

IN THIS FILE ...

- The 21st Biennale des Antiquaires:
The Emotion Behind the Styles
- Points of Reference
- The Keynote: From Paris 1900 to the Biennale of Lights
- Antiquarius, Antiquarium, Antiquarian....
- The Realities of the French Art Market
- The 2nd SNA Art Book Prize
- The Exhibitors of the 20th Biennale des Antiquaires
- A Preview of Some Masterpieces on Display

PRESS CO-ORDINATION

Sylvia Beder and Hervé Noël

Telephone 01 53 65 68 62

sylviabeder@hotmail.com

21st BIENNALE DES ANTIQUAIRES

THE EMOTION BEHIND THE STYLES

The Biennale des Antiquaires is more than a prestigious artistic rendez-vous for an exceptional encounter between antique dealers and collectors from all over the world,

it is also a very unusual showcase, displaying 7,000 to 10,000 artworks, some of which are unforgettable masterpieces.

Frequently imitated, but also criticised, vilified and coveted, just as much as it is acclaimed, admired and congratulated, the Biennale des Antiquaires continues to be one of the highlights of the international art market.

For this new show, the 21st, a circuit marked out by lights will reveal the finest jewels of twenty centuries of art. It is like entering a dream world, leaving at the doors of the Carrousel du Louvre, the clothes worn by contemporary travellers.

From the pure form of a small Sumerian face dating back to 2600 B.C. or the serenity of a gold mask from the Liao dynasty, up to the portrait of a man wearing a red cape by Rembrandt, from an armchair with unfolding armrests invented by Maurel in 1745 to the captivating pose painted by Van Dongen in 1907, or even the extravagance of a bathroom by Rateau, visitors will be able to experience the emotions felt during all periods of civilisation.

90,000 visitors are expected, from France and other European countries, and the United States, who will come to enjoy the moving spectacle of dazzling collections, dedicated to beauty and history.

This year, with a new President and about 100 antique dealers, including 21 participating for the first time, the 21st Biennale des Antiquaires will open its doors in September, a season when many of the major changes in the art market will have already been set in motion.

The art market is shifting, with the old continent gaining ground over the United States. The recent reform of auctioneers has produced results in France. There has been an additional turnover of 21% per quarter, accounting for a 5.3% increase in the volume of transactions*.

It is now up to the Biennale des Antiquaires to prove that it also contributes to the dynamism of the French market!

* Source Artprice, May 2002

99 ANTIQUARIANS AND 7 JEWELLERS..... FOR ALL TASTES AND ALL STYLES

The Biennale offers antique lovers a wide diversity and fabulous choice.

Furniture and the decorative arts of the 19th and 20th centuries continue to be a major trend with **33** exhibitors. Visitors who are attracted to classic furniture will be amazed by the creations of the greatest cabinetmakers and the temptations offered by the cabinets of curios. Others with a taste for **painting, drawing and sculpture** will be enthralled by the treasures displayed by **32** art galleries.

This year, the **first arts** will make a comeback with **4** leading international antiquarians, while the arts of the **Far East** will be displayed by three top-of-the-bill dealers, next to **Pre-Colombian art** represented by a dealer who regularly takes part in the biggest artistic events.

Others will be drawn to **Greek and Roman archaeology**, represented this year by only 2 dealers. As for those who cannot make up their minds, they may hesitate between the metallic appeal of **old arms** presented at **2** stands or illustrations of history through the coins and medals exhibited by a specialist in **numismatics**.

Some visitors may be enchanted by the fantasies of **old wallpaper** presented at a stand that gives priority to originality. Others may be attracted to the refinement and workmanship of **faience, porcelain, and ceramic objects** exhibited by 13 European dealers, or the **pieces in solid silver** displayed by a famous German dealer.

Carpets and tapestries have pride of place at the stands of 3 specialists in old textiles.

Book lovers and autograph hunters will certainly rush to the 7 dealers in **rare books** who will share their un hoped-for discoveries with them. And of course, the 7 leading **jewellers** and 4 experts in **old jewellery** will produce a dazzling display of brilliant jewellery.

There is something to suit every taste in the ephemeral museum of the Biennale des Antiquaires. No one will remain unmoved by the powerful expression of the artworks on display that will not only conquer collectors but also inspire new vocations.

ALL THE FACETS OF THE PROFESSION OF ANTIQUARIAN

In 2002, the Biennale des Antiquaires, determined to keep a finger on the pulse of the art market, decided to receive 21 new exhibitors of all nationalities and all specialisation. It has also reduced the duration of the show, transformed the architecture and placed its bets on a moving scenography composed of lighting effects to evoke the theme of the elements.

We asked the organisers, as well as some of the exhibitors and visitors, to tell us how they perceive the Biennale des Antiquaires.

Hervé Aaron, Vice President of the SNA and responsible for communications, stressed the cultural role of the Biennale des Antiquaires: *“This event was inaugurated in 1956 as a living testimony to the impact and value to the profession of antiquarian. At that time, the objective was to create an international artistic event designed to show all the facets of a profession guided by passion but which can only survive if it is practised with a high degree of professionalism.*

Today, the goal is still the same even though the competition we are currently experiencing has intensified and the distribution of roles on the art market has changed profoundly. At a time when people express amazement at the record selling prices and battles between auctioneers, it is imperative for us – the antiquarians – to maintain a certain vision of the art world. This is linked to the notion of universal heritage and the necessity to transmit the creative capacities of yesteryear.

In a way, by staging its shows and showing a concern for quality, the purpose of the Biennale des Antiquaires is also to guide a growing number of people along the path towards art galleries because they are the heartbeat of our towns and participate extensively in the cultural activities of our country.”

Jacques Perrin, Chairman of the Biennale Organising Committee confirms:

“From one show to another, the Biennale des Antiquaires travels through eras, conveying to its visitors an image of the French tradition of the art of living and demonstrating to art professionals all over the world the constant and renewed performance of the French market.

Occupying a unique place in present-day artistic circles, the Biennale des Antiquaires has over time become the stage for events that bring together elites from all over the world. Masked balls have succeeded gala evenings, the Debutants’ Ball, with the participation of Jacques Chazot, and the Ambassadors’ Ball have been organised at the Biennale with an unprecedented splendour, not to mention the opening nights that have become the first rendez-vous in the autumn diary of Paris

Constantly driven by a need to strengthen the prestige of this outstanding event, the “Biennale des Antiquaires Dinner” was introduced in 1996. It has become an international must, attended by the most well known personalities and the most ardent collectors.

The Biennale des Antiquaires of 2002 will once again provide a unique occasion to discover, within an outstanding setting, the finest artworks that some antiquarians have deliberately

kept for nearly two years to exhibit against the fabulous setting of the Biennale des Antiquaires.”

Christian Deydier, newly elected as the head of the Syndicat National des Antiquaires, and organiser of the Biennale des Antiquaires, reminds us that *“the Biennale des Antiquaires started out at the Grand Palais but eight years later found its place near the biggest museum in the world – the Louvre – and in the immediate vicinity of the Musée des Arts Décoratifs, at the Carrousel du Louvre. This change of place has in no way altered the profound nature of the event.*

Quite the contrary, it has remained what it always was – a driving force and a launching pad for antiquarians. This is why we will not change the formula of the Biennale des Antiquaires, despite our willingness to innovate, for it fulfils perfectly its objective to acquire a commercial reputation and visibility.

On the other hand, being fully aware of my duties at the Syndicat National, my heart is set on creating a second show, which has been the subject of discussion for some months now. A name still has to be found for it but it will be open more to specific fields of specialisation. It will be held in September 2003 in the Carrousel du Louvre and will reflect the diversity of the talents that are the strength of the SNA. The cultural aspect of our profession will be reinforced through a thematic exhibition and a cycle of lectures. This initiative will make it possible to give even more visibility to the members of the Syndicat National des Antiquaires.”

During the last Biennale, held in 2000, an art dealer from Munich, who was participating in this event for the first time, declared, *“Many visitors come to the Biennale des Antiquaires because it is held in Paris. There is no doubt that collectors are attracted to this city. But the new works that are on display every year are another reason for visiting this exhibition, which changes every two years with new exhibitors and new discoveries.*

And as two decorators from Atlanta told us, *“We have been coming to the Biennale for a very long time, not only because it is one of the best trade fairs for antiquarians from the point of view of quality but also because it enables us to have the surest guarantees from dealers. One day, one of our customers even bought at the show the very painting that had inspired our decoration for his library.”*

In 2000, Pierre Rosenberg, former Director of the Louvre, confided to us, *“I come here for a dual pleasure, as a neighbour and as a collector. It is my firm belief that good relations between the commercial world and museums are essential for the life of the latter. I am delighted to see that such a fine exhibition is organised in Paris and I hope it will encourage a lot of vocations in the years to come.”*

***The 21st Biennale des Antiquaires, from 20 to 29 September 2002
will certainly be an artistic event that should not be missed !!!***

REFERENCE POINTS

- ∞ *Dates* From Friday 20 to Sunday 29 September 2002
- ∞ *Opening Hours* Every day from 11 a.m. to 11 p.m.
On Sundays from 11 a.m. to 8 p.m.
- ∞ *Place* Carrousel du Louvre,
99, rue de Rivoli, 75001 Paris.
Metro: Palais Royal / Musée du Louvre
Parking: Avenue du Général Lemonnier
- ∞ *Internet Site* www.artworlddealers.com
- ∞ *Entry Price* ➤ 12,50 €
➤ 82,50 € for the opening night
- ∞ *Where to Buy Tickets* ➤ FNAC, Printemps and Bon Marché stores
➤ on the site www.fnac.com
➤ by telephone FNAC, Carrefour France-Billets
(0892 68 36 22/ 0,34€ per minute)
➤ on the site of the Biennale des Antiquaires
➤ from the Syndicat National des Antiquaires,
17 Boulevard Malesherbes 75008 Paris
➤ at the entrance of the Biennale des Antiquaires
- ∞ *The Exhibitors* ♦ 99 antiquarians
♦ 7 jewellers
- ∞ *The Countries Represented* Belgium (6), Canada (1), France (66), Germany
(4), Great Britain (10), Italy (1), Netherlands (2),
Portugal (1), Switzerland (2), United States (6),
- ∞ *The Artistic Expressions* Archaeology ∞ Art of the Far East ∞
Pre-Columbian Art ∞ Primitive Art ∞ Silver and
Gold ∞ Military Curios ∞ Numismatics ∞
Carpets and Tapestries ∞ 13th to 20th century
Furniture and Decorative Arts ∞ Ceramics and
Porcelain ∞ Rare Books ∞ Drawings ∞ Paintings
of Old Masters ∞ Old Master and Modern
Paintings ∞ Old Wall Paper ∞ Sculpture ∞ Old
and Contemporary Jewellery ∞
- ∞ *The Opening Night* The inaugural visit will take place during the
evening of Thursday, 19 September 2002, from 5

p.m. to 11 p.m., in the presence of well-known international personalities from artistic and cultural circles.

*Entry on invitation, to be collected from:
Syndicat National des Antiquaires*

∞ *Gala Dinner*

The Gala Dinner will be held on Wednesday 18 September 2002. Part of the funds collected in the course of this reception will be donated to the Fondation Hôpitaux de Paris / Hôpitaux de France.

∞ *The Catalogue*

A reference work offering an exceptional panorama of the stars of the exhibition. Published in a limited number, it is available at the 21st Biennale des Antiquaires. Price: 42 €

∞ *Interior Layout*

It has been designed by the “lighting director”, Jacques Châtelet, with the collaboration of the architect of the Biennale, Patrick Jaouanet.

∞ *Organisation*

It has been implemented by the Executive Council of the Syndicat National des Antiquaires: Christian Deydier, *President*, Hervé Aaron and Jean Gismondi, *Vice-Presidents*, Jean Lupu, *Secretary General*, Michel Vandermeersch, *Deputy Secretary General*, Carole Thibaut-Pomerantz, *Treasurer*, François Lorenceau, *Assistant Treasurer*, Pascal Moufflet, *Chief of Mission*, who form the Committee, and Philippe Kraemer and Claude Blaizot, *Honorary Presidents*, as well as Charles Bala, Patrice Bellanger, Bernard Blondeel, Sabine Bourgey, Dominique Chevalier, Georges de Jonckheere, Jacques Perrin and Jean-Luc Méchiche.

∞ *A Few Key Figures*

<u>Number of visitors expected:</u>	from 90,000 to 100,000
<u>Surface of a stand:</u>	from 8 sq.m. to 80 sq.m.

∞ *Partners*

DI Régie
Elle Décoration
FNAC
Le Figaro
Maison de la France
Potel & Chabot

Press Co-ordination

Sylvia Beder and Hervé Noël Tel : 01 53 65 68 62

THE KEYNOTE: FROM PARIS 1900 TO THE BIENNALE OF LIGHTS

The Universal Exhibition opened in Paris just over one hundred years ago, giving the capital of France its real name - the City of Lights.

There were a multitude of amazing stands, such as the Apotheosis of the Champagne Bottle in a chalk-pit cellar reconstituted for the occasion and a dairy belonging to the company Hélios, decorated with gourmet cats painted by Steinlen. Belfries, towers, minarets, kiosks and water towers rose in an incongruous manner on each side of Pont Alexandre III. Josef Hoffmann displayed the Art Nouveau of Vienna, Saarinen designed the Finnish pavilion, René Lalique and Georges Fouquet exhibited their blazing jewellery and Rodin presented his Gates of Hell.

The most important aspect of this gigantic exhibition was unquestionably its lighting. Fascinated by the illuminated Palace built entirely of glass and lit by over twelve thousand electric bulbs, critics such as Paul Morand, were generous with their praises.

“ At night, beacons sweep the Champ de Mars, the Water Tower streams with the colours of cyclamen; there are cascades of green, jets of orchids, flames of water lilies, orchestrations of liquid fire, a profusion of volts and amps. The Seine is violet, dapple-grey, ox red. Electricity is accumulated, condensed, transformed, bottled, stretched in lines, rolled around spools. It is discharged into water and over fountains, it is liberated on roofs and unleashed in trees. It is the scourge, the religion of 1900.”

And now, even though the Biennale des Antiquaires has left the Grand Palais, which was built in 1900, and moved to the Carrousel du Louvre eight years ago, it has recovered the glowing lustre of that fabulous Universal Exhibition.

Thanks to Jacques Châtelet, who has created the lighting for many stage shows and operas, the keyword of the 21st Biennale des Antiquaires is **light**.

His circuit is designed to give visitors a feeling of well-being and harmony in an underground area accommodating a giant mosaic made up of the artworks selected by antiquarians.

Visitors will be accompanied by a play of lights, punctuated by cycles passing from day to night. Luminous points will serve as landmarks while intensities of light will guide them.

The theme of the elements – fire, earth and water - will be interpreted by the different plastic effects created by lighting. The elements will be suggested by furtive appearances of light, emphasising the surprise effects and fairylike mood of the circuit through the Biennale.

This colourful atmosphere, systematically placed on one side of the circuit, will draw the attention of visitors to the treasures of the antiquarians installed on the other side.

The theme of light is also incorporated in every stand. As a spiritual symbol, the emblem of power, an element of comfort and an essential condition for artistic creation, light is a universal source of inspiration that leaves its mark on the most beautiful works of art.

Visitors will be able to admire the leitmotiv of this year's show in the form of kerosene lamps, Romanesque and Gothic torchères, candle holders from the Limousin, pricket candlesticks from Venice, chandeliers from Holland, 17th century flambeaux, Rococo candelabra, Louis XV candlesticks, gilded or patinated bronze candelabra in the Empire style, Directoire oil lamps, Art Nouveau candlesticks, wall-lights from the thirties and lamps by Giacometti.

Cold or warm, metallic or hazy, direct or filtered, light allows itself to be captured by artists who try to reproduce its reflection, brightness or sparkle on their canvases. Visitors will be struck by the luminous sensations depicted in the works hanging on the picture rails of the Biennale des Antiquaires painted by artists such as Poussin, Rembrandt, Vermeer, Guardi, Caillebotte, Monet and Renoir, and more recently, Léger, Chagall, and Magritte.

While waiting to see the latest discoveries of antiquarians in the limelight produced by Jacques Châtelet, let us prepare ourselves, with Paul Morand, for the surprises of this Biennale of Lights:

“A strange laughter then rang out, crackling and condensed, that of the Electricity Fairy ... At the exhibition, it pours out of the windows. The women are flowers with bulbs. The flowers with bulbs are women.”

THE REALITIES OF THE FRENCH ART MARKET

Everyone is familiar with the saying “all is well that ends well”, but it does not always end well!

In the context of the art market, this saying seems to be only partly true. Although some problems have ended in a solution – which is not necessarily the best one – others seem to have reached a permanent deadlock. On the occasion of the opening of this major event for the art market - the Biennale des Antiquaires - we shall review some of the difficulties that seriously hamper the dynamics of the French market. These difficulties include the VAT imposed on imports, the Unidroit International Convention on the Return of Stolen or Illegally Exported Cultural Objects, the *droit de suite* (the resale rights of artists), the right of reproduction, and the right to purchase national treasures.

THE ABSURDITY OF AN IMPORT TAX

It is a well-known fact that when works of art are imported into France from a country outside the European Union, they are in principle subject to VAT at the rate of 5.5%.

All the players in the art market obviously agree that this arrangement is absurd. First of all, it prevents a number of masterpieces that could enrich the French cultural heritage from entering, or returning to, the country. Secondly, it is a serious handicap for the art market, especially since certain objects – modern jewellery and furniture less than 100 years old – are liable to the normal rate of 19.6% and not to the reduced tax of 5.5%.

This is why some professionals are striving to have this tax abolished, the source of which is to be found in the European Directive of 14 February 1994.

A CONVENTION THAT CONTRADICTS THE PRINCIPLES OF THE CONSTITUTION

On 29 January of this year, the National Assembly approved a bill authorising the ratification of the Unidroit Convention, subject to another bill that should indicate the conditions for applying this Convention. It is already known that this Convention makes provisions for the restitution of cultural goods that have been stolen in foreign countries, and for the return of those that have been illicitly exported to their countries of origin. The text also stipulates that

bona fide possessors may, under certain conditions (restrictive and open to criticism), receive a fair “compensation”.

The problem is that in the brief submitted by the professor of law, Denys de Béchillon, on the request of the Syndicat National des Antiquaires, he pinpointed several clauses in the Convention that appear to be contrary to the French Constitution.

THE DROIT DE SUITE CONTINUES TO BE A BURDEN IN FRANCE

There is no doubt that the existence of the *droit de suite* in favour of artists and their heirs penalises French public sales of modern paintings. It represents an additional expense of 3% for sellers, and encourages certain collectors to choose London or New York (two cities where this right does not exist) rather than Paris to disperse their collections. Aware of this problem, the European Parliament (3 July 2001) and the European Council of Ministers (19 July 2001) approved a Directive providing for the extension of the *droit de suite* to all countries in the European Union. This act contains a number of timely measures. In particular, it introduces a very low rate (0.25%) on auction prices exceeding € 500,000 and a taxation ceiling equal to €, 12,500, in other words, whatever the selling price, the seller would not have to pay an artist's resale remuneration that is higher than this amount.

Two difficulties nevertheless persist. The first one is due to the exceptionally long application periods allowed by this Directive. The different European States will, in fact, have to incorporate the *droit de suite* into their respective legislation before 1st January 2006. The countries that do not at present have the *droit de suite* have the option not to collect it except for works of art by living artists during an additional period of four years (with the possibility of a two-year extension). Finally, certain countries, such as Great Britain, will not be obliged to apply all the measures laid down in this Directive before 1st January 2010, or even 1st January 2012

The second difficulty is due to the fact that dealers who sell original works – whether they are old, modern or contemporary - participate in financing the social security scheme by paying the Maison des Artistes 0,99 % of the proceeds of these sales. These payments represent the employers' contribution to the special social coverage scheme for artists. If dealers accepted to make these payments, it is because in return they were not supposed to pay artist's resale remuneration. The adoption of the Directive obviously redefines the problem in that it concerns sales in galleries just as much as sales at auctions. In high places, the interested parties have been assured that there will be no accumulated collection. But until now, there have been no serious discussions on the subject between public authorities and the dealers.

AN ARTICLE THAT IS INCONSISTENT WITH THE CURRENT SITUATION: REPRODUCTIONS IN SALES CATALOGUES

Article 17 of the Act of 27 March 1997 stipulates that artists may forbid “*complete or partial reproductions*” of their works if such reproductions “*are intended to illustrate the catalogue of an auction sale conducted in France by a public or ministerial official*”. This provision was adopted in order to correct the imbalance in competition between auctioneers and British firms. This is because in Great Britain, the Act of 15 November 1998 allows interested parties the freedom to publish a reproduction of an artwork without paying royalties to its author, provided the purpose of the publication is to announce the sale of the work in question. However, since then, regulations governing French auctions have been amended by the Act of 10 July 2000. And in principle, voluntary sales are no longer handled by auctioneers but by authorised companies. And yet nothing has been done about Article 17. Thus, auction companies must theoretically pay royalties to artists for reproductions of their work in sales catalogues.

It should be added that art galleries justifiably feel it is unfair to impose reproduction rights on them for the exhibition catalogues they publish. The existing regulations should therefore be amended.

NEW MEASURES FOR NEW ACQUISITIONS: PURCHASES OF NATIONAL TREASURES

In the course of discussions on the bill relating to museums – which became the Act of 4 January 2002 – Senators introduced two clauses that could turn out to be vital to defend our heritage.

These two clauses will facilitate the acquisition by the State or a French company of certain works of art that are considered to be national treasures and are on the point of leaving the country

In the first place, companies participating in the purchase by the State of one of these works of art may deduct from their corporate tax 90% of the amount earmarked for such an operation. Secondly, companies that buy a national treasure for which the State has not made a purchase offer, may still deduct 40% of the acquisition price from their corporate tax. They would, in that case, have to accept that the work in question is classified as a historic monument and, consequently, it would not be allowed to be exported.

IN CONCLUSION ...

The few examples that have been reviewed clearly show that professionals operating on the French art market are subject to various constraints, placing them in an unfavourable position compared to their foreign competitors. Certain politicians have been convinced and are full of promises. But experience has shown that these are not always kept.

It is time for the public authorities to understand the importance of the art market for the prestige and economy of France, not only because of the number of professionals who earn their living from this activity but also because of its economic impact on a number of related activities.

And finally, it is not superfluous to repeat that if there is no art market in a country, there are no artists either ...

THE 2ND SNA ART BOOK PRIZE

In 2001, the Syndicat National des Antiquaires created the **1st SNA Art Book Prize** to celebrate its centenary.

This initiative, which will now be repeated every year, is part of the vocation of SNA to highlight the contribution of antiquarians to disseminating knowledge about the world's artistic heritage and sustaining artistic memory.

Art books are, in fact, an important means of sharing knowledge as they offer an initiation into discovering art and they also keep alive the artistic memory of past centuries.

Personnalities from artistic and literary circles have accepted to serve on the reading committee for this prize.

The committee is composed of:

Mr. Jean-Jacques AILLAGON, Minister of Culture
Mr. Jean Pierre ANGREMY, Director of the Bibliothèque Nationale de France and Member of the Académie Française,
Mrs. Dominique BONA, Writer,
Mr. Bertrand GALIMARD FLAVIGNY, President of AJMA,
Mr. Pierre ROSENBERG, Curator-in-Chief of Cultural Heritage and Member of the Académie Française.

In 2001, the first SNA Art Book Prize was awarded to:

*Arts d'Afrique by Christiane Falgayrettes-Leveau
published by Editions Gallimard, 2000*

The same criteria of readability and originality were applied this year to select the winner who will receive the **2nd SNA Art Book Prize during the 21st Biennale des Antiquaires**.

Discussions will be held in the course of the next few months on the possibility of giving this prize a European scope.

THE EXHIBITORS

- ♦ Didier AARON PARIS/LONDON/NEW YORK
17th and 18th Century Furniture and Objets d'Art, Old Master Paintings
Tel: 33 (1) 47 42 47 34
Tel: 00 (44) 171 839 47 16
Tel: 00 (1) 212 988 52 48

- ♦ Luis ALEGRIA Lda PORTO
Ceramics, Faience, Porcelain,
Tel: 00 (351) 22 610 2124

- ♦ ARC EN SEINE PARIS
Art Nouveau, Art Deco, 1940s-1950s
Tel: 33 (1) 43 29 11 02

- ♦ Ariane DANDOIS PARIS
19th Century and Neo Classic Decorative Arts
Tel: 33 (1) 43 12 39 39

- ♦ AVELINE PARIS
17th, 18th and 19th Century Furniture and Objets d'Art
Tel: 33 (1) 42 66 60 29

- ♦ Charles BALAY LYONS
17th and 18th Century Furniture and Objets d'Art, 19th and early 20th Century Paintings
Tel: 33 (4) 78 37 33 08

- ♦ BALIAN PARIS
Silver, Gold and Jewellery
Tel: 33 (1) 42 60 17 05

- ♦ Véronique BAMPS BRUSSELS
Jewellery
Tel: 00 (32) 2 511 38 04

- ♦ Galerie DE BAYSER PARIS
Drawings, 19th and early 20th Century Paintings
Tel: 33 (1) 47 03 49 87

- ♦ J.M. BÉALU & Fils / Christian BÉALU PARIS
Ceramics, Faience, Porcelain
Tel: 33 (1) 45 48 46 53

- ♦ BEAUVAIS Carpets NEW YORK
Carpets, Tapestries
Tel: 00 (1) 212 688 22 65

- ♦ Patrice BELLANGER PARIS
17th, 18th and 19th Century Sculpture
 Tel: 33 (1) 42 56 14 50

- ♦ BERNHEIMER MUNICH
Old Master Paintings
 Tel: 00 (49) 89 22 66 72

- ♦ Galerie BERÈS PARIS
Drawings, 19th and early 20th Century Paintings
 Tel: 33 (1) 42 61 27 91

- ♦ BERKO PARIS/BRUSSELS/KNOKKE LE ZOUTE
19th and early 20th Century Paintings
 Tel: 33 (1) 42 60 19 40
 Tel: 00 (32) 2 511 15 76
 Tel: 00 (32) 5 060 57 90

- ♦ ANTIQUARIAT BIBERMUHLE AG RAMSEN
Old and Rare Books, Miniatures
 Tel: 00 (41) 52 742 05 75

- ♦ Librairie BLAIZOT PARIS
Old and Rare Books
 Tel: 33 (1) 43 59 36 58

- ♦ BLONDEEL-DEROYAN PARIS
Tapestries, Gothic and Romanesque Period, Middle Ages, Archaeology
 Tel: 33 (1) 49 27 96 22

- ♦ Anthony BLUMKA NEW YORK
Medieval, Romanesque, Gothic, Louis XIII and Renaissance Furniture and Objets d'Art
 Tel: 00 (1) 212 734 32 22

- ♦ BOEHLER Julius MUNICH
Medieval, Romanesque, Gothic, Louis XIII and Renaissance Furniture and Objets d'Art
 Tel: 00 (49) 89 28 11 65

- ♦ Christian BONNIN BEZIERS
Ceramic, Faience, Porcelain
 Tel: 33 (4) 67 28 33 50

- ♦ Philippe BOUCAUD BEZIERS
Ceramics, Faience, Porcelain, Pewter

- ♦ Sabine BOURGEY PARIS
Coins and Medals
 Tel: 33 (1) 47 70 35 18

- ♦ BRAME & LORENCEAU PARIS
Drawings, Sculpture, 19th and early 20th Century Paintings
 Tel: 33 (1) 45 22 16 89

- ♦ Gilles BRESSET PARIS
Medieval, Romanesque, Gothic, Louis XIII and Renaissance Furniture and Objets d'Art
 Tel: 33 (1) 42 60 78 13

- ♦ BRIMO DE LAROUSSILHE PARIS
Romanesque, Gothic, Louis XIII and Renaissance Objets d'Art
Tel: 33 (1) 42 60 74 76

- ♦ Galerie CANESSO PARIS
Old Master Paintings
Tel: 33 (1) 40 22 61 71

- ♦ CARTIER PARIS
Jewellery
Tel: 33 (1) 42 18 54 00

- ♦ CASTIGLIONE PARIS
Jewellery
Tel: 33 (1) 42 60 18 41

- ♦ Galerie CAZEAU-BERAUDIÈRE PARIS
19th and early 20th Century Paintings
Tel: 33 (1) 45 63 09 00

- ♦ Librairie F. et R. CHAMONAL PARIS
Old and Rare Books
Tel: 33 (1) 47 70 84 87

- ♦ Galerie CHEVALIER PARIS
Carpets, Tapestries
Tel: 33 (1) 42 60 72 68

- ♦ The Chinese Porcelain Company NEW YORK
Ceramic, Faience, Porcelain
Tel: 00 (1) 212 838 7744

- ♦ Eric COATALEM PARIS
Drawings, Old Master Paintings
Tel: 33 (1) 42 66 17 17

- ♦ COMPTON JONES ROBERT VICTOR LONDON
Ceramic, Faience, Porcelain
Tel: 00 (44) 207 727 69 96

- ♦ Gisèle CROES BRUSSELS
Far East
Tel: 00 (32) 2 511 82 16

- ♦ Bernard CROISSY COURBEVOIE
Arms, Armour, Military Curios
Tel: 33 (1) 47 88 46 09

- ♦ Philippe DENYS BRUSSELS
Objets d'Art, Art Nouveau, Art Deco, 1940s-1950s
Tel: 00 (32) 2 512 36 07

- ♦ Jean Christophe DEPIEDS PARIS
17th and 18th Century, Empire and Directoire Furniture and Objets d'Art
Tel: 33 (1) 42 61 18 53

- ♦ Pierre Michel DUMONTEIL PARIS
Animal Art, Sculpture
Tel: 00 (32) 42 61 23 38

- ♦ Galerie Jean Jacques DUTKO PARIS
Art Nouveau, Art Deco, 1940s-1950s
Tel: 33 (1) 43 26 96 13

- ♦ ENTWISTLE LONDON
Africa, America, Oceania
Tel: 00 (44) 207 734 6440

- ♦ FRED PARIS
Jewellery
Tel: 33 (1) 53 45 28 70

- ♦ Galerie Yves GASTOU PARIS
Furniture and Objets d'Art, Art Nouveau, Art Deco, 1940s-1950s
Tel: 33 (1) 53 73 00 10

- ♦ Galerie GISMONDI PARIS/ANTIBES
17th and 18th Centuries, Old Master Paintings
Tel: 33 (1) 42 60 73 89
Tel: 33 (4) 93 34 06 67

- ♦ Richard GREEN LONDON
Old Master Paintings, 19th and early 20th Century Paintings
Tel: 00 (44) 171 839 47 16

- ♦ Philippe GUIMIOT BRUSSELS
Africa, America, Oceania
Tel: 00 (32) 2 640 69 48

- ♦ Jorn GUNTHER Antiquariat HAMBURG
Old and Rare Books
Tel: 00 (49) 40 82 25 10

- ♦ HABOLDT & Co PARIS
Old Master Drawings and Paintings
Tel: 33 (1) 42 66 44 54

- ♦ Galerie Philippe HEIM PARIS
Drawings, Sculptures, 19th and early 20th Century Paintings
Tel: 33 (1) 45 61 16 36

- ♦ Galerie HOPKINS-CUSTOT PARIS
19th and early 20th Century Paintings
Tel: 33 (1) 42 65 51 05

- ♦ Paula JAQUENOUD MARSEILLES
Ceramics, Faience, Porcelain
Tel: 33 (1) 49 26 90 16
Tel: 33 (4) 91 77 12 69

- ♦ Georges DE JONCKHEERE PARIS/BRUSSELS
Old Master Paintings
 Tel: 33 (1) 42 66 69 49
 Tel: 00 (32) 2 512 99 48

- ♦ Galerie Jan KRUGIER, Ditesheim & Cie GENEVA
19th Century Paintings and Drawings, Modern and Contemporary Paintings
 Tel: 00 (41) 40 82 25 10

- ♦ LANDAU FINE ART Inc. MONTREAL
19th and early 20th Century Paintings
 Tel: 00 (1) 514 849 3311

- ♦ Antoine LAURENTIN. PARIS
Drawings, Sculpture, 19th and early 20th Century Paintings
 Tel: 00 (1) 514 849 3311

- ♦ François LEAGE PARIS
17th and 18th Century Furniture and Objets d'Art
 Tel: 33 (1) 45 63 43 46

- ♦ Jacques LEEGENHOEK PARIS
Drawings, Old Master Paintings
 Tel: 33 (1) 42 86 85 51

- ♦ LEFEBVRE et Fils PARIS
Ceramics, Faience, Porcelain
 Tel: 33 (1) 42 61 18 40

- ♦ Monique LEMAIRE BRUSSELS
Ceramics, Faience, Porcelain
 Tel: 00 (32) 2 511 05 13

- ♦ Marie-Hélène LEMAÎTRE D'ESTÈVE DE BOSCH ST OUEN DE THOUBERVILLE
17th and 18th Centuries
 Tel: 33 (2) 32 56 23 42

- ♦ LES ENLUMINURES PARIS
Autographs, Manuscripts, Old Books
 Tel: 33 (1) 42 60 15 58

- ♦ Jean LUPU PARIS
17th and 18th Century Furniture and Objets d'Art
 Tel: 33 (1) 42 65 93 19

- ♦ Jean-Luc MARTIN DU DAFFOY PARIS
Silver, Gold, Jewellery
 Tel: 33 (1) 42 60 19 92
 Tel: 33 (1) 42 60 44 75

- ♦ Jean-Luc MECHICHE PARIS
Primitive Art, 17th and 18th Century Furniture and Objets d'Art
Modern and Contemporary Paintings
 Tel: 33 (1) 45 63 20 11

- ♦ Galerie MERMOZ PARIS
Oceania, Archaeology, Primitive Art
 Tel: 33 (1) 42 25 84 80

- ♦ Yves MIKAELOFF PARIS
17th and 18th Centuries, Carpets, Tapestries
 Tel: 33 (1) 42 61 64 42

- ♦ Emmanuel MOATTI PARIS
Drawings, Old Master Paintings
 Tel: 33 (1) 44 51 67 67

- ♦ Galerie Alain DE MONBRISON PARIS
Africa, America, Oceania
 Tel: 33 (1) 46 34 05 20

- ♦ MORETTI SRL FLORENCE
Old Master Paintings
 Tel: 00 (39) 055 265 42

- ♦ NEUSE Galerie BREMEN
Silver, Gold plating
 Tel: 00 (49) 421 32 56 42

- ♦ NOORTMAN Robert C. MAASTRICHT
Old Master Paintings
 Tel: 00 (31) 321 67 45

- ♦ ORIENTAL BRONZES Ltd. Christian DEYDIER PARIS/LONDON
Art of the Far East
 Tel: 33 (1) 40 20 97 34

- ♦ Partridge Fine Art PLC. LONDON
17th and 18th Century Furniture and Objets d'Art
 Tel: 00 (44) 207 629 08 34

- ♦ Galerie du PASSAGE Pierre PASSEBON PARIS
Art Nouveau, Art Deco, 1940s-1950s
 Tel: 33 (1) 42 36 01 13

- ♦ PELHAM Galleries Ltd. LONDON
17th and 18th Century Furniture and Objets d'Art, Old Music Instruments
 Tel: 00 (44) 207 629 09 05

- ♦ Marc PERPITCH PARIS
Middle Ages, Romanesque and Gothic Period, Louis XIII, Renaissance, 17th Century
 Tel: 33 (1) 45 48 37 67

- ♦ Jacques PERRIN PARIS
17th and 18th Century Furniture and Objets d'Art
 Tel: 33 (1) 42 65 01 38

- ♦ Patrick PERRIN PARIS
17th and 18th Century Furniture and Objets d'Art
 Tel: 33 (1) 40 76 07 76

- ♦ Philippe PERRIN PARIS
17th and 18th Century Furniture and Objets d'Art
 Tel: 33 (1) 40 76 07 76

- ♦ Jean Gabriel PEYRE PARIS
Ceramics, Faïence, Porcelain
 Tel: 33 (1) 42 61 18 77

- ♦ Paul PROUTÉ PARIS
Drawings, Prints, Engravings
 Tel: 33 (1) 43 26 89 80

- ♦ RATTON HOUDRE PARIS
Africa, America, Oceania
 Tel: 33 (1) 46 33 32 02

- ♦ Galerie RATTON LADRIERE PARIS
**Medieval, Romanesque, Gothic, Louis XIII, Renaissance, and
 17th Century Furniture and Objets d'Art**
 Tel: 33 (1) 43 59 58 21

- ♦ Pierre Richard ROYER PARIS
Arms, Armour, Military Curios
 Tel: 33 (1) 48 87 60 06

- ♦ Galerie d'Art SAINT HONORE PARIS
Old Master Paintings
 Tel: 33 (1) 42 66 36 63

- ♦ SAM FOGG RARE BOOKS LONDON
Old and Rare Books, Miniatures
 Tel: 00 (44) 207 534 2100

- ♦ Giovanni SARTI PARIS
Italian Paintings, 16th and 17th Century Furniture
 Tel: 33 (1) 42 89 33 66

- ♦ Galerie de la Scala PARIS
Old Master Paintings, 19th and early 20th Century Paintings
 Tel: 33 (1) 45 63 20 12

- ♦ Librairie Thomas SCHELER PARIS
Old and Rare Books
 Tel: 33 (1) 43 26 97 69

- ♦ Galerie SCHMIT PARIS
19th and early 20th Century Paintings, Drawings and Sculpture
 Tel: 33 (1) 42 60 36 36

- ♦ Maurice SEGOURA PARIS
17th and 18th Century Furniture and Objets d'Art, Old Master Paintings
 Tel: 33 (1) 42 89 20 20

- ♦ Bernard STEINITZ PARIS
17th and 18th Century Furniture and Objets d'Art
 Tel: 33 (1) 42 89 40 50

- ♦ STOPPENBACH & DELESTRE Ltd. PARIS/LONDON
Drawings, 19th and early 20th Century Paintings
 Tel: 33 (1) 48 24 05 01

- ♦ Galerie SUFFREN SAINT TROPEZ
17th and 18th Centuries
 Tel: 33 (4) 94 97 19 80

- ♦ Carolle THIBAUT-POMERANTZ PARIS
Old Wallpaper, Decorative Arts, 20th Century
 Tel: 33 (1) 45 04 54 68

- ♦ VALLOIS PARIS
Furniture and Objets d'Art, Art Nouveau, Art Deco, 1940s-1950s
 Tel: 33 (1) 43 29 50 84

- ♦ VAN CLEEF & ARPELS International PARIS
Jewellery, Fancy Goods
 Tel: 33 (1) 53 45 45 45

- ♦ VANDERVEN & VANDERVEN Oriental HERTOGENBOSCH
Ceramics, Faience, Porcelain, Art of the Far East
 Tel: 00 (31) 73 614 62 51

- ♦ Axel VERVOORDT GRAVENWEZEL
Curios, 18th and 19th Century Furniture and Objets d'Art
 Tel: 00 (32) 3 658 14 70

- ♦ Olivier WATELET PARIS
Furniture and Objets d'Art of the 1940s-1950s
 Tel: 33 (1) 43 26 07 87

- ♦ Jorge WELSH LONDON
Ceramics, Faience, Porcelain
 Tel: 00 (44) 207 229 2140

- ♦ John WHITEHEAD WORKS OF ART LONDON
Ceramic, faience, Porcelain
 Tel: 00 (44) 207 580 58 16

- ♦ Harry WINSTON PARIS
Jewellery, Fancy Goods
 Tel: 33 (1) 47 20 03 09

- ♦ ZEN GALLERY BRUSSELS
Far East
 Tel: 00 (32) 2 511 95 10

A PREVIEW...

SOME MASTERPIECES ON DISPLAY

The objects described below can be found in
the photo library at your disposal

ARCHEOLOGY

- **Galerie BLONDEEL-DEROYAN**

Paris - Tel: (33) 1 49 27 96 22

**Sumerian bowl decorated with three bulls
Mesopotamia, Uruk Period 3500 – 3100 B.C.**

Superb small bowl showing the skill and creative genius of the Sumerians at the time when figurative art was born in Mesopotamia.

Steatite, H 8.2 cm, Diam 6.1 cm

Small Sumerian face in stone

Mesopotamia, Period of the Archaic Dynasties 2600 – 2340 B.C.

Face of a woman with wide cheekbones and huge eyes, hollowed in the stone, which seem to be staring into Infinity.

Stone, 4.8 x 3.7 cm

Egyptian dignitary in wood

Egypt 1306 - 1070 B.C.

An example of the private statuary of the Ramesside period. The statue was offered to a temple by the dignitary it portrays, thus placing him under the protection of the god to which it is dedicated, probably Osiris.

H 54 cm

- **Axel VERVOORDT**

's-Gravenwezel - Tel: (32) 3 658 14 70

Wijnegem – Tel: (32) 3 355 33 00

Roman gargoyle

Ancient Rome, end of the 1st Century-beginning of the 2nd Century A.D.

This gargoyle was sculpted in the form of a tragic mask. It was intended for a fountain and may have been used to spout water from a lead pipe or reed through the open mouth. Theatrical motifs were very frequently used in the architecture of the Hellenistic period.

Marble, H 56 cm

AFRICA, OCEANIA

- **Entwistle**

London - Tel: (44) 207 734 64 40

A divinity from Micronesia

Nukuoro Atoll, West Pacific, 19th Century

Figures of divinities are among the most extraordinary works of art by the tribes living on the tiny atoll of Nukuoro in Micronesia. These works are highly appreciated for their pure sculptural lines and are often compared to those by Brancusi.

Sculpted wood, 36.5 x 14.5 cm

A royal Chowke figure

Angola, 19th Century

The figures of Chowke ancestors are famous for their postures and dynamic muscle structure.

H 37 cm

ASIAN ARTS

- **The Chinese Porcelain Company**

New-York - Tel: (212) 838 77 44

Painted frisky horse of the Tang Dynasty

China, end of the 6th Century-beginning of the 7th Century

A grey coloured horse wearing a saddle decorated with white and orange pigments. The frisky pose of this horse became increasingly popular as the Tang Dynasty progressed.

Pottery, 66 x 59 cm

- **Vanderven & Vanderven**

's-Hertogenbosch – Tel: (31) 73 614 62 51

Camels at rest of the Liao dynasty

China, Tang Dynasty (618-907)

This big pair of kneeling camels is very rare. The large size of the figures indicates the importance of camels during the Tang Dynasty. The Silk Route was at that time a significant factor of development, linking the Far East with Western civilisations

Unglazed terracotta, 72 x 580 cm

- **ORIENTAL BRONZES Ltd - Christian DEYDIER**

London - Tel: (44) 171 267 53 09

Paris - Tel: (33) 1 40 20 97 34

Gold mask of the Liao dynasty

China, c. 916–1125

Gold funerary mask. The peaceful and expressive face of the face is represented with closed eyes, with clearly incised eyebrows starting from the bridge of the nose. The half open mouth, with slightly fleshy lips, seems to express a gentle smile. The high curved cheekbones prove the Mongolian origin of the deceased. The delicately sculpted ears on each side of the head are visible.

H 22 cm

CERAMICS

- **J-M BÉALU & Fils / Christian BEALU**

Paris – Tel: (33) 1 45 48 46 53

Delft Plaque

17th Century

Plaque with a border edged in Delft pottery, decorated in blue monochrome, depicting a sea view of the town of Amsterdam.

35 x 35 cm

- **Vanderven & Vanderven**

's-Hertogenbosch - Tel: (31) 73 614 62 51

Vases with white dragons

China, Kangxi Period (1622-1722)

These two vases come from the collection of the Elector of Saxony and the King of Poland (1670-1733). He described his passion for porcelain "as the disease of porcelain" and collected up to 24,000 of the finest pieces over a period of 20 years. Among these pieces, listed in an inventory in 1721, are 22 big vases also known as the "dragon vases".

H 97.5 and 98.5cm

OLD JEWELLERY

- **Véronique BAMPS**

Brussels - Tel: (32) 2 511 38 04

Brooch with two flowers tied together by Max Halpern
1937

In platinum set with diamonds cut as brilliants and baguettes, with jonquil diamonds cut as brilliants and with emeralds.

Set of jewellery in yellow gold, chiselled and decorated with agate cameos, by **Aristide Joureau**
1830

RARE BOOKS

- **Librairie R. CHAMONAL**

Paris - Tel: (33) 1.47 70 84 87

Magnificent set of portraits of North American Indians, coloured lithographs of the period

Volume I 1838, Volume II 1842, Volume III 1844

Three volumes illustrated with 120 colour lithographs are composed of reproductions of portraits painted from life by the artist Charles Bird King or of copies, by the same artist, of portraits made by James O. Lewis. The original paintings were destroyed during by a big fire that ravaged the Smithsonian Institute in 1865.

Three big in folio volumes, green half-binding with book corners, bands embellished with a fillet on the back, box decorated with foliage and small horseshoes

- **Jörn GUNTHER ANTIQUARIAT**

Hamburg - Tel: (49) 40 82 25 10

Book of Psalms, one of the rarest books of psalms made in **Auxerre c. 1335**,
128 pages on vellum

205 x 138 mm

FURNITURE

- **Didier AARON**

Paris - Tel: (33) 1 47 42 47 34

London - Tel: (44) 207 839 47 16

New York - Tel: (1) 212 988 52 48

Desk chair with unfolding arm rests by Etienne-Martin Maurel,
made in **1745**

In natural walnut, 94 x 80.2 x 64.4 cm

- **Ariane Dandois**

Paris - Tel: (33) 1 43 12 39 39

**Bergère with semicircular back in mahogany, decorated with winged Sphinxes
Russia, 1810**

H 94 L 81 P 62 cm

**Card table with ivory and ebony inlay, embellished with strass
Anglo-Indian, Early 19th Century**

Octagonal shaped table inlaid with contrasting geometric ivory and ebony motifs, framed by Sadeli mosaics. It is decorated with alternating roses and oval reserves in red, green and white strass. The checkerboard is surrounded by four cartouches in strass. There are four drawers on the apron, the bottoms of which are in sandalwood. One of the drawers contains seven small bowls with lids and four inkstands in ivory. Another one has a writing surface covered in red velvet. The flared octagonal shaft is decorated with an inlay of chevrons and stands on a four-branched base and ball feet in gilt brass of a later date.

H 76 D 60 cm

- **ARC EN SEINE**

Paris - Tel: (33) 1 43 29 11 02

Nest of tables by Jean-Michel Frank
20th century

Nest of tables covered in parchment

Stamped and numbered 10508 by J.M.Frank-CHANAUX

74.5 x 60 x 40 cm, 42 x 54 x 39.5 cm, 9 x 48.5 x 39 cm

- **AVELINE**

Paris - Tel: (33) 1 42 66 60 29

**Roman commode with a veneer of exotic woods
Rome, c. 1760**

H 91 L 127 P 61 cm

- **Galerie Jean-Jacques DUTKO**

Paris - Tel: (33) 1 43 26 96 13

Bathroom by Armand-Albert Rateau
20th Century

Complete decorative ensemble from the private mansion of the Dubonnet family in Neuilly for a bathroom laid out on an octagonal plan with an alcove for the bathtub, surmounted by a gold-beaten dome and surrounded by columns.

Size of room 400 x 480 cm, height including the cornice 256 cm, height of the dome 90-100 cm, total height with the dome 346-356 cm, height of the columns 245cm.

- **The Chinese Porcelain Company**

New-York - Tel: (212) 838 77 44

Bean-shaped table in the English taste

Russia, c. 1780

H 74.3 L 94 P 59.7 cm

- **GASTOU**

Paris - Tel: (33) 1 53 73 00 10

Pair of chairs in blackened ebony by Jean Charles Moreux
c. 1947-1949

This is part of a dining room suite composed of a table and set of chairs, all in blackened ebony, made by Robert Bienvenue. The chairs are covered in their original Aubusson tapestry.

- **François LÉAGE**

Paris - Tel: (33) 1 45 63 43 46

Desk in snakewood and amaranth wood by Charles CRESSENT
c.1730

- **Jean LUPU**

Paris - Tel: (33) 1 42 65 93 19

Commode, stamped by Joseph BAUMHAUER
Epoque Louis XV

Commode with two drawers, no rail, decorated with a remarkable marquetry of flowers, divided into three vertical panels, including a central panel. Marquetry in end-cut violet wood over a background of rosewood and an amaranth frame. Top in Campan marble with a sinuous shape. Exceptional finely chiselled ormolu mounts following the design of the different inlaid compartments. The frames are of a pure Rocaille style with arabesques and scrolls of acanthus, flowers, and asymmetric laurel branches and berries. Each corner is decorated with a statue: a young man on the left and the bust of a young woman with a laced bodice on the right. The arched legs end in chiselled hooves.

H 88 L. 137 P 62 cm

- **Yves MIKAELOFF**

Paris - Tel: (33) 1 42 61 6442

Very large ceremonial cabinet
17th Century

The cabinet is decorated with multicoloured scagliola depicting birds, swans, butterflies, flowers, foliage and floral vases. These scagliola are by the Roman, Baldassar ARTIME, whose main work was for Hamhouse Castle in Surrey, the residence of the Duke (John) and Duchess (Elizabeth) of Lauderdale.

208 x 172 x 52 cm

- **PARTRIDGE Fine Art PLC**

London - Tel: (44) 207 629 08 34

Commode in floral marquetry, stamped CRIAERD
Louis XV Period (c. 1750)

H 85.7 cm L 111.8 cm P 57.8 cm

- **GALERIE DU PASSAGE**

Paris - Tel: (33) 1 42 36 01 13

Secrétaire in sycamore by Ernest Boiceau

1928

Surmounted by a top in grey and pink marble, with an interior composed of shelves and drawers in sycamore and coral coloured opaline glass, stamped by Boiceau.

75 x 38 x 147 cm

- **PELHAM Galleries Ltd**

London – Tel: (44) 207 629 09 05

Pair of jardinières

Empire Period (Dated 1810)

1.14 x 0.71 m

Table centre in tortoiseshell and ivory, attributed to Pierre Gole

Louis XIV Period (c. 1660)

This piece can be compared to two tables with an identical shape, initially made for the collections of Cardinal Mazarin and dating to the years 1655-1660.

This is one of the most elegant and best-preserved pieces of furniture commissioned for Versailles during the first and splendid period of its development.

H 78 L 100,5 P 62,5cm

Screen in Coromandel lacquer

End of 17th century - K'ang Hsi Period

This 17th Century Coromandel lacquer screen is very rare because of its form. It is decorated with landscapes, still lifes and calligraphy painted on silk in an archaic style, which makes it a remarkable work. It was offered to the mother of an important official on the occasion of her 80th birthday.

H 292 cm, 12 panels each with a width of 49.5 cm

- **Marc PERPITCH**

Paris - Tel: (33) 1 45 48 37 67

Magistrate's Throne

Italy, 16th Century

Structure in wrought iron with the arms and the frames of the high back decorated with baluster-shaped ornaments in turned bronze.

157 x 59 x 46 cm

- **PERRIN ANTIQUAIRES**

Jacques, Patrick et Philippe Perrin

Paris - Tel: (33) 1 42 65 01 38 / (33) 1 42 60 27 20

Wardrobe with the theme of the Fame by Thomas Hache

Louis XIV Period

A Fame is a mythological and allegorical divinity. This wardrobe is in polychrome wood marquetry and scagliola.

211 x 162 x 65 cm

Desk of Napoleon I at the Château de Malmaison attributed to Jean Henri RIESENER

End of the 17th Century

Large flat desk in mahogany, veneer in mahogany and ebony, frame in oak, drawers in oak and walnut. There are three drawers on the apron, the middle one slightly set back. The sides have two big writing leafs, the apron on the sides is marked by a big central breakfront with cut-off lower corners. Each section of the desk is emphasised by numerous breakfronts. The facades of the drawers and lateral breakfronts are covered in a veneer of mottled mahogany. The desk stands on four turned legs with eight facets, with ormolu highlights, surmounted by a ring in gilded bronze. The top is covered in green sheepskin, framed by a mahogany cover plate, ringed by ormolu ornamentation, and with ormolu mouldings.

169,5 x 91,5 cm, P 75,5 cm

- **Maurice SEGOURA**

Paris - Tel: (33) 1 42 89 20 20

Pedestal table in marquetry, Sèvres porcelain and ormolu, stamped Martin Carlin

Louis XVI Period

The top, which slides over a toothed bar, is adorned with a plaque in Sèvres porcelain, decorated with a pattern of flowers and bordered by a blue band of partridge-eye motifs.

101 x 46 x 39 cm

- **Axel VERVOORDT**

's-Gravenwezel - Tel: (32) 3 658 14 70

Wijnegem – Tel: (32) 3 355 33 00

George II cabinet desk in mahogany, structure and inner lining in oak England, c.1750

252 x 133 x 61 cm

- **Olivier WATELET**

Paris – Tel: (33) 1 43 26 07 87

Pair of mahogany chests of drawers by Emilio Terry 1946

NUMISMATICS

- **Sabine BOURGEY**

Paris - Tel: (33) 1 47 70 35 18

Louis XIV medals,

17th Century

In partly gilded bronze

An illustration of the Baroque period of the reign. Among the medals presented are those of The Death of Louis XIII, Louis XIV as a Warrior.

Catherine de Medicis and Henri II by Germain PILLON

Louis XVI Period

Extraordinary and uncompromising portraits of sovereigns by one of the greatest French medal artists. He was born in 1535 and died in 1590. He was the “general controller of effigies” and was known mainly for his work as a sculptor. These two medals are so astonishing that one has the impression of being watched by the two sovereigns.

OBJETS d'ART

- **Didier AARON**

Paris - Tel: (33) 1 47 42 47 34

London - Tel: (44) 207 839 47 16

New York - Tel: (1) 212 988 52 48

Pair of figurine candlesticks

Louis XV Period

These candlesticks are adorned by figures with children on their knees, holding an armful of flowering branches from which emerge the candle- holders. One of the big figures seems to be a Bacchus, since he is wearing a crown of vine leaves. However, the presence of a lion skin on his belt could be a reference to Hercules. The child on his knees is also wearing the attributes of Bacchus. The other figure is a woman but without any particular attributes, and the child sitting on her has no specific features.

- **ARC EN SEINE**

Paris - Tel: (33) 1 43 29 11 02

Tutankhamon Lamp by Jean Michel FRANK

1947

Model in cast plaster with a white patina

Signed and numbered

50 x 48 cm

- **Ariane Dandois**

Paris - Tel: (33) 1 43 12 39 39

Pair of candelabra with Vestals in platinum and gilded bronze, with three branches

19th Century

These candelabra are one of the rarest models created by Parisian bronze artists at the beginning of the 19th century. A Greek or Roman original probably inspires the theme of a seated Vestal Virgin.

59.5 x 28 x 13.5 cm

- **AVELINE**

Paris - Tel: (33) 1 42 66 60 29

Regulator by Ferdinand Berthoud, received as a Master in 1754

Louis XV Period (c. 1752)

H 219 L 63 P 30 cm

- **BRESSET**

Paris - Tel: (33) 1 42 60 78 13 / (33) 1 45 48 18 24

Reliquary

Limoges, 13th Century

Champlevé enamel on leather

- **The Chinese Porcelain Company**

New-York - Tel: (212) 838 77 44

Two busts in bronze of the Barons de Besenval by CAFFIERI
1735 and 1737

Engraved with the words “fait par Caffieri à Paris en 1735” and “fait par Caffieri à Paris en 1737”. These two busts of Baron Jean Victor Pierre Joseph de Besenval (Colonel in Chief of the Swiss Guard) and his father Baron Jean Victor Pierre de Besenval, reveal the unexplored potential of Jacques Caffieri as a portrait sculptor.

H 78 L 52 P 32 cm
H 76 L 52 P 32 cm

- **Philippe DENYS**

Brussels – Tel: (32) 2 512 36 07

**Actaeon kneeling on a triangular base, by Einar Utzon-Frank
Copenhagen 1914**

Bronze, brown patina, signed on the base at the bottom left

42 x 26 cm

- **François LÉAGE**

Paris - Tel: (33) 1 45 63 43 46

**Pair of wall lamps with two branches and faun heads, attributed to André Charles
Boulle**

Louis XIV Period

- **Yves MIKAELOFF**

Paris - Tel: (33) 1 42 61 64 42

**Cassolette in agate mounted on gilded bronze
17th Century**

Attributed to Pierre Gouthière,

- **Galerie NEUSE**

Bremen - Tel: (49) 421 32 56 42

**Pair of ice buckets by Jean Baptiste Claude Odiot
c. 1789-1809**

Silver, applied relief of Bacchus and Maenad

H 28 cm, weight 3980 g

- **PARTRIDGE Fine Art PLC**

London – Tel: (44) 207 629 08 34

**Large ewer and tray
London, 1710-1711**

The ewer and its basin are two magnificent examples of the Huguenot style. They are of artistic and historic significance because they illustrate the most exquisite craftsmanship of English silversmiths.

32.7 x 69.3 cm

- **GALERIE DU PASSAGE**

Paris - Tel: (33) 1 42 36 01 13

**Medusa head in bronze by Gustave Miklos
1930**

Signed and dated “Miklos 30”

*Unique piece offered by Miklos to his art patron, the collector and banker Worms.
Exceptional sand casting.*

H 90 L 85 P 30 cm

- **Marc PERPITCH**
Paris - Tel: (33) 1 45 48 37 67

***Pair of Lions with the Arms of the Boucherat and Hennequin families
End of the 16th Century***

These long-maned stone lions are seated on their hind legs, holding a shield with a coat of arms in their forepaws. The first one bears the arms of Oudart Boucherat and his wife Barbe Hennequin, the second bears the motto "Si domientes vigilant quis non pertimescat"

67 x 28 cm, base 32 x 16 cm

- **PERRIN ANTIQUAIRES**
Jacques, Patrick et Philippe Perrin
Paris - Tel: (33) 1 42 65 01 38 / (33) 1 42 60 27 20

***Chandelier in gilded bronze and rock crystal with five branches
Louis XVI Period***

H 113 Diam 60 cm

- **Galerie RATTON-LADRIERE**
Paris - Tel: (33) 1 43 59 58 21 / (33) 1 42 61 29 79

***Perfume burner by Florentin Desiderio da Firenze,
17th Century***

49.5 x 25 x 23.5 cm

- **Maurice SEGOURA**
Paris - Tel: (33) 1 42 89 20 20

***Bracket clock in bronze, sumptuously chiselled and gilded by Jean-François Le Moine
17th Century***

H 125 L 56 P 22 cm

- **THIBAUT-POMERANTZ**
New York - Tel: (1) 212 759 60 48
Paris - Tel: (33) 1 45 04 54 68

The Garden of Armida, painted wallpaper considered as one of the most beautiful and interesting examples produced during the Second Empire.

It was presented and exhibited by Jules Defossé at his stand during the Universal Exhibition of Paris in 1855. This decorative wallpaper was awarded the Gold Medal, competing with "master painting" and establishing itself as a form of art in its own right.

PAINTINGS AND DRAWINGS

- **Didier AARON**
Paris - Tel: (33) 1 47 42 47 34
London - Tel: (44) 207 839 47 16
New York - Tel: (1) 212 988 52 48

***David by Claude Vignon
Painted around 1625***

Oil on canvas, 122 x 88.5 cm

- **Ariane Dandois**

Paris - Tel: (33) 1 43 12 39 39

Chinoiserie with Musicians, attributed to Jacques Vigoureux Duplessis
17th Century

The artist depicts an imaginary scene with an oriental dignitary and his consort seated under a palanquin in an alcove decorated with wood panelling.

Oil on canvas, 73.5 x 81.5 cm

- **BERKO**

Knokke le Zoute - Tel: (32) 5 060 57 90

Brussels - Tel: (32) 2 511 15 76

Paris - Tel: (33) 1 42 60 19 40

Le Bel Encadrement (The Beautiful Frame) by Henri Guillaume Schlesinger
Signed and dated at bottom left, **1853**

Oil on canvas, 91,5 x 72,5 cm

- **BRAME & LORENCEAU**

Paris - Tel: (33) 1 45 22 16 89

The Plain of Gennevilliers, Yellow Fields by Gustave Caillebotte
Painted in **1884**

Stamp of signature at bottom right.

The plain (of Gennevilliers) behind the property of the painter provided him with subjects that were very different from those he could see from the window of his apartment on Boulevard Haussmann. The intense yellow of the colza reveals his interest in the countryside, which is also highlighted by the absence of life and by the clear and uninterrupted horizon, in sharp contrast to the city.

Oil on canvas, 65 x 81 cm,

Portrait of a young man by Jacques-Louis David
1793

Signed and dated in the middle to the left.

The model is captured in a sudden movement of someone whose attention has been caught suddenly, making him turn his head. His arms crossed, he appears to have been distracted while reading a book that he is still holding in his right hand. The young man is shown in a three-quarter pose, against a neutral background that emphasises the youthful expression of his face.

Oil on canvas, 73.4 x 59 cm

- **CANESSO**

Paris - Tel: (33) 1 40 22 61 81

Still Life with a Basket of Fruit and Vase of Flowers, on an Entablature by Bernado Strozzi (1581/82-1644)
17th Century

The pictorial prowess of this still life, one of the best known in the history of Italian art, is an outstanding example of this genre.

Oil on canvas, 132 x 65 cm

Veduta del Dolo by Francesco Guardi (1712-1793)
18th Century

This "view of Dolo" depicts a small town just outside Venice. Antonio Morassi places this work quite late in the career of the artist.

Oil on canvas, 57.5 x 72.5 cm

- **Eric COATALEM**

Paris - Tel: (33) 1 42 66 17 17

Nude Venus by L Lagrenée
1769

Signed and dated

Oil on canvas, 70 x 90 cm

- **HABOLDT & Co**

Paris - Tel: (33) 1 42 66 44 54

New-York - Tel: (1) 212 249 11 83

The Holy Family with Saint John the Baptist by Carlo Portelli
16th Century

This painting, a notable example of the Florentine Mannerist School, stands out for its pictorial qualities, clear composition and the attention paid to feelings.

Oil on a wood panel, 132 x 104.2 cm

- **Galerie HOPKINS CUSTOT**

Paris - Tel: (33) 1 42 65 51 05

Young Arab by Kees Van Dongen
1910

Signed in the middle at the bottom

Oil on canvas, 104 x 65 cm

- **Georges DE JONCKHEERE**

Paris - Tel: (33) 1 42 66 69 49

Drunkard Escorted Home by His Folk by Peter Brueghel the Younger
1623

Signed and dated

Panel, 43.8 x 64.8 cm

- **Jan KRUGIER, DITESHEIM & Cie**

Geneva - Tel: (41) 40 82 25 10

Portrait of the Artist's Mother by Alberto Giacometti
c. 1923-1924

Pencil on paper, 38 x 30 cm

Olympos and Marsyas by Nicolas Poussin
c. 1626

Oil on canvas, 97 x 90 cm

- **LANDAU Fine Art**

Montreal – Tel: (514) 849 33 11

Bust of a Woman (*Dora Maar, head bent, with a yellow scarf*) by Pablo Picasso
Painted in **1936**

Oil on canvas, 64.5 x 54 cm

Black Magic by René Magritte
1942

Signed on the bottom right

Oil on canvas, 65 x 54 cm

- **Yves MIKAELOFF**

Paris - Tel: (33) 1 42 61 64 42

Girl-Mother by Kees Van Dongen
c. 1907-1908

Signed on the bottom left

Oil on canvas, 99.7 x 81.3 cm

- **MORETTI Srl**

Florence - Tel: (39) 0 55 265 42

Virgin and Child Surrounded by Angels by Maestro di San Torpe
c. 1295-1335

Signed and dated

67 x 83 cm

- **NOORTMAN**

Maastricht - Tel: (31) 43 321 67 45

Portrait of a Man with a Red Cape by Rembrandt Harmensz Van Rijn
1633

Signed and dated in the middle on the right

Oil on a wood panel, 60.5 x 50.8 cm

- **Giovanni SARTI**

Paris - Tel: (33) 1 42 89 33 66

Saint George and the Dragon by Girolamo Da Treviso
c. 1522-1523

Girolamo di Tommaso, known as Girolamo da Treviso the Younger, was born in Treviso circa 1497. He was a painter, sculptor and architect. He seems to have completed his training in Venice, perhaps under Titian. His early works also show the influence of Giorgione, Porderone and Salvodo.

Oil on a wood panel, 185 x 143.5 cm

- **Galerie de la SCALA**

Paris - Tel: (33) 1 45 63 20 12

Caricature of the Artist Seen from the Back by Henri de Toulouse-Lautrec
*The pose of the artist in this drawing is repeated in several sketches made **around 1895**. This is masochistic act of bravado by an artist who preferred to poke fun at*

himself rather than to be teased by others. These caricatures were made almost unconsciously on a restaurant tablecloth or the corner of a piece of sketching paper.

Pen and brown ink drawing on squared paper, 14.5 x 11 cm

- **Maurice SEGOURA**

Paris - Tel: (33) 1 42 89 20 20

The Wharf of the Slavonians and the Saint Mark Basin Facing the Salute by
William James,
17th Century

Oil on canvas, 80 x 134 cm

- **Axel VERVOORDT**

's-Gravenwezel – Tel: (32) 3 658 14 70

Wijnegem – Tel: (32) 3 355 33 00

Still Life with Figs and Raisins, by the Hartford Master of Still Lifes
Lombard or Spaniard, c. 1590-1600

Oil on canvas, 141 x 177 cm

CARPETS, TAPESTRIES

- **Galerie CHEVALIER**

Paris – Tel: (33) 1 42 60 72 68

Musicians and Dancers, after a model by Jean Bérain, cartoon by Jean Baptiste
Monnoyer,
1690

*Tapestry made by the Manufacture Royale de Beauvais, part of the series of
“Grotesques on a yellow background”.*

Woven in silk and wool, 3.20 x 5.30 m

- **The Chinese Porcelain Company**

New-York - Tel: (212) 838 77 44

Royal Tapestry
1700-1710

*Tapestry with the Arms of France and Navarre made for Louis XIV by the Manufacture
Royale des Gobelins*

Woven in silk and wool, 115.25 x 81.5 cm

- **Yves MIKAELOFF**

Paris - Tel: (33) 1 42 61 6442

The Bronze Serpent
End of the 17th Century

*Made by the Manufacture Royale des Gobelins, after Charles Lebrun, painter at the court
of Louis XIV. “The Bronze Serpent” is part of the series on the history of Moses, a painting
of Louis XVI.*

Wool, silk and metallic threads visible on both sides, 3.10 x 5.47 m

- **Olivier WATELET**

Paris - Tel: (33) 1 43 26 07 87

The Champs-Élysées by Maurice Brianchon,
1946

Aubusson tapestry woven by the Ateliers Pinton

Antiquarius, Antiquarium, Antiquarians

Where is the *gold, frankincense and myrrh* of the Three Kings on which our Judeo-Christian civilisation is based, or the relics of our Medieval Patron Saints, or the lacquers offered by the ambassadors of the King of Siam to Louis XIV in 1686? What has happened to the jewels of the royal depository of furniture scattered on the cobblestones of Versailles between 25 August 1793 and 11 August 1794? “Happy are those who have travelled far like Ulysses ...”, who have paced up and down the *Lendit* fairs of Paris or those of Troyes in Champagne during the Middle Ages, walked along the *Quai de la Mégisserie*, got lost along the silk road, entered the shop of the merchant Gersaint after admiring his sign painted by Watteau, or called on Madame de Pompadour on 3 June 1752 in the company of Oeben to *repair* a table delivered by the *marchand ordinaire du Roy*, Lazare Duvaux. Although the terms “antiquary” and “antiquarian” appeared quite late in reference to its purely commercial aspect, its Latin origin gives a greater and more empirical value to this noble profession, for “antiquarius” means a person who “loves antiquity”.

A MIRROR OF PASSIONS

It is certainly a question of love in the sense of a *sensual relationship* with the object and of human encounters, those that opened the doors to a career or crystallised the confidence of the collector. Looking at the career path or family background of our contemporary antiquarians, one is often surprised by the diversity of their origins. Some of them have followed business studies, others are scientists like Yves Mikaeloff and Eugène Becker, or else they come from a more literary environment, as in the case of Ariane Dandois, a former journalist with *France Soir*. But what they share in common is an emotional, even passionate, encounter with the object. This sensual relationship is not concealed but on the contrary it can be transmitted. Nicolas Landau, one of the leading references in the field of antiques, has become a master of this delightful art. “With the expression of a gourmet, he opens his showcase, places his hand delicately on a small third century Syrian statuette, draws it towards him, caresses it with the tips of his fingers, invites his client to feel the softness of the stone, the smoothness of the curves, describing in detail the subtle variations of the material ...”. Backed by this demonstration, he was unable to resist. “*I can’t help it, when an object speaks to me, I have to speak to it, I have to talk about it.*” But an antique dealer from a long line of antiquarians from the Monceau plain reassures us by pointing out that the excitement of discovery should not be felt every day otherwise one would question the value of the object and of the antiquarian.

However, this passion for a work of art is undeniably backed by an *urge to possess*. Our good friend Freud provides an example - inevitably drawn from early childhood - of this magical experience of possession and control. “One day, when my mother was out for a long time, she was greeted by the message ‘Baby o-o-o-o’ upon her return. But it was soon observed that during his long solitude, the child had found a way of making himself disappear. He had discovered his image in a mirror that did not reach all the way down to the floor, and then he crouched so that his image “disappeared” from the mirror. Interpreting this game was easy. The game was related to the important cultural results obtained by the child, with the instinctive renunciation he had accomplished to enable his mother to leave without showing any opposition.” Objects serve to transform frustration or discontent into a state of well being, and even pleasure. Yet for this antiquarian from Faubourg Saint-Honoré, who comes from a family of several generations of antiquarians, a sense of frustration can spring up again on seeing the object disappear without having had time to enjoy it. It is not enough to acquire and possess it. One must also enjoy it. Like a fervent antique dealer or collector, *the child absorbed in his games dreams not only of going into a distant and past world, but also into a better one.*

The encounters of an antiquarian have the same effect as a *reflecting mirror*. He shares with the collector a physical tie with the object and a strong possessive feeling, but the first of such encounters is through an indirect reflection, the one with the artist through the acquired and re-sold work. By rubbing shoulders with it, the perception of the artist grows stronger with time. A great antiquarian from the classic tradition defines it in the following terms. “An artist is a craftsman with the addition of invention.” The very fact of learning to understand the old masters leads to acquiring a different view of the artists of one’s own time or century, and to

going to see them in their studios, like an antiquarian from Rue Royale in Paris. For him, it is a question of rediscovering the *creative power of the artist at the very moment when he conceives the object*.

Not everyone has the chance of having a *Cousin Pons* in his family even though many antiquarians come from a lineage *born in the drawer of a commode*. At this point, the second important encounter often occurs with a charismatic antiquarian who has pointed the way to a new generation and made it possible for many to affirm their choice within a community that shares the same spirit. Among them, one can mention the names of a few antiquarians, such as the Duveen, the Wildenstein, Etienne Levy, René Weiller, and Nicolas Landau.

The ultimate encounter is the one with the collector. This is by far the most important because an antiquarian is first and foremost a collector. Many of them are inclined to agree with the words of Manoukian but by introducing a few subtleties. "The genuine antiquarian buys for himself. He imposes his taste on his clientele, which develops in accordance with their affinities." It is this particular affinity that establishes an undeniable link and gives meaning to the word confidence. Far from the commotion and beating hearts of auction sales, far from electronic diaries and crackling mobile phones, the businessman, the prince of "the new economy", comes here as an explorer with the intention of going back in time in a machine invented by Wells, and he consequently experiences a sudden deceleration. "The man in a hurry" suspends his time. Over and above pleasure, he acquires knowledge and a culture that is not necessarily his own. This is part of the success of an antiquarian.

A HUNTING PERMIT

An antiquarian is above all a *hunter of objects*. *Instinct* plays an important role in this quest for the rare and unusual object. It is certainly a gift but it needs to be cultivated by being constantly confronted with artworks and by the wide variety of "hunting grounds" that need to be prospected. The object undoubtedly stimulates the instinct through the creativity it evokes. An exceptional object has such an extraordinary aura that even a connoisseur finds it difficult to describe. A talented antiquarian has this sensory capacity that enables him to know when he is in the presence of an atypical and outstanding object. "I only look at the stamp after examining the object", admits Bissey, "it helps to confirm my own diagnosis."

Like all self-respecting hunters, *the notion of the game* can sometimes go beyond the target itself. "The fabulous find implies risking everything for an object which you believe in", explains a regular exhibitor of the Biennale. Taking a risk can sometimes be optimal even if it is based on this belief in an invaluable object. And another antiquarian from the Faubourg acknowledges that the only thing that prevents him from sleeping is the possibility that he may not be able to acquire a highly coveted object.

Unlike auction rooms, the antiquarian has, over the years, woven a web of *beaters* who serve as extra eyes to spot a new object. These indicators can come in all forms, from the traditional operator on the market to collectors and big families, for the antiquarian is at the hub of the market.

FROM ZERO TO INFINITY

Although the term *antiquarius* goes back to Antiquity, and whether the antiquarian still lives on the trade old things or not, shouldn't we ask whether he is not the guarantor of an even broader dimension than his simple identity as a human being?

The big families of antiquarians, established over several generations, like the Kraemer, Fabius or Fabre, have certainly been the leading lights. The *Holy Family* is the witness of the constant movements of art works, following the ups and down in the history of their owners and of humanity as a whole. This continuity over time and over several generations obliges the antiquarian to give the object *a personal guarantee*, a filiation, being aware of the fact that it could again be offered to his grandson thirty years later. Given this context, the dealer is close to the expert who engages his responsibility beyond what the English-speaking circles guarantee. Passion and knowledge are transmitted through direct lines. This perpetuity over time is still being constructed today with the emergence of new *dynasties*, such as the Perrin, Ségoura, Steinitz, Lefebvre and others.

What the antiquarian transmits to the collector is often an *access to History*. He guides him along the path of knowledge. The increasing determination to acquire an exceptional work follows the direction of these historical

pedigree pieces which, because of their unusual character, inevitably respond to the commission. Even though the sales catalogues of the big English auction houses grow thicker every year, the sales themselves are only organised over a period of two months. The research work of a dealer specialising in old paintings or traditional furniture is therefore incomparable. The latter will alert the collector by pointing out that nearly half of the lots in these sales are not sold, and that more than 60% of the objects in these auction sales come from clearances that dealers are unable to sell in his galleries. A good deal is therefore frequently the result of bad cataloguing. The cultural role of the antiquarian is now growing. He is being transformed into a commissioner of thematic or retrospective exhibitions of museum standard. In addition to his catalogues for temporary exhibitions, he is also the author, publisher or promoter of art publications. Good examples are provided by *Les cahiers du mobilier*, sponsored by the Perrin family, the monograph on *Weisweiler*, published by Maurice Ségoura, and *L'art du Siècle au XVIIIème siècle*, promoted by the Gismondi Gallery.

However, in order to perpetuate the tradition of the object, it is necessary to *revive* it. This is one of the duties of the antiquarian, and it gives him a humane virtue that is lacking in the English expert or the auctioneer. He is becoming a "Doctor of the World". According to an antique dealer in the Faubourg Saint-Honoré, this operation is carried out according to the principle of "very well restored but not too much". And this is where the difficulty lies, confirming that "a good antiquarian has good restorers". The current trend is for transparency vis-à-vis future buyers. Descriptions of the restoration carried out are placed at their disposal *to explain the experience of the object*. *The goal is to retain the original parts that are considered to be healthy and to remove the sick parts*, according to an antiquarian from Rue Royale, who has had a scientific training. Archaeology is certainly a source of inspiration. It is no longer simply a question of restitution. According to this approach, the National Trust policy is not to touch the additions made during the 19th century to an item dating back to the 18th century because these changes illustrate the evolution and life of the object.

In the face of these questions concerning the restoration of an ensemble or of an object, the work of the antiquarian is similar to that of the museum curator who has to make choices for the programmes on safeguarding cultural heritage. The museum is a vehicle for education. It is therefore not unusual for an antiquarian to participate in these educational efforts by lending a work for a public exhibition that is necessary for understanding the history of art. The museum is par excellence a place where the human dimension takes on the name of civilisation, and where memory is fixed for the generations to come.

The antiquarian also enters a museum in a permanent way through the art works he sells to it. Among such works, mention should be made of the sloping desk of B.V.R.B., delivered by the dealer Hébert in 1745 to the apartment of the Dauphine in Versailles, which has returned to its place of origin in 1987 through the intermediary of Jacques Perrin. Other interesting examples are a commode in red lustre wood veneer by Jean-Pierre Latz, acquired by the J. Paul Getty Museum from Maurice Ségoura, and the sketchbook of Nicolas Cochin made for Louis XV in 1736, and sold by Yves Mikaeloff to the National Museum of the Invalides in Paris. Such sales can also help to reconstitute a puzzle, a series that until now has remained incomplete. A case in point is the preparatory drawing by David for a painting that is at present in the Musée de Rennes. It has enriched the collections of the Louvre through the intermediary of Eric Coatalem.

Generous gestures also exist, and they usually tend to be rather discreet. A chair bearing the Boulard stamp intended for the Dining Room of Louis XVI is now on its way back to Versailles thanks to a donation by François Léage. He has also donated a Boulard stool delivered for the *Cabinet des bains* in Compiègne. Collective action is also making an appearance. The Syndicat National des Antiquaires, through its principal representatives, are now supporting two Parisian museums created from major private collections: the Musée Jacquemart André and the Musée Nissim de Camondo. Antique dealers contribute indirectly to the life of public collections by training major collectors who will become future donors, as in the case of the collection belonging to Mr. and Mrs. René Grog-Carven at the Louvre Museum, or the Wrightsman collection at the Metropolitan Museum of New York.

The antiquarian defies the volatile nature of time through his filiation, access to history and museum contacts. He adapts himself and his behaviour to current developments in science and technology. Like the 18th Century haberdasher, a veritable decorator who served as an adviser and intermediary between contemporary artists and his clients, the antiquarian of today also belongs to the modernity of his century as a *creator of atmospheres*. The flickering shadow of the candle of days gone by has given way to a low-voltage computer-controlled lighting. The highlighting of the object and the personality of the buyer are thus guaranteed in an environment that has become sensitive. The tellurian scale is now under control. Philippe Kraemer recounts how, after the war, he concentrated on purchasing masterpieces by André-Charles Boulle, which were not highly appreciated at the time. This choice turned out to be a very wise one because thanks to air-conditioning, Americans who had in

the past avoided this kind of furniture due to its fragile bronze and tortoiseshell marquetry, have become the leading purchasers. The profession of antiquarian now requires some expertise in the field of architecture in order to be able to assess the resistance of materials.

The *Biennale des Antiquaires* appears to be fertile ground for the antiquarian to create or recreate an atmosphere. The antiquarian from Rue Royale who stages his furniture and objects in a modern setting explains by saying that his objective is to give visitors the *keys* to the work in the language of today.

The *Biennale* is the ideal place for this meeting with the objet d'art orchestrated by the antiquarian, who will in this way disclose his initial emotions.

Far from the Internet sites that supply us with catalogues of images on a plain background, the enlightened collector will still find that indispensable sensory perception of the object here.