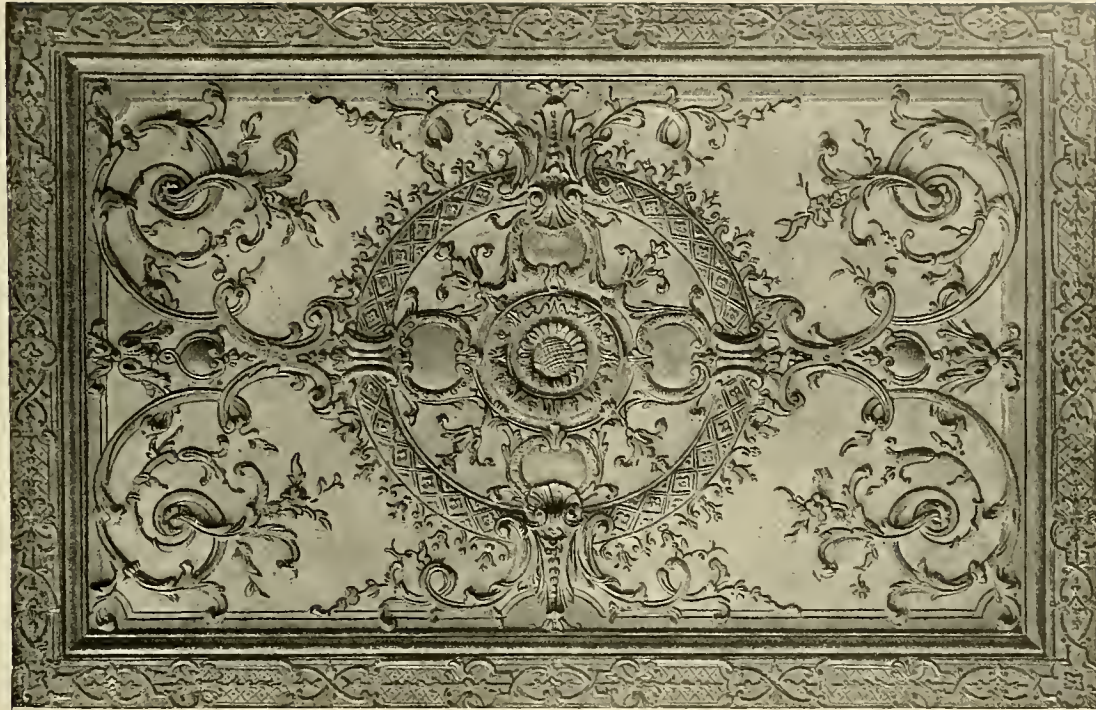
Over-doors, carved wood. New York, Metropolitan Museum



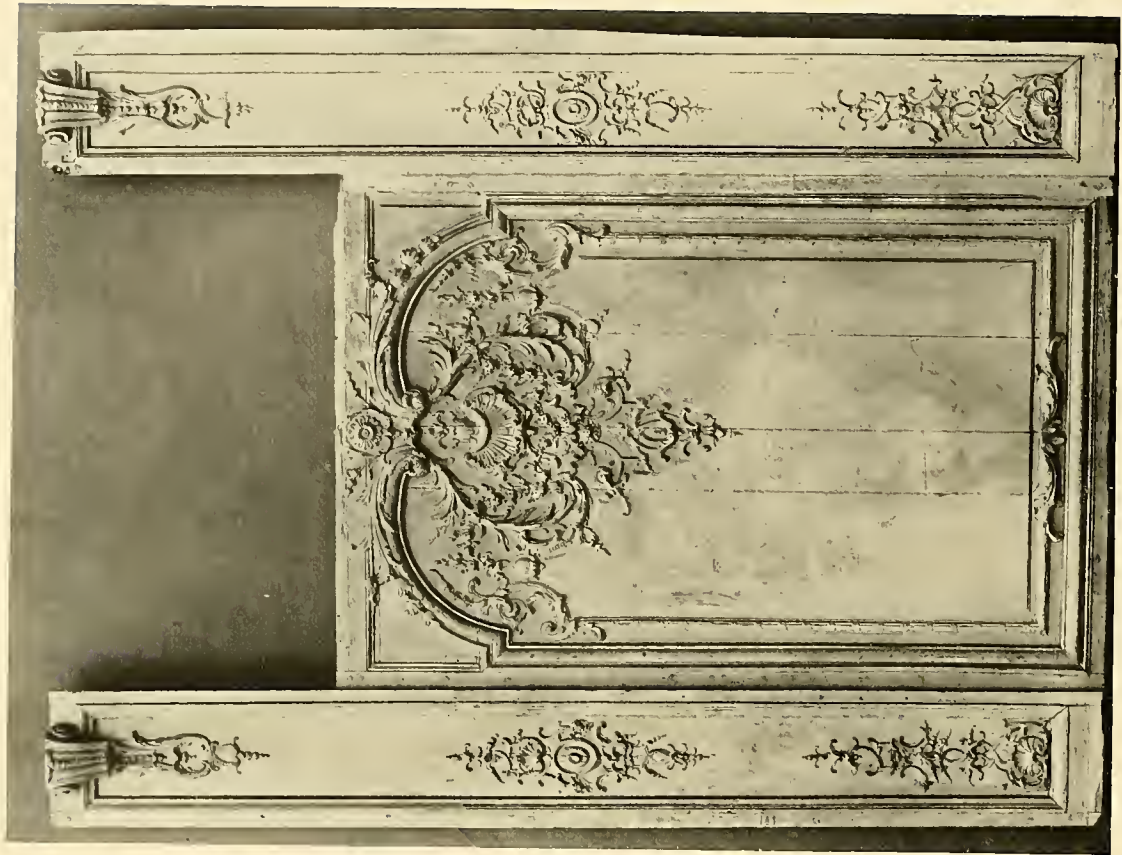
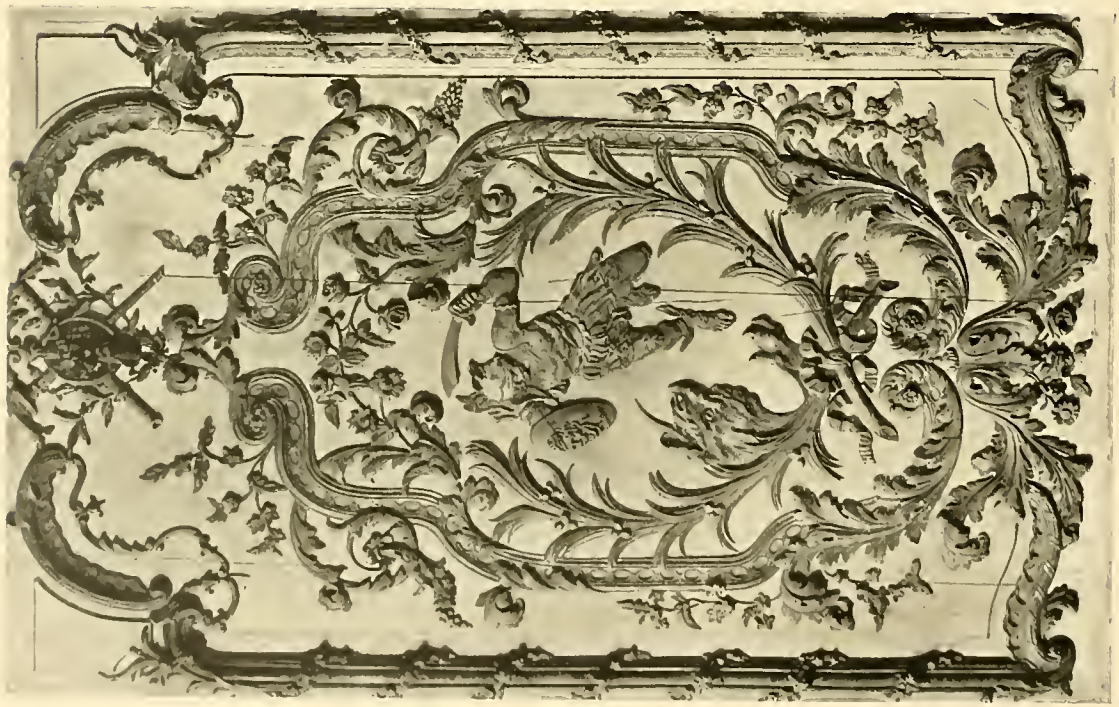
Over-doors, carved wood. New York, Metropolitan Museum



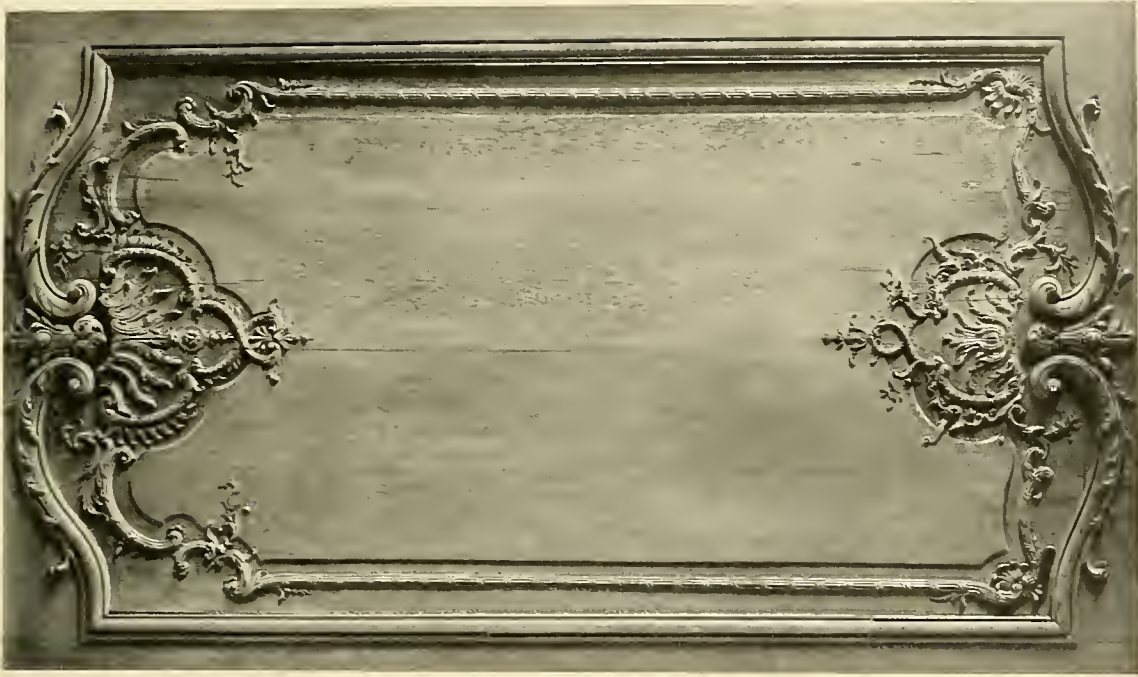
Children's group and over-mirror, carved wood. New York, Metropolitan Museum



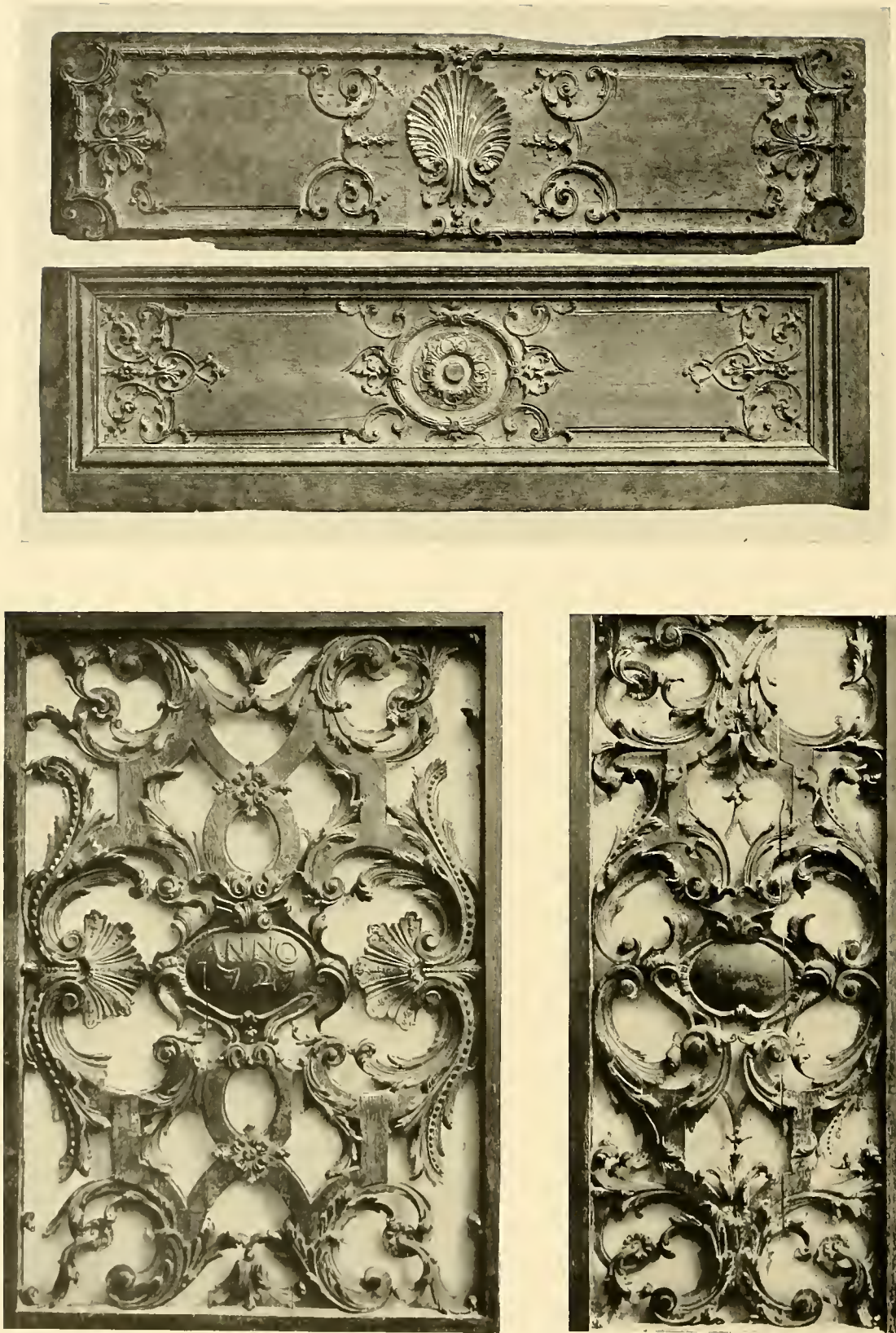
Panel, carved wood, Sale Hoentschel (1919)
Over-door, carved wood. Paris, Decour Collection



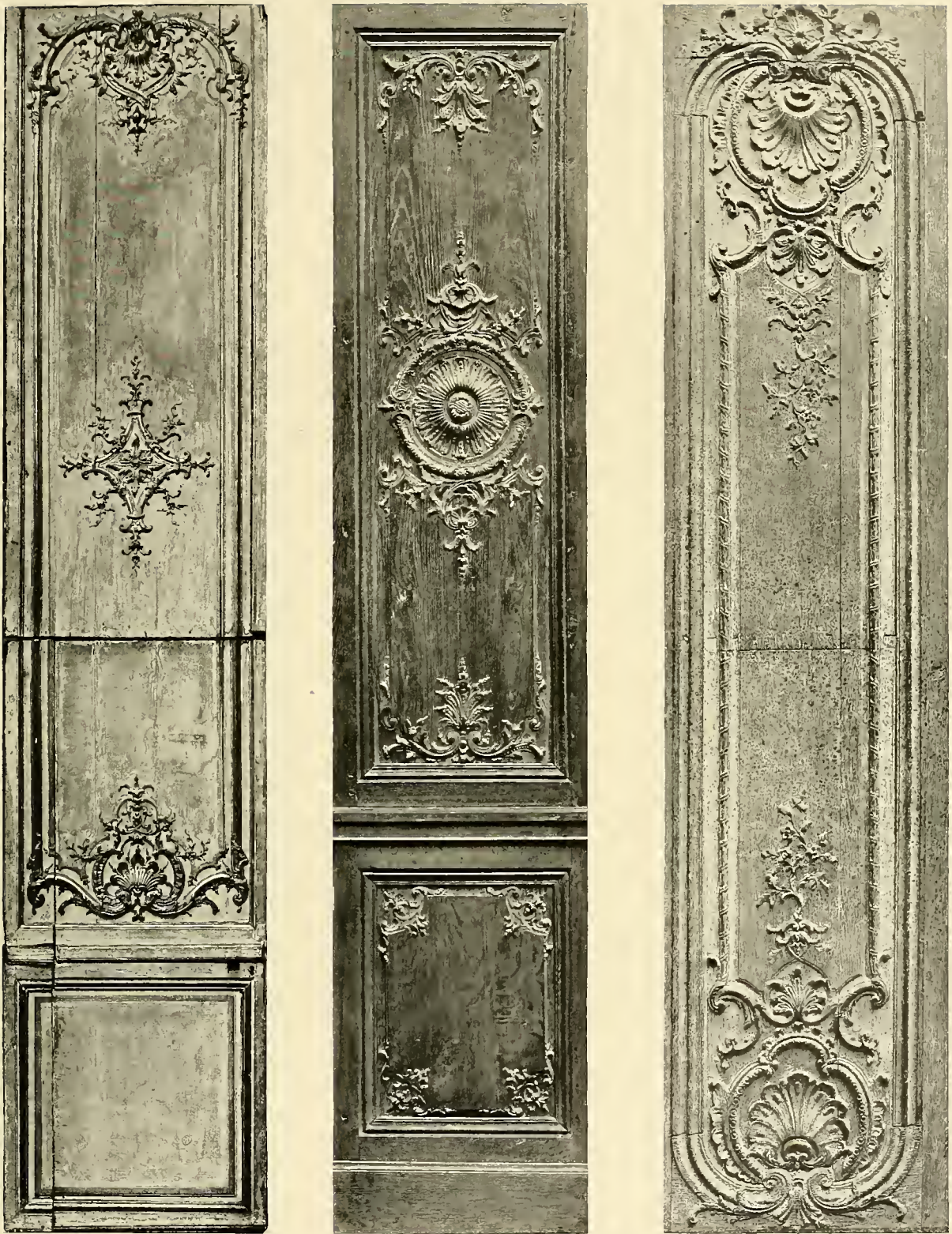
Panels, carved wood. New York, Metropolitan Museum



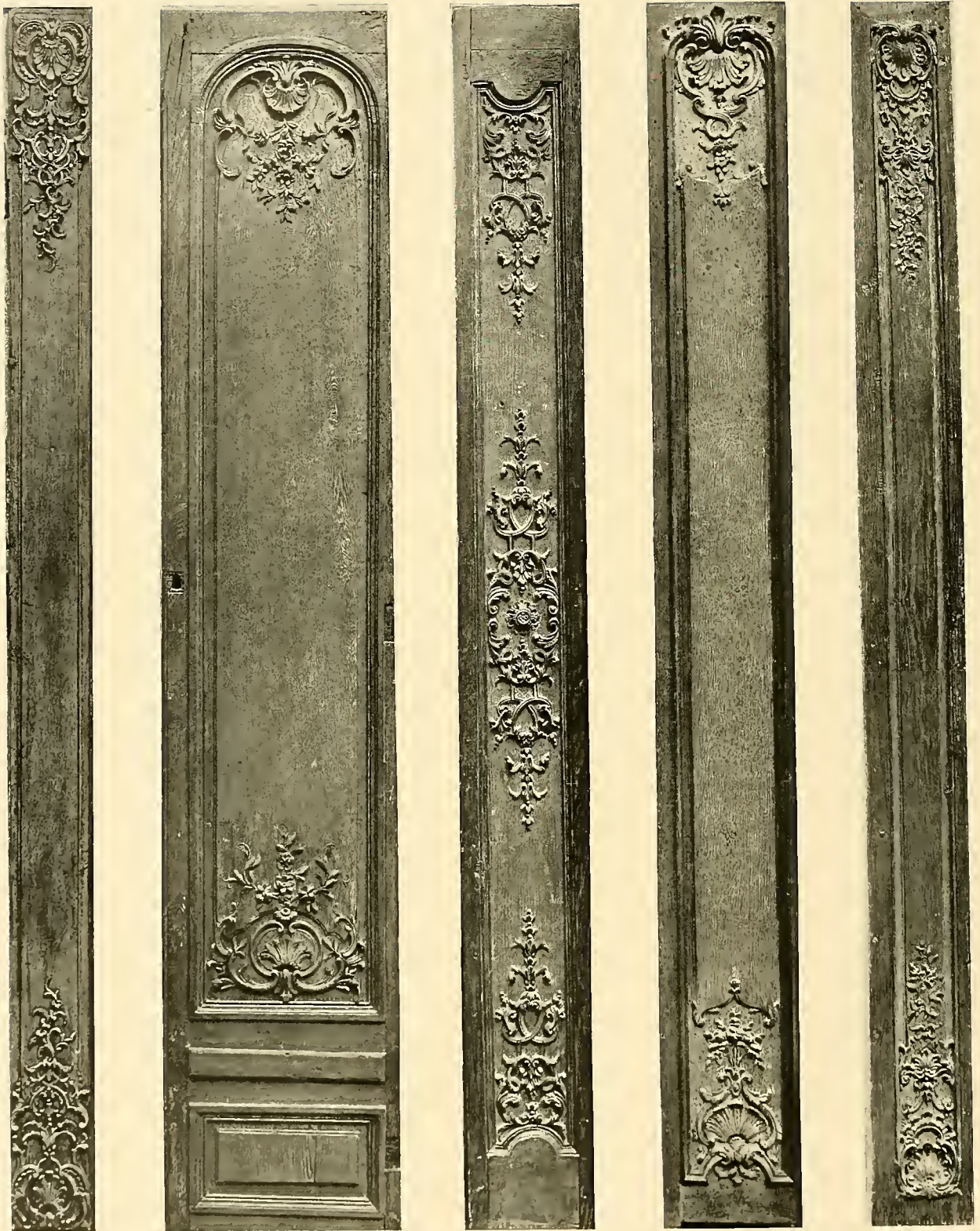
Panels, carved wood. New York, Metropolitan Museum



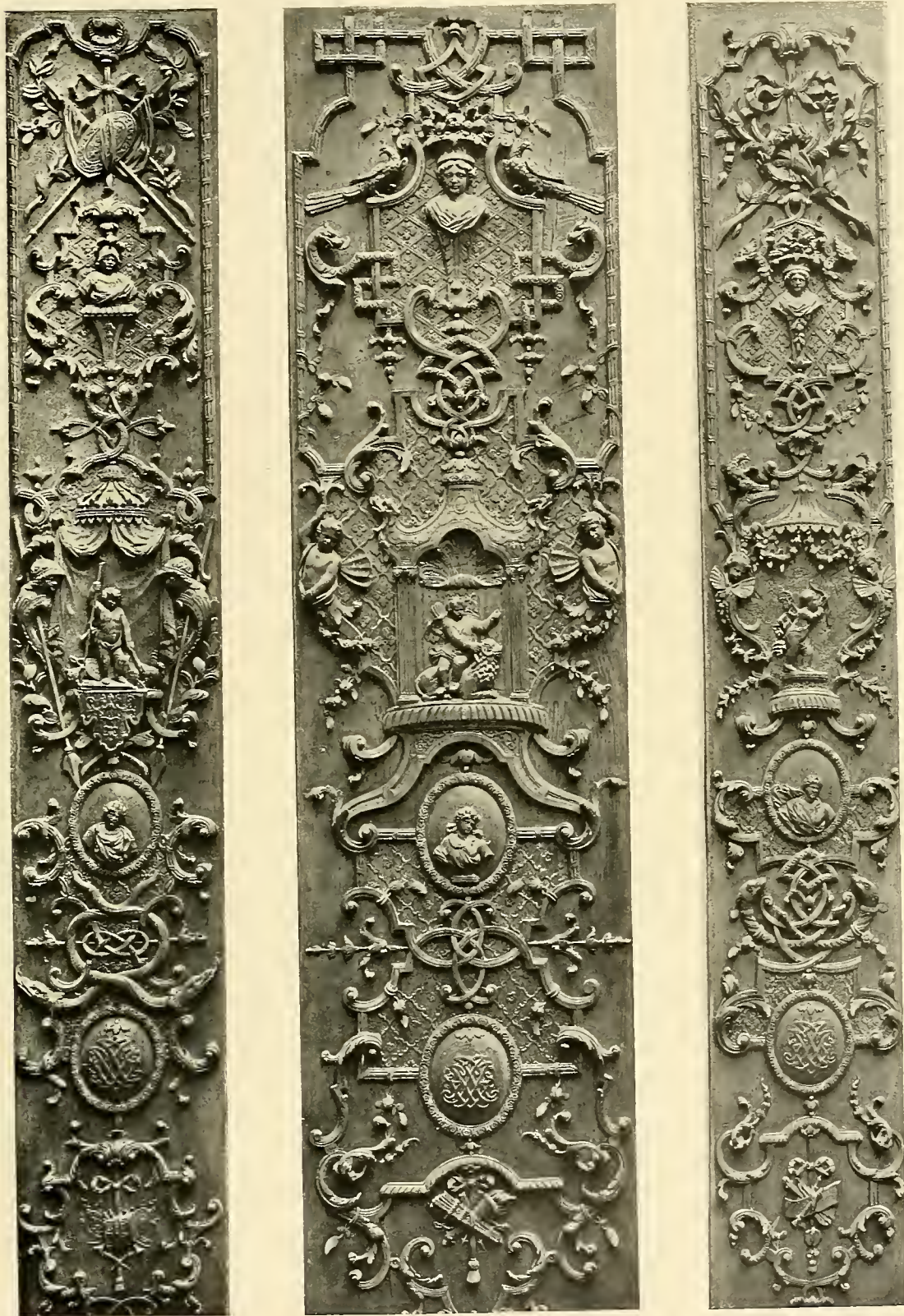
Panels, carved wood. London, Victoria and Albert Museum



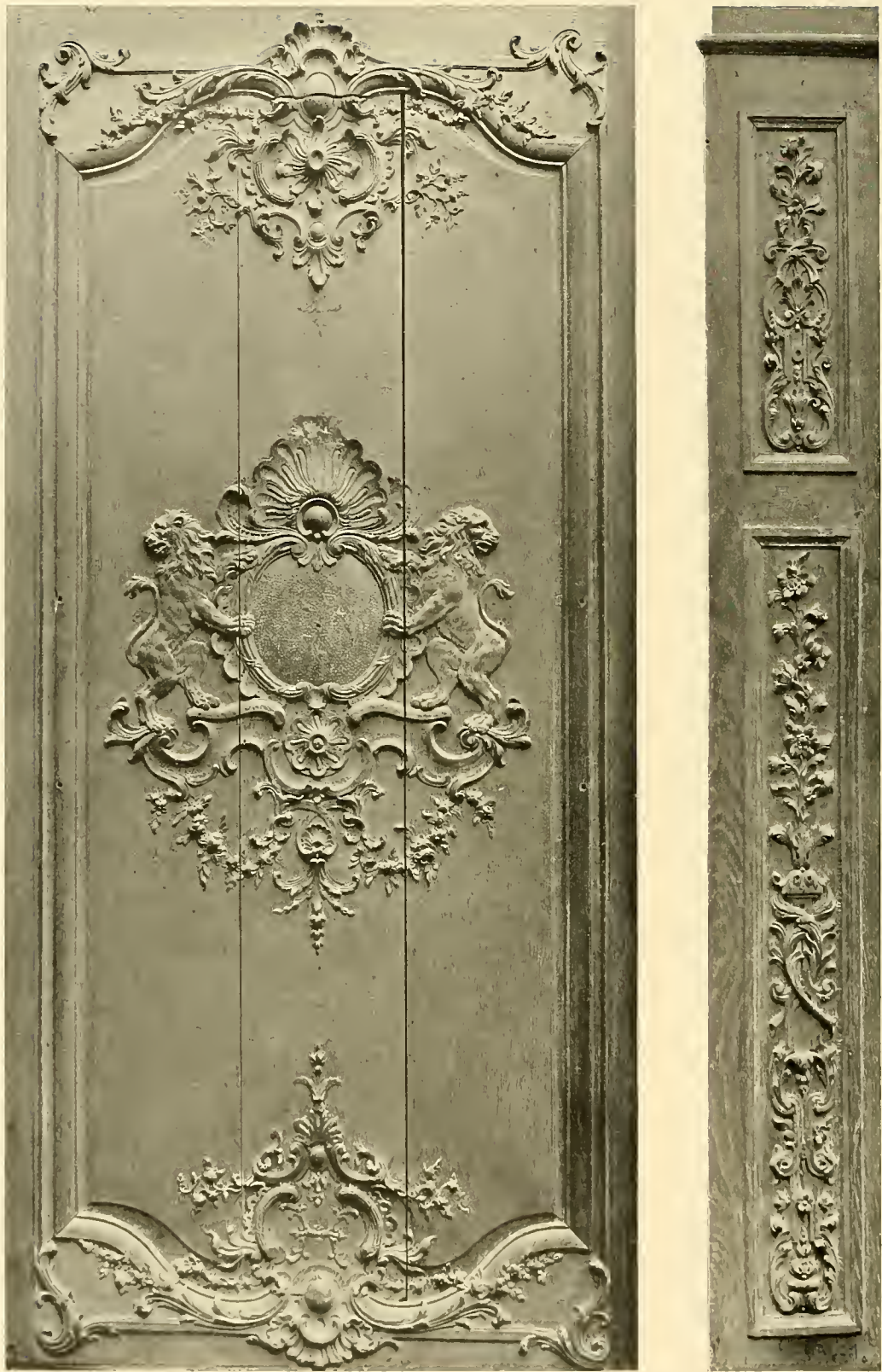
Panels, carved wood. Paris, Decour Collection



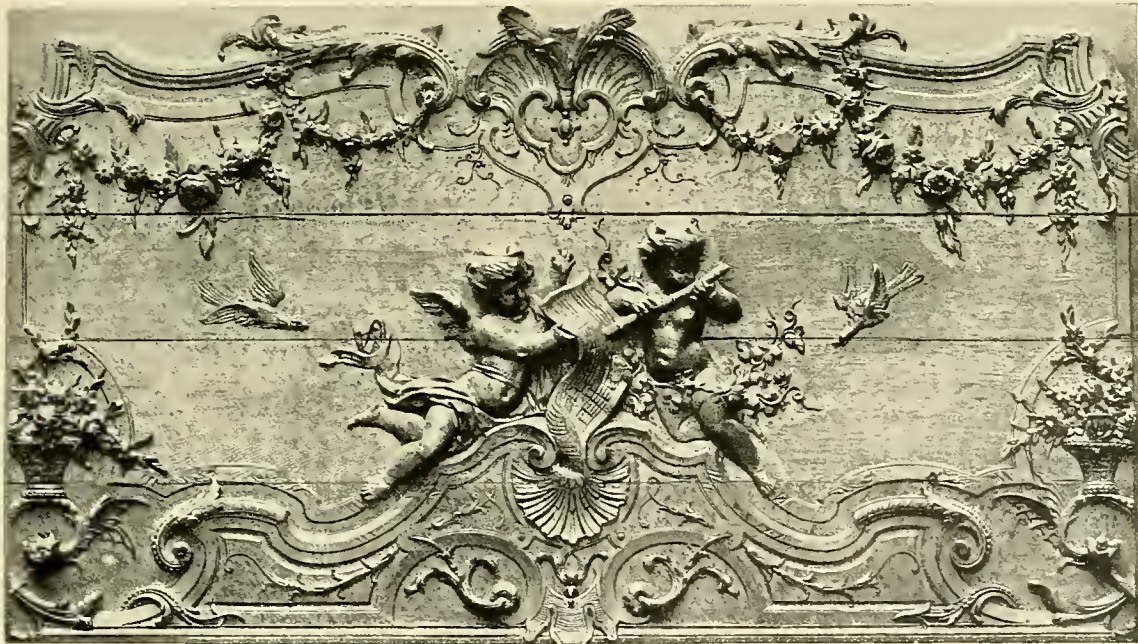
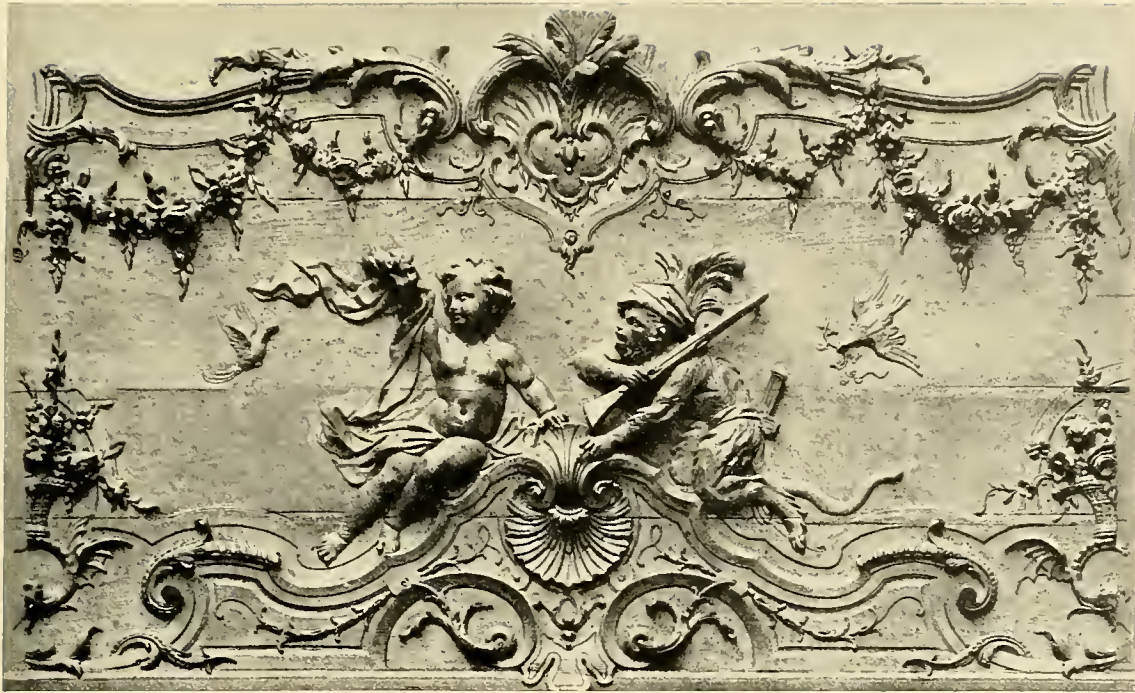
Narrow panels, carved wood. Paris, Decour Collection



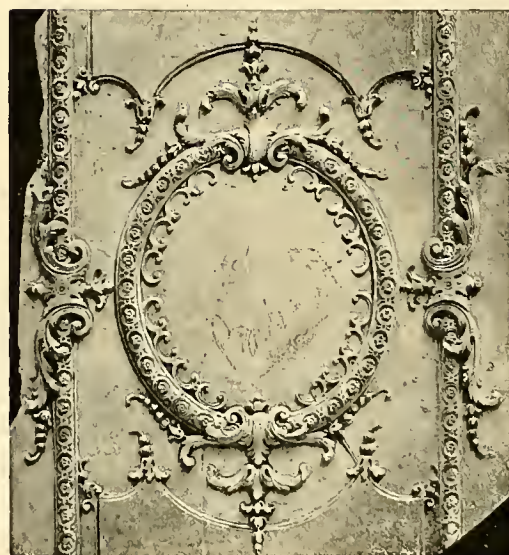
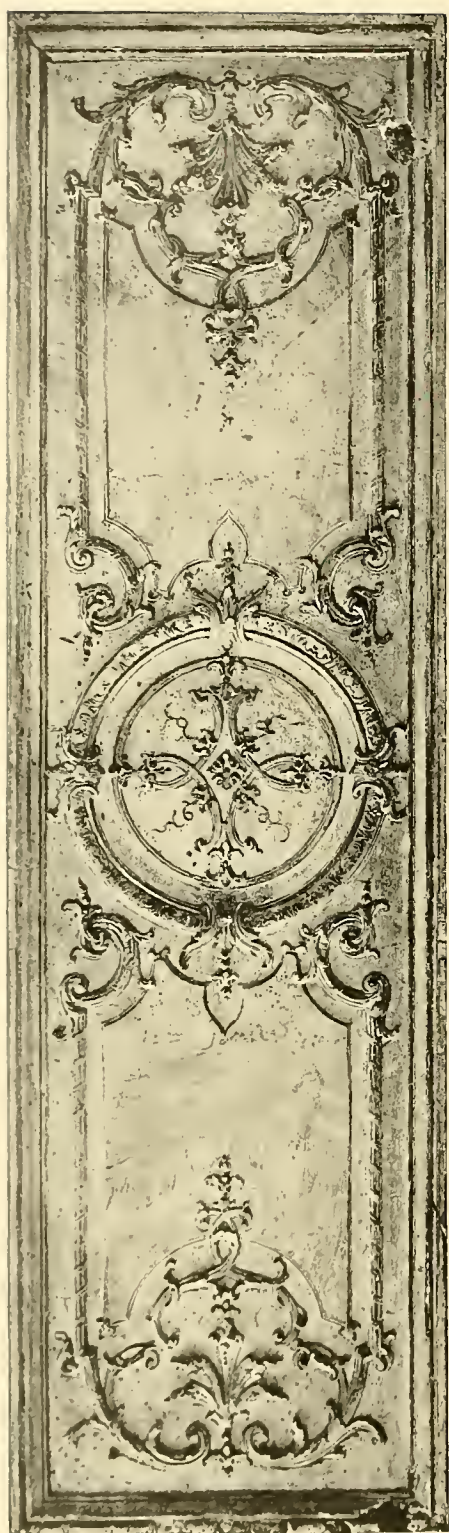
Panels, carved wood. Paris, Decour Collection



Panels, carved wood, Paris, Decour Collection



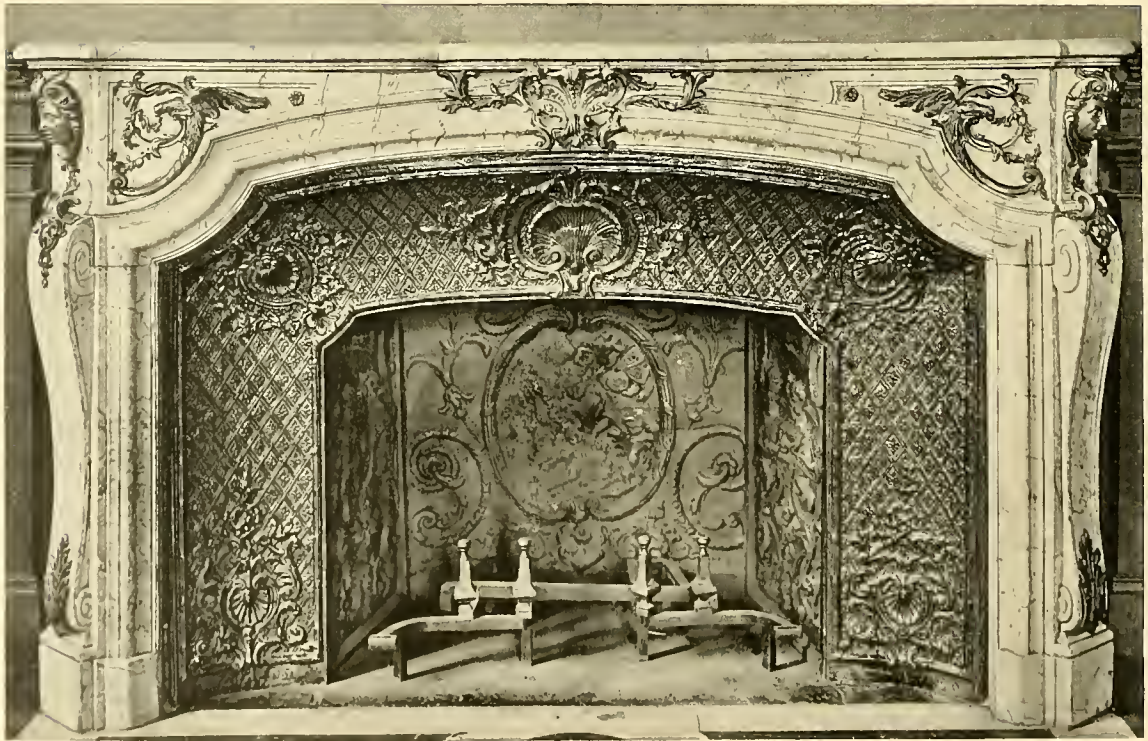
Over-doors, carved wood. Sale G. Hoentschel (1919)



Details of wood carvings, after plaster-casts belonging to Messrs. Cruchet
After Deshairs, Le Château de Bercy. Paris, A. Calavas



Details of wood carvings. After Deshairs, *Le Château de Bercy*. Paris, A. Calavas



Carved wood medallion. New York, Metropolitan Museum
Mantelpiece, marble and gilded bronze, from the Château de Bercy
After Deshairs, *Le Château de Bercy*. Paris, A. Calavas



Mantelpiece with mirror. Brussels, Musée du Cinquenaire



Phot. Giraudon

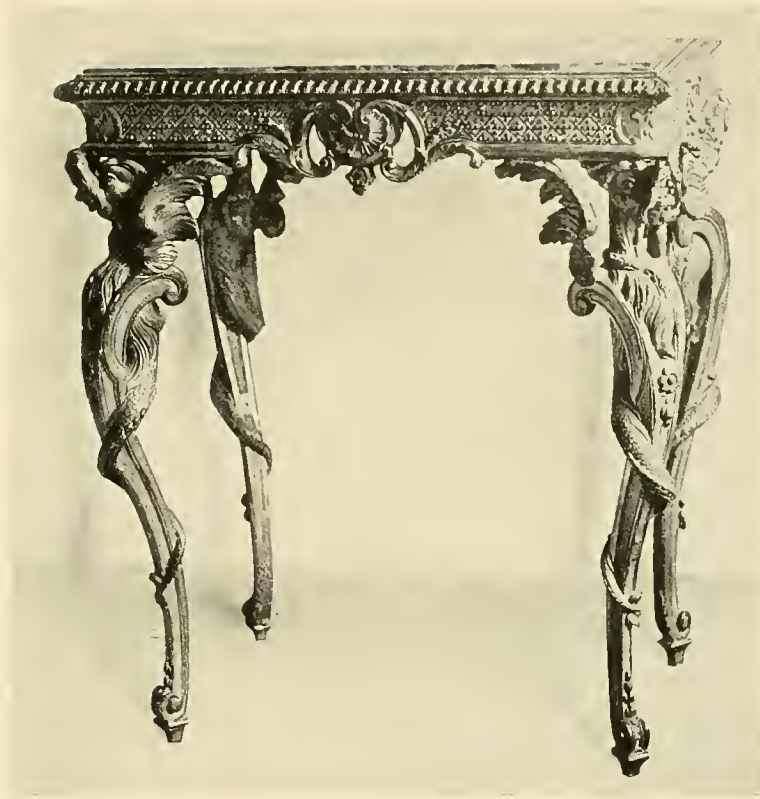
Doorway from the Hôtel Raousset-Boulbon. Aix-en-Provence



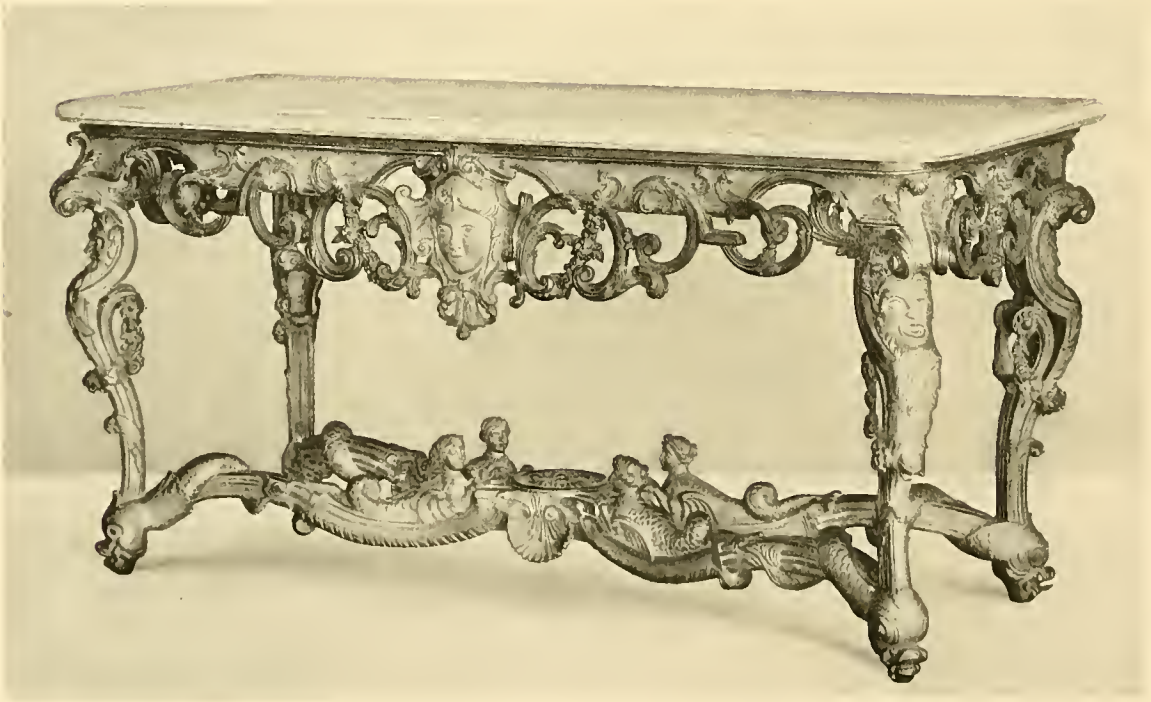
Table with metal inlay
Table, carved oak, marble top. Brussels, Musée du Cinquantenaire



Two tables, carved wood. Paris, Musée des Arts décoratifs
(After Guérinet, Collection de l'Union centrale)



Small table, gilded wood. Sale Surmont (1912)
Table, carved wood. Sale B. (June 26th 1919)



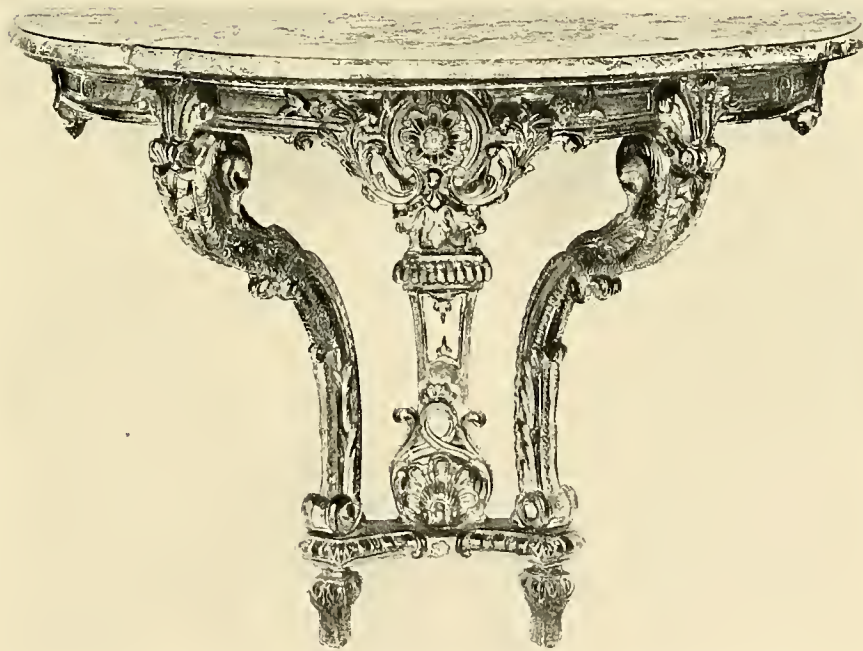
Large table, carved wood. Sale Lelong (1903)
Large table, gilded wood. Formerly Rodolphe Kann Collection, Paris



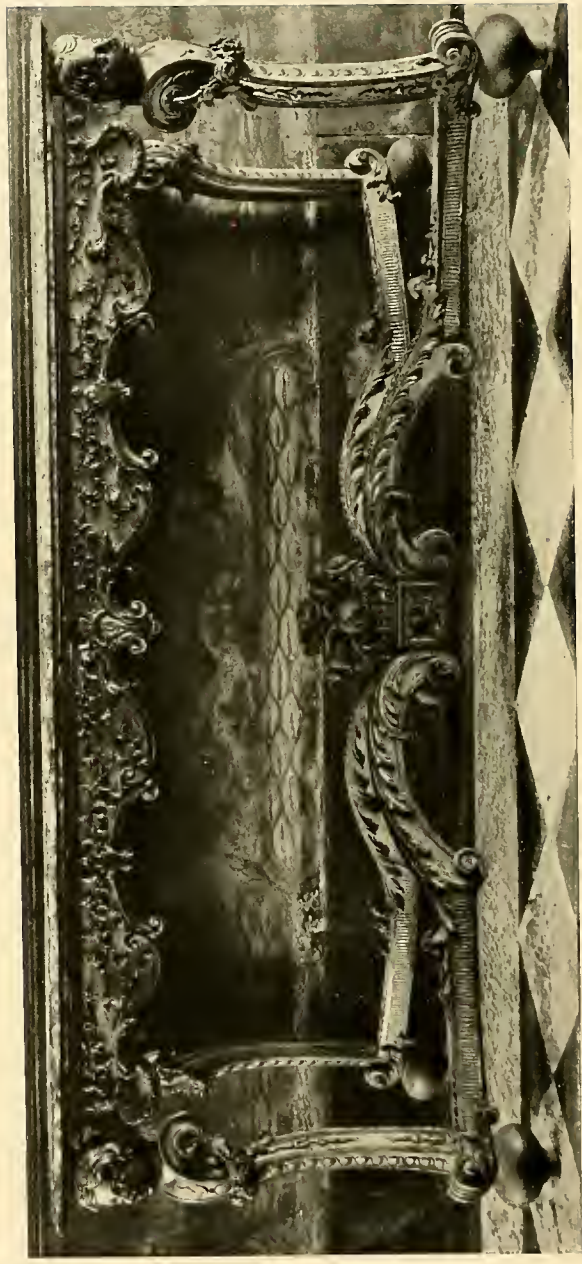
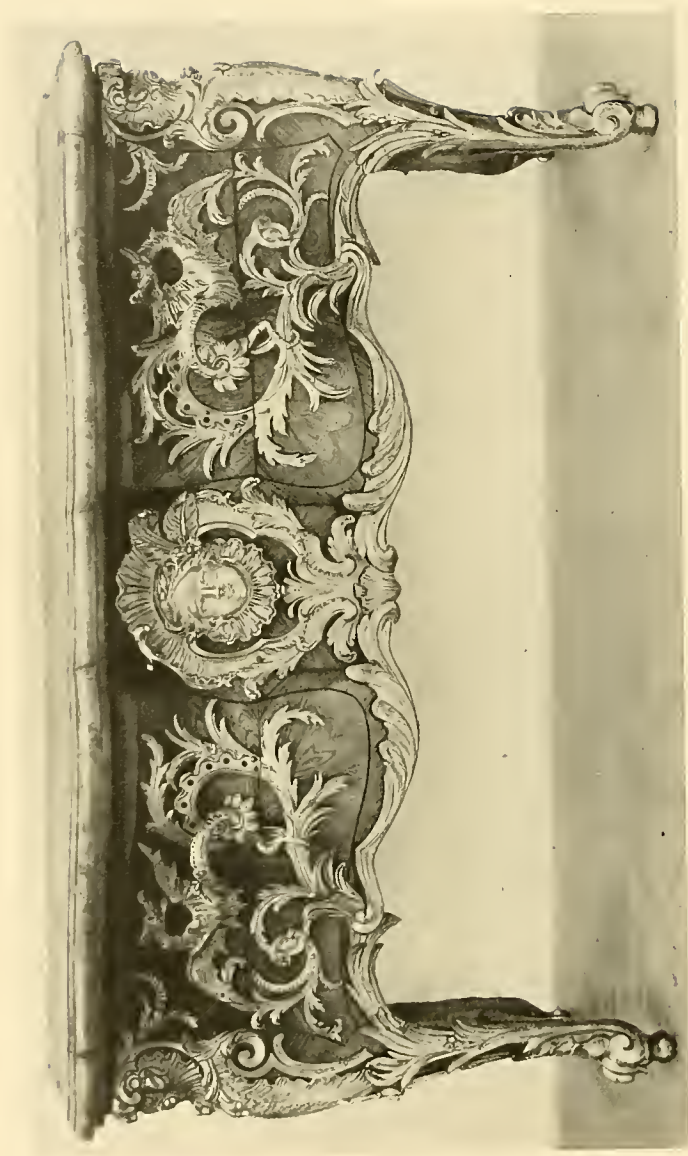
Two console-tables, gilded wood. Château d'Aigremont



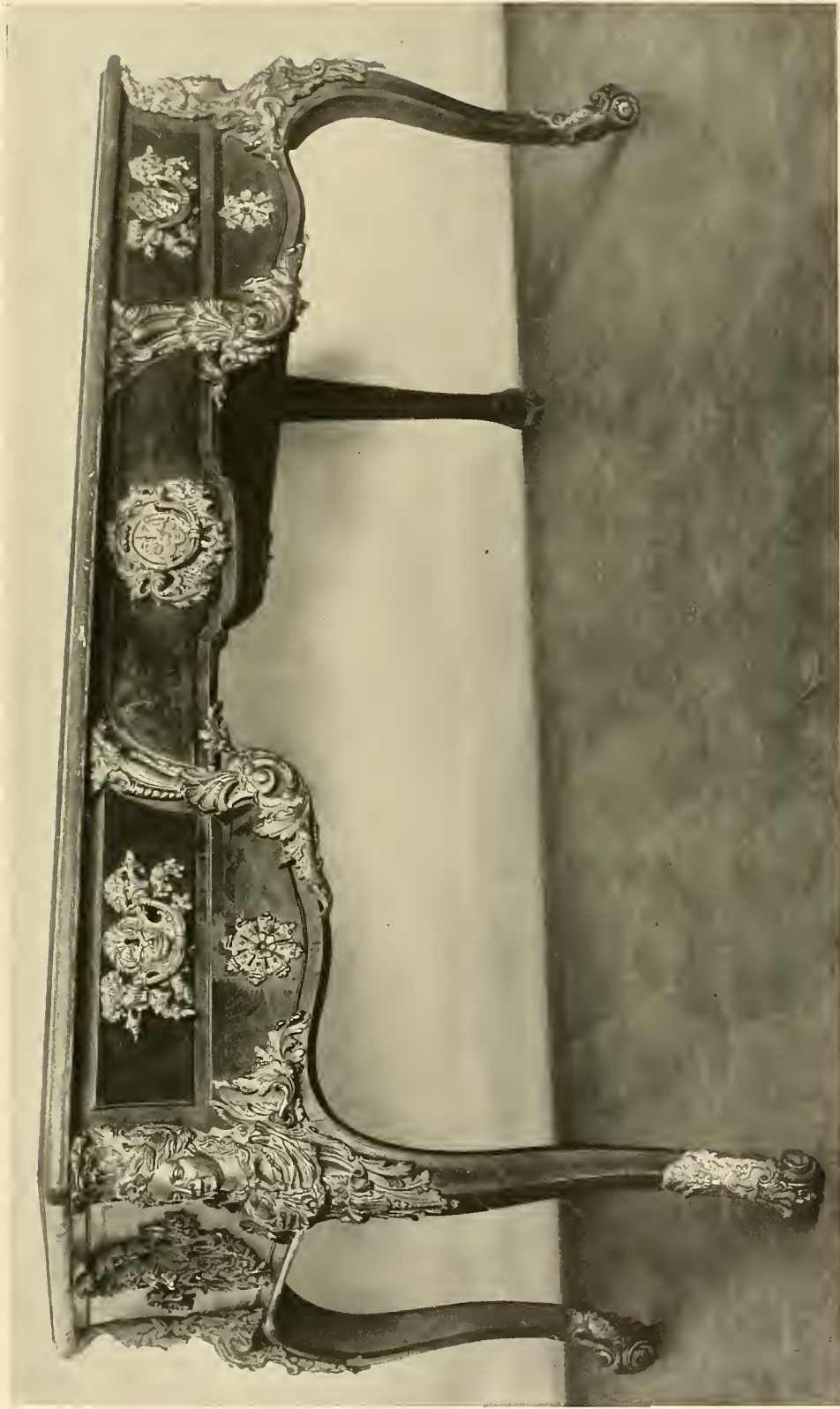
Table, gilded wood. Sale Jacques Doucet (1912)
Console, gilded wood. New York, Metropolitan Museum



Console, carved wood. New York, Metropolitan Museum
Console, carved wood. Sale Jacques Doucet (1912)



Commode with four drawers. London, Wallace Collection
Large table-Console Château d'Aigremont



Bureau of the Elector Max Emanuel. Munich, National Museum



Small table, carved wood. Formerly Lowengard Collection, Paris
Console, carved wood. Narbonne, Museum (D'après E. Lévy, Exposition de l'Art français en 1900)



Table, carved wood. Paris, Garde-Meuble
Table with metal marquetry. Paris, Elysée

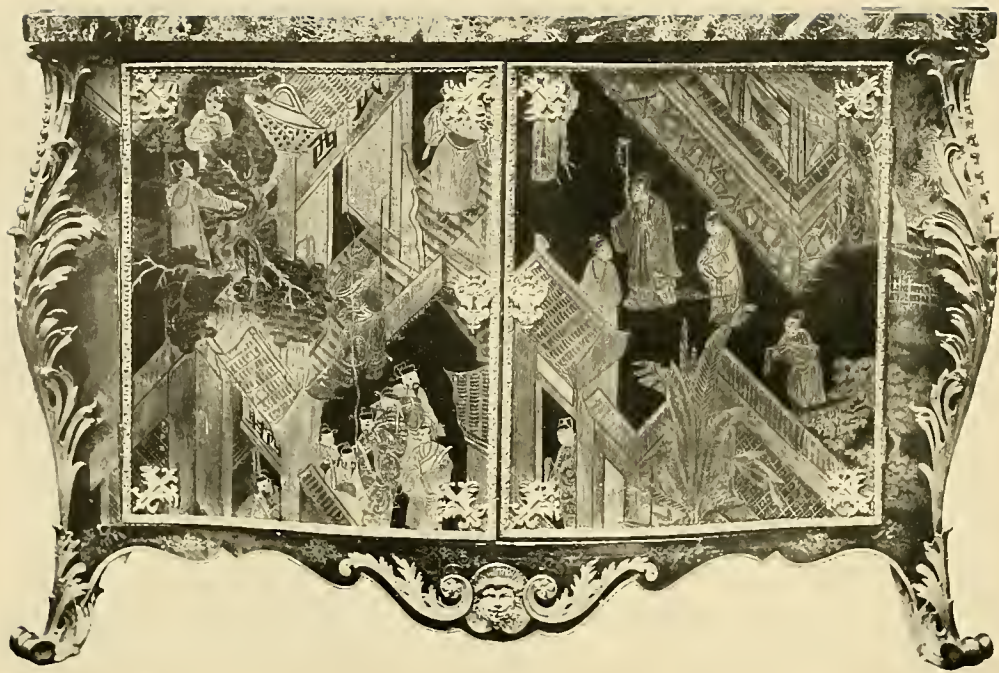


Phot. L. Pamard

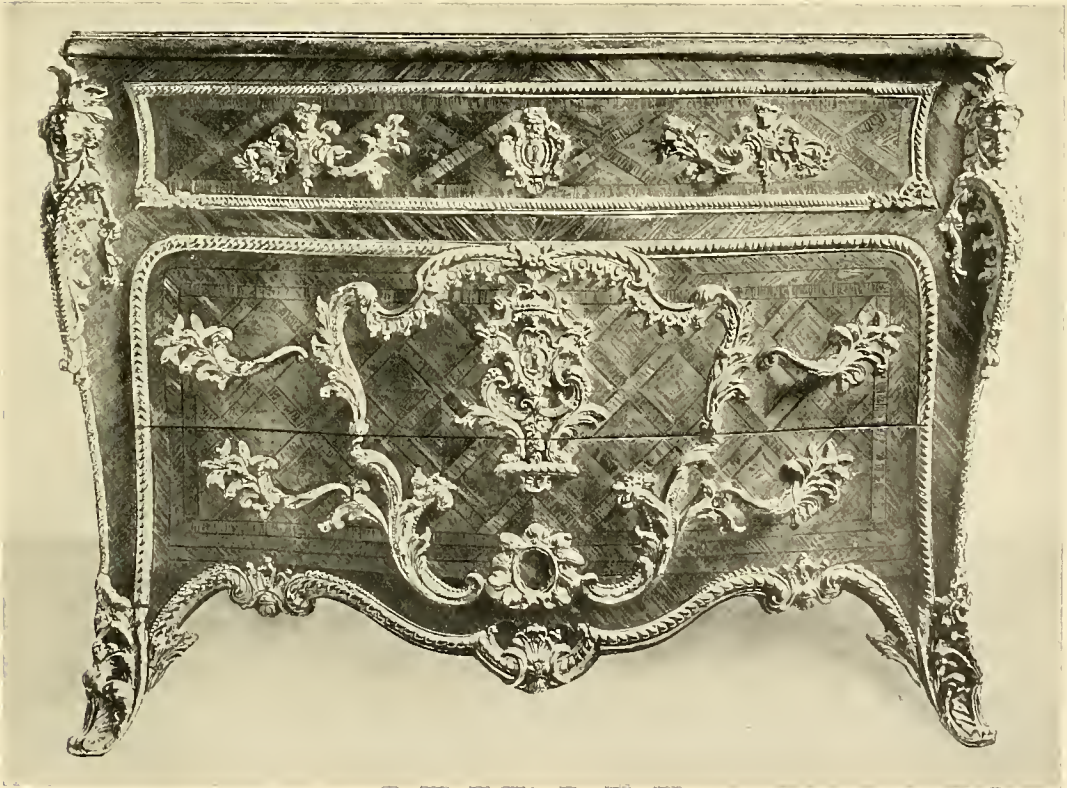
Commode and Console in metal marquetry. Versailles. Grand Trianon



Flat bureau in metal marquetry. London, Victoria and Albert Museum
Commode with four drawers. Ansbach, Castle



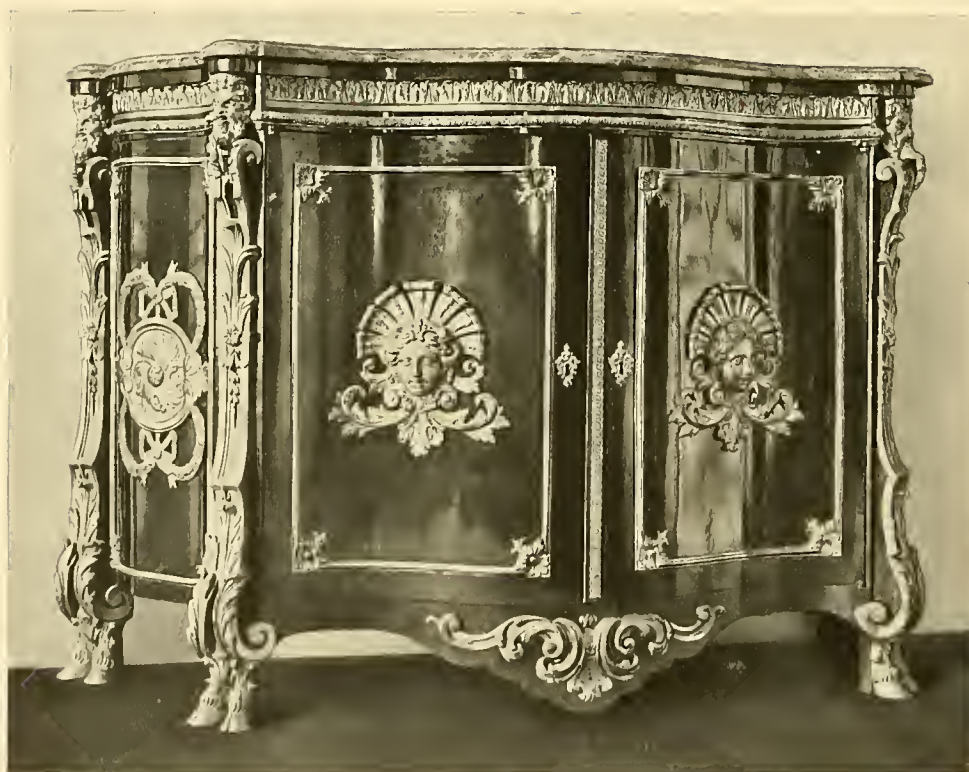
Cabinet in lacquer. Sale Kraemer (1913)
Commode in marquetry. Sale L. Lévy (1917)



Two Commodes in marquetry. Sale Kraemer (1913)

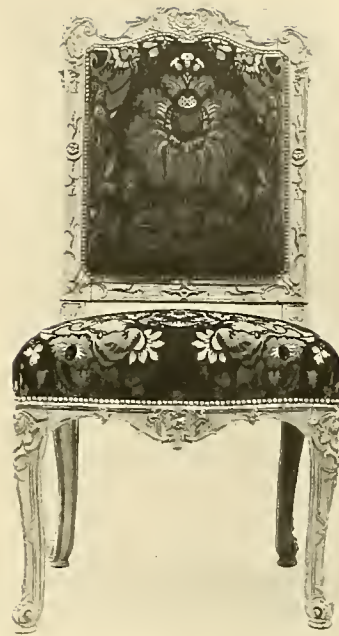
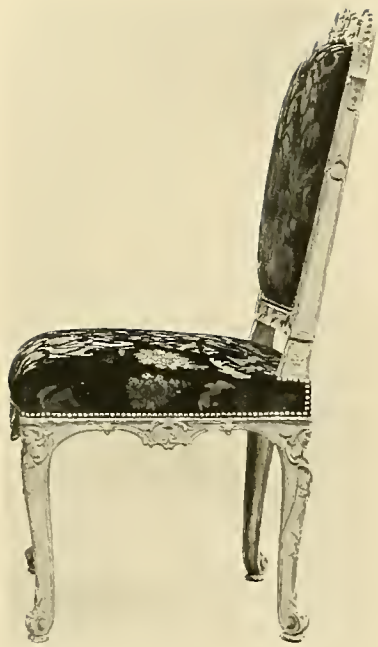


Phot. L. Pamard

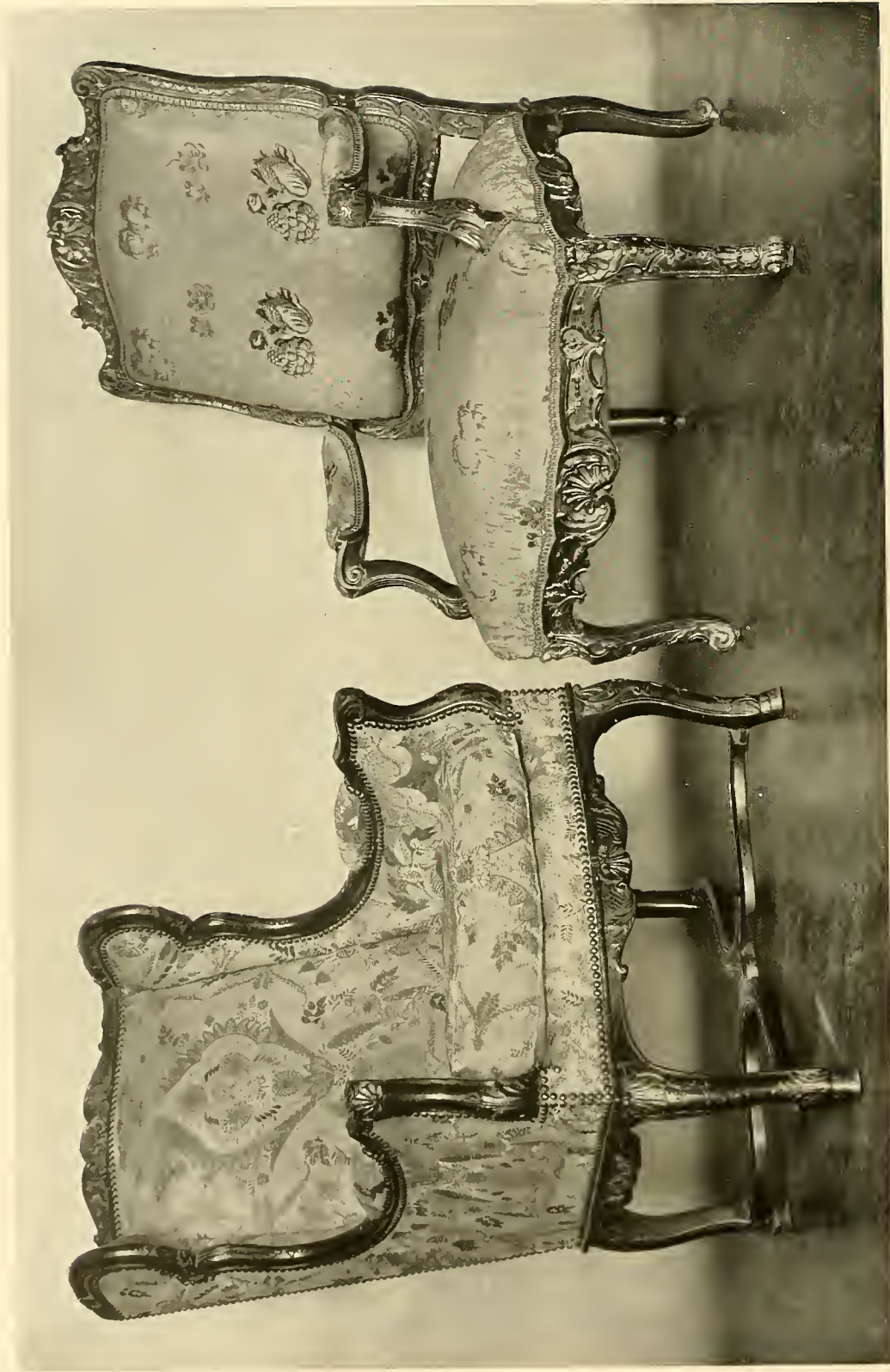


Phot. L. Pamard

Commode with three drawers. Paris, Musée Carnavalet
Cabinet. Versailles

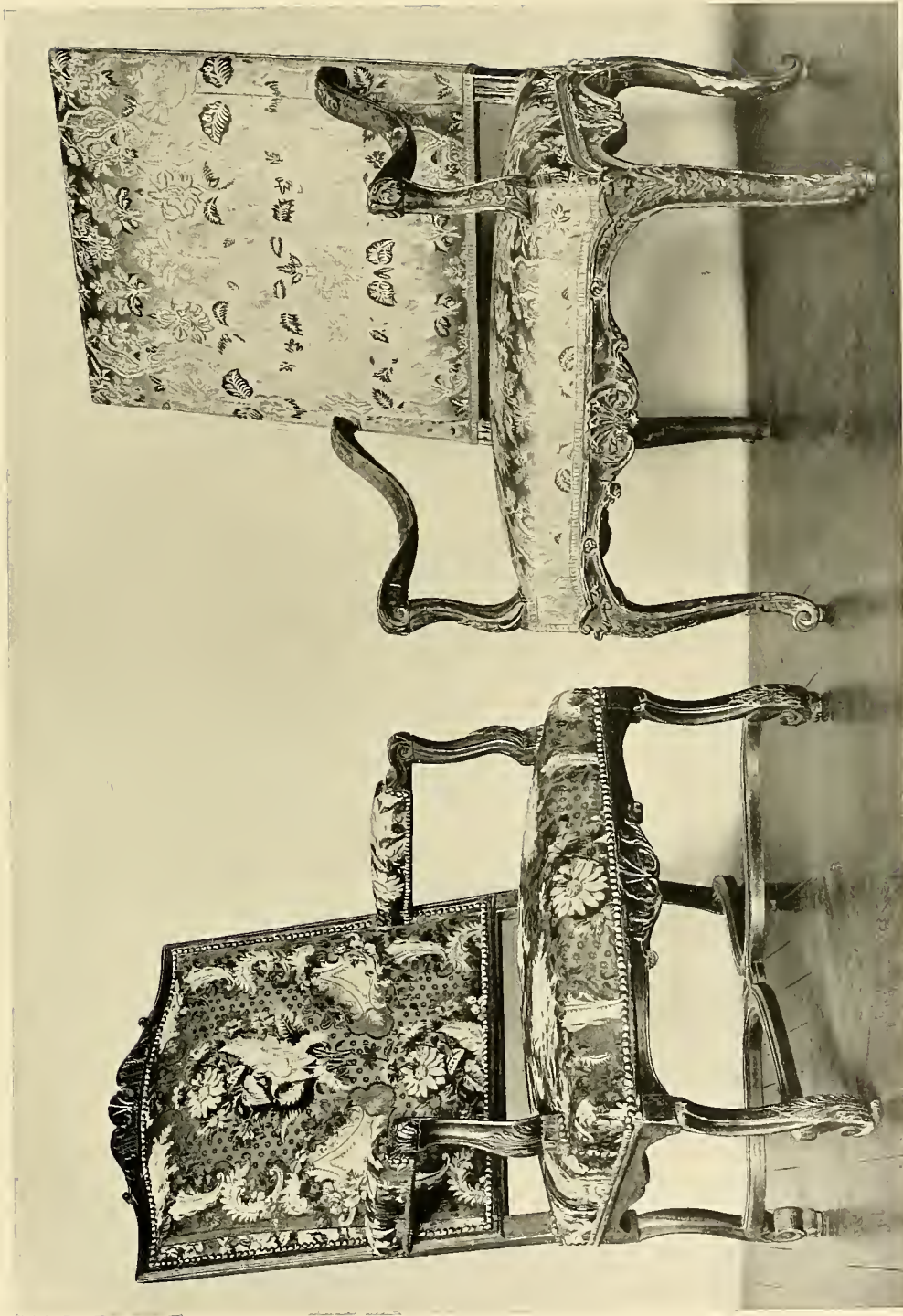


Chairs, carved wood. New York, Metropolitan Museum



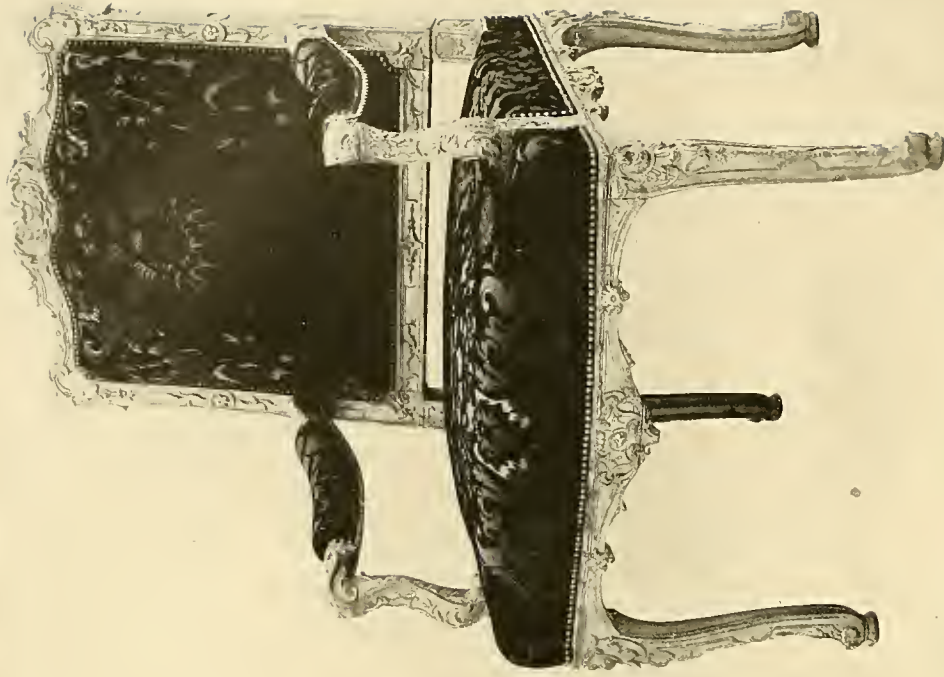
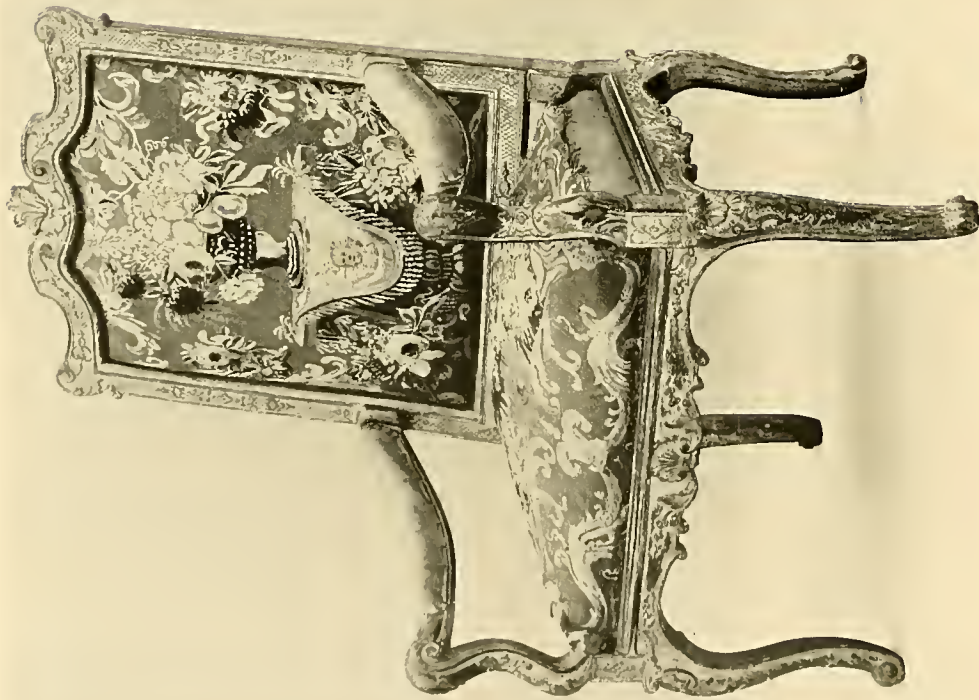
Phot. Giraudon

Bergère and armchair covered in silk. Paris, Musée des Arts décoratifs

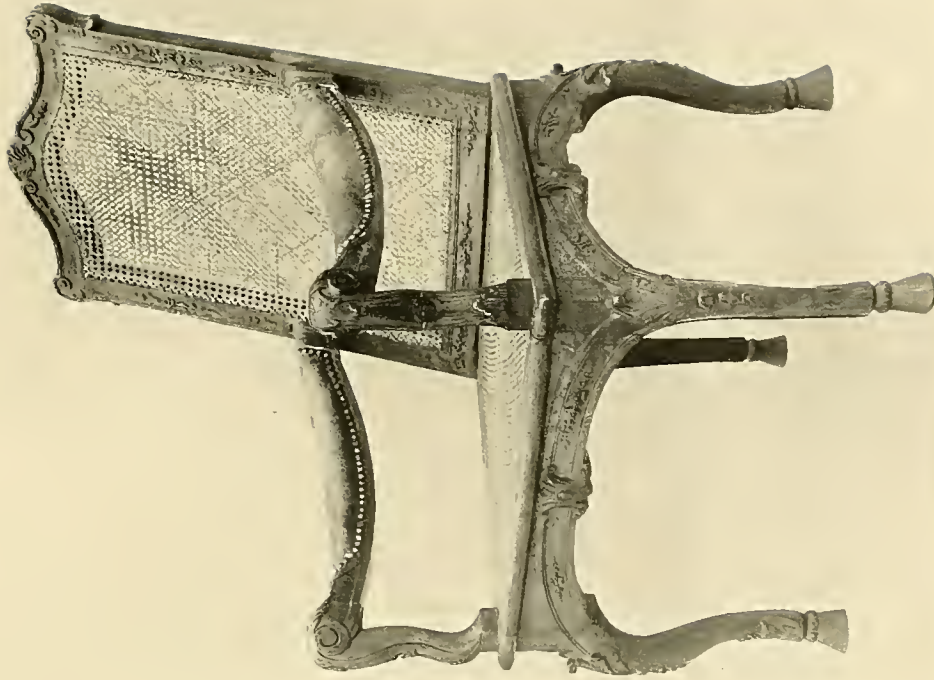
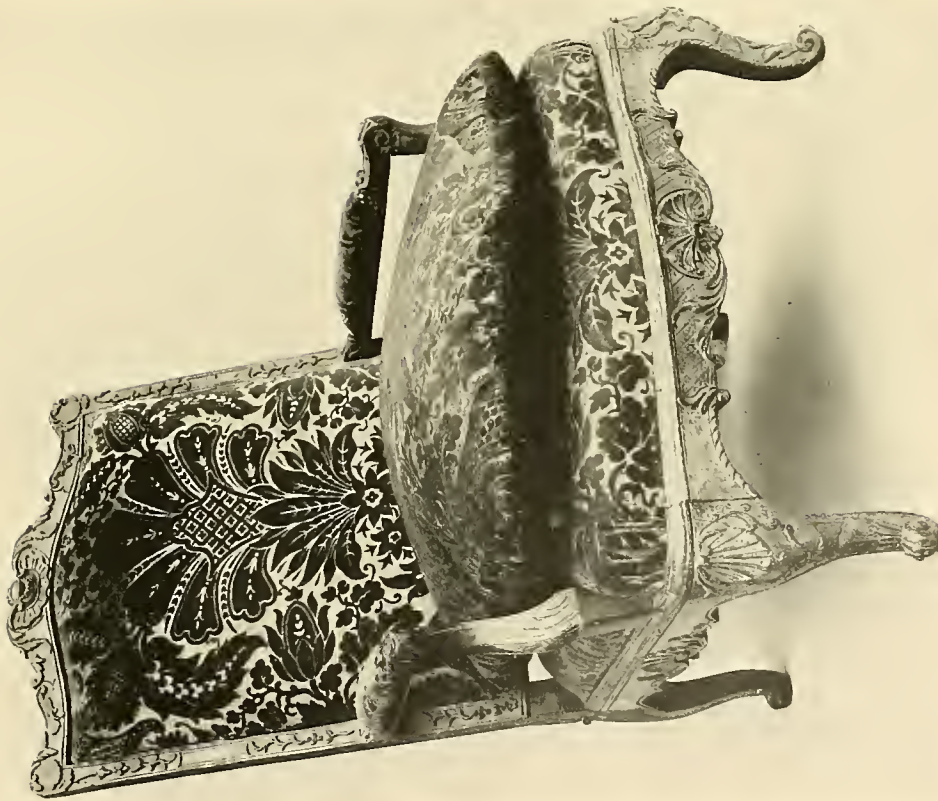


Phot. Giraudon

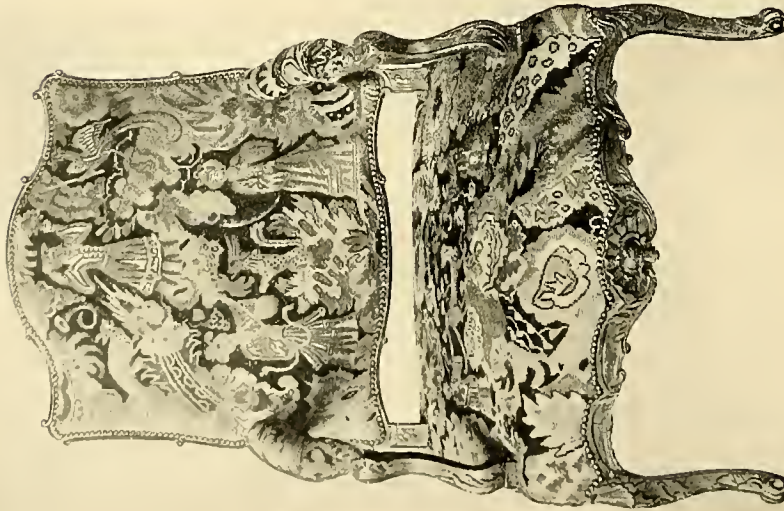
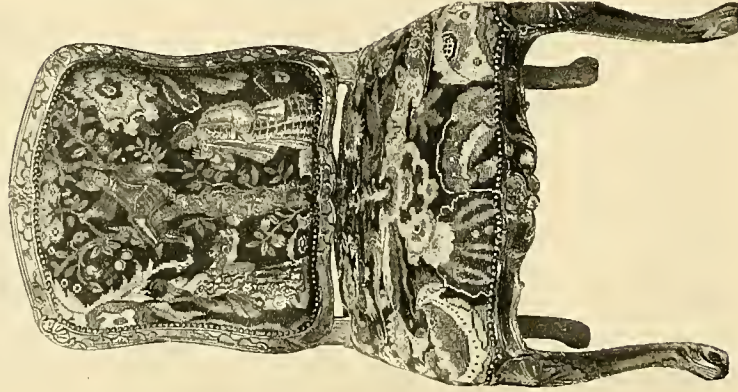
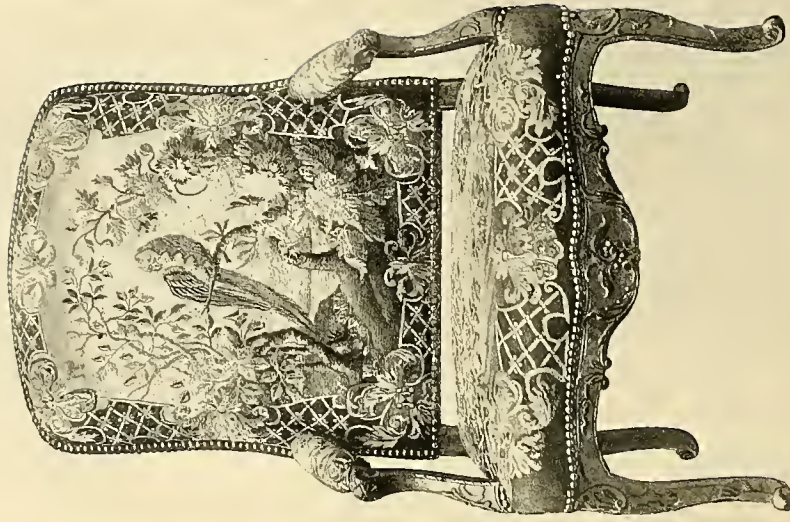
Armchair covered in tapestry. Armchair covered in silk with floral design. Paris, Musée des Arts décoratifs



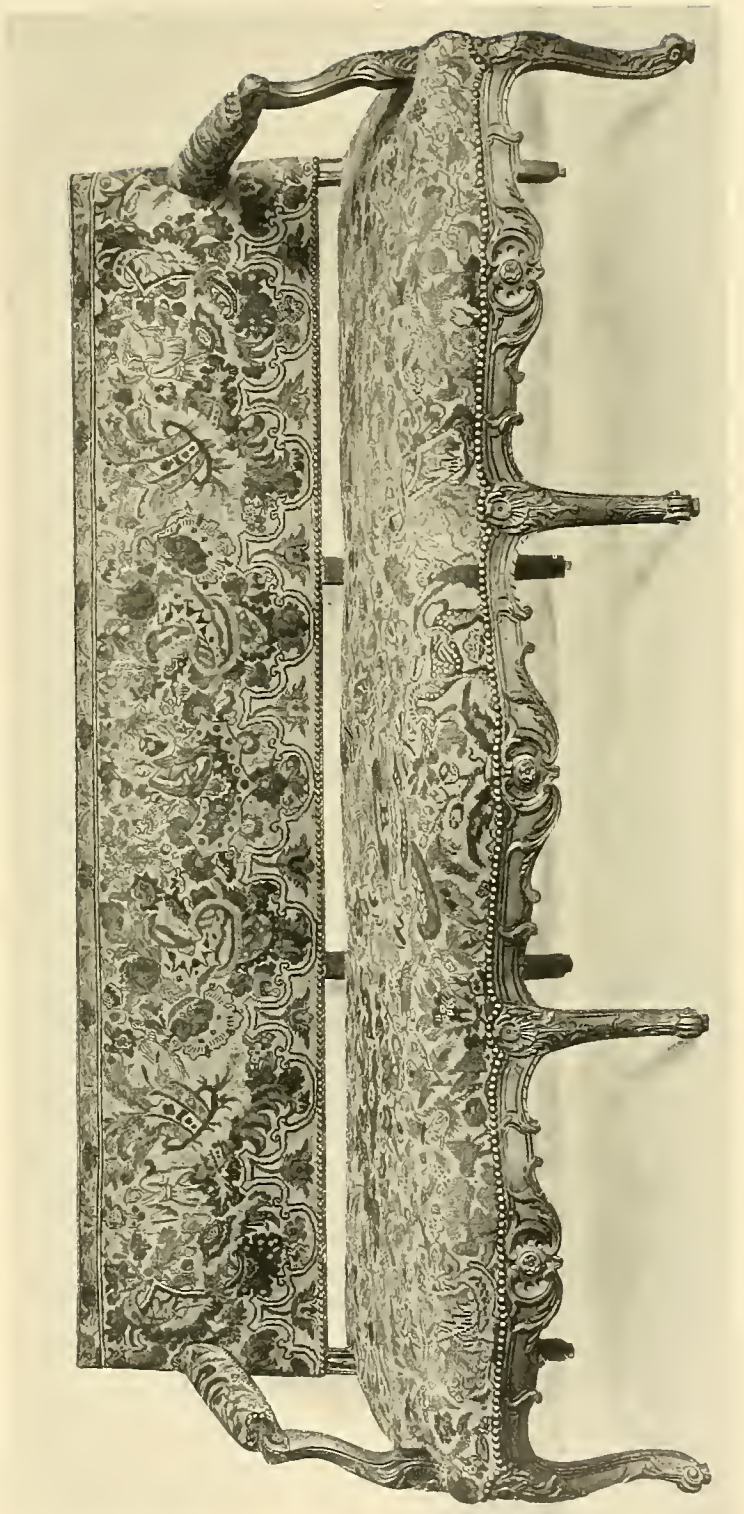
Armchair, gilded wood and tapestry. Armchair, oak and Genoese velvet. New York, Metropolitan Museum



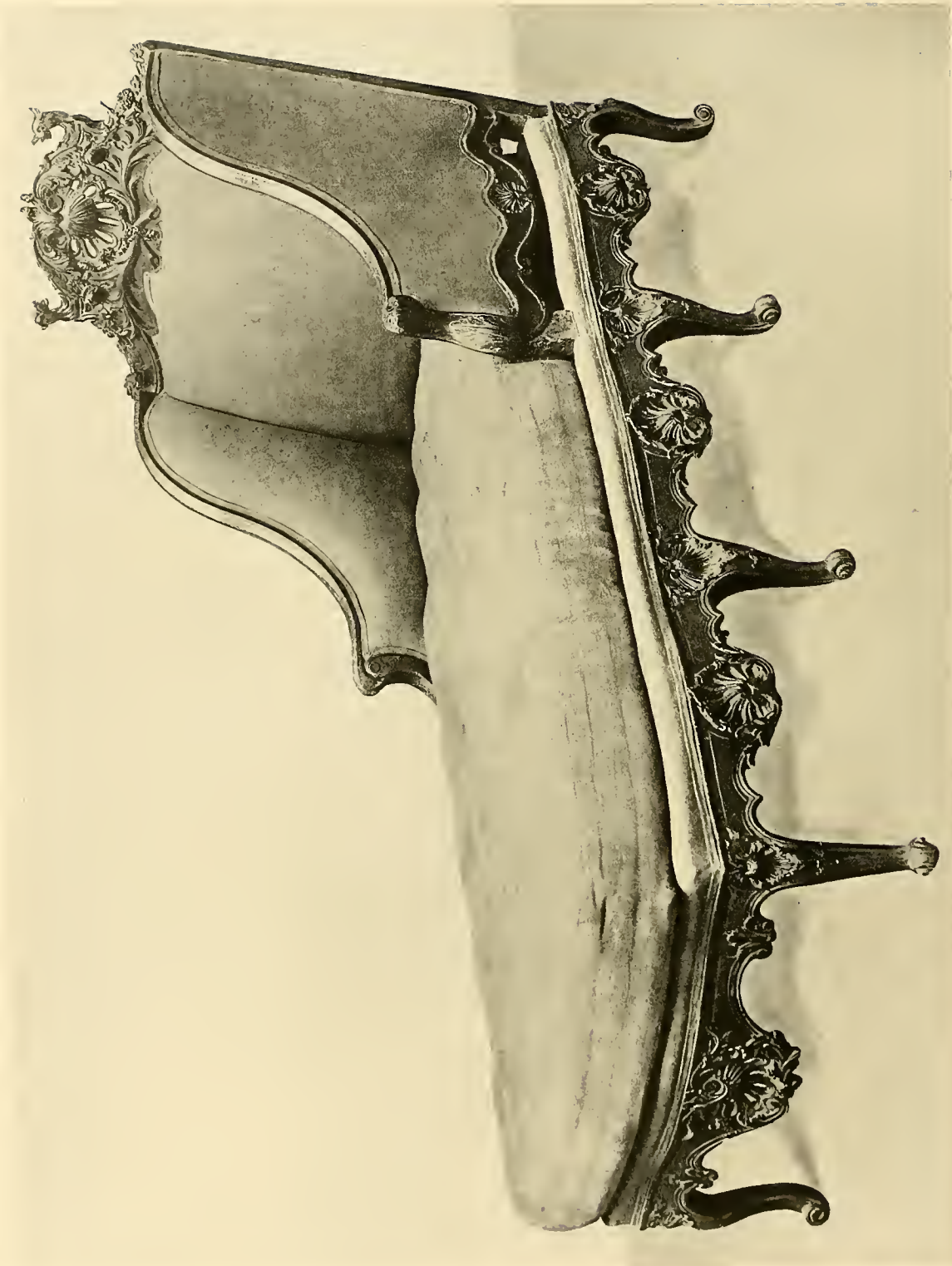
Armchair, yellow Utrecht velvet. Cane armchair. New York, Metropolitan Museum



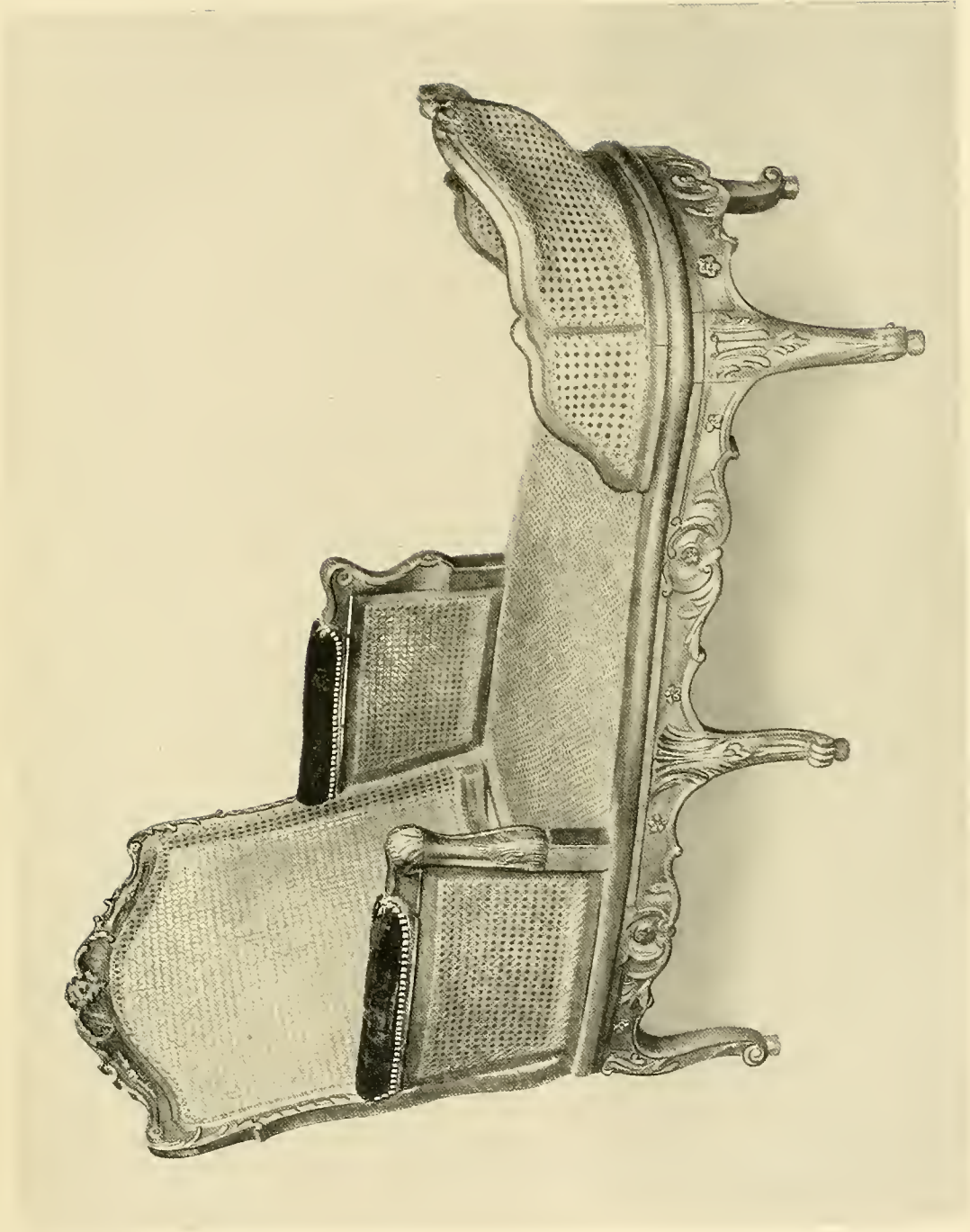
Armchair covered in petit point. Sale B. (June 26th 1919) — Armchair covered in petit point. Sale B. (June 26th 1919)
Armchair covered in tapestry. Sale G. Hoentschel (1919)



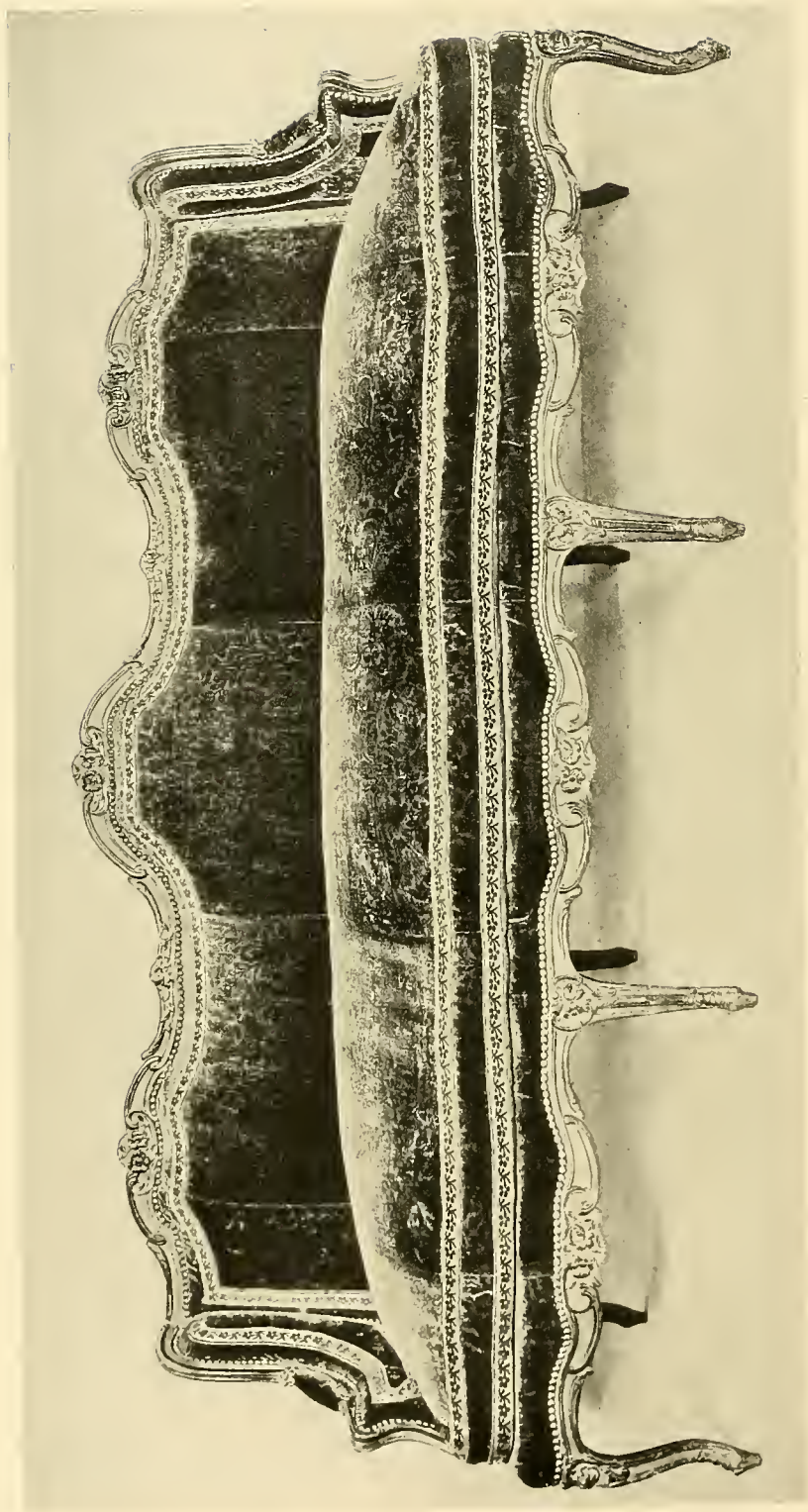
Settee covered in petit point tapestry. Sale B. (June 26th 1919)



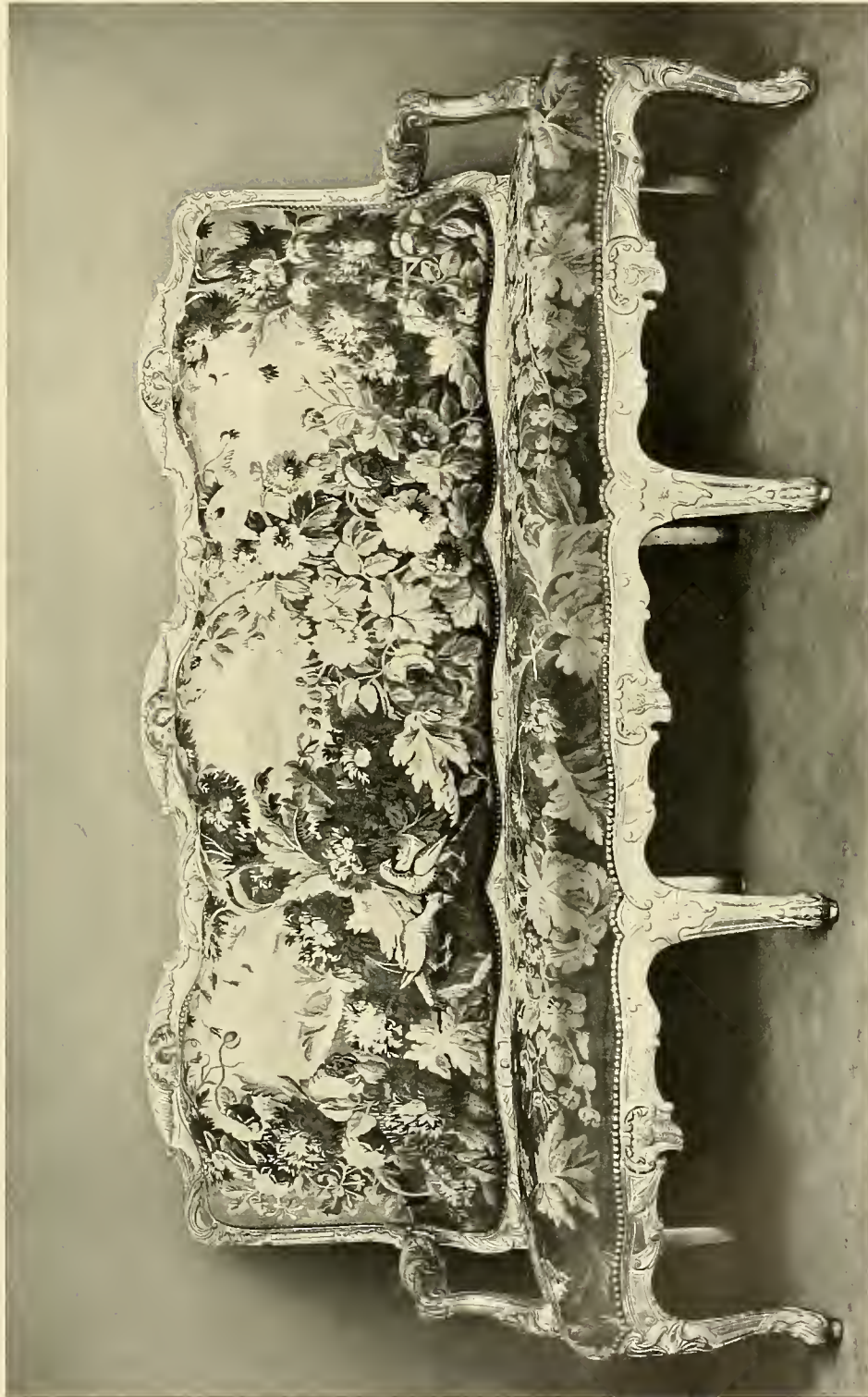
Chaise longue, carved wood. Sale G. Hoentschel (1919)



Cane Chaise longue. Sale Jacques Doucet (1912)

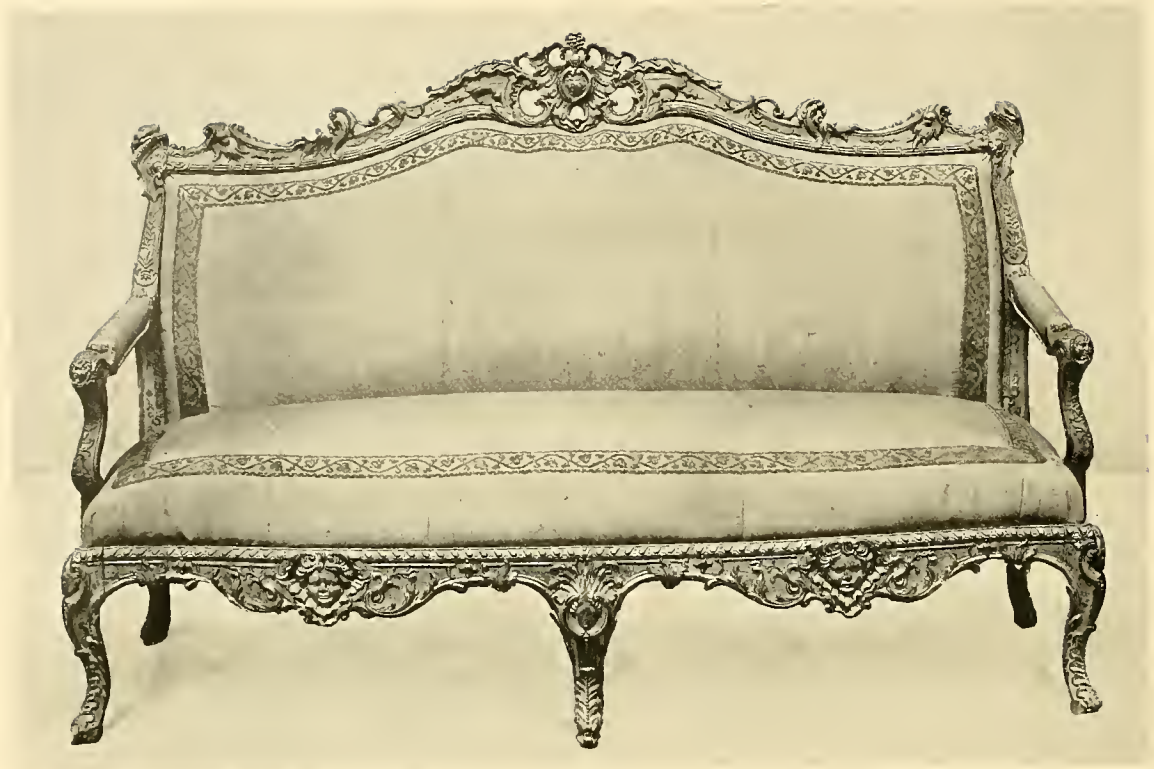


Settee covered in velvet. Sale Jacques Doucet (1912)

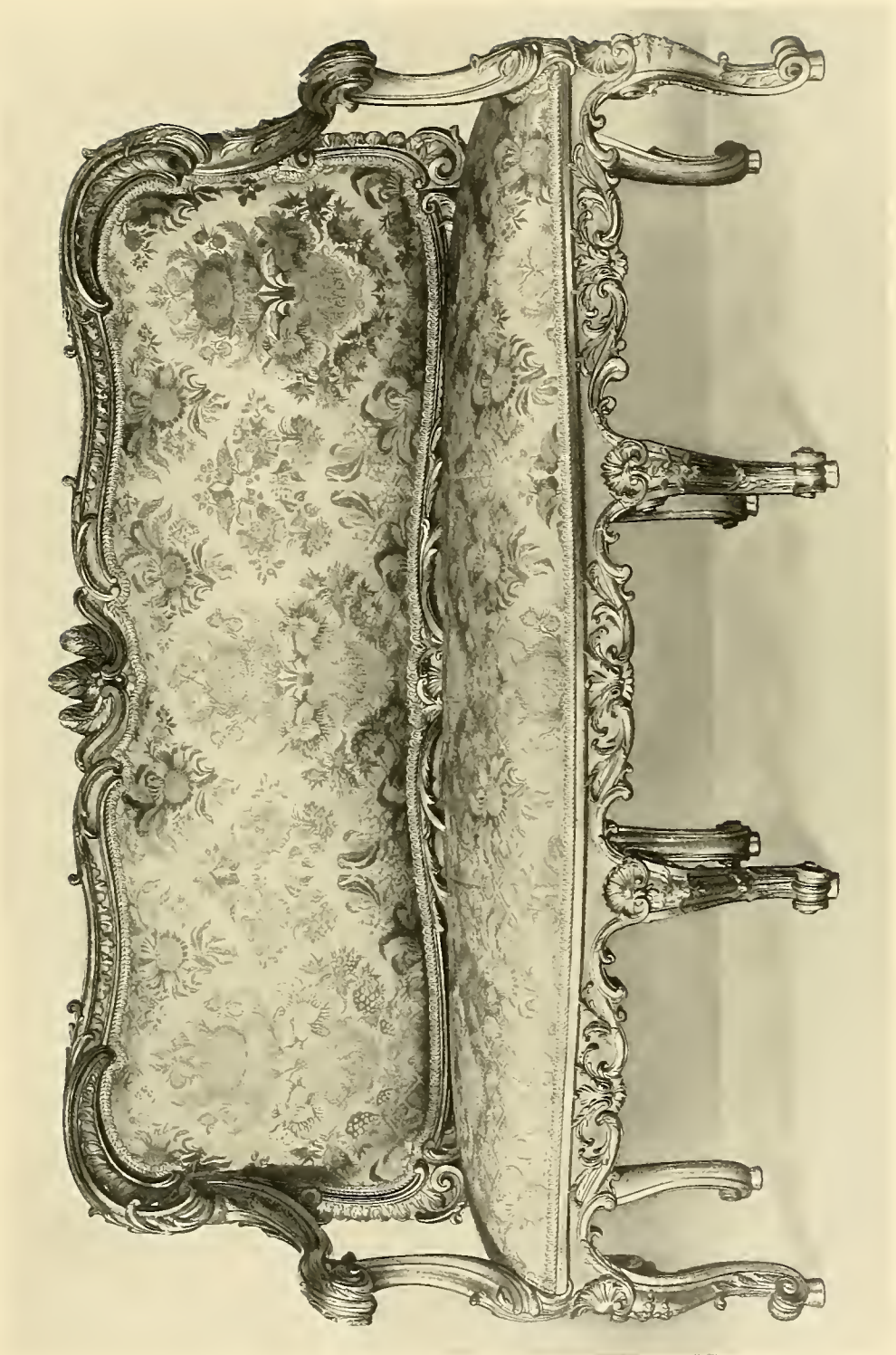


Phot. Giraudon

Settee covered in tapestry. Paris, Charley Collection



Settee covered in velvet. Sale G. Le Breton (1921)
Settee covered in petit point tapestry. Sale G. Hoentschel (1919)



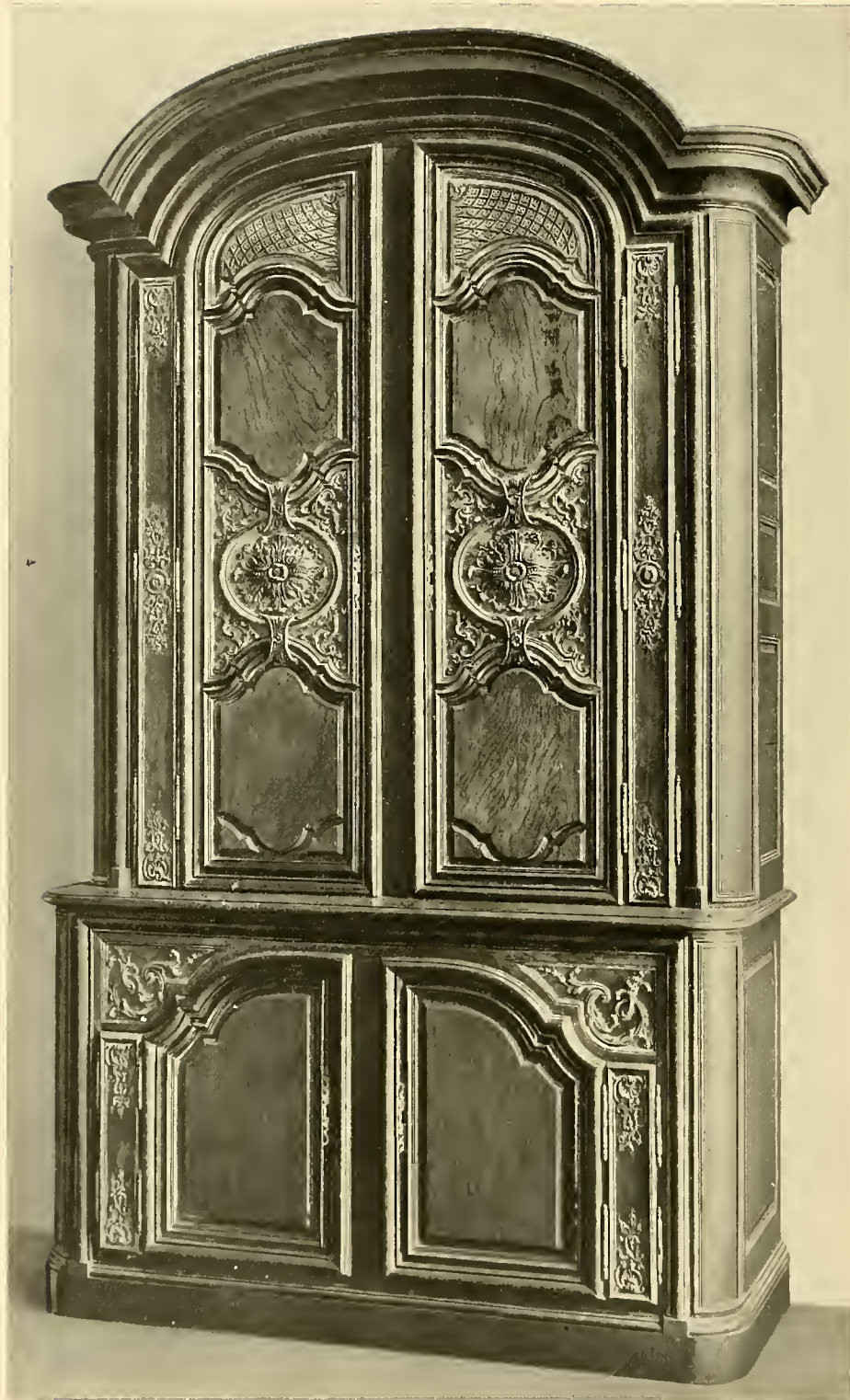
Settee covered in damask. Formerly Rodolphe Kann Collection



Two cabinets, carved wood. Brussels, Musée du Cinquantenaire and Choquières near Liège

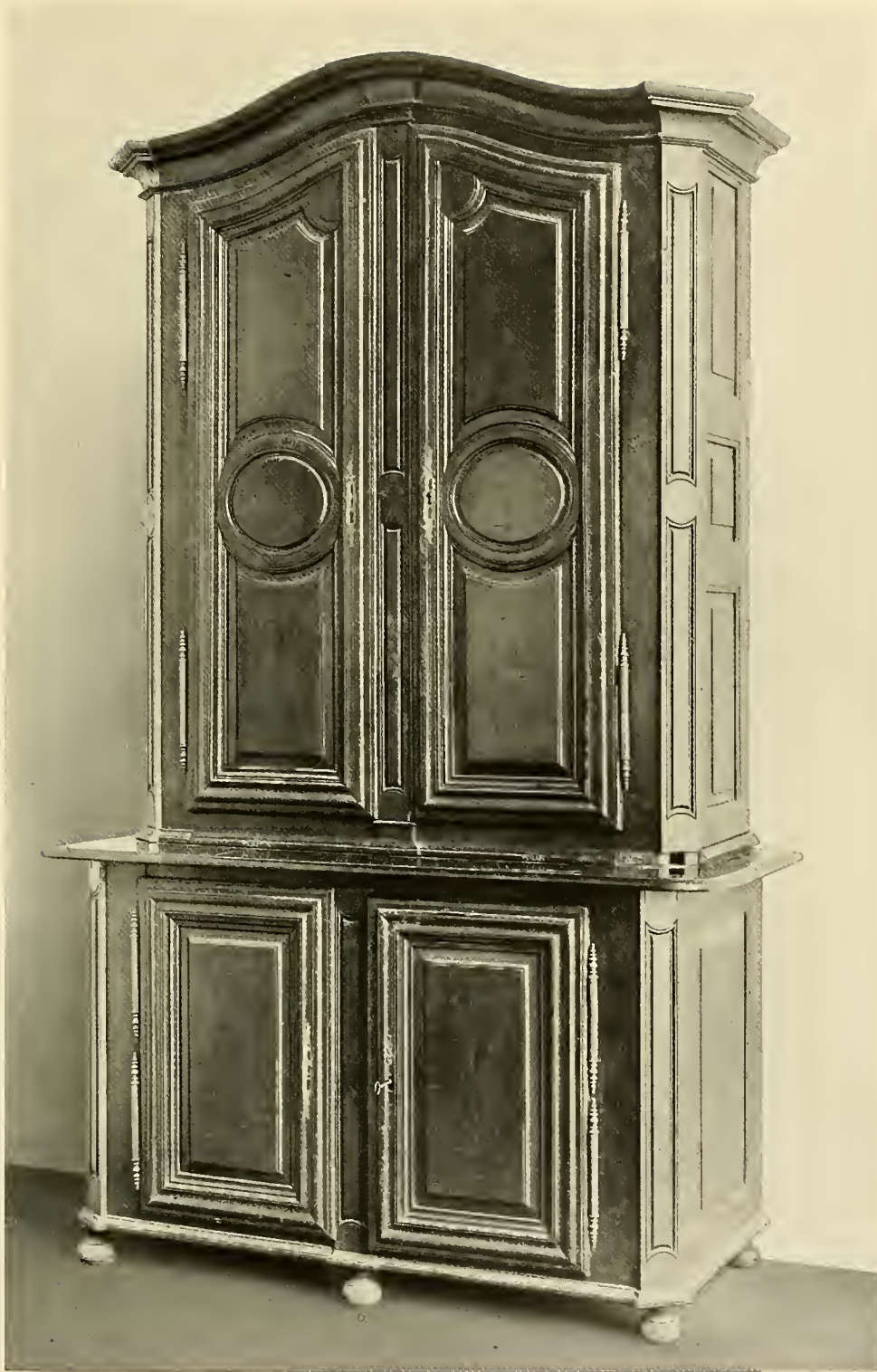


Cupboard in two parts, carved. Brussels, Musée du Cinquantenaire



Phot. Pamard

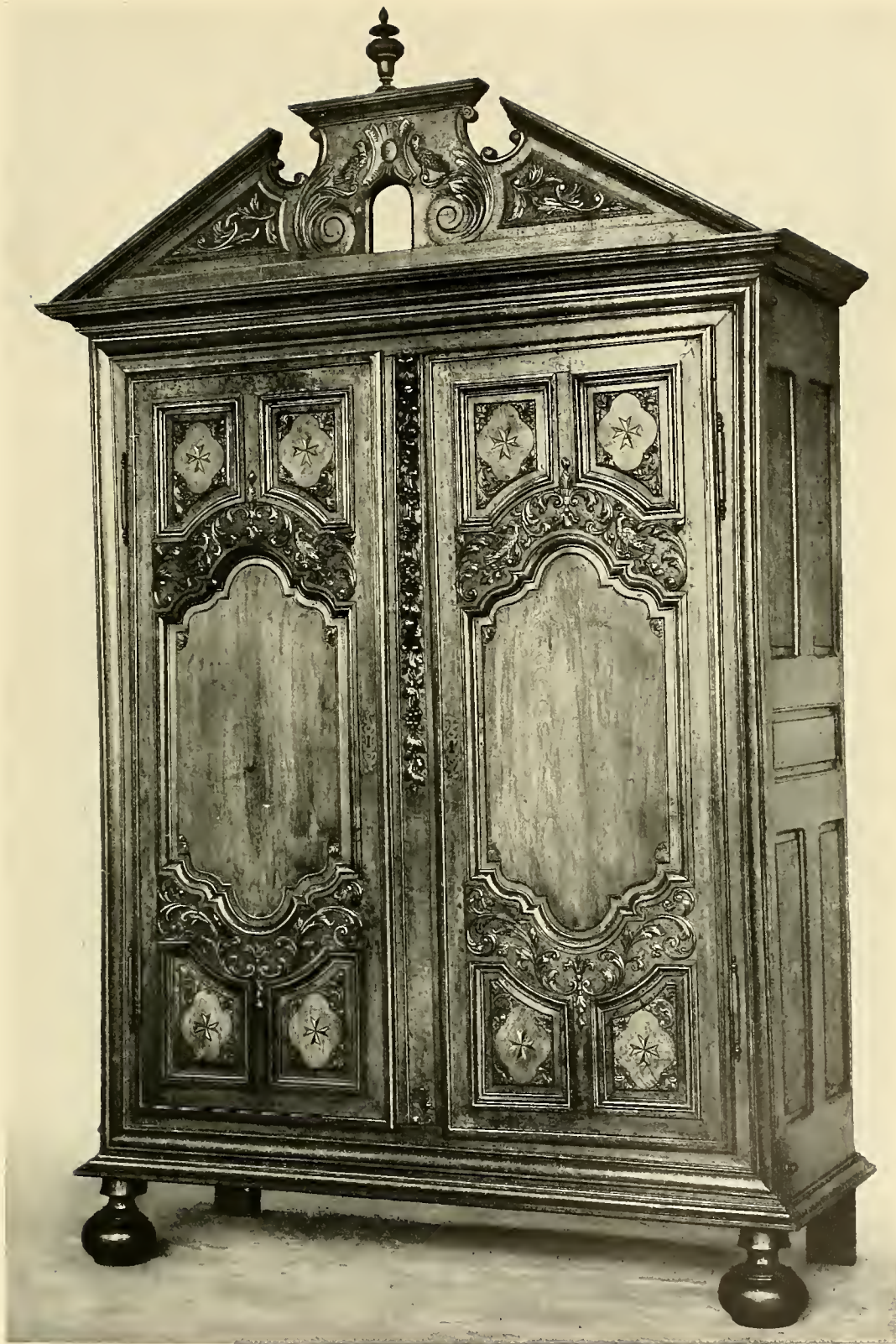
Cupboard in two parts, carved. Paris, Musée des Arts décoratifs



Cupboard in two parts, carved. Munich, Bernheimer Collection



Large cupboard, carved wood. Brussels, Musée du Cinquantenaire



Large cupboard, carved wood. London, Victoria and Albert Museum



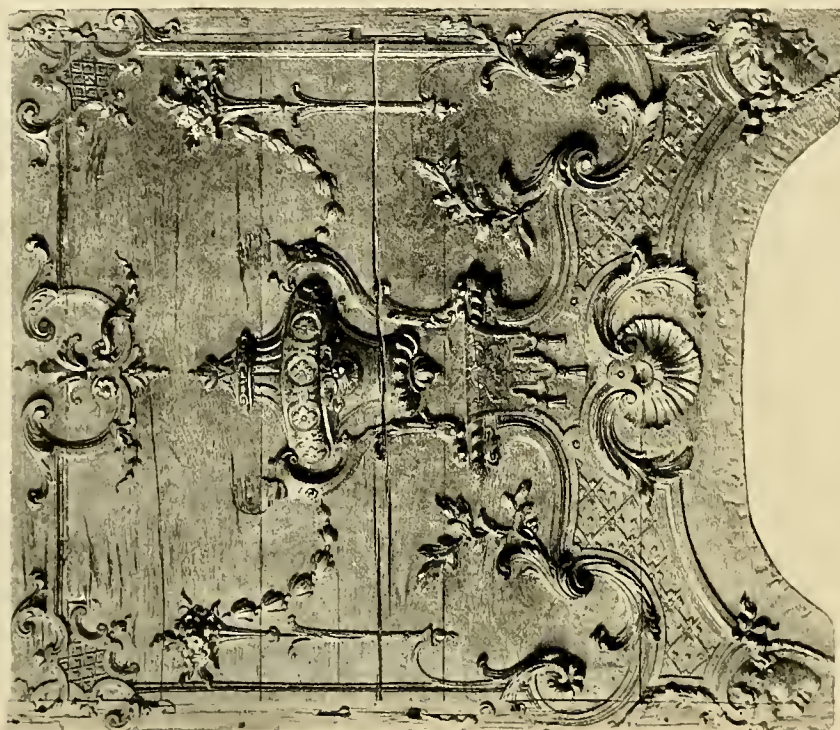
Long case clocks, oak, Brussels, Musée du Cinquantenaire



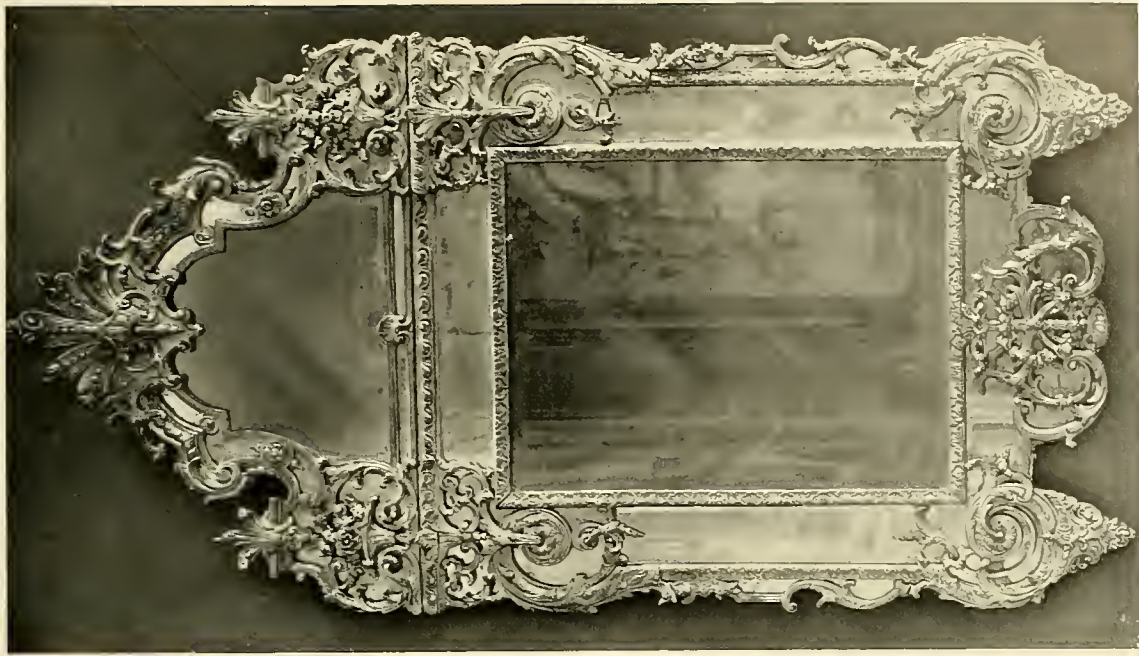
Phot. Reiffenstein



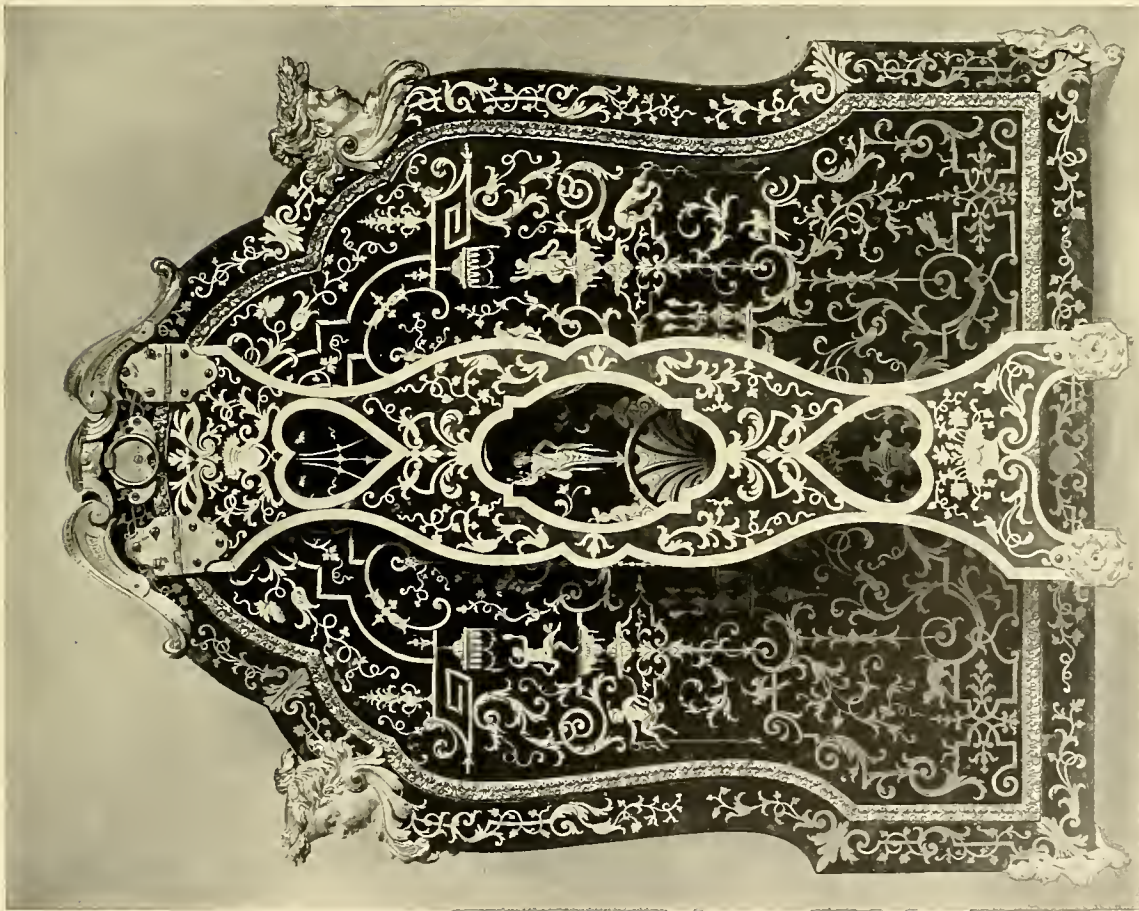
Carved Cupboard. London, Victoria and Albert Museum
Carved Cupboard. Vienna, Oesterreichisches Museum



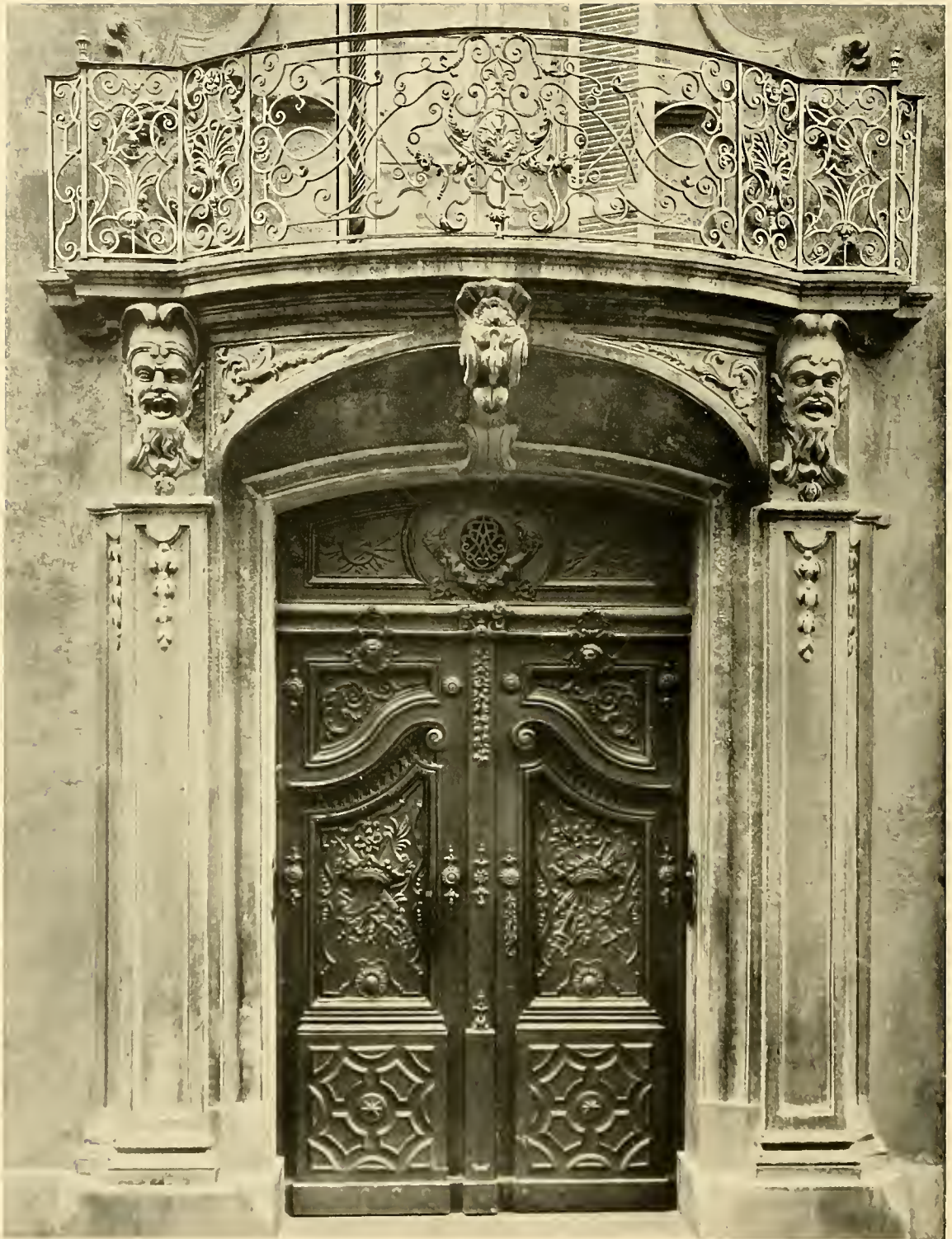
Over-mirror and two brackets, carved wood. Sale G. Hoentschel (1919)



Phot. L. Pannard



Mirror in metal marquetry. London, Wallace Collection — Carved mirror frame. Paris, Musée des Arts décoratifs



Phot. Giraudon

Carved door and wrought iron balcony. Aix-en-Provence



Phot. L. Pamard

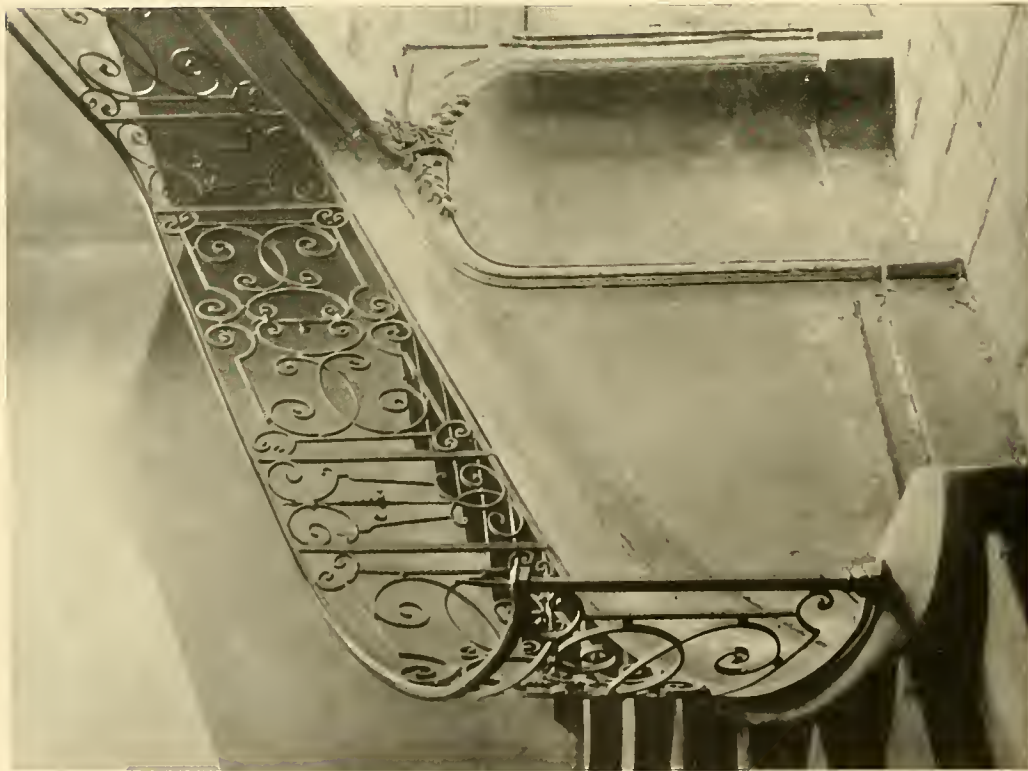


Phot. Giraudon

Lattice, wrought iron. Paris, Musée Carnevalet
Railing, wrought iron. Aix-en-Provence



Phot. E. Atzet

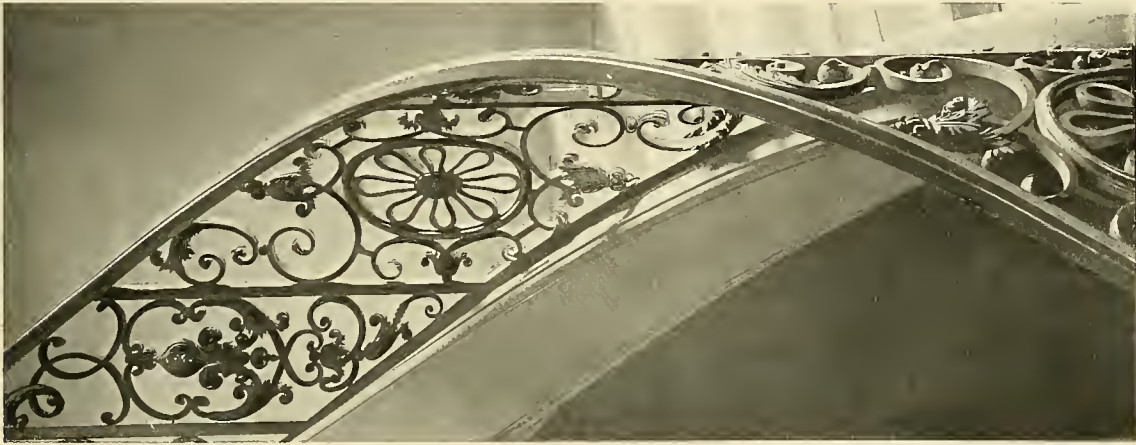


Phot. E. Atzet

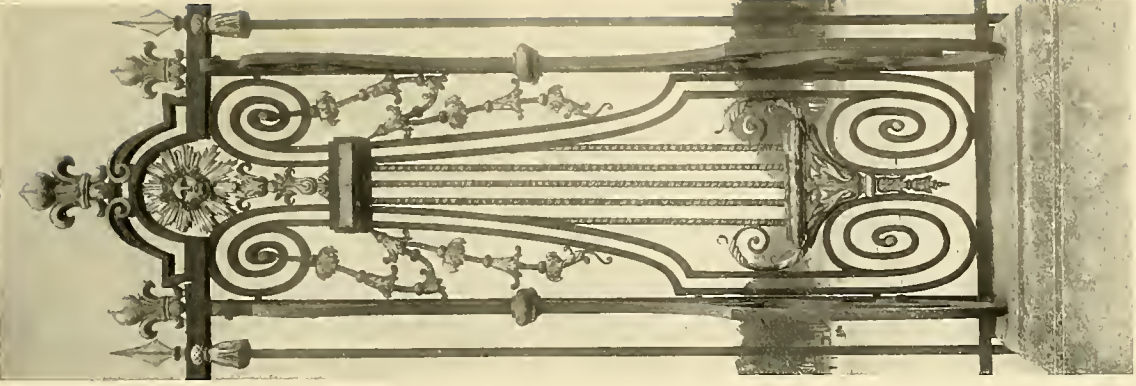
Staircase of the Hôtel Séguier. 16, Rue Séguier, Paris
Staircase of the Hôtel Lavallière. 236, Rue St. Jacques, Paris



Phot. Pamard

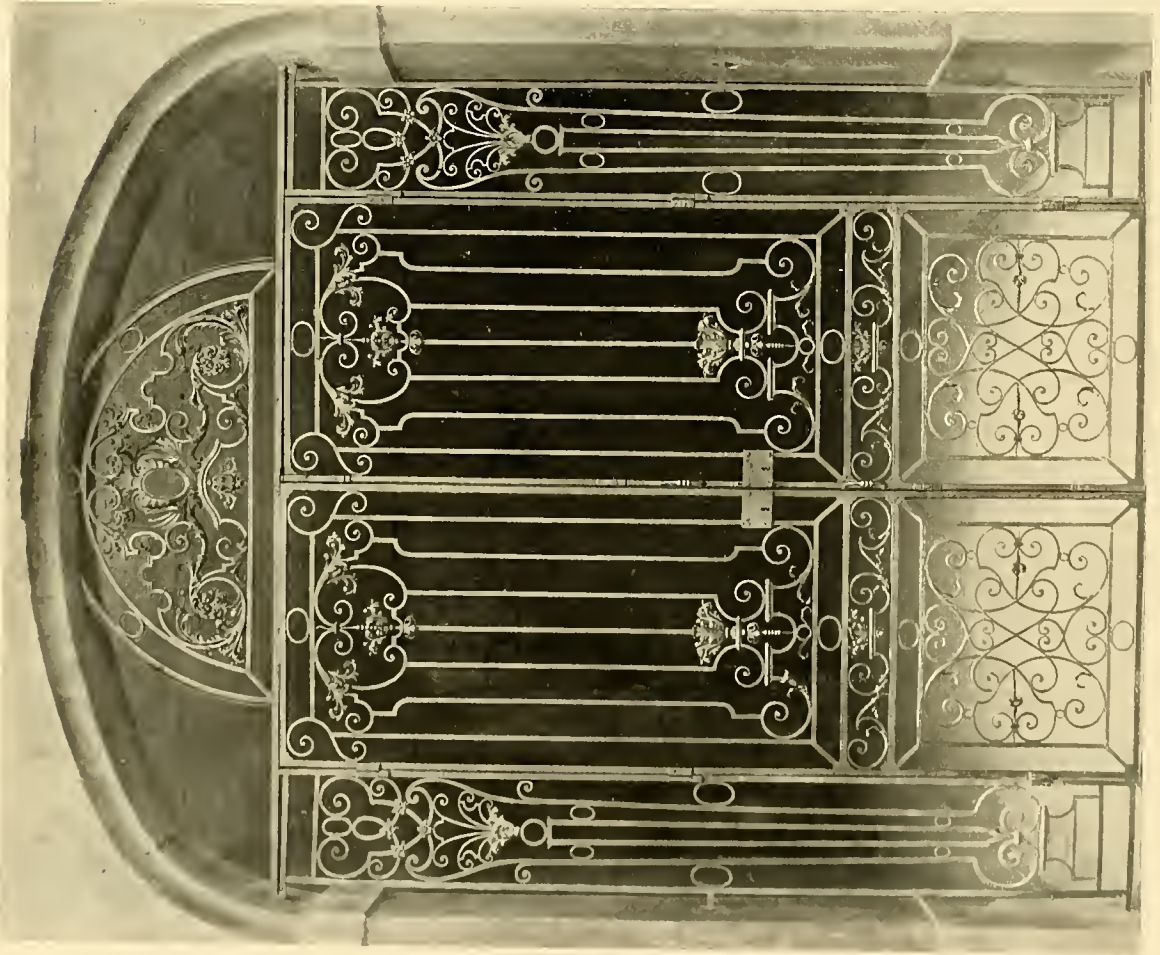
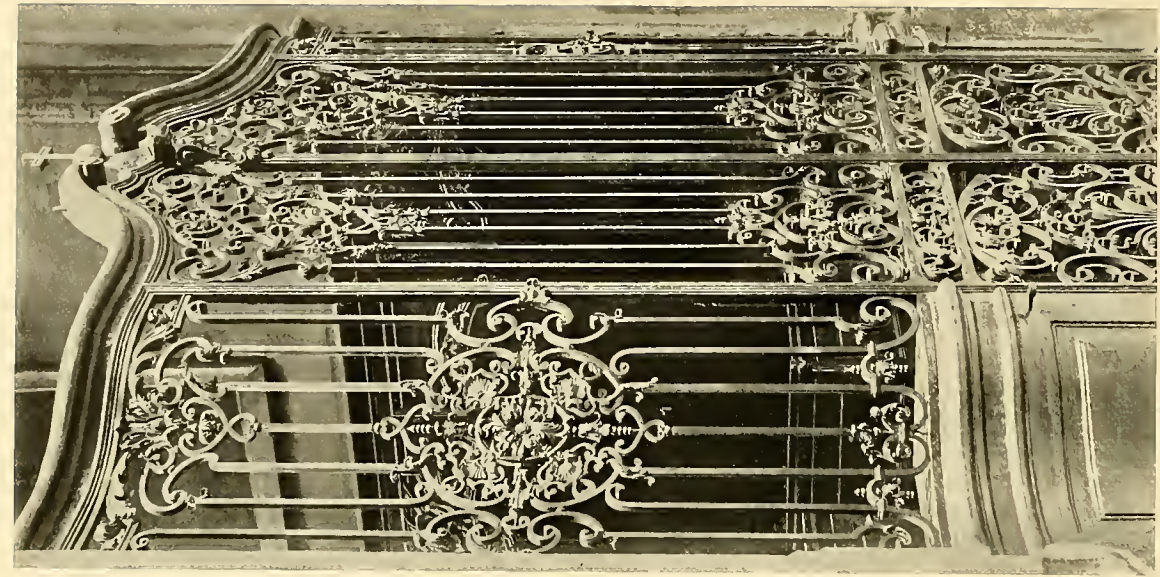


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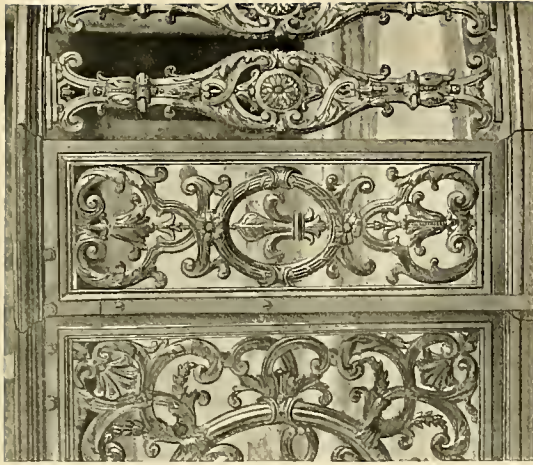


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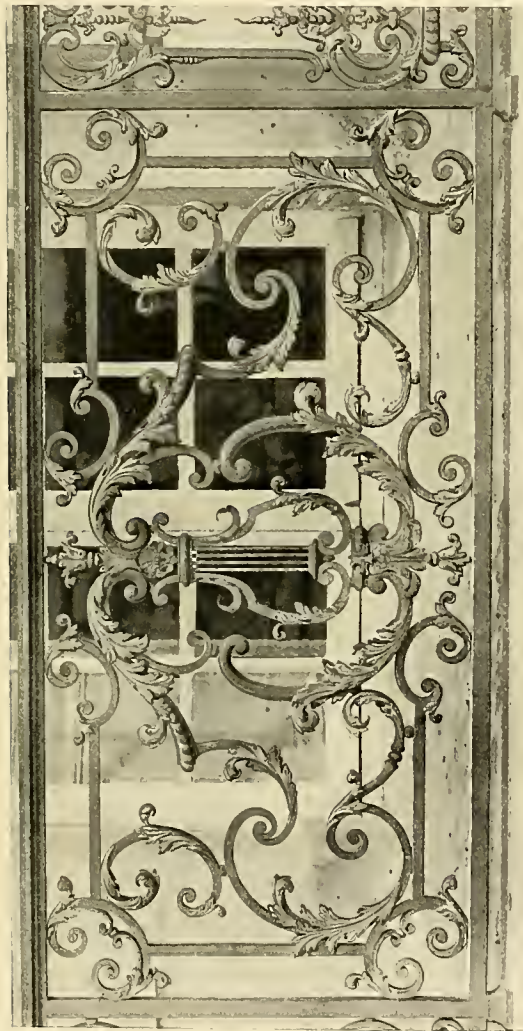
Lattices and railing, wrought iron. (left) Paris, Eglise St. Gervais (middle and right) Versailles



Aix-en-Provence, Archevêché — Paris, Eglise St. Gervais, Choir Lattices



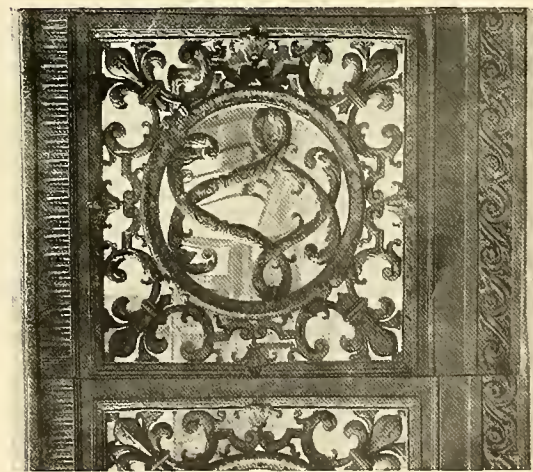
Phot. Pamard



Phot. Pamard



Phot. Pamard



Phot. Pamard

Balconies and railings, wrought iron. Versailles



Lustre, gilded bronze. Sales Hamilton (1882) and Beckett Denison (1885)

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Date Due

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Ricci, Seymour de
Louis XIV and regency furniture and deco

Art NK 1880 .R5

Ricci, Seymour de, 1881-

Louis XIV and regency
furniture and decoration

