



Alphonse Giroux, Paris--porcelain Jewelry Box Featuring "children" After Boucher.

1 690 EUR



Period : 19th century

Condition : Très bon état

Material : Porcelain

Diameter : 13,5 cm

Height : 5 cm

Description

Alphonse Giroux, Paris - An exquisite porcelain jewelry casket featuring a *bleu céleste* (sky-blue) ground. Its octagonal form--softened by curved sides--is embellished with moldings, scrolling foliage, volutes, and acanthus finials, all rendered in fine gold with delicate linework and accented by raised enamel dots (pearls) and droplets that are either pearlescent white or haloed in ruby red. The lid is encircled by a frieze featuring alternating motifs of pearls, olive-shaped beads in low relief, and an enameled beaded border; it is further adorned--in the style of Charles-Nicolas Dodin's (1734-1803) porcelain creations for the Sèvres Royal Manufactory--with a small polychrome panel depicting the "Enfants Boucher" (Boucher-style children) theme. Inspired by the compositions of François Boucher

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(such as **Les Amours Oiseleurs**, 1733) or Charles-Nicolas Nataire (such as **Le Printemps**, 1731-1740), the scene depicts three smiling cherubs in a pastoral setting, either caressing doves or frolicking with a butterfly net. A gilt-bronze mount, featuring restrained reed and twisted-rope motifs, frames the casket, which is lined with ivory satin. Signed on the inner rim of the mount: "ALPH. GIROUX PARIS." A luxurious Parisian piece by the Maison Alphonse Giroux (1799-1867), dating to the second half of the 19th century (Napoleon III period, circa 1850-1860). -----A MASTERPIECE BY MAISON GIROUXSet within a chased and gilded bronze mount--featuring elegantly softened octagonal contours and understated motifs of double reeds and twisted cord--this exquisite, feminine porcelain jewelry casket is bathed in a stunning turquoise-blue glaze known as **Bleu Céleste**. Its faces and sides are adorned with panels framed by bands and festoons of gold; within these panels, delicate gold-painted details--rosettes, florets, acanthus scrolls, and foliage--intertwine with fine latticework and meandering patterns. Accents of pearly iridescence, brilliant ruby red, and enameled beads and droplets lend refinement and opulence to this dainty casket, crafted for the "delicate hands and discerning eyes" of ladies. In the tradition of porcelain works created in the 1750s for the Royal Manufactory at Sèvres by Charles-Nicolas Dodin (1734-1803)--or his equally sought-after contemporary André-Vincent Viellard (1717-1790), artists renowned for their depictions of the charming, winsome "Boucher children"--a delightful miniature scene graces the gently domed lid. Encircled by a border of alternating beads and olive-shaped motifs in low relief, the scene illuminates the surface with its soft, polychrome beauty. Evoking the "little compositions of grace, tenderness, ingenuousness, and taste" (Diderot) created in the 1730s and 1740s by François Boucher (1703-1775) and Charles-Joseph Nataire

(1700-1777)--renowned painters adored during the refined, carefree era of Madame de Pompadour--this piece freely reinterprets their beguiling pictorial compositions. Notable examples include **Cupids as Bird-Catchers** (also titled **Summer**, 1733; Providence, Museum of Art, Rhode Island School of Design) and **Spring** (1731-1740; an overdoor panel for the now-destroyed Château de la Chapelle-Godefroy), painted by Boucher and Natoire, respectively. Painted with delicacy, the scene unfolds in a wooded, pastoral setting--silhouetted in the distance by tall trees and dreamlike architecture--featuring three smiling cherubs with curly hair and chubby forms, partially draped in fine fabrics. Seated amidst the lush, mossy grass, two of them gather near a wicker cage, tenderly caressing white doves; a third, mischievous cherub flutters nearby in a playful pose, holding a butterfly net attached to a cord. Displaying charming inventiveness, this delightful vignette--rendered in a luminous palette of pastels accented with vivid notes--perfectly complements the refined style of this luxurious porcelain jewelry casket. Its interior is lined with ivory satin edged with color-coordinated piping. Possessing an "irresistible allure" (T. Gautier), this casket--defined by its petite proportions, exquisite formal elegance, refinement, and ornamental preciousness, as well as its charming, distinctly feminine "Boucher Children" decorative theme--is characteristic of the creations produced during the Second Empire by the renowned Maison Alphonse Giroux (1791-1867). To the delight of its prestigious clientele, the firm excelled in the art of transforming any object into "a delightful example of elegant fantasy, in the best taste and of the highest distinction" (**Le Tintamare**, 1863, p. 6). **Cupids as Bird-Catchers** (also titled **Summer**; oil on canvas, 1733, Museum of Art, Providence) is part of a group of charming pictorial compositions by François Boucher illustrating the Four

Seasons--including *Children Teasing a Goat*,
Cupid as Harvester, and *Cupid as Swimmer*.
These works were presented at the 1735 Salon of
the Royal Academy of Painting, are known
through engravings by Pierre Aveline, and share
many features with the *Four Seasons* cycle
created between 1730 and 1740 by Charles
Natoire for the decoration of the Château de La
Chapelle-Godefroy (see: *François Boucher,
1703-1770*, exhibition catalogue, Paris: Grand
Palais, 1986, no. 15, pp. 133-135). Marks and
Signature: Signed and finely engraved on the
inner rim of the bronze mount: "ALPH. GIROUX
PARIS". Materials: Gilt bronze; *bleu céleste*
(sky-blue) ground porcelain with gold highlights
and polychrome decoration; white and red
enamel; satin lining. Dimensions: H: 5 cm; W:
13.5 cm; D: 13.5 cm. A luxurious Parisian piece
by the Maison Alphonse Giroux (1799-1867)
from the second half of the 19th century
(Napoleon III period, circa 1850-1860). Fine
condition. Original gilding. No cracks. Fresh,
vibrant polychrome decoration. Note: minor
losses to the white enamel beads; the satin lining
is original but partially stained.