

Retrouvez et feuilletez des
extraits de tous nos livres sur
www.infine-editions.fr

Diffusion France
PROLIVRE Tél. 01 44 39 22 26
Hachette LDS Tél. 01 30 66 20 66

Diffusion Export
Hachette Livre International
Tél. 01 55 00 11 00

LUXURY & PRIVACY

IN 18th-CENTURY FRANCE

TEXTS BY ARMELLE FÉMELAT, ORANE
CONAN AND GUILLAUME LÉAGE

*DISCOVERING THE ART OF LIVING
À LA FRANÇAISE IN THE 18th CENTURY*



The authors :

Armelle Fémelat,

Associate researcher at CESR- UMR 7323,
specialist in the Italian Renaissance and
animal studies, freelance journalist, editor
and author,

Guillaume Léage,

Specialist in exceptional 18th-century
furniture and objets d'art. Fifth-generation
antiques dealer in the Léage family,
director of Galerie Léage Paris

et Orane Conan,

Graduate of the École du Louvre, assistant
at Galerie Léage

Preface by **Daniel Alcouffe,**

General Curator of French Heritage and
art historian, Director of the Objets d'Art
Department at the Louvre..

In the 18th century, the decorative arts emerged as a major art form. New styles and uses proliferated, skills were perfected and the number of connoisseurs and collectors grew, all at the frenetic pace of ever-changing tastes. This unprecedented development was the result of a refined art of living that made the decorative arts its preferred means of expression. Craftsmen, merchants, and collectors all sought perfection in line, richness of material and originality of design, giving rise to the creation of outstanding masterpieces.

Founded in 1972, Galerie Léage specialises in museum-quality eighteenth-century furniture and objets d'art. Its collection is world-renowned for the rarity and historical interest of its pieces. Since 2020, the gallery has regularly published Interludes, newsletters on a variety of subjects, often illustrated with works from its collection, in order to share its love of this period with as many people as possible. Now gathered together in this book, they reveal the many artistic, social and historical influences that shaped the decorative arts of the period.

This book is the result of The Interludes de la galerie Léage, written by Orane Conan between 2020 and 2023. It addresses four themes fundamental to the 18th century: sophistication, excellence, refinement and comfort. Through them, it describes the multiple artistic, societal and historical facets that characterize the decorative arts of this period.

GALERIE LÉAGE

FRENCH ART DE VIVRE

A cultivated, refined elite A changing society

During the reign of Louis XIV (1643-1715), the monarch and members of the court set the standards for commissioning art and in particular in the field of decorative arts. At the dawn of the Grand Siècle (the Great Century), many masterpieces were thus created at the king's request, particularly via the royal services of the Garde-Meuble, Menus-Plaisirs, Argenterie, and Affaires de la Chambre, which together organised the royal household. The Sun King's death in 1715 marked a turning point: the expertise of the creative arts moved away from Versailles to Paris, and great taste as well as grandeur became progressively given way to *coquetterie* style and coyness, while those who led the fashionable world came from more and more varied social backgrounds. Over the decades, the elite became less and less limited to members of the court and included those in high finance and luxury trade. With their more or less prestigious family backgrounds, before long the nobles, like the great bourgeoisie and other state employees, entered a two-pronged movement of self-celebration and self-affirmation into the 18th century. The life of high society was then refined to a high art and became an end in itself.

Fortunes – the largest of them being counted in millions of gold pounds, equivalent to tens of millions of euros – became, influence, and anyone could now compete for any shortcomings in lineage. In the 18th century, the Parisian elite was a wealthy one, mixing members of the royal family, the nobility associated with the court and the high clergy with those of high administration, finance, and trade, as well as the principal legal officers. The most prestigious roles within the king's household – Grand Équerry, Grand Chambellan, or Grand Maître of the Wardrobe – were traditionally held by the houses of Condé, La Tour d'Auvergne, and La Rochefoucauld. In the rank of illustrious bloodlines were also the Haudouins, Montmorency, Rochefoucauld, de Launay, Villenoy, Beaumont, Richelieu, Armand, and de Gennes families. Even later in the royal coffers, money benefited the financial professionals. New fortunes were made and some families prospered, including the Crèzet, Pissot, Pissot de Bousmalle, Le Bar de Montargis, Blondel de Gégny, Baudard de Saint-James and Luttre families.

CHRISTOPHE BÉNE
Attributed to Jean-Louis
Ponceau. Feeding with ram
heads. Bronze and gold detail,
c. 1740. Former collection
of Catherine Lepage.

11



THE MAGNIFICENCE OF RESIDENCES

From fortresses to classical châteaux, open to nature and bathed in light, residences underwent a radical transformation between Louis XIV's reign and the Revolution. Successfully interpreted by Louis Le Vau and Jules Hardouin-Mansart, Versailles embodied the Sun King's policy of grandeur better than any other château.

Louis XV had part of the interior refitted in the rocaille style by Ange-Jacques Gabriel, who later worked on the châteaux of Fontainebleau, Chantilly and Bellevue. In the 1760s, the First Architect moved away from the second Louis XV style at the Châteaux de Compiègne, then the Petit Trianon at Versailles, built between 1762 and 1764 for Madame de Pompadour. Elegant and luxurious, the house which Claude-Nicolas Ledoux built in Louveciennes for Madame du Barry

from 1771 onwards was among the first buildings in the Louis XVI style. Grouped together in the capital between the districts of the Faubourg Saint-Hippolyte, the Marais, and Saint-Germain-des-Près, private mansions multiplied during the age of Enlightenment. Several hundred were constructed during the 18th century, generally "enfermé par le jardin" (between courtyard and garden), with a formal gate and carriage entrance. Their elevations and plans differed according to the position and rank of their occupiers. The paved courtyard had to accommodate both horses and coaches. From the open porch, the staircase led to the reception area and rooms with antechambers, salons, galleries, libraries and bookrooms, and cabinets and bedrooms would come appear.

After a model for Jean-
Antoine Moreau.
Candlestick (one of a pair),
c. 1770. Former collection
of Catherine Lepage.

A 8

THE CHÂTEAU DE VERSAILLES

The royal châteaux par excellence, Versailles has been admired and visited by the whole of Europe since it was built. The seat of the French monarchy, it was also the symbol of its wealth and the monarch's enthusiasm for the arts.

French monarchs first turned their eyes towards Versailles out of their love of the hunt. Louis XIII, who regularly came to the area, decided to build a small lodge there, which was soon expanded in the beginning of the 17th century to become a true royal chateau. In turn, Louis XIV became interested in its estate and its forest rich in game. His ambition for it went beyond museum: in 1661, he employed three great artists who had been working at Vaux-le-Vicomte for the disgraced Fouquet: the architect Louis Le Vau, the painter Charles Le Brun, and the gardener André Le Nôtre. The three of them would make a chateau worthy of the Sun King. Le Vau, then Jules Hardouin-Mansart from 1678 onwards, considerably expanded the palace and endowed it with a magnificent State Apartment for the king, decorated in marble, stucco, gilt bronze, and optical illusions designed by Le Brun. The Ambassadors' staircase, the Galerie des Glaces, and the king's chamber were of an incomparable richness. The décor echoed the king's co-design power: the sun around which the planets orbited, that is, the court and the great paragon of the kingdom. These ideas were soon reflected in mythological references, while the décor of the Galerie des Glaces abandoned allegory to represent the triumphant sovereignty with its own features.

On 5 May 1682, Versailles became the seat of government and the court left Paris definitively to establish itself there. Louis XIV pursued improvements on it until the end of his reign and his successors continued to perfect them. Louis XV thus completed the Salon d'Horloge, a marble décor brought about by Antoine Vande's royal bronze. Seeking to create a more intimate context than those of the State Apartments, in which etiquette had to be observed at all times, he rearranged the interior apartments, then had small apartments created which were accessible by a private staircase. He ordered sumptuous furniture, including the superb medallion cabinet by Antoine Robert Gaudessou and the very modern roll-top desk by Jean-François Tiber, both installed in the king's inner chamber (p. 340).



View of the Château de Versailles and its gardens.

Maria Antonette then ordered for Versailles the most beautiful décor of the end of the Ancien Régime. She had her small apartments redesigned by Richard Mique, decorated in gilding delicately sculpted by the brothers Rousseau, the latest fashion, and furnished with the help of her favourite carpenter and cabinetmaker (p. 344-345).

Versailles was a superb palace that was also admired for its gardens. From east onwards, André Le Nôtre redesigned the grounds, which he divided into three spaces: the opened garden, those of the "bosquets", and the forest. He played on the harmony of levels and perspectives to structure the gardens and offer the visitor a strong contrast between the mastery of nature around the chateau and wild nature in the woods. Water became the principal element in

28

OPPOSITE PAGE | THE HALLWAY OF THE GLASS



Richard de Certe (architect), Antoine Vande (cabinetmaker) and François Lemoyne (sculptor), the Salon d'Horloge at the Château de Versailles, 1710-1716.

the park: water parterres, the great canal, and fountains gave the royal park its rhythm. Statues and bosquets repeated the mythological theme already developed in the chateau's décor, underlining the continuity between interior and exterior down to the 19th century. The gardens at Versailles offered a sumptuous environment for the expression of royal magnificence. Louis XIV gave his first party there in 1664, in honour of Mademoiselle de La Vallière. He then organised many other receptions, the bosquets, tailor-made for surprise and wonder, being their privileged locations.

Much more than a simple home, Versailles was the very idea of a royal chateau, inhabited by the most powerful monarch in Europe. Its décor, gardens, and etiquette contributed to developing a true "royal ceremony" in which all the art forms, as well as all the people living in the chateau and admiring the sovereign, participated in exalting the royal role. This idea was made clear to any visitor to Versailles and foreign ambassador would strongly relate the impression the palace had made on them.

European sovereigns were inspired by Versailles' majestic architecture and gardens. Around 1710, Victor-Amédée II of Savoy thus requested the architect Filippo Juvarra to build a palace in Turin where the lengthy facade and small large design would make reference to Louis XIV's palace. The New Palace in Potsdam for Frederick II of Prussia and Catherine the Great's Tsarskoye Selo translated this same model of royal palace into the architectural and decorative language of their countries.

Finally, in the 19th century, Ludwig II of Bavaria attempted a literal reproduction of Versailles at Herrenchiemsee Palace. A reproduction of the Galerie des Glaces and even the Ambassadors' staircase can still be seen there, although the latter had disappeared from the Château de Versailles during the reign of Louis XIV.

29

THE PETIT TRIANON

A neo-classical pearl within the park at Versailles, the Petit Trianon was constructed by Louis XVI before becoming the refuge of Maria-Antonette. A place of refinement as much as intimacy, it was built and furnished by some remarkable artists of the 18th century. According to the Comte de Feltz, it was "the most perfect masterpiece created by the decorative arts of the 18th century".

Among Louis XVI's numerous passions, botany held a major place. As part of the Trianon estate, the king had a French-style garden laid out around hot greenhouses and flower and vegetable gardens, in the middle of which the architect Ange-Jacques Gabriel had a little pavilion built in 1760. This arrangement pleased the monarch so much that in 1770 he envisaged extending it with the support of his favourite, the Marquise de Pompadour. The Petit Trianon, the common name it then took, was constructed between 1782 and 1788 under Gabriel's direction in the neoclassical style, strongly approved by Madame de Pompadour, who died too soon to see it finished. Its regular, harmonious architecture is punctuated along the facade by pillars and colossal columns, joining together the second and third floors. The interior was decorated in a simple, modern moulding of woodwork painted in shades of green.

A short time after his accession to the throne, Louis XVI offered the Petit Trianon to his spouse Maria-Antonette. The queen, who had grown up far from the court and its strict etiquette, then made this country residence her refuge and instituted a less conventional and more free lifestyle there, surrounded by those close to her. She organised evening events there for her entourage, and even large parties, such as the one she gave for Grand Duke Paul of Russia and the Grand Duchesse Maria Feodorovna in 1782.



The Petit Trianon, built by Ange-Jacques Gabriel for King Louis XVI in the gardens of the Château de Versailles, 1760-1762.

OPPOSITE PAGE | Jean-Baptiste Boudard, Chair of a pair delivered for the Tuileries then placed in the Petit Trianon. Louis XVI painted, Galerie Lafayette collection.

30





INTERIOR
DECORATION.
A TOTAL ART

The smallest element contributed to the decoration of reception rooms, from the floor to the placing of the chimney and mirrors, as well as the wooden paneling. The first were chosen and arranged in relation to the others, directed as much by the room's main axis, highlighted by horizontal and vertical divisions and subdivisions as by the rhythm of the apertures. The display of the furniture and small objects had had to be balanced and pleasing the eye of the interior decoration was that of a total act. Gold, which occurred at the same time, as

harmonized such a choice played a leading role, like the lights and chandeliers, console tables, and even armchairs in the a la mode style, aligned along the walls. The profusion of woodwork, bays, and mirrors in the living rooms and reception rooms left little space for paintings, other than above the doors and chimney. At the end of Louis XV's reign, new painting was no longer in fashion and painting took on an ornamental role. As decoration went from the intellect, pleasant, gaudy subjects supplanted those of an edifying content.

The growth of *Gasteria* Liliaceae
in TROPIC Magazine 2018.

10

COLOUR IN
THE 18th CENTURY

John F. Kennedy (1929-
1963) was the
youngest president ever with
no previous original military
experience.
J. Edgar Hoover

¹⁰ 'Sour de l'annation', 'old man's annation', 'Real' or 'newly arrived beggar' were some names of rhodes invented in the 18th century, a period during which colour reigned supreme in interior. Furniture and objects d'art were abundantly coloured at that time, the multitude and originality of the shades making the century of Enlightenment the subject of particular attention by both patrons and art craftsmen.

The latter thus used many naturally colourful materials in making their works, starting with the various species of woods. Although the sun and time have to a large extent made their natural colouring disappear, some of these species had a pronounced colour from the beginning, such as the violet of kingwood or amaranth. The veins in the wood, the direction and placing of its cut in the original log also created variations of shade. Other materials making up many pieces of furniture and objects part of the time, such as marbles of various angles and compositions, also came in many different shades.

Craftsmen also often use dyes to colour their creations, both on wood, used in assembling marquetry to bring out flowers or landscapes, and in fabrics, very present in upholstery.

DEFINITION 2 INTERIOR DECORATION, $\times$ TOTAL ART

Carpets, wall hangings and coats, silk goods, and other textiles thus contributed to the vivacity of interior decoration. Porcelain, another material very much in fashion in objects d'art and in furniture, added another new cultural note to decor. Produced by the manufacturers of Sevres, Chantilly, and even Meissen, mounted or inserted into furniture, it still retains today its original colour.

Lacquer and varnishes were also among the techniques employed by carpenters and silversmiths to decorate and colour their creations. Imported from Asia, detached from their original support and then inserted into European furniture and objects, lacquer was very much prized during the 18th century, particularly in France. In China and especially in Japan, lacquer was used to decorate a wide variety of objects. Chinese craftsmen were distinguished by their use of white, black and red lacquer. They quickly learned from their Chinese model and all used a varied range of colours. The Minto lacquerware was the most influential workshop in 18th-century Paris, to the point where the technique became known by their name. There were also other skilled craftsmen whose creations decorated the furniture of the overseas colonisers.



Roger Vanderhorne,
Calicut Hills, c. 1910, Paris,
Musée National de l'Homme.

57

Marc-Alexis Baranes
Directeur des éditions
mabaranes@infine-editions.fr
Tél. : 01 87 39 84 62
mob. : 06 98 27 12 14

ou
presse@infine-editions.fr
www.infine-editions.fr

INDOOR FLOWERS



Sèvres manufactory, Dutch style vase, 1765. Sévres. Musée national de la Céramique, inv. 1040.2006.

ORFÈVRES INDE. Claude-Charles Sévres. Plaque en émail (une de quatre). Louis XVI period. Galerie Lézage collection.

Fresh flowers, the increasingly naturalistic rendering of flowers on furniture and objects d'art reflected the development of the natural sciences and an unprecedented interest in the plant world.

In order to arrange flowers in interiors under Louis XVI's reign, vases, flower boxes, and other planters were created. Most of them were small, and were designed to be placed on top of furniture and used for arranging flowers in bouquets. Cultivated in "basses" or built vases, whole plants were also very much enjoyed. The Sévres manufactory fine-tuned many models of pieces designed for growing plants inside, such as flower boxes, Dutch vases, Mahon boxes, and even onion fountains. They were ingeniously fitted with water compartments, which allowed cut flowers and flowers from bulbs to be kept watered. Some manufacturers chose to plate metal to make more solid, aesthetically pleasing little troughs.

Under Louis XVI's reign, the taste for natural flowers grew even more and planters became real pieces of furniture. Being light, they were placed in antechambers or reception rooms. They were generally large in size for loose fresh flowers and raised on high legs. These decorative and practical pieces of furniture also had removable trays and a device hidden in the bottom of the trough for the water. It was therefore possible to have little miniature gardens by inserting flowers into them. The jardinières (planters) were precious pieces of furniture, particularly sensitive to the evolution of fashion. Some were made in satinwood and others, rare, in steel, such as the one in neoclassical style with ram heads and Greek-style vases (formerly in the collection of Galerie Lézage, see p. 22). Others took unique shapes when they were placed on Greek-style tripods. Probably invented by Jean-Henri Elbert in 1771, the latter were inspired by antique furniture and were particularly well suited to the function. Floral compositions, thus highlighted, were brought closer to the enthusiast's eye and nose.

60



AESTHETES AND THEIR TASTE

Aesthetes who launched fashion, then promoted by some members in the first line, could be counted on the fingers of one hand during each generation. They were first and foremost great aristocrats, to whom royal mistresses such as the Marquise de Pompadour, then Madame de Turgot, could be added, or even a director of the royal Gobelins-Manège who had just been abolished, such as Marc-Antoine Thierry de Ville-d'Hervey. Taste and fashion came and went according to the sovereign, echoing the development of society and its mores. The elegance and lightness of the habits of the cultivated elite of the Régence, seeking comfort and freedom, thus opposed the ordered opulence of great

taste under Louis XIV. Inspired by shells, leaves, flowers, and other sprigs, the naturalistic forms of rocaille style were assembled with a great deal of freedom, emphasizing serpentine lines and dynamic asymmetry. Appearing in the middle of the century during a generalized passion for the antique, Greek-style taste opened a renewal of the decorative arts. Moved by a desire to return to the authenticity of the antique model, it combined geometric figures, bases of patterns, fluting, lion legs, buccinators and tripods. During the years 1770-1780, furniture in the Louis XVI style was decorated with the purest and lightest geometric patterns in a resolutely antique-style ornamental language.

A 8

Georges Jacob, Console table (detail), 1779, for the Princess de Conti at the Hôtel du Louvre, 1779. Galerie Lézage collection.

61

Marc-Alexis Baranes
Directeur des éditions
mabaranes@infine-editions.fr
Tél. : 01 87 39 84 62
mob. : 06 98 27 12 14

ou
presse@infine-editions.fr
www.infine-editions.fr

MARC-ANTOINE THIERRY DE VILLE-D'AVRAY

Marc-Antoine Thierry de Ville-d'Avray (1752-1792), the royal Garde-Meuble's superintendant and sometimes a controversial figure, was a close friend of Louis XVI, and a major player in the world of decorative arts towards the end of the 18th century. He was born to a family that had enjoyed a meteoric rise in prominence. In the first step to nobility, his grandfather purchased the position of *maître-valet* (master chief) to the king at the end of the 17th century. The Ville-d'Avray family climbed the social ladder over the generations, and in 1767, his father François-Christophe Thierry, first valet to the Dauphin, applied for and received his patent of nobility. In 1778, Marc-Antoine Thierry consolidated his status by acquiring a house and woods at one end of the park of Saint-Cloud, and fulfilled his family's ambitions when in 1778, he attended his estate on receiving the regency of Ville-d'Avray from Louis XVI.



Alexandre Rodin, *Portrait of Marc-Antoine Thierry de Ville-d'Avray, Intendant of the Royal Garde-Meuble 1791*, Versailles, Château de Versailles and de Trévoux, inv. 2019.11

CORRIGETS PAGE
Office of Marc-Antoine Thierry de Ville-d'Avray at the Hôtel de la Garde-Meuble, now the Hôtel de la Marine, in Paris

76



MARIE-ANTOINETTE

When Marie-Antoinette (Marie-Antoinette Joséphine Jeanne de Habsbourg-Lorraine, 1755-1793) arrived at Versailles in 1770, she was settled in very outdated apartments that had last been refurbished in the previous century by Maria Theresa of Austria. Only her bedroom was more recent, which Marie Leszczyńska had redecorated in 1775 to suit her own taste. The decor in the queen's apartments in the other royal residences was just as old-fashioned, dating back to the early 1740s. By 1780, the opulence of the queen's apartments was renowned throughout Europe, while her residences in the Tuileries and Saint-Cloud were just as praised for the sophistication of their decor.

Throughout her reign, Marie-Antoinette confidently set the trend and asserted her unflinching taste in the decoration of her apartments and residences. She loved to surround herself with objects d'art and precious furniture, convinced that her grandeur was measured by the display of rare and refined objects in her home. She conceived the decor of her apartments as a complete work of art, where furniture, objects d'art, hangings, and wall decor all complemented each other, and she oversaw the alterations to her apartments like a master builder. In 1785, when Richard Mique commented on the decoration of the Salon des Nobles, he said he wished he could "go to her majesty to ask for her ideas." No written record remains of her decisions, but her taste is easily recognizable in all the objects and ornaments she commissioned.

In realizing her decorative schemes, Marie-Antoinette was lucky enough to have recourse to the priceless royal collections amassed by earlier monarchs, such as Louis XIV's rich collection of gemstones, which she could choose from at will. For her, the items she removed from the display cabinets were not just collector's pieces but ceremonial objects, which she arranged in decorative display on mantelpieces and console tables. In 1788, jade Milano vases flanked Louis XIV's gold vessel on a console table in her bedroom.

To implement her furniture projects, Marie-Antoinette called upon the best craftsmen and architects to execute her decorating ideas, and appointed Richard Mique to act as intendant and Director General of the Queen's Buildings, doubling the work of the *Comme d'Angoulême*, Director General and organizer of the King's Buildings. Mique oversaw the work carried out at Trévoux, Saint-Cloud, and her apartments in Versailles.

Jean-Henri Riesener, cabinetmaker to the king in 1775, was among Marie-Antoinette's favorite cabinetmakers and carpenters, and always understood her wishes. When he lost his position in 1784 the queen commissioned him to work for her personal furniture collection, for which he produced some of the most important pieces of his career. Others, such as Jean-Baptiste-Claude Sené and Pierre-Philippe Thomire, also enjoyed her patronage and received numerous commissions from her. Sené made many seats for the Château de Saint-Cloud and Thomire was able to translate the queen's tastes in bronze.

Marie-Antoinette was known for her strong predilection for decorative themes. She loved the *chinoiserie* and preciousness of jewelry that she added to her collection of objects d'art. These were a frequent decoration in her collections, even on chair legs such as those she ordered from François-Toussaint Follet for the Pavillon du Rocher at the Petit Trianon.

CORRIGETS PAGE
Richard Schoenberger,
Jewelry ordered for Marie-Antoinette, 1782, Paris, Louvre Museum, inv. 121.999

82



83

Marc-Alexis Baranes
Directeur des éditions
mabaranes@infine-editions.fr
Tél. : 01 87 39 84 62
mob. : 06 98 27 12 14

ou
presse@infine-editions.fr
www.infine-editions.fr



Attributed to Andre-
Charles Boulle. Chen
in Boulle's workshop.
Paris, 17th-18th c.
Galerie Linge collection.

THE CREATIVE LAIR

In the capital, the various "arts and trade communities" were gathered into districts. Although the cabinetmakers were settled around the Faubourg Saint-Antoine and carpenters in the Bonne-Nouvelle district, they nonetheless shared the same corporation, as well as the practice of stamping their creations, which was compulsory from 1743. Scenarists and those working in marble settled close to the Faubourg Poissonnière, while the merchants were concentrated between the Louvre and the point of the Île de la Cité, with the Rue Saint-Hippolyte as the royal route. Although Jean-Baptiste Colbert supported the foundation and development of manufacturing companies producing luxury products everywhere in the kingdom – pottery works in Rouen (1662), tapestries in Beauvais (1664) and Aubusson (1667), glass for mirrors breaking up the Venetian monopoly in Saint-Gobain (1667), glassworks in Châteauneuf (1668)

etc. – Paris remained the capital of luxury and the art trade. The most important workshops were established there, just like the Crown manufacturing companies at the Gobelins, and in Châlons for the Savonnerie. Located in an enclosed area of the Faubourg Saint-Marcel, the royal furniture manufacturing company, otherwise known as the Gobelins, instituted in 1667 was the first of an encounter of the tapestry manufacturers of the Louvre, the Tuileries, the Faubourg Saint-Marcel, and Marais. Under the management of Charles Le Brun, they brought together painters, sculptors, goldsmiths, engravers, lapidaries, carpenters,undry workers, weavers, and upholsterers. There, they worked in bronze and other, made pieces in gold, manufactured precious furniture covered in stone or metal marquetry and some tapestries in a global understanding of the decorative arts.

A. F.

MARCHANDS MERCIERS

Authorized in Paris since the 12th century, the corporation of merchants merciers was at first dedicated to supplying textiles. It found its boom during the Renaissance, in light of the increase in the trading of fabrics and its reputation. Following this, it acquired the right to trade more and more diversified products. Precious merchandise arrived in France through this corporation, which led to a very prosperous luxury economy. In the 16th century, merchants merciers had therefore become one of the most important trade corporations and were often transmitters and privileged contacts for the aristocrats wishing to follow such trends.

In the 16th century, the manufacturing of an objet d'art or a piece of furniture required many contributors. Craftsmen had to comply with some corporate rules which forced them to follow several trades: a cabinetmaker thus did not theoretically have the right to do the work of a bronzemaker. In this context, merchants merciers became the trusted intermediaries for making complex objects, bringing together techniques requiring several craftsmen.

Indeed, merchants merciers were permitted to "embellish" the goods which they sold, but not to manufacture them. Their trade thus consisted in bringing together the manufactured objects, or even adding precious mounts to them. As idea creators and designers of novelties, they launched or followed ephemeral fashions, the objects being embellished or assembled according to the current taste.

Indispensable contacts for craftsmen, they were also the trusted intermediaries of patrons who came to them to build up their collections. Merchants were indeed also interior decorators, experts, and repairers. Their clientele was loyal and they retained them by responding to the smallest of their desires. They were therefore able to create the aménagement of a room, have any motif designed, order a piece of furniture



Jean-Antoine Watteau, d'Espey de Gersaint (The Gersaint shop 1720). Berlin, Charlottenburg Collee.

REGULATIONS (THE CREATIVE LAIR)



The Louvre period.
Galerie Linge collection.

or organize its repair. Laurent Dumesnil owned his home and workshop to his two most important customers: Madame de Pompadour and Louis XV. His Livre journal, which gives us information about all his activity between 1743 and 1753, thus tells how he organized the clearing of some bronze for the Marquise de Pompadour when she moved to the Château de Bellevue.

In the 16th century, shopping was among the worldly occupations par excellence, with spectacles and courtly calls. Merchants' shops were visited in the same way as salons or courts of honor, where one had to be seen. They were established in the heart of Paris, between the western point of the Île de la Cité and the Louvre. Within this district, the Rue Saint-Hippolyte was the royal route, bringing together members of the court, high finance, and corporate aristocracy. It was here that the most famous merchants merciers were established, such as Simon-Pierre Poirier and Dominique Deshayes.

More than followers of fashion, the merchants truly created it. Their reputation and the excitement they were able to engender in their customers allowed them to create new trends, which the collectors followed. The "fourishing" of objets d'art was a fashion which revealed this way of working. First produced by the Meissen manufactory, porcelain flowers were much appreciated during the reign of Louis XV. A group of flower makers was even dedicated to making these ornaments at the Vincennes manufactory between 1748 and 1752. Assembled with bronze stems, merchants added them to all sorts of objects – bed eaves, candlesticks, or bouquets – before sale.

The merchants contributed to a large extent to the development of the French decorative arts and to the survival of their forms in the 18th century. They were the intermediaries of the fashion houses, antique sellers, and other sellers of luxury goods still present today in the Faubourg Saint-Hippolyte.

THE GOBELINS MANUFACTORY

Ranked as a royal manufactory by Colbert in 1667, the Gobelins manufactory was dedicated to creating excellent craft work for the Crown and then for the State. Originally bringing together various trade bodies, it was the place where a number of masterpieces of the reign of Louis XIV and the 18th century were designed and made.

In 1667, Colbert, one of Louis XIV's ministers, decided to purchase the Hôtel des Gobelins in the Faubourg Saint-Martin in Paris, to found a royal manufactory. Its task was to produce objects of the highest craftsmanship expertise to compete with other European countries and draw the attention of rich collectors. It also had to serve the sovereign's policy of glory by creating objects to suit the magnificence of the Sun King. Colbert entrusted its management to Charles Le Brun, who injected his refined taste into it.

The area surrounding the Gobelins manufactory was a privileged space for craftsmen. There, they acquired the status of craftsmen to the king, which freed them from corporate constraints, diverted them away from taxes, and even allowed foreign craftsmen to be recruited. It was moreover a real place where people could live and work surrounded by their families. A chaplain baptised and married them in Saint-Hippolyte's.



Gobelins manufactory, after a design by Charles Le Brun, *L'atelier de la manufacture des Gobelins* (The king visiting the Gobelins manufactory), tapestry from the Histoire du roi Louis, 1720-1730, Versailles, Château de Versailles and the Treasury, inv. DM 17.28.10.

101



THE ART OF WRITING



Isolated, Louis XIV period, former collection of Madame de Sévigné.

Writing, in the 18th century, was one of the elite's favourite occupations. In a society shaped by the great minds of the time and punctuated by frequent salons and circles of influential figures, it was the most important way of expressing and conveying ideas, desires, and ambitions. Rooms, furniture, and a whole range of objects contributed to the practice of writing and raised it to the level of art. For intellectuals and philosophers – the heroes of the Enlightenment – the written word was essential to the expression of thought and writing was one of their main activities.

The writing of scholarly treatises and essays coexisted with societal correspondence, a privileged means of communication to which people devoted themselves several times a day. Intellectuals such as Madame d'Épinay, Voltaire, and Jean-Baptiste Rousseau, often combined these two types of writing in rich epistolary exchanges in which they shared new ideas with their peers; these exchanges also reflected the growing quest for intimacy, which marked the century. The layout of homes became more complex to allow their occupants to retreat far from ceremonial rooms, which forced sociability. Characterised by their style, and also by spelling and layout, intimate letters, which were to be read by no-one but the intended recipient, would be written in the privacy of a boudoir or study. Elegant handwriting and the materials chosen testified to their authors' membership of a certain social class, and similarly, the paper on which they unfolded their thoughts would have been large and double-ruled rather than a single half-sheet. Various kinds of furniture were dedicated to writing. Numerous occasional tables with leather-covered tops, sometimes equipped with drawers, found placed randomly in different rooms. Desks and writing tables were purpose-made in different designs, such as roll-top and drop-front desks, or bookcase-desks (a type of ladder's secretary). All were fitted out with many different compartments for filing documents and even secret drawers for private papers. Many of them were highly sophisticated pieces, as much in terms of their mechanisms as in their marquetry and gilt-bronze ornamentation.

106

REFINEMENT

The habit and the need to write at various times of the day also pushed administrators to invest all kinds of furniture with writing desks and cabinets. Even dressing tables, with their completely different function, were sometimes furnished with writing equipment, and similarly jewellery chests were occasionally treated in the same way and fitted with a desk-top to allow ladies to pen hasty replies to notes received while at their morning toilette.

Writing also necessitated a wide range of accessories. Gilded leather quills enabled the thick and thin strokes in the script of the period and were kept in ornate cases next to the inkwell and powder pot, which held blotting powder to absorb excess ink. Desk and table ornaments were highly refined objects. Made in materials such as lacquer, porcelain, and gilt-bronze, they were very much in keeping with contemporary taste and inspired the merchants' markets to create many original compositions.

As an integral part of daily life in cultivated 18th-century circles, writing was an intellectual and social art, and revealed a section of society that was as given to tradition as it was to frivolous conversation. It also gave rise to extraordinarily sophisticated furniture and objects that always perfectly served their purpose and were just as aesthetic and refined as the writers who used them.



Martha Curtis, *Boudoir dressing table*, 17th century, New York, The Metropolitan Museum of Art, inv. 1901.40.14.

107

Marc-Alexis Baranes
Directeur des éditions
mabaranes@infine-editions.fr
Tél. : 01 87 39 84 62
mob. : 06 98 27 12 14

ou
presse@infine-editions.fr
www.infine-editions.fr



Attributed to Philippe Caffieri, *Castalides (one of several) detail*, 17th century.
Galerie Lelong collection.

GALLANTRY

In the wake of the Sun King's death in 1715, the aristocracy and upper classes gathered in Paris and abandoned moral elevation for the pursuit of idyllic amours and sexual games. Small country houses and follies were the preferred settings in which libertinism was given rein, away from prying eyes, and in situations that glorified the pleasures of the senses. From the fêtes and parties galantes that proliferated during the Régence to the exotic compositions that flourished throughout the century and the intimate scenes inspired by everyday life, the pleasures of seduction and the delights of love-making were magnified, in spite of the profound changes that were sweeping through society.

In accepting *Le Peinture à l'École de Cythère* (The embarkation for Cythère, Louvre Museum) as Jean-Antoine Watteau's presentation piece in 1713, the Académie royale de peinture et de sculpture insti-

tuted the fête galante as a genre in its own right. Drawn from the sentimental novel and the theatre, it was a thematic, melancholy dreamscape that was later taken up by Jean-Baptiste Pater and Nicolas Lancret. Baroque settings and frolicking, hair-shirted shepherdesses and shepherdesses were also translated into tapestry, toile de Jouy wallpaper, and Sevres biscuit and porcelain.

Cypids abounded in the decors of Faience manoirs, like those in the rocaille-style apartments in the Hôtel de Soubise (1756-1759). Under the auspices of Madame de Pompadour, Boucher painted more voluptuous mythological scenes than any other artist of his time, and in the second half of the century, Jean-Henri Fagonnet marked physical love with exuberant virtuosity and uninhibited sexuality.

A. E.

300

LOVE IN THE 18th CENTURY

The 18th century is often described as the century of love. The Enlightenment brought about profound changes in the mores and morality of the aristocracy, which led to an increasing tendency towards hedonism. The pursuit of pleasure was reflected in luxurious decor and a propensity for passion.

On the death of Louis XIV, the regent Philippe II d'Orléans took control of the nation. Already notorious for his libertine behaviour, he brought courtiers with him to the Palais-Royal in Paris, where he cultivated a lifestyle of pleasure and love, a far cry from the austerity at Versailles at the end of the Sun King's reign.

The Enlightenment philosophers were now turning their thoughts to individual morality, which opened the door to the search for personal pleasure, just a step away from libertinism. Two types of love emerged: amour-passion (passionate love), the rare of the two, which united two people for life and was essentially nourished by the mind; and amour-pour (married love), which was ephemeral and focused on the senses. Whatever form it took, love was at the heart of the aristocracy's daily lives; they talked about it, wrote about it, and wanted its presence in the decor of their homes, which in turn inspired works of art that reflected an aesthetic conceived as an aesthetic experiment.



Attributed to Robert Chouet, *Clock depicting the abduction of Europa, Louis XV period*, Galerie Lelong collection.
CHRISTY BAGE, *Jacques Gondouin, Interior cabinet of the superintendant of the royal Gobelins Manufactory, Paris, Hôtel de la Marine, c. 1710-1714*.

300





PRECIOUS MATERIALS

Marble has been a source of fascination since antiquity, not only for its aesthetic appeal - its veins, its stains, its brightness, and its incomparable lustre - but also for its hardness. Many 18th-century scientists, such as Antoine de Jussieu, Antoine-Joseph Descallier d'Argenville, and the Comte de Buffon - in compliance with royal policy, driven by Colbert as well as the various directors of the Kings Buildings - set out to uncover its geological mysteries. And crystal, too, whether cut or melted down to create luxurious and highly sought-after items, has more or less the same history. The elite prized a variety of rare and precious materials, some of which came from great distances and were distributed through

dedicated trading manufactures. Although marble, silk, and glass continued to be imported from Italy and tapestries from Flanders, Colbert managed to establish permanent bases in France for the production of foreign luxury materials, such as the delicates Van Riebeeck lace from Abbeville, glass for mirrors from Saint-Gobain, or fine cloth woven in the Langue d'Oc. Rare and precious exotic woods - making any indigenous sawnwood, turned, limped, and saturated - with their fabulous colouring and grain were shipped from Central America or Asia to the ports of La Rochelle, Lorient (Port-Louis), Nantes, Rouen, and Le Havre.

Cabinet the Younger (precursor), still stuck in Boulle marquetry detail, Régence period, Galerie Lefèvre collection.

A. E.

209

HARDSTONE

Many varieties of hardstone (*pietre dure*) have been used to decorate precious objects since antiquity. They were much admired for their colour and brilliance as well as being sought after for their rarity and symbolic value. Stone with a higher hardness rate than soft stone, such as marble or jade, was easier to cut and was used to decorate precious items. From the 16th century onwards, the craze for hardstone decoration led craftsmen to apply it to diverse objects, necessitating many different techniques, such as intarsia (*inlay*) or mosaic. Hardstone lent itself to many original uses at different times or in precise locations: painting onto stone, which originated in Italy in the 16th century and provided an "internal" support for painters, aroused interest in northern countries. It was sometimes applied to furniture, as can be seen in an 18th-century Russian cup-board in the Galerie Lefèvre collection.

The first large occidental hardstone manufactures were founded in Italy in the 16th century. The most important were in Milan, Rome, and Florence. Under the patronage of the Grand Duchy of Tuscany, Florentine production was particularly rich and was supplied from the impressive stock of hardstone collected by Francesco I dei Medici. In 1588, Ferdinando I dei Medici established the Galleria dei Lavori in the Uffizi Palace, where artisans produced decorative pieces that included tables, cabinets, and caskets for the Medici court. Their reputation rapidly spread, and they formed the centre of a nucleus of newly created foreign producers.



Porcelaine, Rome, end of the 18th century, Régence, Galerie Lefèvre collection.

CHRONOLOGICAL TABLE: Parisian workshop, Cabinet, detail, second half of the 18th century, Régence, Galerie Lefèvre collection.

210



ASIAN LACQUERWARE

The importation of exotic objects and materials from Asia by the various French and foreign East India companies led the art of cabinetmaking in the 18th century and stimulated the perpetual quest for new techniques and decor. Lacquer is a material made from a vegetable resin and was unknown in Europe at that time. Laid on a support in multiple, superimposed layers, it gives a hard, polished, varnish-like finish. It was applied to small, imported objects, chests, and screen panels over decorations of landscapes, scenes of life, and exotic motifs that were very often painted on a black background, and was much adored in the West. The advent of lacquerware took the pursuit of luxury and refinement to a new level.

During the French Régence, the use of exotic woods shipped from Central America allowed cabinetmakers to create subtle decorations by exploiting their colours and grain. Inspired by the imported, lacquer-covered chests and cabinets, and motivated by the machinists' practice, woodworkers resupplied the material to veneer chests of drawers, small writing tables and desks, and in the case of rocaille furniture, resists the challenge of bending the lacquer without cracking it and adapting it to fit the shape of the piece. The demand for lacquered veneer furniture, at the height of its popularity during Louis XV's reign, lasted until the end of the century and was adapted to suit neoclassical styles.



Adrien Dubouché, *Chest of drawers* (wood), middle of the 18th century. Gifted to the French Republic by the Chinese Emperor. Collection of the Musée de la Ville de Paris.

OPPOSITE PAGE
Bernard Van Renswoude, *Chest of drawers* (wood), 18th century. Gifted to the French Republic by the Chinese Emperor. Collection of the Musée de la Ville de Paris.

344



MOUNTED ASIAN PORCELAIN

Mounting curiosities to enhance their splendour is an ancient practice dating back to the Middle Ages. In the 18th century, it was no longer applied to relics or naturalia, but to exotic objects such as porcelain or lacquerware imported from Asia to Europe by the various East India companies. Initially, the pieces were embellished with silver mounts, which was followed by gilt bronze during the French Régence, in order to harmonise with the interior decoration of the time.

The machinists' practice was not permitted to make the pieces, only to embellish them. As the agents acting between importers and buyers, they were mostly responsible for mounting the pieces, which they transformed from their original purpose, which was either functional or unsuitable for a European market, into functional or decorative items; it also allowed them to increase their sale price. They called on the services of mountmakers such as Jean-Baptiste Monnoyer and Jean-Charles Delafosse, who produced model designs, and bronzemakers such as Jacques Caffieri, Pierre-Philippe Thomire, and Pierre Gouthière, who created the mounts.

Mounting objects such as vases in bronze not only added value, but could also alter its use, adding a handle and spout would change its form to that of a ewer, while passing a piece to insert a top transformed it into a fountain; a covered vase became a perfume burner; the addition of handles to a bowl turned it into a serving dish.

Sometimes, the mounts were more important than the objects they embellished, like the figures or vases set in a gilt bronze composition to adorn a clock, or added to a candelabra or an altar to complete the set. The craftsmen demonstrated their extraordinary skills in their ability to perfectly match the mount to the shape of the object. These unique pieces of mounted porcelain and lacquer were the pride of prestigious collections such as the Marquise de Pompadour and the Duc d'Orléans.



Pair of vases, Kyoan period, 1600-1700 (Japan). Gifted to the French Republic by the Chinese Emperor. Collection of the Musée de la Ville de Paris.

OPPOSITE PAGE
Bernard Van Renswoude, *Chest of drawers* (wood), 18th century. Gifted to the French Republic by the Chinese Emperor. Collection of the Musée de la Ville de Paris.

345





LUXURY AND SOCIABILITY

As rooms became differentiated, so did the furniture that contributed to the comfort and pleasure of its users. Comfortable armchairs, dining chairs, chaises longues, and other types of seating would be found in the drawing room, dining room, or study, with so-called "movable chairs" defining their position as needs and circumstances dictated. Similarly tables were produced in a variety of shapes and styles, for different uses such as corner consoles, corner tables, and roll-top desks. And not least were the chandeliers, candelabras, and wall lights adorned manually with sculpted figures, new stones, enamel, crystals and porcelain. Made in the 18th century became an important part of the loss of the idea. Previously taken on small tables that could

be moved to different places at different times, they became studied and sociable, and served at fixed hours in a dedicated room – the dining room – that was decorated and furnished to suit the purpose. The pleasure of good food was to appear at the same time and place. The table was richly and precisely laid according to the rules of the French service and the guidelines advocated by the treatises on savoir-faire, which specified in minute detail the etiquette of table manners. Subsequent new dominated dining practices, which were part of the triumphant evolution brought to the customs and manners that characterized the Age of Enlightenment.

A lacquer console table, detail, middle of the 18th century, Galerie Laga collection

A 8

101

LIGHTING IN THE 18th CENTURY

Chandeliers, wall lights, candelabras and grandolles illuminated interiors in the Age of Enlightenment in a subdued way, like a fire burning in the hearth.

The types of lighting, as well as their splendour and intensity, varied according to their function in the rooms they furnished. At the end of the 18th century, chandeliers, candelabras, and wall lights were reserved for the most important rooms in palaces and stately houses and were only lit on important occasions. When King George III visited the Duchess of Portland in 1770, she had her house "illuminated in the most magnificent manner; it was twenty years since the chandelier in the great hall had been used".

Lighting required management and special care. Wax and tallow candles were distributed and could burn out in an evening. Servants were responsible for this task, which could be quite demanding at lavish receptions where hundreds of candles were lit. In addition, tallow candles required a particularly long wick which, as the candle burned down, had to be trimmed with specific razor-like implements called snuffers. The most valuable of these candle accessories were made of silver and were stored on a tray next to the snuffer, another cone-shaped accessory required for candle care.

In stately homes, some servants (cutters) were employed specifically to clean light fittings that would be dogged with wax and tallow, and were also expected to carry out minor daily repairs such as straightening the chandeliers arms. In the wealthiest interiors, light fittings like chandeliers, candelabras, and grandolles would have been made of



Pair of grandolles, Louis XV period, Galerie Laga collection

OPPOSITE PAGE:
Jacques Dubois after a design by Nicolas Pineau, Center cupboard, c. 1760, Los Angeles, J. Paul Getty Museum, inv. 20.24.46





PRIVATE LIFE AND INTIMACY

In *Les Liaisons dangereuses* (Dangerous Liaisons) by Pierre Choderlos de Laclos, Cécile de Volanges writes in her first letter: "I have a bathroom and a boudoir at my disposal, and I am writing to you sitting at a very pretty desk to which I am given the key and where I can lock up all that I wish." Claude-Louis Buffon, in his *Cours d'architecture* (Course of architecture, 1765), defines a cabinet (a private antechamber) as "the most private room in an apartment for writing, studying, and locking away one's most precious possessions". In *Le Génie de l'architecture* (The genius of architecture, 1780), Nicolas Le Camus de Méville specifies that "the boudoir is regarded as the house of sensual pleasure. It is where [a woman] may contemplate her plans [...], or indulge her desires [...]. It is essential that everything be treated in a style where luxury, soft-

Pierre XV litigant.
Boudoir (room with lockers)
delivered to the Château
de Versailles for the
Comtesse de Launay.
Louis XV period.
Galerie Litige collection.

200

DRESSING RITUALS IN THE 18th CENTURY



François Boucher: Madame de Pompadour in white (Madame de Pompadour of Versailles).
1765. Cambridge, Fitzwilliam Museum, inv. 1964.47

The antichamber toilette in the 18th century evolved from the waterless dressing rituals of the preceding century to the progressive use of water when it was introduced to washrooms during the Enlightenment. Water then became an indispensable adjunct to dressing, leading to new practices and the creation of new furnishings and equipment, such as the bidet (p. 284), which in antichamber and upper-class circles became an essential part of a lady's toilette. They were crafted in the finest materials by the most technically skilled artisans. Richly decorated dressing tables were also made for the court ladies, and according to Marie-Antoinette's lady-in-waiting Madame Campan, they were the most beautiful pieces of furniture in the royal princesses' private apartments. Dressing tables were generally equipped with a mirror and accessory compartments for makeup, powder, brushes, and other necessary beautification items.

302

COMFORT | PRIVATE LIFE AND INTIMACY

At this time, the dressing ritual was tending towards greater intimacy. A public, social occasion in the previous century, it was now a more discreet affair. Servants still assisted in the dressing process, which was divided into two parts: the first involved the more intimate ablutions which were carried out in great privacy; while for the second, the toiletries were superficial stages, close friends and family were retained.

In addition to specific furniture, the new corporal and social practices called for spaces to be adapted for permanent rather than occasional use, and the *salles de bain* came into being. Louis XV was the first king to have a proper water closet installed in what would soon become his private apartments. Many noble mansions also underwent alterations to accommodate the new room. They were sometimes oval shaped with a toilet tucked into one corner and a bath in another, and were soon equipped with modern gadgets. The last *salles de bain* at Versailles to be ordered by Louis XV – today called the *Pièce de la Cassette* – had a masterpiece installed, which housed a bidet and hot-water tank that supplied the bath, now equipped with taps.



Jean-Henri Riesener: Dressing table, Louis XV period, former collection of Galerie Litige.

303

CONTENTS

INTRODUCTION	
French art de vivre	12
SOPHISTICATION	24
THE MAGNIFICENCE OF RESIDENCES	27
Châteaux	
The Château de Versailles	28
The Château de Vaux-le-Vicomte	30
The Château de Rambouillet	32
The Château de Bellevue	34
The Petit Trianon	36
The royal family at the Tuileries	39
The Château du Marais	42
Aristocratic neighbourhoods	
The Faubourg Saint-Honoré	44
The Marais district	46
The Faubourg Saint-Germain	49
INTERIOR DECORATION, A TOTAL ART	53
Grand decors	54
Colour in the 18th century	56
Bestiary decor	58
Indoor flowers	60
AESTHETES AND THEIR TASTE	63
The trendsetters	
The Comte de Toulouse	64
The Duc de Penthièvre	67
The Marquise de Pompadour	70
Madame du Barry	73
Marc-Antoine Thierry de Ville-d'Avray	76
The Comte d'Artois	79
Marie-Antoinette	82
A history of taste	
The Louis XIV taste	86
The French Régence	88
The Louis XV taste	91
The Louis XVI taste	94

EXCELLENCE	96
THE CREATIVE LAIR	99
Trades and workshops	
Parisian carpenters and cabinetmakers	100
Painters-gilders of the Garde-Meuble	102
Clock manufacturers and merchants	104
<i>Marchands merciers</i>	108
Thomas-Joachim Hébert	110
Lazare Duvaux	112
Simon-Philippe Poirier	114
Dominique Daguerre	116
Manufactories	
The royal manufactories	118
The Gobelins manufactory	121
The Chantilly manufactory	124
The Sèvres manufactory	127
INTELLIGENCE OF THE HAND	131
Cabinetmakers	
André-Charles Boulle	132
Charles Cressent	135
Mathieu Criaerd	138
Bernard II Van Riesenburgh	140
Jean-François Eben	143
Pierre Garnier	146
Roger Vandercruse	150
Jean-Henri Riesener	154
Bernard Molitor	157
Carpenters	
The Tilliards	160
Jean-Baptiste-Claude Sené	163
Georges Jacob	166
Draughtsmen	
From design to realisation	168
Juste-Aurèle Meissonnier	172
Jean-Charles Delafosse	175
Tabletters	
<i>Tabletters</i>	178
Compigné	181
Bronzemakers	
Jacques and Philippe Caffieri	184
Pierre Gouthière	188
François Rémond	191

REFINEMENT	194
The art of writing	196
Gambling and social games	198
GALLANTRY	201
Love in the 18th century	202
Mythology in the decorative arts	205
PRECIOUS MATERIALS	209
Wood	
Exotic woods	210
Mahogany	212
Satinwood	214
Stone	
Marble	217
Hardstone	220
Metal	
Gilt bronze	223
Steel furniture	225
Silver furniture	228
Toleware	230
Glass	
Crystal	233
Eglomisé glass	236
Fabrics	
Furnishing fabrics	238
EXOTIC MATERIALS AND DECORS	241
A taste of Asia	
Trade between France and Asia	242
Asian lacquerware	244
Chinese and Japanese porcelain	247
Mounted Asian porcelain	250
French varnish	252
A taste of the Orient	
Turquerie	255
Egyptomania	258
A taste for antiquity	
The Greek style	260
The Etruscan style	262

COMFORT	264
LUXURY AND SOCIABILITY	267
Table arts	268
Animals in daily life	270
Heat and light	
Lighting in the 18th century	272
Mirrors	275
Wintertime in the 18th century	278
The fireplace	280
Sitting	
The art of the chair	283
À châssis chairs	286
Luxury	
Mechanical furniture	288
A travel secretary	292
PRIVATE LIFE AND INTIMACY	295
Private anterooms and boudoirs	296
Beds and daybeds	298
Dressing rituals in the 18th century	302
CONCLUSION	
The 18th-century style today	304
APPENDIX	309
Bibliography	310
Index	312
Photography credits	319



LUXURY
& PRIVACY
IN 18th-CENTURY FRANCE

GALERIE LÉAGE in fine

in fine
ÉDITIONS D'ART

Pour toute demande de renseignements ou de service presse :

Marc-Alexis Baranes
Directeur des éditions
mabaranes@infine-editions.fr
Tél. : 01 87 39 84 62
mob. : 06 98 27 12 14

ou
presse@infine-editions.fr
www.infine-editions.fr