

ADRIAN ALAN

Fine Art & Antiques



After Adam Weisweiler (1744 - 1820)

A Rare Louis XVI Style Lacquer-Mounted Table

Circa: Circa 1890

80 x 81 x 50 cm (31¹/₄ x 31⁷/₈ inches)

Gilt-Bronze Mahogany Lacquer

France

1890

Bearing the spurious stamp 'P.A. FOULLET'. The bronze plaque to the frieze bearing the stamp 'ST.C M 777'.

A Rare Louis XVI Style Gilt-bronze and Coromandel Lacquer-Mounted Ladies Dressing Table In the Manner of Adam Weisweiler.

This exceptional and rare ladies dressing table has a rectangular top with projecting rounded corners and a pierced three-quarter gallery. The top inset with fine 18th century Chinese Coromandel lacquer (probably adapted from a screen) depicting palace scenes and courtiers. The lacquer top sliding to reveal a revolving mirror and lacquer-mounted interior compartments. Below is a spring loaded frieze drawer centred by a tablet cast with putti depicting the liberal arts and flanked by further Coromandel lacquer panels. The table is raised on four tapering fluted uprights, united by a pierced interlaced stretcher with a central basket, and put down on spiral fluted legs and toupie feet.

This very fine table de dame or dressing table is based on the celebrated model by Adam Weisweiler (1744-1820) supplied in 1784 by the Parisian marchand-mercier Daguerre to the Garde-Meuble de la Couronne. Costing 3260 livres, with bronze mounts by François Remond it was placed in Marie Antoinette's cabinet interieur at the Chateau de Saint-Cloud. Marie Antoinette had purchased the château de Saint-Cloud from the Duke of Orléans in 1785 and furnished it to her own taste in a refined Louis XVI style.

Marie-Antoinette later gave the table to her friend Madame Polignac. The table was re-discovered in 1840 by the Prince de Beauvau in a marchand's shop on the Quai Voltaire. In 1865 it was purchased at auction by the Empress Eugenie and placed in the salon bleu at the Tuileries Palace. The table now forms part of the collection of the Louvre (inv. OA5509).

The popularity of this model was to influence a number of the leading Parisian cabinet-makers in the

third quarter of the nineteenth century.

French, Circa 1890.

The Coromandel Lacquer, Chinese, Mid 18th Century.

Artist description:

Adam Weisweiler (1744-1820), was a pre-eminent cabinet maker working in Paris from 1777. He became a maître-ébéniste in 1778, and set up his workshop on the rue du Faubourg Saint-Antoine, Weisweiler worked mainly for the marchands-merciers, who alone could supply him with the Japanese lacquer panels that, combined with ebony and refined gilt-bronze, characterise some of his finest work. Through Dominique Daguerre he supplied the writing table of steel, lacquer and ebony and gilt-bronze for Marie Antoinette at the château de Saint-Cloud in 1784. Also through Daguerre he provided furniture for the Prince Regent (later George IV) at Carlton House, London.

Weisweiler specialised in small refined pieces, with fine lines, delicate legs with light interlaced stretchers, and gilt-bronze low-relief plaques and mounts, some provided to him by Pierre Gouthière through Daguerre, often decorated with panels of Japanese lacquer and Sèvres porcelain plaques, even panels of pietra dura.

Unlike other luxury furniture makers of the Ancien Régime, Weisweiler weathered the Revolution. In 1810 he was supplying Queen Hortense and collaborating with Pierre-Philippe Thomire.