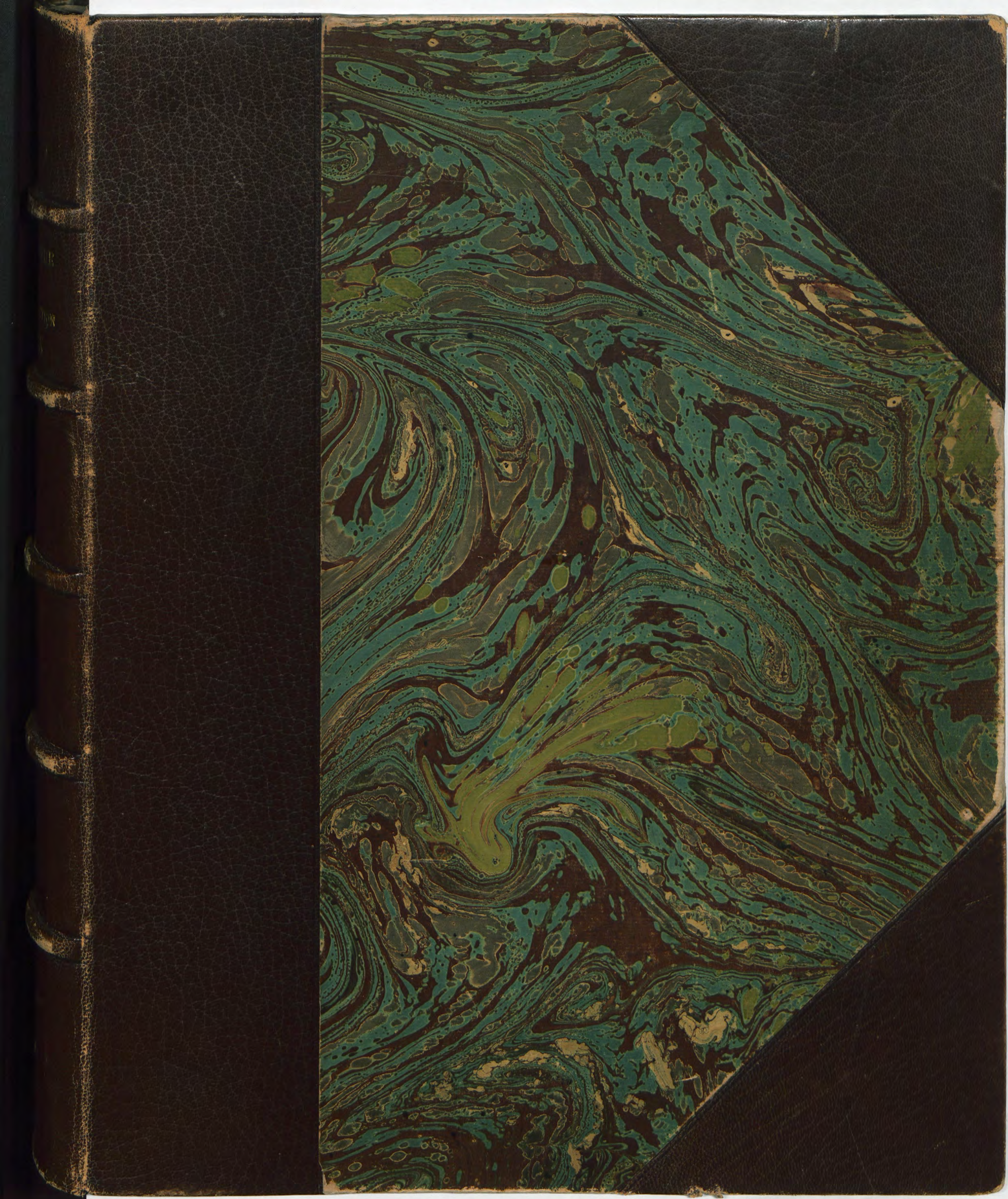
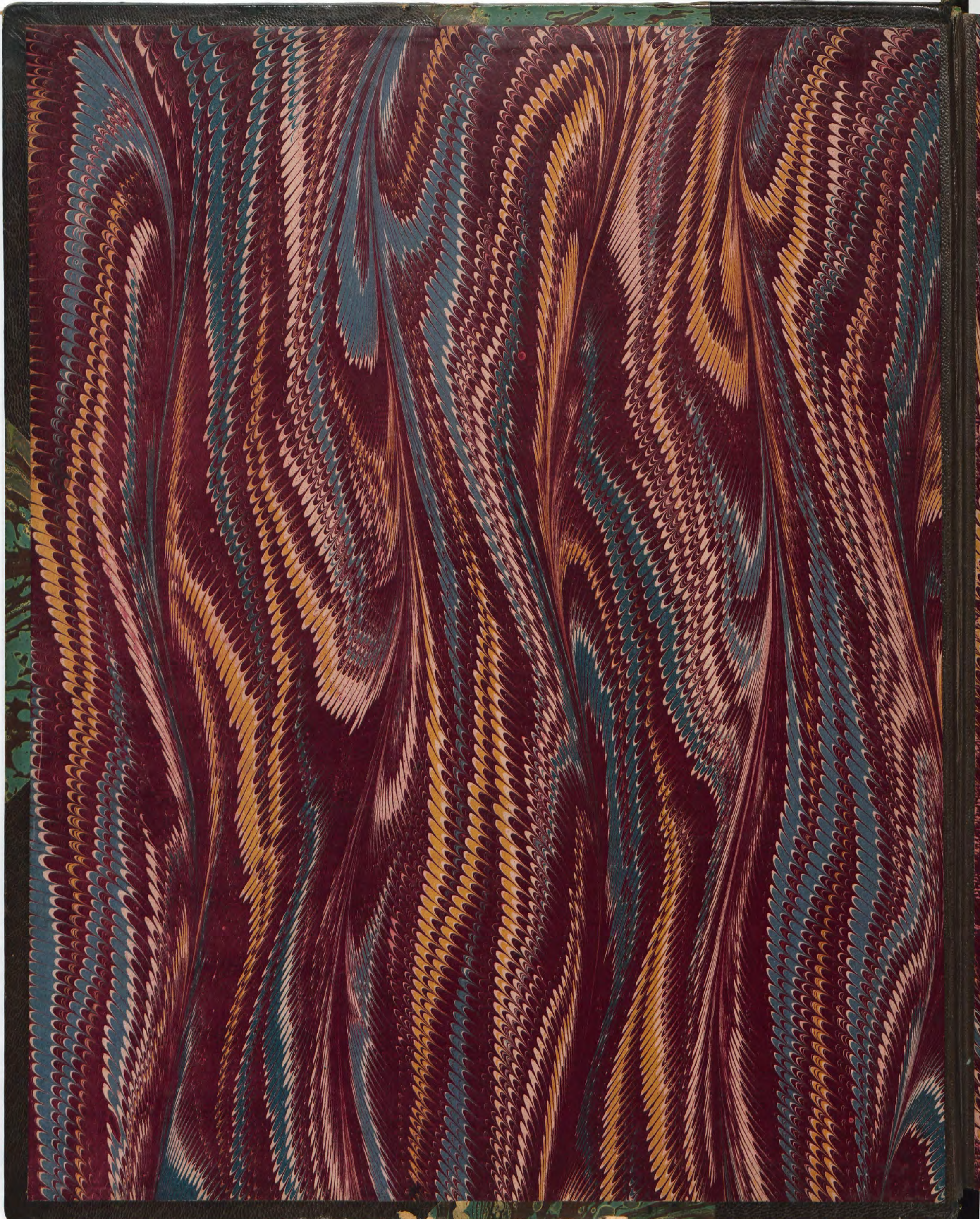


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11

I. PANEL

PSYCHE CONDUITE PAR NEPHEVE DANS LE PALAIS
DE L'AMOUR, AND "PSYCHE MONTANT
SES RICHESSES A SES SOEURS"

Beauvais tapestry. Designed by Boucher.

This tapestry forms part of the series of five tapestries illustrating the History of Psyche which Boucher designed (exhibiting the cartoons of the present subject in the Salon of 1739) for the Manufacture Royale de Beauvais, of which Oudry was at the time Director. It is recorded that the wife of Boucher, the artist's daughter, was the first to see the tapestry. The set of tapestries is the most famous of the Beauvais tapestries. The set of tapestries were made of which one set, ordered by the King of Sweden, still remains in the Royal Collection at Stockholm, and another, ordered by Louis XV as a present to the Duke of Savoy, is now at the Quirinal in Rome.

In this tapestry two of the series have been united in a single picture, having been returned to Beauvais at some later period and there "recombined" together by a process well known as Beauvais and Les Gobelins, called "la renaissance". In this respect the present panel is probably unique among all the tapestries of Boucher. The tapestries originally bore in the centre, at the top, the arms of the Royal House for which they were ordered, but these have been replaced later with tones going into the decoration.

Height, 3 m. 28 c.
Width, 6 m. 20 c.

From the collection of the present (old) Duke of Marlborough at Blenheim, by whom it was bought in Italy in 1892.

I PANEL

"PSYCHE CONDUITE PAR ZEPHIRE DANS LE PALAIS DE L'AMOUR" AND "PSYCHE MONTRANT SES RICHESSES À SES SŒURS"

BEAUVAIS tapestry. Designed by Boucher.

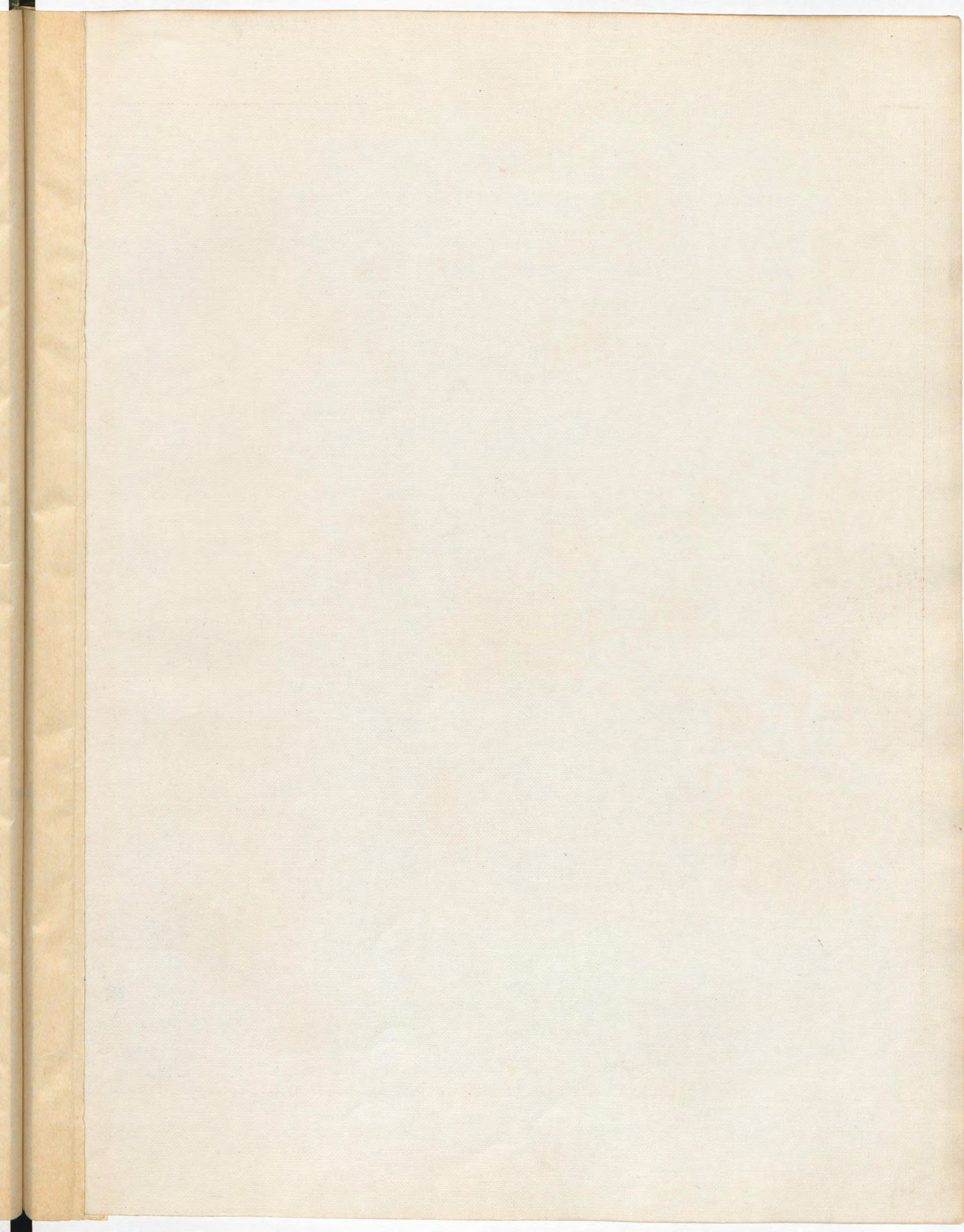
This tapestry forms part of the series of five tapestries illustrating the History of Psyche which Boucher designed (exhibiting the cartoons of the present subject in the Salon of 1739) for the Manufacture Royale de Beauvais, of which Oudry was at the time Director. It is recorded that the wife of Boucher served as the model for Psyche. This set of tapestries is the most famous of all those designed by Boucher. Several reproductions were made, of which one set, ordered by the King of Sweden, still remains in the Royal Collection at Stockholm, and another, ordered by Louis XV as a present to the Duke of Savoy, is now at the Quirinal in Rome.

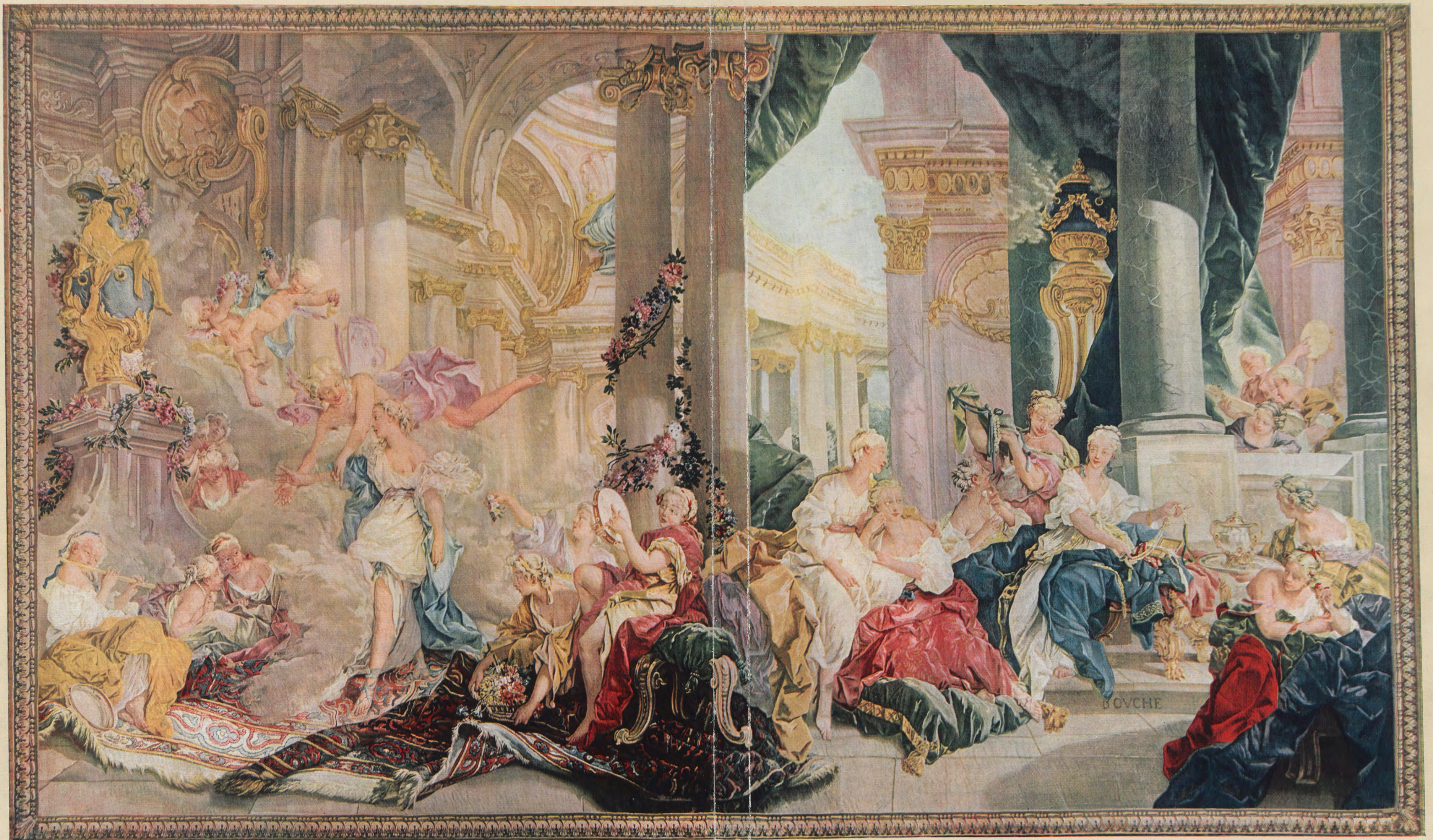
In this tapestry two of the series have been united in a single picture, having been returned to Beauvais at some later period and there "raccordées" together by a process well known at Beauvais and Les Gobelins, called "la rentrature." In this respect the present panel is probably unique among all the tapestries of Boucher. The tapestries originally bore in the centre, at the top, the arms of the Royal House for which they were ordered, but these have been replaced later with tones going into the decoration.

Height, 3 m. 58 c.

Width, 6 m. 20 c.

From the collection of the present (9th) Duke of Marlborough at Blenheim, by whom it was bought in Italy in 1895.





2 PANEL

"LA DANSE À DEUX"

BEAUVAIS tapestry. Design of Boucher, adapted by Jean-Baptiste Huet (1780). One of a pair, forming part of the well-known series "Les Pastorales à draperies bleues."

Mark.—A fleur-de-lys, followed by "D M—Beauvais—." (De Menou, Director at Beauvais 1780-1793.)

Height, 2 m. 95 c.

Width, 2 m. 20 c.



3 PANEL

"LA PÊCHE"

BEAUVAIS tapestry. Design of Boucher, adapted by Huet. The companion panel to the preceding.

Mark.—Same as that of No. 2.

Height, 2 m. 95 c.

Width, 2 m. 50 c.



4 PANEL

"LA CUEILLETTE DE CERISES"

BEAUVAIS tapestry. Design of Boucher, adapted by Huet. One of a set of four, of the series known as "Pastorales à palmiers," illustrating rustic scenes.

Owned originally by the family d'Entrechaux of Aix-en-Provence, these tapestries with other objects of art were saved from destruction by the servants of the family when the Château was burned at the time of the Revolution. They passed by direct succession to the Comtesse de Léoube, *née* d'Entrechaux, from whom they were bought in 1900.

Height, 2 m. 25 c.

Width, 1 m. 30 c.

2 PANEL

"L'ESCARPOTTE"

BEAUVAIS tapestry. Design of Boucher, adapted by Huet. Another of the same

set.

Height, 2 m. 10 c.
Width, 1 m. 42 c.

5 PANEL

"L'ESCARPOLETTE"

BEAUVAIS tapestry. Design of Boucher, adapted by Huet. Another of the same set.

Height, 2 m. 10 c.

Width, 1 m. 42 c.

6. PANEL

"LES DÉNICHÉURS D'OISEAUX"

BRAGGAS tapestry. Design of Boucher, adapted by Hue. Another of the same set.

Height, 2 m. 25 c.
Width, 1 m. 30 c.

6 PANEL

"LES DÉNICHEURS D'OISEAUX"

BEAUVAIS tapestry. Design of Boucher, adapted by Huet. Another of the same set.

Height, 2 m. 25 c.
Width, 1 m. 30 c.



7 PANEL

"LE MAI"

BEAUVAIS tapestry. Design of Boucher, adapted by Huet. Another of the same set.

Height, 2 m. 10 c.
Width, 1 m. 42 c.

8 PANEL

"LA CHASSE AUX OISEAUX"

BEAUVAIN tapestry. Designed by J. B. Le Prince (1733-1781), pupil of Boucher.
One of a pair, illustrating Russian life and known as "Les Jeux Russiens."

Period of Louis XV.

Height, 2 m. 78 c.

Width, 3 m. 02 c.

8 PANEL

"LA CHASSE AUX OISEAUX"

BEAUVAIS tapestry. Designed by J. B. Le Prince (1733-1781), pupil of Boucher.
One of a pair, illustrating Russian life and known as "Les Jeux Russiens."

Period of Louis XV.

Height, 2 m. 78 c.

Width, 3 m. 02 c.



9 PANEL

"LE MUSICIEN"

BEAUVAIS tapestry. Designed by Le Prince. The companion panel to the preceding :
"Les Jeux Russiens."

Period of Louis XV.

Height, 2 m. 78 c.

Width, 2 m. 20 c.



IO PANEL

AUTUMN

BRUSSELS tapestry. Designed by David Teniers Jne. From the looms of Urbain Leniers. One of a pair, representing The Seasons, from a set of four.

Period of the latter half of the XVII century.

Height, 3 m.

Width, 4 m. 95 c.



II PANEL

WINTER

BRUSSELS tapestry. Designed by David Teniers Jne. The companion panel to the preceding, with similar border.

Period of the latter half of the XVII century.

Height, 3 m.

Width, 2 m. 76 c.



12 PANEL

A FISHING FLEET

BRUSSELS tapestry. Designed by David Teniers Jne. One of a pair, from the same set. The border similar to the preceding.

In front a broad-beamed barge laden with barrels, a sailor smoking, another at the prow handing a basket of fish to a man standing outside. To the left a boat shoving off. In the distance two more vessels with sails set.

Period of the latter half of the XVII century.

Height, 3 m.

Width, 1 m. 97 c.

13 PANEL

THE CATCH

BRUSSELS tapestry. Designed by David Teniers Jne. The companion panel to the preceding, with similar border.

In the foreground a fisherman transferring fish from a tub to a panier which a hawker harnesses to a pack-donkey. A full basket on the ground, also fishes and lobster and two barrels. Near by a sailor arguing with a landsman. To the left a wharf, showing entrance to town, with barges moored. In the distance a row-boat with three figures.

Period of the latter half of the XVII century.

Height, 3 m.

Width, 1 m. 67 c.

14 PANEL

DON QUIXOTE

BRUSSELS tapestry. From the looms of François Van der Hecke.

The "Strange and Wonderful Enchantment of Don Quixote" and his removal from the inn in a cage. To the left, drawn by two white horses, a wagon laden with a crate-like cage, through the bars of which Don Quixote is seen in a blue tunic with a ruffle, the wagon escorted by three mounted troopers of the Holy Brotherhood. In the rear Sancho on his donkey leading Rozinante. To the right Don Fernando, Donna Clara and Dorothea. In the distance a mountainous landscape.

Period of the latter half of the XVII century.

Height, 2 m. 90 c.

Width, 4 m. 85 c.

15 PANEL

A FLEET

BRUSSELS tapestry. From a cartoon by Philippe Wouwerman (1620-1668). One of a set of three.

Three mounted horsemen refreshing themselves at a wayside inn, one with a pipe in his hand blowing smoke from his mouth, another with a tankard which he returns to a woman who stands at the door holding a flagon. To the left a groom leading out a spare horse. Background of trees and foliage.

Elaborate border of foliage, arabesques and scrolls with birds, dogs and other formal motives at intervals.

Period of the last quarter of the XVII century.

Height, 3 m. 46 c.

Width, 3 m. 04 c.

16 PANEL

"BALOTADES À GAUCHE"

BRUSSELS tapestry. Woven by Anselme de Brœe from a cartoon by Philippe Wouwerman. One of a pair, from the same set, illustrating the Haute École in the seventeenth century. Wouwerman was a contemporary of the Marquis (afterwards Duke) of Newcastle, who established a riding-school at Antwerp during his exile before the Restoration of Charles II, and published there in 1657 his famous work "La Méthode Nouvelle," in which the subject of this tapestry is illustrated.

In the foreground of a hilly landscape a brown charger ridden by the Captain of the Manège being schooled around a pole, a groom holding a rope fastened to the bridle, the Marquis, in a red costume, superintending the lesson. In the background a palatial residence supposed to represent "Welbeck," the home of the Duke in the County of Nottingham. Border similar to the preceding.

Period of the last quarter of the XVII century.

Height, 3 m. 46 c.

Width, 2 m. 92 c.

17 PANEL

"MACKOMILIA, UN TURKE"

BRUSSELS tapestry. The companion panel to the preceding, with similar border. The subject of this tapestry is also illustrated in "La Méthode Nouvelle."

A brown stallion led by an Eastern groom wearing a blue coat and primitive yellow putties, behind the stallion the Captain of the Manège in Turkish costume, carrying a whip. In the distance some loose colts under an open stable, as depicted in "Les Poulains," another of the illustrations in "La Méthode Nouvelle." Mountainous background with trees.

Period of the latter half of the XVII century.

Height, 3 m. 46 c.

Width, 2 m. 46 c.

18 PANEL

THE AIR

FLEMISH tapestry. From a set representing "The Elements."

Upon a cumulus of cloud, "Peace" attended by a Cupid, and "Fame" in a crimson and green drapery holds out an oval shield blazoned with the arms of France and a Sun in its glory, the badge of Louis XIV. Wooded landscape below, with tall trees to right and left. In the distance a rainbow seen beyond some trees. Upon the ground and the tall trees are seen a remarkable collection of twenty-eight birds of brilliant plumage, including peacocks, eagles, kingfishers, macaws, an ostrich, a crane, a cockatoo and a toucan, assembled with those of the domestic species to do homage to the glory of "Le Roi Soleil."

Period of the last quarter of the XVII century.

Height, 3 m. 05 c.

Width, 4 m. 72 c.

19 PANEL

HERCULES AND CERBERUS

FLEMISH tapestry. Woven at Oudenarde by Adrian de Vroelick.

Cerberus brought captive to the Upper World. Hercules, wearing the skin of the Nemean lion, a spiked club in his hand, leading Cerberus by an iron chain, Cerberus with shaggy coat and tail, his central head that of a greyhound, the other two of more savage species. To the left the fires of Hades, to the right a wooded landscape. Broad conventional border with terminal statues, cupids, cornucopiæ, exotic birds and fruit.

Period of the early part of the XVII century.

Height, 3 m. 38 c.

Width, 3 m. 15 c.

THE AIR

From a set representing "The Elements."

Upon a cumulus of cloud, "Peace" attended by a Cupid, and "Fame" in a crimson and green drapery holds out an oval shield blazoned with the arms of France and a Sun in its glory, the badge of Louis XIV. Wooded landscape below, with tall trees to right and left. In the distance a rainbow seen beyond some trees. Upon the ground and the tall trees are seen a remarkable collection of twenty-eight birds of brilliant plumage, including peacocks, eagles, kingfishers, macaws, an ostrich, a crane, a cockatoo and a toucan, assembled with those of the domestic species to do homage to the "Le Roi Soleil."

20 SOFA

BEAUVAIS tapestry, forming part of a set consisting of the sofa and six arm-chairs. The back panels decorated with pastoral scenes from designs by Boucher, the seats with landscapes and animals illustrating fables of La Fontaine. Decorative floral borders to both backs and seats. The gilded frames carved after designs by Etienne Falconnet (1716-1791).

On the back : "Le Ballet d'Enfants."

On the seat : The fable of "Le Lion Blessé."

The lion endeavouring to extract an arrow from its side as it flees from two savage hounds in pursuit. To the right a fox slinking away.

Period of Louis XV.

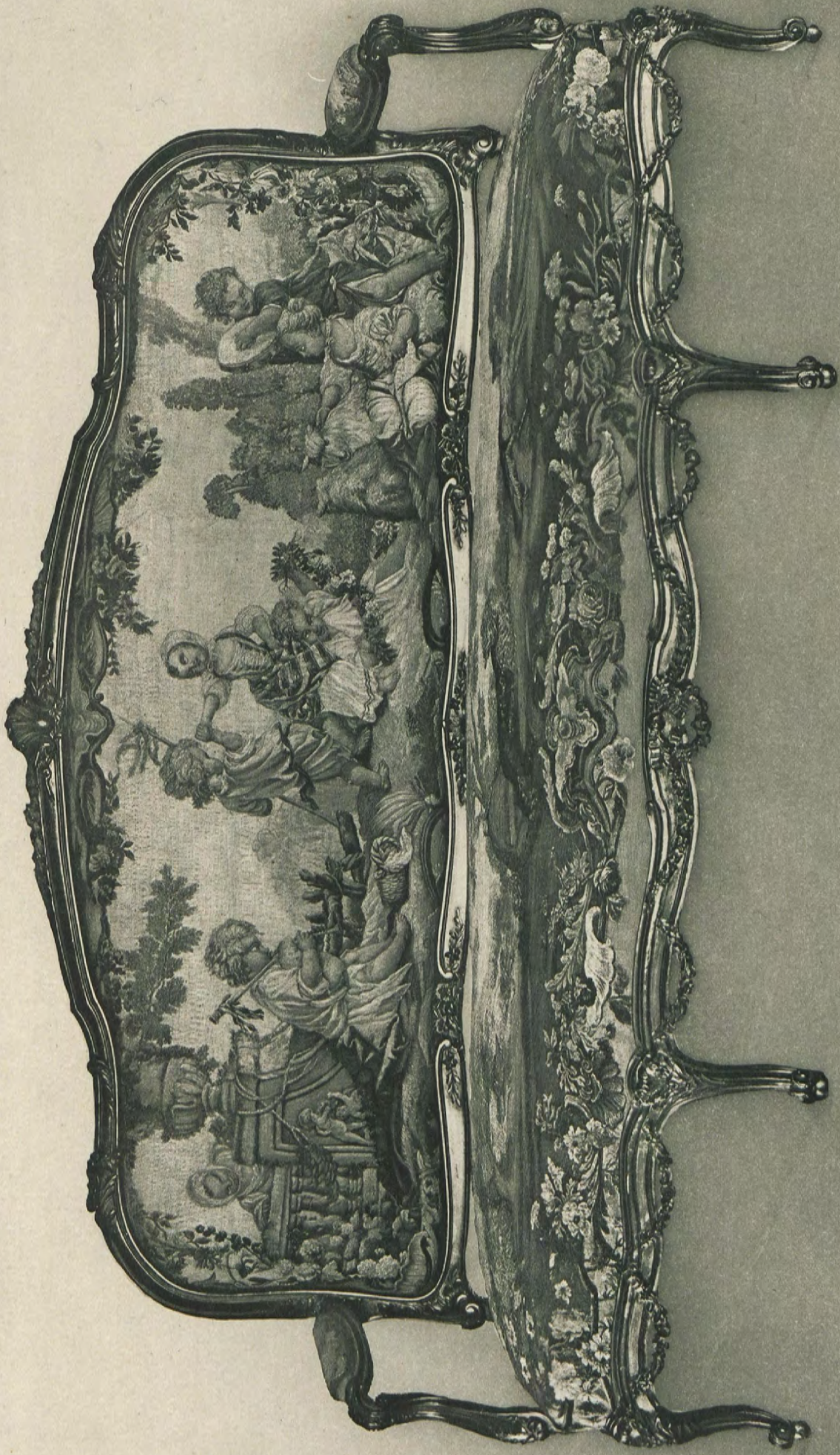
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From a set representing "The Elements."

Cerberus brought captive to the Upper World. Hercules, wearing the skin of the Nemean lion, a spiked club in his hand, leading Cerberus by an iron chain. Cerberus with shaggy coat and tail, his central head that of a greyhound, the other two of more savage species. To the left the fires of Hades, to the right a wooded landscape. Broad conventional border with terminal statues, cupids, cornucopias, exotic birds and fruit.

Period of the early part of the XVII century.

Height, 3 m. 38 c.
Width, 3 m. 12 c.



21 ARM-CHAIR

BEAUVAIS tapestry. One of the same set.

On the back : "La Leçon de Danse."

On the seat : The fable of "Le Loup plaidant contre le Renard par-devant le Singe."

The monkey seated on a branch with his arms outstretched in authority, the wolf declaiming with his mouth open.

Period of Louis XV.

[See illustration.]

22 ARM-CHAIR

BEAUVAIS tapestry. Another of the same set.

On the back : "La Surprise."

A child, in a blue and red dress, a rose in her hair, awakened by an infant shepherd leaning forward from behind a tree and tickling her face with a straw.

On the seat : The fable of "Le Renard et la Cigogne."

The fox with his mouth open, the crane extracting a bone from his throat.

Period of Louis XV.

23 ARM-CHAIR

BEAUVAIS tapestry. Another of the same set.

On the back : "La Surprise."

A replica of the back of the preceding chair.

On the seat : The fable of "Le Loup, l'Agneau et le Cerf."

The wolf snarling at the stag, the lamb standing by.

Period of Louis XV.

24 ARM-CHAIR

BEAUVAIS tapestry. Another of the same set.
 On the back: "Le Langage des Fleurs."
 On the seat: The fable of "La Cigogne et le Renard."
 The crane with his bill inside the neck of a pear-shaped jar, the fox enviously licking the rim. A sylvan scene with a temple in the distance.
 Period of Louis XV.

[See illustration.]

25 ARM-CHAIR

BEAUVAIS tapestry. Another of the same set.
 On the back: "L'Oiseau Capot."
 Reclining on a drape, an infant shepherd in a blue smock holds a fluttering bird. At his side an infant shepherdess in a yellow dress holds a small cage. In the background to the right, two lambs grazing.
 On the seat: The fable of "Le Lion et le Moncheton."
 The lion lashing his tail as the fly hovers above.
 Period of Louis XV.

26 ARM-CHAIR

BEAUVAIS tapestry. Another of the same set.
 On the back: "La Petite Fermière."
 A child in a yellow dress with a blue petticoat, a mauve shawl on her head and a basket on her arm, leads a goat by a scarlet ribbon. A sylvan scene in the background.
 On the seat: The fable of "Le Chat, le Cochet et le Souricem."
 The cat seated, Chanticleer approaching and the mouse running away. To the left a poultry-house with thatched roof.
 Period of Louis XV.

24 ARM-CHAIR

BEAUVAIS tapestry. Another of the same set.

On the back : "Le Langage des Fleurs."

On the seat : The fable of "La Cigogne et le Renard."

The crane with his bill inside the neck of a pear-shaped jar, the fox enviously licking the rim. A sylvan scene with a temple in the distance.

Period of Louis XV.

[See illustration.]

25 ARM-CHAIR

BEAUVAIS tapestry. Another of the same set.

On the back : "L'Oiseau Captif."

Reclining on a drapery an infant shepherd in a blue smock holds a fluttering bird. At his side an infant shepherdess in a yellow dress holds a small cage. In the background to the right, two lambs grazing.

On the seat : The fable of "Le Lion et le Moucheron."

The lion lashing his tail as the fly hovers above.

Period of Louis XV.

26 ARM-CHAIR

BEAUVAIS tapestry. Another of the same set.

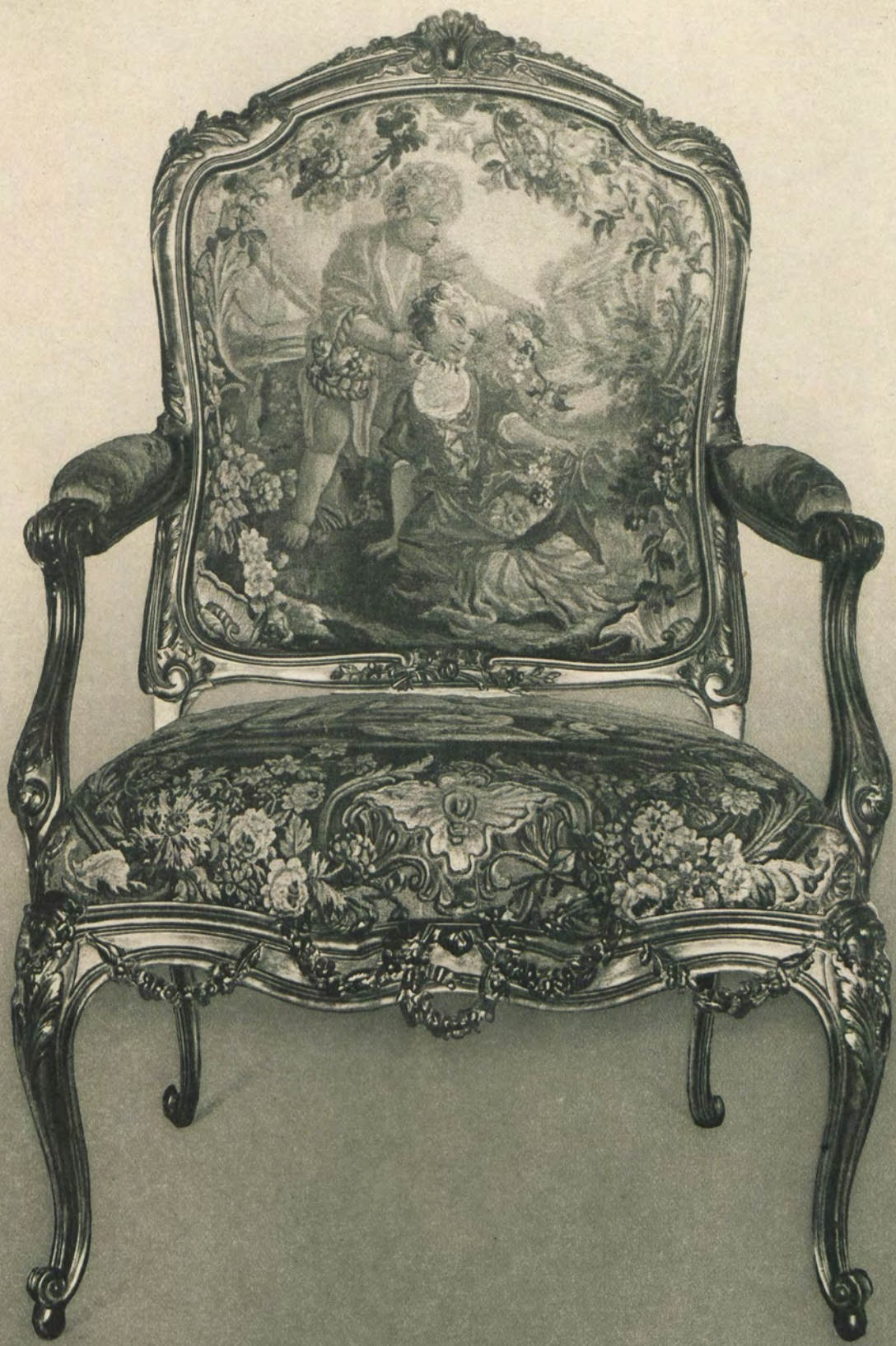
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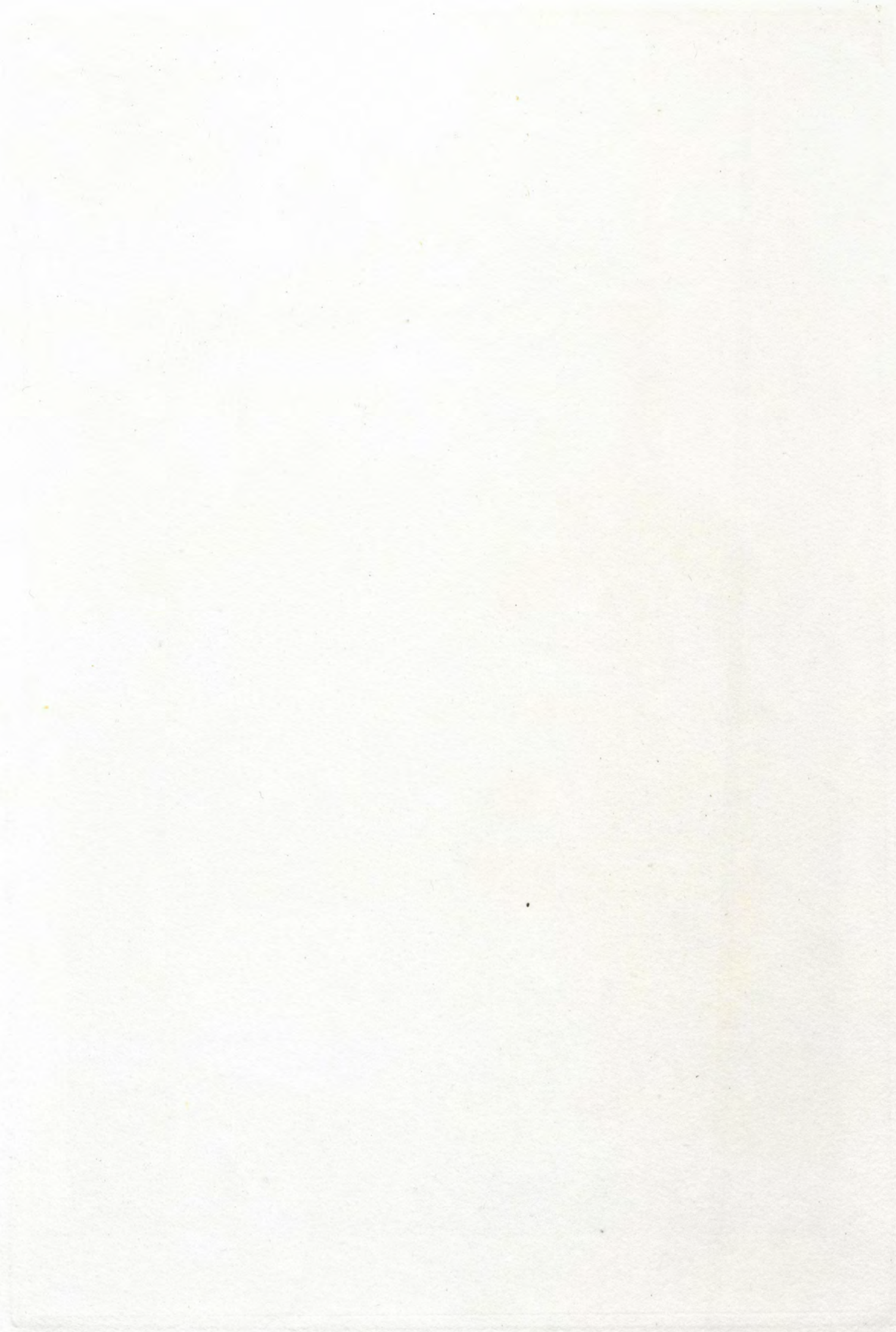
A child in a yellow dress with a blue petticoat, a mauve shawl on her head and a basket on her arm, leads a goat by a scarlet ribbon. A sylvan scene in the background.

On the seat : The fable of "Le Chat, le Cochet et le Souriceau."

The cat seated, Chanticleer approaching and the mouse running away. To the left a poultry-house with thatched roof.

Period of Louis XV.





27 ARM-CHAIR (*Bergère*)

BEAUVAIS tapestry. One of a pair. The back panels decorated with pastoral scenes from designs by Boucher, the seats with landscapes and animals illustrating fables of La Fontaine. Decorative borders of flowers and fruit to both backs and seats, on old rose-coloured ground.

On the back : "La Petite Jardinière."

A child with a kerchief on her head and a basket of flowers on her arm, holding her skirt as she walks barefooted. At her feet a spade. In the foreground an idyllic garden scene.

On the seat : The fable of "Les Deux Boucs."

Two goats, one in a butting attitude, the other, half beaten, calling for assistance.

Period of Louis XV.

28 ARM-CHAIR (*Bergère*)

BEAUVAIS tapestry. The companion chair to the preceding.

On the seat : "Le Petit Oiseleur."

A child in a short yellow jacket, a blue scarf round his waist, running as he holds in each hand a fledgling he has just taken. To the left a thatched house.

On the seat : The fable of "La Cigogne."

A marshy scene by the borders of a lake. In the foreground a crane eating as he wades in some shallows.

Period of Louis XV.

29 SOFA

BEAUVAIS tapestry, forming part of a set consisting of the sofa and six arm-chairs. The back panels decorated with pastoral scenes from designs by Boucher, the seats with landscapes and animals illustrating fables of La Fontaine. Decorative borders of flowers and fruit to both backs and seats, on old rose-coloured ground.

On the back : "La Danse des Bergers."

On the seat : To the left a shepherd's house on wheels ; to the right, on the river's bank, the buildings of a farm.

Period of Louis XV.



30 ARM-CHAIR

BEAUVAIS tapestry. One of the same set.

On the back : "La Petite Fille et le Chat."

On the seat : A hilly landscape, grasses in front, river in the distance.

The frame stamped "Ph. Poirié, Jeune."

Period of Louis XV.

[See illustration.]

31 ARM-CHAIR

BEAUVAIS tapestry. Another of the same set.

On the back : "Le Petit Officier et son Chien."

A child in a pink doublet, wearing a cap with plumes and a ruffle about his neck, holds a twig in an attitude of command as he watches a terrier standing on its hind-legs with a stick in its paws. To the right a toy horse on wheels and a drum.

On the seat : A river scene with large country-house.

Period of Louis XV.

32 ARM-CHAIR

BEAUVAIS tapestry. Another of the same set.

On the back : "La Petite Bergère."

An infant shepherdess seated on the ground, in a striped crimson dress and mauve apron, holds a crook ; to the left two lambs, to the right another lying down, which she holds by a blue ribbon.

On the seat : A replica of the seat of the preceding chair.

Period of Louis XV.



33 ARM-CHAIR

BEAUVAIS tapestry. Another of the same set.

On the back : "Le Petit Musicien."

On the seat : A landscape with windmill.

Period of Louis XV.

[See illustration.]

34 ARM-CHAIR

BEAUVAIS tapestry. Another of the same set.

On the back : "La Petite Jardinière."

In a garden a child, in red and blue costume with blossoms in her hair, her apron filled with flowers, carries a long rake on her shoulder. In the foreground a watering-jug and flower-pot.

On the seat : A river scene, with a watermill to the left.

Period of Louis XV.

35 ARM-CHAIR

BEAUVAIS tapestry. Another of the same set.

On the back : "La Marchande de Poissons."

A child, in a pink and white dress with a kerchief on her head, seated on a river's bank with a tub at her side and large fish on the ground near by. Nets drying in the background, to the right. An old house, surrounded by trees, to the left.

On the seat : A hilly landscape.

Period of Louis XV.

36 FIRE-SCREEN (Awan)

FLORA ATTENDED BY CUPIDS

Panel of Gobelins tapestry, woven in silk from a design by Audran (1658-1734).
Pale lemon-cream ground with a shade of rose. Flora attended in a rose and biscuit-
coloured palis with a green stalk. The ground of the border, mauve.

Period of Louis XV.

From the collection of the Comte de Vaux-Fraslin.

[See illustration.]

37 and 38 VALANCES (Cantonnières)

Aubusson tapestry. A pair. Woven with designs to represent curtains with
a drape above in the form of a lambrequin. From the looms of Les Sœurs
Chassaigne.

Creamy white ground. The curtain bordered with festoons of coloured flowers and
embraced with golden cords. Both curtain and lambrequin edged with gold fringe and
disjoining a pale pink lining where they are hooked back.

Period of Louis XVI.

From the sale of Mme. Lalong.

39 VALANCE (Cantonnière)

Aubusson tapestry. With somewhat similar design to the preceding. From the
same looms.

Creamy white ground. The border decorated with a garland of coloured flowers. The
lining with a narrower edging, composed chiefly of white narcissus, blush roses and holly-
hocks. The lambrequin bordered with oak leaves and acorns.

Period of Louis XVI.

From the sale of Mme. Lalong.

36 FIRE-SCREEN (*Écran*)

FLORA ATTENDED BY CUPIDS

PANEL of Gobelins tapestry, woven in silk from a design by Audran (1658-1734).

Pale lemon-cream ground with a shade of rose. Flora attired in a rose and biscuit-coloured palla with a green stola. The ground of the border, mauve.

Period of Louis XV.

From the collection of the Comte de Vaux-Praslin.

[See illustration.]

37 and 38 VALANCES (*Cantonnières*)

AUBUSSON tapestry. A pair. Woven with designs to represent curtains with a drapery above in the form of a lambrequin. From the looms of Les Sieurs Chassaigne.

Creamy white ground. The curtain bordered with festoons of coloured flowers and embraced with golden cords. Both curtain and lambrequin edged with gold fringe and disclosing a pale blue lining where they are looped back.

Period of Louis XVI.

From the sale of Mme. Lelong.

39 VALANCE (*Cantonnière*)

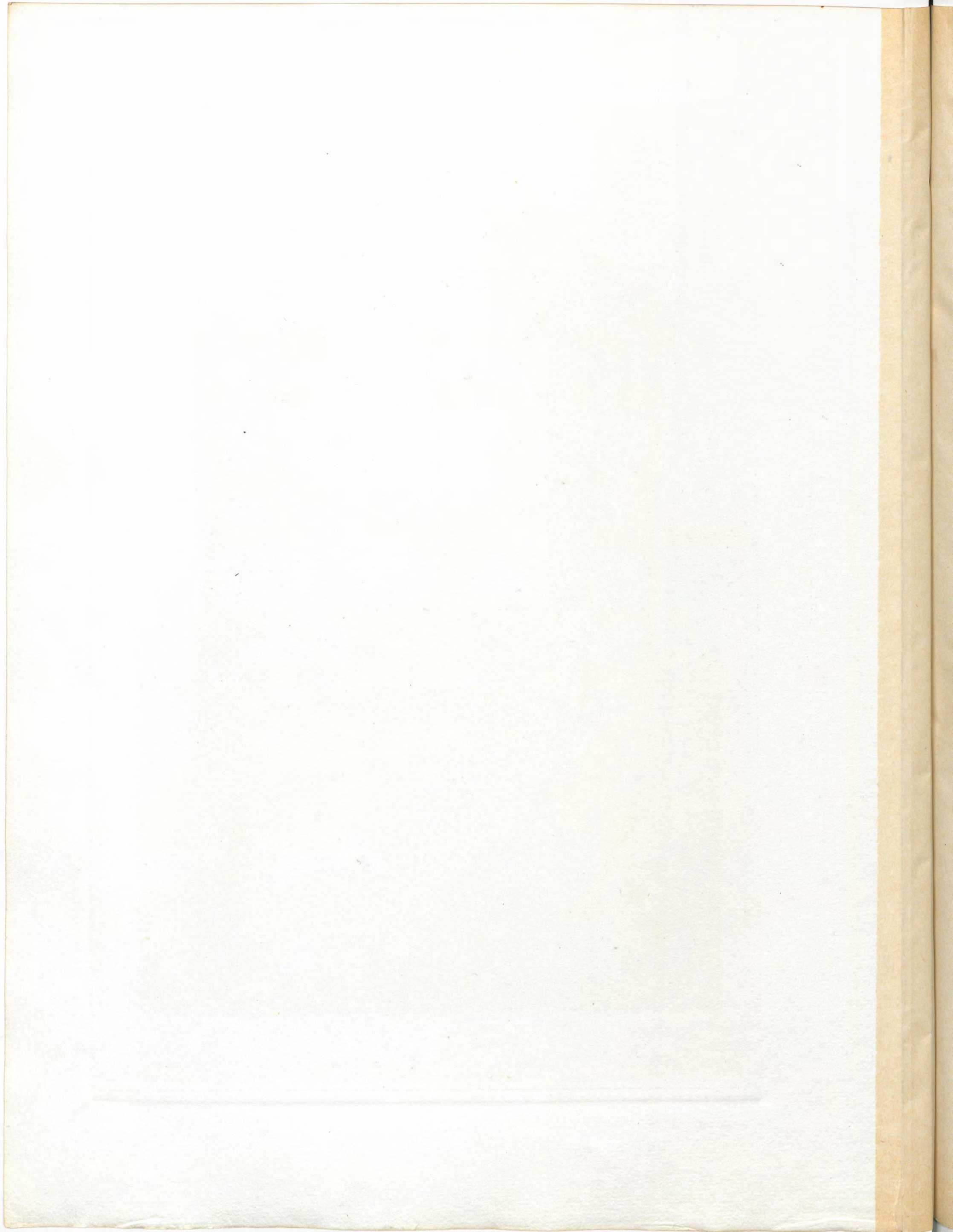
AUBUSSON tapestry. With somewhat similar design to the preceding. From the same looms.

Creamy white ground. The border decorated with a garland of coloured flowers. The lining with a narrower edging, comprised chiefly of white narcissus, blush roses and hollyhocks. The lambrequin bordered with oak leaves and acorns.

Period of Louis XVI.

From the sale of Mme. Lelong.





40 SEDAN CHAIR

"Venus Martin" of the early period. Painted by Jean Bérain in colour, on a gold ground. The mouldings and enrichments carved with foliated scrolls and festoons of flowers. Executed for Elisabeth Charlotte, Mademoiselle de Charost, daughter of Philippe, Duke of Orleans, only brother of Louis XIV.

The achievement of arms decorating the front and back panels adapted from a heraldic design of the celebrated French engraver Sébastien Leclerc (1637-1714). The door panel painted with France displaying a shield blazoned with the arms of Lorraine, Hungary, Naples, Sicily, Savoy, and the Kingdom of Jerusalem. The side panels with a double cross of Lorraine crowned and gorged with a coronet, on its breast the double cross of Lorraine suspended by a chain. The other panels painted with various attributes and motives. At the back Clio recording history on a tablet held up by a cupid. At the sides Fame, Victory and Mars, with cupids, garlands and arabesques.

Period of Louis XIV.

Height 1 m. 75 c.

Originally in the Château de Marly, and later in the collection of Mr. Wilkinson in Paris.

40 SEDAN CHAIR

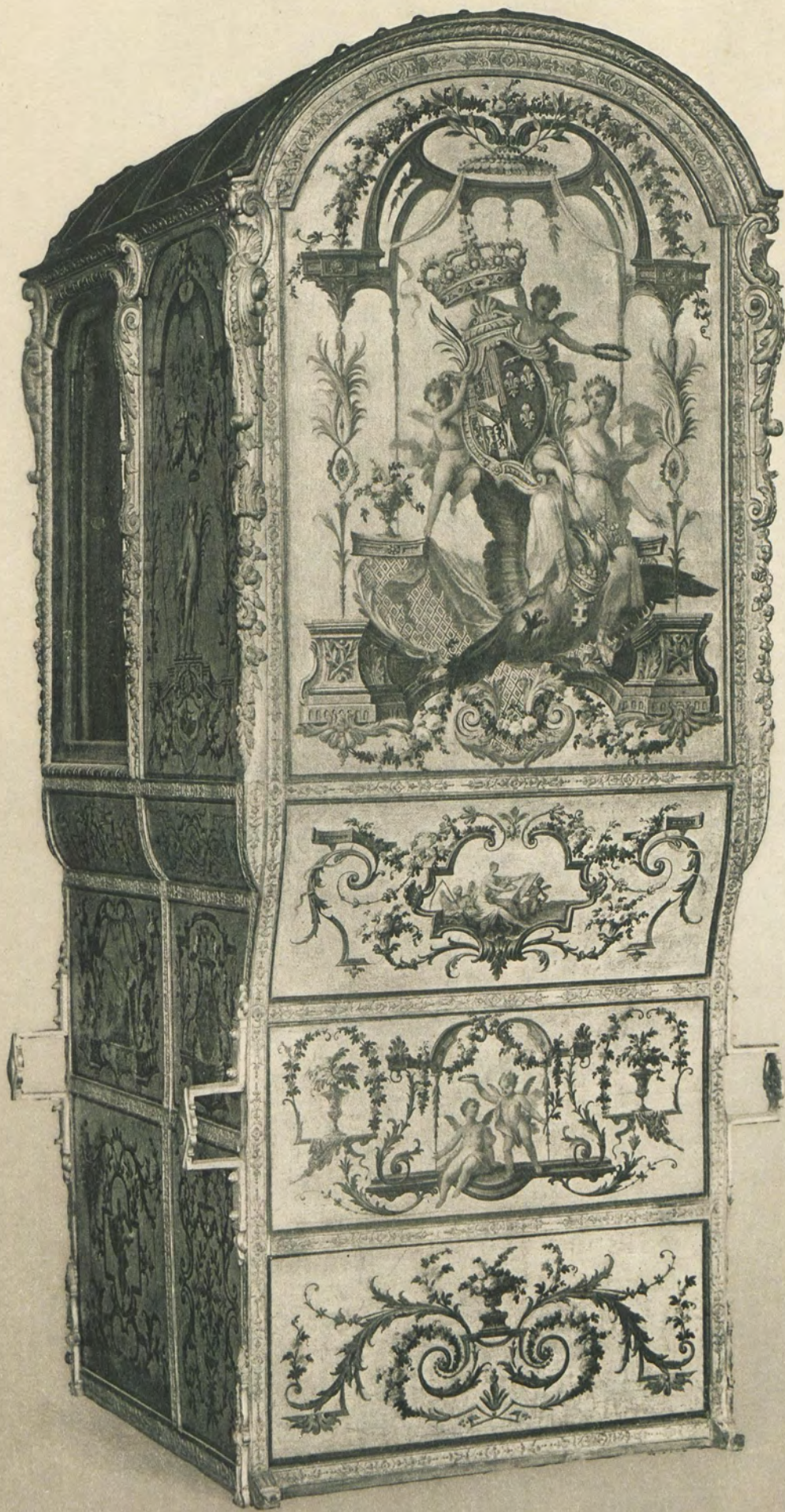
"VERNIS MARTIN" of the early period. Painted by Jean Berain in colours, on a gold ground. The mouldings and enrichments carved with foliated scrolls and festoons of flowers. Executed for Elizabeth Charlotte, Mademoiselle de Chartres, daughter of Philippe, Duke of Orleans, only brother of Louis XIV.

The achievement of arms decorating the front and back panels adapted from a heraldic design of the celebrated French engraver Sebastian Leclerc (1637-1714). The door panel painted with Fame displaying a shield blazoned with the arms of Lorraine, Hungary, Naples, Jerusalem, Aragon, Anjou, Guelders, Julich and Bar, impaling those of France, with a difference. The shield surmounted by the ducal crown of Lorraine held up by a cupid. To the left the silver eagle of Lorraine crowned and gorged with a coronet, on its breast the double cross of Lorraine suspended by a chain. The other panels painted with various attributes and motives. At the back Clio recording history on a tablet held up by a cupid. At the sides Fame, Victory and Mars, with cupids, garlands and arabesques.

Period of Louis XIV.

Height, 1 m. 75 c.

Originally in the Château de Marly, and later in the collection of Mr. Wilkinson in Paris.



41 COMMODE

MAHOGANY and tulip wood, inlaid with marquetry and enriched with mounts of gilded bronze. The slab of Bêche d'Alep marble.

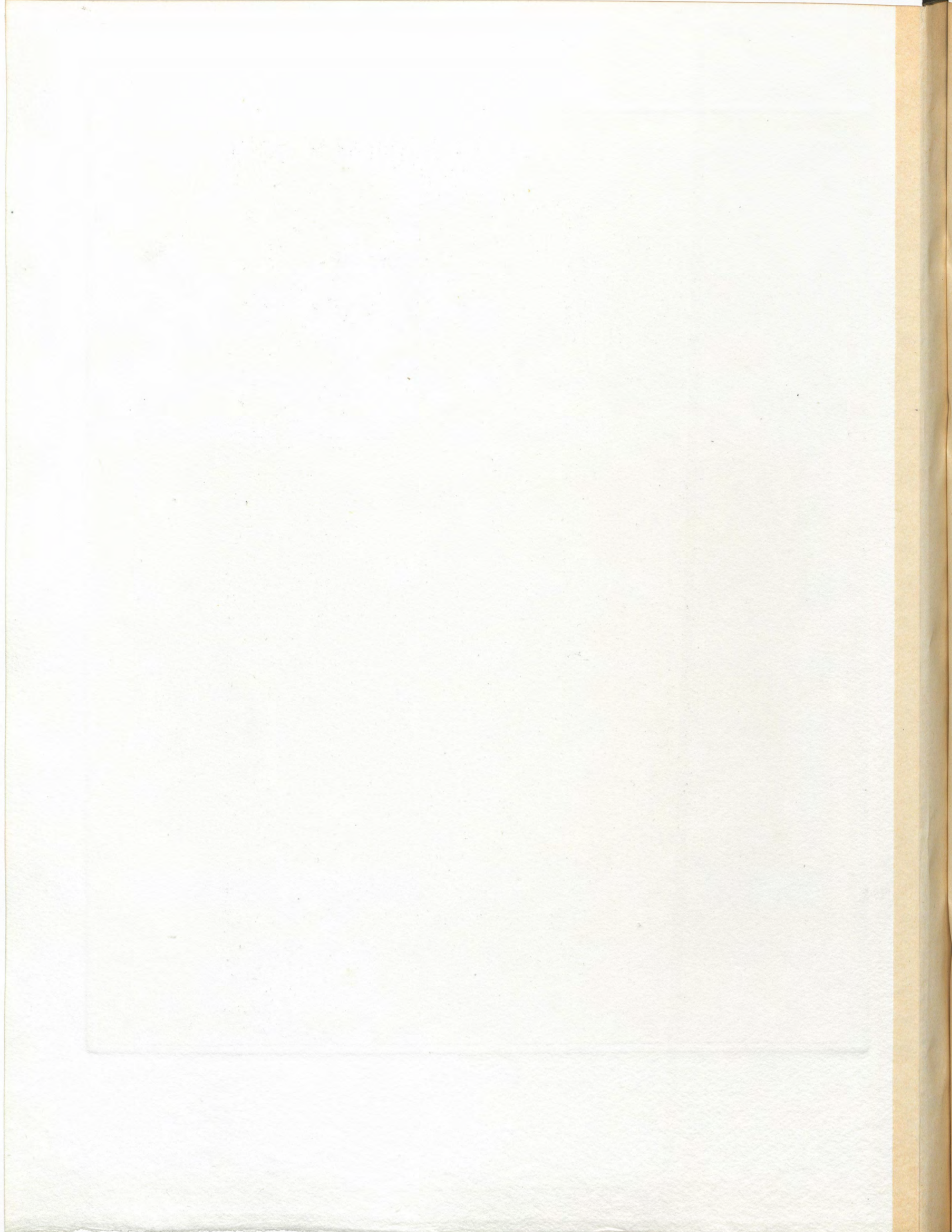
The top stamped with the name of the cabinetmaker DELORME (admitted Member of the Corporation of Master Cabinetmakers 1748).

Period of Louis XV.

Length, 1 m. 46 c.

Height, 86 c.





42 WORK-TABLE

TULIP wood inlaid with marquetry panels. Reniform shape.

The top, surrounded by a plain band of gilded bronze, decorated with a spray of roses and anemones in different woods. The back and sides inlaid with somewhat similar panels of different shapes. The table fitted with a cupboard with sliding-door imitating a shelf of books bound in brown leather and inscribed in gold. Two drawers at one end.

Period of Louis XV.

Height, 77 c.

43 WORK-TABLE

TULIP wood inlaid with marquetry. Oblong shape, chamfered at the corners.

The top of the table, as well as the sides, front and back, inlaid with a large flowered diamond diaper in various woods. The front fitted with three drawers. The top surrounded by a plain band of gilded bronze.

Period of Louis XV.

Height, 71 c.

44 WORK-TABLE

TULIP wood inlaid with marquetry, the mounts of gilded bronze. Circular shape. The top fitted with central panel of old Sèvres porcelain.

The top, forming a frame to the Sèvres panel, inlaid with sprays of small flowers and leaves, bordered on the outside with a narrow band of chequer work. The front fitted with three drawers and a circular shelf at the base. The top surrounded by a band of gilded bronze with bay leaves and berries in relief, the upper part forming a low rail in the form of a pierced arcade. The panel of Sèvres porcelain, *pâte tendre*, has the centre painted with a faintly indicated landscape and birds, the slightly curved flange enriched with a gold and white wicker diaper on a blue ground, broken by four white medallions painted with sprays of flowers.

Period of Louis XV.

Height, 78 c.

45 WORK-TABLE

MAHOGANY and tulip wood inlaid with marquetry. Commode shape.

The top inlaid with different woods to represent a trophy of musical instruments superimposed on sprays of oak leaves. The front, which is fitted with two drawers, inlaid with a smaller trophy and a garland of bay leaves. The sides with a classic vase on a rectangular base. A plain band of gilded bronze encircles the top.

Period of Louis XV.

Height, 70 c.

46 WORK-TABLE

ROSEWOOD and mahogany inlaid with parquetry, enriched with panels of marquetry. Commode shape, with incurved front.

The top of diagonal parquetry inlaid with roses, carnations and lilies. The sides with smaller sprays. The front fitted with three drawers of similar parquetry. Towards the base a shaped shelf inlaid with a single spray.

Period of Louis XV.

Height, 67 c.

47 WRITING-TABLE

ROSE and tulip wood inlaid with marquetry. Commode shape.

The top decorated with a reniform panel of tulip wood, inlaid with a formal design of flowers, an outer frame of rosewood encircling the whole. The shaped front, sides and back of the table, which is fitted with a drawer, decorated with panels of plain tulip wood framed with bands of rosewood.

Period of Louis XV.

Height, 68 c.

48 WRITING-TABLE

ROSE and tulip wood inlaid with marquetry. Commode shape.

The top decorated with a reniform-shaped panel similar to that on the preceding table, the stalk of the two central sprays of oak leaves tied with a bow.

Period of Louis XV.

Height, 72 c.

49 and 50 WALL LIGHTS (*Appliques*)

GILDED bronze. A pair.

The branches of twisted celery leaves terminating in foliating scrolls.

Period of Louis XV.

51 and 52 CHENETS

GILDED bronze. A pair.

One with Vulcan, a hammer in his right hand, a torch in the form of a flame in his left. The other with Venus, reclining upon a volute, a dolphin under her arm and an apple in her hand.

Period of Louis XV.

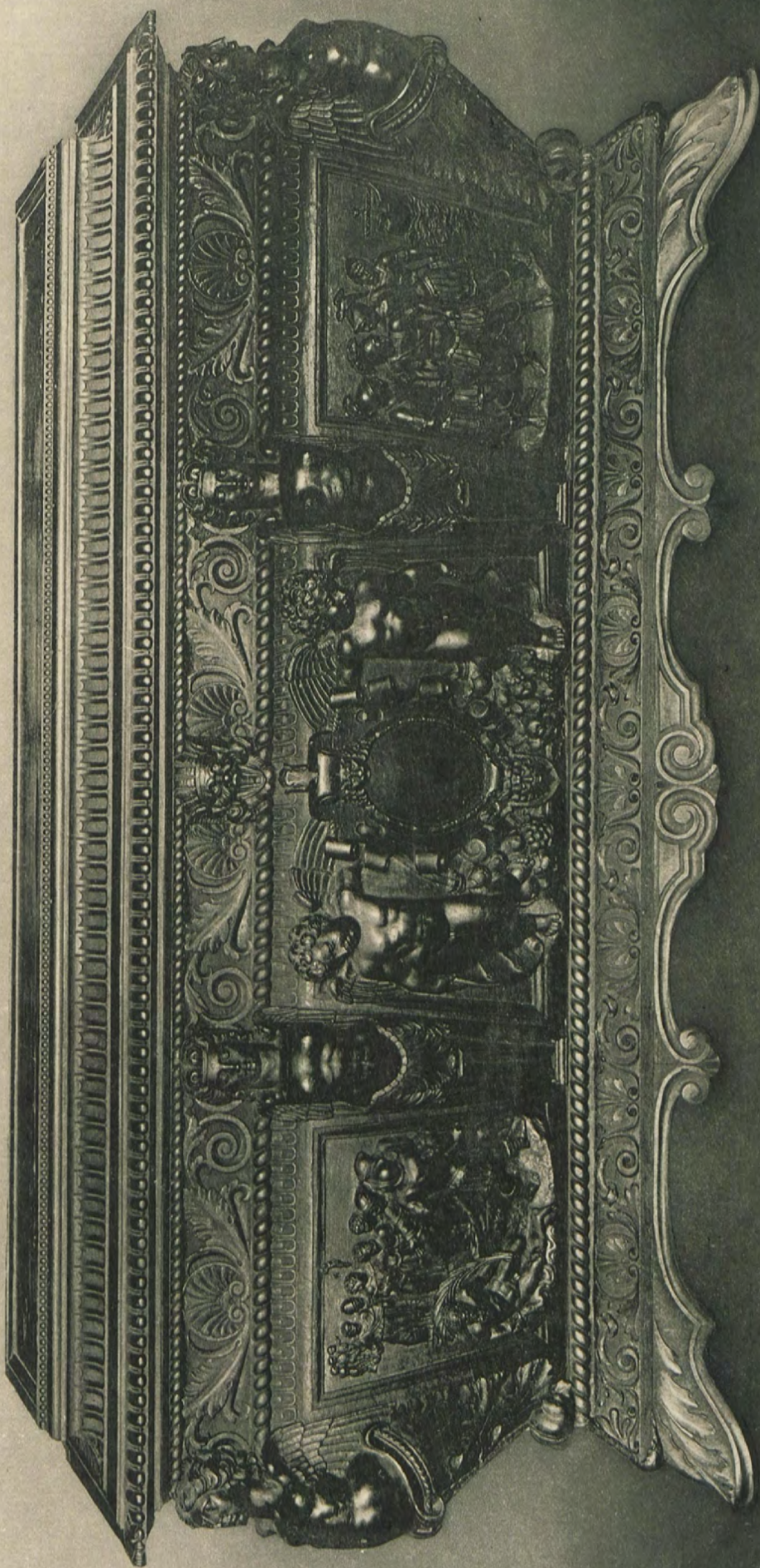
53 MARRIAGE CHEST

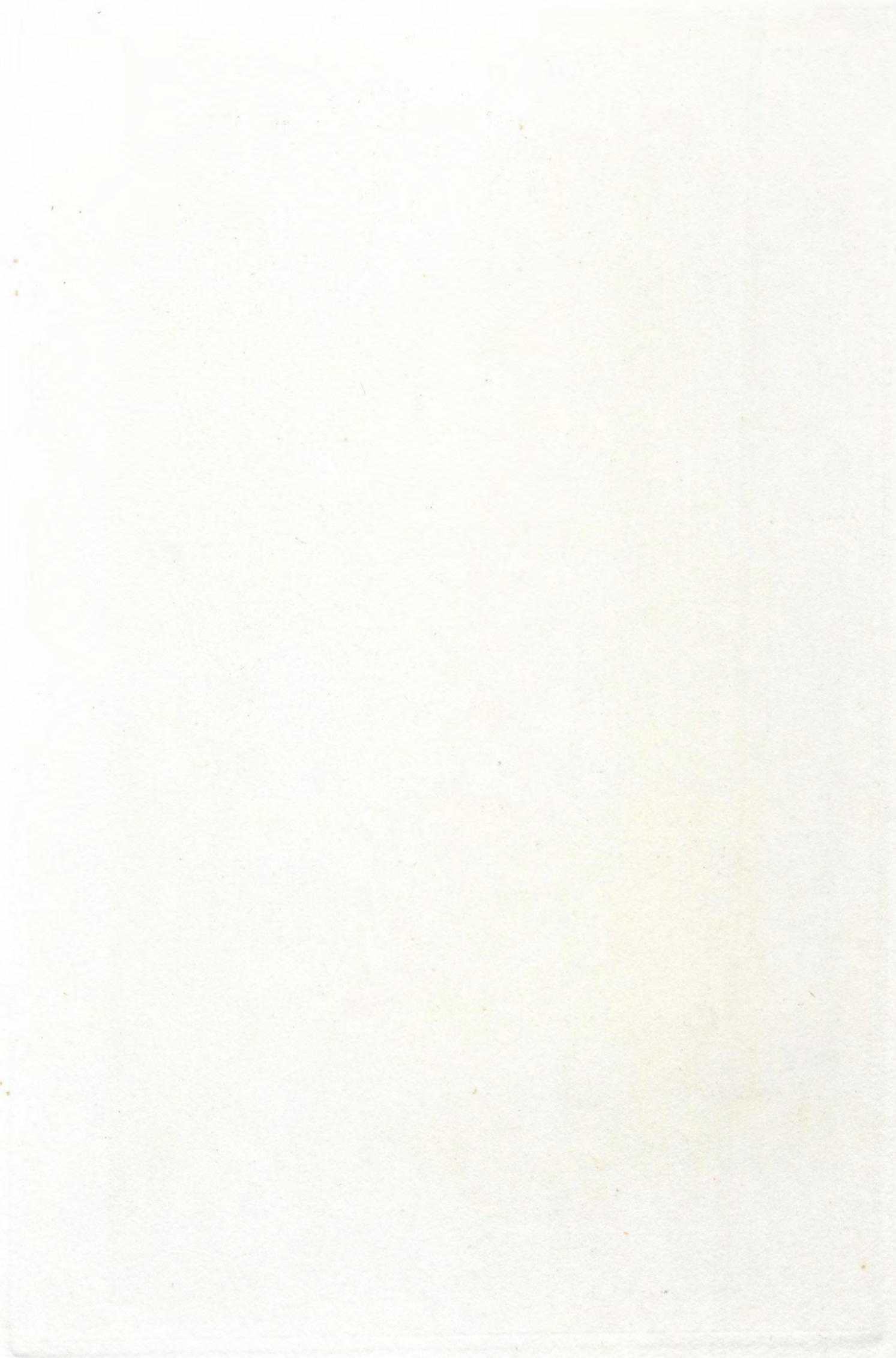
ITALIAN. Walnut wood. Carved and slightly gilded. Curved sides, receding towards the base.

Period of the first quarter of the XVII century.

Length, 1 m. 60 c.

Height, 80 c.





54 PAINTING

STATE ENTRY OF THE FRENCH QUEEN INTO ARRAS

By Van der Meulen (1632-1690). Painted in oils on canvas. Engraved by Bonnard.
One of a pair.

Born in Brussels, Van der Meulen was invited to Paris by Le Brun, where he was appointed military painter to Louis XIV. He accompanied the King on his various expeditions and was present with him throughout the campaign in Flanders in 1667. He painted a series of the principal sieges and battles for the Château de Marly, to which this picture, with its companion "The Arrival of the Queen at Valenciennes," undoubtedly belong. Among the figures easily distinguishable are Louis XIV, Maria Theresa, through whom, as daughter of Philip IV of Spain, France made claim to the Netherlands, and the Maréchal de la Tour d'Auvergne, better known as the Vicomte de Turenne.

The painting shows a scene on the outskirts of Arras in an evening light, with the city seen beyond the walls and fortifications, a long procession in the middle distance winding its way towards the city. In the foreground a state coach, drawn by six white horses with scarlet harness; within, four ladies face to face, the Queen looking out of the central window. A number of attendants and servants wearing the royal livery walking at the side. To the right, on a white horse, the King, wearing the Cross and Ribbon of the Saint Esprit. Near him Turenne and a party of officers, also mounted.

Height, 75 c.

Width, 1 m. 20 c.

Formerly in the collection of Mr. Emile Gavet.

55 PAINTING

THE ARRIVAL OF THE QUEEN AT VALENCIENNES AFTER ITS CAPITULATION IN 1667

By Van der Meulen. Painted in oils on canvas. The companion painting to the preceding.

In a scene similar to the preceding, a cavalcade forming part of a long procession wends its way towards the city, which is strongly defended by ramparts; the Queen's carriage seen with others crossing a causeway over some flooded lands outside the fortifications. To the left a body of horsemen with small crowds of people hurrying down another road to join the main procession. In the foreground to the right, the King, wearing the Order and Ribbon of the Saint Esprit, Turenne riding a little apart, with a number of mounted officers and courtiers. Several servants in the royal livery on foot.

Height, 68 c.

Width, 1 m. 12 c.

Formerly in the collection of Mr. Emile Gavet.

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56 PAINTING

LA BELLE JARDINIÈRE

By Boucher. Painted in oils on canvas.

Height, 1 m.

Width, 80 c.

From the collection of the Marquis de Rubet.

THE ARRIVAL OF THE QUEEN AT VALENCIENNES AFTER ITS CAPITULATION IN 1667

By Van der Meulen. Painted in oils on canvas. The companion painting to the preceding.

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Height, 63 c.

Width, 1 m. 15 c.

Formerly in the collection of Mr. Emile Gaget.



57 PAINTING

"LA BASCULE"

By Fragonard, while a pupil in the studio of Boucher. Painted in oils on canvas. One of a pair.

In a sylvan landscape, a youth in grey jacket playing see-saw with a damsel in a crimson dress and white skirt. As he leans over the further end of the plank he prevents a small child from slipping, while his companion balances herself in mid-air by holding on to the overhanging branch of a tree which forms an arch to the picture.

Height, 95 c.
Width, 62 c.

58 PAINTING

"LE COLIN-MAILLARD"

By Fragonard. Painted in oils on canvas. The companion painting to the preceding.

In a sylvan scene a shepherdess in a blue dress and white skirt, her eyes blindfolded, moves towards some steps in the foreground. Behind her a shepherd attempts to tickle her face with a straw, while a small child touches her hand with a tiny heart attached to a stick by a ribbon. To the right the covered gateway of a Normandy farmstead.

Height, 95 c.
Width, 62 c.

59 PORTRAIT

By Drouet Fils (1727-1775). Painted in oils on canvas.

Half-length portrait of a lady, her head three-quarters to the right. The hair dressed high in front and powdered. She wears a blue bodice bordered with lace and a red drapery over her right shoulder.

Height, 50 c.
Width, 38 c.

60 DESSUS DE PORTE

VENUS REVENANT AU PALAIS DE NEPTUNE

PAINTING in oils on canvas. School of Boucher. One of a series of five.

The Goddess reclining upon a blue and white drapery and attended by Nereids and Cupids.

61 DESSUS DE PORTE

L'ORAGE ÉVEILLÉ PAR NEPTUNE

PAINTING in oils on canvas. School of Boucher. Another of the same series.

The God playing upon a lyre as he is borne upon the waves by dolphins attended by Nereids and Tritons. In the distance a sinking ship, thunder clouds above.

62 DESSUS DE PORTE

LA DISEUSE DE BONNE AVENTURE

PAINTING in oils on canvas. School of Boucher. Another of the same series.

A rural sibyl in a red cloak, a staff in her hand, telling the fortune of a damsel in a blue drapery. In the foreground a cupid holding a mask.

63 DESSUS DE PORTE

LA PIPÉE DE LA BERGÈRE

PAINTING in oils on canvas. School of Boucher. Another of the same series.

A shepherdess in a grey dress with a yellow drapery playing upon a pipe. At her feet two lambs, a third in the background.

64 DESSUS DE PORTE

LE CRÉPUSCULE

PAINTING in oils on canvas. School of Boucher. Another of the same series.

In the foreground of a landscape faintly visible in the darkening twilight, two shepherdesses reposing, two lambs at their feet.

65 PORTRAIT

BENJAMIN FRANKLIN

By Greuze (1725-1805). Painted in oils on canvas, in soft colours, recalling many of the details of the so often copied "Duplessis" portrait originally painted for M. le Ray de Chaumont.

In the portrait Franklin is represented with grey hair, thin on the forehead and slightly waved as it falls to the shoulder. He wears a grey coat. Shaded brown background.

Height, 75 c.

Formerly in the collection of the Comte de Ganay.

[See illustration.]

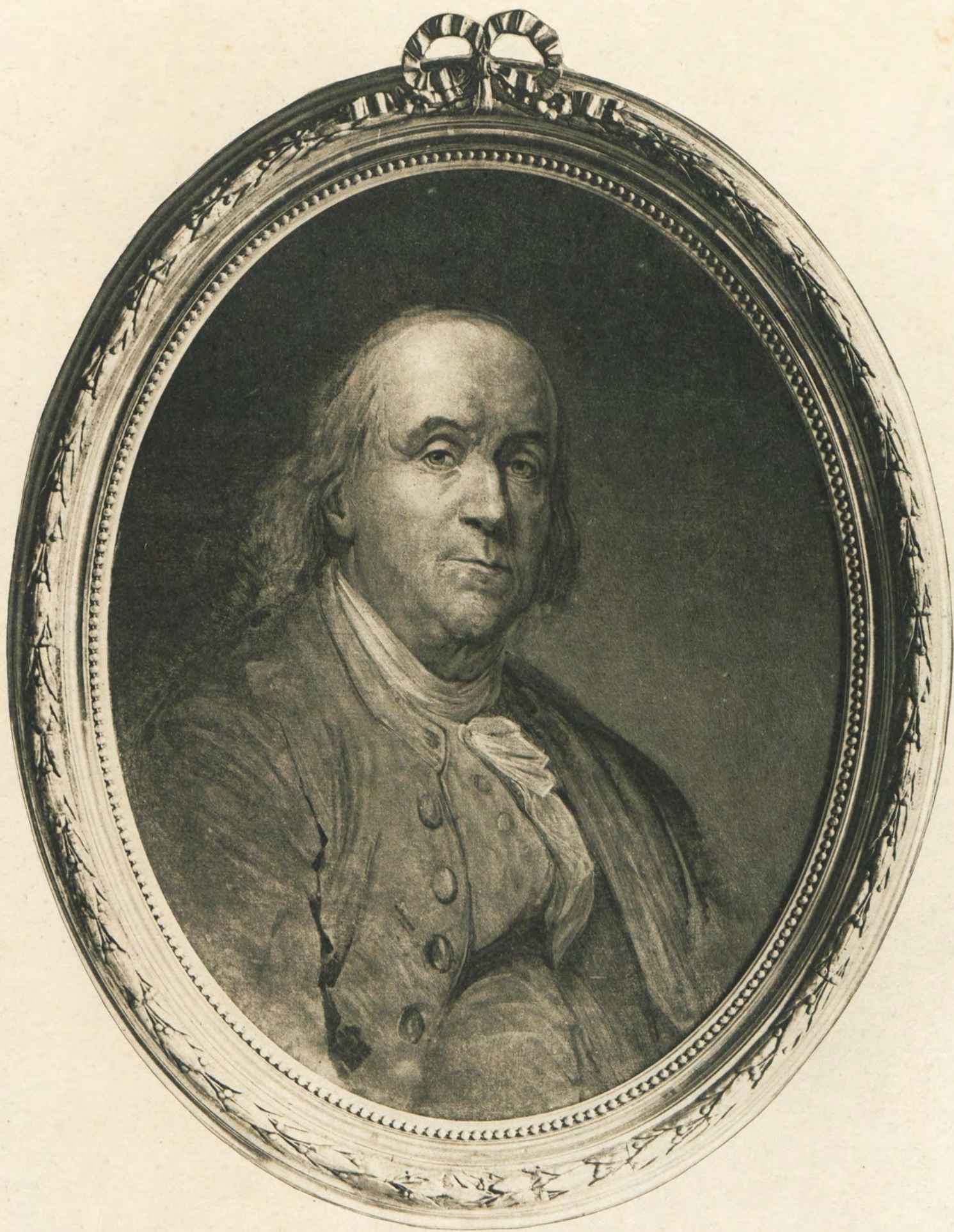
66 PORTRAIT

BENJAMIN FRANKLIN

CABINET portrait in the Duplessis style, painted in oils on panel. Probably an early copy of a more important picture.

Seated figure, with long hair slightly waving and somewhat scanty towards the forehead, where it is brushed back. He wears a grey blue gown with brown fur collar and cuffs, the front open showing a white shirt unbuttoned at the neck. The right hand raised indicating a paper spread upon a table and bearing the word "Boston." Two pairs of spectacles on the table.

Height, 26 c.



67 STATUETTE

BENJAMIN FRANKLIN

PAINTED plaster or *gesso*. Modelled and cast by Caffieri (1725-1792). Supposed to be one of the *petits modèles* made by order of the King to be copied in porcelain of Sèvres.

Standing figure, the face sharply modelled and wearing an expression of benevolence. In his right hand a partially unrolled scroll inscribed, "LES LOIS DE LA PENSILVA." Circular pedestal.

Height, 41 c.



68 BUST

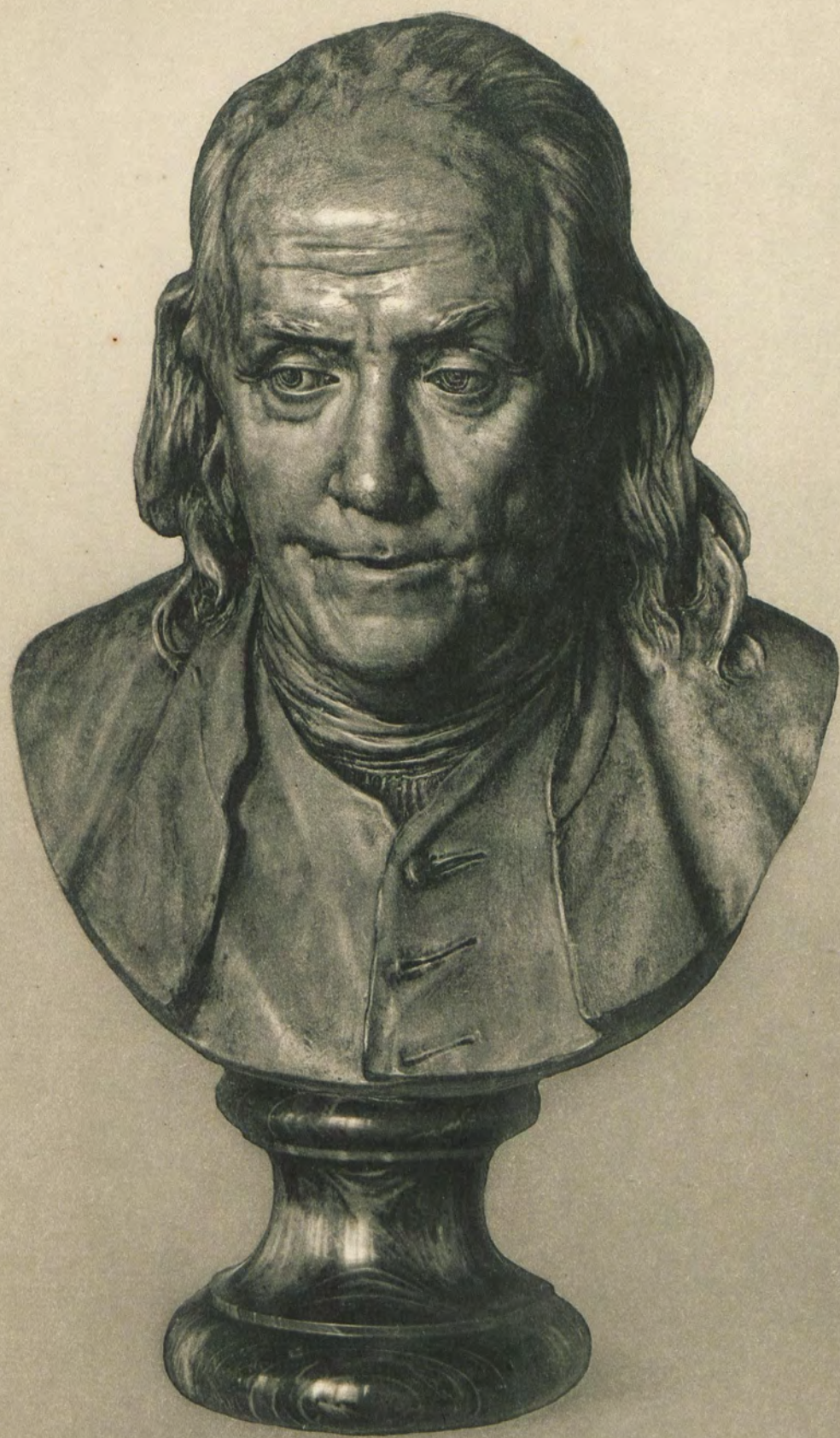
BENJAMIN FRANKLIN

By Houdon (1740-1828). A contemporary replica of one exhibited in the Salon of 1779, and modelled towards the end of Franklin's residence in Paris.

Terra-cotta, tinged with creamy red. Inscribed under the right shoulder "Houdon F. 1778."

Height, 51 c.

From the collection of the Comte de Turenne.



69 WAX PORTRAIT

BENJAMIN FRANKLIN

ONE of a series of miniature wax portraits modelled from life by Marie Gresholtz, afterwards Madame Tussaud. She was born in Switzerland, but at the death of her father was adopted by her uncle, Monsieur Curtius, established at that time in Paris on the invitation of the Prince de Conti, who had been greatly struck with the exquisite delicacy and beauty of his portraits and anatomical subjects modelled in wax. At that time the house of M. Curtius had become the resort of many of the most talented men in France, and among his intimates were Voltaire, Rousseau, Franklin, Mirabeau and Lafayette, all of whom are described by Mme. Tussaud in her Memoirs, published in 1838. After the Revolution Mme. Tussaud moved from Paris to London.

In the portrait Franklin is represented as having long, waving grey hair, wearing a grey coat with fur collar and cuffs and a mauve waistcoat, which is unbuttoned, disclosing a white shirt. His right hand rests on a book. Above, to the left, a tablet bears Turgot's famous epigram: "Eripuit cœlo fulmen sceptrumque tyrannis." The wax is enclosed in a plain painted wood frame with a glass front.

Height, 21 c.

Width, 17 c.



70 MEDALLION

BENJAMIN FRANKLIN

TERRA-COTTA. By Jean Baptiste Nini (1717-1786). This is one of a series of medallions made by the famous Medallist at the Château de Chaumont, where he established his atelier under the protection of M. Le Ray de Chaumont, of whom Franklin was an intimate friend and frequent guest. In Storelli's "Life and Works of Nini," nine different medallions of Nini are illustrated, of which seven are in this collection.

The medallion with head to left bears the inscription suggested by Turgot: "B FRANKLIN IL DIRIGE LA FOUDRE ET BRAVE LES TIRANS." At the beginning and end of the inscription, and between the words, alternate emblems: lightning and a tiny hand holding an iron rod. The bottom of the bust signed "J. B. Nini F. 1778." On the bottom of the shoulder a coat of arms bearing an emblem representing the invention of the lightning-rod by Franklin. Below the shoulder "J. B. Nini F. 1779."

Diameter, 16½ c.

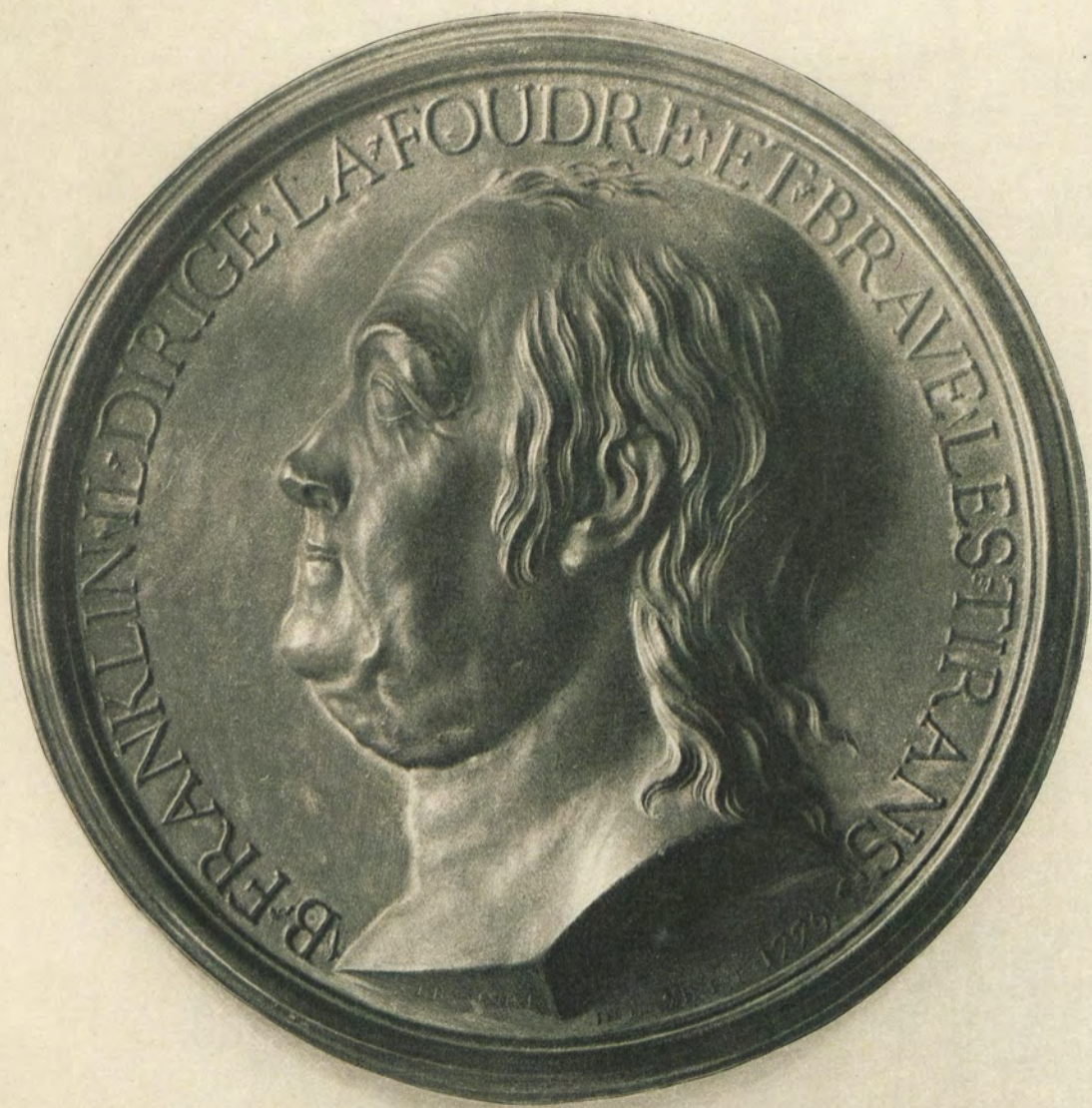
71 MEDALLION

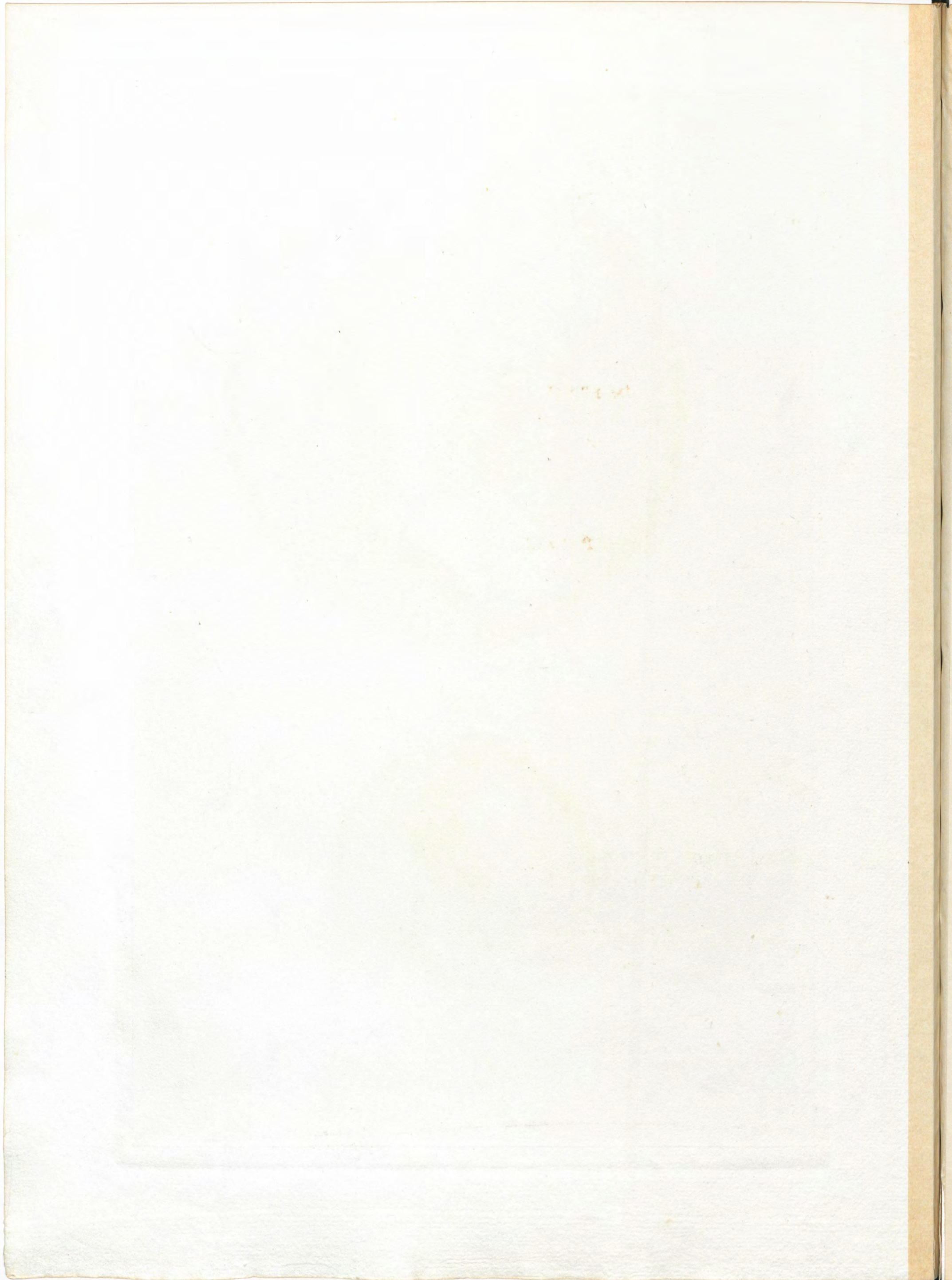
BENJAMIN FRANKLIN

TERRA-COTTA. By Nini. Another of the same series.

Head to the left, with fur cap. Bears the inscription, "* B. Franklin * Americain * ", with flowerets between the words, except between "B" and "Franklin," where there is a point. The bottom of the shoulder signed "Nini F. 1777," and bearing a coat of arms similar to that on the preceding medallion. Underneath the shoulder the date "1777."

Diameter, 11½ c.





72 MEDALLION

BENJAMIN FRANKLIN

TERRA-COTTA. By Nini. Another of the same series.

The medallion, with head to the left, bearing Turgot's inscription in Latin: "ERIPUIT CÆLO FULMEN SCEPTRUMQUE TIRANNIS," with alternate emblems at the beginning and end and between the words. On the bottom of the bust and of the shoulder the same signature and coat of arms as on No. 70. Below the shoulder "J. B. Nini F. MDCCLXXIX."

Diameter, 16½ c.

73 MEDALLION

BENJAMIN FRANKLIN

TERRA-COTTA. By Nini. Another of the same series.

The medallion with same head and inscriptions as No. 71, but somewhat thicker, lighter in colour and without glaze.

Diameter, 11½ c.

74 MEDALLION

BENJAMIN FRANKLIN

TERRA-COTTA. By Nini. Another of the same series.

The medallion with same head and inscriptions as No. 71, but larger and with a floweret between the "B" and "Franklin" in the inscription instead of a point. The colour the same as the preceding, with a slight glaze.

Diameter, 13 c.

75 MEDALLION

BENJAMIN FRANKLIN

TERRA-COTTA. By Nini. Another of the same series.

The medallion with same head as the preceding, but without inscription or frame. The bottom of the shoulder signed "Nini F. 1777," and bearing a coat of arms similar to that on the preceding medallions. The colour somewhat browner and slightly glazed.

Diameter, 10 c.

76 MEDALLION

BENJAMIN FRANKLIN

TERRA-COTTA. By Nini. Another of the same series.

The medallion with same head as the preceding, but wearing spectacles (*à lunettes*). No inscription or frame. The bottom of the shoulder inscribed "Nini. F." and bearing a coat of arms similar to that on the preceding medallions.

Diameter, 9 c.

77 BUST

VOLTAIRE

PLASTER bust painted to imitate dark green bronze. By Houdon (1740-1828). A replica of that exhibited in the Salon of 1779, this bust was modelled towards the end of 1778, during Voltaire's last visit to Paris, when Houdon was at work on the model for the seated statue of the Théâtre Français.

Inscribed on the shoulder "f. p. houdon. 1780." At the back a wax red seal with the inscription, "Academie Royale de Peinture et Sculpture Houdon S C."

Height, 55 c.

[See illustration.]

78 BUST

VOLTAIRE

TERRA-COTTA. Similar bust to the preceding, but smaller. The infirmity of age even more strongly marked.

Height, 35 c.

79 WAX PORTRAIT

THE DEATH OF VOLTAIRE

ANOTHER of the series of miniature wax portraits modelled by Madame Tussaud.

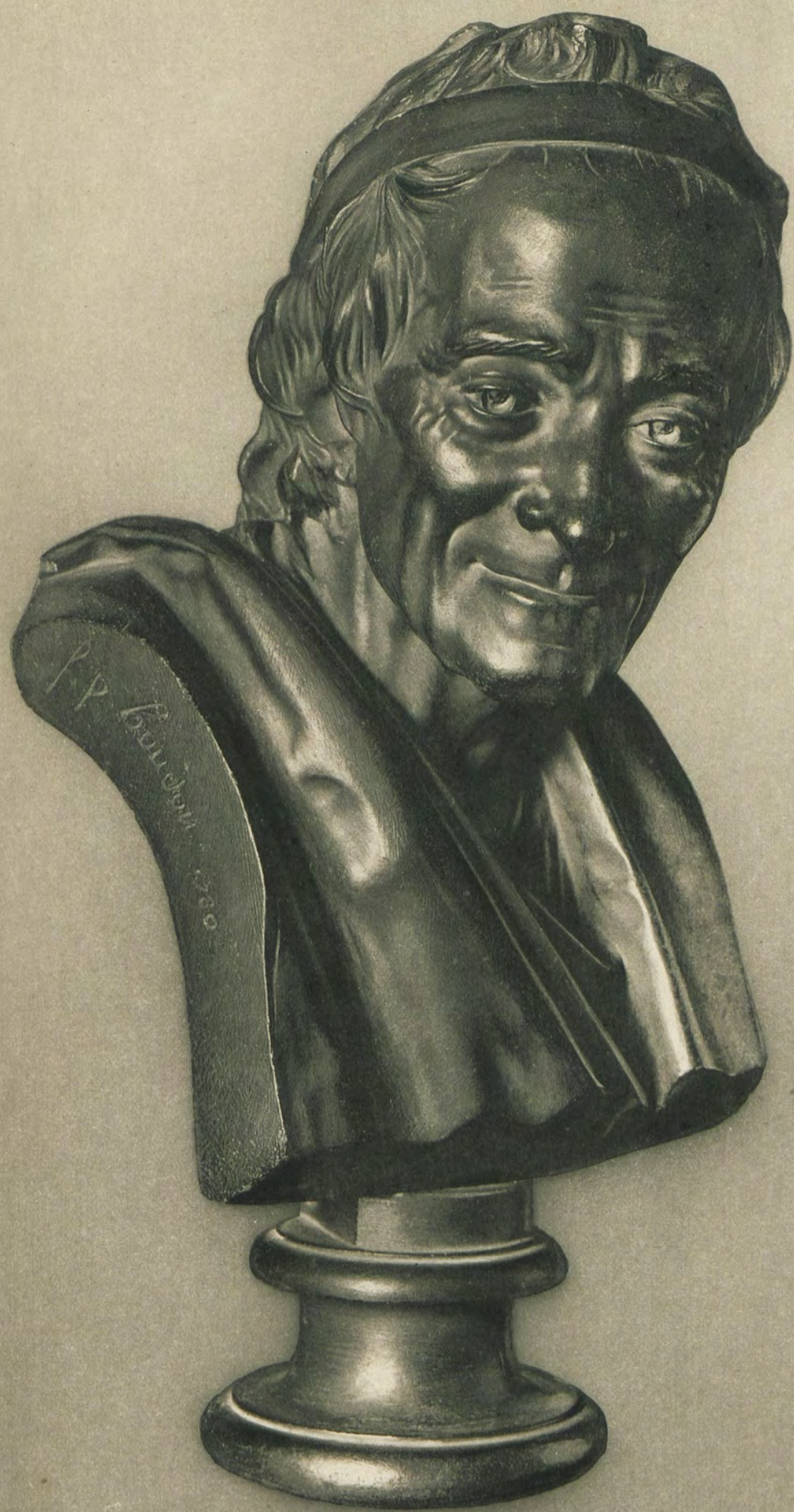
Voltaire, in a light grey dressing-gown lined with fur, an open white shirt underneath, with an expression of deep suffering, lies back in an arm-chair with his head upon a cushion, a light-coloured rug over his knees.

Height, 19 c.

Width, 24 c.

80 to 87 WAX PORTRAITS

EIGHT other miniature wax portraits modelled by Madame Tussaud, representing Sir Isaac Newton, Madame du Deffand, and other important contemporary personages.



THE ADORATION OF THE CHILD

By "The Master of the St. Bartholomew Altar." Painted in oils on oak panel.

A student and expert in rendering this painting, has called special attention to the number of symbols here illustrated by the artist. The contrast between the darkness of midnight and the brightness which surrounds the new-born Child suggests the advent of the "Light of the World." The ox, which was regarded as the symbol of the Jew, here appears with head turned away, whereas the ass, typifying the Gentile, stands with head bowed. In the background the woman, with one hand raised, the other holding a staff, may represent the Church, coming down from the north. Joseph, in pilgrim's garb, kneels in prayer, next to him, Elizabeth, mother of John the Baptist; to the right, Anne, the mother of Mary, appears carrying a banner. In the center, the Madonna kneels before the naked Child, who lies upon her blue cloak, his gold border seeming to form a halo. Three angels kneel beside Him, two holding a scroll inscribed with the words of Isaiah: "For out of him shall come a special the last letters hidden by a fold in the scroll. It has been suggested that a special meaning may be attached to the action of the first of the three angels. He holds in his hand a tall pointed paper (the symbol of adoration). The upper part of this paper is held by Joseph, who, as Guardian of the Church, shields the flame from the wind which has already caused the wax to gutter down the side.

Period of the last quarter of the XV century.

Height, 71 cm.

Width, 61 cm.

Formerly in the collection of the Duke of Parma and the Hermitage, Berlin. Exhibition, 1883. From the Hainauer collection.

I PAINTING

THE ADORATION OF THE CHILD

By "The Master of the St. Bartholomäus Altars." Painted in oils on oak panel.

A student and expert, in criticising this painting, has called special attention to the number of symbols here illustrated by the artist. The contrast between the darkness of midnight and the brilliancy which surrounds the new-born Child suggests the advent of the "Light of the World." The ox, which was regarded as the symbol of the Jew, here appears with head turned away, whereas the ass, typifying the Gentile, stands with head bowed. In the background, the woman, with one hand raised, the other holding a lantern, may be the Hebrew midwife sought for by Joseph and found "coming down from the mountains." The other personages are those well known in the story. Joseph, in pilgrim's garb, kneels at the left of the picture; next to him, Elizabeth, mother of John the Baptist; to the right, Anna, the mother of Mary, appears carrying a lantern. In the centre, the Madonna kneels before the naked Child, who lies upon her blue cloak, its gold border seeming to form a halo. Three angels kneel beside Him, two holding a scroll inscribed with the words of Isaiah: "Puer natus est nobis et filius . . .," the last letters hidden by a fold in the scroll. It has been suggested that a special meaning may be attached to the action of the first of the three angels. He holds in his hand a tall lighted taper (the symbol of adoration). The upper part of this taper is held by Joseph, who, as Guardian of the Church, shields the flame from the wind which has already caused the wax to gutter down the side.

Period of the last quarter of the XV century.

Height, 71 c.

Width, 62 c.

Formerly in the collections of the Duke of Parma and de Beurnonville. Berlin Exhibition, 1883. From the Hainauer collection.



2 PAINTING

THE PRESENTATION IN THE TEMPLE

By Jaques Daret, 1434. Painted in oils on oak panel.

In an octagonal-shaped chapel or recess of the Temple the Virgin Mary stands at one side of a square altar presenting the Infant Jesus to the High Priest who stands on the other side. The recess, raised by two steps from the ground, is open towards the front, slender marble columns with elaborately carved capitals supporting Gothic arches also rich with carving. At the back a female figure stands holding two doves in a nest and a lighted taper. At the side of the Virgin, Elizabeth with a taper, and behind the High Priest a male figure wearing a turban, also holding a taper. In the foreground on either side a man and woman holding doves.

This picture is now considered a historical work of the highest importance for it has largely contributed, through comparison with other works of the period, to the identification of the eminent painter so long known by the vague appellation of the "Maître de Flémalle."

The picture originally formed part of a reredos, or altar-piece, containing five paintings, of which two, "The Visitation" and "The Adoration of the Magi," are in the Berlin Museum. That the three pictures had been originally parts of the same altar-piece is recognised by the Berlin catalogue, which has heretofore ascribed them to some unknown artist closely connected with the "Maître de Flémalle." From researches recently made among the documents of the former Abbey of St. Vaast, now preserved in the archives of Arras, by as high an authority as Georges Hulin de Loo, Vice-President of the Société des Amis des Musées, Ghent, it has been proved beyond question that all the paintings of the altar-piece were executed by Jaques Daret for the Chapel of Our Lady in the Church of St. Vaast, by order of Jean du Clercq, its celebrated Abbot, who governed that Abbey from 1428 to 1462 and who was a great protector of the fine arts. M. de Loo found in the archives the original account of all the works executed for Jean du Clercq during the period of his government. (This document was published in 1889 by Mr. Henri Lorient.) In the diary are mentioned all the payments made for the reredos, including three to Jaques Daret for the paintings. A precise description of the altar-piece is given in the *Journal de la Paix d'Arras* (Treaty signed in 1435), which was written by Dom Antoine de le Taverne, Grand Provost of the Abbey, thus positively identifying the pictures.

Jaques Daret was born at Tournai and was an apprentice of Robert Campin, together with Rogier van der Weyden. He was elected free-master of the Corporation of Painters of St. Luke in 1432, and it is evident that he must previously have given proof of extraordinary talent, for he was elected doyen on the very day of his nomination. The present panel, as do also those in the Berlin Museum, shows close resemblance to the style of the "Maître de Flémalle," manifestly emanating from an excellent pupil of the Maître, and as it is known that Jaques Daret spent all his youth with Robert Campin and only parted from him two years previous to the painting of the identified work, there seems no longer any doubt that the hitherto unnamed "Maître de Flémalle" was no other than Robert Campin himself. The three panels, therefore, are to be reckoned among the foundation stones of the history of Flemish art. (For a complete history of these pictures see article in the *Burlington Magazine*, July 1909, by Georges Hulin de Loo, entitled "An Authentic Work by Jaques Daret, painted in 1434.")

Height, 57 c.

Width, 52 c.

Formerly in the collections of the Duke of Parma and de Beurnonville. Berlin Exhibition, 1883. From the Hainauer collection.



3 PORTRAIT

JOOST VAN BRONCKHORST

By Jean Moestart (1470-1556). Painted in oils on oak panel.

Joost van Bronckhorst (born at Nimeguen 1494, died 1570), a member of an ancient family in Gelderland, was an eminent mathematician and scholar, and Rector of the school of Deventer.

In the picture his sleeves are slashed at the elbow and adorned with buttons bearing the initial V. The collar embroidered with golden scrolls surmounted by coronets. On the left finger a signet ring bearing the initials J. B. The picture signed on the back HEER JOOST VAN BLEYSWYCK.

Height, $43\frac{1}{2}$ c.

Width, $29\frac{1}{2}$ c.

Formerly in the Rotham collection. From the Hainauer collection.



4 PORTRAIT

THE BURGOMASTER'S DAUGHTER

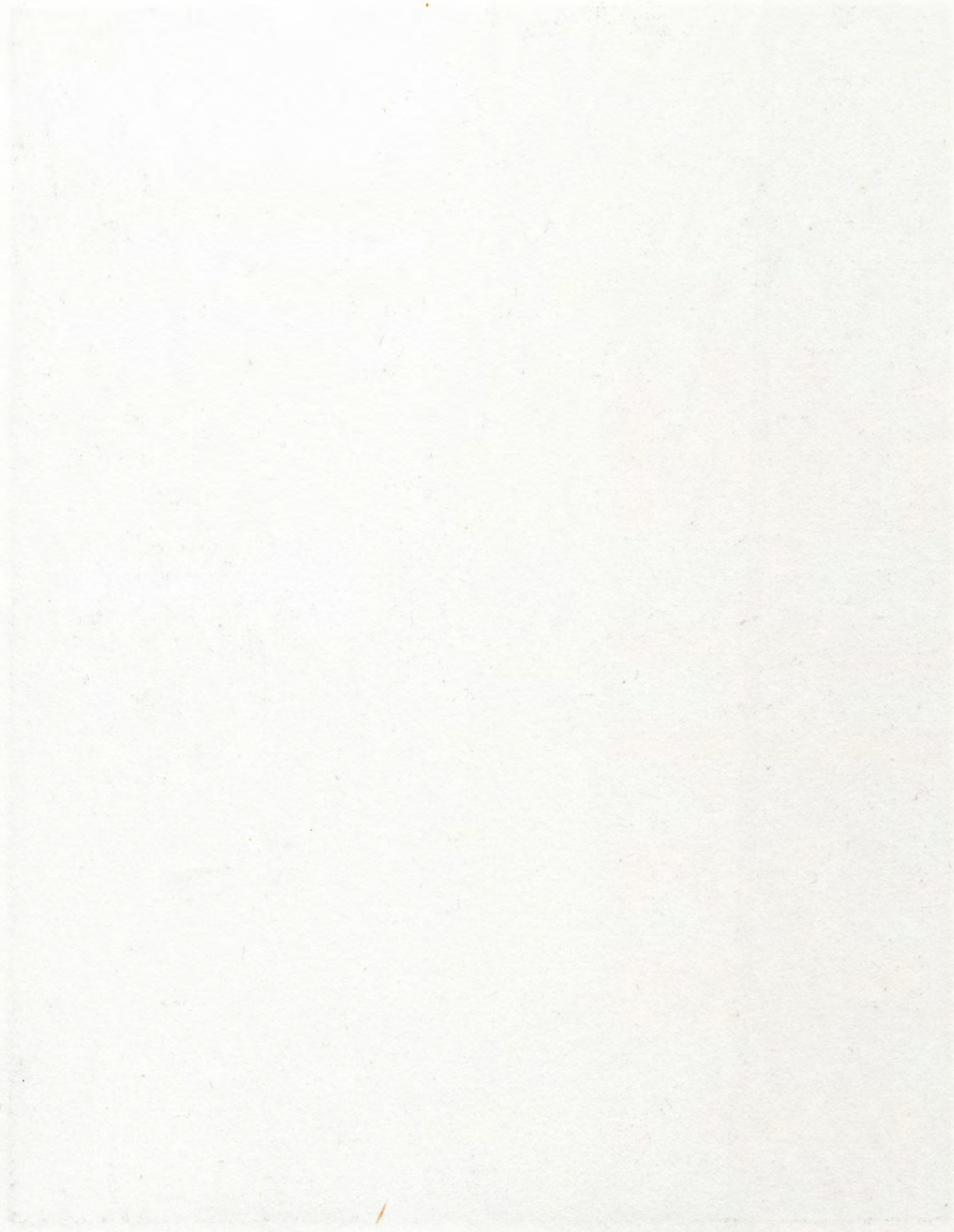
By Lucas Cranach the Elder (1472-1553), himself twice Burgomaster of Wittenburg in 1537 and 1540. Painted in oils on oak panel.

Height, 50 c.

Width, 35 c.

Berlin Exhibition, 1883. From the Hainauer collection.





ORIENTAL PORCELAINS

ORIENTAL PORCELAINS



I to 3 JARS WITH COVERS

CHINESE porcelain. A set of three. Inverted pear-shape.

Black iridescent ground covered with an almost invisible green glaze, the *famille verte* decoration painted in brilliant enamel colours with conventional rocks and flowering trees and plants, consisting of magnolia, *viburnum plicatum* (an Eastern variety of the guelder rose), tree peonies, carnations and narcissus; the neck with sprigs of white-thorn and butterflies. A band of triangle work encircles the shoulder.

Period of K'ang Hsi, 1662-1722.

Height, 58 c.



4 and 5 VASES

CHINESE porcelain. A pair. Cylindrical shape. Slightly tapering towards the base.

The ground and decorations almost similar to those on the preceding jars, some roses and narcissus at the base.

Period of K'ang Hsi, 1662-1722.

Height, 53 c.



6 VASE

CHINESE porcelain. Beaker form, the body inverted pear-shape.

The ground similar to that of the preceding vases, the flowering trees and plants consisting of magnolia, tree peony and double cherry. At the base clumps of fungus with grass. Upon the rocks two pheasants; above, in mid-air, two jays, three more upon the neck.

Period of K'ang Hsi, 1662-1722.

Height, 69 c.

Mark, "Ta Ming Ch'eng-hua nien chib" (made in the reign of Ch'eng-hua of the great Ming dynasty, 1465-1487. Apocryphal).

Formerly in the collection of the Polovtsoff family in St. Petersburg.

大成
明化製年



7 and 8 JARS WITH COVERS

CHINESE porcelain. A pair. Inverted pear-shape, with cylindrical neck.

The ground similar to that of the preceding jars. The *famille verte* decoration enriched with red, the flowering trees and plants consisting of a spreading quince, magnolia and tree peony. At the base some leaves of artimesia. Upon the neck sweet flag and sprays of white-thorn. Upon the rocks a parti-coloured pheasant, with its mate above. In mid-air three jays.

Period of K'ang Hsi, 1662-1722.

Height, 46 c.



9 JAR WITH COVER

CHINESE porcelain. The central ornament in a set of three. Inverted pear-shape, tapering towards the base.

The ground, similar to that of the preceding, divided into eight panels outlined with white and painted with the *famille verte* decoration in white, red, blue, yellow and aubergine, with conventional rocks and flowering trees and plants, consisting of magnolia, tree peony, aster and chrysanthemum, among them birds and butterflies in brilliant colours. In two of the panels branches of flowering prunus in blue and white, with birds in colour. At the bottom smaller leaf-shaped panels containing a white-thorn blossom and sprig of green leaves. Around the neck and base a band of waving lines on aubergine ground. The cover divided into four panels with similar decorations, the knob in green and black.

Period of K'ang Hsi, 1662-1722.

Height, 59 c.



IO VASE

CHINESE porcelain. One of a pair in the same set. Cylindrical shape, with vertical neck and spreading lip, tapering towards the base.

The ground, similar to the preceding, divided into four panels outlined with white and pointed at the top, with the same decoration as on the jar, the panels of flowering prunus in blue and white being especially well marked. The smaller panels at the bottom and the band of waving lines around the neck and base same as on the jar.

Period of K'ang Hsi, 1662-1722.

Height, 55 c.



II VASE

CHINESE porcelain. The companion vase to the preceding, similar shape, ground and decoration, with the exception that the ground is divided into five panels instead of four as in the preceding vase.

Period of K'ang Hsi, 1662-1722.

Height, 53 c.

The foregoing eleven pieces were produced at Ching-tê-chen during the early part of the reign of K'ang Hsi, when Lang-Ting-tso, to whose enlightened policy and fostering care the Imperial Ceramic Factory owed so much of its celebrity, was Viceroy of the United Provinces. Hence their classification as "LANG" pieces.



I 2 and I 3 VASES

CHINESE porcelain. A pair. Cylindrical shape, with vertical neck.

Deep powder blue ground enriched with gold and ornamented with white panels and medallions, painted in enamel colours with *famille verte* decoration. The three large reserves of lotus petal outline painted in green, red, blue, grey and yellow, with formal landscapes and figures indicating domestic happiness. The medallions with sprays of peony, chrysanthemum, lotus and white-thorn blossom, emblematic of the Seasons.

Period of K'ang Hsi, 1662-1722.

Height, 41 c.



I4 HAWTHORN GINGER-JAR WITH COVER

CHINESE porcelain. Globular shape. The blue ground veined and shaded to represent crackled ice, and decorated with sprays of white-thorn blossoms and buds.

The colour of this jar, one of the few ranking as the true "Porcelain of Heaven," is produced from pure cobalt. Generally known as ginger-jars, they were used as New Year's gifts and were filled with priceless teas or the rarest sweetmeats.

Period of K'ang Hsi, 1662-1722.

Height, 25 c.

Formerly in the collection of the Dowager Viscountess de Vesci, daughter of George, 11th Earl of Pembroke.



15 and 16 JARS WITH COVERS

CHINESE porcelain. A pair in a set of five. Inverted pear-shape.

Old rose-coloured ground (*rose d'or*) powdered with chrysanthemum blossoms and decorated with fan and scroll-shaped and other symbolic reserves painted in enamel colours with the old Chinese "Cock and Peony" and "Mountain and Ocean" motives, with birds, plants and flowers.

Period of Yung-Chêng, 1722-1736.

Height, 44 c.

From the Sterne collection.

17 JAR WITH COVER

CHINESE porcelain. The central ornament in the same set. Inverted pear-shape, with expanding base.

The deep rose-coloured ground with somewhat similar decoration to that of the other jars. The ivy-leaf-shaped panels omitted and the base enriched with a broad band of ornament. The reserves painted with sprays of flowering trees and plants symbolic of the Seasons, and the "Sung" motive of the vine and the squirrel.

Period of Yung-Chêng, 1722-1736.

Height, 42 c.

From the Sterne collection.

18 and 19 JARS WITH COVERS

CHINESE porcelain. A pair in the same set. Inverted pear-shape, similar to the preceding pair, but the body receding more towards the base.

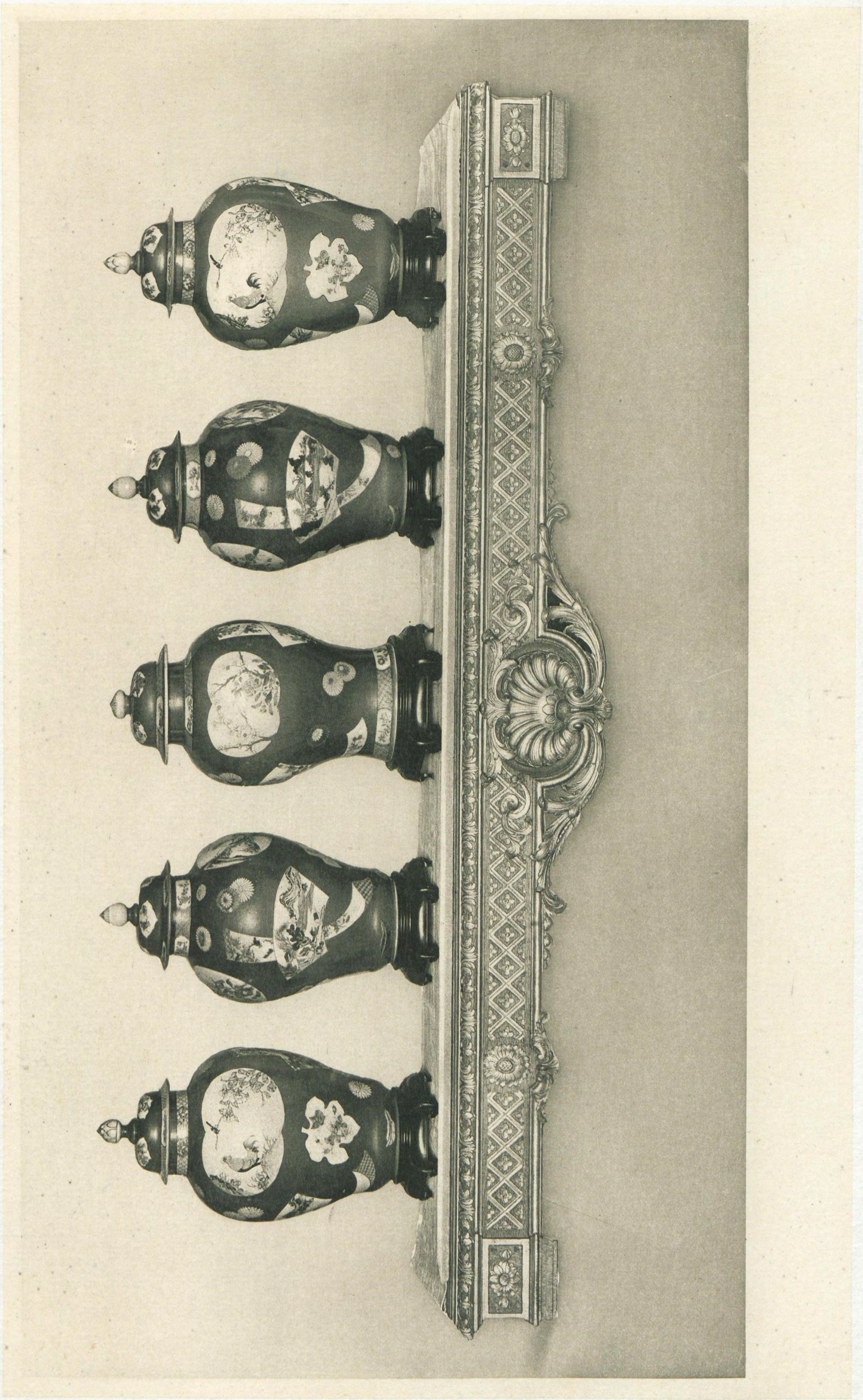
The ground and decorations the same as the preceding pair.

Period of Yung-Chêng, 1722-1736.

Height, 44 c.

From the Sterne collection.





20 and 21 LARGE VASES WITH COVERS

CHINESE porcelain. A pair. Tall inverted pear-shape.

Pale greenish turquoise ground, enriched with crackled ice diaper, powdered with cream-coloured white and rose peach and plum blossoms, the whole decorated with symbolic medallions and emblems. These vases were originally decorated as a special offering to an Empress, either on the anniversary of her marriage, or, as may be inferred from the symbolism of the ground, of the great Chinese Festival of Spring. The "rose peony" decoration of the three large artimesia leaf-shaped reserves painted in enamel colours, with conventional rocks and flowering trees and plants, consisting of peach, tree peony, chrysanthemum and magnolia. On one of the reserves, upon the rocks, a brilliantly coloured "Fung-Hwang," the special attribute of the Empress, its mate lower down. On another reserve a red-beaked kingfisher. On the third a pair of butterflies and two bees.

Period of Chiên-Lung, 1736-1795.

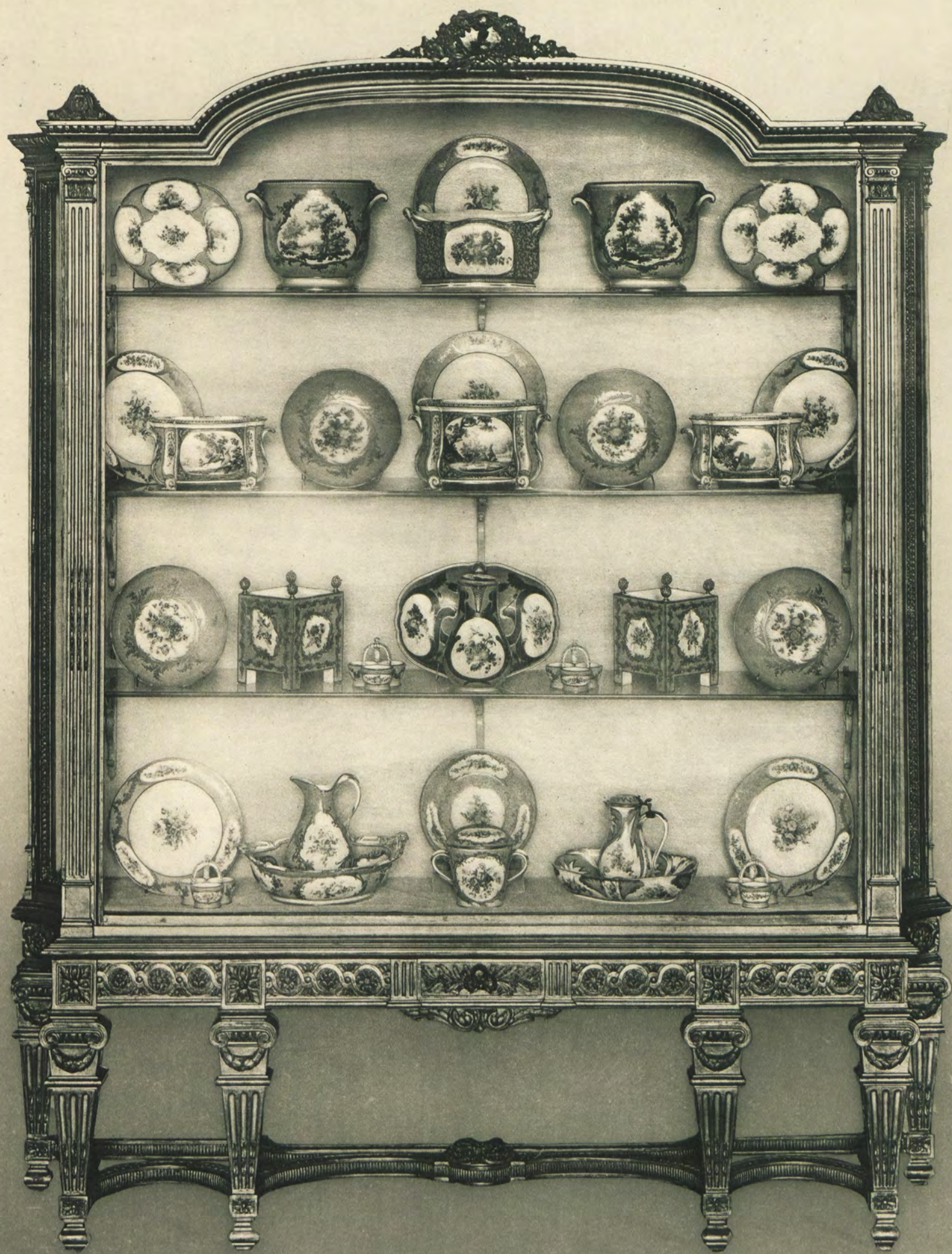
Height, 1 m. 26 c.

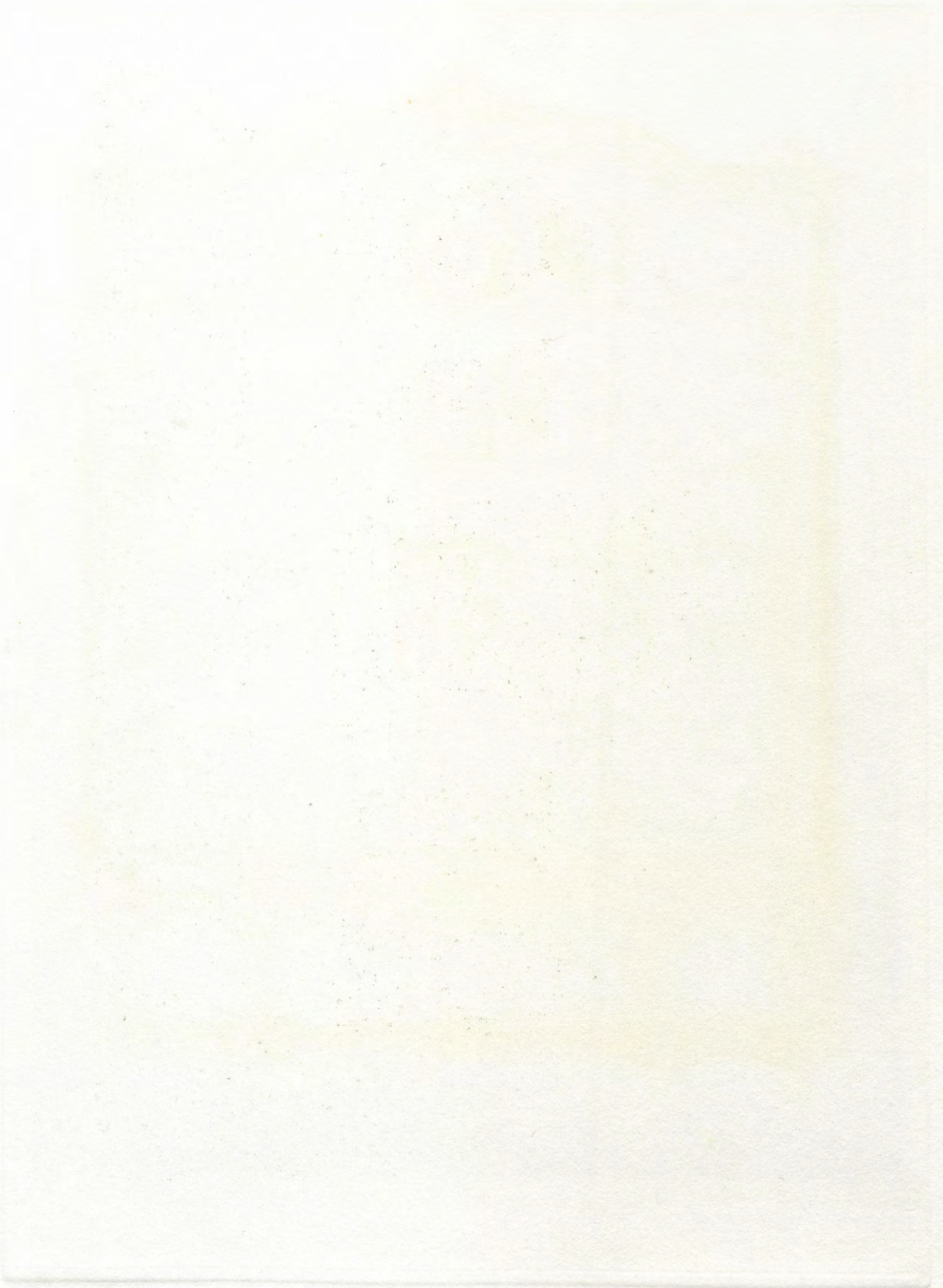
Formerly in the collection of the late Baron Hirsch.



SÈVRES (Rose Du Barry)

SÉVRES (Rose Du Barry)







I JARDINIÈRE

SÈVRES porcelain. *Pâte tendre*. The central ornament in a set of five pieces. Tall commode shape.

Rose Du Barry ground decorated with diapers of Bleu de Roi and gold. The front panel painted with a river scene, probably intended for the Mill at the Trianon. The panel at each end painted with a landscape.

The Jardinière filled with pink roses of old Meissen porcelain, the stalks and leaves of gilded bronze.

Period of Louis XV.

Mark.—Interlaced L's in blue enclosing the date-letter H (1760).

Height, 19 c.

“Rose Du Barry” is the popular name of this rose-pink or light crimson Sèvres porcelain which was made in the best period of Louis XV, though less correct than the title “Rose Pompadour” by which name it was originally known. The colour was first introduced in the time of the Marquise de Pompadour, who was a liberal patroness of the Sèvres Manufactory. It was called afterwards Rose Du Barry as a compliment to the later favourite. The colour was invented by Xrowet, an artisan at Sèvres, who received as his reward Frs. 150 ! Like the *pâte tendre* to which it was applied, the fabrication of the precise colour is now a lost art.



2 and 3 POTPOURRI-JARS

SÈVRES porcelain. *Pâte tendre*. A pair in the same set. Oviform shape, with pierced lid.

Rose Du Barry ground, decorated with diapers of Bleu de Roi and gold. The front panels painted by Dodin with a domestic scene of peasant life after David Teniers. The panels at the back with a sylvan scene, the sea visible in the distance.

Period of Louis XV.

Height, 21 c.



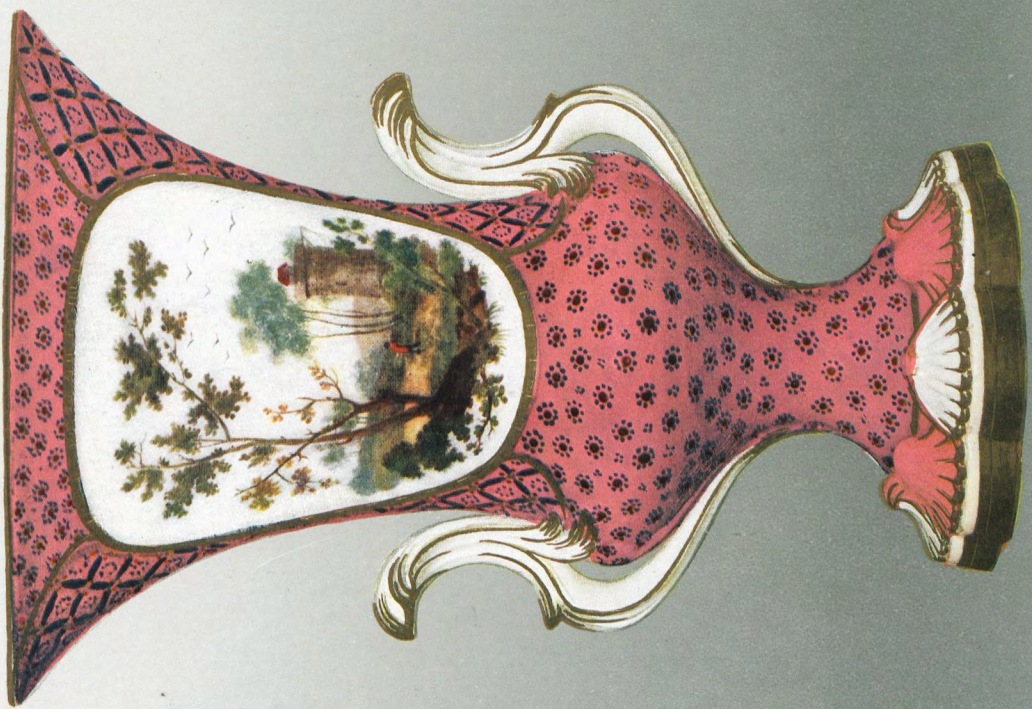
4 and 5 VASES

SÈVRES porcelain. *Pâte tendre*. A pair in the same set. Tall crater shape (*forme Médicis*).

Rose Du Barry ground decorated with diapers of Bleu de Roi and gold. The panels at the front and back painted with river landscapes.

Period of Louis XV.

Height, 18 c.



6 JARDINIÈRE

SÈVRES porcelain. *Pâte tendre*. The central ornament in a set of three. Commode shape.

Rose Du Barry ground enriched with gold. The large panel painted with a landscape and exotic birds, the medallions on the pilasters with posies of flowers.

Period of Louis XV.

Mark.—Interlaced L's enclosing the date-letter H (1760), and a crescent, the mark of the painter Ledoux.

Height, 15 c.

Length, 27 c.

Formerly in the collections of Lord Revelstoke and the Comte de Castellane.

[See illustration.]

7 and 8 JARDINIÈRES

SÈVRES porcelain. *Pâte tendre*. A pair in the same set. Commode shape.

Rose Du Barry ground encircled with gold. The central panels painted with river landscapes and exotic birds, the medallions on the pilasters with sprays of flowers.

Period of Louis XV.

Mark.—Same as above.

Height, 12 c.

Length, 24 c.

Formerly in the collections of Lord Revelstoke and the Comte de Castellane.

[See illustration.]

9 JARDINIÈRE

SÈVRES porcelain. *Pâte tendre*. Commode shape.

Rose Du Barry ground veined with marbling of Bleu de Roi and enriched with gold. The central panel painted with a trophy of fruit and flowers by Xrowet, the pilasters with similar sprays.

Given by King Louis XVI to Tippoo Sahib in 1782, this Jardinière was brought to England after the fall of Seringapatam in 1799 by General Richardson.

Period of Louis XV.

Mark.—Interlaced L's enclosing the date-letter H (1760).

Length, 27 c.

Formerly in the collection of Elizabeth Powerscourt, Marchioness of Londonderry. From the Bloomfield-Moore collection.



10 and 11 JARDINIÈRES

SÈVRES porcelain. *Pâte tendre*. A pair. Square orange-tub shape.

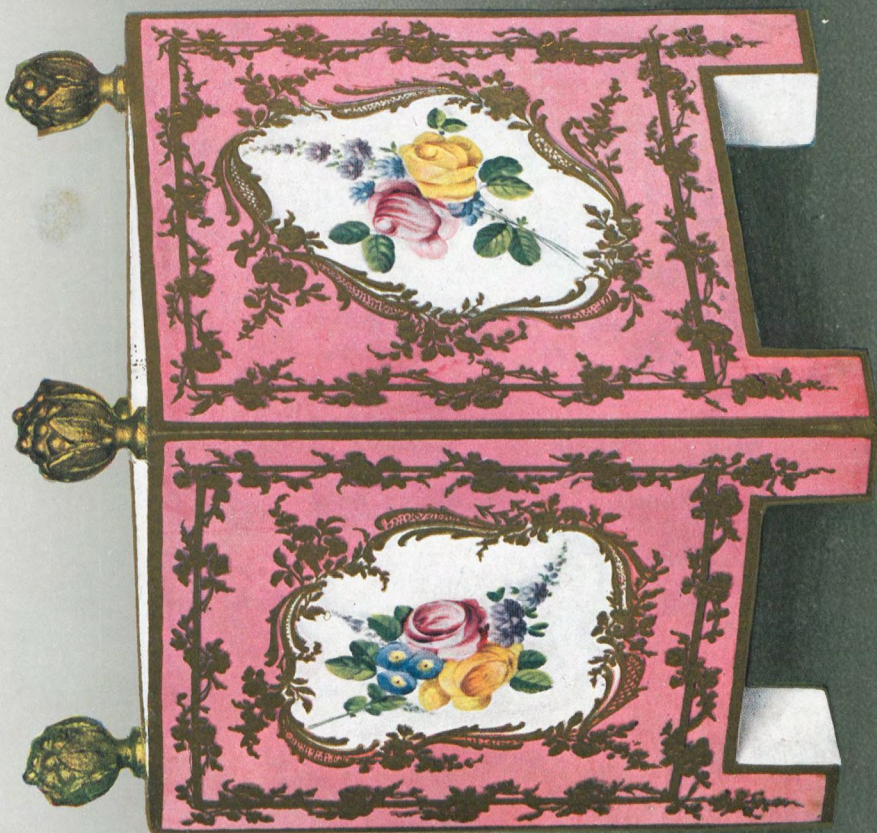
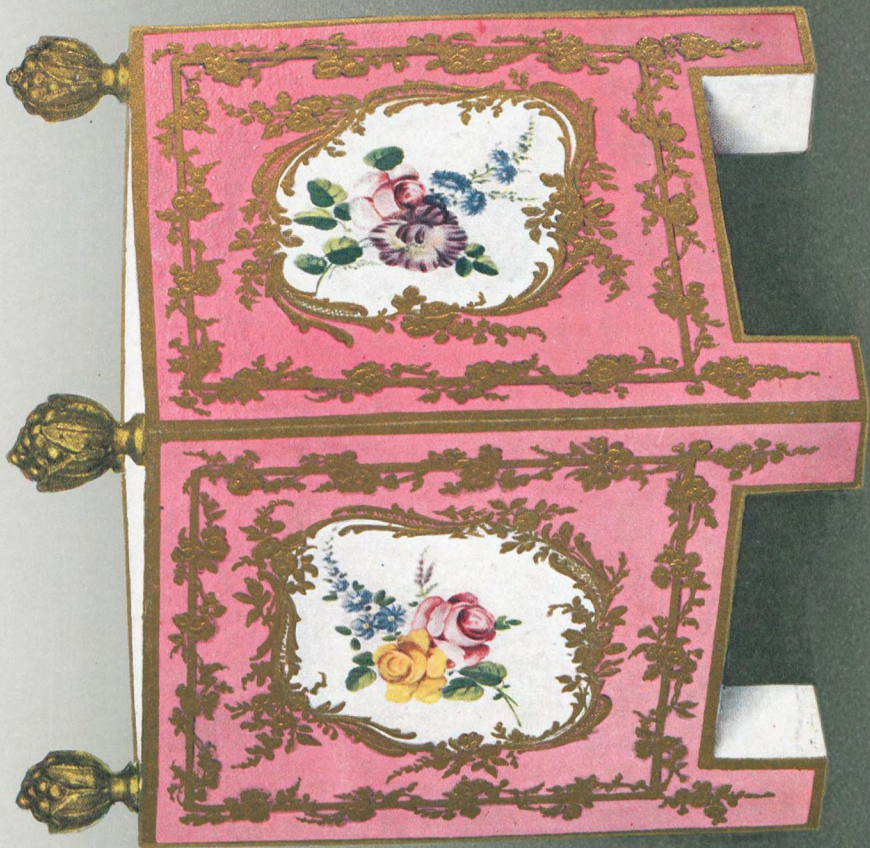
Rose Du Barry ground enriched with gold. The leaf-shaped reserves painted with sprays of flowers.

Period of Louis XV.

Mark.—Interlaced L's enclosing the date-letter B (1754), and the mark of the painter Sioux Jne.

Height, 15 c.

Formerly in the collections of Lord Revelstoke and the Comte de Castellane.



I 2 ROSEWATER EWER AND BASIN

SÈVRES porcelain. *Pâte tendre*. Rose Du Barry ground, enriched with gold.

THE EWER inverted pear shape with fluted mouth and twisted handle. The two panels at the sides painted with sprays of flowers.

Height, 20 c.

THE BASIN scalloped oval shape, the spreading rim moulded in relief with scrolls and blossoms. The panels inside and outside painted with sprays of flowers.

Length, 32 c.

Period of Louis XV.

Mark.—Interlaced L's in blue.

Formerly in the collection of Elizabeth Powerscourt, Marchioness of Londonderry.
From the Bloomfield-Moore collection.



13 ROSEWATER EWER AND BASIN

SÈVRES porcelain. *Pâte tendre*. Rose Du Barry ground, with green and gold decorations.

THE EWER inverted pear shape, the lid attached to the handle by a mount of silver gilt. The large panel in front painted with a trophy of fruit. The medallions on the lid with sprays of flowers.

Height, 20 c.

THE BASIN oval shape, sharply indented at the ends and sides to form a moulded fluting running down to the base. The interior decorated with two trefoil-shaped reserves framed by a green scroll and husk ornament and painted with trophies of fruit and flowers.

Length, 29 c.

Period of Louis XV.

Mark.—Interlaced L's enclosing the date-letter G (1759).



I4 ROSEWATER EWER AND BASIN

SÈVRES porcelain. *Pâte tendre*. Rose Du Barry ground, enriched with gold.

THE EWER inverted pear shape, the lid attached to the handle by a silver mount. The panels and medallions enclosed by foliated scrolls and painted with sprays of flowers.

Height, 17 c.

THE BASIN flattened oval shape scalloped at the sides and ends so as to form a moulded fluting. The interior decorated with a device of water-lily leaves and scrolls of Rose Du Barry, the reserves painted with sprays of flowers. The interior decorated with nearly similar ornament.

Length, 27 c.

Period of Louis XV.



15 SOUPIÈRE

SÈVRES porcelain. *Pâte tendre*. Rose Du Barry ground, enriched with gold and shaded with crimson. Designed by Duplessis.

THE TUREEN oval bulbous shape, with gilded white scroll handles and feet. The large panels at the front and back painted with a cluster of fruit and flowers.

THE COVER fluted dome shape. The medallions painted with sprays of flowers, the knob moulded in high relief in the form of an artichoke with an open peapod and an onion.

THE STAND with wide flange and pierced handles. The white base painted with a large trophy of fruit and flowers. The two medallions on the flange with sprays of flowers.

Period of Louis XV.

Mark.—Interlaced L's enclosing the date-letter E (1757).

Height with Cover, 32 c.

Length of Stand, 51 c.



16 and 17 SEAUX

SÈVRES porcelain. *Pâte tendre*. A pair. Cylindrical shape, incurved at the base.

Rose Du Barry ground enriched with gold. The large panels at the front and back painted with hunting scenes after Oudry. Modelled from designs by Duplessis.

Period of Louis XV.

Mark.—Large interlaced L's.

Height, 19 c.

From the Goode collection.



18 to 21 CAKE DISHES

SÈVRES porcelain. *Pâte tendre*. A set of four. Circular shape, with curved sides.

Rose Du Barry ground enriched with gold. The large central panels painted with a trophy of fruit and flowers.

Period of Louis XV.

Mark.—Large interlaced L's enclosing the date-letter X (1774), and the initials BD and DR, the marks of the painters Baudouin and Drand.

[See illustration.]

22 and 23 FRUIT DISHES

SÈVRES porcelain. *Pâte tendre*. A pair. Oval shape, moulded in slight relief in the form of a leaf known as *au chou*.

Rose Du Barry ground enriched with gold. The central reserves painted with a cluster of flowers. The four leaf-shaped medallions with faintly indicated landscapes and birds.

Period of Louis XV.

Length, 24 c.

24 to 29 FRUIT PLATES

SÈVRES porcelain. *Pâte tendre*. A set of six. Circular shape, moulded at the edge. The sides and flanges moulded with six almost imperceptible ribs terminating at the rim in a slight indentation.

Rose Du Barry ground enriched with gold. The white bases painted in the centre with a cluster of fruit and flowers. The three medallions on the flanges with sprays of flowers.

Period of Louis XV.

Diameter, 25 c.

From the Webb and Wilkinson collections.



30 CHOCOLATE CUP (*Trembleuse*)

SÈVRES porcelain. *Pâte tendre*. Rose Du Barry ground enriched with gold.

THE CUP.—Tall shape with nearly vertical sides. The panels at the front and back painted with a group of fruit and flowers.

THE COVER.—Flattened dome shape, decorated with two medallions painted with sprays of flowers. The moulded knob in the form of double daisies with gold stalks.

THE SAUCER.—With sloping sides and flat base. The large central panel painted with sprays of flowers, the three smaller medallions on the sides with smaller sprays.

Period of Louis XV.

Height with Cover, 17 c.

From the Lyne Stevens collection.

[See illustration.]

31 to 34 SALIÈRES

SÈVRES porcelain. *Pâte tendre*. A set of four. Trefoil shape, with three circular bowls placed back to back and united by a span handle in the form of ribbons tied together at the top in a knot.

Rose Du Barry ground enriched with gold. The medallions on the faces of the bowls painted with sprays of tiny flowers.

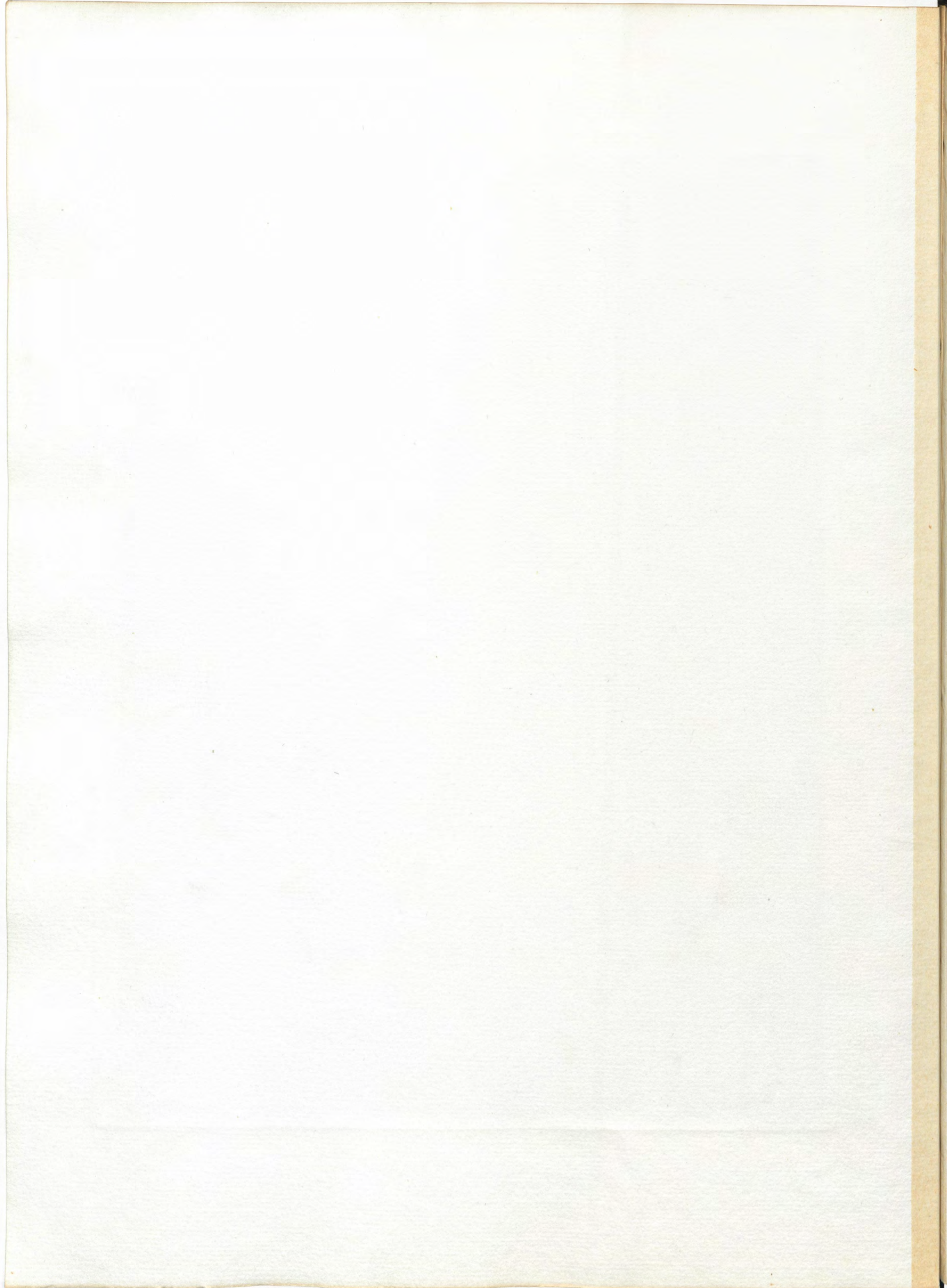
Period of Louis XV.

Mark.—Interlaced L's enclosing the date-letter K (1762).

Height, 8 c.

From the collection of Sir Philip Wedderburn.





SÈVRES (Turquoise)

SÉVERES (Turquoise)



I POTPOURRI-JAR

SÈVRES porcelain. *Pâte tendre*. Inverted pear shape with pierced shoulder and cover.

Turquoise blue ground enriched with gold. The large panel in front painted by Dodin with a pastoral subject after Boucher, "Pensent-ils au raisins?" The panel at the back with a posy of flowers.

Period of Louis XV.

Mark.—Interlaced L's enclosing the date-letter V (1773). Below, the initial K, the mark of the painter Dodin.

Height, 30 c.

From the collection of Prince Potocki (Warsaw).

[See illustration.]

2 and 3 POTPOURRI-JARS

SÈVRES porcelain. *Pâte tendre*. A pair. Similar in shape to the preceding, but more oviform.

Turquoise blue ground enriched with gold. The bodies decorated with a Vandyked white band painted with sprays of flowers. The shoulders between the perforations with six small medallions with similar but smaller sprays.

Period of Louis XV.

Mark.—Interlaced L's in blue enclosing the date-letter B (1754). Below, the initial P, the mark of the painter Parpette.

Height, 18 c.



4 VASE

SÈVRES porcelain. *Pâte tendre*. Inverted pear shape with cylindrical neck and raised cover.

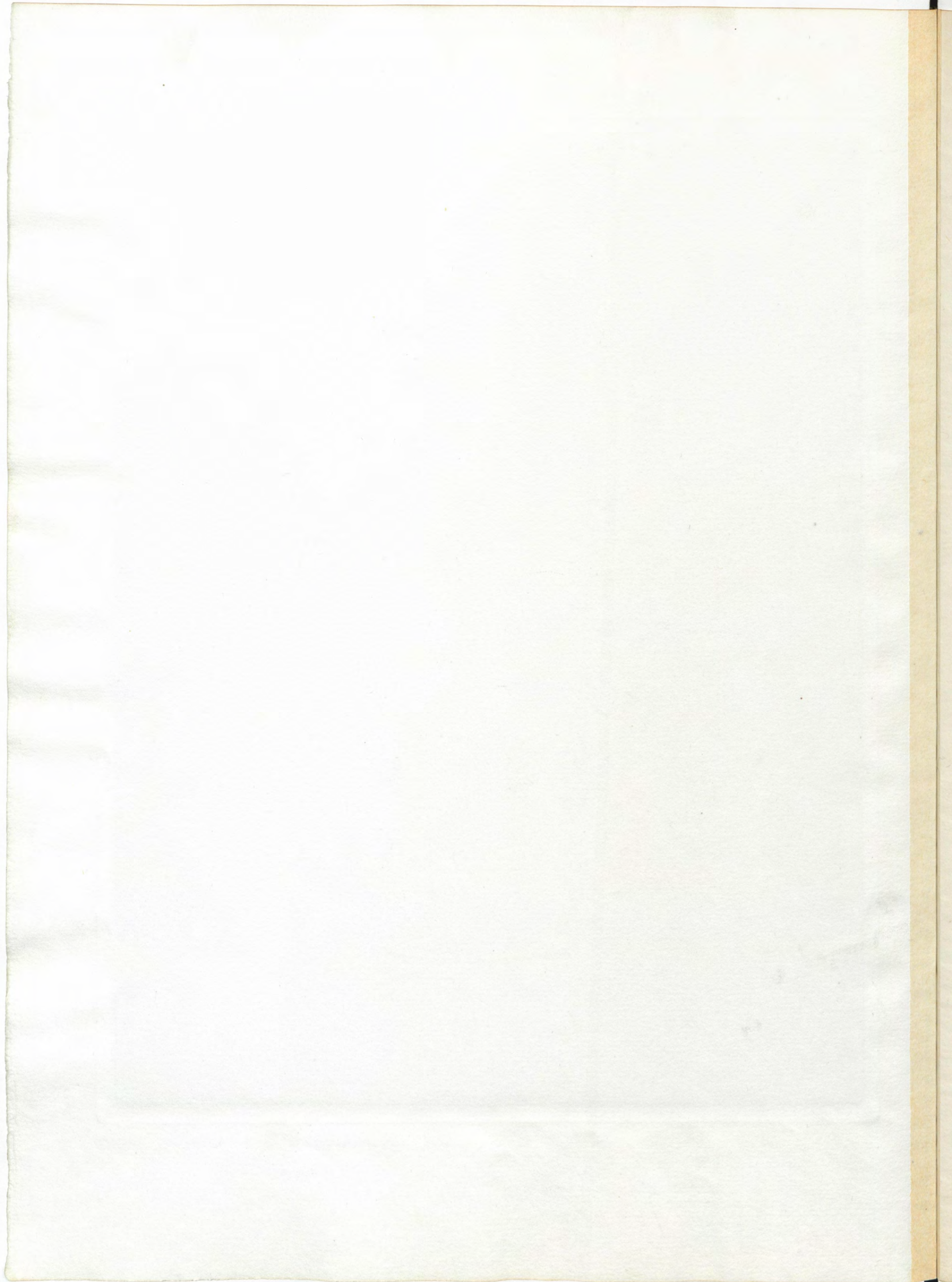
Turquoise blue ground with white cable decoration moulded in relief and enriched with gold. The front panel painted by Morin with a harbour scene, that at the back with a marine trophy suspended from a bow of rose-coloured ribbon.

Period of Louis XV.

Mark.—Interlaced L's in blue enclosing the date-letter S (1770), with the initial M, the mark of the painter Morin.

Height, 37 c.





5 and 6 JARDINIÈRES

SÈVRES porcelain. *Pâte tendre*. A pair. Square orange-tub shape.

Turquoise blue ground enriched with gold. The four leaf-shaped panels painted with sprays of flowers.

Period of Louis XV.

Mark.—Interlaced L's in blue enclosing the date-letter C (1755).

Height, 14 c.

7 JARDINIÈRE

SÈVRES porcelain. *Pâte tendre*. Almost similar to the preceding pair.

Turquoise blue ground enriched with gold. The frames of the four panels entwined with sprays of tiny flowers alternating with miniature branches of different species of trees.

Period of Louis XV.

Mark.—Interlaced L's in blue.

Height, 14 c.

8 and 9 BULB STANDS

SÈVRES porcelain. *Pâte tendre*. A pair. Square baluster shape representing the base of a column.

Turquoise blue ground enriched with gold. The panels on the four faces painted with sprays of flowers. The loose rectangular sconces moulded in relief and perforated so as to allow the roots of a bulb to reach the water.

Period of Louis XV.

Mark.—Interlaced L's in blue enclosing the date-letter G (1759). Below, three blue dots, the mark of the painter Tandart.

Formerly in the collection of the Earl of Lonsdale.

IO ROSEWATER EWER AND BASIN

SÈVRES porcelain. *Pâte tendre*. Inverted pear shape with slightly raised lid and white handle. Turquoise blue ground enriched with gold.

THE EWER.—Decorated at the sides with a large pear-shaped panel painted with sprays of flowers, the spout and handles with golden scrolls and husks.

Height, 19 c.

THE BASIN.—Oval boat shape, slightly moulded at the sides and ends so as to form four broad scallops. The exterior decoration similar to that of the interior, consisting of four oval reserves painted with sprays of flowers.

Length, 28 c.

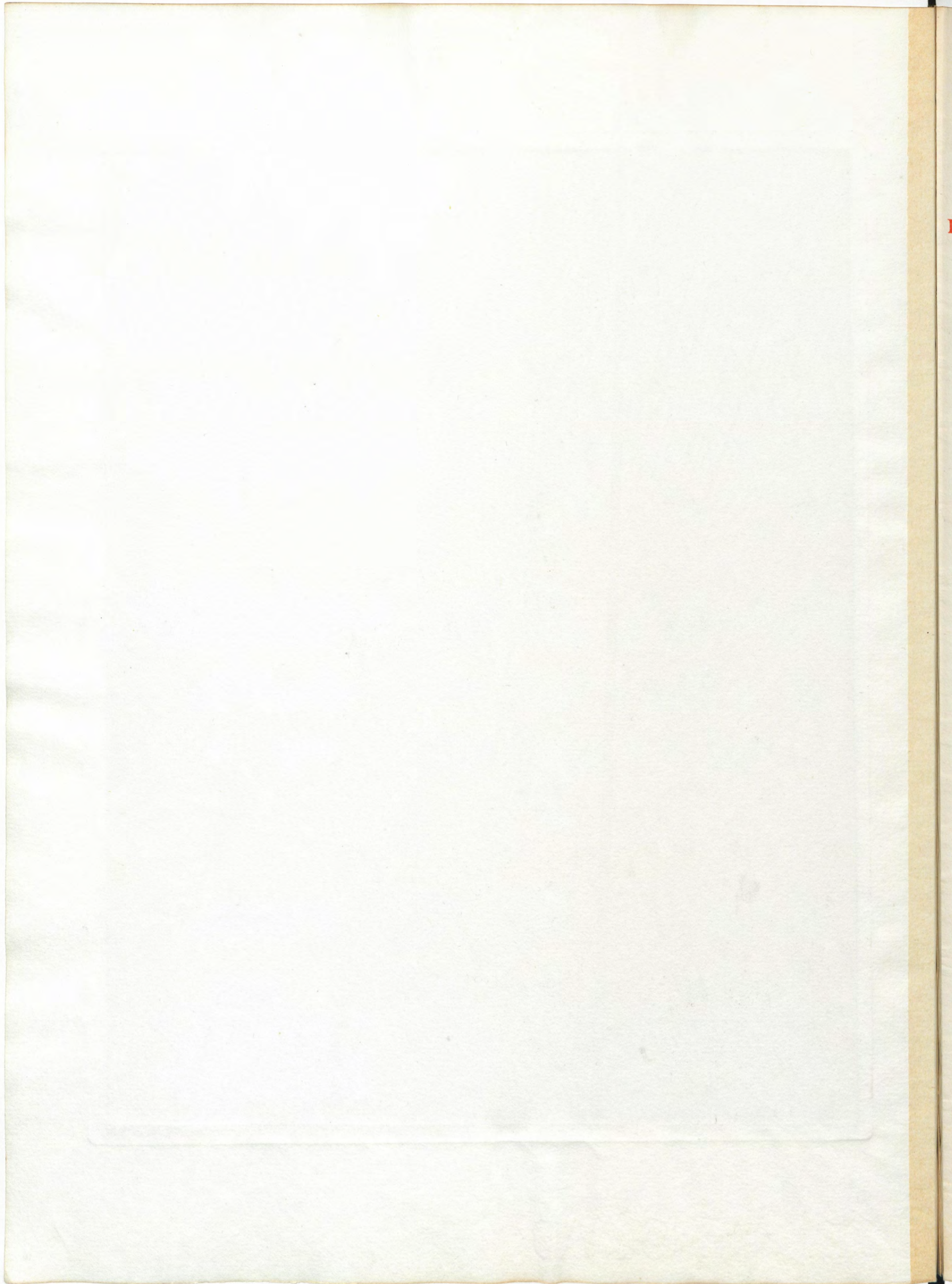
Period of Louis XV.

Mark on Ewer.—Interlaced L's in blue enclosing date-letter U (1772).

Mark on Basin.—Similar to that on the Ewer, but with four blue dots added, the mark of the painter Theodore.

Formerly in the collection of Mr. Alexander Barker.





11 and 12 SEAUX

SÈVRES porcelain. *Pâte tendre*. A pair. Cylindrical shape, incurved towards the base.

Turquoise blue ground. The panels painted with pastoral scenes after Boucher.
Period of Louis XV.

Mark.—One with the letters CH cut in the paste, the mark of the painter Chabry.

Height, 11 c.

13 to 16 FRUIT PLATES

SÈVRES porcelain. *Pâte tendre*. A set of four. Circular shape, indented at the rims and slightly moulded on the flanges and sides to form three wide and three narrow scallops.

Turquoise blue ground enriched with gold. The spaces between the medallions decorated with festoons of minute bay leaves tied in open knots. The white centres painted with faintly indicated landscapes and exotic birds. The three medallions on the flanges with similar scenes on a smaller scale.

Period of Louis XV.

Mark.—Large interlaced L's enclosing the date-letter R (1769).

Diameter, 24 c.

17 and 18 FRUIT PLATES

SÈVRES porcelain. *Pâte tendre*. A pair. Similar in shape to the preceding.

Turquoise blue ground enriched with gold. The spaces between the medallions decorated with sprays of minute flowers. The white centres painted with a group of flowers and fruit, the medallions on the flanges with sprays of flowers.

Period of Louis XV.

Marks.—Interlaced L's in blue enclosing the date-letter T (1771).

19 and 20 LÉGUMIERS

SÈVRES porcelain. *Pâte tendre*. A pair. Circular bulbous shape. Modelled by Duplessis.

Turquoise blue ground with white ornament moulded in relief and enriched with gold. The Légumiers decorated front and back with panels painted with landscapes and exotic birds, the white feet and handles with scroll and leaf terminations. The covers dome-shaped, slightly fluted, with similar decoration. The knob moulded in relief in the form of an artichoke.

Period of Louis XV.

Mark.—Interlaced L's enclosing the date-letter S (1770), with the initial A in blue, the mark of the painter. The number 6 incised in the paste.

Height, 27 c.

21 and 22 SALIÈRES

SÈVRES porcelain. *Pâte tendre*. A pair. Trefoil shape, with three circular bowls placed back to back and united by a span-handle in the form of ribbons tied together at the top in a knot.

Turquoise blue ground enriched with gold. The faces of the bowls decorated with small medallions painted with faintly indicated landscapes and birds.

Period of Louis XV.

Marks.—On one interlaced L's enclosing the date-letter R (1769). Below, a sword painted diagonally in blue, the mark of the painter Evans.

On the other, rather elaborate interlaced L's in blue.

Height, 7½ c.

23 SALIÈRE

SÈVRES porcelain. *Pâte tendre*. Flat indented oval shape with two quatrefoil bowls.

Turquoise blue ground enriched with gold. The sides decorated at the front and back with medallions painted with sprays of flowers.

Period of Louis XV.

Mark.—Interlaced L's with the date-letters KK (1786) to the left, and the letters RB to the right, the mark of the painter, Mme. Maqueret.

Height, 7½ c.

24 to 28 CABARET

SÈVRES porcelain. *Pâte tendre*. Turquoise blue ground enriched with panels and medallions painted with wreaths of flowers by Tallandier.

TRAY.—Oval shape, indented at intervals and slightly moulded with wide fluting. The central panel painted with a large wreath.

TEAPOT.—Oviform shape, with raised lid. The sides decorated with panels painted with wreaths of flowers tied with bows of ribbon.

SUGAR BOWL.—Oviform shape, with cover. Similar decoration to that on the teapot.

TWO CUPS AND SAUCERS.—The cups shaped like the lower portion of a pear. The saucers with curved sides. Similar decoration.

Period of Louis XV.

Mark.—Interlaced L's in blue enclosing date-letter G (1759). Below, a fleur-de-lys, the mark of the painter Tallandier.

Formerly in the collection of Sir John MacDonald of Earncliffe.

29 CHOCOLATE CUP

SÈVRES porcelain. *Pâte tendre*. Mug shape, with cover and saucer.

Turquoise blue ground enriched with gold and decorated with leaf-shaped reserves painted with sprays of flowers. The cup with vertical body and white handle enriched with gold. The saucer with deep sloping sides and flat base decorated with a central reserve painted with flowers.

Period of Louis XV.
Mark.—Interlaced L's in blue enclosing the date-letter A (1753). Below, the initial G, the mark of the painter Genest.

30 CHOCOLATE CUP

SÈVRES porcelain. *Pâte tendre*. Tall shape, with cover and saucer.

Turquoise blue ground enriched with gold. The front and back decorated with panels painted with sprays of flowers. The cup with sloping sides, the white handles enriched with golden husks. The cover surmounted by a double daisy moulded in relief. The saucer with deep sides and flat base, with similar decoration.

Period of Louis XV.

Mark.—Interlaced L's enclosing the date-letter P (1767), with the letters B and F to left and right.

Height, 14 c.

From the collection of the Earl of Dudley.

31 CHOCOLATE CUP (*Trembleuse*)

SÈVRES porcelain. *Pâte tendre*. With cover and socket saucer.

Turquoise blue ground enriched with gold and decorated with medallions painted with sylvan scenes and cupids by Merault after designs of Boucher. The tall cup with sloping sides and raised cover, the knob in the form of a golden cherry. The saucer with wide flange and deep socket.

Period of Louis XV.

Mark.—Interlaced L's in blue. To the left the date-letter S (1770).

Height, 13 c.

From the Marryatt collection.

32 ÉCUELLE

SÈVRES porcelain. *Pâte tendre*.

Turquoise blue ground enriched with gold. The bowl with slightly raised cover. Low circular shape. The panels at the front and back painted with landscapes and exotic birds. The stand wide saucer shape with curved sides, the three medallions on the sides painted with similar subjects.

Period of Louis XV.

Mark.—Interlaced L's in blue.

Height, 10 c.

33 and 34 POTPOURRI-JARS

Sevres porcelain. Pâte tendre. A pair in a set of five. Tall crater shape. Apple-green ground enriched with gold and decorated with circular reserves painted with sprays of tiny pink roses. The gilded bronze mounts pierced at the shoulder, the tall open handles with lion mask terminations. The nearly flat covers surmounted by fir cones.

Period of Louis XV.

Height, 23 c.

35 POTPOURRI-JAR

Sevres porcelain. Pâte tendre. The central ornament in the same set. The body narrower in diameter. Apple-green ground, the decorations and mounts of the shoulder, neck and handles similar to the preceding. The base decorated with fluting, the angles of the plinth incised so as to form an octagon.

Period of Louis XV.

Height, 30 c.

36 and 37 POTPOURRI-JARS

Sevres porcelain. Pâte tendre. A pair in the same set. Almost similar in shape to the preceding, the body somewhat lower and more contracted in diameter. Apple-green ground with similar decoration and mounts.

Period of Louis XV.

Height, 23 c.

33 and 34 POTPOURRI-JARS

SÈVRES porcelain. *Pâte tendre*. A pair in a set of five. Tall crater shape.

Apple-green ground enriched with gold and decorated with circular reserves painted with sprays of tiny pink roses. The gilded bronze mounts pierced at the shoulder, the tall open handles with lion mask terminations. The nearly flat covers surmounted by fir cones.

Period of Louis XV.

Height, 23 c.

35 POTPOURRI-JAR

SÈVRES porcelain. *Pâte tendre*. The central ornament in the same set.

The body narrower in diameter. Apple-green ground, the decorations and mounts of the shoulder, neck and handles similar to the preceding. The base decorated with fluting, the angles of the plinth incurved so as to form an octagon.

Period of Louis XV.

Height, 30 c.

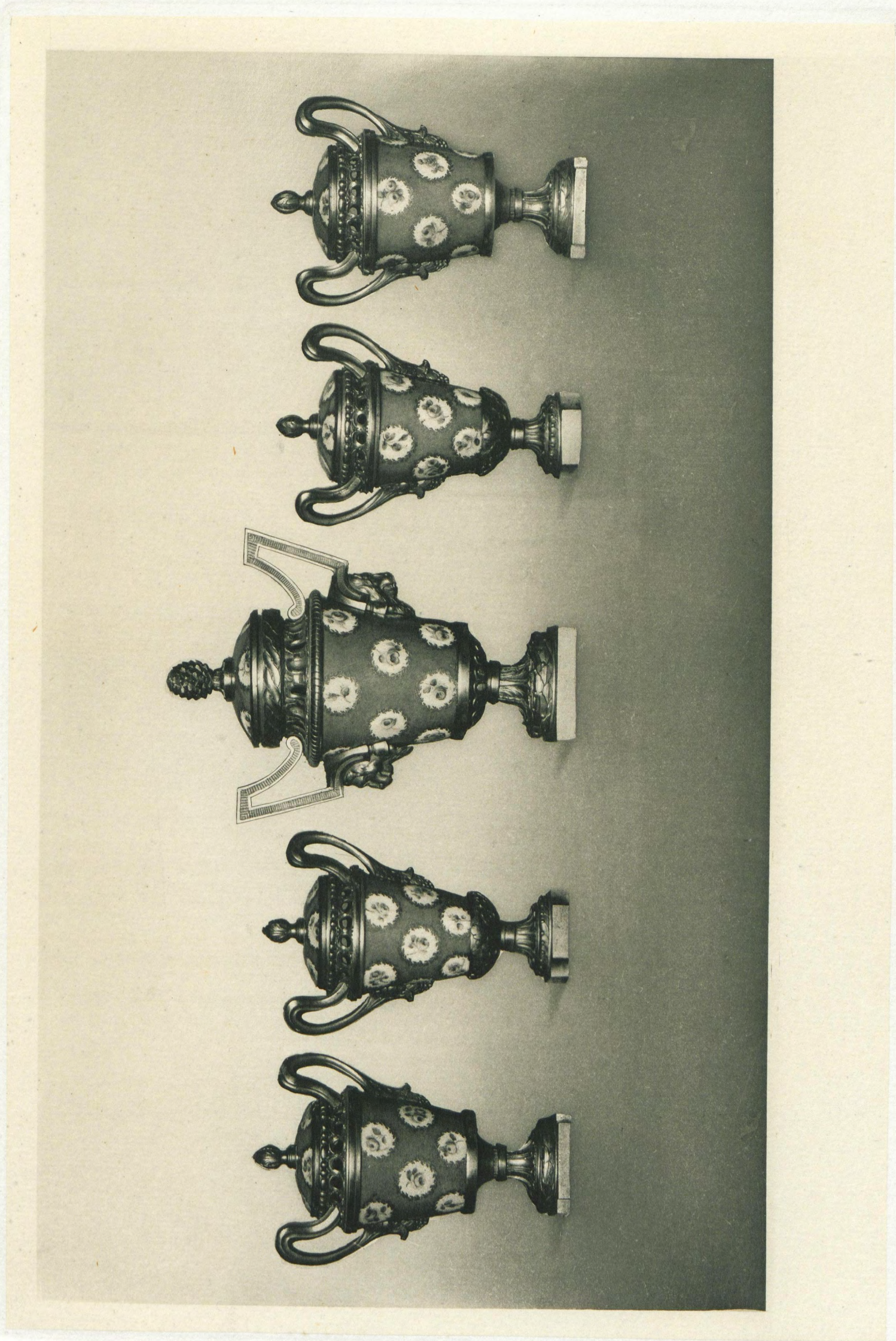
36 and 37 POTPOURRI-JARS

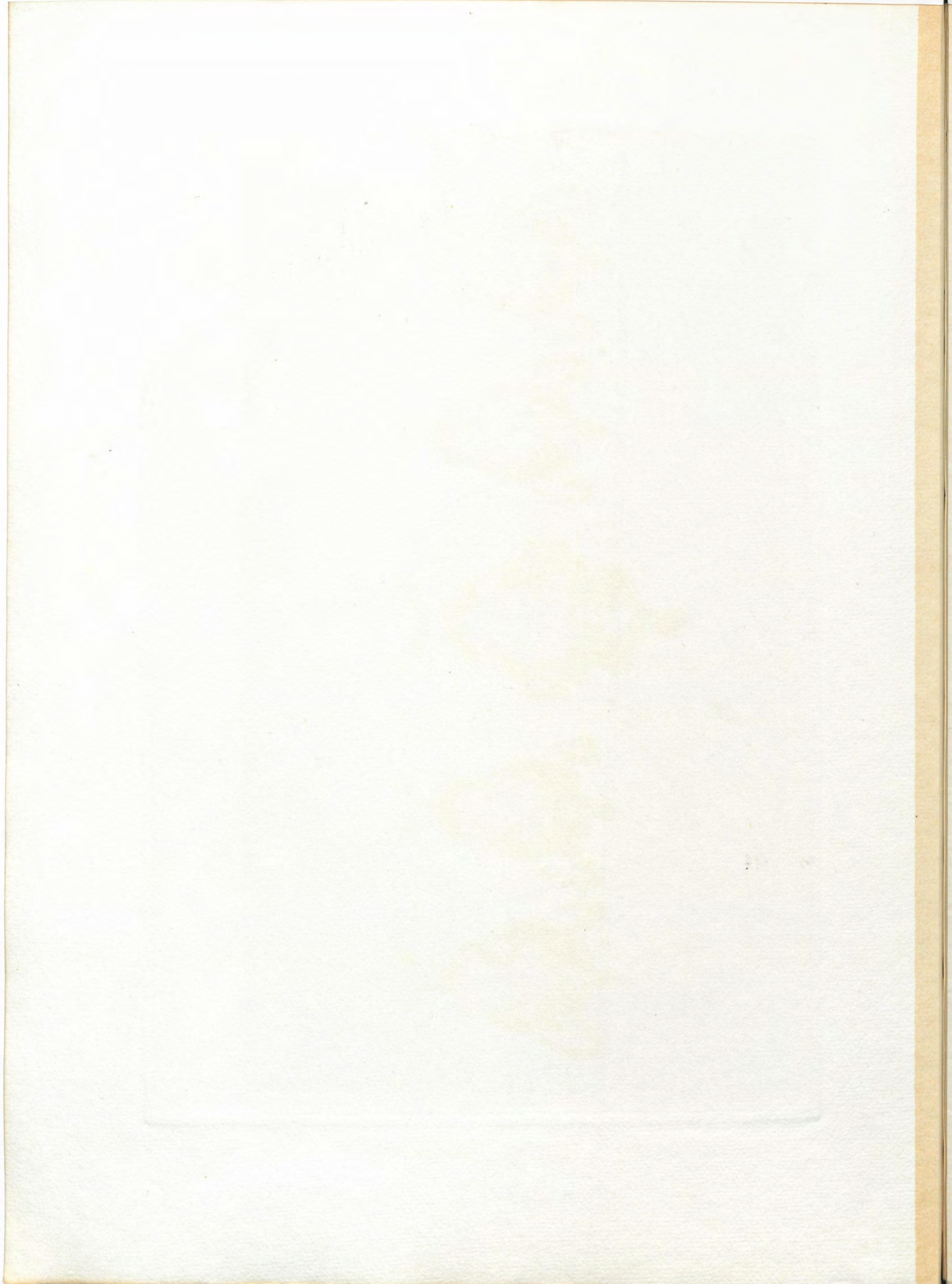
SÈVRES porcelain. *Pâte tendre*. A pair in the same set.

Almost similar in shape to the preceding, the body somewhat lower and more contracted in diameter. Apple-green ground with similar decoration and mounts.

Period of Louis XV.

Height, 23 c.





MEISSEN

WEISSEN



I FIGURE

COUNTESS VON KOESSEL

MEISSEN porcelain. Third period, 1735-1756. Mistress of Augustus II, Elector of Saxony, the rival of Aurora, Countess von Konigsmark, mother of Maurice de Saxe.

She wears a wide crinoline dress of primrose yellow, brocaded with sprays of flowers, the mauve bodice turned back with yellow, and a black stomacher, the hoop petticoat showing beneath the skirt which she holds up with her right hand. Under her left arm a pug dog, another at her feet. The octagon stand enriched with panels painted with landscapes. The smaller panels at the sides with sprays of flowers.

[See illustration.]

2 FIGURE

AUGUSTUS FREDERICK III

MEISSEN porcelain. Third period, 1735-1756. The companion figure to the preceding. The Elector of Saxony as a Freemason.

Standing figure on octagon base, in a long green coat braided with gold, a gold waistcoat enriched with flowers and a yellow Masonic apron bordered with blue, holding a scroll in his right hand. A pug dog at his feet. The sides of the stand enriched with panels in imitation of coloured marble.



3 GROUP

THE PEDLAR GIRL

MEISSEN porcelain. Third period, 1735-1756. Group of three figures.

A lady in a wide crinoline, her long yellow gown turned back with pale grey. The black skirt brocaded with sprays of flowers and somewhat raised, showing a wide purple hoop lined with mauve over a petticoat. In her hand a small box from which she has just passed a jewel to a courtier in a blue coat. To the left a girl with a pedlar's box.

4 GROUP

THE MAGNIFICO, CRISPIN, HARLEQUIN AND ISABELLE

MEISSEN porcelain. Third period, 1735-1756. Group of four figures, representing a scene from the Italian Comedy.

The Magnifico as an old man (the prototype of Pantaloon), wearing a mauve gown and a high white cap striped with red. His left hand rests upon a stout stick, his right arm encircles the waist of Isabelle, who nurses a pet dog. Behind them, holding up a feather, stands a clown in yellow jacket powdered with playing-cards. To the front, Harlequin in a chequered jacket hands a dish. The stand enriched with flowers and leaves moulded in relief.

5 GROUP

ISABELLE AND THE GALLANT

MEISSEN porcelain. Third period, 1735-1756. Group of two figures.

The "Ingénue" wears a wide crinoline, her white gown lined with yellow and powdered with sprays of flowers, the blue bodice laced over a black stomacher. As she walks she holds up her skirt, showing a purple hoop with gold border. Her left hand fondly held by her companion, who wears a mauve coat and yellow cloak. The base decorated with flowers and leaves moulded in relief.



6 GROUP

COLUMBINE AND HARLEQUIN, WITH A GALLANT

MEISSEN porcelain. Third period, 1735-1756. Group of three figures, representing a scene from the Italian Comedy.

Columbine, wearing a buff-coloured skirt brocaded with sprays of flowers and a red and gold bodice with a black stomacher, is seated on the knee of the gallant caressing his chin. At their feet, Harlequin lifts the edge of her skirt in admiring contemplation of her ankles. The base decorated with flowers and green leaves moulded in relief.

7 GROUP

MEZZOTIN AND COLUMBINE

MEISSEN porcelain. Third period, 1735-1756. Group of two figures, representing a scene from the Italian Comedy.

Columbine, in a mauve dress brocaded with sprays, in her hand a mask she has just discarded in order to show her face to Mezzotin, whom she holds by the end of his beard. He wears a black jacket, blue waistcoat and mauve cap, and with hands folded looks over from behind. The base sparsely decorated with flowers moulded in relief.

8 GROUP

MEZZOTIN AND ISABELLE

MEISSEN porcelain. Third period, 1735-1756. Group of two figures, representing a scene from the Italian Comedy.

Mezzotin, in a mauve doublet, yellow breeches and black hood, his arm round her neck, is about to embrace his companion, who holds in her hand a bird-cage containing a linnet. She wears a red-striped skirt bordered with gold and a white apron with purple sprigs. The base decorated with flowers and leaves moulded in relief.

9 GROUP

LOVERS' CONVERSE

MEISSEN porcelain. Third period, 1735-1756. Group of two figures.

A shepherd and shepherdess seated under the shade of a sycamore tree. She wears a grey gown brocaded with sprays of flowers, a white overskirt with red sprigs and a yellow bodice laced together over a black stomacher. The shepherd, his left arm linked in that of his companion, has his right hand resting on the head of a sheep dog. The base decorated with flowers and green leaves moulded in high relief.

10 FIGURE

COLIN

MEISSEN porcelain. Third period, 1735-1756. Standing figure. One of a pair.

He wears a mauve doublet decorated with minute sprays of flowers and fastened down the front with blue bows, a green cloak lined with white fur over his shoulder. In his left hand a flageolet, in his right a wreath of forget-me-nots which he holds out as an offering to the companion figure. At either side a sheep and a dog. The base decorated with gold foliated scrolls and coloured blossoms and leaves moulded in relief.

Mark.—Two crossed swords in blue.

11 FIGURE

COLINETTE

MEISSEN porcelain. Third period, 1735-1756. The companion figure to the preceding.

She wears a white gown decorated with sprays of flowers, a white bodice laced over a black stomacher and a pink jacket bordered with gold. At her side a crook tied with a green ribbon. A pet lamb at her feet. The white base decorated with gilded foliated scrolls and coloured blossoms and leaves moulded in relief.

Mark.—Two crossed swords in blue.

12 GROUP

MARS, VENUS AND CUPID

MEISSEN porcelain. Third period, 1735-1756. Group of three figures.

Mars, in armour, with a purple cloak over his shoulders and a grey helmet, is seated on some clouds. With his right hand he supports an oval escutcheon painted in grisaille, with three cupids playing. Venus, with a white stola powdered with sprays of flowers, her right hand holding some blossoms, a cupid holding a basket at her side. The clouds supported upon a stand bordered at the top with foliated scrolls and enriched with flowers and leaves in relief. In front a quatrefoil-shaped medallion painted with a similar miniature scene to that on the escutcheon. A similar medallion at the back.

Mark on the stand.—Two crossed swords in blue.

13 GROUP

THALIA AND CUPID

MEISSEN porcelain. Third period, 1735-1756. Group of two figures.

The Roman muse of Comedy seated at the foot of a broken tree. In one hand a mask with a moustache on the right side of the mouth, in the other an arrow, a wingless cupid with a conical hat whispering in her ear. To the right a monkey with a black girdle, on the ground a couple of smiling masks. The stand enriched with large flowers and leaves moulded in relief.

I 4 GROUP

THE RAPE OF PROSERPINE

MEISSEN porcelain. Third period, 1735-1756. Group of two figures.

Pluto, in scant white drapery with mauve lining, carries Proserpine on his left shoulder, who calls for help as she is carried away. The stand decorated with gilded foliated scrolls and small flowers moulded in relief.

Mark.—Two crossed swords in blue.

I 5 GROUP

PAN CROWNING A NYMPH

MEISSEN porcelain. Third period, 1735-1756. Group of two figures.

Pan, with dark curling hair, his body girt with ivy leaves, crowns a nymph with a chaplet of flowers. The nymph, in a mauve palla powdered with golden flowers, her arm resting on his neck, strokes his beard. At their feet some green rushes growing at the base of some rocks. The stand decorated with gilded foliated scrolls and other motives.

Mark.—Two crossed swords in blue.

I 6 FIGURE

A WATER-NYMPH

MEISSEN porcelain. Third period, 1735-1756. From a set representing the four Elements.

The nymph reclining on a rock, a pink stola painted with sprigs and lined with primrose thrown over her right shoulder. At her side a jar with water gushing from the mouth. The rocks of the stand and base rest on gilded foliated scrolls decorated with flowers moulded in relief.

I 7 and I 8 FIGURES

THE DANCING CHILD

MEISSEN porcelain. Third period, 1735-1756. A pair.

The child clothed in a mauve gown, the pale yellow hood powdered with sprigs of flowers, on his head a large green vine leaf. The white stand decorated with large flowers and leaves moulded in relief. In one of the figures the child has his right hand and left foot raised as he dances, in the other his left arm and right foot raised.

Mark.—Two crossed swords in blue.

19 GROUP

L'AMOUR MÉDECIN

MEISSEN porcelain. Third period, 1735-1756. Group of three figures.

Cupid, seated on a stool with a green cover, leans forward over a circular table on which are a book and two bottles. To the left two ladies, one in pink and green, the other in blue and white, listening as he prescribes. The base decorated with flowers and leaves moulded in relief.

Mark.—Two crossed swords in blue.

20 FIGURE

L'AMOUR MÉDECIN

MEISSEN porcelain. Third period, 1735-1756.

Single figure, similar to that in preceding group, the ladies omitted.

Mark.—Two crossed swords in blue.

21 FIGURE

PETER THE GREAT

MEISSEN porcelain. Third period, 1735-1756. As a carpenter.

Standing figure, the cuffs of his long coat buttoned back at the wrist, his mauve apron caught up at the waist to carry a square and a measuring rod. In his right hand a hammer, in his left a pair of compasses. At the back, upon a foliated scroll protruding from a tree trunk, a carpenter's plane. The stand with scroll and shell motives sparsely decorated with flowers and leaves in relief.

Mark.—Two crossed swords in blue.

22 FIGURE

PETER THE GREAT

MEISSEN porcelain. Third period, 1735-1756. As a shipwright.

Standing figure, with long pink coat and purple buttons. A partially unwound measuring line protrudes from the pocket of his leather apron. He carries an axe over the right shoulder, his left hand resting on the top of a long cross-saw bound to a plank. The gilded white scroll base sparsely decorated with flowers and leaves in relief.

Mark.—Two crossed swords in blue.

23 FIGURE

FREDERICK AUGUSTUS III

MEISSEN porcelain. Third period, 1735-1756. The Elector of Saxony and King of Poland.

His white coat brocaded with sprays of flowers, the cuffs and revers of pale green edged with gold. He wears Hessian boots, and holds the leash of a white hound with black spots, at his feet. The gnarled trunk of a tree growing from the base decorated with coloured blossoms and leaves moulded in relief.

Mark.—Two large cross-swords in buff-colour on the side of the dog.

24 FIGURE

FORTITUDE

MEISSEN porcelain. Third period, 1735-1756.

Standing figure in armour. His scale cuirass and white braccæ edged with gold and his yellow cloak lined with ermine. In his right hand a bunch of green leaves. The stand sparsely decorated with flowers in high relief.

25 BUST

SAXON PRINCESS

MEISSEN porcelain. Third period, 1735-1756. One of a pair. Bust of a dark-eyed child.

The yellow cap with a tight-fitting white frill. The crown of gold-flowered brocade. At the side a blue bow, two feathers and some daisies moulded in high relief. The bodice decorated with a purple diaper and bordered with gold. A green drapery over the shoulders. The low base decorated with gilded foliated scrolls.

26 BUST

SAXON PRINCESS

MEISSEN porcelain. Third period, 1735-1756. Bust of a blue-eyed child. The companion to the preceding.

Fair curling hair just visible under a white cap, with a spray of flowers fastened at the side by a bow of pink ribbon. The mauve bodice powdered with flowers. A blue drapery over the shoulders; a pink rose and a yellow flower moulded in high relief at the neck. The low base decorated with gilded foliated scrolls.

27 FIGURE

TRUTH

MEISSEN porcelain. Third period, 1735-1756. Part of a set of "Moral Virtues."

Standing female figure with dark hair. She wears a white garment fastened at the neck and above the knee, with a purple cloak thrown over her arm, the end held up in her left hand, in which she also holds a small mirror. The small base decorated with foliated scrolls slightly indicated in relief.

Mark.—Two crossed swords in blue.

28 FIGURE

JUSTICE

MEISSEN porcelain. Third period, 1735-1756. Part of a set of "Moral Virtues."

Standing female figure wearing a white stola powdered with sprays of flowers and lined with mauve. In her right hand a sword, in her left a pair of scales. The gilded base scattered with coloured blossoms and leaves moulded in relief.

Mark.—Two crossed swords in blue.

29 FIGURE

INDIAN CHIEF

MEISSEN porcelain. Third period, 1735-1756. Part of a set representing the Continents.

Standing figure of a North American Indian wearing a short cloak and loin cloth of feathers, a headdress of similar plumes fixed vertically in a golden fillet, a band of smaller feathers around the knee. His left foot poised upon the mouth of a cornucopia filled with flowers and fruit. The stand decorated with gilded foliated scrolls.

Mark.—Two crossed swords in blue.

30 FIGURE

DOMESTIC VIRTUE

MEISSEN porcelain. Third period, 1735-1756.

A lady holding a book in her lap, seated by a table on which is a spinning wheel. She wears a yellow gown lined with pink, and a mauve-coloured skirt with a yellow furbelow. The short upper skirt powdered with flowers. The stand decorated with gilded foliated scrolls and flowers moulded in relief.

Mark.—Two crossed swords in blue.

31 GROUP

MATERNAL SOLICITUDE

MEISSEN porcelain. Third period, 1735-1756. Group of three figures.

A peasant woman in a white dress fringed with gold and a pale yellow apron powdered with sprigs carries a cradle containing an infant sucking its thumb. Her right hand held out to a boy at her side.

32 GROUP

THE REWARD OF CONSTANCY

MEISSEN porcelain. Third period, 1735-1756. Group of two figures.

A gallant with a long white coat and gold-embroidered waistcoat is seated on a bank embracing his companion. She wears a white dress brocaded with flowers, her head upon his shoulder, as she tries to restrain a pug dog from jumping upon her lap. The stand powdered with flowers and leaves moulded in relief.

33 GROUP

PIERROT AND COLUMBINE

MEISSEN porcelain. Third period, 1735-1756. Group of two figures representing a scene from the French Comedy.

Pierrot, in a long white gown, the sleeves and neck edged with yellow, red shoes and a red cap, is seated playing a mandolin. Columbine beside him with her arm round his neck, in her hand a playing card, her right foot resting upon a chessboard.

34 GROUP

DANCING BOY AND GIRL

MEISSEN porcelain. Third period, 1735-1756.

The boy, with his right leg raised in the air and his left arm encircling his companion by the waist, dances round with a girl in a white dress powdered with crimson stars. The stand powdered with flowers and leaves moulded in relief.

35 FIGURE

TRAVELLING MUSICIAN

MEISSEN porcelain. Third period, 1735-1756.

Seated figure in a red coat torn at the shoulder, playing a hurdy-gurdy as he sings. The white base slightly raised.

Mark.—Two crossed swords in blue.

36 FIGURE

A WAYFARER

MEISSEN porcelain. Third period, 1735-1756.

Seated figure in a mauve coat, with a staff in his left hand, his right holding the handle of a jar filled with green leaves. At his feet a spotted dog. The base with gilded scrolls and shell devices decorated with flowers in relief.

Mark.—Two crossed swords in blue.

37 GROUP

ELEPHANT WITH HOWDAH

MEISSEN porcelain. Third period, 1735-1756.

A grey elephant, with black trunk and long tusks, saddled with a white howdah, the trappings moulded in relief and enriched with jewels. Standing within the howdah three warriors in classic armour. One has a javelin, another a sword and shield, the third a large stone. On the elephant's head a black mahout, his eyes of cut crystals, wearing a jewelled turban and a white loin cloth powdered with sprays of flowers. In his left hand two arrows, in his right an axe which he uses as an ankus.

Mark.—Two crossed swords in blue.

38 FIGURE

TURK WITH HORSE

MEISSEN porcelain. Third period, 1735-1756, 1754-1796.

The Turk wears a blue and white turban and a mauve coat tied at the waist with a white and gold sash, fastening a large knife. With arms raised he holds the reins of a prancing dappled white horse, the body supported on a white tree-stump enriched, like the stand, with leaves and blossoms moulded in relief.

Mark.—Two crossed swords in blue.

39 GROUP

DEER WITH HOUNDS

MEISSEN porcelain. Third period, 1735-1756.

The deer conventionally painted in natural colours and supported on a tree-stump over which it is in the act of leaping. Three hounds jumping upon her. The base sprinkled with coloured blossoms and green leaves moulded in relief.

40 FIGURE

SPANIEL

MEISSEN porcelain. Sixth period, 1774-1812 (Marcolini).

Seated figure of white spaniel, the upper part of the head and back of the neck grey, a large patch of similar colour on his left side, a smaller patch beneath his right shoulder.

Mark.—Two crossed swords with star.

41 FIGURE

PUG DOG

MEISSEN porcelain. Third period, 1735-1756. One of a pair.

Seated figure. Buff-coloured coat and black muzzle. Round his neck a gold collar. The base decorated with blossoms and crudely-moulded leaves in relief.

42 FIGURE

PUG DOG

MEISSEN porcelain. Third period, 1735-1756. The companion to the preceding.

Seated figure. Buff-coloured coat and black muzzle. Round her neck a gilded mauve collar with a blue bow. At her feet a small puppy. The base decorated with blossoms and leaves in relief.

43 FIGURE

CRESTED COCK

MEISSEN porcelain. Third period, 1735-1756. One of a pair.

The spangled cock, in the form of a teapot, with long curled feathers of the tail barred with brown and tipped with yellow. Yellow crest and shackles. The beak open in the act of crowing forming the spout, the upper part of the tail forming the lid.

44 FIGURE

CRESTED COCK

MEISSEN porcelain. Third period, 1735-1756. The companion to the preceding.

The cock with grey crest and shackles, the brown and red curling feathers of the tail laced with brown.

45 and 46

FIGURES

PARTRIDGES

MEISSEN porcelain. Third period, 1735-1756. A pair.

The birds standing, painted in natural colours, in one figure the head turned to the right, in the other the head to the left. The feet partially hidden by some growing corn.

47 FIGURE

APE

MEISSEN porcelain. Third period, 1735-1756.

The ape, in the form of a teapot, seated, his head turned to the left, with a red strap round his waist, his arms held forward to support a small monkey, clasping him round the neck, its head thrown back forming the spout. On the back of the ape a second monkey holding up a white egg-shaped cup and cover, the latter forming the lid to the teapot. The small oval stand splashed with green.

48

FIGURE

MONKEY

MEISSEN porcelain. Third period, 1735-1756.

He wears a long blue coat, white waistcoat powdered with flowers. With his mouth open singing, he holds a triangle in his hand which he beats with a stick.

SCENT-BOTTLE AND COMFIT-BOX

BATTERSEA enamel. Inverted pear shape. Royal blue ground, with gold and white enrichment.

The body of a rather flattened shape, is divided into two parts, the lower forming a box and the upper part a bottle. The front and back of the box decorated with upright medallions of irregular shape. That in front painted with a pastoral scene showing a youth with a damsel seated at his side. That at the back with a rural scene; in the foreground a man mounted on a black horse leading another. The lid decorated with two irregular shaped white panels painted with sprays of flowers. The stopper of engraved and gilded metal surmounted by a pigeon with its wings spread. A chain fixed to the tail is fastened to the neck of the bottle.

Period of George III.

TOBACCO-BOX

BATTERSEA enamel. Rectangular shape. Royal blue ground, with gold and white enrichment.

The slightly raised lid decorated with a large panel painted with a scene from a comedy. In the centre a courier holds out his hand for a note which a lady has apparently just received, to the right a gallant watching, and in the foreground a table laid with a repast. The incursive panels of flowers. The bottom of the box painted with a scene of a man and two women, on the terrace what obliterated. In the interior three figures, a man and two women, on the terrace of a chateau, in Grisaille.

Period of George III.

BATTERSEA ENAMELS

(Blue)

SCENT-BOTTLE

BATTERSEA enamel. Inverted pear shape. Royal blue ground, with gold and white enrichment.

The front and back decorated with irregular quatrefoil panels. That in front with a scene of Court gallantry; in the foreground a maiden converses with a gallant leaning upon a cane. That at the back with a coast scene; to the left, beyond the mouth of an estuary, a castle with a circular tower. The gilded stopper of moulded and engraved metal surmounted by a dove preening its wing.

Period of George III.

ETUI

BATTERSEA enamel. Tapering shape. Royal blue ground, with gold and white enrichment.

The sides ornamented with two large upright panels, one painted with the miniature portrait of a lady in a straw hat, the head three-quarters to the left, who wears a red cloak bordered with fur. The other side painted with a harvest scene, a damsel with a sheaf of gleanings walking hand in hand with a youth carrying a rake. The tall lid decorated with two small panels painted with river scenes. The oval top with a white medallion painted with a posy of flowers. The interior fitted with a gilded rule and measure, an ivory tablet, scissors, corkscrew, and a knife and fork with screw ends to fit into two octagon handles separately fitted into one another.

Period of George III.

I SCENT-BOTTLE AND COMFIT-BOX

BATTERSEA enamel. Inverted pear shape. Royal blue ground, with gold and white enrichment.

201 Cat. Tuck
The body, of a rather flattened shape, is divided into two parts, the lower forming a box and the upper part a bottle. The front and back of the box decorated with upright medallions of irregular shape. That in front painted with a pastoral scene showing a youth with a damsel seated at his side. That at the back with a rural scene; in the foreground a man mounted on a black horse leading another. The lid decorated with two irregular shaped white panels painted with sprays of flowers. The stopper of engraved and gilded metal surmounted by a pigeon with its wings spread. A chain fixed to the tail is fastened to the neck of the bottle.

Period of George III.

2 TOBACCO-BOX

BATTERSEA enamel. Rectangular shape. Royal blue ground, with gold and white enrichment.

202
The slightly raised lid decorated with a large panel painted with a scene from a comedy. In the centre a courtier holds out his hand for a note which a lady has apparently just received, to the right a gallant watching, and in the foreground a table laid with a repast. The incurved sides of the box with small white medallions painted with sprays of flowers. The bottom of the box decorated with a larger and nearly circular panel, the flowers somewhat obliterated. In the interior three figures, a man and two women, on the terrace of a château, in grisaille.

Period of George III.

3 SCENT-BOTTLE

BATTERSEA enamel. Inverted pear shape. Royal blue ground, with gold and white enrichment.

203
The front and back decorated with irregular quatrefoil panels. That in front with a scene of Court gallantry; in the foreground a maiden converses with a gallant leaning upon a cane. That at the back with a coast scene; to the left, beyond the mouth of an estuary, a castle with a circular tower. The gilded stopper of moulded and engraved metal surmounted by a dove preening its wing.

Period of George III.

4 ÉTUI

BATTERSEA enamel. Tapering shape. Royal blue ground, with gold and white enrichment.

204
The sides ornamented with two large upright panels, one painted with the miniature portrait of a lady in a straw hat, the head three-quarters to the left, who wears a red cloak bordered with fur. The other side painted with a harvest scene, a damsel with a sheaf of gleanings walking hand in hand with a youth carrying a rake. The tall lid decorated with two small panels painted with river scenes. The oval top with a white medallion painted with a posy of flowers. The interior fitted with a gilded rule and measure, an ivory tablet, scissors, corkscrew, and a knife and fork with screw ends to fit into two octagon handles separately fitted into one another.

Period of George III.



I



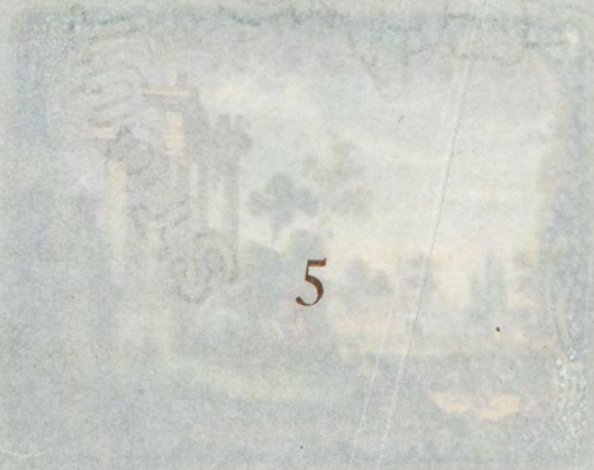
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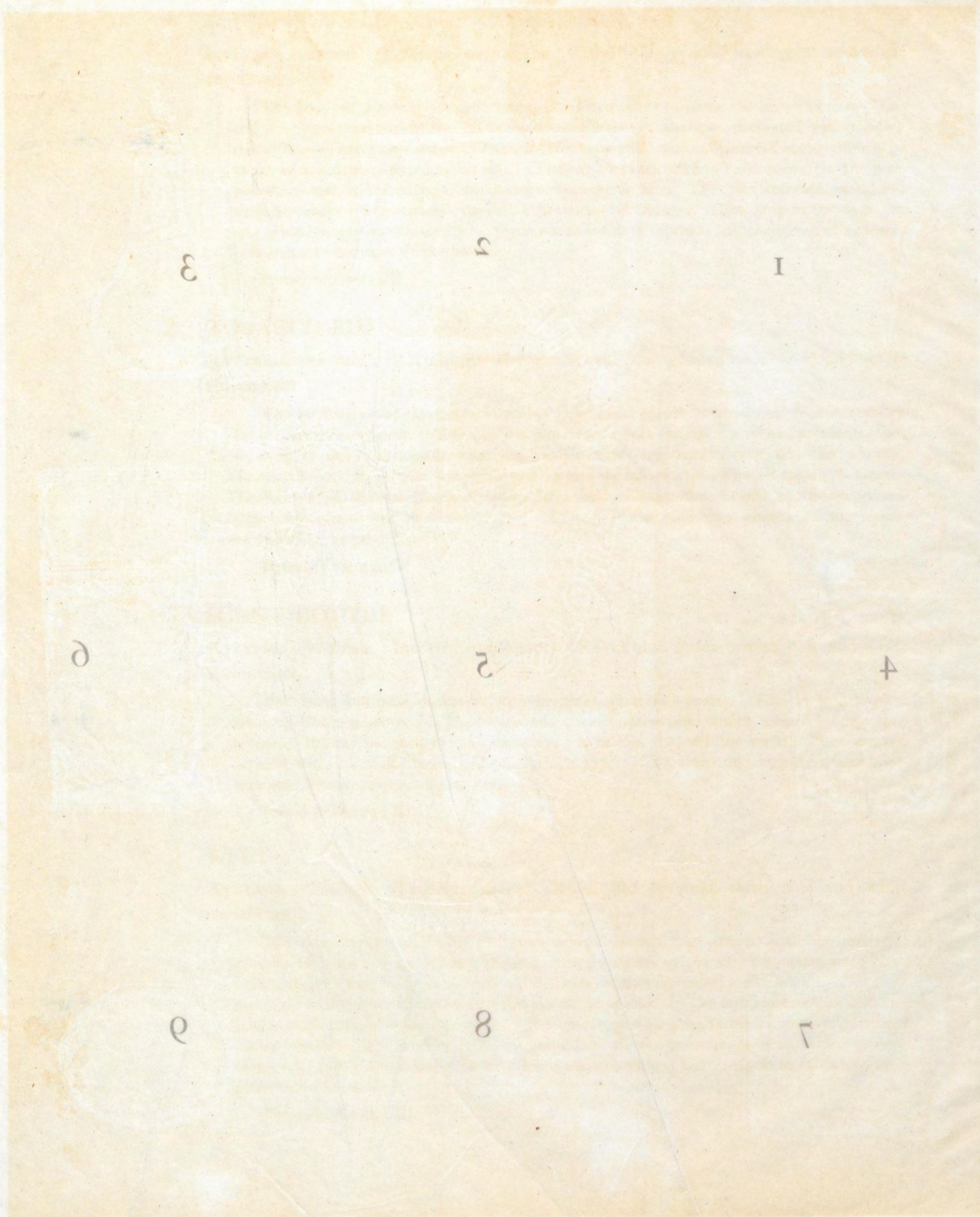
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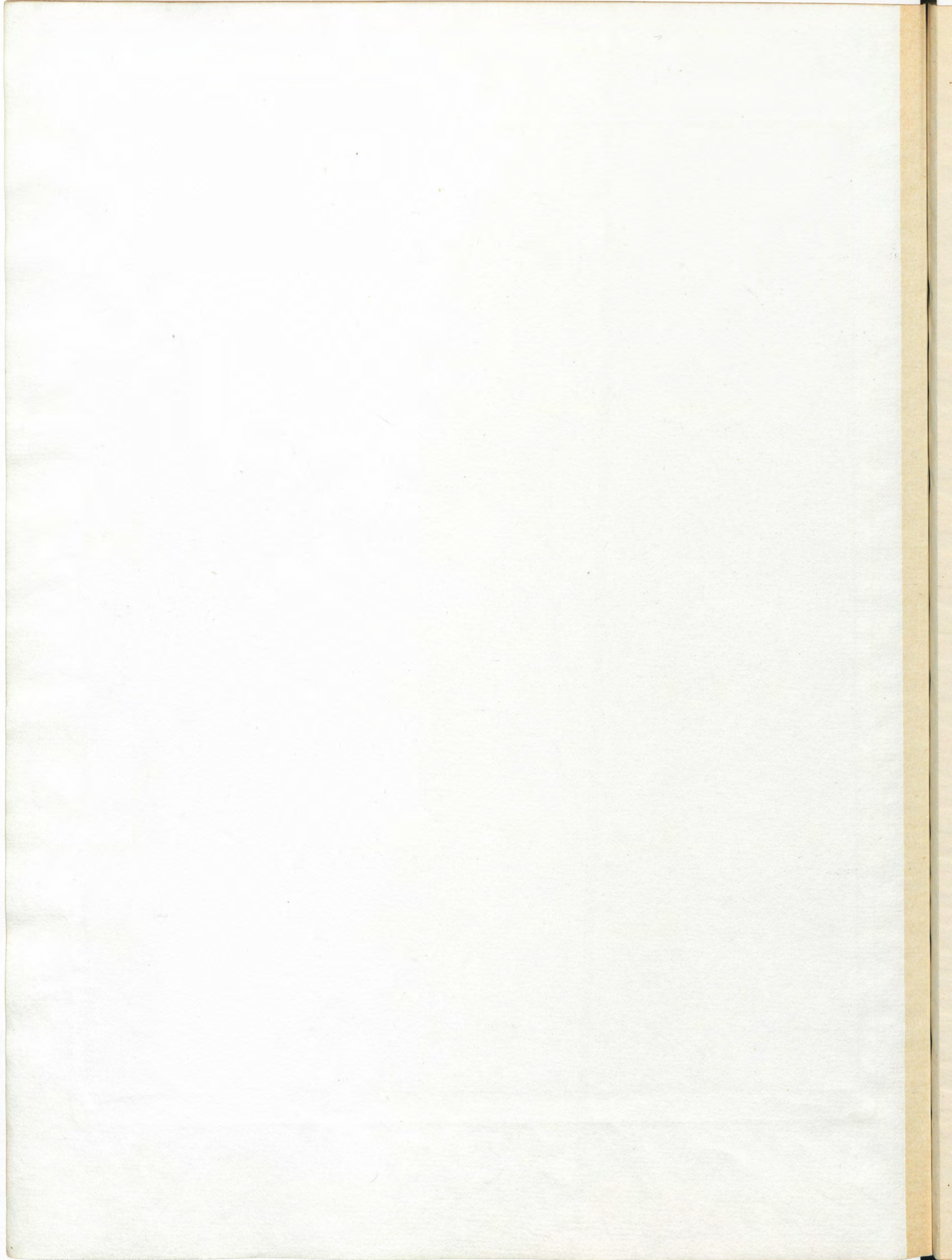
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5 TRINKET-BOX

BATTERSEA enamel. Rectangular shape. Royal blue ground, with gold and white enrichment.

205
Cast Tuck
The slightly rounded lid decorated with a large panel of irregular outline, painted with an Italian scene. To the left some classic ruins. In the foreground a man on horseback drinks from a flagon, a woman standing near; ships in the distance. The high vertical sides decorated with small irregular oval medallions painted with landscapes. The ends with smaller panels of a more circular shape painted with river scenes.

Period of George III.

6 ÉTUI

BATTERSEA enamel. Tapering shape. Royal blue ground, with gold and white enrichment.

206
The sides decorated with two large irregular-shaped panels, one painted with a pastoral scene, a gallant watching a damsel dancing to the music of a fiddle played by a youth in the background. The other with a bird and a collection of fruit in the foreground. The lid ornamented with small white medallions painted with sprays of flowers. The slightly raised oval top with a similar panel. The interior fitted with a steel corkscrew, a knife and fork with screw ends, and two gilded octagon handles fitted separately one within the other, an ear-pick, tooth polisher and bodkin.

Period of George III.

7 SNUFF-BOX

207
BATTERSEA enamel. Rectangular shape. Royal blue ground, with gold and white enrichment.

The lid, with a large panel, painted with a scene of Court gallantry, a courtier conversing with a lady in a yellow dress and black hat. The sides decorated with small white panels painted with sprays of flowers.

Period of George III.

8 SCRIVENER'S CASE

208
BATTERSEA enamel. Commode shape. Royal blue ground, with gold and white enrichment.

The flat lid decorated with a large panel painted with a sylvan scene, a shepherd and shepherdess watching some sheep and cows. The front of the lid with two very small oval medallions painted with minute landscapes and figures. The backs and ends enriched in a similar manner. The sides of the box with similar panels but more circular in shape. The bottom painted with a landscape and figures. The interior fitted as an inkstand, with two small bottles, a wafer box and a sliding penholder with two gilded nibs. The lid of the wafer box painted with a minute river scene. The slightly dome-shaped lids of the bottles with a flower.

Period of George III.

9 COMFIT-BOX

BATTERSEA enamel. Oval shape. Royal blue ground, with gold and white enrichment.

The lid ornamented with an oval panel painted with a roadside scene with a man on horseback. In the foreground a man crossing with a dog. The somewhat high sides of the box decorated at the front and back with irregular-shaped medallions painted with pastoral scenes. On the bottom a star in gold relief.

Period of George III.

10 SNUFF-BOX

BATTERSEA enamel. Rectangular shape. Royal blue ground, with gold and white enrichment.

The lid ornamented with a large panel painted with a river scene; in the foreground a boy fishing and a shepherdess playing with a dog. The sides decorated at the front and back with small white panels painted with sprays of flowers. The ends ornamented with similar but smaller medallions painted with single blossoms.

Period of George III.

11 SNUFF-BOX

BATTERSEA enamel. Rectangular shape. Royal blue ground, with gold and white enrichment.

The lid slightly raised and ornamented with a central panel and four smaller irregular-shaped medallions at the angles. The panel painted with a pastoral scene; to the left, seated at the foot of a column of a ruined temple, a shepherd in a crimson jacket with a lamb at his feet. The smaller medallions painted with tiny landscapes with ruins. The sides of the box decorated with similar medallions. Those at the front and back painted with river scenes; those at the ends with minute landscapes.

Period of George III.

12 SNUFF-BOX

BATTERSEA enamel. Rectangular shape. Royal blue ground, with gold and white enrichment.

The lid slightly raised and decorated with a large panel, a temple at the top of a terrace; standing on the steps leading thereto is a man dressed as a Turk in a crimson gown and turban conversing with a lady. The incurved sides decorated at the front and back with narrow medallions painted with sprays of flowers. The bottom of the box with a spray of forget-me-nots.

Period of George III.

213 Cat. Tuck
I3 SNUFF-BOX

BATTERSEA enamel. Oval shape. Royal blue ground, with gold and white enrichment.

The lid, with a large panel of irregular outline, decorated with a scene of Court gallantry; towards the centre a courtier escorts a lady down a flight of steps, at her side a small boy holding her hand. The front and back of the box with irregular-shaped medallions painted with posies of flowers.

Period of George III.

I4 SNUFF-BOX

BATTERSEA enamel. Long oval shape. Royal blue ground, with gold and white enrichment.

214
The lid decorated with an irregular-shaped panel, painted with a miniature portrait of a lady, the head three-quarters to the left. She wears a yellow bodice with a crimson and mauve drapery and a grey ribbon round her throat. The sides decorated with two oblong medallions, that in front painted with a pastoral landscape, the one at the back with a river scene.

Period of George III.

I5 TAPER-HOLDER

BATTERSEA enamel. Circular shape. Royal blue ground, with gold and white enrichment.

215
The flat lid decorated with two irregular-shaped white medallions painted, one with a pink rose and blue forget-me-not, the other with yellow blossoms. In the centre a sunk knob of gilded metal engraved with minute leaves. The vertical sides ornamented with similar but rather larger medallions.

Period of George III.

I6 ÉTUI

BATTERSEA enamel. Tapering shape. Royal blue ground, with gold and white enrichment.

216
The sides ornamented with large irregular-shaped panels, one painted with a river scene, to the left the dome of a church seen beyond some gabled houses; the other with a road-side scene, with a man on horseback and a wayfarer with a staff. The lid decorated at the sides with an irregular-shaped white medallion painted with a posy of flowers. The oval top with a smaller medallion. The interior fitted with an ivory tablet, gilded penknife, pair of compasses and ear-pick.

Period of George III.

17 ÉTUI

BATTERSEA enamel. Tapering shape. Royal blue ground, with gold and white enrichment.

Get. Tuck 217

The sides ornamented with two irregular-shaped panels, one painted with a pastoral scene; to the left a spring of water gushing from some rocks into a pool below. The other with fruit and two birds. The tall lid decorated at the sides with two small medallions, one painted with a landscape, the other with a posy of flowers on a white ground. The top of the oval lid with a small irregular-shaped medallion with similar blossoms. The centre fitted with a gilded swivel as an attachment to a chatelaine. The interior fitted with a gilded bodkin, tweezers, pencil-case, scissors and ivory tablet.

Period of George III.

18 ÉTUI

BATTERSEA enamel. Similar shape, but more tapering. Royal blue ground, with gold and white enrichment.

218

The sides decorated with irregular-shaped panels painted with scenes of Court gallantry. In one a gallant with a tall cane in his hand walks beside a lady in a long blue dress and black cloak. In the other a gallant fishes as he sits by the banks of a river with a lady, another gallant, with a rod in his hand, looking on. The tall lid decorated with two small irregular-shaped panels painted with coast scenery. The oval top with a white medallion painted with a posy of flowers. The interior fitted with a gilded pencil-case, penknife, tweezers, bodkin and scissors.

Period of George III.

19 ÉTUI

BATTERSEA enamel. Similar shape. Royal blue ground, with gold and white enrichment.

219

The sides decorated with upright panels. On one is painted a romantic scene: in the foreground a gallant walks by the banks of a stream with a lady. On the other, a roadside scene, a church in the distance. The lid decorated at the sides with small white medallions painted with sprays of flowers. The oval top has a small medallion with similar decoration.

Period of George III.

20 ÉTUI

BATTERSEA enamel. Similar shape. Royal blue ground, with gold and white enrichment.

220

The sides ornamented with an irregular-shaped panel painted with sprays of flowers. The lid decorated at the sides with similar but smaller panels. The oval top with a narrow medallion painted with a pink rose, a yellow and brown blossom and blue forget-me-nots.

Period of George III.

21 ÉTUI

BATTERSEA enamel. Similar shape. Royal blue ground, with gold and white enrichment.

221 The sides decorated with irregular-shaped oval white panels painted with sprays of flowers. The lid ornamented at the sides with similar but smaller panels. The oval top decorated with a narrow white medallion painted with a spray of small yellow blossoms.

Period of George III.

22 ÉTUI

BATTERSEA enamel. Similar shape. Royal blue ground, with gold and white enrichment.

222 The sides ornamented with large irregular-shaped panels painted with Italian scenes, one with a view of the Piazza San Marco, Venice, seen from the Grand Canal. The other with a scene probably intended for Naples, with Vesuvius in the distance. The lid decorated at the sides with irregular-shaped medallions painted with sprays of flowers. The oval top with a narrow white medallion with a spray of forget-me-nots. The interior fitted with a gilded penknife, ear-pick, scissors and ivory tablet.

Period of George III.

23 BODKIN CASE

BATTERSEA enamel. Cylindrical shape. Royal blue ground, with gold and white enrichment.

223 The front and back of the case decorated with two small irregular-shaped panels painted with river scenes, supposably the Thames at Windsor. On one the Round Tower of the Castle, in the foreground a man fishing. The other with a somewhat similar scene, to the right a broken column with buildings in the distance. The tall lid—which forms more than a third of the box—decorated with two medallions with river scenes. On the centre of the lid a gold star of eight rays.

Period of George III.

24 BODKIN CASE

BATTERSEA enamel. Similar shape to the preceding. Royal blue ground, with gold and white enrichment.

224 The front and back of the case decorated with a large upright panel, one painted with a river scene, a castle in the distance with mountains beyond. The other with a somewhat similar scene. The lid decorated with two smaller medallions.

Period of George III.

25 BODKIN CASE

BATTERSEA enamel. Similar shape to the preceding. Royal blue ground, with gold and white enrichment.

The front of the case ornamented with two small panels painted with river scenes. The back of the case decorated with a single but rather larger panel, on which a church with a circular tower is seen across a river. The lid ornamented at the back and front with two similar but smaller medallions. On the ends a round beaded ornament in gold.

Period of George III.

26 BODKIN CASE

BATTERSEA enamel. Similar shape to the preceding. Royal blue ground, with gold and white enrichment.

The body ornamented with two tall oval medallions painted with pastoral scenes. The lid, which, like the base, is dome-shaped, decorated with two smaller and similar medallions.

Period of George III.

27 BODKIN CASE

BATTERSEA enamel. Cylindrical shape. Royal blue ground, with gold and white enrichment.

The front and back of the case, which tapers towards the base, ornamented with irregular, oval-shaped, white medallions painted with sprays of flowers. The tall lid ornamented with two smaller and similar medallions. The top decorated with a spray of long golden leaves.

Period of George III.

28 SCENT-BOTTLE AND COMFIT-BOX

BATTERSEA enamel. Inverted pear shape. Royal blue ground, with gold and white enrichment.

The body, similar in form to the preceding, enriched at the front and back with irregular-shaped upright panels painted with pastoral scenes. The white panels on the lid with sprays of flowers. The gilded stopper, of moulded and engraved metal, surmounted by an eagle with its wings spread.

Period of George III.

29 SCENT-BOTTLE AND COMFIT-BOX

BATTERSEA enamel. Inverted pear shape. Royal blue ground, with gold and white enrichment.

cat Twt 229

The body similar in form to the preceding. The irregular-shaped upright panels on the front and back painted with river scenes. The panels on the upper part with flowers. The stopper, of gilded metal, in the form of a swan, is fastened by a chain.

Period of George III.

30 SCENT-BOTTLE AND COMFIT-BOX

BATTERSEA enamel. Inverted pear shape. Royal blue ground, with gold and white enrichment.

cat 230

The body, similar in form to the preceding, decorated with panels painted with pastoral scenes. On that in front a tall tree and some buildings; on that at the back a shepherd tending four sheep and a cow. The white panels on the lid painted with sprays of flowers. The gilded stopper, of engraved metal, is surmounted by a dolphin, the chain fastened to one of its fins.

Period of George III.

29 SCENT-BOTTLE AND COMMIT-BOX

BATTERSEA enamel. Inverted pear shape. Royal blue ground, with gold and white enrichment. The body similar in form to the preceding. The irregular-shaped upright panels on the front and back painted with river scenes. The panels on the upper part with flowers. The stopper, of gilded metal, in the form of a swan, is fastened by a chain.

Period of George III.

30 SCENT-BOTTLE AND COMMIT-BOX

BATTERSEA enamel. Inverted pear shape. Royal blue ground, with gold and white enrichment. The body, similar in form to the preceding, decorated with panels painted with pastoral scenes. On that in front a tall tree and some buildings; on that at the back a shepherd tending four sheep and a cow. The white panels on the lid painted with sprays of flowers. The gilded stopper, of engraved metal, is surmounted by a dolphin, the chain fastened to one of its fins.

Period of George III.

1 COMMIT-BOX

BATTERSEA enamel. Oval shape. Blush-rose ground, with gold and white enrichment.

On the lid a large panel painted with a pastoral scene. Near the ruins of a classic building a shepherdess demonstrates with a youthful swain who endeavours to remove a drapery from her shoulder. To the right, a boy peeping from behind a volute. The slightly incurved sides decorated with two oval medallions painted with meadow landscapes. On the bottom a gold star of eight rays.

Period of George III.

2 ÉTU

BATTERSEA enamel. Tapering shape. Blush-rose ground, with gold and white enrichment.

The front and back decorated with large irregular-shaped panels. One painted with a Venetian scene representing the Piazza San Marco seen from across the canal. The other with a scene probably intended for Naples with Vesuvius in the distance. On the high lid a scene with a shepherdess and a young man. The interior fitted with gilded scissors, tweezers, bodkin and ivory tablet.

Period of George III.

BATTERSEA ENAMELS

(Rose)

3 SNUFF-BOX

BATTERSEA enamel. Rectangular shape with rounded ends. Blush-rose ground, with gold and white enrichment.

On the lid a large panel painted with a river scene. To the right a courier with a lady seated under a gnarled tree; a castle in the distance. On the sides of the box small oblong medallions painted with minute landscapes with cattle and figures.

Period of George III.

4 SPY-GLASS AND FAN-CASE

BATTERSEA enamel. Cylindrical shape. Blush-rose ground, with gold and white enrichment.

The sides decorated with two irregular-shaped medallions. The upper panel painted with a pastoral scene. To the right a shepherd seated, a shepherdess in a pink dress standing near him. The lower panel with a distant view seen through an arch formed by an avenue of tall trees. The lid, which forms almost half the telescope, decorated with two nearly similar but smaller panels. The gilded metal top and base engraved and perforated with a circular orifice set with a magnifier and mirror. The interior fitted with gilded scissors with folding handles, penknife, tweezers and ear-pick.

Period of George III.

Lat. Trunk - n 173

I COMFIT-BOX

BATTERSEA enamel. Oval shape. Blush-rose ground, with gold and white enrichment.

On the lid a large panel painted with a pastoral scene. Near the ruins of a classic building a shepherdess remonstrates with a youthful swain who endeavours to remove a drapery from her shoulder. To the right, a boy peeping from behind a volute. The slightly incurved sides decorated with two oval medallions painted with meadow landscapes. On the bottom a gold star of eight rays.

Period of George III.

Lat 174

2 ÉTUI

BATTERSEA enamel. Tapering shape. Blush-rose ground, with gold and white enrichment.

The front and back decorated with large irregular-shaped panels. One painted with a Venetian scene representing the Piazza San Marco seen from across the canal. The other with a scene probably intended for Naples, with Vesuvius in the distance. On the high lid two smaller panels painted with sprays of flowers. On the oval top a small white medallion with a similar spray. The interior fitted with gilded scissors, tweezers, bodkin and ivory tablet.

Period of George III.

175

3 SNUFF-BOX

BATTERSEA enamel. Rectangular shape with rounded ends. Blush-rose ground, with gold and white enrichment.

On the lid a large panel painted with a river scene. To the right a courtier with a lady seated under a gnarled tree; a castle in the distance. On the sides of the box small oblong medallions painted with minute landscapes with cattle and figures.

Period of George III.

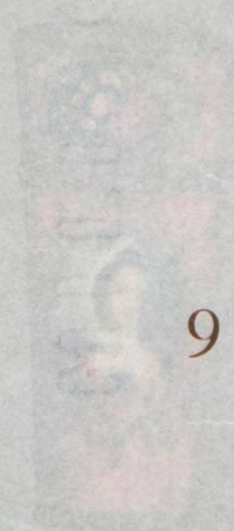
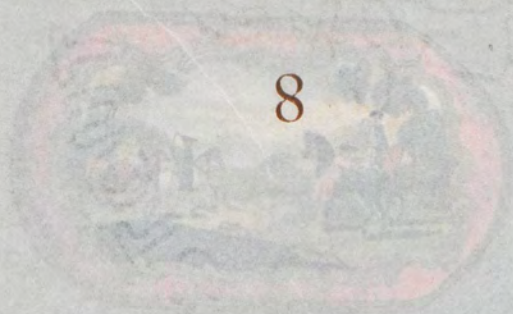
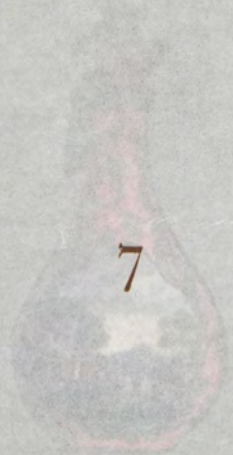
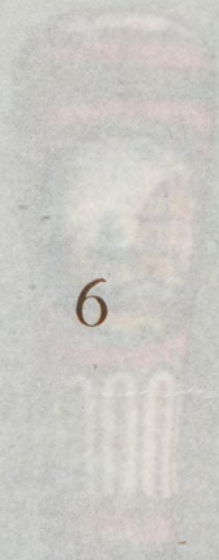
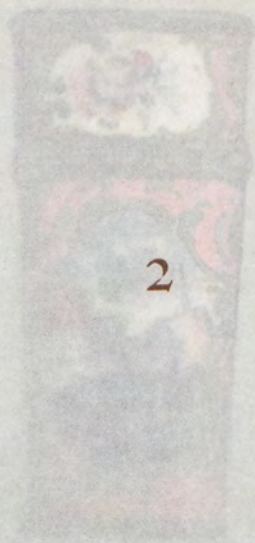
175

4 SPY-GLASS AND FAN-CASE

BATTERSEA enamel. Cylindrical shape. Blush-rose ground, with gold and white enrichment.

The sides decorated with two irregular-shaped medallions. The upper panel painted with a pastoral scene. To the right a shepherd seated, a shepherdess in a pink dress standing near him. The lower panel with a distant view seen through an arch formed by an avenue of tall trees. The lid, which forms almost half the telescope, decorated with two nearly similar but smaller panels. The gilded metal top and base engraved and perforated with a circular orifice set with a magnifier and minifier. The interior fitted with gilded scissors with folding handles, penknife, tweezers and ear-pick.

Period of George III.



3

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5 JEWEL CASKET

177 BATTERSEA enamel. Oblong shape with chamfered corners. Blush-rose ground, with gold and white enrichment.

The large panel on the raised lid painted with a river scene. A village in the distance seen through the arches of a bridge. The panels at the front and back painted with pastoral landscapes. The smaller medallions at the ends with similar scenes.

Period of George III.

6 CANE HANDLE

178 BATTERSEA enamel. Cylindrical shape, tapering towards the base, where it terminates in fluting. Blush-rose ground, with gold and white enrichment.

The top, which is slightly domed, forming the lid of a box for pouncet or snuff. Sticks thus mounted became generally known as "physicians' canes." The sides decorated with two irregular oval panels, painted with rural scenes. On one, beyond a winding river, some ruins with a round tower; on the other, a mill. To the left, in mid-stream, a man in a boat fishing. The top decorated with a circular white medallion painted with a posy of flowers. The handle now mounted with a bloodstone as a seal.

Period of George III.

7 SCENT-BOTTLE

179 BATTERSEA enamel. Flattened pear shape. Blush-rose ground, with gold and white enrichment.

The body decorated at the front and back with two large panels. On one is painted a harbour scene; to the left a boat with sail unfurled and long crimson streamers. On the other a roadside scene, a man on horseback and a boy carrying a pail. The cone-shaped stopper surmounted by a bird of gilded metal attached by a double-linked chain to the neck of the bottle.

Period of George III.

8 SNUFF-BOX

180 BATTERSEA enamel. Flat oblong shape with rounded ends. Blush-rose ground, with gold and white enrichment.

On the lid a large panel painted with a hunting scene. In the foreground two mounted huntsmen. To the left a man with a boy on a pony following the hounds, a deer in the distance. The sides of the box at the front and back have two small medallions painted with sprays of flowers. At the bottom a spray of yellow tulips.

Period of George III.

9 ÉTUI

BATTERSEA enamel. Tapering shape. Blush-rose ground, with gold and white enrichment.

The sides decorated with two irregular oval-shaped panels. One painted with a miniature portrait of a lady, with black hair, the head three-quarters to the right (probably intended for Caroline, Duchess of Marlborough). The other with a portrait of a gentleman, his hair dressed at the side with a double roll (probably intended for George, second Duke of Marlborough), wearing a brown coat, blue waistcoat and a white stock. The lid decorated at the sides with two irregular oval-shaped medallions, one painted with sprays of flowers, the other with a bunch of grapes and other fruit upon a tray. The oval top with a dark grey medallion painted with a single spray of forget-me-nots. The interior fitted with gilded folding scissors and needle-case. The top of rose enamel, powdered with minute blossoms and a spray of golden flowers.

Period of George III.

10 SNUFF-BOX

BATTERSEA enamel. Rectangular shape. Blush-rose ground, with gold and white enrichment.

On the lid a panel with a sylvan scene; in the foreground a damsel in a yellow dress singing from a scroll of music, a youth playing the accompaniment on a flute. The incurved sides and bottom of the box decorated with small medallions painted with sprays of flowers.

Period of George III.

11 SNUFF-BOX

BATTERSEA enamel. Rectangular shape, with rounded ends. Blush-rose ground, with gold and white enrichment.

On the lid a large panel painted with a haven scene, a ship partly visible lying at the head of an estuary; some shipping in the distance. The vertical sides of the box with small medallions painted with sprays of flowers. On the bottom four white beads in relief.

Period of George III.

12 SNUFF-BOX

BATTERSEA enamel. Flat oblong shape. Blush-rose ground, with gold and white enrichment.

On the lid a harbour scene; to the right a round tower seen beyond a quay, to the left, riding at anchor, four three-deckers with crimson streamers. The incurved sides decorated with small white medallions painted with sprays of flowers.

Period of George III.

13 SNUFF-BOX

185
BATTERSEA enamel. Rectangular shape with rounded ends. Blush-rose ground, with gold and white enrichment.

On the lid a large panel painted with a river scene. The incurved sides of the box decorated with small medallions painted with sprays of flowers.

Period of George III.

14 COMFIT-BOX

186
BATTERSEA enamel. Circular shape. Blush-rose ground, with gold and white enrichment.

The flat lid, indented in the centre, with a knob moulded with minute foliations sunk in the depression, ornamented with a circular panel painted with two small sprays of blue and crimson flowers. The sides decorated with two small medallions painted with sprays of flowers.

Period of George III.

15 COMFIT-BOX

187
BATTERSEA enamel. Rectangular shape. Blush-rose ground, with gold and white enrichment.

On the lid a large panel painted with a river scene, in the foreground a shepherd herding some sheep. The incurved sides of the box decorated at the front and back with sprays of flowers, the ends with a green trefoil leaf.

Period of George III.

16 ÉTUI

188
BATTERSEA enamel. Tapering shape. Blush-rose ground, with gold and white enrichment.

The sides decorated with two irregular oval panels, one painted with a miniature portrait of a lady, wearing a blue bodice with a yellow front and a narrow white ruffle, her black hair with a blue bow in front and blue ribbons at the side; the other with a miniature of a gentleman, his brown hair dressed with a single roll at the side and a black bow just visible behind, wearing a mauve coat, crimson waistcoat, and a white stock. The tall lid, decorated at the sides with white medallions, painted with sprays of flowers. The oval top, with a small medallion, painted with a single spray of forget-me-nots.

Period of George III.

10x T. 189

17 ÉTUI :

BATTERSEA enamel. Upright oblong shape. Blush-rose ground, with gold and white enrichment.

The lid, with the corners chamfered at the top, forms an octagon. The front and back decorated with two somewhat irregular-shaped panels; that in front painted with a river scene, a shepherd and shepherdess in the foreground; that at the back with a roadside scene. The sides ornamented with small oval white medallions painted with sprays of flowers. The tall lid decorated with similar but smaller panels, the medallion on the top painted with a rural scene.

Period of George III.

190

18 ÉTUI

BATTERSEA enamel. Oval shape, tapering towards the base. Blush-rose ground, with gold and white enrichment.

The sides ornamented with irregular-shaped panels. One painted with a harbour scene; to the right, a ship with sail unfurled, on the quay, an officer conversing with a merchant. The other with a similar scene; in the foreground three men hailing a boat. The sides of the tall lid decorated with white medallions painted with sprays of flowers, the oval top painted with an iris in gold.

Period of George III.

191

19 ÉTUI

BATTERSEA enamel. Similar shape to the preceding. Blush-rose ground, with gold and white enrichment.

The sides decorated with panels; one painted with a similar harbour scene to that on the preceding piece, the other with a landscape, in the foreground a man mounted on a grey horse and leading another, a church and cottages in the distance. The tall lid decorated at the sides with sprays of flowers, the oval top painted with a small spray of golden blossoms.

Period of George III.

192

20 ÉTUI

BATTERSEA enamel. Tapering shape. Blush-rose ground, with gold and white enrichment.

The sides ornamented with large white panels painted with posies of flowers. The tall lid decorated at the sides with similar but smaller panels. The oval top with a small medallion painted with purple flowers and blue forget-me-nots. The interior fitted with gilded scissors, penknife, pencil-holder and bodkin.

Period of George III.

21 ÉTUI

193 BATTERSEA enamel. Tapering shape. Blush-rose ground, with gold and white enrichment.

The sides decorated with two large white panels of irregular outline painted with posies of flowers. The tall lid ornamented at the sides with similar but smaller panels. The oval top with a small white medallion painted with a spray of crimson forget-me-nots. The interior fitted with gilded folding scissors, bodkin and spoon.

Period of George III.

22 BODKIN CASE

194 BATTERSEA enamel. Cylindrical shape. Blush-rose ground, with gold and white enrichment.

The sides ornamented with two upright panels of irregular shape. On one is painted an Italian landscape; to the right, on the further side of a wide river, a villa with a high tower. On the other, a river scene; to the left a monumental column with ruins. The tall lid, which forms nearly a third of the case, decorated with two similar but smaller panels. On the circular top, slightly indented, a gold pellet.

Period of George III.

23 SPY-GLASS AND FAN-CASE

195 BATTERSEA enamel. Cylindrical shape. Blush-rose ground, with gold and white enrichment.

The sides of the box and tall lid decorated with panels somewhat similar to those of the preceding. Those on the lid smaller than those on the box and painted, one with a sylvan scene, a shepherd playing a flute, at his side a shepherdess listening; the other with a romantic landscape. The top and base fitted as a telescope. The interior for a handkerchief and fan.

Period of George III.

24 POMANDER

195 BATTERSEA enamel. Egg shape. Blush-rose ground, with gold and white enrichment.

The front and back ornamented with irregular-shaped white panels painted with sprays of flowers. The dome-shaped lid decorated at the sides with two white medallions. One painted with a spray of blue forget-me-nots; the other with two tulips.

Period of George III.

cat. 197

25 THIMBLE-CASE

BATTERSEA enamel. Egg shape. Blush-rose ground, with gold and white enrichment.

The body ornamented with two flattened oval medallions painted with pastoral landscapes. The rim bearing the inscription in Arabic letters, "Quand il éclora mon amour finira." The dome-shaped lid decorated with a circular medallion painted with a rural scene.

Period of George III.

cat. T. 199

26 SNUFF-BOX

BATTERSEA enamel. Oval shape. Blush-rose ground, with gold and white enrichment.

On the lid an interior scene representing a lady holding the hat of a child standing by. The front and back panels painted with flowers.

Period of George III.

27 SNUFF-BOX

cat. 200

BATTERSEA enamel. Oval shape. Blush-rose ground, with gold and white enrichment.

On the lid an irregular-shaped panel painted with a river scene; a mill in the foreground, a man and boy on the bank. The sides of the box decorated with sprays of flowers.

Period of George III.

1 WATCH

THE VIRGIN AND CHILD

Gold case enamelled en plein.

On the lid a miniature reproduction of the Madonna and Child with St. Anna, after Raphael. The sides decorated with four small oval panels painted with landscapes with ruins, one inscribed "Bianc pinxit à Genève, 1681". The spaces between enriched with a ribbon pattern on a blue ground. The dial with Roman numerals and a single gold hand, has a painting in the centre with France recording History on a tablet held by a Cupid. The interior of the lid with a classic scene. The knob, in the form of a cherubim's head, also painted in enamel.

The case inscribed: "M. Beron, La Rochelle."

Period of Louis XIV.

2 WATCH

CUPIDS SPORTING

Gold case enamelled en plein.

The lid painted in grisaille on rose-coloured ground, with three Cupids riding on clouds; the central figure with a drapery above his head. The border and glass rim moulded in relief and richly engraved. The white dial with Roman numerals and gold hands, the name of the maker inscribed round the plate: "Joh. Mich. Perger, Wien."

Period of Louis XVI.

WATCHES

3 WATCH

JUNO AND IRIS

Gold case enamelled en plein.

On the lid, Juno, in a blue drapery, despatching Iris upon a message. The latter, with her wings spread, studies herself with the rainbow by which she descends to the lower world as an attendant with butterfly wings, carries a pitcher, symbolic of rain. The interior of the lid painted with a rural scene. The deep sides enriched with scroll ornament enclosing four oblong medallions painted with minute landscapes. The white dial, with Roman numerals and gold hands, inscribed with the maker's name, "J. H. Wiedeking, Utrecht."

The gold case inscribed: "Houd le Puisse fécit."

Period of Louis XV.

4 WATCH

THE RAPE OF EUROPA

Gold case, decorated with enamel.

On the lid a mythological scene; Europa, assisted by two Cretan maidens, alights from the back of Jupiter, in the form of a bull. The white border and glass rim ornamented with engraved scrolls and sprays of flowers. The white dial with Roman numerals and gold hands.

The case inscribed: "J. B. Baillet à Paris."

Period of Louis XV.

I WATCH

THE VIRGIN AND CHILD

GOLD case enamelled *en plein*.

231 On the lid a miniature reproduction of the Madonna and Child with St. Anna, after Raphael. The sides decorated with four small oval panels painted with landscapes with ruins, one inscribed "Bisé pinxit à Genève, 1681." The spaces between enriched with a ribbon pattern on a blue ground. The dial, with Roman numerals and a single gold hand, has a painting in the centre with Fame recording History on a tablet held by a Cupid. The interior of the lid with a classic scene. The knob, in the form of a cherubim's head, also painted in enamel.

The case inscribed: "M. Beron, La Rochelle."

Period of Louis XIV.

2 WATCH

CUPIDS SPORTING

GOLD case enamelled *en plein*.

232 The lid painted in grisaille on rose-coloured ground, with three Cupids riding on clouds; the central figure with a drapery above his head. The border and glass rim moulded in relief and richly engraved. The white dial with Roman numerals and gold hands, the name of the maker inscribed round the plate: "Joh. Mich. Pergauer, Vien."

Period of Louis XVI.

3 WATCH

JUNO AND IRIS

GOLD case enamelled *en plein*.

233 On the lid, Juno, in a blue drapery, despatching Iris upon a message. The latter, with her wings spread, steadies herself with the rainbow by which she descends to the lower world as an attendant with butterfly wings, empties a pitcher, symbolic of rain. The interior of the lid painted with a rural scene. The deep sides enriched with scroll ornament enclosing four oblong medallions painted with minute landscapes. The white dial, with Roman numerals and gold hands, inscribed with the maker's name, "I. H. Wiedeking, Utrecht."

The gold case inscribed: "Huaud le Puisné fecit."

Period of Louis XV.

4 WATCH

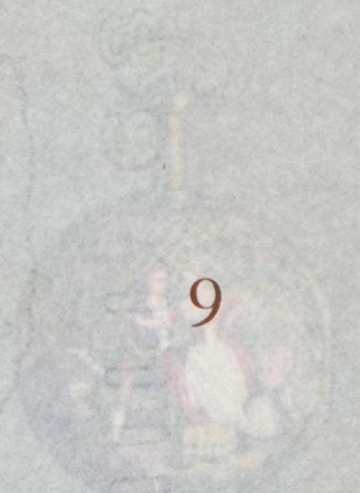
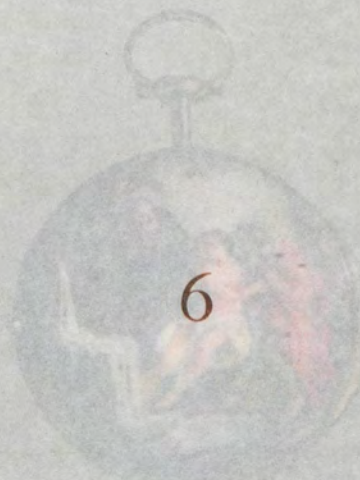
THE RAPE OF EUROPA

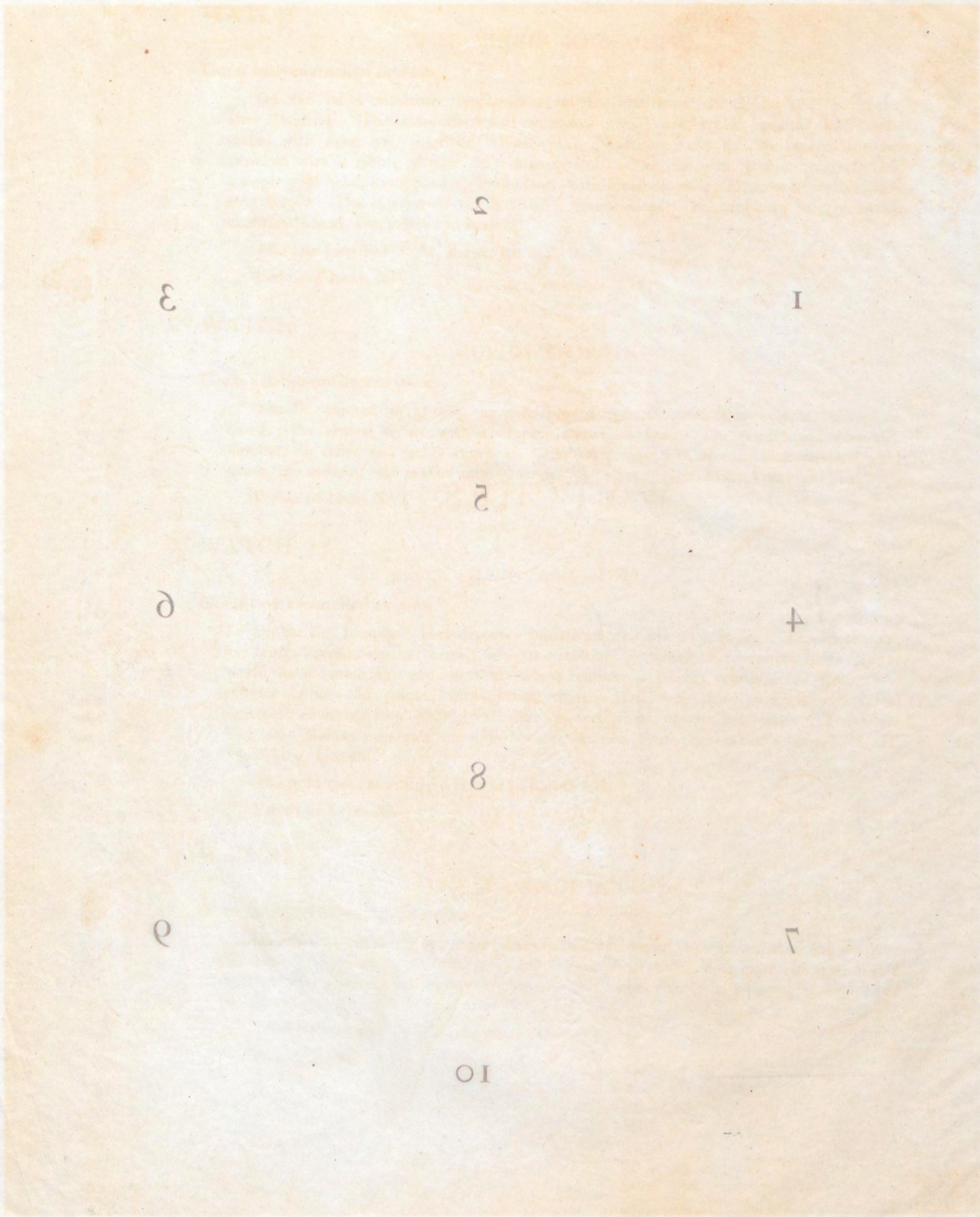
GOLD case, decorated with enamel.

234 On the lid a mythological scene; Europa, assisted by two Cretan maidens, alights from the back of Jupiter, in the form of a bull. The white border and glass rim ornamented with engraved scrolls and sprays of flowers. The white dial with Roman numerals and gold hands.

The case inscribed: "J. B. Baillon à Paris."

Period of Louis XV.







5 WATCH

THE GRECIAN DAUGHTER

GOLD case enamelled *en plein*.

235 On the lid the "Grecian Daughter," with her father Evander, King of Sicily, imprisoned and starved by Dionysius; Euprasia feeds her father with milk from her own breast. The sides with four medallions painted with landscapes. The gold dial with engraved Roman numerals and gold hands, decorated with a small central panel painted with a landscape.

The case inscribed: "Les frères Huaut;" the English movement inscribed: "Massis, London."

Period of Louis XV.

6 WATCH

SUSANNAH SURPRISED

GOLD case enamelled *en plein*.

236 On the lid a scene representing "Susannah at her Bath"; an Elder urges her to leave, while his companion invites her to remain. The glass rim decorated with a garland of flowers within a formal guilloche motive. The white dial with gold Roman numerals, the hands set with diamonds.

The case inscribed: "L'Epine à Paris."

Period of Louis XV.

7 WATCH

THE CHERRY-GATHERERS

GOLD case enriched with enamel.

237 On the lid a pastoral scene after Boucher; a shepherdess seated under the shade of a cherry-tree, a youthful shepherd kneeling at her side. The white dial with Arabic numerals and gold hands. The glass rim engraved with ornament and painted with rural scenes. The button set with a brilliant.

The case inscribed: "Taylor, London."

Period of George III.

8 WATCH

DOMESTIC HAPPINESS

GOLD case enamelled *en plein*.

238 On the lid a domestic scene of peasant life after David Teniers; in the interior of a cottage, seated at a table, a man clinks a glass with a woman nursing a child; in the background another figure, also holding up his glass. The sides, which form a frame, engraved with guilloche motives and painted with tiny sprays of flowers. The glass rim with similar decorations. The white dial with Roman numerals and gold hands.

The case inscribed: "Beeckueret à Paris."

Period of Louis XV.

239
9 WATCH

THE IMPORTUNATE SWAIN

GOLD case decorated with enamel.

On the lid a damsel holds up her hand to deny a shepherd who endeavours to embrace her; at her side a small child tugs at her dress. The background engraved with minute flowered trellis diaper. The border engraved with scrolls and arabesques covered with transparent green enamel. The white dial with Roman numerals and gold hands. The button set with a diamond. The repeater striking on a silver bell.

The case inscribed: "Glaesner à Lyon."

Period of Louis XV.

240
10 WATCH

THE SKIRMISH

GOLD case enamelled *en plein*.

On the lid a battle scene after Philippe Wouwerman, inscribed: "Huaud l'aisné pinxit à Genève"; in the foreground a soldier in armour falls from a piebald horse, at his side a Turk mounted on a black charger in the act of shooting, further off another soldier galloping away. The border and glass rim engraved with a ribbon motive on a blue ground. The sides decorated with tiny medallions painted with landscapes. The interior of the lid painted with a classic landscape with figures. The white dial, with Roman numerals and gold hands, enriched with a central panel painted with a scene with cavalry.

The case inscribed: "Lucas, Amsterdam."

Period of Louis XIV.

Formerly in the Dunn-Gardner collection.

11 WATCH

THE VICTOR REFUSED

Gold case channelled in plain.

On the lid a scene from a tragedy; seated at a table a princess, richly attired with a jewelled bodice, holds out her hand to restrain the advance of a youthful warrior wearing a wreath of laurel and a mantle of ermine; two figures partially seen to the left, another to the right. The border and glass rim engraved with a formal ornament with leaves. The dial with Roman numerals and gold hands. The button set with a diamond.

The case inscribed: "Dufays & Genève."

Period of Louis XV.

12 WATCH

THE PRESENTATION OF QUEEN ESTHER

Gold case channelled in plain.

On the lid a biblical scene; King Ahasuerus, wearing a golden mantle and an Eastern crown, steps forward from his throne to support his future Queen, who falls back swooning; to the left, the King's Chamberlain with an open scroll, and to the right a Persian kneeling, two virgins in attendance. The border and glass rim moulded in relief and finely engraved. The white dial with Roman numerals and gold hands.

The case inscribed: "Philippe Dufays & Genève."

Period of Louis XV.

13 WATCH

LOUISE WITH HIS DAUGHTERS

Gold case channelled in plain.

On the lid a biblical scene; Louis in green garment with a crimson mantle holds the hand of his younger daughter, behind them her elder sister holds out a goblet. The border and glass rim engraved with a conventional scroll pattern entwined with ribbon. The white dial with Roman numerals and gold hands. The button set with a diamond.

The case inscribed: "Les Frères Montier."

Period of Louis XV.

14 WATCH

JACOB AT THE WELL OF HARAN

Gold case channelled in plain.

On the lid a biblical scene; Jacob in a long robe caught up by a girl at the waist holds a staff in his hand, beside him, Laban making terms for his marriage with Rachel, who is seated and nursing a lamb; to the left, Leah, with a sheep-dog at her feet. The border and glass rim finely chased with leaves and flowers. The white dial with Arabic numerals and gold hands.

The case inscribed: "J. B. Baillet & Paris."

Period of Louis XV.

II WATCH

THE VICTOR REFUSED

GOLD case enamelled *en plein*.

241 On the lid a scene from a tragedy; seated at a table a princess, richly attired with a jewelled bodice, holds out her hand to restrain the advance of a youthful warrior wearing a wreath of laurel and a mantle of ermine; two figures partially seen to the left, another to the right. The border and glass rim engraved with a formal ornament with leaves. The dial with Roman numerals and gold hands. The button set with a diamond.

The case inscribed: "Dufalga à Genève."

Period of Louis XV.

I2 WATCH

THE PRESENTATION OF QUEEN ESTHER

GOLD case enamelled *en plein*.

242 On the lid a biblical scene; King Ahasuerus, wearing a golden mantle and an Eastern crown, steps forward from his throne to support his future Queen, who falls back swooning; to the left, the King's Chamberlain with an open scroll, and to the right a Persian kneeling, two virgins in attendance. The border and glass rim moulded in relief and finely engraved. The white dial with Roman numerals and gold hands.

The case inscribed: "Phpe Dufalga à Genève."

Period of Louis XV.

I3 WATCH

LOT WITH HIS DAUGHTERS

GOLD case enamelled *en plein*.

243 On the lid a biblical scene; Lot in green raiment with a crimson mantle holds the hand of his younger daughter, behind them her elder sister holds out a goblet. The border and glass rim engraved with a conventional scroll pattern entwined with ribbon. The white dial with Roman numerals and gold hands. The button set with a diamond.

The case inscribed: "Les frères Mourier."

Period of Louis XV.

I4 WATCH

JACOB AT THE WELL OF HARAN

GOLD case enamelled *en plein*.

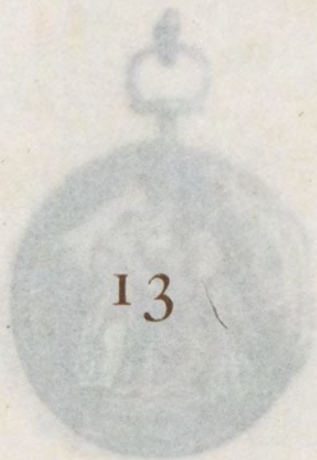
244 On the lid a biblical scene; Jacob in a long robe caught up by a girdle at the waist holds a staff in his hand, beside him, Laban making terms for his marriage with Rachel, who is seated and nursing a lamb; to the left, Leah, with a sheep-dog at her feet. The border and glass rim finely chased with leaves and flowerets. The white dial with Arabic numerals and gold hands.

The case inscribed: "J. B. Baillon à Paris."

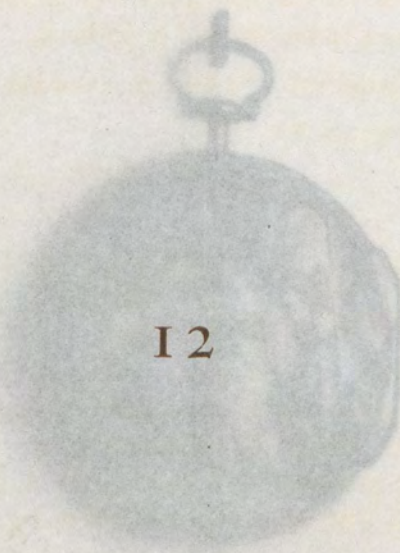
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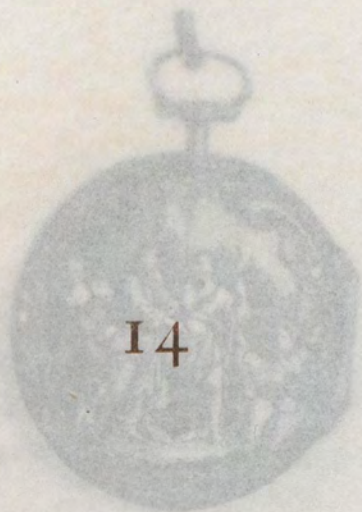
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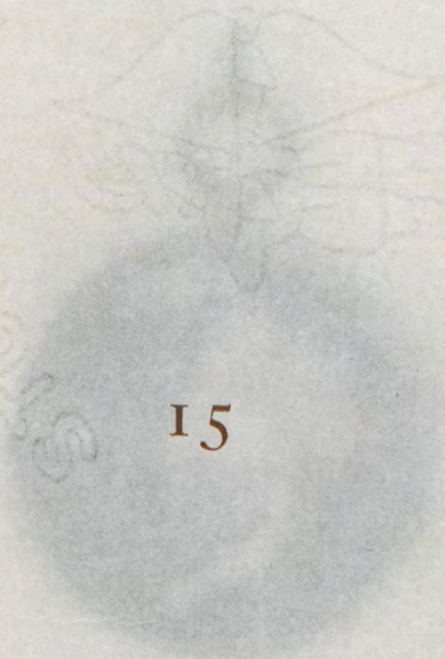
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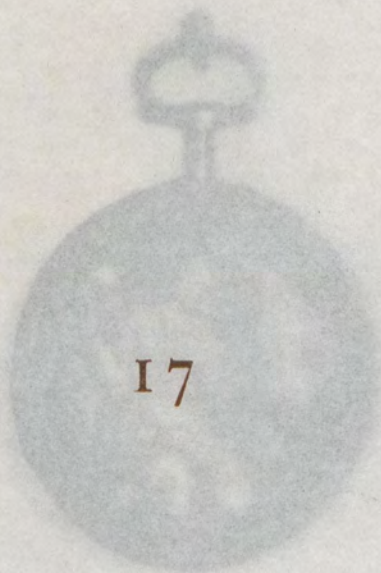
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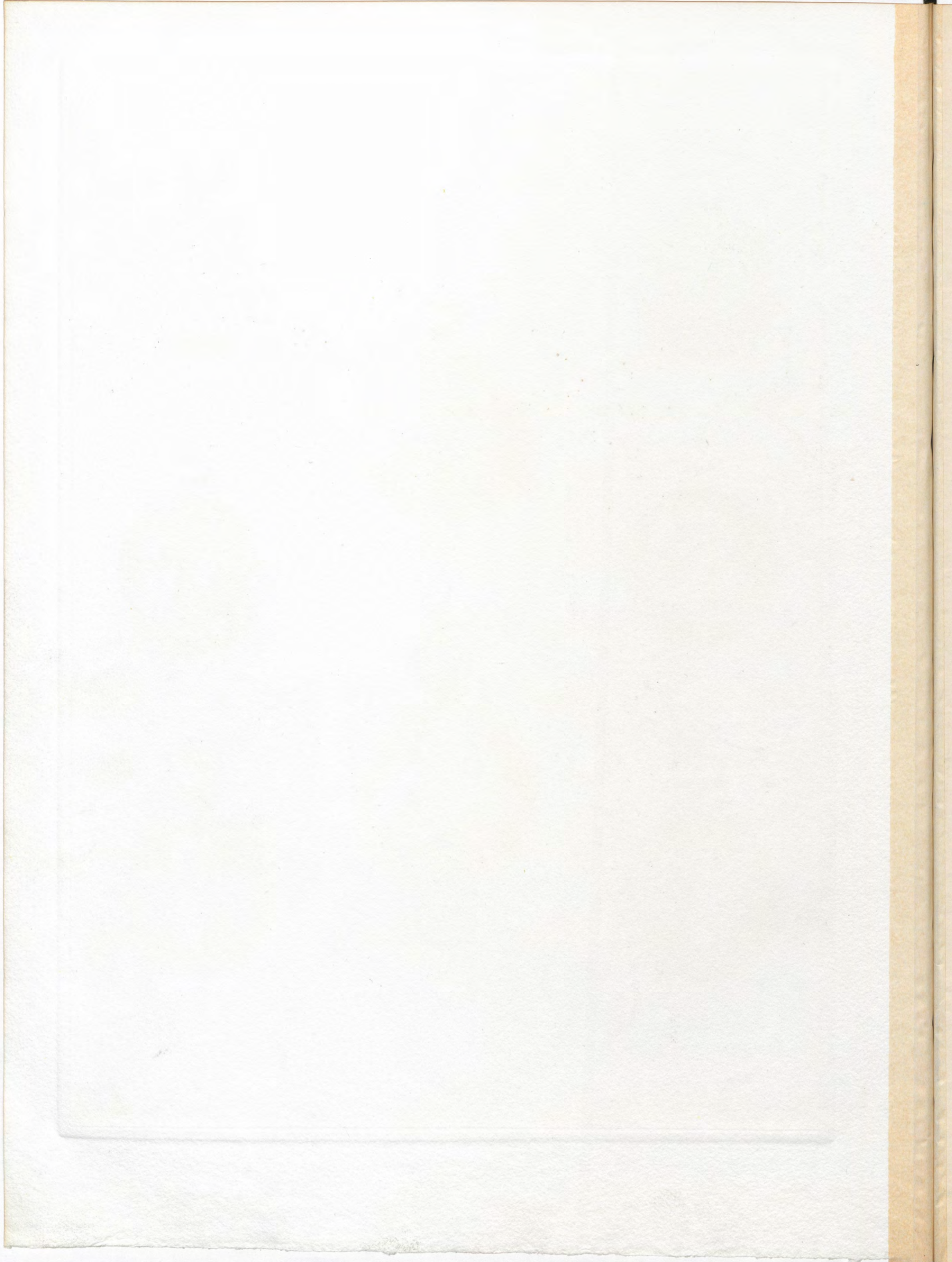
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15 WATCH

POMONA AND VERTUMNUS

BRASS case enamelled *en plein*.

245 On the back, Pomona in a blue and crimson drapery, to her right, Vertumnus in green. The frame, decorated with a border of tiny landscapes, repeated on a still smaller scale round the glass rim. The dial, with its Roman numerals in relief and gold hands, decorated with a small central medallion painted with a rural scene. The watch fitted with an inner case with a glass. The balance cock decorated with a miniature portrait of a lady.

The case inscribed: "François F. Dentand à Genève."

Period of Louis XIV.

16 WATCH

INNOCENCE PROTECTED BY JUSTICE

GOLD case enamelled *en plein*.

246 On the lid a domestic scene; a small boy seeks safety with his mother from the anger of a sturdier playmate who menaces him with one hand as he holds back an apple in the other; to the left a fox jumping up at a goose on the top of a wall. The border enriched with engraving. The white dial with Roman numerals and gold hands. The glass rim engraved with ornament and painted in enamel with tiny flowers.

The case inscribed: "Ju Le Roy à Paris."

Period of Louis XV.

17 WATCH

SUSANNAH SURPRISED

GOLD case enriched with enamel.

247 On the lid a scene representing "Susannah at her Bath"; at the edge of a pool an Elder converses with her, another Elder holding her arm. The broad frame enclosing four tiny medallions painted with landscapes. The golden dial with its engraved Roman numerals in relief and gold hands. The interior of the lid with a classic scene painted in brown grisaille.

The case inscribed: "Antram London."

Period of George III.

18 WATCH

THE GRECIAN DAUGHTER

BRASS case enamelled *en plein*.

248 On the back a similar scene to that depicted on No. 5, of which it appears to be a replica. The deep sides, enriched with four medallions, painted with tiny landscapes. The silver dial, with Roman numerals and a single hand, engraved with the view of a seaport. The movement of a somewhat older style than that of the date indicated by the enamel.

The large case inscribed: "Johann Georg Maigr. Minichen."

Period of Louis XIV.

19 WATCH

THE CLEMENCY OF CONSTANTINE

GOLD case decorated with enamel.

269 On the lid, seated, the Emperor in scale armour, his blue cloak falling from his shoulder, his golden helmet adorned with coloured plumes; to the right, Constantina, the wife of Licinius, kneeling as she intercedes for her husband's life after the Battle of Chrysopolis, and in the background warriors with spears, a standard and the Cross which Constantine is said to have adopted as his symbol of victory after his famous vision. The white border ornamented with scrolls and medallions of enamel. The white dial with Roman numerals and gold hands.

The case inscribed: "Denis Bordier."

Period of Louis XIV.

20 WATCH

THE ACCESSION OF QUEEN ANNE

GOLD case enriched with enamel.

250 On the lid an allegorical scene after Kneller; to the left, the Queen, attended by a negress who holds her train, and a maid of honour; to the right, Fame holding a wreath of bay leaves with which she is about to crown the Queen, who holds out her right hand to receive a sceptre from the Goddess, a cupid, in the foreground, holding up a crown. The border and glass rim decorated with animals, and engraved with arabesques. The white dial with Roman numerals and gold hands.

The case inscribed: "Wd. Rayment, London."

Period of George II.

21 WATCH

THE RETURN OF HENRY IV

GOLD case enriched with enamel.

251 On the lid a historic scene after Rubens; to the left, the King in classic costume, his breastplate of gold, the train of his crimson mantle held up by a negro, the Queen standing to receive him; beyond, some warriors landing from a ship partially seen in the distance. The border and glass rim engraved with formal ornament and enamelled with sprays of flowers. The white dial with Roman numerals and gold hands. The button set with a diamond.

The case inscribed: "J. Le Roy à Paris."

Period of Louis XV.

22 WATCH

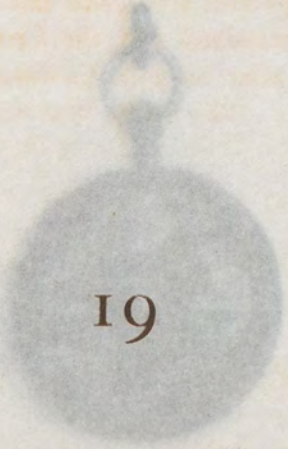
APOLLO AT OLYMPUS

GOLD case decorated with opaque enamel.

252 On the lid a mythological scene, with Apollo in the centre, playing a lyre; at his feet, to the left, Euterpe, the Muse of Lyric Poetry; in the foreground, Thalia, the Muse of Comedy; to the right, Calliope, the Muse of Epic Poetry, holding a stylus in her right hand and a scroll in her left; beyond, two other Muses. The border and glass rim decorated with narrow scrolls. The white dial with Roman numerals and gold hands.

The dial and case inscribed: "Romilly, Paris."

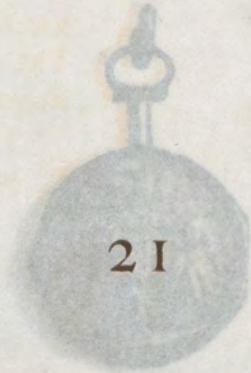
Period of Louis XV.



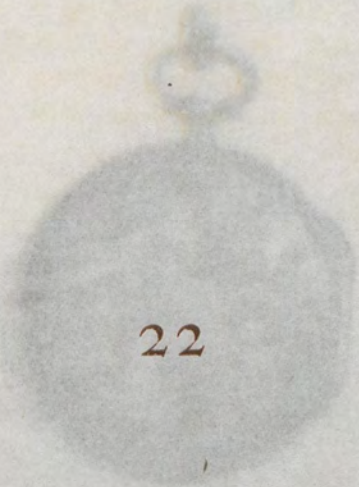
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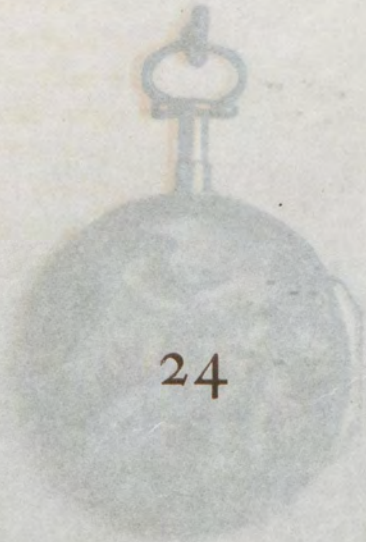
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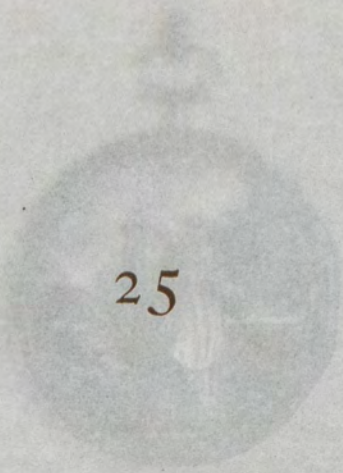
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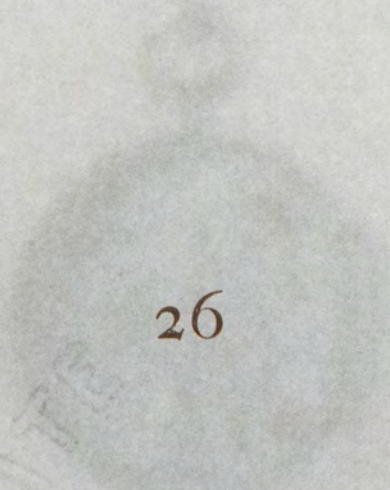
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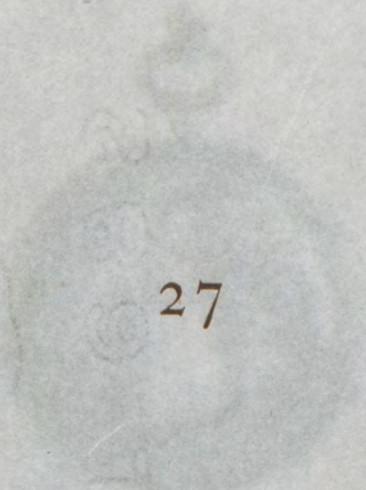
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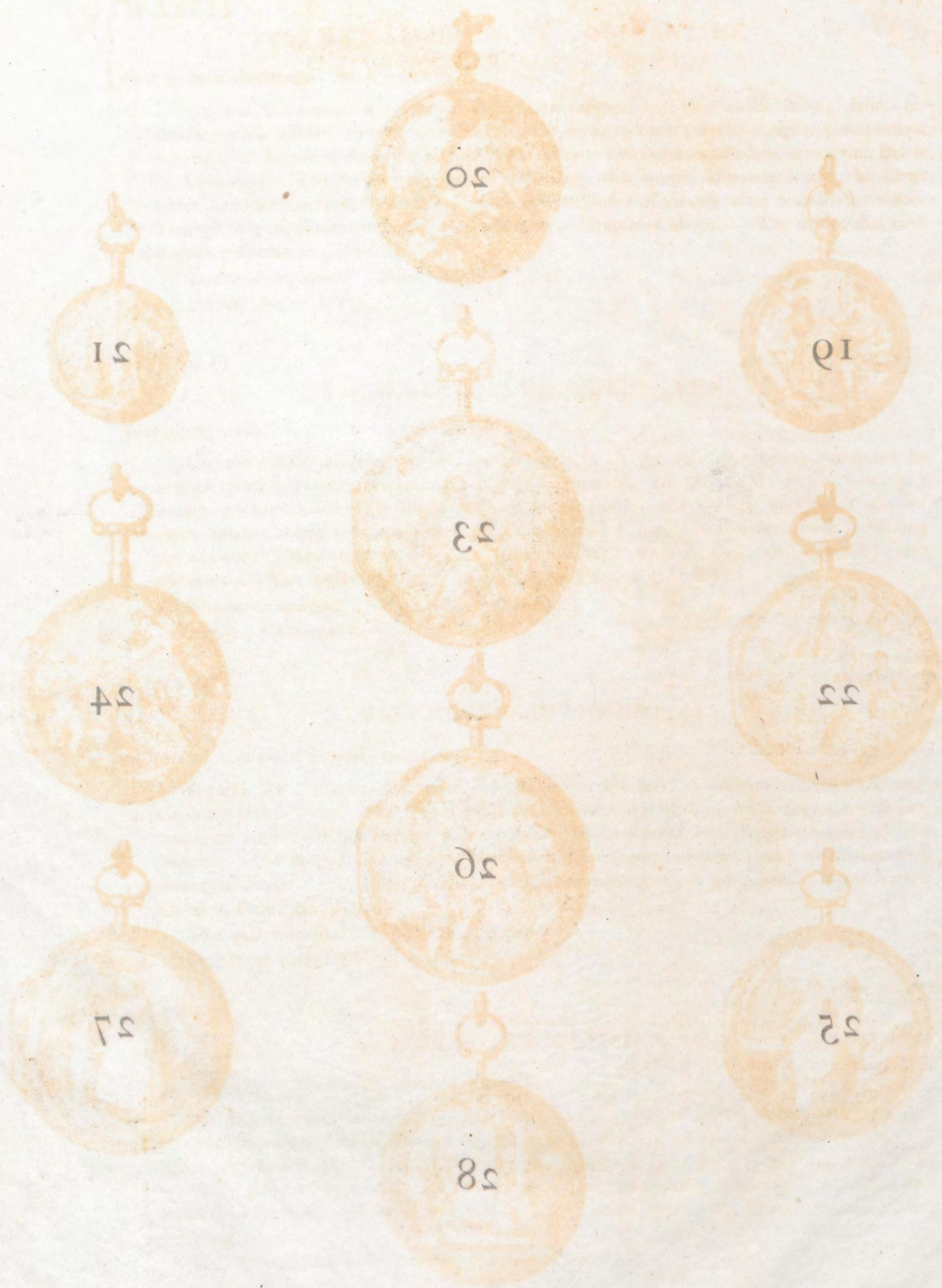
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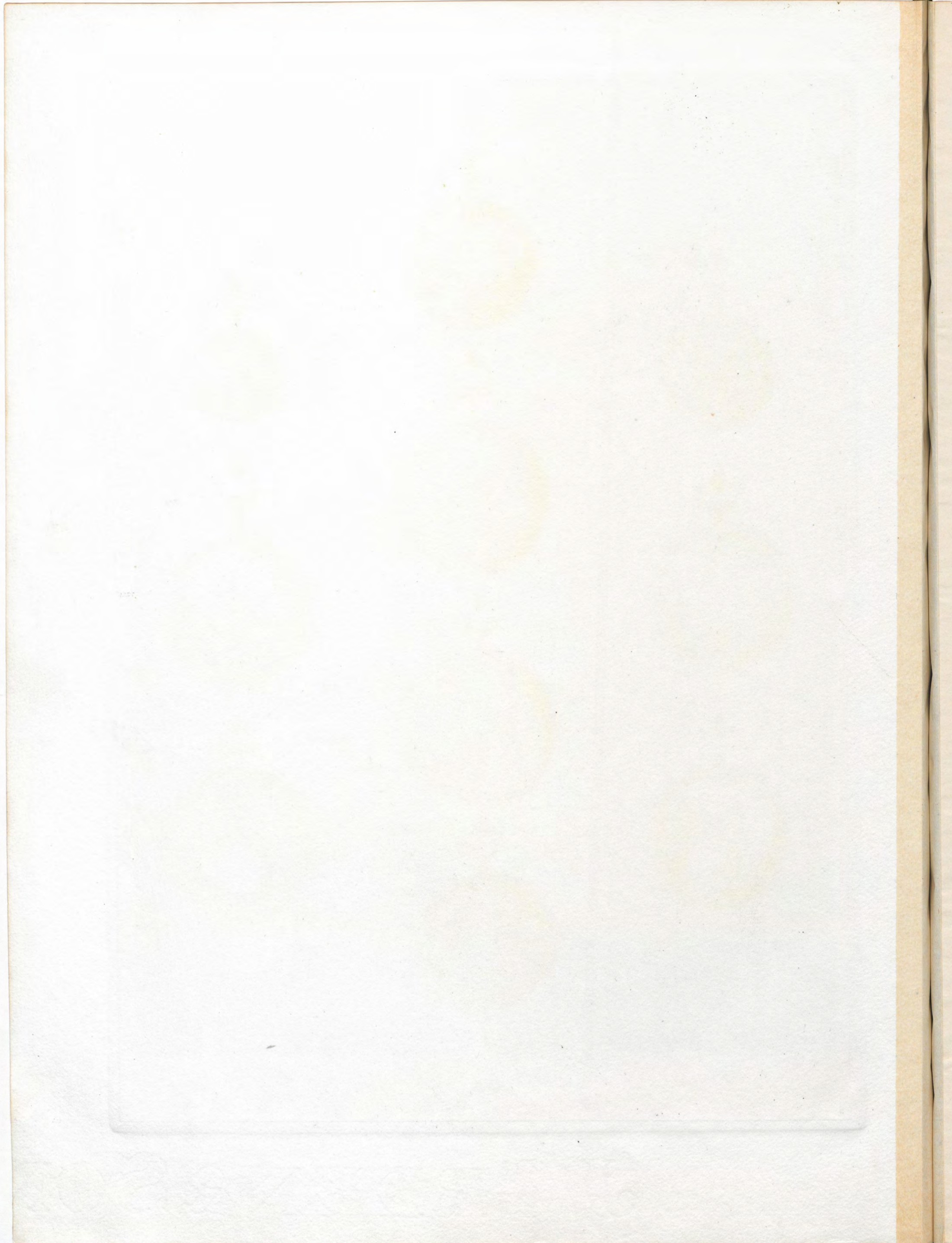
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23 WATCH

HYGIEIA AND CUPID

THE gold outer case enamelled *en plein*.

253 On the lid an allegorical figure of Hygieia with a blue drapery thrown over her right arm, on her head a wreath of laurel, in her right hand a caduceus, in her left a wand; in the foreground a cupid with a branch of laurel in his right hand and a palm in his left; beyond, a walled town with towers. The interior of the lid painted with a river scene. The glass rim enriched with medallions, painted with tiny landscapes. The interior decorated with similar scene on a larger scale. The white dial with Roman numerals and gold hands.

The case inscribed: "Ellicott, London." (John Ellicott, a clock and watchmaker of considerable note, born 1706, died 1772.)

Period of George II.

24 WATCH

VENUS AND JUPITER

GOLD case enriched with enamel.

254 On the lid an octagon-shaped panel with a mythological scene; to the right, Venus, in a blue drapery with a gossamer of yellow streaming from her shoulders, descends from her chariot, her arms outstretched in greeting to Jupiter, whose right hand is extended in welcome, a cupid hovering among the clouds. The border and glass rim richly engraved. The white dial with Roman numerals, the hands set with diamonds.

The case inscribed: "Gudin à Paris."

Period of Louis XV.

25 WATCH

THE TREACHEROUS GIFT

GOLD case enriched with enamel.

255 On the lid a romantic scene; a damsel reading a missive; a little behind her, a man in a long coat and slouch hat, holding in his hand a pointed knife. The border and rim chased and engraved with scrolls. The white dial with Roman numerals and gold hands.

The case inscribed: "Ballion, Paris."

Period of Louis XV.

26 WATCH

THE DELICATE ATTENTION

GOLD case enamelled *en plein*.

256 On the lid a romantic scene after Watteau; a lady, holding bodice, a fan in her right hand, accepts an offering of flowers from a youth; to the right a musician playing a flageolet. The interior of the lid painted with a landscape. The glass rim decorated with tiny medallions painted with landscapes. The white dial with Roman numerals and gold hands.

The case inscribed: "Demelais, Genève."

Period of Louis XV.

27 WATCH

CUPID'S OFFERING

Gold case enriched with enamel.

On the lid, in the foreground of a sylvan scene, a damsel in a rose-coloured skirt and white apron accepts a chaplet of flowers from a small cupid. The wide border and glass rim engraved with scrolls and painted with sprays of flowers. The white dial with Roman numerals and gold hands, inscribed "Marteau à Rouen."

Period of Louis XV.

From the Hawkins collection.

28 WATCH

THE RECEPTION

Gold case enriched with enamel.

On the lid a scene of court life, a lady in a pink skirt and yellow train, receiving a courtier. The frame with a border of conventional scroll ornament, finely engraved and covered with transparent green enamel powdered with sprays of flowers. The glass rim decorated with a band of similar ornament. The white dial with Arabic numerals and gold hands.

The case inscribed: "Jln le Roy, Paris."

Period of Louis XV.

29 WATCH

THE ROSE

Gold case enamelled en plein.

On the lid a pastoral scene after Boucher, a shepherdess smelling a rose which she has just received from a shepherd seated at her side. The interior of the lid painted with a spray of flowers. The border and glass rim finely engraved and decorated with medallions painted with minute landscapes. The white dial with Arabic numerals and gold hands.

Period of Louis XV.

30 WATCH

THE HARMONY

Gold case enamelled en plein.

On the lid a musical scene; towards the centre a lady playing on a spinet from an open book of music, to the left a musician with a violoncello, and to the right a youth playing a violin. The glass rim enriched with engraving, and painted in enamel with tiny blue forget-me-nots. The dial with Roman numerals and gold hands, the movement fitted as a repeater with a silver bell.

The case inscribed: "Romilly & Paris."

Period of Louis XV.

31 WATCH

THE DELICATE ATTENTION

Gold case enamelled en plein.

On the lid a romantic scene after Watteau; a smaller-replica of No. 28. The white dial with Roman numerals and gold hands.

The case inscribed: "Romilly & Paris."

Period of Louis XV.

32 WATCH

THE WREATH

Gold case enamelled en plein.

On the lid a romantic scene after Boucher; a shepherd kneeling presents a wreath of flowers to two shepherdesses reclining on a bank. The wide border and glass rim moulded in relief and richly engraved with formal diagonal ribbon pattern enclosing tiny flowers and leaves. The white dial with Roman numerals and gold hands.

The case inscribed: "Berthoud & Paris."

Period of Louis XV.

29 WATCH

THE ROSE

GOLD case enamelled *en plein*.

289 On the lid a pastoral scene after Boucher, a shepherdess smelling a rose which she has just received from a shepherd seated at her side. The interior of the lid painted with a spray of flowers. The border and glass rim finely engraved and decorated with medallions painted with minute landscapes. The white dial with Arabic numerals and gold hands.

Period of Louis XV.

30 WATCH

THE HARMONY

GOLD case enamelled *en plein*.

280 On the lid a musical scene; towards the centre a lady playing on a spinet from an open book of music, to the left a musician with a violoncello, and to the right a youth playing a violin. The glass rim enriched with engraving, and painted in enamel with tiny blue forget-me-nots. The dial with Roman numerals and gold hands, the movement fitted as a repeater with a silver bell.

The case inscribed: "Romilly à Paris."

Period of Louis XV.

31 WATCH

THE DELICATE ATTENTION

GOLD case enamelled *en plein*.

261 On the lid a romantic scene after Watteau; a smaller replica of No. 26. The white dial with Roman numerals and gold hands.

The case inscribed: "Romilly à Paris."

Period of Louis XV.

32 WATCH

THE WREATH

GOLD case enamelled *en plein*.

262 On the lid a romantic scene after Boucher; a shepherd kneeling presents a wreath of flowers to two shepherdesses reclining on a bank. The wide border and glass rim moulded in relief and richly engraved with formal diagonal ribbon pattern enclosing tiny flowers and leaves. The white dial with Roman numerals and gold hands.

The case inscribed: "Berthoud à Paris."

Period of Louis XV.



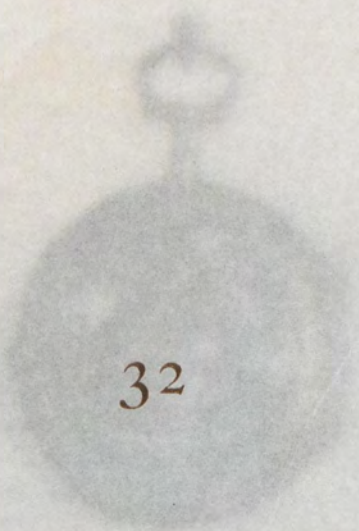
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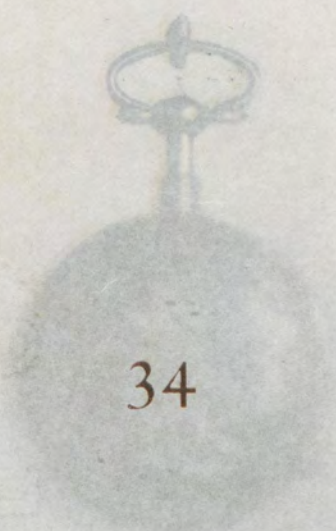
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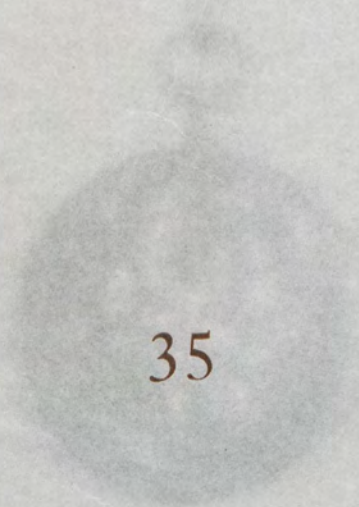
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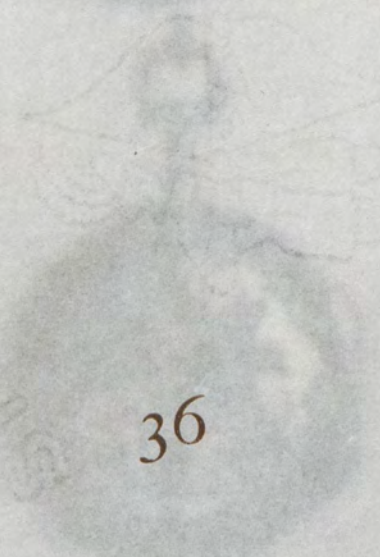
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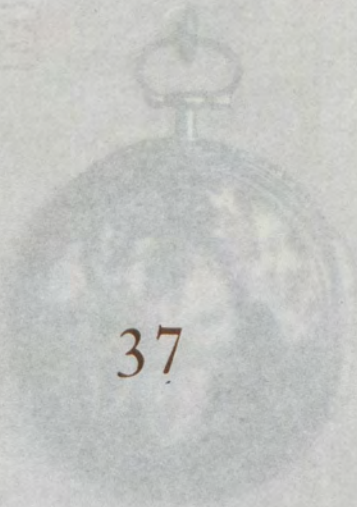
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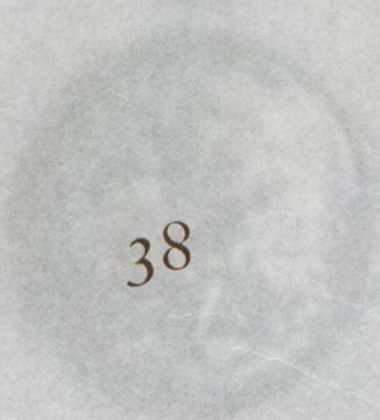
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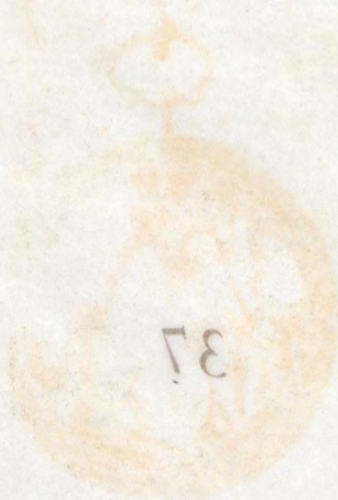
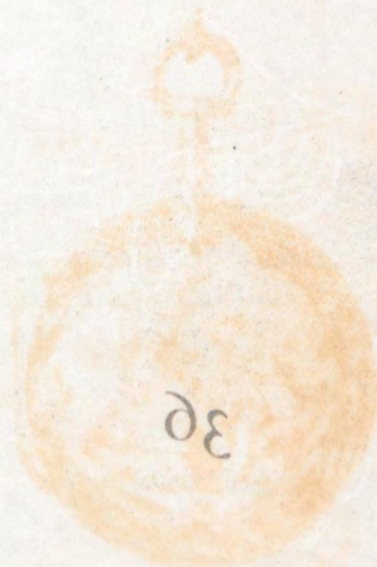
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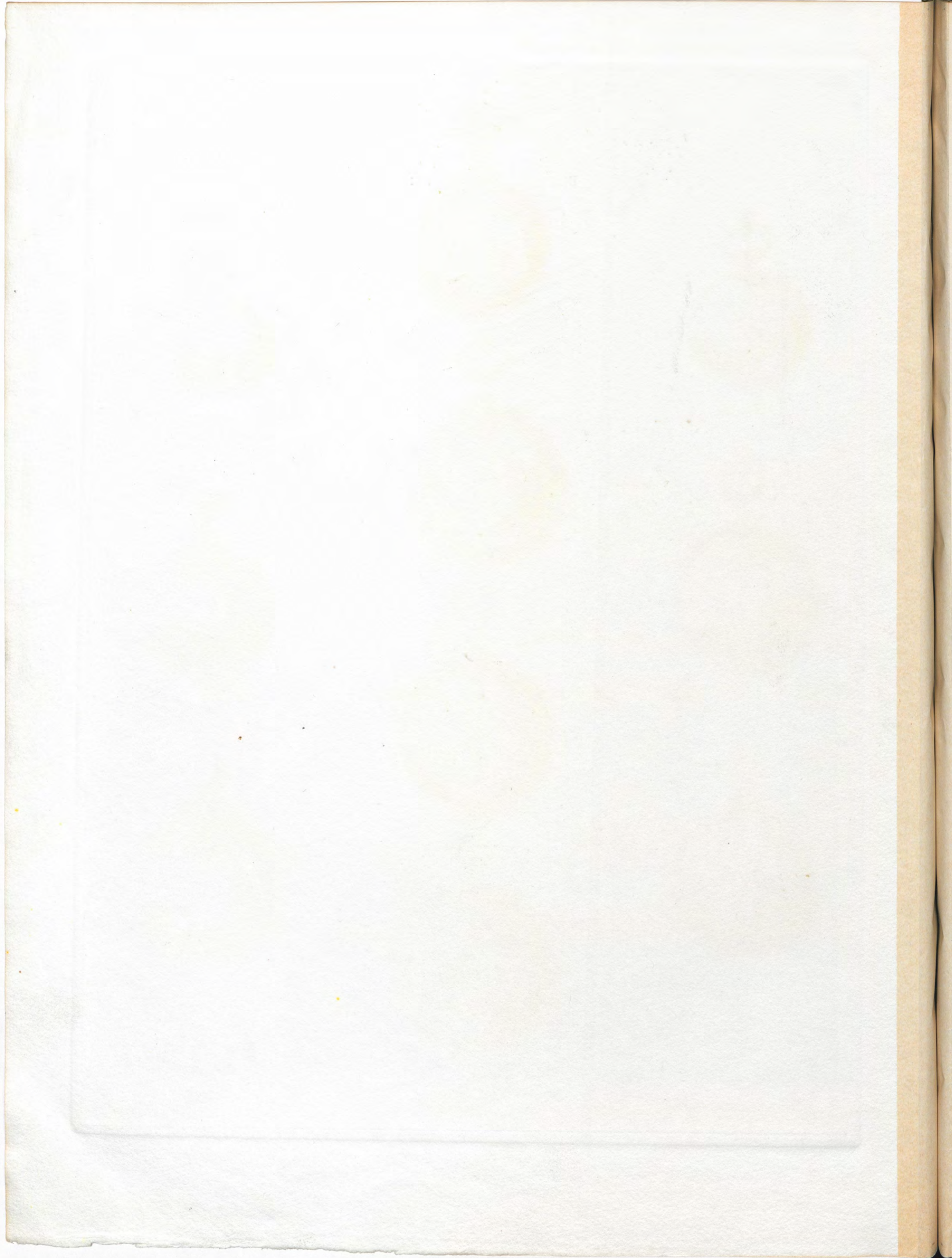
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263 33 WATCH

THE REPAST

GOLD outer case enriched with enamel.

On the lid a romantic scene after Watteau, a gallant, with a white napery spread over his left knee, hands a glass of wine to a lady seated at his side, a damsel leaning over between them and a figure beyond. The wide border engraved with scrolls and pierced at intervals for the emission of sound of the repeater, which strikes upon a silver bell within a second case of golden pierced work. The white dial with Roman numerals, the hands set with diamonds.

The case inscribed: "Soubeyran à Genève."

Period of Louis XV.

From the Hawkins collection.

264 34 WATCH

THE EAVESDROPPER

GOLD case enriched with enamel.

On the lid a sylvan scene after Boucher; a shepherdess in a crimson dress and green skirt listens to a shepherd reclining at her side with his arm round her waist; a damsel jealously watching from behind some ruins. The wide border and glass rim richly engraved. The white dial with Roman numerals, the hands set with diamonds. The repeater striking upon the case.

The case inscribed: "Gudin à Paris."

Period of Louis XV.

265 35 WATCH

THE MUSIC LESSON

GOLD case enriched with enamel.

On the lid a romantic scene after Boucher; a lady sings from a book she holds open in her hands, as a musician plays upon a mandolin. The white dial with Roman numerals and gold hands.

The case inscribed: "Jas. Shearswood, London."

Period of George II.

266 36 WATCH

COLIN AND COLINETTE

GOLD case enriched with enamel.

On the lid a pastoral scene after Boucher; a gallant converses with a shepherdess seated at his side nursing a pet lamb, behind them a gnarled tree painted in transparent green enamel upon a flowered trellis diaper. The gold background engraved with diaper. The border and glass rim enriched with foliation of transparent green enamel and coloured blossoms. The white dial with Roman numerals and hands set with diamonds. The repeater striking on a silver bell.

The case inscribed: "François Jolly Paris."

Period of Louis XV.

37 WATCH

THE DISCOVERY

GOLD case enriched with enamel.

On the lid a romantic scene after Watteau; a lady in a crimson dress listens to a gallant seated by her side, his left hand placed upon his heart, a damsel with a green kerchief on her head, jealously watching. The border engraved with scrolls. The glass rim enriched with similar engraving and set with diamonds. The white dial with Roman numerals, the hands and button also set with diamonds.

The dial inscribed: "Terrot & Thuillier à Genève."

Period of Louis XV.

38 WATCH

THE DECLARATION

GOLD outer case enamelled *en plein*.

On the lid a romantic scene after Watteau; a shepherd seated on a bank with a shepherdess, a spotted dog at their feet. The glass rim decorated with festoons of minute flowers on a white ground. The white dial with Roman numerals and gold hands.

The case inscribed: "Allen Walker."

Period of George II.

39 WATCH

FLOWERS AND FRUIT

Gold case enamelled in plain.
On the lid a large body of flowers and fruit arranged in a pear-shaped vase upon the marble slab of a partially seen table, a pear, an apple and some cherries upon the slab. The glass rim enamelled with sprays of minute roses. The plain white dial with Roman numerals and gold hands.
Marked inside: "Rommilly à Paris."
Period of Louis XV.

40 WATCH

PORTRAIT OF A LADY

Gold case enriched with enamel.
On the lid a miniature portrait, the head three-quarters to the right; she wears a yellow and pink turban and a grey cloak bordered with ermine, a green dress partially seen beneath. The glass rim engraved and enriched with sprays of flowers alternating with ornamental piercing for the emission of the sound of the repeater which strikes on a silver bell. The button set with a diamond. The white dial with Roman numerals and gold hands. The inner case of pierced gold.
Period of Louis XV.

41 WATCH

THE POSE

Gold case enriched with enamel.
On the lid a study of still life similar to that on No. 39, a body of flowers arranged in a blue vase standing on the marble slab of a table. Crimson-brown background. The border ornamented with golden scrolls and enriched with transparent green enamel. The glass rim with similar decoration adorned with minute sprays of flowers. The white dial with Roman numerals and gold hands.
The case inscribed: "Julien Le Roy."
Period of Louis XV.

42 WATCH

THE SLEEPING BEAUTY

Gold case enamelled in plain.
On the lid three irregular-shaped compartments framed with engraved scrolls and divided by a garland of flowers and leaves. The lower panel painted with The Sleeping Beauty, lightly clad in gown and slippers. A stylized scene in the background. The two upper panels painted with cupids. The sides and glass rim ornamented with scrolls. The white dial with Roman numerals and gold hands. The button set with a brilliant.
The case inscribed: "Peyroux à Berlin."
Period of Louis XVI.

39 WATCH

FLOWERS AND FRUIT

GOLD case enamelled *en plein*.

269 On the lid a large posy of flowers and fruit arranged in a pear-shaped vase upon the marble slab of a partially seen table, a pear, an apple and some cherries upon the slab. The glass rim enamelled with sprays of minute roses. The plain white dial with Roman numerals and gold hands.

Marked inside: "Romilly à Paris."

Period of Louis XV.

40 WATCH

PORTRAIT OF A LADY

GOLD case enriched with enamel.

270 On the lid a miniature portrait, the head three-quarters to the right; she wears a yellow and pink turban and a grey cloak bordered with ermine, a green dress partially seen beneath. The glass rim engraved and enriched with sprays of flowers alternating with ornamental piercing for the emission of the sound of the repeater which strikes on a silver bell. The button set with a diamond. The white dial with Roman numerals and gold hands. The inner case of pierced gold.

Period of Louis XV.

41 WATCH

THE POSY

GOLD case enriched with enamel.

271 On the lid a study of still life similar to that on No. 39, a posy of flowers arranged in a blue vase standing on the marble slab of a table. Crimson-brown background. The border ornamented with golden scrolls and enriched with transparent green enamel. The glass rim with similar decoration adorned with minute sprays of flowers. The white dial with Roman numerals and gold hands.

The case inscribed: "Julien Le Roy."

Period of Louis XV.

42 WATCH

THE SLEEPING BEAUTY

GOLD case enamelled *en plein*.

272 On the lid three irregular-shaped compartments framed with engraved scrolls and divided by a garland of flowers and leaves. The lower panel painted with The Sleeping Beauty, lightly clad in gossamer. A sylvan scene in the background. The two upper panels painted with cupids. The sides and glass rim ornamented with scrolls. The white dial with Roman numerals and gold hands. The button set with a brilliant.

The case inscribed: "Preudhome à Berlin."

Period of Louis XVI.



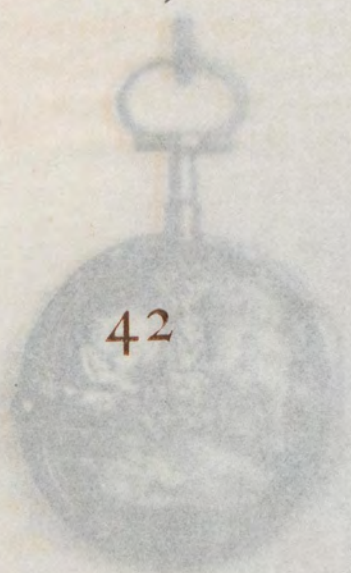
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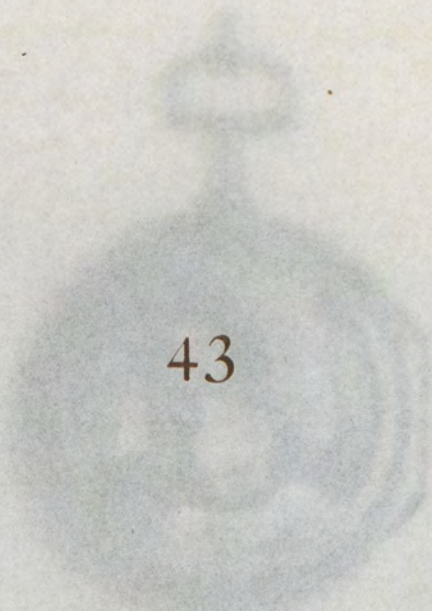
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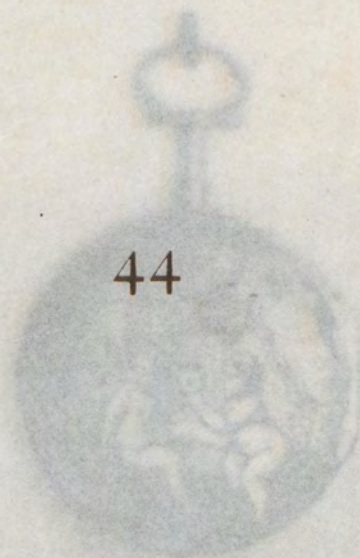
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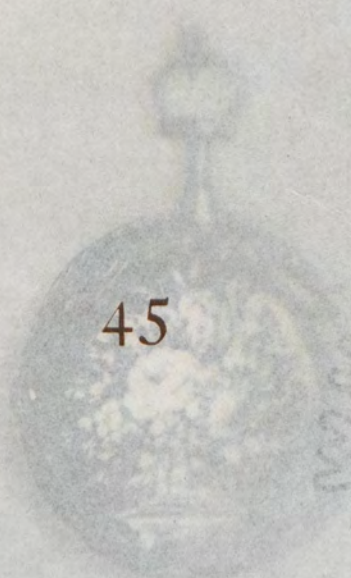
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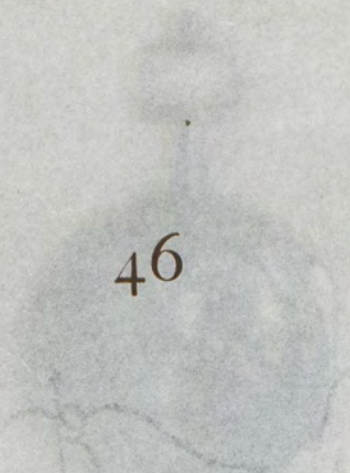
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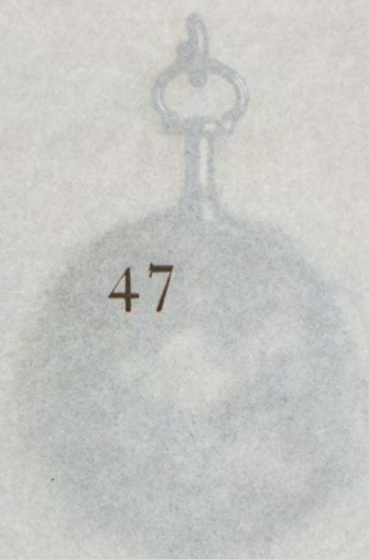
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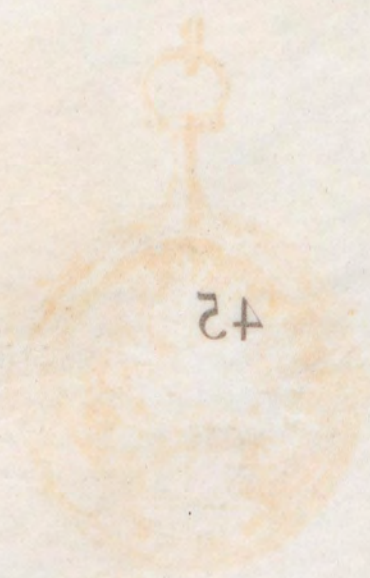
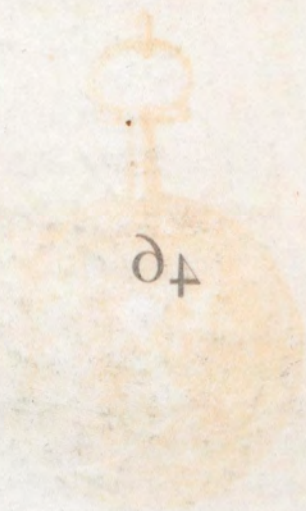
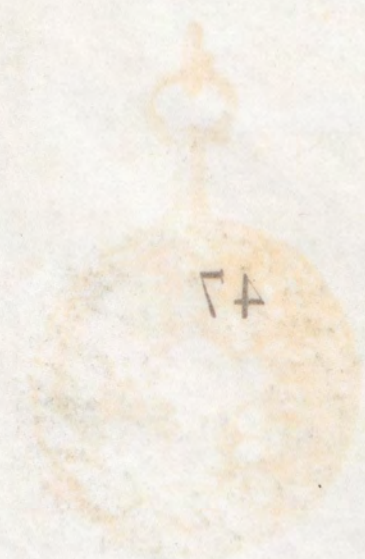
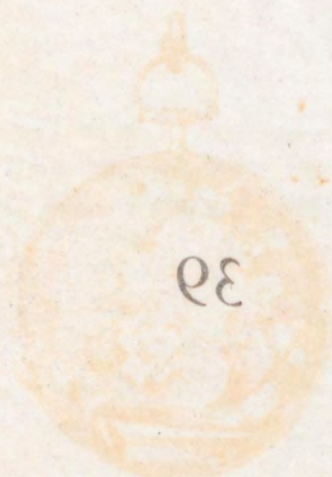
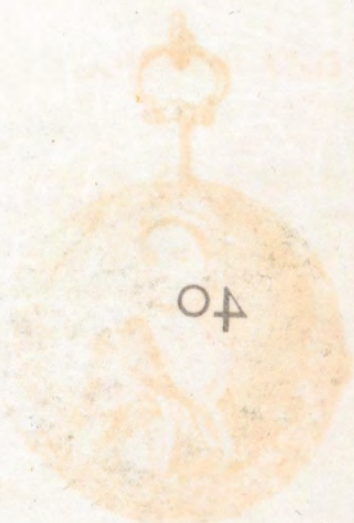
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43 WATCH

PORTRAIT OF A LADY

GOLD case enriched with enamel.

273 On the lid a miniature portrait, the head three-quarters to the left, the hair dressed with pearls and a blue ribbon. She wears a crimson bodice caught up at the sides with jewelled buckles, white sleeves and a green skirt just seen below the hands, which are crossed in front of the waist. The border and glass rim engraved with a formal diagonal pattern. The white dial with Roman numerals and gold hands.

The case inscribed: "Jas. Williams, London."

Period of George III.

44 WATCH

CUPIDS WITH A WREATH

GOLD case enamelled *en plein*.

274 On the lid two cupids, one with a garland of flowers, the other holding up a tiny wreath forming a frame to the keyhole in the centre; to the right a gnarled tree with leaves of transparent green enamel; the background engraved with a diagonal diaper. The border and glass rim decorated with golden scrolls enclosing small reserves ornamented with transparent green enamel. The white dial with Roman numerals and gold hands.

The case inscribed: "Mercier & Com. Paris."

Period of Louis XV.

45 WATCH

THE FLOWER BASKET

GOLD outer case enriched with enamel.

275 On the lid a basket arranged with a trophy of flowers and standing on the top of a white marble pedestal. The border and glass rim ornamented with golden scrolls and enriched with minute sprays of flowers on a green ground. The white dial with Roman numerals and gold hands. The button set with a diamond. The inner case elaborately pierced, the gold repeater striking on a silver bell.

The case inscribed: "Will^m Allam London."

Period of George III.

46 WATCH

RUSTIC FELICITY

GOLD case enamelled *en plein*.

276 On the lid a domestic scene after David Teniers; a peasant woman holds in her left hand a piece of bread, in her right a knife; at her side a small boy eating, and in front of an open fire a husbandman lighting a long pipe with a glowing ember which he holds up with a pair of tongs; in the background a damsel looking round at a youth seen at an open window. The border ornamented and engraved with scrolls and flowers in relief. The glass rim also engraved and decorated with small medallions painted with tiny landscapes. The white dial with Roman numerals and gold hands.

The case inscribed: "Romilly à Paris."

Period of Louis XV.

47 WATCH

THE FLOWER BASKET

GOLD case enriched with enamel.

On the lid a basket arranged with a trophy of flowers, the basket standing on the top of a marble pedestal; at the side, a green macaw with its wings spread. The border ornamented with an engraved golden trellis enriched with green transparent enamel. The glass rim with similar ornament decorated with sprays of flowers. The white dial with Arabic numerals and hands set with diamonds. The button at the side of the case also set with a diamond. The repeater striking upon an inner case.

The case inscribed: "G. Lindsay, London."

Period of George III.

From the Keele Hall collection.

VAN GELDEREN ZONEN

