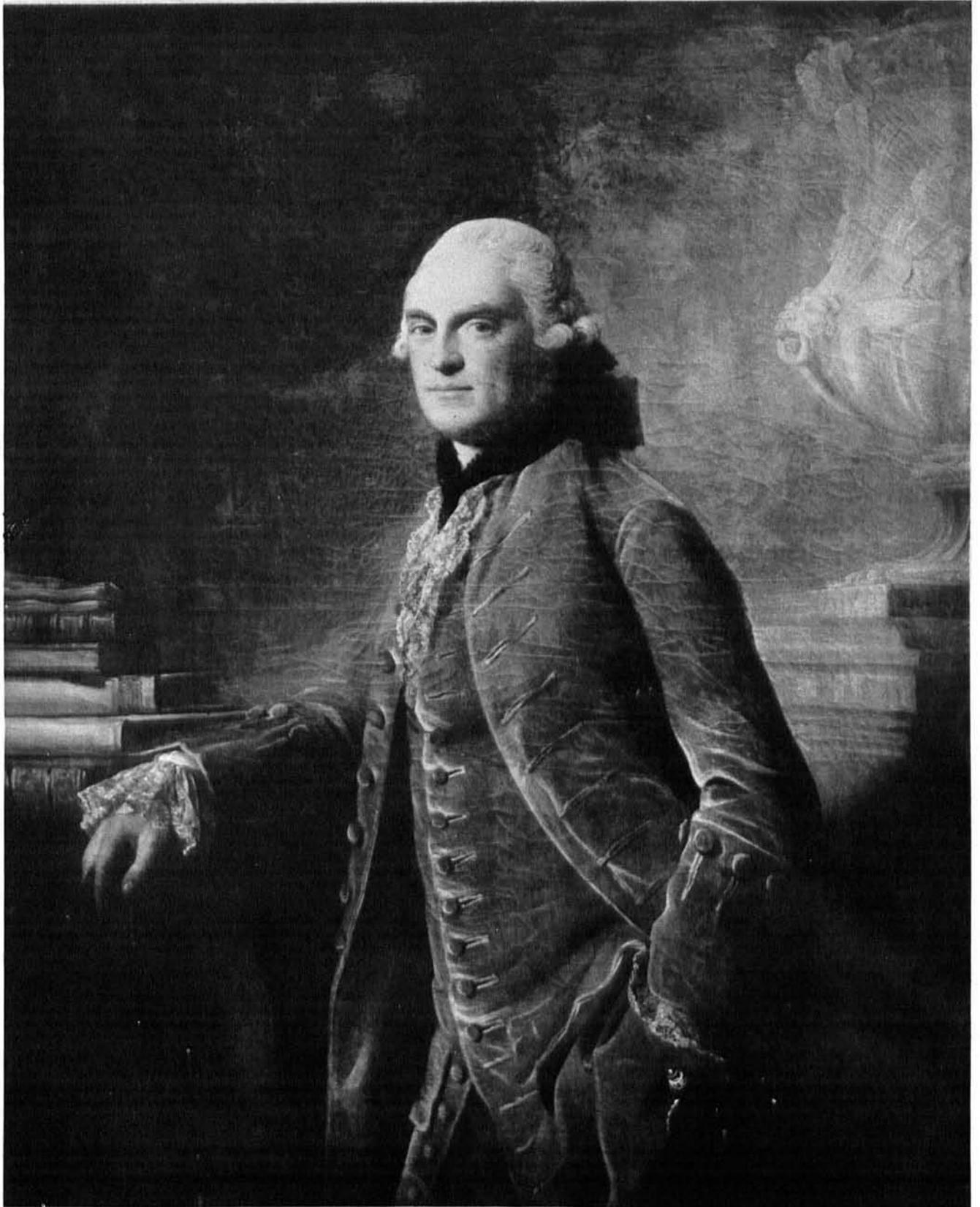


THE TAPESTRY ROOM  
FROM CROOME COURT



1. Portrait of George William, sixth Earl of Coventry, by Allan Ramsay. Signed and dated 1764. Croome Estate Trust

## THE CROOME COURT ROOM

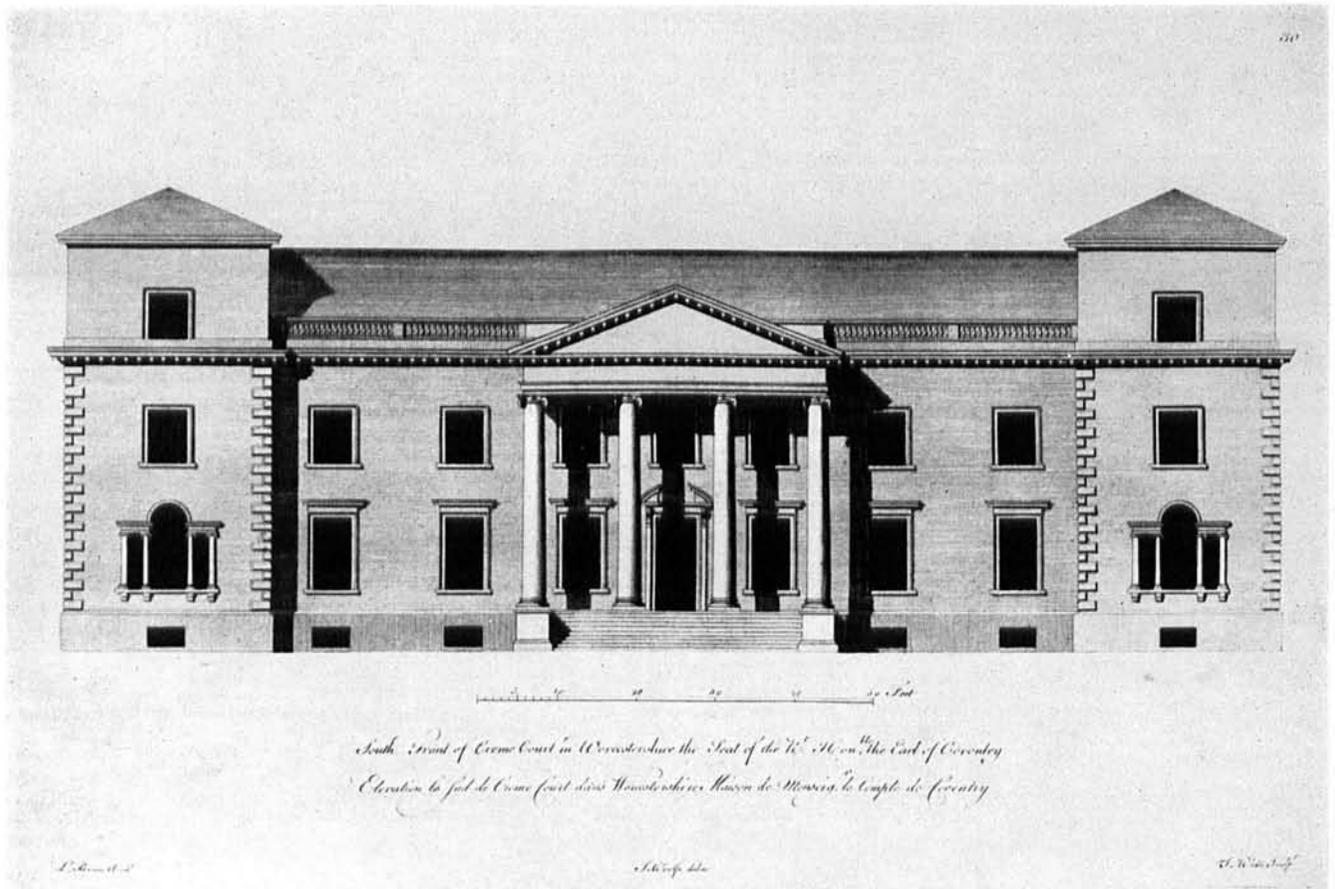
PATIENT planning, generous means and good luck all had a share in saving from dispersal the elements of the magnificent Tapestry Room from Croome Court, Worcestershire, which have been brought together at the Metropolitan Museum. The room as it stands is one of the most considerable efforts at re-constitution ever attempted and, refitted with much of its original furniture, presents an image unsurpassed in this country of such an interior as it looked in the eighteenth century. Parts of the room were acquired by the Samuel H. Kress Foundation in three installments over a period of twelve years. The crimson Gobelins tapestries for walls and seat covers were acquired in 1947, the plaster ceiling, marble chimney-piece, deal paneling, oak flooring, and the gilded mirror and side table with marble top were acquired in 1950, while the carved and gilded armchair and settee frames arrived at the Museum a few weeks before the Room was opened to the public in November, 1959. In addition to these major contributions, other furniture was provided for the Room from supplementary sources referred to in the text (pp. 32–33).

In the early 1760's George William, sixth Earl of Coventry commissioned the Room jointly from Robert Adam, who was at that time employed as architect on Croome, and from Jacques Neilson, head of the *basse lisse* looms of the Gobelins Manufactory. The crimson ground *Tentures de Boucher* tapestries of the Room form the subject of another part of this Introduction (pp. 7–22), and are fully described in the text (pp. 42–57). By all indications it was the sixth Earl of Coventry who conceived of a Gobelins Tapestry Room for his seat at Croome, the first room of its kind to be executed (pp. 18–19). Other similar rooms were to follow (pp. 51–52), and Robert Adam was responsible for the architecture of three other Tapestry Rooms at Moor Park, Hertfordshire, Newby Hall, Yorkshire, and Osterley Park, Middlesex. The ceiling design for the Tapestry Room at Croome Court is dated January, 1763 (fig. 3). Next in time occurred the design for the Gallery at Moor Park executed in 1765, while Adam's designs for the ceilings of the Tapestry Rooms at Newby and Osterley are dated 1769 and 1772.

The ceiling of the Gallery at Moor Park and the later Adam ceilings for Tapestry Rooms at Newby and at Osterley depend upon painted vignettes and shallow segmental repetitions to withstand the exuberant rococo forms of the tapestries. The Museum's ceiling is an example of Robert Adam's earlier, more robust style, and the deeper relief of its plasterwork and uniform color allow it to confront the tapestries on the walls if not to overcome them. An observer who is struck by the crowding of styles in the Room and the disequilibrium between wall and ceiling decorations, may prefer to imagine the tapestries hanging in perspective under a high moulded rococo ceiling. Robert Adam seems never to have had this perception, and in designing the architecture of his four Tapestry Rooms he overlooked the style and proportion of the tapestries, which he treated as if they were part of his own mural decoration (pp. 18–19, fig. 31). While the results may lack the unity of his greatest creations, the English Tapestry Rooms were admired in the eighteenth century and are still to be admired for the sumptuous effect of Gobelins tapestry co-existing with English workmanship of the finest quality.

The English workmen and tradesmen hired by the sixth Earl of Coventry left a record of their activities in the bills which they presented for payment. Approximately two hundred and fifty of these bills have been preserved, and now belong to the Croome Estate Trust, together with Robert Adam's bills. They cover the years between 1757 and 1817, and a few of them are dated after the death of Lord Coventry. The Museum owns copies of these bills which were consulted for the extracts which appear in the text of this catalogue and which have helped elucidate the history of the Tapestry Room.

George William, sixth Earl of Coventry (fig. 1), was born in 1722 and undertook the re-modeling of his country seat at Croome near Pershore, Worcestershire, in 1748. He succeeded to the earldom in 1751 when he commissioned his landscape gardener Lancelot 'Capability' Brown to design the house called Croome Court on the site of an older house which belonged to his ancestors. Lord Coventry, who is mentioned casually in the letters of Horace Walpole and 'Gilly' Williams, was reputed to enjoy an income from his rents of ten thousand pounds a year. In 1752 he married Maria Gunning, a well known beauty whose equally famous sister became successively Duchess of Hamilton and Duchess of Argyll. After the death of his first wife in 1760, Lord Coventry married Barbara Saint John, and had offspring from both marriages. The sixth earl resigned his place of Lord of the Bedchamber to George III in protest against the war with the American colonies, but held public



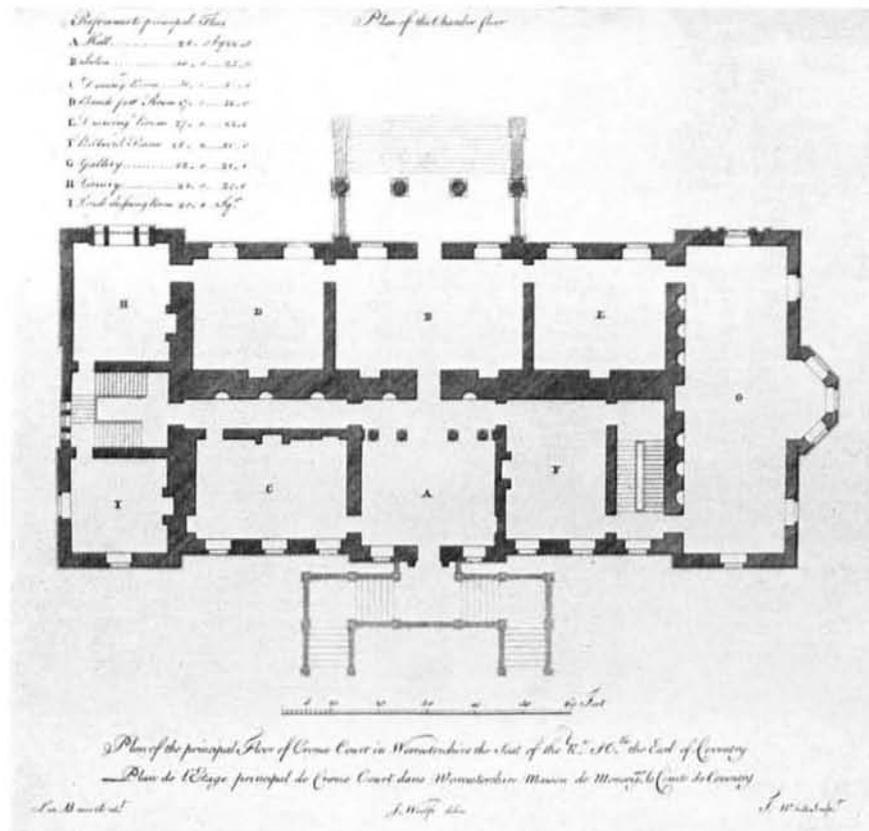
II. Elevation of the South front of Croome Court. From Woolfe and Gandon's *Vitruvius Britannicus*, vol. 5, 1771



iii. Croome Court, by Richard Wilson. Signed and dated 1758. Croome Estate Trust

office throughout his life in the county of Worcestershire, where he was Lord-Lieutenant and Recorder. He lived to the age of eighty-eight, and died in 1809 at Croome, which he had spent a large part of his life improving and beautifying.

Lancelot 'Capability' Brown was responsible for the plan of the grounds at Croome and for the design of the house (fig. 11) which was his first essay in architecture. Parts of the interior of the house were completed to Brown's designs in the period of his tenure from 1751 until 1760 when Robert Adam replaced him as architect to Lord Coventry. Adam's first design, for the plan and elevation of a greenhouse, is dated August, 1760, and he continued to produce designs and to oversee Lord Coventry's building projects over a period of the next thirty years. Many of these designs are now among the collection of nine thousand Adam drawings at Sir John Soane's Museum, London, while Adam's bills for them, which he sent in installments to the Earl of Coventry, are now the property of the Croome Estate Trust. In addition to the Tapestry Room at Croome Court, which was situated on the south front between the Library and the Salon as represented on the plan (where it is called 'Break fast Room' and designated by the letter D, fig. iv), the adjoining Library and the Gallery on



iv. Plan of the first floor of Croome Court. From Woolfe and Gandon's *Vitruvius Britannicus*, vol. 5, 1771

the same floor were executed after Adam's designs, as well as an upstairs bedroom, some of the furniture (though probably not the pieces provided for the Tapestry Room, p. 38), the interior of the church, and several features of the park which included a gateway and lodge, a menagerie, a bridge, and an artificial ruin. In 1765 Coventry commissioned Robert Adam to design the exterior elevations and interior fittings of a town house which stood at no. 29 Piccadilly, now converted into the Saint James's Club, 106 Piccadilly. In the thirty years of their association, mutual esteem must have grown up between Robert Adam and his patron, for Lord Coventry acted as a pallbearer at Adam's funeral in Westminster Abbey on March 10, 1792.

Although some of the contents including the tapestries and tapestry-covered furniture were sold from the house by the ninth Earl of Coventry in the early 1900's (pp. 20, 38), Croome Court retained much of its original furniture until the Sotheby's sale of June 25, 1948 (pp. 32, 40, 42). The buildings, grounds, and remaining furniture at Croome now belong to the Croome Estate Trust which rents the house to a parochial school. The original ceiling, wood paneling and chimneypiece of the Tapestry Room were replaced by copies when the Kress Foundation acquired it in 1950 and the original elements were dismantled to be shipped to America. The reproductions, which were fitted to the room now used as a class-room at Croome, match the original architectural elements as they are installed at the Museum with the exception of the tablet set into the chimneypiece which is of green marble instead of the lapis lazuli of the original (colour plate on p. 23).

# THE CROOME COURT TAPESTRIES

Gobelins Manufactory, 1764—1771

A royal edict of 1667 confirmed the establishment of the *Manufacture royale des meubles de la couronne* in 'l'hostel appelé les Gobelins' in Paris. Here Louis XIV wished to assemble 'bon peintres, maistres tapissiers de haute lisse [upright-warp looms], orphèvres, fondeurs, graveurs, lapidaires, menuisiers en ébène et en bois, teinturiers et autres bon ouvriers en toutes sortes d'arts et métiers.' The Manufactory, said the edict, was to be administered by 'nostre amé et féal conseiller ordinaire en nos conseils, le sieur Colbert, surintendant de nos bastimens, arts et manufactures de France,' and managed by the 'sieur Lebrun, notre premier peintre, sous le titre de directeur.' For nearly thirty years, this famous institution poured out the masterpieces of decorative art that are one of the chief glories of the 'splendid century.' It was closed in 1694 because of the King's financial difficulties; when it reopened in 1699, it was much smaller and functioned primarily as a tapestry manufactory. This tendency continued in the 18th century and even the number of tapestry looms decreased. Where there had once been three *haute lisse* [upright-warp] workshops, there were, after 1734, only two; five *basse lisse* [horizontal-warp] workshops shrank to four in 1712, three in 1724, two in 1737, and one in 1751. In 1766, there were, other than weavers, only five master silversmiths, with four journeymen and six apprentices; three painters, with three apprentices; one cabinetmaker; three master carpenters, with one journeyman and four apprentices; a clock-maker; two master dyers, with two journeymen and three apprentices; a locksmith, with an apprentice, and one coppersmith.

Over this still extremely active undertaking ruled, as before, the King's *Surintendant et Directeur des Bâtiments*. In 1751, this position was given to Abel François Poisson de Vandières, soon to become the Marquis de Ménéars et de Marigny, brother of Mme. de Pompadour, who had been named 'maîtresse en titre' six years before; she and he were both thought to be the children of the previous *Directeur des Bâtiments*, Le Norman de Tournehem. Under Marigny was the *Directeur de la Manufacture*; in 1755, the architect, Jean Germain Soufflot, was appointed to this post. He supervised the Gobelins and the Savonnerie manufacturies, but not the tapestry-works at Beauvais nor the porcelain-factory at Sèvres. The three workshops at the Gobelins and the one at the Savonnerie had each a head, the *entrepreneur*, who reported to Soufflot.

Soufflot's correspondence with his superior, Marigny, has been published, as well as a number of the *entrepreneurs'* letters, so that a clear picture can be obtained of the difficulties of the task Soufflot had undertaken. Minute details of administration, such as who should get the wood of a fallen tree or occupy a vacated apartment, had to be referred to Marigny. Workers were continually running away to England, Germany or Russia; there were 'mauvais sujets' among them, who insisted on wearing swords and sometimes would make 'du bacchanale chez le portier.' But, always, and overriding all the other troubles, there was never enough money. Letter after letter throughout Soufflot's administration repeats the tale of misery and desperation. It was chiefly the *entrepreneurs* who suffered, for they had to pay the workmen every Saturday, but Soufflot shared their woes, for he frequently advanced them money; in 1775, he wrote to the Comte d'Angiviller, Marigny's successor, that he

had not received his salary for over six years, and that the *Bâtiments* owed him more than 50,000 *livres*, almost all of which he had borrowed, and on which he was paying interest.

As well as financially, Soufflot helped the Manufactory in other ways. One of his greatest interests was to improve the quality of the lower-priced *basse lisse* tapestries, so that, as he wrote to Marigny, in April 1757, 'on parviendrait à faire d'aussi belles tapisseries à 230 livres l'aune que celles qui en coûtent 360', i.e. the *haute lisse* pieces. He had noticed that one great difficulty was that the *basse lisse* weaver could not see his completed work on the right side unless he crawled under the loom, and he wondered if it would not be possible to raise the back beam from time to time, so that the finished part of the tapestry could be examined. He asked Marigny if he might consult the famous engineer, Jacques de Vaucanson, who had made a number of improvements in silk-weaving at Lyon. Permission was given and in September Soufflot reported that he and Vaucanson had spent the day at the Gobelins: 'nous y avons établi le nouveau métier de basse lisse et, chose rare et à laquelle nous ne nous attendions pas entièrement, il a eu une approbation générale de tous les ouvriers de ce genre et de ceux même de la haute lisse. Messieurs les entrepreneurs en sont également satisfaits, et on le regarde comme l'époque de la perfection de la basse lisse; ceux qui la font répugnaient fort à mes idées quand je les leur proposai, et murmuraient sur une innovation qui les fatiguait d'avance; ils m'assuraient que si depuis soixante ans [they were counting from the reopening of the Manufactory in 1699] il y avait eu quelque chose de mieux que les métiers actuels on l'aurait trouvé; . . . aujourd'hui ils m'ont fait réparation publique et bien des remerciements.' This new loom was small, only big enough to make furniture-coverings, but Vaucanson immediately started on a large one, so that it could be copied by the Gobelins carpenters. Marigny was extremely pleased, but the usual lack of money did not permit all the looms to be modified immediately; three of the new type were installed by February, 1758, and Marigny agreed to have five more made during that year. When, in 1760, Marigny, as a test, had four pieces woven in the same design, two on *haute* and two on *basse lisse* looms, the latter were judged, by a group of painters and amateurs, to be as good as the former, and even better in such details as flowers, feathers, and fur.

Soufflot also took steps to improve the dyeing at the Manufactory and re-established the school for the apprentices. This had been part of Colbert's original establishment; sixty children chosen by the *surintendant* were supported by the Crown and educated by a painter and the master craftsmen. It had disappeared by Soufflot's time and one of his problems was to find room for it; a great deal of shuffling of apartments was necessary before the pupils could have a workroom and quarters for eating and sleeping. Soufflot even provided a garden as a playground, so that they should no longer spend their free time 'à polissonier dans les grandes cours.' He sent a plan of the whole arrangement to Marigny in 1760, but it was not until 1767 that the school for twelve *basse lisse* pupils was definitely set up, under Neilson, an *entrepreneur*.

Soufflot was also active in promoting the disposal and sale of the tapestries; he suggested to Marigny in 1760 that they should be used as presents to foreign courts, and Marigny, handing on the idea to Choiseul, the chief minister, said they would be preferable to the precious stones and jewels 'que vous enrichissez du portrait du Roi,' and that Louis XIV had been accustomed so to recompense 'les services des ministres des cours étrangères nos alliées.' To Soufflot was due the suggestion that old

tapestries, of which there were a million *livres*-worth in the Gobelins warehouse in 1763, should be sold for a third less than the amount they had cost the King; it was this suggestion that seemed to have made up the mind of the first English customer after the end of the Seven Years' War, and Marigny wrote to Soufflot, 'ce premier marché ayant lieu pourrait être suivi d'autres.' The King had on his working agenda for May 5, 1763, the item, 'Vendre toutes les anciennes tapisseries des Gobelins dont on pourra se défaire à un tiers moins de leur prix.'

It was Soufflot who attended important visitors, such as the king of Denmark and the Emperor of Austria, when they toured the Manufactory; the last was travelling *incognito* and so would not announce the time of his visit. 'Il ira sûrement voir les manufactures au moment où l'on s'y attendra le moins,' wrote d'Angiviller to Soufflot, who later received a diamond ring from the Emperor for his pains. There is even evidence that Soufflot's artistic ability was used in the service of the Manufactory, for the first sketches of the designs that were to become the *Tentures de Boucher* are noted as 'faites sur l'idée de M. Soufflot.'

Of the *entrepreneurs*, the most important at this time was Jacques Neilson, from 1750 until his death in 1788, head of the only workshop making tapestry on horizontal-warp looms. He was of Scottish origin, and in 1760, as Soufflot then wrote to Marigny, believed himself to be an alien in France; this disturbed him, as it meant he could not inherit from a deceased uncle, a naturalized French subject. But Soufflot pointed out that according to the privileges of the Manufactory, as provided in the 1667 edict, he had been entitled to the rights of a French citizen after ten years' work there. At this date, he had been an *entrepreneur* for eleven years and a fully-qualified master-worker for the previous eleven years. From this it can be deduced that Neilson's birth date cannot have been later than 1722 and probably was not earlier than 1714. He had a daughter in 1745. His extant letters are in French, even some that he wrote to an English client, but his son (who was an apprentice at the Manufactory in 1755) went to England in 1767 to drum up trade, which suggests that he spoke English, though a receipt he wrote for Lord Coventry in London in 1768 is in French. Possibly Neilson was the son of a Jacobite Scot who fled to France after the '15 and placed him as an apprentice at the Manufactory.

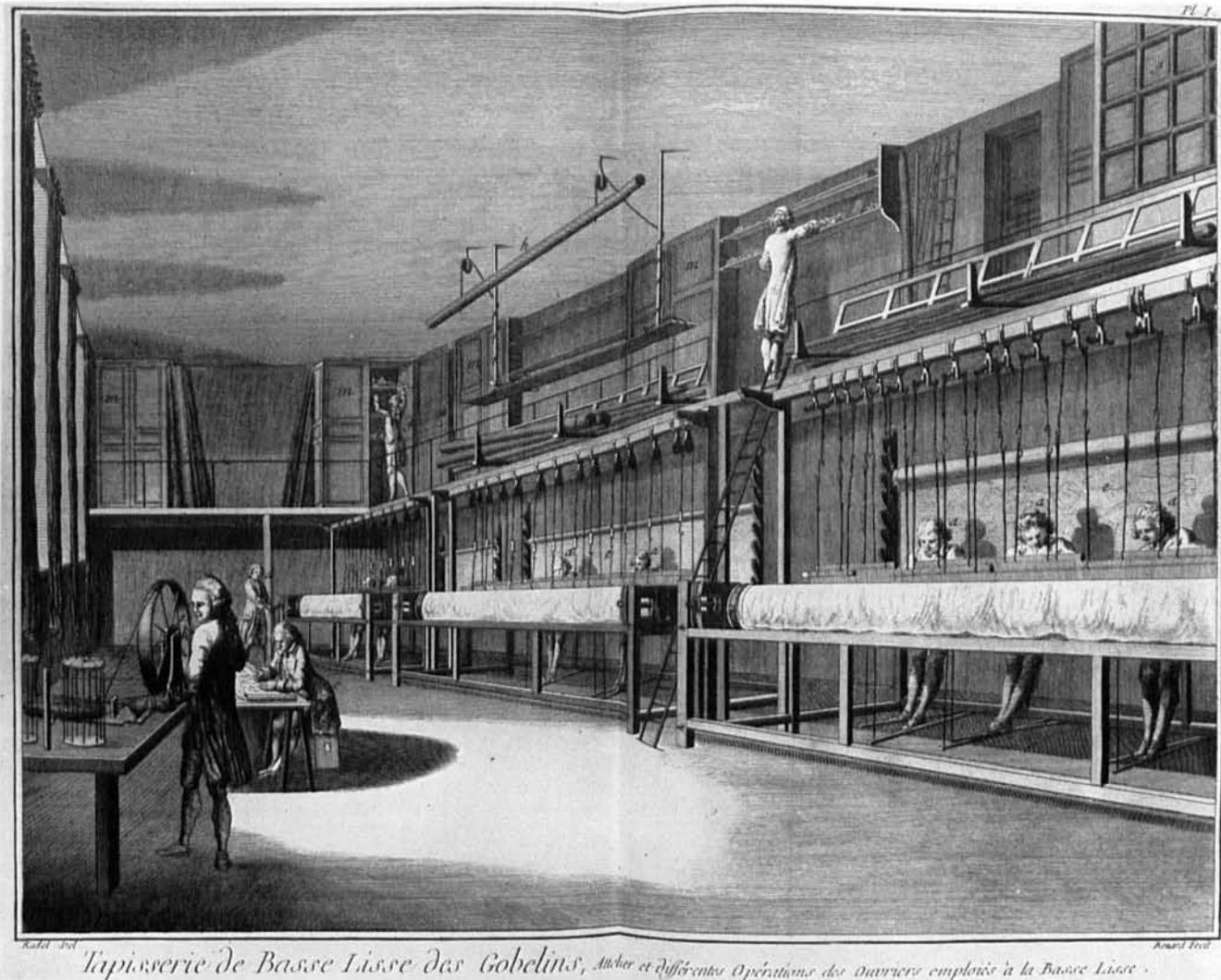
The fact that Neilson's looms had horizontal warps made him the man most likely to obtain commissions from private individuals, as his tapestries were cheaper and could be made quickly. The upright-warp looms had always produced finer, but more expensive tapestries, costing a third more than those made on the *basse lisse*. The work on them went more slowly because the weaver had to manipulate the warps with one hand and insert the wefts with the other, whereas the warps of the *basse lisse* loom were raised and lowered by foot pedals, leaving both hands free, and so speeding production. Traditionally, also, the *haute lisse* weaver selected his own colors from the supplies of wool and silk, this task, it was calculated, costing him a day's time a week; in the *basse lisse* shop the selection was made by the *entrepreneur*, so that each weaver accomplished another full day's work a week. Payment was by the piece, but the *haute lisse* weavers received more per square ell.

Soufflot's improvement of the *basse-lisse* loom was an important factor in raising the quality of *basse lisse* work, but it is apparent that a great deal was also due to Neilson; when Soufflot first took over the directorship, he wrote to Marigny that he wished to restore the Manufactory to the 'état

brillant où elle a été,' and that this would be done 'en secondant les talents du sieur Neilson à y faire des ouvrages qui approchent du prix de ceux de Beauvais, et engagent les particuliers à se pouvoir à l'une comme à l'autre manufacture.' The Beauvais looms were all *basse lisse*. Neilson's most radical innovation affected both quality and cost. The cartoons for *basse lisse* looms had always been cut into strips about a yard wide and placed under the warps; the weaver pulled the warps apart from time to time and copied what he saw between them. As he was working on the back of the fabric, this meant that the cartoon was copied in reverse, mirror-image. If, as sometimes happened, it was to be copied on both *haute* and *basse lisse* looms, two versions were needed. The cartoons were rolled up, as the work proceeded, with the completed portions of the tapestry, which tended to wear them out, and sometimes the paint came off. Neilson, shortly after his appointment as *entrepreneur*, placed the complete cartoons behind the weavers, so that they could turn and look at them, and put colored tracings of the outlines (called *traits*) on transparent paper under the warps, turned over, so that the tapestry did not reverse the cartoon. The cartoons themselves thus lasted indefinitely; many from this period are still preserved at the Musée des Gobelins. Neilson made the tracings himself; Soufflot, writing to Marigny about the 'lambeaux' of certain old cartoons (the strips into which they had been cut, following the old method) says that 'Mr. Neilson pouroit encore, avec des soins et la patience dont il est capable, faire de nouveaux traits qu'il rendra et colorera comme ceux que vous avèz vus de sa façon,' and again, in 1773, he wrote about 'le travail de surérogation que le sieur Neilson fait depuis plusieurs années en tirant les traits des ouvrages qu'il fait exécuter, et l'influence que cette manœuvre a eue en effet pour la perfection des ouvrages de basse lisse.' One of the painters attached to the Manufactory made the *traits* for the *haute lisse* looms, these being drawn on the warps themselves. Soufflot asked that Neilson should receive a substantial monetary reward for this work; this was granted and it was recorded that he had brought 'la basse lisse à un degré de perfection qui l'égalé presque à la haute.'

Neilson was also concerned with the dyeing of the wool and silk used, and was in charge of the dye-works of the Manufactory, at first, from 1768 to 1773, in conjunction with the other two *entrepreneurs*, but, from 1773 to 1784, alone, with the aid of a chemist. The secretary of the *Bâtiments* wrote to d'Angiviller in 1775 that all three *entrepreneurs* were interested in obtaining good dyes, 'mais surtout le sieur Neilson, qui met dans la recherche de tout ce que peut servir à son art beaucoup d'activité.' Neilson had found a chemist and had helped him to begin an 'immense travail,' 'un tableau de toutes les couleurs et de toutes les nuances.' It was this work to which Neilson referred, when he wrote, in 1783, that he had 'déposé au magasin du Roi les procédés de plus de mille corps de nuances, chaque corps composé de douze couleurs dégradées du clair au brun, dans l'ordre la plus méthodique possible, avec le manuel de manipulation.'

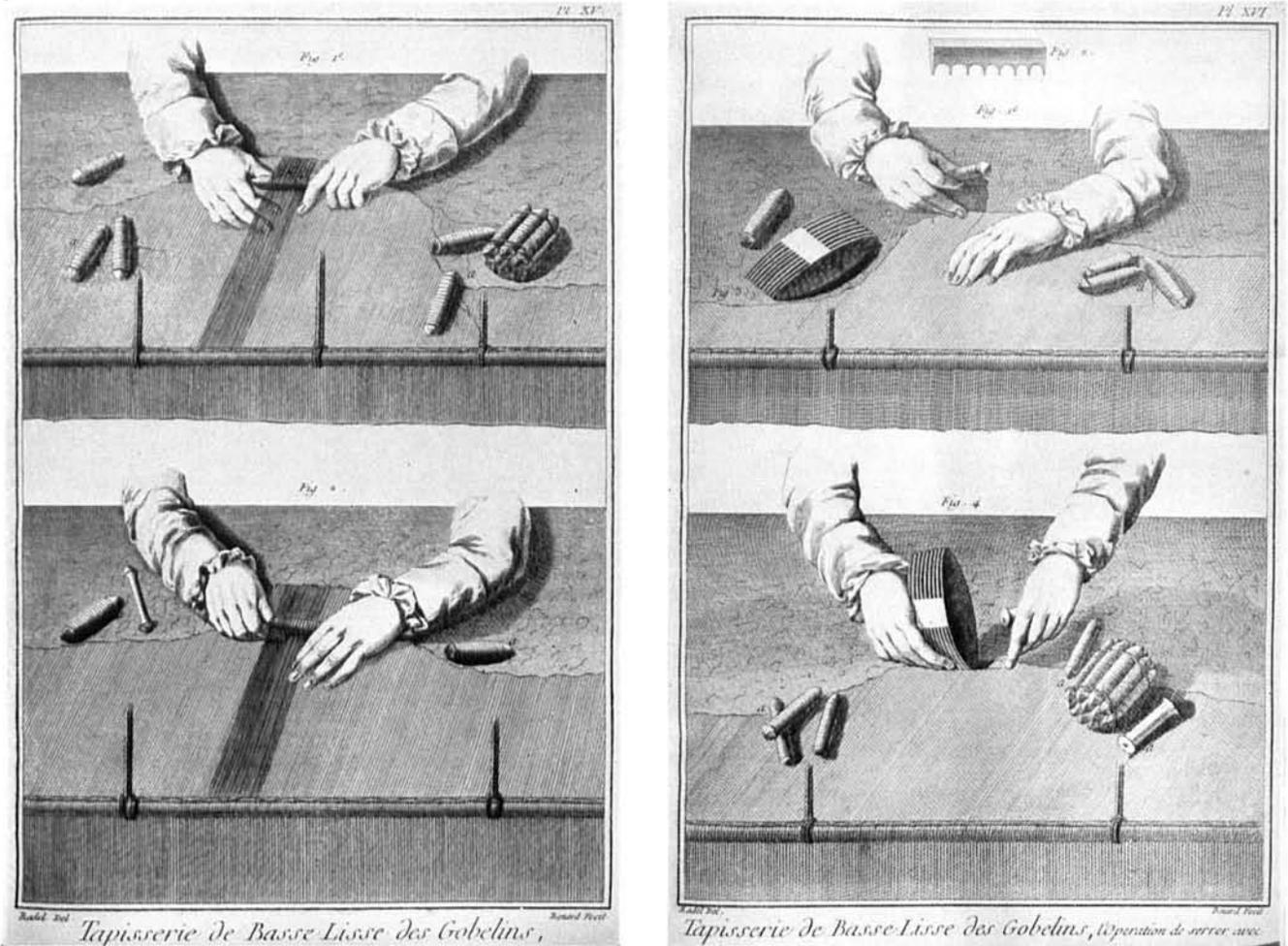
From 1767 to 1783, Neilson was also director of the apprentices' school; every six years, twelve boys, aged from twelve to fourteen, chosen by him, began to learn 'l'art de la fabrique des tapisseries sous la direction du sieur Neilson,' aided by two workmen. What they learned was *basse lisse* weaving, working from five to eight in the summer and from six to nine in the winter, with two hours for meals and two for studying drawing with a painter and receiving other instruction. The master weavers did not like this arrangement, as they had been accustomed to instruct their own apprentices



v. Weaving of low-warp tapestry at the Gobelins. From Diderot's *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers . . . Recueil de planches . . . vol. IX, 1771*

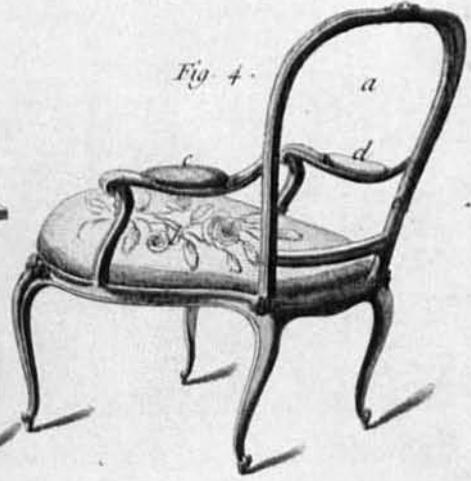
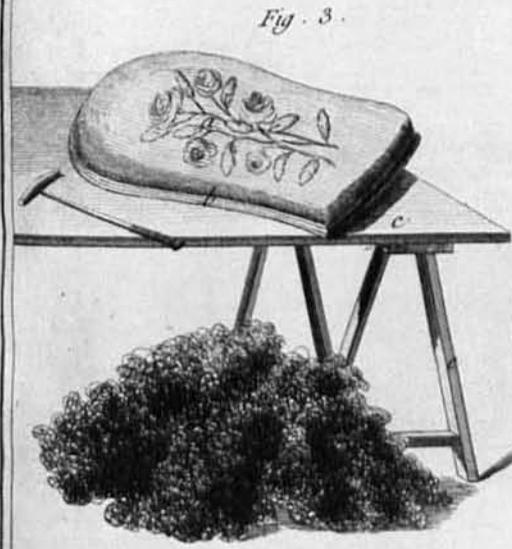
and to profit from their work, but Marigny rejected their complaints; experience had shown, he wrote to Soufflot in 1772, that 'il n'est presque jamais sorti un bon élève de la main des ouvriers de basse lisse.'

Neilson was also an excellent salesman, particularly to Englishmen. *Basse lisse* tapestry was cheap enough to appeal to private buyers, especially after it had been improved so as to equal the *haute lisse* product, and the desperate financial condition of the Manufactory made private commissions of the greatest importance; when 'Milord Foleys' asked Neilson to make four pieces of the *Esther* series in 1761, one cartoon was taken from an *haute lisse* loom, where more than a year's work had been done on it, so that it could be used for a *basse lisse* version. Soufflot wrote to Marigny, saying that this commission 'pourra en amener d'autres à la paix,' and Marigny noted in the margin, 'Sans contredit.' The Treaty of Paris, ending the Seven Years' War, was signed on February 10, 1763, and on April 20, Soufflot informed Marigny that an English gentleman had visited the Manufactory, and, according to Neilson's account, had shown interest in buying two already completed sets of tapestries. Later in



VI-VII. Four operations of low-warp tapestry weaving. From Diderot's *Encyclopédie . . . Recueil de planches . . .* vol. IX, 1771

the same year, Neilson began the series of commissions for Englishmen that occupied him for the rest of his life. 'Il a ouvert avec l'Angleterre un commerce utile en ce genre qui soulage la manufacture,' states a somewhat later record. He was able to arrange, with Soufflot's help, to have the tapestries sent to England through diplomatic channels, saving the purchasers a 50% *ad valorem* duty; when he asked Marigny in 1769 if the King could see one particularly large and fine piece he had made for an English customer, the Marquis replied that, though he liked the idea very much, he saw one great objection: 'il consiste en ce que cela ne pourroit être fait sans un éclat qui donneroit à vos envoys de tapisseries dans ce pays-là une publicité capable de donner à la nation angloise l'éveil sur l'importation que vous avez trouvé le moyen d'y faire de ce genre d'ouvrages, et peut être il en résulteroit que vous perdriez en un moment tout le fruit de vos peines et du voyage que votre fils a fait en Angleterre. Il vaut mieux à cet égard travailler plus surement et avec moins d'éclat.' The method used was to send the tapestries ostensibly to the French ambassador in London; whenever a new one was appointed, Neilson was forced to write to him and to the Secretary of State to re-establish the previous arrangements. Several letters of 1767 and 1771 are extant, giving the names of Neilson's English clients, including 'Mylord Coventry.' In 1767, to both ambassador and minister, Neilson pointed out the



Rastel Del.

Bernard Scot.

*Tapissier, suite de la Façon d'un Fauteuil.*

viii. Upholstering an armchair. From Diderot's *Encyclopédie . . . Recueil de planches . . .* vol. IX, 1771

benefit such a proceeding would be to the 'Commerce du Royaume,' and that certain English noblemen would be greatly obliged; to the minister, he added that the Manufactory would be enabled to continue 'plusieurs entreprises commencées.' It was also a matter of great importance to the *entrepreneur* himself. He, and his colleagues of the *haute-lisse* looms, were not salaried officials; they bought the supplies and paid the workmen, at fixed piece-rates, and theoretically obtained their profit from their, supposedly, sole customer, the King, who reimbursed them, again at fixed prices per square ell, for the finished tapestries. In practice, the King was always in arrears. Consequently, whereas in the 17th century there are records of workshops 'hors les Gobelins' where the weavers worked on private orders, even as early as 1694 we read of a piece (under construction for the King) being removed from the loom and rolled up, the *entrepreneur* 'ayant le besoin de ce mettier pour faire quelque petits ouvrages pour un particulier.'

So vital were the private commissions to the *entrepreneurs*, that the three of them drew up an agreement, probably in 1754, which provided that they should all share any profits obtained from orders 'pour le public et le pays étranger,' the man whose shop did the work taking half and the others a quarter each. As things were, the private commissions almost all went to Neilson and his cheaper *basse-lisse* products. He worked, of course, for the King as well, and sometimes was able to take payment in tapestries of his own making, when he had a private purchaser waiting, but the King's debt to him, as to the other *entrepreneurs*, continued to mount; in 1779, he wrote to d'Angiviller, that 'personne aux Gobelins n'est aussi fort en avances que moi, à qui il est dû près de 100,000 livres,' and at the time of his death in 1788, the King owed him 240,000 *livres*. He lost his only son in 1779, and it is not surprising that a letter of 1786 describes him as 'pas bien au moral et au phisique.'

But the letter begins, 'Il faut donc examiner les livres de M. Neilson,' and it is impossible to avoid the suspicion that, despite the amount the King owed him, he may have done pretty well for himself. He received half the profits on his English commissions, of which he had so many, and these must have been considerable. The bills for the *Tentures de Boucher* and matching furniture made for Sir Lawrence Dundas have survived and show that Neilson charged him 300 *livres* per square ell instead of the 230 the King paid; each armchair was reckoned at one, each sofa at four, square ells. The wages paid to the workers ranged from about 48 *livres* to 192 per square ell, though the calculation is complicated by the fact that the weavers' production was measured in Flemish ells, the finished tapestries in French ones, because the original 17th century craftsmen had all been Flemish. An average worker made 12 *livres* a week. Of course, the *entrepreneur* had expenses other than wages, but, according to a memoir the three of them submitted in 1783, the profit on a single large piece, made for the King, could be 448 *livres*. (On others, they lost, so that a complete *tenture* could cost them money.) But Neilson also received small sums for all private sales of old tapestries; he had salaries (even though generally not paid) for his management of the school and the dye-works; he was clearly a very shrewd business man. The workers believed that all the *entrepreneurs* cheated them, and, in 1773, complained about Neilson's method of paying them; Marigny wrote to Soufflot that Neilson should 'compte avec eux avec tout le détail nécessaire pour qu'ils puissent voir clairement s'ils ont ce qui leur doit revenir; vous le direz à M. Neilson.' Perhaps his books would have shown him a reasonably well-to-do man.

While Lebrun was director, nothing left the Manufactory that did not express his personal style, large-scale, noble, vigorous, and solemn. Even after 1700, when such marked changes were taking place in the decorative arts, Gobelins tapestries continued to reproduce serious paintings, with large, often life-size figures, and borders imitating heavily-carved picture-frames. Tapestry is apt to be conservative; the technique is hard to learn and the rate of production slow, the product always a most expensive way to cover walls, so that unpopular innovations would lose a great deal of money. Perhaps also some customers, with childhood memories of castle walls hung with ancient arras, did not insist on an up-to-date style when they bought new tapestries; the basically 16th-century *Months of Lucas* were being woven at the Gobelins as late as 1770. But by 1754, the *entrepreneurs* had come to realize that they needed novelty; the customers were turning to Beauvais, where François Boucher had, from 1736 to 1753, provided forty-five designs completely in the rococo spirit, the 'goût modern.' The Gobelins *surinspecteur*, the painter Jean Baptiste Oudry, with whom the *entrepreneurs* had quarrelled violently, was no use to them at all and they wrote directly to Marigny about their want of new pictures to copy: 'Cette disette est cause que l'on ne peut avoir l'ouvrage de particulier et oblige les Entrepreneurs, pour ne pas renvoyé des ouvriers que leur ont coutés bien des peines et des soins pour les former et ne pas les exposer à passer chez l'Etranger, de les employer pour le service du Roy, et faire plus d'ouvrage qu'il n'en est nécessaire fautes de tentures et de sujets gratuits et de peu de figures auxquelles les particuliers pussent mettre le prix.' Tapestries with few figures would be cheaper, because weavers who were capable of making figures, the *officiers de têtes*, were paid two to four times as much as the men who wove the rest of the tapestry.

The *entrepreneurs* went on to say that 'la Manufacture de Beauvais ne s'est soutenue depuis près de 20 ans que par les tableaux gratuits que luy a fait le S<sup>r</sup> Boucher . . . le particulier peu connaisseur donnera toujours la préférence à la nouveauté et se contentera des sujets traités de la composition et du goût du dit Sieur Boucher. Pour prévenir la décadence de la Manufacture des Gobelins dont vous êtes, Monsieur, le protecteur et le soutien, il seroit nécessaire d'y attacher le S<sup>r</sup> Boucher . . . il s'agit de maintenir la Manufacture Royale des Gobelins dans son ancien lustre et qu'elle conserve toujours la Supériorité qu'elle a toujours eüe en ce genre sur les autres Manufactures.'

Fortunately for the *entrepreneurs*, Oudry died early in 1755; Garnier d'Isle, Soufflot's predecessor, wrote in May of that year that this artist's salary for his work at the Gobelins had been 'une dépense très inutile, car n'estant pas peintre de figures il n'entendoit rien aux traits et, quant à la fabrique, il ne conduisoit pas même sa Manufacture de Beauvais.' These observations are effectively refuted by the quality of the work produced at Beauvais under Oudry's supervision, but certainly the Gobelins *entrepreneurs* believed them; they had taken to absenting themselves from their workshops when Oudry made his weekly visits. It was consequently with great joy that they heard that Boucher had been appointed to fill Oudry's place; in their letter of thanks to Marigny they said that he had told them 'qu'il avoit refusé les offres avantageuses qui lui ont été faites de la part des directeurs de la manufacture de Beauvais, pour s'attacher entièrement à nous,' and they promised to tell him all about the difficulties of their art, not trusting, apparently, to his twenty years' work for Beauvais. Marigny, in his answer, told them that Boucher would visit their workshops once a week and would give 'ses avis avec politesse et urbanité si necessaires aux Grand Maîtres' (to Boucher, he had written

that he must give advice to the *entrepreneurs*, 'et diriger leurs ouvrages avec cette bonté et cette urbanité si nécessaires aux Grands Maîtres;' the minute changes in wording are subtle and tactful). He said that he had told Boucher 'que vous ne manquerez pas de vous trouver sur vos ateliers le jour indiqué,' and, most important of all, that 'je comptois aussi sur ses ouvrages, qu'il les y verroit exécuter avec plus de précision qu'ils ne l'ont été ailleurs,' i.e. at Beauvais.

Boucher had had a studio at the Gobelins since 1749, where he painted two designs, woven only once, for Mme de Pompadour. He also made three paintings for the set called the *Amours des Dieux*, most of which was designed by other artists; a number of weavings were made of this set, not always including Boucher's contributions. He was also responsible for twenty small pictures woven as furniture-coverings for Mme de Pompadour. But the first indication that he had turned his attention to the amiable pictures with few figures that the *entrepreneurs* needed is a bill submitted by the painter Maurice Jacques in 1758 for two oil sketches, each 'composée d'une bordure d'ornemens, de trois médaillons en ornemens, avec des festons et groupes de fleurs épars dans toute l'étendue de l'esquisse, les sujets des milieux ont été faits chés M. Boucher . . . lesquelles esquisses ont été faites sur l'idée de M. Soufflot.' Each sketch cost no more than 150 *livres*, but they were to be developed into the *Tentures de Boucher* (fig. 28).

Maurice Jacques is known as a flower-painter, and engravings were made of his ornamental designs, but the bulk of his work was produced for use by the Gobelins weavers; he was on the staff of the Manufactory from 1756 until his death. He worked frequently with Boucher. In 1757 he made the borders for Boucher's two paintings that were to be reproduced in tapestry for Mme de Pompadour; Soufflot wrote to her brother that 'comme c'est affaire d'ornement et que le S<sup>r</sup> Jacques le peint fort bien, M<sup>r</sup> Boucher luy a donné ses idées, et moy les mesures, pour qu'il en fasse une esquisse; d'après laquelle il fera les tableaux pour l'exécution.' Soufflot wrote again to Marigny a year later that the painter 'a suivi avec zèle les conseils de M<sup>r</sup> Boucher et fait avec plaisir les changements qu'il a pû désirer dans le cours de l'ouvrage.'

Jacques, though his name appears occasionally as that of the artist responsible for making alterations in other painters' designs, did, in fact, specialize in borders. These were no longer merely the elaborate picture-frames of the first years of the 18th century, but covered a great part of each hanging, leaving only a central panel or medallion, of relatively small size, to be filled with figures, designed by another artist. These rich borders, known as *alentours*, and filled with flowers, animals, birds and a large repertoire of symbolic objects, had a number of advantages. They were cheaper to produce, because they could be carried out by less highly skilled workmen than those who made figures, and the work, being simpler, also went much faster. Another advantage was that the border designs could easily be adapted to make tapestries of the specific sizes needed by the customers, and, even after a tapestry was finished, it was possible to cut out a section of the *alentour* if the hanging had to be made narrower. A set with elaborate *alentours* could be made up of any number of pieces of any dimensions and furniture-coverings in a similar style would be simple to design.

This basic scheme had been used in the *Don Quixote* set, with medallions after Charles Coypel and *alentours* by Belin de Fontenay, in 1714; the borders were still somewhat heavy, overloaded, and very symmetrical, and the medallions were larger than Boucher's would be. Later modifications, by

several artists, made them somewhat lighter and airier. The set was extremely popular and over a hundred individual pieces of it had been woven by the middle of the 18th century. These were all *haute lisse* productions, and it is understandable that Neilson would have wanted to make the same pieces on his *basse lisse* looms; Garnier d'Isle asked Marigny for permission for him to do so in 1752, but it was not granted until 1759. His set, begun in 1760, differs from the earlier examples in that the background is an imitation of a red silk damask; Jacques submitted a small item in his 1760 bill for having 'peint un tableau . . . lequel représente une étoffe de damas cramoisy.' But the idea had been born earlier, for one of Jacques' 1758 sketches for *alentours* to Boucher medallions shows a red damask background, and it appears on some bed-hangings, which were sketched by Jacques in 1759 for the Prince de Condé, though not woven until 1769.

In his 'Mémoire des ouvrages de peintures de desseins . . . faits dans le courant de l'année 1760,' Jacques included furniture-coverings to harmonize with the damask-ground wall-hangings: 'deux tableaux pour dossier et siège de fauteuil, fonds de damas cramoisy, orné d'un groupe de fleurs liées d'un ruban,' and 'deux tableaux de 7 pieds de long chacun pour dossier et siège de canapé, fond de damas cramoisy, orné de groupes et de différents jets de fleurs.' Having established the type, Jacques handed over the task of designing the rest of the set of chair-covers to another artist, Louis Tessier, whose bill for 1761 included 'Cinq fauteuils complets composés d'un fonds de damas cramoisy, orné d'un bouquet de différentes fleurs colorées . . . Plus les quatre bras desdits fauteuils, même fond de damas cramoisy et décorés aussi d'un bouquet de fleurs colorées.' In September, 1763, he made six more chair-designs, in this case stating that the bouquets were 'noués d'un ruban,' and, in 1767, four more, the backs with bouquets, and the seats with 'fleurs jetées négligemment.' Tessier, 'peintre de fleurs aux Gobelins,' is frequently mentioned in the records of the Manufactory from 1749 to 1779 as designing borders and furniture-coverings; in 1762, however, some animals and attributes that he had made were done over by another artist, because 'lesdits animaux n'étoient point du genre dudit St Tessier.' Three backs and two armrests of the six Croome Court chairs are after designs by Jacques or Tessier that are still preserved in the Musée des Gobelins; as Tessier did so many more than Jacques, they are probably his (figs. 35-40). Works of this type were seldom signed; the only place where the artist's name was important was on his bills. Nothing like copyright existed and there were no prejudices against imitation; the gallinule on the Croome Court tapestries is taken from a tapestry of 1668. Tessier would certainly have tried to make his bunches of flowers as like Jacques' as he could.

The happy invention of the red damask ground was an immediate success; an inventory note of 1766 says of tapestries of this type that the 'fond de damas cramoisi rend ces pièces plus belles et plus brillantes que les autres.' It was used on the *Don Quixote* set, the *Tentures de Boucher*, and the *Portières des Dieux*, when remade in 1770. Furniture with this ground could thus be sold to go with any of these hangings. It was presumably used on the furniture included in a painting Jacques made in 1762 as part of the campaign to sell the idea of the *Tentures de Boucher*; this is described as 'un tableau composé, colorié, représentant un Apartement tel qu'il doit être, avec les tentures de la tapisserie, le lit, le fauteuil et le canapé. Ce projet a été fait pour disposer et faire décider les particuliers qui désiroient cet ouvrage énoncé.' This must have been a small picture, as Jacques' price for it is only 400

*livres*, as against 2400 and 1800 that he asked at the same time for full-scale models of two hangings, one upright and one horizontal, twelve feet high, with the centres of the medallions left blank.

Everything was thus in readiness for a private purchaser to commission an entirely new set, with the prestige of medallion-design by the most highly thought-of artist in France, which would nevertheless be comparatively cheap to produce, and which would have a new ground of incomparable brilliance, and furniture to match. In August of 1763 this purchaser appeared, the sixth Earl of Coventry. Contemporary letters say that he was in Paris in that month 'to pass his time in buying glasses and tapestry,' and there is a bill for furniture he bought from Poirier, in the Rue St. Honoré, dated September, 1763. The earl had already decided to have a tapestry room at Croome Court, for Adam's design for its ceiling is dated January, 1763. By October, Lord Coventry was home again, as Adam visited him, billing him in November for a section of the room; he must have brought back some Gobelins sketches (perhaps the one by Jacques already mentioned), as Adam, in January, 1764, asked payment for 'Altering the French Designs of the Tapestry Room in Colours.' He also sent a 'Design for finishing the sides of the Tapestry Room,' now in the Soane Museum, London (fig. 31). On this, tapestries are shown covering three walls of the room from chair-rail to ceiling-cornice; the fourth wall is presumably to duplicate the one that faces it. There are a *dessus de porte*, or overdoor, and narrow panels between the windows and the side walls, all apparently to be carried out in tapestry. The upper parts of the wall coverings are so close to what was eventually woven that it seems certain that Adam had seen a French sketch. The flower-swags are thinner and more symmetrical, and on one wall unsupported roundels have been inserted above the loops of flowers, but the general arrangement, including the placing of the medallions, is identical. Only the lower sections are different; here Adam has indicated a number of ways of filling these portions, all in his own thin, clear, classical style, like the patterns he used on the ceiling. These linear acanthus scrolls and elongated vases are utterly unlike the decorative motives then in use at the Gobelins. The narrow panels on the window wall are especially revealing: on the right is a long pendant of foliage, very similar to the one that was actually woven (fig. 26); on the left is an attenuated classical figure on a typically unsubstantial Adam-style support. Comparing the drawing with the tapestries as a whole, one is struck by the solidity and substance of the rococo French work, the cast shadows, the firmly planted basket and vases, the logic of the construction; for this, Adam substitutes the lightness and irrationality of his two-dimensional, floating, ethereally elegant classicism.

Adam's drawing shows that it had already been decided to cover every available wall-space with tapestry, using the fabric, in fact, almost as if it were wallpaper. To design and weave so many separate pieces for this purpose was an innovation, but there is no evidence to indicate whether Lord Coventry, Adam, or Neilson was responsible for the idea. Certainly Neilson must have been pleased, as it required much more yardage than the usual scheme of large hangings, separated by wood panelling. But other rooms so hung can be found in England; at West Wycombe, in Buckinghamshire, the Tapestry Room in Sir Francis Dashwood's house is lined with Brussels tapestries of Tenier's scenes, ruthlessly cut to allow for doors, windows and fireplace, and covering all the remaining wall-space. These tapestries date from the first half of the eighteenth century and are earlier than the room, which is part of Sir Francis' remodelling and decorating carried out between 1745 and 1770. Other rooms

wallpapered with cut-up tapestries are the East Bedchamber (Beauvais) and the East Dressing Room (Brussels?) at Mereworth Castle (before 1762?) and the North Sitting Room (Brussels) at Holkham Hall (after 1759?). Lord Coventry may well have seen a room like one of these before he placed his order at the Gobelins. That Adam should have suggested the scheme seems improbable; the style of the tapestries is so unlike his own that it is hard to believe that he would have wanted so much competition. The scheme achieved some popularity in Britain. Besides the later *Tentures de Boucher* rooms, there is the dining-room at Inverary Castle, Argyllshire, which has Beauvais tapestries of the *Pastorales à Draperies Bleues* series in many panels, apparently especially woven to cover almost all the walls, including extremely narrow sections between door and window. This room, in the Adam style, is thought to have been completed about 1770, that is to say several years after the Croome Court Tapestry Room had been designed, and it is interesting to note that its owner, the Duke of Argyll, was married to a sister of Lord Coventry's first wife; possibly the idea of so using tapestry had been given him by his brother-in-law. No examples have been found in France; one Gobelins set, a *Don Quixote* on a yellow damask ground, ordered by the King for the Baron de Bretueil in 1785, contained so many small pieces that it may have covered all the available wall-space in the room for which it was intended, but the set has not been identified. Tapestry so used may well have served the purpose that it had during the Middle Ages, helping to keep the room warm, and so have seemed particularly desirable in Great Britain.

Lord Coventry's commission having been placed at the Gobelins, work proceeded apace. Boucher's paintings for the medallions (figs. 18, 19, 21, 23) are dated 1763 (*Vertumnus and Pomona* and *Aurora and Cephalus*, now in the Louvre) and 1764 (*Neptune and Anymone*, now in the Grand Trianon, Versailles). The fourth painting, *Venus and Vulcan*, also in the Grand Trianon, is not dated, but all four were listed in the accounts of 1765. Jacques' bills for details of the *alentours* designs begin in 1764; the descriptions often correspond with portions of the tapestries. Lord Coventry was in Paris again in August of this year 'on the old tapestry account;' he bought more furniture from Poirier, and there are further bills from this shop, dated 1765, 1766, and 1768, which suggest that the earl made almost yearly visits to Paris. Poirier, writing to him in July, 1769, says that he had been expecting to see him. It can well be supposed that he visited the Gobelins on each occasion. Jacques' bills for the panels flanking the mirror and for the panels between the windows and the side-walls are dated 1766, and, in the following year, Neilson, writing to the French ambassador, says: 'Il reste quelques pièces de Tapisseries à faire passer à Londres pour compléter celles que j'y ay envoyé à M. le Duc de Northumberland, à M<sup>sr</sup> Coventry, à M<sup>sr</sup> Fife et à M. Weddell.' The first indication that Lord Coventry had received any tapestries is given in bills sent him by the London upholsterers, Ince and Mayhew, in 1768; they mounted what was apparently a small piece in April, and in September one of the partners went to Croome Court, 'about the Tapestry.' By October, the furniture which was to be covered had been made, and in April of 1770 it was sent to Croome Court. But Neilson was again having trouble with the shipments; in 1771, he had to write again to the ambassador. Consequently, it was not until June of that year that Lord Coventry received a bill from Ince and Mayhew, reading: 'Three Men's time at Croome putting up the Tapestry. Making Paper Case hangings for ditto, Stuffing and Covering, 2 Settees and 6 Chairs, fixing Gilt Border and Sundry other Jobs and going

and Coming.' The three men (whose names were Jones, Elwood and Bolton) used ten thousand tacks, two thousand 'Clout Nails,' and two thousand 'Tinn'd Tacks.' It is disappointing that among the great mass of Coventry bills there are no records of the moneys paid to Neilson, except for a receipt signed by Neilson's son in 1768 in London for a screen panel, which has not been identified. But Sir Lawrence Dundas paid over 27,677 *livres* for his comparable tapestries; this was something like £1200 at the time, as the *livre* was worth 10½*d.* (John Lough, *An introduction to eighteenth century France*, London 1960, p. vi), but the equivalent today would be nearly \$80,000.

There are no records of the actual construction of the tapestries as there would be if the order had been carried out for the King, but there is evidence that it was done with all possible speed, since the medallions were woven separately and inserted into the *alentours*. This procedure was recommended in 1785 for the Baron de Breteuil's set: 'Pour accélérer la décoration l'on estime qu'il faudroit faire exécuter des fonds, . . . et l'on adapteroit sur ces fonds des tableaux qui sont faits.' It was noted at this time that a set of 'tentures en damas, sur lesquelles les Tableaux paroissent attachés ou suspendus par des Guirlandes, est la plus susceptible de former un ensemble agréable et de faciliter une exécution prompte.'

The Boucher tapestries remained one of the chief glories of Croome Court for over a hundred years. Protected (when the room was not in use) by the 'paper case hangings,' (made, as recorded in the 1771 bill, of '104 Yards of Linnen a yard wide') and, later, according to information given by a member of the Coventry family, by chamois leather hangings, they retained their splendid color unfaded. In the early years of the twentieth century they were acquired by a French dealer. At this time, presumably, the furniture-covers were placed on modern French frames see entry no. 2 (fig. 11). In 1934, the hangings and the furniture-coverings, on these frames, were exhibited at the Wildenstein Galleries, New York, having previously been on view in that firm's showrooms in Paris. When they were received at the Museum, the end-wall panels had shrunk in width, so that they no longer precisely fitted the walls. This type of shrinkage, in the direction of the warps, is frequently mentioned in the Marigny-Soufflot correspondence as always occurring when tapestries were stored.

The success of the *Tentures de Boucher* is apparent from the number of times they were woven and from a letter the three Gobelins *entrepreneurs* wrote to Marigny in 1768. They said they wished to make known their need for 'Tableaux d'un genre plus convenable pour le particulier que ceux qu'ils ont pour le présent,' their present designs being 'trop graves, et de proportion de figures trop grandes pour les appartemens de Paris.' Even the *Don Quixote* subjects were 'dans un alentour tellement chargé d'ornemens, qu'elles deviennent chers à l'exécution, et ne plaisent pas aussi généralement que pourroient plaire des sujets plus guays.' After some other suggestions, they went on: 'Pour faire une variété également agréable et qui sera longtems de mode, et revienne à moins de dépense pour le particulier, par le fond de Damas qui fait la plus grande partie de l'aunage des pièces, ce seroit que vous voulussiez bien ordonner aux peintres qui ont fait l'alentour de la nouvelle Tenture pour la Basse-lisse qui s'exécute successivement pour l'Angleterre avec succès, et qui renferme les Tableaux ovalles de M. Boucher, d'en faire un autre dans le même genre et varié pour la Haute lisse qui renferment également des Tableaux ovalles de même proportion, peint par M. Boucher, ou tel autre Peintre qu'il vous plaira?' The main purpose of the letter is summed up in a note on it; new paintings

were needed to make works 'moins dispendieux et propres à s'adapter à différentes grandeurs d'appartemens.' Marigny sent the letter to Soufflot, who agreed that more pictures of this type were desirable. Marigny's reply stresses the fact that 'le changement qui s'est fait depuis quelques années dans le goût et dans la distribution ainsi que l'étendue des pièces des appartemens exigeroit des changemens dans le genre et les dimensions ordinaires des Tentures.' Boucher did, indeed, make five more large paintings and two small ones, and four of his earlier works were borrowed for copying by the Manufactory, but they were for Neilson's use in later versions of the *Tentures de Boucher*; the *haute lisse entrepreneurs* never received the gayer subjects that they wanted. Boucher was now at the height of his popularity; he had become First Painter to the King in 1765 and relinquished his post as *surinspecteur* at the Gobelins to J. B. Pierre. He produced no more paintings specifically to be reproduced as tapestries.

Neilson's looms, however, were employed for many years in making variations of the *Tentures de Boucher*. The first three repetitions, with furniture-coverings to match, were all for English clients and made to cover the entire walls of a room; of one of them, Neilson wrote in 1767 that it was in 'un goût nouveau qui n'a pas encore paru en France.' In letters to an English customer in 1769, he speaks of a tapestry he has delivered as 'un ouvrage unique par sa nouveauté et par sa grandeur, elle a eu icy le plus brillant succès,' and says that it has been greatly admired in Paris, 'ou il a été fêté come un ouvrage unique.' These sets all show a number of variations from the original weavings. When a set was finally woven for the King between 1772 and 1776, the *alentours* had become very much more elaborate; Jacques had made new designs for them in 1770, and, in the same year, Tessier made others with a blue damask ground, which he altered to yellow in 1779. Very elaborate borders were used for all the later weavings, of which two more went to England; the last, of 1783, did not cover the walls completely. Jacques, in 1772, undertook a thorough-going revision of Boucher's four medallion-designs, producing what was in effect a new series, but this was not woven in the 18th century. Most of the sets had furniture-coverings to match; with Tessier's designs of 1767, the weavers had sixteen armchair patterns to work from. Neilson's successor, Michel Henry Cozette, was making a set of the wall-hangings in 1792, and even the French Revolution did not stop production entirely, as a number of borders are noted in the Gobelins records as produced between 1789 and 1806.

Various practical reasons for the success of the *Tentures de Boucher* have been mentioned, but much of it must also have been due to the suitability of the designs for execution in tapestry. They have no large, uniform expanses, and no long, straight lines, but, like the verdure tapestries of the late Middle Ages, present a continuously variegated surface, against which the medallions, with their graceful figures and clear colors, stand out as agreeable resting places for the eye. The intense crimson of the ground is exciting, but not disturbing; the masses of detail are lively, but not restless. The general effect is of splendor and richness, and both design and execution are so masterly that every flower is a small triumph in itself. Walls so hung do indeed provide 'infinite riches in a little room.'





1. The Tapestry Room from Croome Court (Cat. no. 1)



I: Figs. 1-10

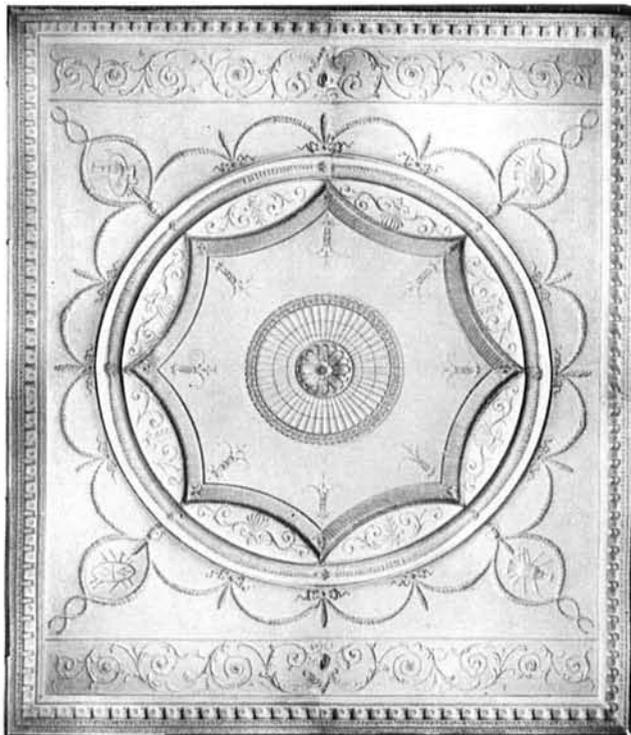
THE ARCHITECTURE AND DECORATION OF THE TAPESTRY ROOM FROM CROOME COURT, WORCESTERSHIRE. English, 1760-1769. 58.75.1

**Measurements.** Height: 13 feet 10 inches. Length: 27 feet 1½ inch. Width: 24 feet 7½ inches.

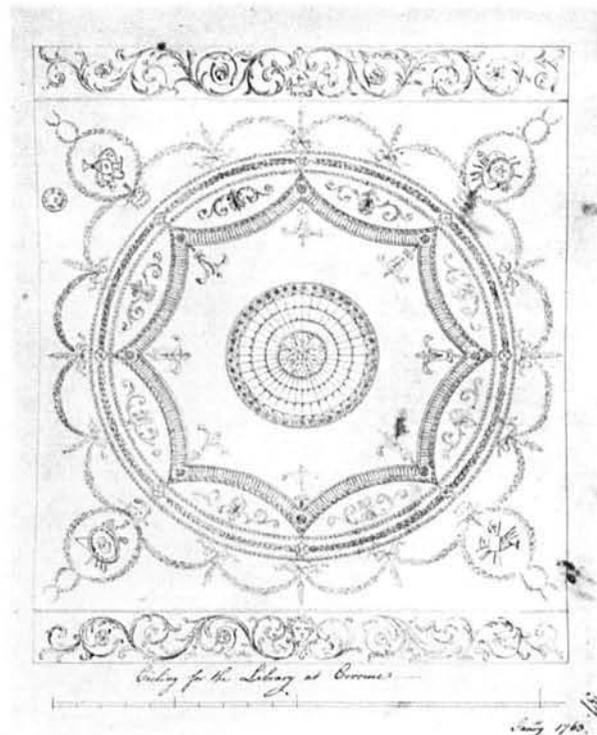
**Description.** THE PLASTER CEILING AND CORNICE. The center of the ceiling is occupied by a rosette of leaves surrounded by a wheel of convex inward-tapering sections with scalloped outer edges surrounded by a guilloche moulding set with rosettes. Outside this central motive appears a figure consisting of eight fluted segments, their outer edges impressed with a leaf and dart moulding, their eight exterior points set with flower and leaf motives touching the circumference of a circular acanthus leaf moulding. Eight motives of foliate sprays occupy the inner angles of the points of this figure. The double convex shapes occurring between the segmental figure and the circular acanthus leaf moulding are each set with an anthemion motive between scrolling rinceaux. The rim between the circular acanthus leaf moulding and a corresponding confronted moulding is set with segments of leaf garlands linked by leaf rosettes. Sixteen swags of leaves are attached to the outside circumference of the last acanthus leaf moulding, with bow knots and four lion masks at the four corners of the ceiling providing points of attachment from which hang leaf garlands. The wreaths of leaves depending from

the lions' heads are looped, their ends interlaced twice, and the loops enclose trophies: at the corner of the ceiling to the left of the chimneypiece the trophy consists of a vase superimposed on an axe and crossed sticks, to the right, two shields above an axe crossing a stick, on the opposite wall facing the windows on the left, a ewer against a shield and crossed sticks, and on the right, a shield superimposed on a knife with a handle in the shape of an eagle's head and crossed sticks. The two lateral panels of the ceiling are each decorated with a female mask, its tresses of hair tied under its chin, set in the center of scrolled and flowering rinceaux with vine trails. The cornice consists of a leaf motive moulding above a row of flowers alternating with horizontal brackets decorated with acanthus leaf scrolls and leaf mouldings, which surmount receding mouldings of alternating egg flower and quatrefoil motives, dentils, and leaf motives. For the tapestries of the Tapestry Room, see under no. 5.

THE MARBLE CHIMNEYPiece. The white marble shelf of the chimneypiece projects on the ends and in the center, and is carved on the front and sides with an S-curved moulding and a leaf motive moulding above a stepped-back egg and dart moulding and another S-curved moulding. The center of the chimneypiece below the shelf is set with a



2. Ceiling rosette in the Tapestry Room (Cat. no. 1)



3. Design by Robert Adam for the ceiling rosette, dated January 1763. London, Soane Museum

tablet of lapis lazuli in a white marble frame with an S-curved moulding, flanked by shellwork and leafy rinceaux of white marble on grounds of orange Veronese marble, and white marble disks each carved with a quatrefoil and scrolling floral pendant set on projecting blocks of Veronese marble at the sides. Below the rinceaux, an S-curved white marble leaf motive moulding extends from the sides of the frame of the lapis lazuli tablet to the sides of the chimney-piece. A band of Veronese marble, its inside edges trimmed with a white marble egg and dart moulding carved with leaf motives at the corners extends along the top and sides of the fireplace opening. This band is flanked by white marble pilasters, their Ionic capitals each carved with an egg and dart motive and foliate trails above an inward-curving plinth and an S-curved moulding; the shafts of the pilasters are each carved with a shaped leaf motive set on an oblong block above a torus moulding and triple fluting tapering to an egg and guilloche moulding and a plain plinth base. The sides of the chimney-piece adjoining the

pilasters are finished with Veronese marble. The fireplace recess is lined with black marble, and the hearthstone is of white marble.

**THE CAST IRON AND STEEL BASKET GRATE AND FENDER.**

The two steel standards fitted to the front of the grate have urn-shaped finials, each chased with a wave pattern around the rim and a leaf motive above the foot, and are each set on a square plinth with a beaded moulding on the front and side above a ram's head and falling cluster of husks; the rounded edges of the standards conform to the rounded front of the cast iron grate and are chased with beaded mouldings and engraved with guilloches, while the centers of the spandrel shapes below are set with rosettes. The lower edge of the front of the grate consists of an engraved openwork steel frieze of alternating anthemias and foliate motives between horizontal beaded mouldings. The two steel front legs of the grate each have urn-shaped finials chased with a wave pattern and leaf motive set on a square plinth above two beaded mouldings on the front and



4. Chimney-piece in the Tapestry Room (Cat. no. 1)



5. Mahogany door in the Tapestry Room (Cat. no. 1)

side, oval rosettes, and another beaded moulding. The tapering shafts of the legs are engraved in the centers of the fronts and sides with falling clusters of husks, the edges of the legs engraved with guilloches, terminating in spade feet. The six bars across the front of the grate, the grate itself, the back legs, and the plain fireback are all of cast iron. The steel fender consists of a chased beaded moulding above an engraved openwork frieze of anthemia and foliate motives and a coved base.

THE MAHOGANY DOORS AND GILT BRONZE DOOR HARDWARE. The mahogany door to the left of the chimneypiece is fitted with three pairs of oblong coffered panels on each side, framed by egg and dart mouldings carved with leaf motives at the corners; a vertical convex moulding carved with plain bands alternating with triple foliate motives extends from the top to the lower edge in the center of each side of the door, dividing the coffered panels. The door to the right of the chimneypiece is fitted with three



6. Curtain cornice and curtain in the Tapestry Room (Cat. no. 1)

pairs of coffered panels on each side, framed by plain quarter-round mouldings, the pairs of coffered panels divided by a plain convex moulding. The gilt bronze hardware, repeated on both sides of each door, consists of a rounded door knob chased with a spiral reticulated pattern, a baluster-shaped keyhole escutcheon chased with a reticulated pattern, and a small rounded knob chased with a spiral reticulated pattern which drives a bolt allowing the door to be locked on the inside without a key.

**THE CARVED PINE PANELING.** The chair rail extending along the walls of the room is carved with an S-curved moulding of half-flowers in round-headed strap-work, above a beaded moulding and a row of dentils surmounting an S-curved moulding of leaves and a bead and reel moulding. The top of the baseboard is carved with a plain convex moulding above an S-curved leaf motive moulding and a convex fascies moulding tied with crossed ribbons. The two door frames are carved with a concave fluted moulding out-

side an S-curved moulding of leaves and darts and a plain convex moulding. Above the chair rail, the two window surrounds extending along the sides and across the tops of the windows are carved outside the window reveals with a concave fluted moulding framing an S-curved moulding of leaves and darts, and a beaded moulding, and a leaf motive moulding; within the window reveal, the surrounds are carved with a guilloche set with flower rosettes of four different kinds and a fascies moulding with spiral ribbon bands next to the shutters. Each window is provided with two shutters on each side, and each of these shutters is fitted with two coffered panels framed by egg and dart mouldings, while a single coffered panel with a similar moulding is set in the top of each window reveal. The four lower shutters of the windows open by means of plain rounded brass knobs. The sash windows and their glass panes are original to the room.

**THE CURTAIN CORNICES AND CURTAINS.** The curtain

cornices are of carved and gilded pine, their crests of oxbow shape each carved on the top edge with a pleated motive moulding. Two foliate sprays flank an oval rosette in the center of the front of each cornice, and similar sprays are carved on the fronts and sides of the raised corners of the cornices. The flat lower edge of the cornice is carved with a leaf motive moulding. The swagged tasseled and fringed crimson taffeta curtains are modern and are copies of a pair of curtains supplied in the eighteenth century by the firm of Ince and Mayhew (see CONTEMPORARY DOCUMENTATION).

The oak plank floor of the room is original.

**Condition.** The sections of the plaster ceiling of the Tapestry Room arrived at the Museum in crates measuring roughly five feet square. The wooden lath backs to these sections were reinforced with metal armatures and each section suspended from a steel grid. The joints were then filled and finished by plaster-workers, and the ceiling was painted white with a bluish cast. The curtains are modern and were made to conform with the indications of a bill dated 1769 (see CONTEMPORARY DOCUMENTATION). The wood paneling of the room was painted white at the Museum. The oak floor was relaid board by board following a numbered diagram made when it was taken up in 1949.

**Signatures.** None.

**Artists.** Robert Adam, who was responsible for the architecture of the room, was born on July 3, 1728, in Kirkcaldy, Fifeshire, Scotland, the second son of the architect William Adam (1689–1748). He attended Edinburgh University, and in 1754 left Scotland for Italy, returning to London in January 1758 where he set up a household on Lower Grosvenor Street. A folio volume of engraved plates with the title *Ruins of the Palace of the Emperor Diocletian at Spalatro . . . by R. Adam, F.R.S., F.S.A., Architect to the King and to the Queen* appeared in 1764 and was the result of an expedition taken by Robert Adam with three craftsmen to Dalmatia in 1757. This book served as an advertisement for the architectural firm in which Robert Adam was associated with his brothers James and William. The enormous critical success of the firm resulted in numerous commissions during the first ten years of its existence, and thereafter the Adam style, though not without its detractors, exerted strong influence over English architecture and the related arts until the end of the eighteenth century and after. The engraved *Works in Architecture of Robert and James Adam* appeared in three folio volumes in 1773, 1779, and 1822, while a mass of nine thousand drawings by Robert and James Adam is preserved at Sir John Soane's Museum, London. Robert Adam's energy guided the destiny of the firm, and his inventive mind and hand provided many of the designs at the Soane Museum, which cover every aspect of the building and outfitting of houses. He also possessed the administrative



7. Carved flowers of one of the window reveals in the Tapestry Room (Cat. no. 1)

capacity to oversee the execution of these designs, and to transact business with his many clients. Robert Adam died on March 3, 1792, and the sixth Earl of Coventry, who was one of his clients, was a pallbearer at his funeral in Westminster Abbey.

Joseph Rose, who was responsible for executing the plaster ceiling of the Museum's room, was born in 1746 and died in 1799. His grandfather, father, and brother were also plasterers. He did plasterwork at Shardeloes and Syon, two of Robert Adam's early commissions, and later worked for him on Mersham le Hatch, Kedleston, Kenwood, Harewood, Luton, Nostell, Lansdowne House and 20 Saint James's Square. He did plastering for the architect Samuel Wyatt on Shugborough, Staffordshire, and also worked for Samuel's better-known brother, James Wyatt, on the Pantheon in London, as well as executing plaster ceilings for his country houses, Beaudesert, Ridgely, and Castlecoole. The plasterwork at Claydon House, Buckinghamshire, remodelled by the architect Lightfoot for Earl Verney was also due to Joseph Rose. The three bills from him now

owned by the Croome Estate Trust document other plastering jobs which he performed for the sixth Earl of Coventry at Croome and in London between 1763 and 1765.

Joseph Wilton, who provided the lapis lazuli tablet for the chimney-piece, was born in London on July 16, 1722, the son of an ornamental plasterer. He learned the rudiments of sculpture as a pupil of Laurent Delvaux in the Low Countries, then spent eleven years studying in Paris, Rome and Florence, where he made the acquaintance of Robert Adam in 1755, the year of his return to London (*Robert Adam and his circle in Edinburgh and Rome*, by John Fleming, London 1962, p. 133). Though he produced various busts and finished monuments, was given the post of State Coach Carver and in 1764 the title of *Sculptor to His Majesty*, Wilton was 'also for many years extensively employed in producing richly ornamented chimney-pieces' and 'had considerable dealings with the Carrara Marble merchants, which enabled him frequently to accommodate his brother artists with marble.' (*Nollekens and His Times*, by John Thomas Smith, edited and annotated by Wilfred Whitten, London, 1920, vol. 2, p. 113.) A bill dated July 1759 from Wilton to the Sixth Earl of Coventry, now preserved with other bills of the sort by the Croome Estate Trust, records an accommodation of this sort made by Wilton to John Wildsmith: 'To Vallue of two squares of Lapis Lazuli deliver'd to Mr. Wildsmith £8 8s od.' The white marble caryatid chimney-piece in the Galley at Croome Court (*The Architecture of Robert & James Adam (1758-1794)*, by Arthur T. Bolton, London, 1922, vol. I, p. 182) was carved by Joseph Wilton, and his bill to Lord Coventry is dated December 16, 1766. Wilton died on November 25, 1803. For John Wildsmith, who carved the marble chimney-piece, see under no. 4.

Nothing is known of Thomas Blockley, Birmingham, who may have provided the steel grate, fender, and gilt bronze door hardware for the Tapestry Room.

The life dates of John Hobcraft, the carpenter and builder, are not known, but his address in London was on Titchfield Street. He was a protégé of the landscape gardener and architect Lancelot 'Capability' Brown (see COMMENTS), and worked for him at the country houses called Corsham, Castle Ashby, Claremont, and Broadlands. He seems to have acted both as architect and builder of Padworth House, Buckinghamshire, and the plans of the house are signed by him and dated 1769. He also worked for Robert Adam on the building of Sir J. Griffin Griffin's house in New Burlington Street, London, and on the country house, Mamhead, in Devonshire. Nine bills of his preserved by the Croome Estate Trust detail work executed for Lord Coventry at Croome and in London between 1754 and 1764.

Sefferin Alken, who did carver's work on the wood paneling of the Tapestry Room, was also employed on the carving of other rooms at Croome Court, itemized in nine bills sub-

mitted to the Earl of Coventry over a period of twenty-two years. According to these bills, he was responsible for the carving of the mahogany bookcases in the Library there (*The Architecture of Robert & James Adam (1758-1794)*, by Arthur T. Bolton, London, 1922, vol. 1, p. 183), work for which he billed Lord Coventry in 1765. He also performed other carver's jobs which included two stone chimney-pieces, and a wooden over-mantel picture frame and pair of mirror frames executed for the Gallery at Croome in 1765 that now belong to this Museum (accession numbers 60.31.1, .2, 60.50 B). Alken's birth date is not known, but he is recorded as living in Broad Street, Soho. In 1744 he was employed for decorative carving at Stourhead in Wiltshire, and also did work of this kind at Milton Hall, Northamptonshire, Shardloes, Buckinghamshire, Blenheim in Oxfordshire, Peper Harrow, Surrey, Marino House, near Dublin, and Somerset House in London. He is supposed to have died in 1783, leaving a son, Samuel Alken, who was also a carver (*Dictionary of British Sculptors, 1660-1851*, by Rupert Gunnis, London, 1953, pp. 15, 16).

For the firm of Ince and Mayhew who supplied the curtain cornices and the original festoon curtains, see under no. 2.

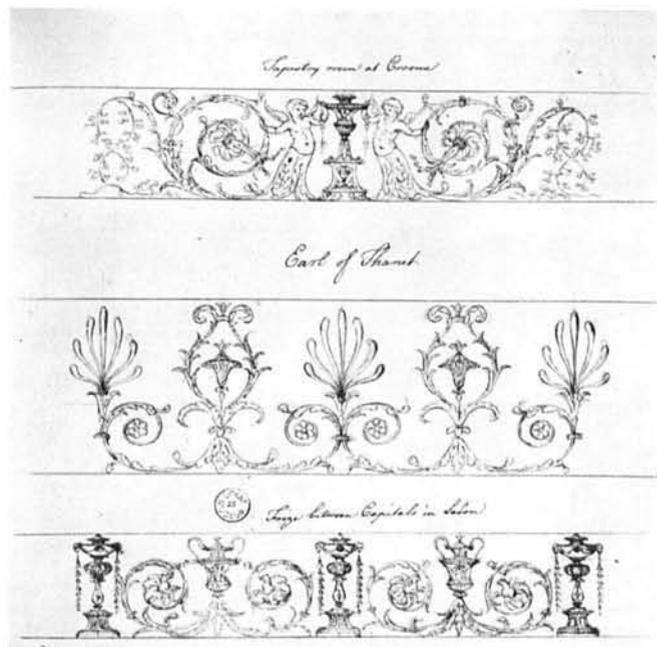
**Contemporary Documentation.** THE PLASTER CEILING. A design by Robert Adam for this ceiling inscribed 'Cieling for the Library at Croome, and dated January 1763 (fig. 3), is no. 37 in volume II of the Adam drawings at the Soane Museum. The design cost ten pounds and ten shillings, and the item for it occurs under the entry for January 1763 in the bills which Robert Adam submitted to Lord Coventry: 'To Design of a Ceiling for the Library £10 10s. od.' An unidentified drawing for the Tapestry Room ceiling, which was not used, was prepared by Adam at the same time and the item for it, occurring under the same entry, reads: 'To Design of a Cieling for Tapestry room £10 10s. od.' The working drawings for the cornice of the ceiling are entered on the same bill for January, 1763: 'To the mouldings at Large for the Ceilings of Library & Tapestry room £3 3s. od.' Joseph Rose's bill for the execution of Adam's design inscribed 'Cieling for the Library', but used for the Tapestry Room, is headed: 'Stucco & Plaisterers work done for the Rt. Honble. the Earl of Coventry at Croome 1763 . . . An Ornamtd Cieling to breakfast room as p. Ditto £48 os. od.' ('Ditto' alludes to an estimate, not given), and another entry dated June 4, 1763, gives particulars of work on the cornice of the 'breakfast room': 'To Repair Cornices in Library & breakfast room 2 Plaisterrs 2 days each 12s.8d.' ('breakfast room' was an alternate name for the Tapestry Room; it is so named on the plan of Croome Court given in *Vitruvius Britannicus*, by John Woolfe and James Gandon, vol. 5, 1771, plate 29 (fig. IV)). The white-washing of the ceiling is entered on a bill from Rose dated 1764: 'Work done in 1764 in the House & Offices. . . . Whiting to Breakfast room & Library Cielings . . . 19s. od.'

Whiting the two Cornices in Do. 9s. od.' According to Rose's bill of 1763, he employed two flat plasterers and three ornamental plasterers on work at Croome: 'Mens time Travelling. 1763 Viz. Two Plaisterers 10 days each at 3s. p. day £3 os. od. Two Ornamt Plaisterrs 10 days each at 5s. £5 os. od. One Do. 10 days at 6s. £3 os. od.'. The several notations on the carpenter's and wood carver's bills relating to the 'Cornicis' (see below under THE PINE PANELING), probably refer to a wooden section of the cornice for the ceiling prepared by these craftsmen from Adam's design to be cast in plaster by Joseph Rose's workmen.

THE MARBLE CHIMNEYPIECE. Joseph Wilton's bill for the tablet of lapis lazuli set in the center of the chimneypiece, which measures sixteen inches by six inches (sight measurement) is dated May 28, 1760: 'To Vallue of a Tabbulet of true Lapis-lazuli Feneer'd (vencered) measuring 16 inches  $\frac{1}{4}$  by six inches made Do to exact measure & polish'd £15 15s. od.' John Wildsmith's bill for the chimneypiece itself is dated June 13, 1760: 'To a rich Truss Chimneypiece with Antick Caps & Statuary Ornaments laid on Merona grounds highly finished £90 14s. od. To 18-10 Sup Statuary Mobile Slab to Ditto chimney at 8/6 £7 10s. 8d. 19-3 Sup Lemure black Marble Cove polished as before at 7/6 £6 14s. 9d.' The term 'Merona grounds' must be a corruption of Verona marble, and 'Lemure black marble', described in the 'Cove', must derive from Namur, a city in the Low Countries where black marble was quarried. This chimneypiece, like many others in the house, was taken down after a few years, cleaned, and re-erected. John Wildsmith's bill for this work is dated May 21, 1763: 'To Mason & Polisher 5 Days Each taking Doune Stary Chimney piece with Merona grounds and Receting of Do. Cleaning of the joints squareing the slab and Puting (puttying) of Ditto all over with materials to Ditto £1 17s. od.' The cast iron and steel basket grate and fender were probably provided by Thomas Blockley of Birmingham, who supplied a number of sets of chimney furniture for Lord Coventry, recorded in his bill of 1759 and 1760. Several of the descriptions in this bill might apply to the grate and fender in the Tapestry Room, which were undoubtedly originally accompanied by a shovel, poker, and tongs. One of these itemized descriptions reads: 'Oct 25 (1760) Drawing Room 1 fine Stove Grate £13 10s. 1 fine Steel fendor to Dto Engd £2 10s. 1 Sett Shovell tongs &c. 16s.' On August 4, 1760, Thomas Blockley supplied '9 Sotts of Gilt furniture to Doors at 17s. 6d. pr £7 17s. 6d.', an item which might apply to the gilt bronze hardware of the Tapestry Room doors.

THE PINE PANELING. The carpenter John Hobcraft and carver Sefferin Alken collaborated on the wooden paneling of the room. Hobcraft's bill is dated 1764, though the work may have been completed before: 'Tapistree Room . . . 247 ft. 1 in. Mouldings Baccis & Architraves £12 7s. 1d.

93 ft. Run of Dentile in Do £1 18s. 11 $\frac{1}{2}$  No 2 Modillion Cornicis & plain frizeis £2 12s. 6d. 2 Lime tree frizeis prepared for Carver 10s. 6d. 48 ft. Run of Goloss (guilloche) prepared for Carver & fixt 8s. od. . . . 172 ft. In 3 Caseis for Sashis & Mouldings to Tapistree Room £2 3s. od. . . . 12 ft. 8 in. Case for Goloss for Windows in Tapistree Room 3s. 2d.' The carver's work began where the carpenter's left off and Alken's entries for the Tapestry Room woodcarving occur in two separate bills. The first bill is headed 'Carvers Work done for the Right Honble. Lord Coventry at Croome Since March 1763 Pr. Seffin. Alkon . . . Tapistry Room 92 ft. 0 in. Plinth Base 2 Memrs Carvd £10 10s. 10d. 92 ft. 0 in. Surbase (the chair rail) 4 Members Carvd £16 2s. od. 2 frizes in Limetre Richly Carvd Demi Boys & foilage £12 5s. od. 39 ft. 6 in. Archite to 2 Doors 2 Memrs Carvd £6 1s. 9d. 30 Modillions to Cornices £5 5s. od. 13 ft. 6 in. Upper Oge (ogee moulding) very Richly Carvd to Cornee £2 11s. 7d. 13 ft. 0 in. of Ovolo to Do. 13s. od. 10 ft. 0 in. of Bottom Oge with Raffeld Lfe. (raffeled leaf) &c. 13s. 4d. 22 ft. 4 in. Small Oge to Capping of Modillions & Cophors (coffers) 11s. 2d. 48 ft. 0 in. Archite to 2 Windows Carvd as . . . Doors £7 8s. od.' The second bill from Sefferin Alken relating to the woodcarving of the room is dated June 16, 1764: 'Omitted in the last Bill to Windows in Tapestry Room 46 ft. of Golloss the Band panneld at 1s. 9d. £4 os. od. 348 flowers to Do of 4 Different Sorts £9 8s. 6d.' As explained in the paragraph above concerning the ceiling, the entry from the carpenter's bill '2 Modillion Cornicis & plain frizeis', and the four entries from the woodcarver's bill '13 ft. 6 in. Upper Oge very Richly Carvd to Cornee



8. Designs by Robert Adam for friezes in the Tapestry Room, London, Soane Museum

. . . 13 ft. 0 in. of Ovolo to Do. . . . 10 ft. of Bottom Oge with Raffled Lfe. &c. . . . 22 ft. 4 in. Small Oge to Capping of Modillions & Cophors' probably refer to a section of the ceiling cornice carved as a plasterers' model. The term 'raffled leaf' or 'raffle leaf' designated any indented or serrate leaf, such as those which occur in the mouldings. The two limewood friezes prepared by the carpenter and carved by the woodcarver with 'Demi Boys & foilage' have been lost. These panels may have been intended for the spaces above the windows or doors, and must have been executed from Adam's design showing term figures of boys and acanthus rinceaux, inscribed 'Tapestry room at Croome', no. 25 in volume 53 of the Adam drawings at Sir John Soane's Museum, London (fig. 8). The responsibilities of carpenter and woodcarver are clearly defined in the entries of their respective bills. The carpenter undertook the relatively mechanical work of cutting the dentils and guilloches, while the finer carving was assumed by the woodcarver. Neither the carpenter's nor the woodcarver's count of flowers set in the guilloches of the two window reveals was accurate, but the carver was closer, for there are three hundred and forty-nine 'flowers of 4 Different Sorts' in the trim of these windows.

**THE CURTAIN CORNICES AND CURTAINS.** The items for these occur under the entry dated October 5, 1769, of Ince and Mayhew's bill to Lord Coventry. The items for the tapestry-covered seat furniture (see under no. 2) and for the pier mirror (see under no. 3), also provided by this firm for the Tapestry Room, are given under the same entry of this bill. The curtain cornices cost £9 14s. and are summarily described: '2 Window Cornices, richly Carv'd & Gilt in Burnish'd Gold'. The original curtains, which were of the type called festoon curtains, cost £8 12s. 4d. each, and are itemized in detail: '13 yards of Super fine Crimson Tammy at 22d. £1 3s. 10d. 15 yards rich Crimson Silk Lace 11s. 3d. 3½ yards of rich Deep Silk Fringe £1 16s. 9d. 8½ yards of Loop Ditto £2 2s. 6d. 18 yards of Silk Breeds, 96 Brass pollish'd Rings, 6 plummetts, 4 Wrought Brass Clokepins Sewing Silk, and other matterials 8s. 6d. Making a Window Curtain, Lined & Fring'd Compleat 10s. 6d. 40 yards of Crimson Silk Line & 4 Ditto Tassells £1 16s. A pulley Lath & 2 Iron Bracketts 3s. Another Window Curtain the Same £8 12s. 4d.' These original curtains have not been preserved, and are replaced in the room with copies.

**Comments.** George William, sixth Earl of Coventry (1722–1809), began improvements to the house and land at Croome Court, near Pershore in Worcestershire, before he succeeded to the title in 1751, and employed Lancelot 'Capability' Brown as landscape gardener and architect. The earliest of Robert Adam's bills for designs which he submitted to Lord Coventry is dated August 1760, the date when he replaced Brown as architect for the house at Croome. After this date the bills of craftsmen working for

Lord Coventry often bear Robert Adam's signature in approval of the work performed and the sums charged, while Lancelot Brown's name signifies approval on the earlier bills. Adam's bills cover designs prepared for Croome and for Lord Coventry's town house at 29 Piccadilly, now the Saint James's Club, 106 Piccadilly, and the last of his bills, which together with the craftsmen's bills are now owned by the Croome Estate Trust, is dated June 30, 1781. Adam continued to provide designs for Lord Coventry until the year before his death, however, and two designs for a gateway, nos. 83 and 84 in volume 51 of the Adam drawings at the Soane Museum, London, are inscribed 'Lord Coventry' and dated 1791.

In addition to the furniture made for the Tapestry Room by the firm of Ince and Mayhew, given to the Museum by the Kress Foundation and replaced in the room (see under nos. 2–4), other pieces of furniture are illustrated there in photographs taken before the tapestries and tapestry-covered furniture were removed and sold in 1902–1904 (see p. 6 above). A marquetry commode attributable to the cabinetmaker Peter Langlois (worked in England 1760–1770), on the basis of a bill dated 1764, is shown against the wall to the left of the chimney-piece wall in one of these photographs (fig. 9). This commode was acquired by the Museum from the Fletcher Fund (accession number 59.127, *Metropolitan Museum of Art Bulletin*, *op. cit.* pp. 90, 92), and has been replaced on the wall where it appeared in the photograph. Another English marquetry commode is shown in another old view of the room against the wall on the right of the chimney-piece. This commode was sold from the collection of the Countess of Coventry and the Trustees of the Croome Estate at Sotheby's, June 25, 1948, no. 169. Its place has been taken in the room as presently arranged by another English marquetry commode of about 1765 (fig. 10; accession number 59.8). There is also a pair of carved and gilded wood pedestals against the wall to the right of the chimney-piece wall (*Metropolitan Museum of Art Bulletin*, *op. cit.*, pp. 90, 91). According to information kindly provided by the Coventry family, this pair of pedestals stood in the two window reveals of the Tapestry Room before the sale of the Coventry effects at Sotheby's in June 1948. The pair was bought at that sale by the Philadelphia Museum of Art and is, at the time of writing, an inter-museum loan from that institution. The pair of gilt bronze and white marble six-light candelabra (accession number 59.128.1, .2) which surmounts the pedestals derives from designs by James Stuart and Robert Adam. A rug which at one time covered the floor of the room was sold at Sotheby's, June 11, 1948, no. 147, described in the catalogue as: 'AN ATTRACTIVE LARGE OLD ENGLISH CARPET. the rose field *semme* with spring pattern in relief, and a green trellis design, enclosed by an ivory border of marguerites and two narrower gold and black chevron borders, 20 ft. 4 in.



9. Photograph of the Tapestry Room taken in the nineteenth century

by 17 ft. 11 in.' The rug was bought by C. Morris and the Museum has been unable to trace it. The late sixteenth century Persian rug at present on the floor of the room (accession number 57.133) is of the sort which Lord Coventry acquired for other rooms in his houses, as recorded in the bills which he preserved.

**Comparable Examples.** Plaster trophies similar to those at the corners of the ceiling appear again on the dining room ceiling at Shardeloes, Buckinghamshire, which was executed after Robert Adam's design dated 1761 (*The Architecture of Robert & James Adam (1758-1794)*, by Arthur T. Bolton, London, 1922, vol. 1, p. 150), and similar trophies recur on a design by Robert Adam inscribed 'Ceiling for Fonthill', no. 91 in volume 11 of the Adam drawings at Sir John Soane's Museum, London. Other analogies with the architectural decoration of this room appear in the series of drawings in this collection.

**Ex Coll.** The Earls of Coventry.

**Published.** Accounts of the Coventry family and of the house and grounds at Croome have been published in the following sources: *An Historical and Descriptive Account of Croome d'Abitot, the Seat of the Right Hon. the Earl of Coventry,*

*with Biographical Notices of the Coventry Family to Which are Annexed an Hortus Croomensis and Observations on the Propagation of Exotics*, by William Dean, Botanic Gardener to the Right Hon. the Earl of Coventry, London, 1824; *The Architecture of Robert & James Adam (1758-1794)*, by Arthur T. Bolton, London, 1922, vol. 1, pp. 178-191; 'The Coventrys of Croome', by E. A. B. Barnard, in *Transactions of the Worcestershire Archaeological Society for 1943*, new series, vol. 20, 1944, pp. 32-42; *The Age of Adam*, by James Lees-Milne, London, 1947, pp. 94-96; 'Robert Adam at Croome Court', by Geoffrey W. Beard, in *The Connoisseur*, vol. 132, no. 533, November, 1953, pp. 73-76. The history of Croome Court with particular reference to the Tapestry Room has been published in 'The Tapestry Room from Croome Court', by James Parker and Edith A. Standen in the *Metropolitan Museum of Art Bulletin*, n.s. vol. XVIII, November, 1959, pp. 76-111. Further information about the architectural decoration of the room was subsequently published in: 'The Metropolitan's Room from Croome Court, the Architecture and Furniture', by James Parker, in *Antiques*, vol. 77, no. 1, January, 1960, pp. 80-82, and 'The Tapestry Room from Croome Court', by James Parker in *The Connoisseur*, vol. 147, no. 592, April, 1961, pp. 109-113.



10. The Tapestry Room as it is presently furnished (Cat. no. 1)

## 2a-h: Figs. II-I4

SET OF SIX ARMCHAIRS AND TWO SETTEES, COVERED IN TAPESTRY. The frames English, 1769. 58.75.15-22

**Measurements.** Chairs. Greatest height:  $42\frac{5}{8}$  inches. Width:  $28\frac{1}{2}$  inches. Depth:  $26\frac{1}{2}$  inches.

Settees. Height: 44 inches. Width: 75 inches. Depth:  $32\frac{1}{2}$  inches.

**Description.** The chairs are of carved and gilded fruitwood. The circular backs of the chairs are each carved with wreaths of husks tied with a bow knot on the crest and with crossed ribbons in the center of the lower arc. The backs of the settees have oxbow-shaped crest rails, inward curving side rails, and straight lower rails, and each back is carved with garlands of husks tied at the crest with a bow knot, and with crossed ribbons in the center of the lower rail. The backs of the chairs and settees are attached to the seats by oblong wooden braces carved on the fronts with overlapping piaster motives, scrolled on the outsides of the chairs. Oblong blocks at the joining of the arms and backs of the set are carved on the tops with single flowers and on the sides with frets. A beaded moulding is carved on the tops and sides of the straight arms in front of the arm rests which are framed by plain shaped mouldings, and the arms terminate in rounded hand rests each carved on the top and front with a beaded moulding between ribbed mouldings and on the sides with beaded elliptical rosettes. The arm supports are baluster-shaped and are carved with leaf sprays in low relief and a beaded moulding at the foot of each baluster. The front seat rails of the chairs project in a shallow curve and their straight side seat rails converge slightly to the back, while the front seat rails of the settees are serpentine shaped, their side seat rails inward curving. The front and side seat rails of the set are carved with garlands of husks and with crossed ribbons in the center of each front seat rail. The legs of the set are each carved with a collar of inward curving crimped motives above an inverted baluster carved with a band of falling leaves, a beaded moulding, and fluting which tapers to a plain moulding above a band carved with rosettes and strap-work and a ribbed bowl-shaped foot. Each foot is set with a bronze caster, its roller wrapped in a leather cover. Each settee stands on four front and four back legs, and the back legs of the set are slanted backwards. For the tapestry covers of this set of furniture, see under no. 6.

**Condition.** The back right legs of two armchairs, accession numbers 58.75.17 and .18, are modern, and were carved to replace legs which were missing when the frames arrived at the Museum in 1959. The outside backs of only three of the chairs, accession numbers 58.75.17, .18 and .19 are covered with the original 'Crimson Tammy' specified in Ince and Mayhew's bill; the original outside back covers for the rest of the set had perished when it was received at the

Museum, and these backs were recovered with a glazed cotton material which had been dyed to match the remnants of the original. Ten of the original bronze casters which were found to be missing after the set of frames was unpacked at the Museum were copied from an existing caster and replaced at that time (see also Comments).

**Signature.** None.

**Artists.** Dated bills specify that the firm of Ince and Mayhew made the frames for this set of furniture in 1769 for the sixth Earl of Coventry (see CONTEMPORARY DOCUMENTATION). The partnership of William Ince and John Mayhew was formed in 1758-1759 with a workshop on Broad Street, Soho, for the manufacture of furniture and the outfitting and maintaining of houses. Ince and Mayhew were also designers, and a series of furniture drawings signed by them and engraved by Matthew Darly appeared in installments between 1759 and 1762, and were collected and published in 1762 in a folio entitled *The Universal System of Household Furniture*. By 1779 the firm had expanded to quarters in Marshall Street, Soho, and had acquired a large custom.

Lady Shelburne bought furniture for Lansdowne House from the firm, recorded in an entry of 1768 from her diary: 'From there to Mayhew and Inch where is some beautiful cabinet work, and two pretty glass cases for one of the rooms in my apartment, and which, though they are only deal, and to be painted white, he charges £50 for.' (*The Architecture of Robert and James Adam*, by Arthur T. Bolton, London, 1922, vol. II, p. 312.) A mahogany china cabinet in the Museum of Decorative Arts, Copenhagen, is ascribed to the firm on the basis of an eighteenth century label which it bears: 'Mayhew & Ince most respectfully announce that they have an Assortment of French furniture, consigned from Paris, for immediate Sale, very much under the original Cost, which may be seen at their Warehouse, Broad Street, Soho.' (*Selskabet Kunstindustrimuseets Væmmer Gennem Femogtyve Aar*, by Vilhelm Slomann, Copenhagen, 1936, p. 78.) A set of mahogany chairs was delivered for the directors of the Westminster Fire Office, London, and is authenticated by bills from the firm of Ince and Mayhew, dated 1792. The openwork backs of this set are carved with Prince of Wales's feathers above a portcullis, the badge of the Westminster Fire Office, where the chairs have remained ('Chairs by Ince and Mayhew', by Christopher Hussey, in *Country Life*, vol. 110, December 21, 1951, p. 2090). In addition to the chairs and settees, the pier mirror, the original curtains, the side table, and the services of mounting the tapestries on the walls and on the seat furniture, which are treated in this catalogue and which were provided for the sixth Earl of Coventry's Tapestry Room at Croome, the firm supplied other goods and services to Lord Coventry, recorded in their bills. Among the papers now owned by the Croome Estate Trust there are twenty of these bills which describe furniture



11. Modern chair frame with original tapestry covers (Cat. no. 2)



12. Armchair (Cat. no. 2)



13. Settee (Cat. no. 2)



14. Armchair (Cat. no. 2)

sold to the sixth Earl and odd jobs performed by the firm at Croome and at the Earl's town house, 29 Piccadilly, that included laying rugs, hanging lanterns, papering walls, repairing furniture, and disinfecting and stuffing mattresses. The heading for a bill dated 1777-1778 lists others of the firm's activities: 'To Ince & Mayhew, Cabinetmakers, Upholders, Undertakers, Carvers, Gilders, & Manufacturers of Plate Glass, at their Warehouses, Broad Street, Soho'. A pair of cabinets recently on loan from the Croome Estate Trust to the Iveagh Bequest at Kenwood, outside London, has been identified with '2 very fine Sattin wood & Holly Commodes, Neatly graved & Inlaid with Flowers of Rosewood' as described in Ince and Mayhew's bill of 1765 to Lord Coventry.

Besides the furniture authenticated by bills, other pieces have been attributed to the firm on the basis of correspondence with designs published in *The Universal System of Household Furniture*. These include a pair of mirrors at this Museum, accession numbers 55.43.1-2 ('Rococo and Formal Order in English Furniture', by James Parker, in *The Metropolitan Museum of Art Bulletin*, vol. XV, no. 5, January, 1957, pp. 129-133), and a mahogany stool formerly in the Winkworth collection (*Georgian Cabinet-makers c. 1700-1800*, by Ralph Edwards and Margaret Jourdain, London, 1955, p. 74, fig. 160).

The partners William Ince and John Mayhew were married to two sisters on February 20, 1762, and the firm's name was carried in the London directories until 1811, the year of Mayhew's death.

**Contemporary Documentation.** The costs of making this set of furniture for the Tapestry Room at Croome Court, Worcestershire, are itemized in Ince and Mayhew's bill to Lord Coventry, dated October 5, 1769, one of the twenty bills of this firm now owned by the Croome Estate Trust. The six armchairs cost £77 8s, the two settees £56 10s, while calico dust covers for the set cost £9 16s 8d. A second less expensive set of covers of checked material, costing £7 1s 11d, with 'Stockings' for the legs of the furniture may have been provided against the hazards of transportation before the chairs and settees were packed in cases. The wording of the bill is as follows: '6 Large Antique Elbow Chairs, with oval Backs, Carv'd with Double husks & ribbon, knot on top, Gilt in the Best Burnish'd Gold, Stuff'd with Besthair, in Linen, Backt with Fine Crimson Tammy, proper for Covering with Tapistry in the Country, the patterns included. 2 Settees for Each Side the Chimney, richly Carv'd & Gilt, Stuff'd & Cover'd to match the chairs. 10 Setts of Castors, with Screws, & fixing to the Chairs & Sofas. 4½ White Shammy Skins, 3¼ Yards of Callico Wrapper, Thread & making one Case, 5 more Cases for Gilt Elbow Chairs the Same. 12 White Shammy Skins, 8 Yards of Callico Wrapper, Tape, thread & making a Case for Settee, Another Case for the Same. 47 Yards of fine

Crimson ½ inch Check at 22 d., Tape, thread & making Cases to the 6 Gilt Elbow Chairs & the 2 Settees, Compleat. 5¾ Yards Ditto Check at 22 d., 5¼ Yards fine Scots Cloth, 25 Yards of Boottape, thread & making Stockings to the 6 Gilt Elbow Chairs & the 2 Settees.'

The total cost for packing the six armchairs and cartage was £4 17s, itemized in the same bill from Ince and Mayhew under an entry dated November 18, 1769: '4 Close Cases Measrs 281 ft. 11 Garden Matts, 16 ft Inch Deal Battens, 24 Strong 2 Inch Screws 60 20d & 100 6d Nails, 500 tacks & 3 Quire Whited Brown paper. To pack 6 Gilt Chairs & Cases, the Tripod Bason Stand, & moulding &c. Paid Cartage & toll, to the Bull and Mouth Inn.'

The two settees were shipped later, the entry of the bill from Ince and Mayhew for their packing and cartage is dated April 20, 1770, and the cost was £4 5s 3d: '2 Close packing Cases Measrs 185 ft. 10 Garden Matts & packthread 15 ft Inch Deal Battens, 32 Strong 2 Inch Screws, 60 20d Nails & 4 Quire Whited Brown paper. To pack the 2 large Gilt Settees. Paid Cartage & toll, with Ditto to the Inn. Mens Time, packing all the before mention'd Furniture.'

The *Bull and Mouth Inn* was on the site now occupied by the General Post Office at the corner of Angel and Newgate Streets near Saint Paul's Cathedral. In the eighteenth century it was a depot for goods which were to be shipped out of London (*London, Past and Present*, by Henry B. Wheatley, London, 1891, vol. 1, p. 300).

The expression 'the patterns included' which occurs in the first sentence of Ince and Mayhew's bill presumably signifies that the firm provided designs for the armchairs and settees, which were therefore not designed by Robert Adam.

**Comments.** The ninth Earl of Coventry sold the tapestries on the walls of the Tapestry Room and the set of tapestry-covered furniture at some time between 1902 and 1904. Subsequently they became the property of a dealer in Paris, at which time the tapestry covers were removed from the chairs and settees made by Ince and Mayhew and put on modern French frames, carved and gilded in the manner of chairs and settees of the Louis XV period (fig. 11). These were the frames which the Museum received with the tapestry covers in 1958. Shortly before the Tapestry Room opened to the public in November 1959, the original frames were discovered in a warehouse in Paris, purchased by the Kress Foundation, and shipped to the Museum, where they were recovered with their original tapestry seats, backs, and arm rests.

**Ex Coll.** The Earls of Coventry; private collection, Paris.

**Published.** James Parker, *M.M.A. Bulletin*, November, 1959, pp. 88-89, 'The Metropolitan's Room from Croome Court', by James Parker and Edith A. Standen, in *Antiques*, vol. 77, no. 1, January, 1960, pp. 81, 83; 'The Tapestry Room from Croome Court', by James Parker, in *The Connoisseur*, vol. 147, no. 592, April, 1961, pp. 111, 113.

## 3: Fig. 15

PIER MIRROR. English, 1769. 58.75.131

**Measurements.** Height: 8 feet, 9 inches. Width: 66 inches. Greatest depth: 9 inches.

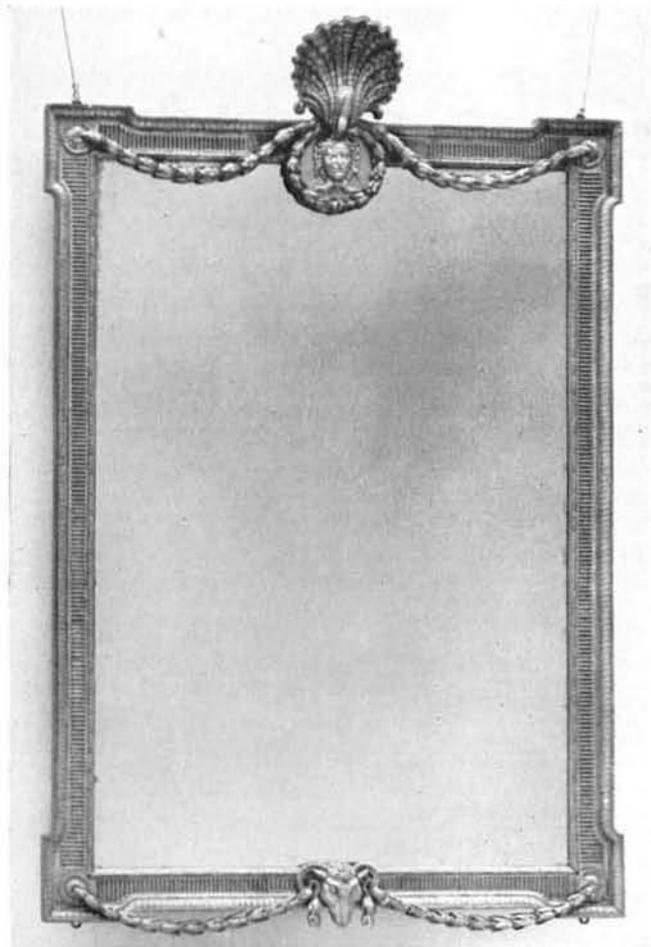
**Description.** The mirror is of carved and gilded pine. The crest consists of a scallop shell, its surface carved in an undulating pattern, with an elliptical cartouche of burnished gilding set on the front flanked by foliate scrolls. Below the crest a wreath of laurel leaves and berries surrounds a disk carved in relief with a female mask, its hair tied in a bow on top with braids knotted under its chin. Two laurel leaf and berry garlands are each swagged from the base of the scallop shell to a patera of a leaf rosette surrounded by a bead and reel moulding at each corner of the top of the mirror frame. The four corners take the form of right angles, and the straight sides of the frame are recessed from the corners with quadrant-shaped curves. The quarter-round outside moulding of the frame is carved with a band of leaves and the inside border with a cavetto moulding against the mirror glass within a convex moulding carved with alternating jonquils and spiral ribbon bands; the ground of the mirror frame between the borders is carved with round-headed fluting. A ram's head is carved in the center of the lower rail of the frame, and two laurel leaf and berry garlands are each swagged over the ram's horns to a patera of a leaf rosette surrounded by a beaded moulding at each corner of the lower rail.

**Signature.** None.

**Artists.** Dated bills document the mirror as the work of the firm of Ince and Mayhew for the sixth Earl of Coventry (see under no. 2, and CONTEMPORARY DOCUMENTATION).

**Contemporary Documentation.** The mirror cost £35 according to the entry dated October 5, 1769, of Ince and Mayhew's bill. The descriptions of the set of armchairs and settees and of the original curtains also made for the Tapestry Room at Croome Court occur in the same entry of this bill which is headed 'The Earl of Coventry To Mayhew and Ince' (see CONTEMPORARY DOCUMENTATION, under nos. 1, 2 and 4). The item describing the mirror reads: 'A Large Archetect Pier frame, fluted, richly Carv'd with Shell, on top, Festoons & drops of double husks, down the sides; Goates head at the bottom, Gilt in the very best Double Burnish'd Gold.'

By the end of that year the mirror had been packed and sent off to Croome. The cost of packing materials, labor, and cartage to a depot in London was £2 19s 4d, as recorded in the same bill from Ince and Mayhew, under the entry dated December 9, 1769: 'A Strong packing Case of 1½ Inch Stuff, Qty 133 ft. 3 Garden Matts, 18 ft strong Battens, 20 6d nails, 4 Quire Whited bronze Paper, 2 Quire Brown Do. & pack



15. Pier mirror (Cat. no. 3)

thread, to pack the Large pier Glass. Paid Cartage & toll, to the Inn.'

**Comments.** The meticulous steps in the process of water gilding with gold leaf on wood were often described in accounts of the eighteenth century. The term 'Double Burnish'd Gold' which occurs in the bill for the Museum's pier mirror (see CONTEMPORARY DOCUMENTATION) is best explained under the definition of gilding in Thomas Sheraton's *Cabinet Dictionary*, London, 1803, p. 227: 'But it must be noticed, that in laying on the gold leaf, no water must be left under the gold, but it must be blown out, as much as the nature of the case will admit of; or otherwise, when the cotton wool is applied to burnish it with, the gold will rub off. After thus burnishing, proceed to a second lay or coat of gold as at the first, which will cover all the defects of the first lay occasioned by burnishing, and having waited till this second coat be dry, burnish as before; and if there be any defects of gold, such places must be repaired. Some recommend to have the work done three times over, but twice will do as well, if carefully done.'

**Ex Coll.** The Earls of Coventry (sale catalogue, Sotheby's, June 25, 1948, no. 149).

**Published.** James Parker, *M.M.A. Bulletin*, November, 1959, pp. 88, 89; 'The Metropolitan's Room from Croome Court, the Architecture and the Furniture', by James Parker, in *Antiques*, vol. 77, no. 1, January, 1960, p. 81; 'The Tapestry Room from Croome Court', by James Parker, in *The Connoisseur*, vol. 147, no. 592, April, 1961, pp. 112, 113.

#### 4: Fig. 16

**SIDE TABLE WITH MARBLE TOP.** The table frame, English, late eighteenth century. The top, English, with Italian and other marbles, 1759.

58.75.130

**Measurements.** Table frame. Height: 37 inches. Width: 60½ inches. Depth: 31⅓ inches. Marble top: Height: 1⅞ inches. Width: 61⅝ inches. Depth: 33 inches.

**Description.** The table is of carved and gilded pine and composition. The apron is set with rosettes, cast in composition (see COMMENTS), fitted into a carved wood guilloche. The four front legs and two back legs have block capitals each set on the front and sides with oval composition rosettes above inward curving collars; each of the leg shafts is of inverted bulbous shape, carved with a band of falling leaves above fluting that tapers to a crown of leaves above another inward curving collar, terminating in a pine cone foot with a collar of inverted leaves. The marble top is inlaid with a checker-board pattern of one hundred and seventy six squares of specimen marbles, set in a border of black marble. Some of the different squares of stone and marble are: gray and red granite, red *rosso antico* marble, red and white jasper, dark red *rauce* marble, pink rose quartz, purple porphyry, green and crimson heliotrope, green serpentine, orange Veronese marble, orange and violet Spanish brocatelle, golden and brown agate and onyx, yellow Siena marble, brown, grey and white *fleur de pêcher* marble and Cerfontaine breccia, black and gold Portor marble, black and white *nero antico* marble, white Carrara marble, and blue lapis lazuli.

**Signature.** None.

**Artists.** A bill preserved among the papers of the sixth Earl of Coventry records that the firm of Ince and Mayhew (see under no. 2) provided a gilded table frame in 1794 for Lord Coventry, which may be identical with the Museum's frame (see CONTEMPORARY DOCUMENTATION). Another bill, part of the same packet of bills now owned by the Croome Estate Trust, specifies that John Wildsmith made the marble top in 1759. Wildsmith may have been an apprentice of the English sculptor and chimneypiece-carver, Thomas Carter (died 1795), for whom he probably worked

setting up chimneypieces at Welbeck Abbey in 1746. A bill among Lord Coventry's papers made out from John Wildsmith and dated June 13, 1760, describes and itemizes the costs of two chimneypieces, one of which may be identified with the Veronese marble chimneypiece in the Tapestry Room from Croome Court (see p. 31), while the description of the other chimneypiece, carved with 'Turtle Doves in freze and festoons', applies to the white marble chimneypiece in the Library at Croome (*The Architecture of Robert & James Adam (1758-1794)*, by Arthur T. Bolton, London, 1922, vol. 1, p. 183). Another bill in the same collection is dated May 21, 1763, and details Wildsmith's charges for another 'Statuary Chimney Piece for Croome', and for the work of polishing and re-setting chimneypieces. In the same year he was carving chimneypieces for Sir Richard Littleton's house in Piccadilly. A bankruptcy sale of Wildsmith's effects took place on July 31 and August 1, 1769, at his yard 'near St. James's Church, Piccadilly', and included chimneypiece tablets and '3 marble boxes inlaid with different sorts of marble' (*Dictionary of British Sculptors, 1660-1851*, by Rupert Gunnis, London, 1953, p. 432).

**Contemporary Documentation.** The gilded table frame is of a later date than the marble top, and may have replaced a frame originally made for the top and subsequently damaged. Lord Coventry's bill from Ince and Mayhew dated May 17, 1794, may apply to the Museum's table, though the wording is not explicit: 'The Earl of Coventry. To Ince & Mayhew. 1794, May 17, a large Frame for a Marble Slab. enrich'd with pateras &c. on turned legs, neatly carved and the whole gilt in burnished gold £17 10s. a green baize cover for the Slab with deep border and separate do. for the six legs to tye and the whole lined with leather and bound complete £2 5s. a strong close packing Case, battens, screws, other materials . . . packing do. and booking £1 12s 2d.'

John Wildsmith's bill for the table top is dated July 28, 1759: 'To a rich fineard Marble Table in squairs of all the Curious Sorts of Marble No 176 Sq in Do. to 41 Squairs Cut out and others fixt in these places £42 10s od. By paid for 1 square of Lapuis lazer and 1 Sq of Plumb pudding Stone £3 13s od. To the Carthire for Table to the Bell in Wood Street Cheapside 5s.'

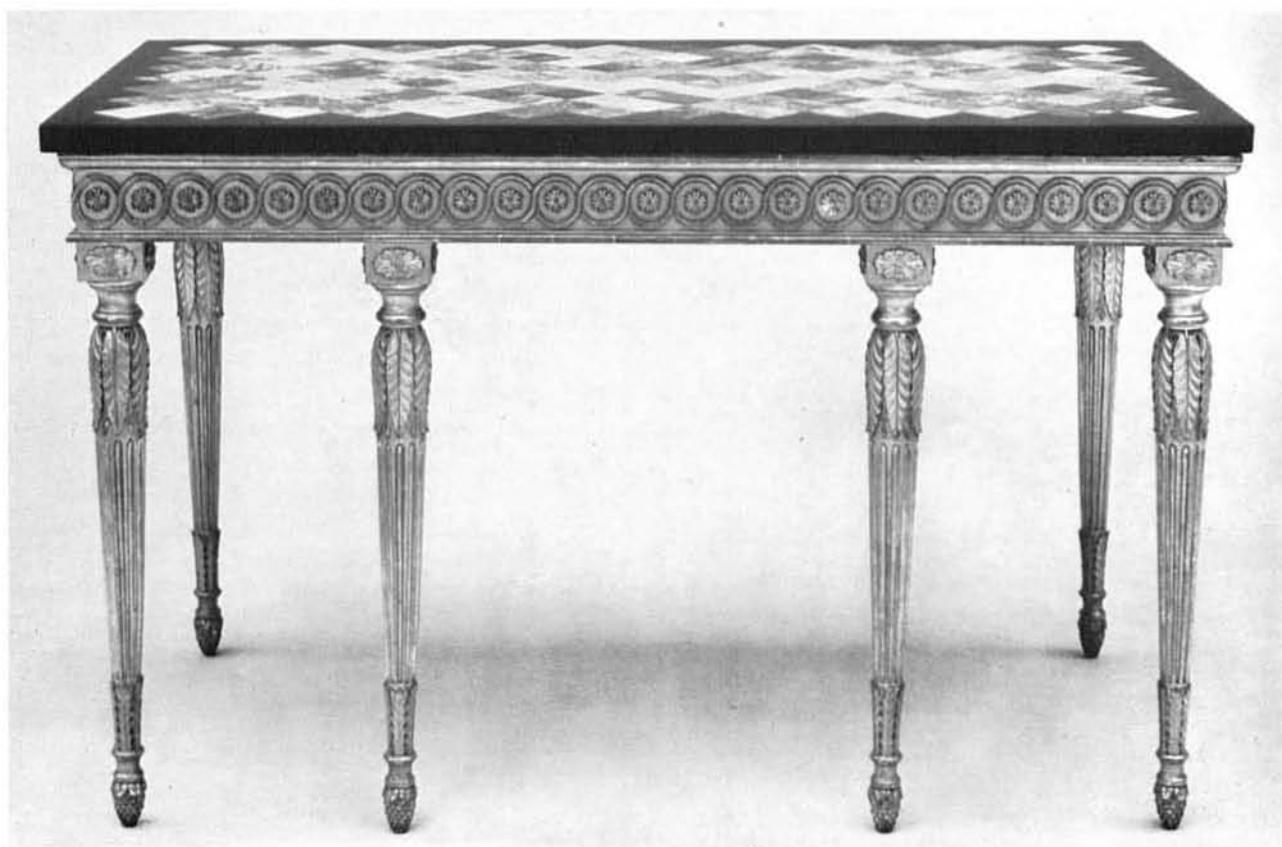
The term 'Plumb pudding Stone' of this description could apply to any of the conglomerate stone squares set into the marble. The *Bell Inn* mentioned in the last sentence of the bill was on Friday Street off Wood Street in the Cheapside district of London. It was a coaching inn which, like the *Bull and Mouth* (see under no. 2), served as a depot for goods to be transported to the country.

**Comments.** Decorations cast in composition, such as the rosettes of the table frame, occur on other late eighteenth century pieces of English furniture. Composition, which was a mixture of whiting, resin, and size, was poured into

moulds, and the casts taken from these moulds were applied to furniture, an expedient which eliminated much of the carvers' work in the production of furniture.

The top of the Museum's table was made of imported materials by an English sculptor. It has previously been thought that all such inlaid marble tops were imported into England as finished products from abroad. Many such table slabs were made in the eighteenth century at the *Opificio delle Pietre Dure* in Florence and at the Gobelins manufactory in Paris, and were imported from Italy and France by English collectors: 'The quality of marble table-tops was a subject which greatly interested *virtuosi* in the early Georgian period, and no trouble or expense was considered too great to procure rare specimens from Italian palaces' (*The Dictionary of English Furniture*, by Ralph Edwards, London, 1954, vol. 2, p. 297). This passion for marble slabs, and particularly for those inlaid with specimen marbles, was shared by the French: 'Le goût, on pourrait dire la passion du marbre, est si développé à ce moment, que les amateurs ne se contentent plus d'avoir des tables et des dessus de meubles en marbres les plus précieux: ils font grouper sur un même plateau un échantillonnage complet de tous les marbres connus. Nous relevons dans les *Annonces, affiches et avis divers* du 18 novembre 1782 la réclame suivante: "A

VENDRE, chez le sieur de *Héricourt*, ébéniste, faubourg Saint-Antoine, 2 commodes de bois de rose, ornées de bronzes dorés d'or moulu, qu'on a achetées à la vente de *Mme. la marquise de Pompadour*, les dessus en marbre plaqué sur pierre de Rome, formant la collection complète et aussi rare que précieuse, de tous les marbres d'Italie, par compartimens en lozanges régulières, qui produisent le coup d'œil le plus varié et le plus agréable . . ." Le même journal, à la date du 13 avril 1784, décrit, comme étant en vente, chez *Mme. de Survey*, rue Saint-Paul, une table "à petits carreaux, renfermant une collection de tous les marbres d'Italie." (*Dictionnaire de l'Ameublement et de la Décoration Depuis le XIIIe Siècle Jusqu'à Nos Jours*, by Henry Havard, Paris, vol. 3, p. 685). Another table top of black marble set with specimen marbles is described in the sale of the Bailli de Breteuil, Paris, January 16, 1786, no. 233 of the catalogue: 'Une jolie Table, d'échantillon de marbres antiques de 17 lignes en carré; composé de 144 morceaux différens, séparés & encadrés avec une petite bande de marbre noir, ainsi que l'épaisseur, qui porte 18 lignes: la longueur totale 26 pouces, saillie 14 pouces 9 lignes: elle est posée sur un pied de bois sculpté & doré, forme de console, à bandeaux unis avec pois, rubans & autres ornemens, & pieds cannelés sur le derriere. Hauteur 33 pouces & demi.'



16. Side table with marble top (Cat. no. 4)

**Comparable Examples.** A carved and gilded side table frame with some carved motives similar to those of the Museum's table was sold at Christie's, December 11, 1958, no. 74. The top for this table is a marble slab inlaid with patterns of a colored composition that resembles marble, called scagliola.

A marble slab with squares of specimen marbles resembling the top of the Museum's table forms the top of a painted side table at Buckingham Palace, London (*The Dictionary of English Furniture*, by Ralph Edwards, London, 1954, vol. 3, p. 295, fig. 61). Other tops inlaid with specimen marbles appear on French furniture, and several such tops were made for writing tables signed by Martin Carlin (Sammlung Stroganoff, Leningrad, sale catalogue, Rudolph Lepke Gallery, Berlin, May 12-13, 1931, no. 220; see COMMENTS).

**Ex Coll.** The Earls of Coventry (sale catalogue, Sotheby's, June 25, 1948, no. 141).

**Published.** James Parker, *M.M.A. Bulletin*, November, 1959, pp. 89, 90; 'The Metropolitan's Room from Croome Court, the Architecture and Furniture', by James Parker, in *Antiques*, vol. 77, no. 1, January, 1960, pp. 81, 82; 'The Tapestry Room from Croome Court', by James Parker, in *The Connoisseur*, vol. 147, no. 592, April, 1961, pp. 112, 113.

### 5: Figs. 17-31

SET OF TAPESTRIES (13 pieces) known as the *Tentures de Boucher*, with medallions of mythological subjects symbolizing the Four Elements, made for a room at Croome Court, Worcestershire, England. French 1764-1771. 58.75.2-13

For the matching furniture coverings associated with this set, see the following entry.

**Measurements.** Three large panels: height 10 feet, width 27 feet 3 inches (one) and 17 feet (two). Mirror surrounds: height 10 feet, width at base, 10 feet 5 inches, width of portions with vases, 2 feet 6½ inches each. Overdoors: height 5 feet 1½ inches, width 4 feet 4 inches. Narrow vertical panels: height 10 feet 1 inch, width 17½ inches; height 9 feet 11 inches, width 17 inches; height 9 feet 11 inches, width 33½ inches (two). Over window panels: length 5 feet 10 inches, width 8¾ inches.

**Technique.** Gobelins Manufactory, Paris; horizontal-warp loom.

**Description.** The material is wool, with details, especially highlights, in silk, tapestry-woven, 22-24 warps to an inch. Skilful use is made of slits to provide dark accents, especially in the background.

The set consists of three large panels, made to cover three walls of a room from ceiling-cornice to chair-rail (figs. 17, 20, 22); two panels to flank a mirror, with a band running

under it, on the fourth (window) wall (fig. 24); two over-door panels (fig. 25); four narrow vertical panels for the spaces between the doors and the windows (figs. 26, 27), and two horizontal, very narrow panels to be placed above the windows. The last two are concealed by the wooden pelmets and are probably of later date. All the panels, except the last two, have simulated frames, in a rococo style, resembling carved and gilded wood; inside the frames is a ground in two shades of red with a foliage pattern, imitating a silk damask. On this ground, the three large panels have festoons of flowers and foliage above, and leaves and flowers, some tied in bunches with blue ribbons, at the lower corners. The flowers include red, pink, yellow, and white roses, pink and purple striped tulips, yellow hollyhocks and lilies, poppies, crown imperials, peonies, lilacs, carnations, etc. The largest panel, on the fireplace wall (fig. 17) is shaped so as to leave a blank rectangle in the center of the lower border, in which the chimney-piece is inserted. Above this is a large blue vase, with three cupids, holding garlands, in gold. It is flanked by flowers and foliage, with a basket of flowers and a blue ribbon, on the left side; there is a half-hidden green and yellow macaw on the right immediately below the vase, and a bird flying on the left above. On the lower border to the left of the fireplace are flowers and foliage, a golden pheasant, a squirrel, and a small bird, as well as a hunting horn, a gun, and a red net bag with dead ducks and other game birds (a trophy of the hunt): on the right are a red and blue macaw perched on a branch, two small birds, a target with an arrow driven into a central red heart, a quiver of arrows, a burning torch, and a bow (a trophy of love), as well as leaves and flowers. This panel has two upright oval medallions with simulated gilt frames, supposedly hanging by pink cords from large gold nail-heads on the upper frame. All the medallions in this and the other panels cast shadows on the damask ground (the light supposedly coming from the upper left), and have sprays of flowers and foliage around the upper parts of the frames. The medallion on the left of the largest panel shows Aurora, goddess of the dawn, with the morning star in her hair, accompanied by two cupids, reclining on clouds and gazing at her sleeping lover, Cephalus, who has a dog at his feet; the scene symbolizes the element Air. The medallion on the right shows Vertumnus, god of spring and of orchards, in the form of an old woman, conversing with Pomona; the scene symbolizes Earth. The two large panels for the end walls of the room are duplicates (figs. 20, 22), except for the subjects of the horizontal oval medallions. In the center of the lower border of each are blue bagpipes, resting on a shepherdess's large straw hat with a bow of red ribbon, and surrounded with leaves and flowers. On the left are three playing pigeons and a purple gallinule, the latter standing on an apparently projecting turf; on the right is a small bird on a twig and a



17. Tapestry with Allegories of Air (*Cephalus and Aurora*) and Earth (*Vertumnus and Pomona*) (Cat. no. 5)



18. François Boucher: *Cephalus and Aurora*. Paris, Louvre



19. François Boucher: *Vertumnus and Pomona*. Paris, Louvre

flying pigeon, as well as leaves and flowers. In the spaces to either side of the medallions are flying birds, three on one side and two on the other. One medallion shows Venus, with Cupid at her side, descending from her chariot and approaching Vulcan; two Cyclopes are seen in the smithy behind him. The scene symbolizes Fire. The other medallion shows Neptune, brandishing his trident, accompanied by

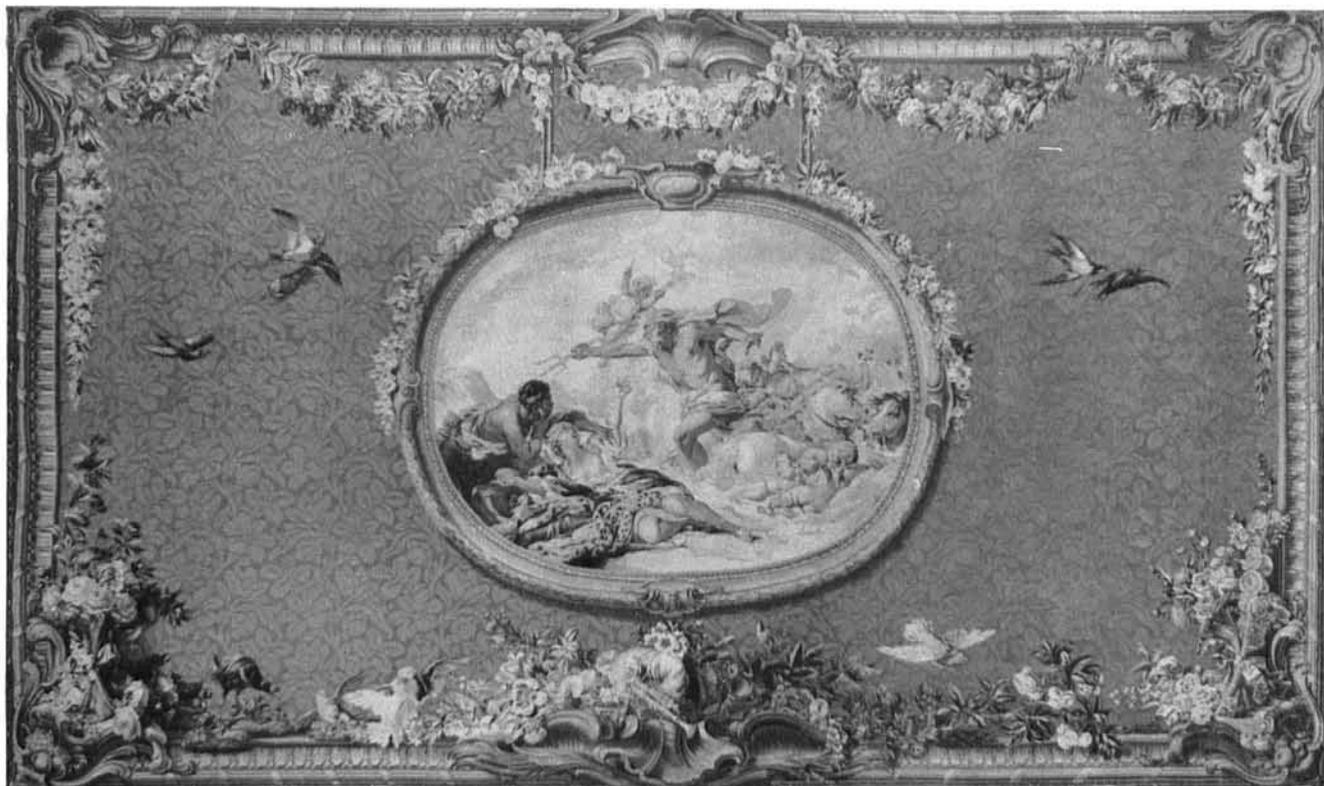
three cupids, leaping from his horse-drawn chariot to rescue Amymone, whose arm has been seized by a satyr; the scene symbolizes Water. The two panels that flank the mirror (fig. 24) have each a large mauve vase, filled with leaves and flowers, standing on a tapering gold pedestal with rams' heads at the upper corners. These cast a shadow on the damask ground, the light supposedly coming from the left



20. Tapestry with Allegory of Fire (*Venus visiting Vulcan*) (Cat. no. 5)



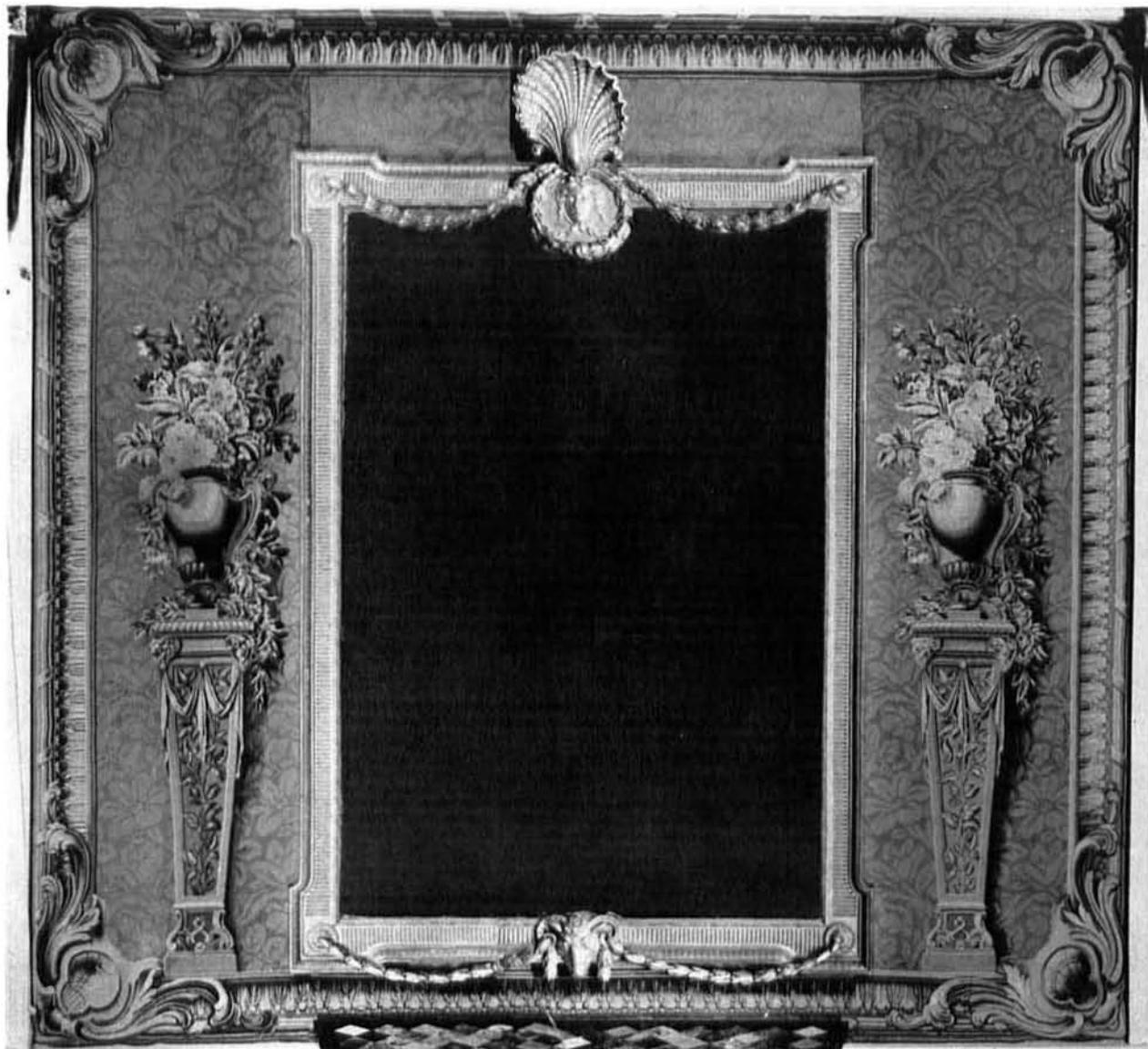
21. François Boucher: *Venus visiting Vulcan*. Versailles, Grand Trianon



22. Tapestry with Allegory of Water (*Neptune rescuing Aegisthus*) (Cat. no. 5)



23. François Boucher: *Neptune rescuing Aegisthus*. Versailles, Grand Trianon



24. Tapestry mirror surround (Cat. no. 5)

in both cases. The overdoor panels (fig. 25) have each a large blue and gold urn filled with leaves and flowers. Two of the narrow vertical panels have dangling sprays of cherry leaves and fruit (fig. 27) the other, wider pair (fig. 26) have sprays of flowers and leaves hanging from a simulated gold ring. The two narrow borders intended for use above the windows have architectural mouldings in tan and brown.

**Condition.** A 3-inch strip in neutral tones has been added in the Museum to the right side and an 8-inch strip to the left side of the two panels of the end walls. The panel for the mirror-surround was received as two pieces with a border strip attached; as displayed in the Museum, the border strip passes below the mirror and is joined to the side panels; the space above the mirror has no tapestry panel and has

been filled with an imitation of the damask background. The narrow panels with cherry foliage each show a break in the damask background below the bottom leaf. A few minor repairs are visible elsewhere, but very little fading. The tapestries were cleaned at the Museum.

**Signatures.** Medallion of Vertumnus and Pomona: F. Bouché. P.

Medallion of Neptune and Amymone: Boucher. Pix.; same panel, lower right corner: Neilson. ex.

Panel with Venus and Vulcan, lower right: Neilson. ex.

**Artists.** The four medallions on the three largest panels are after paintings by François Boucher (1703-1770), (figs. 18, 19, 21, 23). Boucher had a studio at the Gobelins Manufactory from 1749, where he produced two large paintings, *Le Lever*



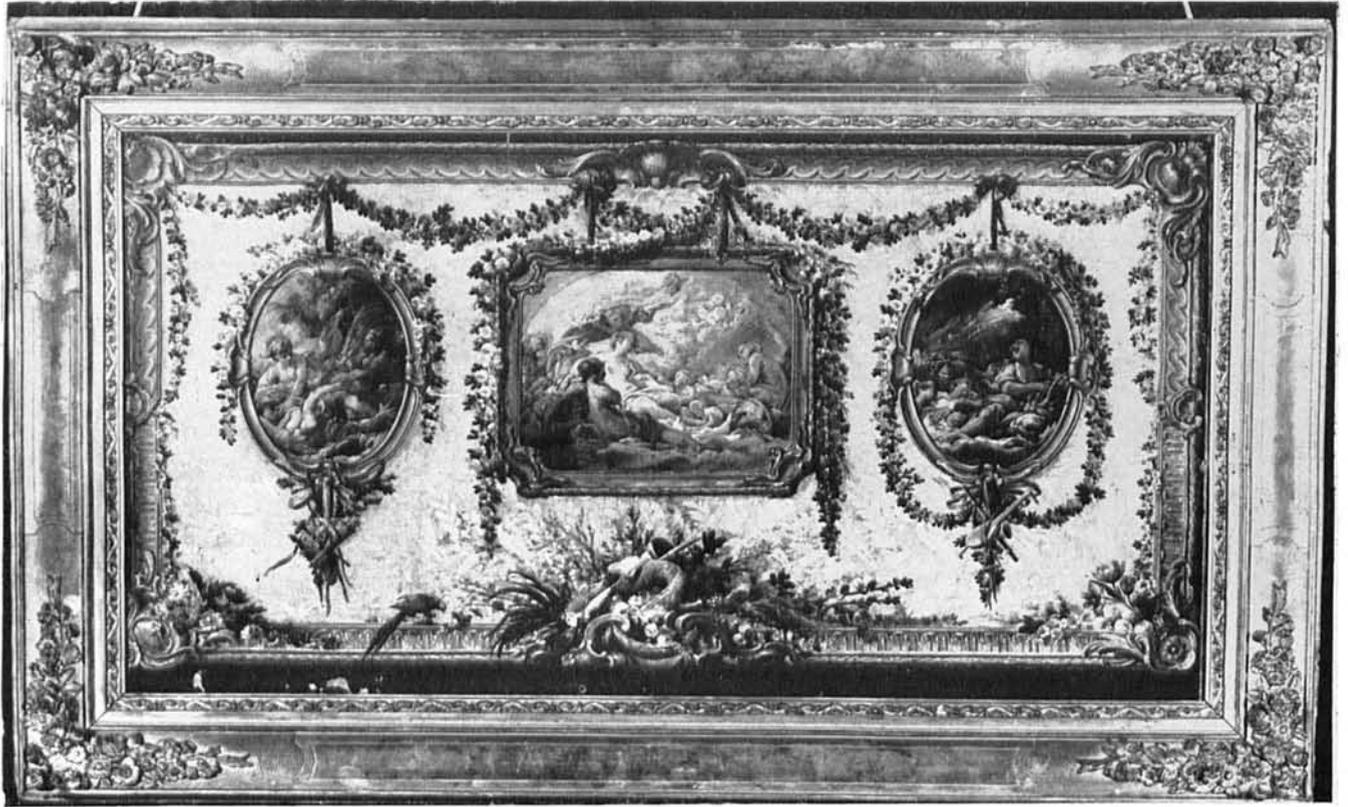
25-27. Three tapestry panels (Cat. no. 5)

and *Le Coucher du Soleil*, to be copied in tapestry for Mme de Pompadour, as well as twenty designs for furniture-coverings to be used with these hangings. From 1755 to 1765, he was *surinspecteur* at the Manufactory. He made three paintings for the series *Les Amours des Dieux* between 1757 and 1761. His other work for the Manufactory consisted of subjects for medallions to be placed in elaborate backgrounds. The four such paintings used in the Croome Court tapestries are *Vertumnus and Pomona* (fig. 19) and *Aurora and Cephalus* (fig. 18), both dated 1763, now in the Louvre, and *Neptune and Anymone* (fig. 23), dated 1765, and *Venus and Vulcan* (fig. 21) now in the Grand Trianon, Versailles. For later sets of similar tapestries, eleven other paintings by Boucher were used, four of which were earlier works not specifically made to be reproduced as tapestries. The Gobelins Manufactory inventory of 1792 also includes among its Boucher paintings '31 petits tableaux représentant des *Jeux d'Enfants*, tant originaux que copies.' This body of work is very small, especially when compared with the forty-five designs that Boucher made for the tapestry manufactory at Beauvais between 1736 and 1753; Mme de

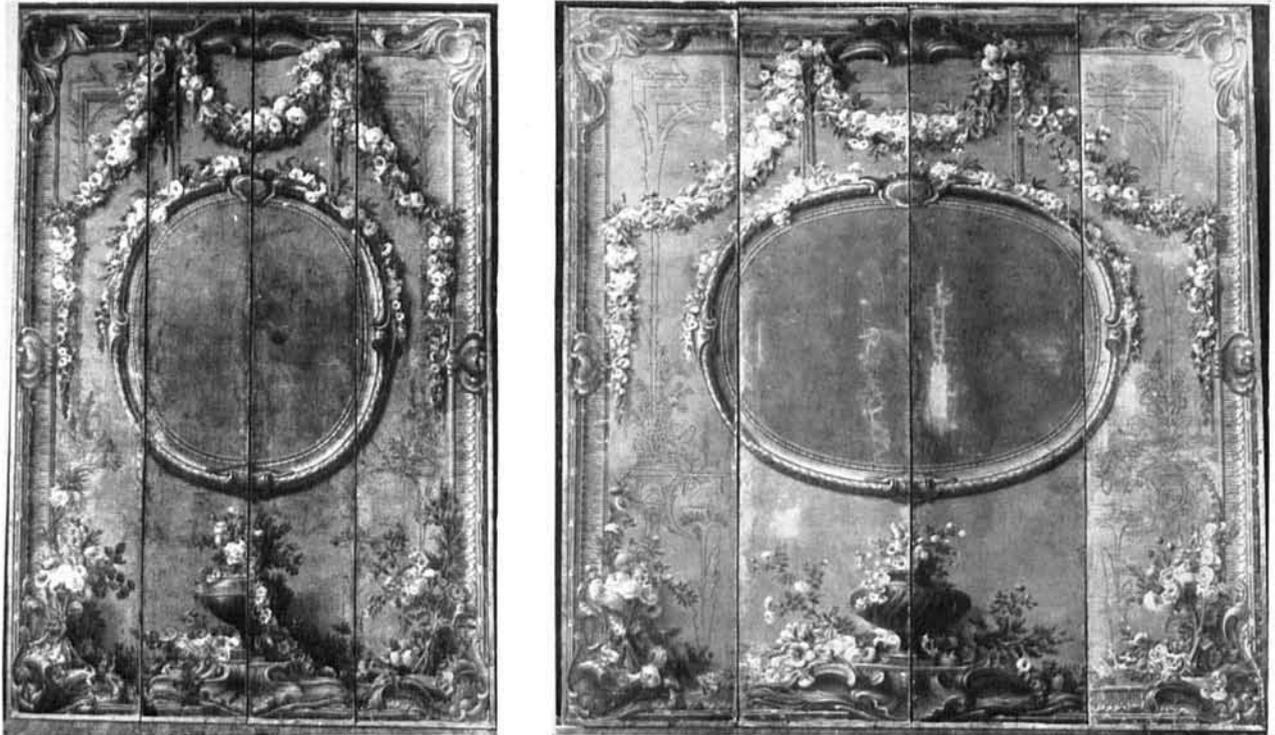
Pompadour's tapestries have disappeared and the *Amours des Dieux* included subjects by other artists. The medallion sets are therefore known as the *Tentures de Boucher*, since they are far and away the most important Gobelins tapestries after this painter.

The decoration of the Croome Court tapestries, apart from the medallions, is from designs by Maurice Jacques (c. 1712-1784). Jacques was the son of a *marchand tailleur* and studied at the Academy of St. Luke in Paris. He exhibited flower paintings in the Salon of 1754 and published books of decorative prints; on the title-page of his *Vases Nouveaux*, he is called 'Peintre et Dessinateur en la Manufacture Royale des Gobelins' and on his *Nouveau livre de roses*, 'Peintre du Roy en la manufacture royale des Gobelins.' His employment at the Manufactory began in 1756 and continued until his death. He produced a large number of designs for the decorative parts of tapestries, especially for those with medallions after Boucher.

The head of the Gobelins workshop in which the Croome Court tapestries were made was Jacques Neilson (c. 1718-1788). He was of Scottish origin and was a master weaver



28. Oil sketch by François Boucher and Maurice Jacques for a tapestry panel, 1758. Paris, Musée des Gobelins



29–30. Two full-scale designs by Maurice Jacques for tapestry panels, 1762. Paris, Musée des Gobelins

at the Manufactory from 1739 to 1750; presumably he had previously been a journeyman for four years and an apprentice for six, according to the rule. In 1750, he became head of the workshop making tapestry on horizontal warp (*basse lisse*) looms. By changing the method of copying the cartoons, he improved his product so much that it equalled that made on the upright warp (*haute lisse*) looms of the other two workshops, while still remaining much cheaper. He was also concerned with the quality of the dyes used and was in charge of the dye-works from 1768 to 1784, as well as director of the apprentices' school from 1767 to 1783.

The director of the Manufactory at the time the Croome Court tapestries were made was the architect, Jean Germain Soufflot (1713–1780). He studied at the French Academy in Rome and travelled in Asia Minor before becoming a member of the Academy of Architecture in Paris in 1749. His most famous building, the Panthéon, was begun in 1755, the year he was appointed head of the royal manufactories of the Gobelins and the Savonnerie, a position he held until his death. The first sketches of the designs that were to become the *Tentures de Boucher* are noted as being 'faites sur l'idée de M. Soufflot' (fig. 28).

**Contemporary Documentation.** 1758, August: Bill, submitted by Jacques for a colored drawing of a border with ornaments, festoons, and medallions of flowers; an oil sketch of a border with ornaments, festoons, groups of scattered flowers, and three medallions, with the note, 'les sujets des milieux ont été faits chés M. Boucher' (fig. 28); and a sketch in the same style, 'dont les sujets des milieux sont faits par M. Boucher, lesquelles esquisses ont été faites sur l'idée de M. Soufflot.' (Fenaille, *Etat général*, Vol. IV, pp. 228, 229). 1762: Bill submitted by Jacques for designs for frames and borders to oval medallions, and a colored picture, 'représentant un Appartement tel qu'il doit être, avec les tentures de la tapisserie, le lit, le fauteuil, et le canapé. Ce projet a été fait pour disposer et faire décider les particuliers qui désiroient cet ouvrage énoncé.' Certainly related to the three large panels of the Croome Court tapestries is the entry for 'un tableau de 12 pieds de haut sur 11 pieds 10 pouces de large, orné d'une moulure avec ses bordures très riches, peintes et feintes en or imitant la sculpture, sur laquelle bordure est un groupe de fleurs en guirlandes'. This design is preserved in the Musée des Gobelins, Paris (fig. 30). Related to the fireplace-wall panel and the overdoors is 'un autre tableau de 12 pieds de haut sur 8 pieds  $\frac{1}{2}$  de large, orné comme le précédent', which is also preserved in the Musée des Gobelins (fig. 29) (Fenaille, *Etat général*, Vol. IV, p. 246).

1763: Date on Boucher's paintings of *Vertumnus and Pomona* (fig. 19) and *Aurora and Cephalus* (fig. 18), now in the Louvre, from which two medallions on the Croome Court tapestries are copied.

1763, January: Date on Adam's design for the ceiling of the

tapestry room at Croome Court; this was not used (see entry no. 1).

1763, July 18: Letter from George James ('Gilly') Williams to George Selwyn, saying that Lord Coventry was about to leave London for Paris, 'to talk of tapestry and glasses'. (John Heneage Jesse, *Memoirs of George Selwyn and his contemporaries*, Boston, 1902, Vol. 1, p. 255).

1763, August 4: Letter from 'Gilly' Williams to George Selwyn, saying that Lord Coventry was talking of leaving for Paris the following week, 'to pass his time in buying glasses and tapestry' (Jesse, *op. cit.*, p. 265).

1763, November: Bill submitted by Adam to Lord Coventry for a 'Section for the Tapestry Room'. The design is in the Soane Museum, London (see entry no. 1).

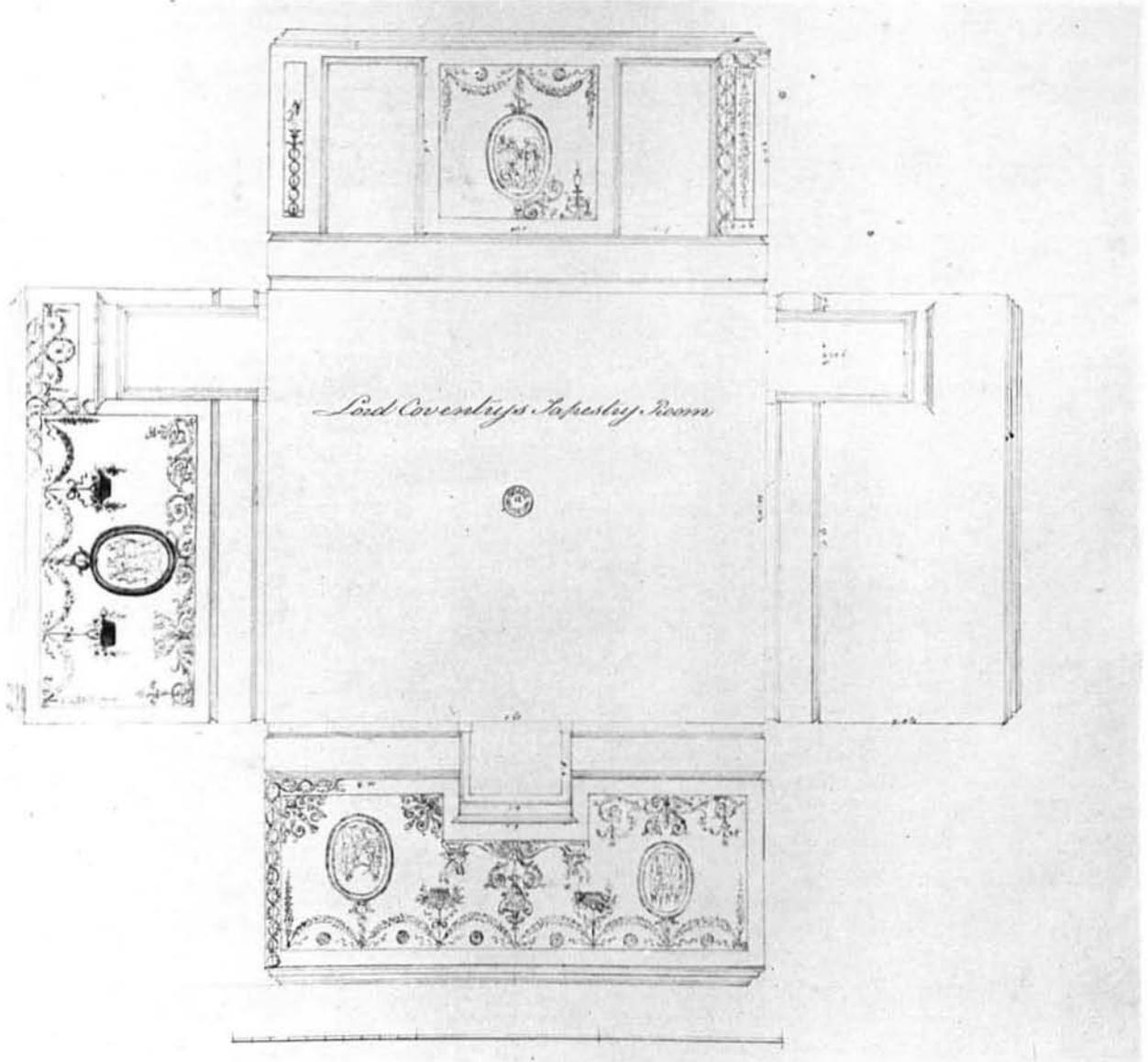
1764, January: Bill submitted by Adam for 'Altering the French Designs of the Tapestry Room in Color', and for a 'Design for finishing the sides of the Tapestry Room' (fig. 31).

1764: Date on Boucher's painting of *Neptune and Anymone*, now in the Grand Trianon, Versailles (fig. 23). The fourth painting, *Venus and Vulcan*, also in the Grand Trianon, is not dated (fig. 21). Two of the medallions of the Croome Court tapestries are copied from these paintings (Fenaille, *Etat général*, Vol. IV, pp. 234–236).

1764, July 2: Record of sums due to Jacques for 'la distribution et composition générale des alentours de deux tentures nouvelles des *Elemens* tableaux ovales de M. Boucher, fourny 6 grandes toiles' (Fenaille, *Etat général*, Vol. IV, p. 230).

1764, August 18: Letter from 'Gilly' Williams to George Selwyn, saying that Lord Coventry was going to Paris, 'on the old tapestry account' (Jesse, *op. cit.*, p. 292).

1764, December (?): Bill submitted by Jacques for designs for borders, including one 'représentant un oiseau de proie sur un gazon émaillé de fleurs' (presumably the gallinule on the Cròome Court tapestries), one of 'trois oiseaux de proie vollants en l'air' (the flying birds on the Croome Court tapestries), one for 'une muzette ou trophée pastorale avec les accessoires convenables au sujet, un groupe des pigeons qui folastrent et des fleurs foncées et mises inté-médiairement pour lier la composition' (the lower border of the two end-wall tapestries), and one 'représentant un vase orné avec des enfants en bronze doré, orné des fleurs et animaux, comme perroquets, oiseaux de différentes espèces' (the center of the lower border of the largest panel). One design, judging from its dimensions, was for the largest panel in its entirety; 'une toile de 27 pieds de long sur 11 pieds de haut des traits pris sur différents tableaux pour former une composition qui puisse faire un ensemble et y trouver les moyens d'y placer les augmentations nécessaires.' The length given is almost exactly that of the Croome Court panel, the height a few inches less (Fenaille, *Etat General*, Vol. IV, pp. 247, 248).



31. Design by Robert Adam for the Tapestry Room, 1764. London, Soane Museum

1765: Bill submitted by Jacques for designs for borders, including one showing 'un perroquet ou ara de proportion ou de grandeur naturelle' and its pendant; these were presumably for the sections on either side of the chimney-piece on the largest Croome Court panel. Another entry, 'représentant un trophée d'Amour, des animaux de différentes espèces avec des ornements et autres accessoires, et quantités des fleurs qui enrichissent et enchainent cette composition', was presumably for the right side of the same panel (Fenaille, *Etat général*, Vol. IV, pp. 248, 249).

1766: Bill submitted by Jacques for designs for borders, including 'un vase rempli de fleurs, posé sur une gaine antique ornée de bronze, peinte en fin d'or', presumably for the panels flanking the mirror in the Croome Court room.

Another entry, 'une chute de fleurs de 5 pieds de hauteur', was presumably for the narrow panels between the windows and the side-walls (Fenaille, *Etat général*, Vol. IV, p. 249).

1766, December: Letter from 'Gilly' Williams to George Selwyn, who was then in Paris, asking him, when he should write to Lord Coventry, to 'say something . . . about his tapestry. Write the letter rather ostensible, and I will read it to him' (Jesse, *op. cit.*, Vol. II, p. 112).

1767, 17 July: Letter from Neilson to the Comte du Chastelet Lomont, saying, 'Il reste quelque pièces de Tapisseries à faire passer à Londres pour compléter celles que j'y ay envoyé à M. le Duc de Northumberland, à Mgr Coventry, à Mgr Fife et à M. Weddell' (Fenaille, *Etat général*, Vol. IV, pp. 263, 264).

1768, September: Bill submitted by Ince and Mayhew to Lord Coventry: 'To My going to Croome about the Tapestry. . . .'

1768: List of tapestries made by Neilson during this year for the Duke of Northumberland, Lord Coventry, Lord Fife, and Mr. Weddell: 'Cinq pièces de tapisseries; Trois petits panaux; Quatre dessus de Parties en tapisseries; Quatre feuilles de Paravent et un Ecran' (Fenaille, *Etat général*, Vol. IV, p. 265).

1771: Letters from Neilson to the Duc de la Vrillière and the Comte de Guiche, saying that he wished to send to England several pieces of tapestry completing the sets that had already been delivered to Lord Coventry, Chevalier Bridgman and the late Mr. Beckford (Fenaille, *Etat général*, Vol. IV, p. 265).

1771, June: Bill submitted by Ince and Mayhew to Lord Coventry; 'Three Men's time at Croome putting up the Tapestry. . . .'

**Comments.** See Introduction and entry no. 1.

**Comparable Examples.** The second weaving of the *Tentures de Boucher* is believed to be the set made for William Weddell between 1766 and 1771 (Fenaille, *Etat général*, Vol. IV, pp. 268–270). It consists of three large panels, four overdoors, and two narrow panels. As compared with the Croome Court set, the medallions are differently placed, with the one representing *Water* showing another mythological scene (from a Boucher painting dated 1766), the vase in the over-doors is of another type, the ground is a mauve-pink (largely faded to a pinkish tan), and the borders, though similar, show many small differences. It is still in the room for which it was made at Newby Hall, Yorkshire, England, owned by Major Edward Compton. (For the matching furniture-covers associated with this set, see the following entry.)

Also between 1766 and 1771, a set was being made for Sir Henry Bridgman, with three large panels, three overdoors, and two narrow panels (Fenaille, *Etat général*, Vol. IV, pp. 271, 272). As compared with the Croome Court set, the subject of the *Water* medallion is different, the ornamentation over the chimney-piece is simpler, there are trophies hanging on either side of the *Fire* medallion, the overdoor vases are of another type, the narrow panels show roses, and there are other, minor, variations. It is still in the room for which it was made at Weston Park, near Shifnal, Shropshire, England, owned by the Earl of Bradford.

In 1768, a single panel with a medallion symbolizing *Water* (not used on the Croome Court tapestries) was made for Louis XV (Fenaille, *Etat général*, p. 273). The piece was given to Neilson in exchange for two paintings by Boucher in 1769; this was a contrivance to reduce the King's debt to him. It has not been identified, but was presumably used by Neilson in making up one of the other sets.

A set for Sir Lawrence Dundas was made between 1766 and

1769 (Fenaille, *Etat général*, Vol. IV, pp. 273–276). There was originally one very large panel, which was later cut into three, so that the set now consists of thirteen pieces of varying sizes. The backgrounds are gray damask, the medallions have different subjects and there are other major differences from the Croome Court tapestries. The set was made for a room at Moor Park, Hertfordshire, England. In 1784 it was moved to 19 Arlington Street, London, where it was hung in the ballroom. It was offered for sale at Christie, Manson, and Woods, London, on April 26, 1934 (no. 86 of the catalogue), but was bought in, and is now at Aske, Richmond, Yorkshire, owned by the Marquess of Zetland, a descendant of Sir Lawrence Dundas (information kindly supplied by the Marquess of Zetland). Four letters from Neilson, dated 1767 to 1769, were offered for sale with the tapestries; in one of May 15, 1769, is the bill, which, for the set without the matching furniture-covers, amounted to over 21,000 *livres* (Arthur T. Bolton, *The architecture of Robert and James Adam*, London, 1922, Vol. II, pp. 294–298). (For the furniture covers, see the following entry.)

Between 1772 and 1776, a set was made for Louis XV, and given by him to the Emperor of Austria in 1777 (Fenaille, *Etat général*, Vol. IV, pp. 277, 278). It consists of four large panels only, with medallions showing *Vertumnus and Pomona*, *Aurora and Cephalus*, and two subjects not represented on the Croome Court tapestries. The frames are in a classical style and the borders are of a second type, more elaborate than those of the Croome Court examples. This set is now in the Austrian State Collection, Vienna. (For the matching furniture-covers associated with this set, see the following entry.)

The set of four large panels now in the Louvre was made about 1770, probably for the Prince de Condé (Fenaille, *Etat général*, Vol. IV, pp. 278–280; Pierre Verlet, *Revue des Arts*, 3rd year, 1953, December, pp. 243–245). The medallions show *Vertumnus and Pomona*, *Aurora and Cephalus*, and two subjects not represented on the Croome Court tapestries. The frames and borders are of the second type. (For the matching furniture-covers probably associated with this set, see the following entry.)

A set was made ostensibly for Louis XVI, but actually for Robert Child, in 1775–1776 (Fenaille, *Etat général*, Vol. IV, pp. 280–284). It consists of a large panel with two medallions showing *Vertumnus and Pomona* and *Aurora and Cephalus*, a panel with a medallion of *Venus and Vulcan*, three panels with medallions of subjects not represented on the Croome Court tapestries, and eleven smaller panels. The frames are classical and the borders are of a third, extremely elaborate, type. It is now in the room for which it was made at Osterley Park, Middlesex, England, the property of the National Trust. (For the matching furniture-covers associated with this set, see the following entry.)

Between 1775 and 1778, a set of eight large panels, with

classical frames and borders of the third type, was made for Louis XVI (Fenaille, *Etat général*, Vol. IV, pp. 285–289). Four of these were given by the King to the Grand Duke Paul Petrovich of Russia (later Czar) in 1782; they were in the Palace of Pavlovsk, near Leningrad, until after the Russian Revolution, and are now in the possession of a New York dealer. Their medallions show *Venus and Vulcan*, *Aurora and Cephalus*, *Vertumnus and Pomona*, and two subjects not represented on the Croome Court tapestries. The other four panels were given by the king to Prince Henry of Prussia in 1784; of these, a piece with two medallions of *Aurora and Cephalus* and a subject not represented on the Croome Court tapestries and a piece with a medallion of *Neptune and Anymonne* were in the Porgès Sale, Galerie Georges Petit, Paris, June 18, 1924 (nos. 243 and 244 of the catalogue). The *Neptune and Anymonne* panel was sold at the Galerie Charpentier on May 28, 1954, and was in a French private collection in 1957 (Stéphane Faniel, ed., *French art of the 18th century*, Vol. I, 1957, p. 161, fig. c). The remaining two panels had medallions showing cupids; one is now in the Rijksmuseum, Amsterdam (Rijksmuseum *Bulletin*, Vol. IV, no. 3, 1956, p. 85, fig. 4), the other was in the Seligmann Collection, Paris, in 1900.

Ten panels with the designs of the Boucher medallions (including the four subjects of the Croome Court tapestries), enlarged by the painter Juliard, but without borders, were made for Roux and Lambert of Lyon in 1778–1779 (Fenaille, *Etat général*, Vol. IV, pp. 289–291). Six of them, with *Vertumnus and Pomona*, *Neptune and Anymonne*, *Venus and Vulcan* and three subjects not represented in the Croome Court tapestries belong to the Württemberg State Collection and are exhibited at the Palace of Ludwigsburg (information kindly supplied by Dr. W. Fleischhauer).

In 1783, a set was made for the third Duke of Portland (Fenaille, *Etat général*, Vol. IV, pp. 292, 293). It consists of three large panels with medallions (all different from the Croome Court examples) and three overdoors; as there are no small pieces, these tapestries do not cover all the wall-space, and are separated by wood paneling. The frames and borders are of the third type. The set is now in the room for which it was made at Welbeck Abbey, Nottinghamshire, England, owned by the Duke of Portland. (For the matching furniture-covers associated with this set, see the following entry.)

A set on a yellow damask ground was made for Louis XVI between 1783 and 1786 (Fenaille, *Etat général*, Vol. IV, pp. 294, 295). It consists of five panels, with frames and borders of the third type. Three pieces are in the French National Collections; one has two medallions of *Vertumnus and Pomona* and *Aurora and Cephalus*, the other two have one

medallion each showing subjects other than those in the Croome Court tapestries. A small piece from this set, with a medallion of a cupid, was burnt at the Gobelins Manufactory in 1871. The fifth piece has not been identified.

After Neilson's death, his successor as *entrepreneur* of the *basse-lisse* workshop, Michel Henry Cozette fils, made a set on the red damask ground (Fenaille, *Etat général*, Vol. IV, pp. 295, 296). Only three pieces are listed in the inventories of 1789 to 1792, one of which, with two medallions of subjects not represented in the Croome Court tapestries, is in the French National Collection. The frames and borders are of the third type. But three panels of this type are in the collection of the Duke of Alba, in the Liria Palace, Madrid (*Comnaissance des Arts*, no. 109, March 1961, p. 53). Two have horizontal oval medallions with *Neptune and Anymonne* and *Venus and Vulcan*; the third has an upright oval medallion with *Aurora and Cephalus* and is signed 'Cozette fils, 1791.'

A number of borders and medallions are listed in the Gobelins records as being made between 1789 and 1806, but none has been identified (Fenaille, *Etat général*, Vol. IV, pp. 296–298). Boucher's medallions were adapted by Maurice Jacques in 1772 to form the centers of a set of four designs known as the *Nouvelle Tenture des Eléments* (Fenaille, *Etat général*, Vol. IV, pp. 301–304). These are not known to have been woven in their original form in the 18th century, but the Gobelins Manufactory made a number of them in 1894 and 1897. One of these, showing *Aurora and Cephalus*, was owned by Mrs. Frederick Coudert, New York, in 1957. In 1779, Clément Belle altered Jacques' designs so that a set of smaller pieces could be made for a private buyer. This is believed to be a set, with Neilson's signature, owned by C. Groult in Paris in 1900 (Fenaille, *Etat général*, Vol. IV, p. 304).

**Ex Coll.** The Earls of Coventry; private collection, Paris.

**Published.** Maurice Fenaille, *Etat général des tapisseries de la manufacture des Gobelins, période du dix-huitième siècle, deuxième partie*, Paris, Vol. IV, 1907, pp. 265–268, 299, pls. facing pp. 266, 268, 272.

Heinrich Göbel, *Wandteppiche, Die romanischen Länder*, Leipzig, 1928, Vol. I, p. 188; Vol. II, pls. 177, 182.

*Art News*, Vol. XXXI, no. 8, November 19, 1932, p. 4; no. 9, November 26, illus. cover.

*Art Digest*, Vol. VII, December 1, 1932, p. 12, illus.

*Antiques*, Vol. 75, January 1959, no. 1, p. 83, illus. cover (detail of pheasant).

Edith A. Standen, *M.M.A. Bulletin*, N.S. vol. XVIII, 1959 (Nov.), pp. 96–111.

James Parker and Edith A. Standen, 'The Metropolitan's Room from Croome Court,' in *Antiques*, Vol. 77, no. 1, January, 1960, pp. 81, 83.

## 6: Figs. 32-40

SET OF TAPESTRY UPHOLSTERY for six armchairs and two settees, made to accompany the tapestry wall-panels of the *Tentures de Boucher* in the Tapestry Room at Croome Court, Worcestershire, England. Each piece of furniture has four pieces of tapestry, for the back, the seat, and the two arm-rests. With these furniture-coverings, a chair-back tapestry panel of the same type was received mounted as a fire-screen. French, 1766-1771. 58.75.15-23

**Measurements.** Chair-backs: height approx. 2 feet, width approx. 1 foot 10 inches; chair-seats: height approx. 2 feet 4 inches, width approx. 2 feet 7 inches; chair arm-rests: length approx. 10 inches, width approx. 5 inches. Settee-backs: length approx. 5 feet 8 inches, height approx. 2 feet 2 inches; settee-seats: length approx. 6 feet 4 inches, width approx. 2 feet 5 inches; settee arm-rests: length approx. 11 inches, width approx. 8 inches. Panel received in fire-screen frame: height 2 feet 3 inches, greatest width 2 feet  $\frac{1}{2}$  inch.

**Technique.** Gobelins Manufactory, Paris; horizontal-warp loom.

**Description.** The material is wool, with details in silk, tapestry-woven, approximately 24 warps to an inch. The slits are mostly closed. There is little hatching.

The ground for all the pieces is in two shades of red with a foliage design, imitating a silk damask. The chair- and settee-backs show flowers and leaves gathered into bunches and tied with ribbons, mostly striped, with large bows; the seats and arm-rests have scattered flowers and leaves. The fire-screen panel is similar to a chair-back. Except for two duplicate seats (accession numbers 58.75.15 and 17) every chair-panel is different, though the arm-rest panels in each case are mirror-images of each other. The settees are duplicates, except for the arm-rests, of which there are two mirror-image pairs. The flowers include roses, convolvulus, hollyhocks, peonies, lilies, carnations, tulips, lilac, etc., in shades of red, yellow, blue, purple, pink, white, etc. The ribbons are blue, yellow, white, purple, red, etc.

**Condition.** Some of the tapestries had been slightly damaged when they were placed on French frames and the corners of the settee covers required small repairs when they were remounted on their original English frames. Some pieces are slightly worn. The fire-screen panel had been



32-33. Two armchairs with tapestry upholstery (Cat. no. 6)

enlarged when it was put in a modern frame; these additions have been removed. It is slightly worn and repaired.

**Artists.** The tapestries are designs after Maurice Jacques (see entry no. 5) and Louis Tessier (died 1784), and were produced in the workshops of Jacques Neilson (see entry no. 5). Jacques produced designs for furniture-coverings, always with flowers, from 1757 to 1777.

Louis Tessier had two brothers and a nephew who were weavers at the Manufactory. The first payment recorded to him is a small sum for completing some designs by the flower-painter Jean Marc Ladey, who died in 1749. Tessier's name is then often found as a designer of borders; in 1763, he is called 'peintre de fleurs aux Gobelins.' He made a carpet design for the Savonnerie in 1757. From 1760 to 1770, he appears as a designer of furniture-coverings, often in conjunction with Jacques, from whose work his cannot be distinguished. Later he specialized in borders. In 1774, he submitted a bill for the designs of four *portières*, 'copiés d'après les alentours des pièces de *Don Quichotte*,' which were made for the Marquis de Marigny the following year; three of these hangings are in the Nissim de Camondo Museum, Paris, and the fourth in the Michel Goudchaux Collection (Union Centrale des Arts Décoratifs, *Musée*



34. Armchair (Cat. no. 6)

*Nissim de Camondo*, Paris, 1960, no. 232). They show flower garlands on a red damask ground. Tessier's most important task was the remodelling of Jacques' borders for the *Tentures de Boucher*, which he produced from 1772 to 1779. Several books of engravings after his drawings were published; on the title page he is called 'Peintre du Roy pour les fleurs.'

#### Contemporary Documentation

1760: Bill submitted by Jacques for designs for an armchair-back and seat with flowers tied with a ribbon on a red damask ground, and for a sofa-back and seat ornamented 'de groupées et de différents jets de fleurs' on the same ground (Fenaille, *Etat général*, Vol. IV, p. 394).

1761: Bill submitted by Tessier for designs for coverings for five armchairs with bouquets of different flowers on a red damask ground, and four arm-rests with the same decoration (Fenaille, *Etat général*, Vol. IV, p. 394).

1763: Bill submitted by Tessier for designs for coverings for six armchairs and for the sides (*joues*) of a sofa with bouquets of flowers tied with a ribbon on a red damask ground (Fenaille, *Etat général*, Vol. IV, p. 395).

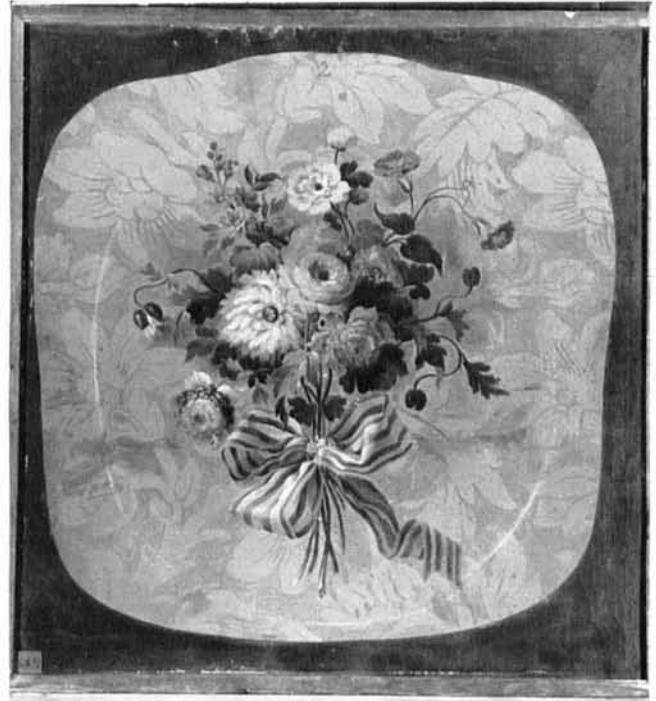
1767: Bill submitted by Tessier for designs for coverings for four armchair-backs, four seats, and four arm-rests: 'fond de damas cramoisy, les dossiers composée d'un bouquet de fleurs nouées d'un ruban, sur les fonds des fleurs jetées négligemment', all on a red damask ground (Fenaille, *Etat général*, Vol. IV, p. 395).

1768, April: Bill submitted by Ince and Mayhew to Lord Coventry: 'Mounting Your Lordships own Tapestry . . . on a Neat Redwood Claw . . .'

1769, Oct.: Ditto: '6 Large Antique Elbow Chairs . . . proper for Covering with Tapisstry in the Country . . . 2 Settees . . . to match the Chairs . . .' (See entry no. 2.)

1771, June: Ditto: 'Three Men's time at Croome putting up the Tapestry, Making Paper Case hangings for ditto, Stuffing and Covering, 2 settees and 6 Chairs, fixing Gilt Border & Sundry other Jobbs and going and Coming . . .'

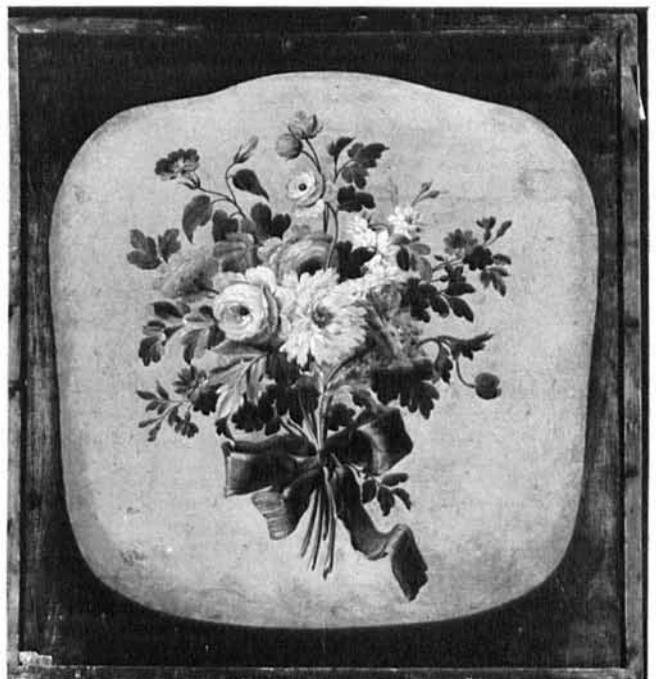
**Comments.** Furniture upholstery of these designs was made at the Gobelins Manufactory to accompany any sets of tapestry wall panels with damask backgrounds. As well as the *Tentures de Boucher*, the *Don Quixote* and the *Portières des Dieux* series were made with this background. Designs for two sofas (incomplete), two sofa-sides and fifteen armchairs exist in the Musée des Gobelins. Of these, two chair-backs (figs. 35, 36) correspond exactly with the backs of the two Croome Court chairs (accession numbers 58.75.15 and .20; figs. 34, 33), except that the nearly square shapes of the designs have been changed to ovals; another (fig. 37) shows the pattern in reverse of accession number 58.75.18 (fig. 12; Jules Guiffey, *Les Modèles et le Musée des Gobelins*, Paris, n.d., pl. 56, attributed to Louis Tessier). Two arm-rests designs (presumably by Tessier, as Jacques was not paid for making any) are also reproduced on two Croome Court



35–36. Designs by Maurice Jacques or Louis Tessier for tapestry chairbacks (figs. 34, 33). Paris, Musée des Gobelins



37. Design by Maurice Jacques or Louis Tessier for tapestry chairback (fig. 12). Paris, Musée des Gobelins



38. Design by Maurice Jacques or Louis Tessier for tapestry chairback (see p. 56). Paris, Musée des Gobelins

chairs (accession numbers 58.75.16 and .17) (figs. 39, 40). Another design for a chairback corresponds to the panel later used on a fire-screen (Guiffrey, *op. cit.*, pl. 57, attributed to Tessier) (fig. 38). There is no definite evidence to show that this panel was ever at Croome Court. Lord Coventry bought a screen from the younger Neilson in London in 1768 for fourteen *louis*, but the receipt, dated May 4, describes it as a 'figure representant Les Enfants qui se chauffe'. Possibly this was the piece mounted 'on a Neat Redwood Claw' by Ince and Mayhew in April of that year. There seems no reason to believe that Lord Coventry had an extra chair-back *en suite* with his hangings and set of furniture-covers, nor that this piece was mounted as a fire-screen in the 18th century.

**Comparable Examples.** A set of similar tapestry upholstery for fourteen pieces of furniture was bought by the duchesse d'Enville in 1768-1769 (Fenaille, *Etat général*, Vol. IV, pp. 36, 37, 396). The chair-backs are nearly rectangular, rather than oval, corresponding to the original designs of Jacques and Tessier. In 1924, it was in the Château de La Roche-Guyon, the property of the duc de La Roche-Guyon (Paul Jarry, *Les anciens châteaux de France*, 6th series, Paris 1924, pls. 9-11).

Sets were made from 1768-1770 to accompany the *Tentures de Boucher* supplied to William Weddell and Sir Lawrence Dundas (Fenaille, *Etat général*, Vol. IV, p. 396). The former consists of upholstery for fifteen pieces of furniture and has a mauve pink ground to match the hangings. It is at Newby Hall, Yorkshire, England, owned by Major Edward Compton. The Dundas set has a gray damask ground to match the hangings and covers twenty pieces of furniture, designed by Adam. It was sold at Christie, Manson, and Woods, London, on April 26, 1934 (nos. 80 to 85 of the catalogue) by the Marquess of Zetland. Three lots, containing eleven pieces of furniture, were bought by Mr. George Horace Lorimer and are now in the Philadelphia Museum of Art (Fiske Kimball, 'The Moor Park tapestry suite of furniture by Robert Adam,' *Apollo*, Vol. 34, 1941, pp. 23-25). Some pieces were bought by Mr. Launcelot Hugh Smith of Mount Clare, Roehampton, London, but their present location is not known (Christopher Hussey, *Country Life*, Vol. 77, February 2, 1935, pp. 119-121).

Sketches for bed-hangings with a red damask ground were made by Jacques in 1759 for the Prince de Condé. They were executed in tapestry in 1769-1771 and at the same time upholstery of the Jacques-Tessier designs was made for sixteen pieces of furniture (Fenaille, *Etat général*, Vol. IV, pp. 399-402; Pierre Verlet, *Revue des Arts*, 3rd year, 1953, December, pp. 243-245). The furniture-covers (on modern frames) are owned by a New York dealer; one large and one small panel of the bed-hangings are in the Louvre.

Louis XVI had a set made in 1776-1779 to accompany wall-panels of the *Tentures de Boucher* and the *Portières des Dieux*

on a red damask ground, given by him to the Emperor of Austria (Fenaille, *Etat général*, Vol. IV, p. 396). The set consists of upholstery for fifteen pieces of furniture and is in the Austrian National Collection (Louis Réau, *Vienne*, Paris, 1932, p. 54).

A set was made for the third Duke of Portland in 1783 to accompany his *Tentures de Boucher* (Fenaille, *Etat général*, Vol. IV, pp. 396, 397). It consists of upholstery for fifteen pieces of furniture and is at Welbeck Abbey, Nottinghamshire, owned by the Duke of Portland.

In 1784, a set was made for Louis XVI and given by him to the king of Sweden to accompany wall-panels of *Don Quixote* with a red damask ground (Fenaille, *Etat général*, Vol. IV, p. 397; John Böttiger, *Svenska Statens Samling af väfda tapeter*, Stockholm, 1898, Vol. III, pp. 59, 60, 68). It consists of upholstery for fourteen pieces of furniture and is in the Swedish Royal Collection.

Sets were made for the Baron de Breteuil in 1785 and for the Prince-Archbishop of Salzburg in 1786-1787, which have not been identified (Fenaille, *Etat général*, Vol. IV, pp. 397, 398). The former consisted of upholstery for thirteen pieces of furniture and accompanied wall-panels of *Don Quixote* on a yellow damask ground; the latter was for twelve armchairs.

In 1786, Louis XVI had a set made to accompany wall-panels of *Don Quixote* with a red damask ground, which he gave to the Archduke Ferdinand of Austria (Fenaille, *Etat général*, Vol. IV, p. 397). It consisted of upholstery for fifteen pieces of furniture and was in a royal villa near Florence before 1868, but has not since been identified.

The furniture-coverings made for Robert Child in 1775 to accompany the *Tentures de Boucher* have nine chair- and settee-seats and arm-rests of the Jacques-Tessiers designs, but the chair- and settee-backs are after Boucher's *Jeux d'Enfants* (Fenaille, *Etat-général*, Vol. IV, pp. 405-407). The furniture is at Osterley Park, Middlesex, England, owned by the National Trust.

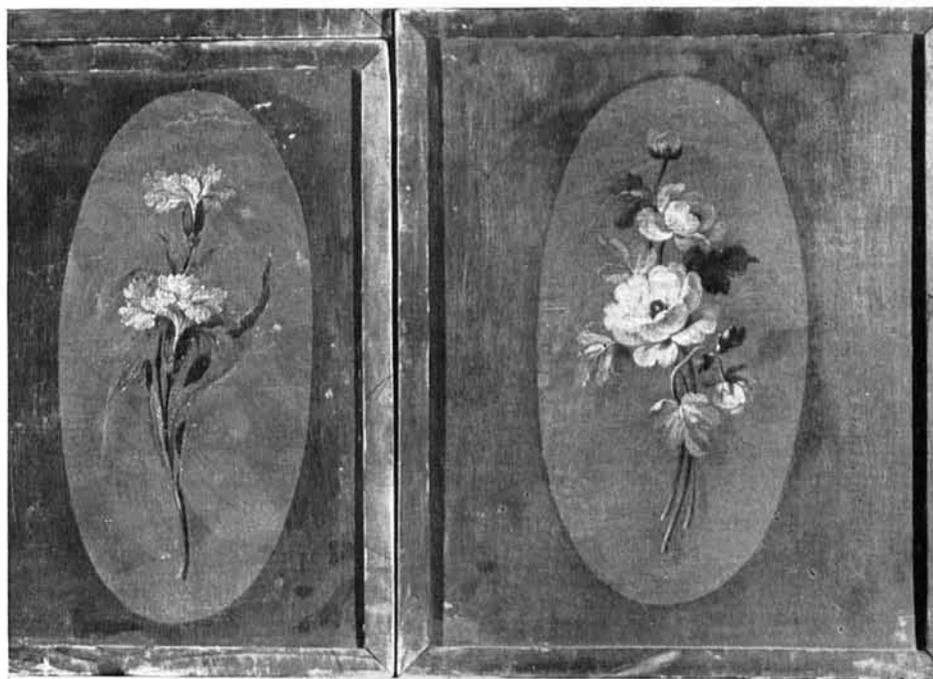
The Gobelins records indicate that several other sets, with red or yellow damask grounds, were made before 1789 (Fenaille *Etat général*, Vol. IV, pp. 398, 399). Six armchairs with tapestry upholstery with a white damask ground were in the Lowengard Collection in 1904. Eleven armchairs and a settee with red damask ground upholstery were owned by Maurice Fenaille in 1907; one chair of this set is in the Louvre. An armchair with similar upholstery was in the Seligmann Collection in 1958 (*Connaissance des Arts*, Vol. 75, May 1958, p. 96). A confidente settee and six armchairs, upholstered with red damask ground tapestry, were included in the Duke of Hamilton's sale at Christie, Manson and Woods, July 18, 1882 (nos. 1902, 1903 of the catalogue); the confidente settee is now in the Gulbenkian Collection, Lisbon. A set (marked L. C. Carpentier) of two settees, four *bergères*, eight armchairs, and four sidechairs, upholstered in tapestry

with a blue damask ground, was in the sale of the Baron L. d'Ivry at the Galerie Georges Petit, Paris, May 7-9, 1884 (no. 307 of the catalogue). Six armchairs and a settee, upholstered in red damask ground tapestry, from the Duke of Cumberland and F. Mannheimer Collections, are in the Rijksmuseum, Amsterdam (*Catalogus van Meubelen*, Amsterdam, 1952, no. 462, pl. 78).

**Ex Coll.** The Earls of Coventry: private collection, Paris.

**Published.** Maurice Fenaille, *Etat général des tapisseries de la manufacture des Gobelins, période du dix-huitième siècle, deuxième partie*, Paris, Vol. IV, 1907, p. 396, pls. facing pp. 394, 396.

Edith A. Standen, *M.M.A. Bulletin*, N.S. Vol. XVIII, 1959 (Nov.), pp. 79-109. See also entry no. 5.



39-40. Designs by Louis Tessier for tapestry armrests. Paris, Musée des Gobelins



FRENCH AND GERMAN  
XVIII-CENTURY FURNITURE



# FRENCH AND GERMAN XVIII-CENTURY FURNITURE

## 7a-d: Figs. 41-50

SET OF TWO ARMCHAIRS AND TWO  
SIDE CHAIRS. French, about 1780.

58.75.25-26, 33-34

**Type.** *Fauteuils à la Reine* or *fauteuils meublants*. *Chaises courantes*. Straight-backed armchairs were called *fauteuils à la Reine* and stood against the wall in a formal room arrangement of the late eighteenth century. Smaller movable side chairs were often placed in a row around the center of the room and were called *chaises courantes*.

**Measurements.** Armchairs. Height: 40 $\frac{1}{4}$  inches. Width: 29 $\frac{1}{2}$  inches. Depth: 30 $\frac{5}{8}$  inches. Side chairs. Height: 38 $\frac{3}{4}$  inches. Width: 24 $\frac{1}{4}$  inches. Depth: 24 $\frac{1}{4}$  inches.

**Description.** The chairs are of carved and gilded walnut. The rectangular backs are carved on the sides with a leaf motive moulding, and on the front with an undercut spiral wreath of laurel leaves around a bar and with a moulding of beaded and twisted rope motives which frames the upholstered panels; the backs are attached to the seats of the chairs by carved inverted consoles. The depressed curves of the arms are carved with leaf motive mouldings on the sides and beaded and twisted rope mouldings around the upholstered arm rests, and the arms terminate in acanthus leaf volutes with oval rosettes on the sides. The curved receding arm supports are carved on the sides with leaf motive mouldings and on the front with falling laurel leaf and berry garlands terminating above the seat rail in acanthus leaf volutes with rosettes on the sides. The seat rails of the chairs project in front and are carved with similar spirals of laurel leaves with beaded and twisted rope motive mouldings which extend along the front and sides. The square plinths of the seat rails above the legs of the armchairs are carved with rosettes on the front and sides, while the rounded front corners of the side chairs have similar rosettes with acanthus leaf and berry caps. The cylindrical legs have leaf motive capitals and laurel leaf and berry collars, and their

tapering shafts are carved with spiral trails of laurel leaves and berries in low relief terminating in crowns of acanthus leaves above plain convex mouldings and rounded feet carved with bands of petals. Except for the side chair accession number 58.75.34, all the chairs have their original slip seats with slitted sides, the inside edges trimmed with nails for changing the seat covers (see fig. 50 and COMMENTS). The removable upholstered backs of the chairs are attached by lugs which fit into the crest rails and by iron screws through the lower back rails (figs. 43, 44). For the present upholstery of these chairs, see under no. 17.

**Signature and Marks.** Each of the chairs is signed G+IACOB for Georges Jacob on the under side of the back seat rail (fig. 46). The under sides of the chairs bear a variety of collectors' marks and inventory numbers (figs. 46-49). These marks served to identify the chairs when they were moved and even specified the room to which they belonged in their owner's house, while the numbers probably corresponded to numbers on inventory lists prepared for the Orléans family (see EX COLL.). The marks of the set are as follows. Armchair, accession number 58.75.25: the numbers 297, branded, and B 125, stenciled, with the stenciled interlaced initials LPO, crowned, and the painted inscription 'de Pvre Paris Chambre à Balus . . .' (under the back seat rail, figs. 46, 48, 50), a modern sticker with the inscription 'M. Duveen Brothers 20-10-19' (under the left seat rail), the incised roman numeral VIII, indicating that this chair was originally the eighth of the set (repeated on top of each seat rail under the slip seat, see COMMENTS), the inked inscription 'Chambre à Balustre', the name 'Ouvrard' written in ink on a sticker, the stenciled initials LPO, crowned, and the incised roman numeral VIII (under the slip seat, fig. 50). Armchair, accession number 58.75.26: the numbers 297, branded, and B 125, stenciled, the stenciled initials LPO, crowned, and the inscription written in ink on a sticker 'Chambre a Coucher' (under the back seat rail), the incised roman numeral VII, indicating that this chair was originally the seventh of the set (repeated on top of each seat rail under the



41-42. Two armchairs (Cat. no. 7)



43-44. Two side chairs (Cat. no. 7)



45. Side chair (Cat. no. 7)



46-49. Signatures and marks on the chairs (Cat. no. 7)

slip seat), the painted inscription 'No 7 Chambre à Balustre en haut', the name 'Ouvrard' written in ink on a sticker (fig. 49), the stenciled initials LPO, crowned, a stenciled crown, and the incised roman numeral VII (under the slip seat). Side chair, accession number 58.75.33: the number 297, branded, and B 127, stenciled, and the stenciled initials LPO, crowned (under the back seat rail), a modern sticker with the inked inscription 'Mrs Duveen Brothers 20-10-19' (under the left seat rail), the incised Roman numeral III, indicating that this chair was originally the third of the set (repeated on top of each seat rail under the slip seat), the painted inscription 'No. 1 Chambre à Balustre en haut', and stenciled initials LPO, crowned (under the slip seat). Side chair, accession number 58.75.34: the numbers 297, branded, and B 127, stenciled, the stenciled initials LPO, crowned, the names 'Poussin et Le Jeune' written in ink on a sticker (under the back seat rail, fig. 47), a modern sticker with the ink inscription 'Mrs Duveen Brothers 20-10-19' (under the left seat rail), the incised roman numeral III,

indicating that this chair was the fourth of the set (repeated on top of each seat rail under the slip seat). The modern slip seat for this chair bears no marks.

**Artists.** The son of a farmer, Georges Jacob was born in the town of Cheny near Auxerre in Burgundy on July 6, 1739. At the age of seventeen he went to Paris and began an apprenticeship with the *menuisier* or chair-maker Jean-Baptiste Lerouge. He became a master *menuisier* nine years later on September 4, 1765, and set up a shop on the rue de Cléry for the production of *menuiserie*, a branch of cabinetmaking devoted to the making of chairs, tables, beds and other furniture of plain woods, without veneered surfaces. Georges Jacob married Jeanne Loyer in 1767, and moved in 1775 to the rue Meslay near the Porte Saint-Denis, in the *menuisiers'* quarter of Paris. He quickly acquired a brilliant reputation and provided furniture for Louis XVI and Marie-Antoinette, for the king's sister Madame Elisabeth, for his brothers, the Comte de Provence and the Comte d'Artois, for the Prince de Condé, the Président de Mon-



50. Underside of an armchair (Cat. no. 7)

tholon, for the Russian court, the king of Sweden, the Elector Palatine, the Princess Kinsky, and others. Through the intermediary of the dealer Dominique Daguerre, Jacob supplied chairs to the Prince Regent, the future George IV, for Carlton House. In his commissions for the French crown, Jacob is known to have worked from models supplied by Jacques Gondouin, who bore the title of *architecte et dessinateur du Garde-Meuble de la Couronne*, and from drawings by the artist Hubert Robert. The names of Jacob's collaborators are recorded in a bill paid for a chair delivered to the Comte d'Artois in 1783: 96 livres for Jacob who assembled the parts of the chair, 274 livres for sculptor Rode, who carved it, and 320 livres for the gilder, Ramier (*L'Art du Meuble à Paris au XVIIIe Siècle*, by Pierre Verlet, Paris, 1958, pp. 112–113). Jacob made chairs of mahogany in imitation of English furniture, and executed a set of mahogany furniture inspired by the antique for the artist Jacques-Louis David's studio, which appear as props in the artist's heroic canvases. Though denounced for lack of patriotism, Jacob continued in business through the

Revolution, and produced furniture from drawings of the architect-designers Percier and Fontaine. He transferred property in his workshop to his sons Georges Jacob II and François-Honoré-Georges Jacob-Desmaller on April 13, 1796, but was recalled by the death of Georges II in 1803, and shared in the management of the firm with his second son until 1813. He died on July 15, 1814, but descendants with the name of Jacob continued the business until 1847.

**Comments.** When a *menuisier* made a large set of chairs, with many easily confused parts, he often marked the parts belonging to a specific chair with the same roman numeral. The chairs at the Museum are marked with different sets of numbers of this sort. The number VIII on an armchair is evidence that this set of furniture was originally larger, and consisted of at least eight pieces, possibly including settees. The rows of nails under the slip seats of these chairs (fig. 50) provided for the attachment of different sets of covers. In the eighteenth century these covers were often changed several times a year, sometimes to coincide with the seasons. The present embroidered satin covers are not original to the

chairs (see under no. 9), which must have been equipped originally with several changes of covers: 'Lorsque la garniture des Sièges est faite à chassis, elle est attachée sur ces derniers; de sorte qu'on peut en changer autant de fois qu'on le juge à propos, ce qui est un très-grand avantage, sur-tout dans le cas d'un appartement magnifique, dont on change plusieurs fois les meubles selon les saisons' (*L'Art du Menuisier en Meubles*, by M. Roubo, Paris, 1772, p. 623). The names 'Poussin et LeJeune' written on a sticker under the seat of a side chair (see SIGNATURE AND MARKS, fig. 47) probably allude to an eighteenth century firm of upholsterers. There was a French upholsterer called Charles-Pierre Poussin who was active in 1786 and 1787 (*Rapports d'Experts*, 1712-1791, by Georges Wildenstein, Paris, 1921, p. 178). Another upholsterer called Poussin lived at 54 rue de la Verrerie in the period of the French Empire (*François-Honoré-Georges Jacob-Desmalter, Ebéniste de Napoléon et de Louis XVIII*, by Hector Lefuel, Paris, 1925, p. 42).

**Comparable Examples.** A side chair formerly in the collection of Baron Maurice de Rothschild, Paris, carved with similar undercut laurel leaf spirals around the seat rails was provided by Georges Jacob for the boudoir of Marie-Antoinette at Versailles (*Georges Jacob, Ebéniste du XVIIIe Siècle*, by Hector Lefuel, Paris, 1923, fig. 12).

**Ex Coll.** Louis-Jean-Marie de Bourbon, Duc de Penthièvre (1725-1793); Louise-Marie-Adélaïde de Bourbon-Penthièvre, Duchesse d'Orléans (1753-1821); Gabriel-Julien Ouvrard (1770-1846); Louis-Philippe d'Orléans (1773-1850); Marie-Clémentine-Caroline-Léopoldine-Clothilde d'Orléans, Princess of Saxe Coburg and Gotha (1817-1907); Duveen Brothers.

The inscription 'de Pvre Paris Chambre à Balus . . .' (fig. 46) identifies the chairs as the property of the Duc de Penthièvre, and designates the room where they belonged in his Paris house. This was the Hôtel de Toulouse, on the rue de la Vrillière near the Place des Victoires, which contained a 'chambre des balustres' on the ground floor, mentioned by Thiéry in his description of the house (*Guide des Amateurs et des Étrangers Voyageurs à Paris*, by M. Thiéry, Paris, vol. 1, 1787, p. 304). Several other inscriptions on the chairs qualify 'Chambre à Balustre' with 'en haut' indicating that the chairs may have furnished an upper bedroom, such as the 'Chambre de parade' or the 'Chambre à coucher' shown on the plan of the first floor of the house published by Jacques-François Blondel (*Architecture Française*, by Jacques-François Blondel, Paris vol. III, 1754, figs. 324, 326). There was, however, only one room with an indication of a balustrade on these plans, the state bedroom on the ground floor, labeled on the plan 'Chambre de parade', corresponding with the 'chambre des balustres' of Thiéry's description published thirty-two years later. After the death of his son in 1768, the Duc de Penthièvre made over the right wing of the first floor of his house for the use of his daughter-in-

law, the Princesse de Lamballe, and it is also possible that the set of chairs was provided for her apartments.

The possessions of the Duc de Penthièvre passed at his death on March 4, 1793, to his only surviving child, Louise-Marie-Adélaïde, Duchesse d'Orléans, the wife of Louis-Philippe d'Orléans known as 'Philippe-Egalité', and mother of Louis-Philippe, king of France from 1830 until 1848. The Duchesse d'Orléans was widowed in 1793 when 'Philippe-Egalité' was guillotined, and was exiled from France, her property confiscated, in 1797. In the ensuing period the chairs may have come into the possession of a contractor and financier whose name appears several times written on stickers under the seats of the chairs (fig. 49). The name 'Ouvrard' may be identified with Gabriel-Julien Ouvrard, a banker of the French Empire and Restoration, who owned properties which formerly belonged to the Orléans family. In 1814 these confiscated estates reverted to the surviving members of the Orléans family, who at some subsequent time recovered the set of gilded chairs by Jacob.

The inventory numbers B 125 and B 127 stenciled under the seats of the chairs may refer to the Château de Bizy in Normandy, where the Duc de Penthièvre died in 1793, where his daughter lived until she emigrated, and to which she returned after 1814. The crowned initials LPO are inventory marks of the Orléans family (see following entry), while the branded number 297 has not been identified.

According to a report published by Theunissen (*Meubles et Sièges du XVIIIe Siècle*, by André Theunissen, Paris, 1934, pp. 89-90), this set of chairs and the set which forms the subject of the next entry were given by Louis-Philippe to his youngest daughter Clémentine, who married Prince Augustus of Saxe Coburg and Gotha in 1843, and subsequently removed the chairs from France to her husband's estates in Austria. The chairs bear modern stickers with the inscription 'Mrs Duveen Brothers 20-10-19', which, if it is to be read as a date, indicates that the firm of Duveen Brothers owned them by 1919. When published by Theunissen in 1934 they belonged to Duveen Brothers in Paris.

There is no reason to consider the four chairs of this entry and the pair of armchairs and settee of the next entry as a single set of furniture, though they were so treated in Theunissen's book and in the catalogue of the exhibition at Versailles. The pair of armchairs and settee, which are different models and do not bear the inventory marks of the Duc de Penthièvre, were made as part of a separate set, and the two sets were later united in the Orléans collection.

**Exhibited.** Château de Versailles, Versailles, Marie-Antoinette, Archiduchesse, Dauphine et Reine Exhibition, May 16-November 2, 1955 (no. 1021 of the catalogue).

**Published.** *Meubles et Sièges du XVIIIe Siècle*, by André Theunissen, Paris, 1934, pp. 89-90, fig. 34; James Parker, *M.M.A. Bulletin*, May, 1960, pp. 296-301.

## 8 a-c: Figs. 51-53

SET OF TWO ARMCHAIRS AND A SMALL SETTEE. French, about 1785. 58.75.30, 31, 27

**Type.** *Fauteuils à la Reine* or *fauteuils meublants*. *Marquise*, *confident* or *tête-à-tête*. The French title of *marquise* was applied in the eighteenth century to a canopy or tent of the sort sometimes called *marquee* today, and also to a large armchair which was placed near the fireplace of a room and was generally reserved for the mistress of the house (*Dictionnaire de l'Ameublement et de la Décoration Depuis le XIIIe Siècle Jusqu'à Nos Jours*, by Henry Havard, Paris, 1887-1890, vol. 3, pp. 746, 747).

**Measurements.** Armchairs. Height:  $37\frac{5}{8}$  inches. Width: 28 inches. Depth: 29 inches. Settee. Height:  $37\frac{1}{2}$  inches. Width:  $37\frac{1}{2}$  inches. Depth:  $28\frac{3}{4}$  inches.

**Description.** The chairs and settee are of carved and gilded walnut. The rectangular backs are carved on the sides with beaded mouldings and on the front with recessed garlands between leaf motive mouldings, the garlands consisting of roses, forget-me-nots, poppies, daisies, primroses, and jonquils, tied with ribbon bow knots at the corners and in the centers of the crest and lower rails. The backs of the armchairs are attached to the seats by inverted consoles carved on the front with acanthus leaves. The carved side rails of the back of the settee join the plain seat rail which is concealed from the front by a squab cushion. The depressed curves of the arms of the chairs are carved with beaded mouldings on the sides and leaf motive mouldings around the arm rests, and the arms terminate in acanthus leaf volutes with oval rosettes on the sides. The beaded mouldings are suppressed on the arms of the settee, and the sides below the arms are filled with shaped panels of upholstery, their inner surfaces framed by carved leaf motive mouldings. The curved receding arm supports of the set of furniture are carved on the sides with beaded mouldings and on the fronts with twisted rope mouldings terminating above the seat rail in acanthus leaf volutes with oval rosettes on the sides. The seat rails, projecting on the front of the chairs and flat on the front of the settee, are carved with garlands of roses, forget-me-nots, poppies, daisies, primroses, jonquils and spiral bands of ribbon, between leaf motive mouldings. The square plinths of the seat rails above the legs of the set are carved with rosettes on the front and sides. The cylindrical legs have leaf motive capitals and twisted rope motive collars, and their tapering shafts are carved with bands of falling leaves above fluting and beaded reeding terminating in ribbed mouldings and rounded feet with inverted leaf crowns. The chairs and settee have their original slip seats with slitted sides and rows of nails for changing the seat covers, and the upholstered backs of the chairs are attached in the same manner as those of the furniture in the previous

entry. For the present upholstery of this set, see under no. 17.

**Signature and Marks.** The armchair number 58.75.31, is signed G+IACOB on the underside of the back seat rail. The trace of the signature is almost obliterated by a layer of ochre-yellow paint. The other marks of the set are as follows. Armchair, accession number 58.75.30: the numbers 303, branded, and B 126, stenciled, and the stenciled initials LPO, crowned (under the back seat rail), the remains of a modern sticker inscribed 'Duveen' in ink (under the left seat rail), the incised roman numeral IIII, indicating that the chair was the fourth of the set (repeated on top of each seat rail under the slip seat), the branded number 303, two sets of the stenciled initials LPO, crowned, and the incised roman numeral IIII (under the slip seat). Armchair, accession number 58.75.31: the numbers 297, branded, and B 126 stenciled, and the stenciled initials LPO, crowned (under the back seat rail), a modern sticker with the inked inscription 'Mrs Duveen Brothers 20-10-19' (under the left seat rail), the incised roman numeral IIII, indicating that this chair was originally the fifth of the set (repeated on top of each seat rail under the slip seat, see COMMENTS for the previous entry), the branded number 304, and two sets of the stenciled initials LPO, crowned (under the slip seat). Settee, accession number 58.75.27: the branded number 297, and the stenciled initials LPO, crowned (under the back seat rail), the stenciled number B 124, and the remains of a modern sticker inscribed in ink 'Mrs . . . Duveen Broth . . .' (under the front seat rail), the incised numeral II, indicating that the settee was the second of the set (repeated on top of each seat rail under the slip seat), the word 'Sallon' written in ink, a sticker with the ink inscription 'Salon No 2', and the incised roman numeral II (under the slip seat).

**Artists.** For Georges Jacob see previous entry.

**Comments.** The Museum received with the pair of armchairs and settee another pair of armchairs and a settee duplicating the originals, but made at a later date, probably by craftsmen working in the early twentieth century. The rails and slip seats of the duplicates are unmarked, and their seats and backs covered in the same material as the rest of the set. A sofa covered in this material was also received with this set (fig. 54). The carved decoration of this sofa includes motives taken from the chairs which are the subject of this and the previous entry, and must have been executed in the nineteenth century after the sets were united in the Orléans collection. The rails of the sofa bear the following marks: the branded number 197, the stenciled number B 122, and stenciled initials LPO, crowned. The tops of the seat rails under the slip seat of the sofa are unmarked, indicating that it was not numbered among the original pieces of either set (see COMMENTS for previous entry). The sofa is an example of a skillful copy of French eighteenth century furniture made in France in the nineteenth century.



51. Small settee (Cat. no. 8)



52-53. Pair of armchairs (Cat. no. 8)

Other examples of this sort of furniture have been published (*Les Meubles Français du XVIIIe Siècle, I. Menuiserie*, by Pierre Verlet, Paris, 1956, pp. 62-66, figs. 30, 31). For photographs and a discussion of the covers of these copies, see the following entry.

**Comparable Examples.** The seat rails of a set of furniture at the Château de Fontainebleau are carved with garlands of flowers and spiral bands of ribbon similar to the corresponding carving of the Museum's set. The set at Fontainebleau is signed by Jacob and consists of a settee, a bergère, four armchairs, four side chairs, a stool and a fire-screen (*Meubles et Sièges du XVIIIe Siècle*, by André Theunissen, Paris, 1934, pp. 90, 91, fig. 36).

**Ex Coll.** Louis-Philippe d'Orléans (1773-1850): Marie-Clémentine-Caroline Léopoldine-Clothide d'Orléans, Princess of Saxe Coburg and Gotha (1817-1907); Duveen Brothers.

There are no certain indications that this set of furniture was made for the Orléans family in the eighteenth century, for the crowned initials LPO which appear under the rails are probably inventory marks of Louis-Philippe d'Orléans, king of France between 1830 and 1848. These marks may have been affixed to the set after the French Restoration in 1815 and before 1830 since the open five-pointed crown for the initials LPO is that of a royal prince (see fig. 48 of previous entry), Louis-Philippe's rank before he became king. The branded numbers 297, 303, and 304 have not been identified, but the stenciled numbers B 124 and B 126 probably allude to the Château de Bizy which Louis-Philippe inherited from his mother Louise-Marie-Adélaïde, Duchesse d'Orléans, at her death in 1821 (see previous entry).

This set of furniture and the set made for the Duc de Penthièvre described in the previous entry were united in Louis-Philippe's collection, for both sets bear his inventory marks. Both sets later fell to the portion of Louis-Philippe's youngest daughter, Princesse Clémentine, who removed them to Austria after her marriage to Prince Augustus of Saxe Coburg and Gotha, where they were acquired in the early twentieth century by Duveen Brothers (see previous entry).

**Exhibited.** Château de Versailles, Versailles, Marie-Antoinette, Archiduchesse, Dauphine et Reine Exhibition, May 16-November 2, 1955 (no. 1021, fig. 27 of the catalogue, illustrates armchair).

**Published.** *Kunstgeschichte des Möbels*, by Adolf Feulner, Berlin, 1927, p. 675, fig. 600 (illustrates sofa, a later addition to the set, erroneously stated to be signed by Georges Jacob, see COMMENTS); *Meubles et Sièges du XVIIIe Siècle*, by André Theunissen, Paris, 1934, pp. 89, 90, figs. 33, 34 (illustrates settee and sofa); James Parker, *M.M.A. Bulletin*, May, 1960, pp. 297, 299, 301.

## 9: Figs. 41-45, 51-59

THREE EMBROIDERED WALL-HANGINGS AND MATCHING UPHOLSTERY for sofa, two side-chairs, six armchairs, and two small settees. French, about 1785. 58.75.24-37

**Measurements.** Hangings: accession number 58.75.35, height 10 feet 7 inches, width 6 feet 8½ inches; accession numbers 58.75.36 and .37, height 10 feet 6 inches, width 6 feet 11 inches.

Furniture covers: sofa, back panel, height approximately 1 foot 10 inches, length approximately 6 feet; arm-panels, greatest height approximately 1 foot 4 inches, width approximately 1 foot 10 inches; seat cushion, width approximately 2 feet, length approximately 5 feet 6 inches, height approximately 7 inches. Side-chairs, back panels, height approximately 1 foot 4½ inches, width approximately 1 foot 4 inches; seat panels, greatest depth approximately 2 feet 3½ inches, greatest width approximately 2 feet 4½ inches. Armchairs without cushions, back panels, height approximately 1 foot 4½ inches, width approximately 1 foot 5½ inches, arm-rest panels, length approximately 1 foot, width approximately 6 inches. Armchairs with cushions, back panels, height approximately 1 foot 7½ inches, width approximately 1 foot 6½ inches; seat panel, width approximately 4½ inches, length approximately 6 feet 1 inch; cushion, top panel, greatest depth approximately 1 foot 9½ inches, width approximately 2 feet, side panel, height approximately 6 inches; arm-rest panels, length approximately 1 foot, width approximately 6 inches. Small settees, back panels, height approximately 1 foot 11 inches, width approximately 2 feet 4 inches; seat panel, width approximately 1 inch, length approximately 2 feet 8½ inches; cushion, depth approximately 1 foot 8 inches, width approximately 2 feet 8 inches, height approximately 9 inches; arm-rest panels, length approximately 1 foot 1 inch, width approximately 6 inches; side panels, greatest height approximately 1 foot 2 inches, greatest width approximately 1 foot 8 inches.

**Technique.** Silk chain-stitch embroidery on white silk satin.

**Description.** The three hangings are alike. Each is made from three widths of satin, embroidered in what are now pastel shades of pink, blue, green, lavender, yellow, and white, with shadows and accents in black. Each has four motives arranged vertically in the center: a crested, blue-necked bird feeding its young in a nest (fig. 56); a tambourine and pan-pipes (fig. 57); a basket of flowers, chiefly pink roses (fig. 58); and a bagpipes, a shepherd's crook, and hat ornamented with a pink ribbon (fig. 59). The basket hangs from the tambourine by a pink ribbon, the bagpipes from the basket by a blue ribbon. Swags and sprays of flowers link all the motives and fill the rest of each panel; they include



54. Sofa with upholstery (Cat. no. 9)

roses, lilies-of-the-valley, tulips, poppies, lilac, carnations, convolvulus, and other flowers. A border of winding pink roses and lilies-of-the-valley fills a nine-inch-wide border round each panel. It springs from lavender acanthus scrolls at each corner; on the two panels where the lower border is in its original condition, the center is marked by an upright rose. The border has an inner and an outer frame of slanting leaves lying across a band with small circles in the middle; on the two undamaged lower borders, the leaves change direction in the center. No upper borders show these refinements and the acanthus scrolls at the upper corners are all mutilated.

The sofa (fig. 54) has a bagpipes motive in the center of the back, with small strips from another section of a hanging added at each end; there is a border on three sides. The seat is pieced from small scraps and a border, but is largely without embroidery, as it is covered by the cushion. This has the bird's nest motive, with about  $2\frac{1}{2}$  inches more of the design above it than appears on the hangings; it is edged with a border. The arm panels are pieced from fragments.

The side-chairs (figs. 43, 44) have backs showing a group of roses and other flowers with their own original borders repeating those of the hangings on a smaller scale. These have been slightly folded and altered to fit the chairs. There is an upright rose in the center of the upper border, a dangling one in the center of the lower border. The corner acanthus scrolls are perfect. The seats show a tilted basket of flowers with a similar border, with two acanthus scroll corners only. The upright edges of the seats are made up of joined sections of a border.

Four of the armchairs (accession numbers 58.75.29-32)

(figs. 52 and 53) have each a bagpipes motive on the back panel; there is a border all around, similar to the others, but on two of the chairs (accession numbers 58.75.29 and .30) (fig. 52), it is of a simplified design, poor color, and coarse stitchery. The seats of three of these armchairs (accession numbers 58.75.29, .30 and .32) (fig. 52) have a motive that does not appear on the hangings, a blue bow and dangling flowers; on one chair (accession number 58.75.30) (fig. 52) it is in its original condition, but on the other two it has been altered, with some re-applying and some reworked sections. It is edged with a pieced border, which has also been used for the arm-rests. The fourth of these armchairs (accession number 58.75.31) (fig. 53) has another motive that does not appear on the hangings on its seat, a rose-bunch with a swag of flowers below; the rest of its upholstery is similar to that used on the other three chairs. The two remaining armchairs (accession numbers 58.75.25 and .26), (figs. 41, 42), each of which has a large, removable cushion, have back panels of a tuft of flowers with their own original borders, slightly folded to fit the chair-backs. The cushions have center panels of a basket of flowers with their own original borders; the upright parts of the cushions, the edges of the seats, and the arm-rests are made up of pieces of borders.

The small settees (fig. 51) have each the tambourine motive in the center of the back panel; the surrounding borders, in one case (accession number 58.75.27), (fig. 51), are made up of two different widths of the same design. The cushions have the bird's nest motive, with some applied sections from other parts of a hanging and some reworked details. The cushions, the edge of the seat, and the arm-rests,



55. Embroidered wall-hanging (Cat. no. 9)



56-57. Details from embroidered wall-hanging (Cat. no. 9)



58-59. Details from embroidered wall-hanging (Cat. no. 9)

are made of sections of borders. The sides of the arms are mostly identifiable as portions of hangings, except for the inner panel on one chair (accession number 58.75.27), which has the blue bow and dangling flowers motive.

**Condition.** One satin width on one hanging had almost completely perished when the pieces were received at the Museum; the embroidery on it had been re-applied, in parts inaccurately. It was removed and the embroidery was re-applied to a piece of modern white satin, tinted to approximate the present color of the other widths.

All the hangings have been cut down at the top. The centers and corners of the upper borders do not correspond with the lower ones and have possibly been put together from side borders of other panels. The satin grounds are somewhat darkened and there is some minor damage throughout.

The satin of the upholstery is darkened and in many places perished, worn, split, darned, and patched. The embroidery of both hangings and furniture has faded, but is otherwise in good condition, except for some re-applied portions.

**Marks.** Ink inscription on a concealed portion behind the lower border of a hanging (accession number 58.75.36): '. . o 36 les deux bordures faites s'éparement par la Ro . .' (remainder illegible). Ink inscription on a concealed portion of the upper border of another hanging (accession number 58.75.37) 'conore Melissaret plein . . .' (remainder illegible). These inscriptions are presumably records made by the embroiderers, indicating how much each worker had completed.

**Artist.** The design is in the style of Philippe de la Salle (1723-1804). This artist was a pupil of the painter Sarrabat in Lyon and also studied in Paris, probably with François Boucher and Jean-Jacques Bachelier, the artistic director of the Sèvres manufactory. He returned to Lyon before 1748 and became the most prominent designer of woven silk fabrics, including several executed for Catherine the Great. He was ennobled in 1776 and received a gold medal for his work in 1783.

**Comments.** From the types of coverings used on the sofa and chairs, it appears that the upholsterers had the following material at their disposal:

1. Four chair-backs, of two designs, with their own borders, and four panels, all alike, with their own borders, probably intended for chair-seats. (Used on the armchairs accession numbers 58.75.25 and .26 and the side-chairs, figs. 41-44).

2. At least five hangings, similar to the three that remain intact. These had not then been cut down as much at the top (see description of sofa). On these panels, or on other material of the same type, were two other large motives, a rose-bunch with a swag of flowers below (used twice, on the sofa and on the armchair accession number 58.75.31; fig. 53) and flowers hanging from a blue bow (used five times,

on the armchairs accession numbers 58.75.29. .30 (fig. 52) and .32 and twice on the small settee accession number 58.75.27; fig. 51). Portions of hangings, including the nine-inch-wide borders, were used on each piece of furniture.

3. A border similar to that of the hangings, but only six inches wide. This was used on four pieces, the sofa, the armchairs accession numbers 58.75.25 and .26 (figs. 41, 42), and the small settee accession number 58.75.27 (fig. 51).

4. A similar border, 4½ inches wide. This was used on every piece of furniture; one length measures 71 inches.

5. A similar border, 2½ inches wide. This was used on two armchairs (accession numbers 58.75.31; fig. 53; and .32).

6. A poor copy of the last border, used on two armchairs (accession numbers 58.75.29 and .30; fig. 52).

If the bed in Cleveland was upholstered at the same time, there were apparently at least seven large hangings available, so that the set originally would have consisted of ten or more. How many pieces of furniture were intended to go with them, it is impossible to say, but there were at least four chairs, a bed, and a fire-screen.

The extraordinarily clean appearance and brilliant colors of protected parts of the embroidery, either at the top of the hangings where they were irregularly cut and portions concealed by the present border, or on the furniture where covered by cushions, etc.; the use of what are probably side borders for the upper borders of the hangings; and the curious assortment of material available to the upholsterers (great lengths of some borders and a shortage of others, insufficient panels made originally as chair-covers, etc.) all suggest that a large quantity of this embroidery, possibly from a never-completed order or one already partially depleted by withdrawals, had been put in storage, possibly for a long period, before it was used. A parallel instance would be the brocaded material bought for Louis XVI in Lyon in 1790 and placed in storage until it was employed to upholster Marie Antoinette's bed at Fontainebleau, which was used by the Empress Marie Louise after her marriage to Napoleon in 1810 (Pierre Verlet, *Le Mobilier royal français*, Paris, 1945, pp. 95-99).

The history of the embroideries before 1927 is obscure. In that year, the sofa, as it now appears, was illustrated by Adolf Feulner (*Kunstgeschichte des Möbels*, Berlin, 1927, fig. 600). In 1934, André Theunissen, in his *Meubles et sièges du XVIIIe Siècle*, Paris, 1934, pp. 89, 90, quoted a memoir concerning the embroideries, then mounted as they are today, by the Princess Clementine, daughter of King Louis-Philippe. His text reads: 'Brodé par Marie-Antoinette et les dames de la Cour, d'après les cartons de Philippe de la Salle, vers la fin du XVIIIe siècle, donné par la reine à Louis-Jean-Marie de Bourbon, duc de Penthièvre . . . , il porte l'estampille du château de Bizy . . . , la fille de duc de Penthièvre Marie-Louise-Adélaïde épousa le duc Louis-Philippe-Joseph d'Orléans. Après la mort du duc de Penthièvre, ses biens

parmi lesquels le château de Bizy et le mobilier de la reine devinrent la possession de la famille d'Orléans, le roi de France Louis-Philippe, né de cette alliance, hérita donc de ce mobilier. Afin de conserver les biens d'Orléans, dans cette branche de la famille, le roi Louis-Philippe avant son accession au trône (en 1830) en fit don à ses enfants. Sa plus jeune fille Clémentine devint propriétaire du château de Bizy et de l'ameublement; elle se fiança au prince de Saxe-Cobourg-Gotha. Napoléon III, confisqua les biens de la famille d'Orléans entre autres le château de Bizy. Mais la princesse Clémentine parvint à sauver la plupart des objets précieux et du mobilier de Bizy parmi lesquels le fameux ameublement de la reine Marie-Antoinette. Elle les transporta en Autriche où elle vécut après son mariage, et ces meubles ornèrent alors le palais de Cobourg à Vernan [sic], résidence principale de la famille du prince Auguste de Saxe-Cobourg-Gotha. Après la mort de la princesse Clémentine en 1907, son fils Auguste hérita du mobilier, il ne survécut que quelques mois à la mort de sa mère, et le légua à ses fils. Theunissen added that the princess included in her memoir a statement that confirmation of the origin of the embroideries might be found in the papers of the Penthièvre and de Lamballe families. He also mentioned *panneaux muraux* of the same embroidery. The whole of this memoir, as reproduced by Theunissen, obviously cannot have been written by the Princess Clementine, as her death in 1907 is mentioned. Moreover, the first sentence of the memoir, with exactly the same indications of words omitted by the copyist, appears in the record of another set of furniture with embroidered upholstery, showing the fables of La Fontaine and now in the collection of Sir Chester Beatty (Catalogue, Marie Antoinette Exhibition, Versailles, 1955, no. 748). The attribution of the Kress embroideries to Marie Antoinette and her ladies is extremely improbable, as the workmanship is clearly professional. The rest of the history, though true to some extent of the furniture frames (see entries nos. 7, 8), cannot be substantiated for the embroideries. The character of the upholstery on the 18th, 19th, and probably 20th-century components of the set is precisely the same; the poor imitation of the narrowest border, for example, appears both on an armchair with the Orléans mark (accession number 58.75.30, fig. 52 attributed to Jacob) and on an unmarked armchair (accession number 58.75.29). The most reasonable assumption is that the embroideries were not placed on the furniture until the entire set, as now constituted, had been assembled, presumably in the early twentieth century. It remains possible that the embroidered hangings and a large quantity of unmade-up material of the same type had been in the possession of the Orléans family and was acquired by Duveen Brothers with

the furniture, but there is no evidence to support this assumption.

**Comparable Examples.** A bed in the Cleveland Museum of Art, Cleveland, Ohio, is upholstered in similar material. The coverlet was apparently originally square, with an adaption of the bagpipes motive, but it has been enlarged to make it oblong; the rest of the upholstery seems to have been taken from at least two hangings similar to the Kress examples, cut down at the top at the same place in the design (*Cleveland Museum Bulletin*, Vol. XLI, 1954, June, pp. 118-124).

The Metropolitan Museum owns an embroidered leaf for a fire-screen (35.123), *en suite* with the Kress pieces; the technique and material are the same and the design is an adaptation of the flower-basket motive, with the same border that appears on the hangings and the furniture-coverings (*M.M.A. Bulletin*, Vol. XXXI, 1936, April, p. 89). A coverlet of the same design, but embroidered upon a different material (*gros de Tours*), is owned by the Mobilier National, Paris, and is used on Marie Antoinette's bed at the Petit Trianon, Versailles (Ernest Dumonthier, *Le Mobilier National, Etoffes et tapisseries d'ameublement*, Paris, n.d., pl. 55). A set of furniture, including a bed, with upholstery of a similar design embroidered on this material, was in the inventory of the Comte de Provence at Versailles in 1787 (Catalogue, Marie Antoinette Exhibition, Versailles, 1955, no. 1021, mentioned).

A hanging embroidered with a similar design, with the bagpipes motive at the top, was in the collection of Prince Paul Demidov and was sold at the Palais de San Donato, Florence, March 15, 1880 (no. 66 of the catalogue). A chair covered with similar material and some fragments are mentioned in the catalogue. A somewhat similar embroidered hanging, without the tambourine motive, of uncertain date, was owned by a London dealer in 1956.

Several brocaded silks are known with the same, or similar, motives, and sometimes with similar flowers and foliage. The designs of these are usually attributed to Philippe de la Salle (M. T. Schmitter and F. Guicherd, *Philippe de La Salle*, Lyon, 1939, pl. IX; *Connaissance des Arts*, Vol. 82, 1958, December, pl. facing p. 140).

**Ex Coll.** Possibly Louis-Philippe d'Orléans (1773-1850), King of France; Marie-Clémentine-Caroline-Léopoldine-Clothilde d'Orléans, Princess of Saxe Coburg and Gotha (1817-1907); Duveen Brothers.

**Exhibited.** See entries nos. 7, 8.

**Published.** See entries nos. 7, 8.

## 10: Figs. 60-62

CABINET with a central compartment and two side compartments. French, 1765-1770. 58.75.122

**Type.** *Commode à encoignures*. The term *commode* describing a chest of drawers originated in France in the early eighteenth century; it is here used to designate a cabinet of the same form as such a chest.

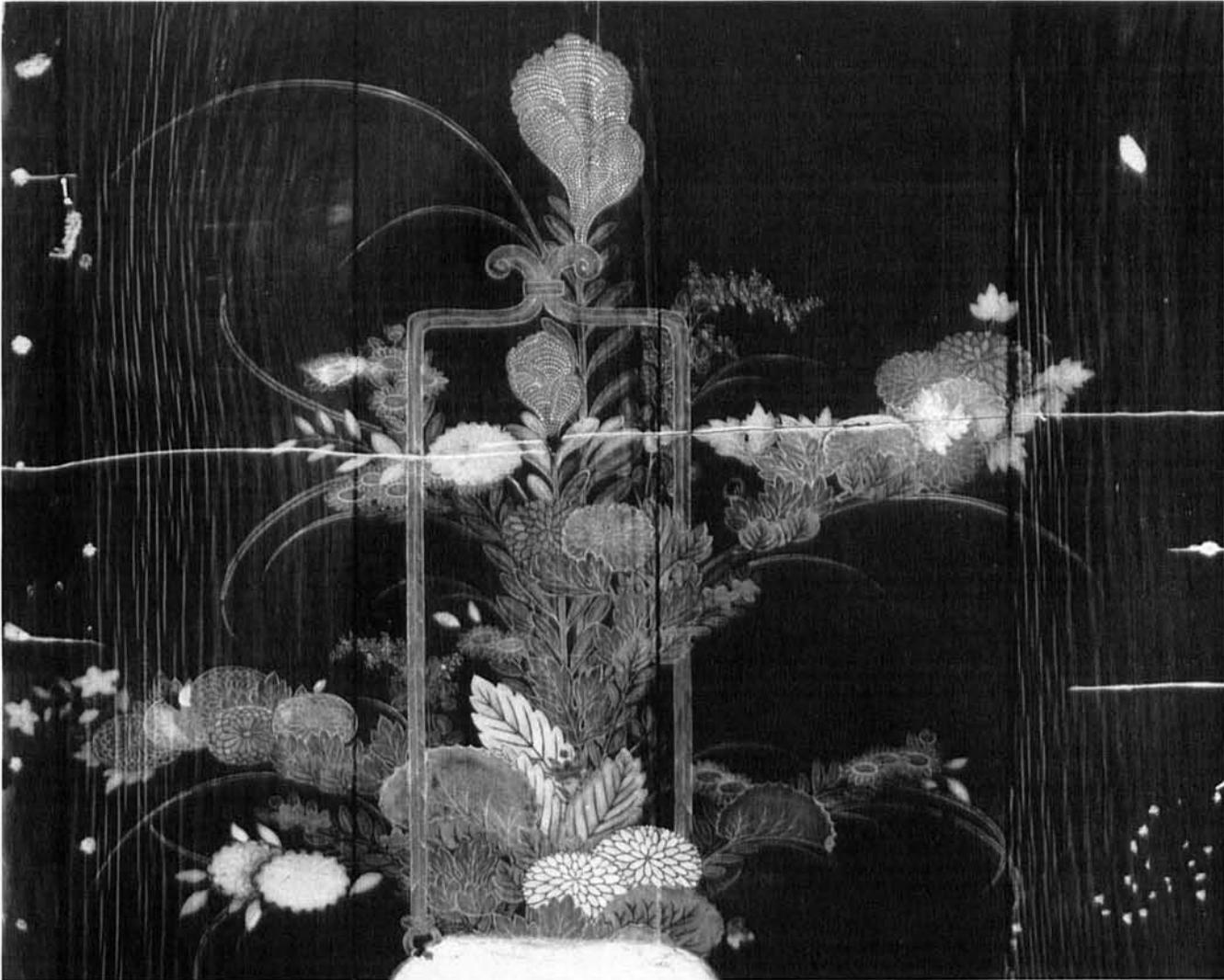
**Measurements.** Height: 36 $\frac{1}{8}$  inches. Width: 64 inches. Depth: 24 $\frac{3}{8}$  inches.

**Description.** The cabinet is of oak to which ebony veneer and Japanese black and gold lacquer panels have been applied; the interior marquetry is of tulip-wood and purple-wood. The shaped top is of breccia marble. The sides of the commode converge slightly to the front, and the center of the front projects in a shallow curve corresponding to the central compartment of the cabinet, while the two doors of the lateral compartments on the front and the two sides of the cabinet are slightly hollowed. Under the top, the frieze is set with five mat and burnished gilt bronze horizontal mounts of double clusters of laurel leaves and berries tied in the middle with ribbon, above the five divisions of the

cabinet. The back stiles and canted front stiles are fitted at the top with mat and burnished gilt bronze corner mounts of volutes with acanthus sprays overlapping the marble, above tapering motives of single leaves terminating in scrolls with leaf and berry pendants. The vertical edges of the stiles are finished with gilt bronze twisted rope mouldings joined to the volutes with acanthus flowers. The five lacquer panels of the front and sides are framed by mat and burnished gilt bronze grooved mouldings, the frame for the central panel of the front having rounded inner corners set with triangular oak leaf clusters. The three panels of the doors in front are lacquered with vases of flowers and leaves in different shades of gold on black grounds; the vase of the central door stands on a block which rests on grass carried out in aventurine lacquer, and the vases of the side doors are placed in patches of oriental landscape. The lacquer panels on the sides of the cabinet consist of sprays of exotic fruit and leaves carried out in red, brown and gold lacquer on a black ground. A gilt bronze gadrooned moulding extends along the front and sides of the cabinet above the projecting apron which is fitted with a moulding of overlapping piasters interrupted by the stiles which are set with diamond motives. The lower edge of the apron is finished with a



60. Cabinet (Cat. no. 10)



61. X-ray of the lacquer on the central door of the cabinet (Cat. no. 10)

plain gilt bronze moulding, beveled at the top, replaced along the section under the central compartment by a matching brass moulding. The mat and burnished gilt bronze sabots consist of scrolled acanthus sprays. The top and side edges of the three doors are veneered with purple-wood, and the backs of the doors are marquetryed with a lattice-work of purple-wood on a ground of tulip-wood. Each of the three compartments behind the doors of the cabinet is fitted with an oak shelf.

**Condition.** The red and yellow flecked breccia marble top is not original to the cabinet, which probably had a more richly figured and colored slab to heighten the effect of black lacquer. When cabinets or commodes of this sort were commissioned to decorate specific rooms in the eighteenth century, their tops were generally carved of the same marble as the chimneypiece of the room. Apart from their decorative value, marble tops resisted water-stains better than

marquetry, and were made for this purpose: 'ces commodes sont surmontées . . . plus ordinairement de tables de marbre, beaucoup moins sujettes aux taches.' (*Encyclopédie ou Dictionnaire Raisoné des Sciences, des Arts et des Métiers*, Neuchâtel, vol. X, 1765, p. 139a.)

The lower edge of the apron below the central door of the cabinet is finished with a strip of brass cut to resemble the gilt bronze moulding which extends along the rest of the apron, and is a replacement for a gilt bronze apron mount of the sort which appears on comparable pieces of furniture.

**Signature.** Signed with the initials B.V.R.B., lightly struck and inked on the top of each back corner of the cabinet, under the marble (fig. 62). Each signature is accompanied by two sets of the joined initials JME of the cabinet-makers' jury, similarly struck and inked.

**Artists.** Probably by Bernard Van Risenburgh III (see under

no. 29). Relatively few pieces of furniture signed with the initials B.V.R.B. are datable on the basis of style as late as 1765–1770. Since Bernard Van Risenburgh II died some time before February 1767, and may be presumed to have transferred management of the workshop to his son before this time, it was probably Bernard III who executed the woodwork of the Museum's cabinet.



62. Signature on the cabinet (Cat. no. 10)

**Comments.** The five Japanese lacquer panels of this cabinet may have been part of a chest or other piece of oriental furniture which was dismembered to provide lacquer for French cabinetmakers. Dealers usually supplied these panels to cabinetmakers for re-setting, and the instance is recorded of five lacquer panels on two Chinese black lacquer cabinets described in the sale catalogue of the sale of the Duc d'Aumont's effects in 1782, which were bought by the dealer Charles Darnault and re-set on a commode signed by Martin Carlin which was delivered by Darnault for Madame Victoire at the Château de Bellevue in 1785; this commode is now in the Louvre ('Le Commerce des Objets d'Art et les Marchands Merciers à Paris au XVIIIe Siècle', by Pierre Verlet in *Annales, Economies, Sociétés, Civilisations*, 13e Année, no. 1, January–March, 1958, p. 18). French workmen of the time were able to remove lacquer from its original matrix and re-set it on straight oak panels, or they could adapt it to curved panels such as the side doors of the Museum's cabinet. When the panel of the central door was examined under X-ray at the Museum in February 1959, it was discovered that the lacquer flower bouquet of the central door was originally less profuse and lacked sprigs and leaf tendrils (fig. 61) which were added in the technique called japanning, probably at the time when the panels were re-set in the cabinet. Japanning or painting in imitation of oriental lacquer was widely practiced in Europe in the second half of the eighteenth century (see under no. 29).

**Comparable Examples.** A similar black and gold lacquer cabinet and a pair of matching corner-cupboards, signed by B.V.R.B., were sold from the collection of Baron Lepic, Galerie Georges Petit, June 18, 1897, nos. 44 and 45, and were subsequently in the collection of the Marquise de Ganay (*Le Style Louis XVI, Mobilier et Décoration*, by Seymour de Ricci, Stuttgart, n.d., p. 190). These pieces now

belong to a private collector in Paris who also owns another comparable cabinet from a different source (*Paris Furniture of the Master Ébénistes*, by Charles Packer, Monmouth, 1956, fig. 72). There is furthermore a pair of smaller black and gold lacquer cabinets signed by B.V.R.B., with similar mounts, at the Frick Collection, New York (*The Frick Collection, French Furniture of the Eighteenth Century*, by Gaston Brière, vol. IX, 1955, pp. 65–67, fig. 23). Two pairs of lacquer corner-cupboards exist signed by B.V.R.B., of approximately the same date as the Museum's cabinet, and showing some similarities in the treatment of gilt bronze: a pair with panels of red lacquer sold from the collection of the Honourable W. F. B. Massey-Mainwaring at Willis's Rooms, London, June 6, 1904, no. 965, and another pair with white lacquer panels belonging to Jacques Doucet, sold at the Galerie Georges Petit, June 7–8, 1912, no. 322. A cabinet signed by B.V.R.B. sold from the collection of Octave Homberg at the Galerie Georges Petit, Paris, June 3–5, 1931, no. 309, was set with white lacquer panels and gilt bronze mounts resembling those of the corner-cupboards in the Doucet collection.

**Ex Coll.** C. Ledyard Blair, New York. According to papers in the possession of the former owner's family, this cabinet was acquired from the London dealer Charles Davis, who had bought it from Baron Foley.

**Published.** James Parker, *M.M.A. Bulletin*, May, 1960, pp. 303, 305.

## II: Figs. 63–65

CHEST OF DRAWERS, or commode. French, about 1770. 58.75.121

**Type.** *Commode*.

**Measurements.** Height: 36 inches. Width: 63 $\frac{5}{8}$  inches. Depth: 25 $\frac{3}{4}$  inches.

**Description.** The commode is of oak veneered with tulip-wood, satin-wood, harewood, green-stained wood, holly and satiné. The top is of *fleur de pêcher* marble. The frieze is divided into three drawers, their fronts set with mat and burnished gilt bronze guilloche and leaf motive mounts on recessed satiné veneer, bordered by tulip-wood and cross-banded tulip-wood between fillets of holly and satiné bands. The front of the commode projects in a shallow curve corresponding to the curve of the middle drawer of the frieze. The two lateral drawers of the frieze open by means of bronze patera knobs, and their sides engage the sides of the central drawer which is provided with a lock and keyhole. The side panels of the frieze repeat the decoration of the drawer fronts. The back stiles of the commode are veneered with a herring-bone pattern of tulip-wood filleted with holly banded with satiné. The rounded front



63. Chest of drawers (Cat. no. 11)

stiles are veneered with the same woods similarly filleted, and each is set at the top with a mat and burnished gilt bronze architectural mount of wave pattern, laurel leaf and berry swag, guttae, fluting and reeding, and pendant leaf motive. The fronts of the two wide drawers under the frieze are veneered with three marquetry panels, each having a ground of diagonal hollywood squares in a latticework of double tulip-wood bands, punctuated by engraved satin-wood rosettes on hollywood squares filleted with holly and banded with tulip-wood and green-stained wood; the marquetry panels are banded by a border of green-stained wood between fillets of holly, indented at the corners. A plain brass ribbed moulding set on satiné veneer follows this banding, and the square outside corners of the satiné veneer are fitted with gilt bronze paterae. The frames for the three decorated panels consist of engraved satin-wood rosettes on diagonal tulip-wood squares inside a latticework of green-stained wood with dots of satin-wood at the intersections, each frame banded with green-stained wood between fillets of holly. Single panels of the same marquetry and gilt bronze decoration are carried out on each side of the commode. The two wide drawers in the front open by means of gilt bronze ribboned wreath and patera pulls and are provided with ribboned laurel leaf and berry motive escutcheon plates. The shaped lower edge of the apron is finished with a

band of tulip-wood between fillets of holly bordered by satiné. The center of the apron on the front is set with a mat and burnished gilt bronze mount of scrolled foliage with triglyphs and pendant leaf motives. The curved legs are chamfered on the front and back and are veneered with tulip-wood filleted with holly and bordered with satiné. The gilt bronze sabots are scrolled, with leaf sprays.

**Signature and Marks.** Signed once by Louis Moreau over each of the front stiles of the commode, under the marble top, with the joined initials JME of the cabinetmakers' jury (fig. 64). Moreau's trade card is pasted to the center recess of the framed top under the marble (fig. 65). This announcement makes much of Moreau's dealings in furniture and little of his work as a registered cabinetmaker: 'A LA PETITE BOULLE BLANCHE, Rue de l'Echelle, du côté des Ecuries du Roy, MOREAU Successeur de GENTY, EBENISTE tient Magazin de Comodes, Armoires, Secretaires, Bureaus, Bibliote . . . es, Encoignures, . . . . ., Garderobes à l'Angle, Fauteuils et Chaises de canne . . . . . (géné) ralement tout ce qui concerne la Menuiserie et l'Ebénisterie. PARIS, 1766.'

**Artists.** No birth date is known for Louis Moreau, who signed the commode, but his admission to the cabinet-maker's guild is dated September 27, 1764. Moreau had previously bought the assets and shop at no. 9 rue de



sides of the superstructure and the slatted tambour doors are marquetryed with panels of interlaced four-lobed motives of green-stained wood filleted with satin-wood and black-stained wood containing quatrefoils of walnut on satin-wood grounds, the smaller reserves between the lobes filled with a reverse pattern of satin-wood quatrefoils on walnut grounds. These panels are filleted with strips of alternate oblongs of satin-wood and black-stained wood between fillets of holly banded with green-stained wood. The lower edge of the superstructure is finished with a gilt bronze stepped moulding. The writing surface is covered in the original brown gold-tooled leather bordered with green-stained wood and the sides of the desk are hollowed under the writing surface. A gilt bronze quarter-round moulding extends along the edge of the writing surface to the back of the desk. Along the fronts of the three drawers under the writing surface and on the sides, a burnished and mat gilt bronze wave pattern and acanthus motive frieze mount is recessed on purple-wood veneer, framed by a fillet of alternating satin-wood and black-stained wood oblongs between fillets of satin-wood banded with green-stained wood. The central drawer under the writing surface is provided with a keyhole, the side drawers open by means of gilt bronze button knobs. A gilt bronze convex guilloche moulding extends along the front and sides of the desk below the frieze, and the apron below is marquetryed with a pattern which repeats on a larger scale the motives of the doors and sides of the superstructure, carried out in the same woods similarly filleted and banded. The two drawers of the front of the apron open by means of gilt metal scrolled drop handles, and the lower edge of the apron is finished with a mat and burnished gilt bronze grooved and coved moulding. The front and side stiles of the desk under the writing surface are set with mat and burnished gilt bronze leaf and berry rosettes above ribboned and tasseled clusters of pomegranates and leaves, on veneered panels of green-stained wood. The octagonal tapering legs have gilt bronze ribbed collars and cylindrical vase-shaped sabots with bulbous tips and striated astragals. The facets of the legs are marquetryed with falling acanthus leaf and dot clusters of walnut on satin-wood grounds filleted with walnut and banded with green-stained wood. Each of the two compartments of the superstructure contains a pigeon-hole veneered with satin-wood above a drawer, the front divisions of the compartments and the satin-wood veneer of the drawer fronts banded with green-stained wood. The central drawer of the frieze is provided with a writing surface covered in the original brown gold-tooled leather and bordered by green-stained wood. This writing surface supplements the one above and is fixed, so that when the drawer is fully extended a smaller satin-wood-fronted drawer fitted with compartments for writing materials opens on its right side. The back of the desk is of unvarnished oak.

**Condition.** The keyhole escutcheons for the tambour doors of the superstructure are missing from this desk, and the scrolled drop handles on the drawers in the apron are later additions (see COMPARABLE EXAMPLES).

**Signature.** None.

**Artists.** Not signed, but attributed to Mathieu-Guillaume Cramer on the evidence of a corresponding desk signed by Cramer in the collection of the Earl of Rosebery, and of other signed pieces with similar marquetry and gilt bronze (see COMPARABLE EXAMPLES).

Mathieu-Guillaume Cramer was born at Grevenbroich near Düsseldorf, Germany, came to Paris at an early age, where in April 1771 he married the daughter of the cabinetmaker Isaac-Edmond Collet, and was admitted to the French cabinetmakers' guild on September 4th of that year. He maintained a workshop in the Faubourg Saint-Antoine, later transferred to the rue du Bac. Hart and Monot are the recorded names of the caster and gilder respectively of metal mounts for his furniture. Ruined by the Revolution, Cramer was forced to declare himself bankrupt in 1790, and died in 1794.

**Comments.** One of the principal sources of information about the practices of French eighteenth century woodworkers is the cabinetmaker-author André-Jacob Roubo, whose *L'Art du Menuisier Ebéniste* published in Paris in 1774 gives details of the cutting and use of wood fillets such as those that surround the lobed motives and frame the marquetry panels of this desk. These fillets were consistently used to heighten the outlines of marquetry and wood veneers. Roubo states that a plain white wood such as holly was often cut along the grain to provide fillets for this purpose. When black or colored woods were needed to contrast with light woods, holly was often stained to the requisite shade. In 1774 at the time of Roubo's writing, ebony was not generally used: 'Mais depuis que les autres bois de couleur sont devenus plus communs, on a fait moins d'usage de l'Ebene, & on ne s'en sert presque plus à présent . . .' (*L'Art du Menuisier Ebéniste*, by M. Roubo, Paris, 1774, p. 774). Thus the black fillets so frequently encountered on French furniture may be holly or pear-wood ebonized in a solution of gallnuts and black ink.

**Comparable Examples.** A desk signed by Cramer which duplicates the Museum's desk in almost every particular belongs to the Earl of Rosebery, Mentmore, Buckinghamshire. This desk is equipped with gilt metal keyhole escutcheons for the tambour doors of the superstructure, missing from the Museum's example, and lacks the two scrolled drop handles to the drawers of the apron which were added at a later date to facilitate the opening of these drawers on the desk at the Museum.

Four commodes with corresponding marquetry and some corresponding gilt bronze mounts are in the Victoria and



66. Desk with raised partition (Cat. no. 12)

Albert Museum, London, the Musée Nissim de Camondo, Paris, in the collection of John Morant Esq., Brokenhurst Park, Hampshire ('Brokenhurst Park', *The Antique Collector*, vol. 25, August, 1954, p. 139), and in the Ministère des Affaires Etrangères, Paris (*Portefeuille des Arts Décoratifs*, by Alfred de Champeaux, Paris, vol. 8, 1895-1896, fig. 727). All of these commodes are signed by Cramer except for the last which is unsigned. Another pair of similar commodes signed by Cramer was sold from the collection of Lady Glenconner at Christie's, May 18, 1922, no. 89.

Similar gilt bronze wave pattern mounts also appear on a marquetry bonheur-du-jour signed by Cramer in the collection of Georges Wildenstein (*Paris Furniture by the Master Ebénistes*, by Charles Packer, Monmouth, 1956, fig. 221) on an unsigned marquetry small writing table at the Huntington Library and Art Gallery, San Marino (*French Decorative Art in the Huntington Collection*, by Robert R. Wark, San Marino, 1961, pp. 91, 92, fig. 77), on an unsigned marquetry small table, the top set with a porcelain plaque, sold from the collection of Mortimer L. Schiff at

Christie's, June 22, 1938, no. 57, and on other furniture. Interlaced lobed motives containing quatrefoils occur again on the marquetry of a pair of unsigned corner-cupboards in the Dutuit collection at the Petit Palais, Paris, on the marquetry of a toilet-table signed by Roger Van der Cruse Lacroix, sold from the Ephrussi collection at the Hôtel Drouot, May 29, 1929, no. 9, on a roll-top desk signed by Pierre Roussel, formerly in the Condé Nast collection (*Paris Furniture by the Master Ebénistes*, by Charles Packer, Monmouth, 1956, fig. 155), and again on a commode signed by Martin Carlin, sold from the collection of Granville Farquhar, at Christie's, March 20, 1930, no. 114, and now at the Barber Institute of Fine Arts, Birmingham, England.

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Published.** James Parker, *M.M.A. Bulletin*, May, 1960, p. 302.

### 13: Figs. 67-68

ROLL-TOP DESK. German, about 1780.

58.75-55

**Type.** *Bureau à cylindre* or *bureau à la Kaunitz*. The Austrian ambassador to Paris, Wenzel Anton von Kaunitz (1711-1794) was considered, on uncertain grounds, to be the inventor of this type of desk.

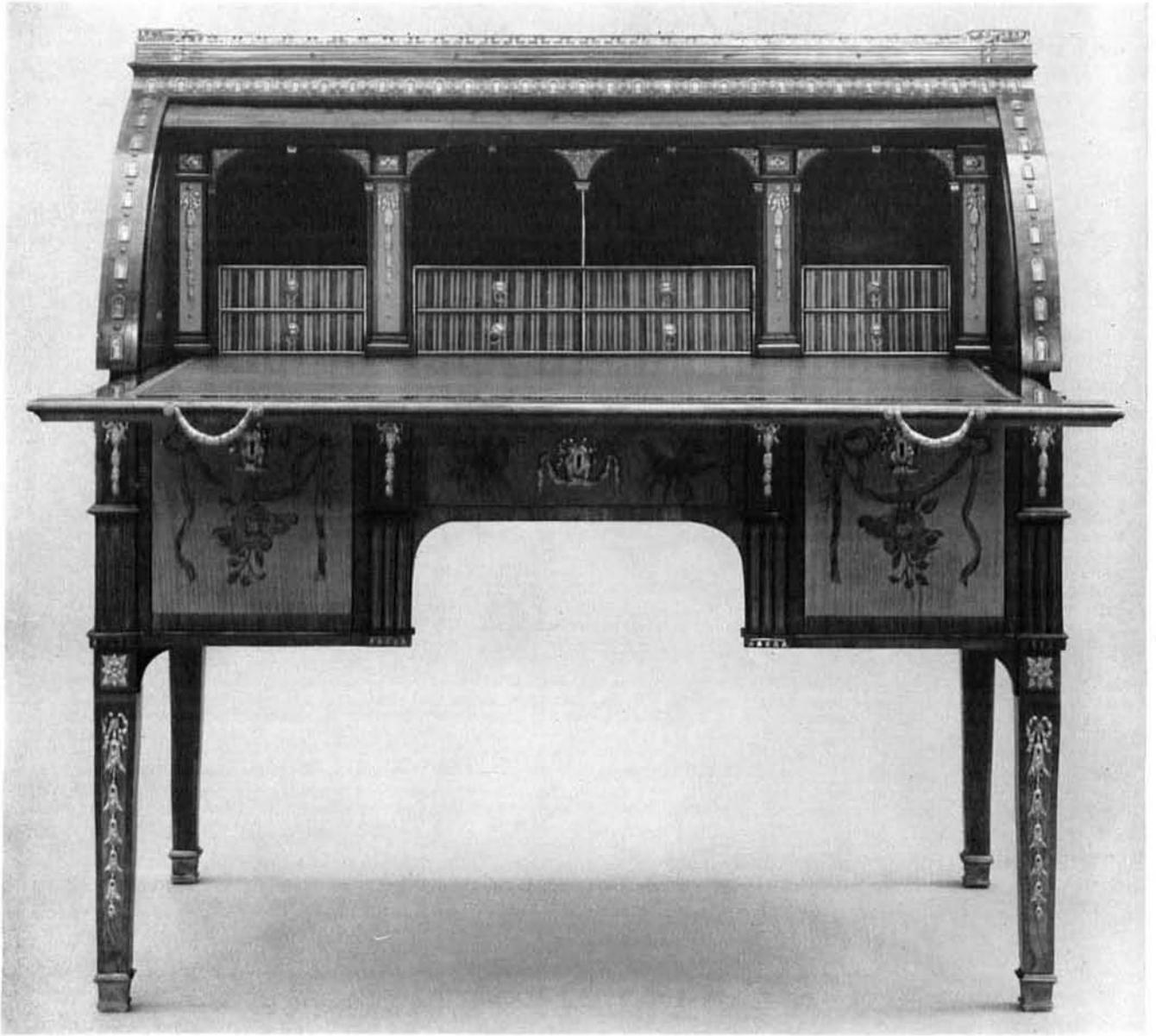
**Measurements.** Height: 44 $\frac{7}{8}$  inches. Width 45 $\frac{3}{4}$  inches. Depth 26 $\frac{1}{2}$  inches.

**Description.** The desk is of oak, pine, cherry and satiné, veneered with thuya, tulip-wood, satin-wood, green- and brown-stained wood, harewood, snakewood, walnut and amboyna. The top of the desk is of Spanish brocatelle marble set in a gilt bronze ribbed moulding with a three-sided open fret gallery. The housing of the roll-top is veneered on the top and sides with three strips of thuya banded with tulip-wood and set with gilt bronze studs alternating with tongue motives. The segmental-shaped roll-top is marquetryed with vignettes of a carrousel lance twined with trails of roses held by a looped ribbon hung from rings, above two knives similarly ribboned and flowered, executed in satin-wood and green-stained wood on a ground of harewood banded on the front with a raised edge of tulip-wood. Swags of roses suspended from similar ribbons are marquetryed in the same woods on the sides of the desk. The back stiles under the writing slide, the corner stiles of the front and the knee-hole stiles are set with gilt bronze ribboned falling oak leaf clusters on oblong panels of thuya veneer banded with tulip-wood above brass triglyph and guttae motives. The two side drawers under the writing slide are of satiné, the central drawer of cherry, the top front edges veneered with snakewood and harewood respectively. Beribboned laurel leaf and berry motives form

the gilt bronze keyhole escutcheons of the drawers, the fronts of which are marquetryed with vignettes of rose clusters and ribbon swags in satin-wood and green-stained wood on a ground of harewood banded with tulip-wood. The square tapering legs are veneered with oblong panels of walnut and thuya banded with tulip-wood. The outsides of the front legs are set with gilt bronze rosettes above ribboned falling clusters of bell-shaped acanthus flowers. The feet are shod with square gilt bronze ribbed sabots. The back consists of two coffered panels veneered with harewood and framed by tulip-wood, within a border of harewood banded by tulip-wood. The back stiles are veneered with amboyna. The writing panel is articulated to slide forward as the roll-top slides back in its groove. Its surface is covered with modern brown gold-tooled leather bordered with satiné banded on the front with tulip-wood. The front edge of the slide is finished with a brass torus moulding to which two gilt bronze loop handles chased with acanthus leaf motives are attached. The fitted interior consists of two nests of two drawers at the sides below arched pigeon-holes flanked by pilasters and a central nest of four false drawers below two arched pigeon-holes. The drawers are of cherry-wood, their fronts marquetryed with vertical strips of satin-wood and green- and brown-stained wood. The drawers open by means of small gilt metal ring pulls held by lion masks. The pilasters are of satin-wood banded with green-stained wood set with gilt bronze studs, rosettes, and beribboned laurel leaf and berry clusters. The arched architectural surrounds of the pigeon-holes are of thuya, with spandrels of satin-wood banded with thuya, set with gilt bronze keystones, capitals, and garland motive spandrel mounts. The sides and shelves of the pigeon-holes are veneered with satiné.

**Signature.** None.

**Artists.** Attributed to David Roentgen. A son of the cabinet-maker Abraham Roentgen, David Roentgen was born August 11, 1743 in Herrenhaag, province of Upper Hesse, Germany, a settlement of the Moravian brethren sect to which the Roentgen family belonged. A pupil of his father, David Roentgen succeeded him in 1772 in the workshop established at Neuwied on the Rhine, near Coblenz. Under his management the business was expanded to employ more than one hundred workmen and associates including the mechanic and clockmaker Peter Kinzing, who collaborated with Roentgen on some of his elaborate projects. After a visit to Paris in August 1772, Roentgen acquired French customers and the title of *ébéniste mécanicien du Roi et de la Reine*. Among the furniture which he supplied to Louis XVI was a desk with mechanical contrivances for which the king was reputed to have paid 80,000 *livres*, one of the highest prices of the century for a piece of furniture and the present equivalent of more than \$200,000. Owing to the volume of his French sales, Roentgen was obliged to gain admission to the French cabinetmakers' guild in 1780. In



67. Roll-top desk (Cat. no. 13)

addition to selling furniture in France and Germany, Roentgen traveled through the low countries and into Russia with a train of furniture, and had sales depots in Vienna and Naples. During the French revolution Neuwied became a center for the counter-revolutionary activities of emigrés and suffered bombardment by French troops in 1795. His workshop devastated and prosperity checked by these disorders, Roentgen retreated from Neuwied in 1797, not to return until 1802. He died on a visit to Wiesbaden on February 12, 1807.

Many pieces have survived from the large furniture output of Roentgen's furniture workshop. The greater part of these are not signed, but occasional pieces bear the signature of

D. ROENTGEN which he adopted to conform to regulations of the Paris guild, while others bear his surname or initials in script worked into the marquetry, and a few are stamped with the letters R, DR or the mark  $\frac{4}{R}$ . Roentgen's furniture is known for its intricate marquetry. He seems to have eschewed shading or engraving of the wood, preferring to indicate depth and texture by minute pieces of marquetry. Prints of François Boucher and Jean Pillement and drawings by Roentgen's friend, the fresco painter Januarius Zick, provided designs for some of the pictorial marquetry panels of his furniture.

**Comments.** The best known though not the earliest example of this type of roll-top desk is the so-called *bureau du*



68. Marquetried roll-top (Cat. no. 13)

*Roi* begun by Jean-François Oeben in 1760, finished, signed and delivered by Jean-Henri Riesener in 1769 at a cost of 62,985 livres for the *cabinet intérieur* of Louis XV at Versailles, where it has now been replaced. At the time it was made, a quarter turn of the key in the lock would permit the counterweighted roll-top of this desk to slide back and would release all the drawers; another turn would reverse the process, closing and locking the desk.

Harewood, which forms a ground for the marquetry panels of the roll-top, the sides and the exterior drawer fronts of the Museum's desk, was a species of native sycamore or maple. In its natural state this wood lacked color, so that it was often stained. The name, which came into use in the nineteenth century, derived from *ahorn*, the German word for maple. The finest cuts of harewood, such as those used on the roll-top desk, exhibit a fiddle-back or cross-grained figure. Roubo calls this wood *érable*, and writes admiringly of it: '... l'Érable qui, quoique sans couleur, est un des plus beaux Bois qu'on puisse employer en Ebénisterie, sur-tout lorsqu'on le teint en gris ou de quelqu'autre couleur... il a l'avantage de faire un très-bel effet, de quelque manière qu'il soit refendu; car s'il l'est sur la maille, ... il représente

une surface ondée, qui, à l'aspect, semble être en relief; si, au contraire, on le refend parallèlement aux couches concentriques, sa surface devient moërée comme une étoffe' (*L'Art du Menuisier Ebéniste*, by M. Roubo, Paris, 1774, p. 790).

**Comparable Examples.** A marquetry roll-top desk by Roentgen given by Marie-Antoinette to Pope Pius VI in 1779 and later acquired by the Berlin Schlossmuseum was set with gilt bronze mounts resembling those of the Museum's desk (*Abraham und David Roentgen und Ihre Neuwieder Möbelwerkstatt*, by Hans Huth, Berlin, 1928, p. 63, fig. 19). Corresponding marquetry and several corresponding mounts appear on a roll-top desk signed D. ROENTGEN sold from the collection of Jacques Doucet at the Galerie Georges Petit, June 7-8, 1912, no. 323, and now in the Thyssen collection, Lugano, Switzerland, and on a similar roll-top desk sold from the collection of Emmanuel Bocher, Galerie Georges Petit, June 14, 1921, no. 72. In *Les Artistes Décorateurs du Bois* by Henri Vial, Adrien Marcel and André Girodie, Paris, vol. II, 1922, p. 127, the authors specify a 'grand bureau à cylindre avec marqueterie fleurs bleues et rubans sur fond d'amarante' in the collection of Alfred de Rothschild, London, which presumably also

resembled the subject of this entry. There are furthermore two earlier roll-top desks with curving legs and corresponding marquetry, the one in the Residenzmuseum, Munich, the other in Dr. James Hasson's collection, London, formerly in the collection of H. M. W. Oppenheim, sold at Christie's, June 10-16, 1913, no. 192.

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Exhibited.** 25 Park Lane, London, Three French Reigns Loan Exhibition, February 21-April 5, 1933 (no. 534 of the catalogue).

**Published.** James Parker, *M.M.A. Bulletin*, May, 1960, pp. 299-301.

### 14: Figs. 69-77

UPRIGHT SECRETARY with fall front. French, 1775-1780. 58.75.53

**Type.** *Secrétaire à abattant* or *secrétaire en armoire*.

**Measurements.** Height: 56½ inches. Width: 39½ inches. Depth: 16 inches.

**Description.** The secretary is of oak and pine veneered with king-wood, satin-wood, holly, green- and black-stained wood, purple-wood, satiné, tulip-wood and sycamore. Under the top of breccia marble a plain burnished gilt bronze torus moulding extends along the front and is repeated on the sides. The front of the oak drawer in the frieze and the two sides of the frieze are veneered with king-wood. A mat and burnished gilt bronze scrolled shell and garlanded fret motive is fitted to the recessed panel of the top drawer front, and is repeated on the sides. The canted front stiles have mat and burnished gilt bronze garlanded console motives, reduced versions of which appear on the back stiles. A plain torus moulding extends along the front under the top drawer, and along the sides. The fall front is marquetry with an architectural vista of a trelliswork pavilion with pagoda roof before a hemicycle of trelliswork buildings, executed in faded green-stained wood; engraved satin-wood, king-wood, holly, and black-stained wood, the edges of the purple-wood border are filleted with holly, and the panel is banded with tulip-wood. A plain burnished gilt bronze grooved moulding is fitted to the purple-wood border following the indentations at the corners of the marquetry panel. The square outside corners of the border are set with mat gilt bronze rosettes. Two marquetry panels of the same woods representing trelliswork garden alcoves, similarly framed, decorate the cupboard doors below. Each side of the secretary has two marquetry panels of flowered vases on plinths in green-stained wood, sycamore and satin-wood on a tulip-wood ground banded and framed in the same manner as the front panels. The front stiles are marquetry with hunting trophies, floral motives and rosettes, the back stiles with trails of water leaves of satin-wood and

sycamore on grounds of green-stained wood filleted with holly and banded with purple-wood. The top edge of the projecting apron is trimmed with a gilt brass moulding extending along the front and sides, and the center is set with a foliate architectural motive of triglyphs and guttae. The apron is marquetry with a wave pattern of satin-wood on the front, of satiné on the sides, on a ground of green-stained wood filleted with holly and banded with purple-wood. The block-shaped feet are veneered with purple-wood, the front feet set with gilt bronze leaf and wreathed urn motives. The fall front is held by steel struts, its sides are veneered with tulip-wood, the edges of the writing surface with purple-wood that frames a panel of modern green gold-tooled leather. The interior behind the fall front consists of a broad shelf above a shelf divided by a partition, and two nests of three drawers flanking two narrower shelves on the lowest stage. The back of the fitted interior is of varnished oak, the sides are veneered with satiné, the front edges of the divisions with king-wood, and the shelves with satiné filleted with holly and banded with purple-wood. Vignettes of books are marquetry on the drawer fronts in satin-wood and stained woods on a ground of king-wood banded with purple-wood. The drawers open by means of gilt bronze rosette pulls, their top front edges are veneered with satiné, and the lower right hand drawer is fitted with compartments for writing equipment. The sides of the doors below are veneered with tulip-wood, the backs with purple-wood. Two oak shelves are contained behind the doors.

**Condition.** The metal lock of the top drawer of this secretary is a replacement and is marked on the top edge with the inscription: 'CHUBB'S NEW PATENT 67 SAINT PAULS CH(URCH) Y(AR)D LONDON CHUBB & SON MAKERS TO HRH PRINCE ALBERT 45943'.

**Signature.** Signed by Pierre Roussel on the left stile on the back, with the joined initials JME of the cabinetmakers' jury (fig. 69).



69. Signature on the secretary (Cat. no. 14)

**Artists.** Pierre Roussel, who signed the secretary, was born in 1723, married Marie-Antoinette Fontaine in 1743, and became a master cabinetmaker August 21, 1745. His workshop was at the sign of Saint Peter in the rue de Charenton. Between 1775 and 1780 he executed important commissions for the Prince de Condé. He died June 7, 1782. As was the



70. Upright secretary with fall front (Cat. no. 14)

custom, his widow assumed management of the business after his death. Guild rules specified that a widow during her lifetime be allowed to sign furniture with her late husband's mark. The widow Roussel was assisted by two

sons both of whom had become master cabinetmakers, Pierre Michel in 1766, and Pierre II in 1771, who were active until 1792, and used their father's mark to sign the furniture they produced.



71. Upright secretary with fall-front (Cat. no. 14)



72-73. Sides of the secretary (Cat. no. 14)

**Comments.** The marquetry panels on the front of this secretary derive from two engravings of garden trelliswork (figs. 75 and 77). These engravings were part of a series several sheets of which bear the inscription 'Blondel inv.' probably referring to Jacques-François Blondel, French architect, watercolorist and engraver (1705-1774), who may have engraved a portfolio of such subjects for a private client. Enlarged drawings must have been made from the engravings for the marquetry cutter to follow (see under no. 15). Possibly the trees and potted flowers which appear on the fall front and doors below, but are absent from the engravings, were improvised by the draughtsman and added to his drawings. Improvised drawings frequently served as models for the cutting of marquetry, but it is exceptional to find published engravings from which marquetry panels derive. Trelliswork conceits such as those depicted in the engraving and marquetry were favorite garden decorations in the eighteenth century, and were thought to accord better with their natural surroundings than did masonry or stucco. Rooms, colonnades and portals were built of trelliswork which served as a fabric for growing plants during the season. Chestnut laths were tied together with wire to form these structures, which were painted every year to prevent deterioration.

The French word *secrétaire* and its English equivalent allude to the secret papers often kept in the piece so named. The *Dictionnaire de Trévoux* gives the definition of a secretary: 'On appelle secrétaire une espèce de table ou de bureau élevé, en forme de pupitre, dans lequel sont plusieurs tiroirs fermés à clef ou l'on renferme des papiers de conséquence'. The upright secretary with its lock and cupboard or *armoire* below, which sometimes held additional drawers

and a strong-box, qualified as such a safe repository. This type of desk, called variously *secrétaire à abattant* or *secrétaire en armoire* originated about 1745, and an early example was described in an inventory of furniture supplied by Antoine Gaudreau, cabinetmaker to Louis XV, dated May 20, 1747: 'No. 1423. Pour servir dans un appartement de Dame au château de Choisy. Un secrétaire de bois de citronnier, formant en même temps armoire et commode . . . Le devant s'abat pour former une table à écrire couverte de maroquin noir encastrée et portée par deux tringles de fer mobiles. . . . Le tout haut de 6 pieds 2 pouces sur 3 pieds 7 pouces de large et 20 pouces de profondeur par le milieu' (*Histoire Générale des Arts Appliqués à l'Industrie. Le mobilier au XVIIe et au XVIIIe siècle* by Emile Molinier, Paris, n.d., p. 138, footnote 1).

**Comparable Examples.** A similar upright secretary marquetry with architectural scenes and with some corresponding gilt bronze mounts, signed by Claude-Mathieu Magnien, is in the collection of Mrs. Samuel, Heywood, Surrey ('An Introduction to French Marqueterie', by Seymour de Ricci, in *International Studio*, vol. 96, May, 1930, p. 47). Two other such desks marquetry with still life scenes, both signed by Roussel, were sold from the collection of Mme. Richard Wallace, Galerie Charpentier, Paris, December 16, 1949, no. 38, and from an anonymous collection sold in Paris, June 15, 1951, no. 132, and a somewhat similar desk signed by Roussel was formerly in the collection of Mrs. Orme Wilson (*Paris Furniture by the Master Ebénistes*, by Charles Packer, Monmouth, 1956, fig. 167). A pair of corner-cupboards signed by Roussel with comparable marquetry and some corresponding gilt bronze mounts was sold from the collection of the Honourable W. F. B. Massey-Main-



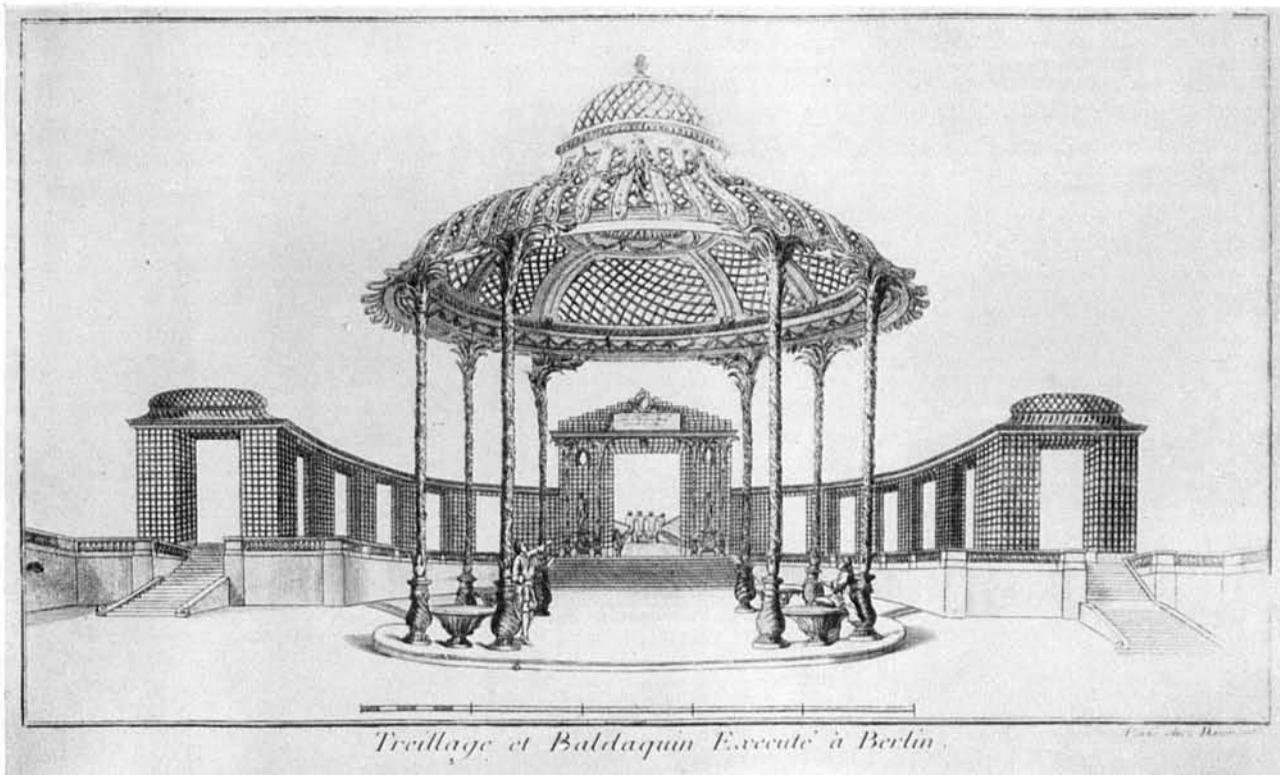
74. Marquetry panel on cupboard door of secretary (Cat. no. 14)



75. Engraving of trelliswork architecture. See fig. 77



76. Marquetry panel on the fall front of the secretary (Cat. no. 14)



77. Engravings of trelliswork architecture attributed to Jean-François Blondel (1705–1774). From *Dessins de Berceaux, Baldaquins, Portiques et Salons en Treillages des XVIIe et XVIIIe siècles*

waring, at Willis's Rooms, London, June 6, 1904, no. 945, and a somewhat similar pair of signed corner-cupboards with a matching commode is in the Boston Museum of Fine Arts (Packer, *op. cit.*, figs. 126, 127); Roussel also signed a pair of corner-cupboards at the Cleveland Museum with comparable marquetry of architectural scenes (*Catalogue of the Elisabeth Severance Prentiss Collection, French Furniture and Sculpture* by William M. Milliken, Cleveland, 1944, p. 48, fig. 23).

A marquetry commode signed by Roussel with a similar gilt bronze garlanded and fretted frieze mount is in the Musée Jacquemart-André, Paris (*Louis XVI Furniture*, by F. J. B. Watson, New York, 1960, pp. 106, 107, fig. 29).

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Exhibited.** 25 Park Lane, London, Three French Reigns Loan Exhibition, February 21–April 5, 1933 (no. 109 of the catalogue); Musée de Versailles, Château de Versailles, Deux Siècles de l'Histoire de France (1589–1789), loan exhibition, June–October, 1937 (no. 343 of the catalogue; loaned by Duveen Brothers).

**Published.** James Parker, *M.M.A. Bulletin*, May, 1960, pp. 300, 302.

### 15: Figs. 78–81

UPRIGHT SECRETARY with fall front. French, 1775–1780. 58.75-54

**Type.** *Secrétaire à abattant* or *secrétaire en armoire*.

**Measurements.** Height: 56 inches. Width: 38½ inches. Depth: 15½ inches.

**Description.** The secretary is of oak and pine, veneered with tulip-wood, purple-wood, satiné, green-stained sycamore, satin-wood, holly and black-stained wood. The slab on top is of breccia marble, called *brèche d'Alep*. A gilt bronze tongue motive moulding extends along the front and sides on top under the marble. The recessed panel of the drawer front in the frieze is of green-stained sycamore, filled with a mat and burnished gilt bronze rosette and foliate guilloche mount framed by a raised band of tulip-wood, repeated on the sides of the desk. The iron key serves as a pull to open this oak drawer, the top front edge of which is veneered with purple-wood. A strip of mat and burnished gilt bronze grooved moulding under the drawer is repeated on the sides of the desk. The back stiles are set with gilt bronze rosettes on a rectangular green-stained sycamore veneer banded with tulip-wood and a fillet of holly, while mat and burnished gilt bronze tapering architectural motives with oak leaf and acorn clusters decorate the canted front stiles. The back stiles are veneered with a single bar of satin-wood edged with a holly fillet and cross-banded with tulip-wood, similarly filleted. The front stiles are veneered with tulip-wood and triple vertical bars of satin-wood filleted with

holly and black-stained wood interrupted in the middle by gilt bronze rosettes. The fall front and two cupboard doors below are marquetry with a tulip-wood latticework banded with holly and black-stained wood, punctuated at the intersections by checker-board motives of the same woods. Engraved rosettes of holly are set in squares of green-stained sycamore within the lattices. The latticework marquetry is framed by two bands of holly with double fillets of black-stained wood separated by a band of purple-wood set with a mat and burnished gilt bronze imbricated motive moulding. Two panels of the same marquetry similarly framed are on each side of the secretary, set with mat and burnished gilt bronze grooved mouldings. Gilt bronze rosettes are set on tulip-wood veneer above the back feet, and on green-stained sycamore veneer framed by raised bands of tulip-wood above the front feet. The short square tapering feet are veneered with tulip-wood and have plain gilt bronze collars with architectural guttae motives and ribbed square sabots. The sides of the fall front are veneered with purple-wood as are the edges of the writing surface which is covered with modern brown gold-tooled leather. The interior behind the fall front consists of a single broad shelf above another divided by a partition with nests of two drawers flanking a pigeon-hole on the lowest stage. These drawers open by means of gilt bronze wreath and patera pulls, and the lower right hand drawer is fitted with silvered metal containers for writing equipment. Pressure on a wooden bar in the floor of the pigeon-hole permits a section of the floor to slide back revealing a shallow secret compartment. The frame of the fitted interior is veneered with purple-wood, the fronts of the divisions with tulip-wood, the shelves with satiné, and the fronts of the drawers with tulip-wood filleted with holly. The edges of the cupboard doors below are veneered with purple-wood and their backs with satiné. A broad oak shelf above another divided by a partition lies behind them.

**Signature.** Signed by Guillaume Kemp on the back left corner of the oak top under the marble, with the joined initials JME of the cabinetmakers' jury (fig. 78).



78. Signature on the secretary (Cat. no. 15)

**Artists.** Guillaume Kemp, who signed this piece, was born in Bonn, Germany, emigrated to Paris, and married in 1757 Marie-Françoise Périé, the daughter of a French cabinetmaker. He became a master cabinetmaker October 3, 1764, and had a shop on the rue de la Roquette in the Faubourg Saint-Antoine.



79. Upright secretary with fall front (Cat. no. 15)

The guild to which Kemp was admitted as a master was comprised of roughly one hundred and fifty *ébénistes* or case-furniture makers, one hundred and thirty chair makers or *menuisiers*, who could also make case-furniture from solid wood but were not allowed to practice veneering or marquetry, and of fixed numbers of other wood workers: musical instrument makers, carriage makers, and carvers of wood paneling. The guild was a conservative institution established for the purpose of regulating the status of master and craftsmen. Only a master had the right to employ assistants in his shop, and the obligation of signing his work by striking an inconspicuous part of a piece of furniture with a metal die bearing his mark, usually his initials and surname. A master's privileges were only acquired after long years of training which often began with apprenticeship at the age of twelve or fourteen. Apprenticeship might last six years or more, the journeyman stage or *compagnonnage* three to six years. After this training, the aspirant had to submit an example of his work, the *chef d'œuvre*, to be approved by a jury composed of guild members, and had to pay the guild a large fee before he could qualify as a master. The severity of these conditions was often relaxed in favor of a master cabinetmaker's son, son-in-law, nephew, or other kin. Unlike other master cabinetmakers who occupied their time with overseeing the work of assistants and with business management, Guillaume Kemp continued to practice the craft of cabinetmaker. In 1786 he executed ten marquetry panels for a writing table, commissioned from the cabinetmaker Guillaume Benneman, and delivered for the use of Louis XVI in the *cabinet intérieur* of his apartments at Versailles, now at Waddesdon Manor, Buckinghamshire. Kemp continued to produce furniture until the eve of the Revolution.

**Comments.** The green color of some of the marquetry decoration of this piece was the result of a staining process described by Roubo (*L'Art du Menuisier Ebéniste* by M. Roubo, Paris, 1774, pp. 795–797). A preliminary step was to mix a solution of blue dye containing indigo and sulphuric acid, to which a yellow colorant made from the roots or berries of the barberry plant was added (fiber from barberry shrubs grown in Crete was particularly esteemed for its brilliant yellow color). Sections of veneer were then soaked in this stain for a period of two weeks to one month. The colors of dyed woods have retained some of their original brilliance on protected parts of furniture, such as the drawer fronts of fitted interiors.

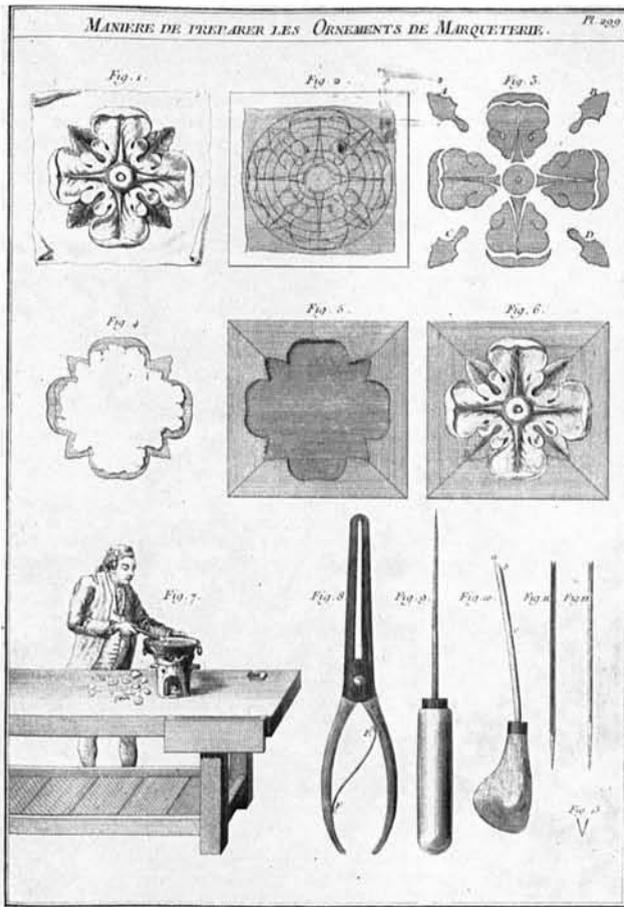
The eighteenth century French name for geometrical marquetry such as that of the Museum's desk was *placage à compartiments*, and it was considered less difficult to execute than pictorial marquetry (for an example, see the marquetry of no. 14), which fell under the category of *ébénisterie ornée*, and was called *mosaïque* or *peinture en bois*. A drawing was usually prepared of a suitable marquetry pattern which was



80. Upright secretary (Cat. no. 15)

then traced so that the various parts of the design could be cut out and pasted on different wood veneers (fig. 81), or a metal model of a rosette or other motive to be repeated could be cut for the marquetry saw to follow. Coloring, cutting and laying of marquetry was a painstaking process. When the marquetry parts were assembled on a carcass panel they were often incised with the point of a burin-like instrument, producing a hatched or shaded effect that resembled and was called engraving. Finally the marquetry panel was rubbed smooth and polished with wax until the surface reflected like mirror glass, then coated with varnish to preserve the wood colors.

*Brèche d'Alep* marble tops like that of the Museum's secretary occur frequently on French eighteenth century furniture. The breccia quarries of Provence were discovered in that century, when Italian samples of the marble were already known. A composite of marble fragments embedded in a hardened matrix, breccia aroused analytic interest of the time, and was described in Diderot's *Encyclopédie*: 'Il y a des marbres qui ne sont composés que d'un amas confus de petits fragmens de différentes couleurs, qui ont été comme collés ou cimentés les uns aux autres par un nouveau suc



81. Plate from *L'Art du Menuisier Ebéniste*, by M. Roubo, Paris, 1774, showing (1-6) procedures in the cutting of marquetry, (7) shading marquetry pieces in hot sand, and (8-12) instruments for engraving marquetry

pierreux de la même nature que ces morceaux. Ces marbres ainsi formés de pièces de rapport, se nomment *breche* (*Encyclopédie ou Dictionnaire Raisonné des Sciences, des Arts et des Métiers*, Neuchâtel, vol. X, 1765, p. 71a).

**Comparable Examples.** An upright secretary signed by Kemp with similar marquetry and some corresponding gilt bronze mounts is in a French private collection (reproduced in 'J'ai transformé toutes mes pièces en salons', by Eveline Schlumberger, in *Connaissance des Arts*, No. 57, November 1956, p. 41). Somewhat similar marquetry appears on a small oblong work table signed by Kemp in the collection of Mrs. Herbert A. May, Washington, D.C.

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Published.** James Parker, *M.M.A. Bulletin*, May, 1960, p. 302.

## 16: Figs. 82-86

UPRIGHT SECRETARY with fall front and strong box. French, late eighteenth century. 58.75.120

**Type.** *Secrétaire à abattant, or secrétaire en armoire.*

**Measurements.** Height: 63 $\frac{5}{8}$  inches. Width 34 $\frac{1}{2}$  inches. Depth: 19 $\frac{1}{2}$  inches.

**Description.** The secretary is of oak veneered and banded with burl yew-wood, black-stained wood, amboyna, harewood, satin-wood, tulip-wood, satiné, holly, and purple-wood. The shape of the top conforms to the projections of the canted front stiles and of the back stiles. The top lacks a marble slab, but is veneered with satiné filleted with black-stained wood and banded with purple-wood. The mat and burnished gilt bronze gallery of openwork tongue and leaf motives surmounts a cornice of an egg and dart moulding supported by a band of foliated consoles above a leaf motive moulding. The stiles are fitted with gilt bronze oblong leaf and berry rosettes below sections of leaf motive and strapwork moulding, set on black-stained wood banded with purple-wood. The front of the oak drawer in the frieze of the desk holds a gouache sketch (see below), set behind glass, framed by a gilt bronze leaf motive moulding and black-stained veneer. This spring-driven drawer is released by a button on the band above the fitted interior of the desk, and is engaged by the lock of the fall front. The sides of the frieze are set with similar gouaches framed behind glass above a convex gilt bronze beaded guilloche moulding which extends along the front and sides of the desk. Below this moulding the stiles are set with gilt bronze ribbed and voluted term mounts with rams' heads and oak leaf and acorn cluster pendants upon recessed panels of amboyna veneer, trimmed with brass bead and reel mouldings, and framed by raised bands of black-stained wood. Each of the four stiles tapers to a base of three graduated blocks veneered with black-stained wood and set with a gilt bronze convex laurel leaf and berry moulding, two plain mouldings, and a square leaf and berry rosette, the lowest block banded with brass resting on two gilt bronze spheres above the apron. The fall front of the desk contains a gouache sketch of lace with a water-color collage, framed by gilt bronze beaded leaf and twisted rope mouldings and black-stained veneer. A hinged section in the center of the horizontal top member of the gilt bronze moulding on the fall front serves as a keyhole escutcheon for the lock, and a section of the left hand moulding of the door below is hinged for the same purpose. The front of this door is veneered with a panel of burl yew-wood, framed like the gouache above. Each side of the desk is veneered with two panels of burl yew-wood similarly framed. The top edge of the projecting apron is trimmed with a gilt bronze gadrooned leaf motive moulding interrupted by the stiles which are set with openwork double guilloches. The feet are top-shaped and have gilt bronze gadrooned collars and cup-shaped sabots with overlapping leaves and button tips. The sides of the fall front are veneered with black-stained wood, and the writing surface is covered with the original blue-green gold-tooled velvet; the mar-

quetry border of the writing surface consists of strips of burl yew-wood filleted with black-stained wood and banded with purple-wood, with squares of amboyna filleted with holly and black-stained wood at the corners. The fall front is hinged to a panel veneered with satiné which slides in grooves to the back of the desk and provides support for the writing surface. Immediately above this surface, two small oblong oak boxes veneered on the front with purple-wood are hinged to the side of the carcass, and swing over the writing surface by means of brass thumb grips; the left hand box is plain, while the box on the right is fitted with three compartments for writing materials. The fitted interior consists of a central recess with a door flanked by two nests of two drawers with a wide drawer above and below. The spring-driven upper drawer is released by a button on the band above the fitted interior, the lower drawer by a catch above the writing surface. The fronts of the divisions of the interior are veneered with black-stained wood. The central door holds a pastel portrait framed behind glass by a gilt bronze leaf motive moulding banded with purple-wood flanked by strips of amboyna banded with purple-wood. The fronts of the upper and lower drawers are divided into three partitions holding gouaches and framed behind glass by gilt bronze twisted bead and rope mouldings and bands of purple-wood, the vertical divisions between partitions marked by strips of black-stained wood. The four side drawers are set with single gouache sketches similarly framed and provided with plain gilt metal ring pulls. A key unlocks the center door which is veneered on the top and side with purple-wood and on the back with satin-wood. The recess behind the door is veneered with satin-wood, its front division banded with purple-wood, and the back of the recess is set with mirror glass framed by purple-wood. The top edge of the lower door is painted black, while the left edge is veneered with black-stained wood and the back with harewood banded with tulip-wood between fillets of black-stained wood framed by bands of purple-wood. The same veneer and banding occurs on the front of the nest of three drawers behind the door. These drawers open by means of gilt-bronze ring pulls attached to beaded and striated paterae, and their front tops are veneered with purple-wood. The middle drawer is provided with an oval gilt bronze beaded and bow-knotted escutcheon plate, and the lock of this drawer engages the upper and lower drawers, making a *coffre-fort* or strong box of the lower compartment of the desk.

**The Water Color, Gouache, and Pastel Sketches.** The front of the drawer in the frieze of the Museum's desk is set with a strip of paper painted in gouache with a vignette of three nymphs in a landscape setting, over a folded band of lace drawn in sepia ink on a blue ground, flanked by two vignettes of a boy and a lamb and bagpipes with a cage in pastoral landscapes. The gouache on the left side of the desk represents a similar group of three nymphs in a landscape

painted with a scrolled border picked out in gold with green edges, and the gouache sketch on the right is of a group of figures in court dress, with a scrolled border of painted lace picked out in gold and blue. The sketch on the front of the desk (fig. 64) is of folds of lace, drawn in ink and colored with gouache, falling from a garland of roses, daisies, primroses, morning glories, and other flowers, with another garland and a swarm of bees, painted in gouache colors on a violet-colored background. A water color collage of a bacchanalian scene with a nymph, faun, goat and two *putti* against a background of fantastic architecture, has been cut out and pasted in the center of the lace flounce. The door of the fitted interior holds a pastel head and shoulders portrait of a woman wearing a blue dress and pearl earrings leaning against a yellow pillow (fig. 85). The central panel of the drawer immediately above the door is set with a gouache fan painting of a sheep-shearing scene with birds in flight, a parrot on a branch, and a hen in the foreground; the imprints of a fan's spindles are visible on the paper of this sketch (fig. 84). The other gouache sketches of the drawer fronts consist of four portraits set in painted lace borders at the corners of the fitted interior, and five rural vignettes in similar borders. The partition under the central door holds one of these vignettes with another sheep-shearing scene bearing the inscription: 'Non le bien supreme/n'est pas dans le/Splendeur/On le doit/a Soy me/. . . eur.'

Some of the painted lace of these sketches derives from Valenciennes lace, but the folds painted on the fall front are based on no known type, and may have been imitated from paper lace of the period.

The fan painting in the center of the top drawer of the interior (fig. 84) is by an unknown Italian artist of the last half of the seventeenth century, the other gouaches were executed by a French fan painter working in the last half of the eighteenth century.

The French pastel portrait on the central door of the interior (fig. 85) derives from one of a series of unidentified court portraits painted by the Italian artist Pietro Rotari (1707-1762) between 1756 and 1762 for the Gallery of Graces at Peterhof Palace, near Leningrad. The sitter has never been identified, though other versions of the portrait exist, notably a pastel formerly in the collection of D. I. Stchoukine, Moscow, attributed to François Boucher and now in the Pushkin Arts Museum, Moscow (*Art Treasures in Russia*, by Alexander Benois, vol. 5, 1905, pp. 119-120, fig. 64), another pastel attributed to a French artist in the Art Gallery of Western Australia, Perth, Australia, an oil attributed to Pietro Rotari, part of a series painted for Schloss Pillnitz on the Elbe, sold with the collection of Herbert M. Gutmann, Paul Graupe Gallery, Berlin, April 12-14, 1934, no. 31, another oil painting which is part of a series at Archangel-skoye, the former Yussupov family estate near Moscow, another painting attributed to Rotari in the collection of



82. Upright secretary with fall front and strong box (Cat. no. 16)



83. Gouache sketch with watercolor collage (Cat. no. 16)



84. Gouache fan painting (Cat. no. 16)



85. Pastel portrait of a woman (Cat. no. 16)

A. Seligman, New York ('Di Pietro Rotari e di un Libro che lo Riguarda', by Giuseppe Fiocco in *Emporium*, vol. 96, no. 571, July, 1942, p. 278), and still another attributed oil in the De Ette Holden Cummer Museum Foundation, Jacksonville, Florida. A version of this portrait is shown hanging on the wall of a room in an etching signed by Daniel Chodowiecki (1726–1801), entitled 'Cabinet d'un Peintre' and dated 1772, plate 19 of a bound portfolio of Chodowiecki's etchings given by Junius S. Morgan to the Print Department of this Museum (accession number 23.74).

The water color collage pasted to the folds of painted lace on the fall front of this desk (fig. 83) is by an unidentified French artist. Elements of architecture and decoration that appear in this water color date it in the last decade of the eighteenth century, permitting a conjecture that it was added to the front in order to cover a coat of arms or other identification that had to be disguised at the time of the French Revolution.

**Signature and Marks.** Signed PH PASQUIER (fig. 86) for Philippe Pasquier, five times on the left and the right back stiles: once on the top and lower edge of the right stile and on the top edge of the left stile, and twice on the lower edge of the left stile. A red wax seal is affixed to the inside of the lower back rail, bearing the imprint of an eagle, its

wings deployed, encircled by the legend: KPR H STA FRANKFURT A/M No 64. This seal may be an unidentified German collector's mark. Such a collection would be possible for the piece between the time of the Hamilton Palace sale in 1882 and its acquisition by Mr. Morgan prior to 1912. Another wax seal with the legend 'Francfort sur le Main' was visible on a marquetry commode signed by Jean Gillet (Musée des Arts Décoratifs, Paris, Grands Ebénistes et Menuisiers Parisiens du XVIIIe Siècle 1740–1790 Exhibition, December 1955–February 1956, no. 120 of the catalogue, lent by Mme. Balsan).



86. Signature on the secretary (Cat. no. 16)

**Artists.** Little is known about Philippe Pasquier. He was registered as a master cabinetmaker on July 23, 1760, and lived on the rue Boucherat, moving in about 1775 to the rue des Fossoyeurs Saint-Sulpice, where he died in 1783. A marquetry bonheur-du-jour with curved legs sold from the collection of Brigadier-General R. J. Cooper at Christie's, October

30, 1947, no. 121, and a straight-legged marquetry commode sold at the Galerie Georges Petit, March 13, 1922, no. 82, are two other recorded pieces signed by Philippe Pasquier.

**Comparable Examples.** Gilt bronze openwork tongue and leaf motive mounts such as those of the gallery on this secretary appear again on a number of late eighteenth century pieces of furniture signed by the makers Jean-Henri Riesener, Claude-Charles Saunier, Adam Weisweiler, and Charles-Erdmann Richter. A portrait of Riesener by Antoine Vestier in the collection of Mme. Pillaut, Paris, shows the subject leaning on a small writing table the apron of which is set with a similar gilt bronze tongue and leaf motive (*Les Ebénistes du XVIIIe Siècle, Leurs Oeuvres et Leurs Marques*, by Comte François de Salverte, Paris, 1953, frontispiece). An unsigned upright secretary with porcelain plaques at Windsor Castle is veneered with burl yew-wood resembling the veneer of the Museum's desk, and has similar feet (*The Furniture of Windsor Castle*, by Guy Francis Laking, London, 1905, p. 154, fig. 38).

Other pieces of furniture with painted panels mounted behind glass are signed by the eighteenth century cabinet-makers Adam Weisweiler, Jean-Ferdinand Scherdfeger, and Caspar Schneider. The top and drawer fronts of a medal cabinet sold from the Château de Versailles in 1793 were decorated with birds made of their own feathers and insect specimens, framed behind glass. This extraordinary piece of furniture may have presented some analogies with the subject of this entry, and was formerly in the collection of Baron Alphonse de Rothschild (*Le Meuble II, XVIIe, XVIIIe et XIXe Siècles*, by Alfred de Champeaux, Paris, 1885, pp. 288-289).

**Ex Coll.** Alexander Hamilton Douglas, tenth Duke of Hamilton; J. Pierpont Morgan.

The secretary was sold at Christie's on June 20, 1882, with other contents of Hamilton Palace, Scotland, then the property of the twelfth Duke of Hamilton. It was no. 300 of the catalogue, and was bought by Mr. G. Attenborough for four hundred and thirty pounds and ten shillings. The catalogue entry describes it as 'Formerly the property of Mme. Du Barry', an allegation not supported by the surviving papers and inventories of her collection. The tenth Duke of Hamilton married Susan Euphemia Beckford, a daughter of William Beckford, the builder of Fonthill Abbey, and a collector in his own right. No piece of furniture with this description is recorded in the various inventories and catalogues of Beckford's collection, however, so that this desk probably entered the Hamilton Palace collection through purchase by the tenth Duke, who bought other pieces of French furniture for his Scottish seat. Among these were a black lacquer upright secretary and commode made by Jean-Henri Riesener for Marie-Antoinette in 1784, subsequently bequeathed to this Museum by William K. Vanderbilt (accession numbers 20.155.11 and .12), which were sold

with the contents of Hamilton Palace, nos. 1297 and 1298 of the catalogue. According to Alfred de Champeaux, these two pieces figured in an inventory of sale drawn up for the Château de Saint-Cloud, at the time of the Revolution, and are recorded again in an anonymous French sale for April, 1803. The tenth Duke, who was then Marquess of Douglas and an ardent Bonapartist, may have visited France and been able to buy a considerable amount of furniture including the two pieces made for Marie-Antoinette and the subject of this entry at that time (*Le Meuble II, XVIIe, XVIIIe et XIXe Siècles*, by Alfred de Champeaux, Paris, 1885, p. 232).

**Exhibited.** The Metropolitan Museum of Art, New York, Loan Exhibition of the J. Pierpont Morgan Collection, 1913-1914 (mentioned on p. 113 of the catalogue, with the statement 'always . . . said to have been made for Mme. de Pompadour'), French and Company, 978 Madison Avenue, New York, Opening of the New Galleries Exhibition, October 7-25, 1958 (no. 45 of the catalogue).

**Published.** *Histoire Générale des Arts Appliqués à l'Industrie, le Mobilier au XVIIe et au XVIIIe Siècle*, by Emile Molinier, Paris, n.d., p. 190; *Paris Furniture by the Master Ebénistes*, by Charles Packer, Monmouth, 1956, fig. 138.

### 17: Figs. 87-89

SMALL OVAL WRITING TABLE. German, about 1780. 58.75-39

**Type.** *Petite table à écrire ovale.*

**Measurements.** Height: 29½ inches. Width: 29 inches. Depth: 20¼ inches.

**Description.** The table is of oak, pine, and cherry, veneered with harewood and mahogany and marquetry of harewood, satin-wood, green-stained wood and holly. The oval pine top is marquetryed in the center with a knife twined with ivy encircled by a wreath of four clusters of roses, tulips, and lilies, with a lozenge shape of ribbon strands tied in bows through rings at the corners. Two lengths of string carried out in the marquetry tie the mid-points of the ribbon strands to the wreath, crossing around the handle of the knife in the center. The marquetry is of satin-wood, green and other stained woods, the ground of harewood filleted with green-stained wood and holly and banded with harewood. The top is set in a gilt bronze ribbed moulding. Pressure on a button under the front of the table releases the spring driven central drawer, which when extended trips the catches of the spring-driven side drawers, allowing them to pivot on their back edges. The three curved drawer fronts and the curved back panel of the apron under the top are marquetryed with clusters of roses, jonquils and bell-flowers over ribbon swags drawn through loop-holes, executed in satin-wood, green and other stained woods on a ground of harewood, with fillets of holly and green-

stained wood indented at the corners and banded with harewood. The harewood veneered stiles above the legs are inset with brass diglyphs above a plain gilt bronze torus moulding extending around the lower edge of the apron. The square tapering legs are veneered with harewood with plain spandrels flanking gilt bronze guttae motives above three-sided torus mouldings, and rosettes and ribboned laurel leaf and falling berry clusters on the fronts of the legs, which terminate in stepped plinth feet. The three drawers are of cherry, their top edges veneered with harewood. The central drawer is equipped with a pine writing tablet covered in modern green gold-tooled leather bordered by mahogany

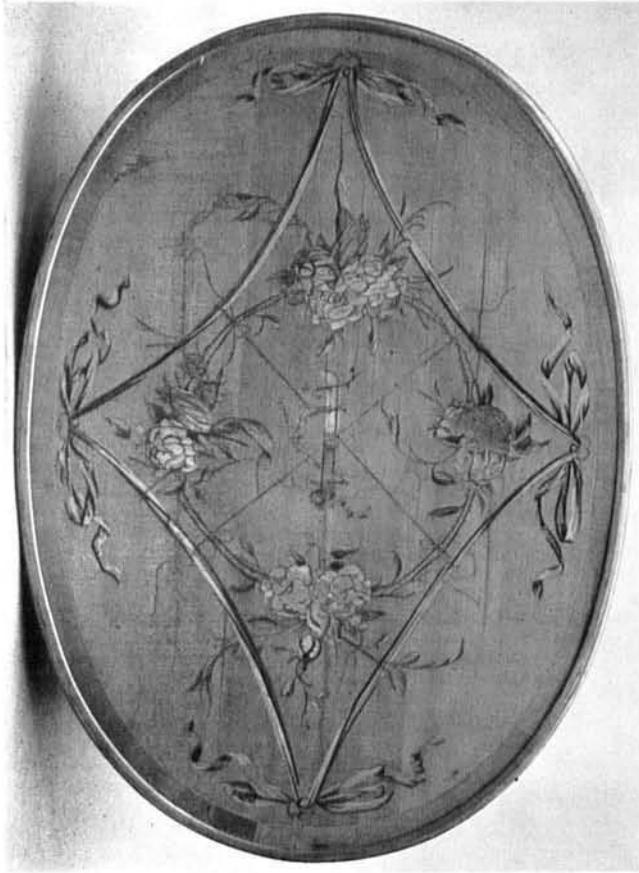
veneer. The sides of the drawer are grooved permitting the writing panel to slide back revealing the drawer recess with two nests of two small cherry-wood drawers at the back. These drawers open by means of gilt metal open scroll handles; their fronts are veneered with tulip-wood, and the fronts of the divisions between the drawers are veneered with green-stained wood. Each side drawer has a bow-fronted recess in the top with two cherry-wood drawers below, opening by means of plain gilt metal ring pulls.

**Signature.** None.

**Artists.** Attributed to David Roentgen (see under no. 13).



87. Small oval writing table (Cat. no. 17)



88. Top of the writing table (Cat. no. 17)

**Comparable Examples.** Many versions of this table exist, for it seems to have been a favorite model that was often repeated in David Roentgen's workshop. Other oval tables which are close to the Metropolitan's in the treatment of marquetry and gilt bronze are an example with more brilliantly colored woods in the Jones Bequest at the Victoria and Albert Museum (*Catalogue of the Jones Collection, Part I, Furniture*, by Oliver Brackett, London, 1922, pp. 24-25, no. 76, fig. 42), two in C. L. David's collection, Copenhagen (*C. L. David's Samling* by Anden Del, Copenhagen, vol. II 1953, pp. 206-207), another sold from the collection of Francis Guérault, 3 rue Roquépine, Paris, March 21-22, 1935, no. 92, a fifth sold from the collection of Lady Sackville at Christie's, June 9, 1936, no. 67, and previously in the collection of Sir John Murray Scott, a sixth sold from the collection of François Coty at the Galerie Jean Charpentier, November 30-December 1, 1936, no. 93, and previously in the collection of Jacques Doucet, and a seventh with faded marquetry at a New York dealer's. Other more widely divergent oval tables from Roentgen's shop are in the Musée Nissim de Camondo, Paris, the Musée de Versailles, the Rijksmuseum, Amsterdam, the Victoria and Albert Museum, London (where there are, in addition to the table already mentioned, two others attributed to

Roentgen), in the collection of Lord and Lady Rosebery, Mentmore, Buckinghamshire, and of Lord Talbot de Malahide, Malahide Castle, County Dublin. In *Kunstgeschichte des Möbels*, by Adolf Feulner, Berlin, 1927, p. 720, figs. 632, 633, the author mentions an oval table by David Roentgen which at the time of publication was in the collection of Robert von Hirsch, Frankfurt, another in the collection of Rudolf von Goldschmidt-Rothschild, Königstein, and a third belonging to E. M. Hodgkins, the Paris dealer. Hans Huth in *Abraham und David Roentgen und Ihre Neuwieder Möbelwerkstatt*, Berlin, 1928, pp. 68, 69, mentions other oval tables at that time in the collection of J. Rosenbaum, Berlin, and Sir Robert Abdy, Paris.

In a portrait of Lady Sybil Eden painted in 1906 by John Singer Sargent from the Wilstach collection at the Philadelphia Museum of Art, the subject is represented playing cards at an oval table with marquetry and gilt bronze mounts characteristic of Roentgen's work (fig. 89). This table may have been a nineteenth century copy, of which a number exist, used by Sargent as a studio prop.

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Published.** James Parker, *M.M.A. Bulletin*, May, 1960, pp. 298, 301.



89. Detail from a portrait of Lady Sybil Eden by J. S. Sargent, 1906. Philadelphia Museum of Art (Wilstach Collection)

FURNITURE WITH PORCELAIN  
PLAQUES FROM THE  
HILLINGDON COLLECTION



# THE FRENCH *MARCHANDS MERCIERS* AND FURNITURE WITH PORCELAIN PLAQUES

THE French eighteenth century *marchands merciers* were art dealers with no exact equivalent in the art market of the present. They interested themselves in every contemporary skill and means of decoration, and used their intelligence to combine different media, to promote new fashions in dress, and to increase the sale of furniture. For goods which were to be sold at their shops these dealers applied to different categories of workmen in Paris. Some of these categories of skilled labor, called *communautés*, were derived from medieval guilds, and changed in the course of the eighteenth century. They were distinguished by name, and a division of labor was observed, recorded in lists published at the time (*Dictionnaire Universel de Commerce, d'Histoire Naturelle, & des Arts & Métiers*, by Jaques Savary des Bruslons, rev. ed., vol. II, Copenhagen, 1760, pp. 131-136; *Dictionnaire Historique de la Ville de Paris et de ses Environs*, by MM. Hurtaut et Magny, Paris, 1779, vol. III, pp. 340-344).

Some of the workmen who served the *marchands merciers* and contributed their skills to the objects sold by these dealers are mentioned in these lists. Among them were the *ébénistes* and *menuisiers* who made furniture and belonged to one *communauté* (p. 94), the *serruriers* or locksmiths, the *fondeurs-ciseleurs* and *ciseleurs-doreurs*, two distinct guilds who prepared gilt bronze mounts (p. 148), the *marbriers* who produced marble tops, the *sculpteurs en meubles* who carved chair frames, as well as the *tabletiers* or turners and ivory-carvers, the *miroitiers*, mirror-makers, the *horlogers*, clock-makers, and even the *éventailistes* or fan-painters whose work might enhance the interest of dealers' wares (p. 98, fig. 84). Other craftsmen used by the dealers belonged to factions outside the *communautés*. Among these were the *orfèvres* or goldsmiths, the jewelers or *joailliers-bijoutiers*, and the porcelain craftsmen who worked under royal patronage at the *Manufacture Royale de Sèvres*.

The *marchands merciers* themselves belonged to a special order of salesman, the third of the six *corps des marchands de Paris*. The third *corps* was the most powerful of these orders and often infringed on the prerogatives of the other five. The title *marchand mercier* originated with the amalgamation of the mercers or textile dealers and the jewel merchants: 'Comme leurs richesses & leur nombre viennent d'être unis aux Communautés des Marchands Grossiers de drap & de soie & aux Jouailliers; aussi se qualifient-ils, Marchands Merciers, Grossiers & Jouailliers . . .' (*Histoire et Recherches des Antiquités de la Ville de Paris*, by Henri Sauval, Paris, 1724, vol. II, p. 475). The *marchands merciers* were subdivided into twenty classes according to the nature of the goods which they offered for sale, and it was the thirteenth class which was privileged to sell works of art: 'Ceux qui vendent des tableaux, des estampes, des candelabres, des bras, des girandoles de cuivre doré & de bronze, des lustres de cristal, des figures de bronze, de marbre, de bois & d'autre matière, des pendules, horloges & montres; des cabinets, coffres, armoires, tables, tablettes & gueridons de bois de rapport & doré, des tables de marbre & autres marchandises & curiosités propres pour l'ornement des appartemens.' (Savary des Bruslons, *op. cit.*, vol. III, p. 849.)

The quarter of Paris favored by the thirteenth class of *marchands merciers* was the rue Saint-Honoré and its adjoining streets. The dealers Lazare Duvaux, Thomas-Joachim Hébert, Simon-Philippe Poirier, C.-F. Julliot, and Charles Darnault had their shops in this quarter. Some of the addresses of these shops have come to light on printed trade cards or bill heads or sometimes on inscriptions or stickers pasted onto pieces of furniture. An example of one of these publicity items for a shop called *Au petit Dunkerque* kept by the dealer Grancher on the Quai de Conti reads as follows 'Granchez, tenant le grand et beau Magasin Français et Anglais, à la Perle d'Orien à Dunkerque, et à Paris quay de Conty au petit Dunkerque, tient en bijouterie et cainqualerie ce que l'art produit de plus nouveau et vend sans surfaire en gros et en détail.' The Quai de Conti was away from the quarter of the other dealers, on the other side of the Seine from the rue Saint-Honoré, but Grancher's shop was much frequented, and Louis-Sébastien Mercier wrote a long commentary on it: 'Le Petit-Dunkerque. C'est la boutique d'un marchand bijoutier, à la descente du Pont-Neuf. Elle étincelle de tous ces bijoux frivoles que l'opulence paie, que la fatuité convoite, que l'on donne aux femmes honnêtes qui n'acceptent point de l'argent, mais bien des colifichets en or, parce qu'ils ont un air de décence . . . De nombreux tiroirs sont remplis de mille bagatelles, où le génie de la frivolité a épuisé ses formes & ses contours. Le prix de la façon vaut dix fois le prix de la matière. L'or a pris toutes les couleurs; le crystal, l'émail, l'acier, font des miroirs taillés à facettes, & les enfantillages de l'industrie délicate sont là sur leur trône. Un homme descend de la voiture, entre dans la boutique du bijoutier, & achete des breloques à un tel prix que la moitié auroit suffi pour faire subsister pendant une semaine entière plusieurs familles nécessiteuses . . . Mais après avoir gémi en philosophe, il faut rendre justice au goût du maître. Il anime, il dirige les artistes; il imagine ce qui doit plaire. En donnant la vogue à plusieurs colifichets, il a fait travailler dans la capitale ce qu'on étoit obligé de faire venir à grands frais de l'étranger . . . Voltaire, lors de son dernier séjour à Paris, se plaisoit beaucoup dans le riche magasin de cette maison curieuse. Il sourioit à toutes ces créations du luxe; il appercevoit, je crois, une certaine analogie entre ces bijoux brillans & son style' (*Tableau de Paris*, by Louis-Sébastien Mercier, rev. ed., vol. VII, Amsterdam, 1783, pp. 81-83).

Mercier's words resume the essential qualities of the kind of art dealer who is the subject of this part of the Introduction, and who was responsible for combining porcelain plaques with furniture. Such a dealer devised new forms for the decorative arts. Oriental porcelains and lacquers, 'ce qu'on étoit obligé de faire venir à grands frais de l'étranger', were given new settings under the dealers' directions. Porcelain figurines of chinamen and animals were provided with gilt bronze mounts and incorporated into clocks, wall lights, ink stands and perfume burners. Vases, ewers, and other figurines of oriental porcelain were mounted in gilt bronze to heighten their effect as *garnitures de cheminée* or as objects for collectors' cabinets. Oriental screens and cabinets were bought by dealers at sales for their lacquer panels which were stripped and re-set in pieces of furniture that met current standards of taste (pp. 77-78 and fig. 60). Seventeenth century panels of *pietre dure* made for Louis XIV's ebony cabinets passed through these dealers' hands and found new settings on tables, cabinets and commodes in the fully developed style of Louis XVI ('Some Louis XVI Furniture Decorated with *pietre dure* Reliefs', by Ake Setterwall in *The Burlington Magazine*, vol. CI, no. 681, December, 1959, pp. 425-435).

In addition to their projects for furnishing houses, the *marchands merciers* undertook to launch new fashions in jewelry ('Le Commerce des Objets d'art et les Marchands Merciers à Paris au XVIIIe Siècle', by Pierre Verlet in *Annales, Économies, Sociétés, Civilisations*, XIII, no. 1, January-March, 1958, p. 23 and *passim*). Snuffboxes, spectacle cases, cane handles, watches, and vanity cases, as well as jewelry properly speaking, came into the dealers' province. Gold and precious jewels, mother-of-pearl, jade, lacquer, and porcelain might be made into these valuables or variously combined for trinkets executed to a dealer's orders. A special article of jewelry or piece of furniture might be commissioned from a dealer, but the buyer could then expect to pay, as much as ten times what he would have to pay for such an article in the dealer's stock (Verlet, *op. cit.*, p. 27).

The wide scope of these dealers and their surveillance of the whole field of French handicrafts did not exempt them from more routine duties of the calling. Sale catalogues were often written by dealers, and a rich client, then as now, might ask the dealer of his choice to bid for items at an important sale. Though he might receive a fee for these services, a dealer's livelihood was assured, then as now, by a large volume of sales and a comfortable profit margin. The important French dealers of the time were richly rewarded, and the wealth of Thomas-Joachim Hébert who kept a shop on the rue Saint-Honoré was alluded to in a squib of 1748: 'Je n'ose regarder la porte d'Hébert; il me vend toujours mille choses malgré moi. Il en ruine bien d'autres en bagatelles. It fait en France ce que les François font en Amérique: il donne des colifichets pour des lingots d'or'. (*Livre-Journal de Lazare Duvaux, Marchand-Bijoutier Ordinaire du Roy, 1748-1758*, . . . by Louis Courajod, Paris, 1873, vol. 1, p. LXXXIX). Louis XV was among those paying with gold ingots for trifles bought from Hébert, who bore the suitable title of *marchand suivant la Cour* or *marchand privilégié de la Cour*, and who was so famous that a shape of Sèvres vase was named after him.

Hébert's nephew, Simon-Philippe Poirier, had also become a dealer and kept shop at no. 85 rue Saint-Honoré opposite the Hôtel d'Aligre, one of the principal auction houses of the time. The shop was called *à la Couronne d'or*, and the golden crown of the name probably appeared on a sign board or perhaps in a gilt bronze panoply over the door. The present location of this shop would be on the rue Saint-Honoré between the rue de l'Arbre Sec and the rue du Louvre. Poirier's father as well as his uncle were dealers, and he belonged to the select category of *marchands privilégiés de la Cour*. In 1771 Poirier delivered to the dauphine Marie-Antoinette a desk which she presented to her mother, The Empress Maria-Theresa of Austria (p. 110). He also supplied furniture and objects to the *Menus-Plaisirs* of Louis XVI and catered to the King's brothers, the Comte de Provence and the Comte d'Artois, to the Prince de Condé, the Maréchal de Soubise, to the King's mistresses, Madame de Pompadour and Madame du Barry, as well as to the other clients mentioned in this catalogue. In addition to the crimson tapestries which he ordered at the Gobelins in Paris for Croome Court, Worcestershire, the sixth Earl of Coventry bought French furniture and porcelains for his houses from the dealer Poirier whose bills dated 1763, 1764 and 1766 are preserved by the Croome Estate Trust. At much the same time Horace Walpole was also shopping at the *Couronne d'or* and a brief description of his purchases there occurred in the invoice of goods shipped to England for him in the years 1765 and 1766: 'A large case; H.W. No. 3. (from Poirier's) containing five smaller cases with Sèvre and Chantilly china.' and 'Two large cases H.W. from Poirier's with clock, secrétaire, coffre

and table. Two red leather chairs.' (*Horace Walpole's Correspondence with Madame du Deffand and Wiart*, edited by W. S. Lewis and Warren Hunting Smith, New Haven, 1939, vol. V, p. 405). The 'table' in this shipment might have been a small eating and work table set with porcelain plaques, similar to two examples at the Museum (see pp. 162-7). Such a 'small table' of Sèvres porcelain is noted in Horace Walpole's description of the contents of Strawberry Hill, his villa near Twickenham ('A Description of the Villa of Mr. Horace Walpole at Strawberry-Hill near Twickenham, Middlesex, with an inventory of the Furniture, Pictures, Curiosities, &c.', *The Works of Horatio Walpole, Earl of Orford*, London, 1798, vol. II, p. 434). This table, which was in the Green Closet at Strawberry Hill, must have been painted with a pattern, possibly a design of flowers painted on the Sèvres plaques, for a Moorfields carpet in the Round Drawing Room at Strawberry Hill was woven with a 'design taken from the Seve china-table in the Green Closet' (Walpole op. cit. vol. II, p. 468). When the contents of Strawberry Hill were sold in 1842, this carpet was described in the catalogue, under no. 57 of the twenty-third day of the sale, May 20, 1842: 'A superior AXMINSTER CARPET, of elegant pattern, with Flowers and scrolls, the design taken from the Sevres China table in the green closet.' The table itself does not seem to have been included in this sale. One of Walpole's friends, the reverend William Cole, accompanied him on two visits to Poirier's shop, and commented in his Journal: 'I was with Mr Walpole one Day at a great Shop in Paris, Mr Poirier's, where it (Sèvres porcelain) was sold, & saw him give 10 Louis or Guineas for a single Coffee Cup, Saucer, & a little square sort of *Soucoupe*, or under-Saucer, to set them on; they were indeed the highest finished Things of the Kind that can be conceived: perfect Jewels that deserve to be set in gold Frames to be admired & looked at, but never to be used for Fear of breaking them . . .' Under another heading of his journal, dated November 14, 1765, the reverend Mr. Cole told of the second visit to the *Couronne d'or*: 'From this dangerous Shop (Dulac's) we went to another not a whit less so, Mr Poirier's, where the China & Toys & fine Cabinets were rather richer & in greater Abundance; being a Magazine of several lower Apartments full of them: Mr Walpole, among other Things, bought an elegant Tripod of gilt Copper, in an antique Fashion of about 4 inches high to burn Incense, or *Pastilles à bruler*, on: it cost 3 Guineas. I bought a single Coffee Cup & Saucer of the enamelled Chantilly manufactured China, for which I gave 12 Livres, or about half a Guinea.' (*A Journal of My Journey to Paris in the year 1765*, by the Rev. William Cole, edited by Francis Griffin Stokes, New York, 1931, pp. 233, 245).

Poirier occasionally turned his hand to the writing of sale catalogues, and the furniture, porcelain, lacquer, and jewelry entries of the Gaignat sale of February 14-22, 1769, were written by him. A clue to his character may be contained in the preface to this catalogue in which he asserts that his descriptions will be honest and concise: 'Dans ce Catalogue on ne se propose que de distinguer chaque piece de façon à la faire reconnoître, d'en dire la qualité, d'indiquer les mutilations dont l'on se sera apperçu. On y trouvera quelques courtes réflexions que l'on a jugé nécessaires pour de certains morceaux. Quelque mérite que l'on trouve souvent dans celui que l'on se propose de décrire, on a cru devoir s'abstenir de tout louer à chaque article, de peur d'ennuyer.'

Poirier's name occurs in bills and inventories of the time and with great regularity in the accounts kept at the *Manufacture Royale de Sèvres*. These account books reveal that he began to order porcelain plaques for furniture in about 1760, and that he established a virtual monopoly on the purchase of such

plaques (*Sèvres, le XVIIIe Siècle*, by Pierre Verlet, Paris, 1953, pp. 30, 31). Except for a few consignments delivered to the cabinetmakers Jean-François Leleu and Pierre Denizot, to a few private individuals, and on several occasions to the *Garde-Meuble de la Couronne*, the output of soft-paste porcelain plaques at Sèvres was, and remained for as long as it lasted, the appanage of Simon-Philippe Poirier and his partners and successors at the *Couronne d'or*, Dominique Daguerre and Martin-Eloy Lignereux. In the 1760's Poirier placed annual order for porcelain trays such as those used on the shelves of green *vernis Martin* tables in the Museum's collection (pp. 162-7). A comparable marquetry table in a private collection is in fact inscribed with Poirier's name: 'Poirier Md. Rue St. honoré a Paris' (p. 165). In the 1770's the account book entries specify that the *Manufacture Royale de Sèvres* delivered to Poirier a number of quarter-round plaques, such as the two plaques fitted to the frieze of the Museum's cabinet signed by Martin Carlin (fig. 90). The two sources drawn upon by Poirier are made explicit in his note appended to a bill of August 21, 1774, submitted to Madame du Barry: 'Nota demande et annonce une table à thé et porcelaine commandée tant chez les ouvriers qu'à la manufacture de Sève.' (Bibliothèque Nationale, Cabinet des Manuscrits, no. 8158). In this note the cabinetmaker, possibly Martin Carlin, who signed four pieces of porcelain furniture in the Museum's collection and to whom three others can be attributed (p. 169), is rated as a mere 'ouvrier'.

The result of Poirier's commissions to the Sèvres manufactory, to the cabinetmakers and to the contributory bronze casters and gilders, locksmiths and others, was a kind of furniture that was collected in the eighteenth century by the rich and extravagant, many of them women.

Madame de Pompadour kept an open account with Poirier, who assisted in the posthumous appraisal of her effects. Her portrait painted by François-Hubert Drouais in 1764, the year of her death, shows her seated at an embroidery frame with gueridon table and work box set with porcelain plaques on her left (fig. ix). She did not own many pieces of porcelain furniture, however, and only one piece described in the inventory which Poirier helped to draft can be identified with furniture of this sort: '709. – Une toilette de Martin, dans le goût du Japon, en relief de Martin, fond vert, composé de deux grands carrés, une pelotte, un petit coffret, une verjette, une brosse à peigne, un miroir; le tout garny de vermeil; deux boestes à pommade rondes; une cuvette ovale; deux pots à pommade; une tasse et un gobelet, couvert le tout de porcelaine de France, partie en mignature; prisé huit cens livres.' (*Inventaire des Biens de Madame de Pompadour, Rédigé après son Décès*, by Jean Cordey, Paris, 1939, p. 63). This case for toilet articles was also decorated with green *vernis Martin*, a French technique imitating oriental lacquer which is explained in the catalogue entry for the two green *vernis Martin* tables given to the Museum by the Kress Foundation (p. 164).

Madame du Barry started to buy porcelain furniture soon after she had first been presented to Louis XV in 1768. On November 18, 1768, Simon-Philippe Poirier billed her for a small porcelain desk costing 1440 francs which resembled two such desks at the Museum (pp. 134-8). In 1770 she moved into her apartments at the Château de Versailles, where she remained until 1774 and where she accumulated other pieces of porcelain furniture described in the unidentified eye-witness's account ('Deux Mobiliers d'Autrefois', by Edouard de Beaumont in *Gazette des Beaux-Arts*, 2nd period, vol. V, 1872, p. 135, footnote 1). Among such pieces which Madame du Barry collected at Versailles, and which were transferred to her Pavillon de Louveciennes after the death of the King

in 1774, was a barometer-thermometer set with porcelain plaques, delivered to her by Poirier in 1769, resembling an example in the Museum's collection (pp. 261 ff.). In the winter of 1770 she bought from Poirier for the Château de Fontainebleau a coffer on stand similar to and perhaps identical with another piece acquired by the Museum in the Kress gift (pp. 126–132), and she continued to patronize this dealer until her disgrace in 1774 ('Simon-Philippe Poirier, Fournisseur de Madame du Barry', by Georges Wildenstein, in *Gazette des Beaux-Arts*, 6th period, vol. 60, September, 1962, pp. 365–377.)

Marie-Antoinette had little taste for porcelain furniture, though she owned a 'secrétaire de porcelaine placé dans son boudoir' (*Mémoires sur la Vie Privée de Marie-Antoinette, Reine de France et de Navarre; par Mme Campan, Lectrice de Mesdames, et Première Femme de Chambre de la Reine*, Paris, 1823, vol. II, p. 21). In 1770 when she was fourteen years old and had barely arrived in France as the bride of the dauphin, Marie-Antoinette commissioned Poirier to supply a desk which she presented to her mother, the Empress Maria-Theresa of Austria in 1771 (*Les Artistes Décorateurs du Bois*, by Henri Vial, Adrien Marcel and André Girodie, vol. II, Paris, 1922, p. 91). This desk cost 1776 livres and was fitted with porcelain plaques. It was delivered to Maria-Theresa in March, 1771, who placed it in her 'cabinet près du jardin' at the Palace of Schönbrunn, near Vienna. The desk has been identified with a piece of furniture in the Bundesmobilienverwaltung, Vienna, which was loaned from the Palace of Schönbrunn to the Château de Versailles for the Marie-Antoinette, Archiduchesse, Dauphin et Reine Exhibition, May 16–November 2, 1955 (no. 707 of the catalogue). This desk which is unsigned has been attributed to the cabinetmaker Adam Weisweiler ('Les Cadeaux Diplomatiques de Louis XVI' by Claude Fregnac in *Connaissance des Arts*, no. 128, October, 1962, p. 50, fig. 11). The queen is reported to have made gifts of porcelain, which may have included porcelain furniture, to her brother-in-law and sister, Albert, Duke of Sachsen-Teschen and Maria-Christina, who were joint governors of the Low Countries (p. 130). Similar gifts were presented by Louis XVI and Marie-Antoinette to the future sovereigns of Russia, Grand Duke Paul Petrovitch and his wife Maria Feodorovna, who visited Paris in 1782 under the assumed names of the Comte and Comtesse du Nord: 'J'entendis Mme la comtesse du Nord parler à la reine d'une visite qu'elle avait faite, avec le grand-duc, à la manufacture de Sèvres, et dans laquelle elle avait trouvé une raison nouvelle de louer la grâce inimitable avec laquelle Sa Majesté savait tout faire. L'auguste couple acheta pour trois cent mille livres de porcelaines. Sur la fin, on présenta à la princesse une toilette de grande beauté. Elle était tout en porcelaine bleu-lapis, ornée de peintures et de bordures en émail, imitant les pierre fines et les perles, et montée en or. Deux Amours placés sur le miroir se jouent aux pieds de trois Grâces, qui le soutiennent. La princesse, en admirant ce bijou, s'écria: 'Mon Dieu! que c'est beau! C'est sans doute pour la reine!' 'Madame' répondit M. le comte d'Angivillers, 'la reine l'offre à Mme la comtesse du Nord; elle espère qu'elle lui sera agréable, et qu'elle la conservera en mémoire de Sa Majesté.' 'Ah! voici partout mes armes, en effet', reprit Mme la grande-duchesse. 'La reine est mille fois trop aimable; je la remercierai moi-même. Oh! le magnifique présent.' Pendant ce temps, M. le comte du Nord examinait aussi des vases et un service de la plus grande beauté, marqués à ses armes de la part du roi; c'était quelque chose de merveilleux. Toute la peur de Mme la comtesse du Nord était que, pendant la route, on ne brisât ces magnificences. Elle en fit prendre tous les soins possibles' (*Mémoires de la Baronne d'Oberkirch sur la Cour de Louis XVI et la Société Française avant 1789*,



ix. Portrait of Mme de Pompadour by François-Hubert Drouais, 1764. Collection of the Earl of Rosebery

published by the Comte de Montbrison, Brussels, 1854, vol. I, pp. 241, 242). The capital piece of the toilet set which Marie-Antoinette presented to the Comtesse du Nord was a table mirror supported by a group of two *putti* and three Graces, alluded to by the Baronne d'Oberkirch. The five figures on this piece of porcelain furniture were modeled by Louis-Simon Boizot, its Sèvres plaques were decorated with drops of enamel by Joseph Coteau, and its mounts were cast of gold rather than gilt bronze. These refinements probably accounted for the high price of 5532 livres which the queen had to pay for this piece alone (*La Manufacture de Porcelaine de Sèvres*, by Georges Lechevallier-Chevignard, Paris, 1908, p. 104). It was included with the other pieces of the toilet set in a shipment to the Palace of Pavlovsk, near Saint Petersburg, where Maria Feodorovna placed it in her bedroom, a location it still occupies (Fregnac, *op. cit.*, in *Connaissance des Arts*, no. 128, October 1962, p. 45, fig. 1). Other pieces of porcelain furniture were at the Palace of Pavlovsk before the First World War (pp. 114, 130, 132, 149), and have subsequently been dispersed.

Porcelain furniture was collected by other women like the Comtesse d'Artois, sister-in-law of Louis XVI (pp. 136, 148), by the Duchesse de Mazarin and the actress Marie-Joséphine Laguerre (p. 129). Few men collected it, but the King's brother, the Comte de Provence is recorded as the owner of such furniture (pp. 129, 148), while one of the most extraordinary pieces belonged to the Prince de Condé. This was a commode veneered with thuya and set with ninety porcelain plaques painted with flower subjects and green borders similar to the plaques on a later cabinet at the Museum (fig. 94). The woodwork of this commode which is now in a private collection in Paris, is signed by the cabinet-maker Bernard Van Risenburgh (p. 164), while the plaques are marked on the reverse with the letter F for the year 1758. The entry for them in the account books at Sèvres occurs in the first three months of 1760, when they were bought by Simon-Philippe Poirier (*Sèvres, le XVIIIe Siècle*, by Pierre Verlet, Paris, 1953, pp. 206, 207, fig. 39). The finished commode was sold by Poirier to Louis-Joseph, Prince de Condé, and is recorded in an inventory taken in 1779 of his effects at the Hôtel de Lassay (*Le Palais Bourbon au XVIIIe Siècle*, by Henry Coutant, Paris, 1905, p. 112). It stood in the *salon de musique* where there was also a porcelain-inlaid jewel coffer on stand resembling two others at the Museum (p. 129).

The fashion for porcelain furniture had curious offspring, one of which was a whimsy for carriages and coaches set with porcelain plaques. The plaques might shatter at the slightest jolt or mishap on the road, but women of different social classes were found to take up the fad: '25 Mars 1780. La fameuse promenade de Longchamp, malgré la saison peu avancée cette année, n'en a pas été moins fréquentée. Hier la file des voitures commençoit, sans interruption, depuis la place de Louis XV jusques à la porte Maillot . . . C'est le-carrosse de porcelaine de madame de Valentinois qui a été décidé la plus belle voiture de la promenade. Cette jeune femme, fille de la Duchesse de Mazarin, une des plus jolies de la cour, attiroit tous les regards . . . Quoique les filles fussent en plus grande abondance que de coutume à cette promenade, elles n'ont pas brillé comme à l'ordinaire. On n'en a remarqué qu'une, dont la voiture en porcelaine aussi luttoit contre la premiere: tous les amateurs, ne connoissant pas cette courtisane, ont été à la découverte. Quelques-uns vouloient que ce fût Mlle. Renard, la maîtresse du Prince de Montbarrey: enfin on a constaté que c'étoit une débutante dans la carriere, appelée Beaupré' (*Mémoires Secrets pour Servir à l'Histoire de la République des Lettres en France depuis*

*MDCCLXII jusqu'à nos Jours . . .*, by L. P. de Bachaumont and others, London, vol. 15, 1781, p. 98). No single example has survived of this sort of carriage, which was made and sold by the *carrossiers*, and with which the *marchands merciers* were not concerned.

Another unconventional use for porcelain plaques was devised by Louis XVI when he commissioned the walls of his dining room at Versailles to be set with porcelain plaques painted with hunting scenes after Jean-Baptiste Oudry (*Versailles*, by Pierre Verlet, Paris, 1961, p. 618). This was a room in which products of the royal Sèvres factory were displayed for sale every year in the month of December, and it is likely that its porcelain wall decoration was supplied directly by the factory.

In Madame du Barry's accounts, the name of Simon-Philippe Poirier appears associated with that of Dominique Daguerre for the first time in June, 1773, and thereafter the *Couronne d'or* was managed by the two men in partnership until 1778, when Poirier resigned and Daguerre assumed direction of the shop. Little is known of the early life of Daguerre, but he may have passed his apprenticeship as a bronze caster, for he is described as the author of a pair of gilt bronze candelabra (*Guide des Amateurs et des Étrangers Voyageurs à Paris*, by M. Thiéry, Paris, vol. II, 1787, p. 546). Daguerre's dealings as Poirier's successor are itemized in bills and records of the time. He continued Poirier's practice of placing annual orders at the *Manufacture Royale de Sèvres* for porcelain plaques to be inserted into furniture. Since almost all the plaques made for this purpose were supplied to him, he may have commissioned eight pen and wash drawings recently given to the Museum by Raphael Esmerian (pp. 130, 149, 161, figs. 99, 127; accession numbers 59.611.2-6, 8.-10). Porcelain furniture of the kind that Daguerre sold at the *Couronne d'or* is represented in these drawings, which may have been sketched at the shop and assembled as a mail-order catalogue to be sent to clients living abroad. Other drawings in the same portfolio are inscribed with the names of Albert of Sachsen-Teschen and his wife Maria-Christina, a sister of Marie-Antoinette, who were joint governors of the Low Countries from 1780 to 1792, and depict furniture acquired for the Palace of Laeken which was built for them near Brussels between 1780 and 1785. Many of these objects were lost at sea when the royal governors were expelled from the Low Countries in 1792, and no surviving furniture has ever been identified with the drawings at the Museum.

The same craftsmen who had served Poirier continued to work for Daguerre, and some of the same items of furniture must have continued in production over a period of fifteen or twenty years (pp. 134, 138). Martin Carlin signed the small writing table set with a single porcelain plaque (fig. 133), which was almost certainly made for Daguerre, as was an upright secretary, also in the Museum's collection, attributed to the cabinetmaker Adam Weisweiler (fig. 121). A black lacquer, steel and ebony writing table now in the Louvre is signed by Weisweiler, and was provided by Daguerre for Marie-Antoinette in 1784 (*Le Mobilier Royal Français. Meubles de la Couronne Conservés en France*, by Pierre Verlet, Paris, 1945, pp. 30, 31, fig. 16). In 1785 Daguerre received the commission for a cabinet to be executed in black wood encrusted with jasper and lapis lazuli, intended to safeguard the queen's diamonds. This piece of furniture, if it exists, has never been identified. Daguerre also supplied furniture for the Château de Saint-Cloud, bought for the queen in 1785, and after the popular uprising of October 5-6, 1789, Marie-Antoinette entrusted him with the safekeeping of a collection of *bibelots* and small personal belongings including lacquer boxes and various objects mounted in gilt bronze

(‘Inventaire de la Collection de la Reine Marie-Antoinette’, by Charles Ephrussi. in *Gazette des Beaux-Arts*, 2nd period, vol. XX, 1879, pp. 389–408). Daguerre’s name is frequently entered in the account books of the *Garde Meuble* between 1784 and 1791 for other goods and services to the French crown, which included supplying gilt bronze wall brackets to the Palais de Compiègne.

Daguerre’s name, like Poirier’s, appeared infrequently on furniture, and a commode and porcelain-inlaid table acquired by Paul Petrovitch and Maria Feodorovna, and formerly at the Palace of Pavlovsk, bear his label: ‘Daguerre – Marchand – rue Saint-Honoré, vis-à-vis l’hôtel d’Aligre – Tient Magasin de Porcelaines, Bronzes – Ebénisterie, Glaces, Curiosités et autres – Marchandises – A Paris’ (*Le Mobilier Français en Russie*, by Denis Roche, Paris, n.d., vol. II, figs. 55, 69). At Buckingham Palace there is a set of sixteen carved and gilded armchairs signed by the *menuisier* Georges Jacob (pp. 64–5), bearing labels with inscriptions in ink ‘Monsieur Daguerre, Fauteuil courant pour le Sallon’, and another set of four carved and gilded sofas similarly labelled ‘Monsieur Daguerre, Canapé pour le Sallon’ (*Buckingham Palace, its Furniture, Decoration & History*, by H. Clifford Smith, London, 1931, pp. 102–103, 160, figs. 169, 170). These chairs and sofas must have been made for Carlton House in London as part of the furniture supplied by Daguerre for the Prince Regent, the future George IV of England, from the *Couronne d’or* in Paris. The Prince’s purchases at the shop were on a large scale for in 1795 Daguerre billed him for £15,500 ‘for furniture sold to H:R:H: and delivered to Carleton House’ (Clifford Smith, *op. cit.*, p. 108).

The stock of the *Couronne d’or* found other buyers in England, and the Baronne d’Oberkirch’s memoirs record the crowds that flocked to the shop on May 25, 1784, to see a piece of furniture bought by the Duke of Northumberland: ‘De l’hôtel Thélusson nous allâmes chez Desguerres, marchand ébéniste fameux, demeurant rue Saint-Honoré, pour y voir des meubles. On ne pouvait approcher de son magasin, tant il y avait du monde; la foule se pressait devant un buffet de salle à manger d’un travail admirable. Il devait être porté en Angleterre chez le duc de Northumberland.’ (Oberkirch, *op. cit.*, vol. II, pp. 39–40).

So sure was Daguerre of his English customers that he brought over a shipment of furniture and objects from Paris to be sold at Christie’s in London on March 25–26, 1791, while the French Revolution was in progress. The preamble to the catalogue of this sale gives the full breadth of Dominique Daguerre’s dealings in works of art: ‘A CATALOGUE of a Capital and Valuable Assemblage Superb ARTICLES IN FRENCH OR-MOULU; comprising Candelabras, Girandoles, Clocks, Bronze Vases and Figures: TORTOISESHELL, EBONY, FINE OLD RAISED JAPAN, and MAHOGANY COMMODOES, PIER TABLES, SECRETAIRES, &c. formed with great Taste, and enriched with the most scarce GEMS; MARBLES, PORCELANE, &c. and Mounted in OR-MOULU. The Whole of these Articles are blended with Taste and Superlative Elegance. Also, An Assortment of French PORCELANE in Desert and Tea Services, Cabinet Cups, Vases, &c. and CLEAR BRILLIANT FRENCH PLATES OF GLASS, of DISTINGUISHED MAGNITUDE, Imported from PARIS BY MONS. DAGUERRE. Which will be SOLD by AUCTION BY MR. CHRISTIE, At his Great Room, in Pall Mall, on FRIDAY, MARCH 25th, 1791, and following Day, Precisely at Half-past Twelve o’Clock . . .’ The upright secretary attributed to the cabinetmaker Adam Weisweiler, and set with a single porcelain tablet and fifteen Wedgwood medallions (fig. 121) may be identical with item no. 70 in the second day of this sale,

described in the catalogue as: 'AN ELEGANT LADY'S WRITING DESK with fall down front, ornamented with porcelaine and Wedgwood medallions, and marble top.'

Daguerre continued operations in Paris, and was mentioned there by William Beckford in a letter to Sir William Hamilton in Naples, dated February 27, 1792: 'Daguerre is encrounting the King of Naples at a shameful rate. I saw yesterday a secretaire (price 19,000 livres) of the most hideous taste with a great deal of bronze ornament wretchedly executed. If the King is desirous of having good work in gold, silver, or bronze, he should apply to Auguste . . . I think you will be enraptured with the furniture I am having made under his direction in the true spirit of Corinth and Athens' (*Wallace Collection Catalogues, Furniture...*, by F. J. B. Watson, London, 1956, p. 73). In 1793 not long after this letter was written, Daguerre moved himself and his business to London, where he rented a shop in Sloane Street (Clifford Smith, *op. cit.*, p. 103), and where he is last heard of in 1795. It is possible that a desk inlaid with porcelain plaques, now at the Museum (fig. 111), may date from Daguerre's English period of activity.

Before quitting Paris, Daguerre had taken a partner at the *Courome d'or* named Martin-Eloy Lignereux who occupied the premises at 85 rue Saint-Honoré until 1793 when he transferred the remaining stock to a shop on the rue Vivienne. In 1795 Lignereux was a member of a committee appointed to appraise the belongings of emigrated noblemen, and he may have supplied Daguerre with wares for his Sloane Street shop at this time. In the early years of the nineteenth century Lignereux gained a reputation as a cabinetmaker whose output rivaled that of the Jacob family (*Les Ebénistes Parisiens (1795-1830) Leurs Oeuvres et Leurs Marques*, by Denise Ledoux-Lebard, Paris, 1951, pp. 193-194), but in 1804 he sold his shop and its contents to the bronze caster Pierre-Philippe Thomire (p. 160), and retired from business.

In the periods of the Consulate and Empire, porcelain plaques continued to be combined with furniture. Georges Jacob's son, François-Honoré-Georges Jacob-Desmaltre produced furniture with such plaques, and a cabinetmaker called Bénard signed a bed and commode set with porcelain plaques owned by the actress Mlle. Mars (Ledoux-Lebard, *op. cit.*, pp. 38, 146). A similar bed belonged to Mme. Talma, the wife of the actor, while the Sèvres Manufactory supplied tops of the newly-adopted hard-paste porcelain for the five magisterial tables ordered by Napoleon for the decoration of his palaces or for presentation to foreign powers ('Napoleonic Tables from Sèvres', by Serge Grandjean in *The Connoisseur*, vol. 143, no. 577, May, 1959, pp. 147-153). These painted hard-paste porcelain plaques differed in composition and appearance from the soft-paste plaques used in the eighteenth century, and could be shaped and fired in larger dimensions (a circular plaque forming the top of one of Napoleon's tables measured more than three feet in diameter). The development of new forms and materials hastened change, and while vestiges of traditional splendor remained, the great period of the *marchands merciers*, and their connection with Sèvres and with porcelain furniture had ended years before, with the downfall of the monarchy.

## SIR CHARLES MILLS AND THE HILLINGDON COLLECTION

THE seventeen pieces of eighteenth century porcelain furniture which the Museum received from the Samuel H. Kress Foundation represent the largest single accumulation of such furniture in any public or private collection in the world. All seventeen pieces, together with fifty-three examples of Sèvres porcelain vases and assorted Sèvres items, which form the subject of another part of this Introduction (pp. 173–192), and other furniture and objects of art noted in the catalogue, were collected in the nineteenth century by Charles Mills (fig. x), a partner in the London banking house of Glyn, Mills & Co.

Glyn Mills's bank is still one of the principal private banking houses of the City of London, where its main office is located at 67 Lombard Street, on the site occupied by the bank since 1821.

Charles Mills, who was born in 1792 and became a partner in 1821, belonged to the third generation of his family to be associated with the bank. In 1825 he married, in orthodox fashion, the daughter of a partner of Cox's Bank, whose name was Emily Cox. The Cox's lived at Hillingdon, Middlesex, in the country surrounding London, and were apostrophized by the diarist Greville: 'I admire that family of Cox's at Hillingdon, and after casting my eyes in every direction, and thinking much and often of the theory of happiness, I am convinced that it is principally to be found in contented mediocrity.' (*Glyn's 1753–1953 Six Generations in Lombard Street*, by Roger Fulford, London, 1953, p. 81).

Mr. and Mrs. Charles Mills's house in London was called Camelford House, situated on the corner of Oxford Street and Park Lane. He also acquired property and built a house near that of his wife's parents at Hillingdon. His enthusiasm for collecting works of art seems to have grown with the years. In the great sale of the contents of Stowe, Buckinghamshire, a certain 'C. H. Mills', who is perhaps to be identified with Charles Mills, is noted as the purchaser of two minor items (*The Stowe Catalogue, Priced and Annotated*, by Henry Rumsey Forster, London, 1848, pp. 23, 37). He improved his score at the Bernal sale held at Christie's in March, 1855, where he bought thirteen items. One of these was a pair of green Sèvres vases, item no. 358, described as 'A PAIR OF FINE VASES AND COVERS, with upright sides, on elegantly formed stems, green ground, pencilled with gold, each painted with two exquisite bouquets of flowers, in medallions, and white upright handles, mounted on plinths, and surmounted by clusters of grapes of or-moulu – including plinths, 17 in. high'. These vases were sold to Charles Mills for £320 5s., and are not to be identified with any of the pairs of vases from his collection received by the Museum. He also bought several portraits attributed to Rigaud, Largillière, and Mignard, some pieces of German glass, a pair of wall brackets and a French thermometer which are not among the French eighteenth century objects at the Museum (*Illustrated Catalogue of the Distinguished Collection of Works of Art and Vertu, from the Byzantine Period to that of Louis Seize. Collected by the Late Ralph Bernal, Esq., Sold by Auction, by Messrs. Christie and Manson; with the Purchasers' Names and Prices*, London, 1855).



x. Photograph of Charles Mills (1792-1872)

According to an old family tradition kindly transmitted to the writer by a member of the Mills family, Charles Mills was in the custom of walking home from the bank with his brothers Edward Wheler Mills, also a partner, and Francis Mills, and stopping at the shops of London dealers 'to buy a bit of Sèvres on the way'. The same family tradition records that the three brothers consistently mispronounced the word *Sèvres*. Charles Mills almost certainly bought the cabinet set with porcelain plaques in the Museum's collection (pp. 124–6) from a dealer, possibly John Webb of Old Bond Street. Purchases at London dealers' shops may have been supplemented by shopping in Paris on occasional trips abroad, but the same sources seem to have been used by all three brothers, who formed collections differing in degree, but of much the same kind. Francis Mills's collection was willed to his nephew and is now housed at Bisterne, Hampshire ('Bisterne, Hampshire . . .', by Gordon Nares, in *Country Life*, vol. 118, no. 3056, August 11, 1955, pp. 286–289), while Edward Wheler Mills's collection was sold by the heirs of his grandson, Brigadier-General R. J. Cooper, at Christie's, October 30, 1947. This sale included porcelain furniture, a Sèvres garniture, and a wall barometer set with porcelain plaques similar to an example owned by Charles Mills, now at the Museum (pp. 261 ff.).

J. B. Waring, the organizer of the Museum of Decorative Art at the Loan Exhibition of Art Treasures of the United Kingdom held at Manchester in 1857, applied to Charles Mills in November and December, 1856, for contributions 'more especially in the sections of furniture and the ceramic art.' In January, 1857, Waring visited Camelford House and wrote '. . . to Mr. Mills, where I got a good many things. He contributes readily, and has quite a museum; small objects however generally.' Mills's loans to the Exhibition were in fact not numerous, but they included several unidentified Sèvres vases, '1 Spanish figure of a Beggar – in vestibule' (information kindly supplied from records by Mr. Douglas Hall, Deputy Director, City Art Museum, Manchester, England), and the upright secretary set with a porcelain plaque and fifteen Wedgwood medallions, now at the Museum (pp. 154–161).

If Waring's phrases are to be believed, Charles Mills already owned a considerable art collection by this date. Other honors and attributes were to come to him in the course of the 1850's and 1860's. A director of the East India Company since 1822, he was appointed to Her Majesty's Council of India in 1858, when the British government assumed management of the Company's affairs. In 1853 his only son, Charles Henry Mills, married Lady Louise Isabella Lascelles, daughter of the third Earl of Harewood: 'The Lascelles family were supposed to dislike the marriage because of the City connexions of the Mills family. They would have agreed with the words of a languid Victorian snob who, when the removal of Temple Bar was under discussion, objected on the grounds that 'it is the only bawwier between ourselves and that howwid City'. Mrs. Charles Mills told her husband that she was afraid the Lascelles family would find the marriage a bitter pill to swallow. He drily replied, 'Then, my dear, we must gild it.' (Fulford, *op. cit.*, p. 87.)

In 1868 Charles Mills was created a baronet during Disraeli's first ministry in recognition of his services on the Council of India, from which he had resigned in that year. He died aged eighty on October 4, 1872, at his house, Hillingdon Court in Middlesex.

Charles Mills's heir, Charles Henry Mills, was born in 1830, and became a partner of Glyn Mills's bank in 1852. A pamphlet written about the bank gives the following information of his life 'He was

keenly interested in politics, represented West Kent in the Conservative Interest from 1868 to 1885 and was raised to the peerage as Baron Hillingdon in 1886 during Lord Salisbury's first administration. Lord Hillingdon was Chairman of the London Committee of the Imperial Ottoman Bank, of the Union Bank of Australia and of the North British & Mercantile Insurance Company. He added considerably to the collection of works of art which he had inherited from his father, and entertained largely both at Camelford House and at Wilderness, near Sevenoaks, a place which he had purchased from Lord Camden' (*Glyn, Mills & Co., 67 Lombard Street, London, E.C.3, London, 1933*).

The first Lord Hillingdon may have supplemented the collection inherited from his father, though there is no evidence that he bought any porcelain furniture. Among the works of art noted as belonging to the present Lord Hillingdon and sold at Christie's on March 17, 1960, was a pair of Boulle pedestals, item no. 88 of the sale catalogue. These pedestals which were not sold from the Hamilton Palace Collection until 1882 lend support to the thesis that Lord Hillingdon added objects to the inheritance which he received from his father.

Lord Hillingdon died in 1898 and the collections passed to his son, the second baron, who transferred his London residence from Camelford House to Vernon House, Park Place, off Saint James's Street (stickers on several pieces of furniture from the Hillingdon collection at the Museum are inscribed in ink 'from Vernon House Aug. 31st, 1921'). The third Lord Hillingdon succeeded in 1919, and he and his mother, the Dowager Lady Hillingdon, lent much furniture and some of Sèvres porcelains which are now at the Museum to the Three French Reigns Exhibition, held at Sir Philip Sassoon's house, 25 Park Lane, London, February 21–April 15, 1953. A catalogue of this exhibition was published, and illustrations of it appeared in 'Trois Règnes, Louis XIV, Louis XV, Louis XVI', by Princesse Bibesco, *La Renaissance*, vol. 16, no. 6, June, 1933, pp. 119–143. In 1936 the pieces now at the Museum were sold by the Hillingdon family and were bought by an American dealer, who shipped them to New York, where the Kress Foundation acquired them in 1947.

18: Figs. 90-93

CABINET with bow-fronted side shelves. French, 1775-1780. 58.75.51

**Type.** *Meuble à hauteur d'appui*, a term reserved for any article of cabinet furniture reaching to the chair rail or *lambris d'appui* of a room.

**Measurements.** Height:  $36\frac{1}{2}$  inches. Greatest width:  $43\frac{1}{8}$  inches. Depth:  $13\frac{3}{4}$  inches.

**Description.** The cabinet is of oak veneered with tulip-wood and purple-wood. The top of white marble, shaped to the side shelves, is set in a gilt bronze moulding chased with laurel leaves and berries in low relief with an openwork

tongue motive gallery. The projecting oak rim, to which the moulding is attached, is veneered with purple-wood. The bow-fronted sides of the cabinet under the top are veneered with tulip-wood, and set with segmental Sèvres plaques in gilt bronze leaf motive mouldings above convex rosette mouldings. They do not serve as drawers and the space behind them is blind. The surfaces of the three shelves on each side are of white marble, set behind gilt bronze openwork oval and dot galleries. The three canted back and side surfaces of each shelf are lined with mirror glass in gilt brass bead and reel mouldings. The side stiles of the cabinet are veneered with tulip-wood filleted with holly and black-stained wood and banded with purple-wood, and set with gilt bronze oblong rosettes, pendant laurel leaf and berry



90. Cabinet with bow-fronted side-shelves (Cat. no. 18)



91. Gilt bronze mount of cabinet (Cat. no. 18)

sprays, and foliated motives shaped to the reverse bracket of the base. The door is veneered with tulip-wood and set with a circular Sèvres plaque in a gilt bronze egg and leaf motive moulding, the segmental arc of the lower edge of the door conforming to the shape of the plaque. Above the roundel, two spandrel-shaped plaques are let into the door framed by leaf motive mouldings. A gilt bronze mount of a female mask, its braided hair coiffed with leaves, flanked by scrolls and trails of laurel leaves and berries above a goffered motive with clusters of leaves, is fitted to the center of the top of the door (fig. 91). The margin of the door is set with a beaded tongue and leaf moulding. Under the door is a shelf of white marble, the back and sides veneered with tulip-wood flanked by gilt bronze ribbed and foliate mounts following the reverse bracket shape of the stiles. A convex gilt bronze rosette moulding extends along the apron which is veneered with tulip-wood and decorated with a central mount of two crossed oak leaf and acorn branches tied by ribbon. The tapering cylindrical legs are veneered with tulip-wood and have plain gilt bronze collars, fluting with brass insets and gilt bronze reeding, and octagonal cup-shaped sabots. The top edge of the door is veneered with purple-wood, the sides fitted with plain gilt bronze strips,

while the back is veneered with quarter-cut tulip-wood filleted with holly and banded with purple-wood. The interior consists of an oak drawer above two oak shelves, the fronts and sides of the divisions trimmed with purple-wood. The drawer front is veneered with tulip-wood filleted with holly, and opens by means of a gilt metal ring pull. The top front and side edges of the drawer are veneered with purple-wood, and the interior is lined with the original blue-green silk moiré trimmed with gold braid.

**Porcelain Plaques.** The five plaques ornamenting this cabinet represent the work of three flower painters and a known gilder. They also offer a clue to its age. The magnificent round plaque dominating this piece is 14 $\frac{5}{8}$  inches in diameter. It is richly painted with a bouquet secured by a lavender ribbon bowknot. Among the larger blooms are yellow anemones and jonquils, a pink rose, a shaggy purple poppy, and a cresting pink and white tulip. These are interspersed with radial stalks bearing buds, pods and a variety of smaller blossoms in purple, blue and green. The spirited execution proclaims an artist with an intense fondness for flowers. Encircling the bouquet is a wide green border gilded with two concentric circles of plain and beaded character.

Two decorator's marks (a capital B, and a row of three dots) are found on the reverse. The first of these closely approximates that of Boulanger *père*, a painter and gilder (1754–1785), who in this instance is identified with the gilding. The second mark is given in most references to Charles Tandart, who is believed to have worked at Sèvres from 1756 to 1760. These dates are too early to accommodate the style of either the plaque or the furniture on which it is used. Moreover, the triple dots appear on a number of porcelain objects of later date, including the following in the Museum's collection: a cachepot and mustard pot, both of 1780; and a dinner plate of 1787 (nos. 37.20.31, 42 and 105, respectively). All of these examples agree stylistically, and there exists particularly in the floral detail of the *cachepot* the corroborative evidence of a tendency to grade from green into white and then into pink, as observed on the plaque.

In the Frick Collection (see *Catalogue*, vol. VIII, *Potteries and Porcelains*, No. 40, p. 42, pl. LIII–B, no. 9) the three-dot mark occurs on a dinner plate dated 1782, and the decorator is regarded as 'probably Jean-Baptiste Tandart'. Again, in the Wallace Collection, it is found on an inkstand (F 286 in the *Catalogue of Furniture*). Here it is assigned to 'The painter Tandart,' whose dates are given as 1754–1803.

In the light of all this, we must assume that Charles Tandart's dates need to be extended, or that a later artist took up this mark, as sometimes happened. The work records at Sèvres lead us onto firm ground with respect to this situation. We quote from accounts under the name of 'Tandart':

(1777) 2 plaques carrées, 1<sup>re</sup> g<sup>dr</sup> [première grandeur]  
Bouquet Noué d'un Ruban

(1778–83) 1 Plaque Ronde 1 grn fleurs

In the latter entry, the Tandart name is accompanied by the mark . . . , heretofore credited to Charles Tandart. Mlle Brunet, Archiviste at Sèvres, graciously investigated the records taken by Chavagnac from the pay sheets, but could find no indication that Charles Tandart had been employed in those years. We are therefore encouraged to assign this mark to another Tandart, Jean-Baptiste, painter of flowers, who worked there from 1754 until 1803. Apparently a brother of Charles, he shared the latter's mark. This practice also occurred with artists of the Xhrouet and Bouillat families (see nos. 26 and 28, pp. 145 and 160, respectively). Filling the corners above the main plaque are two triangular tiles of floral sprays, marked X for 1775, accompanied by the ermine mark of Choisy (working 1770–1812), painter of flowers and ornaments.

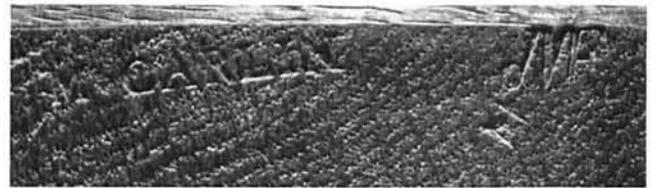
The two bowed tiles on the frieze drawers are decorated with scattered sprigs of roses showing many close resemblances to the hand of Commelin (working 1768–1802), as described in the Introduction. The most convincing of these are the deep red outlines of occasional roses, and the pink borders of the tips of cornflower petals. Both traits are again manifested in a 'signed' Commelin cup (09.179.98) in the

Museum's collection, dated 1782. It may be noted that the plaques are marked only with an incised C, probably a potter's mark, which does not appear to relate to Commelin, whose acknowledged cipher is Cm.

Granting the substitution of Jean-Baptiste for Charles Tandart, there is no evidence in the porcelains to contravene the conclusion that they belong to the period of 1775–1780, and therefore help to establish the age of the cabinet.

**Condition.** The carcass of this cabinet is of oak, the standard wood for such purposes. The elements have been crudely assembled, the dovetail joints rough hewn, and the attachments for the feet reinforced with later wooden blocks. The board under the second shelf on the right and other parts of the carcass were made of defective wood from which knot-holes are missing. Such oversights occurred in the making of furniture carcasses or *bâtis* of the period, which were not built to be seen. Roubo inveighs against the practices of a special category of cabinetmaker, the carcass-maker, at the same time recommending oak as a structural wood: 'J'ai dit au commencement de cette Partie . . . que les bois propres à la construction des Bâtis, étoient le chêne tendre, le sapin, le tilleul, & tout autre bois tendre & sec, &c; cependant il faut faire attention qu'il n'y a guere que le premier des trois, c'est-à-dire, le chêne, qu'on puisse employer pour les ouvrages de quelque conséquence; les autres, quoique légers & peu sujets à se tourmenter, n'étant pas assez solides ni assez propres pour faire de bon ouvrage; c'est pourquoi on ne doit jamais se servir d'autre bois que du chêne, lorsque les Bâtis seront susceptibles d'assemblages, comme les Bureaux, les Secrétaires, &c. n'y ayant que les tablettes & autres ouvrages de cette nature, qu'on puisse raisonnablement faire en bois blanc; ce n'est cependant pas ce que font les Menuisiers-Ebénistes, qui, pour la plupart, ne font pas leurs Bâtis eux-mêmes, mais les font faire à vil pris par d'autres Menuisiers qui ne s'occupent qu'à cela. . . . A la mauvaise qualité des bois, ils joignent une très-mauvaise façon, la plupart de leurs Bâtis étant faits sans presque aucun assemblage, si ce n'est quelques mauvaises queues' (*L'Art du Menuisier Ebéniste* by M. Roubo, Paris, 1774, pp. 811–812).

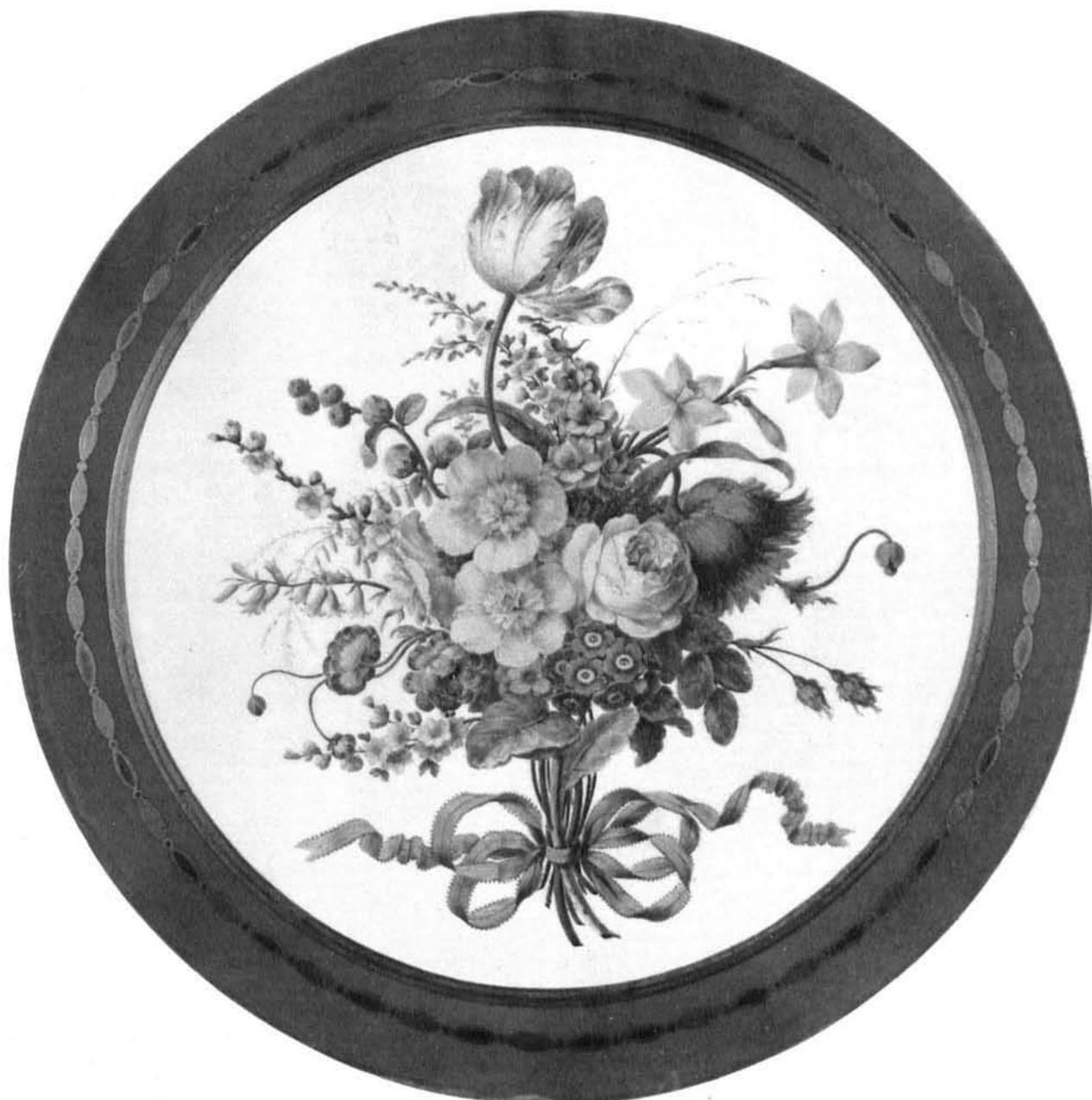
**Signature.** Signed by Martin Carlin once on each back stile near the top, with the joined initials JME of the cabinet-makers' jury (fig. 92).



92. Signature on cabinet (Cat. no. 18)

**Artists.** For Martin Carlin see under no. 31.

**Comparable Examples.** A similar piece of furniture lack-



93. Sèvres porcelain plaque on cabinet (Cat. no. 18). Painted by J. B. Tandard

ing a door, its frieze set with four porcelain plaques, is in an English private collection. The central recess of this cabinet is decorated with gilt bronze fringing drapery resembling the gilt bronze fringe of a pair of side tables provided by the French dealer Daguerre in about 1790 for the Prince Regent's Chinese Drawing Room, Carlton House, London. Another cabinet with some analogies to the Museum's, its front consisting of three lacquer panels, is illustrated in an advertisement for Morton Lee in *The Connoisseur*, June, 1954, p. LIII.

The gilt bronze mount of a female mask with a headdress of leaves which surmounts the door of the cabinet is seen

again on the door of a commode set with five large porcelain plaques painted with scenes after Nicolas Lancret, Jean-Baptiste Pater and Carle Van Loo. This commode was supplied by Simon-Philippe Poirier in 1772 for Madame du Barry's use at the Château de Versailles, and is now in a Swiss collection ('Simon-Philippe Poirier, Fournisseur de Madame du Barry', by Georges Wildenstein, in *Gazette des Beaux-Arts*, 6th period, vol. 60, September, 1962, pp. 369-370, 376, fig. 3). The gilt bronze moulding of laurel leaves and berries around the marble top of the cabinet occurs in several other examples: around the top shelves of two gueridon-tables, one signed on Martin Carlin, the

other unsigned, in the Philadelphia Museum, and on a similar piece signed by Carlin sold from the Jacques Doucet collection, Galerie Georges Petit, June 7-8, 1912, no. 334; around the top shelves of five small round work tables, two signed by Martin Carlin in the Jones collection at the Victoria and Albert Museum, the third signed by Caspar Schneider in a private collection, the fourth unsigned, sold from the collection of Madame de Polès, Galerie Georges Petit, June 22-24, 1927, no. 284, the fifth in the collection of the Baronne Edouard de Rothschild, Paris; on a small oval black lacquer table signed by Martin Carlin in the Wrightsman collection, New York; framing the tops of a black lacquer table signed by Carlin in the Jones collection, and of a similar table set with porcelain plaques which bears Daguerre's trade label, formerly at the Palace of Pavlovsk; on the top of a marquetry upright secretary, signed by Carlin, sold from the Vagliano collection, Christie's, July 14, 1955, no. 111, and of a signed bonheur-du-jour in a French private collection; and along the tops of three upright secretaries, the one signed by and two attributed to Martin Carlin in the J. Paul Getty Museum, Malibu, the Wallace Collection, London, and the Wrightsman collection, New York.

The gilt bronze motive of crossed oak leaf and acorn branches on the apron of the Museum's cabinet appears again on the three last-mentioned upright desks and on the apron of an ebony and black lacquer work table signed by Carlin and sold from the Seligmann collection, Galerie Charpentier, June 4-5, 1935, no. 189.

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Exhibited.** 25 Park Lane, London, Three French Reigns Loan Exhibition, February 21-April 5, 1933 (no. 440 of the catalogue).

**Published.** Carl C. Dauterman and James Parker, *M.M.A. Bulletin*, May, 1960, pp. 278, 282-283.

## 19: Figs. 94-95

CABINET with side shelves. French woodwork, about 1822, with Sèvres porcelain plaques of an earlier date. 58.75.40

**Type.** *Bas d'armoire*.

**Measurements.** Height: 39 $\frac{1}{4}$  inches. Length: 73 $\frac{1}{8}$  inches. Depth: 14 $\frac{5}{8}$  inches.

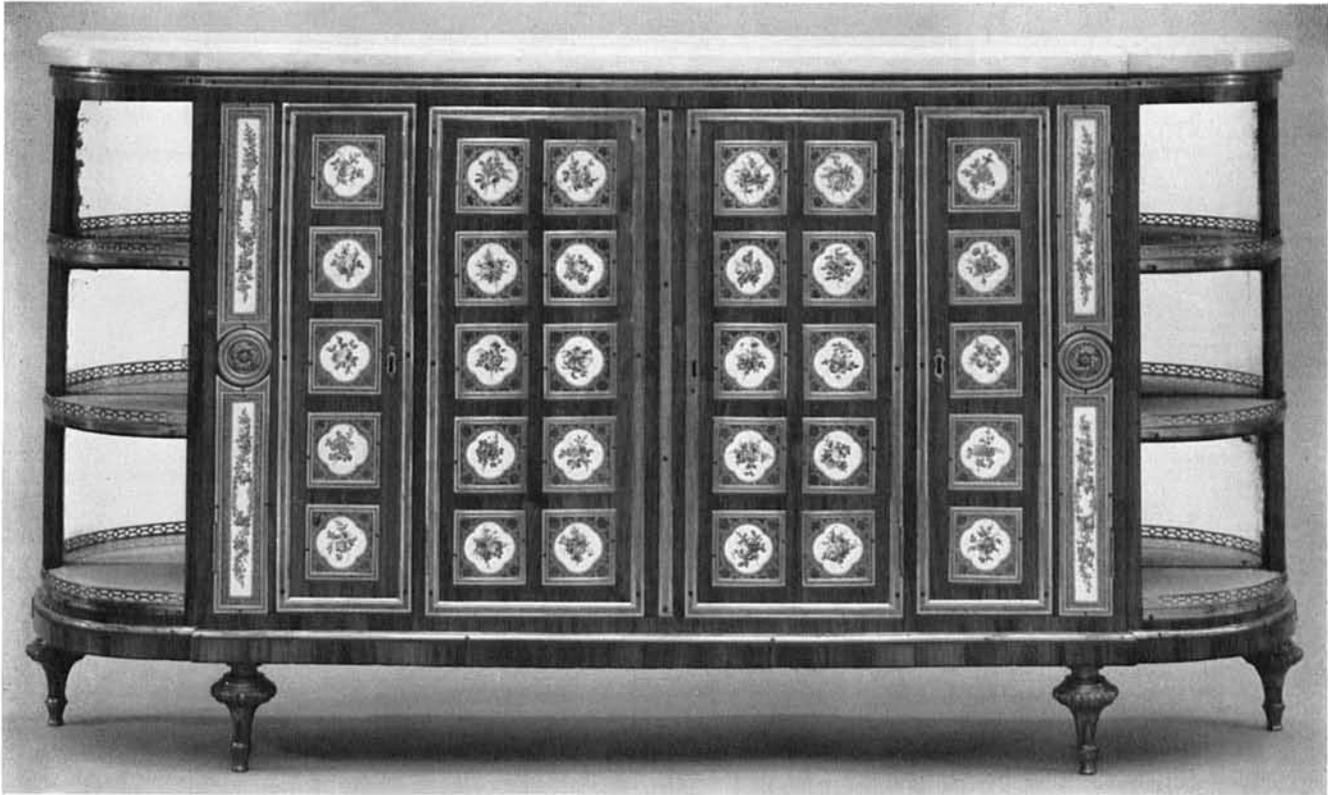
**Description.** The cabinet is of oak veneered with tulip-wood. The top consists of a slab of white marble. A plain mat and burnished gilt bronze moulding extends along the front and curved sides of the cabinet under the top. Quarter circle sections of white marble form the surfaces of the three shelves on each side behind open fret gilt bronze galleries, and the backs of the shelves are lined with mirror glass. Four

doors open in front of the cabinet. The two side doors are set with a vertical row of five shaped porcelain plaques within square mat and burnished gilt bronze beveled mouldings, the row framed by a similar moulding with an inside bevel; two narrow vertical plaques are set in similar gilt bronze mouldings which serve as hinges, and are shaped to a central rosette. The two middle doors are set with double rows of five shaped plaques in square beveled mouldings, the double row framed by a moulding with an inside bevel. The joining of the two doors is disguised by a strip of beveled moulding. The sides and tops of the doors are veneered with tulip-wood, their insides with triangles of tulip-wood, banded with strips of the same wood. A plain gilt bronze torus moulding extends along the front and sides above a projecting apron. The four top-shaped feet have gilt bronze leaf motive collars and cup sabots. The interior is divided into a narrow compartment behind each side door and a larger compartment behind the two central doors. Each compartment is provided with two removable oak shelves, their fronts veneered with tulip-wood. The shelves have been varnished as have the sides and backs of the compartments.

**Porcelain Plaques.** In terms of its porcelain inlays, this cabinet presents the most complicated picture of all the Kress furniture. Not only does it employ thirty-four plaques representing the work of several decorators, but it exhibits additionally a wide disparity between the dates appearing on the porcelains and the apparent age of the cabinet as expressed in its style.

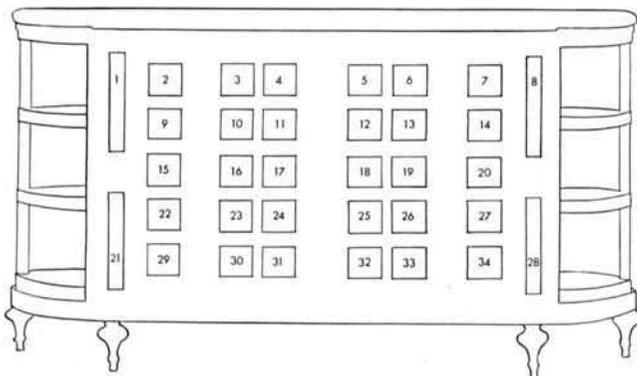
The primary decorative effect is created by thirty plaques set in six vertical rows, each panel contained within a gilt bronze frame about four inches square. Removal of these mounts disclosed the serpentine contours of the porcelains (cf. fig. 95), altered somewhat by the grinding down of projecting curves around the perimeter of each panel. These conditions are concealed by the masking bronzes, which reveal only the broad green borders of the plaques, each framing a varied nosegay.

The true rococo nature of such panels is evidenced in a commode in a private collection in Paris, illustrated by Pierre Verlet (*Sèvres*, pl. 39), and representing the fully developed style of Louis Quinze. It is readily apparent from this illustration that the intermeshing curves of such panels lend themselves admirably to installation in a diagonally checkered arrangement rather than to the contrived effect of square paneling achieved in the cabinet under discussion. The following should also be considered: the commode employs ninety plaques dating from 1758 to 1760 and decorated by ten painters. The cabinet's thirty-four plaques range from 1761 to 1765 and represent four or more painters. Each plaque of the commode is inscribed with an assembly mark indicating the position in which it is installed; those on the cabinet are not so designated.



94. Cabinet with side shelves (Cat. no. 19)

Since we are dealing here with a much simpler article of furniture than the commode, it is hard to understand why the construction of the *bas d'armoire* should have required twice as much time, according to the indication of the date-marked plaques. In all probability the answer is that the plaques on this piece have been transferred from an out-



Identification of plaques on cabinet (Cat. no. 19)

- 1, 8, 21, 28. Unmarked except for inscription 'haut'  
 2-4, 7, 15, 22, 24, 27 . . . Noël, 1764  
 5, 6, 10, 18, 25, 30, 33 . . . Cornailles, 1764  
 9 . . . Crossed L's enclosing I for 1761  
 11, 17, 26, 31 . . . Marks attributed to Pierre jeune; 1765  
 12, 20, 23, 32 . . . Noël, 1765  
 13, 14, 16, 19, 29, 34 . . . Dubois, 1764

moded article of the Louis XV furniture and adapted to the present, more classical, concept. This is not at all unusual; rather, it is exceptional to find such plaques preserved in their original rococo installations. Further indication that these tiles have been so treated lies in the disregard for exposing all the fine gilt ornament of the borders. The metal mounts blank out some of this detail, in a manner that could not have been intended originally. The four oblong tiles at the sides are undated. Their borders are paler and more yellowish than those of the others, and their gilding is coarser. They therefore seem to have been introduced from still another source.

It must be recognized that there are other ways of accounting for the long time-lag between the ceramic ornament and the design of the piece as a whole. For example, the plaques might have been overstocked at the Sèvres factory, or in the shop of a merchant-designer. In such case it is possible that their rococo lines, unacceptable in the changing trend of fashion, caused them to lie unused during the balance of the eighteenth century. This however appears to be a less likely explanation than the argument for secondary installation.

**Signature and Marks.** Unsigned. An inscription has been inked on the back of the wooden recess fitted to the shape of the second to lowest Sèvres plaque on the left hand door of the cabinet: '25 Mars 1822/Sir Wathen Waller/et Madame

la Baronne/Howe' (fig. 95). An ink inscription 'N 788 (Tu)lipwd Cabinet China & Ormolu' written in a nineteenth century hand on a sticker is pasted under the top of the central compartment and may be a dealer's mark.



95. Inscription on the cabinet (Cat. no. 19)

**Comments.** The coarse quality of the gilt bronze mounts, the veneer of defective tulip-wood and mechanical finish of the interior of this piece confirm a date early in the nineteenth century, possibly 1822, the year indicated in the inscription, as the point in time when this cabinet was produced at an unknown cabinetmaker's shop in France.

**Comparable Examples.** Shaped plaques set in gilt bronze mouldings of a different contour appear again on the apron of a writing table signed by Joseph Baumhauer and Claude-Charles Saunier in the Huntington Library and Art Gallery, San Marino (*French Decorative Art in the Huntington Collection*, by Robert R. Wark, San Marino, 1961, p. 79, fig. 54). Other furniture made in France for the English market in the early nineteenth century, and set with plaques of an earlier date, is reputed to be at Somerley, Hampshire, the seat of the Earls of Normanton.

**Ex Coll.** Sir Jonathan Wathen Waller and Sophia Charlotte Baroness Howe; Sir Charles Mills, Bart.; the Lords Hillingdon.

Sophia Charlotte Baroness Howe married secondly Sir Jonathan Wathen Waller, October 1, 1812, and retained her title after marriage. Sir Jonathan and his wife were the owners of the cabinet, which is described in the sale catalogue of his effects: 'Catalogue of the Beautiful Contents of the Mansion of Sir Wathen Waller, Bart Deceased Which . . . Will be Sold by Auction, by Messrs. Christie and Manson at the Mansion, No. 8 New Cavendish Street On Wednesday, March 16, 1853 and Three Following Days . . .

Thursday, March 17 . . . No. 470. A Beautiful Cabinet of Tulipwood with open circular ends and statuary marble slab, enriched with 34 plaques of old Sèvres, painted with flowers, green borders, and or – moulu mouldings – 6 feet wide.' The name of the buyer was Webb, and the price he paid, seventy-one pounds and eight shillings.

## 20: Figs. 90-100

JEWEL COFFER on writing stand. French, about 1770. 58.75.41

**Type.** *Table à écrire avec une caisse à coffre-fort* or *Petit coffre à bijoux*. The *Encyclopédie* defines several uses for small coffers in the eighteenth century, which could hold tobacco jars and serve as humidors or might contain toilet articles (*Encyclopédie ou Dictionnaire Raisonné des Sciences des Arts et des Métiers*, Neuchâtel, vol. X, 1765, p. 140a). The interiors of these coffers were fitted for their contents, while coffers with plain veneered interiors, such as the two examples at the Museum, were used for jewels stored in their cases. Roubo gives a description of this type of coffer: 'Il y a de ces dernières dont l'intérieur est vuide, c'est-à-dire, sans garniture; ces petites Boîtes ne servent pour l'ordinaire, qu'à serrer les bijoux, & alors elles prennent le nom de *Coffre*. On en fait de très-riches, tant pour la qualité du bois que pour la garniture ou serrure extérieure, qui est quelquefois d'argent ou de cuivre doré . . .' (*L'Art du Menuisier Ebéniste* by M. Roubo, Paris, 1774, p. 980).

**Measurements.** Height: 37½ inches. Width: 21¾ inches. Depth: 14½ inches.

**Description.** The coffer is of oak, veneered with tulip-wood and marquetry woods. The top is set with an oval Sèvres porcelain plaque, between two rectangular plaques with sides shaped to the oval, framed by gilt bronze leaf motive mouldings. Tulip-wood cross-banding extends along the four edges of the top between two strips each consisting of a fillet of holly and a fillet of black-stained wood. The same banding occurs along the four sides of the lid, which are fortified at the corners with mat and burnished gilt bronze hinge-shaped mounts, above a leaf motive moulding which serves as a rim. A rosette moulding is the cornice for a central projection on the front of the lid, set with a narrow Sèvres porcelain plaque framed by a leaf motive moulding. The front of the coffer is set with a central lambrequin-shaped plaque between rectangular plaques with conforming sides. A gilt bronze fringe frames the central lambrequin-shaped plaque; the flanking plaques and two rectangular plaques on the sides of the coffer are framed by leaf motive mouldings. On the back of the coffer a gilt bronze leaf motive moulding frames a panel of tulip-wood lattice-work on a ground of harewood with dots of harewood at the intersections. Tulip-wood cross-banding



96-97. Jewel coffer on writing stand (Cat. no. 20)

between two strips each consisting of a fillet of holly and a fillet of black-stained wood extends along the edges of the four sides of the coffer. The keyhole for the coffer is below the fringe on the front, and is provided with a gilt bronze escutcheon plate of a laurel leaf and berry motive; the oval gilt bronze cover to this keyhole is a later addition. The lower edge of the coffer is finished with a gilt bronze ribbon and fasces moulding above a sloping projection veneered and banded in the same manner as the top, framed by a mat and burnished convex gilt bronze guilloche and berry moulding. The front of the drawer in the stand below is fitted with a gilt bronze escutcheon plate of a ribboned laurel leaf and berry motive flanked by two shaped porcelain plaques set behind leaf motive mouldings. The gilt bronze escutcheon plate is repeated as a mount on the back of the stand, and the same leaf motive mouldings frame two marquetry panels of tulip-wood latticework on a ground of hawthorn with dots of hawthorn at the intersections. Each side of the stand is set with a shaped Sèvres plaque framed by a gilt bronze leaf motive moulding and the four corners of

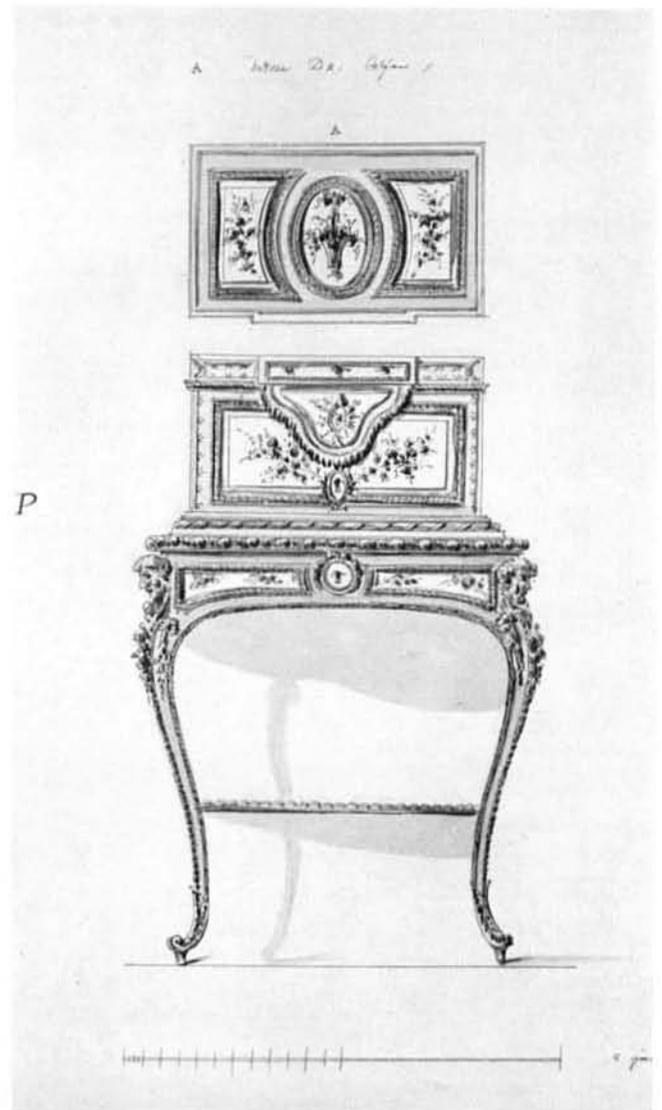
the stand are decorated with gilt bronze mounts of bearded satyr masks with oak leaf sprays shaped to the curve of the legs, flanked by acanthus flower motives. The backs of the legs are chamfered, and the front and side edges of the legs and the lower edges of the apron are trimmed with a plain gilt bronze ribbed moulding. The feet have mat and gilt bronze foliate scroll sabots. The interior of the coffer is veneered with tulip-wood, and the lid is held by a brass strut. A key is used to open the drawer of the stand, and a compartment on the right side of the interior of this drawer is fitted for writing materials, with three gilded brass receptacles for ink, sand and a sponge. A writing surface is formed by a panel hinged to the top of the drawer at the back, covered with modern green tooled velvet, filleted with holly and black-stained wood and banded with tulip-wood. The under side of the writing panel, which opens by means of a modern green silk moiré pull is veneered with quarter-cut tulip-wood, similarly filleted and banded, while the three sides of this panel are veneered with tulip-wood filleted with a single fillet of holly. The compartment under the writing



98. Jewel coffer on writing stand (Cat. no. 20)

panel and the sides of the drawer are veneered with tulip-wood.

**Porcelain Plaques.** Thirteen plaques decorate this coffer. All but two are devoted to flowers in clusters and sprays. The two exceptions are the oval medallion on the cover and a lappet centered upon the front; both are unmarked. The first of these is painted with a trophy consisting of four crossed elements: a gold-mounted quiver in chalky blue (with a spiked crown slipped over one end), a shepherd's crook, a flaming torch and a bow. A lavender ribbon, falling from a bowknot, secures all of these trophies. Tucked under this ribbon, at the center of the composition, is a sealed note, and from its lower end hangs a chaplet of roses. The whole is loosely festooned with a vine. The shaped plaque on the front is molded with an undulating surface and painted with

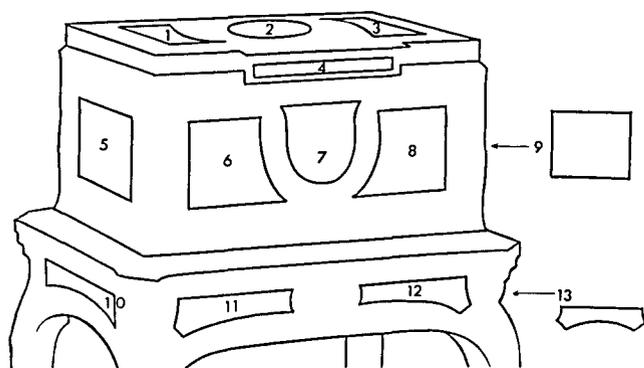


99. Pen and wash drawing made for Duke Albert of Sachsen-Teschen

a rose pink quiver intersected by a kidney-shaped gray shield. At the center of the former is a heart, impaled by an arrow. Two white doves perch upon the quiver and shield, which are tied together by a blue ribbon. A pendent laurel wreath and a looped vine complete the construction.

Nine of the floral plaques are inscribed with date letters: one each for 1768 and 1775, seven for 1770. Eight of these carry the mark P', which we ascribe to Pierre *le jeune*, and an unmarked plaque on the top may be attributed to the same hand without hesitation. The long narrow panel over the lappet remains unattributed. For a detailed description of the motives on the four principal floral panels, see the analysis of Pierre's style, p. 189.

Special interest attaches to the plaque on the left of the drawer front; it has the Cm mark of Commelin, and the date letter



Identification of plaques on the jewel coffer (Cat. no. 20)

1 . . . Pierre jeune, 1768

2, 4 . . . Unmarked

3, 7, . . . Plain crossed L's (painting on no. 3 attributed to Pierre jeune)

5, 6, 8-10, 12, 13 . . . Pierre jeune, 1770

11 . . . Commelin, 1775

The inscription 'haut' in blue appears on 1, 5, 7, and 10, and inverted on no. 6. Other marks are in gray

for 1775. While the archives at Sèvres disclose that furniture plaques in considerable number were supplied to the merchant Poirier in 1770, and again in 1775, there is no indication of their size, shape or decoration; nor is there any means of learning which artists worked on them. Therefore, to account for Commelin's lone panel and its 1775 date, one may surmise that when in 1775 the plaques for a matching coffer were prepared, an order was placed for an additional plaque to replace a damaged one on the earlier coffer. The importance of this replacement in shedding light on the companion coffer No. 21, is explained under the description of that piece.

**Signature.** None.

**Artist.** Attributed to Martin Carlin (see under no. 31) on the basis of similarities with pieces signed by him (see COMPARABLE EXAMPLES).

**Comparable Examples.** Four such jewel coffers are known from eighteenth century records. Louis-Joseph, Prince de Condé, owned one of them, described in the *salon de musique* of the Hôtel de Lassay: 'Une petite table à écrire avec une caisse à coffre-fort au-dessus, le tout de bois de rose satiné, richement fournie de bronze très bien ciselé et doré avec des petits panneaux de porcelaine de Sèvres à fond blanc et bouquets peints en miniature . . .' The description taken from an inventory of 1779 extends to the leather cover for the coffer: ' . . . cette petite table, portant une trousse de maroquin vert bordé d'une tresse en or' (*Le Palais-Bourbon au XVIIIe Siècle*, by Henry Coutant, Paris, 1905, p. 112). Another appeared in the posthumous sale of Louise-Jeanne de Durfort, Duchesse de Mazarin, December 10-15, 1781, described in the catalogue as: 'Un petit coffre ou chiffonnière de bois de plaquage, composée de treize morceaux de

porcelaine de Seve; elle est garnie de bronze et posée sur une table à tiroir à quatre consoles avec sabots; hauteur 36 pouces, largeur 21 pouces-770 liv.' (*Une Vente d'Actrice sous Louis XVI, Mlle. Laguerre de l'Opéra, Son Inventaire, Meubles Précieux . . .* by Baron Charles Davillier, Paris, 1870, pp. 42-44, footnote 2). The Duchesse de Mazarin, daughter-in-law of another well-known collector of *curiosité*, the Duc d'Aumont, had furnished her house on the Quai Malaquais with other pieces of porcelain furniture, noted in the catalogue. A third coffer belonged to the Comte de Provence, and is described in an inventory made in 1793 of his effects at the Palais du Luxembourg, after he had emigrated. This coffer was set with plaques painted with green borders, and resembled the Museum's examples in every respect, except for its height and the central lambrequin-shaped plaque, the 'soubassement', which is stated in a note to the description to have been broken, owing to the forcing of the lock. The long, ungrammatical and badly punctuated description reads: 'Une petite table et coffre au dessus y tenant, la table à pieds de biche placqué de bois roze . . . avec tiroir sur le devant ayant un trajillon; au tablette couverts en velours de soye vert bordé d'un petit galon dore de 2 lignes de dedans en bois de roze et à droite une garniture de trois pièces en cuivre doré. le coffre du dessus placqué idem au dedans ouvrant à charnière et compas doré fermant à morailon et serure en cuivre. la table orné sur 3 faces de 4 panots de frize en porcelaine à fleurs fond blanc et champs vert, le coffre orné pardevant d'un soubassement et deux panneaux en porcelain idem et sur chaques bouts d'un panneaux de fleurs, un médaillon sur le dessus et deux panneaux ajustés aux deux cotés le tout en porcelain id. avec champ vert un petit panneaux de frize au dessus du soubassement. la garniture à sabots moulurés à chapelets cadres de panneaux chuttes à têtes de satyre entré de serrures soubassement à frange moulure du couvercle et encoignures celles des panots du dessus le tout en bronze doré or mat, le dit meuble portant 3 pieds un pouce de haut du dessus du coffre qui porte 17 pouces de large sur 10 de profondeur et la table 20 pouces sur 13' (Archives Nationales 02 470). Although the measurements do not tally exactly, this description seems to apply to a coffer on stand now in a private collection in Paris. The Sèvres plaques of this unsigned coffer are painted with green borders, and the under side of the writing stand bears a brand mark of the letters GR and W crowned, which may be interpreted as *Garde-meuble Royal de Versailles*. Whatever the significance of this mark, a metal plate inserted behind the keyhole escutcheon of the coffer furnishes evidence that the lock was forced at one time in accordance with the note to this effect appended to the description. The fourth coffer on stand is summarily described in a bill which Poirier submitted to Madame du Barry, dated December 13, 1770: 'Un coffre de porcelaine de France fond vert à cartouche de fleurs et très richment orné de bronze dorés d'or moulu

ainsi que son pied. 1800 L.' ('Simon-Philippe Poirier, Fournisseur de Madame du Barry', by Georges Wildenstein, in *Gazette des Beaux-Arts*, 6th period, vol. 60, September, 1962, p. 375). According to the bill, this coffer was supplied for Madame du Barry's use at the Château de Fontainebleau. The sum of 1800 livres which Poirier asked for this piece adds substantially in reconstructing its image from an otherwise meagre description. If Poirier could charge Madame du Barry 1440 francs in 1768 for a bonheur-du-jour similarly decorated with porcelain plaques (see pp. 109, 136), then he could plausibly charge 1800 livres in 1770 for a coffer on stand similar in aspect to the two coffers on stands now at the Museum. The analogy does not stop here, however, for his bill specifies that the porcelain plaques inset on the coffer were painted with green borders 'porcelaine de France fond vert à cartouche de fleurs', making possible an identification of Madame du Barry's jewel coffer with the subject of this entry which has been dated about 1770 on the evidence of marked plaques. Such an identification must, however, remain tentative owing to the absence on the Museum's coffer of any marks indicating that it formerly belonged to Louis XV's mistress. Though ordered for Fontainebleau, Madame du Barry's coffer was transported to the Comtesse's apartments at the Château de Versailles, for a postscript to Poirier's bill indicates that he charged her six livres for an item 'le port à Versailles' which applies to the coffer.

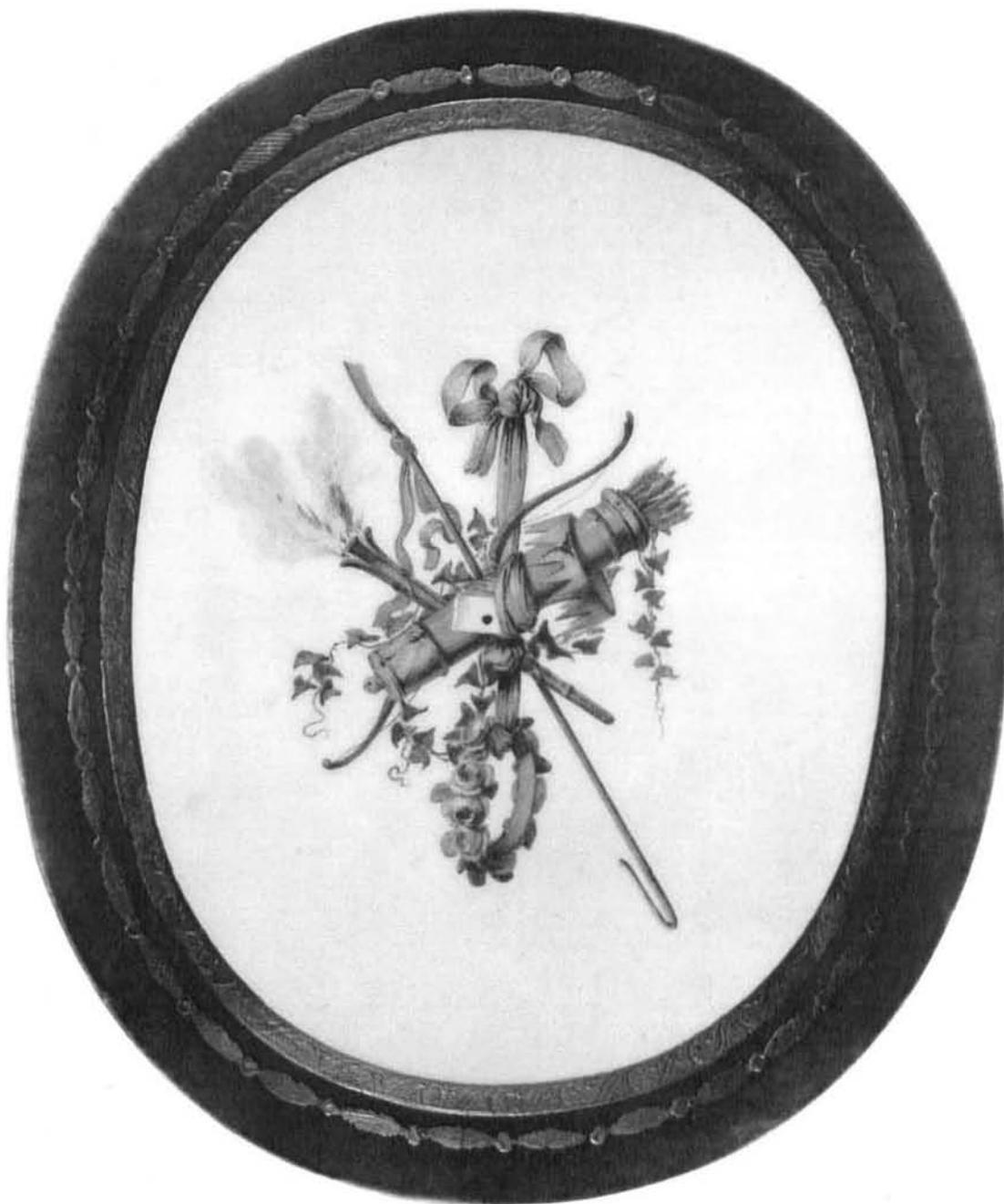
In the summer of 1782 Paul Petrovitch, the future Emperor Paul I of Russia, visited Paris with his wife Maria Feodorovna. While there, the future empress may have picked out of the shop of the dealer Dominique Daguerre some of the pieces of porcelain furniture with which she decorated the Palace of Pavlovsk, near Saint Petersburg (see p. 112). Among these pieces were a table bearing Daguerre's label, and a coffer on stand similar to the Museum's examples (*Le Mobilier Français en Russie* by Denis Roche, vol. 1, Paris, n.d., fig. 33). Peculiarities of the coffer on stand formerly at Pavlovsk were the plaques painted with scattered sprigs of roses, and trays which fitted into the recess of the coffer.

A pen and wash drawing of a similar piece of furniture now at the Metropolitan Museum (accession no. 59.611.2, fig. 99) belongs to a large portfolio of sketches of furniture, mounted porcelain, door hardware, clocks and candelabra forming an illustrated inventory of the collection of Albert of Sachsen-Teschen and his consort, Maria-Christina, a sister of Marie-Antoinette, who were joint governors of the Low Countries from 1780 to 1792. The drawings represent acquisitions for the Palace of Laeken, also called Schoonenbergh, built near Brussels for the royal governors between 1780 and 1785. 'The apartments are superb, and enriched with some beautiful Seve porcelain, presented by the Queen of France: but amongst its ornaments pictures have not found a place', was written of Laeken Palace in 1789 (*A Picturesque Tour*

*Through Holland, Brabant, and Part of France; made in the Autumn of 1789 . . .* by Samuel Ireland, London, vol. II, 1790, p. 94). The similarities between the drawing and the Museum's coffers are more striking than the differences: the color of the plaques, which is turquoise in the drawing, and the shelf between the legs and feet raised on pegs, which do not occur on any of the surviving examples. The piece of furniture in the drawing and nine others, most of them inlaid with Sèvres plaques were sketched by an artist, possibly Richard Lalonde (active before 1788, died after 1806), probably for the dealer Dominique Daguerre (see pp. 113-5), and were given to the Museum in 1959 by Raphael Esmerian. The drawings were done from existing pieces of furniture, and the inscriptions on some of them suggest a dealer's sales talk: 'C'est encore très imparfaitement que le dessin rend l'effet de la beauté de ce secrétaire.' The dealer may have sent the drawings to Duke Albert and Maria-Christina as a mail order catalogue from which to choose the furniture for Laeken Palace. After the governors' defeat by the French at the battle of Jemappes in 1792, the contents of this palace were shipped to Hamburg by sea and many of them did not survive the sinking of one of the ships on the voyage.

Another coffer on stand, the gift of the Kress Foundation, is the subject of the following entry. There is no reason to suppose that these coffers, which were brought together in the Collection of Sir Charles Mills, were made as a pair. Besides the coffer with green-bordered plaques in a French private collection and the coffer formerly at the Palace of Pavlovsk there are two other similar coffers with turquoise-bordered plaques in the collection of Mme. Léon Barzin, Paris, which formerly belonged to Sir Alfred de Rothschild and the Countess of Carnarvon (*A Description of Works of Art Forming the Collection of Alfred de Rothschild*, by Charles Davis, London, vol. II, 1884, no. 99). Another unsigned coffer with turquoise-bordered plaques is owned by Mr. and Mrs. Charles B. Wrightsman, New York, from the collection of the Duke of Buccleuch.

A description of a similar coffer on stand appears in the sale catalogue of Wanstead, Essex, the magnificent Palladian house built in 1715 from Colen Campbell's designs for Sir Richard Child, later Earl Tylney. The house was demolished after its contents were put up for sale between June 10 and July 23, 1822. Lot 33 of the seventeenth day of the sale is described in the catalogue: 'A VERY VALUABLE TULIP-WOOD ORIENTAL SQUARE JEWEL CASKET, On a Frame, with French Feet, Drawer fitted up for Writing in Ditto, with Flap, METAL GILTINKSTANDS, &c. SUPERBLY PANELLLED IN MEDALLIONS, &c. With Thirteen beautiful Specimens of the rare old Sevré china, exquisitely painted with Flowers, Green and Gold enamelled Borders, Splendidly mounted in rich chased and gilt Or-moulu Mouldings, Head and Scroll Ornaments, &c. on Casters, Locks and Key.' In spite of the curious invocation of the orient in this



100. Porcelain plaque on the jewel coffer (Cat. no. 20)

description, lot 33 obviously corresponded quite closely with the two coffers on stands at the Museum and the comparable piece noted in a private collection in Paris. Except for the mention of casters, which could easily have been removed subsequently, this description might apply equally well to any of these three coffers set with green-bordered porcelain plaques.

The gilt bronze corner mount of a satyr mask with oak leaf spray occurs again on two marquetry *bonheurs-du-jour* signed by Carlin, in the Rice bequest at the Philadelphia

Museum of Art. The corner mounts on a pair of marquetry commodes in the same Museum, also signed by Carlin, are larger versions of this mount. The gilt bronze fringe mount on the coffer may have been cast from a wax model of an actual piece of fringe. This mount appears again on the lower drawer of an unsigned secretary with porcelain plaques in the Wallace Collection, on a similar secretary signed by Carlin in the J. Paul Getty Museum, Malibu, on the drawer of two small ebony writing tables with specimen marble tops, signed by Carlin, sold from the collection of

Jacques Doucet, Galerie Georges Petit, June 7-8, 1912, no. 333, and from Thelma Chrysler Foy's collection, Parke-Bernet Galleries, May 23, 1959, no. 725, and on the apron of a *bleu turquin* marble clock, the dial signed by Charles Dutertre, from the collection of Comtesse Odon de Montesquiou-Fezensac, sold at the Galerie Georges Petit, December 9-10, 1929, no. 137.

Latticework marquetry with dots at the intersections such as that on the backs of the Museum's coffers occurs again on the backs of hinged door panels to two writing-eating-and-dressing tables, signed by Carlin, in the Wrightsman and Frick collections, New York, on the backs of the two marquetry *bonheurs-du-jour* at the Philadelphia Museum, already mentioned, and on a signed upright secretary in the Vagliano collection, sold at Christie's, July 14, 1955, no. 111. The same marquetry recurs on the backs of the lateral shelves of an upright secretary set with porcelain plaques, from the collection of the Empress Maria Feodorovna at the Palace of Pavlovsk. This secretary is signed by Adam Weisweiler, and now belongs to Mrs. Anne Ford. Weisweiler used similar marquetry again on the interior of the black lacquer, ebony and polished steel writing and reading table signed by him, now in the Louvre, which the dealer Daguerre supplied to Marie-Antoinette in 1784, and again on a marquetry work table from the collection of the Empress Josephine at the Tuileries, now in the Wallace Collection. The tray and shelf of a work table at the Musée Nissim de Camondo are also marquetry with similar latticework. This piece of furniture was delivered by Jean-Henri Riesener for Marie-Antoinette's use in the *cabinet intérieur* at the Château de Saint-Cloud in 1788. An inventory of that year described the table as 'plaquée à mosaïque et pouds'. Another unsigned work table with marquetry of this sort was in a French private collection; still another was sold from the collection of Mrs. Catherine Ionides at Christie's, November 24, 1960, no. 66.

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Exhibited.** 25 Park Lane, London, Three French Reigns Loan Exhibition, February 21-April 5, 1933 (no. 446 of the catalogue).

**Published.** Carl C. Dauterman and James Parker, *M.M.A. Bulletin*, May, 1960, pp. 278-279.

## 21: Figs. 101-103

JEWEL COFFER on writing stand. French, about 1775. 58.75.42

**Measurements.** Height: 37½ inches. Width: 21¾ inches. Depth: 14½ inches.

**Description.** With the discrepancies noted, the description of the previous entry applies to the present example. The

filleting of the tulip-wood cross-banding on the top, the sides of the lid, the sides of the coffer, the sloping projection of the stand and of the writing panel of the drawer is not identical on the two pieces of furniture: a single fillet of holly takes the place on the present example of the fillets of holly and black-stained wood described in the banding of the previous entry. Different woods are also used in the three marquetry panels on the backs of the coffers and stands: these panels on the present example consist of a satin-wood latticework on a ground of harewood with dots of black-stained wood at the intersections. A bead and reel moulding trims the front and side edges of the legs and the lower edges of the apron of the present example, replacing the ribbed moulding described in the previous entry, and the gilt bronze rosette moulding described on the central projection of the front of the lid of the previous entry is missing from the corresponding cornice of the present example, which is plain.

**Porcelain Plaques.** In contrast to those of the companion coffer, the thirteen plaques on this piece are without marks to identify the date or the decorator.

All of the subjects are floral. An oval medallion on the cover, measuring eight by six and one-half inches, displays a basket hanging from a striped blue and lavender ribbon and overflowing with pink, blue, lavender and yellow garden



101. Sèvres porcelain plaque on the jewel coffer (Cat. no. 21), the painting attributed to Commelin



102-103. Jewel coffer on writing stand (Cat. no. 21)

flowers. Another basket is represented on the fringe-bordered lappet at the front of the coffer. This time the ribbon is red, and the basket contains yellow morning glories edged with coral, along with a variety of blooms including carnations, roses and poppies in the prevailing colors of the oval plaque. The remaining panels are painted with radial clusters or undulating sprays and garlands repeating the species of the principal plaques.

A detailed examination of these floral compositions reveals their close stylistic relationship to the single plaque by Commelin on the preceding coffer, No. 20. By their uniform reiteration, the following characteristics strongly favor an attribution to the same artist: the constancy of color for each species of flower; the treatment of highlights and shadows; and the individual manner of delineating petals, leaves and stamens. For a more detailed description of the personal style of this artist, see the Introduction.

An inference to be drawn from correlating these plaques with the Commelin example of the companion coffer is that when these thirteen panels were made, an additional

one was ordered as a replacement for a damaged one on the matching piece of furniture. This single plaque, bearing the artist's initials and the date letter for 1775, may thus provide a clue to the dating not only of the unmarked porcelains, but of the carcass as well.

It is a matter of record that in 1775 Messrs. Poirier and Daguerre bought eighteen '*petites plaques*' at six different prices ranging from 7 livres 10 sous to 42 livres. These are listed serially in the sales accounts (Archives, Sèvres, *Ventes*, vol. 6, p. 63), suggesting a single order. Since the plaques on this coffer represent six sizes or types, it is at least conceivable that they may account for the larger part of this order, leaving one extra plaque for the matching coffer (no. 20), and four plaques for some other article of furniture.

The above evidence pointing to the painter and the date of No. 21 might have remained undetected if the Museum had not had the good fortune of acquiring both coffers simultaneously through the efforts of the Kress Foundation.

**Signature.** Unsigned, but bearing the partly obliterated

joined initials JME of the cabinetmakers' jury impressed under the right and left apron (see COMMENTS).

**Artists.** Attributed to Martin Carlin (see under no. 31).

**Comments.** The dates of 1775 for this coffer and of about 1770 for the corresponding coffer described in the previous entry depend from the dating of the flower paintings of the plaques. The three similar coffers in eighteenth century inventories (see COMPARABLE EXAMPLES of previous entry) are described singly, and there is no reason to suppose that the two coffers at the Museum were made as a pair. The model must have been repeated several times probably over a period of fifteen or twenty years.

The eighteenth century mark of the joined initials JME indicated that the piece of furniture bearing it had been approved by a jury consisting of six elected master cabinetmakers, called *jurés*, and a master cabinetmaker who served as head jury-man, called a *syndic*. This jury passed on admissions and reviewed the *chefs d'œuvre*, or samples of the work of aspiring cabinetmakers (see under no. 15). It was also charged with maintaining the standards of the cabinetmakers' guild, and was obliged to visit every cabinetmaker's workshop in Paris four times a year. A charge of ten *sols* was made for stamping each piece of furniture with the initials JME which stood for *Juré des Menuisiers-Ebénistes* or *Juré Maître-Expert*. Any piece of furniture which did not meet the jury's standard was confiscated and sold. In addition to performing these duties, the jury acted as a board of governors and supervised other business of the cabinetmakers' guild.

**Comparable Examples.** See previous entry.

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Exhibited.** 25 Park Lane, London, Three French Reigns Loan Exhibition, February 21–April 5, 1933 (no. 446 of the catalogue); Metropolitan Museum of Art, New York, Eighteenth Century Design Exhibition, January 19–May 2, 1960.

**Published.** Carl C. Dauterman and James Parker, *M.M.A. Bulletin*, May, 1960, pp. 275, 278–281; 'Some Important Sèvres Porcelain and Its Painters', by Carl C. Dauterman, in *Antiques*, vol. 78, no. 3, September, 1960, p. 226, fig. 4.

## 22: Figs. 104–105

SMALL DESK with raised partition at the back.  
French, about 1768. 58.75-48

**Type.** *Table à gradins, petit secrétaire en deux corps*, or *bouheur-du-jour*. The derivation of the term *bouheur-du-jour* has never been explained. It may have been a salesman's euphemism, or an allusion to the joys of letter-writing. Happiness and furniture were associated again in the term *parfait bouheur*, given to a small chest of drawers in the Poulain sale of 1780.



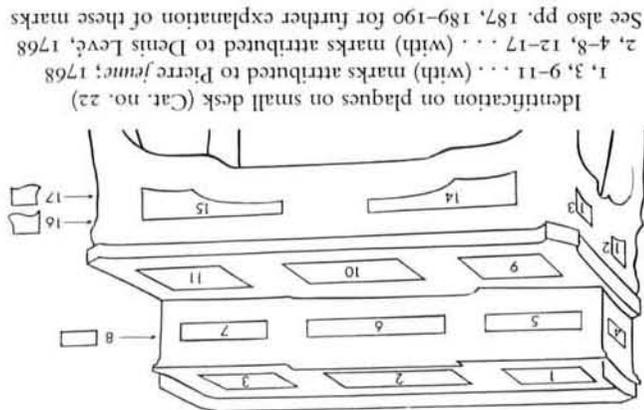
104. Small desk (Cat. no. 22)

**Measurements.** Height: 32½ inches. Width: 25¾ inches. Depth: 16 inches.

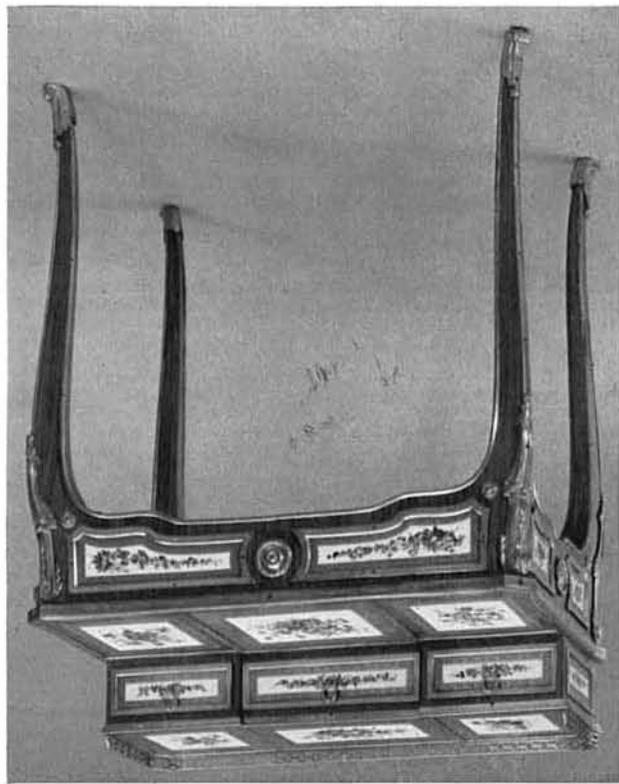
**Description.** The desk is of oak and mahogany, veneered with tulip-wood, purple-wood and harewood, and marquetried with harewood and mahogany. The top of the superstructure formed by three rectangular Sèvres plaques is set in a mat and burnished gilt bronze ribbed moulding with a three-sided open fret gallery. The superstructure contains three drawers, their fronts set with single rectangular porcelain plaques in mat and burnished gilt bronze beveled mouldings with wreath pulls. The drawers are of mahogany, their front top edges veneered with tulip-wood. Each side of the superstructure is set with a plaque in a similar moulding. A gilt bronze oblong reticulated and beaded motive is let into each canted corner at the back of the superstructure and a narrow marquetry strip of two mahogany floral sprays on a ground of harewood is framed by a gilt bronze mat and burnished beveled moulding on the back. The top of the lower section of the desk is set with three rectangular plaques in similar mouldings which frame the writing surface and extend along the sides and back of the desk. The drawer front below is set with two shaped porcelain plaques in gilt bronze mouldings flanking a wreath and patera pull. This gilt bronze pull is repeated as a mount in the center of each side and of the back of the desk. The mount is flanked on each side by two smaller shaped porcelain plaques in mat and burnished gilt bronze beveled mouldings.

butable to a single artist, probably Pierre Jume. Three on the writing surface are inscribed with the cipher  beneath the factory mark. This unrecorded painter's mark must be read as a P, since it re-occurs on the center tile within the crossed L's of the factory mark, where it is obviously intended as the date letter for 1768. The two plaques on the corners of the superstructure show variant marks, and  the exact correspondence between the rosetts painted on these and on the center tiles, claims them for the same master who signs with the mark .

A hint of the difficulties and trials attendant upon making porcelain furniture plaques is imparted by the special situation affecting the two corner plaques on the writing surface. These are not solid panels. Each consists of a rectangular center which has been inserted into a close-fitting frame of the same material. This would seem to have some bearing on the employment of triple borders of gilding on all the porcelains of this desk, in contradistinction to the single gold stripe borders of the companion desk. The explanation seems to be that the more elaborate gilding was resorted to partly as a means of concealing the seams or joints on these two tiles, and partly because their green borders have a slightly darker cast, which is camouflaged by the gilding. This solution to the problem of achieving a harmonious over-all effect represents a high degree of skill and much labor. One can only assume that it was resorted to because the corner tiles had been made in the wrong size and no other matching tiles were procurable at the time. The center plaque of the writing surface shows two cracks that have been repaired. On removal it was found to be backed by a piece of slate. A close examination, using X-ray photography and a microscope, revealed that the large crack occurred during the firing of the gilding. Repairs were made with X-shaped pieces of lead, imbedded in the porcelain, and reinforced with a cementing agent. At a later period the joint reopened and another crack developed; this was mended with cement only. It was evidently at this time that the slate backing was applied.



Identification on plaques on small desk (Cat. no. 22)  
 1, 3, 9-11 . . . (with) marks attributed to Pierre Jume; 1768  
 2, 4-8, 12-17 . . . (with) marks attributed to Denis Leve; 1768  
 See also pp. 187, 189-190 for further explanation of these marks



105. Small desk (Cat. no. 22)

and on the back by two shaped marquetry panels of mahogany floral sprays on a ground of harewood framed by similar mouldings. Four mat and burnished gilt bronze scrolled foliate mounts are fitted to the canted corners of the desk between gilt bronze patera motifs. The backs of the curved legs are chamfered, and the front and side edges of plain gilt bronze ribbed mouldings. The feet have gilt bronze scrolled foliate sabots. The oak lower drawer is fitted with a writing panel hinged to the top of the drawer at the back and an empty compartment at the right for writing materials, veneered with harewood. The tops of the divisions of the drawer are veneered with tulip-wood. The writing panel is covered in modern green tooled velvet banded by purple-wood veneer, and opens by means of a modern green silk moiré pull; the sides of the panel are veneered with purple-wood, and the under side is veneered with harewood banded with purple-wood. The compartment under the writing panel is veneered with harewood.

**Porcelain Plaques.** Of the seventeen plaques on this desk, twelve are signed with a script L followed by a dot, for Leve. All twelve are datemarked for 1768. Leve is the only painter represented in this collection who includes his name in his positions. For other traits characteristic of this artist, see notes in the Introduction. The remaining five tiles are variously marked, yet all attri-

It is intriguing to consider that the twelve dated plaques on this desk may be among those found in the factory sales records at Sèvres. Among the several entries for 1768 which could have a direct bearing upon this piece, one reads as follows:

Vente des Marchands pendant Les Derniers mois 1768 M <sup>r</sup> Poirier		
1 Grande plaque Ronde		216
2 Plaques	10	20
18 Id.	9	162
16 Id.	12	192
4 Id.	18	72
6 Id.	24	144
2 Id.	30	60
5 Id.	36	180
8 Id.	48	380
8 Id.	60	480
2 Id.	72	144
1 Id.		96

Since the dates on all of the plaques are in complete agreement, one may with fullest assurance assign a date of 'circa 1768' to this *bonheur-du-jour*.

**Signature.** None.

**Artists.** Attributed to Martin Carlin (see under no. 31), on the basis of similar pieces signed by him (see COMPARABLE EXAMPLES).

**Comparable Examples.** Madame du Barry owned a desk of this kind delivered to her by the dealer, Simon-Philippe Poirier (see p. 109), who presented his bill dated November 18, 1768: 'Une table à gradins en porcelaine de France, fond vert et cartouches à fleurs, très richement ornée de bronzes dorés d'or moulu, le dessus du tiroir couvert d'un velours vert et les pièces d'écritoires dorées, 1440 fr.' (*Histoire de Madame du Barry* by Charles Vatel, Versailles, vol. 1, 1883, p. 152). A similar description of this desk occurs in an eyewitness account of Madame du Barry's apartments at the Château de Versailles, which she occupied from 1770 to 1774. After Louis XV's death, an invoice of the former favorite's property transferred from Versailles to her Pavillon de Louveciennes between May and July, 1774, contains the entry: 'Un secrétaire en bois de rose, garni de médaillons en porcelaine de Sevres et de bronze doré' (Vatel, *op. cit.*, vol. 2, p. 485). This brief entry may apply to the desk supplied by Poirier, one of a number of pieces of porcelain furniture supplied by that dealer for her use (see pp. 109-110). The inventory of furniture belonging to the Comtesse d'Artois, signed by the citizens Jean-Henri Riesener, Martin-Eloy Lignereux, and Philippe Juilliot, dated January 9, 1795, gives a description of a similar desk, with an estimate of its value: 'No. 3. Un petit bureau en bois de rose orné de dix sept tableaux et frises de porcelaine de

Sèvres fond blanc à bouquets de fleurs coloriées avec ornements de bronze et galerie dorée d'or moulu de 24 pouces de large, 14 pouces de profondeur et 2 pieds 7 pouces de haut, 3600 liv.' (*Histoire Générale des Arts Appliqués à l'Industrie. Le Mobilier au XVIIe et au XVIIIe Siècle* by Emile Molinier, Paris, n.d., p. 206, footnote 2). These measurements apply closely to this type of small desk, since the foot measurement in use during the eighteenth century equalled approximately twelve and three quarters English inches.

The sale of the contents of George Watson Taylor's house on Cavendish Square took place at Christie's, May 28, 1825, and included an item: 'No. 30 A singularly elegant WRITING TABLE of Tulip Wood, covered with square compartments of the rare old Seve Porcelain, painted with Fruits and Flowers: three small drawers, elevated at the back of the Table, are covered and fronted with the same, a writing slider is covered with green velvet, the stand is pannelled with Seve Porcelain, and the legs are richly mounted with or-moulu.' This piece of furniture, resembling the Museum's desks, was sold to Toff for eighty-one pounds eighteen shillings. George Watson Taylor had squandered a huge inheritance on furniture and paintings, and the preamble of the sale catalogue declared that many of the pieces 'Formerly Adorned the Palace of Versailles and other Royal Residences in France.' The desk described may have been the *bonheur-du-jour* of the Comtesse d'Artois, who had quarters in the Château de Versailles. No marks have come to light on either of the two desks at the Museum or on any other surviving example of this type of desk identifying it as the item in the Watson sale, as the former property of the Comtesse d'Artois or Madame du Barry.

The stock of the firm of Town and Emanuel was sold at Christie's, April 19, 1849, and no. 720 of the catalogue, briefly described as 'A Bonheur du jour of tulip and Kingwood with seventeen plaques of Sèvres' was sold to Morant for forty-six pounds six shillings. Town and Emanuel was a firm of furniture makers, situated at 103 New Bond Street, whose trade card described them as 'manufacturers of buhl, marquetric, Resner, Furniture etc. . . .' With no stronger evidence, this piece of furniture can be assumed to be a copy of the type of desk represented at the Museum, made at the firm's shop, and provided with the same number of plaques. Two pieces of porcelain-inlaid furniture lent to the 1862 exhibition at the South Kensington Museum by Earl Spencer may be identical with the two from the Hillingdon collection. The catalogue of the exhibition gives a cursory description: 'Nos. 830 & 831. Pair of small pier tables, with drawers, inlaid with plaques of Sèvres porcelain with green margins, and painted with bouquets of flowers. Period of Louis XVI. Height, 2 ft. 9 in.; width, 2 ft. 3 in. EARL SPENCER (from Spencer House).' Charles Mills had an opportunity of seeing these, for he contributed some of his own pieces of furniture and porcelain to this exhibition (see

pp. 149, 167, 169), and he may have added Earl Spencer's tables to his collection subsequently.

Of the two bonheur-du-jours at the Museum, one is signed by Martin Carlin, and is the subject of the following entry. The two desks were not made as a pair, but were brought together in the collection of Charles Mills. Two other desks are at the Huntington Library and Art Gallery, San Marino, one of which is signed by Martin Carlin (*French Decorative Art in the Huntington Collection* by Robert R. Wark, San Marino, 1961, pp. 92-93, fig. 78). Each is veneered with tulip-wood and set with seventeen green-bordered Sèvres plaques, several of which bear the date letter for 1771. Both desks are reputed to have been acquired from the collections of Alfred de Rothschild and the Countess of Carnarvon. Two similar desks signed by Martin Carlin are at Waddesdon Manor, Buckinghamshire. One of these is surfaced with black lacquer and japanning and is set with green-bordered plaques bearing date letters for the year 1766 and the marks of the painters Xhrouet and Catrice; the other is veneered with tulip-wood, and set with green-bordered plaques marked with the date letter for 1770 and a device which has been interpreted as the signature of the flower-painter Bertrand. The Duke of Buccleuch owns another such desk, signed by Carlin, veneered with tulip-wood, and set with green-bordered plaques bearing the date letters for 1768 and the mark of the painter Denis Levé (*Louis XVI Furniture* by F. J. B. Watson, New York, 1960, p. 124, fig. 98). Casters are attached to the feet of this desk, which lacks gilt bronze mouldings along the sides of the legs and apron. Another tulip-wood desk signed by Martin Carlin and equipped with casters is in the Musée Nissim de Camondo, Paris (*Union Centrale des Arts Décoratifs, Musée Nissim de Camondo* by Jean Messelet, Paris, 1960, p. 33, no. 126). It is set with green-bordered plaques bearing the date letter for 1766 and marks of the painters Catrice, Pierre jeune and Xrouet.

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Published.** Carl C. Dauterman and James Parker, *M.M.A. Bulletin*, May, 1960, pp. 277-278; 'Some Important Sèvres Porcelain and Its Painters' by Carl C. Dauterman in *Antiques*, vol. 78, no. 3, September, 1960, p. 225, fig. 2.

### 23: Figs. 106-107

**SMALL DESK** with raised partition at the back.  
French, about 1775. 58.75.49

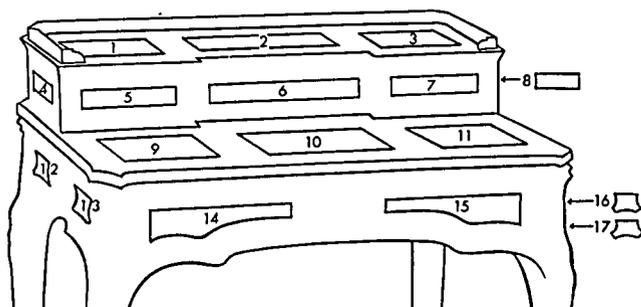
**Measurements.** Height: 31 $\frac{7}{8}$  inches. Width: 25 $\frac{7}{8}$  inches.  
Depth: 16 inches.

**Description.** Except for the variations noted, the description of the previous desk applies to the present example. Four mat and burnished gilt bronze ring and leaf and berry rosettes take the place on the present example of the four

gilt bronze wreath and patera motives on the four sides of the apron of the desk described in the previous entry, and two plain mat and burnished gilt bronze oblongs fitted to the wood surfaces at the back corners of the superstructure replace on the present example the gilt bronze oblong reticulated motives on the desk described in the previous entry. A gilt brass bead and reel moulding trims the lower edges of the apron and the sides of the legs of the present example in the place of the gilt bronze ribbed moulding described on the corresponding desk. The writing panel hinged to the lower drawer of the present example is covered with modern green tooled velvet framed by a fillet of black-stained wood between fillets of holly banded with tulip-wood, the sides of the panel veneered with tulip-wood, and the under side veneered with quarter-cut tulip-wood filleted with holly and banded with tulip-wood. The compartment under the writing panel is veneered with tulip-wood, and the right side of the drawer is fitted with a compartment for writing materials with three gilt bronze containers for ink, sand, and a sponge.

**Porcelain Plaques.** Of the seventeen plaques on this piece, eleven are clearly marked with the date letter V for 1774, in combination with the decorator's device, P7. Three of the remaining plaques bear the latter mark only, while three others are unmarked. The unvarying style of flower painting leaves no room for doubt that all of these porcelains represent a single decorator's hand.

There remains however a strong challenge to ascribe this decorator's mark (which is listed in Brunet, *Marques*, p. 39, as 'indeterminate') to a known individual. Happily, there is enough material for comparison in the Kress Collection to provide not only evidence but proof. Reference is made to the marriage coffret, No. 20, which displays seven tiles dating from 1770, all bearing the mark P' for Pierre jeune. For a fuller discussion of the marks and style of this artist, see the Introduction. The conformity in the decoration of both of these articles in the following features, is absolute. Foremost



Identification of plaques on small desk (Cat. no. 23)

1, 5, 6, 9-16 . . . Marks attributed to Pierre jeune, dated 1774

2, 4, 8 . . . Marks attributed to Pierre jeune, undated

3, 7, 17 . . . Unmarked

Marks vary from gray through purple of varying intensity, to black



106-107. Small desk (Cat. no. 23)

in significance are the groups of blossoms resembling wild roses, among which is usually to be found one blossom in profile, very simply and symmetrically depicted, thrusting away from the general line of movement of the stem. Additional elements of correspondence are the practice of painting cow parsley in herringbone or propeller-blade strokes; the minute spotting of the calices of cornflowers; and the modeling in white, even white on white.

On the basis of these considerations, the painting may be claimed for Pierre *jeune*, whose style is described more fully in the Introduction.

It may be noted that, although the companion desk was made in 1768, the present one, still in the style of Louis XV – on the basis of data furnished by the porcelain – must be dated no earlier than 1774, the first year of the reign of Louis XVI. This illustrates the value of Sèvres plaques in establishing the precise dating of important examples of French furniture.

**Signature.** Signed by Martin Carlin twice under the left apron, with two sets of the joined initials JME of the cabinetmakers' jury.

**Artists.** For Martin Carlin see under no. 31.

**Comments.** Although this desk and the desk which is the subject of the previous entry resemble each other closely, there is no reason to suppose that they were made as a pair. A date has been assigned to each desk in accordance with the date letters of the porcelain plaques. The different dates of the plaques of these two desks and of the group of desks to which they belong, indicate that the desk was a model that was repeated in several versions over a period of years.

**Comparable Examples.** See previous entry.

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Exhibited.** 25 Park Lane, London, Three French Reigns Loan Exhibition, February 21–April 5, 1933 (number of the catalogue not determined); 'Trois Règnes, Louis XIV, Louis XV, Louis XVI', by Princesse Bibesco, in *La Renaissance*, vol. 16, no. 6, June, 1933, pp. 121, 142, illustrated in the Three French Reigns Loan Exhibition.

**Published.** Carl C. Dauterman and James Parker, *M.M.A. Bulletin*, May, 1960, pp. 274, 277, 278.

## 24: Figs. 108-110

DESK. French, about 1770.

58.75.47

**Type.** *Table à écrire* or *petit bureau à écrire*.**Measurements.** Height: 29 $\frac{3}{4}$  inches. Width: 34 $\frac{1}{2}$  inches. Depth: 20 $\frac{1}{2}$  inches.

**Description.** The desk is of oak veneered with tulip-wood. The writing surface, covered in modern maroon gold-tooled leather, is bordered with tulip-wood and framed by a shaped gilt bronze torus moulding. Eight shaped Sèvres porcelain plaques in burnished and mat gilt bronze grooved mouldings are let into the apron of the desk. Gilt bronze leaf and flower sprays follow the contours of the corners of the desk and extend along the curved fronts of the legs. The lower edge of the apron and the side edges of the legs are trimmed with a plain gilt bronze ribbed moulding. The backs of the legs are chamfered, and each side is fitted with a mat and gilt bronze rosette above a strap shaped to the curve of the leg which terminates in a scrolled foliate sabot. The central plaque above the knee-hole on the front of the desk forms a drawer front, while the flanking plaques open as doors. A button on the under side of the desk releases the oak drawer, which is lined with modern green silk moiré, while a steel flange attached to the back of the drawer acts as a spring. Below the drawer front are two gilt bronze rosette keyholes for the doors, repeated on the back of the desk as rosette mounts. The backs of the two doors are fitted with oak panels veneered with tulip-wood. Two oak drawers, their fronts veneered with tulip-wood, lie behind each door, and open by means of plain gilt bronze ring pulls. They are lined with modern green silk moiré, and the lower right hand drawer is fitted with compartments for writing materials.

**Porcelain Plaques.** Eight plaques with broad green borders are set into this table. They are painted with compact clusters of flowers interspersed with fruit, save for the panel forming the drawer front, which displays an undulating floral spray. The largest examples, 8 $\frac{1}{4}$  by 15 $\frac{3}{8}$  inches, are installed at the ends.

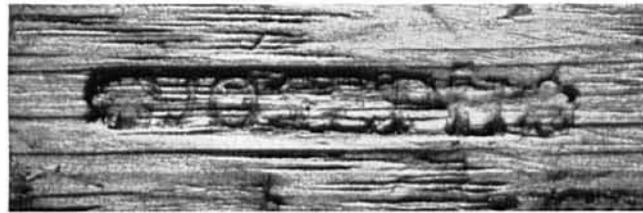
Although devoid of marks, these tiles show many points of correspondence with those by Pierre *jeune* on the coffret, no. 20. For example, there is a strong clockwise rotation in the composition of the groups, with a tendency toward branching motives that appear at the lower right. The leaves are prevaillingly pale green and slate blue. The cornflowers have green calices with white flecks and violet stamens. A more conspicuous motive is the long muddy green leaf which occasionally curls out from below the central cluster of blossoms or fruit. A fondness for incorporating fruit in the composition is perhaps the most marked characteristic of Pierre *jeune*, who is discussed more fully in the Introduction. Three plaques on the desk make use of purple grapes

highlighted in chalky blue and dots of white. Another shows yellow peaches, one of which exhibits a blemish, a feature duplicated on the aforementioned coffret. This same use of a blemish also applies to a pear on one of the side panels. In addition, a split or sectioned fig occurs on the opposite panel, as observed on the 'signed' tiles of the coffret.

Offsetting these resemblances to the work of Pierre are certain points of difference which may be equally significant. These may be itemized as follows: hydrangeas and broken-stem grasses occur here, but are omitted from the compositions on the coffret; conversely, carnations and cow parsley are missing here, but present on the casket. Here also the harebells have forked and pointed ends (with some exceptions), while on the signed Pierre pieces these blossoms are blunted pod shapes. Attention is also called to the dotted stems of sepia or spinach green, and to the spicules which occur sporadically on rose leaves.

These inconsistencies, while lessening the strength of an attribution to Pierre *jeune*, do not necessarily discredit it. Because of the preponderance of evidence in his favor, it seems defensible to propose him as the probable author of these painted tiles, working sometime close to 1770.

**Condition.** Marks of attachment are visible where gilt bronze mounts overlapped the four projecting corners of the top of the desk.



108. Signature on desk (Cat. no. 24)

**Signature.** Signed by Joseph Baumhauer, under the arch of the left rear leg, with the name Joseph between two fleurs-de-lys (fig. 108).

**Artists.** Joseph Baumhauer came to Paris at an early age and married, about 1745, Reine Chicot, the daughter of a French woodworker. For many years he was assistant to another German-born cabinetmaker, François Reizell, and produced furniture for the dealers Lazare Duvaux, Thomas-Joachim Hébert and Charles Darnault. He became a master cabinetmaker by royal appointment in 1765, and was thereby dispensed from submitting an example of his work and paying a stiff fee, conditions of admission to the cabinetmakers' guild (see p. 94). This appointment and the appropriate title of *marchand suivant la cour* or *ébéniste du Roi* he perhaps owed to the good offices of a patron, the Duc d'Aumont. Three cabinets at Versailles, set with *pietra dura* panels and signed by Baumhauer are among his best works, and were made for the Duc d'Aumont, figuring in his sale of 1782, when



109. Desk (Cat. no. 24)

they were bought for the crown. Joseph Baumhauer was often known by his first name of Joseph, which he used for his signature, placing it between two fleurs-de-lys in allusion to his royal appointment. His workshop, called the *Boule Blanche*, was on the rue du Faubourg Saint-Antoine. He died March 22, 1772, and was succeeded in the craft by his son Gaspard-Joseph Baumhauer, who may have exercised his right to stamp his own works with the iron die or *main-dron* with the name Joseph between fleurs-de-lys used by his father.

**Comments.** This table, as well as many other pieces of porcelain-inset furniture from the Hillingdon collection, is veneered with tulip-wood. The orange-red color of this wood on the protected interior drawer fronts of the Museum's desk has faded to a russet color where the wood has been exposed to light. Tulip-wood is native to Peru and Brazil, and its English name derives from a fancied resemblance to variegated tulips, noted by Thomas Sheraton in *The Cabinet Dictionary*, London, 1803, pp. 323-4; 'The

stripes of it are variegated like a tulip of a fine blush red, and fairish white: hence its name tulip wood.' Its French name *bois de rose* was converted upon it by the smell of the freshly cut wood: 'Le bois de Rose sent, lorsqu'on le travaille, une petite odeur de rose . . .' (*L'Art du Menuisier Ebéniste* by M. Roubo, Paris, 1774, p. 779).

The mounts of this desk present a clear picture of the difference between burnished and mat gilding. The parts of the bronze mounts which were to be burnished after gilding (for the process of gilding bronze, see under no. 26) were filed and scoured smooth. The parts that were to be left unburnished were roughened by means of a small chisel-like instrument with a grained surface, called a *matoir*. Hammering with this instrument produced a pitted *pointillé* effect on the surface of the metal casting. After the mount was gilded, the smooth parts were burnished by abrasion with heliotrope stone, and the mat areas left untreated, making a contrast between dull and brilliant gilding touched upon in the *Encyclopédie* (*Encyclopédie ou Dictionnaire*



110. Desk (Cat. no. 24)

*Raisonné des Sciences, des Arts et des Métiers*, vol. X, Neuchâtel, 1765, p. 197b): '... cette variété détache agréablement, & forme un contraste qui relève l'éclat des parties polies, & séduit l'œil des amateurs.'

**Comparable Examples.** A larger writing table veneered with kingwood signed by Joseph Baumhauer and Claude-Charles Saunier, and set with Sèvres plaques which are probably not original, is in the Huntington Library and Art Gallery, San Marino (*French Decorative Art in the Huntington Collection* by Robert R. Wark, San Marino, 1961, p. 79, fig. 54). The gilt bronze straps on the legs of this table and some of the other mounts resemble the corresponding mounts on the Museum's desk. A smaller unsigned version of the Huntington table is in the Rice bequest at the Philadelphia

Museum and is set with green-bordered porcelain plaques ('The Rice Bequest', unsigned article in *The Philadelphia Museum Bulletin*, vol. 35, no. 183, November, 1939, fig. 1). A similar table, also set with green-bordered plaques, signed by Joseph Baumhauer, is at Waddesdon Manor, Buckinghamshire, and a comparable unsigned marquetry table belongs to Mr. Robert Lehman, New York.

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Exhibited.** Metropolitan Museum of Art, New York, Eighteenth Century Design Exhibition, January 19–May 2, 1960.

**Published.** Carl C. Dauterman and James Parker, *M.M.A. Bulletin*, May, 1960, pp. 279, 283.

## 25: Fig. III

DESK with superstructure and bow-fronted side shelves. Possibly English, 1790-1795. 58.75.43

**Type.** *Bonheur-du-jour, table à gradins or bureau en deux corps.*

**Measurements.** Height:  $44\frac{3}{8}$  inches. Width:  $30\frac{3}{4}$  inches. Depth:  $19\frac{5}{8}$  inches.

**Description.** The desk is of oak and pine, veneered with satin-wood, green-stained wood, tulip-wood and purple-wood. The white marble top, shaped to the bow front of the side shelves, is set in a gilt bronze grooved moulding with an open heart motive gallery and perforated lower rim. The frieze of the superstructure above the door and two side shelves is fitted with gilt bronze garlands of leaves and berries, held by ribbons, set on recessed panels of satin-wood framed by plain gilt bronze mouldings and bands of green-stained wood. The four stiles are set with gilt bronze leaf and berry rosettes on satin-wood squares filleted with holly and black-stained wood and banded with green-stained wood, above a gilt bronze reticulated torus moulding extending along the front and sides. The surfaces of the two bow-fronted side shelves on each side are of white marble, set behind gilt bronze galleries similar to that of the top. The sides of the shelves are lined with mirror glass, and the projecting stiles flanking these shelves are veneered with satin-wood and fluted, the grooves veneered with purple-wood and fitted with gilt bronze foliate reeding. The central door of the superstructure is set with a Sèvres porcelain plaque in a shaped octagonal reticulated and beaded moulding of gilt bronze, and a band of green-stained wood filleted with holly and black-stained wood frames this moulding within a satin-wood field similarly banded and filleted. The lower edge of the superstructure is finished with a gilt bronze reticulated torus moulding, and the writing surface is veneered with satin-wood filleted with holly and black-stained wood, and banded with green-stained wood, framed by a plain gilt bronze moulding. Two rectangular porcelain plaques framed by gilt bronze reticulated and beaded mouldings and green-stained veneer are let into the front of the central drawer below, flanked by nests of two drawers each, their fronts set with single porcelain plaques, similarly framed. The drawers are of oak and their top front edges are veneered with tulip-wood. The central drawer is released by a button on the under side of the desk, a steel flange of the back acting as a spring. Two gilt bronze acanthus leaf and flower mounts are fitted on green-stained veneer to the spandrels of the knee-hole. The four stiles flanking the drawers are veneered with satin-wood, and are fluted and reeded in the same manner as the stiles of the superstructure. On each side of the desk a panel of satin-wood veneer is filleted with holly and black-stained wood and banded with green-stained

wood, framed by a gilt bronze reticulated and beaded moulding, and flanked by similar stiles. The lower edge of the apron is finished with a gilt bronze ribbed moulding which extends along the front of the desk below the knee-hole and along the sides. The legs of square section are veneered with satin-wood filled with holly and black-stained wood and banded with green-stained wood, and taper to gilt bronze ribbed foliate motive sabots. The sides of the door in the superstructure are veneered with tulip-wood, and its back is veneered with a panel of satin-wood filleted with holly and black-stained wood and banded with green-stained wood. The recess behind the door and its single pine shelf are veneered with purple-wood, and the back of the desk is veneered with natural and black-stained purple-wood.

**Porcelain Plaques.** The seven panels installed here do not contribute directly toward setting the age of the piece. In general these plaques are not of the high quality of the other plaques decorating furniture in the Kress Collection. They are atypical of Sèvres; in physical appearance they are inconsistent among themselves and with any others in the Kress Collection. They are thinner than is usual, measuring considerably under one-quarter of an inch. They show varying degrees of iridescence, marked warpage, and some discoloration under the glaze.

The central basket plaque, about  $7\frac{1}{2}$  by  $5\frac{1}{4}$  inches, affords a study in itself, some elements of which may be observed without removing the plaque. Beginning with the painted decoration, one finds several evidences of incompleteness. For example, there is no decorative border to enhance and emphasize the basket motive. Normally, the supporting ribbon is represented as hanging over a gold peg, above which the ends are tied into a bow knot. In this instance the ribbon, of an unusually intense blue, rises to an apex at the very top of the panel: peg and bow knot are lacking. Close scrutiny also reveals that three of the corners have been ground, and that the plaque once had a gently raised border which had to be removed before the porcelain could be installed as a flat tile. A vestige of the original modeling at the upper left corner shows that the panel originally had a lobed border and was adapted from a shaped vessel having a four-lobed center, on the order of the trays in the small table, no. 30. An incised letter M in script, of indeterminate meaning, is the only mark on this panel.

**Signature.** None.

**Comments.** The use of pine as a structural wood is characteristic of English cabinetwork of the late eighteenth century. The precisely modeled and thinly gilded metal mounts of the Museum's desk may also be of English manufacture. In 1792 and 1793, Martin-Eloy Lignereux, Daguerre's partner at the *Couronne d'or*, shipped several



111. Desk with superstructure and bow-fronted side shelves (Cat. no. 25)

large Sèvres services and other porcelains to London, where the firm had rented a salesroom on Sloane Street. A platter from one of these services may have been cut down to serve as the plaque for the door of the Museum's desk, the woodwork originating in England.

**Comparable Examples.** Two surviving *bonheurs-du-jour* from the same workshop are known. One was sold at the Hôtel Drouot, May 9, 1945, no. 56. The other is at a dealer's establishment in New York. The doors of these desks are set with single porcelain plaques; their superstructures are decorated with gilt bronze leaf and berry rosettes and fluted stiles identical to the corresponding motives on the Museum's desk.

Other pieces which show similarities in the treatment of wood veneers and gilt bronze are an upright secretary set with three porcelain plaques at the Wallace Collection (*Wallace Collection Catalogues, Furniture*, by F. J. B. Watson, London, 1956, pp. 162-164, fig. 92), a *bonheur-du-jour* set with twenty-seven porcelain plaques from the bequest of Salomon de Rothschild in the Louvre Museum, an upright secretary set with a single Sèvres plaque formerly in the collection of Eugène Kraemer (*Le Style Louis XVI, Mobilier et Décoration*, by Seymour de Ricci, Stuttgart, n.d., p. 142), a pair of upright secretaries each set with four Sèvres plaques at a London dealer's shop, an upright secretary with a single oblong Sèvres plaque at a Paris dealer's shop, and another upright secretary set with three porcelain plaques (*The Connoisseur Souvenir of the Eleventh Antique Dealers' Fair . . . June, 1951*, p. LXXVI). The last two pieces bear the signature of Adam Weisweiler, and are the only signed pieces in this group.

**Ex Coll.** Sir Charles Mills, Bart; the Lords Hillingdon.

## 26: Figs. 112-117

UPRIGHT SECRETARY with fall front. French, 1775-1780. 58.75.44

**Type.** *Secrétaire à abattant*, or *secrétaire à bascule* (*bascule* or *see-saw*, a term that applies to the opening and closing movement of the fall front).

**Measurements.** Height: 47 inches. Greatest width:  $31\frac{3}{4}$  inches. Depth:  $14\frac{3}{4}$  inches.

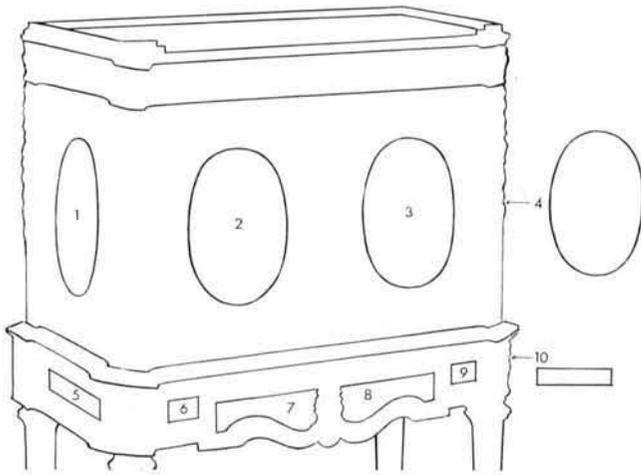
**Description.** The secretary is of oak veneered with tulip-wood and purple-wood, and the panels of the frieze and stiles are filleted with tulip-wood and black-stained wood. The white marble top is set in a gilt bronze quarter round guilloche moulding with a three-sided open fret gallery. The front of the drawer in the frieze and the sides are fitted with recessed gilt bronze garlands of grapes and roses held by tasseled ribbons. The top front edge and the two side edges of the oak drawer are veneered with purple-wood.

Gilt bronze rosettes are fitted to the back stiles and canted front stiles above a convex rosette moulding extending along the front and sides. Two oval porcelain plaques are let into the fall front, each framed by gilt bronze egg and dart mouldings with acanthus leaf and flower spandrel mounts within a rectangular leaf motive moulding. The sides are set with single oval plaques, similarly framed, and the stiles are decorated with gilt bronze sprays of primroses and pomegranates. Below the fall front a gilt bronze ribbon and fasces moulding and a projecting guilloche and berry moulding extend along the front and sides. The top front edge of the lower drawer is veneered with purple-wood. Two shaped porcelain plaques fill the center of the front of this drawer and are framed by a gilt bronze scrolled leaf motive mount with a laurel leaf and berry cluster keyhole escutcheon. The two rectangular flanking plaques of the drawer front are set within gilt bronze quatrefoil frames, as are the two plaques of the sides. Four gilt bronze ribboned and tasseled trophies panoplied with quiver, bow, arrow and flaming torch decorate the stiles, and the lower edge of the apron is finished with a bead and reel moulding. The tapering octagonal legs have gilt bronze leaf motive collars, fluting with brass inserts and gilt bronze foliate reeding, and foliate sabots. Two brass struts hold the fall front, the edges of which are veneered with purple-wood; the writing surface is veneered with tulip-wood filleted with holly, and covered in modern green tooled velvet. The fitted interior is divided into two levels of two and three pigeon-holes, above another pigeon-hole enclosed by six drawers. The front edges of the divisions are veneered in tulip-wood. Tulip-wood is the veneer used for the back of the interior, for the pigeon-holes, the shelves of which are filleted with holly, and for the fronts of the drawers, filleted with two strips of holly alternating with two of black-stained wood. The interior drawers open by means of plain gilt bronze ring pulls. The original chased gilt bronze and wrought iron key (figs. 116-117) operates the locks of the exterior drawers and the fall front.

**Porcelain Plaques.** Ten plaques of Sèvres soft-paste porcelain with broad apple-green borders contribute richly to the color appeal of this piece. Upon their white fields are painted naturalistic floral subjects, including baskets heaped with blooms and suspended from blue and puce ribbons.

All the plaques are marked on the reverse with the royal cypher, identifying the factory, and with the date letter for 1773. In addition, they bear the designations of three flower painters, permitting the panels on the doors to be traced to Mlle Xhrouet (working 1772-1788), those on the ends to Bulidon (working 1763-1792), and the six smaller ones on the drawer and frieze to Guillaume Noël (working 1755-1804). For notes on these artists, see the Introduction.

It is perhaps significant that the most prominent tiles on this piece are those executed by a woman artist, Mlle Xhrouet.



Identification of plaques on secretary (Cat. no. 26)

- 1, 4 . . . Bulidon, 1773  
 2, 3 . . . Xhrouet, 1773  
 5-10 . . . Noël, 1773  
 All marks in blue

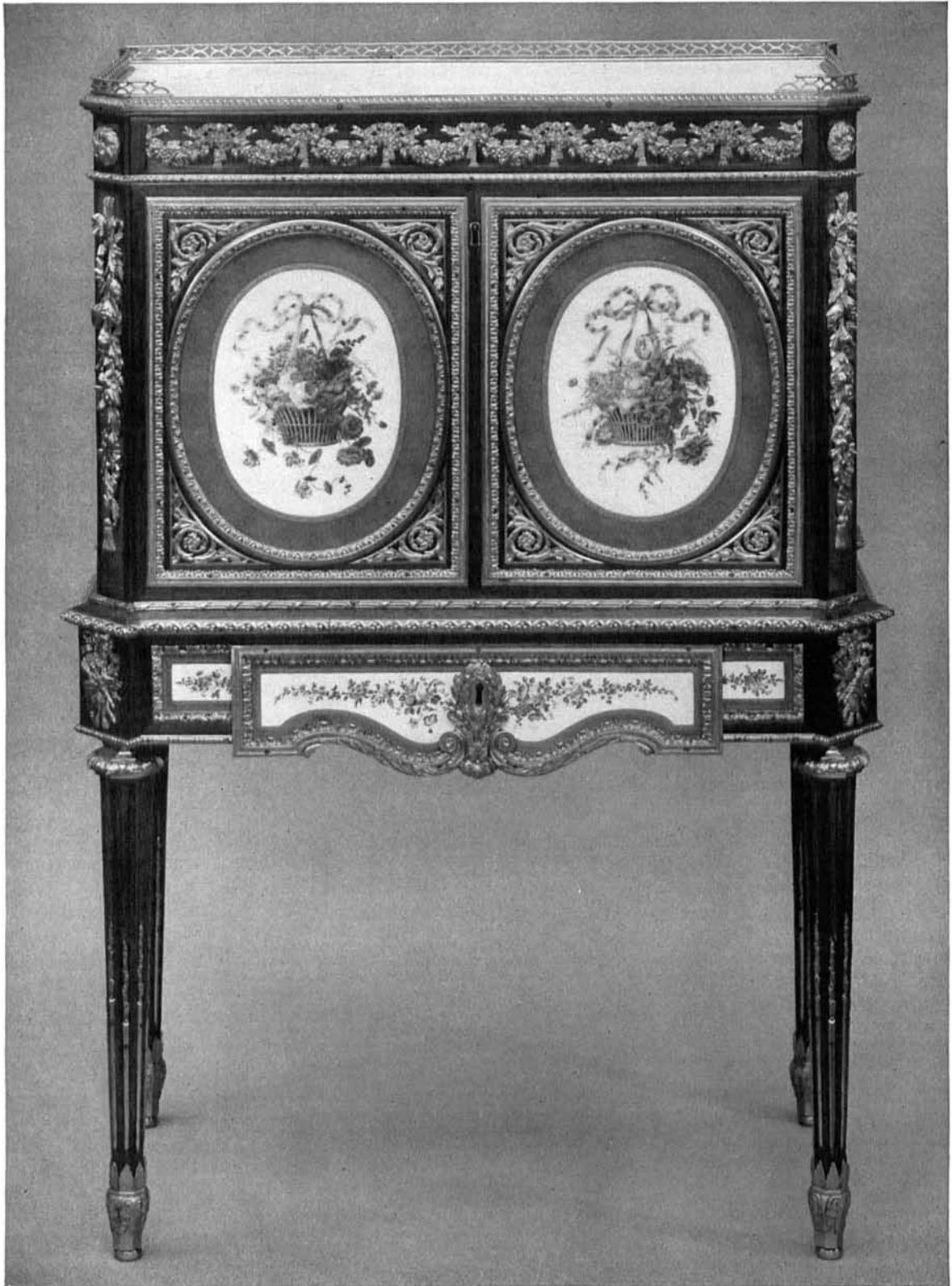
Her outstanding ability was evidently recognized during the first or second year of her employment at Sèvres. The overall correspondence between this secrétaire and one in the Grey Drawing Room of Waddesdon Manor is readily apparent. As regards the porcelain plaques, the one on the left door of our cabinet is so closely comparable to

the corresponding one at Waddesdon as to leave no doubt that the latter is also by Mlle Xhrouet. These two plaques afford the nearest approach to identical floral compositions observed by the writer in the course of making several hundred comparisons. Again, it would not be surprising if the same hand were to be confirmed by finding the Xhrouet mark on the back of a large round flower-basket plaque on the black lacquer cabinet in the White Drawing Room of Windsor Castle.

A word of explanation is called for in connection with claiming this work, and along with it, the mark (which resembles a cross moline) for Mlle Xhrouet. It happens that our example falls within the last three years of her father's service with the factory (he worked from 1750 until 1775); she was employed there until 1788. The books of marks, however, while crediting the cross mark to the father, do not record any mark for the daughter. It is therefore encouraging to note that among the Sèvres archives, one finds in the *Registres des Peintres* for 1777-1780 (page 281), a listing of the work completed by 'Mlle Xhrouet', with the mark of the cross at the top of the page. To this one may add further argument that the undisputed work of M. Xhrouet, found on examples pre-dating the career of his daughter, is by comparison harsh in coloration and coarse in texture. It therefore seems reasonable to assume that 'Mlle Xhrouet' adopted his mark, and continued its



112-113. Porcelain plaques on secretary (Cat. no. 26), illustrating work of Bulidon (left) and Mlle Xhrouet (right)



114. Upright secretary with fall front (Cat. no. 26)



115. Upright secretary with fall front (Cat. no. 26)

use during her entire work span at Sèvres. There is also a possibility that the Bn mark of Bulidon was similarly used by his wife, who according to Lechevallier-Chevignard was employed as a flower painter about 1780 (see *La Manufacture de Porcelaine de Sèvres*, sec. 2, p. 128).

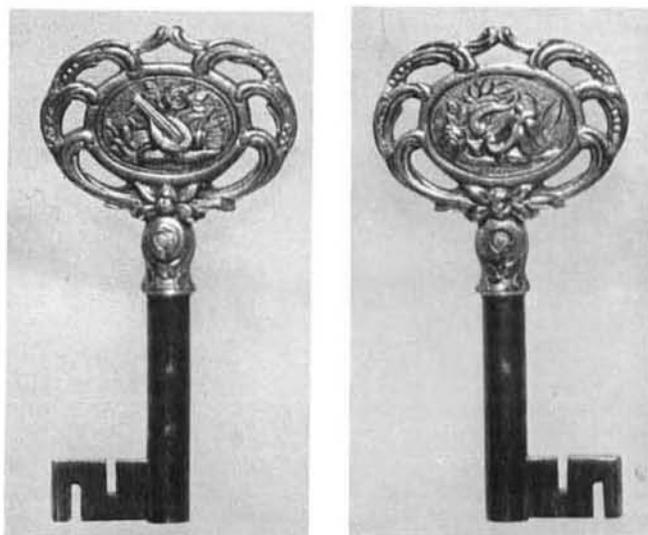
The records of sales to Poirier and Daguerre contain an entry for twenty-eight plaques sold during the final six months of 1773 (Archives, Sèvres, *Ventes*, vol. 3, p. 109). These plaques range in price from ten to seventy-eight *livres*. One is tempted to think that a pair costing 120 *livres* and another pair costing 156 *livres* may be represented by the large ovals at the ends and upon the doors, respectively, of this cabinet. Together, these panels depict about eighteen species of flowers, the most prominent being pink, white and wine-colored roses and poppies, puce honeysuckles, blue morning glories and cornflowers, peonies, and a variety of anemones and tulips. It may be of interest to state here that while the large plaques are unglazed on the reverse, the smaller ones are glazed on both sides.

**Signature.** Signed by Martin Carlin on the under side of the left apron, with the joined initials JME of the cabinet-makers' jury.

**Artists.** For Martin Carlin, see under no. 31.

**Comments.** The chasing and gilding of the bronze mounts of this secretary are of very high quality and contribute to the effect of rich ornamentation. Such mounts could be a very considerable item in the cost of a piece of furniture in this period. The commode delivered by the cabinet-maker Jean-Henri Riesener in November 1775 for Louis XVI's bedroom at Versailles cost 25,356 *livres* of which nearly three quarters, or 18,500 *livres* went for gilt bronze mounts.

The making of these mounts was the responsibility of two separate guilds, the casters or *fondeurs-ciseleurs* and the gilders and chasers or *ciseleurs-doreurs*. The same model was often recast several times, explaining the reappearance of identical mounts on different pieces of furniture. Mounts of the finest quality were coated with an amalgam of gold and mercury and with gold leaf, and fired two or more times over a brazier. A less expensive simulated gold surface for bronze mounts was achieved by treating them with acids. The finished mounts were transferred to the workshop of the cabinetmaker, who had the right of applying them to his furniture. The casters and gilders of metal mounts did not make a practice of signing their works, and unless their names were noted in bills of the time, they have remained unknown. A written statement of Martin Carlin's widow, dated May 20, 1785, gives the name of only one metal worker whom Carlin entrusted with the mounts of his furniture. According to this statement, at the time of his death Carlin owed 679 *livres* to the gilt bronze caster Joachim Provost: 'pour ouvrages de sa profession par lui faites pour led. s. Carlin' ('Documents Inédits sur les



116-117. Gilt bronze and wrought iron key to the secretary (Cat. no. 26)

Ebénistes Martin Carlin et Georges Jacob', by Comte François de Salverte in *Bulletin de la Société de l'Histoire de l'Art Français*, 1928, pp. 91, 111).

**Comparable Examples.** Two comparable upright secretaries are noted in inventories of the possessions left behind by the king's brother and sister-in-law, the Comte de Provence and the Comtesse d'Artois, when they emigrated at the time of the French Revolution. The inventory of the Comte de Provence's effects at the Palais du Luxembourg is dated 1793 and lists 'Un petit secre (secrétaire) en armoire en bois jaune de la Guadeloupe orné sur 3 faces de médaillons et panneaux de frise en porcelaine fond blanc dessin de fleurs avec champs vert; à pieds à gaine orné de cannelures à tiges, chapiteaux, sabots; la frise et cadres de panneaux à moulures cizelés, trophées de flèches aux angles; la frise du haut à rinceaux, surmontée d'une galerie dans laquelle se trouve encastré le dessus en marbre blanc statuaire: de 29 po. de large, 15 po. de profondeur, sur 3 pds 8 po. de haut' (Archives Nationales 02 470). The given measurements might apply to the Museum's desk (the French foot measurement in the eighteenth century was the approximate equivalent of twelve and three quarters English inches), but the description contains discrepancies which make it unlikely that the two pieces are identical. Although the Museum's example is set with 'médaillons et panneaux de frise en porcelaine fond blanc dessin de fleurs avec champs vert' and corresponds with the description in other particulars, its tulip-wood veneer does not resemble 'bois jaune de la Guadeloupe', probably a yellow satin-wood, and the gilt bronze garlands of grapes and roses in the frieze are not 'rincaux'. Furthermore, the Museum's desk bears no mark indicating that it was once the property of the Comte de Provence.

The desk belonging to the Comtesse d'Artois is described in an inventory drawn up and signed on January 9, 1795, by the cabinetmaker Jean-Henri Riesener, and the dealers Martin-Eloy Lignereux and Philippe Julliot fils: 'No. 6. Un secrétaire à bascule en bois de rose garni de neuf panneaux de porcelaine dont quatre médaillons représentant des paniers et bouquets de fleurs, ornés de frises, carderon, galerie découpée à jour, rosaces, chute, encadrements en bases et sabots, le tout de bronze doré d'or moulu, de 3 pieds 8 pouces de haut, 2 pieds 4 pouces de large et 14 pouces de profonderr, 6000 liv.' (*Histoire Générale des Arts Appliqués à l'Industrie. Le Mobilier au XVIIe et au XVIIIe Siècle*, by Emile Molinier, Paris, n.d., p. 207, footnote 2). The measurements given in this description correspond closely with those of the Museum's upright secretary and of a similar secretary at Waddesdon Manor, Buckinghamshire (*Waddesdon Manor, a Property of the National Trust*, by Philip James, London, 1959, pp. 10, 11). This piece, which is signed by Martin Carlin, is fitted with similar gilt bronze mounts and veneered with different woods. Its porcelain plaques are painted with flower subjects similar to those of the Museum's example, but are bordered in turquoise instead of green *oeil-de-perdrix*. The two shaped plaques on the lower drawer of each desk form a single visible plaque, making the 'neuf panneaux de porcelaine' mentioned in the description of the Comtesse d'Artois' desk. The color of these porcelain plaques is not specified in this description which could apply to the desk at the Museum or to the example at Waddesdon. Further investigation of inventories may determine the former ownership of both pieces.

A third comparable upright secretary is in the Palacio Real, Madrid (*Illustrated Guide to the Royal Palace of Madrid*, by Felipa Niño Mas and Paulina Junquera de Vega, Madrid, 1956, p. 40, fig. 54). This example is set on the front and sides with four green-bordered plaques painted with be-ribboned flower baskets, its frieze fitted with gilt bronze lion masks and rinceaux. Since lion masks are not mentioned in the two quoted excerpts from eighteenth century inventories, this piece is probably not identical with either of the two desks which belonged to the Comte de Provence and the Comtesse d'Artois. The secretary in Madrid may originally have been set with ten porcelain plaques, like the analogous pieces at the Museum and Waddesdon Manor; the six plaques of the apron may have been broken and replaced with wood veneer.

The gilt bronze spandrel mounts around the four oval plaques of the Metropolitan's secretary appear again on a bonheur-du-jour set with fourteen Sèvres plaques, signed by Carlin, in the Philadelphia Museum of Art, on an upright secretary set with eleven porcelain plaques, signed by Martin Carlin, in a private collection, Paris, and two of the same mounts with inferior gilding appear on a bonheur-du-jour in the Kress Gift, no. 25 of this catalogue. The gilt

bronze settings around the oval plaques of this group of furniture may derive from a design of a framed oval border, the spandrels filled with acanthus foliage, appearing on the title page of an album of late eighteenth century decorative engravings: *Oeuvres de Sculptures en Bronze . . . Inventées et Dessinées par Jean-François Forty*, Paris, n.d. A pen and wash drawing of an upright secretary from the illustrated inventory of Duke Albert of Sachsen-Teschchen (see under no. 20), given to the Museum by Raphael Esmerian (accession number 59.611.4), shows an upright secretary with oval porcelain plaques in similar gilt bronze settings. The frieze of a black lacquer cabinet signed by Carlin in the California Palace of the Legion of Honor, San Francisco, consists of an inset gilt bronze garland of grapes and roses similar to the frieze mount of the Metropolitan's secretary, which appears again on the frieze of an upright secretary with porcelain plaques, signed by Martin Carlin, in a private collection, Paris.

The shaped mount in the center of the lower drawer recurs on an upright secretary with mosaic marble panels, signed by Carlin, in the collection of Mme. Ancel, Paris, on a marquetry table signed by Carlin in the Widener collection at the National Gallery, Washington, on a marquetry table signed by Bernard Molitor in the Huntington Library and Art Gallery, San Marino, a similar table in the Wallace collection, and a marquetry upright secretary with porcelain plaques, attributed to Bernard Molitor, also in San Marino. The legs of the Museum's secretary are characteristic of work by or attributed to Carlin, and occur on two signed marquetry travelling desks with compartments for eating equipment and toilet articles in the Wrightsman and Frick collections, New York, on porcelain inlaid upright secretaries in the Wrightsman collection, from the Palace of Pavlovsk, and in the Wallace collection, London, both attributed, on a similar signed secretary in the J. Paul Getty Museum, Malibu, on another upright secretary set with porcelain plaques, signed by Carlin, in a private collection, Paris, and on two small signed bonheurs-du-jour inlaid with porcelain plaques, from the Rice Bequest at the Philadelphia Museum.

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Exhibited.** South Kensington Museum, London, Special Loan Exhibition, June 1862 (no. 835 of the catalogue); 25 Park Lane, London, Three French Reigns Loan Exhibition, February 21–April 5, 1933 (number of catalogue not determined); 'Trois Règnes, Louis XIV, Louis XV, Louis XVI', by Princesse Bibesco, in *La Renaissance*, vol. 16, no. 6, June, 1933, p. 121, illustrated in the Three French Reigns Loan Exhibition. Metropolitan Museum of Art, New York, Eighteenth Century Design Exhibition, January 19–May 2, 1960.

**Published.** Carl C. Dauterman and James Parker, *M.M.A. Bulletin*, May, 1960, pp. 276, 281–282.

## 27: Figs. 118-120

UPRIGHT SECRETARY with fall front and serpentine-shaped side shelves. French, about 1780.

58.75.52

**Type.** *Secrétaire à abattant.*

**Measurements.** Height: 50½ inches. Width: 33⅞ inches. Depth: 14 inches.

**Description.** The desk is of oak, veneered with satin-wood and green and black-stained wood. The shaped white marble top is set in a gilt bronze ribbed moulding with a three-sided open fret gallery. The frieze is veneered with satin-wood and green-stained wood, filleted with satin-wood and black-stained wood. Mat and burnished gilt bronze oblong rosettes are fitted to the stiles, and *rinçaux* are recessed on green-stained wood veneer panels on the front and sides of the frieze, above a mat and burnished gilt bronze convex oak and acorn moulding. The top front edge of the oak drawer in the center of the frieze is veneered with tulip-wood. The drawer is engaged by the lock of the fall front, and opens by means of a gilt bronze wreath pull; there are no side drawers in the frieze, and this space is blind. The square fall front is framed by a gilt bronze twisted rope and bead moulding, and is set with a Sèvres porcelain roundel encircled by a mat and burnished gilt bronze leaf and bead moulding. The spandrels of the fall front are marquetry with sprays of green-stained cornflowers on a ground of satin-wood, with fillets and alternating squares of satin-wood and black-stained wood, banded with green-stained wood. The same filleting and banding occurs on the canted front stiles and on the back stiles which are marquetry with green-stained bell-flowers on satin-wood. The six side shelves are marquetry with vertical bands of satin-wood and green-stained wood, the marquetry panels filleted with satin-wood and black-stained wood behind gilt bronze ribbed mouldings and open fret galleries. The apron is veneered with green-stained wood, and marquetry with four recessed panels framed by gilt bronze twisted rope and bead mouldings. The marquetry of these panels consists of sprigs of green-stained cornflowers on a satin-wood ground, within a latticework of the same woods punctuated at the intersections by checkerboard motives of satin-wood and black-stained wood, banded with fillets and alternating squares of these woods. A mat and burnished gilt bronze leaf and berry rosette is fitted to the center of the single drawer within concentric fillets of satin-wood and black-stained wood; two gilt bronze base and pedestal motives ornament the front stiles, two oblong rosettes the back stiles, and the lower edge of the apron is finished with a mat and burnished gilt bronze leaf and berry moulding. The top front edge of the oak drawer is veneered in tulip-wood. The square tapering legs

are marquetry with green-stained bell-flowers on satin-wood filleted with black-stained wood and satin-wood, banded with green-stained wood. The feet are shod with gilt bronze leaf motive sabots. The writing surface of the fall front is veneered with tulip-wood and covered in modern crimson velvet trimmed with antique gold braid. The fitted interior consists of two shelves above a pigeon-hole enclosed by six drawers. The back of the interior is of varnished oak, the shelves and pigeon-hole are veneered with tulip-wood, while the vertical banded marquetry of the drawer fronts resembles the marquetry of the exterior shelves, executed in the same woods similarly filleted and banded. The interior drawers open by means of gilt bronze wreath pulls attached to paterae, and the lower right drawer bears the marks of missing compartments for writing materials.

**Porcelain Plaque.** The single porcelain ornamenting this secretary is a great roundel 14.3 inches in diameter, painted in a highly individualized design. At the center is a medallion displaying a motive in the form of a Maltese cross in deep blue and white, finely trellised with gilding. The arms of the cross alternate with panels of rose and blue partridge-eye motives. An aubergine rosette occupies the center of the cross alternate with panels of rose and blue partridge-rose and aubergine ribbons, paling to white where they intersect. Springing from the perimeter are tangential sprays of small blossoms, creating the illusion of counter-clockwise rotation.

The broad outer border is dominated by alternating cocoanut fans and diamond-shaped panels of delicate blue trellis-work. These are framed by crossed palm leaves and bow-knotted rose-pink ribbons, the latter forming loops for the suspension of colorful floral festoons. At the rim is a narrow band of lapis blue and gold trellis patterns.

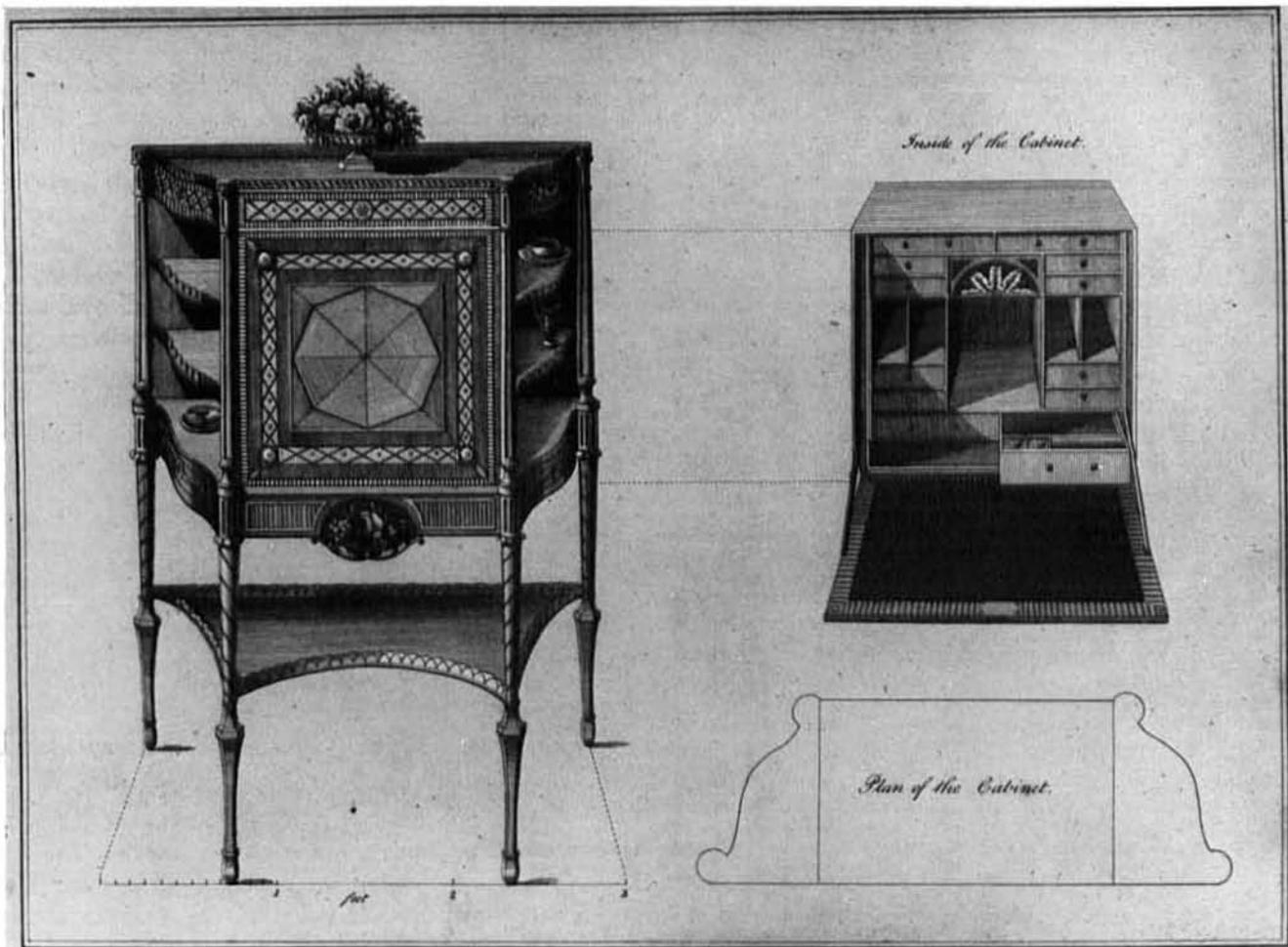
There is no mark to document either the decorator or the date of this unusual plaque. Stylistically, it is related to a sparse scattering of dishes, cups and saucers which by their shape imply a date close to 1765. Almost invariably these examples are also unsigned. Three noteworthy exceptions may be cited for their importance in pointing to a date for the plaque. They are: a cup and saucer with the mark of Noël (1755-1804), the property of Mrs. Herbert A. May of Washington, D.C.; a covered cup and its tray, with the comma-like mark of an unidentified decorator, owned by Mr. and Mrs. Jack Linsky of New York; and a square tray in the Frick Collection, with the initial S for an undetermined painter. All these are datemarked M, for 1765. From the foregoing it may be gathered that this impressive plaque is not completely in step with the style or dating of the secretary upon which it is installed. It seems reasonable to suggest that the panel may have been designed originally as the top for a *guéridon* table, about 1765, and that when, after a few years of service the table became outmoded, the



118. Upright secretary with fall front and serpentine-shaped side shelves (Cat. no. 27)



119. Upright secretary with fall front and serpentine-shaped side shelves (Cat. no. 27)



120. Engraving from *The Cabinet Maker and Upholsterer's Drawing Book* by Thomas Sheraton, third ed., 1802

porcelain was transferred to a more fashionable piece of furniture. Alternatively, it may be conjectured that the table did not materialize, with the result that the plaque lingered in a merchant's hands for some fifteen years, when the rising popularity of the fall-front secretary offered a new possibility for its use. The repetitive quality and the balance of its design made it exceptionally well suited to the disciplined lines and decoration that prevailed during the last quarter of the eighteenth century.

**Signature.** None.

**Artists.** Attributed to Roger Van der Cruse, called Lacroix. The son of a Flemish cabinetmaker, François Van der Cruse, who adopted as a French equivalent the surname Lacroix, Roger Van der Cruse Lacroix was born in Paris November 19, 1727, married Jeanne Bourgeois April 9, 1750, and became a master cabinetmaker February 6, 1775. He lived at number 9 and then at number 52 rue du Faubourg Saint-Antoine, and died on May 19, 1799. He is thought to have worked for the crown, the Duc d'Orléans and the Comte d'Artois, through the intermediary of dealers, and his large

recorded output of small pieces of furniture bears two varieties of signatures: R.V.L.C. and R. LACROIX. His sister Françoise-Marguerite married two well-known cabinetmakers of that time, Jean-François Oeben and Jean-Henri Riesener, and was the grandmother of the painter Eugène Delacroix.

**Comments.** Plate 16 of *The Cabinet Maker and Upholsterer's Drawing-Book*, by Thomas Sheraton, third edition, London, 1802, is an engraving of an upright secretary of the type represented by the Museum's desk (fig. 120). Sheraton must have observed a similar French desk, possibly a piece which had been exported from France during the Revolution, for the engraving shows latticework and vertical banded marquetry, and a characteristic French fitted interior. The author captioned the engraving *A Lady's Cabinet*, and noted that 'the marble shelves, with frets at each end, are for a tea equipage.'

**Comparable Examples.** There are three upright secretaries similar to the Museum's example. One is in a French private collection (*Le Meuble Léger en France* by Guillaume

Janneau, Paris, 1952, p. 353, figs. 194, 195). A marquetry roundel takes the place of a porcelain plaque on the fall front of this piece. Another desk provided with a porcelain roundel belongs to Mrs. Herbert A. May of Washington, D.C. A third is at Waddesdon Manor, Buckinghamshire, and is signed by Lacroix. Still another is shown in a photograph of the Tapestry Room at Osterley Park, then a seat of the Earl of Jersey, published in *Country Life*, December 4, 1926, page 859. This piece of furniture may have been destroyed in a warehouse fire during the last war.

In addition, many pieces exist with the checker-board latticework and green cornflower marquetry which is a distinguishing mark of the Metropolitan's secretary. Those signed by Lacroix are an oval table in the collection of Mme. André Hammel, Paris, another at Waddesdon Manor, Buckinghamshire, and still another in the collection of Robert Lehman, New York, and a small round table sold from the collection of George Blumenthal at the Galerie Georges Petit, December 1-2, 1932, no. 163, and again at the Hôtel Drouot, May 9, 1945, no. 50. Alfred de Champeaux writes of other pieces of furniture with this marquetry decoration in *Le Meuble*, volume II, Paris, 1885, page 165: 'On connaît un certain nombre de meubles revêtus de marqueterie à losanges, avec des fleurs de bleuet se détachant sur un fond blanc . . . Ce sont des petits bureaux, des guéridons et des meubles d'un usage intime, qui portent . . . les lettres R.V.L.C.' The pieces noticed by Champeaux were all in French private collections, and are listed in a manuscript of his published by Comte François de Salverte in *Les Ebénistes du XVIIIe Siècle*, Paris, 1953, page 178.

A small oblong table at Waddesdon Manor marquetryed with the same latticework and cornflower pattern is signed by Nicolas Petit, a cabinetmaker who was also a furniture dealer and whose mark on a piece of furniture does not exclude the possibility that it was made by another cabinetmaker. A gueridon-table signed by Martin Carlin with similar marquetry on the lower shelf was sold at the Galerie Charpentier, April 2, 1957, no. 111.

Other unsigned pieces with comparable marquetry decoration include a small upright secretary from the collections of the Earl of Rosebery and Sir James Caird, now loaned to the Victoria and Albert Museum by Mrs. Scudamore, a small oval table sold from the collection of Mrs. Henry Walters at the Parke-Bernet Galleries, April 23-26, 1941, no. 700, another table in the George Blumenthal sale at the Galerie Georges Petit, December 1-2, 1932, no. 165, a work table in a French private collection, and a bonheur-du-jour from the collection of Viscountess Harcourt in the Jules S. Bache collection at this Museum, accession no. 49.7.115.

Similar latticework marquetry with quatrefoil motives replacing cornflowers appears on two small oval tables signed by Roger Van der Cruse Lacroix sold from the collection of the Comte de G . . . , Galerie Jean Charpentier,

Paris, November 27-28, 1934, and in the sale of Mme. de Polès at the Galerie Charpentier, November 17-18, 1936, no. 195, and the same marquetry appears on a similar signed table in the collection of Viscountess Harcourt, sold at Christie's, July 6, 1961, no. 35, and on a fourth table in the Schoppenweiher collection, Alsace. An unsigned bonheur-du-jour from the collection of the Earl of Rosebery, now in the collection of Mr. and Mrs. Charles B. Wrightsman, Palm Beach, shows the same marquetry, supplemented by vertical banding. There is, moreover, a small oval table signed by Lacroix in the Musée Cognacq-Jay, Paris, marquetryed with bands of satin-wood and green-stained wood framed by alternating squares, resembling parts of the marquetry decoration on the Museum's secretary.

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

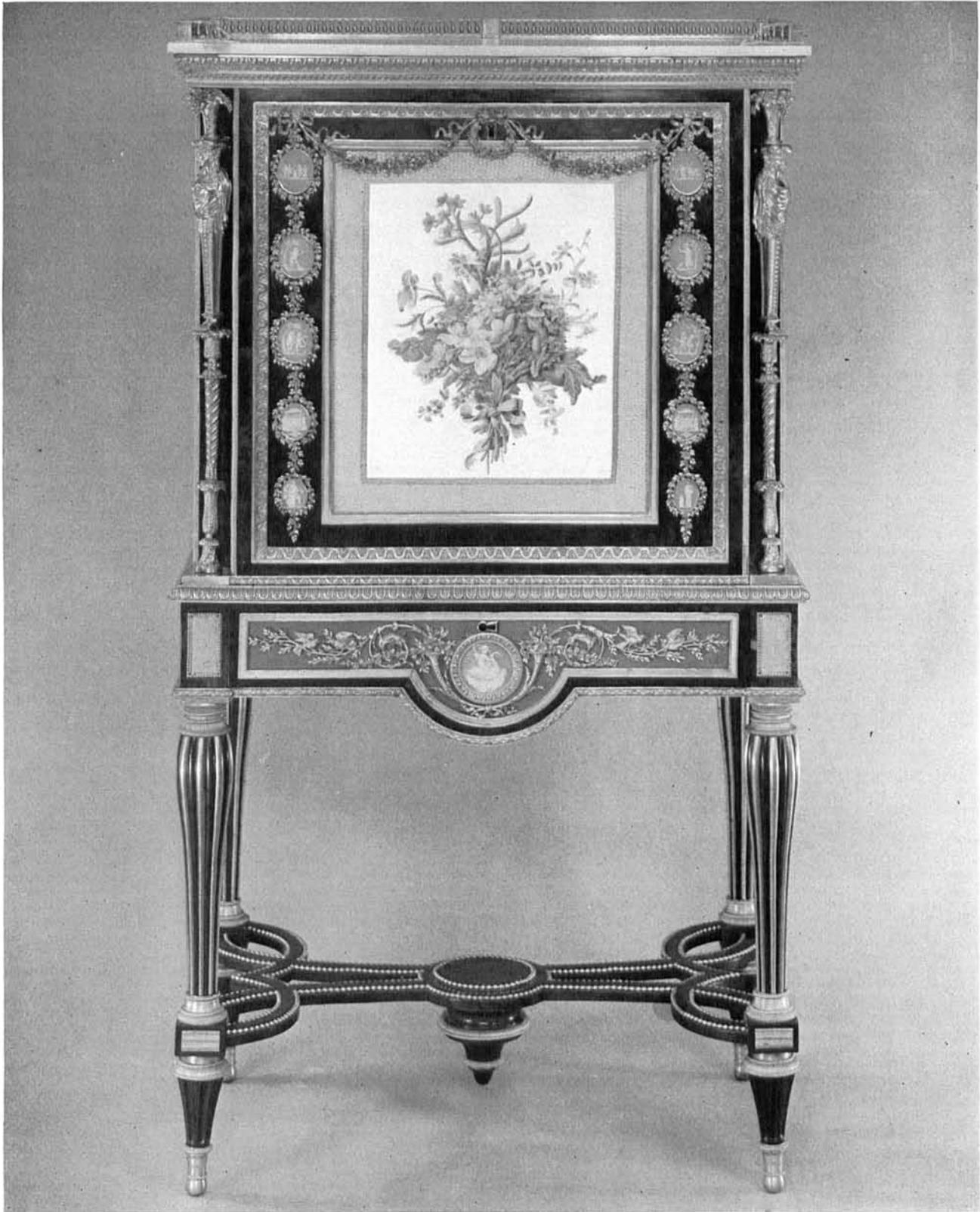
## 28: Figs. 121-127

UPRIGHT SECRETARY with fall front. French, about 1790. 58.75.57

**Type.** *Secrétaire à abattant.*

**Measurements.** Height: 51 inches. Width: 27 inches. Depth: 16 inches.

**Description.** The secretary is of oak veneered with thuya, purple-wood, mahogany, ebony and satin-wood. The top is of white marble to which a three-sided gilt bronze balustraded gallery is attached. Under the top, which is removable, the mat and burnished gilt bronze cornice of the desk consists of receding egg and dart, bead and reel, leaf motive and twisted rope motive mouldings. The front corners of the desk under the cornice are indented to receive mat and burnished gilt bronze draped female term figures bearing tasseled cushions on their heads surmounted by wickerwork baskets of fruit and flowers, their busts fringed with leaves above tapering striated terms; the feet of the figures emerge below the terms and rest on columns of floral motives with twisted bead and rope motive shafts. The vertical edges of the corner recesses flanking the term figures are finished with gilt bronze beaded and reticulated mouldings, and the back stiles of the desk are veneered with thuya inset with triple brass flutings. The fall front is veneered with thuya and is set in the center with a large oblong Sèvres porcelain plaque framed by gilt bronze striated and beaded mouldings. The plaque is flanked by vertical rows of five oval Wedgwood plaques framed by joined gilt bronze garlands of primroses, daisies, grapes, carnations, roses, and leaves and berries tied at the top with ribbon bowknots; two swags of this garland and a leaf and berry wreath fringe the top of the Sèvres plaque tied with a bowknot above the keyhole of the fall front. The margin of the fall front is set with a gilt bronze wavy ribbon and leaf motive moulding. Each side of the



121. Upright secretary with fall front (Cat. no. 28)



122. Upright secretary with fall front (Cat. no. 28)



123. Fall front of secretary set with Sèvres porcelain plaque framed by gilt bronze mouldings (Cat. no. 28)

desk is veneered with thuya, similarly framed, set in the center with an oval Wedgwood plaque in a gilt bronze striated and beaded moulding. A convex mat and burnished gilt bronze strap-work and floral motive moulding extends along the front and is repeated on the sides of the desk under the fall front, above a projecting leaf and tongue and dart moulding. Gilt bronze reticulated and beaded oblongs are fitted to the apron above the legs. The apron is veneered with thuya on the front and sides, and fitted with oblong grayish-blue enameled metal panels framed by gilt bronze ribbed and striated mouldings. The front of the apron opens as a single drawer, and a circular Wedgwood plaque is fitted to the center of its shaped enameled panel, framed by a gilt bronze egg and dart and twisted rope motive moulding, flanked by cornucopias with ends wrapped in leaves and tied by ribbon under the plaque, the cornucopias filled with flowers and fruit from which spring garlands, rinceaux ending in eagles' heads, and laurel leaf and berry branches upon which four birds perch. The keyhole of the drawer front is set horizontally above the circular plaque, and the lower edge of the apron front is rounded. The centers of the rectangular enameled metal plaques on the sides are set with double convex Wedgwood plaques in plain gilt metal fillets framed by gilt bronze mounts of vine trails with anthemia, rosettes and grape clusters. The lower edge of the apron is finished with a convex gilt bronze strap-work and rosette moulding. The legs are of inverted bulbous shape and consist of alternate strips of mahogany and gilt bronze. Each leg has an upper and lower gilt bronze collar of striated, reticulated and twisted rope motives, the upper collars with plain gilt bronze plinths. The leg shafts rest on four blocks veneered with purple-wood fitted with gilt bronze oblong panels with triple rows of beading. The interlaced stretcher joins the blocks and is veneered with thuya bordered with gilt bronze beaded moulding; a turned mahogany veneered pendant from the central disk of the stretcher has two gilt bronze striated reticulated and twisted rope motive collars. The top-shaped feet are veneered with purple-wood, fluted with brass insets, and have similar gilt bronze collars and reticulated and beaded sabots with bulbous tips. Two brass struts, which are tied to steel flanges on the back of the desk, counter-weight and hold the fall front, the edges of which are veneered with mahogany. The writing surface is covered with modern brown gold-tooled leather bordered with purple-wood banded with satin-wood. The fitted interior consists of a shelf above four half-shelves and two nests of two drawers. The divisions of the fitted interior are trimmed with mat and burnished gilt bronze ribbed mouldings, the sides and back of the interior veneered with satin-wood, and the shelf surfaces with satin-wood filleted with purple-wood. The fronts of the interior drawers are veneered with satin-wood filleted with holly and black-stained wood and banded with purple-wood. They open by means of gilt

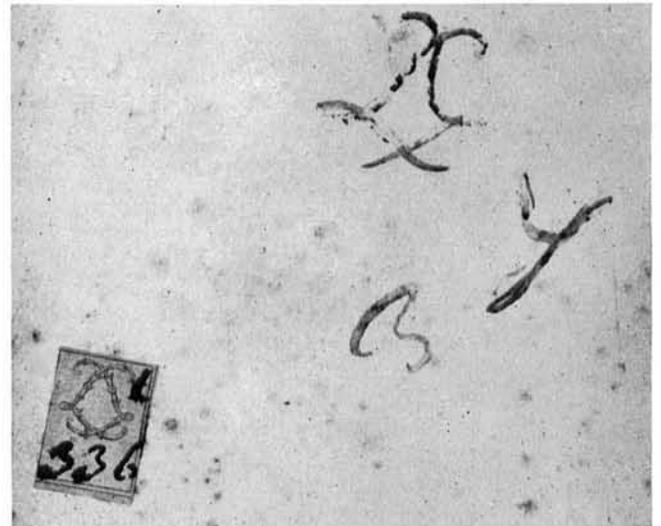
bronze ring pulls, and the lower right hand drawer is fitted with an oak box veneered on the sides with satin-wood and on top with ebony, divided into four compartments holding three silvered metal containers for sponge, sand, and ink bottle.

**Ceramic Plaques.** These are of two kinds: a panel of Sèvres soft-paste porcelain, painted with a bowknotted bouquet; and fifteen medallions of Wedgwood blue and white jasperware, with figural subjects in relief. A remarkably harmonious effect has been achieved in this combination of diverse ceramic inlays framed in gilt bronze against a foil of richly figured woods. The Sèvres plaque is of rather unusual size: about 16 inches high by 13½ inches wide, and is further distinguished by its pale turquoise *ail-de-perdix* border. Here the pale turquoise glaze is applied over a subtly molded surface of honeycomb cells, each cell being reserved in white and framing a minute gold dot within a border of deep blue dots.

In a truly exuberant manner, the artist presents a bouquet topped by yellow jonquils and the branching forms of rose-pink paint-brushes, thrusting above a close mass of orange poppies, blue harebells and cornflowers, pink lilies, white hellebores, shaggy purple poppies and delicate mauve morning glories, all tied at the base with a blue ribbon bowknot.

When removed, the panel was found to be marked in blue with the crossed L's of the factory, a 'Y', and a 'B'. The 'Y', after an investigation of the files at Sèvres, appears to be traceable to the flower painter Bouillat père. Published checklists assign this mark to his son (working 1785-1811). The work records however, list no furniture plaques among the assignments given to the son, while the father, beginning in 1784, is credited\* with the painting of large oblong

\*Archives Nationales. Manufacture National de Sèvres, *Registres de Peintres*, vol. 3, 1784.



124. Marks on the porcelain plaque of the secretary (Cat. no. 28)



125-126. Two Wedgwood plaques from the secretary (Cat. no. 28)

plaques. This is one of several instances among the material in the Kress Collection in which a decorator's mark is shared by two artists having the same surname.

As for the accompanying 'B', it seems to designate a collaborating painter or gilder who cannot be identified with certainty. (There are numerous artists with names beginning with 'B', for whom no marks at all can be traced). Adjacent to these marks there is an original price sticker, printed with the royal cipher and inscribed '336L' in brown ink. This rare paper sticker showing the cost in *livres* is the only one of its kind occurring among the Kress porcelains.

Of the Wedgwood plaques, it was possible to remove only five with safety. The large ovals at the ends were among these. They bear the manufacturer's mark, and are from the Childhood and Maternity series first advertised in the Wedgwood catalogue of 1787. They thus seem to set a *terminus post quem* for the secretary. The remaining ten medallions represent documented subjects after Flaxman, Vigée-Lebrun, Lady Templetown, and antique sources.

Bordering the Sèvres panel on the hinged writing panel appear the following subjects, from top to bottom, in oval medallions:

Left Column	Right Column
Sacrifice to Hymen	Marriage of Cupid and Psyche
Childhood and Maternity	Figures from Domestic Employment

Cupids at Play

Sacrifice to Bacchus

Night Shedding Poppies  
(sometimes called Venus  
and Cupid)

Children at Play

Sacrifice to Bacchus

Terpsichore

On the frieze drawer is a circular plaque of a Winged Cupid upon a Swan, and at the ends are almond-shaped reliefs of a scene from the Domestic Employment series, and The Triumph of Cupid.

Since all of these subjects were first issued between 1787 and 1790, it is not improbable that they may indicate at first-hand the approximate date of the secretary.

**Condition.** The gilt bronze leaf motive and anthemion frames for the Wedgwood plaques on the sides of the apron differ in chasing and color from the other mounts, and are later additions. A marquetry work table in the Wallace Collection, signed by Weisweiler, and formerly in the collection of the Empress Josephine at the Palais des Tuileries, is set with Wedgwood plaques filleted with copper, several of which are framed by similar mounts, possibly substituted for ciphers or arms effaced at the time of the Revolution (*Wallace Collection Catalogues, Furniture*, by F. J. B. Watson, London, 1956, pp. 178-180, fig. 77).

When the large oblong Sèvres plaque on the fall front was removed for examination at the Museum in February 1960,

several sheets of paper were discovered behind the plaque which proved to be an excerpt from *Chambers's Edinburgh Journal* with a review of a book published in 1844. These sheets may have been inserted behind the plaque at a time when the mounts were stripped from the desk for cleaning.

**Signature.** None.

**Artists.** The assembling of the various parts which compose this unsigned desk may have been the work of the cabinetmaker Adam Weisweiler, though his part in its creation was probably subordinate to the dealer, Dominique Daguerre (see pp. 113–5), who continued the practice of ordering Sèvres plaques for furniture initiated by his predecessor, Simon-Philippe Poirier, at the shop *à la Couronne d'or* on the rue Saint-Honoré. Daguerre may have bought or commissioned the Wedgwood plaques, the painted enamel panels and gilt bronze mounts, as well as the oblong Sèvres plaque for this desk, which were merely attached to the carcass by cabinetmakers in Weisweiler's shop.

Weisweiler is known to have worked for Daguerre, and those parts of the desk which are typical of his signed work are the gilt bronze wavy ribbon and leaf motive moulding of the fall front and sides, the cornucopia and rinceaux decoration of the apron, the female term corner mounts and the interlaced stretcher (see COMPARABLE EXAMPLES). Born at Neuwied on the Rhine, Weisweiler was a pupil of David Roentgen (see no. 13), came to Paris at the outset of Louis XVI's reign, where he married Barbe Conter on April 3, 1777, and became a master cabinetmaker March 26, 1778. His workshop was in the Faubourg Saint-Antoine, and he also owned a house at 13 rue des Tournelles. Through the intermediary of Daguerre he provided much furniture for Marie-Antoinette at the Château de Saint-Cloud which she had bought in 1784. Emerging from the Revolution with his capital and stock intact, Weisweiler worked on into the Empire, and provided a pair of mahogany jewel cabinets for Hortense de Beauharnais in 1806. At the end of his life he is reputed to have turned from the workshop to become a dealer in furniture, and was still in business in 1810.

The gilt bronze mounts of the Museum's desk may have been executed by Pierre-Philippe Thomire (1751–1843), who is known to have provided mounts for Adam Weisweiler, as well as for the cabinetmakers Guillaume Benneman and Jean-Ferdinand-Joseph Schwerdfeger. To commemorate the successful conclusion of the American War of Independence, Thomire was commissioned in 1785 by the City of Paris to execute a gilt bronze candelabrum, the *candélabre de l'Indépendance* which he repeated several times, and in 1786 and 1787 he collaborated with other sculptors and bronze casters on gilt bronze andirons for the Château de Versailles and on wall lights for the Palais de Compiègne. Thomire also cast gilt bronze for the Sèvres manufactory, and may have had associations in the 1780's

and 1790's with Dominique Daguerre and Martin-Eloy Lignereux, the partners of the shop *à la Couronne d'or*, for in 1804 he bought the remaining stock of Lignereux, the last proprietor. Thomire was a pupil of the gilt bronze caster, Pierre Gouthière, and of the sculptors Augustin Pajou and Jean-Antoine Houdon, and worked in marble and bronze as well as gilt bronze. Under Napoleon, Thomire managed a factory employing hundreds of workmen in different categories, and is best known for his gilt bronze sculpture of this period, often signed with his name.

**Comments.** The gilt bronze mounts are attached to the fall front of this desk by a system of invisible bolting in the thickness of the front, which disguises the means of attachment and eliminates the rows of screws by which the mounts on the sides are fixed. Disguising the attachments of gilt bronze mounts was a prized skill of French bronze casters and cabinetmakers. The caster Pierre Gouthière makes a point of the finesse with which his mouldings were attached in a bill of 1781: '... toutes les moulures faites avec sujettion sans aucun vis apparente.'

This piece of furniture or a similar piece may be that described in a short entry of the catalogue of French furniture and other objects of art exported from France by Dominique Daguerre and sold at Christie's on March 25–26, 1791 (pp. 114–5). This entry, no. 20 of the second day's sale, read: 'AN ELEGANT LADY'S WRITING TABLE with fall down front, ornamented with porcelaine and Wedgwood medallions, and marble top.'

**Comparable Examples.** A closely corresponding secretary, lacking Wedgwood plaques on the fall front and sides, is illustrated in *Le Style Louis XVI*, by Seymour de Ricci, Stuttgart, n.d., p. 133. According to its caption, the photograph of this piece was supplied by the dealer Eugène Kraemer, who at some time may have owned the piece itself.

The gilt bronze wavy ribbon moulding, cornucopia and rinceaux motives, comparable but not identical female term figures, and interlaced veneered stretcher occur again on a pair of black lacquer upright secretaries, one of them signed by Adam Weisweiler, part of a set of furniture in the collection Mr. and Mrs. Charles B. Wrightsman, New York (*Antiques*, vol. LXXI, no. 3, March, 1957, pp. 236, 264). The cornucopia and rinceaux motive appear again in the frieze of two cabinets set with porcelain plaques at Windsor Castle, one signed by Weisweiler, one unsigned, on an unsigned mahogany commode supplied by the dealer Daguerre for Louis XVI at Saint-Cloud in 1788 and now at the Palais de Compiègne, on a similar commode in the collection of the Duke of Alba in the Liria Palace, Madrid, and on other unsigned pieces. The cornucopias and rinceaux may derive from plates representing such subjects in a portfolio of decorative engravings, *Recueil d'Ornements à l'Usage des Jeunes Artistes qui se Destine à la Décoration des Bâtimens*,

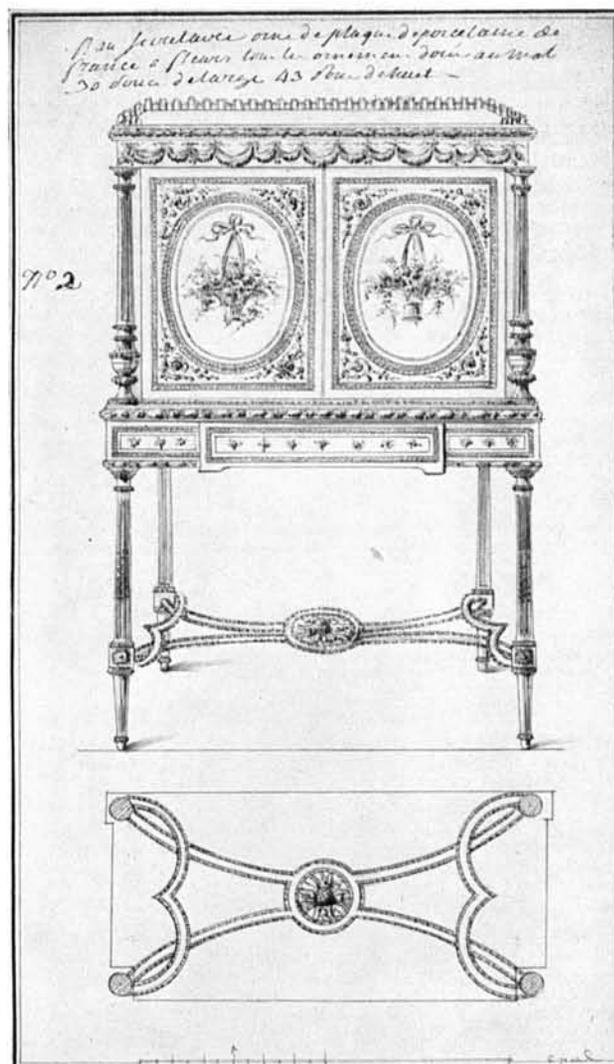
by Gille-Paul Cauvet, Paris, 1777. (Cauvet was a sculptor and bronze caster who might have worked from his own designs.)

The interlaced stretcher occurs again on a signed lacquer and polished steel writing and reading table with gilt bronze female terms supplied by Daguerre to Marie-Antoinette in 1784, now in the Louvre, on an upright secretary set with porcelain plaques with similar terms, signed by Weisweiler, in the Wallace Collection, on a similar table and secretary in the collection of Baron Edmond de Rothschild, Paris, on a pair of signed ebony cabinets in the collection of M. A. Veil-Picard, Paris, on a side table with *pietra dura* decoration, signed by Weisweiler, at Buckingham Palace, and on a signed black lacquer writing table in the Niarchos collection, as well as on other furniture. A pen and wash drawing from the illustrated inventory of Duke Albert of Sachsen Teschen (see under no. 20), given to the Museum by Raphael Esmerian (accession number 59.611.4), shows an upright secretary with oval porcelain plaques and a similar interlaced stretcher (fig. 127).

Comparable but not identical female term figures appear on a mahogany upright secretary signed by Etienne Levasseur, probably delivered in 1789 by the dealers Darnault for Madame Adélaïde at the Château de Bellevue, now in the Louvre. The gilt bronze mounts of this desk are attributed to Pierre Gouthière ('Les Nouvelles Acquisitions du Département des Objets d'Art', by Pierre Verlet, in *La Revue des Arts*, no. 4, December, 1953, p. 242). The attribution to Gouthière derives from the catalogue of the Duc d'Aumont's sale in Paris on December 12, 1782. A sketch attributed to Gabriel de Saint-Aubin of entry no. 319 of this catalogue shows a table supported by a gilt bronze term figure in an Egyptian head-dress surmounted by a Doric wickerwork capital, supports which are designated in the catalogue as the work of Pierre Gouthière (*Le Cabinet du Duc d'Aumont et les Amateurs de son Temps*, by Baron Charles Davilier, Paris, 1870, pp. 142-143).

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Exhibited.** Exhibition Building, Manchester, England, May 5-October 17, 1857 (*Art Treasures of the United Kingdom from the Art Treasures Exhibition, Manchester*, by J. B. Waring, London, 1858, Decorative Art section, p. 26, fig. 15); 25 Park Lane, London, Three French Reigns Loan



127. Pen and wash drawing made for Duke Albert of Sachsen-Teschen

Exhibition, February 21-April 5, 1933 (no. 480 of the catalogue); Château de Versailles, Versailles, Marie-Antoinette, Archiduchesse, Dauphine et Reine Exhibition, May 16-November 2, 1955 (no. 1020, fig. 32 of the catalogue).

**Published.** Carl C. Dauterman and James Parker, *M.M.A. Bulletin*, May, 1960, pp. 280, 283-284.



128. Small oblong eating and work table (Cat. no. 29)

## 29: Figs. 128-130

SMALL OBLONG EATING AND WORK TABLE. French, about 1763. 58.75.46

**Type.** *Table en chiffonnière* or *table servante*. A *servante* was a small table used for refreshments or coffee. The *table en chiffonnière* was so named for the *chiffons* or stitching upon which French ladies of the eighteenth century worked, and which they put away in the drawers of such tables: '... une petite table appelée chifoniere, dont se servent ordinairement les femmes pour le dépôt de leurs ouvrages ou chiffons . . .' (*Encyclopédie ou Dictionnaire Raisonné des Sciences, des Arts et des Métiers*, Neuchâtel, vol. x, 1765, p. 139b).

**Measurements.** Height: 26 $\frac{3}{8}$  inches. Width: 14 $\frac{1}{8}$  inches. Depth: 12 inches.

**Description.** The table is of oak, painted with green *vernis Martin*. The top consists of a shaped oblong Sèvres porcelain tray set in a gilt bronze ribbed border fringed on the outside by a scalloped openwork dot moulding. This border is enclosed by a scrolling gilt bronze frame which laps over the border at the corners and in the center of each side, projections which are shaped into cartouches in the center of the front and back of the table, and into leaf motives in the center of the sides. The gilt bronze corner mounts which are fitted to the curve of the legs and touch the gilt bronze frame of the top consist of scrolls with overlapping laurel leaves, flower sprigs and acanthus flower sprays. A single drawer opens on the front of the table by means of a button catch set in a gilt bronze escutcheon plate of rococo scrolls with sprays and trails of leaves, repeated as a mount on the back of the table. The centers of the side aprons are set with gilt bronze openwork leaf sprays between scrolled berry and leaf motive handles. The flat curving lower edges of the apron are cusped at the sides and are trimmed with gilt bronze ribbed mouldings extending down the sides of the curving legs. The inner sides of the legs are chamfered, and their curving fronts are trimmed with flat gilt bronze mouldings. The tray of the table consists of a shaped oblong Minton porcelain plaque set in a gilt bronze border with rounded rim and hollowed sides attached to the table legs by gilt bronze scrolled leaf motives. The feet have gilt bronze scrolled sabots with cartouches and leaf sprays. The top of the drawer front is painted with green *vernis Martin*; the interior of the drawer is lined with modern green silk.

**Porcelain Plaques.** This table is fitted with two porcelain trays shaped like those of No. 30, and painted with groups of exotic pheasants in landscapes with distant buildings of Italian character. The upper tray has a rectangular reserve, the lower one a quatrefoil painted in the same style. The green borders of both trays are slightly more yellow than those of the companion table. There is wide variance between the gilded motives of both units, the lower tray corresponding in design but not in technique to No. 30.

The physical characteristics of the upper tray include a pronounced pitting of the painted areas. There is a rich impasto quality in the gilding, which stands in noticeable relief above the apple green border. The center of the tray is scratched and abraded from use, unlike the relatively unscratched border and the virtually pristine appearance of the gilding. These physical aspects conduce to the conclusion that the porcelain, though representing the genuine Sèvres product, was modified during the nineteenth century by the addition of the green border.

As regards marks, the upper tray bears the florid crossed L's of Sèvres enclosing the letter K for 1763, and at a little distance the undeciphered script initials 'B's, incised. There is no decorator's mark. It may be a pertinent coincidence that the Sèvres records account for the sale, in 1763, of three



129. Sèvres porcelain tray on top of the table (Cat. no. 29), the painting attributed to J. P. Ledoux

'plateaux de chiffonnier', variously priced at 360 and 432 *livres* each. The lower tray has the green ermine mark of the Minton porcelain factory, used after 1851, and is a replacement.

A careful comparison of the bird painting of the upper tray with that on a related table (No. F. 326) in the Wallace Collection, London, argues strongly for the attribution of the work to J. P. Ledoux, whose mark appears on the latter example. The lower tray, while not completely harmonizing with its companion, exhibits a skilful borrowing of poses and colors from the outstanding Sèvres bird painters Ledoux and Aloncle.

**Condition.** Traces of black paint are visible on the under side of the drawer of this table and on the surrounding areas of the framework not ordinarily seen. At some time after the Museum's tables were made, their surfaces were subjected to a coat of varnish which yellowed and obscured

the original finish below. A small green *verniss Martin* work table belonging to the Marquess of Cholmondeley, formerly in the collection of Lord Hillingdon, has received the same treatment. A *cartonnier*, writing table and inkstand signed by the cabinetmaker René Dubois in the Wallace Collection, London, are examples of furniture with its original light green *verniss Martin* surface.

**Signature.** Signed B.V.R.B. for Bernard Van Risenburgh, the letters impressed and inked between two similarly impressed and inked sets of the joined initials JME for the cabinetmakers' jury, on the under side of the drawer. The initials B.V.R.B. have been scratched and defaced (fig. 129a).



129a. Signature on the table (Cat. no. 29)

**Artists.** The signature designates the cabinetmaker Bernard Van Risenburgh II, or his son Bernard III, who belonged to the second and third generations of a family of cabinetmakers bearing the same name. Bernard Van Risenburgh I was born of Dutch parents in Groesen, Gelderland, emigrated to Paris in the late 17th century, where he married a Frenchwoman, became a master cabinetmaker before 1722, and died in 1738. His eldest son Bernard Van Risenburgh II was registered as a master cabinetmaker before his marriage to Geneviève Lavoye on October 22, 1730, and died before the month of February, 1767. He lived and worked on the rue du Faubourg Saint-Antoine, on the rue Saint-Nicolas, and on the rue de Charenton. His eldest son, Bernard Van Risenburgh III, married Françoise Joitant on February 19, 1767, and was a practicing cabinetmaker, although he was never admitted to the cabinetmakers' guild. He lived on the rue du Faubourg Saint-Antoine, the rue de Montreuil, and the rue de Charenton, and died on January 16, 1800. It seems likely that Bernard III turned at some time from making furniture to become a sculptor of gilt bronze, for in 1786 he was described as a *mouleur en plâtre* in the bankruptcy proceedings of a gilt bronze caster. The greatest number of fine pieces of furniture by the Van Risenburghs were created in rococo forms and produced between 1735 and 1765. They were surfaced with lacquer, *vernis Martin*, plain veneer, geometrical marquetry, or more typically, with marquetry of floral sprays. Through the intermediary of the dealers Lazare Duvaux, Thomas-Joachim Hébert, Simon-Philippe Poirier, and Charles Darnault, the Van Risenburghs provided furniture for Louis XV and Madame de Pompadour, for the Prince de Condé, for the German courts, for the Earl of Coventry, the Duke of Argyll, and others.

The initials B.V.R.B. of the signature may have been picked as an abbreviation for the inconveniently long name: Bernard Van Risenburgh. In spite of the riddle of the initials, the identity of these cabinetmakers seems to have been known in the eighteenth century, for several sale catalogues of the period contain furniture by a cabinetmaker called 'Bernard', who is to be identified with Bernard Van Risenburgh II or III (information from an unpublished manuscript by Jean-Pierre Baroli and from 'Le Mystérieux B.V.R.B. Enfin Identifié' by J.-P. Baroli in *Connaissance des Arts*, no. 61, March, 1957, pp. 56-63).

**Comments.** *Vernis Martin* was a technique of japanning or painting in imitation of oriental lacquers, first practiced in France in the seventeenth century and improved in the eighteenth century by a family of brothers called Martin, who gave their names to the process. Unlike oriental lacquer which was built in successive layers of sap extracted from trees, French eighteenth century japanning consisted of layers of varnish over tempera paint applied to a base of six or more layers of gesso on the wood. The surface was



130. Detail from a portrait of Madame de Pompadour by François Boucher, dated 1758

polished after each coat, resulting in a finish of great brilliance. *Couleur d'eau*, *petit vert*, *jonquille*, *lilas*, *gris de perle* and *bleu de Prusse* were colors favored from the middle of the century for furniture, carriages, woodwork paneling, and snuff boxes, all of which were painted with japanning. The four brothers Martin, Guillaume, Etienne-Simon, Julien, and Robert, were patronized by Louis XV and by Madame de Pompadour, and managed three workshops in Paris which bore the title of *manufactures royales*. Although they had a monopoly to produce 'ouvrages en relief et dans le goût du Japon et de la Chine', there were many other craftsmen in Paris who specialized in japanning.

**Comparable Examples.** Madame de Pompadour owned a small marquetry table of this type which appears in a portrait of her, signed by François Boucher and dated 1758, formerly in the collection of Baron Maurice de Rothschild, Paris (fig. 130).

Another unsigned green *verniss Martin* table attributed to Bernard Van Risenburgh is the subject of the following entry. Of the many existing tables which resemble the Museum's two tables, those with the closest similarities are: a work table at the Louvre, signed by B.V.R.B. and painted with a green and gold *verniss Martin* diaper pattern, the top set with a Sèvres porcelain plaque dated 1766 (*Les Meubles Français du XVIIIe Siècle Ebénisterie*, by Pierre Verlet, Paris, 1956, cover and p. 121); another unsigned table, attributed to B.V.R.B. in the Louvre, painted with a yellowish-orange *verniss Martin* diaper pattern, the top set with a marble tablet which is probably a replacement for a porcelain plaque; a signed table at the J. Paul Getty Museum, Malibu, painted with a green and gold diaper pattern, the top set with a porcelain plaque bearing the date letter for 1761 ('French Furniture of the Eighteenth Century in the J. Paul Getty Museum' by Paul Wescher, in *The Art Quarterly*, vol. XVIII, no. 2, Summer, 1955, p. 121, fig. 13); a work table at the Musée Nissim de Camondo, Paris, signed by Roger Van der Cruse Lacroix, painted with green and yellow *verniss Martin* latticework, the colors and design of the woodwork originally painted to match a blue and white Sèvres plaque top (Verlet, *op. cit.*, p. 123, fig. 8); an unsigned marquetry work table formerly in the Potocki collection, now owned by Sydney J. Lamon, New York, the top set with a porcelain plaque bearing the date-letter for 1760, and the outside back of the drawer painted with the inscription 'Poirier Md. Rue St. honoré a Paris' (Parke-Bernet Galleries, New York, Art Treasures Exhibition, June 16-30, 1955, no. 280 of the catalogue); a small veneered table at the Musée des Arts Décoratifs, Paris, signed by B.V.R.B., the top set with a porcelain plaque dated 1768, the original white *verniss Martin* surface replaced with a tulip-wood veneer; and another marquetry work table, signed by the cabinetmaker Roger Van der Cruse Lacroix (see under no. 27), the top set with a porcelain plaque bearing the date letter for 1760, sold with the collection of Baron Albert von Goldschmidt-Rothschild, Hermann Ball-Paul Graupe Gallery, Berlin, March 14, 1933, no. 27. There are, in addition, many other small marquetry tables with marquetry or veneer replacing porcelain plaques, such as the one shown in the Marquise de Pompadour's portrait, which are signed or attributed to the Van Risenburghs, and bear general similarities to the Museum's tables.

The gilt bronze corner and apron mounts of the tables appear on a number of other pieces of furniture, small and large tables, slant front desks, jewel coffer, and bed-side tables, some of them signed by other cabinetmakers. They probably became stock models which could be supplied by a bronze caster to any craftsman who applied.

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Exhibited.** 25 Park Lane, London, Three French Reigns

Loan Exhibition, February 21-April 5, 1933 (no. 452 of the catalogue).

**Published.** Carl C. Dauterman and James Parker, *M.M.A. Bulletin*, May, 1960, p. 277.

### 30: Figs. 131-132

SMALL OBLONG EATING AND WORK TABLE. French, 1758-1765. 58.75.45

**Measurements.** Height: 27 inches. Width: 14½ inches. Depth: 12 inches.

**Description.** The cusped arch of the apron of this table is less rounded than that of the table in the previous entry, otherwise the descriptions of the tables are identical except for the porcelain plaques.



131. Small oblong eating and work table (Cat. no. 30)



132. Sèvres porcelain tray on top of the table (Cat. no. 30)

**Porcelain Plaques.** The Sèvres top and undershelf are trays of a wavy-edged shape, as found occasionally in table services of the 1750's and 1760's. Broad borders of apple green are heightened with scrolling palms and wreaths in gilding. They enclose four-lobed scenes of great intricacy. The upper tray, though exquisitely painted, is puzzling in its composition. It pictures a formal garden in which two young girls, a dog and a salon table are grouped under a tree. One figure wears a tuft of brilliant flame-red feathers in her hair, and a white crinoline embroidered with entwined floral stalks in muted orange, blue and green. Her companion is dressed in Nattier blue, with white shoes. Both girls are absorbed by the antics of a small white dog that tugs at the draw-string of a purple bag, causing balls of colored yarn to spill out upon the lawn. A small center table, fitted with bronze mounts and obviously intended for indoor use, stands behind the figures, lending an incongruous note.

Above it and to the right a gaudy coral-red and blue mackaw perches among the branches. It has been suggested that the scene may represent an incident in the lives of the two daughters of Madame de Pompadour.

The somewhat simpler lower tray illustrates trophies of the genteel arts grouped upon a terrace: an embroidery frame, a pair of bellows, a palette, a pair of celestial and terrestrial globes, sheet music, and a harp, to name only the most prominent. The tonality matches that of the upper tray, with the pale straw yellow of the embroidery and bellows at the left being reinforced by the golden yellow of the harp at the right. The scenes are of a type not observed by the writer in other collections, save for a vignette with trophies and a bird by Asselin (working 1765 to 1803/04) in the Frick Collection (see Hovey, *Frick*, nos. 32, 33, p. 40, pl. XLIX); and a plateau painted by Vieillard at the Wallace Collection (XII, 177), mentioned below.

It is to be regretted that such unusual porcelains are unmarked and therefore do not contribute directly to the dating of the table in which they are installed. Their age may, however, be approximated by their analogy to other dated examples. One such is the top of a table (F 326) in the Wallace Collection, having comparable lines and proportions, and bearing the date letter for 1760. Another is a small plateau of matching shape, also in that collection, dated 1758. While these instances point to a potentially early date for our table, a slightly later date is suggested within the Kress Collection itself, in terms of the square plaques dated 1764 and 1765 on the *bas d'armoire*, no. 19. Both the quality and character of the gilding on these compare very favorably with the gilding of the porcelains under discussion. Hence, from these observations, the Sèvres top and undershelf here may reasonably be taken to indicate a date between 1758 and 1765 for this table.

**Condition.** See previous entry.

**Artists.** Unsigned, but attributed to Bernard Van Risenburgh II or III (see previous entry).

**Comparable Examples.** See previous entry.

**Ex Coll.** Sir Charles Mills, Bart; the Lords Hillingdon.

**Exhibited.** South Kensington Museum, London, Special Exhibition, June, 1862 (no. 837 of the catalogue); 25 Park Lane, London, Three French Reigns Loan Exhibition, February 21–April 5, 1933 (no. 456 of the catalogue).

**Published.** Carl C. Dauterman and James Parker, *M.M.A. Bulletin*, May, 1960, pp. 274, 277.

### 31: Figs. 133-134

SMALL OBLONG WRITING AND EATING TABLE. French, about 1780. 58.75.56

**Type.** *Petite table à écrire*, or *table servante* of the sort described as 'une espece de Servante, laquelle sert pour prendre le café ou des rafraichissements' (*L'Art du Menuisier en Meubles*, by M. Roubo, Paris, 1772, p. 702).

**Measurements.** Height: 29 $\frac{1}{4}$  inches. Width: 13 $\frac{1}{2}$  inches. Depth: 10 $\frac{1}{4}$  inches.

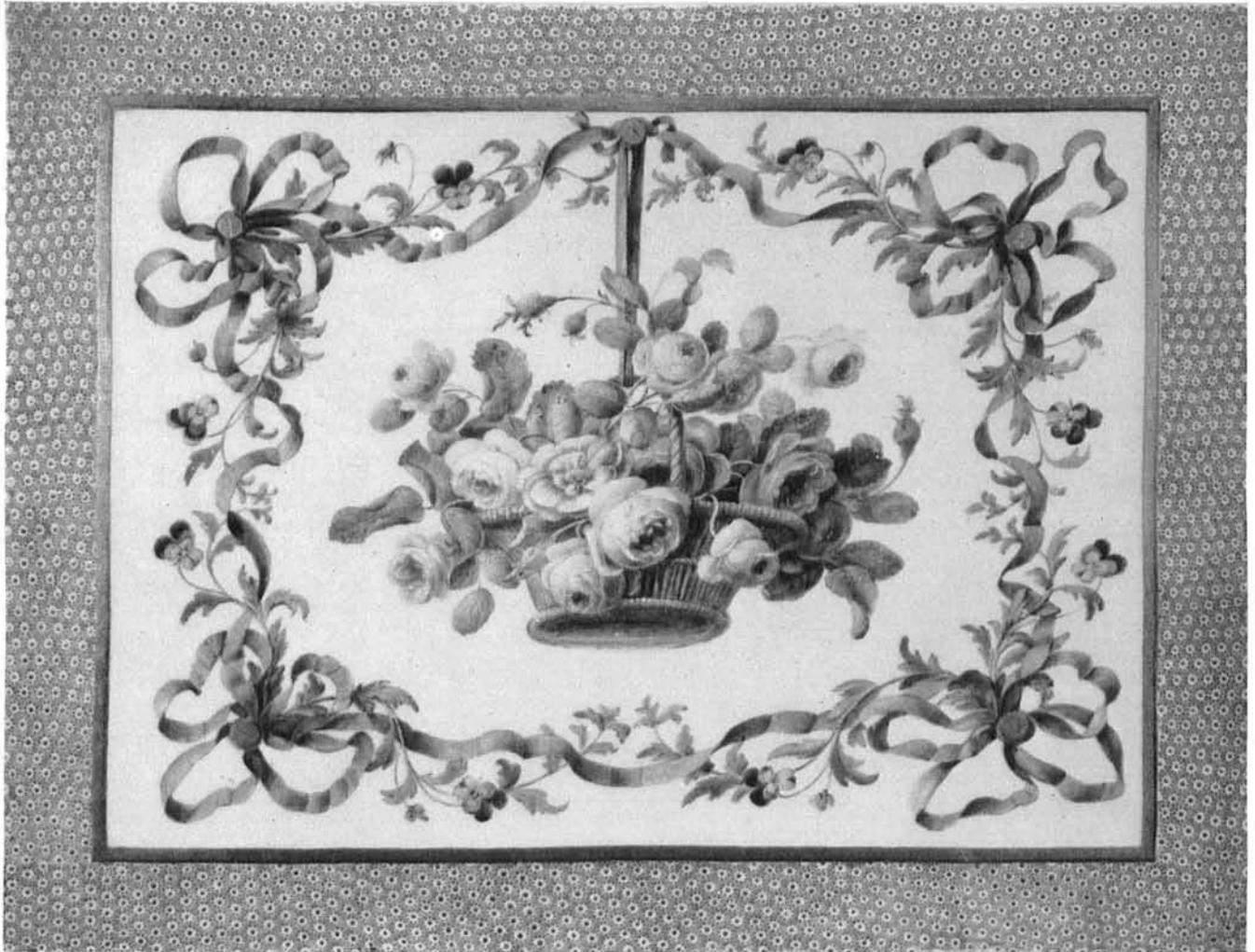
**Description.** The table is of oak veneered with tulip-wood, the top formed by an oblong Sèvres porcelain plaque. The plaque is set in a gilt bronze egg and dart moulding with a three-sided openwork oval and dot gallery. The apron of the table is mounted on the four sides with oblong plaques of mat and burnished gilt bronze chased with anthemion motives, set within gilt bronze beaded mouldings. The oak drawer opens by means of a plain gilt bronze ring pull and is equipped with a sliding writing tablet covered in modern green velvet with a border of fillets of green-stained wood and holly banded with tulip-wood. Two tulip-wood



133. Small oblong writing and eating table (Cat. no. 31)

runners are on the under side of the writing tablet which slides back to reveal the drawer recess. Below the drawer a convex bronze rosette moulding extends along the four sides of the table. The inner sides of the legs are chamfered and the leg openings are framed by gilt bronze leaf and ball mouldings. The shelf of white marble is framed by a gallery similar to the top. Below the shelf a gilt bronze guilloche moulding extends along the four sides of the table. The feet are top-shaped with gilt bronze collars and tapering octagonal sabots.

**Porcelain Plaque.** The table top is a single porcelain panel measuring 10 by 13 inches. It is the only piece in the collection with a delicate apple green *oeil-de-perdrix* border, painted upon a ground subtly impressed with rows of small hexagons revealed only by a raking light. The white cells



134. Sèvres porcelain plaque on top of the table (Cat. no. 31), probably painted by Bouillat père

of this border are centered each with a gold dot, and rimmed with minute dots of dark blue.

The decoration features a wicker basket, heaped with pink and yellow roses of varying intensity, suspended from a periwinkle blue ribbon looped over a golden peg. Framing the basket is a sinuous ribbon of cornflower blue, developing quadruple loops at the corners, and arabesqued with pansies.

Although the panel, being unmarked, affords no immediate clue to the decorator or the date, certain of its stylistic elements may serve as aids in the search. Most distinctive are the entwined ribbons and pansies, and the concentration upon roses in the basket, resulting in the exclusion of grasses and blossoms of other species, so typical of Sèvres floral compositions. Other characteristics that may help to determine the authorship are: (a) the presence of a dewdrop on a rose and on a leaf; (b) the employment of salmon coloring in the curling rose leaves, and as shading on the yellow roses;

(c) the pinking of the ends of the ribbon; and (d) the firm, spherical appearance of the unopened roses, together with the muted tones of their leaves, which are sage green and pale blue-green. Traits a, b and c are repeated in the commanding roundel of the secretary, No. 28, assigned to Bouillat fils, who may be the author of this panel.

**Signature.** Signed by Martin Carlin three times, once under the left apron of the top of the table and again under the left and front rails of the lower section, with the joined initials JME of the cabinetmakers' jury (fig. 134a).



134a. Signature on the table (Cat. no. 31)

**Artists.** Martin Carlin was born about 1730 in Freiburg im Breisgau, Baden, Germany. Coming to Paris, he worked for another German-born cabinetmaker Jean-François Oeben, whose sister, Marie-Catherine Oeben, he married in 1759. He became a master cabinetmaker July 30, 1766, and had a joint workshop and living quarters at two successive addresses on the grande rue du Faubourg Saint-Antoine, the first, according to an inscription on a furniture label, 'dans la grande porte, près de la fontaine de Charonne', and the second at the sign of the dove, à l'enseigne du Saint-Esprit, where he died on March 6, 1785. Some of the gilt bronze mounts for Carlin's furniture were provided by a caster named Joachim Provost. His patrons were the great dealers Poirier, Daguerre and Darnault, who bought his works and sold them to Marie-Antoinette, the Comte de Provence, the Comte d'Artois, Louis XV's unmarried daughters, Mesdames de France, Madame du Barry, the Duchesse de Mazarin and others.

**Comparable Examples.** A small writing table of similar shape but dissimilar detail, signed by Adam Weisweiler (see under no. 28) was sold from the collection of the Earl of Balfour at Christie's, July 17, 1930, no. 55. The porcelain plaque forming the top of this table appears to be identical to the top of the Museum's table, except for a pale blue *oeil-de-perdrix* border. The cabinetmakers Martin Carlin and Adam Weisweiler may have received two similar plaques from a dealer and, working in competition, have created two tables for them, each in his best manner.

A pair of small ebony writing tables of this type with porphyry tops and shelves, signed by Adam Weisweiler, is in the Musée Nissim de Camondo, Paris (*Le Meuble Léger en France*, by Guillaume Janneau, Paris, 1952, fig. 180).

**Ex Coll.** Louise de Guéhéneuc, Maréchale Lannes, Duchesse de Montebello; Sir Charles Mills, Bart; the Lords Hillingdon.

In 1800 one of Napoleon's marshals, Maréchal Lannes, married as his second wife Louise de Guéhéneuc. Becoming Duc de Montebello in 1808, he died the following year from wounds received at the battle of Essling. His

widow, the Duchesse de Montebello, survived him for forty-seven years and died in 1856. The traditional association of Marie-Antoinette's name with the table in the Kress gift derives from a phrase in the catalogue of the posthumous sale of her effects. The relevant entry runs as follows: 'Deuxième Vente qui Aura Lieu les Lundi 16-19 Février, 1857 . . . Bois Rose Garni d'ancien Sèvres . . . no. 294. Une Magnifique table d'ouvrage, forme carrée, très-petite dimension, enrichie d'une très-belle plaque porcelaine tendre de Sèvres, à corbeille de fleurs, contenant des roses suspendues à des rubans et noeuds bleus, aux quatre coins, alternées de pensées. L'encadrement de cette plaque est formé d'ocils de perdrix, fond pistache (Ce délicieux petit meuble est connu comme ayant appartenu à la reine Marie-Antoinette).' Before she died, the Duchesse de Montebello, whose memory spanned the period between the Consulate and the Second Empire, may have supplied the information 'ayant appartenu à la reine Marie-Antoinette', but no other evidence of association with Marie-Antoinette has come to light. Marie-Antoinette is known to have owned porcelain furniture, for the memoirs of her first lady-in-waiting, Mme. de Campan (see p. 110), contain the mention of a small Sèvres secretary in the Queen's boudoir, and the presumption of her ownership is fortified by the tradition that Napoleon found this table at the Petit Trianon, and gave it to the Duchesse. Napoleon paid visits to the marshal's widow at the Château de Maisons, but it is more likely that the Duchesse de Montebello received the table from the Empress Marie-Louise, whose lady-in-waiting she became.

**Exhibited.** South Kensington Museum, London, *Special Loan Exhibition*, June 1862 (no. 8123 of the catalogue); 25 Park Lane, London, *Three French Reigns Loan Exhibition*, February 21-April 5, 1933 (no. 439 of the catalogue); Château de Versailles, Versailles, *Marie-Antoinette, Archiduchesse, Dauphine et Reine Exhibition*, May 16-November 2, 1955 (no. 1022 of the catalogue).

**Published.** Carl C. Dauterman and James Parker, *M.M.A. Bulletin*, May, 1960, pp. 277, 282.



# SÈVRES PORCELAINS



## GENERAL INTRODUCTION

THE soft-paste porcelain of Sèvres stands at the artistic summit of European ceramic achievement during the third quarter of the eighteenth century. It is a rare and precious material, the product of a financial enterprise of the Crown. Into its creation went the concerted efforts of noble patrons, leading painters, sculptors, designers and technicians of the day.

The porcelains in the gift of the Samuel H. Kress Foundation fall into two classes: decorative objects, and furniture inlays. The fifty-three examples of the former, mostly vases worthy of being royal gifts, are catalogued in detail in the pages that follow. The furniture plaques, of which there are one hundred nineteen, are discussed in the section devoted to Porcelain-Inlaid Furniture. Additional notes relating to the painters of the plaques are incorporated into the analyses of artists' styles, in the present section.

It is immediately apparent that the fortunate conjunction of such a large and varied number of pieces has provided an exceptional opportunity to become acquainted with the works of Sèvres painters. It may also be noted that the addition of so many examples of this royal porcelain to its already considerable holdings of Sèvres elevates the Metropolitan Museum's collection of this porcelain into the first rank.

The decorative objects epitomize the major contributions which made Sèvres artistically pre-eminent during the third quarter of the eighteenth century. They include several shapes never before achieved in porcelain. They further display the factory's predilection for miniatures in white medallions, set in a variety of colored grounds enhanced with gilding. The combination creates an effect of opulence that proclaims the patronage of a king.

This appetite for color, so characteristic of the best years of the factory, marks a sharp departure from the chaste white backgrounds of earlier French porcelains. It represents a calculated move to compete with the color appeal of Meissen porcelain, to check the heavy influx of that German product into France, and to capture from Germany the porcelain market of all Europe. Economic rivalry, while basic to the development of Sèvres, was reinforced by the equally vital factor of cultural prestige. It was important to the French hierarchy to preserve their tradition of leadership in the maintenance of a national art nourished by the monarch and his court.

By 1750, a young porcelain factory at Vincennes, operating under a franchise from Louis XV, employed several scores of workers. Its chief products were artificial flowers fitted to wire stems so that they could be arranged in vases or attached to chandeliers and other ornaments, in the manner of Meissen flowers. The account books of the court purveyor Lazare Duvaux show how immensely fashionable these flowers became. Huge orders were placed by the royal family and by prominent figures at court, notably Mme. de Pompadour.

This astute and art-loving marquise fully appreciated the potentialities of the Vincennes factory, which, for all its popularity, had run heavily into debt. It was apparently she who in 1753 induced

the King to inject a financial infusion into the ailing enterprise by extending its privileges and completely reorganizing the establishment. In any case, the monarch assumed a one-fourth interest in the syndicate and contributed the lustre of his patronage. The new name became la Manufacture Royale de Porcelaine de France. Although it had been employed earlier, Louis further sanctioned the use of the royal cipher (two crossed L's) as the official mark. At the same time, he ordered that new quarters be provided at Sèvres to accommodate the crowded studios and shops. Thus the staff looked forward to a day not far off when they could depart from the dreary keep of Charles V's château at Vincennes and find themselves on the highway from Versailles to Paris, frequently traversed by the King. It was not entirely a coincidence that the new site was also within easy distance of Mme. de Pompadour's *Château de Bellevue*, which, with its summer house for the King, was likewise to be readied by 1756.

Among the names associated with the factory at the time of its reorganization or soon thereafter, the following account for the new air of assurance in the undertaking. Machault, as Controller-General of Finances, was responsible for the administration of the revitalized enterprise. He was represented by the experienced manager Boileau, who handled the accounts and the non-technical aspects of production. Two members of the Académie des Sciences controlled the secrets of the paste, the glaze, the colors and the gilding; one of these, Hellot, was Chief Chemist, the other Macquer, assisted him from 1757 onwards. The paste and glaze continued to be prepared under the direction of Gravant, inventor of the *pâte tendre* of Vincennes; while the awesome responsibility of kiln-master rested upon the shoulders of Millot.

Apart from its technical excellence, however, the porcelain of Vincennes-Sèvres owes its pre-eminence to the taste, genius and inventiveness of its artistic staff. Bachelier, the father of bisque, was Art Director from mid-century until the end of the *ancien régime*. He is credited with creating the distinctive Sèvres styles of painting. The King's own designer, Duplessis, was chief arbiter of the forms of the vessels. Hultz became head of the decorators, and consultant in matters of style. Boucher and Oudry were engaged from time to time. And Falconet served as director of sculpture until 1766 when he was induced by Catherine the Great to enter her service. A sizeable corps of talented painters sprang up around these distinguished figures, their number burgeoning as the demands for the porcelain rose to ever higher peaks.

This rare entente of genius transferred to its new quarters at Sèvres in 1756. In contrast to the impressive new accommodations, the financial record showed no improvement. In 1759 Louis XV saved the situation by acquiring full control, and the factory became in actuality as well as in name, *la Manufacture Royale*. Although officially, as in contemporary inventories and sales records of purveyors, the designation 'Porcelaine de France' was used, the name of the ware became increasingly synonymous with the name of the community which it began to glorify and memorialize – Sèvres.

In spite of the tendency to democratize the name, the porcelain in a very real sense continued to be identified with the King, the royal family and the court. Even before the removal to Sèvres, Louis XV was the principal client of his factory, a distinction he maintained for years. Indeed, he also became its most illustrious salesman. Each December from about 1758 onwards, he sponsored a sale in his private dining hall at Versailles. On these occasions he made large purchases, expecting his

followers to do the same. Mme. de Pompadour, as might be expected, was a conspicuous supporter, placing extravagant orders through her agent, the court purveyor Lazare Duvaux. Another important influence was the duc d'Aumont, who set the example of having his Sèvres fitted with ormolu mounts by Gouthière, thus conferring upon it a connotation of preciousness usually reserved for Chinese porcelain. 'Mme. de Pompadour gave an emphatic opinion that not to buy the porcelain of Sèvres was to prove oneself a bad citizen, whilst of Louis Quinze it was said, 'He sells the porcelain himself, and it is not cheap.'\*

The role of the King as merchant was extended on by Louis XVI, whose purchases rivalled those of his grandfather. His daughters were similarly enthusiastic, although Marie-Antoinette seems to have been more partial to her own Paris manufactory on the rue Thiroux, where only hard-paste porcelain was made. Louis continued the December sales, shifting the location to his new residence at the Tuileries during 1789, 1790 and 1791. Even in the desperation of these last years he refused an offer to sell the factory, exclaiming bravely: 'Je garde la Manufacture de Sèvres à mes frais.' In 1792 and even after, the annual display and sale remained a feature at the Tuileries.

But we are trespassing beyond the range of the Kress porcelains, which belong to the time of the monarchy, and which in the main represent the very best years in the history of Sèvres. The period embraced by these pieces, from 1757 to 1782, marks the apogee of soft-paste porcelain and the introduction in 1768 of the German or hard-paste type that was ultimately to supplant it. Although both were jointly in production during the period under discussion, the Kress pieces are entirely of the more coveted *pâte tendre* variety. This special porcelain is distinct from its German rival, Meissen, in a very fundamental way: it is constituted of quite different ingredients. The difference is underscored by the epithet 'artificial porcelain', applied to early Sèvres and others of its class. Whereas the 'true' or hard-paste porcelains of China and Germany are composed essentially of china clay (kaolin) and a fusible stone (the *petuntse* of the East, or the feldspar of the West), the fabric of Sèvres consists basically of a man-made glasslike substance called frit.

The process of preparing the soft-paste ingredients was laborious in the extreme. First the frit base had to be made, using sand from Fontainebleau and plaster from the region of Paris, together with soda, alum and saltpeter. After prolonged grinding and blending, these materials were fused together by heat into a vitreous white solid. This in turn was reduced to a fine powder, into which whiting, and marl from Argenteuil were introduced. Then after more pulverizing and exposure to heat, water was added, converting the mixture into a moldable paste from which objects could be fashioned. The shapes remained to be imparted by technicians skilled in modeling, 'throwing' or casting.

The preparation of the glaze was another separate and similarly arduous process, using Fontainebleau sand, litharge, soda, black flint and potash. The resultant 'lead glaze' was again different from the feldspathic glaze of the hard pastes. It tended to be 'fatty,' and to accumulate more thickly upon the body. In sculptural wares this was undesirable, as it blurred the modeling. This defect was a factor in developing unglazed, or biscuit, porcelain, of which an example is the pair of royal portraits on vase no. 58.

But the shaping and glazing of this porcelain brings us only to the half-way mark. Next came the

\* From George Savage, *English Pottery and Porcelain*, 1961, p. 7, as translated in part, from *Memoirs et Journal inédit du Marquis d'Argenson*, vol. IV, p. 165.

elaborate mixing and application of color, followed by the laying on of gilding. Each of these four stages required its own firing. The first, or biscuit firing, hardened the clay and made the shape permanent. The second fused the glaze onto the body. A third consolidated the painter's pigments with the glaze, and the final firing baked on the gilding. Each successive firing demanded a specific, lower temperature. Failure to accurately control this resulted in disaster, and the amount of wastage was sometimes appalling.

Molinier gives some insight into these hazards in his *Histoire Générale des Arts Appliqués à l'Industrie* (p. 181). He quotes from a report of January, 1795, rendered by a committee of appraisers charged with determining whether 'certain precious objects from the household of the condemned du Barry at Louveciennes' should be 'sold for the national revenues' or preserved 'for the public instruction.' The specific reference is to a tea table, valued at 24,000 livres, 'the top composed of seven pictures in Sèvres porcelain, of which six represent pastoral subjects framed by garlands of flowers, and the middle one a Turkish concert framed in silver gilt.' The commissioners defended the table on the ground that the technical mastery over the material was rapidly becoming a virtually lost art. Freely translated, their report makes the following illuminating claim '... the difficulty of firing in the white such large and beautiful plaques in a particularly unstable paste, ... is a tribute to the skill of several artists who no longer exist. There is more hope for the success of hollow and thrown objects in such a porcelain than for plaques, as far as becoming obscured and warped by a thousand accidents which only foresight could avoid; from twelve to twenty plaques placed in the kiln, one can recover only three or four acceptable ones. ... The enterprise of painting or decorating it in colors confounds the imagination. The porcelain undergoes a different fire in the muffle kiln, where the desired effect rests on the turn of a minute. One cannot imagine the endlessly repeated trials [required] so as to have in the end a uniformly beautiful collection. ... One might put forth the argument that Sèvres is still in existence and that this table, although unique, could be duplicated. This assertion is insidious. Such luxurious pieces are no longer made at Sèvres, and in however small a way one would wish to attempt it, the skills are lacking. ... We therefore invoke the wisdom of the temporary commission of the Arts to allow to remain in France a kind of master piece which is absolutely necessary to the history of the manufacture of porcelain. It is under this aspect that the table in question must be judged.'

At the time those words were written, Sèvres had amassed more than a quarter century of experience in the manufacture of the hard-paste type of porcelain, the success of which is attested by its continuance into the present world market. Yet the inherent qualities of soft-paste were sacrificed. Its ivory-like warmth was replaced by an inorganic, perfect whiteness. The old paste of Vincennes and Sèvres possessed what the ceramist calls a 'sympathetic' quality, indicating a great affinity between the paste and the glaze, and again between the glaze and the pigment used in painting the miniature decoration. Because the pigment fused with the glaze, actually sinking into and becoming part of it, it acquired a limpid depth, akin to that of a translucent gem. This property is lacking in the hard-paste types, where the colored brush strokes lie upon the surface like toy islands cut out of colored paper and placed upon a simulated lake of glass.

## THE ARTISTS AND THEIR MARKS

There is an intense fascination about making any object of art tell its own story, and with Sèvres the documentation, in terms of marks, can be most rewarding – or equally exasperating. One must bear in mind that a Sèvres vase is usually decorated on two sides, with a figural subject on the front, and a trophy or cluster of flowers on the back. Further, the work was so specialized that a single vase may represent the hands of at least three collaborators: a figure painter, a flower painter, and a gilder. Through the rare medium of a personalized marking system, it is sometimes possible to trace these decorators.

By some criterion not yet determined, the finished piece might emerge with the identifying marks of several contributors, or perhaps only one, or none. It is as if a painting and its stretcher, regarded as equal in importance, were released from a studio only after lots had been drawn to determine whose name was to be affixed – somewhere out of sight – the painter, the carver, the gilder, or some combination. Sèvres marks occur most frequently in blue, though violet or black is occasionally substituted. They were painted on the underside of objects, usually on the surface of the glaze. In the third firing they, like the painted decoration, became amalgamated with the glaze. Sèvres is exceptional among eighteenth century porcelains in providing so much information through this medium. Although somewhat paralleled by the *poinçons* of French silver, marks serving such multiple purposes are rare among porcelains of any land.

At its clearest and most informative, the system of marking consisted of affixing the royal cipher or factory mark, and within it a letter representing the year; these were supplemented by one or more other devices standing outside the L's, to identify the several decorators. In normal practice, however, these indications are only sporadically present. All sorts of puzzling variations and omissions occur, the reasons for which are rarely apparent. For example, there is often so little consistency in rendering the artists' marks that it is impossible to credit them with any holographic authenticity. One is led to suspect that these are not invariably to be accepted as artists' signatures.

It is the writer's opinion that these painted marks were in the main applied by studio foremen as a means of assigning specific projects to individual artists. Thus they would have been affixed before the work of decorating was begun, rather than after it had been completed, as has generally been supposed. If this seems to impose a present-day factory procedure upon the eighteenth century atelier, it must be argued that the problems of volume production were not unknown to the staff of Sèvres. Certainly it was necessary that some orderly flow and distribution of the work be instituted, to keep the many workers profitably occupied. Large numbers of orders were received, and had to be handled collectively. This meant that the parts belonging to any one order might at any given moment be in various stages of completion throughout the plant. It is generally agreed that this situation was met by impressing or incising the wares with inconspicuous numbers, letters (usually paired), and geometrical marks, ambiguously called 'repairers' marks.' These were the *repères* or guiding marks, which served the special purpose of enabling the workers (*répareurs*) to recognize related pieces in the course of assembling them. At that stage, the objects were in the white, without any color to assist the eye in separating them.

The very existence of these colorless 'processing marks' strengthens the claim for a similar function on the part of the pigmented ones. Just as the first set of marks applies to operations in the shops, so the second set seems to relate to the decorators' studio. If the decorators' marks did not always issue from the same hand, but were applied instead by an overseer, it would readily explain the variant forms so often observed in individual marks. How else are we to account for gilders' marks in enamel instead of gold? It will be remembered that the enamel colors were fired before the gilding was performed. A gilder's mark in colors other than gold is unlikely to be a signature made after completion of the gilding, as that work would have been destroyed by the greater heat required for firing the enamel. While some gilders' marks are inscribed in gold, and were therefore the last to be put on, the practice is vastly more of an exception than a rule. In a recent work,\* M. Landais of the Louvre speaks of certain marks stamped into the paste to indicate the gilder to whom a given piece of work was to be directed. Although we have not chanced to observe the specific ones to which he refers, this evidence would strongly favor the supposition that the decorators' schedule was pre-arranged and controlled through the use of marks.

What are the decorators' marks? Usually initials, though sometimes symbols, as a perusal of the following pages will show. Most intriguing among the initial marks are the 'K' of Dodin (his Christian name is missing from the records), and the cross of Xhrouet, an illiterate flower painter. One wonders if the symbols used by others were meaningful in some private way: the sign of Libra for Noël; the ermine mark of Choisy; the anchor of Buteux, the musical note of Cornailles; and the three tiny dots of Tandart.

While we may scarcely hope to learn much about these early artists, the personnel records of the factory sometimes bring them into fleeting focus. Here are recorded odd scraps of information about their past, their degree of promise, and their physical appearance. Collectively they emerge as a motley agglomeration, drawn from many occupations into the service of the King, which offered life tenure and the privilege of carrying a sword. While the majority were former fan-painters, others had been easel artists, miniaturists, ornament designers, jappers, looking-glass makers, or even wigmakers. One had been a dancing master. A few, however, were porcelain painters from other factories, especially St. Cloud and Chantilly.

The performance of each employee was periodically reviewed. Jacquemart and Le Blant\*\* in studying the Sèvres records for 1780 prepared from them a tabulation dividing the painters into three classes. Of the artists discussed in this catalogue, all but Dubois and Duplessis were still active. As for the rest, it is revealed that the following were regarded as of the 'first class': Bouillat, Boulanger, Dodin, Le Guay, Pierre, Prévost, Taillandier, Tandart and Vincent. In the second rank were: Bulidon, Buteux, Commelin, Cornailles, Levé, Morin, Noël and Vieillard. Belonging to the third class were Chabry, Choisy, Petit and all the women painters, including Mlle. Xhrouet.

In the present survey we are concerned with the challenge of identifying the authors of the decorative work on the porcelains of the Kress collection. Very few pieces have ideal sets of marks. The rest, in being unmarked or only partly so, are not atypical. Two avenues of investigation beckon: the

\* Hubert Landais, *French Porcelain*, London: Weidenfeld and Nicolson, 1961 (p. 83).

\*\* Albert Jacquemart and Edmond Le Blant, *Histoire . . . de la Porcelain*, Paris: J. Techener, 1868 (pp. 511, 512).

marks, where present; and the styles of painting. Occasionally they overlap, as when one recognizes a particular manner of painting and has the satisfaction of corroborating it by means of the artist's marks. Too often, however, such aids and the checklists relating to them are inadequate. Marks often occur in combinations that are inexplicable or even irreconcilable in terms of the standard references.

A sailor thrust upon a sea of uncharted voids must be prepared to 'sail the wind,' piecing together his own discoveries of islands and currents until he chances upon a familiar landmark that unites the whole. Thus, with Sèvres, a hitherto uncharted area for research is the ferreting out of artists and decorators on the basis of their personal styles. In this respect, the fifty-three decorative porcelains of the Kress collection may be regarded as a picture gallery in miniature, containing one hundred and five panels, most of them painted anonymously, and inviting the observer to identify their authors.

The delightful miniatures on these decorative porcelains include figures, landscapes, trophies, and other ornamental devices rarely found on Sèvres furniture plaques. Indeed floral subjects, so usual on furniture, seem relegated to a secondary role on the vases, where figural compositions prevail. In the accompanying catalogue descriptions, a number of relationships are pointed out between the Kress porcelains and those of other great collections. These serve to remind us that portions of the unwritten history of Sèvres are preserved in piecemeal fashion wherever examples of the ware survive. To fit each part of the picture into the whole, we need to identify the 'handwriting' of key individuals who, although masters in their own right, have collaborated in a total production amazing for its harmony and consistency.

The pages immediately following essay an analysis of the stylistic 'handwriting' of the artists responsible not only for the decorative porcelains but also for the furniture plaques in this collection. It is hoped that similar investigations extended to other great collections will eventually provide a more substantial means of collating the research in this field.

# ANALYSES OF ARTISTS' STYLES

BOUILLAT, *père* (working 1758–c. 1793)

Three members of the Bouillat family painted flowers for Sèvres: father, son, and daughter. In the section on porcelain-inlaid furniture (see secretary, no. 28) some new insight is furnished into the marking practice of Bouillat *père* and *filis*. It is demonstrated that the script 'Y' may have been shared by both, although heretofore credited to the son alone. No mark has been published for the elder Bouillat, in spite of his long record as a painter and gilder. As for the daughter, who is better known as Mme Maqueret, she retained the initials of her maiden name as her mark.



xi. Panel from the secretary Cat. no. 28. The mark of Bouillat which occurs on the reverse is illustrated on p. 158

An impressive plaque, the largest in the collection, is the only Kress porcelain to carry the 'Y' mark (see fig. 124), here given to the elder Bouillat, as explained on page 158. It is painted with a luxurious bouquet consisting of a wide variety of flowers. Its composition, of undulating stems branching at either side of the vertical axis, is effectively emphasized by the arabesqued ribbon at the base. The brilliant effect is achieved more through color disposition than by attention to botanical precision. Rose-pink pre-

Y

dominates, being used for at least six kinds of flowers. It is balanced in volume by the green of the foliage. White, orange and amethyst relieve the center, while a bright blue contributes a peripheral note sounded delicately in the cornflowers, harebells and other small blossoms, and quite resonantly in the terminal bowknot.

The technique is 'wet' in appearance, with fluctuations of tone akin to watercolor work. This holds especially for the edges of leaves and petals, where the last color to be applied may either stop short of the edge or extend slightly beyond. Textural effects are achieved by painting two or three droplets of moisture on the velvety petals, or again, in employing a sgraffito-like technique in representing highlights on the silk ribbon. The latter consists of scratching fine transverse lines through the blue to reveal the white glaze below. The lines do not extend to either border of the ribbon, nor are they evenly spaced.

Leaves are of grass- or cabbage-green, without a pronounced shift to either blue or yellow. Black outlines of hairlike delicacy define them, but without circumscribing them. They serve to pick out the notching here and there, particularly where edges curl and overlap. Some are shaded with alternate hatchings of black and white. Petals, on the other hand, are hatched with white in alternation with a darker tone of the flower color. In white blossoms, white lines alternate with the pale green of the leaves or the richer color of an adjacent bloom. Flowers are virtually without outlines except where petals overlap, and then the outlines are tinted, not black.

A final word may be added about stamens. Those of the cornflowers are transparent puce, the ends tending to thicken slightly and frequently to curl, even into hooklike shapes. In the hellebores, the stamens terminate in rounded tufts of dull yellow and a bubbly black which permits the white of the ground to show through.

BOULANGER, *père* (working 1754–1784)

B

For illustration of a plaque bearing the mark of this gilder, see account of Tandart, p. 191, fig. xxxii.

There is a lack of agreement about this artist in the check lists of Sèvres personnel. Most authors regard him as a gilder, with dates as given above, while Garnier acknowledges him as a painter of detached bouquets, and de Grollier considers him a 'doreur et peintre de bouquets' whose period of service was 1779 to 1785.

In the Kress Collection, Boulanger's mark is found in association with that of Tandart, on cabinet no. 18, c.

1775 to 1780 (see p. 120). The object is a large round plaque, displaying a life-size bouquet having as its most prominent blossom a tulip in which may be discerned a trait observed in the work of Tandart, namely, a grading from green through white to pink. The mannerism is found in a cache-pot of 1780 at the Metropolitan Museum (37.20.31), also bearing the latter artist's mark.

It therefore appears that Boulanger is to be accepted as the gilder rather than the painter of the plaque, unless we grant the unlikely possibility of both artists collaborating in painting a single bouquet.

On the above cabinet, the gilding of the great medallion which bears the Boulanger mark consists of two concentric bands, of which the inner one is made to simulate two narrow fillets wrapped with crossed ribbons. Both fillets and ribbons are bordered with minute sawtooth lines. The outer band represents beads in two sizes and two shapes, elliptical and round. The former are tooled with fine cross hatchings which alternately cover the entire bead or leave a narrow border in reserve.

BULIDON (working 1763-1792)

B.n.



xii. Panel bearing Bulidon's mark and date letter for 1773.  
From the left end of cabinet Cat. no. 26

This painter of flowers is a descriptive artist, concerned with the representation of botanical detail, even to the minute delineation of stamens. His mark appears on two large oval

plaques of bouquets at the ends of a *secrétaire* (see p. 144). Roses, which are almost always present in Sèvres floral compositions, assisted in no small degree by the undulant stems of convolvulus, are surprisingly lacking here. In their place are found anemones, poppies, peonies and hydrangeas. The element of selection is further indicated by his inclusion of honeysuckles and 'three-tiered' cow parsley, rarely found in the work of other painters. The white highlighting of petals is conspicuous, as is the tendency to impart a definite clockwise movement to the compositions. Another distinctive touch is the omission of the ribbon bowknots with which Sèvres bouquets are almost invariably tied.

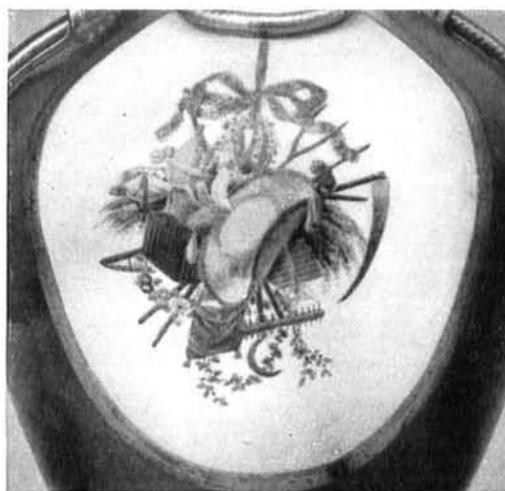
Although the characteristics enumerated here may not be reserved individually to Bulidon, they may serve to identify his personal style when considered in combination. Comparable examples of this painter's work exist at the Metropolitan Museum in the form of a covered butter dish (14.58.136) of 1777 and three dinner plates (37.20.77, 58, 108) dating 1780 and 1786. These conform to the style of the furniture plaques in illustrating the same fondness for wispy vines and tendrils, and for a color scheme in which blue, rose, yellow, and iron red are dominant.

It may be noted that another artist by this name, a Mme Bulidon, also worked at Sèvres about 1780 as a painter of flowers. No mark is recorded for her, nor is she represented in this collection.

CHARLES BUTEUX, *l'aîné*  
(working 1756-1782)



An inventive creator of compositions employing military, nautical and gardening trophies. His hand is revealed in a tendency to feature a conspicuous object such as a shield, a scroll or a gardener's hat as the center of a radial grouping of related attributes that project around it to form a frame.



xiii. Trophy on the reverse of vase Cat. no. 52,  
attributed to Buteux.



xiv. Trophy from turquoise blue and gold tray with mark of Buteux and date letter for 1760. In the collection of Mr. and Mrs. Charles B. Wrightsman, New York

Particularly characteristic are the delicate arabesques of berried vines which he weaves into his compositions. Buteux is fond of lively colors, often placing deep cherry red against straw yellow, and juxtaposing pale blue with rose. Documentary examples of gardening trophies by this artist exist at the Victoria and Albert Museum in a cup and saucer of 1759 (C 409 and A-1921) and in a pair of square bulb pots (C 368-1909), the latter incorporating loose vines and an overflowing shell. The Jones Collection, also at that museum, contains two services (nos. 118 and 119) in turquoise blue, dating from 1760. These display trophies of various kinds, all the marked pieces identifying Buteux as the painter.

It is to be noted that there were ten decorators with the surname Buteux at Sèvres, of whom at least four have been assigned distinguishing marks. Among these, the anchor of Charles *l'ainé* is the most unmistakable. Its presence on the examples cited makes it necessary to acknowledge this artist as a painter of ornaments, in addition to being a figure painter as some books of marks affirm.

Medallions in which these elements occur, and which may be attributed to him, appear on vases nos. 44, 52a, b and 54ab and 55ab. It may be noted that in all of these periwinkle blue is a consistent note.

CHABRY  *fils* (working 1765-1787)

ch

This artist's treatment of heads gives a personal 'stamp' to



xv. Allegory of Summer from an *écuelle* at the Wallace Collection, dated 1772, decorated by Chabry. Reproduced by permission of the Trustees of the Wallace Collection, London

his figures. The heads are usually tilted, and turned in three-quarters profile or *profil perdu*. Chabry employs dots in a kind of shorthand for depicting facial features: the eyes are centered with heavy black pupils, the interiors of the nostrils form conspicuous dots, and there is almost invariably one centered immediately below the lower lip. In very small figures, as on cups, the nose and mouth are sometimes represented entirely by dots. As compared with Dodin, whose style doubtless influenced him, there is the same predilection for warm flesh tones and simplified foliage; yet his figures are softer, their faces less enchantingly juvenile, and the hair is coarser though always more neatly coiffed.

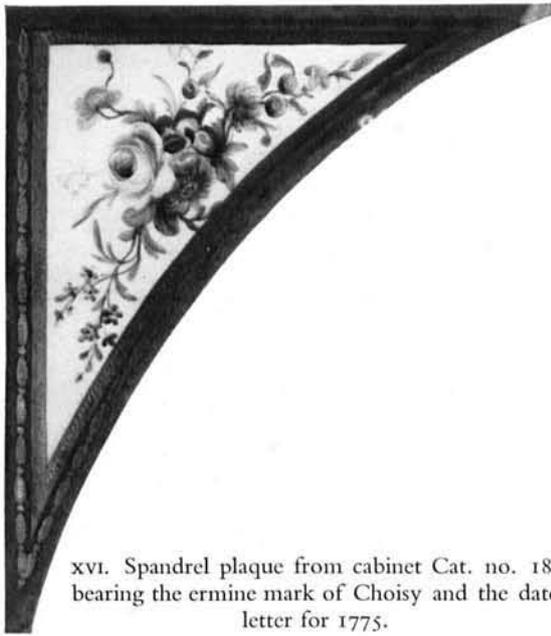
Examples of Chabry's work marked with his abbreviation, 'ch', include a turquoise blue *écuelle* of 1771 or 1772 (XXV A 3) at the Wallace Collection, and a cup of 1772 (C 466-1921) at the Victoria and Albert Museum.

Vase no. 29 in this catalogue, although not marked, exhibits a mythological scene which is here attributed to him.

APPRIEN-JULIEN DE CHOISY  
(working 1770-1812)



Flowers by Choisy have an insubstantial quality, in spite of the directness of his delineation. He makes considerable use of hatching lines in his leaves and petals; otherwise his blossoms have little gradation of tone, except for the roses, which show white highlights inside as well as out. The strongest color note is the iron red used for the very smallest blossoms in his compositions. Leaves are sage-green and blue-green, with sepia outlines. Jacquemart lists Choisy as a painter of the *troisième classe* (see Introduction, p. 178). Other examples at the Metropolitan Museum duplicate the subdued tonality and illustrate the same fondness for blue



xvi. Spandrel plaque from cabinet Cat. no. 18, bearing the ermine mark of Choisy and the date letter for 1775.

convolvulus. These blossoms sometimes exhibit claret dots forming a ring.

In the Kress Collection, Choisy's mark is to be found on a pair of spandrel plaques on the front of a cabinet (no. 18) described on p. 120.

COMMELIN (working 1768-1802)

cm

There is no agreement about this artist's dates, although those given above are the ones most frequently seen. De Grollier sets the span as 1765-1799, while Garnier says he was licensed in the year 1800.

Commelin's most conspicuous trait is a softness of definition. His leaves vary from muddy pea green to slate blue, and sometimes are bordered with spicules. Rose, lavender and puce flowers show highlights reserved in white without hatchings. The stems of his garlands are entwined; some are in green, others in transparent black. His roses are firm and solid, with deep cup-like centers.

The left-hand plaque on the drawer of the jewel coffer (no. 20) carries Commelin's mark. By attribution, all the



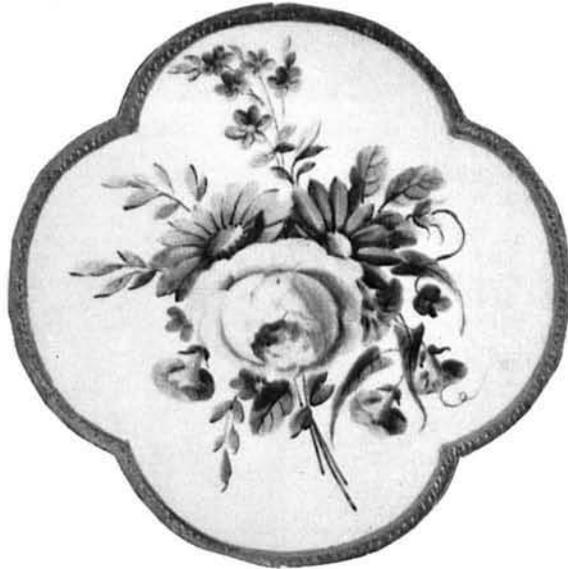
xvii. Left-hand panel from the drawer front of the jewel coffer Cat. no. 20. It carries Commelin's mark and the date letter for 1775.

plaques on the companion coffer (which are unmarked) may also be taken as his work, as may the two curved drawer panels on the cabinet illustrated on p. 120. Other examples at the Museum include two cups and saucers of 1782 and 1785 (redecorated), and a plate with the datemark for 1780.

ANTOINE-TOUSSAINT CORNAILLES

(working 1755-1800)

1 also 1



xviii. Quatrefoil from one of the seven panels by Cornailles on the cabinet Cat. no. 19. It is datemarked for 1764

His mark, a musical note, is published in several variant forms, including a mirror image of itself.

The following mannerisms are found in his work. Nose-gays incline to be dominated by a range of mauve, puce and lavender tones. Dark stems are conspicuous, as are the veins of the leaves and petal outlines of at least one blossom in each composition. At the perimeter appears, almost always, a hooked tendril ending in a swollen bud. There is little margin surrounding his floral groups; they almost touch the borders of the medallions. Three large blossoms with converging axes characteristically occupy the center of each cluster. Roses are purplish pink and nearly always without white highlights; their leaves are frequently yellow-green, and small.

In the Kress Collection, seven plaques on the console cabinet (see description, p. 124) are marked with the symbol of Cornailles. The mark has also been observed on a small square tray with pierced border, in the collection of Mr. and Mrs. Charles B. Wrightsman, New York.

DODIN (working 1754–1802)

k



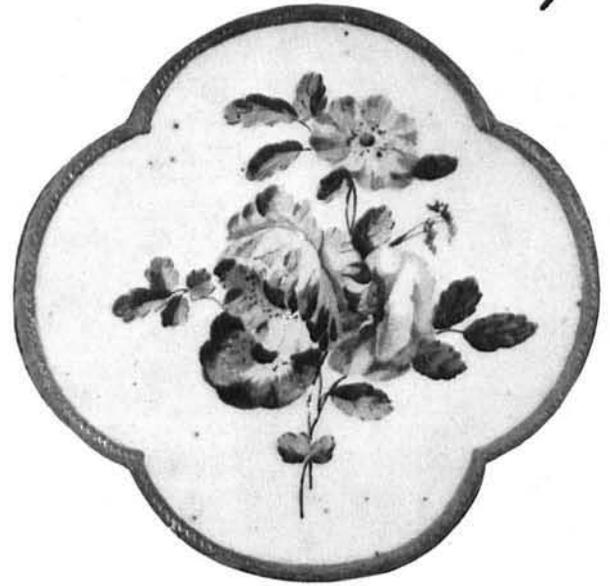
xix. Medallion from the vase Cat. no. 51, which carries the artist's mark and the date letter for 1771.

Doubtless the most striking attribute of Dodin's work is its sparkling miniature quality, with clear, brilliant colors. Putti by him are characteristically painted in an impressionistic manner, with short brush strokes and dots. The flesh inclines to be ruddy, with shadings in olive, yellow and puce, giving under magnification the appearance of crêpe paper. High-lights are treated as broad washes, almost white. The heads resemble in pertness those modeled by Falconet, with their puffy cheeks, bulbous foreheads, ruffled hair, retroussé noses and pouting mouths. Feet are severely foreshortened, with the toes outlined and shaded in salmon pink. Elbows are dimpled, and hands, which have stubby thumbs, show a tendency to have one finger break the line of the rest, even though all may be flexed.

Other mannerisms of Dodin are exhibited in his foliage. He repeatedly treats areas of leafage as banana-like clumps, olive green in color, or tinted with russet brown. He also makes a point of placing some low shrubbery in the immediate foreground to accentuate the perspective. His cloud masses are rather dense and substantial, executed largely in mauve and grayish brown. He is noted for his pictorial scenes, particularly after Teniers or after his contemporary, Boucher. One of his most ambitious projects was the extensive dinner service begun in 1783 for the dining room in the King's apartments at Versailles, of which 197 pieces were completed by 1792.

Examples bearing his mark are vases 52ab and 53ab; others attributed to him are nos. 32, 35, 37ab, 44, 47ab, 49ab, 51, and 54ab.

JEAN-RENÉ DUBOIS (1756–1764 or later)



xx. Quatrefoil from a plaque on the cabinet Cat. no. 19, carrying the Dubois mark and the date letter for 1764.

Flowers by Dubois in the Kress Collection have a shaggy quality. Unlike those of other artists, his roses in particular are frequently turned away from the observer, so that one cannot look into their centers. Black or umber stems, and small yellow-green leaves feather-edged in black seem characteristic. Where minute pittings occur in the glaze, they are likely to be filled with green pigment, especially among the foliage. Stamens represented by tiny dots form a conspicuous element in the design. Yellow seems a favorite color, and is often complemented by lavender.

Although Dubois' dates are given in most sources as 1756–1757, there is evidence of his having been at the Factory in later years. We cite in this connection a vase of 1763 in the Metropolitan Museum's collections (50.211.156b), on which his mark, a feathery twig, is found. Here the flowers are combined with fruit, and the handling is more accomplished. The mark also occurs on seven furniture plaques in the Kress Collection, all dated 1764. These are installed on the tulipwood cabinet no. 19 (see description, p. 124).

JEAN-CLAUDE DUPLESSIS, père  
(working 1747–1774)

One of the greatest innovations of the Vincennes-Sèvres organization was the launching of new designs for porcelains. In the early years of the Factory, Duplessis was in charge of forms and modeled decoration; later and until his death he continued to design and make bronze mounts for the porcelains. This gifted designer, sculptor and bronze founder



xxi. Original plaster model at the Manufacture Nationale, Sèvres, of a *Vase Oglio à Trois Parties* (design attributed to Duplessis) corresponding to Cat. no. 42 of this catalogue. Photograph courtesy of the Manufacture Nationale, Sèvres.

was nominated Goldsmith to the King in 1758. He was of Italian origin, his true name being Ciamberlano.

In the wide variety of forms attributed to his hand, several features re-occur consistently. When the shapes are simple, with little relief ornament, they generally burst into sculptural interest at the mouth or neck, directing the eye upward. Thus, handles are attached to plain bodies, while conversely they are minimized or even eliminated when the vessels have all-over relief. When no separate stem or socle exists, the lower part of the body tends to be markedly constricted and then to splay out again. This constriction imparts a sense of lightness to the entire volume.

In the Kress Collection, only three pairs of objects (nos. 33ab,

36ab and 43ab) are traceable to Duplessis through Factory tradition. Diverse as they are in nature, even the wall sconces and the *vases à oreilles* show analogies to each other and to other objects in the collection. For example, all share the explosive upward-and-outward tendency of the scrolling foliage, and the great bulging shoulder of the vase is not without relationship to the forward thrust of the central member of the sconce. Also, there is a kinship between the small apertures of the 'ears' of the vase and those in the cresting of the sconces, while the broken petaloid line of the mouth is echoed in the everted scrolls of the arm terminals.

Taking vases 33ab again as a starting point, we find a relationship to the modeling of the *pots-pourri* no. 42ab. Both designs have pronounced *bombé* forms, with decorative fields conceived as lobes, and in both the upper lobes take the shape of a compass curve with a cusped arch above it, leading the eye to the burst of foliage at the very top. A further sculptural relationship exists between the shallow vertical furrows which in the vase converge upon the neck, and in the *pots-pourri* outline the trellises and bulb holders. It also seems reasonable to extend these comparisons to include the boat-shaped *pot-pourri* (no. 32), the gondola vase (no. 35), and the small flambeaux (no. 37ab) as works attributable on stylistic grounds to the fertile hand of Duplessis.

To recapitulate, the following are traditionally ascribed to Duplessis: nos. 33ab, 36ab, 43ab; by extension, nos. 32, nos. 37ab and 42ab may be similarly attributed.

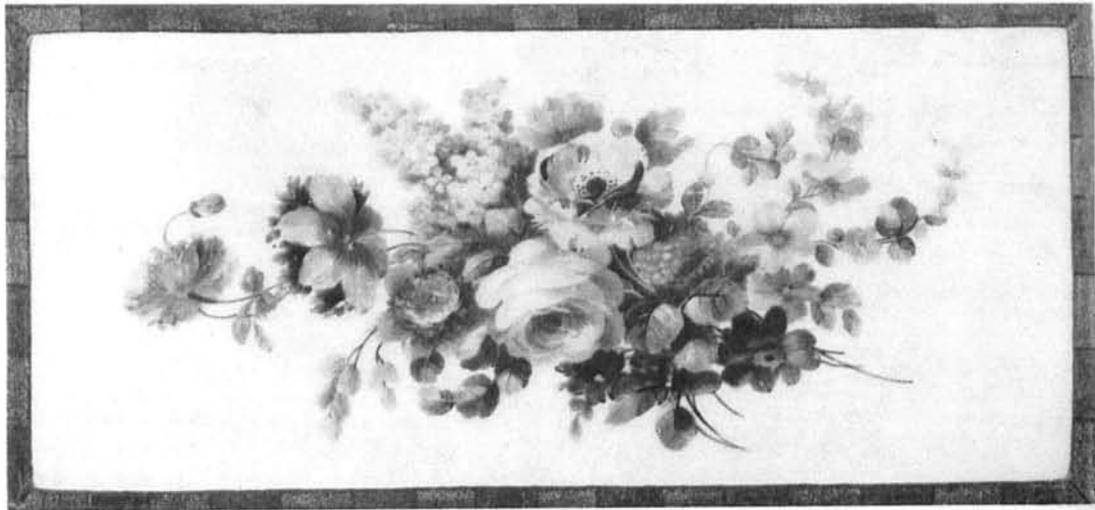
ETIENNE-HENRI LE GUAY  
(working 1749-1796)

L G

In the words of Emil Hannover (*European Porcelain*, p. 295), Le Guay père was 'the most renowned gilder of Sèvres, whose mark is found in company with those of various painters, but also frequently alone.' Regrettably, the mark is regarded as indistinguishable from that of Louis-Antoine Le Grand, a painter and gilder who was connected with the Factory from 1776 until 1817 (see note under no. 56ab).

The gilding is notably featured on the objects in the Kress Collection which bear the initials L.G. These are vases no. 56ab; the cups and saucers nos. 57e through h (date-marked for 1775, or before the advent of Le Grand); and the magnificent portrait vase, no. 58.

In distinguishing between Le Guay and Le Grand in connection with the portrait vase, it appears to be significant that in the *Registre des Peintres* at Sèvres, the volume for 1777-1780 carries an entry for 'Le Guay, Doreur' on page 167, but makes no mention of Le Grand.



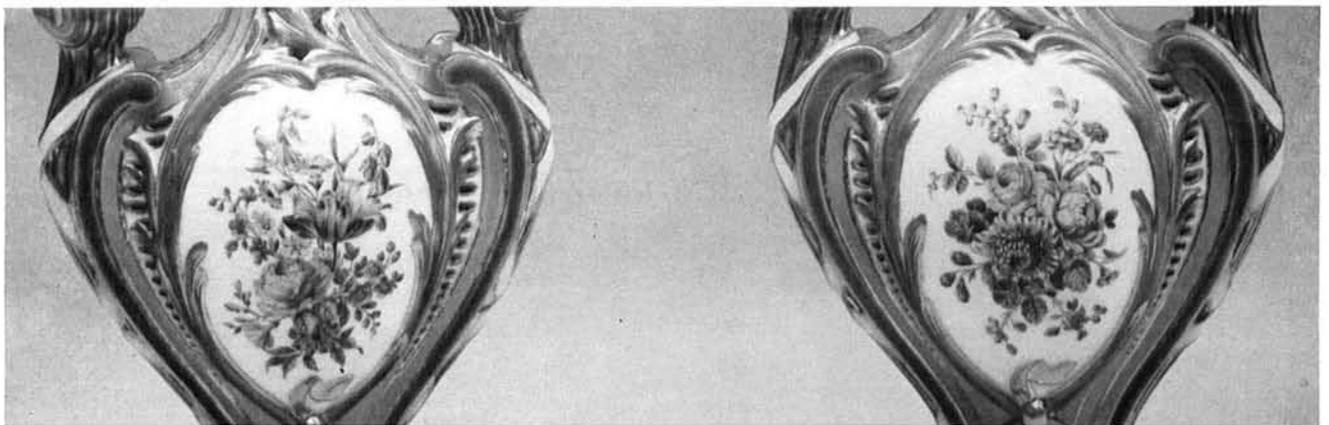
xxii. Panel from desk Cat. no. 22, marked with the script L of Levé and dated for 1768



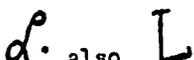
xxiii. Miniature dock scene on the jardinière Cat. no. 50, with Morin's mark and the date letter for 1770



xxiv. Center of one of the twelve plaques by Noël datemarked 1764-65 on the cabinet Cat. no. 19



xxv. Reverse of the *flanbeaux* Cat. nos. 37a-b, datemarked for 1759, but lacking artist's mark

DENIS LEVÉ (working 1754–1805)  also 

The accepted mark of this painter is a roman 'L', and the script L appearing on twelve floral plaques of our *bonheur-du-jour* (see p. 135) is seemingly not recorded. Honey, however (*European Ceramic Art*, vol. II, p. 569), reproduces the full signature as it appears on a specimen in the Franks Collection in the British Museum, and the correspondence of the handwriting encourages us to accept our mark as representing Lévé, as does the painting (see fig. XXII).

Levé's flower painting on the above-mentioned plaques is rather perfunctory, lacking the crispness of definition achieved by many of his colleagues. His leaves are sporadically shaded with minute sepia hatchings and are sometimes outlined in black, a color he also uses for stems. Levé shows a fondness for hollyhock and convolvulus, although he seems to avoid using them together. He is alone among the painters in this collection in representing lilacs or spear-shaped pale lavender racemes of flowers resembling lilacs.

#### THE MASTER OF THE LUMINOUS LEAVES (flourished 1759–1782)

Rather than a single hand, possibly a small group of artists is represented, sharing a palette more transparent and therefore more 'luminous' than the rest. In the Kress Collection, the pieces that illustrate this manner of painting are further tied together by the calligraphic similarity of their factory marks, which are symmetrical and dotted at the intersection of the L's, although artists' marks are absent. Similar examples of floral painting with transparent yellow-green leaves have been found in other collections. Among these is a dessert dish (no. 39) in the Frick Collection bearing the unrecorded mark 'a:m' (see Hovey, *Potteries and Porcelains*, vol. VIII, pl. LIII-B No. 8). The Wallace Collection owns a pair of pedestal vases closely related in form and decoration to our nos. 37ab through 39ab, but they are also unmarked. See no. 39ab in this catalogue, and compare fig. XXV.

MORIN (working 1754–1787)



Although Morin is known primarily for his marine views in the manner of Vernet, the 'M' credited to him occurs also on vases painted with putti and camp scenes. There is a noticeable irregularity in the quality of draughtsmanship, which fluctuates widely according to the subject matter. His dock hands are coarse and sketchy, sometimes ill-proportioned and awkwardly posed. The faces, outlined in copper brown, are painted with great vigor, the hair

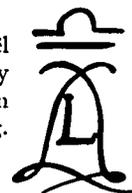
generally stiff and bristly. Hands are summarily treated or even avoided. Feet are shown either pointing toward the observer (when they are greatly foreshortened), or in full profile; often a single figure will illustrate both. It is as if the artist painted these scenes hastily or carelessly, in an effort to keep abreast of taxing demands. His dock scenes are related to those that appear on Battersea enamel of about 1755; the resemblance is so close as to imply a common source of inspiration.

In contrast, his military figures in the Kress Collection are trim, polished and meticulously portrayed, as by an admiring hand. Yet, vases XVII A 16, 17 in the Wallace Collection illustrate camp scenes in a manner that is competent, but not sparkling to the degree of ours. The sharp distinction between the handling of marine views and military subjects may some day be resolved by bringing to light the identity of another artist employing 'M' as his mark. Cupids by Morin, not represented in this collection, are flabby and pale, lacking the ruddy shading he employs in his adult figures. The heads, outlined in umber, are often in profile, with a dot sufficing for an eye. Clouds, when they appear, are in stormy grays and purple, suffused with yellow on their upper surfaces.

Pieces bearing his mark are nos. 50 and 57a–h; others attributed to him are nos. 45, 46, 55ab, 56ab, and 58 (see fig. XXIII).

GUILLAUME NOËL  
(working 1755–1804)

The mark of Noël above the factory mark, as found on the plaque in fig. xxiv.



Here again the published records are in disagreement, with many claiming Noël as a painter of figures, although several regard him as a painter of flowers, while de Gröllier (*Manuel*, p. 98) lists him as a flower painter and gilder. Eighteen floral plaques in the Kress Collection, installed on the low cabinet no. 19 and the upright secretary no. 26 carry his mark, the scales of Libra, the seventh sign of the zodiac. They all show a hand that is direct and assured, the painting never seeming labored. His nose-gays have an S-shaped axis, of which one or sometimes both ends touch the margin of the white reserve. Two large blossoms generally occupy the center; almost always one of these is a rose, looking firm and solid, its deeply shaped center revealing little interior detail but often outlining one or more tooth-like tips of petals at the edge of the opening. Customarily, the roses are also highlighted on the side facing the center of the composition. Cow parsley, of either one or two 'tiers', generally droops from the lower half of his floral clusters. The leaves have a distinct bluish-gray tonality, with a highlight that tends to stop abruptly at the midrib (see fig. XXIV).



xxvi. Original plaster model at the Manufacture Nationale de Sèvres, of the form known as *Vase Colonne de Pâris*, corresponding to no. 58 in this catalogue.

Reproduced from Troude's *Choix de Modèles*, pl. 115

PIERRE-ADRIEN PÂRIS (flourished 1775–1800)

Pâris was an architect and ornament designer to Louis XVI, who made models for Sèvres, according to Mlle Marcelle Brunet, archivist of the Manufacture National de Sèvres. In this respect he was the counterpart and successor of

Duplessis, although he created in the neoclassical vein rather than the rococo. He showed a fondness for ovoid and semi-ovoid forms with fluted necks and 'jewelled' effects.

In his definitive study of Sèvres patterns, Albert Troude illustrates four vase forms associated with the name of the designer Pâris. These are reproduced in his *Choix de Modèles*, Paris, 1897, plates 104, 115, 116 and 125.

Examples with which his name is associated are vases nos. 56ab, and 58.

NICOLAS PETIT, *l'aîné*  
(working 1756–1806)

P.T.



xxvii. Lapis blue stand, datemarked for 1763 and bearing the mark P.T. By permission of the Trustees of the Wallace Collection, London

Although nautical trophies are associated with Asselin, Buteux and other decorators, those of Petit have several characteristics which, taken in combination, may claim them for his hand. These are observed in the three vases attributed to him in the present work. First is the use of cattail-like rushes as a foil for his trophies, and second is the presence of a section of branching coral, deep red in color, at the center of his compositions. Unlike the delicate colors of Asselin, his are rich and contrasting. Unlike Buteux, he is less prone to lace the component elements together by means of vines and garlands; instead, these remain distinct entities, or units within the compositions. Where vines or wreaths occur, they are supplemented by looped strings of round beads. Another point of departure is his employment of naturalistic colors: his oars and fish weirs are brown, his trumpets silver, in contrast to the purplish oars and golden metalwork so characteristic of Buteux.

A model example of his trophies is that illustrated above, appearing on the stand of Falconet's bisque figure, *l'Amour Menaçant*, at the Wallace Collection. It bears the initials P. T. and the date letter for 1763.

Nicholas Petit, *l'aîné*, is recorded by Brunet as a painter and chief burnisher among the gilders.

PIERRE, *le jeune* (working 1763–1800)



xxviii. Two versions of the mark of Pierre *le jeune* as they appear on the jewel coffer, Cat. no. 20 (left) and on the lady's writing desk, Cat. no. 23, (right) The first is accompanied by the date letter for 1770, the second by that for 1774



xxix. Panel from the lower righthand corner of the writing surface of the desk (Cat. no. 23) in this catalogue. It is marked P7 and has the date letter V for 1774

In the twenty plaques inscribed with one or the other of the above marks, certain minor differences in the manner of painting can be observed. The variations are neither too numerous nor too pronounced to preclude their being accepted as the product of a single hand. Seven of these plaques, marked P', occur on the coffer no. 20; these date from 1770. The remaining thirteen, marked P<sup>7</sup>, are mounted on the lady's writing desk no. 23; they date from 1774. Thus the passage of time between these two groups may be sufficient of itself to account for the slight shift of style detailed below.

In any event, the writer takes the position that there is not enough evidence at hand, either in the marks or in the painting, to warrant their clear attribution to more than one painter. Nevertheless, arguments for considering Pierre *l'ainé* will be examined at the close of this description.

Both groups have these points in common: they are exceptionally rich in the variety of blooms represented, and are

painted with a vitality that bespeaks the hand of one who is enthusiastic about flowers. So also does the high ratio of blossoms to leaves. The approach is very assured, resulting in a broad handling rather than a botanically descriptive style. Lastly, they all share the same bright pastel tonality, featuring light yellow.

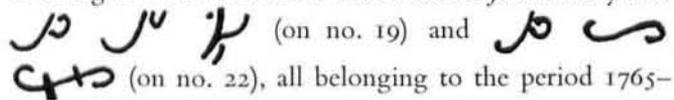
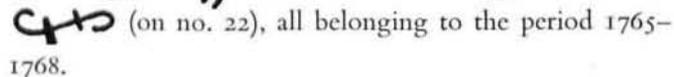
The first group, marked with P', is chiefly characterized by the use of fruit (peaches and a sectioned fig) in two of the larger compositions. The choice of flowers seems to favor hollyhocks, carnations, pinks and clematis. Cow parsley is drawn schematically, in herringbone strokes, while cornflowers and hollyhock buds have clusters of minute dots at their centers, surrounding the bases of the violet stamens. Tiny pods resembling harebells are colored iron red and are usually divided by a slit into two almost equal parts. Petals are modeled in white, sometimes white-on-white; shading is worked in pale blue and deep plum. Large leaves are highlighted in white, and small leaves, as on garlands, are sometimes pea green along one side of the stem and dark sage green along the other. The compositions display a strong tendency toward clockwise rotation, with branching motives appearing at the lower right. All of these traits are evidenced in the coffer, no. 20.

The second group, marked with P<sup>7</sup>, shows the following particulars. There is a partiality for species that are only infrequently used by other artists: honeysuckle, jewel weed, daffodils or jonquils, and an unidentified pod-shaped flower seen at the lower left of fig. XXIX. Cow parsley, represented in profile, is sketched as a single line of short zigzag strokes resembling propeller blades. Anemones are usually rose-colored, with contrasting centers and outer collars in a third color. Poppies or tulips are likely to be the most prominent blossoms, their centers, under magnification, disclosing minute dots like those of the cornflowers and hollyhocks of the earlier group. Tufts of grasses and cornflowers fill the spaces between larger flowers around the perimeter, and are occasionally represented with broken stems. The cornflowers are further characterized by their white and claret red stamens, which push out between the petals. One other subtle distinction: the compositions are not always placed squarely within their frames, resulting sometimes in a crowded look along one side. These details may be observed on the small desk, no. 23.

Some further comments concerning the possibility of a second artist must be made. These are closely bound up with marks and their interpretation. First, we must defend the mark P' as an admissible variant of P<sup>7</sup>. The latter is generally acknowledged in the standard checklists as identifying the work of Pierre *le jeune*, although it may be mentioned that Brunet (*Marques*, p. 39) regards both marks as indeterminate. There appears to be nothing in the records at Sèvres to clarify the problem. No attribution to Pierre *le jeune* on the basis of an unaccredited mark can be made

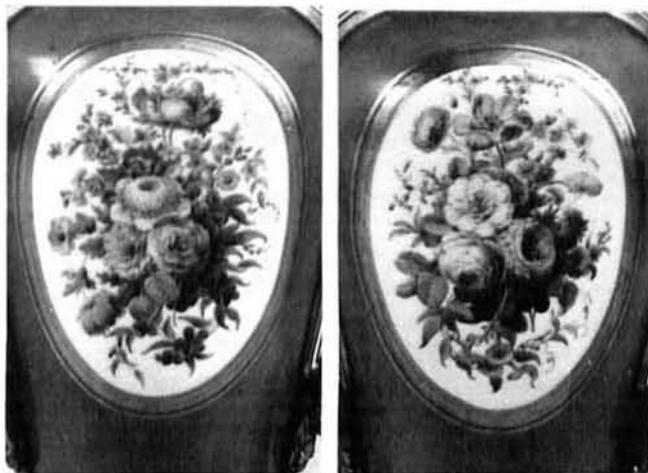
without considering the elder Pierre, whose career at Sèvres overlapped his son's between 1763 and 1765, the period of the plaques described here. Honey and Brunet list this artist solely as a gilder, which would make any consideration of his marks (and there are more than one) superfluous to the present problem. However, Chavagnac and de Grollier, as well as Jaquemart and Leblant, aver that he was a painter of flowers and bouquets. Neither position is substantiated by documented porcelains. Stylistic analysis of the plaques on nos. 20 and 23 argues that a single artist, Pierre *le jeune*, be identified with the marks P' and P<sup>7</sup>.

A comparable style of flower painting, observed on nos. 19 and 22, is found in association with six very diversified marks belonging to the period 1765 to 1768. These marks, unscribed in any source, may represent a circle of artists working in close association with Pierre *le jeune*. They are:

 (on no. 19) and  (on no. 22), all belonging to the period 1765–1768.

PREVOST *l'ainé* (working 1754–1793)

H P



xxx. Medallions on vases Cat. nos. 53a–b, marked in rose with the initials H P

Several tricks of composition seem, on the basis of the two medallions illustrated above, to afford a key to this painter. Most readily apparent is his practice of building his bouquets around three large blossoms (here pink, yellow and white). These are closely compacted into a triangular arrangement, yet all face away from their common center as if their stems converged towards a single point. The choice of full-blown roses is certainly distinctive; there is only one firm-bodied rose of the more usual type in these two compositions. Again, Prévost is the only artist in this collection whose rose stems show thorns. Even more surprising is his treatment of

the axial stems. They depart from the usual practice by being cut off short and left to dangle within a semicircular loop of curling vines at the base. The concentration of pink, yellow and white at the core of his bouquets may be characteristic. Highlights on his tinted petals are executed by means of white hatchings, and on his white petals by exposing the intense white of the porcelain itself. Leaves tend toward a generalized pea green, not dramatically shaded. One or two rose leaves in each group represent tiny reddish-brown blemishes of the kind caused by insects.

Although three painters and a gilder with this surname are recorded, the checklists assign this mark only to Prévost the elder. He is identified almost everywhere as a painter, but de Grollier calls him a painter and gilder. Brunet narrows down his working period to 1754–1759, which may be an error, considering that the mark is found on a dish dated 1784 at the Victoria and Albert Museum (C 2471–1856). It should be noted that the same mark was also used by Prévost the gilder (working 1757–1797). The evidence for this is a plate datemarked 1778, again at the Victoria and Albert Museum (C 3643–1865), on which these initials appear along with the marks of the painters Barré and Chappuis. Thus we have still another instance in which a given mark was employed by two artists having the same surname. Compare the parallel situation with respect to Tandart and Vincent (below).

JEAN-BAPTISTE TANDART (working 1754–1803)

• • •

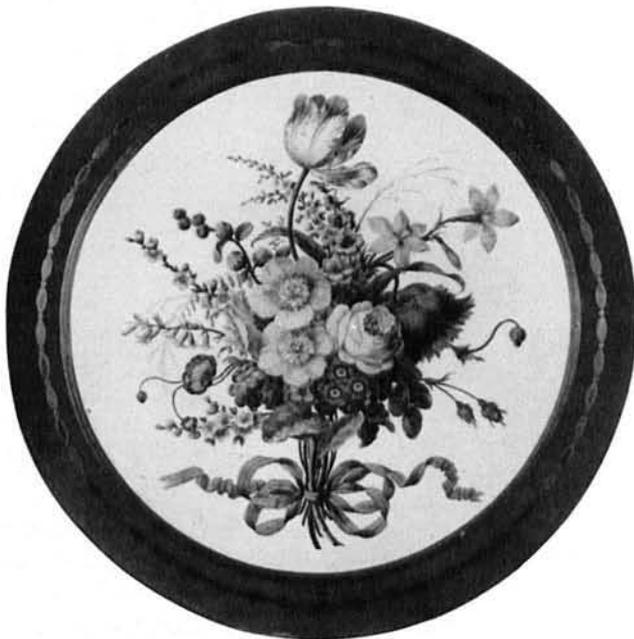
In considering the three-dot mark it should be mentioned at the outset that there is a possibility of confusing the work of two artists having the same surname. According to the checklists, the mark designates Charles Tandart, active at Sèvres from 1756–1760. The published records also acknowledge at least one other Tandart, Jean-Baptiste, who was employed from 1754 to 1803. An important distinction to keep in mind is that although these two careers overlapped from 1756 to 1760, the only Kress material having any relationship dates from about 1765 and after.

Among the documentary designs of interlinked wreaths is that on a saucer (fig. XXXI), marked with the Tandart symbol and the date letter for 1767. The motive is found again on a similarly marked covered cup of 1766, reproduced in the Wallace Collection *Catalogue* for 1927, p. 126, no. XII C 145.

Support for Jean-Baptiste Tandart as the user of the three dots in these later years is found among the Sèvres records of assignments allocated to individual artists. Under 'Tandart' the familiar mark appears in a register dated 1781–1783. At our request, Mlle Brunet, archivist at Sèvres, graciously investigated the records taken by Chavagnac from the pay sheets, but could find no indication that Charles Tandart was employed in those years. Therefore we



xxxI. Design from a saucer with the Tandart mark, the gift of R. Thornton Wilson to the Metropolitan Museum of Art, in memory of Florence Ellsworth Wilson



xxxII. Undated plaque from the door of the cabinet Cat. no. 18, marked with three dots for Tandart, and a B for the gilder Boulanger

are encouraged to credit this mark to Jean-Baptiste Tandart, whose dates are in agreement. Comparable instances of marks being 'handed down' to another member of the family are traceable in the case of Xhrouets and the Bouillats (see *Metropolitan Museum Bulletin*, May, 1960, pp. 281-284). A similar situation exists with the Prévosts and the Vincents (q.v.).

Further support for the attribution to Jean is the evidence of a uniform style in the painting of flowers on examples carrying the three-dot mark and datable after 1760. The writer has recorded these under the description of the Tandart plaque belonging to cabinet (no. 18). The following traits appear to be characteristic: occasional blossoms are graded in color from green to white to pink. Yellow petals are outlined in white impasto. Broken stems are avoided in depicting grasses. Hollyhocks and jonquils are conspicuous here by virtue of being absent in the other plaques of this collection. Tulip stems are transversely hatched in white. Leaves have a muddy appearance, particularly the darker ones. They are indistinctly veined with gray-black, curving strokes, and the midribs tend to divide them equally into deep green and yellow green portions.

A model example of wreaths painted by the same hand is the covered cup at the Wallace Collection, referred to above. It employs triple interlinked wreaths: one of roses entirely, one of bay leaves, and a third principally of cornflowers, though interspersed with blue roses, purple harebells and iron red blossoms. The cup and saucer at the Metropolitan Museum are decorated to the same formula. The wreath of roses shows two or three dark red comma-shaped brush strokes at the center of each blossom. The bay-leaf wreath has an opaque quality, with each leaf being two-toned, some ending in tiny brownish-red tips or berries. The mixed flowers of the third wreath omits the cornflowers but employs six varieties of blossoms in pink, blue, violet and brownish-red, interspersed with leaves, usually in pairs.

Among the Kress porcelains, the only signed example of Tandart's work is the large plaque found in the Carlin cabinet, no. 18. The decorative wreaths on vases 45ab and 47ab, are here attributed to him.

VIEILLARD *l'aîné* (working 1752-1790) 



xxxIII. Miniature from the *vase hollandais*, Cat. no. 40, bearing Vieillard's mark and the date letter for 1760

In a list of the personnel at Sèvres in 1780, Albert Jacquemart and Edmond le Blant (*Histoire*, p. 511) classify Vieillard among figure painters of the *deuxième classe*. Curiously, there is a marked difference between Vieillard's handling of figures and his treatment of buildings. The former are boldly sketched and strongly colored. The faces are almost primitive in their harshness, with the eyes outlined in fine black penciling. On the other hand, his architecture is almost insubstantial, with stone walls taking on a pink tonality. Foliage in the foreground is treated simply and directly, with broad-leaved shrubbery being shaded in blue, and springing from deep copper red earth. This is in extreme contrast with distant trees and hills, which are misty and tend to dissolve in a pale blue haze.

Three jardinières in the Kress Collection (nos. 40 and 41ab) bear his mark. Three jardinières in the Wallace Collection (nos. XVII A 8–XVII A 10) offer additional signed examples by this hand.

HENRY-FRANCOIS VINCENT *le jeune*  
(working 1753–1806)

2000

In the checklists of marks, the symbol '2000' is generally ascribed to Vincent *ainé*, together with the dates 1753 to 1758. Honey (*Ceramic Art*, vol. II, p. 570) observes that 'The mark occurs on a tureen in the Franks Collection (British Museum) with the date-letters kk (for 1786) suggesting that either Vincent *ainé* continued to work at the factory long after 1758 or that the mark was used by his brother or son.' For similar instances of duplication see Prévost and Tandart, above.

It is of particular interest that the Vincent mark, representing a gilder, is the only mark of a Sèvres artist inscribed consistently in gold. While it would seem natural that a decorator would sign his work with whatever color was left in his brush, it must be significant that Vincent's fellow gilders were normally designated by marks in blue.

Two urns in this collection, no. 59ab, carry this mark.

MLLE XHROUET (working 1772–1788)

According to Mlle Marcelle Brunet, archivist of Sèvres, the first Xhrouet (or Secroix) employed at the Factory was an illiterate landscape painter whose mark was, appropriately, an X. His work period lasted from 1750 to 1775. In 1772 his daughter joined the establishment as a flower painter and gilder, and remained until 1788. Two examples of flower painting in the Kress Collection, signed with an X, bear the date 1773. These are plaques installed on the doors of an upright secretary by Martin Carlin (see pp. 144–148).

In an effort to determine whether the cross mark had been assumed by the daughter (for whom no mark has been published), we were rewarded by an entry in the *Registres des*



xxxiv. The Sèvres mark accompanied by the date letter for 1773, and the X of Xhrouet. They occur on the panel illustrated here, installed on the cabinet Cat. no. 26



*Peintres* at Sèvres for the years 1777–1780. This itemizes a list of work completed by 'Mlle Xhrouet', with the mark of the cross at the top of her page (vol. I, p. 281).

The following traits may be singled out as indicative of the hand of Mlle Xhrouet. Perhaps most conspicuous is the practice of favoring underside views of blossoms, as is done with roses, poppies and anemones in the twin plaques referred to. Other blossoms are treated in sharp profile, leaving only a few roses and anemones turned fully toward the observer. Further, the flowers are so arranged that the largest and most deeply colored are massed at the right; so too are the broken stems of grasses and harebells (or fox-glove?). Undulating vines trailing from the bottoms of the baskets are favorite motives, and the choice of honeysuckle for this purpose has not been observed by us in the work of other artists. The use of a pansy is in itself a rare occurrence, and the prominent iron red pansy outlined in gray may be idiosyncratic. The blue-green tonality of poppy leaves, with blue highlights, seems also to be a personal preference.

## PREFATORY NOTE

In attempting a survey of Sèvres porcelain, one may ideally hope to find that each piece bears four or more marks confirming the identity of the factory, the painter or painters, the gilder and the year of manufacture. In practice, however, the extreme lack of consistency to be observed in these marks, quite apart from the mistakes made on spurious pieces, generates a serious doubt as to the ability of the factory to enforce a uniform marking system.

It happens that among the porcelains of the Kress Collection, only four pieces (nos. 57c-h) are fully marked, in the strictest sense of the term, to reveal all of the factors indicated above. Twelve others lack at least one of these indicators, twenty-two are even less completely marked, and fifteen have no painted marks at all.

From this it may be seen that the collection offered a considerable challenge to the Museum when the magnanimous gift of the Samuel H. Kress Foundation was received. Here was an opportunity, not alone through the vases, but also through the furniture plaques, to learn something more of the dating of the styles as well as the identification of the artists by making a series of painstaking comparisons with other more adequately marked examples. Although the Sèvres material at the Metropolitan Museum of Art is un-

usually extensive and varied, it did not offer enough such documentary examples to make possible the complete decipherment of many of the Kress Foundation porcelains. For this reason, the study was extended to collections elsewhere in America and in Europe with the result that the numerous attributions made in the following pages, whether referring to an artist or a date, have been fortified by the most minute inspection of completely marked and well-authenticated examples in a dozen outstanding collections. It should also be noted that almost all of the following headings incorporate in italics the original French designations for the various types of vessels. Wherever these names have been omitted, it is for the reason that the eighteenth century term has not been sufficiently well established in contemporaneous documents.

The generous use of gilding serves to set Sèvres porcelain apart from other contemporaneous French porcelain. Indeed it was a royal prerogative, withheld from rival factories. As such, it has not been deemed necessary to describe in detail the character of the gilded ornamentation on each of the following vessels. The photographs give a very fair indication of its role in contributing to the precision and the opulence of the total effect.

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### 32: Figs. I35-I36

ROSE POMPADOUR POT-POURRI VASE.  
Datemarked for 1757. 58.75.89a,b

**Type.** *Vase vaisseau à mât.*

**Height.** 17½ inches.

**Description.** The imaginative shape of this vase is regarded as an allusion to the single-masted vessel in the ancient coat-of-arms of Paris. Along the shoulder is a series of 'porthole' apertures, and at either end a shaggy Triton head, from the mouth of which protrudes an ornament resembling the prow of a Grecian galley. Its intricately pierced cover rises to suggest a mast enclosed by four gold rope ladders alternating with openwork panels of rose-colored imbrications. Draped in a loose spiral about its upper portion is the blue and gold pennant of France. The *nef* is attached to a stand having four scrolled bracket supports.

**MEDALLIONS.** At the front a cartouche, in the manner of Dodin (see p. 178), depicts two cherubs with fluttering yellow and blue draperies, soaring upon clouds. The figure at the left wears a floral chaplet and supports a flaming torch on his left shoulder.

The companion medallion by an unidentified hand illustrates a cluster of pink and yellow roses from which radiate wispy vines and stems of smaller blossoms, among them cornflowers and honeysuckles. The cool colors and the painting style correspond closely with those on a *rose Pompadour* vase (50.211.158ab) at the Metropolitan Museum, in which Dodin is the companion artist. Closely comparable floral painting is to be observed in a fully marked *vaisseau à mât* of 1761 at Waddesdon Manor.

**Condition.** The interior reveals a fire crack at one end, and a small chip inside the rim.

**Marks.** This mark in blue appears to offer an instance in which an intended date letter was placed below, rather than within the crossed L's, mark of the Sèvres manufactory. The 'E' is presumed to represent the year, since there is no record of such a letter among the eighteenth century decorators' marks at Sèvres.

**Artists.** The modeling of the form is attributed to Duplessis, *père*; the figure painting is in the manner of Dodin.

**Contemporary Documentation.** Archives, Sèvres, *Ventes*, vol. 2, p. 78, for December 30, 1758: 'Vente Compagnant faite à Versailles, à Monseigneur Le Prince De Condé... 1 Pot pourry à Vaisseau Roze Enfants. 1200 [livres].'





135-136. Rose Pompadour Pot-pourri Vase (Cat. no. 32), two views

**Comments.** Because of its intricacy of design, the *vaisseau à mâât* represents one of the costliest products of Sèvres. In the plaster model preserved at the factory (Troude, *Modèles*, pl. 92), a sail furling on a slanting yard lies across one of the rope ladders, while the pennant and masthead are absent. The proportions and numerous details are considerably refined in the resultant porcelain version. Sèvres factory tradition holds that it was designed by Jean-Claude Duplessis père (working (1747-1774), goldsmith to Louis XV from 1758 onward. For a more detailed account of this artist, see notes on page 184 f. above.

It is interesting to observe that a ship with pennant and a mask at the bow is the principal element of an undated design for a decorative panel allegorical of Water, by Maurice Jacques (1712-1784), probably published between 1737 and 1740. For a fuller account of Jacques, see notes on Croome Court, page 16.

The style of the figure painting compares favorably with that of Dodin, as observed in the cherubs painted by him on a blue-green candelabrum in the Wallace Collection and dated 1756 (Verlet, *Sèvres*, p. 203, pl. 28).

All known surviving vases of this type carry the banner of France with gold fleur-de-lis, suggesting that they were commissioned by members of the royal family.

The account books of Sèvres itemize only one *vase vaisseau* as having a rose ground with decoration of cupids; the

Kress vase is the only published example that meets that description. Thus it corresponds to the one purchased in 1758 by the Prince de Condé. It should be noted however that this vase is of a somewhat richer rose color than its cover, perhaps indicating that the two parts were not produced simultaneously, especially since the control of this delicate color, even during its best period (1757-1764), did not remain constant. Another observation affecting the cover is that it cannot be reversed, but fits conformably only when the pennant is viewable over the floral cartouche that ornaments the reverse side of the vase. The attached porcelain plinth of this example represents the usual construction for the type; only one exception is known to the writer among genuine *vaisseaux* and their nineteenth century reproductions. This is the eighteenth century example presently at the Walters Art Gallery, Baltimore, in which the scrolled stand, now replaced by one of wood, may be presumed to have been detachable. The situation is somewhat different with respect to stands of the same design when used with vases of the gondola type, as explained under vase no. 35 below.

Although *rose Pompadour* porcelains are sometimes date-marked for 1757, they do not appear in the sales records until 1758, possibly because their release was reserved by the King for some unrecorded reason. It is tempting here to indicate that the winter sale at Versailles during 1758 coin-

cided with the thirty-seventh birthday of the Marquise de Pompadour. As to the association of the Marquise's name with the rose color, however, it should be said that the contemporary factory records merely allude to the color as 'roze'.

**Comparable Examples.** Of the few *vaisseaux à mât* recorded, only four others in *rose Pompadour* are known to the writer: one (in rose and green), *ex coll.* J. Pierpont Morgan (Chavagnac, *Catalogue*, no. 109, pl. XXXIII); two in a private collection in Paris (one illustrated in Garnier, *Soft Porcelain*, Pl. XXV); and one owned in 1862 by Lord Crewe (South Kensington Museum, *Catalogue*, Special Exhibition, June 1862, sec. 9, no. 1280, p. 118). The first of these was sold at the Parke-Bernet Galleries, New York on January 8, 1944 and is described as no. 486 in the catalogue of that sale. It is presently in a South American private collection. The Wallace Collection (Cox, *Guide*, p. 68, pl. 28) and the Frick Collection (Hovey, *Frick*, vol. VIII, no. 7, pp. 34-36, pl. XXXIX) also possess single examples in apple green and dark blue, respectively. Two others in blue exist in the Collection of Her Majesty the Queen (Laking, *Sèvres Porcelain*, no. 18, pl. 5), and at the Walters Art Gallery (*Catalogue . . . Hodgkins*, no. 30, illustrated). Lane (*Gazette des Beaux Arts*, 1959, p. 41, fig. 4) illustrates one of three examples in turquoise and lapis blue at Waddesdon Manor.

**Ex Coll.** The Prince de Condé (probably); Sir Charles Mills, Bart.; The Lords Hillingdon.

**Exhibited.** South Kensington Museum, London, Special Exhibition, June, 1862 (no. 1270 in the catalogue); Sassoon House, London, Three French Reigns Exhibition, 1933 (no. 469 in the catalogue); Metropolitan Museum of Art, New York, Masterpieces of European Porcelain, 1949 (lent anonymously; not listed in the catalogue).

**Published.** Princess Bibesco, *La Renaissance*, Paris, June, 1933, p. 121; Herbert Furst, *Apollo*, London, April, 1933, p. 118; George Redford, *Art Sales*, London, 1888, vol. 1, p. 438; Carl C. Dauterman, *Metropolitan Museum of Art Bulletin*, May 1960, p. 286 and fig. 13.



137. Turquoise blue vase (Cat. no. 33b), obverse

### 33a-b: Figs. 137-140

PAIR OF TURQUOISE BLUE VASES. Date-marked for 1757. 58.75.113-114

**Type.** *Vase à oreilles*.

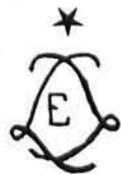
**Height.** 12½ inches.

**Description.** The body is of inverted pear shape, with a foliated mouth forking to form two short scroll handles which fall to the shoulder. The rococo borders of the reserve panels, and the ogival arches upon the shoulder, are moulded in relief.

**MEDALLIONS.** The four-lobed reserves on both sides are painted with pairs of cherubs floating upon billowing clouds and holding trophies of Love. All four panels evidence the same authorship.

**Condition.** The condition is excellent, except for several fire cracks inside one vessel at the rim.

**Marks.** The royal cipher encloses the date letter E for 1757, and is surmounted by a solid five-pointed star, an unrecorded decorator's mark. The color is blue. One (58.75. 113) also bears the incised mark: 3





138-139. Pair of turquoise blue vases (Cat. no. 33a-b), reverse

**Artists.** The modelling of the form is attributed to Duplessis père. The decorator is unknown.

**Comparable Examples.** The type is represented elsewhere as follows: the Frick Collection (Hovey, *Frick Collection*, vol. VIII, nos. 8 and 9, pp. 34-36, pl. XXXIX); the collection of Alfred de Rothschild, London (*Catalogue*, vol. II, no. 94 illustrated); the Wallace Collection (Verlet, *Sèvres*, p. 201, pl. 19); the Walters Art Gallery (*Catalogue*, Hodgkins, nos. 6-9 illustrated). Mention of an apple-green *vase à oreilles*, decorated with cherubs and datemarked for 1757 is made by Lane (*Gazette des Beaux Arts*, 1959, p. 44). A pair in *rose Pompadour* is known in a private collection in Paris.

The original plaster model is illustrated in Troude (*Modèles*, pl. 91).

**Comments.** The five-pointed star in solid blue is an unpublished mark which has not been encountered in the collections visited by the author. It is not usual to find pairs of cherubs painted on both sides of a Sèvres vase of this period as in these two examples and the vase which follows. The rococo scrolls in relief that border and intrude into the painted reserves resemble the *repoussé* work of a goldsmith and represent a rare manifestation which has been observed also in a pair of Vincennes *bleu celeste* vases with openwork necks, in the collection of Mr. and Mrs. Charles B.



140. Turquoise blue vase (Cat. no. 33a), obverse.

Wrightsmen of New York. Modified versions of this technique may also be noted in several of the plaster models illustrated on pls. 88, 102 and 108 of Troude.

For the attribution of the shape to Duplessis, see notes on that artist on page 184.

**Ex Coll.** Sir Charles Mills, Bart.; The Lords Hillingdon.

**Exhibited.** The Metropolitan Museum of Art, New York, *Masterpieces of European Porcelain*, 1949 (lent anonymously; not listed in the catalogue).

**Published.** Carl C. Dauterman, *Metropolitan Museum of Art Bulletin*, May, 1960, p. 290 and fig. 16.

### 34: Figs. 141-142

TURQUOISE BLUE "EARRIED" VASE.  
About 1755-1760 58.75.112a-c

**Type.** *Urne antique à oreilles.*

**Height.** 11 $\frac{7}{8}$  inches (without plinth); plinth 2 inches.

**Description.** This baluster vase with perforated earlike handles setting close to the body is fitted with a four-lobed cover, and a replacement plinth of nineteenth century Minton porcelain.

**MEDALLIONS.** The delicately mottled ground is reserved



141-142. Turquoise blue "earred" vase (Cat. no. 34), two views

with two medallions bordered with rococo vines and garlands, depicting pairs of cherubs allegorical of Victory and the Arts, borne upon clouds.

**Condition.** The vase shows a small chip in the glaze at the lip. The cover, which has been repaired and restored, formerly had a floral finial, as shown in earlier unpublished photographs.

**Marks.** The crossed L's in blue are barely recognizable under the foot of the vase, where the monogram appears, also  , both incised.

The scrolled base bears the ermine mark  of the Minton porcelain factory in green, associated with the third quarter of the 19th century.

**Comments.** This, like the preceding pair, represents a rare example of a Sèvres vase with figural decoration on both sides executed by the same hand.

**Comparable Examples.** The Philadelphia Museum of Art has this type in *rose Pompadour* (Kimball, *Bulletin*, nos. 43 and 48, pp. 93 and 85, pls. III and V). An example in green exists in the Wallace Collection (Verlet, *Sèvres*, p. 204, pl. 31). Two pairs in *rose Pompadour* in the collection of Alfred de Rothschild are illustrated (*Description . . .*, vol. II, nos. 82 and 83). The original plaster model is illustrated in Troude (*Modèles*, pl. 101).

**Ex Coll.** The Lords Hillingdon.

### 35: Figs. 143-144

TURQUOISE GREEN GONDOLA-SHAPED POT-POURRI VASE. Date-marked (?) for 1756 58.75.88a-c

**Type.** *Pot-pourri 'gondole'*.

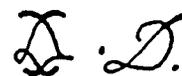
**Height.** 14 $\frac{1}{8}$  inches; length 14 $\frac{1}{2}$  inches.

**Description.** This fancifully boat-shaped vase has a broad shoulder pierced with four receptacles for bulbs and flanked by narrow reticulated panels enclosing husk chains and arabesques. The high dome cover is moulded in four lobes elaborately enriched with colorful floral openwork, and crested with a spray of blossoms. A scrolled, detachable stand completes the ensemble.

**MEDALLIONS.** A cartouche in the manner of Boucher enlivens the front of the vessel. It depicts two cupids in an allegory of Music. On either side are five spatulate floral reserves continuing around to the back, which has a floral cartouche.

**Condition.** Several short fire cracks cut across the foot ring of the vase; two are visible inside. There also are small areas of restoration at the rim and at the base. The scrolled base has been repaired.

**Marks.** The marks, in blue, are crossed L's, and a script letter D, the latter undeciphered, though conceivably an unconventional instance of a date letter in script.



**Artists.** The figure decoration is attributed to Dodin; the modeling of the form to Duplessis père; the flower painter is unknown.

**Contemporary Documentation.** The Sèvres books of sales (Archives, Sèvres, *Ventes*, vol. 2, p. 48 verso) record, under the account with Lazare Duvaux for the period July 1, 1757 to January 1, 1758: '2 Pots pourris Gondoles Verds Enfants Colorés' sold at 1200 livres apiece. In M. Duvaux's own *Livre-Journal* (pp. 357, 358), we learn that the following item was charged to the King, for whom he was purveyor: 'Fourni a M. l'abbé Cte de Bernis, Ministre des affaires étrangères, pour Mme La Princesse de Zerbst, (parti le 26 janvier): en porcelaine de France: . . . Un grand pot pourri vert, d'une forme nouvelle, couvert d'un groupe de fleurs, les cartouches peints à enfans, 1,200 l.' The entry is dated April, 1758.

**Comments.** The basic similarity of form between the *vase gondole* and the *vase vaisseau* (no. 32), suggests that they were both created by the same designer, seemingly Duplessis père (working 1747-1774). There is some reason to believe that the 'gondola' form may have served as the parent design from which the *vase vaisseau* was derived. Evidence for their relative dating is afforded by the presumed year-letter D for 1756, appearing on the Kress 'gondola' and the one at the State Hermitage Museum, supplemented by the sales records at Sèvres where, as indicated above, the first entry occurs during the latter half of 1757. The earliest date letter found on a *vase vaisseau* on the other hand is E for 1757 (see Cat. no. 32), and the earliest entry in the sales records is dated December 20, 1758.

It seems worth noting that of the four known vases of this type with green grounds, the two now belonging to the Metropolitan Museum and the State Hermitage Museum are marked with 'D's', while the remaining two at the Wallace Collection and the Philadelphia Museum are marked with 'E's'. These letters if intended as date letters would indicate the years 1756 and 1757, respectively. Pierre Verlet has expressed the opinion (*Art Quarterly*, Autumn, 1954, pp. 233, 234) that the second pair represents the vases purchased by Duvaux for the King as presents to Madame de Pompadour and 'a princess of Zerbst'. Since the records of Duvaux show that he acquired a pair of these in the latter half of 1757, it seems reasonable to assume that they would have borne cognate datemarks. The existence of one marked 'D' in Russia may very creditably be accounted for by the genealogical evidence of the relationship of Catherine the Great to the House of Zerbst. Catherine was a daughter of the Dowager Princess Johanna-Elizabeth of Zerbst, and



143. Turquoise green gondola-shaped pot-pourri vase (Cat. no. 35), reverse

also a sister-in-law of the reigning Princess Charlotte-Wilhelmine-Sophie of Zerbst. Duvaux charged one such gondola vase to the account of the King in April, 1758. Since he added a surcharge of 109 livres to the cost of the vase for packing, customs and shipping fees, it is more likely that Princess Charlotte was the recipient. She lived in the Duchy of Anhalt, whereas the Dowager Princess resided in Paris at that time, and for many years thereafter.

There remains the problem of accounting for the companion gondola vase purchased by Duvaux in 1757. Curiously, no mention of it is to be found in that merchant's journal for the period July 1757 to March 1762, when the record terminates. Yet the following entry in the published appraisal of Madame de Pompadour's estate (Cordey, *Inventaire*, p. 61) may throw some light upon the fate of

that ornament: '672 – Un gros pot pourry verd, forme de gondolle, couvert avec mignature: prisé deux cens quarante livres.' This vase was in the apartment of the Marquise at Versailles at the time of her death in 1764 (the reference to the decoration is unspecific, as all of the known examples have pierced covers with modeled flowers, and painted miniatures on the vessels themselves). It may be more than a mere coincidence that the Hermitage vase and the one now at the Metropolitan Museum were constructed with detachable stands (that of the former is now lacking), while the porcelain stands of the Wallace Collection and Philadelphia Museum examples cannot be removed from the vases.

While these considerations do not prove our vase to be the very one which Louis XV is alleged to have given to the



144. Turquoise green gondola-shaped pot-pourri vase (Cat. no. 35), obverse

most influential woman of his court, the plausibility of identifying the present example with that piece still remains. In addition to the pair mentioned in the Sèvres accounts for 1757, only one other green gondola vase is specified there. It is listed among cash sales made at the factory on September 20, 1759. The price was 960 *livres*, but the purchaser is not recorded (Archives, Sèvres, *Ventes*, vol. 2, p. 95). Unfortunately the present location of this vase is unknown. Our attribution of the figure painting on the Kress vase to Dodin is based on a comparison with the cherubs painted by him on a blue-green candelabrum in the Wallace Collection, datemarked for 1756 (Verlet, *Sèvres*, p. 203, pl. 28). For fuller notes on Duplessis and Dodin, see notes on these artists on pages 178–179 above.

**Comparable Examples.** Three examples in green are to

be found as follows: at the Philadelphia Museum of Art (Kimball, *Bulletin*, no. 37, p. 77 and cover illustration); the Wallace Collection (Verlet, *Sèvres*, p. 203, pl. 25); and the State Hermitage Museum, Leningrad. In the third example, the reserves depict three cherubs with musical instruments, and trophies of Music. Two others in *rose Pompadour* are recorded in the collection of Baron Alphonse de Rothschild (Garnier, *Soft Porcelain*, pl. XIX) and in the possession of Her Majesty the Queen, Windsor Castle (Laking, *Sèvres Porcelain*, no. 14, p. 14, pl. 3).

**Ex Coll.** The Marquise de Pompadour (probably); Sir Charles Mills, Bart.; The Lords Hillingdon.

**Published.** Carl C. Dauterman, Metropolitan Museum of Art *Bulletin*, May, 1960, pp. 289–290 and fig. 14.



145. Rose Pompadour elephant candelabrum vase (Cat. no. 36a)

36a-b: Figs. 145-146

PAIR OF ROSE POMPADOUR ELEPHANT CANDELABRA VASES. About 1758.

58.75.90ab, 91ab

**Type.** *Vase torchère à têtes d'éléphant.*

**Heights.** 15½ inches and 15¾ inches.

**Description.** Each vessel, of baluster shape, is moulded at the neck with a pair of addorsed elephants' heads whose upturned trunks terminate in a square mortise for the insertion of a candle socket. Two strands of white and gold beads descend from behind the elephants' ears. Square plinths, elevated upon scroll feet, support the vases.

**MEDALLIONS.** An all-over diagonal pattern of miniature nosegays occupies the interstices created by a design of crisscrossed *rose Pompadour* ribbons, edged in gilding.

**Condition.** The glaze is inconspicuously chipped on one elephant's cheek. Some careful restoration has been done on

the base and one corner of the plinth. The other plinth also shows restoration.

**Marks.** One incised *m g l*

**Artists.** The modeling of the form is traditionally credited to Duplessis père. The flower painter is unknown.

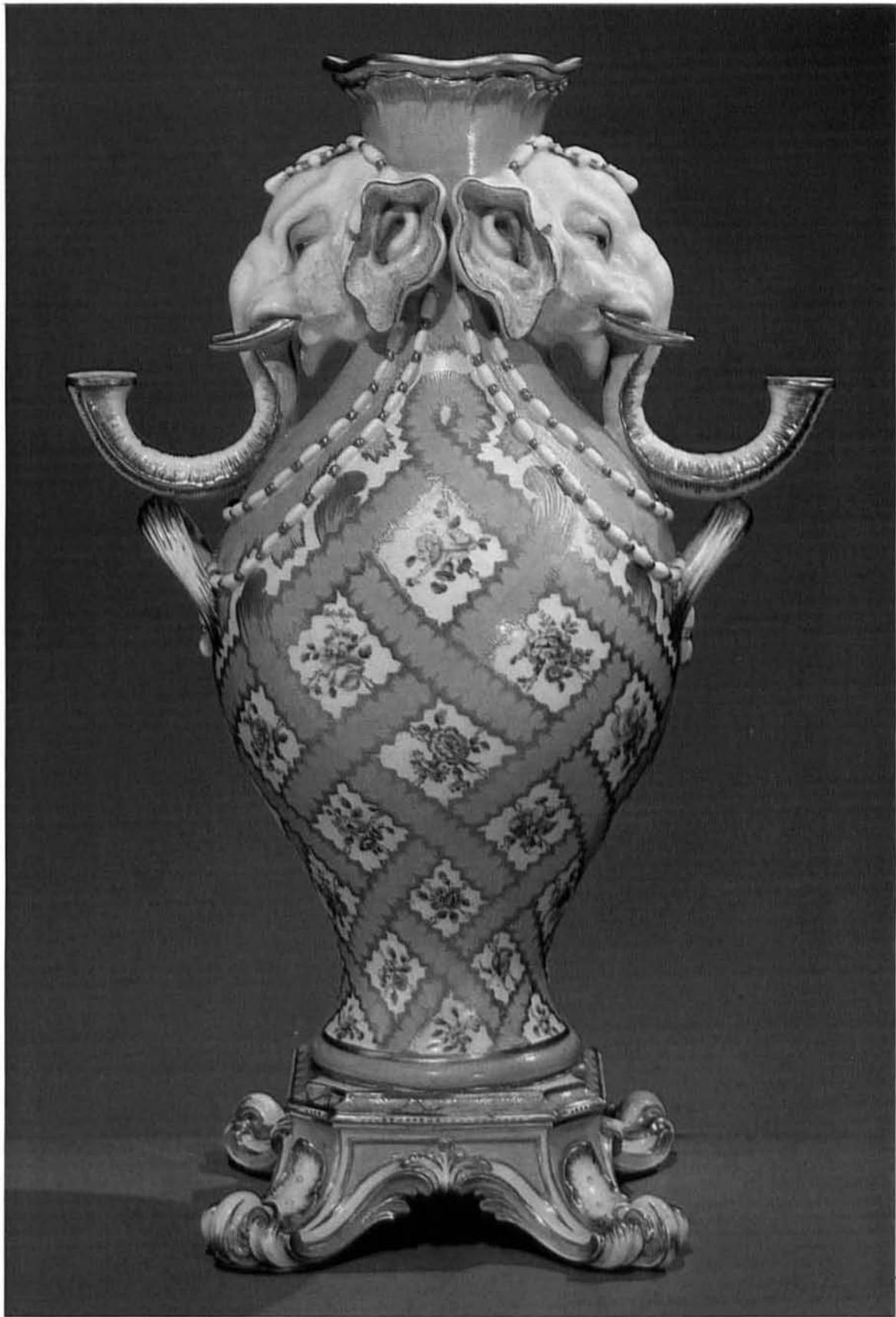
**Comments.** This pair is apparently unique in its decoration. Four somewhat similar examples, with floral sprigs and crossed ribbons on a lilac ground of the 1770's, are recorded in an inventory of 1779 at the Palais de Bourbon, Chantilly. The present pair of vases may be attributed to the collection of Princess Sophia on the strength of the statement by Joseph Marryat (see reference below), as follows: 'Mr. Charles Mills, of Camelford House, possesses . . . a set of rose Dubarry [*sic*] from the collection of the late Princess Sophia; the latter vases are not only unrivaled in delicacy of colour, but also in beauty of form, which is not usual with Sèvres porcelain.' Marryat calls these '*vases Duplessis*'.

**Comparable Examples.** Vases of this shape may be found at Waddesdon Manor (Lane, *Gazette des Beaux Arts*, 1959, p. 41, fig. 2; also James, *Waddesdon*, p. 11, pl. 9); and at the Wallace Collection (Verlet, *Sèvres*, p. 203, pl. 28). Five examples exist in the collection of Mr. and Mrs. Charles B. Wrightsman, New York, and a pair in *rose Pompadour* is illustrated in the catalogue of the Alfred de Rothschild Collection (*Description . . .* vol. II, no. 89). All of these differ from the Kress example in decoration. The plaster original at Sèvres is illustrated in Troude (*Modèles*, p. 87), where it is credited to Duplessis père (working 1747-1774). Similar elephant heads, in apple green and white porcelain, appear on a pair of ormolu-mounted wall brackets in a private collection in Paris.

**Ex Coll.** Princess Sophia (1777-1848), daughter of George III; Sir Charles Mills, Bart.; The Lords Hillingdon.

**Exhibited.** South Kensington Museum, London, Special Exhibition, 1862 (nos. 1272 and 1273 in the catalogue); Sassoon House, London, Three French Reigns Exhibition, 1933 (no. 468 in the catalogue); The Metropolitan Museum of Art, New York, Masterpieces of European Porcelain, 1949 (lent anonymously; not listed in the catalogue).

**Published.** Princess Bibesco, *La Renaissance*, Paris, June 1933, p. 1212; *Le Bulletin de l'Art et Moderne*, March 1933, p. 141; Alfred Darcel, *Gazette des Beaux-Arts*, September 1866, p. 270; Herbert Furst, *Apollo*, London, April 1933, p. 118; André Jacquemart, *Gazette des Beaux-Arts*, September 1868, p. 32; Joseph Marryat, *A History of Pottery and Porcelain, Mediaeval and Modern*, London, 1868, p. 422 and pl. III, no. 6; Carl C. Dauterman, *Metropolitan Museum of Art Bulletin*, May 1960, pp. 290-291, fig. 15 and cover.



146. Rose Pompadour elephant candelabrum vase (Cat. no. 36b)



147-148. Pair of rose Pompadour and turquoise blue flambeau vases (Cat. no. 37a-b), reverse

37a-b: Figs. 147-150

PAIR OF ROSE POMPADOUR AND TURQUOISE BLUE FLAMBEAU VASES. Date-marked for 1759. 58.75.94-95

**Type.** *Pot-pourri à bobèches.*

**Heights.** 9 $\frac{3}{8}$  inches and 9 $\frac{11}{16}$  inches.

**Description.** These vessels are of calabash form, with openwork, decorated in *rose Pompadour*, turquoise blue and gold. Springing from the shoulder of each vase is a pair of slotted candle sockets on plant-like stems bound with white ribbons. The upper portion of each vase develops a ballooning neck pierced with trelliswork and capped with a nose-gay; the constricted lower portion expands into a pierced base with strap scrolls and a six-lobed foot.

**MEDALLIONS.** The heart-shaped reserves are painted with

scenes in the Teniers manner, attributed to Vicillard, of peasant couples drinking and dancing. Those on the reverse, by an unidentified hand, present clusters of flowers in which roses, tulips and anemones are prominent.

**Condition.** Repairs and restorations have been made to both sockets of one and a single socket of its companion. There is also a small area of restoration where the body of the former is constricted.

**Marks.** Only one example is marked. It shows dotted crossed L's in blue, enclosing a G for 1759.



**Artists.** The form is attributed to Duplessis *père*, the figure decoration to Vicillard *l'ainé*, and the flowers to the 'Master of the Luminous Leaves' who painted nos. 37a-b to 39a inclusive.

**Contemporary Documentation.** In the sales records (Archives, Sèvres, *Ventes*, vol. 3, p. 18 verso), an entry for



149-150. Pair of rose Pompadour and turquoise blue flambeau vases (Cat. no. 37a-b), obverse

May 30, 1760 lists the sale of '2 flambeaux en trois couleurs', at 960 *livres*. While this may be a reference to wall sconces, another entry of the same date mentions '2 Pots pouris a Bobeches en Trois Couleurs', at 720 *livres*. Neither of these may refer specifically to our vases, which are actually two-colored (not counting the gold). Yet the latter does apply to candelabra like ours, which have openwork bases permitting the insertion of dried flower petals.

**Comments.** A variant, and possibly derivative shape is illustrated by Garnier (*Soft Porcelain*, pl. XXXV). It presents the basic form, without the candle sockets, and is credited to the collection of M. Goode.

The claim may well be made that candelabra of this type rank among the rarest products of Sèvres. Our attribution of the figure painting to Vieillard is based on a comparison with examples bearing his mark in the Kress Collection (nos. 40 and 41a-b) and in a garniture of three fan-shaped vases in the Huntington Collection (Wark, *French Decorative*

*Art*, p. 112, fig. 111). The writer's reasons for attributing the model to Duplessis are explained in the Metropolitan Museum of Art *Bulletin* for May 1960, pp. 291, 292. See also notes on Duplessis, Vieillard and 'The Master of the Luminous Leaves' in the Introduction.

**Comparable Examples.** The collection of J. Pierpont Morgan formerly contained a pair of *vases flambeaux* similar to these, also decorated with Teniers scenes (Chavagnac, *Catalogue*, no. 107, p. 88, pl. XXXII). The pair was sold at the Parke-Bernet Galleries, New York, March 25, 1944 and is described and illustrated as lot 647 in the catalogue of that sale. It is presently in a South American private collection. The mark of Dodin and the date letter for 1759 appear underfoot.

**Ex Coll.** The Lords Hillingdon.

**Published.** Carl C. Dauterman, Metropolitan Museum of Art *Bulletin*, May 1960, p. 291 and fig. 17.



151. Rose Pompadour cabaret (Cat. no. 38a-g)

## 38a-g: Fig. 151

ROSE POMPADOUR CABARET. Date-marked for 1759. 58.75.96-101a-g

**Type.** *Service tête-à-tête.*

**Length of Tray.** 11½ inches.

**Description.** The service consists of an oval tray (no. 38a), a sugar bowl with cover (no. 38b-c), two cups and two saucers (nos. 38d-e and 38f-g). It is painted with clusters of flowers and fruit against a white reserve bordered by apple green and gold scrolls on a ground of *rose Pompadour*.

**Conditions.** One cup is slightly scratched inside, on the bottom.

**Marks.** All parts save the cover of the sugar bowl are marked in blue with dotted crossed L's enclosing the date letter G.

The following incised marks are also present:



B° (no.

38d); I (no. 38e); w (no. 38g) B (no. 38a); I (no. 38f).

**Artist.** The painter of the floral decoration, the 'Master of the Luminous Leaves', is the same hand to be discerned in nos. 37a-b and 39a.

**Comments.** The tray, although of Sèvres porcelain, appears to be a replacement made at a time (possibly in the eighteenth century) when the full mastery over the *rose Pompadour* had been lost. The ground color is pale and watery, the gilding flat, and the glaze pitted, conspicuously on the underside where re-glazing may have taken place, as the glaze is very thick. The central design violates the Sèvres tenet of avoiding duplication, as it is an obvious modification of that on the saucer no. 38d, adapting it from a circular to an oval composition. For notes on the 'Master of the Luminous Leaves', see p. 187 above.

**Ex Coll.** Sir Charles Mills, Bart.; The Lords Hillingdon.

**Exhibited.** South Kensington Museum, London, Special Exhibition, 1862 (no. 1303 in the catalogue).



152-153. Two rose Pompadour and apple-green pedestal vases with flowers (Cat. no. 39a-b)

### 39a-b: Figs. 152-153

TWO ROSE POMPADOUR AND APPLE GREEN PEDESTAL VASES WITH FLOWERS. Datemarked for 1759. 58.75.92ab, 93ab

**Height.** 6 inches; with flowers, about 10 inches.

**Description.** These miniature pedestals are of term shape, and are fitted with a nosegay of multicolored porcelain flowers on metal stems, affixed by a gilt bronze bayonet mount, which together with the flowers, is of later date.

**MEDALLIONS.** Both display cartouches on all sides, one example decorated with clusters of flowers and fruit, the other with flowers alone. The latter (no. 39b) is clearly in the manner of the *pots pourris à bobèches* and cabaret of the two preceding descriptions.

**Condition.** One has a fire crack at one corner and a glaze chip at the shoulder; the base of the companion piece has had some restoration.

**Marks.** One (no. 39b) is marked in blue, in the manner of the two preceding groups, the other simply with the royal cipher.



**Artists.** Two unknown decorators are represented here, one (that of no. 39a) may be identified with the floral painter of items 37a-b and 38b.

**Comments.** It should be noticed that these pedestals are described as 'two' rather than a pair, as there are several slight differences between them. The one painted with flowers alone is potted with greater precision, and is gilded more expertly. By a very curious coincidence, the two others at the Wallace Collection referred to above exhibit the same inconsistencies. It is conceivable that at some time in the past the four pieces constituted two pairs, shared the same ownership and were later divided incorrectly. It should be recorded that the London examples are fitted not with ormolu mounts and blossoms, but rather with porcelain ring tops designed as bulb holders. The pedestal in the de Rothschild Collection (mentioned below) is of special interest in supporting a miniature vase which, like the pedestal itself, has a deep blue ground.

For notes on the 'Master of the Luminous Leaves', flower painter of no. 39a, see page 187 above.

**Comparable Examples.** Collection of Baron Alphonse de Rothschild (Garnier, *Soft Porcelain*, pl. XLIV). The Wallace Collection also has a pair, no. XII B 118, 119 (*Provisional Catalogue*, 1902, p. 176).

**Ex Coll.** The Lords Hillingdon.

**Published.** Carl C. Dauterman, Metropolitan Museum of Art *Bulletin*, May 1960, p. 291 and fig. 18.

#### 40: Fig. 154

APPLE GREEN FAN-SHAPED JARDINIÈRE WITH STAND. Datemarked for 1760.

58.75.87ab

**Type.** Vase 'hollandais'.

**Height.** 8½ inches.

**Description.** Four bladed panels divide the surface of this flaring jardinière into clearly defined areas for decoration. The shape in cross section is that of a cartouche. The low stand has four rectangular projections, and its shoulder is modeled with variously shaped apertures. It serves as a reservoir for water which seeps through the pierced base of the jardinière.

**MEDALLIONS.** Of the six figure medallions, all in the Teniers manner, the principal one depicts a pink-skirted wife, arms akimbo, berating her inebriated husband, who is propped into a sitting position by a companion; in the background, two couples are seated at a table outside a cottage. The two lesser medallions on the vase, and the three

on the stand, are chiefly of architectural interest. The green backs of the vase and the stand are undecorated except for gilt moldings and a gilt floral spray on the vessel itself.

**Condition.** Excellent.

**Marks.** Marked in blue;  the symbol above the L's

is an incomplete mark of the painter Vicillard. The stand is additionally incised with  and , both of undetermined meaning.

**Artist.** Vicillard l'ainé is the painter of the six medallions.

**Comments.** The scene of the irate wife and her drunken husband is found again, with variations, on two jardinières formerly in the collection of M. Edouard André (Garnier, *Soft Porcelain*, pl. V), and in the Henry E. Huntington Library and Art Gallery (Wark, *French Decorative Art*, p. 115 and pl. 112). The former bears the mark of Dodin, the latter that of Morin. The subject is again seen on a vase *vaisseau* formerly in the Morgan Collection (Chavagnac, *Catalogue*, no. 109, p. 90, pl. XXXIII), and on a jardinière in the collection of Baron Schroeder (Christie's Sale, July 5, 1910, lot no. 36).

For notes on Vicillard, see page 191f above.

**Comparable Examples.** The vase 'hollandais' type is represented at the Philadelphia Museum of Art (Kimball, *Bulletin*, no. 46, p. 89, pl. IV); in the British Royal Collection (Laking, *Sèvres Porcelain*, no. 53, p. 44, pl. 17); in the Wallace Collection (Verlet, *Sèvres*, p. 204, pl. 29); the Walters Art Gallery (*Catalogue*, Hodgkins, nos. 20, 23); and by four vases in the Jones Collection (King, *Catalogue*, no. 115, p. 8, pl. 5 (a pair); no. 121, p. 10, pl. 4; and no. 151, p. 21, pl. 6). A *rose Pompadour* example is in the collection of Mr. and Mrs. Charles B. Wrightsman, New York. Teniers subjects are represented in the first two of these listings.

**Ex Coll.** Sir Charles Mills, Bart.; The Lords Hillingdon.

**Exhibited.** South Kensington Museum, London, Special Exhibition, 1862 (no. 1516 in the catalogue).

#### 41a-b: Figs. 155-156

PAIR OF APPLE GREEN FAN-SHAPED JARDINIÈRES WITH STANDS. Datemarked for 1760.

58.75.85ab, 86ab

**Type.** Vase 'hollandais nouveau'.

**Height.** 7¾ inches.

**Description.** The curved flaring contours differentiate this form from that of the preceding jardinière; the stands also are deeper, and rest on four well defined feet.



154. Apple green fan-shaped jardinière with stand (Cat. no. 40)

**MEDALLIONS.** The principal reserves show pairs of Teniers-type peasants drinking and merrymaking beside a cottage. The male figures wear deep orange jackets, the females rose-pink skirts. Two related landscape panels with flesh-pink masonry appear on the side of each vessel, and three upon the stand.

**Condition.** One jardinière has a crack down one side, and others in the cover. The companion piece has two small cracks at the rim.

One of the stands has four cracks descending from the rim; it is also pitted inside, on the bottom.

**Marks.** The stands are marked in blue as indicated: The device above the L's is the mark of the painter Vieillard. The H signifies the year 1760.



The vessels are also incised with **13** and **8**, of undetermined significance.

**Artist.** Vieillard *l'ainé*, as supported by his mark, is the figure painter.

**Comments.** For fuller notes on Vieillard, see page 191f above.

**Comparable Examples.** The shape is represented in the Frick Collection (Hovey, *Frick*, vol. VIII, no. 6, p. 33, pl. XXXVIII); the Huntington Collection (Wark, *French Decorative Art*, p. 112, fig. 111 (set of three); p. 114, fig. 112 (two pairs)); the Philadelphia Museum of Art (Kimball, *Bulletin*, no. 45, p. 95, pl. V); the Walters Art Gallery (*Catalogue*, Hodgkins, nos. 4, 5; 33, 34); and in the Collection of Her Majesty the Queen (Laking, *Sèvres Porcelain*, no. 58,



155-156. Pair of apple green fan-shaped jardinières with stands (Cat. no. 41a-b)

p. 48, pl. 20). A related Teniers scene is found in the Jones Collection (King, *Catalogue*, no. 115, p. 8, pl. 5).

**Ex Coll.** Sir Charles Mills, Bart.; The Lords Hillingdon.

**Exhibited.** South Kensington Museum, London, Special Exhibition, 1862 (no. 1516 in the catalogue); Sassoon House, London, Three French Reigns Exhibition, 1933 (no. 454 in part, or 463 in part, in the catalogue); The Metropolitan Museum of Art, New York, Masterpieces of European Porcelain, 1949 (lent anonymously; not listed in the catalogue).

#### 42a-b: Figs. 157-160

PAIR OF TURQUOISE BLUE TRIANGULAR VASES. About 1760.

58.75.118a-c, 119a-c

**Type.** *Vase oglio à trois parties.*

**Height.** 12 $\frac{3}{4}$  inches.

**Description.** A robust *bombé* appearance characterizes this pair. The sharply incurvate sides are paneled with sunken openwork trellises descending to three bulbous receptacles, and the lip has the rough texture of sharkskin. The angles are modeled with husk festoons and foliage scrolls. A three-tongued cover continues the design of these angles and terminates in a bouquet of small blossoms above a pierced lattice. The lip of the vase is textured with a sharkskin surface.

**MEDALLIONS.** Each vase has three medallions: one with a panoply of martial attributes arranged about a drum; one with red apples and garden flowers; the third with a cluster of roses and other blossoms.

**Condition.** The cover of one is somewhat restored, with the glaze chipped off at one end, and restorations have been made to the scrolled foot of the other. The petals of the flower finials of both covers are chipped.



157-158. Pair of turquoise blue triangular vases (Cat. no. 42a-b), obverse

**Marks.** One (no. 42a) is incised: *Li*, the meaning of which is unknown.

**Artist.** The design of the vessel is attributed to Duplessis père.

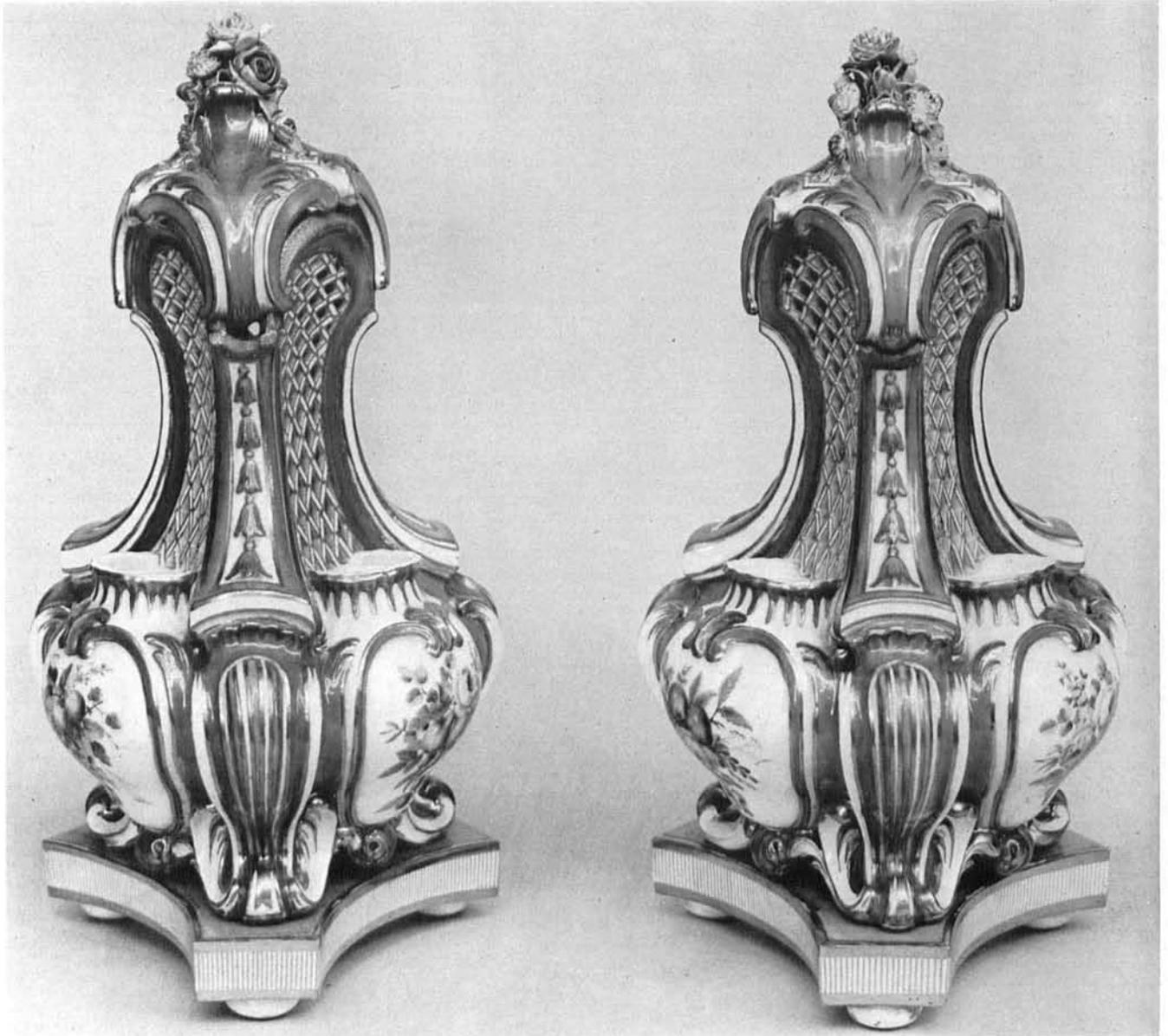
**Comments.** This is an exceedingly rare form of pot-pourri vase, no other examples of which are known to the writer. The triangular plinths are of late date. For notes on Duplessis, see page 184 above.

**Comparable Examples.** Troude (*Modèles*, pl. 87), illustrates a plaster model at the Manufacture Nationale de Sèvres, which is inscribed 'Vase Oglio à Trois Parties'.

**Ex Coll.** The Lords Hillingdon.

**Exhibited.** Metropolitan Museum of Art, New York, *Masterpieces of European Porcelain*, 1949 (lent anonymously; not listed in the catalogue).

**Published.** Carl C. Dauterman, *Metropolitan Museum of Art Bulletin*, May 1960, p. 291 and fig. 19.



159-160. Pair of turquoise blue triangular vases (Cat. no. 42a-b), reverse

### 43a-b: Fig. 161

PAIR OF BLUE-GREEN WALL SCONCES. About 1761.

58.75.65-66

**Type.** *Bras de cheminée.*

**Heights.** 17 and 17½ inches.

**Description.** Each sconce consists of a boldly moulded reverse-scroll bracket supporting two branching arms of curling leaves and berries. Rising along the front of the central bracket is a slender trumpet-like form which ends in foliage and is wrapped with a spiral ribbon. At the base is a cluster of berries and leaves. The three candle mounts, of harmonizing design, are in gilt-bronze.

**Condition.** Both repaired; some small details restored.

**Marks.** Unmarked.

**Artist.** The modeling is traditionally credited to Duplessis père. For notes on this designer, see page 178f above.

**Contemporary Documentation.** In the factory records (Archives, Sèvres, *Ventes*, vol. 3, p. 85) for December 24, 1761, it is recorded that Mme de Pompadour purchased '2 Bras de Cheminée Verd et or' at a price of 192 livres each. In the *Inventaire des Biens de Madame de Pompadour* by Jean Cordey, the following item is listed among the contents of the Grand Cabinet de l'Angle of the Château de Menars: '1924. Deux bras de cheminée à trois bobèches de cuivre doré d'or moulu, le corps des bras de porcelaine de Sèvres;



161. Blue-green wall sconce (Cat. no. 43a), one of a pair

prise six cens livres'. The inventory was made on October 18, 1764. Since nos. 43a and 43b fit both descriptions, it is at least conceivable that they may be the ones referred to in these documents.

**Comments.** These sconces represent an object of very limited production, of which, in all probability, not more than six pairs have survived. (Verlet, *Sèvres*, p. 212). One set of gilt bronze mounts is of 18th century date and may be the original; the other though fully matching, appears to be of a later date.

It is of considerable interest to note that an inventory of the contents of the Hôtel de Rohan, made in 1756, records: 'Deux bras de cheminée de porcelaine de Vincennes à trois branches et ses bobèches' (Langlois, *Les Hôtels*, p. 246). The Vincennes sconces, which formed part of the furnishings of the Grand Cabinet, are seemingly the earliest recorded pair of their kind.

**Comparable Examples.** The Victoria and Albert Museum owns a pair decorated in green, blue and gold (Verlet, *Sèvres*, p. 212, pl. 57). Another pair in blue and gold is in the Metropolitan Museum of Art, the gift of R. Thornton Wilson (54.147.20a-d, 21a-d). The catalogue of the Alfred de Rothschild Collection (*Description . . .* vol. II, pl. 96) illustrates a pair in rose, blue and green. A private collection in Paris possesses a pair in turquoise blue and white.

**Ex Coll.** The Marquise de Pompadour (probably); The Lords Hillingdon.

**Published.** Carl C. Dauterman, Metropolitan Museum of Art *Bulletin*, May 1960, p. 292 and fig. 20.

#### 44: Figs. 162-163

MYRTLE-GREEN VASE WITH DOLPHIN HANDLES. About 1765. 58.75.67ab

**Type.** *Vase à dauphins.*

**Height.** 13¼ inches.

**Description.** To the slender ovoid body of this vase are added white and gold handles, vigorously modeled as open-mouthed, spouting dolphins, and a gilded cover which simulates a gushing fountain.

**MEDALLIONS.** The oval medallion at the front shows a cherub reclining on a rose-pink robe upon a rocky shore. He holds a classical Greek rudder in his right hand, and a plumb line in his left. At the back is a panoply of military and nautical attributes topped by a helmet with a golden wyvern crest.

**Condition.** Four radial age cracks appear at the base of the body, and a small chip shows on the dorsal fin of one dolphin.



162. Myrtle green vase with dolphin handles (Cat. no. 44), reverse

**Marks.** The unidentified initials **P T** are incised in the glaze inside the foot ring.

**Artists.** The figure decoration is attributed to Dodin, the military and nautical trophies to Buteux *l'aîné*.

**Comments.** The subject of a cherub holding a rudder may be seen in a cup and saucer dated 1772, at the Victoria and Albert Museum (C 466 and A-1921). The painting in that instance was done by Chabry  *fils*, and evidently was derived from the source used earlier by Dodin.

Signed examples of trophies by Buteux, lending support to our attribution of the medallion on the verso to the same hand, may be seen in the Jones Collection (King, *Catalogue*, nos. 118-119, pp. 9-10, pl. 8, 9) and in a stand for a figure at the Wallace Collection.

Attribution of the figure painting to Dodin is based on a



163. Myrtle green vase with dolphin handles (Cat. no. 44), obverse

comparison with the cherubs painted by him on a blue-green candelabrum in the Wallace Collection dated 1756 (Verlet, *Sèvres*, p. 203, pl. 28).

Although formerly regarded as having been designed to commemorate the birth of the Dauphin in 1781, this model is recorded in at least eight entries in the Sèvres sales records between 1757 and 1777.

The shape is a modification of the model known as *Vase Etrusque à Cartels* (Troude, *Modèles*, pl. 105).

For notes on the artists Dodin and Buteux, see pages 184f and 181 above.

**Comparable Examples.** The model is represented in *bleu de roi* at the Ceramic Museum, Sèvres, where it is inset with a clock. Another example, in the same color, with gilded *oeil-de-perdrix* pattern, is in the Victoria and Albert

Museum (King, *Catalogue*, no. 145, p. 19, pl. 21). Another model employing dolphin handles and fountain finials is represented by a pair of vases at the Walters Art Gallery (*Catalogue . . . Hodgkins*, nos. 54, 55).

**Ex. Coll.** The Lords Hillingdon.

**Published.** Carl C. Dauterman, Metropolitan Museum of Art *Bulletin*, May, 1960, p. 293 and fig. 22.

#### 45a-b: Figs. 164-167

PAIR OF BLEU-DE-ROI VASES WITH MILITARY SCENES. About 1765.

58.75.81a-c, 82a-c

**Type.** *Vase à panneaux*.

**Height.** 16 inches.

**Description.** The 'jeweled' effect of these gadrooned ovoid vases characterizes them at a glance, since the mouth, the sharply folded strap handles, and the channeled dome cover are all studded with gilded spherules. From the shoulder, and passing through the handles, are moulded laurel swags, suspended on small pegs.

**MEDALLIONS.** The oval medallions depict military encampments. In one, a seated grenadier in straw yellow uniform and shako proposes a toast to a vivandière who is plucking a bird; in the other medallion, a dragoon in green and ivory uniform converses with a seated cook who is preparing cabbage, and a second soldier proffers a glass of wine. On the reverse of each vase appears an oval reserve with three conjoined wreaths of roses, cornflowers and laurel, suspended from a lavender bowknot.

**Condition.** There are two imperfect 'jewels' on one of the vases.

**Marks.** Both bear the plain crossed L's of the factory, in blue.

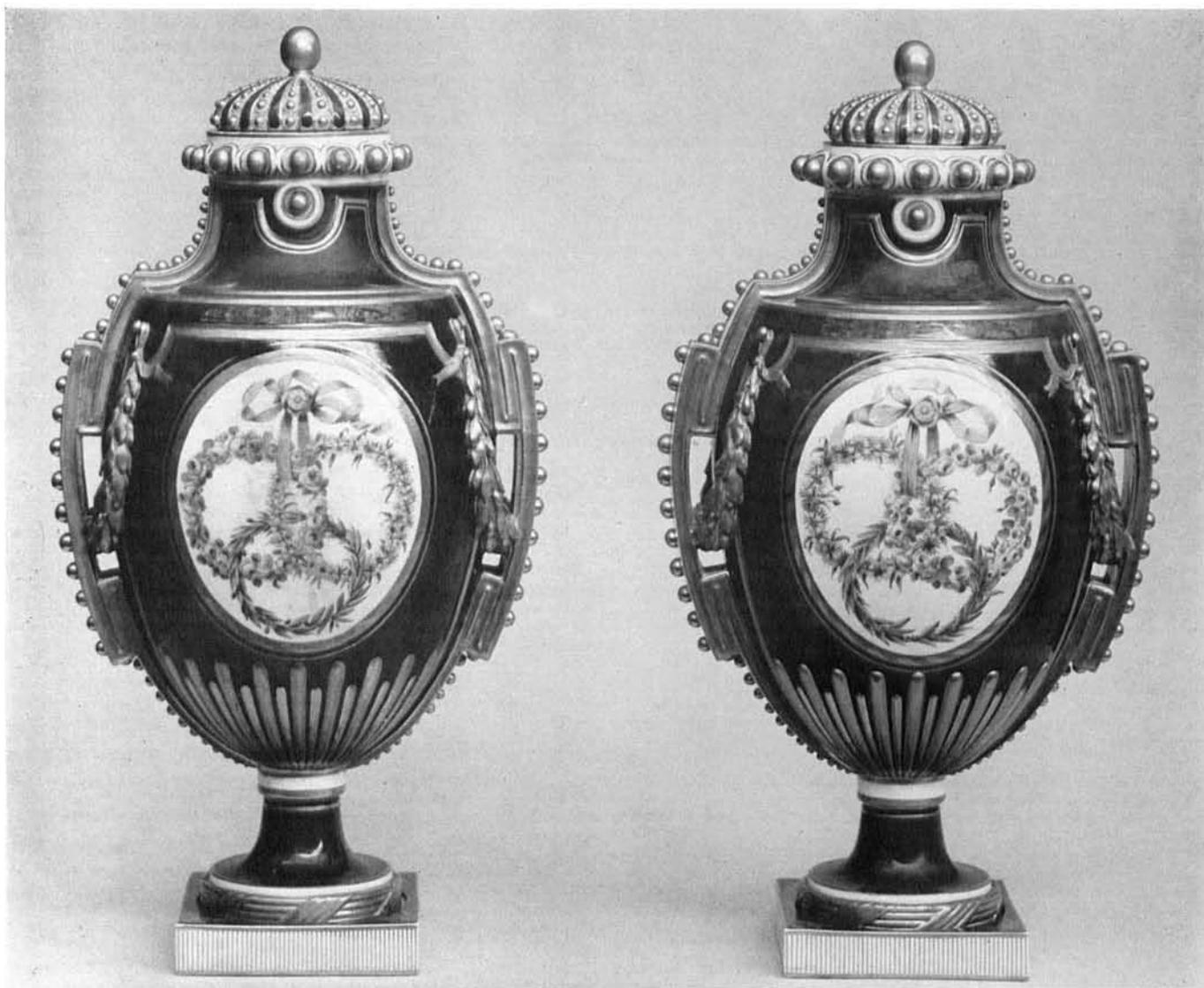


**Artists.** The camp scenes are attributed to Morin, the bow-knotted wreaths so Tandart.

**Comments.** Our ascription of the military scenes to Morin is additionally reinforced by related miniatures appearing on a signed cup and saucer (C 411 and A-1921, dated 1770), at the Victoria and Albert Museum.

The attribution of the floral medallions to Tandart is based upon a comparison with similar decorations on a cup and saucer in the Wilson Collection at the Metropolitan Museum of Art (50.211.141ab), bearing Tandart's mark in the form of three dots, accompanied by the date-letter for 1767. It has been shown (Metropolitan Museum of Art *Bulletin*, May 1960, pp. 282, 283) that this mark was used by Jean-Baptiste Tandart on porcelains dating after 1760.

For supplementary information about Morin and Tandart, see pages 187 and 190 above.



164-165. Pair of bleu-de-roi vases with military scenes (Cat. no. 45a-b), reverse

**Comparable Examples.** This form, in *bleu-de-roi*, is represented in the Collection of Her Majesty the Queen (Laking, *Sèvres Porcelain*, no. 92, p. 67, pl. 32) by a pair of vases combining coast scenes with triple wreaths. It is also to be found in the Wallace Collection (Cox, *Guide*, 1938, nos. 57-58, p. 163), where the subject matter and style of painting are the same as in ours. Although these examples are not signed or dated, precise documentation exists in a pair of 'antique ferré' vases in the Wallace Collection (Verlet, *Sèvres*, p. 212, pl. 60), where the decorative scheme of ours is accompanied by the mark of Morin and the date letter for 1767. Garnier (*Soft Porcelain*, pl. XLVI) illustrates a *vase à panneaux* as the property of Sir Richard Wallace, Bart. The form appears again in the Kress Collection in nos. 27, 28 and 29. Troude

(*Modèles*, pl. III) illustrates the original plaster pattern, preserved at the Manufacture Nationale de Sèvres.

**Ex Coll.** The Lords Hillingdon.

46: Figs. 168-169

LARGE BLEU-DE-ROI URN WITH DUEL-  
LING SCENE. About 1765. 58.75.74ab

**Height.** 18  $\frac{3}{16}$  inches.

**Description.** This ovoid vase is typified not only by its conspicuous strap handles, which are sharply angled at the shoulder, but also by the applied meander pattern which encircles the lower body and projects into the oval medal-



166-167. Pair of bleu-de-roi vases with military scenes (Cat. no. 45a-b), obverse

lions. The shoulders and handles are draped with gilded oak garlands modeled in the full round.

**MEDALLIONS.** The primary medallion shows a camp scene in which soldiers and a vivandière halt a fight over a card game. On the reverse is a brilliant bouquet, rich especially in anemones, roses and convolvulus.

**Condition.** Repairs have been detected on the cover, the neck, one handle and foot. A small portion of the inseting rim of the cover has been restored.

**Marks.** A pair of crossed L's is painted in blue within the stem foot.

**Artist.** The figure painting is attributed to Morin.

**Comments.** For notes on Morin, see page 187 above.



**Comparable Examples.** A vase in the Collection of Her Majesty the Queen, Buckingham Palace, described and illustrated as no. 51, p. 43, pl. 16 in Laking's *Sèvres Porcelain*, is a close counterpart to this piece. It is dated 1764 and is called 'in the manner of Morin'. Garnier (*Soft Porcelain*, pl. XLVI) illustrates a vase of the same shape, in the collection of M. Schmidt. Another example of this shape and color is in the State Hermitage Museum, Leningrad. See also no. 51 in the Kress Collection for one in turquoise blue. A floriform vase (no. XII B 127) in the Wallace Collection combines a medallion of carousing soldiers with one of flowers by Rosset, whose hand may conceivably be represented here also. The duelling scene is repeated, with minor differences in the background, in the



168. Large bleu-de-roi urn with duelling scene (Cat. no. 46), reverse



169. Large bleu-de-roi urn with duelling scene (Cat. no. 46), obverse



170-171. Pair of bleu-de-roi vases with pastoral scenes (Cat. no. 47a-b), reverse

collection of Alfred de Rothschild (*Description . . .* vol. II, pl. 87).

**Ex Coll.** The Lords Hillingdon.

**Exhibited.** Metropolitan Museum of Art, New York, *Masterpieces of European Porcelain*, 1949 (lent anonymously; not listed in the catalogue).

**Published.** Carl C. Dauterman, Metropolitan Museum of Art *Bulletin*, May 1960, p. 293 and fig. 23.

#### 47a-b: Figs. 170-173

PAIR OF BLEU-DE-ROI VASES WITH PASTORAL SCENES. About 1765.

58.75.83a-b, 84a-b

**Type.** *Vase à panneaux.*

**Height.** 13 $\frac{1}{8}$  inches.

**Description.** This pair resembles nos. 45a-b except that the reserved panels are large cartouches rather than ovals.

**MEDALLIONS.** The figure decoration employs a setting of open fields, with a small girl milking a white goat in one, and a boy preparing to mount a horse in the other. The girl wears a blue bodice, the boy a purple jacket. The dark iron red skirt of the former matches the pantaloons of the latter. The cartouches on the remaining side are occupied by pairs of interlinked wreaths tied with lavender ribbon bowknots.

**Condition.** The vases proper are in excellent condition, but the covers have undergone some restoration, especially to the inseting rims.



172-173. Pair of bleu-de-roi vases with pastoral scenes (Cat. no. 47a-b), obverse

**Marks.** Unmarked.

**Artists.** The pastoral subjects are attributed to Dodin; the bowknotted wreaths to Jean-Baptiste Tandar.

**Comments.** The left half of the goatherd composition is borrowed literally from a pre-existing source. Compare the tin-enamelled earthenware plate signed by Bartolommeo Terchi and dated 1718, illustrated in Bernard Rackham's *Catalogue of Italian Maiolica* (pl. 189, no. 1174).

**Comparable Examples.** The attribution of the figure painting to Dodin is substantiated by a comparison with related subjects at Waddesdon Manor on two examples signed by Dodin and datemarked for 1761, being a pair of *vases à éléphants* in lapis blue with vermicular gilding. Further

support is found in the painting of the sheep on vase no. 53b in the Kress Collection, which again is signed by Dodin. A *bleu-de-roi* vase in the Wallace Collection illustrates a related 'Rustic Scene with Southern Peasants' (*Provisional Catalogue*, 1902, no. 35, pp. 205-206), apparently by the same hand. A somewhat larger pair with pastoral scenes reserved in an apple green ground, is in a private collection in Paris. For notes on Tandar, painter of the wreaths, see page 184 above. Troude (*Modèles*, pl. 111) illustrates the original plaster pattern, preserved at the Manufacture Nationale de Sèvres.

**Ex Col.** The Lords Hillingdon.

**Published.** Carl C. Dauterman, Metropolitan Museum of Art *Bulletin*, May, 1960, p. 292, fig. 21.



174-175. Bleu-de-roi vase with allegorical scene (Cat. no. 48), two views

48: Figs. 174-175

BLEU-DE-ROI VASE WITH ALLEGORICAL SCENE. About 1765-1770. 58.75.80a-c

**Type.** *Vase à panneaux.*

**Height.** 19 inches.

**Description.** The form repeats that of nos. 45a-b and 47a-b in this catalogue. It differs from these chiefly in its size and in the addition of gilded oak garlands upon the neck, body and foot.

**MEDALLIONS.** The primary medallion illustrates an allegorical figure of Victory, in loose pink drapery, resting among military trophies and scrolls, and receiving a gift of laurel sprays proffered by two cherubs. The companion medallion contains an exquisite bouquet of garden flowers including a trailing stem of pink convolvulus.

**Condition.** The inside of the vessel reveals a fire crack; the cover has had a few of its beaded ornaments regilded.

**Marks.** Unmarked.

**Artists.** The figure medallion is close to the style of Chabry *fil.*

**Comments.** For a description of the style of Chabry *fil.*, see page 182 above.

**Comparable Examples.** Other large examples of the type, though varying in decoration, include a vase date-marked for 1766 in the Collection of Her Majesty the Queen (Laking, *Sèvres Porcelain*, no. 70, p. 55, pl. 23. Two others in the Wallace Collection (nos. XII 57 and XII 58) are date-marked for 1765. The original plaster model as preserved at Sèvres is illustrated by Troude (*Modèles*, pl. 111).

**Ex Coll.** The Lords Hillingdon.



176-177. Pair of malachite green goblet-form vases (Cat. no. 49a-b), obverse

49a-b: Figs. 176-179

PAIR OF MALACHITE GREEN GOBLET-FORM VASES. About 1770. 58.75.70ab-71ab

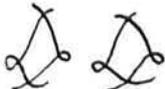
**Type.** *Vase feuille de laurier.*

**Heights.** 12 and 12  $\frac{3}{16}$  inches.

**Description.** Swirling, sunken gadroons reserved in white on the cover and body give these vases a distinctive appearance. So too do the gilded handles, shaped as ram's-horn scrolls and supporting wreaths of laurel. The stem foot is moulded with descending plantain leaves.

**MEDALLIONS.** Oval miniatures display rural landscapes in the manner of Boucher, featuring cherubs allegorical of Summer and Winter, their wings touched with blue. On the reverse appear, respectively, a cluster of fruits and blossoms, and a nosegay of roses and other blossoms.

**Condition.** One is in excellent condition. The other shows two small rim chips, and a glaze scratch near one handle; also, the gilding on the finial is somewhat flaked.

**Marks.**  Plain crossed L's in medium blue



178-179. Pair of malachite green goblet-form vases (Cat. no. 49a-b), reverse

occur on each vessel, as do the incised initials, *C D*, as yet unidentified.

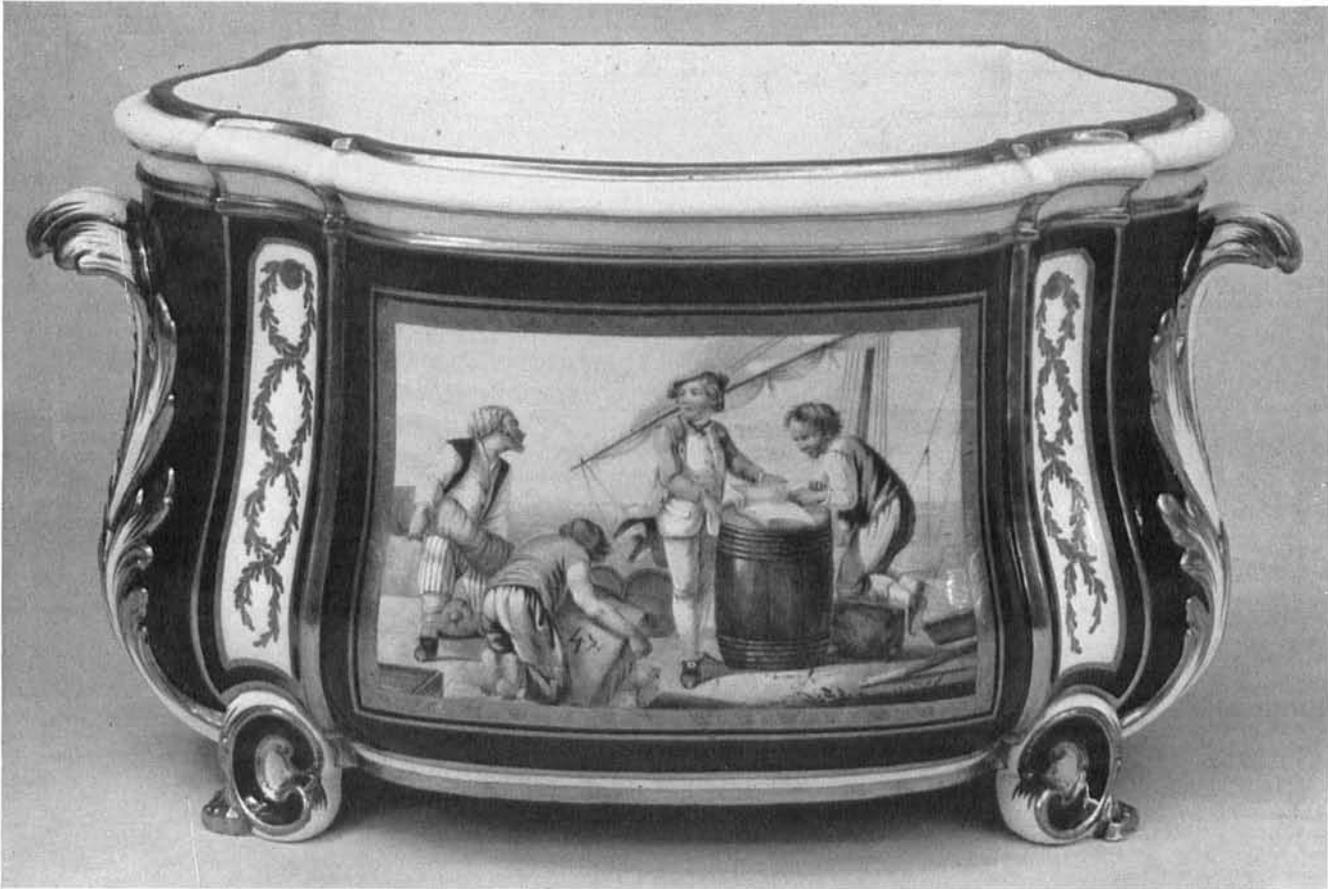
**Artist.** The allegorical figure medallions are attributed to Dodin.

**Comments.** For a description of Dodin's style, see page 184 above.

**Comparable Examples.** The type is represented in *bleu-de-roi* in the Huntington Collection (Wark, *French Decorative*

*Art*, p. 108, fig. 109). This is a single unmarked vase of similar shape, with related decoration. Another is in the Walters Art Gallery (*Catalogue, Hodgkins*, nos. 50 and 51). Garnier (*Soft Porcelain*, pl. XXIII) illustrates still another, belonging to M. Wertheimer. The basic form exists in a plaster model at Sèvres, illustrated by Troude (*Modèles*, pl. 105).

**Ex Coll.** The Lords Hillingdon.



180. Bleu-de-roi jardinière with wharf scene (Cat. no. 50)

## 50: Fig. 180

BLEU-DE-ROI JARDINIÈRE WITH WHARF SCENE. Datemarked for 1770. 58.75.102

**Type.** *Cuvette à fleurs.*

**Length** 9 $\frac{1}{8}$  inches; height 4 $\frac{7}{8}$  inches.

**Description.** This jardinière with cartouche-shaped rim is bulbous at the base, and rests upon tightly curled C-scrolls. The handles are modeled as acanthus leaves. Two sunken panels, reserved in white and gilded with entwined laurel chains, flank the painted panel.

**MEDALLION.** The figure decoration depicts four mariners on a wharf, preparing to load cargo; two are concerned with entries in a ledger; the others struggle with heavy bundles. A slack sail cuts a raking line behind the supervisor's head, and the tails of his blue coat flutter wildly in the breeze.

**Condition.** Excellent.

**Marks.** An 'r', representing 1770, is enclosed within the royal cipher. A small 'm' set at the top of the L's appears to be a hitherto unpublished mark of Morin. The entire mark is in blue.



**Artist.** The single *cartel* is by Morin.

**Comments.** For notes on the style of Morin, see page 187 of the Introduction.

**Comparable Examples.** The wharf scene depicted here appears again as an oval composition on a Sèvres vase presented by Gustav III of Sweden to the Empress Catherine II of Russia in 1780, which is now in the Victoria and Albert Museum (King, *Catalogue*, no. 134, p. 14 and *frontis*; also Verlet, *Sèvres*, p. 218, pl. 83). It occurs also on vase no. 55a of the Kress Collection.

One in apple green, datemarked for 1757, is at the Walters Art Gallery (*Catalogue*, Hodgkins, no. 15). Still another, in *rose Pompadour*, and datemarked for 1760, is in the Tuck Collection (*Catalogue*, no. 96, p. 28). Other examples of the *cuvette à fleur* occur in the Victoria and Albert Museum (King, *Catalogue*, no. 117, p. 9, pl. 7 and no. 124, p. 11, pl. 10). These, in turquoise-blue and yellow, respectively, are datemarked for 1760 and 1763. Two others, datemarked for 1759 and 1762, are in the Huntington Collection (Wark, *French Decorative Art*, p. 115, fig. 112). Three pairs, including one in *bleu-de-roi* with pastoral scenes and *oeil de perdrix* decoration, are in a private collection in Paris. The Wilson



181-2. Turquoise blue urn (Cat. no. 51), two views

Collection at the Metropolitan Museum of Art has two jardinières decorated by Dodin with a Chinese pavilion, and Teniers' *Marriage Contract*, on marbled rose Pompadour and pale turquoise grounds, respectively. A slightly more ornate variant of the vessel's form is known as a *caisse à fleurs*, B (Troude, *Modèles*, pl. 130).

**Ex Coll.** Sir Charles Mills, Bart.; The Lords Hillingdon.

**Exhibited.** South Kensington Museum, London, Special Loan Exhibition, June 1862 (no. 1521 in the catalogue); Metropolitan Museum of Art, New York, Masterpieces of European Porcelain, 1949 (lent anonymously; not included in the catalogue).

**Published.** Carl C. Dauterman, Metropolitan Museum of Art *Bulletin*, May, 1960, p. 295, fig. 27.

### 51: Figs. 181-182

TURQUOISE BLUE URN. Datemarked for 1771. 58.75.115ab

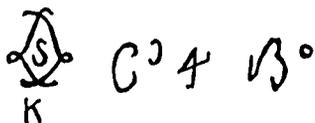
**Height.** 18½ inches.

**Description.** The massive ovoid body is framed by angled and upswept strap handles, square in section, and draped with gilded swags of oak.

**MEDALLIONS.** Two oval medallions provide pictorial interest. In one, a young mother in an apple green dress with rose underskirt clutches at an overhanging branch as she is swept aloft upon an improvised seesaw by her husband and two infants. The subject is taken from J.-H. Fragonard's *La Bascule*. The other depicts a rural landscape, with a house and two figures upon a bluff overlooking a waterfall.

**Condition.** A horizontal firecrack may be detected along the shoulder, passing through the upper portion of the pictorial medallion. The cover has a small chip on the underside of the rim.

**Marks.** The marks in blue consist of crossed L's enclosing the letter S for 1771, and the accompanying letter k, identifying the artist Dodin. There are also three unidentified incised marks, each occurring twice.



**Artists.** The genre scene is by Dodin; the landscape is in the style of Vieillard *l'aîné*.

**Comparable Examples.** The seesaw scene is found again on an apple green *vase antique ferré* in the Collection of Her Majesty the Queen at Buckingham Palace (Laking, *Sèvres Porcelain*, no. 85, p. 64, pl. 29). The landscape with waterfall is related to decorations by Vieillard after Louis Gabriel Moreau, as for example on a cup and saucer (no. C 1390-1919) of 1756-1758 at the Victoria and Albert Museum. Three unmarked apple green urns of this type are at Waddesdon Manor (Lane, *Gazette des Beaux Arts*, p. 44, see fig. 6 for illustration of one). Garnier (*Soft Porcelain*, pl. XLVI) illustrates another of the same shape, then in the collection of M. L. Berthet. For an example in *bleu-de-roi*, see no. 46 in the present catalogue.

**Ex Coll.** Sir Charles Mills, Bart.; The Lords Hillingdon.

**Exhibited.** South Kensington Museum, London, Special Loan Exhibition, June 1862 (no. 1521 in the catalogue).

**Published.** Carl C. Dauterman, Metropolitan Museum of Art *Bulletin*, May, 1960, p. 294, fig. 24.

### 52a-b: Figs. 183-186

PAIR OF APPLE GREEN VASES WITH CORD HANDLES. Datemarked for 1772.

58.75.72ab-73ab

**Type.** *Vase à flacon*.

**Heights.** 13 $\frac{3}{8}$  and 13 $\frac{1}{2}$  inches.

**Description.** These ovoid vessels are modeled with simulated gold cords passing through ferrules on the cylindrical neck and shoulder, and secured by a pair of oval buttons at the sides.

**MEDALLIONS.** In each of the principal medallions, two maidens and a youth appear in a forest setting. On one vase they are engaged in bird-catching; on the other, fishing. They are depicted in the pastel colors and lush manner of Boucher, after known compositions by that master, called *La Chasse* and *Les Villageois à la Pêche*. They are executed with the clarity achieved by few Sèvres miniaturists other than Dodin. Their costumes are in tones of blue, rose, lavender and old gold.

The trophies on the verso allude to the 'return to nature', utilizing attributes of gardening and hunting, hanging from blue ribbon bowknots.

**Condition.** One shows some restoration to the neck above both medallions, and a diagonal restoration extending through the trophy to the base; the cover has been repaired. Inspection by ultraviolet light shows overpainting down the center, and the opposite side is almost entirely overpainted. The neck of the other shows some restoration above the figural medallion, and the cover has been repaired. Ultraviolet light reveals that restoration has been made to the neck and cover.

**Marks.** Both vases are painted in blue with the factory mark enclosing a T for 1772, above the small k of the artist Dodin. They are additionally incised under the glaze with the undeciphered initials: a.p



**Artists.** The pastoral scenes are the work of Dodin; the trophies are attributed to Charles Buteux *l'aîné*.

**Contemporary Documentation.** The sales records (Archives, Sèvres, *Ventes*, vol. 3, p. 43) yield the following entry: 'Mme Victoire. Décembre 1772. 2 vases flacons verd pastoraux 432 . . . 864'.

**Comments.** M. Pierre Verlet in the *Art Quarterly* for Autumn, 1954 (vol. XVII, no. 3, p. 231), says 'The very rarity of these pieces permits us to vouch with a great deal of probability that these two vases of the former Hillingdon Collection were delivered in 1772 to Madame Victoire, daughter of Louis XV. A mention in the account book seems to fit them' (*vide supra*). For notes on Buteux, see page 181f above.

**Comparable Examples.** A vase of the same rare design though in turquoise blue is in the Tuck Collection at the Petit Palais, Paris (*Catalogue*, no. 110, p. 32). It displays a dock scene by Morin comparable to that on our no. 41, and datemarked for 1771. The bird-catching scene of our pair is virtually duplicated in a *vase à bandes* at Buckingham Palace, except for the colors of the costumes. This also is signed by Dodin, the year being 1776 (Laking, *Sèvres Porcelain*, no. 166, p. 107, pl. 54). Two signed porcelains at the Victoria and Albert Museum support the attribution of the trophy medallions to Buteux, both featuring a gardener's broad-brimmed straw hat with a contrasting rim. The objects cited are a pair of bulb pots in *gros bleu*, dated 1757 (C 368-1909) and a rose Pompadour cup and saucer for 1759 (C 409, A-1921).

**Ex Coll.** Madame Victoire (probably); The Lords Hillingdon.

**Published.** Verlet, Pierre. *Art Quarterly*, vol. XVII, no. 3, Autumn 1954, p. 237 and fig. 10; Carl C. Dauterman, Metropolitan Museum of Art, *Bulletin*, May, 1960, p. 294, fig. 25.



183-184. Pair of apple green vases with cord handles (Cat. no. 52a-b), reverse

### 53a-b: Figs. 187-190

PAIR OF APPLE GREEN SPADE-SHAPED  
VASES. About 1770-1775. 58.75.68ab-69ab

**Type.** *Vase à bandes.*

**Heights.** 12  $\frac{15}{16}$  and 13  $\frac{1}{16}$  inches.

**Description.** The form is distinguished by a fluted, short neck flanked by jeweled strapwork and gilded laurel swags that descend below the middle of the tapering cylindrical body.

**MEDALLIONS.** An oval miniature on the front of each vase depicts a pair of young lovers in a woodland, in the manner

of Boucher. In one medallion, a youth in a yellow-green coat arrives for a rendezvous with a seated maiden, and in the other a shepherd with slit sleeves of blue and old gold entertains his sweetheart by playing a flute.

On the reverse are oval reserves painted with luxuriant clusters of variegated blossoms, each with a central cluster of large blossoms including roses, anemones and a peony.

**Condition.** One vase (no. 53a) reveals a fine crack across the top of the medallion. A small chip exists on the strapwork of the cover, the finial of which is repaired, and the rim restored on the underside.

The companion vase has had repairs at one side and below the figure medallion.



185–186. Pair of apple green vases with cord handles (Cat. no. 52a–b), obverse

**Marks.** The royal cipher is surmounted by the mark K, identifying the painter Dodin. Below the L's are the initials H P, for Prévost. All marks are in rose.



**Artists.** The courtship scenes are by Dodin, the floral medallions by Prévost *l'ainé*.

**Comments.** The design represents the same model as the *vase de côté* Falconet of Troude (*Modèles*, pl. 92), but with the addition of motifs in relief. In its completed form as a plaster model it is illustrated by Troude (*op. cit.* pl. 108) as a 'vase à bandes'. The mark H P is here given to Prévost *ainé* notwithstanding the work dates of 1754–1759 assigned him by Brunet and others. Obviously, such dating is in

conflict with the Louis XVI character of the vase. It should be noted that Honey (*Ceramic Art*, vol. II, p. 569) gives the years 1754–1793 for this artist. He also mentions Prévost the second, working 1757–1797, for whom no mark has been established. There remains the possibility that both of these Prévosts shared the same mark, as has been demonstrated in several instances in this catalogue (see nos. 18 and 28). For discussions of Dodin and Prévost *l'ainé*, see pp. 184 and 190 above.

**Comparable Examples.** The shape is found in the British Royal Collection (Laking, *Sèvres Porcelain*, no. 125, p. 89, pl. 44) in a turquoise blue example, and again in deep blue (*ibid*, no. 166, p. 105, pl. 54), both painted by Dodin, and



187-188. Pair of apple green spade-shaped vases (Cat. no. 53a-b), reverse

dated respectively 1771 and 1776. Vase no. XXII 23 in the Wallace Collection is also similar, but undated (*Provisional Catalogue*, 1902, p. 285, no. 23).

**Ex Coll.** The Lords Hillingdon.

**Published.** Carl C. Dauterman, Metropolitan Museum of Art *Bulletin*, May, 1960, pp. 294, 295, fig. 26.

### 54a-b: Figs. 191-194

PAIR OF TURQUOISE BLUE FLUTED VASES. About 1775. 58.75.116ab-117ab

**Type.** *Vase tulipe*.

**Heights.** 14 and 14½ inches.

**Description.** Bell-flowered flutings in white and gold enclose the ovocylindrical body, and are overlaid by an outset, moulded collar. The bell-shaped covers have knob finials.

**MEDALLIONS.** The miniatures occupy horizontal ovals. Two in the manner of Boucher depict young lovers, and shepherdesses with a *billet doux* and basket of flowers, respectively. Pastoral trophies adorn the verso. They feature a bagpipe and a bow and quiver, looped with garlands.

**Condition.** One has been repaired on either side of the trophy medallion, and its finial has a small chip. The



189-190. Pair of apple green spade-shaped vases (Cat. no. 53a-b), obverse

companion vase has a minute chip in the gold band below the figure medallion.

**Marks.** Two unidentified incised marks occur:



**Artists.** The figure medallions are attributed to Dodin; the trophies are in the manner of Charles Buteux *l'aîné*.

**Comments.** For notes on both artists, see the Introduction. A dichotomy of styles is noted here between the vase form, which is completely neoclassical, and the dreamy idyllic pastorales in a lingering rococo vein. The shape as it appears in the original plaster model at Sèvres, is illustrated in Troude (*Modèles*, pl. 99).

**Comparable Examples.** The shape is repeated in a

*bleu-de-roi* pair at the Walters Art Gallery, painted with dock scenes by Morin (*Catalogue, Hodgkins*, nos. 60, 61).

**Ex Coll.** Sir Charles Mills, Bart.; The Lords Hillingdon.

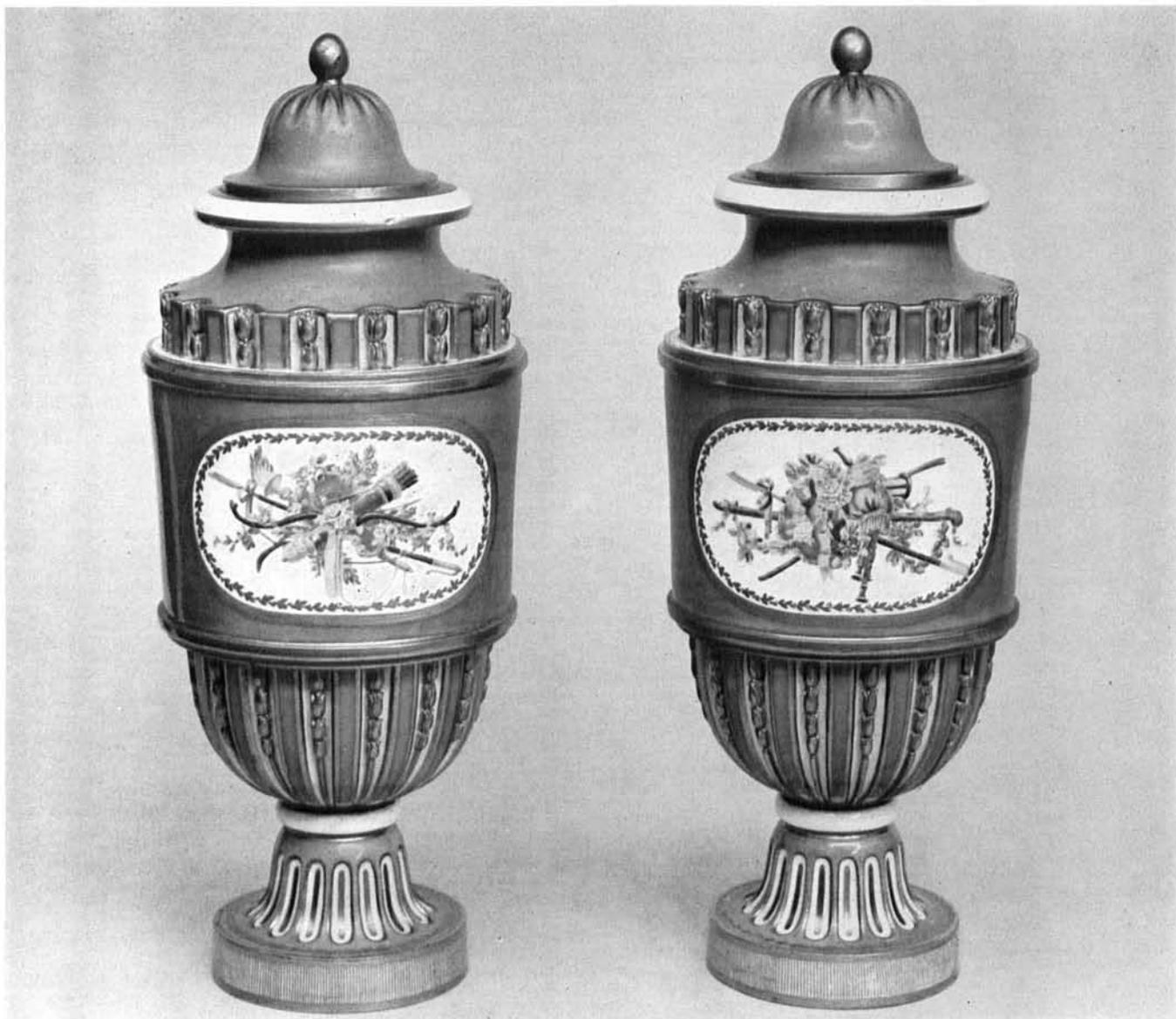
**Exhibited.** South Kensington Museum, London, Special Exhibition, June 1862 (nos. 1522 and 1523 in the catalogue).

### 55a-b: Figs. 195-198

PAIR OF BLEU-DE-ROI TASSELED  
URNS. About 1775. 58.75.75ab-76ab

**Type.** *Vase bouteille*.

**Heights.** 13 $\frac{7}{8}$  and 14 $\frac{1}{16}$  inches.



191-192. Pair of turquoise blue fluted vases (Cat. no. 54a-b), reverse

**Description.** The necks of these ovoid urns are modeled with gilded cords tied with white ribbons and terminating in four tassels that hang at each side. The domed covers have garlanded cone finials.

**MEDALLIONS.** One of the pair is painted with a dock scene almost duplicating that on the Kress jardinière no. 50. The other depicts a similar scene including an official in a cherry red coat who directs three dock hands, one smoking, one sealing a cask, and one kneeling. (cf. no. 58, fig. 205). The ovals on the reverse display military trophies, including a pale blue shield, which are suspended from a violet ribbon bowknot.

**Condition.** Both vessels and their covers have had repairs,

one at the shoulder across the trophy medallion, the other at the figure medallion.

**Marks.** Unmarked.

**Artists.** The quayside scenes are attributed to Morin, and the trophy medallions to Charles Buteux *l'aîné*.

**Comments.** The styles of both artists are described in the Introduction.

**Comparable Examples.** The vase at the left of our photograph shows a dock scene varying only slightly from one on a vase of 1780 at the Victoria and Albert Museum (King, *Catalogue*, no. 134, p. 14 and frontispiece). This is also illustrated by Verlet (*Sèvres*, p. 218, pl. 83). The vase on the



193-194. Pair of turquoise blue fluted vases (Cat. no. 54a-b), obverse

right repeats, with some modifications, a quayside view found on a turquoise blue *vase à flacon* in the Tuck Collection at the Petit Palais, Paris (*Catalogue*, no. 110, p. 32). That example carries the mark of Morin and the date letter for 1771. Vase no. 58 of the Kress Collection offers still another version of this view. The figure medallions of both vases are closely related to those on a pair at the Walters Art Gallery where the subjects have been treated as horizontal ovals, permitting the inclusion of additional figures (*Catalogue*, Hodgkins, nos. 60, 61).

The form is represented both in the Huntington Collection (Wark, *French Decorative Art*, p. 108, fig. 103) with a turquoise ground, and in London at the Wallace Collec-

tion (*Catalogues*, 1924, p. 126, no. 152) with an apple green ground.

**Ex Coll.** The Lords Hillingdon.

### 56a-b: Figs. 199-202

PAIR OF BLEU-DE-ROI RING-HANDLED URNS. About 1775. 58.75.77ab-78ab

**Type.** *Vase de côté de Paris*.

**Heights.** 12 $\frac{7}{8}$  inches and 13 inches.

**Description.** These half-ovoid urns are distinguished by



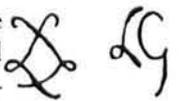
195-196. Pair of bleu-de-roi tasseled urns (Cat. no. 55a-b), reverse

a shoulder band of white and gold egg-and-dart motives, above which rises a contracting, fluted neck flanked by a pair of looped handles modeled with acanthus leaves and terminating in fixed rings.

**MEDALLIONS.** The figure medallions illustrate dock hands in pastel-colored garments preparing a cargo for shipment. An air of excitement is conveyed by the raking mast and the gesticulating figure which appears in each composition. The marine trophies on the back incorporate rushes, oars, a conch shell overflowing with water, and branches of deep red coral.

**Condition.** One plinth shows a small chip at the corner. Both covers have been skilfully repaired.

**Marks.** The marks, in purplish gray, are the crossed L's of the factory accompanied by the script initials L G, apparently representing the gilder.



**Artists.** The design of this vessel is the work of the ornamentalist Pierre-Adrien Pâris. The quayside scenes are attributed to Morin, the nautical trophies to Nicholas Petit *l'ainé*. The gilder, whose initials are L. G., is probably Le Guay père.

**Comments.** The dock scenes on these vases occur again with minor differences on two saucers in the Kress Collection, number 57f and g. The combination of such scenes with nautical trophies is also found on a vase of 1767 in the



197-198. Pair of bleu-de-roi tasseled urns (Cat. no. 55a-b), obverse

Red Drawing Room at Waddesdon Manor, and on a plate in the Musée Céramique de Sèvres (accession number 8080). Both are marked with the 'M' for Morin, and in addition the latter carries an unidentified decorator's mark. The trophy paintings further resemble in style those seen on the stand of *l'Amour Menaçant* by Falconet at the Wallace Collection (no. XIX 18). See illustration p. 188. Here the initials P. T. for Nicolas Petit *l'aîné* appear in association with the date letter for 1763. The trophies also bear a close analogy to those on a small square jardinière in the Frick Collection marked with an 'A', thought to represent Asselin (Hovey, *Catalogue*, vol. VIII, no. 32 and pl. XLIX). Although it seems likely that Le Guay was the gilder,

Honey (*European Ceramic Art*, vol. II, p. 569) points to the existence of another gilder, Louis-Antoine Le Grand, whose mark was seemingly the same as Le Guay's. It may be pertinent to record here that in the earliest surviving book of decorators' assignments at Sèvres, dating 1777-1780, an account with the *doreur* Le Guay appears (p. 167), while Le Grand's name is not entered in that volume. For Pâris, Petit and Le Guay, see pp. 188 and 185 above.

**Comparable Examples.** Troude (*Modèles*, pl. 116) illustrates the original plaster model and labels the type 'Vase de Coté de Pâris, No. 2' but repeats the illustration on plate 125 where it is called 'Vase de Coté de Pâris, No. 3'.

**Ex Coll.** The Lords Hillingdon.



199-200. Pair of bleu-de-roi ring-handled urns (Cat. no. 56a-b), reverse

57a-h: Fig. 203

BLEU-DE-ROI CABARET. Datemarked for 1775. 58.75.103-109

**Type.** *Service tête-à-tête.*

**Size.** Length of tray 15½ inches.

**Description.** The service is comprised of seven pieces:

No. 57a. An oval tray with a *bleu-de-roi* border. The outer

rim is moulded as a series of looped gold scrolls, the two end scrolls rising from the rim to form handles bedecked with white and gold bowknotted ribbons. Petal flutings form an inner border enclosing gilded *treillage* cartouches joined by garlands.

The center displays a quatrefoil reserve depicting an official in a windblown pale blue coat directing four dockhands in hauling boxes and bales. One of the latter wears a bright green shirt. In the background, a leaning figure holds a hawser, and two stooping men adjust a barrel.



201-202. Pair of bleu-de-roi ring-handled urns (Cat. no. 56a-b), obverse

No. 57b, c. A cup-shaped sugar bowl with cover. Its two oval reserves illustrate fishermen and their boat at the water's edge, and stevedores preparing to load a boat. The moulded dome cover has a yellow floral finial centered within a wreath of naturalistically painted blossoms on a white field.

No. 57d. A pear-shaped cream pitcher, on three rustic feet. Beneath the spout is a medallion depicting five figures on a wharf, and a cauldron over an open fire in the foreground. Nos. 57e, f. Two deep cups. These are decorated with

wharf scenes varying in composition, representing figures chatting beside a steaming kettle over an open fire.

Nos. 57g, h. Two saucers painted with circular medallions of varying dock scenes, each featuring a gesticulating standing figure wearing yellow and pale lavender jackets, respectively.

**Condition.** The tray shows three repairs on the underside, plus evidence of retouching of the ribbon borders. The scenes on the saucers show some abrasion as the result of use.

**Marks.** All pieces but the cream pitcher (which is unmarked) are inscribed in sepia with crossed L's enclosing an X, the date letter for 1775. All but the pitcher and sugar bowl bear in addition the 'M' of Morin. The cups and saucers also carry the 'LG' ascribed to Le Guay. The following incised marks, unidentified, appear on individual pieces:

	tray		cup
	sugar bowl		saucer
	cup		saucer

**Artists.** Morin is the painter of the quayside views; Le Guay is presumably the gilder.

**Comments.** For discussion of Morin and Le Guay see pp. 185 and 187 above.

**Comparable Examples.** The figures appearing on the tray are repeated in the Collection of Her Majesty the Queen, in a deep blue vase datemarked for 1775 (Laking, *Sèvres Porcelain*, no. 154, pp. 102-103, pl. 51). The scenes on the saucers occur again in the Kress Collection vases, nos. 42 and 43.

**Ex Coll.** The Lords Hillingdon.

### 58: Figs. 204-205

BLEU DE ROI VASE WITH ROYAL PORTRAITS IN BISCUIT. About 1775-1780.

58.75.79ab

**Type.** *Vase à médaillons.*

**Height.** 15¼ inches.

**Description.** The handles of this ovoid vase are in the form of gilded, kneeling putti engaged in draping laurel swags over the bisque medallion portraits of Louis XVI and Marie Antoinette, which are mounted upon the fluted neck. The king's portrait is in the classical manner, and depicts him in right profile, wearing a tie wig. The queen, facing left, wears her hair in a long curl entwined with a braid. The garlanded dome cover has a pine cone finial and border of white gadroons.

**MEDALLIONS.** The front is reserved with an oval dock scene which in its composition differs little from that on vase no. 55b, except that a kneeling figure has been substituted for the standing one at the left. On the reverse is a cluster of marine attributes: among them, rushes, an oar, an unrolled chart, a winged hourglass, and a branch of dark red coral. As observed in connection with vases nos. 42 and 43, the nautical attributes are of the type painted by Petit, Asselin and a third decorator whose mark cannot be traced.

**Condition.** The neck and cover have undergone repair. One corner of the plinth has been chipped and repaired, and the inset lip of the cover is chipped.

**Marks.** Inscribed in pale lavender with the plain crossed L's of the factory, and the initials L G of the gilder, probably Le Guay père. Also within the bell of the foot are incised marks 39 and .10.

**Artists.** The design of the vase is attributed to Pierre-Adrien Pâris. The dock scene is ascribed to Morin, the nautical attributes to Nicolas Petit *l'aîné*. The gilding is presumably by Le Guay père.

**Contemporary Documentation.** As early as 1768, one finds a record (Archives, Sèvres, *Ventes*, vol. 4, p. 163) of the sale of a 'vaze a Medaillon du Roi' (see also the mention of a vase of this date under 'Comments').

Apparently no time was lost at Sèvres during the succeeding reign in creating portraits of Louis XVI and his Queen. We note in the Factory records (Archives, Sèvres, *Ventes*, vol. 5, p. 199) that '2 Medallions du Roy et de la Reyne' were sold to the Marquis de Choiseuil on December 31, 1774. These were presumably of bisque. In the year following the coronation, the monarch himself bought for 720 livres a 'Vase du Roy' (*op. cit.*, p. 117). Also in 1775 was sold a 'vase portrait de Madame Clotilde' (*op. cit.*, p. 115) and in 1766 another of Mme Adelaide. The identity of vase no. 51 appears to be hidden in the sales records among the occasional groups of expensive porcelains which are merely itemized as 'vases', without a supplementary word of description.

**Comments.** On the basis of a study of dated portraits on coins and medals of the period, it seems reasonable to conclude that those on vase no. 51 represent their Majesties at a time not later than 1780, when their faces became decidedly fleshy.

Emile Bourgeois in *Le Biscuit de Sèvres au XVIIIe Siècle*, Vol. I, p. 1 illustrates a vase of this type, crediting it to the collection of the Manufacture Nationale de Sèvres. He describes it as having a portrait of Louis XV, a green ground, and a datemark for 1768. It is possible that he had in mind a vase seen elsewhere, since the factory possesses no porcelains at all, and the Sèvres Museum does not have a vase of this description.

For discussions of Morin, Pâris, Petit and Le Guay, see pp. 185-188 above.

**Comparable Examples.** Vases featuring royal portrait reliefs in bisque were known during the preceding reign. Among examples of the Collection of Her Majesty the Queen are an oval vase of about 1762, with two portrait medallions of Louis XV, and a 'vase ovale mercure' of about 1768, also with two portraits, one depicting the King.



203. Bleu-de-roi cabaret (Cat. no. 57a-h)



204-205. Bleu-de-roi vase with royal portraits en biscuit (Cat. no. 58), two views

These are described and illustrated by Laking (*Sèvres Porcelain*, no. 42, p. 36, pl. 12 and no. 98, p. 70, pl. 34, respectively).

The principal figures in the dock scene occur again on a *vase à flacon* (no. 110, p. 32) in the Tuck Collection at the Petit Palais, Paris, accompanied by the mark for Morin and the date letter S for 1771. The composition, again with some modifications, is also to be seen on vase no. 55b of the Kress Collection.

The basic vase type, without, however, the portrait medallions, is represented at the Walters Art Gallery in an example datemarked for 1779 (*Catalogue, Hodgkins*, no. 62) and by another formerly at the Imperial Palace of Pavlovsk, near

St. Petersburg (*Les Tresors d'art en Russie*, vol. VII, 1907, pl. 131). This example is not dated. A related pair, again without medallions, is in the collection of Mrs. Horace Dodge, Grosse Pointe, Michigan (see Verlet, *Art Quarterly*, vol. XVII, no. 3, Autumn 1954, p. 238, and fig. 11). Whatever marks it may bear are concealed by bronze mounts. Closest to no. 51 is the undated pair, in *bleu-de-roi*, in the Huntington Collection. These represent still another departure in that the medallions at the neck are glazed and painted with nursery toys (Wark, *French Decorative Art*, p. 108, fig. 104). Troude (*Modèles*, pl. 115) illustrates the original plaster model, which he captions 'Vase Colonne de Paris'.



206-207. Pair of turquoise blue urns with covers (Cat. no. 59a-b), reverse

**Ex Coll.** The Lords Hillingdon.

**Exhibited.** Metropolitan Museum of Art, New York. *Masterpieces of European Porcelain*, 1949 (lent anonymously; not included in the catalogue).

**Published.** Carl C. Dauterman, *Metropolitan Museum of Art Bulletin*, May, 1960, p. 295, fig. 28.

59a-b: Figs. 206-209

PAIR OF TURQUOISE BLUE URNS WITH COVERS. Datemarked for 1782.

58.75.110ab-111ab

**Type.** *Vase B de 1780.*

**Heights.** 15¼ and 15⅝ inches.

**Description.** The unusual proportions of these pear-shaped vases are accentuated by the gilded scroll handles which terminate in bearded satyr masks, and by their tall fluted stems. Descending acanthus leaves and cone finials add sculptural interest to the dome covers.

**MEDALLIONS.** The oval medallions are framed by oak garlands and bowknotted palm sprays in gilding, enclosing scenes depicting the metamorphosis of Daphne, and Apollo and the Python. Appropriately varied vignettes of bows, quivers and other symbols ornament the reverse.

**Condition.** One vase is restored in the area of the trophy medallion, the other across the stem and foot.



208–209. Pair of turquoise blue urns with covers (Cat. no. 59a–b), obverse

**Marks.** The marks, in gold, consist of a pair of florid crossed L's flanked by two small 'e's' (for 1782). Below the factory mark appears, also in gold, '2000', symbol of the gilder Henri François Vincent (working 1753–1806). One set of marks has been restored.



**Artists.** The figure painting is attributed to Dodin. The gilding is the work of Henri François Vincent *le jeune*. See pp. 184 and 192 above for discussions of these artists.

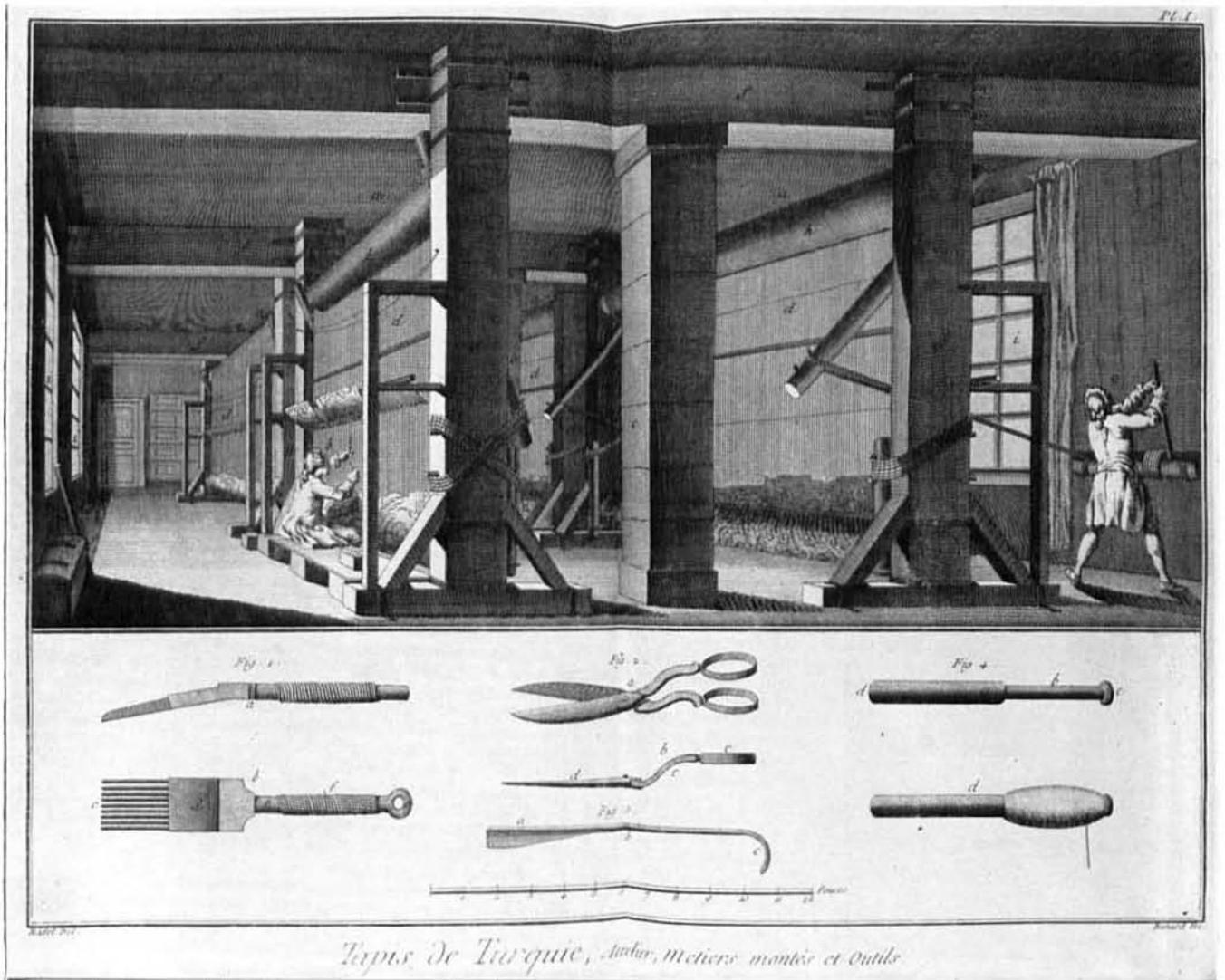
**Comparable Examples.** In a great dinner service ordered by Louis XVI for the dining room of the King's apartment at Versailles, and dating 1783–1792, the decorative theme is the loves and conquests of the gods of classical mythology.

Dodin and Philippe *ainé* shared in the figure painting. On the basis of stylistic idiosyncrasies, as observed in a signed plaque on a *secrétaire* in the Huntington Collection (*Wark, French Decorative Art*, p. 85, fig. 67), it appears that the scenes on these Kress Collection vases may safely be attributed to Dodin (working 1754–1802).

A plaster model for the original, preserved at Sèvres, is illustrated in Troude (*Modèles*, pl. 122) and erroneously captioned 'Vase C de 1780.' Mlle Marcelle Brunet, archivist of the Manufacture Nationale de Sèvres, advises us that in an 1814 inventory of the Factory, the shape is listed as 'Vase B de 1780.'

**Ex Coll.** The Lords Hillington.

# KNOTTED PILE FABRICS



*Tapis de Turquie, atelier, métiers montés et outils*

xxxv. Carpet-making workshop, with looms and tools. From Diderot's *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers* . . . *Recueil de planches* . . . vol. IX, 1771

## HISTORICAL INTRODUCTION

A manufacture of knotted-pile fabric was begun in Paris by Pierre Dupont, who was given quarters at the Louvre by Henri IV in 1606. Among his apprentices was Simon Lourdet, who became his partner in 1626, but who set up his workshop in a disused soap works at Chaillot, bought for this use by the Crown. A royal edict authorized the partners to make 'des tapis et autres meubles façon de Turquie' and forbade the importation of oriental rugs into France. The two men soon quarrelled bitterly, and Dupont, though supposed to move to Chaillot, remained at the Louvre until his death in 1640. He was succeeded there by his son Louis. Lourdet was having troubles at the Savonnerie, but the young Louis XIV, in 1663, re-established him and his son Philippe, 'avec la manufacture de tapis et autre ouvrages du Levant.'

It was shortly after this, apparently, that it was determined to beautify the *Grande Galerie* of the Louvre. This gallery, joining the Louvre to the Tuileries, had been originally conceived by Catherine de Médicis, though the building that included it was not finished until 1608. It had fallen into disrepair and had been used for storing grain. Its rehabilitation was certainly part of Colbert's plan to complete the Louvre, which he called, in a letter to the King of 1665, 'le plus superbe palais qu'il y ayt au monde et le plus digne de la grandeur de Votre Majesté.' He had been appointed *Surintendant des Bâtiments* the previous year. For the years 1665 to 1667, the *Comptes des Bâtiments* records payments for sculpture and 'retablissements des dehors' for the gallery; from 1668 to 1672, fresco painters are at work on the ceiling, reproducing designs by Poussin, as well as stuccoists, carpenters, locksmiths, and wood-carvers. In 1673, the final payment for the roof is met, and the next year the parquet floor is installed.

Before the decoration of the gallery had been completed, orders had been given for carpets for it. According to the record of the final payment, they were begun at the Savonnerie Manufactory in 1664, but the first mention of them in the accounts is dated 1668. Francart was paid for designing some of them in 1670 and Yvart in 1678. Payments were made yearly to Philippe Lourdet, head of the Savonnerie workshop, until his death in 1670. After that, they were made both to his widow and to Louis Dupont, who had left the Louvre and established himself at the Savonnerie; he and the widow Lourdet each ran a separate workshop. They received the same amount per square ell of carpet, but the greater quantity was almost always from the Lourdet shop. A final settlement was made in 1685 with the widow Lourdet for *Grande Galerie* carpets produced between 1664 and 1683. Later entries in the accounts refer to replacements for carpets given away by the King. The first deliveries to the Garde Meuble were made in 1670, but none of the carpets could have been placed in the gallery until the floor was finished in 1674. In the 1681 addition to the *Inventaire général des meubles de la Couronne*, they appear as 'Quatre vingt treize tapis, d'ouvrages de la Savonnerie, ordonnez pour le plancher de la grande galerie du Louvre.' With the replacements, there were eventually 102 or 103 carpets in all.

The descriptions of the *Grande Galerie* carpets in the *Inventaire général* are fairly full, so that existing examples can be identified with some certainty, except when pairs of carpets were made with the

same design. There were fifteen of these pairs, not counting replacements made when the King gave away carpets from the set. But there is only one description, that of the 179th carpet of the inventory, the 38th of the set, that corresponds to the Kress gift (figs. 210–213); it is exact, except that both of the blue bas-reliefs at the end are said to represent Fame, whereas in the carpet one is clearly symbolic of another quality, probably Strength or Fortitude.

Louis XIV abandoned the Louvre for Versailles in 1678; in the accounts, the Louvre is still the first palace listed until 1680, but, after that, it comes at the end of them all. The only expense given for the *Grand Galerie* after 1678 is the minute sum paid the ‘concierge du château du Louvre, pour tenir nettes les grandes et les petites galleries, les ouvrir et fermer, pour ses gages.’ Here, presumably, all the carpets were on the floor by 1685, and the last replacement by 1697. The room was occupied sometimes by civic dignitaries and foreign ambassadors when they were invited to watch festivities taking place on the Seine, but, in 1687, a series of large models of fortified cities began to be moved in. About half the gallery was used for an art exhibition in 1699 and a contemporary print of this event shows a bare floor. By 1754, there were some 120 city models, filling the whole room, which was then known as the ‘Galerie des plans;’ the Marquis de Marigny had wall-hangings removed in 1756, because the bats that sheltered behind them damaged the models. It appears that the carpets were removed to the Garde Meuble in 1697, where they remained in storage, a few of them occasionally being taken to Versailles or elsewhere for special events. Only fifty-nine are listed in a 1775 royal inventory, most of them as in Paris, including the Kress example. Forty-nine are known to exist, in whole or in part, today. After the Revolution, forty-four were bought by a firm of dealers, Bourdillon, Raimond and Co.; among these was the Kress carpet, which later came into the possession of the Dukes of Marlborough.

Bertrand Louis Dupont, the head of the Savonnerie manufactory after 1689, produced much less than his predecessors, owing to the disastrous conditions brought about by Louis XIV’s wars. Some large carpets were made for the chapel at Versailles between 1702 and 1712, but more frequently, the orders were for small pieces to be used as upholstery for benches and stools, and as panels of screens. In 1712, the Duke d’Antin, *Surintendant des Bâtimens*, tried to re-establish the manufactory on its old footing, repairing the buildings, making new regulations, and giving it the name of the ‘Manufacture royal des meubles de la couronne, de tapis façon de Perse et du Levant.’ The King’s first painter, Jean Jacques Pierre, was made artistic adviser and Jules Robert de Cotte, director.

Dupont was succeeded in 1716 by his nephew and pupil, Jacques Noinville, who made a few large carpets, but produced chiefly large and small screen panels, and covers for benches and stools. When he resigned in 1742, his assistant, Pierre Charles Duvivier, took his place and continued to make the same type of articles. The designs of the Kress panels (fig. 214) were frequently reproduced from 1714 to 1755, with the various motives often differently arranged. As one screen is described in 1740 as from a ‘dessin de Fontenay,’ it is probable that one of the two flower painters of this name was the artist who made the original designs.

## 60: Figs. 210-213

CARPET. French, 1664-1680. Made at the order of Louis XIV as number thirty-eight in a set of ninety-three for the *Grande Galerie* of the Louvre, Paris.

58.75.129

**Measurements.** Length 30 feet, width 15 feet.

**Technique.** Savonnerie Manufactory, Paris. Knotted fabric, Ghiordes knot.

**Description.** The material is wool, with linen warps and wefts. There are about 90 knots per square inch. In the center is a yellow sunflower surrounded by four large pink flowers and blue acanthus leaves on a white ground; around this is an oval with a pattern in blue, yellow, and pink, encircled by a yellow wreath. At either end of the oval are the French royal arms, surmounted by a closed crown and flanked by pink trumpets. On either side of the arms are wings, with palm and laurel branches. A similar smaller motive is seen on the sides of the carpet, though the arms are replaced by crossed L's (the monogram of Louis XIV) on a blue ground and the palm and laurel branches are omitted. The spaces between the motives are filled with floral swags and blue ribbons on a white ground; the flowers include roses, tulips, lilies, poppies, convolvulus, and daffodils. At either end of the carpet is an eight-sided medallion in blue and white. One shows a seated woman, resting her arm on a broken column, with a lion at her side (presumably a personification of Strength or Fortitude). The other has a winged youth, wearing a wreath and blowing a trumpet; he is seated on a collection of weapons and represents Fame. The spaces between the medallions and the borders have a black ground with sections of imitation pink marble; they are filled with acanthus scrolls and naturalistic flowers and fruit. These include sunflowers, roses, poppies, and convolvulus, with pears, plums, grapes, pomegranates, and apples, in shades of yellow, pink, blue, brown and white, with green and blue foliage. The border has a design in the same colors, with a yellow fleur-de-lis at each corner.

**Condition.** Several sections of the border have been cut out and replaced; the replaced sections are faded. The colors are all probably less brilliant than they were originally.

**Artists.** Charles Le Brun (1619-1690) was appointed head of the *Manufacture royale des meubles de la couronne* when that institution was established by Colbert in the 1660's. He had been a pupil of Simon Vouet and studied in Rome; on his return to Paris in 1646, he soon became the most prominent artist of his day. In 1657 he was working for Fouquet and directing the Minister's tapestry manufactory at Maincy. After Fouquet's fall, he worked for the King, and was ennobled and named *Premier peintre* in 1663. He was, in effect, dictator of the arts, and everything produced by the royal manufactories at this time is in his style. After the

death of his patron, Colbert, in 1683, his power and influence declined, but, at the time of his death in 1690, the *Mercur de France* wrote 'M. le Brun estoit si universal que tous les arts travailloient sous luy et qu'il donnoit jusques aux desseins de serrurerie.'

Among the many artists working under Le Brun's general direction for the royal manufactories, those who are known to have made carpet designs are Baudouin (or Baudrin) Yvart and François Francart. Yvart (1611-1690) was a member of the *Academie royale* in 1663 and appears in the *Comptes des Bâtiments* in 1665 as receiving a small sum for cleaning Veronese's *Feast in the house of Simon*, given to the King by the republic of Venice. In 1668, he is first recorded as working for the *Manufactures de France*, earning substantial payments for designing tapestries and *tapis de pied*, producing over 115 square ells for the latter. With another painter, he shared the cost of paying the workmen who decorated the academy for the Easter exhibition of 1671, and, in 1673, was again paid a large sum for tapestry designs at the Gobelins, where he held the position of *Peintre ordinaire du roi et garde des tableaux, dessins, modèles et cartons*. He is credited with 3060 livres 'pour 85 aunes carrées des desseins du tapis de la grande gallerie du Louvre' in 1678.

François Francart (c. 1622/8-1672) was paid for designing over 65 square ells of 'tapis de pied de la grande gallerie du Louvre' in 1670, but he seldom appears in the accounts as a carpet-designer. He was paid in 1666 for having 'mis au net tous les desseins des plafonds et autres ouvrages fait par M. Le Brun,' and his name is usually found associated with similarly small jobs, such as painting and gilding a boat in the canal at Versailles. He was a member of the Academy of St. Luke, but not of the *Academie royale*. Both these artists worked under the influence and probably the close supervision of Le Brun, who may indeed have made preliminary sketches for all the carpets. One in the Mobilier National has a medallion that reproduces exactly one of his drawings (Madeleine Jarry, 'Tapis Louis XIV du Mobilier National,' *Gazette des Beaux-Arts*, vol. 59, February 1962, p. 75).

The head of one of the Savonnerie workshops in the 1660's was Philippe Lourdet; in November, 1668, the *Journal du Garde Meuble* records that he delivered a 'tapis pour le commencement de la grande gallerie', but a marginal note states that this carpet, together with ten others 'pour la grande gallerie,' were not received until June, 1670 (Jarry, *op. cit.*, p. 71). Payments to him for the carpets had begun in May, 1669. He had previously made carpets for the *Galerie d'Apollon* in the Louvre. His widow, Jeanne Haffrey, took over his shop after his death in 1670, and delivered eight carpets to the Garde Meuble in 1671. It is again noted that her carpets were 'pour la grande gallerie du Louvre' in 1674 and 1678; in the latter year, 70 11/12 ells of them were 'livrez dans les magasins de S.M. pour la grande gallerie du

Louvre.' Yearly payments for carpets, at 165 *livres* per ell, continued until June of 1685, when the widow received a final payment 'pour solde de comte des tapis qu'elle a livrez pour la grande gallerie du Louvre, depuis l'année 1664 jusqu'au 5 novembre 1683, montant à 274.037 l. 6s. 3d.' Nevertheless, she was paid for another carpet in July, 'un tapis de laine contenant six aunes de long sur quatre aunes de large . . . fourni pour la Grande Gallerie,' and in 1687 she was paid for 'trois tapis de laine . . . faisant la suite de la grande gallerie du Louvre.' She had the title of 'Tapissier et directeur de la manufacture de la Savonnerie.' The last payment recorded to her is in 1689 for some furniture-coverings.

At the same time, Louis Dupont, head of the other Savonnerie workshop, was also receiving yearly payments for carpets. His father, Simon, had made carpets for the *Galerie d'Apollon* in 1666, and, though the *Grande galerie* is not named in connection with Louis' work, from 1671 on, his name usually appears immediately after the widow Lourdet's, as receiving payment, 'à compte desd. ouvrages,' or 'à compte *idem*.' The sums he received, and, when it is listed, the number of square ells he produced, are generally less than the widow's. He was succeeded by his son, Bertrand Louis, in 1687, who became the sole *entrepreneur* at the Savonnerie after the death of the widow Lourdet.

**Contemporary Documentation.** Entry in the 1681 *Inventaire général des Meubles de la Couronne*:

'Quatre vingt treize tapis, d'ouvrage de la Savonnerie, ordonnez pour le plancher de la Grand Gallerie du Louvre, Sçavoir: . . . . .  
179. Le trente-huitiesme: un tapis fonds brun, représentant la Renommée, sur lequel il y a un grand compartiment fonds blanc remply de festons le fleurs, par les bouts les armes de France, par les costez les chiffres du Roy avec les aisles de la Renommée, dans le milieu d'une grand rose fonds jaune, et aux deux bouts dudit tapis deux bas-reliefs bleus représentant des Renommées long de 7 aunes  $\frac{1}{2}$ , sur 4 aunes moins  $\frac{1}{8}$  de large' (29 feet 4 inches by 15 feet 4 inches).

**Comments.** A set of ninety-three Savonnerie carpets, all about thirty feet long but of varying widths, are recorded in the January 1681 inventory of Louis XIV's possessions as having been ordered made for the *Grande Galerie* of the Louvre. They are not listed in the 1673 inventory, but payments for them had begun in 1669. Ninety-two are described and one more is given a number (36), but is said not to have been made by that date. Another (77) was given away in 1682 and replaced in 1683. Five replacements for carpets from the set given away by the king are listed in an addition to the inventory of 1685, and four more of the same type are recorded as having been made to be used as presents to ambassadors. There were thus 102 or 103 of these carpets in

all. Forty-three have landscapes in the medallions at the ends and forty-four have bas-reliefs; the original intention would seem to have been to alternate the two types, as, indeed, they are listed in the inventory (Jarry, *op. cit.*, p. 73). The carpets did not long remain on the floor of the Grande Galerie, as in 1697 a number of large models of French towns were installed there, and the carpets were removed to the Garde Meuble. The *Journal du Garde Meuble* records that six were sent to Versailles in 1724 for temporary use in the chapel. The *Inventaire général des Meubles de la Couronne* of 1775 lists only fifty-nine, most of them then in Paris. Some were sent to Versailles in 1789 to decorate the room where the nobility and clergy were meeting as part of the states-general (Jarry, *op. cit.*, p. 78).

The 1681 inventory description corresponds to the Kress carpet closely, except that both medallions are said to represent Fame. In the 1775 inventory, no. 179 (this piece) was noted as being in Paris, and in 1797 it was one of forty-four carpets bought from the Revolutionary Government by the 'citizens' Bourdillon, Raimond, and Co., a firm of dealers. (This information has been kindly supplied by Madeleine Jarry and Paul Verlet.)

**Comparable Examples.** The Mobilier National in Paris owns thirty-five complete, or almost complete, carpets, three much mutilated examples, and one in two pieces' (Jarry, *op. cit.*, pp. 67, 68). Of other examples in public collections, one is in the Metropolitan Museum (52.118); this is one of two carpets made between 1685 and 1697 of the same design as the eleventh in the set, which had been sent to the king of Siam in 1685. It is probably the one that was held as a possible present for ambassadors, not the one placed in the *Grande Galerie* (Guiffrey, *Inventaire général*, no. 251; Edith A. Standen, 'A king's carpet,' *M.M.A. Bulletin*, N.S. vol. XIII, 1955, May, pp. 257-265). The other replacement for the eleventh carpet is in the Henry E. Huntington Library and Art Gallery, San Marino, California; the medallion at one end has been removed and another substituted, possibly one of those originally on the eighty-sixth carpet (Guiffrey, *Inventaire général*, no. 244; Wark, *French decorative art*, pp. 73, 74).

The Huntington Gallery also owns the thirty-first carpet of the set (Guiffrey, *Inventaire général*, no. 172; Wark *French decorative art*, p. 73) and the Philadelphia Museum of Art has the sixteenth or the twenty-sixth; a fragment of the other is in the Mobilier National, Paris (Guiffrey, *Inventaire général*, nos. 157 and 167; Joan Prentice, 'A Savonnerie carpet from the Grande Galerie du Louvre,' *Burlington Magazine*, vol. LXXIX, 1941, pp. 25-27).

Waddesdon Manor, Aylesbury, Buckinghamshire, has part of the twentieth and of the fifty-seventh carpets (Guiffrey, *Inventaire général*, nos. 161 and 198; Madeleine Jarry, 'Savonnerie carpets at Waddesdon,' *Burlington Magazine*, vol. CI, 1959, pp. 259-264). The central part of the



210. Carpet (Cat. no. 60)



211. Detail from carpet (Cat. no. 60)

thirtieth carpet is in the Nissim de Camondo Museum, Paris (Guiffrey, *Inventaire général*, no. 191; Union Central des Arts Decoratifs, *Musée Nissim de Camondo*, Paris, 1960, no. 176). Portions of the eighty-seventh are in the Ephrussi-de Rothschild Museum, Saint Jean Cap Ferrat, France (*Connaissance des Arts*, no. 121, March 1962, p. 78).

Examples in private collections include the seventy-third, owned by Mr. and Mrs. Charles B. Wrightsman (Guiffrey, *Inventaire général*, no. 214) and the central portion of the ninety-first, which was given to a Danish minister in 1682, or its replacement, formerly owned by Edward T. Stotesbury, Whitmarsh, Pa. (Guiffrey, *Inventaire général*, nos. 232 or 239; *Pennsylvania Museum Bulletin*, vol. XXVIII, 1932, p. 28). The fifteenth or the thirty-fourth is in a private collection in Paris (Guiffrey, *Inventaire général*, nos. 156 and 175; Musée des Arts décoratifs, Paris, *Quatre siècles de tapis français*, 1949, no. 8). The seventy-second was formerly in the possession of a French dealer (Guiffrey, *Inventaire général*, no. 213).

**Ex Coll.** Louis XIV; French royal collections; Bourdillon, Raimond, & Co., after the French Revolution; The Dukes of Marlborough.

**Published.** Jules Guiffrey, *Inventaire général du mobilier de la couronne*, Paris, 1885, vol. 1, p. 398, no. 179. *M.M.A. Bulletin N.S.*, vol. XVIII, 1960 (May), pp. 307, 308, fig. 43.

## 61: Fig. 214

THREE PANELS FOR A SCREEN. French, first half of the 18th century. 58.75.128

**Measurements.** Height: 9 feet. Width of each panel: 2 feet 2 inches.

**Technique.** Savonnerie Manufactory, Paris. Knotted fabric, Ghiordes knot.

**Description.** The material is wool, with linen warps and wefts. There are about 120 knots to a square inch. Each panel is framed by an arbor, rising on golden vertical bars from the base to a leafy roof. At the bottom of each panel is a golden urn filled with flowers on a blue and yellow pedestal. The arbor roofs, though basically similar, are different in each panel. The background is green behind the urns and cream-colored for the rest of each panel, except for the medallions, where it is blue. On the left-hand panel, swags of flowers and fruit hang from the top of the arbor; below them is a bow of blue ribbon supporting a golden thyrsus and ewer, with bunches of grapes, a symbol of Bacchus. In the flower-encircled central medallion are a green woodpecker and an oriole. The center panel has swags of flowers hanging from the arbor roof, then a bow of blue ribbon supporting a golden flaming torch and quiver of arrows,



212-213. Details from carpet (Cat. no. 60)



214. Three panels for a screen (Cat. no. 61)

a symbol of Cupid. The central medallion has a flying magpie and a jay. The right-hand panel has swags of flowers hanging from the arbor roof, then a bow of blue ribbon supporting a golden sheaf, a wind instrument, and a sickle, wreathed with blue cornflowers, a symbol of Ceres. The central medallion has a red and a blue and yellow parrot. There are ears of wheat and poppies among the flowers in the urn at the base.

**Condition.** Some moth damage in small areas. Mounted on a modern frame.

**Artists.** The designs are probably by Jean Belin, called Jean Baptiste Blin (or Blain) de Fontenay (1653–1715), or his son of the same name (1688–1730). The elder Fontenay was a pupil of Jean Baptiste Monnoyer, whose daughter he married, and whom he succeeded as flower painter at the Gobelins manufactory in 1699. He became a member of the *Académie royale* in 1667 and had a lodging in the Louvre, working at Versailles and other royal palaces. His paintings are mostly flower and fruit pieces, often including vases. His name appears in the Gobelins accounts from 1687. He designed the King's tapestry dais and the marble mosaic pavement for the choir of Notre Dame in Paris in 1714. His son took over his post at the Gobelins after his death and made designs for tapestry borders and furniture-coverings until 1730.

The head of the Savonnerie workshop when these panels were made was probably Jacques Noinville, who held that position from 1716 to 1742.

**Comments.** Screen panels with arbors above and vases of flowers below, but with devices of the Empress Maria Theresa in the center, were woven fourteen times in 1713 and 1714. Six different central medallions, each with two birds, were substituted for these devices, probably in 1714; the descriptions of the birds include 'un geai et une pie,' '2 perroquets (1 rouge, 1 bleu et 1 jaune),' and '1 loriot et 1 pivert,' which correspond to the birds on the Kress panels. Screens using these designs were delivered to various royal palaces in 1735, 1736, 1737, and 1740. In the entry for the last delivery, the words, 'Dessin de Fontenay,' were added to the description. The manufactory was still making panels of this type in 1755. (This information has been kindly

supplied by Pierre Verlet from his research in the Savonnerie manufactory records.)

The way in which these and similar panels were originally arranged is shown on a screen in the Nissim de Camondo Museum, Paris. This consists of six leaves, each composed of two Savonnerie panels of the same design, placed back to back. It was obtained from descendants of Pierre Charles Duvivier, director of the manufactory from 1742 to 1773 (Union Centrale des Arts Décoratifs, *Musée Nissim de Camondo*, Paris, 1960, p. 43, no. 141).

**Comparable Examples.** The same basic design and several of the same motives (symbols of Bacchus and Ceres, medallions of birds, etc.) appear, somewhat differently arranged, on six Savonnerie panels in the Mobilier National, Paris (Ernest Dumonthier, *Le Mobilier National, Etoffes et tapisseries*, Paris n.d., pls. 22–24). One panel of a three-panel screen in the Swedish Royal Collection repeats the design of the Kress panel with two parrots, slightly altered (John Böttiger, *Svenska Statens Samling of väfda tapeter*, Stockholm 1898, p. 73). A four-fold screen in the Abbaye de Chaalis (owned by the Institut de France) has two panels with the design of the central Kress panel (Louis Gillet, 'Institut de France, Musée Jacquemart-André, Abbaye de Chaalis', *Les Arts*, no. 151, July 1914, p. 19). Similar screens have appeared in a number of sales. A six-panel screen in the Societé Seligmann sale, Galerie Georges Petit and Hôtel Drouot, Paris, March 9–17, May 5–9, 1914, no. 343 of the catalogue, consisted of two repetitions of the designs of each Kress panel. The design of the central Kress panel appeared on one panel of a four-panel screen in the Monsieur X (Boucheron) sale, Galerie Jean Charpentier, Paris, May 28, 1935, no. 76 of the catalogue. Ten panels of the type were in the Mme d'Yvon sale, Galerie Georges Petit, Paris, May 30–June 4, 1892, no. 673 of the catalogue. Six of these repeat the designs of the panels of the Kress screen and were in the Seligmann Collection, Paris, in 1960 (*Musée des Arts Décoratifs*, Paris, *Louis XIV, Faste et Décors* exhibition, 1960, catalogue no. 774). Three panels of a six-panel screen in the Mme. C. Lelong sale, Galerie Georges Petit, Paris, April 25–26, 1903, no. 452, repeat the central panel of the Kress screen, and one of the other panels repeats another Kress panel.



CLOCKS · BAROMETERS ·  
CANDELABRA  
AND A FIRE SCREEN



## 62: Figs. 215-219

CLOCK WITH MUSICAL MOVEMENT.  
French, about 1750. 58.75.60

**Type.** *Pendule avec boîte à musique.*

**Measurements.** Height: 30 $\frac{1}{8}$  inches. Width: 23 $\frac{3}{8}$  inches. Depth: 10 $\frac{1}{2}$  inches.

**Description.** The clock and music box are of mat and burnished gilt bronze and chased brass. The crest consists of a scrolled foliate spray flanked by branches of leaves and berries springing from under the legs of the clock case. The sides of the circular dial have elliptical openings framed by scrolls and filled with brass panels chased with openwork floral motives backed with green damask, above shaped panels of gilt bronze reticulated motives. The circular glass lens is framed by a plain moulded gilt bronze bezel, while the dial is set in an asymmetrical crimped and goffered collar of gilt bronze. The dial is of white enameled metal painted in black with a circle of minutes, marked with Arabic numerals at intervals of five minutes, outside an hour circle of Roman numerals, and the hands are of brass, chased with *rinçaux*. The pendulum swings in the hour-glass-shaped space below the dial and is shielded on the front by a pane of glass. The front apron of the clock is chased with a scrolled foliate cartouche, and the legs consist of foliate double C-scrolls. A panel of brass chased with openwork foliate motives forms the back of the clock, set in a frame of scrolling foliate motives. A door framed by a plain gilt bronze moulding opens in this panel by means of a knob, permitting access to the back of the clock movement. The clock stands on a gilt bronze music box, its top chased to resemble a patch of landscape with a low flowering plant and a tree trunk. The sides of the music box converge slightly to the front and have shaped openings framed by scrolling trails of leaves containing openwork brass panels of floral motives backed with green damask. The front panel of the box is hinged on the lower edge and provided with a lock at the top. The shaped frame of this panel is chased with two scrolling leaves on top and encloses a gilt bronze tasseled trophy of a bagpipe, a flute, and an oboe, against an oak and acorn branch, set on an openwork brass ground of floral motives backed with green damask. The back panel of the music box is also hinged and opens by means of a knob at the top. The shaped gilt bronze frame of this panel is chased with a shell motive and leaf sprays in the center of the lower edge, and a triple leaf motive in the center of the top edge; the frame encloses an openwork brass panel of floral motives backed with green damask. The gilt bronze lower edges of the apron are chased in the center with scrolling shell motives on four sides of the music box. The joined stiles and feet consist of triple C-scrolls chased with leaf sprays. The musical movement in the music box is

composed of a set of steel bells struck by hammers tripped by a revolving drum. A rod which releases the musical movement passes from the clock through the tree trunk on top of the box.

**Condition.** The incised inscription on the hinged panel of the back of the music box (see SIGNATURE AND MARKS) which alludes to Mme. de la Vallière and Louis XIV, has no relevance to the clock and may have been added in the nineteenth century in an effort to enhance its value with historical associations.

**Signature and Marks.** The dial is signed MARTRE A BORDEAUX in black enamel, and the back plate of the clock is incised with the inscription 'Martre A Bordeau No 37' (fig. 218). The name DUMONT is impressed with a fleur de lys mark into the metal under the gilding behind the spray on the crest of the clock (fig. 215). The name DUMONT appears again on top of the music box under the clock, and fleur de lys marks occur again on the back edges of the clock case behind the dial, and on the front and back edges of the music box. An inscription is incised on the lower edge of the hinged panel at the back of the music box: 'Louise Francoise de la Baume le Blanc Louis XIV Mad. la Duchesse de la Vallière Mar 19. 1670' (fig. 219, see CONDITION).

**Artists.** Nothing is known of the Bordelais clockmaker Martre, whose name appears on the movement of this clock, or of the bronze caster Dumont, who signed the gilt bronze. Some similar clock cases exist signed by Dumont, with movements signed by other clockmakers (see COMPARABLE EXAMPLES).

**Comments.** An ordinance was passed on May 26, 1751, enjoining Parisian master bronze casters to mark their works and to register these marks with the officers of the guild, as a means of enforcing the privileges of guild members (*Histoire Générale des Arts Appliqués à l'Industrie, Le Mobilier au XVIIe et au XVIIIe Siècle*, by Emile Molinier, Paris, n.d., p. 110). The works of French gilt bronze casters are not usually signed and Dumont may have signed the case of this clock while this ordinance was still in effect.



215. Signature on the clock (Cat. no. 62)



216. Back of clock with musical movement (Cat. no. 62)



217. Clock with musical movement (Cat. no. 62)



218. Back plate of the clock with incised inscription (Cat. no. 62)



219. Lower edge of the hinged panel at the back of the music box with incised inscription (Cat. no. 62)

**Comparable Examples.** A similar gilt bronze and brass clock with a musical movement, the crest consisting of a reclining female figure, the leaf and berry branches on the sides of the clock replaced by clusters of flowers, and the pendulum housing set with a gilt bronze trophy of musical instruments, was sold from the collection of M. B. Kotschoubey, at the Hôtel Drouot, June 13-16, 1906, no. 354; the dial of this clock is signed 'Gudin, à Paris'. Another somewhat similar clock and music box, the dial signed 'CHARLES BALTAZAR A PARIS', and the gilt bronze signed by Dumont was sold from the collection of Baroness von Seidlitz at the Galerie Charpentier, Paris, June 26-27, 1951, no. 159, and a third similar example with a crest in the form of a *putto*, the dial signed 'BAILLY L' AINE A PARIS' and the gilt bronze signed by Dumont was published in an unidentified collection ('Von der Sonnenuhr zur Pendule Louis XV', by J. Otto Scherer in *Alte und Neue Kunst*, vol. 9, no. 4, 1958, p. 17).

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Exhibited.** Metropolitan Museum of Art, New York, Eighteenth Century Design Exhibition, January 19-May 2, 1960.

**Published.** James Parker, *M.M.A. Bulletin*, May, 1960, pp. 305, 306.

### 63 : Figs. 220-222

WALL CLOCK-THERMOMETER AND MATCHING BAROMETER-THERMOMETER. French, 1764-about 1770. 58.75.58-59

**Type.** *Pendule et thermomètre en cartel. Baromètre et thermomètre.*

**Measurements.** Clock. Length: 40½ inches. Width: 11 inches. Depth: 3¾ inches. Barometer. Length: 40¾ inches. Width: 11 inches. Depth: 3¾ inches.

**Description.** The wall clock and matching barometer are of oak, painted black on the back of the clock, faced with gilt bronze and porcelain plaques. A gilt bronze heart motive finial surmounts each case, supporting a bowknot that ties the ends of two cornucopias, their curving horns crossing above the clock and barometer dials, framing an oval porcelain plaque. The cornucopias open in triple leaf motives on both sides above the dials, and peaches and pears with grape clusters and leaves spill from their mouths. The circular glass lenses of the clock and barometer dials are each set in a mat and burnished laurel leaf and berry bezel within a beaded guilloche moulding. The clock and barometer dials are of white enameled metal marked in blue and black enamel. The dial of the clock is marked with a circle of minutes, each interval of five minutes indicated by an Arabic numeral, outside an hour circle similarly indicated,

and the barometer dial is marked with the numbers 27, 28, 29 and the weather indications: 'TRÈSSEC, BEAU-FIXE, BEAU-TEMPS, VARIABLE, PLUI OU VT, GRANDE-PE, TEMPÊTE.' The hands of the clock and pointer of the barometer are of blued steel wrought with openwork motives. A gilt bronze gadroon motive conforms to the lower segments of each round dial above a shaped Sèvres porcelain plaque framed by a gilt bronze leaf motive moulding. Below this, the shaped oblong thermometer dial of the clock is of white enameled metal painted with a blue enameled border, temperature indications from one hundred and twenty-five degrees to zero degrees, and English inscriptions: 'THERMOMETER, FAHRENHEIT, Fever heat, Blood heat, Summer heat, Temperate, Freezing.' The corresponding white enameled metal thermometer dial of the barometer is painted with a blue border and gray temperature indications from forty-one degrees above zero to thirteen degrees below, and French inscriptions: 'THERMOMÈTRE, SELON RÉAUMUR, Paris 1793, Vers à Soie, Tempéré, Glace, Paris 1740.' Both thermometer dials are set in mat and burnished gilt bronze leaf motive mouldings flanked by falling laurel leaf and berry clusters. The lower edges of the clock and barometer are finished with mat and burnished gilt bronze pendants, each consisting of a projecting tasseled leaf motive moulding above a shaped Sèvres porcelain plaque framed by a leaf motive moulding terminating in a leaf motive and berry cluster.

**Porcelain Plaques.** Three porcelain plaques lend colorful embellishment to the clock through their pictorial decoration and their green and gold borders. An oval medallion above the dial depicts a cloud-borne cherub clasping a large telescope to his left shoulder. Immediately below the dial is a scalloped panel painted with a cherub seated in a woodland setting, measuring distances upon an astrolabe; a chart and a spyglass lie on the ground before him (fig. 222). In the pendant below the thermometer is a shaped plaquette showing a winged hourglass sailing upon a cloud.

The first of these plaques is to be regarded as a replacement. The green border does not match those of its companions; the gilding is coarsely and mechanically tooled; and the painting of the figure conveys the sentimentalized softness and sweetness of delineation which bespeak nineteenth century workmanship. This panel is unmarked.

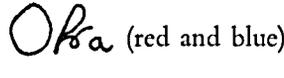
The largest plaque carries the interlinked L's of Sèvres accompanied by the initials K and L. In interpreting these inscriptions, there is a possibility of confusion resulting from the apparent interchange of the letters designating the year and the decorator. Normally the letter within the crossed L's is a symbol for the date, while that outside the L's identifies the decorator. In this instance, the style of the painting is so clearly that of Dodin that we must conclude that a mistake was made in the marking. Dodin's device, a

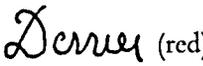
K, occupies the center of the factory mark, where under other circumstances it would mean 1763. A Roman L below the Sèvres mark is apparently intended as the date letter, for 1764; as a decorator's mark, this could only apply to Denis Levé (1754–1805), who is not known as a painter of figures. Therefore we credit the painting to Dodin and interpret the date as 1764.

It may be added that the panel's underside reveals that it was adapted from an oval dish, the foot-ring of which has been almost totally ground away to permit the porcelain to lie within the shallow recess cut into the wooden case.

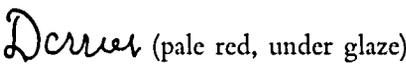
The hourglass plaquette at the base is of unmarked Sèvres; it is strongly in the manner of Dodin, as illustrated in its 'signed' counterpart in the matching barometer, the subject of which is a carrier pigeon delivering a note.

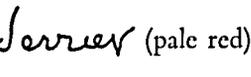
The barometer is fitted with plaques conforming in shape and subject matter to those of the clock. The tooling of the gilt borders displays a fine free-hand quality, but does not correspond in design to that of the preceding examples. All three panels are rather fully marked, as follows:

(Top)  (blue) 

 (red)

(Center)  (pale blue)  (blue)



(Bottom)  (blue) 

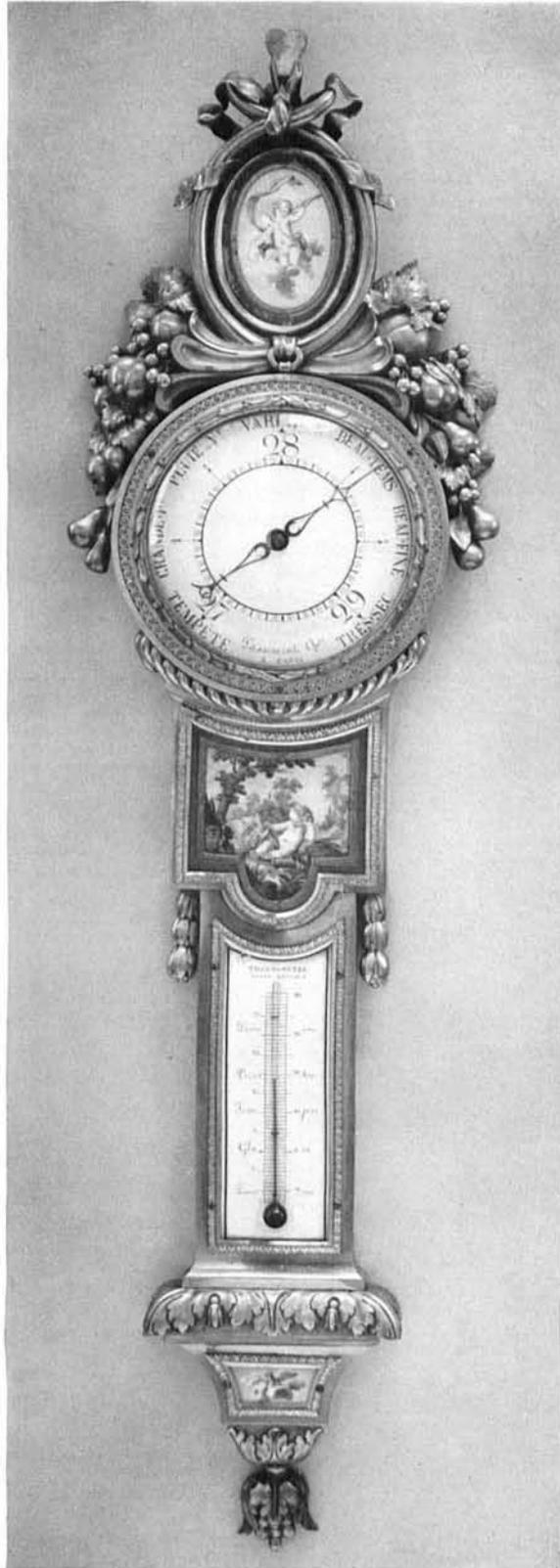
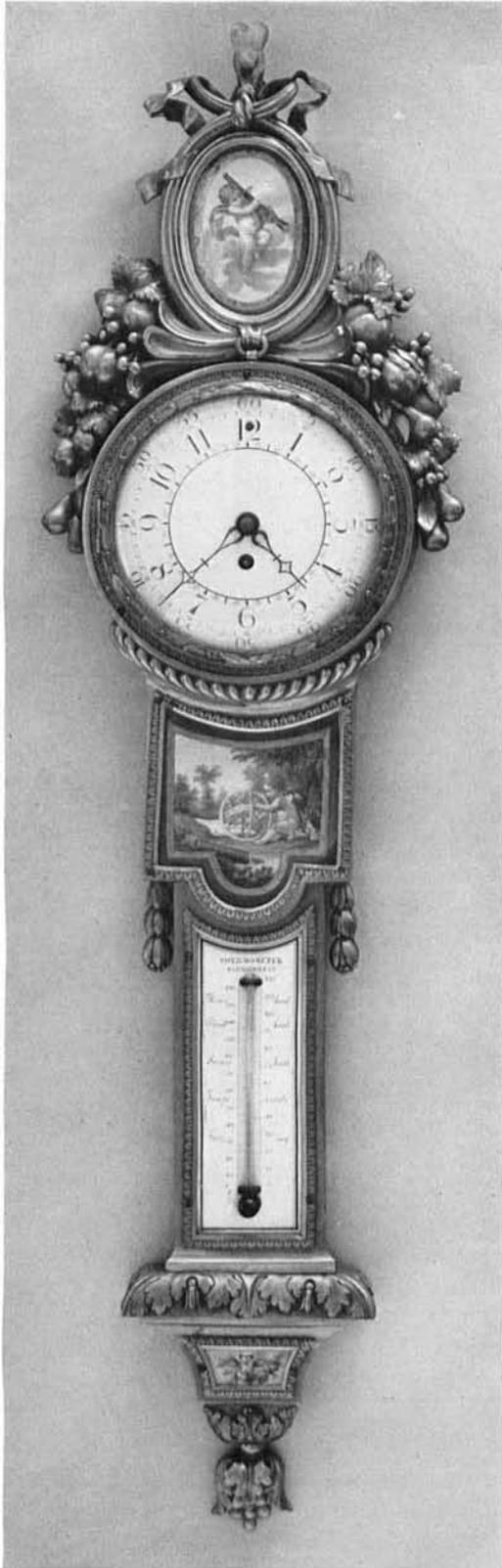
The astronomical theme chosen for all six panels on the clock and barometer is explained in the text of an open book propped behind the astrolabe in the principal barometer panel. It reads 'PASSAGE de Venus sur le disque du . . . Juin 1769'. The missing words are cut off by the interposition of the astrolabe. The transit of Venus is a rare astronomical event which occurred twice in the eighteenth century, in 1761 and 1769, and was not to be repeated for over a hundred years. These two appear to have caused great excitement in French scientific circles, as they were expected to provide greater accuracy in measuring the distance between the earth and the sun. The inscription obviously refers to the second transit of Venus. The subject of the closely related panel on the clock, while carrying no inscription, must by virtue of its datemark – 1764 – be an allusion to the earlier phenomenon. Thus between them the clock and the barometer record both eighteenth century transits.

**Condition.** The date 1793 inscribed on the Réaumur

thermometer dial of the barometer may be a later addition or may indicate that the dial itself is a replacement.

**Signature and Marks.** Signed on the low edge of the barometer dial 'Passemant Opien A PARIS', for Claude-Siméon Passemant. On the front plate of the clock movement are the scratched inscriptions 'Cleaned by G. Boakes 26-10-1890', and 'G. F. Imes 9-98'.

**Artists.** Claude-Siméon Passemant, whose name is misspelled on the dial of the barometer, was an inventor who bore the title of *ingénieur du Roi*. He was born in Paris in 1702 and was destined for a legal career, but completed instead an apprenticeship which fitted him for the position of *marchand boutonniier*, or button salesman. In 1733 he married Marie-Louise Ollivier, to whom he relegated the duties of his shop, on the rue de la Monnaie at the sign of the golden apple, in order to devote himself to scientific experiments. In 1748 he was granted a pension of one thousand *livres* and a lodging in the Louvre in return for services rendered the crown. In 1749 an astronomical clock designed by him and executed by the clockmaker Dauthiau was presented to the Académie des Sciences, and later given to Louis XV at the Château de Choisy. After a new gilt bronze case was made for the clock by the bronze casters Jacques and Philippe Caffieri, it was installed in 1754 in the *cabinet du Roi* at the Château de Versailles, which thereafter took the name of *cabinet de la pendule*. This extraordinary clock with an orrery was signed 'Inventée par Passemant, exécutée par Dauthiau', and excited much admiration at Versailles, augmenting Passemant's reputation. It was displaced at the time of the Revolution, but restored to Versailles in 1829. Another clock with a terrestrial globe and planisphere was commissioned from Passemant by Joseph-François Dupleix, governor of Pondicherry, as a gift for an Indian potentate. This clock never reached India, and is now exhibited in the *cabinet de la pendule* at Versailles. ('Sur Deux Pendules de Passemant du Musée de Versailles' by Gina Ciancioni, in *Archives de l'Art Français*, new period, vol. 22, 1950–1957, pp. 179–186). In addition to clocks, Passemant also devised microscopes, telescopes and barometers, which were to be seen at his workshop in the artisans' quarters of the Louvre. In October 1767 he delivered two barometers, one of which was designed for use at sea, to Louis XV at the Château de Bellevue, and he also made a barometer-thermometer for Madame du Barry (see COMPARABLE EXAMPLES). Passemant wrote treatises on microscopes and telescopes and on optics, thereby qualifying as an 'Opticien' (see SIGNATURE and MARKS), and devoted the years from 1765 until he died to schemes for making the river Seine navigable by ocean-going vessels as far as the city of Paris. After his death on November 6, 1769, his workshop at the Louvre was managed by a brother-in-law and one of his workmen called Nicollet. Passemant's name on the dial of the barometer indicates that the works



220-221. Wall clock-thermometer and matching barometer-thermometer (Cat. no. 63)

were made in his shop. The barometer case was executed elsewhere probably after 1769, the date painted on one of its porcelain plaques, and consequently after Passemant's death.

**Comments.** In the second half of the eighteenth century, the Réaumur and Fahrenheit temperature scales were both in use. The Réaumur scale prevailed in France, while the Fahrenheit scale was widespread in England, Holland and Germany. The dates marked on thermometer dials refer to years when extremes of heat or cold occurred. The inscription 'Vers à Soie' on the thermometer dial of the barometer is an allusion to the degree of heat at which silk worms were raised.

**Comparable Examples.** Madame du Barry owned a similar barometer-thermometer by Passemant, delivered to her by the dealer Simon-Philippe Poirier on December 20, 1769, and described among her furnishings at the Château de Versailles: '... un baromètre et un thermomètre de Passemant, montés très-richement en bronzes dorés d'or moulu, et ornés de trois plaques de porcelaine de France, à enfants en miniature.' A trace of it may be found in a posthumous inventory of her effects at the villa of Louveciennes near Versailles, drawn up on February 10, 1794: 'No. 26. Un baromettre et termomettre avec cartouches à figures de porcelaine de Sèvres' ('Deux Mobiliers d'Autrefois', by Édouard de Beaumont in *Gazette des Beaux-Arts*, 2nd period, vol. 5, 1872, pp. 133, 137 footnote). No indications have come to light identifying the barometer at the



222. Porcelain plaque on the barometer, Cat. no. 63)

Museum as the former property of Madame du Barry. Two similar examples of barometer-thermometers signed by Passemant are known. The first example, set with three turquoise-bordered porcelain plaques, the subjects of the lower two of which resemble the subjects of the corresponding plaques on the Museum's barometer, was sold from the collection of Mortimer L. Schiff at Christie's, June 22, 1938, no. 47. Both the barometer and the thermometer dials of this instrument are signed by Passemant, and the barometer dial is dated November 22, 1768, while the thermometer dial is dated 1774. The other example was sold from the collection of Brigadier-General R. J. Cooper at Christie's, October 30, 1947, no. 99, and now belongs to M. R. J. Grog, Paris. This barometer is set with three porcelain plaques painted with turquoise borders and meteorological subjects, and is also signed by Passemant on both the barometer and thermometer dials; the thermometer dial bears the dates 1709, 1740, 1755, 1768 and 1776. There is furthermore a similar barometer-thermometer at a New York dealer's, set with three copper plaques painted with vignettes of cupids, its dial signed CARCANY OPTICIEN DU ROY.

In addition to these barometer-thermometers, there is a series of barometers and wall clocks, each set with two porcelain plaques, shorter than the Museum's examples but with comparable gilt bronze decoration. A barometer of this sort, with dissimilar porcelain plaques, its dial signed PASSEMANT AU LOUVRE, is in the Jones Bequest at the Victoria and Albert Museum. It measures twenty-six inches in height, and its decoration terminates in a gilt bronze scrolled pendant below the shaped plaque under the round dial. A similar barometer, the dial also signed PASSEMANT AU LOUVRE, is in the collection of Mrs. James de Rothschild, Waddesdon Manor, Buckinghamshire. The two porcelain plaques of this barometer, which are not marked with date-letters, are painted with green borders and resemble the two upper plaques of the Museum's clock. A similar barometer, its dial signed PASSEMANT AU LOUVRE, was sold with a matching wall clock signed 'Etn. Lenoir à Paris' at Christie's, April 20, 1961, no. 49. Both barometer and clock are set with plaques painted with turquoise borders and subjects resembling those on Mrs. de Rothschild's barometer. Another barometer and matching wall clock with dissimilar porcelain plaques was sold from the collection of Robert Hoe, American Art Galleries, New York, March 1, 1911, no. 2817. The dial of this barometer is signed LEPAGE A PARIS, and of the clock LEPAUTEH DU ROY A PARIS.

The upper plaque of the barometer at the Museum is painted with a *putto* looking through a telescope and resembles the painting on a similar green-bordered plaque set in the crest of a table clock, its dial signed by Louis Montjoye, at the Rijksmuseum, Amsterdam. This comparable plaque bears a date letter for the year 1776 and the marks of the painter Dodin and the gilder Chauveaux *ainé*.

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Exhibited.** 25 Park Lane, London, Three French Reigns Loan Exhibition, February 21–April 5, 1933 (no. 445 of the catalogue).

**Published.** Carl C. Dauterman and James Parker, *M.M.A. Bulletin*, May, 1960, pp. 282, 284.

64: Figs. 223–225

CLOCK. French, about 1770.

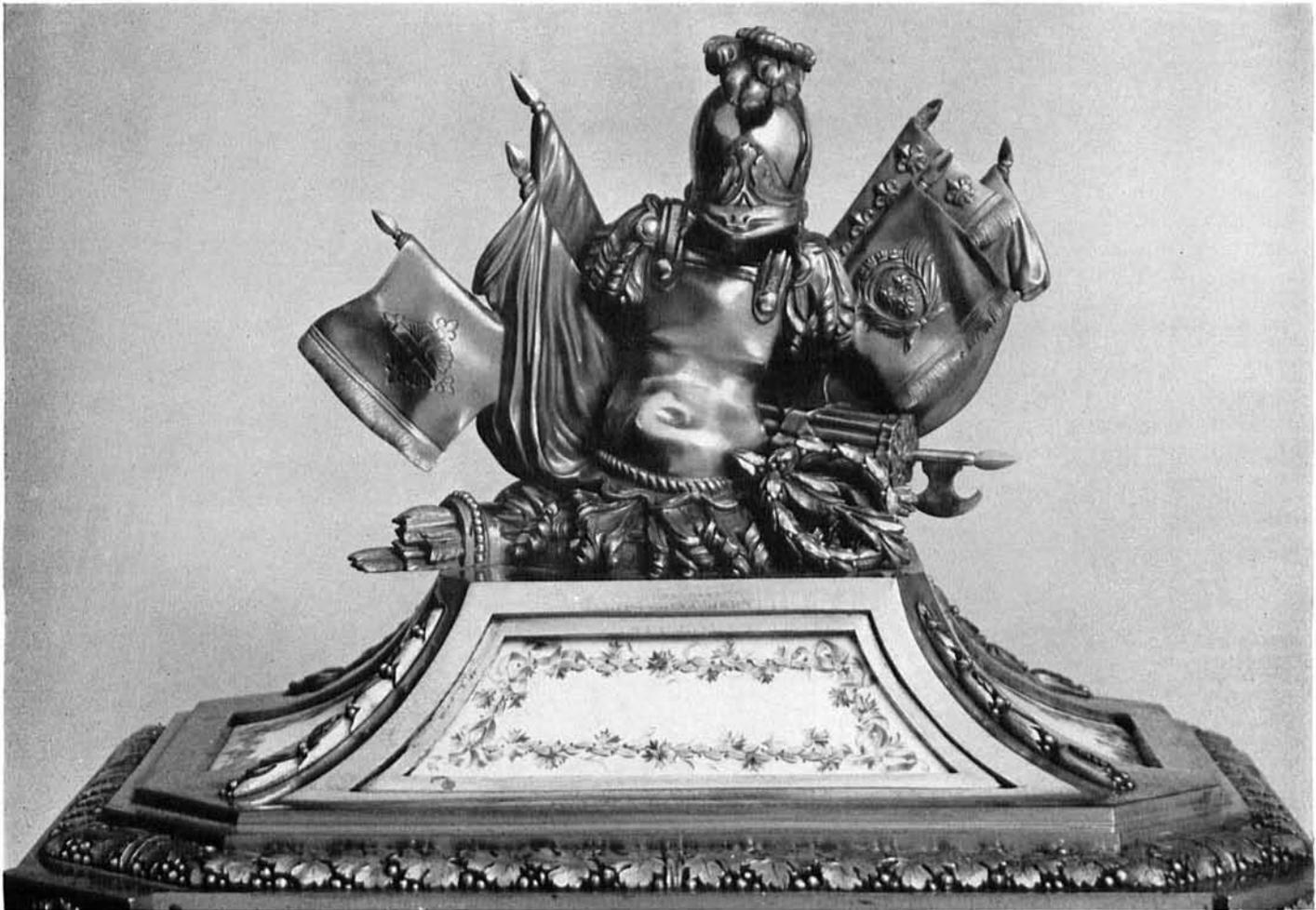
58.75.62

**Type.** *Pendule.*

**Measurements.** Height:  $23\frac{5}{8}$  inches. Width:  $13\frac{3}{4}$  inches. Depth:  $9\frac{1}{2}$  inches.

**Description.** The clock is of mat and burnished gilt bronze set with Sèvres porcelain plaques. The gilt bronze crest is a trophy consisting of a helmet and cuirass, a panoply of six banners with heraldic devices, a laurel wreath, a fasces, and a quiver of arrows. This trophy rests on a gilt bronze shaped

platform chased with falling clusters of laurel leaves and berries at the four corners, each of its four sides set with a shaped Sèvres porcelain plaque. Below the platform a mat and burnished gilt bronze moulding of grapes and vine leaves extends along the four top edges of the clock. A gilt bronze leaf and bead moulding extends along the front of the clock under the projecting top, and is repeated on the sides and back. The front and back stiles are canted and the front stiles under the top are set with oval rosettes above voluted acanthus leaf capitals, each hung with a garland of flowers and fruit, and beaded voluted acanthus leaf bases; the back stiles are set with recessed sprays of laurel leaves and berries. The oblong panel of the front of the clock is set on each side above the dial with a spandrel-shaped Sèvres porcelain plaque in a plain moulding, while a single shaped Sèvres porcelain plaque in a similar moulding is set into the panel below the dial. The circular glass lens of the clock is framed by a gilt bronze bezel chased with beaded and striated mouldings. The dial is of white enameled metal, marked with concentric circles of minutes, days of the



223. Gilt bronze crest of the clock (Cat. no. 64)



224. Porcelain plaque on the clock (Cat. no. 64)

month, hours, and days of the week. The Roman numerals of the hours, the numbers indicating the quarter hours, and the dots for the minutes are painted in black enamel, the abbreviations for the days of the week and the numbers of the days of the month in violet, while a dot and triple leaf motive of ruby-colored enamel marks each interval of five minutes. The brass hour and minute hands are chased with openwork motives and the steel pointers for the day of the week and the day of the month are wrought with interlaced motives. Each side of the clock is set with a circular Sèvres porcelain plaque between two shaped plaques in plain gilt bronze mouldings. The back of the clock is equipped with a circular glass lens in a gilt bronze bezel with a striated motive moulding set in a plain oblong gilt bronze panel with recesses corresponding to the three Sèvres plaques of the front. The projecting gilt bronze base is rounded on the front corners, canted on the back corners, and its top edge is set with a beaded moulding and a quarter-round egg and leaf motive moulding extending along the four sides of the clock. The front of the base is set in the center with a recessed motive of trails of berries and vine leaves and two cornucopias of flowers and fruit, their scrolled foliate ends tied together, flanked on the rounded corners by recessed gar-

lands of berries and vine leaves, repeated on the sides of the base. The canted corners of the back of the base are set with square rosettes which flank a plain gilt bronze panel. The clock stands of four mat and burnished gilt bronze grooved cylindrical feet.

**Porcelain Plaques.** The case is inset with a total of twelve Sèvres plaques, all without marks or inscriptions of any kind. Their military motives, akin to those of vases nos. 45a-b and 46 suggest a tentative date of 1765 to 1770. The martial allusions in all probability refer to the recently concluded Seven Year's War (1756-1763), which gave rise to a demand for military scenes at Sèvres. The painter most frequently associated with such subjects was Morin.

**Signature.** None.

**Comments.** Because of the military cast of its decoration, this clock may have been made for a *salon de guerre*, or room ornamented with military themes. The coats of arms on the banners of the crest are inventions and have no heraldic significance.

**Published.** Carl C. Dauterman and James Parker, *M.M.A. Bulletin*, May, 1960, pp. 283, 284.



225. Clock (Cat. no. 64)

## 65: Figs. 226-228

NEGRESS CLOCK with musical movement.  
French, about 1785. 58.75.127

**Type.** *Pendule Nègresse.*

**Measurements.** Height: 29 inches. Width: 16¼ inches.  
Depth: 9 inches.

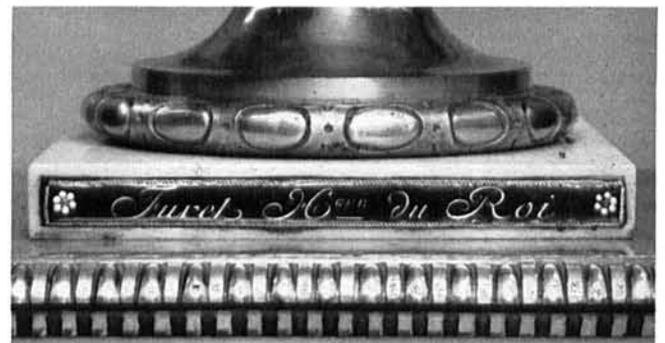
**Description.** The clock is of black and white marble, enameled bronze, and mat and burnished gilt bronze. The negress wears a gilt bronze turban, gathered in a knot behind and falling in fringed folds, set on the front with a spray of a flower sprig, two plumes and a feather sheaf, tied with a bow knot on the band of the turban which is chased with oval beads and lozenges in relief. To each of the negress's ears is attached a gilded wire filigree ear-ring consisting of two ovals, banded around the middle, and hung with a ball pendant. The negress's face is painted with brown enamel, the lips and corners of the eyes with red, and the teeth and whites of the eyes with white, while the brown irises and black pupils are of glass paste, and a mechanism permits them to drop and the hour and minute indicator wheels to rise in their places (fig. 228); this mechanism is set in motion by pulling the negress's left ear-ring. The vertical hour and minute wheels are painted in black enamel with the hours and minutes marked in white. The Roman numerals of the hours can be read in the negress's right eye, while the Arabic numerals of the minute wheel, which is graduated at intervals of two minutes, appear in her left eye. A string of gilt bronze beads falls from the back of the negress's turban, crosses her right shoulder, and meets a garland of roses and rose leaves, morning glories, lily of the valley, pinks, and primroses, which passes across her left shoulder. Her gilt bronze robe falls from one shoulder, its neck line trimmed with fur and its sleeves with fringe. A gilt bronze tasseled bow and tapering fur-lined quiver are crossed on her back. The bust is placed on a gilt bronze hourglass-shaped pedestal with a crimped collar, and egg and guilloché moulding around the base. A square white marble plinth below this pedestal is fitted on the front with a rectangular plaque painted in blue enamel with a twisted rope motive border painted in gold enamel, and two rosettes with white petals and ruby-colored centers flanking the name of the clockmaker in gold. This plinth rests on a gilt bronze projecting platform, the edges trimmed on the front and sides with a shaped rib and tongue motive moulding, chased on the front corners with leaves. Below this platform another square white marble plinth is flanked by two plain gilt bronze platforms each occupied by a gilt bronze seated winged *putto* holding a fragment of a bell-flower garland. Below this plinth and divided from it by a gilt bronze torus moulding a rectangular white marble block forms the front of the music box, set with a gilt bronze

plaque chased in low relief with a vignette representing a hunting party of four *putti*, one wearing a horn and holding a falcon, while two others carry a litter piled with oak leaf sprays and dead game. Two flanking recessed rectangular tiles of white marble on the front of the clock are framed by plain gilt bronze mouldings and set with gilt bronze motives each consisting of a vase of fruit and flowers, its handles draped with beaded swags, supported on two flanking acanthus leaf and flower *rinceaux* from which spring flaming torches. Each side of the music box is set with a gilt bronze panel consisting of Mercury's winged cap above a caduceus to which two flanking sprays of laurel leaves and berries are tied, against a perforated ground framed by a plain rectangular moulding. The back of the music box consists of a gilt bronze rectangular perforated panel hinged on the lower edge and provided with a catch on top. The lower edge of the music box is finished on the front and sides with a gilt bronze stepped moulding, its top edge chased with an S-curved band of acanthus leaves and leaf sprigs. The tiered base of the clock consists of a block of white marble overlapped by one of black marble, its top edge set on the front and sides with a tubular gilt bronze striated moulding. The six cylindrical gilt bronze feet are chased with striated and twisted rope motive mouldings. The musical movement in the music box consists of a miniature bellows and pipe organ played by keys which are tripped by a revolving drum. A rod which releases the musical movement passes from the bust of the negress through the pedestal to the music box below.

**Condition.** The negress's right ear-ring may originally have been connected with a coupling which released the musical movement, as described in the *Mémoires Secrets* (see COMPARABLE EXAMPLES), but this mechanism is now missing. The brown enamel of the negress's face and neck has flaked, revealing patches of bronze underneath.

**Signature.** Signed in gold enamel 'Furet Hger du Roi' on the blue enameled metal plaque fitted to the front of the marble plinth below the negress's pedestal (fig. 226).

**Artists.** Jean-Baptiste-André Furet, who signed the enamel plaque on the front of the clock was the son of a clockmaker



226. Signature on the negress clock (Cat. no. 65)

and one of a number of clockmakers with the name of Furet working in Paris in the eighteenth century. He was admitted to the clockmakers' guild as a master on November 18, 1746, and was cited in 1758 as clockmaker to the king: 'horloger ordinaire du roi pour sa bibliothèque.' He lived on the rue Saint-Honoré at an address given as 'vis à vis le Grand Conseil', and his death is recorded on April 7, 1804 at 236 rue Saint-Honoré, probably the same address. On July 4, 1784 he put on view a negress clock, a clock in the shape of a bird cage, and another in the shape of a terrestrial globe, which excited interest among Parisian *amateurs*, and were commented upon in Bachaumont's *Mémoires* (see COMPARABLE EXAMPLES). He worked with François-Louis Godon, clockmaker to the court of Spain, and a clock now in the Palacio Real, Madrid, is signed on the dial with the names of both clockmakers (see COMPARABLE EXAMPLES).

**Comments.** A document detailing the sale of the negress clock formerly in the French royal collection to the dealer Lajarre in 1797 records an elliptical glass vitrine, with doors for winding, which accompanied the clock, and was probably originally made for it ('On Peut Encore Lire l'Heure dans les Yeux de la Nègresse de Marie-Antoinette', *Connaissance des Arts*, no. 49, March, 1956, p. 65). The Museum's clock may have been provided with such a vitrine, which would have served to keep dust out of the works and perhaps to prevent breakdowns which frequently beset clock movements in the eighteenth century.

**Comparable Examples.** The clock exists in several versions. One was shown to an interested French public by Furet in 1784, and was commented on in Bachaumont's *Mémoires* under the entry for July 4th of that year: 'On va voir chez M. Furet horloger, trois pendules de sa composition très curieuses. La première représente une Nègresse en buste, dont la tête est supérieurement faite. Elle est historiée très-élégamment & avec beaucoup de richesses & d'ornements. Elle a, suivant le costume, deux pendeloques d'or aux oreilles. En tirant l'une l'heure se peint dans l'oeil droit & les minutes dans l'oeil gauche. En tirant l'autre pendeloque, il se forme une sonnerie en airs différents, qui se succèdent.' (*Mémoires Secrets pour Servir à l'Histoire de la République des Lettres en France depuis MDCCLXII jusqu'à nos Jours* . . . by L. P. de Bachaumont and others, London, vol. 26, 1786, p. 78). This clock presumably entered the French royal collections, for accounts of crown expenditures list a payment to Furet of 4000 livres in July, 1784. In 1796, after the collapse of the monarchy, a clock of this description was transferred from the *Garde-Meuble* of the former royal family to a clockmaker called Richard for repairs, prior to its sale in 1797 to a dealer called Lajarre ('On Peut Encore Lire l'Heure dans les Yeux de la Nègresse de Marie-Antoinette', *Connaissance des Arts*, no. 49, March, 1956, pp. 64-65). This clock may now be identified with a clock in a private

collection in Paris, its movement signed by Furet, Godon, and the repairer Richard. This version differs in several details from the clock at the Museum: the negress's bust is provided with plain ring ear-rings, and the Arabic numerals of the hours and minutes which show in her eyes are painted in black on a white ground, while the enameled plaque with Furet's name is missing, the projecting marble front of the music box is set with a gilt bronze plaque of dissimilar *putti*, and the feet are of different shape. Another version of the clock is at Buckingham Palace, London, originally acquired by the Prince Regent in the late eighteenth or early nineteenth century for his residence at Carlton House ('Some Royal French Furniture in the English Royal Collection', by F. J. B. Watson in *The Connoisseur Coronation Book*, London, 1953, pp. 69-71, and *Buckingham Palace, its Furniture, Decoration & History*, by H. Clifford Smith, London, 1931, p. 207, fig. 249). This version also resembles closely the example at the Museum, but is not signed by Furet, the back plate of the movement bearing the inscription 'Lepine Hger du Roy A Paris 1790'. Besides lacking the enameled plaque, this clock differs in detail from the subject of this entry: the negress's bust lacks the string of gilt bronze beads over her left shoulder, a similar string appearing in the spray of the turban, and her ears are hung with plain stud and tear-drop ear-rings, while the feet of the clock are of slightly different shape. Parts of the gilt bronze decoration of this clock were cleaned and re-gilded in 1807 by the London firm of Vulliamy when the movement was repaired. A fourth version of the negress clock belongs to Mrs. Herbert A. May of Washington D.C.; the movement of this clock is unsigned, the bust lacks a string of beads, the numerals are painted in white on a black ground, and the gilt bronze pedestal and feet are different. A fifth and presumably later version exists in another private collection in Paris, its movement signed by Antide Janvier (*Connaissance des Arts*, no. 3, May 15, 1952, p. 43).

A clock in a private collection in Paris consists of a *bleu-de-roi* Sèvres porcelain vase with horizontal hour and minute bands resting on a marble music box resembling the music box of the Museum's clock. The corresponding white marble block in the base of this clock is set with an enameled label inscribed 'Furet Hger du Roi', identical to the enameled label on the plinth of the Museum's clock.

A large black and white marble and gilt bronze clock in the Palacio Real, Madrid, its dial signed 'Furet & Godon Hrs du Roy A PARIS', is set with gilt bronze mounts and *putti* holding garlands, bearing a general resemblance to the gilt bronze of the Museum's clock (*Illustrated Guide to the Royal Palace of Madrid*, by Felipa Niño Mas and Paulina Junquera de Vega, Madrid, 1956, p. 62, fig. 50).

**Ex Coll.** Léopold Double; the Marquis de Lambertie; C. Ledyard Blair.

Léopold Double's collection was sold at his house, 9 rue



227. Negress clock with musical movement (Cat. no. 65)



228. Negress clock showing the time (Cat. no. 65)

Louis-le-Grand, Paris, May 30–June 4, 1881. The Museum's clock is described under entry no. 274 of the sale catalogue, identified by 'une plaque d'émail à fond bleu (qui) porte le nom de *Furet, horloger du roi*'. At the time of the sale, the negress's bust bore a medallion with a cipher 'exécuté en roses'. This may have been a medallion of rose diamonds set into the bow knot of the negress's turban, which shows in an old photograph of the clock.

**Exhibited.** French and Company, 978 Madison Avenue, New York, Opening of the New Galleries Exhibition, October 725, 1958 (no. 9 of the catalogue).

**Published.** James Parker, *M.M.A. Bulletin*, May, 1960, pp. 304, 306, 307.

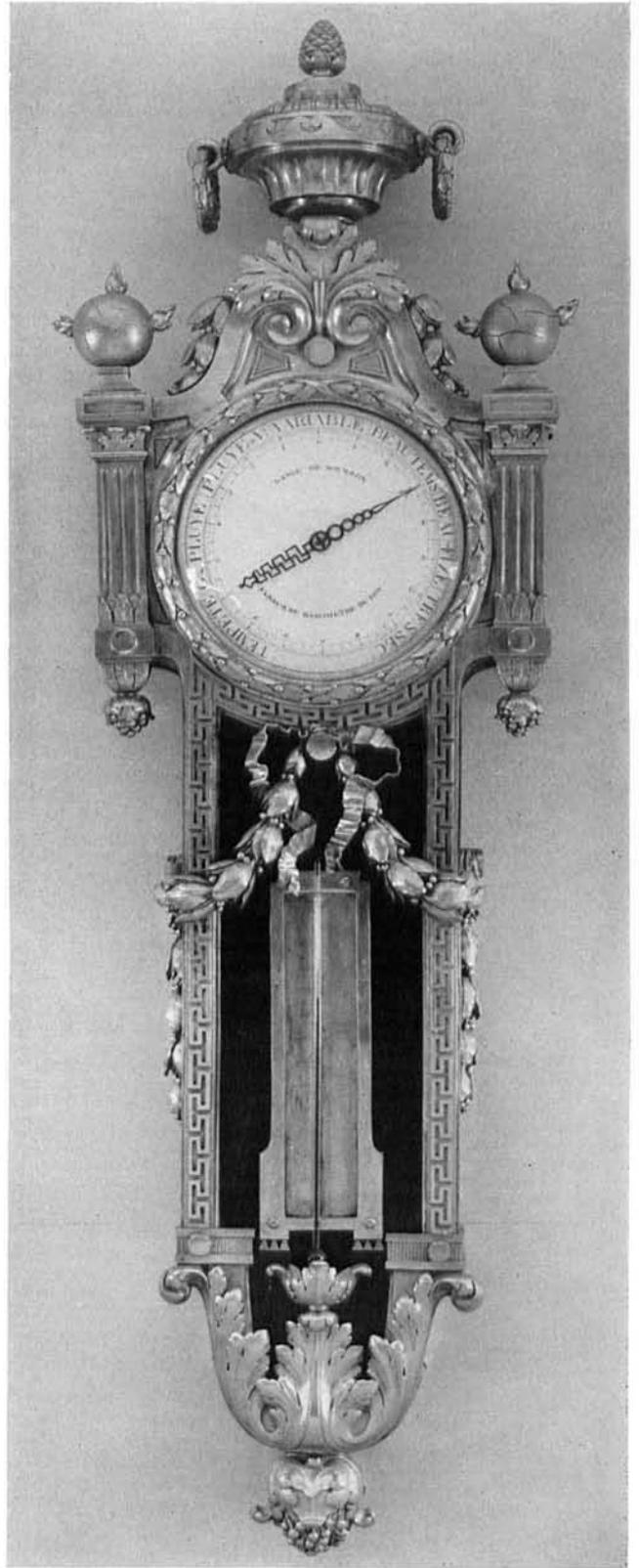
### 66: Figs. 229–230

BAROMETER-THERMOMETER. French, about 1770. 58.75.61

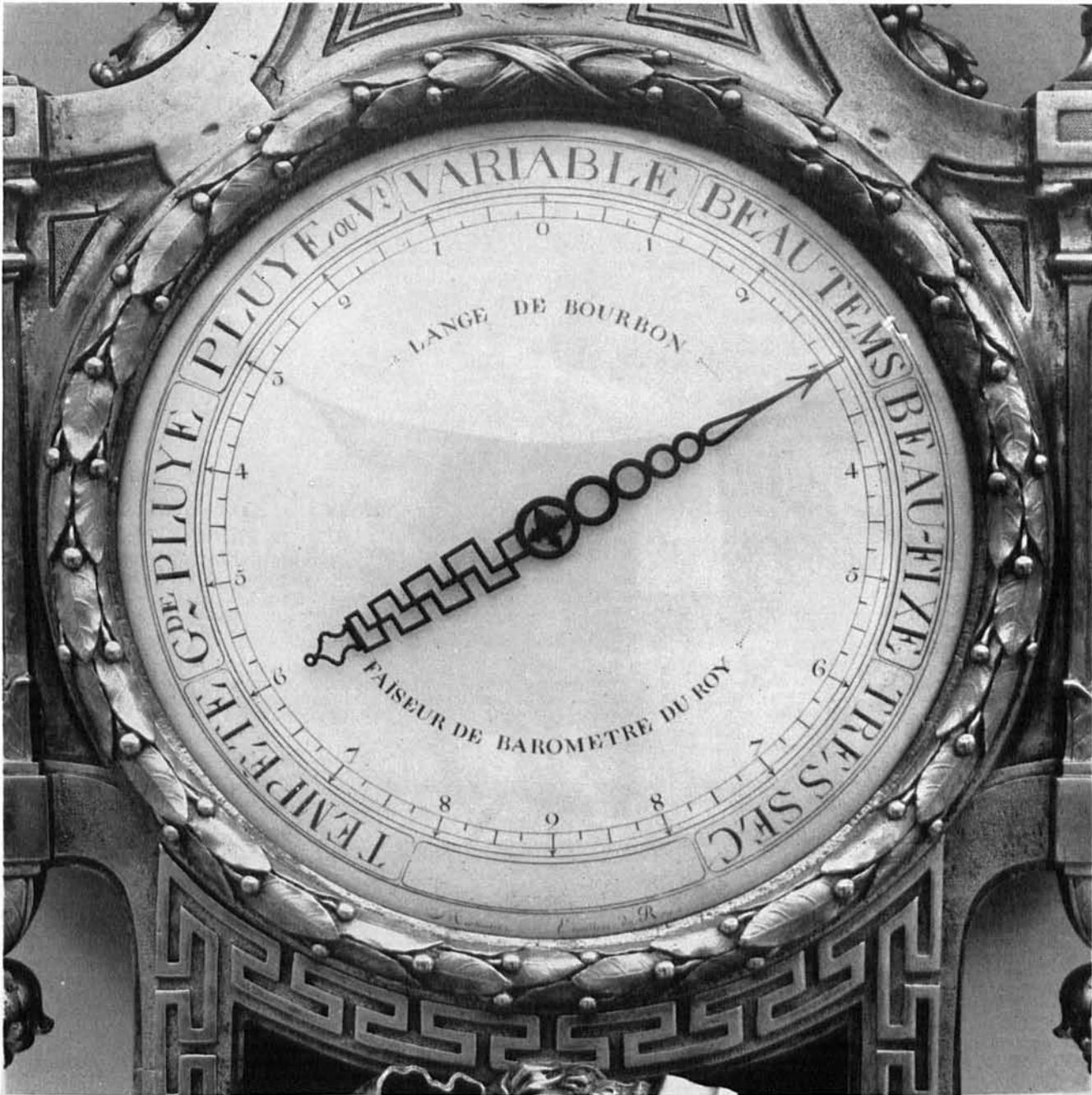
**Type.** *Baromètre et thermomètre.*

**Measurements.** Height: 46½ inches. Width: 15½ inches. Depth: 4½ inches.

**Description.** The barometer is of oak, painted black, faced with tortoiseshell and mat and burnished gilt bronze. The gilt bronze crest consists of a rounded urn, the cover chased with a band of overlapping leaves set with a pineapple finial, and the band of the front edge chased with a wave pattern and set on each side with a foliate eyebolt from which hangs a laurel leaf and berry wreath; the concave bowl of the urn is fluted and its circular pedestal has spiral fluting above a plain stepped base. Below the urn a gilt bronze acanthus leaf spray springs from the joining of a scrolled pediment, the tops of the scrolls set with laurel leaf and berry clusters. The circular barometer dial is flanked on the sides by gilt bronze architectural elements, each consisting of a triple fluted pilaster provided with a leaf motive capital and base, the capital surmounted by a plinth and shaped pedestal supporting a scored sphere set with three tufts of flame on the top and sides; each pilaster stands on a plain band chased with a boss on the front above an hourglass-shaped leaf and berry pendant. The sides of the case flanking the dial are each set with a rectangular panel of tortoiseshell framed by gilt bronze stepped mouldings. The circular glass lens of the barometer dial is framed by a gilt bronze bezel with a laurel leaf and berry moulding crossed by two bands of ribbon at the top. The dial of the barometer is of white enameled metal with a black enameled circle of weather indications: 'TRES SEC, BEAU-FIXE, BEAU TEMS, VARIABLE, PLUYE OU VT, GDE PLUYE, TEMPÊTE', outside a circle graduated into two series of numbers each starting at zero on top and extending around half the circumference to the number nine below. The blued steel pointer of the barometer dial is



229. Barometer-thermometer (Cat. no. 66)



230. Barometer dial (Cat. no. 66)

wrought with a quatrefoil and with openwork frets and circles. A gilt bronze fretted moulding conforms to the lower segment of the dial and extends down each side of the front of the case below the dial, terminating in a horizontal section of grooved striated moulding chased on the front with a boss. A gilt bronze garland of laurel leaves and berries is swagged and tied with a bow knot over a boss in the center of the case below the dial, and each trailing end of the garland is looped over a boss on the sides of the case. Below the swag

on the front of the case, a shaped gilt bronze frame, its lower edge set with two guttae motives, contains the rectangular steel thermometer dial incised with temperature indications from one hundred and ten degrees above zero to twenty-six degrees below, and the inscriptions: 'Blood Heat, Sumr Heat, Temperate, Freezing'. The glass bulb of the mercury tube is set in a gilt bronze acanthus leaf cup. The sides of the case flanking the thermometer dial are set with tortoiseshell panels framed by stepped gilt bronze mouldings. The lower

edge of the barometer is finished on the front and sides with a gilt bronze acanthus leaf spray with leaf and berry pendant.

**Signature.** Signed in black enamel on the white enameled metal dial of the barometer *LANGE DE BOURBON FAISEUR DE BAROMETRE DU ROY* and 'Martiniere Emailleur, du Roy' (fig. 230).

**Artists.** The dial of the barometer is signed by the barometer-maker Lange de Bourbon and the enameler Antoine-Nicolas Martinière. Little is known of Lange de Bourbon, who signed other barometers of the period. Antoine-Nicolas Martinière was born in 1706 and lived in 1738 on the rue Haute-des-Ursins and in 1741 on the rue des Cinq Diamants at the sign of the enameled dial: *à l'enseigne du Cadran d'émail*. He is known to have executed enamel painting for Louis XV (*Wallace Collection Catalogues, Furniture*, by F. J. B. Watson, London, 1956, pp. 34, 35, fig. 1), and for Madame de Pompadour. He died in 1784.

**Comparable Examples.** Other tortoiseshell barometers by Lange de Bourbon are known. An example with Boulle marquetry of tortoiseshell and brass was summarily described in the catalogue of the sale of Monsieur Gagnat, Paris, February 14-22, 1769, no. 196: 'Un Barometre & thermometre de *Lange de Bourbon*. La monture est de marquetric de cuivre & écaille, garnie de bronze doré'. In the Wallace Collection, London, a gilt bronze barometer provided with an enameled dial signed *BOURBON A PARIS* may be attributed to Lange de Bourbon (*Wallace Collection Catalogues, Furniture*, by F. J. B. Watson, London, 1956, p. 121, fig. 61). The case of this barometer and of its matching wall clock with movement signed by Michel Stollewerck are cast and chased with motives resembling those of the Museum's barometer.

**Ex Coll.** Sir Charles Mills, Bart.; the Lords Hillingdon.

**Published.** James Parker, *M.M.A. Bulletin*, May, 1960, pp. 305, 307.

## 67a-b: Figs. 231-232

PAIR OF FIVE-LIGHT CANDELABRA.  
French, about 1780. 58.75.63-64

**Type.** *Paire de candélabres à cinq branches*. Candelabra of this type were also called *girandoles* or *chandeliers*.

**Measurements.** Height: 34 $\frac{3}{4}$  inches. Width: 17 $\frac{1}{2}$  inches. Depth: 9 $\frac{1}{2}$  inches.

**Description.** The candelabra are of mat and burnished gilt bronze and white marble. The lighting equipment of each candelabrum consists of gilt bronze sprays of lily flowers, buds, and leaves, grouped on the front in a semi-circle of four stems with one taller stem in the middle. Each stem is

provided with a candle-holder formed by a lily flower, set with a socket chased with a twisted rope motive moulding and a bobèche with a beaded moulding. Each spray of flowers springs from a leaf motive collar capping a gilt bronze cornucopia chased with straight and spiral fluting, ringed by two bands of ribbed and herring-bone motives, terminating in a cup of leaves and bead pendant. The gilt bronze figures of the nymphs with upraised arms holding the cornucopias, their drapery falling from their hips, stand on white marble columns carved with fluting set with gilt bronze foliate reeding. Each column rests on an octagonal white marble base, its top edge set with a circular gilt bronze convex twisted rope motive above a beaded guilloche moulding.

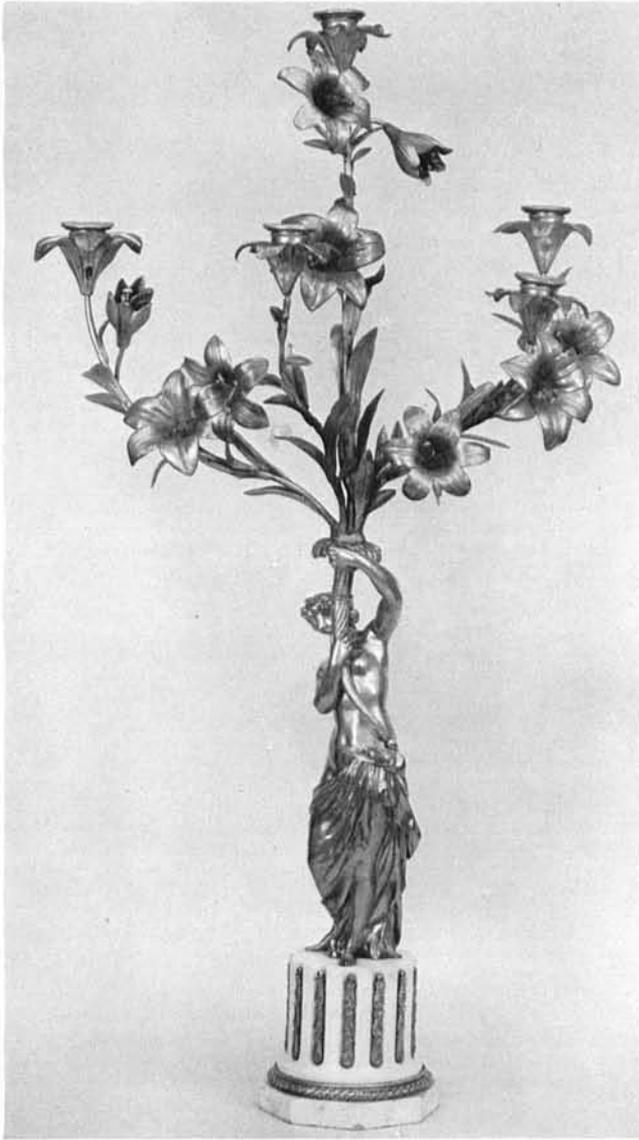
**Condition.** The ten lily candle-holders of these candelabra have been drilled for electrical wiring, subsequently removed.

**Signature.** None.

**Artists.** The candelabra are not signed and the bronze caster who executed them is not known. The figures of the nymphs derive from models by the sculptor Etienne-Maurice Falconet (1716-1791), who provided such models for bronze casters and gold- and silversmiths. A pair of plaster groups each consisting of two nymphs holding a cornucopia was exhibited in the Salon of 1761 at the Louvre, and described in the catalogue of the exhibition as the work of Falconet: 'pour être exécutés en argent'. A copy of this catalogue illustrated by Gabriel de Saint-Aubin contains a sketch of these models (*Catalogues de Ventes et Livrets de Salon Illustrés par Gabriel de Saint-Aubin*, by Emile Dacier, Paris, 1911, vol. 6, p. 28, no. 119). The attitudes of the nymphs in this sketch resemble the attitudes of the gilt bronze nymphs holding the candle branches of the Museum's candelabra.

**Comparable Examples.** There are three pairs of candelabra with similar figures of nymphs. One pair was sold from the collection of the Marquise de Ganay, at the Galerie Georges Petit, May 8-10, 1922, no. 231. The nymphs of this pair of candelabra are of patinated bronze, stand on gray marble columns set with paterae, and hold three candle branches differing from those of the Museum's candelabra. Another pair of candelabra was sold from the collection of Madame André Saint, at the Galerie Jean Charpentier, May 20-21, 1935, no. 103. The gilt bronze nymphs of these candelabra stand on *bleu turquin* marble columns set with gilt bronze chain swags, and hold three candle branches differing from those at the Museum. A third pair of candelabra is at a New York dealer's. The gilt bronze nymphs of this pair stand on circular *bleu turquin* marble pedestals and hold triple candle branches unlike those at the Museum.

A somewhat similar patinated bronze figure of a nymph holding three gilded candle branches stands on the chimney-piece in an interior scene painted by the Swedish artist,



231-232. Pair of five-light candelabra (Cat. no. 67)

Alexander Roslin, signed and dated 1785. This painting contains full-length portraits of the artist's daughter, Alexandrine Elisabeth, and her husband, Claude-François Martineau de Floriant, and is now in a private collection in France (*Roslin, Liv och Verk*, by Gunnar W. Lundberg, Malmö, 1957, vol. 2, fig. 168, vol. 3, frontispiece).

### 68a-b: Figs. 233-234

PAIR OF FIVE-LIGHT CANDELABRA.  
French, about 1785. 58.75.123-124

**Type.** *Paire de candélabres à cinq branches.*

**Measurements.** Satyr candelabrum, accession number 58.75.123. Height: 45 $\frac{3}{8}$  inches. Width: 13 $\frac{1}{2}$  inches. Depth:

17 $\frac{1}{2}$  inches. Satyress candelabrum, accession number 58.75.124. Height: 45 $\frac{3}{8}$  inches. Width: 16 $\frac{7}{8}$  inches. Depth: 17 $\frac{1}{4}$  inches.

**Description.** The candelabra are of patinated and mat and burnished gilt bronze, and green serpentine stone. The gilt bronze lighting equipment of each candelabrum consists of four S-shaped candle branches set in the four quarters of the top of a cornucopia with a single taller straight candle branch in the middle. The curved branches are chased with ribbed fluting and twisted rope motives and acanthus leaf scrolls set with beaded flower motive collars; each of these branches terminates in a beaded inverted leaf collar and foliate cup that supports a drip pan with a striated moulding, a socket chased with rinceaux and striated bands, and a bobèche with a striated moulding. Each central branch takes the form of a



233-234. Pair of five-light candelabra (Cat. no. 68)

spray of tulips with a tulip flower and bud, the flower serving as a candle-holder set with a bobèche chased with a striated moulding. The tops of the cornucopias between the candle branches are set with gilt bronze leafy clusters of roses, jonquils, tuberose, clematis, pears, grapes and apples. Each of the gilt bronze cornucopias is chased on top with a projecting egg and rib moulding extending around the mouth of the cornucopia, and on the sides with spiral fluting terminating in a band of herring-bone motives above a leaf cup with a beaded pendant. The cornucopias are held in the upraised arms of patinated bronze figures of a satyr and satyress posed in motion beside patinated bronze tree stumps. The satyr wears a headdress of grapes and vine leaves, and gilt bronze pan pipes slung from a strap over his left shoulder, while the satyress wears a similar headdress and a garland of grapes and vine leaves falling from her right shoulder; a gilt bronze ewer and tambourine are linked together and bolted to the patinated ground under the satyress's hoof. The figures stand on ten-sided pedestals of green serpentine stone resting on circular gilt bronze bases each chased with a beaded moulding above a moulding of acanthus leaves in strap-work loops interspersed with berry sprays.

**Condition.** The gilt bronze tambourine on the base of the satyress candelabrum is not visible in the photographs of the Seillière sale catalogues (see EX COLL.), and must have been added afterwards.

**Signature.** None.

**Artists.** The bronze caster who executed the candelabra is not known. The figures of the satyr and satyress derive from models by the sculptor Claude Michel, called Clodion (1738–1814), who provided other models for bronze casters.

**Comparable Examples.** A similar pair of patinated bronze candelabra figures of a satyr and satyress standing on pedestals and holding cornucopias each set with six lights is in the Cleveland Museum of Art (*Catalogue of the Elisabeth Severance Prentiss Collection, French Furniture and Sculpture*, by William M. Milliken, Cleveland, 1944, p. 56, figs. 39, 40). The pedestals, cornucopias, and candle branches of these figures are unlike those of the Metropolitan's candelabra. Another pair of comparable patinated bronze candelabra figures is in the Huntington Library and Art Gallery, San Marino (*French Decorative Art in the Huntington Collection*, by Robert R. Wark, San Marino, 1961, p. 100, fig. 90). The satyr and satyress figures of this pair each hold a gilt bronze cornucopia with five candle branches bearing a general resemblance to the corresponding lighting equipment of the Museum's candelabra, but differing in arrangement and detail, and the pair of figures stand on pedestals unlike those at the Museum. A third pair of candelabra closely resembling those in San Marino was sold from the Stroganoff collection, Rudolph Lepke Gallery, Berlin, May 12–13, 1931, nos. 149, 150. Another corresponding

pair of candelabra is in the Pushkin Arts Museum, Moscow (*Museum Life, Bulletin of the Museum of Fine Arts in Moscow*, no. 1, 1925, p. 13, illustration). This pair of candelabra stands on bases similar to those at the Museum and the figures hold dissimilar candle branches. Another pair of comparable candelabra was sold at Christie's May 31, 1962, no. 23, and still another pair is at a New York dealer's shop.

In addition to the candelabra figures of this model, there exist pairs of candelabra figures deriving from a closely related model, also attributed to Clodion. These figures of a faun and bacchante hold cornucopias with candelabra in attitudes resembling those of the Museum's satyr and satyress. The Louvre owns two pairs of these related candelabra (*Musée du Louvre, Les Objets d'Art du XVIIIe Siècle . . . Époque de Louis XVI*, by Carle Dreyfus, Paris, 1923, p. 8, figs. 7, 8). Other pairs of such candelabra are in the Palacio Real, Madrid, in Buckingham Palace, London, at Waddesdon Manor, Buckinghamshire, at Ostankino House near Moscow, and in a New York dealer's shop. Similar pairs were formerly in the collection of Sir John Murray Scott, Paris, and in the Lebeuf de Montgermont collection, sold at the Galerie Georges Petit, June 16–19, 1919, no. 378. A wash drawing by an unidentified eighteenth century artist in the Musée des Arts Décoratifs, Paris, shows a bacchante candelabrum of this model, placed on a pedestal (*Dessins Originaux des Maîtres Décorateurs, XVIIIe Siècle, Fin du Règne Louis XV et Règne de Louis XVI*, by Léon Deshairs, Paris, n.d., p. 12, fig. 129).

**Ex. Coll.** Baron Achille Seillière (sale catalogues, Galerie Georges Petit, May 5–10, 1890, no. 507, and March 9, 1911, no. 79, sold to Seligmann).

**Published.** *Histoire Générale des Arts Appliqués à l'Industrie, Le Mobilier au XVIIe et au XVIIIe Siècle*, by Emile Molinier, Paris, n.d. pp. 213, 215; James Parker, *M.M.A. Bulletin*, May 1960, p. 307.

## 69a-b: Figs. 235–236

PAIR OF THREE-LIGHT WALL BRACKETS. French, about 1780. 58.75.125–126

**Type.** *Paire de bras à trois branches.*

**Measurements.** Bracket, accession number 58.75.125 (right): Height: 31 $\frac{3}{4}$  inches. Width: 14 $\frac{5}{8}$  inches. Depth: 9 $\frac{1}{2}$  inches. Bracket, accession number 58.75.126 (left): Height: 32 $\frac{1}{2}$  inches. Width: 15 inches. Depth: 9 inches.

**Description.** The wall brackets are of mat and burnished gilt bronze. The crest of each bracket consists of three sprays of lily flowers, buds and leaves, with two short laurel leaf and berry branches between them and three taller branches behind. Each bracket has three candle-holders formed

by flowers on each of the lily sprays, set with bobêches chased with beaded mouldings. The stems of the leaves and flowers spring from rounded vases, each of which has a fasces moulding around the lip, fluting with foliate reeding on the neck, a bowl set with recessed rinceaux between

raised beaded mouldings its underside fitted with leaf and strap-work motives, and a foot with a laurel leaf and berry moulding. An oval profile medallion in low relief of Louis XVI wearing the order of the *Saint-Esprit*, surmounted by a bowknot, foliate scrolls, and a closed crown with fleurs de



235-236. Pair of three-light wall brackets (Cat. no. 69)

lys, is set on the front of the vase of the wall bracket, accession number 58.75.125. The matching bracket is set with a medallion of Marie-Antoinette, similarly crowned. A swagged garland of roses, forget-me-nots, primroses, asters, peonies, trumpet flowers and bell-flowers is tied with ribbon bowknots to the sides of each vase, and trails along the sides and lower edge of the oblong panel below. This oblong panel is framed by a leaf motive moulding, and takes the form of a niche, with a flat projection above and below, set with a figure of a winged *putto* in relief. The lower edge of each bracket is finished with an acanthus leaf cluster and a leaf motive pendant.

**Condition.** The lower right-hand swag of the garland is missing from the wall bracket, accession number 58.75.126. The six lily candle-holders of the wall brackets have been drilled for electrical wiring, subsequently removed.

**Signature.** None.

**Comparable Examples.** A pair of similar gilt bronze wall brackets is in the collection of the Baronne Edouard de Rothschild, Paris ('The House of Rothschild' by Frederic Morton, in *Holiday*, vol. 30, no. 3, September, 1961, p. 37). A single comparable left-handed bracket, set with an oval medallion of Marie-Antoinette, is in the collection of Mr. and Mrs. Jack Linsky, New York.

**Ex Coll.** The brackets are reputed to have come from the collection of T. P. Thorne, Paris.

**Exhibited.** 25 Park Lane, London, Three French Reigns Loan Exhibition, February 21–April 5, 1933 (possibly no. 540 of the catalogue, described as 'Two Appliques in Ormolu. Gouthiere.', lent by Lord Duveen); 'Trois Règnes, Louis XIV, Louis XV, Louis XVI', by Princesse Bibesco, in *La Renaissance*, vol. 16, no. 6, June, 1933, p. 120, illustrated in the Three French Reigns Loan Exhibition.

**Published.** James Parker, *M.M.A. Bulletin*, May, 1960, pp. 306, 307.

## 70: Fig. 237

TAPESTRY PANEL FOR A FIRE-SCREEN,  
showing a boy holding a bagpipes. French, c. 1760–88.  
58.75.38

**Measurements.** Height: 34 inches. Width: 25 inches.

**Technique.** Gobelins Manufactory, Paris; horizontal-warp loom.

**Description.** The materials are wool and silk, the latter predominating, tapestry-woven, 22–25 warps to an inch. There is no hatching except in the sky, but many small slits are used to emphasize the drawing. The background is crimson, with a darker section below.

A simulated carved frame in gold, blue, lavender, and other pastel shades is partially wreathed with flowers and foliage; roses, honeysuckle and convulvulus can be recognized. Within this is a landscape with trees in the background, a fence, and a pedestal supporting a vase of flowers. A flower-pot on a table stands below. A small boy, holding a blue and red bagpipes, leans on the pedestal. He wears a large yellow hat with a blue ribbon, a pink coat, red belt, yellow breeches, and blue leggings. At his feet is an overturned basket. At the lower right corner of the medallion is a watering-can. The colors, except for the reds and blues, and the dark tones of the face (for which wool is used), are all now very pale.

**Condition.** A number of small repairs and somewhat faded.

**Signature.** Neilson. ex

**Artists.** Figure probably after a design by François Boucher (see entry no. 5). Director of the workshop: Jacques Neilson (see entry no. 5).

**Comments.** The Gobelins inventory of 1792 lists among its holdings of Boucher paintings, '31 petit tableaux représentant des *Jeux d'Enfants*, tant originaux que copies'. Five of these are extant and show figures of children that often appear as tapestry chair-coverings in sets that sometimes include the *Boy with the Bagpipes*. They are believed to be copies after Boucher. Another design of the series also shows a boy with a bagpipes, but in a different attitude and accompanied by a dog and sheep.

A set of eight figurines of children, by Blondeau after Boucher, were produced at the Sèvres Manufactory in 1752, and are known as the 'Enfants dit de Vincennes, ou premier enfants Boucher' (Emile Bourgeois, *Le biscuit de Sèvres*, Paris, 1909, vol. 1, pp. 43, 44). Of these, *Le joueur de musette ou de cornemuse* closely resembles the figure on the Kress tapestry panel, except that the design is reversed and the boy has no hat. An example of the figurine, in biscuit, is in the Cleveland Museum (*Bulletin*, March 1961, p. 55). Three of the figures on the sets of tapestry chair-backs that include the *Boy with the Bagpipes* are also found, reversed, as porcelain figurines of this set. The prints of the *Premier livre de figures d'après les porcelaines de la Manufacture Royale, inventées en 1757, par M<sup>r</sup>. Boucher*, drawn by Falconet the Younger and engraved by P. J. Tardieu, are from a later series.

The attribution to Boucher of the original design for the boy on the Kress panel and the comparable Sèvres figurine is thus well established.

**Comparable Examples.** The same boy with a bagpipes, but surrounded by a floral-wreath with bows instead of a flower-wreathed frame, appears on a chair-back in a suite of furniture owned by the executors of the late Sir George Cooper, now on loan at the Ashmolean Museum, Oxford (Francis Bennett-Goldney, *Some works of art in the possession*



237. Tapestry panel for a fire-screen (Cat. no. 70)

of Sir George A. Cooper, London, 1903, pp. 13-24). He is also seen on chair-backs in the Rijksmuseum, Amsterdam (called Beauvais on modern frame, from the F. Mannheimer collection, *Catalogus van Meubelen*, Amsterdam, 1952, no. 477); formerly at Grimthorpe Castle, Bourne, the property of the Earl of Ancaster (sold at Sotheby's, London, 11 May, 1934, no. 168); at the Château de B. . . . (sold at the Hôtel Drouot, Paris, 26 April, 1900, no. 1); and in the collection of Lord Michelham (sold at Hampton and Sons, London, 23 November, 1926, no. 36). In each

case, the chair on which the figure appears is one of a set, usually of six, of which all the chair-backs show similar tapestry upholstery panels with children in the style of Boucher. Those in the Ancaster sale are oval and are mounted on English frames, said to have been purchased by the 3rd Duke of Ancaster about 1760. The chairs from the French collection also have oval backs, but, on the Michelham chairs, the tapestries have been adapted to the nearly square shape of the backs.

**Ex Coll.** Sir Charles Mills, Bart.; The Lords Hillingdon.



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ACKNOWLEDGMENTS  
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