

Falize

A dynasty of jewelers

Katherine Purcell



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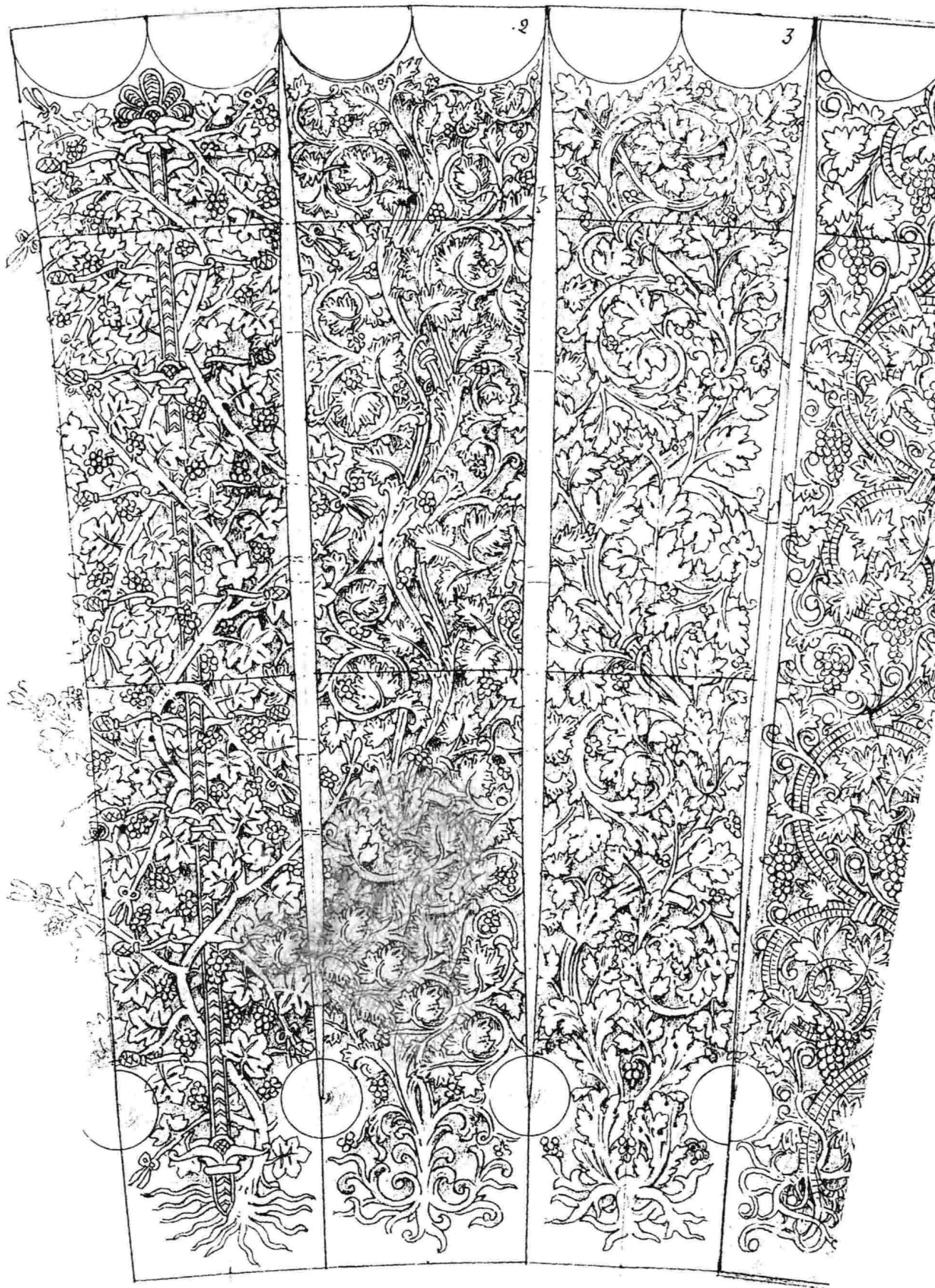


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Falize
A DYNASTY OF JEWELERS



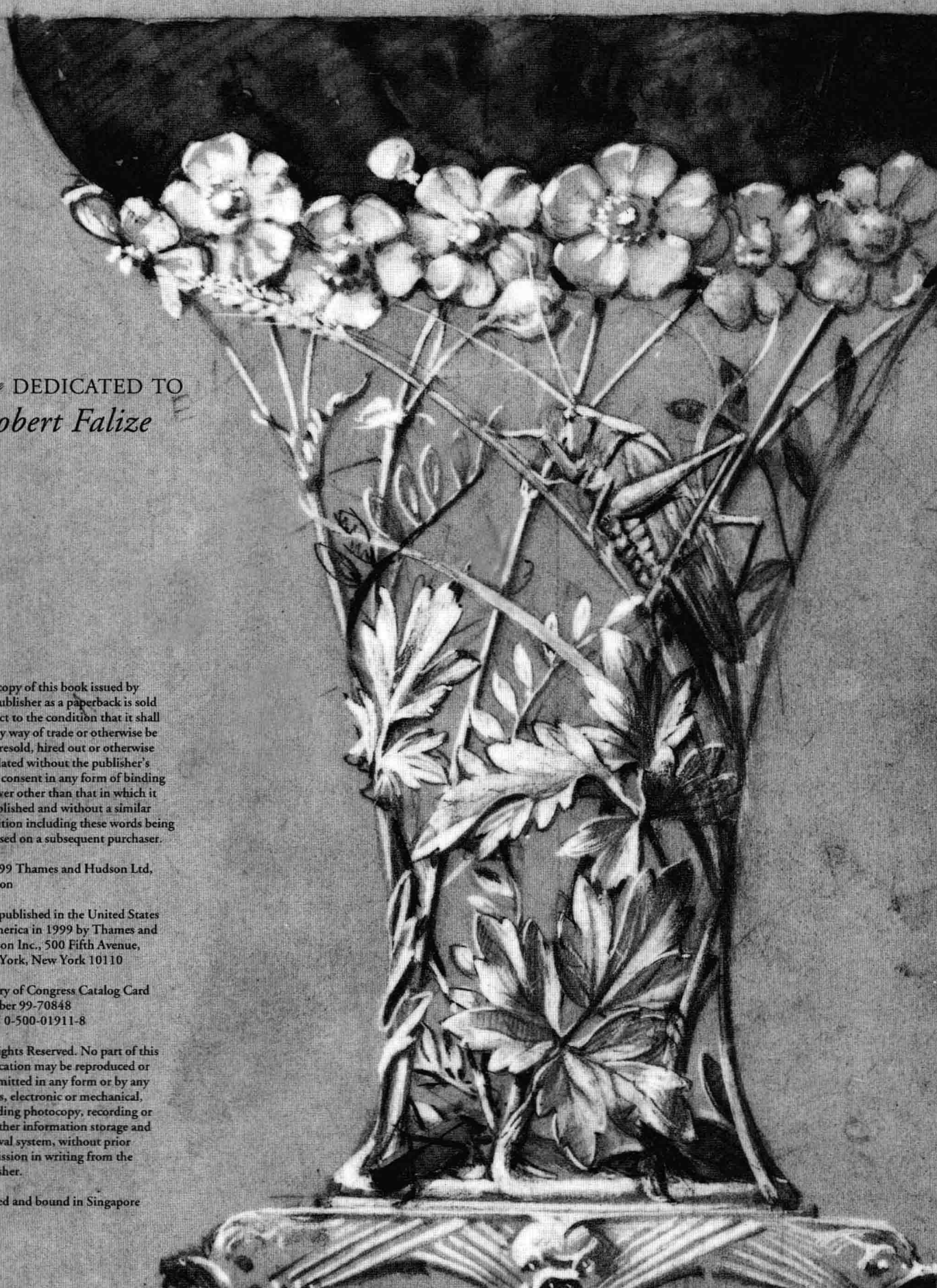
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A DYNASTY OF JEWELERS

Katherine Purcell



Thames and Hudson



DEDICATED TO
Robert Falize

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Contents

Foreword by Robert Falize	6
Introduction	8

FAMILY BIOGRAPHIES

1. Alexis Falize (1811–98)	10
2. Lucien Falize (1839–97)	24
3. The third generation: André (1872–1936), Jean (1874–1943) and Pierre Falize (1875–1953)	34

ARTISTIC CAREERS

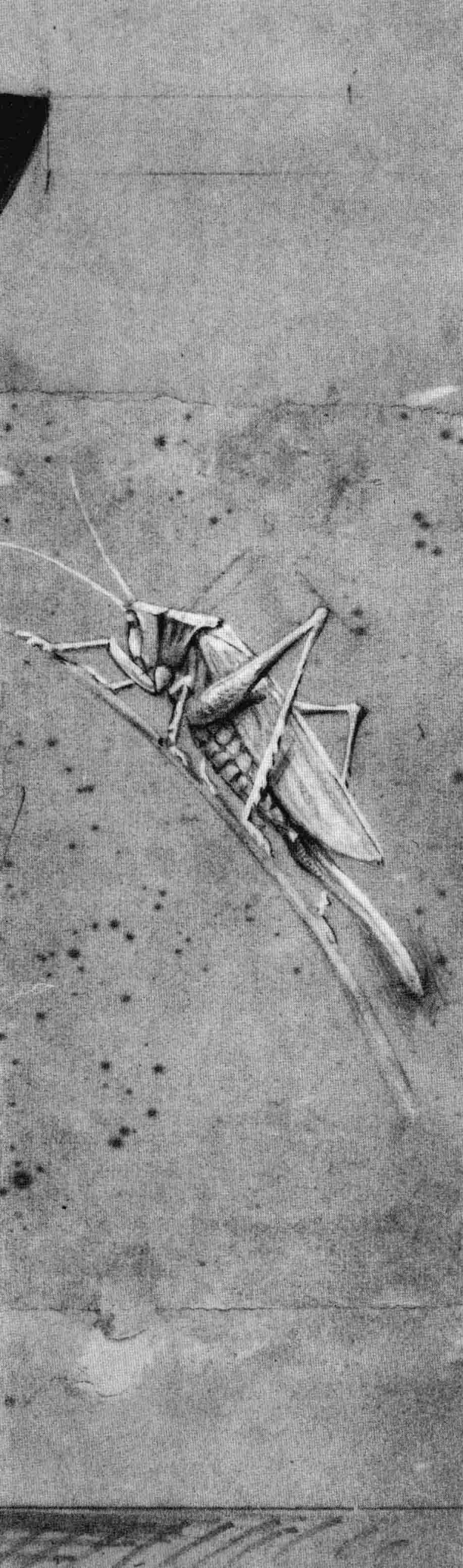
4. Alexis	48
5. Lucien	64
Private commissions	92
Alfred Morrison	92
Prince de Béarn-Viana	98
The Pereire family	108
La Marquise Arconati-Visconti	110
Edouard Corroyer	112
Official commissions	116
6. Falize Frères	126
Official commissions	143
Private commissions	163

BACKGROUND

7. Craftsmen, collaborators and collaborations	166
8. Sources of inspiration	198
9. Materials and techniques	256
10. Writings, lectures and travels	274

CONCLUSION 300

Notes to the text	302
Bibliography	314
Dates of the craftsmen and collaborators	318
Acknowledgments	318
Picture credits	319
Index	320



☞ FOREWORD *by* ROBERT FALIZE

I have long believed that Katherine Purcell, with her combined English and French background, reflected the finest qualities of the two nations. Unfortunately, I was to discover that her considerable charm masked the stony resolution which has characterized the history of the British nation; and like so many of my more distinguished predecessors I too fell a victim to it. Miss Purcell insisted that I was qualified to write a few lines as the foreword to the book now in your hands. I pleaded that her choice was absurd since my inexperience of writing is combined with the handicaps of a nonagenarian. Nothing I could do would dissuade her; indeed, my protestations seemed to bolster her pitiless determination to bring my pen to paper.

Miss Purcell graciously maintains that I may have contributed to some extent in her researches. Perhaps I have provided a refreshing interlude in her work by drawing her away from the aridity of the museum collection and the reference library into a more domestic situation. Our own family is one in which the members are steeped in admiration and respect for their predecessors and she has shared in this.

Katherine Purcell's own sensitivity and family loyalties have enabled her to blend with remarkable ease into our own and this has been a great joy to us all. Seeing her in our house surrounded by the documents I had gathered together, speedily taking notes in that illegible hand which reveals true scholarship, my wife and I were pleased to imagine ourselves surrounded by the attentive and silent shadows of my ancestors.

My great-grandfather Alexis Falize with his black silk calotte, my grandfather Lucien Falize, my uncles André and Pierre, and of course my father would have been captivated by Katherine Purcell for her enthusiasm, her diligence, her remarkable knowledge and her tenacity in the face of whatever obstacles might be encountered. It is significant that she has chosen my family's work to love and illuminate when there were so many directions in which she might have chosen to go.

There is one aspect of the family business which is important since it illustrates a generosity of spirit rarely shown in such circumstances: namely, to give credit where credit is due. It therefore comes as no surprise to discover at the end of Lucien's description of his work a list of his principal craftsmen, which can only be interpreted as a token of respect and appreciation. I too was brought up to believe that those craftsmen who survived into my lifetime were both laudable and worthy of the greatest possible courtesy.

I was still very young when I first accompanied my father to the premises in the rue d'Antin. Many years have since elapsed, but the memory of that visit is absolutely vivid still. I was welcomed on the threshold by my uncle André with the consideration and affectionate gravity due to the heir to the firm, the heir I was, alas, never to be. I was taken straight to the inner sanctum – that is to say, the workshop – and my heart was racing. My father introduced me to the craftsmen at the bench, and according to family tradition strictly adhered to by my father, the employees were formally addressed on all occasions. I was therefore introduced to Monsieur Lancosme, Monsieur Tripier, Monsieur Bouchon, Madame Boyvin, indeed to all those whom Miss Purcell will surely refer to and who may be glimpsed in an old photograph precisely where and how I saw them. There you will see Monsieur Pye, perhaps the most remarkable of all the firm's craftsmen, whose skilful work is evident on the gold hanap in the Musée des Arts Décoratifs. Characteristically, my grandfather, who had created and designed this object, insisted that Pye should be represented next to him on the piece itself. I find it most moving to think that their enamelled portraits will remain together as long as the hanap survives. To my knowledge, this kind of tribute to a colleague's skill is unique.

Later, much later, I would often sit in the workshop of another remarkable chaser, Victor Seguin, which was situated in Place Dauphine in Paris. Having no wish to interrupt him, I would pull up a stool to the bench, and we would talk together there. The walls were covered with large signed and framed photographs which the Falize firm would present to him in gratitude whenever a piece he had chased was completed. There were none from other firms, despite the fact that Victor Seguin also worked for some of the most prestigious jewelers in Paris.

I hope that this book, devoted to five members of the same family, will also provide the acknowledgment due to all the firm's gifted craftsmen, who include the chasers, engravers and enamellers. None is more qualified to undertake this task than Miss Purcell, who, with her perfect knowledge of the subject, her taste and her talent, can successfully call attention to these little-known artists who, without hope of prizes or distinction, generously collaborated with the Falize family. With their meticulous craftsmanship they immeasurably enriched the numerous jewels and works of art which came from the Falize workshops.

Now I must finish and leave you with the text and illustrations which Miss Purcell has brought together for your enjoyment.

☞ INTRODUCTION

This book began when I wrote in November 1988 to the Mayor of Moret-sur-Loing, a small village near Fontainebleau. I asked if he would let me know the names inscribed on the Falize tomb and tell me whether the grave was maintained. My request was not based on idle curiosity. I was anxious to verify the biographical information, frequently conflicting, concerning this family of jewelers whose work I admired.

The Mayor's reply was helpful: the grave was well cared for and if I wanted more information, I could obtain it from Robert Falize, the son of Jean and the grandson of Lucien.

Initially Monsieur Falize was surprised that anyone should be interested in his family history and delighted to know of the considerable number of works in private collections and museums throughout the world. He and his wife invited me to their home and put the family archives at my disposal. There was a wealth of material, including unique photographs of members of the family, of the firm's premises in Paris and of work by Falize; diaries, journals and letters; and, perhaps most valuable of all, watercolour designs by Alexis Falize. A contemporary had written of these: "A. Falize, whose drawing skills were truly remarkable, was in addition a tireless worker. It would be fascinating to attempt the publication of his many designs if one could reproduce watercolours as exquisitely carried out as his own, in which metal, enamel and gemstones are depicted with rare felicity."¹

Alexis Falize had a remarkable talent for designing jewelry in watercolour. These designs are works of art in their own right. Perhaps the most fascinating album of designs was one which Alexis dated 1838 to 1846. If the dating is correct, it means that Alexis was working on archaeological and Egyptian motifs at least fifteen years before the Campana collection was exhibited at the Louvre and thirteen years before work had begun on the excavation of the Suez Canal.

Much of the biographical information that has previously been available was contained in Henri Vever's invaluable work, *La Bijouterie française au XIX^e siècle*. This also included illustrations of a number of designs and jewels

by Falize which helped in the attribution of jewelry to the firm. However, many pieces which are unsigned remain to this day unidentified.

The dating of jewelry illustrated by Vever should be treated with caution. Many of the cloisonné enamelled jewels are dated to 1876, because they were displayed at the Union Centrale exhibition in that year; however, most were included in an earlier exhibition held at the Union Centrale, in 1869. The dates given by Vever may be safely assumed to be 'end-dates', since in my researches I have not found any completed jewels made *after* the date Vever attributes to them.

Henri Vever's work is a unique document for many reasons. It is based on interviews with the jewelers themselves or their descendants. It names craftsmen and collaborators working for many nineteenth-century firms and describes their movements from one firm to another. It sets the political and economic background of the period, and demonstrates how changes in fashion were reflected in jewelry. The troubled times of revolution and war are recounted and their repercussions on luxury trades discussed. These details enable the reader to understand the social context of the period, and to appreciate the tenacity it took to survive, in the case of Falize, the Revolution of 1848, the Franco-Prussian War of 1870, and the siege of Paris and the outbreak of civil war in the following year.

Another valuable source of information are the nineteenth-century periodicals which offer critical surveys of exhibition and salon displays, and often include illustrations of Falize's work. These are helpful in showing contemporary opinion of Falize pieces in comparison with those of their contemporaries. International exhibitions were, of course, new to the second half of the nineteenth century, and provided not only an opportunity to show a firm's creations, but an occasion to view the work of its contemporaries at home and abroad. Loan exhibitions, of Oriental art for example, were important in making exotic sources known to a wider public.

Lucien Falize was a respected author of a number of critical essays and exhibition reports. These offer a fascinating insight into the man himself, as well as his work and the opinions on both his colleagues and on contemporary trends in the arts. Lucien Falize was regarded as an authority on a number of specialist subjects and his written work, which is still frequently quoted, forms a substantial chapter in this book. Another chapter is devoted to the people with whom Lucien worked and whom he held in high esteem.

I have drawn heavily on the family archives, to supplement the research which I have carried out in libraries and museums, and among dealers and collectors in England, France and elsewhere. Many of the illustrations in the book came from these archives and have never been published before. They demonstrate the achievements of these master jewelers and goldsmiths more eloquently than any words of mine.

Finally, I wish to express my sincere thanks and lasting gratitude to Robert Falize for his generosity and encouragement; and for the patience and courtesy he, his wife and his family have shown in answering my many questions. It is to Robert Falize that I wish to dedicate this book, since without his help it could not have been written.

☞ FAMILY BIOGRAPHIES

1. Alexis Falize



1. Photograph of a miniature of Jean-Godefroy Mignon Falize, possibly by Piet.

2. Framed miniature of Catherine Libert, Alexis's mother, possibly by Piet.

3. Alexis Falize, aged c. 53. From *L. Falize, L'Ami. Souvenirs, Confessions et Pensées (Devenir meilleur)*, 1864.

Alexis Guillaume Joseph Mignon Falize,¹ the founder of the family firm, was born in Liège on 23 September 1811. His father Jean-Godefroy (1784-1822), who had been orphaned in his early youth, had left the small town of Huy² in Belgium where he was born,³ and established himself as a shoemaker in the neighbouring city of Liège. He had two brothers, François,⁴ a carpenter who remained in Huy, and Joseph.

In 1811, Jean-Godefroy married Catherine Libert (1786-1864). She had been brought up in an intensely religious and authoritarian household governed by her father Simon, and was the sixth of twelve children. Her first-born was Alexis; four more children followed: Eugénie, born in 1813, who died from an injury to her foot at the age of twelve; Augustine, who was born in 1815; Guillaume, in 1817; and the last, Hyacinthe, in 1820.

As Jean-Godefroy's shoemaking business prospered, he soon counted Liège's nobility among his clientele. During the summer months he followed his customers to Spa, a fashionable resort where people took the waters, visited the casino and attended the theatre. It was there that Jean-Godefroy met his most distinguished customer; as Alexis recalled, "I saw the Emperor of Russia Alexander I, and several other monarchs who stayed at the Hôtel de Bellevue. My father worked for them and they were so pleased with him that he kept this distinguished clientele for several years. He was allowed to call himself their official supplier and to place their gold warrants over the door."⁵ Jean-Godefroy's success enabled the family to move from the rue St Ursule, near the Palace, to a larger building in a busier part of Liège, on the corner of rue du Pont de l'Isle and rue Lusay.

Alexis, self-confessed "stubborn and temperamental",⁶ was a difficult and turbulent boy, forever committing naughty pranks. In order to concentrate his mind on more creative activities, Jean-Godefroy decided that his son should learn to draw; he placed him under the talented M. Piet,⁷ who discovered in Alexis a natural aptitude for draughtsmanship.

The boy's carefree activities were soon to end; his uncle Joseph was struck





4. *Guillaume Falize, aged c. 44. From L. Falize, Lettres 1859 à 1862 ou Suite à mon premier voyage.*

5. *Hyacinthe Falize in the garden of his house at Moret-sur-Loing.*

by mental illness and died in 1822. Jean-Godefroy was so affected by this loss that he fell ill and never recovered, dying soon afterwards, on 23 November of the same year. Two months later, his wife gave birth to a child, who only survived for a matter of days. Widowed at the age of thirty-six, and with her financial circumstances severely reduced, Catherine was faced with educating her four children single-handed. She was therefore naturally grateful to Jean-Pierre Favard, Jean-Godefroy's uncle by marriage, when he offered to take care of the schooling of her eldest son, Alexis.

Jean-Godefroy's aunt, Marie Mignon-Falize, lived in Paris, where she worked as a music teacher and organist in a nuns' convent. She had married Jean-Pierre Favard, who ran a bookshop in the Cloître St Honoré, and given birth to a son, also called Jean-Pierre. Favard eventually sold his bookshop and opened a school, the Ecole des Amandiers; this was so successful that he was able to buy a much larger building, the imposing Hôtel de Mayenne et d'Ormesson. Situated at 21, rue St Antoine, this splendid edifice was constructed as early as 1053, although it was radically altered in 1613 and again by Favard. Pupils attending the famous Collège Charlemagne were able to lodge at the Hôtel de Mayenne, and over the door one read 'Favard, Institution de l'Université Royale' in gold lettering. Alexis remained there for the next five years.

Leaving his mother so soon after his father's death was bound to be profoundly distressing for the young boy of twelve, who did not return to Liège for eleven years. The journey to Paris took two and a half days, and the unfamiliar environment in which he found himself increased his melancholy.

Jean-Pierre Favard had retired to Conflancs outside Paris. His son, who had assumed the running of the establishment,⁸ knew that Alexis had taken drawing lessons in Liège and arranged for him to take similar classes, confident that this would distract the boy. These were a source of great pleasure for Alexis, who developed his skills by copying maps from an atlas and taking calligraphy lessons.

By the end of his first academic year, Alexis had won a prize for Latin and distinguished himself in drawing and geography. His success partly compensated for the loneliness he experienced at the Pension. He spent his entire winter and summer holidays there, with only occasional outings to visit his great-uncle in Conflancs, a journey necessitating a 30-kilometre walk there and back in one day. Throughout these years, Alexis made only a handful of friends, possibly because of his different social background and of the special circumstances which made it possible for him to attend the College.

Although he excelled in drawing and Latin, he was told by his cousin Favard in 1827 that he must abandon these subjects to concentrate on French, bookkeeping, mathematics and geography, in order to be ready to leave the following year and begin to work. Alexis was nevertheless determined to devote time to drawing, carrying out intricate copies of engravings.⁹

Alexis left the Pension in 1828; during the five years he had spent there, his mother had been able to visit him only once. The only other family member he had seen was his uncle François, who brought his son Arsène to Paris to place him as an apprentice to a manufacturing jeweler named

Yong with premises in the rue St Honoré. Alexis records Arsène's partiality for this work but he was not fond of his cousin and they do not appear to have made contact during this period.

An ex-pupil of the Collège, who was a wholesale paper seller in the rue de Buci, was approached by Favard concerning Alexis's employment prospects. He in turn recommended M. Brasseur, a stationer at No. 13 rue des Fossés-Montmartre (which now forms part of the rue d'Aboukir). Alexis was taken on for a two-year apprenticeship which began on 1 October 1828; with food and lodging, this cost Favard 600 francs. Alexis records how he slept at night between the shop counters, on reams of paper overlaid with straw. He was responsible for keeping the shop clean and the pavement washed in all weathers; he also fetched the workers' lunches, although he had little to eat himself. As he slowly learnt about the business, he was granted more responsibility; M. Brasseur noticed his drawing skills and entrusted him with making decorative window display cards. The business prospered and in the winter of 1829 it was acquired by a M. Picquenot, who promptly took on two extra employees.

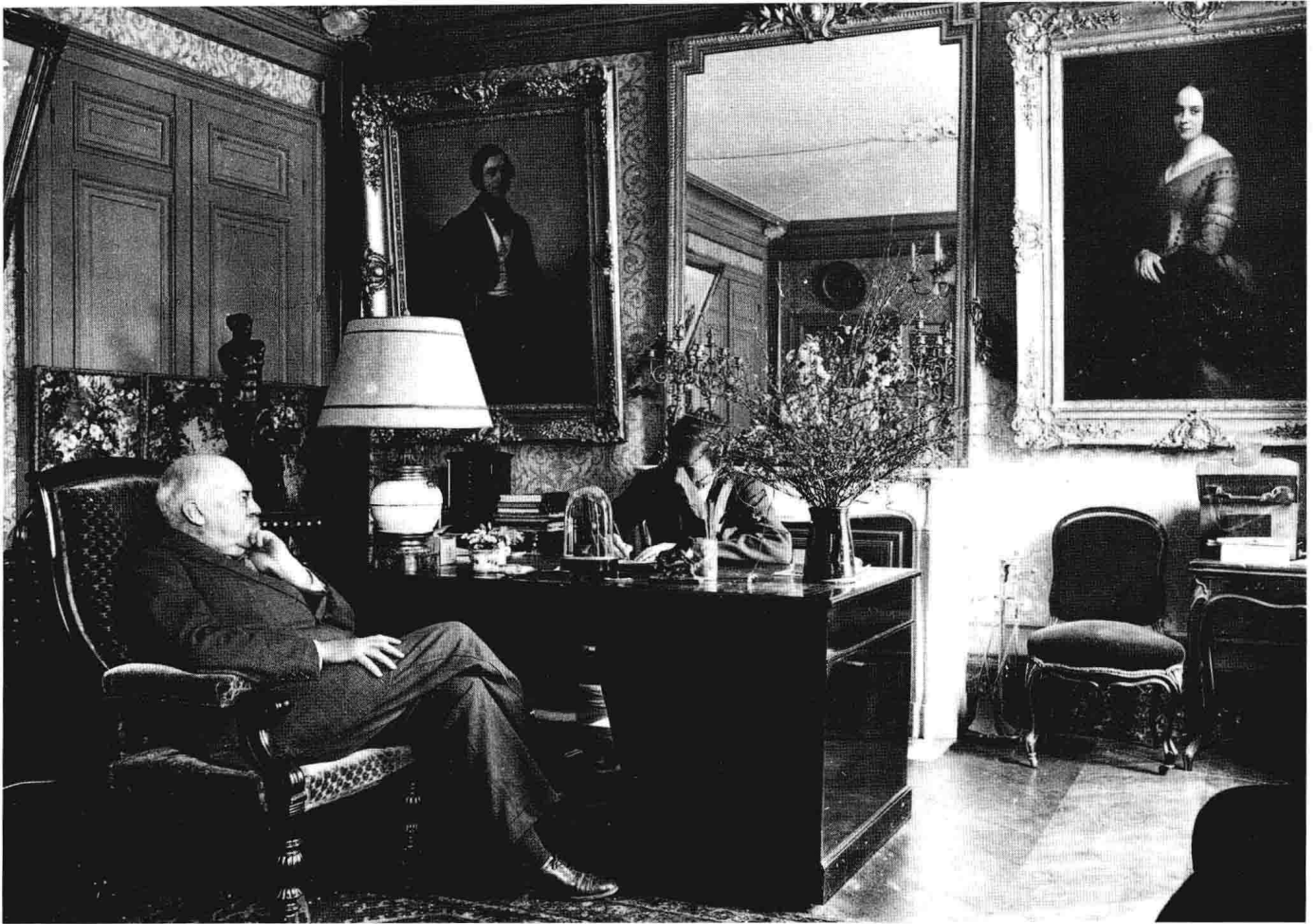
Growing political unrest resulting from Charles X's increasingly reactionary edicts had persuaded Alexis's great-uncle to move deeper into the countryside to Egly, near Arpajon. The lengthier journey from Paris meant that Alexis saw his relatives even less frequently. News from home was also worrying; his late father's business was doing badly as a result of employees stealing from the firm. His mother was forced to close the shoe-shop and decided to come to Paris and find employment as a maid. She arrived in June 1830, just before the uprising which overthrew Charles X.

Over the next few years, Alexis's sister and two brothers followed their mother to Paris. Hyacinthe, the youngest, arrived first. Augustine, who had attended the Conservatoire in Liège, was not able to pursue a musical career in Paris, and so a position was found for her in 1831 in a milliner's shop. In 1836 she married M. Jacout, who worked as an assistant in a bookshop. Finally Guillaume, who had also taken musical studies, arrived in Paris in 1833. He had been apprenticed for some months to a jeweler in Liège, and a similar position was sought for him in Paris. Alexis asked Paul Meurice, a pupil at the Pension whose father was a manufacturing goldsmith, for advice concerning Guillaume's employment.¹⁰ He was recommended to M. Maudoux, a manufacturing jeweler in the rue St Martin. Much against his will, Guillaume was taken on for a two-year apprenticeship, and was obliged to sell his cherished oboe.

Alexis's uncle François decided to follow his sister-in-law's initiative. His two daughters Clémentine and Eugénie were summoned to Paris, and apprenticeships as jewelry polishers were found for them through their brother Arsène, who was now a successful craftsman in Geneva.

The end of Alexis's apprenticeship was hastened by the bankruptcy of the paper firm. In October 1830 he found himself back at the Pension Favard in the role of bookkeeper and teacher. He also helped the drawing master M. Quesnet, and taught calligraphy.

It was during this period that Alexis recaptured the happiness of his early youth: he could see his mother every day since she still resided at the



6. Photograph showing the portraits of Alexis Falize aged 30 (left) and Elisa Falize aged 40 (right) by Eugène Quesnet, that hung in their home in Moret-sur-Loing. Jean Falize, Alexis's grandson, and Robert Falize, his great-grandson and author of the Foreword of this book, are seated on each side of the desk. The portraits of Alexis and Elisa were exhibited by Quesnet at the Salons of 1841 and 1857 respectively.

Pension, where she carried out housekeeping tasks to pay for her keep. He was freed from worries concerning her financial security, and the futures of his brothers and sister. Furthermore, the extra time he now enjoyed could be entirely devoted to drawing: "First I carried out an etching copied from a pretty engraving such as Prudhon's 'Zephyr [se balançant sur les eaux]', which my cousin told me to place in his office; then, wanting to try out watercolour, I rented some small works of art from Susses and managed to produce quite good copies of them..."¹¹ The engineer Gavard had recently invented the diagraph and Favard encouraged Alexis to attend the classes he ran twice a week, which were frequented by many artists.

It was around this time that the drawing teacher retired; his post was taken over by his son, Eugène Quesnet, and he and Alexis became good friends. Quesnet¹² later painted admirable portraits of Alexis and of his wife Elisa. Alexis had also formed a close friendship with Favard, and together they planned a holiday in Liège and Huy. Tragically they were prevented from undertaking this journey by Favard's untimely death in 1833. Cholera had broken out in Paris and Favard had selflessly nursed all his sick pupils throughout the epidemic, before finally succumbing himself. Alexis, who was indebted to his cousin for his kindness and generosity, was overcome with grief; since no portrait had ever been painted of him, Alexis decided to record



M. FAVARD.
Ancien Elève de l'École Normale.
Lithographie de souvenir par Falize



7. Photograph of the lithograph portrait of Jean-Pierre Favard, drawn from memory by Alexis Falize in 1833.

8. Elisa Thomas, wearing a framed miniature portrait of her son Lucien, by Maxime David.

his friend's features from memory. The likeness was deemed admirable.¹³

The change of circumstances brought about by Favard's death convinced Alexis that it was time to leave the Pension. He sought advice from the jeweler Maudoux, who had taken on his brother Guillaume. Maudoux offered to employ Hyacinthe as an apprentice, and suggested that Alexis should try the jewelers Mellerio Frères, who were looking for an assistant.

Alexis took up employment with 'Messieurs Mellerio dits Meller', the oldest established firm of its kind in Paris,¹⁴ on 1 October 1833. Their premises were situated at 22 rue de la Paix. The firm had benefited from changes in the French monarchy and had received the Royal Warrant in 1830. Its clientele included "Queen Marie-Amélie, Princess Adelaide, all the old aristocracy, and a large part of the nobility created by Napoleon I."¹⁵

Alexis was given board, lodging, and a salary of 75 francs per month, exactly three times as much as he earned at the Pension. The young man was delighted and his first thought was the immediate benefit which his improved financial situation would bring to his family.¹⁶

Although Alexis's duties were confined to the administrative side of the business, he could not fail to be dazzled by the beautiful jewels which surrounded him. He was soon allowed to handle them: "...Amongst a profusion of jewels which were so different and so varied in price, it was the gem-set pieces I admired above all: pearl necklaces, diamond-set rivières and aigrettes, and so many more charming confections in which rubies, sapphires, emeralds, opals and turquoise glistened...I tried to learn everything, either by handling every jewel in the shop, or by helping customers....At last, thanks to MM. Mellerio's explanations, I soon possessed all the knowledge I needed."¹⁷



9. Pencil and watercolour designs for bracelets by Alexis Falize featuring a wide range of decorative motifs, contained in an album dated 1838-46.



10. Pencil and watercolour designs for tie pins by Alexis Falize, contained in an album dated 1838-46. Various pencilled annotations read 'la pomme de William Tell' (in centre), 'un génie soutenant un globe' and 'Le Rat qui s'est retiré du monde' (*La Fontaine*, right). The initials 'LF' next to one of the designs and accompanying a few of the pencil sketches in this album suggest that Lucien Falize may have been sufficiently inspired by some of his father's early designs to create pieces from them.

Alexis's appetite for learning was rewarded by his employers. Discovering his talent as a draughtsman, they encouraged him to improve upon designs and he was soon conceiving entire parures himself: "I ventured to suggest that many pieces were poorly designed; in addition, the jewels themselves would be far more attractive if the chasing, engraving and enamel work were used in a more artistic and discriminating fashion. The drawings I sketched for the Mellerios were often approved, and I was soon taking commissions from customers and designing parures; these were carried out in the workshops where I gradually learnt every manufacturing technique."¹⁸

At the end of his first year with Mellerio, Alexis visited Liège after an absence of eleven years. During his stay there he became engaged to Jeanette Louise Elisabeth Thomas (1817-76), known as Elisa, whose father ran a shop selling goldsmith's work, including pieces by Christofle.¹⁹ The couple were given permission to marry only when Alexis had acquired his own premises and was established as a patron.

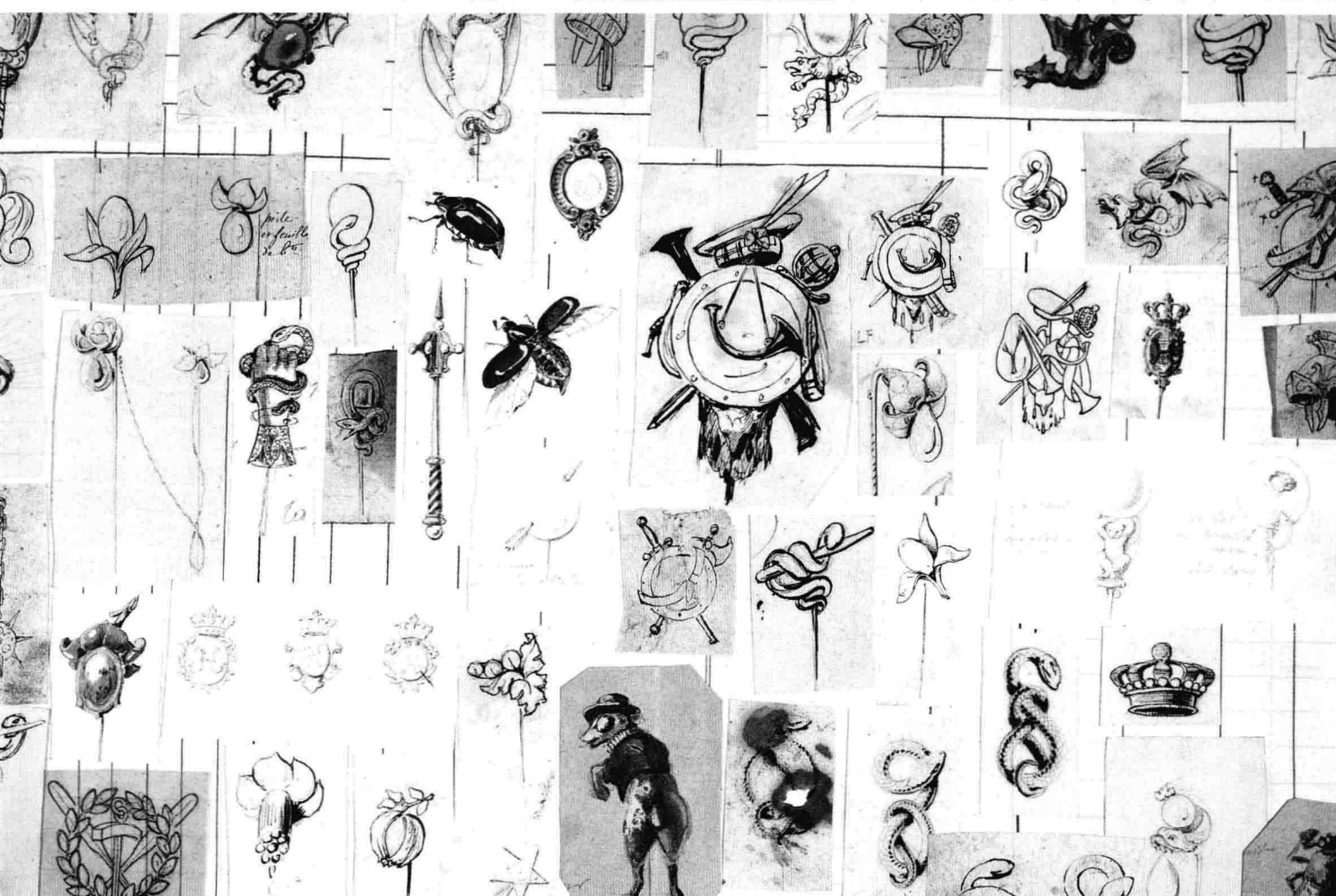
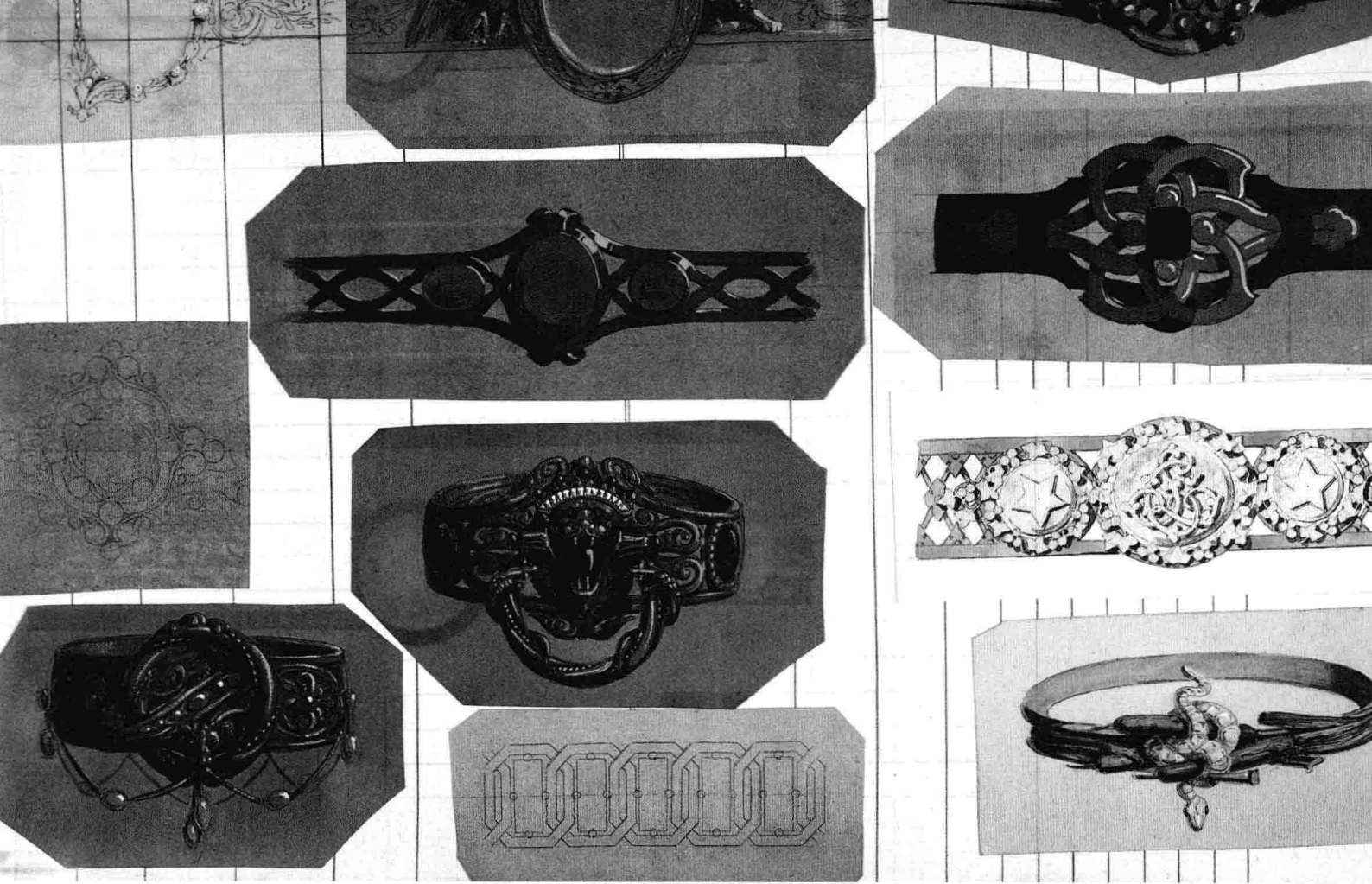
It was the manufacturing jeweler Marchand aîné who suggested, upon Alexis's return to Paris, that he should leave Mellerio, with whom he had no future prospects (as there were several sons in the family) and join the firm of Janisset, who were looking for an employee with Alexis's credentials. Since the Janissets had no children, Alexis could hope to run their business one day.

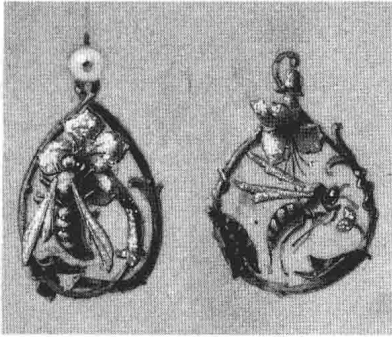
MM. Mellerio approved Alexis's decision and he started working for Janisset (situated in the Passage des Panoramas), at the close of 1835. Here he found a very different clientele indeed, for whose particular tastes jewelry had to be adapted: "apart from the young nobility, there is the financial, diplomatic, artistic, literary and music world. New and elegant pieces are constantly required for these customers who seem to live only for pleasure. Jewels must be made to order, and they are frequently decorated with monograms, coats of arms and amatory devices.

"The enormous trust placed in me further motivated my desire to succeed: I obtained engravings of ornaments of every conceivable style; I studied wallpapers, tapestries, any kind of decoration, and was lucky enough to make attractive pieces from the very beginning".²⁰

The jewelry designed by Alexis was manufactured in various workshops, such as those run by Edouard Marchand, Jules Chaise²¹ and the Frères Marrel,²² as well as Aristide Joureau-Robin,²³ who worked exclusively for Janisset, and whom Alexis visited daily.

Madame Janisset's business²⁴ flourished to such an extent that she decided to move to a much grander, newly constructed building on the corner of the rue de Richelieu and the boulevard Montmartre. Alexis was given the responsibility of organizing the layout of the premises and designing the interior.

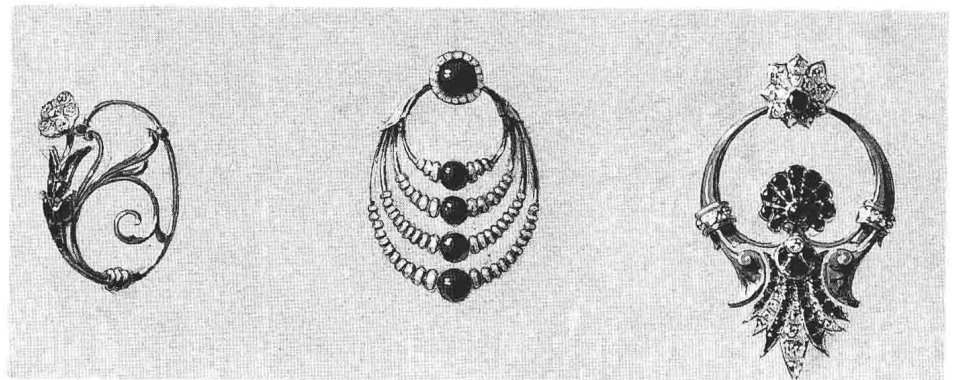
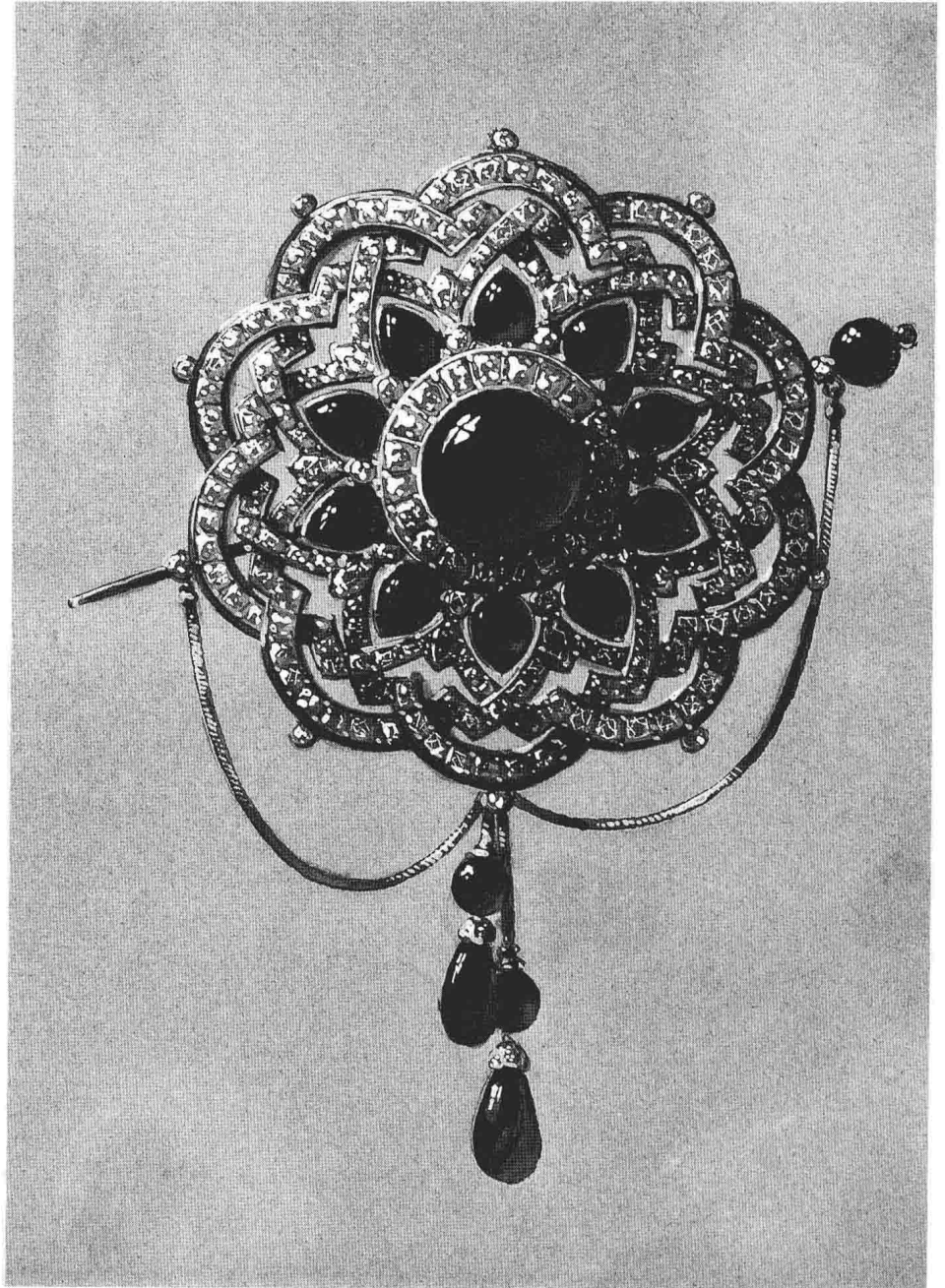




11. Watercolour designs for two enamelled earrings by Alexis Falize decorated with gold and black champlevé enamel wasps with white enamelled wings, within a framework of white flower heads on stems.

12. Watercolour design for a gem-set brooch or hair ornament by Alexis Falize, in the form of a cluster of cabochon emeralds and diamonds, surrounded by two interwoven diamond-set borders and suspended with four emerald drops. The pin, decorated with a cabochon emerald finial, is joined to the brooch by two chains suspended on each side of the jewel. Length 13.8 cm.

13. Watercolour designs for three earrings by Alexis Falize, set with a diamond and emeralds, lapis lazuli beads and pearls, and diamonds, rubies and emeralds respectively. Length of centre earring 4.9 cm.



The move coincided with Joureau-Robin's decision to retire, and he suggested to Alexis that he should purchase his business. The young man was delighted since this would finally enable him to marry his fiancée of four years. Madame Janisset was reluctant to let him go, but she allowed him to do so, provided that he continued to produce jewelry designs only for her. She even advanced the 5,000 francs he needed to purchase Joureau-Robin's firm, as well as 1,300 francs to acquire a safe.

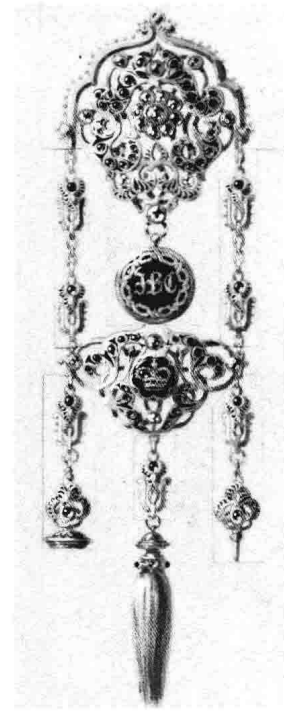
In October 1838 Alexis travelled to Liège and married Elisa there. They returned to his new premises at 167 Galerie de Valois in the Palais-Royal. Used to more spacious accommodation, Elisa was rather taken aback by the limited space provided for the newly-weds: a workshop, a small office, a bedroom and a tiny kitchen. However, the lease was due to end in 1840 and the couple moved in 1839 to the nearby 6 rue Montesquieu, where their son Lucien was born on 4 August 1839.²⁵

By this time Alexis was achieving a considerable reputation as a jewelry designer, and although Madame Janisset retained exclusive rights to his designs, other retailers bought them from her in order to copy them. The models Alexis produced during this period reveal not only his rich imagination but also his considerable talent in the handling of watercolour.

By 1840, Alexis was mentioned in the *Almanach du Commerce* as 'Falize aîné (Alexis) bijoutier, Montesquieu 6', no doubt to distinguish him from his brothers Guillaume and Hyacinthe, who soon formed a partnership and whose names appeared in the directory of 1844 as 'Falize Frères, bijoutiers, Trainée, 15'.²⁶ *Vevey* records that Alphonse Fouquet was employed in their workshop shortly after working for their brother Alexis in 1846.²⁷ Fouquet recalled that Hyacinthe and Guillaume were "just as friendly as they were competent craftsmen. [My bosses] employed from five to seven craftsmen to carry out the commissions they received from retailers. One of the brothers, M. Guillaume, managed the workshop and had his own workplace there."²⁸

The two brothers' partnership does not appear to have lasted beyond 1848, since that year Hyacinthe's name ('Falize jeune') appears alone in the trade directory *Azur* at the same address. Guillaume reappears in *Azur* in 1852, with premises at No. 1 rue Grétry, as a "manufacturer of decorative jewelry and special commissions". He renewed his maker's mark at the Garantie des Métaux Précieux on 8 June in the same year. The mark was deleted in 1861 (7 January), when Guillaume settled in Liège and married his first cousin, Hortense Leclerre. His business was obviously a thriving one, since he sold it to Gentil, who continued to feature in *Azur* until 1879. Indeed, when Lucien Falize visited Guillaume in Liège,²⁹ he was surprised by the spaciousness of his uncle's residence overlooking the Botanical Garden, suggesting that Guillaume had done very well to afford to live in such lavish surroundings by the age of 44.

On 2 November 1854 Hyacinthe had registered his maker's mark.³⁰ He is known to have worked for Alexis some time between 1848 and 1854,³¹ and by 1856 he was listed in *Azur* as a 'fabricant bijoutier' (manufacturer of artistic jewelry) at No. 7 rue Marsollier. In 1864 he moved to No. 61 rue Neuve-des-Petits-Champs where, according to *Azur*, he made 'joaillerie, bijouterie fantaisie' (gem-set and decorative jewelry). He deleted his mark on

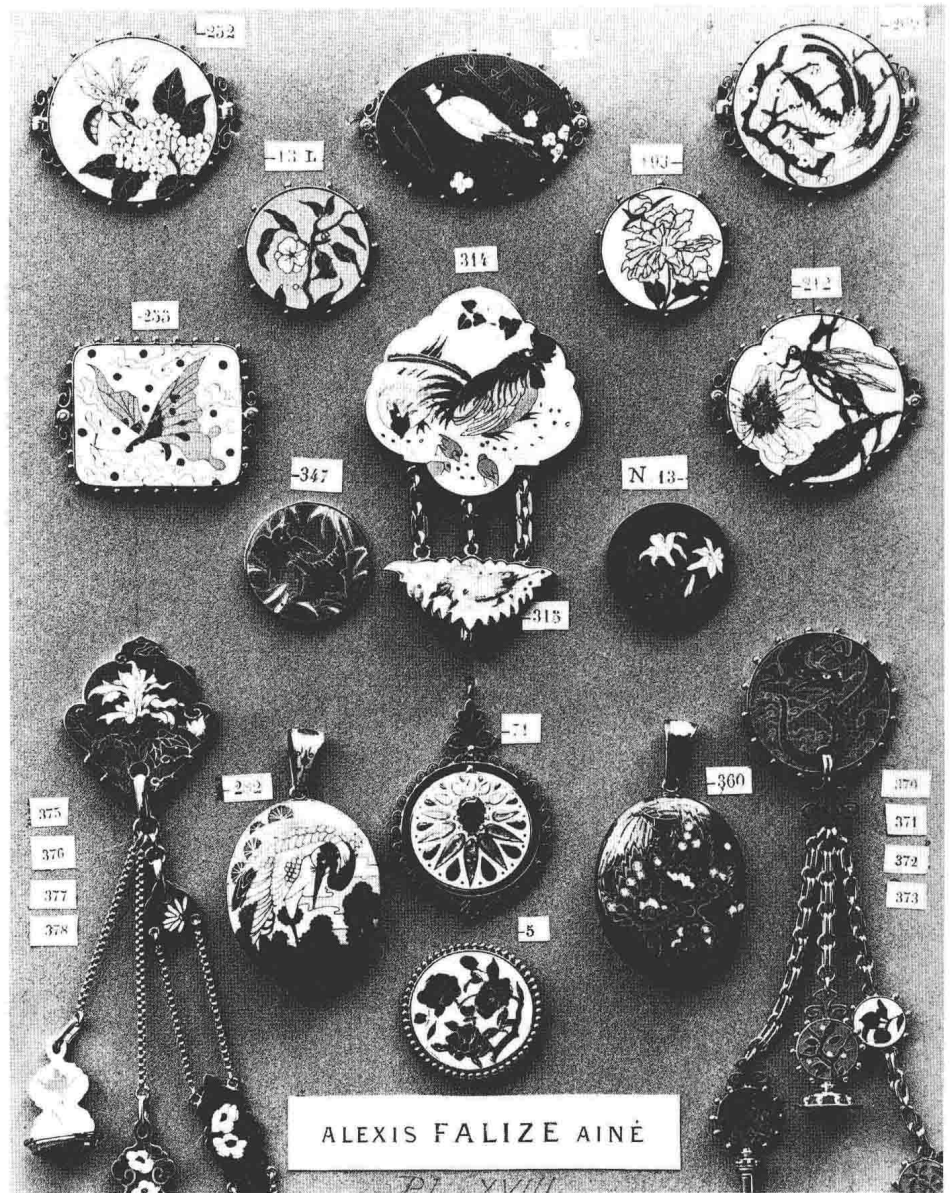


14. Watercolour design for an openwork gold, gem-set and enameled *châtelaine* by Alexis Falize. The upper element, from which a black *champlevé* enameled watch is suspended, is centred with a cluster of black pearls surmounted with cabochon ruby-set motifs; the scrolls below are set with cabochon emeralds. The lower element, centred with a *champlevé* enameled crown, is set with cabochon emeralds, as are the links suspending the gold tassel. The chain work flanking the jewel, from which hangs a seal and watch key, is set with alternating cabochon emeralds and rubies.



15. Gold and cloisonné enamelled cufflinks designed and mounted by Alexis Falize, the enamels probably by Antoine Tard, decorated with cloisonné enamel and depicting cranes in flight. These cufflinks belonged to Alexis Falize and were often worn by him. Diam. 2.5 cm.

16. Photograph of a selection of the cloisonné enamelled jewelry by Alexis Falize displayed at the exhibition organized by the Union Centrale des Beaux-Arts appliqués à l'Industrie in 1869. The earring (no. 71) below the centre châtelaine appears to be decorated with translucent enamels, and differs stylistically from the rest of the jewelry, as does the pendant to its right (no. 360) set with diamonds. From Exposition 1869. A. Falize. Bijoux et émaux cloisonnés, pl. XXVIII.



5 November 1868, the final year his firm appears in the directory; he was 48 years old. Hyacinthe Falize seems to have been as fortunate as his brother Guillaume, since he was able to end his days in a very substantial house set in its own grounds in the village of Moret-sur-Loing, near Fontainebleau.

On 4 June 1841, Alexis registered his mark (which consisted of his initials between a watch fusée-chain hook) at the Garantie des Métaux Précieux. For another seven years, he continued to supply Janisset with his innovative designs. Apart from gemstones, he incorporated other forms of decoration in his pieces, including chasing, engraving and enamel.

The Revolution of 1848 which abruptly ended Louis-Philippe's reign had profound consequences on the jewelry trade. Many firms, including that of Janisset, went bankrupt and their suppliers inevitably suffered. Alexis Falize, however, was now released from his restrictive covenant with Janisset, and manufacturers and retailers could buy his models directly from him. The



establishment of the Second Empire in 1852 ushered in a new age of luxury which revitalized the jewelry trade.

Alexis's early interest in enamel intensified as his reputation for inspired and meticulous jewelry became more widespread. From about 1860 onwards, he explored the possibilities of using Limoges painted enamels to decorate his pieces. His technical repertoire and his inventive designs made a great success among the more prominent jewelry firms. At the Exposition Universelle of 1867, Alexis was awarded a bronze medal in his capacity of 'coopérateur' (collaborator),³² and examples of his cloisonné enamelled jewelry were included in the show. This decorative technique, which was used in ancient Greece, Egypt and especially Byzantium,³³ had been adopted by the Chinese during the Ming Dynasty (1368-1644) and in Japan. Alexis Falize's use of cloisonné enamel, which involved vertical wires or 'cloisons' being soldered to a surface to separate different colours of enamel, reflected the influence of the Orient on European artifacts during this period.

It was in 1869, at the exhibition organized by the Union Centrale des Beaux-Arts appliqués à l'Industrie, that Alexis Falize showed a wide range of his cloisonné enamelled jewelry for the first time under his own name. Although such a specialist exhibition attracted a relatively limited public, it provided Alexis with an opportunity to make his work known outside the narrow confines of the jewelry trade.

According to Henri Vever, it was in the early 1870s that Alexis introduced the technique of enamelling 'sur paillons'; this was a sophisticated process in

17a and b. Cloisonné enamelled châtelaine designed and mounted by Alexis Falize, the enamels by Antoine Tard, the front decorated with a cockerel, hen and chicks eating grain and inspired by a woodcut by Isai contained in Kacho sansui zushiki. The reverse is decorated with birds in a flowering tree. This châtelaine, or an identical example, was included in Alexis Falize's display at the exhibition organized by the Union Centrale des Beaux-Arts appliqués à l'Industrie in 1869 (see pl. 16). Top element 4.6 x 4.6 cm. Illustrated in Henri Vever, La Bijouterie française au 19e Siècle, v. III, p. 494, where it is dated 1876.

which small fragments of silver or gold foil were fired between two layers of translucent enamel. This is particularly evident in a whimsical brooch made by Alexis for his wife, in which the first initial of his name is carried out '*sur paillons*'. Its obvious reference to the fantastic creatures used as decorative motifs in medieval manuscripts reveals the wide range of Alexis's sources of inspiration.

Lucien became his father's collaborator in 1856 at the age of 17. By 1870, they were described as 'joint exhibitors' in Limoges. The following year Lucien became his father's partner and the firm moved to 55 avenue de l'Opéra.³⁴ This prestigious location reflected the success of the business and the extent to which works by Falize were becoming available. Indeed, several of their pieces were shown at the International Exhibition which was held in London in the same year as their move.

Alexis Falize was well known for his endeavours to improve the jewelry trade. The Société des Cendres, created in 1859 largely at his instigation, aimed to correct the defective processes used until then to treat the residue of precious metals discarded from goldsmiths' and silversmiths' workshops. As one of the founder members of the Chambre Syndicale des Bijoutiers et Joailliers (the jewelers' trade union), Alexis succeeded Duron as its President in 1865.³⁵ He was unanimously re-elected by his colleagues and occupied the post until 1874.³⁶ With his friends Eugène Fontenay and Oscar Massin, he established the Ecole Professionnelle du Dessin in the Conservatoire des Arts et Métiers in 1868, in order to provide better training for prospective goldsmiths and jewelers. Falize was also one of the fourteen members of the Comité d'Organisation of the newly established Union Centrale des Beaux-Arts appliqués à l'Industrie in 1869.

Some years later, as a mark of the high esteem in which he was held by his colleagues, he was selected as a member of the jury by the contributors to the 1874 exhibition organized by the Union Centrale.

On 13 March 1875, Alexis and Lucien entered a new maker's mark at the Garantie des Métaux Précieux (this consisted of Alexis's initials separated by a cross of St Andrew³⁷). The following year, father and son took part in the fifth exhibition organized by the Union Centrale. By now the firm was receiving commissions from several distinguished patrons.

Shortly after this exhibition, Alexis retired from the business to the house he had constructed in Moret-sur-Loing, where his brother had also chosen to live.³⁸ Hyacinthe may well have resided there for several years before Alexis decided to join him. Alexis's wife Elisa died the very year he retired and for the next twenty-three years he lived alone. The large and comfortable house became a focal point for the family; Alexis's grandchildren cycled to Moret on Sundays and spent all their holidays there.

Lucien was a regular visitor and consulted his father on artistic matters. Alexis had a light and spacious workshop at the top of the house where they discussed designs together, Alexis often carrying them out in watercolour. They also attempted to solve some of the manufacturing problems encountered by the firm.

Lucien respected his father's professional opinion, looked to him for guidance and kept him fully informed about the running of the business.



Having already suffered the untimely death of his wife, Alexis was inconsolable when Lucien succumbed to a stroke in 1897, and only survived him by one year.

Alexis had spent the majority of his career supplying the most prominent Parisian retailers. His participation in the Expositions had merely been as a ‘coopérateur’, and in France he had exhibited under his own name only at the relatively specialized exhibitions organized by the Union Centrale. Those who were well acquainted with the jewelry trade knew and appreciated the contributions he had made to innovative jewelry design and fine craftsmanship. He made a profound and lasting impression on those he encountered throughout his career. They came to appreciate not only “the integrity and dignity of his life, but also his great kindness, the simplicity of his habits and tastes, and his extraordinary lucidity.”³⁹

18. Alexis Falize's house in Moret-sur-Loing.

☞ FAMILY BIOGRAPHIES

2. *Lucien Falize*

Joseph Lucien Mignon-Falize, better known as Lucien Falize, was born in Paris on 4 August 1839. A serious and diligent child, he was frustrated by the constant interruptions to his studies caused by years of political turmoil¹ and compensated by immersing himself in literature and historical works. His plans to attend the Ecole Centrale des Arts et Manufactures were thwarted when his father announced that he wished to make him a future partner in the firm; Lucien reluctantly abandoned his studies and joined his father in 1856.

During his apprenticeship, Lucien familiarized himself with all the technical skills which would be required of him.² Under his father's guidance, he continued to draw and model, and was soon equipped with sufficient knowledge to supervise the design and manufacture of the pieces created in the workshop. However, he quickly realized that his father's exacting standards would never bring the firm proper recognition or financial reward: "My father was highly regarded, and when technical problems arose his help was sought, but his business only brought meagre profits and he derived very little satisfaction from the work. Many years passed in this way, from 1856 to 1870, during which time my father and I carried out the dull and dreary work of the manufacturing jeweler seeking commissions, conceiving new designs, producing imaginative and challenging pieces, and finding it difficult to get paid and make a profit."³

Lucien was first taken to London by his father in 1853, but stayed for a longer period in 1855 when he spent six months at a school in Clapham run by monks. In 1861, he returned to London with his friend Charles Enot, visiting the National Gallery and Westminster Abbey, where he expressed particular admiration for the Henry VII chapel with its "lacework of stone";⁴ he also made excursions to Bushy Park and Hampton Court.

It was his visit to the Crystal Palace which made the deepest impression on him during his stay. The architecture of the building left him full of praise: "I refuse to believe that this domed roof can be the work of men, one is lost in this intricate delicate framework in which the structure and harmonious variety

19. *Youthful portrait of Lucien Falize* by Eugène Quesnet.





20. Lucien Falize in uniform, probably during the Franco-Prussian War of 1870.

21. Clémentine Poulard, Lucien Falize's wife.

of colour fill one's eyes with joy and one's mind with wonder."⁵ Although he admired the Indian and Chinese exhibits, he was particularly captivated by those galleries devoted to Egyptian⁶ and Assyrian art. The works he saw there inspired him to introduce elements from them into his later work.

After spending nine days in London, the two friends continued their journey to Holland and Belgium, visiting Lucien's relatives in Liège.

He was in London again in October 1862, visiting the International Exhibition on several occasions during his stay. This gave him the opportunity to see the largest collection of Chinese and Japanese works of art assembled to date, most of which were owned by Sir Rutherford Alcock.⁷ The Oriental lacquers, bronzes, enamels, earthenware and prints he saw there cannot have failed to impress him, although it was only after he saw the Japanese exhibit at the 1867 Exposition Universelle that he suggested to his father that he should visit Japan. Alexis thought that such a lengthy and hazardous journey would be unsafe, and Lucien reluctantly obeyed him. However, his admiration for Oriental works of art never waned. Lucien's 1862 visit to London proved significant for a different reason altogether. He was filled with admiration for the South Kensington Museum's enlightened educational policies, and these were an inspiration to him during his lifelong involvement with the Union Centrale.

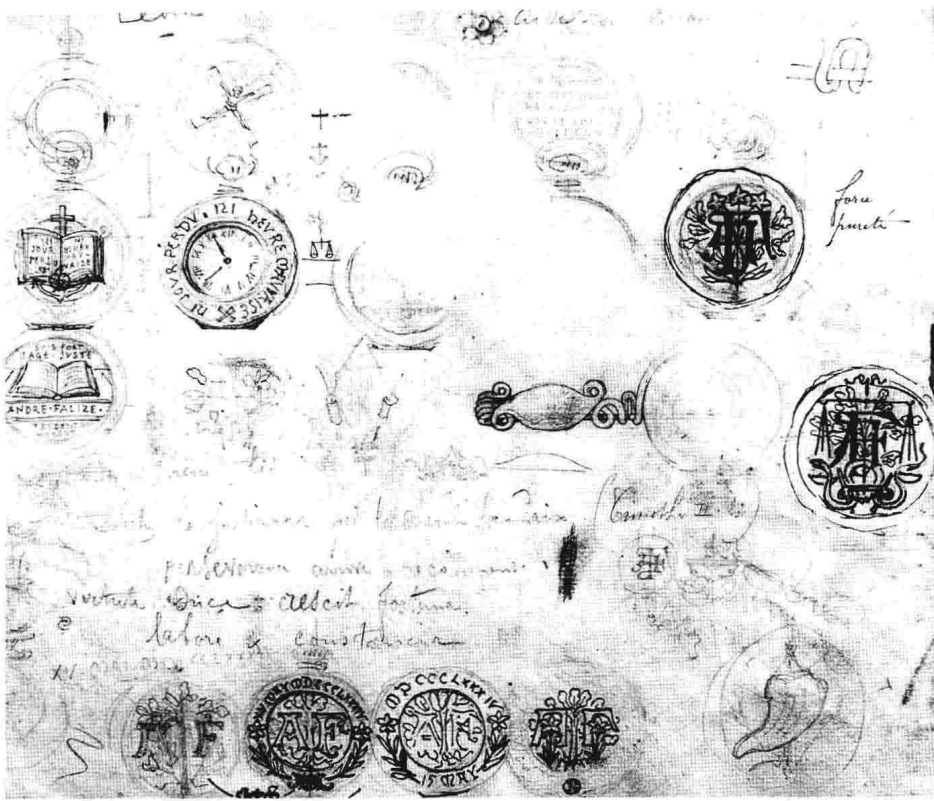
Upon returning to Paris, Falize went to see the Campana collection displayed at the Louvre, a visit no doubt prompted by the works of Castellani in the archaeological taste which he had admired at the International Exhibition. He began to immerse himself in recent publications containing designs and motifs drawn from wide-ranging styles, including *The Grammar of Ornament* by Owen Jones, and *Les Arts industriels* by Labarte.

It is clear from his writings that Lucien felt frustrated by the relatively slow recognition the firm had received and was hampered by his inability to improve his situation. Shortly after his return from London, he wrote, "I often see my father looking stern and sad without knowing the reason, and I become concerned and completely discouraged...I am filled with desperate ambition, wanting to make something of my life, and yearning to succeed; perhaps I secretly long one day to spurn and eclipse those who spurn me now."⁸

His youthful ambition, combined with his father's flair for imaginative and refined jewelry, eventually succeeded in making theirs a remarkably successful partnership. They shared a great admiration for works of the past and strove to emulate their rare sophistication; they also extended the range of sources already developed by Alexis. Lucien's search for knowledge brought him into contact with such savants as Alfred Darcel⁹ whom he met in 1867: "if he did not turn the goldsmith into an archaeologist in the strictest sense of the word, [Darcel] instilled in him his taste for works of the past and his outstanding powers of discrimination."¹⁰

In bringing his son into the firm at the age of seventeen, Alexis had found a real collaborator; at the exhibition held by the Union Centrale des Beaux Arts appliqués à l'Industrie in 1869, Lucien obtained a first class medal as 'coopérateur' to his father.¹¹

In 1871 Lucien's father made him a full partner in the business, coinciding with the firm's move to the avenue de l'Opéra. On 28 April 1871, Lucien



22, 23. Pencil designs by Lucien Falize for the silver watch he made for André's first communion, the ground decorated with oak leaves applied with his initials.

24. Silver watch designed and made by Lucien Falize for Jean's first communion, centred with a cockerel standing over a sleeping cat, embossed with the initials 'J' and 'F'.

25. Silver watch designed and made by Lucien Falize for Pierre's first communion, embossed with the letters spelling 'Pierre' randomly arranged and a large initial 'F'.

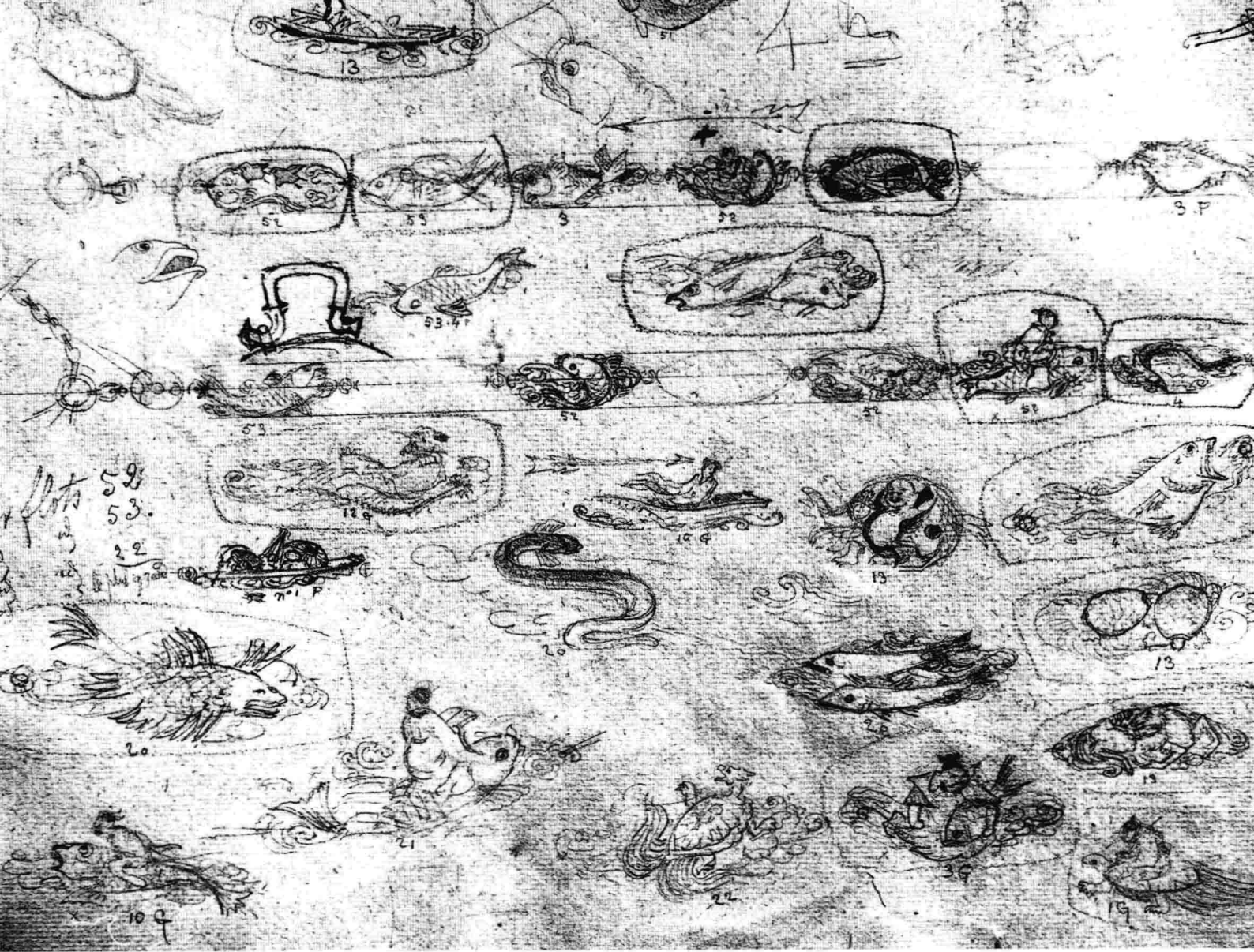
married Louise Clémentine Poulard (1850-1914) (known as Clémentine), daughter of Charles Poulard, who was a lawyer for one of the leading railway companies, and Virginie (née Tuboeuf). By this time Lucien was 32 years old and his parents may well have influenced or even instigated the match; his rare mentions of Clémentine in his letters reveal no tenderness, let alone passion. They had three sons: André Alexis Eugène (born 21 May 1872), Jean Henri Lucien (born 15 April 1874), and Pierre Isidore (born 1 October 1875).

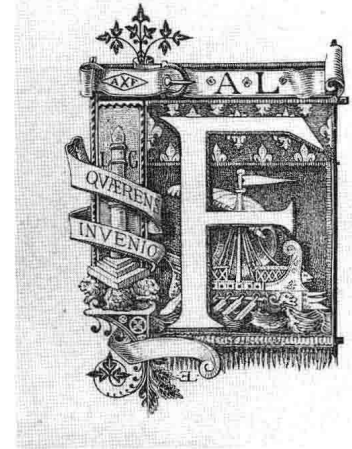
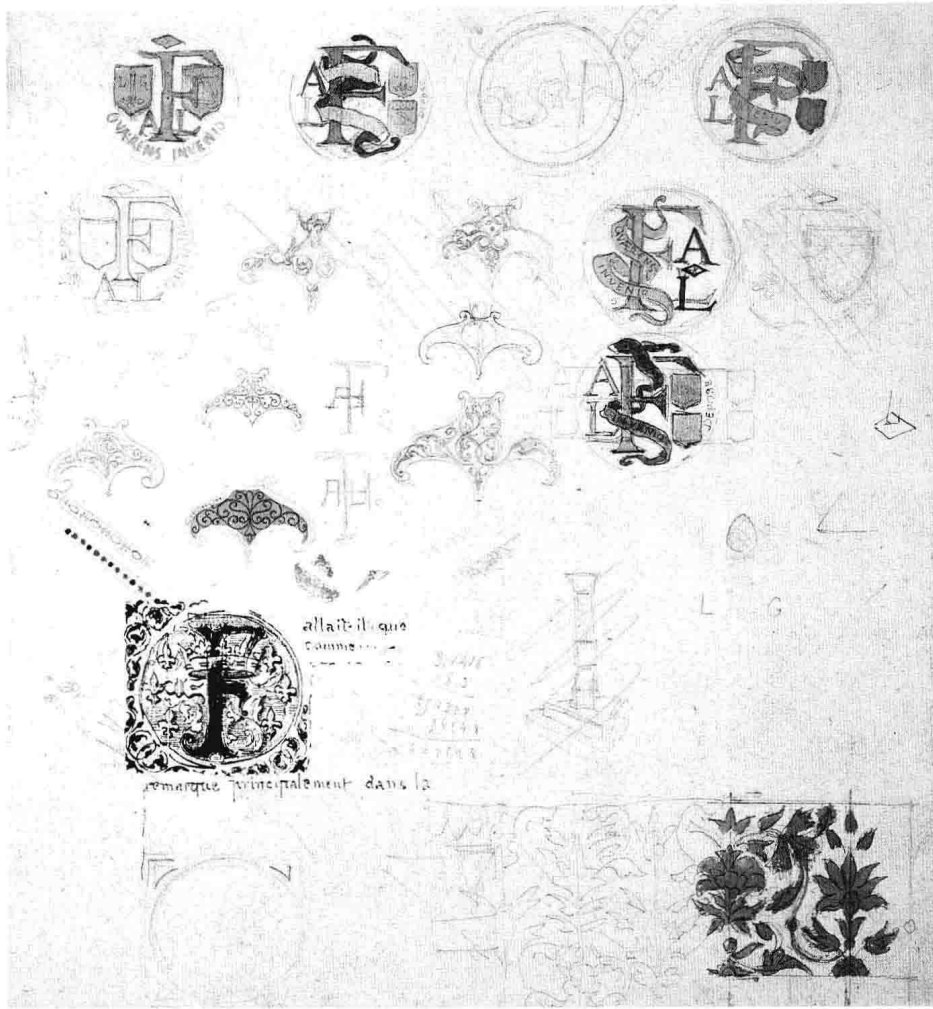
Lucien made a silver watch for each of his sons when they celebrated their first communion. André's is inscribed round the dial, 'Ni jour perdu ni heure mauvaise' (not a day lost, not a bad hour spent), with a St Andrew's cross at the base. Jean's watch is dated 10 June 1886 round the dial, and is decorated with two lilies. The symbols of a heart, anchor and cross at the base represent Faith, Hope and Charity. The date 9 June 1887 encircles the dial of Pierre's watch, also featuring the symbols of Faith, Hope and Charity, each applied with the initials 'A', 'J' and 'P' respectively.

Lucien made extensive use of symbols in these watches to refer to his sons' personalities. Wilfulness and pride were associated with André, sensitivity and a certain indolence with Jean, and precocious artistic talent with Pierre.

Pencilled preparatory designs for the first two of these watches are contained in the earliest surviving album of sketches by Lucien. This is a relatively late volume, dating from approximately 1875 to 1887, some twenty years after he joined his father's firm. Motifs drawn from Egyptian, Japanese, Neo-Gothic and Renaissance sources are included, some highlighted with watercolour.

On 13 March 1875 the Falize firm registered a new stamp and an insignia was designed to commemorate the event. Surviving watercolour designs





26. Pencil sketches of Oriental inspiration by Lucien Falize, depicting Japanese mythological scenes and contained in the album dated c.1875 to 1887.

27. Pencil and watercolour sketches in the Neo-Gothic taste by Lucien Falize, depicting fantastic creatures reminiscent of those featured in pl. 94b; a vignette dated 1878 accompanies these drawings.

28. Pencil, ink and watercolour designs by Lucien Falize for the insignia in pl. 29. The crowned initial 'F' carried out in ink and emblematic of François I appears on the base of the bonbonnière shown in pl. 87.

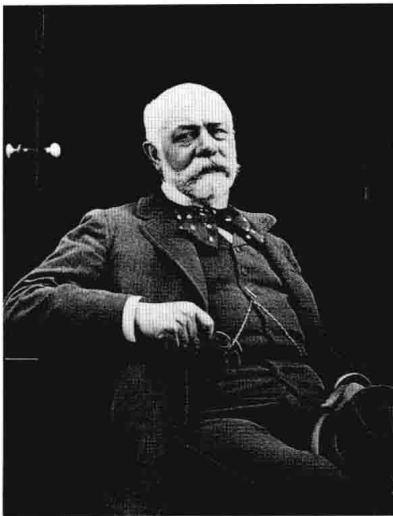
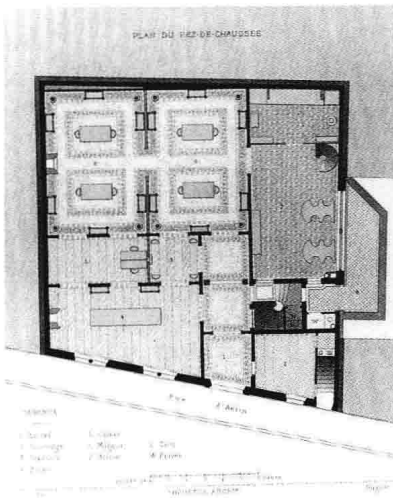
29. Insignia designed by Lucien Falize featuring the firm's new maker's mark registered on 13 March 1875, which appears in the left-hand corner. The column on the left-hand side is one of the principal monuments in Liège. The scroll surrounding the column reads: 'Quaerens Invenio' ('En cherchant je trouve/In seeking I find'). The vessel symbolizes Paris and the fleurs-de-lys France.

contained in the album mentioned above suggest that it was Lucien who experimented with the various motifs in this logo, which was used as a label and appears on the reverse of a large proportion of surviving Falize designs.

In the exhibition organized in 1876 by the Union Centrale des Beaux-Arts appliqués à l'Industrie,¹² Lucien was a jury member and official reporter on the goldsmith's work and jewelry section of the show. He and his father could therefore not be rewarded for their work, although several of their collaborators were singled out for prizes.

The fact that the firm's pieces were well received probably encouraged Lucien to take part in the Amsterdam exhibition the following year. Since his father had retired after the Union Centrale show, this was the first time Lucien exhibited on his own.

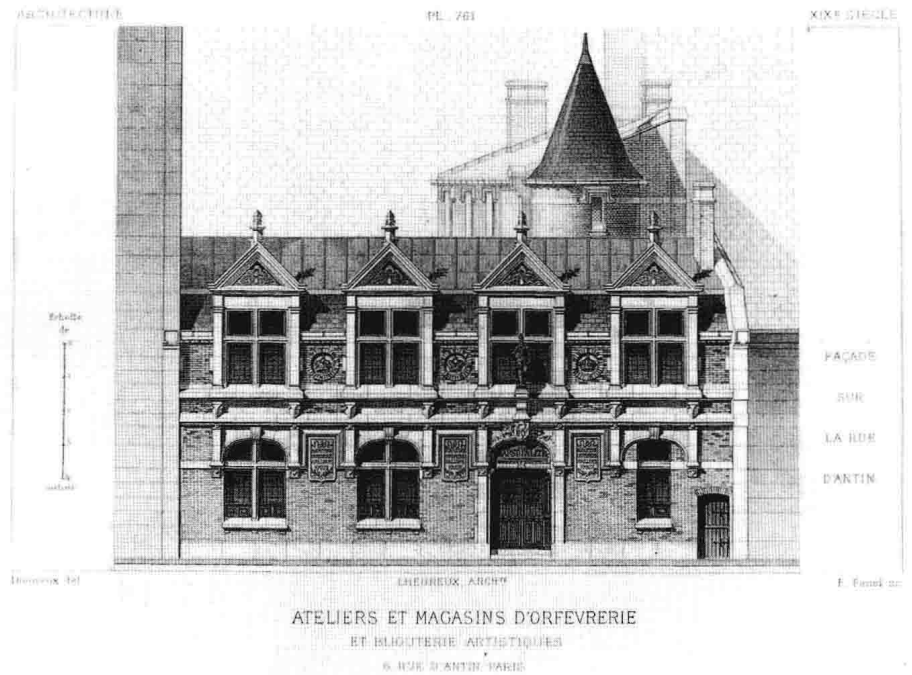
Lucien's long-standing desire for recognition was finally fulfilled when he participated in the 1878 Exposition Universelle in Paris. Despite the praise he had won with his father at the Union Centrale exhibitions, and on his own in Amsterdam, those smaller and more specialized platforms could not compare with the glamour and prominence of an Exposition Universelle. To be awarded one of the Grand Prix for his display (the other two were given to Oscar Massin and Frédéric Boucheron), and granted the Légion



30. Ground-floor plan of the Bapst et Falize premises. The shop area where the stock was displayed was situated to the far left, lit by a glass roof; a workshop was located to the right. The design studio ('atelier de dessin') and further workshops were situated on the first floor.

From Encyclopédie d'Architecture, v. X, 2nd series, pl. 745. © The Board of Trustees of the Victoria and Albert Museum

31. Lucien Falize, in his mid-fifties.



d'Honneur, must have seemed to Lucien the culmination of his ambitions. He described this period of professional success in a letter written to his son André many years later: "I worked very hard during those years and put in a great deal of effort, although I lacked financial resources. The Prince de Béarn was my main customer...and I was awarded in 1878 [a prize] that ranked me not only among my colleagues - but in the eyes of the public...Bapst came to me after the 1878 Exposition - after his father's death - He suggested we join our two firms together - and combine our names".¹³

On 16 June 1880, the partnership between Lucien Falize and Germain Bapst was formalized. Bapst (1853-1921), the son of the jeweler Alfred Bapst



32, 33. (Opposite) *The Bapst et Falize premises at 6 rue d'Antin photographed in 1911 (André Falize is standing in the doorway), and the plan for the façade. Three plaques announced the firm's specialities of 'Bijouterie, Orfèvrerie, Joaillerie, Emaux'; these were surmounted by crowns in circular borders at first-floor level, a reference to Germain Bapst's connection with the famous family of Crown Jewelers. The symbol of the diamond-set ring and the pearl flanked by Bapst et Falize's initials, used by the jewelers on many of their confections, was featured in the pedimental structures surmounting the first-floor windows. A neo-Gothic turret rose above the façade. From *Encyclopédie d'Architecture*, v. X, 2nd series, 1881, pl. 761. © The Board of Trustees of the Victoria and Albert Museum.*

and descendant of the famous crown jewelers, could expect loyal customers and friends to follow him in this new venture. Lucien, after his recent success at the Exposition, could certainly hope to gain from the long-standing reputation of the Bapst name.

Both of the new partners were widely respected for their learning and their professional skills, and must have found kindred spirits in each other.¹⁴ The new letter heading of the combined firms read: 'Ancienne Maison Bapst/fondée en 1725/Bapst et Falize/Grand Prix/à l'Exposition Universelle de 1878'.¹⁵

Lucien's support for the Union Centrale was unflagging, and his efforts were guided by the pioneering principles of Sir Henry Cole and Cunliffe Owen, first and second directors of the South Kensington Museum, as well as the writings of Jules Labarte. In 1879, he submitted a plan to the Union Centrale's President, Edouard André, for a series of technological exhibitions, and took part in the first of these devoted to 'Les Arts du Métal' in 1880.¹⁶

In 1882 Bapst et Falize moved from the avenue de l'Opéra to the neighbouring rue d'Antin. Their new premises were especially built for them by the architect Ernest Lheureux¹⁷ and accommodated a vast showroom, workshops and offices where artists, collectors and writers would meet. Lucien was a greatly admired, popular figure whose opinion was frequently solicited. His wide circle of friends included the jeweler Oscar Massin and the railway industrialist and property magnate Gustave Pereire.¹⁸ Lucien's contemporaries described him as an erudite, contemplative character endowed with his father's widely respected professional integrity. "From early on...he had a solemn, ponderous look about him...that became more pronounced over the years, so that his physical appearance reflected his inner thoughts, creating that distinguished appearance that made him resemble those old masters he so loved to emulate," wrote Massin.¹⁹

34. *Electrotypes of châtelaines by Bapst et Falize, given by the jewelers to the Musée des Arts et Métiers (now the Musée des Techniques) in 1890. © Musée National des Techniques, C.N.A.M., Paris*

Falize travelled abroad frequently and reported on the events and exhibitions he visited in contemporary periodicals. A prolific writer, his scholarly articles and more light-hearted pieces signed 'Monsieur Josse'²⁰ were often quoted as authoritative works. His lectures, too, were popular and often appeared in print.²¹

Since Lucien Falize was the official reporter on the goldsmiths' work section of the Exposition Universelle of 1889, no prizes could be awarded for the firm's splendid display. Nevertheless he received public recognition for the magnificent works of art exhibited by being decorated Officier de la Légion d'Honneur.

As a keen member of the Union Centrale, Lucien understood, like his father, the importance of providing proper training to those who wished to enter the trade. It was probably in an educational capacity that he presented the Musée des Arts et Métiers²² (now the Musée National des Techniques) with electrotypes of various châtelaines and bracelets he and Bapst had recently included in their display. A further seven electrotypes of bracelets exhibited in 1889 were given to the Union Centrale des Arts Décoratifs in 1893. He appreciated how important it was to supply prospective designers and jewelers with working prototypes.

In 1890 he presented the Union Centrale with a programme he had elaborated for an exhibition devoted to plant life. His ten-page proposal to the Conseil d'Administration, dated 13 July 1890, charted five separate sections: horticultural, industrial, artistic, educational and retrospective. Greeted with great enthusiasm, the exhibition was postponed on several occasions, and unfortunately never took place.

On 31 March 1892, the partnership between Bapst and Falize was dissolved. The parting was amicable; Bapst, having acquired a distinguished reputation for his archaeological research and writing, had decided to devote himself exclusively to scholarship. Although by this time the firm had achieved considerable prestige, it was never financially secure and Falize later reflected that "I devoted ten years of unrelenting work [to the firm] and was rewarded with respect, honours - fine words - but was left only with a sense of achievement - no money...neither he nor I were the retailers we should have been...We took on more than we could - Impossible to reduce the running expenses and business was slowing down - our customers, seriously affected by financial crises and political and social changes, melted away - Transactions involving gem-set jewelry dwindled - Of course we were still brought challenging things to make, and received commissions for important works of art...but a big firm cannot survive on works of art alone..."²³

A new mark was registered for the firm on 21 September 1892. It was, ironically, the monogram used during the Bapst et Falize partnership, in the form of their initials separated by a diamond-set ring and a pearl, with the scrolled legend 'Adamas Margaritas' (the 'adamant' or 'unconquerable' diamond, and the pearl).

In 1894, Lucien's eldest son André joined the firm after an apprenticeship in Lucerne. In that year Lucien suffered a huge financial setback, having entrusted a large number of bonds to a M. Benoist who had gambled with the money and lost. In order to spare Clémentine and his sons, Lucien kept his anxieties concerning the firm's precarious situation to himself. According to family descendants, this heavy burden was largely responsible for the

stroke he suffered in 1895, followed by another in 1896. Nevertheless, Lucien took part in the exhibition held at the Salon des Champs-Élysées in 1896, where his most dazzling contribution was a gold enamelled 'hanap' or lidded goblet, specially commissioned by the Union Centrale and hailed as a technical masterpiece.

Success continued to attend his achievements. He was appointed to the newly instituted Chair of Industrial Arts at the Musée des Arts et Métiers, and many prominent commissions were bestowed upon him. Several of these commemorated the much improved relations between France and Russia.

His financial problems, however, were rapidly worsening. M. Benoist's father-in-law declared that he would not get his funds back unless he protected his daughter's name as well as his own. From surviving correspondence, it appears that Benoist frequently failed to keep his appointments with Lucien.²⁴ The jeweler never recovered the full sum owed to him (some 100,000 francs) and his despair is evident in the letters he wrote to his family. These were not shown to his wife and sons but were written to deliver him from his emotional torment: "I suffered, my poor son, more than you will ever know. I suffered a torment even more agonizing because I was determined that neither you - nor any of those whom I worked with - should notice anything...It is not surprising that my health suffered."²⁵

In the light of this experience, it was inevitable that his disillusionment should be reflected in the advice he gave his eldest son: "Nurture your taste - that is not to say become an artist - it cost me dearly - I sacrificed everything for it - I pursued the love of my work to the point of ruin and lost everything perhaps because I sought perfection more than profit - do not follow in my path..."²⁶

Lucien suffered a fatal stroke on 4 September 1897. Two of his closest friends, his nephew Alexandre Thomas and the jeweler Oscar Massin, travelled to Moret to tell Alexis the tragic news. Letters of sympathy were received from a wide range of friends, including the goldsmith Emile Froment-Meurice (1837-1913),²⁷ Princesse Mathilde and the actress Julia Bartet. Lucien had stipulated that he wished to be accompanied at his funeral only by his three sons,²⁸ but nevertheless it was a large gathering that attended the ceremony at the village of Moret-sur-Loing. Henri Bouilhet, nephew of Charles Christofle and Vice-President of the Union Centrale, paid a moving tribute to his great friend at the graveside. Marius Vachon wrote in the *Gazette des Beaux-Arts*: "The goldsmith could just as well talk about aesthetics as techniques, the profession in the past and in the present - and this with an eloquence, intellect and good sense that gave to his ideas and opinions both charm and authority...For Lucien Falize was an artist, a scholar and a writer."²⁹

Lucien's self-portrait on the base of the famous hanap bears out Henri Vever's opinion of his friend: "How he would have loved to have lived...at the time of the Medici, freed from heavy commercial burdens and only preoccupied by the creation of beautiful works."³⁰ Falize has depicted himself as an artist of the Renaissance, a craftsman at his side handing him a goblet for inspection. The flowers on the table and the book on his lap, symbols of his love of nature and scholarship, sum up the principles that governed his life.

☞ FAMILY BIOGRAPHIES

3. The third generation

ANDRÉ FALIZE

André Falize was born on 21 May 1872 in the town of Montereau¹ where his maternal grandparents lived. He attended the Ecole Fénelon in Paris, a religious school run by priests, and completed his education at the distinguished Ecole Monge.² After pursuing further studies at the Ecole des Hautes Etudes Commerciales, he was apprenticed to the goldsmith Jean Bossard in Lucerne³ in about 1892-93. His father Lucien had had ample opportunity to see Bossard's contribution to the 1889 Exposition Universelle where he was awarded a gold medal,⁴ and he had particularly admired his various creations after designs by Holbein,⁵ whose work had inspired some of Lucien's own jewelry.

Bossard's workshop provided André with a thorough training in jewelry and goldsmithing techniques. The surrounding countryside nurtured the love of nature that his father had instilled in him. André later described the spring-time scenery of Lucerne that made such an impression on him: "Spring came surprisingly early, bringing with it delightful flowers in bloom, and dainty, delicately serrated leaves which sprang everywhere from the earth emitting a delicious fragrance. This happened to be the very same year that my dear father saw his project for an exhibition devoted to the Plant, an ambitious project with endless ramifications, abandoned for administrative reasons."⁶

André returned to Paris with the goblet he had made as his apprentice's masterpiece. It was later included in the Falize display at the 1900 Exposition Universelle and Henri Bouilhet described it: "First I shall mention the Lucerne goblet, a beautiful example of goldsmith's work entirely created by Bossard's young apprentice, carried out with the hammer and the chasing tool, and decorated with repoussé, enamel and gilding. Designed by him and conceived in the sixteenth-century German taste, the six faces of its hexagonal surface depict the town which had offered him hospitality, its various scenes derived from etchings; these were framed by hops and vine motifs with a motto borrowed from Rabelais: 'Cy est toute vérité' [this is nothing but the truth]."⁷



36. *André Falize in the office he occupied in the firm's premises at 17 rue du Faubourg Saint-Honoré (1911-27). An oval portrait of Alice Butin hung on the left-hand wall, while another was placed centrally on the wall behind his desk, with the two enamelled portraits by Grandhomme of Alexis and Lucien Falize on each side. In a glass showcase in the far right-hand corner were the Sèvres porcelain figures he collected and bequeathed to the Musée Carnavalet. An electrotype of the panel featuring Gaston IV de Béarn leant against the left-hand wall.*



37. *André Falize in his office at the rue d'Antin premises, with posters for the 'Ligue de la Protection du Cheval'. Framed designs for jewelry and ceremonial swords line the staircase.*



André Falize completed further periods of apprenticeship in Paris under the goldsmith Tétard, the designer Henri Caméré,⁸ and the chaser Paul Richard (a collaborator of Lucien). After his military service, he joined his father's firm in 1894.

Upon Lucien's untimely death, André was faced with crippling debts and responsibility for his mother and two brothers. The family lawyer Maître Champetier de Ribes advised them to refuse the inheritance, as had Lucien in one of his letters to André dated April 1896: "Impossible for you to contemplate carrying on with the business - entirely impossible - the responsibility would overwhelm you for the rest of your life... You should try to find a good position with a goldsmith - Your aptitude for business - what you already



38. Photograph of Sarah Bernhardt dedicated to André Falize.

know of the trade - the principles of design you have already acquired - a little knowledge of literature - connections - your family name, all these could help you join a respectable firm."

With characteristic determination,⁹ André decided otherwise. In order to safeguard the family name and the firm's reputation, he and his brothers formed a partnership.

Given the uncertainty of his financial situation, André felt that he could no longer marry Alice Butin, whom he had met and fallen in love with while on holiday with his parents in Villerville. His love for her remained with him always; one day he happened to see a portrait of Alice in an exhibition and persuaded the artist who had painted it to make a copy, which he kept in his office.

Much of the prominence of the Falize firm resulted from André's remarkable drive and outgoing personality. He inspired great loyalty and devotion from his craftsmen and outworkers; on their walls hung photographs of works on

which they had collaborated, sent to them by André. The warmth with which his Belgian relatives, as well as the inhabitants of Moret, spoke of him, testify to his easy charm and winning manner.¹⁰ He had numerous friends, especially in theatrical circles, and enjoyed the company of Sarah Bernhardt who often lunched with him, the Coquelin brothers¹¹ and Julia Bartet. The famous actress had been a customer and friend of Lucien Falize, providing him with her ex-libris in the form of columbines, her favourite flower, to use as a model for a chain.¹²

André courted ministers, politicians and writers, many of whom became his friends (including Presidents Fallières and Poincaré). However, the fact that he benefited professionally from these highly placed contacts was resented by his contemporaries. He also had delusions of grandeur that verged on total eccentricity,¹³ never paying for a railway ticket in his life, declaring “I am André Falize, master jeweler” much to the embarrassment of those who accompanied him. He always occupied the same cinema seat and would dislodge anyone he found there, insisting it was his own.

André’s devotion to animals led him to become President of the Société Protectrice des Animaux¹⁴ and he did much to campaign against bull-fighting in France. He protested against cruelty to horses, forming the Ligue de la Protection du Cheval¹⁵ and always carried a knife to cut blinkers from horses’ harnesses; at his instigation, blinkers were eventually abolished in all areas of the government, including the army.

André also had stables installed at the foot of the steep cobbled streets of Paris, where extra horses were made available, free of charge, to relieve those struggling uphill. The stables, together with the posters he had printed urging ‘Soyez bons pour les animaux’ (Be kind to animals), were entirely funded by the firm.

André’s intransigence deprived the firm of its sole heir. He discovered that his nephew Robert Falize had bought cartridges from Fauré le Page and, although Robert did not intend to shoot animals with them, André refused to have anything more to do with him: “There has never been a murderer in the family, and there never will be.” From that day, the nephew whom André had regarded as the firm’s successor was forbidden entry into the firm’s premises, to his lasting regret.¹⁶

It was typical of André’s extravagance that, when the firm had to leave the rue d’Antin in 1911 (the owner wanted to erect a new building on the site), and their new shop was not ready to receive them, he had temporary premises constructed at considerable expense in the rue d’Aguesseau, on a plot of land belonging to Gustave Pereire. When it came to the new shop at 17 rue du Faubourg Saint-Honoré,¹⁷ André insisted on having a costly lift installed; four large windows overlooked the street, dressed to imitate the jewelry shops of the Place Vendôme. The vast office that André occupied differed dramatically from the stark quarters allocated to his younger brother Jean.

It was around 1918 that André left the apartment he had shared with his mother¹⁸ in the avenue de Wagram and moved to 46 boulevard Flandrin. He managed to trace the whereabouts of Alice Butin in Brittany; she had been married to a painter named Guillet and was recently widowed. Although she had resolved never to marry again, André managed to persuade her, and they

were finally married in 1920, some forty years after their first meeting. André composed the vicar's sermon and among the congregation were some of the great leaders of the French army, including Marshal Foch, Marshal Lyautey, Marshal Pétain and General Weygand.

André's leadership qualities had helped the firm to survive its precarious financial situation. The fact that he alone had collaborated with his father gave him an advantage over his brothers; knowing Lucien's personal tastes and inclinations, he could presume to take charge over artistic as well as administrative matters. He thus stubbornly refused to yield to contemporary jewelry trends, and his attempts at Art Nouveau were reluctant concessions to external pressures.

By the mid-1920s the firm was again in serious financial trouble. Substantial funds had been given by André to the animal leagues he so keenly supported and private commissions had almost vanished. He therefore accepted an offer to purchase the Falize premises from his neighbour Houbigant (head of the famous perfumery firm established in the eighteenth century), who wished to expand his business.

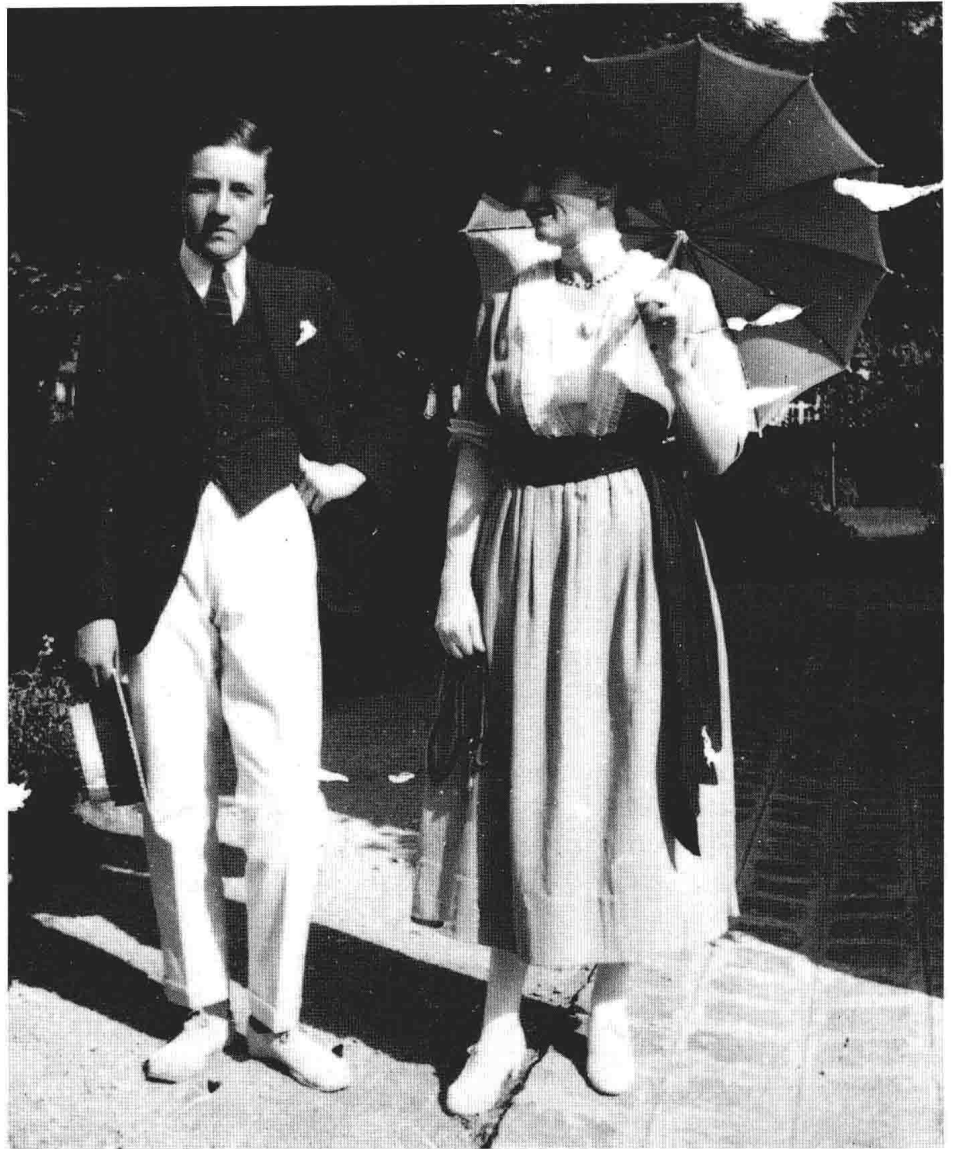
In 1927 the firm moved into a three-room apartment situated at 54 rue Saint Lazare. The fact that it had once been occupied by the Empire actress Mlle Mars was a source of great satisfaction to André. The area, originally known as the 'quartier de l'Europe' with its rue de Londres and rue de Moscou, promised to be a thriving new district, and the international names referred to the foreign embassies and aristocrats it hoped to attract. However, the building of the Gare Saint-Lazare put an end to these ambitious plans and by the time the firm moved there, the area had begun a rapid decline.

Nevertheless, André embarked on lavish improvements to his new premises. When the expensive hand-made showcases proved too large to bring into the building, the floor of the premises next door was rented and the partition wall knocked down to facilitate access. The balconies of the entire building were also changed to incorporate the 'F' initials.

André's enterprise and determination, so vital in resurrecting the Falize firm at the time of Lucien's death, also precipitated its ruin. When he died on 19 January 1936, the business collapsed with him. His fierce loyalty to his father's aesthetic principles, combined with his renowned inflexibility, precluded any shift in the firm's artistic direction. His extravagant use of precious funds accelerated its sad, inevitable demise.

JEAN FALIZE

Jean Falize was the only one of Lucien's sons to be born in Paris, on 15 April 1874. Like André, he attended the Fénelon and Monge schools, and although his father always reproached him for his idleness, he managed to get into business school just as his brother had before him. He then learned decorative design under Edme Couty¹ and familiarized himself with workshop and commercial practices in the Comptoir Lyon Allemand. Specializing in industrial chemistry,² its researches into alloys provided Jean with a solid background of technical knowledge to apply to the field of jewelery.



At the age of 14, Jean fell in love with his schoolfriend's sister Alwine Klein and they pledged themselves to each other. Their promised wedding, which took place eleven years later on 28 November 1899, was attended by many members of the jewelry fraternity, including Aucoc, Bapst, Boin, Bouilhet, Christofle, Froment-Meurice, Grandhomme, Thesmar and Vever.³ Two of Lucien's collaborators, the sculptor Mark Antokolsky and the painter Luc-Olivier Merson, were also present. So too was the intrepid female explorer Docteur Dieulafoy, as well as Comte Jean de Béarn, and Henry and Gustave Pereire. The married couple's closest friends, the doctor Pierre Mortier and Pierre and Jacques Guerlain (of the perfumery firm) were also there.⁴

After their wedding, Jean and Alwine moved to an apartment at No. 1 rue Goethe.⁵ Jean's deep love for his wife inspired many romantic jewels, several of which incorporated her favourite flower, the carnation.⁶ The most poetic of his creations was a pendant known as the 'Figure voilée', hung with the gold veiled face of a young woman. The hinged lid opened to reveal a gold

39. Robert Falize with his mother Alwine (née Klein) in 1921.



40. The temporary premises built by the firm in 1911, at 8 rue d'Aguesseau. The symbol of the ring and the pearl was painted on the façade.

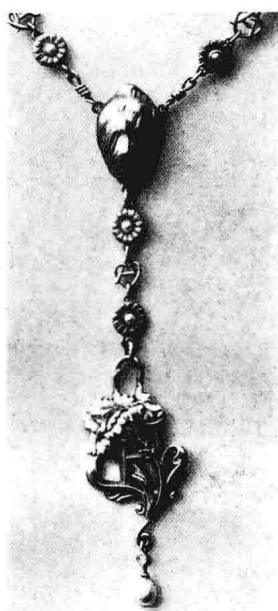


41, 42. Jean Falize, well known in the family for cultivating his good looks, and photographed in the small office he occupied near the entrance to the premises in the rue d'Antin.

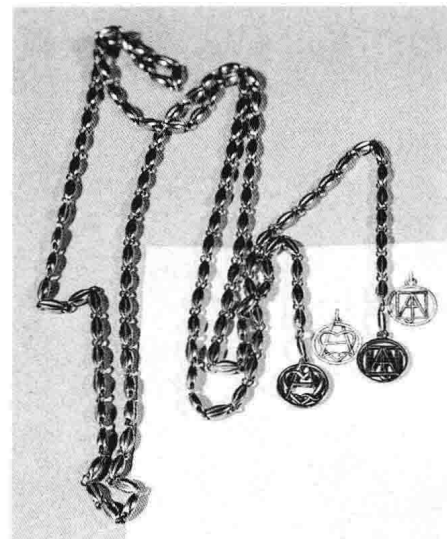
plaque centered with a hardstone. It was carved with the smiling face that had so captivated Jean. The jewel is dated by Vever as 1899,⁷ and may have been created by Jean as a wedding gift for his wife.⁸

From the small office Jean occupied in the rue d'Antin premises after his father's death, it is evident that André had relegated his brother to less demanding tasks than those he had himself assumed. As Jean's principal duty lay in greeting customers, his quarters were situated close to the entrance to the shop.

Nevertheless, Jean was a more gifted artist than his elder brother, having inherited his father's lively imagination and creativity. He was respected by



43. The 'Figure Voilée' necklace designed by Jean Falize for his wife, the chainwork consisting of carnation flower heads alternating with the initial 'A' entwined with a heart, suspended with a pendant in the form of the veiled face of a young woman, carried out in gold. A white enamelled carnation intertwined with a chased gold 'A' is suspended below further chainwork, hung with a drop pearl. A pencil design for the chainwork, dated 1894, is preserved in the Falize archive. From *Henri Vever, La Bijouterie Française au 19e Siècle, v. III, p. 512*



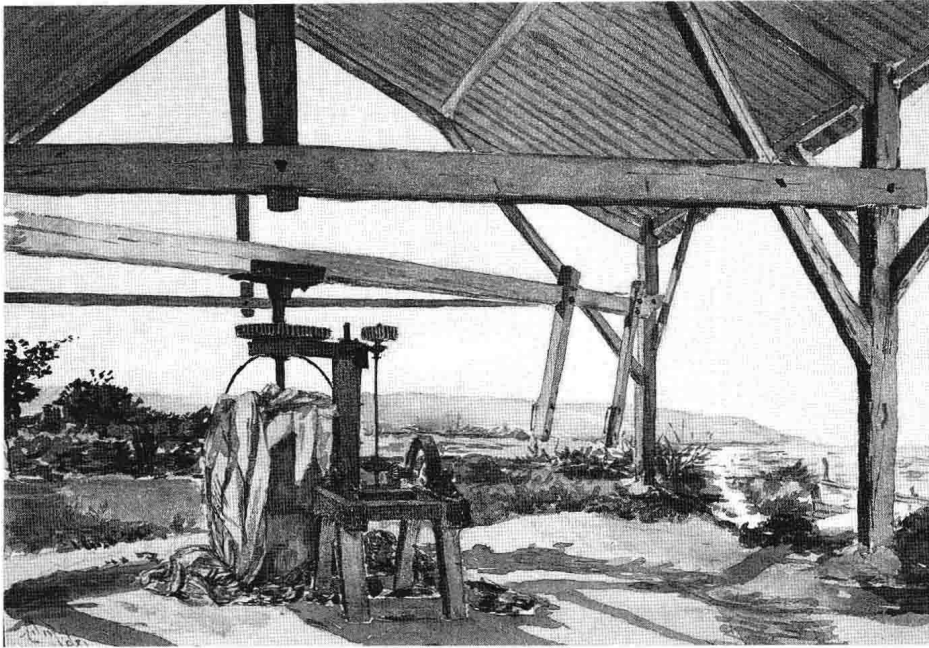
the firm's craftsmen and collaborators, who appreciated his refined taste and valued his kindness and tact. Not having had the opportunity of working with Lucien was a source of constant regret to Jean; he felt such an intense affinity with his father that he believed he was visited by him at night and advised by him during the difficult periods of his life. Like Lucien, Jean had a relatively sombre and reflective disposition, but these traits counterbalanced André's natural exuberance and extravagance and helped to keep the firm on an even keel. The fact that, of the three brothers, he was the only one to have children (Jeanine born in 1903 and Robert in 1905) meant that he took his responsibilities more seriously than they did.⁹

During the First World War, Jean was mobilized in a transportation unit assigned to Marshal Foch. He fell seriously ill with pleurisy and bronchopneumonia on a mission to Versailles in 1918. During his convalescence, the Armistice was declared, and Marshal Lyautey personally intervened to have him transferred from a military hospital to a clinic.

When the firm found itself after the war in a rapidly deteriorating financial situation, Jean decided to leave in order to support his family - a decision which was all the more heartbreaking because of his great admiration for his father and his work. An English cousin named Victor Blagden,¹⁰ whose firm specialized in chemical products, suggested to Jean that he become its representative in France. Despite Jean's concern about his inexperience in the field, this proved to be a highly successful arrangement.¹¹

Although he occasionally went to London for business, he spoke no English, a fact that exasperated Blagden. Their relationship, however, was very amicable and they continued to work and spend holidays together until the outbreak of the Second World War, which brought the business collaboration to an abrupt end.

André had branded his brother a 'traitor' for 'abandoning' the firm, and contact between them had virtually ceased from 1918 onwards. It took André many years to forgive Jean his so-called betrayal, which suggests that he valued and missed his brother's artistic flair.



44,45. Alwine Klein, whose gaiety and humour charmed all; she is wearing the gold 'grain de blé' necklace Jean designed for her, which is suspended with openwork discs featuring her initial entwined with a heart, and their conjoined initials.

46. (Opposite) Gold, enamelled and gem-set ring Jean designed for Alwine, decorated with an enamelled oval ground bordered with diamonds, the shank decorated with the initial 'A' in a continuous frieze in alternating blue and white enamels.

47. Watercolour by Pierre Falize, painted in 1891 when he was 16; he had evidently inherited his grandfather's precocious talent in the handling of watercolour.

Alwine and Jean moved to the family house in Moret in August 1939. When Jean died of a stroke on 1 June 1943, his wife continued to live there until her own death five years later on 5 March 1948.

Few family anecdotes survive concerning Jean Falize. His natural reserve and discretion could not have been further removed from André's gregarious lifestyle. In his devotion to his family and small band of loyal friends, Jean was no doubt closest in temperament to his father, to whose memory he remained attached throughout his life.

PIERRE FALIZE

Pierre Falize, born in Montereau on 1 October 1875, received the same schooling as his brothers. His artistic talent manifested itself at an early age and he attended the Ecole des Beaux-Arts where his teachers included Jules Lefebvre¹ and Luc-Olivier Merson. The interest he developed in enamelling techniques led to apprenticeships with Paul Grandhomme and Etienne Tourrette.²

Although Pierre was kept informed of the day-to-day running of the business, he visited the Falize premises only occasionally and from approximately 1900 onwards his involvement was peripheral. His flair as a caricaturist in theatrical and music-hall circles earned him a considerable reputation, and he successfully extended his repertoire by designing posters for various restaurants, airline companies and theatres.³

Pierre was also a talented sculptor; one of his most prominent commissions was a monument dedicated to Breton lifeguards entitled 'Aux Marins Sauveteurs de France'. It was displayed at the Salon of the Société des Artistes français in 1913 and received critical acclaim.⁴

During the First World War, he was mobilized in a Breton regiment and took part in most of the war's most famous battles apart from Verdun. When



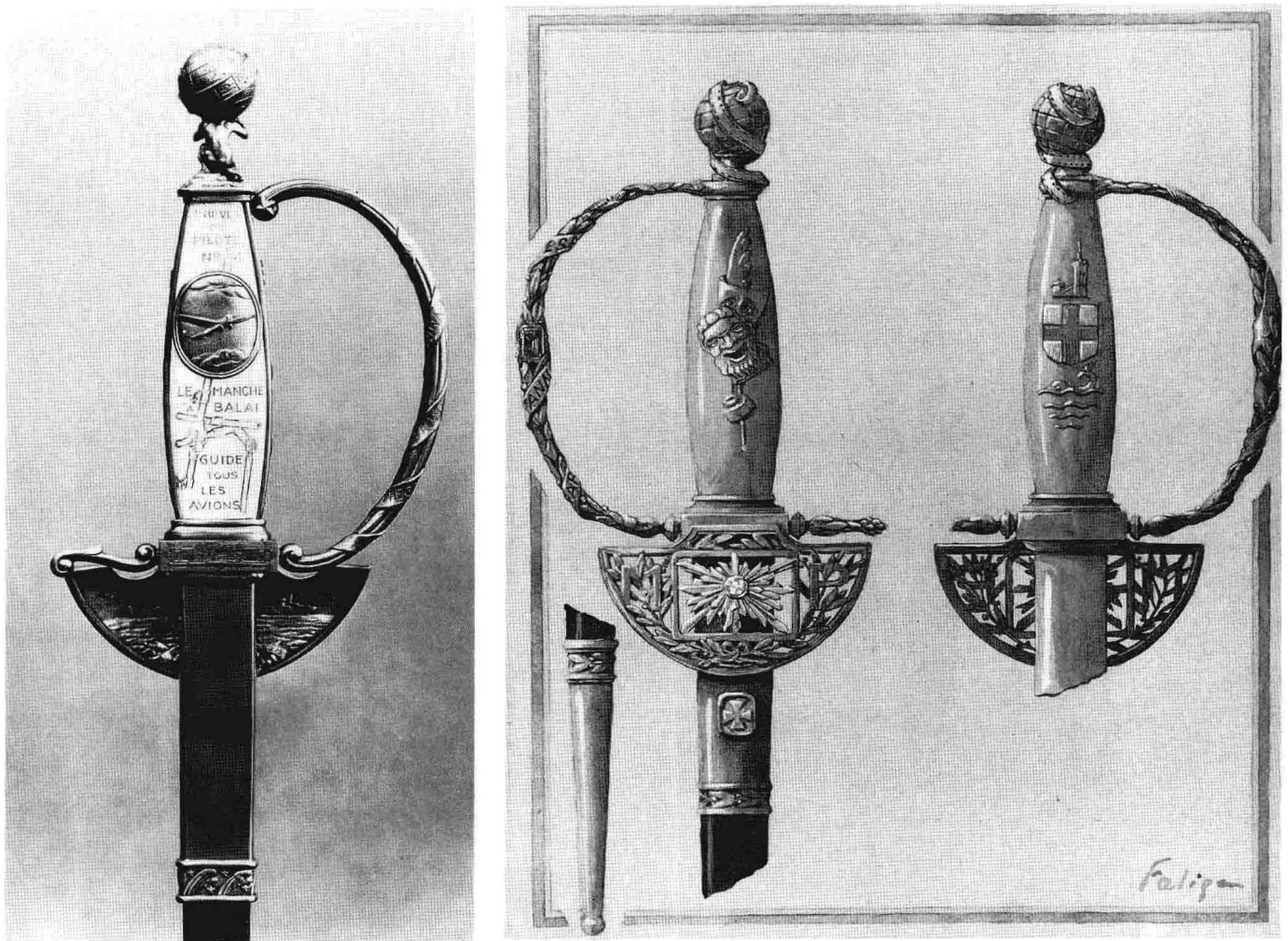
48. Poster designed and carried out by Pierre Falize for the restaurant Prunier.

49. Pierre Falize, in a photograph dedicated to his brother Jean and dated April 1917.



he was awarded the Croix de Guerre, special mention was made of the esteem and affection he inspired among his troops.

By the time the war ended, the various artistic movements of the period, Cubism and Fauvism in particular, had made his work comparatively unfashionable. Although his fame had considerably diminished, he continued to paint in his studio at 2 rue Aumont Thiéville,⁵ and increasingly involved himself with the family business after Jean had taken leave of it. His principal role lay in designing, with Jacques Cantel, the many swords commissioned from the firm to honour distinguished war leaders and academicians. Pierre subsequently organized an exhibition of some fifty of them in Paris in the 1930s.



He continued to be employed in this capacity after the firm closed down in 1936. That same year he designed and made an academician's sword for Robert Esnault-Pelterie, the inventor of the aviator's joystick, and in 1946, he was asked to create a sword for the writer Marcel Pagnol. With characteristic generosity, Pierre asked his nephew Robert Falize to collaborate on this work and insisted that both their signatures should appear on the piece. He also undertook private commissions, many for small items of jewelry. One exception was the reliquary he carried out for the Schneider family, who had lost their son in the Second World War; it was medieval in inspiration and contained the aviator's uniform and decorations.

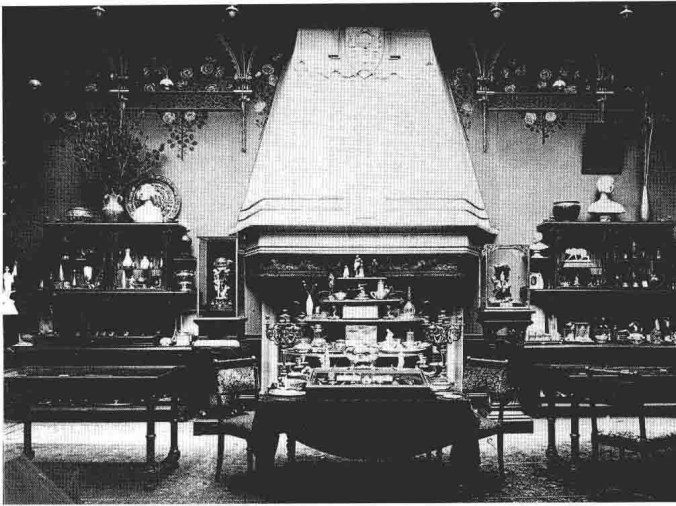
Pierre's was a versatile talent. He could turn his hand to virtually anything and was continually inventing mechanical contraptions in his studio, where he loved to entertain despite the cramped quarters. He regularly attended the fashionable parties thrown by fellow artists and couturiers such as Paul Poiret,⁶ and counted the novelist Tristan Bernard among his friends.

He died on 28 March 1953, much mourned by his family and friends, and left behind a wealth of watercolours and paintings.

Although Pierre Falize shared André's tremendous sense of fun and his charming manner, his single-mindedness was confined to his artistic work.

50. Sword designed by Pierre Falize for Robert Esnault-Pelterie upon his election to the Académie des Sciences on 22 June 1936. The joystick he invented is engraved on the mother-of-pearl grip, with the words 'Brevet de pilote no.4'. The first plane he designed is represented in an oval silver cartouche.

51. Design by Pierre and Robert Falize for Marcel Pagnol's academician's sword; the openwork shell, decorated with laurel leaves and applied with Pagnol's initials, was centred with a topaz, after his play of the same name. The arms of Marseilles, the setting of his most famous works, appear on the pommel.



52. Interior of the rue d'Antin premises in 1911, with the ring and pearl logo on the chimney piece. The 'Uranie' clock and 'Psyché abandonnée sur un rocher' are on each side of the fireplace. On the first and third shelves of the central display are coffee pots identical in shape to the example illustrated in pl. 392.

53. Another view, with the 'Uranie' clock to the left of the fireplace, and many bracelets displayed in the flat counter in the foreground.

54. In this view of the rue d'Antin premises, electrotypes of three of the panels commissioned by the Prince de Béarn Viana (see pls 149, 148, and 142) are on the far wall. The two centrepieces featuring 'Spring' and 'Autumn' exhibited at the 1889 Exposition Universelle can also be seen on tables next to the far wall.



He never inspired the resentment and hostility that André easily aroused, and indeed was often called upon as a mediator during family disagreements. His modesty, gaiety and kindness made him an extremely popular figure.

When Lucien Falize died in 1897, his close friend Gustave Pereire offered his three sons interest-free loans to help them out of their financial predicament.⁷ His generosity was no doubt invaluable to the firm in preparing for the 1900 Exposition Universelle.

The Falize display contained a number of Lucien's creations. There were also examples of his collaboration with André, other pieces begun by Lucien but completed after his death by his sons, and several entirely new pieces

created by the three brothers. The immense effort it took to prepare for the Exposition so soon after Lucien's death was rewarded with two Grand Prix for the jewelry and goldsmithing sections of the show.

The fact that the firm had been awarded several commissions to commemorate Franco-Russian relations may have persuaded the three brothers to take part in the International Exhibition held in St Petersburg in 1901. From that year onwards, the firm also participated in many of the yearly Salons organized by the Société des Artistes français.

Distinguished commissions continued to be awarded to the firm; one of the most prestigious was the Serbian regalia ordered in 1904. As we have seen, a number of swords honouring members of the Académie Française were also created.

Before the firm left the rue d'Antin in 1911, a photographic record was taken of the premises first established by Lucien Falize and Germain Bapst. A remarkable number of familiar exhibition pieces can be seen, as well as electrotypes of private commissions, silver centrepieces, and mounted vases.

The year of the move to the rue du Faubourg Saint-Honoré coincided with the International Exhibition held in Turin, to which the brothers contributed a large number of impressive sculptural works which were well received. However the First World War had a disastrous impact on all jewelry businesses and Falize, deprived of its commissions from private collectors and governments abroad, inevitably suffered.

The financial constraints of the post-war era naturally affected jewelry design. Falize had already experienced difficulties in meeting the challenges posed by the Art Nouveau movement, and now found itself even further removed from current artistic trends.

As early as 1901, writers had commented on the fact that the work produced by the firm was not addressed to collectors of innovative jewelry: "Unfortunately, my own partiality for all that is new and my conspicuous preference for modern art...prevent me from being totally satisfied by these jewels; I recognize their merits, but I have to admit that they do not strike me as new art..."⁸

Although the firm was sustained during this difficult financial period by the official commissions which were placed with them, by the time the business moved to the rue Saint-Lazare in 1930, there was hardly any stock remaining. Almost all the firm's employees had left, apart from the loyal M. Boursin who continued to greet customers and keep the accounts without receiving wages. The last and only surviving order book of the firm makes dismal reading; from 5 December 1919 until 2 July 1935, only 262 entries are recorded.

In his self-styled role of the "sacred trustee of the family", André misled the public into believing that he alone was the personification of Falize Frères, denying Jean's aesthetic talents and his sound influence, and Pierre's artistic contributions.

While André, with his flamboyance, publicized the work of the firm much more successfully than Alexis and Lucien, it is *their* artistic flair and integrity that made their creations the most characteristic, and the best known, of the Falize dynasty.



55. A gold and enameled pendant by Falize Frères in the Art Nouveau taste, centred with a button pearl within a red enameled frame, the foliate motifs set with diamonds, and suspending a pink coral drop.

ARTISTIC CAREERS

4. Alexis Falize

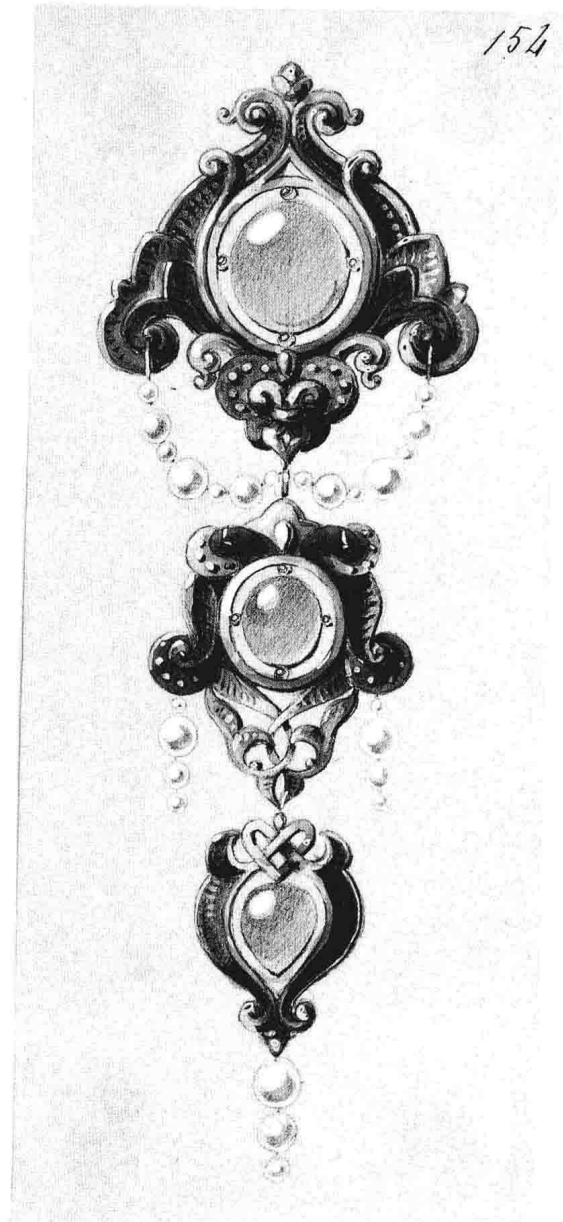
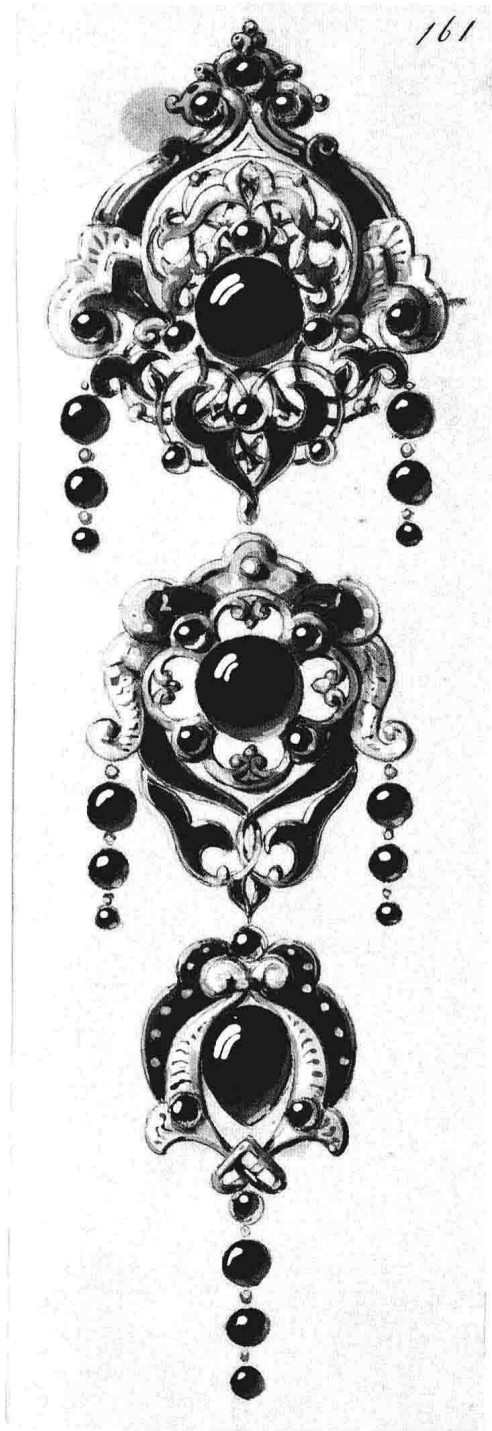
Whereas many of Alexis Falize's contemporaries started out as youthful apprentices in goldsmiths' or jewelers' workshops, his own career began relatively late, when he joined Mellerio at the age of 22. His duties as a shop assistant were mainly administrative, yet his skill as a draughtsman, combined with a lively intelligence, quickly enabled him to develop into a talented jewelry designer. Within a year, the young man was taking commissions from customers and having jewelry made to his designs in the workshops.

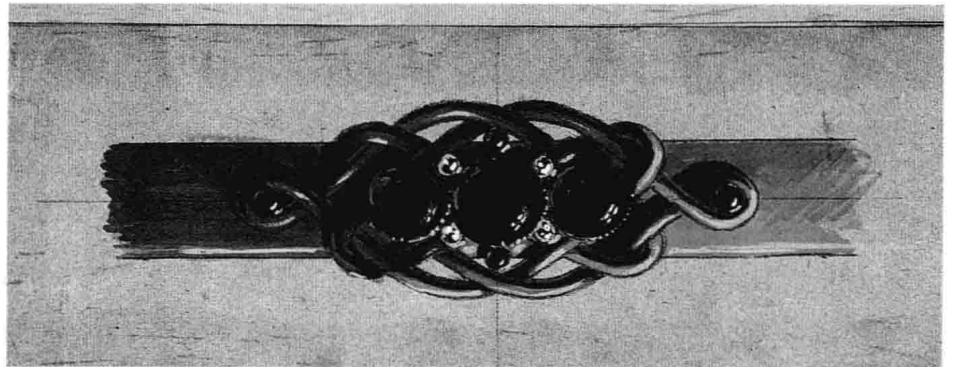
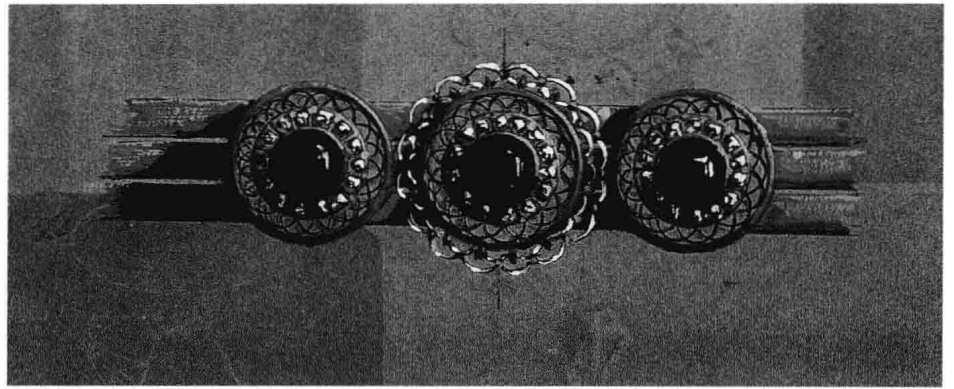
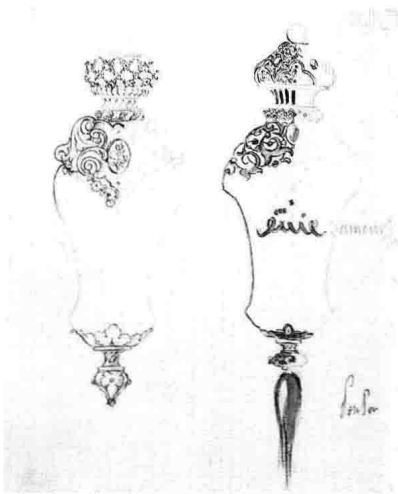
Although the Mellerio archives from this period still exist, the design books are undated. The earliest (according to the firm's archivist) includes one watercolour close enough to Falize's hand to permit its attribution to him; another loose-leaf design in watercolour is also characteristic of his technique. Both show traces of the distinctive glaze made from gum arabic that he used in his jewelry designs. Mellerio's confections often incorporated gemstones, and Alexis's partiality for cabochon emeralds, revealed at this early date, continued throughout his career.

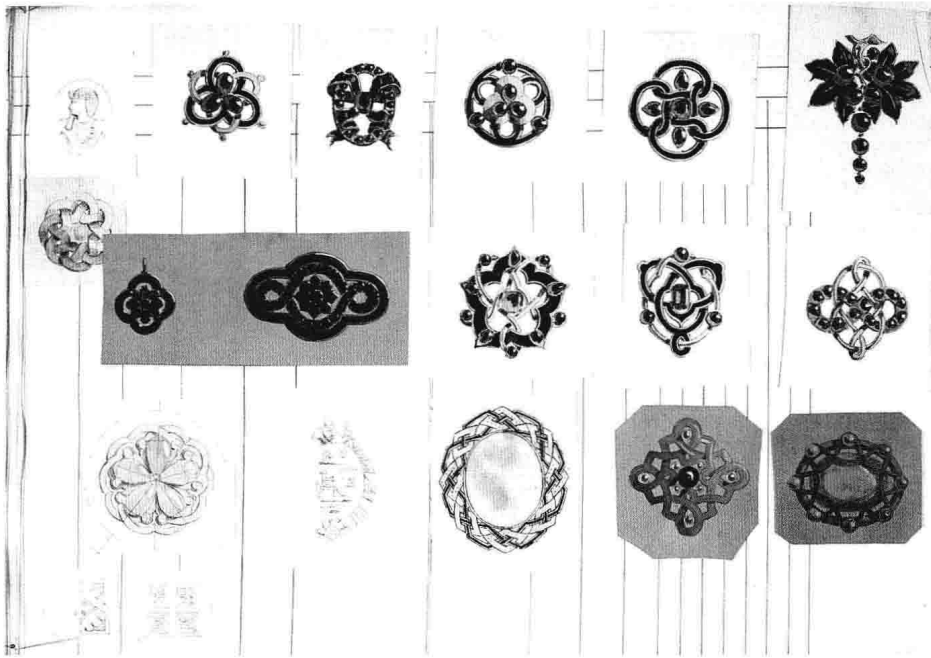
Although, so far as is known, none of Alexis Falize's designs from the period of his stay with Janisset from 1835 to 1838 still exist, there is an album in the Falize archive which contains a number of designs which, according to Alexis, date from 1838 to 1846. Since Alexis continued to supply Janisset with his jewelry designs until the firm closed down in 1848, the contents of this volume reveal the extent to which he influenced Janisset's production. In order to satisfy the whims of the shop's fashionable clientele, Alexis consulted engravings, wallpapers and tapestries featuring ornament from many different periods and styles.

The results of his researches are reflected in the variety of influences demonstrated in his early designs. Moorish and Persian motifs are in evidence, as are examples of bracelets in the archaeological taste, in which black champlevé enamel is used to depict anthemion motifs against a gold ground. These date well before the famous Campana collection was exhibited at the Louvre in 1862.

56. Watercolour designs by Alexis Falize for two enamelled and gem-set devants de corsage, on the left set and suspended with cabochon emeralds, on the right possibly set with moonstones and pearls. Length of left-hand jewel 20.2 cm.







Several pencilled drawings of Egyptian inspiration, also to be seen among the jewelry designs, reveal a lively imagination and a considerable talent in the handling of watercolour.

A note by Alexis which accompanies the design book refers to the quality of its contents in disparaging terms¹ but these rare examples of his early work reveal an unusual level of creativity and imagination which was greatly admired by his colleagues: "Alexis Falize is one of the few industrial artists of the period to create truly innovative pieces, succeeding in freeing himself from the conventions of decorative art which had proved satisfactory until then. He devoted his long career to the creation of original designs and forms, always trying to improve his meticulous craftsmanship. Thoroughly acquainted with every style, he applied his talent to each with equal success," wrote Henri Vever.² An extensive use of enamel is apparent in these designs, concurring with Paul Mantz's³ comment that Janisset played an important part in the revival of this decorative technique. There is no doubt that the young Falize contributed considerably to the success of the firm, which was mentioned in contemporary periodicals, including *La Mode*, and even in Alfred de Musset's *Le Caprice*.

While continuing to supply Madame Janisset with his designs, Alexis moved to the Palais Royal and subsequently established himself in the rue Montesquieu in 1839. The description of him in the *Annuaire de Commerce*⁴ as a 'bijoutier' (specialist in artistic jewelry) as opposed to a 'joaillier' (specialist in gem-set jewelry) may indicate a change of direction and taste since his first introduction to gem-set jewelry with Mellerio.

Alexis's employment with Mellerio and Janisset provided him with a thorough technical grounding, as a result of which he was well versed in many aspects of manufacturing processes. No specific information is available concerning the craftsmen that Alexis Falize took on from Joureau-Robin in the Palais Royal, but more is known of his workshop in the rue Montesquieu.



CHÂTELAÏNE, STYLE MAURESQUE
(Dessin de A. Falize.)

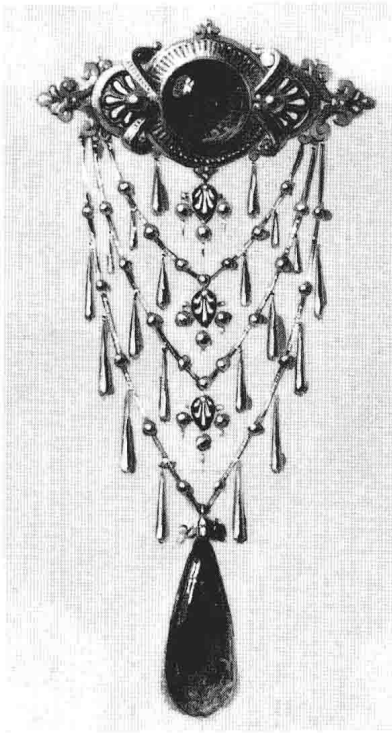
57. Ink and watercolour designs by Alexis Falize for two scent flacons of Persian inspiration

58, 59. Watercolour designs for the central motifs of two bracelets, attributed to Alexis Falize, c. 1833-35.

60. Watercolour designs by Alexis Falize for bracelets in the archaeological taste.

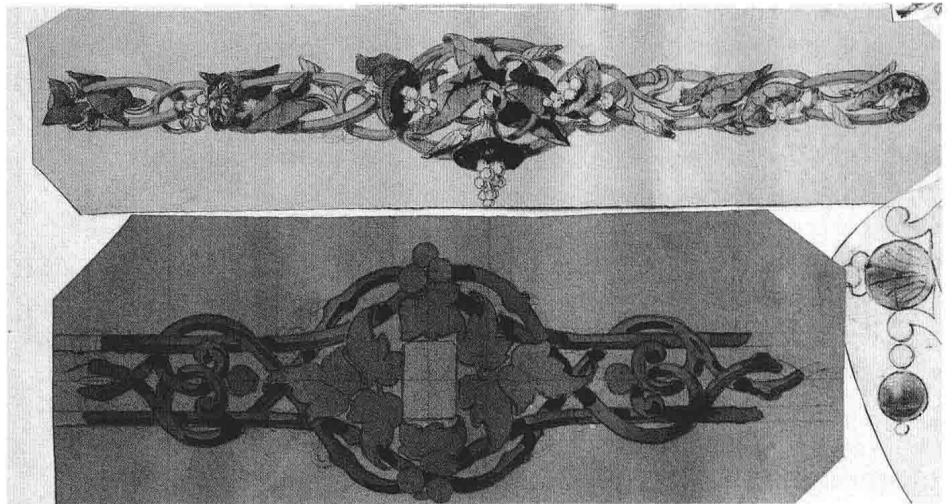
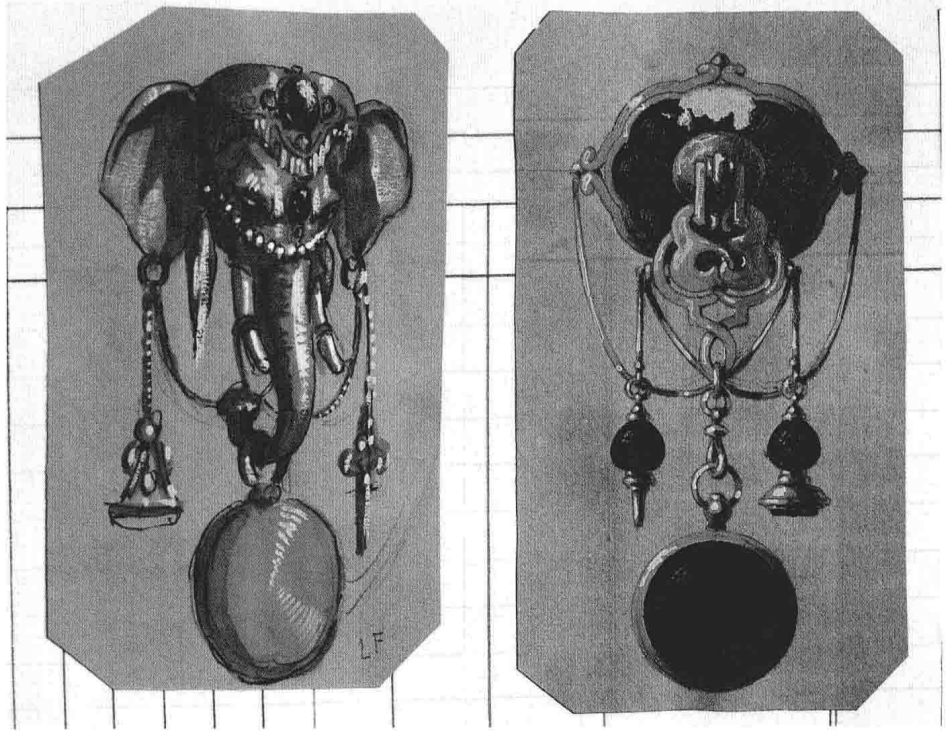
61. Pencil and watercolour designs for brooches and a pendant by Alexis Falize. Two pencil designs of Egyptian inspiration are also featured on the page contained in an album of designs dated 1838-46.

62. Engraved design by Alexis Falize for a châtelaîne in the Moorish taste. From Eugène Fontenay, *Les Bijoux Anciens et Modernes*, p. 469.



63. Watercolour design by Alexis Falize for a long devant de corsage, surmounted by a shuttle-shaped brooch set centrally with a cabochon emerald.

64. Watercolour designs by Alexis Falize for two châtelaines, the one on the left in the form of an elephant's head; the initials of Lucien Falize appear next to the design. The châtelaine on the right is decorated with green jasper, the watch hung from a hinged geometric openwork structure.

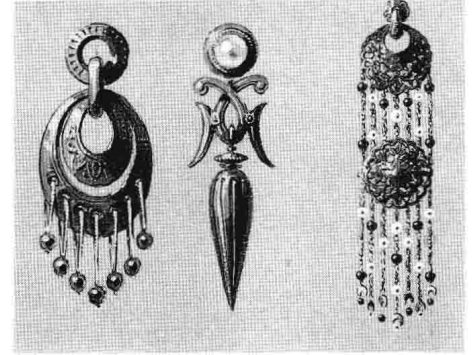
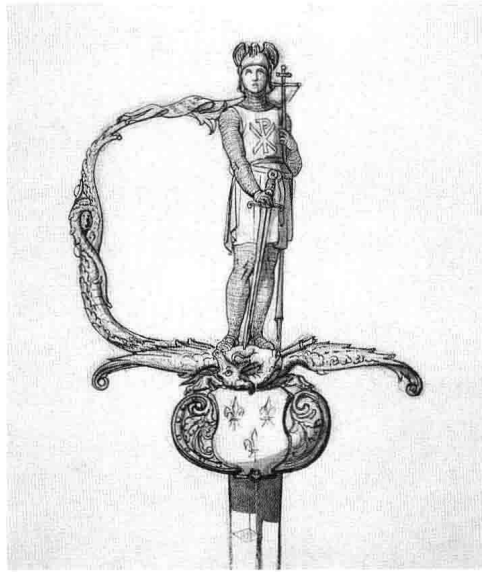


65. Watercolour designs by Alexis Falize for two bracelets decorated with botanical motifs, the one above featuring enamelled convolvuli

66. Engraved design for a brooch by Alexis Falize in the form of a disc decorated with graduated crescent motifs. A pencilled version of this design is contained within an album of watercolour design by Alexis dated 1838-46. From Eugène Fontenay, *Les Bijoux Anciens et Modernes*, p. 373

Eugène Soulens, who was employed by Falize from the age of ten and a half, gave Henri Vever an account of his own experiences there.⁵ He and two other apprentices were paid two 'sous' per day, and given unlimited bread and water! Eighteen craftsmen were employed in the workshop, and each apprentice took it in turn every week to buy their lunches; if they were late in returning, they lost half their wages. Even apprentices worked eleven hours a day, without counting the time it took to clean the workshop and lamps.

In spite of this arduous regime, Soulens declared that in the nine years he stayed with Falize, he had learnt "everything the finest jeweler should know".⁶ When he attempted to rejoin the firm after the 1848 Revolution, the business was in such a precarious financial situation that all the employees were successively laid off. However, as we have seen, the Revolution also



released Alexis from his restrictive covenant with Janisset, and he was therefore free to supply the many manufacturers and retailers who were eager to acquire his unconventional designs.

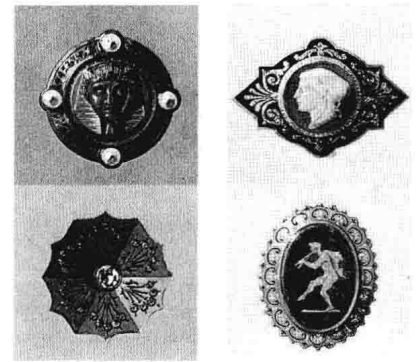
Apart from the inventiveness of these works, their great technical skill was hailed by his contemporaries: "Quite apart from the originality and extensive research evident in his designs, Falize had a unique gift, a special 'knack' for applying watercolour to his work. He excelled in the interpretation of the most varied materials; glorious enamels, golds of every hue, all sorts of gems, the most shimmering precious stones were effortlessly evoked with what seemed to be a magician's paintbrush. The play of light on pearls, the limpidity and glow of the cabochons bordered on *trompe-l'oeil*. Unrivalled handling of gouaches and colours demonstrated his exceptional expertise. A warm and harmonious palette, and a confident and individual touch identified his skilful hand at a glance."⁷

The Egyptian, Moorish and archaeological sources evident in his early designs were still present in his later works. Compositions worked in other styles denote a strong vertical axis, demonstrated in pendants and earrings of Indian inspiration and *devants de corsage* suspended with acorn-shaped motifs.

Fontenay⁸ credits Alexis with the invention of a particular type of jewel in which the suspended elements emerge from "an eccentric point of the composition... This creation gave rise to quite a number of others deriving from the same principle."

Alexis also conceived an unusual *châtelaine* of Moorish inspiration, in which all the elements were designed to avoid entanglement with the lace and trimmings of ladies' garments.

"With his versatile and varied talent, he then became the regular supplier of all the prominent Parisian firms specializing in goldsmith's work and artistic and gem-set jewelry, including Fossin, Morel, Duponchel, Marret and Moiana. Many of the pieces he conceived and carried out under these borrowed names are extraordinarily refined, and several have become part of our heritage,"

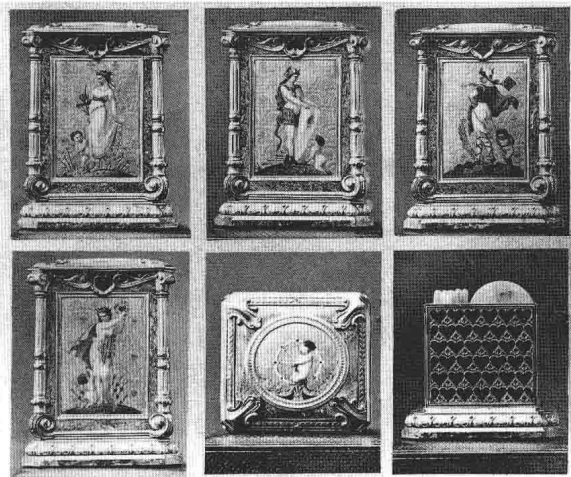


67. Pencil design by Alexis Falize for a silver-gilt and gem-set sword-hilt, the grip in the form of St George, whose sword points at the vanquished dragon lying with wings outspread at his feet. The early Falize poinçon is stamped at the top of the blade.

68. Watercolour designs by Alexis Falize for three gold drop earrings. The one on the right is in the Indian taste and suspended with ruby and pearl-set chains.

69. Watercolour designs by Alexis Falize for two gold brooches.

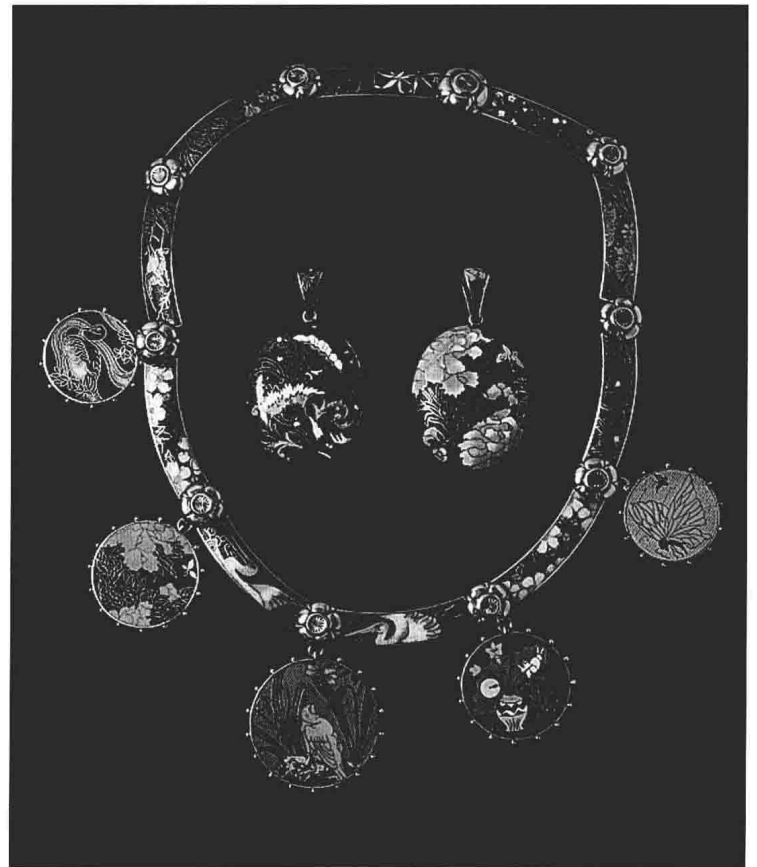
70. Watercolour designs by Alexis Falize for two gold brooches in the archaeological taste.



71. Six views of a gold, lapis-lazuli and painted enamel whist box made in the workshop of Alexis Falize (c. 1867).

72. A gold and cloisonné enamelled necklace and two lockets designed and mounted by Alexis Falize, the enamels by Antoine Tard (c. 1867).

73a and b (overleaf). Front and reverse of a gold and cloisonné enamelled necklace with earrings en suite designed and mounted by Alexis Falize, the enamels by Antoine Tard. The necklace 0.8 cm. wide, 16.2 cm. long; the largest pendant 3.2 cm. diam.; the earrings 2.6 cm. diam.



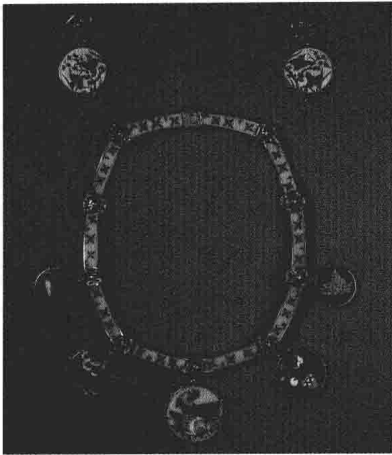
declared the *Moniteur de la Bijouterie* of 15 August 1892, thus confirming Falize's leading role as a supplier to the best-known Parisian firms.

Unfortunately, much of his work from this period remains unidentified, which makes the survival of his watercolour designs all the more valuable. Various commissions are mentioned in contemporary periodicals, including the designs Falize carried out for Fontenay for furnishings destined for the bedchamber of Said Pasha, Viceroy of Egypt. The commission was abandoned at the Viceroy's death in 1863.⁹

The recent discovery in the Mauboussin archives of two pencil drawings bearing Alexis Falize's early *poinçon* identifies another firm to which he supplied designs. Contained in a book entitled *Diadèmes et divers*, one design features a book cover with a clasp centered with a coat of arms flanked by two lions and surmounted by a crown; the other depicts a sword hilt.¹⁰ The dating of these works can only be approximate and could span the years between 1848 (when Falize was free to supply retailers other than Janisset) and 1875 (when the early Falize *poinçon* on the designs was replaced by another).

Alexis Falize's gradual incorporation of enamels in his work in the 1860s led him to make use of the talents of Charles Lepec, Alfred Meyer and Claudius Popelin who revived the technique of Limoges painted enamel. They produced small-scale decorative enamelled plaques which were mounted by Falize in his jewels and his goldsmith's work. There is a photograph in the Falize archive which illustrates the successful outcome of such collaborations.¹¹ The work consists of an oblong whist box composed of





74. (Opposite) Examples of gold and cloisonné enamelled jewelry displayed by Alexis Falize at the *Union Centrale des Arts Décoratifs* in 1869. A brooch identical to the one in pl. 75 is featured as no. 246. Another of the same shape, no. 242, appears more Indian in inspiration. From *Exposition 1869*. A. Falize. *Bijoux et émaux cloisonnés*.

gold and lapis lazuli, framing painted enamels by Charles Lepec after designs by Solon-Milès. Each side is decorated with the Queen of Hearts, Clubs, Spades and Diamonds respectively, and the lid bears a blindfolded Cupid with a Wheel of Fortune. It was made in Alexis Falize's workshop and exhibited on the Boucheron stand at the 1867 Exposition Universelle.¹²

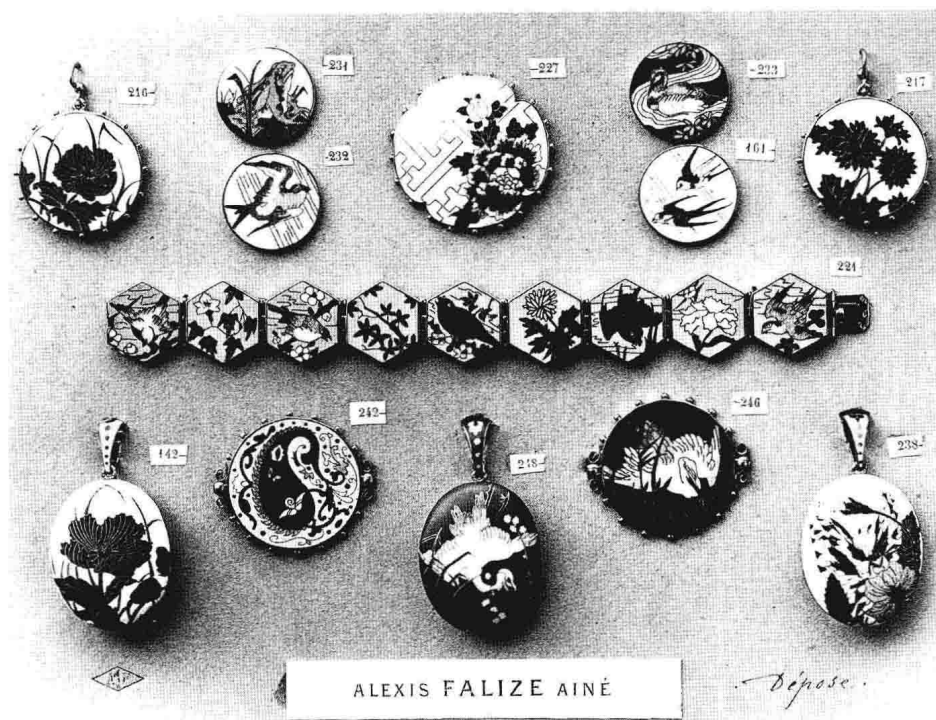
Falize and his son Lucien (who had joined his firm in 1856) were listed among Boucheron's collaborators at the show.¹³ It would seem that Alexis Falize's creations were also displayed on the stands of other retailers: unfortunately it is not known to whom he supplied the cloisonné enamelled jewelry in the Oriental taste which was shown at the Exposition.¹⁴

The opening up of the Japanese ports in the late 1850s and expansion of trade with the Western world provided Europeans with the opportunity to see Oriental works of art at first hand. There was an unprecedented range of works of art made by the Japanese shown at the Exposition Universelle of 1867, revealing their flair for design and their emphasis on craftsmanship. These pieces no doubt made a profound impression on those who saw them in Paris for the first time.

The claim that Falize made cloisonné enamelled jewelry decorated with Japanese motifs for the 1867 Exposition Universelle has been contested,¹⁵ but it appears to be confirmed from two independent sources: first, the purchase of a necklace at the 1867 Exposition by a private collector, and secondly, purchases from the same exhibition by the South Kensington Museum. As to the first, a necklace in the Ashmolean Museum, Oxford, is accompanied by a statement that it was purchased at the 1867 Exposition by H.F. Makins for his wife Kezia Elizabeth, the daughter of John Hunt (of the Court jewelers Hunt and Roskell). This statement has been repeatedly confirmed by family descendants. Makins and his wife would have visited the exhibition where Hunt and Roskell were taking part and John Hunt may well have advised his son-in-law on the purchase then.

As to the second source of confirmation, the South Kensington Museum made a number of purchases at the exhibition, although some were made in stages. In the *Art Journal* of 1867,¹⁶ it was stated that, "Independently of purchases actually made, Mr. Cole has persuaded some foreign manufacturers to send their works to South Kensington 'on chance'; that is to say, if the grant be larger than is calculated on, they will be bought at once, or possibly they may stand over till next year; at all events, it is pretty well understood they will not go back to France." An article about new acquisitions at the South Kensington Museum in the *Art Journal* of 1872 (p. 59) declared that, "In jewellery the additions have not been of so much importance, except in a practical illustration of the art of enamelling as practiced in France at the present day. These specimens, a necklace and two lockets, by M. Falize, the elder, originally purchased in the Paris Exhibition of 1867, have been acquired [by the South Kensington Museum] after being exhibited on loan since 1868. They are exquisite in treatment and colour."¹⁷ The precise details of this transaction suggest that the source of this article can only have been the Museum itself.

By the time the necklace and lockets were purchased in 1871¹⁸ they were acquired from Le Roy et fils of Regent Street. It must have simplified matters



for Le Roy, the London agents of Martz in Paris who retailed cloisonné enamelled jewelry by Falize,¹⁹ to act for him at a time when Paris was experiencing considerable civil unrest.²⁰

The technical excellence of these pieces, requiring the mastery of a complicated and hazardous technique, is testimony to the highly successful collaboration between the enameller Antoine Tard and Falize. Gold wires formed the cells in which powdered enamel was deposited, and many firings were required to achieve the desired intensity of the colours. These works were often reversible, with entirely different colour schemes on the other side.

The decorative motifs applied to these jewels consisted of adaptations of Japanese themes and designs. Alexis Falize owned many of the small cardboard-bound volumes of Japanese woodblocks which flooded into Paris at the time, but it was not the gentle, subdued palette used in Japanese art that he chose for these works. He sought instead the vibrant coloured enamels derived from Chinese ornament.

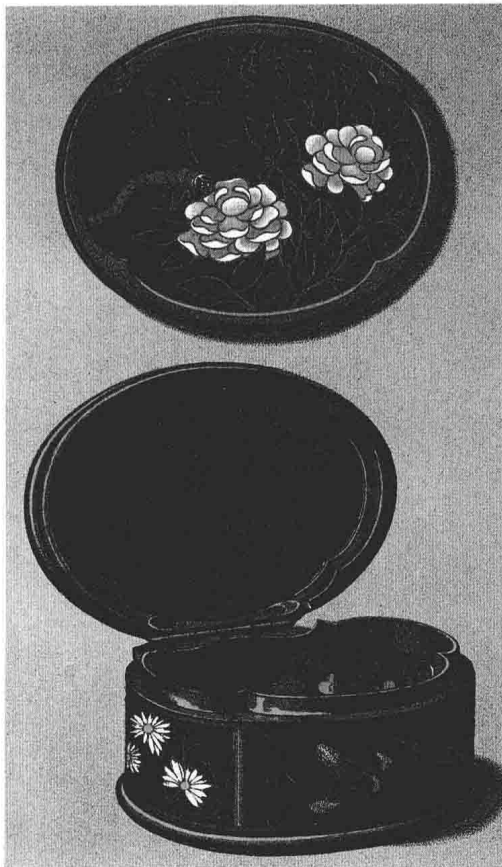
The work of these two artists, Tard and Falize, must have seemed strikingly original in 1867, and the lack of comment at the time may have been due to lateness in entering the pieces at the Exposition.

The exhibition organized by the Union Centrale des Beaux-Arts appliqués à l'Industrie in 1869 provided Alexis Falize with an opportunity to show a wide variety of jewels and objects carried out in cloisonné enamel.²¹ Photographs taken of his display demonstrate a confident handling of the technique, combined with a faithful adaptation of motifs drawn from Japanese prints.

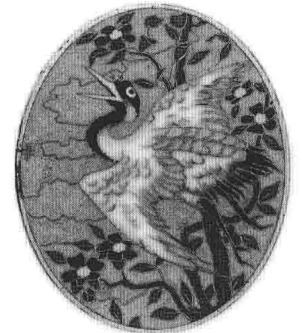
Not only were elements of flora and fauna represented, but also articles indigenous to Oriental life and culture, including rattan sandals, fans decorated with gourds and bowls, and theatrical masks.

75a and b. A gold and cloisonné enamelled reversible brooch designed and mounted by Alexis Falize, the enamels by Antoine Tard (c. 1869)

76. Gold and cloisonné enamels designed and mounted by Alexis Falize (c. 1867), the enamels by Antoine Tard, based on Japanese themes. Reproduced from Philippe Burty, *Les Bijoux Anciens et Modernes*



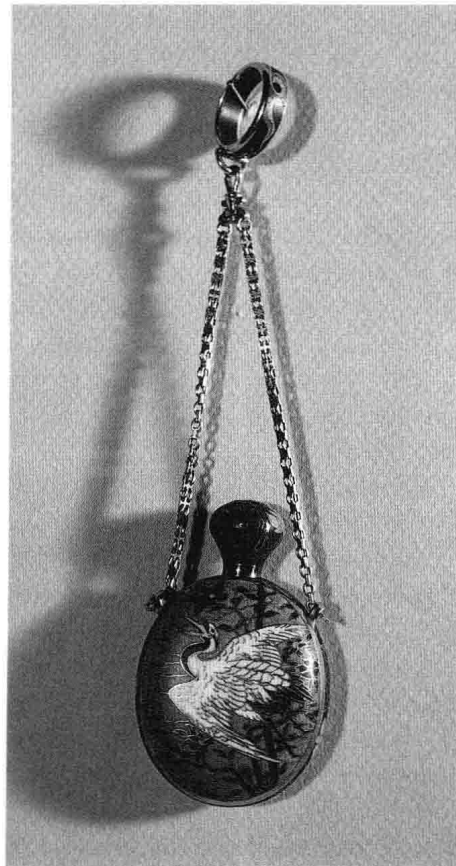
77. Gold and cloisonné enamelled bonbonnière designed and mounted by Alexis Falize (c. 1867-68), the enamels by Antoine Tard, decorated with floral ornaments against a lacquer red ground, counter-enamelled with the stylized 'Rui' motif used in China to symbolize the magic mushrooms which caused hallucinations and therefore thought to bring longevity. The interior of the lid features a Japanese landscape with figures entirely carried out in gold wire; the base of the box is separately shown. Reproduced from P. Burty, *Les Bijoux Anciens et Modernes*



Falize's châtelaines, pendants, brooches, bracelets, cufflinks, scent flacons and watch-cases met with overwhelming success. Philippe Burty, the eminent collector and art critic, had already included four colour plates featuring cloisonné enamelled jewelry and objects by Falize in his book *Les Emaux Cloisonnés Anciens et Modernes*, published in 1868. There he set out the terms of M. Martz's²² business arrangement with Alexis: "An enterprising jeweler, M. Martz, has gone straight to Japanese art. He has secured the exclusive collaboration of a talented and intelligent designer, M. Falize senior, and a highly skilled enameller, M. Tard...M. Martz is therefore right to confine himself to Japanese albums as the only source for these motifs. The bonbonnières, lockets, watch-cases, tie-pins, earrings and brooches he has already made are exquisite and flawless." Martz evidently advanced Alexis the funds required to carry out such a large number of cloisonné enamelled pieces.

As Burty points out on the occasion of the 1869 exhibition, the time-consuming process of cloisonné enamelling made these jewels expensive items to produce and to purchase: "Leading the way in bold experiments are the cloisonné enamels of M. Falize senior...He has leafed through Japanese albums and has found there an endless source of ready-made subjects and motifs.

"These jewels harmonize perfectly with the bright colours women are wearing today. This must be the reason for their success, since they are very costly. They are unlikely to come down in price, since each is unique and there are technical difficulties which have to be taken into account. Pliers are used to bend the thin strips of gold and to arrange them on the surface,



78. Pen and ink design by Alexis Falize (c. 1867-69) accompanied by three oval brass panels demonstrating the technique of cloisonné enamelling by Antoine Tard. The design in the top left-hand corner has been transposed into vertical cloisons (bottom left), and filled with coloured enamel (top right); finally the surface has been polished smooth (bottom right). Originally contained in a Japanese silk-covered case.

79a and b. Gold and cloisonné enamelled flacon (probably intended for smelling salts) suspended from a ring, designed and mounted by Alexis Falize with enamels by Antoine Tard, decorated with a crane in a blossoming tree that appears to derive from the design in pl. 78; the reverse is decorated with a crane among reeds. The vivid blue enamel applied to the ring and stopper is echoed in the band which joins the two oval panels forming the flacon. Height of flacon 6.5 cm. Private collection.



80. Two gold, rock crystal and cloisonné enamelled flacons for smelling salts designed and mounted by Alexis Falize with enamels by Antoine Tard, one in the form of an upright container, the lid decorated with a bird among foliage against a blue enamelled ground; the other double-opening with hinged lids at each end similarly decorated, one of them surrounded by a yellow enamelled festooned border.

creating the cells which are then filled with enamel. M. Tard excels in this work, as well as in the firing and the final polish which must not eat too deeply into the surface.”²³

Evidence of the various complex stages involved in cloisonné enamelling was provided by Alexis when he gave the South Kensington Museum a design and three preparatory models showing the technical processes.²⁴ The composition, consisting of a crane, appears to have served as a model for a flacon suspended from a ring, and may have been used as a prototype for other works such as pendants or lockets.

It was not only the general public and the critics who admired these exquisite works of art. Contemporary jewelers too acquired them. Henri Vever owned no fewer than eight examples,²⁵ including a charming pair of scent flacons.

Falize also supplied such pieces to well-known firms, both at home and abroad. The Cleveland Museum of Art owns a cloisonné enamelled locket by Falize in a fitted Tiffany case. The address in the lid satin, ‘Tiffany and Co. 550-Broadway-552/New York’, indicates that it was offered for sale before 1870, since the firm moved that year to Union Square. Tiffany’s representative in Paris, Mr Reed, probably acquired the locket at the 1869 exhibition, since an identical jewel was shown there.²⁶

There are two separate references to a pair of “pendant earrings, cloisonné enamel” in the Cartier archives, bought from Falize in 1877 for 500 francs. Unfortunately, the stock books from this period are incomplete; it is not known whether Falize supplied the firm with other such pieces, or whether this constituted a single request from a Cartier customer.²⁷

As a member of the Union Centrale’s organizing committee, Alexis could not be rewarded for his contribution to the 1869 exhibition. His son, however, was granted a first class prize in the 4th section (art applied to metalwork), in his capacity of ‘coopérateur’ to ‘M. Falize aîné’. Antoine Tard was named as ‘Coopérateur’ to the firms of Christofle and Falize senior.

Lucien Falize had been his father’s collaborator since 1856, and his role in the firm’s technical achievements has been the subject of much speculation and conflicting reports. It is sometimes assumed that, having seen Sir Rutherford Alcock’s extensive collection of Chinese and Japanese artifacts at the International Exhibition of 1862, Lucien was responsible for the use of cloisonné enamels in the firm’s creations.²⁸ In fact, it was clearly Alexis who introduced the use of this ornamental technique into the firm’s work upon seeing pieces made by Tard.²⁹ Their decorative vocabulary cannot be ascribed to Lucien either, since it was his father’s discovery of Japanese albums in 1867 which prompted the use of this iconography in the firm’s work. This was relatively late, given that Oriental works of art had been available in Paris for some years, and that Collinot and De Beaumont’s *Recueil de Dessins pour l’art et l’industrie*, containing inspiration for designers interested in the Orient, was published as early as 1859.³⁰

The use of translucent enamels against a pale opaque ground is ascribed by Eugène Fontenay to Alexis, and to illustrate the point, the author reproduces in *Les Bijoux Anciens et Modernes* (p. 246) an engraving of a pendant decorated in this way, attributing it to Alexis. However, inconsistencies of



attribution have arisen concerning the technique of enamelling ‘*sur paillons*’, which was introduced in the early 1870s; these could be used to enhance the vividness of a colour or to highlight a significant motif in a jewel. According to Vever,³¹ the use of this sophisticated decorative technique was also instigated by Alexis.

In 1870, Alexis and Lucien Falize were named as joint exhibitors in Limoges, in a show which featured the work of other jewelers and goldsmiths, including Froment-Meurice, Christoffle and Popelin. Philippe Burty was there once again, commenting on the firm’s lavish display: “M. Falize was there with his jewelry cases containing cloisonné pieces in the Japanese taste. We were among the very first to mention in the press these daring and innovative designs and colours, which had been so imaginatively applied to an ancient technical process. Fashion has remained far more faithful to these jewels than usual. Apart from the enameller M. Tard’s fine craftsmanship, these pieces are popular because MM. Falize senior and son believe they have always something new to say, and they are constantly renewing their brooches, lockets and buttons by varying their sketches or by experimenting with a different palette.”³²

The year 1871 was a significant one for Alexis and Lucien Falize. They formed a partnership and moved premises to the avenue de l’Opéra, despite the political and economic instability which followed the Franco-Prussian War. Several of their pieces were also included in various displays at the

81. Gold and cloisonné enamelled locket designed and mounted by Alexis Falize with enamels by Antoine Tard (c. 1869), decorated with a grasshopper against a vivid yellow ground, the inner plaque applied with a turtle against a blue enamelled ground. Retailed by Tiffany, and contained in its original Japanese silk covered case.

82. A gold and enamelled demi-parure consisting of a pendant and earrings by Alexis Falize (c. 1870-75); the pendant appears to be identical to the one illustrated by Eugène Fontenay in *Les Bijoux Anciens et Modernes*, p. 246.

A bracelet with brooch en suite by Lucien Falize (c. 1878-90).



83. Silver repoussé vase dedicated to the arts of the Renaissance by Alexis and Lucien Falize, chased by Désiré Attarge and the Buhot brothers, exhibited in 1876 at the Union Centrale des Arts Décoratifs. Height 55 cm.

International Exhibition in London that year.³³ A ‘Collection of modern imitation Japanese and Oriental Enamel’ by ‘Falize & Son (France)’ was exhibited by Le Roy et Fils. Mrs Fowke showed a ‘Japanese Locket’ which, somewhat strangely, was attributed to ‘A.S. Cole’ and M. Falize. The South Kensington Museum displayed a necklace by Falize,³⁴ presumably the one “originally purchased in the Paris exhibition of 1867” and finally acquired that year. Furthermore, the 30 September 1871 issue of *Queen* refers to a cloisonné enamelled necklace by Messrs Falize and Son, of Paris, on Hancock’s stand.³⁵ Since C.F. Hancock had spent six months in Paris for the 1867 Exposition Universelle (in which he had participated), he would certainly have been acquainted with Falize’s work and may have acquired the necklace then or at a later date.

Shortly before Alexis retired, he and his son took part in the Fifth Exhibition organized by the Union Centrale des Beaux-Arts appliqués à l’Industrie in 1876. Once again, the firm was out of competition as a result of its membership of the juries, and Lucien’s role as official secretary and reporter on the goldsmith’s work and jewelry sections of the show. The ‘Notice’ or brochure which accompanied their display reveals the extent to which the reputation of the firm was becoming established internationally as well as in France. Two items belonged to foreign customers: a chased silver, lapis lazuli and enamelled ‘*Horloge de Table, Epoque de Charles X*’ (Charles X table clock) was owned by Mr. G..., of London; and a ‘*Vase en argent repoussé dédié aux arts de la Renaissance*’ (Repoussé silver vase dedicated to the Arts of the Renaissance), supported by Three Graces, belonged to Mr M.C. of Amsterdam. Although no illustration of the first object has come to light, the detailed description contained in the firm’s own catalogue may help to identify it.

The clock stood on a lapis base, the twelve facets of which featured painted enamels of the signs of the Zodiac by Paul Grandhomme. Its body was wide and curved, decorated with openwork and chased silver motifs, and set with six panels enamelled ‘*sur paillons*’, representing the use of time (including Work, Sleep and Prayer). Beneath the projecting cornice, supported by caryatids, was a bronze cylinder inlaid with gold and set with twelve Limoges enamelled plaques. These bore faithful depictions of the Gods that Rosso Fiorentino had designed for Madrid Castle, in copper and on a far larger scale. A Cupid, leaning over the cornice, used his arrow to indicate the hour and minutes. The horizontal dial, carried out in Limoges enamels, was unfinished. The movement was by Messrs Le Roy et Fils. The clock stood 17 cm. high and was owned at the time by Mr Antony [sic] Gibbs of London.³⁶

The silver repoussé vase dedicated to the Arts of the Renaissance, a photograph of which still exists in the Falize archive, was decorated with the attributes of Painting, Sculpture and Architecture and was set with six panels featuring the portraits of Raphael, Michelangelo, Titian, Leonardo da Vinci, Jean Goujon and Albrecht Dürer, with their names inscribed on the base.

At this time, the firm was benefiting from the patronage of the Prince de Béarn-Viana, who had commissioned two important works depicting celebrated family ancestors. These consisted of a gold repoussé and silver chased panel of Marguerite de Valois, Queen of Navarre (1492-1549), and a

large painted enamelled portrait of Gaston de Foix, duc de Nemours (1489-1512). The first panel was centred with a profile bust of 'la Marguerite des Marguerites', so-called for her love of literature and poetry in particular, carried out in repoussé and chased gold. The painted enamel portrait of Gaston de Foix by Claudius Popelin depicted the young Captain crowned with laurels, wearing his armour and drawing a sword. One last example of goldsmith's work was featured in the handlist, consisting of a '*Plateau Style Henri II*', of enamelled gold and chased silver-gilt, set with antique cameos and supported on a mobile pedestal. It was centered with a large cameo representing either a pagan sacrifice, or 'the Sacrifice of Abraham'. Its diameter was 33 cm.

The exhibitions organized by the Union Centrale were relatively specialized and did not draw as wide an audience as an Exposition Universelle. However, the one held in 1876 provided an opportunity for the public to admire examples of goldsmith's work created by the firm for the first time. Since Lucien Falize could not comment on his own contribution to the show, it is Carrier-Belleuse who provides us with information concerning the jewelry they exhibited.³⁷

This consisted of items decorated with translucent enamels '*sur paillons*' "which shimmered like precious stones", and included bracelets and an exquisite châtelaine. Other creations were inspired by the Renaissance, and featured a chased gold parure and an attractive gold pendant decorated with pearls and enamels. It was the firm's versatile use of colour that enchanted Carrier-Belleuse, who noted that in the absence of enamels, sardonyx was incorporated into the jewelry. Falize's goldsmith's work was also praised, although the author found fault with the proportions of the vase and the chased silver figures framing the Gaston de Foix enamel.

The quality and sophistication of the wide range of pieces³⁸ exhibited by Falize is reflected in Carrier-Belleuse's assessment of their display: "MM. Falize senior and son are a credit to their profession; because, to their comprehensive knowledge of their work, they add profound learning and an artistic education, without which fine works of art cannot be created.

"They do not ask themselves what the current trends are, in order to become slaves of fashion; it is their own style and taste they wish to impose and to have admired. In this difficult and honourable task perhaps they do not find the appreciation of the crowd; but one day their jewelry and works of art are sure to find their place in private collections and museums."³⁹

According to his son, examples of Alexis Falize's work were shown at every Exposition Universelle from 1851 to 1873.⁴⁰ However, apart from the pieces shown in 1867, nothing is known of his contribution in other years. Ironically, despite the fact that by the time he retired in 1876 the firm was highly esteemed by the jewelry trade and was beginning to attract a discerning clientele, Alexis Falize was never rewarded with a prize more exalted than his comparatively humble 'coopérateur's' bronze medal of 1867.

ARTISTIC CAREERS

2. Lucien Falize

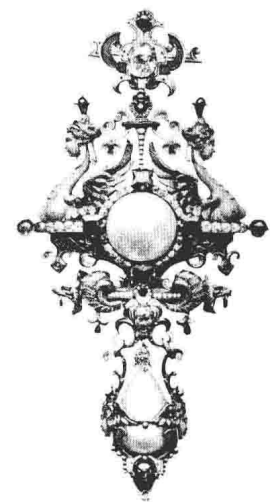
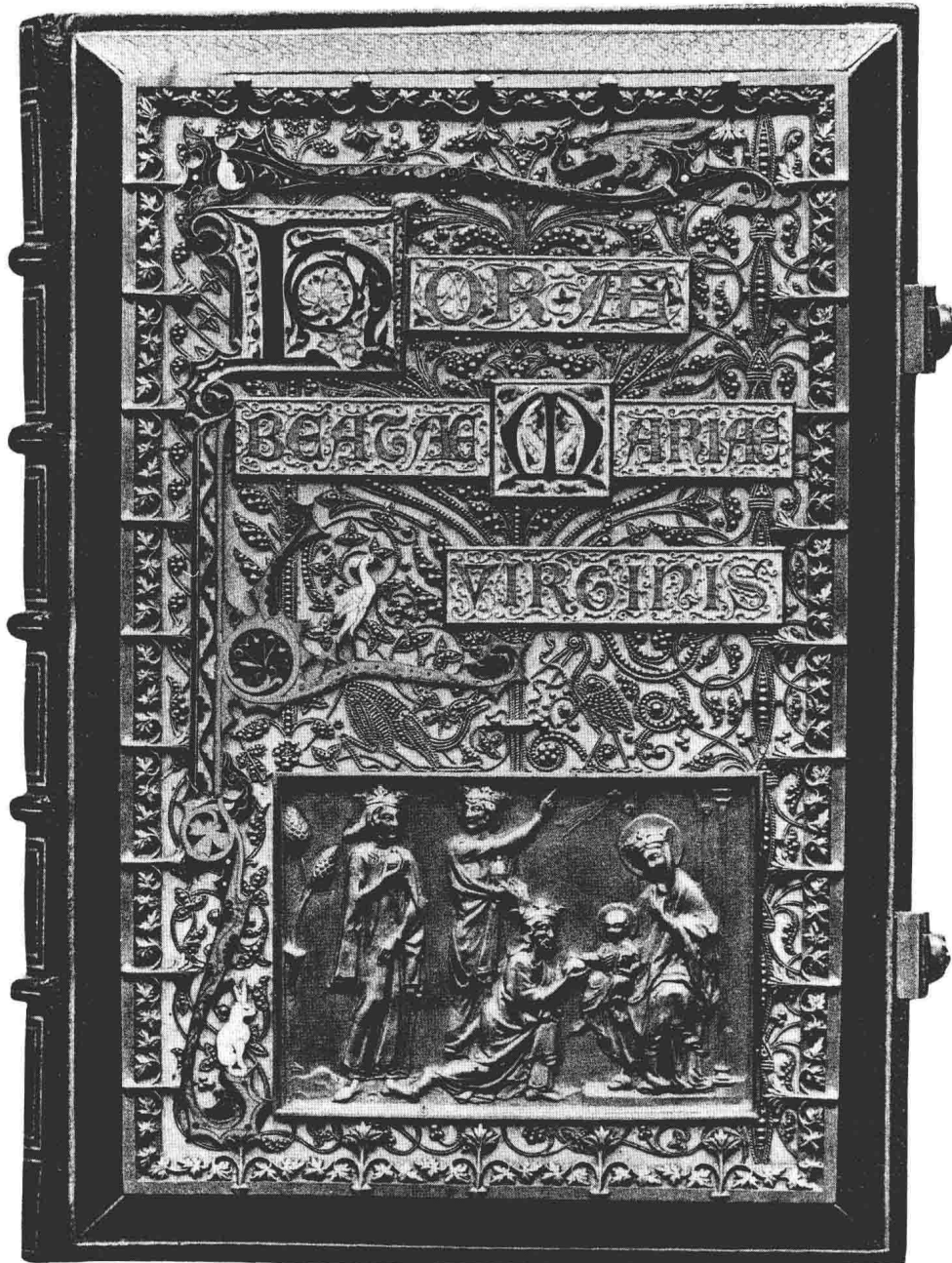
Lucien Falize may have been persuaded to take part in the Amsterdam Exhibition of 1877 by his friend Alfred Darcel. As administrator of the Manufacture des Gobelins, Darcel went to Amsterdam with the President of the Union Centrale des Arts Décoratifs, Edouard André; they were the two commissioners who represented France at the exhibition. Falize took part in two separate competitions, but the pieces he entered so conspicuously failed to take account of any of the outlined specifications that it seems his decision to participate was taken at the last minute.¹ Nevertheless, the exhibition provided the jeweler with an opportunity to show works on an international basis for the first time under his name alone. That the pieces he submitted were certain to be rejected must have been of secondary importance to him.

For competition No. 11, consisting of 'A goblet of honour composed of silver, silver-gilt or gold (enamelled or not)', Lucien contributed the enamelled 'Plateau style Henri II' set with cameos already shown by the firm in Paris in 1876. Although the international jury² felt this piece demonstrated "refined taste and admirable craftsmanship",³ entering a tray instead of a goblet meant that the work could not be admitted for consideration.

The second competition Lucien entered, No. 12, was for 'a lady's gold parure (enamelled or not), entirely or partially set with diamonds'.⁴ For this, and coming a little closer to what was required, he submitted an enamelled gold pendant set with diamonds, emeralds, rubies and pearls after a design by Hans Collaert. Twenty-six jewelers from the Netherlands, Hainault, France, Austria, Germany and Italy had taken part: "The extraordinary talent of M. Luc. Falize, of Paris, has set him apart from the rest of the competitors. With its intricate design and craftsmanship, the pendant in the Renaissance taste he has submitted rivals the creations of the most talented sixteenth-century masters. Suffice to say that M. Falize appears to have achieved perfection in this work of art.

"The jury therefore sincerely regrets that it cannot award a first prize for this work, given that M. Falize has only exhibited a pendant, and the

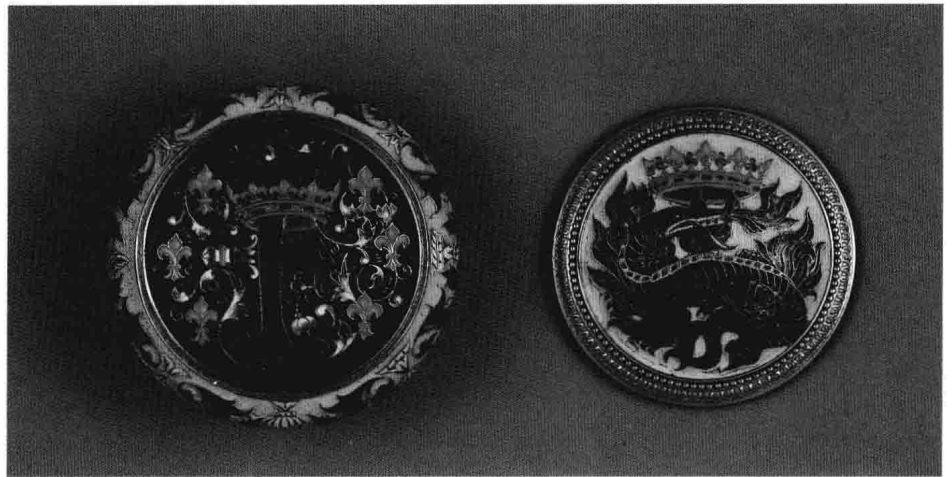
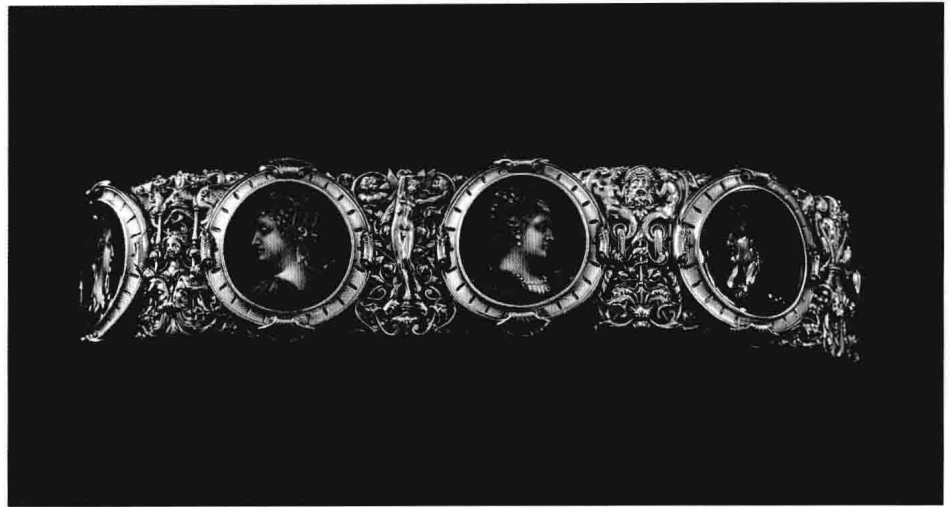
84a, b, c. *A chased, filigree and repoussé gold book cover by Lucien Falize in the medieval taste, now in the Walters Art Gallery Collection, Baltimore.*
A gold, enamelled and gem-set pendant by Lucien Falize in the Renaissance taste, after a design by Hans Collaert (see pl. 327). Exhibited in Amsterdam (1877), and Paris (1878 and 1880).
A chased gold and enamelled pendant by Lucien Falize in the Renaissance taste, centred with 'Fortuna'. From J.-B. Giraud, Les Arts du Métal. Recueil descriptif et raisonné des précieux objets ayant figuré à l'exposition de 1880 de l'Union Centrale des Arts Décoratifs, 1881, pl. XLIII.





85. Gold and enamelled brooch by Lucien Falize in the form of an 'enseigne' or hat badge after a design by Albrecht Dürer (pl. 322), depicting in a circular gold border a chased gold figure of St George on a white enamelled galloping horse, a green enamelled dragon at his feet, against a red translucent enamelled ground bearing Dürer's initials as they are shown to the left of his original design. The reverse is engraved with a shield decorated with a blue enamelled twin-headed eagle. Height including suspended plaque 5.7 cm.

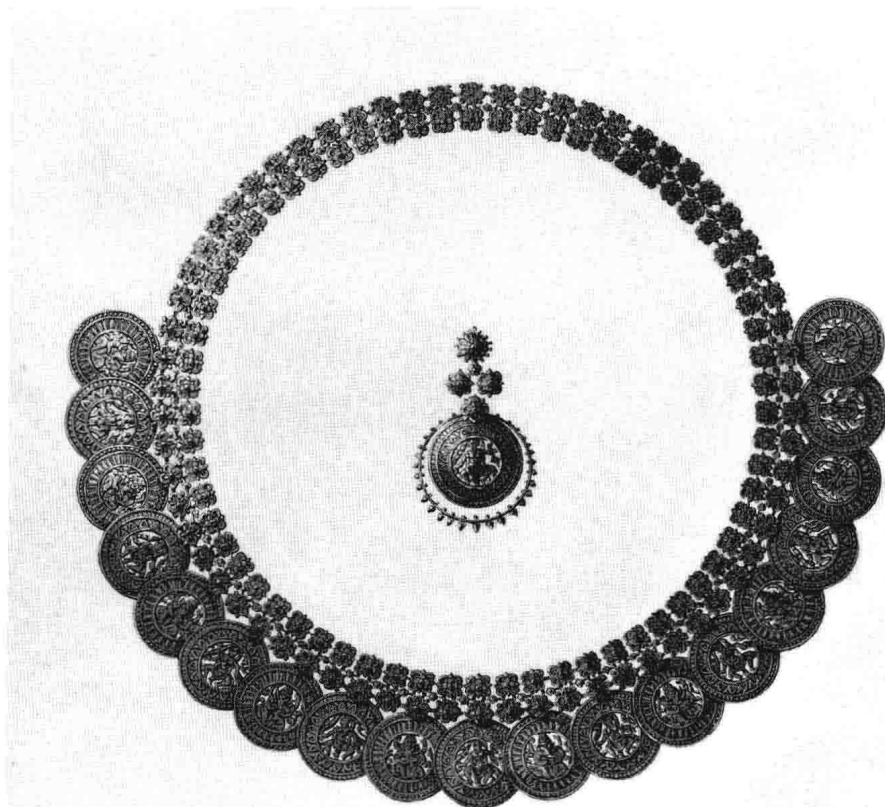
86. A gold and enamelled bracelet decorated with chased female figures, dragons, sea creatures and cherubs inspired by the engraver Virgil Solis, framing four painted enamel plaques by Paul Grandhomme depicting allegories of the four seasons, each with its Latin name engraved on the reverse: 'Aestas, Ver, Hiems, Autumnus'. The last bears the Bapst et Falize monogram accompanied by the ring and the pearl. The painted enamelled plaques are signed 'G'. The description of such a jewel in Lucien Falize's 'Notice' for the 1878 Exposition Universelle suggests this is the example displayed on his stand, in which case the Bapst et Falize monogram would have to be a later addition.



competition required that a lady's parure should be submitted..."⁵

The detailed 'Notice'⁶ accompanying Lucien Falize's display at the 1878 Exposition Universelle in Paris gives some indication of the variety of pieces he displayed there which earned him the much coveted Grand Prix.⁷ The sources of inspiration acknowledged by him reveal the extent to which he had inherited his father's enquiring mind. The handbook lists jewelry as diverse as a 'Hunting bracelet (Gaston Phoebus, fourteenth century)'; 'Enamelled gold pendant (Etienne Delaune)'; 'St George hat badge (Albert Durer)';⁸ 'Chased gold bracelet decorated with painted enamels (Virgilius Solis)';⁹ 'Bonbonnière François 1^{er} (Château de Blois)'; 'Pendant in the sixteenth-century taste decorated with enamels and pearls (H. Collaert)'; 'Tiara in the oriental taste (gem-set)'; 'Indian necklace (Chasing over red enamelled ground)'; 'Head ornament in the Chinese taste (gem-set)'; 'Spray of blackberries (Ditto)'; 'Spray of almond blossom and mimosa (Ditto)'; 'Bracelets bearing mottoes, dates or initials decorated with cloisonné enamel 'sur paillons'; 'Virgin after Albert Durer (gold *basse-taille* enamel)'; 'Silver *basse-taille* enamel (after Van Eyck)'.¹⁰

Lucien Falize had been experimenting with the sophisticated technique of *basse-taille* enamelling for some time, employing Emile Pye to engrave the

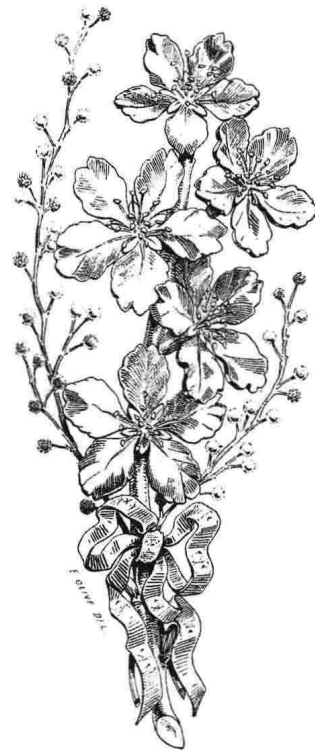


87. A circular gold and enameled bonbonnière by Lucien Falize, the lid and base emblematic of François I and decorated with the crowned salamander and 'F' initial respectively. The inside of the base is decorated with two crowned crossed 'C' initials for the King's consort Claude. This work may well be the 'Bonbonnière François Ier (Château de Blois)', carried out by Emile Pye and Louis Houillon and displayed at the Exposition Universelle of 1878. The crowned salamander and crossed 'C' motifs are used throughout the decorative scheme of the Château de Blois. Diam. of lid 3.7 cm., diam. of base 5.2 cm.

88. Design for an openwork gold and red enameled necklace with earring by Lucien Falize, in the Indian taste. A necklace similarly described was displayed at the Exposition Universelle of 1878.

89. Diamond-set blackberry spray by Lucien Falize, possibly displayed at the 1878 Exposition Universelle, with openwork diamond-set necklace shown by Bapst et Falize at the 1889 Exposition Universelle. From *Vever*, v. III, p. 503





90. A still-life portrait of Mrs Leland Stanford's jewelry collection painted in 1898 by A.D.M. Cooper as a record of those pieces she gave to Stanford University (founded in memory of her son) in order to raise funds for its library. Mrs Stanford owned one of the most important jewelry collections in the US. She travelled to Europe in the late 1870s and early 1880s

surface of the metal to varying depths and Louis Houillon to flood it with translucent enamel. The Exposition provided him with his first opportunity to show the result of their endeavours and demonstrate the range of their technical repertoire, prompting Louis Gonse to comment on “M. Falize’s passion for the remarkable potential of enamel, including cloisonné enamels in the Chinese taste, *basse-taille* enamels after the artists of the Middle Ages, and Limoges painted enamels.”¹¹

The work Gonse singled out as “The most important work in terms of value and craftsmanship”¹² is the Uranie clock in the sixteenth-century taste carved from ivory, lapis lazuli and rock crystal and decorated with enamels.¹³ However, it was for the four devotional panels created for the Prince de Béarn-Viana that Gonse reserved particular praise. Two of these historical portraits, depicting Marguerite de Valois, Queen of Navarre, and Gaston de Foix, duc de Nemours, had been previously displayed at the Union Centrale exhibition in 1876.¹⁴ The third panel consisted of a gold repoussé low relief depicting Marguerite de Foix, duchesse de Bretagne (1453-86) teaching her daughter, the future Queen Anne de Bretagne. The equestrian portrait of Gaston IV de Béarn (1088-1130), created by Emmanuel Frémiet, formed the centre of the last devotional panel, which was lavishly decorated with gold, silver, bronze, damascened steel, ivory and enamel.¹⁵ At 65 cm. high, this was the largest of the four panels and the most dramatic in terms of composition.

Two other examples of goldsmith’s work on a similar scale were included in Lucien Falize’s display: a silver-plated bronze statuette of Saint-Michel du Mont, patron of France, carried out by Aimé Millet,¹⁶ and a chased silver ‘*Vierge à l’Enfant*’, by Eugène Delaplanche.¹⁷

A smaller-scale, charming example of Falize’s goldsmith’s work consisted of the Neo-Gothic ‘*Petite Horloge Portative*’ (small carriage clock). Standing at just 16 cm. high and carved from a single piece of ivory, it was mounted in silver and gold, and decorated on the façade with the Annunciation, and on the reverse with two female figures before an altar; on the two sides were twelve rondels depicting the months of the year.¹⁸

The last page of the handbook accompanying the Falize display listed miscellaneous items, including artistic and gem-set jewels, flacons, hand mirrors, *bonbonnières*, cloisonné enamels in the Japanese taste, and enamels ‘*sur paillons*’. Among them was a hinged bracelet composed of twelve enamelled gold panels decorated with winged chimeræ.¹⁹ A bracelet featuring similar fantastic creatures has come to light, ornamented with Indian and Persian style flowers on the reverse. The motifs are highlighted by ‘*paillons*’ applied beneath the translucent enamel.

Eugène Fontenay was a great admirer of these vivid enamels, extolling their sophisticated beauty in *Les Bijoux Anciens et Modernes* (p. 304): “The interplay of the enamels, placed with careful precision on different planes, the accuracy of the design, and the fineness of the cells which formed the contours, turned these jewels into little masterpieces. They attract admirers, but above all platonic admirers; they will fetch a great deal of money when they are no longer made.”

Although most of the jewelry shown was either of chased gold or decorated with enamels, there were some examples of gem-set pieces, as the

and both times visited Paris. Many of her jewels were acquired there, and the right-hand bracelet of the pair listed as no. 10 in the painting appears to be the one illustrated here in pl. 91.

91. Enamelled gold bracelet decorated with medieval style lettering reading ‘Laisse Dire, Fais Bien’, the initials in gold against a floral cloisonné enamelled ground, the rest of the script carried out in red translucent enamels against an opaque ivory ground. Diam. 7.2 cm.

92. Engravings of a gem-set spray of almond blossom and mimosa, and an enamelled gold *châtelaine*, both exhibited at the Exposition des Arts du Métal in 1880, the spray possibly also displayed at the 1878 Exposition Universelle. Both designed by Emile Olive. From J.-B. Giraud, p. 57

93. A gold, enamelled, ivory and rock crystal clock by Lucien Falize in the form of Urania and two Cupids carved from ivory and decorated with chased silver mounts, supporting a hollowed rock crystal globe containing the revolving chased gold figures of the Gods of the days Diana, Mars, Mercury, Jupiter, Venus, Saturn and Apollo. The globe is encircled by a band of enamelled gold depicting the gods of the months in gold low-relief alternating with enamelled signs of the zodiac. The lapis lazuli base is set with four gold plaques on which the four seasons are represented, and small gold cartouches reveal the hours and minutes.

Six gold and enamelled sphinxes rest on shields bearing symbols of the planets and surmounting the names of the Greek astronomers Thales, Anaximander, Callipus and Hipparchus. The carved ivory figures were designed by Albert-Ernest Carrier-Belleuse.

Given by the President of Peru to King Alfonso XIII of Spain in 1906, as is shown on the base. Total height 54 cm.

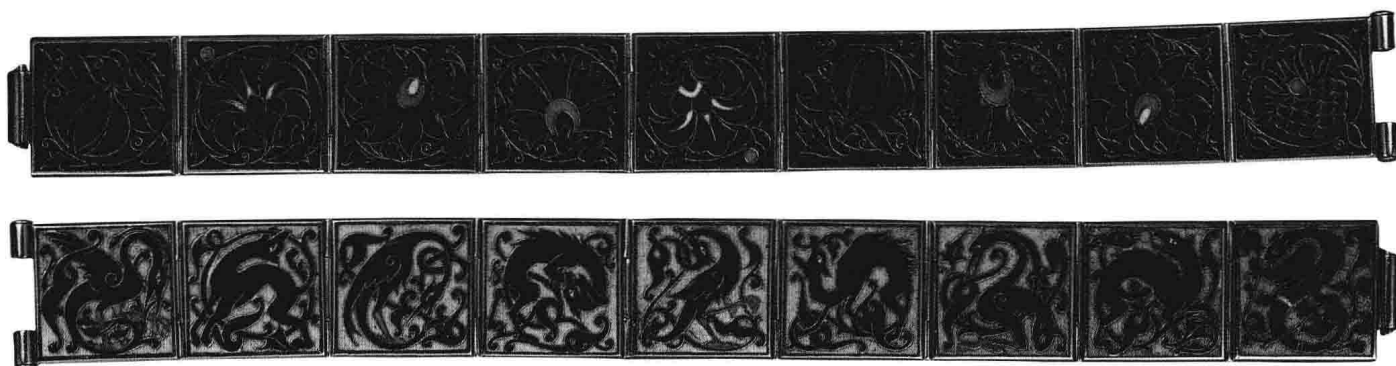
94a and b. A hinged gold and enamelled reversible bracelet by Lucien Falize, decorated with Indian and Persian style flowers carried out in vivid translucent enamels against a turquoise enamelled ground on one side, and fantastic creatures in an equally vivid palette against an ivory enamelled ground on the other. Length 18.3 cm.

95. Silver and gold mounted carved ivory carriage clock in the Gothic taste by Lucien Falize. Although a number of electrotypes of this clock have come to light, this is the only carved ivory example known to date, and is probably the one exhibited at the Exposition Universelle of 1878. Height 16 cm.



‘spray of blackberries’ and the spray of ‘almond blossom and mimosa’ listed in the Notice testify. These too found favour, so sensitively were the botanical studies translated into diamonds. A critic declared, “Gem-set jewelry is usually considered an entirely urban industry. However, it occasionally draws inspiration from nature and the close observation of rural motifs with highly satisfying results. Really one cannot imagine a springtime spray more beautifully expressed.”²⁰

These were not the only gem-set pieces to attract attention. A curious diamond-set comb, in the Japanese taste according to the same critic (possibly the ‘Oriental style tiara’ or ‘Chinese style head ornament’ itemized in the Notice), was also praised. It featured a dragon and a phoenix guarding



a large diamond, eliciting the pertinent remark: "Despite its unconventional design, this delightful piece elicits more charm than surprise; it is certainly Japanese in style, but Japanese seasoned to suit Parisian taste."²¹

Despite the presence of these gem-set jewels, it was the enamels that predominated. These were in evidence, for example, in the chased gold, filigree and repoussé plaque serving as a book cover to a rare thirteenth-century manuscript. It was decorated with a gold repoussé panel depicting the Adoration of the Magi. The surface was ornamented with vividly enamelled animal, bird and botanical motifs, reflecting the miniatures contained within the book, against a matt turquoise enamelled ground.²²

It was Falize, at the close of the Exposition, who was honoured with the task of creating a cover for the bound visitors' book presented to M. Teisserenc de Bort, the Minister of Agriculture and Commerce, who had presided over the organization of the exhibition. This book cover consisted of

96. A gold, gem-set and enamelled pendant depicting 'Fortuna' after an engraving by Virgil Solis (see pl. 335), carried out in pink enamel against a shell of carved tourmaline with a blue enamelled sail. Contained in its original Falize et Bapst case. Acquired from the firm by the Count of Cabral, whose daughter was lady-in-waiting to Queen Amelia of Portugal. Height 9.5 cm., width 4.7 cm.



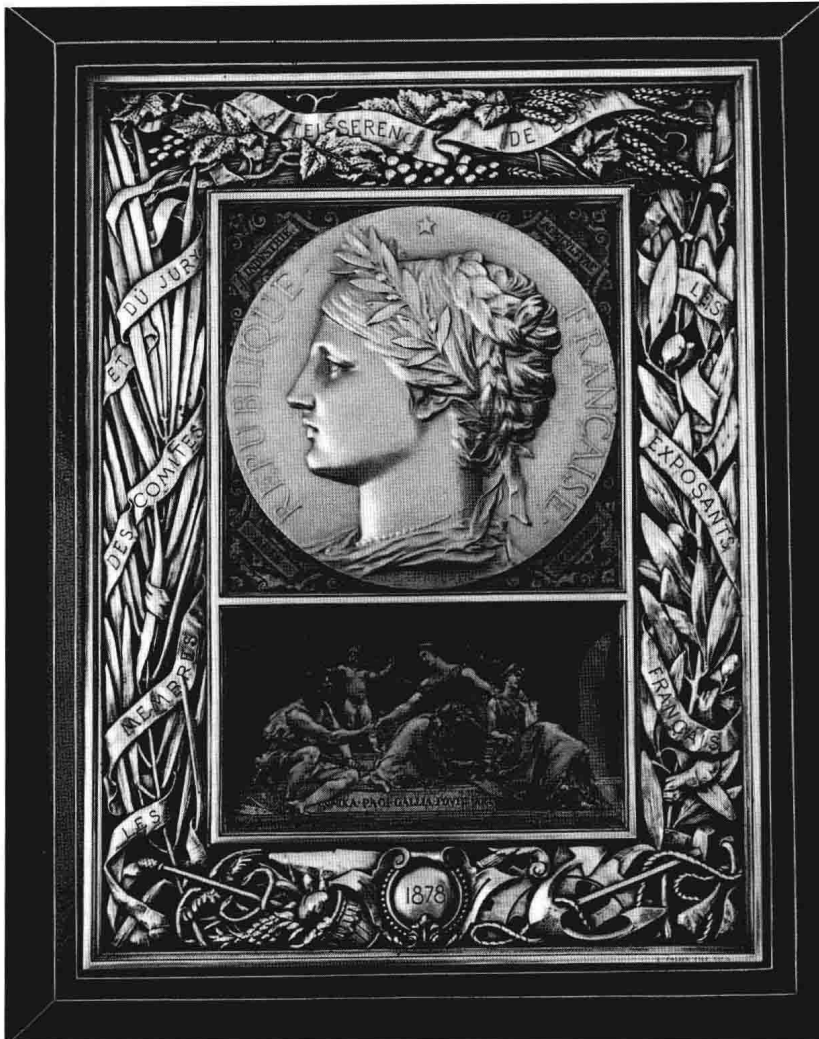
97. A chased silver candelabra, the base decorated with four reclining female figures. Shown by Bapst et Falize at the 1889 Exposition Universelle, and possibly also exhibited at the Exposition des Arts du Métal in 1880.

a lavishly chased silver frame decorated with laurel and ivy leaves, intertwined with a banner covered with various inscriptions. It was centered with a large gold medal engraved by Jules Chaplain, surmounting a painted enamel plaque by Alfred Meyer.

With characteristic generosity, Lucien Falize named the designers, craftsmen and collaborators who contributed to the works he exhibited. Many were rewarded for their technical skills. Gustave Goetschy, an obvious enthusiast of Lucien Falize's creations, delighted in "The soft and gentle whiteness of the ivories, the quiet glow of the enamels, the cool restraint of the old golds and bronzes, and, above all, the scholarship and refinement which pervade the work."²³ The great variety of stylistic influences evident in Falize's work, and the wide range of materials used in their manufacture, combined to create a display that finally guaranteed long-awaited public recognition and acclaim. Commenting on the Falize display (and illustrating 'Gaston de Foix'), *The Art Journal* reported,²⁴ "The house from which these remarkable examples of Art emanate is that of FALIZE and sons, of Paris. They excite universal admiration, and merit the praise they have received, throwing into shade the artist manufacturers who at previous exhibitions maintained supremacy in this department of high-class Art."

Many of the pieces included in the 1878 Exposition Universelle were displayed once again by Lucien Falize and Germain Bapst when, as joint exhibitors, they took part in the sixth show organized by the Union Centrale dedicated to 'Les Arts du Métal', in 1880.

The four devotional panels created for the Prince de Béarn-Viana were prominently exhibited, as were Urania (which formed the centre of the display), the two statues of Saint-Michel du Mont and 'La Vierge à l'enfant', the carved ivory clock (accompanied by a silver-gilt bronze version²⁵), and the enamelled book cover featuring the Adoration of the Magi. The album created for M. Teisserenc de Bort after the 1878 Exposition was also



98. A chased and repoussé silver roasting dish, a snake forming the handle and a shell motif at the opposite end acting as a receptacle for the gravy. Bearing the engraved Bapst et Falize monogram with the ring and pearl on the base. Exhibited at the 1889 Exposition Universelle, it was acquired by the Musée des Arts Décoratifs the following year. Length 50 cm.



99. A gold, silver, gem-set and pearl brooch in the form of a kneeling Buddhist priest with long beard and ruby-set headpiece clasp a pearl. Henri Bouilhet indicates that the jewel was originally hung with a diamond.

100. Gold, silver and enamelled book cover by Lucien Falize, commemorating the 1878 Exposition Universelle. Signed 'L. Falize fils. Paris'. Plaque height 30 cm., width 22 cm.

101. A gold, enamelled and pearl-set tiara with suspended frontlet in the Renaissance taste. From *Vever*, v. III, p. 495

included, eliciting praise from Marius Vachon²⁶ who admired this “elegant and exquisitely made book cover.”

There was one significant addition to the firm’s goldsmith’s work on show. Falize had submitted a model for a ‘*plat à rôtir*’ or silver platter decorated with branches of celery to a competition organized by the Ministry of Agriculture to find a suitable prize for the Agricultural contests. Although his own model was not selected, Falize carried it out in silver for the 1880 Arts du Métal exhibition. The piece was singled out by Henri Bouilhet who felt it deserved to win the competition: “There was no justification for rejecting this charming work. Perhaps the attempt seemed too daring; however skilfully decorated, a functional platter was not deemed by the Jury to be an appropriate work of art for an agricultural prize. But M. Falize was right to carry out his model, and to display the work at the Exposition of 1880. In his first attempt to renew the decorative arts, Falize introduced elements which Nature, prodigious with its treasures, offers to the imagination of our artists.”²⁷

Another important piece of silver, according to Eugène Fontenay, was a large candelabra, “the stem of which, narrow at the base, gradually widens towards the top, encouraging the eye to take in the bountiful blossoming of



102. Reversible gold and enamelled necklace composed of a wirework band suspending 7 plaques decorated with translucent enamels 'sur paillons' alternating with vertical openwork elements. The plaques feature stylized floral compositions on one side and fantastic creatures on the reverse. From *Véver*, v. III, p. 493



103. The ivory bust of 'La Gallia', carved by Auguste Moreau-Vaubier, encased in a helmet and armour by Eugène Robert. The chasing was carried out by Paul Richard and the damascening by Gauvain; the metalwork was further decorated with burnished copper, silver chainmail and gemstones. From Victor Champier, *Les Industries d'Art à l'Exposition Universelle 1889*, v. II





the sconces. It seems to have been designed to resolve the difficult problem of creating profusion without confusion. The jumble of winding branches is easily unravelled, and the general effect is lavish and dynamic".²⁸ A candelabra by Falize that closely fits this description was reproduced in a German periodical, *Die Gewerbehalle*,²⁹ of 1881, only one year after the exhibition, and may well be the one included in the display.

Many of the jewels included in the Arts du Métal exhibition had been seen in 1878. Henri Bouilhet³⁰ listed an enamelled gold pendant after Etienne Delaune and a red enamelled necklace in the Indian taste, as mentioned before. There was also a *bonbonnière* bearing the monogram of François I, and *basse-taille* enamels after Dürer and Van Eyck. The bracelet set with circular painted enamelled plaques was also featured.³¹ A fascinating addition consisted of a brooch in the form of a Buddhist priest clasping a pearl, seated on a cloud in the folds of a dragon; Bouilhet commented aptly on its "daring originality".³²

Gold bracelets decorated with translucent enamels '*sur paillons*' carried out by Emile Pye and Louis Houillon, bearing mottoes, dates and gold initials, were also shown. Many of them had probably been included in the 1878 display, as had the enamelled gold pendant after Hans Collaert. However, another jewel, also in the sixteenth-century taste and representing 'Fortuna', was not specifically mentioned in 1878 and was probably a new creation.³³ The same applied to the enamelled gold *châtelaine* discussed by J.-B. Giraud.³⁴ Enamelled gold figurines were also exhibited, together with seventeenth century-style 'ironwork' bracelets, a pendant set with diamonds and mauve pearls, and a matt gold bracelet inlaid with enamelled peach blossom. The range of sources evident in these works was noted by René Ménard, who wrote: "In order to apply the decorative technique of enamel to jewelry, M. Falize has drawn from an extensive range of sources, including the Orient, featuring Japanese or Persian influences, and medieval art, featuring Saxon contours, fantastic animals, and multicoloured foliage in the fifteenth-century taste."³⁵ As if to illustrate the point, Henri Vever³⁶ published two jewels that he dated as 1880 and which also presumably formed part of the display: a reversible necklace, decorated with translucent enamels '*sur paillons*' in the Gothic taste, and a striking enamelled gold tiara

104. Photograph of the Bapst et Falize stand at the 1889 Exposition Universelle. Above 'La Gallia' in the centre hangs a plaque reading 'Membre du Jury/Rapporteur/Classe 24 Orfèvrerie/ Hors-concours'.

105. Chased silver allegory of Autumn, consisting of a reclining female draped figure with a child before her proffering a bowl of fruit; modelled by Levasseur, and inspired by the sculpture shown here in pl. 106. Exhibited by Bapst et Falize at the 1889 Exposition Universelle. Lucien Falize sent Henri Bouilhet (who was gathering material for his three-volume *L'Orfèvrerie française aux 18e et 19e siècles*) photographs of examples of the firm's works of art, which explains their presence in the Christofle archive.

106. Photograph by Lucien Falize of a garden sculpture by Antoine Coysevox in the grounds of the Château de Versailles, depicting a reclining draped female figure with Cupid proffering a shell shaped dish, with *rocaille motifs* at their feet.



107. Silver statuette in the form of an allegory of Archaeology, exhibited by Bapst et Falize at the 1889 Exposition Universelle.

108. A chased and repoussé coffee pot in the Arabic taste, exhibited by Bapst et Falize at the 1889 Exposition Universelle.

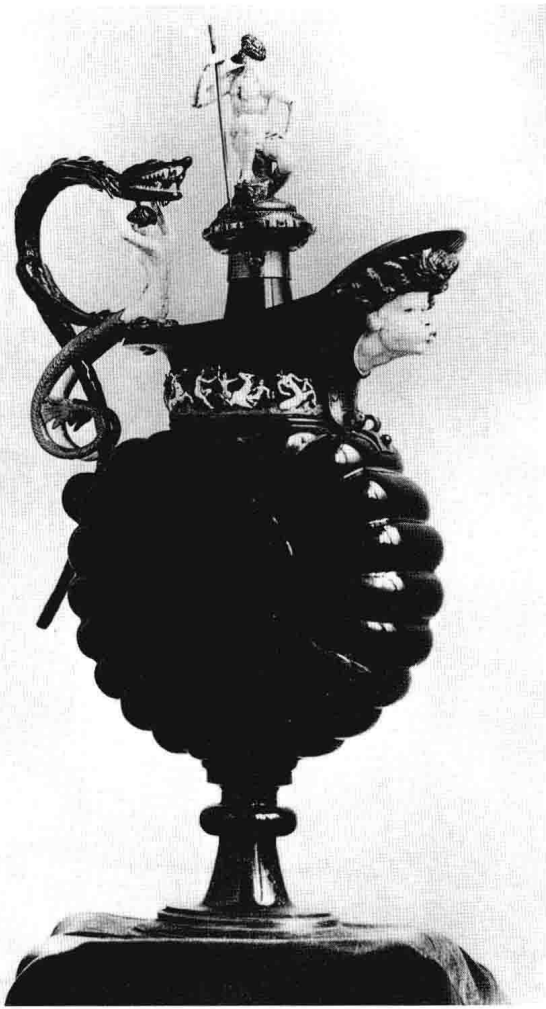
109. Jasper, gold and enamelled ewer in the Renaissance taste, the circular ribbed body decorated with an enamelled frieze featuring mythological scenes, the handle composed of an enamelled mermaid holding a snake's head aloft, the spout supported on the head of Zephyr, and the finial surmounted by Poseidon. Exhibited by Bapst et Falize at the 1889 Exposition Universelle.



with *ferronière* in the Renaissance style. As Henri Bouilhet concluded in his survey, “Is this not an extraordinarily fascinating display, and does it not demonstrate that M. Falize is a truly great artist whose high ambitions and courageous endeavours rise well above commercial considerations?”³⁷

The only surviving photograph of the Bapst et Falize stand at the Exposition Universelle of 1889 shows the sculpture bust of *La Gallia*, a personification of France, centrally positioned and clearly dominating their display. This important work consisted of a carved ivory bust carried out by the sculptor Augustin Moreau-Vauthier; Eugène Robert, ‘*statuaire ornemaniste*’, made the helmet and armour. Falize apparently refused to allow a foreign collector to acquire *La Gallia*, described by Bouilhet³⁸ as “the magnum opus of his display”, insisting that this patriotic symbol should remain in France. He must have derived great satisfaction from the fact that it was acquired three years later by the French State.³⁹

The sculpture was flanked by two gold figurines modelled by Levasseur, ‘Autumn’ (fruit) on the left and ‘Spring’ (flowers) on the right. Above these works were displayed two framed enamelled portraits of children. Other objects to the left of ‘Autumn’ were an electrotype version of the ivory carriage



clock with, alongside it, the candlestick discussed in the context of the 'Arts du Métal' exhibition. Its pair sat on the right-hand side. Just below the carriage clock can be seen the distinctive outline of a silver teapot, the handle of which was formed by a snake, the spout by a lizard, and the body decorated with brambles. It is not known whether the tray, sugar bowl and cream pitcher which formed part of this service were also exhibited.⁴⁰

Further still to the left was a seated figure of a Benedictine monk carried out in bronze⁴¹ using the lost wax (*cire perdue*) technique, without any additional chasing.

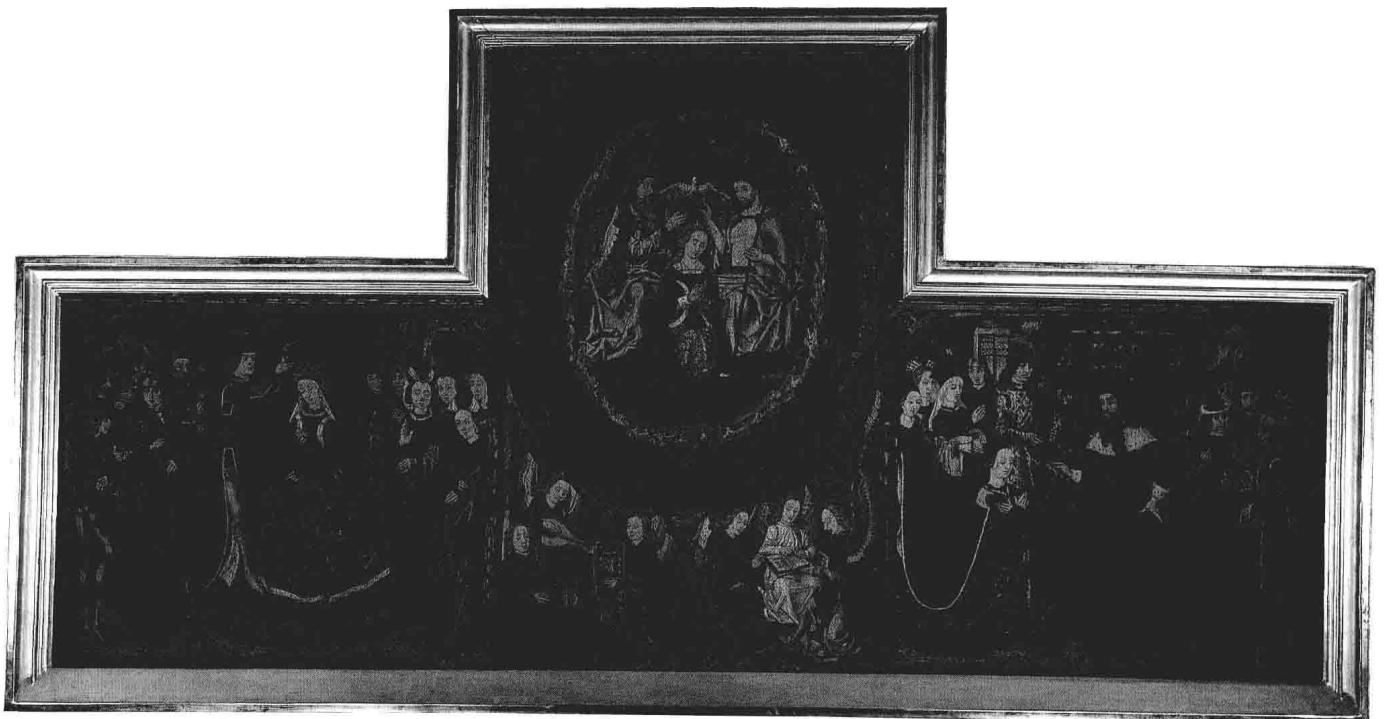
Another exhibit that was similarly produced was a charming statuette of a nude female figure standing on a semi-embedded Corinthian capital. Holding a pick in one hand and a lamp in the other, this allegory of Archaeology searched for vestiges of the past. Falize⁴² described her as follows: "Cast in silver, the surface of the metal has retained all the subtle variations of the kiln; the mould bears the artist's fingerprints, and no chasing tool has been used to alter the master's conception. This was the first time that a silver cast was produced using the lost wax technique; although it is unsuitable for ordinary goldsmith's work, the process certainly meets artists' needs, since Rodin has already benefited from our experience."

110. A chased silver, gold and enamelled clock which appears to be entirely decorated with chased female figures and cupids, dated 1880 below the dial. Lucien Falize briefly describes such a clock in his Rapport of 1889 as belonging to Lady Scott. Illustrated in Die Gewerbehalle, 1888, pl. 55.

Finally on the far left, the silhouette of another figurine can be distinguished, consisting of a testimonial to the architect Edouard Corroyer.

On the right hand side of the display, between 'Spring' and the candelabra, was an extraordinary ewer in the Renaissance taste, carved from jasper and decorated with enamelled figures modelled and chased by Garnier.⁴³ Another drinking vessel, this time an Arab-style coffee pot, could be seen on the far right of the display, just before the Urania clock.

Since Falize was the official reporter on the goldsmith's work shown at the Exposition Universelle (as indicated on the panel above his *Gallia*⁴⁴), he probably felt obliged to mount as impressive a display as possible. This would have encouraged him to borrow from their owners a number of pieces he had





made for them. These included a clock decorated with figures chased by François Joiny and Deloye, belonging to Lady Scott. Made in 1880, this fine timepiece was made one year before another clock forming part of the display, created in the Neo-Gothic taste and commissioned by the collector Alfred Morrison.⁴⁵

The work of art which Lucien Falize rated above all others was the Vase Sassanide.⁴⁶ Carved out of rock crystal, mounted in gold and enamel and set with gemstones, this work represented the culmination of another close collaboration between Falize and Mr and Mrs Alfred Morrison.

Other exhibits included the 'plat à rôti' decorated with celery exhibited in 1880; various containers in the Russian taste decorated with enamel or silver chasing; and an enamelled plaque by Grandhomme depicting a female figure surrounded by waves, with the Mont-Saint-Michel in the background, entitled 'La Nymphe des Grèves'.⁴⁷ A silver plaque modelled by Delaplanche was also displayed; this had been presented to jury members judging a competition launched by the wife of the late Isaac Pereire.

Several important gold and *basse-taille* enamelled panels formed part of the display. The first was based on a medieval tapestry housed in Sens Cathedral treasury, known as 'Les Trois Couronnements'. Contained in a chased silver frame, the panel featured the Coronation of the Virgin in the centre, with the Coronations of Bathsheba and Hester on the left and right.

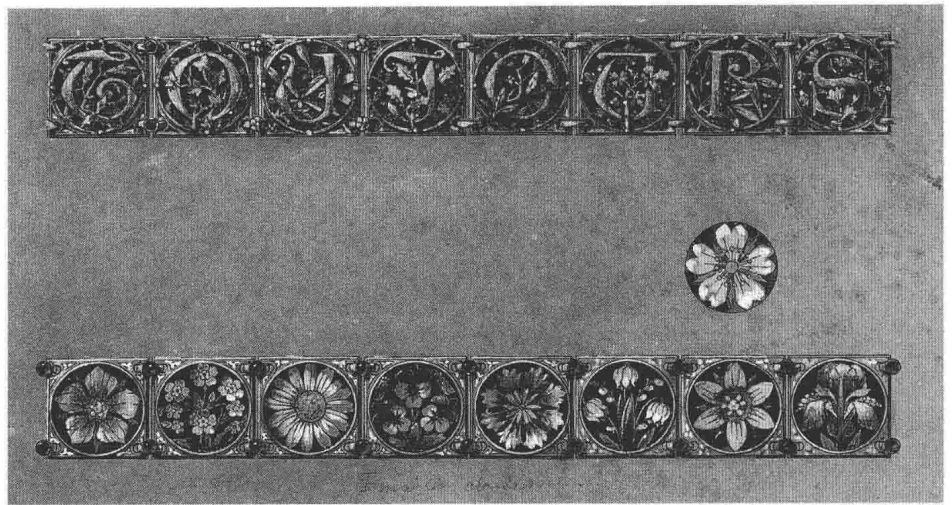
The second, inspired by a sixteenth-century tapestry entitled 'Une cour d'Amour', is known to us only from a photograph reproduced in Victor Champier's *Les Industries d'art à l'exposition Universelle de 1889*. In his *Rapport sur l'Orfèvrerie*,⁴⁸ Lucien Falize mentioned exhibiting an enamel work commissioned by the 'St. Petersburg' museum; this has not yet come to

111. A gold and basse-taille enamelled triptych depicting 'Les Trois Couronnements' after the tapestry housed in Sens Cathedral treasury (pl. 112). Three coronation scenes are depicted, although strictly speaking the one on the right featuring King Ahasuerus and Esther takes place after her coronation. The words 'Marie Royné' have been added to the enamelled version, the Cardinal's shield replaced by an angel's head, the number of angels contained in the mandorla has been reduced and the musicians below have been removed. The words engraved on the silver mount are 'Salomon Bersabee, Marie Royné, Hester Assverhe'. A delicate combination of engraving and enamelling has succeeded in translating the extraordinary details contained in the original tapestry, such as the tiled flooring, the texture of the textiles and hosiery, and the floral patterning of the cloaks. Exhibited by Bapst et Falize at the 1889 Exposition Universelle, and displayed with the tapestry by Falize Frères at the 1900 Exposition Universelle. Height 11.5 cm., width 30.2 cm.

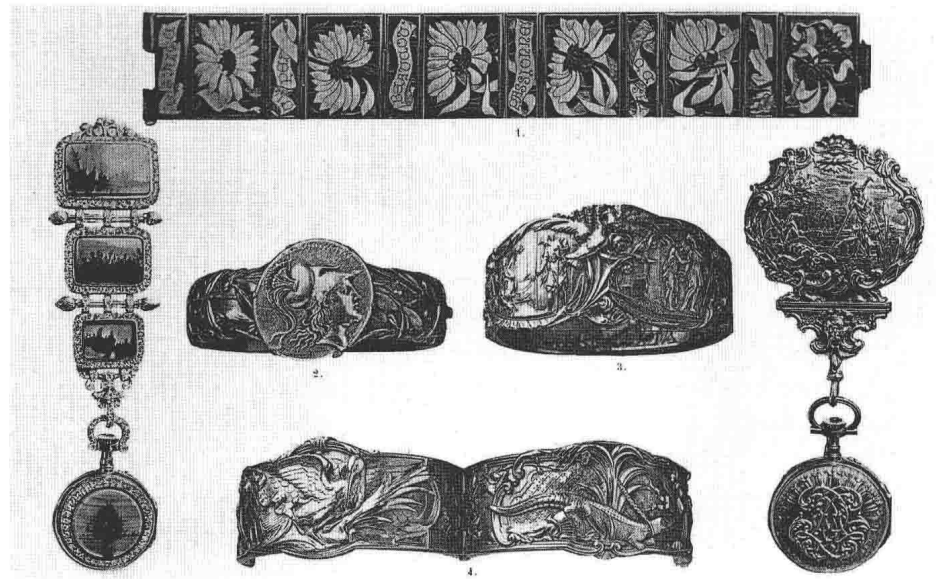
112. The medieval tapestry housed in Sens Cathedral treasury entitled 'Les Trois Couronnements', was commissioned by Charles II of Bourbon in the 15th century. He became a Cardinal in 1476 and the presence of his hat above the shield indicates this particular example was made between that year and his death.

113. Gold and basse-taille enamelled panel depicting 'Une Cour d'Amour'. From Victor Champier, *Les Industries d'Art à l'Exposition Universelle de 1889*, pl. 69

114. Watercolour design for a gold and enamelled bracelet by Lucien Falize, composed of 8 square hinged panels featuring the word 'Toujours' carried out in gold against a vivid red enamelled ground. This is probably the design for the bracelet of that description exhibited by Bapst et Falize in 1889. A watercolour design possibly for the reverse of the above bracelet is also depicted, each panel featuring a different flower carried out in enamel. An alternative floral motif within a circular framework also features on this page. Length 18.5 cm.



115. A gold and cloisonné enamelled hinged bracelet featuring 'La Chanson de la Marguerite' (see pl. 360 for another version of this jewel); a chased gold bracelet set with an antique coin; a gold repoussé bracelet depicting the fable 'Les deux pigeons' by La Fontaine (see pl. 118); a 'wedding' bracelet in which a stork and a crocodile represent Strasbourg and Nîmes respectively; a châtelaine set with panels of moss agate bordered with diamonds; a chased gold châtelaine depicting La Fontaine's fable 'Le Chêne et le Roseau'. All these works were displayed by Bapst et Falize at the 1889 Exposition Universelle. From Victor Champier, *Les Industries d'Art à l'Exposition Universelle de 1889*.

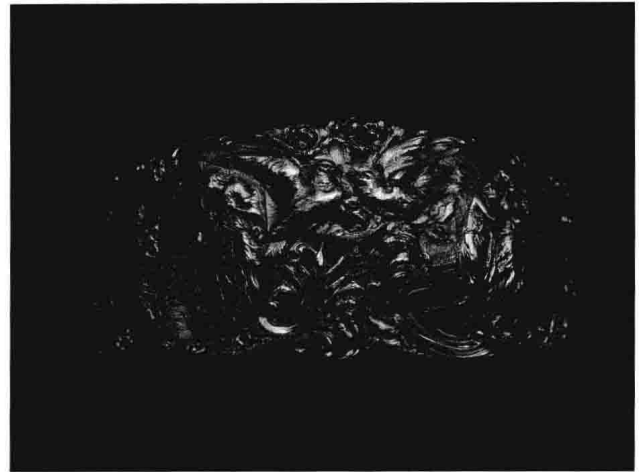
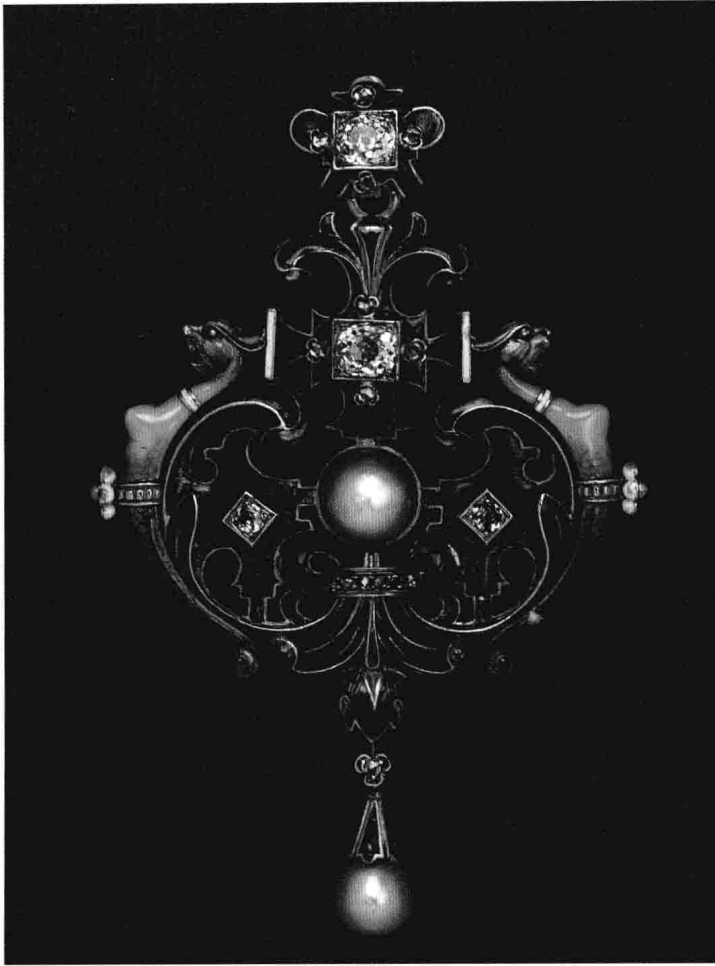


116. A gold, enamelled and gem-set pendant in the Renaissance taste. This jewel resembles a pendant displayed by Bapst et Falize at the 1889 Exposition Universelle (see pl. 120, bottom right), the additional elements to the drop being the most obvious difference. Height 6.7 cm., width 4.2 cm.

light,⁴⁹ and may possibly be the 'Cour d'Amour' mentioned above. He also implied that more than one tapestry at Sens inspired his enamelled panels, but these have yet to be found.⁵⁰

Falize was particularly proud of the rare technical expertise demonstrated by these works, which combined the highest standards of engraving and enamelling. He paid tribute to his enamellers Louis Houillon, Etienne Tourrette and Routier, but the highest praise was reserved for the engraver Emile Pye.

Enamels were also used to decorate much of the jewelry exhibited by Bapst et Falize. Bracelets were particular favourites,⁵¹ since they provided ideal surfaces for inscriptions, mottoes and commemorative messages, as seen at the Exposition of 1878; jewels bearing the words 'Toujours' (Always) and the poetic refrain of 'La Chanson de la Marguerite' ('She loves me, she loves me not') were now in evidence. Other bracelets exhibited contained more subtle allusions; for instance, the 'Bracelet de mariage', with its symbolic representation of the home towns of the bride and groom, made for a personal token of love. An attractive use of enamel could be seen in the



delicate camomile flowers adorning a bracelet which was bought at the Exposition by the Union Centrale des Arts Décoratifs⁵² for 2,000 francs.⁵³ La Fontaine's famous Fables inspired several chased gold jewels, including a bracelet engraved with lines from *'Les Deux Pigeons'* (The Two Pigeons) and a châtelaine featuring *'Le chêne et le roseau'* (The Oak and the Reed).

The firm turned to the sixteenth century for a series of gold pendants decorated with translucent enamels and set with gemstones. These colourful confections, combining vivid enamels *en ronde bosse* (applied in the round) with stones of harmonizing hues, such as peridots or tourmalines, reflected Renaissance creations. Mythological themes were evident once again in Falize's reinterpretation of one of his favourite subjects, St George and the dragon.⁵⁴ However, it was the seventeenth and eighteenth centuries that inspired some of Bapst et Falize's most lavish gem-set jewelry. Their display included a corsage ornament in the form of an elaborate bow, set with diamonds and suspended with a pearl, which derived from a design for a brooch by Gilles Légaré.⁵⁵ Lucien Falize readily acknowledged his debt to the goldsmith and regarded this 'reconstruction' as a technical challenge.

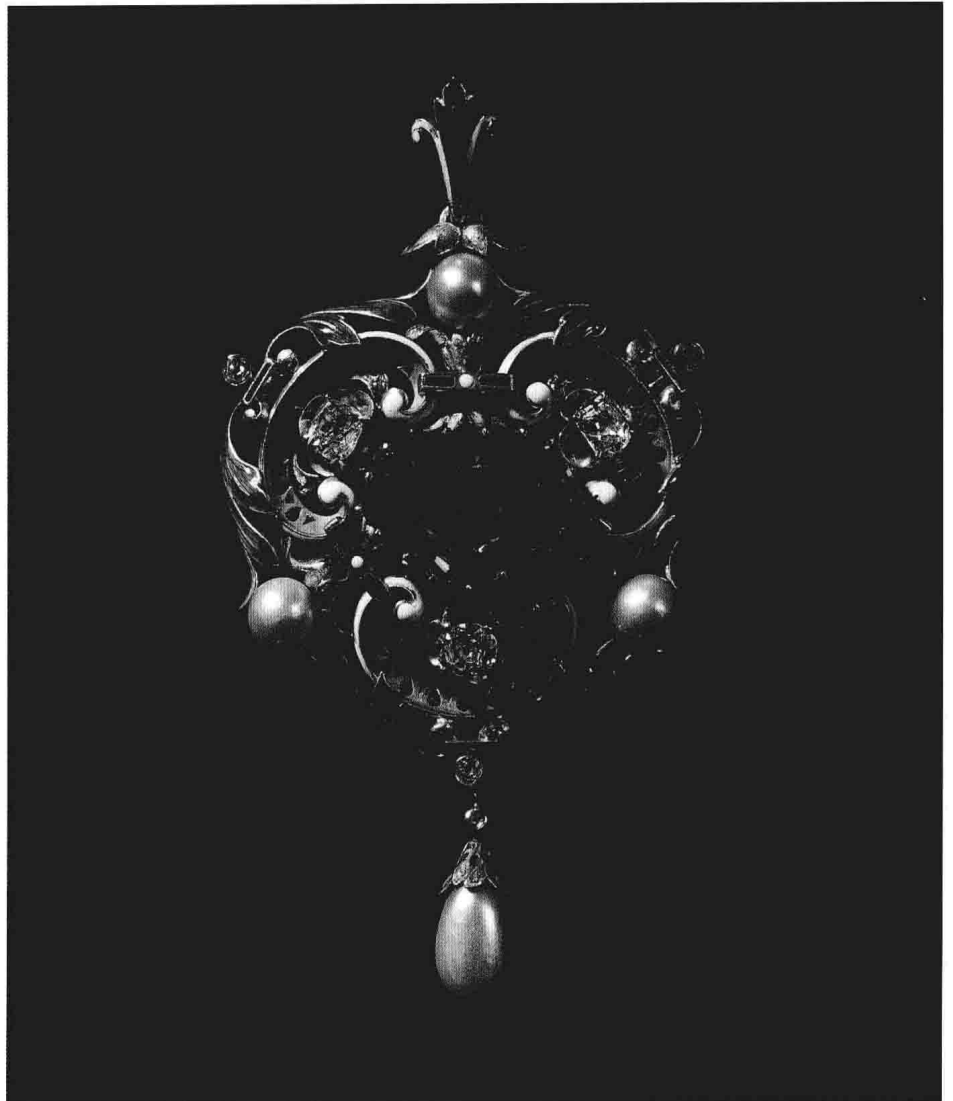
The same applied to another jewel, this time a re-creation of a necklace worn by Marie Leckzinska, the wife of Louis XV, in a portrait of 1747 by Carle Van Loo. Although the caption in the original photograph of this

117. A gold, enamelled and gem-set bracelet decorated with raised white enamelled camomile flower heads each centered with a diamond, surrounded by a trailing gold foliage against a translucent blue enamelled 'cabochonné' ground. The interior features the Bapst et Falize monogram carried out in gold. (See pl. 301 for floral ornaments in the Indian taste which inspired the decorative scheme of this jewel.) Diam. 6.5 cm., height 2.5 cm.

118. Chased gold bracelet interpreting La Fontaine's fable *'Les Deux Pigeons'*. This may be the bracelet exhibited by Bapst et Falize at the Exposition Universelle of 1889; a silver version has also come to light. Diam. 6.5 cm. x 5.6 cm.

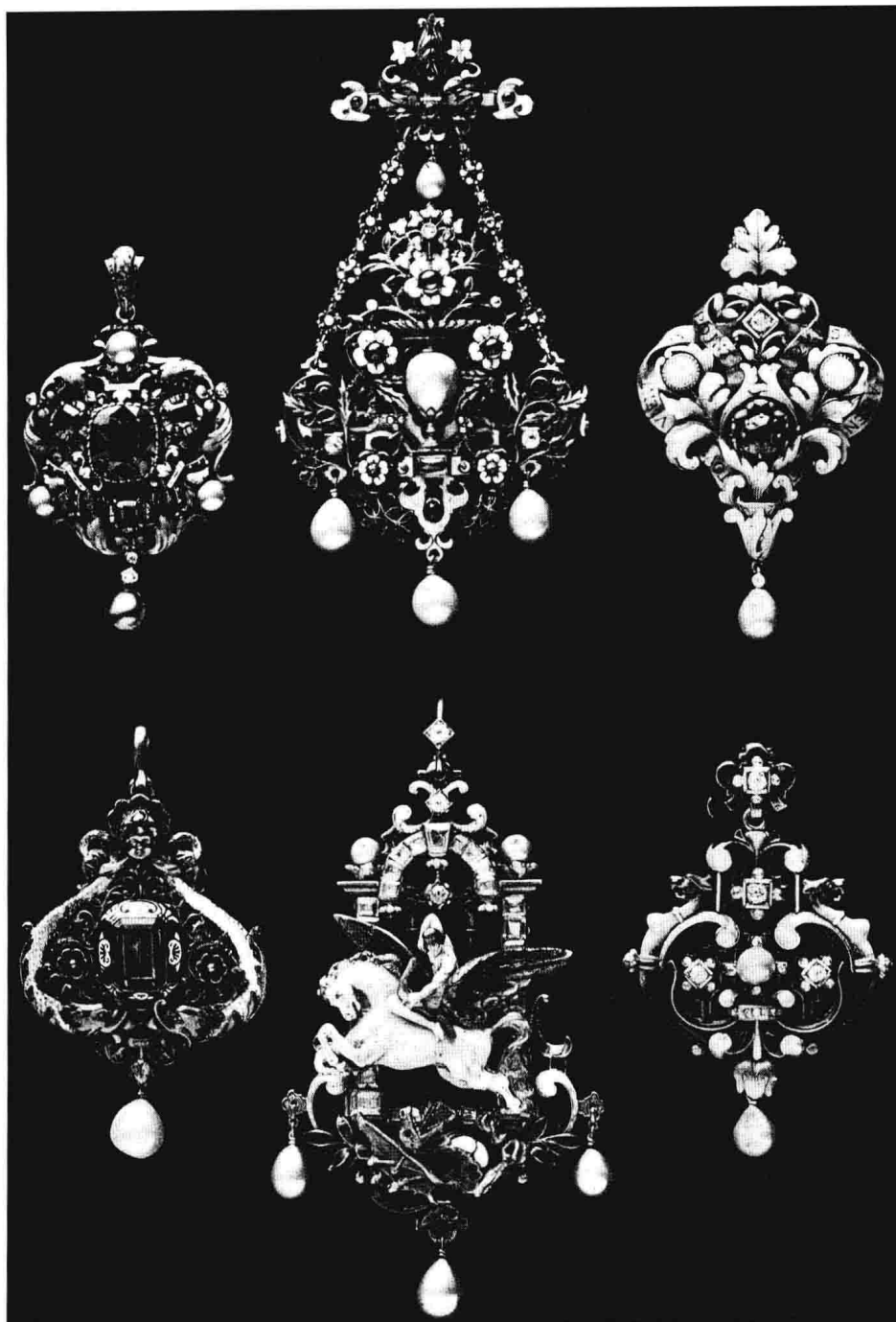
necklace stated that it was set with rubies as well as diamonds (as seen in the design for this jewel preserved in the Falize archive), only diamonds are visible in the Van Loo portrait. There was, however, a good reason for this academic exercise: both necklaces were hung with the famous Sancy diamond.⁵⁶

In view of the ever-precarious financial situation of Bapst et Falize, it seems unlikely that the firm ever actually owned this important gemstone. According to Lord Balfour,⁵⁷ the Indian merchant Sir Jamsetjee Jejeebhoy



sold it to the firm in 1889, and it was acquired by William Waldorf Astor some three years later; but this conflicts with Bernard Morel's opinion⁵⁸ that it was bought by Astor in 1906.⁵⁹

It is possible that Bapst et Falize were merely acting as agents and were granted permission to mount the stone as a necklace drop for the Exposition Universelle. A letter from the Indian Art Gallery in London, dated 1 April 1887 and addressed to Bapst et Falize, stated that the price of the stone was 20,000 francs. The Gallery was prepared to divide its commission on the sale (5 per cent) with Bapst et Falize, should they find a buyer. It is clear that at



119. A gold, enamelled and gem-set pendant centered with a step-cut peridot flanked by three diamonds within 'C' scrolls, the border enamelled with translucent red foliate scrolls and set with three pearls; suspended with a diamond, enamelled and pearl-set drop. (See pl. 338 for a design for a pendant by Hans Holbein which presumably inspired this jewel.) Height including clasp 8 cm., width 4.6 cm.

120. Six gold, enamelled and gem-set pendants in the Renaissance taste. The jewel bottom centre depicts the Greek hero Bellerophon on the winged horse Pegasus attempting to slay the chimera at his feet, against a diamond-set arched architectural framework, the whole suspended with three pearls. According to Henri Vever, all six pendants were exhibited by Bapst et Falize at the 1889 Exposition Universelle. From Vever, *v. III*, p. 501

that point the Sancy was with "our firm in India", and given that it would cost 200 pounds sterling in insurance to bring the stone over, it was deemed unnecessary to do so unless "there is good chance of a buyer."⁶⁰

In mounting the Sancy diamond, Bapst et Falize attempted more than a reconstruction of a historical necklace. They brought the stone back to life, whereas the famous Régent diamond, according to Lucien, sparkled listlessly in the Louvre: "It slumbers uselessly in a showcase in the Louvre. Can it be given some noble function, and could a creation be conceived for it that was worthy of this pure star of light?"⁶¹ It was probably the presence of Germain



121. Three gem-set jewels exhibited at the 1889 Exposition Universelle by Bapst et Falize; on the left a gem-set jardinière brooch in Louis XVI taste; on the right a diamond set bow inspired by the design by Gilles Légaré (see pl. 342); in the centre the necklace hung with the Sancy diamond and inspired by the one worn in the Van Loo portrait. From V. Champier, *Les Industries d'Art à l'Exposition Universelle de 1889*

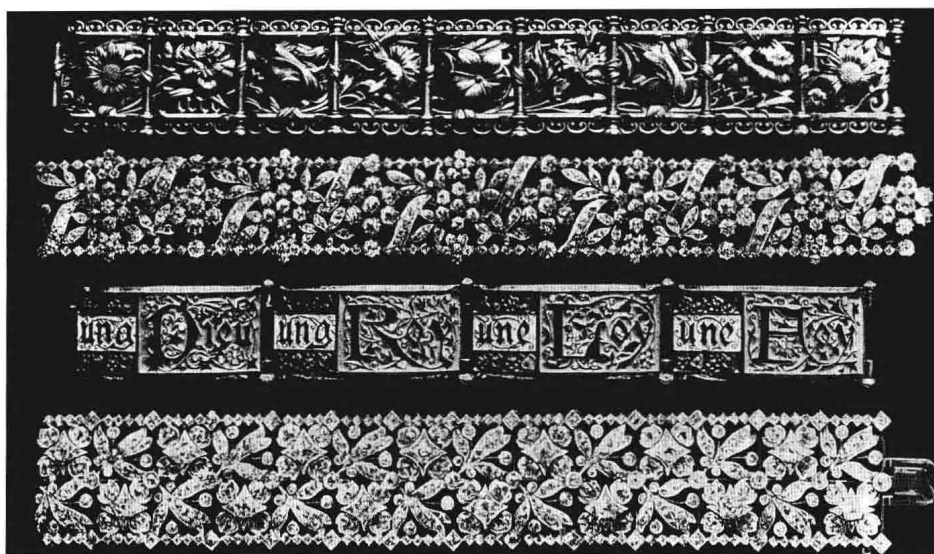
122. Portrait of Queen Marie Leckzinska by Carle Van Loo, 1747.

Bapst in the firm that prompted stones of such distinction to find their way to Bapst et Falize. As a descendant of the famous Crown Jewelers, Bapst was familiar with many of these famous gems, had written about them, and had no doubt handled them in preparation for his *Histoire des Joyaux de la Couronne* published, coincidentally, in 1889.

The ever-increasing use of gemstones in the firm's jewelry, as seen in the foreground of its display at the 1889 exhibition, would seem to be one of Germain Bapst's most significant contributions to the partnership. Quite apart from the revivalist creations Bapst et Falize exhibited, one can distinguish among the jewels in their display a large number of diamond-set bracelets and necklaces that were less derivative in character, and in which slavish imitations of botanical motifs were forsaken in favour of "stones arranged in the simplest and most symmetrical order, clearly defined outlines, and a dazzling sparkle. [These] are all rules which impose themselves on all beautiful jewelry; one should not stray too far from these classical requirements.

"In this respect, Bapst has maintained the traditions of his firm and of his clientele; he has often prevented me from yielding to fantasies which tempted me, as they did others," Lucien wrote in 1889.⁶²

The Exposition was soon to end when Bapst et Falize completed their 'Flagellation' and placed it in their showcase. The retable supported three chased figures after Giambologna sculptures previously housed in the 'Cabinet du Roy'. Two other works of art, again demonstrating Falize's historicist preoccupations, were just too late for inclusion. The first was a reconstitution of the Samothrace Victory. Financed by M. Engel-Gros, who owned a gallery in Basel, the work was carried out by M. Cordonnier with the help of Lucien Falize, who used his expertise in the lost-wax technique to produce the finished bronze.⁶³ The other project, had it come to fruition, would have consisted of a gold monstrance directly inspired by the example depicted in Raphael's fresco *La Dispute du Saint Sacrement* in the Vatican. The director of the Académie de France, M. Hebert, fully encouraged him in this worthy reconstruction: "It is worth undertaking, from an artistic, technical, and archaeological point of view."⁶⁴ Insufficient time and funds prevented this



123. Watercolour design by Lucien Falize for the ruby and diamond-set necklace hung with the Sancy diamond.

124. A retable or altarpiece composed of ebony, silver, lapis lazuli and jasper, depicting the flogging of Christ, exhibited by Bapst et Falize at the 1889 Exposition Universelle.

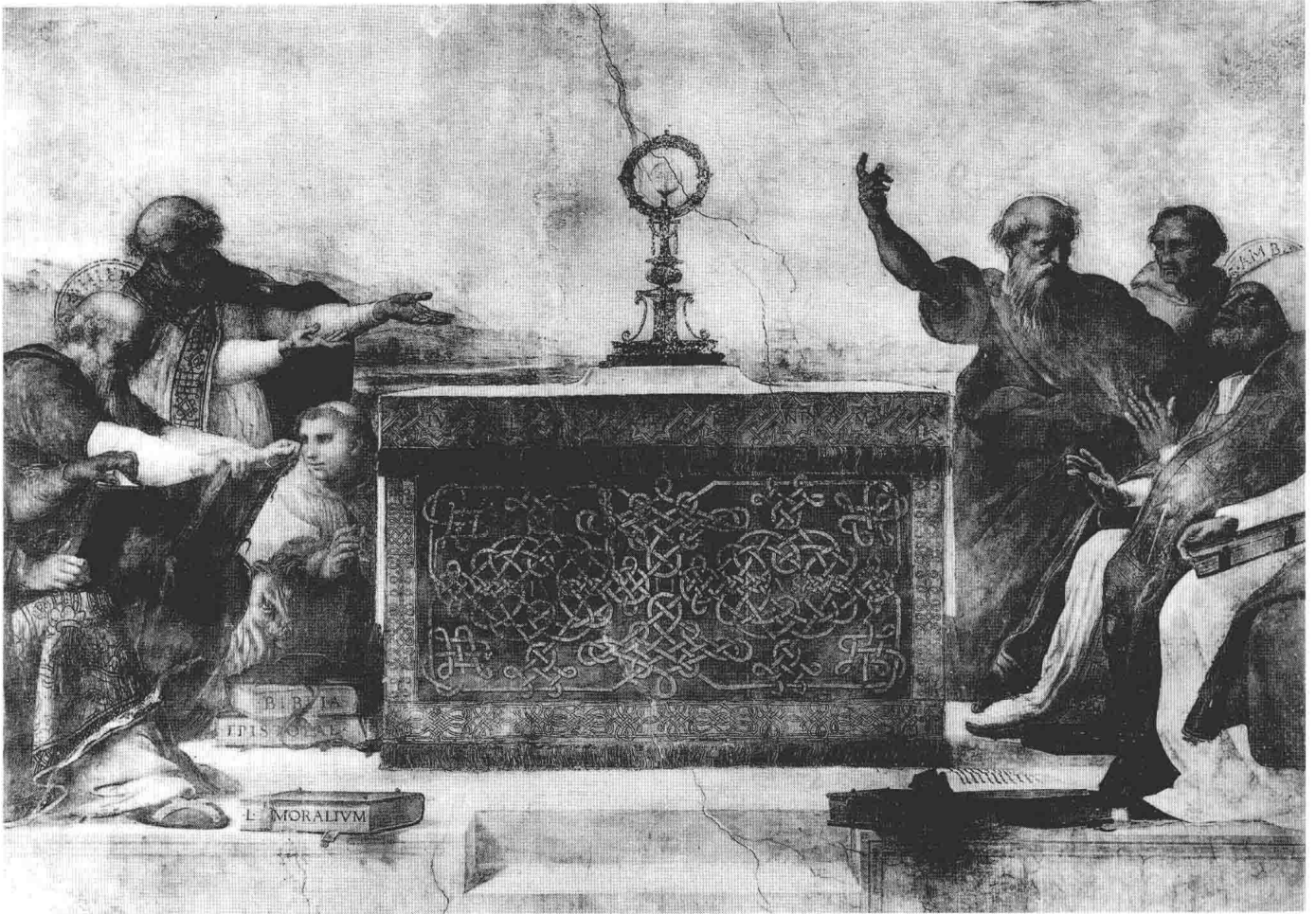
125. Four articulated bracelets, the first composed of 9 square hinged panels, each featuring a different chased flower head, including a carnation and chrysanthemum; the second gem-set, composed of stylized flower heads and foliage interwoven with a trailing ribbon; a gold and cloisonné enamelled bracelet reading 'Ung Dieu ung Roy une Loy une Foy' (a watercolour design for such a jewel preserved in the Falize archive is carried out in a blue, red and yellow palette); the final example is gem-set and composed of alternating foliate motifs and geometric designs. According to Vever, all four bracelets were displayed by Bapst et Falize at the 1889 Exposition Universelle, although they are erroneously attributed to Falize Frères. From Vever, v. III, p. 507.

piece from being made; only a model was included at the Exposition.

The wide range of objects and jewels exhibited by Bapst et Falize would almost certainly have earned the firm a prize had it not been out of competition. Lucien Falize was promoted to 'Officier' of the Légion d'Honneur, and was again honoured with the task of producing a binding for the commemorative album given to the President, M. Carnot, by the French juries. This binding was centred with a gold repoussé plaque made from a wax model created by the painter Jean-Louis-Ernest Meissonier.

The exquisite *basse-taille* enamels exhibited by Bapst et Falize in 1889 prompted Edmond Taigny, one of the members of the purchasing Committee for the Musée des Arts Décoratifs, to commission from Lucien Falize an object that would fully demonstrate these technical skills. An enamelled gold hanap was decided upon. It took over six years to complete and was finally displayed at the Salon des Champs Elysées (Société des Artistes français, No. 4024) in 1896, the last exhibition in which Falize participated.⁶⁵

This ambitious work, elaborately decorated with cloisonné, translucent and *basse-taille* enamels, required almost forty firings. Derived from the use of the object itself, the ornamental scheme is dedicated to the vine, which is



126. Detail of the fresco entitled 'Disputa' or the 'Disputation concerning the Holy Sacrament' by Raphael, depicting the monstrance that inspired Lucien Falize to create a model of such an object, which was exhibited by Bapst et Falize at the 1889 Exposition Universelle. From Rome, Pontificia Accademia Romana di Archeologia. Monumenti di archeologia ed arte, v. I: Le Stanze di Raffaello, pl. XX. © The Board of the Trustees of the Victoria and Albert Museum.

interpreted in eight different styles. First the vine as it is found in nature, followed by the vine as depicted in the Renaissance, Louis XIV, Assyrian, Greek, Roman, Byzantine and medieval styles.⁶⁶ Designed by Jacques Cantel, the gold vines rise from the base of the cup against a translucent red cabochonné enamelled ground (over star-shaped *paillons*) engraved, once again, by Emile Pye, and symbolic of wine and the blood of the earth. The horizontal frieze, conceived by the painter Luc-Olivier Merson, is inspired by the Union Centrale itself, in its role of protagonist of the so-called minor arts. The different métiers featured also number eight: those of the stonemason, potter, stained glass maker, blacksmith, carpenter, weaver, printer, and bookbinder. These represented the eight categories into which the museum collections were divided. Exhibitions devoted to each of these disciplines had also been organized by the Union Centrale. The craftsmen themselves wear Renaissance costumes carried out in vivid *basse-taille* enamels by Tourrette against a plain gold ground.

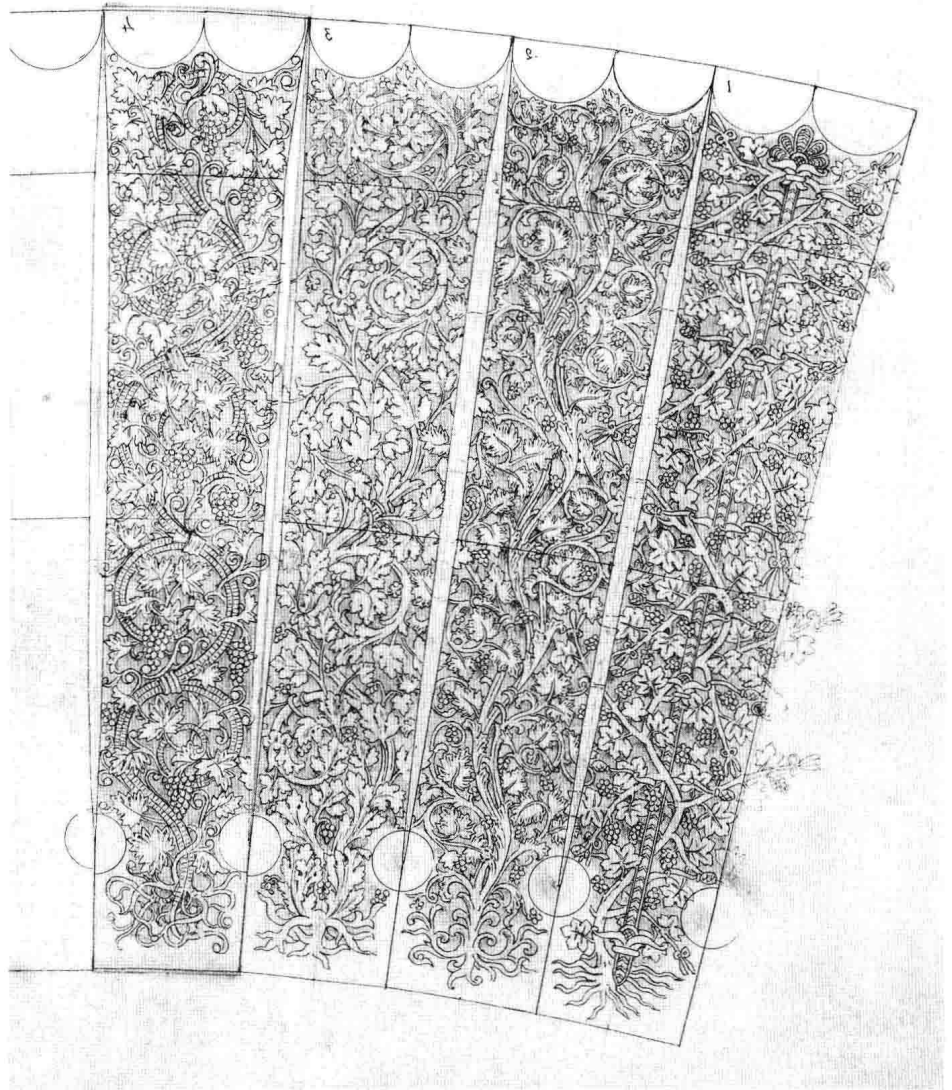
Inside the goblet and close to its rim is an engraved frieze depicting a dying carnation, forget-me-not, violet, daisy, buttercup and lily of the valley, joined by a ribbon. According to André Falize,⁶⁷ these faded flowers referred to Lucien's unfulfilled dream of an 'Exposition de la Plante', and their stems, dipping into the liquid contained in the goblet, would symbolize the possible



127. *Gold and enamelled hanap, or lidded goblet, by Lucien Falize, commissioned by the Musée des Arts Décoratifs and acquired on 1 July 1896 for 20,000 francs. Height 22.3 cm. including lid, diam. at upper rim 8.9 cm.*

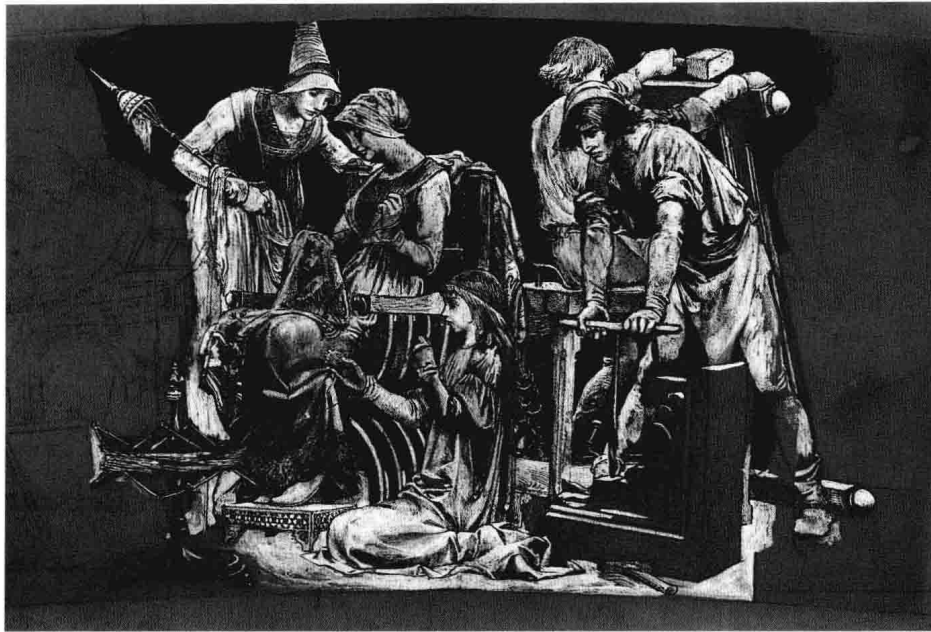
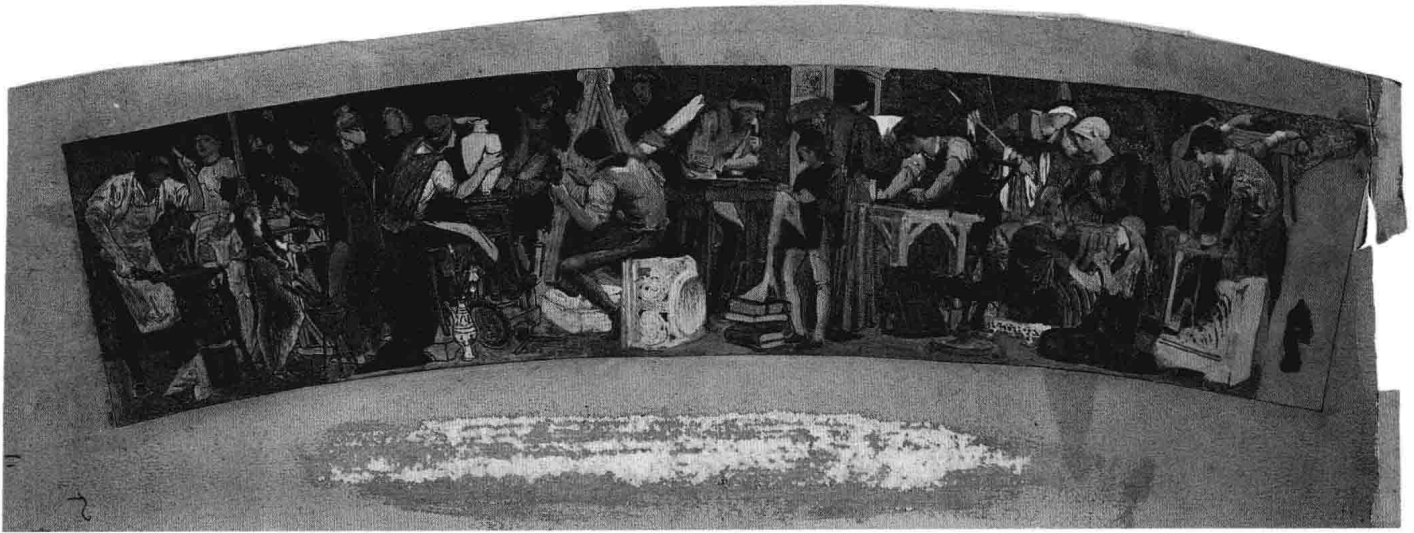
rebirth of his beloved project. They are linked by an eternal circle containing three stylized flowers, a lotus, a palm and a lily, symbolizing Egyptian, Greek and French art.

The inner base of the cup continues the theme. Three alphas are chased in the gold to form a triangle, and this allusion to all beginnings is reflected in the accompanying plant seeds, cotyledons and pollen, which are shown to be respectively developing, opening and carried by the wind. The ornamental theme of the goblet's cover is dedicated to the Union Centrale and is



surmounted by its emblem of a spray of oak leaves, which is carried out in gold and poised upright to serve as the handle. The upper surface of the cover is divided into three sections by bands of gold which emerge from the oak leaves, terminating with engraved gold labels which read 'Art', 'Science' and 'Métier' respectively, summing up the Union Centrale's programme. The three red translucent enamelled panels on the cover are decorated with two green laurel wreaths intertwined with a blue ribbon, all carried out in cloisonné enamels. The gold rim is applied with the words 'Union Centrale des Art Décoratifs' in raised gold lettering.

The inside of the cover is also divided into three parts, centred with the gold medal depicting M. Georges Berger, the President of the Union Centrale at the time. The three gold bands dividing the surface terminate with scrolls bearing the dates on which the first three Presidents of the Union Centrale took office, 1863, 1874 and 1881. Their names, Ed. Guichard, Edouard André and Antonin Proust respectively, are engraved on a gold



128. Pencil design for four of the vines, inspired by Renaissance, Louis XIV, Assyrian and Greek art respectively. Height of vines: 15.3 cm.

129. Watercolour design for the entire frieze, featuring the carpenters, weavers, printers, book-binders, stonemasons, potters, stained glass makers and blacksmiths, by Merson. Length 33 cm.

130. Design for a detail of the frieze, featuring the carpenters and weavers, by Luc-Olivier Merson. Merson's contribution is acknowledged above the frieze of the completed hanap with the words: 'LVC. OLIVIER MERSON/PINXT'. (Reproduced in L. de Fourcaud, 'Les Oeuvres de M. Falize au Salon des Champs-Élysées', La Grande Dame, July 1896, p. 206.) Length: 23 cm.

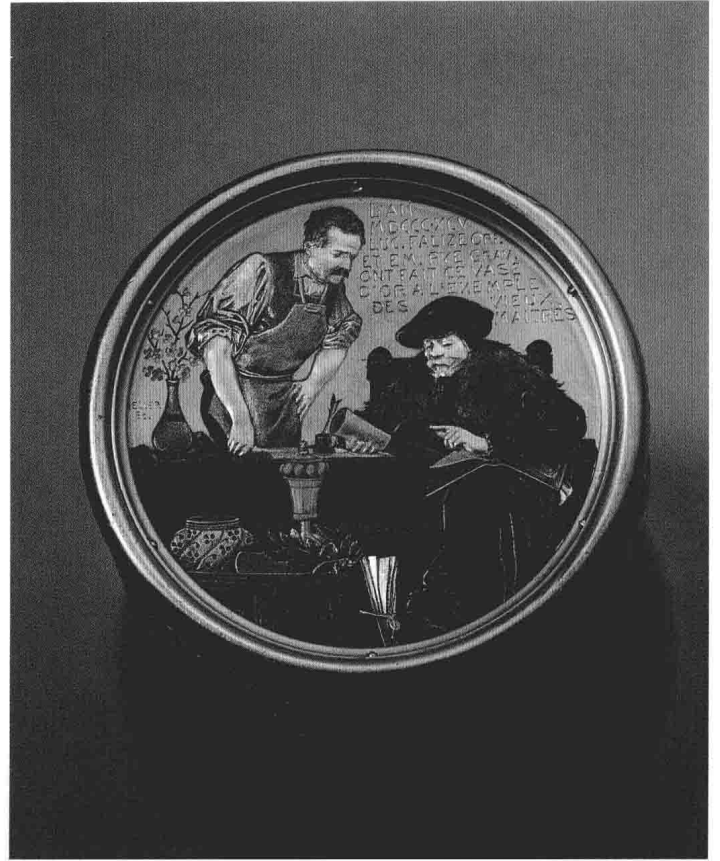
ribbon running within the inside border. The three turquoise matt enamelled panels are decorated with a continuous spray of wild roses, its flowers and thorns framing the gold medal at its centre.

Merson's design for the base of the goblet shows Lucien Falize in Renaissance costume, holding the goblet and giving instructions to his favourite engraver Pye. The stool in the foreground supports a laurel wreath, a repoussé silver bowl and another hanap.

Although hailed by most as "an absolute masterpiece",⁶⁸ it was precisely this retrospective aspect to the cup that attracted criticism from a few of Falize's contemporaries, in particular the publisher of *L'Art Décoratif Moderne*, Arthur Maillat. He felt that the choice of Renaissance costume for the craftsmen in the frieze removed any kind of modernity from the piece, and objected to the wealth of symbolic references contained in the goblet, finding them overly intellectual and inaccessible.⁶⁹ Maillat, however, had been waging



131. Photograph of Lucien Falize and Emile Pye posing for the design by Merson that would be used for the base of the hanap.



132. Circular base of hanap designed by Merson, depicting Lucien Falize and Emile Pye in Renaissance costume. The background is engraved with the words 'L'AN MDCCCXCV / LUC. FALIZE ORF. ET EM. PYE GRAV. / ONT FAIT CE VASE D'OR A L'EXEMPLE / DES VIEUX MAITRES'. The name of Heller, who undertook the engraving of the faces and limbs of the figures in the frieze, appears on the left of the green vase.

a campaign against Lucien Falize for some time in his periodical and his comments were hardly objective. Falize had been asked to revive the age-old technique of *basse-taille* enamelling and was therefore justified in choosing a historical theme for his work. L. de Fourcaud's opinion, that this was "A chased and enamelled drinking vessel, in which the pure gold has taken on incomparable life through the work's ornamental scheme and prestige... The goblet shines out as one of the major examples of French goldsmith's work of all time,"⁷⁰ was more widely held.

The hanap was to be placed on an elaborate lace napkin, also commissioned by the Union Centrale. Decorated with thistles, roses and, of course, the oak leaves symbolic of the Union Centrale, it had been designed by the architect Edouard Corroyer and carried out by Lefévre. The Union Centrale was a staunch advocate of such artistic collaboration, and actively encouraged craftsmen to apply their talents to other disciplines. In this it was successful, as can be seen not only in this display, but also in the contents of another showcase to which Falize had contributed.

The goldsmith had been asked by various collectors to create mounts for glass or porcelain vases too fragile to stand unsupported, and the result of this collaborative work was exhibited as No. 4025 at the Salon (*Montures en argent ciselé de 24 vases de cristal, grès, porcelaine*). Although the majority of the vases were by Emile Gallé, others by such diverse artists as Castellani, Tiffany, and Deck were also included. Falize's designs for the chased mounts were obviously dictated by the shapes and materials of the vases and goblets, and by



the imperfections which he, in some cases, had to conceal. However, he created some highly imaginative stands for these objects, that harmonized so well with the original pieces that they appear to have been conceived as one.

Louis Gonse applauded this collaborative exercise and admired Falize's vital contribution: "These mounts are very personal works by M. Falize, demonstrating his principles in relation to the decorative arts; they are marvels of taste, logic, and resourcefulness."⁷¹ Apart from floral ornaments, other decorative devices were used in the metalwork, including chased serpents and lizards.

Such pieces could only be deemed a curiosity, but, as de Fourcaud wrote, "an infinitely amusing, and rather brilliant, curiosity."⁷² These works certainly demonstrated Falize's versatility and served to endorse de Fourcaud's opening comments about his entire display: "Do me the honour of believing that I do not toss such words on paper lightly. M. Falize's glorious contribution to the Salon of 1896 will mark this particular date in the book of the future."⁷³

133. Vases by various makers including Gallé mounted by Lucien Falize and exhibited at the Salon des Champs Elysées in 1896. The lidded vase by Gallé in the centre mounted with chased lizards was given by the Ville de Paris to the Tsarina upon her visit in 1896. The gold-mounted bottle shaped vessel to its right was made by Deck and decorated with turquoise blue glaze.

PRIVATE COMMISSIONS

Falize enjoyed the patronage of several enlightened collectors and created a number of pieces especially for them. Some were displayed in public and have been briefly mentioned above, others were not. These, along with commissions awarded from the State and various official organizations and bodies, merit the detailed discussion which follows. Jewelry and goldsmiths' work by Falize with royal associations will also be included in this section.

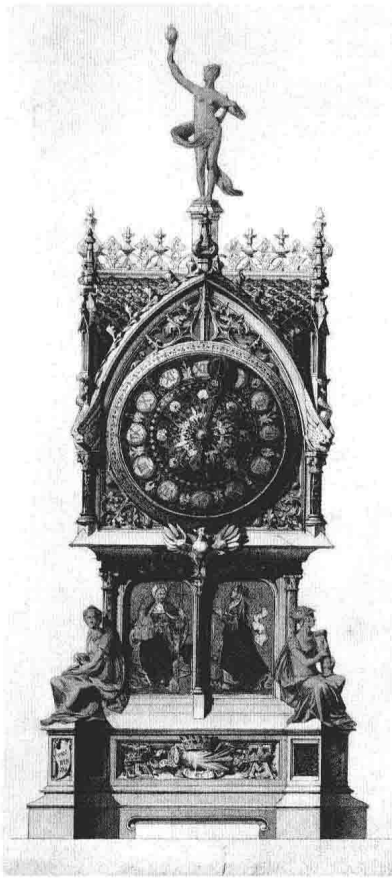
Alfred Morrison

One of Falize's most important pieces of goldsmith's work was created for Alfred Morrison in 1881 and finally publicly displayed at the Exposition Universelle of 1889. This gold, silver, enamelled, hardstone and gem-set clock is, as far as we know, the first commission Falize received from the distinguished English patron.

Alfred Morrison (1821-97) was the second son of James Morrison, who made a considerable fortune by founding the firm of Morrison, Dillon & Co., which later became the Fore Street Limited Liability Company. Morrison used the wealth he inherited to assemble an important collection of autographs and letters, as well as pictures, engravings, furniture, Chinese porcelain, Roman glass and textiles. His appreciation of the decorative arts led him to seek out the work of contemporary craftsmen and many were to benefit from his patronage.⁷⁴ The enamellers Charles Lepec and Fernand Thesmar⁷⁵ were among them; so too was the designer Owen Jones, who entirely refurbished his London house at 16 Carlton House Terrace in the Moorish taste.⁷⁶ Placido Zuloaga was also one of his favourite artists⁷⁷ and Morrison often received him as a guest at his vast manor at Fonthill in Wiltshire. Zuloaga specialized in the technique of damascening, which consisted of inlaying steelwork with gold and silver; it was possibly he who introduced his English patron to Lucien Falize.⁷⁸

The clock Lucien Falize made for Morrison was designed as a Late Gothic church tower. The silver base is chased at the front with Alfred Morrison's initials and crest, flanked by those of Henry VIII representing England and Pope Julius II for Italy. Lapis lazuli panels give the places and dates of birth of these patrons of the arts. At the back are the chased initials of Louis XII and Anne de Bretagne representing France. These are surmounted with two *basse-taille* panels representing Church and Prayer, while those on the front stand for Law and Labour.

The sides are each decorated with three *basse-taille* enamels in arched reserves, featuring, above the arms of Pope Julius II, the theological virtues of Faith, Hope and Charity. These are each represented by a female figure with a monstrance and lamp, another holding a ship and spade, and a mother nursing two infants respectively. Above the initials of Henry VIII are personifications of the philosophical virtues: 'Sapientia' (Science or Wisdom), 'Liberatio' (Liberty or Deliverance), and 'Investigatio' (Search for knowledge). They are each represented by female figures, one with navigational



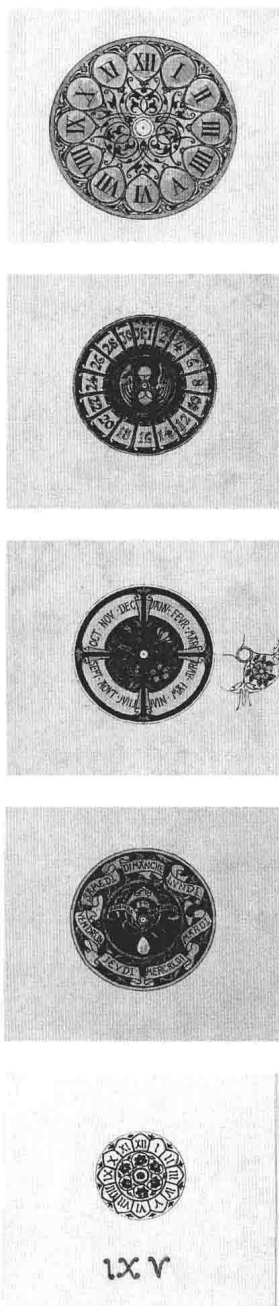
134. Watercolour design for the clock made for Alfred Morrison. Comparisons between the design and the completed clock indicate that alterations were made concerning the initials on the front of the piece, and the order in which the Virtues were placed. Height 46.5 cm.

The Metropolitan Museum of Art, The Elisha Whittelsey Collection, the Elisha Whittelsey Fund, 1991

135. Clock in the form of a gold, silver, enamelled and gem-set Late Gothic church tower by Lucien Falize, commissioned by Alfred Morrison and completed in 1881; exhibited by Bapst et Falize at the 1889 Exposition Universelle. Height 45 cm.

The Metropolitan Museum of Art, Purchase, Mrs. Charles Wrightsman Gift, 1991.





136. Watercolour designs for the various dials of the Morrison timepiece. The top right design and two designs in the centre appear identical to the completed dials on the reverse of the clock, although the words 'Adamas et Margarita' in the design containing the Bapst et Falize monogram do not appear in the completed version.

instruments, another with a printing press, and the last with a scalpel in hand, above a corpse. These enamels are carried out in shimmering hues of yellow, blue and green, the intense red backgrounds engraved with flowers or attributes relating symbolically to each of the figures.

At each corner of the clock are seated gold models of the four Cardinal Virtues, sources of all Wisdom and Philosophy, Strength, Prudence, Temperance and Justice. These were chased by Marioton after maquettes by Chédeville.⁷⁹

The edifice is supported by columns of cornelian, lapis lazuli and jasper, with chased silver winged gargoyles, pinnacles and openwork crockets emerging from its body. The roof, entirely set with cabochon amethysts, supports a chased gold model of Truth holding her torch.

The upper surface of the front of the clock is centered with a circular dial carried out in intricate cloisonné enamels, covered by a rock crystal panel into which Roman numerals have been carved. The minutes, in Arabic numerals, are engraved on one of the silver rings framing the dial; the hands are gold and diamond-set. The dial is supported by a chased silver owl representing both night-time and wisdom. However, in the preparatory watercolour design now accompanying the clock at the Metropolitan Museum of Art, the dial is supported by a chased silver cockerel symbolic of daytime and vigilance.

The dial at the back of the timepiece is divided into three circles decorated with translucent cloisonné enamels. The upper one is centered with the Bapst et Falize initials with their emblem of a ring and a pearl, surrounded by a scroll bearing the days of the week. That on the lower left is centered with flowers representing the four seasons, the surrounding scroll naming the months of the year. That on the lower right is centered with a winged sand-glass and the serpent of Eternity, bordered with the days of the month. In the middle of the dial is Jehovah's triangle carried out in gold; the three spandrels feature a branch of dead wood with the word 'Heri' (yesterday), a branch bearing fruit with the word 'Hodie' (today), and a flowering branch with the word 'cras' (tomorrow), all carried out in openwork gold. The bezel is engraved with the Latin phrase 'Vulnerant Omnes - Ultima Necat' (Every hour wounds and the last hour kills).

The clock is fitted with a sophisticated eight-day movement with quarter striking on gongs, the two trains wound in tandem by a staff under the figure of Truth. The base contains adjustments for the regulator, calendar and repeat, and is signed on the base 'Le Roy et Fils Fournisseurs Brevetés de S.M. La Reine à Londres', on the case 'L. Cheveville Sculpt.'; one lapis lazuli panel is signed 'L. FALIZE INV. & EXECVT.' and another 'Paris 1881'.⁸⁰

The technical excellence of this work, together with the profusion of historical, allegorical and literary references it contains, make this one of Falize's masterpieces. The product of a close intellectual collaboration, it would probably not have been achieved without the discerning patron that the goldsmith found in Morrison.

Charles Blanc admired the clock so much that he actually inserted a description of it in the proofs of his book *Grammaire des Arts Décoratifs* even though it had not been completed: "We must congratulate Messrs. Bapst et Falize for designing and successfully completing a work in which the opulence



of the materials has been exceeded twenty times over by the work of the artist. The firm was the first to revive those translucent enamels applied over a ground of varying depths, which had been carried out by the Italians and French in the fifteenth century to decorate ecclesiastical goldsmith's work. In applying them to secular works of art, Bapst et Falize have demonstrated that these magnificent enamels can shine with renewed splendour."

There is no doubt of the impact made by this admirable work once it was finished. It was the first piece to be described and illustrated in the *Revue des Arts Décoratifs*'s new feature dedicated to 'Oeuvres Nouvelles', which would single out every month an outstanding work produced by a contemporary artist.⁸¹ Two entire pages were filled with a detailed description of the clock, and *La Revue Britannique*, a compendium of articles reproduced from English and American periodicals, praised it as "a unique work of its type, which will remain a masterpiece evoking the marvels of the Louvre Museum."⁸²

Another outstanding work by Lucien was the Vase Sassanide. The surviving ten-page *Mémoire explicatif sur une Coupe d'Or et de Cristal de style Sassanide*, handwritten by him and addressed to Mrs Morrison, constitutes a fascinating insight into the making of this piece. It reveals the thoroughness with which Falize researched his reconstruction of historical works. It also names Mrs Morrison as the originator of this particular creation: "...last year you proposed to me as a theme the design of a vase of enamelled gold and carved rock crystal, and...pointed me towards the period of the Sassanids... You dreamt of the magical colours of the enamel, combined with the strength of the forms and the glory of the ornamentation." Falize embarked on an exhaustive study of Assyrian history and its art, a subject which had already captivated him when he had visited the Crystal Palace in London in 1859.⁸³

Through his extensive readings, he alighted on the period of the sixth century and the reign of Khusro I, when the Sassanids had reached the culmination of

137. Watercolour design for the gold, rock crystal and enamelled 'Vase Sassanide' commissioned by Alfred Morrison, exhibited by Bapst et Falize at the 1889 Exposition Universelle, and by Falize Frères at that of 1900. Height 18.5 cm.

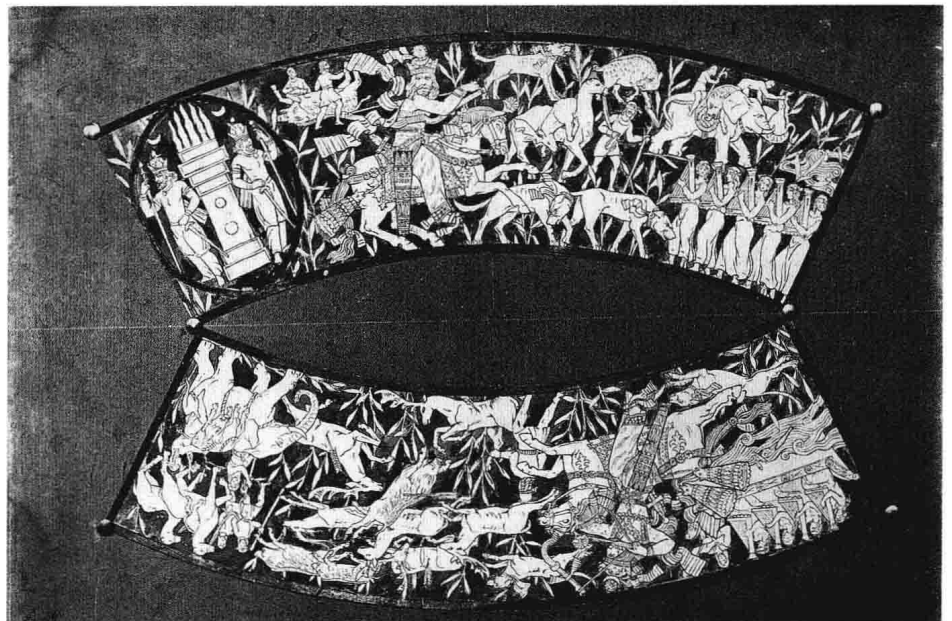
138. The 'Vase Sassanide', sold at Christie's, London, on 30 November 1971. Signed and contained in its fitted wooden case, stamped 'Bapst & Falize, 6 Rue d'Antin, Paris'. Diam. 21.5 cm. Acquired by S.J. Phillips, the work was subsequently sold to a private collector from the Middle East, and an export licence applied for. The Export of Works of Art Reviewing Committee, recognizing the importance of such an object, tried to prevent the Vase from leaving the United Kingdom. However, no funds were available to match the selling price, and the piece was eventually exported. (See *The Silver Society Journal*, no. 6, Winter 1994, p. 321.)



139. Watercolour design for the base of the Vase, featuring a portrait of King Kavad. Diam. 7.2 cm.

140. Pencil and watercolour designs depicting the marriage of King Kavad within a circular frame, one of the gold and enamelled scenes forming part of the external frieze of the Vase. Ink annotations in Lucien Falize's hand to the lower left indicate the colours of enamel to be used: "manteau orange/vêtement bleu cobalt/pantalon vert/pistache/souliers bruns/femme manteau/vert bordure/vert plus clair/pantalon orangé clair". Centre design: 17 cm. diam.

141. Design for the inner frieze of the Vase Sassanide.



their power and the flowering of their art.⁸⁴ He decided to reconstitute a work of art that could have been made by the Assyrians, imagining "that Khusro the Great [531-79] had ordered his goldsmith to mount in gold a crystal vase belonging to the royal treasure and hoarded since the capture of Babylon: that he had it inscribed with the story of his father Kavad."⁸⁵

The Vase Sassanide took three years to make;⁸⁶ first a block of rock crystal was delicately hollowed out and carved by Varangoz. Courquin took fifteen months to engrave the surface with low reliefs of lions, bulls, horses and

gazelles in the lower half of the work, while birds and fantastic or sacred animals soared above, and fish swam in the waves near the base. Symbolizing earth, sky and sea creatures, they were inspired by the Nimrud and Kuyunjik sculptures housed in the British Museum.

Bouchon and Lancosme created a silver-gilt cagework mount for the vase. The horizontal frieze encircling the body of the work, consisting of alternating lozenge-shaped and circular-shaped panels, contained representations of the most significant events of King Kavad's life. Meticulously engraved by Lucien Hirtz and Emile Pye, and decorated with every conceivable form of enamelling by Tourrette and Routier, these eight scenes featured the King's marriage; his imprisonment by his subjects and subsequent release by his wife; his flight to the Ephthalites (White Huns) where he was greeted by their King; Sukha's punishment;⁸⁷ the submission of the Romans after the Armenian campaign; the battle of Callinicus against Belisarius on 19 April 531; the peace concluded with Justinian; and Khusro succeeding his father on the throne. The frieze was further embellished with cloisonné enamelled birds, lions and winged horses in the reserves separating the lozenge- and circular-shaped panels.

The inner frieze, decorated with royal hunting and battle scenes, culminated in an oval medallion of a Zoroastrian fire-altar with two attendants. This subject, together with the Pahlavi word 'L'sty' (translatable as 'correct') engraved beneath it, derives from the reverse of almost any coin of the Sassanid dynasty. Another Pahlavi inscription, on the lower edge of the rim, read 'Bapat wa Paliz Paris' (i.e., Bapst et Falize, Paris). The human and animal forms in the frieze were carried out in gold against a red *guilloché* enamelled ground. The precise details of the stance of the figures, the architecture, the horse harnesses, arms, armour and clothing were all drawn from authentic sources including ancient texts and travelogues, sculptures and ruins, coinage, cameos and intaglios, as well as other relevant cups and goblets housed in the Hermitage Museum and in the Cabinet des Monnaies, Médailles et Antiques in the Bibliothèque Nationale. The latter example, known as the 'Coupe de Salomon', was similar to the one created by Falize, consisting as it did of a "splendid cup of engraved rock crystal, gold and coloured glass".⁸⁸ Mrs Morrison was very taken with Falize's description of this rare work, which dated from the sixth or seventh century and was Iranian or Sassanid in origin.⁸⁹

In the base of Falize's work was a representation of the King himself, bedecked with ornaments and emerging from a *plique-à-jour* enamelled ground. The presence of the King in the base of the vase refers to the legend of Sapor, King of the Persians (309-79). Having travelled in disguise to Constantinople, the King was nevertheless recognized as a result of the Roman Emperor's order that Sapor's portrait should be depicted in all manner of places and objects in order to find his enemy. At a banquet hosted by the Emperor, an officer drank the last of the contents of a rock crystal cup, and saw in the base the portrait of the Persian King. Recognized as the man sitting opposite, Sapor was immediately imprisoned.⁹⁰ This closely follows the 'Coupe de Salomon' already mentioned in the Cabinet des Médailles, so-called because, in its base, the portrait of the King enthroned was originally identified as the King of Israel; by 1786, the figure was

142. Gold repoussé and silver chased panel centred with Marguerite de Valois, Queen of Navarre, by Alexis and Lucien Falize, commissioned by the Prince de Béarn-Viana and exhibited by the firm on the same occasions as the panel illustrated in pl. 146.

The whole is contained within an ebony frame inlaid with bronze plaques. Diam. centre portrait 19 cm., entire panel 32 x 41.5 cm.

143. Square clasp of the bracelet illustrated in pl. 144 featuring the painted enamel portrait of Gaston Phoebus by Alfred Meyer. This appears to be inspired by the first miniature in Gaston III de Foix's thesis, 'Comment le bon veneur doit chasser et prendre le daim à force', in which Gaston Phoebus is depicted seated under an awning surrounded by men and hounds preparing for the hunt. Signed 'A. Meyer' on the reverse. Clasp 3.7 cm. square.

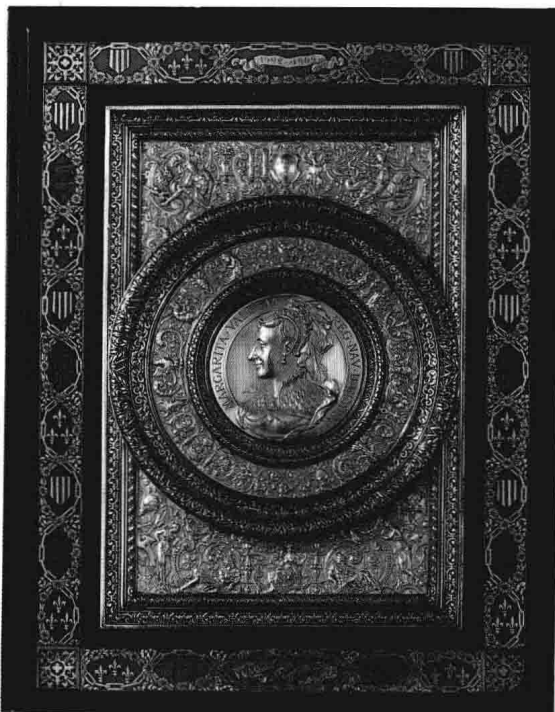
identified as a Sassanid King, either Khusro I, Khusro II or King Kavad.

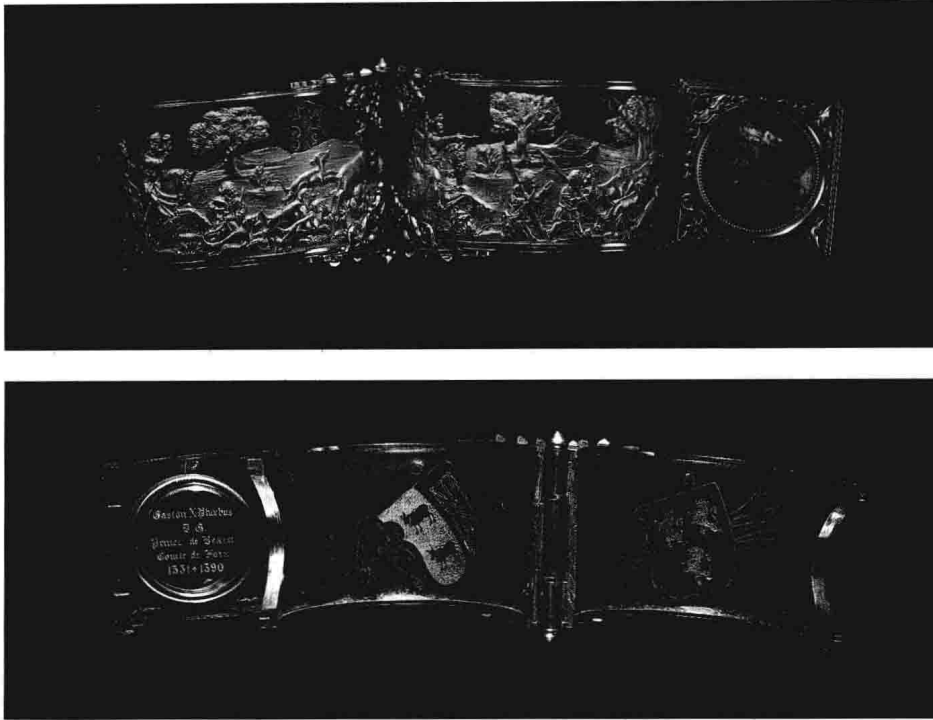
Finally, the rim and base of the vase were mounted in gold and set with garnets, the inner rim further decorated with blue, white and green enamels arranged in a geometric motif.

When Falize submitted his designs for the Vase Sassanide to the Morrisons, he wrote in the accompanying *Mémoire explicatif* that he considered this work, "as far as the enamelling is concerned, the most important of those I have made to date. After many years of experience, I have entirely mastered these arts, and believe I am well placed to make this cup a true masterpiece." Having used cloisonné, champlevé, translucent and *plique-à-jour* enamels to interpret the fruits of his laborious research, Falize commented after exhibiting the vase at the 1889 Exposition Universelle that he considered this "the chief work" of his display. His debt to Alfred Morrison and his wife is also fully acknowledged: "I am pleased to say that I am indebted to him for successfully undertaking and completing a work of which I am more than proud; it is thanks to his refined taste, the trust he has placed in me, as well as the intelligent advice of Mrs. Morrison, whose competence is great in these matters."⁹¹ Such a public tribute was indeed testimony of the great esteem in which Lucien Falize held his English patrons.

Prince de Béarn-Viana

Gaston de Galard de Béarn, Prince de Viana (1840-93), proved to be one of Lucien Falize's most eminent patrons, commissioning from him a wide range of important works of art and jewelry. After taking part in the siege of Paris as General Trochu's aide-de-camp, the Prince was appointed Sénateur and





144a and b. Gold and enamelled 'Gaston Phoebus' bracelet by Lucien Falize, commissioned by the Prince de Béarn-Viana and exhibited at the 1878 Exposition Universelle. The scene on the left represents two men on horseback, one blowing a hunting horn, the other on foot carrying a spear in the foreground with hounds chasing a deer on the far right of the panel. The composition is inspired by Chapter heading XLVII of the thesis. The inner surfaces of the two hinged panels, decorated with a mottled brownish-green translucent enamel, each bear a shield. One is decorated with the two cows representing the province of Béarn and the chains for the Spanish province of Navarre. The other bears the three Périgord lions, symbolic of Chalais. Diam. 6.4 cm.

145. Miniature facing page 86 for Chapter XLVII. One of the two men in the foreground has been removed in the jewelled version, and the seven hounds reduced to four. From Gaston III [Phoebus], *Le Livre de la Chasse* (republished in 1976).

married Cécile de Talleyrand-Périgord, Princesse de Chalais, in 1873.⁹² The date coincides with the first purchases made from the firm of Falize recorded in the family archive.⁹³ The invoices list over a dozen pieces of jewelry purchased over the first two years of their marriage, including rings, bracelets, crosses, earrings and necklaces. A 'bracelet with mottos' was acquired in 1875 and the 'bracelet *Gaston Phoebus*' was bought for 4,200 francs on 23 January of the same year.

One assumes that this jewel, representing the Prince's illustrious ancestor Gaston III de Foix, was especially commissioned.⁹⁴ It was his fair hair that had earned him the name Phoebus. Acclaimed as a great warrior⁹⁵ and distinguished man of letters and the arts, he had published a pioneering treatise on hunting that is still regarded as a valuable reference work. It is appropriately two hunting scenes, adapted from miniatures in his *Livre de Chasse*, which are depicted on the jewel. They are meticulously chased in varying reliefs, while the background is enamelled royal blue *sur paillons*. The clasp is enamelled translucent red *sur paillons*, overlaid with openwork gold, and centred with a circular painted enamel portrait of Gaston Phoebus. Phoebus's name, full title and dates are engraved on a detachable circular glass plaque fitted onto the back of the enamel and forming a compartment for a memento. Strangely enough, it is the incorrect date of '1390' for the death of Gaston de Foix instead of 1391 that is engraved.⁹⁶ The jewel was borrowed from the Prince by Falize in order to include it in his display at the 1878 Exposition Universelle.

It was in September 1876 that the Prince was invoiced for the first two of four devotional panels destined for the family altar, and depicting four more of his distinguished ancestors. The first, briefly described as 'Gaston IV, frame of goldsmith's work, Enamel by Popelin' and costing 18,000 francs,



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AVENNE

consists of a painted enamel portrait of Gaston de Foix, Duc de Nemours, by Claudius Popelin, contained in an intricately chased silver frame by Honoré. The profile portrait of Gaston de Foix is surmounted by a scrolled ribbon bearing the words '*Dei Gratia sum quod sum*' (By the Grace of God I am what I am), flowing from a shield bearing his family arms in the top left, the twin cows emblematic of Béarn and the stakes of Foix.

The young warrior was only 23 when he led the Italian army to victory, finally liberating Bologna, and taking Brescia. The engraved word 'Ravenna' beneath his portrait refers to his final battle and place of death. The names and titles of the Prince form the border of the painted enamel panel: 'Gaston de Foix, Duc de Nemours - Vice-roy d'Italie - Fils de Jean de foix, Vicomte de Narbonne, & de Marie d'Orleans, Soeur de Louis XII - Petit-fils de Gaston XI de Bearn & d'Eleonore de Navarre'.

The enamelled plaque is flanked by two silver allegorical figures chased in high relief, representing France on the left, mourning the death of Gaston and leaning on her sword, and a young Victory on the right, ready to take flight and brandishing her laurel wreath. Below are those places and people the Prince defeated. Pope Julius II is symbolized by his personal arms on the Papal tiara in the centre, Venice by the lion of St Mark and Ferdinand the Catholic by the Spanish lion leaning against the tower of Castille. The two lions are tied to the chains of Navarre, held by an armed and helmeted child in each of the lower corners of the frame. Centred above the enamelled panel is the Prince's curious emblem, a mushroom bearing the motto '*Nascendo Maturus*' (mature at birth), surmounted by his Ducal crown and flanked by two children beating kettledrums and sounding trumpets as a final tribute to his triumphs.

The work was first exhibited by Alexis and Lucien Falize at the Union Centrale des Beaux-Arts appliqués à l'Industrie in 1876, and was subsequently shown by Lucien Falize at the Salon of 1877, at the Exposition Universelle of 1878, and at the Exposition des Arts du Métal in 1880. It was later lent to a retrospective exhibition of Claudius Popelin's enamelled works held at the Musée des Arts Décoratifs in 1893, a year after Popelin's death.⁹⁷

The second of these panels, invoiced at the same date (15 September 1876) for the price of 16,000 francs, was shown alongside the Gaston de Foix enamel at each of the above-named exhibitions. The work is centred with a gold repoussé profile portrait of the graceful and erudite Marguerite de Valois, Queen of Navarre, the sister of François I. Her beauty was celebrated by contemporary writers and she used her influence on her brother to protect outspoken and radical poets and religious authors, particularly Marot and Calvin.

She married Henri d'Albret, King of Navarre, in 1527 and her full title is engraved around her portrait '*Margarita - Valesia - Reg. - Nav. - D. - Bearni*'. The inscription is bordered by a chased silver band, which is itself encircled by gold motifs culminating in the Queen's adopted emblem, the marigold, surmounting her profile. The chased gold low-reliefs in the upper corners of the panel represent, on the left, François I's captivity, a shield bearing the date and place of his imprisonment (Madrid, 1525) and on the right, the Queen's own flight from Spain after visiting her brother and fleeing from the Emperor. Those in the lower portion of the panel are a tribute to the Queen's

146. Painted enamelled portrait of Gaston de Foix, Duc de Nemours, by Alexis and Lucien Falize, commissioned by the Prince de Béarn-Viana and exhibited on several occasions by the firm. The enamelled plaque by Claudius Popelin is in an elaborately chased silver frame by Honoré, the whole fixed to an ebony mount. The frame signed at the base on the left, 'A L Falize INV. & EXEC.' and engraved on the right 'PARIS A X F 1876'. The enamelled panel is signed with Claudius Popelin's monogram. Enamel panel 18 x 14 cm., silver frame 35.5 x 26.5 cm.

literary skills and represent scenes from her own writings.

Honoré, Jules Brateau and Richard Desandré were acknowledged by Falize for their elegantly chased gold and silver reliefs. An ebony frame contains the whole work, inlaid with bronze plaques of various patinas, bearing the two Béarn cows, the Foix stakes, the Valois fleur-de-lys, entwined with garlands of daisies for 'La Marguerite des Marguerites' and the Navarre chains.

The two remaining panels commissioned by the Prince de Béarn-Viana were recorded in a statement dated 13 November 1878. The first of them, consisting of "Un tableau Gaston IV de Béarn" made of "inlaid iron and damascened with gold", is specifically dated 1 June 1878 and priced at 40,000 francs. Falize's tribute to the famous warrior, known as Gaston Le Croisé, has been carried out in the Moorish and Byzantine styles, a particularly apt choice for a Crusader whose victories included the capture of Jerusalem and Saragossa. Gaston de Béarn is shown on horseback, entering the gates of Jerusalem and offering protection to a Saracen infidel prostrated

147. Statement issued by Lucien Falize to the Prince de Béarn-Viana dated 13 November 1878, incorporating details of the two panels featuring Gaston IV de Béarn and Marguerite de Foix.

148. (Opposite) A gold, silver, bronze, hardstone, ivory and enamelled panel by Lucien Falize centred with an equestrian portrait of Gaston IV de Béarn by Emmanuel Frémiet, commissioned by the Prince de Béarn-Viana, exhibited at the 1878 Exposition Universelle and at the 1880 Exposition des Arts du Métal. Height 65.5 cm., width 55.6 cm.

EXPOSITION UNIVERSELLE DE PARIS 1878.

GRAND PRIX D'HONNEUR
 Groupe IV. Classe 59.
 BIJOUTERIE, JOAILLERIE.

MEMBRE DU JURY
 Groupe III. Classe 24.
 ORFÈVRES.

UNION CENTRALE
 des Beaux-Arts appliqués à l'Industrie.

EXPOSITION 1869
 Médaille 1^{re} Classe. MÉTAUX CLISSONNÉS.

EXPOSITION 1876
 Membre du Jury-Rapporteur.
 MÉTAUX PRÉCIEUX.

N^o 3 *Paris le 13 Novembre 1878*

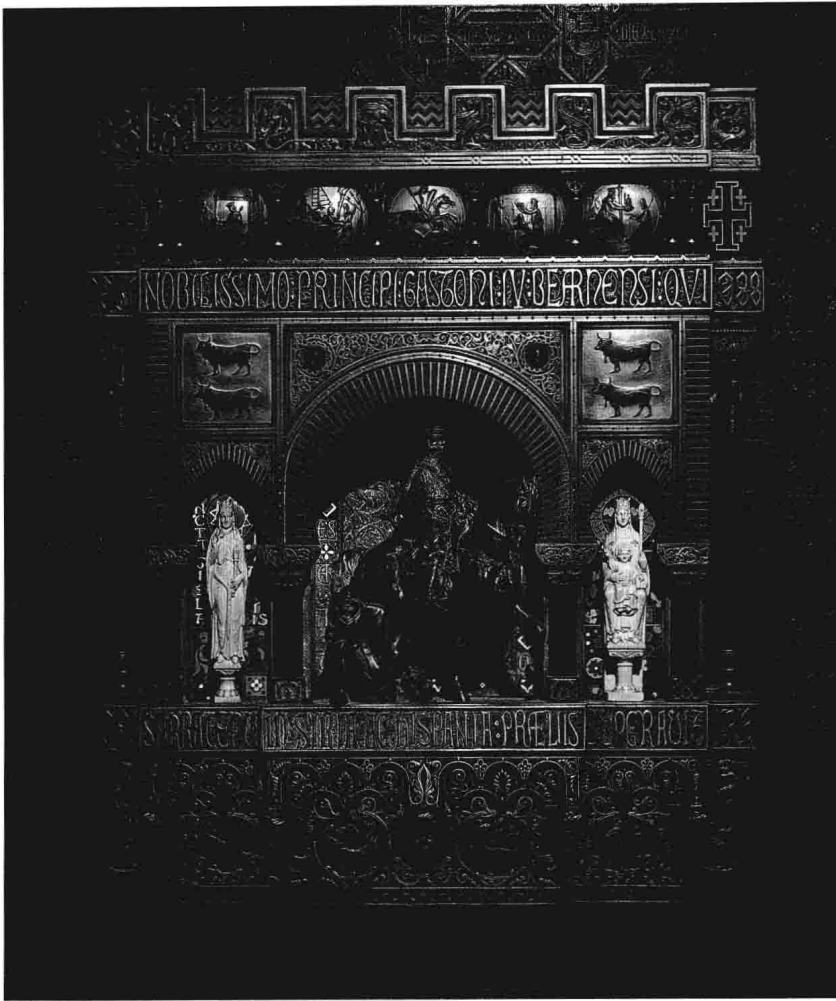
ANCIENNE MAISON A. FALIZE AINÉ & FILS

L. Falize Fils
Successeur.

43 AVENUE DE L'OPÉRA

Doit Monsieur le Prince de Béarn-Viana

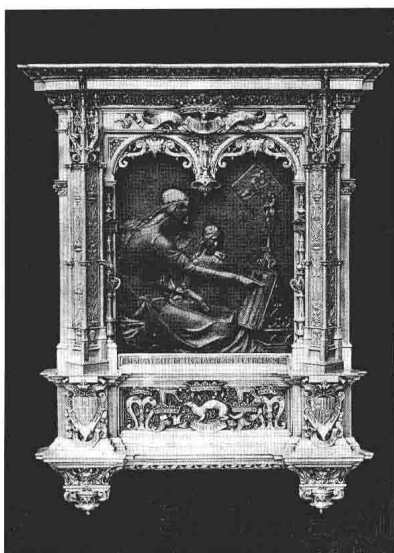
		STERN	OPÉRA
1877	Octobre 20	Un Médallion or mal réparé à neuf	24
	Décembre 31	Un Bracelet d'un médaillon avec nous enlaidis & découpés sur le métal épais - Ciselés sur pièces - Chaines de Navarre	4.000
1878	Juin 1	Un Tableau Gaston IV de Béarn III ^e siècle - Bronze fer damasquiné - or argent, ivoire, lapidaire & encaust. (voy. la notice) - Le figure de Frémiet -	40.000
	Juillet 27	Un Tableau Marguerite de Foix bas relief d'or fin repoussé - Cadre d'argent ciselé - Caprisserie aux armes de Foix de Béarn & Bretagne [voy. la notice]	28.000
	Août 30	Un portrait photogr. / email [de Juven]	30
<i>francs</i>			72.054



at his feet. The equestrian statuette, carried out by the distinguished sculptor Emmanuel Frémiet,⁹⁸ is flanked by two carved ivory figures, depicting on the left Gaston's mother Gisla shown as a saint, and on the right Notre-Dame del Pilar,⁹⁹ both against a polychrome cloisonné enamelled ground.

The doors behind Gaston IV, slightly tilted to look ajar, are of translucent red enamel overlaid with chased gold ornaments and bordered with Latin inscriptions. The jasper columns supporting the arches and structure are surmounted with silver capitals; those of lapis lazuli above separate five gilt bronze shields depicting episodes of the crusader's life. Fantastic creatures feature in the upper frieze, while the animals incorporated in the circular rondels and sides of the lower border are stylistically reminiscent of those decorating the 'Saint Louis' casket housed in the Louvre, dated approximately 1236. The two Béarn cows surmounting the carved ivory figures are as prominently depicted as the crosses of Jerusalem. The whole is mounted on a thick bronze table deeply engraved with Gaston's arms and the names of his victories, his companions-at-arms in Syria and Spain and those writers who recorded his noble deeds. The Crusaders' war cry, 'Diex-le-Veuлт', is repeated throughout. Placido Zuloaga, Emile Pye and Louis Houillon were among the many talented craftsmen who contributed to this lavishly decorated piece.

149, 150. Two details of the panel illustrated in pl. 148. Top, Frémiet's equestrian portrait of Gaston IV de Béarn, a Saracen at his feet. (Height of statuette 15 cm.) Above, the ivory figurine depicting Gisla, Gaston IV de Béarn's mother, represented as a Saint. The vertical script applied to the polychrome enamelled background reads 'Sancta Gisla/Oater Gastonis'.



151. Photograph of the gold repoussé low relief plaque by Lucien Falize depicting Marguerite de Foix, Duchesse de Bretagne, instructing her daughter within a chased silver architectural framework; commissioned by the Prince de Béarn-Viana and exhibited at the 1878 Exposition Universelle and at the 1880 Exposition des Arts du Métal.

The final panel, itemized at a cost price of 28,000 francs and dated 27 July 1878 on Falize's invoice, depicted Marguerite de Foix, Duchesse de Bretagne. This charming composition showed the wife of the last Duke of Brittany (François II), teaching her young daughter Anne de Bretagne, who would later become Queen of France when she married Charles VIII in 1491. The gold low-relief was designed and modelled by Chédeville, while Brateau carried out the repoussé and chasing of the metalwork. Falize selected an architectural design for the chased silver frame that harmonized with the historical theme, explaining in his handlist that "The composition of the frame derives from the architecture of French buildings dating from the transition of the Gothic style to the Renaissance, particularly exemplified in the Château d'Amboise." Below the low-relief could be seen the interlaced initials of Marguerite de Foix and her husband François II, centred with the ermine, symbol of Brittany. The shields and embroidery forming the background of the composition bore the arms of Foix, Béarn and Brittany.

These two panels were exhibited alongside those depicting Gaston de Foix and Marguerite de Valois at the 1878 Exposition Universelle, and at the 1880 Exposition des Arts du Métal. They were enthusiastically received on both occasions. Once again, contemporaries paid tribute to the exhaustive research undertaken by Lucien Falize in order to create these historical reconstitutions. Martial Bernard probably echoed the views of all those who saw these extraordinary works when he wrote: "His passion for historical detail and heroic ideals is demonstrated in these large and imaginative decorative panels, so thoroughly researched and intricately made."¹⁰⁰

It is difficult to assess the Prince de Béarn-Viana's contribution to these compositions since, with the exception of one letter, none of his correspondence with Falize has so far come to light. The relationship between patron and artist does not appear to have been as amicable as that with the Morrisons. Lengthy financial statements testify to the difficulty Falize experienced in getting his invoices paid, having to charge interest on outstanding items that remained unsettled for years. Handwritten notes on some of the Falize bills seem to indicate that the prices of the Gaston de Béarn and Marguerite de Valois panels had not been agreed in advance ("price not settled"). Nevertheless, the Prince and Falize were on sufficiently civil terms for the artist to borrow from his patron several major works for the 1878 Exposition Universelle, as well as the 1880 Exposition des Arts du Métal. In a letter addressed to the Prince dated 4 June 1878, Falize thanked his patron for the loan of the Gaston Phoebus bracelet, a necklace and earrings set with diamonds and rubies, a diamond-set cross and pear-shaped pearls; he also emphasized how easy it was to remove or add items to the show.

A number of swords and sabres were also commissioned by the Prince de Béarn from Falize. The gilt-bronze hilt of a particularly important sword survives, and is housed in the Metropolitan Museum of Art, New York. Designed and modelled by the famous sculptor Albert Carrier-Belleuse,¹⁰¹ it represents 'La Vierge et St. Michel' (The Virgin and St Michael), reflecting the Prince's devotion to Notre Dame de Lourdes.¹⁰² In this exquisitely chased composition, the Virgin, standing solemnly, her arms crossed against her chest and the folds of her robe falling gracefully about her, forms the grip of



152. Silver-gilt sword representing 'The Virgin and St Michael', the figures designed and modelled by Albert Carrier-Belleuse; commissioned from Bapst et Falize by the Prince de Béarn-Viana, and completed in 1881. Signed 'L. Falize inv.' and the underside of the guard 'Bapst & Falize, Paris', accompanied by the diamond-set ring and pearl monogram with the scrolled ribbon bearing the words 'Adamas Margaritas'. The guard's rim signed 'Carrier-Belleuse Sculp.'. Height 16.5 cm. The Metropolitan Museum of Art, Purchase, Gift of William H. Riggs, by exchange, 1989

the hilt; her head is surmounted by a crown of lilies forming the pommel. St Michael, symbolizing Christianity, is represented in the guard; armed with a sword raised above his head and a shield bearing a cross, he stands over a crazed and writhing personification of a dragon. Linked by pierced branches of lilies, St Michael and the dragon form a vigorous and dynamic composition, contrasting vividly with the calm and peaceful attitude of the Virgin.

On the inside of the guard is a shield bearing the arms of Béarn and Navarre, together with an angel holding a scroll inscribed '*Dei Gratia Svm Quod Svm*', as in the Gaston IV panel enamelled by Popelin.

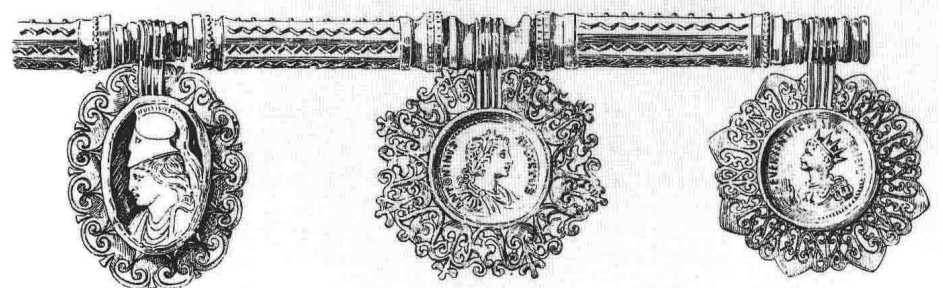
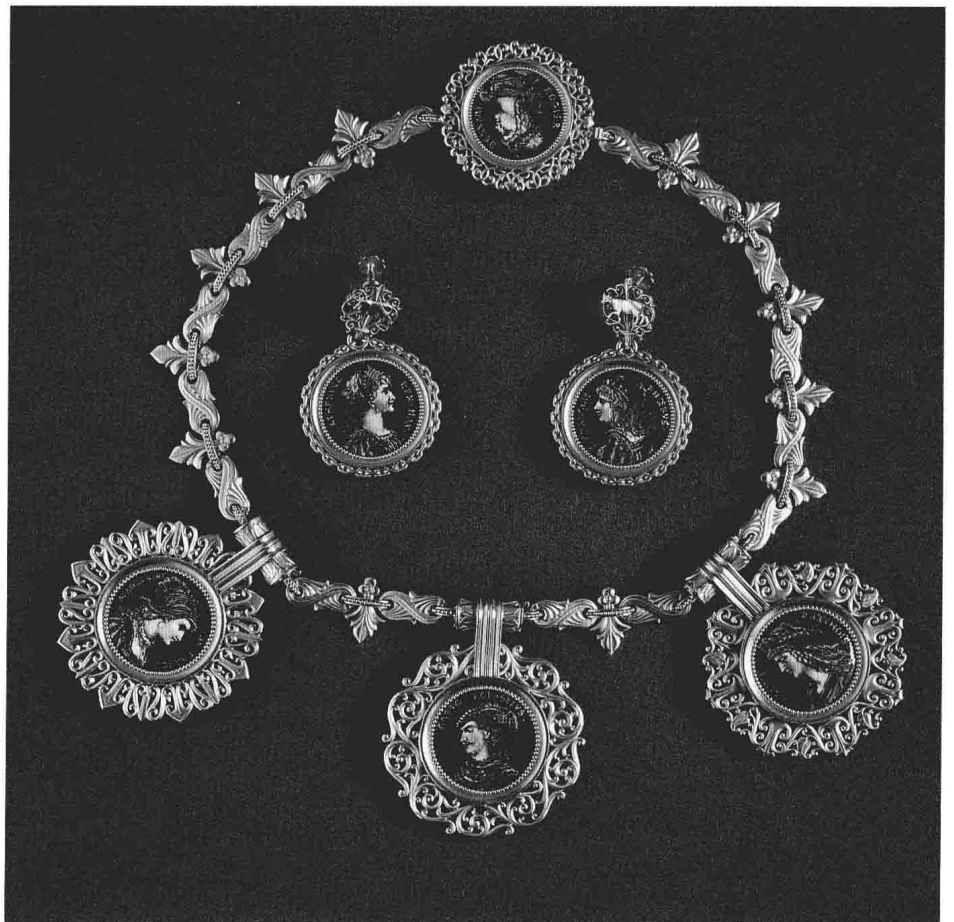
The hilt was invoiced to the Prince de Béarn-Viana on 25 March 1881 for 5,500 francs. Unfortunately the damascened blade by Zuloaga, costing 800 francs, is no longer with the hilt. Two sabres, also featuring '*La Vierge & St. Michel*', were invoiced to the Prince on 31 March 1882. Their whereabouts are unknown.¹⁰³

Although the last of the existing statements dates from August 1884, at least one further transaction appears to have taken place between Falize and his patron, as far as can be deduced from the iconography of the piece. Consisting of a demi-parure now in the Museum für Angewandte Kunst, Cologne, it comprises a chased gold necklace with matching earrings, suspended with painted enamel portraits by Alfred Meyer. These once again depict famous ancestors of the Prince de Béarn-Viana dating from the thirteenth to the sixteenth century, identified both on the front of the medallions and on the reverse where their full title and dates are engraved.

The choice of 'Rogier Barnard VII Comte de Foix Seigneur de Bearn + 1306' as the motif for the clasp is significant since he united the Béarn and

153. Gold and painted enamel demi-parure consisting of a necklace and earrings, probably commissioned by the Prince de Béarn-Viana and completed in 1887. Bearing the signature 'L. Falize 1887' on the reverse of the Gaston de Foix medallion. The enamels all signed 'A. Meyer' in gold on the counter-enamel. Contained in a red leather case lined with white velvet, the white satin with gold lettering reading 'Falize aine et fils, 55 Avenue de l'Opéra, Paris', indicating that the base of an old Falize case was altered to accommodate the demi-parure, since Alexis had retired in 1876, and the firm moved from the avenue de l'Opéra in 1882. Chain length 38 cm., medallions 4.5 cm., earrings height 4.8 cm.

154. Engraving of a detail of a necklace dated 3rd century AD, housed in the Cabinet des Monnaies, Médailles et Antiques of the Bibliothèque Nationale, Paris. From Eugène Fontenay, *Les Bijoux anciens et modernes*, 1887.



PENDANTS DE COLLIER EN OR MASSIF REPERCÉ.

Foix provinces at the end of the thirteenth century. Gaston I, Comte de Foix and Vicomte de Béarn, his son, married 'Jeanne d'Arthois Comtesse de Foix Souveraine de Béarn nièce de St. Louis + 1300' on the left of the necklace medallions. The centre pendant shows 'Gaston de Foix Duc de Nemours 1489 + 151', the brave young warrior already depicted in the Popelin enamel of 1876. 'Madelaine de France Princesse de Viane Soeur de Louis XI 1443 + 1470', on the right, was married to Gaston, Prince de Viane. Their children, two of the highest ranking family members, are represented on the earrings: 'Catherine de Foix, Royne de Navarre, Comtesse de Foix & Souveraine de Béarn + 1517', and her brother 'François Phoebus Roy de Navarre Seigneur de Béarn & Comte de Foix 1468 + 1483'. When he died, she took over as ruler of the Béarn region.

The gold circular mounts for the earrings are appropriately in the form of Navarre chainwork, and are suspended from chased cows symbolizing the Béarn region against an openwork frame. The necklace chain is formed by S-shaped palmettes alternating with fleur-de-lys. The two outer medallions of the necklace are each framed by chased gold anchors, also symbolic of Navarre, and expressed with slight stylistic variations. Beatriz Chadour and Rudiger Joppien¹⁰⁴ have pointed out that these openwork motifs are very reminiscent of those featured in a necklace preserved in the Cabinet des Antiques of the Bibliothèque Nationale (No. 2558) since the nineteenth century. Dating from the third century AD, it was found in Naix, Département de la Meuse, and is suspended with two cameos and four Roman gold coins framed in openwork gold. Part of the necklace is illustrated on p. 182 of Eugène Fontenay's *Les Bijoux Anciens et Modernes*, and the anchor-like motifs framing the two coins depicted are certainly very similar to those in the Cologne necklace.

Lucien Falize probably also saw the third-century jewel in the Cabinet des Antiques. The central pendant of another necklace by him, decorated with enamelled plaques by Grandhomme, is framed within a mount bearing this anchor-like motif at its base.

The demi-parure was apparently acquired by the Friends of the Köln Museum directly from King Alfonso XIII of Spain. Unfortunately there is no evidence to explain why the King should have owned the jewel. One can only assume it was a gift from the Prince to the Spanish royal family, whose respective ancestors had been intricately linked for centuries. Queen Isabelle of Spain had conferred upon the Prince the title of Prince de Viana in 1863, recognizing his direct descent from the Kings of Navarre on the male side, and from the sovereign princes of Béarn on the female side. When the necklace was made in 1887, Alfonso XIII, Queen Isabelle's grandson, was only one year old. As he had inherited the throne at birth, it was his mother Marie-Christine who ruled as Regent. The jewel may have been commissioned by the Prince as a gift for her.

Although little more is known of Lucien Falize's relationship with the Prince de Béarn-Viana, there are indications that the patron's reluctance to pay his bills resulted in legal proceedings being taken against him on several occasions.¹⁰⁵ Certainly, there is no evidence of further dealings between the Prince and the jeweler after 1887, and there is nothing to suggest that any



155. Gustave Pereire, son of Isaac Pereire and close friend of Lucien Falize.

156. Gold and enamelled bracelet commissioned by Fanny Pereire from Bapst et Falize, bearing the initials of the late Isaac Pereire, and in yellow enamelled cartouches the years '1806' and '1880' and the words 'Bordeaux' and 'Armainvilliers', for the dates and places of Isaac's birth and death. On the inside of the bracelet is an oval compartment containing a photograph of Isaac and another with a lock of hair. Diam. 7 x 5 cm., width 2.3 cm.

157. Chased silver oval jardinière depicting Flora and Zephyr, commissioned by Gustave Pereire c. 1882-83.

of the works Lucien exhibited at the 1889 Exposition Universelle had been made for, or borrowed back, from his patron. Although their relationship appears to have deteriorated, it did at least inspire the creation of magnificent works of art which have endured.

The Pereire family

The two Pereire brothers, Emile and Isaac, were highly successful financiers and property developers who built and ran the first railway lines in France (from Paris to St Germain-en-Laye in 1835, then to Lyons, and northern and southern France). They also founded the Crédit Mobilier and obtained control of the Compagnie Générale Maritime (which they transformed into the Compagnie Générale Transatlantique).

Both brothers were enthusiastic patrons of the arts and their *hôtel particulier* at 35 rue du Faubourg St-Honoré (purchased in 1855, now the British Embassy) was hung with paintings by Ingres, Delacroix, Boucher, Fragonard, Greuze, Poussin, Carpaccio, Botticelli, Rubens, Rembrandt, Frans Hals, Hobbema and Vermeer.¹⁰⁶ They regularly attended the auction rooms in London and Paris and acquired the contents of an entire gallery in Spain, adding to their collection some twelve works by El Greco, four by Velazquez, several by Murillo and Ribera, and one by Goya.



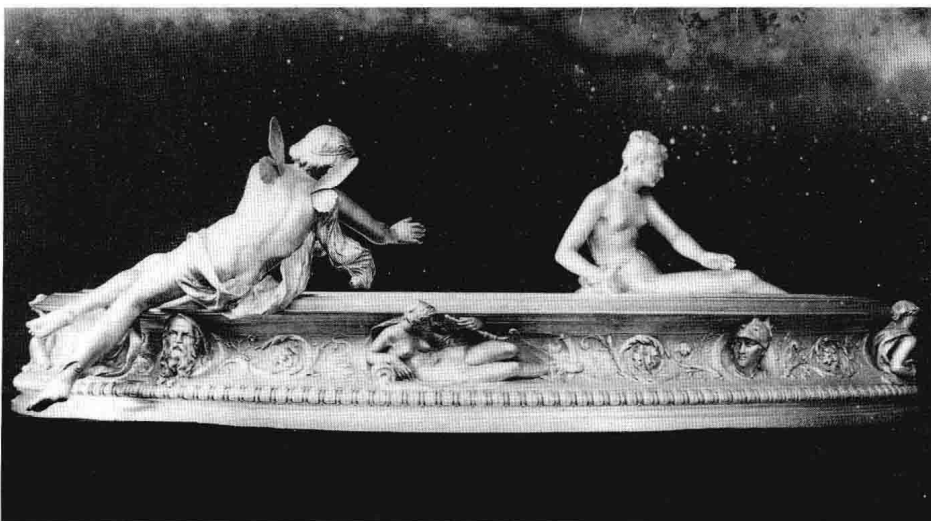
In 1852 the Pereire brothers bought the forests of Crécy and Armainvilliers from the Duc de Montpensier, and ten years later built a large mansion with two wings, one for each family. Although Isaac and Emile were close business partners, their personal relationship broke apart when, upon the death of Isaac's first wife in 1837, he fell in love with Emile's daughter Fanny. Having first consented to the match, Emile then forbade it and Isaac was only able to wed his niece through the intervention of King Louis-Philippe in 1840.

When Isaac Pereire died in 1880, Fanny commissioned from Bapst et Falize a bracelet commemorating her late husband. It was decorated with blue and yellow enamels, representing the Pereire family colours.

Fanny Pereire is known to have patronized the firm on at least one other occasion, when Bapst et Falize were asked to cast a series of chased silver plaques to be given to jury members judging a competition launched in the name of her late husband in 1883.¹⁰⁷ As we have seen, one of these plaques formed part of the firm's display at the Exposition Universelle of 1889.

It was Gustave Pereire, son of Isaac, who became a great friend of Lucien Falize. A kind and generous man, he was always ready to offer financial help and guidance to the Falizes, as was his son Jacques after him. Descendants of the Falize family remember hearing of Gustave Pereire's daily visits to the rue d'Antin premises, and his upbringing among rare and refined works of art must have given him a sound artistic grounding.

The centrepiece commissioned by Gustave Pereire around 1882-83 provided Lucien with a favourite challenge, that of creating a harmonious, elegant composition for the table. As he explained in his *Rapport sur l'orfèvrerie*, "The table offers the goldsmith a delightful opportunity to demonstrate the full potential of his talent... Heavy and formal architectural compositions, in which the figures are staggered and are awkwardly balanced, should be avoided; instead of creating imposing pyramids, one should seek to charm and captivate. If the human figure is combined with fruit, flowers, crystal or lights, the whole must harmonize with amusing and lively fantasy, as if friendly spirits had taken shape and come down in the middle of a meal to animate the occasion.



“This is the scene we attempted to create in the jardinière commissioned by M. Gustave Pereire. It is an oval bowl decorated with chasing and low-reliefs in the Florentine style; on the edge sits the slender female figure of Flora, who appears to be inhaling the fragrance of the flowers. Gliding lightly towards her, Zephyr caresses her with a breath of wind.”

Various other members of the Pereire family are referred to by Lucien in his letters. Henry, Emile’s youngest son, is mentioned as offering financial help to the firm. He no doubt had close contact with Lucien through his involvement with the Union Centrale des Arts Décoratifs (he was a member of the Conseil in 1892). There is an undated letter in the Rodin archive in which Lucien Falize asks whether he might bring Henry to meet the sculptor and see his works. Henry too was interested in enamels, having commissioned ‘*Hélène sur les remparts de Troie*’ from Grandhomme after a watercolour owned by Julia Bartet.¹⁰⁸

In one of the last letters Lucien wrote to André in 1896, he names the Pereire family as one of the few to be entirely trusted. There is no doubt that the Pereires’ continued kindness and support during Lucien’s final illness helped to relieve him of the anxiety of burdening his young sons with the business; and it is fitting that some tangible evidence of this warm and lasting relationship should survive in the form of artistic creations.

La Marquise Arconati-Visconti

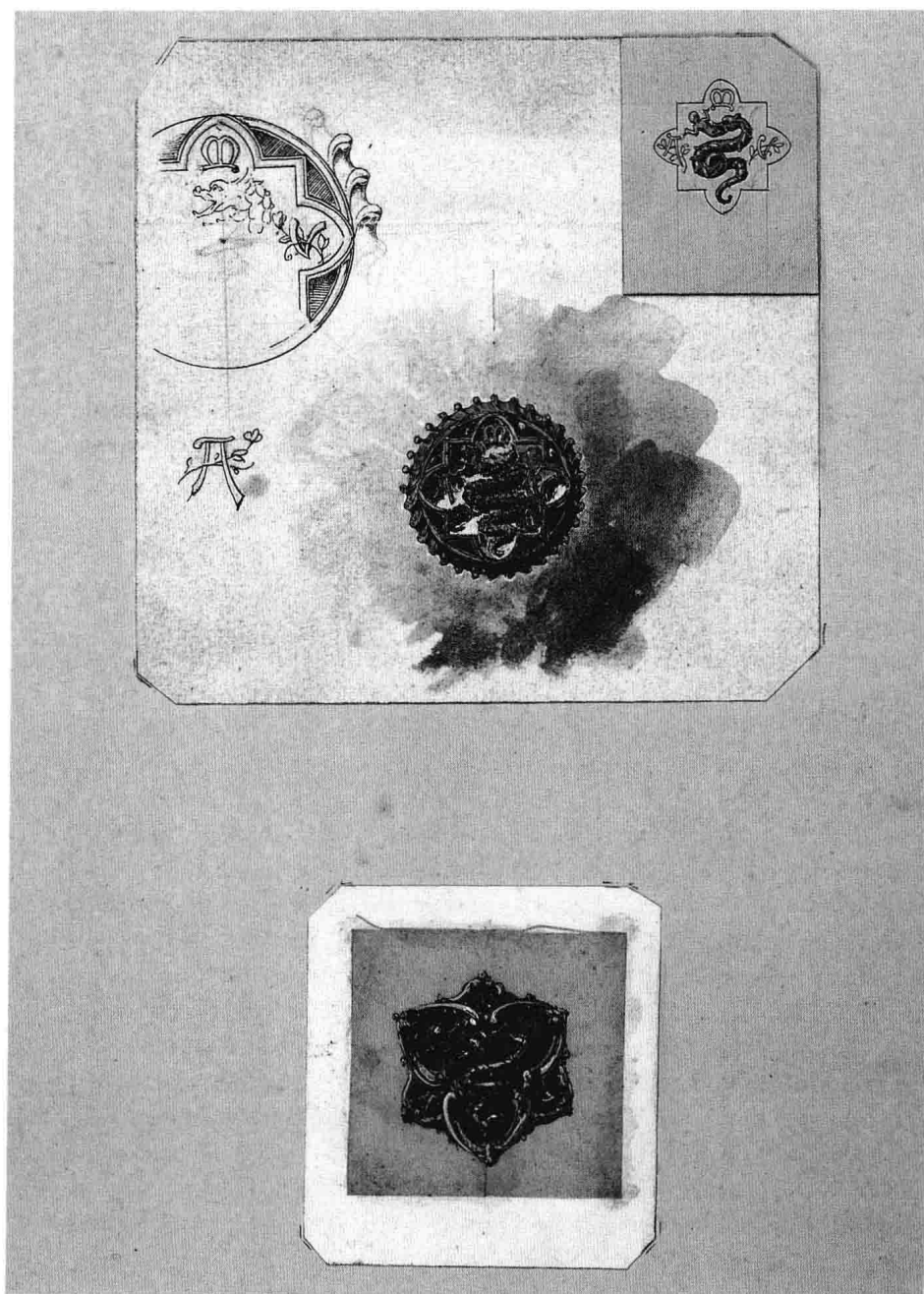


158. Circular gold and enamelled brooch commissioned by the Marquise Arconati-Visconti from Bapst et Falize, bearing her late husband’s family crest, the serpent enamelled blue and green against a translucent white enamelled ground, bordered with a circular beaded gold frame inset with translucent red enamel. Diam. 3.5 cm.

The Marquise Arconati-Visconti (1840-1923) was the daughter of Alphonse Peyrat, journalist and friend of Léon Gambetta. The most prominent liberal politicians and members of the art world formed part of her political and literary circle. Victor Hugo had been a witness at her wedding, and she counted Carle Dreyfus (curator at the Louvre) and Louis Metman (who became head curator at the Musée des Arts Décoratifs) among her friends. Having formed a collection of rare objects, paintings and furniture from the French and Italian Renaissance, she turned to contemporary jewelry and commissioned from Falize and Lalique a group of striking pieces.¹⁰⁹ These she bequeathed to the Musée des Arts Décoratifs in 1916, in memory of her close friend Raoul Duseigneur,¹¹⁰ along with fifteenth-, sixteenth- and seventeenth-century jewels and later works of art that formed part of her collection.

According to the *Liste Générale des Dons*, the curious symbol of the ‘*guivre*’, part serpent-part dragon, devouring a baby or female figure, formed part of the Arconati-Visconti family crest. It is depicted in a gold and enamelled brooch by Bapst et Falize, accompanied by the Marquise’s initials ‘MAV’ (her first names were Marie-Louis-Jeanne).¹¹¹ The Marquise’s husband died in 1876, only three years after they were married. Since the reverse of the brooch bears the Bapst et Falize initials, it appears that the jewel was commissioned during the year 1880 or later, well after his death. It is, incidentally, the only signed jewel by the firm that forms part of this gift, although the Marquise credits a total of ten jewels as made or mounted by Falize.

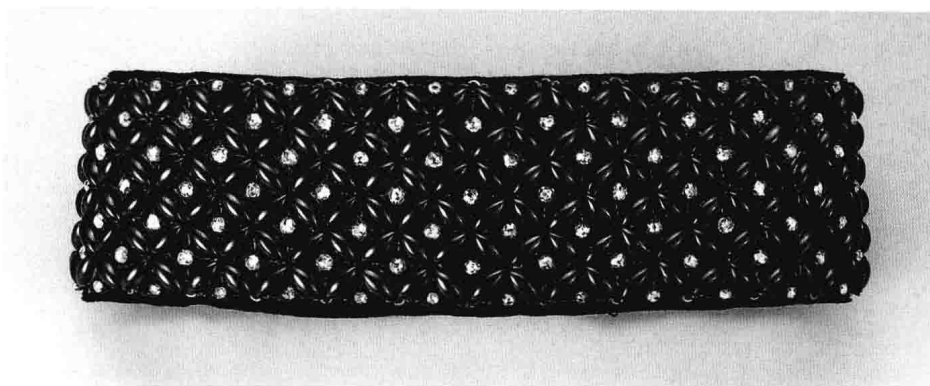
Two other pieces were made bearing her initials: a gold bracelet decorated with silver niello motifs in the form of vases, dolphins and flowers (bearing the



159. Pencil and watercolour designs by Lucien Falize for the brooch illustrated opposite, with a variant jewel centred with the same motif below.

160. Gold mounted and enamelled tortoise-shell comb commissioned by the Marquise Arconati-Visconti, her initial composed of two red and blue enamelled winged creatures. The mount 3.5 x 3.5 cm.

161. 'Collier de chien' in the form of continuous quatrefoil motifs composed of oval-cut cabochon garnets centred with diamonds, owned by the Marquise Arconati-Visconti. A design for a choker of identical design, composed of oval-cut moonstones centred with cabochon garnets, is in the Falize archive. Length 34 cm., width 4.5 cm.



initials A and V), and a tortoiseshell comb with a mount of multicoloured translucent enamels centered with the initial M against a white enamel ground.

A further seven jewels form part of this particular gift to the Museum. These consisted of a heavy silver *aumonière*,¹¹² two circular chased gold openwork brooches, two medallic jewels mounted by Falize, and two dog collars. The first is decorated with gold circular discs linked together to form a chainmail design. The second is a rather spectacular combination of cabochon-cut garnets shaped as petals and centered with diamonds, strung on a black satin ribbon.

There must have been dealings or correspondence between the Marquise and Falize in order to produce such personalized jewelry, but there is no known evidence of this. However, the fact that the Marquise patronized firms as different as Falize and Lalique shows the wide range of her taste in jewelry.

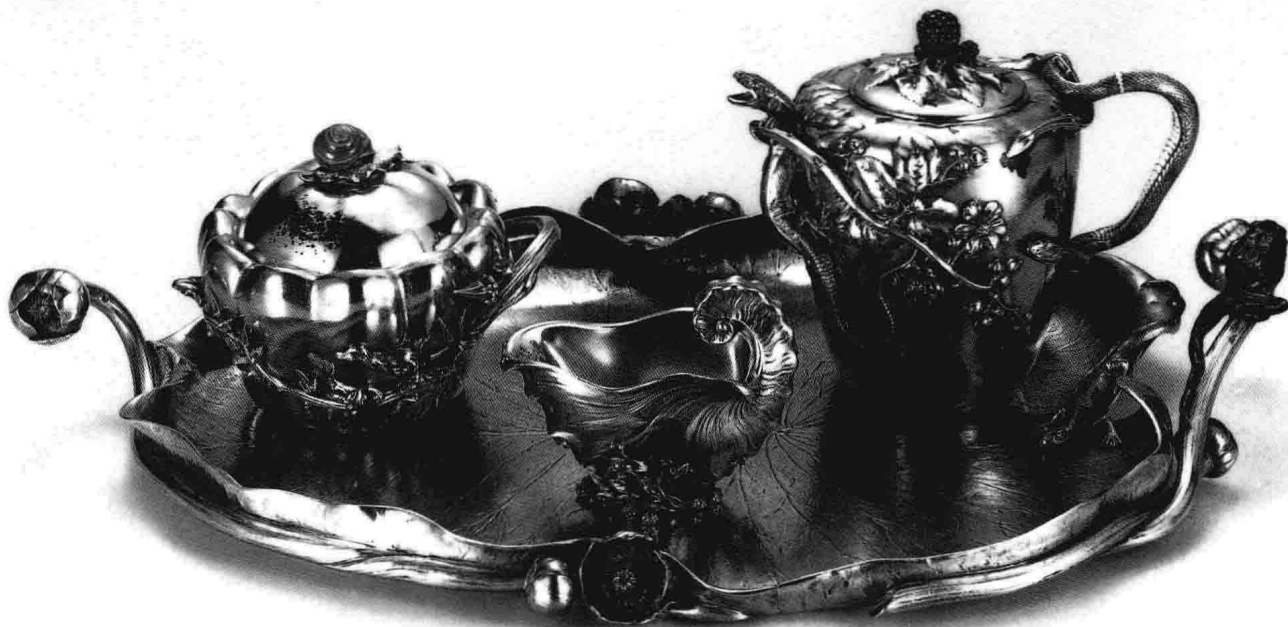
Edouard Corroyer

The tea service belonging to the architect Edouard Corroyer (1837-1904) probably ranks as the most avant-garde piece of goldsmith's work produced by Bapst et Falize. Its decorative vocabulary features a host of flora and fauna motifs, interpreted in wide-ranging styles and using various metalwork processes.

The tray has been imprinted with a waterlily leaf and ornamented with a lizard, a patinated copper frog, and a silver-gilt newt on a leaf. The silver-gilt and oxidized teapot is more surprising still. Its spout consists of a three-dimensional gilt lizard applied to the front of the piece, and the handle is formed by a silver grass snake with an ivory underside. The lid is surmounted with a finial composed of three glass blackberries (one black and two green) with leaves, and brambles encircle the body of the piece. Its surface is randomly inlaid with copper particles, as if gnawed by insects. The sugar bowl, in the form of a colocynth (bitter apple), reveals on one side a honeycomb applied with two bees *en relief*, and on the other a spray of apple blossom that forms the handle. The lid is surmounted with a silver snail with an agate shell. Finally the silver milk jug, gilt within and composed of a silver shell resting on seaweed, is perhaps the least innovative. The '*rocaille*' elements featured in this work seem inconsistent with the decorative motifs used in the former three pieces.

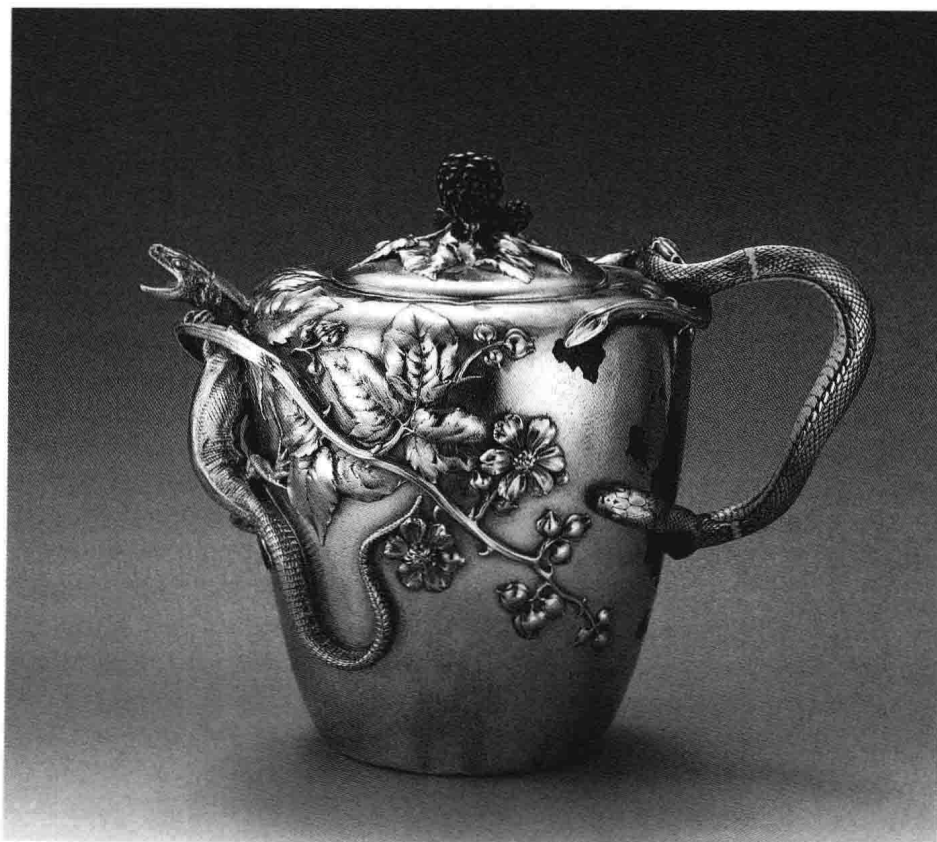
It is not known whether Corroyer expressly commissioned this extraordinary service or simply acquired it at the 1889 Exposition. However, it seems that the teapot alone was included in the Bapst et Falize display, since only that piece appears in the photograph, and it is the only one mentioned in contemporary periodicals.¹¹³ That it made a strong impression on members of the public is without a doubt. Two years later, Victor Champier was still writing: "Do you remember the delightful silver teapot which M. Falize sent to the Exposition Universelle of 1889, among a hundred other extraordinary pieces?"¹¹⁴ Its artistic significance was not lost on Corroyer's daughter, who bequeathed the entire service to the Musée des Arts Décoratifs in 1923.

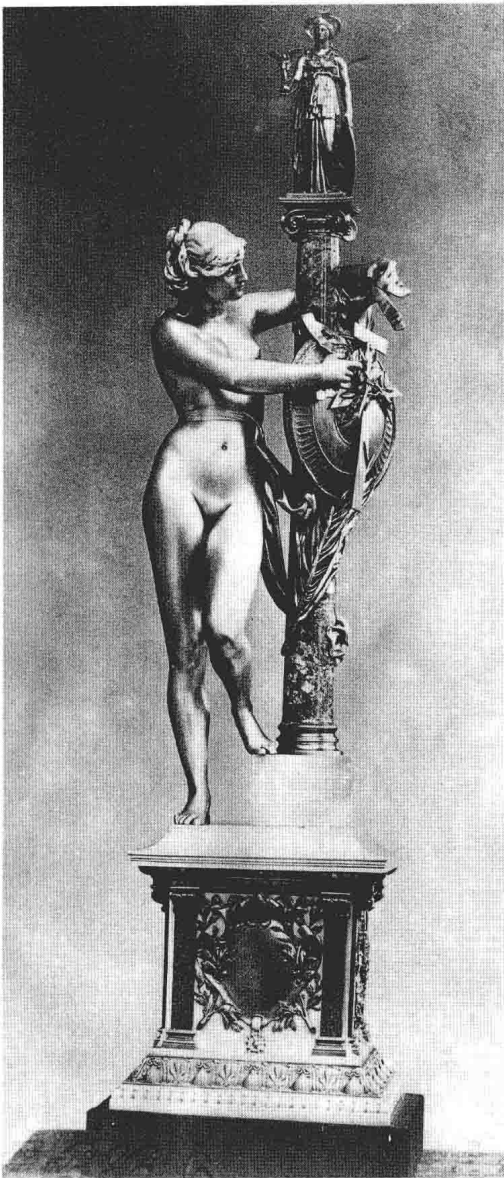
Falize's elegant tribute to the architect, composed of a statuette of silver,



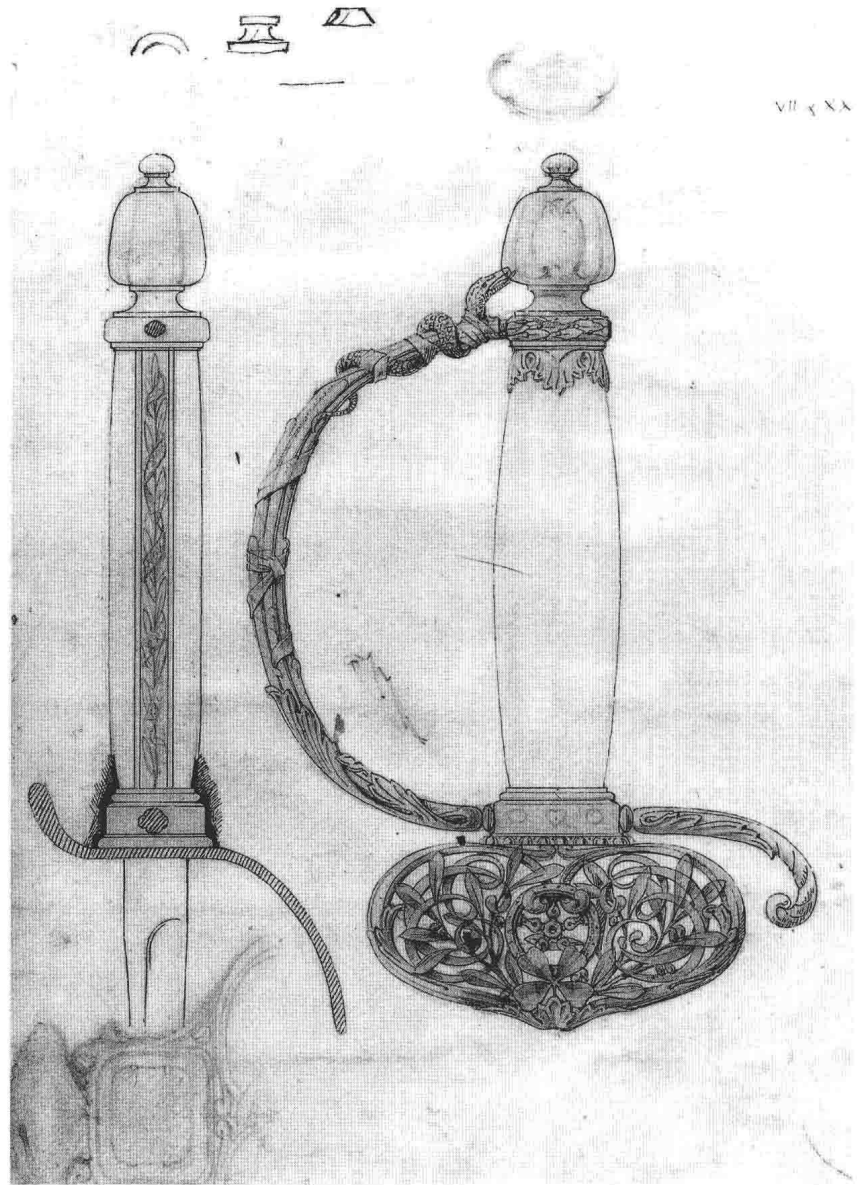
162. Tea service owned by Edouard Corroyer, composed of a tray, teapot, milk jug and sugar bowl. Each piece signed 'Bapst et Falize orfèvres' on the base, the teapot also bearing the A X F poinçon. Teapot height 14.5 cm., base diam. 6.5 cm. Milk jug length 10.5 cm., height 8 cm. Sugar bowl height 11 cm.

163. Teapot from the service illustrated above, exhibited by Bapst et Falize at the 1889 Exposition Universelle.



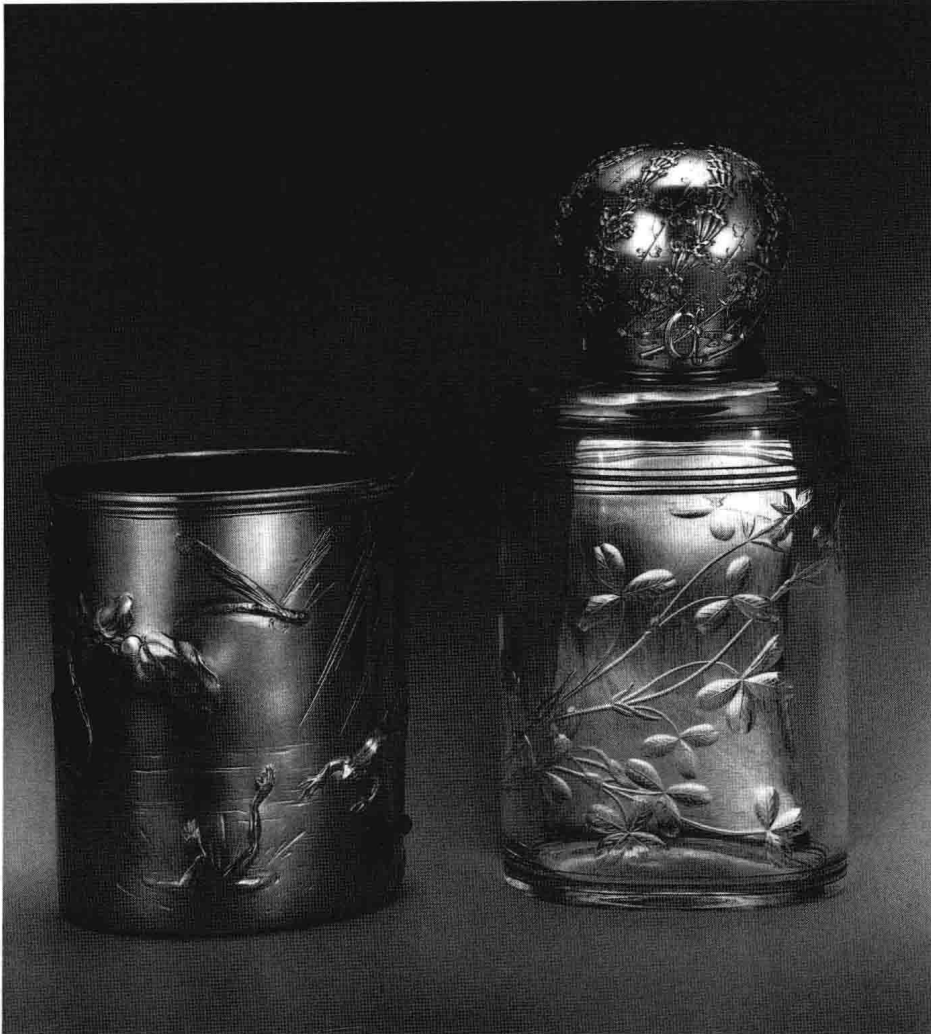


164. Statuette commissioned as a tribute to Edouard Corroyer in 1888, exhibited by Bapst et Falize at the 1889 Exposition Universelle.



165. Pencil designs for a sword honouring the architect Edouard Corroyer, by Lucien Falize. According to the description which accompanies the designs, the grip was composed of mother-of-pearl, and St Michael was depicted on the reverse of the shell.

gold, jasper and lapis lazuli, was also exhibited at the Exposition. The female figure, sculpted by Aimé Millet, placed a square and compass on an altar to Minerva. Lucien Falize, who had already created a 'testimonial' for Teisserenc de Bort after the 1878 Exposition, commented on how rarely one had the opportunity, as a goldsmith, to pay tribute to distinguished men in their lifetime: "These 'testimonials', as our neighbours call them, have provided goldsmiths in London and in America with opportunities for work and enhanced reputations. The custom is different in France, since only when the person has died can he or she be honoured, and a bronze statue is erected on the deceased's tombstone or in some public square. The tradition is commendable,...but...I know sculptors who would derive a great deal of pleasure from varying their compositions, reducing their colossal figures to a scale better suited to the intimate and discreet qualities of those for whom they would be destined."¹¹⁵



166. Gold mounted flattened glass flacon engraved with watercress with accompanying goblet, designed by Edouard Corroyer and made by Lucien Falize. Flacon height 14 cm., goblet height 14 cm.

Edouard Corroyer, a pupil of the architect Viollet-le-Duc, was a good friend of Lucien Falize.¹¹⁶ Known for his many sensitive restorations of religious buildings (including the Abbaye of Mont Saint-Michel), he shared with Lucien an inquisitive and scholarly mind, publishing a number of learned studies of Romanesque, Gothic and Renaissance art. Like Falize, Corroyer valued the importance of artistic collaborations, designing the lace napkin made by Lefebvre upon which Lucien's hanap was to stand. He was also a discerning collector who, like Falize, admired Paul Grandhomme's enamels (he owned his *'La Nymphe des Grèves'*¹¹⁷) and Moreau Vauthier's ivory sculptures (*'La Peinture'* and *'Une Sorcière'*) also formed part of his collection.¹¹⁸

Falize's delight in honouring the architect is reflected in this sculptural tribute to him, as it is again in the sword he was commissioned to make for Corroyer when he was elected to the Académie des Beaux-Arts on 7 November 1896. The pencil sketch in the Falize archive, dated 24 February 1897, shows the grip surmounted with a pommel decorated with an owl. The knuckle guard, ornamented with a budding stem, culminates in a coiled snake. The shell is decorated with the stylized initials E and C intertwined with stems of olive and a four-leaf clover, for peace and good fortune.

It is not known whether or not the sword was completed by Lucien Falize before his death a few months later. Sadly, Lucien's final commission from the artist, consisting of an elaborate gold, crystal and glass toilette service made to the architect's own designs, was not finished by him. Keller, the firm of goldsmiths (established in 1857), completed the extensive set, totalling 28 pieces, including twin mirrors on an easel, four flacons, seven boxes for soaps and powders, eight various brushes, one flask with goblet, five items of cutlery, and a cigar case. Each piece was decorated with motifs representing its particular use: the soap box with violets, the sponge container with seaweed, the nailbrush box with thistles, the tooth powder box with cloves, the flask with vines. The flacons were engraved with clover leaves, their gold stoppers decorated with repoussé cloves and flowers including iris, violets and narcissi, accompanied by the E.C. monogram. One of the flacons, the stopper adorned with grasses and floral stems, was fitted with a goblet decorated with watercress and frogs leaping into water, and set with a silver coin, partly enamelled and bearing the arms of Corroyer. Beneath the goblet was the Bapst et Falize monogram (in use well after the end of their collaboration). Apart from the four flacons, the flask and its accompanying goblet bore only the Falize mark or signature. Other pieces were signed by Keller as well as Falize, or bore only Keller's mark.¹¹⁹

For both Falize and Corroyer, the incorporation of motifs drawn from nature was an integral part of their work, as is clearly demonstrated in the tea service and toilette set described above. It would seem that, in asking Falize to interpret his designs, Corroyer believed he was the artist best equipped to do so, since Lucien's decorative vocabulary was entirely in harmony with his own.

After his enthusiastic description of Alfred Morrison's timepiece in *La Revue Britannique*, the author lamented: "We can only regret the absence in France of the enlightened patrons who exist abroad. Whilst they encourage modern artists, they do not abandon revivalism for the sake of contemporary taste and fashion."¹²⁰ Fortunately, as we have seen above, there were several notable exceptions to this critical observation, who were responsible for the creation of a wide range of pieces, from exhibition works to intimate jewels. Although they represent a tiny and fragmented cross-section of his clientele, the creations resulting from such collaborations show how successfully Falize could reflect his patrons' ideas in his work, without betraying his own artistic principles.

OFFICIAL COMMISSIONS

Lucien Falize received a number of official commissions during the latter part of his career, which helped to bring him prominence both at home and abroad.

The silver-gilt toilette service ordered for Princesse Loetitia Bonaparte, the great-niece of Napoleon I,¹²¹ on the occasion of her wedding to her uncle Prince Amedeo of Savoy, Duke of Aosta, proved to be a major challenge. It had to be made in five weeks, for delivery to Turin on 10 September 1888. The Princess's friends, who had commissioned the gift, had stipulated that her initials and the Imperial eagle should be incorporated in the pieces and that it should be carried out in Louis XV style. Furthermore, and contrary to Lucien Falize's

own taste, the service was to be gilded.¹²² Consisting of ten pieces, it was dominated by a mirror supported by an eagle with outspread wings, holding an oak garland in its claws; it was surmounted by the Italian royal crown, below it a crest bearing the Princess's intertwined initials, from which garlands of flowers were suspended. The mirror was accompanied by two candelabra, four large lidded boxes, two circular plates and a jardinière, all similarly decorated.

The making of this toilette service was considered such a newsworthy event that articles entirely devoted to the commission and describing the individual pieces were published in the *Gazette des Beaux-Arts* and *Revue des Arts Décoratifs*. Even *Queen* magazine (15 October 1888) extolled the pieces: "The toilet service of Princess Loetitia is worthy a place with historical art work, not only on account of its richness and exquisite workmanship, but of a *tour de force* achieved by the artists, that is, a combination of the Louis XV rocaille style in its most graceful mood and the rigid severity of the Napoleonic eagles.... Nothing can be imagined more graceful or in better taste than the low oval jardinière placed before the looking-glass upon the toilet table. The bright parterre of delicate flowers is a charming accessory, and looks like the interference of love softening the cold, dazzling brilliance

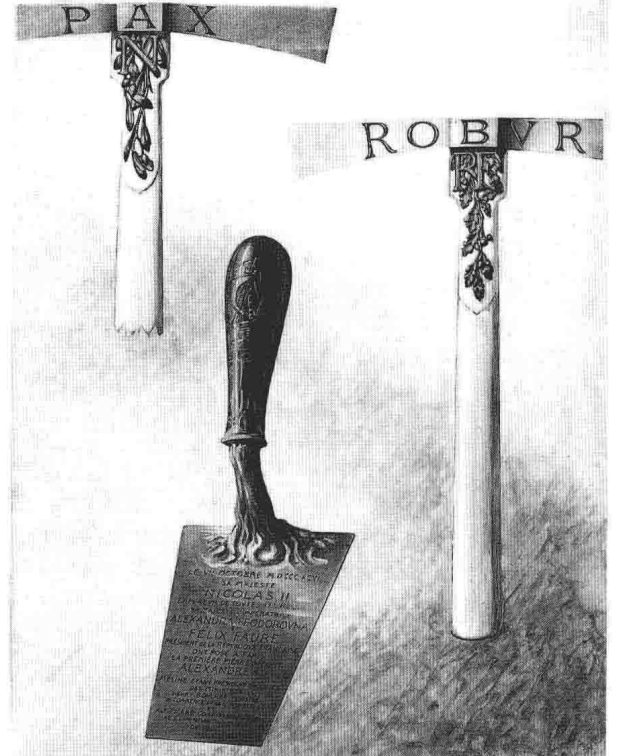


167. Silver-gilt toilette service in the rococo style made by Bapst et Falize for Princesse Loetitia Bonaparte on the occasion of her marriage in 1888.

of the massive silver-gilt frame. The king of birds is represented in various attitudes - now triumphant, now heraldic, now decorative - his *raison d'être* harmoniously proportioned to the design of each object."

In the light of this critical acclaim, it is not surprising that, when asked to lend a piece to the Exposition des Arts de la Femme in 1892, Lucien Falize regarded the *service de toilette*, conceived "by ladies and for a lady",¹²³ as the most fitting contribution possible. The owner, however, refused to part with her precious service.

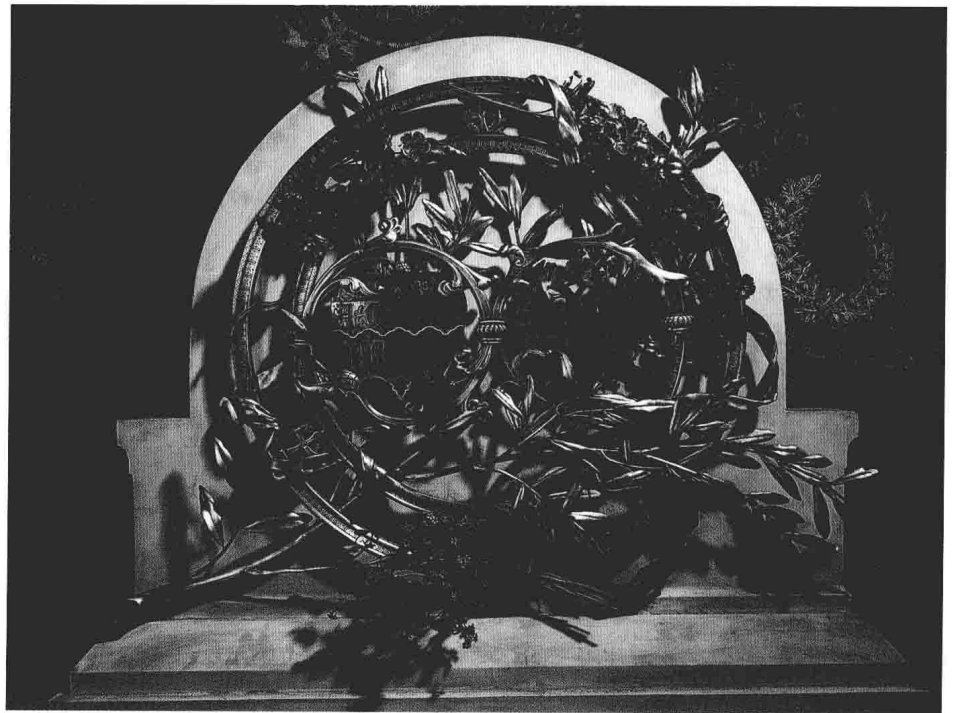
The rapprochement between France and Russia, initiated by Alexander III, and the defensive alliance of 1892 provided Lucien Falize with a number of



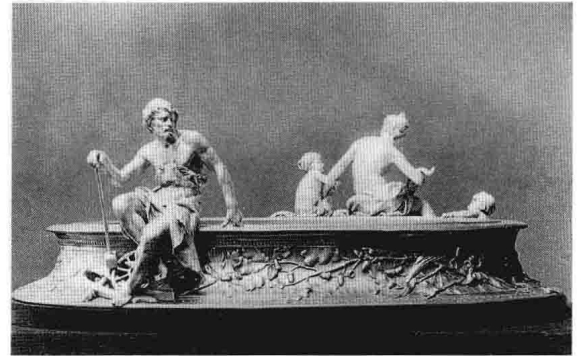
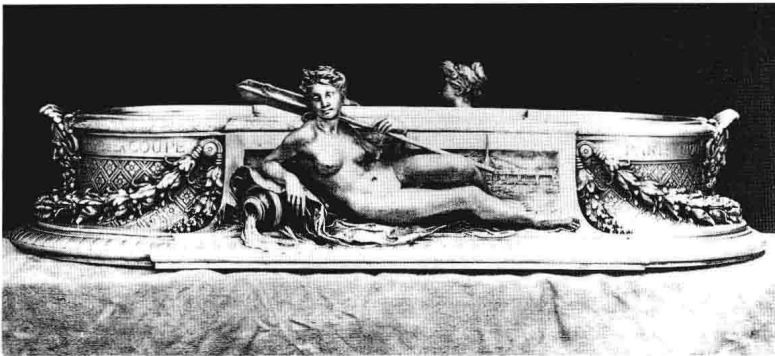
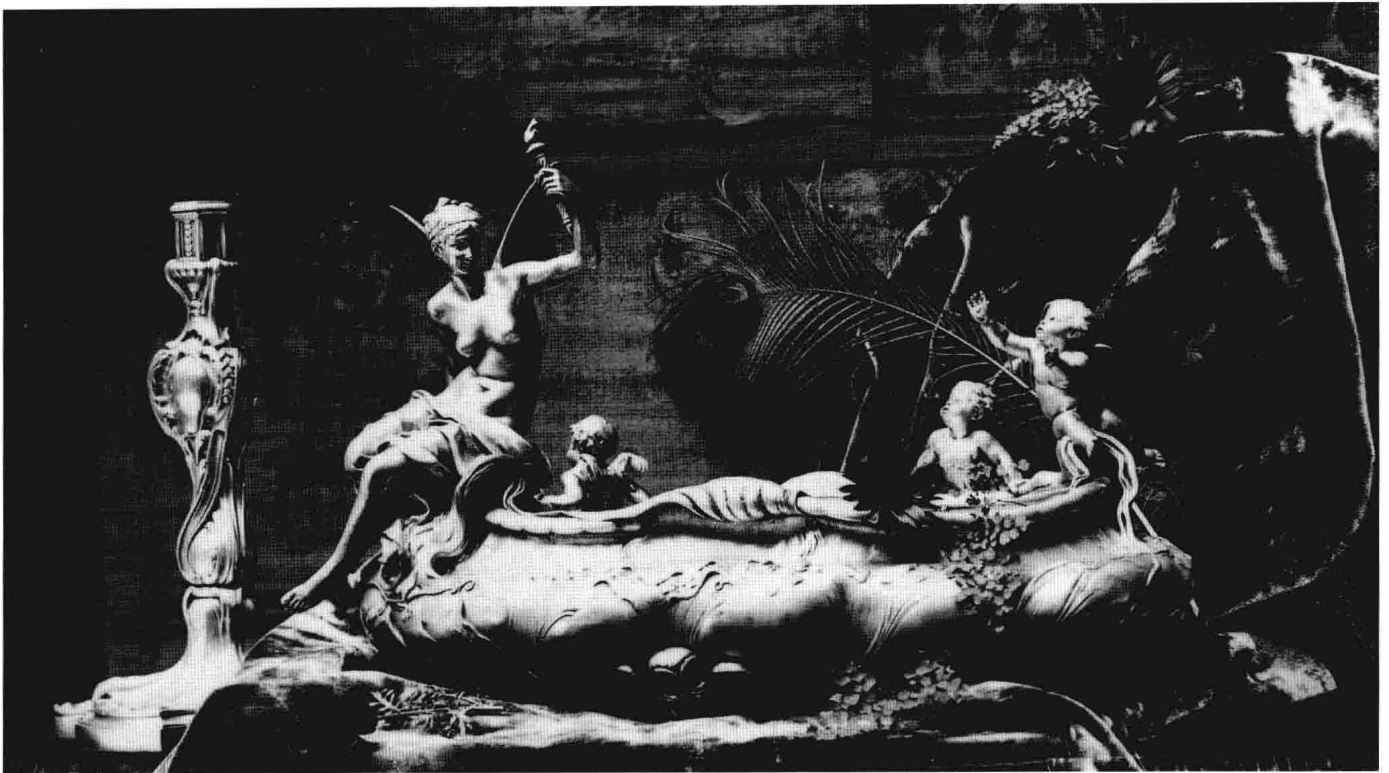
168. Silver centrepiece commemorating the coronation of Tsar Nicholas II, by Lucien Falize. Exhibited by Falize Frères at the 1900 Exposition Universelle. From Henri Bouilhet, *L'Orfèvrerie française aux XVIIIe et XIXe siècles*, v. III, p. 360.

169. Designs for a hammer and trowel by Lucien Falize made to commemorate the laying of the first stone of Pont Alexandre III in Paris by Nicholas II, presented to the Tsar by President Félix Faure. Both items appeared in Falize Frères's display at the 1900 Exposition Universelle. The hammer is in the collection of the State Hermitage Museum in St Petersburg. The whereabouts of the trowel are unknown. Length of hammer 33.6 cm.

170. Wreath by Lucien Falize placed by Tsar Nicolas II on the tombstone of the late President Carnot in 1896. also decorated with blue enamels. Diam. 82 cm.



important commissions. The first of these commemorated Nicholas II's coronation in 1895, and was commissioned by the Tsar himself.¹²⁴ Consisting of a large silver centrepiece, it was dominated by a female winged figure, representing the sky bringing the crown of peace to the world. This lavish allegorical work brought together the talents of the famous Russian



sculptor Mark Antokolsky, who modelled the figures,¹²⁵ and Falize's own skilled craftsman Joindy.

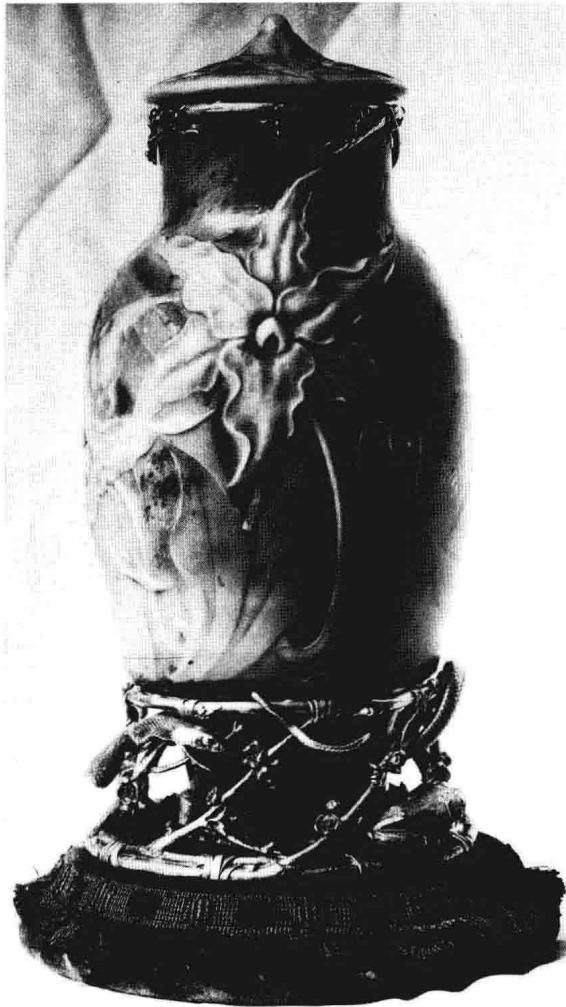
The Tsar and Tsarina's three-day visit to Paris in October 1896 naturally gave rise to further official commissions, with gifts to be exchanged. To commemorate the inauguration of the Alexander III Bridge on 7 October 1896, the Tsar was presented with a hammer and trowel made by Falize. The words 'Pax' and 'Robur' were engraved in gold against the steel surface of the hammer, mounted on an ivory handle decorated with an oak and olive branch framing the initial N on one side, and RF (for République Française) on the reverse. The handle of the gold trowel, set with jasper and decorated with enamels, was engraved with the ship emblematic of Paris, and bore inscriptions relating to the ceremony.¹²⁶

Among the many gifts bestowed upon the Empress Alexandra Feodorovna during her visit, one of the most charming must have been the pair of pink glass vases by Emile Gallé mounted by Lucien Falize and presented by the

171. Chased silver jardinière by Bapst et Falize depicting 'La revanche de Psyché'.

172. Chased silver jardinière by Bapst et Falize entitled 'Seine et Oise'.

173. Chased silver jardinière entitled 'La Forge' by Bapst et Falize: a blacksmith, an allegorical figure of Fortune, and two children are seated on the edge of the centrepiece, which is chased with garlands of oak.



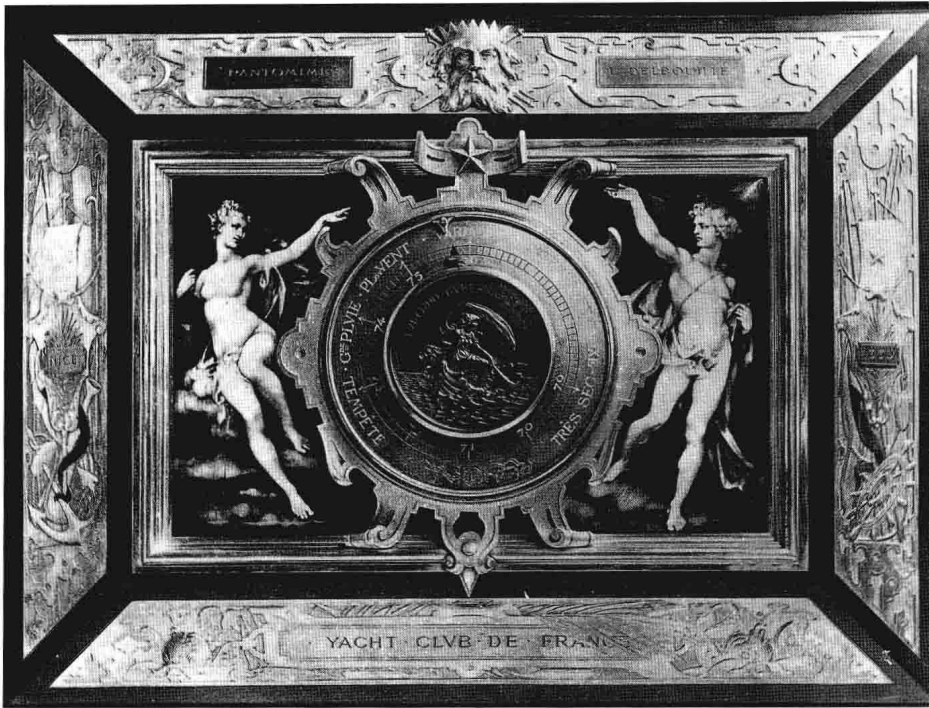
174. One of a pair of pink glass vases by Emile Gallé mounted by Lucien Falize, given by the city of Paris to the Tsarina Alexandra Feodorovna in 1896. The surface is decorated with stylized orchids and the mount, composed of diagonal floral stems, is decorated with chased snakes and frogs. The vase was probably exhibited by Lucien Falize at the Salon des Artistes français in 1896, since its pair is included in a composite photograph taken of part of the display (see pl. 133). That example was decorated with stylized roses and insects en relief, and inscribed with 'O beauté des choses qui meurent!/Les grandes ailes de la mort/qui sans les

city of Paris. These were evidently not made specifically for the Tsarina since Gallé had certainly made one of the vases by 1890, as indicated on its base.

The final piece commissioned for this visit was ordered by the Tsar himself. In wishing to pay tribute to the late President Carnot, he placed a silver-gilt and enamelled wreath on his tombstone in the Panthéon. Once again Falize was asked to make the piece to Antokolsky's design.

When President Félix Faure visited Russia in 1897, he presented the Tsar with the 'Palme de l'Alliance', consisting of a chased gold olive branch made by Falize. Entwined around the stalk was a ribbon engraved 'In pace concepta firmat tempus' ('Time consecrates what has been conceived during Peace').¹²⁷ In placing the olive branch on Alexander III's tombstone in St Petersburg, the French President symbolically proclaimed the new Franco-Russian alliance to the rest of the world.

Apart from these international commissions, various sporting organizations ordered pieces from the firm at home. The Jockey Club selected Bapst et Falize to carry out Ernest Barrias's designs for a *jardinière* depicting 'La Revanche de Psyché' in 1886.¹²⁸ Seated on the edge of a silver repoussé basin decorated with chased ornaments and cartouches, Psyche brandishes a torch,



drawing three Cupids and moths towards her. Further commissions from the Jockey Club include another *jardinière* entitled ‘*Seine et Oise*’ in 1890 and an oval chased silver soup tureen on a tray in 1892.

Despite the firm’s efforts, the centrepiece ‘*Seine et Oise*’ was not completed in time for the 1889 Exposition Universelle. Bapst et Falize were justly proud of this work, ordered by Baron Schickler and Baron Gustave de Rothschild on behalf of the Jockey Club. Chased in the background were the two famous racecourses of Longchamp with its long-gone abbey, and Chantilly with its castle. The female figures, allegorical representations of the rivers Seine and Oise, were again modelled by Barrias.

Further examples of his modelling were featured in a centrepiece commissioned by the owner of a forge. A sturdy blacksmith was seated on the edge of a *jardinière*, with a wheel running on iron tracks at his feet. On the other side of the basin, an allegorical figure of Fortune was restrained by infants while one of them removed the Wheel on which her foot was poised.

The fact that Lucien Falize’s centrepieces tended to feature seated or reclining figures made them less monumental works, with an air of intimacy about them. As contemporary critics commented: “M. Falize designs his *jardinières* as low and modest compositions. They therefore do not impede one’s view, they catch the light wonderfully, they are very restful and charming to the eye, and all the details blend in a harmonious, well-defined whole.”¹²⁹

Devising new designs for sporting prizes was evidently a challenge when the iconography available to goldsmiths was relatively limited. A number of firms competed to make these pieces. As Lucien Falize commented in his *Rapport sur l’Orfèvrerie*, “The only themes proposed to the goldsmith are horse-racing and sailing prizes...Inventing new designs becomes increasingly difficult, since all equestrian, nautical and agricultural tributes have been

blessed, les effleurent/leur donne un charme plus fort...Emile Hinzelin’. Iridium and thallium were used to create green, blue and brown streaks in the glass. The base is signed by Gallé and dated 1889-90. The silver-gilt mount composed of openwork circles is applied with chased lizards. The gilt border beneath the lid is signed Bapst et Falize, Paris. The mounts for these vases have not survived, although the glass bodies by Gallé are preserved in the State Hermitage Museum. Height of glass bodies 33.6 and 27.5 cm. respectively.

175. Silver wall clock by Bapst et Falize depicting chased allegories of ‘*Le Jour de la Nuit*’, commissioned by the Société des Steeple-Chases.

176. Chased and repoussé silver barometer by Bapst et Falize containing painted enamel plaques by Paul Grandhomme representing allegorical figures of ‘*La Pluie et le Beau Temps*’, the border decorated with nautical motifs; commissioned by the Société du Yacht-Club and dated 1880.

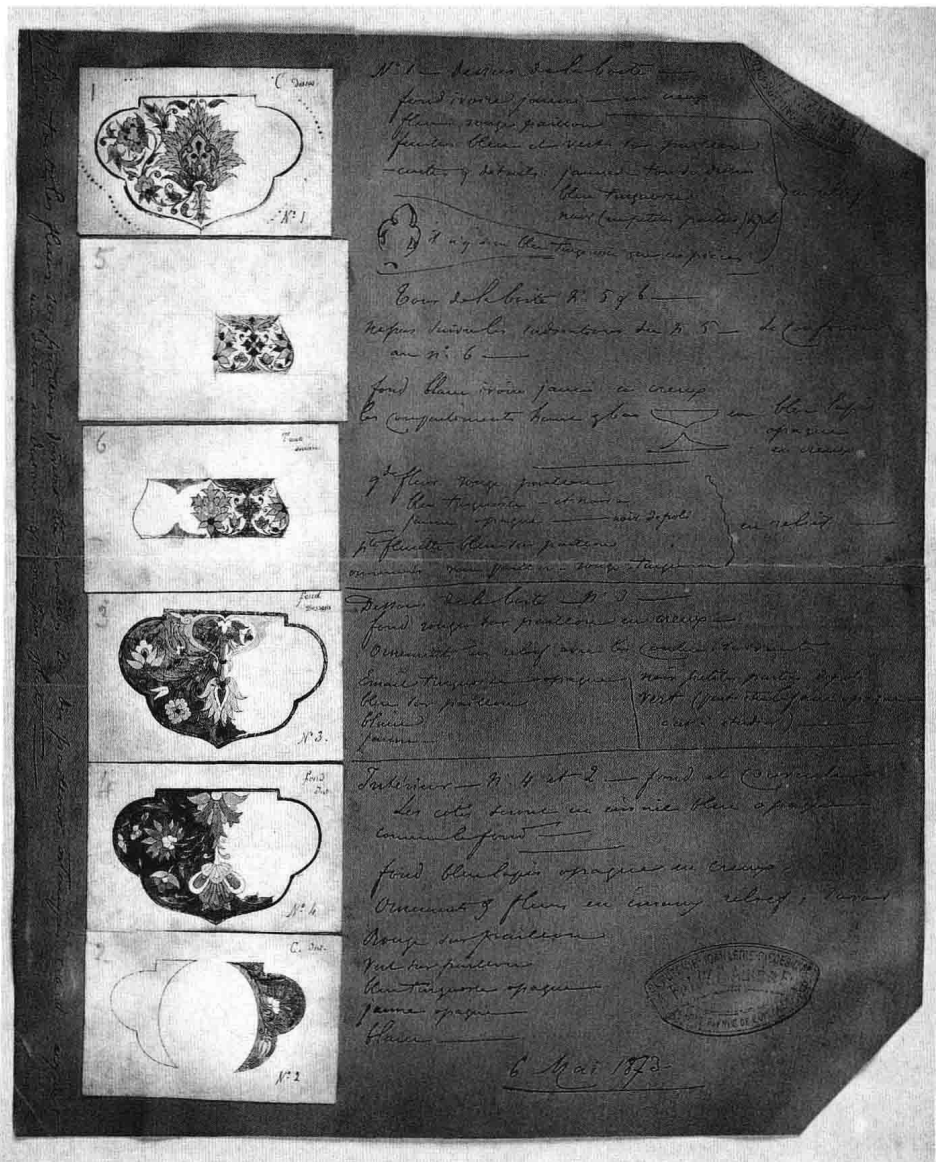


177. Silver brooch forming part of a suite of jewelry commemorating the death of the Comte de Chambord in 1883. The cartouche on the reverse reads 'Arques 1589', referring to the battle which marked a first victory for the then King of France and Navarre, Henri IV, over the Duc de Mayenne and the confederation of French Catholics known as 'la Ligue'. Bearing an elaborate Bapst et Falize monogram on the reverse. Diam. 3.6 cm.



178. Watercolour design for a bracelet centred with a painted miniature of Queen Victoria within an oval framework.

179. Watercolour designs of various views of an enamelled bonbonnière forming part of the suite illustrated in pl. 180, commissioned for Prince Alfred, Duke of Edinburgh and Saxe-Coburg Gotha, and the Grand-Duchess Marie Alexandrovna. Annotations in Lucien Falize's hand describe the colours of enamels to be used.



explored. We have endeavoured to translate ‘*La Pluie et le Beau Temps*’ [Rain and Fine Weather] into sculpture and enamel for a silver barometer presented by the Société du Yacht-Club for the Nice regattas; Grandhomme decorated the work with painted enamelled plaques. For the Société des Steeple-Chases, we designed a large silver wall clock in the Louis XIV taste entitled ‘*Le Jour et la Nuit*’ [Day and Night], the models of which were carried out by Quinton.” Certainly in both these cases Falize rose to the occasion, contriving to fulfill his brief in his unique, individualistic style, without ever betraying his high standards of craftsmanship.

Finally, some important items with royal associations should be included in this survey. The first is a set of three jewels, produced in large numbers to commemorate the death in 1883 of the last member of the Bourbons, the Comte de Chambord. As the pretender to the throne (under the title of Henri V) after Charles X’s abdication in 1830, his accession was a long-cherished dream for members of the French nobility, and Falize could be

180. Engraving of a tiara, scent flacon, bonbonnière, and the front and reverse of a St George and the dragon commissioned for Prince Alfred and his wife. From *Die Gewerbehalle*, 1888, pl. 13.



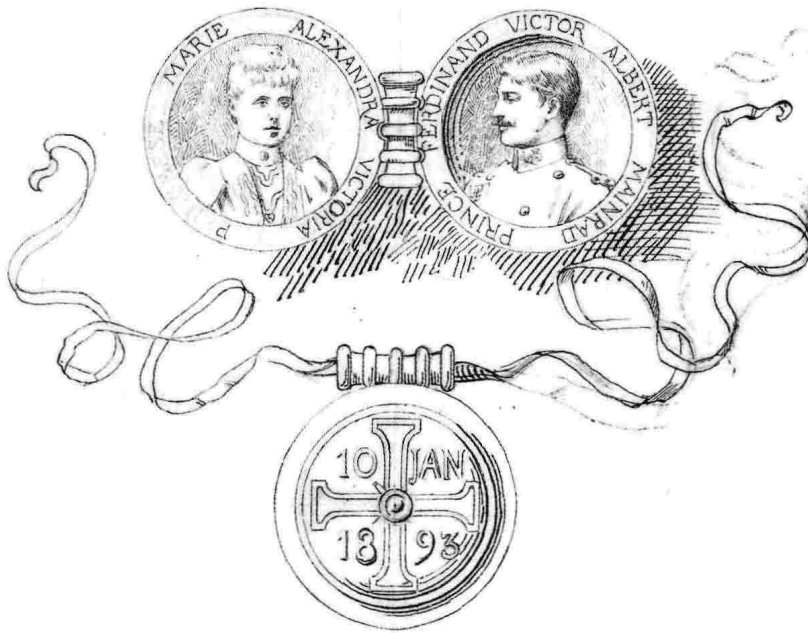
181. Front face of the St George carried out for Prince Alfred by Lucien Falize, the enamelled scene encircled with the garter and motto, the jewel surmounted by twinned chased gold dolphins flanking a long suspension loop decorated with a trident and crown. The Royal Collection. © H.M. The Queen.



reasonably certain that the series of jewels he offered for sale would find many purchasers. The three pieces in the suite, consisting of a bracelet, brooch and pin, could be bought singly at a price of 100 francs, 60 francs and 40 francs respectively. Each was centred with the monogram of Henri V decorated with fleurs-de-lys, and was engraved with the date (1883) and place ('Frohsdorf' in Austria) of the Comte's death.

This appears to have been Bapst et Falize's first venture into 'ready made' jewelry,¹³⁰ and could well have been prompted by Germain Bapst. As a descendant of the famous Crown Jewelers, he may have wished to commemorate such a significant event for supporters of the monarchy. It is not known how many of these jewels were made; however, the letter sent to the firm's customers promoting the sale of the brooch suggests they were not made in limited numbers: "We should be notified of all possible requests as soon as possible in order to respond to demand, since everything we are currently making has already been sold in advance." Bapst et Falize had taken the precaution of registering the design for the jewels, which, they indicated, were available "at all French jewelers' shops."

Designs in the Falize archives suggest that further pieces of royal inspiration may have been made, although it is not known whether they were publicly or privately commissioned. One of these is a watercolour of



182. Pencil drawing of a bulla commemorating the wedding of Princess Marie and Prince Ferdinand, the future King and Queen of Roumania.

a blue enamelled bracelet centred with a miniature of Queen Victoria bordered with diamonds, and surmounted by a ruby and diamond crown.

The presence of a design of a *bonbonnière* in the Falize archive dated 6 May 1873, and of an engraving of a suite incorporating this work in *Die Gewerbehalle* of 1888, have led to the identification of a 'St George' insignia in the British Royal Collection. The initial 'A' stands for Prince Alfred, Duke of Edinburgh and Saxe-Coburg-Gotha, son of Queen Victoria. It is entwined with the initial of his wife, the Grand-Duchess Marie Alexandrovna, the daughter of Alexander II of Russia. The dating of the design suggests that the suite reproduced in *Die Gewerbehalle*, consisting of a tiara, a scent flacon, the *bonbonnière* and the George, was commissioned as a gift for the Duke and Duchess's wedding the following year. The cypher of the George is carried out in champlevé enamel, as are the roses, thistles and clovers which decorate the plaque. The encircling Garter is applied with the Rue Crown device of the Saxon Royal House in green enamel on a white ground. The enamelled panel featuring St George slaying the dragon is encircled by an oval blue Garter bearing the motto in medieval script.¹³¹

This early and important commission was the first of several. A pencil drawing of a *bull*a in the Falize archive reveals two portraits within of Princess Marie, Queen Victoria's granddaughter, and Prince Ferdinand, the future King and Queen of Roumania, facing each other in separate compartments. The cover of the jewel bears the date of their marriage, 10 January 1893.

The most famous commission associated with the Roumanian royal family was the crown made for Princess Marie when she became Queen of Roumania.

ARTISTIC CAREERS

6. Falize Frères



183. A chrysoprase, ivory and silver sculpture depicting 'Psyché attendant l'amour'

184. A gold, enamelled and rock crystal centrepiece entitled 'La Vieille', decorated with vivid translucent enamels, swimming through a wave carved from a substantial piece of rock crystal. Bearing the Bapst et Falize poinçon and the engraved signature 'A. Falize'. Length 32 cm., width 25.1 cm., height 16.5 cm.

In creating the centrepiece called '*La Vieille*' (a fish native to the coasts of Brittany), Falize Frères combined their forefathers' predilection for enamel with their admiration for things Oriental; and yet they succeeded in making something entirely new for the 1900 Exposition Universelle: "It is of enamelled gold, and represented full of life, swimming through a shimmering wave carved from a piece of rock crystal of rare clarity; the scales are delicately chased and serve to support the enamel. The fiery reds turn into deep blues, passing through all the intermediate ranges of pink and purple tones. At the foot of the rock crystal, a frightened crab hiding among the fronds of bronze-patinated silver seaweed completes the ornamental scheme of this fascinating object obviously derived from a Japanese kakemono, but of truly Parisian interpretation and execution."¹

Another sculptural composition, '*Psyché abandonné attendant l'amour*' (Psyche abandoned waiting for love), also caught the attention of the jury. Among a dark green mass of rocks carved from chrysoprase sat the pale figure of Psyche, delicately sculpted from ivory by Denys Puech. A snake modelled by Georges Gardet writhed at her feet. Champier was enthusiastic about the work: "It cannot, strictly speaking, be defined as goldsmith's work, but it is certainly refined and infinitely charming."²

Inheriting from their father a jewelry business which was in serious financial difficulties, yet which enjoyed an enviable reputation, was a heavy burden indeed for the three sons of Lucien Falize. In their decision to participate in the Exposition Universelle they were not only paying tribute to their late father by showing those pieces he had made since 1889; they were also putting their own reputations to the test, by attempting to prove to the public that their own creations were worthy of him. As will be seen, their task was not an easy one, since their father's work had set them such high technical and aesthetic standards.

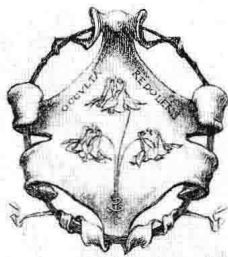
One creation that drew favourable comparisons between themselves and Lucien Falize was their '*Coupe des vins de France*', in which they paid homage





*Vien cher Monsieur, avec
ex-libris pour payer*

*Mes meilleurs compliments
à tout Paris.*



*vous m'en a-t-il est possible
d'introduire ma fleur de préférence
dans la chaîne Harter.*

185. A gold and enameled hanap, or lidded goblet, entitled 'Coupe des Vins de France'. Height 24.6 cm.

186. Julia Bartet's ex-libris, sent to Lucien Falize as a prototype for a chain she commissioned from him.

187. Five items from Bouilhet's L'Orfèverie Française aux XVIIIe et XIXe siècles, v. III, p. 361. Top left, Gallé vase with green gold lizard mount by Lucien Falize; top right, vase mounted with thistles by Lucien Falize; bottom left, goblet by Gallé with



to their father by their choice of object, iconography and decorative techniques. The enameled gold goblet, with its symbolic references to the rivers traversing the wine regions of France and the allegorical scenes depicted on the cup were reminiscent of Lucien's celebrated hanap of 1896. At the base of the goblet, three enameled gold figures are seated on the chased

mount, representing the Garonne, the Rhône and the Rhine. The body of the piece was decorated with enamelled figures in medieval dress among flowering plants, tubs of grapes and barrels of wine in celebration of the wine harvest. Three vertical arched reserves were ornamented with chased gold and enamelled vines *en relief*, against a red enamelled ground. A horizontal frieze depicted the 'Triumph of Bacchus' after Mantegna, the figures carried out *en relief* in white enamel against a pale blue ground. The cover, surmounted with a white enamelled figure of Amphitrite holding a trident, was decorated with mythological figures, fantastic animals and fabulous fish, symbolizing the sea into which the three rivers eventually flowed. The reverse of the lid, centred with a large oval pearl, was ornamented with leaves and scrolls in vivid coloured enamels. Underneath the rim were the initials of the 'amateur avisé' who commissioned the piece, Lazare Lowenstein,³ repeated 18 times.

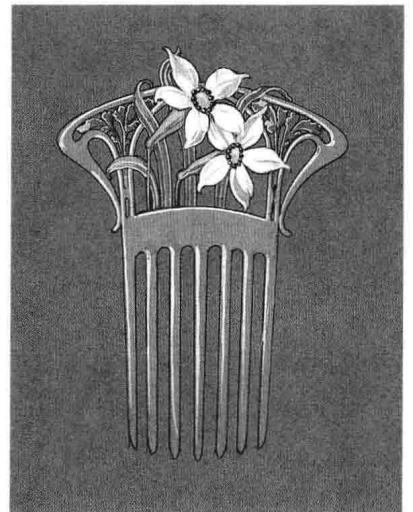
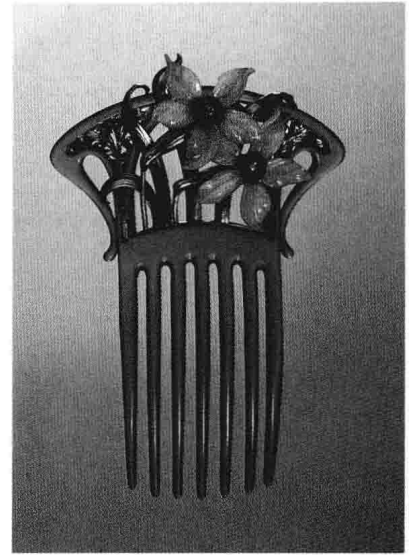
The *Coupe des Vins* could not have been realized without the talents of Lucien Falize's loyal band of craftsmen: Cantel, Bouchon, Pye, Godart, Grandhomme and Richard all contributed their skills to creating a Neo-Renaissance goblet characteristic of the firm's work.

Further echoes of Lucien's creations were evident in the series of vases the three brothers mounted and exhibited next to his own. As befitted a true historicist, Lucien had collaborated with Emile Gallé to produce a reconstruction of the vase of the Holy Grail. L. de Fourcaud dramatically described the piece as "a transparent gold chalice filled with thick blood, intensely and eternally red. The tragic flow pours out and runs down to the stem, where its sacred glow lingers."⁴ Decorated with gold sprays of passion flowers, the red glass body had been mounted by Lucien Falize. Other vases with mounts by Lucien, shaped as funerary urns, were made of glass of pink and bluish green hues applied with blue enamelled scarabs symbolizing immortality. More were decorated with lizards, thistles or blackberries.

The motifs used in these pieces, all drawn from flora and fauna, were reflected in the vases mounted by the three brothers. One made for the actress Julia Bartet, consisting of a lilac-coloured glass body by Gallé, decorated with a large passion flower and engraved 'Et ego consolo vos', was a particularly attractive example. Silver-gilt columbines blossomed inside the vase as they dipped their stems into the water. Featured alongside this poetic conception was the cup André Falize had made during his apprenticeship, 'Le Gobelet de Lucerne' and another called 'Le Cidre', decorated with apples and leaves.

Flora was once again the inspiration for a series of silver chased 'drageoirs' (presumably to contain the popular sugar-coated almonds called 'dragées') made by Falize Frères. Some were decorated with wild roses or mistletoe; one example was shaped as a water narcissus on which a dragonfly with opal wings was delicately poised. The group of combs shown at the Exposition extended this botanical theme, featuring enamelled forget-me-nots or lily of the valley, carved opal narcissi, and opal bead mistletoe.

These attempts at Art Nouveau, charming though they were, must have seemed timid when compared with the extravagant confections exhibited by René Lalique. The only figurative jewel mentioned in Falize Frères' display is 'Daphné', who transformed herself into a laurel tree to escape Apollo: "This work, more modern in flavour, appears well designed and carried out; the



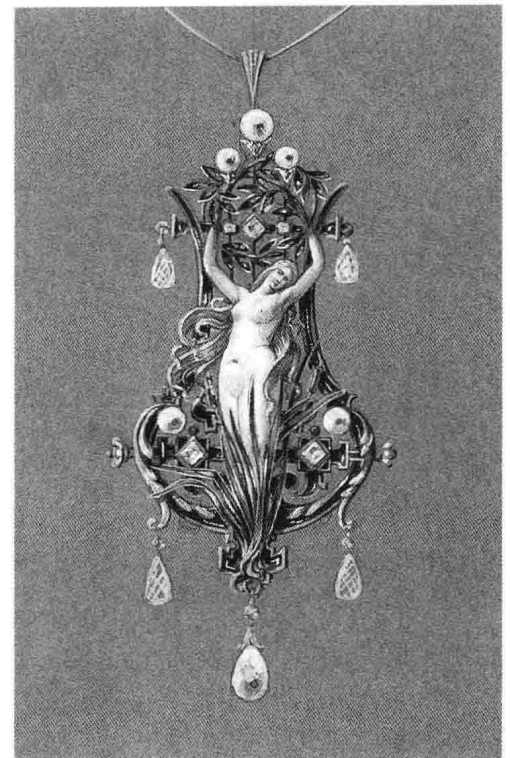
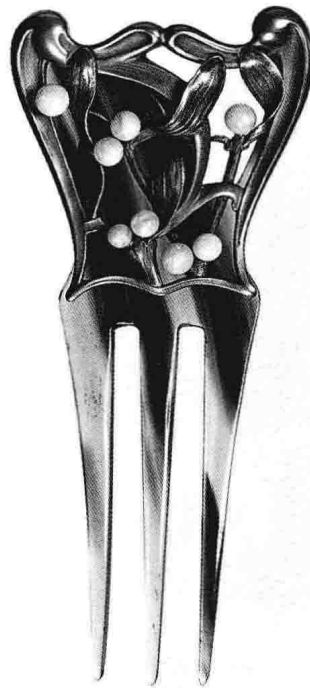
blackberry mount by Lucien Falize. These three vases had been exhibited by Lucien Falize at the Salon des Champs-Élysées in 1896. Bottom right, the 'masterpiece' created by André Falize as an apprentice, known as the 'Gobelet de Lucerne'. In the centre, chased silver soup tureen decorated with cabbage leaves by Lucien Falize.

188, 189. Tortoise-shell, opal and gem-set comb by Falize Frères, acquired by the Museum für Kunst und Gewerbe, Hamburg, at the 1900 Exposition Universelle for 1,800 francs, and the original design, probably carried out by Jacques Cantel. Height 11.8 cm.

190. Three-pronged horn comb, the matt green gold leaves threading through the yellow gold mount and supporting mistletoe berries carved from opal. Acquired by the Berlin Kunstgewerbemuseum from Falize Frères at the 1900 Exposition Universelle. Height 12.5 cm., width 5 cm.

191. Watercolour design for a gold, enamelled and gem-set pendant featuring Daphné, exhibited by Falize Frères at the 1900 Exposition Universelle. Height (including suspension loop) 11.8 cm.

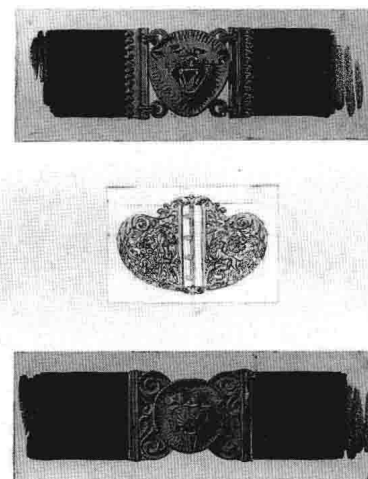
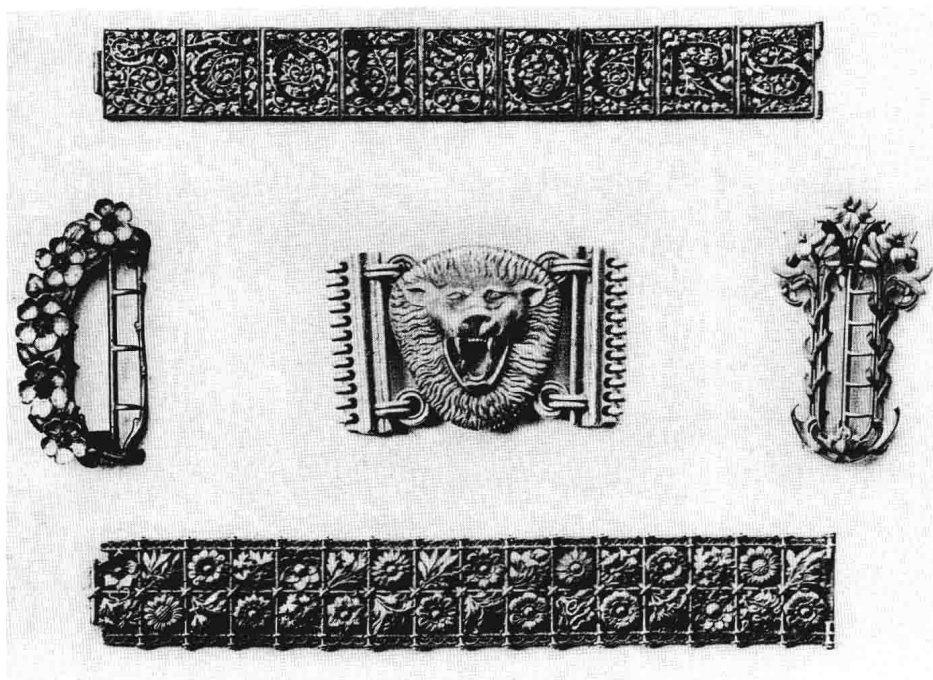
192. (Opposite) Top, gold and enamelled 'Toujours' bracelet by Lucien Falize, similar to the one illustrated in pl. 114, with one extra panel and different chased foliage in the background; bottom, a gold bracelet by Lucien Falize decorated with chased flower heads and leaves meticulously observed; middle row, a chased gold buckle in the Assyrian taste by Lucien Falize flanked by two enamelled gold buckles in Art Nouveau style by Falize Frères, featuring prunus on the left, and Madonna lilies on the right. All these items were exhibited at the Salon de la Société des Artistes français by Falize Frères in 1901. From *Revue des Arts Décoratifs*, 1901, v. XXI, p. 215.



feet and hands of the nymph have already changed [to leaves] and she seems happy with her metamorphosis, as if exchanging her natural grace for the glorious symbol of foliage was agreeable to her, and promised immortality.”⁵ Nevertheless, the pendant failed to stray far from a sixteenth-century composition. With its symmetrical framework echoing the lyre of Apollo, its briolette diamonds and enamels *en ronde bosse*, this graceful composition was too stylized to succeed as a conspicuously Art Nouveau jewel.

Ironically, it was Lucien Falize’s work that seemed more modernist, and his chased silver service ‘*Les Plantes du Potager*’, for example, was eloquent testimony to his pioneering use of motifs drawn from nature. In 1889, Lucien Falize wrote that, as early as nine years before, he had conceived the idea of decorating an entire service with ‘*herbes potagères*’ (kitchen-garden vegetables); “I had started with cabbage and celery, the reeded outline of which provides an attractive and vigorous form; - I would have continued with parsley, carrots, indeed all vegetables ... and all that disdained yet delightful flora which flourishes in our kitchen gardens, borrowing from them their leaves, stems, roots, flowers and fruit.”⁶

One assumes that his reference to the item decorated with celery is the ‘*plat à rôti*’ exhibited in 1880 and 1889 and bought by the Union Centrale des Arts Décoratifs in 1890. In mentioning the use of cabbage leaves as a decorative motif, Lucien was possibly referring to the example featured as a plaster cast in a photograph preserved in the Falize archive; it was made around 1887-88 and submitted to a competition organized by the Ministry of Agriculture.⁷ It may also be the tureen illustrated by Henri Bouilhet in *L’Orfèvrerie française aux XVIII^e et XIX^e Siècles* with other works displayed by Falize Frères at the Exposition.



Unfortunately, it is not known how many pieces from this service were made or exhibited in 1900. That they made a deep impression is without doubt: "...as far as he was concerned, flora was the source of inspiration destined to inspire the new style that he so desperately desired."⁸

This is evident once again in the jewelry Lucien Falize had created since the Exposition of 1889. In a gold articulated bracelet, a multitude of chased flowers including daisies, pyrethrum, chrysanthemum and carnations were contained in square partitions alternating with their foliage. "No precious stones or enamel here: the ornamentation is too perfect, too wonderfully detailed for any colour to be required."⁹ Even his retrospective pieces had become so engulfed in foliate scrolls that the subject was barely decipherable. A chased gold belt buckle in the Louis XIII taste exemplified the extent to which the ornament had overtaken the subject; the jewel was so lavishly decorated with flower heads and other botanical devices that one hardly detected the male figure to the left, holding a seated hound on a lead, and a second hound prancing on the panel facing him.

It was a scene from the Old Testament that inspired another jewel that had not been seen before at an Exposition Universelle, this time a gem-set and enamelled pendant which, according to Henri Vever,¹⁰ dated from 1896. Joshua and Caleb, the two messengers of Moses, are shown returning from the Promised Land. Propped on their shoulders is a stick suspending between them a bunch of grapes so large that it skims the ground. Composed of black and grey pearls, the grapes form a striking contrast to the vivid coloured enamels used to decorate the classical costumes of the figures and the framework of the piece.

A number of jewels that had previously been exhibited by Lucien Falize were also included in the 1900 display. Various contemporary periodicals failed to clarify the authorship of these pieces, ascribing them variously to 'Falize' or 'MM. Falize'. This applied to gem-set and enamelled bracelets

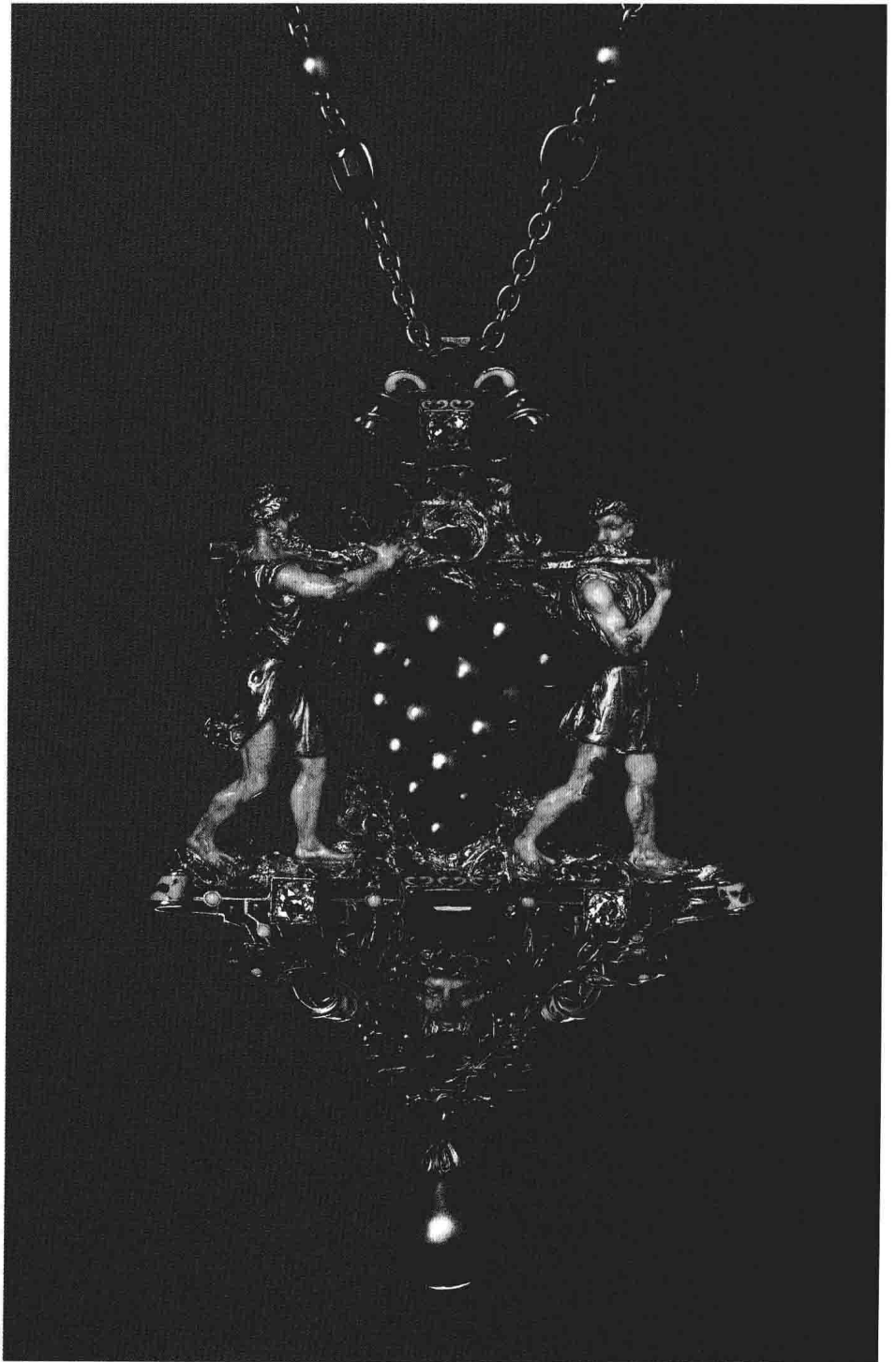
193. Watercolour and pencil designs by Lucien Falize, featuring two chased gold buckles in the Assyrian taste, the one above evidently for the example illustrated in pl. 192; in the centre, a pencil design for a chased gold buckle depicting a male figure with dogs emblematic of faithfulness, the arbour of roses framing him sacred to Venus, and therefore emblematic of love.

194. Gold, enamelled and gem-set pendant in the Renaissance taste by Lucien Falize, in which the figures of Joshua and Caleb, carried out in enamels en ronde bosse, are represented in Classical costume. Signed with the enamelled initials of Bapst et Falize on the reverse. The pendant formed part of Falize Frères' display at the 1900 Exposition Universelle. Height 8 cm., width 5.1 cm.

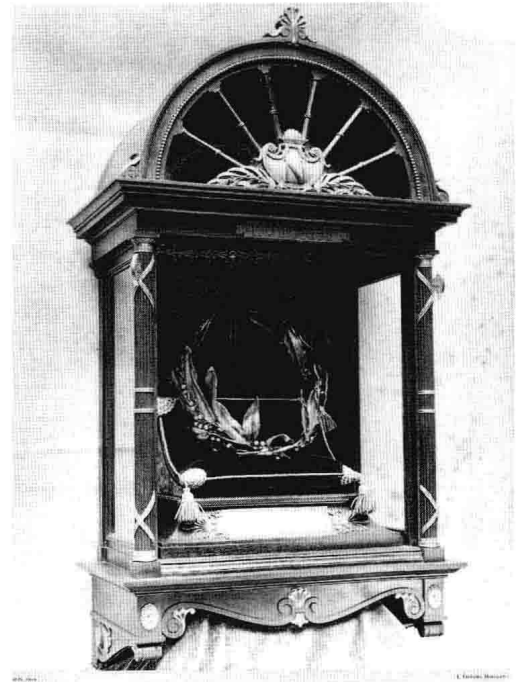
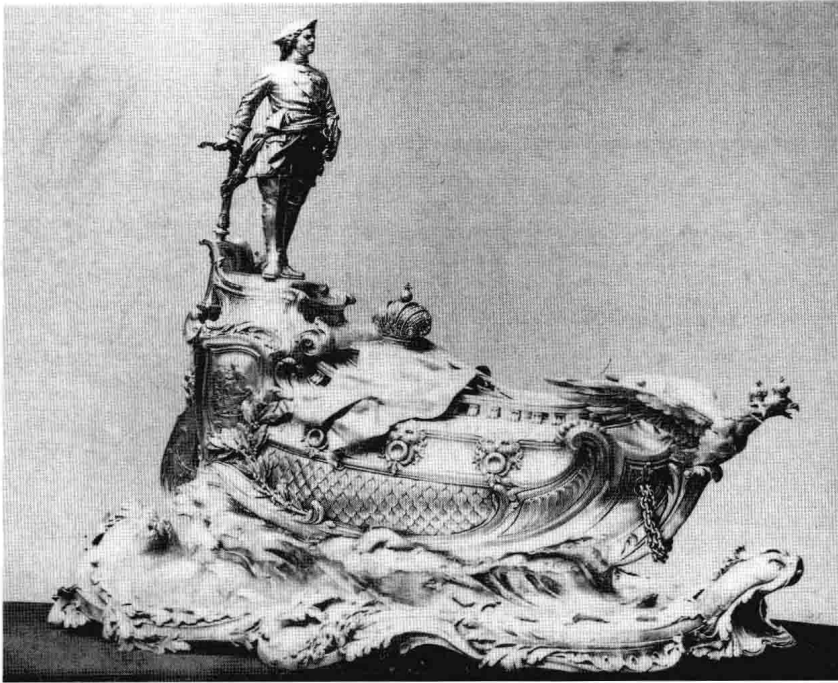
195. Chased silver centrepiece in the form of a ship sailing among the waves, depicting Peter the Great standing at the stern with his hand on the tiller, looking out to sea and presumably, towards his destiny. Probably by Lucien Falize, and exhibited by his sons at the 1900 Exposition Universelle.

196. Chased gold laurel wreath by Falize Frères, commemorating the centenary of the Consulate, contained in an elaborate display case surmounted by Napoleon's initial. Exhibited at the Exposition Universelle of 1900.

197. Silver-gilt and citrine bowl in the form of an oil lamp, the citrine hollowed out in the shape of a shell, mounted on a base and decorated with four chased silver-gilt snakes. The presence of the A X F poinçon is perplexing since it suggests that the piece was made between 1875 and 1892, although it does not feature in contemporary periodicals discussing Lucien's pieces. A jade bonbonnière (pl. 204), known to have been created by and acquired from Falize Frères, also bears this mark. Length 12.5 cm.

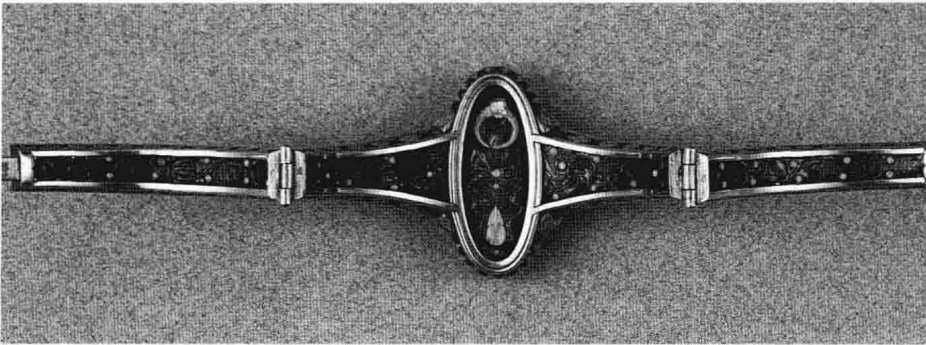


including 'Toujours' and 'Ung Dieu, Ung Roi' exhibited in 1889, and pendants depicting mythological scenes ('Enseigne St. Georges et le dragon' after Dürer, 1878, and 'Persée', 1889).¹¹ Champier's survey of the exhibition proves to be one of the more reliable sources, describing other pieces shown including a ring decorated with a frieze of elephants "of startling originality."¹² Fauna again provided the source for the startling belt buckle in the Assyrian taste that was also displayed and, incidentally, misattributed.



Lucien Falize's masterpiece, the Vase Sassanide, was also exhibited, presumably borrowed from Alfred Morrison's widow¹³ (her husband had died in 1897, the same year as the artist). Further testimony to Lucien's technical achievements was provided by his famous enamelled triptych *'Les Trois Couronnements'* of 1889, which was also included.¹⁴

Other important pieces of goldsmith's work by Lucien had not been shown publicly before. These included the *'Seine et Oise' jardinière*, not completed in

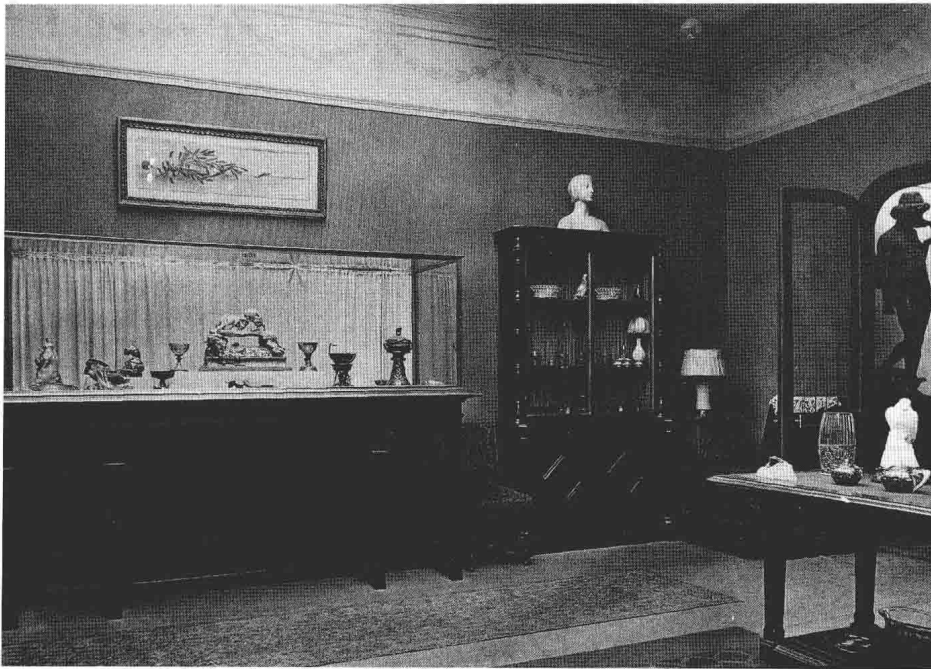


198, 199. Two of Falize Frères' showcases at the St Petersburg exhibition of 1901, the one on the right centred with Lucien Falize's winged 'St. Michel du Mont', previously exhibited at the 1878 Exposition Universelle.

200a and b. Gold and enamelled bracelet by Bapst et Falize centred with a dancing allegorical female figure, possibly Flora. Exhibited by Falize Frères at the St Petersburg exhibition of 1901.

time for the 1889 Exposition, as well as Nicholas II's coronation centrepiece of 1895 and the commemorative hammer and trowel of 1897 made for the inauguration of Pont Alexandre III. Again, the presence of these pieces is not explained. It is not known whether the latter two had been borrowed from the Tsar, or had simply not yet been delivered to him.¹⁵

A notable addition to the Russian commissions was the '*Vaisseau de la Russie*' (the Russian ship), conceived in the style of Louis XIV and once again combining the talents of Antokolsky and Joindy. The circumstances of the making of this piece are not clear, nor indeed are those surrounding the chased gold laurel wreath made to commemorate the centenary of the Consulate (instituted by Napoleon I's *coup d'état* of 1799).¹⁶ Since André Falize had joined the firm in 1894, he could justifiably claim to have collaborated on a number of the Russian pieces; the commemorative laurel wreath was probably undertaken by the three brothers alone, as it was completed only in 1899.



201. Interior of the rue d'Antin premises in 1911. On the wall is a framed photograph of the olive branch encircling a sword commissioned for Alexander III's tombstone in 1902. In the display cabinet below are two works of sculpture by Falize Frères inspired by *La Fontaine's fables* (see pls. 208 and 209). The 'Vase of the Holy Grail' by Emile Gallé mounted by Lucien Falize is to be seen among the various goblets and vases on the right-hand side of the showcase.

202. Chased silver allegorical figure representing 'La Paix armée'; she holds an olive branch in one hand and in the other two flags. Signed 'Falize Orf. 1896'. Height 60 cm.

203. Acorn and laurel spray with intertwined ribbon bearing a dedicatory inscription from the Tsar and Tsarina to Admiral Roustan, by Falize Frères.



The firm's stand at the Exposition presented an extraordinary range of work, reflecting as it did a combination of the brothers' own pieces and their father's, whose presence was further emphasized by the enamelled portrait of him by Grandhomme included in the display. "The determination of the remarkable man who died two years ago endures in all the objects featured in their exhibition. As clever and erudite as anyone, yet receptive to new ideas, M. Lucien Falize had his own preferences, and even his passions. He had a

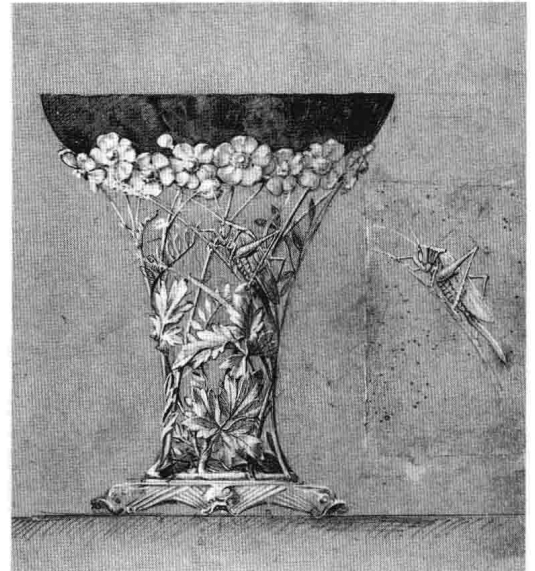
204. Two circular gold mounted carved jade bonbonnières by Falize Frères exhibited at the Salon des Artistes français in 1902; the one on the left is decorated with two-coloured gold foliate motifs and red enamelled ladybirds. Diam. 5 cm., height 3 cm. The bombé-shaped box on the right is decorated with green gold chased leaves and stems culminating in long pearl-set buds. Signed A X F, indicating that Falize Frères made occasional use of this poinçon as well as that of Bapst et Falize since they never registered a mark of their own. Max. diam. 6 cm., height 4 cm.



205. A goblet by Falize Frères composed of pâte-de-verre and mounted on an ivory base carved with Bacchanalian scenes, exhibited at the Salon des Artistes français in 1904.



206. Watercolour design for a vase entitled 'Dans la prairie' (In the meadow), composed of a jade or pâte-de-verre bowl supported on an openwork silver mount bordered with buttercups, decorated with chased gilt ears of wheat, and applied with enamelled grasshoppers and orange and black enamelled scarabs at the base. By Falize Frères, exhibited at the Salon des Artistes français in 1904.



profound admiration for the enamels of the Renaissance and always gave them prominence in his work...But whatever the extraordinary perfection of such pieces, it is M. Lucien Falize's parallel research in a modernist direction which affects us particularly," wrote Charles Saunier.¹⁷

Compared to their father, Falize Frères' attempts at a more contemporary art were relatively timid. Their boldness expressed itself in objects, as demonstrated by the enamelled and rock crystal centrepiece *'La Vieille'*, and another work consisting of a bowl of carved agate, mounted with three chased vipers positioned to form the handle. This unusual conception was much praised in contemporary periodicals: "The contortion of the three bodies is marvellously interpreted; whereas one of them is slim, the other seems to swell, as if the serpent, tightening its rings, wanted to choke its opponent; two heads rise up the edges of the *drageoir*, while the third, its jaws wide open, soars menacingly in a graceful and natural pose. It is the work of a true artist, which alone would demonstrate that the firm's

reputation is in good hands.”¹⁸ The composition resembled another by the firm, in which the bowl was composed of carved citrine, and another viper added to it to form the spout.

The two Grands Prix awarded to the firm for the jewelry and goldsmith's work displayed at the Exposition Universelle honoured Lucien Falize's accomplishments as well as those of his sons. Nevertheless, the three brothers' achievement in putting together such a remarkable display in difficult circumstances should not be underestimated. J.L. Bertrand was right to praise “the Falize brothers, who have championed their father's work, and like him, admire things of the past and elegant historical styles. They are also endeavouring to keep their work up to date, which is in line with new and modern thinking.”¹⁹

The prospect of winning further Imperial commissions may have prompted Falize Frères to take part in the St Petersburg exhibition of 1901.²⁰ In order to raise much-needed funds, the Red Cross had asked the Russian government to organize an international exhibition devoted to the arts, the profits of which would be directed to the charity. Louis Aucoc was elected President of the Section Française, which counted Boin-Taburet, Boucheron, Chaumet and Gaillard among its exhibiting jewelers and goldsmiths.

For their first exhibition abroad, Falize Frères chose to bring some of their more dramatic pieces, centring one of their display cases with the ‘*Vaisseau de la Russie*’ and another with St Michel-du-Mont.²¹ Two of the firm's prestigious commissions were represented in photographic form, namely Nicholas II's coronation centrepiece, and the ‘*Palme de l'alliance*’ placed by Félix Faure on Alexander III's tombstone. Two photographs of the Falize display preserved in the archive reveal the inclusion of the repoussé plaque made as a cover for the 1889 Exhibition commemorative album given to Carnot.

A few other familiar objects are discernible including the unmistakable silhouette of the jasper ewer in the Renaissance taste, exhibited in 1889, as well as one of the carriage clocks made from the ivory original of 1878. From their fitted cases, one can tell that a number of pendants, brooches, combs and especially bracelets were shown. The only recognizable jewel is an enamelled gold ‘Flora’ bracelet, although the *Rapport* of the exhibition²² helpfully mentions ‘Daphné’ and “in another style, a brooch, composed of a very beautiful and remarkable pearl weighing 162 grains.” It also describes the two sculptural pieces ‘*La Vieille*’ and ‘*Psyché abandonnée attendant l'amour*’ at length, indicating that Falize had another display cabinet in the Exposition, since neither of these large pieces is to be seen in the photographs.

The firm's contribution certainly elicited an enthusiastic response: “All the works displayed equally charmed the visitors, whether these were beautifully sculpted and chased goldsmith's wares, or works of art, or refined jewels in which expensive metals, precious stones and delicate enamels combined harmoniously.”²³

Falize's display also brought about further commissions. When the French President Emile Loubet made an official visit to Russia in 1902, the firm was asked by the Elysée Palace to make a steel, gold and ivory sword encircled with an olive branch for him to place on Alexander III's tombstone. In return, Nicholas II commissioned the goldsmiths to make a spray of acorn and laurel to commemorate Admiral Roustan in 1903. The same year, the



207. Gold, ivory and gem-set presentation sword honouring General Stoessel, made by Falize Frères and exhibited at the Salon des Artistes français in 1905. The ivory hilt is decorated with a trellis work of coloured gold set with rubies, centred with an oval panel depicting St George of Russia in translucent enamels. The reverse is decorated with the General's monogram (A.M.S. for Antoine-Mikhailovich Stoessel) in gold and enamel. Both panels, and the gold plaque surmounting them, are chased with the Russian Imperial double-headed eagle bordered with diamonds. The pommel, encircled by cabochon rubies, is set with an aquamarine symbolic of the sea (and Port-Arthur) surrounded by 18 diamonds representing the 18 principal forts of its defensive wall. Below the hilt are the intertwined letters spelling 'Port-Arthur' in translucent enamels against a gold ground. From *Revue de l'Art Ancien et Moderne*, v. XVIII, 1905, p. 67.

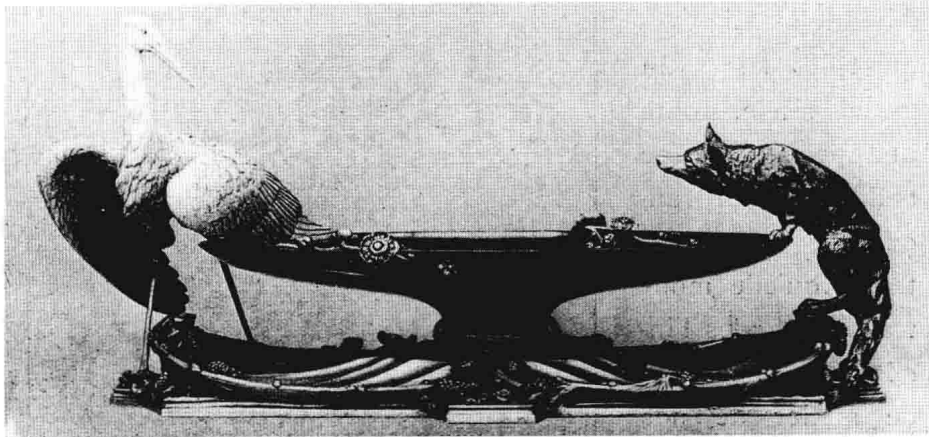
'*Statuette de la Paix armée*' (Statuette of armed peace) was finally delivered to the Tsar. It had been made some seven years earlier, having been ordered by the City of Paris in anticipation of the Tsar's visit to Paris for the Exposition Universelle in 1900. For reasons unknown, however, the gift was not made then²⁴ and it was only when officials from the Municipalité went to St Petersburg in 1903 that they were able to present it to His Imperial Highness. Since it is signed and dated 1896 on the base, it was presumably the work of Lucien Falize.

Although Lucien Falize only took part in one Salon de la Société des Artistes français in 1896,²⁵ his sons showed their work there for seven consecutive years. Falize Frères' first contribution to the Salon was in 1901, when they displayed many of those items shown at the Exposition Universelle.²⁶ Contemporary periodicals tended to concentrate on the two sculptural works of '*La Vieille*' and '*Psyché abandonnée attendant l'amour*', as well as the enamelled hanap '*Les Vins de France*'. Although the first two pieces inevitably found favour for the innovative choice and interpretation of their subjects, the goblet and the jewels of mythological inspiration were not well received by all critics: "They appeal to special collectors; St. George or Perseus on a white enamelled horse, the grapes of Canaan and many more mythological subjects, as well as others so intricately made... would certainly fail to enlighten anyone on the trends of the decorative arts today."²⁷

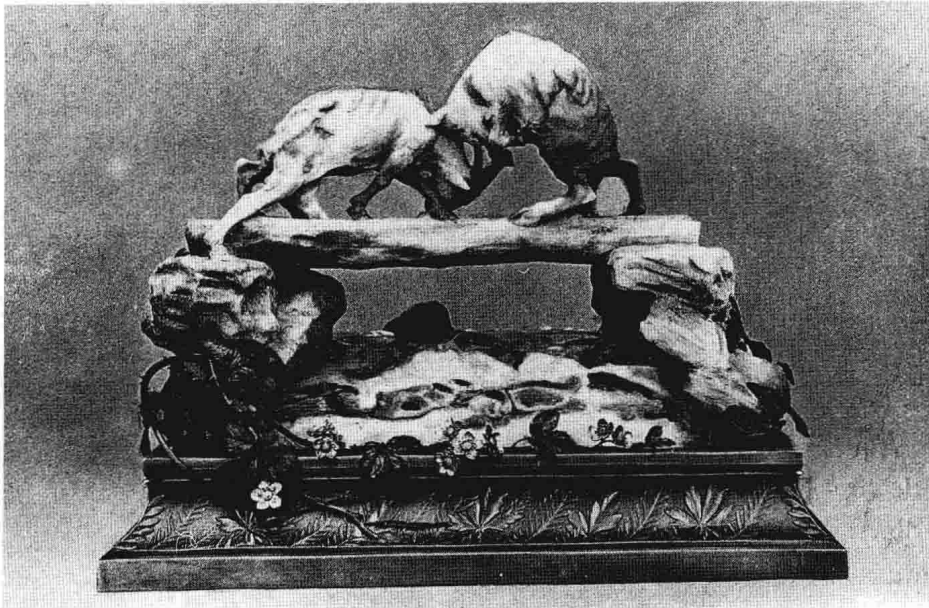
Once again, a number of the jewels were misattributed, and '*Bellérophon vainqueur de la Chimère*', shown by Lucien Falize in 1889, was credited to Falize Frères.²⁸ Despite the fact that the charming '*Vase ancolies*' belonging to Mme Bartet and an attractive belt buckle decorated with enamelled lilies were included, it was these hesitant attempts at a more contemporary style that are criticized: "Messrs. Falize's attempts at the new style in their pieces appear less successful than those more closely related to past traditions; one could say that the young goldsmiths feel less comfortable with them."²⁹

The catalogue for the Salon of the following year itemized three new pieces:³⁰ a large painted enamel by Grandhomme called '*Venezia*' after a design by P.-V. Galland, mounted by Falize;³¹ a gold, ivory, onyx and enamelled '*Junon*' carved by Delacour; and a figurine called '*La Guêpe*' chased by Bouval. The 'Holy Grail' vase, which had been mounted by Lucien Falize and previously exhibited at the Salon in 1896, was also included. Among the "group of jewels and objets d'art (with the collaboration of MM. Cantel et Bouchon)" were gem-set and enamelled *plaques de cou*, combs adorned with mistletoe and begonia flowers, a collection of rings and two charming gold mounted circular jade *bonbonnières*. Both were acquired by the Musée des Arts Décoratifs, the first decorated with ladybirds for 1,350 francs, the second with pearl-set buds for 1,125 francs. Henri Vever praised their display: "The Falize brothers also hold the interest of the crowd; they are extending the range of their work, which bears the mark of their youth combined with the experience they have both received and acquired."³²

When '*La Coupe des Vins de France*' was shown at the Salon of 1903, a contemporary critic commented on the welcome opportunity of seeing the piece now that it had been decorated with dazzling enamels.³³ It was evidently not completed when shown at the Exposition Universelle of 1900, and when its



208, 209. Two interpretations by Falize Frères of *La Fontaine fables* exhibited at the *Salon des Artistes français* in 1907 and the *International Exhibition of Turin* in 1911: (above) a silver, nephrite and ivory version of 'Le Renard et la Cigogne'; (below) 'Les Deux chèvres' in silver, marble and rock crystal. From Gabriel Mourey, *Orfèvreries d'Art à l'Exposition de Turin*, pp. 16 and 17

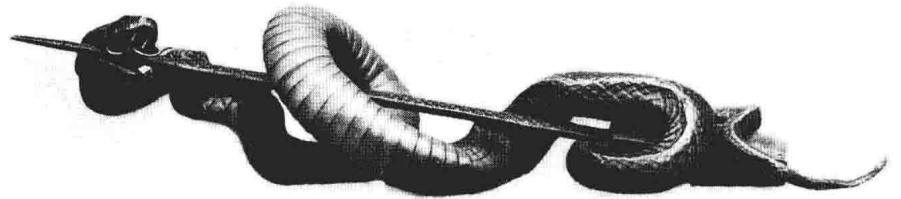
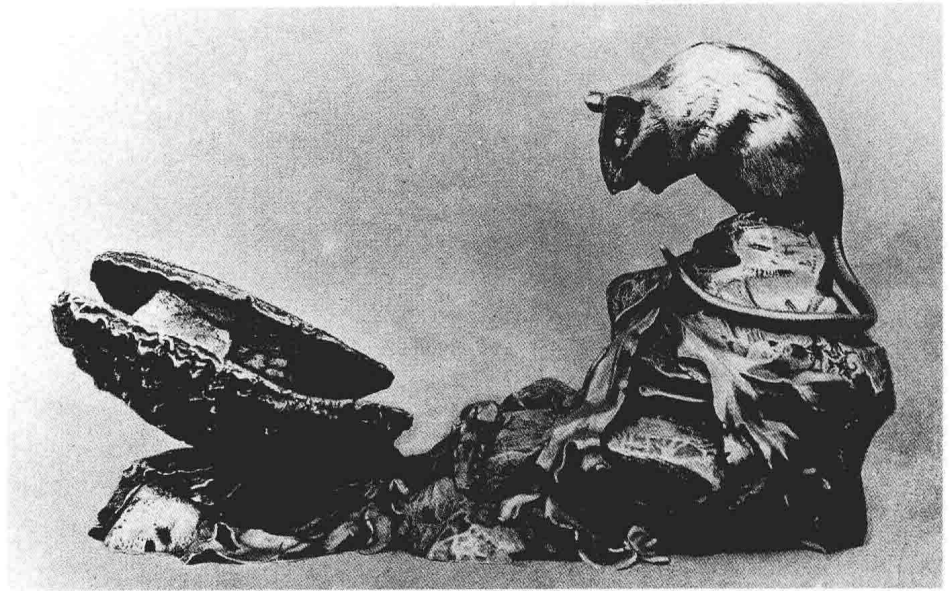


vivid colouring was finally revealed three years later, it was hailed as “one of the most beautiful specimens of goldsmithing in the modern style.”³⁴ Displayed alongside was another more modest chased silver goblet, commemorating a silver wedding anniversary. Also itemized in the catalogue³⁵ were a number of sculptural pieces, namely a silver chased yachting prize designed by Sortini entitled ‘*Le Baiser des Vagues*’; an ivory, gold and enamelled figurine carried out by Delacour, ‘*La Reine des Dieux*’; and a low relief sculpted by Lhommeau, called ‘*Les bonnes soeurs et les petits enfants*’. A bookbinding for *La Vie Rustique* was also cited (in which Pierre Falize was named as the enameller), and a collection of jewels was included in the display.

An exhibition of carved ivory was organized at the Musée Galliéra the same year, to which the firm contributed their famous ‘*Psyché*’. This continued to elicit enthusiastic praise: “Who did not sigh a contented ‘Ah’ when admiring the exquisite Psyche waiting for love.”³⁶

It was a study of chased ‘*Roses de France*’, contained in a vase made for the Queen of Italy, that was commended³⁷ at the Salon of 1904,³⁸ together with a new series of mounted vases. The example entitled ‘*Au temps de Louis VII le*

210, 211. Two more Falize Frères versions of *La Fontaine* exhibited at the *Salon des Artistes français* in 1907 and at the *International Exhibition of Turin* in 1911: (above) a chased silver interpretation of *La 'Le Rat et l'huitre'*, in which the innocent rat anticipates eating the contents of the oyster before discovering its ability to clam itself shut; and a patinated bronze interpretation of *'Le Serpent et la lime'*, in which the snake foolishly attempts to stem its hunger by gnawing a file. From Gabriel Mourey, *Orfèvreries d'Art à l'Exposition de Turin*, pp. 11 and 18.



jeune (At the time of Louis VII the Younger) inevitably recalled the retrospective themes of Lucien Falize. The 'Coupe Bacchanale', of carved ivory and *pâte de verre* (sintered glass) by Jeumont, was a bolder design, while the exquisite *'Dans la prairie'* (In the meadow) was a charming work. J.L. Bertrand praised the wide range of inspiration evident in these pieces in his review of the Salon: "...Do you not find, in the cups exhibited this year by Messrs. Falize, a tendency to combine the new style with past traditions, and by the same token, could one not say that they have truly succeeded, since the modern style interpreted in this way cannot fail to please....it is difficult to say which of these pieces deserves preference since each is equally charming for different reasons."³⁹

The *'sabre d'honneur'* displayed by the three brothers in 1905⁴⁰ presented a vivid contrast to the delicately mounted vases mentioned above. To pay tribute to General Stoessel, who had led the Russian army against the Japanese during the siege of Port-Arthur in China,⁴¹ *L'Echo de Paris* had launched a subscription for its readers to fund the making of a presentation sword. The stipulation that it had to conform to the scale and shape of the Russian regulation sabre was carefully heeded by Falize, whose design (created by Jacques Cantel) was selected. The intricate craftsmanship of the sword impressed the Salon: "The craftsmanship is remarkably refined. Tiny diamonds are meticulously set into the chased coloured golds and combine with delicate enamels to turn this lavish weapon into a jeweled work of indisputable value."⁴²



The firm published the three different designs it had originally submitted for the sword, together with others conceived for a jewel destined for the General's wife, and a medal. However, Falize's designs for the latter two pieces were not chosen, and it was the submissions of Froment-Meurice (for the jewel) and A. Allar (for the medal) that were finally selected.⁴³

The sabre was the only item listed in the Salon catalogue entry for the firm in 1905. Little is known of Falize Frères' contribution the following year, simply noted as 'Works of art: gold, silver enamels and marble. (In collaboration with Messrs Gustave Hierholtz and Pierre Falize, sculptors)',⁴⁴ and there was no comment in contemporary periodicals. However, in 1907 the firm returned to one of Lucien Falize's favourite themes, the fables of La Fontaine, this time interpreted not in jewelry but in goldsmith's work.⁴⁵ Fables that could be captured in a single harmonious composition were selected; one of the most successful examples was 'Le Renard et la Cigogne' (The Fox and the Stork), centred with a large flat jade dish across which leaned the wily fox in chased silver, facing the stork carved from ivory. 'Les Deux Chèvres' (The Two Goats) was a dramatic interpretation, featuring two stubborn goats, carved from marble, locking their horns and refusing to give way. Below them, the torrent into which they were about to fall was composed of rock crystal, with wild roses and a low relief of columbines discernible beneath the ripples of water. The tender charm of 'Les Deux Pigeons' (The Two Pigeons), also carved from marble, is easily conveyed, with

212. 'La Renaissance Protectrice des Arts' by Falize Frères, exhibited at the Salon des Artistes français in 1911 and at the International Exhibition of Turin the same year. The right hand of the gold, ivory and steel figure, protected with a steel glove, holds an oak wreath symbolic of peace. Four chased female figures sit at the corners of the base, representing architecture, painting, sculpture, and goldsmith's work, a garland of laurels weaving its way round each of them. From Gabriel Mourey, *Orfèvreries d'Art à l'Exposition de Turin*, p. 12

213. An equestrian statuette depicting 'Louis XIV se rendant au Carrousel de 1662' by Falize Frères, exhibited at the International Exhibition of Turin in 1911.

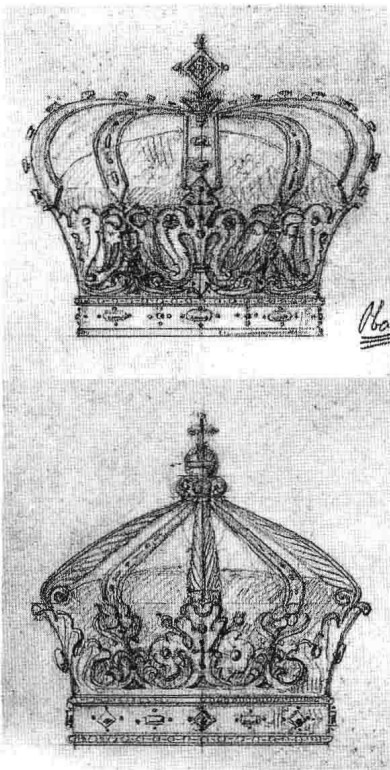
'*Le Loup devenu Berger*' (The Wolf disguised as a Shepherd) providing a menacing contrast. Other fables featured were '*Le Coq et la Perle*' (The Cockerel and the Pearl), '*Le Rat et l'Huitre*' (The Rat and the Oyster), and finally '*Le Serpent et la Lime*' (The Serpent and the File), which apparently frightened visitors, so threatening did it appear.⁴⁶

The response of the critics, who admired their "elegant goldsmith's work",⁴⁷ probably encouraged Falize Frères to exhibit a selection of these sculptural works at the Ecole des Musées d'Art Industriel de Roubaix Tourcoing three years later.⁴⁸ To these they added the '*Cidre*' goblet shown in 1900, the '*Coupe de Louis VII le Jeune*' shown at the Salon of 1904, a plaque decorated with *basse-taille* enamels, a '*coffret aux amours*', a *bonbonnière*, a flacon, and a collection of gem-set and enamelled jewelry. Victor Champier, who had consistently championed the work of the firm in the *Revue des Arts Décoratifs*, probably persuaded the brothers to take part in the exhibition, in his capacity as director of the School.

In 1911 the firm of Falize was back at the Salon for the last time.⁴⁹ Its single contribution consisted of an important piece of goldsmith's work entitled '*La Renaissance Protectrice des Arts (Epoque Maximilienne)*'.⁵⁰ Commissioned by a German collector named Fritz Gans who had admired '*La Gallia*' upon seeing it in 1889, the piece soon became known as '*Germania*'. The female figure was shown to the waist, clad in steel armour, the left shoulder draped with a magnificent gold mantle. The ivory head was encased in a steel helmet, and the Golden Fleece lay on her chest. Gabriel Mourey hailed it as a masterpiece: "One can imagine nothing more magnificent and the work honours the great sculptor Bartholomé, who designed the model, just as much as the artists who carried it out, and glorified it with dazzling perfection. It is a highly imaginative and imposing work, in which the refinement of the detail never diminishes the whole."⁵¹

The International Exhibition which took place the same year in Turin provided a final opportunity to see Falize's work on public display. There the firm chose to show its most recent creations, namely those compositions inspired by the fables of La Fontaine,⁵² and '*La Renaissance Protectrice des Arts*'. To these were added another piece of goldsmith's work, this time an equestrian statuette of '*Louis XIV se rendant au Carrousel de 1662*'. It may have been especially commissioned, since a certain Madame Paul Boselli is credited as its owner, a factor that would also explain this return to an historical theme. The date of 1662 was particularly significant, since it was on 5th and 6th June of that year that the monarch attended an equestrian display of intricate manoeuvres called a '*carrousel*'.⁵³ This intricately made work represented the culmination of exhaustive research undertaken at the Royal Library in Versailles, where the archives contained precise indications of the accessories required to make the reconstruction authentic. The horse's elaborate gem-set harness and aigrette, and the King's flexible Roman style armour and plumed helmet, revealed "a quest for perfection which proves once again that our goldsmiths and our chasers have not lost any of those fine qualities which were the glory of their predecessors."⁵⁴ Situated in the centre of the Rotonde Centrale of the Palais de la France, it no doubt made a deep impression on visitors.

The firm's contributions to exhibitions in France and abroad proved highly successful, since the talents revealed by its creations inspired a number of



214. Designs for the crown of King Peter I of Serbia by Mihailo Valtrovic.

commissions (some important, others more modest) during subsequent years that were to prove an important source of income for the firm.

OFFICIAL COMMISSIONS

When, in June 1904, the Serbian Consul to Paris, Milenko Vesnich, was instructed to find a suitable jeweler to undertake the regalia for King Peter I, it took him only two weeks to seek out the Falize brothers and secure their agreement. That they should have been selected reveals the extent to which the firm's reputation had been enhanced by its success at the Exposition Universelle.



215. The regalia made by Falize Frères for the coronation of King Peter I of Serbia in 1904, consisting of a crown, sceptre, orb and mantle clasp composed of bronze, decorated with enamel and set with simulated stones. The crown 24.5 cm. high; the sceptre 63.5 cm. long; the orb diam. 11.5 cm.; the mantle clasp 20 x 9 cm.

216. King Peter I of Serbia returning from the coronation ceremony at Belgrade Cathedral to the palace on horseback.





Since the work had to be completed by 29 August,⁵⁵ it would seem that the Consul already had with him the design for the crown carried out by the Serbian architect and Belgrade University professor, Mihailo Valtrović. Several had been submitted; and the word ‘*oba*’ in cyrillic (meaning ‘this one’) indicates the design most similar to the completed jewel. The late Ljiljana Prelević, former curator of the Historical Museum of Serbia in Belgrade, where the design and regalia are kept, did not recognize the writing as Valtrović’s - and suggested it might be the King’s own hand.

King Peter insisted that the crown and the accompanying royal mantle clasp should be made from the bronze handle of the cannon belonging to his grandfather Karageorge, the leader of the War of Independence. By this gesture, the monarch demonstrated his admiration for the Serbian hero, as well as his own modesty, preferring the use of non-precious materials. According to his wishes, the regalia, which also included a sceptre and orb, was to be decorated only with simulated stones.

Valtrović, one of Serbia’s most famous specialists in the applied arts (also responsible for designing the throne and chair used at the coronation ceremony⁵⁶), created a decorative frieze for the crown consisting of double-headed eagles, symbolizing the Serbian medieval kings, alternating with enamelled fleurs-de-lys. These were carried out in white and blue enamels respectively which, with the added use of red enamels and stones, represented the Serbian national colours. Although the other pieces of the regalia are applied with enamels of similar colour, Ljiljana Prelević considers that they were not typical of the architect’s work, and there is not a single design for them in the Museum in Belgrade. She suggests that the Falizes may well have designed the orb, sceptre and mantle clasp themselves to complement the crown. This appears to be confirmed by the fact that only those three pieces incorporate cloisonné enamelling - a decorative technique characteristic of the firm and in harmony with the medieval inspiration of the regalia.

The work was completed at a cost of 19,000 francs,⁵⁷ and evidently met with satisfaction, since André and Jean Falize, together with M. Louis Bouchon, the head of the workshop, were awarded the Serbian Order of St Sava. The coronation took place at Belgrade Cathedral on 8 September 1904, marking the centenary of Karageorge’s insurrection against the Turks, and King Peter rode back to the Palace through the streets of the city. The weight of the bronze crown was alleged to have given the King a stiff neck.

The fact that a French firm of jewelers should have been entrusted with making the Serbian regalia was naturally taken as a great honour. The *Revue de la Bijouterie, Joaillerie et Orfèvrerie*⁵⁸ devoted an article to the commission entitled ‘*Les Joyaux du sacre de Pierre 1^{er} de Serbie*’. All four pieces were illustrated and described in detail, and as the author patriotically concluded, “It is an honour for French jewelry and goldsmith’s work to have contributed...to the commemoration of a ceremony which will endure in the heart of the people.”

The Serbian patronage of the Falizes continued. In the last and only existing order book of the firm, there is an entry dated January 1925 from King Peter’s son Alexander Karageorgevitch, King of Yugoslavia since 1921. The order describes a silver goblet to be made commemorating the christening of his son, Prince Alexander. Inscribed ‘*Cidbiervin*’ and accordingly decorated



217. Vase of green glass by Emile Gallé presented by President Emile Loubet to Queen Amelia of Portugal in 1905. The bulbous form at the base develops into a trilobed design, the surface decorated with trees carved en relief. The silver and silver-gilt mounts in the form of artichoke leaves possibly by Lucien Falize, with later dedicatory cartouches and inscriptions by Falize Frères, who also carried out the silver-gilt roses contained in the vase. Close to the rim (from which three tears of varying length descend) are the engraved words ‘*La bonté/calme/des choses*’ signed by Charles Guérin, followed by Gallé’s signature. Height 26.5 cm.; max. width 12 cm.; height of roses 45.5 cm.

218. A pair of chased silver vases by Falize Frères bearing dedicatory insignia and inscriptions to the Queen of Sweden from President Armand Fallières. The vases and the portrait of King Karl XIV (pl. 219), presented in 1909, are still preserved in the Royal Collections. Height 48 cm. From *Les Arts*, 1909, p. 34.

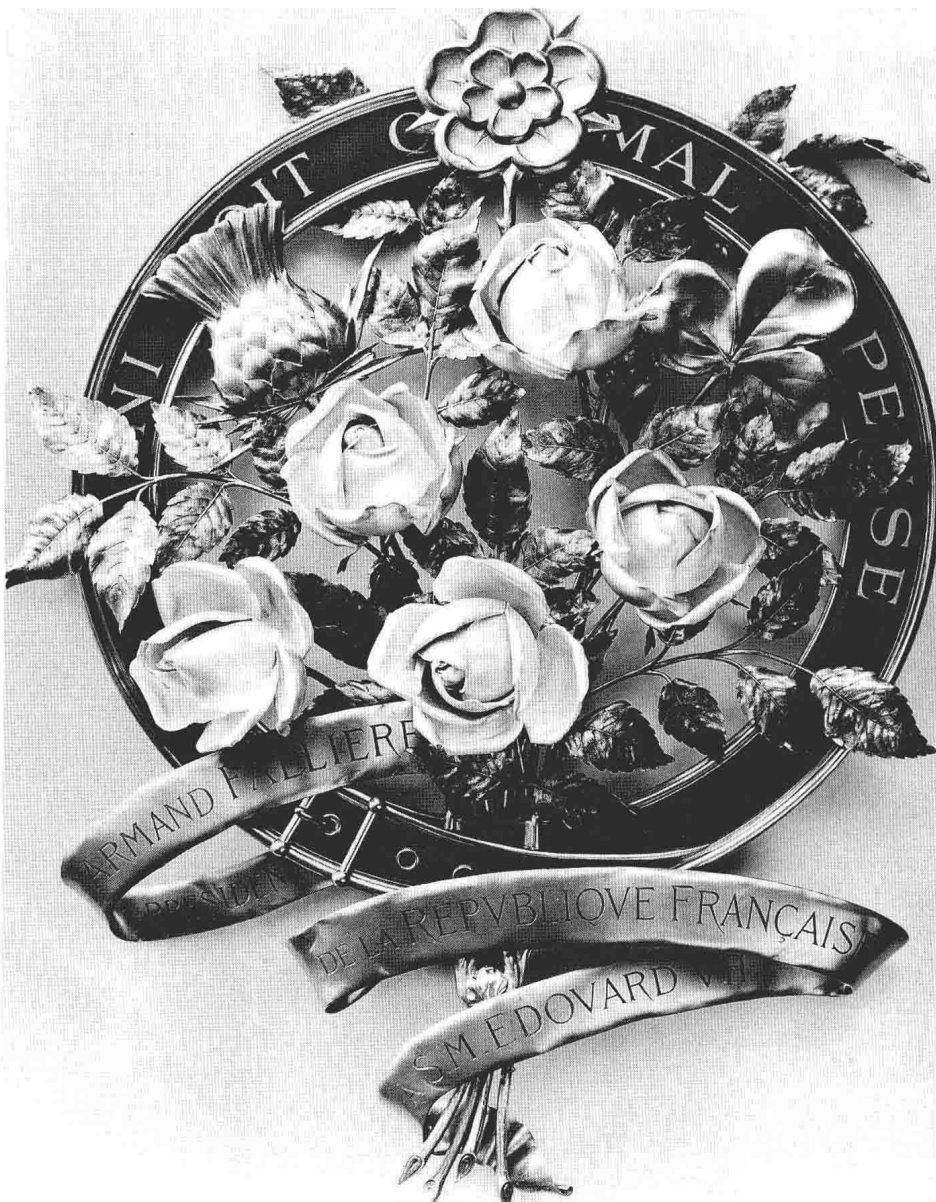
with vines, apples and hops, the cup was to bear the arms of the Kingdom, the King's monogram, and the date of the christening (4 September 1924) within a trefoil motif. The goblet, estimated to cost 1,800 to 2,000 francs, was eventually priced at 3,400 francs; it was delivered on 6 July 1926.

The firm of Falize was well known for its so-called '*Roses de France*', which represented roses carried out in goldsmith's work. According to Jean Falize's son Robert, the firm made a number as official gifts from French dignitaries and Presidents on state visits to foreign monarchs.⁵⁹ When President Emile Loubet went to Portugal in 1905, he presented Queen Amelia with a vase by Emile Gallé also containing silver-gilt roses by Falize.⁶⁰ The vase was made at least a year before its presentation to Queen Amelia, since Gallé died in 1904, and the personalized mounts were obviously added after its manufacture. The choice of artichoke leaves as a decorative device was reminiscent of Lucien Falize's exploration of the use of vegetable motifs in his



219. Painted enamelled portrait of Karl XIV in a chased gold frame by Falize Frères, commissioned as a gift from President Armand Fallières to King Gustav V. Signed 'Falize Orf. Paris.' Height 40 cm., width 30.5 cm. From *Les Arts*, 1909, p. 33.

220. Chased and enamelled funerary tribute to the late King Edward VII of Great Britain by Falize Frères, with a trailing ribbon bearing a dedicatory inscription from President Armand Fallières.





221. Jacques Cantel's workshop in the rue d'Antin premises, with the design for Princess Clémentine's dressing table and toilette service on the wall. 'La Renaissance protectrice des Arts' can be seen in the background, together with Cantel and André Falize in his shirt-sleeves.

222. The completed toilette service and dressing table made by Falize Frères for Princess Clémentine, displayed in the rue d'Aguesseau premises in 1911. The various lidded boxes and flacons were accompanied by a pair of light fittings in the form of a chased female figure upon a globed pedestal, holding aloft three pear-shaped bulbs evidently wired for electricity.

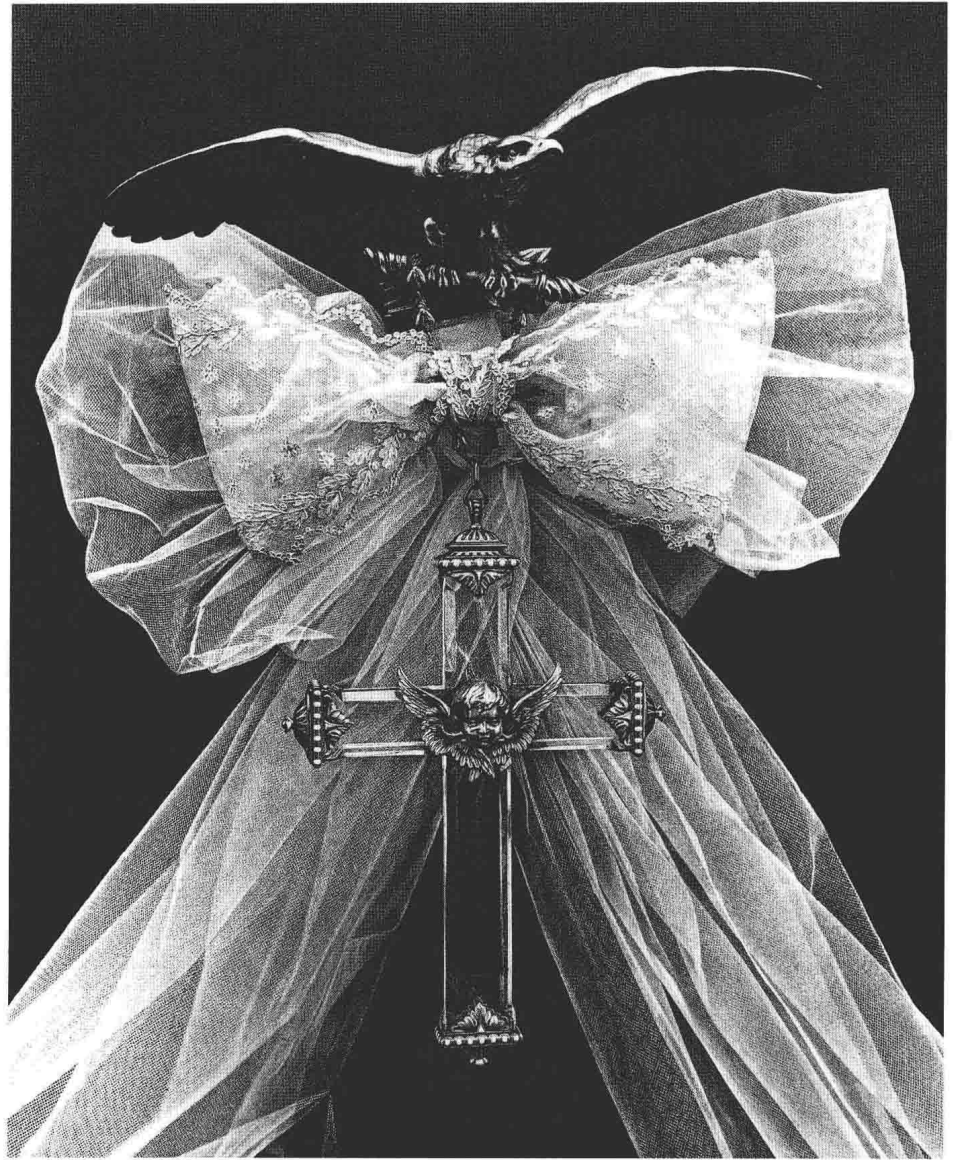


work, and the vase may have been originally mounted by him. If this were so, it could have formed part of his display at the Salon of 1896.

Further evidence of a gift of roses is provided by the Falize ledger; an entry dated 9 November 1926 records that the town of Le Havre ordered three silver and silver-gilt roses in a stoneware vase. This was intended for Prince Leopold of Belgium and Princess Astrid of Sweden, on the occasion of their marriage. The commission was carried out at a cost price of 8,640 francs, and delivered by diplomatic bag to Belgium on 23 December 1926.

Armand Fallières, the French President after Loubet, also turned to Falize

223. Rock crystal cross centrally applied with a cherub's face flanked by two gold wings decorated with champlevé enamel. The extremities of the branches are enhanced with chased acanthus leaves, further embellished with opaque and translucent enamelling. Behind the cherub is an engraved dedicatory plaque, framed by two gold violets. The cross is surmounted by a chased gold eagle with outspread wings, spanning to protect the cradle, its claws clutching a thunderbolt from which a swarm of bees descends, linked to a chain to suspend the cross. By Falize Frères, commissioned to commemorate the birth of Louis Prince Napoléon in 1914. The cross height 23 cm.; width 15 cm.



when gifts were required for the King and Queen of Sweden in 1909. The silver vases made for Her Majesty were chased in the Louis XV taste and bore dedicatory inscriptions. Another pair of vases of identical form, but decorated with gilding and applied with chased floral motifs, was owned by the jewelers Garrards (London) in 1988. Presumably these were stock items that could be personalized as required.

The gift made for King Gustav V, which was certainly specially commissioned, consisted of a framed enamelled gold portrait of Bernadotte, one of Napoleon's marshals who became Charles XIV, King of Sweden, in 1818. Both pieces were illustrated in *Les Arts* in 1909; the editor of the periodical was a friend of André Falize.

The funerary trophy in the form of the Order of the Knight of the Garter made to commemorate the death of King Edward VII of Great Britain in 1910 was also supplied by Falize. Decorated with enamel, it featured English roses, Scottish thistles and Irish shamrock.⁶¹ In an article devoted to 'Les

Funérailles d'Edouard VII in *L'Illustration*, 28 May 1910, a photograph of the wreath was published with the comment: "Queen Alexandra having signified her wish to see this precious token of remembrance, the wreath was brought to Buckingham Palace: the Royal widow expressed her warm gratitude for the thoughtful tribute." The editor of *L'Illustration*, René Baschet, was also a great friend of André's and many pieces made by the firm were published in various issues of the periodical from 1910 onwards.

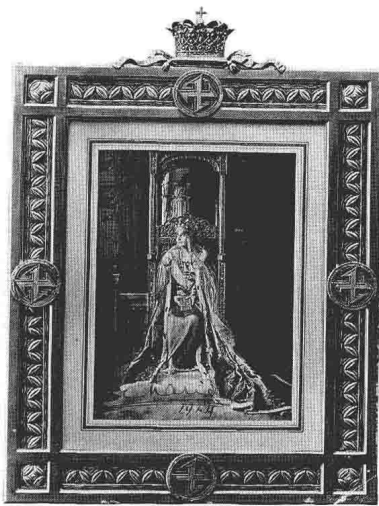
The fact that Lucien Falize's first official commissions had met with such success, and marked a turning point in the public perception of the firm, is demonstrated by the way in which some families continued to patronize the firm for successive generations. For example, the toilette service Lucien made for Princesse Loetitia in 1888 had evidently found favour, since when her brother Prince Victor Napoleon married Princesse Clémentine of Belgium in 1910 (some 22 years later), Falize was once again asked to supply such a gift. A subscription was launched throughout France, so that French women could pay public tribute to the grand-daughter of Louis-Philippe. The sum of 50,000 francs was raised to fund a toilette service in the purest Empire style, which was expressed with particular skill in the mahogany dressing table decorated with brass Neo-Egyptian motifs. The design for the service appears in a photograph taken in Jacques Cantel's workshop in the rue d'Antin, and the completed service was exhibited in the firm's temporary premises in the rue d'Aguesseau in 1911, shortly before it was delivered on 6 April. An illustrated article in *Fémina*⁶² describes the delight of the Prince and Princess on receiving the gift: "On 6th April last, Mme la duchess d'Albuera, who was given the honour of going to Brussels to present H.I.H. Princess Napoleon with the gift of the Dames Françaises, was received in a private audience at the Palace in the Avenue Louise. She completed her mission with her usual discretion and poise. The Prince and Princess were deeply touched by this gesture, and expressed their admiration and gratitude to the representative of the Dames Française."

To mark the birth of their son Louis Prince Napoleon in 1914, a rock crystal cross for the Imperial cradle was ordered from Falize, the funds for which were once again raised by public subscription. There is a leather-bound book in the Falize archive which is undoubtedly a duplicate of that which accompanied the gift to the Prince. Bearing a large Imperial N on the cover, its first page is entitled '*Hommage de coeurs français. Son Altesse Imperiale Le Prince Louis Napoléon, Né le 23 janvier 1914*'.

The firm was previously commissioned to make a gift commemorating the birth of the Prince's elder sister Princesse Marie Clotilde, in March 1912. A letter in the Falize archive dated 18 June 1912 reads: "My dear Monsieur Falize, I have safely received the pretty memento you were commissioned to make for my daughter Princess Marie-Clotilde. I congratulate you on this charming work. I would be happy to see you again when you have the opportunity to come to Brussels. Yours affectionately, Napoleon."

Another letter in the Falize archive, dated 4 January 1911, is from the brother of Prince Victor Napoleon, Prince Louis Napoleon. In this he requests a birthday present for a lady, consisting of a watch bearing 2 x H initials, suspended from a '*grain de blé*' (grain of wheat) chain⁶³ measuring 1.50 m. long.⁶⁴

Official ceremonies also provided commissions of a more public nature. For this, the last ledger of the firm, which begins in December 1920, has proved a vital source of information. There is, for example, an order from Aristide Briand, Minister for Foreign affairs, dated 20 October 1921, commissioning a marble plaque to place on the tomb of the American unknown soldier in Arlington Cemetery, Virginia. The plaque was to be decorated with three chased silver 'Roses de France' and a silver and gold laurel branch, linked together by a ribbon engraved 'Versailles 1783-1918'. The marble surface bore the words: 'Hommage de la France au Soldat Inconnu des Etats-Unis d'Amérique mort pour le Droit et la Liberté' (Tribute from France to the unknown soldier of the United States of America who died for Justice and Freedom). The work was completed by 29 October 1929, at a cost of 9,000 francs.



224. Frame possibly commissioned by the Egyptian Ambassador on behalf of King Fuad for Queen Marie of Roumania, decorated with the same grains of wheat and cross motifs to be found in the crown made by Falize for her coronation in 1922. A photograph of Queen Marie on her throne is contained within, autographed by her and dated 1924. Signed 'Falize orf.'

225. Queen Marie wearing the crown made by Falize in a photograph dedicated to André Falize's wife.



A similar commemorative plaque was ordered on behalf of King Fuad I of Egypt by the Egyptian Ambassador to Paris, His Excellency Fakhry Pasha, on 1 February 1924. This time it was the tomb of the French unknown soldier beneath the Arc de Triomphe that was to be honoured. A large stele (1.60 m. high x 1 m. wide) was hewn from stone quarried in Lorraine (which had reverted to France after the First World War) weighing 325 kilos, carved in low relief with a sparrowhawk circling the sun. The plaque was framed by two chased and repoussé columns surmounted by capitals decorated with gilt lotus leaves, representing the portico of Ancient Egypt which gave access to the sacred temple. The ten steps one climbed to reach the temple were also depicted. A gilt inscription on the upper section of the stone read 'Fouad I / Roi d'Egypte / au Soldat de France / 1914-1918'.

Commandé le 5^e Avril 1922.
par le PARLEMENT ROUMAIN (Général Coanda
président du Sénat) et Colonel Drasco (chef du service du Roi) (Style
La Couronne de S.M. la Reine de Roumanie) (Byzantine
d'après dessin reçu (M. Constantin Petrescu) Or cuit et pierreries
(Pierres dures: Topaques, malax, améthyste (présent au Roumanien) chrysothème
à livrer le 1^{er} Janvier 1922) au prix de 45.000 à 50.000 +

226. Entry from the last (and only) surviving Falize order book, commissioning the making of Queen Marie's crown, stipulating the various stones to be used in the jewel. Although it was to be delivered in January 1922 and cost in the region of 45,000 to 50,000 francs, it was only delivered on 30 September at the higher cost of 64,820 francs

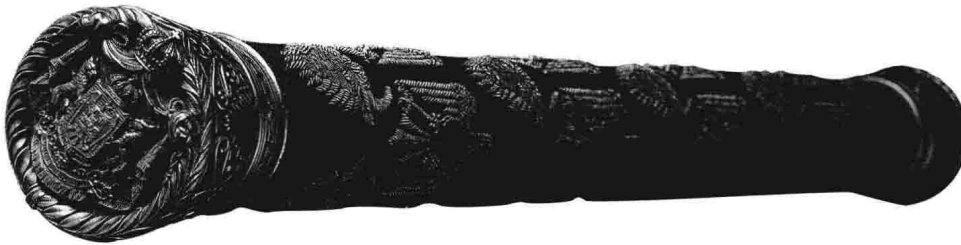
André Falize was invited to the unveiling ceremony, at which the Egyptian Ambassador delivered a speech which was published in the *Echo de Paris*, together with a description of the proceedings and of the plaque itself. A photograph accompanied the article, in which the Ambassador, Cardinal Dubois (Archbishop of Paris), and Général Gouraud (who in turn gave a speech) appear in the foreground, with André Falize clearly identifiable among the guests.

The Egyptian Ambassador ordered pieces from Falize on at least one other occasion, when two frames were made as gifts for the Queen of Belgium and the Queen of Roumania. These were to be composed of patinated bronze highlighted with gold, and carried out in the Flemish Renaissance and Byzantine styles respectively. Commissioned on 3 November 1924, they were delivered on 24 March, priced 7,000 francs for the two.

It is not known precisely when the first Roumanian commission was placed with Falize; if the 'bulla' previously discussed was ordered by the Roumanian Royal family, it may have been as early as 1893. Certainly no evidence of any transactions has come to light between that date and 5 August 1921, when, according to an entry in the firm's ledger, the Roumanian Parliament ordered a crown to be made for Queen Marie.

There are at least two reasons why Queen Marie should have chosen Falize to make her crown. First, her daughter, Marie 'Mignon', was to marry King Peter of Serbia's son Alexander in June 1922; Queen Marie may have seen the regalia made by the firm for King Peter during the young couple's courtship. Secondly, and more important, Lucien Falize had been commissioned to make an enamelled gold suite commemorating the wedding of her parents. Falize's exquisite handling of historical styles would have been brought to the attention of Princess Marie, who had emphatically declared, "I want nothing modern that another Queen may have. Let mine be all medieval".⁶⁵ No





jeweler could have fulfilled her ambition more successfully than Falize.

The independence of Roumania (like Serbia) was recognized by the Congress of Berlin in 1878, and Prince Carol was crowned as the country's first King three years later. He was succeeded by his nephew Ferdinand, but he and his wife Princess Marie were not crowned until eight years later. The ceremony, which took place on 15 October 1922, also marked the addition of Transylvania to the Kingdom of Roumania. It was in that province that the church of Alba Julia was especially constructed for the coronation ceremony. The politicians of Transylvania boycotted the event in protest, but a number of foreign dignitaries and monarchs were invited to attend, including the Duke of York, Marshal Foch and the Duke of Genoa.

King Ferdinand wore the crown that Carol I had used for his coronation, made from iron cast from Turkish guns captured at Plevna. Queen Marie's crown was to be made of Transylvanian gold, to a design which she had selected and which had been carried out by Constantin Petrescu and supplied to Falize. According to Lord Twining,⁶⁶ it was based on the jewel worn by Despina Doanna, the wife of a sixteenth-century Wallachian prince. Lengthy pendulae hung from both sides of the crown, copied from medieval Byzantine and Neo-Byzantine head ornaments similar to that depicted in the sixth-century mosaic of the Empress Theodora in the Church of San Vitale, Ravenna. Circular medallions bearing the arms of the King and Queen were suspended immediately below the frame of the crown. From each of these hung three strands of ears of wheat (symbolizing fertility), suspending cross motifs repeated at the summit of the crown. A cross of this shape was found in the earth where Queen Marie's horse had mysteriously fallen on three separate occasions. The choice of stones was particularly characteristic of the Queen's romantic notions; according to the firm's ledger, the crown was set with moonstones, chrysoprase, turquoise matrix, amethysts, and a choice of garnets or tourmalines, instead of more precious gemstones.⁶⁷ The combinations of colours they provided harmonized with the medieval inspiration of the jewel.

King Ferdinand crowned himself, then placed Queen Marie's crown on her head. He wore a mantle of Royal purple, while she was swathed in gold robes, a long diamond chain round her neck suspending a large sapphire purchased from Cartier by the King as a coronation present. The Royal princesses wore gowns of various shades of gold, with brightly coloured velvet mantles. The spectacle must have seemed quite extraordinary, taking place as it did among fields of wheat, and watched by "a crowd of more than 300,000 wide eyed peasants."⁶⁸

Queen Marie was evidently so delighted with the results (the commission led to a lifelong friendship with André's wife Alice, to whom she dedicated



227. Silver-gilt replica by Falize of the gold crown in the Byzantine taste made by the firm for the coronation of Queen Marie, commissioned by her for her friend Alma de Bretteville Spreckels. Diam. 23.5 cm.; height 21 cm.; length of pendulae from circular discs 27 cm.

228. King Carol II's baton decorated with gold embroidered aurochs' heads and eagles on a crimson coloured velvet. Engraved 'Falize Ancien Joaillier de la Couronne de France' and dated 1930. Length 52.7 cm.

229. Front cover of The Illustrated London News, issue dated 3 December 1938, featuring King Carol II of Roumania holding the 'baton de maréchal' which, according to family tradition, was often used by him as a sceptre.



230. Sword commissioned by the town of Liège for Marshal Foch in 1918, by Falize.

231. Bâton de maréchal made by Falize for Marshal Lyautey, covered with royal blue velvet applied with stars, and mounted in chased gold.

On the pommel are the Marshal's arms in high relief, decorated with oak and laurel motifs. At the base is Solomon's-seal, with palms and cacti. Inscribed 'Terror belli, decus paci' and 'Au Maréchal Lyautey, le Maroc reconnaissant'. Commissioned on 20 March 1921. Length 53.5 cm., diam. 6 cm.

232. Marshal Pétain's ceremonial sword by Falize, made upon his election to the Académie Française in 1929.

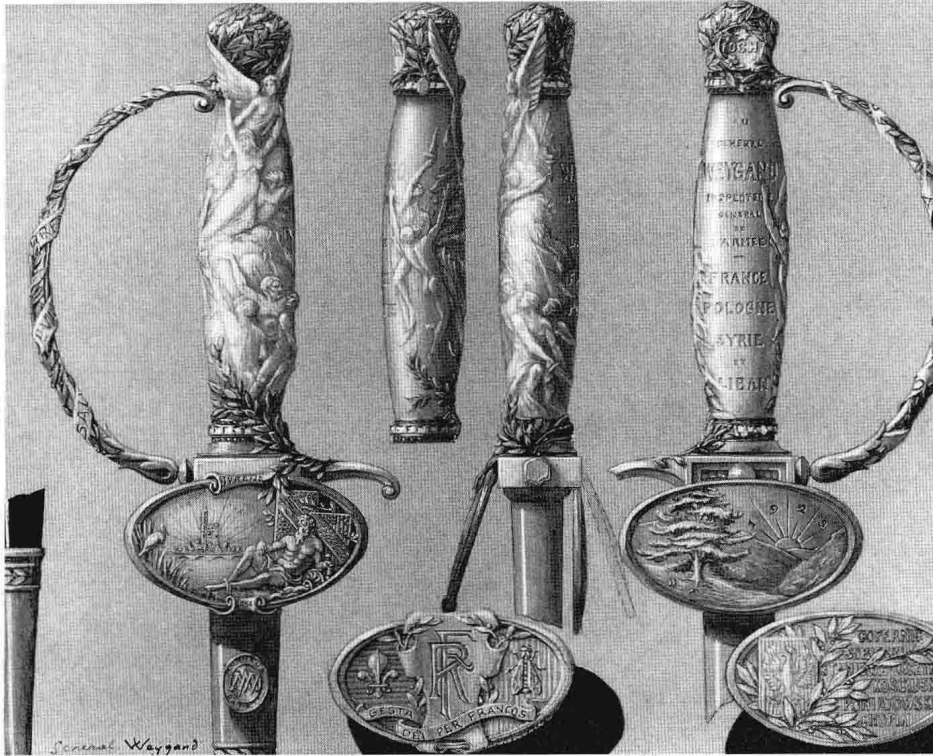
The inside of the shell is engraved with Pétain's proclamation at Verdun, 'Courage, on les aura', in a facsimile of his handwriting. Total length 97 cm.



an official coronation portrait) that she commissioned a replica of her crown for her friend Alma de Bretteville Spreckels, wife of sugar baron Adolph Spreckels, in 1923. The only difference between the two jewels was that the second version was silver-gilt instead of gold and set with some precious stones (rubies instead of garnets, and peridots instead of chrysoprase).⁶⁹ It was completed on 13 November 1923 and cost 47,730 francs. Queen Marie gave Falize the name of an American friend who lived in Paris,⁷⁰ as a contact for the commission.

The friend was 'Loie' Fuller, a celebrated pioneer of modern dance, who had already met Queen Marie in Bucharest in 1903,⁷¹ and it was through her introduction that Queen Marie met Mrs Spreckels.

Into this circle came Samuel Hill, a successful businessman from the United States who had apparently met Queen Marie in 1893 (when she was Crown Princess), bearing a letter of introduction from her grandmother Queen Victoria. Samuel Hill acquired a substantial collection of French nineteenth-century art with the help of Loie Fuller,⁷² and at her suggestion, he decided to create a museum in his large mansion in Goldendale in the State of Washington. This was dedicated as the Maryhill Museum (after his daughter Mary) by Queen Marie herself in 1926, in gratitude for all the help he, Fuller and Spreckels had given Roumania during and after the First World War. It was on this occasion that Queen Marie brought with her the replica of her crown for Alma Spreckels. Since Samuel Hill died in 1931, it was Alma Spreckels who oversaw the completion of the project. The Museum finally opened in 1940. She donated to it much of her own collection, which included many personal items she had been given by Queen Marie; the copy of the Royal crown is housed there to this day.



233. Designs by Pierre Falize and Jacques Cantel for the sword created by the firm to mark General Weygand's election to the Académie Française in 1931. Alternative decorative schemes for the shell are also represented.

Another commission was placed with the firm by Queen Marie, directly this time, consisting of twelve circular gilt locket each containing a 'hydrangea' petal, bearing the words '*la Croix de la Reine*', with a dedicatory inscription on the reverse. These were ordered on 30 August 1923, and again Loie Fuller's address was provided in the ledger.

A month after Queen Marie's crown had been ordered, her husband commissioned from Falize a marshal's baton of chased gold, with a crimson-coloured velvet decorated with aurochs' heads and eagles (symbols of Moldavia) carried out in gold embroidery along its length. At one end was the chased Roumanian crest and the motto '*Nihil Sine Deo*' (Nothing without God); the other bore the blue enamelled Roumanian cross with the double F monogram surmounted by a crown. The ledger entry is dated 7 September 1921, and the piece was delivered on 12 May 1922, at a price of 15,000 francs. It may have been ordered in time for the horseback parades and reviews marking the occasion of the coronation, although so far no photographic record has come to light of Ferdinand holding his baton.

His son King Carol II, on the other hand, appeared on the front cover of *The Illustrated London News* in the issue dated 3 December 1938 plainly holding his own marshal's baton. Indeed three further examples had been ordered from Falize by the Roumanian Legation in Paris in August 1930, the year in which the Crown Prince returned as King of Roumania after five years of exile. The pieces were identical to King Ferdinand's, apart from the fact that they bore two crossed C initials instead of F. They cost 67,500 francs and were completed by 15 September 1930; the coronation ceremony, postponed, was originally to have taken place on 21 September of that year at Alba Julia.

The issue of *L'Illustration* dated 8 November 1930 recorded the ceremony during which the title of Maréchal was conferred upon King Carol, when he was formally presented with his baton. The identity of the other two recipients is unknown.

The Falizes continued to make pieces of goldsmith's work for various sporting organizations, as had their father before them. In February 1923, a silver cup in the Louis XVI taste was ordered by the Automobile Club. Two chased silver examples were commissioned for the Jockey Club in March and July 1927, the first in the Empire style, costing over 20,000 francs, the second supported by two winged horses and decorated with stylized flowers at a price of 10,980 francs. The '*Prix d'honneur*' was ordered by the Jockey Club in February 1928, costing 20,000 francs. Its theme was the '*Revanche de Psyché*', already interpreted by Bapst et Falize in 1886.

The fact that Falize was commissioned to make presentation swords and batons for the most honoured officers of the First World War brought the firm's name to the attention of a much wider public. '*Epées de cérémonie*' (ceremonial swords) and '*épées d'honneur*' (swords of honour) were presented to these national heroes and Falize was selected on a number of occasions to make the swords. When the Marshals and Generals were elected to the Académie Française, another sword would be created for them to wear as an integral part of their Academician's uniform. The swords were paid for by subscription, and were either a tribute from a specific town, or given by friends and officials. Some of these officers therefore had several swords presented to them, from a number of different sources.

234. Subscription receipt for General Weygand's academician's sword signed by General Pershing, in the sum of 250 francs.

COMITÉ INTERALLIÉ
CONSTITUÉ POUR OFFRIR AU GÉNÉRAL WEYGAND
SON ÉPÉE D'ACADÉMICIEN

Veillez m'inscrire parmi les Membres du Comité et trouver ci-inclus la somme de Two Hundred and fifty (francs) montant de ma participation.

Nom

Adresse

John J. Pershing

Crillon Hotel,

Signature:

John J. Pershing

Les versements par chèques ou mandats devront être libellés au nom du Contre-Amiral DU COUÉDIC DE KÉRÉANT, Trésorier du Comité, et adressés à la SOCIÉTÉ GÉNÉRALE (Agence centrale), 29, Boulevard Haussmann, PARIS (9^e).

The sword made by Falize for Marshal Foch in 1918 was a gift from the town of Liège, the native town of the Falizes, and indeed featured the column represented in the firm's insignia of 1875. On the shell, a male figure was shown beating off the monsters at his feet; above the allegorical scene were four invincible seated lions. Sprays of laurel, symbols of victory, were liberally scattered throughout the hilt.

It was a Marshal's baton (now in the Musée des Invalides) that Falize created in 1921 for Marshal Lyautey. Lyautey had been a client of André's for some years and André must have been delighted to be granted the opportunity of honouring the friend who had attended his wedding in 1920. As detailed in the firm's last order book, the work was commissioned by the 'Medal-winning servicemen and the French Moroccans', and was delivered on 3 July 1921 at a cost of 10,000 francs. Lyautey was an immensely popular figure in Morocco; appointed its resident General in 1912, he stayed until 1925, with an interruption of only five months when acting as Minister of War in France.

Marshal Pétain was elected to the Académie in 1929 (his name was removed from the list of members in 1945). His ceremonial sword by Falize is also housed at the Musée des Invalides. The grip is decorated with an armed female allegorical figure representing France, and the shell with a distaff and two intertwined P's. The pommel bears the inscription '*Honneur et patrie*' and is ornamented with acanthus leaves.

The lavishly chased hilt made for General Weygand's academician sword was an eloquent testimony of the combined talents of Pierre Falize and Jacques Cantel, who designed these works for the firm. The allegorical scene depicted on the grip featured an angel lifting the innocents from the reach of the warriors below. There was no shortage of subscribers for this sword, which cost the vast sum of 110,000 francs. Among those who contributed were the American General Pershing, Queen Amelia of Portugal (500 francs) and André Citroen (1,000 francs). The presentation ceremony took place on 15 June 1932, at the Grande Chancellerie of the Légion d'honneur. The



235. Sword made by Falize Frères for the poet Jean Richepin, upon his election to the Académie Française in 1908. The grip is encircled with a ribbon bearing a dedicatory inscription and decorated with laurel leaves and berries, surmounted by a pommel in which three theatrical masks are chased. From *L'Art Décoratif*, 1909, p. 154

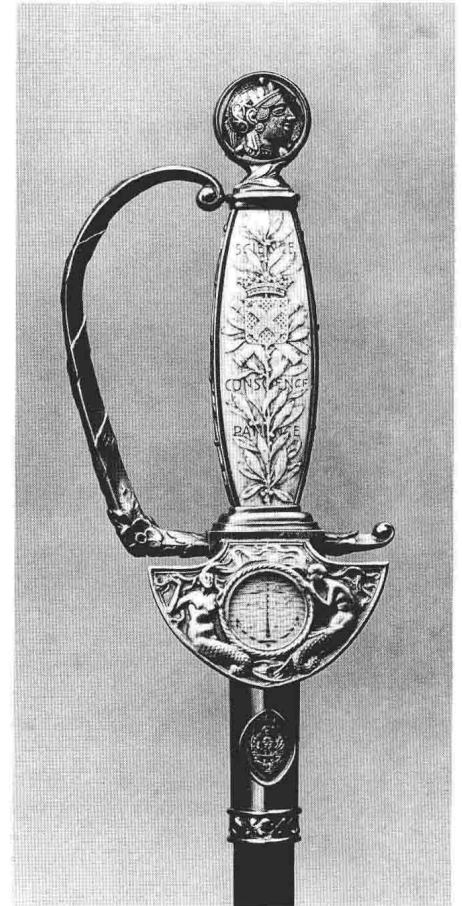
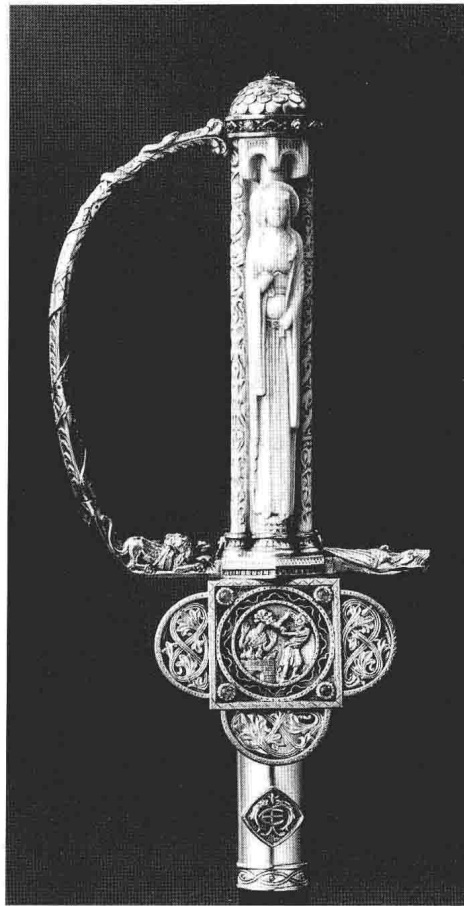
236. Academician sword made by the Falize firm for M. Jusserand, the grip decorated with a platinum cartouche bearing a profile portrait of Washington above the American eagle. A portrait of Jusserand above the French cockerel is featured on the reverse. Commissioned 18 December 1925 by the Franco-American Committee.

237. Emile Mâle's carved ivory, silver-gilt, enamelled and gem-set academician's sword by Falize, the ivory grip featuring the Queen of Sheba, inspired from the Royal Portal of Chartres Cathedral. The shell, consisting of openwork chased foliate motifs in a trefoil framework, is centred with a scene representing St Emile's martyrdom, engraved on the reverse with 'Aemilii Corpus, Non animum, vicitignis' (It is not Emile's soul, but only his body that was vanquished by fire). It is framed by a circular border of champlevé enamels, and set into a square panel bordered with cabochon emeralds in each corner. Moses's serpent coils round the knuckle guard pointing towards a celestial cupola bordered by a frieze of rubies, pearls and emeralds. The photograph is inscribed by André to Emile Mâle.

238. Sword made for Maurice, Duc de Broglie, upon his election to the Académie Française in 1934, by André and Pierre Falize. The grip, carved from ivory, bears the Broglie family arms and is inscribed 'Science, Conscience, Patience' amid a spray of laurel. The theme continues in the scroll round the knuckle guard engraved 'Quaerens Invenio' which Alexis and Lucien had adopted as their motto. The pommel is chased with a profile portrait of the goddess Athena, with an owl on the reverse. The two mermaids on the shell refer to the Duke's training as a naval officer, as well as the pioneering work of the scientist who enabled submarines to communicate beneath the waves.

239. Designs for the sword made for Maurice, Duc de Broglie.

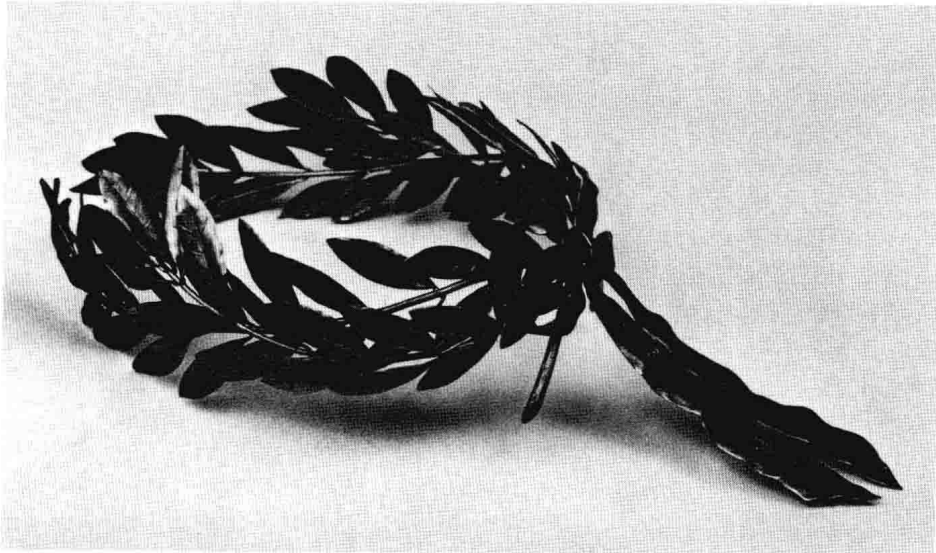
240. Gold laurel wreath made by Falize for Eleftherion Venizelos in 1920. Signed 'Falize Orf. Paris'.



General was evidently much pleased by his sword, writing to André Falize the following day to express "my admiration for your work so perfect in all respects", thanking him for "all the trouble you took to ensure that this ceremony would be as impressive as it was. [The sword] will be a magnificent memento."⁷³

The responsibility of making these works for such eminent officers naturally carried with it great prestige, serving to enhance the firm's reputation to such an extent that it was commissioned to produce some 100 swords for newly elected members to the various Académies. These numbered five in total, including the fine arts, sciences, letters and literature, moral and political science, and the Académie Française. Sword presentation ceremonies were deemed sufficiently noteworthy to be covered by the press. *Le Figaro* of 28 January 1904 minutely described the iconographic details of the Falize sword made for the historian Frédéric Masson, specialist of Napoleonic works. "It is certainly the finest sword of the Institut de France which the new member of the Académie Française, M. Frédéric Masson, will wear today on the occasion of his induction.... The pommel is composed of a world globe, which is surmounted by an Imperial eagle with outspread wings, a spray of violets is entwined around the knuckle guard. Finally, the button securing the mount of the scabbard is in the form of a bee."⁷⁴

The sword made for the poet Jean Richepin was of an altogether different character. The hilt was illustrated in *L'Art Décoratif* of 1909, and the Falize brothers were praised for their artistic interpretation of the writer's works. The



241. Chased gold sword of honour given by the French nation to King Albert I of Belgium, commissioned on 15 September 1923 from Falize. The grip, surmounted with a crown shaped pommel, was decorated with a chased scene of David defeating Goliath within a cartouche surrounded by lattice work. On the reverse was the initial 'A' for Albert within a garland of oak and laurel. The damascened blade, of diamond section, bears presentation inscriptions among a decorative scheme of scrollwork, laurel and forget-me-nots.

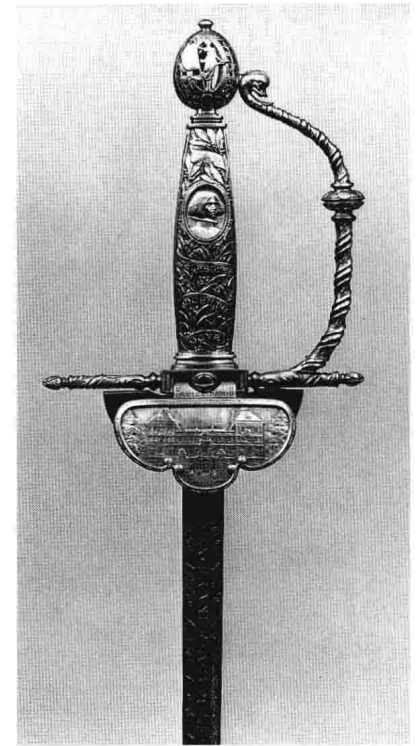
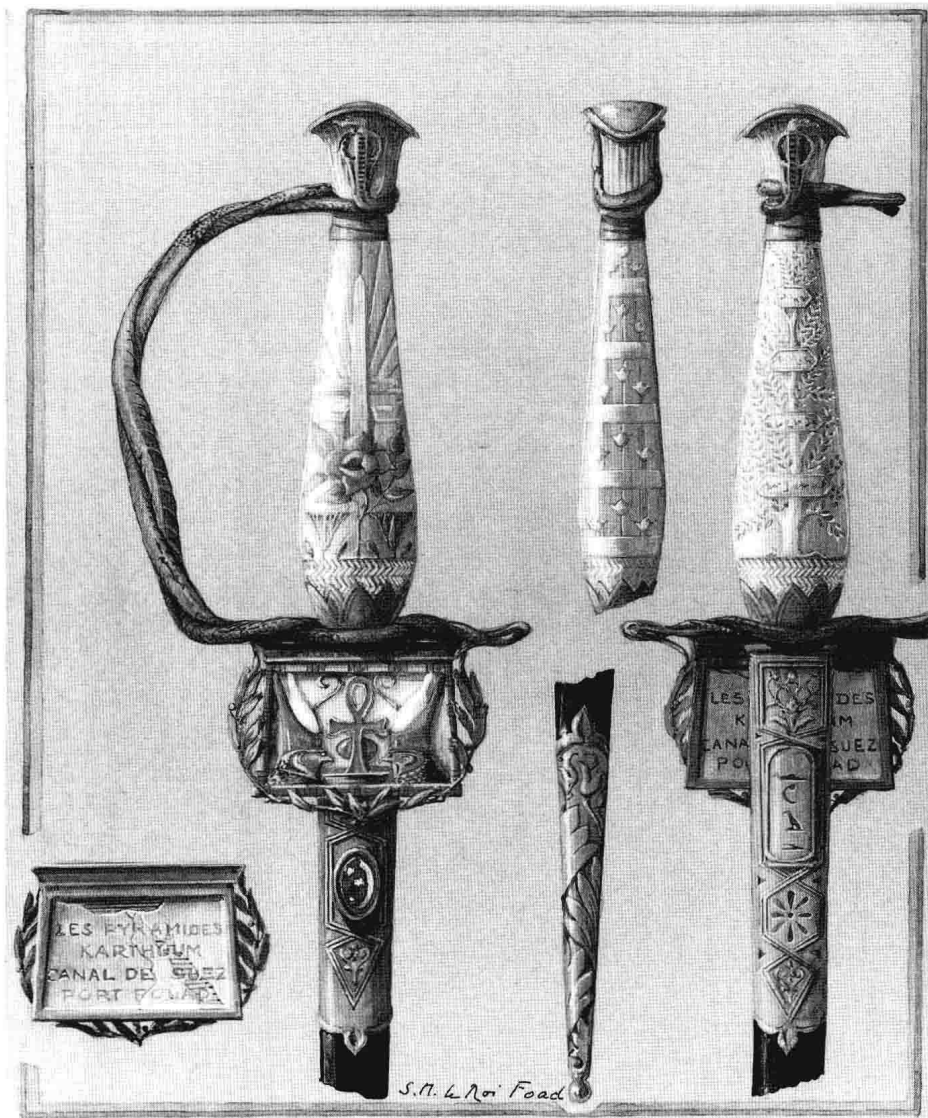
242. Designs for a presentation sword made for King Fuad of Egypt, commissioned from Falize in May 1928. Two intertwined serpents form the knuckle guard. The shell is in the form of a pectoral ornament depicting two royal falcons wearing the crowns of Upper and Lower Egypt centred with the looped cross, the supreme sign of life.



pommel took the form of three different theatrical masks⁷⁵ which, in André's own words, served to celebrate "a master...who alternates between sentiment and passion, violence and tenderness."⁷⁶ The shell was decorated with an enamelled plaque after *La Liseuse* by Pierre's former art teacher, Jules Lefebvre.

Falize was granted the honour of making the sword for General Dubail, Grand Chancellor of the Légion d'Honneur in 1925. Although only silver-gilt and costing 6,000 francs, this was obviously an important commission, since it marked the inauguration of the Musée de la Légion d'Honneur. The grip was centered with a profile portrait of Bonaparte, who had instituted the order, carved from mother of pearl and mounted in gold. The cross of the Légion d'honneur was also featured together with other engraved and symbolic references to the Emperor.

Jade was used for the grip of Monsieur Jusserand's academician's sword. As befitted the former ambassador to the United States, stars were carved into the hardstone surface, with fleurs-de-lys on the reverse. The pommel was decorated



243. Sword made by Falize for King Alfonso XIII of Spain, commemorating the inauguration of the Casa Velazquez. The openwork pommel depicts Notre Dame del Pilar and on the other side the Giralda (in Seville). The grip is decorated with red enamel and applied with laurel leaves and the names of Ribera, Velazquez, Murillo and Goya in cartouches. The combination of scarlet and yellow symbolized the Spanish national colours. The King's monogram, carried out in rubies on the reverse, bore the crown and arms of Spain. The inside of the shell featured the departure of Christopher Columbus's caravel and the date 1492, with a crescent falling into the sea symbolizing the Spanish victory over the Turks. On the other side were the initials 'PG' for 'Prisonniers de Guerre' with thunderbolts and broken handcuffs, accompanied by the words 'Reconnaissance française 1914-1918'. Length 91.5 cm.

with a map of the world encircled by a tricolour band of sapphires, diamonds and rubies. The Statue of Liberty was chased upon the shell. This ambitious work was priced at 110,000 francs, and was delivered on 31 May 1926.

The art historian Emile Mâle was elected to the Académie Française in 1927. His speciality of religious medieval art was eloquently reflected in the iconography of the sword hilt. André Falize described the exhaustive research he undertook to produce its ornamentation in a letter to Mâle kept at the Bibliothèque de l'Institut de France.⁷⁷ With its combined use of carved ivory and enamels, it was somewhat reminiscent of his late father's historicist works. The work was completed in April 1928, at a cost of 15,000 francs.

Maurice, Duc de Broglie, was elected to the Académie des Sciences in 1924, and to the Académie Française ten years later. On the latter occasion, Falize was called upon to make a presentation sword, the design for which is preserved in the Falize archive. The research carried out by the scientist into molecular physics and the properties of X-ray spectra was reflected in the sword, which

244. Silver version of the medal known as the 'Médaille du Campo dei Fiori', in the largest size in which it was cast. An identical example is housed in the Musée des Arts Décoratifs (inv. no. 44664). Diam. 3.6 cm. (The medal was also produced in 2.1 cm. diameter and 1.7 cm. diam.)

245. Chased silver jardinière decorated with four draped female figures seated on rocks with botanical motifs at their feet. Signed 'Falize Orf. Paris'. The centrepiece was a wedding gift to the present owner's grandparents in 1909, and cost 10,000 francs. The jardinière is poised on an oval mirrored base which may have formed part of the original composition. Length 65 cm., height 31 cm.

was conceived by André and Pierre. According to the pencilled entry in the firm's order book, it was delivered in January 1935 at a cost of 22,500 francs.

Certain foreign monarchs, presidents and prime ministers had won the privilege of being elected associate members of the Académie, and several received presentation swords made by Falize. Eleftherion Venizelos, head of the Greek Liberal Party and Prime Minister on a number of occasions between 1910 and 1933, was among them.⁷⁸ His decision to lead the Greeks into the First World War on the side of the Allies made him a very popular figure in France, and a silver-gilt academician's sword was ordered for him in 1921. Surmounted with three antique medals, it featured (according to the ledger entry) the Victory of Samothrace and Theseus killing the Minotaur. Another work celebrating the politician had been made by the firm the previous year, to be presented to him during the celebrations which took place in Athens on 27 September 1920, in recognition of the newly enlarged nation. (Smyrna and Thrace had been annexed in 1919.) Commissioned by the mayors of the country's main provinces, it took the form of a gold laurel wreath which was tied at the back with a bow, from which trailed ribbons engraved 'O ELLINISMOS IS TON ARISTON TON PANELLINON ELEFThERION VENIZELOS' ('To the best of the Greeks from all the rest of the Greeks, Eleftherion Venizelos').⁷⁹

The firm actually made two swords for King Albert I of Belgium, both of gold and dating some four years apart. The second one, commissioned in March 1927, was his academician's sword, of which nothing is known apart from its high cost price of 100,000 francs. The first sword, however, costing a good deal less at 40,000 francs, yet taking almost a year to make, was probably a source of greater pride to him. Honouring the active role he had played on behalf of the Allies during the war, this was a gift to him from the French nation. Presented during the Franco-Belgian celebrations which took place at Le Havre (seat of the Belgian government during the war) on 4 August 1924, it commemorated exactly ten years since the first cannon ball fell on Loncins, when King Albert refused to allow the Germans passage through his country. The shell featured the Belgian lion beneath a scroll engraved 'L'union fait la Force' (United we are strong), with the surface of the reverse outer shell bearing the letters FB, together with a French cockerel set against a scene of devastation caused by the war (including destroyed factories and a large cannon). The reeded knuckle guard was wound with a ribbon inscribed 'Ad Perpetuam Regis Memoriam'.

In the course of an official visit to France in October 1927, King Fuad I of Egypt was admitted to the Académie des Inscriptions et Belles Lettres. Some seven months later, Falize was commissioned to make his presentation sword, which was appropriately decorated on one side of the grip with the Luxor obelisk and the Arc de Triomphe, and on the other with the King's family tree.

King Alfonso XIII of Spain never received the sword made for him by the firm, since he was deposed by the Republican victory of 1931 and went into exile. It commemorated the inauguration of the Casa Velazquez, which had been given by the Spanish government to the French to enable young artists to study in Madrid. The actual building was depicted on the shell. On the other side of the double-shell were the Three Kings (Charles V, Philip V and

Charles III), each proffering a cup to Jesus, surrounded by the Golden Fleece. (André had insisted on replacing the traditional ox and donkey with a horse and bull, symbols of his stance against Spanish bullfighting.) The damascened blade bore the inscription 'La France à S.M. le roi d'Espagne' and 'Virtute tutissima quies'. Intriguingly, despite its conspicuous iconography, it was this sword that Marcel Pagnol wore for his ceremony, since his own was not ready in time!

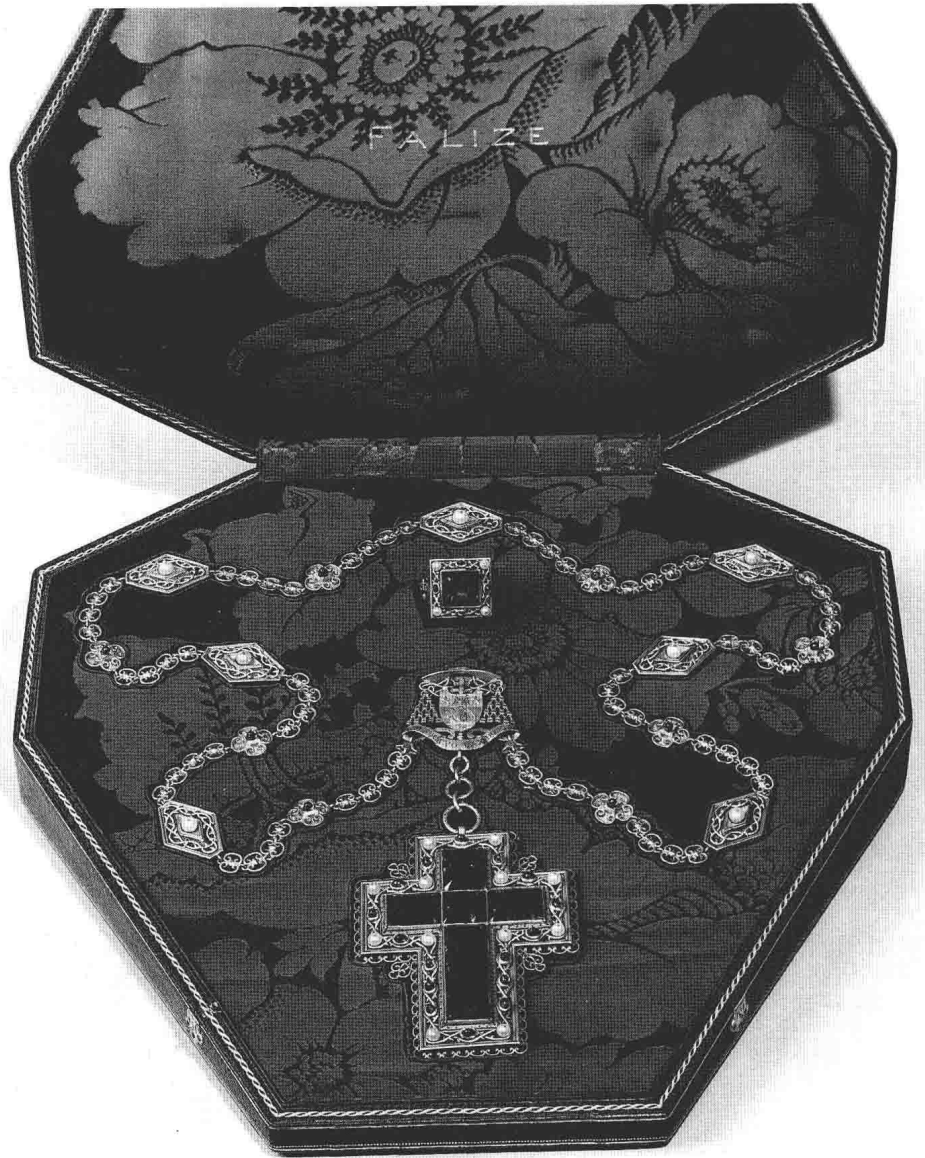
The above-named recipients are just a token few out of the hundred or so newly elected members of the Académie to be presented with Falize swords. Nevertheless, the wide range of iconography and materials contained in the examples selected help to explain why these works of art in particular earned the firm such prestige.

PRIVATE COMMISSIONS

The firm was particularly dependent on its official commissions since, with André at its helm, it could not count on the private customers that Lucien's talents had successfully attracted. The post-war predilection for gem-set jewelry of geometric design in near-invisible settings undermined all the artistic principles of the firm. André, with characteristic stubbornness, scorned those⁸⁰ who advised him to adapt his creations to contemporary fashion. It would seem that his fast-dwindling clientele only turned to the firm for those historicist pieces it could still be relied upon to produce. Familiar subjects are in evidence in the last ledger: a commission for a tie-pin



246. Gold necklace hung with cross-shaped pendant and ring en suite commissioned from Falize for Cardinal Verdier; the pendant and ring were mounted in openwork gold and set with amethysts, bordered with cabochon emeralds and rubies alternating with pearls. The chainwork included seven lozenge-shaped motifs each set with a pearl, the reverses of which were engraved in Latin with Christ's last words on the cross. Contained in its original red leather case stamped on the lid with episcopal arms.



featuring 'St Georges terrassant un dragon' (St George defeating a dragon) and another for a 'cartel-soleil, style Louis XIV' (wall clock encircled by sun beams, in Louis XIV taste) in 1921; a gold Etruscan-style necklace, and a pendant in the form of a *chimère-dragon* (*ailes étendues*) (chimera dragon with outspread wings) in 1924; and a gold and translucent enamel Renaissance-style necklace, set with green tourmalines and half pearls, in 1926. Despite the lack of inventiveness in their subject matter, the consistent quality to be found in this generation's pieces cannot be disputed. This applies to the goldsmith's work produced by the firm as well as the jewelry, as can be seen in several centrepieces created by Falize Frères early in the twentieth century, which are as harmonious in composition as Lucien's works of this type.

Two widely differing works of an ecclesiastical nature were also made by the firm. M. Boyer d'Agen, an archaeologist, discovered in the Campo dei Fiori in Rome a medal of Christ bearing an inscription in Hebrew translating

as 'He came, He became the light of men, He lives'. This was believed to be the first representation of Christ bearing words in Hebrew and dating from the first century. Jews newly converted to Christianity were thought to have carried these medals as tokens of their faith. Falize Frères were allowed by the archaeologist to cast three different versions of this medal, in bronze, silver and gold, in three different sizes.

They also published a 36-page booklet by Boyer d'Agen, entitled *L'Economique des Premiers Chrétiens*, in 1900 to accompany the issue of these medals. Photographs of the front and reverse of the '*Médaille du Campo dei Fiori*', as it became known, were featured at the back of the illustrated catalogue of the Salon de la Société des Artistes Français in 1899. In a letter to the Director of the newspaper *Le Gaulois* dated 19 December 1906, the writer François Coppée extolled its rare virtues: "It dates from the first period of Christianity. It is thought that the faithful, during the height of persecution, would show [the medal] to gain access to the gatherings in the catacombs, or that, in the circus ring, the martyrs wore it on their flesh before it was torn apart by lions." The author recommended that this "small monument" should be worn by all good Christians as a "rallying sign". Whether the owner of *Le Gaulois* was sufficiently moved to publish illustrations of this medal is not known, but it appears to have been very popular and was struck in large numbers by the firm.

Unfortunately the two ecclesiastical ornaments ordered from Falize for Cardinal Verdier did not meet with the same success. A committee had been formed to commission a gold mounted, gem-set necklace and ring for the new Archbishop of Paris.⁸¹ However, when the Cardinal learned of the forthcoming gift, he refused to accept it, preferring to use the funds to build churches in the outskirts of Paris. Since the jewels had been completed, Falize was paid for the work alone, and the necklace and ring remained with the firm.

There is nothing to suggest from the remaining archival documents that the last generation of the Falize firm benefited consistently from commissions of private collectors. Only as collaborators with other individual jewelers, designers or goldsmiths did they contribute to works ordered by distinguished patrons of the arts. The prominence that Falize Frères achieved for the firm was therefore very different in character from that achieved by Lucien.

The reputation that Lucien and Alexis had acquired was for private, rather than public works. They were known to discerning collectors and art critics, and the masterpieces they created were discussed in contemporary art periodicals and rarely in the national press. The three brothers reached a wider audience, not through artistic inspiration or daring, but largely as a result of André's tenacity, charm and desire for fame. The Grand Prix won by the firm at the 1900 Exposition Universelle was certainly deserved by the three brothers. However, it was the fact that André almost bombarded friends and colleagues with photographs and lengthy descriptions of the firm's latest creations during the last twenty-five years of its existence that enabled him to obtain the press coverage that would generate further commissions. In making the Falize name known to a broader public, he succeeded in keeping the firm going until he died in 1936.

☞ BACKGROUND

7. Craftsmen, collaborators and collaborations

“Constant supervision, attention to detail, and continual guidance are required; the goldsmith must invent, direct, and maintain an entire responsibility for his work....An employer who is truly concerned with his reputation and loves his work never goes away and abdicates his responsibilities; he must live between his workshop and the shop floor, designing, assessing his customers’ tastes, and following the progressive stages of his pieces in the workshop.”¹

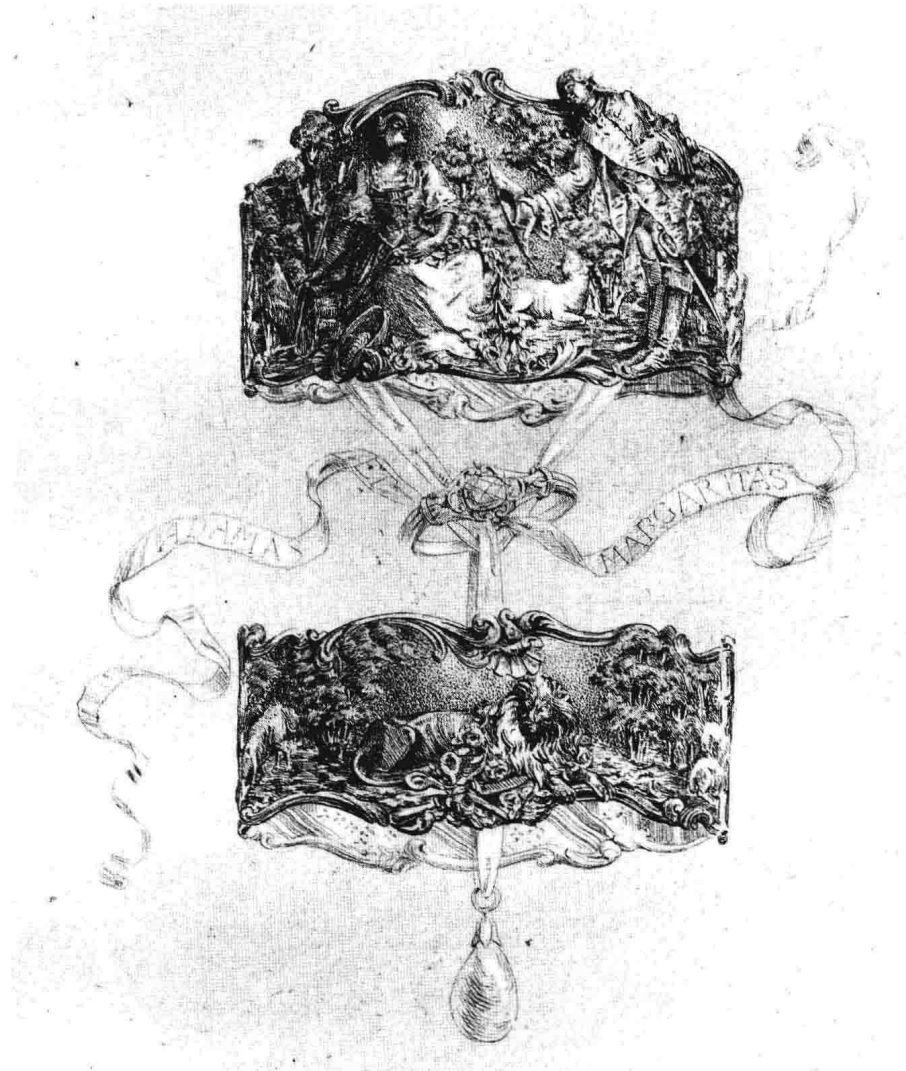
With these lines Lucien Falize revealed how closely he monitored the creation of the pieces in his workshop. Since each required a wide range of skills, the craftsmen had to be supervised by the person who had conceived the piece and kept throughout its manufacture a clear picture of the completed work of art. His son André described this process in his article devoted to Lucien’s hanap: “...What is remarkable about my father is that the work is somehow finished in his mind, that he visualizes it and then it is born, bit by bit; he will monitor the piece of work in his hands right to the end, whether it is with the artist or with the craftsman, and will guide him with a soundness of touch and an understanding of detail which demonstrate how thoroughly he is acquainted with all the technical disciplines. I imagine that these qualities can be closely compared with those of the architect and the musician; whether one is creating a building, an opera or a jewel, one must possess the entire harmony of the work, and know the role of every instrument. One can only be master when one possesses this gift of composing and conducting.”²

247. Gold and enamelled hanap on a carved jade base designed by Félix Bracquemond for Baron Vitta’s Paris residence; the enamels are by Alexandre Riquet, the gold mounts by Falize, and the carved jade base by Tonnelier. Vitta’s initial appears in blue enamel on the concave gold and enamelled base of the work, and again in gold against a shield of blue enamel within the gold upper border. The initials ‘AR’ for Alexandre Riquet, ‘JV’ for Joseph Vitta and ‘B’ for Bracquemond are incorporated in the plique-à-jour enamelled body of the hanap; these are accompanied by the date 1902, when the commission was first embarked on. It was exhibited by Bracquemond at the Salon de la Société Nationale des Beaux-Arts in 1904 and again in 1907. Total height including jade base: 51.5 cm.

The Falize collaborators fall into three categories: first, the permanent employees of the firm who remained for years in the workshop, sometimes working for two generations of the Falize family. Secondly, there were those who were employed by the firm on a freelance basis, and whose specialist skills as enamellers, sculptors or lapidaries, for example, were also used by other firms. They were sometimes well-known artists, who exhibited at the various Salons and Expositions Universelles under their own name. Thirdly



248. Engraving by Lucien Hirtz of a bracelet by Bapst et Falize interpreting the fable 'Le lion amoureux' by La Fontaine; the lion lies dejectedly on one side of the jewel, while his beloved shepherdess is being courted by a male figure on the other. The scrolled ribbon bearing the words 'Adamas Margaritas', threaded through a diamond-set ring and suspending a pearl drop through the bracelet, constitutes a particularly elegant and lavish interpretation of the Bapst et Falize monogram. The signature 'L. Hirtz' appears to the lower right of the engraving.



and finally, there were other firms and individual artists who sought assistance from Falize because of its reputation and specialist skills. The creations resulting from these collaborations will also be examined.

FALIZE EMPLOYEES

Lucien Falize claims in his writings that he ran his workshop exactly as his father had done before him.³ When Alexis moved to the rue Montesquieu in 1839, as many as eighteen craftsmen were employed in his premises.⁴ Eugène Soulens, as we have seen, was among the first to be taken on. It is not known when Rey, the workshop manager, first joined Falize, but he and Soulens eventually left together in 1849 to join Jean-Paul Robin. Soulens set up his own business in 1864 and was soon employing eighteen craftsmen in his workshop. Vever attributes much of his success to his training with Falize and Robin,⁵ and it is perhaps fitting that Soulens's last premises were on the rue d'Antin, at a time when Bapst et Falize were also established there.

Auguste Marie, one of Falize's foremen, may have succeeded Rey, since he ran the workshop until 1858. He then left the firm to establish his own business, forming a partnership in 1869 with his son-in-law Lamargot, formerly employed with Auguste Halphen. This partnership lasted until 1877. Lamargot was succeeded by Marie's son Charles, who took over the firm in 1887 and continued to produce elegant jewelry set with semi-precious stones. By 1890, a thousand stones per month were being cut for Marie's confections, an impressive measure of the firm's success.

One might ascribe Alphonse Fouquet's flourishing career to the technical grounding provided by the Falize workshops. However, Fouquet remained there for only five months from around September 1846,⁶ and was employed by a succession of firms including Robin père, Rouvenat and Jules Chaise.

A number of Falize craftsmen can be identified from the time when Lucien Falize became his father's partner in 1871, largely as a result of information supplied by Henri Vever and from the detailed acknowledgments in the firm's exhibition catalogues. Georges Le Saché, for example, worked as a designer for Falize from 1872 until 1877. His grandfather was a medal engraver and his father a talented draughtsman, watercolour artist and copper-plate engraver. After spending his formative years studying painting, he went to Germany where he joined the jewelry firm of Friedman as a designer. He spent the period before and immediately after the Franco-Prussian War in England, returning to France in 1872 when he joined Lucien Falize's workshop. The five years he spent there were highly rewarding,⁷ since when he left to join the firm of Baucheron and Guillain,⁸ his designs were sought by all the major Paris jewelers. His talent and reputation were honoured by the *Chambre Syndicale de la Bijouterie* and the *Société d'Encouragement* in 1901. Le Saché continued to supply Falize with designs after he left the firm, for he is mentioned as one of his collaborators at the 1878 *Exposition Universelle*.⁹

A contemporary of Le Saché's was Chardon, employed as a foreman by Falize and rewarded with a collaborator's bronze medal at the 1876 exhibition of the *Union Centrale*, and a collaborator's silver medal at the 1880 *Arts du Métal* exhibition. He is named as a 'Bijoutier' in Falize's 1878 *Exposition Universelle* catalogue, having contributed to the Uranie clock, the panel depicting Gaston IV de Béarn, and the carved ivory clock in the Gothic taste.

Emile Olive replaced Le Saché as Falize's designer. Since he had shown an aptitude for drawing from his early youth, his uncle Larchevêque took him into his jewelry business, where he stayed until 1873. He then joined Otterbourg, helping the firm to prepare for the Vienna exhibition, and was subsequently taken on by Falize. He left in order to form a partnership with Fonsèque in 1885, and married a friend of Lucien's in 1887. Most of the best-known pieces created by the two partners were designed by Olive, including trademark coffee-bean and grape brooches.¹⁰ His designs continued to be sought by various firms, and Vever in particular.

During his ten-year stay with the Falize firm, Olive designed and contributed to a number of chased and enamelled creations. In the 1878 *Exposition*, his name appears in conjunction with Chardon's for the Uranie clock, the panel



249. Two shallow dishes enamelled by Lucien Hirtz and mounted by Bapst et Falize. The example on the left is decorated with peacock feathers and signed on the reverse of the mount 'Bapst et Falize Dixit; L. Hirtz 1879-92'. Diam. 18 cm. The other is ornamented with autumn leaves, decorated with a purple counter-enamel bearing a verse by Victor Hugo, reading '...Comme des feuilles flétries/Je les vois, toutes déflouries/Courir sur le sol dépouillé, /...Les feuilles d'automne V.H. XXXIX'. Same signature. Diam. 19 cm.

depicting Gaston IV de Béarn, and the carved ivory clock. He too was awarded a collaborator's silver medal at the 1880 Arts du Métal exhibition.

Lucien Hirtz joined the Falize firm as *'artiste dessinateur'* after Olive's departure, having attended the Ecole Nationale des Arts Décoratifs. It was the drawings and etchings he exhibited under his own name at the 1889 Exposition Universelle, while still employed by Bapst et Falize (and possibly in their display), that he became known to a wider public.¹¹ A bound book containing Hirtz's engravings at their successive proof stages still exists. Entitled *Orfèvrerie et bijouterie*, it features beautiful studies of pieces by Falize, including chased bracelets, pendants in the Renaissance taste, jeweled corsage ornaments after Légaré, the Vase Sassanide, the teapot with lizard spout, enamelled bracelets, and the commemorative plaque modelled by Meissonier for President Carnot at the close of the 1889 Exposition.

The Falize workshop introduced Hirtz to the complex processes of enamelling. The Vase Sassanide, which incorporated every conceivable type of enamel in its decoration, was a masterpiece to which he contributed, and Falize acknowledged his debt to Hirtz in his *Rapport sur l'Orfèvrerie* (p. 73). Hirtz also created translucent enamelled copper plaques which were mounted by Bapst et Falize as shallow dishes. Two were acquired by the Stieglitz Museum in Russia.¹² One was decorated with peacock feathers entwined with a red ribbon, the border applied with a white enamelled lace-like pattern, the other with autumn leaves against a vivid blue ground, the base of the dish further applied with a spider spinning a web.¹³ Although Lucien Hirtz left the Falize firm to join Boucheron as *'premier dessinateur'* and stayed there until 1925, he continued to exhibit his



250. The craftsman Lancosme, using a pair of pliers on a sword hilt, photographed in one of the workshops of the rue d'Antin premises.

enamel work under his own name at several successive Salons.

Emile Pye must have joined the Falize firm in 1871 or thereabouts,¹⁴ and probably stayed there until he retired.¹⁵ Lucien Falize paid him the great tribute of having both their enamelled portraits appear together on the base of his hanap. No biographical information or details concerning his artistic training have come to light; yet Falize depended on his talent as an engraver to such an extent that he attributed the success of his *basse-taille* enamels to Pye's extraordinary skills: "...an excellent worker, and by that I deliberately mean the man of work who loves the tools of his trade, and carries out the demanding task he is set with equal taste and skill: M. Pye has been my most precious and indispensable collaborator in this work; I consider my enamels superior because he made them."¹⁶

Pye's name first appears in the context of the 1876 Union Centrale exhibition, when he received a collaborator's silver medal in his capacity of 'cloisonneur'. Two years later, he and the enameller Houillon are acknowledged in the firm's catalogue for the Exposition Universelle for the '*émaux cloisonnés sur paillons*' they contributed to the panel of Gaston IV de Béarn. This was the exhibition at which Falize's first attempts at *basse-taille* enamels were displayed, and it is tempting to ascribe the engraving of these

251. Jacques Cantel completing a jewelry design, with André Falize in the background and the 'Vase of the Holy Grail' mounted on the table before him (indicating this item was still in stock in 1911). Emile Pye can be seen with his back to the viewer, recognizable from the smock he always wore at work. The photograph was taken in 1911, in the temporary premises in rue d'Aguesseau.



to Pye. André Falize wrote in 1896 that his father had been researching *basse-taille* enamels for some twenty years, and that Pye “was in this apprenticeship, in his role of engraver, his most industrious collaborator.”¹⁷

At the 1880 Exposition des Arts du Métal, the jury suggested that Pye be rewarded with a collaborator’s silver medal as the author of “several bracelets decorated with cloisonné enamel over ‘paillons’ of exquisite craftsmanship, and a bonbonnière Francois I.”¹⁸ In fact he received a gold medal, and he was awarded another at the 1889 Exposition Universelle. Among the many pieces to which he contributed in that display were the ‘Trois Couronnements’ triptych, the ‘St. Petersburg’ plaque, and the enamelled panels of the Vase Sassanide. For the hanap of 1896, he delicately engraved the gold surface to receive the enamel and then used a burin to chase the leaves and stems of the vines. He also painstakingly translated Merson’s design for the frieze, but modestly admitted to Falize that he could not undertake the details of the faces and limbs, which were completed by Heller. Lucien’s sons entrusted him with the engraving of their own goblet ‘Les Vins de France’, displayed at the 1900 Exposition Universelle.

The Falize family’s reputation for its masterpieces of *basse-taille* enamelling rests largely on Pye’s work. He not only reproduced the entire decorative scheme of a work, but also, with the depths of his engraving, dictated the subtle variations of its palette. As Falize wrote, “the main role belongs to the man who holds the small chisel, and Pye has played the most important part in the completion of these enamels.”¹⁹

Lucien Falize first mentions Léon Bouchon in his *Rapport sur l’Orfèvrerie* when discussing the intricacies involved in mounting the vast piece of rock crystal forming the Vase Sassanide; Bouchon and his colleague Lancosme are credited with “the talents of a goldsmith, the dexterity of a jeweler”, attributes obviously required for such a challenging task. Certainly by 1896 Bouchon is identified as the foreman of the workshop, and an indispensable collaborator with Lucien: “Bouchon has my father’s complete trust; he has come to think

like him, to appreciate the same things as he does, to share his tastes, and assists him with a rare intelligence,” wrote André in 1896.²⁰ Awarded a collaborator’s gold medal at the 1900 Exposition Universelle and decorated Officier de l’Instruction Publique, he continued to work closely with Lucien’s three sons.²¹ Indeed when the firm created King Peter I’s regalia in 1904, he was decorated with the Serbian Order of St Sava along with André and Jean Falize.

No biographical information has appeared concerning Lancosme, who is first mentioned in 1889. It is once again André Falize who informs us that “Our workshop is an orchestra in which one responds to a single gesture and in which perfect harmony reigns; in all fairness, I must also name Lancosme since he is the first violin in this orchestra, the skilled and confident hand who handles the file like a bow and contributes to the finest pieces.”²² He stayed with the firm for a number of years, since he is photographed in the rue d’Antin premises in 1911.

Jacques Cantel was another important collaborator. In order to explain to him the ornamental scheme he envisioned for the hanap, Lucien Falize took him to museums and libraries to sketch botanical motifs that might serve as inspiration for the vines. The designer Cantel admitted that the process of research and experimentation involved in creating a series of vines in eight different styles taught him more than he might have learned in two years of art studies. Nature continued to be a source of inspiration in his work,²³ and its decorative applications are evident in his subsequent creations for Lucien’s sons in the Art Nouveau taste. He was awarded a collaborator’s gold medal at the 1900 Exposition Universelle, and is specifically named in a number of the firm’s catalogue entries for the Salons in which they participated. According to family tradition, Cantel also designed a number of the academician swords created by Falize.

Other craftsmen were employed by Falize, including Monsieur Tripier, who had joined Lucien Falize in his later years, but who had mainly worked for his sons. His special skills are not known, nor are those of Baptiste, Charpentier and Poitrineau, who are all featured in workshop photographs of 1911.

FREELANCE COLLABORATORS

Since Falize used the same freelance collaborators over a number of years, and indeed put their names forward to juries at exhibitions in the same way as for those who were permanently employed by him, one cannot always be certain of their particular status. Unless documentary sources or family tradition have confirmed their full-time employment by Falize, they have been assumed to be freelance and are therefore discussed in this category.

It is a tribute to the Falizes that they succeeded in attracting artists who were willing to contribute their individual talents to pieces that would carry the firm’s name. Some of them were already at the pinnacle of their careers, but they were nevertheless willing to collaborate with the Falizes, even when the firm was relatively unknown.

It is not known which freelance craftsmen worked for Alexis in the early years, apart from Falloize,²⁴ who specialized in the damascening of firearms.

His talents were put to use by Falize as early as 1842, well before he exhibited his damascened jewelry at the London Exhibition of 1851.²⁵ Both Falloize and Placido Zuloaga, who collaborated with Lucien on various pieces made for the Prince de Béarn-Viana, were trained by Le Page,²⁶ the arms manufacturer largely responsible for the revival of the art of damascening during this period. Zuloaga represented the third generation of a family who specialized in the technique²⁷ and was considered by Lucien Falize to be its leading exponent.²⁸

252. *The largest workshop of the rue d'Antin premises, situated on the first floor; Lancosme is seated at the extreme left, with the foreman Louis Bouchon immediately behind him. The two men seated at the workbench behind them are Charpentier on the left and Poitrineau on the right. Seated on the far right is Tripier, with Emile Pye standing behind him. 'La Renaissance Protectrice des Arts' is clearly visible on the left-hand workbench. The eagle with outspread wings in the background was made to surmount the elegant lift cage being installed at the new premises in rue du Faubourg Saint-Honoré.*



The use of enamelling which began with Alexis and was developed by Lucien is one of the most striking characteristics of the firm's work.

Alfred Meyer had already begun experimenting with Limoges-style painted enamels when he joined the Manufacture de Sèvres as a decorator of porcelain in 1859. By combining translucent painted enamels over *paillons* on a copper ground, he achieved shimmering decorative plaques that improved in quality to such an extent that, by the early 1860s, he was beginning to supply Parisian jewelers with them. Works by Baugrand and Boucheron displayed at the Exposition Universelle of 1867 incorporated his attractive enamelled plaques, usually depicting historical portraits or allegorical scenes; Froment-Meurice, Vever and even Robert Phillips made use of the artist's talents.

Falize was among the first to incorporate these enamels in his jewels.²⁹ Several examples containing Meyer plaques have already been discussed, including the 'Gaston Phoebus' bracelet commissioned by the Prince de Béarn and the necklace in the Cologne Museum. A charming vinaigrette in the Ashmolean Museum, Oxford, contains another enamelled plaque by the artist.³⁰ All these pieces, however, date from the 1870s and 1880s, and so far no earlier examples of a collaboration between Falize and Meyer have come to light. However, since the true authorship of so many early Falize works has been obscured by the fact that the firm supplied other retailers anonymously,

this is not surprising. The one exception, provided by documentary evidence, is the whist box containing the enamelled panels made in 1867 by Charles Lepec. If Lucien Falize had not illustrated it in an article of 1893, and discussed the various collaborators involved in making the piece, its creator might have been assumed to be the retailer Boucheron.³¹ The fact that there is a photograph of the box in the Falize archive supports the assumption that it was Alexis who had orchestrated the work.³²

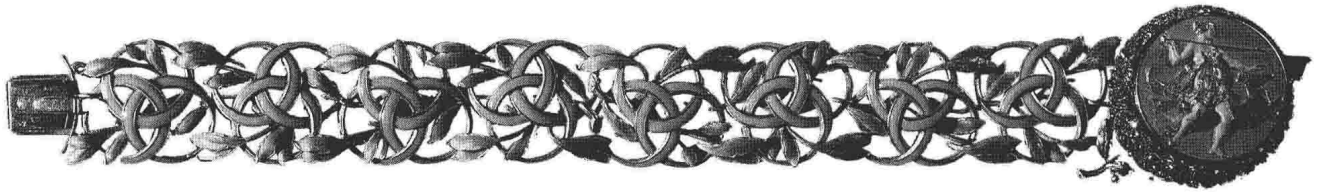


253. A gold, silver and enamelled vinaigrette of rectangular form with canted corners, the lid containing an oval plaque, enamelled by Alfred Meyer, depicting Venus with a mirror (one of her attributes) at her feet, performing a trick for her son Cupid, accompanied by the words 'Passez Muscade' (Hey presto). The oval plaque at the base is enamelled blue and decorated with gold flowers and birds amid a profusion of sinuous motifs. The openwork cover within is decorated with lilies, a silver snake wound round the handle of a silver mirror, and a trailing gold ribbon engraved 'De moi ne te plains pas o dame car je te rends ce que tu me donne' (Do not complain to me, dear lady, because I only return to you what you give to me).

Lucien Falize ascribes to Lepec the first use of a gold plaque, instead of copper, as a background for his painted enamels, achieving "a truly harmonious *'paillon'* which appears below the enamel, animates the reds and enriches all the tones."³³ The first work to be exhibited by Lepec at a Salon was an enamelled portrait of his mother, shown in 1863, which was acquired by Alfred Morrison.

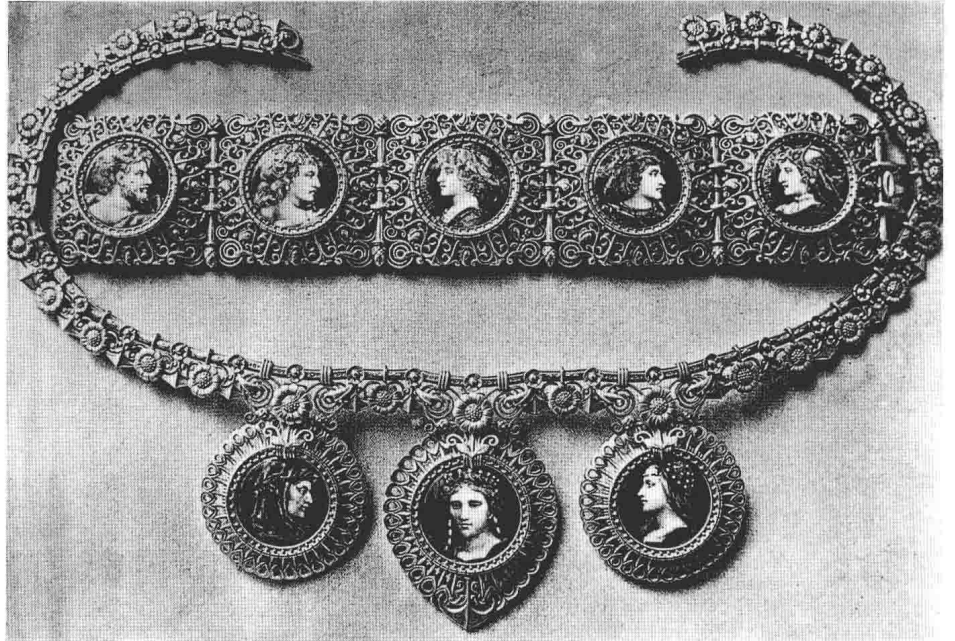
Lepec's enamels soon attracted favourable comment from the international press. The *Art Journal* of 1867³⁴ devoted an article to his work, and held the artist to be "Endowed with the rare gift of a thoroughly original genius, having an instinct for colour and an intuitive appreciation for whatever is beautiful in form..." Many of Lepec's pieces went to England, having found admirers in Robert Phillips and Alfred Morrison. Even the whist box discussed above was purchased by Lord Dudley, a well-known collector of goldsmith's work and enamels in particular. The allegorical designs for the plaques were conceived by Solon-Milès, an artist who had trained under Horace Lecoq-de-Boisbaudran and who moved to England around 1873. There he joined the Minton factory in Stoke-on-Trent.

The whist box gives us a fascinating insight into the early collaborative processes of the Falize firm. Lucien described the persuasive powers required to entice different artists to work together: "my father had dreamt of having Lepec carry out designs conceived by Solon; a great deal of tact was required.



254. A gold, enamelled and gem-set articulated bracelet composed of pink opaque enamelled crescent moons entwined with green translucent enamelled foliage. The circular clasp is set with a chased gold coin, enamelled by Claudius Popelin, representing Diana holding a spear and running with a deer alongside her, bordered by a crescent originally set with diamonds. Length 19 cm.

255. A chased openwork gold and enamelled demi-parure by Lucien Falize consisting of a necklace and bracelet containing circular painted enamelled plaques by Paul Grandhomme. The profile portraits incorporated in the bracelet are identified as Orlando, Angelica, Medor, Rugiero and Bradamante. The central pendant in the necklace (which appears as a partly watercoloured pencil design in Lucien Falize's only surviving sketch book) features the anchor-shaped motif at its base similar to that incorporated in the 3rd-century necklace preserved in the *Cabinet des Médailles*, partly illustrated in pl. 154. Henri Vever dates this necklace as 1885, two years before the *Cologne demi-parure* was made (pl. 153) and the publication of Fontenay's engraving of the ancient prototype in *Les Bijoux Anciens et Modernes*. From *Gazette des Beaux-Arts*, v. X, 1893, pp. 488-89.



People have no idea of the problems caused by collaborations and of the difficulties to be overcome in order to create certain pretty objects which they admire unaware of their origins."³⁵

Claudius Popelin, another freelance collaborator, created the largest painted enamel panel made for Falize, depicting Gaston de Foix. Lucien devoted an article to Popelin,³⁶ who had learned the craft of enamelling from Alfred Meyer, and employed him on a number of occasions for smaller-scale pieces, including a bracelet depicting the goddess Diana.

Popelin had first trained as a painter in the studios of Théophile Picot and Ary Scheffer, and his partiality for anecdotal, historical portraits extended to his enamelled works. His 'César' and his equestrian portrait of Henri IV met with great critical acclaim, as did his 'Pantheon' of portraits of contemporary figures, including members of the aristocracy, politicians and poets. Popelin was also known for his writings on enamel work. It was his survey entitled *Email des Peintres*, published in 1866, that kindled an interest in the technique in Paul Grandhomme and Alfred-Jean Garnier: they had independently discovered the treatise, which eventually brought them together.

Grandhomme was so captivated by Popelin's book that he asked Gagneré to teach him the craft of enamelling, and then carried out experiments in the technique entirely based on Popelin's detailed descriptions. The enameller Mollard encouraged Grandhomme's efforts by lending him his kiln, and by the early 1870s, Grandhomme had joined Meyer in becoming the other official supplier of painted enamelled plaques to the jewelry trade. Although both artists

stimulated a revival of Limoges painted enamels and shared a preference for working with translucent enamels over *paillons*, their creations offered great contrasts in appearance. Meyer coated his gold surface with a light brown translucent enamel, then quickly applied a decorative figure in a thicker white enamel inspired by an antique cameo or a Pickler intaglio. The speed of this process contributed to its charm, and made the finished product look like a sketch. Grandhomme's work was more detailed and highly finished. He took care to enhance the beauty of his subject, and usually worked on a copper ground coated with an opaque brown, black, or even blue enamel.

The first evidence of Falize's use of Grandhomme's talents is in the plaques the enameller contributed to the clock which was exhibited by the firm at the 1876 exhibition. Four years later at the Exposition des Arts du Métal, the chased gold bracelet framing painted enamelled portraits by Grandhomme formed part of the Falize display. This was probably one of a number of pieces to which the artist had contributed. By the time of the Exposition Universelle of 1889, Grandhomme was supplying Falize not only with small-scale plaques for jewelry, but also with larger-scale panels, some of which were mounted as portraits. The plaque at the centre of the barometer '*La Pluie et le Beau temps*' was carried out by Grandhomme, as was the panel of '*La Nymphé des Grèves*', which was acquired by Corroyer and exhibited again (by Grandhomme and Garnier) at the Salon de la Société Nationale des Beaux Arts in 1891. The exhibition coincided with the publication of Germain Bapst's *Histoire des Joyaux de la Couronne de France*, and Falize commissioned from Grandhomme an enamelled binding befitting such a volume.

The artist created an enamelled portrait of François I; Falize paid this a great tribute by describing it as "worthy of being signed by the master *Léonard*", presumably Léonard Pénicaud, one of the most distinguished Limoges enamellers of the Renaissance, or his follower Léonard Limousin.³⁷ It was exhibited by Grandhomme et Garnier at the Salon of 1892, lent by 'Germain B...', presumably Bapst.³⁸

In 1888, Grandhomme had formed a partnership with Alfred Garnier, whom he had first met in 1877. Garnier had begun his career as a gem-engraver in Georges Bissinger's workshop. He subsequently enrolled at the Ecole des Beaux-Arts, joined a manufacturer of porcelain after the Franco-Prussian War, and discovered Popelin's treatise on enamelling. Garnier met Grandhomme through a common friend, and through his teachings, combined with those of Mollard, acquired sufficient knowledge and skill to spend ten years supplying enamels to the trade both at home and abroad. Lucien Falize had certainly discovered his talent by 1878, since the artist carried out the enamels on his St George pendant after Dürer, which was shown at the Exposition that year.³⁹ At the 1880 Arts du Métal exhibition, Garnier was awarded a bronze collaborator's medal as a 'chaser and enameller' for the "small figures of Christ, whimsical heads, bracelets and bonbonnières of interesting and imaginative workmanship"⁴⁰ created for Bapst et Falize.

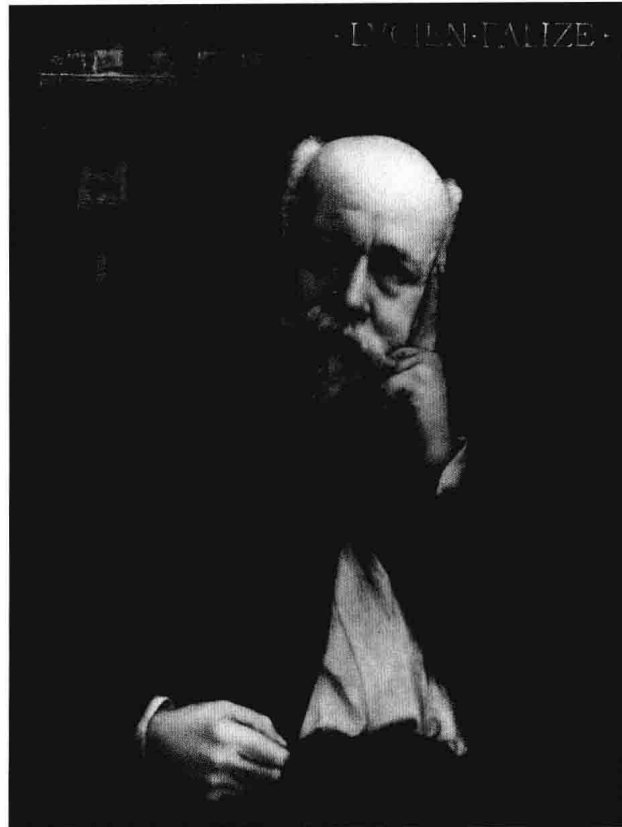
Although Garnier excelled in *ronde bosse* enamelling (creating for example the figures decorating the Renaissance-style ewer exhibited by Falize at the Exposition of 1889), he produced with Grandhomme a number of attractive



256. A large circular copper plate decorated with painted enamels and mounted by Bapst et Falize. The counter-enamel is centered with a coat of arms, surrounded by the motto 'Immensi tremor oceani'. Signed 'Grandhomme Garnier/Émailleurs Bapst Falize Dixit Paris 1891/Grandhomme Paul émailleur', indicating that although Grandhomme was still in partnership with Garnier, he was solely responsible for the enamelling of this work.

two-dimensional pieces that were mounted by Falize. An exquisite example of their combined talents, now housed in the Hermitage Museum, consists of a lavishly enamelled copper dish, centred and bordered with white narcissi, with masks in grisaille relief depicting the four seasons in the base together with stylized representations of tulips. Acquired from Bapst et Falize by the Stieglitz Museum in 1892, it was accessioned by the Hermitage in 1923.⁴¹

Falize was evidently a great admirer of Garnier's work, employing him for a total of sixteen years, and commenting after his death: "We no longer have anyone who can model like him, cast in gold, chase and enamel a delightful figure, like the exquisite works which adorn the Galerie d'Apollon and the Green Vaults."⁴²



It is evident from Lucien Falize's writings that through their artistic collaborations, he and Grandhomme became such close friends that he entrusted the artist with perhaps the most challenging commission of all, to carry out an enamelled portrait of his own father. Alexis is depicted in an informal pose, his dark clothing contrasting with the vivid red patterned ground and stone ledge upon which he rests his arms.

One year after Lucien's death, Grandhomme carried out a portrait of him which may have been commissioned by his father, his widow or sons. It was exactly the same size as the portrait of Alexis, and taken from a photograph. The sitter is also shown in a relaxed pose, gazing at the viewer, his head resting on one hand, the other holding his glasses. One of his favourite works, his panel of Gaston IV de Béarn, hangs in the background. The enamelled portrait, described somewhat dismissively as "a little stiff" by de Fourcaud when it was shown at the Salon of 1898,⁴³ was exhibited by Lucien's sons at the Exposition Universelle of 1900.

Grandhomme et Garnier continued to exhibit at the Salon of the Société Nationale des Beaux-Arts until 1898, when they went their separate ways. Grandhomme continued independently, and was awarded a Grand Prix as an 'industriel' in the goldsmith's work section at the Exposition Universelle of 1900 (Classe 94). He also enamelled pieces for Lucien's sons, including the 'Vins de France' goblet displayed at the same show, and the 'Venezia' panel they exhibited at the Salon of 1902.

Although the above-named artists excelled in painted enamels and were frequently employed by Falize, the distinctive pieces that have become the

257. Painted enamelled portrait of Alexis Falize wearing his black silk 'calotte', by Paul Grandhomme. Commissioned by his son and completed in 1892, it was exhibited by Grandhomme and Garnier at the Salon de la Société Nationale des Beaux-Arts the same year. Height 29 cm.; width 21 cm.

258. Painted enamelled portrait of Lucien Falize by Paul Grandhomme, carried out posthumously and exhibited by Grandhomme and Garnier at the Salon de la Société Nationale des Beaux-Arts in 1898 and by Falize Frères at the 1900 Exposition Universelle. Height 29 cm.; width 21 cm.

firm's best-known creations were produced in collaboration with another enameller, Antoine Tard.

He is first listed in the *Azur* directory of 1865 as an *'emailleur en bijou'*. By 1867, his repertoire had considerably expanded, including "Painting on enamel and the restoration of antique enamels; engraving, chasing for artistic jewelry, watchmaking and goldsmith's work". In the *Azur* of the following year his range of skills included "cloisonné enamels in the Chinese taste".

According to Lucien Falize, Tard was "A skilled craftsman, endowed with perseverance and determination."⁴⁴ He had submitted to Christofle and Bouilhet⁴⁵ "a small plaque on which the enamelled designs were defined by rolled copper wires, or cloisons. Did Tard know that he was making a cloisonné enamel, or rather, not being an engraver himself and not skilled in making champlevé enamels, had he simply looked for a more economic process in order to dispense with the services of an engraver? I believe so, since his sample, of imperfect and peculiar design, bore no resemblance to Byzantine or Chinese examples."⁴⁶ Nevertheless, the firm of Christofle was enthusiastic about this crudely produced enamelled sample and its vivid, opaque palette. It inspired the production of a wide range of objects that were displayed by Christofle at the Exposition Universelle.

Falize stresses the fact that the firm of Christofle was the first to exploit Tard's enamelling process, but that no Oriental ornamentation featured in its creations at that time.⁴⁷ His description of the "repeated floral patterns, scrolling stems and leaves" reminiscent of Persian or Indian ornament, is well illustrated by a *bonbonnière* housed in the Musée Bouilhet-Christofle and exhibited in 1867.⁴⁸ In this respect, Christofle's pieces differed completely from those conceived by Falize, which were emphatically Oriental in inspiration, and show the extent to which Falize played a decisive role in the decorative content of his creations.

Falize fails to mention that a number of cloisonné enamelled pieces by Tard were displayed at the same exhibition by Emile Philippe.⁴⁹ He had obviously seen the results of the Christofle-Tard collaboration in time to commission enamels from Tard. Presumably it is these that are referred to in a letter in the Christofle archive, from Christofle to Tard, dated 16 October 1867: "We have here, quite by chance, a work of cloisonné enamel which you have made for another manufacturer. We cannot conceal our surprise, not that you should be making for others a particular kind of work that was not being made in France, and that you were able to accomplish only with our artistic and financial assistance, which would be regrettable enough, but that you incorporated in them designs we created and entrusted to you, to reproduce on pieces that would not leave our premises." The letter is an interesting one for two reasons. First, Christofle stresses the fact that the enamels are being made after the firm's own designs, thus indicating that they cannot be Falize's, which are so Oriental in inspiration. Secondly, it is odd that Christofle should claim to have seen the pieces by chance, when they were displayed at the Exposition. Even if they were late additions, they were not submitted *so* late as to be excluded from the various exhibition reports.

The question of the exact dating of Tard's first enamels for Falize is an intriguing one: "Surprised and enchanted by the cloisonné enamels he had

seen in Christofle's exhibition display of 1867, M. Falize had kept in his mind's eye this lively note of colour; he dreamt of applying it to jewelry; he was going to attempt his first experiments alone when by chance he met Tard, the enameller,"⁵⁰ writes Lucien Falize. In the works that resulted from this collaboration, the first innovation was to replace the copper cloisons used previously with gold. The second was the introduction of "an approximation of a Chinese ornament; it was certainly very whimsical". Given that it has been established that jewels by Falize decorated with Tard enamels were displayed in 1867, and that they were inspired by Christofle's display of them at the beginning of the exhibition (which lasted some six months), it is conceivable that, before the end of the show, these experiments culminated in works of sufficient quality to be exhibited. They must have been included shortly before the end of the Exposition, since they would otherwise almost certainly have attracted comment from contemporary critics.

There is still Lucien Falize's perplexing comment that "the firm of Christofle exhibited the first French cloisonné enamels in 1867; M. Falize senior, the following year, applied this technique to jewelry and introduced Japanese designs in his ornamentation."⁵¹ The reason for this statement must be the contractual agreement drawn up between the firms of Christofle and Falize which is in the Christofle archive. Two letters, dated 9 and 10 November 1868, from Henri Bouilhet and Christofle respectively, refer to the renewing of a contract establishing that Falize be granted exclusive rights over cloisonné enamels "which may be used in the manufacturing of articles pertaining to jewelry and clothing."⁵² Despite the fact that Tard was a freelance enameller who advertised in *Azur*, Falize could only obtain his cloisonné enamels through Christofle, and had to pay that firm no less than 30,000 francs per annum for the privilege. It seems that Falize reiterates the dating of his first pieces because of his contractual relationship with Christofle. If Tard had collaborated with Falize before the agreement with Christofle allowed him to do so, and this had been discovered, Tard would have incurred the same displeasure as that caused by his association with Philippe.

It was in Falize's interest to placate Christofle, already an extremely powerful firm, and a customer of Falize. There is at least one record of Lucien's father supplying Christofle with cloisonné enamelled jewelry in the form of a *châtelaine*, in 1868, at a price of 300 francs: the supply of 100 pieces per year would have paid the sum due under the agreement between the two firms.

Antoine Tard was awarded a gold collaborator's medal at the 1867 Exposition.⁵³ By the time of the Union Centrale exhibition of 1869 he was joint collaborator to both Christofle and Falize, and in 1876 the two firms proposed their '*cloisonneur émailleur*' for a *rappel de médaille d'argent*.⁵⁴ He was awarded a bronze collaborator's medal for his work for Falize at the Exposition Universelle of 1878. In 1880, however, it is only Christofle who names him as a collaborator.⁵⁵ This coincides with the time when the firm of Falize had virtually abandoned its interpretation of Oriental themes, and had begun to explore different applications of the cloisonné technique - using it, for example, in combination with vivid translucent enamels to decorate *bonbonnières* and bracelets. For these it would appear that Pye, named as

Falize's *'émailleur cloisonneur'* in 1880, had taken over from Tard. Tard's final entry in *Azur* dates from 1893. No biographical details are known of the artist whose meeting with Alexis Falize proved to be so decisive for the firm.

The enamels of Louis Houillon,⁵⁶ a pupil of Charles Lepec, were highly prized by the Falize family. His name first appears in the firm's catalogue of works submitted at the 1876 exhibition of the Union Centrale. His contribution won him a bronze collaborator's medal. In 1878, he decorated with translucent enamels the panels incorporated in the Uranie clock and on the Gaston IV de Béarn plaque. His work on the plaque, together with "a small ring, a mirror and a Book of Hours of exquisite workmanship and technical perfection", earned him a silver collaborator's medal at the 1880 Exposition des Arts du Métal. His name appears alongside those of Tourrette and Routier as the enamellers who carried out the dazzling *basse-taille* enamelled panels of *'Les Trois Couronnements'* and the example made for the St Petersburg Museum. The engraver Pye often collaborated with him in these works, and the dazzling translucent enamelled bracelets made by Falize were probably the result of this successful partnership. Houillon was a freelance enameller whose name and address appeared in *Azur*.⁵⁷ He was employed by a number of contemporary jewelers, and Boucheron in particular. He took part in the Salon de la Société des Artistes français in 1901, and exhibited vases, enamels and painted enamel plaques at the Salon des Artistes Décorateurs in 1904, 1906 and 1908.

Other lesser known enamellers such as Marchal and Gagneré worked for Falize in 1876 and 1878 respectively. Gagneré, who had actually helped and encouraged Paul Grandhomme with his first enamelling experiments,⁵⁸ was awarded a bronze collaborator's medal in 1880 as "author of the enamelled panels incorporated in the Uranie clock, a circular *basse-taille* panel after Van Eyck, brooches and pendants in the sixteenth century taste, among other pieces." His name does not appear beyond that date.

According to André Falize, "the père Routier made panels in our workshop which were entirely successful, and as my father had wanted them." These were the extraordinary *basse-taille* enamelled panels referred to before: *'Les Trois Couronnements'* and the one made for the St Petersburg Museum. He also worked on the enamels decorating the Vase Sassanide, and died shortly afterwards. It is not known which other goldsmiths he worked for, but he must have been a freelance artist since his name appears in *Azur* in 1875. André paid him the great tribute of stating that if Routier had still been alive, his father would have chosen him to enamel the frieze on the hanap.

Etienne Tourrette, another collaborator, had the opportunity to examine cloisonné enamelling at first hand while employed in Tard's workshop. While he remained there (until Tard's death in 1899), he worked on a number of Falize's most celebrated pieces: "His collaboration in the work of Lucien Falize turned M. Tourrette into an expert in enamelling. There is no need to mention the extent to which he benefited from the advice and guidance he received from the master goldsmith; the pieces he carried out for him speak for themselves. The cloisonné enamels in the Japanese taste, produced after designs by Alexis and Lucien Falize, were very popular at the time; he also

produced *champlevé* enamels, translucent enamels over *paillons* and opaque enamels for them. Then in 1889 he carried out the most important work of translucent enamel on gold which was featured at the Exposition. It was after watercolours by L. Falize, who was passionate about enamel and had thoroughly researched ancient prototypes, and was entitled: *Les Trois Couronnements...*⁵⁹ He also worked on the famous hanap of 1896. *Azur*, however, lists Tourrette in partnership with Houillon from 1880 to 1889 in the section '*Émailleurs en bijoux*'. Vever, Boucheron and Froment-Meurice were among the many jewelers to seek out his talents, and from around 1897 he supplied Fouquet with *plique-à-jour* enamels. He was a regular exhibitor at the Salon of the Société Nationale des Beaux-Arts, and was awarded a Grand Prix at the Exposition Universelle of 1900.

Charles Glachant is one of the first freelance goldsmiths mentioned as a collaborator with Falize. He won a bronze collaborator's medal at the 1876 exhibition, and his talents were sought after by many of the famous jewelry houses, including Froment-Meurice, Mellerio, Philippe, Duponchel and Boucheron. He contributed to several of the Béarn commissions displayed at the 1878 Exposition Universelle, as well as the Uranie clock, for which he was deemed by Falize to be "the most talented goldsmith we know; others apart from ourselves enlisted his services, but none having submitted his name to the Jury, we felt it our duty to sponsor him and to acknowledge the role he played in the execution of the Uranie clock. The Jury awarded him a gold collaborator's medal; I am delighted."⁶⁰ The jeweler Arnoud also contributed to Uranie, while Orseni worked on the ivory carriage clock, and Amouroux contributed to the Gaston IV de Béarn panel. Gautruche is named at the end of the 1878 catalogue, and Gali and Cavaroc earned bronze medals as collaborators in the Falize display at the 1880 Arts du Métal exhibition.

The Falize firm's artistic collaborations with eminent sculptors were among its most successful, although in two cases they led to unwelcome controversies. As Lucien Falize wrote, "our sculptors have always been happy to give us their help; these attractive compositions provided a rest from the hard work of marble and stone; they discover charming surprises in goldsmith's work, finding in them the fulfilment of cherished dreams. When I turned to Barrias, Millet, Delaplanche, Cordonnier, Levasseur, the collaboration was easy: I found in them friends as ready to listen to me as I was to make allowances for them. We helped each other out, with only one concern, to avoid banality."⁶¹

Aimé Millet and Eugène Delaplanche were among the first sculptors to be employed by Lucien Falize. Millet's reputation rested largely on the colossal statuary in which he specialized, and he contributed to the immense group which crowned the new Paris Opéra, 'Apollo between Dance and Music', dating from 1869-70. Lucien Falize exhibited Aimé Millet's model of 'St-Michel-du-Mont' at the Exposition Universelle of 1878, and in his display of 1889 showed the sculptor's elegant statuette made as a tribute to Corroyer.

Delaplanche was best known for his sensuous interpretations of the female figure, and one of his contributions to the decorative scheme for the Opéra was the allegorical statue of 'Music' shown at the Salon of 1878. His contribution to Falize's display that year was the model for his '*Vierge à*

l'Enfant. Some years later, he fashioned the silver plaquette for Fanny Pereire which was produced in several editions.

Emmanuel Frémiet was another distinguished sculptor whose talent was sought by Lucien Falize. Frémiet had begun to specialize in the study of animals early in his career, and succeeded Antoine-Louis Barye in the Chair of Professor of Zoological Drawing at the Natural History Museum in Paris. He was awarded many official commissions for animal studies, and it was natural that Falize should ask Frémiet to create the equestrian statue that formed the central focus of his panel dedicated to Gaston IV de Béarn, commissioned by the Prince de Béarn-Viana. Frémiet not only modelled the proud warrior on horseback, but also the infidel lying prostrate at his feet; a larger version was also cast by the artist.

Although it was Froger who carved the ivory figure of Uranie featured at the same exhibition, the sculptor who had conceived the composition attracted the most attention. This was the renowned Albert-Ernest Carrier-Belleuse, originally apprenticed as a chaser with the famous goldsmith Fauconnier. His early training accounted for the decorative tendencies in his career as a sculptor, which began following his meeting with another sculptor, David d'Angers. The ornamental sculpture which Carrier-Belleuse contributed to many of the new buildings constructed as a result of Baron Haussmann's rebuilding of Paris was distinctively Baroque and Rococo in flavour. Among his apprentices were Auguste Rodin, Jules Dalou and Joseph Chéret. A highly prolific artist, he collaborated with a number of goldsmiths, including Froment-Meurice and Alphonse Fouquet.

Apart from the exquisite figures he created for Uranie, Carrier-Belleuse designed the dramatic composition of *'La Vierge et Saint Michel'* on the sword hilt commissioned by the Prince de Béarn. That Carrier-Belleuse's signature accompanied that of Falize on the piece is testimony of the artist's important contribution to the work.

It is surprising therefore to find Lucien Falize criticizing "Carrier-Belleuse's daring ornamentation"⁶² in a posthumous assessment of the sculptor's work. Quoting for example the artist's manipulation of the female form to produce handles and spouts in tableware, Falize declared: "the human figure should be treated with more dignity, or else it should be treated as an ornament in itself."⁶³ This very recommendation was exemplified in Carrier-Belleuse's dramatic design of the Béarn sword.

Although Leon Chédeville contributed to the Prince de Béarn's low-relief panel of *'Marguerite de Foix et Anne de Bretagne'*, it was on the clock made for Alfred Morrison that he played the most significant role in his collaborations with Lucien Falize. A pupil of Villeminot and Aimé Millet, he was a regular exhibitor at the Salons from 1875 until his death. Falize's satisfaction with Chédeville's exquisitely modelled allegorical figures at the base of the clock was evident: the sculptor's name appeared on the piece together with Falize's own, although in signing himself 'L.Falize inv. & Execut.' the goldsmith emphasized that the entire conception was his.⁶⁴

It was Chédeville who was entrusted with the modelling of the figures of one of Falize's first centrepieces, the *jardinière* commissioned by Gustave Pereire. Flora and Zephyr are exquisitely rendered and Falize praised the

sculptor for his sensitive interpretation: "Chédeville had most poetically translated the scene which Ovid described; it was our first attempt at this style of ornament; the versatile talent of the sculptor lent itself to this work and we shall always regret the premature death of this delightful young artist."⁶⁵

The name of François-Joseph Joindy occurs in a number of Lucien Falize's works throughout the years. He originally worked on the ornamental decoration of the vast galleries of the Louvre. After the fall of the Empire, he worked for various bronze ateliers (including Barbedienne's) before establishing his own. His skills were eagerly sought by firms such as Aucoc and Christofle. His name first appears in conjunction with Falize in the context of the ivory carriage clock exhibited in 1878. Two years later, Joindy was entrusted with the modelling of the silver '*plat à rôti*' decorated with celery which was exhibited at the Exposition des Arts du Métal in 1880; Falize allowed Christofle to employ Joindy to produce pieces also using botanical and vegetable motifs as decorative devices. Together with Deloye,⁶⁶ Joindy chased the ornaments and figures decorating the clock made for Lady Scott, which Falize described as "a jewel in which chasing plays the principal role".⁶⁷ He also collaborated on the service made for Princesse Loetitia on the occasion of her marriage in 1888.

As part of the lengthy research undertaken to create the Vase Sassanide, Falize took Joindy with him to study the Nimrud and Koyunjik sculptures housed in the British Museum. The other important work to which the sculptor contributed was the centrepiece commemorating Tsar Nicolas II's coronation of 1895, carried out in collaboration with Mark Antokolsky. A student at the Imperial Academy, Antokolsky was one of the most talented Russian sculptors of his time. His '*Mephistopheles*' of 1882 typified the intense and expressive quality of his work, and his colossal statue of Peter the Great was among his best-known pieces. That the talents of Falize and Antokolsky should be reunited to make the enamelled wreath placed by Nicholas II on the tombstone of late President Carnot was an eloquent testimony to the Franco-Russian alliance.

Not all collaborations had a satisfactory outcome, as is shown by the controversy over '*La Gallia*' which arose in 1896, when the work was displayed at the Musée du Luxembourg.⁶⁸ The key question was whether or not the name of Eugène Robert, a '*Statuaire ornemaniste*' as he called himself, should have appeared on the base of the work. This was the subject of a heated debate which was conducted over a period of some ten months in the *Revue des Arts Décoratifs* and *L'Art Décoratif moderne*, whose publishers Victor Champier and Arthur Maillet had strongly held, and conflicting, views of the question.

The sculptor Augustin Moreau-Vauthier had been asked by Falize to produce a plaster cast of '*Bellone*'.⁶⁹ Falize was obviously enchanted with the ivory bust: "I consider this work one of the most beautiful he created; I know he only parted with it with regret and regard him as the undisputed master of ivory sculpture today."⁷⁰ However, the sculptor's interpretation of the armour (which he had visualized in onyx) was not as Falize had imagined it. While promising the sculptor that his signature would remain on the work, Falize entrusted Eugène Robert with the modelling of an armour for the piece according to Falize's directions: "I would visit him daily, and perhaps

exercised too much authority over this work. If there are mistakes, I take full responsibility for them, since I left M. Robert very little freedom.”⁷¹

That Lucien Falize conceived his creations as a whole from the very outset was something he maintained on a number of occasions: “I emphatically claim to be the inventor and creator of the pieces I make; I do not cast, chase or enamel them myself, any more than the architect constructs and carves a building; but I conceive, design and create my pieces just as he does.”⁷²

The misunderstanding concerning ‘*La Gallia*’ was based on whether Falize had promised Robert that his signature would also appear on the piece. It seems that, whether or not Falize had given such an assurance, he did in fact believe that both sculptors deserved to sign the work. As far as he was concerned, Robert’s contribution equalled that of the craftsmen working strictly under his supervision. These included Richard who had chased the armour and Gauvain who had damascened the ornaments. The names of all those who had worked on ‘*La Gallia*’ were given to the director of the Luxembourg Museum, and Robert’s featured among them. As far as Falize was concerned, this was acknowledgment enough: “As for this matter of collaboration...I have always, and in all circumstances, named my collaborators. It is only fair, and I can prove it absolutely: no one is entitled to say otherwise. But it is another matter to mention one’s collaborators or to sign their names on the completed work, and I expect to judge for myself what should be done in works I design and create.”⁷³

It may seem odd that this controversy did not arise until 1896, when the work itself had been exhibited seven years earlier in 1889; however, it was only in 1896 that it was finally displayed publicly.

Apart from providing an interesting insight into Falize’s management of his artistic collaborations, it was during the debate that surrounded ‘*La Gallia*’ that he explained the frequent lack of signature on his pieces: “I am little concerned with signing my pieces: I have signed very few of them, but have invented, designed and made a great deal. I only began to engrave my name on them, followed by my status of goldsmith, when I was asked to do so by those who believed, correctly or incorrectly, that it could enhance the value of a piece.”⁷⁴

Falize’s artistic collaborations with Louis-Ernest Barrias proved far less controversial. The sculptor was one of the leading exponents of the classical school, and his elegant statuettes and harmonious low reliefs and groups of allegorical figures made him a favourite of Falize. Many of the most successful centrepieces produced by the firm were modelled by Barrias, including ‘*Psyché*’, ‘*Maître de Forge*’ and ‘*Seine et Oise*’.

The two works by Falize that represented his first experiments in the lost-wax technique were the Benedictine monk and the statuette of ‘*Archéologie*’. Both were modelled by Cordonnier, and considered by Falize “two statuettes which will remain rare and precious examples of these first attempts.”⁷⁵ They formed part of the firm’s display at the 1889 Exposition Universelle, along with the attractive pair of recumbent female figures entitled ‘*L’Automne*’ and ‘*Le Printemps*’ modelled by Levasseur.

One of the most acclaimed works of art exhibited by Falize Frères at the Exposition Universelle of 1900 could be largely attributed to the talents of the sculptor Denys Puech. Trained at the Ecole Spéciale et Nationale des

Beaux-Arts and winner of the Prix de Rome in 1884, he was employed by Falize to carve in chrysoprase *'Psyché abandonné sur un rocher'* (also known as *'Psyché attendant l'amour'*). The choice was no doubt dictated by Puech's talent for interpreting "the tenderness, elegance and youthfulness of the female nude."⁷⁶ His contribution to the show was rewarded with a Grand Prix. The writhing silver snake at the feet of Psyche was modelled by Georges Gardet, the pupil of Aimé Millet and Emmanuel Frémiet. He was a regular exhibitor at the Salon from 1883 onwards, and won a gold medal at the 1889 Exposition Universelle.

The names of several sculptors are mentioned as authors of various pieces exhibited by Falize Frères at the Salons. Clovis Delacour, who trained under Millet and Moreau-Vauthier, created a *'Junon'* in 1902 and *'La Reine des Dieux'* in 1903, both of gold, ivory and enamel. The artists Sortini and Lhommeau made a yachting prize and a low-relief respectively. The sculptor Gustave Hierholtz had collaborated with Pierre Falize on the extraordinary sculptures based on fables by La Fontaine exhibited at the Salon of 1907 and again in Turin in 1911.

Another dispute between Falize and a collaborator led to both a costly lawsuit (brought by the disgruntled collaborator) and the loss of a commission (from the disappointed patron). The sculptor Albert Bartholomé had contributed to a work by Falize, but had not been acknowledged by name, simply being referred to as 'M.X..., sculpteur'. The trouble arose from the Falize catalogue entry for the Salon of 1911, which read *'La Renaissance, protectrice des Arts; - époque Maximilienne; (orfèvrerie d'or). (En collaboration avec M. X..., sculpteur, et M. L. Bouchon, contremaître.)'*

Bartholomé had already achieved a considerable reputation for his works of monumental sculpture, and by 1899 had created his most famous work, a *Monument aux Morts* for the Père Lachaise cemetery.⁷⁷ He believed that Falize, in failing to acknowledge him by name at the Salon, had committed a grave injustice and took legal action against the firm.

The court proceedings were reported in *L'Echo de Paris* (*'Chronique des Tribunaux. M. Bartholomé contre M. Falize. A Propos d'une Germania'*) on 6 November 1913. Falize claimed that identifying the sculptor would have contravened the rules governing the Salons. These stipulated that a member of the Société Nationale des Beaux-Arts (as the sculptor was) could not exhibit at the Salon of its rival Société des Artistes français, where the work was displayed. This was apparently why Falize had not named him.

However, this was not the only source of controversy. Bartholomé accused Falize of having "not translated but betrayed his maquette."⁷⁸ The sculptor had modelled his *'La Germania'*⁷⁹ as a sixteenth-century figure, a romantic yet powerful protector of the arts. According to him, Falize had applied pink patina to the ivory, decorated the mantle with German city emblems, diminished the height of the base and overburdened it with ornaments.

Two of the most famous lawyers of the day represented the artists during the court case: Maître Chenu for Falize, and Maître Maurice Bernard for Bartholomé. In the end, the 25,000 francs damages claimed by Maître Bernard were reduced to a token 20 sous, and the matter was settled. This was not the end of the affair, however. The patron Fritz Gans, who had paid

a 50,000-franc deposit on the work, declared himself dissatisfied with '*La Germania*'.⁸⁰ It remained for many years on the Falize premises; the ivory head is still in existence, but the goldsmith's work was eventually sold for its melt value - a sad end to a collaboration that had produced a critically acclaimed work of art.

Although it is possible he contributed to other pieces, the name of Désiré Attarge is connected with only one particular work by Falize, the silver repoussé vase exhibited in 1876. When Alexis sought the artist's talents, Lucien had the opportunity to see him work; that he admired Attarge is evident in Lucien's writings, and he attributes much of his own technical knowledge to the chaser's teachings.⁸¹

Twice awarded the prestigious Prix Crozatier, instituted to reward the creator of the most accomplished chased bronze or silver object, Attarge's work was in Lucien's opinion unparalleled: "...I do not believe that a more sensitive, more direct and more skilled tool has replaced his own."⁸²

Other specialists in chasing were employed by the firm in 1876. Honoré Bourdoncle and his pupil Jules Brateau, together with Richard Désandré, contributed to the portrait of Marguerite de Valois. Honoré (as Bourdoncle was often known) also produced the lavishly chased silver frame for Claudius Popelin's enamel of Gaston de Foix, while Brateau and Brard chased the ornaments on the silver, lapis lazuli and enamelled clock. Honoré was one of the most skilled Parisian chasers of the period, and collaborated not only with Falize but also with Boucheron and Fouquet. He is named at the end of the catalogue of the Falize display at the 1878 Exposition Universelle and was awarded a gold collaborator's medal for his work at the show.

Jules-Paul Brateau was trained by Nadaud and Honoré, established himself in 1874, and formed a partnership for several years with the enameller Paul Grandhomme. A recipient of the prestigious Prix Willemsens for his interpretation of the human figure in 1872, he worked for many of the Parisian houses, including Boucheron and Vever, as well as Falize. He began to specialize in pewter from around 1878. Awarded a silver collaborator's medal at the 1878 Exposition Universelle, his work for Falize included the chased silver ornaments on Uranie. A gold collaborator's medal followed at the 1880 Arts du Métal exhibition, when he was presented by Bapst et Falize, and another such medal was awarded to him at the 1889 Exposition Universelle. His contribution to the 1892 Exposition des Arts de la Femme was universally praised.

Eugène-Lucien Brard contributed to the Uranie and the ivory carriage clock displayed by Falize at the 1878 exhibition, for which he was also employed by Fouquet. Awarded the Prix Willemsens the same year, he was a regular participator in the Paris Salons from 1874 to 1898.

The names of the chasers Mercier, Barré and Giraudon⁸³ appeared in the context of the 1876 Union Centrale exhibition. Giraudon continued to work for Falize, winning a bronze collaborator's medal at the 1880 Arts du Métal exhibition together with Michaut⁸⁴ and Nadiot. The celebrated medallist Vernier was also recorded as a chaser for Falize in 1878 (for Uranie), as was Léopold Hubert who chased '*La Vierge à l'Enfant*' designed by Eugène Delaplanche. The talented artist Point carried out the chased ornaments on the Gaston IV de Béarn panel.

Paul Richard, who was acknowledged by Falize in his catalogue of 1878, and chased the armour of *'La Gallia'*, was found in 1896 applying the final touches to Pye's vines on the hanap: "Richard completed the work of the engraver; he has caressed the roughness of the gold with a fine chisel, rounding it off, modelling it, providing softness of emphasis. He is another whom my father trusts entirely," writes André Falize.⁸⁵ André evidently shared his father's admiration for Richard's skills, turning to him for the delicate chasing work required for the *'Vins de France'* goblet which he and his brothers exhibited in 1900. Richard was a regular exhibitor at the Salon de la Société des Artistes français from 1896 onwards, and produced a number of works in collaboration with the sculptor Edmond-Henri Becker.

Victor Séguin was the last-known chaser to be employed by the firm. Lucien first met him when he was serving his apprenticeship with Point, and he subsequently carried out a great deal of work for the Frères Falize, contributing his talent to every sword produced by the firm.

The engraver Louis-Auguste Soury won a silver collaborator's medal for his contribution to Falize's pieces exhibited in 1876, and he was named at the end of the firm's 1878 Exposition Universelle catalogue. Martin and Seugot carried out the intricate engraving on the Gaston IV de Béarn panel, the latter winning a bronze medal for his work on Falize's 1880 Arts du Métal display. Seugot's talents were used once again on the lid of the hanap of 1896. So too were those of Heller, who carried out the minute details of the figures of the goblet's frieze.

Even medallists featured in several works by Falize. The most celebrated was Jules-Clement Chaplain, who carried out the medal centering the commemorative album of the 1878 Exposition Universelle presented to Teisserenc de Bort. Chaplain, who also produced one of the official medals for the 1900 Exhibition, was entrusted with the engraving of the French coinage. The refinement and precision of his profile portraits were largely responsible for the revival of medallist art in France in the nineteenth century.

Although he was best known for his sculptural works, Ferdinand Levillain was chosen by Lucien Falize to create a medal portrait of Georges Berger for the hanap he completed in 1896. Levillain enjoyed productive collaborations with other goldsmiths, including Christofle, and the intricacy of his modelling prompted such foundry owners as Barbedienne and Susse to employ him.

Apart from H. Garraud, who carried out the remarkable lapidary work on the Uranie clock and the Gaston IV de Béarn panel, it was the skills of Charles Varangoz that Lucien Falize and his contemporaries prized. His firm featured in *Azur* as a "*Scierie de pierres fines*" at 91 rue de Turenne.⁸⁶ The cutting of massive pieces of rock crystal, jasper, lapis lazuli, agate and sardonyx took place in a hydraulic factory in the Seine-et-Marne. Two examples of his unparalleled skills were displayed at the 1889 Exposition Universelle, on the stands of two different firms. For Boucheron, Varangoz carried out a smoky rock crystal vase hollowed out in its centre and traversed by a dragon. For Falize he shaped the Vase Sassanide from a solid block of rock crystal, "a unique masterpiece of its type".⁸⁷ In 1900, it was the firm of Mme Veuve Berquin-Varangoz which carved the magnificent wave through which *'La Vieille'* emerged on the Falize stand at the Exposition Universelle.

The clockmaker Henri Lioret actually patented the movement⁸⁸ for the ivory carriage clock exhibited by Lucien Falize in 1878. The winding mechanism was not activated by a key, but by turning an extendable staff with a handle, which operated two trains at once. The patent was lodged for fifteen years. Apart from the original ivory example and a solid silver electrotype made in December 1878, a number of silver-plated versions have come to light.⁸⁹ For the Uranie clock, Lioret created an intricate movement contained in the base of the work, the hours and minutes appearing within gold cartouches. His contribution to Uranie earned him a first prize at the 1878 Exposition Universelle.

The firm of Le Roy et fils, located at Nos. 13 and 15 in the Palais Royal, is listed in *Azur* in the section 'Clockmakers with retail premises'.⁹⁰ As already noted, it also had premises in London and had stocked cloisonné enamelled jewelry by Falize since 1869. It was Le Roy who created "the precious clock-making work with sounding mechanism" for the table clock displayed at the 1876 Union Centrale exhibition, which belonged to Anthony Gibbs. The complex eight-day movement for the Gothic-style clock made for Alfred Morrison in 1881 was also made by the firm. The winding mechanism for the two trains was operated by a staff located beneath the figure of Truth. The fact that Le Roy's name appears clearly on the base of the clock demonstrates that Falize wished to acknowledge the firm's contribution to a work in which "the clockwork occupies an important place with an ingenious mechanism".⁹¹

Even famous painters collaborated with Falize, on works which were so far removed from their usual commissions that they were enticed by the very challenge they presented. The artist (Jean-Louis) Ernest Meissonier specialized in military subjects and Napoleonic paintings in particular. He made the wax model for the gold plaque carried out by Falize that featured on the cover of the commemorative album given to President Carnot at the close of the 1889 Exposition Universelle.

Luc-Olivier Merson, known for his religious and historical paintings, was invited by Lucien Falize to create a watercolour design for the frieze of the famous hanap. André recalls his father describing "this precious collaboration with delight".⁹² It is clear that Falize already had the details of the composition in mind when he employed the painter: "...to better explain his idea, [my father] had carried out a rough sketch for him and completed it with spoken and written explanations." Nevertheless, Merson's cartoon was not to Lucien's liking, nor could it be translated into enamel. The artist, far from being offended, tried again, and happily the harmonious frieze gracing the hanap today is the result of this successful collaboration.

An obituary of Lucien Falize emphasizes the fact that the firm's collaborators contributed to his personal vision of a piece: "In later life it became his part to direct and superintend the work of others. His quality shows itself especially in this: that each piece is a complete whole, animated by one mind. Falize, by his method of grouping the hands that obeyed him, avoided the great risk of betraying various individualities. He combined them in a single purpose, giving them a strong sense of cohesion - in short, a spirit of unity."⁹³

This final section is devoted to works conceived by other firms or individuals, in which Falize played a collaborative role. The scope of these pieces gives us some measure of how Falize's contemporaries perceived the firm's own wide-ranging skills.

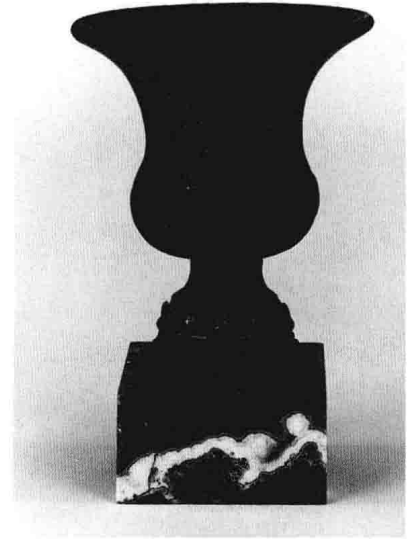
A letter in the Christofle archive⁹⁴ dated 14 December 1867 and addressed to Mellerio Frères concerns a dish set with cameos supplied by Mellerio and mounted by Falize.⁹⁵ The dating of the letter implies that the work had probably been made for the Exposition Universelle and exhibited on Christofle's stand, where it remained unsold. This may have been one of a number of items displayed by Christofle to which Falize had contributed.

The Christofle stand at the 1878 Exposition Universelle included one of the most unusual exhibits of the show: a monumental bookcase measuring 6 metres long by 2 metres wide. This was made to house 110 lavishly bound and illustrated volumes containing translations in 400 languages of the 'Ineffabilis bull' in which Pope Pius IX had proclaimed the doctrine of the Immaculate Conception. The bookcase, decorated with silver repoussé, enamels, carved ivory, mosaics and porcelain, took four years to complete. Apart from employing its own designers, craftsmen and sculptors, Christofle called on the skills of other collaborators, including Tard, Lameire, de Courcy, Mellerio and Carrier-Belleuse; Lucien Falize created the monogram for the statuette of the Virgin which surmounted the piece. This was in the form of a Gothic 'M' and appeared at the foot of the Virgin.⁹⁶

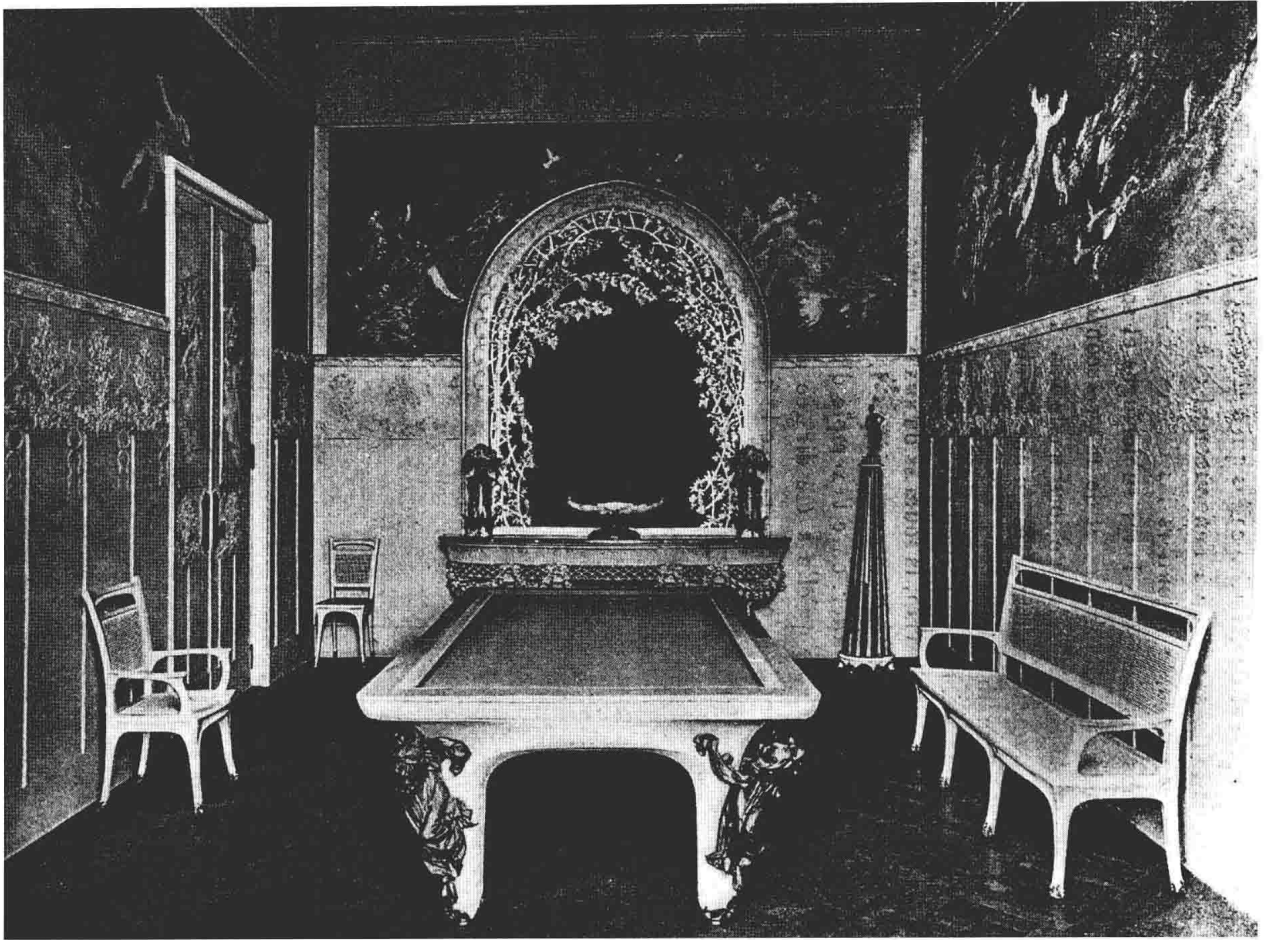
Lucien expressed his reservations concerning the bookcase in the *Gazette des Beaux-Arts*.⁹⁷ To his mind the slenderness of the supports emphasized the object's angularity and massiveness. In spite of its detailed and charming ornamentation, the use of wood inevitably dominated; "where does the role of the goldsmith begin and end?" he lamented.

Emile Gallé and Lucien Falize were particularly well-suited as collaborators, sharing an admiration of nature in all its forms, and a love of literature. Throughout their respective oeuvre, botanical motifs are a recurring theme, as well as references to favourite authors. Gallé's '*verreries parlantes*' (inscribed glassware), which appear in the late 1880s, bear quotations from poets while Falize's bracelets are engraved with a verse of Clément Marot or the fables of La Fontaine. The poet Paul Verlaine, who was much favoured by Gallé, admired Falize's creations and illustrated two of his botanical bracelets (those featuring 'camomile' and '*La Chanson de la Marguerite*') in an article devoted to '*La Décoration et l'Art Industriel à l'exposition de 1889*'.⁹⁸ Examples of vases by Gallé mounted by Falize date from as early as 1890. On one example from this period in the form of an urn, floral motifs were engraved on the amethyst glass surface, which was decorated with white, brown and rust inclusions simulating hardstone. The inscription on the edge of the vessel reads "Your modesty is the soul of a violet... *Rollinat*"⁹⁹ within a frieze of violets.

From 1889, Gallé began to design and produce furniture incorporating botanical and vegetable motifs, hence the title of his letter addressed to Falize concerning the goldsmith's plan for an exhibition devoted to the Plant, '*Table aux Herbes Potagères*'.¹⁰⁰ Meticulous engravings of table legs decorated with artichoke and locks for a table in the form of sweet pea leaves accompanied the



259. Urn-shaped vase by Gallé mounted by Bapst et Falize, the silver and amethystine quartz base signed 'Bapst Falize Paris 1890'. Vases fitting this description were included in the Falize Frères display at the 1900 Exposition Universelle. Height 11.5 cm.



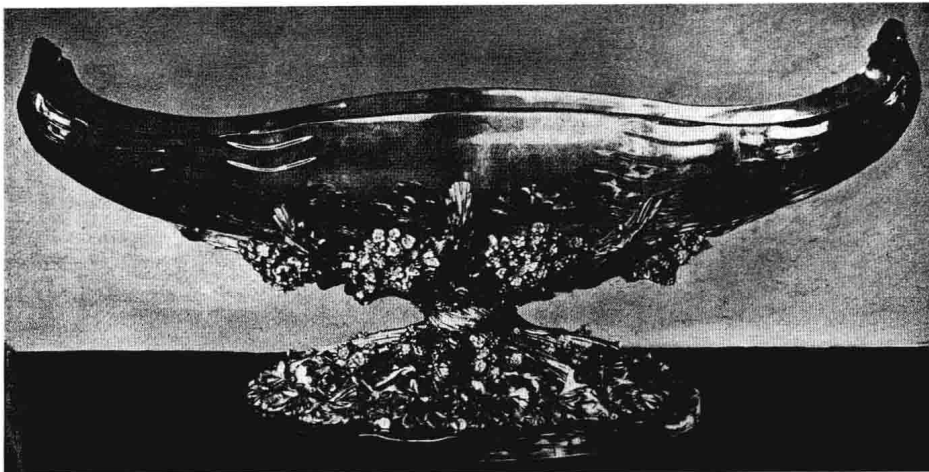
260. The billiard room created for Baron Vitta at 'La Sapinière' in Evian was designed by Félix Bracquemond, and united the talents of artists including Jules Chéret, Alexandre Charpentier and the firm of Falize. The lamps and boat-shaped dish (illustrated opposite), to which the firm contributed, are visible at the far end of the room, on the console table. They were exhibited by Bracquemond at the Salon de la Société Nationale des Beaux-Arts in 1902 and again in 1907. From *Gazette des Beaux-Arts*, v. XXVII, 1902, p. 413

261. A glass boat-shaped dish by Landier mounted by Falize, forming part of Bracquemond's decorative scheme for the billiard room in 'La Sapinière'. From *Art et Décoration*, v. 12, 1902, p. 4.

letter to his friend. That Falize greatly admired the glass-maker is without doubt; "If I had to explain the relationship between the plant and decorative ornament, to those who seek and have not yet understood it, I would point to your work as an example," he wrote to Gallé.¹⁰¹ Falize had, of course, incorporated celery branches in his 'plat à rôti' as early as 1880, and had been working on a silver table service incorporating vegetable motifs during the 1890s.

Although in their collaborations Falize's contribution depended entirely on the piece of glassware that Gallé had produced, the finished work appeared as if it had been conceived as a whole. It is evident from creations as wide-ranging as the Vase of the Holy Grail to the urns presented to the Tsarina that these two artists worked in close harmony.

Lucien Falize claims it was his idea that the Musée des Arts Décoratifs should commission an enamelled plaque by Grandhomme et Garnier after a watercolour by Gustave Moreau.¹⁰² Entitled 'Les Voix', the work was deemed by Falize "the most beautiful enamelled work of the exhibition" of 1889,¹⁰³ and Moreau was hailed as "the master who is most expert at designing for enamel".¹⁰⁴ The ebony frame inlaid with pewter and decorated with engraving was by Falize, whose signature "L. Falize dir.xit" along with those of Gustave Moreau, Grandhomme and Garnier, implies that he not only conceived the work but may well have acted as 'chef d'orchestre'. The plaque was included in the Union Centrale's display in 1900.



This successful interpretation of a watercolour in enamel encouraged Moreau to design a work especially for that medium entitled *Pasiphaé*, in which even the frame was partitioned to contain enamels which would harmonize with the central panel; Grandhomme carried out the painted enamels and the work was acquired by Edmond Taigny, who had owned the original watercolour for *Les Voix*.

The ivory casket known as *Le Secret* brought together the talents of Grandhomme, Garnier, Brateau and Falize. The two enamellers carried out the painted enamelled panels depicting mythological scenes, with the two principal plaques featuring Pandora. Brateau carried out the silver-gilt mounts, but Falize's particular contribution is not known.¹⁰⁵ Draped across the lid of the casket is a partially draped figure of Pandora, whose hand closes the eyelids of the Gorgon who conceals a secret lock. This unusual work was exhibited at the Salon of 1897; it was presumably acquired by H.G. Berger (probably the director of the Union Centrale des Arts Décoratifs, Georges Berger), since it was he who donated it to the Museum.¹⁰⁶

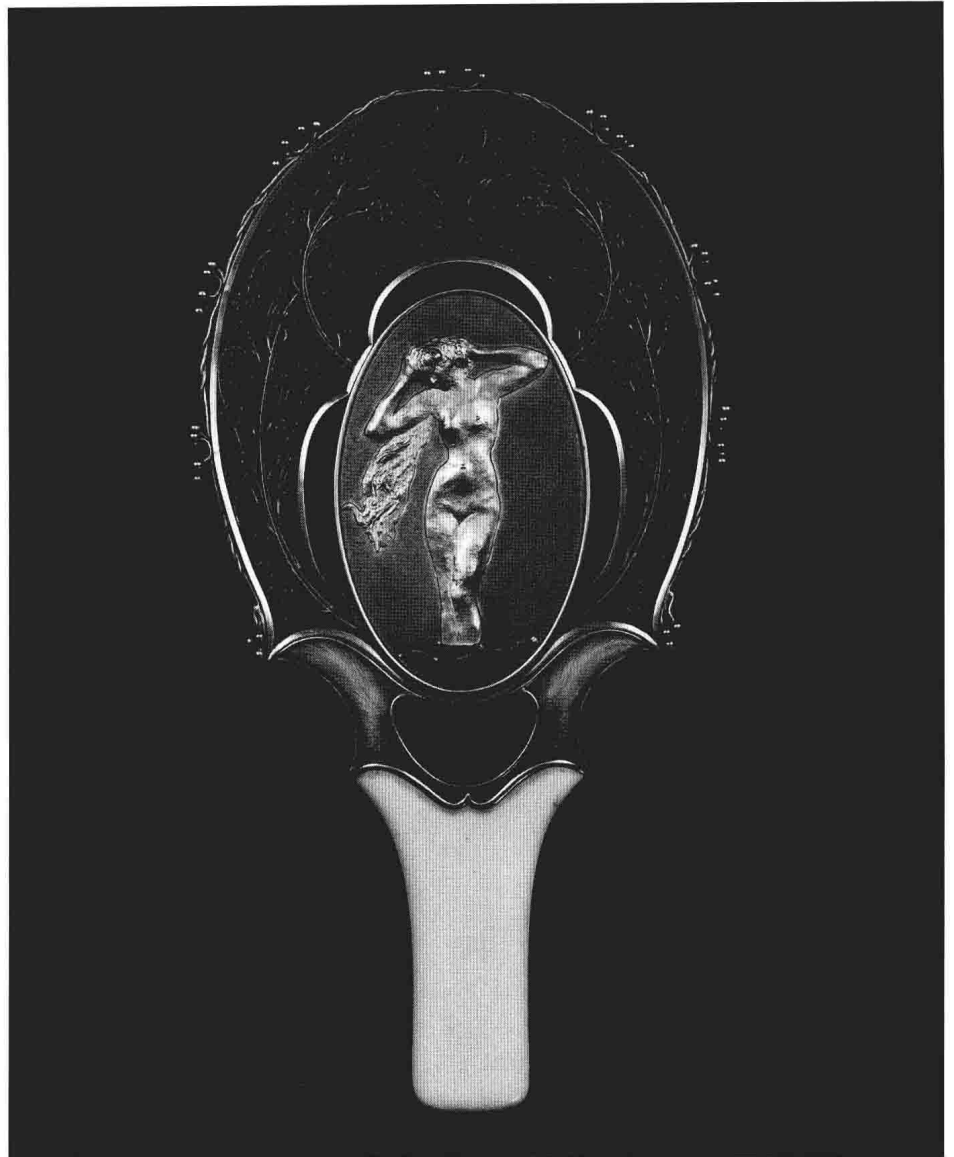
Alexis and Lucien Falize may well have met Félix Bracquemond¹⁰⁷ at the Exposition Universelle of 1867, where the porcelain service he exhibited¹⁰⁸ attracted considerable public attention and press coverage.¹⁰⁹ Its decorative ornament derived from the works of Hokusai and other Japanese artists¹¹⁰ and consisted of insects, birds, frogs and fish randomly positioned.

Bracquemond had already achieved a distinguished reputation as a painter and etcher when he turned his attention to the decoration of ceramics. Having learned the technique of enamel painting from Théodore Deck, he began to work independently for Eugène Rousseau from 1866 onwards.

It was some years before evidence of an artistic collaboration between Lucien Falize and Bracquemond emerged, of a somewhat surprising nature. A letter addressed to Bracquemond, dated 14 January 1897, refers to a porcelain fire-surround set with niello plaques by Falize.¹¹¹ The author of the letter was the patron of the arts, Baron Joseph Vitta, who had personally hired the Falize firm.¹¹²

Baron Vitta may well have met Lucien Falize through the Pereire family. Both Vitta's parents were involved with banking, his mother having been born an Oppenheimer, and his father, Baron Jonas Vitta, an Italian banker

262. An enamelled, gold and ivory mirror designed by Félix Bracquemond for Baron Vitta's art gallery in his Paris mansion. The reverse of the oval plaque, cast in lost wax by Falize after a maquette by Auguste Rodin, bears the engraved inscription: 'Plaquette originale et unique de Auguste Rodin/Fonte a cire perdue/en or/par Falize/1er Fevrier 1900'. Exhibited at the Salon de la Société Nationale des Beaux-Arts in 1902. Height 32.5 cm.; width 16 cm.



and silk merchant. Their residence in Lyons was hung with works by Rembrandt and Delacroix;¹¹³ through banking circles, Baron Jonas Vitta met and transacted business with the Pereires - who were also major art collectors, and patrons of Falize.

The fire-surround¹¹⁴ was to form part of the decorative scheme devised by Bracquemond for the villa La Sapinière which the Baron had constructed near the lake at Evian in 1896. Although a thorough search of the villa by the author revealed no trace of the fireplace in question, the billiard room which had been the principal focus of Bracquemond's talents remains largely intact.¹¹⁵

Among the many commissions Bracquemond received from Baron Vitta from 1894 onwards, the design and decoration of the billiard room at La Sapinière was the most challenging and comprehensive. The work took place between 1897 and 1899, and the talents of several well-known artists were enlisted. Jules Chéret, a friend and favourite artist of the Baron,¹¹⁶ decorated the walls and ceiling with whimsical representations of pierrots, columbines, and

clowns. Alexandre Charpentier carried out the furniture, the wood panelling carved with foliate motifs, and the bronze fittings for the doors and billiard table.

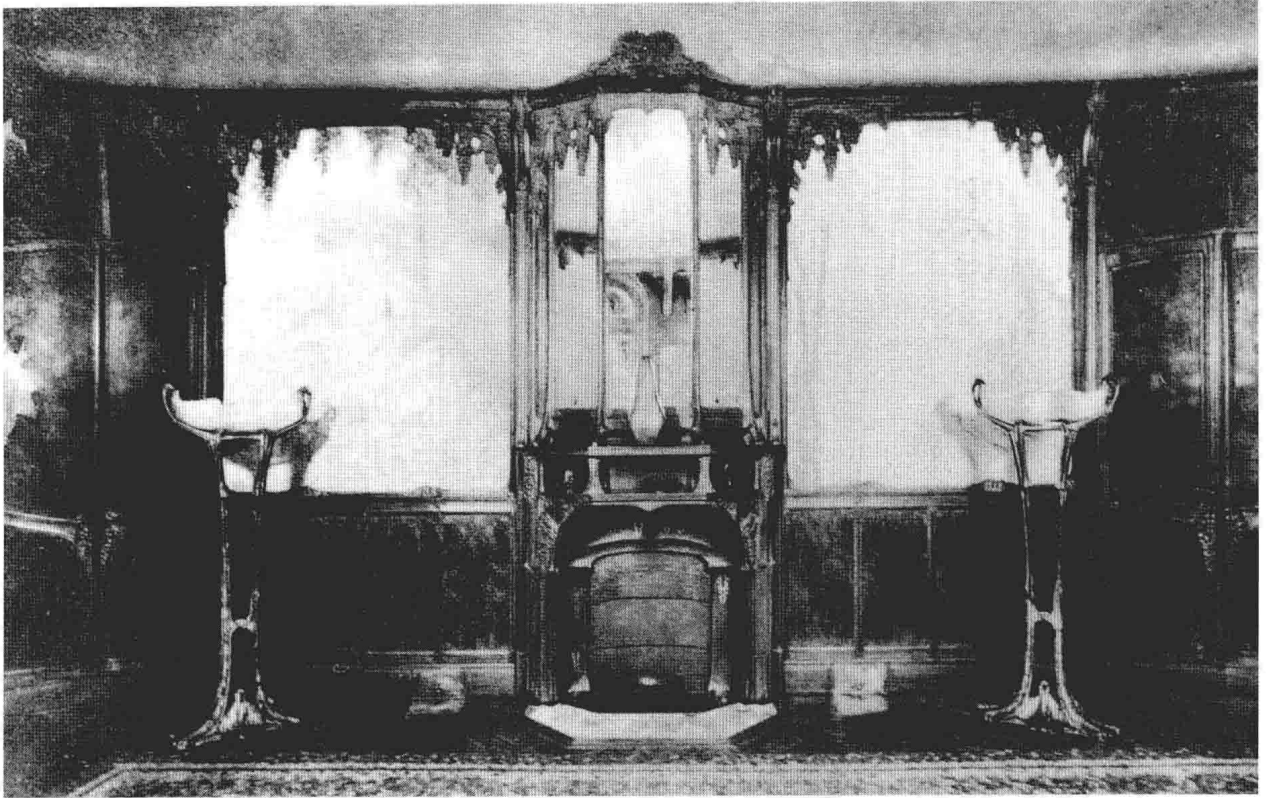
Works of art were especially designed for the room, and on a large console stood twin lamps and a wide dish composed of glass carved by Landier; the goldsmith's work was by Falize. The silver-gilt mounts of the boat-shaped vessel were decorated with chased broom and hawthorn, tied together at the base and expanding to form the foot. The surface of the lamps evoked bare tree trunks surmounted by trailing ivy and hawthorn; twigs of broom rose from the base to form the handles.¹¹⁷

The lamps were fitted for electricity, causing Roger Marx to remark, when these pieces were briefly exhibited at the 1900 Exposition Universelle:¹¹⁸ "It is in the evening, in artificial light, that the three works take on all their meaning and one can assess the carefully considered effect of the chosen materials..."

An entire room had been reserved for the works created for Baron Vitta's Salle de Billard et Galerie (the private art gallery was located at the Baron's Paris residence at 51 Champs-Élysées) at the Salon de la Société Nationale des Beaux-Arts in 1902. The above-mentioned lamps and dish were included, as was the fire-surround; the choice of Falize as contributor to the latter caused some surprise,¹¹⁹ and not all critics shared Roger Marx's enthusiastic comments concerning the overall design for the billiard room: "One must accept that there is no unity in the furniture and various objects commissioned by the Baron Vitta. His attempt is interesting only in its detail," commented Charles Saunier.¹²⁰

The close collaboration between patron and designer also produced refined works of art destined for the art gallery in Vitta's Paris residence. One of these was a hand mirror in which a wide ivory handle supported an oval frame of purple, green, orange and amber *plique-à-jour* enamels depicting floral motifs against a blue enamelled ground, carried out by Alexandre Riquet. It was centred with a gold plaque representing the Phoenician goddess of fertility Venus Astarte, her long hair flowing at her side, emerging from a blue enamelled sea. The original maquette, by Bracquemond's friend and admirer Rodin, was cast in lost-wax by Falize.¹²¹ The mirror, for which Bracquemond harnessed the talents of such wide-ranging and eminent artists, was greatly admired: "Among so many marvels, a hand mirror deserves to be highlighted for the beauty of its work, the luxury of the materials, and the sculpture which decorates it; the handle is of ivory and a delicate gold garland borders and protects the halo of translucent enamel... The gentle harmony of the tones has an appeal which is enticing beyond words."¹²²

The mirror was one of ten pieces enamelled by Riquet, shown at the Salon of 1902, that were destined for the Baron's Paris Galerie. Another important work was also made for display there. Exhibited for the first time by Bracquemond at the Salon of 1904 (No. 2454), it was described in the catalogue as '*Le bock. Hanap orné d'épis d'orge et de fleurs de houblon...*' (The beer glass. Hanap decorated with ears of barley and hops...). The surface of the goblet was lavishly decorated by Alexandre Riquet with purple, green and amber *plique-à-jour* enamels depicting ears of barley and hops. The cover, inlaid with blue *plique-à-jour* enamel, was surmounted with an ear of barley meticulously chased in gold. From the base of the finial hung six single



263. Dining room designed by Lucien Lévy-Dhurmer, incorporating four flambeaux mounted by Falize, two of which are illustrated. The four flambeaux are now in the collection of the Metropolitan Museum of Art, New York, inv. 66.244.22-25, and are 71 cm. high. From *P. Fortuny, La Renaissance de l'art français et des industries de luxe, 1919, p. 291*

detachable gold hops. The flared gold foot was decorated with foliage highlighted with pale blue enamels. The intricate goldsmith's work of the hanap was carried out entirely by Falize.

The whole is poised on a large jade base carved with acanthus scrolls. It took the sculptor Tonnellier sixteen months to carry out the work. Although the ornament does not reflect that of the hanap, there is no doubt that both elements were conceived as one. Indeed, it appears that the designs for the jade base were produced first, since they were delivered to Riquet in January 1902; the enamelling of the cup was still being carried out in 1904.¹²³ Although its form emulated that of the traditional hanap, its ornamentation turned this object into a modern masterpiece, and the work was greeted with universal acclaim: "What a gathering of outstanding artists, and how superb the work they have created for M. le baron Vitta! Each artist has contributed his own original touch, while still subordinating it to the harmony of the whole."¹²⁴ It was displayed by the designer again at the Salon of 1907 (No. 199), which included a retrospective exhibition of Bracquemond's work, together with the twin lamps and dish mounted by Falize (No. 202).

It seems highly inappropriate that Falize should have been chosen to create niello plaques for a fireplace, but not invited to carry out any of the enamel work for the Vitta commissions. This is explained by the fact that Vitta had a taste for *plique-à-jour* enamels and Falize was not known to specialize in the technique. Correspondence exchanged between Vitta and Bracquemond reveals that the patron hired many of the artists himself. This certainly appears to be so with Riquet, whose name is first mentioned in April 1899, and who was personally installed by Vitta to work with Bracquemond in Sèvres.¹²⁵

The relations between Bracquemond and the Falizes are of special interest, because they span the three generations of the firm. Alexis and Lucien Falize shared Bracquemond's passion for Oriental art, and were probably influenced by his interpretation of Hokusai in his ceramic work. Bracquemond was known to have begun experimenting with cloisonné enamels a year after the Falizes, when their mutual friend Philippe Burty published his book on that subject.

Lucien Falize must have worked with the designer on the niello plaques for the fire-surround, even though the choice of Falize in this context remains surprising. The subsequent collaborations were carried out by his sons. Jean Falize formed a close friendship with Vitta, and acquired from him a number of drawings, particularly sixteenth-century portraits.

In their careful selection of painters, wood-workers, enamellers, and goldsmiths, Vitta and Bracquemond succeeded in producing a decorative scheme and individual works of art of utmost refinement. As Roger Marx aptly remarked: "The opportunity has been provided for illustrious artists to fulfil their ideals, to show their worth, to triumph in tasks they would certainly not have attempted if they had not been invited to do so."¹²⁶

The creations which resulted from these collaborations constitute a fitting tribute to an imaginative patron, an extraordinary designer, and highly talented artists.

One final example will help to demonstrate the wide variety of firms and individuals who employed the services of Falize. The artist Lucien Lévy-Dhurmer was best known for his representations of allegorical female figures, carried out in pastel. However, he had also worked as a decorator of porcelain and by 1910 he was exploring ornamental schemes in different media, including wood and textiles. When his friend M. Rateau¹²⁷ asked him to devise the interior of a dining room for his new Paris residence, Lévy-Dhurmer used the talents of Falize to create the ornamental light fittings.

The design for these works was carried out by the painter and closely followed the instructions of his patron's wife, who stipulated the use of wisteria.¹²⁸ Four flambeaux were made, one for each corner of the room, surmounted with boat-shaped bowls of alabaster, two of which were yellow, the other two purple. The bronze mounts by Falize consisted of four paired stalks, joined a third of the way up with stylized wisteria motifs and again below the bowl, expanding on each side to embrace and secure the shade. The wiring was carried through the main supporting stalks to the bowl, which concealed fittings for four electric lights. The glow which emanated from them constituted the only form of lighting in the room.

The commission took place some time between 1910 and 1919. Correspondence in the Falize archive suggests that the family and the painter were reasonably well acquainted, and an undated letter, possibly addressed to Clémentine Falize (who died in 1914), mentions sittings for a portrait. No record of any other collaborative works between Lévy-Dhurmer and Falize have emerged.

The creations discussed above are obviously only a selection of those to which Falize contributed. Nevertheless the number of artists who sought the firm's skills and the variety of tasks they were given, provide a further insight into the high reputation the Falizes enjoyed among their colleagues.

8. Sources of inspiration

264a and b. A gold locket by Alexis Falize decorated with cloisonné enamels by Antoine Tard, the lid decorated with two cranes against a pale blue background in which gold filaments are used to suggest cloud formations. The reverse is decorated with yellow enamelled flowers against a royal blue ground, the gold script against a white enamelled cartouche reading 'Happy New Year'. The hinged back is set with a glass panel. Typically of these lockets, the pendant loop remains attached to the front cover when opened.

265. A gold and cloisonné enamelled locket in the Japanese taste, designed and mounted by Alexis Falize, the enamel by Antoine Tard, depicting a blue dragonfly poised on narcissi against a lacquer red ground, the reverse decorated with two ducks against turquoise blue water, the waves outlined with gold wires. The hinged back is set with a glass panel. An identical locket with different suspension loop was exhibited in 1869 at the Exposition of the Union Central des Arts Décoratifs.

The Falize family library still contains the works of reference which were owned by Alexis and Lucien. Those of Lucien, in particular, are easily identified, being beautifully bound in leather and carrying his initials proudly on the spine. They are, of course, invaluable in showing the sources from which the two men drew their inspiration.

As one would expect, works on Theophilus (*Théophile prêtre et moine, Essai sur Divers Arts*, published by Comte Charles de l'Escalopier, 1843) and Benvenuto Cellini (*Orfèvre, médailleur, sculpteur*, Eugène Plon, 1883) are featured. Many books are concerned with costume, including J. Malliot's *Recherches sur les Costumes* (1804) and Racinet's six-volume *Le Costume historique* (1888). *Ornement Polychrome* (1869) by the same author is an important reference work and used on several occasions by Falize. Another more limited compilation was *Les Maîtres ornemanistes* by D. Guilmard (1880-81).

Ancient civilizations are also represented; works include *Le Costume, les armes, les ustensils, objets, mobiliers chez les peuples anciens et modernes*, by F. Hottenroch (1883); *Dictionnaire des antiquités grecques et romaines* (edited by MM. Charles Daremberg and Edm. Saglio); *La Civilisation des arabes* (1884) and *Les Civilisations de l'Inde* (1887) by Dr Gustave le Bon. J. Labarte's five-volume *Histoire des Arts Industriels du Moyen-Age* (1872-75) and H. Havard's *Dictionnaire de l'ameublement* (1887-90) were also owned by Lucien Falize.

During the second half of the nineteenth century, pictorial encyclopaedias of decorative art became available on an unprecedented scale. The first highly influential work was published in England in 1856 by Owen Jones. His *Grammar of Ornament* contained a wealth of patterns, designs and architectural details. Another important compendium of source material was E. Collinot and A. de Beaumont's *Recueil de dessins pour l'art et l'industrie* which closely followed the format of Jones's pioneering work. First issued in 1859, it was republished in an enlarged form consisting of six volumes between 1871 and 1883, under the new title *Encyclopédie des arts décoratifs de l'orient*.





266a and b. Gold locket by Alexis Falize decorated with cloisonné enamels by Antoine Tard, the lid depicting a crane. The gold cloisons are used not only to partition colours but also to trace out part of the design, such as a foliate stem. The locket is unusual in being decorated on all four of its faces. It contains two enamelled theatrical Noh masks (the one featured as the counter-enamel on the lid, covered with a glass panel, is 266b) and the back cover is decorated with a bird of prey perched in a tree against a pale blue ground.

THE ORIENT

The jewelry most readily associated with the early work of the Falize firm was inspired by Oriental sources. Critically acclaimed at the time, these creations remain the firm's best-known pieces. Even when Lucien Falize no longer used Japanese motifs, he continued to be influenced by the countless references to nature in Japanese art.

Over fifty cardboard bound volumes of mass-produced woodblock prints by Japanese artists still remain in the family archive.¹ These bear the stamp of '6 Rue de Montesquieu' on the cover. It is often suggested that Lucien Falize, having seen the Oriental works of art lent by Sir Rutherford Alcock to the London International Exhibition of 1862, and expressed a passionate wish to visit Japan and bring back native craftsmen, played a pivotal role in the firm's production of cloisonné enamelled jewelry in the Japanese taste.

Alcock, the first British Consul to Japan (from 1858 to 1865), had assembled over 600 works of art, a range of materials including lacquer, porcelain and iron ware. This first opportunity to see such a vast collection of Oriental works must have made an impression on Falize, yet he makes no mention of this particular display in his journal.² Furthermore, his intention to go to the Orient was voiced only in 1868,³ a year after Japan's first official participation at an Exposition Universelle.

Lucien states quite clearly that the first unsuccessful attempts at small-scale cloisonné enamels carried out by 'M. Falize père' and Antoine Tard would have been abandoned had his father not discovered "Japanese albums,... those charming printed albums which generated such delight in artists' studios during the past few months;... Falize found in them the ornamental scheme he had yearned for, an entirely new style."⁴

In these designs, Falize found that the flattened, simplified and linear forms lent themselves perfectly to the use of the cloisonné enamel technique, where the thin gold wires could be used not only to confine areas of colour but as a decorative element in their own right.

Falize chanced upon these albums when visiting the ceramicist Eugène Rousseau in 1867, and he borrowed from him and from Philippe Burty all the material they were willing to lend; he then acquired from Mme Desoye, "the salvation of the Japonistes of the time",⁵ albums by Hokusai, Toyokuni and Kuniyoshi. With the addition of works by Taito, Isai, and Japanese encyclopaedias such as *Kinmo Zui*,⁶ he now owned "a treasure he hardly dared to hope for."⁷

Falize's discovery of Japanese art came relatively late. The reopening of Japan to trade in the West in 1853-54 and the commercial treaty with France in October 1858 had swift and far-reaching repercussions in Parisian artistic circles. As early as 1861, Japanese lacquers and other 'curiosités' were available from several tea-merchants, including La Porte Chinoise at 36 rue Vivienne. In 1862 Mme Desoye opened her shop at 220 rue de Rivoli selling 'japonaiseries'. By 1864 her customers numbered Baudelaire, Fantin-Latour, Whistler, Goncourt, and probably Bracquemond and Burty.

Félix Bracquemond was one of the first to see a volume of Hokusai's *Manga* and recognize its decorative potential.⁸ However, quite apart from the

'japoniste' porcelain service he exhibited at the 1867 Exposition Universelle, there was an unprecedented opportunity to admire thousands of works of art contributed by Japan, including porcelain, metalwork, and illustrated volumes and paintings.

PRINTS

Considering how widely available they had become, it is surprising to find that it was only in 1869 that Alexis Falize discovered Japanese printed woodblocks. However, they were to have a profound and decisive impact on his entire oeuvre.

Hokusai's fifteen-volume *Manga*⁹ was issued at intervals from 1814 onwards. It consisted of a pictorial encyclopaedia of every aspect of Japanese life. These sketches, ranging in subject from insects, animals and sea creatures to warriors, monks and craftsmen, from architectural features to botanical studies, were originally conceived as brush drawings; the confident, broad outlines reproduced admirably in woodcuts, still retaining their spontaneity and humour.

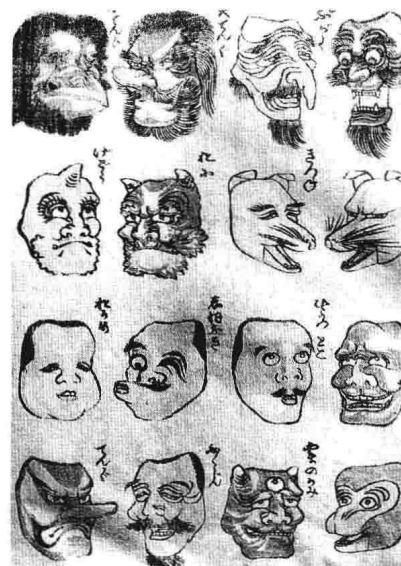
A number of the decorative motifs used by Falize in his jewelry are directly copied from the *Manga*. A locket in the Musée d'Orsay, for example, is applied with a crane standing with its neck bowed to the left, and feathers outspread. This derives exactly from an illustration in v. VII, p. 2 of the *Manga*. The counter enamel of the lid of the locket is decorated with a Noh theatrical mask which appears on a page depicting sixteen different examples also in the *Manga* (v. II).

A pendant containing the same Noh mask as the example mentioned was included at the 1869 exhibition held at the Union Centrale des Arts Décoratifs. However, there are very slight differences in interpretation and the pendant loop bears different ornaments.

This is one of several instances in which the same subject is interpreted with subtle variations. The necklaces owned by the Ashmolean and Victoria and Albert Museums, contemporary in date and of identical construction, appear to be suspended with the same pendants. However, apart from differences in colour, there are almost imperceptible changes to the design.

A locket acquired by the (then) South Kensington Museum at the same time as the necklace is quite different in character and treatment. The lacquer red enamel background of the jewel is not matt but slightly shiny, and the green stalks, and blue, red and yellow enamels are translucent over an engraved ground, contrasting with the white opaque enamel flower heads. Small diamonds are set into the surface of the jewel, and their positioning is quite random. In this it resembles another example featured in the 1869 Union Centrale display. Both are, in fact, more Indian than Japanese in inspiration, indicating that Falize was using the technique of cloisonné enamelling to interpret ornament from a range of sources.

These sources were often acknowledged by Falize; for instance, in Lucien's article published in *Artistic Japan* (1889), he reproduces a sheet of designs by Katsushika Isai¹⁰ which includes a fan decorated with a moon and two



267. A study of two cranes; the one on the right inspired the design for the lid of the locket in pl. 266a. From Hokusai, *Manga*, v. VII, p. 2

268. Sixteen theatrical Noh masks; the one on the bottom row, second from left, inspired the cloisonné enamel in pl. 266b. (The page of masks also reproduced in *Le Japon Artistique*, v. III, 1888, No. 16, pl. AEF.) From *Manga*, v. II, p. 16.



rabbits. This image appears on several occasions in these cloisonné enamelled jewels. It is featured in a pendant suspended from the necklaces in the Ashmolean and Victoria and Albert Museums. It also decorates an oval pendant illustrated in Philippe Burty's *Les Emaux Cloisonnés Anciens et Modernes*, and the image appears again in a cufflink seen in a photograph taken at the 1869 exhibition.

ENAMELS AND OTHER MATERIALS

The startlingly vivid palette used for these pieces derived from old Chinese enamels. Falize experimented with Tard to achieve "opaque red, lapis blue, the yellowish blues of turquoise, ivory tones, sulphur yellows, dark greens

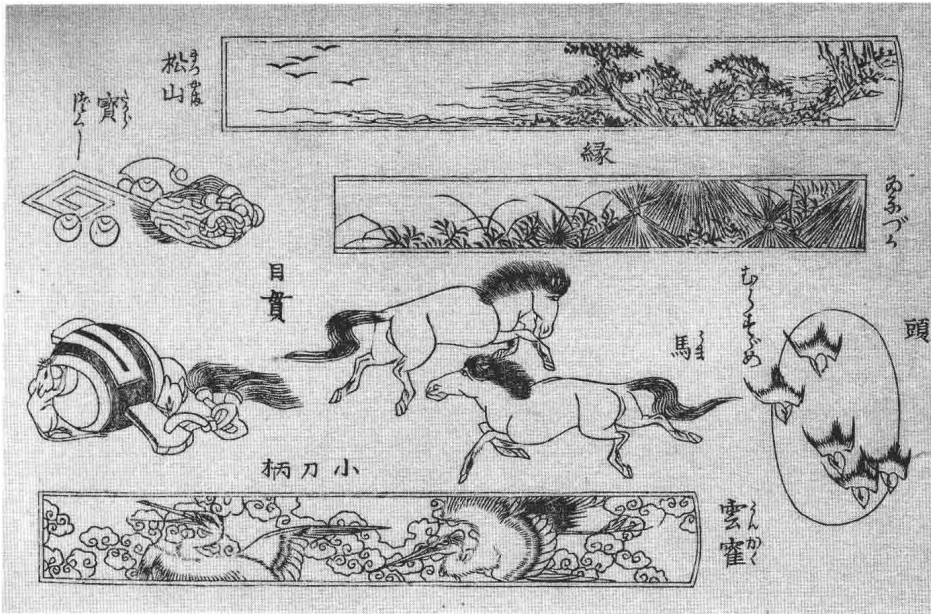
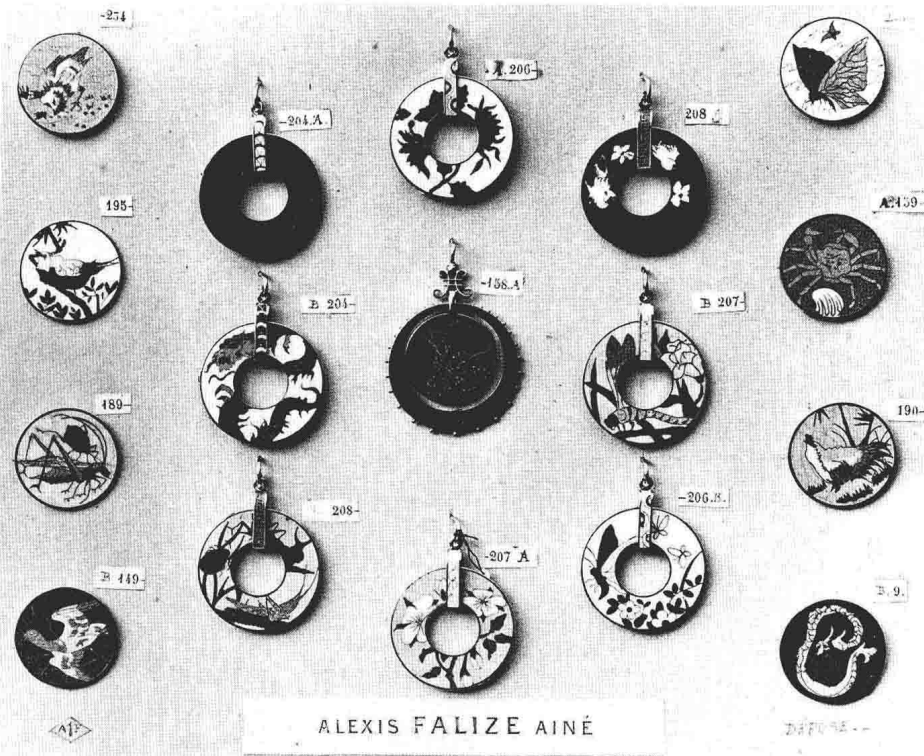


Plate 269. Photograph of a selection of cloisonné enamelled jewelry and objects displayed by Alexis Falize at the exhibition organized by the Union Centrale des Beaux-Arts appliqués à l'Industrie in 1869. See the pendants lower left and right for ornamental subjects used in other cloisonné enamelled jewels by Falize (see pl. 266b and pl. 81); the representation of the turtle may well derive from the example illustrated in Katsushika Taito's *Bonshoko Dzuko* ('Ten thousand designs'), published in 1835. Taito (1810-53) was a pupil of Hokusai, and collaborated with him on the second volume of the *Manga*. From Exposition 1869. A. Falize. *Bijoux et émaux cloisonnés*



270 a and b. (Opposite) Reversible gold and cloisonné enamelled bar brooch by Alexis Falize, the enamels carried out by Antoine Tard, decorated with two cranes in flight on one side, and a frog on a waterlily leaf on the reverse. Length 6 cm., width 1.7 cm.

271. A sheet of drawings from *Kacho sansui zushiki* by Katsushika Isai; the decorative motif for a sword hilt at the foot of the page inspired the design for the front of the brooch illustrated in pl. 270a.

272. Photograph of a selection of cloisonné enamelled jewelry displayed by Alexis Falize at the exhibition organized by the Union Centrale des Beaux-Arts appliqués à l'Industrie in 1869. The disc-shaped earrings originated from Chinese prototypes. From Exposition 1869. A. Falize. *Bijoux et émaux cloisonnés*

and autumn greens; he and Tard ground the garish hues of commercial enamels, mixed them, melted them, began again, and managed to create a palette of sixty or more colours as fresh, intense and vibrant as the old cloisonnés of the Celestial Empire.”¹¹

Lucien Falize remarks that the Japanese had attempted to incorporate a Chinese palette in their works of art and had not succeeded in achieving a satisfactory result: “...strangely enough, our agents took Christofle’s and Falize’s enamels back to Japan, and invited local artists to attempt the same process.

273. Photograph of a selection of cloisonné enamelled jewelry displayed by Alexis Falize at the exhibition organized by the Union Centrale des Beaux-Arts appliqués à l'industrie in 1869. Note the pair of earrings (no. 319) in which the cloisonné enamelled ornament is applied to a reeded gold surface. The pendant illustrated in the centre, with three circular drops, is similar in design to that shown in pl. 275. The oval pendant below is only partially carried out in cloisonné enamel; the surface appears to have been asymmetrically cut away, possibly to reveal a memento in the background. The two birds in the lid of the locket top centre (no. 334) appear to be a reversed version of those depicted in Kinmo zui, Zo-Bo-kin Mo Dzu, the Japanese encyclopaedia published in 1789. In the top left (no. 308) is a locket featuring Jurogin, one of the Japanese gods of good fortune, depicted in the middle of the body of a crane, symbol of longevity and infinite wisdom. From Exposition 1869. A. Falize. Bijoux et émaux cloisonnés, pl. XIII.

The Shippo Kuaiska Company was the first to try out these enamels, and exhibited them in Philadelphia and Paris.”¹² Falize reports with some pride that Japanese artists had failed to reproduce the quality of enamels and nuances of palette achieved by the Parisian craftsmen, and was delighted to announce that “competition is therefore possible between Paris and Nagoya.”¹³

The first revelation, when these cloisonné enamelled works are reproduced in colour, is that the choice of hue bears no relevance to the subject matter. The palette selected for a grasshopper on the lid of a locket, with its blue body, purple wings and red legs, is a good example of this disparity; the turtle which is featured on the reverse is dark blue and black. The fact that the background is uniformly blue, with no spatial indication at all, is further evidence of the influence of Japanese art on Falize’s jewelry.

This unconventional perspective, together with an asymmetric composition and an only partially depicted image, succeeded in translating into metalwork the snapshot sketches illustrated in Falize’s source material. As Lucien wrote concerning Japanese art, “its forms are abbreviated, its sketches incomplete, the line is constantly interrupted like a dream which fades upon awakening. These are the ways in which it enchants and captivates.”¹⁴

There is a bar brooch which perfectly illustrates this feature. The cranes in the sky on one side, and the blue frog on a leaf on the reverse, are incomplete and foreshortened, suggesting that they have been spontaneously caught in action. The jewel, or an identical version, was exhibited as No. 462 of the Union Centrale exhibition, and the motifs derive from Isai’s *Kacho sansui zushiki*.

Although it has often been suggested that the forms of Falize’s jewels were adapted for a Parisian clientele, this does not appear to be the case for this brooch. The original design by Isai was conceived as an ornament for Japanese sword hilts, and Falize has respected this unconventional, elongated form in his own work.

Another unusual series of jewels are earrings of disc form which derive from Chinese prototypes and were used in burials from 1000 BC onwards; commonly made of jade, the surface of these ancient examples was usually decorated with raised dots. Falize also produced a curious type of earring with the appearance of a grooved gold surface partially overlaid with cloisonné enamel. Technically, this is similar to a pair of earrings long attributed to Tiffany but which may well be the work of Falize.¹⁵ Their rounded shaped may derive from *inro* (nests of boxes hung at the waist) or *kobako* (incense boxes); however, the gold horizontal lines in the background of the earrings suggest a particular type of Japanese coinage.¹⁶

Further interesting jewels shown in the 1869 exhibition included a pendant of singular shape, consisting of an enamelled plaque suspended within a frame of gold, hung with three circular enamelled discs. Another pendant, quite out of character with the rest of the cloisonné enamelled jewelry exhibited, was centred with a diamond-set flower.

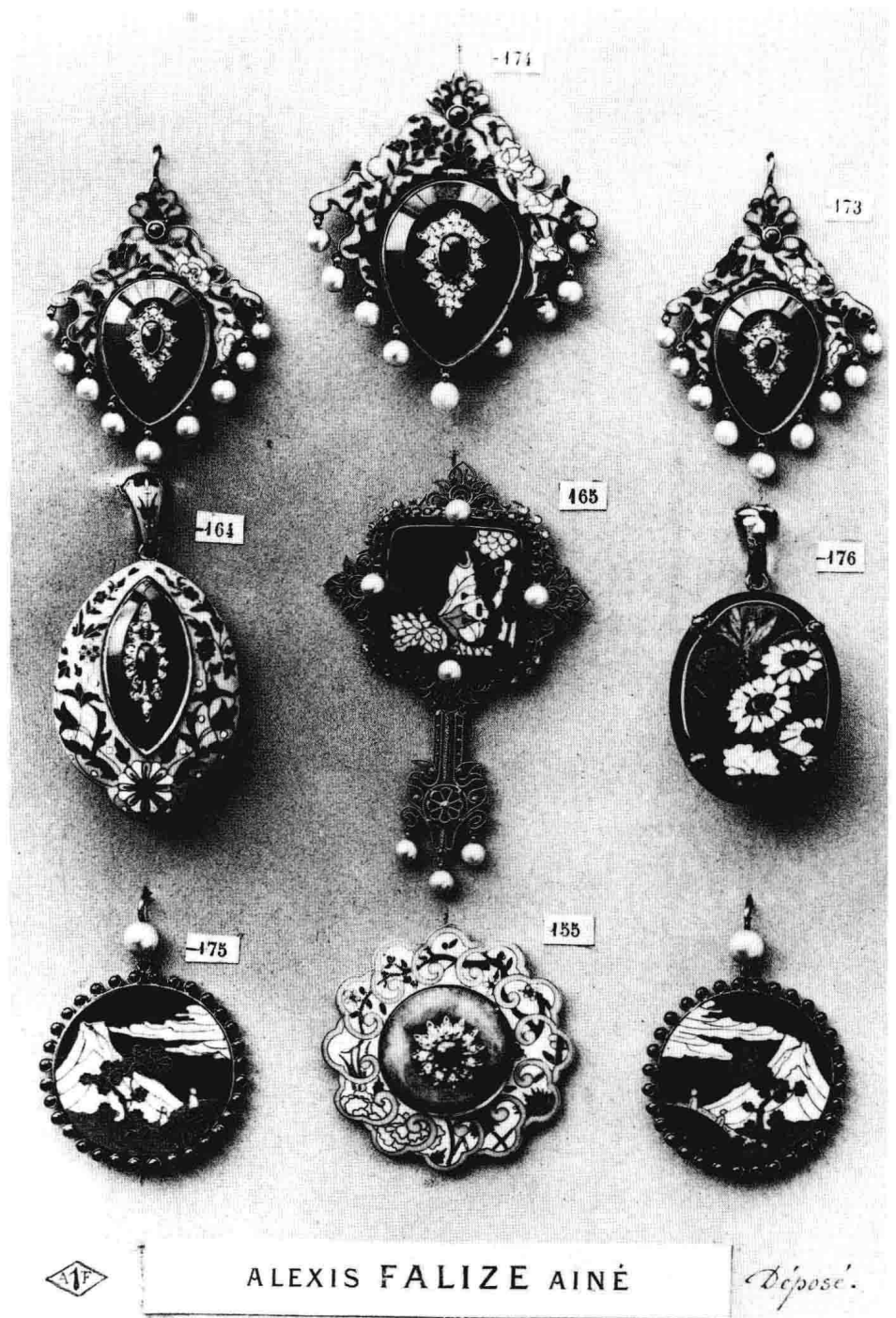
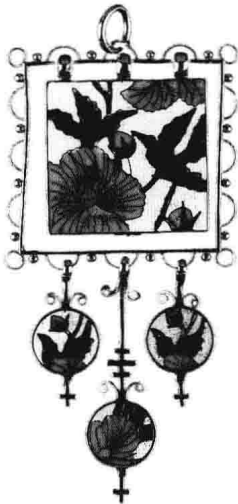
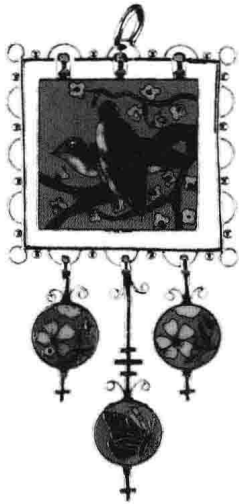
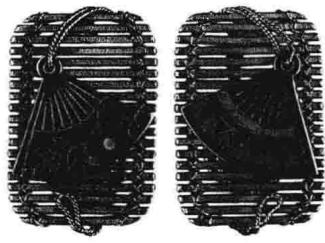
Jade was another material occasionally used in combination with enamels. This material had begun to appear in Paris in the early 1860s after the sack of Peking by General Cousin-Montauban, Comte de Palikao, and much of it came from the Summer Palace. Henri Vever suggests this was the first time



that jade was carved in Paris¹⁷ and Eugène Fontenay made imaginative use of the hardstone by combining it with precious stones to make brooches in the form of insects.¹⁸ However, Falize, by combining the jade with diamonds and rubies, gives his jewels a far more Indian flavour, accentuated by the elongated oval shapes in which the stone has been carved, and the addition of suspended pearls. The result is a curious mixture of styles.

SILK CASES

The lengths to which the firm went to provide a context that harmonized with each jewel is revealed by the rare survival of several fitted cases, which are covered in Japanese silk.



ALEXIS FALIZE AINÉ

Déposé.

A case made for the necklace in the Ashmolean Museum is covered with a turquoise blue silk decorated with a repeated geometric pattern consisting of four petalled flowers, which in turn frame stylized flower heads. A separate case was made for the matching earrings, although the silk is quite different, with a red ground and a large flower asymmetrically arranged on the lid. The silks both date from around 1860, and the lid satins in both cases are plain.¹⁹

The locket in the Cleveland Museum of Art²⁰ also has its original case. This is covered with a variety of silk identified as 'hira-kinshi', in shades of

dark pink and green. As we have seen, it is the lid satin which the retailer Tiffany replaced with their own which provides information concerning the approximate date the locket was purchased by the firm. The same applies to a pair of cufflinks by Falize which have recently come to light. These are contained in a fitted case covered with a Japanese rust-red coloured silk, with exactly the same Tiffany lid satin within. Each link is decorated with a fly and ladybird respectively, against an ivory coloured ground.

Finally, the drawing and three samples which illustrated the process of cloisonné enamel and which were given by Alexis Falize to the South Kensington Museum in 1869 were contained in a 'silk and gold case'. Sadly this no longer exists.²¹ Whether such cases accompanied the necklace and earrings finally acquired by the Museum in 1871 cannot be verified; however, since they are contemporary with the Ashmolean Museum pieces, this may well be so.

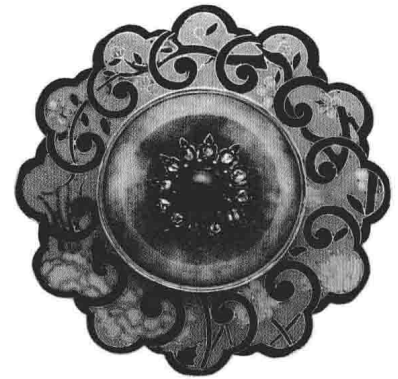
It is not known whether such care was taken to provide cases for all the cloisonné enamelled works in the Japanese taste produced by the firm. With Falize still working as suppliers at this date, many of the lid satins must have been replaced, and firms such as Martz, who were selling these jewels as their own, undoubtedly followed the same procedure as Tiffany. So far no fitted cases have been discovered bearing other lid satins than Tiffany's.

FALIZE DESIGNS

It is an unexpected pleasure to find a preparatory design for cloisonné enamels in the Falize archive, since only a handful remain.²² All of them presumably went to the premises of the free-lance enameller Tard, and once the pieces had been fired, were no longer required. A sheet featuring cloisonné enamelled brooches remains presumably because these jewels were intended to incorporate a hardstone panel and gemstones, which could only be set into the jewel after the enamel work was completed.

Although the designs are meticulously carried out, they lack the refinement of Alexis's watercolours. One detects Lucien's hand in them. That he was inspired by the Japanese albums his father brought home is without doubt. Some years later he wrote: "...they inspired endless wonder and delight among the tribe of artists; people fought over these revelations of a new poetic form....I copied in pencil and paint the pages of these albums, it was I too who traced its designs."²³ Sketches by Lucien in the Falize archive include the depiction of a Samurai warrior defending himself against a giant fish, and a poetic floral design with Oriental calligraphy.

Despite his youthful enthusiasm for things Oriental, Lucien Falize did not join the various 'Japoniste' groups of the period such as the Société Japonaise du Jinglar, formed in 1868 and numbering Bracquemond, Burty²⁴ and Fantin-Latour among its members. Host to the organization was Marc-Louis Solon (Milès) in Sèvres, Alexis's collaborator on the whist box. Nor was Lucien Falize known to have been a customer of Siegfried Bing, who opened his gallery selling Japanese wares on his return from Japan and China in 1875, even though Falize was acquainted with his stock. However, he formed



274. A pair of earrings in the form of a rectangular openwork reeded gold surface, each applied with a cloisonné enamelled fan suspended from chainwork which winds round the back of the earring. Unsigned. Height 2.3 cm., width 1.5 cm.

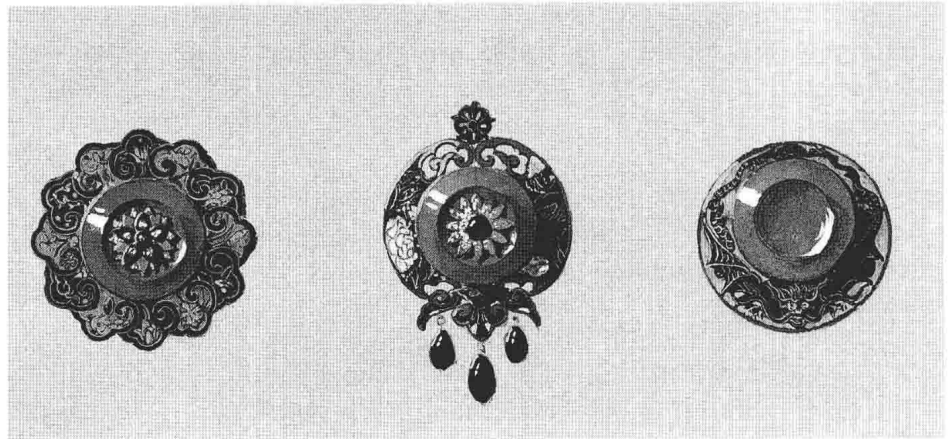
275a and b. Reversible gold pendant by Alexis Falize decorated with cloisonné enamels by Antoine Tard, similar in design to the one in pl. 273, but without the circular disc forming part of the suspension element at the top of the jewel. Total height 6 cm.

276. Photograph of a selection of cloisonné enamelled jewelry displayed by Alexis Falize at the exhibition organized by the Union Centrale des Beaux-Arts appliqués à l'Industrie in 1869. The brooch at the foot of the illustration in the centre (no. 155) is similar to the one in pl. 277. The enamels of pendant no. 464 appear more Persian in flavour than Japanese, although the 16-petalled chrysanthemum at the base is a typically Japanese motif known as 'kiku'. This is a 'mon', i.e. a badge associated with the Emperor. From Exposition 1869. A. Falize. Bijoux et émaux cloisonnés

277. Gold and cloisonné enamelled brooch by Alexis Falize, the enamels by Antoine Tard, centred with a circular panel of jade set with a ruby and diamond cluster.



278. Pencil and watercolour sketch by Lucien Falize depicting a Samurai warrior defending himself against giant fish. Contained in an album of designs of c. 1875-87.



part of the editorial team of Bing's *Artistic Japan* from the second issue (it was launched in 1888), and contributed to the periodical himself.

The fact that Lucien was still producing cloisonné enamelled jewelry in the Oriental taste in the 1880s is demonstrated by designs in the Falize archive. Indeed one of these provides new information concerning a cloisonné enamelled bracelet housed at the Ashmolean Museum in a Hunt and Roskell fitted case. This jewel together with another cloisonné enamelled bracelet bearing the Bapst et Falize initials, was donated to the Museum with the necklace and earrings purchased by H.F. Makins (son-in-law of John Hunt) at the 1867 Exposition Universelle.

The discovery in the archive of the design for *both* bracelets indicates that the jewel in the Hunt and Roskell case contains cloisonné enamelled panels by Falize. Indeed, the Parisian goldsmiths may have supplied the completed work, with Hunt and Roskell merely making the fitted case.²⁵ The date of this bracelet is unknown. The reason that the designs for both bracelets have been mounted together and that one is dated 1883 may simply have been to keep a record of pieces commissioned by the same customer.

The two bracelets are decorated with conventional floral motifs on one side and an entirely different ornamental scheme on the other. The design and palette of the example signed Bapst et Falize match the necklace acquired in 1867, and the flowers, birds and foliage depicted read as a continuous frieze. The reverse, however, reveals a sequence of motifs carried out in a strident yellow and blue, asymmetrically arranged across the bracelet and reminiscent of a long screen. To the left a crane decorates a fan, partially represented, carried out in contrasting reds and purples. The initials B and F in a square purple coloured cartouche on the right have been distorted to look like Japanese calligraphy to such an extent that they are barely decipherable.

The bracelet contained in the Hunt and Roskell case presents similar incongruities in the decoration of its surfaces. The hinged rectangular plaques with canted corners are separated by chased gold floral motifs, and the side with a royal blue enamelled ground is ornamented with a frieze of birds in flight, foliage and flowers. The reverse depicts a series of stylized waves boldly represented, in which two carp are clearly visible, although they are absent in the original design, which contains rock-like formations.

The depiction of high, rolling waves was often to be found in Japanese art and featured in Hokusai's work. Three designs representing a continuous frieze of waves survive in the Falize archive, and may have been used for this jewel.

The bracelet signed by Bapst et Falize was carried out some sixteen years after the firm had produced its first cloisonné enamels in the Japanese taste. Production of these works had virtually ceased by 1880 and in this late commission a freer, more confident hand is detected; this fluency is reflected in the 'waves' bracelet and would suggest that this was also a later piece.

METALWORK TECHNIQUES

Japanese motifs were applied by Falize not only to cloisonné enamelled jewelry. A design in the Falize archive shows the spherical pommel of a cane handle that appears to be decorated with black champlevé enamel, depicting a crouching male figure and featuring Oriental calligraphy.

Lucien Falize's writings reveal a consummate knowledge of Japanese metalworking techniques. His discussions on *shakudo* (black copper inlaid with various metals, including gold), *shibuichi* (dark grey or silver alloy used like *shakudo*) and *mokumé* (combinations of gold, silver and copper to simulate wood grain) indicate that he was thoroughly acquainted with the intricacies of these various forms of ornamentation.²⁶ He was equally well-informed on the methods of achieving assorted patinations, and the ratios with which sulphur, arsenic, iron or lead could be used with various metals to produce organic-looking deposits on metal surfaces.

"The chasing tool also alters the surface of metal, making it rough or polished, as soft and smooth as the fruit on a tree, as textured as a woven fabric, as veined as a leaf, as fleecy as fur, as grained as shagreen, as spongy as certain stones, and acid plays a large part in producing these effects. M. Bing showed me a pretty silver teapot, the surface of which resembles orange peel,"²⁷ he wrote in the *Revue des Arts Decoratifs*. It is not known whether it was the work which Bing owned that inspired Falize to create the teapot he exhibited at the 1889 Exposition Universelle, or an example he had seen at the Museum of the Union Centrale des Arts Décoratifs. Dating from the seventeenth century, this was an early and particularly fine example of the white porcelain made in the Chinese province of Fukien. It was acquired by the Museum in May 1884, and Lucien Falize, given his close involvement with the Union Centrale, must have seen it shortly after it was bought.²⁸

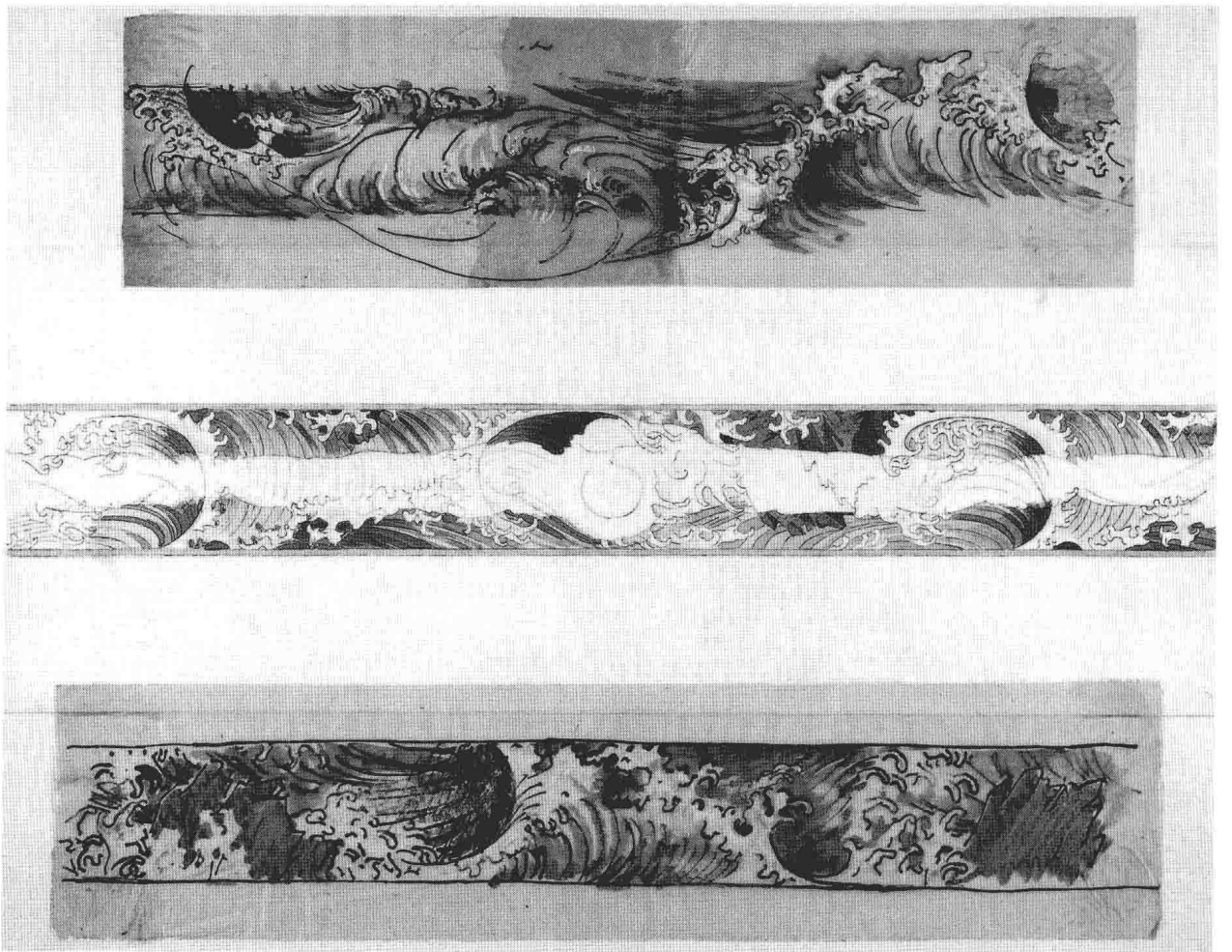
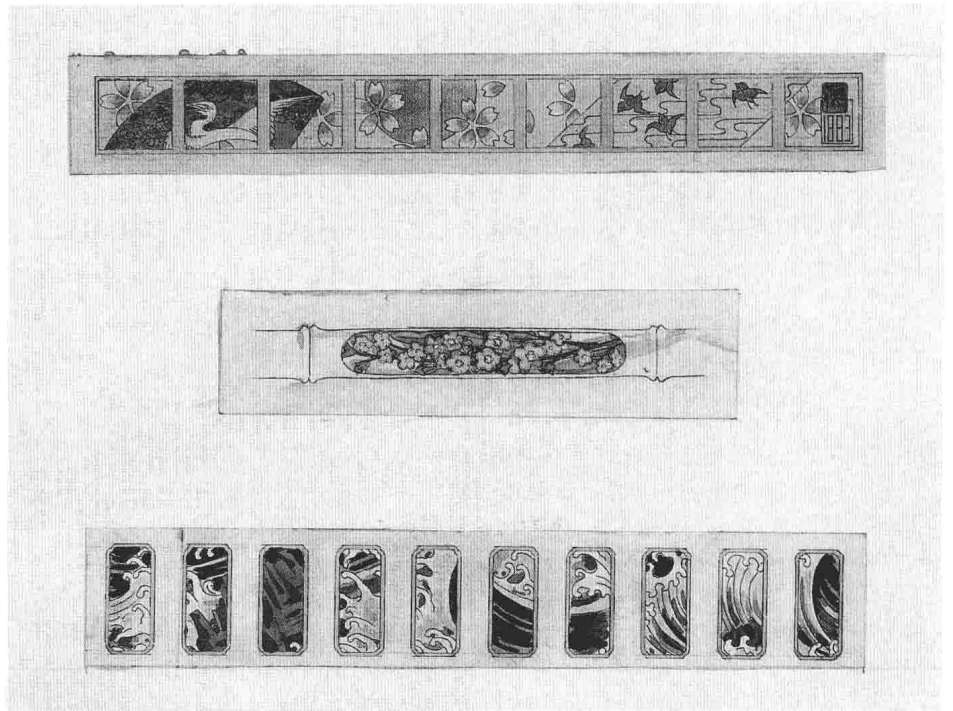
A photograph of this porcelain work was placed by Falize in an album which is in the family archive. Above it was the plaster model of the tray he had made to accompany his own teapot (and which formed part of Corroyer's service). Elements of the Oriental porcelain example he evidently admired are expressed in variant forms in his teapot; the handle and spout which are represented as chimeric creatures in the porcelain prototype have been turned into a silver snake and a gilt lizard. The finial on the lid of the porcelain example is decorated with a berry, and Falize's is surmounted with three blackberries. Certain motifs in the tray featured in the photographic album have also been inspired by the Chinese teapot; decorated with

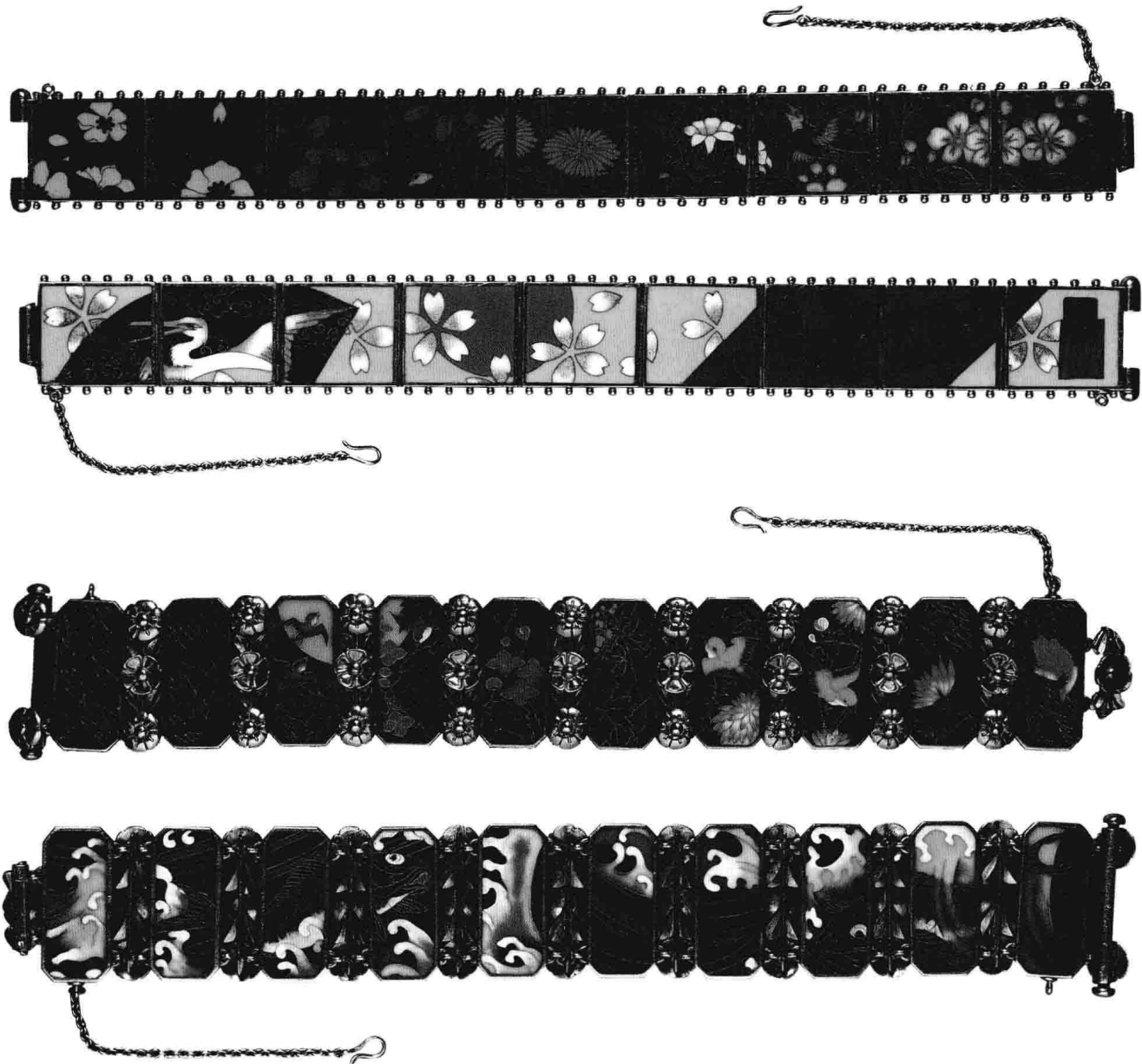
279. Watercolour designs by Lucien Falize for three cloisonné enamelled, jade and gem-set jewels; the brooch on the left is similar in design to the one in pl. 277, but decorated with a variant palette of enamels and a different gem-set cluster centre. In the brooch on the right the circular jade panel is set asymmetrically, a stylized bat with outspread wings decorating its lower surface. The pendant in the centre is suspended with three rubies, the cloisonné enamelled border is elongated at the base.

280. Watercolour design by Lucien Falize depicting a stylized white peony in the Oriental taste, the Japanese characters identifying the flower.

281. Watercolour designs by Lucien Falize for the gold and cloisonné enamelled bracelets in pl. 283, with an additional example in the centre which may also have been for a jewel destined for H.F. Makins. Length of top bracelet 17.5 cm.

282. Three ink and watercolour studies of rolling waves by Lucien Falize, possibly inspired by Hokusai; those in the centre and at the foot of the page highlighted in white, blue and orange watercolour. The depiction of stylized white foam in the centre design is particularly reminiscent of the treatment in the bracelet illustrated in pl. 283b.





waterlily flower heads extended on long, sinuous stems, their outlines perfectly reflect the thin, curved necks of the chimera.

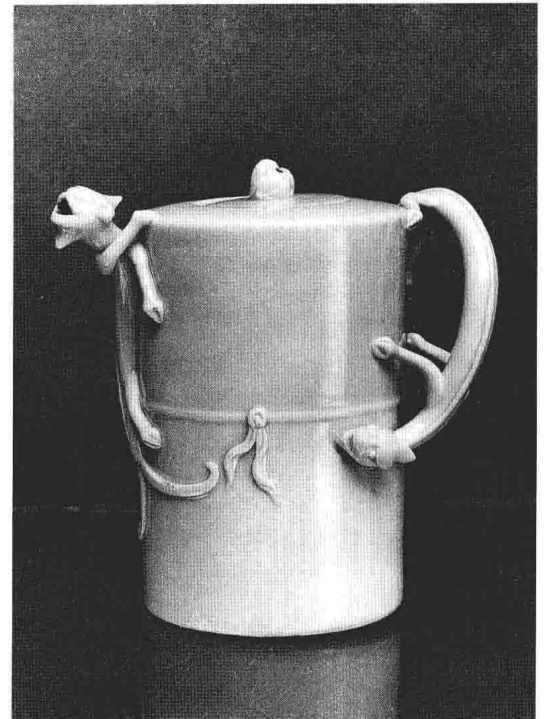
By positioning these two photographs next to each other in an album, Falize was openly acknowledging his source of inspiration. Yet with the addition of meticulously observed botanical motifs in the form of meandering trails of bramble harmonizing with the fruit depicted on the lid, Falize turned his work into a thoroughly contemporary object.

Finally, and perhaps most important of all, Falize demonstrated his knowledge of Japanese metalwork processes. The silver tray, in the form of a waterlily leaf, is decorated with a silver gilt lizard and patinated copper frog; its surface bears traces of gold deposits. Part of the body of the gilt and oxidized silver sugar bowl has been cut out and resoldered to simulate the action of worms and insects gnawing at it; the teapot has been similarly

283a and b. Two reversible gold and cloisonné enamelled bracelets, the one above signed by Bapst et Falize and dated 1883, contained in its original blue leather case, the crimson red satin reading 'Ancienne Maison/Bapst/Joillier de la Couronne/Bapst et Falize/Grand Prix/1878/6 Rue d'Antin, Paris'. Length 17.5 cm., width 1.7 cm. The bracelet below contained in a burgundy velvet covered case, the lid satin reading 'Hunt & Roskell/Late Storr and Mortimer/London'. Length 16.8 cm., width 2.5 cm.

284. Design for the pommel of a cane handle in the Oriental taste, by Lucien Falize; the ground is filled with various geometric patterns including stylized waves at the base. (See Siegfried Wichmann, *Japonisme*, 1982, p. 127, for waves similarly interpreted).

285. White porcelain teapot made in the southern Chinese province of Fukien, dating from the 17th century; its fine quality and grain are typical of the white porcelain produced in that area. These pieces achieved such a distinguished reputation that these works came to be known in Europe as 'blancs de Chine'. Height 16 cm., width 14 cm.



treated, and inlaid with traces of copper. The significance of this work was not lost on Falize's contemporaries, one of whom wrote: "This simple teapot, with its handle and spout composed of contorted lizards beneath the leafy stems of a shrub, took on an emblematic significance for ornamentalists and artists seeking a contemporary style."²⁹

The last generation of the Falize firm inherited their father's and grandfather's admiration for the refinement of Japanese art. The fact that one of their masterpieces at the 1900 Exposition Universelle, *'La Vieille'*, derived so obviously from a Japanese *kakemono* (wall-hanging) was noted by the Jury.³⁰ One even detects the influence of Japanese bronze animal studies in later works, for example the sculptural interpretation of La Fontaine's fable *'Le serpent et la lime'*.

Thus, Japanese art inspired the three generations of the Falize family, although this is most evident in the works of Alexis and Lucien Falize. The pivotal role in this context was played by the founder of the firm, who believed that the decorative motifs in woodblocks would resolve the technical obstacles he had encountered in cloisonné enamelling. Without Alexis Falize, the works which are most characteristic of the firm might not have been created. The fact that for years cloisonné enamelled creations by Alexis should have been assigned by the Victoria and Albert Museum to its Oriental section, shows how faithfully these works reflected the Japanese tradition, combining technical sophistication with a sensitive handling of decorative motifs.

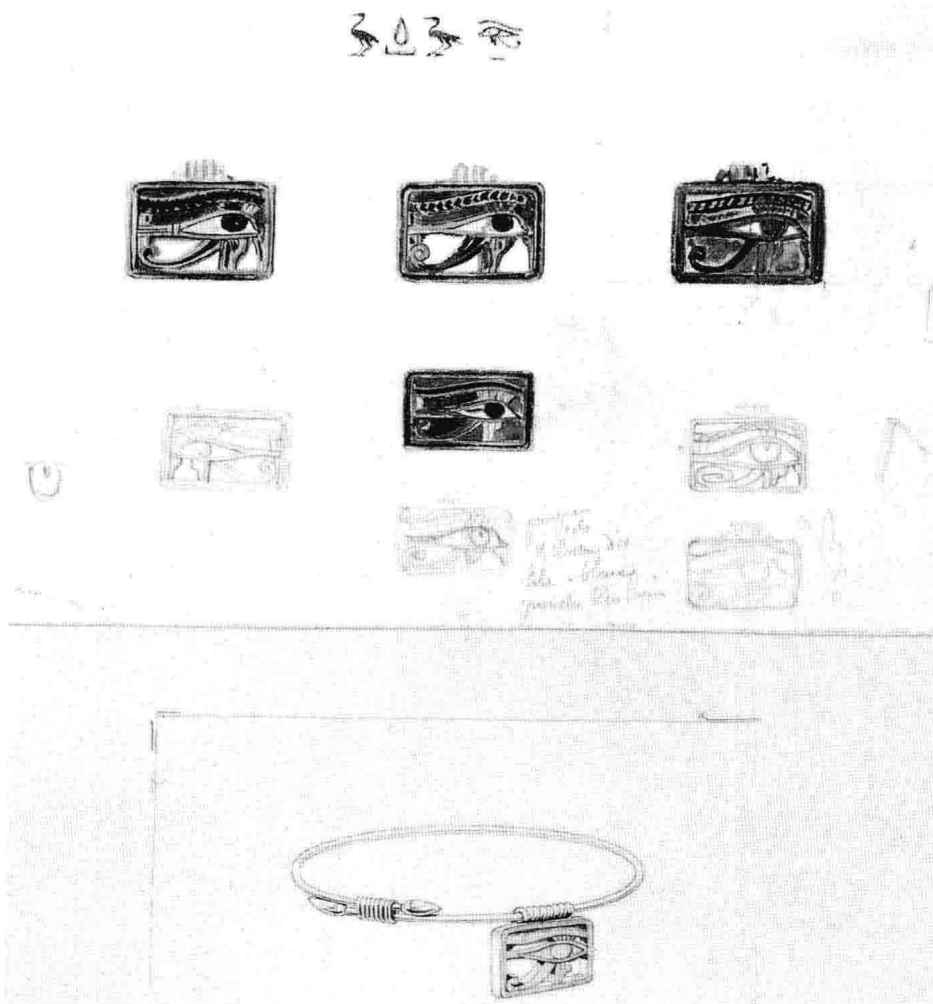
Lucien Falize's name is often associated with these creations because his writings, published after his father retired in 1876, made him one of the most eloquent advocates of Japanese art. That it stirred, inspired and delighted him is irrefutable, and his writings devoted to that subject are the

most lyrical he ever published. When he no longer used Japanese techniques and motifs, he continued to abstract from them the most lasting, precious element of all: “Japanese art points us towards a return to nature, a path through this infinite world which surrounds us and which we do not see. We had to read Japanese albums and see their ceramics, lacquers and bronzes, to remind ourselves that we too have a sky, fields, woods, water, full of birds, flowers, grasses, insects and multicoloured fish; they have taught us the poetry of this world.”³¹

EGYPT

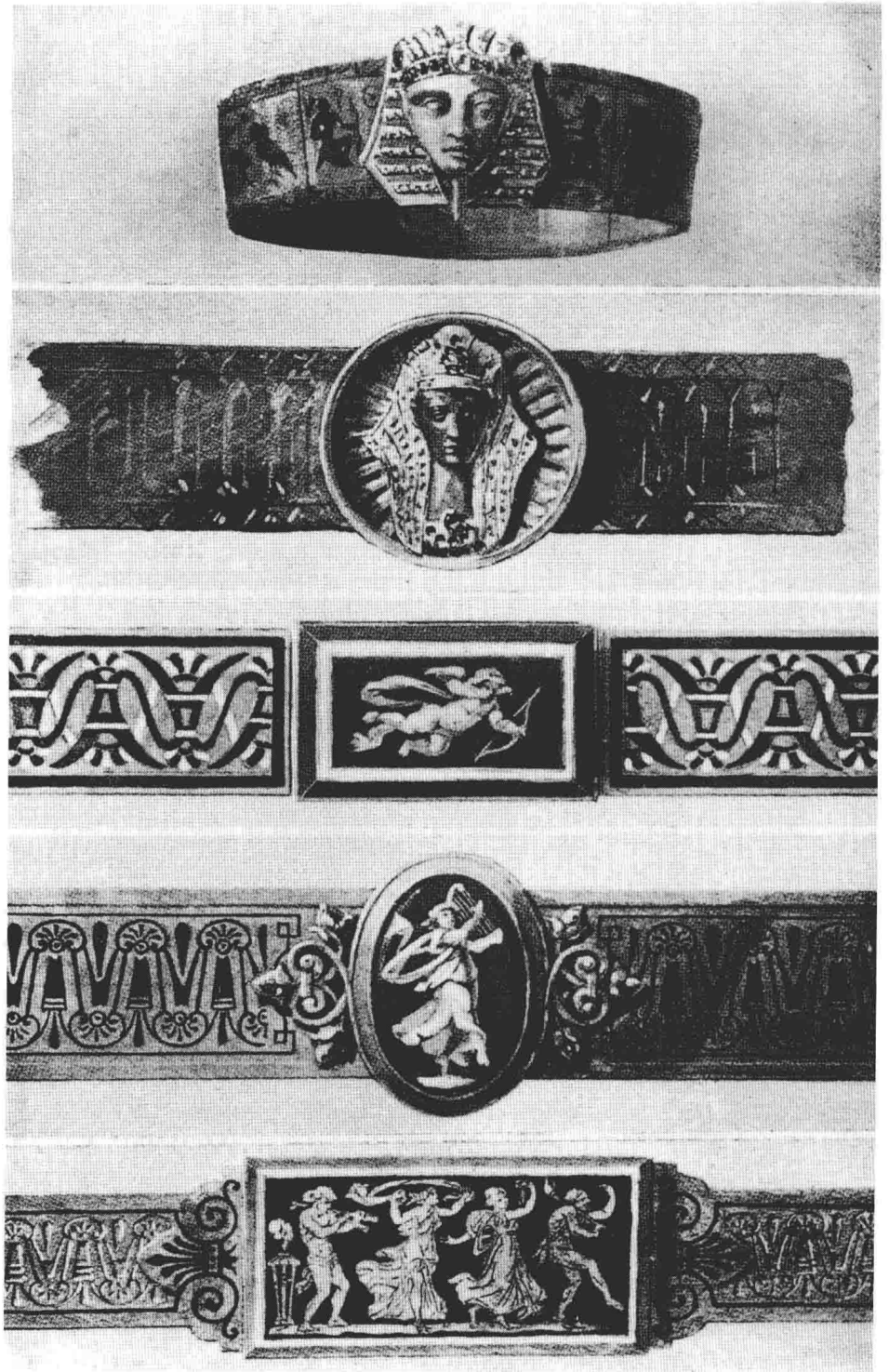
French interest in Egypt, already stirred by Napoleon’s campaign of 1798, was renewed by the excavations conducted by Auguste Mariette in the early 1860s and by the construction of the Suez Canal. Lotus flower and pharaonic motifs were much in evidence in the jewelry displayed at the 1867 Exposition Universelle. However, pencilled drawings of Egyptian inspiration are to be found much earlier, in Alexis Falize’s first surviving design book, dated 1838-46.

286. Pencil and watercolour designs by Lucien Falize for a gold wire bangle and various orange, blue and green enamelled panels featuring the Egyptian eye, accompanied by pencilled annotations in his own hand.

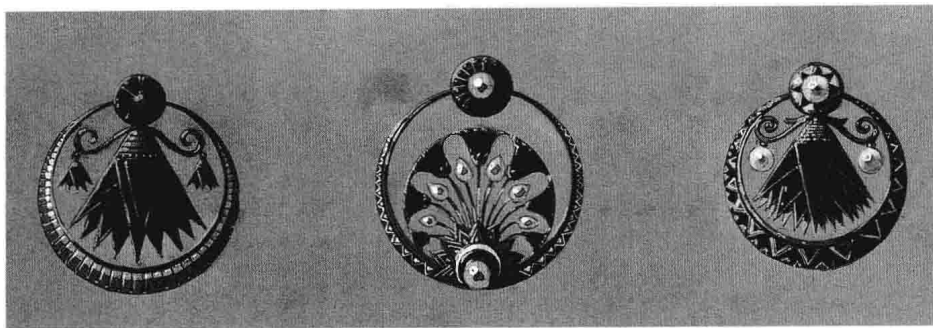


287. Watercolour designs for bracelets by Alexis Falize, the top two examples inspired by Egyptian motifs, the three below in the archaeological taste, the anthemion designs carried out in gold and black champlevé enamel. From Henri Vever, *v. II*, p. 327.

288. Watercolour designs for three gold and enamelled earrings in the Egyptian taste by Alexis Falize, the centre and right examples set with pearls.



A later watercolour design by him depicts an enamelled pharaoh's head mounted as a brooch and set with pearls. Henri Vever reproduces a series of designs of bracelets by Alexis which includes two jewels that are also centred with a pharaoh's head. Three watercolour designs survive in the family archive with earrings depicting lotus flower motifs carried out in vivid green, red and blue enamels.



Designs by Lucien include a plain gold wire bangle hung with a panel featuring the Egyptian eye, and a mirror or lorgnette of unusually elongated shape, possibly derived from the canoe-oars illustrated in Owen Jones's *Grammar of Ornament*. Unfortunately, no works by the firm in the Egyptian taste have come to light.

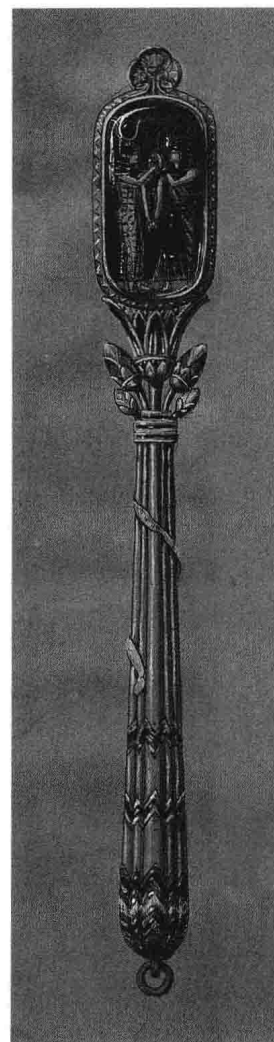
ASSYRIA

Assyrian art inspired an important work of art by Lucien Falize. This was the famous Vase Sassanide displayed at the Exposition Universelle of 1889. Whether the excavations at Nineveh and Nimrud conducted by Sir Austen Layard were influential in Mrs Morrison's choice of subject matter for Falize is not known; however, the discovery had generated great interest in Assyrian civilization. The Morrises must have seen the sculptures and friezes that Layard had brought back with him and which were now exhibited at the British Museum. The exhaustive research he undertook in the making of his Vase at Mrs Morrison's instigation has already been discussed (see p. 95); one might wonder at the number of comparable masterpieces that were ultimately prompted by Layard's discoveries. The only other works known of Assyrian inspiration are the belt buckles in the form of lions' heads by Lucien Falize, misattributed at the time to his sons; they were shown at the 1900 Exposition Universelle.

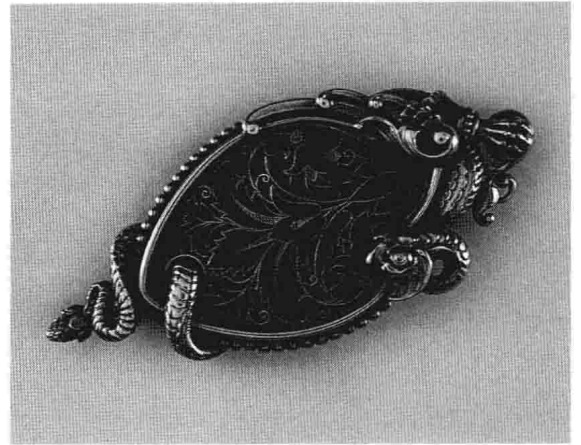
PERSIA

The type of ornament usually regarded as Persian in Falize's works incorporates floral motifs carried out in vivid translucent enamels. Racinet devotes six plates in his *Encyclopaedia of Ornament* to Persian art, and such ornaments are included in plate XXIII which is devoted to '*Tapiserie et ornements courants*'. The pointed floral elements have been adapted by Falize to decorate the back of a hand mirror and a brooch. The latter jewel also incorporates Neo-Gothic elements including a chased gold gauntlet.

Identification of sources is not always easy; in the case of some enamelled works described as 'Persian' style, one finds that they derive from the Indian section of Racinet. The choice of palette may be largely accountable for these misattributions, so closely does it resemble Persian earthenware.



289. Watercolour design by Lucien Falize for a gold and enamelled mirror or lorgnette in the Egyptian taste, decorated with two Egyptian figures possibly copied from a frieze within an oval gold border, supported on a lotus flower, the handle of reeded gold.



290. Gold, enamelled and gem-set hand mirror decorated with floral motifs in the Persian taste, the vividness of the translucent red, blue and green enamels emphasized by the opaque ivory-coloured ground. The oval panel contained within an openwork gold frame set with diamonds.

291. Chased gold brooch centred with vivid translucent enamels depicting floral motifs in the Persian taste, the surface pierced and bordered by a chased gold snake, with an acorn finial at one end and a gloved hand holding a ball at the other. The counter-enamel is opaque royal blue.

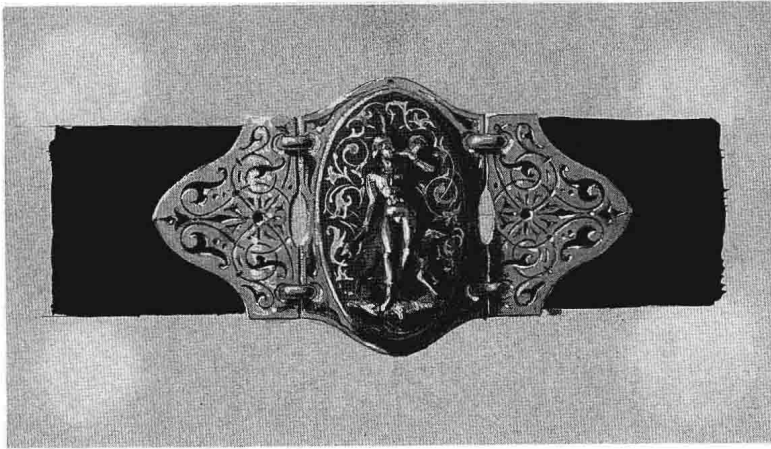
292. Decorative designs derived from Persian art and textiles such as tapestries, including vividly coloured floral motifs, which inspired the ornamental scheme of a number of pieces by Lucien Falize (see above). From Albert Racinet, *Ornement polychrome*, pl. XXIII.



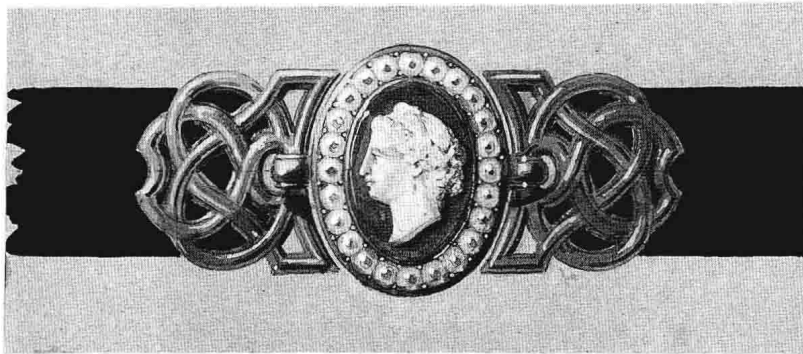
ANCIENT GREECE

Although archaeological excavations carried out in the nineteenth century influenced jewelry design, the art of the Greeks does not feature as extensively in Falize's creations as it does in many of the firm's contemporaries.

These motifs first appeared in Alexis Falize's work in the earliest surviving design book, well before 1862 when Castellani's work was shown at the International Exhibition in London, and the Campana collection was



293. Watercolour designs by Alexis Falize for two belt buckles in the archaeological taste, the clasp of the one above depicting Diana holding a spear and blowing a horn, accompanied by a hound, against a black champlevé enamelled ground; the lower one centred with a hardstone cameo depicting a female head in profile, bordered by pearls.



294. Hinged gold bracelet by Lucien Falize composed of three tubular hoops and set with three Greek coins arranged diagonally across the jewel. They depict, from left to right, Demeter the goddess of fertility, with a corn-sheaf in her hair, the reverse inscribed Heron, a tyrant of Syracuse, and depicting a chariot; Athena the goddess of wisdom, the reverse inscribed 'King Agathokles' (who reigned in 317 BC); and Apollo the god of music and poetry, the reverse also showing a chariot. Contained in its original fitted case, the white lid satin reading 'Falize/Orfèvre joaillier/ 6 Rue d'Antin/Paris'. Width including coins 3.5 cm.

displayed at the Louvre. Here we find Greek anthemion designs carried out in black champlevé enamel against a gold ground, and scenes derived from Greek vase painting. Brooches centred with cameos are also included, reflecting the fashion for these ornaments that had been popularized by Napoleon I; they were later incorporated as centre motifs for belt buckles. No examples of jewelry by Alexis in this style have been traced to date.

A hinged gold bangle by Lucien Falize combines the enduring taste for archaeological jewelry with the relatively recent incorporation of ancient medals and coins as decorative devices. Three tubular gold hoops are connected by vertical rods and decorated with cast and chased sprays of laurel. The jewel is centred with three Greek coins placed diagonally across the bracelet, dating from the late fourth to third century BC and struck in Syracuse.³² The reverse of the bangle bears a gold cartouche with the initials 'YE' and the date '27 NOV 1904'. This is presumably a later inscription, since Henri Vever dates this work, or an identical version, as 1890;³³ it may well have been made for the Exposition Universelle of 1889.³⁴

Finally, a different aspect of the influence of Greek art in the firm's work is



295. Triangular gold, enamelled and diamond-set pendant by Falize Frères centred with an oval agate cameo of a tragic Greek theatrical mask. Engraved 'Falize 1907' and contained in its original brown tooled leather case, the lid satin reading 'Falize/Orfèvre joaillier/6 Rue d'Antin/Paris'. Length 7.2 cm.

demonstrated in a pendant centred with an agate cameo of a Greek theatrical mask. This jewel was made relatively late, being signed 'Falize' in full and dated 1907. It may have been specially commissioned. The jewel was once owned by the chaser Louchet and the label, typed with 'Falize/PENDENTIF/Masque Tragique no. 45' on the base, may have been added by him or a later owner.

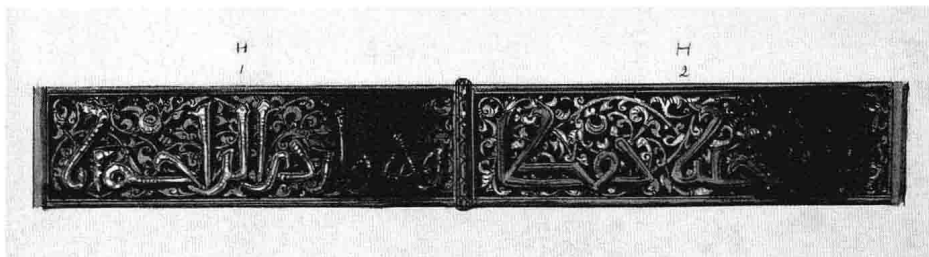
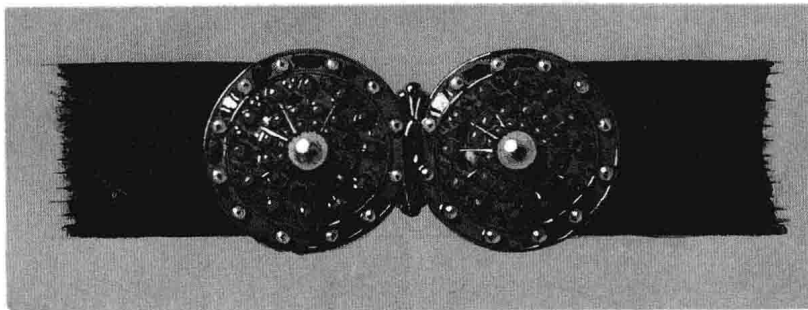
MOORISH ART

"The Moorish style had a marked influence on jewelry from 1840 to 1850, and many pieces were made in which the composition and details were obviously inspired by the Alhambra's decorative scheme. It was a sound choice; with its wide-ranging ornamentation, Arabic art inspires the use of gold, chasing, gemstones and enamel."³⁵

All the decorative techniques mentioned above appear to have been employed in the *châtelaine* by Alexis Falize which Eugène Fontenay illustrates in *Les Bijoux Anciens et Modernes* and dates approximately 1852. This large jewel is composed of three main vertical elements of varying forms. The rich interlaced pattern in the top element of the jewel, characteristic of Moorish ornament, is reflected in the long chains flanking the centre section. The lowest element is set with a wide oval plaque which bears an Arabic inscription.

From 1842 to 1845, Owen Jones published his 'Plans, Details, Elevations and Sections of the Alhambra', several plates of which are reproduced in his *Grammar of Ornament* and incorporate calligraphy as a decorative device. It is possible that Alexis saw this early work, since the earliest album of his designs contains an unfinished drawing, possibly of a scent flacon, suspended with an acorn-shaped drop, and bearing an Arabic inscription which he has translated by hand in pencil as 'amour'. A later watercolour design by him features a belt buckle decorated with another Arabic inscription carried out in *champlevé* enamel. Finally, a design for a bracelet by Lucien Falize bears a quotation from the Koran against a red enamelled ground.³⁶

However, the inspiration drawn by the firm from Moorish art was not confined to the decorative aspects of its calligraphy. A series of jewels was designed by Alexis which appears to draw its inspiration from particular features of North African costume. The various Algerian campaigns conducted by the French³⁷ had led to an interest in North African jewelry and a fashion for the knots and tassels of Algerian dress. Alexis conceived an unconventional type of jewel which was suspended with acorn-shaped drops. The crescent motifs in the jewel, set with alternating bands of stones or decorated with intricate openwork motifs, gave it an Eastern flavour. The chainwork and free-hanging 'tassels' subsequently became characteristic features of a number of jewels created by Falize. Vever³⁸ illustrates a *parure* comprising a necklace, brooch and earrings similarly decorated. A design for two brooches in which the suspension chains emerge from the centre is in the Falize archive. Asymmetrical tassels were suspended from coral and gold '*résilles*' (hairnets), and at the sides of hair comb ornaments.³⁹ One wonders whether the symmetrical arrangement of these acorn-shaped drops combined

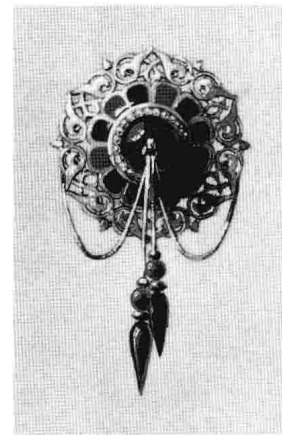
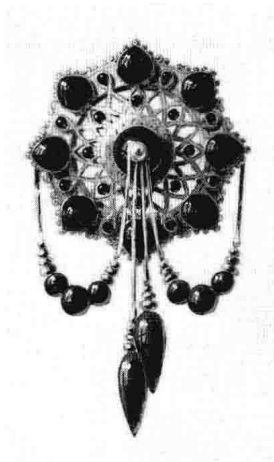


with large cabochon and pear-shaped stones might not be later, more elaborate manifestations of the same concept.⁴⁰

The Arabic-style coffee pot exhibited by Bapst et Falize at the 1889 Exposition Universelle is one of the firm's most unusual pieces of goldsmith's work.

INDIA

Given the strong, linear design of its ornaments and its vivid palette, the presence of motifs drawn from Indian art is not surprising in Falize's work. The palm leaf design included in Racinet's *Art Indien, niellés et métaux gravés* (Plate XVI) appears in several cloisonné enamelled pendants exhibited by Alexis Falize in 1869. A rare, unusually monochromatic demi-parure with this motif has come to light, its surface further set with diamonds. The use of gemstones is rare in these cloisonné enamelled works, but consistent with the



296. Watercolour designs by Alexis Falize for two belt buckles in the Moorish taste.

297. Watercolour design by Lucien Falize for a gold and enamelled hinged bracelet, inscribed with a quotation from the Koran in Kufic script (used from the 9th to the 15th century), translating as 'God is the best keeper and he is the most merciful of the mercifuls' (Ch. 12, second half of verse 64).

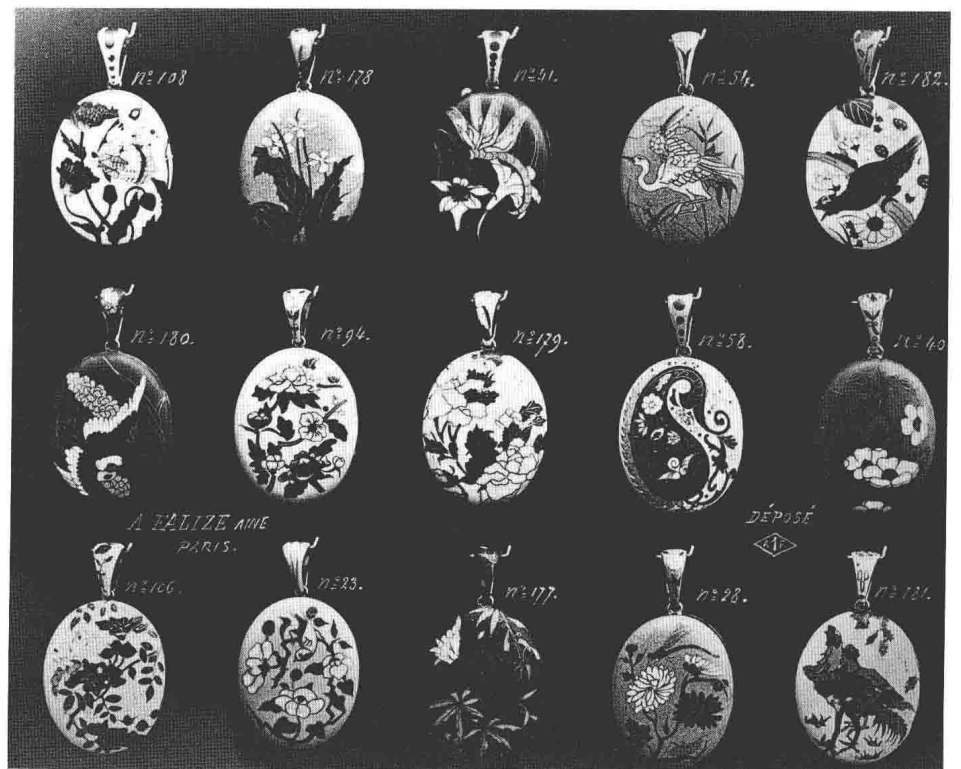
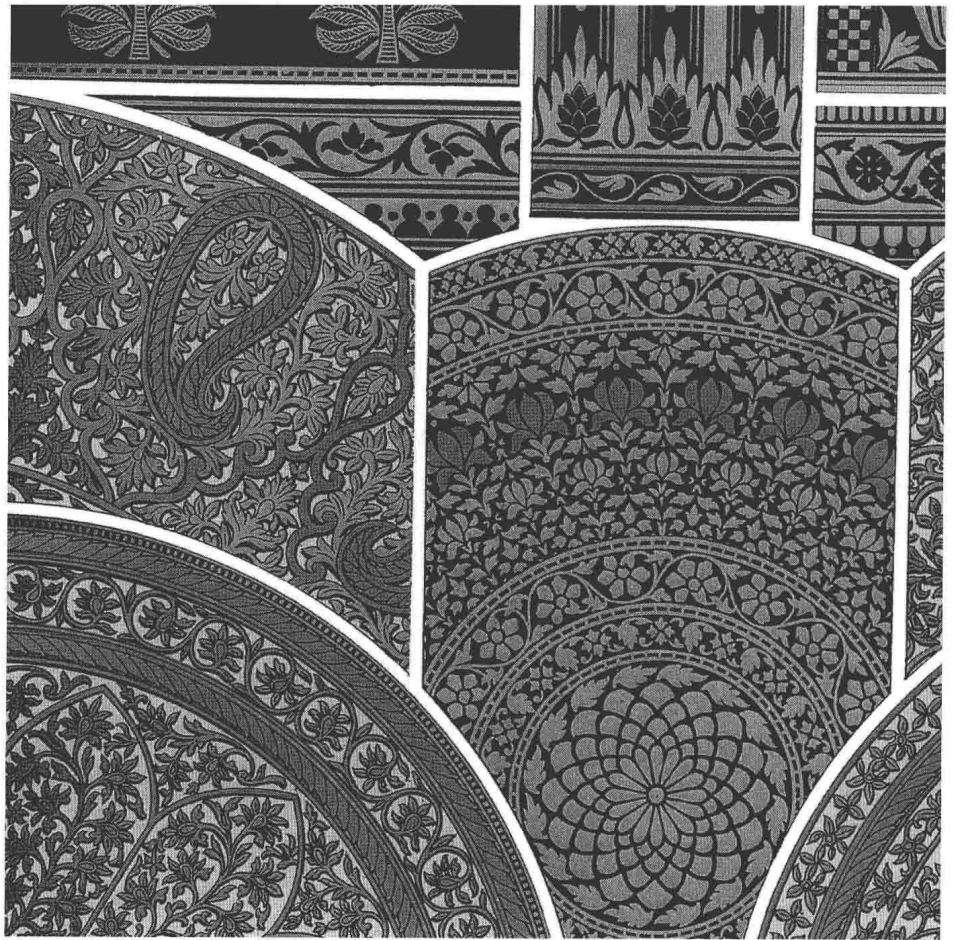
298 a and b. Watercolour designs by Alexis Falize for two gold and hardstone brooches, each in the form of a disc, from the centre of which four chains emerge, two joining the sides of the jewel, the other two suspended with acorn-shaped tassels hung at different heights.

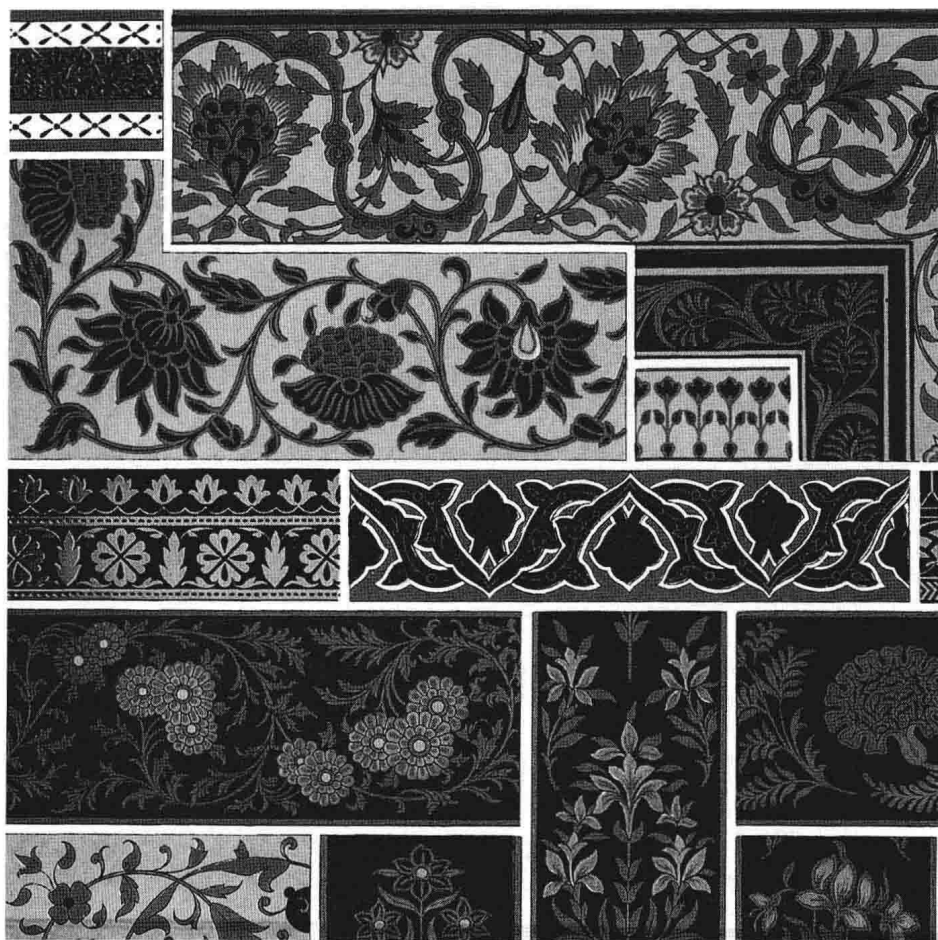
299. Decorative motifs derived from Indian niello and engraved metalwork, featuring the palm leaf design on the upper left frequently used in ornamental schemes.

The form evolved from the stylization of a pine cone design. From A. Racinet, *Ornement polychrome*, pl. XVI.

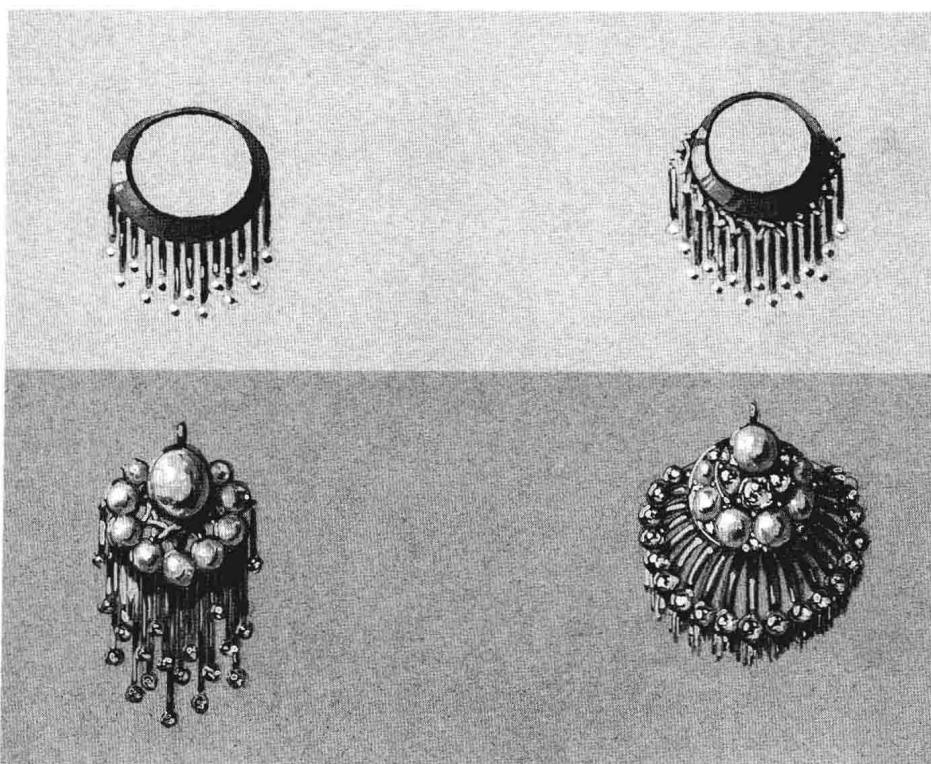
300. Photograph of cloisonné enamelled lockets or pendants displayed by Alexis Falize at the exhibition organized by the Union Centrale des Beaux-Arts appliqués à l'Industrie in 1869. The palm leaf motif is used to decorate the jewel in the centre row labelled no. 58. From Exposition 1869. A. Falize. *Bijoux et émaux cloisonnés*.

301. (Opposite) Decorative motifs derived from Indian ornament and found in embroidery, paintings and niello. The pineapple-shaped motifs and floral designs in the 'L'-shaped border on the left appear to have inspired those found in the bracelet illustrated in pl. 94. The camomile flowers against a red background depicted in a frieze below inspired the decorative scheme of the bracelet illustrated in pl. 117. From A. Racinet, *Ornement polychrome*, pl. XVIII.





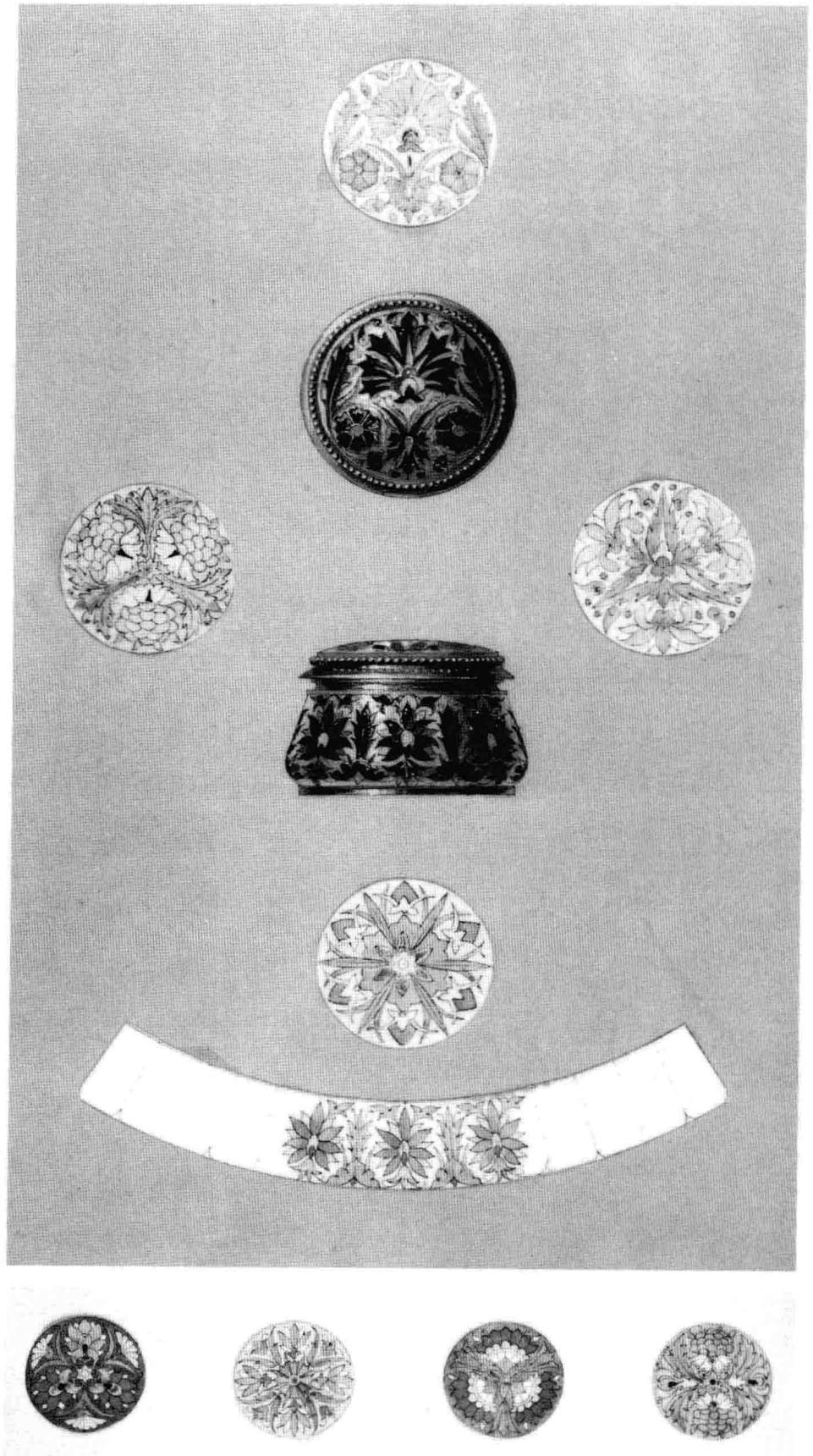
302. A gold and cloisonné enamelled demi-parure composed of a pendant and a pair of earrings decorated with blue enamel, the gold cloisons used to outline the ornamental motifs and most particularly the palm leaf designs. Diamonds are used to punctuate flower heads and stems but are also arranged at random about the surface. Height of pendant including suspension loop 5.6 cm., width 3.1 cm. Height of earrings 3.3 cm., max. width 1.5 cm.

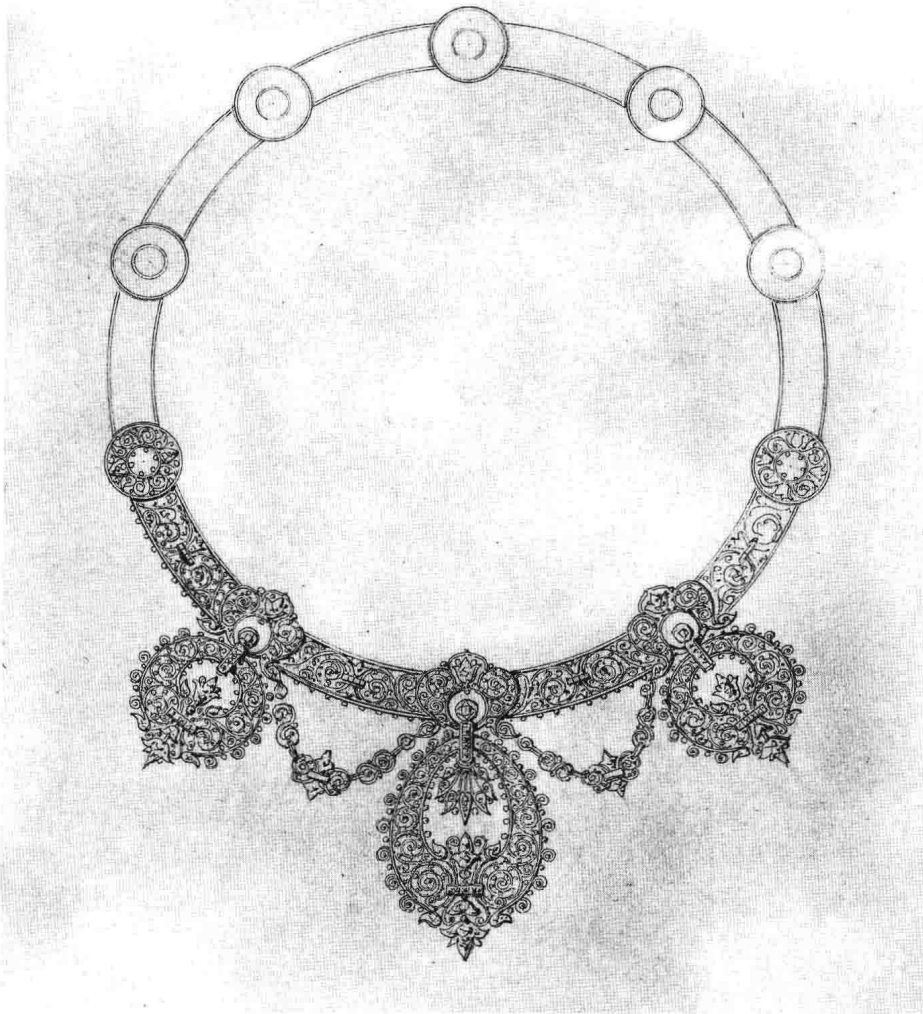


303. Watercolour designs by Alexis Falize for a pair and two single earrings in the Indian taste.



304. A circular gold and enamelled pill-box by Lucien Falize, the body decorated with an opaque enamelled ivory ground applied with Persian-style flowers, the translucent red and blue enamelled petals carried out over 'paillons'. The flowers alternate with vertical foliate motifs supported by royal blue scrolls. The counter-enamel is pale blue and decorated with red, yellow and blue enamelled floral motifs. The base is decorated with opaque royal blue enamel, centred with a six-pointed star-shaped flower, and decorated with three red translucent enamelled raspberries enhanced with 'paillons' alternating with green enamelled leaves. The inner base, applied with a turquoise blue 'cabochonné' enamelled ground, is decorated with three red and white enamelled flowers, the centre triangular motif royal blue and yellow on a foiled ground. The detachable lid is bordered with gold beading, applied with a cream opaque enamelled ground with a red translucent enamelled Persian-style flower, flanked by two blue enamelled flower heads. The reverse of the lid is decorated with 'cabochonné' turquoise enamel, centred with a large yellow enamelled flower, and decorated with blue, green, yellow and royal blue geometric motifs. Max. diam. 3.7 cm., diam. at rim 2.9 cm.



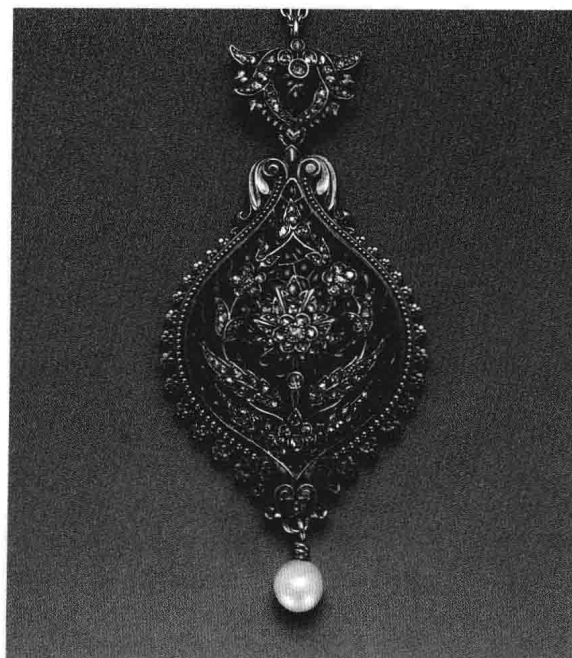
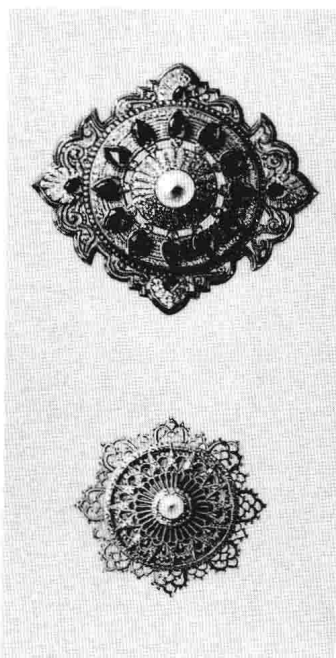


305 a and b. Watercolour designs by Lucien Falize for the pill-box illustrated in pl. 304. The designs on the left and right of the box are for the base (decorated with raspberries) and inner base respectively. Four alternative decorative schemes appear at the foot of the page.

306. Pencil drawing by Lucien Falize for an openwork gold necklace in the Indian taste.

307. Watercolour designs by Alexis Falize for two openwork gold, enamelled and gem-set brooches in the Indian taste. The example at the top is centred with a pearl, surrounded by diamonds, decorated with pear-shaped emeralds, the four extremities with diamond-set shell motifs centred with a sapphire. The lower example is centred with a pearl surrounded by blue enamel framed by a green enamel border, with pierced gold motifs framing the disc-shaped jewel.

308. A gold, enamelled and diamond-set pendant in the Indian taste by Lucien Falize, decorated with translucent red 'cabochonné' enamel applied with a stylized floral ornament set with diamonds, the whole bordered with graduated gold beading and florets. The matt turquoise blue counter-enamel is pierced with raised gold beads securing the diamond ornaments. It is fitted with a glass compartment, removable to contain a memento. Height including loop 9.2 cm., max. width 3.9 cm.



309a and b. Gold and enamelled jewelry by Falize, including a reversible brooch and pendant, and a pair of cufflinks by Alexis Falize decorated with cloisonné enamels in the Japanese taste; the reverse of the brooch is very similar to an example illustrated at the 1869 Union Centrale exhibition, but in a slightly differing palette. A hinged gold bracelet with buckle and brooch en suite, decorated with bird motifs in translucent cloisonné enamels, the background of an unusually sombre palette, by Falize Frères. The reverse of the brooch is signed with the third generation's monogram and the reverse of the bracelet decorated with stylized ivy leaves in the medieval taste. All photographed actual size.

310. Articulated gold and enamelled bracelet decorated with translucent enamelled holly motifs against an opaque ivory enamelled ground, the centre panel decorated with a diamond-set motif depicting the astronomical and astrological symbol for Saturn, the ruling planet of Capricorn, the sign of the zodiac ascendant during Christmas. Length 8.8 cm.

pendant in the Victoria and Albert Museum which is also redolent of Indian art. The counter-enamel of the pendant in this demi-parure bears contrasting characteristics, with a pattern more Persian in flavour, and carried out in vivid colours of enamel.⁴¹

Flowers in Indian works of art also inspired Falize, and in a reversible translucent enamelled bracelet discussed in the context of the 1878 Exposition Universelle, one finds motifs that are taken directly from Racinet's plate XVIII featuring 'Art indien, Flore et ornements courants. Broderies, peinture et nielles'. André Falize illustrates a bracelet with similar motifs transposed,⁴² captioning it 'émaux cloisonnés, fleurs persanes [sic]'. As we have seen, the palette may be the reason for attributing these forms to Persian art; it is also true that floral ornament in Persia and India can be very similar.

An exquisitely enamelled pill box owned by Queen Elizabeth II⁴³ is decorated with nearly identical motifs. The sides and lid of the box are carried out in vivid red, green, turquoise and royal blue translucent enamels, some highlighted with *paillons*, against an opaque ivory enamelled ground.

This particular plate from Racinet reveals another source for a jewel by Lucien Falize, namely the beautiful camomile bracelet in the collection of the Musée des Arts Décoratifs. The sequence of five flowers has been reproduced in reverse; the centres have been set with diamonds, the red background has been translated into a blue 'cabochonné' enamel, and the sinuous foliate ornaments reproduced exactly in gold.

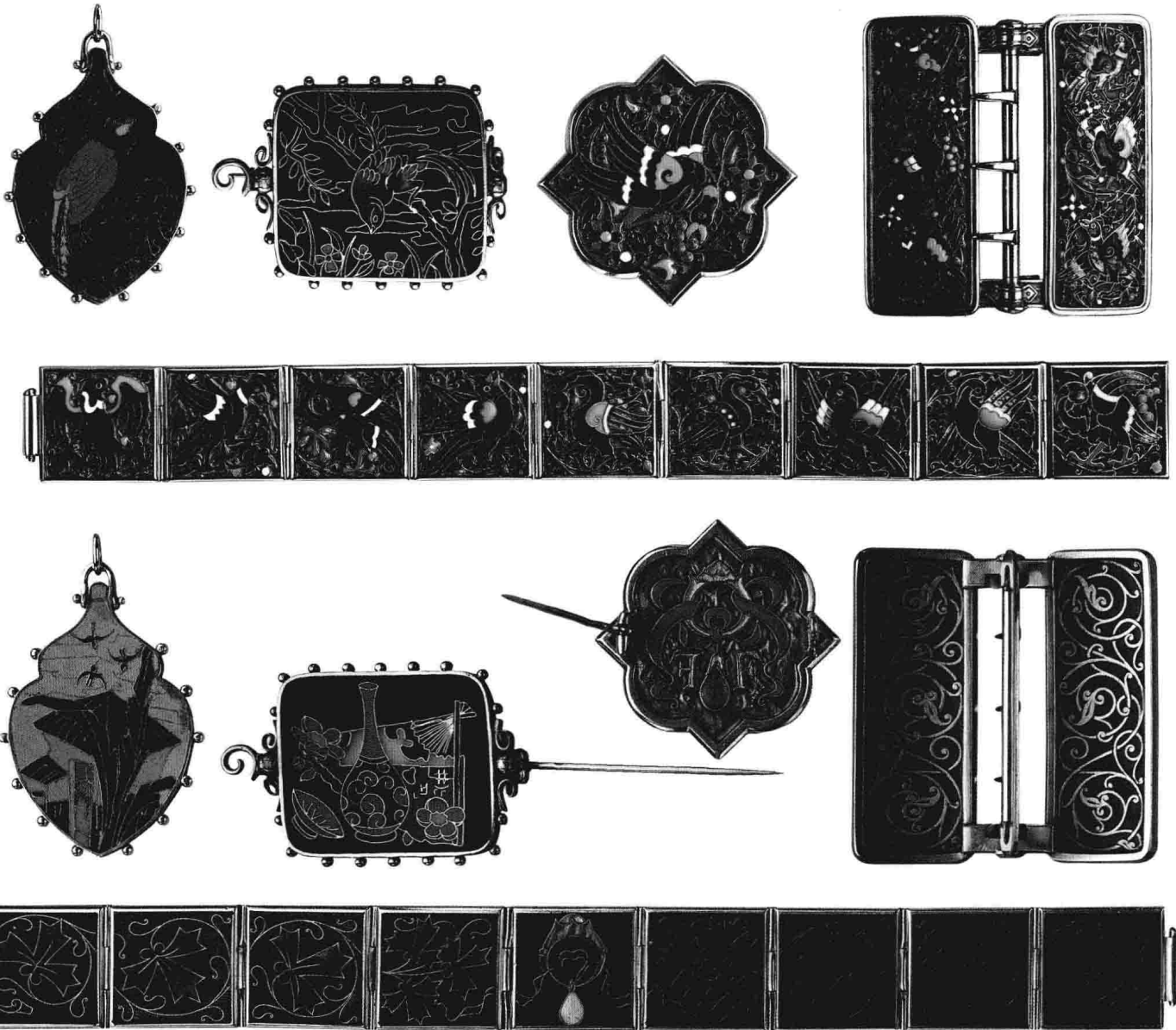
There are designs in the Falize archive for a series of interpretations of Indian jewelry. The complex openwork motifs are featured in unusually long earrings with ruby and pearl drops, or smaller fringed examples set with opals and suspended with pearls. These form part of a group of jewels in the Indian taste by Alexis incorporating brooches decorated with enamel or gemstones.

Lucien Falize was also influenced by Indian jewelry, as a pencil drawing for a necklace in the Falize archive demonstrates.⁴⁴ He also created a 'Collier indien (Ciselures à fond d'émail rouge)' for the 1878 Exposition Universelle. One of his outstanding pendants, unmistakably Indian in flavour, is also decorated with his distinctive red translucent 'cabochonné' enamel over a foiled ground, and set with diamonds.

The most astonishing of all the works by Falize in the Indian taste is the pendant "the subject of which is borrowed from Hindu mythology: - a Buddhist monk holding a pearl in his hands, seated on a cloud in the folds of a dragon."⁴⁵

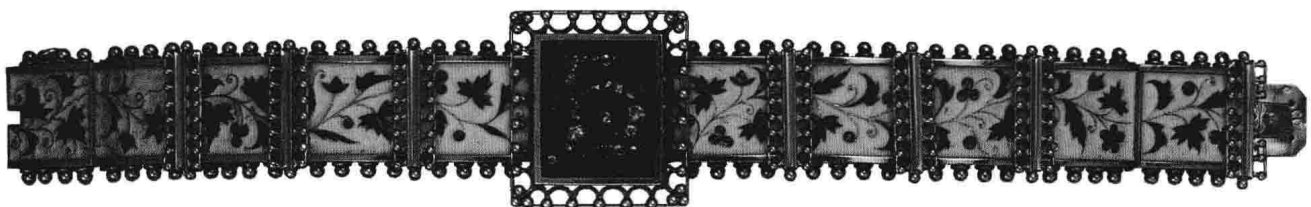
WESTERN SOURCES: MEDIEVAL ART

One of the Falize firm's most elaborate tributes to medieval art is the exquisite bookbinding created to contain a thirteenth-century manuscript, first exhibited at the 1878 Exposition Universelle. Its gold surface, decorated with repoussé, filigree and granulation, is also enamelled to highlight the initials of the medieval script and the animals, flowers and birds which ornament the cover. With infinite detail, Falize has transformed a page from an illuminated manuscript into a magnificent example of goldsmith's work.



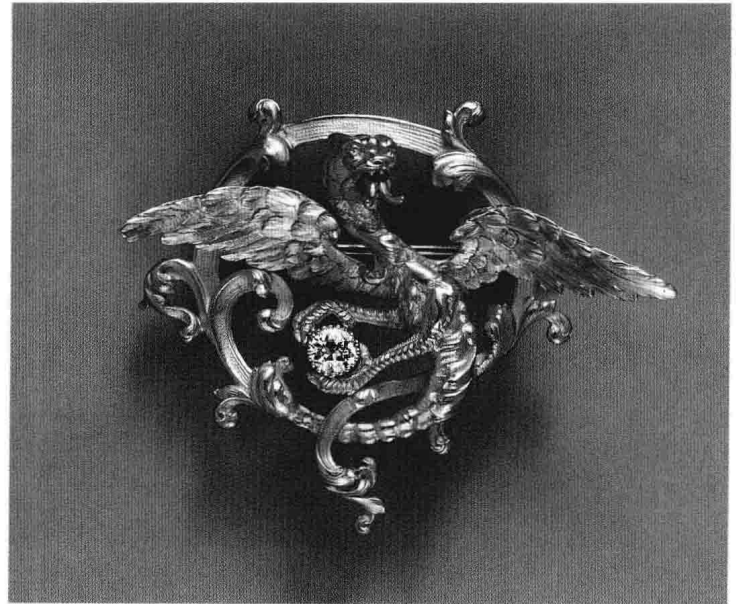
Decorative elements used by medieval calligraphers to emphasize initial letters often derived from nature. The vivid palette in which botanical motifs were carried out could be perfectly transposed into enamels, and holly or ivy leaf motifs were used by Falize on the hinged panels of bracelets to great effect.

Animals, especially fish and birds, formed part of the calligraphers' repertoire. This was also reflected in works by Falize. A rare suite of jewelry by Falize Frères has come to light in which translucent enamelled birds form





311. Gold and cloisonné enamelled brooch in the medieval taste, made by Alexis Falize for his wife Elisa. His own initial is carried out in translucent red enamel over an engraved ground, while the body of the creature within is enamelled 'sur paillons'.
Diam. 2.8 cm.

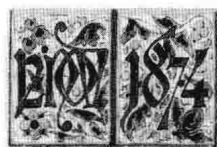


312. A chased gold brooch by Lucien Falize in the form of a chimera with outspread wings, guarding a diamond, c. 1895. Signed with the *Bapt et Falize poinçon*. Width 5.5 cm., height 4.2 cm.

313. Gold, enamelled, gem-set and pearl crown made in Prague in 1602; originally the private crown of the Habsburg Emperor, it became part of the regalia of the Austrian Hereditary Empire in 1804. The gold mounts are applied with an ivory enamelled ground and decorated with vividly enamelled bird, floral and foliate motifs.
Height 28.6 cm.

314. Watercolour design by Lucien Falize for a gold and enamelled bracelet, the inscription carried out in translucent blue and red enamelled medieval-style calligraphy. A similar bracelet was exhibited at the 1889 Exposition Universelle (see pl. 125). Length 19.8 cm.





the principal ornamentation. The sinuous pattern on the counter-enamel of the buckle is also reminiscent of the motifs used in medieval texts. If the brooch were not signed with the Falize Frères monogram, it could easily have been attributed to Alexis or Lucien. A relatively late work, it was possibly a commission.

Combinations of human and animal forms added a humorous or grotesque element to the decorative scheme of manuscripts.⁴⁶ The brooch Alexis created for his wife frames within his red enamelled initial a peculiar hooded female creature with a shell or wing on her back, and a curvaceous tail which parts, culminating in two three-leaf clovers. Fantastic creatures featured in chased gold jewelry by Falize as well as in translucent enamelled pieces; for instance a gold chimera with wings outspread has recently come to light.

The use of gold *paillons* combined with translucent enamel was the ideal medium to translate the shimmering palette used in the decoration of medieval texts, and the creamy texture of the page was represented by an opaque ivory-coloured enamel background. This was not an innovation; Lucien Falize may well have seen works of art in the *Kunsthistorisches*

315. Watercolour design by Lucien Falize for a gold and enamelled bracelet, decorated with a trailing ribbon bearing various specific dates in chronological order, most probably referring to the birth dates of children. Possibly variations for the design are depicted below. The ground enamelled yellow, the decorative motifs enamelled green and red. Another commemorative bracelet, inscribed 'Année 1882' and bearing the initials 'MC', is preserved at the Musée d'Orsay, Paris.



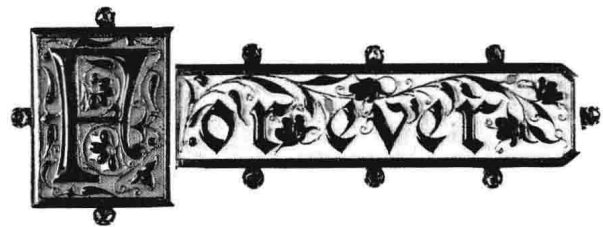
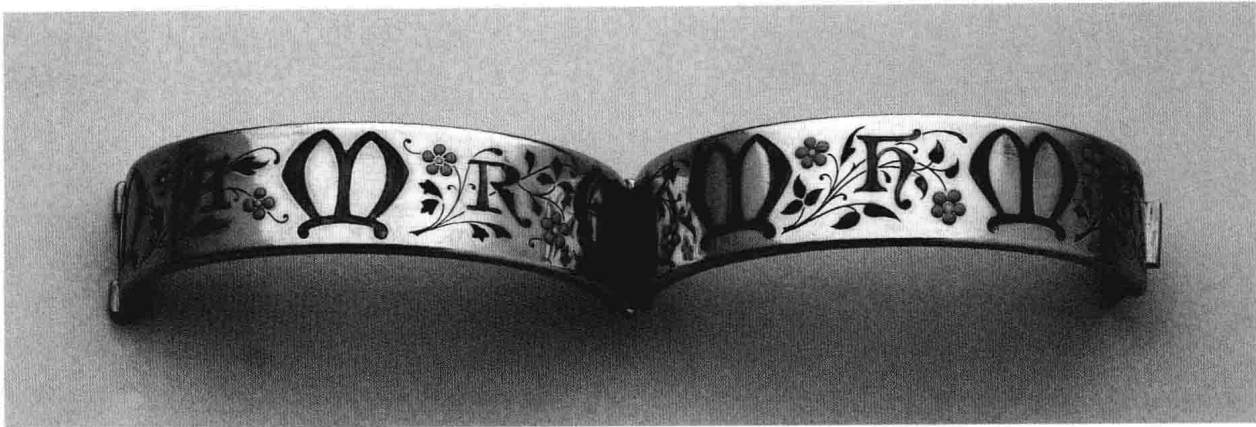
316. Gold and cloisonné enamelled hinged bracelet by Bapst et Falize, bearing a message of love carried out in pale blue enamel against a yellow ground decorated with holly, the royal blue counter-enamel with foliate motifs and featuring an elaborate Bapst et Falize monogram. Width 6.3 cm x 5.4 cm., height 1.7 cm.

317. Gold and cloisonné enamelled bracelet by Falize Frères, composed of three hinged sections inscribed with a message of love, the lettering highlighted in blue enamel against a yellow ground decorated with forget-me-nots. The counter-enamel is decorated with myrtle, emblematic of love, and features an elaborate Falize Frères monogram. The jewel was given by the widowed Mme Fourdinois (her husband died in 1907) to the Musée des Arts Décoratifs in 1913. Diam. 6.5 cm., width 2 cm.



Museum, Vienna, similarly decorated, and they include the famous crown belonging to Emperor Rudolf II. However, by adapting this technique to smaller-scale works, and using motifs derived from medieval manuscript illustrators, Falize succeeded in creating jewels that were entirely his own.

In his dictionary entry on jewelry,⁴⁷ Lucien Falize refers to “the fashion for jewelry decorated with mottoes” beginning towards the end of the fourteenth century. Enamelled and gem-set necklaces bearing “galantes devises” (chivalrous mottoes) such as ‘*Gardez-moi bien*’ (keep me safe) were apparently very popular, and Charles V’s jewelry inventory included rings which were each inscribed with a different day of the week, to be worn at court.



This particular fashion was emulated by Alexis and Lucien Falize, who were creating bracelets decorated with mottoes in medieval script before 1875. The relatively lengthy, flat surfaces offered by these jewels were ideally suited to carry scripts.

As Falize wrote, “So many things can be engraved on a circle of gold...monograms, mottoes, cyphers, emblems...Commemorations of marriages, births, family events to be remembered, particular dates, whether happy or sad. [These] bracelets are intimate mementos...They will no longer be broken up, but will be handed down as family heirlooms, as precious as illuminated parchments.”⁴⁸

These could reveal political inclinations, for example ‘*Ung Dieu Ung Roy Une Loy Une Foy*’, or bear messages of love, with the words ‘*Tant que je vive, autre n’auray*’ (As long as I live, I shall have no other) and ‘*Tout par amour/Partout amour/Amour partout*’. Two examples of this particular jewel have surfaced so far;⁴⁹ one was given by the famous cabinet-maker Henri-Auguste Fourdinois to his wife and it carries her initials ‘MF’ on the reverse of the jewel.

The romantic messages in these bracelets extend to the firm’s monogram, in which the trailing ribbon is entwined within the diamond-set ring to form a heart. The fact that Mme Fourdinois’s bracelet was commissioned as late as 1901 demonstrates the enduring popularity of this type of jewelry.

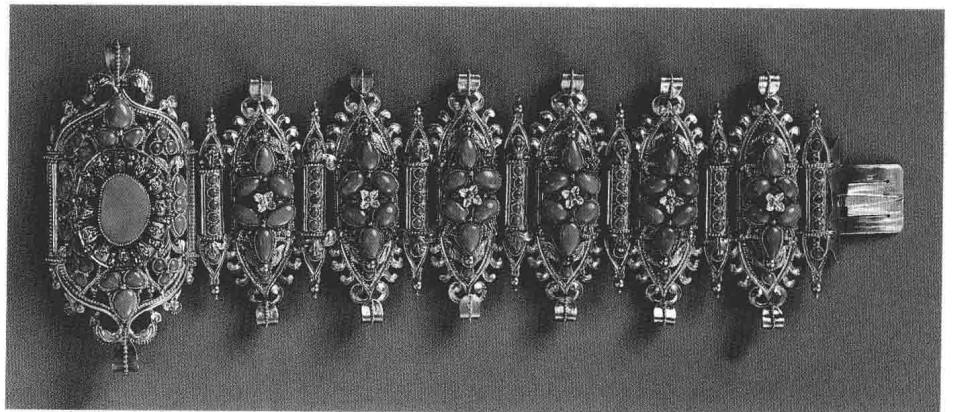
Occasionally the first name of the recipient was featured, as on a bracelet where the word ‘Marthe’ has been stretched across the jewel by alternating each letter with the repeated initial ‘M’. Bracelets were sometimes inscribed with an entire verse. The initial letters were not consistently decorated with translucent enamels, but occasionally carried out in black and blue champlévé, which was reflected in the first letter of each line.

318. Gold and enamelled bracelet spelling the word ‘Marthe’, the initial ‘M’ repeated throughout the jewel carried out in medieval calligraphy, the surface also decorated with forget-me-nots. The reverse has been pierced in quatrefoil shapes to reveal the turquoise blue counter-enamel, forming further forget-me-nots flower heads. The inscription within the jewel reads ‘Jeanne et Fernand à leur Marton’. Diam. 6 cm., width 1.6 cm.

319. Two gold and enamelled brooches by Lucien Falize inscribed with messages of love in medieval script. The brooch spelling ‘Recuerdo’ (remember) counter-enamelled royal blue, and bordered with a gold beaded arched ornament emphasizing the neo-Gothic character of the jewel. Length 5.5 cm., width 1.9 cm. ‘Forever’ brooch length 5 cm., max. width 1.7 cm.

320. Engraving of two gold *châtelaines* by Alexis Falize, that on the left decorated with cloisonné enamels apparently identical to the one reproduced in pl. 17a, depicting the watch that originally hung from the jewel; that on the right bearing a motto carried out in medieval script. From Eugène Fontenay, *Les Bijoux anciens et modernes*, p. 470

321. A gold, turquoise and diamond-set bracelet, the clasp set with turquoise and diamonds, the six hinged panels each centred with a quatrefoil red gold flower flanked by oval-cut turquoises, the gold openwork mounts culminating in crocket-shaped motifs. Contained in its original burgundy leather tooled case, the lid satin reading 'Falize/Orfèvre-joaillier/6 Rue d'Antin/Paris'. Length 16.5 cm., width 7 cm.



Medieval script could be represented in a variety of ways. Messages of love could be abbreviated and worn as brooches, or in larger jewels such as *châtelaines*, bearing messages such as '*Amour n'a point soucy du temps*' ('Love has no concern for time') in openwork gold.

It was not only the medieval art of calligraphy and illumination which inspired Falize. In a gold and turquoise bracelet, the ornaments bordering the pointed panels are highly reminiscent of the architectural motifs of the period. The disposition of the turquoise evokes medieval tiles.

Conceived as a Gothic tower, the extraordinary timepiece made by Lucien Falize for Alfred Morrison bears similar ornamental features, with its pinnacled roof, chased crockets and winged gargoyles. However, no creation by Falize more successfully evokes medieval art than the carved and painted ivory carriage clock he displayed at the 1878 Exposition Universelle. With its depiction of the Annunciation on the front, rondels and tracery at the sides, hinged and bolted door with Neo-Gothic mounts at the back, Falize created a rare tribute to the art of the Middle Ages.

WESTERN SOURCES: RENAISSANCE

The style most often associated with Lucien Falize's historicist pieces is that of the Renaissance. As a tribute to one of the most flourishing artistic periods, he created a series of "dazzling jewels worthy of comparison with those of museums and private collections;..."⁵⁰ They were closely inspired by his favourite jewelers, goldsmiths, painters and ornamentalists.

However, his father's role in fostering such enthusiasm in Lucien should not be neglected. Gustave Goetschy aptly comments, concerning 'M. Falize

322. Pen drawing for a pendant or hat badge depicting St George and the dragon by Albrecht Dürer, c. 1515.

323. Watercolour design by Alexis Falize for a gold, enamelled, gem- and pearl-set *châtelaine* in the Renaissance taste. A similar *châtelaine* is reproduced in Henri Vever, v. II, p. 80: the top element is centred with a depiction of Cupid, and pearls are suspended below the bodies of the female figures. The watch is more elaborately decorated, being also flanked by two female figures and suspended with a pearl.



324. Watercolour design by Lucien Falize for a gold, enamelled and gem-set pendant in the Renaissance taste, representing St George on horseback thrusting a spear into the jaws of the dragon. A photograph of the completed jewel is in the Falize archive. Height 9.7 cm., width 4.8 cm.

325. Design by Lucien Falize for a gold, enamelled and gem-set pendant featuring Bellerophon riding the winged horse Pegasus, and armed with a bow and arrow ready to slay the chimera at his feet. Height 9.7 cm., width 4.4 cm.

326. Gold, enamelled and gem-set pendant in the Renaissance taste by Lucien Falize, composed of two enamelled 'C' scrolls joined by a diamond-set band at the base, flanked by chimerae enamelled en ronde bosse tied at the waist; the jewel decorated with vivid translucent enamels, set with diamonds in square settings, and centred and suspended with a pearl. Hung from an enamelled and pearl-set chain. Pendant width 4 cm.

327. Copper engraving of a jewelry design by Hans Collaert (the Elder) of Antwerp, published in 1581 by Ph. Galle, Antwerp. This engraving inspired the pendant by Falize illustrated in pl. 84b, in which the allegorical figures are similarly depicted bearing urn-shaped motifs on their heads, tied at the waist with gemstones, and a cabochon cut finial. Falize has reduced the three pearl drops to one but retained the satyr's head surmounting the centre drop. Reproduced in 'Renaissance-Anhänger im Schmuckmuseum Pforzheim' by Horst Appuhn, p. 27, ill. 20.

le père', "The beautiful works of the Renaissance were also researched by [Alexis], and his son merely had to follow the path already mapped out for him."⁵¹ This is demonstrated in a number of jewelry designs by Alexis including châtelaines and bracelets. A particularly elaborate example is illustrated in Vever (v. II, p. 67), with twin suspended chainwork, and a central motif featuring St George and the Dragon.

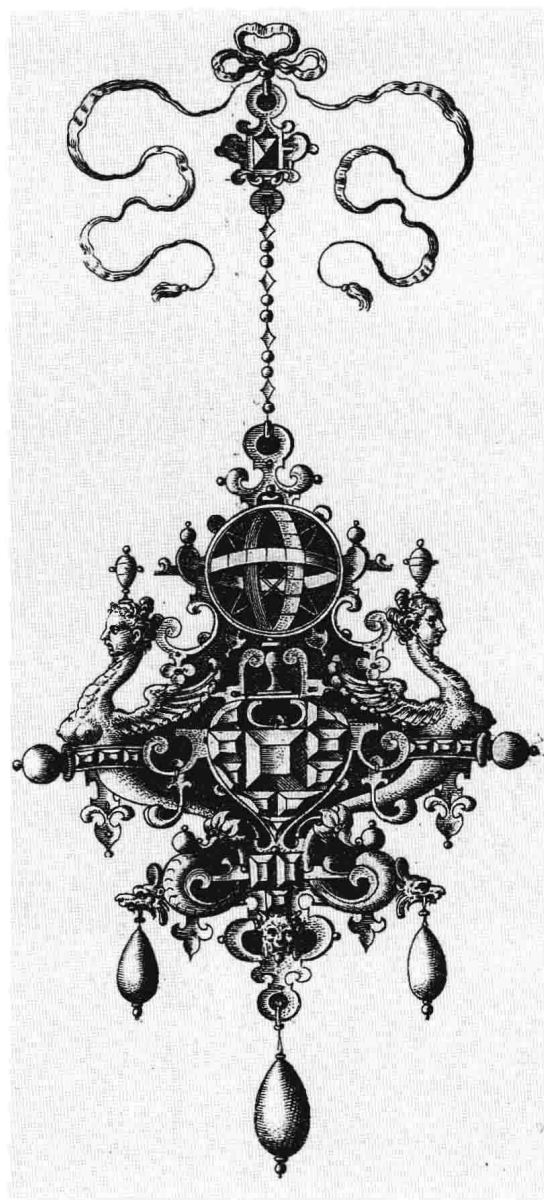
This theme was to recur in several jewels by his son. One example in the form of an 'enseigne', or hat badge, was his faithful interpretation of a design by the German painter, engraver and designer of woodcuts Albrecht Dürer. The son of a goldsmith, Dürer had carried out a number of jewelry designs for friends and they often represented a patron saint in order to protect the wearer. The only visible difference between the artist's design and Falize's work is the addition of the initials 'AD' outlined in black enamel against the



vivid red enamelled ground, and the substitution of the suspension ring for a rectangular gold tab, bearing the same initials. These exactly reproduce the Dürer monogram to the left of the drawing.

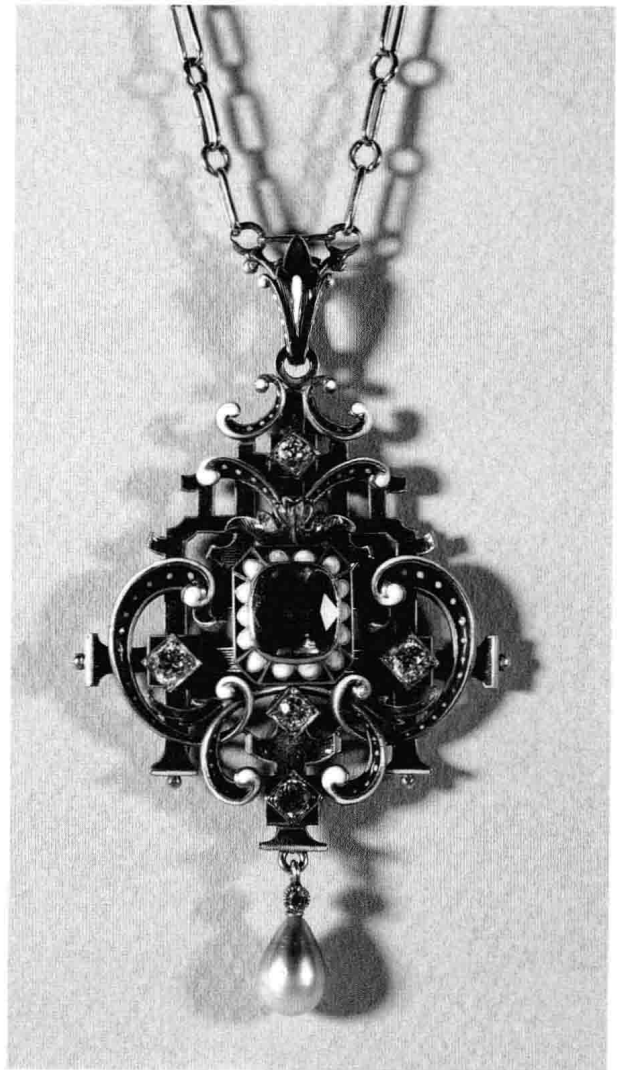
The depiction of St George slaying the dragon is featured in a pendant (illustrated by Vever⁵²), framed by twin chains giving a triangular axis to the jewel, which is suspended with three pearls and decorated with gold, enamel and gemstones. Here St George holds his lance before him, whereas a design for a nearly identical version of this pendant in the archive shows the lance in the dragon's jaws.

Bellerophon riding the winged horse Pegasus and slaying the Chimera was also a popular subject. One version exhibited in 1889 and illustrated by Vever has a diamond-set arch reminiscent of the architectural motifs introduced by the Flemish engraver Erasmus Hornick. A design for another version is in the family archive. The arch has been replaced by a simple



radiating circular motif; the tail of the red and green enamelled chimera, from which a drop pearl is suspended, twists to the left while its claws emerge to the right; the broad wings of Pegasus also extend asymmetrically beyond the framework. Without the distraction of architectural elements, the power and dynamism of the confrontation are most dramatically conveyed.

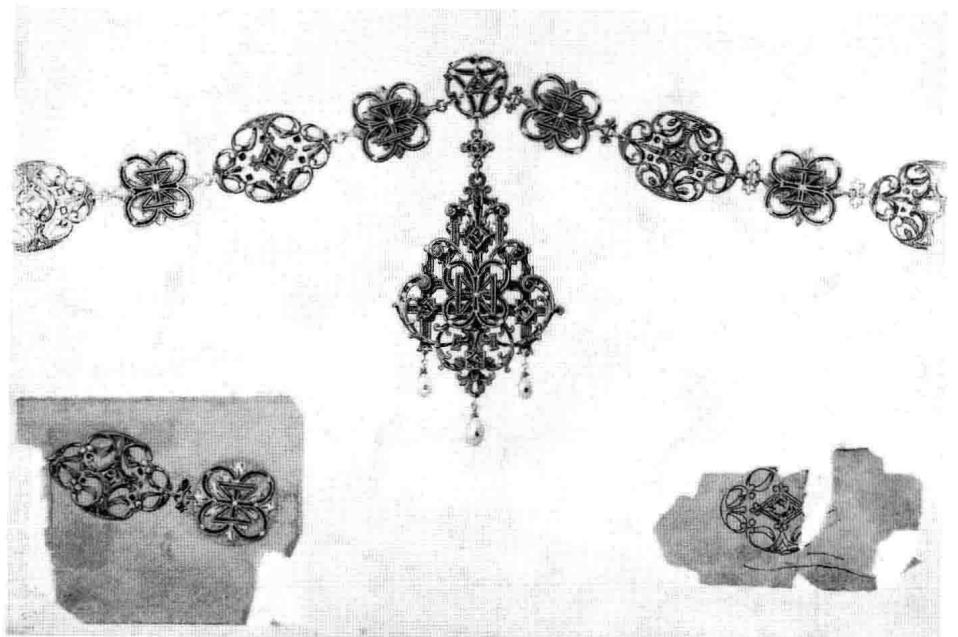
The first jewel in the Renaissance taste to be exhibited by Lucien was the pendant after a design by Hans Collaert he showed in Amsterdam in 1877. He displayed it again at the 1878 Exposition Universelle and at the Arts du Métal exhibition of 1880. It was on that occasion that a critic specified that it derived “after the armillary sphere of Hans Collaert”.⁵³ Collaert’s celestial globe was highly distinctive, being composed of rings or circles representing the stars and the sky, according to ancient astronomy. This is the most obvious element missing in the Falize jewel, in which the spherical shape has been lowered and turned into a pearl which centres the jewel.⁵⁴



328. A gold, enamelled and gem-set pendant by Lucien Falize, centred with an amethyst flanked by two fantastic creatures with jaws wide and wings outspread, and surmounted by a grotesque mask, all decorated with grisaille enamel; the jewel suspended with a pearl. Length excluding loop 5.9 cm., max. width 3.8 cm.

329. Gold, enamelled and gem-set pendant in the Renaissance taste by Lucien Falize centred with a pink tourmaline in an enamelled mount. Length 8.1 cm.

330. Watercolour design by Lucien Falize for a gold and enamelled pendant and chain in the Renaissance taste.

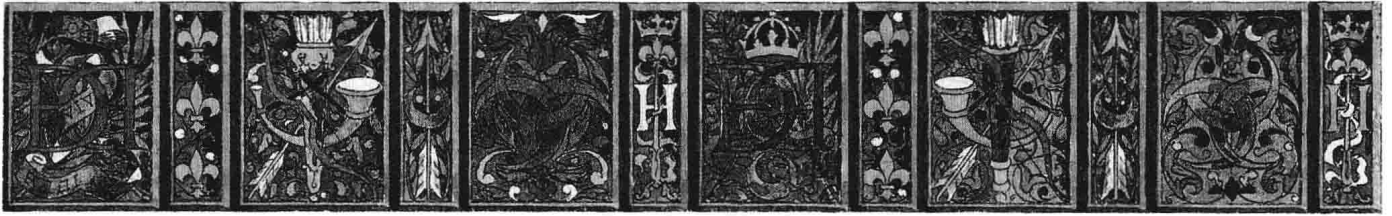




331a and b. Gold and enamelled demi-parure by Lucien Falize in the Renaissance taste, the gold necklace with three openwork gold panels framing the intertwined white enamelled initials 'H' and 'D' - for Henri II and Diane de Poitiers. Suspended with a detachable pendant centred with a painted enamelled portrait of a female head in profile wearing Renaissance costume, bordered by the same initials and white enamelled fleurs-de-lys. The bracelet is similarly decorated. The side of the bracelet engraved 'L. Falize à Paris'. The suite is contained in its original red leather case, the lid satin inscribed 'L. Falize créateur' (indicating that it was probably made before Lucien Falize's association with Bapst in 1880) accompanied by the retailer's name 'Boin-Taburet, 3 Rue Pasquier Paris'. Necklace length 16.5 cm., width 15 cm., pendant height 4.8 cm. Bracelet diam. 6.5 cm.

Variations on this particular pendant by Falize appear to have been made over the years in which the broad outline appears the same, but with significant differences to the composition. The structure of the openwork design incorporates emphatic 'C' scrolls so characteristic of Renaissance jewelry, flanked by chimerae instead of winged female figures. The centre and drop pearls have been retained. The simpler, rhythmic linear form, decorated with vivid translucent enamels, was evidently popular.

A number of these pendants were made with small variations of colour and ornament. In some cases, the chimerae were removed and the jewel dominated by geometric elements such as C scrolls. The more elaborate



332. Watercolour design by Lucien Falize for a gold and enamelled bracelet, decorated with the attributes of Diana the huntress.

333. An anonymous gold, enamelled and diamond-set pendant inspired by a design by Etienne Delaune. Lucien Falize's interpretation of this 16th-century design (see pl. 334) differs in a number of ways.

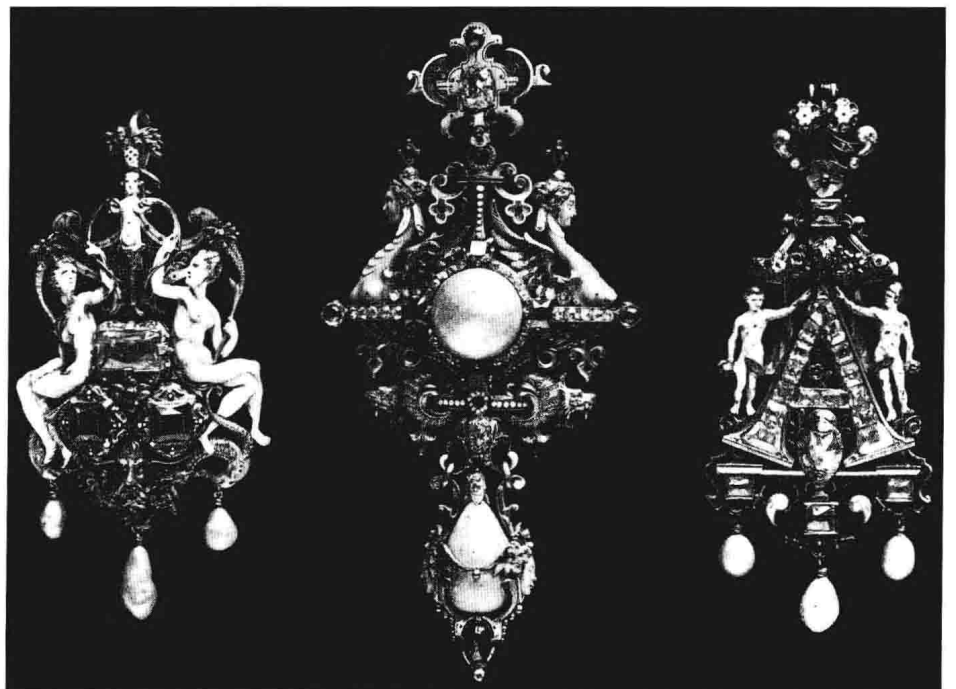
334. Three gold, enamelled and gem-set jewels by Lucien Falize, the one on the left inspired by Pierre Woëriot (see pl. 337), the one in the centre derived from a design for a pendant by Hans Collaert, and the jewel on the right after a design by Etienne Delaune. From Henri Vever, v. III, p. 500.

examples bear strong stylistic similarities to engravings by Daniel Mignot, the French goldsmith who worked in Augsburg.⁵⁵

Heroic figures of the sixteenth century were also featured in works by Falize. The exquisite box decorated with François I's emblem of the crowned salamander, and featuring his own initial with that of his consort Claude, was a typical example. So too was the demi-parure featuring the entwined initials of Henri II and his mistress Diane de Poitiers, the necklace and bracelet clasp decorated with painted enamels depicting female figures in Renaissance dress. A design for a reversible bracelet featuring the same intertwined initials is in the family archive.

These jewels were highly successful interpretations of Renaissance ornaments and this was made plain by Lucien who took care to acknowledge his sources in his exhibition catalogues.

The 'Pendant d'or émaillé (Etienne Delaune)' featured in the Notice of his works exhibited in 1878, derives from a design by the sixteenth-century French goldsmith, medallist and engraver Delaune, who specialized in mythological and allegorical subjects, and also carried out ornamental designs for goldsmiths' work and jewelry. Lucien Falize was a great admirer of Delaune, writing, "It was he who inspired enamellers' and goldsmiths' creations for over half a century. His work is richer than anyone's, it is an inexhaustible source and still consulted every day."⁵⁶ A pendant in the

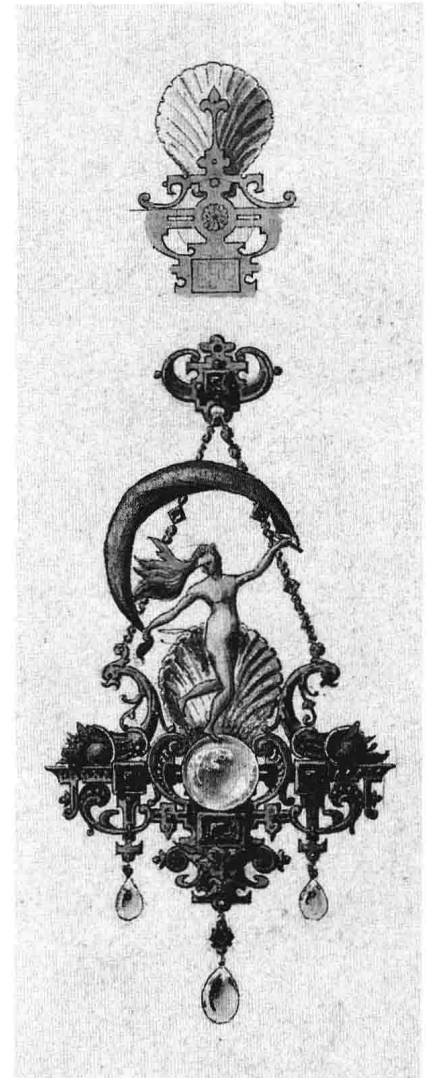




Grünes Gewölbe Museum in Dresden, also based on Delaune's design, is centred with a diamond-set initial 'A' for the Electress Anna of Saxony, flanked by two allegorical figures. Falize faithfully reproduced the gem-set initial in table-cut stones and the two enamelled figures in his version. René Ménard, writing in 1880 on his favourite piece at the Exposition Universelle two years earlier, declared that this "chased gold jewel, decorated with two delightful enamelled figures...is a real little masterpiece. It is impossible to imagine anything more graceful and refined."⁵⁷

The same author mentions that Falize's "bracelet of chased gold, set with Limoges enamels and decorated in the manner of Virgilius Solis, demonstrates the standard of perfection this maker has achieved."⁵⁸ He illustrates the bracelet with painted enamel panels by Grandhomme previously mentioned in the context of the 1880 Exposition des Arts du Métal.

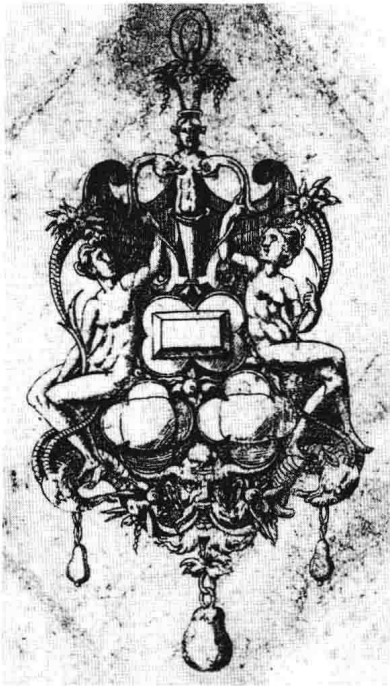
A drawing by Virgil Solis depicting Fortuna, preserved in the Kupferstich-Kabinett in Berlin and dated 1560, inspired Falize to create his pendant on the same theme. Falize's version is almost a mirror image of the original, in which the Roman goddess of fortune and good luck strides forward, hair



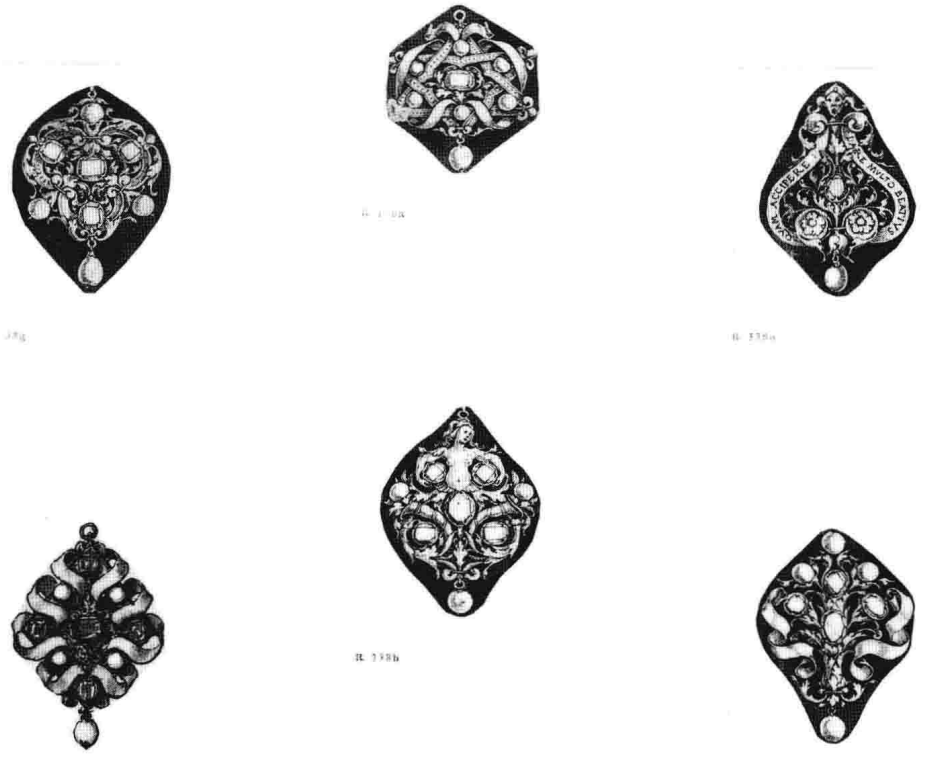
335, 336. Drawing of 'Fortuna' by Virgil Solis, dated 1560, which inspired Lucien Falize's design for a gold, enamelled and gem-set pendant of the same title (see pls. 84 and 96), in which the foot of the figure is directly poised on a large pearl surmounting a table-cut sapphire and flanked by two emeralds. The jewel is suspended with three diamonds. The mount securing the carved shell behind the figure is shown above the jewel.

337. Design for a pendant by Pierre Woerriot, which inspired the jewel by Lucien Falize illustrated in pl. 334. From Y. Hackenbroch, *Renaissance Jewellery*, p. 100.

flowing in the wind and head tilted towards the crescent-shaped, billowing sail she holds aloft from a crossbar, suggesting the randomness of the wind. The spinning globe on which she stands in the drawing is now a pearl, and by adding cornucopias and a carved shell-shaped tourmaline as a background to her enamelled body, Falize makes a reference to Venus. The charming asymmetry of the composition, achieved by the wide sail projecting beyond the suspension chainwork, succeeds in accentuating her graceful movement.



338. Jewelry designs (c. 1535) for pendants by Hans Holbein, bequeathed by Sir Hans Soane to the British Museum in 1753. Design 338o (top right) inspired the broad outline of the pendant by Falize illustrated in pl. 119, bottom left. Design 338g (top left) inspired at least three pendants by Falize: the one illustrated in pl. 120, and another two centred with a step-cut peridot. One of these is illustrated in pl. 119, and another is in a private collection in the U.S.A.

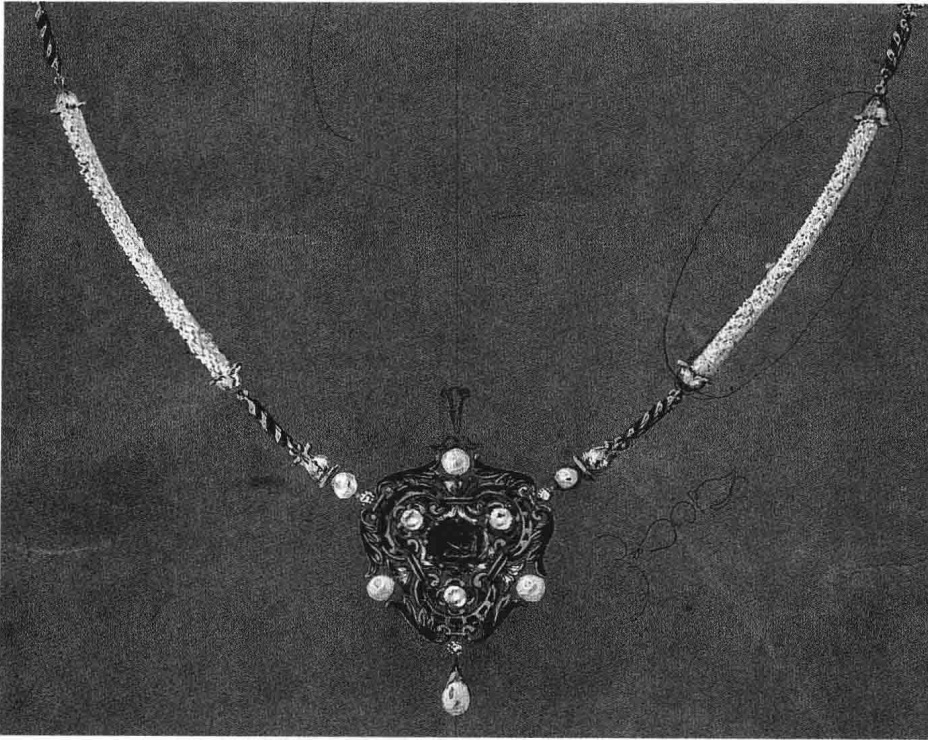


René Ménard reproduces an engraving of another jewel by Falize in his publication on the Arts du Métal exhibition, this time inspired by a drawing by the French goldsmith Pierre Woeriot, dated around 1570. He was a prolific painter, sculptor, medallist and engraver, and in this particular work demonstrated his predilection for allegorical figures, which are seated on each side of the jewel. Apart from the quatrefoil shapes in which the table-cut stones are set, every detail of Woeriot's composition appears to have been meticulously reproduced in the Falize jewel.

Hans Holbein was another artist whom Falize greatly admired. "Holbein is one of the most remarkable leaders of a school that one could mention: He was not only the great painter whose works constitute the glory of museums; he was a draughtsman, a skilled jewelry designer, who also conceived cups, clocks and vases. The British Museum in London holds an important series of original designs he carried out for London goldsmiths...."⁵⁹ As a tribute to Holbein, Falize carried out jewelled versions of at least three of his designs.

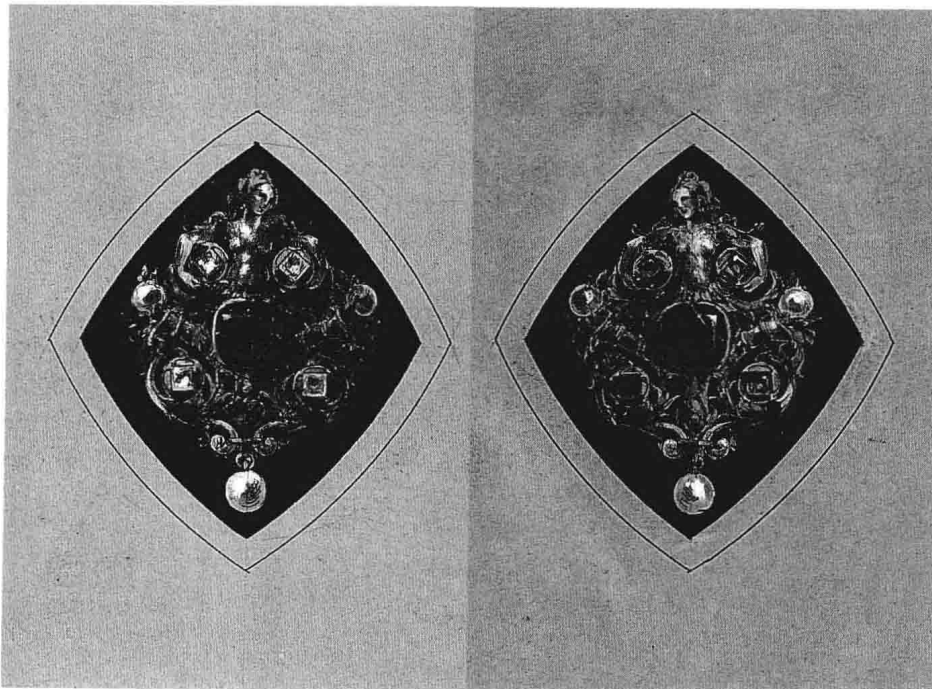
Two of these, according to Henri Vever,⁶⁰ were exhibited at the 1889 Exposition Universelle; the first is a very loose adaptation of a Holbein

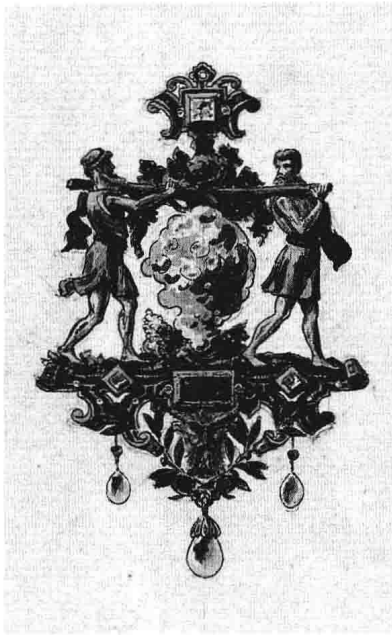
design, and it is only the outline of the jewel that suggests its inspiration. The second, with 'C' scrolls forming a trefoil motif, and decorated with enamel and gemstones, closely follows its Holbein prototype, the most obvious difference being in the shape of the centre stone. Finally, the third jewel was based on a design by Holbein in which the arms of a female figure encircled two gemstones each side of her. Two designs by Lucien based on this are in the family archive, next to a photograph of Holbein's design.



339. Watercolour design by Lucien Falize for a pendant inspired by Holbein, in which the shape of the centre sapphire closely echoes Holbein's design. The pendant is suspended from a chain consisting of white silk or cord alternating with gold and red enamelled candy twist elements.

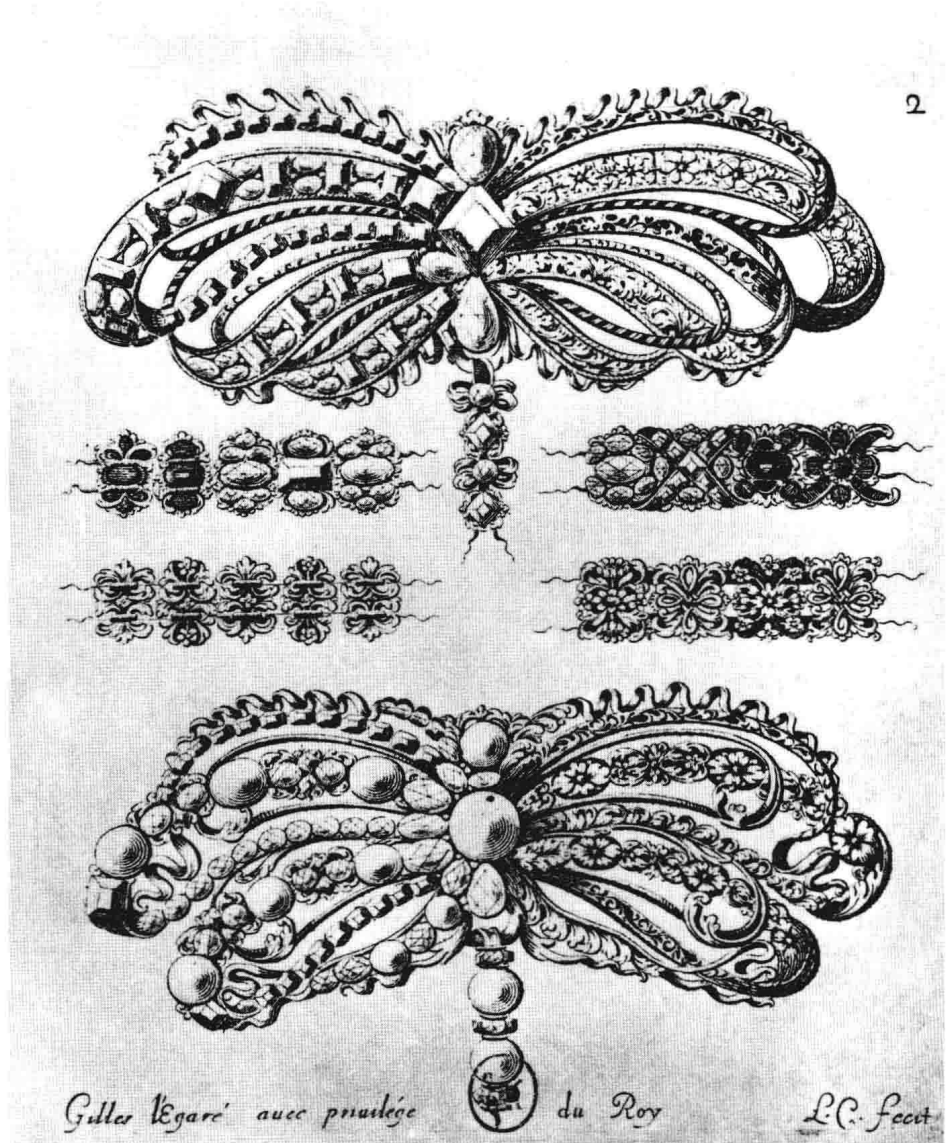
340. Two watercolour designs by Lucien Falize based on a design for a pendant by Holbein. The jewels are surmounted by a nude female figure seen to the waist, her arms curved round the two gemstones flanking her torso, consisting of diamonds in the left-hand design, and peridots or green tourmalines on the right. The foliage on the left-hand jewel is enamelled green and blue; the design on the right appears to be unfinished since only part of the gold work has been shown to be decorated with enamel.





341. Watercolour design by Lucien Falize for the gold, enamelled and gem-set pendant illustrated in pl. 194, in which the grapes are no longer shown as a white cluster but are composed of dark coloured pearls. The bunch of grapes, trailing the ground, is far more substantial than that depicted in Poussin's Autumn.

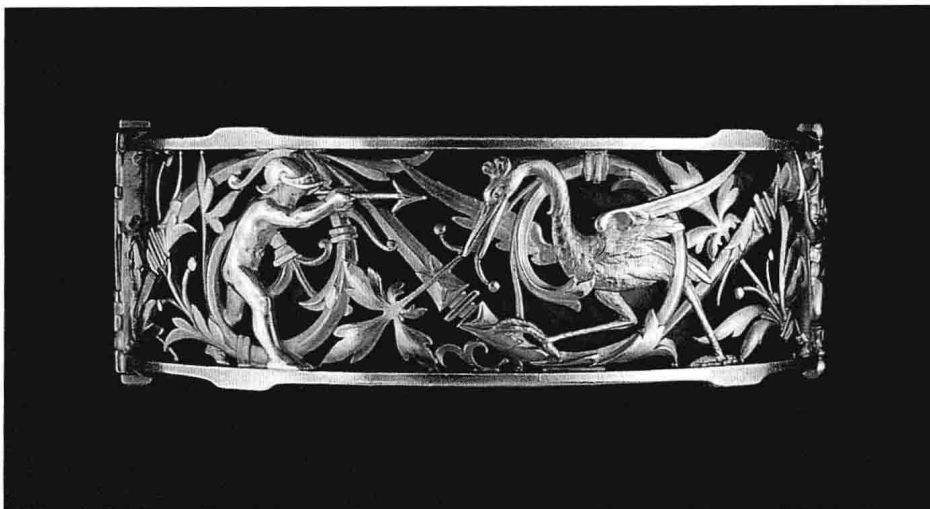
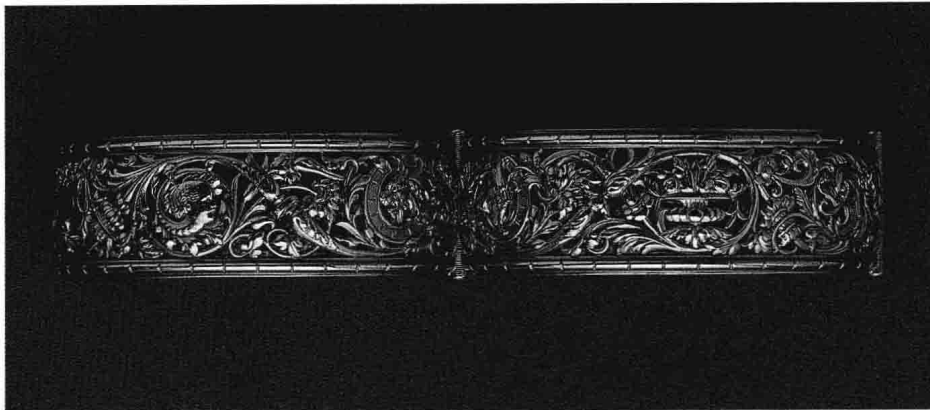
342. Printed engravings of 17th-century jewelry designs by Gilles Légaré. The brooch at the top of the page with its distinctive twisted motif forming the upper border of the jewel was faithfully reproduced in Bapst et Falize's version (pl. 121), as were the graceful loops of the bow. The central vertical band of stones in the Légaré design has been replaced by a cluster of diamonds, and a suspension pearl added to the jewel. The elaborate bow brooch at the foot of the page was reproduced by Lucien Falize in the *Dictionnaire encyclopédique et biographique, v. I., A-B, 'Bijouterie', p. 680, where it is captioned as a Broche ciselée et émaillée, garnie de perles et de diamants (XVIIe siècle)*.



Falize also used as one of his sources jewels made in the reigns of Louis XIV, Louis XV and Louis XVI. Prints of engraved designs by the French goldsmith Gilles Légaré are in the family archive and Lucien's bow-shaped brooches are directly inspired by them.

One of the most celebrated reconstructions of all was the necklace made by Bapst et Falize after one worn by Marie-Lecksinska hung with the Sancy diamond. The firm had secured the Sancy for the 1889 exhibition and this prompted the manufacture of a necklace that was inspired by the original. It is naturally difficult to ascertain how similar they are from the portrait by Van Loo, but the principal difference appears to be the incorporation of rubies in the Bapst et Falize version. The larger centre cluster was reproduced, as were the floral motifs forming the elements of the necklace. This historicist work was accompanied at the 1889 exhibition by other gem-set pieces, including a brooch in the form of a basket of flowers in Louis XVI taste.

Later manifestations of the Renaissance in Falize's work include the pendant that appears to derive from Nicolas Poussin's 'Autumn', in which Moses's messengers Joshua and Caleb return from the Promised Land with a large bunch of grapes.⁶¹ The composition is the same but reversed, the stances of the two men identical, one looking over his shoulder to the other



343. A gold and enamelled bracelet by Bapst et Falize applied with gold motifs derived from 16th-century ornament, the sky blue counter-enamel decorated with leaves and bearing the Bapst et Falize initials on one side, and the ring and the pearl on the other. Diam. 6.4 cm., height 2.2 cm.

344. A gold, tortoise-shell and enamelled bracelet by Bapst et Falize decorated with neo-Renaissance motifs, the reverse engraved with foliate motifs and the Bapst et Falize monogram of a ring with a pearl.

behind him. Falize's translation of the painted work is carefully conceived so that no architectural framework would distract from the design.

Renaissance motifs were also found in bracelets; one example was decorated with red translucent 'cabochonné' enamel overlaid with gold foliate ornaments encircling flaming urns, trophies, female forms and animal heads. Another was decorated with red enamel overlaid with tortoiseshell, the chased gold motifs featuring helmeted child warriors hunting fantastic birds amid scrolls.

The presence of exotic-looking creatures in Renaissance ornament, and found for example in Racinet's illustration of a 'Décor des émaux peints de Limoges et des faiences italiennes' (v. II, plate LIX), was also reflected in jewelry by Falize. Such winged and clawed animals flanked a number of Lucien's pendants, or featured in translucent enamelled bracelets and cufflinks.

During the course of the 1890s motifs in Falize pieces which were inspired by the Renaissance were shown as increasingly sinuous and graceful, as demonstrated, for example, by the mermaids with intertwining tails



decorating a ring in a design by Lucien Falize. Even in pendants, botanical features emerge and white enamelled petals are found to be securing the stones. 'Daphne', exhibited at the 1900 Exposition Universelle, typifies this movement away from a strict interpretation of the past.

Larger works of art by Falize also derived their inspiration from the sixteenth century; indeed Alexis and Lucien exhibited a silver repoussé vase in 1876 dedicated to the arts of the Renaissance. The panel depicting Marguerite de Valois, also exhibited by the Falizes in 1876, apparently derived from an engraving by the artist Daniel Hopfer depicting Charles V. Falize reproduced the circular motifs framing the profile portrait and the chased gold ornaments within the rectangular border, adding only a frame with the Béarn, Navarre, Valois and Foix emblems. By drawing on Hopfer's composition, Falize was revealing parallels between these two enlightened and informed monarchs.⁶²

The jasper ewer exhibited by Bapst et Falize at the 1889 Exposition Universelle unmistakably derived its inspiration from the Renaissance; so too did a chased and repoussé silver example, a photograph of which is in the Falize archive.

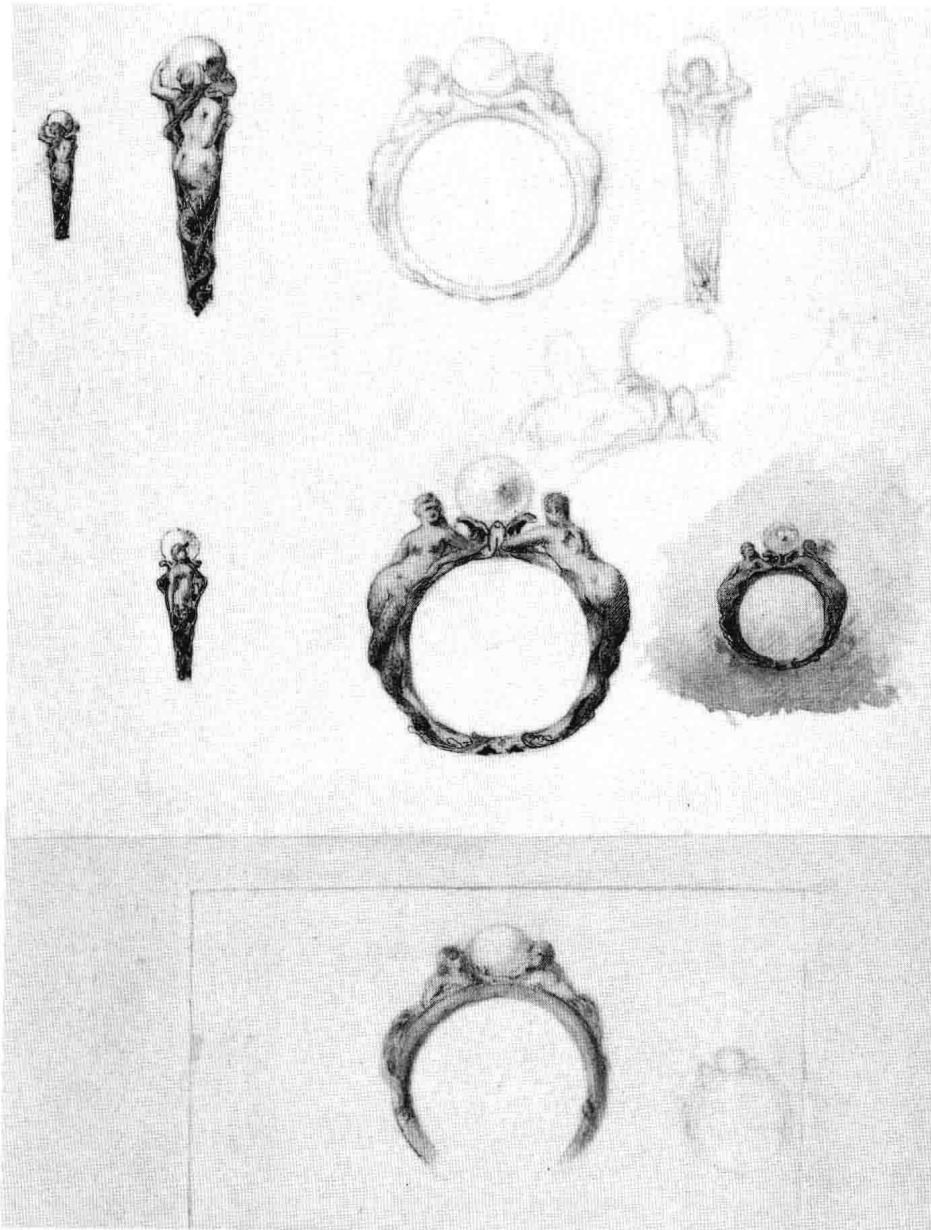
Of the enamelled gold objects inspired by the Renaissance, one of the most charming is a miniature casket decorated with fantastic birds in vivid



345. Decorative motifs derived from Renaissance ornament, including a semicircular border of majolica featuring fantastic creatures, which were often used by Lucien Falize in his jewelry. From A. Racinet, *Ornement Polychrome*, v. II, pl. LIX

346. A pair of cufflinks by Lucien Falize, each depicting a mythological creature with red enamelled wings, the bodies enamelled translucent blue 'sur paillons', against an opaque brown enamelled ground further decorated with pink enamelled flowers, the counter-enamel opaque royal blue. Diam. 2.5 cm.

347. Pencil and watercolour designs by Lucien Falize for a ring, the shank decorated with two reclining mermaids facing opposite directions and meeting at the bezel, which is set with a pearl. In the central watercolour design the shank of the ring is enamelled red while the mermaids' bodies gently graduate from yellow to green enamel for their tails.



348. A gold, enamelled and gem-set pendant by Lucien Falize centred with a pink tourmaline within a green enamelled petalled border, surmounting an emerald framed by white enamelled acanthus leaves, the three acanthus flowers above bordered with similar motifs and each centred with a diamond. The jewel is suspended with a pearl, and hung from its original chased gold chain. Height 8.6 cm.

349. Engraving by Daniel Hoyer dated 1520 featuring a profile portrait of Charles V within circular frames, each decorated with different ornamental schemes. The rectangular panel is profusely applied with mermaids, fantastic creatures and scrolled foliate motifs, and the engraver's initials are within a cartouche at the base. From Peter Jessen, *Meister des ornamentstichs*, 1924. Copyright © The Board of Trustees of the Victoria and Albert Museum

350. A chased silver ewer in the Renaissance taste by Lucien Falize, the handle composed of a male figure whose head is clenched in the jaws of a menacing sea creature. The body of the work is engraved with friezes of shells and scrolls. Chased putti mounted on pedestals decorate the base, alternating with stylized foliate motifs.

351. A gold and enamelled casket by Lucien Falize decorated with birds and foliate motifs carried out in translucent enamels 'sur paillons' against an opaque ivory coloured enamel ground. The hinged lid opens to reveal a strawberry red translucent counter-enamel. The thumbpiece is set with a diamond, and the whole is supported on four pearl feet. The base is engraved with the name of the firm that Falize presumably supplied with the work, 'Marchand à Paris 1884'.



translucent enamels against an opaque ivory ground. On a larger scale is Falize's celebrated hanap, his most emphatic tribute to the sixteenth century, in which he and the figures in Merson's frieze are wearing Renaissance dress. That Lucien depicted himself in the guise of a Renaissance goldsmith illustrates his profound admiration for the age of Cellini.



THE PLANT

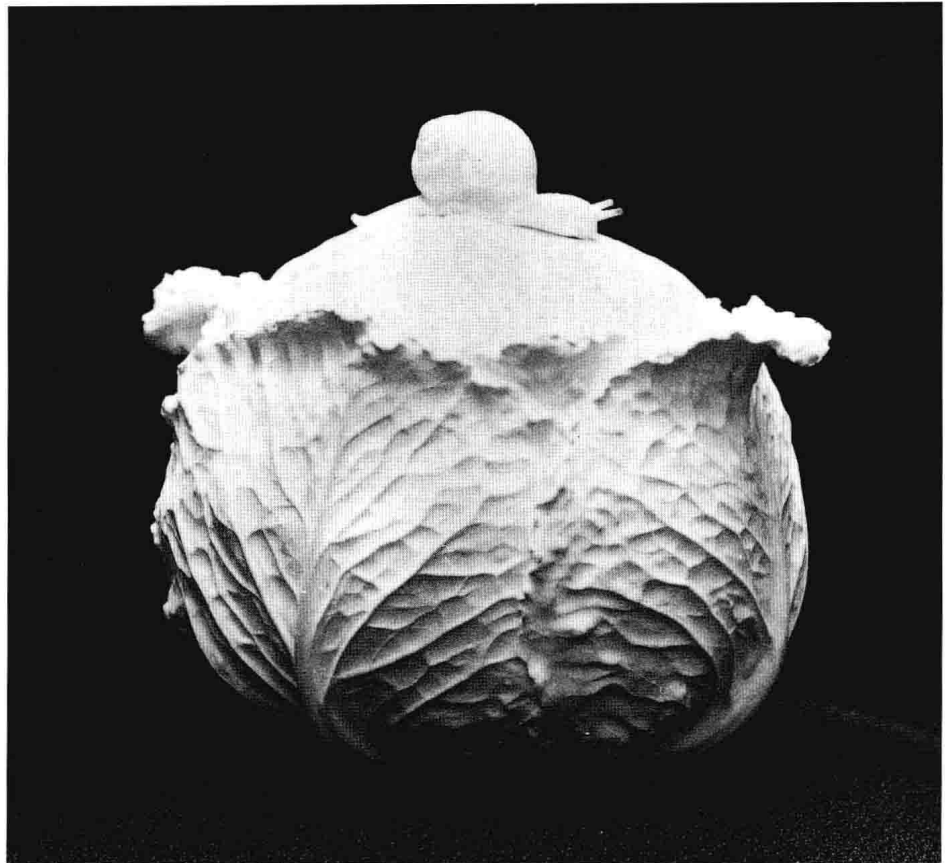
“...a cabbage, an enormous cabbage, the emphatically rounded contours of which support, at the peak of their roundness, a wonderful snail of astonishing craftsmanship...it is too peculiar. Great culture leads to something other than a cabbage, beautiful though it may be.”⁶³

This indignant reaction came from Victor Champier, a critic who usually championed the work of Lucien Falize. It may have appealed to Lucien to take the humble cabbage as his model for the soup tureen which he was submitting as a prize for an agricultural show, but it did not appeal to the critic - or, it would seem, to the wider public. It was not the first time that Lucien's vegetable motifs had encountered criticism: he had used branches of celery as a decorative feature on the model of the *'plat à rôti'* which he had made for a similar competition before 1880 - and this, too, had been rejected. Yet for Falize there was no reason why such natural elements should not be used as ornament; and by 1889, when he showed the celery platter at the Exposition Universelle, the response was altogether different: “its charm is simple and majestic, with only a celery stalk and serrated leaves as ornament, and an eel for a handle. This magnificent dish, which first appears to be Louis XV in taste, is actually delightfully innovative. I see no other goldsmith's work to equal this example, which is so eminently French in its



352. Plaster cast for a soup tureen decorated with cabbage leaves by Lucien Falize.

353. Engraving of one of a pair of chased silver candlesticks by Lucien Falize, consisting of three stems of tulips gracefully emerging from their bulbs and combining as a vase. From *Revue des Arts Décoratifs*, v. XII, 1891-92, p. 15.



tradition, yet of such truly unique inspiration and execution that it belongs in the Musée des Arts Décoratifs.”⁶⁴

In his enthusiasm L. de Fourcaud had correctly predicted what was to follow; the Museum acquired the pioneering work on 24 October 1890 for 2,620 francs.

Both the soup tureen and the silver platter were intended to form part of a table service in which common garden vegetables would serve as the only ornamentation. It is not known how many pieces Falize had envisaged for this service, nor how many were completed before his death. A different, more conventional soup tureen decorated with cabbage leaves was shown at the 1900 Exposition Universelle. Perhaps Falize was inspired by the disparaging remarks the first plaster model inspired and never carried it out in silver but replaced it with a less controversial example.

It is possible that a pair of chased silver candlesticks in the form of tulips and their bulbs were conceived as part of this service. They were exhibited at the Salon of the Société Nationale des Beaux-Arts in 1891,⁶⁵ where the fact that they combined as *‘porte-bouquets’* was much admired. This time Victor Champier approved of Falize’s latest creations, perhaps because they incorporated historicist elements with innovative motifs. He commented: “His candlestick is directly inspired by the flora of our gardens. The drip trays are composed of half-open tulips; joined at bulbous roots which intertwine and affect the turbulence of Louis XV style, the three stems are as



graceful as eighteenth-century masterpieces and bear the unfailingly exquisite charm of inventiveness.”⁶⁶

In the same year, Christofle had created a series of vases decorated with vegetable motifs⁶⁷ which included onions, celery, carrots and leeks; Lucien Falize obviously liked them enough to purchase an example of each.

It is not known which was made first, Lucien’s candelabra-vase or Christofle’s vases. That the two artists shared an admiration for each other’s work is certain. Christofle was so taken with Falize’s celery platter that he decided to use the same decorative motifs and the same sculptor (Joindy) to carry them out. Falize, in turn, decorated his tray for the service acquired by Corroyer with the imprint of a water lily leaf, a tribute to the *‘empreintes*



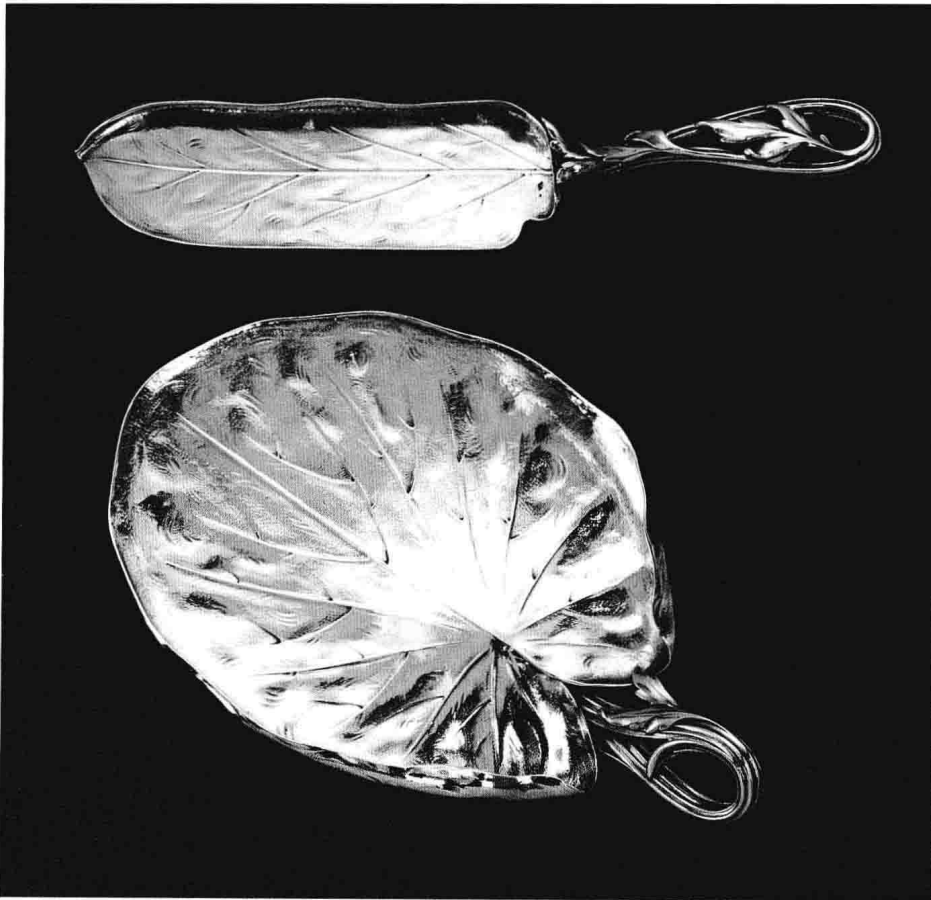
354. A silver-gilt centrepiece by Lucien Falize composed of a large prunus flower head surmounting a twisted base decorated with a prunus spray. Signed 'L. Falize Orf.'. Height 22.2 cm., max. width 34 cm.

naturelles' (botanical imprints) Christofle had introduced at the Arts du Métal exhibition in 1880.

The charm of this simple and effective ornamental device was not lost on Falize Frères, who produced their own trays and cake servers bearing similar motifs.

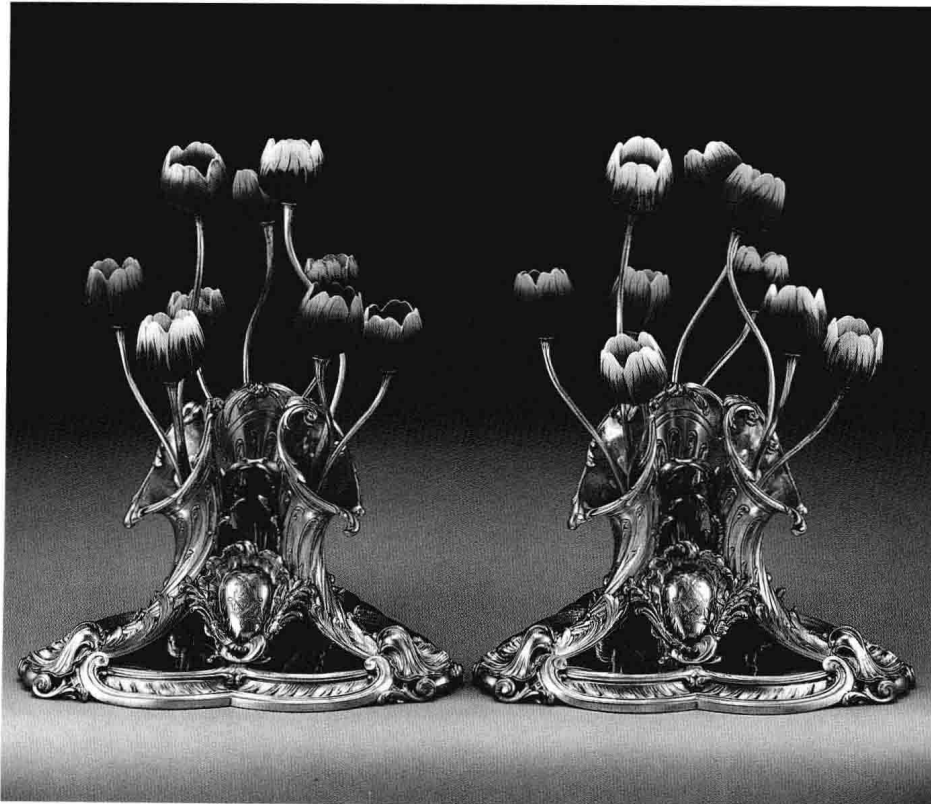
Botanical elements also featured in large-scale works by Falize. In one of Lucien's silver-gilt centrepieces, the twisted stem is decorated with a spray of prunus and surmounted by a large flower head, the simplicity of which contrasts with the scrolling base which harks back to the Rococo.

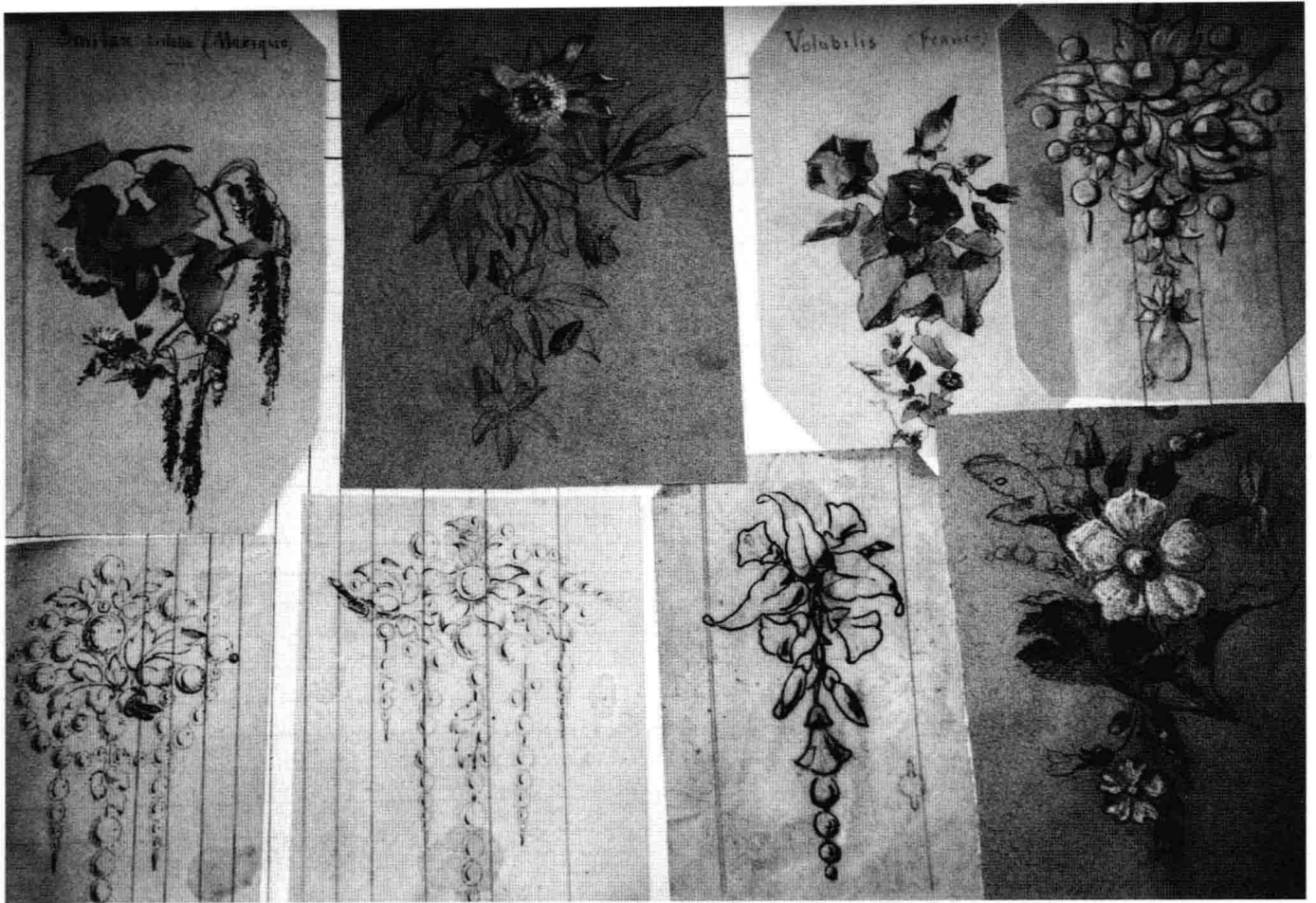
The table ornaments by Falize Frères appear somewhat conventional by comparison, with glass tulip heads on twisted stems emerging from fluted cornucopia. That they were capable of more sensitive interpretations of elements drawn from nature was demonstrated in the openwork foliate mounts made for their '*A la Prairie*' vase, in which a grasshopper cautiously



355. A silver crumb tray and cake slice bearing the imprint of leaves by Falize Frères. Both engraved 'Falize orf.' with the ring and pearl monogram flanked by addorsed 'F' initials. Tray length 29 cm., cake slice length 30 cm.

356. A pair of silver-gilt and glass light fittings by Falize Frères in the form of tulips, the purple, green and orange flower beads composed of Sevres cameo glass, rising from fluted cornucopia supported by shells and poised on a mirrored trefoil base. The cornucopia are conjoined by a cartouche engraved with the initials 'L.S.'. Signed 'Falize Orf. Paris'. Height 37 cm., width of base 35 cm.





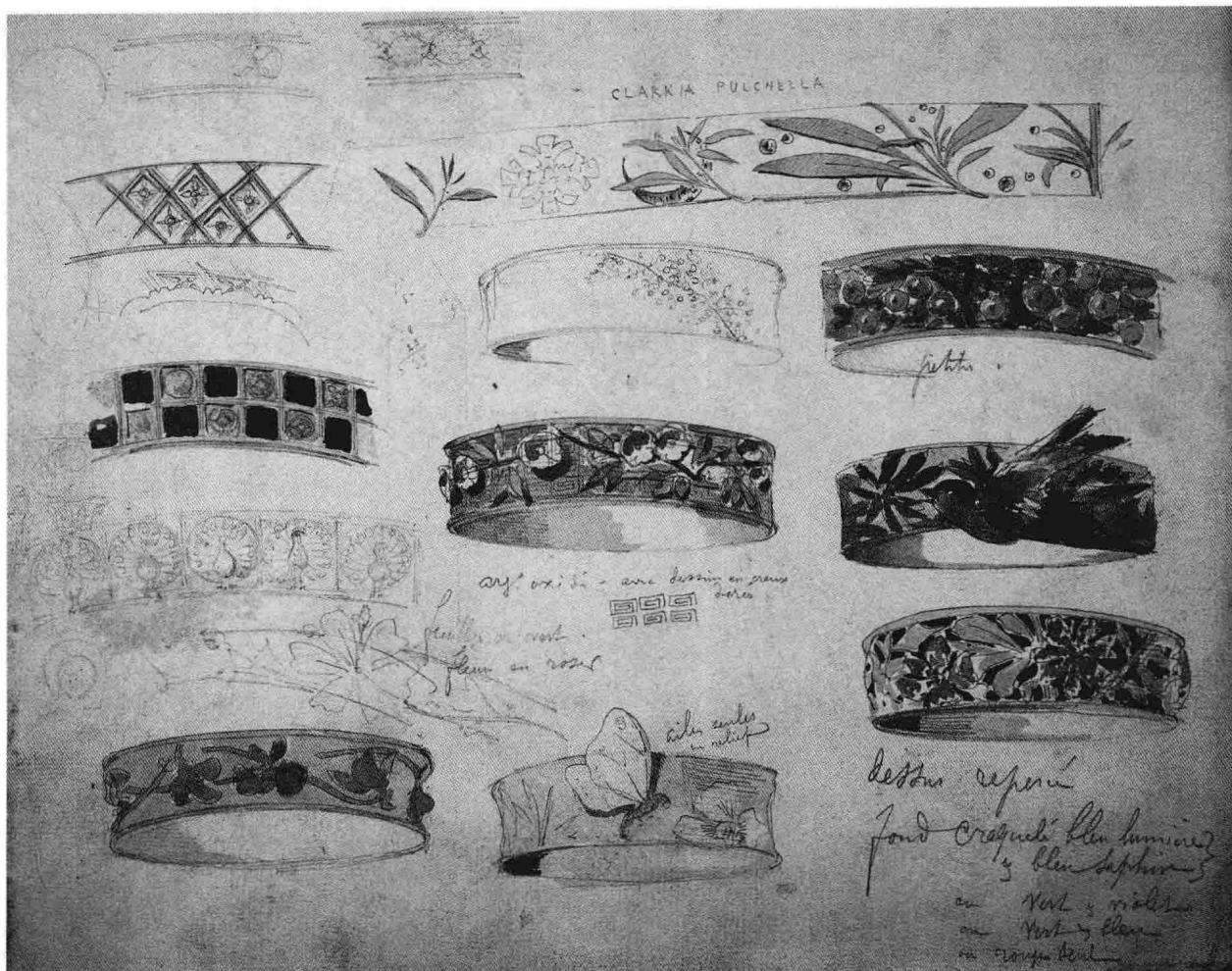
357. Ink, chalk and watercolour botanical studies by Alexis Falize, including passion flowers and bindweed, some of which were translated into jewelry designs. Contained in the earliest design album dated 1838-46.

358. Watercolour designs by Alexis Falize for brooches or devants de corsage decorated with enamelled vine leaves; one of the jewels is suspended with a bunch of grapes. Length of top jewel 11.5 cm.



climbs a diagonal stem. Further botanical features are found in the silver salad servers decorated with dandelion leaves and flowers, recently acquired by the Musée d'Orsay.

The meticulous study of botany began with Alexis Falize. A page of designs dated 1838-46 reveals his minute observation of some more exotic and unusual floral elements. They also demonstrate his experiments with ornamentation, turning the trailing floral or foliate forms into jewelled drops. Alexis's design for a bracelet decorated with enamelled convolvulus dates from the same period, while his use of vine and grape motifs is slightly later.



Alexis introduced his son to the value of the plant as a decorative device. However, Lucien's immeasurable contribution was to recognize the ornamental applications of even the most insignificant elements to be found in nature, and this he learnt from the Japanese.

"Every season, every hour, every gesture is to be captured and pursued. Even dead wood, in winter, can serve as a model. From the root to the seed, from the stem to the fruit, and the leaf to the flower, the plant is there to be seen, whether it is living or whether it has wilted, ... whether the flower is dissected and its elements are examined, ... everything is beautiful and provides a decorative motif..."⁶⁸ he wrote to his son André. The bracelet inspired by the 'Chanson de la Marguerite' required the depiction of a repeated flower head, shown each time with a diminishing number of petals. Apart from the example exhibited in 1889, a design for another on the same

359. Pencil and watercolour designs by Lucien Falize for bracelets featuring various botanical motifs, including cherry blossom, violets and clarkia pulchella. Pencilled instructions in Lucien's hand appear on the sheet, and suggestions for various combinations of colours of enamel to be used.

360. Watercolour design by Lucien Falize for a bracelet featuring the 'Chanson de la Marguerite'. Length 18 cm



361. *A chased and repoussé gold cane handle by Lucien Falize decorated with oak leaves and mistletoe, symbolic of love and fortitude. The top is enamelled with the green entwined initials 'D' and 'R' against a red enamelled ground. Length 5.8 cm., width 2.4 cm.*

theme is in the Falize archive, in which the words are on a scroll which weaves its way round the daisies rather than being shown on separate enamelled panels. Falize has not only resolved the challenge of interpreting such an unconventional theme in a jewel; he has also succeeded in creating one of his most poetic works.

The '*Chanson de la Marguerite*' was one among a series of bracelets exhibited in 1889 in which Falize depicted plant motifs with extraordinary naturalism. One example was composed of nine hinged gold panels, each decorated with a different, minutely observed chased gold flower. Camomile flowers were another unusual decorative ornament, as were the friezes of enamelled raspberries which he also used.

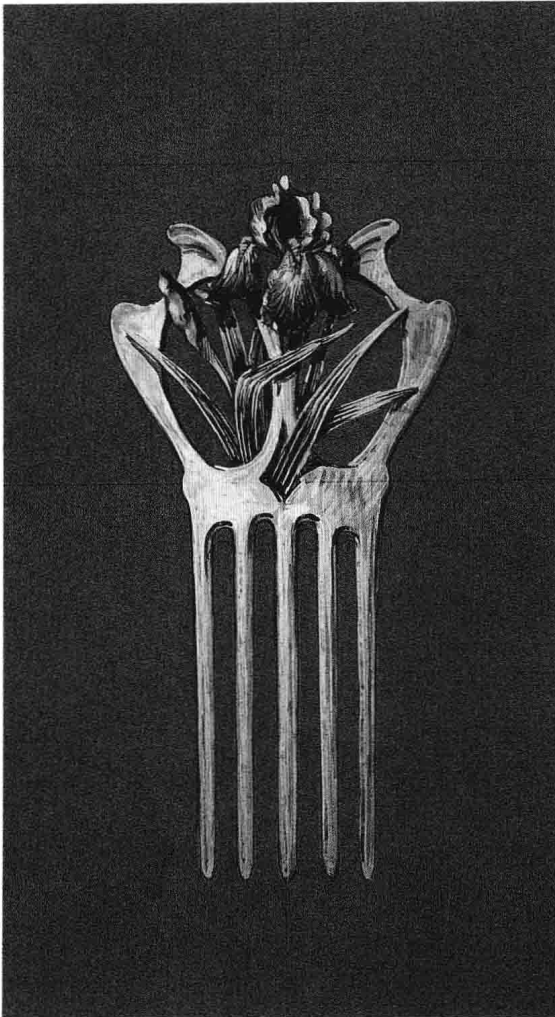
Falize was equally adept at translating botanical studies into gem-set jewelry. A spray combining almond blossom and mimosa, exhibited in 1880, met with approval. The mimosa was interpreted in matt gold, forming a successful contrast with the gem-set flower heads of the almond spray. "The petals of almond blossom, which wither so quickly in the April frosts, have a charming freshness, and their pink centres are of a delightfully delicate hue; one wonders how gem-set jewelry, so dazzling in essence, can find these subtle tones," wrote René Ménard.⁶⁹

As Lucien wrote in 1890, "It is the plant which, throughout the arts, with all peoples and at all times, has served as a primary source:...it forms the basis of all ornamentation."⁷⁰ By this time he had elaborated his plan for an exhibition devoted to the plant, as a tribute to its influential role in the decorative and applied arts. As far as he was concerned, to organize such an event would be the most valuable contribution he could make to the Union Centrale des Arts Décoratifs. It was a great source of disappointment to him that the plan ultimately came to nothing.

It is somehow satisfying that a brooch by Lucien Falize⁷¹ decorated with iris blossom should have been acquired posthumously at the 1900 Exposition Universelle by the Kunstgewerbemuseum in Berlin. This demonstrates the extent to which his creations inspired by motifs drawn from nature looked at ease within the Art Nouveau movement. The same Museum also acquired an example of jewelry by Lucien's sons, namely a comb decorated with mistletoe (also occasionally used by Lucien), the berries of which were set with opals, the leaves applied with matt green enamel.⁷² This was one of several attractive botanical interpretations to be seen in the three brothers' works at the Exposition. Another equally charming comb was decorated with two narcissi, the petals of which were also carved from opal.

The variety of contours provided by the iris flower evidently appealed to Lucien's three sons, who made a number of jewels incorporating this exotic-looking plant. A design for a comb in the Falize archive depicts a purple enamelled iris centrally placed on the mount, the matt green enamelled leaves intertwined with the framework.⁷³ A brooch composed as an iris flower head, framed within an unusual arched ribbon motif and hung with a pearl, forms part of the collection of the Hessisches Landesmuseum, Darmstadt.

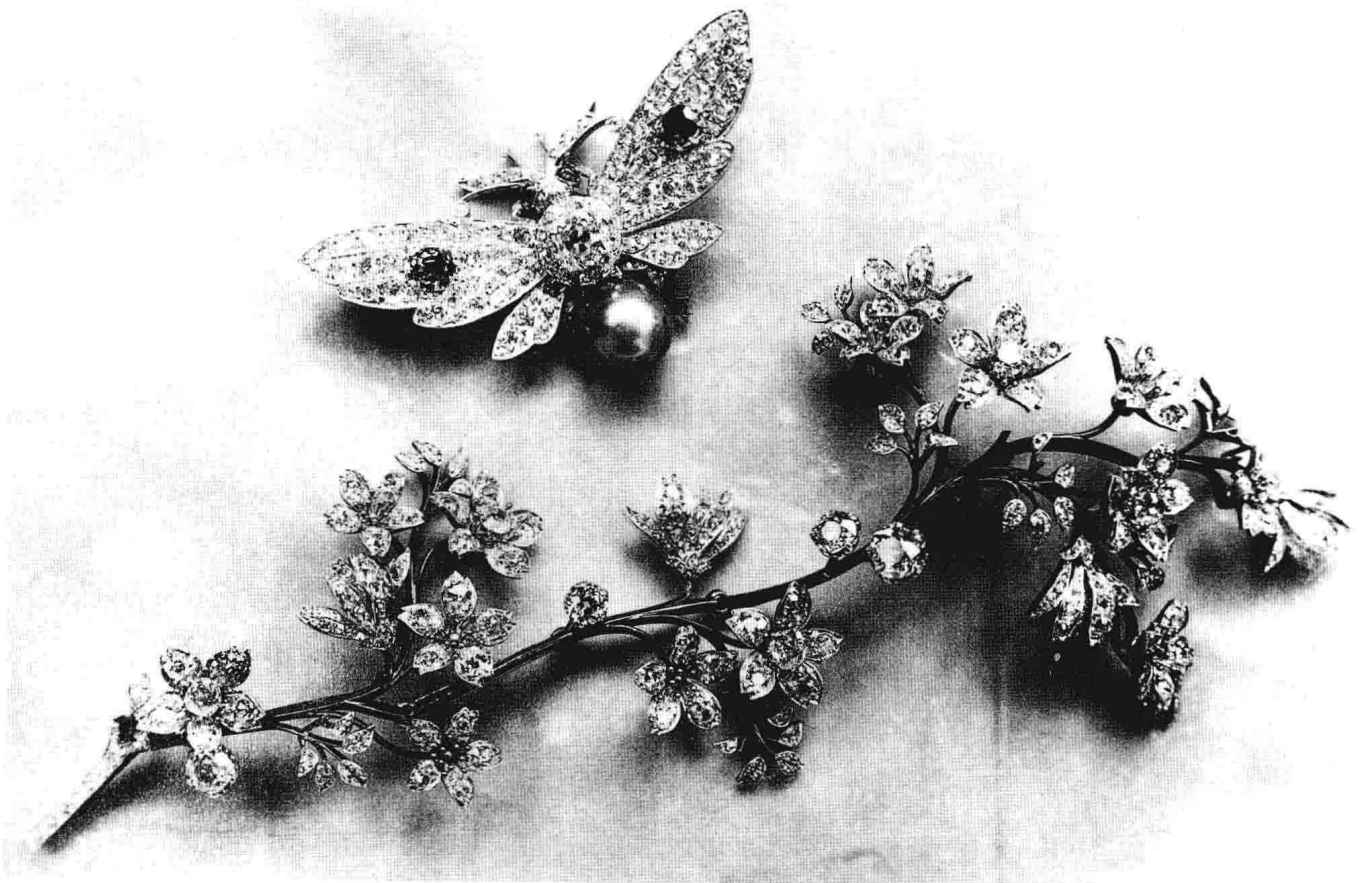
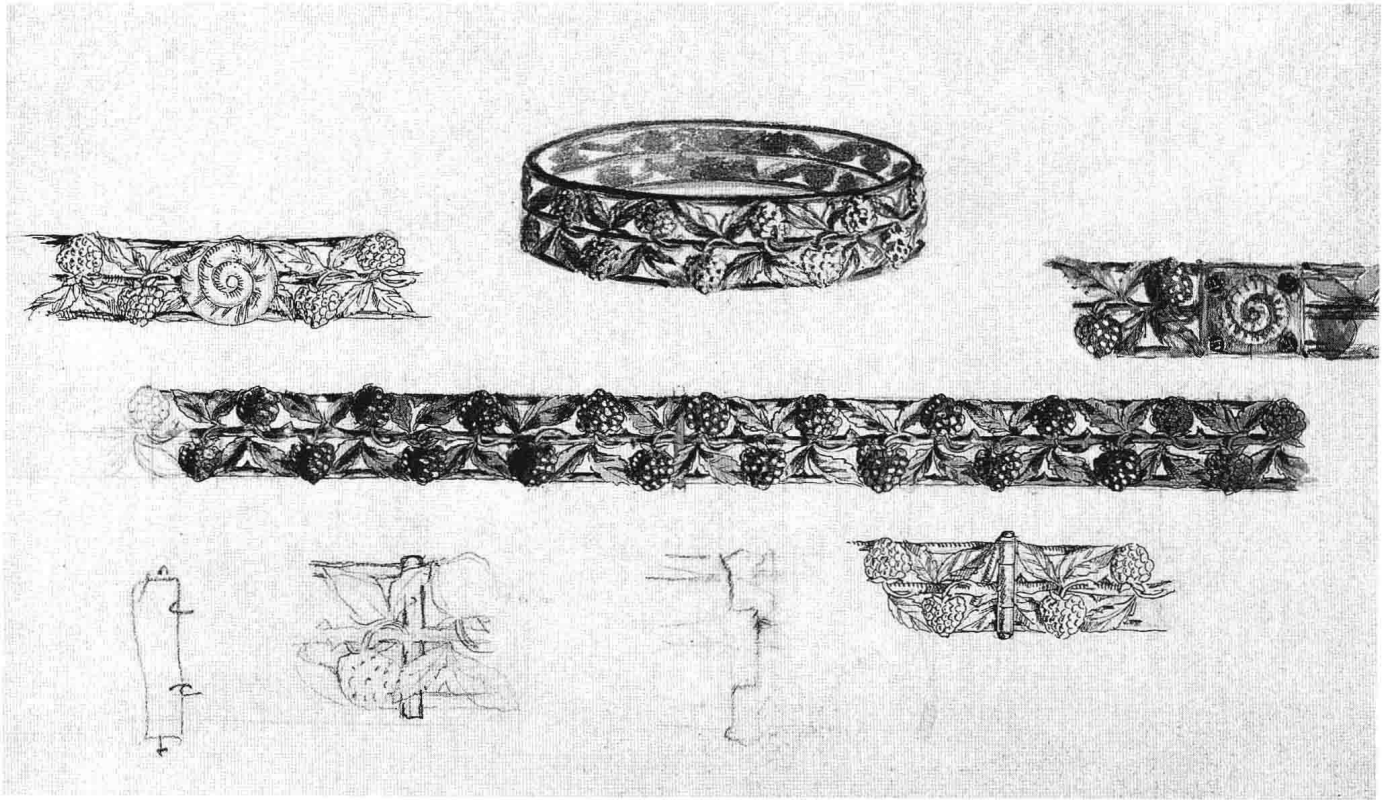
Foliate motifs could also become the principal element in a composition; one design shows a pendant centred with a large, serrated leaf, in which the delicate flower heads appear randomly about the jewel.

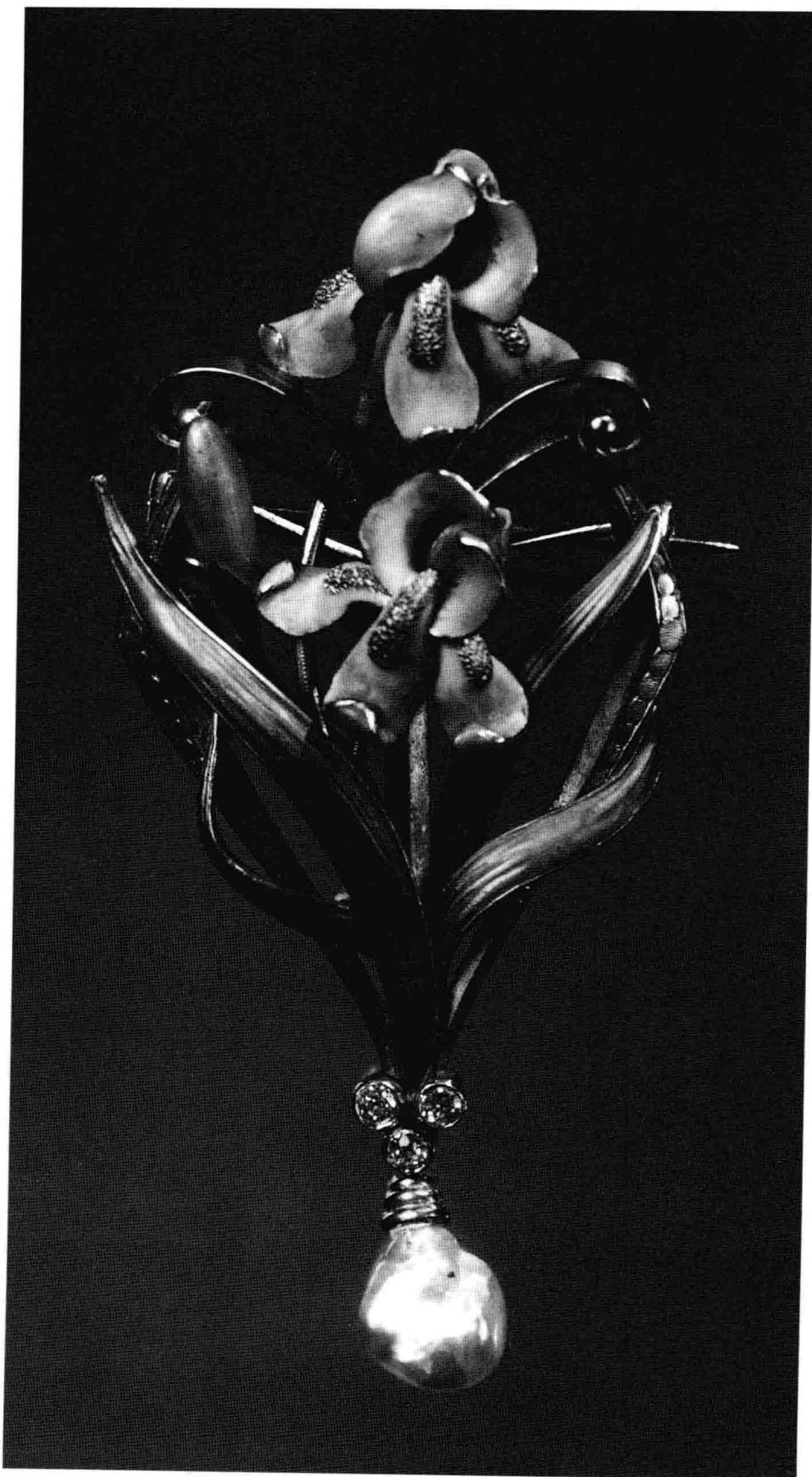


Certainly works by Falize Frères incorporating elements drawn from nature are consistently charming and appealing. Yet it is Lucien who mastered the use of botanical motifs; often unconventional and sometimes daring, his creations were never sentimental. They may not have been always appreciated by his contemporaries; nonetheless Lucien remained true to his beliefs, and as Victor Champier said, Lucien was possessed by “the religion of nature”.⁷⁴

362. A watercolour design for a comb by Jacques Cantel for Falize Frères in the *Art Nouveau* taste, decorated with enamelled iris flowers.

363. A design for an enamelled and gem-set pendant by Jacques Cantel for Falize Frères depicting scented geranium, the red enamelled flower beads each centered with a diamond, the jewel suspended with a pearl.





364. Pencil and watercolour designs by Lucien Falize for bracelets decorated with raspberries. The clasp featured in two of the designs is in the form of a snail's shell.

366. Two gem-set brooches by Lucien Falize, one in the form of a butterfly alighting on a pearl, the other a traine de corsage composed of a long stem bearing delicate gem-set flowers.

366. A gold, enamelled and gem-set brooch by Falize decorated with iris blossom carried out in pale pink enamels and set with diamonds, with another in bud similarly enamelled. The matt enamelled leaves weave round a framework composed as a Gothic 'M' initial. The jewel is hung with a baroque pearl, suggesting the bulb from which the plant emerges, surmounted by three diamonds. Probably by Lucien Falize, although no designs for jewels of this type by him are preserved in the family archive. Height 6.3 cm., width 3 cm.

9. *Materials and techniques*

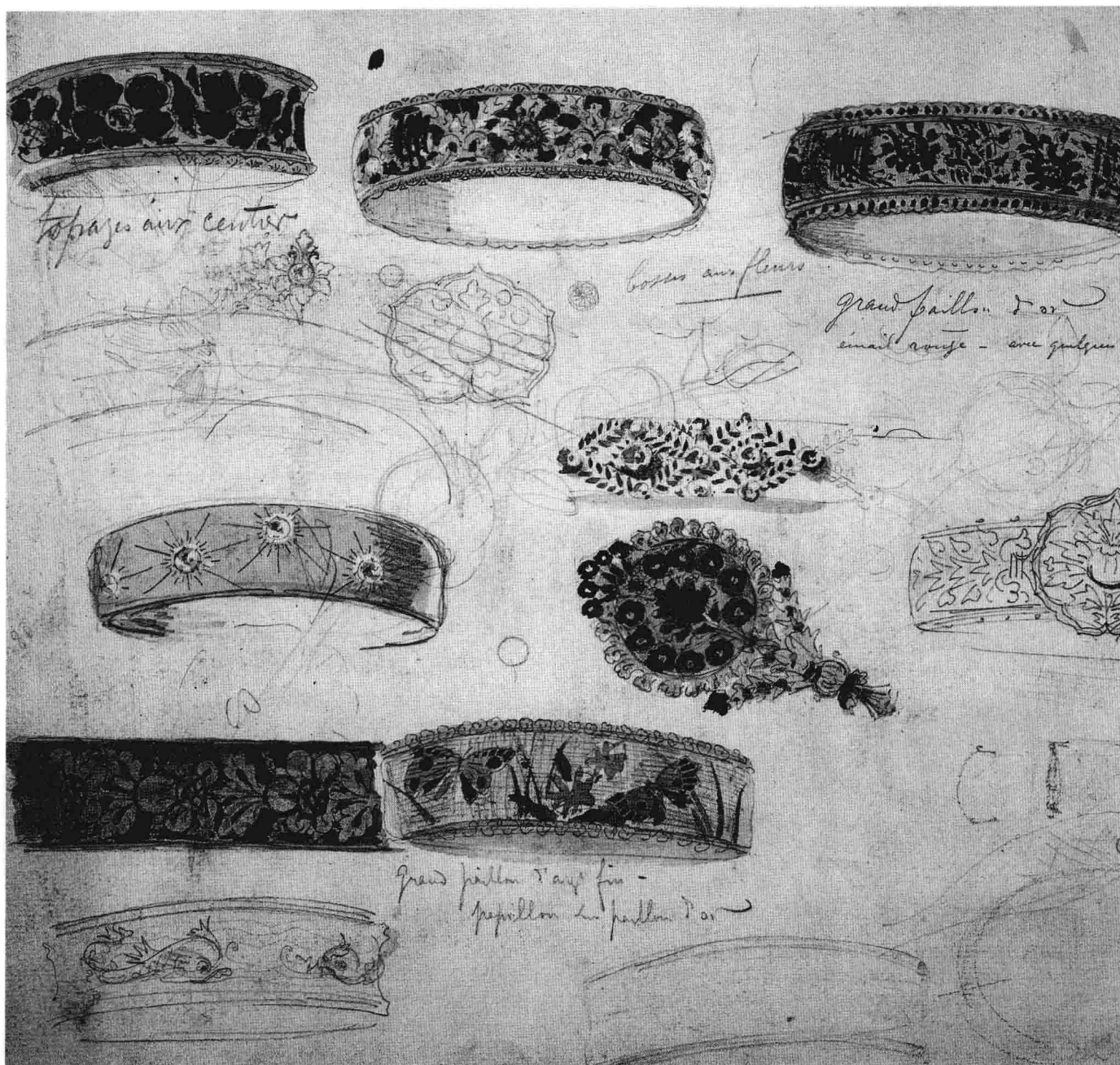
ENAMEL

In his posthumous tribute to Lucien Falize, Oscar Massin stressed the invaluable contribution his friend had made, through his creations and his writings, to the revival of enamelling. “A true Renaissance of the Art of Enamel has taken place...as a result of his practical research, which was a real education; he succeeded in discovering technical processes that had fallen into disuse, and which he restored to the great benefit of our industrial and decorative arts.”¹

Lucien’s father had made extensive use of the technique, and his versatile applications of enamel are demonstrated in his early designs. He had also incorporated painted enamels in his work from the early 1860s, had closely followed the experiments carried out by Antoine Tard in cloisonné enamelling, and had collaborated with him in achieving an extraordinarily wide range of colours to apply to his jewels in the Japanese taste. As we have seen, the transition from opaque to translucent enamels within cloisons was also initiated by him, and so too was the use of *paillons*.²

René Ménard³ claims that the combined use of the “cloisonné technique with translucent colours over *paillons*” had first been tried by Charles Lepec. However, the civil unrest in Paris in 1871 halted his experiments. Falize “benefited from these trials to combine Lepec’s processes with his own; soon, abandoning the soldering of wires to preserve the vivid glow of *paillons* beneath the enamel, he combined opaque and translucent enamels, loading the former with drops of enamel and digging out the latter to form hollows. This process, however simple, constituted a real innovation.”

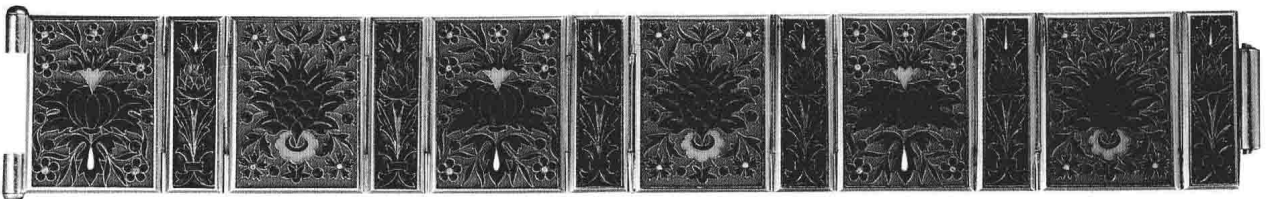
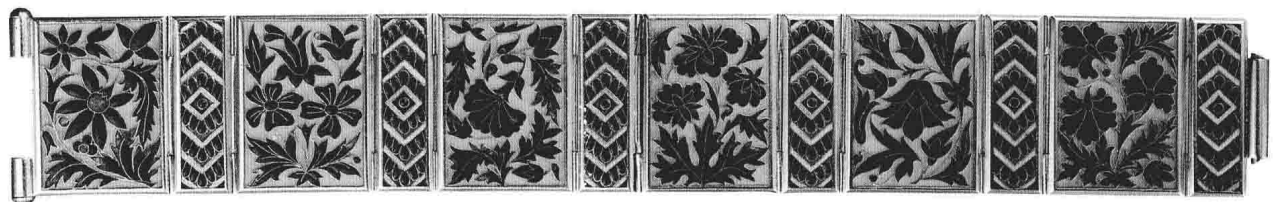
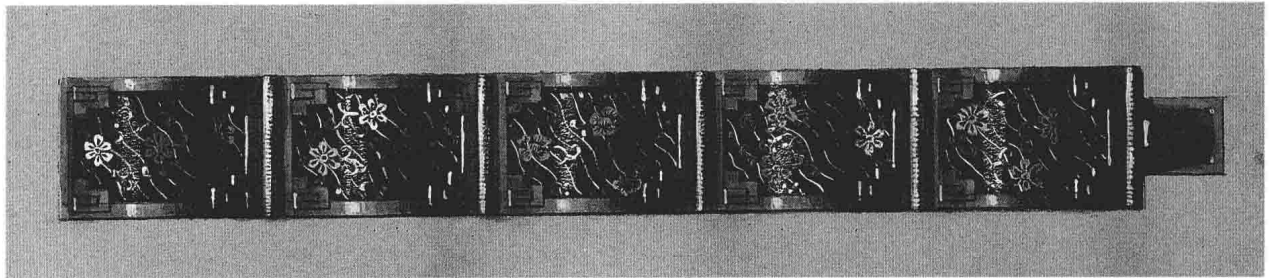
Just as Burty had commented on the high cost of Falize’s cloisonné enamelled jewels in the Japanese taste, so Ménard deplores the expense of these translucent enamelled examples, “which is explained by the fact that no mechanical processes are involved. The cloisonné enamel of a particular bracelet has entailed two months of continual work. Besides, one should



mention that cloisonné enamel has a strength and solidity which defies all the champlévés in the world."⁴

Lucien Falize was so keen to learn from personal experience of the technique that he had a kiln installed in the garden of the house in Moret. He owned Theophilus's treatise *On divers arts* which included practical information concerning the minute details of enamelling. Lucien's designs reveal a careful elaboration of the decoration of his enamelled jewels from the first conception. The pencilled annotations in his hand next to three bracelet designs read respectively 'bosses aux fleurs' (raised dots for the flowers, presumably indicating the use of 'émail cabochonné'), 'grand paillon d'or, émail rouge, avec quelques gouttes inégales' (gold paillons, red

367. Pencil and watercolour designs for bracelets (and possibly a mirror) by Lucien Falize, accompanied by pencilled annotations concerning the enamelling of the pieces. Contained in an album dating c. 1875 to 1887.



368. Watercolour design for a hinged bracelet by Lucien Falize, decorated with enameled hummingbirds. Length 17.6 cm.

369. Watercolour design for a hinged gold bracelet by Lucien Falize framing panels of enamel that simulate silk decorated with floral motifs in the Chinese taste. Length 17.5 cm.

370 a and b. A gold and enamelled reversible bracelet by Lucien Falize, lavishly decorated with translucent enamels depicting floral motifs alternating with geometric designs on one side, and stylized pineapples on the other. The palette was inspired by Iznik tiles. Length 17.3 cm., width 2.6 cm.

enamel, with a few uneven drops), and '*grand paillon d'argent fin, papillon sur paillon d'or*' (pure silver *paillons*, butterfly on gold *paillon*).

It was the expansive surfaces of bracelets that inspired Lucien to create such distinctive and sophisticated works; one never tired of a repeated design since a bracelet could be reversed, or the panels could be shaped unconventionally and set with moonstones, for instance. Even jewels of more modest proportions such as brooches could be turned into charming works of art.

The first results of Falize's experiments in *basse-taille* enamelling, carried out with such collaborators as Pye, Houillon and Routhier, were shown at the 1878 Exposition Universelle. Charles Blanc has no hesitation in identifying Falize as the first to apply this intricate and challenging form of enamel to contemporary goldsmith's work: "It was hardly possible that such a precious method of fashioning enamel was condemned to be forgotten forever, that one would not find a goldsmith sufficiently artistic and skilled to revive translucent enamels '*sur relief*'. The one who had the idea before anyone else was M. Falize."⁵

By 1889, when the firm exhibited the enamelled gold interpretation of the '*Trois Couronnements*' tapestry in the treasury of Sens Cathedral, its mastery

of the technique was evident. Watercolour designs by Falize reveal the hues with which he experimented in order to achieve a successful enamelled translation of the medieval work. “*Basse-taille* enamel combines the art of engraving and enamel... Pour rubies, emeralds and sapphires, amethysts and topazes onto the most delicately engraved gold plate, and you will marry the magical lights of stained glass with the precise outline and relief of an intaglio or a medal. The challenge of this type of process is therefore achieving a perfect harmony between glyptics and enamelling...”⁶

It is evident from the detailed explanations that follow that Falize was intimately acquainted with every stage of this complex and lengthy enamelling process. The depth, direction and pattern of the engraving had been entirely orchestrated by him and entrusted to Pye, in order to achieve a particular nuance of colour. According to Falize,⁷ it took him twelve years to begin to achieve a satisfactory result with this form of enamelling.



371. A gold, enamelled and diamond-set brooch in the form of a lyre by Lucien Falize, applied with myrtle symbolic of harmony in love. Height 4.7 cm.; width 2 cm.

372. Watercolour designs by Lucien Falize for the central panel of ‘Les Trois Couronnements’, in which he experimented with various combinations of colour to be translated into enamel.



As many as thirty firings might be required, and gold plaques of a smaller scale demonstrated equally painstaking work.

Lucien Falize’s hanap of 1896 is his most celebrated enamelled creation, incorporating as it does so many different forms of the technique. Yet it is the frieze that constitutes the most breathtaking element of the work. It was Lucien who carefully transposed Luc-Olivier Merson’s cartoon into enamel, instructing the enameller Tourrette with coded hues and annotations exactly how he conceived the work: “my father undertook the patient and extraordinarily meticulous annotations himself, making note of every nuance, pinpointing every detail on designs transferred and painted with the coded numbers of the enamels to be used, producing samples of the colours as one would the dyed wools of a tapestry,”⁸ wrote his son André, who saw him at work.

Pierre inherited from his father a passion for enamel. He served out apprenticeships with two of Lucien’s main collaborators, Paul Grandhomme and Etienne Tourrette. Lucien certainly would have preferred Pierre to specialize in the technique, but it was the more precarious career as a painter and sculptor that he finally chose.

Falize Frères made dazzling works of enamel, as demonstrated in their large-scale pieces such as 'La Vieille', and in their elegant jeweled creations. Nevertheless, it is with Alexis and Lucien Falize that the technique is most intimately associated. Indeed, it was their enamelled creations which made the firm's reputation, whether decorated with opaque or translucent cloisonné enamels, or *basse-taille*. These were extremely time-consuming processes, and many of their contemporaries had neither the collaborators nor, possibly, the resources to carry out such a laborious form of ornamentation.

Many articles were devoted to Lucien Falize's revival of the long-lost technique of *basse-taille*. It is gratifying that several of the masterpieces he



373. A circular gold plaque by Bapst et Falize decorated with a *basse-taille* enamelled angel reading a scroll bearing the words '(P)ax hominibus', the background finely engraved with meandering foliate and floral motifs highlighted with white enamel. The reverse engraved with the Bapst et Falize monogram of the ring and the pearl, and the date 1890. Contained in its original fitted leather case, the lid satin reading 'Ancienne maison/Bapst/Joaillier de la Couronne/Bapst & Falize/Grand Prix/1878/6 Rue d'Antin, Paris'. Diam. 8 cm.

374. Colour charts compiled by Lucien Falize with codes for the enameller Tourrette to carry out the enamelled frieze of the hanap in pl. 127.

	Tourrette	Falize	Bouvet
A.			
1	II. 16	1	III 35 4/4
2	I. 7		
3	I. 10	3	31-31 et III-5
4	I. 6	4	31-32 et I. 14
5	I. 13 et IV. 60.		
6	IV. 64	6	V. 71
7	III. 34 et V. 73		
8	IV. 54		
10	IV. 55		
11	IV. 55 et 59		
12	I. 14		
14	V. 65		
15	VI. 81		
16	VI. 80.		
17	I. 9.		
18	VI. 85		
B.			
2	V. 78		
3	III 45		
5	I. 3		
7	II 17		
7	II 15		
10	I. 61		
11	II 21		
12	V. 77		
13	V. 70		
14	V. 65		
15	V. 70		
17	IV. 57 et 58		
18	IV. 53		
20	IV. 51		
21	IV. 52		
22	II 24		
26	II 25		
28	I. 8		
C.			
1			
2			
3			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
D.			
1			
2			
3			
4			
6			
E.			
1			
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4			
5			
6			
F.			
1			
2			
G.			
1			
2			
H.			
1			
3			
4			
5			
6			
7			
8			
10			
12			
13			
15			
16			
Thomaspallas			
59	VI. 89		
60			
Mesure			
1			
2			
3			



created with his devoted collaborators survive, enabling the refinement of these works to be measured today.

"I took my first lessons in the Louvre, under the supervision of M. Barbet de Jouy; I saw the enamels of London, Aix-la-Chapelle, Orvieto, Florence and Munich... It is from the comparative study of all these famous enamels that I believe I have restored an enamelling process to French goldsmiths' work which had been lost for three hundred years, and which had enjoyed a glory without contest."⁹

GEMSTONES

"The precious stone is not enhanced by sophisticated mounts and setting; it defies all forms of embellishment. Its fires interfere with every conceivable type of decoration; they scintillate with geometric shadow and light. Elegant modelling, finely chased detail and depths or ornamentation are lost as in a gigantic firework display in which the architect's designs have vanished, leaving only dazzling light and wonderment."¹⁰

It may seem inappropriate to discuss the firm's use of gemstones after such passionate words from Lucien Falize; yet they featured in works by the three generations of the firm to a much greater extent than one would imagine. That Alexis Falize was dazzled by the vast array of stones he first encountered at Mellerio has already been mentioned (see p. 48). His early designs demonstrate a preference for cabochon-cut stones, and emeralds, rubies and carbuncles in particular. It is not known whether these lavishly decorated jewels were actually made, but Falize was certainly attracted to them and used them in his designs to great advantage. His design for a *Peigne duchesse* shows his favourite combination of emeralds and rubies, with diamonds and pearls. Sapphires, on the other hand, are

375. Preparatory drawing for the base of the hanap, and watercolour design for part of the frieze featuring the wood workers and weavers.

376. Watercolour design for a long devant de corsage in the Indian taste by Alexis Falize, set with diamonds, cabochon emeralds and rubies. Length 10.9 cm.

377. A gold and enamelled necklace by Falize suspended with a detachable lozenge-shaped pendant decorated with an enamelled procession of druids in a woodscape. The chainwork is composed of chased openwork mistletoe motifs which are echoed in the upper framework of the pendant. Contained in its fitted leather case, the lid satin reading 'Falize Orfèvre Joaillier/17 Faubourg Saint Honoré/Paris'. If this is the original case for the jewel, the address indicates that the necklace was made by Falize Frères. Height of pendant 5 cm.



seldom used. Locketts, an increasingly popular form of jewel in the 1850s and 1860s, offered matt or enamelled surfaces that could also be decorated with gem-set floral or foliate motifs.

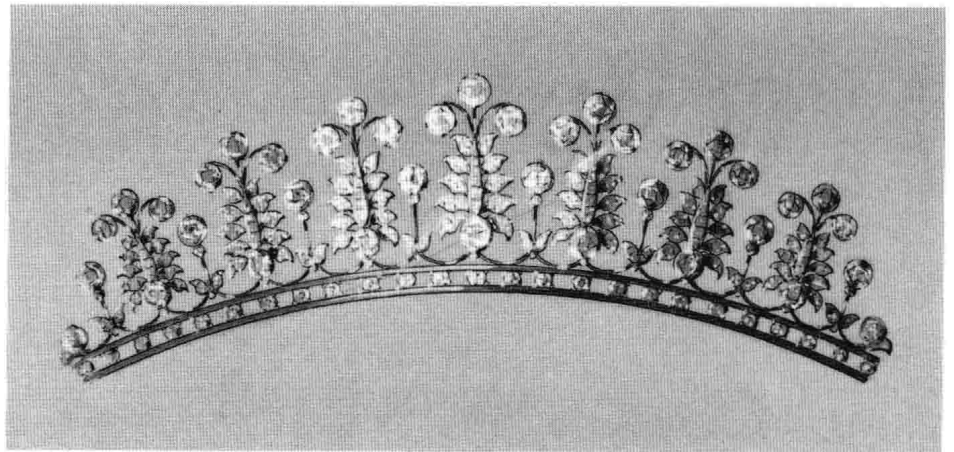
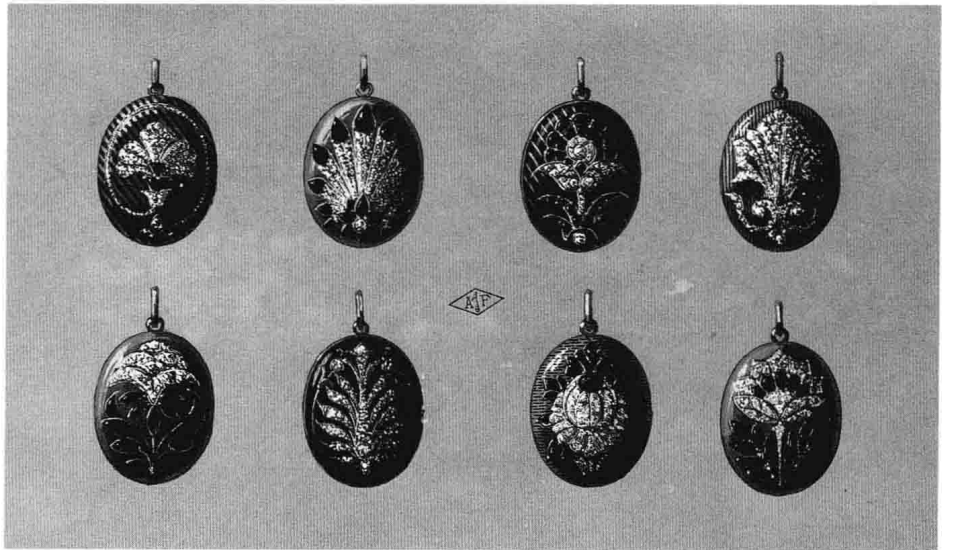
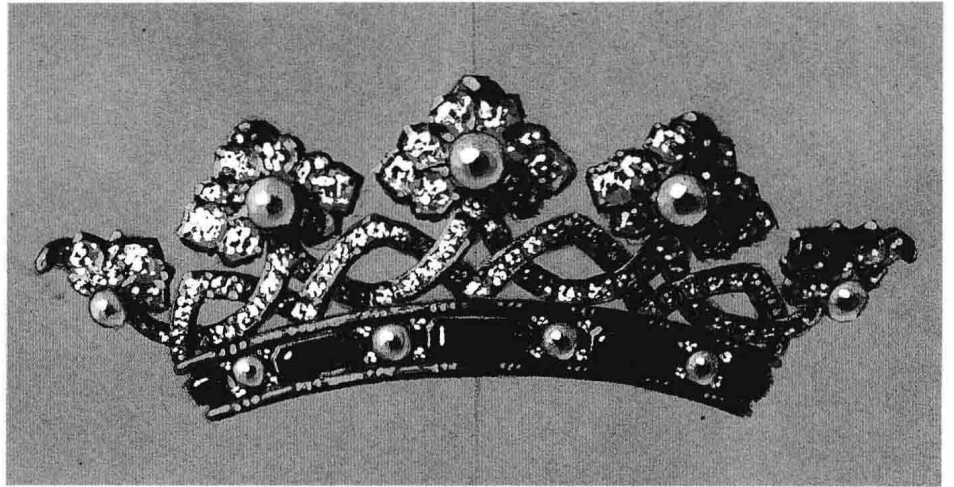
It was the Falizes' variety of colour achieved through gemstones as well as enamel that Carrier-Belleuse commented on at the 1876 Exposition de l'Union Centrale: "Messrs. Falize are above all colourists; and when enamel is insufficient, they use the variable effects of precious stones; sardonyx, so reminiscent of cat's eye that one can hardly tell them apart, the stone to which Indians attribute strange properties, is used to decorated bracelets, châtelaines and other jewels that are highly distinctive and remarkably attractive."¹¹ This unusual series of jewels was included at the 1878

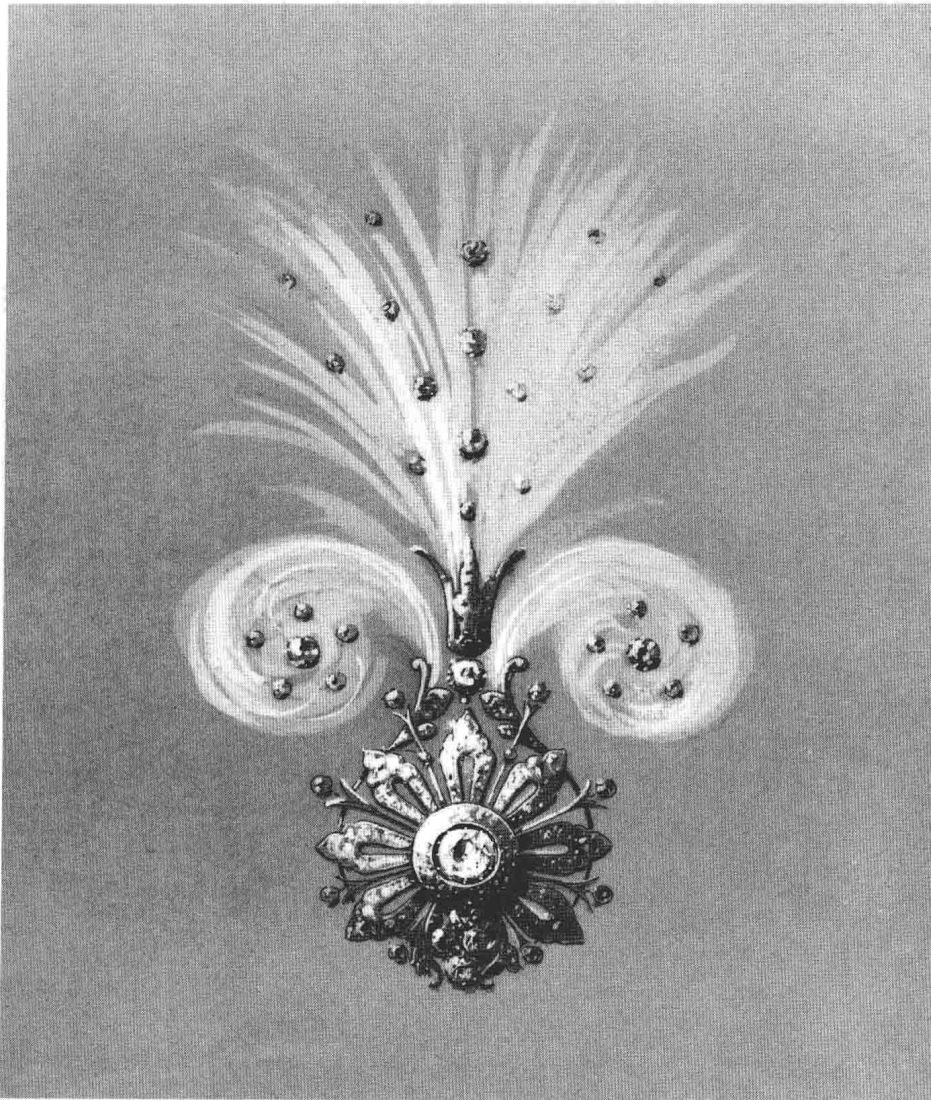


378. Watercolour design for a comb ornament by Alexis Falize entitled 'Peigne Duchesse', set with diamonds, rubies, emeralds and pearls. Total width 12.5 cm.

379. Watercolour designs for eight oval gold lockets by Alexis Falize, the surfaces applied with gem-set ornaments, which in four of the illustrated examples combine with a background of champlevé enamel arranged in geometric patterns.

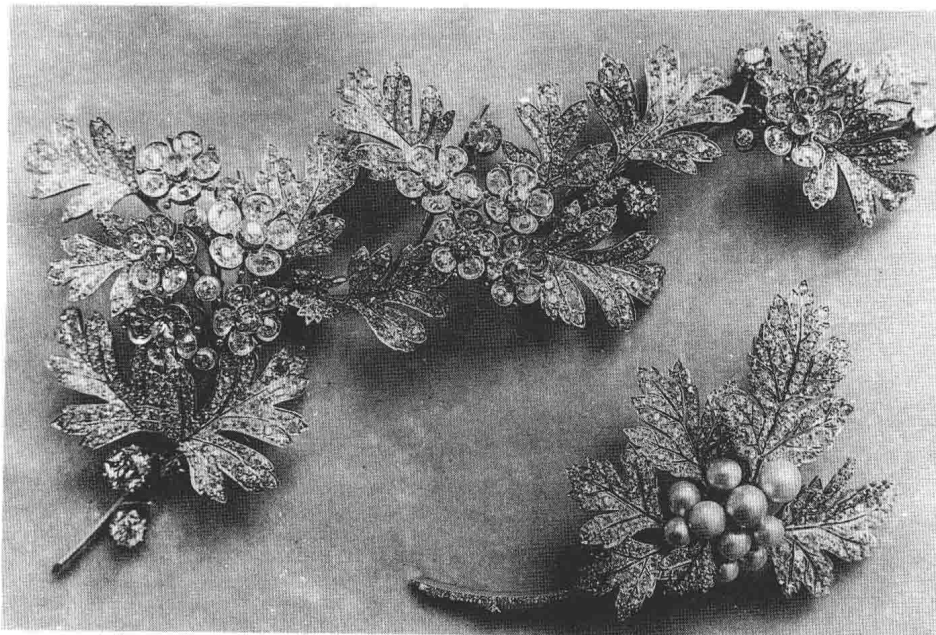
380. Watercolour design for a gold and diamond-set tiara by Lucien Falize.





381. Design for a diamond-set aigrette, consisting of an openwork circular motif surmounted by three egret feathers; the caption (not illustrated) ascribes the jewel to Bapst et Falize.

382. A diamond-set traine de corsage and brooch by Lucien Falize in the form of a spray of hawthorn and white currants respectively.

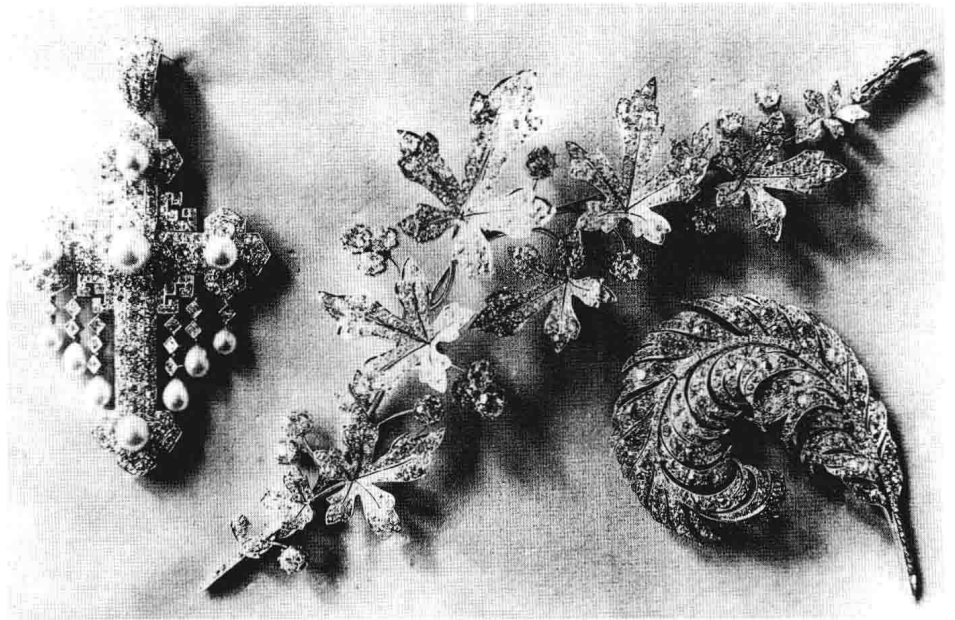




383. A watercolour design for a *devant de corsage* by Lucien Falize inspired by the 18th-century jeweler Jean Pouget (d. 1769), in the form of an openwork diamond-set bow centered and suspended with a ruby and diamond cluster, terminating with a drop diamond. A photograph of a similar jewel by Falize is preserved in the Maciet archive in the *Bibliothèque des Arts Décoratifs*; the bow itself is identical but centered and suspended with a circular pearl and diamond cluster, and hung with a pearl. Width 10.2 cm.; length from centre cluster 10.6 cm.

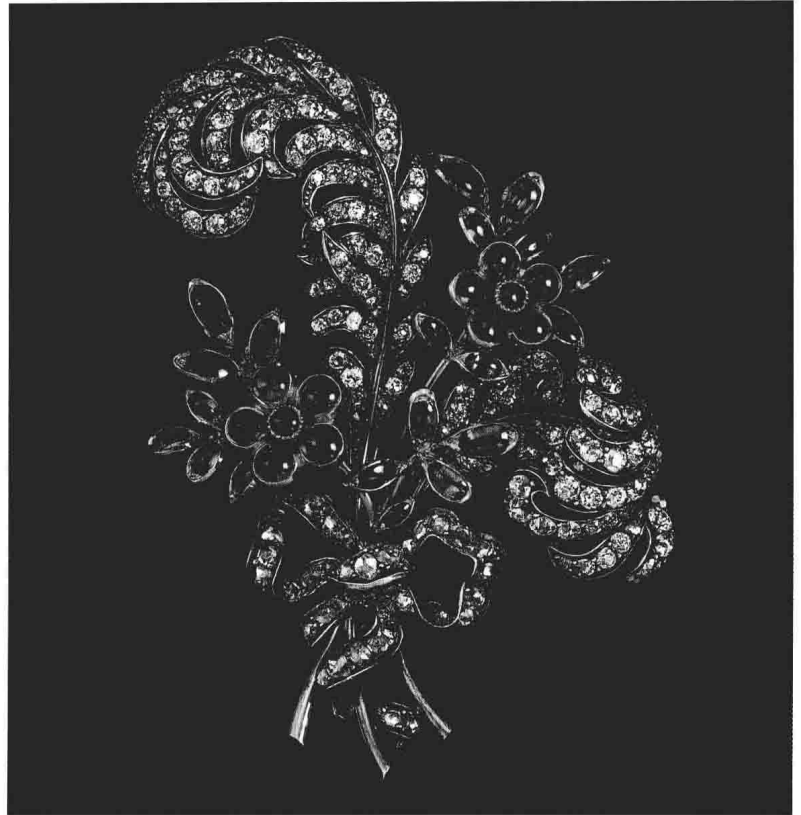
384. Three diamond-set jewels by Lucien Falize in the form of a pendant cross hung and set with pearls, a spray of maple leaves, and a feather.

385. Openwork diamond-set necklace composed of floral and foliate motifs and suspended with a diamond, and a diamond-set bracelet in the form of a continuous scroll featuring foliate ornaments alternating with geometric motifs, by Lucien Falize. According to Henri Vever, both jewels are dated 1892. From Henri Vever, *La Bijouterie française au XIXe Siècle*, v. III, p. 511.



Exposition Universelle.¹² Unfortunately only one example is illustrated in the Falize archive. This consists of a watch suspended from a lengthy *châtelaine*-style fitting composed of a vertical series of crescent motifs. All the elements are decorated with sardonyx. Given that a number of these jewels were made, it is surprising that none has yet come to light.

The diamond-set botanical sprays which Lucien exhibited in 1878 found favour for their naturalism and craftsmanship. Their creator firmly believed that elements drawn from nature had to be adapted for the medium of jewelry. "There is an infinite number of elements to draw on when copying the plant, but...among the flowers and leaves there are few...which lend themselves to an exact translation in diamonds...One would need to create from this flora an entirely new flora."¹³



His brooch depicting blackberries,¹⁴ and the combined mimosa and almond spray, both share the clarity of outline and simplicity of design that in Falize's view made for a more successful use of gemstones than a meticulous translation into gems of the botanical prototype: "...the specialist in gem-set jewelry should study the very essence of the diamond; he must not set the stone into a design, but invent a design for the stone, and the mathematical form of the stone should harmonize with the contour of the design."¹⁵

Falize admired the craftsmanship of Oscar Massin's floral studies far more than their accuracy; as far as Falize was concerned, his friend's faithful depictions of lace and embroidery in gem-set jewelry, however skilled, were quite inappropriate: "The ingenuity of heavy trimmings and lace consists in the interpretation of certain ornaments and flowers without ever copying them," he wrote.¹⁶

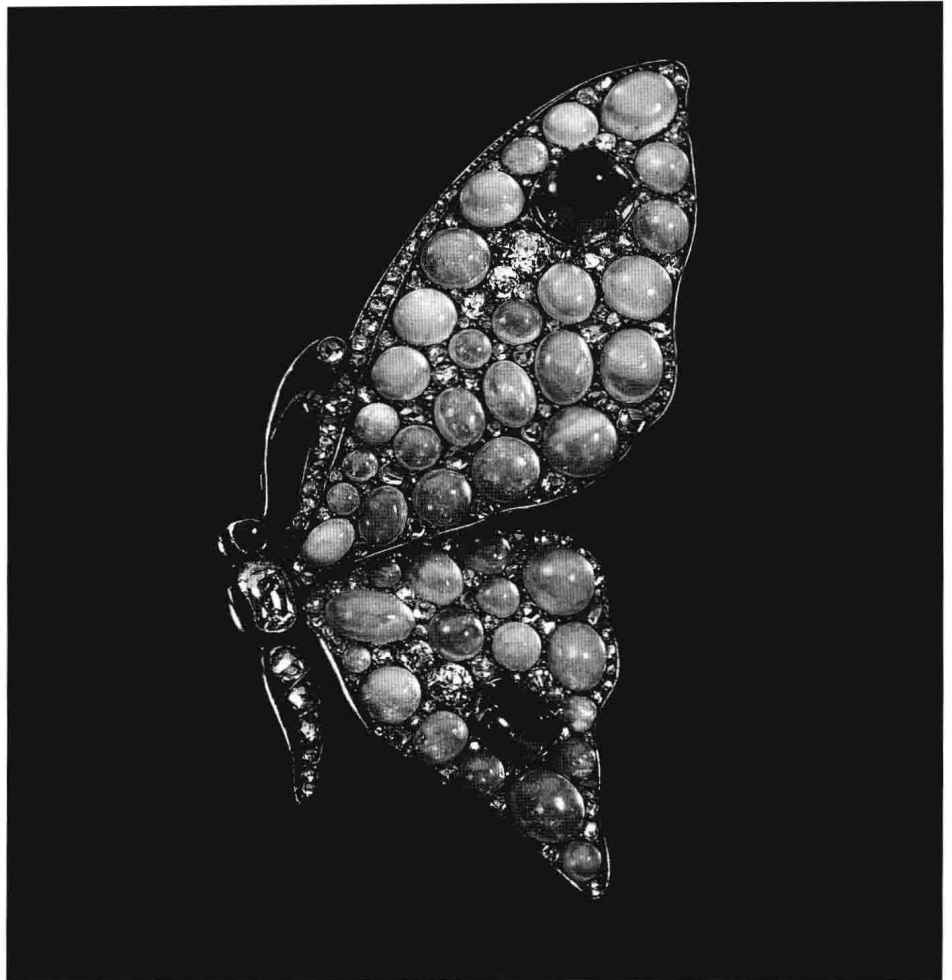
Sadly, very few of Falize's gem-set pieces still exist. However, from designs and photographs in the family archive as well as works reproduced in Vever, it is obvious that a considerable number of jewels were made in this medium.

In an open letter to Massin signed with his pen name 'Josse', Lucien Falize predicted that his new partnership with Germain Bapst would undoubtedly be reflected in his work in an increased use of gemstones. Their presence is certainly more marked during this period, and designs reveal diamond-set aigrettes and tiaras. Although a number of pieces are historicist, such as the corsage ornaments, necklaces and dramatic bow brooches previously discussed, many do not fall into that category. Bracelets and necklaces are composed of stylized botanical elements, their outlines simplified and their

386. A polished and matt gold pendant by Falize decorated with chased foliate motifs arranged in a sinuous framework set and suspended with grey and purple pearls. Contained in its original brown leather case, the lid satin reading 'FALIZE/ Orfevre-joaillier/6 Rue d'Antin/PARIS'. Total height 18 cm., width 4 cm.

387. A gold, platinum and gem-set brooch by Bapst et Falize composed of two diamond-set feathers and two floral stems, the leaves set with peridots and sapphires, the flower heads with Madeira citrines centered with a ruby, tied at the base with a diamond-set bow. Fittings accompanying the jewel enable the largest feather and the bow to be worn separately as brooches or as hair ornaments. Contained in its original blue leather case, the lid satin reading 'Ancienne Maison/BAPST/Joaillier de la Couronne/BAPST & FALIZE/ Grand Prix/1878/6 Rue d'Antin. Paris'.

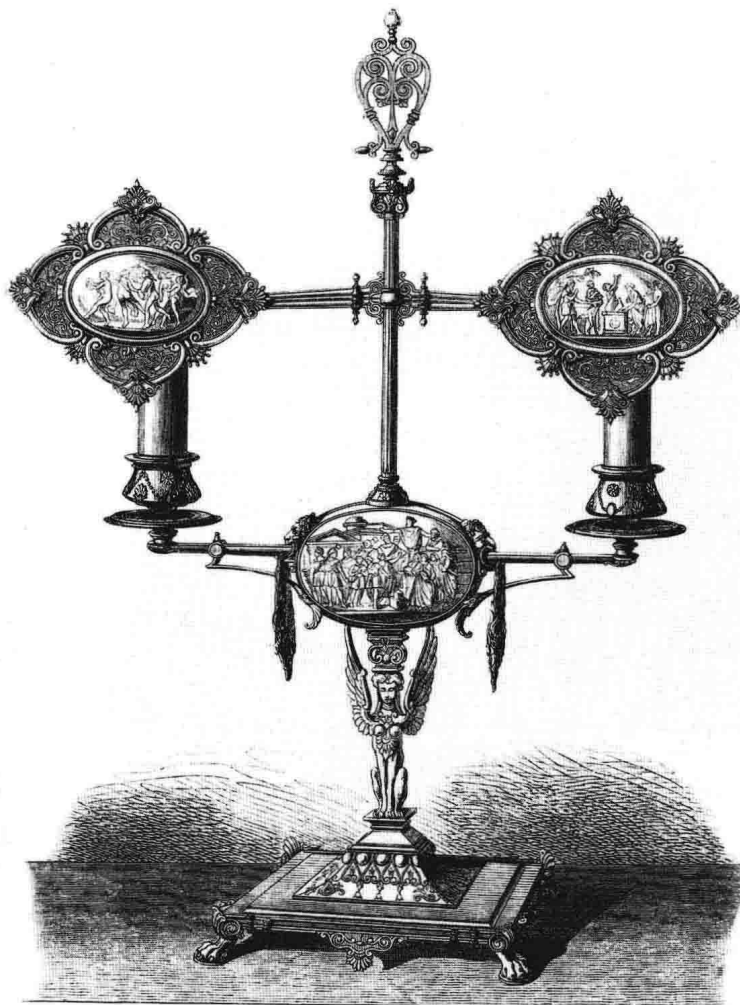
388. A gold and gem-set brooch in the form of a butterfly by Bapst et Falize, the wings set with cabochon opals, diamonds, and two cabochon emeralds. Contained in its original blue leather case, the lid satin reading 'Ancienne Maison/BAPST/Joaillier de la Couronne/BAPST & FALIZE/Grand Prix/1878/6 Rue d'Antin. Paris'. Length 6.3 cm., max. height 4.3 cm.



contours highly defined. Elegant *traines de corsage*, pendants fashioned as elaborate crosses and graceful feather brooches were also made. Further archival photographs reveal important necklaces suspended with briolettes within a trellis-work of diamonds. *Rivières*, demi-parures and comb ornaments form a dazzling array, as do openwork diamond bracelets, pendants lavishly set with gemstones and suspended with large pearls at varying heights, and necklaces hung with cabochon emeralds.

The last generation of the firm certainly incorporated gemstones into their work, as demonstrated, for instance, in the openwork *plaques de corsage* of symmetrical, sinuous design that are illustrated in contemporary periodicals. However, the extravagant silhouettes of Art Nouveau were better suited to enamel decoration than precious stones, and in the last years of the nineteenth century, Falize and their contemporaries tended to use gems only to punctuate a particular motif in the composition. Pearls, however, seemed particularly favoured, and several demi-parures set with black and white pearls are featured in Falize archival photographs.¹⁷ Gradually their use by Falize diminished, while the popularity of the irregular-shaped pearls, which formed the suspension motif in Art Nouveau pendants, increased.

Carrier-Belleuse's application of the word '*coloristes*' to Falize was apt. Coloured stones, including peridots, tourmalines and amethysts were



389. Chased silver candelabra by Alexis Falize, the candle lights shielded by oval shell cameos set into quatrefoil frames, supported on a stand decorated with Neo-Egyptian motifs. Although this engraving was published in 1875, the piece may have been made some years earlier. From *Die Gewerbehalle*, 1875, p. 172. (© The Board of Trustees of the Victoria and Albert Museum)

390. An oval brooch centred with a cornelian portrait cameo of a male figure, bordered with enamel within a framework of diamonds. Height 4 cm., width 3.2 cm.

favourites of the firm and were often used to decorate their pendants in the Renaissance taste. Opals, already seen in designs by Alexis Falize, were incorporated into a number of pieces by Lucien and his sons, who often used them in their Art Nouveau pieces.

OTHER MATERIALS

The incorporation of cameos in works by the firm is mainly confined to jewelry by Alexis in the Neo-Classical taste. Several designs for brooches, bracelets and tiaras set with cameos are reproduced by Henri Vever.¹⁸ To include them in a silver candlestick was certainly unconventional.

Designs by Alexis in the family archive demonstrate the occasional use of coral and turquoise, for example in earrings in the Indian taste, to which pearls have been added. A design for an attractive gold parure by Alexis, composed of a tiara or large comb fitting, brooch and earrings set with corals and decorated with pale blue champlévé enamel, also forms part of the archive. Vever illustrates a design for a long corsage ornament, also decorated with champlévé enamel, from which five vertical rows of coral beads are suspended.¹⁹



391 Ivory and silver-gilt statuette by Falize, the base engraved 'Arte Temporum memor'. Height 14 cm.

Nevertheless, coral and turquoise do not feature extensively in works by Falize.

It is in the cloisonné enamelled jewelry exhibited by Alexis in 1869 that jade is found incorporated in those pieces in the Indian taste. No other examples have been seen. As far as objects are concerned, the two delightful boxes by Falize Frères owned by the Musée des Arts Décoratifs demonstrate how successfully they incorporated the material in their work.

According to surviving evidence, lapis lazuli was not frequently used by the firm. Only one or two designs featuring the mineral are included in the archive, and the most lavish example is illustrated by Henri Vever,²⁰ consisting of a *parure* which includes a comb fitting, necklace and brooch. Lapis lazuli and jasper feature on a larger scale in Lucien Falize's panel of Gaston IV de Béarn, where they are carved as supporting columns. Falize believed that "The most beautiful stone in the world is only of interest to the mineralogist if it is bare, if it is not dressed and adorned in gold and silver, and however perfect its cut, it needs a skilled designer to bring his models to the lapidary..."²¹

Just as lapis lazuli and jasper formed an integral part of the structural design of the Béarn panel, so too did rock crystal in a number of works of art by Falize. The most celebrated example which combined the intricate carving of that material with lavishly enamelled gold mounts is the Vase Sassanide. 'La Vieille', with its massive wave traversed by a fish, was another example of a successful combination of rock crystal and enamelled gold. The 'Uranie' clock represented an extraordinary technical feat, being surmounted by a hollowed rock crystal globe containing the revolving gold models of the gods of the days.

Ivory was another favourite material. Lucien Falize described it in 1889 as "an attractive material, the white and firm surface of which has a matt quality that combines so successfully with the warmth of golds that the sculptor, in order to achieve this effect, will ask the goldsmith to assist him."²² The 'Uranie' clock with its carved ivory figures designed by Carrier-Belleuse demonstrates an elegant use of the material. The sculptures of 'La Gallia' and the 'Renaissance protectrice des Arts' reveal the success with which ivory could be combined with chased and ornamented metalwork. Smaller-scale works include the two figures in the Gaston IV de Béarn panel, which provide a gentle contrast with the bronze equestrian figure of the warrior and effectively enhance the polychromatic enamelled background. An attractive ivory and silver-gilt statuette by Falize depicting a semi-draped female figure holding a Classical vase, has recently come to light. An outstanding work in which carved ivory formed the principal element was the carriage clock in the medieval taste exhibited by Falize in 1878.

TECHNIQUES

The fact that a few creations by Falize were repeated and could be manufactured to order has already been mentioned. The first of these appears to have been the bracelet, brooch and pin made to commemorate the death

of the Comte de Chambord in 1883. Another jewel available only in a limited edition to subscribers of the *Revue des Arts Décoratifs* was advertised in the November 1899 issue of that periodical. Described as a '*broche en or, pour dame, exécutée par l'orfèvre Falize*', it was designed as a bust of a smiling maiden with flowing hair in the Art Nouveau taste. Its real value was apparently 150 francs but it was reduced to 75 for the benefit of subscribers.²³

Lucien Falize evidently predicted the popularity of his chased silver watches decorated with cicadas since he and Germain Bapst lodged a fifteen-year patent for the special alarm mechanism they contained

The technique of electrotyping also allowed Falize to produce a number of replicas of the ivory carriage clock in the Gothic taste he exhibited in 1878. Apart from a silver example, several silver-gilt and bronze versions have come to light. The electrotyping process was also used to make the models of châtelaines and bracelets given by the firm to the (then) Musée des Arts et Métiers and the Musée des Arts Décoratifs. Favourite works by Falize were also reproduced to hang in the firm's premises, such as three of the panels commissioned by the Prince de Béarn.

Several forms of decoration were developed by the Falize firm and recur in their pieces. One of these was the '*demi-boules*' or ornament consisting of repoussé half-spheres on metallic surfaces, which feature in tea and coffee services by Falize. A silver coffee pot such as this was acquired by the Musée des Arts Décoratifs from André Falize on 13 February 1902 for 500 francs. It is decorated with sprays of mistletoe, the raised half-spheres simulating berries and arranged symmetrically on the body of the vessel. The coffee pot is surmounted by a cluster of imitation coffee beans, possibly composed of ebony, and the handle is of ivory.²⁴

Another motif known as the '*grain de blé*' consisted of an element in the form of a grain of wheat with a ring at each end, used to make up chainwork of varying lengths that never twisted or entangled. The '*chaîne grain de blé*' frequently appears in the firm's final ledger, and was made to suspend pendants, locket and watches.

REGISTERED PATENTS AND MODELS

Several patents were registered by the firm over the years, mainly for metalworking techniques. These are available for consultation at the Institut National de la Protection Industrielle.²⁵ The first was lodged by Alexis Falize on 4 December 1867 (No. 78758) for the duration of fifteen years. This introduced a method of producing a new type of jewelry composed of thin layered sheets of gold and copper, gold and silver or gold and platinum, or any other combinations of two or three or more metals. These were then soldered together, contained within a gold framework, and decorated with any form of ornament including chasing or repoussé. Technical explanations of varying ways in which to erode the different metals in order to produce a greater transparency or warmer hues are discussed, as are procedures for placing the layers in concentric circles or curves to achieve moiré effects.



392. A silver coffee pot decorated with repoussé semi-spherical ornaments forming the eyes of engraved peacock feathers, the handle and finial of carved ivory. Signed with the monogram of the ring and the pearl flanked by two adjoined 'F's for Falize Frères. Contained within its original fitted case, the lid satin reading 'Falize/orfèvre-joaillier/6 rue d'Antin'. The lid of the box bears the initials 'G.G' for G. Griffon, the French consul in China, who received the coffee pot as a gift from the French state, together with the dedication 'Souvenir du 27 avril 1902'. Height 20.5 cm.

393. (Opposite) Front and reverse of the silver watch by Lucien Falize known as 'La Cigale des Félibres', the repoussé and chased cicada on the reverse surrounded by a circular framework of pierced and engraved floral motifs, echoed round the dial. The 'Félibres' were a group of 19th-century poets who wrote in Provençal and formed an association dedicated to the continued use of Provençal dialect. According to family tradition, this constituted the first 'montre-réveil' (alarm clock); its design is reminiscent of the watches conceived by Lucien for his three sons' first communions in 1884, 1886 and 1887 respectively. Lucien Falize presumably allowed the firm of Langlois to distribute it, since the watch was advertised by that retailer in the *Moniteur de la Bijouterie* on 26 September 1892. He apparently repurchased the right of sale some years later. Diam. 4.7 cm.

The next patent was registered by Alexis soon after, on 24 December of the same year (No. 78951); this was again for fifteen years. It dealt with methods of achieving combined metals through the silverplating of steel, using etching varnish and soaking the surfaces in copper baths. The alternating bands of metal produced could then be cut out and polished to create jewelry which could be *champlevé* enamelled or chased. Copper could be oxidized or bronzed to achieve various contrasting hues in the antique or Japanese taste.

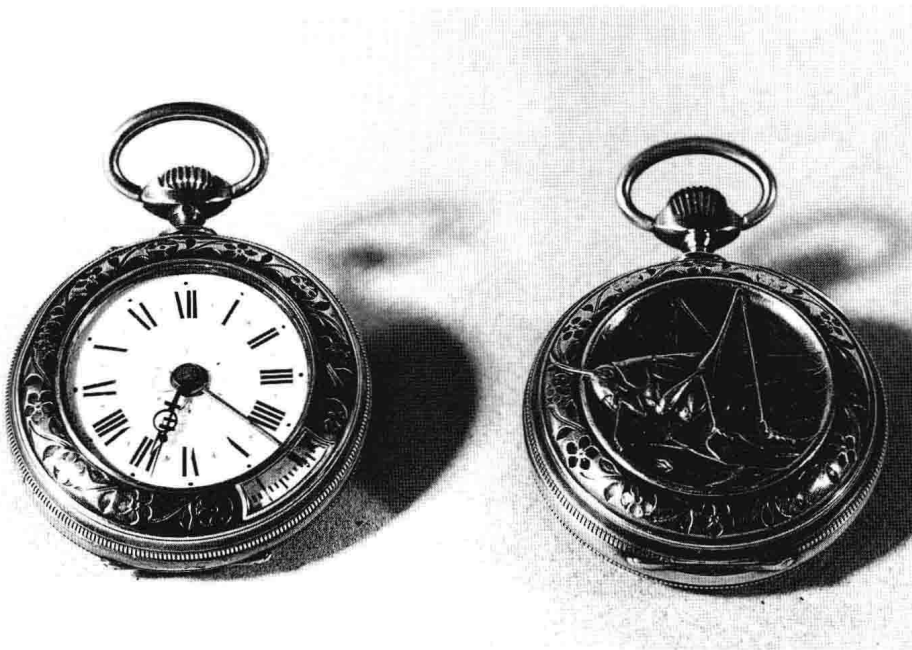
Lucien Falize next registered a patent on 26 December 1878, again for fifteen years (No. 128120). This outlined a process to avoid the inconvenience of using steel in damascening, which rusts or oxidizes. Silver could be used instead with pure gold, which could be oxidized or blackened to simulate iron or steel.

The next patent, also for fifteen years, was lodged by Lucien on 13 January 1879 (No. 128432). This concerned the application of enamel over a metal lined with another, and gold lined with silver in particular, to correct the nuances achieved by applying certain colours of enamel over silver or gold. Blue, green or purple enamels are enhanced when applied to a silver surface, but appear more yellow on gold. Red, pink and yellow look intense on gold, but are altered on silver.

In the past, the expensive process of using gold, silver or platinum *paillons* beneath the enamel surface preserved its particular nuance. By applying a thin sheet of gold to a silver surface, the gold could be engraved so that the blue enamel could be enhanced without any silver being revealed. This same surface could be used for reds, with the possible enhancement of gold or platinum *paillons*. The back of the jewel could be counter-enamelled to conceal the use of silver. This method could be applied to *champlevé*, *cloisonné* and even painted enamels.

Bapst et Falize lodged a patent for an alarm system on 5 December 1885 (No. 172729) for fifteen years. This described the 'clicking'²⁶ sound made by the interaction of metal sheets in order to produce an audible signal. The sound could be augmented by using larger sheets of metal and the patent envisaged the use of this device for telephones and telegraphs, as well as for clocks. In September of the following year, a further clause was added to this patent, specifying the application of this audible signal, or alarm, to pocket watches, with a sound of low volume. The firm in fact produced watches incorporating this device – an early form of travelling alarm clock.

The list of designs registered by the firm makes frustrating reading. The ledgers record only the date of registration, the allocated number, and the duration.²⁷ Unfortunately the jewelry designs to which the numbers refer have not yet been classified, and only those registered in perpetuity will have been preserved. There are not many: for Lucien Falize, two designs were registered on 7 December 1877; another two on 26 December 1878; and another on 26 April 1892. For Bapst et Falize, three were registered on 18 October 1883 (these may well refer to the three jewels made to commemorate the death of the Comte de Chambord); two on 13 April 1885; one on 18 May 1885; and a final one on 24 August 1886 (which may be related to the cicada watch discussed above).



As far as Falize Frères are concerned, one design was registered in perpetuity by André Falize on 14 December 1897; another on 25 November 1898; another on 27 April 1899; and another on 13 December 1906. More details are available in later years, and on 6 September 1917 André Falize registered the design of a medal known as '*Notre Dame de Lourdes, vœux des Evêques*'.

It is extremely difficult to reconcile the entries with particular pieces, even when one knows that their designs have been registered. For instance, Lucien Falize's exhibition catalogue of 1878 lists five items with a '*modèle déposé*'; these are the '*bracelets cassolettes*' (bracelets with suspended scent containers), the '*Uranie*' clock, the sculptures of Saint-Michel-du-Mont, the '*Vierge à l'Enfant*', and the carved ivory carriage clock. However, as explained above, only two designs were registered in perpetuity that year and only two the year before.

No fewer than 68 designs were registered by Alexis Falize on 25 November 1868, but only for five years, and so there is no record of them. Perhaps they referred to many of the cloisonné enamelled pieces that were made following the first examples shown at the Exposition Universelle. Another 44 were registered on 23 February 1869.

From the research carried out by the author, it appears that only something of the order of 17 designs were registered in perpetuity. Once these documents have been classified by the Archives de Paris, it should be possible to match the designs against the pieces to which they relate.

10. Writings, lectures and travels

Lucien Falize's articles, essays and specialist surveys were widely published and are still extensively quoted to this day. It is less well known that his father Alexis not only left behind a journal but also contributed anonymously to two of the prominent publications of the nineteenth-century jewelry trade, *Les Arts du Métal* and the *Moniteur de la bijouterie*. I shall deal here with the writings, both published and unpublished, of the three generations of the Falize family; these not only reveal invaluable information concerning contemporary jewelers, goldsmiths, their work and their trade, but also offer a fascinating insight into the authors themselves.

ALEXIS FALIZE

In his *Souvenirs*,¹ Alexis Falize provides us with an autobiographical account of his childhood, schooling, and the first months of his apprenticeship with Mellerio. The poignancy of much of this narrative is exceeded only by the abrupt way in which it closes; having begun to write his journal in August 1895 at the request of his son, he ends with the tragic news of Lucien's death: "On 4th September 1897, I suffered a terrible calamity: I lost my son who was my pride and joy! As an old man of 86, I am crushed and lack the courage to continue this account of my life which my dear son had asked of me. I wanted to abandon it but my 3 grandsons have pleaded with me to carry on with this work, which they say will be precious to them. I am therefore yielding to their wishes..." Despite his resolve to continue with his memoirs, the journal ends a few pages later.

Henri Vever uses much of the *Souvenirs*'s material in his history of nineteenth-century jewelry² to describe Alexis's period of apprenticeship with Mellerio; and, although Vever clearly states that Falize's *Souvenirs* were not

completed and ended with the first years of his career, he quotes further passages concerning Alexis's move to Janisset, the Galerie de Valois and the rue Montesquieu,³ which do not appear in the only surviving notebook. It is not known whether Alexis had begun another, which has not been found, or whether Vever in fact interviewed Alexis in preparation for his own work, and inserted Falize's narrated words in the text.

The wealth of information contained in the surviving notebook gives us cause to regret the fact that it is unfinished. Alexis describes his early life and the social and political changes around him with a warmth and humour that immediately charm the reader. Beginning with his family history, he describes his childhood in Liège and his summer visits to Spa with his father, whose death was to have a profound effect on the course of his life. The boisterous youngster suddenly found that his education would be taken in hand by his great-uncle; and in October 1823, he had to leave his mother and siblings in Liège to go to Paris. The anguish and bleakness of those years⁴ were alleviated only by the arrival of his mother in 1830, followed by his brothers and sister. The depth of affection for his close family is a recurrent theme throughout the journal, and it is obvious that Alexis, being the eldest, shouldered much of the emotional and financial strain the family suffered.

Observations of contemporary life in Paris are colourful. In 1825 the first giraffe appeared at the Jardin des Plantes, inspiring "for ladies, the fashion of 'giraffe' hairstyles: they wore their hair piled on top of the head, surmounted with a large openwork tortoiseshell comb."⁵ Political events are also included. When commenting on the death of Louis XVIII, Falize recalls how the King loved to gallop through the streets in his carriage drawn by six horses, with grooms making way before him: "The King would continually wave at [the crowd], it was thought that he sat on a specially adapted rocking chair to save him from exhaustion."⁶ One of the consequences of the Revolution of 1830 was the burning of flags bearing the fleur-de-lys, to be replaced by the 'coq gaulois' and the 'tricolore'. Alexis, an avid theatre-goer, could now see plays that had been banned by the monarchist regime, and regularly visited the Théâtre des Funambules (known for its pierrots) and the Bouffes-Parisiens created in 1855 by Offenbach in the Champs-Élysées (later transferred to the Passage de Choiseul).

The first omnibus appeared in Paris in 1825, the price of the journey from the Porte St-Martin to the Madeleine being 25 centimes. However, these methods of transport were greeted with distrust: "People at the time used to walk everywhere and no one climbed into these strange carriages for fear of appearing ridiculous. The omnibus firm was therefore unsuccessful, and went bankrupt..."⁷ When the omnibus was finally accepted some two years later, it encountered competition from the more luxuriously equipped 'Dames Blanches', composed of two carriages.

The arrival of gaslight in the streets, the raising of the column in the Place de la Bastille, the building of the church of the Madeleine and of the Arc de Triomphe in the Place de l'Etoile are all recorded in Alexis's lively and informative style. Yet details of his professional life are not neglected. We learn, for instance, that at Mellerio the stones most often used for parures were peridots, amethysts, Brazilian topaz, chrysoprase, chrysolite, aquamarine

and carbuncles. Intimate insights into the Mellerio family's daily routine are also faithfully recorded: "The meals are simple and delicious, and Italian dishes appear quite often on the table. Mme François Mellerio looks after the kitchen with the help of an Italian maid. Each morning, everyone is given for breakfast a plate of polenta which is eaten standing up or in a corner of the office. Polenta is a thick porridge of cornflour mixed with cold milk, to which I readily became accustomed."⁸ With these words the *Souvenirs* abruptly end, to the reader's disappointment.

The enchanting quality of these personal reminiscences reveal the character of the man himself, who in his "splendid and active old age"⁹ still charmed his contemporaries.

Alexis Falize contributed anonymously to *Les Arts du Métal*, in November 1892¹⁰ an article that was partially reproduced in the *Moniteur de la Bijouterie*¹¹ some months later. It was only upon his death, announced in the *Moniteur* on 30 June 1898, that the true author of the text was revealed and the remainder of the article published. Introduced by the editor of the journal as 'eminently qualified' to discuss the subject of jewelry, Alexis writes on the subject of 'La Mode'. Deploring contemporary women's fashions that conceal their most charming features and fail to encourage the wearing of jewelry, he writes: "Nowadays, ladies' necks are constricted within a military collar, and their shoulder pads are as high as their ears, as if one wished to conceal women's most charming attributes. Shall I mention items of gentlemen's clothing adopted by women: these consist of jackets with buttons as large as saucers which are worn with a man's tie and a wing collar!" He holds the powerful *couturières* and *modistes* wholly responsible for this unhappy state of affairs, in which even the wearing of a watch is forbidden: "it must be replaced by a simple dial incorporated in a parasol handle, or on the cover of a book of dance cards."

By way of contrast, the author fondly recalls the eighteenth century, when "ladies complemented their lavish toilettes with delightful jewels which are much in demand today as precious works of art. Not only was a lady bedecked with jewelry; everything she touched was of finely worked gold, including watches, *bonbonnières*, flacons, *nécessaires* and toothpick cases." Referring to a more recent past and the period of his early jewelry career, he praises the "large fitted cases containing entire parures: necklaces, ear studs, diadems, belt buckles, bracelets which glistened with peridots, beautiful pink topazes, aquamarines and opals."

Alexis Falize's spontaneous and uncomplicated style is reminiscent of his own *Souvenirs*. Indeed, one learns from the *Moniteur* that it was not his intention to publish these personal discourses on fashion. It was his son who handed them over to the editor of the periodical.

The fact that Alexis travelled to England is known only through Lucien's writings. He certainly visited London in 1853 with his son, taking him to the Panopticon in Leicester Square, also known as the Alhambra Palace.¹² It seems that he made several visits to London, and was sufficiently flattered by the South Kensington Museum's interest in his jewels to give that institution a design and three models that illustrated the process of the cloisonné enamelling technique. Nothing is known of his visits to Liège, although

again he apparently returned there occasionally. No details of journeys to other foreign parts have so far come to light. His son, however, travelled extensively, and the dates and details of many of these trips abroad are documented in his writings.

LUCIEN FALIZE

Lucien Falize was a prolific writer, whose works fall into three broad categories. The earliest, which date from his youth, describe his first travels abroad. The second and most substantial category consists of his widely published art criticisms, and includes articles, exhibition reports, shorter texts written in his capacity as council member of the Union Centrale, and even contributions to dictionaries. The final category are those pieces written under the pseudonym Josse, although most readers would have known the identity of their author. They are generally more light-hearted in tone, and often reveal opinions of his contemporaries to which he might not have been prepared to sign his name.

Youthful travels and writings, 1859-64

Six months after returning from England, Holland and Belgium, Lucien Falize wrote an account of his travels that filled two bound volumes.¹³ The elaborate and detailed record of his holiday reveals a precocious talent for writing and an elegant, if somewhat self-conscious style.

He left Paris on 4 August 1859; this was, at the age of twenty, his third visit to London and the first in the company of his friend Charles Enot. In his nine days in the capital, he had time to form strong opinions on the English, their country and their art, which he advanced with the spirit and arrogance of an average twenty-year-old. He was evidently outraged by the inscriptions of victory he found on the pedestals of statues adorning the city, and those commemorating the battles of Trafalgar and Waterloo in particular: "A people who, after a victory, instead of holding out a magnanimous hand to the defeated, can only hurl insults at them and sing their own praises, cannot rank among great and noble nations."¹⁴ His patriotism continued in his assessment of contemporary English jewelry, which he deplored for its detrimental influence on that of the Continent. In good family tradition, he lamented the departure of intricate enamel work in favour of massive gold gem-set pieces: "...a bracelet was nothing more than a fine gold ingot converted into a circle...art and design were no longer required...gemstones and gold, that is all! Opulence reigned, as did absurd and unimaginative extravagance!"¹⁵ The gemstones he saw at Mortimer and Co. in New Bond Street left him awe-struck ("I must admit that I had never seen such beautiful gemstones. I believed I had the Treasures of India and the New World before me, I was dazzled by them"), and yet he found not one piece "satisfyingly and imaginatively designed". Lucien's artistic ideals, inherited from his father, were obviously well-established by the age of twenty.

The wondrous Crystal Palace, however, succeeded in captivating him, both



394. Drawing of a sandwich man walking the streets of London, by Lucien Falize, dated 1861. From *L. Falize, Mon Premier Voyage, 1859 à 1862*

for its Near- and Far-Eastern artistic treasures, and for its architecture, which inspired his most lyrical writing: “Struck by the last rays of sunset and outlined against the dark grey background of the sky, soars the Crystal Palace. Its vast architecture is tinged with the last fiery glows of the day and seems like an immense prism fragmenting the light in seven harmonious tones.”¹⁶ Nevertheless, his parting impression of London was tainted by the poverty he found there, from the work of the sandwich man which he considered humiliating, to the filthy rags of the street urchins: “I thought of the strangeness of the English people, of the appalling social contrasts, of the extreme poverty, of the poor classes reduced to a mindless state, of the horrors which are happily unknown to us and which mark the features of these people with a particular imprint.

“It seems extraordinarily bizarre to a foreigner to see these creatures dressed in rags and walking barefoot, yet who dare not venture out of doors without a hat covering their head, a hat, or the semblance of a hat.”¹⁷

Some of his lasting impressions of London were captured in the watercolour sketches and drawings which illustrated the first volume.

Lucien and Charles left London on 13 August 1859, travelling through Holland to arrive in Amsterdam on the 17th. He gives descriptions of Leiden, Delft and Rotterdam, which the two friends left for Liège on 22 August, marking the beginning of Lucien’s second handwritten volume. They were to stay some twelve days in the town where Alexis spent his youth, interrupted only by trips to Huy, Alexis’s native town, and Spa. Much of the time was spent with family relatives, but it was during this stay in Belgium that Lucien met and fell in love with a young woman called Louise.

Most of the 62 letters carefully transcribed by Lucien in his third volume (505 pages), *Lettres 1859 à 1862 ou Suite à mon Premier Voyage*, consist of correspondence between him and Louise.¹⁸ This ceased only in 1862 when he learned that she was to marry someone else.¹⁹ To have kept such a chronicle of his early romance, even after his marriage to Clémentine, might have been viewed as insensitive. However, the fact that it was preserved and no doubt read by his own parents (who strongly disapproved of Louise) gives us a measure of the admiration Lucien inspired in them. Both must have been impressed by their only son’s intellectual affinities and proud of his literary fluency, even if Lucien occasionally comes across as an unbearably irritating young man! “Nevertheless the road is sad, the road of pride, the road of ambition, since I walk it alone...and I am close to becoming an egoist. No, since I dislike myself, I am as annoyed with myself as I am with others, I am unsociable, everything tires and exhausts me, I am bored to tears.”²⁰

By the time he began to write the final volume of his youthful years, *L’Ami. Souvenirs, Confessions et pensées* (with the intriguing subtitle *Devenir Meilleur*) in 1864, his mood had improved, and his style was less convoluted. Despite the title of this volume, he was less self-obsessed and showed more concern for those around him, particularly his parents: “They have had enough trials, enough battles, they deserve to enjoy the calm life of the countryside. To be at home and live comfortably, free of business concerns, in peace and happiness: that is what I must endeavour to secure for them.”²¹

Art Criticisms signed by Lucien Falize and Josse

Lucien Falize was only thirty-three years old when he joined ranks with his father, Emile Froment-Meurice, Ernest Gaillard and Oscar Massin to launch a monthly periodical entitled *Le Joaillier*.²² This was a short-lived publication. The first issue was dated January-February 1874, and the last 20 August 1875. Nevertheless, many of the concerns raised in its articles were so forcefully tackled that in some cases reforms were implemented.²³ The contributors (all anonymous, but probably drawn in part from the founders of the journal²⁴) were keen to promote the commendable work of the Société d'Encouragement de la Bijouterie, de la Joaillerie et de l'Orfèvrerie. They also advocated the teaching of drawing among apprentices and craftsmen, pledging the profits from the journal to the Ecole Professionnelle de Dessin et de Modelage and towards the establishment of a specialist library, one of their cherished projects. Lucien Falize championed many of these causes in his later writings.²⁵

His official report on the section devoted to the '*Art appliqué aux métaux de prix (Orfèvrerie, Bijouterie, Joaillerie)*'²⁶ of the Union Centrale exhibition of 1876 was Lucien's first signed and published written work. As a member of the jury (and therefore not allowed to compete), he was quick to define the criterion used for assessing the various exhibitors: a knowledge of draughtsmanship, essential for designing any correctly proportioned work of art. Falize firmly believed that the disappearance of traditional apprenticeships (which taught a sense of discrimination, as well as age-old techniques), combined with a greater availability of research material of all periods and styles in museums and libraries, had produced a miscellany of ill-assorted artistic images: "We therefore need a few artists, I emphasize this concept, a few artists with little ambition to rise to pure art, but sufficiently full of the pure traditions of design and blessed with an inventive mind, to sort out this great chaos."²⁷

Christofle's Oriental-style confections were favourably compared to contemporary English goldsmiths' wares, "without character and charm", despite the fact that many of his pieces were of copper and bronze whereas theirs were of silver. Several of Christofle's collaborators were singled out for praise, Falize stressing the importance of naming individual craftsmen employed by firms in order to encourage them in their specialist skills. Other purveyors of secular and religious goldsmith's work were discussed, but Falize concluded with irony that "the firm of Christofle, which...seemed likely to bring about the ruin of French goldsmiths' work since it was only expected to produce inexpensive electrotypes, is however the only one to have made any significant progress."²⁸ He found the firm's experimental use of patinas and inlays particularly praiseworthy.

The youthful chaser Jules Brateau, who contributed to the Falizes' 'Marguerite de Valois' and their Table Clock, was chastized for his lack of knowledge of the human figure: "He must improve on his drawing skills, he must knead the clay and wax, study his models from nature, draw his inspiration from sculpted as well as chased masterpieces."²⁹ Lucien advised him and his colleagues Brard and Giraudon, who also carried out work for

the firm, to examine carefully the works of the Renaissance for exquisite examples of draughtsmanship in chasing.

After lamenting the fact that painters on porcelain and metalwork should be combined in the same section, Falize mentioned another two of his collaborators, the Limoges enamellers Alfred Meyer and Paul Grandhomme. With Meyer he found a good deal of talent but uneven quality, yet with Grandhomme (who contributed enamels to his Table Clock) he found consistent perfection. In his capacity of jury reporter, Falize took care not to praise too highly Claudius Popelin, whose magnificent enamel of Gaston de Foix was one of the masterpieces of the firm's display.

No such tact was displayed in his emphatic disapproval of jewelers who merely followed fashion: Falize reproached the gem-engraver Georges Bissinger for his inaccurate profiles of monarchs that would have been better copied from seventeenth-century medals. It was not Bissinger's talent that was disputed, but his choice of subject. The same applied to padlock- and horseshoe-shaped ornaments mass-produced by contemporary jewelers and, to Lucien's mind, quite appalling. One detects, in his assessment of Boucheron's display, a similar intolerance for his pandering to fashion, and possibly even envy of his commercial success: "M. Boucheron is little concerned with being Indian, Greek or Chinese, with conferring upon his jewelry the style of one period or another...and if the models created last no longer than fashion, they have at least an attractive and lively quality to them, and are beguiling in a way that few women can resist. It is a great deal, but fashion is not a style, and jewelry deserves to be treated more seriously."³⁰ Falize was more generous about Boucheron's gem-set jewelry: "The diamond-set leaves he exhibits are meticulously made...Nature is no more graceful, the openwork is impeccable, the structure invisible, the settings flawless. The designs are attractive, and I have unreserved praise for the frank imitation and pure silhouette of the design, which is legible from a distance and has a distinctive outline on a woman's attire."³¹

As Lucien turned to the artistic jewelry exhibited, he inevitably addressed the subject of enamelling as a decorative device: "Have no fear that I will tell you all my thoughts on enamel, in spite of my longing to do so; I might happen to double the length of this chapter, in an already extensive survey... The subject is too personal to me...Tard, whose name I mentioned in the context of the beautiful cloisonné enamelled goldsmith's work by M. Christofle, has been and continued to be my precious collaborator, and together we made a careful study of Oriental enamels. But apart from him, one should mention M. Houillon-Hamel, who was a pupil of M. Ch. Lepecq; Pye, an engraver, but above all a cloisonneur whose diligent skill is unrivalled, and Gagneré, Charles-Jean, Briet, Sollier and others who have the ability to resurrect enamel..."³²

In concluding his report, Falize paid tribute to the indispensable role of the Union Centrale in promoting the decorative arts to the widest possible public. As one of its most enthusiastic supporters, he could measure its vital educational role at first hand, and a number of his future writings related to its various aims, projects and exhibition.

Lucien's survey of the 1878 Exposition Universelle's '*Industries d'art au*

Champ de Mars' was not an official jury report³³ although its tone was just as formal.³⁴ He discussed the goldsmiths' work first, singling out the traditional creations of the Fannièrre brothers (François-Auguste and François-Joseph-Louis) for particular praise, and paying tribute once again to Christofle's pioneering introduction of Oriental forms and techniques in the firm's metalwork: "it must be said that MM. Christofle and Bouilhet were the first to adopt them, and it is in their firm that one finds the eminent priest of Japonisme, in the person of M. Reiber..."³⁵ Charles Louis Tiffany too is commended for his exquisite hammer-beaten silver wares, and his use of alloys to imitate *shakudo*, *shibuichi* and *mokume*. Boucheron's interpretation of Oriental art was dismissed as "disappointing attempts",³⁶ although many other pieces by him were praised, in particular his inlaid and chased steel jewelry carried out by Tissot. As far as gem-set jewelry was concerned, Massin and Henri Téterger exhibited, to Lucien's mind, the most attractive and inspired pieces.

In conclusion, Lucien found the work of contemporary French jewelers and goldsmiths too eclectic, and yearned for the artists' energies to be harnessed and concentrated on a single theme: "Then our art would flourish at a stroke, we would attract not only a sight-seeing and futile public, but genuine and learned collectors."³⁷

The author was too tactful to refer to his own display, which was commented on by Louis Gonse in a postscript which praised the artist's own efforts: "We find in him that noble ambition of combining as closely as possible practical skills with art, of merging the craftsman with the artists...; [his ambition] is young, eager and determined."³⁸

In his assessment of the bronze workers at the show, Lucien placed Henri Dasson among the most talented artists, reproducing no fewer than seven engravings of his desks, tables, fireplace surrounds and ornamental friezes. Praise was lavished upon the leading exponent of that artistic discipline, Ferdinand Barbedienne, "...the King of bronze...; at the pinnacle of that industrial art,...he occupies a universally envied position."³⁹ Lucien was well qualified to pay tribute to the chaser Désiré Attarge, since he had previously worked for his father: "no tool has stroked the grain of metal like his, no chasing tool has given silver a silkier surface or a more delicate texture."⁴⁰ He could also comment on the work of Placido Zuloaga from personal experience, since the artist had contributed to Falize's Béarn panel. Describing him as "a talented and friendly man", Lucien proclaimed him "the master of all specialists in damascening in France, Italy, Belgium or Holland."⁴¹

As for the Oriental works of art displayed, Lucien lamented the fact that modern, lesser examples had been included in the Exposition. He ended his survey on a cautious note, guarding against a servile copy of Japanese art: "Our imitation must be confined to ornament, to certain large expanses of colour, to certain new principles of symmetry, to certain alloys and patinas, but nothing more."⁴²

Dealing with Lucien's published writings in chronological order, we find that the following two texts were signed 'Josse' and were published in the *Revue des Arts Décoratifs*. The first consisted of a letter addressed to Monsieur A. Castellani, 'maître orfèvre à Rome',⁴³ describing the Exposition de l'Union

Centrale au Palais des Champs Elysées of 1880. Lucien set out the aims and ambitions of the Union Centrale, explaining that this display, dedicated to the Arts du Métal, was intended to launch a series of technological exhibitions each devoted to a different material. A brief survey followed of the various exhibitors and their wares.

The light-hearted tone of this letter persisted in another addressed to Alfred Darcel, 'Administrateur de la manufacture des Gobelins, Président de la Commission exécutive du Musée Rétrospectif des arts du Métal'.⁴⁴ Here the author dealt more specifically with the gem-set jewelry exhibited and hailed Oscar Massin as its chief protagonist: "tired of creating...baroque style bouquets in which the extravagant use of stones interfered with the outline and movement, he dared first to transpose into diamonds the flower as nature had given it to us."⁴⁵ Boucheron, who once sold Massin's gem-set pieces on his premises, was accused by Falize of benefiting from the fact that craftsmen trained by Massin were still employed in his workshop. There is no doubt of the author's great admiration for Massin, "the genuine creator of everything he exhibits; he invents, designs and creates, whereas Boucheron merely has to choose his designers and manufacturers, to borrow an idea from one person and entrust its execution to another..."⁴⁶

Writing under a pseudonym gave Falize the opportunity to air his views on modern jewelry trends. The fashion for wearing an entire 'menagerie' of gem-set animals he found appalling, and verging on the indecent. His opinions of contemporary jewelers were concise, and he wrote in jest: "Indeed Falize's opinions and mine are as one,...that Massin is the most inventive of designers and the most skilled of the craftsmen specializing in gem-set jewelry; that Boucheron's fanciful creations are those most admired by people of fashion; that Fouquet has contributed a charming and new style of jewelry; and on the contrary his friend Bapst sums up the most dignified, lavish, decorative approach, and, consequently, creates the most admired and coherent of gem set jewelry."⁴⁷

It was as a book reviewer⁴⁸ that Lucien next appeared in print, in his literary criticism of *Les Arts du Métal. Recueil descriptif et raisonné des précieux objets ayant figuré à l'exposition de 1880 de l'Union Centrale des Arts Décoratifs*, a book lavishly produced by Quantin and written by the Keeper of the Archaeological Museum of Lyons, J.-B. Giraud (1881). As the title suggests, the book consisted largely of illustrated masterpieces of jewelry and goldsmiths' work shown at the exhibition of 'Les Arts du Métal'. The last plates of the book featured the work of contemporary goldsmiths, and several plates were devoted to pieces by Falize.⁴⁹ Falize was to create a 'plât de reliure' (book cover for a binding) for the author,⁵⁰ bearing the date 1880 and Falize's own initial and motto 'Quaerens Invenio' on the reverse.

He used this opportunity to lament the fact that such publications, however commendable, were financially inaccessible to artists and craftsmen, recommending that the Union Centrale should emulate the South Kensington Museum in its propagandist role: "It would be its responsibility to encourage the writing, publication and distribution of affordable books, like basic grammars of the arts, cheap guides to our various trades, fostering interest and taste in the vast mass of uninformed people."⁵¹



Falize compiled two lengthy dictionary entries the same year, entitled 'Bijouterie' and 'Ciselure', for the *Dictionnaire Encyclopédique et biographique de l'industrie et des arts industriels*, published by Lami et Thorel. His thirteen-page study of 'Bijouterie en or'⁵² begins with an historical survey of jewelry-wearing traditions throughout the world. Several designers who inspired Falize's own works are mentioned, including Pierre Woeirirot, Etienne Delaune, Hans Collaert and Gilles Légaré. Turning to contemporary masters, it is Charles [*sic*] (Carl) Wagner who is applauded for single-handedly revitalizing the art of the jeweler. In terms that might seem unconventionally lyrical for a dictionary entry, Falize writes: "Enamel, with its unchanging colours, so vibrant or gentle, casting and chasing, the technique of repoussé which models gold like wax, piercing which perforates it like lace, niello which outlines the irregular designs in two different hues on the plain metal ground, engraving which enriches it with delightful arabesques; and finally the stones, the facets and domes of which spangle the gold with all the colours of the palette, putting the fire of rubies, the azure of sapphires, the soft sheen of pearls, the sparkle of diamonds or the green transparency of emeralds at the disposal of the artist; all these resources belong to the jeweler and no other is entitled to them as much as he...Wagner therefore restored the popularity of the seductive art [of the jeweler]..."⁵³

Falize's high regard for this jeweler is understandable since he too had succumbed to the charms of the engraved works of Holbein and Virgil Solis, among others. Falize also expresses his personal preferences; for example the use of the human figure as a decorative feature in a jewel, and Moorish art as a source of inspiration. Madame Janisset, whom his father supplied with jewelry designs for some twelve years, is also mentioned as chief purveyor of "artful fantasies" and "whimsical parures" so much in vogue around 1840.

After commending Eugène Fontenay for his intricate gold filigree confections in the archaeological taste, Falize turns to the vital role of international exhibitions in revealing the true makers of the works of art displayed: "...Among the lavish diamond parures, Mellerio, Boucheron,

395. Watercolour designs by Lucien Falize for two sides of a bracelet each bearing a verse of poetry, the first letter of which is decorated with vivid enamels on one side, and blue and black enamels on the other.

396. A hinged gold and champlevé enamelled bracelet by Lucien Falize bearing a poem by Clément Marot composed of two verses and forming part of the section 'Chansons' (no. 21) in *L'Adolescence de Clémentine* (1532). The first letter of each verse is decorated in a similar fashion to the one in pl. 395; the gold initial 'A', framing a cherub's face and flanked by stylized cornflowers and foliate motifs, is counter-enamelled opaque black and carries the inscription 'Cl. Marot/1524'.

Concerning the origins of this particular type of jewel, Lucien Falize wrote: "When I enamelled the verses of our old poets onto bracelets, I was only imitating the Duc Charles d'Orléans, the only difference being that it was within a ring that he commissioned his goldsmith to engrave and enamel the 'song' he offered to his lady." (*Gazette des Beaux-Arts*, 1889, pp. 433-59). Diam. 6 x 5.5 cm., height 2.5 cm.

Rouvenat, and Baugrand displayed jewels of rare technical perfection and the jury, more curious than ever to discover the true creators of these works, recorded the names of Crouzet, Falize père, Baucheron and Foullé.⁵⁴ Although Falize only signed his entry 'L.F.', many readers must have known the identity of the author of this survey. Nevertheless, he shows no modesty about his own firm's achievements and innovations: "Falize, in introducing cloisonné enamels into his work, first began by copying Japanese and Chinese pieces, then ancient Byzantine translucent enamel; he trained two talented men, Pye and Houillon, to carry out this delicate work, and, confident of his technical processes, he has created a new art which owes as much to Renaissance ornament as to the palette of the Orient, in which the refinement of cloisonné combines with the opulence of translucent enamel - These jewels are one of the most interesting innovations of recent years."⁵⁵

Finally Falize observes that the quantity of diamonds flooding the market was having a detrimental effect on the quality of contemporary jewelry, deploring the fact that "every specialist in artistic jewelry now aspires to gem-set jewelry". He concludes (not without personal relevance) that "the production of artistic jewelry only flourishes in the most exceptional firms of the Parisian trade, in which concern for the form and the perfection of the work confer upon the jewels an artistic value which makes them attractive to a discerning clientele..."⁵⁶

Falize's second entry in the dictionary devoted to the subject of '*Ciselure*'⁵⁷ is almost four times as long. He reveals a thorough knowledge of the intricacies of this form of ornamentation and supplies detailed information on combinations of materials and specialist tools that could only have been gained from practical workshop experience. The introduction is followed by an extensive historical survey of the technique, from its earliest origins to his own times.⁵⁸ Some of the craftsmen whose works inspired Falize are named again, including Albrecht Dürer, Daniel Hopfer, Virgilus Solius, Hans Holbein, Etienne Delaulne, and Pierre Woeriot. The Fannièrre brothers and Barbedienne are rated as the most talented of contemporary chasers, and there is no doubting Falize's patriotism when he attributes the success of various English firms at international exhibitions to their French collaborators, principally Antoine Vechte, Morel Ladeuil, (Séverin, *dit*) Bourdoncle Honoré and Léopold Hubert.

Finally Falize recommends that the technique of chasing should be taught at the Ecole des Beaux-Arts; though chasing was long regarded as an inferior skill to sculpture, he argues that both disciplines should be combined since they are inextricably linked. He makes a direct plea to the Director of the Ecole, M. Guillaume: "We insist on this, not only in the interest of great art, but because all chasing and goldsmithing workshops would benefit from such a rethinking which would be followed from the top to the bottom of the ladder."⁵⁹

Concluding that Japan, throughout the centuries, has lost none of the art of chasing, Lucien admires the rare instinct that compels the Oriental craftsman to 'animate' the surface of bronze: "He knows everything we have learnt, forgotten and re-learned through our civilizations, our wars and our artistic revivals; he can model, cast, chase, carry out repoussé, trace ornament, but he remains faithful to nature, and without copying it slavishly, he extracts

from it a theme which, when Japanese objects first arrived in France, seemed highly innovative and attractive to us. It is so true that nature is the eternal creative force in which every artistic discipline revitalizes itself..."⁶⁰

The opinions expressed by Falize in the conclusion to his dictionary entry on chasing so intrigued Victor Champier, editor of the *Revue des Arts Décoratifs*, that he published it in its entirety.⁶¹

The subject of Japan returns in another of Falize's letters signed 'M. Josse',⁶² reviewing an exhibition devoted to Japanese art and held at the Galerie Georges Petit in 1883.⁶³ The letter is actually addressed to the curator of the exhibition, Louis Gonse.

Falize comments with irony that nothing was known of Japan, its inhabitants or its art until recently: "...if we have entered their world, it is because they were willing to let us in and see for ourselves; and to our great surprise, we discovered that a nation equal in population to that of France could survive more than two thousand years without us, and that it had an advanced civilization which owed nothing to ours, and an art which borrowed no elements from the art of any other country or period."⁶⁴

Some fifteen years earlier, the author had fallen under the spell of Japan's artistic creations, and imitated and traced its designs. Now he was able to take a more distant view; he had understood the dangers of slavishly copying an art without understanding its symbolic images: "...Do you know what you are doing, do you know what prompted the craftsman from Kyoto to shape his vase as a gourd or a bulbous root?... Why are you depicting cranes in your engravings? Do you know the meaning that is given to them? Why are you copying this peach blossom or the stems of a quince tree? You are writing in the pictorial language of the Japanese, just as you have copied the religious symbols of all peoples, without understanding them."⁶⁵

Under the thin disguise of his pseudonym, Lucien praises Christoffle and his own father for their pioneering re-introduction of cloisonné enamelling as a decorative technique in their pieces, although he ascribes to Alexis its first combination with Oriental motifs. He also uses this opportunity to identify his father as the maker of the cloisonné enamelled jewelry illustrated in Philippe Burty's *Les Emaux cloisonnés anciens et modernes* of 1868. Martz, whose talents are extolled in the book, was only the retailer of Falize's wares, and Lucien denounces the deceitful manner in which firms' reputations were made, "and how untruthful are the majority of labels accompanying the goods."⁶⁶

Confining his survey to metalwork decorated with enamel, chasing or inlay of Oriental inspiration, he lists contemporary French artists who have most successfully translated its themes and techniques in their work. He names Barbedienne and his collaborator Fernand Thesmar, and commends James Tissot's charming and highly personal confections decorated with cloisonné enamels. Boucheron's over-complicated use of Oriental ornaments and decorative techniques is criticized, whereas Christoffle's pioneering combinations of inlay and cloisonné enamel are praised. The work of Falize himself is also mentioned: "The artist has altered his style; he seems to have broken with the Empire of the rising sun; but, from that first learning, he has retained certain techniques, certain very special tricks of the trade..."⁶⁷

Although Falize shows a marked preference for the emphatic and energetic



397. Lucien Falize seated at a long table with the engraver Emile Pye standing at his side. The famous 'plat à rôti' (pl. 98) is carefully displayed in the foreground with other pieces of goldsmith's work, and a small crown can be seen on the table beside him. In a corner showcase one can identify a 'Vierge à l'enfant', probably the statuette he exhibited at the 1878 Exposition Universelle, surmounted by 'Spring' of 1889. From Ministère du Commerce, de l'Industrie et des Colonies. Exposition Universelle Internationale de 1889 à Paris. Rapports du Jury International publiés sous la direction de M. Picard. Classe 24. Orfèvrerie. Rapport de M. Falize, 1891.

colours used in Chinese art, it is to Japanese craftsmen (whose palette he finds too insipid and 'milky') that he ascribes the talent of metalworking: "no chemist has ground metals in a crucible like the Japanese goldsmith or bronze-worker; none has, by the action of acids and salts, altered the surface appearance of bronze or silver, like the craftsman of Kyoto or Kanga..."⁶⁸

Although the Japanese did not wear jewelry, there was a multitude of other objects that could be decorated with various patinas and enhanced with chasing or inlay. The engravings which accompany the text include two *tsubas* belonging to Louis Gonse, as well as a series of sixteen samples of metalworking techniques contained in a wooden frame, attributed to Yoshida and owned by the Musée des Arts Décoratifs. Combinations of blackened bronze, silver and copper of various hues, niello, enamels, varicoloured gold, contributed to the ornamentation of the individual plaques, each featuring a different subject. Falize describes with intimate knowledge the techniques used to achieve the graduation of tones in each of the metals contained in these samples, hoping to inspire European craftsmen to be similarly daring in their own experiments. Christofle and Tiffany are the two firms singled out for their manufacture and use of varicoloured metals. The former was more adventurous in his palette than his American counterpart, who had employed Japanese craftsmen and was therefore more conventionally Oriental.

That Japanese art should have inspired European craftsmen to look at the natural world with fresh eyes was, to Lucien's mind, its most significant contribution; and if poetic interpretations of one's immediate environment prove too challenging, he recommends: "...let us translate that good fellow La Fontaine into gold and enamel. It will be even better than tracing the legends of the islands of the rising sun, from albums we cannot even read,"⁶⁹ a suggestion exemplified in his own work.

The exhibition formed a visual introduction to Gonse's forthcoming book on the subject of *L'Art Japonais*, a lavishly illustrated, two-volume survey published the same year. It was reviewed by Lucien in the *Revue des Arts Décoratifs*,⁷⁰ this time under his own name. Yet he still permits himself a certain irony when he observes that "M. Gonse is a privileged author who has undertaken the voyage [to Japan] in his bedroom...; in order to help him, Cernuschi created his museum in the Parc Monceau."⁷¹ Nevertheless, he congratulates Gonse on acknowledging his literary sources, and naming the public and private collectors who generously made their pieces available to him. Claiming that he does not possess the specialized knowledge to attempt a true criticism of Gonse's extensive work, he concludes after reading this survey that the author has carried out an indispensable task in collating and analyzing endless documentary sources. With its sumptuous illustrations and learned text, he declares, "M. Gonse has performed a useful task."⁷²

It was as M. Josse that Falize wrote to his partner Germain Bapst from Germany concerning 'L'Exposition d'Orfèverie de Nuremberg'.⁷³ Largely based on the Union Centrale exhibition of 1880 devoted to the 'Arts du Métal', this was in addition open to foreign exhibitors, who were remarkably few in number and dominated by the Japanese. Falize noted with disappointment that few of the best German jewelers had taken part, and the most talented craftsmen exhibiting their wares were from Munich. Among

the foreign goldsmiths, he singled out Carl Fabergé from St Petersburg with his gold replicas of the treasures found at Kerch in the Crimea, and J. Bossard from Lucerne, “heir to a long line of goldsmiths”.⁷⁴ Falize approved of the fact that he was “the true author of everything he exhibits”,⁷⁵ to the extent that his eldest son André was apprenticed to him. Christofle and Barbedienne were the main French contributors to the show. Observing the strong, yet disappointing presence of the Italian jewelers, he mourns the recent loss of Alessandro Castellani, whose talents he enthusiastically applauds: “He combines the science of the archaeologist with the patience and intuition of the researcher, a woman’s flair with the creativity of a painter and the skill of a craftsman.”⁷⁶

Discussing the poor quality of the mass-produced, competitively priced pieces manufactured in Pforzheim to French designs, Lucien was alarmed about the recent lowering of the gold standard in France authorized for jewelry made for export. As an active campaigner against this measure, he already foresaw the inevitable consequences: “...it is more than a mistake which has been committed, it is a blunder.”⁷⁷

Finally, he observed that the Japanese contributions were disappointing, their enamels more insipid, their designs less imaginative: “They are still skillful, but their inventions which were so original, their perspective so unexpected, so witty and so delicately executed - all this is diminishing.”⁷⁸

The retrospective exhibition which accompanied the work of contemporary craftsmen was directly inspired by the introduction of such a display at the Union Centrale in 1880, and Falize, who played a decisive role in this innovation in France, was delighted to see it had been imitated abroad.

Falize’s extensive knowledge of jewelry and goldsmith’s work made him a popular speaker, and the text of several of his lectures were published ‘in extenso’ for the benefit of those who could not attend. This happened, for example, with the talk he gave on jewelry at the Bibliothèque Forney on 22 April 1886.⁷⁹

After clarifying the differences between goldsmith’s work and jewelry, Falize listed types of personal ornament that could be worn by men and women throughout the world, emphasizing that the most primitive of people wore jewelry even before costume. The example he brought to show his audience was indeed a belt which had once belonged to a young woman living off the shores of Australia, decorated with rondels of such value that they constituted her dowry.

After an extensive historical, geographical and stylistic survey, Falize returned to his present concern, namely that works of a lower standard of gold were now being manufactured in France, albeit for export. He beseeched his audience: “...guard against this false luxury which your mothers instinctively detested. Any money is entirely wasted which you spend on this cheap rubbish, with which you deceive only yourselves.”⁸⁰

Falize continued to be solicited as a book reviewer. Having written brief articles on a *Livre d’Offices* published by Marius Michel⁸¹ and the first volume of the *Dictionnaire des fondeurs ciseleurs* by A. de Champeaux,⁸² he composed a more extensive review of Eugène Fontenay’s *Les Bijoux Anciens et Modernes* under his pseudonym.⁸³ Fontenay had died correcting the final

proofs of this important work, and Falize wrote his obituary.⁸⁴

His review took the form of a letter addressed to ‘Monsieur O. Massin, joaillier’ entitled ‘*Les Bijoux et la Mode*’. Given that the book was written by a late friend and colleague, Falize admitted that his task was difficult but set out to be objective, already warning the reader that the archaeological facts stated in the work were not strictly accurate. Each chapter dealt with a different type of jewel and discussed it from its origins to the present day. This unconventional approach was praised by Falize for clearly demonstrating the stylistic development of the ring, the brooch, and so on. He expressed the firm hope that Fontenay’s book, with its many engravings of historical as well as contemporary pieces, would be studied by Parisian ladies and would encourage them to be more daring when commissioning a new confection from their own jeweler: “...perhaps a new fashion will emerge from the book which the distinguished jeweler who was our friend has written.”⁸⁵

The monthly periodical *Le Japon Artistique, documents d’art et d’industrie*⁸⁶ was launched in May 1888 by Siegfried Bing, with the assistance of Philippe Burty, Edmond de Goncourt, Louis Gosse, Tadamasu Hayashi and Antonin Proust. The name of Lucien Falize was added for the second issue, and by the fifth he had contributed an article, entitled ‘*Travaux d’Orfèvre*’ (translated in the English version as ‘Jeweler’s work’). Apart from listing all those metal-working techniques in which Japanese craftsmen are so adept, Falize pointed out that their flowing, asymmetrical designs were not dictated by architecture or geometrical conventions. They were derived from forms found in nature, the line was “free, picturesque, and daring”. Combining the intricacies of their metalwork with “a subtlety of invention, a taste for decoration, a variety of motifs, a harmony of colours, and a sense of form”, they were “artist-decorators whose productions in metal are simply adorable.” Falize spoke from the heart when he described “the disheartening perfection of these masters”, still regretting that his parents should have forbidden him to go to Japan in his youth when he would have returned “the apostle of Japan”.

Lucien’s learned writings on Japan have often been quoted in exhibition catalogues, books and bibliographies devoted to Japonisme. A publication also regarded as an unparalleled assessment of a specialist subject was his exhaustive report on the goldsmith’s work section of the 1889 Exposition Universelle.

Before we turn to that remarkable work, there are two shorter, broader reviews of the Exposition which are worth mentioning, published in the *Revue des Arts Décoratifs* and the *Gazette des Beaux-Arts*. In the first article, entitled ‘Exposition Universelle de 1889. Orfèvrerie et Bijouterie’,⁸⁷ Falize briefly considers the development of goldsmith’s work and jewelry in the nineteenth century. Among the illustrations are two pieces exhibited by the firm, the clock made for Alfred Morrison in 1881 and a chased gold ‘Birthday bracelet’. Summing up all the advances made in recent years in terms of technical innovations, availability of gemstones, and contributions from Oriental art, Lucien records with disappointment that the 1889 exhibition was filled with goldsmith’s work in the Louis XV taste. “I would give all the patience of collectors, all the skill of craftsmen, all the science of chemists and all the imagination of the Japanese for a single new jewel which

in 1889 gave me the feeling of an art which was confident, an idea, a form, a design that was not reminiscent of something already seen.”⁸⁸

The second review of the exhibition is divided into three sections devoted to ‘*L’Emaillerie*’, ‘*L’Orfèvrerie*’, and ‘*Orfèvrerie d’art. Bijoux, Joyaux*’.⁸⁹ Falize advises the reader that his is not a thorough survey of these disciplines, only an aesthetic opinion. Pieces made by Bapst et Falize are included, and the exquisite ‘*Trois Couronnements*’ *basse taille* enamel is reproduced as an engraving. Explaining the technical processes involved in creating such a masterpiece, he writes: “Nothing is simpler to describe and more difficult to do well...”⁹⁰ He is disappointed to see that Christofle appears to have abandoned enamels in his work, whereas they are more heavily featured in Tiffany’s. Commenting that the *plique-à-jour* enamelled objects exhibited by contemporary Russian goldsmiths were preceded by Charles Riffaux [*sic*], Falize remarks that the circular rock crystal vase through which a lavishly enamelled dragon emerges is “one of the masterpieces exhibited by M. Boucheron”.⁹¹ An enamelled plaque by Jean Garnier and Paul Grandhomme after Gustave Moreau’s ‘*Les Voix*’ is greatly admired by Falize (who omits to mention that he made the ebony and pewter frame for the piece⁹²). He also refers to the great enameller Alfred Meyer, another of his collaborators, and in concluding hopes that one day other painters and designers might also apply their compositions to enamel, just as Moreau did so successfully: “Merson, Galland and others I have not named could lead a whole school of young and old enamellers who only await a sign of encouragement from the masters.”⁹³

Falize’s section on goldsmith’s work begins with ecclesiastical pieces, and describes the creations of the two recognized masters of that speciality, Poussielgue-Rusand and Armand-Calliat. It is in this context that he mentions his own models for a monstrance after a fresco by Raphael entitled ‘*La Dispute du Saint Sacrement*’. This work was never completed; although the artist was given the opportunity of making it in silver-gilt, he would not compromise his original conception, which was in gold: “I am waiting for some persons rich, devout and artistic enough to come to me and say: ‘Continue, we want to restore to the Pope the monstrance of Raphael and Julius II.’ That is why I will show only the model for now.”⁹⁴

Interestingly, Falize admires a vase by Gallé mounted by Froment-Meurice, and comments on the success of this partnership (this was shortly before Lucien and the glass-maker collaborated on one of their first vases). It was some years later, in 1896, that he exhibited a group of pieces produced in collaboration with Gallé.

Falize remarks that the return to the ‘luxury of tableware’, inextricably linked with the Louis XV style, was epitomized by Boin-Taburet’s elaborate contributions to the show.⁹⁵ Boucheron, however, is chastized for his over-complicated use of chasing and engraving, turning a piece of goldsmith’s work into “a mass of grey and black spiked with claws.”⁹⁶ Discussing Christofle’s silver table service featuring garden vegetables as decorative motifs, Falize uses his article to clarify the origins of this unconventional ornamentation. He reminds the reader of the model for a roasting dish decorated with celery that he exhibited in 1880, which was so admired by Christofle’s nephew Henri Bouilhet that he requested from Falize not only

the use of this motif but also the skills of his own craftsman, Joiny, to fashion the work. Falize had agreed; but now, discovering that Christoffle's interpretation differed so widely from his own conception, he complains: "they kept my celery stalk and pinched a few carrots from me, and they stuck them...onto a very attractive reeded form borrowed from a compendium of designs of Louix XV goldsmith's work, preserved in the Bibliothèque. But if you think I would have combined them with Louis XV - certainly not!"⁹⁷

Writing this survey also provided Falize with the opportunity to refer to works of his that were not included in the exhibition. The toilette service made for Princess Loetitia, who would not part with her treasured possession for the duration of the show, was one most particularly mentioned.

Jules Brateau's chased pewter confections are lavishly praised, and among the foreign exhibitors it is the pieces of Gorham (established in 1818) and Tiffany which are singled out. Falize considered Tiffany's eclectically inspired work to be "attractive, new and interesting".⁹⁸

The final section of the *Gazette des Beaux-Arts* survey is dedicated to artistic and gem-set jewelry, under the heading 'Orfèvrerie d'art'.⁹⁹ Falize deplores the classification by the exhibition's organizers which separated goldsmith's work from jewelry; in his view, so many artists' pieces belonged to *both* disciplines that such categorization was unpracticable.

Lamenting the absence of patrons of contemporary work, Falize naturally mentions the exceptional Alfred Morrison, prompting him to describe the Vase Sassanide which was commissioned by the Englishman. This was particularly favoured by Falize, who obviously could not praise it himself in his own review. Instead he quotes "a reliable judge, reiterating [that] 'this masterpiece is as beautiful, extraordinary and precious as those in the treasury of St. Mark and the Louvre Museum.'"¹⁰⁰

That bracelets were also one of Lucien's preferred jewels was left in no doubt, and he particularly mentions those on which verses of poetry were reproduced.

His views on the distracting dazzle of gemstones are also expounded, despite the fact that he acknowledges Oscar Massin as "the leading exponent of gem-set jewelry of our time".¹⁰¹ The versatile use of gemstones in Vever's and Boucheron's jewelry is also admired, but it is for Bapst et Falize's imaginatively presented 'Sancy' diamond that the highest praise is reserved.

The gold repoussé plaque made by Bapst et Falize for the commemorative album presented to President Carnot at the close of the Exposition Universelle was reproduced as an engraving after the title page of Lucien's pioneering *Rapport sur l'Orfèvrerie*.¹⁰² This scholarly publication constituted the official survey of the goldsmith's work section at the show, and a photograph of the author, with his favourite engraver Emile Pye at his side, preceded the text.

In his exhaustive report, almost 230 pages long, Falize began by ascribing France's dominant role in goldsmith's work to its long-standing tradition: "Whether you take Romanesque art, the Gothic style, the Renaissance even, and the 17th and 18th century in particular, where could you find goldsmith's work more accomplished and flawless than in French creations?"¹⁰³ Nevertheless, to the author's mind, the French Revolution in 1789, and the subsequent decision in March 1791 to abolish the guilds, caused such

irreparable damage that it was unlikely that goldsmith's work would ever regain the extraordinary reputation it had achieved before the Revolution.

In summarizing the exhibitions that had taken place since l'An VI,¹⁰⁴ in which a category for goldsmiths was first included, Falize mentioned the various reports published after these events, and praised the Duc de Luynes's masterly survey of that discipline at the 1851 International Exhibition. In recognizing the educational advances made in England between the 1851 and 1862 Exhibitions, Falize paid tribute to the first director of the South Kensington Museum, Henry Cole, "...a clever administrator,...sensible,...perceptive,...one of England's brilliant men".¹⁰⁵ The most commendable aspect of the 1867 Exposition Universelle was, to Falize's mind, the emphasis placed on identifying the true creators of the exhibited works.

In closing the introduction to his survey of modern goldsmith's work, Falize gave a brief overview of the stylistic influences and developments that had taken place in the past hundred years. He concluded that the most talented of contemporary goldsmiths were still "inventors who are subjected to the influence of the clientele which keeps them. There are great artists among them, but not a single master..."¹⁰⁶ The lack of a thorough artistic education explained the dearth of masterpieces and truly original works of art. It may have been to emphasize this point that Falize chose to add an illustration of his 'Théière' of 1889, a work of imaginative and unconventional design.

The oeuvre of Poussielgue-Rusand was the first to be discussed among the goldsmiths specializing in ecclesiastical goldsmith's work since, as one of the jury members, he was not allowed to compete. The quantity of church furnishings he had left behind after his recent death served to preserve this artist's reputation. Falize nevertheless advised his sons, and the other famous goldsmith specializing in ecclesiastical pieces, Armand-Caillat (awarded a Grand Prix), to include vibrant enamels in their work. Falize compared the challenge presented by the nature of their work to that of theatrical decor, since both are observed at a distance, and he considered that a dramatic palette would help to meet this challenge.

After surveying the work of two more goldsmiths exhibiting in the same category, Falize turned to the makers of secular pieces. Tableware was dealt with first, and the displays of Jean-Baptiste Odiot (a member of the jury), Christofle, Froment-Meurice, Fannièr¹⁰⁷ and Boin-Taburet were discussed in detail, followed by a number of lesser-known businesses that supplied many of the Paris goldsmith retailers. The firms were named in descending order of merit. Silver-plated tableware followed, championed by Christofle, whose patent for electroplating, acquired from George Richard Elkington and Ruolz, guaranteed his predominance. Items that elicited particular praise from Falize were dishes bearing the imprint of leaves: "a charming idea, fresh in its invention, surprisingly and almost unbelievably simple in its manufacture." Further exhibitors in the same category were mentioned, before Falize embarked on the subject of '*Orfèverie d'or et d'argent; Pièces d'art*'.

This category was admitted by the author to be his favourite, since it allowed a much greater artistic freedom than that afforded to the goldsmith who specialized in ecclesiastical pieces or tableware. The survey began with

those firms that were not in competition, the first of which was Bapst et Falize. In relating the history of the business, Falize naturally referred to Germain Bapst's antecedent Georges-Michel Bapst, appointed goldsmith and jeweler to the King in 1752, as well as his father Alexis, founder of the Falize dynasty. It was here, in a footnote, that he stressed his father's anonymous participation in every International Exhibition from 1851 to 1873. He also discussed the major centrepieces created by the firm, some of which had been privately commissioned, as well as other large examples of goldsmith's work including *'La Gallia'* and the Vase Sassanide (the only other piece illustrated in the text). The use of his favourite decorative technique of enamelling also featured extensively, but Falize was generous enough to acknowledge again the most beautiful enamelled work in the entire Exhibition to be the panel by Grandhomme et Garnier based on Moreau's *'Les Voix'*.

He was equally magnanimous in his assessment of Christofle's display. Regretting the fact that enamel work had been virtually abandoned by the firm, he nevertheless credited Christofle with the "first attempts at colour achieved by enamel, by electroplated inlay and by metallic patinas. They were the first goldsmiths who dared to adopt, immediately afterwards, Japanese concepts... Refined taste, a constant yearning to innovate, a careful study of modern needs, a harmony of technique and art, such are the concerns and characteristics of MM. Christofle and Bouilhet."¹⁰⁸ The firm was awarded a Grand Prix, together with Froment-Meurice and Fannièrre Frères.

A number of other exhibitors whose works were officially classified in the jewelry section submitted their few examples of goldsmith's work to the jury. Among these artists, Vever Frères (Paul and Henri) and Lucien Gaillard elicited particular praise. Once again, the absurd classifications of the various disciplines were denounced by Falize, who always maintained that goldsmith's work (in the furniture section) and artistic and gem-set jewelry (in the textiles and personal adornment section) should be combined as one. To have placed enamel workers such as Grandhomme and Garnier among the ceramicists and lapidary workers such as Varangoz among the decorators and tapestry makers seemed to Falize equally deplorable.

Works from the French colonies and from other foreign exhibitors were next discussed. The poor standard of the Indian and Chinese displays was much regretted by Falize, who wished that more refined examples of their art had been submitted. Among the works most admired on Tiffany's stand were a large silver chased and enamelled vase decorated with orchids, and another decorated with *'mokoume'*. The firm was awarded a Grand Prix and Gorham received a gold medal. The notable absence of talented exhibitors from England, which had yielded "our most serious competitors"¹⁰⁹ meant that no more prestigious medal than bronze was awarded to that country. It was also with disappointment that Falize discussed the Japanese contribution to the show: "these admirable masters have suffered from their contact with our civilization; having endured the consequences of a cultural exchange, they are imitating us and are losing the charming originality they had preserved until then."¹¹⁰ One of the last foreigners discussed by the author was Bossard from Switzerland, particularly commended for a sweetmeat dish inspired by a Holbein design, and winner of a gold medal.

The last part of Falize's extensive survey was entitled '*Considérations Générales sur l'Orfèvrerie; Art, Industrie, Commerce*'. Here he set out his final programme, essentially a declaration of principles in matters of taste, the specialist trade and technique, and commerce.

As far as taste was concerned, he stressed that one must not be induced to follow that of the public, which is always guided by fashion. It was the artistic flair of an elite of scholarly and discerning minds that was important. Works of art in public collections should not be diligently imitated, but should serve as an inspiration to the goldsmith, whose paramount objectives should be clarity and logic in his work. Falize also recommended that the State should serve as an example in commissioning works of art, and allow them to be exhibited at the Salon.¹¹¹ Lessons in drawing should be as widely available in schools as writing. Through these a sense of perspective, symmetry and proportion would be acquired. Ideally, it was at the workbench that draughtsmanship should be learnt. Failing that, the teacher must know the principles of goldsmith's work.

Finally, hailing the Union Centrale's plan of an exhibition devoted to the plant,¹¹² Falize stressed the importance of nature as a source of inspiration: "One must draw...on the flower and the plant..., not to duplicate it exactly, but to stimulate the creative faculty which lies in the artist like the poet and only develops when in contact with nature."¹¹³

Falize's first issue concerning the trade was the division of labour, which had made products cheaper but had diminished quality and perfection. Christofle was commended as one of the few firms that used modern technology to produce good value flatware, for instance, yet still trained apprentices to become chasers. As far as Falize was concerned, the most noble of the goldsmith's techniques was repoussé work, although engraving was also acknowledged as an acceptable decorative device. With a knowledge gained from personal experience, Falize described the sensitivity with which the surface of the metal must be treated, and the infinite variety of ways in which it could be altered: with "the mesh of tulle, the roughness of stone, the raised spirals of shells, the feathers of a bird, the cracks of bark, the veins of leaves... combined with polishing, pounding, graining and burnishing."¹¹⁴ These various devices call to mind the nuances achieved in the tea service owned by Corroyer.

On the same theme, Falize mentioned other forms of decoration that appeared to have been virtually abandoned and yet were traditionally associated with goldsmith's work. The scarce use of enamelling, particularly *champlevé* and *cloisonné*, was much lamented, as was damascening. Firmly believing that these technical skills would be re-learned and used again if work was commissioned by patrons specifying such ornamentation, Falize deplored once again the fact that "the only patrons who sometimes restore a little confidence and enthusiasm to the goldsmith are foreigners."¹¹⁵

Various technological developments were discussed, including the reducing lathe among medallists and bronze workers, and the increasing use of electrotypes and electroplates. In contrast, Falize was at his most lyrical when he described the lavish care with which the Japanese craftsman achieved nuances to the metal's surface: "he stains it, marbles it, streaks it with gold or blood; he enriches this ornamentation with deep pounding, and this is how a

polished silver vase, without a line of drawing or the interference of chasing, becomes a pure work of art if its form is perfect, and if its purple colour is as smooth as a plum or an aubergine.”¹¹⁶

Concluding that the number of craftsmen employed in goldsmith’s work had fallen, Lucien nevertheless acknowledged that better working conditions had been achieved for them in terms of pay, artistic training (with the launching of the *Ecole professionnelle de dessin* in 1866) and various societies and charitable organizations instituted for its members. The author finally yearned for a museum like that of South Kensington: “...I was always jealous, when I went to London, to see that English goldsmiths had a magnificent palace which is one of the city’s curiosities, with its own meeting rooms, museum, paintings, portraits of officers and administrators, its antique silver tableware, and especially its offices, administration, archives and finally its director dedicated to the interests of the trade.”¹¹⁷

The final section of this survey, dealing with commerce, began with a study of the falling value of silver (obviously much more used by the goldsmith than gold itself) in the past hundred years. Falize did not seem unduly alarmed by this, since the trend seemed to be reversing, the emergence of highly skilled goldsmiths ensuring a steady demand for important works of art. Once again, he appealed to the State to lead the way: “It is essential that an example should be set from above; one should no longer see at the Elysée or at the Hôtel de Ville silver-plated copper centrepieces; no false luxury, no plated candlesticks, no electroplated dishes. Leave that illusive opulence to restaurants, hotels and cruise liners.”¹¹⁸

Emphasizing the continued importance of assaying goldsmith’s work, Falize nevertheless advocated that a maximum fee of 10 per cent should be levied on the intrinsic value of a piece. Analytical tables followed concerning figures issued by the Assay Office; Falize concluded the section with comparative statistics concerning the goldsmith’s trade worldwide, which had evidently been extensively researched.¹¹⁹ As far as he was concerned, these provide indisputable evidence that despite all the upheavals of the past hundred years, “goldsmith’s work has regained the immense supremacy it once had in the history of French art.”¹²⁰

As Henri Vever wrote, this *Rapport* was “a remarkable survey, a masterpiece of criticism and historical record, which one cannot consult enough: it is the work of a scholar, of a thinker and of an artist.”¹²¹

The plan conceived by Lucien Falize but never realized for an exhibition devoted to the plant was extremely ambitious.¹²² He imagined an exhibition in which the living plant would be shown alongside artistic examples of its decorative applications, featuring the use of all materials and ornamental techniques. The educational advantages of combining the two would be further enhanced by an accompanying retrospective exhibition, the presence of published works devoted to the study of botany, and a series of conferences. The title of the exhibition, ‘*La Plante*’, was significant, since Falize was not only concerned with floral motifs, but with every minute aspect of the botanical world: “We observe everything the earth has given us, and in the grass, flower, fruit, tree and leaf, we find all the decorative principles of the past; we also find there the new inspiration of tomorrow...”¹²³

The project was greeted with enthusiasm, even if the dates and location of the show were undecided. The fact that it was finally planned for 1892¹²⁴ and then postponed prompted Emile Gallé to initiate an exchange of letters between the two artists which was published in the *Revue des Arts Décoratifs*.¹²⁵ Falize's correspondence served to explain the reason for the postponement of the project, principally a last-minute lack of funding and problems with the proposed location, the Palais des Machines. He also provided a 'preview' of those works he would have liked to include in the exhibition, reproducing engravings of works by Edme Couty, Emile Gallé, Christofle and Auguste Delaherche among others. It was for Galland that Falize reserved his greatest praise, asserting it was Galland who introduced him to the decorative applications of the plant: "it was a revelation to me when he opened his folders and showed me his studies, over twenty years ago."¹²⁶ According to Falize, no one understood the subject better than Galland: "He knows better than anyone how to interpret the plant, define its character, transform it, contrive it;...he extracts its mind and soul."¹²⁷

An exhibition devoted to '*Les Arts de la Femme*' replaced Falize's cherished project. His review of the exhibition¹²⁸ should have been confined to jewelry, but he was highly critical of the garments displayed. He was well acquainted with all aspects of costume,¹²⁹ and to his mind the contemporary fashion items should have been replaced with examples of regional dress. He was equally outspoken about those modern jewelers who took no account of women's garments when designing their pieces, and urged them to look to historical portraits for harmonious combinations of dress and jeweled ornaments.

The missed opportunity of such a potentially interesting exhibition was discussed again in an essay by Falize entitled '*Les Bijoux du Thibet, rapportés par le Prince Henri d'Orléans*':¹³⁰ "It would not have been difficult to write a synopsis of the history of jewelry. One could have shown that from time immemorial to the present day, gold, silver, cut gemstones, indeed everything that glistens has served as ornament to men and especially to women. One would have seen that, whether emblematic or decorative, the jewel has always been a useful and often essential element of one's clothing."¹³¹

The extent to which Falize campaigned tirelessly on behalf of the Union Centrale is plain from his writings. He had been an active supporter of the organization since its inception, and had long been a member of the Council. It is not possible to discuss every article and report published by him in this capacity.¹³² However, the issues that particularly preoccupied him are a constant theme of these works - namely, the value of technological exhibitions, the need for a Museum of the Decorative Arts, the availability of specialized teaching, and the promotion of the *Chambre syndicale*.

In April 1893, Falize launched a competition¹³³ on behalf of the Union Centrale des Arts Décoratifs consisting of the design of a bronze chandelier for electric light; a metal drinking vessel (which involved two different categories, the first devoted to drawings and models, the second to an example of goldsmith's work); and a bookbinding. In assessing the submitted designs, he made some interesting comments concerning the drinking vessel, bearing in mind that he had already been working for some time on the one commissioned from him by the Union Centrale: "...the gold cup, the silver

goblet, the glistening embossed chalice decorated with fine chasing, ... each is appropriate to a particular occasion; art and fantasy may manifest themselves in a hundred different ways, and ... the revival of the metal cup does not depend on fashion, but on good sense and taste.”¹³⁴

Falize’s lengthy essay devoted to ‘*Claudius Popelin et la Renaissance des Emaux Peints*’ is of considerable interest.¹³⁵ It was a tribute to the recently deceased artist who was the author of a number of treatises on enamelling. The article was published on the eve of a retrospective exhibition of Popelin’s work and Falize was well-placed to write it, since he had made use of Popelin’s skills for several of his own works, and was equipped with sufficient technical knowledge to pay proper homage to the enameller. Falize recounted how Alfred Meyer (who had also produced enamelled plaques for Falize) was released from the Manufacture de Sèvres in order to teach the accomplished painter Popelin the technique of Limoges painted enamels. This artistic collaboration ended when Popelin refused to acknowledge Meyer as his master, ascribing this position to Ary Scheffer in whose studio he had learnt his craft: “Popelin had learnt from Meyer everything he wanted to know; if he was not his pupil in matters artistic, he had been his apprentice in the technique [of enamelling] and could, without demeaning himself, have welcomed such supervision. Meyer, in consorting with a learned, artistic and distinguished man, discovered the path which had eluded him until then; it is Meyer who was Popelin’s pupil in the distinguished sense of the word... The difference of their characters and the influence of their environments would inevitably provoke a rift between these two artists...”¹³⁶

The article provided a warm and sympathetic insight into the life and work of an artist Falize obviously liked and admired. Most of his major creations were listed in chronological order, including Falize’s own commission from him for ‘Gaston de Foix’.¹³⁷ Alfred Meyer and Charles Lepec were also discussed. Indeed Falize illustrated engravings of the whist box which contained enamelled panels by the latter and were mounted by his father.

Paul Grandhomme, another of Falize’s favourite enamellers, was featured and a photograph of a demi-parure by Falize containing plaques by him reproduced; so too was the preparatory drawing for his enamelled panel featuring Alexis Falize. A great deal of biographical information was provided concerning these enamellers and their contemporaries; and the author’s descriptions of collaborative works were sufficiently detailed to help identify many unattributed pieces.

The final text published by Lucien Falize was an article entitled ‘*Le Goût Personnel des Femmes dans l’Invention du Bijou*’.¹³⁸ In this study of shifting trends in jewelry, in which the demand for gem-set and artistic work alternates at an ever-increasing pace, Falize urges women to develop their own taste and disregard the dictates of fashion:¹³⁹ “The more intelligent among them will not ask a shop for a banal object and a ready-made piece, they have their favourite jeweler... They collaborate in the design of a bracelet, they try out a hair ornament...”¹⁴⁰ Falize includes photographs of several gem-set pieces by Boucheron, Vever, Sandoz, and even a diamond necklace made by his own firm; but chased gold and enamelled examples are also included, one of which is a bracelet by him featuring the goddess Diana.

Concluding that it is the use of gold that allows greater variety and therefore more personalized ornament, he writes: “Gold adapts itself to satisfy all whims, it is a versatile material which nothing alters and which retains in its contours, in its engraving and in the unchanging colour of enamel, everything one hoped it would express... Each jewel must be made for the woman who will wear it, according to her mood and inclinations.”¹⁴¹

The last lecture given by Falize on 26 March 1897, to the Société d’Encouragement pour l’Industrie nationale, was published posthumously in 1898.¹⁴² It was entitled ‘*Les Bijoux de jadis, et ceux d’aujourd’hui*’, and formed part of a series of conferences organized by ‘le Comité des dames de l’Union Centrale’. This illustrated lecture included a large number of historical portraits, several of which are published in the text. Among the paintings by Leonardo da Vinci, Raphael and Titian is one by Holbein of Anne of Cleves. Discussing the jewelry designs produced by the artist, Falize declares: “There is not one that cannot be carried out in its every detail, the precision of which suggests that Holbein himself was a skilled jewelry craftsman.”¹⁴³ To illustrate the point, the only jewel reproduced in the text is an engraving by Lucien Hirtz after a design for a pendant by Holbein, which served to inspire several Falize pendants.

Despite ailing health, Lucien Falize probably agreed to give this lecture since the book on jewelry that he had long planned would not be written. Mentioned as early as 1887 in his review of Fontenay’s *Les Bijoux Anciens et Modernes*,¹⁴⁴ he already knew the format it was to follow: “I would not have presented separate sketches, like the jewels on museum shelves: I would have shown the jewel as it is worn, in its context, on the neck, arms and ears, combined with the hair, suspended in the folds of fabric, and my research would not be confined to the peoples of antiquity, the Middle Ages and the Renaissance but would culminate in the present day...”¹⁴⁵ According to André Falize, this *Livre des Bijoux* (the title of the work) would have been “an encyclopaedia as captivating as a novel”;¹⁴⁶ sadly, his notes no longer exist. A book on goldsmith’s work had also been contemplated by Falize, and he had compiled research notes on enamelling,¹⁴⁷ possibly for a similar volume. There are references to him as a theatre critic¹⁴⁸ and suggestions that he may have written light comedies that were never performed, but no evidence has come to light supporting either claim.

Many of his writings are still considered valid critical studies of nineteenth-century jewelry and goldsmith’s work. They are also a testimony to his remarkable knowledge and erudition, providing an invaluable insight into the principles that governed his lifelong work.

FALIZE FRÈRES

It was the third generation of Falize who participated in exhibitions abroad (St Petersburg in 1901 and Turin in 1912), but very little is known of their foreign travels. André had served his apprenticeship in Lucerne with Bossard, and had accompanied his father on various journeys to Germany and Italy;¹⁴⁹ Jean is known from correspondence in the family archive to have

accompanied his father to Russia in 1894.¹⁵⁰ Only André continued his father's tradition as a writer and lecturer, contributing an article to the *Revue des Arts Décoratifs*¹⁵¹ and another to *Les Arts*.¹⁵² The first consisted of a detailed description of the hanap created by his father, but which, out of modesty, Lucien had been reluctant to write about himself.

André explained the choice of the ornamentation of the goblet, the vines obviously symbolizing its ultimate function, and the various 'métiers' depicted referring to its final destination, a museum of the decorative arts in which the departments were similarly categorized.

Interestingly, these were also the themes for the technological exhibitions which had been proposed by Lucien. The sequence of the trades represented in the frieze and the stylistic representations of the vines are minutely described; so are the secrets of the base (where Lucien and Pye are depicted) and the interior ornamentation of the hanap which refers once again to Falize's long-projected exhibition devoted to the plant. The decorative motifs of the lid are described in the second part of the article; then follows a fascinating account of the technical challenges presented in the creation of the hanap, from the first designs of the frieze and vines to the lengthy processes of engraving and enamelling its surface. This constitutes a valuable insight into the Falize workshop, describing the sequence of specialized skills used to create this masterpiece and naming all the craftsmen involved.¹⁵³

Since André Falize was intimately acquainted with them and had witnessed the making of the hanap in its various stages, this is obviously a highly personal account which clearly reveals his admiration for his father.

Contrasting in tone is his second article, published in *Les Arts*,¹⁵⁴ and devoted to the scandal-provoking 'Tiare de Saitapharnes'. This was purchased in 1896 by the Louvre as a Scythian treasure dating from the fourth century B.C. A nineteenth-century Russian goldsmith, Israel Rouchomovsky, later claimed to have made it, and there was now considerable controversy as to its authenticity. Falize, having minutely examined the piece in the Louvre, along with the preparatory designs also allegedly by Rouchomovsky, doubted that he was the author of the work, but hoped to interview the craftsman on his arrival in Paris.¹⁵⁵

In the meantime, he launched into a critical attack on the avid but uninformed collectors who encouraged wily dealers to profit from the creations of fakers: "But who is the first to blame; is it not you, and if you are the first dupes, are you not also the first and unwitting accomplices, wanting only to accept the works of the past, and refusing those of the present even when they are no less beautiful, or more honest than the others?"¹⁵⁶ Authentic or not, André concluded that the Tiara had provoked an interesting debate concerning the demand for, and trade in, faked works.

André Falize was asked to give a lecture organized by the Comité des Dames de l'Union Centrale des Arts Décoratifs on 20 April 1899. This must have been a moving event for him, his father having spoken for the same society just before his death some two years earlier, and much of the content of André's talk reflected Lucien's own preoccupations.

Now that the fashion for wearing jewelry had revived, André urged his audience to look for "the logic of a contour - the beauty of a line expressing

an idea, - it is the harmony of a tone, the charm of an ornament, the simplicity of a design.”¹⁵⁷ Such visual harmony was of course to be found in the botanical world, being “the great inspiration, the source from which all peoples have drawn.”¹⁵⁸ The text of the lecture was accompanied by engravings of bracelets by Lucien, including a charming example decorated with lime blossom.¹⁵⁹ In addition to sketches for pendants and an autographed note from Lucien to Victor Champier, the chased gold watch entitled ‘*La Cigale des Félibres*’ was also reproduced.

André Falize’s last published work was devoted to a gold and enamelled book binding which originally contained a Book of Hours. It had belonged to Adolphe de Rothschild and was now in the collection of his nephew Maurice.¹⁶⁰

In his *Avant-Propos* the author mentions his apprenticeship in Bossard’s workshop in Lucerne, as if to claim the professional competence required to undertake such a technical survey. A detailed description of the structure of the binding follows, with a debate concerning whether the two oval plaques on each side of the binding are obtained through chasing on a repoussé ground, or by the lost-wax technique, a favourite of Benvenuto Cellini’s. The setting of the gemstones, and the engraving, enamelling and mounting of the piece are then discussed.

The following chapter consists of a piece of fanciful story-telling by Falize, recreating the circumstances in which Pope Paul III might have commissioned the binding from Cellini in 1536 as a gift to the Emperor Charles V.

Satisfied that the work is Italian and dates from the early Renaissance, the author suspects the human figures to be inspired by Michelangelo, whom Cellini greatly admired. Further evidence for a commission from Pope Paul III is the presence of a unicorn, shown often on monuments built during his papacy. The three enamelled gold book bindings known to be attributed to Cellini in other collections were, according to the author, inferior in quality to this example. Finally, Falize turns to the goldsmith’s *Memoirs*, citing a passage in which the Pope commissions such a binding for the Emperor. All these factors point the author towards Cellini as the creator of the binding.

This survey was extensively researched and Falize’s grasp of technical skills is undoubted; however, there is a pomposity in his style which is absent from Lucien Falize’s mature writings.

The three generations of Falize produced a highly varied range of written works. These are as revealing of their authors as the topics they discuss. In providing personal reflections on many aspects of the jewelry and goldsmith’s trade, they provide records which are even more valuable today than when they were first published.

Conclusion

The Falize dynasty of master jewelers and goldsmiths started in modest fashion. Alexis Falize launched the business in 1838, but much of his time was spent in comparative obscurity, working for more famous jewelers; and the exhibitions to which he contributed in his own name did not have the wider public following of the Expositions Universelles. Nevertheless, his superb watercolour designs show him to be not only the most skilled draughtsman of the Falize family, but also someone with an enquiring mind and a fertile imagination.

The distinctive cloisonné enameled works made by Alexis Falize and decorated with motifs of Japanese inspiration are among the firm's best-known pieces and are those most widely represented in museum collections today. The combinations of opaque and translucent enamels which followed are equally characteristic, to the extent that they are always acknowledged to the firm even though they are usually unsigned.

Alexis was one of those few artists who revitalized French jewelry design. He was also an astute man of business, surviving the 1848 Revolution, which left other businesses in ruins. By the time he retired in 1876, he had created a solidly based family firm which was destined to become one of the leading French jewelers and goldsmiths of the nineteenth century.

Lucien Falize, who succeeded his father in the family business, drew much of his inspiration for his work from the study of nature. "Nature is the true principle, written, drawn and painted, living, perfect, fixed and yet infinite; it is everything, it is everywhere, it is all-pervading, one must be blind not to understand it and love it."¹

The organic motifs incorporated in Lucien's work before 1880 showed him to be a precursor of Art Nouveau, and contemporary critics acclaimed him as the pioneer who had inspired the term 'Ecole Falize'.

Scholars and collectors of jewelry and goldsmith's work have regarded much of Lucien Falize's oeuvre as historicist; many of his contemporaries, however, witnessed the far-reaching repercussions of his bold innovations. As Henri Bouilhet commented, "a goldsmith... invited craftsmen to seek and find in nature a rejuvenation of French styles. M. Falize's ideas have permeated the workshops, have introduced fresh blood to the young students of the decorative arts."²

The most glorious chapter of the firm belonged to Lucien Falize. Public recognition was bestowed upon him at the 1878 Exposition Universelle; and the patronage of the Prince de Béarn-Viana and Alfred Morrison enabled him to make lavish works of art that met with critical acclaim. "There is only one opinion on M. Lucien Falize: a man of exceptional

intellect, an enlightened artist, a master goldsmith, and, by a happy chance, a writer who is not only learned and articulate, but also skilled at explaining everything.”³

Lucien’s partnership with Germain Bapst and the subsequent move to the rue d’Antin gave further prominence to the firm: “The workshop and drawing rooms of the rue d’Antin had become the meeting-place of men of taste from all countries,” wrote Georges Berger, the president of the Union Centrale des Arts Décoratifs. His scholarly writings and scientific researches earned him the respect of his contemporaries and drew to him a host of eminent collaborators. Works of art exhibited at the 1889 Exposition Universelle, including the ‘Vase Sassanide’, and the enamelled triptych of ‘*Les Trois Couronnements*’, are still regarded as technical masterpieces.

With his untimely death in 1897, at the pinnacle of his career, “France... lost the best of her goldsmiths, the undisputed master of one of the noblest and most refined arts... Falize was able to exert a genuine influence, both through his writings and through the remarkable artists among whom he lived and with whom he collaborated... No posthumous honors done to Lucien Falize can be regarded as excessive, for he was infinitely useful to art and to his country.”⁴

Falize Frères gained increasing international recognition, resulting in important commissions which included the Serbian and Roumanian crown jewels. Falize Frères kept to the same standards in their work as their predecessors in the business; but they lacked the flair for innovative design which both their father and their grandfather had possessed. Today, they are best known in France for the swords they made for the members of the Académie Française. Little is known of these articles outside France, but within the country they brought considerable prestige to the firm.

It is perhaps surprising that no book has previously been devoted to the life and work of the Falize family. Their contribution to French jewelry and goldsmith’s work, over a period of almost a century, was considerable; and from their very first public exhibition, in 1869, the work of the firm was praised in contemporary periodicals and the quality and inventiveness of the pieces were applauded, as they are again today.

Fashion in jewelry, like fashion generally, is cyclical. It is only over the last thirty years that nineteenth-century jewelry has come to be appreciated once again, and this renewed interest is reflected in ever-rising prices. The works of Falize, with their vibrant palette and meticulous craftsmanship, are among the leaders of this revival. It would seem that this trend is set to continue, with the high prices achieved for the Morrison clock (which was bought in 1991 by the Metropolitan Museum of Art) and in 1997 by the centrepiece ‘*La Vieille*’.

It is perhaps fitting that this book should have been written 100 years after the death of Alexis Falize. The reputation of the family firm was founded on his personal integrity. As Lucien wrote to his son André: “Neither my father nor myself found fortune - either we never had the opportunity or we never recognized it - but we did find happiness, and the family followed its path with honour and dignity.”⁵

INTRODUCTION

1. The quotation is from *Les Bijoux anciens et modernes* by Eugène Fontenay, a contemporary of Alexis Falize who was well acquainted with his technical innovations and able to set the record straight concerning certain ornamental features which are often wrongly ascribed to Lucien Falize.

CHAPTER 1 – ALEXIS FALIZE

1. Surviving family members are still officially registered under the surname Mignon-Falize, although the former part of the name has been unofficially abandoned.
2. The town of Huy is situated on the river Meuse, midway between Namur and Liège. It is bordered by the cliffs (*falaises*) of the Ardennes, and it would seem that the etymological source of the surname 'Falize' is indeed '*falaise*'. There is still a Mont Falize close to Huy.
3. The Mignon-Falize family is recorded as being established in Huy since the 17th century at least. Jean-Godefroy's grandfather Jean-Guillaume Mignon-Falize (1688-1763) was born and died in Huy. His son Jean-Joseph Mignon-Falize (1713-94) married Marie-Catherine de Peyron (1768-89) whose own family was in Huy as early as 1613. At the time of Alexis Falize's birth, Belgium was part of France as a result of the Treaty of Campoformio of 1797 and Alexis was therefore born a Frenchman. After Napoleon's downfall, Belgium was annexed by the Netherlands until the London conference of 1831 which recognized its independence.
4. François married Mlle Grandame in 1811; there were three children of this union, Arsène, Clémentine and Eugénie.
5. Alexis Falize, *Souvenirs*, 1895-98.
6. *Ibid.*
7. "Monsieur Piet had...carried out a portrait miniature of my father for a locket, and another of my mother within a frame." *Ibid.* These miniatures may be those illustrated in plates 18 & 2.
8. By the time Alexis joined the Pension Favart, it had become one of the most exclusive institutions of its kind in Paris. It survived until about 1870.
9. Alexis Falize, *op. cit.* When Alexis returned to Liège in 1834, he discovered the study of a head he had carried out after David's '*Serment des Horaces*' in his maternal grandfather's house.
10. Paul Meurice became a celebrated man of letters, and his stepbrother succeeded his father and became the distinguished goldsmith François-Désiré Froment-Meurice.
11. Alexis Falize, *op. cit.*
12. A pupil of Edouard Dubufe, Eugène Quesnet (1816-97) acquired a distinguished reputation as a portraitist and was decorated Chevalier de la

Légion d'Honneur in 1878.

13. "After several attempts, I managed to draw his portrait and although it was not perfect, it was considered a very good likeness. Since my cousin Favart [his friend's widow] and M. Belot wished to have a copy of the work, I decided to produce a lithograph of it; I rented a stone from Lemercier and asked his advice. Several copies of the drawing were made." Alexis Falize, *op. cit.*
14. Founded during the reign of François I (1515-47).
15. Alexis Falize, *op. cit.*
16. "...these sixty-five francs would enable me to help my mother, my sister and my brothers." *Ibid.*
17. *Ibid.*
18. *Ibid.*
19. A photograph of the shop taken on 1 June 1864 survives in the Falize archive. It was taken just before the building was demolished and the firm moved to newly built premises. A sign outside the shop reads 'Orfèverrie/argentée et dorée/de la maison C. Christoffle/de Paris'.
20. Alexis Falize, *op. cit.* Also quoted in Henri Vever, *La Bijouterie française au XIX^e Siècle*, II, p. 74.
21. "Chaise (J.), rue Richelieu, 10. Manufactures artistic and gem-set jewelry. Parures, bracelets, rings, pins, and all manner of decorative items in the latest taste." *Almanach Azur, fondé en 1803. Annuaire de la bijouterie et de l'horlogerie*, 1847 (hereinafter referred to as *Azur*). For further information concerning Chaise, see Vever, *op. cit.*, I, pp. 304-08.
22. "Marrel, rue Neuve-des-Petits-Champs, 31. The decorative jewel and the enamelled chain" (*Azur*, 1833). "Marrel Frères, rue des Moulins, 23. Manufacture artistic and gem-set jewelry, small and large-scale goldsmith's work, their shop is located rue de Choiseul, 27." Gold medal in 1839 (*Azur*, 1847). For further information concerning Marrel Frères, see Vever, *op. cit.*, I, pp. 196-97.
23. Aristide Joureau-Robin was the son of Mlle Joureau, who sold semi-precious stones at 51 rue Saint Martin, and Denis Robin, who had established himself in the Marais quarter. Joureau-Robin worked as a craftsman in the firm of Carré, which he purchased and continued under his mother's maiden name, probably to avoid confusion with his elder brother Jean-Paul Robin, who was also in the jewelry trade.
24. Madame Janisset's husband had recently died and she remarried M. Rollac.
25. Alexis Falize seems to imply that he only left the Palais-Royal in 1840 (see Vever, *op. cit.*, II, p. 78), although family tradition, as well as Vever

himself (*op. cit.*, III, p. 494), both claim that his son Lucien was born in the rue Montesquieu the previous year. Alexis may have decided to move before the lease ran out and space was further restricted by the birth of their child.

26. Since Guillaume registered his maker's mark at the Garantie des Métaux Précieux on 23 October 1843 (consisting of his initials with a parrot on a perch), one might assume they established their business then.

27. Vever, *op. cit.*, II, p. 66.

28. *Histoire de ma vie industrielle*, 1898, fn. p. 15.

29. Lucien Falize, *Lettres 1859 à 1862 ou Suite à mon Premier Voyage*.

30. This consisted of a lighthouse between his two initials.

31. Alexis took in his brother Hyacinthe, saw him leave in 1885, called me to him in 1856" (undated letter from Lucien to his son André).

32. *Union Centrale des Beaux-Arts appliqués à l'Industrie. Exposition de 1869. Catalogue des oeuvres et des produits modernes*, p. 190.

33. Cloisonné enamels by Falize are occasionally referred to in contemporary texts as '*émaux style Byzantin*'.

34. The construction of the Opéra and creation of the various Boulevards surrounding it resulted in the renumbering of the buildings on the Avenue; the Falize premises became No. 43. See *Exposition Universelle de Paris*, 1878. *Groupe IV, Classe 39. Notice sur les Bijoux, les Joyaux, les Émaux et sur les Pièces d'orfèverrie et objets de vitrine exécutés par Lucien Falize fils*, Paris 1878.

35. Both Henri Vever and André Falize believed that Alexis had been the Chambre Syndicale's first President. For evidence that this was not the case, see *Recueil des Procès Verbaux des séances de la Chambre Syndicale de la Bijouterie, de la Joaillerie et de l'Orfèverrie de Paris*, XXIII, 23 November 1897-14 November 1899. Meeting held on 19 July 1898, p. 229. It was probably in his capacity of President of the Chambre Syndicale that Alexis Falize decided on the weight of the carat (1 carat = 20 centigrammes; 5 carats = 1 gramme).

36. "Despite his advanced age, he was one of the most active members of the Chambre Syndicale; wherever the interests of the jewelry trade were being discussed or debated, one could be sure to meet M. Falize". *Le Joaillier*, 1 January 1875.

37. The previous mark was not deleted until 12 March 1877.

38. The precise date of construction of Alexis's house remains unconfirmed, although it is known to be in the 1860s. The village is first mentioned in 1860 in Lucien's *Lettres 1859 à*

1862...The property itself is referred to in Lucien Falize's *L'Ami: Souvenirs, Confessions et Pensées (Devenir meilleur)*, 1864: "Sunday 31 July: Today my father has rounded off his property. He has to sign tomorrow at the solicitor's the document which makes him the owner of his new garden. We therefore have in Moret a charming house, the construction of which has not affected the size of the garden which surrounds it, and where my parents will be able to lead a happy and peaceful life."

39. Vever, *op. cit.*, II, p. 87.

CHAPTER 2 – LUCIEN FALIZE

1. The years between the revolution of 1848, which had resulted in Louis-Philippe's abdication, and the inauguration of the Second Empire in 1852 saw lengthy periods of unrest.
2. The *Dictionnaire de Biographie Française* claims that Lucien Falize studied under Désiré Attarge and Léonard Morel-Ladeuil, probably using as its source Lucien's *Rapport*, in which he states that the two craftsmen introduced him to the refinements of the repoussé technique. Falize would certainly have had the opportunity to see Attarge carrying out work for his father. His relationship with Morel-Ladeuil (c. 1820-88) is unknown; he was a pupil of the distinguished silversmith Antoine Vechte and was employed by Elkington from 1859 onwards. The catalogue of the Salon of 1896 states that Lucien Falize was a student of Horace Lecoq-de-Boisbaudran and Emile Carlier, although again there is no information confirming this in the family archive. Lecoq-de-Boisbaudran (1802-97) was the director of the Ecole de Dessin, and better known as a teacher than a painter; Fantin-Latour counted among his pupils. The distinguished sculptor Carlier (1849-1927) was often rewarded with prizes at the Salons.
3. Henri Vever, *op. cit.*, III, p. 488.
4. *Mon Premier Voyage 1859 à 1862*.
5. *Ibid.*
6. "Here words are not enough to describe these marvels." *Ibid.*
7. See J.B. Waring, *Masterpieces of Industrial Art and Sculpture at the International Exhibition, 1862*.
8. Lucien Falize, 12 June 1862, *Lettres 1859-1862*.
9. Alfred Darcel (1818-93) was the director of the Manufacture des Gobelins and became Keeper of the Cluny Museum. Lucien's endorsement of the South Kensington Museum's policies may well have been inspired by Darcel, who wrote in 1862: "Since it was established...the South Kensington Museum has selected the most consummate and innovative

- works of art for its exhibitions, in order to set them as examples to the English trade." *Gazette des Beaux-Arts*, XIII, 1862, p. 440. Upon Darcel's death, Lucien Falize paid a moving tribute to his mentor, whom he temporarily replaced as President of the Société de Propagation des Livres d'Art.
10. Vever, *op. cit.*, III, p. 491.
11. Alexis Falize was 'hors-concours' (out of competition) since he was a 'Membre d'organisation de l'Union Centrale'.
12. This was the fifth exhibition organized by the Union Centrale. Established in 1864, largely in response to the technical advances made by the English and revealed at their Great Exhibition of 1851, its motto proclaimed 'le beau dans l'utile'. Its ultimate aim, inspired by the founding of the South Kensington Museum, was to create its own institution in which contemporary as well as past works of art could be displayed. The first exhibition took place in 1865, followed by another two years later which consisted of loans to the Exposition Universelle. The 1869 exhibition included an additional display devoted to Oriental art; that of 1874 had an extra exhibition on the history of Costume or Dress, and that of 1876 on the history of Tapestry. The Union Centrale's principal focus was on education and the fostering of new talent.
13. Letter dated April 1896.
14. In 1882, for example, both are named as members of the Commission permanente du Musée de l'Union Centrale des Arts Décoratifs.
15. Lid satins read 'Ancienne Maison/Bapst/Joaillier de la Couronne/Bapst & Falize/Grand Prix/1878/6 Rue d'Antin, Paris'.
16. "Was it not he who as early as 1879, in a masterly report, elaborated the programme for our technological exhibitions, by placing the tool next to the finished product, the antique work alongside the modern piece, and turned these exhibitions into enduring sources of knowledge?" 'Les obsèques de L. Falize. Discours de M. Henri Bouilhet, Vice Président de l'Union Centrale', *Revue des Arts Décoratifs*, XVII, 1897, pp. 351-52. The Arts du Métal exhibition in 1880 was followed in 1882 by the 'Technological Exhibition devoted to wood (furniture), paper, textiles', and in 1884 by another devoted to 'wood (construction), stone, earth and glass'. The 1887 exhibition was a recapitulation of 'Les Beaux-Arts appliqués à l'Industrie'.
17. In 1856 he was appointed architect of the Ville de Paris and in that capacity designed a number of buildings in the 5th and 12th arrondissements.
18. Gustave Pereire had suggested that the family move into one of his newly constructed apartment buildings near the Plaine Monceau. Clémentine objected to such a location, still considered as suburban, and instead the family moved to 17 rue de Phalsbourg.
19. Oscar Massin, *Lucien Falize, Orfèvre-joaillier. Hommage à sa mémoire lu à la Chambre Syndicale de la Bijouterie*. Séance du 19 octobre 1897.
20. The name of the goldsmith in *L'Amour Médecin* by Molière.
21. 'Une Conférence sur Les Bijoux par M.L. Falize', after a lecture at the Bibliothèque Forney on 22 April 1886, *Revue des Arts Décoratifs*, VII, May 1887, pp. 342-50 and 367-78. See also talk given to the Ecole des Arts Industriels in Roubaix on 1 August 1892 (cf. *Revue des Arts Décoratifs*, XII, 1892, pp. 93-94), and *Les Bijoux de jadis et ceux d'aujourd'hui*, after a lecture delivered to the Société d'Encouragement pour l'Industrie Nationale on 26 March 1897, published by Chamerot et Renouard, 1898.
22. See letter in Musée National des Techniques archive dated 2 December 1890.
23. Letter dated April 1896 from Lucien to his son André.
24. Letter dated 23 November 1894: "Here I am disappointed once again - Benoist told me to meet him here and he has not arrived - Is he going to let me down again by not bringing me the funds I need."
25. Letter to André dated April 1896.
26. *Ibid.*
27. In a letter dated 20 October 1897, Emile Froment-Meurice wrote to André Falize: "As you know we enjoyed very friendly relations; he liked to admire the works produced by our firm and for my part, I knew how he liked to be complimented on the exquisite works he created. He could see that I only spoke of them after handling them at length, and that I had savoured all the discreet charms they held for the men of the trade. "This rare artist is gone; among the many admirers whose very existence confirmed his talent and the many friends that his loyal heart drew to him, I believe I must be one of those to feel the void created by his loss most keenly...."
28. In a letter dated 4 October 1897 Lucien Falize wrote: "...I am determined in my wish to leave quietly - without announcements - without a cortege - I have always said so and I believe I wrote it down long ago in my last wishes - but if I rewrite my will one of these days, I shall have to introduce this unequivocal clause - No ceremony in Paris - A mass in Moret - my three sons alone will accompany me to the cemetery - A death announcement will be sent later to my friends - Those who loved me will pray for me. L. Falize"
29. 1 October 1897.
30. Vever, *op. cit.*, III, p. 516.
- CHAPTER 3: THE THIRD GENERATION
ANDRÉ FALIZE
1. Montereau is situated approximately 10 km from Moret-sur-Loing.
2. Established in 1874 at 145 boulevard Malesherbes, it became the Lycée Carnot in 1894.
3. It is not clear whether this apprenticeship lasted for a period of one or two years. It is referred to as a one-year apprenticeship in the *Ministère du Commerce de l'Industrie des postes et des Télégraphes. Exposition Universelle Internationale de 1900 à Paris. Rapports du Jury International. Groupe XV, Classes 92 à 97. Rapport du Jury International par M. T.-J. Calliat, orfèvre, complété et terminé par le Président du Jury d'Orfèvrerie, M. Henri Bouilhet, orfèvre, vice-président de l'Union Centrale des Arts Décoratifs*, 1902, p. 246. Henri Vever, *op. cit.*, III, p. 518, claims it lasted two years.
4. He had also seen his work at the 'Exposition d'Orfèvrerie de Nuremberg' in the summer of 1885 (see p.).
5. See *Exposition Universelle 1889, Orfèvrerie, Classe 24* by Lucien Falize, pp. 128-29. Bossard shared with Lucien a passionate interest in works of the past. "M. Bossard is a learned goldsmith well acquainted with the past and different artistic styles; he creates reconstitutions of antique works after contemporary documents and engravings," wrote Henri Bouilhet, *Ministère de Commerce...*, *op. cit.*
6. André Falize, 'Pour les Bijoux, Causerie d'un orfèvre', *Revue des Arts Décoratifs*, XIX, July 1899.
7. Henri Bouilhet, *L'Orfèvrerie Française aux XVIIIe et XIXe Siècles*, III, p. 358.
8. See *Revue des Arts Décoratifs*, XV, 1894-95, pp. 100-09.
9. In an undated letter to his son, Lucien writes: "You find obeying difficult - as you have demonstrated at school, during your apprenticeship, in the course of your military service, everywhere you have been - and it worries me, it is a fault that persists since your early childhood - that of contradiction."
10. According to a family anecdote, one evening he was working in the office of the apartment he shared with his mother on the avenue Wagram (Clémentine and her three sons had moved to 120 avenue Wagram on 16 April 1898). He was disturbed by voices and laughter from the flat next door, which overlooked the avenue Villiers. Although he was dressed in his nightclothes, he climbed out of his window onto the ledge outside the building, and walked round until he reached their window. Although he had gone there to complain, the guests were soon won over and within a short time André had everyone laughing at his stories. He was always forgiven for his lack of punctuality, even by Princesse Murat whom he kept waiting on one occasion for over two hours.
11. The eldest of the brothers created the role of Cyrano de Bergerac in 1897.
12. It is presumably the one illustrated in Vever, *op. cit.*, III, p. 513, where it is dated 1895. Other works commissioned by her include a chain for her son, referred to in a note from her dated May 1896. When Lucien Falize died, she sent André a letter of condolence three days later, describing his father as "an admirable artist, a wonderfully good man." The actress continued to patronize the firm.
13. He was undaunted by any situation which confronted him; in order to get a good view of a procession in Paris, he disguised himself as an employee of the gas company, climbed to the top of a gas lamp in front of the Madeleine, and told the police to keep people away from imminent danger. From this prime site, he photographed the entire procession. In another family anecdote, André was delivering a jewel to President Poincaré at the Elysée Palace. The President was having his photograph taken and André, who always carried a camera, took a photograph of the President as he was posing for the picture and included the device behind him which kept his head from moving. André was invited to take the President's place, while he was photographed by Poincaré! It was characteristic of André that when he was called upon to serve in the First World War, he took with him a *valet de chambre* and several trunks containing 'indispensable' papers. He reappeared within a matter of weeks to the consternation of his entire family who were never told the reason for his swift return. He had presumably persuaded a colonel that he was far too busy to fight and that creating beautiful works of art would be a more useful contribution to the war effort.
14. In this capacity he received numerous letters from contemporary celebrities, and writers in particular. These included René Bazin (in a letter dated January 1912 he writes: "never a committee member, I only lend my name to charitable organizations which protect men" - André had obviously unsuccessfully written to him as a prospective committee member of the S.P.A.); the feminist and socialist writer Séverine, who was a member of the S.P.A. (letter dated 16 April 1916); and the famous writer and animal lover Colette. In an undated letter, she brings the evil practices of a horse-owner to André's attention: "Monsieur, If you can, go to see what is going on at the Porte d'Auteuil, in the disused plot of land below the racecourse. You will see there, just as I have, splendid horses that are badly treated, belonging to a certain M. Magisson. Said Magisson sometimes appears at the end of the day, in a car. The advice and encouragement he offers these carters consist of: "Go on! Hit it! If it can't walk let it croak!" You will see a magnificent specimen of a horse given to biting, being used with neither muzzle nor basket; he throws himself at the other horses, and the punishments inflicted upon him are sickening. The carters will tell you they are encouraged to be brutal by M. Magisson, who *does not like horses*. With best wishes. Yours sincerely, Colette de Jouvenel."
15. A letter survives in the Falize archive from Louis Barthou, dated 28 November 1909: "Monsieur, Do not doubt my keen interest in your

courageous, eloquent and determined campaign to protect the horse." The French politician was killed when Alexander I of Yugoslavia was assassinated by Croatian terrorists.

16. Fortunately Robert Falize overcame this setback. His artistic talent eventually led to jewelry design and he ran Hermès's highly successful jewelry department in Paris until his retirement in 1971.
17. The building was designed by the architect Charles Klein, the brother of Jean's wife Alwine.
18. Clémentine died on 16 September 1914.

JEAN FALIZE

1. A pupil of Galland, Couty taught apprentice jewelers at the Conservatoire des Arts et Métiers. His ornamental schemes were principally inspired by nature, and earned him the admiration of Lucien Falize. (See Lucien Falize, 'Histoire d'une exposition ajournée', *Revue des Arts Décoratifs*, XII, 1891-92, p. 238).
2. Its principal role lay in melting down gold in exchange for cash.
3. First names are not specified and in several cases it is unclear which family member is referred to, or indeed, which generation.
4. These three men and their wives dined with Jean and Alwine every week for decades, and were known as 'les huit'.
5. In 1910 the couple moved next door to Clémentine and André, in a fourth-floor apartment at 122 avenue de Wagram.
6. A chased gold 'A' motif decorated with a white enamelled carnation was applied to all Alwine's dressing table accessories; her ex-libris incorporated the same motifs.
7. Henri Vever, *op. cit.*, III, p. 512.
8. It was exhibited at the Salon of 1901 (see *Revue de la Bijouterie, Joaillerie et Orfèverie*, 1901, p. 277) and may also have been displayed at the 1900 Exposition Universelle.
9. Lucien wrote about Jean in 1896: "His excellent heart - his good sense, his happiness... would make of him - I am convinced - a conscientious and diligent man."
10. Victor Blagden married Mary Simon in 1895. She was Alwine's first cousin on her mother's side.
11. His most important customer was the Société de Charbonnage, who needed his pitch to settle dust from their coal.

PIERRE FALIZE

1. Lefebvre (1836-1912) was particularly known for his paintings of the female nude. He was a professor at the Académie Julian in Paris from the 1870s; among his students was Fernand Khnopff.
2. These artists had been Lucien's collaborators, and he probably approached them on his son's behalf in order to secure a thorough training for him. Pierre was 22 when his father

died and may have completed his apprenticeships by that time. Lucien wrote in a letter dated April 1896: "The path he has chosen - art, painting - has its own risks and opportunities - I also have specific advice that I must write down for him, and I insist that he should pursue enamelling... he could make a living from enamelling, and it would be a precious resource for him."

3. He also designed several posters for André's Société Protectrice des Animaux and La Ligue pour la Protection du Cheval, the most famous of which depicted an injured white horse.
4. The catalogue entry reads: "no. 5282, Falize (Pierre) né à Montereau (Seine et Marne) élève de Jules Lefebvre, de Lucien Falize et de L.-O. Merson - Fbg. St. Honoré 17 (atelier rue Aumont Thiéville, 2). Aux Marins Sauveteurs de France" [To the sea rescuers of France, le *Matin* dedicates this monument to glorify French heroism; - bronze and silver.] (MM. André et Jean Falize, orfèvres).
5. It is not known precisely when Pierre moved from the avenue de Wagram; it was certainly before Clémentine's death (in 1914) since the catalogue entry above gives his address as rue Aumont Thiéville, and may even have been in the early 1900s. He continued to live and work there for the rest of his life.
6. These parties were often organized around a particular theme and one of them involved dressing up as a figure portrayed in a painting; Pierre was a resounding success as 'Monsieur Bertin', by Ingres.
7. On his death, Gustave's son Jacques generously offered them loans on the same terms.
8. 'Les Bijoux aux Salons de 1901', *Revue de la Bijouterie, Joaillerie et Orfèverie*, 1901, pp. 111-25.

CHAPTER 4: ALEXIS FALIZE ARTISTIC CAREER

1. "The designs contained in this album date from 1838-1846 - I do not believe that any deserve to be reproduced in an educational volume - Therefore I shall only keep them as a personal reminder. I feel that better designs are contained in the boxes preserved at the firm's premises. Only from 1848 onwards did I take more care in carrying out my designs and in keeping them on a regular basis." All the designs by Alexis Falize reproduced in this book, and not specified as belonging in the album dated 1838 to 1846, are kept to this day in the leather-bound boxes to which Alexis refers. The spines of the boxes bear detailed descriptions of the designs they contained at the time (they are not filed in this way today): 'Bracelets: noms, dates, devises'; 'Bracelets: allégories, fleurs, médailles' and so on. Although a large number of designs still remain in the family archive, the collection is not intact. Two examples, for instance, are preserved in the collection of the Cooper-Hewitt Museum, New York.

2. Henri Vever, *op. cit.*, II, p. 79.
3. Paul Mantz, 'L'Orfèverie Française', *Gazette des Beaux-Arts*, XIV, 1863, pp. 410-29.
4. Published by Didot-Bottin.
5. See Henri Vever, *op. cit.*, III, p. 534.
6. *Ibidem*.
7. *Ibid.*, II, pp. 82-83. Alexis Falize's watercolour designs were so highly prized that they were exhibited at the 1880 Exposition des Arts du Métal organized by the Union Centrale des Beaux-Arts appliqués à l'Industrie in 1880. See Paul Mantz, 'Rapport du Jury de la Deuxième Section - Métaux Précieux', *Revue des Arts Décoratifs*, I, 1880, p. 283.
8. Eugène Fontenay, *Les Bijoux Anciens et Modernes*, 1887, p. 372.
9. "...the furnishings of a bedchamber, and even accessories not difficult to imagine, the plans and designs for which had been conceived by Falize senior..." See Oscar Massin, 'Etude et Rapport Technique sur la joaillerie', *Moniteur de la bijouterie*, 3 August 1891, and Oscar Massin, *Rapport sur la joaillerie. Exposition Universelle 1889*, 1890.
10. Rocher founded the firm that would eventually be known as Mauboussin in 1827. He and Jean-Baptiste Noury (who took it over in 1869) formed a partnership with premises at 64 rue Greneta. Noury's nephew Georges Mauboussin joined the firm in 1876 and took over its management in 1887. See Marguerite de Cerval, *Mauboussin*, 1992. I am indebted to Madame de Cerval who informed me of these two designs.
11. It was also reproduced in engraved form in Lucien Falize, 'Claudius Popelin et la Renaissance des Emaux Peints', *Gazette des Beaux-Arts*, X, 1893, pp. 432 and 433. It was acquired by Lord Dudley.
12. It was attributed to Boucheron in *The Art Journal. Illustrated catalogue of the exhibition of 1867* (1868), in which no fewer than four illustrations of the work, described as 'one of the Art-treasures of the Exhibition', were published.
13. See Vever, *op. cit.*, II, p. 296. It was not Boucheron, however, who solicited a bronze medal for Alexis, but the jury itself who decided to award it.
14. Fontenay, *op. cit.*, p. 469, places Alexis's first use of the cloisonné enamel technique in 1860. So far no evidence has come to light to support this statement.
15. *L'Art en France sous le Second Empire*, catalogue of an exhibition held at the Grand Palais 11 May-13 August 1979. Daniel Alcouffe quotes Lucien Falize's assertion that such pieces were only made in 1868. See Lucien Falize, 'L'Art Japonais, à propos de l'Exposition organisée par M. Gonse. Lettres de M. Josse', *Revue des Arts Décoratifs*, III, 1882-83, pp. 329-38.
16. 'The purchases at the Exhibition have been very numerous' is the title of the article, VI, p. 274.
17. This information has very kindly

been supplied by Charlotte Gere.

18. One of these lockets appears no longer to be at the Museum; its present location is unknown.
19. See *The Art Journal*, 1869, VIII, p. 114. Martz had been retailing cloisonné enamelled jewelry by Falize since 1868 (see p. 58 in this chapter). Le Roy et fils followed suit the following year. (See Shirley Bury, *Jewellery 1789-1910*, II, p. 480.) Le Roy et Fils, founded in Paris in 1785, had premises in London at 211 Regent Street and in the Palais Royal (See *Moniteur de la Bijouterie*, 28 December 1885).
20. This followed the peace negotiated with Prussia after the Franco-Prussian war of 1870-71, and the establishment of the Revolutionary government called the Commune. Troops of the National Assembly eventually crushed the Commune with great bloodshed.
21. In his entry in *Azur* that year, Alexis Falize added 'émaux cloisonnés japonais' (Japanese cloisonné enamels) to his repertoire of 'Bijouterie, joaillerie, pièces d'art' (artistic and gem-set jewelry and works of art) as it had read since 1852. He altered it the following year, to read 'Bij. joail., pièce d'art, émaux cloisonnés [cloisonné enamels], métaux incrustés brevetés [patented inlaid metals], bijoux japonais.'
22. According to Shirley Bury, *op. cit.*, Martz was the successor of Auguste Lion, who specialized in mesh necklaces and bracelets.
23. Philippe Burty, 'Les Industries de Luxe à l'Exposition de l'Union Centrale', *Gazette des Beaux-Arts*, II, 1869, pp. 529-46.
24. That Falize gave them to the Museum in 1869 may suggest that he hoped to persuade the Museum to proceed with the acquisition of the pendant and lockets exhibited on loan since 1868.
25. These were given by Vever to the Musée des Arts Décoratifs in 1924. Three of them were illustrated by him in his book, *op. cit.*, III, pp. 347 and 348.
26. Unfortunately the Tiffany purchase ledgers for these years no longer exist.
27. I am grateful to Bernard Berger and Eric Nussbaum for their assistance in locating this information. Another earlier entry, dated 26 May 1867, records the purchase of a pair of polished red gold 'boutons d'oreille' set with diamonds, from Falize; I am indebted to Judy Rudoe for bringing this to my attention.
28. In Vever, *op. cit.*, the author credits Alexis and Lucien quite separately as Tard's collaborators (II, p.80 and III, p. 492).
29. See p. 180
30. See p. 198
31. *Op. cit.*, II, p. 82.
32. Philippe Burty, 'L'Exposition de Limoges', *Gazette des Beaux-Arts*, IV, 1870, pp. 218-30. At least one other product of the Falize/Tard collaboration was included that year at

the Salon des Artistes français at the Champs-Élysées, incorporated in another exhibitor's work under the lithographic section 'Bouvenne (Aglais), né à Paris, Rue de la Chaise, 22, no. 5384 - Trois lithographies; même numéro: Reliures': "Although an archaeologist by nature, M. Bouvenne does not reject the modern movement. One of the most successful reproductions is after the cover of a book binding belonging to M.R. Petit; the metal clasps, attractively decorated with Japanese motifs, secure a cloisonné enamelled plaque carried out by M. Tard after designs by M. Falize." Philippe Burty, 'La gravure au Salon de 1870', *Gazette des Beaux-Arts*, IV, 1870.

33. See *Expositions Internationales. Londres. 1871. France. Rapports. Commission Supérieure*. In 'Beaux-Arts' Adolphe Viollet-le-Duc discusses the logistical problems of transporting French exhibitors and their wares to London during the period of the Paris Commune (pp. 1-46).

34. Official Catalogue of the London International Exhibition, 1871: '2851 h. Falize & Son (France). Cloisonné [sic] Enamelled Necklace, no.7. Tower, South Kensington Museum'.

35. I am most grateful to Charlotte Gere for pointing this out to me.

36. See Lucien Falize, 'Claudius Popelin et la Renaissance des Emaux Peints', *Gazette des Beaux-Arts*, XI, 1893, p. 134.

37. *Bulletin de l'Union Centrale des Arts Décoratifs*, 1877, pp. 262-64. Carrier-Belleuse would later become one of Falize's collaborators.

38. The firm's entry in Azur that year also reflects its versatility; it is featured in no fewer than three categories. 'Bijoutiers en or' [specialists in gold jewelry]: 'Falize (A.) aîné et fils, avenue de l'Opéra, 55. Bijouterie, joaillerie, pièces d'art, émaux cloisonnés, émaux sur paillons, pièces de commande' [artistic and gem-set jewelry, works of art, cloisonné enamels, enamels 'sur paillons', special commissions]. 'Joailliers-fabricants' [manufacturers of gem-set jewelry]: 'joailliers, bijoutiers, pierres et diamants montés et joaillerie en blanc, dessins et commandes' [specialists in artistic and gem-set jewelry, mounted stones and diamonds, 'white' gem-set jewelry, designs and commissions]. 'Emailliers en bijoux' [enamelled jewelry]: 'Emaux cloisonnés japonais, émaux indiens et persans, émaux sur paillons, émaux de Limoges' [Japanese cloisonné enamels, Indian and Persian enamels, enamels over 'paillons', Limoges style enamels].

39. See n. 37 above.

40. *Ministère du Commerce de l'Industrie et des Colonies. Exposition Universelle Internationale de 1889 à Paris. Rapports du Jury International publiés sous la direction de M. Alfred Picard. Classe 24. Orfèverie. Rapport de M. Falize*, 1891, p. 68, footnote 2. This important critical survey by Lucien Falize will hereinafter be referred to as *Rapport sur l'Orfèverie*. This fact is certainly confirmed as far as the 1855

Exposition is concerned. In 'L'Histoire artistique du Métal', *L'Art*, XXIV, 1881, pp. 188-92, René Ménéard discusses the 1855 Exposition and reveals the names of those suppliers unrewarded by the jury: "This was a flourishing period for retailers, but manufacturers and artists were still overlooked. Fontenay and Falize senior remained unrecognized for a very long time by the Jury."

CHAPTER 5: LUCIEN FALIZE ARTISTIC CAREER

1. Louis Gonse, in the *Chronique des Arts et de la Curiosité. Supplément à la Gazette des Beaux-Arts*, 1877, bails Lucien Falize's presence there as "a happy chance", commenting that the rest of the jewelry shown in Amsterdam was "appalling mediocrity".

2. Whose seventeen members included Alfred Darcel and, intriguingly, a certain G. Castellani.

3. *Rapport du Jury International à la commission organisatrice de l'exposition des Beaux-Arts appliqués à l'industrie ouverte à Amsterdam en 1877*.

4. *Ibid.*

5. *Ibid.*

6. It bears the address of 43 avenue de l'Opéra.

7. This was in the Groupe IV, Classe 39 (joaillerie et bijouterie), section. He was ineligible for any prizes in the goldsmith's work section since he was one of the jury members of the Groupe III, Classe 24 (orfèverie).

8. It was later included in the Exposition Universelle of 1900, and described and illustrated by Victor Champier in *Les Industries d'Art à l'Exposition Universelle de 1900*, Paris 1902, as a 'pent-a-col "Saint Georges" d'après Albert Durer'; the suspension loop and lower rectangular plaque at the base were therefore added in the intervening period, explaining why the plaque bears the Bapst et Falize monogram.

9. A bracelet which fits this description, also inspired by the engraver Virgil Solis, is illustrated in René Ménéard, 'Histoire Artistique du Métal', *L'Art*, 24, 1881, pp. 65-69. See pl. 86.

10. See Charles Blanc, *Grammaire des Arts Décoratifs*, 1882, p. 307, where these two *basse-taille* enamelled plaques are mentioned. The latter was circular, enamelled in the same colours as the tabernacle of Orvieto cathedral.

11. Lucien Falize, 'Exposition Universelle, Industries d'art au Champ de Mars', *Gazette des Beaux-Arts*, XVIII, 1878. 'I. Orfèverie et Bijouterie', pp. 217-60. 'II. Les Bronzes', pp. 601-33. 'Post-Scriptum' by Louis Gonse, pp. 256-60.

12. *Ibid.*

13. In *L'Orfèverie française aux XVIIIe et XIXe siècles*, III, p. 142, Henri Bouilhet mentions that this clock was made for an English collector. Although this may initially have been the case, he could be confusing this clock with that made for Alfred Morrison in 1881.

The Uranic clock was actually presented to King Alfonso XIII of Spain by the Republic of Peru in 1906.

14. These two works of art had also been included in the sculpture section of the Salon des Artistes Français in 1877, Nos. 3768 and 3767 respectively.

15. See Placido Zuloaga p. 174.

16. In his *Rapport sur l'Orfèverie*, Falize expressed the hope that an enlarged version might one day crown the Mont-Saint-Michel.

17. *Ibid.*, p. 70, where Falize noted that this piece had originally been conceived for the coronation of Tsar Alexander III.

18. Several of the electrotypes of this work which have surfaced are silver-plated, although one of brass and one of solid silver have also emerged, the latter engraved with the date 12/78 for December 1878 on the base. This is still owned by the descendant of a family of prominent nineteenth-century English collectors and patrons; according to family tradition, it was the brother of the original owner of the silver electrotype who purchased the ivory example.

19. Illustrated in *Les Chefs d'oeuvre d'Art à l'Exposition Universelle, 1878* (ed. Emile Bergerat), II, 1878, p. 153.

20. *L'Art*, XXIV. René Ménéard's comment, made some two years later in the context of 'Les Arts du Métal' exhibition, concerns the same pieces of jewelry.

21. *Ibid.*

22. This item is also illustrated as an engraving in Ed. Jannettaz, Em. Vanderheyem, E. Fontenay, A. Coutance, *Diamants et Pierres Précieuses, Bijoux, Joyaux, Orfèveries au point de vue de leur histoire et de leur travail*, 1881. Fontenay wrote the chapter entitled 'Orfèverie Moderne. Exposition Universelle de 1878', in which the book cover is published and described (p. 483). It would therefore appear to have been first exhibited in 1878, although it attracted far more comment at the 1880 Exposition des Arts du Métal.

23. *Les Chefs d'oeuvre d'Art* (ed. E. Bergerat), *op. cit.*, p. 155.

24. *Paris Universal Exhibition, 1878*, 1879, p. 112.

25. See Eugène Fontenay, 'Sixième Exposition de l'Union Centrale, L'Argent-les-Industries', *Revue des Arts Décoratifs*, I, 1880-81, pp. 193-209.

26. 'L'Exposition Moderne du Métal à l'Union Centrale', *Gazette des Beaux-Arts*, XXII, 1880, pp. 425-47.

27. *L'Orfèverie française aux XVIIIe et XIXe siècles*, III, p. 203.

28. Eugène Fontenay, 'Sixième Exposition de l'Union Centrale...', *loc. cit.*

29. *Die Gewerbehalle*, Supplement to *Zeitschrift des Vereins zur Ausbildung der Gewerbe in München* (1850-68) and *Zeitschrift des Bayerischen Kunstgewerbe Vereins in München* (1869-97), was published in Stuttgart

from 1863 to 1897. It was translated into English and published until 1872 as *The Workshop, A Monthly Journal devoted to the Progress of the Useful Arts* and from 1873 to 1884 as *The Art Workman*.

This publication reproduced examples of ornament drawn from a wide range of styles and techniques. Architectural decoration was featured, including Arabic friezes from mosques and details of the new Paris opera house, as well as works by contemporary artists and exhibits from the various Expositions Universelles. The careful identification of the maker or designer of the works reproduced is helpful, as is the caption accompanying the pieces which describes the materials used. However, the periodical cannot be relied upon for the dating of works, since they were often conceived or made several years before they were published in *Die Gewerbehalle*.

The most striking example is the engraving of a toilette service made for Maria Alexandrovna. It is reproduced in the issue dated 1888, where it is acknowledged to Bapst et Falize; however, a watercolour design for one of the items in the service is preserved in the Falize archive and dated 1873.

The first works by Alexis Falize to be reproduced in *Die Gewerbehalle* consisted of designs for watch cases which were enamelled and set with pearls and diamonds (1870, no. 8, p. 128), and ladies' watches and chains, enamelled and set with diamonds (1870, no. 8, p. 172). A silver gilt sword hilt was illustrated in 1871 (IX, no. 8, plate 21). A candlestick and 'Marguerite de Foix, Duchesse de Navarre' in 1879 (no. 17 plates 9 and 57); 'Marguerite de Valois, Reine de Navarre', a bronze candlestick and the pendant inspired by Collaert in 1881 (no. 19, plates 22, 30 and 54); 'Gaston de Foix' in 1882 (no. 20, plate 50); the toilette service described above and the clock probably made for Lady Scott in 1888 (no. 26, plates 13 and 55).

30. *L'Orfèverie française au XVIIIe et XIXe siècles*, III, pp. 202-03.

31. J.B. Giraud, *Les Arts du Métal. Recueil descriptif et raisonné des précieux objets ayant figuré à l'exposition de 1880 de l'Union Centrale des Arts Décoratifs*, 1881, p. 3.

I am grateful to Dr Gisela Blum who informed me that the bracelet was published in engraved form in the above.

The jewel is incorrectly dated 1890 in Veve, *op. cit.*, III, p. 504, where it is illustrated.

32. *L'Orfèverie française aux XVIIIe et XIXe siècles*, p. 203.

33. According to a contemporary description, the 'Fortuna' exhibited in 1880 (pl. 84) was set with diamonds, sapphires and emeralds. The 'Fortuna' in pl. 100 differs from that example only in the absence of sapphires, the less rounded representation of the female figure, the angle of Fortuna's right foot and the positioning of the starfish on the shell. See pl. 336 for

- the design for the 'Fortuna' pendant in the Falize archive, set with two diamonds on each side of the pearl, and suspended with a single diamond.
34. Girard, *op. cit.*
35. *L'Art*, 24.
36. Vever, *op. cit.*, II, pp. 493 and 495.
37. *L'Orfèvrerie française aux XVIIIe et XIXe siècles*, III, p. 203.
38. *Ibid.*, p. 242.
39. It was Lucien Falize's only contribution to the Exposition des Arts de la Femme in 1892. He had hoped to borrow back various pieces of goldsmith's work for the exhibition but none of their owners consented. Having finally decided not to take part in the show, Falize was persuaded by his friends to exhibit 'La Gallia'. It was given a prominent position, on the staircase landing leading to the Musée des Arts Décoratifs. M. Bourgeois, the Minister of the Beaux-Arts, acquired it for the French State for 40,000 francs. A letter dated 24 November 1892 from the Directeur des Beaux-Arts, preserved in the Bibliothèque Nationale, outlines the payment schedule beginning in 1893, with five instalments payable over five years. Since this was the first year that industrial works of art had been admitted to the Salon du Champs de Mars, M. Bourgeois decreed that such a section should be inaugurated at the Musée du Luxembourg and that 'La Gallia' should be shown there. (See André Bouilhet, 'La Femme et l'Orfèvrerie', *Revue des Arts Décoratifs*, XIII, 1892-93, pp. 189-216: "An attempt had been made in 1889 to ensure that the work would remain in France: it was given to the French President as a dazzling token of gratitude for the interest he had shown in the Exhibition. A sense of propriety prevented the President from accepting this tribute; we are delighted that a Minister has had the courage to buy it for a French Museum.")
- Dispatched to the French Embassy's store in Berlin in 1931, the sculpture bust apparently disappeared during the Second World War.
40. In *Les Industries d'Art à l'Exposition Universelle de 1889*, Victor Champier illustrated an identical teapot and acknowledged the owner as 'M. Morrison, de Londres'. Perhaps two such teapots were made, but since no other evidence has come to light supporting this attribution, Champier may simply have been mistaken and confused the owner of this item with that of the Vase Sassanide.
41. Lucien Falize in his *Rapport sur l'Orfèvrerie* (p. 70) commented on the fact that this bronze study was much sought after by collectors and acquired by Mr Engel Gros in Basel.
42. *Ibid.*
43. So successful was Garnier's attempt to create an object in the 16th-century taste that he was offered 100,000 francs by an unscrupulous dealer to authenticate it as a Renaissance work of art. See Lucien Falize, 'Exposition Universelle de 1889. Les Industries d'Art. Orfèvrerie d'art: Bijoux, joyaux', *Gazette des Beaux-Arts*, pp. 433-59.
44. This made him ineligible for any prizes.
45. Lucien Falize illustrated the Morrison clock as an engraving in his article 'Exposition Universelle de 1889, Orfèvrerie et Bijouterie' in the *Revue des Arts Décoratifs*, 1889-90, pp. 1-12; he mentioned the timepiece in conjunction with the clock made for Lady Scott in his *Rapport sur l'Orfèvrerie* (p. 72) as "the two clocks we exhibited".
46. In his *Rapport sur l'Orfèvrerie* (p. 73), Lucien Falize described it as the work "...for which we have a distinct preference..."
- The Sassanids were members of the Persian dynasty who ruled between 224 to 636 AD, and were so named after Sasan, King of Persia.
47. This was acquired by Edouard Corroyer. See Lucien Falize, 'Claudius Popelin et la Renaissance des Emaux Peints...', p. 143.
48. *Op. cit.*, Alexis artistic career, note 42.
49. In referring to the St Petersburg Museum, it is unlikely that Falize meant the Hermitage Museum, since it was consistently known under that name in the 19th century; further to enquiries, the Hermitage has confirmed that the work is not located there.
50. The two other tapestries housed in the Trésor feature 'Notre Dame de Pitié' (early 16th century) and 'L'adoration des Mages' (late 15th century).
51. An entire article was devoted to 'Falize's exhibit of Artistic Bracelets' in *The Jeweler's Circular and Horological Review*, New York, 20 December 1893 and 3 January 1894. The collection discussed was apparently formed with a view to send them with other articles to the World's Columbian Exposition. No other mention of this Fair and Lucien Falize's contribution to it have come to light. I am grateful to Janet Zapata for drawing my attention to those articles concerning Falize contained in various issues of the above-named journal.
52. The long awaited premises for a Museum for the Union Centrale finally materialized in 1896, when President Poincaré offered the Pavillon de Marsan. Although this required extensive restoration work, and was finally available only in May 1905, purchases for the Museum had begun as early as 1878 at the Exposition Universelle. These were instigated by the Société du Musée des Arts Décoratifs, which raised substantial funds for the acquisition of important works of art.
53. A bracelet decorated with identical camomile flowers, the same signature but featuring a different ornament within, forms part of the Schtschukin Museum collection (inv. 14806 sc/1924). I am grateful to Dr Blum for pointing this out to me.
54. See *Revue des Arts Décoratifs*, XVI, 1896, Portefeuille p. 118, for an engraving by Lucien Hirtz dated 1889 showing two Renaissance style pendants by Lucien Falize. The one on the left shows 'La Fortune' first exhibited at L'Exposition des Arts du Métal in 1880, the other 'St. Georges terrassant le Dragon' (dated in Vever, III, p. 505, as 1890). Both these jewels presumably formed part of the 1889 display.
55. Concerning 'le noeud de Gilles l'Egaré' [sic], Falize wrote ('Les Bijoux de jadis et ceux d'aujourd'hui', 1897): "It is an epoch-making design which has been continually varied and is still with us today. The shape of these bows, with their wide and generous loops, approximated that of a butterfly with open wings, and these jewels were therefore given the name of that insect."
56. The Sancy was acquired in the late 16th century by Nicolas Harlay de Sancy, who sold it to James I of England. It was later acquired by Cardinal Mazarin, who bequeathed it to the French crown jewels, where it remained the largest diamond in Europe (at a present 55.232 metric carats), until it was joined by the Régent in 1717. It was worn by Louis XIV and Louis XV, Marie Leczinska and Marie-Antoinette. Stolen in 1792, it was recovered and then pawned by the Directoire.
57. Lord Balfour, *Famous Diamonds*, 1922.
58. *Les Joyaux de la Couronne de France*, 1988.
59. Falize himself asserts that the Sancy was "in American ownership" in the lecture he gave on 'Les Bijoux de jadis et ceux d'aujourd'hui' in March 1897, p. 33. Lord Astor's wife Nancy was American.
- The Sancy diamond was eventually sold by the third Viscount Astor to the Louvre in 1976; it is on display in the Galerie d'Apollon.
60. See Bibliothèque Nationale, Fr. 9567, Folio 101, for the three-page letter. I am grateful to Daniel Alcouffe for mentioning to me M. Verlet's article on 'Le Sancy rentré au Louvre', *Gazette des Beaux-Arts*, November 1978, pp. 107-18.
61. *Les Joyaux de la Couronne de France*, *op. cit.*, p. 28.
62. Lucien Falize, 'Exposition Universelle de 1889...', pp. 433-59.
63. See Salomon Reinach, 'La Victoire de Samothrace', *Gazette des Beaux-Arts*, V, 1891, pp. 89-102. Engel Gros had also purchased the bronze seated monk.
64. Lucien Falize, 'Exposition Universelle de 1889...', pp. 197-224.
65. Between the 1889 Exposition Universelle and the 1896 Salon, Bapst et Falize had contributed works of art to an exhibition held at the Ecole des Arts Industriels de Roubaix, in either 1890 or 1891. These included the famous 'La Gallia', the *base-taille* panel representing *Les Trois Couronnements*, and a number of gem-set and artistic jewels. They had also sent 'La Gallia' to the Exposition des Arts de la Femme in 1892, where Falize had been appointed President of the 10th Class (Joaillerie, Bijouterie, Orfèvrerie, Horlogerie).
- The firm also took part in the Salon du Champs de Mars (Société Nationale des Beaux-Arts) in 1891, where it showed a pair of chased silver candelabra in the form of tulips emerging from their bulbs. Also exhibited was a series of 'vide-poches'. Some of these may have been the enamelled and chased containers shown at the Exposition Universelle, but more recent creations were also added.
- Falize alone is mentioned in the catalogue entry. Bapst and Falize parted one year later.
66. The sequence of vines was illustrated and described differently by André Falize in 'Salon des Champs Elysées. La Coupe d'or du Musée des Arts Décoratifs', *Revue des Arts Décoratifs*, XVI, 1896, pp. 135-40 and pp. 187-94. H. Frantz, 'A cup by M. Lucien Falize and colleagues', *The Magazine of Art*, XX, January 1897, pp. 165-67, conforms with André's description that the natural vine is followed by the Assyrian, Greek, Roman, Byzantine, Mediaeval, Renaissance and Louis XIV.
67. André Falize, 'Salon des Champs-Elysees...'
68. See L. de Fourcaud, 'Les Arts Décoratifs aux Salons de 1896 - Les Champs Elysées', *Revue des Arts Décoratifs*, 1896, pp. 255-71.
69. "My goodness, what an extraordinary number of things to put in a vase; how I pity the President of the Union Centrale to whom it will fall to propose a toast with this goblet. Even if he is blessed with only half the imagination of M. Falize fils, he will scarcely dare to brush his lips against the surface". 'Le Salon des Champs Elysées', *L'Art Décoratif Moderne*, June 1896.
70. *La Grande Dame. Revue de l'Elegance et des Arts*, No. 43, July 1896.
71. 'Les Salons de 1896', quoted from *Monde Moderne*, July 1896.
72. L. de Fourcaud, *op. cit.*
73. 'Le Salon du Champs-Elysées', *op. cit.*
74. See Edith Olivier, *Four Victorian Ladies of Wilshire*, 1945, pp. 45-71 ('Mrs. Alfred Morrison').
75. Indeed, having chanced upon an enamelled cup by Thesmar in Paris, Morrison, with a great deal of difficulty, managed to track him down in Neuilly, brought him back to England, and acquired his entire production over the next two or three years. See Victor Champier, 'Les Artistes décorateurs. Fernand Thesmar', *Revue des Arts Décoratifs*, XVI, 1896, pp. 373-81.
76. See *The Magazine of Art*, II, 1879. Among the ancient Japanese works of art, Chinese vases, and contemporary Russian lacquers, were embroideries, miniatures and modern Venetian revivals of classical glass. Barbedienne contributed to the decorative scheme by encasing a mantelpiece with bronze

- work. Silver utensils by Tiffany mingled with ormulu pilgrim bottles applied with enamels by Charles Lepec; the chimney piece in the drawing room was also decorated by him.
77. Apparently Placido Zuloaga attended the 1862 London Exhibition and may well have met Alfred Morrison then. See James D. Lavin, 'The Zuloaga Armourers', *Journal of Arms and Armour Society*, XII, No. 2, 1986, pp. 63-148.
78. Morrison may also have noticed Lucien Falize's work at the 1878 Exposition Universelle, where he purchased two amphora-shaped vases that were seen the following year in his London home. Much of Zuloaga's work was also in evidence there; his damascened confections no doubt harmonized perfectly with the Owen Jones Moorish-style interior.
- Another possibility is that Morrison and Falize met earlier still, through Charles Lepec, who had collaborated with Alexis Falize as early as 1867 and who was a favourite artist of the patron. Lepec had taken part in the 1862 Exhibition in London and through the jeweler Robert Phillips had received a number of commissions. By 1867 Morrison is known to have owned several of his works, and one of Lepec's masterpieces, a large gold and enamelled centrepiece in the form of a ship shown by him at the Exposition Universelle of 1867, was acquired by the patron then or at a later date, since it was sold at Christie's by his grandson Lord Margadale in 1971. (See Daniel Alcouffe, 'Les Emailleurs Français à l'Exposition Universelle de 1867', *Antologia di Belle Arti*, 13-14, 1980, pp. 102-21.)
79. An engraving of the clock, reproduced in *Revue des Arts Décoratifs*, 1889-90, p. 5, showed Morrison's initials on the front, with the Virtues of Justice and Temperance on each side. A photograph in the Christoffe archive confirms that the clock was certainly completed in this form. However, the *Notice sur une horloge d'or, d'argent et d'émail de la collection de M.A. Morrison de Londres*, 1882, describing the initials below the dials, listed Louis XII first and Morrison second, suggesting that the French King's initials may have been originally intended for the front, as the design indicated. By the time it was sold at Sotheby's New York, in 1991, the Cardinal Virtues were in different positions.
80. I am grateful to Clare Le Corbeiller at the Metropolitan Museum of Art for her assistance in describing this timepiece.
81. *Revue des Arts Décoratifs*, III, 1882-83, pp. 25-32.
82. *La Revue Britannique*, III, 1882, p. 201.
83. "Here we are then in Assyria...one admires these winged bulls, with human heads, one bows before these robust figures with long curly beards; the terracotta colours, the massive columns, the thick pedestals, the immense friezes, all is beautiful, all of it breathes unprecedented freshness and vigour. One wonders whether man has progressed since." Lucien Falize, *Mon premier voyage 1859 à 1862*.
84. The Empire of Assyria, an ancient Kingdom of North Mesopotamia, stretched from Egypt to the Persian Gulf.
85. *Rapport sur l'Orfèverie*, p. 73.
86. 'Exposition Universelle de 1889. Les Industries d'Art. Orfèverie d'art', *Gazette des Beaux-Arts*, II, p. 442.
87. Falize suggested, in his *Mémoire* addressed to Mrs Morrison, that he should replace this rather dishonourable episode of Kavad's life with the Siege of Amida. Since the precise whereabouts of the Vase Sassanide are unknown, it has not been possible to check which of these two scenes was finally selected.
88. See *Mémoire explicatif*.
89. It was allegedly given by Charles le Chauve to the Abbaye de St Denis, and from there it was deposited at the Cabinet des Médailles in 1791.
90. See *Mémoire explicatif*.
91. *Rapport sur l'Orfèverie*, p. 73. In 'Claudius Popelin et la Renaissance des Emaux Peints...', Falize mentions Grandhomme's enamelled portraits of Morrison's children; these may be the portraits seen in the photograph of the 1889 Falize display.
92. The Princess inherited the title from her uncle, Hélié Roger de Talleyrand Périgord, who died in 1883, without an heir. According to Louis XIV's express wish, the title was transferrable to a woman.
93. Fourteen crates containing this archive were left by Gaston, Prince de Béarn et de Chalais, to the Archives Départementales de la Charente in Angoulême in 1952.
94. The house of Foix-Béarn was formed in 1286 when Roger Bernard II de Foix married Marguerite, daughter of Gaston VII de Béarn.
95. His motto 'Toquoy se Gauzes' (Touch if you dare) is to be found in a bracelet design in the Falize archive which was probably also commissioned by the Prince. The twin Béarn cows are incorporated in the design.
96. The reason for this discrepancy may be due to the fact that until the 16th century there was a difference of one year between the ecclesiastical calendar and our own. As Dr Blum points out, the dates of 1390 and 1391 for the death of Gaston Phoebus are even published in different volumes of the same *Larousse, Grande Encyclopédie* (1885-1902).
97. See P.G., 'Exposition des oeuvres de Claudius Popelin au Musée des Arts Décoratifs', *Revue des Arts Décoratifs*, 1892-93, pp. 395-96.
98. Frémiet was the nephew of the sculptor Rude, whose equestrian statue of Jeanne d'Arc in the Place des Victoires had been enthusiastically received.
99. When Gaston IV de Béarn captured Saragossa, he was rewarded with the title of first nobleman of Aragon, and given the quarter and church of Notre-Dame del Pilar, where he was finally buried.
100. *Ministère de l'Agriculture et du Commerce. Exposition Universelle Internationale à Paris. Groupe IV, classe 39. Rapport sur la joaillerie et la bijouterie*, 1878.
101. See p. 70 for the first known collaboration between Falize and the sculptor, namely the Urania clock of 1878.
102. The depiction of the Virgin is reminiscent of the statue surmounting the Prince's ancestral mausoleum at Lourdes. See June Ellen Hargrove, *The Life and Work of Albert Carrier-Belleuse*, 1977.
103. The sword hilt may well be the one lent by the Prince de Béarn et de Chalais to the Exposition d'Orfèverie Civile Française de la Révolution à nos jours, held at the Musée des Arts Décoratifs in 1929. Item No. 425 was described as 'Lame de cavalerie, poignée et garde en argent ciselé. Vers 1875, par Bapst et Falize (modèle de Carrier-Belleuse)'. The date was obviously incorrect since the partnership between the two jewelers had not been formed by then. Although a number of swords are listed in various financial statements described only as 'Epées', the one modelled by Carrier-Belleuse is the only example to be accompanied by the 'St. Michel' specification. The others may have been presentation swords ordered as gifts whereas this one, reflecting the Prince's devotion to Notre Dame de Lourdes, is likely to have been commissioned and kept by him.
104. Authors of *Schmuck I*, a catalogue of the jewelry in the Kunstgewerbemuseum der Stadt Köln, published in 1985.
105. A profusion of letters and notes dated 1881 to 1885 addressed to the Prince from his accountant indicate the extent of his debts to various firms. This correspondence forms part of the archive left by the late Prince de Béarn et de Chalais to the Archives Départementales de la Charente in Angoulême.
106. See W. Burger, 'Galerie de MM. Pereire', *Gazette des Beaux-Arts*, XVI, 1864, pp. 193-213 and 297-317.
107. See *L'illustration*, 1883, I, 92 for an illustration of the plaque, entitled 'Le Pauperisme: Solution'. One of these is owned by the Musée d'Orsay (inv. OAO 88AP29828).
108. *Rapport sur l'Orfèverie*, op. cit., XI, p. 144.
109. I am indebted to Evelyné Possémé for drawing my attention to Yvonne Brunhammer's article concerning the Marquise Arconati-Visconti and her Lalique jewelry in 'History of a Collection', incorporated in the catalogue *René Lalique*, Musée des Arts Décoratifs, Paris 1991, pp. 188-99.
110. See 'Liste Générale des Dons Faits au Musée au cours de l'Année 1916', *Union Centrale des Arts Décoratifs*, *Annuaire*, 1917, pp. 114-16. A list of pieces bequeathed by Raoul Duseigneur (p. 117) follows that of the Marquise's own gifts, including a number of Oriental works of art.
111. Dr H. Vandormael, the curator at the Kasteel von Gaasbeek where the family archive is preserved, suggests that the symbol may originate from the time of the Crusades.
112. The *aumônier* was lent to an exhibition held at the Château de Gaasbeek in Belgium (home to the Arconati-Visconti family from the late 18th century until it was given by the Marquise to the Belgian state in 1922) from 15 July to 3 September 1967. It was accompanied by the enamelled brooch signed by Bapst et Falize, and both were attributed to 'Falize père' (Nos. 177 and 180 respectively). They are similarly described in the 'Liste Générale des dons', but the Museum's entries ascribe the jewels to 'Lucien Falize (père)' or 'Falize père'. In 1916, the three Falize brothers were running the firm, and it was their father Lucien who was identified as the maker of these jewels.
113. In Y. Brunhammer et al., *Art Nouveau Belgium-France*, a catalogue of the exhibition organized by the Institute of Arts, Rice University, Houston, and the Art Institute, Chicago, 1976, the teapot is illustrated as No. 195, and it is noted that the entire service was shown in 1889.
114. Victor Champier, 'Les Arts Fraternelles au Salon du Champs-de-Mars', *Revue des Arts Décoratifs*, XII, 1891-92, pp. 5-16.
115. *Rapport sur l'Orfèverie*, p. 70.
116. It would seem that the architect and the artist knew each other from as early as 1883 if not before, since some six pencilled designs (four of which are dated 1883), bearing the 'EC' initials in various combinations accompanied by a square and other instruments, appear in Lucien Falize's sketch book. They are all contained within a circle and may well have been designs for a watch case.
117. *Rapport sur l'Orfèverie*, op. cit., XI, p. 143. A photograph of this enamelled panel, in a Falize frame, survives in the Falize archive.
118. See E. Molinier, 'La collection Edouard Corroyer', *Art et Décoration*, 1899, pp. 112-21.
119. See exhibition catalogue *L'invitation au voyage, autour de Vuitton*, Musée des Arts Décoratifs, 20 May-30 August 1987, No. 151.
120. 'Une pendule artistique', *La Revue Britannique*, May 1882, III. The author was unidentified, the article only signed with the initials 'J.B.'
121. Princess Loetitia Bonaparte was the daughter of Jérôme Napoleon (nephew of Napoleon), and Clotilde de Savoie (daughter of Victor Emmanuel de Savoie and Adelaide of Austria). Princess Loetitia's aunt was the dazzling Princesse Mathilde, from whom André Falize received a letter of condolence upon his father's death. It is obvious from its contents that she was well acquainted with them both. The

- Princess was a very close friend of the enameller Claudius Popelin, and it may be through him that they first met.
122. See Paul Lefort, 'Orfèverie Française, La Toilette de vermeil offerte à la Princesse Loëtitia', *Gazette des Beaux-Arts*, 1888, pp. 349-52.
123. André Bouilhet, 'La Femme et l'Orfèverie', *Revue des Arts Décoratifs*, 1892-93.
124. The 'St. Petersburg' museum was already familiar with Falize's oeuvre, having commissioned from him an enamelled work which he exhibited at the Exposition Universelle of 1889. By 1892 further pieces incorporating Falize's goldsmith's work formed part of Russian Museum collections. The Schteglitz Museum had that year acquired three enamelled dishes mounted by Falize (and most probably sold by him).
125. Antokolsky had emigrated to Paris in 1881.
126. Although a contemporary periodical (Victor Champier, 'Souhaits d'artistes, A propos de la réception des souverains russes', *Revue des Arts Décoratifs*, 1896, pp. 341-48) mentions the making of another piece of goldsmith's work by Falize as a gift for the Imperial couple, a 'plumé' (quill), no record has been found of this to date.
127. It is illustrated as an engraving in *The Jeweler's Circular and Horological Review*, New York, No. 7, September 15, 1897, where it is accompanied by a full description. I am most grateful to Janet Zapata for bringing this article to my attention. It is also photographed in *The Magazine of Art*, XXI, October 1897, in an article entitled 'The last work of the late Lucien Falize', pp. 334-35, by Henri Frantz.
128. The dating is Lucien Falize's, in his *Rapport sur l'Orfèverie*. Bouilhet states the centrepiece was made in 1881.
129. F.G. Dumas et L. de Fourcaud, *Revue de l'Exposition Universelle de 1889*.
130. Falize produced the first electrotype of his ivory carriage clock, in silver, in 1878.
131. I am indebted to Hugh Roberts, Director of the Royal Collection, who identified the George from the engraving in *Die Gewerbehalle*, and supplied its detailed description.
- CHAPTER 6: FALIZE FRÈRES
1. *Ministère du Commerce de l'Industrie des postes et des Télégraphes. Exposition Universelle Internationale de 1900 à Paris. Rapports du Jury International. Groupe XV. Classes 92 à 97. Rapport du Jury International*, par M.T.-J. Calliat, orfèvre, complété et terminé par le Président du Jury d'Orfèverie, M. Henri Bouilhet, orfèvre, Vice-Président de l'Union Centrale des Arts Décoratifs, 1902. Surprisingly, 'La Vieille' was only sold by the firm in 1931.
 2. Victor Champier, *Les Industries d'art à l'exposition Universelle de 1900*, 1902.
 3. See *Les Arts*, May 1903, p. 12.
 4. L. de Fourcaud, 'Les Arts Décoratifs aux Salons de 1894', *Revue des Arts Décoratifs*, XV, 1894-95, pp. 1-17. The vase was exhibited by Emile Gallé at the Salon of the Société Nationale des Beaux-Arts in 1894. Shown among a total of seven pieces displayed by Gallé in the section devoted to the Decorative Arts, it featured as item No. 385 in the catalogue: "Ego sum vitis vera" Grail and its display stand of inlaid wood and metal inspired by Richard Wagner's 'Parsifal', Montesquieu and Jean Lahor." It may also have formed part of the display of his vases mounted by Lucien at the Salon des Champs-Élysées of 1896, although the fact that it attracted no comment suggests it was not included. This work has not yet reappeared and perhaps a detailed description will help to identify it: "Angels fly round the cup"; it stood on a "tall inlaid stand encircled by floral motifs composed of green bronze..."; "...the Grail is centrally positioned, half concealed by a veil within a trefoiled panel, to the right of which tears are depicted, falling on...orchids". L. de Fourcaud, 'Les Arts décoratifs aux Salons de 1896...', *op. cit.*
 5. Silver, 'A l'Exposition, la bijouterie-joaillerie française', *Revue de la bijouterie, joaillerie et orfèverie*, 1900-01, pp. 88-97.
 6. Lucien Falize, 'L'Exposition Universelle de 1889, Les Industries d'Art. II l'Orfèverie', *Gazette des Beaux-Arts*, II, 1889, pp. 197-224.
 7. See *Revue des Arts Décoratifs*, VIII, 1887-88, p. 83.
 8. *Ministère du Commerce de l'Industrie des postes et des Télégraphes...*, *op. cit.*
 9. Charles Saunier, 'La Bijouterie et l'Orfèverie', Ch. VI of Victor Champier, *op. cit.*
 10. Veber, *op. cit.*, III, p. 517.
 11. *The Revue de la Bijouterie, Joaillerie et Orfèverie*, I, 1900-01, p. 88, actually implies it is by Falize Frères. However there is no doubt that it is by their father since Louis Gonse, in *L'Art moderne à l'Exposition de 1878*, Publication de la Gazette des Beaux-Arts, 1878, describes the piece as a "pendant of chased gold, a faithful translation of a design by Dürer", further illustrating at the end of his article the Dürer drawing which inspired the jewel.
 12. Victor Champier, *op. cit.*
 13. See *Art et Décoration*, 8, 1900, p.79. It was sold by Alfred Morrison's grandson, Lord Margadale, at Christie's in 1971.
 14. See *Exposition Universelle 1900. Les Beaux-Arts et les Arts Décoratifs*, Publication de la Gazette des Beaux-Arts, where the triptych is illustrated, p. 141.
 15. It is possible that the firm, knowing it was to take part in the St Petersburg exhibition of 1901, had asked to keep these distinguished commissions until then.
 16. Like his grandfather before him, André was a great Bonapartist. The wreath may have been carried out as a public testimony of his admiration of the general.
 17. 'La bijouterie et la joaillerie à l'Exposition Universelle de 1900', *Revue des Arts Décoratifs*, XXI, 1901, pp. 17-30.
 18. Silver, *op. cit.*, pp. 89-90.
 19. J.L. Bertrand, 'Le Bijou en 1901', *Revue de la bijouterie, joaillerie, orfèverie*, 1901, pp. 259-78.
 20. The exhibition dates were 20 December 1901-23 January 1902 (7 December-10 January in the Russian Orthodox calendar).
 21. This was made by Lucien Falize and first exhibited by him in 1878.
 22. *Exposition Internationale artistique de Saint-Petersbourg. 1901-2. Section française. Rapport présenté à M. le Ministre du Commerce, de l'Industrie, des Postes et des Télégraphes au nom du Comité de la section française*, by M. Martial Bernard, Secrétaire Général et Rapporteur.
 23. *Ibid.*
 24. "Circumstances prevented the gift of the statuette to their Majesties." Perhaps the planned visit by the Tsar was cancelled. See J.L. Bertrand, 'Les bijoux aux salons 1901', *Revue de la Bijouterie, Joaillerie et Orfèverie*, II, 1901-02, pp. 40-53 and 111-25.
 25. When Lucien Falize displayed the famous hanap and the collection of mounted vases.
 26. Salon catalogue entry No. 4616.
 27. J.L. Bertrand, *op. cit.*, pp. 111-25.
 28. J.L. Bertrand, 'Le Bijou en 1901', *Revue de la Bijouterie, Joaillerie et Orfèverie*, II, 1901-02, pp. 225-36 and 259-78.
 29. *Ibidem.*
 30. Catalogue entry No. 3971. Jules Lefebvre and L.O. Merson are named as the three brothers' teachers, as well as Lucien.
 31. A painted enamel by Grandhomme, also bearing the signature 'Galland pixit', has recently been discovered in a private collection. It features a nude female figure being dried by a servant, with an Oriental tea urn and Japanese shoes in the foreground; given the Oriental references in this work, it is unlikely to be the 'Venezia' to which the catalogue refers.
 32. 'Coup d'oeil sur les Salons de 1902', *Revue de la bijouterie, joaillerie et orfèverie*, III, 1902-03, pp. 1-2.
 33. J.L. Bertrand, 'Les Bijoux au Salon de 1903', *Revue de la Bijouterie, Joaillerie et Orfèverie*, IV, 1903-04, pp. 87-103.
 34. *Ibidem.*
 35. Catalogue No. 4456.
 36. Baron de l'Epine, 'A l'Exposition des ivoires du Musée Galliera', *Revue de la Bijouterie, Joaillerie et Orfèverie*, IV, 1903-04, pp. 145-51.
 37. Oronte, 'Coup d'oeil sur les Salons', *Revue de la Bijouterie, Joaillerie et Orfèverie*, V, 1904-05, pp. 22-24.
 38. Catalogue No. 4669.
 39. J.L. Bertrand, 'Les bijoux et l'orfèverie aux Salons 1904', *Revue de la Bijouterie, Joaillerie et Orfèverie*, V, 1904-05, pp. 109-20.
 40. Catalogue No. 4654.
 41. Originally under Russian command, the military port was seized by the Japanese in 1894, and was subjected to an horrific siege when the Russians tried to recapture it in 1905. The defeat of the Russians in the Russo-Japanese war of 1904-05 contributed to the revolution of 1905.
 42. Henri Havard, 'Les Arts Décoratifs. Les Salons de 1905', *Revue de l'art ancien et moderne*, 18, 1905, pp. 64-76.
 43. See *Moniteur de la bijouterie*, 20 February 1905.
 44. Catalogue No. 4739. Since these were the same artists that were credited for the La Fontaine fables sculptures shown the following year, and using some of the same materials, it may be that the first of these pieces were shown in 1906. Interestingly enough, Jean and Pierre's names no longer feature alongside that of André in the catalogue entry heading.
 45. Salon catalogue No. 4611.
 46. See 'Les Fables de la Fontaine orfèvrées par Falize. Société des Artistes français, 1907', *Les Arts*, pp. 34-35.
 47. E. Babelon, 'Les Salons de 1907', *La Revue de l'art ancien et moderne*, 22, 1907, pp. 57-69.
 48. Lucien Falize had contributed works to an exhibition organized by the Ecole des Arts Industriels de Roubaix in 1890 or 1891.
 49. Catalogue entry No. 5083. Pierre Falize exhibited on his own there in 1913.
 50. 'La Renaissance protectrice des arts' would soon become a source of great controversy, highlighted in contemporary periodicals and the national press, and finally culminating in a court case.
 51. G. Mourey, *Les Orfèveries d'art à l'Exposition de Turin par Falize*.
 52. Henri Cardozo is named as the owner of 'Le Renard et la Cigogne'. He was, according to M. Robert Falize, a loyal customer of the firm.
 53. The site of this event gave the name to the present Place du Carrousel in Paris.
 54. G. Mourey, *op. cit.*
 55. Prince Peter Karageorgević (1844-1921) was elected King of Serbia four days after the murder of King Alexander Obrenović in May 1903, returning from Geneva after 45 years of exile.
 56. See Ljiljana Prelević, 'Valtrović's Designs of Coronation Objects for Petar I Karadordević', *The Annual of the Museum of Applied Arts*, 24-25, Belgrade, 1980-81.
 57. The original price was 20,000 but Falize offered a 5 per cent discount.
 58. Issue dated 1904-05, pp. 161-63. The article is signed Dravo.

59. The gift of roses carried out in goldsmith's work may have been inspired by the gold roses traditionally given by Popes to monarchs (replacing the age-old custom of presenting them with the keys of St Peter). Later, it was only the Catholic Queens and Princesses who received roses from the Pope. Pius XI (1857-1939) was to carry on the tradition after a thirty-year interruption by presenting a gold stem bearing approximately twenty roses to Queen Victoria of Spain in 1923. See Théodore Vaucher, "La Rose d'or" offerte à la Reine d'Espagne", *L'Illustration*, CLXI, 2 June 1923, p. 568.
60. These may of course be those which were exhibited at the Salon of 1904 and originally destined for the Queen of Italy, which for reasons unknown remained undelivered.
61. Its present whereabouts are unknown.
62. By H. Avryl, 1 June 1911.
63. See p. 271.
64. André appears to have acted as an 'expert' in the sale of the late Princesse Mathilde's jewelry (there are eight undated letters from the Princesse to André in the archive, many for invitations to lunch or supper). Recipients of the catalogue sent letters of thanks to André which are preserved in the archive. Others record his gift of the Turin exhibition catalogue. André's repeated solicitations helped to bring the firm to the attention of prominent figures.
65. Hannah Pakula, *The Last Romantic. A Biography of Queen Marie of Roumania* (1985), quoting from Mabel Potter Daggett's biography *Marie of Roumania* (1926).
66. See *A History of the Crown Jewels of Europe* (1960) and *European Regalia* (1967).
67. Contemporary writers (see *L'Illustration*, CLX, July-December 1922, p. 346) mention the use of "rubies, emeralds, amethysts, turquoise, garnets and moonstones, ascribed with auspicious attributes". This is either the author's own assumption, or the list of stones finally used; the detailed description of the crown may have been supplied by André himself. Records indicate that the crown is still preserved at the Historical Museum of Roumania in Bucharest. However, repeated enquiries by the author about which stones were finally used in the jewel have remained unanswered.
68. Hannah Pakula, *op. cit.*
69. These stones were kindly tested by Steve Gayer at the Maryhill Museum of Art, Goldendale, Washington.
70. According to the firm's order book in the Falize archive.
71. See Loie Fuller, *Quinze ans de ma vie*, 1908.
72. Fuller's close friendship with Auguste Rodin probably accounts for the number of important sculptures by the artist in the collection.
73. The letter is preserved in the Falize archive. André Falize made a speech at the ceremony. See *L'Illustration*, 25 June 1932.
74. This press clipping was kindly brought to my attention by Anne-Marie Laffitte-Larnaudie, Conservateur en Chef des Archives, Institut de France.
75. Strangely enough, the author of the article states that there are only two.
76. A.D., 'L'épée d'honneur offerte à Jean Richepin', *L'Art Décoratif*, I, 1909, 154.
77. See Fonds Emile Mâle, ms. 7581, ff. 413-420.
78. His longest terms of office were 1910-15, 1917-20 and 1928-32.
79. See *L'Illustration*, CLVI, July-December 1920, issue dated 2 October 1920.
80. His sister-in-law Alwine was particularly worried by his uncompromising stance and urged him to comply with the public's demands, but to no avail. "Falize does not follow fashion, but creates it," he would retort.
81. He took office in 1929.

CHAPTER 7: CRAFTSMEN,
COLLABORATORS AND COLLABORATIONS

1. *Rapport sur l'Orfèvrerie*, *op. cit.*, p. 74.
2. André Falize, 'Salon des Champs-Élysées, La Coupe d'or au Musée des Arts Décoratifs', *Revue des Arts Décoratifs*, XVI, June 1896, p. 189.
3. See *Rapport sur l'Orfèvrerie*, p.75: "This is how my father taught me".
4. See Henri Vever, *op. cit.*, III, p. 535.
5. *Ibid.*, p. 540.
6. In his *Histoire de ma vie professionnelle*, 1898, p. 12, Alphonse Fouquet describes Alexis Falize's "great reputation as a manufacturer, a reputation that impressed me to such an extent that when I went along to ask for work, I was overcome by such fear that I did not dare to ring the bell and only returned the following day." He subsequently joined Alexis's two brothers, Hyacinthe and Guillaume.
7. See Vever, *op. cit.*, III, p. 526: "As a result of the affectionate guidance of the master he loved, Le Saché himself became not only a discerning artist, but also a skilful practitioner, with a thorough knowledge of the technique of our art and trade."
8. It was his marriage with Baucheron's daughter in 1877 that prompted him to join that firm.
9. See *Exposition Universelle de Paris, 1878. Groupe IV, Classe 39. Notice sur les Bijoux, les Joyaux, les Emaux et sur les Pièces d'Orfèvrerie et Objets de vitrine exécutés par Lucien Falize fils*.
10. See Vever, *op. cit.*, III, p. 532.
11. See C.E. Cusinier, *Dictionnaire national des contemporains*, III, Paris 1900. Hirtz was apparently awarded a silver medal at the exhibition, although it is not clear whether it was in his capacity of collaborator to Bapst et Falize.
12. Unfortunately the date of acquisition

- is unknown, but it is obviously after 1892. The two bowls illustrated joined the Hermitage collection in 1923.
13. A 'Plume de Paon, coupe' (Peacock feather dish) and 'Feuilles d'automne, coupe, émaux translucides sur cuivre' (Autumn leaves dish, translucent enamels on copper) were exhibited by Lucien Hirtz at the Salon de la Société Nationale des Beaux Arts in 1896. See Cusinier, *op. cit.* These may be the very same articles, indicating their purchase by the Stieglitz Museum was after that date.
14. 'Salon des Champs-Élysées...', *op. cit.*, p. 189, where André Falize states that by 1896 Pye has been with the firm for twenty-five years.
15. He is identified among the craftsmen in the photographs taken of the Falize premises in the rue d'Antin and the rue d'Aguesseau in 1911.
16. *Rapport sur l'Orfèvrerie*, p. 74.
17. 'Salon des Champs-Élysées', *op. cit.*, p. 192.
18. 'Rapports du Jury de la 4ème section. Matières Premières, outils et procédés, métiers annexes', *Revue des Arts Décoratifs*, I, 1880-81, pp. 314-25. The *bonbonnière* is probably the one exhibited at the 1878 Exposition Universelle, and may be the one illustrated here in plate 87.
19. *Rapport sur l'Orfèvrerie*, p. 74.
20. 'Salon des Champs-Élysées', *op. cit.*, p. 192.
21. It is not known when he left the firm, or if he stayed there until its close. He was certainly still with Falize in 1911, when he was featured in workshop photographs taken at the rue d'Antin premises.
22. 'Salon des Champs-Élysées', p. 192.
23. A book in the Falize archive entitled *Le Document Nature et Décoration* contains botanical studies by Jacques Cantel.
24. Interestingly, he also came from Liège. See *Dictionnaire Encyclopédique et Biographique*, 1881, I, A-B, 'Bijouterie' by Lucien Falize, p. 687.
25. See Shirley Bury, *op. cit.*, II, pp.707-08.
26. Jean Le Page had been the gunsmith to Napoleon I.
27. Zuloaga's father Eusebio had been apprenticed to Le Page from 1830 to 1833. His grandfather Blas Zuloaga was the Spanish Royal gunsmith. See Shirley Bury, *op. cit.*
28. See p. 281.
29. See *L'Art Décoratif Moderne*, December 1897, p. 37, re article on Alfred Meyer by Arthur Maillat: "Alfred Meyer's enamels were sold by M. Falize senior to the principal jewelers of Paris, and to M. Boucheron in particular. The latter enquired about their provenance, and soon after Alfred Meyer became his regular collaborator."
30. I am most grateful to Charles Truman for bringing this work to my attention.
31. An assumption made by the author of the article who discusses the 'Boîte à

- whist*' in the *Art Journal. Illustrated catalogue of the exhibition of 1867*, 1868, p. 314.
32. 'Claudius Popelin et la Renaissance des Emaux Peints', *op. cit.*, X, 1893, p. 481.
33. *Ibid.*, page 434.
34. VI, p. 154.
35. 'Claudius Popelin...', X, 1893, p. 481.
36. 'Claudius Popelin...', XI, 1893, p. 145.
37. Another work enamelled by Grandhomme and Garnier which was owned by Bapst was a profile portrait of 'Andrée' in a silver and gold mounted wood and ivory frame by Falize, reproduced in *Art et Décoration*, I, p. 70. Andrée, who holds a doll in her lap, may have been Bapst's daughter. He left the work to the Musée des Arts Décoratifs when he died in 1921.
38. See Victor Champier, *Les Industries d'art à l'Exposition Universelle de 1900*, 1902, p. 228, who identifies Garnier as the enameller of this piece.
39. 'Rapports du Jury de la 4ème section.', *op. cit.*, p. 323.
40. I am indebted to the late Mrs Sallie Snowman who obtained this photograph for me from the Hermitage, together with those of the two Hirtz dishes described above, and to Svetlana Lloyd, who translated the captions for me.
41. Lucien Falize, 'Le Goût personnel des Femmes dans l'Invention des bijoux', *Revue des Arts Décoratifs*, XVI, April 1896, p. 117.
42. 'Les Arts Décoratifs aux Salons de 1898', *Revue des Arts Décoratifs*, XVIII, 1898, pp. 232-49.
43. 'L'Art Japonais. A propos de l'Exposition organisée par M. Gonsse. Lettres de M. Josse', *Revue des Arts Décoratifs*, III, 1882-83, p. 332.
44. By this time, the firm of Christoffle was led by Paul Christoffle (1838-1907) and his nephew Henri Bouilhet (1838-1910).
45. 'L'Art Japonais...', *op. cit.*
46. Emile Reiber, Christoffle's workshop manager and head designer, who had joined the firm in 1865, only began to incorporate Japanese motifs in his designs after the Exposition of 1867. His first designs in the Oriental taste consist of a set of enamelled playing chips, dated January 1868. These are housed in the Musée Bouilhet-Christoffle.
47. See *Email XIXe. 1860-1890. Le Renouveau dans l'orfèvrerie et la bijouterie française*, Catalogue of an exhibition held at the Musée Municipal de l'Évêché in Limoges, 25 June-28 August 1994, p. 79. Lucien Falize's description of the palette used by Tard for the pieces displayed by Christoffle applies perfectly to this example: "the delicate tones of the creamy background, the celadon green, the straw yellow combined with the blue, green or pink ornaments of the flowers and leaves. These are certainly not colours used in Chinese

- enamels." *L'Art Japonais...*, *op. cit.*, p. 333.
48. See *Exposition Universelle 1867. Rapport adressé à la commission d'encouragement par la délégation des orfèvres*, 1867, pp. 42-46.
49. *L'Art japonais...*, p. 333.
50. *Ibid.*, p. 334.
51. Léon Rouvenat was named as the only exception to this guarantee; he had been in partnership with Christofle from 1830 until 1849, when he took over the jewelry section of the business.
52. He had already been employed by Baugrand, who presumably included examples of their collaborations on his stand at the 1867 Exposition. Tard was also employed by Boucheron for works exhibited in 1889.
53. In the meantime, Tard had contributed to works exhibited by Falize in Limoges in 1870.
54. Tard is also mentioned as Fernand Thesmar's 'filigraneur'.
55. His name frequently appears as 'Houillon-Hamel'.
56. See 1875, section 'Emailleurs en bijoux': Houillon-Hamel, r. J.J. Rousseau, 39. Emailleur en bijoux.
57. 'Claudius Popelin...', *op. cit.*, XI, pp. 130-32.
58. *Ministère du Commerce de l'Industrie des postes*, 1902, *op. cit.*
59. *Rapport sur l'Orfèvrerie*, 1889, p. 72.
60. *Ibid.*, p. 69.
61. *Ibid.*, p. 44.
62. *Ibid.*, p. 44.
63. See the symposium 'L'Orfèvrerie au XIX^e Siècle' and text published in 'Rencontres de l'Ecole du Louvre' (La Documentation Française): Marc Bascou, 'Le sculpteur, l'orfèvre, le fondeur-éditeur', Paris 1850-1900', pp. 39-50.
64. *Rapport sur l'Orfèvrerie*, p. 69.
65. Deloye also modelled the statuette of a 'Page' won by the racchorse belonging to Maurice Ephrussi.
66. *Rapport sur l'Orfèvrerie*, p. 72.
67. See p. 76.
68. A photograph of this piece was reproduced in *Revue des Arts Décoratifs*, XVI, 1896.
69. Lucien Falize, 'Exposition Universelle de 1889...', *op. cit.*, pp. 433-59.
70. 'La collaboration dans les oeuvres d'art. A propos de la *Gallia* de M. L. Falize' *Revue des Arts Décoratifs*, XVI, 1896.
71. *Ibid.*
72. *Ibid.* Lucien Falize is correct in stating that his collaborators were consistently identified; all the 'Notices' or brochures which accompanied his exhibition displays name all the craftsmen who contributed to his pieces.
73. *Ibid.*
74. *Rapport sur l'Orfèvrerie*, p. 70.
75. Louis Gonse, 'Les Salons de 1896', *Le Monde Moderne*, July 1896.
76. It attracted 98,000 visitors in a single day when it was inaugurated on 1 November 1899; Bartholomé had worked on this monument exclusively for ten years.
77. *L'Echo de Paris*, 6 Novembre 1913.
78. See p. 142.
79. "La Germania no longer pleased him,...after that he never wanted to hear a word about it", *L'Echo de Paris*, *op. cit.*
80. *Rapport sur l'Orfèvrerie*, p. 164.
81. Lucien Falize, 'Ciselure' in *Dictionnaire encyclopédique et biographique de l'industrie et des arts industriels*, *op. cit.*, p. 491.
82. All three artists had also worked for Frédéric Boucheron.
83. Michaut had worked for Fouquet at the 1878 Exposition Universelle.
84. André Falize, 'Salon des Champs-Elysées...', *op. cit.*
85. *Azur*, 1878.
86. *Rapport sur l'Orfèvrerie*, p. 73.
87. It was lodged at the Institut National de la Protection Industrielle on 25 January 1878, no. 12272.
88. As far as the silver electrotype is concerned, 'Hri Lioret/breveté S.G.D.G./à Paris/3 rue de Turbigo' 'Dec 1878' is engraved in script on the gilt plaque beneath the base plate. Since one of the silver plated examples has been found to be quarter striking, it is possible that all these carriage clocks were as well.
89. See *Azur*, 1852, 'Horloger du Ministère de la Marine, anciennement horloger du Roi, médaille de l'Exposition de Londres.'
90. *Rapport sur l'Orfèvrerie*, p. 72.
91. André Falize, 'Salon des Champs-Elysées...', *op. cit.*, p. 190.
92. Henri Frantz, 'A great goldsmith, Lucien Falize', *The Jeweler's Circular and Horological Review*, XXXVII, 7 September 1898 (reproduced from the *Magazine of Art*).
93. I am most grateful to Marc de Ferrière, former curator of the Musée Bouilhet-Christofle, for supplying me with a copy of this letter.
94. The letter also shows a certain assertiveness by Christofle in its relations with its collaborators. First, it indicates that Falize had been prevailed upon to reduce his price; secondly, it suggested that Mellerio should take the dish on approval and share any profit equally with Christofle. A photograph of the dish, in the Christofle archive, reveals this is not the object exhibited by Alexis and Lucien Falize at the Union Centrale des Arts Décoratifs exhibition in 1876.
95. There is no specific description of the monogram in the Christofle archive, but the fact that Falize was employed for this work only suggests that it was probably enamelled.
96. *Exposition Universelle au Champs de Mars. Orfèvrerie et Bijouterie*, 1878, pp. 217-60.
97. *L'Artiste*, XXXIV, 1890, 2.
98. Maurice Rollinat, godson of George Sand, was a great admirer of Baudelaire and Poe; he was best known for his morbid, even macabre poetry.
99. *Revue des Arts Décoratifs*, XVI, 1896, pp. 381-83.
100. 'Histoire d'une Exposition ajournée', *Revue des Arts Décoratifs*, February 1892, pp. 225-41.
101. 'Claudius Popelin...', *op. cit.*, XI, pp. 130-48. The plaque was sold by Grandhomme to the Museum for 1500 francs and joined the collection on 9 November 1889.
102. *Rapport sur l'Orfèvrerie*, p. 74.
103. *Ibid.*
104. His name as a collaborator on this work accompanies the engravings of the casket published in Emile Gallé, 'Les Salons de 1897', *Gazette des Beaux Arts*, XVIII, 1897, pp. 243 and 244.
105. It entered the Museum on 26 August 1910.
106. Joseph-Auguste Bracquemond (1833-1914), known as Félix.
107. The service was commissioned by Eugène Rousseau and it soon became known as the 'Service Rousseau'.
108. They may also have met through Eugène Rousseau, from whom Alexis had borrowed albums of Japanese woodblocks in 1867; see 'L'Art japonais...', *op. cit.*, pp. 329-38.
109. These include Hiroshige, Isai and Hokusai.
110. The letter formed part of the *Lettres autographes de la collection Félix Bracquemond*, auctioned at Drouot in Paris on 16 and 17 November 1960, lot 26. This group of 118 letters, dating from 1894 to 1911, was resold at Drouot on 28 January 1983, lot 194.
111. See Professeur Jean-Paul Bouillon, 'An Artistic Collaboration: Bracquemond and Baron Vitta', *The Bulletin of the Cleveland Museum of Art*, November 1979, pp. 311-19.
112. He had acquired Delacroix's *Death of Sardanapalus* directly from the artist; Baron Joseph Vitta sold it to the Louvre after his father's death for 800,000 francs.
113. The fire surrounds made for the Baron Vitta's residences in Paris and Evian, incorporating enamels as well as niello, were produced in the kilns of the French potter Ernest Chaplet. (Second part of lot 26, letters sold at Drouot in November 1960, 160 letters in the collection of Chaplet.)
114. I am most grateful to Monsieur Delerce who kindly allowed me to visit 'La Sapinière' in its entirety. The villa now houses the Fondation Jean Foa for the physically handicapped, established by the Baron's sister Fanny in memory of her son Jean, a pioneer of commercial aviation who was badly injured during the war.
115. The Baron commissioned some 300 paintings from him, most of which are now preserved in the Musée Chéret in Nice.
116. The lamps are first mentioned in a letter from Vitta to Bracquemond dated 27 May 1897 (see Bouillon, *op. cit.*) The lamps and dish may be the objects which Auguste Lepère mistook for 'two vases and a chalice' when he saw them in Falize's premises, expressing his admiration for them in a letter dated 8th July 1900 (*ibid.*). According to Professeur Bouillon, the 'chalice' was almost 39 inches long! For Bracquemond's designs for these pieces, see Maurice Guillemot, 'Félix Bracquemond, Décorateur et Ornemaniste', *L'Art et les Artistes*, 1906, pp. 15-23.
117. Roger Marx, 'Essais de Rénovation Ornementale. La Salle de Billard d'une Villa moderne', *Gazette des Beaux Arts*, XXVII, 1902, pp. 409-24.
118. Le Profane, 'A propos de l'orfèvrerie aux Salons de 1902', *Revue de la Bijouterie, Joaillerie et Orfèvrerie*, III, 1902-03, pp. 113-26.
119. 'Les Arts Décoratifs aux Salons de 1902', *Revue des Arts Décoratifs*, XXII, 1902, pp. 193-201.
120. See p. 76, for other examples of the firm's use of the lost-wax technique. Several letters from Lucien Falize to Rodin dated 1888 onwards survive in the Musée Rodin archive mentioning ideas for various unidentified projects. A letter dated 24 July 1895 mentions a design by Rodin and a joint venture referred to by Falize as the 'St. Denis'. An undated letter from Lucien asks Rodin whether he may bring Henry Perreire to visit his studio. Rodin's first contact with Baron Vitta dates from June 1892. He carried out two pedimental sculptures depicting allegories of the Seasons and two *jardinières* in the form of ancient sarcophagi for the vestibule of 'La Sapinière'. More work was carried out for his patron's Paris residence in 1904.
121. Roger Marx, 'Une salle de billard et une galerie modernes' (Salon de la Société Nationale), *Art et Décoration*, XII, 1902, pp. 1-14.
122. Bouillon, *op. cit.*
123. J.L. Bertrand, 'Les Bijoux et l'Orfèvrerie aux Salons de 1904', *Revue de la Bijouterie, Joaillerie et Orfèvrerie*, 1904-5, pp. 39-56.
124. Bouillon, *op. cit.*, in which this information is supplied by Bracquemond's son Pierre. Professeur Bouillon illustrates as pl. 11 a cloisonné enamelled plaque by Riquet bearing Marie Bracquemond's monogram and dated 1904, preserved in a private collection. It is contained in a fitted case by Falize, with the 6 rue d'Antin address in the lid satin.
125. Roger Marx, 'Une salle de billard...', *op. cit.*
126. The patron in question may be the Art Nouveau designer Armand Rateau; no first name is specified.
127. Pascal Fortuny, 'L'Art Décoratif Moderne. Une salle à manger du Peintre Lévy-Dhurmer', *La Renaissance de l'art français et des industries de luxe*, 1919, pp. 290-94.

CHAPTER 8:
SOURCES OF INSPIRATION

1. These may be the works referred to by Ernest Chesneau ('Exposition Universelle. Le Japon à Paris', *Gazette des Beaux-Arts*, XIII, 1878, pp. 385-97), when he mentions Falize among the 'industriels' Barbedienne, Christoffe, and Bouilhet who soon formed collections of Oriental works. According to family tradition, Alexis kept in his workshop in Moret two Chinese tortoiseshells, one with its paws out, the other with its paws withdrawn; however, no other pieces are known.
2. Lucien Falize, *Lettres 1859 à 1862 ou Suite à mon premier voyage*.
3. See *Rapport sur l'Orfèvrerie*, p. 107.
4. 'L'Art japonais', *op. cit.*, A propos de l'exposition organisée par M. Gonsse. Lettres de M. Jossé, pp. 329-38 and 353-63.
5. *Ibid.*
6. *Kinmo zui. Zo-Bo-Kin Mo Dzu* was published in 1789. These albums, still in the Falize family archive, have been identified with the generous assistance of Hamish Todd at the Oriental and India Office Collections of the British Museum.
7. 'L'Art japonais...', *op. cit.*
8. It had been used to secure porcelain in a crate shipped from Japan. Léonce Bénédite, in 'Félix Bracquemond, L'Animalier', *Art et Décoration*, XVII, January 1904, pp. 37-47, claims this was in 1856, whereas Ernest Chesneau in 'Expositions Universelles le Japon à Paris', *gazette des Beaux-Arts*, 1878, (pp. 383-97) asserts this happened in 1862.
9. Katsushika Hokusai (1760-1849) was one of the many names the artist adopted throughout his life. He was one of the leading exponents of the 'ukiyo-e' school, i.e. the artists of the 'floating world'.
10. Isai (1821-80) was an 'ukiyo-e' painter; he studied under Hokusai, who lived with him for some time.
11. 'L'Art japonais...', p. 332.
12. *Ibid.*
13. *Ibid.*
14. 'Exposition Universelle. Les Industries d'Art au Champs de Mars. II. Les Bronzes', *Gazette des Beaux-Arts*, XVIII, 1878, pp. 601-33.
15. I have not had the opportunity to handle them; they are unsigned.
16. I am most grateful for David Battie's assistance in identifying these various symbols and shapes in Falize's cloisonné enamelled jewelry.
17. Vever, *op. cit.*, II, p. 176.
18. *Ibid.*, plates on pp. 158-59.
19. I am grateful to Timothy Wilson, Keeper of Western Art at the Ashmolean Museum, who showed these cases to Verity Wilson at the Victoria and Albert Museum. She kindly identified the source and date of the silks.
20. Extensive research has been carried out on this case: see Henry H. Hawley, 'A Falize Locket', *The Cleveland Museum of Art. Bulletin*, LXVI, 1979, pp. 241-45.
21. I am grateful to Dr Richard Edgcombe at the Victoria and Albert Museum who supplied me with the relevant entry in *List of Objects in the Art Division, South Kensington Museum, acquired during the year 1869*. 'Tablets (four), in silk and gold case. Metal and cardboard; illustrative of the process of making cloisonné enamels. Modern French. L. of tablet 1 7/8 in., W. 1 1/2 in. Given by Monsieur A. Falize, aîné. 1772 to 1772c.-69.'
22. Apart from those mentioned in this chapter, a design for two lognettes survives, one decorated with cranes in flight, and the other with flowers and shells. There is also a design for a locket that appears to be cloisonné enamelled, but may be champlevé; its motifs are purely geometric patterns.
23. 'L'Art japonais...'
24. Burty coined the word 'Japonisme' in articles he contributed to *La Renaissance littéraire et artistique* in 1872. The name of the society originated from the acid wine they drank at their monthly Sunday meetings called 'ginglard', which was changed to the more Japanese sounding 'Jing-Lar'.
25. The bracelet bears no signature. John Hunt died in 1879, but it was logical for Makins to turn to his late father-in-law's firm.
26. 'Exposition Universelle. Les Industries d'art au Champs de Mars. II. Les Bronzes', *loc. cit.*
27. 'L'Art japonais...'
28. I am indebted to Evelyne Possémé at the Musée des Arts Décoratifs, Paris, who identified this work for me.
29. Victor Champier, 'Les Arts Fraternelles au Salon du Champs-de-Mars', *Revue des Arts Décoratifs*, XII, 1891-92, pp. 5-16.
30. *Exposition Universelle internationale de 1900 à Paris. Rapports du Jury international*. Louis Gonsse owned a *kakemono*, or hanging picture scroll, by Hokusai (see J. Hillier, *Hokusai Drawings*, 1966).
31. 'L'Art japonais...'
32. I am most grateful to Marilyn Meyers who identified these for me.
33. Vever, *op. cit.*, III, p. 502.
34. For another jewel by Falize set with ancient gold medals see *ibid.*, p. 498.
35. Lucien Falize, *Dictionnaire encyclopédique et biographique des industries et des Arts Industriels*, Paris 1881, I, A-B, Bijouterie, pp. 675-90.
36. I am indebted to Marcus Fraser of Sotheby's who identified the script on this bracelet.
37. These began in approximately 1840 and ended c. 1860.
38. Vever, *op. cit.*, II, p.61.
39. *Ibid.*, pp. 69, 77.
40. *Ibid.*, p. 62, for a design owned by the Cooper-Hewitt Museum, New York.
41. A motif of identical form is featured in the back of locket no. 327 exhibited in 1869, although the paler coloured pendant loop indicates this is not the same piece.
42. 'Pour les bijoux, Causerie d'un orfèvre', *Revue des Arts Décoratifs*, XIX, July 1899, pp. 227-34.
43. Inv. no. 137806. Unfortunately no details are known of its provenance. I am indebted to Geoffrey Munn who identified the box at Sandringham.
44. A design for a 'Pendant indien en or, Maison Bapst et Falize' was illustrated in *Revue des Arts Décoratifs*, II, 1881-82, p. 341. This still survives in the family archive.
45. Henri Bouilhet, *op. cit.*, III, p. 203.
46. See L. Maeterlinck, 'La Satire animale dans les manuscrits flamands', *Gazette des Beaux-Arts*, XXIX, 1903, pp. 149-66.
47. *Dictionnaire encyclopédique et biographique*, I, A-B, Bijouterie.
48. 'Exposition Universelle de 1889. Les Industries d'Art, Orfèvrerie d'art, bijoux, joyaux', *Gazette des Beaux-Arts*, 1889, pp. 433-59.
49. S.J. Phillips, London, owned one of the versions, possibly that illustrated in Vever, III, p. 499, shown with three other bracelets bearing names or mottos.
50. J.-L. Bertrand, 'Le bijou en 1901', *Revue de la Bijouterie, Joaillerie et Orfèvrerie*, 1901, pp. 259-78.
51. Gustave Goetschy, 'Causerie. Falize', *Chefs d'oeuvre d'art à l'Exposition Universelle*, sous la direction de M.E. Bergerat, 1878, II, pp. 153-55.
52. Vever, *op. cit.*, III, p. 505.
53. J.B. Giraud, *Les Arts du Métal. Recueil descriptif et raisonné des précieux objets ayant figuré à l'exposition de 1880 de l'Union Centrale des Arts Décoratifs*.
54. I am most grateful to Dr Gisela Blum for tracing an illustration of this copper engraving by Collaert in the Kunstbibliothek der Staatlichen Museen, in Berlin. It forms part of a series of engravings carried out by Hans Collaert's son Hans or Jan the Younger of his father's designs, commissioned by the Antwerp publisher Philip Galle. The engraving is reproduced in Dr Blum's dissertation 'Alexis und Lucien Falize', 1996.
55. See Yvonne Hackenbroch, *Renaissance Jewellery*, plates 483a and 486.
56. *Dictionnaire Encyclopédique et Biographique des Industries et des Arts Industriels*, III, 1881, Ch-C fin, Cisclure, pp. 454-94.
57. René Ménard, *Histoire Artistique du Métal*, 1881.
58. *Ibid.*
59. *Rapport sur l'Orfèvrerie*, p.128.
60. Vever, *op. cit.*, III, p. 501.
61. This forms part of Poussin's series of paintings in the Louvre devoted to the seasons, carried out between 1660 and 1664.
62. It is Dr Blum who drew my attention to this work by Hopfer, published in her thesis.
63. Victor Champier, 'Le concours d'orfèvrerie du Ministère de l'Agriculture', *Revue des Arts Décoratifs*, VIII, 1887-88.
64. F.G. Dumas, L. de Fourcaud, 'Orfèvres et joailliers', *Revue de l'Exposition Universelle de 1889*, II, pp. 295-300.
65. Catalogue no. 46.
66. Victor Champier, 'Les Arts Fraternelles...', *op. cit.*
67. Three examples are reproduced in André Bouilhet, 'La femme et l'orfèvrerie', *Revue des Arts Décoratifs*, XIII, 1892-93, pp. 189-216.
68. Letter from Lucien to André, quoted in lecture reproduced in 'Pour les Bijoux, causerie d'un orfèvre', *op. cit.*, pp. 227-34.
69. *Histoire artistique du métal*, 1881.
70. 'Une exposition de la plante. Projet présenté au Conseil d'administration de l'Union Centrale', *Revue des Arts Décoratifs*, 1890-91, pp. 1-7.
71. Assuming of course that the A X F poinçon was used in this case by him and not his sons. Pl. 197 and pl. 204 are two instances of Falize Frères' apparently using this mark.
72. See *The Belle Epoque of French Jewellery 1850-1910*, catalogue of an exhibition held at the Bayerisches Nationalmuseum, Munich, No. 169, for a brooch decorated with the same motif. See J.-L. Bertrand, 'Les Bijoux aux Salons de 1902. Société des artistes français', *Revue de la Bijouterie, Joaillerie et Orfèvrerie*, 1902, pp. 77-99, for a much wider comb with inverted arched mount, also decorated with mistletoe.
73. For another example of such a jewel also decorated with iris, see G. Meusnier, 'La Joaillerie Française en 1900', *Revue de la Bijouterie, Joaillerie et Orfèvrerie*, 1902, pp. 423-28.
74. Champier, 'Les Arts Fraternelles...', *op. cit.*, pp. 5-16.

CHAPTER 9:
MATERIALS AND TECHNIQUES

1. Oscar Massin, *Lucien Falize, Orfèvre-Joaillier*.
2. See Fontenay, *op. cit.*, p. 246, and Vever, *op. cit.*, II, p. 82. These jewels were first displayed at the exhibition organized by the Union Centrale des Beaux-Arts Appliqués à l'Industrie in 1876. See Carrier-Belleuse, *Bulletin de l'Union Centrale des Arts Décoratifs*, 1877.
3. *Histoire artistique du Métal*, 1881, p. 126.
4. *Ibid.*
5. Charles Blanc, *Grammaire des Arts Décoratifs*, 1882.
6. Lucien Falize, 'Exposition Universelle de 1889, Les Industries d'art. L'émaillerie', *Gazette des Beaux-Arts*, v, II, 1889, pp. 73-88.
7. *Ibid.*
8. André Falize, 'Salon des Champs-

- Elysées. 1896. La Coupe d'Or au Musée des Arts Décoratifs', *op. cit.*
9. *Rapport sur l'Orfèverie*, pp. 73-74.
10. 'Exposition Universelle de 1889, Les industries d'art...', *op. cit.*, pp. 433-59.
11. Carrier-Belleuse, *op. cit.*
12. See section at the end of the Falize catalogue, listing 'Lapidairerie, Bijoux nouveaux avec sardoines d'Orient'.
13. 'Lettres de M. Josse. La Joaillerie. A Monsieur Alfred Darcel', *Revue des Arts Décoratifs*, I, 1880-81, pp. 413-23.
14. Although dated 1889 by Vever (III, p. 503), this brooch described as 'branche de murier sauvage' (bramble branch) by the author may well be the gem-set 'branche de murier' (spray of bramble) featured in the 1878 catalogue.
15. 'Lettres de M. Josse...', *op. cit.*
16. *Ibid.*
17. There are also designs for earrings set with a black pearl from which another is suspended hanging within a diamond-set circular frame.
18. Vever, *op. cit.*, II, pp. 70, 72, and 323.
19. Dated by Vever as 1855, *ibid.*, II, p. 62.
20. *Ibid.*, p. 71.
21. 'Les Bijoux, L'Orfèverie et la joaillerie à l'Exposition de 1876'. *Rapport présenté au jury de l'Union Centrale des Beaux-Arts Appliqués à l'Industrie par M.L. Falize fils* 1877.
22. 'Exposition universelle de 1889...', *op. cit.*, pp. 433-59.
23. One of these is housed in the Schmuckmuseum, Pforzheim.
24. A tea and coffee service including a similar coffee pot, alleged to have belonged to President Raymond Poincaré, was sold at auction at the Hôtel Rameau, Versailles, 17 April 1983, lot 143.
25. These were formerly under the auspices of the Ministère de l'Industrie.
26. This clicking noise, like the sound of a cricket, no doubt explains the presence of this insect on the back of the watches which incorporated this device.
27. 'Registres/Répertoire des actes retenus sur dépôts de dessins et modèles', preserved at the Archives de Paris, Villemoisson-sur-Orge. I am grateful to Evelyne Possémé at the Musée des Arts Décoratifs, who drew my attention to these records.
- CHAPTER 10:
THE FALIZES AS SCHOLARS: WRITINGS, LECTURES AND TRAVELS
1. This consists of two handwritten lined exercise books of 148 pages and 40 pages respectively, bound together.
2. Vever, *op. cit.*, II, pp. 68-72.
3. *Ibid.*, pp. 72-79.
4. Concerning the New Year's holiday of 1828, he writes (p. 137), "Today is New Year's day: three days of happiness for my friends and of sadness for me."
5. Alexis Falize, *Souvenirs*.
6. *Ibid.*
7. *Ibid.*
8. *Ibid.*
9. Vever, *op. cit.*, II, p. 87.
10. Pp. 36-37.
11. On 9 January 1893.
12. Lucien Falize, *Mon premier voyage 1859 à 1862*.
13. *Ibid.* The volumes consist of 469 and 440 pages respectively.
14. *Ibid.*
15. *Ibid.*
16. *Ibid.*
17. *Ibid.*
18. Various journeys to Liège are recorded in 1860 and 1861.
19. In London for the International Exhibition of 1862, Lucien writes to his friend Charles on 17 October: "I spend my time at the Exhibition, visiting museums and running business errands; in the evening I go to the theatre, but everywhere I go, the memory of Louise haunts me." There are no comments about the exhibition itself.
20. *Lettres 1859-1862*, 12 juin 1862.
21. *L'Ami. Souvenirs, Confessions et Pensées (Devenir meilleur)*, 31 July 1864.
22. The identity of the other founder members is unknown. The journal was established by Edouard Aubriot, who was barely 25 years old at the time and died in 1896. See *Moniteur de la bijouterie*, 4 June 1896.
23. For instance, the journal led a campaign to prevent employers from obliging their youngest apprentices to carry heavy boxes of samples all day long, which left them exhausted and with no time to learn in the workshop; legislation was introduced specifying the weights to be carried by young girls and boys.
24. The enameller Alfred Meyer was also known to have written for *Le Joaillier*.
25. See, e.g., *Rapport sur l'Orfèverie*, pp. 22-23 The journal also emphatically supported the lowering of French gold standards, an issue later discussed (but not endorsed) by Falize in 'L'Exposition de Nuremberg: Lettre de M. Josse', *Revue des Arts Décoratifs*, VI, 1885-86, pp. 33-50.
26. Fifth section, seventh class. This report, published in a separate handbook, was reproduced in the *Bulletin de l'Union Centrale des Arts Décoratifs*, 1877.
27. *Union Centrale des Beaux-Arts appliqués à l'industrie. Exposition 1876. Rapport du Jury de la Cinquième Section. Classe VII. Art appliqué aux métaux de prix (Orfèverie, Bijouterie, Joaillerie)*, p. 5.
28. *Ibid.*, p. 9.
29. *Ibid.*, p. 14.
30. *Ibid.*, p. 22.
31. *Ibid.*, p. 25.
32. *Ibid.*, p. 21.
33. He was a jury member for the goldsmith's work section, but not for the jewelry, which made him eligible for competition in the Groupe IV, classe 39; this was the only opportunity of his career to win a prize, and indeed he was awarded the Grand Prix.
34. 'Exposition Universelle. Les Industries d'art au Champ de Mars. I. Orfèverie et bijouterie', pp. 217-60; 'Les Bronzes', pp. 601-33, in *Gazette des Beaux-Arts*, XVIII, 1878.
35. *Ibid.*, p. 230.
36. *Ibid.*, p. 249.
37. *Ibid.*, p. 255.
38. *Ibid.*, p. 258.
39. *Ibid.*, p. 613.
40. *Ibid.*, p. 615.
41. *Ibid.*, p. 629.
42. *Ibid.*, pp. 631-32.
43. *Revue des Arts Décoratifs*, I, 1880-81, pp. 97-104. It is assumed that this letter was addressed to Alessandro Castellani and not Augusto, his brother, since the former was banished from Rome in 1859 and in 1860 took an apartment in Paris, where he lived until 1862. The two jewelers may have become friends during this period.
44. *Ibid.*, pp. 393-402 and 413-23.
45. *Ibid.*, p. 401.
46. *Ibid.*, p. 414.
47. *Ibid.*, p. 421.
48. Lucien Falize, 'Les Arts du Métal par J.-B. Giraud et les livres qu'on ne fait pas', *Gazette des Beaux-Arts*, XXIV, 1881, pp. 519-26.
49. *Ibid.*, pl. XLII, Gaston de Béarn; XLIII, Pendant after Collaert, La Fortune and plaque de reliure; XLIV, Uranie. An engraving of a bracelet by the firm with Grandhomme plaques was published on p. 3, and a gem-set brooch and enamelled *châtelaine* was featured on p. 57.
50. Whether this was a commission from Giraud or a gift to the author by Falize is not known, but it was certainly left as a bequest by Giraud to the Musée des Arts Décoratifs in 1911.
51. L. Falize, 'Les Arts du Métal...', *op. cit.*, p. 522.
52. V. I., A-B, pp. 675-88.
53. *Ibid.*, p. 682.
54. *Ibid.*, p. 685.
55. *Ibid.*, p. 686.
56. *Ibid.*, p. 687.
57. V. III, CH-C *fin*, pp. 454-94.
58. Falize mentions a 9th-century casket (p. 467) containing the Gospels once preserved in Saint-Denis Cathedral treasury and exhibited in the Galerie d'Apollon in the Louvre, that would form the subject of a special article by him. This contribution to *Le Trésor Artistique de la France* (Musée National du Louvre - Galerie d'Apollon), published by Dalloz in 1883, was accompanied by another article by him devoted to a jewelry casket that had belonged to Anne of Austria, wife of Louis XIII, which is also briefly mentioned in 'Cisluire', p. 481. Friends and contemporaries of Falize who also wrote chapters for *Le Trésor Artistique* included Victor Champier and Claudius Popelin.
59. *Op. cit.*, p. 493.
60. *Ibid.*, p. 494.
61. *Op. cit.*, III, 1882-83, pp. 306-11.
62. *Ibid.*, pp. 329-38 and 353-63.
63. Some 3,000 objects, paintings and prints were exhibited, lent by dealers and private collectors including S. Bing and Sarah Bernhardt.
64. *Revue des Arts Décoratifs*, III, p. 330.
65. *Ibid.*, p. 331.
66. *Ibid.*, p. 333.
67. *Ibid.*, p. 337.
68. *Ibid.*, p. 355.
69. *Ibid.*, p. 363.
70. Lucien Falize, 'Bibliographie. L'Art Japonais', *Revue des Arts Décoratifs*, IV, 1883-84, pp. 207-12.
71. *Ibid.*, p. 208.
72. *Ibid.*, p. 212.
73. *Revue des Arts Décoratifs*, VI, 1885-86, pp. 33-50.
74. *Ibid.*, p. 37.
75. *Ibid.*, p. 38.
76. *Ibidem*.
77. *Ibid.*, p. 40. In this he contradicts the opinion advocated in *Le Joaillier* that reducing the standard of gold would make French-produced goods more competitive.
78. *Ibid.*, p. 46.
79. Published in *Revue des Arts Décoratifs*, VI, 1885-86, pp. 342-50 and 367-78; also in *Les Arts du Métal*, January to April, June, October and December 1893.
80. *Revue des Arts Décoratifs*, VI, p. 377.
81. *Ibid.*, pp. 157-58.
82. *Ibid.*, VII, 1886-87, pp. 95-96.
83. *Ibid.*, VIII, 1887-88, pp. 289-304.
84. *Ibid.*, VII, pp. 319-20. There is no doubting Falize's deep affection for his late colleague, 'the Parisian Castellani', with whom he shared a similar interest in nature as a source of inspiration: "...he drew admirably, he painted with taste, he devoted all his hours of freedom to the study of nature;...it is a doctrine we professed together, and we often forgot ourselves when talking about all the constantly new things to be seen in the grass, in bushes and by the water's edge."
85. *Ibid.*, VIII, p. 304.
86. Translated in English as 'Artistic Japan, A Monthly Illustrated Journal of Arts and Industries'; it was also printed in German. The journal ceased publishing in April 1891, after 36 issues.
87. *Revue des Arts Décoratifs*, X, 1889-90, pp. 1-12.
88. *Ibid.*, p. 12.
89. *Gazette des Beaux-Arts*, II, 1889, pp. 73-88, 197-224 and 433-59 respectively.

90. *Ibid.*, p. 80.
91. *Ibid.*, p. 82.
92. See p. 192.
93. *Gazette des Beaux-Arts*, II, 1889, p. 87. Merson would of course create the design for the elaborate frieze on Falize's hanap of 1896.
94. *Ibid.*, p. 209.
95. See plate 331 a/b for a demi-parure by Lucien Falize retailed by Boïn-Taburet.
96. *Gazette des Beaux-Arts*, II, 1889, p. 214.
97. *Ibid.*, p. 216.
98. *Ibid.*, p. 223.
99. Two enamelled bracelets and a chased gold bracelet by Falize were illustrated as engravings; so too were a pair of diamond-set bow brooches and the famous necklace hung with the Nancy diamond.
100. *Gazette des Beaux-Arts*, II, 1889, p. 441.
101. *Ibid.*, p. 452.
102. *Ministère du Commerce, de l'Industrie et des Colonies. Exposition Universelle Internationale de 1889 à Paris. Rapports du Jury International publiés sous la direction de M. Picard. Classe 24. Orfèvrerie. Rapport de M. Falize.* 1891. It is important to note that the word 'orfèvrerie' in French covers works made of silver as well as gold, as there is no specific translation for 'silversmith'. For the sake of simplicity 'goldsmith's work' has been used throughout this book, although it is understood that silver was the material most often used.
103. *Ibid.*, p. 6.
104. The sixth year of the Republican calendar, 22 September 1798 to 21 September 1799.
105. *Rapport sur l'orfèvrerie...*, p. 15.
106. *Ibid.*, p. 23.
107. An entire paragraph devoted to the Fannièrre brothers (p. 45) is quoted by Vever, *op. cit.*, II, pp. 204-07.
108. *Rapport sur l'orfèvrerie*, p. 77.
109. *Ibid.*, p. 112.
110. *Ibid.*, p. 120.
111. A section devoted to the decorative arts was included at the Salon for the first time in 1891.
112. This project was of course never realized.
113. *Rapport sur l'orfèvrerie*, p. 157.
114. *Ibid.*, p. 167.
115. *Ibid.*, p. 172.
116. *Ibid.*, p. 176.
117. *Ibid.*, p. 181.
118. *Ibid.*, p. 186.
119. A letter from Falize survives in the library at Goldsmith's Hall, London, dated 19 July 1890. Following a recent visit by Falize to the Hall, he wrote requesting information concerning the English trade, its output, export and import of goldsmith's work, the number of craftsmen, the demand for pieces and the laws governing imports (G.II.6.11 [part]). I am grateful to David Beasley for bringing this to my attention.
120. *Rapport sur l'orfèvrerie*, p. 216.
121. Vever, *op. cit.*, III, p. 514.
122. *La Plante. Projet d'Exposition présenté au Conseil d'Administration de l'Union Centrale*, dated 13 July 1890. Published in *Revue des Arts Décoratifs*, XI, 1890-91, pp. 1-7. Such a theme had been contemplated as early as 1879, forming part of the series of technological exhibitions conceived by Falize. Only those devoted to the plant and leather goods had not taken place.
123. *Ibid.*, p. 7.
124. See *Revue des Arts Décoratifs*, XI, 1890-91, pp. 351-52.
125. XII, 1891-92, 'Histoire d'une exposition ajournée', letter addressed to Gallé from Falize, pp. 225-42; 'Encore l'exposition de la plante', letter from Gallé to Falize, pp. 377-83.
126. *Ibid.*, p. 236.
127. *Ibid.*, p. 237.
128. 'Les Bijoux à l'Exposition des Arts de la Femme', *Revue des Arts Décoratifs*, XIII, 1892-93, pp. 171-80.
129. See p. 198 for books on costume contained in Lucien's extensive library.
130. Reproduced in *Moniteur de la Bijouterie*, 9 January 1893.
131. *Ibid.*
132. All those known to the author are listed in the bibliography.
133. *Revue des Arts Décoratifs*, XIII, 'Organisation des concours de 1893. Avant Propos. Rapport à la Commission d'enseignement adopté dans la séance du Conseil du 21 avril', pp. 293-98; 'Deuxième concours. Orfèvrerie. Un Vase à boire en métal', pp. 303-05; XIV, 1893-94, 'Rapport général sur le Résultat des Concours', pp. 183-93.
134. *Ibid.*, p. 187. For the winning entries in the goldsmith's work section, see *Revue des Arts Décoratifs*, XIV, pp. 166-69. 'Rapport sur le concours no. 2, Orfèvrerie. Vase à boire en métal', by L. de Fourcaud. Laliqne won the second prize for a chalice-shaped cup, and a 'mention avec médaille' for a tankard. The 'M. Bouchon', who was also awarded a medal for a lidded goblet, bears the same name as Falize's workshop manager, and his entry is reminiscent of the hanap being made in the Falize workshop at the time. However, given that the candidates had to be under 25 years of age, it is extremely unlikely to be the same person.
135. *Gazette des Beaux-Arts*, VIII, 1893, pp. 418-35; IX, pp. 502-18; X, pp. 60-76, pp. 426-37, pp. 478-89; XI, pp. 130-48.
136. *Ibid.*, IX, p. 511.
137. *Ibid.*, X, p. 72.
138. *Revue des Arts Décoratifs*, XVI, 1896, pp. 111-19.
139. This was a theme he had already broached in his review of Marius Vachon's 'La Femme dans l'Art', published in *La Grande Dame* of February 1893, and reprinted in *Moniteur de la bijouterie*, 13 February 1893. His article, signed 'Josse', is strongly worded: "It is a hundred years and more since women no longer know how to dress, because they no longer know themselves. They are the first victims of their decline; they have lost the concept of beauty."
140. *Revue des Arts Décoratifs*, XVI, 1896, p. 118.
141. *Ibid.*
142. Published by Chamerot et Renouard, Paris.
143. *Ibid.*, p. 16.
144. *Revue des Arts Décoratifs*, VII, 1886-87, p. 320.
145. *Ibid.*, VIII, 1887-88, p. 295.
146. André Falize, *Le Livre d'Heures de la Collection Maurice de Rothschild*, 1920, p. 5.
147. See 'Exposition Universelle de 1889. Les Industries d'Art. I. L'Émaillerie', *Gazette des Beaux-Arts*, II, 1889, p. 74: "...the day I write the history of enamelling". See also André Falize, 'Salon des Champs-Élysées...', *op. cit.*, p. 191: "[my father] gave me all the research notes he compiled in museums and in private collections."
148. See Henri Frantz, 'A great Goldsmith: Lucien Falize', *op. cit.*
149. See 'Lettres de M. Josse. Exposition d'Orfèvrerie de Nuremberg', *Revue des Arts Décoratifs*, VI, 1885-86, p. 45.
150. See H. Frantz, *op. cit.*
151. See Fisher's *Report on the Art of Enamelling in Paris for the City and Guilds of London Institute*, dated June 1896. I am indebted to David Beasley for bringing this to my attention.
152. See André Falize, *Le Livre d'Heures*, *op. cit.*, p. 6.
153. A letter by Lucien in the Falize archive confirms this. When Jean left the firm after the First World War to join an English cousin's business, he had occasion to travel to England.
154. 'Salon des Champs-Élysées 1896...', *op. cit.*, (May 1896) pp. 135-40, (June 1896) pp. 187-94.
155. 'La Tiare de Saitapharnes. Causerie d'un Orfèvre', *Les Arts*, May 1903, pp. 18-20.
156. Preparatory drawings for the base and inner lid of the hanap accompany the text, as well as details of the frieze.
157. 'La Tiare...', *op. cit.*
158. Rouchomovsky created an exact replica of the piece under supervision, and was found to be the author of the first acquired by the Louvre.
159. 'La Tiare...', p. 18.
160. 'Pour les Bijoux. Causerie d'un orfèvre', *Revue des Arts Décoratifs*, IX, 1899, pp. 227-34.
161. *Ibid.*, p. 231.
162. The bracelet in pl. 86 set with plaques by Grandhomme was also featured, as was the 'Diane' example in pl. 254, and another with diamond-set flowers illustrated by Lucien in 'Le Goût personnel de la Femme dans l'Invention des Bijoux', *Revue des Arts Décoratifs*, XVI, 1896, p. 116.
163. *Le livre d'Heures...*, *op. cit.* The title page of the volume bore the logo adopted by Bapst et Falize of the ring and pearl accompanied by the words 'Adamus Margarita'.

CONCLUSION

1. Letter from Lucien to André, quoted in an article 'Pour les bijoux, causerie d'un orfèvre', *Revue des Arts Décoratifs*, July 1899, pp. 227-34.
2. *Ministère du Commerce, de l'Industrie des Postes et des Télégraphes. Exposition Universelle de 1900 à Paris. Rapport du Jury International*, Groupe XV, Classes 92 à 97. T.-J. Armand-Calliat, complété par M. Henri Bouilhet.
3. L. de Fourcaud, 'Orfèvres et Joailliers', *Revue de l'Exposition Universelle de 1889*, E.G. Dumas, L. de Fourcaud, II, pp. 295-300.
4. Henri Frantz, 'A great goldsmith: Lucien Falize', *The Magazine of Art*, XXII, November 1897-October 1898, pp. 414-18.
5. Letter dated April 1896.

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DATES OF THE CRAFTSMEN AND COLLABORATORS OF THE HOUSE OF FALIZE

*This is not a comprehensive list, since the dates are unknown for several of Falize's most precious craftsmen and collaborators, including Emile Pye and Antoine Tard.

Mark Antokolsky (1843-1902)
Louis-Ernest Barrias (1841-1905)
Albert-Ernest Carrier-Belleuse (1824-87)
Honoré-Séverin Bourdoncle,
dit Honoré (1823-93)
Félix (born Joseph-Auguste)
Bracquemond (1833-1914)
Eugène-Lucien Brard (died 1904)
Jules Bateau (1844-1923)
Jules-Clément Chaplain (1839-1909)
Léon Chédeville (died 1883)
Eugène Delaplanche (1836-91)
Lucien Lévy-Dhurmer (1865-1953)

Alphonse Fouquet (1828-1911)
Emmanuel Frémiet (1824-1910)
Emile Gallé (1846-1904)
Georges Gardet (1863-1939)
Alfred Garnier (1848-1908?)
Charles Glachant (b.1826)
Paul Grandhomme (1851-1944)
Lucien Hirtz (1864-1928)
François-Joseph Joindy (1832-1906)
Charles Lepec (1830-85)
Ferdinand Levillain (1837-1905)
Auguste Marie (1821-98)
Jean-Louis Ernest Meissonnier (1815-91)

Luc-Olivier Merson (1846-1920)
Alfred Meyer (1832-1904)
Aimé Millet (1819-91)
Emile Olive (1853-1902)
Claudius Popelin (1825-92)
Denys Puech (1854-1942)
Georges Le Saché (b.1849)
Eugène Souless (1829-1906)
Etienné Tourrette (died 1924)
Augustin Moreau-Vauthier (1831-93)
Plácido Zuloaga (1833-1910)

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PICTURE CREDITS

- Ajuda Palace, Lisbon, Institute of Patrimony 217
- Jean-Claude Anaf, Lyon (photo Francis Janssens van der Maelen, Belgium) 197
- Archives Départementales de la Charente, Angoulême 147
- Ashmolean Museum, Oxford 72 a/b, 253, 283a/b
- Asprey, N.Y. (photo Christie's) 55, 294
- Badisches Landesmuseum, Karlsruhe 331a/b
- Bibliothèque des Arts Décoratifs (photo Jean-Loup Charmet) 192
- Bibliothèque de l'Institut de France, Paris 236, 237, 238
- Ulf Breede, Munich 116, 310
- Francis Briest, Paris 376
- British Library (16111 B14) 271
- British Museum 338
- Hartley Brown, London 295, 308
- Château de Versailles (photo Réunion des Musées Nationaux) 122
- Alfred Crabtree, Charlotte Morley (The Silver Vaults of Charleston, SC) 354
- Christie's Images 138, 184, 185, 241, 247, 277, 370a/b
- Christoffle archive 105, 107, 109, 110, 171
- Cl. Musée de Sens, J.P. Elie 112
- Cleveland Museum of Art, 1996 Andrew R. and Martha Holden Jennings Fund (1979.11) 81, 1997 Gift of Ralph King, by exchange (1978.43) 262
- Falize archive 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 18, 20, 21, 22, 26, 27, 28, 29, 31, 32, 35, 36, 37, 38, 39, 40, 41, 42, 44, 49, 50, 51, 52, 53, 54, 56, 57, 60, 61, 63, 64, 65, 68, 69, 70, 71, 83, 88, 97, 106, 108, 114, 123, 124, 128, 129, 130, 131, 133, 136, 137, 139, 140, 141, 151, 155, 157, 159, 164, 165, 167, 169, 172, 173, 174, 175, 176, 178, 179, 182, 186, 189, 191, 193, 195, 196, 198, 199, 201, 203, 205, 206, 213, 220, 221, 222, 223, 224, 225, 226, 230, 233, 234, 239, 242, 248, 250, 251, 252, 278, 279, 280, 281, 282, 284, 286, 288, 289, 293, 296, 297, 298a/b, 303, 305, 306, 307, 314, 315, 323, 324, 325, 330, 332, 336, 339, 340, 341, 342, 347, 350, 352, 353, 357, 358, 359, 360, 362, 363, 364, 365, 367, 368, 369, 372, 374, 375, 377, 378, 379, 380, 381, 382, 383, 384, 394, 395
- Grünes Gewölbe, Dresden 333
- Messrs Hancocks, London 386
- Nicholas Harris, London 274
- Historical Museum of Serbia, Belgrade 214, 215, 216
- Illustrated London News Picture Library 229
- James Robinson, N.Y. 290, 291
- H.M. King Juan Carlos, by gracious permission 93
- Kunstabtheke, Berlin 327
- Kunsthalle, Hamburg 322
- Kunsthistorisches Museum, Vienna 313
- Landsberg and Sons (Antiques) Ltd 302
- D.S. Lavender, London 346
- Fred Leighton, N.Y. 388
- Le Panthéon, C.N.M.H.S. 170
- Francis Janssens van der Maelen, Belgium 391
- Maison Mougin-Berthet, Paris 119,
- Maitres Audap-Godeau-Solanet, Paris 243, 246, 390
- The Maryhill Museum of Art, Goldendale, Washington 227
- Maubusson archive 67
- Mellerio dits Meller archive 58, 59
- Metropolitan Museum of Art, Purchase Mrs Charles Wrightsman Gift (1991) 135; The Elisha Whittelsey Collection, the Elisha Whittelsey Fund (1991) 134; Purchase, Gift of William H. Riggs, by exchange (1989.229) 152
- Musée de l'Armée, Paris 231, 232
- Musée des Arts Décoratifs, Paris (photos Laurent Sully-Jaulmes) 80, 98, 117, 127, 132, 158, 160, 161, 162, 163, 166, 204, 285, 317
- Musée des Arts et Métiers – C.N.A.M., Paris (photo Studio Cnam) 34
- Musée d'Orsay (Atelier photographique) 266a/b
- Museum der Stadt Köln, Rheinisches Bildarchiv 180
- Museum für Angewandte Kunst, Köln, 153
- Museum für Kunst und Gewerbe, Hamburg 188
- Bruno Pépin, Paris 254
- S.J. Phillips, London 200a/b, 343
- Primavera, N.Y. 118
- H.R.H. Prince Paul of Roumania 228
- Private collection 17a/b, 19, 23, 24, 25, 45, 46, 47, 48, 79, 85, 94a/b (photo Ulf Breede, Munich), 96, 99, 100, 142 (photo O'Sughrue), 143, 144a/b, 146, 148, 149, 150, 156, 177, 194, 244, 245, 257, 258, 309a/b, 311, 312, 318, 319, 3219, 348, 355, 361, 387, 392, 393, 396
- The Royal Collection © H.M. the Queen 181, 304
- The Salatoff Family and Cluchey Children (photo Messrs Hancocks) 87, 371
- Sapjo, Monte Carlo 111, 321
- Schmuckmuseum, Pforzheim 91, 264a/b, 275a/b (formerly Galerie Seeger)
- Sotheby's 82, 86, 95, 240, 259, 356
- Staatliche Museen Preussischer Kulturbesitz, Kunstgewerbemuseum, Berlin 190, 366; Kupferstichkabinett, 335, 336
- Stanford University of Art (16294, gift of Jane Lathrop Stanford) 90
- State Hermitage Museum, St Petersburg 202, 249, 256
- Inez Stodel, Amsterdam 270a/b
- Victoria and Albert Museum 30, 33, 73, 78, 126, 145, 183, 349, 389
- Wartski, London 75, 96, 265, 316, 326, 328, 351, 373, 391
- William Doyle Galleries, N.Y. 344

- (Illustration numbers are in italics.)
- Albert I, King of Belgium 162; *241*
 Alexandra Feodorovna, Tsarina 119-20; *174*
 Alfonso XIII, King of Spain 107, 182; *243*
 Ancient Greece influence 216-18; *293, 294, 295*
 Anne de Bretagne 69, 104; *151*
 Antokolsky, Mark 40, 119, 120, 134, 185
 Archaeological taste 53; *60, 70*
 Arconati-Visconti, Marquise 110-12; *158, 159, 160*
 Art nouveau 39, 47, 129, 252, 268; *55, 192*
 Ashmolean Museum 56, 174, 202, 203, 206, 208
 Assyrian taste 132, 215; *193*
 Astor, William Waldorf 81
- Bapst, Alfred 31
 Bapst et Falize 30ff., 80ff., 109, 272; *30, 31, 33, 34, 89, 162, 163, 200, 343, 344, 373, 380, 387, 388*
 Bapst, Germain 30ff., 47, 72, 82ff., 177, 267
 Bartet, Julia 33, 38, 110, 129, 138; *186*
 Béarn, Gaston IV de *36*
 Béarn-Viana panels 99ff.; *146, 147, 148, 149, 150*
 Béarn-Viana, Prince de 30, 62, 69, 72, 98-108, 174, 184; *142, 143, 147*
 Bernhardt, Sarah 38; *38*
 Bonaparte, Princess Loctitia 116-17, 290; *167*
 Boucheron (Frédéric, Louis) 29, 56, 129, 145, 282
 Bouilhet, Henri 33, 34, 181, 289
 Bracquemond, Félix 193ff., 200; *247, 261, 262*
 Butin, Alice (w. of André Falize) 37, 38-39; *36*
- Campana collection 48, 216
 Cantel, Jacques 44, 86ff., 129, 140, 149, 157, 173; *189, 207, 221, 251, 362, 363*
 Carrier-Belleuse, Albert 63, 104-05, 184, 268
 Castellani 26, 90, 216
 Chédeville, Leon 184-85
 Christophe 16, 61, 180, 247, 279
 Clémentine, Princess (Belgium) 149; *221, 222*
 Cleveland Museum of Art 60, 206
 Collaert, Hans 64, 75, 233, 235; *84, 327*
 Corroyer, Edouard 78, 90, 112-16; *162, 163, 164, 165, 166*
 'Coupe de Vins de France' 126, 128, 129, 138, 172, 189; *185*
 Coyssevox, Antoine 106
- Deck, Théodore 90, 193
 Delaplanche, Eugène 183-84
 Delaune, Etienne 75, 236-37; *333*
 Dürer, Albrecht 66, 75, 232; *85*
- Edward VII, King of Great Britain 148; *220*
 Egyptian influence 51, 53, 213-15; *69, 286, 287, 288, 289*
 Enamel techniques 51, 54ff., 60, 171ff., 202ff., 256ff.; *270alb, 271, 272*
 Falize, Alexis 8, 10-23, 33, 48-63, 173ff., 179, 229, 251, 261ff., 269, 272-73, 274-77; *3, 6, 9, 10, 11, 12, 13, 14, 16, 36, 58, 59, 60, 61, 62, 63, 64, 65, 79alb, 80, 81, 82, 257, 264, 273, 275alb, 276, 288, 300, 303, 307, 311, 320, 323, 377, 378, 379, 389, 391*
 Falize, André 27, 32, 34-39, 42, 86, 151, 163, 297ff.; *35, 36, 37, 251*
 Falize, Clémentine (w. of Lucien) 27, 32, 197; *21*
 Falize, Elisa (w. of Alexis) 15, 16, 22; *6, 8*
 Falize Frères 126-65, 277, 248, 253, 270, 273, 297-99; *55, 183, 184, 185, 188, 189, 190, 191, 192, 196, 197, 198, 199, 203, 204, 205, 207, 208, 209, 210, 211, 212, 213, 218, 223, 224, 309alb, 355, 356, 376, 392*
 Falize, Guillaume 10, 13, 15, 19, 20; *4*
 Falize, Hyacinthe 10, 13, 15, 19, 20, 22; *4*
 Falize, Jean 27, 39-43, 197; *6, 41, 42, 43, 45, 46*
 Falize, Jean-Godefroy 10, 12; *1*
 Falize, Lucien 9, 19, 22-23, 24-33, 38, 42, 46-47, 56, 60ff., 64-125, 130, 137, 166, 191, 208, 217, 229, 233ff., 256ff., 272; *19, 20, 22, 23, 24, 25, 26, 27, 28, 29, 32, 36, 84, 85, 86, 87, 88, 89, 90, 91, 92, 95, 96, 97, 98, 99, 114, 115, 186, 192, 193, 194, 199, 248, 258, 278, 279, 280, 281, 282, 283alb, 284, 289, 305, 306, 308, 314, 328, 329, 348, 350, 351, 367, 368, 369, 370alb, 371, 372, 374, 381, 382, 383, 384, 385, 390, 394, 395, 396, 397*
 Falize, Pierre 27, 43-46, 157, 259; *47, 48, 49, 50, 51*
 Falize, Robert 8, 9, 38, 146; *6, 39, 51*
 Favard, Jean-Pierre 12; Jean-Pierre (son) 12; *7*
 Foch, Marshal 39, 42, 156; *230*
 Fontenay, Eugène 22, 53, 54, 60, 69, 73, 75, 205, 282
 'Fortuna' pendant 75; *96*
 Fouquet, Alphonse 19, 169
 Frémiet, Emmanuel 69, 184; *148, 149*
 French royal family 123-24
 Froment-Meurice, Emile 33, 61, 141, 289
 Fuad I, King of Egypt 162; *242*
- Gallé, Emile 90, 119, 129, 146, 191, 289; *133, 174, 217, 259*
 'Gallia' bust 76, 142, 185-86, 270; *103, 104*
 Garnier, Alfred 177, 178
 Gaston de Foix, duc de Nemours 63, 69, 101, 104; *146*
 'Gaston Phoebus' (Gaston III de Foix) 99, 174; *143, 144alb, 145*
 Gaston IV de Béarn 102, 103, 170, 171, 179, 182, 270; *148, 149, 150*
 Germstones 15, 16, 48, 51, 261-69, 275ff.; *376, 377, 378, 379, 380, 381, 382*
 'Germania' bust 142
 Gonse, Louis 69, 91, 281
 Gothic clock 92; *135, 136*
 Grandhomme, Paul 43, 62, 110, 129, 176-77, 237, 259, 280; *36, 86, 176, 254, 256, 257, 258*
- Hanap (L. Falize masterpiece) 33, 85ff., 115, 128, 172, 239; *127, 128, 129, 130, 131, 132, 375*
 Hermitage Museum 178
 Hirtz, Lucien 97, 170; *249*
- Hokusai 197, 200ff.; *267, 268, 282*
 Holbein, Hans 34, 238-39; *119, 338, 339, 340*
 Hopfer, Daniel 242; *349*
 Houillon, Louis 69, 75, 80, 103, 171, 182, 258
 Hunt and Roskell 208
- Indian influence 219-24; *88, 298, 299, 300, 301, 302, 303, 306, 307, 308, 377*
- Janisset (jewelers) 16ff., 48, 51
 'Josse', Monsieur 32, 267, 277, 279ff.
- Karl, King of Sweden *219*
 Klein, Alwine (w. of Jean Falize) 40; *39, 43, 44, 45, 46*
- La Fontaine fables 81, 141-42, 191, 212; *10, 115, 201, 208, 209, 210, 211, 248*
- Lalique, René 129
 'La Vieille' (Falize Frères) 125-26, 136, 137, 189, 212, 260, 270; *189, 184*
 Légaré, Gilles 240; *121, 312*
 Lepece, Charles 54, 56, 175, 182, 256
 Le Roy et fils 56, 62, 190
 'Les Trois Couronnements' 79, 133, 172, 258-59; *111, 112, 113, 372*
 Lévy-Dhurmer, Lucien 197; *263*
 Libert, Catherine (w. of Alexis Falize) 10; *2*
 Lost wax (*cire perdue*) technique 77, 195
 Lyautey, Marshal 39, 42, 157; *231*
- Mâle, Emile 161; *237*
 Marguerite de Foix, duchesse de Bretagne 104; *151*
 Marguerite de Valois, Queen of Navarre 62, 69, 101, 104; *142*
 Marie Leckzinska (w. of Louis XV) 81-82, 240; *122*
 Massin Oscar, 22, 29, 31, 33, 267, 282
 Mathilde, Princess 33
 Maurice, duc de Broglie 161; *238, 239*
 Medieval sources 224-31; *84b, 311, 313, 314, 315, 316, 317, 318, 319, 320, 321*
 Mellerio (jewelers) 15-16, 48, 51
 Merson, Luc-Olivier 40, 43, 86ff., 190, 250; *131, 132*
 Metalwork 209-13
 Metropolitan Museum of Art 104
 Meyer, Alfred 54, 72, 106, 174, 280; *153, 253*
 Millet, Aimé 114, 183
 Moorish influence 53, 218-19; *296, 297*
 Moreau, Gustave 192-93, 289, 292
 Moret-sur-Loing 8, 20, 22, 42-43, 257; *6, 18*
 Morrison, Alfred 79, 92-98, 104, 133, 175; *135*
 Musée des Arts Décoratifs 101, 110, 112, 224, 246, 270, 271, 286
 Musée d'Orsay 202, 250
- Neo-Gothic clock 69; *95*
 Nicholas II, Tsar 134, 137; *168, 169, 170*
- Olive, Emile 169; *95*
 Oriental influence 26, 56ff., 70ff., 200-13, 285-86; *26, 77, 264alb, 265alb, 266alb, 269, 270alb, 271, 272, 273, 309alb*
- Pagnol, Marcel 45, 163; *51*
- Patents 271-73
 Pereire family (Gustave, Emile, Isaac) 31, 38, 40, 46, 108-10, 184; *155, 156, 157*
 Persian table 215-16; *290, 291, 304*
 Pétaïn, Marshal 39, 157; *232*
 Piet 10; *10*
 Plants 245-55, 294ff.; *352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366*
 'plat à rôti' 73, 79, 130, 185, 192, 245; *97*
 Popelin, Claudius 54, 61, 63, 99ff., 176, 280; *254*
 Prince Alfred, Duke of Edinburgh and Saxe-Coburg 125; *179, 180, 181*
 Pye, Emile 66, 68, 75, 80, 86ff., 07, 103, 129, 171-72, 174, 258ff.; *131, 132, 251, 252, 397*
- Quesnet, Eugène 14; *6, 19*
 Queen Victoria 125; *178*
- Renaissance sources 231-45; *84, 194, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331alb, 332, 333ff.*
 'Roses de France' 139, 146-47; *217*
 Roumanian royal family 125, 151-55; *224, 225, 226, 227, 228, 229*
 Rout(h)ier 80, 97, 182, 258
- St George and the Dragon 81, 232; *324*
 St-Michel-du-Mont 69, 72, 137, 183; *199*
 Sancy diamond 82-84, 240-41; *121, 122, 123*
 'Seine et Oise' 121, 133; *172*
 Serbian regalia 47, 143-46, 173; *214, 215, 216*
 Solis Virgil 66, 238; *86*
 Souless, Eugène 52-53, 168
 Stieglitz Museum (Russia) 170, 178
 Stoessel, General 140; *207*
- Tard Antoine 57, 58, 180ff., 256; *17alb, 73, 75, 79alb, 81, 264, 266alb, 275alb*
 Teisserence de Bort, Pierre Edouard 71-72, 114; *96*
 Tiffany 90, 207, 286, 292
- Uranic clock 69, 72, 78, 169-70, 182, 183, 189, 190; *93*
- Van Loo, Carle 81-82; *122*
 Vase Sassanide 79, 95ff., 133, 170, 172, 185, 270; *137, 138, 139, 140, 141*
 Venizelos, Eleftherion 162; *240*
 Vever, Henri 8, 9, 33, 69
 Victoria and Albert Museum (South Kensington Museum) 56, 60, 62, 202, 203, 212, 224, 282
 'The Virgin and St Michael' 104-05; *152*
 Vitta, Baron Joseph 193-97; *247, 260, 261, 262*
- Weygand, Marshal 39, 157; *233*
 Wocirirot, Pierre 238; *334, 337*
- Zuloaga, Placido 92, 103, 105, 174, 281

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