

# René Lalique

## Exceptional Jewellery 1890–1912



MUSÉE  
LUXEMBOURG



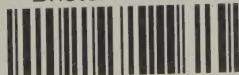
René Lalique. Exceptional Jewellery 1890-1912

21. SEP 09  
29. SEP 08.  
17. JAN 09.  
23. FEB 09.  
15. FEB 10  
09. MAR 10  
05 JUN 10

BRISTOL CITY LIBRARIES  
WITHDRAWN AND OFFERED FOR SALE  
SOLD AS SEEN

CL98 5982 P&S

Bristol Libraries



1800451453

1870  
1871  
1872  
1873  
1874  
1875  
1876  
1877  
1878  
1879  
1880  
1881  
1882  
1883  
1884  
1885  
1886  
1887  
1888  
1889  
1890  
1891  
1892  
1893  
1894  
1895  
1896  
1897  
1898  
1899  
1900

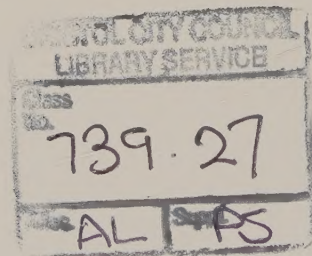


MUSÉE  
LUXEMBOURG

# René Lalique

## Exceptional Jewellery 1890–1912

Edited by Yvonne Brunhammer



SKIRA

*Cover*

René Lalique, Hatpin – *Wasps and Starflower Pincushions (Scabiosa stellata)*, c. 1899–1900  
Copenhagen, Det Danske  
Kunstinstitutet  
(cat. 229)

*Back cover*

René Lalique, Neck pendant – *Woman in Profile, Eyes Half-Closed*, c. 1900  
Paris, private collection  
(cat. 92)

*Design*

Marcello Francone

*Editorial coordination*

Vincenza Russo

*Editing*

Doriana Comerlati

*Layout*

Fayçal Zaouali

*Translations*

Paul Metcalfe and Mark Eaton for  
*Scriptum*, Rome  
(from French and Portuguese)

First published in Italy in 2007 by  
Skira Editore S.p.A.  
Palazzo Casati Stampa  
via Torino 61  
20123 Milano  
Italy  
www.skira.net

© 2007 by sVo – Musée du Luxembourg

© 2007 by Skira editore, Milan

© 2007 ADAGP, Paris

© 2007 Mondrian / Holtzman Trust

c/o HCR International, Warrenton VA

© 2007 Mucha Trust / ADAGP, Paris

© Georges de Feure, Georges Fouquet,  
René Lalique, Alphonse Mucha by SIAE  
2007

All rights reserved under international  
copyright conventions.

No part of this book may be reproduced  
or utilized in any form or by any  
means, electronic or mechanical,  
including photocopying, recording,  
or any information storage and retrieval  
system, without permission in writing  
from the publisher.

Printed and bound in Italy. First edition

*hardcover*

ISBN-13: 978-88-6130-120-7

*softcover*

ISBN-13: 978-88-6130-099-6

Distributed in North America by Rizzoli  
International Publications, Inc., 300  
Park Avenue South, New York, NY  
10010.

Distributed elsewhere in the world  
by Thames and Hudson Ltd., 181a  
High Holborn, London WC1V 7QX,  
United Kingdom.



MUSÉE  
LUXEMBOURG

19 rue de Vaugirard,  
75006 Paris

Exhibition presented by the Senate  
of the French Republic within the  
Musée du Luxembourg

General Executive  
Sylvestre Verger

Under the Presidency  
of Mister Christian Poncelet,  
President of the Senate

Chief of Staff of the President of the Senate  
Jean Cabannes

Cultural Adviser to the President of the Senate  
Yves Marek

René Lalique,  
Exceptional Jewellery 1890–1912

Paris, Musée du Luxembourg  
7 March 2007  
- 29 July 2007

Curators of the exhibition

Yvonne Brunhammer  
*Honorary General Curator of National Heritage,  
Former Chief Curator at the Musée des Arts Décoratifs,  
Paris*

Dany Sautot  
*Former Curator at the Musées Baccarat*

Exhibition catalogue

Edited by Yvonne Brunhammer

Production and overall organization of the exhibition

*sVo - Musée du Luxembourg*  
President and Managing Director  
Sylvestre Verger

Responsible for partnerships

François Grolleau

Exhibition coordination

Fabienne Charpin-Schaff

Director of productions and international relations

Anne Eschapasse

Director of operations at the Musée du Luxembourg

Marie-Pierre Calmels  
*Assisted by Christine Villiers*

Director of commercial development and book shop

Gérard Bourgin  
*Assisted by Devis Miglioranza and Sonia Blampain*

Responsible for ticket office and groups

Charlotte Morizet

Exhibition design

Hubert Le Gall

Exhibition graphics

*Les Pistoleros*  
Gilles Février  
Didier Vincent

Poster graphics

Jean-Claude Barotto

Lighting

Jean-Louis Tartarin

Pedestals

*Aïnu*  
Stéphane Penneç

Preservation of items

Marielle Doyon-Crimail

Exhibition press relations

*Observatoire - Véronique Janneau*  
Hélène Dalifard

DVD by sVo Art

Dov Bezman  
Frédérique Morlière

CD by sVo Art

*René Lalique et la musique*  
Hugues Tenenbaum  
*Music director*

Press relations DVD

*Usine 2*  
Maryline Moine

Insurance

*Rubini & Associés*  
Hugo Rubini

Transport

*LP Art*  
Gwenaël Rimaud  
Gilles Konop  
Patrick Baux  
Wahiba Khenifi

Ticket-office system

*Société Rodrigue*  
Alain Vergnon

JCDecaux



THALYS



The organizers of the exhibition at the Musée du Luxembourg wish to give special thanks to the following for their efforts and assistance:

**For the Senate:**

Jean Cabannes  
*Chief of Staff of the President of the Senate*  
Yves Marek  
*Cultural Adviser to the President of the Senate*  
Hélène Ponceau  
*Secretary-General of the Questure*  
Xavier Canchon  
*Director of Architecture, Bâtiments et Jardins*  
Damien Déchelette  
*Architect of the Palais*

**For the sponsors:**

JCDECAUX  
Jean-Claude Decaux  
Agathe Albertini  
*Communication Manager*  
Carol Bonhomme  
*Head of Press and Public Relations*  
Bernard Borach  
*Cultural Activities Manager*  
Pierre d'Estève  
*Sales Manager Avenir*

PARIS-MATCH  
Olivier Royant  
*Editor-in-Chief*  
Jean-François Chaigneau  
*Assistant Editor-in-Chief*  
Philippe Legrand  
*Director of Promotion*

LCI  
Jean-Claude Dassier  
*Network Director*  
Laeticia de Luca  
*Marketing and Communication Director*  
Rim Hegazi  
*Press and Public Relations Officer*

FRANCE INFO  
Jean-Paul Cluzel  
*President of Radio-France*  
Christine Berbudeau  
*Director-General of Radio-France and Communication Manager*  
Claudine Salmon  
*Partnerships Manager*

LE PARISIEN  
Eric Herteloup  
*Deputy Director-General*  
France Pabst  
*Partnerships and Press Relations Director*

Emmanuelle Tonnel  
*Partnerships Manager*

RATP  
Pierre Mongin  
*President and Managing Director*  
Gilles Alligner  
*Communication Manager*

NOUVEL OBSERVATEUR  
Jean-Claude Rossignol  
*Sales Manager*  
Joëlle Hézard  
*Director of Special Projects*  
Valéry Sourieau  
*Sales Deputy Manager*

GECINA  
Joaquin Rivero Valcarce  
*President and Managing Director*  
André Lajou  
*Director of Immobilier d'Entreprise*  
Marie Nolin  
*Marketing and Communication Director*

LE FIGARO  
Anne-Florence Schmitt  
*Editor-in-Chief*  
Sophie Guerlain  
*Promotion and Partnerships Manager*  
Sophie Vigier

METROBUS  
Gérard Gros  
*Vice President*  
Frédéric Colin  
*Head of Spectacle Publicity Department*

MAIRIE DE PARIS  
Bernard Gaudillère  
*Chief of Staff of the Mayor*  
Paul Roll  
*Director of Office du Tourisme de Paris*  
Caroline Chal  
*Communication Directorate*

THALYS  
Jean-Michel Dancoisne  
*Director-General*  
Armelle Weber  
*Partnerships Manager*

FNAC  
Denis Olivennes  
*President*  
Béatrice Poindrelle  
*Ticket Office Manager*



The curators and organizers wish to thank the presidents, directors, conservators and staff of the museums and public institutions in France and other countries that have made it possible to hold this exhibition:

**Museums, libraries and institutions:**

**Denmark**

*Copenhagen*

*Det Danske Kunstindustrimuseet*

*Danish Museum of Art & Design*

Bodil Busk Laursen

Director

**France**

*Boulogne-sur-Mer*

*Château-musée*

Anne-Claire Laronde

Curator

*Mâcon*

*Musée des Ursulines*

Marie Lapalus

Chief Curator of the Musées de Mâcon

*Paris*

*Comédie-Française*

*Bibliothèque-Musée de la Comédie-Française*

Joël Huthwohl

Curator and Archivist

*Les Arts Décoratifs*

Béatrice Salmon

Director of the Museums

Evelyne Possémé

Chief Curator

Réjane Bargiel

Curator at the Musée de la Publicité

Jean-Luc Olivie

Curator

*Bibliothèque des Arts Décoratifs*

Josiane Sartre

General Curator

*Bibliothèque Nationale de France*

Jean-Noël Jeanneney

President

*Bibliothèque de l' Arsenal*

Bruno Blasselle

Director

*Bibliothèque-Musée de l' Opéra*

Pierre Vidal

Director

*Musée Cernuschi*

*Musée des Arts de l'Asie de la Ville de Paris*

Michel Maucuer

Chief Curator of the Japanese Department

*Musée Gustave Moreau*

Marie-Cécile Forest

Chief Curator

*Musée National des Arts Asiatiques – Guimet*

Jean-François Jarrige

President

Hélène Bayou

Curator of the Japanese Department

Francis Maucouin

Curator of the Museum Library

*Quimper*

*Musée des Beaux-Arts de Quimper*

André Cariou

Chief Curator

*Saint-Germain-en-Laye*

*Musée Départemental Maurice Denis "Le Prieuré"*

Agnès Delannoy

Chief Curator

Yves Bigo

**Germany**

*Pforzheim*

*Schmuckmuseum*

Cornelie Holzach

Director

*Zülpich-Mülheim*

*Stiftung Fotografie und Kunstwissenschaft*

Ann and Jürgen Wilde

**Italy**

*Florence*

*Museo del Bargello*

Beatrice Paolozzi Strozzi

Director

**Japan**

*Hakone*

*Lalique Museum, Hakone*

Kazuyasu Hata

President

Isao Hashimoto

Chief Curator

**Portugal**

*Lisbon*

*Fundação Calouste Gulbenkian*

*Museu Calouste Gulbenkian*

João Castel - Branco Peirera

Director

Maria Fernanda Passos Leite

Chief Curator

Manuela Fildago

Curator

**United States**

*New York*

*The Metropolitan Museum of Art*

Philippe de Montebello

President

Jane Adlin

Curator of the Department  
of Modern Art

*Cooper-Hewitt National Design Museum*

*Smithsonian Institution*

Paul Warwick Thompson

Director

Sarah D. Coffin

Gail Davidson

The organizers of the exhibition at the Musée  
du Luxembourg wish to thank the following  
in particular for their assistance:

**France**

*Paris*

*Lalique SA*

Olivier Mauny

President and Managing Director

Catherine Vincent-Dolor

Director of Communications

Béatrice Levet

Press Officer

*Strasbourg*

*Conseil général du Bas-Rhin*

Philippe Richert

President

Véronique Brumm

Official Representative

*Wingen-sur-Moder*

*Association des Amis du Musée Lalique*

Gérard Fischbach

President

*Communauté de Communes du Pays de la Petite Pierre*

Gaston Dann

President

**Private collections:**

Maison Färber

**France**

Amélie and Joséphine Marcilhac

Félix Marcilhac

**Israel**

Shai Bandmann

as well as all those who prefer to remain anonymous

**We thank all those who have provided assistance:**

Louis Benech

Hélène and Patrice Fustier

Marie-Noël de Gary

Raymond Guidot

Isao Hashimoto

Gilles Leroy

Daniel Marchesseau

Nicole Maritch-Haviland

Patrizia Nitti

Noriaki Okabe

Marie-Laure Perrin

Eve Rozenberg

Fabienne de Seze

Gilles Zalulyan

Located within the precincts of the Palais du Luxembourg and operating under the control of the Senate, the Musée du Luxembourg was founded in 1750 as one of Europe's first museums of painting. The works exhibited to the public included paintings by Leonardo da Vinci, Titian, Paolo Veronese, Rembrandt, Van Dyck, Poussin and Raphael. It became the museum of living artists in 1818 and displayed works by David, Gros, Girodet, Vernet, Ingres and Delacroix among others. The building that now houses the museum was built between 1884 and 1886 by the Senate. The first extension was constructed to accommodate the important Caillebotte bequest.

The fame of the Musée du Luxembourg reached its peak at the turn of the century, when it was the first "museum of modern art", arousing envy, jealousy and sometimes criticism. Its judgements were, however, often correct, as shown in particular by its recognition of Lalique's genius and decision to purchase one of his pieces of jewellery, now in the Musée d'Orsay.

The deep understanding of this period possessed by Yvonne Brunhammer and Dany Sautot, whom I thank most warmly for their efforts and patience in tracking down the most extraordinary items so as to reveal new aspects of this fascinating work, will enable the Parisian and international public visiting our museum to discover the creativity of René Lalique, a worthy successor to Benvenuto Cellini, one of the rare craftsmen capable of elevating jewellery to the status of a major art. Like Lalique's contemporaries, visitors will experience the "thrill of a new beauty", steep themselves in the atmosphere of an era of which Sarah Bernhardt remains one of the most captivating symbols, and become acquainted with the numerous artistic movements of that effervescent period.

I express the Senate's warmest gratitude to all the museums throughout the world, the private parties, and in particular the very small number of great collectors for their much appreciated generosity in lending their items and enabling us to present this exhibition in the splendid setting designed by our highly talented friend Hubert Le Gall.

All my thanks to the LALIQUE company, faithful guardians of his memory and legacy, to its president Olivier Mauny and to Catherine Vincent-Dolor for their invaluable assistance.

Finally, I should like to thank Sylvestre Verger and the sVo company, who have organized this exhibition with professional expertise fully in line with the qualitative standards insisted upon by the Senate since it resumed responsibility for the museum.

Christian Poncelet  
*President of the Senate*



# Contents

- 13 The Age of Lalique  
*Yvonne Brunhammer*
- 17 The Quest for Modern Jewellery  
*Yvonne Brunhammer*
- 64 Catalogue  
*Yvonne Brunhammer*  
The Time of Jewellery  
The Time of Eclecticism – The Middle Ages  
The Time of Eclecticism – The Renaissance  
and Egypt  
A Working Method  
A Total Art
- 69 René Lalique in the Calouste  
Gulbenkian Collection. From Materials  
to Technical Virtuosity  
*Maria Fernanda Passos Leite*
- 79 A Symbolist “Cosmogony” of Woman  
*Yvonne Brunhammer*
- 134 Catalogue  
*Yvonne Brunhammer, Marie-Laure Perrin*  
Metamorphosis and Transgression  
– Dragonfly Women and Swans  
– Hypnosis  
– Snakes and Peacocks  
– Flower Women  
“Femmes Fatales” in Town and on the Stage
- 141 Annette’s Salad and Turner’s Locomotive  
A Brief Study of “Japonisme” in Literature  
*René de Ceccatty*
- 151 Images of Nature  
*Dany Sautot*
- 212 Catalogue  
*Dany Sautot*  
From Japan  
– “Tsuba” – Sword Guards (*Michel Maucuer*)  
– Japanese Botanical Works (*Francis Macouin*)  
Japanese Inspiration  
Poetic Anthology  
Fauna of the Meadows and Fields
- 219 1900–1912  
*Yvonne Brunhammer*
- 274 Catalogue  
*Yvonne Brunhammer, Marie-Laure Perrin*  
The Spirit of the Times  
The Paris Exposition of 1900  
Jewellery and Glassware: From Craftsmanship  
to Industry
- 281 Chronology 1860–1945  
*Yvonne Brunhammer, Marie-Laure Perrin*
- 284 General Bibliography
- 285 Exhibitions Mentioned in the Descriptions  
of Works



## The Age of Lalique

The Musée des Arts Décoratifs in Paris held a retrospective exhibition of René Lalique's work in 1933. His name was especially associated at the time with the flourishing glassmaking industry established shortly after the Great War in the fields of tableware and bottle manufacture and with decorative glassware focusing on the female figure and nature in all its forms, flora and fauna, portrayed in naturalistic and Cubist terms after the fashion of the times.

The 1925 Exposition des Arts Décoratifs had shown that Lalique was also capable of using glass for forms of monumental expression, as in the luminous fountain on the Esplanade des Invalides, a kind of glass obelisk symbolizing the sources of France, and for architectural purposes in his display pavilion. The material then underwent an unexpected mutation into the religious sphere in 1933 with an altar of white glass angels closing the ocean of vegetal whiteness spread over the central aisle of the Musée des Arts Décoratifs.

The event was abundantly celebrated in press, especially as it revealed an aspect of Lalique's work that may have been forgotten except by those who recalled his window display at the Paris Exhibition of 1900. This had drawn crowds and provoked "violent discussions", leaving nobody indifferent.<sup>1</sup> The specialized press that had followed the amazing creations presented by René Lalique at the Salon de la Société des Artistes Français in previous years (1895–96) was unanimous in proclaiming him the equal of Benvenuto Cellini.<sup>2</sup> The jeweller Henri Vever and his friend Pol Neveux (1865–1939), a writer from Champagne, pointed out the originality of the presentation, which "stood out above the installations of the other exhibitors, conceived in a range of light colours" (Vever). As Neveux noted, "the jewels cluster together against pale backgrounds [...], forming a variegated expanse of harmonious colours like a springtime meadow".<sup>3</sup> He continued: "And this gathering of *objets d'art* constitutes a French victory [...], all the more decisive in that one would be unable, even for an instant, to draw a valid parallel between the revolutionary René Lalique, the harbinger of a new art, and the intelligent manufacturers who use his explorations and creations to exhibit envious attempts alongside". Vever shared this somewhat unflattering view of Lalique's fellow craftsmen, albeit with some reservations: "He has opened up to his fellows a fruitful path that some have followed all too slavishly while others have succeeded in preserving their own personality".<sup>4</sup> Pol Neveux pinpointed what distinguished the creator René Lalique from the others: "He makes no use of more or less talented collaborators. He has no need to call upon the aid of a host of designers [...], and can proudly assert his full paternity of the jewellery he sometimes manages to sell".<sup>5</sup> As is known, George Fouquet (1862–1957) sometimes called in Mucha for particular pieces and the Maison Vever produced certain items to very precise designs by Eugène Grasset.



Lalique's display at the 1900 Paris Exposition  
Paris, Musée Lalique  
(cat. 274)

Comb – *The Kiss*, c. 1896–98  
Carved ivory with iridescent opals  
on reverse  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian  
(cat. 114)

<sup>1</sup> Henri Vever, *La bijouterie française au XIX<sup>e</sup> siècle*, 3 volumes, vol. III, Paris, 1908, pp. 738–739.

<sup>2</sup> Benvenuto Cellini (1500–1571), Florentine sculptor, jeweller and goldsmith summoned to France by François I in 1540. He produced a celebrated salt-cellar for the monarch.

<sup>3</sup> Pol Neveux, "René Lalique", *Art et Décoration*, vol. VIII, 1900, p. 136.

<sup>4</sup> Vever, 1908, pp. 739–740.

<sup>5</sup> Neveux, 1900.

The window display of 1900 gathered together the work produced in less than ten years, summing up the extraordinary achievement of the "true initiator" of the new

Necklace – *Cats*, c. 1898–1900 (detail)  
Gold, enamel  
Israel, Shai Bandmann collection  
(cat. 141)



art of jewellery. Léonce Bénédite, director of the Musée du Luxembourg as from 1889, described him as the one who “demolished all the old constraints, disrupted the ingrained habits, and created a new gospel by mixing up all the hitherto strictly classified and compartmentalized procedures and shattering the consecrated hierarchies with their despotic division of materials”.<sup>6</sup> Some of the fabulous jewellery exhibited in 1900 appeared in the retrospective of 1933 on loan from the owners, some of whom were by no means unknown at the time in the worlds of politics (Madame Barthou and Madame Waldeck-Rousseau) and theatre (Madame Bartet). Another, identified only by his initials, was Calouste Sarkis Gulbenkian, the very wealthy businessman and shrewd collector, who had transformed his house on the Avenue d’Iéna, in Paris, into an authentic museum for masterpieces ranging from Egyptian art to jewellery and glass purchased from René Lalique.

The media coverage of the exhibition at the Musée des Arts Décoratifs was impressive by virtue of its diversity and the light shed on the man and the creator by journalists and writers. His old friend the writer Paul Morand painted a warm-hearted portrait: “I have known Lalique since my childhood and he is physically still the same man, slim and strong with astonishing vitality and youthfulness. Sometimes smiling but never laughing, he has come through his dangerous era without weakening, carried far beyond by his surefootedness [...]. A man of keen imagination and few words, he took refuge in the study of natural forms and the most dif-

<sup>6</sup> Léonce Bénédite, “Le bijou à l’Exposition Universelle”, *Art et Décoration*, vol. VIII, 1900, p. 65.





Photographic portrait of René Lalique taken in 1933 by Paul Haviland Paris, Archives Lalique, Musée d'Orsay

ficult of subjects [...]. Achieving fame in 1900, making stage jewellery for Sarah Bernhardt and Bartet [...], changing from jewellery to the architecture of glass, establishing himself in the post-war period and seeing his models imitated and copied all over the world, he has grown all the way up to 1933. This is the astonishing story of Lalique”.<sup>7</sup>

Henri Clouzot was a historian of arts and crafts, on which he organized thematic exhibitions at the Musée Galliéra as from 1920. At the end of a long analysis of the late nineteenth-century movement for renewal, which provided an opportunity to explode some myths (the supremacy of the Nancy School and the view of the era as dominated by the *coup de fouet* or “whiplash” style), he put forward a new reading in which René Lalique is assigned a key part. During the 1880s, ceramists, goldsmiths and jewellers sought “inspiration at a distance in time (the Middle Ages) and space (the Far East). Everything was limited to an art of the showcase”.<sup>8</sup> These were “objects of pure decoration” allowed access to the annual exhibitions of fine arts in Brussels (1890) and Paris (1891). Clouzot was bitterly opposed to the eclecticism and pastiches of all kinds marring the production of *objets d’art*. Despite his unreserved admiration for the artistic glasswork of Emile Gallé, he took a critical and ironic view of his furniture: “dahlia chairs and poppy beds, dragonfly tables and potato-flower dressers”.

“Only one artist and one of the greatest – even though now, at the peak of his career, he attaches too little importance to his works of the last century – had the gift of sending a ripple of new beauty through the world, and that was René Lalique.” Clouzot regarded Lalique’s jewellery as sufficient by itself to make “this period of generous mistakes and struggle” an admirable era. “Before him, jewellery had known only gold, silver, pearls, diamonds and precious stones. He exhibited a bracelet of horn in 1896 and two of his great combs in horn and ivory the following year. Then came the *Winter* brooch, with pressed, engraved glass taking the place of rock crystal. Nor did he stop there. Overturning all the traditions, he rehabilitated the modest and hitherto despised stones: corundum, onyx, sard, jade, agate, carnelian, jasper, coral, opal. He created a complete set of female jewellery comprising diadems, combs, brooches, pendants, rings and bracelets in which the intrinsic value of the materials was eclipsed by the excellence of artistic craftsmanship and the effort of creative imagination. All the forms of nature took their places in a pantheistic casket including flowers, fruit, insects, birds, fish and reptiles, but recreated and adapted to the technique of jewellery, something beyond the powers of the countless followers that his brilliant art was to inspire in the two worlds. Jewellery soon reasserted all its rights.”<sup>9</sup>

It is all encapsulated in these few lines, everything that the Musée du Luxembourg wishes to show today to art lovers and all the visitors whose imaginations are fired by the name of Lalique. Henri Clouzot goes still further to suggest that this period “of generous mistakes” should be called the “Age of Lalique”. The master’s jewellery possesses an architectural dimension, an overall vision that distinguishes works of art from the decorative arts. It is precisely this conception of a “total art”, as pursued by artists like Henry van de Velde in Belgium and Hector Guimard in France, that Clouzot and Pol Neveux detect in the work of René Lalique.

<sup>7</sup> Paul Morand, “L’Exposition Lalique”, *Marianne*, 1933.

<sup>8</sup> Henri Clouzot, “L’époque Lalique ou les origines de l’Art Moderne”, *La Revue Mondiale*, 1933.

<sup>9</sup> *Ibid.*



Corsage ornament – *Scarabs*, c. 1897–99  
 Gold, enamel, chrysoprase, diamonds,  
 brilliants  
 Paris, private collection  
 (cat. 67)

Born at Ay in Champagne in April 1860, René Lalique divided his childhood between Paris and this region, which was to remain a paradise for him throughout his long life: “I feel a longing to let myself go down there. When I arrive around midnight, beneath the great trees of my home town, my heart is lightened and everything in it seems to sing with love”.<sup>1</sup> His grand-daughter Nicole Maritch-Haviland retains an almost religious memory of the fabulous grandfather who loved to tell her about “the long morning walks he took with his own grandfather through the flat Champagne countryside bordered with dark green forests and a whole teeming world of birds and insects”.<sup>2</sup> Lalique’s decorative motifs were rooted from childhood in this environment, which he was to remember in many of the sketches and designs produced over the years for his extraordinary output. It is there that what the critic Roger Marx dubbed the artist’s *Livre de Vérité* or “book of truth” was born.<sup>3</sup>

The premature death of Lalique’s father in 1876 hastened the teenager’s entry into professional life. During a two-year stay in England at Sydenham College in the old Crystal Palace at Paxton, he drew a great deal, entered competitions, and enriched his vision and future vocabulary of decorative motifs through frequent visits to London’s great museums, especially the British Museum and the South Kensington Museum, now known as the Victoria and Albert. On his return to Paris in 1880, he took lessons in modelling at a school in the city, tried his hand at etching, and produced drawings for the magazine *Le Bijou*. In 1884 he formed an association with Varenne, described by Vever as an old friend of the family, who sold the drawings that Lalique “already composed with great ease”.<sup>4</sup> The great jeweller Alphonse Fouquet (1828–1911) noticed the drawings that the young man displayed at the national exhibition of industrial arts organized at the time of the presentation of the Crown diamonds in the State Hall of the Louvre and congratulated him on them: “I knew no designer of jewellery, but now I’ve finally found one”.

Having left Varenne after two years of comparatively unprofitable association, he then produced drawings at home and enlarged his clientele until the day when one of them, Jules Destape, suggested that he took over his premises, “a fully equipped and well-organized workshop with skilled and disciplined workmen and an excellent foreman named Briançon [...] whose qualities were greatly appreciated by Lalique and who went on working with him for over twenty years”.<sup>5</sup>

### The Time of Jewellery

It will be necessary to give some definition of jewellery before addressing the period when René Lalique entered this profession. His first designs were for pure *joaillerie*: “the art of presenting diamonds and precious stones in the best possible light, with all their lustre, concealing all foreign bodies from the eye while in no way impairing solidity”.<sup>6</sup> This technique had developed since the eighteenth century at the expense of *bijouterie*, the branch of the trade focusing on the colour of stones

<sup>1</sup> See Evelyne Possémé, “Le paysage dans l’œuvre de René Lalique”, in Yvonne Brunhammer, *Les bijoux de Lalique*, Paris, 1998, p. 146.

<sup>2</sup> *Ibid.*, p. 149.

<sup>3</sup> Roger Marx, “René Lalique”, *Art et Décoration*, vol. VI, 1889, p. 15.

<sup>4</sup> Henri Vever, *La bijouterie française au XIX<sup>e</sup> siècle*, 3 volumes, vol. III, Paris, 1908, pp. 697–698.

<sup>5</sup> *Ibid.*, p. 706.

<sup>6</sup> Fossin and Baugrand, *Exposition universelle de 1867. Rapports du jury international publiés sous la direction de Monsieur Michel Chevelier*, Paris, Imprimerie administrative de Paul Dupon, 1868, tome IV, groupe IV, classe 36: “Joaillerie et bijouterie”, p. 412.

Brooch – *Swallow*, 1889 (?)  
Gold, silver, diamonds  
New York, private collection  
(cat. 2)

Study – *Swallow*, 1889 (?)  
Pencil, white gouache  
Paris, Musée Lalique  
(cat. 3)



and enamels and never hesitating to accord priority to materials and technical skills. *Joaille* instead focuses on the quality and value of precious stones and not on their setting, which disappears beneath them. A diamond is made for the evening, when it gleams in the light of candles and oil lamps.

Jewellery followed the fashion of low-cut gowns and the splendours of the court under the Second Empire. The empress took great care in choosing items to match each of her outfits and had the crown jewels reset to her liking by greatest jewellers of age, including Lemonnier, Kramer, Bapst and Massin. Oscar Massin originated a new interpretation of flora, “lending petals and leaves all the brilliance of diamond” and combining the stones with “filigree that retains the tissue-like lightness of plants”.<sup>7</sup> Nature and flora in particular were the primary sources of inspiration of this jewellery, which benefited from the discovery of diamond mines at the Cape of Good Hope in 1869. The international exhibitions held in Paris in 1867, Vienna in 1873 and then Paris under the Third Republic in 1878 attest to this influence of naturalism on the arts, which was attributed to the fashion for all things Japanese. Diamond parures featuring flowers and foliage were to account for most of the jewellery presented at the Exhibition of 1889.

Established as from 1886 in the workshop of Jules Destape, Lalique was free to devote himself to personal creations “in pure *joaille*, to brilliants and white parures consisting entirely of diamonds”.<sup>8</sup> He produced designs and pieces for the jewellers of the Palais-Royal. Thanks to the minutely documented study by Henri Vever, who devotes more than fifty pages to Lalique in the third volume of his masterly work *La bijouterie française au XIX<sup>e</sup> siècle*, we have a good knowledge of the jewellery created by the young craftsman in the 1880s. Among the brooches adorned with flowers and foliage, a bow of simulated tulle in gold edged with jewels, dated 1889 by Vever, shows his awareness of the innovations of his contemporaries, in this case Massin, who had made the imitation of textiles fashionable.<sup>9</sup> All of Lalique’s creations of the period were then circulated under the names of his buyers, for whom he worked as an anonymous designer and craftsman. The situation took a new turn at the time of the Exhibition of 1889, when, according to Vever, most of the pieces displayed by the various exhibitors were Lalique’s work, including the *Songbirds* corsage ornament bearing the Vever signature in capitals and the Lalique hallmark.

A diamond swallow currently belonging to a private collection in New York was undoubtedly included in this set. It may have formed part of the parure designed in 1887 as a flight of swallows diminishing in size as though in perspective, a sketch for which appears on a page of Hokusai’s *Manga*. This piece was produced despite the misgivings of Boucheron, who found it “excessively imaginative” but changed his mind when Lalique presented him with the finished article, especially as the birds could be worn singly – as the drawing suggests – or as a set in the hair or on the corsage.<sup>10</sup>

While Lalique was not the originator of the naturalistic fashion initiated by his predecessors, especially Massin, he was its most creative propagator and the one who, after years of strenuous endeavour, imbued it with the colours of life and the rhythm of the seasons. He was also ahead of his time when he designed the diamond-studded *Eclaboussures* necklace in 1894, a superbly modern piece in its abstract transposition of splashing water captured in ice.<sup>11</sup>

<sup>7</sup> Lucien Falize, “Les Industries d’art au Champ de Mars, I, Orfèvrerie et bijouterie”, in *Exposition universelle internationale de 1878. Les beaux arts et les arts décoratifs*, ed. M. Louis Gonse, Paris, *Gazette des Beaux Arts*, 1879, pp. 335–336.

<sup>8</sup> Vever, 1908, p. 706.

<sup>9</sup> *Ibid.*, p. 697.

<sup>10</sup> *Ibid.*, pp. 706–708.

<sup>11</sup> *Ibid.*, p. 702.

Design for necklace – *Eclaboussures*,  
c. 1894  
Pencil, gouache  
Paris, Musée Lalique  
(cat. 14)



Design for necklace – *Thistle*, c. 1894–96  
Pencil, gouache, watercolour  
Paris, Musée Lalique  
(cat. 8)



Corsage ornament – *Songbirds*, 1889  
René Lalique for Veveer  
Gold, silver, diamonds, rubies  
New York, private collection  
(cat. 1)



### The Time of Eclecticism

While *joaillerie* breathed its last at the end of the nineteenth century, *bijouterie* retraced its steps through the ups and downs of history and its attendant fashions.

The Neo-Gothic taste ushered in by Romanticism found its greatest ally in Eugène Viollet-le-Duc (1814–1879), providentially appointed in 1840 to the committee set up by Prosper Mérimée in 1837 to protect the historical monuments of France. It was above all his drawings that enthralled his pupils, his contemporaries, and his successor in the chair of ornamental composition that he had held since 1834 at the School of Decorative Arts. Ruprich-Robert inherited some 400 drawings illustrating the master's teaching method in 1850, including about 300 studies of plants drawn from various angles and sometimes accompanied by a real plant attached to the sheet of paper. According to Claude Sauvageot, whose study on Viollet-le-Duc and his drawings was published in the *Encyclopédie d'architecture* in 1880, shortly after the architect's death, he developed this taste for plant studies on discovering "the skilful use of flora made by artists of the Middle Ages in their decorations". He also shared this taste with the Japanese, who possess the faculty of analyzing the elements of nature, analysis being regarded by the architect as the best way to develop an understanding of forms and judgement. The teaching of the values of the Middle Ages and the example of Japan thus came together in a glorification of nature employed both for its own sake and for decorative purposes.

The influence of Viollet-le-Duc extended beyond the institutional framework. Through his numerous writings, he reached those intent on spreading models of ornamentation, such as Eugène Grasset, whose *La plante et ses applications ornementales* was published in 1896, and young artists like Lalique on the look out for exhibitions and publications offering suitable material to broaden their range of images. Did Lalique visit the exhibition of works by Viollet-le-Duc at the Hôtel de Cluny in 1880 on his return from England, the homeland of John Ruskin and William Morris, whose watchwords were arts and crafts and nature as supremely embodied in the Middle Ages? He found an echo of this culture in the writings and drawings of Viollet-le-Duc at the same time as a justification of the convictions he was devel-

Brooch – *Dancing Nymphs in Setting of Bats*, c. 1902–03  
Artificial ivory, gold, enamel  
Israel, Shai Bandmann collection  
(cat. 15)



oping, though overburdened by work, in his pursuit of “something never seen before”. He was to remember that if ornamentation must be “organically related to structural requirements in architecture”, this can and must hold also for jewellery, thereby elevating it to the status of art.

The eclectic vision accepting all the arts of the past brought ancient art back to the forefront of the artistic scene with the aid of the exhibition of the Campana collection, purchased by the Emperor in 1861. This was lumped together pell-mell with Egyptian art, new treasures of which had been unearthed from the tombs ever since Napoleon’s campaign in 1798, and the Renaissance, which took over quite naturally from the Neo-Gothic.

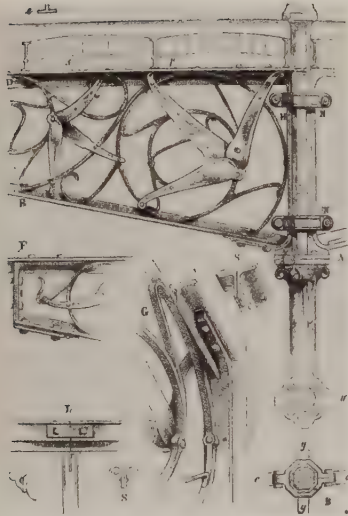
Alexis Falize (1811–1898) was one of the first to revive the translucent cloisonné enamel of the Renaissance and the enamels of Limoges. This initiative coincided with the arrival of *objets d’art* from the Far East and the publication in 1868 of *Les émaux cloisonnés anciens et modernes* by the art critic Philippe Burty, a work that was to constitute a landmark. The work presented by Alphonse Fouquet in the Exhibition of 1878 was a fabulous homage to Greco-Roman antiquity and especially to the Renaissance of sixteenth-century decorative carvers and goldsmiths with fabulous beasts like the chimera, sphinx and gryphon in chased gold set off with precious stones, diamonds and pearls. There were also painted enamel works by Paul Grandhomme where ancient subjects compete with figures of the Renaissance.

Lalique too exploited all the iconographic resources of revived arts and periods. Scarabs, sphinxes, dragons and chameleons were all at home in a fantastic bestiary that anticipates the great pieces of 1895, 1896, 1897 and 1898, in which he manipulated the realms of nature to combine animal, vegetable and mineral. Baudelaire suggested this familiarity of human beings with their natural environment. Symbolism brought it to a synthesis, starting from a set of contradictory and complementary themes.

Neck pendant / brooch – *Gargoyle*,  
 c. 1898  
 Formerly owned by Yvette Guilbert  
 Chased gold, enamel, baroque pearl  
 Paris, private collection  
 (cat. 17)



Drawing for choker plaque – *Fern*,  
 c. 1898–99  
 Pencil, ink, watercolour on paper;  
 gouache (?)  
 Paris, Musée Lalique  
 (cat. 25)



Eugène Viollet-le-Duc, *Les entretiens sur  
 l'architecture*, 1863–72, vol. II, p. 126



### A Working Method

Lalique unquestionably acquired his capacity for an overall conception of the work through his personal involvement in all the key stages: from the initial life drawing to a design combining the jewel and its setting, from a model in clay to models in plaster, cast-iron and bronze, from one of the photographs taken in his grounds at Clairefontaine after 1898 to the finished work upon which he placed his name in capitals and hallmark.

He had a large staff, about thirty according to Vever, when he moved into new premises at number 20 Rue Thérèse, on the corner with the Avenue de l'Opéra, in 1890: "The rooms were light, cheerful, and very well situated. He settled in as an artist, designing furniture and tables for his personal use and decorating the walls and ceilings with curious carvings. He designed highly original cavalcades of harmoniously proportioned women and called on the aid of his father-in-law and brother-in-law, Auguste Ledru senior and junior, both talented sculptors who often worked with him, to produce his compositions in relief"<sup>12</sup>

<sup>12</sup> *Ibid.*, p. 709.



Model for neck pendant –  
*The Abduction*, c. 1900  
 Plaster  
 Paris, Musée Lalique  
 (cat. 47)



While the part played in Lalique's work by these craftsmen, and especially the father, is not clearly established, some metal moulds and plaster casts signed "Aug. Ledru" bear witness to real collaboration. Was this primarily technical? How much initiative did Auguste Ledru, an assistant in Rodin's studio, allow himself? He unquestionably introduced Lalique to the universe of Rodin, whose influence is manifest in the falling male figures of a series of bronze models for glass ewers of 1901–03.

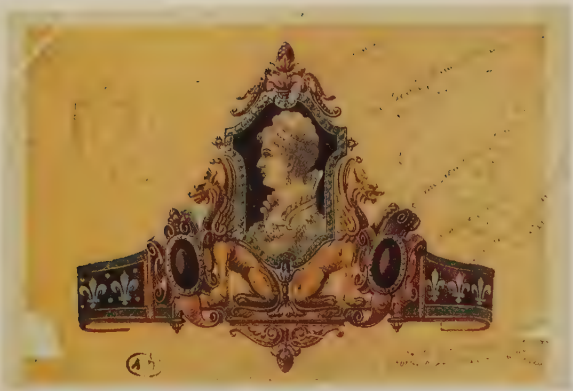
While Lalique did farm out some work to other firms, such as chasing to Deraisme, he set up a workshop for enamelling, directed by Eugène Feuillâtre (1870–1926), during the crucial period of his studies and experimentation.

Enamel offered him colours making it possible to reproduce those of nature. He knew this vitreous material and its capacity for colouring with metal oxides through Japanese *objets d'art* and the jewellery of Cellini. Lalique explored all the technical resources of enamel – its bright and varied range of hues and its relationship with gold, more rarely silver, diamonds and especially coloured stones – to translate the life of plants and flowers, often combined with female faces. He used translucent or opaque cloisonné enamels on gold for stems and foliage as well as the plumage of birds and the coils of snakes. He employed translucent plique-à-jour cloisonné enamel, a material extremely hard to produce, to allow light to filter through into clear waters or the delicate wings of a dragonfly. The processes of this extraordinary technique, described by Cellini in his *Trattati dell'oreficeria e della scultura* in 1568, were rediscovered in France in the second half of the nineteenth century by craftsmen enamoured of the Japanese fashion. Translucent enamel offered perspectives that Lalique never tired of exploring: working the surface of the gold leaf, adjusting the consistency of the enamel by interrupting its fusion, and finally shaping the enam-



Auguste Rodin (1849–1917)  
*Hell's Door*, 1880–90  
 Paris, Musée Rodin

Neck pendant – *The Abduction*,  
 c. 1900–02  
 Ivory, gold, enamel, sapphires  
 Lisbon, Museu Calouste Gulbenkian,  
 Fundação Calouste Gulbenkian  
 (cat. 46)  
*catalogue only*



el laid out in successive layers to obtain a certain volume and then produce authentic reliefs of enamel cast in a mould.<sup>13</sup>

The pursuit of relief and volume engaged Lalique's inventiveness as soon as he decided on the style of the piece he wished to produce. He thus used an engraving lathe to transpose the plaster or wax models to the measurements of the jewellery. It was because of the difficulty of obtaining volumes with superimposed layers of enamel or gems with unpredictable veins that he turned to a new material: glass. According to Vever, the initial trials were carried out in 1890 under the supervision of Jules Henrivaux, director of the Manufacture de Saint-Gobain, and Léon Appert, a glassmaker with a shop in Clichy. He officiated like a sort of alchemist in the secrecy of the workshop on Rue Thérèse and applied the lost-wax process used for bronze to glass. He thus produced small elements of glass – clear, coloured with metal oxides like enamel, opalescent or patinated and engraved – for inclusion in his pieces of jewellery.

Lalique attached little importance to the intrinsic value of the stones used. When he abandoned jewellery, he looked for precious or semi-precious stones of colour in harmony with his enamels. He was fond of green and blue gems such as sapphires, aquamarines and moonstones but his favourite was the opal, iridescent and milky, whose uncertain colour enchanted him while disturbing Huysmans and Apollinaire. Robert de Montesquiou dedicated the eighth gem of his *Paons* to Lalique, who designed the cover: "I know a jeweller in love with opals, / The purest diamond would tempt him in vain, / He will only carve the gem of pale fire, / whose iridescence has chosen him for its lover".

Lalique also produced a great many female faces using thin slices of ivory and matte stones like chalcedony and the astonishing green chrysoptase.

Tried and tested through the years of intense and unflagging effort between 1892 and 1895, Lalique's working method was perfected by the time he began to exhibit pieces under his own name rather than those of his jeweller clients. It was not until the shows of 1897 and 1898 that the surprising originality of his work was recognized by fellow craftsmen, Emile Gallé in 1897 and Henri Vever in 1898.

### A Total Art

When the young Lalique was complimented on the drawings exhibited in the Louvre in 1884 by Alphonse Fouquet, one of his most talented elders, he was at the very beginning of the process that was to lead ten years later to the determined assertion of his different and unique conception of the place of jewellery in the range of artistic expressions. In 1895, at the end of three years of hard work, he found what he was looking for: "to make something no one had ever seen before".<sup>14</sup> It was a propitious period for bold endeavours and jewellers were fully in tune with the spirit of the times: Gothic and ancient, shortly to be followed by Renaissance. And it was then, in the wake of such greats as Froment-Meurice, Fouquet and Massin, that Lalique realized the importance of the latter as the high point for jewellery: "Never has it been understood so well as during the Renaissance, when each object was a complete work with its own special architecture, its statuary, and the perfection of its enamels".<sup>15</sup> Benvenuto Cellini knew that jewellery was the equal of sculpture and architecture: a total art.

<sup>13</sup> Lalique applied on February 16, 1891 for a patent, which was granted on May 15, 1891 (no. 211.367), for a new process of "enamel manufacture making it possible to obtain enamels of whatever thickness may be desired and to reproduce works of sculpture in the round applicable or otherwise to works of jewellery".

<sup>14</sup> Vever, 1908, p. 710.

<sup>15</sup> Lisa Rusia, "Le Bijou", *L'image*, July 1897, p. 256.

Alphonse Fouquet (1828–1911)  
Design for bracelet – *Diana*, 1883  
Pencil, gouache  
Paris, Les Arts Décoratifs, Musée des  
Arts Décoratifs

Drawing for clasp – *Renaissance*,  
c. 1893–94  
Pencil, pen, watercolour, gouache  
Paris, Musée Lalique  
(cat. 39)

Benvenuto Cellini, attributed to  
(Florence 1500–1571)  
Medallion – *Leda and the Swan*  
Chased gold, lapis-lazuli, pearls  
Florence, Museo Nazionale del Bargello  
(cat. 27)



The results of Lalique's endeavours were soon to appear. The great Wagnerian score portfolio in leather and ivory exhibited in the sculpture section of the Salon des Artistes Français in 1894 was purchased by Gulbenkian in 1901. In 1895, alongside a bracelet decorated with irises against an opal background, a large clasp with two scrolled bands of amethysts bore an armless female nude engraved in gold that was regarded as scandalous, a "heresy". It was thus ten years earlier, in 1883, that Alphonse Fouquet had come under fire from his colleagues, including Massin, for making pieces of jewellery that combined "the human figure in chased gold with glistening gems", because "the rules of aesthetics did not permit a woman to wear any reproduction whatsoever of a human figure on her head, neck or bosom".<sup>16</sup>

Carved combs of light-coloured translucent horn and ivory made their appearance in 1897, encrusted with stones set off by enamelled floral motifs in which we can identify Lalique's personal vocabulary and the influence of Japan. Emile Gallé, fourteen years his senior, was moved to discover the unique talent of the man who "brought revitalization and, I would say, paved the way for definitive modern jewellery". In this anthologized article, Gallé strenuously rejected the idea of any boundary between the "major" fine arts and the "minor" arts producing *objets d'art*. He invested Lalique with the sacred role falling to those whose descendants would ask "what fragments of ancestral soul they had succeeded in imparting to these mysterious confidants".<sup>17</sup>

These "mysterious confidants" are now before our eyes. It is with wonder, surprise and intense emotion that we look upon them. Take the corsage ornament produced around 1897–98, a miracle of technical execution where winged female warriors in chased gold and chrysoprase spread their golden hair over a fine paving of brilliants enclosing three scarabs of green chrysoprase.

This is a total art that seems to have arrived from elsewhere, from the imagination of an exceptional artist: René Lalique.

<sup>16</sup> Alphonse Fouquet, *Histoire de ma vie industrielle*, Paris, 1899, p. 59.

<sup>17</sup> Emile Gallé, "Les salons de 1897, Objets d'art", *Gazette des Beaux-Arts*, vol. XVIII, year 39, September 1897, pp. 247–248.

Design for a corsage ornament – *Flight of Swallows*, 1887  
Pencil, ink, watercolour  
Paris, Musée Lalique  
(cat. 6)



Study – *Bird in Flight*, c. 1886

White gouache

Paris, Musée Lalique

(cat. 4)

Drawing for a corsage ornament – *Flight of Swallows*, 1886

Ink on paper

Paris, Musée Lalique

(cat. 5)

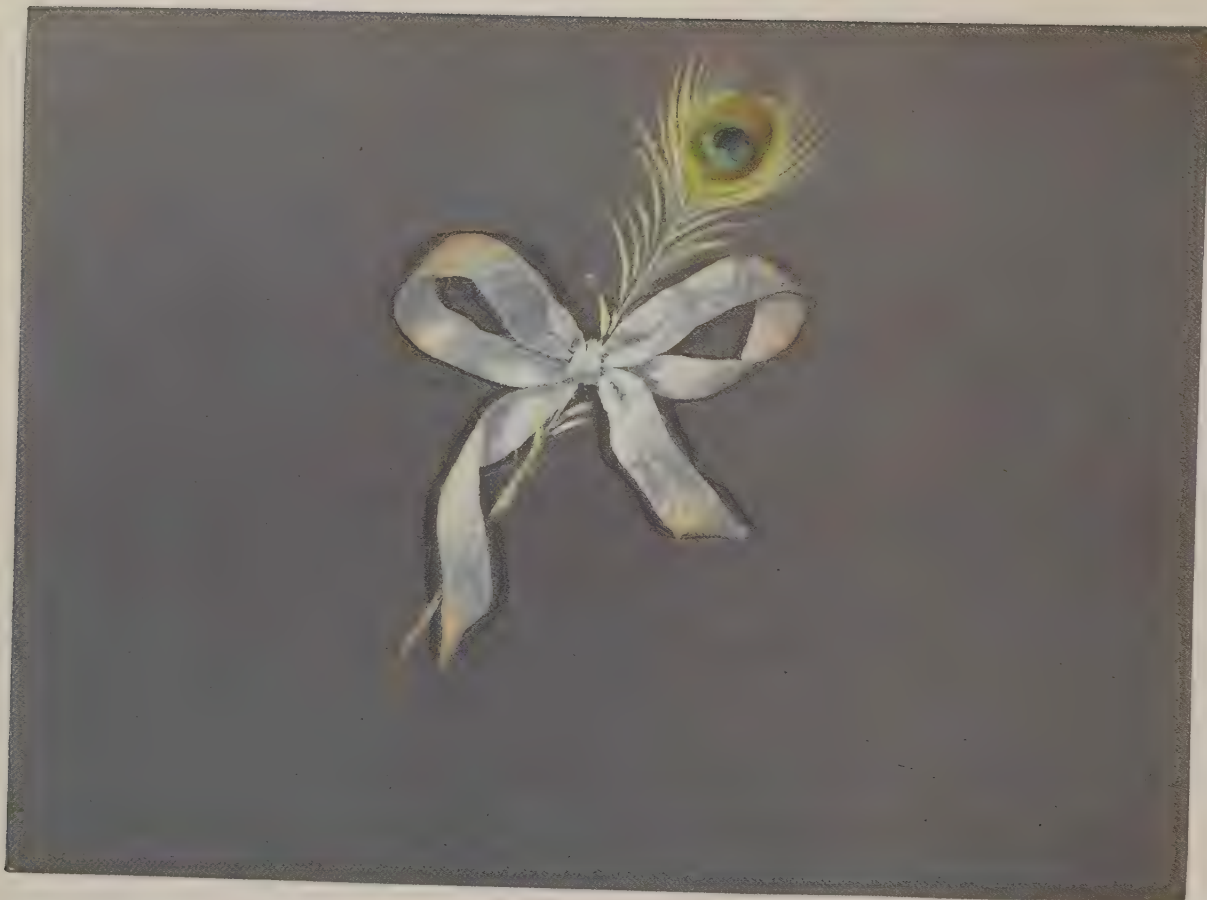




Design for brooch – *Sprig of Mimosa*,  
c. 1892  
White gouache, yellow highlights  
Paris, Musée Lalique  
(cat. 7)

Design for brooch – *Great Peacock  
Moth*, c. 1890–95  
Watercolour, gouache  
Paris, Musée Lalique  
(cat. 13)





Design for pin – *Peacock Feather and Knotted Ribbon*, c. 1890–95  
Watercolour, gouache  
Paris, Musée Lalique  
(cat. 12)

Design for diadem – *Rocaille*,  
c. 1890–93  
Gouache  
Paris, Musée Lalique  
(cat. 10)





Design for choker and neck pendant –  
*Rocaille*, c. 1890–95  
Pencil, watercolour, gouache  
Paris, Musée Lalique  
(cat. 9)

Design for necklace – *Rinceaux*,  
c. 1890–95  
Pencil, gouache, Indian ink  
Paris, Musée Lalique  
(cat. 11)





Drawing for comb – *Flight of Bats and Stars*

Pencil, pen, watercolour

Paris, Musée Lalique

(cat. 21)

Comb – *Bats*, 1899–1900

Horn, enamel, gold

Paris, Arthem collection

(cat. 16)





Drawing – *Bat Nailed to a Gate*  
 Pencil, Indian ink, highlights in gouache  
 or watercolour  
 Paris, Musée Lalique  
 (cat. 19)



Study for neck pendants – *Bats  
 and Stars*, c. 1898–99  
 Pencil, Indian ink  
 Paris, Musée Lalique  
 (cat. 18)





Design for cane pommel – *Nude Female Figure and Dragon*, c. 1895–97  
Pencil, watercolour  
Paris, Musée Lalique  
(cat. 22)

Drawing for necklace – *Two Chameleons*, c. 1895  
Pencil, pen, watercolour, gouache  
Paris, Musée Lalique  
(cat. 23)

collier - 37<sup>m</sup> -

3 ms tifs or inat bleu  
rosade perles -  
3 grosses tourmalines vertes



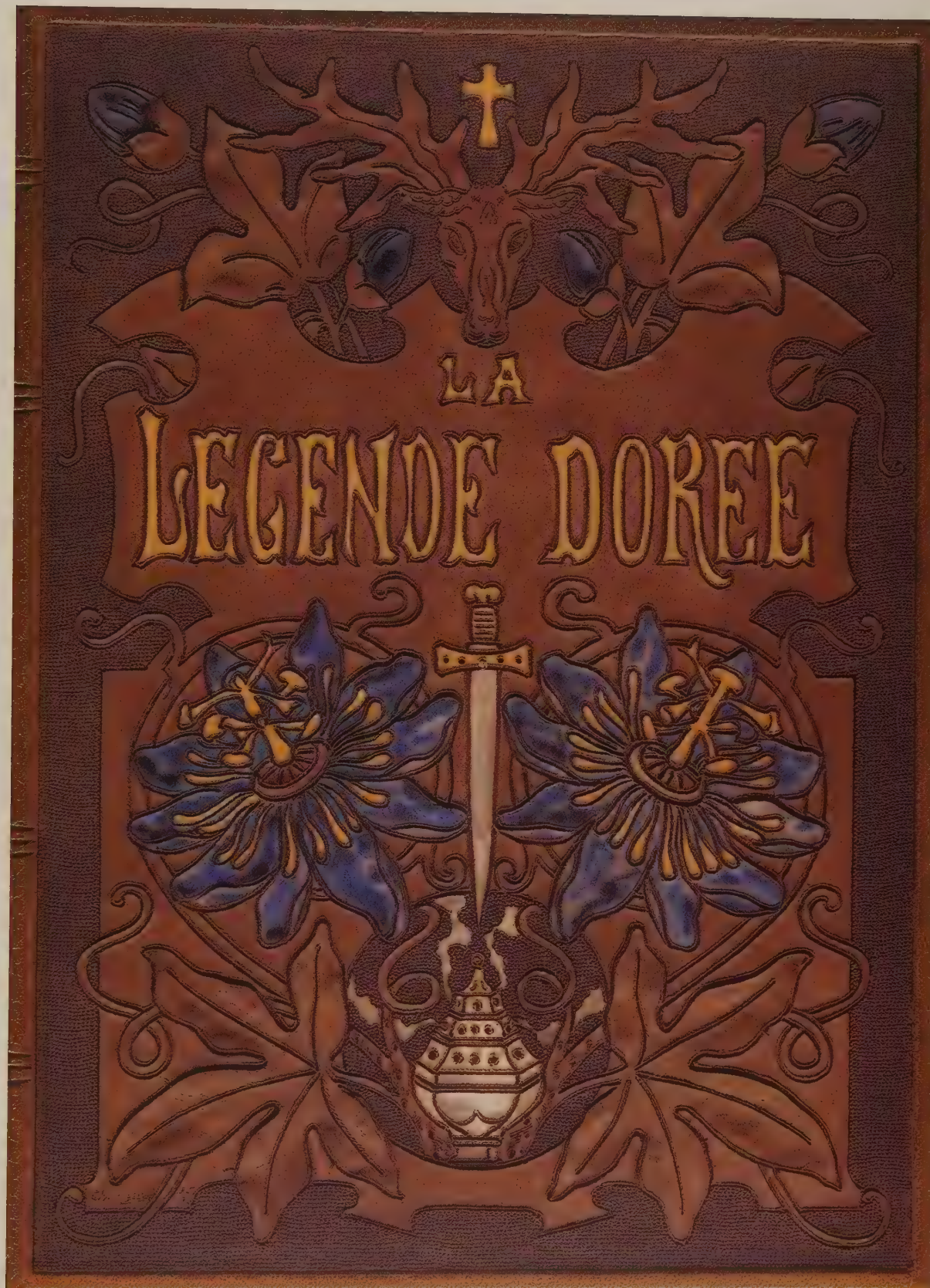
a préparer de...  
haut la fonte en...  
cette fonte...  
de solution...

Drawing for a Gothic comb, c. 1897–98  
Watercolour  
Paris, Musée Lalique  
(cat. 24)





*La Légende dorée*  
Binding by Charles Meunier, 1909  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian  
(cat. 26)



Brooch – *Female Face in Profile and  
Daisies*, c. 1897–98  
Chased gold, enamel, brilliants, baroque  
pearl, pendant  
Hakone (Japan), Lalique Museum  
(cat. 28)



Neck pendant – *Female Bust and Two  
Scarabs*, c. 1897–99  
Chased gold, champlevé enamel, glass,  
lapis-lazuli cabochons and pendant  
Hakone (Japan), Lalique Museum  
(cat. 29)



Diadem converted into brooch – *Dragon*,  
c. 1897–99  
Chased and patinated silver, enamel, two  
pendant aventurines  
Hakone (Japan), Lalique Museum  
(cat. 36)



Madame Meurlot-Chollet wearing the  
*Dragon* diadem (cat. 36) and the  
*Princesse Lointaine* neck pendant  
(cat. 138)



Bracelet – *Scarab*, 1897–98  
Gold, enamel, chalcedony  
Israel, Shai Bandmann collection  
(cat. 32)



Ring – *Scarab*, 1897–98  
Gold, enamel, chalcedony  
Israel, Shai Bandmann collection  
(cat. 30)



Ring – *Scarab*, c. 1897–99  
Gold, enamel  
Paris, private collection  
(cat. 31)



Neck pendant / brooch – *Egyptian Face, Poppies*, 1897–99  
Gold, enamel, diamonds  
Israel, Shai Bandmann collection  
(cat. 33)



Brooch – *Sphinx*, 1893  
Gold, diamonds  
Israel, Shai Bandmann collection  
(cat. 34)



Neck pendant – *Two Chameleons*,  
c. 1897–98  
Silver, garnets, enamel  
Israel, Shai Bandmann collection  
(cat. 35)



Belt buckle – *Figures*, c. 1896–98  
Silver, gold  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian  
(cat. 38)



Alexis Falize  
Drawing of chatelaine with watch,  
c. 1875  
Gouache, graphite, varnish (?)  
New York, Cooper Hewitt, National  
Design Museum, Smithsonian Institution  
(cat. 40)



Design for cane handle – *Grotesques*,  
c. 1890–93  
Pencil, watercolour  
Paris, Musée Lalique  
(cat. 42)



Design for fan handle – *Grotesques*,  
c. 1890–95  
Pencil, watercolour, gouache  
Paris, Musée Lalique  
(cat. 43)





Design for necklace – *Masks*, c. 1911–12  
Pencil  
Paris, Musée Lalique  
(cat. 41)

Design for neck pendant –  
*Fish Grotesque*, c. 1895–97  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 44)



297



Design for corsage ornament –  
*Grotesques*, c. 1894–96  
Pencil, watercolour  
Paris, Musée Lalique  
(cat. 45)



Karl Blossfeldt (1865–1932)  
*Asclepias syriaca* – Common Milkweed,  
between 1915 and 1925  
Zülpich (Germany), Karl Blossfeldt Archiv,  
Ann und Jürgen Wilden  
(cat. 49)



Karl Blossfeldt (1865–1932)  
*Dryopteris filix mas* – Common Male  
Fern, between 1915 and 1925  
Zülpich (Germany), Karl Blossfeldt Archiv,  
Ann und Jürgen Wilden  
(cat. 48)



Karl Blossfeldt (1865–1932)  
*Cirsium canum* – Queen Anne's Thistle,  
between 1915 and 1925  
Zülpich (Germany), Karl Blossfeldt Archiv,  
Ann und Jürgen Wilden  
(cat. 50)



Karl Blossfeldt (1865–1932)  
*Abutilon* – Chinese Bell Flower, between  
1915 and 1925  
Zülpich (Germany), Karl Blossfeldt Archiv,  
Ann und Jürgen Wilden  
(cat. 51)



*Travaux de la semaine*

22 motifs

22 mailles simples

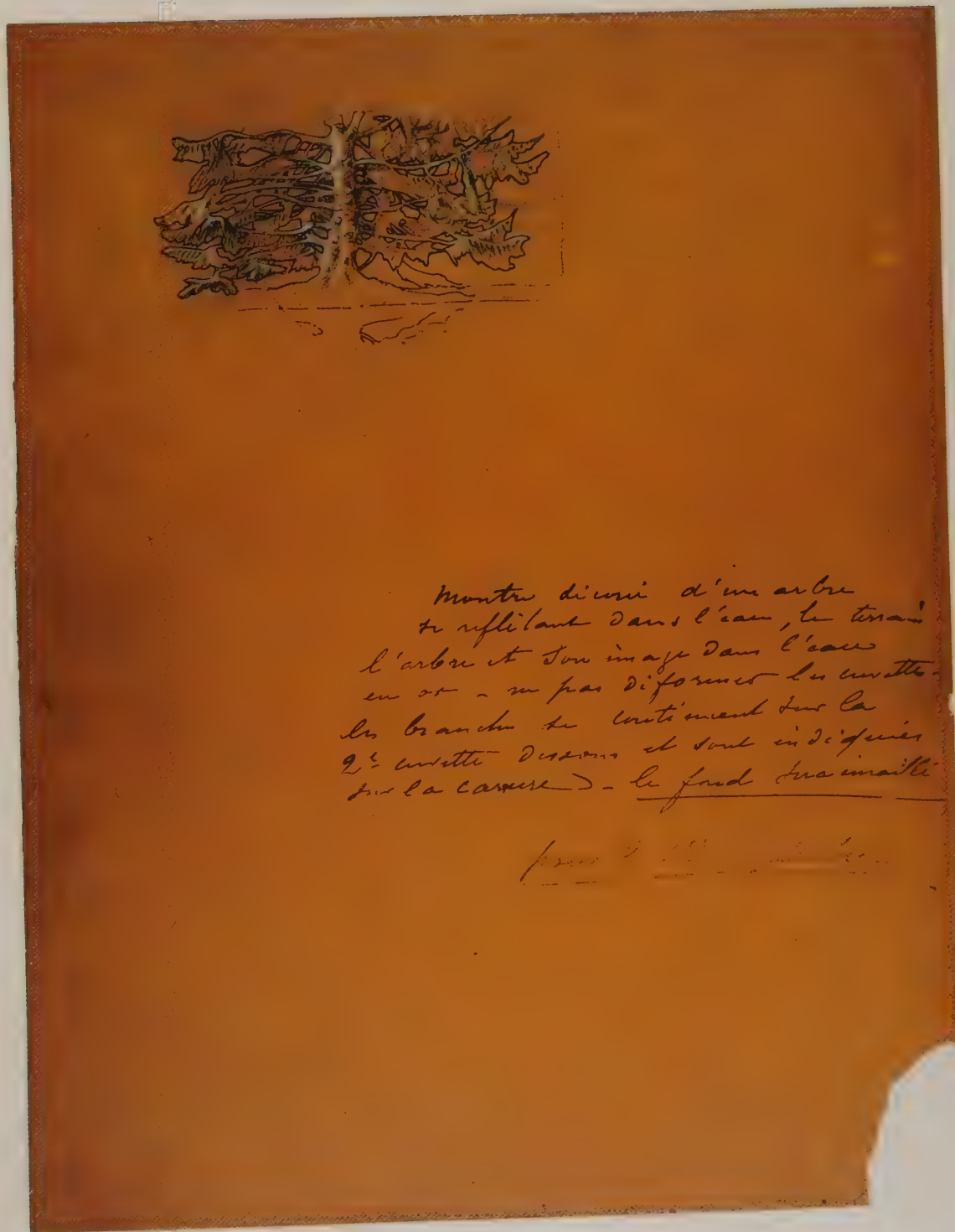
la fleur en air treuss les autres  
tout le reste ronds

changement  
en air ronds  
le petit amaran  
en or



Drawing for a chain – *Violets*,  
c. 1899–1901  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 52)

Studies for watch and choker plaque –  
*Conifer*, c. 1898–1900  
Pencil, pen, gouache  
Paris, Musée Lalique  
(cat. 53)



Montrer de près d'un arbre  
se reflétant dans l'eau, le terrain  
l'arbre et son image dans l'eau  
en or - un pas de forme et les crevettes  
les branches se continuent sur la  
2<sup>e</sup> crevette dessin et sont indiquées  
sur la carapace - le fond sur maille

pour la montre et la chaîne



*cabochon email translucide  
feuilles en air translucide  
fondé joaillerie*



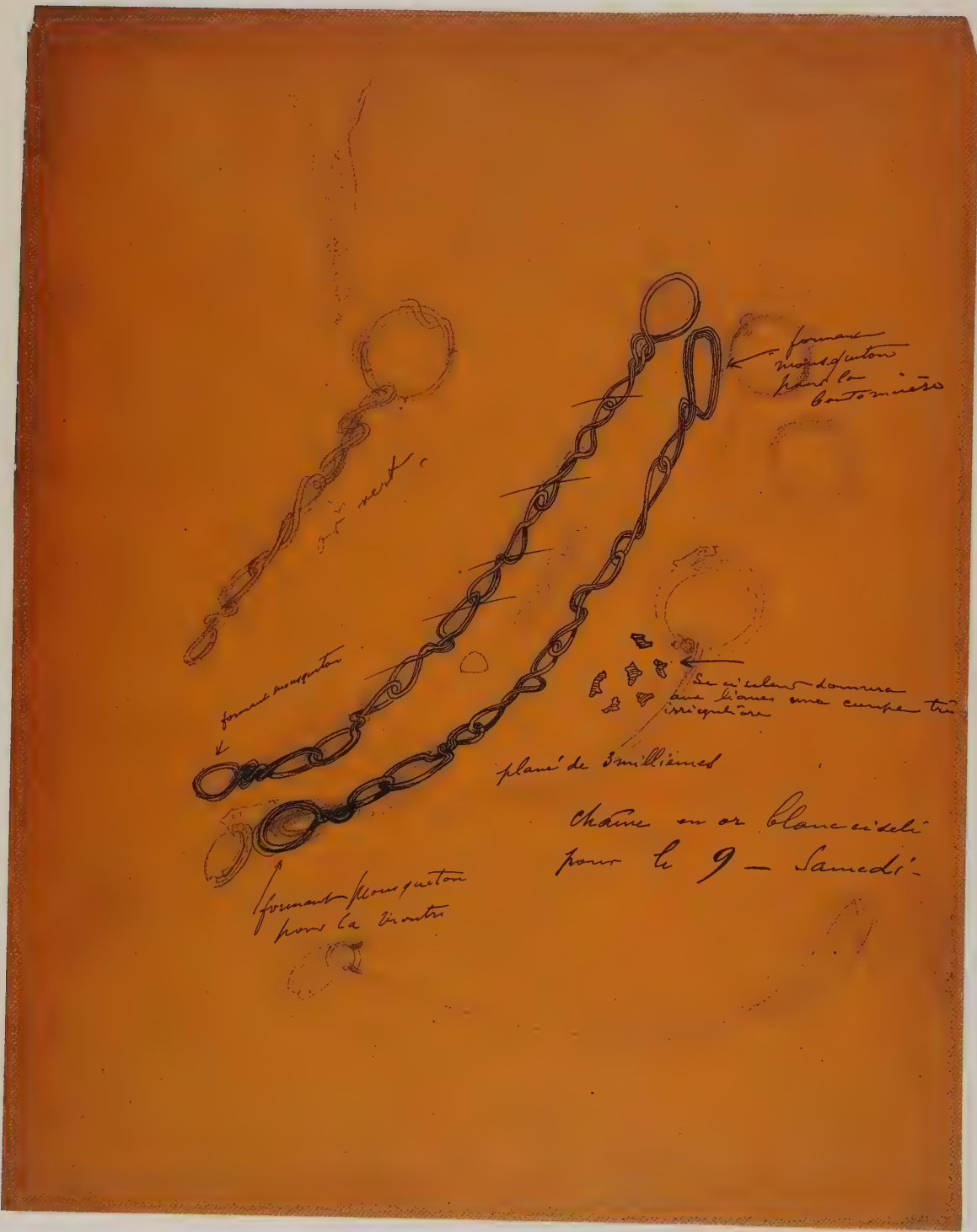
Study for neck pendant – Oak-Tree  
Leaves, c. 1899–1900  
Pencil, pen, watercolour  
Paris, Musée Laliq  
(cat. 54)

Studies for rings – Leaves (Mimosa,  
Ginkgo, Ivy), Fruit and Seeds, c. 1903–05  
Pencil, pen, watercolour  
Paris, Musée Laliq  
(cat. 55)



Studies for watch chains. c. 1899–1901  
Pencil, pen  
Paris, Musée Laliq  
(cat. 56)

Study for comb – *Wisteria and Snake*  
Setting, c. 1899–1900  
Pencil, pen, watercolour  
Paris, Musée Laliq  
(cat. 57)







Studies for corsage ornament – *Female  
Masks and Virginia Creeper*,  
c. 1898–1900  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 58)



Drawing for diadem – *Face of Winged Woman and Nymphs*, c. 1901–03  
Pencil, watercolour, cut-out motif on paper background  
Paris, Musée Lalique  
(cat. 59)

Model for corsage ornament or diadem –  
*Winged Female Figure and Entwined Couples*, c. 1901–03  
Bronze  
Paris, Musée Lalique  
(cat. 60)





Study – *Dandelion*, c. 1897–99  
Watercolour, gouache  
Paris, Musée Laliq  
(cat. 61)

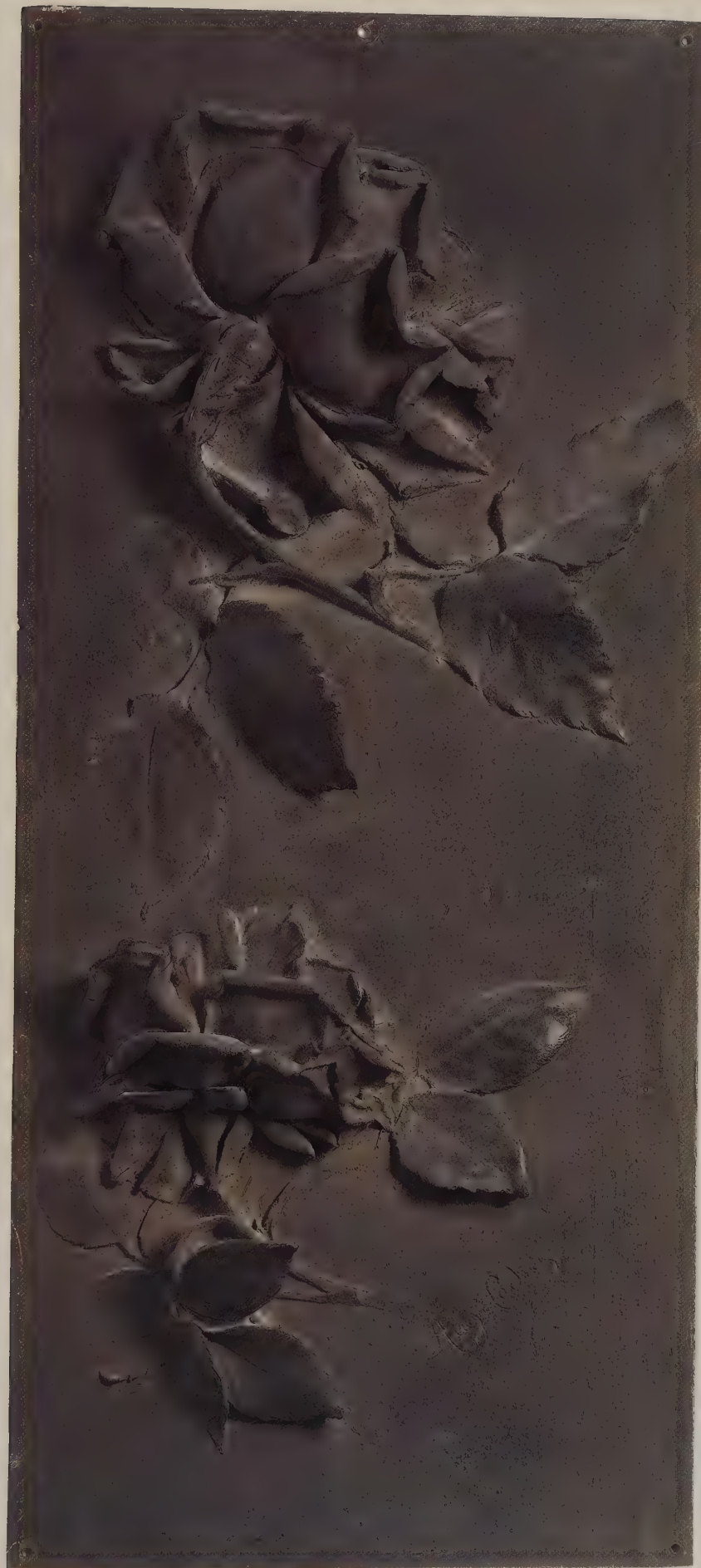
Eugène Grasset  
Design for cover of the *Petit Larousse*  
dictionary, c. 1896–97  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs  
(cat. 62)





Auguste Ledru  
Plaster model – *Sprig of Thistle*  
Paris, Musée Lalique  
(cat. 65)

Auguste Ledru  
Bronze model – *Two Roses*  
Paris, Musée Lalique  
(cat. 64)



Model for ear pendant – *Couple*,  
c. 1899–1901  
Bronze  
Paris, Musée Laliq  
(cat. 66)

Model for drinking vessel – *Satyr and  
Vine Shoots*, 1893  
Cast iron  
Paris, Musée Laliq  
(cat. 63)







## The Time of Jewellery

1. Corsage ornament – *Songbirds*, 1889  
Gold, silver, rose-cut diamonds, rubies  
4.9 × 10.8 cm  
Signed on the edge: *VEVER*; with Lalique hallmark and eagle's head on the pin  
*Hist.*: Exhibited under the name of Vever at the Paris Exposition of 1889. It was at 24 Rue du Quatre-Septembre that Lalique produced most of the jewellery shown at the 1889 Exposition in the displays of numerous exhibitors, for whom he was then an invaluable but anonymous collaborator (cf. Vever 1908, p. 708). One of the few surviving pieces of Lalique jewellery using precious stones  
*Bibl.*: Vever 1908, vol. III, p. 698 (rep.) and p. 708; Barten 1977, no. 869  
*Exh.*: 1989 Munich, no. 118; 1991–92 Paris, no. 215; 1992 Tokyo, no. 79; 1998–99 New York, Washington DC, Dallas, no. 3; 2000–01 Yokohama, Tokyo, Kyoto, no. 045  
New York, private collection
2. Brooch – *Swallow*, 1889 (?)  
Gold, silver, diamonds  
New York, private collection
3. Study – *Swallow*, 1889 (?)  
Pencil, white gouache  
13.8 × 22 cm  
*Hist.*: Design for *Swallow* brooch (c. 1889), cat. 2  
*Exh.*: 1991–92 Paris  
Paris, Musée Lalique, inv. 3.2.220
4. Study – *Bird in Flight*, c. 1886  
White gouache  
*Exh.*: 1991–92 Paris  
Paris, Musée Lalique, inv. 3.2.215
5. Drawing for a corsage ornament – *Flight of Swallows*, 1886  
Ink on paper  
16 × 6.4 cm  
*Exh.*: 1998–99, New York, Washington DC, Dallas  
Paris, Musée Lalique, inv. 3.1.011
6. Design for a corsage ornament –

- Flight of Swallows*, 1887  
Pencil, ink, watercolour on paper  
21.5 × 26 cm  
*Hist.*: Henri Vever: “in 1887, [Lalique] had an idea for a large jewelled parure representing a flight of swallows, which he wished to show in perspective through the decreasing size of the birds. He produced a model and, being pleased with the result, presented it to Boucheron [...]. It was, however, considered overly imaginative for some reason and no order was placed”. Convinced of the quality of his design, Lalique produced the piece “at his own risk” and again presented it on completion to Boucheron, who bought it immediately and sold a great many copies. The birds could be “worn singly or in groups, in the hair or on the corsage”. Another design in ink on paper, annotated with a view to production, is held in the Musée Lalique, Paris (cat. 5). This motif of birds in flight in diminishing perspective can be found on a sheet of Hokusai's *Manga*  
*Bibl.*: Vever 1908, vol. III, pp. 706–708; Barten 1977, no. 864 (drawing 3.1.011)  
*Exh.*: 1998–99 New York, Washington DC, Dallas, no. 15; 2000–01 Yokohama, Tokyo, Kyoto, no. 003  
Paris, Musée Lalique, inv. 3.1.075
7. Design for brooch – *Sprig of Mimosa*, c. 1892  
White gouache and yellow highlights on mauve-coloured primed paper  
29 × 23 cm  
*Hist.*: According to Henri Vever, Lalique produced a jewelled brooch described as “Branche de mimosa” (*Sprig of Mimosa*), in 1892 (cf. Vever 1908, vol. III, p. 701). See also Barten 1977, no. 886  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 024  
Paris, Musée Lalique, no. 3.2.285
  8. Design for necklace – *Thistle*, c. 1894–96  
Pencil, gouache, watercolour on paper  
27.5 × 21.5 cm  
*Bibl.*: Barten 1977, no. 327  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 025  
Paris, Musée Lalique, inv. 2.1.058

9. Design for choker and neck pendant – *Rocaille*, c. 1890–95  
Pencil, watercolour, white gouache on paper  
27.5 × 21.5 cm  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 015  
Paris, Musée Lalique, inv. 2.2.062
10. Design for diadem – *Rocaille*, c. 1890–93  
White and golden yellow gouache on garnet-pink primed paper  
23 × 29 cm  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 014  
Paris, Musée Lalique, inv. 1.2.042
11. Design for necklace – *Rinceaux*, c. 1890–95  
Pencil, gouache, Indian ink on paper  
27.5 × 43.5 cm  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 017  
Paris, Musée Lalique, inv. 2.1.096
12. Design for pin – *Peacock Feather and Knotted Ribbon*, c. 1890–95  
Watercolour and gouache on grey cardboard  
16 × 22 cm  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 032  
Paris, Musée Lalique, inv. 3.2.310
13. Design for brooch – *Great Peacock Moth*, c. 1890–95  
Watercolour and gouache on dark brown cardboard  
31.5 × 24.5 cm  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 187  
Paris, Musée Lalique, inv. 3.2.284
14. Design for necklace – *Eclaboussures* (Splashes), c. 1894  
Pencil and gouache on paper  
Inscription in pencil: 383  
27 × 20.5 cm  
*Hist.*: The finished work was published by Henri Vever in 1908 and dated 1894 (p. 702). See also Barten 1977, no. 332; Brunhammer 1998, p. 14  
*Bibl.*: Barten 1977, no. 332 A  
*Exh.*: 2000–01 Yokohama,

Tokyo, Kyoto, no. 027  
Paris, Musée Lalique, inv. 2.1.067

## The Time of Eclecticism The Middle Ages

15. Brooch – *Dancing Nymphs in Setting of Bats*, c. 1902–03  
Artificial ivory, gold, enamel  
5 × 7.5 cm  
*Exh.*: 1998–99 New York, Washington DC, Dallas, no. 112  
Israel, Shai Bandmann collection
16. Comb – *Bats*, 1899–1900  
Horn, enamel, gold  
*Bibl.*: Barten 1977, no. 90 (drawing)  
Paris, Arthem collection
17. Neck pendant / brooch – *Gargoyle*, c. 1898 (formerly owned by Yvette Guilbert)  
Chased gold, enamel, baroque pearl  
6.5 × 5.6 cm  
Signed: *LALIQUÉ*  
*Hist.*: Estate of Yvette Guilbert (1865–1944), wife of Max Schiller  
Paris, private collection
18. Study for neck pendants – *Bats and Stars*, c. 1898–99  
Pencil and Indian ink on paper  
22 × 28 cm  
Annotation in pencil, bottom right: *Dans le caractère du n° 1 / pas de détails dans les ailes / ils seront indiqués seulement / à la plume pour le repercé / dans le genre du dessin n° 2 mais / plus large*  
*Hist.*: Bats form part of medieval iconography and became one of the favourite themes of writers and artists at the end of the nineteenth century. The poet Robert de Montesquiou published a collection of poems entitled *Chauves-souris* (Bats) in 1892 with a drawing by Whistler of a flight of grey bats against a mauve background on the flyleaf. As Montesquiou wrote in the preface to the definitive edition, “With its restlessness, hovering uncertainly between light and shadow, this strange flying creature strikes me as representing the melancholy frame of mind”. This winged animal of the night is associated in Lalique's

jewellery with moonstones as well as stars with a heart of diamonds and opals. The collection of the Musée des Arts Décoratifs in Paris includes an anklet consisting of a circle of bats in blue enamel and stars in diamonds and opals given by the poetess Renée Vivien to Natalie Barney in 1900–01  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 013  
Paris, Musée Lalique, inv. 3.1.010

19.

Drawing – *Bat Nailed to a Gate*  
Canson paper  
Pencil, Indian ink, highlights  
in gouache or watercolour  
21.6 × 27.4 cm  
Paris, Musée Lalique, inv. 8.1.027

20.

Studies for comb and choker plaque – *Circle of Bats*, c. 1900  
Pencil, pen, watercolour and gouache on paper  
27.5 × 21.5 cm  
Annotations: *plaque de collier / chauve souris en or / ramolayer champlevé en plein / plané or 1 mill, 1/2 / les parties bleues étant à jour / les parties noires en violet foncé / sur paillon d'argent / la partie centrale fait broche, les oreilles des chauves-souris des / côtés forment crochets*  
*Exh.*: 1992 Tokyo, no. 281; 1998–99 New York, Washington DC, Dallas, no. 62; 2000–01 Yokohama, Tokyo, Kyoto, no. 399  
Paris, Musée Lalique, inv. 2.2.007

21.

Drawing for comb – *Flight of Bats and Stars*  
Pencil, pen and watercolour on paper  
28 × 22 cm  
*Bibl.*: Barten 1977, no. 64.2  
*Exh.*: 1991–92, Paris  
Paris, Musée Lalique, inv. 1.3.003

22.

Design for cane pommel – *Nude Female Figure and Dragon*, c. 1895–97  
Pencil and watercolour on paper  
28 × 21.5 cm  
*Bibl.*: Barten 1977, no. 1604  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 012  
Paris, Musée Lalique, inv. 6.4.027

23.

Drawing for necklace – *Two*

*Chameleons*, c. 1895

Pencil, pen, watercolour and gouache  
28 × 21.5 cm  
Annotations: *collier 0<sup>m</sup> 37 ? / 3 motifs or émail bleu vert / torsade perles / 3 grosses tourmalines vertes; lower down: à préparer de ciselure / pour la fonte en or / cette fonte sera reprise en / ciselure et champlevé; top left corner: 1 / 836*  
A few motifs drawn in pencil  
*Exh.*: 1991–92 Paris  
Paris, Musée Lalique, inv. 2.1.011

24.

Drawing for a Gothic comb, c. 1897–98  
Watercolour on paper  
27.2 × 21.3 cm  
*Exh.*: 1998–99 New York, Washington DC, Dallas, no. 59 (rep. p. 21)  
Paris, Musée Lalique, inv. 1.3.059

25.

Drawing for choker plaque – *Fern*, c. 1898–99  
Pencil, ink, watercolour on paper; gouache (?)  
22 × 28 cm  
Paris, Musée Lalique, inv. 2.2.027

26.

*La Légende dorée*  
Binding by Charles Meunier, 1909  
27.5 × 21.9 cm  
Lisbon, Museu Calouste Gulbenkian, Fundação Calouste Gulbenkian, inv. LM 293

#### The Time of Eclecticism The Renaissance and Egypt

27.

Benvenuto Cellini, attributed to (Florence 1500–1571)  
Medallion – *Leda and the Swan*  
Chased gold, lapis-lazuli, pearls  
Diam. 3.8 cm  
Florence, Museo Nazionale del Bargello, inv. 52 (Strozzi Sacinati collection, Pinacoteca Nazionale di Ferrara)

28.

Brooch – *Female Face in Profile and Daisies*, c. 1897–98  
Chased gold, enamel, brilliants, baroque pearl and pendant  
5.8 × 4.8 cm  
Signed on the edge of the curling hair: *LALIQUE*

*Hist.*: Formerly in the Kagan collection  
*Bibl.*: Barten 1977, no. 956 (identical brooch without pearl)  
Hakone (Japan), Lalique Museum, inv. 684

29.

Neck pendant – *Female Bust and Two Scarabs*, c. 1897–99  
Chased gold, champlevé enamel, glass, lapis-lazuli cabochons and pendant  
8.6 × 5.7 cm  
Signed on lower right edge: *LALIQUE*  
*Hist.*: The face of a woman in a bonnet is a recurrent theme in the jewellery of the period 1895–99. The two scarabs on the headgear are an uncommon motif in this type of female representation given their negative connotation as symbolizing evil and the devil. More frequent elements are bonnets with flowers, winged helmets, and foliage with pinecones  
*Bibl.*: Barten 1977, no. 548 and drawing no. 548 A  
Hakone (Japan), Lalique Museum, inv. 1299

30.

Ring – *Scarab*, 1897–98  
Gold, enamel, chalcedony  
Israel, Shai Bandmann collection

31.

Ring – *Scarab*, c. 1897–99  
Gold, enamel  
Diam. 1.7 cm  
Signed on left side: *Lalique*  
Paris, private collection

32.

Bracelet – *Scarab*, 1897–98  
Gold, enamel, chalcedony  
Israel, Shai Bandmann collection

33.

Neck pendant / brooch – *Egyptian Face, Poppies*, 1897–99  
Gold, enamel, diamonds  
4 × 5.1 cm  
Signed: *LALIQUE*  
Israel, Shai Bandmann collection

34.

Brooch – *Sphinx*, 1893  
(date according to Vever)  
Gold, diamonds  
3.4 × 3.4 cm  
Signed bottom right: *R. LALIQUE*  
*Bibl.*: Barten 1977, no. 900.2

Israel, Shai Bandmann collection

35.

Neck pendant – *Two Chameleons*, c. 1897–98  
Silver, garnets, enamel  
6 × 6.5 cm  
Signed: *LALIQUE*  
*Bibl.*: Barten 1977, study no. 547  
Israel, Shai Bandmann collection

36.

Diadem converted into brooch – *Dragon*, c. 1897–99  
Chased and patinated silver, enamel, two pendant aventurines  
7.8 × 14.2 cm  
Signed on the back: *LALIQUE*  
*Hist.*: Converted into a brooch or corsage ornament by means of a fastener on the silver plaque of the reverse, this item was in fact a diadem or ornament for the head to judge from the photograph of Madame Meurlot-Chollet, sculptress and friend of Liane de Pougy, one of René Lalique's faithful clients around 1900. Published in the catalogue of the exhibition at the Musée des Arts Décoratifs in 1991 (p. 91), it shows this beautiful woman in profile, her brow "adorned" with a rearing dragon with gaping mouth and wings open on her temples. The piece is striking by virtue both of the materials used – patinated silver and turquoise enamel – and of the subject and its rendering. The dread and alluring beast of the Apocalypse, its scaly body twisting in an aggressive posture, forms a surprising motif for a piece of lady's jewellery (cat. 37)  
Hakone (Japan), Lalique Museum, inv. 679

37.

Madame Meurlot-Chollet wearing the *Dragon* diadem (cat. 36) and the *Princesse Lointaine* neck pendant (cat. 138)

38.

Belt buckle – *Figures*, c. 1896–98  
Silver and gold  
12 × 5.7 cm  
Lisbon, Museu Calouste Gulbenkian, Fundação Calouste Gulbenkian, inv. 1136

39.

Drawing for clasp – *Renaissance*, c. 1893–94

Pencil, pen, watercolour and gouache on paper  
28 × 22 cm  
*Hist.*: Design for a clasp exhibited at the 1895 Salon and executed in jewels, amethysts and opals, according to Vever, who described it as "a curious piece in more than one respect [...]. It was a large brooch or clasp in the Renaissance style with graded amethysts set off against enamel and a few small diamonds with a discreet sparkle. A completely nude standing female figure engraved in the gold in the middle of the principal rinceau. Lalique, a thoughtful admirer of female charms with their harmonious and supple lines, had long dreamt of using them to ornament his jewellery. It was with the composition of this clasp, produced between 1893 and 1894, that he embarked on this path for the first time [...]. The work gave rise to great controversy. Some regarded it as brilliant; [...] others [...] had no hesitation in judging it indelicate and unseemly or even indecent" (Vever 1908, vol. III, pp. 723 and 724). *La Revue des Arts Décoratifs* published a reproduction of a lost drawing in 1900 showing the piece in profile (mentioned and reproduced in Barten 1977, no. 903 B)  
*Bibl.*: Barten 1977, no. 903 A and pl. 44; Becker 1985, rep. p. 8  
*Exh.*: 1998–99 New York, Washington DC, Dallas, no. 22 and rep. p. 18; 2000–01 Yokohama, Tokyo, Kyoto, no. 050  
Paris, Musée Lalique, inv. 3.1.001

40.  
Alexis Falize  
Drawing of chatelaine with watch, c. 1875  
Gouache, graphite, varnish (?)  
30.6 × 24 cm  
Purchased through donation by Mrs. Gustav E. Kissel, 1950–6–6  
New York, Cooper Hewitt, National Design Museum, Smithsonian Institution

41.  
Design for necklace – *Masks*, c. 1911–12  
Pencil on paper  
28 × 22 cm  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 270  
Paris, Musée Lalique, inv. 2.1.003

42.  
Design for cane handle – *Grotesques*, c. 1890–93  
Pencil and watercolour on paper  
26 × 21 cm  
*Bibl.*: Barten 1977, no. 1595  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 018  
Paris, Musée Lalique, inv. 6.4.007

43.  
Design for fan handle – *Grotesques*, c. 1890–95  
Pencil, watercolour and gouache on paper  
44 × 27.5 cm  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 019  
Paris, Musée Lalique, inv. 6.1.001

44.  
Design for neck pendant – *Fish Grotesque*, c. 1895–97  
Pencil, pen and watercolour on paper  
Annotation in ink, top right: 297  
15.5 × 13.5 cm  
*Bibl.*: Barten 1977, no. 508  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 022  
Paris, Musée Lalique, inv. 2.4.197

45.  
Design for corsage ornament – *Grotesques*, c. 1894–96  
Pencil and watercolour on paper  
22 × 28 cm  
*Bibl.*: Barten 1977, no. 927  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 021  
Paris, Musée Lalique, inv. 3.1.014

#### A Working Method

46.  
(*catalogue only*)  
Neck pendant – *The Abduction*, c. 1900–02  
Ivory, gold, enamel, sapphires  
Signed on the upper edge and in the centre on the back: *LALIQUE*  
Unique item, purchased from the artist in 1902  
8 × 6.7 cm  
Lisbon, Museu Calouste Gulbenkian, Fundação Calouste Gulbenkian, inv. 1173

47.  
Model for neck pendant – *The Abduction*, c. 1900  
Plaster

18 × 15.5 cm  
Annotation in pencil: n° 282  
*Hist.*: Model of unique item purchased by Calouste Gulbenkian in 1902, now in the Museu Calouste Gulbenkian, Fundação Calouste Gulbenkian, Lisbon, inv. 1173  
Paris, Musée Lalique

48.  
Karl Blossfeldt (1865–1932)  
*Art Forms in Nature*, no. 56  
*Dryopteris filix mas* – *Common Male Fern*, between 1915 and 1925  
Photograph  
30 × 24 cm  
Zülpich (Germany), Karl Blossfeldt Archiv, Ann und Jürgen Wilden

49.  
Karl Blossfeldt (1865–1932)  
*Art Forms in Nature*, no. 82  
*Asclepias syriaca* – *Common Milkweed*, between 1915 and 1925  
Photograph  
30 × 24 cm  
Zülpich (Germany), Karl Blossfeldt Archiv, Ann und Jürgen Wilden

50.  
Karl Blossfeldt (1865–1932)  
*Art Forms in Nature*, no. 100  
*Cirsium canum* – *Queen Anne's Thistle*, between 1915 and 1925  
Photograph  
30 × 24 cm  
Zülpich (Germany), Karl Blossfeldt Archiv, Ann und Jürgen Wilden

51.  
Karl Blossfeldt (1865–1932)  
*Art Forms in Nature*, no. 103  
*Abutilon* – *Chinese Bell Flower*, between 1915 and 1925  
Photograph  
30 × 24 cm  
Zülpich (Germany), Karl Blossfeldt Archiv, Ann und Jürgen Wilden

52.  
Drawing for a chain – *Violets*, c. 1899–1901  
Pencil, pen and watercolour on paper  
28 × 21.5 cm  
Annotations, top left: *Pour le 18 décembre*; right: *22 motifs / 22 maillons simples / la fleur émail translucide / tout le reste ramolayé / champlevé / émail très clair / le petit anneau en or*  
*Bibl.*: Barten 1977, no. 402 A; Arts

décoratifs 1991, p. 119  
*Exh.*: 1998–99 New York, Washington DC, Dallas, no. 149; 2000–01 Yokohama, Tokyo, Kyoto, no. 132  
Paris, Musée Lalique, inv. 2.3.056

53.  
Studies for watch and choker plaque – *Conifer*, c. 1898–1900  
Pencil, pen and highlights in gouache on paper  
28 × 21.5 cm  
Annotations: *montre décorée d'un arbre / se reflétant dans l'eau, le terrain / l'arbre et son image dans l'eau / en or ne pas déformer les cuvettes – / les branches se continuent sur la / 2<sup>e</sup> cuvette dessous et sont indiquées / sur la cassure le fond sera émaillé ; pour le 1<sup>er</sup> septembre*  
*Bibl.*: Barten 1977, no. 1509; cf. photograph by René Lalique of "trees reflected in water", Orsay, 1996-7-59-36  
*Exh.*: 1998–99 New York, Washington DC, Dallas, no. 65; 2000–01 Yokohama, Tokyo, Kyoto, no. 140  
Paris, Musée Lalique, inv. 3.6.001

54.  
Study for neck pendant – *Oak-Tree Leaves*, c. 1899–1900  
Pencil, pen and watercolour on paper  
27.5 × 21.5 cm  
Annotations: *Cabochoon en émail translucide / feuilles émail translucide / fonds joaillerie*  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 155  
Paris, Musée Lalique, inv. 2.4.285

55.  
Studies for rings – *Leaves (Mimosa, Ginkgo, Ivy), Fruit and Seeds*, c. 1903–05  
Pencil, pen and watercolour on paper  
27.5 × 21.5 cm  
Annotations: 383 à 384 and technical details for nine rings regarding materials and techniques employed, in particular gold, translucent enamel and pearls  
*Bibl.*: Barten 1977, p. 120, pl. 71 and no. 1325  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 402  
Paris, Musée Lalique, inv. 5.2.020

56.  
Studies for watch chains, c. 1899–1901  
Pencil and pen on paper

27.5 × 21.5 cm

Technical annotations: *or vert* ;  
*formant mousqueton / pour la :*  
*boutonnière : le ciseleur donnera /*  
*aux lionnes une coupe très /*  
*irrégulière ; plané de 3 millièmes ;*  
*chaîne en or blanc ciselé / pour le 9*  
– samedi; bottom left: *formant*  
*mousqueton pour la montre*  
Bibl.: Arts décoratifs 1991, p. 118  
Exh.: 1998–99 New York, Washington  
DC, Dallas, no. 150; 2000–01  
Yokohama, Tokyo, Kyoto, no. 406  
Paris, Musée Lalique, inv. 3.6.032

57.

Study for comb – *Wisteria and Snake*  
*Setting*, c. 1899–1900  
Pencil, pen and watercolour on paper  
28.5 × 22 cm  
Bibl.: Barten 1977, no. 68 A  
Exh.: 1998–99 New York, Washington  
DC, Dallas, no. 151; 2000–01  
Yokohama, Tokyo, Kyoto, no. 396  
Paris, Musée Lalique, inv. 1.3.019

58.

Studies for corsage ornament –  
*Female Masks and Virginia Creeper*,  
c. 1898–1900  
Pencil, pen and watercolour on paper  
22 × 28 cm  
Exh.: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 400  
Paris, Musée Lalique, inv. 3.1.045

59.

Drawing for diadem – *Face of Winged*  
*Woman and Nymphs*, c. 1901–03  
Pencil and watercolour, cut-out motif  
on paper background  
8 × 23.5 cm  
Bibl.: Barten 1977, no. 38  
Exh.: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 193  
Paris, Musée Lalique, inv. 3.1.071

60.

Model for corsage ornament or  
diadem – *Winged Female Figure and*  
*Entwined Couples*, c. 1901–03  
Bronze  
6 × 23 cm  
Exh.: 1998–99 New York, Washington  
DC, Dallas, no. 175; 2000–01  
Yokohama, Tokyo, Kyoto, no. 192  
Paris, Musée Lalique

61.

Study – *Dandelion*, c. 1897–99  
Watercolour and gouache on paper  
27.5 × 21.5 cm

Exh.: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 004  
Paris, Musée Lalique, inv. 8.2.005

62.

Eugène Grasset  
Design for cover of the Petit Larousse  
dictionary, c. 1896–97  
Paris, Les Arts Décoratifs, Musée des  
Arts Décoratifs, inv. CD 709

63.

Model for drinking vessel – *Satyr and*  
*Vine Shoots*, 1893  
Cast iron  
18.5 × 15 x diam. 11.4 cm  
Signed: R. LALIQUE  
Hist.: Model of a metal drinking  
vessel produced for a competition  
held by the Union Centrale des Arts  
Décoratifs in 1893  
Bibl.: Fourcaud, “Rapport sur le  
concours n° 2, orfèvrerie, vase à boire  
en métal”, *Revue des Arts Décoratifs*,  
XIV, 1893–94, rep. p. 167; Barten  
1977, no. 1693  
Exh.: 1894 Paris, Salon de la Société  
des Artistes Français; 1991–92 Paris,  
no. 244  
Paris, Musée Lalique

64.

Auguste Ledru  
Bronze model – *Two Roses*  
58.5 × 24.5 cm  
Signed on the right: *Aug. Ledru*  
Paris, Musée Lalique

65.

Auguste Ledru  
Plaster model – *Sprig of Thistle*  
20 × 10 cm  
Impressed signature on the right:  
*Aug. Ledru*  
Paris, Musée Lalique

66.

Model for ear pendant – *Couple*,  
c. 1899–1901  
Bronze  
h 17 cm  
Hist.: Model used by Lalique  
for the *Two Couples* ring in gold and  
pearl at the Musée des Arts  
Décoratifs, Paris, inv. 28864, gift  
of Baronne Félix Oppenheim, one  
of Lalique’s clients. The same  
museum also holds a model of this  
ring in gold and enamel donated by  
Henri Vever in 1924  
(inv. 24512 A)  
Exh.: 1991–92 Paris, no. 245 and

rep. p. 140; 1992 Tokyo, no. 149 and  
rep. p. 175; 1998–99 New York,  
Washington DC, Dallas, no. 173;  
2000–01 Yokohama, Tokyo, Kyoto,  
no. 100  
Paris, Musée Lalique

#### A Total Art

67.

Corsage ornament – *Scarabs*,  
c. 1897–99  
Gold, enamel, chrysoprase, diamonds,  
brilliants  
12 × 17 cm  
Signed twice on the edge; hallmarks  
on the fasteners  
Hist.: Brooch section of Lalique’s  
reference book for the Paris  
Exposition of 1900: *Devant de corsage*  
*scarabées, chrysoprases, ornement*  
*joaillerie or – Prix: 12 000 – Madame*  
*Goupy*  
Bibl.: Marx 1899, rep. p. 13; Bénédite  
1900, p. 201; Rücklin 1901, vol. 2, pl.  
168,1; Vever 1908, vol. III, p. 709  
(rep.); Les bijoux de Lalique 1998,  
p. 38 (rep.); Barten 1977, no. 945  
(description: broad band composed  
of three scarabs set in overlapping  
ovals separated by brilliants.  
At either end: winged female bust  
extending into a scarab body) and  
no. 945 A (drawing with annotations:  
*Emmaillage* [sic]; *se démon[tant]* –  
*vide – Joaillerie d’or – Scarabées*  
*cuirasses pierres – ailes et yeux*  
*or émaillé – scarabées profil –*  
*or émaillé – centre pavé brillt.*)  
See also cat. p. 25  
Purchase: Vente Drouot Rive Gauche,  
Paul Pelcheteau, May 5, 1976  
Paris, private collection



## René Lalique in the Calouste Gulbenkian Collection From Materials to Technical Virtuosity

Corsage ornament – *Dragonfly Woman*,  
c. 1897–98  
Gold, enamel, chrysoprase, diamonds,  
moonstones  
Calouste Gulbenkian collection, inv. 1197

Calouste Gulbenkian (1869–1955) and René Lalique (1860–1945) were very much contemporaries – in fact the two men enjoyed a friendship that lasted half a century, as is testified in the letter that Gulbenkian wrote in July 1945 to Suzanne Lalique-Haviland, the artist's daughter, on the occasion of his death: "Your father was a very dear friend [...] my admiration for his unique work never ceased to grow during the fifty years of our friendship [...] I am proud to possess what I believe is the largest collection of his works".

Introduced to Lalique by Sarah Bernhardt, another great admirer of the artist for whom he made innumerable jewels, Gulbenkian began very soon to collect the master's works. He bought his first piece directly from Lalique – as is the case with all the items in the collection, with one exception – in 1899. The collector was thirty-years-old at the time, and Lalique was entering the golden age of his jewellery production, highlighted at the 1900 Exposition Universelle in Paris. During the artist's life Gulbenkian thus gathered together the most important collection of his works, a total of 175 pieces (jewels, glasswork, objects and drawings) which, due to their quality and variety, form a veritable compendium of Lalique's production.

The jewels were mostly purchased prior to 1909, during the first phase of Lalique's career, when he was still essentially a jeweller. The glass pieces entered the collection between 1911 and 1927, that is during the period in which Lalique had now opted for glasswork. And it would be as a master glassmaker that Lalique reached the height of his success at another great international exhibition, the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris.

Calouste Gulbenkian turned to Lalique not only for the works that formed his collection and which are now at the museum; he also sought his collaboration on other occasions, especially after moving in 1927 to his *hôtel particulier* in Avenue d'Iéna in Paris. On this occasion the collector asked the artist to redecorate the main bathroom in the mansion, and for the dining room Lalique also produced an imposing marble sideboard, decorated with grapes and vine leaves, which can now be admired in the Salle d'Honneur at the seat of the Calouste Gulbenkian Foundation in Lisbon.

These details give us an idea of the atmosphere of almost permanent collaboration between Lalique and Gulbenkian, whether the collector was living in London or subsequently in Paris, where the two men visited each other and had long conversations about the collection. Lalique even undertook to carry out periodic checks on the state of conservation of the works gathered by Calouste Gulbenkian, and also kept the businessman informed about the pieces he kept in his atelier.

It is not my intention here to analyze the stylistic features of Lalique's jewellery, nor to provide the artist's biography, two aspects which, since the invaluable testimony of Lalique's contemporary Henri Vever, have been addressed in many studies and catalogues;<sup>1</sup> I will, however, attempt to describe the materials and techniques that the artist employed most frequently, basing my considerations

<sup>1</sup> Henri Vever, *French Jewellery of the Nineteenth Century*, London, 2001; Sigrid Barten, *René Lalique 1890–1910, Schmuck und Objets d'Art*, Munich, 1989; Maria Teresa Gomes Ferreira, *Lalique. Jóias*, Lisbon, 1997.

on the works collected by Calouste Gulbenkian, especially those presented in this exhibition.

René Lalique was rightly defined by Emile Gallé as “the creator of the modern jewel”.<sup>2</sup> Desiring, in fact, to create something completely new by breaking free of the tradition of classical jewellery in which he had worked at the beginning of his career, and where the focus was on precious gems, and especially diamonds, Lalique turned to new materials, some of which, like horn, had previously been unthinkable in the sphere of jewellery. He also revived the tradition of materials such as ivory and baroque pearls, much appreciated by the jewellers of the Renaissance, a style that would influence his work. Another new departure was his use of semi-precious stones such as opal, chrysoprase, agate and moonstone.

If the materials chosen for his jewels were important for Lalique, it was not because of their real value, but because their shape, colour and texture allowed him to execute his initial design faithfully.

In the words of Vever, “He convinced people that art jewellery, by the beauty of its craftsmanship, by the artistic refinement of its form and design, could exceed the intrinsic value of the precious materials used in gem-set jewellery. Thanks to him the jewel is art once more”.<sup>3</sup>

Besides his prodigious imagination and his remarkable artistic invention, Lalique developed great mastery of both techniques and materials. A fine draughtsman from a very early age, he excelled in the field of silverware – also thanks to the teaching of his master, Louis Aucoc – and in the field of sculpture, for he had, in fact, attended the Ecole Bernard Palissy, and was influenced by his stepfather and his stepbrother, the sculptors Auguste Ledru, father and son.

From 1890, when he moved to his new atelier at 20, Rue Thérèse, not far from the Opéra, his works acquired an eminently sculptural dimension: it was also from this period that we can truly speak of a “Lalique production”.

Around this time Lalique was already showing great interest in glass, a material that would become his life’s passion, and which he used – if we are to believe Vever’s testimony – from 1893. In his atelier in Rue Thérèse he used adequate technical equipment which allowed him to work in glass and carry out experiments like a true alchemist.

In 1894, at the Salon de la Société des Artistes Français, for the first time Lalique exhibited objects under his own name, and no longer only designs for jewellery, as he had done up to then. In the “sculpture” section of the Salon he also presented the first work in which he used ivory. This was a music case in green morocco leather with a large decorative plaque in the centre signed Lalique. The plaque, formed of a bas-relief in ivory depicting the ride of the Valkyries, is framed with decorative elements in patinated silver; we also notice the decoration of stylized poppies around the border, probably alluding to the world of dreams. The flowing lines of the flowers are entirely in keeping with the spirit of Art Nouveau, a style of which Lalique was undoubtedly one of the main exponents. Calouste Gulbenkian purchased the piece in May 1901, and it was in the case that he kept the jewellery designs that are also part of the museum’s patrimony. For the execution of the panel in ivory, a material that the artist was beginning to employ in an increasing number of jewels and objects, Lalique used for the first time a machine that had been exploited up to that time by sculptors and medallists – the reducing lathe.

<sup>2</sup> Emile Gallé, “Les Salons de 1897 – Objets d’Art”, in *Gazette des Beaux-Arts*, vol. XVIII, 1897, pp. 247–249.

<sup>3</sup> Vever, 1908, p. 1248.

<sup>4</sup> *Ibid.*, p. 1231.

<sup>5</sup> For the dating of works, I rely upon Barten, 1989.



Lalique could now make a model in plaster, metal or wax and transpose it with great precision – on a much smaller scale, in high or bas-relief – in precious metals, ivory or horn. Lalique explained: “Having modelled the jewel, I was certain of achieving the most faithful reproduction of the effects which I had sought to create without the intermediary of engravers or other craftsmen”.<sup>4</sup> The use of the reducing lathe in the execution of many of his jewels caused astonishment among his colleagues, who very quickly followed his lead.

Gulbenkian purchased a significant number of ivory objects from Lalique, as the collection counts twenty-six jewels in which the material is used; the exhibition presents five pieces from this group, executed between 1896–98 and 1903.<sup>5</sup> We can thus form an idea of the great variety of objects in which the artist used this material drawn from the elephant’s defences.

In the comb *The Kiss* (inv. 1137), the thickness of the ivory gives the material its usual opacity, as well as a cream yellow tone, and on the back of the piece – a final touch of refinement – Lalique placed iridescent opals with green and blue tones, forming the petals of a large chrysanthemum. This piece also presents a characteristic that would return very frequently in Lalique’s art, that is the extreme care with which he finished the backs of the jewels. In this comb the use of opals gives a touch of colour that considerably enhances a piece executed only in ivory, and shows Lalique’s preference for this semi-precious stone, associated in the past with strange and misfortune powers. The artist thus rehabilitated the gem, which would even become one of his favoured stones, no doubt due to the iridescent nuances it often possesses.

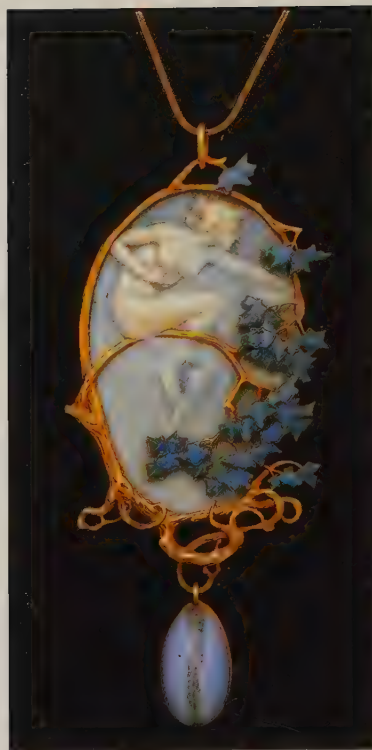
Lalique used opal in seven of the jewels in the collection, in particular in the first jewel Gulbenkian bought from him in 1899, that is the *Trees* choker plaque (inv. 1132). Formed of plaques sculpted in iridescent opal with tones of green, blue and pink, the whole mounted on a gold structure, the jewel shows a landscape with trees at the side of a lake, surrounded by ivy leaves in green enamel. The piece is enhanced by the presence of friezes composed of small diamonds that form the shore

Choker plaque – *Trees*, c. 1898–99  
Gold, enamel, opals, diamonds  
Calouste Gulbenkian collection, inv. 1132



Neck pendant – *Nymph*, c. 1899–1901  
Ivory, gold, enamel, chalcedony  
Calouste Gulbenkian collection, inv. 1146

Drawing for neck pendant – *Nymph*,  
c. 1899  
Pencil, Indian ink, gouache  
Calouste Gulbenkian collection, inv. 2474



of the lake. It must have been executed towards 1898–99 and then presented at the 1900 Exposition Universelle in Paris. The representation of a natural landscape, a subject dear to the artist and to the collector, conveys the feeling of love for nature shared by the two men. Just like René Lalique, who from an early age loved taking walks in the country, observing and picking the simple flowers that would influence his future works so much, Calouste Gulbenkian, too, appreciated the peace of parks and gardens, where he collected his thoughts and found the calmness of spirit necessary to make the great decisions of his life.

In the other jewels in which he used ivory (cat. 126 and 206), Lalique applied very fine, almost transparent ivory plaques in order to give them the bluish tones he desired – blue was one of the artist’s favourite colours – placing a blue ground between the plaquette and the back of the piece in gold, or even going so far as to paint the tone desired on the ivory. Once again, the gold backs are finely carved and present motifs in keeping with the subject of the jewel. The piece is also embellished with an enamel decoration in harmonious tones, as well as with stones of a blue colour, such as chalcedony or cut sapphires (inv. 1165). Sometimes, as in this case, Lalique added a setting of diamonds. The use of diamonds in his jewels was not, however, essential to their conception, but was rather a detail whose purpose was to enhance the main motif. We also note – and this was a new departure in the field of jewellery, revealing the artist’s interest in achieving effects of transparency – that there are small triangular motifs in glass at the points where the diamonds meet (cat. 126).

We are very fortunate to be able to read the invaluable notes written by René Lalique on some of his preparatory drawings, a number of which form part of the Gulbenkian collection, which help us to understand the materials and the techniques that would be used in the execution of the jewels. In his drawing for the *Nymph* neck pendant (inv. 2474), he wrote: “Thin ivory blue ground / place a gold ground

above / leaves [...] and sets of diamonds / enamel root and branches”; and in the preparatory drawing for the *Nymph in a Tree* neck pendant (cat. 126): “Thin, bluish ivory – / Brilliants”.

As well as the drawings, the museum also possesses records regarding the purchase of jewels in which the materials used are specified. These records help us to understand the process of creation of an artist who left no other writings on his work. Lalique’s work is, however, made clearer by the invaluable testimony of his colleague and contemporary Henri Vever, who covers Lalique’s œuvre in the last chapter of his monumental study of French jewellery in the nineteenth century.<sup>6</sup>

René Lalique also began, with great success, to use horn in his creations, especially for combs, tiaras and hairpins. At the 1896 Salon, he presented a bracelet in which he used the material in jewellery for the first time. He loved the malleability of horn, as well as its colour and transparency, qualities that allowed him to illustrate subjects related to nature – both fauna and flora – in his creations. Influenced by Japanese art, which was highly fashionable at the time after Japan opened up to the West in the middle of the nineteenth century, Lalique would use horn almost throughout his career as a jeweller. Although he also used Indian buffalo horn and South American buffalo horn,<sup>7</sup> in a drawing for a hairpin in the Gulbenkian collection, he wrote simply: “in bull horn”. Of the twenty-seven pieces in the Gulbenkian collection in which horn is used, this exhibition presents two combs and a tiara.

In the *Medallions and Pansies* comb (cat. 206), in fact, the top of the piece is embellished with three extremely fine inlaid medallions in ivory, which once again allow the artist to obtain the tone of blue desired, while the female figures (in bas-relief) are surrounded by pansies in blue-enamelled gold. In the preparatory drawing (inv. 2469), we again find important notes, written by Lalique himself, on the materials and techniques of execution.

Clearly influenced by the Japanese style, and marked by great decorative simplicity, is the *Tree Branches* comb (cat. 202), executed in carved, painted and patinated horn. By using this material alone, Lalique proved once again, thanks to his creativity, that it is possible to produce an accessory of great aesthetic value without recourse to gems and precious materials.

It was, however, in the *Branch of Prunus* diadem (cat. 185) that Lalique showed his extremely refined aesthetic sensibility, combined with great technical skill. Executed entirely in patinated horn, this highly elegant and realistic tree branch is embellished with small diamonds that decorate the stamens of the flowers in patinated gold.

Following the tradition of Renaissance jewellers, Lalique experimented with the technique of enamel, which led him – very early in his career – to meet the material that would become his life’s passion: glass. The use of enamel, with all its potential in terms of brilliance and colours, would be a constant feature in Lalique’s jewels. Between 1895 and 1908, in fact, there were very few jewels that left his atelier in which he did not use enamel for its chromatic qualities. Of the eighty-two jewels owned by the Gulbenkian collection, sixty present enamel applied by the artist using various techniques.

Similar in composition to glass, enamel is a vitreous material, colourless or coloured (thanks to the addition of metal oxides), opaque or transparent, which,



Drawing for hairpin – Angel, c. 1902  
Pencil, Indian ink, gouache  
Calouste Gulbenkian collection, inv. 2692

<sup>6</sup> Vever, 1908, pp. 1203–1255.

<sup>7</sup> Barten, 1989, p. 77.



once it is applied on the metal (generally gold, due to its physical characteristics) and fired to a high temperature, adheres perfectly to the metal. The result is at times transparent, at times translucent or opaque.

René Lalique excelled in the application of enamel, and obtained extraordinary effects, especially with *champlevé* and *plique-à-jour* enamel. Among the most remarkable jewels in which the artist used enamel, we might mention the two spectacular pectorals *Dragonfly* and *Snakes*. In the first piece, produced around 1897–98 and presented at the 1900 Exposition Universelle in Paris, Lalique links a female figure to an insect that attracts or repels, a figure that becomes a hybrid creature endowed with ferocious griffin claws. This world of contrasts and oppositions is typical of the taste of the time, in which the beautiful and the horrid meet. We may note the semi-precious stones that decorate the jewel, like the chrysoprase of the female bust and the chalcedony cabochons of the insect's body; but what really strikes our attention is the remarkable *plique-à-jour* enamel work in the enormous articulated wings of the dragonfly. Here Lalique demonstrates his complete mastery of this technique, described by Benvenuto Cellini in 1568 and rediscovered by French enamellists in the nineteenth century.<sup>8</sup> The effect, similar to that of a miniature stained-glass window, is obtained when the small copper patches at the back of the gold cells where the enamel has been poured are removed with nitric acid. In this way the enamel is visible on both sides. For the dragonfly wings, Lalique also used another technique that creates a powerful decorative effect: he applied iridescent enamel in the large medallions, once again using his favourite blue and green tones, which harmonize with the gemstones used, chrysoprase and chalcedony.

With the *Snakes* pectoral, which can be dated to around 1898–99 (inv. 1216), executed in engraved and enamelled gold, Lalique created another spectacular jewel, formed of a knot of nine snakes of considerable size, eight of which fall in a cascade while the ninth rises in the centre ready to attack. The front of the reptiles' bodies is executed in blue-green opaline enamel and in *plique-à-jour* enamel; as for the back, it presents a green enamel of a deeper tone, as well as small semi-circles in black enamel. This piece, acquired from the artist in 1908, is the replica of a work that Lalique had exhibited at the Exposition Universelle of 1900, in which from gaping snakes' mouths hang long rows of pearls. Pol Neveux, a friend and admirer of Lalique, described the pectoral as follows: "But here at the centre of the vitrine appears a jewel of rare sumptuousness and equally incomparable execution. From a knot of tense, twisted snakes come nine heads that spread like a fan, spitting strings of baroque pearls. It is impossible to convey the horror and the beauty of this living mass".<sup>9</sup>

With the *Hawthorn Blossom* neck pendant (cat. 210), Lalique presents a simple hawthorn stem in gold, with five flowers in glass and opaline enamel. The leaves, in *plique-à-jour* enamel in various tones of green, are embellished with diamonds, recalling his early works as a jeweller. Diamonds that also serve to give an extra sparkle to the jewel.

In the other jewels – these, too, characterized by themes related to nature, especially landscapes with representations of trees and water, as in the *Forest* neck pendant (inv. 1135) – there are clear signs of the artist's interest in photography:<sup>10</sup> his practice of the art helped him considerably to "see" the aspects of nature which

<sup>8</sup> Ibid., p. 73.

<sup>9</sup> Pol Neveux, "René Lalique", *Art et Décoration*, vol. VIII, 1900, p. 134.

<sup>10</sup> Evelyne Possémé, "Landscape in the Work of René Lalique", in *The Jewels of Lalique*, Paris, 1998, pp. 146–161.

Neck pendant – *Forest*, c. 1899-1900  
Glass, gold, enamel, baroque pearl  
Calouste Gulbenkian collection, inv. 1135



he depicted in his works, allowing him to reproduce variations in daylight, the seasons of the year, and even the life cycles of plants, with astonishing precision.

It was from 1908, when he began to collaborate with François Coty for the execution of perfume bottles, that Lalique devoted himself entirely to artistic-industrial glasswork, an activity that would bring him great fame. Although, as we saw above, he carried out his first experiments with the material – which he also used in the production of his jewels – from the 1890s.

As far as the use of glass in his jewels is concerned, Lalique first of all produced small decorative motifs to replace certain stones or enamels, because glass can create effects of transparency or of opacity at a much lower cost. For the execution of these small pieces, he used cast glass that he poured in hollow moulds in fired clay, or worked on plaster. After cooling, he destroyed the mould, and polished and engraved the piece obtained, thus imitating natural gemstones.<sup>11</sup> The technique of press-moulded glass was reserved for very large pieces, while mouthblown-moulded glass was used for pieces containing a cavity, like stemmed glasses, vases, etc.

<sup>11</sup> Félix Marcilhac, *René Lalique, 1860–1945, maître verrier. Analyse de l'œuvre et catalogue raisonné*, Paris, 1989, pp. 176–177.



Corsage ornament – *Tournament*,  
c. 1903–04  
Crystal, enamel, gold  
Calouste Gulbenkian collection, inv. 1201

Lalique also used the technique of *cire perdue*, not only in jewellery but also for unique pieces executed in glass. The technique is essentially as follows: after shaping the piece in wax, the wax is enveloped in fired clay; the mould is then placed in a furnace. The wax is thus burned out of the mould, and molten glass can be introduced into the hollow cavity: once it has cooled and been removed from the mould, this forms the piece desired. It is a long, laborious process, used only for pieces with an artistic character.

As examples we may take two jewels executed essentially in glass. The first is the *Forest* pendant – mentioned above – which was executed in around 1899–1900. This jewel is formed of a trapezoid plaque in frosted and engraved crystal, depicting a winter landscape, a forest on the shore of a lake; the plaque is set in a structure in enamelled gold with ash grey and bluish tones, which in turn represents another leafy tree with gnarled branches. A baroque pearl hangs from the roots. The central part of the back of the glass plaque is painted in a lavender blue tone in order to bring out the blue colour of the lake.

The very sculptural *Tournament* corsage ornament (inv. 1201) was created in 1903–04, and was essentially executed in press-moulded enamelled crystal. The lateral plaques, in the form of a slipknot, represent knights in armour fighting. The knights are sculpted in high relief, as is the dragon's head that rises in the centre. The piece is set in an enamelled gold structure with the same blue-green tones as the crystal. The casing and lateral pins are also in gold.

As a representative example of Lalique's production of artworks in glass, we have chosen an unusual sugar bowl created in around 1897–1900 (inv. 1162). This amber-coloured object was blown inside a cast and patinated silver structure, reminding us that Lalique had received a solid foundation as a silversmith. A recurrent motif in the artist's oeuvre, the snake – at once attractive and repulsive –

*Bibliography*

Henri Vever, *French Jewelry of the Nineteenth Century*, London, 2001.

Sigrid Barten, *René Lalique 1890–1910. Schmuck und Objets d'Art, Monographie und Werkkatalog*, Munich, 1977, 1989 ed.

Vivienne Becker, *The Jewellery of René Lalique*, exhibition catalogue (London, Goldsmith's Company), London, 1987.

Félix Marcilhac, *René Lalique, 1860–1945, maître verrier. Analyse de l'œuvre et catalogue raisonné*, Paris, 1989.

Frances Wilson and Caroline Crisford (eds.), *The Belle Epoque of French Jewellery, 1850–1910*, London, 1990.

*René Lalique, Bijoux Verre*, exhibition catalogue (Paris, Musée des Arts Décoratifs), Paris, 1991.

Maria Teresa Gomes Ferreira, *Lalique. Jóias*, Lisbon, 1997.

Yvonne Brunhammer, *The Jewels of Lalique*, exhibition catalogue (New York, Washington D.C., Dallas), Paris – New York, 1998–99.

forms a cast metal support for the blown glass. The use of this technique required great manual skill, and the procedure represented a further evolution in the art of the master glassmaker, renewing a tradition that was already known in antiquity and that was revived by the Venetians in the nineteenth century.

We have thus seen some of the materials and techniques to which René Lalique devoted his creative genius. We might conclude with a comment by André Beaunier, a contemporary of Lalique, which shows how much the artist's creative invention and technical mastery were already recognized in his time. "In order to fulfil such artistic aims, René Lalique possesses unusual practical skills. He is not satisfied merely with creating his designs on paper; he must execute them, and to do so he must be a sculptor, an enamellist, a silversmith and a painter. He is all that, excellently [...] He uses the chisel, he engraves the glass at the wheel, and the water-colourist's brush also serves him to paint the ivory; [...] He has made his art the sum of all the plastic arts."<sup>12</sup>

Sugar bowl – *Snakes*, c. 1897–1900  
Glass, silver  
Calouste Gulbenkian collection, inv. 1162



<sup>12</sup> André Beaunier, "Les Bijoux de Lalique au Salon", *Art et Décoration*, vol. XXI, 1902, pp. 37–38.





## A Symbolist “Cosmogony” of Woman

René Lalique met Augustine Ledru in 1890. Known in the family as Alice, she was respectively the daughter and sister of Auguste Ledru senior and junior, two sculptors who sometimes assisted Lalique in his sculptural work. Her beautiful face, profile and fine nose came to appear as an immediately recognizable motif on plaques for chokers, neck pendants and brooches, calm, serene and coiffed in flowers or pensive with eyes half-closed in the midst of blue pansies.<sup>1</sup> She was at his side during the difficult years of toil followed by those of creation and triumph in the 1900s, accompanying him to the United States for the St. Louis World’s Fair in 1904 after a short stay in New York, which she hated. Having officially become the wife of René Lalique in July 1902, she settled with their two children – Lalique’s beloved daughter Suzanne, born in 1892, and Marc, born in 1900 – in the house he had built on the Cours-la-Reine near the Place de l’Alma in Paris. As Lalique’s work in jewellery was carried out between 1890, when she came into his life, and 1909, the year of her death, it can be suggested that she was its source of inspiration. Alice was in any case present during those two decades and occupied a very privileged and intimate position regardless of whether other women were or wanted to be partners and/or muses to the “master”.



Alice Ledru Lalique, 1903  
Paris, Archives Lalique, Musée d’Orsay  
(cat. 96)

Necklace – *Insect Women and Black Swans*, c. 1897–99 (detail)  
Gold, enamel, opals, amethysts  
New York, The Metropolitan Museum  
of Art  
(cat. 68)

René Lalique shared his era’s obsession with woman: “Gliding everywhere, curled up or outstretched, her body an infinitely malleable and docile plastic mass, alternating between a languishing caress and a deadly chain. With her forms and her hair, woman inspires lines and these lines retain a nostalgic memory of the curves from which they were born. Above and beyond all possible avatars and stylization, the contours of the female body remain the fundamental blueprint, the archetype somehow underlying the narcissistic indulgence of the sensual lines of Art Nouveau. Her pensive mask gave the jewellery its depth of soul. There was in 1900 no precious brooch, pendant, pin, clasp, buckle, charm, chatelaine or comb where the face of woman did not appear as either central motif or delightful setting.”<sup>2</sup> This extract from *Femmes et machines 1900*, Claude Quiguer’s remarkable doctorate thesis published in 1979 on the role of woman in the imagination of European writers, poets, painters and architects at the turn of the century, is an invaluable introduction to the female presence in Lalique’s work.

## Metamorphosis and Transgression

Lalique introduced a standing female nude in the centre of the double loop of the large *rinceau* or scroll ornament of a clasp as early as 1895. More akin to the subsequent work by Maillol than a Venus of antiquity, the figure imposes its naturalism on the schematic floral pattern of the work. It was thus that he expressed his cult of woman, the female face and body, a veneration authorizing all the forms of transgression prompted by German Romanticism, Symbolism and his own imagination. He constructed a cosmogony of woman that has no equal in the universe of jewellery.

<sup>1</sup> See the photograph of Alice in 1903, one year after her marriage. Archives Lalique, Musée d’Orsay.

<sup>2</sup> Claude Quiguer, *Femmes et machines de 1900, lecture d’une obsession Modern Style*, Paris, 1979, p. 26.



Neck pendant with chain – *Dragonfly Woman*, c. 1898–99  
Gold, enamel, diamonds  
Communauté de communes du Pays  
de la Petite Pierre  
(cat. 69)

Brooch – *Winged Woman*, c. 1900  
Gold, enamel  
New York, private collection  
(cat. 70)  
*catalogue only*

Neck pendant / brooch – *Winged Woman*, c. 1897–99  
Gold, enamel, diamonds  
Hakone (Japan), Lalique Museum  
(cat. 71)



Drawing for lorgnette – *Winged Woman*,  
c. 1896–97  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 83)

Necklace – *Winged Insect Women*,  
c. 1897–99  
Gold, enamel, glass cabochons, platinum  
Israel, Shai Bandmann collection  
(cat. 74)



Women in armour were followed by the insect women of a necklace forming part of his display at the Paris Exposition of 1900 at the same time as the *Scarab* corsage ornament. The interplay of connections between the female universe and the animal kingdom took an unsettling turn with the presence of supposedly ill-omened black swans on either side of the female figure, a transposition of the iconography of the tree of life developed in the arts of the Middle East. The ambiguous symbolism of this necklace is further complicated or enriched by the use of cabochon opals, stones that Lalique favoured in particular, appreciating their magical essence rather than their “unlucky” character.<sup>3</sup>

While the carved opal cameos of fish set in the forked tail of the *Siren* diadem are solidified water, the iridescent opal held above the figure’s head is solar: a dialogue between water and air, the dual domain of the siren, whose hair and tail meld in one rippling movement. Marking a revival of antiquity, this *Siren* diadem (Musée des Arts Décoratifs, Paris) was designed for the Comtesse de Béarn,

<sup>3</sup> Joris-Karl Huysmans, *A rebours* (1884), Paris, 1977, p. 131.



Study for neck pendant – *Profile of Heron-Necked Woman with Lotus Flowers and Masks*, c. 1895–98  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 91)

Neck pendant – *Female Profile and Heron*, c. 1897–98  
Chased gold, cut opal, enamel  
Israel, Shai Bandmann collection  
(cat. 77)



one of the ladies of high society and shrewd collectors who formed part of Lalique's clientele.

As a boy, Lalique observed the erratic flight of dragonflies hovering over calm, transparent waters. This was to inspire his astounding image of a woman transformed into a dragonfly, seemingly born out of the jaws of a dragon with the serene expression of the Botticelli Venus. Purchased by Calouste Gulbenkian in 1903, this splendid *objet d'art* belongs to the daring period of 1897–98, when Lalique placed his technical prowess and above all the use of translucent plique-à-jour enamel at the service of a bold imagination. In addition to this exceptional image, he produced a whole series of brooches and neck pendants with a female nude quivering – to paraphrase Emile Gallé, the self-styled “lover of quivering dragonflies”<sup>4</sup> – between mottled wings. Turned in upon itself in plaques for chokers or rings, the figure blended in with images of nymphs, elves and sylphs, sisters to Gustave Moreau's *La fée des eaux*, memories of daydreams on paths through the woods and on the edge of streams and ponds in the Champagne region, a recurrent feature in Lalique's jewellery at the turn of the century.

Woman has an equivalent in romantic and symbolist literature, namely the swan, “permitted nudity, [...] immaculate and yet conspicuous whiteness. Swans at least let themselves be seen! Whosoever adores the swan desires the female bather”.<sup>5</sup> The immaculate swans that Lalique photographed on the pond at Clairefontaine were

<sup>4</sup> Gallé, catalogue of the exhibition at the Musée du Luxembourg, Paris, 1985, p. 181.

<sup>5</sup> Gaston Bachelard, *L'eau et les rêves*, Paris, 1942, p. 50.

<sup>6</sup> Robert de Montesquiou, *Roseaux pensants*, Paris, 1897, p. 172.

<sup>7</sup> Georges de Feure (1868–1943), painter, illustrator and designer of furniture, textiles and porcelain for Bing's Galeries de l'Art Nouveau.

<sup>8</sup> Novalis, *Heinrich von Ofterdingen* (1802), Paris, 1975, pp. 20–21.

Ring – *Swans*, c. 1898–99  
Gold, enamel  
Israel, Shai Bandmann collection  
(cat. 79)

Drawing for ring – *Swans*, c. 1898–99  
Vegetable paper, watercolour, ink  
Israel, Shai Bandmann collection  
(cat. 80)

to glide serenely over the translucent waters of many pieces of jewellery as well as a plique-à-jour enamel ring belonging to Madame Waldeck-Rousseau. When a god of Olympus transforms himself into a swan, he introduces another representation of the desire that becomes aggression in the myth of Leda.

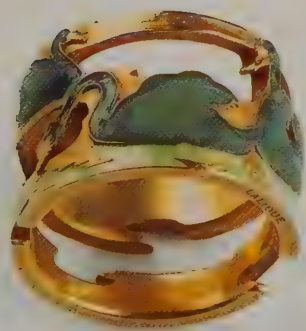
The avatars of the female image are highly diversified in Lalique's iconography: the pipe-playing woman inspired by the flute-players on Greek vases, as evoked by Montesquiou in the *Roseaux pensants*,<sup>6</sup> the female snake charmer or the peacock woman often illustrated by Georges de Feure,<sup>7</sup> from which Lalique drew the classical transposition of Hera-Juno.

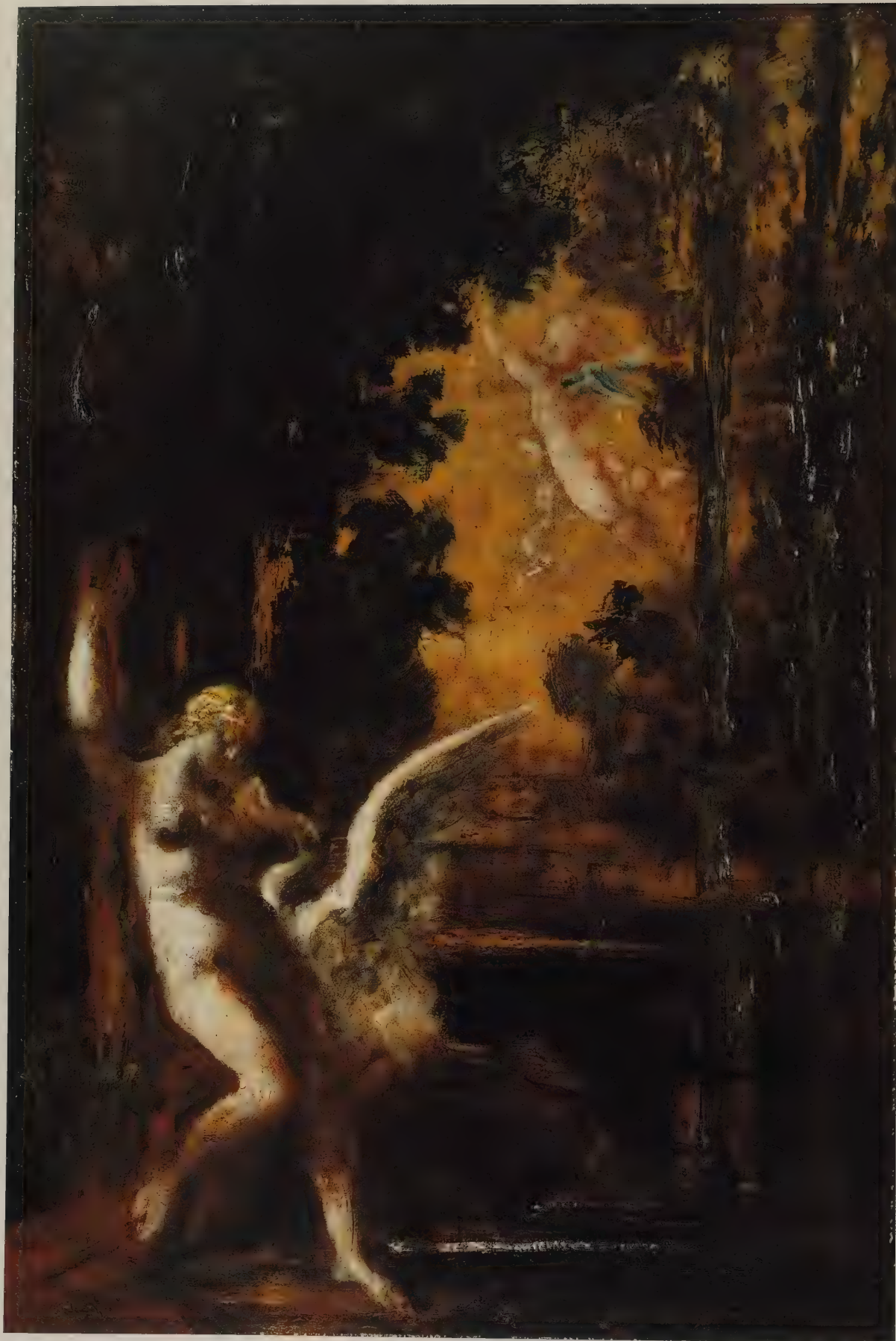
The meeting of woman and flower is an eternal theme to which Lalique took a particularly poetic approach in his hybrid worship of both, creating images full of charm and a whole range of compositions based on flowers and the symbolism they convey. The flower-woman jewellery makes up a superb anthology in which one image stands out, namely the female face set in the petalled collar of a flower inspired by the dream of Novalis: "he saw nothing [...] but the simple blue flower and gazed upon it for a long time. In the end, as he started to approach it, he saw it suddenly move and begin to change. The leaves became brighter and clung to the stem, which also grew. The flower then leaned towards him and its open petals spread out in a broad blue collar that gently opened to reveal the exquisite features of a charming face".<sup>8</sup>

Lalique combined the female face with a blue orchid in a neck pendant belonging to the Gulbenkian collection and in a drawing held in the Musée Lalique, Paris. A female or male face in white or bluish glass, with the eyes half-closed and lilies or poppies entangled in hair engraved in silver, represents Hypnos, the god of sleep, son of night and brother of death, associated both with the lily and with the poppy.

#### "Femmes Fatales" in Town and on the Stage

Woman was at the same time the object and the subject of Lalique's jewellery. It was for her that he invented types of jewellery unknown to the classical parure: corsage ornaments of sometimes enormous size to be worn at the cleavage and underscore

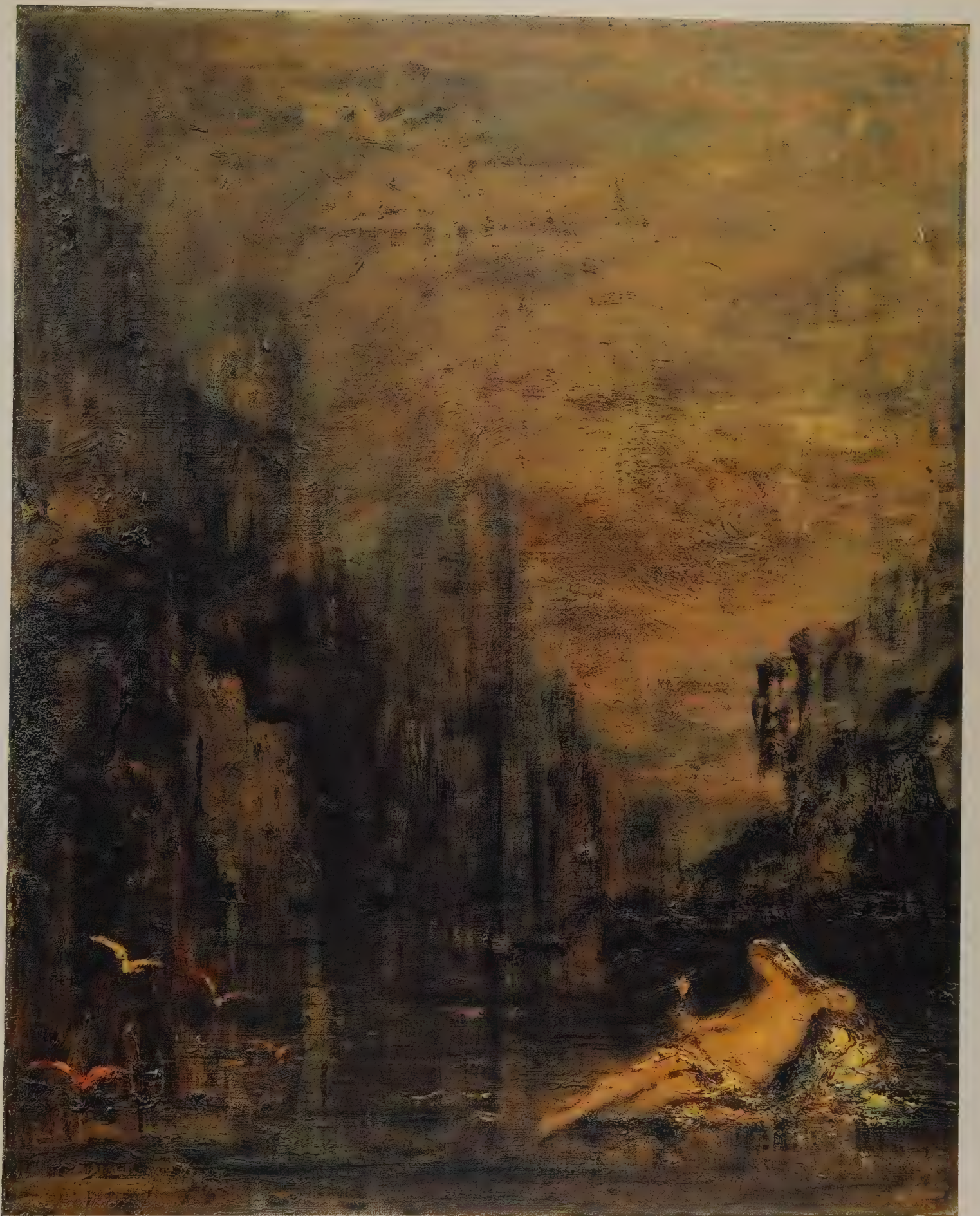




Gustave Moreau  
*Léda*  
Oil on canvas  
Paris, Musée Gustave Moreau  
(cat. 82)

Gustave Moreau  
*La fée des eaux*  
Oil on canvas  
Paris, Musée Gustave Moreau  
(cat. 81)





Neck pendant / brooch— *Woman's Face Surrounded by Lilies*, c. 1898–1900  
Chased silver, moulded glass, baroque pearl pendant  
Hakone (Japan), Lalique Museum  
(cat. 93)

Neck pendant — *Woman in Profile, Eyes Half-Closed*, c. 1900  
Chased silver, chalcedony, coral branch  
Paris, private collection  
(cat. 92)



the low neckline; combs inspired by the Japanese *toilette* but also by the chignon combs of Andalusia; combs with three teeth forming a sort of halo around the hair. He drew inspiration from this to design diadems with a figure – siren, rooster, dragon or sprig of blossom – apparently issuing from the forehead. He transformed dog collars, designing plaques of gold and enamel studded with flowers, diamonds and coloured stones linked by strands of pearls.

Who were the women so daring as to wear jewellery that Calouste Gulbenkian locked up in a showcase as soon as it was bought and never took out again? These jewelled *objets d'art*, which Lalique wanted to be like nothing ever seen before, were fit only for women set apart by their lifestyle, culture and social class.

Liane de Pougy was thus the close friend of the poetess Renée Vivien and Natalie Barney, a very rich American with a sense of freedom verging on provocation. They chose blue enamelled jewellery matching Natalie's eyes and nocturnal scenes studded with moonstone stars and bats. Martine de Béhague, the Comtesse de Béarn, who purchased the *Siren* diadem at the Paris Exposition of 1900, collected pieces "from the four cardinal points of the arts and the regions".<sup>9</sup> The Marquise Arconati-Visconti was heiress to a great fortune, vast properties and collections, which she bestowed on universities and the museums. The world of politics also took a close interest in Lalique's talent for jewellery, especially in the persons of Madame Pierre Waldeck-Rousseau and Madame Louis Barthou.

Lalique was well acquainted with the Parisian theatres and great ladies of the stage such as Julia Bartet and above all Sarah Bernhardt, whom he met through the painter George Clairin or Lévy-Dhurmer. She became a close friend and introduced him to the world of theatre and literature, including figures like Edmond Rostand and Robert de Montesquiou. He designed both stage and personal jewellery for her. As the critic Gustave Geffroy wrote in the magazine *Art et Décoration* in 1905, "He invented and produced jewellery for the princesses of the theatre [...] he sought and found distinctive forms and colours and extraordinary motifs to decorate the hair of Théodora. Observe the crown where flat-headed eaglets with fierce beaks and outspread wings surround a small cross placed on a dome-like skullcap, or this other crown made up of a tangled, twisting knot of enraged vipers with gaping jaws and fangs".<sup>10</sup>

In the chapter of the *Roseaux pensants* devoted to Gallé and Lalique, Robert de Montesquiou provides an inspired inventory recalling "designs for tiaras for Sarah Bernhardt, the first to pick the lunar nelumbo lilies of Cleopatra and the pearl-studded water lilies of the *Princesse Lointaine* from the flower beds of the ingenious jeweller. Drawings that are themselves jewels, truly bestowing flames on their diamonds, flowers on their gems and a milky hue on their pearls, making the diaphanous paper glitter and sparkle".<sup>11</sup>

Lalique designed the silver medals presented to guests on the occasion of "Sarah Bernhardt Day", 9 December 1896. He was also undoubtedly the creator of a "gold brooch with the crossed masks of Tragedy and Comedy framed by a palm tree and a sprig of oak with emerald leaves",<sup>12</sup> his gift to the actress.

It was classical antiquity and the Renaissance that Alphonse Fouquet took as his point of reference in 1883 on introducing the faces and busts of women imbued with clas-

Neck pendant – *Princesse Lointaine*,  
c. 1898–99  
Gold, enamel, diamonds, amethysts  
New York, private collection  
(cat. 138)

Design for cane handle – *Female Face  
Surmounted by Rooster*, c. 1897–99  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 90)



sical dignity into his jewellery. The sense of Lalique's female images is very different. They belong to an "interlacing world where everything is correspondence and reference, echo and response. [...] The labyrinth of the 'total work of art' starts everywhere and all the points of entry are legitimate".<sup>13</sup>

Lalique was closely in tune with the world of the art as it then alternated between the two extremes of symbolism with all its myths and mysteries, which belong to the iconography of the jewellery created between 1895 and 1900, and the modern world right at the beginning of the twentieth century, with its circles of nude dancers, the white light of glass and the industrial perspective.

<sup>9</sup> Axelle de Gaigneron, "Trésors de la Collection Béhague", *Connaissance des Arts*, n° 428, October 1987, p. 119.

<sup>10</sup> Gustave Geffroy, "Des bijoux, à propos de M. René Lalique", *Art et Décoration*, December 1905, pp. 179-180.

<sup>11</sup> Montesquiou, 1897, p. 173.

<sup>12</sup> Mentioned by Evelyne Possémé and Anne Vanlatum, *Mirage de scène*, in the catalogue of the exhibition *René Lalique*, Musée des Arts Décoratifs, Paris, 1991-92, p. 174.

<sup>13</sup> Quiguer, 1979, p. 20.

Léopold Emile Reutlinger  
Sarah Bernhardt playing the part of  
Mélissinde in "La Princesse Lointaine"  
Postcard  
Paris, Bibliothèque Nationale de France,  
Département des Arts et du Spectacle  
(cat. 150)



Stage jewellery – Headband for the play  
*La Princesse Lointaine* by Edmond  
Rostand, c. 1895  
Metal, pearls  
Paris, Bibliothèque-Musée de l'Opéra  
(cat. 139)



Anonymous

*Sarah Bernhardt in town clothes and a bat-shaped hat*, 1883

Paris, Bibliothèque Nationale de France,  
Département des Arts et du Spectacle  
(cat. 153)

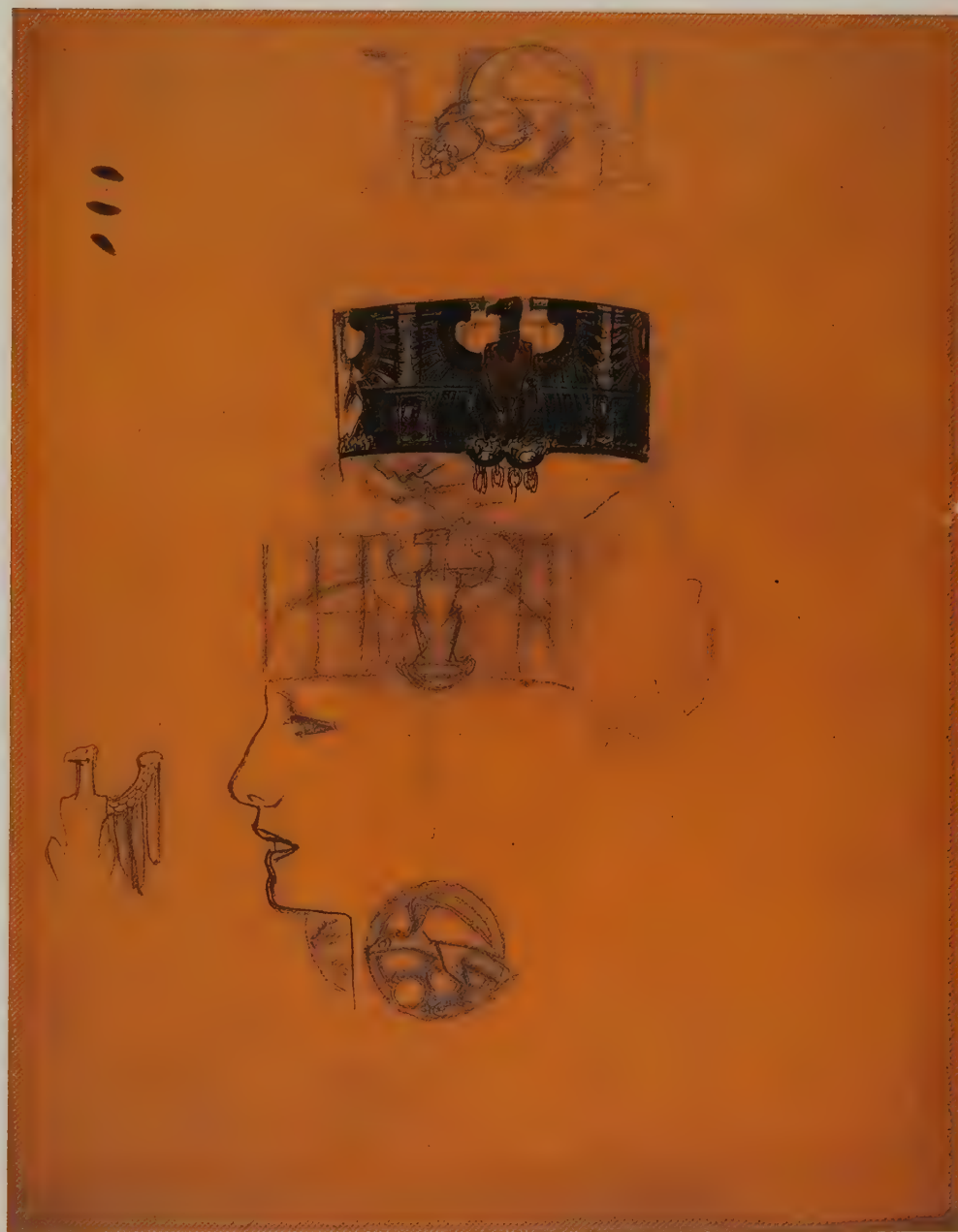
Portrait (presumed) – *Sarah Bernhardt in Stage Headdress*, c. 1894

Pencil, watercolour, white gouache, gold highlights

Paris, Musée Lalique  
(cat. 145)

Studies for headdress – *Théodora*, 1902

Pencil, gouache  
Paris, Musée Lalique  
(cat. 144)





Design for brooch or neck pendant –  
*Tangle of Snakes*, c. 1898–99  
Paris, Musée Lalique  
(cat. 107)

Ear pendants – *Women, Snake Chains*,  
c. 1900–02  
Gold, enamel  
Hakone (Japan), Lalique Museum  
(cat. 97)

Design for a neck pendant – *Female  
Snake Charmer*, c. 1900–02  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 105)

Brooch – *Four Peacocks on a Pine  
Branch*, c. 1902–03  
Gold, enamel, glass, diamonds, white  
sapphires  
Hakone (Japan), Lalique Museum  
(cat. 100)





Neck pendant / brooch – *Three Female Heads and Fuchsias*, c. 1900–02  
Gold, enamel, mother-of-pearl  
Hakone (Japan), Lalique Museum  
(cat. 119)

Brooch – *Female Bust Surrounded by Poppies*, c. 1900–01  
Ivory, glass, gold, enamel, baroque pearl  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian  
(cat. 125)

Georges Clairin  
*Bust of Woman in Profile with Hair of Seaweed and Birds*, 1899  
Watercolour  
Paris, private collection  
(cat. 130)









Necklace – *Insect Women and Black Swans*, c. 1897–99  
Gold, enamel, opals, amethysts  
New York, The Metropolitan Museum of Art  
(cat. 68)

Choker plaque – *Siren*,  
c. 1897–98  
Chased gold, translucent plique-à-jour  
enamel, diamonds  
New York, private collection  
(cat. 72)

Ring – *Nymph*, c. 1897–98  
Chased gold, enamel  
Pforzheim, Schmuckmuseum  
(cat. 73)



Neck pendant – *Two Swans*,  
c. 1898–1900  
Gold, enamel, pendant pearl  
Hakone (Japan), Lalique Museum  
(cat. 76)

Design for neck pendant – *Swans  
and Willow*, c. 1898–1900  
Pencil, watercolour  
Paris, Musée Lalique  
(cat. 86)

Neck pendant – *Swan*, c. 1897–99  
Gold, enamel  
Hakone (Japan), Lalique Museum  
(cat. 75)

Neck pendant – *Swans and Iris*,  
c. 1897–98  
Gold, enamel, pearls  
Israel, Shai Bandmann collection  
(cat. 78)



Study for neck pendant / brooch – *Swan*,  
c. 1898–1900

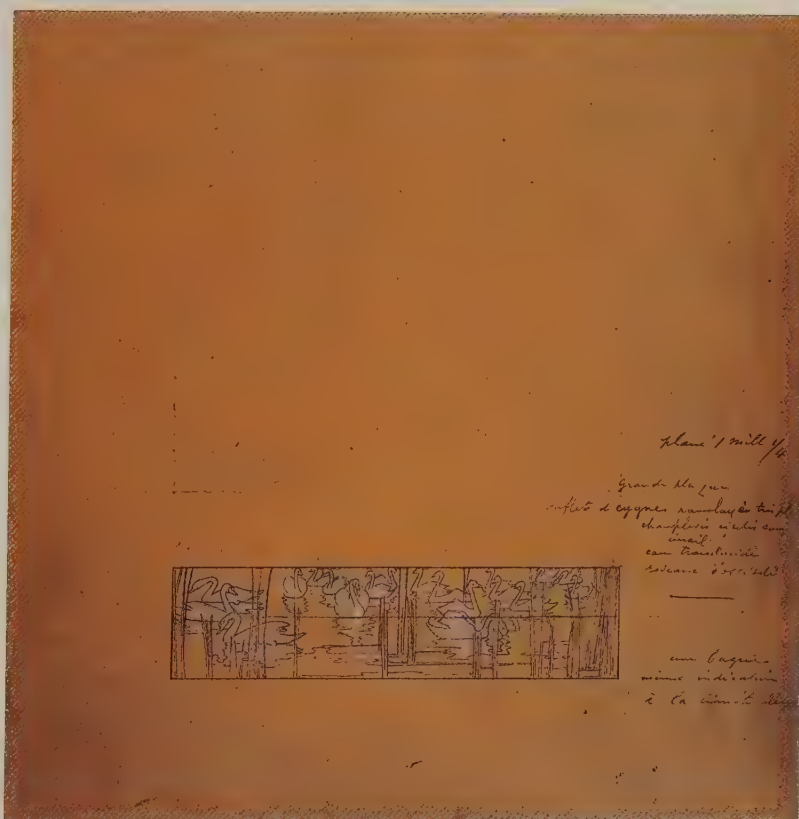
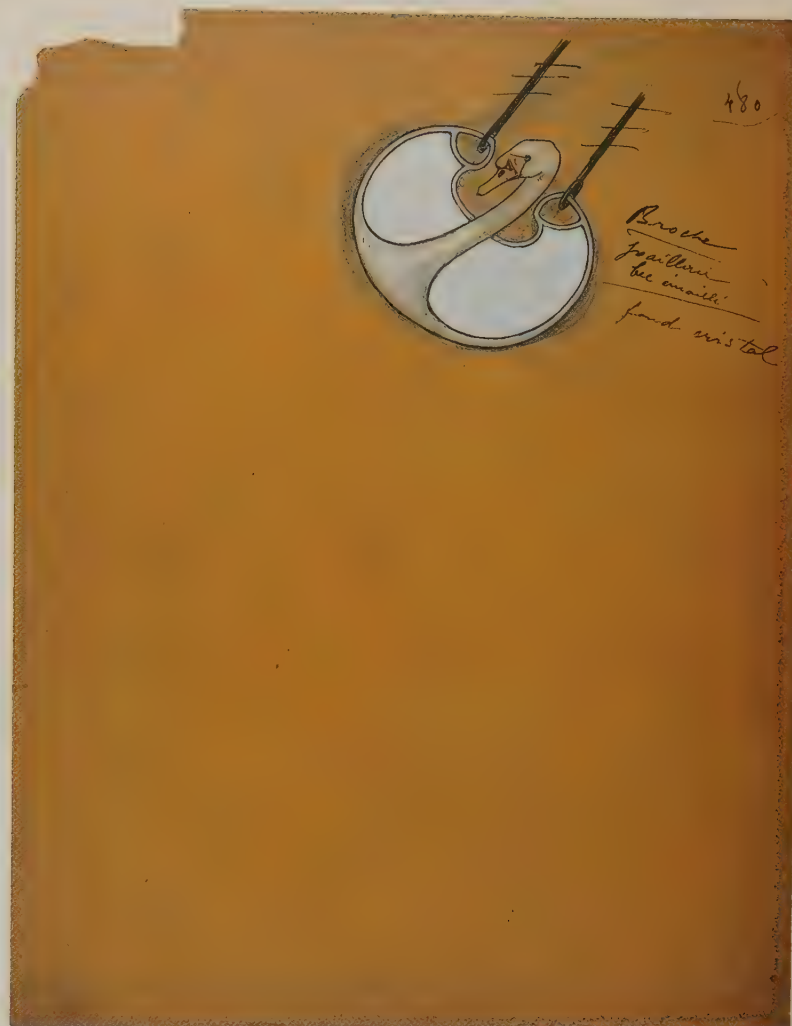
Pencil, pen, gouache  
Paris, Musée Lalique  
(cat. 88)

Design for plaque and ring – *Reflected  
Swans*, c. 1898–1900

Pencil, gouache highlights  
Paris, Musée Lalique  
(cat. 85)

Drawing for neck pendant – *Swan with  
Chain*, c. 1897–99

Pencil, pen, watercolour, gouache  
Hakone (Japan), Lalique Museum  
(cat. 89)





Study for ring – *Two Lotus Flowers*,  
c. 1903–04  
Pencil, pen, watercolour, gouache  
Paris, Musée Laliq  
(cat. 87)

Drawing for neck pendant – *Butterfly  
Woman*, c. 1897–99  
Indian ink, gouache, watercolour  
Wingen-sur-Moder, Association des Amis  
du musée Laliq  
(cat. 84)





Drawing for neck pendant – *Woman's Face in Profile and scarab*  
Pencil, Indian ink, gouache  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian  
(cat. 95)

Study for jewellery – *Cattleya Woman*,  
c. 1898–1900 (detail)  
Pencil, watercolour, gouache  
Paris, Musée Lalique  
(cat. 94)







Neck pendant – *Woman Playing a Pipe*  
Gold, enamel, silver, glass, aquamarine  
pendant  
Hakone (Japan), Lalique Museum  
(cat. 98)

Brooch – *Young Woman Playing with  
Dog*, c. 1900–02  
Gold, enamel, diamonds  
Hakone (Japan), Lalique Museum  
(cat. 99)

Neck pendant / brooch – *Female Profile  
and Foliage*, c. 1897–98  
Gold, enamel, baroque pearl  
Israel, Shai Bandmann collection  
(cat. 103)



Neck pendant – *Peacocks*, c. 1897–98  
Gold, enamel, opal, pearls  
Pforzheim, Schmuckmuseum  
(cat. 102)



Design for neck pendant – *Two Women*  
*Playing Pipes*, c. 1899–1900  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 104)



Study for brooch – *Aux Paons*  
(*Peacocks*), c. 1897–99  
Pencil, pen  
Paris, Musée Lalique  
(cat. 111)



Drawing for brooch – *Four Peacocks*  
*on a Pine Branch*, c. 1902–03  
Pencil, gouache, pen  
Paris, Musée Lalique  
(cat. 101)



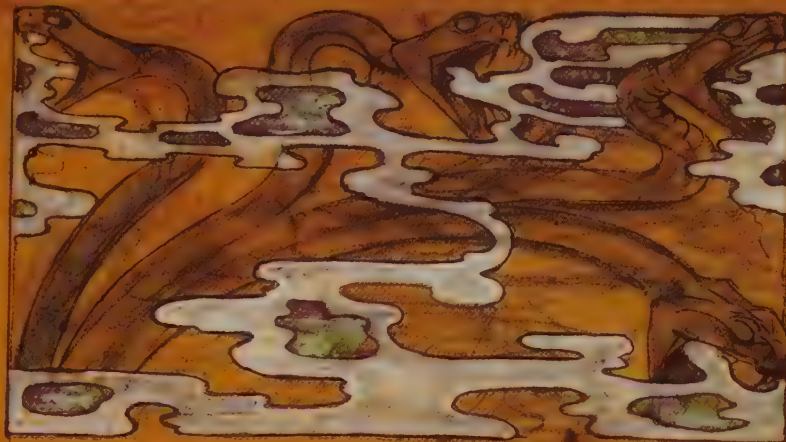
Design for neck pendant – *Dogs and Snakes in Foliage*, c. 1899–1900  
Pencil, pen, watercolour, gouache  
Paris, Musée Lalique  
(cat. 108)



Design for comb – *Snakes*, c. 1898–99  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 109)



Design for plaque – *Snake-Headed Sea  
Monster*, c. 1898–1900  
Pencil, watercolour  
Paris, Musée Lalique  
(cat. 106)







Frontispiece for *Les Paons*, collection of poems by Robert de Montesquiou, 1901  
Paris, Bibliothèque Nationale de France, Département des Arts et du Spectacle (cat. 113)

ROBERT DE MONTESQUIOU

# LES PAONS



E. FASQUELLE  
ÉDITEUR



Ring – *Couple*, c. 1899–1900  
 Gold, enamel  
 Paris, private collection  
 (cat. 115)

Brooch – *Female Profile, Bat, Dandelion*,  
 c. 1897–98  
 Gold, enamel, opal, diamonds  
 Israel, Shai Bandmann collection  
 (cat. 117)

Neck pendant and chain – *Face of  
 Woman Wearing Headdress with  
 Anemones*, c. 1900  
 Gold, enamel, baroque pearls  
 Hakone (Japan), Lalique Museum  
 (cat. 118)

Neck pendant / brooch – *Two Female  
 Profiles and Swallows*, c. 1898–1900  
 Gold, enamel, baroque pearl  
 Hakone (Japan), Lalique Museum  
 (cat. 116)





Ear pendants – *Figures and Lotus Flowers*, c. 1898–99  
Gold, enamel, amethyst  
Paris, Musée Lalique  
(cat. 122)

Neck pendant – *Female Profile and Datura*, c. 1899–1900  
Gold, enamel, peridot, coloured  
gemstone  
Israel, Shai Bandmann collection  
(cat. 124)

Brooch – *Female Profile and Speedwell*,  
c. 1899  
Gold, enamel  
Israel, Shai Bandmann collection  
(cat. 123)



Brooch – *Woman in Profile with Flowers*,  
c. 1898–99  
Gold, enamel  
Paris, Musée Lalique  
(cat. 120)

Plaque – *Sorceress in Branches*,  
c. 1899–1901  
Gold  
Färber Collection  
(cat. 121)





Neck pendant and chain – *Nymph in a Tree*, c. 1900–02  
Ivory, glass, gold, enamel, brilliants, diamonds, sapphires  
Lisbon, Museu Calouste Gulbenkian, Fundação Calouste Gulbenkian (cat. 126)



Neck pendant – *Dancing Nymphs*, c. 1902–03  
Artificial ivory, enamel, gold, pearl  
New York, private collection (cat. 127)

Neck pendant – *Two Entwined Nude  
Figures*, c. 1897–98  
Gold, enamel  
Israel, Shai Bandmann collection  
(cat. 129)



Choker – *Two Naiads*  
Gold, enamel, pearls  
Israel, Shai Bandmann collection  
(cat. 128)



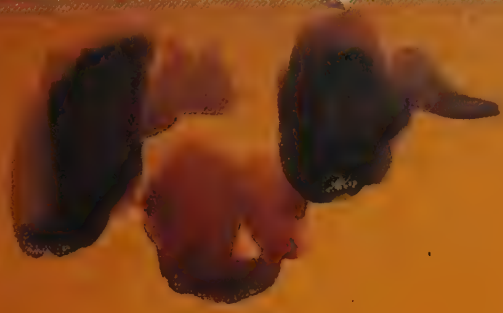


11  
Drawing for ear pendants – *Female Faces and Chrysanthemums*, c. 1898–1900  
Pencil, watercolour, gouache  
Paris, Musée Lalique  
(cat. 133)

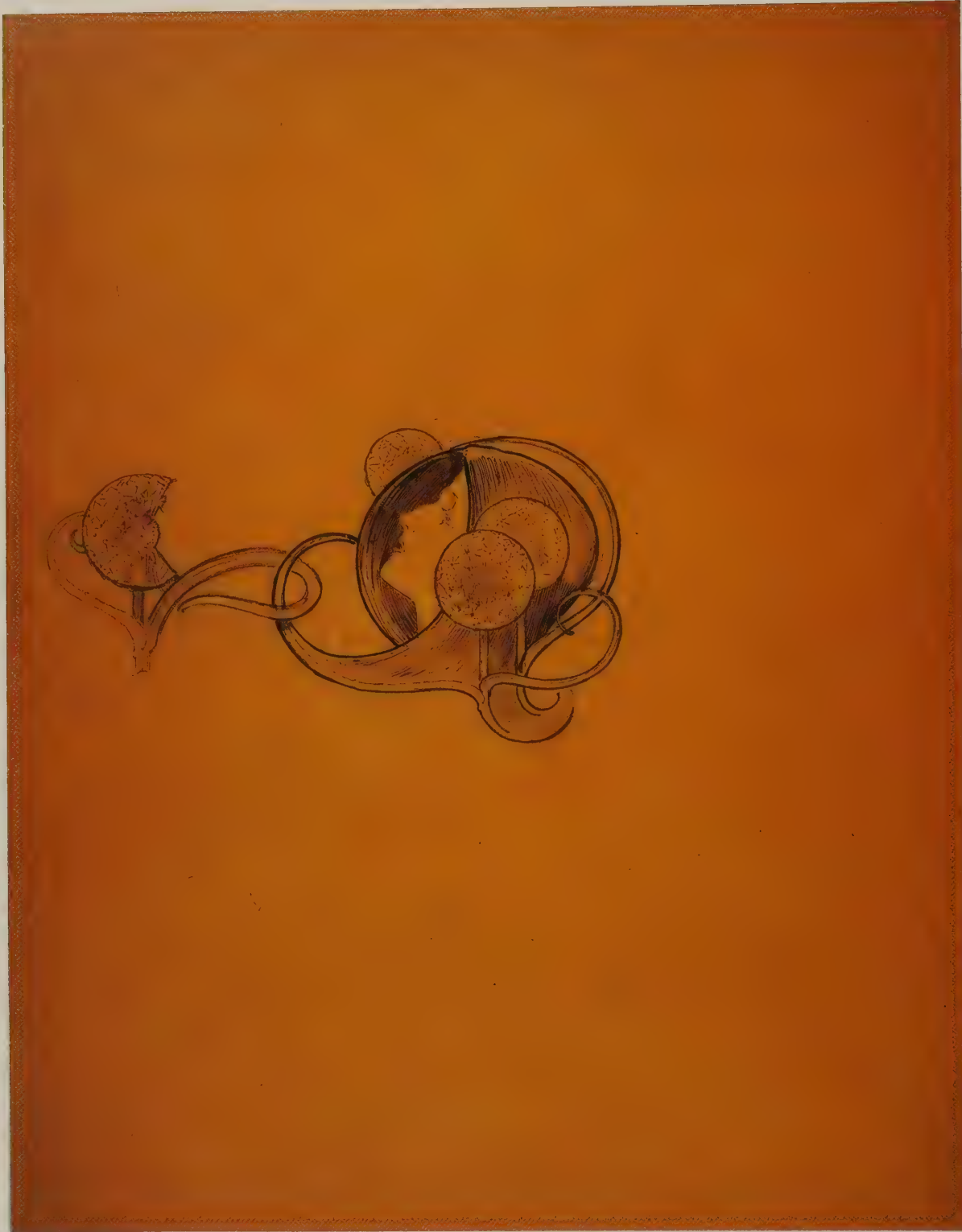
Drawing for two bayadere pendants – *Chrysanthemums*, c. 1898–99  
Pencil, pen, watercolour, gouache  
Paris, Musée Lalique  
(cat. 134)



8



fleurs de famille sans tige  
 rattachées au chapeau  
 larges  
 Les tiges des fleurs sont  
 en sautoir et chapeaux  
 fleurs de famille  
 de tige et de tige  
 tige



Design for corsage ornament – *Head of Woman Wearing a Bonnet*, c. 1897–98  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 131)

Design for setting of neck pendant –  
*Women Dancing*, c. 1902–03  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 136)



Drawing for comb – *Three Female  
Heads*, c. 1897–99  
Pencil, ink  
Paris, Musée Lalique  
(cat. 135)

Drawing for neck pendant – *Female Face  
Encircled by Hair*  
Paris, Musée Lalique  
(cat. 137)





209

~~7.0~~  
~~...~~

goulotte

Le figure montée dessous -  
tout chamfriné <sup>ramolagé</sup> c. Sécure sous email  
email transparent de  
degré -  
ramolagé <sup>très peu</sup> par 5 sur 6  
épaisseur <sup>mont</sup>  
c. email transparent



Platines ou ant. (émail ?)



Study for bracelet with four elements –  
*Woman and Thistles*, c. 1900–02  
Pencil, pen, watercolour, gouache  
Paris, Musée Lalique  
(cat. 132)

Necklace – *Cats*, c. 1898–1900  
Gold, enamel  
Israel, Shai Bandmann collection  
(cat. 141)

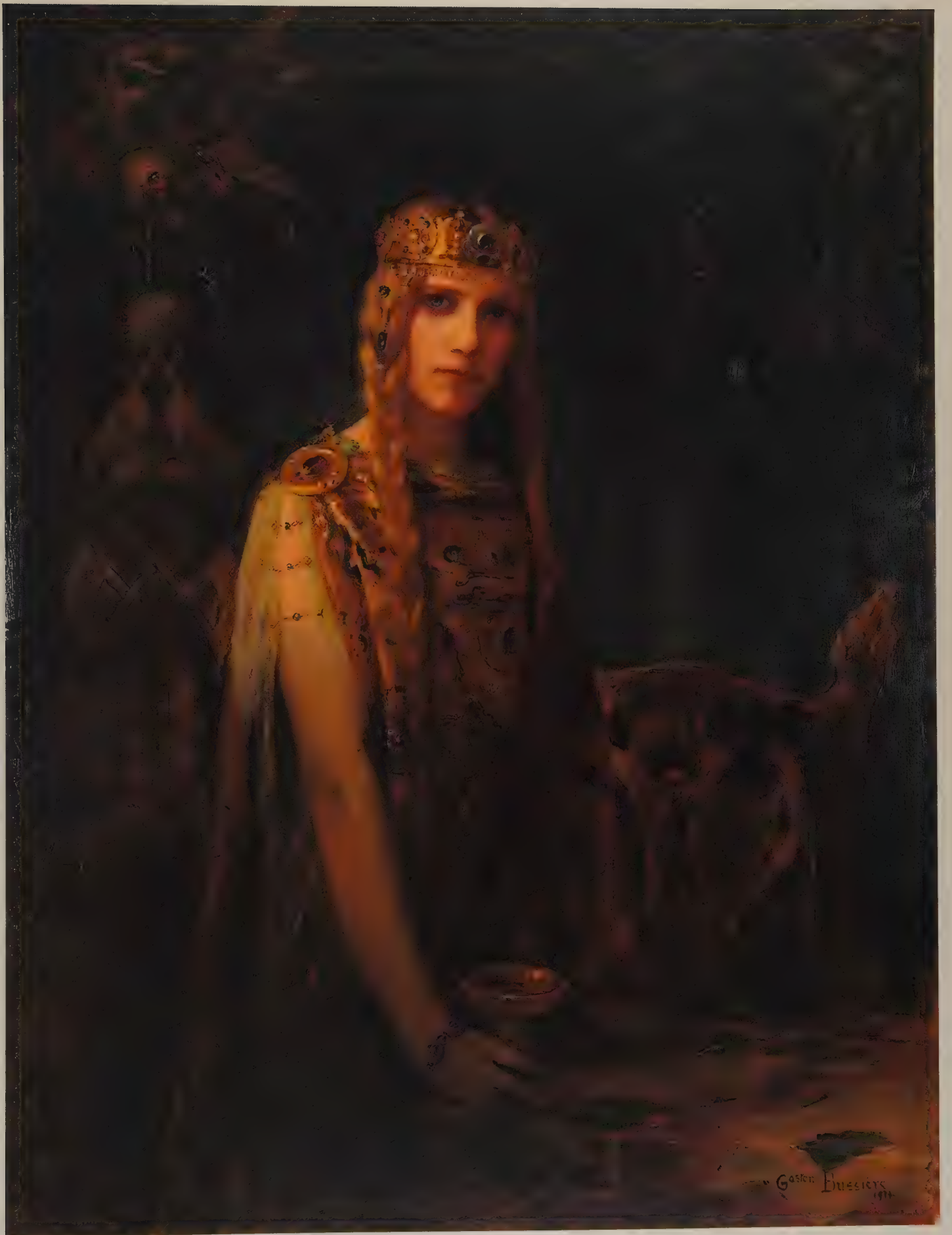


Louise Abbéma  
*Sarah B. and Louise A. on the Lake at  
the Bois de Boulogne*  
Oil on canvas  
Paris, Collection of the Comédie-  
Française  
(cat. 142)

Gaston Bussière  
*La Coupe, Iseult, 1911*  
Oil on canvas  
Mâcon, Musée des Ursulines  
(cat. 143)







A Symbolist "Cosmogony" of Woman

Brooch with dedication to Sarah  
Bernhardt, 1896  
Gold, enamel, emeralds  
Paris, Collection of the Comédie-Française  
(cat. 140)



Cover of the programme for the production of *Théodora* at the Théâtre Sarah Bernhardt in 1902  
Paris, Bibliothèque Nationale de France, Département des Arts et du Spectacle (cat. 154)



W. & D. Downey  
*Sarah Bernhardt playing the part of  
Théodora, 1902*  
Paris, Bibliothèque Nationale de France,  
Département des Arts et du Spectacle  
(cat. 151)

W. & D. Downey  
*Sarah Bernhardt playing draughts,  
wearing a chain with bayaderes by René  
Lalique, choker and ring*  
Paris, Bibliothèque Nationale de France,  
Département des Arts et du Spectacle  
(cat. 152)



Alphonse Mucha  
Panel for *La Princesse Lointaine*,  
1894–95  
Paris, Bibliothèque Nationale de  
France, Département des Arts et du  
Spectacle  
(cat. 149)



Studies of watches and chains for Sarah Bernhardt, c. 1894-96  
 Pencil, pen, watercolour  
 Paris, Musée Lalique  
 (cat. 147)

Drawing - Variation on a detail of the Bérénice diadem for Julia Bartet  
 Paris, Musée Lalique  
 (cat. 146)





Metamorphosis and Transgression  
Dragonfly Women and Swans

68.

Necklace – *Insect Women and Black Swans*, c. 1897–99  
Chased gold, opaque enamel on gold, translucent plique-à-jour enamel, opals, amethysts  
Diam. 24.1 cm  
Signed: on lower edge of three elements: *LALIQUE*  
*Hist.*: Included in Lalique's reference book for the Paris Exposition of 1900, under Necklaces: "Colliers, n° 1, 9 femmes or fond translucide 2 cygnes, brillants navettes et cabochons opales. Prix: 30,000 F." No purchaser appears to have been found at the time, possibly because of the high price. 1901, Georges Charbonneaux collection, Reims; Laforêt collection, Paris; Lilian Nassau collection, New York. This spectacular necklace exemplifies Lalique's symbolism at the turn of the century with the interweaving of the human and animal domains, use of opals, and black swans, regarded as an ill-omened presence. According to Robert de Montesquiou, the black swan also represents night as against the white swan representing day. The navette-cut brilliants were replaced with amethyst cabochons  
*Bibl.*: Barten 1977, no. 341; Joan Rosasco in *Les bijoux de Lalique*, Paris, 1998, p. 36  
*Exh.*: 1971 Durham, no. 165 and pl. 19; 1985 USA, no. 51; 1995 Montreal, no. 239 and rep. p. 344, no. 418; 1998–99 New York, Washington DC, Dallas, no. 36 and pp. 36–37 rep.; 2000–01 Yokohama, Tokyo, Kyoto, no. 077  
New York, The Metropolitan Museum of Art, Gift of Lilian Nassau, 1985, inv. 1985.114

69.

Neck pendant with chain – *Dragonfly Woman*, c. 1898–99  
Chased gold, translucent plique-à-jour enamel, diamonds  
6 × 1.5 cm (chain: 2 × 28 cm)  
*Hist.*: Similar to the *Sylphid* or *Winged Woman* brooch in the Lalique Museum, Hakone (Japan), cat. Hakone 2005, no. 4–1  
*Bibl.*: Barten 1977, drawings nos. 567 and 568 (similar)  
Communauté de communes du Pays

de la Petite Pierre. Purchased with financial support from Dexia, Département du Bas-Rhin et de la Région Alsace

70.

(*catalogue only*)  
Brooch – *Winged Woman*, c. 1900  
Gold, translucent plique-à-jour enamel  
7 × 2 cm  
*Bibl.*: Barten 1977, cf. 963.1; 963.2; 964  
New York, private collection

71.

Neck pendant / brooch – *Winged Woman*, c. 1897–99  
Chased gold, translucent plique-à-jour enamel, diamonds  
5.7 × 6.5 cm  
Not signed  
*Hist.*: The winged woman motif belongs to the Symbolist period: butterfly woman, dragonfly woman, elf, sylph or sylphid, spirit of the air illustrating the connections between human and animal. Such transgressive motifs were typical of Lalique's work from the winged women of bronze guarding his display at the Paris Exposition of 1900 to the glass doors of the Asaka Palace, Tokyo, in 1933, now the Teien Museum.  
Formerly in the Shai Bandmann collection, Israel  
*Bibl.*: Barten 1977, nos. 567 and 568 (similar drawing); Hakone, no. 2–2 Hakone (Japan), Lalique Museum, inv. 770

72.

Choker plaque – *Siren*, c. 1897–98  
Chased gold, translucent plique-à-jour enamel, diamonds  
5 × 8 cm  
Signed on upper edge: *LALIQUE*  
*Hist.*: Later converted into sprig. The motif of the hybrid sylphid, siren or water sprite, golden-haired and fish-tailed, is a post-classical avatar. Lalique preserved the original wings  
*Exh.*: 1976 Houston, Chicago, no. 401; 2000–01 Yokohama, Tokyo, Kyoto, no. 065  
New York, private collection

73.

Ring – *Nymph*, c. 1897–98  
Chased gold, enamel

Diam. 3.1 cm  
*Bibl.*: Falk 1999, p. 32  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 063  
Pforzheim, Schmuckmuseum, inv. 1979/14

74.

Necklace – *Winged Insect Women*, c. 1897–99  
Gold, enamel, glass cabochons, platinum  
8.2 × 3.7 cm  
Signed: *LALIQUE*  
*Bibl.*: Barten 1977, no. 1243 (bracelet consisting of four identical nymphs joined by three chains with cabochons)  
Israel, Shai Bandmann collection

75.

Neck pendant – *Swan*, c. 1897–99  
Chased gold, opaque enamel in relief, translucent plique-à-jour enamel  
5.8 × 4.5 cm  
Signed on right edge: *LALIQUE*  
*Hist.*: The swan was a recurrent motif in Lalique's jewellery at the very end of the nineteenth century, sometimes single but more often in a pair or combined with Leda (cf. *Les bijoux de Lalique* 1998, no. 35 and p. 183 rep.). Lalique bought a property at Clairefontaine in 1898 and it was there that he took up photography, a recent invention that he found fascinating. It gave him a new slant on nature supplementing the numerous drawings accumulated during the years of his childhood and apprenticeship. Photography enabled him to expand his visual field and focus more clearly on viewpoints and motifs providing inspiration for his jewellery.  
The swans of Clairefontaine suggested to Lalique the idea of luminous presences gliding over springtime waters and a whiteness akin to the female nude, what Bachelard called "la nudité permise" (see *L'eau et les rêves*, Paris, 1942).  
For this piece, Lalique used a process for which he had applied for a patent on 12 February 1891 (granted on 15 May of the same year, no. 211.367): "For a new process of enamel production [...], an enamel process making it possible to obtain enamels of whatever thickness one might wish and even to reproduce works in the round applicable or otherwise to

jewellery and gold or silver work" (cf. cat. Paris 1991–92, p. 257).

A variation on this pendant is reproduced in Barten, no. 573, coll. Lillian Nassau, New York, later coll. David Weistein (cf. *Les bijoux de Lalique* 1998, no. 32 and rep. p. 183)  
*Bibl.*: Hakone 2005, no. 1–2  
Hakone (Japan), Lalique Museum, inv. 717

76.

Neck pendant – *Two Swans*, c. 1898–1900  
Chased gold, translucent plique-à-jour enamel, moulded enamel on gold, pendant pearl  
7.4 × 4.1 cm  
Hakone (Japan), Lalique Museum, inv. 1279

77.

Neck pendant – *Female Profile and Heron*, c. 1897–98  
Chased gold, cut opal, enamel  
5.7 × 5.5 cm  
Signed: *LALIQUE*  
Israel, Shai Bandmann collection

78.

Neck pendant – *Swans and Iris*, c. 1897–98  
Gold, enamel, pearls  
*Bibl.*: Barten 1977, cf. 572 (variation)  
Israel, Shai Bandmann collection

79.

Ring – *Swans*, c. 1898–99  
Chased open-work gold, opaque enamel on gold  
Diam. 2 cm  
Signed on edge: *LALIQUE*  
*Hist.*: Owned in 1900 by Madame Waldeck-Rousseau (cf. Léonce Bénédite, "La Bijouterie et la Joaillerie à l'Exposition universelle de 1900", *Revue des Arts Décoratifs*, p. 201, rep.). See cat. 80 and also the design for a choker plaque and ring, *Reflected Swans*, cat. 85. The swan formed part of the Symbolist and poetic vocabulary of Art Nouveau. "Were these swans gliding through the reeds not the gift of some dying poet making his swan song?" (R. de Montesquiou, *Roseaux pensants*, 1897, p. 170)  
Israel, Shai Bandmann collection

80.

Drawing for ring – *Swans*, c. 1898–99  
Vegetable paper, watercolour, ink



22 × 28 cm  
Bibl.: Barten 1977, no. 1298A  
Hist.: See cat. 79  
Israel, Shai Bandmann collection

81.  
Gustave Moreau (1826–1898)  
*La fée des eaux*, undated (?)  
Oil on canvas  
80 × 65 cm  
Paris, Musée Gustave Moreau,  
inv. Cat. 225

82.  
Gustave Moreau (1826–1898)  
*Léda*  
Oil on canvas  
78 × 40 cm  
Signed bottom right  
Paris, Musée Gustave Moreau,  
inv. Cat. 93

83.  
Drawing for lorgnette – *Winged Woman*, c. 1896–97  
Pencil, pen and watercolour on paper  
24.5 × 21 cm  
Annotation: *péridots*  
Hist.: Motif of winged woman,  
dragonfly woman or siren  
Exh.: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 069  
Paris, Musée Lalique, inv. 6.2.003

84.  
Drawing for neck pendant – *Butterfly Woman*, c. 1897–99  
Indian ink, gouache, watercolour  
21.5 × 22 cm  
Bibl.: Barten 1977, no. 567 (similar)  
Wingen-sur-Moder, Association des  
Amis du musée Lalique

85.  
Design for plaque and ring –  
*Reflected Swans*, c. 1898–1900  
Pencil and gouache highlights on  
paper  
21 × 19 cm  
Annotations: *plané 1 mill. 1/4;*  
*grande plaque; / reflets de cygnes*  
*ramolayé en très plat / champlévé*  
*ciselés sous / émail / eau translucide*  
*/ réseaux d'or ciselé; une bague /*  
*même indication / à la limite bleue*  
Exh.: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 103  
Paris, Musée Lalique, inv. 5.1.001

86.  
Design for neck pendant – *Swans and Willow*, c. 1898–1900

Pencil and watercolour on cardboard  
14 × 10.5 cm  
Bibl.: Barten 1977, no. 576 (similar  
drawing); Brunhammer 1998, p. 160  
Exh.: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 105  
Paris, Musée Lalique, inv. 2.4.414

87.  
Study for ring – *Two Lotus Flowers*,  
c. 1903–04  
Pencil, pen, watercolour and gouache  
on paper  
27.5 × 20 cm  
Bibl.: Barten 1977, no. 1354 (drawing  
similar to a *Papyrus* ring)  
Exh.: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 111  
Paris, Musée Lalique, inv. 5.2.014

88.  
Study for neck pendant / brooch –  
*Swan*, c. 1898–1900  
Pencil, pen and gouache on  
transparent paper  
28 × 21.5 cm  
Annotations: *480; Broche / joaillerie*  
*/ bec émaillé / fond cristal*  
Bibl.: Barten 1977, no. 575.2  
Exh.: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 106  
Paris, Musée Lalique, inv. 2.4.097

89.  
Drawing for neck pendant – *Swan*  
*with Chain*, c. 1897–99  
Pencil, pen, watercolour and gouache  
on paper  
28 × 22 cm  
Four-line inscription in pencil, top  
left: *Madame Baylies / Hotel Bristol /*  
*n 9 / 17 juillet*; written over in ink: *8;*  
bottom right in pencil: *25/340*  
Hist.: Design for *Swan* pendant, inv.  
717. Reproduction of a similar  
drawing in Barten, no. 573 A  
Hakone (Japan), Lalique Museum, inv.  
836

90.  
Design for cane handle – *Female Face*  
*Surmounted by Rooster*, c. 1897–99  
Pencil, pen and watercolour on paper  
18.5 × 17 cm  
Bibl.: Barten 1977, no. 1609  
Exh.: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 043  
Paris, Musée Lalique, inv. 6.4.004

91.  
Study for neck pendant – *Profile of*  
*Heron-Necked Woman with Lotus*

*Flowers and Masks*, c. 1895–98  
Cf. cat. 77  
Pencil, pen and watercolour on paper  
27.5 × 21.5 cm  
Exh.: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 073  
Paris, Musée Lalique, inv. 2.4.014

#### Metamorphosis and Transgression Hypnosis

92.  
Neck pendant – *Woman in Profile,*  
*Eyes Half-Closed*, c. 1900  
Chased silver, chalcedony, coral  
branch, silver chain  
8.5 × 7.5 cm  
Signed on reverse, top left: *LALIQUE*  
Bibl.: Bénédite, Léonce, “René  
Lalique”, 2nd article, *Revue des Arts*  
*Décoratifs* 20, 1900, p. 239; Marx,  
Roger, “Les bijoux de Lalique”, *Les*  
*Modes*, 1901, no. 6, rep. p. 13; Marx,  
Roger, *L'Exposition universelle de*  
*1900*, Paris, 1901; Pica, Vittorio,  
*Esposizione di Torino del 1902*,  
Bergamo, 1903, rep. p. 119; Barten  
1977, no. 608, p. 106, no. 29, rep.  
in colour  
Paris, private collection

93.  
Neck pendant / brooch – *Woman's*  
*Face Surrounded by Lilies*,  
c. 1898–1900  
Chased silver, moulded glass, baroque  
pearl pendant  
9 × 7 cm  
Signed on reverse, top left: *LALIQUE*  
Hist.: The motif of a female – or  
male? – face fashioned in opaque  
white glass is often combined with  
poppies: cf. the Gulbenkian  
collection, Lisbon, inv. 1141, and the  
Unimat collection, Tokyo, cat.  
Yokohama / Tokyo / Kyoto, no. 79.  
In this case, it suggests Hypnos, the  
Greek divinity personifying the world  
of dreams, the son of night and  
brother of death. A completely  
different meaning attaches to this  
slightly smiling face, in one-quarter  
profile, with a setting of lilies  
suggesting chastity and purity.  
Formerly in the collection of Nina  
Alexandrovna Kochine (1871–1952),  
one of Moscow's first female lawyers  
and friend of the Tretyakov brothers,  
renowned art lovers and collectors.  
Having settled in Europe after 1918,  
she owned ten pieces of jewellery by

René Lalique, including this brooch-  
pendant, which were sold in a  
spectacular auction at the Hôtel  
Georges V on 22 June 1988 by the  
firm of Ader Picard Tajan  
Bibl.: Catalogue *The Lalique Museum*,  
Hakone, no. 5–2 (*Freesia Woman*),  
rep. p. 128  
Hakone (Japan), Lalique Museum,  
inv. 658

94.  
Study for jewellery – *Cattleya Woman*,  
c. 1898–1900  
Pencil, watercolour and gouache on  
paper  
27.5 × 21.5 cm  
Hist.: The face of a woman with  
closed eyes forms part of Symbolist  
imagery. The woman's face emerging  
from the corolla of a flower may be  
a reference to the German Romantic  
poet Novalis (1772–1801), whose  
major work *Heinrich von Ofterdingen*  
was known in French intellectual  
circles at the end of the nineteenth  
century  
Exh.: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 042  
Paris, Musée Lalique, inv. 8.1.052

95.  
Drawing for neck pendant – *Woman's*  
*Face in Profile and Scarab*  
Pencil, Indian ink and gouache  
on paper  
27.5 × 21.9 cm  
Bibl.: Ferreira 1999, no. 97, rep.  
p. 297  
Exh.: 1985–86 USA; 1987 London;  
1987 Pforzheim; 1987–88 Munich,  
Hamburg  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian,  
inv. 2481

96.  
Alice Ledru Lalique, 1903  
Paris, Archives Lalique, Musée  
d'Orsay, inv. PHO 1996–7–48

#### Metamorphosis and Transgression Snakes and Peacocks

97.  
Ear pendants – *Women, Snake*  
*Chains*, c. 1900–02  
Chased gold, champlévé enamel  
6 × 2.5 cm  
Signed on the neck of one of the  
snakes: *LALIQUE*

*Hist.*: The female figure playing a pipe is a recurrent theme in Lalique's work, not necessarily combined with a snake. The latter is present here, lending the coils of its supple body and open jaws to each of the pendants. The Pompeian motif of a young woman playing with a dog is also found on a brooch in the Hata collection (no. 664).

Accompanied by a casket inscribed with: *R. Lalique / 40 Cours la Reine / Paris*

Hakone (Japan), Lalique Museum, inv. 1278

**98.**  
Neck pendant – *Woman Playing a Pipe*

Chased gold, enamel on silver, translucent plique-à-jour enamel on gold, aquamarine glass pendant  
8 × 5 cm

Signed in two places on the sides of the frame: *LALIQUE*

Hakone (Japan), Lalique Museum, inv. 709

**99.**  
Brooch – *Young Woman Playing with Dog*, c. 1900–02

Chased gold, translucent champlevé enamel, diamonds, reverse of blue enamel

3.1 × 4.2 cm

Signed on left of bottom edge, partially worn: *LALIQUE*

*Hist.*: Cf. the same motif on one of the ear pendants, inv. 1278

Formerly in the Shai Bandmann collection, Israel

Hakone (Japan), Lalique Museum, inv. 664

**100.**  
Brooch – *Four Peacocks on a Pine Branch*, c. 1902–03

Gold, opaque champlevé enamel, glass, navette-cut diamonds, white sapphires

4.5 × 7.5 cm

Signed on the edge of the base: *LALIQUE*

*Hist.*: Single or in pairs, the peacock is a symbol of the sun and moon signifying renewal. The motif of four peacocks is quite exceptional, especially as they are white. This may be what Montesquiou refers to when he speaks of “feathers of peacocks with opaline eyes”, the “common” milky-white opal. The theme of

renewal expressed in this splendid item is strengthened by the pine branch, a symbol of fertility, the Tree of Life. Formerly in the collection of the Modern Gallery, London

*Bibl.*: Barten 1977, no. 704; Hakone 2005, no. 5–3

*Exh.*: 1991–92 Paris, cat. no. 221 and rep. p. 224

Hakone (Japan), Lalique Museum, inv. 655

**101.**  
Drawing for brooch – *Four Peacocks on a Pine Branch*, c. 1902–03

Pencil, gouache, pen

28 × 22 cm

*Bibl.*: Barten 1977, no. 704 (detail no. 704a)

*Exh.*: 1991 London, no. 221; 1991–92 Paris

Paris, Musée Lalique, inv. 2.4.271

**102.**  
Neck pendant – *Peacocks*, c. 1897–98  
Gold, enamel on gold, opal, pearls  
7.1 × 3.9 cm

Signed: *LALIQUE*

*Hist.*: René Lalique combines the opal and the peacock in this piece, which adopts his conception of oriental hieratic juxtaposition while at the same time inaugurating the great period of metamorphosis and transgression. The opal was described as a “vile gem” by Apollinaire, as “rebellious and unfaithful” by Huysmans, who was, however, interested in the “hesitation” of its colour, the “doubt” of its fire (*A rebours* 1884, p. 131), and as a “fatal” stone by the poet Robert de Montesquiou, who dedicated the eighth gem of his *Paons* (1901) to Lalique: “I know of a jeweller in love with opals. / The purest diamond would tempt him in vain. / He will craft none other than the gem of pale fire, / Whose iridescence has chosen him as its lover”. The cosmic bird of India, Islamic symbol of the sun and the moon, associated with the cult of Hera-Juno in ancient times, “the peacock with opaline eyes”, which Montesquiou warns us to distrust as much as the opal itself, seems to be seen by Lalique as the synthesis of universal beauty, what the philosopher Gaston Bachelard calls a “microcosm of universal panicism” (*L'eau et les rêves*, Paris, 1942, p. 44). Lalique produced at least two versions of this

piece, both of which belonged at that time, according to Léonce Bénédicté (*Revue des Arts Décoratifs* 1900), to the wife of the French politician Pierre Waldeck-Rousseau, prime minister at the turn of the century (cf. Barten 1977, nos. 535.1, 535.1 A, 535.2, 536.1 and 2)

*Bibl.*: Falk 1999, p. 22

*Exh.*: 1988 Munich, no. 91; 2000–01 Yokohama, Tokyo, Kyoto, no. 054  
Pforzheim, Schmuckmuseum

**103.**  
Neck pendant / brooch – *Female Profile and Foliage*, c. 1897–98

Gold, enamel, baroque pearl

7 × 5.9 cm

Signed: *LALIQUE*

*Bibl.*: Barten 1977, no. 533

Israel, Shai Bandmann collection

**104.**  
Design for neck pendant – *Two Women Playing Pipes*, c. 1899–1900  
Pencil, pen and watercolour on paper  
21 × 16.5 cm

*Bibl.*: Barten 1977, no. 634.2

*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 082

Paris, Musée Lalique, inv. 2.4.054

**105.**  
Design for a neck pendant – *Female Snake Charmer*, c. 1900–02  
Pencil, pen and watercolour on paper  
27.5 × 22 cm

*Bibl.*: Barten 1977, no. 680.1

*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 094

Paris, Musée Lalique, inv. 2.4.457

**106.**  
Design for plaque – *Snake-Headed Sea Monster*, c. 1898–1900  
Pencil and watercolour on paper  
13.5 × 21.5 cm

*Bibl.*: Barten 1977, no. 272

*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 028

Paris, Musée Lalique, inv. 2.2.147

**107.**  
Design for brooch or neck pendant – *Tangle of Snakes*, c. 1898–99  
28 × 22 cm

*Hist.*: S. Barten mentions a neck pendant with this motif in the Hermitage Museum, Saint Petersburg (Barten 1977, no. 571)

*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 029

Paris, Musée Lalique, inv. 3.1.019

**108.**  
Design for neck pendant – *Dogs and Snakes in Foliage*, c. 1899–1900  
Pencil, pen, watercolour and highlights in gouache on paper  
28 × 21.5 cm

Annotations: 10 (top left); 736 (top right)

*Bibl.*: Barten 1977, no. 639

*Exh.*: 1992 Tokyo, no. 290; 2000–01 Yokohama, Tokyo, Kyoto, no. 163  
Paris, Musée Lalique, inv. 2.4.089

**109.**  
Design for comb – *Snakes*, c. 1898–99  
Pencil, pen and watercolour on paper

27.5 × 21.5 cm

Annotations: *La masse des corps dans le plané / les têtes en premier plan*; top right: n° 699

*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 057

Paris, Musée Lalique, inv. 1.3.014

**110.**  
Studies for neck pendants – *Peacocks*, c. 1897–98  
Pencil and pen on paper  
27.5 × 21.5 cm

Technical annotations in pen indicating materials: opal, violet and white enamel and gold

*Hist.*: Variations on the cosmic symbol of the peacock and its associated colours in a range typical of the period

*Bibl.*: Barten 1977, no. 542

*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 055

Paris, Musée Lalique, inv. 2.4.430

**111.**  
Study for brooch – *Aux Paons (Peacocks)*, c. 1897–99

Pencil and pen on paper

27.5 × 22 cm

Technical annotations in pencil specifying the colour of the enamel (cornflower blue) and the nature of the stone, a sapphire (unquestionably blue)

*Hist.*: A characteristic element of Symbolist imagery, the peacock motif featured in Lalique's work from the time of his own personal studies up to the Paris Exposition of 1900

*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 030

Paris, Musée Lalique, inv. 2.4.393

112.  
Studies for comb – *Peacock*,  
c. 1897–98  
Pencil and watercolour on paper  
27.2 × 21.3 cm  
*Exh.*: 1998–99 New York, Washington  
DC, Dallas, no. 60 (rep.)  
Paris, Musée Lalique, inv. 1.3

113.  
Frontispiece for *Les Paons*, collection  
of poems by Robert de Montesquiou  
Paris, E. Fasquelle Editeur, 1901  
Paris, Bibliothèque Nationale de  
France, Département des Arts et du  
Spectacle

#### Metamorphosis and Transgression Flower Women

114.  
Comb – *The Kiss*, c. 1896–98  
Carved ivory with iridescent opals  
on reverse  
14.5 × 6 cm  
Signed on the left side of the top  
edge: LALIQUE  
*Hist.*: Purchased at the Paris  
Exposition of 1900. Included in  
Lalique's reference book under Combs  
("n° 203, dents ivoire, Le Baiser. 750  
F.") and marked delivered ("livré") in  
the column of purchasers. The shape  
of the comb on the face, which seems  
to follow the undulating movement  
of hair and garments, turns on the  
reverse into the petals of a large  
chrysanthemum of carved ivory and  
iridescent opals  
*Bibl.*: Barten 1977, no. 46; Ferreira  
1999, no. 6, pp. 100–101 rep.  
*Exh.*: 1991–92 Paris, no. 132 and p.  
111 (rep.); 1992 Tokyo, no. 6 and p.  
63 (rep.); 2000–01 Yokohama, Tokyo,  
Kyoto, no. 058  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian,  
inv. 1137

115.  
Ring – *Couple*, c. 1899–1900  
Gold, enamel  
3 × diam. 1.8 cm  
Signed on ring: LALIQUE  
Paris, private collection

116.  
Neck pendant / brooch – *Two Female  
Profiles and Swallows*, c. 1898–1900  
Chased gold, shiny champlevé  
enamel, translucent plique-à-jour

enamel, baroque pearl  
7.5 × 7.1 cm  
Signed on right side of bottom edge:  
LALIQUE

Inscription on reverse on a wavy  
plaque of gold: *AU REVOIR*  
*Hist.*: The herald of spring, the  
swallow was also an attribute of  
Aphrodite, the goddess of love, in  
ancient times and associated with  
beautiful hair in the Middle Ages.  
This may be the theme that Lalique  
illustrates here with a flight of  
swallows through the hair of two  
women in profile, one with her  
mouth half-open and the other with  
her eyes half-closed. An identical  
brooch is to be found in the  
Schmuckmuseum at Pforzheim  
(Germany): René Lalique catalogue,  
Tokyo, 1992, no. 48 and rep. p. 101.  
The colour of the translucent plique-  
à-jour enamel seems to be sky blue;  
collection of the Minami Art  
Museum. A design forms part of the  
Hata collection (inv. 1230)  
Hakone (Japan), Lalique Museum,  
inv. 683

117.  
Brooch – *Female Profile, Bat,  
Dandelion*, c. 1897–98  
Gold, enamel, opal, diamonds  
7 × 5.8 cm  
Israel, Shai Bandmann collection

118.  
Neck pendant and chain – *Face of  
Woman Wearing Headdress with  
Anemones*, c. 1900  
Gold, enamel, baroque pearls  
7 × 9 cm  
Signed on the reverse on the right of  
the bottom edge: LALIQUE, with  
hallmarks  
Hakone (Japan), Lalique Museum,  
inv. 790

119.  
Neck pendant / brooch – *Three  
Female Heads and Fuchsias*,  
c. 1900–02  
Chased gold, enamel, carved mother-  
of-pearl cameo  
3.4 × 4.2 cm  
Signed on reverse, bottom right:  
LALIQUE  
*Hist.*: Formerly in the Fischermeister  
(Vienna) and Shai Bandmann (Israel)  
collections  
*Bibl.*: Barten 1977, no. 1040  
*Exh.*: 2000–01 Yokohama, Tokyo,

Kyoto, cat. no. 89 and p. 78 rep.  
Hakone (Japan), Lalique Museum,  
inv. 1181

120.  
Brooch – *Woman in Profile with  
Flowers*, c. 1898–99  
Chased and engraved gold, green  
enamel  
2 × 4 cm  
Hallmark  
*Hist.*: Donated to the Musée Lalique  
by Madame Denise Corbie in  
remembrance of her mother (June 14,  
2000)  
Paris, Musée Lalique

121.  
Plaque – *Sorceress in Branches*,  
c. 1899–1901  
Gold  
2.1 × 5.75 cm  
Signed on the front, bottom right:  
LALIQUE  
Färber Collection

122.  
Ear pendants – *Figures and Lotus  
Flowers*, c. 1898–99  
Chased and engraved gold, blue  
enamel, amethyst  
3.3 × 2.5 cm  
Maker's hallmark and signature  
stamped on fastener  
Paris, Musée Lalique

123.  
Brooch – *Female Profile and  
Speedwell*, c. 1899 (date according  
to Vever)  
Gold, enamel  
w. 3.9 cm  
Signed: LALIQUE  
*Bibl.*: Marx, Roger, "Les bijoux de  
Lalique", *Les Modes*, 1901, no. 6, p. 13  
(rep.); Marx, Roger, *L'Exposition  
universelle de 1900*, Paris, 1901, plate  
facing p. 75; Barten 1977, no. 982  
Israel, Shai Bandmann collection

124.  
Neck pendant – *Female Profile and  
Datura*, c. 1899–1900  
Gold, enamel on gold, translucent  
plique-à-jour enamel, peridot,  
coloured gemstone  
8.5 × 8 cm  
Signed on inner edge: LALIQUE  
*Hist.*: As Robert de Montesquiou tells  
us, hair is "one of Lalique's fixations,  
one of his favourite decorative  
elements [...]. He wraps it around

faces in flowing waves of a fantastic  
nature, not least because he distorts  
the normal colour to make it green  
[...] or like the locks of the Queen of  
Sheba, which were, as Flaubert tells  
us, 'covered in blue powder'"  
(*Roseaux pensants*, pp. 172–173). The  
hair here appears to be sprinkled with  
mauve  
*Exh.*: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 083  
Israel, Shai Bandmann collection

125.  
Brooch – *Female Bust Surrounded  
by Poppies*, c. 1900–01  
Ivory, glass, gold, enamel, baroque  
pearl  
6.2 × 4.9 cm  
Pearl: 1.4 × 1.2 cm  
Signed on the reverse to the right:  
LALIQUE  
*Hist.*: Purchased from the maker in  
1901

*Bibl.*: Barten 1977, no. 773, I A  
(drawing) and no. 673, I; Ferreira  
1999, no. 15, p. 120 and p. 121 rep.  
*Exh.*: 1985 USA; 1987 London; 1987  
Pforzheim; 1987–88 Munich,  
Hamburg; 1991–92 Paris; 1992 Tokyo  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian,  
inv. 1148

126.  
Neck pendant and chain – *Nymph in  
a Tree*, c. 1900–02  
Ivory, glass, gold, enamel, brilliants,  
diamonds, sapphires  
6.9 × 5.7 cm  
Chain: 25 cm (x 2)  
Signed on right of bottom edge:  
LALIQUE  
*Hist.*: Purchased from the maker in  
1902  
*Bibl.*: Barten 1977, no. 652 A  
(drawing); Ferreira 1999, no. 28  
p. 144 and p. 145 rep.  
*Exh.*: 1985 USA; 1987 London; 1987  
Pforzheim; 1987–88 Munich,  
Hamburg; 1991–92 Paris; 1992 Tokyo  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian, inv.  
1165

127.  
Neck pendant – *Dancing Nymphs*,  
c. 1902–03  
Artificial ivory, enamel, gold, pearl  
6.5 × 6 cm  
Maker's hallmark on reverse  
*Hist.*: Lalique used the same *Dancing*

*Nymphs* plaque in different settings: with water lilies (drawing, Musée Lalique, inv. 2.4.358) and bats (cf. cat. USA 1998, no. 112 and p. 142, rep.), invariably in blue enamel, as well as simple buds (drawings, Musée Lalique, inv. 3.2.019 and 2.4.052) *Exh.*: 1998–99 New York, Washington DC, Dallas, no. 113 and rep. p. 143; 2000–01 Yokohama, Tokyo, Kyoto, no. 198  
New York, private collection

128.  
Choker – *Two Naiads*  
Gold, enamel, translucent enamel, pearls  
4.8 × 7.6 cm  
Israel, Shai Bandmann collection

129.  
Neck pendant – *Two Entwined Nude Figures*, c. 1897–98  
Gold, enamel  
7 × 3.7 cm  
Signed at the bottom: *LALIQUE*  
Israel, Shai Bandmann collection

130.  
Georges Clairin  
*Bust of Woman in Profile with Hair of Seaweed and Birds*, 1899  
Watercolour on paper  
31 × 22 cm  
Signed and dated with dedication: *à mon ami Lalique / G. Clairin 1899*  
*Hist.*: The face of the woman with her mouth half-open recalls numerous images created by Lalique  
Paris, private collection

131.  
Design for corsage ornament – *Head of Woman Wearing a Bonnet*, c. 1897–98  
Pencil, pen and watercolour on paper  
27 × 21.5 cm  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 041  
Paris, Musée Lalique, inv. 1.1.002

132.  
Study for bracelet with four elements – *Woman and Thistles*, c. 1900–02  
Pencil, pen, watercolour and gouache on paper  
28 × 22 cm  
Number: 205  
Annotations, top right: *la figure montée dessous / Tout champlévé ramolayé ciselure sans émail / émail translucide / dégradé / ramolayage*

*très peu laisser les / épaisseurs pour / l'émail translucide*; upper part of first motif: *goupille*  
*Bibl.*: Barten 1977, no. 1257  
*Exh.*: 1998–99 New York, Washington DC, Dallas, no. 68; 2000–01 Yokohama, Tokyo, Kyoto, no. 173  
Paris, Musée Lalique, inv. 4.1.081

133.  
Drawing for ear pendants – *Female Faces and Chrysanthemums*, c. 1898–1900  
Pencil, watercolour and gouache on paper  
27.5 × 21.5 cm  
*Exh.*: 1992 Tokyo, no. 296; 2000–01 Yokohama, Tokyo, Kyoto, no. 086  
Paris, Musée Lalique, inv. 2.3.117

134.  
Drawing for two bayadere pendants – *Chrysanthemums*, c. 1898–99  
Pencil, pen, watercolour and gouache on paper  
28 × 21.5 cm  
Annotations: 8 (top left); diagonal: *Fleurs et feuilles haut relief / réserver les cloisons extérieures larges / Les côtés de feuilles sont / en saillie et champlévés / dessus et dessous / fleurs champlévéés / dessus et dessous / tiges de même*  
*Bibl.*: Barten 1977, no. 478  
*Exh.*: 1992 Tokyo, no. 287; 1998–99 New York, Washington DC, Dallas, no. 70; 2000–01 Yokohama, Tokyo, Kyoto, no. 129  
Paris, Musée Lalique, inv. 2.3.177

135.  
Drawing for comb – *Three Female Heads*, c. 1897–99  
Pencil and ink on paper  
21.5 × 28 cm  
Annotations, top right: *Les têtes en pierres précieuses sculptées / Les chevelures d'or / le peigne écaillé*  
*Exh.*: 1998–99 New York, Washington DC, Dallas, no. 155  
Paris, Musée Lalique, inv. 1.3.002

136.  
Design for setting of neck pendant – *Women Dancing*, c. 1902–03  
Pencil, pen and watercolour on paper  
27.5 × 21.5 cm  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 199  
Paris, Musée Lalique, inv. 2.4.358

137.  
Drawing for neck pendant – *Female Face Encircled by Hair*  
Paris, Musée Lalique, inv. 2.4.018

#### “Femmes Fatales” in Town and on the Stage

138.  
Neck pendant – *Princesse Lointaine*, c. 1898–99  
Gold, opaque enamel on gold, brilliant-cut diamonds, amethyst  
12 × 6 cm  
Signed: *LALIQUE*; with eagle's head and Lalique hallmark  
*Hist.*: London, private collection  
*Bibl.*: *Revue des Arts Décoratifs*, XXI, 1901, p. 64 (rep.), with sonnet by Jacques Redelsperger; Barten 1977, no. 617  
*Exh.*: 1991–92 Paris, no. 239, rep. p. 90  
New York, private collection

139.  
Stage jewellery – Headband for the play *La Princesse Lointaine* by Edmond Rostand, c. 1895  
Metal, pearls  
32 × 16 cm  
*Exh.*: 2005–06 New York, The Jewish Museum, *Sarah Bernhardt. The Art of High Drama*, p. 58, fig. 42  
Paris, Bibliothèque-Musée de l'Opéra

140.  
Brooch with dedication to Sarah Bernhardt, 1896  
Gold, enamel, emeralds  
13 × 14.5 cm  
Dedication: *A Sarah Bernhardt, la gloire de l'art français, décembre 1896*  
*Exh.*: 2005–06 New York, The Jewish Museum, *Sarah Bernhardt. The Art of High Drama*, p. 100, fig. 2  
Paris, Collection of the Comédie-Française. Gift of André Malraux

141.  
Necklace – *Cats*, c. 1898–1900  
Gold, enamel  
*Hist.*: Formerly in the collection of Madame Waldeck-Rousseau (1900)  
*Bibl.*: Barten 1977, no. 401 (15 enamelled elements)  
Israel, Shai Bandmann collection

142.  
Louise Abbéma  
*Sarah B. and Louise A. on the*

*Lake at the Bois de Boulogne*  
Oil on canvas  
150 × 200 cm  
Paris, Collection of the Comédie-Française

143.  
Gaston Bussière  
*La Coupe, Iseult*, 1911  
Oil on canvas  
117 × 89 cm  
Signed and dated, bottom right: *Gaston Bussière / 1911*  
*Hist.*: Collection of Patrice Trigano, purchased at public auction held by Christie's, Paris, July 5, 2005  
*Exh.*: 1911 Paris, Salon des Artistes Français (“La Coupe”)  
Mâcon, Musée des Ursulines, inv. 2005.2.1.

144.  
Studies for headdress – *Théodora*, 1902  
Pencil and gouache on paper  
27.5 × 21.5 cm  
*Hist.*: First staged in 1884 at the Théâtre de la Porte Saint-Martin, Victorien Sardou's *Théodora* was revived in 1902. Lalique produced several designs of jewellery for Sarah Bernhardt including a diadem of three snakes, one rearing up in front, which was never made. His new design for the revival in 1902 was a tall crown encircled by eagles (cf. Paris 1991, rep. p. 77 and pp. 78–79). The tiara worn by the actress is shown on the cover of the programme designed by Lalique  
*Exh.*: 1998–99 New York, Washington DC, Dallas, no. 25; 2000–01 Yokohama, Tokyo, Kyoto, no. 040  
Paris, Musée Lalique, inv. 1.1.008

145.  
Portrait (presumed) – *Sarah Bernhardt in Stage Headdress*, c. 1894  
Pencil, watercolour, white gouache and gold highlights on paper  
26.5 × 21 cm  
*Hist.*: The headdress may be the one created for the actress in Victorien Sardou's play *Gismonda*, first staged on October 31, 1894 at the Théâtre de la Renaissance  
*Bibl.*: Paris 1991, p. 72, p. 73 rep.  
*Exh.*: 1998–99 New York, Washington DC, Dallas, no. 24 and rep. p. 103; 2000–01 Yokohama, Tokyo, Kyoto, no. 039  
Paris, Musée Lalique, inv. 1.1.001

146.

Drawing – Variation on a detail of the *Bérénice* diadem for Julia Bartet

*Bibl.*: Barten 1977, cf. nos. 14.1, 14.2, 14.3

Paris, Musée Lalique, inv. 1.2.026

147.

Studies of watches and chains for Sarah Bernhardt, c. 1894–96

Pencil, pen and watercolour on paper

27.5 × 22 cm

Annotations: *or et améthystes pour la montre n° 336, or et opales pour la montre n° 337*; bottom left: *2 montres avec chiffre SB* (Sarah Bernhardt's initials) *formant bélières*

*Bibl.*: Barten 1977, no. 1487

*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 404

Paris, Musée Lalique, inv. 3.6.022

148.

Drawing for box – *Allegory of War*, c. 1898–1900

Pencil and watercolour on paper  
27 × 24.4 cm

*Exh.*: 1998–99 New York, Washington DC, Dallas, no. 234

Paris, Musée Lalique, inv. 1.1.004

149.

Alphonse Mucha

Panel for *La Princesse Lointaine*, 1894–95, Act II

Decoration for the foyer of the old Théâtre Sarah Bernhardt

23.5 × 15.5 cm

Paris, Bibliothèque Nationale de France, Département des Arts et du Spectacle

150.

Léopold Emile Reutlinger

*Sarah Bernhardt playing the part of Mélissinde in "La Princesse Lointaine"*

Photograph

14 × 9 cm

Postcard

Paris, Bibliothèque Nationale de France, Département des Arts et du Spectacle

151.

W. & D. Downey

*Sarah Bernhardt playing the part of Théodora*, 1902

Photograph

16.5 × 11 cm

Paris, Bibliothèque Nationale

de France, Département des Arts et du Spectacle

152.

W. & D. Downey

*Sarah Bernhardt playing draughts, wearing a chain with bayaderes by René Lalique, choker and ring*

Photograph

16.5 × 11 cm

*Bibl.*: Musée des Arts Décoratifs 1991–92, p. 83 rep.

Paris, Bibliothèque Nationale de France, Département des Arts et du Spectacle

153.

Anonymous

*Sarah Bernhardt in town clothes and a bat-shaped hat*, 1883

Photograph

16 × 11 cm

Paris, Bibliothèque Nationale de France, Département des Arts et du Spectacle

154.

Cover of the programme for the production of *Théodora* at the Théâtre Sarah Bernhardt in 1902

Paris, Bibliothèque Nationale de France, Département des Arts et du Spectacle

155.

*La Princesse Lointaine* by Edmond Rostand

Paris, Ed. Charpentier et Fasquelle  
Dedicated by Edmond Rostand to Sarah Bernhardt

*Exh.*: 2005–06 New York, Jewish Museum, *Sarah Bernhardt. The Art of High Drama*, p. 115, fig. 20 rep.

New York, private collection



## Annette's Salad and Turner's Locomotive A Brief Study of "Japonisme" in Literature

In 1924, one year after the great earthquake that destroyed most of the city of Tokyo in September 1923, the inestimable publishing house Le Divan brought out an anthology of Japanese literature in France with a foreword by Paul Valéry. This publication marked a turning point in *japonisme*, the craze for all things Japanese that had been gathering momentum for half a century. Coined by the collector and art critic Philippe Burty in the magazine *Renaissance Littéraire et Artistique* in 1872, the term had long been accepted in the field of decorative arts as denoting an undeniable fashion and was already known in the field of painting, where Van Gogh and Claude Monet had expressed and above all manifested in their works an admiration for the prints of Hokusai, Hiroshige and Utamaro as an avowed influence. It was, however, barely identified in literature, even though there were of course some writers bearing witness to this passion for Japanese aesthetics, the Goncourt brothers first of all but also Emile Zola, Joris-Karl Huysmans, and of course Pierre Loti.

Among all these writers, it will be necessary to distinguish between those who took part in spreading *japonisme* (like the brothers Goncourt and Emile Zola), those who endeavoured to incorporate Japanese cultural elements in their own works (like Huysmans and Jean Lorrain as well as Proust, to a certain extent), those who plunged headfirst into the exotic adventure with all its attendant overtones of parody, caricature, stereotype, superficiality, and sometimes colonialism (like Pierre Loti and Claude Farrère), and finally those who found a deeper source of inspiration in Japan (Paul Claudel, Henri Michaux, Antonin Artaud, Victor Segalen, and of course Roland Barthes some time later).

The debt to an authentic Japanese aesthetic was to be truly detectable only in the fields of drama (following the success obtained as from the beginning of the century by Madame Sadayakko, real name Sada Koyama-Kawakami, who had performed with her husband first in San Francisco then in London and Paris, especially in the theatre of Loïe Fuller, where she presented a Japanese version of *La Dame aux Camélias* transposed into the sixteenth century, and to a greater extent poetry (first of all with Paul Claudel, whose *Cent phrases pour éventails*, written in Japan between June 1926 and January 1927 with Japanese calligraphy but published in facsimile form by Gallimard only in 1942, marks the conscious birth of a poetic renewal based on explicit borrowing from Japanese culture).

It is precisely because of the earthquake that Paul Valéry came to express his views on Japan, because Paul Claudel, who was supposed to write the preface to Kikou Yamata's anthology, had neither the time nor the peace of mind required. As French ambassador in Japan during the catastrophe, he was held up by countless problems in Tokyo. Though less familiar with Japan, Paul Valéry nonetheless wrote something illuminating: "Neither my eyes nor my mind have ever considered the things of the Far East. I am all too aware of the strangeness that surrounds us and the oddness of which we are composed. It seems to me that if familiarity did not weaken the disquiet, astonishment, amusement and horror that our habits, faces, vital functions,

and even the sound of our voices should cause us, we would be in a world of inexhaustible *exoticism* all the time. This is why I instinctively cling to what is closest in your anthology and to what is pure and simple poetry”.<sup>1</sup>

By shifting the exotic inside his own culture, Paul Valéry clearly rejected any overly superficial form of strangeness. Otherness should be a revealing aspect of poetry itself and not something sought after for its own sake. Japanese poetry should be the crystallization of problems in French poetry and provide a solution, as though through catalysis. The elegant translations of Kikou Yamata (who subsequently published several novels written in French but set in Japan – obtaining considerable success with works like *Masako*, published by Jacques Chardonne at Stock, Delamain and Bouleau – as well as the first partial translation of *Genji Monogatari* in Plon’s prestigious “Feux Croisés” series in 1928, followed thirty years later by two short works by Tanizaki for Stock), gave Paul Claudel an impression necessarily dominated by the idea of brevity. The *haiku*, a poem of seventeen syllables, soon came to represent all of Japanese literature.

The daughter of a Frenchwoman from Lyon and Tadazumi Yamada (whose real family name was Sōjirō Yamamoto), Japanese consul in that city, Kikou Yamata was born in France in 1897 but brought up in Japan and had just returned to France after her father’s death. Her first name, meaning chrysanthemum in Japanese, had already been made popular decades earlier by Pierre Loti’s novel *Madame Chrysanthème. Roman sur le Japon*, 1887; as Loti stated, “It is quite certain that the three main characters of this story are myself, Japan, and the effect this country had on me”.<sup>2</sup> With her dual descent, familiarity with cultured high society, and upbringing, she had everything needed to become a darling of the literary world.

Her father had learned French in Nagasaki from one the first Westerners to settle in Japan, namely Léon Dury, French consul and responsible for introducing the Lyon technique of manufacturing brocade. She returned to Japan in 1939 after publishing a series of novels and essays in French and popularizing the art of ikebana, but went back to France after the war. In her intimate notes,<sup>3</sup> she deplored the maudlin exoticism of Pierre Loti and Thomas Raucat, whose *L’honorable partie de campagne* appeared in 1924 at the same time as her anthology. Nevertheless, she herself wrote novels in French conforming to this fashion, such as *Shōji* (Delamain, 1927) and the later work *La dame de beauté* (Stock, 1953), which made enough of an impact to interest Henry Miller and Otto Preminger, who planned to make a film of it. She died in 1975.

Her anthology *Sur des lèvres japonaises* was not the first to become available in French. Judith Gautier, the poet’s daughter, had indeed published *Poèmes de la libellule* (Gillot), a collection of translations written with the assistance of Kanemochi Saionji, back in 1885. Judith Gautier had discovered Japanese culture on visiting the London International Exhibition in 1862 (the Paris *expositions universelles* came later in 1867, 1878, and 1889). Her husband Catulle Mendès was recognized as the author of the first poem of Japanese inspiration written in the French language, namely *Ten-Si-O-Dai-Tsin* in his collection *Philomela* (1863). The Goncourt brothers described her as follows: “This young woman’s sense of the Far East, her intuitive grasp of the great historical epochs, her ‘divination’ of China and Japan, of India under Alexander and Rome under Hadrian, fill him [i.e. her father Théophile Gautier] with a rapture that he pours into our ears. And he adds that Judith has made her own way by herself,



Henri Rousseau (known as Le Douanier Rousseau), *Portrait of Pierre Loti*, c. 1891  
Zurich, Kunsthaus

<sup>1</sup> Paul Valéry, foreword to Kikou Yamata, *Sur des lèvres japonaises*, Le Divan, 1924.

<sup>2</sup> Pierre Loti, *Madame Chrysanthème. Roman sur le Japon*, Paris, 1887.

<sup>3</sup> Mentioned by Monique Penissard in her biography of Kikou Yamata, *La Japolyonnaise*, Lyon, 1998.



that she was brought up like a puppy dog, allowed to run about on the table, and that nobody, so to speak, ever taught her to write".<sup>4</sup>

They continue: "In her plumed fur, Théophile Gautier's daughter is beautiful with a strange beauty. Her white complexion barely tinged with pink, her mouth – as jagged as the mouth of a primitive – over the ivory of her large teeth, her pure and somehow drowsy features, and her big eyes with animal-like lashes, bristling like small black pins, that barely veil her gaze, all these give the lethargic creature the indefinable and mysterious character of a female sphinx, of flesh or matter containing no modern nerves. And the young woman's dazzling youth is set off on the one side by Tsing, the flat-faced Chinese with a turned-up nose, and on the other by Grisi, her old, frail and wizened mother".<sup>5</sup>



Marcel Proust (1871–1922), c. 1896

The strong personalities of Judith Gautier and her husband, as related by poets and novelists, necessarily had a crucial impact on the French writers' literary vision of Japan. The knowledge of Japanese literature did not, however, develop quite so quickly. Japan seldom appeared in French literature as anything other than a particular cultural and aesthetic characteristic, so that its literature became, in general, an "appendix" to the decorative arts, supporting testimony or at most an echo. Whenever mention was made of "Japanese taste", it was with reference to more or less sophisticated elements of everyday life such as bric-a-brac, teapots, snuffboxes, accessories, netsuke, combs, porcelain, paper, belts, folding screens, flower arrangements, and of course kimonos and prints.

Examination of the references to Japan in *A la recherche du temps perdu* reveals that, apart from numerous political allusions to the Russo-Japanese War, the country is mentioned in order to qualify elements serving to pinpoint the characters socially, and sometimes sexually. The suggestion of their sophistication or vulgarity thus depends on whether the objects or garments evince informed and uncommon choices or a concession to facile, tawdry exoticism. We thus have the peignoirs of Odette de Crécy (indifferently Japanese or Chinese, made of "mauve crepe de Chine" or "pink silk", "as white as freshly fallen snow" or "long ruffles of silk muslin that look like nothing other than a sprinkling of pink or white petals", in the midst of screens and chrysanthemums, flowers made fashionable by the reigning fashion of orientalism), which point to the courtesan in her. Once married to Charles Swann, she exchanges these for the "bright, billowing silk of Watteau peignoirs, the flowery frills of which she made as though to caress upon her bosom and in which she immersed herself, lounging or frolicking with such an air of well-being, of cool skin and deep breathing, that she seemed to regard them not as something decorative, a mere setting, but as necessary in the same way as her tub and daily walk to meet the requirements of her looks and the niceties of her personal hygiene". Japan for Proust also meant prints, the items that were to have the greatest influence on Western art. It is, however, the entire East that the narrator sees as steeped in the inexpressible through the mystery of Odette's personality, accentuated by the love that Swann feels for her and that he observes, sharing in his bewitchment. His interpretation of Vinteuil's sonata thus makes of Odette, "like her peignoir", an inhabitant of "a world infinitely superior to the one in which reason can analyse talent".

As for Japanese prints, Proust mentions them not only in order to suggest by analogy the technique and sensitivity of the painter Elstir, "long impressed by Japanese art", but also to analyse his own feelings with respect to nature. He thus describes in

<sup>4</sup> Edmond et Jules de Goncourt, *Journal*, February 7, 1872.

<sup>5</sup> *Ibid.*, December 28, 1873.

*A l'ombre des jeunes filles en fleurs* his impressions of the setting sun as seen from the window of his hotel in Balbec in accordance with his own peculiar system of alternation between art and reality: "And if, beneath my window, the graceful and tireless flight of swifts and swallows had not risen like a jet of water, like a living firework display, linking the intervals between the soaring rockets with the still, white, streaming lines of long horizontal wakes of foam, without the enchanting miracle of this natural and local phenomenon that brought the scenes I had before my eyes in touch with reality, I might have believed that they were nothing but a constantly changed selection of paintings arbitrarily displayed in the place where I happened to be and without bearing any necessary relation to it. On one occasion it was an exhibition of Japanese prints. Beside the thin slice of a red sun as round as the moon, a yellow cloud looked like a lake with black sword-like trees silhouetted on its shores. A streak of a soft pink that I had not seen since my first box of paints swelled out into a river on either bank of which boats seemed to be waiting on dry land for someone to drag them down and set them afloat. And with the bored, disdainful, frivolous glance of a dilettante or a woman walking through a gallery between two social engagements, I said to myself that the sunset was curious and indeed quite different but that I had, after all, already seen others just as delicately crafted and surprising".

The spectacle of nature strikes him as susceptible of description only through comparison with works of art (Japanese prints in this case), which enables him to spin out the metaphor to absurd lengths and reverse the terms so that his actual view of the real sun is seen through the image of being reminded of it by something in an art gallery. In the same way, Proust's description of the Vivonne in *Du côté de chez Swann* refers to Japanese painting (even though a French reader could instead be reminded of Monet's *Water Lilies*): "As the banks were thickly wooded at this point, the great shadows of the trees usually made the water look dark green but sometimes, as we made our way back on calm evenings after stormy afternoons, I saw a bright blue verging on violet, like cloisonné enamel work in the Japanese style, with here and there a scarlet-hearted, white-edged water lily glowing on the surface like a strawberry".

The two best known passages in the *Recherche* mentioning Japan are, however, the one describing the "small, shapeless pieces of paper" that, on being immersed in water, "unfold, take on form and colour, become distinct and recognizable as substantial figures, houses, and flowers", and the allusion to a "Japanese salad", the recipe for which is given by the character Annette in *Francillon* by Alexandre Dumas fils, staged at the Théâtre Français on January 17, 1887.

The first comparison is well known because it ends the episode of the *madeleine*, with the past reappearing through the taste of this biscuit dipped into a cup of tea. Proust uses another image in order to clarify this metaphor, namely a landscape created by pieces of folded paper immersed in water and prompted by the liquid to rediscover shapes that nothing in their dry form could suggest.

The second episode is often misunderstood because the piece by Dumas mentioned by Madame Cottard at Madame Verdurin's home is no longer known. This opening scene, performed to piano accompaniment, was renowned for its series of obvious bawdy allusions. After a short introductory dialogue in which the master of the house is suspected of betraying his wife, her young sister Annette appears and interrupts a conversation that her tender age would make embarrassing. Feigning

naivety, she then outlines a recipe that the guests understand as a coded erotic scene, where the ingredients, including mussels, and instructions are charged with barely veiled sexual overtones. The risqué effect is heightened by Annette's youth and the fact that she has interrupted an "adult" conversation. The adjective *japonais* then had definitely sexual connotations that naturally derived from the popularity of erotic Japanese prints.

The importance of these prints, the linchpin of all the mythology of *japonisme* somehow "imported" from the world of art into literature, was generously acknowledged above all by the Goncourt brothers in their essays on Utamaro and Hokusai.<sup>6</sup> Edmond was to recall this observation by his deceased brother Jules in his preface to their novel *Chérie* (1884): "The pursuit of *truth* in literature, the resurrection of the art of the eighteenth century, and the triumph of *japonisme*, these are, as you know, the three great literary and artistic movements of the second half of the nineteenth century [...] and we will be the ones that led these three movements [...] poor, unknown us. Well, when you have done something like that [...] it is really difficult not to be *somebody* in the future".

In his diary entry dated April 19, 1884, recalling this preface and his brother's simultaneously disillusioned and proud remark, Edmond added this comment in criticizing the blindness of contemporaries who stopped short at a very superficial idea of Japanese exoticism and retained only its least significant aspect: "They believe that this art is made up of nothing but ridiculous trinkets, which they have been told constitute the height of bad taste and poor draughtsmanship. The wretches have not realized even now that the whole of Impressionism was born out of contemplation and imitation of the clear impressions of Japan. Nor have they noted that in the ornamentation of anything whatsoever, the brain of a Western artist sees nothing but a decoration placed at the centre of the thing, a single decoration or one made up of two, three, four or five details always acting as pendants and counterweights, and that the imitation by present-day ceramics of decoration thrown sideways onto the things, non-symmetrical decoration, started the religion of Greek art, at least in ornamentation. Well, I have here a metal button serving to secure a Japanese man's tobacco pouch to his belt. Beneath the legs of an unseen crane flying outside the enamelled medallion, you see only the reflection of this bird on the surface of a river bathed in moonlight. Do you not think that a nation in which a craftsman – a craftsman poet – has such imagination can be regarded as fit to teach art to others? And when I said that *japonisme* was revolutionizing the way the Western nations see, I meant that *japonisme* was bringing a new approach to colour, a new decorative system, and indeed a poetic imagination in the creation of the *objet d'art* such as never existed in the most perfect works of the Middle Ages and the Renaissance".

The various international exhibitions (in Paris, London, and Vienna in the period 1860–90 but also including the earlier New York World's Fair of 1853) are not enough to explain such a passion. Why was it delayed in literature? Initially the prey of "realistic" or rather *vériste* literature, *japonisme* was restricted to a somewhat decadent decorative sphere. Proust then seized upon it in order to construct his own aesthetic, a philosophy of feeling and art largely grounded on analogy with painting. It was thus forced to follow the path of the Goncourt brothers and Zola and, in the field of pictorial models, of Manet, Cézanne, Van Gogh, and Monet, all of whom referred explicitly to the prints of Hokusai, Hiroshige and Utamaro.

<sup>6</sup> *Utamaro, le peintre des Maisons vertes et Hokusai, l'art japonais du XVIII<sup>e</sup> siècle*, Paris, 1891 and 1896.

Japanese literature was, however, still little known in its diversity (classical or contemporary) and barely translated into Western languages apart from anthological passages. It was not until 1928 that Kuni Matsuo and Steiniber-Oberlin translated *Makura no sôshi*, the *Pillow Book* of Sei Shônagon, who lived around the year 1000. And the first-hand experience of Europe gained by Japanese writers (like Mori Ôgai, Nagai Kafû, and Natsume Sôseki, who visited Scotland at the turn of the century and brought back from his travels not only a deep knowledge of European literature but also deep reflection on the differences between the Western and Eastern approaches in art and literature) had no equivalent among the French, apart from Pierre Loti.

While Loti's almost colonialist literature obviously cannot be compared with the masterpieces of Sôseki, comparison of the two writers serves not uninterestingly to give an idea of the abyss existing between Japanese and French contemporaries despite the willingness of some enlightened Western spirits. While Loti (1850–1923) wrote his *Japoneries d'automne* (1890) – including *Le bal à Yeddo*, to which Ryûnosuke Akutagawa replied with *Soirée de bal, souvenirs d'une dame japonaise sur le passage de Pierre Loti au Japon* – and *Madame Chrysanthème*, Sôseki (1867–1916) put forward one of the subtlest analyses ever written of artistic sensibility in *Kusa makura* (*The Three-Cornered World*, 1906). It is enough to place them side by side.

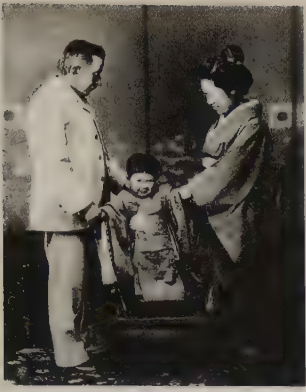
Pierre Loti: “Chrysanthemum is withdrawn because she is sad. What can be going on in that little head of hers? What I know of her language is not yet enough for me to find out. In any case, you can bet that nothing at all is going on. Even if there were, it would be all the same! [...] I took her for the sake of amusement and would like to see her with the sort of insignificant, carefree face that the others have”. “I find them pleasant to look at. This doll-like air they have pleases me now and I think I have discovered what gives it to them: not only these round, inexpressive faces with eyebrows very far away from the eyes but also and above all the excessive width of their clothes. The sleeves are so large you would think they had no back or shoulders. Their delicate figures are lost in this loose clothing, which floats as though around small marionettes with no bodies and would slip to the ground, or so it seems, if not held up at waist height by these broad silk belts.” “We can never penetrate a Japanese or Chinese mind completely. At a certain point, with a mysterious sense of fear, we feel that we have run up against insurmountable cerebral barriers. These people think and act in the opposite way to us.”<sup>7</sup>

Compared with this racial twaddle, barely offset by some precision in the descriptions of places (Nagasaki) and everyday habits, Sôseki displays great acuteness: “The artist can be defined as one who works within the four corners of the world to suppress what is called common sense and no longer inhabits more than three of them. This is why, no matter whether nature or human things are concerned, the artist conceals innumerable priceless gems in a place that common mortals dare not approach. This is normally called embellishment, but embellishment has nothing to do with it. The sparkling light has existed in all its brightness from the very beginning in the world of phenomena. Simply because a mist dwells in the eye and flowers of emptiness fall, because the bonds of this world's concerns are difficult to break, and because one is constantly obsessed with futile social concerns, the beauty of a locomotive by Turner was not understood. Nor was the beauty of ghosts realized until Ôkyo painted them”.<sup>8</sup>

<sup>7</sup> Loti, 1887.

<sup>8</sup> Natsume Sôseki, *Oreiller d'herbes*, Paris-Marseille, 1987, pp. 39-40; English translation: *Kusa makura* (*The Three-Cornered World*), London, 2002.

<sup>9</sup> *Ibid.*, p. 12.



Lafcadio Hearn, his wife Koizumi Setsu and their first child



Lafcadio Hearn's house at Matsué

With his reference to Turner's locomotive (*Rain, Steam and Speed*, c. 1844) and the ghosts of Ōkyo Maruyama (1733–95), Sōseki compares two painters who lived a century apart but used mist or emptiness to arouse in the art lover the feeling of an unsettling, entangled, dreamlike view. Citing Shelley, Shakespeare, Leonardo da Vinci, George Meredith, and Oscar Wilde, Sōseki seeks to define the artistic attitude, capacity for detachment from the world and passions, and pursuit of impassiveness and serenity. “When I have just admired the natural scenery in the mountains, everything is pleasant to see and hear. Everything is pleasant without costing the least trouble. Strictly speaking, the only trouble would be aching legs and not being able to eat well. Why this absence of suffering? Because I gaze upon this landscape like a painting and read it like a poem. As long as you regard it as a painting or a poem, you will never be tempted to take possession of the land or convert it or make a fortune by building a railroad there. This scenery, which neither fills my stomach nor swells my coffers, gladdens my heart solely as a scenery, and this explains why it causes no care or suffering.”<sup>9</sup> Sōseki here puts forward a definition of the disinterested nature of the aesthetic judgment.

These extraordinarily sophisticated analyses were obviously unknown to Valéry, Claudel and Proust. This is all the more regrettable in that all three suspected the presence in Japan of something they were unable to pin down. “Things no longer hold together”, Claudel wrote at the end of the 1920s in *Jules ou l'homme-aux-deux-cravates*, “other than by this secret word, this elementary communication. Everything is suspended within the mind. There is no more weight. There is no longer anything between things other than this tacit agreement, this secret understanding.”<sup>10</sup>

While partial translations appeared of Japanese poetry and No theatre started to become known in the 1920s,<sup>11</sup> access to some classical texts was provided by the anthologies of Léon de Rosny,<sup>12</sup> Michel Revon,<sup>13</sup> Judith Gautier, and Kikou Yamata. But just as the Western artists were struck by Ukiyō-e genre in painting, it was the form of the haiku that captivated the Western literary imagination.

There was a period in which a taste for pastiche and a search for authentic origins were inseparably mixed. In other words, the drive for scientific knowledge of some rigorous translators coexisted with the decadent parody of Huysmans, whose collection *Drageoir aux épices* (1874) included *Rococo japonais*, a short poem showing the influence of Japan not in its form but in its allusions: “I love your weird eyes slanting up onto your temples [...] your irritating nonchalance, your languorous smile, your indolent attitude, your maudlin gestures [...] your mewling voice, I love its hoarse and hooting tones”. This was followed by some slim volumes (e.g. by Albert de Neuville, Julien Vocance, and Paul-Louis Couchoud, a philosopher, physician and orientalist who spent some time in Japan, translated Buson, and was to influence Rilke) and the appearance of translations in the literary journals. The *N.R.F.*, edited by Jean Paulhan, presented a set in September 1920 as follows: “Haiku are Japanese poems in three verses, the first with five feet, the second seven, and the third five. It is difficult to write anything shorter or rather less oratorical. The Japanese poetry of thirteen centuries is more or less encapsulated in these morsels. Basil Hall Chamberlain calls them lyric epigrams”.<sup>14</sup> A skylight opened for an instant, a “sigh interrupted before it is heard”. In any case, they are poems with no explanation. Paul-Louis Couchoud succeeded in translating them.

The haiku is picturesque or rather mystical.

<sup>10</sup> Quoted by Michel Truffet in his afterword to Paul Claudel, *Cent phrases pour éventails*, “Poésie,” Paris, 1996.

<sup>11</sup> Four works including *Sumidagawa*, cited by Sōseki, were adapted in 1928 by François Toussaint for the Jules Tallandier publishing house and various adaptations of No and Kabuki theatre began to be staged in French between 1910 and 1930 with varying degrees of authenticity, arousing the interest of Jacques Copeau, Charles Dullin, Lugué-Poë, and Firmin Gémier.

<sup>12</sup> *Anthologie japonaise de poésies anciennes et modernes des Insulaires du Nippon*, Maisonneuve, Paris, 1871, including extracts from the collections *Hyakunin issu* and *Man'yōshū*.

<sup>13</sup> *Anthologie de la poésie japonaise des origines au XX<sup>e</sup> siècle*, Delagrave, Paris, 1910.

<sup>14</sup> *N.R.F.*, year VII, no. 84, September 1920, pp. 329–345.

<sup>15</sup> Rudyard Kipling, *Budha at Kamaku-*



Here is the wild duck:

*He seems very proud / to have seen the water's bed / the little duckling.*

The concern of the good-hearted poet:

*Where am I to throw / the boiling water of my tub? / Insect sounds all around.*

The flux of appearances:

*Flowers open out / You look upon them and then / They wither, and then...*

Finding themselves gathered together here around Couchoud, ten writers of haiku seek to develop a tool of analysis. Though unsure of their nature, most of them suppose that great adventures lie in store for the French haiku (which could encounter, for example, the kind of success obtained in other eras by the madrigal or the sonnet and thus form a common taste serving precisely to pave the way for more decisive works).

In *Kusa makura* (*The Three-Cornered World*), Sôseki put forward a somewhat humorous definition of the haiku in which the narrator, a painter, compares himself to Salvator Rosa: “I have heard it said that once, in order to study robbers, the Italian painter Salvator Rosa dared to risk his life by joining a band of brigands. Since I too have set off on an adventure with a sketchbook in my pocket, I must also show such determination. How can a poetic viewpoint be found at a time like this? Well, all you have to do is place your feeling in front of you, step back a few paces, and examine it calmly as though it were another person. It is the poet’s duty to dissect his own corpse and make public the results of his autopsy. There are various ways of doing this, but the simplest is to encapsulate in seventeen syllables everything to be found within arm’s reach. The seventeen syllables constitute the easiest poetic structure to master, one that can easily be applied in washing your face, going to the lavatory, or taking a train. It is just as easy to become a poet as it is to use these seventeen syllables. This activity should not be despised on the grounds that it is too readily accessible and that poetry requires a kind of initiation. I am instead convinced that ease is a virtue to be respected. Suppose that you are in a rage: the rage immediately takes the shape of seventeen syllables. Its transmutation into seventeen syllables makes it the rage of another. The same person cannot get into a rage and compose a haiku at the same time. You shed tears. You transform these tears into seventeen syllables and have an immediate feeling of happiness. Once reduced to seventeen syllables, the tears of sorrow have already left you and you rejoice to know that you have been capable of weeping”. This admirable lesson in poetry is also a lesson in self-control. As in most of his other essays-cum-novels (*Nihyaku tôka* or *Garasu no uchi*), Sôseki offers an analysis of impassiveness in a world that, so to speak, prohibits it.

While few French people other than sailors (Loti) and diplomats (Claudel) visited Japan except in their dreams, this is not true of the English. *Japonisme* was to enjoy greater development in English literature. Rudyard Kipling, who visited Japan in 1889 and went back three years later, offers an often admiring and seldom ironic or picturesque description of the country. His depiction of the giant Buddha of Kamakura is rightly celebrated: “For that reason he remains, as he remained from the beginning, beyond all hope of description – as it might be, a visible god sitting in the garden of a world made new”.<sup>15</sup>

In response to some remarks by the Australian painter Mortimer Mompes, godfather to his eldest son, who expressed surprise at meeting no Japanese in Japan, Oscar Wilde described the Japanese in *The Decay of Lying* as “simply a mode of style, an

*ra*, 1982, reprinted in *Kipling’s Japan*, London, 1988.

<sup>16</sup> Oscar Wilde, “The Decay of Lying”, in *De Profundis and Other Writings*, Harmondsworth, 1954.

<sup>17</sup> Roland Barthes, *L’empire des signes*, Geneva, 1970, reprinted Paris, 2005.

<sup>18</sup> Lafcadio Hearn, *Lettres japonaises, 1890–1893*, translated into French by Marc Logé, Paris, 1928.

<sup>19</sup> Quoted by Jonathan Cott, *Wandering Ghost: The Odyssey of Lafcadio Hearn*, Kodansha Amer Inc., 1992.

### Bibliography

Jules et Edmond de Goncourt, *Outamaro, le peintre des Maisons vertes*, Paris, 1891.

Jules et Edmond de Goncourt, *Hokousai, l'art japonais du XVIII<sup>e</sup> siècle*, Paris, 1896.

Lafcadio Hearn: *Glimpses of Unfamiliar Japan* (1894), *Japan: An Attempt at Interpretation* (1904), *Exotics and Retrospective* (1898), *In Ghostly Japan* (1899), *Shadowings* (1900), *A Japanese Miscellany* (1901).

Oscar Wilde, "The Decay of Lying", in *De Profundis and Other Writings*, Harmondsworth, 1954.

Roland Barthes, *L'Empire des signes*, Geneva 1970, reprinted Paris, 2005.

Natsume Sôseki, *Kusa makura (The Three-Cornered World)*, London, 2002.

Bernadette Lemoine, *Exotisme spirituel et esthétique dans la vie et l'œuvre de Lafcadio Hearn*, Didier Erudition, "Etudes de littérature étrangère et comparée", 1988.

Jonathan Cott, *Wandering Ghost: The Odyssey of Lafcadio Hearn*, Kodansha Amer Inc., 1992.

Pierre Loti, *Madame Chrysanthème*, Paris, 1993.

Michel Butor, *Le Japon depuis la France. Un rêve à l'ancre*, Paris, 1995.

Paul Claudel, *Cent phrases pour éventails*, introduction by Michel Truffet, Paris, 1996.

Diane de Margerie, *Bestiaire insolite du Japon*, Paris, 1997.

Monique Penissard, *Kikou Yamata. La Japolyonnaise*, foreword by Han Suyin, Lyon, 1998.

Pierre Loti, *Japoneries d'automne*, Kailash, 2005.

Lionel Lambourne, *Japonisme: Cultural Crossings Between Japan and the West*, London, 2005.

Florence de Mèredieu, *Le Japon d'Antonin Artaud*, Paris, 2006.

exquisite fancy of art". He continued: "And so, if you desire to see a Japanese effect, you will not behave like a tourist and go to Tokyo. On the contrary, you will stay at home and steep yourself in the work of certain Japanese artists, and then, when you have absorbed the spirit of their style, and caught their imaginative manner of vision, you will go some afternoon and sit in the Park or stroll down Piccadilly, and if you cannot see an absolutely Japanese effect there, you will not see it anywhere".<sup>16</sup> Roland Barthes was to recall this formula in the beginning of his *Empire des signes*: "If I were to imagine a fictitious people..."<sup>17</sup>

Apart from the extraordinary success of Puccini's opera *Madama Butterfly*, based on a short story by John Luther Long turned into a play by David Belasco (1900), it was the works of Lafcadio Hearn that had the greatest impact on the Western idea of Japan. Born like Pierre Loti in 1850 (but on Lefkas, close to Ithaca, where his father was a doctor), this scholarly and sophisticated figure had lived in Martinique and had a thorough knowledge of French literature (having translated Théophile Gautier and Anatole France among others). He moved to Japan in 1890 and married a Japanese woman, taking her family name (Koizumi) and giving himself the name Yakumo ("eight clouds").

After teaching English literature at Todai University (a chair that Sôseki inherited), he died in 1904 leaving a considerable body of work on Japan, one of the few to enjoy similar prestige in the West and in his adopted country. His novels, essays, travel notes, and letters were translated into French shortly after his death. Flourey published *Japon inconnu* in 1904 followed by *Kokoro (Au cœur de la vie japonaise)* in 1906. Mary Cécile, who was to be his main translator under the name of Marc Logé, began to make his masterpieces known in 1910, starting with the ghost stories of *Kwaidan* (1910) and ending with *Esquisses japonaises* (1934), all published by Mercure de France. This constituted one of the most serious sources enabling the non-specialized Western public to become acquainted with the culture, religion, rites, art, ways, literature, history, and geography of a country that few foreigners knew so well.

Curiously enough, Hearn's view of Loti, with whom he corresponded, was not as negative as one might have expected. Or at least the severity of his judgment was tempered by natural benevolence. In a letter to Basil Chamberlain Hall dated February 18, 1893 (in other words, at a time when Hearn was completely unknown as an expert on Japan and Loti had already attained the utmost institutional glory to which he could aspire, namely membership of the French Academy), he described Loti as having looked into the noble heart of nature and written under its deep and powerful inspiration when young, before the light and colours faded and he became jaded and blasé, a modern Frenchman, petty, morbid, and affected.<sup>18</sup>

After Hearn's death, his wife Setsu was to enumerate his likes and dislikes after the style of Sei Shônagon. He loved sunsets, summer, the sea, swimming, banana trees, Japanese cedars, cemeteries with no visitors, insects, terrifying stories, Urashima, Horai, beefsteak, plum pudding and smoking. He hated liars, exploitation of the poor, frock coats, white shirts, New York and many other things.<sup>19</sup> Born on an island in the Ionian Sea, he died on another island, one that his work brought closer to Europe, transforming *japonisme* into knowledge of Japan.





“Jewellery, ‘caprice halted in flight’, harmonizes with woman and forms part of her, an integral part protecting each of her senses with its presence and even embodying her virtues. Rings, pendants and amulets wed her flesh and animate it as the visible sign of her soul. But when this is the work of an artist, it is endowed with a singular presence, becoming once again the incomparable talisman. The work of art intimately associated with woman is probably like a new awareness and the evident sign of her independence and privilege. She is no longer the object adorned. It is she herself that chooses her parure and designates the artist to enhance her.”<sup>1</sup>

In his relentless quest to invent modern jewellery, René Lalique expressed his obsession with an “extraordinary” woman for whom “captivating” nature was to be the constantly renewed matrix. The impassioned gaze he cast on the flora and insects of meadows and fields dates from the early years of his life, when he explored the countryside of the Champagne region in the company of his grandfather during holidays spent in his mother’s hometown. We can picture him lying flat in the tall grasses to watch the laboured progress of beetles, surprising groups of wasps or bees as they sip the nectar of wild flowers, collecting withered leaves and tracing their ribbing with his fingers, and watching the sun flicker through the branches. As Yvonne Brunhammer tells us, “he experienced intensely the meadows, brooks, fields and woods, the intimate, ‘modest’ nature populated with insects and birds that had captivated Viollet-le-Duc before him. He drew constantly, building up an authentic library of images that Roger Marx was to see as the artist’s book of truth.”<sup>2</sup>

Lalique enrolled for evening classes at the School of Decorative Arts in 1876 to improve his drawing technique. He then went to England two years later to study until 1880 at Sydenham College in the old Crystal Palace, rebuilt in the surroundings of London. It is more than probable that he explored the avenues and greenhouses of Kew Gardens, the world’s most renowned botanical garden at that time, especially its collections of tropical and Asian plants. The luxuriant sophistication of these flowers and their brightly sparkling colours must also have made an impression on the eighteen-year-old, whose palette was to retain the opalescent hues of the cattleya orchid. As Henri Vever wrote of the jewellery Lalique presented at the Salons in 1898: “How are we to depict the charm of these flowers, this orchid, this curly chrysanthemum whose petals of green enamel are so right and so artistic in feeling, so fresh and so natural in appearance, these anemones with their exquisitely delicate corolla carved in opals of soft, iridescent hues? Is it not remarkable to see a hard gemstone interpret the delicate, velvety texture of a flower?”<sup>3</sup>

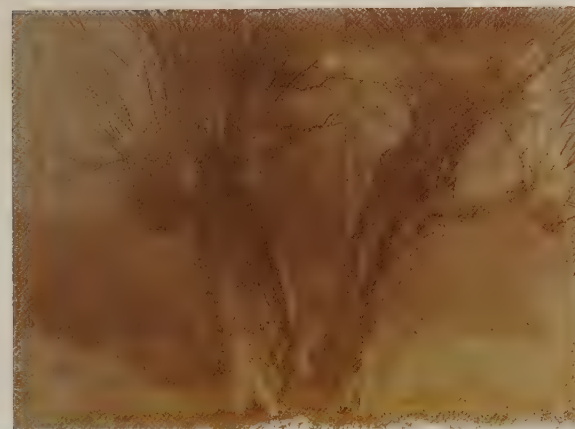
While the vogue for plants of Asian origin manifested itself in Europe’s botanical gardens and nurseries, spreading so fast as to bring about a radical change in the appearance of parks and gardens, it had a very different impact in the artistic circles where Japanese prints and *objets d’art* circulated. The scenes of Hokusai’s *Manga* devote a great deal of space to drawings of plants accurately captured in their move-

Brooch – *Orchid*, c. 1898–1902  
Gold, enamel, opal, silver  
Hakone (Japan), Lalique Museum  
(cat. 188)

<sup>1</sup> François Mathey, *Ecrits*, Paris, 1993.

<sup>2</sup> René Lalique 1860–1945, Tokyo, Yokohama, Kyoto, 2000–01, p. 352.

<sup>3</sup> Henri Vever, in *Art et Décoration*, vol. III, 1898, pp. 169–178.



ments with simple lines. Collectors' items such as Japanese sword guards, inrōs and combs also featured floral and animal decorations in small captivating scenes excluding all rigidity so as to allow life alone to "speak" in its movements.

There are gaps in the story. The question of whether Lalique owned Japanese objects cannot be answered with any real certainty. At most, the family memoirs mention Japanese prints, but we do not know what became of them. Lalique's participation in the Art Nouveau exhibitions organized by Siegfried Bing suggests that he may have seen such objects at the home of this great merchant or his friend Sarah Bernhardt, herself a collector of Japanese objects. A glance at the belt buckles and combs he created is enough to understand that he must have held certain Japanese sword guards and combs in his hands. The purchase of the property at Clairefontaine near Rambouillet in 1898 provided an opportunity to take up photography. His knowledge of nature took on the new dimension of the spatial perspective contained within the frame of the block box. The flora was no longer simply envisaged in terms of its individual characteristics but made up a unity structured by the presence of trees, the sky and water.

The images of nature depicted in Lalique's jewellery are involved in the upheaval or regeneration of art caused by the discovery of Japanese objects at the time of the international exhibitions held in London in 1862 and Paris in 1867. His genius lay, however, in rising above what could have been no more than a form of artistic with no future – the limitations of Art Nouveau – to imagine the modernity already heralded in his work in glass. Lalique's poetic vision speaks of birth and death (from the bud to the withered flower), of unfathomable mysteries (the orchid as representation of woman), of ancestral fears – the unsettling insects he used to decorate combs and diadems. Enhanced or rather endowed with a sacred aura by opal, jade, sapphire or diamond but also by the play of light created in the transparency and opacity of enamel and glass, these pieces of jewellery could not be "simple elements of a parure". They are the tormented and complex expression of a demanding artist capable of gathering together and giving shape to his obsessions in a unique and "marvellous" gesture, the "incomparable talisman" of which François Mathey spoke.<sup>4</sup>

The writer Pol Neveux (1865–1939), one of Lalique's closest friends, gave his personal impression of the master's work in the magazine *Art et Décoration* in 1900: "The spectacle of his jewellery and watercolours has always inevitably brought to mind Bernard Palissy, the colourful and rigorous writer and extraordinary craftsman of *rustique figuline* pottery. Both observe nature with identical curiosity, focus on the smallest details and linger over the most minute events. They find nothing negligible or contemptible in the spectacle of things. [...] It is an equally deep understanding of rustic life acquired in gardens and woods, in the workshop and even in the museum, that enables him in his works to give to nature the sole interpretation appropriate for decorative art. Neither a slavish copy nor a literary translation with pretentious symbolism, this is his formula".<sup>5</sup>

### Japonisme and Exoticism

The late nineteenth century was the golden age of horticulture in France, a time when botanical exhibitions gave rise to impassioned debate. A reading of the first part of Emile Gallé's *Écrits pour l'Art* (published in 1908) reveals a radical difference of opinion between the author and Octave Mirbeau over the tuberous begonia. The passion

<sup>4</sup> Mathey, 1993.

<sup>5</sup> Pol Neveux, in *Art et Décoration*, vol. VIII, 1900, pp. 129–136; integrally reproduced in the catalogue of the exhibition *René Lalique*, Musée des Arts Décoratifs, 1990–91, pp. 236–239.

Japan, nineteenth century  
Bouquet holder – *Lotus Leaf*  
Bronze  
Paris, Musée Cernuschi  
(cat. 156)



Japan, nineteenth century  
Perfume burner – *Carp Emerging through Lotus Leaf*  
Bronze  
Paris, Musée Cernuschi  
(cat. 157)





Japan, inrōs, Edo period  
Paris, Musée Guimet

*From left to right*

*Ivy Leaves*, seventeenth-eighteenth  
century  
Lacquered wood, mother-of-pearl  
(cat. 158)

*Swallows and Bamboo*, nineteenth  
century  
Lacquered wood  
(cat. 159)

*Chrysanthemums*, seventeenth century  
Lacquered wood, mother-of-pearl, gold  
(cat. 160)

*Paulownia and Chrysanthemums*,  
nineteenth century  
Wood, gold and silver lacquer, ceramic  
applications  
(cat. 161)



Japan, inrô, Edo period  
Paris, Musée Guimet

*From left to right*

*Peacock*, nineteenth century  
Lacquered wood, mother-of-pearl  
(cat. 162)

*Dragonflies and Spider's Web*,  
nineteenth century  
Lacquered wood, mother-of-pearl  
(cat. 163)

*Iris*, late seventeenth – early eighteenth  
century  
Lacquered wood, mother-of-pearl,  
pewter foil  
(cat. 164)

*Dragonflies*, seventeenth century  
Lacquered wood  
(cat. 165)



Japan, combs, Edo period  
Paris, Musée Guimet

*Sparrows and Bamboo*, nineteenth  
century  
Lacquered wood  
(cat. 166)

*Butterflies*, eighteenth-nineteenth  
century  
Lacquered wood, mother-of-pearl  
(cat. 167)

*Chrysanthemums*, eighteenth century  
Lacquered wood, mother-of-pearl  
(cat. 168)

*Sprig of Camellias and Butterflies*,  
nineteenth century  
Lacquered wood, gold  
(cat. 169)

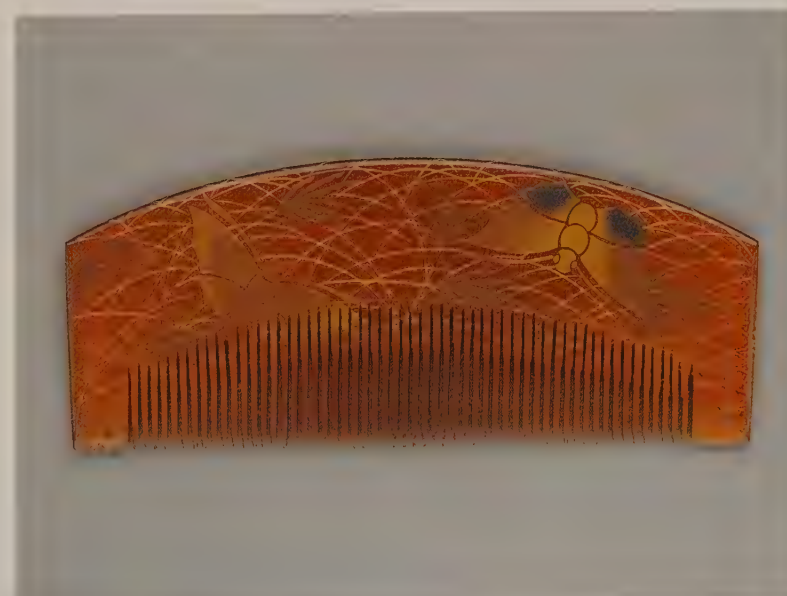


Japan, combs, Edo period  
Paris, Musée Guimet

*Peonies*, nineteenth century  
Lacquered wood, gold  
(cat. 170)

*Birds and Peonies*, nineteenth century  
Lacquered wood, gold  
(cat. 171)

*Butterflies and Grass*,  
eighteenth-nineteenth century  
Lacquered wood, gold  
(cat. 172)





Japan, sword guards, Edo period  
Paris, Musée Cernuschi

*Swallows*, eighteenth or mid-nineteenth  
century  
Open-work iron  
(cat. 173)

*Camellias*, seventeenth or early  
eighteenth century  
Chased, open-work iron, gold  
(cat. 176)

*Fans and Plant Motifs*, eighteenth  
or nineteenth century  
Iron, copper, brass, silver  
(cat. 174)

*Peonies*, nineteenth century  
Chased, open-work iron, gold  
(cat. 177)

*Chrysanthemums*, nineteenth century  
Chased, open-work iron  
(cat. 175)

*Sea Creatures*, eighteenth century  
Chased, open-work iron, brass, copper,  
gilded metal  
(cat. 178)



Japan, sword guards, Edo period  
Paris, Musée Cernuschi

*Dragon*, eighteenth century  
Chased, open-work iron, gold  
(cat. 179)

*Juxtaposed Carps*, eighteenth century  
Chased, open-work iron, gold  
(cat. 180)

*Shells*, early eighteenth century  
Chased, open-work iron  
(cat. 181)





for botany reached its height with the arrival of many plants brought from Japan in the form of seeds and seedlings to enrich the collections of botanical gardens and the great nurseries. It is easy to imagine how each new arrival from Japan at the Natural History Museum in Paris gave rise to the same excitement as fresh consignments of Japanese articles at Bing's emporium. Though somewhat neglected in artistic publications, considerable importance is attached in the history of Art Nouveau to the plants introduced from Asia. Establishing connections between the objects that arrived in the collections of the Cernuschi and Guimet museums and the plants hosted in the botanical gardens helps to understand this period and the interwoven sources of inspiration that found expression then.

#### From Japan – The Journey of Objects

The importation of Japanese plants began in the seventeenth century. Even though Japan sealed its borders with the world between 1639 and 1867, this was carried on through the Dutch Company of the East Indies, which was allowed to trade with the Empire of the Rising Sun from the small island of Deshima off Nagasaki. Two German doctors hired by the company, namely Engelbert Kämpfer in 1691–92 and especially Philipp Franz Siebold from 1823 to 1830, succeeded in travelling through the country, often at the risk of life and limb, to bring back not only hundreds of plants but also books, paintings and *objets d'art*. Like the Swedish explorer C. P. Thunberg, who travelled through Japan between 1789 and 1793, their names are associated with the nomenclature of many plants that have become familiar in Western latitudes. There is still a great deal of work to be done if we are to have a clearer idea of the contribution made by the French botanists that worked in Japan during the second half of the nineteenth century and then in China at the beginning of the twentieth century, whose expeditions did much to enrich botanical diversity in France.

### Dr Ludovic Savatier

One of these botanist explorers and plant hunters was Ludovic Savatier (1830–1891), a first-class Navy doctor who was sent to Yokohama in 1865 during the construction of the shipyards there and stayed for ten years. A biographical sketch held in the Musée Guimet and written by Dr H. Bourru, Navy Physician in Chief, states that Savatier identified 1,800 species in the country, which are collected in a herbarium in the Natural History Museum. Among the documents he brought back from Japan, a splendid flora entitled *Honzo zufu* was donated in 1985 by Madame Louise Andrieu, his granddaughter, to the library of the Musée Guimet. Made up of 87 sections (out of the 91 to have appeared), this flora is arranged on the basis of the different environments of the Japanese ecosystem, with one section providing the Latin nomenclature.

The Musée Guimet also holds another iconographic work brought back by Dr Savatier that is remarkable for the precision of the species. This is devoted to small chrysanthemums, the Japanese imperial flower that was to enjoy an unprecedented change of fate at the hands of late nineteenth-century artists.

### Some of the Japanese and Exotic Plants Selected by Lalique

Chrysanthemums, cherry, wisteria, blue hydrangeas, lotus, Japan azaleas, iris, orchids, fuchsias and so on: the list of “alien” plants chosen by Lalique offers not only different forms but also more intense or nuanced hues than those of Western flora. These plants of the undergrowth developed a particular luminosity that Lalique recreated through the use of glass, enamel, diamonds and pearls as well as the contrasting lightness of horn. The forms – flowers and branches spontaneously depicted from life – enter naturally into the remote soul of these jewels, whose mysterious part is captured by Lalique in lines of absolute accuracy. As Pol Neveux was to write in 1900, “there can be no doubt that no one ever studied the masterpieces of the Egyptians, Florentines and Japanese more closely than him”.<sup>6</sup>

The chrysanthemum (*Dendranthema*) undoubtedly provides the best illustration of the passion aroused by Japan. The “fetish flower of artists”,<sup>7</sup> the chrysanthemum penetrated the workshops of Gallé, Daum, Vever and of course Lalique. As Gilles Leroy recalls, this is the pledge of love offered to Swann by Odette de Crécy: “And so she would return in Swann’s carriage. One evening, when she had just alighted and was saying goodnight, she suddenly stooped to pick one last chrysanthemum from the small garden in front of the house and gave it to him. [...] He held it close to his mouth all the way back and took care to lock it away in his desk when it withered a few days later” (Marcel Proust, *Du côté de chez Swann*). The chrysanthemum also gave its name to the heroine of Pierre Loti’s novel *Madame Chrysanthème* (1888).

Another icon of Japanese culture, the “soul of Japan” according to Marcel Mazoyer,<sup>8</sup> the Yoshino cherry tree or *Prunus yedoensis* is the emblem of Tokyo and the “celebrated friend” of the Japanese collection *Ten Friends, Ten Species of Beautiful Plants*. Its blossoming at the beginning of April never fails to attract Tokyo’s inhabitants. With the almond scent of its pinkish, white flowers, the cherry tree inspired Lalique to create a diadem capturing the gentle curve of its branches covered in small blossoms. This piece echoes an observation made by Ferdinand Lecomte (“Dionys”, 1826–1899) on visiting the Ueno park during a stay in Tokyo in April 1891: “Sometimes a pretty Japanese girl sits down with no hesitation and no winking by the French-

<sup>6</sup> Neveux, 1900.

<sup>7</sup> Gilles Leroy, *Fleur d’or et d’Orient extrême, le Chrysanthème*, Paris, 2002.

<sup>8</sup> Marcel Mazoyer, *La plus belle histoire des plantes*, Paris, 1999, p. 159.

man and envelops him in the perfume given off by the charming edifice of her hair and a small sprig of *sakura* (cherry) blossom, which is highly appropriate today”.<sup>9</sup> The jeweller Paul Liénard also drew inspiration from the cherry tree around 1900 for a tiara with clusters of blossom detached to form two new pieces of jewellery.

The age of Lalique was also marked by the popularity of *Hydrangea macrophylla*, a Japanese hydrangea with large leaves in the form of a shrub with an abundance of blue or pink flowers depending on the level of aluminium in the soil, acidity being conducive to blue. Conspicuous by its absence during the early Middle Ages,<sup>10</sup> the colour blue is associated both with Romanticism and with the French identity – the blue of France – as well as the Virgin Mary in liturgical symbolism. The blue of the Japanese hydrangea fascinated both Lalique and Emile Gallé, who immortalized it in the glass of a vase entitled *The Blue Paradox of a Mad Hydrangea*.

In addition to these mysterious exotics cherished by Lalique, mention should also be made of the poppy (*Papaver somniferum*), a flower of the underworld that he used to encircle the faces of his sleeping beauties, the fuchsia, whose bell-like flowers were likened by Emile Gallé to “charming ear pendants”,<sup>11</sup> and the lotus, a flower of still and murky waters.

### Poetic Anthology

Lalique used the flowers and trees of his childhood rediscovered at Clairefontaine to write a familiar page on a new fashion. If the register of the plants differs from the range of Japanese and exotic species, their depiction remains the same: exact line, palpable movement at first glance, and complete freedom as regards the materials used in the composition of his jewellery. He even went so far as to include real hazel nuts in a comb where the “realistic” (or humorous) intention plays on the idea of preciousness associated with jewellery. It is, however, unquestionably in these pieces that calm and even tranquillity return.

Nature here seems to be more in keeping with jewellery made to be worn. The thorns of the hawthorn are blunted to let only the delicacy of its blossom show through. Small wild roses in gentle hues are made for sober necklines and complexions. The roundness of olives or mistletoe berries suggests softness and caresses. The hardy flowers suggest the fullness and calm of temperate seasons, such as bunches of speedwells with their heavy spikes stretched out as though beneath the midday summer sun. Clusters of sweet william (*Dianthus barbatus*) in a hairpin opening out their brilliant-studded flowers of gleaming whiteness emerging from stalks of leaves captured in light-coloured horn. Flowers whose modesty stems from familiarity, such as anemones, pansies and daisies, lend their forms and bloom for calm evocations of nature in a peaceful state that is immediately identifiable and reassuring.

Delight in the gay abandon of flowers poured out over a welcoming and in no way hostile skin, Lalique’s poetic anthology accentuates a clement nature naturally inclined to the peace of the senses. The weeping willow on the edge of a pool no longer transmits anxiety when it summons up the presence of a threatening swan. The willow becomes draughtsmanship expressed in the gnarled horizontality of branches.

### Fauna of the Meadows and Fields

Lalique used insects, those “other lovers of plants”,<sup>12</sup> that he observed during his walks

<sup>9</sup> Patrick Beillevaire, *Le voyage au Japon, anthologie de textes français 1858–1908*, Paris, 2001.

<sup>10</sup> Cf. Michel Pastoureau, *Bleu. Histoire d’une couleur*, Paris, 2002.

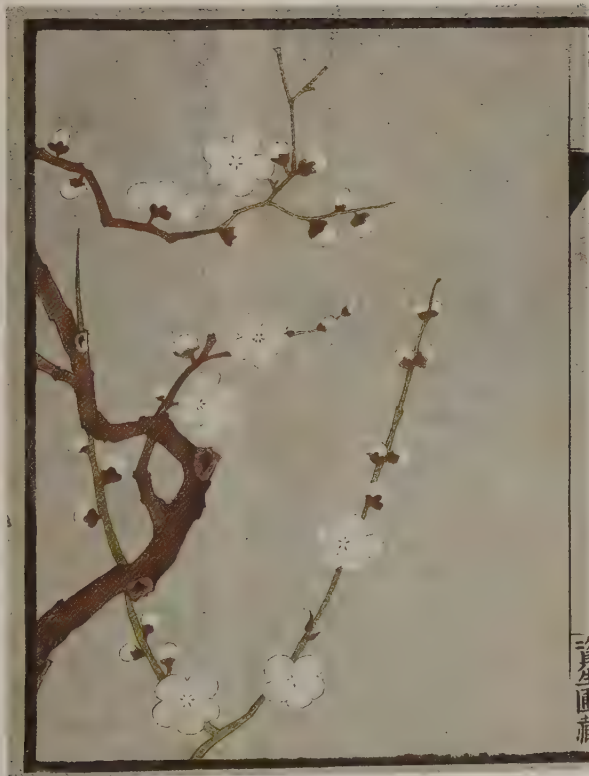
<sup>11</sup> Emile Gallé, in *Art et Décoration*, vol. VIII, 1900, p. 63.

<sup>12</sup> Neveux, 1900.

<sup>13</sup> Vever, 1898.

<sup>14</sup> Neveux, 1900.

Iwasaki Jōshō (Kan'en, 1786–1842)  
*Honzō zufu* (Illustrated Compendium  
of Herbaceous Plants)  
Paris, Musée National des Arts  
Asiatiques – Guimet  
(cat. 184)



Shiseiho (Baba Daisuke, 1785–1868)  
*Meika jōyō* [Ten Beautiful Flower  
Friends]  
Paris, Musée National des Arts  
Asiatiques – Guimet  
(cat. 183)

as a child, to recreate a world that he chose to bring to life on hatpins, combs and plaques for chokers.

Perhaps rediscovering the childhood shivers experienced on observing swarms of buzzing wasps or bees, he transposed them onto the heads of women – flower women or the female victims of his resentment? Whatever his intention, Lalique addressed himself here exclusively to women capable of bearing and indeed flaunting such a challenge. As Henri Vever points out: “He is, however, sometimes accused of going too far in his qualities, of making objects for showcases, museum pieces, bric-a-brac in short, rather than jewellery that can be easily worn. Not everyone is a Sarah Bernhardt or Cléo de Mérode, and many of its pretty admirers are slightly taken aback by the originality that he personifies and that sometimes verges on eccentricity”.<sup>13</sup>

In conclusion, it is once again Lalique’s friend Pol Neveux that gets to the heart of this fantastic jewellery and the soul of the artist: “He loved butterflies and ladybirds, the big hairy bumblebees that buzz around the purple blossoms of wisteria in the spring and the big brown beetles that take flight clumsily in the autumn in transparent pools turned green by moss. He appears, however, to display a preference for the wasp and the dragonfly. Clustered around the rock crystal crescent of a brooch are drunken, gluttoned wasps. The elegant bodies of these winged princesses are all jumbled together and the arrangement of this yellow and black swarm delights the eye. Their sparkling colours seem to explode in opaque enamel, their stripes to ripple and their antennae to quiver restlessly”.<sup>14</sup>

本草圖譜

卷之四十二

九 雜園圖

一種

單瓣鎔齒  
 内て紅色  
 白辺の物  
 又千葉と  
 あ



本草圖譜

卷之四十二

八 雜園圖

一種

十葉鎔齒あり  
 白色紅辺のもの

一種

單瓣鎔齒  
 内て白色  
 紅辺の物



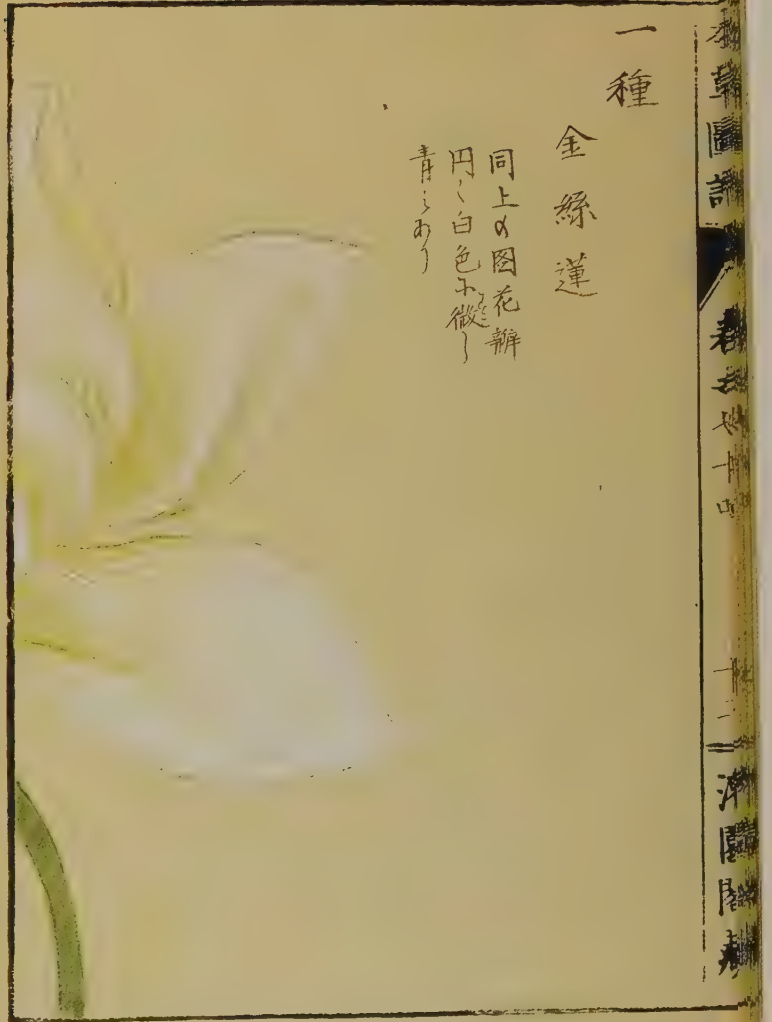
本草圖譜

卷之二十四

十三  
蓮圖



*Lotus flower*



一種

金絲蓮

同上之図花辦  
円く白色小微  
青あり

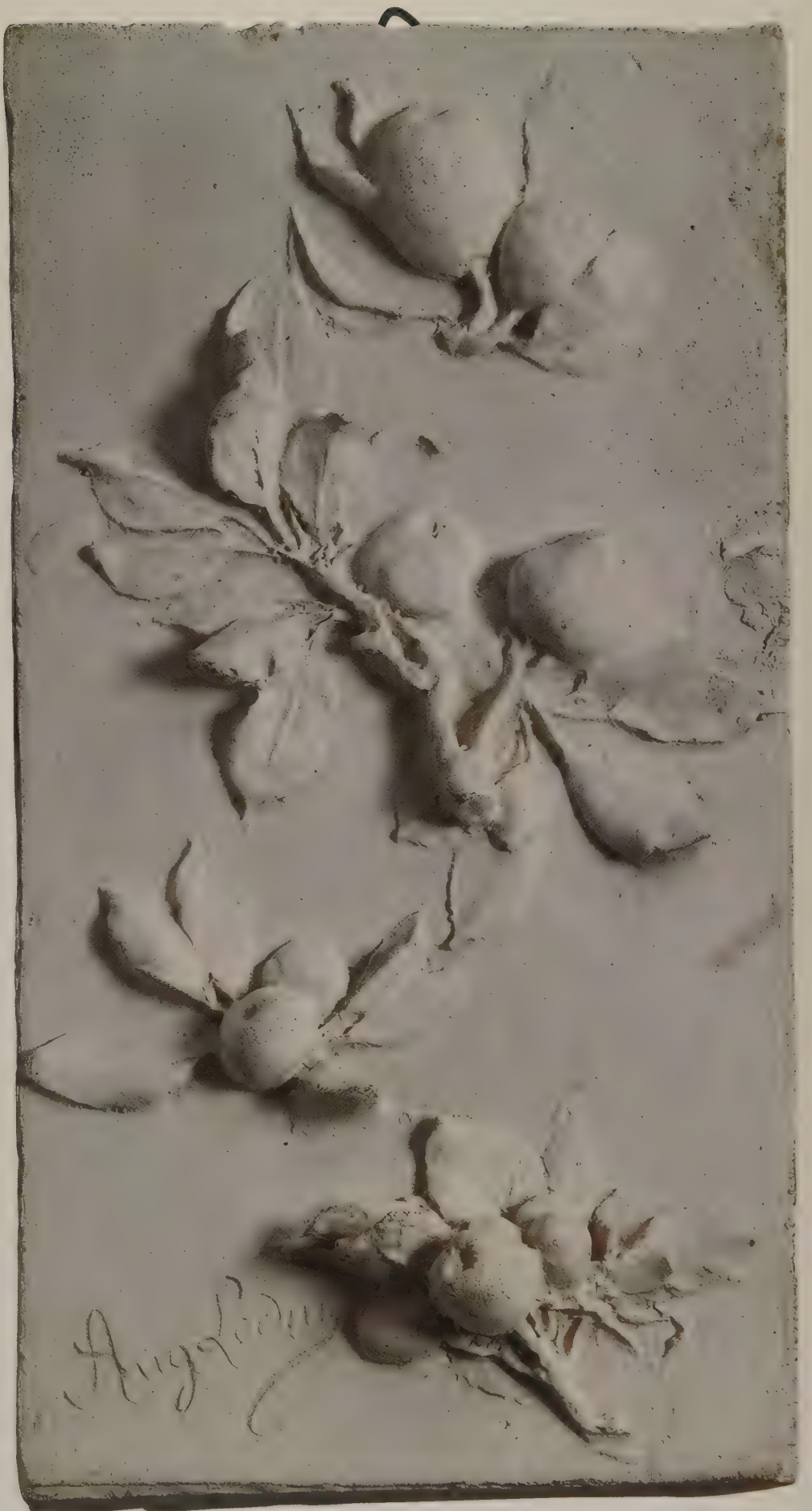
本草圖譜  
卷之二十四  
十三  
蓮圖





Diadem – *Branch of Prunus*,  
c. 1901–02  
Horn, gold, diamonds  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian  
(cat. 185)

Auguste Ledru  
*Apples (Malus)*  
Plaster  
Paris, Musée Laliq  
(cat. 186)





Lorgnette and chain – *Wisteria*,  
c. 1899–1900  
Gold, enamel, diamonds, jade, glass lens  
New York, The Metropolitan Museum  
of Art  
(cat. 187)

Design for lorgnette and chain – *Lily of the Valley*, c. 1899–1901  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 221)



Choker – *Two Chrysanthemums*,  
c. 1898–1900  
Gold, enamel, glass, diamonds, pearls  
Paris, collection of Amélie and Joséphine  
Marilhac  
(cat. 189)

Ring – *Fuchsia*, c. 1898–99  
Gold, enamel  
Hakone (Japan), Laliq Museum  
(cat. 190)

Drawing for comb – *Moon on Water*,  
c. 1899–1900  
Pencil, gouache  
Paris, Musée Laliq  
(cat. 191)





Studies for brooches – *Blue Hydrangeas*,  
c. 1898–1900  
Pencil, ink, watercolour  
Paris, Musée Lalique  
(cat. 194)

Design for neck pendant –  
*Chrysanthemums*, c. 1901–02  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 193)





*Caro en diamant*





Drawing for diadem – *Three Lotus  
Flowers*, c. 1893–95  
Pencil, watercolour, gouache  
Paris, Musée Lalique  
(cat. 197)

Drawing for bracelet – *Iris*, c. 1897  
Pencil, watercolour  
Paris, Musée Lalique  
(cat. 196)



Design for diadem – *Cattleya*,  
c. 1903–04  
Watercolour, cut-out motif on a  
background of silk paper  
Paris, Musée Lalique  
(cat. 198)



Charles Meunier  
Green morocco binding, 1908  
Pierre Louÿs, *Aphrodite, mœurs antiques*  
Paris, Librairie Borel, 1896  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian  
(cat. 200)





Study – *Chrysanthemum*, c. 1897–99  
Pencil, watercolour  
Paris, Musée Lalique  
(cat. 192)

Workshop of René Lalique  
*Chrysanthemum Flower*  
Plaster  
Paris, Musée Lalique  
(cat. 199)



Piet Mondrian  
*Two Girls in a Wood*, c. 1898–99  
Oil on paper glued onto cardboard  
Saint-Germain-en-Laye, Musée  
Départemental Maurice Denis  
"Le Prieuré"  
© 2007 Mondrian / Holtzman Trust  
c/o HCR International, Warrenton VA  
(cat. 201)



Drawing for comb – *Landscape*,  
c. 1899–1900  
Pencil, Indian ink, gouache  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian  
(cat. 217)



Studies for comb – *Landscape*,  
c. 1898–1900  
Pencil, watercolour  
Paris, Musée Lalique  
(cat. 216)





Comb – *Tree Branches*, c. 1900–01  
Carved horn with patina  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian  
(cat. 202)



Hatpin – *Mignonette*, c. 1900–02  
Chased gold, enamel  
Pforzheim, Schmuckmuseum  
(cat. 203)



Comb – Sweet William (*Dianthus barbatus*), c. 1902–03  
Horn, diamonds, gold  
Israel, Shai Bandmann collection  
(cat. 204)



Study for comb – Sweet William (*Dianthus barbatus*), c. 1902–03  
Watercolour, ink  
Israel, Shai Bandmann collection  
(cat. 205)





Drawing for fan – *Autumn Leaves*,  
c. 1899–1900  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 219)

Design for neck pendant – *Withered  
Leaves*, c. 1899–1903  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 218)

Neck pendant – *Hawthorn Blossom*,  
c. 1899–1901  
Gold, glass, enamel, diamonds  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian  
(cat. 208)



*Le petit chapeau  
de la graine et noir*



Choker – *Hawthorn*, c. 1902–04  
Gold, enamel, pearls  
Paris, collection of Amélie and Joséphine  
Marcilhac  
(cat. 209)



Choker – *Olives*, c. 1897–99  
Gold, enamel, glass, pearls  
Hakone (Japan), Lalique Museum  
(cat. 210)



Brooch – *Anemones*, c. 1901–03  
 Gold, enamel, glass, diamonds, sapphire,  
 opal  
 Hakone (Japan), Lalique Museum  
 (cat. 211)

Brooch – *Pansies*, c. 1903–04  
 Glass, gold, diamonds, enamel  
 Paris, Musée Lalique  
 (cat. 212)

Comb – *Medallions and Pansies*, c. 1900  
 Horn, ivory, enamel, gold  
 Lisbon, Museu Calouste Gulbenkian,  
 Fundação Calouste Gulbenkian  
 (cat. 206)

Necklace – *Mistletoe*, c. 1903–05  
 Gold, enamel, pearls, brilliants  
 Israel, Shai Bandmann collection  
 (cat. 213)

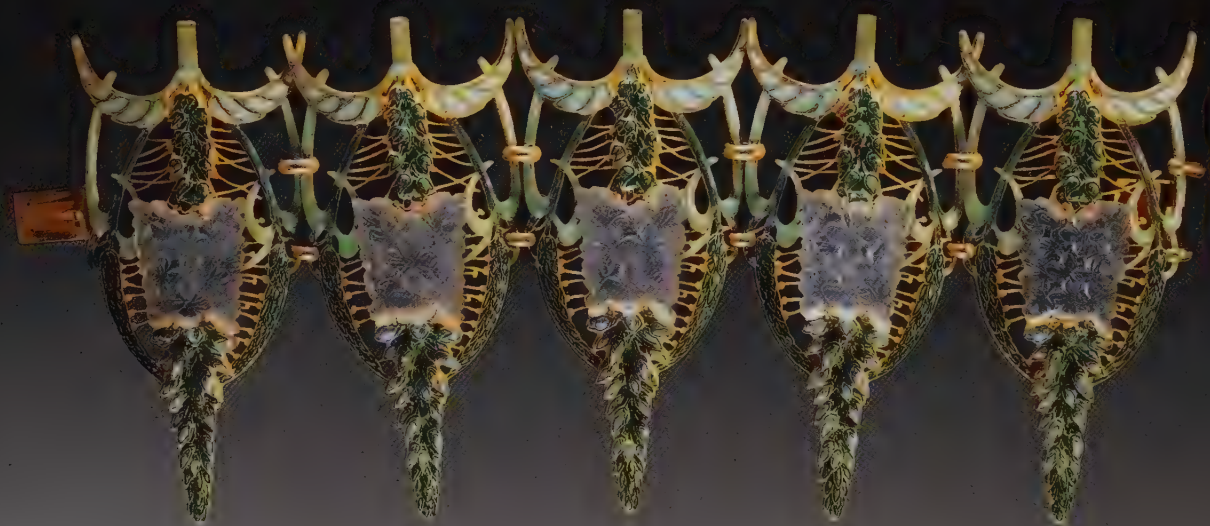
Drawing for comb – *Medallions  
 and Pansies*  
 Pencil, Indian ink, gouache  
 Lisbon, Museu Calouste Gulbenkian,  
 Fundação Calouste Gulbenkian  
 (cat. 207)







Bracelet – *Speedwell*, c. 1900–02  
Gold, enamel, engraved glass  
New York, private collection  
(cat. 214)







Design for lorgnette – *Climbing Rose*,  
c. 1900  
Pencil, watercolour  
Paris, Musée Lalique  
(cat. 220)

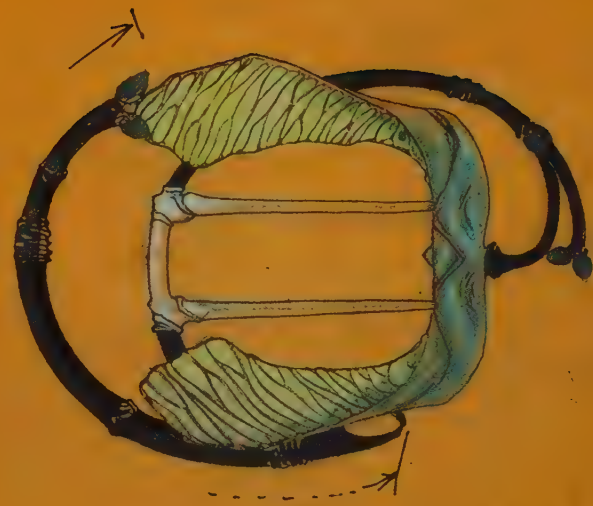
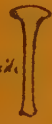
Study – *Oat Stalks*, c. 1897–99  
Watercolour, gouache  
Paris, Musée Lalique  
(cat. 227)



tiges tout or  
parties jaunes incuse translucide  
partie verte émail Sur or ciselé  
ou chamfron

parties fortes du bois en or  
de 4 mill  
parties autres à 3 mill

Coupe de la  
partie translucide



Design for belt buckle – *Field Maple*  
*Berries*, c. 1900–02  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 222)

Studies for two pendants – *Anemones*  
and *Pansies*, c. 1898–1900  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 223)

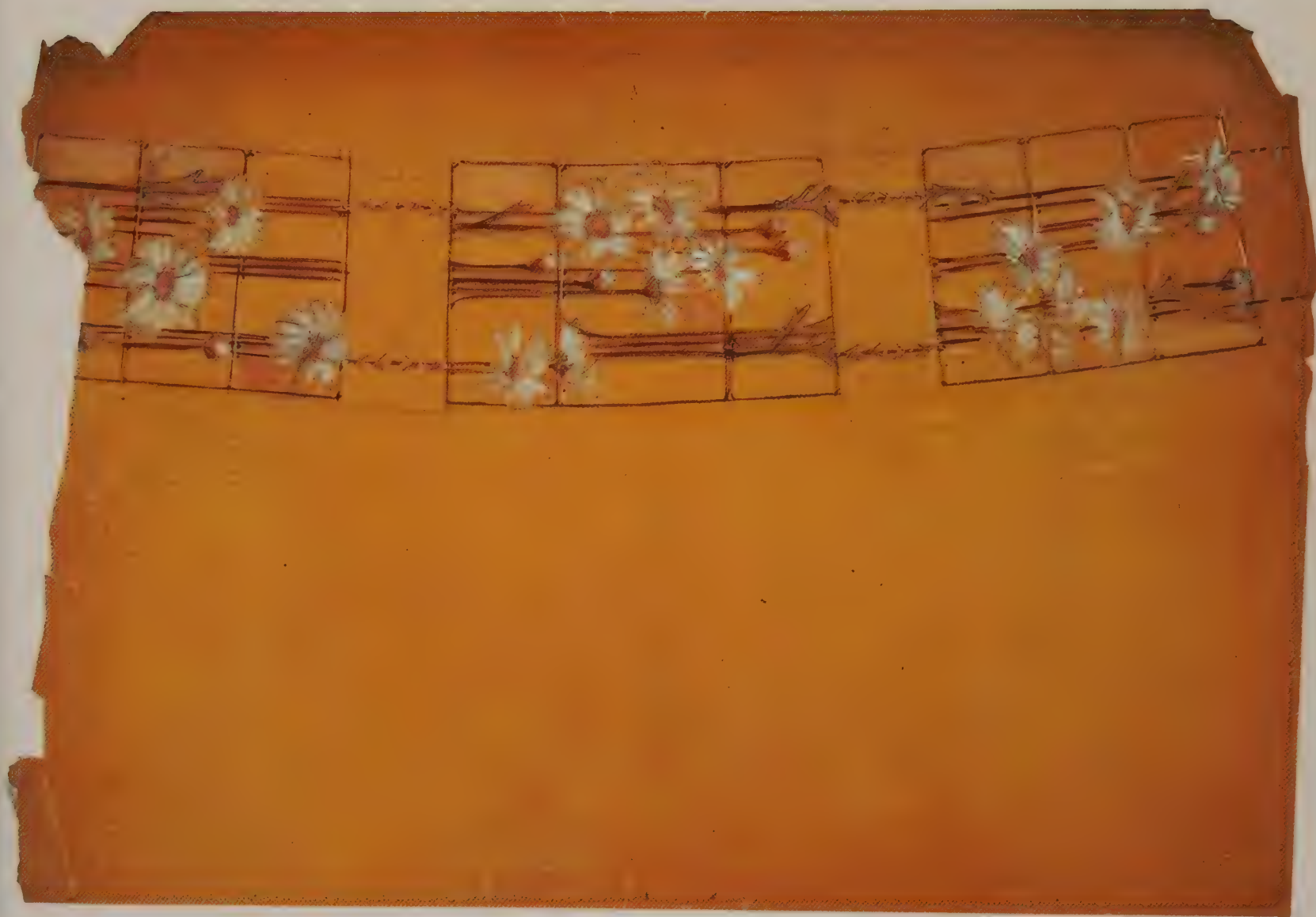






Study – *Anemone*, c. 1897–99  
Pencil, watercolour  
Paris, Musée Lalique  
(cat. 224)

Drawing for choker plaque – *Daisies*,  
c. 1900  
Pencil, watercolour  
Paris, Musée Lalique  
(cat. 226)





Auguste Ledru  
Plaque in cast iron – *Giant Hogweed  
and Withered Roses*  
Galvanoplasty  
Paris, collection of Félix Marilhac  
(cat. 228)

Drawing for choker plaque – *Speedwell  
Flowers*, c. 1898–99  
Pencil, watercolour, gouache  
Paris, Musée Lalique  
(cat. 225)

3

Les parties indiquées en mail  
de diamant  
à l'endroit  
à l'endroit

Les feuilles seront de diamants  
les parties indiquées en mail  
de diamant de plusieurs (c'est-à-dire  
l'endroit) La masse des fleurs  
se touchant ne sera champlée  
que sur les silhouettes de sorte  
les boutons sont champlés  
isolément -  
tiges et culots et c'est-à-dire  
gorgé sur le cadre à  
l'extérieur du rectangle -  
placé de 2 mill.

Le fleur principale se  
rapporte par dessus le  
reste de la composition qui  
est complète dessous elle  
se coupe à partir de la ligne  
du haut jusqu'à la fleur  
en diamants formant croche  
dans le bas

13 Rang.



1300 à 1400



Hatpin – *Wasps and Starflower Pincushions*  
(*Scabiosa Stellata*), c. 1899–1900  
Gold, enamel, opal, diamonds  
Copenhagen, Det Danske  
Kunstindustrimuseet  
(cat. 229)

Belt buckle – *Two Beetles*, c. 1900–02  
Gold, enamel  
Israel, Shai Bandmann collection  
(cat. 230)

*catalogue only*

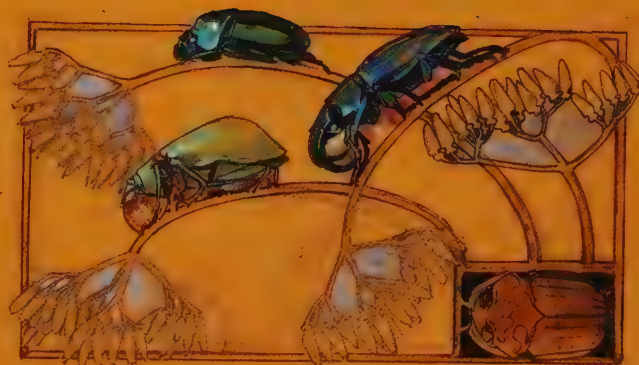
Ring – *Cicada*  
Gold, jade  
Israel, Shai Bandmann collection  
(cat. 231)





58  
Drawing for brooch – *Scarab*,  
c. 1898–1900  
Indian ink, gouache, watercolour  
Wingen-sur-Moder, Association des Amis  
du Musée Lalique  
(cat. 232)

Drawing for a choker plaque – *Scarabs  
on Umbel Stalks, Seeds*, c. 1900–02  
Indian ink, gouache, watercolour  
Wingen-sur-Moder, Association des Amis  
du Musée Lalique  
(cat. 233)



plani et 2 millimètres  
 fleurs en papillotes  
 reproduire les grains pour  
 en mettre à des plans différents  
 que les grains les plus bariolés  
 gardent au moins 1 mill d'épaisseur  
 les scarabes tout champléon  
 partent sans ditant  
 (clonion) sur toute la surface  
 seulement  
 le nid au grain indigne  
 en aïeul et transluide  
 la scarabie d'angle  
 complètement établie avec la  
 partie indigne en aïeul  
 champléon

Drawing – *Beetle and Leaves*  
Indian ink, gouache, watercolour  
Wingen-sur-Moder, Association des Amis  
du Musée Lalique  
(cat. 234)





Drawing for belt buckle – *Two*  
*Juxtaposed Beetles*, c. 1900–02  
Indian ink, gouache, watercolour  
Wingen-sur-Moder, Association des Amis  
du Musée Lalique  
(cat: 235)



Drawing for Egyptian pectoral –  
Cockchafer with Outspread Wings,  
c. 1898 (?)  
Indian ink, watercolour  
Wingen-sur-Moder, Association des Amis  
du Musée Lalique  
(cat. 236)



Drawing for watch – *Snails*,  
c. 1899–1901  
Pencil, ink, watercolour  
Paris, Musée Lalique  
(cat. 237)



Studies for neck pendant and chain –  
*Wasps*, c. 1906–07  
Pencil, watercolour  
Paris, Musée Lalique  
(cat. 238)



Drawing for comb – *Grasshopper*,  
c. 1902–04  
Pencil, ink, watercolour  
Paris, Musée Lalique  
(cat. 239)



Studies for neck pendant and chain –  
*Fighting Roosters*, c. 1899–1900  
Pencil, ink, watercolour, gouache  
Paris, Musée Lalique  
(cat. 240)

plani de 3 m pour  
manche coq -

50 mailles plumes  
plani de 2 mill

plani de 2 mill grave  
mis à la forme repere  
à annolapi. le casu champless  
avec de fait de cloison d'os  
coqs et plumes champloris en plis  
sans excess de fait soit pour  
separer les plumes soit pour  
pour les distinguer entre elles  
pas d'insail trans la lide



noir et blanc  
est noir gris  
coqs blancs  
point maille les part de sous la culasse  
de brill  
tête de poule en l'air



chaton platine -

## From Japan

156.

Anonymous  
Bouquet holder – *Lotus Leaf*,  
nineteenth century  
Bronze  
17.5 × 24 cm  
Paris, Musée Cernuschi – Musée des  
Arts de l'Asie de la Ville de Paris, inv.  
1608. Bequest of Henri Cernuschi,  
1896

One seldom addressed aspect of *japonisme* is the influence of ikebana, the Japanese art of flower arrangement, on the West in the late nineteenth century. This is a subject that evidently interested Henri Cernuschi (1821–1896) and Théodore Duret (1838–1927) during their visit to Japan in 1871, as attested by the numerous flower vases and ikebana manuals held in the Cernuschi collection. In an article published in the *Revue des Arts Décoratifs* on Japanese art and its influence on European taste in 1898, the art critic and historian Louis Gonse pointed out the degree to which Japan's floral art had revolutionized the way of making bouquets in Europe, not to mention its unquestionable impact on the European view of the plant world in general. It should not be thought, however, that the Japanese of the Edo period (1615–1867) had a *naturalistic* vision of nature rather than one that was, among other things, poetic or moral. Growing in swamps but with flowers and leaves impervious to water and mud, the lotus is thus a symbol of perfection and immaculate purity in the Buddhist faith.

157.

Anonymous  
Perfume burner – *Carp Emerging through Lotus Leaf*, nineteenth century  
Bronze  
17.5 × 26.5 cm  
Paris, Musée Cernuschi – Musée des  
Arts de l'Asie de la Ville de Paris, inv.  
849. Bequest of Henri Cernuschi,  
1896

This combination of carp and lotus is an original variation on the theme of the leaping carp (*koi nobori*), which dates back to the old Chinese belief that these fish turned into dragons on swimming up certain waterfalls.

Numerous gorges – especially on the Yellow River in the Henan province – are called *Longmen*, literally the Dragon Pass. This legend has made the leaping carp the symbol of success, above all in examinations, because the dragon is the lucky creature par excellence in China, the symbol of the emperor and emblem of the imperial administration. The carp motif is particularly associated in Japan with the annual Children's Day.

158.

Anonymous  
Inrō decorated with ivy (or vine) leaves, Edo period, seventeenth-eighteenth century  
Style of the Rimpa school  
Lacquered wood inlaid with mother-of-pearl (*raden*) against background of *fundame*  
Paris, Musée National des Arts  
Asiatiques – Guimet, inv. EO 2668

159.

Yōyūsai (1772–1845)  
Inrō with decoration of swallows in a bamboo grove, Edo period, nineteenth century  
Lacquered wood, gold and silver lacquer against a background of brown lacquer  
h 9.2 cm  
Signed: *Yōyūsai*  
Paris, Musée National des Arts  
Asiatiques – Guimet, inv. EO 2222

160.

Anonymous  
Inrō with chrysanthemum decoration, Edo period, seventeenth century  
Lacquered wood, gold *takamakie* against a background of black lacquer with dotted applications of mother-of-pearl (*aogai*) and gold leaf (*kirikane*)  
Paris, Musée National des Arts  
Asiatiques – Guimet, inv. EO 2689

161.

Anonymous  
Inrō decorated with paulownia and chrysanthemums (armorial bearings), Edo period, nineteenth century  
Wood, gold and silver lacquer (*takamakie*), ceramic applications  
h 7.5 cm  
Paris, Musée National des Arts  
Asiatiques – Guimet, inv. MG 6194

162.

Anonymous  
Inrō decorated with a peacock in a landscape, Edo period, nineteenth century  
Lacquered wood inlaid with mother-of-pearl (*aogai*) against a background of gold lacquer  
h 7.5 cm  
Paris, Musée National des Arts  
Asiatiques – Guimet, inv. JBB128

163.

Koma Kansai  
Inrō decorated with dragonflies and spider's web, Edo period, nineteenth century  
Lacquered wood, *takamakie* of gold and coloured lacquers, inlaid with mother-of-pearl (*raden*)  
Signed: *Koma Kansai*  
Paris, Musée National des Arts  
Asiatiques – Guimet, inv. EO 2226

164.

Kōrin Seisei (1658–1716)  
Inrō with iris decoration, Edo period, late seventeenth – early eighteenth century  
Lacquered wood inlaid with mother-of-pearl (*raden*) and pewter foil against background of *fundame*  
Signed: *Kōrin Seisei* (Ogata Kōrin)  
Paris, Musée National des Arts  
Asiatiques – Guimet, inv. MA 1225

165.

Anonymous  
Inrō with dragonfly decoration, Edo period, seventeenth century  
Lacquered wood, *takamakie* of red and black lacquer against background of black lacquer, white lacquer  
Paris, Musée National des Arts  
Asiatiques – Guimet, inv. EO 3069

166.

Comb decorated with sparrows and bamboo, Edo period, nineteenth century  
Lacquered wood with gold *maki-e* decoration against a background of black lacquer  
Paris, Musée National des Arts  
Asiatiques – Guimet, inv. MG 25755

167.

Anonymous  
Comb decorated with butterflies, Edo period, eighteenth-nineteenth century  
Gilded, lacquered wood set off with

black and grey lacquer and mother-of-pearl inlay  
Paris, Musée National des Arts  
Asiatiques – Guimet, inv. MA 4494.  
Boucart bequest, 1978

168.

Anonymous  
Comb decorated with chrysanthemums, Edo period, eighteenth century  
Rimpa style  
Gilded, lacquered wood inlaid with mother-of-pearl (*raden*)  
6.5 × 12.5 cm  
Paris, Musée National des Arts  
Asiatiques – Guimet, inv. EO 117

169.

Anonymous  
Comb decorated with sprig of camellias and butterflies, Edo period, nineteenth century  
Lacquered wood with gold *maki-e* decoration and applied gold leaf  
4.85 × 12 cm  
Paris, Musée National des Arts  
Asiatiques – Guimet, inv. MG 25733

170.

Anonymous  
Comb decorated with peonies, Edo period, nineteenth century  
Lacquered wood with gold *maki-e* decoration against a background of black lacquer  
6 × 10 cm  
Paris, Musée National des Arts  
Asiatiques – Guimet, inv. MG 25597

171.

Anonymous  
Comb decorated with birds and peonies, Edo period, nineteenth century  
Lacquered wood with gold *maki-e* decoration against a background of red lacquer  
4.5 × 11 cm  
Paris, Musée National des Arts  
Asiatiques – Guimet, inv. MG 25722

172.

Anonymous  
Comb decorated with butterflies and grass, Edo period, eighteenth-nineteenth century  
Lacquered wood with gold *maki-e* decoration  
5.5 × 13 cm  
Paris, Musée National des Arts  
Asiatiques – Guimet, inv. MG 25589

### “Tsuba” – Sword Guards

*Text and descriptions (cat. 173–181) by Michel Maucuer, Chief Curator of the Japanese Section, Musée Cernuschi*

Japanese weapons and armour had long been known in France, where Mazarin and Louis XIV were offered Japanese coats of arms. The forced opening up of Japan in 1854, the abolition of the feudal system and the ban on carrying arms in 1876 all worked, however, to bring a great many of these items onto the market, including sword guards or *tsuba* in particular. Collections were built up in the late nineteenth century by Western art lovers such as Henri Cernuschi (1821–1896), who visited Japan in 1871, and Dr Mène, whose important collection of sword guards was broken up and sold in Paris in 1913. The art dealers Hayashi Tadamasu (1856–1906) and Siegfried Bing (1838–1905) were to popularize the common equation of age, simplicity and quality in France. The pursuit of sobriety rather than abundant ornamentation can be seen in the selection made here as well as a tendency to focus on organically integral decoration rather than elements attached to the object. While Japanese art served as a catalogue of motifs or styles for European creation at the time, a certain image of Japanese art was forged in return by Western collectors.

#### 173.

Sword guard with swallow decoration in negative silhouette, mid-nineteenth century

Kinai workshop, prefecture of Echizen

Open-work iron

Diam. 7.5 cm

Signed: *Echizen no jû Kinai saku* [made by Kinai of Echizen]

Paris, Musée Cernuschi – Musée des Arts de l'Asie de la Ville de Paris, inv. MC 5300. Gift of Dr Edouard Mène, 1912

The old guards (*ko-tosho* or *ko-kachushi*) were decorated with motifs in negative silhouette and it was not until halfway through the Muromachi period that positive decoration started to be developed in Kyôto and the provinces of Yamashiro and Owari. Guards with motifs in negative silhouette continued to be produced to ever-greater degrees of perfection, however, in the following centuries.

#### 174.

Sanemasa

Sword guard with fan decorations and painted plant motifs, eighteenth or nineteenth century

Iron overlaid with copper, brass and silver. The opening for the *kozuka* (three-lobe opening for a dagger or *kogatana*) and the semi-oval opening for a *kogai* (pointed tool that may have served originally as a hair pick) have been filled in with *shakudô* (an alloy of gold and copper)

Diam. 10 cm

Signed: *Sanemasa* (Arikawa family) Paris, Musée Cernuschi – Musée des Arts de l'Asie de la Ville de Paris, inv. MC 1925. Bequest of Henri Cernuschi, 1896

A *tsuba* bearing this signature and attributed to a craftsman of the eighteenth century is to be found in the Baur collection (D 714). The guard in the Cernuschi collection appears to be a slightly more recent work.

#### 175.

Anonymous

Sword guard with chrysanthemum decoration, nineteenth century

Chased, open-work iron

Diam. 7 cm

Paris, Musée Cernuschi – Musée des Arts de l'Asie de la Ville de Paris, inv. MC 6256 A. Purchase, 1921

The emblem of autumn and favourite flower of the tea master Sen no Rikyû, the stylized chrysanthemum was also included in the coat-of-arms of the imperial family.

#### 176.

Sword guard decorated with camellias, seventeenth or early eighteenth century

Chôshû school, prefecture of Nagato

Chased, open-work iron, gold

Diam. 8 cm

Signed: *Chôshu Hagi no jû Kawaji* [Kawaji from Hagi in the province of Chôshû]

Paris, Musée Cernuschi – Musée des Arts de l'Asie de la Ville de Paris, inv. MC 5307. Gift of Dr Edouard Mène, 1912

Symbolizing the month of January in general, the camellia is a flower featured in numerous coats-of-arms. A similar guard with the same signature is to be found in the Baur collection (D 136).

#### 177.

Four-lobe sword guard (*mokkô-gata*) with peony decoration, nineteenth century

Chased, open-work iron, gold

Diam. 8 cm

Signed: *Chôhan Yoshimitsu sen* [chased by Yoshimitsu (?) from the fief of Chôshû]

Paris, Musée Cernuschi – Musée des Arts de l'Asie de la Ville de Paris, inv. MC 1830. Bequest of Henri Cernuschi, 1896

In Japan the peony symbolizes both the month of July and the spring as well as forming part of the crests of many noble families. The name of the craftsman who made this sword guard is not recorded but its style is akin to that of the previous *tsuba*. According to the inscription, it came from the same region.

#### 178.

Anonymous

Sword guard decorated with sea creatures (dragon, *shachihoko* fish-dragon, and fish against a background of waves), eighteenth century

Chased, open-work iron, brass, copper. Openings for *kozuka* and *kogai* filled in with gilded metal

Diam. 7.5 cm

Paris, Musée Cernuschi – Musée des Arts de l'Asie de la Ville de Paris, inv. MC 1887. Bequest of Henri Cernuschi, 1896

The theme is the metamorphosis of fish into dragon. A very similar guard forms part of the Baur collection (D 298, signed: *Mitsuhiro*).

#### 179.

Anonymous

Sword guard with two-headed dragon decoration, eighteenth century

Chased, open-work iron, gold

Diam. 7.5 cm

Paris, Musée Cernuschi – Musée des Arts de l'Asie de la Ville de Paris, inv. MC 1866. Bequest of Henri Cernuschi, 1896

The term *ryû* (dragon) is used in Japan, as in China, to cover a great variety of creatures. Moreover, an essential characteristic of dragons is their capacity for metamorphosis, which means that they can vary greatly in appearance. Common features include the scaly body of a serpent and clawed feet

(never webbed like the western dragon). While the head is often crowned with antlers, two-headed dragons have no horns.

#### 180.

Anonymous

Sword guard with double carp decoration, Edo period, probably eighteenth century

Chased, open-work iron, gold

Diam. 7 cm

Paris, Musée Cernuschi – Musée des Arts de l'Asie de la Ville de Paris, inv. MC 5265. Gift of Dr Edouard Mène, 1912

The Buddhist double or coupled carp emblem symbolizes happiness and prosperity in China and Japan as well as marriage.

#### 181.

Sword guard with shell decoration, early eighteenth century

Kinai workshop, Echizen prefecture, Japan

Chased, open-work iron

Diam. 7 cm

Signed: *Echizen no jû Kinai saku* [made by Kinai of Echizen]

Paris, Musée Cernuschi – Musée des Arts de l'Asie de la Ville de Paris, inv. MC 6256B. Purchase, 1921

### Japanese Botanical Works

*Texts and descriptions (cat. 182–184) by Francis Macouin, Curator at the Library of the Musée National des Arts Asiatiques – Guimet, Paris*

#### 182.

Shiseiho (Baba Daisuke, 1785–1868) ? *Kogikufu* [Compendium of Small Chrysanthemums]

Paris, Musée National des Arts Asiatiques – Guimet, inv. BG 64707. Gift of Madame Louise Andrieu (1985)

As is generally known, the floral motifs developed in Japanese art formed an integral part of *japonisme*. There is, however, less awareness of the importance attached at the time to the scientific study of Japanese flora, a subject in which Ludovic Savatier (1830–1891), a doctor in the French navy, developed a passionate interest. He made two stays in Japan at the end of the Second Empire. The country had signed a treaty with France in 1858 and the subsequent

technological cooperation between the last of the Tokugawa shoguns and the France of Napoleon III led in particular to the construction of shipyards at some distance from Edo (Tokyo). It was for this reason that Savatier was stationed in Yokosuka, south of Yokohama.

from 1866 to 1871 and then from 1873 to 1876. Prompted by his great interest in plants, he took advantage of his stay to botanize, translate an eighteenth-century Japanese work, and to draw up an inventory of Japanese flora, also containing the Japanese names of the plants, together with the Parisian botanist Adrien Franchet (1834–1900). Published in Paris in 1875–79, the *Enumeratio plantarum in Japonia* was based on the *Sômoku zusetsu zenpen* by Iinuma Chôjun (Yokusai), published in Edo in 1856. Savatier also used his stay in Japan to build up a collection of books on Japanese botany, which remained in the family until being donated to the Musée Guimet in 1985.

The book presented is a collection of drawings executed by hand that can be attributed to the naturalist Shiseiho (Baba Daisuke, 1785–1868). The work is incomplete, with many pages left blank and some drawings unfinished. It is thus difficult to say whether it constitutes a collection under development or an unfinished copy of another manuscript. In any case, the plates of chrysanthemums are very close to the same botanist's manuscript *Gun'ei Ruijû zufu*, now held by the Takeda University in Osaka.

The delicacy of the colours, the care taken over the drawing and the accuracy of observation are all in keeping with the importance attached to the chrysanthemum in Japan as an emblematic flower associated with the autumn.

*Bibl.*: Harley H. Bartlett, Rogers McVaugh, "Japanese Botany during the Period of Wood-Block Printing", *The Asa Gray Bulletin*, III, no. 3–4, 1961; Masuzô Ueno, "The Western Influence on Natural History in Japan", *Monumenta nipponica*, XIX, no. 3–4, 1964, pp. 81–105; *Hana = Flowers*, Tokyo, 1995 (catalogue of exhibition held at the Tokyo National Museum)

183.

Shiseiho (Baba Daisuke, 1785–1868)

*Meika jôyô* [Ten Beautiful Flower Friends]

Paris, Musée National des Arts Asiatiques – Guimet, inv. BG 64708. Gift of Madame Louise Andrieu (1985) One characteristic of the manuscripts of Baba Daisuke appears to be the use of an original paper lining. The transparency of very fine white Japanese paper is such that the content of the preceding or following page shows through. In order to avoid this, the pages were folded double with a sheet of grey paper in the middle. The drawing in delicate hues thus appears against an unusual grey background.

The work takes the form of a selection of ten plants closely linked with culture, literature or art in the Far East: Mauritius raspberry (*Rubus rosaeifolius*), Arabian jasmine, daphne, chrysanthemum, peony, lotus, cinnamon tree, Chinese flowering apple, Cape jasmine or gardenia, and finally the cherry tree. The connection of each plant with literature is strongly underlined by the presence on the opposite page of extracts from classical Chinese literary texts in which it is mentioned. The illustration of the cherry tree is thus accompanied with four poems by ancient Chinese poets. The illustrations are the work of Baba Daisuke, alias Chûtatsu. He belonged to the warrior class as a direct vassal of the shogun (*hatamoto*) but took an active interest in botany and was a member of a group of ten distinguished figures devoted to studies in natural history who called themselves the *Shaben* or "Red Whip", a reference to Chinese antiquity.

*Bibl.*: Harley H. Bartlett, Rogers McVaugh, "Japanese Botany during the Period of Wood-Block Printing", *The Asa Gray Bulletin*, III, no. 3–4, 1961; Masuzô Ueno, "The Western Influence on Natural History in Japan", *Monumenta nipponica*, XIX, no. 3–4, 1964, pp. 81–105; *Hana = Flowers*, Tokyo, 1995 (catalogue of exhibition held at the Tokyo National Museum)

184.

Iwasaki Jôshô (Kan'en, 1786–1842) *Honzô zufu* [Illustrated Compendium of Herbaceous Plants] Paris, Musée National des Arts

Asiatiques – Guimet, inv. BG 64700. Gift of Madame Louise Andrieu (1985) This large-sized compendium of flora appears to have been started in 1828 (according to the preface) and was not completed until 1844, when it had reached a total of 96 sections covering 2,000 plants. Only the first of these (at least four volumes) were printed by means of the woodcut technique (in 1830) and coloured by hand. The other volumes contain only plates drawn and written by hand inside a frame, which constitutes the sole printed element. The work was not printed as a whole, under the direction of Shirai Mitsutarô, until 1918–21. According to his correspondence with Adrien Franchet, Ludovic Savatier obtained an almost complete set of the work comprising 84 different sections in 1869. It consisted of two incomplete series with some duplication of sections. Examination of all the volumes reveals the contribution of different hands and hence disparity in the quality of the drawing. The duplications also reveal the extent of the copier's interpretation with respect to the original.

While the author of this work, Iwasaki Jôshô known as Kan'en, was obviously directly acquainted with the plants he described with great precision, his knowledge was sometimes defective, as in the case of the *Fritillaria meleagris* or Snake's head lily (volume three). Information as to the existence and characteristics of certain plants had probably reached him through the influence of the Dutch colony confined to the small island of Dejima off Nagasaki. He may have met the celebrated German physician and botanist Philipp von Siebold (1796–1866) during his stay in Japan between 1823 and 1829. This "Dutch" knowledge was grafted onto the *Bancao gangmu* (*Honzô kômoku* in Japanese) by Li Shizhen (1518–1593), a Chinese work providing a framework of classification. Published in 1596, it had a crucial influence in the development of the natural sciences in Japan. Kan'en was a pupil of Ono Ranzan (1729–1810), the author together with Shimada Mitsufusa of the *Kai* [Collection of Flowers], a great botanical work published in 1765 and translated into French by Savatier under the title

*Botanique japonaise. Livres Kwa-Wi* (Paris, 1873).

While the numerous plants carefully painted on delicate paper drew attention by virtue of their artistic qualities, it should not be forgotten that Savatier had obtained the book for the purposes of his work. He noted the details of each volume and drew up an index in his own hand in pen in another book in his collection. The *Honzô zufu* served him as a tool in his work with Franchet on preparing the *Enumeratio plantarum in Japonia* (Paris, 1875–79), a compendium of Japanese flora. *Bibl.*: Harley H. Bartlett, Rogers McVaugh, "Japanese Botany during the Period of Wood-Block Printing", *The Asa Gray Bulletin*, III, no. 3–4, 1961; Masuzô Ueno, "The Western Influence on Natural History in Japan", *Monumenta nipponica*, XIX, no. 3–4, 1964, pp. 81–105; *Hana = Flowers*, Tokyo, 1995 (catalogue of exhibition held at the Tokyo National Museum)

## Japanese Inspiration

185.

Diadem – *Branch of Prunus*, c. 1901–02  
Horn, gold, brilliant-cut diamonds  
19 × 17 cm  
Signed on the hinge of the comb, in the middle, and on the back of the branch, to the right: *LALIQUE*  
*Hist.*: Purchased from the maker in 1903. The drawing is owned by the Gulbenkian Museum (inv. no. 2475)  
*Bibl.*: Barten 1977, no. 281; Ferreira 1999, no. 80, rep. pp. 274–275  
*Exh.*: 1985 USA; 1987 London; 1987 Pforzheim; 1987–88 Munich, Hamburg; 1991–92 Paris, no. 129, rep. p. 89; 1992 Tokyo  
Lisbon, Museu Calouste Gulbenkian, Fundação Calouste Gulbenkian, inv. 1280

186.

Auguste Ledru  
Model – *Apples (Malus)*  
Plaster  
19 × 10 cm  
Signed on the left: *Aug. Ledru*  
Paris, Musée Lalique

187.

Lorgnette and chain – *Wisteria*, c. 1899–1900



Gold, enamel, diamonds, jade, glass lens  
16.5 × 101.6 cm  
Signed on several sections of the  
chain: *LALIQUE*

*Hist.*: Gift of Mrs. J.G. Phelps Stokes  
(née Lettice W. Sands), 1965  
*Bibl.*: Barten 1977, no. 1547  
*Exh.*: 1998–99 New York, Washington  
DC, Dallas, no. 88 and rep. p. 122;  
2000–01 Yokohama, Tokyo, Kyoto,  
no. 122  
New York, The Metropolitan Museum  
of Art, inv. 65.154

188.

Brooch – *Orchid*, c. 1898–1902  
Gold, opaque enamel, translucent  
enamel, opal, stem in silver  
8.2 × 7.8 × 4.8 cm  
Signed on reverse of setting: *LALIQUE*  
Hakone (Japan), Lalique Museum,  
inv. 1160

189.

Choker – *Two Chrysanthemums*,  
c. 1898–1900  
Gold, enamel on gold, glass heart,  
leaves with diamond paving, 15  
strands of pearls  
5 × 8 cm (31 cm with pearls)  
Signed on bottom edge:  
*LALIQUE*  
*Bibl.*: Barten 1977, no. 262 (similar)  
Paris, collection of Amélie and  
Joséphine Marcilhac

190.

Ring – *Fuchsia*, c. 1898–99  
Chased gold, champlevé enamel  
3.7 × 2.1 × diam. 2.3 cm  
Signed on the side of the stem ending  
in a bud  
*Hist.*: Formerly in the Shai  
Bandmann collection, Israel  
*Bibl.*: Barten 1977, no. 851 (identical  
motif on a seal)  
Hakone (Japan), Lalique Museum,  
inv. 1196

191.

Drawing for comb – *Moon on Water*,  
c. 1899–1900  
Pencil, gouache  
28 × 22 cm  
*Bibl.*: Barten 1977, no. 88 (similar)  
*Exh.*: 1992 Tokyo  
Paris, Musée Lalique, inv. 1.3.015

192.

Study – *Chrysanthemum*, c. 1897–99  
Pencil and watercolour on paper  
28 × 21.5 cm

*Exh.*: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 008  
Paris, Musée Lalique, inv. 8.2.004

193.

Design for a neck pendant –  
*Chrysanthemums*, c. 1901–02  
Pencil, pen and watercolour on paper  
28 × 22 cm  
Annotations: 533; *centre en travers*  
*Bibl.*: Barten 1977, no. 696  
*Exh.*: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 130  
Paris, Musée Lalique, inv. 2.4.237

194.

Studies for brooches – *Blue*  
*Hydrangeas*, c. 1898–1900  
Pencil, ink and watercolour on paper  
21.5 × 28 cm  
*Hist.*: Reference to *Les Hortensias*  
*bleus* (1896), a collection of poems by  
Robert de Montesquiou (1855–1921)  
*Exh.*: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 010  
Paris, Musée Lalique, inv. 2.4.260

195.

Drawing for a bracelet – *Japanese*  
*Azaleas*, c. 1900–02  
Pencil and watercolour on paper  
28 × 21 cm  
Technical annotations concerning the  
chased enamelled flowers; number:  
630  
*Bibl.*: Barten 1977, no. 1256 (the  
bracelet produced in gold, enamel  
and pearls, now lost)  
*Exh.*: 1992 Tokyo, no. 316; 2000–01  
Yokohama, Tokyo, Kyoto, no. 127  
Paris, Musée Lalique, inv. 4.1.001

196.

Drawing for bracelet – *Iris*, c. 1897  
Pencil and watercolour on paper  
21.5 × 27.5 cm  
*Hist.*: Design for a bracelet produced  
in gold, enamel on gold and opals,  
exhibited at the Salon des Artistes  
Français in 1897 (cf. Barten 1977, no.  
1239, and 1991–92 Paris, cat. no.  
225)  
*Bibl.*: Barten 1977, no. 1239 A  
*Exh.*: 1998–99 New York, Washington  
DC, Dallas, no. 69 and rep. p. 17;  
2000–01 Yokohama, Tokyo, Kyoto,  
no. 074  
Paris, Musée Lalique, inv. 4.1.082

197.

Drawing for diadem – *Three Lotus*  
*Flowers*, c. 1893–95

Pencil, watercolour and gouache on  
paper  
27.5 × 21.5 cm

*Hist.*: The work produced was owned  
by the Comtesse de Béarn (cf. Léonce  
Bénédict, “La Bijouterie et la  
Joallerie à l’Exposition Universelle de  
1900, René Lalique”, *Revue des Arts*  
*Décoratifs*, vol. XX, 1900, rep. p. 208).  
There is a reproduction in Barten  
1977, no. 4, as well as another  
annotated drawing indicating the  
materials: silver, gold, amethysts set  
in gold and opal (“*racines d’opale*”)  
*Exh.*: 1998–99 New York, Washington  
DC, Dallas, no. 21 and rep. p. 42;  
2000–01 Yokohama, Tokyo, Kyoto,  
no. 072  
Paris, Musée Lalique, inv. 1.2.003

198.

Design for diadem – *Cattleya*,  
c. 1903–04  
Watercolour on paper, cut-out motif  
on a background of silk paper  
17 × 35.5 cm  
*Exh.*: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 170  
Paris, Musée Lalique,  
inv. 1.2.022

199.

Workshop of René Lalique  
*Chrysanthemum Flower*  
Plaster model  
9.5 × 10.5 cm  
On the left: n° 8  
Paris, Musée Lalique

200.

Charles Meunier  
Green morocco binding, 1908  
Pierre Louÿs, *Aphrodite, mœurs*  
*antiques*  
Paris, Librairie Borel, 1896  
In-2  
19.2 × 10 cm  
No. 6 of a limited edition of 98  
copies, one of the 25 on rice paper  
Illustrations by Antoine Calbert  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian,  
inv. LM146

#### Poetic Anthology

201.

Piet Mondrian  
*Two Girls in a Wood*, c. 1898–99  
Oil on paper glued onto cardboard  
27.3 × 37.9 cm

Reminiscent of the sacred groves  
cherished by the Nabis group, this  
scene of women in a wood forms part  
of the series of depictions of  
undergrowth, Dutch landscapes,  
solitary trees and flowers, especially  
chrysanthemums, which Mondrian  
produced during the first decade of the  
twentieth century. The artist later  
expressed a loathing for everything  
connected with nature, left the  
Netherlands because of its all too  
numerous meadows, and preferred  
New York to Paris, whose tree-lined  
avenues struck him as unbearably  
romantic. Michel Seuphor has this to  
say about the relationship between the  
painter and nature in his study *Piet*  
*Mondrian, sa vie, son œuvre* (Paris,  
1956): “I believe [...] that it is  
extremely useful, even for an abstract  
painter of today, to have served a  
humble apprenticeship to nature,  
whether willingly or unwillingly”. He  
continued: “As is known, a genuine  
artist never finds his true path  
immediately. This path must rather be  
invented, built up from start to finish,  
and for that you have to learn to cut  
wood in the overgrown forest of ideas”.  
Saint-Germain-en-Laye, Musée  
Départemental Maurice Denis “Le  
Priuré”, inv. PMD 983.2.1

202.

Comb – *Tree Branches*, c. 1900–01  
Carved horn with patina  
9.8 × 10.2 cm  
Signed on face to the right: *LALIQUE*  
*Hist.*: Purchased from the maker in  
1903  
*Bibl.*: Barten 1977, no. 97; Ferreira  
1999, no. 47, rep. p. 190  
*Exh.*: 1988 Paris, no. 384; 1991–92  
Paris, no. 135, rep. p. 69; 1992 Tokyo,  
no. 14 and rep. p. 71; 1998–99 New  
York, Washington DC, Dallas, no. 50  
and rep. p. 155; 2000–01 Yokohama,  
Tokyo, Kyoto, no. 142  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian,  
inv. 1193

203.

Hatpin – *Mignonette*, c. 1900–02  
Chased gold and enamel  
19.3 × 3.8 cm  
Signed on reverse: *LALIQUE*  
*Bibl.*: Barten 1977, no. 1406; Falk  
1985, no. 97 and rep. p. 96  
*Exh.*: 1978 Zurich, no. 74 and rep.  
p. 22; 1988 Munich, no. 7; 2000–01

Yokohama, Tokyo, Kyoto no. 120  
Pforzheim, Schmuckmuseum,  
inv. 1971/2

204.

Comb – *Sweet William* (*Dianthus barbatus*), c. 1902–03  
Horn, diamonds, gold  
15.6 × 5.8 cm  
Israel, Shai Bandmann collection

205.

Study for comb – *Sweet William* (*Dianthus barbatus*), c. 1902–03  
Watercolour, ink  
28 × 22 cm  
Annotations: *fleurs joaill – or 2 plans*  
Numbered in pen: 689  
*Bibl.*: Barten 1977, no. 123  
Israel, Shai Bandmann collection

206.

Comb – *Medallions and Pansies*,  
c. 1900  
Horn, ivory, enamel and gold  
7.6 × 9.2 cm  
Signed at the bottom of the flat  
section on the right: *LALIQUE*  
*Hist.*: Purchased from the maker in  
1901. Annotated drawing in the  
Gulbenkian Museum (inv. 2469).  
Lalique insists on the bluish hue of the  
ivory, linked to the blue pansies, in  
champlevé enamel on gold and returns  
to the theme of association with blue  
pansies and flower women. There are  
three women, the one in the central  
medallion holding a pansy to her face  
*Bibl.*: Barten 1977, no. 104; Ferreira  
1999, no. 19, pp. 128–129 (rep.);  
drawing no. 85  
*Exh.*: 1985 USA, no. 9, drawing no.  
60; 1987 London, no. 157, drawing  
no. 198; 1987 Munich, no. 39;  
1991–92 Paris, no. 136 and p. 60  
(rep.); 1992 Tokyo, no. 15 and p. 72  
(rep.); 2000–01 Yokohama, Tokyo,  
Kyoto, no. 080  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian,  
inv. 1153

207.

Drawing for comb – *Medallions and Pansies*  
Pencil, Indian ink and gouache on  
paper  
22 × 28 cm  
Annotations: *fleurs plané mince*  
*champlevé / médaillons ivoire mince*  
*bleuté incrustés dans la corne / les*  
*fleurs [...] taillée [...] les*

*maintiennent sur le peigne*

*Hist.*: Drawing for a comb in the  
Gulbenkian Museum (inv. 1153)  
*Bibl.*: Ferreira 1999, no. 85, p. 285 rep.  
*Exh.*: 1985 Lisbon; 1985–86 USA;  
1987 London; 1987 Pforzheim;  
1987–88 Munich, Hamburg  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian,  
inv. 2469

208.

Neck pendant – *Hawthorn Blossom*,  
c. 1899–1901  
Gold, glass, enamel and diamonds  
7.9 × 5.5 cm  
Signed on reverse of left-hand leaf:  
*LALIQUE*  
*Hist.*: Purchased from the maker in  
1901  
*Bibl.*: Barten 1977, no. 643; Ferreira  
1999, no. 8, rep. p. 104  
*Exh.*: 1961 London; 1965 Brussels;  
1965 Oeiras; 1991–92 Paris, no. 151,  
rep. p. 109; 1992 Tokyo  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian,  
inv. 1139

209.

Choker – *Hawthorn*, c. 1902–04  
Leaves in gold and green translucent  
plique-à-jour enamel; berries of  
pearl; 22 strands of pearls  
Signed on bottom edge:  
*LALIQUE*  
*Bibl.*: Barten 1977, no. 297 (similar),  
see MAD, inv. 36 253  
Paris, collection of Amélie and  
Joséphine Marcilhac

210.

Choker – *Olives*, c. 1897–99  
Chased gold, champlevé enamel,  
glass, central motif framed by two  
sections of 16 strands of pearls  
4.8 × 33.5 cm  
Signed on one leaf of the fastener:  
*LALIQUE*  
*Hist.*: Thought to have belonged in  
1900 to Madame Waldeck-Rousseau,  
the wife of the lawyer and politician  
Pierre Waldeck-Rousseau (1846–1904),  
prime minister from June 1899 to  
June 1902  
*Bibl.*: Barten 1977, no. 249  
Hakone (Japan), Lalique Museum,  
inv. 742

211.

Brooch – *Anemones*, c. 1901–03  
Chased gold, champlevé enamel, glass,

diamonds, sapphire, pendant opal  
6.3 × 8.2 cm

Signed on reverse: *LALIQUE*

*Hist.*: This piece is exceptional by  
virtue of the quality of the materials  
used, their sophisticated handling  
and the symbolism of the whole.  
The anemone, a delicate and short-  
lived flower whose name, derived  
from the Greek *anemos*, means  
“wind”, had funereal associations  
in antiquity that were taken over  
by Christian symbolism. It is  
combined here with an iridescent  
“noble” opal, whose supposedly  
negative influence has its origin in a  
tale by Walter Scott from the second  
quarter of the nineteenth century  
*Bibl.*: Barten 1977, no. 1047 (design)  
Hakone (Japan), Lalique Museum,  
inv. 768

212.

Brooch – *Pansies*, c. 1903–04  
Glass, gold, diamonds, enamel  
5.6 × 7.5 cm  
Paris, Musée Lalique

213.

Necklace – *Mistletoe*, c. 1903–05  
Circular gold setting of 19 elements  
in the shape of an undulating ribbon  
with leaf motifs in green translucent  
enamel studded with small beads,  
beads of clear glass with a granite-  
like surface, and brilliants  
Diam. 17 cm  
Signed with the Lalique stamp on the  
clasp  
Israel, Shai Bandmann collection

214.

Bracelet – *Speedwell*, c. 1900–02  
Gold, enamel, engraved glass  
8 × 17.5 cm  
Signed on clasp: *LALIQUE*  
*Hist.*: Christie's Geneva, Hôtel  
Richmond, Wednesday 9 and  
Thursday 10 May 1979.  
The similar bracelet of five connected  
elements decorated with speedwell  
flowers and buds now in the  
Gulbenkian Museum (inv. 1169) was  
bought from Lalique by Calouste  
Gulbenkian in 1902 (Ferreira 1999,  
no. 31 and pp. 158, 152–153 rep.)  
*Bibl.*: Barten 1977, no. 1264  
*Exh.*: 1998–99 New York,  
Washington DC, Dallas, no. 120;  
2000–01 Yokohama, Tokyo, Kyoto,  
no. 126  
New York, private collection

215.

Studies for comb – *Willow and Berries*, c. 1900  
Pencil, pen and watercolour on paper  
21.5 × 27.5 cm  
Annotation: 150  
*Bibl.*: Barten 1977, no. 156  
*Exh.*: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 144  
Paris, Musée Lalique, inv. 1.3.109

216.

Studies for comb – *Landscape*,  
c. 1898–1900  
Pencil and watercolour on paper  
22 × 27.5 cm  
*Bibl.*: Brunhammer 1998, p. 154  
*Exh.*: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 139  
Paris, Musée Lalique, inv. 1.3.016

217.

Drawing for comb – *Landscape*,  
c. 1899–1900  
Pencil, Indian ink and gouache  
on paper  
28 × 22 cm  
*Hist.*: Purchased by the Gulbenkian  
Museum in 1994 (sale at Drouot-  
Montaigne, Paris). Drawing of the  
*Landscape* comb in the collection  
of the Gulbenkian Museum (inv. 1192)  
*Bibl.*: *Dessins originaux de Joailleries*  
*par René Lalique*, Paris, Olivier  
Coutau-Bégarie, auctioneer, 1994,  
pp. 26–27, no. 131; Ferreira 1999,  
no. 106, pp. 306–307 rep.  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian,  
inv. 2694

218.

Design for neck pendant – *Withered Leaves*, c. 1899–1903  
Pencil, pen and watercolour on paper  
28 × 22 cm  
Annotations: 864 (top right); *Le petit chapeau / de la graine est noir* (bottom left)  
*Exh.*: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 150  
Paris, Musée Lalique, inv. 3.2.183

219.

Drawing for fan – *Autumn Leaves*,  
c. 1899–1900  
Pencil, pen and watercolour on paper  
28 × 44 cm  
*Exh.*: 1998–99 New York, Washington  
DC, Dallas, no. 236; 2000–01  
Yokohama, Tokyo, Kyoto, no. 153  
Paris, Musée Lalique, inv. 6.1.007

220.  
Design for lorgnette – *Climbing Rose*, c. 1900  
Pencil and watercolour on paper  
27.5 × 21.5 cm  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 141  
Paris, Musée Lalique, inv. 6.2.024
221.  
Design for lorgnette and chain – *Lily of the Valley*, c. 1899–1901  
Pencil, pen and watercolour  
28 × 21.5 cm  
*Bibl.*: Barten 1977, no. 1548  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 123  
Paris, Musée Lalique, inv. 6.2.016
222.  
Design for belt buckle – *Field Maple Berries*, c. 1900–02  
Pencil, pen and watercolour on paper  
22 × 21.5 cm  
Technical annotations regarding the parts to be fashioned in gold, in translucent enamel, and in champlévé enamel  
Number: 377  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 398  
Paris, Musée Lalique, inv. 3.3.023
223.  
Studies for two pendants – *Anemones and Pansies*, c. 1898–1900  
Pencil, pen and watercolour on paper  
27.5 × 21.5 cm  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 395  
Paris, Musée Lalique, inv. 2.4.215
224.  
Study – *Anemone*, c. 1897–99  
Pencil and watercolour on paper  
27 × 21.5 cm  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 009  
Paris, Musée Lalique, no. 8.2.013
225.  
Drawing for choker plaque – *Speedwell Flowers*, c. 1898–99  
Pencil, watercolour and gouache on paper  
28 × 22 cm  
Number top left: 3  
Annotations: *ne pas baisser beaucoup / les feuilles aux endroits / à ramolayer / Les feuilles serties de diamants / les parties indiquées en émail / ramolayées champlévées* (ciselées dans / l'émail) la masse des fleurs se touchant ne sera champlévé / que sur les silhouettes des bords / les boutons seront champlévés / isolément / Tiges et culots or ciselé / gorge sur le cadre à / l'extérieur du rectangle / plané de 2 mill. / La fleur principale se / rapporte par-dessus le / reste de la composition qui / est complète dessous, elle / se coupe à partir de la ligne / du haut jusqu'à la feuille / en diamants formant crochet / dans le bas / 13 rangs  
*Bibl.*: Barten 1977, no. 258  
*Exh.*: 1998–99 New York, Washington DC, Dallas, no. 154; 2000–01 Yokohama, Tokyo, Kyoto, no. 117  
Paris, Musée Lalique, inv. 2.2.151 A
226.  
Drawing for choker plaque – *Daisies*, c. 1900  
Pencil and watercolour on paper  
22.5 × 32 cm  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 239  
Paris, Musée Lalique, inv. 2.1.086
227.  
Study – *Oat Stalks*, c. 1897–99  
Watercolour and gouache on paper  
22 × 27.5 cm  
*Bibl.*: Barten 1977, no. 1777  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 006  
Paris, Musée Lalique, inv. 8.2.010
228.  
Auguste Ledru  
Plaque in galvanized cast iron – *Giant Hogweed and Withered Roses*  
69 × 48.5 cm  
Signed: *Aug. Ledru*  
Paris, collection of Félix Marcilhac
- Fauna of the Meadows and Fields**
229.  
Hatpin – *Wasps and Starflower Pincushions* (*Scabiosa Stellata*), c. 1899–1900  
Gold, enamel, opal, rose-cut diamonds  
21 × 10.2 cm  
Signed on left edge: *LALIQUE*  
*Hist.*: Purchased from the maker at the Paris Exposition of 1900 for the sum of 2,000 francs  
*Bibl.*: Marx, *L'Exposition universelle de 1900*, Paris, 1901, pl. p. 75; Barten 1977, no. 1400; Brunhammer 1998, p. 39, ill. 6 rep.  
*Exh.*: 1900 Paris; 1902 Turin; 1987 London, no. 15; 1991–92 Paris, no. 206, rep. p. 130  
Copenhagen, Det Danske Kunstindustrimuseet, inv. 890
230.  
(catalogue only)  
Belt buckle – *Two Beetles*, c. 1900–02  
Gold and enamel  
6.4 × 4.7 cm  
Signed: *LALIQUE*  
*Hist.*: Similar model in the collections of the Hermitage Museum, St. Petersburg  
*Bibl.*: Barten 1977, no. 1466.1  
Israel, Shai Bandmann collection
231.  
Ring – *Cicada*  
Gold, jade  
Israel, Shai Bandmann collection
232.  
Drawing for brooch – *Scarab*, c. 1898–1900  
Indian ink, gouache and watercolour on vegetable parchment paper  
28 × 22 cm  
*Bibl.*: Barten 1977, no. 613  
Wingen-sur-Moder, Association des Amis du Musée Lalique
233.  
Drawing for a choker plaque – *Scarabs on Umbel Stalks, Seeds*, c. 1900–02  
Indian ink, gouache, watercolour  
22 × 28 cm  
Annotations: *plané or 2 millimètres / fleurs en joaillerie / ramolayer les graines pour / les mettre à des plans différents – que les graines les plus baissées garder au moins 1 mill d'épaisseur / les scarabées sont champlévés – partout sans détails / (cloison un peu fort) – sur toute la silhouette – seulement – le dedans des graines indiquées / en émail // et translucide / le scarabée d'angle – complètement ciselé avec // parties indiquées en or – champlévées //*  
*Bibl.*: Barten 1977, no. 285  
Wingen-sur-Moder, Association des Amis du Musée Lalique
234.  
Drawing – *Beetle and Leaves*  
Indian ink, gouache, watercolour  
28 × 19 cm
- Wingen-sur-Moder, Association des Amis du Musée Lalique
235.  
Drawing for belt buckle – *Two Juxtaposed Beetles*, c. 1900–02  
Indian ink, gouache, watercolour  
28 × 22 cm  
*Bibl.*: Barten 1977, no. 1466.2  
Wingen-sur-Moder, Association des Amis du Musée Lalique
236.  
Drawing for Egyptian pectoral – *Cockchafer with Outspread Wings*, c. 1898 (?)  
Indian ink, watercolour  
22.5 × 22 cm  
Wingen-sur-Moder, Association des Amis du Musée Lalique
237.  
Drawing for watch – *Snails*, c. 1899–1901  
Pencil, ink and watercolour on paper  
28.1 × 22 cm  
*Exh.*: 1998–99 New York, Washington DC, Dallas, no. 168  
Paris, Musée Lalique, inv. 3.2.069
238.  
Studies for neck pendant and chain – *Wasps*, c. 1906–07  
Pencil and watercolour on paper  
28.2 × 21.7 cm  
*Exh.*: 1991–92 Paris; 1992 Tokyo; 1998–99 New York, Washington DC, Dallas, no. 167  
Paris, Musée Lalique, inv. 2.3.114
239.  
Drawing for comb – *Grasshopper*, c. 1902–04  
Pencil, ink and watercolour on paper  
27.5 × 21 cm  
*Exh.*: 1998–99 New York, Washington DC, Dallas, no. 160  
Paris, Musée Lalique, inv. 1.3.144
240.  
Studies for neck pendant and chain – *Fighting Roosters*, c. 1899–1900  
Pencil, ink watercolour and gouache on paper  
28.2 × 21.9 cm  
Annotations  
*Exh.*: 1991–92, Paris; 1998–99 New York, Washington DC, Dallas, no. 156 (rep. p. 112)  
Paris, Musée Lalique, inv. 2.4.438



An engraving by Félix Vallotton of people thronging around and completely concealing Lalique's display gives some idea of the success he obtained at the Paris Exposition of 1900: an occasion for writers, art critics and the profession as a whole to take stock of his role in the invention of "modern jewellery", freed from tradition and all-out eclecticism. He set the example and was followed by the best of his fellow craftsmen – including Georges Fouquet the son of Alphonse, the Vevers and Lucien Gaillard – on the path that has come to be known as Art Nouveau. We know what the art historian Henri Clouzot was to think of this in 1933 on the occasion of the retrospective exhibition of Lalique's work at the Musée des Arts Décoratifs. Taking a dim view of work inspired by the Middle Ages and Japan, and an even dimmer view of the "botanical pedantry" of certain pieces of furniture, he concluded that the period from 1895 to 1900 was the work of sculptors, painters, architects and the artist René Lalique: "Even if there was only his jewellery, it would be necessary to retain an admiring sympathy for this generous period of battles and mistakes".<sup>1</sup>



Sculpture – *Butterfly Woman*,  
c. 1899–1900  
Element of grille of Lalique  
display window,  
Paris Exposition, 1900  
Paris, Musée Lalique  
(cat. 275)

Lamp – *Peacocks*, 1910  
Mould-pressed glass with satin finish  
and patina; setting of patinated bronze  
Strasbourg, Conseil Général du Bas-Rhin  
(cat. 324)

#### The Paris Exposition of 1900: Summing up five years of creation

Lalique's offering was fully in line with the goal of the exposition, an international event seeking to sum up the nineteenth century and claiming to define its philosophy. His display was characterized by its architecture, decorations and colours. Unlike his fellow craftsmen, who searched for contrasting ranges, he opted for clear, subtle harmony of a natural/naturalistic character. Pol Neveux bore awed witness to his friend's genius as follows: "Under a flight of bats chasing one another in a sky of scabious colour, women delighted to be living amongst so many wonders twist their lovingly modelled busts of bronze and spread their wings, the ribbing of which joins up in soft rotundity in front of the fabulous jewellery spread out at their feet. Clustered together against pale backgrounds are rings and bracelets, pendants and chains, combs and corsage ornaments in a host of lines and colours that nevertheless harmonize with one another, the whole forming a mottled expanse of blended hues like a springtime meadow or the mysterious bed of some clear and gentle brook".<sup>2</sup>

Over one hundred pieces of jewellery told the tale of over five years of unceasing labour and constantly renewed technical experimentation and study. They were already known to the visitors of the shows at which Lalique exhibited his early work and the initial results achieved during the last years of the century. The Exposition of 1900 had a very different public drawn from the whole world and all levels of society. Lalique thus took care to diversify the types and formats and to focus on floral ornaments, which were easier and more immediately alluring than the virtuoso pieces he allowed himself to exhibit: large-sized works, corsage ornaments, diadems and combs displaying his taste for transgression, metamorphosis, hybrid forms and an unsettling bestiary.

Were these still elements of the classic parure? The question did not arise in those

<sup>1</sup> Henri Clouzot, "L'époque Lalique ou les origines de l'Art Moderne", *La Revue Mondiale*, 1933.

<sup>2</sup> Pol Neveux, "René Lalique", *Art et Décoration*, vol. VIII, 1900, p. 129.

Display of René Lalique and Maison  
Veber, Paris Exposition, 1900  
Archives Veber  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs  
(cat. 273)



terms for Europe's museums and for some great collectors, first and foremost Calouste Gulbenkian.

The list of purchasers whose names appear in Lalique's reference book for the Exposition of 1900 is a compendium of celebrities belonging to the Russian, Viennese and French aristocracy, including the Comtesse Greffulhe, the cousin of Robert de Montesquiou, as well as the previously mentioned worlds of politics and culture.

### Jewellery and Glassware: From Craftsmanship to Industry

In 1900 René Lalique bought a plot of land on Cours-la-Reine as a site for a building to contain both his private residence and professional premises including workshops, offices and showrooms. He decided against installing a kiln for safety reasons and instead had equipment installed at Clairefontaine allowing him to produce larger pieces, including the panels for the doors in the hall of his premises.

Lalique had an authentic showroom to present the entire range of his work, including jewellery and objects for the office as well as the glassware that gradually took over to the point of eliminating any other form of expression in the space of ten years. The material exhibited included the display window decorated with snakes noted by Emile Molinier at the Salon in 1901: "It is truly a strange conception with these four crystal snakes rearing up with gaping jaws at the corners".<sup>3</sup>

Lalique's work had a new tone that year, a whiteness that fascinated the critic Gustave Geffroy: "A sudden harmony of whiteness continued all the way to the ornamentation of the display, flanked at its four corners with glass snakes possessing the clear, grey transparency of ice floes. It is this delightful light grey that alternates with the immaculate white in most of the jewellery exhibited there. The colour mingled with this light and shadow is infinitely delicate, gilded with deft care to preserve all



Neck pendant – *Fish*, c. 1904–06  
Glass, enamel, diamonds, aquamarine,  
gold  
New York, private collection  
(cat. 284)

<sup>3</sup> Emile Molinier, "Les objets d'art au Salon", *L'Art Décoratif*, 1901, pp. 89–91.

<sup>1</sup> Gustave Geffroy, "Les salons de 1901 – René Lalique", *L'Art Décoratif*, 1901, pp. 89–91.

René Lalique at his desk with a plaster model of the *Peacocks* lamp (cf. cat. 324)

Photograph by Henri Manuel, 1910



Lalique's ledger, 1900  
Paper, leather  
Paris, collection of Félix Marcilhac  
(cat. 279)



Perfume bottle for Coty – *L'Effleuré*,  
1912  
Patinated mould-blown glass  
Paris, Musée Lalique  
(cat. 311)



its savour for the dominant whiteness, snow with the gold of sunlight or the blue of night, shades of ivory, opal, silver".<sup>4</sup>

The Salon of 1902 introduced the goblet or chalice, for which Lalique used a technique adopted for vases in 1898 – namely the blowing of glass in a mould of metal, possibly silver – and such familiar motifs as swans, snakes, pine trees and ears of corn. Added to these were elements related to the vine and wine.

Women's jewellery remained the focal point of his work until 1909, when Alice died, and even up to the Salon des Artistes Décorateurs of 1911, where his work consisted exclusively of glassware. He used a very white half-crystal endowing the jewellery with a clarity and fluidity that he associated with the themes of clear water, waves and fish as well as a kind of familiarity appearing in subjects like mice, pigeons and delicate flora set off by diamonds and brilliants. He remained faithful to enamel for a charming series of brooches and pendants with dragonflies juxtaposed in twos or fours around a coloured stone.

Lalique's glassware took on a new dimension with an order for personalized perfume bottles for François Coty in 1908. He rented a glassworks at Combs-la-Ville, not far from Paris, with industrial equipment capable of manufacturing bottles and decorative objects, vases, items for the office and the dressing table, and lamps, including the 1910 *Peacock* lamp, to which he applied the themes of his jewellery: woman and nature, flora and fauna.

He adopted the methods of study and experimentation that he had developed for jewellery in this new field, working the glass hot or cold according to the end result desired. He invented new processes and established the place of glassmaking in the industrial history of the twentieth century.

Alexis Falize  
Medallion, c. 1869  
Gold, enamel  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs  
(cat. 241)

Louis Comfort Tiffany  
Brooch, c. 1900  
Gold, Ceylon sapphire  
Färber Collection  
(cat. 242)

Maison Vever (Paul and Henri)  
Corsage ornament – *Chrysanthemums*,  
1900  
Gold, silver, enamel, pearls, diamonds  
Färber Collection  
(cat. 243)

## The Spirit of the Times

The end of the nineteenth century was marked by great ebullience in all the arts with no exception.

There was a proliferation of initiatives designed to stimulate revitalization in the decorative arts as applied to industry, including reorganization of the Ecole Nationale des Arts Décoratifs, the modernization of drawing courses, and thematic technological exhibitions held by the Union Centrale des Arts Décoratifs, formed through a merger of two existing associations: metalworking in 1880, fabric and wood in 1882, glass and earthenware in 1884. A new generation emerged both in the fields of ceramics and glassware, with Eugène Rousseau, Lévillé, Emile Gallé and Daum, and in jewellery, with names such as Falize, Thesmar and Vever. These craftsmen sought formal and ornamental inspiration in the styles of the past, the Middle Ages and the Renaissance, as well as the distant arts of Egypt and the Far East.

René Lalique entered the world of jewellery in this particularly creative period but was soon to distinguish himself by overthrowing all the traditions and placing his imagination and determination at the service of something “never seen before”. His display at the Paris Exposition of 1900 encapsulates an extraordinary output from which his contemporaries drew inspiration, some more readily than others.







Henri Vever  
Neck pendant – *Perfume or Dew*, 1900  
Gold, enamel, diamonds, opals  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs  
(cat. 244)



Maison Vever (Paul and Henri)  
Neck pendant – *Diane*, 1900  
Gold, translucent enamel  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs  
(cat. 245)



Henri Vever  
Belt buckle – *Snakes*, 1907  
Chased gold  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs  
(cat. 246)



Henri Vever  
Belt buckle – *Bees*, 1907  
Chased gold, enamel  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs  
(cat. 247)



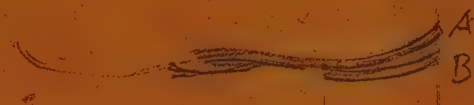
Edouard Colonna (attributed)  
For La Maison L'Art Nouveau  
Clasp, c. 1900  
Gold, opal, pearls, garnets  
New York, Cooper Hewitt, National  
Design Museum, Smithsonian Institution  
(cat. 249)



For La Maison L'Art Nouveau  
Neck pendant – *Peacock Woman*,  
c. 1900–01  
Gold, enamel  
Paris, Les Arts Décoratifs, Musée des  
Arts Décoratifs  
(cat. 250)



Eugène Grasset  
Drawing for belt buckle – *Peacocks*,  
c. 1900  
Gouache, watercolour, graphite  
New York, Cooper Hewitt, National  
Design Museum, Smithsonian Institution  
(cat. 254)



Léopold Gautrait  
Neck pendant – *Female Figure in Setting  
of Blossoming Boughs*, c. 1900  
Gold, enamel, pearl, diamond  
New York, private collection  
(cat. 251)



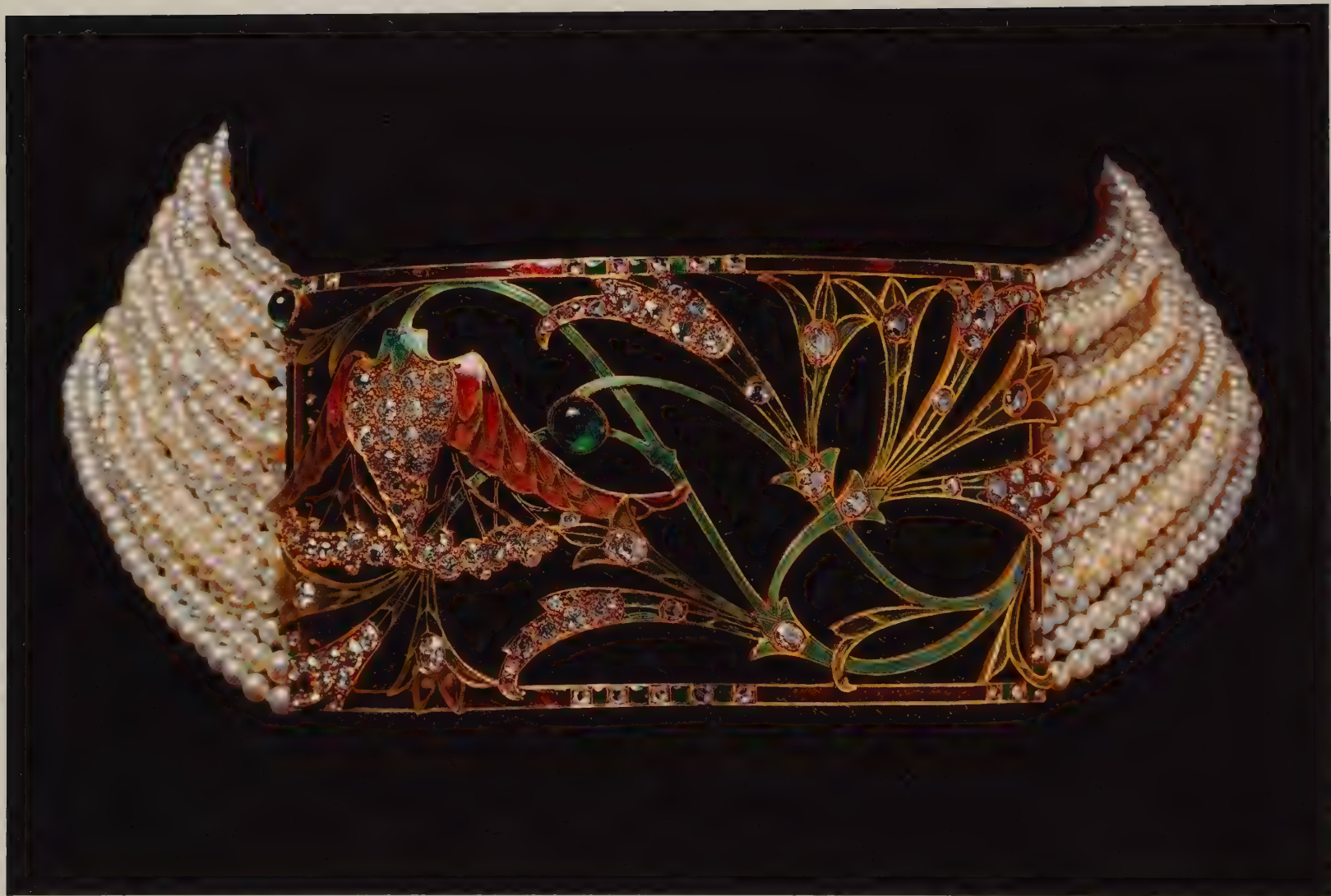
Léopold Gautrait  
Neck pendant / brooch – *Peacock*,  
c. 1899–1900  
Gold, enamel, opal, diamonds, emeralds  
Pforzheim, Schmuckmuseum  
(cat. 252)



Paul Liénard  
Diadem – *Prunus*, c. 1900  
Gold, diamonds, baroque pearls  
Färber Collection  
(cat. 253)



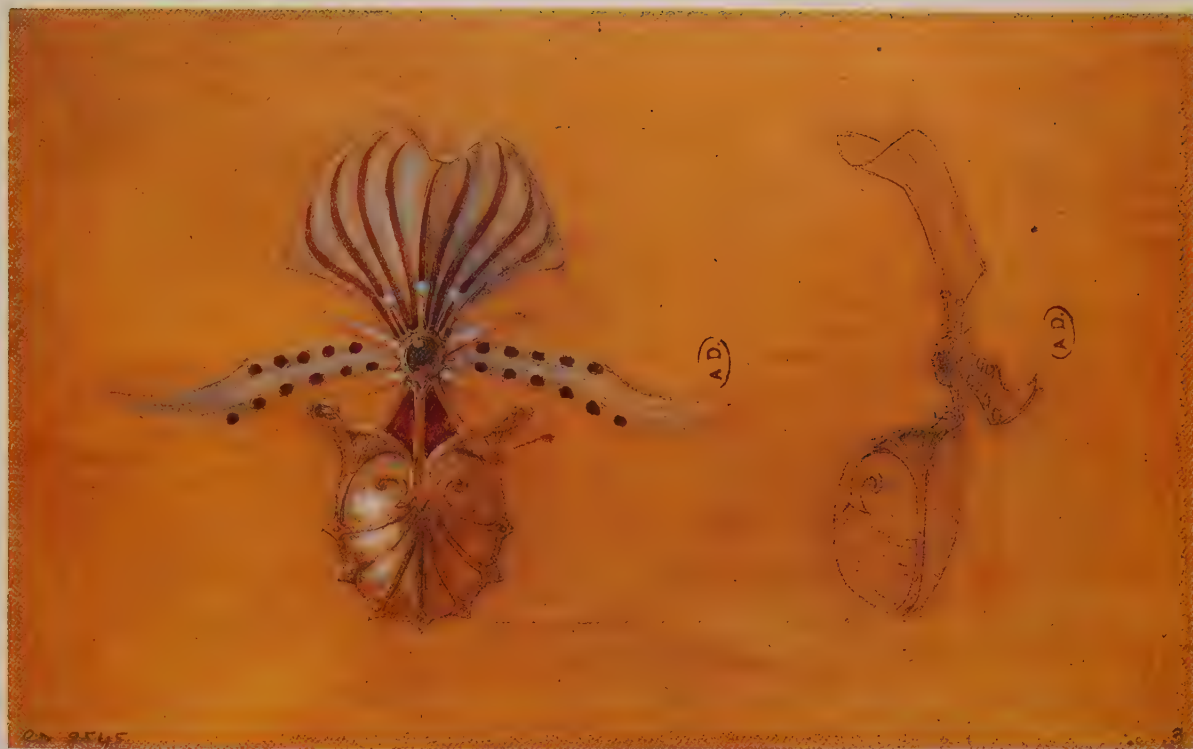
Georges Fouquet  
Choker – *Maple Leaves*, c. 1900  
Gold, enamel, diamonds, emeralds,  
pearls  
Färber Collection  
(cat. 248)





Georges Fouquet  
Drawing – *Lady's Slipper Orchid*, 1898  
Archives Fouquet  
Paris, Les Arts Décoratifs, Musée des  
Arts Décoratifs  
(cat. 255)

Georges Fouquet  
Drawing for brooch – *Hornet*, 1901  
Watercolour, gouache  
Archives Fouquet  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs  
(cat. 256)



François-Eugène Rousseau  
Vase, c. 1884  
Mould-blown plate glass  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs  
(cat. 257)



François-Eugène Rousseau  
Jardiniere, c. 1884  
Plate glass  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs  
(cat. 258)



Ernest Léveillé  
Vase/goblet, c. 1889  
Blown and cracked glass  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs  
(cat. 259)

Emile Gallé  
Vase – *The Blue Paradox of a Mad  
Hydrangea*, 1896  
Smoked, enamelled and engraved glass  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs  
(cat. 260)





Verreries Daum  
Vase – *Dragonfly*, 1900  
Blown glass  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs  
(cat. 263)

Louis Comfort Tiffany  
Vase – *Peacock*, c. 1896  
Favrile glass  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs  
(cat. 264)





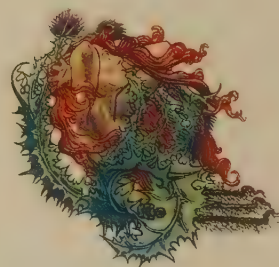
Carlos Schwabe  
Illustrations for *Les Fleurs du Mal*, 1900  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian  
(cat. 266)



CHARLES BAUDELAIRE

LES  
FLEURS DU MAL

ILLUSTRATIONS DE CARLOS SCHWABE



PARIS

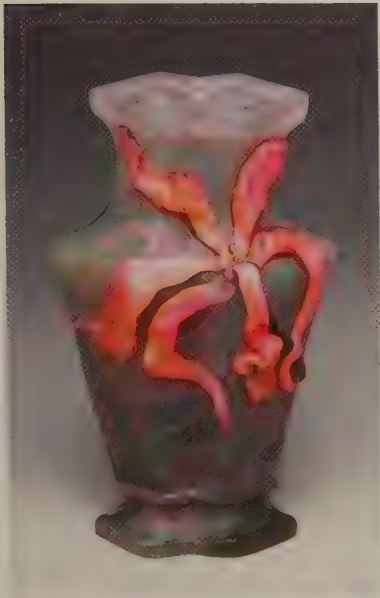
1900



Emile Gallé  
Vase – *Orchid*, 1900  
Crystal blown in several layers  
Boulogne-sur-Mer, Château-Musée  
(cat. 261)

Verreries Daum  
Vase – *Shadows and Umbels*,  
c. 1892–94  
Blown plate glass  
Saint-Germain-en-Laye, Musée  
Départemental Maurice Denis,  
"Le Prieuré"  
(cat. 262)

Georges de Feure  
Poster for *Le Journal des Ventes*, 1897  
Paris, Les Arts Décoratifs, Musée  
de la Publicité  
(cat. 270)



Georges de Feure  
Poster for the *Salon des Cent*, 1894  
Paris, Les Arts Décoratifs, Musée  
de la Publicité  
(cat. 271)



Alphonse Mucha  
Poster for the *Salon des Cent*, 1896  
Paris, Bibliothèque du Musée des Arts  
Décoratifs  
(cat. 269)





RENTE NATIONALE 20 ANS D'INTERESSEMENT



4 Juillet 99

Le Musée des  
Arts Décoratifs  
1 bijou tête et plumes  
de jaon et émaille,  
cabochons saphirs

900<sup>fr</sup>

Propr en conservation  
Le Conservatoire de Musique

M. Melin

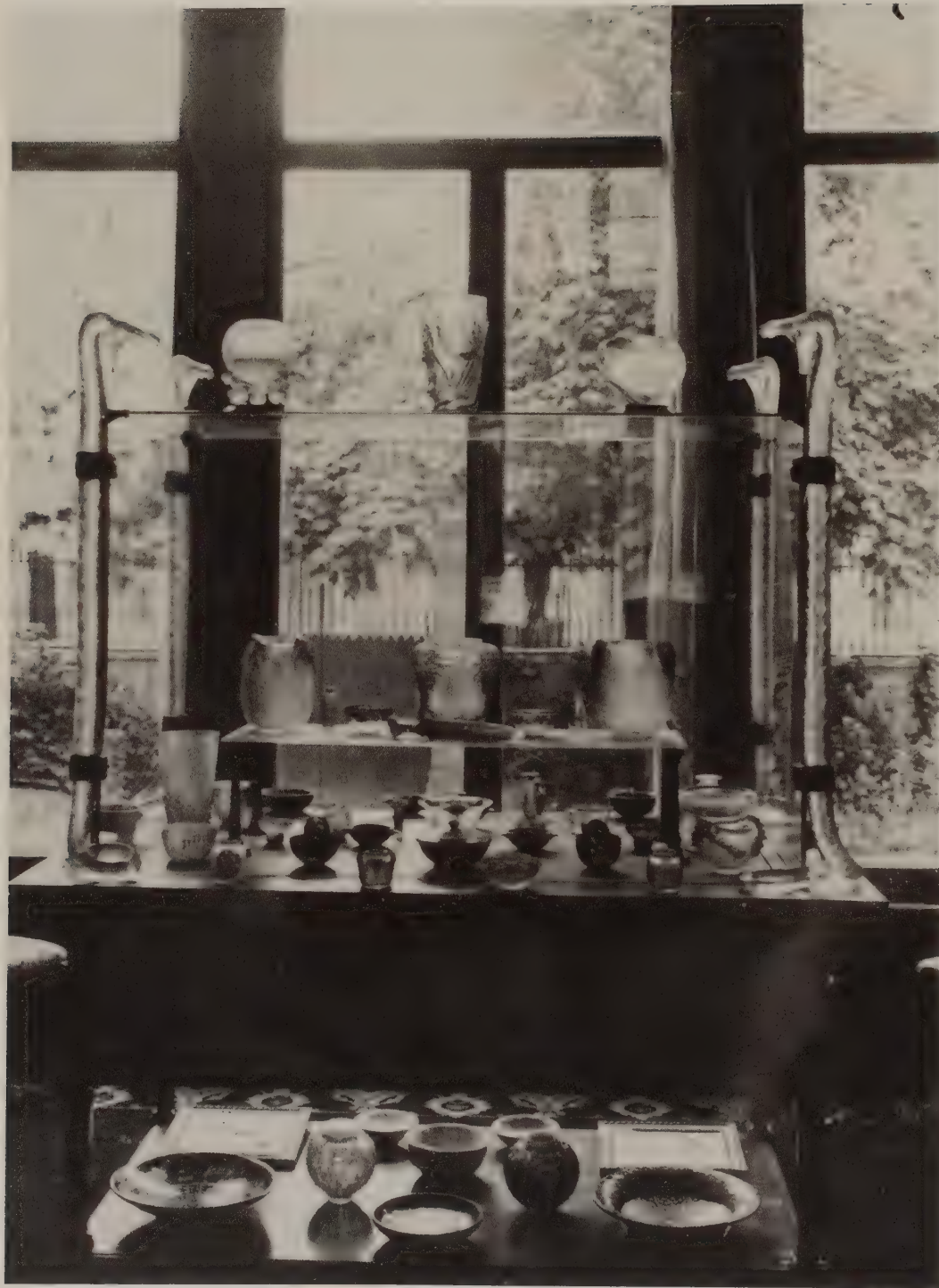
Invoice issued by René Lalique to the  
Musée des Arts Décoratifs, 1899  
Paris, Bibliothèque des Arts Décoratifs  
(cat. 280)

Façade of Lalique's house, Paris, 1902  
Paris, Musée Lalique Archives  
(cat. 278)

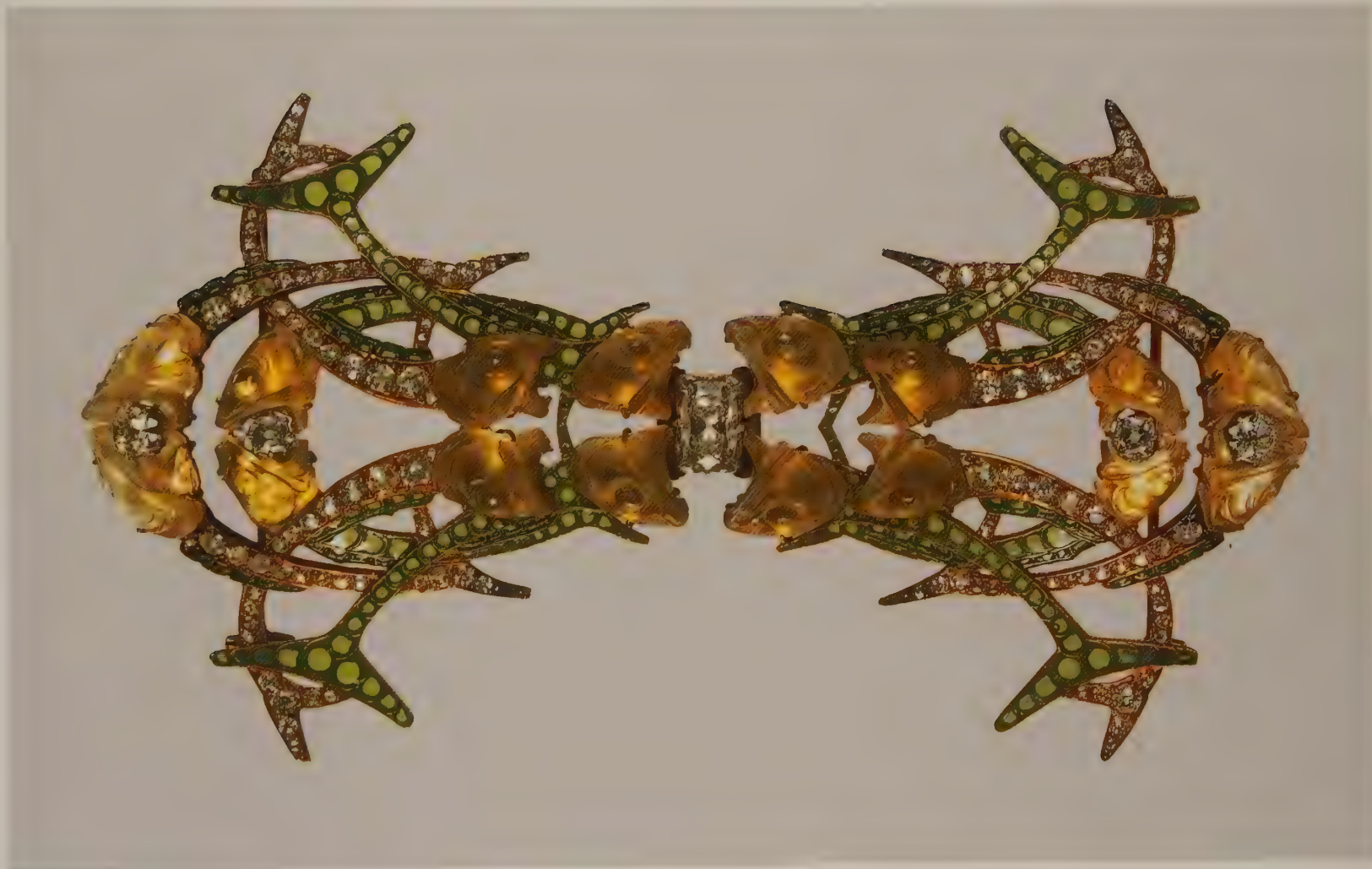
Door to the showroom at Lalique's  
house, 1902  
Paris, Musée Lalique Archives  
(cat. 277)



Lalique's display window  
at the 1901 Salon  
Photograph made at G. Charbonneaux  
Residence  
Georges Charbonneaux collection,  
Reims; Mairie de Reims, then Ecole des  
Beaux-Arts; and maybe Musée des  
Beaux-Arts, Reims  
(cat. 281)



Corsage ornament – *Fish*,  
c. 1904–05  
Gold, enamel, diamonds, glass  
New York, The Metropolitan Museum  
of Art  
(cat. 282)



2/4

Les ~~8~~ nageoires dorsales sont complètes, c'est-à-dire  
les têtes en cristal tout le reste en poaillerie.

Les huit poissons de ce côté  
à reporter

articulations

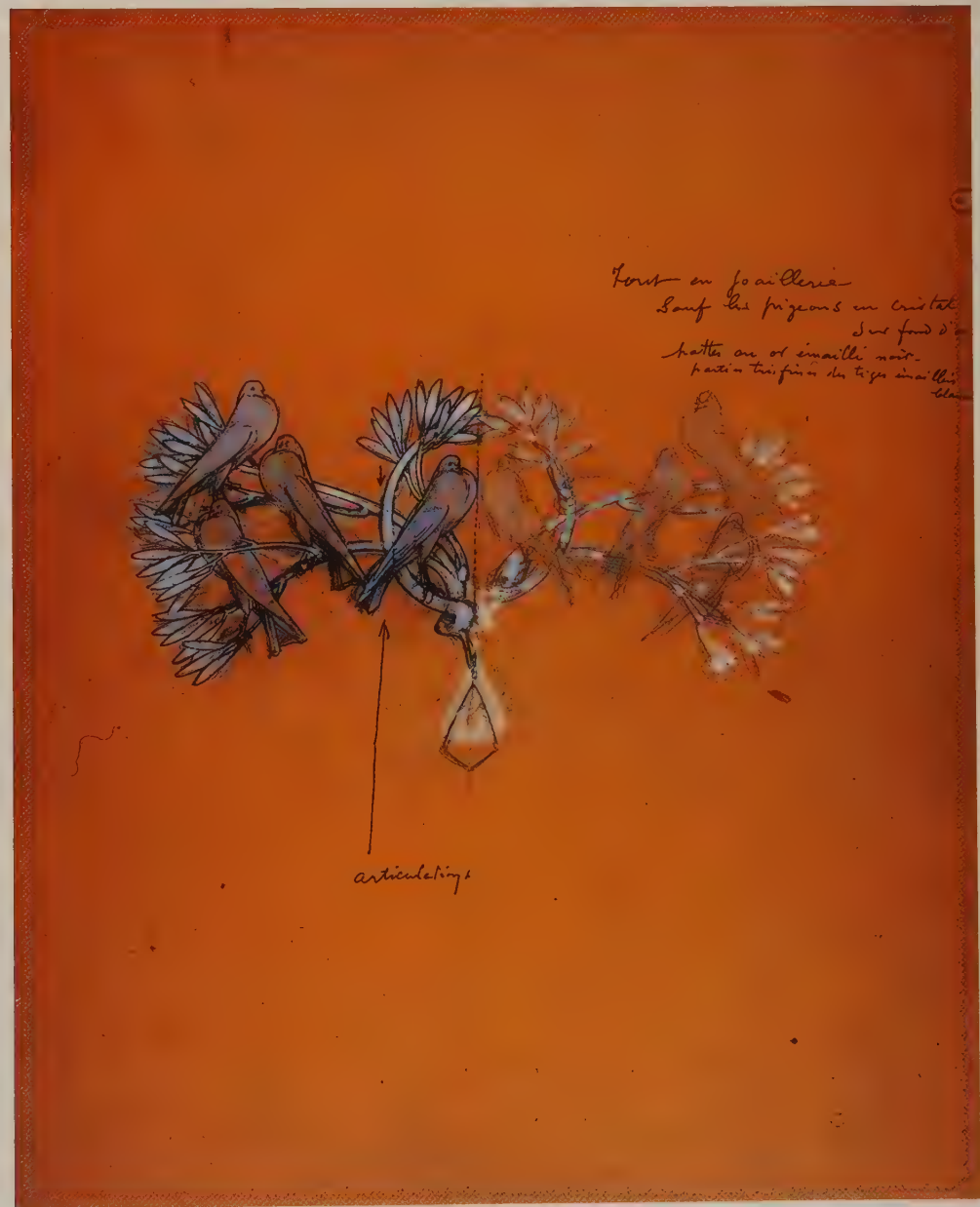




Drawing for corsage ornament – *Fish*,  
c. 1904–05  
Pencil, ink, watercolour  
Paris, Musée Lalique  
(cat. 283)

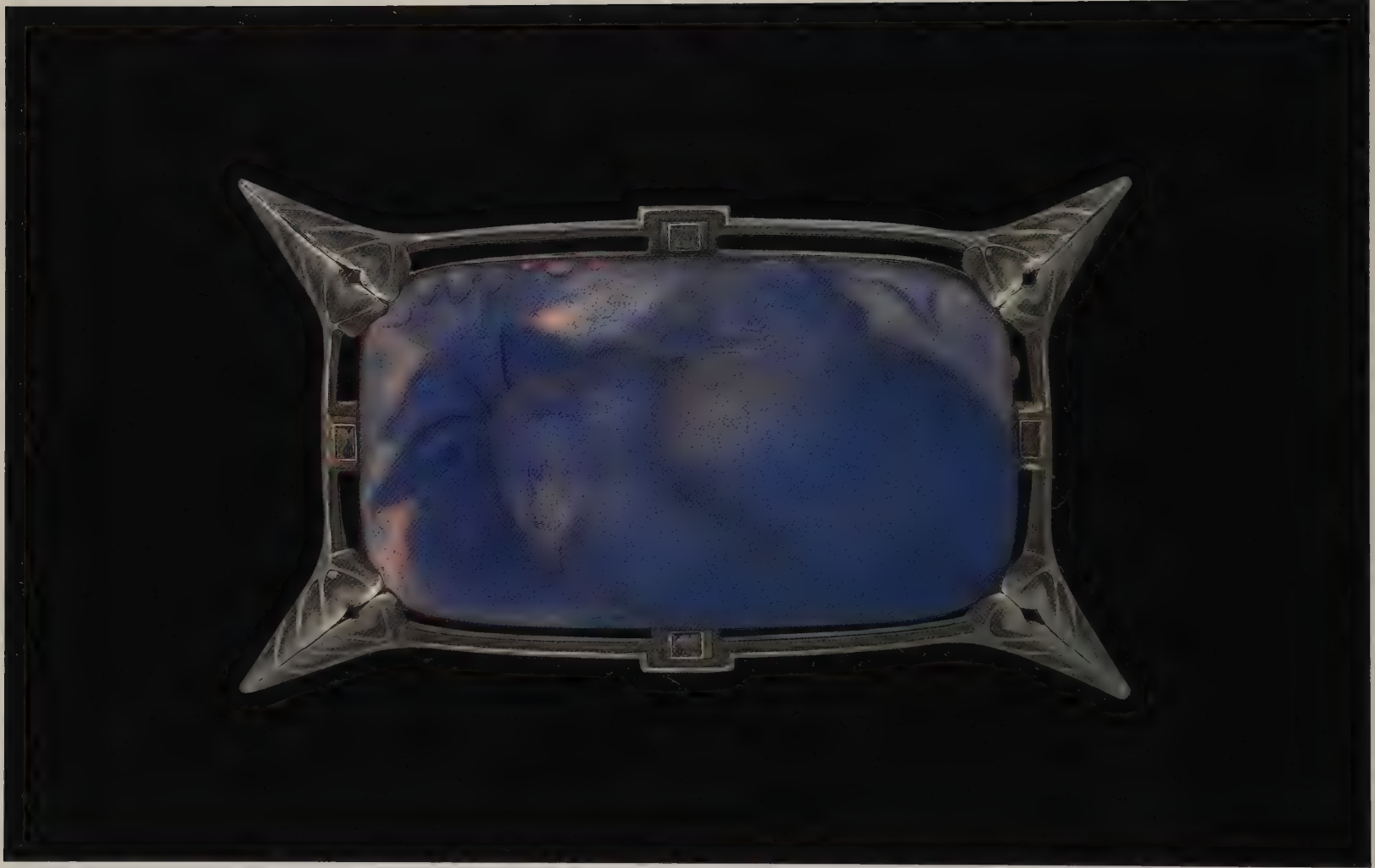
Drawing for bracelet – *Owls*, c. 1900–01  
Pencil, Indian ink, gouache  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian  
(cat. 291)

Design for corsage ornament – *Pigeons  
on Olive Branches*, c. 1905–06  
Pencil, pen, watercolour, gouache  
Paris, Musée Lalique  
(cat. 293)



Brooch – *Peacocks*,  
c. 1906–07  
Gold, enamel, crystal, stones  
Israel, Shai Bandmann collection  
(cat. 287)

Neck pendant / brooch – *Four  
Dragonflies*,  
c. 1903–04  
Gold, enamel, topaz, diamonds  
Quimper, Musée des Beaux-Arts  
(cat. 288)





Hatpin – *Two Dragonflies*,  
c. 1903–05  
Gold, enamel, baroque pearl  
Hakone (Japan), Lalique Museum  
(cat. 290)



Neck pendant – *Dragonflies*,  
c. 1903–05  
Gold, enamel, precious stone  
5.6 x 6.7 cm  
Hakone (Japan), Lalique Museum  
(cat. 289)

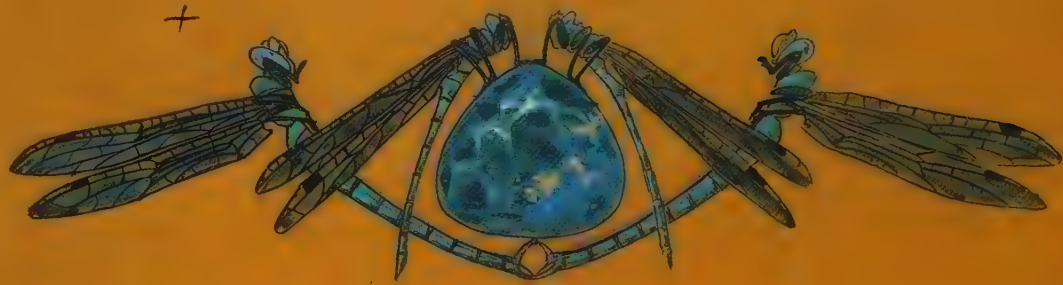


Neck pendant – *Two Fish*,  
c. 1905  
Gold, enamel, glass, carnelian  
Paris, Musée Lalique  
(cat. 285)

Design for neck pendant – *Two Fish*,  
c. 1905  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 286)



424



1910

Design for brooch or corsage ornament –  
*Four Dragonflies*, c. 1903–05  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 294)

Drawing for corsage ornament –  
*Four Dragonflies*, c. 1903–05  
Pencil, pen, watercolour, gouache  
Paris, Musée Lalique  
(cat. 295)



Design for brooch – *Two Grasshoppers*,  
c. 1903–05  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 296)





Drawing for box – *Dragonflies*,  
c. 1903–05  
Pencil, pen, gouache  
Paris, Musée Lalique  
(cat. 299)



Design for a box – *Four Entangled  
Snakes with Open Jaws*,  
c. 1903–05  
Pencil, watercolour, gouache  
Paris, Musée Lalique  
(cat. 298)



Drawing – *Great Peacock Moth*,  
c. 1906–07  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 297)



Design for box – *Six Wasps*,  
c. 1906–07  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 300)



Design for box – *Six Wasps*,  
c. 1906–07  
Pencil, ink, watercolour  
Paris, Musée Lalique  
(cat. 301)



Drawing for paper knife – *Moth*,  
c. 1906–08  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 302)

Drawing for paper knife – *Flying Fish*,  
c. 1904–05  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 303)

Studies for corsage ornament – *Thistles*,  
c. 1903–04  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 292)









Vase – *Swans*, c. 1898  
Blown opaline glass in a silver setting  
Israel, Shai Bandmann collection  
(cat. 304)



Glass – *Grapes*, c. 1902  
Blown glass in a silver setting (?)  
Israel, Shai Bandmann collection  
(cat. 305)

Glass – *Pinecones*, c. 1902  
Blown glass in a silver frame  
Paris, Musée Lalique  
(cat. 306)



Sculpture – *Kiss of the Faun*,  
c. 1901  
Glass moulded using the lost wax  
process  
Paris, Musée Lalique  
(cat. 307)



Model for *Kiss of the Faun*  
Plaster  
Paris, Musée Lalique  
(cat. 308)



Model for a vase – *Two Flying Fish*,  
c. 1910  
Mould-blown glass  
Wingen-sur-Moder, Association des Amis  
du Musée Lalique  
(cat. 309)



Carafe – *Sirens and Frogs*, 1911  
Mould-blown glass  
Paris, Musée Lalique  
(cat. 310)





BLANQUE

Perfume bottle for Coty – *Ambre Antique*, 1910  
Mould-blown glass  
Paris, private collection  
(cat. 312)

Perfume bottle – *Olives*, 1912  
Mould-blown glass  
Paris, Musée Lalique  
(cat. 313)

Perfume bottle – *Ferns or Female busts*, 1912  
Mould-blown glass  
Paris, Musée Lalique  
(cat. 314)



Perfume bottle – *Panier de roses*, 1912  
Mould-pressed glass  
Paris, Musée Lalique  
(cat. 315)



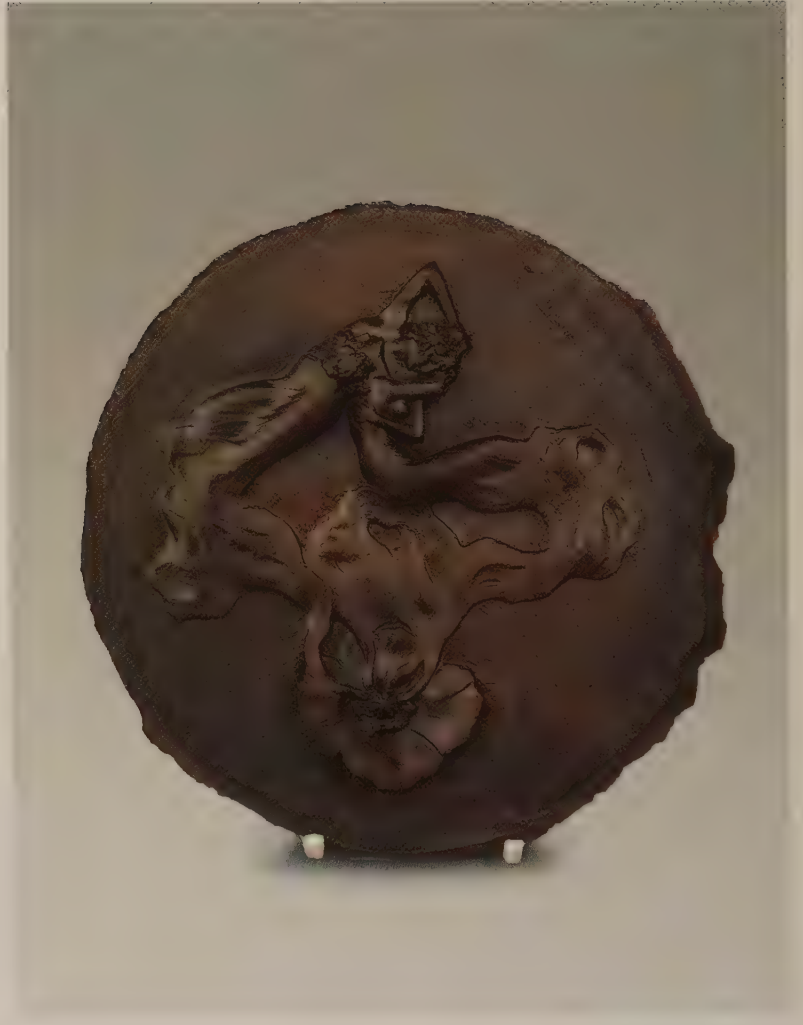
Design for perfume bottle – *Basket of Roses and Deer in Profile*,  
c. 1910–12  
Pencil  
Paris, Musée Lalique  
(cat. 316)



Powder-box for Coty – *L'Origan*, 1912  
Mould-pressed glass  
Paris, Musée Lalique  
(cat. 317)



Model – *Two Intertwined Figures*,  
c. 1904–05  
Bronze  
Paris, Musée Lalique  
(cat. 318)





Pocket watch – *Rosette figurines*,  
c. 1905  
Gold  
Paris, Musée Lalique  
(cat. 319)

Studies for a mirror – *Wisteria*,  
c. 1899–1900  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 323)



Pocket watch – *Zenith Opaline*,  
c. 1905–07  
Gold, patinated glass  
Israel, Shai Bandmann collection  
(cat. 320)





Drawing for mirror – *Swallows*, 1913  
Pencil, pen, watercolour  
Paris, Musée Lalique  
(cat. 322)

Mirror – *Swallows*, 1913  
Mould-pressed glass, silver  
Paris, Musée Lalique  
(cat. 321)

*Following pages*

Panel – *Athletes / A*, c. 1912  
Mould-pressed glass with patina  
Paris, Musée Lalique  
(cat. 325)







## The Spirit of the Times

241.

Alexis Falize  
Medallion, c. 1869  
Gold, cloisonné and opaque enamel  
Paris, Les Arts Décoratifs, Musée des  
Arts Décoratifs, inv. 24461 B

242.

Louis Comfort Tiffany  
Brooch, c. 1900  
Gold, Ceylon sapphire  
3 × 4.5 cm  
Signed on back on gold to the left  
of the sapphire: *Tiffany & Co*  
Färber Collection

243.

Maison Veve (Paul and Henri)  
Corsage ornament –  
*Chrysanthemums*, 1900  
Silver on gold (stems), translucent  
cloisonné enamel on gold (leaves),  
Mississippi pearls and diamonds  
(flowers); each of the flowers can  
be worn separately  
18 × 12.5/18.5 cm  
Signed on outer side of stem of larger  
flower: *VEVER PARIS*  
Number on pin: 2233  
*Bibl.*: R. Marx, *Gazette des Beaux-  
Arts*, vol. XXV, rep. p. 83; F. Cailles,  
*Merveilleuses perles*, Paris, 2006,  
p. 280 (similar to two drawings by  
Lalique: Barten nos. 940.1.A and  
940.1.2.2)  
*Exh.*: 1900 Paris; 1961 Paris, Musée  
du Louvre, Galerie d'Apollon, *Dix  
siècles de joaillerie française*  
Färber Collection

244.

Henri Veve  
Neck pendant – *Perfume or Dew*,  
1900  
Sculptor: René Rozet (1858–1939)  
Cast and chased gold, old European  
cut diamonds set in silver above  
pendant pearl, translucent coloured  
enamel on gold, bezel-set opals in  
gold  
7 × 4 cm  
*Exh.*: 1999 Pforzheim  
Paris, Les Arts Décoratifs, Musée des  
Arts Décoratifs, inv. 24525

245.

Maison Veve (Paul and Henri)  
Neck pendant – *Diane*, 1900  
Translucent enamel on engraved gold  
6.5 × 4.5 cm

Paris, Les Arts Décoratifs, Musée des  
Arts Décoratifs, inv. 24529

246.

Henri Veve  
Belt buckle – *Snakes*, 1907  
Chased gold  
6.5 × 5.8 cm  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs, inv. 24533

247.

Henri Veve  
Belt buckle – *Bees*, 1907  
Chased gold, pink enamel  
8 × 5.3 cm  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs, inv. 24534

248.

Georges Fouquet  
Choker – *Maple Leaves*, c. 1900  
Gold, motif of foliage in green  
cloisonné enamel, pink and green  
enamel with rose-cut diamonds,  
emeralds, 16 strands of pearls  
4.5 × 9 cm (length with pearls:  
34.5 cm)  
Signed on back of plaque:  
*G. FOUQUET*  
Färber Collection

249.

Edouard Colonna (attributed)  
For La Maison L'Art Nouveau  
Clasp, c. 1900  
Gold, opal, pearls, garnets  
6 × 8 cm  
*Hist.*: Gift of Mr. and Mrs. Maxime  
Hermanos  
New York, Cooper Hewitt, National  
Design Museum, Smithsonian  
Institution, inv. 1967–88–3

250.

Marcel Bing  
For La Maison L'Art Nouveau  
Neck pendant – *Peacock Woman*,  
c. 1900–01  
Chased, repoussé and engraved gold;  
layer of slightly iridescent cloisonné  
enamel visible beneath chipped left  
side of part in blue enamel  
Reverse, left side: eagle's head  
4.7 × 3.8 cm  
*Bibl.*: J.L. Bertrand, "Les bijoux aux  
salons de 1901, le salon des artistes  
français", *Revue de la bijouterie,  
joaillerie, orfèverie*, January 1902; G.  
Meusnier, *La joaillerie française 1900*,  
H. Laurens, Paris, 1901; V. Becker,  
*Bijoux art nouveau*, Paris, 1985; G.P.

Weisberg, *Art nouveau Bing: Paris  
style 1900*, New York, 1986  
*Exh.*: 1901 Paris, Salon; 1957 Paris  
(*Gustave Geffroy et l'art moderne*,  
Bibliothèque Nationale); 1961  
London; 1972 Zonnehof Amersfoort  
(PB, *Sieraad 1900–1972*); 1976  
Houston, Chicago; 1981 Japan, no. 43,  
rep. p. 147 (*1900 en France*); 2004–06  
Amsterdam, Munich, Barcelona,  
Brussels, no. 204, rep. p. 181  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs, inv. 15280 B. Gift  
of Marcel Bing, 1908

251.

Léopold Gautrait  
Neck pendant – *Female Figure in  
Setting of Blossoming Boughs*, c. 1900  
Enamel, gold, pearl, diamond  
New York, private collection

252.

Léopold Gautrait  
Neck pendant / brooch – *Peacock*,  
c. 1899–1900  
Gold, opal, diamonds, emeralds,  
enamel  
W. 7 cm  
Signed: *L. CAUTRAIT*  
*Bibl.*: Falk 1999, pp. 60–61  
Pforzheim, Schmuckmuseum, inv. KV  
1390

253.

Paul Liénard  
Diadem – *Prunus*, c. 1900  
Gold, diamonds, baroque pearls  
(two clusters of detachable flowers)  
14 × 14.5 cm  
Unsigned  
Färber Collection

254.

Eugène Grasset  
Drawing for belt buckle – *Peacocks*,  
c. 1900  
Gouache, watercolour, graphite  
on paper  
32.4 × 24.8 cm  
Purchase made possible through  
a donation of Mrs. Gustav E. Kissel,  
1950–6–6  
New York, Cooper Hewitt, National  
Design Museum, Smithsonian  
Institution

255.

Georges Fouquet  
Drawing – *Lady's Slipper Orchid*,  
1898  
Drawing for first version

Donation: Anderson 1978

*Bibl.*: Fouquet 1983, p. 72  
Archives Fouquet  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs, inv. CD 2545,3

256.

Georges Fouquet  
Drawing for brooch – *Hornet*, 1901  
Watercolour and gouache on primed  
paper  
21.4 × 26.1 cm  
*Hist.*: Drawing for brooch in the  
Victoria and Albert Museum, London  
*Bibl.*: 1989–90 Munich, no. 237,  
p. 300  
Archives Fouquet  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs, inv. CD 2557–69

257.

François-Eugène Rousseau  
Vase, c. 1884  
Mould-blown plate glass, acid-etched  
and wheel-etched  
33 × (max.) 24 cm; depth 18 cm  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs, inv. 624

258.

François-Eugène Rousseau  
Jardinière, c. 1884  
Red plate glass, engraved and  
polished, wooden base  
14 × 23 cm  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs, inv. 626

259.

Ernest Léveillé  
Vase/goblet, c. 1889  
Colourless blown glass, cracked and  
streaked with green and red, oxides,  
cut  
H. 15 cm  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs, inv. 5690

260.

Emile Gallé  
Vase – *The Blue Paradox of a Mad  
Hydrangea*, 1896  
Smoked glass with gold scumbling,  
enamelled and engraved  
H. 28 × diam. 14 cm  
Paris, Les Arts Décoratifs, Musée  
des Arts Décoratifs, inv. 34603

261.

Emile Gallé  
Vase – *Orchid*, 1900  
Crystal blown in several layers,

engraved and cut decoration, applications, glass beads attached hot 23.5 × 14.5 × 10.5 cm  
Signature incised and gilded: *Gallé*  
Inscription engraved and gilded on bottom: *fait pour / Monsieur Charles Lebeau / expos. 1900*

*Hist.*: Ordered at the Paris Exposition of 1900 by Charles Lebeau, timber merchant; bequeathed to the museum in 1916

*Bibl.*: Lorel-Ménétrier 1926, no. 752 p. 92

*Exh.*: 1981 Tokyo, Osaka, Kurashiki, no. 100; 1983 Paris, p. 342; 1985 Paris, no. 122; 1993 Grasse, p. 15; 1999 Nancy, no. 73, rep. p. 99  
Boulogne-sur-Mer, Château-Musée, inv. 752 L

262.

Verreries Daum

Vase – *Shadows and Umbels*, c. 1892–94

Blown plate glass, acid-etched and wheel etched  
12 × 14 cm

Saint-Germain-en-Laye, Musée Départemental Maurice Denis, “Le Prieuré”, inv. PMD 981–34.1

263.

Verreries Daum

Vase – *Dragonfly*, 1900

Layers of blown glass, dragonfly decoration with inset wings and appliqué body in relief

H. 19.5 × diam. (opening) 21 cm  
Engraved on bottom: *Daum Nancy*  
Paris, Les Arts Décoratifs, Musée des Arts Décoratifs, inv. 42776

264.

Louis Comfort Tiffany

Vase – *Peacock*, c. 1896

Hot-moulded blown glass with iridescent streaks (Favrile glass)  
H. 32 × diam. (opening) 16 cm

*Exh.*: 1960 Paris, Musée National d'Art Moderne, *Les sources du XX<sup>e</sup> siècle, les arts en Europe de 1884 à 1914*, no. 1260; 1999 Hamburg, Museum für Kunst und Gewerbe, *Meisterwerke des amerikanischen Jugendstils*, cat. 91, rep. p. 143; 2004–06 Amsterdam, Munich, Barcelona, Brussels, no. 84, p. 282  
Paris, Les Arts Décoratifs, Musée des Arts Décoratifs, inv. 8554

265.

James McNeill Whistler

*Peacock Room*, interior created for the house of Frederic Leyland, Washington, DC, c. 1876–77  
Photograph

Courtesy of the Freer Gallery of Art, Smithsonian Institution, Washington, DC

266.

Carlos Schwabe

Charles Baudelaire, *Les Fleurs du Mal*, Paris, published by Charles Meunier, 1900

29 × 21.7 cm

No. 52, assigned to M. René Descamps-Scrive, of a limited edition of 77 copies on Marais woven paper

Illustrations by Carlos Schwabe engraved in colour. Grained calfskin binding by Charles Meunier  
Lisbon, Museu Calouste Gulbenkian, Fundação Calouste Gulbenkian, inv. LM 27

267.

(catalogue only)

Arthur Foäche

*La Garonne*

Printer: Cassan Fils Toulouse-Paris, Paris, c. 1898

Colour lithograph

72 × 54 cm

Bottom left: *Foäche*

*Exh.*: 1976 Houston, Chicago, no. 117, p. 105

Paris, Bibliothèque du Musée des Arts Décoratifs, inv. 14450. Gift of Roger Braun

268.

(catalogue only)

E. Muller

*A. Monacale*

Printer: Imprimerie de l'A.B.C. Paris, Paris, 1898

Colour lithograph

130 × 70 cm

Bottom right: *E. Muller / 98*

*Exh.*: 1976 Houston, Chicago, no. 131, p. 111

Paris, Bibliothèque du Musée des Arts Décoratifs, inv. 14445

269.

Alphonse Mucha

*Salon des Cent*

Printer: Champenois (F.) Paris, Paris, 1896

Commissioned by the Salon des Cent  
Colour lithograph

64 × 43 cm

Bottom left: *Mucha*. Autograph

bottom right: *Mucha / 5*

*Exh.*: 1976 Houston, Chicago, no. 129, p. 110

Paris, Bibliothèque du Musée des Arts Décoratifs, inv. 12281. Gift of Georges Pochet

270.

Georges de Feure (Joseph Van Sluijters)

*Le Journal des Ventes*

Printer: Lemerrier Paris, Paris, 1897

Commissioned by Le Journal des

Ventes

Colour lithograph

64 × 49.5 cm

Bottom right: *de Feure*

*Exh.*: 1976 Houston, Chicago, no. 111, p. 102

Paris, Les Arts Décoratifs, Musée de la Publicité, inv. 12648. Gift of Georges Pochet

271.

Georges de Feure (Joseph Van Sluijters)

*Salon des Cent*

Printer: Bourgerie et Cie, 83 Rue

du Fg St-Denis Paris, Paris, 1894

Commissioned by the Salon des Cent

Colour lithograph

60.5 × 39.5 cm

Bottom left: De Feure monogram

*Exh.*: 1976 Houston, Chicago, no. 112, p. 102

Paris, Les Arts Décoratifs, Musée de la Publicité, inv. 12596

#### The Paris Exposition of 1900

272.

(catalogue only)

Paris Exposition, 1900

View of Pont Alexandre III and

Avenue Nicola II

Taken from Esplanade des Invalides  
Roger Viollet

273.

(catalogue only)

Paris Exposition, 1900

Display of René Lalique and Maison Vever

Archives Vever, CL. FV 148

Paris, Les Arts Décoratifs, Musée des Arts Décoratifs

274.

Paris Exposition, 1900

Display of René Lalique

Paris, Musée Lalique

275.

(catalogue only)

Paris Exposition, 1900

Sculpture – *Butterfly Woman*, c. 1899–1900

Element of grille of Lalique display window

Paris, Musée Lalique

276.

(catalogue only)

Front door with panels of press-moulded glass and polished iron with spruce tree decoration of Lalique's house on Cours-la-Reine (now Cours Albert 1<sup>er</sup>), Paris, 1902

Paris, Musée Lalique

277.

Door to the showroom at Lalique's house featuring panels of press-moulded glass, cathedral glass and wrought iron, 1902

Paris, Musée Lalique Archives

278.

Neo-Renaissance façade of Lalique's house designed in collaboration with the architect Feine, 1902

Paris, Musée Lalique Archives

279.

Paris Exposition, 1900

Lalique's ledger, 1900

Paper and chased leather binding  
Signed on cover

Paris, collection of Félix Marcilhac

280.

Invoice issued by René Lalique to the Musée des Arts Décoratifs  
Dated July 4, 1899

Paris, Bibliothèque des Arts Décoratifs, cote C2/23

#### Jewellery and Glassware: From Craftsmanship to Industry

281.

Glass display window with snake decoration for the Salon, 1901  
Photograph made at

G. Charbonneaux Residence

*Hist.*: Georges Charbonneaux

collection, Reims; Mairie de Reims; Ecole des Beaux-Arts, Reims; Musée des Beaux-Arts, Reims (?)

*Bibl.*: Barten 1977, no. 1823 (different view); Marcilhac 1989, p. 25

- 282.**  
Corsage ornament – *Fish*,  
c. 1904–05  
Gold, translucent plique-à-jour  
enamel, diamonds, glass tinted  
golden yellow  
7 × 12.4 cm  
*Hist.*: Bequest of Mary Kellogg  
Hopkins, 1941. Drawing for this piece  
in the Musée Lalique, Paris, inv.  
3.1.021 (see cat. 1998–99 New York,  
Washington DC, Dallas, no. 163)  
*Bibl.*: Barten 1977, no. 1103 and  
drawing no. 1103 A  
*Exh.*: 1998–99 New York, Washington  
DC, Dallas, no. 134 and rep. pp.  
96–97; 2000–01 Yokohama, Tokyo,  
Kyoto, no. 215  
New York, The Metropolitan Museum  
of Art, inv. 45.28.2
- 283.**  
Drawing for corsage ornament – *Fish*,  
c. 1904–05  
Pencil, ink and watercolour on paper  
28 × 22 cm  
Cf. cat. 282  
*Exh.*: 1998–99 New York,  
Washington DC, Dallas, no. 163,  
rep. p. 195  
Paris, Musée Lalique,  
inv. 3.1.021
- 284.**  
Neck pendant – *Fish*, c. 1904–06  
Glass, enamel, diamonds,  
aquamarine, gold  
New York, private collection
- 285.**  
Neck pendant – *Two Fish*, c. 1905  
Gold, enamel, moulded glass tinted  
red, carnelian  
7 × 5.5 cm; chain 54 cm  
*Hist.*: The drawing for this neck  
pendant belongs to the Musée  
Lalique, Paris, inv. 2.4.1999  
*Exh.*: 1998–99 New York, Washington  
DC, Dallas, no. 133; 2000–01  
Yokohama, Tokyo, Kyoto, no. 217  
Paris, Musée Lalique
- 286.**  
Design for neck pendant – *Two Fish*,  
c. 1905  
Pencil, pen and watercolour  
on paper  
28 × 22 cm  
Annotation: 684  
*Exh.*: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 218  
Paris, Musée Lalique, inv. 2.4.199
- 287.**  
Brooch – *Peacocks*, c. 1906–07  
Gold, enamel, crystal, stones  
*Bibl.*: Verneuil, “L’art décoratif aux  
Salons”, *Art et Décoration*, 23, 1908,  
p. 198 rep.; Barten 1977, no. 1176.1,  
rep. p. 436  
Israel, Shai Bandmann collection
- 288.**  
Neck pendant / brooch – *Four  
Dragonflies*, c. 1903–04  
Gold, enamel, topaz, diamonds  
6.2 × 6.2 cm  
*Bibl.*: Barten 1977, no. 730 (similar  
drawing)  
Quimper, Musée des Beaux-Arts
- 289.**  
Neck pendant – *Dragonflies*,  
c. 1903–05  
Gold, enamel, precious stone  
5.6 × 6.7 cm  
Hakone (Japan), Lalique Museum,  
inv. 694
- 290.**  
Hatpin – *Two Dragonflies*, c. 1903–05  
Gold, champlevé enamel, translucent  
plique-à-jour enamel, baroque pearl  
13.7 × 5 cm  
Signed on point: *LALIQUE*  
*Hist.*: Christie’s catalogue, New York,  
November 30, 1995, no. 132; Shai  
Bandmann collection  
*Bibl.*: Barten 1977, no. 1420  
Hakone (Japan), Lalique Museum,  
inv. 719
- 291.**  
Drawing for bracelet – *Owls*,  
c. 1900–01  
Pencil, Indian ink and gouache  
on paper  
19.5 × 27.8 cm  
Annotations: *oiseaux pierres gravées*  
*Hist.*: Drawing for the *Owls* bracelet  
in the collection of the Gulbenkian  
Museum (inv. 1179)  
*Bibl.*: Ferreira 1999, no. 86, rep.  
p. 286  
*Exh.*: 1985 Lisbon; 1985–86 USA;  
1987 London; 1987 Pforzheim;  
1987–88 Munich, Hamburg  
Lisbon, Museu Calouste Gulbenkian,  
Fundação Calouste Gulbenkian,  
inv. 2470
- 292.**  
Studies for corsage ornament –  
*Thistles*, c. 1903–04  
Pencil, pen and watercolour on paper
- 28 × 22 cm  
*Hist.*: The piece produced in gold,  
enamel and glass now belongs  
to a private collection  
*Bibl.*: Barten 1977, no. 1065; Arts  
décoratifs 1991, rep. p. 116; National  
Museum of Modern Art, Tokyo,  
no. 86 (jewel)  
*Exh.*: 1992 Tokyo, no. 300; 2000–01  
Yokohama, Tokyo, Kyoto, no. 407  
Paris, Musée Lalique, inv. 3.1.039
- 293.**  
Design for corsage ornament –  
*Pigeons on Olive Branches*,  
c. 1905–06  
Pencil, pen, watercolour and gouache  
on paper  
28 × 21.5 cm  
Annotations: *Tout en joaillerie / sauf  
les pigeons en cristal / sur fond d’or /  
pattes en or émaillé noir / parties  
très fines des tiges émaillées / blanc*;  
number: 154; bottom: *articulations*  
*Hist.*: Drawing for the corsage  
ornament – *Pigeons on Olive  
Branches* (c. 1905), produced in gold,  
enamel, moulded glass and  
diamonds, and presented by the City  
of Paris to Edith Bolling Galt Wilson,  
wife of the US President Woodrow  
Wilson, during their visit to France  
in 1918. Now in the National Museum  
of American History, Smithsonian  
Institution, Washington DC  
*Bibl.*: Barten 1977, no. 1164 A;  
Brunhammer 1998, rep. p. 92  
and p. 94  
*Exh.*: 1998–99 New York, Washington  
DC, Dallas, no. 164; 2000–01  
Yokohama, Tokyo, Kyoto, no. 220  
Paris, Musée Lalique, inv. 3.1.079
- 294.**  
Design for brooch or corsage  
ornament – *Four Dragonflies*,  
c. 1903–05  
Pencil, pen and watercolour on paper  
28 × 22 cm  
Annotations: 424 (top right); 1800 A  
(bottom); *cristal* (on the head of one  
dragonfly)  
*Bibl.*: Barten 1977, no. 1113  
*Exh.*: 1992 Tokyo, no. 323; 2000–01  
Yokohama, Tokyo, Kyoto, no. 184  
Paris, Musée Lalique, inv. 1.2.021
- 295.**  
Drawing for corsage ornament – *Four  
Dragonflies*, c. 1903–05  
Pencil, pen, watercolour and gouache  
on paper
- Exh.*: 1991–92 Paris  
Paris, Musée Lalique, inv. 3.1.073
- 296.**  
Design for brooch – *Two  
Grasshoppers*, c. 1903–05  
Pencil, pen and watercolour on paper  
21.5 × 20 cm  
*Exh.*: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 185  
Paris, Musée Lalique, inv. 1.5.019
- 297.**  
Drawing – *Great Peacock Moth*,  
c. 1906–07  
Pencil, pen and watercolour on paper  
27 × 42 cm  
*Exh.*: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 188  
Paris, Musée Lalique, inv. 8.1.005
- 298.**  
Design for a box – *Four Entangled  
Snakes with Open Jaws*, c. 1903–05  
Pencil, watercolour, touches  
of gouache  
21.7 × 27.8 cm  
Paris, Musée Lalique, inv. 7.1.016
- 299.**  
Drawing for rectangular box –  
*Dragonflies*, c. 1903–05  
Pencil, pen, gouache  
22 × 28 cm  
Numbered: 899  
*Bibl.*: Barten 1977, no. 1662  
Paris, Musée Lalique, inv. 7.1.008
- 300.**  
Design for box – *Six Wasps*,  
c. 1906–07  
Pencil, pen and watercolour on paper  
21.7 × 27.5 cm  
Annotation: *dessin définitif*  
*Bibl.*: Barten 1977, no. 1663.1  
*Exh.*: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 229  
Paris, Musée Lalique, inv. 7.1.007
- 301.**  
Design for box – *Six Wasps*,  
c. 1906–07  
Pencil, ink, watercolour  
22.5 × 21.7 cm  
Paris, Musée Lalique, inv. 7.1.076
- 302.**  
Drawing for paper knife – *Moth*,  
c. 1906–08  
Pencil, pen and watercolour on paper  
27.5 × 44 cm  
*Bibl.*: Barten 1977, no. 1591

*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 245  
Paris, Musée Lalique, inv. 7.3.010

303.  
Drawing for paper knife – *Flying Fish*, c. 1904–05  
Pencil, pen and watercolour on paper  
27.5 × 43.5 cm  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 248  
Paris, Musée Lalique, inv. 7.3.039

304.  
Vase – *Swans*, c. 1898  
Blown opaline glass in a silver setting  
H. 17.7 × diam. 9.5 cm  
Signed: *LALIQUE*  
*Bibl.*: H. Vever, “Vase aux serpents”, *Art et Décoration* 1898; Barten 1977, no. 1699; Paris, Musée des Arts Décoratifs 1991–92, ill. 3, p. 157  
Israel, Shai Bandmann collection

305.  
Glass – *Grapes*, c. 1902  
Blown glass in a silver setting (?)  
H. 14.9 × diam. 9.5 cm  
Signed: *LALIQUE*  
Israel, Shai Bandmann collection

306.  
Glass – *Pinecones*, c. 1902  
Engraved blown glass in a silver frame, amber  
H. 14.3 × diam. 9.5 cm  
Signature engraved on upper part in the silver setting: *LALIQUE*  
*Hist.*: Starting in 1898, Lalique developed a technique of blowing glass in an openwork metal structure that would thus remain attached to the glass and form its setting. It was unquestionably in the workshop set up at Clairefontaine that he produced a series of glasses using the characteristic motifs of his jewellery, including pines and ears of corn as well as the Dionysian theme of wine and the vine  
*Bibl.*: Marcilhac 1994, rep. p. 46  
*Exh.*: 1991–92 Paris, no. 234; 1992 Tokyo, no. 208; 1998–99 New York, Washington DC, Dallas, no. 180; 2000–01 Yokohama, Tokyo, Kyoto, no. 263  
Paris, Musée Lalique

307.  
Sculpture – *Kiss of the Faun*  
Model, c. 1901

Patinated glass moulded in the round using the lost wax process  
20 × 13 cm  
*Bibl.*: Marcilhac 1994, p. 978, rep. CP1  
*Exh.*: 1998–99 New York, Washington DC, Dallas, no. 192; 2000–01 Yokohama, Tokyo, Kyoto, no. 254  
Paris, Musée Lalique

308.  
Model – *Kiss of the Faun*  
Plaster  
Paris, Musée Lalique

309.  
Model for a vase – *Two Flying Fish*, c. 1910  
Mould-blown glass with a matt satin-finish and incised decoration showing the original sheen  
H. 14 × diam. 12.7 cm  
*Hist.*: Prototype never placed on the market, probably a unique piece  
Wingen-sur-Moder, Association des Amis du Musée Lalique

310.  
Carafe – *Sirens and Frogs*  
Model created in 1911, produced until 1928 and discontinued in 1932  
Mould-blown glass, partially frosted and patinated, stopper of mould-pressed glass  
H. 39 × diam. 17.3 cm  
Wheel-etched signature: *R. LALIQUE FRANCE*  
*Hist.*: Model first presented at the exhibition of the Société des Artistes Français in 1911. In terms of form and ornamentation, it belongs to the stylistic universe of the turn of the century, adopting motifs connected with the poetry of water and glass, its solidified image  
*Bibl.*: Bidou, “L’art décoratif aux Salons”, *Art et Décoration*, XXIX, 1911, p. 171, rep. p. 179; Arts décoratifs 1991, no. 109; Suwa 1992, p. 51; Marcilhac 1994, p. 737, no. 3150; Yumihari 1996, p. 120, no. 272  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 267 (same model)  
Paris, Musée Lalique

311.  
Perfume bottle for Coty – *L’Effleurt*  
Label created in 1908, model created for Coty in 1912  
Patinated mould-blown glass with stopper of patinated mould-pressed glass  
11 × 5 × 3 cm

Inscription moulded in relief on face: *LALIQUE / L’EFFLEURT DE COTY*  
*Hist.*: René Lalique initially designed the *L’Effleurt* label in brown patinated mould-pressed glass for gluing onto a Baccarat crystal bottle supplied by Coty. Then, in 1912, he created another mould of the same bottle combining the label and the body of the bottle in a single operation by means of the mould-blowing technique  
*Bibl.*: Utt 1990, fig. 21; Suwa 1992, p. 76; Marcilhac 1994, pp. 927–928, rep. Coty–4 and Coty–18; Barten 1996, p. 89, no. 84  
*Exh.*: 1991–92 Paris, no. 251; 1992 Tokyo, no. 159; 1998–99 New York, Washington DC, Dallas, no. 193; 2000–01 Yokohama, Tokyo, Kyoto, no. 282  
Paris, Musée Lalique

312.  
Perfume bottle for Coty – *Ambre Antique*, 1910  
Mould-blown glass  
H. 15.3 × diam. 4.1 cm  
Paris, private collection

313.  
Perfume bottle – *Olives*  
Model created in 1912, produced until 1932 and discontinued in 1937  
Mould-blown glass with patinated stopper of mould-pressed glass  
H. 12.2 × diam. 5.9 cm  
Engraved signature: *R. Lalique France*  
*Hist.*: The drawing for this perfume bottle is to be found in a sketchbook in the Musée d’Orsay, Paris, inv. ARO 1996–7  
*Bibl.*: Utt 1990, fig. 38; Marcilhac 1994, p. 326, rep. no. 483; Barten 1996, p. 56, no. 10  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 293 (same model)  
Paris, Musée Lalique

314.  
Perfume bottle – *Ferns or Female busts*  
Model created in 1912 and produced until 1937  
Mould-blown glass with patina; two applied medallions of green mould-pressed glass; stopper of green mould-pressed glass  
9 × 7 × 3 cm  
Moulded signature: *R. LALIQUE*  
*Bibl.*: Utt 1990, fig. 55; Arts décoratifs

1991, no. 112; Suwa 1992, p. 76; Marcilhac 1994, p. 328, rep. no. 489; Barten 1996, p. 59, no. 16  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 255  
Paris, Musée Lalique

315.  
Perfume bottle – *Panier de roses (Basket of Roses)*  
Model created in 1912 and produced until April 1939  
Mould-pressed glass with patina and stopper of mould-pressed glass  
9.9 × 4.8 cm  
Engraved signature: *R. Lalique*  
Engraved inscription: 27  
*Hist.*: Originally created for the *Panier de roses* perfume by D’Orsay  
*Bibl.*: Kahn, “Les verreries de Lalique”, *L’Art et les Artistes*, no. 20, 1921–22, rep. p. 103; Utt 1990, fig. 57; Marcilhac 1994, p. 327, rep. no. 487; Barten 1996, p. 63, no. 24  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 294 (same model)  
Paris, Musée Lalique

316.  
Design for perfume bottle – *Basket of Roses and Deer in Profile*, c. 1910–12  
Pencil  
27.7 × 21.7 cm  
Paris, Musée Lalique, inv. 7.5.006

317.  
Powder-box – *L’Origan*  
Model created in 1912 for Coty  
Mould-pressed glass with amber patina  
H. 5 × diam. 9 cm  
Moulded signature on box: *LALIQUE DEPOSE*; moulded signature and inscriptions on bottom: *Coty and TRADE MARK/COTY FRANCE*  
*Bibl.*: Marcilhac 1994, p. 967, rep. Coty–3  
*Exh.*: 2000–01 Yokohama, Tokyo, Kyoto, no. 233  
Paris, Musée Lalique

318.  
Model – *Two Intertwined Figures*, c. 1904–05  
Bronze  
Diam. 18 cm  
*Hist.*: Model for the glass lid of *L’Origan* powder-box created by Lalique for Coty in 1912 and decorated with two female dancers emerging from a poppy  
*Exh.*: 1998–99 New York, Washington

DC, Dallas, no. 174 ; 2000–01  
Yokohama, Tokyo, Kyoto, no. 235  
Paris, Musée Lalique

319.  
Pocket watch – *Rosette figurines*,  
c. 1905  
Chased gold, high relief  
(circle of women and rosettes, recto  
verso)

H. 7.6 × diam. 5.6 cm  
*Hist.*: Lalique was to repeat this motif  
on a perfume bottle in 1912  
*Exh.*: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 197  
Paris, Musée Lalique

320.  
Pocket watch – *Zenith Opaline*,  
c. 1905–07  
Patinated glass, gold  
H. 6.7 × diam. 4.9 cm  
Signed: *LALIQUE*  
*Bibl.*: Barten 1977, no. 1520;  
Marcilhac 1989, p. 78  
Israel, Shai Bandmann collection

321.  
Mirror – *Swallows*  
Model created in 1913 and  
discontinued in 1919  
Polished, mould-pressed glass, silver  
30.5 × 14 cm  
Signature engraved on handle:  
*LALIQUE*  
*Hist.*: Version produced together with  
the Swedish crown and presented to  
Princess Victoria of Baden, wife of the  
king of Sweden  
*Bibl.*: Marcilhac 1994, p. 357, rep. E.  
*Exh.*: 1998–99 New York, Washington  
DC, Dallas, no. 189; 2000–01  
Yokohama, Tokyo, Kyoto, no. 223  
Paris, Musée Lalique

322.  
Drawing for mirror – *Swallows*, 1913  
Pencil, pen and watercolour  
on paper  
43 × 27 cm  
*Exh.*: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 224  
Paris, Musée Lalique, inv. 7.2.041

323.  
Studies for a mirror – *Wisteria*,  
c. 1899–1900  
Pencil, pen and watercolour on paper  
28 × 21.5 cm  
*Hist.*: A similar mirror (*Wisteria*,  
c. 1898–1900) of silver, enamel and  
glass is held in the Museum für

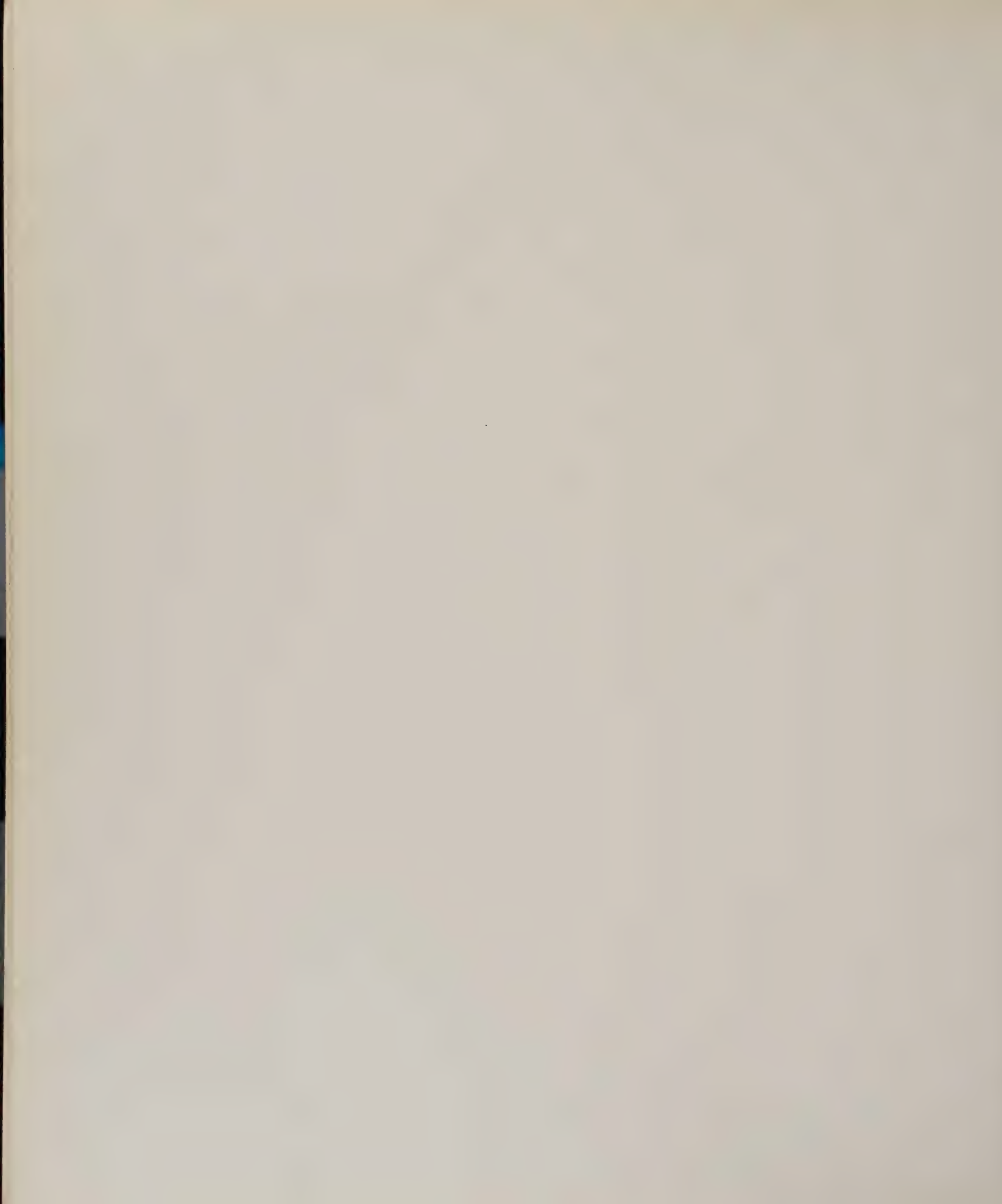
Kunsthandwerk, Frankfurt.  
inv. Stadt 132  
*Bibl.*: Barten 1977, p. 131, pl. 101 and  
no. 1735.1  
*Exh.*: 2000–01 Yokohama, Tokyo,  
Kyoto, no. 397  
Paris, Musée Lalique, inv. 7.2.027

324.  
Lamp – *Peacocks*  
Model created in 1910 (included in the  
catalogue of 1928, removed from  
the catalogue in 1932, production  
discontinued after 1947)  
White mould-pressed glass with satin  
finish and patina; setting of patinated  
bronze  
H. (total) 42.5 × diam. (max.) 22 cm  
Signature engraved on the base:  
*LALIQUE*  
*Hist.*: Plaster model of lamp shown  
in a photograph (by Henri Manuel)  
of René Lalique at his work bench  
in 1910 (Marcilhac 1994, p. 16)  
*Bibl.*: Marcilhac 1994, pp. 16 and 619,  
rep. 2159; Hakone 2005, p. 163,  
no. 6–20, inv. 705  
Strasbourg, Conseil Général du  
Bas-Rhin

325.  
Panel – *Athletes / A*  
Model created c. 1912, produced until  
1928 and discontinued in 1932  
Mould-pressed glass with patina  
46 × 114 cm  
*Hist.*: Variation on the motif created  
for the door of Jacques Doucet's  
apartment on the Avenue du Bois,  
Neuilly, in 1912; same type of  
composition – but with men in  
different poses – as the door of  
Lalique's workshop in his house on  
Cours Albert 1<sup>er</sup>, dated 1902. Part of a  
series of four different compositions  
featuring athletes, one of which in the  
Claridges Hotel, London. Lalique  
made systematic use of glass in  
architecture at the 1925 Exposition  
des Arts Décoratifs and subsequently  
produced numerous works both inside  
and outside France, including in  
particular the doors of the palace of  
Prince Asaka in Tokyo (1932)  
*Bibl.*: Marcilhac 1994, p. 481, rep.  
no. 1114  
*Exh.*: 1991–92 Paris, no. 255; 1992  
Tokyo, no. 255; 1998–99 New York,  
Washington DC, Dallas, no. 193;  
2000–01 Yokohama, Tokyo, Kyoto,  
no. 298  
Paris, Musée Lalique



Appendixes



## Chronology 1860–1945

1860

Born in Ay (Marne) on April 6, René Jules Lalique was then taken to Paris but returned to his mother's hometown in the Champagne region for holidays.

1872

Enrolled at the Collège Turgot, where he stayed until the age of 14 and embarked on the study of drawing with Lequien senior, who taught him "excellent principles". First prize in drawing.

1874

Left the Collège Turgot and continued his studies at Fontenay-sous-Bois. Painted miniature bouquets in gouache on ivory paper during the summer and sold them to small shopkeepers in Epernay.

1876

Death of Lalique's father. Two-year apprenticeship to the jeweller Louis Aucoc. Took evening classes at a school of decorative arts for a few months.

1878

Two-year stay in England attending courses at Sydenham College in the rebuilt Crystal Palace. Entered competitions of decorative composition organized by English magazines and newspapers.

1880

Return to Paris. Started work as a draughtsman on Rue de Saintonge in the firm of a relative, M. Vuilleret, who discouraged his efforts to design jewellery: "That won't get you anywhere".

1881

One year with Auguste Petit junior, Rue de Chabanais.

1882

Started his own business supplying a great number of manufacturers and merchants of jewellery including Jacta, Aucoc, Renn, Gariod, Hamelin and Destape. Studied drawing with Lequien junior at a school later renamed the Ecole Bernard Palissy. Worked on etching.

1883

Contributor to the trade magazine *Le Bijou*, founded in 1874 and aimed primarily at foreign manufacturers. Produced two drawings a month for just under a year at the price of 50 francs each.

1884

Began a two-year partnership with Varenne, who sold his designs in bright yellow gouache against a black background to manufacturers stamped "Lalique et Varenne, Rue de Vaugirard, 84". Exhibited drawings at the Exposition Nationale des Arts Industriels held

in the State Hall of the Louvre on the occasion of the presentation of the Crown Jewels. They were noticed by Alphonse Fouquet: "I knew no designer of jewellery, but finally I have found one".

1885

Took over the business of the jeweller Jules Destape in Place Gaillon: "I made up my mind and that was the definitive conversion". Devoted his energies for several years to pure jewellery with the aid of skilled workers supervised by Briançon, who was to work with him for some twenty years.

1886

Marriage to his first wife Marie-Louise Lambert and the birth of a daughter, Georgette, who died on December 12, 1910.

1887

Moved to larger premises at number 24 Rue du Quatre-Septembre. *Flight of Swallows* parure purchased by Boucheron. Beginning of work in enamel and gold.

1888

Creation of the first pieces in chased gold with decorative motifs drawn from antiquity and Japanese art.

1889

"I crossed a threshold in 1889 and, once I had found what I was looking for, the work became easier." Involvement in the Paris Exposition as an anonymous collaborator of Vever and Boucheron: he exhibits the corsage ornament *Songbirds*, signed VEVER on the edge, with the Lalique hallmark on the pin.

1890

Moved the workshop with its staff of some thirty workmen to number 20 Rue Thérèse on the corner with the Avenue de l'Opéra. Designed the furniture and decorated the walls and the ceilings with cavalcades of women with the assistance of two sculptors, Alphonse Ledru senior and junior. Meeting with their respective daughter and sister Augustine-Alice Ledru.

1891

Experimented with glass and showed his initial results to Jules Henrivaux and Léon Appert.

1892

Birth of Suzanne, the daughter of René Lalique and Augustine-Alice Ledru, in Paris on 4 May. Lalique embarked on the path that was to lead to the revitalization of jewellery: "I had to make a truly extraordinary effort in 1892 to leave behind everything I had done

before. I worked unceasingly and uninterruptedly on drawings, models and all kinds of technical experiments and studies, determined to achieve a new result and create something never seen before".

1893

Took part in a competition organized by the Union Centrale des Arts Décoratifs for a metal drinking vessel. Awarded second prize (500 francs) for the *This-tle* goblet and a medal with mention for the *Satyr and Vine Shoots* drinking vessel. Reported by Vever to have produced a large oval cameo of a standing female nude brushing her hair "in glass of varied hues, simply moulded with no retouching" (Vever, 1908, p. 713).

1894

Participation for the first time in the section sculpture of the Salon de la Société des Artistes Français with the *Valkyries* score cover paying tribute to Richard Wagner. Meeting with Sarah Bernhardt and creation of jewellery for the play *Gismonda* by Victorien Sardou, first staged on October 31 at the Théâtre de la Renaissance. Poster signed by Alphonse Mucha.

1895

First exhibition of glassware at the Salon de la Société des Artistes Français, which opened a section of decorative art. Presentation of a new set of jewellery including a "dragonfly with wings studded with yellow sapphires and amethysts" as well as a large Renaissance-style clasp of chased gold decorated with a female nude. Participation in Bing's first Salon de l'Art Nouveau.

1896

Awarded a medal for the work exhibited at the Salon, including various items in gold and silver. Presentation of a silver appliqué bracelet marking the first use of horn.

1897

Presentation at the Salon of a display of combs in horn and ivory, some of which purchased by Parisian museums. The Musée du Luxembourg bought a large gold poppy with brilliant and translucent plique-à-jour enamel, now belonging to the Musée d'Orsay. Article by Emile Gallé in the *Gazette des Beaux-Arts* describing Lalique as the inventor of the "bijou moderne". Awarded a Grand Prix at the Brussels Exhibition.

1898

The pieces presented by Lalique at the Salon constitute a sort of typological and thematic compendium of his work

comprising combs, diadems, corsage ornaments, pendants, brooches, rings and bracelets made of gold and enamel with coloured stones, especially opals, devoted to the cult of nature and woman through Symbolism and memories of the East and the Renaissance. Article by Henri Vever in *Art et Décoration*. Purchase of a property at Clairefontaine, where he set up a workshop for glassmaking.

**1899**

Creation of a stage diadem for Julia Bartet in *Bérénice*. Important article on Lalique's work by Roger Marx in *Art et Décoration*.

**1900**

Birth of Marc, the second child of René Lalique and Augustine-Alice Ledru, on September 1. Successful participation in the Paris Exposition. Clientele belonging to the international aristocracy and the worlds of business, politics, theatre and the arts including great collectors such as Martine de Béhague, the Marquise Arconati-Visconti, Calouste Gulbenkian and Henry Walters.

Numerous articles appeared in the specialized press, including those by the writer Pol Neveux in *Art et Décoration* and Leonce Bénédict in *La Revue des Arts Décoratifs*. Made an Officer of the Legion of Honour.

Lalique's display was compared with those of Georges Fouquet and the Maison Vever, whose sets of jewellery were based respectively on designs by Alphonse Mucha and Eugène Grasset. Lalique enjoyed the greatest triumph at the Exposition together with Emile Gallé, who displayed marquetry glassware drawing inspiration from the flora and fauna of nature.

**1901**

Presentation at the Salon of white and light-coloured jewellery, with glass occupying a significant place, in a display flanked at the four corners by "snakes of glass with the light grey transparency of ice floes".

**1902**

Marriage to Augustine-Alice Ledru on July 8. The couple moved into a building at number 40 Cours-la-Reine designed by the architect M. Feine and combining private residence, workshops and showrooms. Lalique was responsible for the decoration of the balconies and the stonework around the main entrance, drawing inspiration from "all the species of pine tree". This was also the theme of the moulded glass panels in the front door, the door to the hall being decorated instead with panels of athletes depicted in the ancient style.

Participation in the Turin International Exhibition of Decorative Art. Presentation of jewellery and glass vessels blown in a metal frame at the Salon.

**1903**

February: Solo exhibition in Saint-Pétersbourg.

Participation in the first Salon d'Automne, founded by Frantz Jourdain. Presentation of work at the Salon.

**1904**

Participation in the St Louis World's Fair. Lalique and his wife Alice travelled to the United States together and made a short stay in New York. The collector Henry Walters purchased the entire set of jewellery displayed by Lalique, which is now in the Walters Art Gallery, Baltimore.

**1905**

Opening of a shop in Place Vendôme, Paris. Participation in the Liège Exhibition of Decorative Art, where Pol Neveux was a member of the committee.

**1906**

Participation in an exhibition of lace and embroidery work at the Pavillon de Marsan with a display of collars worked in gold and silver and decorated with juxtaposed roosters, peacocks and glass flowers, dated 1904, as well as appliqué embroidery using cloth of gold and string presented in Liège in 1905.

**1907**

Presentation of gold lamé silk scarves produced by the Maison Atuyer, Bianchini-Ferrier et Cie at the Salon. Three of these were purchased by the Musée des Arts Décoratifs.

**1908**

Participation in the exhibition *Parure de la femme* at the Musée Galliera with an extraordinary set of combs, one of which in the shape of an orchid in ivory and gold with brilliants. Commencement of collaboration with François Coty.

**1909**

Hiring of a glassworks at Combs-la-Ville, east of Paris, to produce the first bottles for Coty perfume (*L'Effleurt*). First patent for a glass moulding process for "the manufacture of bottles, carafes and vessels with an opening narrower than their interior cavity" (application presented on February 16, 1909 and granted on February 17, 1910). Presentation of jewellery in engraved glass and diamonds at the Salon as well as a display of items for the dressing table. Glass with two sirens purchased by the Musée des Arts Décoratifs.

Death of Augustine-Alice Ledru-Lalique.

**1910**

Participation in an exhibition of crystal and glassware at the Musée Galliera with vessels and goblets, including the vessel with vine shoots and figures purchased by Gulbenkian in 1902.

**1911**

Participation in the Turin International Exhibition of Decorative Art as part of the French delegation organized by the Union Centrale des Arts Décoratifs. Presentation of work at the Salon de la

Société des Beaux-Arts. First display devoted exclusively to glassware at the shop in Place Vendôme.

**1912**

Last exhibition of jewellery in Place Vendôme. Production of glass-panelled doors for the house of Jacques Doucet on the Avenue du Bois. Design of the interior of the Coty building in New York and a great stained-glass window decorated with branches and poppies covering the entire façade.

**1913**

September 30, purchase of the glass-making factory at Combs-la-Ville. Patent for a "process for the decoration of glass or other transparent materials with motifs illuminated by concealed or unconcealed sources of light" (application presented on August 1, 1913 and granted on August 4, 1914). Now a fully-fledged manufacturer of glassware, he developed industrial processes both for the production of individual items (lost wax) and for the mass production of mould-blown, mould-pressed and patinated items as well as felt-wheel finishing.

**1914–18**

Search in Lorraine and Alsace (1918 or 1919) for a location more suitable than Combs-la-Ville for the production of glassware and above all for skilled workers. Factory set up at Wingen-sur-Moder. The official gifts presented to President Wilson's wife during their visit to France in December 1918 included a corsage ornament by Lalique produced some time earlier but regarded as suitable for the occasion by the Paris City Council due to its motif of diamond-studded olive branches with eight glass doves, which were actually pigeons.

**1918–21**

Design and construction of a new glassworks using very sophisticated mechanical processes of production. Supplementing the output of the factory at Combs-la-Ville, the Verrerie d'Alsace et Cie at Wingen-sur-Moder focused initially on glassware for the table. The first furnace was lit in 1921 and Lalique's son Marc was appointed director in 1923.

**1920**

Participation in the Salon des Artistes Décorateurs at the Pavillon de Marsan, Paris, with industrially produced glassware including vases, dishes and perfume bottles.

**1921**

Presentation at the Strasbourg Exhibition of Decorative Art of a glass vessel commissioned in a run of 12,000 items by the owner of the Clos Sainte-Odile vineyard in Alsace. Mural decoration and lighting for the liner *Paris*. Article in praise of Lalique's glassware by Gustave Kahn in the magazine *L'Art et les Artistes*.

1922

Bas-relief of pressed glass depicting Louis Pasteur for the door of the Musée Pasteur in Strasbourg. Lalique's stand at the Salon des Artistes Décorateurs featured glass walls decorated with winter motifs. Presentation of the *Firebird* centrepiece at Salon d'Automne.

1923

Presentation of numerous pieces of jewellery in glass on metal at the Salon des Artistes Français. Involvement in the decoration of Madeleine Vionnet's mansion on Avenue Montaigne in Paris. Presentation of the *Elysées* set of glassware, commissioned by President Millerand, at the Salon d'Automne. Participation in the exhibition of modern glassware and enamel at the Musée Galliera, director Henri Clouzot, with unique items produced by means of the lost wax technique, previously exhibited glassware, and the door of presidential railway carriage consisting of eight glass panels decorated with laurel branches. Participation in the first exhibition of contemporary decorative art organized by the Union Centrale des Arts Décoratifs on the theme of tableware.

1924

Article on Lalique's "everyday objects" by Pierre Olmer in the magazine *Mobilier et décoration d'intérieur* (February-March). Frieze panel for the liner *De Grasse*.

1925

Participation in the Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris. Numerous works including the main doors of the exhibition, the perfume fountain and shop of Roger & Gallet at the Grand Palais, the Pavillon René Lalique, the Pavillon de la Manufacture de Sèvres, the doors of the Cours des Métiers, the luminous fountain *Sources de France*. Collaboration on a large number of stands.

Birth of Jean-Raymond, son of René Lalique and Marie Anère, on March 30.

1926

Collaboration on the interior decoration of the Galerie Arcades on the Champs-Élysées with light fittings and a fountain. Interior of the new Worth store in Cannes. Stained glass windows for the church of Saint-Nicaise in Rheims. Participation in the Exposition des Artisans Français Contemporains at Rouard's on the Avenue de l'Opéra.

1927

Participation in the Salon des Artistes Décorateurs at the Grand Palais with a door of nickel-plated steel and glass, *Graines* wall lamps and a *Piccadilly* chandelier. Creation of the moulded-glass ceiling lights for the first-class dining room of the liner *Ile-de-France*. Presentation of a glass bathtub at the Salon d'Automne.

Birth of Renée-Jeanne-Georgette, daughter of René Lalique and Marie Anère, on July 6.

1928

Publication of non-illustrated catalogue. Participation in the Salon des Artistes Décorateurs with items including automobile radiator caps. Major display at the exhibition of contemporary French art in Bucharest. Participation in the Salon d'Automne.

1929

Inaugural display at the new premises of Breves, Lalique's agent in London, including a door of steel and glass with thistle motifs, vases produced with the lost wax process, and car mascots, which proved very popular. Decoration of the *Côte d'Azur Pullman Express* train. Article by the critic Ernest Tisserand in the magazine *L'Art Vivant* on Emile Gallé and René Lalique, the two poets of glass (September 15).

1930

Decoration of the dining room of the fashion designer Madame Paquin. Exhibition of tableware at the Musée Galliera. Stations of the Cross for the church of Sauchy-Lestrée, Pas-de-Calais, modelled by the sculptor Bouchard, and high altar, communion table and stained glass windows for the choir of the Chapelle de la Vierge Fidèle at La Délivrande in Calvados. Some of these items were presented at the Salon d'Automne in the same year.

1931

Participation in *The Ideal Home* exhibition at the Olympia Grand Hall in London. Fountain for the Colonial Exhibition in Paris. Choir grille of the funerary chapel of a church in Havana, Cuba, presented at the Salon des Artistes Décorateurs in Paris.

1932

Publication of the Lalique glassware sales catalogue including illustrations of each item. Exhibition on metals in art at the Musée Galliera.

1932-33

Door and lighting fixtures for the palace of Prince Asaka Yasuhito in Tokyo. Fountains at the Rond-Point on the Champs-Élysées in Paris.

1932-34

Commissioned by Lady Trent to produce doors, interior decoration and stained-glass windows for the church of St Matthew in Saint Helier on the island of Jersey.

1933

Retrospective exhibition at the Musée des Arts Décoratifs, Pavillon de Marsan, Paris. Display of creations from 1890 to 1933 including some very fine jewellery from the turn of the century lent by Madame Barthou, Madame Bartet, Madame Waldeck-Rousseau and Calouste Sarkis Gulbenkian, identified only by his initials. Participation in the

*Le décor de la vie sous la III<sup>e</sup> République de 1870 à 1900* exhibition at the Pavillon de Marsan.

1934

Participation in an exhibition on glass, mosaic and the enamel in modern decoration at the Musée Galliera.

1935

Spectacular, fairytale decoration for the immense first-class dining room of the liner *Normandie* with glass-panelled walls, monumental chandeliers and flame-vase finials. Opening of a new shop on Rue Royale, Paris, on September 6.

1936

Presented work at the Milan Biennial and in an exhibition at the Metropolitan Museum, New York.

1937

Participation in the *Exposition internationale des arts et techniques dans la vie moderne* in Paris with the construction of two fountains: *Jet d'eau* in the Centre of Crafts and *Aux Poissons* in front of the Glassware and Ceramics Pavilion.

1938

Participation in the Salon des Arts Ménagers. The City of Paris presented the English sovereigns during their official visit with works by Lalique comprising glasses and tableware as well as a luminous epergne or table centrepiece and two *Seagull* candlesticks.

1939

Presentation of a glass table fountain at the World's Fair in New York.

1939-40

Cessation of production at the two factories during the Franco-German hostilities.

1941

Production recommenced at Combs-la-Ville during the German occupation. Participation in an exhibition of glassware at the Musée des Arts Décoratifs in Paris.

1945

Factory at Wingen-sur-Moder liberated by the Allied forces.

Death of René Lalique on May 1.

## General Bibliography

- 1868  
Philippe Burty, *Les émaux cloisonnés anciens et modernes*, Paris.
- 1906–08  
Henry Vever, *La bijouterie française au XIX<sup>e</sup> siècle*, Paris, 3 volumes.
- 1977  
Sigrid Barten, *René Lalique. Schmuck und Objets d'Art 1890–1910*, Munich.
- 1979  
Claude Quiguer, *Femmes et machines de 1900, lecture d'une obsession Modern Style*, Paris.
- 1982  
Shirley Bury, *Jewellery Gallery. Summary catalogue*, London.
- Fabienne Xavière Sturm, Ann Winter-Jennen, *Bijoux Art Nouveau*, Geneva.
- 1985  
Fritz Falk, *Bijoux européens*, Schmuckmuseum, Pforzheim.
- 1986  
Nicolas M. Dawes, *Lalique Glass*, London.
- 1988  
Patricia Bayer, Mark Waller, *René Lalique*, London.
- Marie-Claude Lalique, *Lalique*, Geneva.  
Musée d'Orsay, *Catalogue sommaire illustré des arts décoratifs*, Paris.
- 1989  
Nicholas M. Dawes, Thomas Hoving, Jerome Lawton, *Lalique. A Century of Glass for a Modern World*, New York.
- Félix Marcilhac, R. Lalique. *Catalogue raisonné de l'œuvre de verre*, Paris, 1989, 3rd edition 2004.
- Tony L. Mortimer, *Lalique. Jewellery and Glassware*, London.
- 1990  
Patricia Bayer, Mary Lou, Glenn Utt, *Lalique. Perfume Bottles*, New York.
- 1991  
Musée des Arts Décoratifs, *René Lalique. Bijoux, verre*, Paris.
- 1992  
The National Museum of Modern Art, *René Lalique*, Tokyo.  
René Lalique Museum, *Catalogue*, Suwa.
- 1995  
Ohmura Art Museum, *René Lalique*, Kakunodate.
- 1996  
Sigrid Barten, *René Lalique. Flacons 1910–1935*, Museum Bellerive, Zurich.  
Yumihari Glass Museum, *Catalogue*, Sasebo.
- 1997  
Maria Teresa Gomes Ferreira, *Lalique. Jóias*, Museu Calouste Gulbenkian, Lisbon, 1997; French version, 1999.
- 1998  
Vivienne Becker, *Art Nouveau, Jewellery*, London (1st edition 1985).
- Yvonne Brunhammer (ed.), *Les bijoux de Lalique*, Paris.
- Christie Mayer Lefkowitz, *Editorial René Lalique (1860–1945)*, sales catalogue, Phillips, Geneva.
- 1999  
Fritz Falk, *Schmuck-Kunst im Jugendstil*, Stuttgart.
- 2000  
Philippe Thiébaud (ed.), *1900*, Galeries Nationales du Grand Palais, Paris.  
Yvonne Brunhammer (ed.), *René Lalique 1860–1945*, Yokohama, Tokyo, Kyoto.
- 2004  
Gabriel P. Weisberg, Edwin Becker, Evelyne Possémé (ed.), *Les origines de l'Art Nouveau, la Maison Bing*, Van Gogh Museum, Amsterdam, Paris, Antwerp.
- 2005  
Yvonne Brunhammer, Isao Hashimoto, *The Collection of Lalique Museum Hakone*, catalogue, Hakone.
- 2007  
Yvonne Brunhammer, *René Lalique. Inventeur du bijou moderne*, Paris.  
Yvonne Brunhammer (ed.), *René Lalique. Bijoux d'exception 1890–1912*, Milan.

## Exhibitions Mentioned in the Descriptions of Works

1900

Paris, Exposition Universelle.

1902

Turin, International Exhibition of Decorative Art.

1904

London, *Works of René Lalique*, Agnew & Sons Gallery.

1910

Buenos Aires, International Exhibition.

1911

Turin, International Exhibition of Labour and Industry.

1960

New York, Pittsburgh, Los Angeles, Baltimore, *Art Nouveau. Art and Design at the Turn of the Century*, New York, The Museum of Modern Art, June 6 – September 6, 1960; Pittsburgh, Carnegie Institute, October 13 – December 12, 1960; Los Angeles, County Museum, January 17 – March 5, 1961; Baltimore, The Baltimore Museum of Art, April 1 – May 15, 1961.

1961

London, *International Exhibition of Modern Jewellery 1890–1961*, Goldsmith's Hall, October 25 – December 2.

1963

Pforzheim, *Goldschmiedekunst des Jugendstils, Schmuck und Gerät um 1900*, Schmuckmuseum.

1976

Houston, Chicago, *Art Nouveau Belgium France*, Houston, Rice Museum, March 26 – June 27; Chicago, The Art Institute, August 28 – October 31.

1978

Zurich, *René Lalique*, Museum Bellerive, May 25 – August 13.

1982

Tokyo, Osaka, Sapporo, Kurashiki, *1900 en France*, Tokyo, Art Gallery Mitsukoshi, August 11–30; Osaka, Art Gallery Mitsukoshi, September 8–20; Sapporo, Museum of Modern Art, September 26 – October 24; Kurashiki, November 10–22.

1983

Paris, *Les Fouquet bijoutiers & joailliers à Paris 1860–1960*, Musée des Arts Décoratifs.

1985

Baltimore, Richmond, Fort Worth, Los Angeles, *Art Nouveau Jewellery by René Lalique*, Baltimore, The Walters Art Gallery; Richmond, Virginia Museum of Fine Arts; Fort Worth, Kimbell Art Museum; Los Angeles, Los Angeles County Museum of Art.

1986

Seoul, *100 ans d'art du verre en France*,

Ho-am Gallery, September–October.

1987

London, *The Jewellery of René Lalique*, Goldsmith's Hall, May 28 – July 24; Pforzheim, *René Lalique. Schmuckkunst um 1900*, Schmuckmuseum, September 26 – November 22.

1987–88

Munich, Hamburg, *René Lalique. Schmuckkunst um 1900*. Munich, Bayerisches Nationalmuseum; Hamburg, Museum für Kunst und Gewerbe.

1989

Munich, *Pariser Schmuck; vom 2. Kaiserreich zur Belle Epoque*, Bayerisches Nationalmuseum, December 1 1989 – March 4, 1990.

1991–92

Paris, Tokyo, *René Lalique, bijoux, verre*, Paris, Musée des Arts Décoratifs, October 22, 1991 – March 8, 1992; Tokyo, The National Museum of Modern Art, May 23 – July 12, 1992.

1996–97

Zurich, Munich, *René Lalique, flacons 1910–1935*, Zurich, Museum Bellerive, May 22 – September 1, 1996; Munich, Modemuseum, November 2, 1996 – March 2, 1997.

1998–99

New York, Washington DC, Dallas, *The Jewels of Lalique*, New York, National Design Museum, Smithsonian Institution, February 3 – April 12, 1998; Washington DC, International Gallery, Smithsonian Institution, May 15 – August 16, 1998; Dallas, Dallas Museum of Art, September 13, 1998 – January 10, 1999.

2000

Paris, *1900*, Galeries Nationales du Grand Palais, March 14 – June 26.

2000–01

Yokohama, Tokyo, Kyoto, *René Lalique 1860–1945*, Yokohama, Sogo Museum of Art, August 26 – October 29, 2000; Tokyo, Tokyo Metropolitan Teien Art Museum, November 11, 2000 – January 31, 2001; Kyoto, The National Museum of Modern Art, February 10 – April 15, 2001.

2004–06

Amsterdam, Munich, Barcelona, Brussels, *Les origines de l'Art Nouveau, la Maison Bing*, Amsterdam, Van Gogh Museum, November 26 – February 27, 2005; Munich, Museum Villa Stuck, March 17 – July 31, 2005; Barcelona, Caixa Forum, September 6, 2005 – January 29, 2006; Brussels, Musées Royaux des Beaux-Arts de Belgique, March 16 – September 23, 2006.

## Photograph Credits

- Les Arts Décoratifs / Bibliothèque des Arts Décoratifs, Paris / Jean Tholance: p. 24 top: cat. 280
- Les Arts Décoratifs / Musée de la Publicité, Paris / Laurent Sully Jaulmes: cat. 269–271
- Les Arts Décoratifs / Musée des Arts Décoratifs, Paris: cat. 273
- Les Arts Décoratifs / Musée des Arts Décoratifs, Paris / Jean Tholance: cat. 255, 257
- Les Arts Décoratifs / Musée des Arts Décoratifs, Paris / Laurent Sully Jaulmes: cat. 62, 244–247, 250, 256, 258–260, 263, 264
- © David Behl: cat. 72, 214
- © David Behl, 1991: cat. 1
- © David Behl, 1996: cat. 127
- © David Behl, 2006: cat. 2, 138
- Bibliothèque Nationale de France, Département des Arts et du Spectacle, Paris: cat. 113, 149–152
- © Karl Blossfeldt Archiv – Ann und Jürgen Wilden, Zülpich 2007: cat. 48–51
- Copyright Collections de la Comédie-Française: cat. 140, 142
- Collection du Château – Musée de Boulogne-sur-Mer: cat. 261
- Dennis Cowley: cat. 249
- Rufi & Renren Epton: cat. 205
- Photo Pascal Faligot: cat. 189, 209, 279, 281
- © Katharina Färber: cat. 121, 242, 243, 248, 253
- Catarina Gomes Ferreira: cat. 202, 266, 274
- Mitsuru Goto: cat. 89
- © Museu Calouste Gulbenkian, Lisbon: pp. 68, 71–78: cat. 26
- Scott Hyde: cat. 40, 254
- Kineret Levy & Rami Solomon: cat. 32–35, 74, 77, 103, 123, 128, 129, 204, 287, 304, 305, 320
- Shoichi Kondo: cat. 28, 29, 36, 71, 75, 93, 97, 99, 100, 116, 119, 188, 190, 210, 211, 290
- © Kunsthaus, Zurich, Switzerland Giraudon / The Bridgeman Art Library Nationality: p. 142
- © Lalique: cat. 4–14, 18–25, 39, 41–44, 47, 52–61, 63–66, 83, 86–88, 90, 91, 94, 101, 104–109, 111, 120, 122, 132–138, 144–147, 154, 186, 191–194, 196–200, 212, 215, 216, 218–227, 237–241, 274, 275, 277, 278, 283, 285, 286, 292–299, 300–303, 307, 308, 310–319, 321–323, 325
- Jean-Louis Losi / sVo Musée du Luxembourg: cat. 67, 130
- Photograph © 1996 The Metropolitan Museum of Art, New York: cat. 68, 187, 282
- © National Gallery, London, UK / The Bridgeman Art Library Nationality: p. 140
- © Bénédicte Petit: cat. 17, 31, 115
- Pierre Plattier: cat. 143
- Musée des Beaux-Arts de Quimper: cat. 288
- Bruno Raoux: cat. 201
- © Photo RMN © Hervé Lewandowski: p. 15
- © Photo RMN © René-Gabriel Ojéda: cat. 81, 82, 96
- © Photo RMN © Thierry Ollivier: cat. 158–172, 182–184
- © Musée Rodin, Paris, France / Peter Willi / The Bridgeman Art Library: p. 23 top left
- © 2005, Photo Scala, Florence – courtesy of the Ministero per i Beni e le Attività Culturali: cat. 27
- Schmuckmuseum Pforzheim, Günter Meyer: cat. 102, 252
- Zohi Shetavo: cat. 80
- © J.L. Stadler: cat. 69, 84, 233–236, 309, 324
- © Studio Artigraphis: cat. 156, 157, 173–181
- Studio Paquebot: cat. 15, 16, 30, 78, 79, 124, 141, 213, 231
- Laurent Sully Jaulmes: cat. 306
- Reinaldo Viegas: cat. 38, 95, 125, 126, 206–208, 291
- Ole Woldbye, Copenhagen: cat. 229
- All rights reserved  
cat. 45, 46, 70, 73, 76, 85, 92, 98, 117, 118, 139, 203, 228, 230, 251, 262, 284, 289











ISBN 978-88-6130-099-6



9 788861 300996