



THE FRENCH PORCELAIN SOCIETY



Upton House

The Bearsted Collection:  
Porcelain

The National Trust

An expanded reprint of the entries on the  
French Porcelain  
taken from the catalogue by John Mallet  
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These notes have been assembled to coincide with a visit by members of the French Porcelain Society to Upton House on Thursday, 18th June 1992.

VIII  
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# FRENCH PORCELAIN

## *Vincennes and Sèvres*

### (a) Yellow Grounds

- 83 Vincennes/Sèvres yellow ground Ewer (*broc ordinaire*) of conical form with white and gold loop handle, painted under the spout with a shield-shaped panel of exotic birds in a landscape.

Marks: interlaced Ls; date letter **D** for 1756 and painter's mark for Evans. 9 3/4 in.

**24.8 cm. high**

From the Ashley and Becket-Denison Collections.

This remarkable ewer bears the date letter for 1756, the year in which the French royal factory was transferred from Vincennes to Sèvres. Pieces with *fond jaune* are already recorded in the Vincennes *Livre de ventes* for 1753. See Chavagnac et Grollier, *Histoire des Manufactures Françaises de Porcelaine* (Paris, 1906), p.150. A bewildering variety of yellow pigments seems to have been available at Vincennes from early on, for we read in the *Livre de Caillat*, who is recorded at the factory from 1745-52 as a painter and preparer of colours, of 'Jaune foncé, jaune jonquille, jaune citron, jaune pour donner fond pareille a celui de Saxe, jaune paille'. See Chavagnac et Grollier, *op.cit.* p. 144-5.

A Sèvres ewer of this shape painted with bouquets of flowers in blue is in the Victoria and Albert Museum, No. C. 364-1909. the same shape was produced in Sinceny faience, an example being Victoria and Albert Museum No. C.631-1909.

- 84 Sèvres yellow ground *Cabaret* painted within reserved medallions with Boucher subjects of children blowing bubbles and at various other amusements, comprising: Teapot and Cover, Sucrier and Cover, Two Coffee Cups (*gobelets couvertes without covers*) and Saucers, and a rectangular *Plateau Tiroir à jour* with perforated scroll-work rim. The cover of the sugar bowl not quite matching. One cup and saucer later decorated.

Marks: interlaced Ls; date letter **L** for 1764 and painter's mark for Vieillard **on all pieces**. Tray 9 1/2 in.

From the Collection of Sir Samuel Scott, sold London (Sotheby's), 10 July 1925, lot 46.

The subject on the tray, a boy and girl flirting, their fishing net beside them, recalls Boucher's 'The pleasures of Fishing', a subject copied at the Beauvais tapestry works. See *Country Life*, 15 November 1913, p.682 'The Beauvais Tapestries at Hursley'. The same subject occurs on one of a pair of *jardinières* in the Jones Collection, see *Catalogue* (London, Victoria and Albert Museum, 1924), Pl. 10, fig. 124.

**Tray only: exhibited in *The Treasure Houses of Britain*, Washington, 1985, no. 407. Discussion: Is it possible that the cups and saucers, teapot and sugar bowl were decorated later to match the tray.**

- 85 Sèvres yellow ground Cup and Saucer (*gobelet litron et soucoupe*) painted with feathery leafage and with a narrow band of the same ornament in blue round the rim.

Marks: interlaced Ls; date letters **kk** for 1788; unidentified gilder's mark LF; the **cup** with painter's mark of Commelin.

**The date letters **kk** now given to 1787, gilded by La France. Cup 7.2 cm. high, saucer 15 cm. diameter.**

- 86 Sèvres yellow ground Coffee **Cup** and Saucer (*gobelet litron et soucoupe*), painted round the rim with garden scenes, baskets of flowers and amatory trophies, poultry and rabbits; in the centre the inscription '*Omnia Vincit Amor*' and a love trophy.

Marks: interlaced Ls; date letters **kk** for 1788 and painter's mark Y for **Bouillat** and **vd** for the gilder **Vandé**. Cup 6.8 cm. high.

1787, as with number 85 above, the date letters *kk* are now given to 1787.

- 87 Sèvres yellow ground Cream Jug of helmet shape, painted with an all-over pattern of Bérainesque scrolls, pendant baskets, plants and trophies; and a Tea Cup and Saucer of the same service.

Marks: interlaced Ls; date letters **kk** for 1788 and painter's mark of five dots for **Mme Fontaine** on the cup and saucer on each piece; gilder's mark **vd** perhaps of Vandé.

1787, as with number 85 above, the date letters *kk* are now given to 1787.

- 88 Sèvres yellow ground Coffee **Cup** and Saucer (*gobelet litron et soucoupe*), with feathery plants painted directly on the yellow ground; the border with festoons of blue and red flowers painted on the white; the borders and handles gilt.

Marks: interlaced Ls; date letters **ll** for 1789; painter's mark 3 dots resembling the mark of Tandart *jeune* and unidentified mark CB, all in blue (probably for a member of the **Bouillat family**).

Probably from the Doucet sale, Paris 1904.

1788, the date letters *ll* are now given to 1788.

**(b) Vincennes and Sèvres, Bleu Céleste (Turquoise) Grounds**

- 89 Vincennes shaped oval Dish (*plateau Hébert*) painted with classical landscape with ruins, a shepherd and shepherdess; the borders with further landscapes; framed in gilding and reserved on a *bleu céleste* ground.

Marks: interlaced Ls with a dot above and below; date letter for 1753. 11 in. long.

**Discussion:** The painting of landscapes is characteristic of a group of pieces dating from about 1753 and 1754.

- 90 Pair of Vincennes/Sèvres *bleu céleste* Vases (*vases Duplessis*) with gilt rococo double handles, the campana-shaped bodies painted with cupids in landscapes; the shell moulded gilt bases with modern ormolu mounts by Hatfield.

Marks: interlaced Ls; date letters B for 1754 **on one**, and L for 1764, painter's mark on the latter for Vieillard. 6 in.

From the Collection of Sir Samuel Scott, Bt., sold London (Sotheby's), 10 July 1925, lot 51.

- 92 Pair of Sèvres *Jardinières* (*Caisse carré*) of square shape with knobs at each angle, with panels of flowers within gilt floral scrolls and reserved on a *bleu céleste* ground.

Marks: interlaced Ls, date letter for 1757, and three dots forming a triangle. 5 1/4 in.

For the origin of this curious shape, see footnote to No. 145. **The ground colour added in 19th Century.**

- 93 Sèvres *Écuelle* with panels of birds painted in reserve on a *bleu céleste* ground enriched with gilding.

Marks: interlaced Ls; date letter F for 1758 and painter's mark for Jean-Pierre Ledoux (**the Crescent Painter**).

**The cover and plateau stolen 1967.**

- 94 Sèvres *bleu céleste* square *Plateau (carré à jour)* with perforated sides, painted in the centre with a scene of peasants in the manner of Teniers. **Taken from the engraving by J.-P. Le Bas after Teniers *La quatrième fête flamande*.**

Marks: interlaced Ls; date letter for I 1761 and painter's mark for Vieillard. 4 1/4 in.

From the Collection of Sir Samuel Scott, Bt., sold London (Sotheby's) 10 July 1925, lot 30.

**This may be the *déjeuner carré* bought by Madame de Pompadour in 1762, one of the third size with turquoise blue ground and Teniers scenes for 120 livres, (see Savill, *Wallace Collection*, p. 588).**

- 95 Sèvres Coffee Cup and Saucer (*gobelet Litron*), the *bleu céleste* ground with reserved panels of exotic birds.

Marks: interlaced Ls and 'By'.

**Possibly redecorated at Madeley, circa 1830.**

- 97 Sèvres Coffee Cup and Saucer (*gobelet Litron*) with *bleu céleste* ground, painted with reserved panels of quay scenes.

Marks: date letter p for 1768; painter's mark capital M in blue for Morin. **Cup 7.7 cm high.**

From the Collection of Sir Samuel Scott, Bt., sold London (Sotheby's), 10 July 1925, lot 32.

- 98 Pair of Sèvres Egg-cups (*coquetiers*), with a *bleu céleste* and gilt basket-work pattern.

Marks: interlaced Ls; one also with date letter p for 1768 and painter's mark for Sioux aîné, 1-1/2 in.

- 99 Sèvres *bleu céleste* Coffee Cup and Saucer (*gobelet litron*), painted with camp scenes within reserved panels; burnished gold borders, the ground colour with gilt trellis patterns.

Marks: interlaced Ls; date letter **p** for 1768, and painter's mark M for Morin. **Cup 7.7 cm high.**

From the Collection of Sir Samuel Scott, Bt., London (Sotheby's), 10 July 1925, lot 31, illustrated in the sale catalogue.

**The identical scenes are painted on a cup and saucer in the Wallace Collection (Savill C346) and in the Cooper-Hewitt Museum (1977.52).**

- 101 Sèvres *bleu céleste* Sucrier and Cover painted with quay scenes in the manner of Morin on one side, the reverse with flowers; the cover with gilt knob. **This is a 19th-century fake of the design in number 132.**

Marks: interlaced L monogram in blue. 4 1/4 in.

- 102 Pair of Sèvres Cups and Saucers (*gobelets Bouillard*), painted with quay scenes, probably by Morin, on a *bleu céleste* ground.

Marks: interlaced Ls in blue c. 1770.

One of the quay scenes of a man haggling over fish repeats, with slight differences, that on the coffee **cup**, No. 97.

- 103 Sèvres Coffee Cup and Saucer (*gobelet litron*) of large size with quay scene in the manner of Morin in reserve on a **pale** *bleu céleste* ground with gilt festooned borders, **probably redecorated.**

Marks: interlaced Ls and date letter **x** for 1775. **Cup 7.7 cm high.**

- 104 Sèvres Coffee Cup and Saucer (*gobelet litron*), of the Catherine II service, with classical figures and busts *en camaïeu* on a *bleu céleste* ground interrupted by bands of coloured flowers; the saucer bearing the crowned royal cypher of Catherine the Great.

Marks: interlaced Ls; **each with** date letters **AA** for 1778; painter's mark on the **Cup**, three dots, said to stand for Tandart and **the gilded** letter B for Boulanger, and mark 2000 in red on the **Cup** for Vincent *jeune*; the saucer with the mark Y **for Bouillat who painted the flowers.**

From the Collection of the Earl of Dudley, and presumably either lot 93 or 94 in the sale held by Christie's, 21 May 1886, said in the catalogue to come from the S. Rucker Collection (dispersed 1869). One of the Dudley coffee **cups** was later in the Octavius E. Coope Collection, sold London (Christie's), 3-5 May 1910, lot 169, and since other pieces from Coope's Collection are in the Bearsted Collection (Nos. 134 and 139) it is possible that No. 104 is from the same source. On the other hand the other of the Catherine II coffee **cups** in the Dudley sale passed into the W. J. Goode Collection and is illustrated with other pieces from the same service in the catalogue of that collection, sold London (Christie's) 17 July 1895, lot 290.

From a service for Catherine II of Russia. The *Livre de Ventes* of the Sèvres factory (quoted by Chavagnac et Grollier, *Manufactures Françaises de Porcelaine*, p. 185) cites under the year 1778: 'A Catherine II, impératrice de Russie: *Service en pâte tendre, fond bleu céleste, 744 pièces ornées de camées incrustés, du prix de 328.188.l.*' Catherine made difficulties over the payment, and after something of a diplomatic incident, apparently failed to take complete delivery of the service. A last payment, made only in 1792, helped to save the factory from the extinction with which it was threatened in that difficult year.

From the artistic point of view, this service marks an important landmark for the introduction of the neoclassical style in porcelain. Plates from the service are illustrated by Hannover and Rackham, *Pottery and Porcelain*, vol. III (London, 1925), p. 293, fig. 468 and by Verlet, *Sèvres*, colour plate facing p. 68. Some further information on the service is given in the Catalogue of the Exhibition *Les Grands Service de Sèvres* (Paris, 1951), p. 36.

Exhibited in *The Treasure Houses of Britain*, Washington, 1985, no. 412. Another cup of this model is in the Historical Museum, Berne, Switzerland.

For a further discussion of the service, see Savill, *Wallace Collection*, C474-9.

- 105 Sèvres *bleu céleste* **liqueur bottle cooler** (*seau à compartiments* or *à liquer ovale*) from the Catherine II service, the body painted with a narrow band of flowers between cameo heads and gilt acanthus leaves; gilt loop handle terminating in masks. **Fixed perforated division.**

Marks: interlaced Ls in lilac; date letters **BB** for 1779, with two painters' marks, Y for the flower painter E.-F. Bouillat and a musical clef possibly that of J.-M.-R. Boulanger; gilders mark **LG** for E.-H. Le Guay, 10 1/2 in. long, .

This piece is in many respects similar in pattern to the Catherine II service (see No. 104), but does not bear her monogram. The novelty of Catherine the Great of Russia's service evidently made a great impression on contemporaries, and we read that in 1779, the year when the present double *jardinière* was produced, Madame Du Barry ordered a teapot of this pattern: '*Une théière pareille au service du Russie, 216 livres*'. See Verlet, *Sèvres* (Paris, 1953), p.44.

The coolers were 2,236 *livres* each possibly one of two Bouillat received on 15 January 1779. See G. de Bellaigue & S. Eriksen pp. 332 and 333 where he also shows the sketch in the Bibliothèque Nationale and points out that it misses the gilt frieze of acanthus scrolls. The cameos are not the same as on the main service.

ex Chérémèteff (*Connoisseur* August 1906, p. 243), and Baron Schröder, Christie's July 5, 1910.

- 106 Sèvres *bleu céleste* Vase and Cover of oval form (*vase pot-pourri ovale uni*) with upturned classical handles moulded with husks, the oval foot set on a square ormolu base; the front of the bowl painted with quay scenes, the back of the bowl with flowers in a landscape; the scenes contained within oval panels reserved on a *bleu céleste* ground enriched with gilding.

Marks: interlaced Ls and date letters **CC** for 1780; painter's marks **M** for Morin (marine painter) and **HP** for Prévost *aîné* (flowers). 12 1/4 in. long. 106 and 107

Numbers 106 & 107 form a garniture. In July 1780 Morin was paid 120 *livres* for the marine panels, Sept. 26 1780 Bouillat was paid 6 *livres* each vase, fired in June 1781. For the above 106 and 107 see Eriksen and de Bellaigue pp. 335 - 336, and Savill, *Wallace Collection*, p. 267.

ex Chérémèteff (Connoisseur August 1906, p. 243), and Baron Schröder, Christie's July 5, 1910.

- 107 Pair of Sèvres ormolu mounted Vases and Covers (*Vases Cassolettes à festons or cassolettes Bachelier*) of squat shouldered ovoid form with moulded gilt wreaths, each painted on one side with quay scenes and on the other with flowers in landscapes, reserved on a *bleu céleste* ground; the covers with gilt pomegranate knops, on square ormolu feet.

Marks: interlaced Ls; date letters **dd** for 1781 and painter's marks **M** for Morin (marine painter) on one vase. **HP** for Prévost *aîné* (gilder) on both vases. 10 1/4 in. From the Charles Davis Collection.

For this rare shape, see Troude, *Choix de Modèles* (Paris, 1897), Pl. 112. A vase of the same form in the Wallace Collection is illustrated by George Savage, *17th and 18th Century French Porcelain* (London, 1960), Pl. 51a.

ex Chérémèteff (Connoisseur August 1906, p. 243), and Baron Schröder, Christie's July 5, 1910. Davis visited Russia in 1865 to purchase Sèvres porcelain, yet these vases were illustrated in 1906 as coming from the Chérémèteff collection, and therefore the Davis provenance is inexplicable at present.

(c) Vincennes and Sèvres, Gros bleu (or Bleu Lapis, dark Underglaze Blue) Grounds

- 109 Vincennes *gros bleu (lapis)* Jug (*Broc Rousselet*) with entwined handle, exceptionally well painted with, on one side, a small boy with a birdcage, on the other side with a small girl with a white poodle on a lead. The panels framed with gilt rococo sprays of flowers and trellis-work.

Marks: interlaced Ls thickly drawn in underglaze blue; date letter **C** 1755 and painter's mark of Vieillard. Ht. 7 3/4 in **19.5 cm high**.

From the Collection of the Baroness Burdett-Coutts, probably the 'Rosewater-ewer' from lot 250 in the sale, London (Christie's), 9 May 1922.

- 109a A *comptier* - 23 cm wide, interlaced Ls, the date letter **A** for 1753, painter's mark of Vieillard, which has been placed as the basin for number 109.

- 110 Vincennes small Cup and Saucer (*gobelet Calabre*) painted with birds in flight within gilt bordered panels reserved on a *gros bleu (lapis)* ground.

Marks: thickly drawn interlaced Ls. Mark in underglaze blue, without date letter. c. 1755. On the Saucer a mark found also on No. 111, perhaps for the painter Chevalier.

- 112 Pair of early Sèvres *Vases hollandais*, formed in two pieces and of oval section; the tapering sides of the bowls painted with panels of children, landscapes and gardening implements; all reserved on a *gros bleu (lapis)* ground with gilt *caillouté* decoration; the pierced oval stand with further gardening implements alternating with band of *gros bleu (lapis)* patterned in gilding.

Marks: interlaced Ls in blue; **each with** date letter E for 1757 and painter's mark for Vieillard. 7 3/8 in.

From the H.M.W. Oppenheim Collection, sold London (Christie's), 10 June 1913, lot 37, illustrated in the catalogue.

**These were possibly given by Louis XV to the Empress Maria Theresa in 1758, forming a garniture together with a larger central vase hollandois now in the Pitti Palace, Florence (Savill, Wallace Collection, p. 71).**

- 113 Pair of small Sèvres *Vases hollandais nouveaux* formed in two parts, the bowls painted on one side with Teniers subjects and on the other with flowers; the pierced bases with still-life and landscape on one side with flowers on the other; the panels all reserved on a *gros bleu (lapis)* ground with gilt vermiculated decoration. 1757 (c.1758-1760). 6 1/2 in. **Unmarked.**

- 116 Pair of Sèvres *Jardinières* of *bombé* rectangular form (*cuvette à tombeau*), each painted at the front with a panel of children in landscape, the sides with flowers; all reserved on a *gros bleu (lapis)* ground with gilt vermiculated decoration.

Marks: **each with** interlaced Ls; date letter K for 1763; capital M, perhaps for the painter Morin, one also with a large K, perhaps intended for Dodin. 20 cm. long, 14.5 high. **Scene same as 84 "la Pêche".**

A bill preserved in the house states that these pieces came from the Collection of the ex Queen of Portugal, 1920.

For the shape compare A. Troude, *Choix de Modèles*, Pl. 130, right.

- 117 Sèvres *Jardinière (cuvette à fleurs unie)* with *bombé* front and acanthus handles at the sides; painted at the front with a quay scene, probably by Morin, and on the back with a classical landscape; all reserved on a *gros bleu (lapis)* ground enriched with gilding; on rococo ormolu mounts. 11 1/4 in. long. **Probably redecorated. Traces of interlaced Ls.**

**Discussion:** The *cuvette* has firing flaws and its factory marks have been scratched off. Possibly it was sold as a second and the ground colour and painted decoration was added outside the factory.



(d) Sèvres, Bleu Nouveau or beau bleu (Dark Underglaze Blue) Grounds

- 119 Sèvres *Jardinière (cuvette Verdun)* of oval shape with double scrolling foliate handles, painted with double scrolling foliate handles, painted with entwined wreaths of flowers on a *bleu de roi (nouveau)* ground.

Marks: interlaced Ls, date letter **M** for 1765 and the triple dots believed to stand for the painter Tandart *jeune*. Length 9 1/2 in (24 cm).

From the Arthur Levita Collection.

From the C. Davis Collection.

Tandart *jeune* is only known to have been working at Sèvres between the years 1756-1760, and the date letter M for 1765 does not fall within these years. On this point see footnote to no. 130.

In the *Livre de Ventes* of the Sèvres factory for 1763 we first read of *bleu nouveau*, the overglaze *bleu de roi* which rapidly supplanted the underglaze *gros bleu*, and is apt to have a slightly purplish tinge. Despite the technical advantages offered by the new overglaze ground colour, many will feel that the underglaze *gros bleu* is the more pleasing colour.

- 120 Sèvres Coffee **Cup** and Saucer (*gobelet litron*); the **cup** painted with a girl and her dog in a landscape, the saucer with a dog, bagpipes and a birdcage, also in a landscape, all reserved on a *bleu de roi (nouveau)* ground enriched with gilding.

Marks: interlaced Ls; date letter **M** for 1765 and painter's mark **ch** for Chabry  *fils*. **Incised 29 on saucer 51 on cup. Cup 7.4 cm high.**

- 121 Sèvres Cup and Saucer (*gobelet couvert without cover*) painted with boys in landscape, one accompanied by a dog; the panels reserved on a *bleu de roi (nouveau)* ground enriched with gilding.

Marks: interlaced Ls; date letter M for 1765 and painter's mark **ch** for Chabry  *fils*.

- 122 Sèvres *bleu de roi (nouveau)* Coffee Cup and Saucer painted with children playing musical instruments, the *bleu de roi (nouveau)* ground with foliate gilding round the borders.

Marks: interlaced Ls without date letter or painter's mark c. 1770.

**19th-century decoration.**

- 123 Sèvres *bleu de roi (nouveau)* straight-sided Cup and Saucer painted with reserved panels of figures in rustic landscapes within gold borders (**was recorded as having a cover**).

Marks: interlaced Ls in puce, but no date letter c. 1770, **possibly redecorated.**

- 124 Pair of Sèvres *bleu de roi (nouveau)* Vases and Covers (*vases Chinois* or *à pieds de globe*), the almost cylindrical bodies painted on one side with cupids and on the other with Italianate landscapes, all contained in oval reserved panels; the vases supported on knopped stems and circular feet mounted in ormolu.

Marks: **each with** interlaced Ls in blue c. 1770. 13 1/2 in (appr. 31.5 cm).

**The gilt-bronze bases on this pair of vases match that fitted on number 125, indicating that all three were mounted for the same owner.**

- 125 Sèvres Vase and Cover (*vase marmite*) of almost campana shape, finely painted with children on one side and a spray of flowers on the other, on a deep *bleu de roi (nouveau)* ground; chased ormolu mounts.

Marks: interlaced Ls and date letter s for 1771. 12 3/4 in (appr. 31.5 cm).

- 127 Sèvres *Écuelle*, Cover and Oval Stand, painted with quay scenes in the manner of Morin within panels reserved on a *bleu de roi (nouveau)* ground enriched with tooled gilding.

Marks: **each with** interlaced Ls, **the *écuelle* with the** date letter x for 1775, painter's mark of a crown for an unidentified flower painter, the mark of the flower painter C.-J. Cardin, and the mark VD for the gilder J.-B.-E. Vandé père, all in blue. 10 1/4 in. **One bale dated 1776. The presence of two flower painters marks are suprising.**

- 128 Sèvres Coffee Cup and Saucer (*gobelet litron*) painted with Turks in reserved panels within heavily gilt borders, on a *bleu de roi (nouveau)* ground.

Marks: interlaced Ls; date letter x for 1775; painter's marks of a k for Dodin, and a comma mark of Méreaud (on one piece only), and gilder's mark B of Boulanger père.

- 129 Sèvres *Trembleuse* Covered Cup and Saucer (*gobelet et soucoupe enfoncé*) with double entwined handles, the cover with gilt fruit knop, the whole painted with Cupids and love trophies in panels reserved on a *bleu de roi (nouveau)* ground.

Marks: interlaced Ls without date letter. c.1775

129(a) See 150

- 129(b) Sèvres Cup and Saucer *Gobelet litron et Soucoupe* painted with pastoral scenes possibly by Dodin, gilding by Le Guay on a *bleu nouveau* ground.

Marks: interlaced L's mark with LG in gold, cup 7.6 cm high.

- 130 Sèvres *bleu de roi (nouveau)* tazza (*soucoupe à pied*) with lobed rim and foot, painted with a bouquet of flowers in the centre within an elaborate burnished gilt surround.

Marks: interlaced Ls, date letter **z** for 1777, and painters' marks **LG** in script probably for the gilder and painter **Le Guay**, and three dots possibly for one or other of the Tandard family. Diam. 9 in. Teapot (interlaced Ls, three dots), sugar bowl Hébert (interlaced Ls, LG), milk jug on 3 branch feet (unmarked), cup and saucer (interlaced Ls, date letter **z**, 3 dots, LG) ensuite.

Said to come from the Collection of the Baroness Burdett-Coutts, and perhaps the *plateau* described as belonging to a cabaret set, lot 240 in the sale, London (Christie's), 9 May 1922.

Brunet, *op. cit.*, p. 35, gives the mark of three dots in a row to Charles Tandard, *jeune*, who is only recorded as active at Sèvres from 1756-60. On the other hand Jean-Baptiste Tandard, active at Sèvres 1754-1803, a period which would cover the date of this piece, is not known to have used a mark. It is odd that all three of the other pieces with this mark at Upton (Nos. 88, 104, and 119) bear dates subsequent to the period of Tandard *jeune's* recorded activity. Incompatibilities between date letters and the dates of painters who sign apparently genuine pieces of Sèvres do occur from time to time, and remind one that knowledge of the factory and of its artists is still very incomplete.

- 131 Sèvres Cup and Saucer painted with children at play, on a *bleu de roi (nouveau)* ground with gilt *Caillouté* decorations. **Ground colour and gilding later.**

Marks: interlaced Ls, date letter for 1778 and letter 'B' in blue, probably for the painter and gilder **Boulangier**.

From the John Cockshut Collection.

**Discussion:** Are these two later eighteenth replacements for an earlier service or decorated in the nineteenth century.

- 132 Sèvres Coffee Cup (*gobelet litron*) and Saucer painted with quay scenes in reserve on a *bleu de roi (nouveau)* ground with gilt festooned border.

Marks: interlaced Ls; date letters **bb** for 1779; painter's mark M of Morin and gilder's mark # of **M.-B. Chauvaux aîné**.

- 133 Sèvres *bleu de roi (nouveau)* Cup and Saucer, the cup with a river scene, the saucer with a house on a cliff, all reserved on a *bleu de roi (nouveau)* ground with a gilt pattern of wreaths of oak leaves and acorns.

Marks: interlaced Ls; without date letter; mark of the painter Léandre (active 1779-85) and **five dot** gilt mark of a member of the Fontaine family, c. 1780.

Jacques Fontaine (recorded at Sèvres from 1752-75 and from 1778-1807) is listed by Marcelle Brunet, *Les Marques de Sèvres*, p. 35, as a painter of flowers and ornaments. But the presence of his mark, five dots arranged as on a dice, in gilding on a piece which also bears in blue the mark of another painter, suggests that he should also be reckoned as a gilder.

- 134 Pair of Sèvres Vases and Covers (*Vases Bachelier à anses tortillées or à col cylindrique*) with ormolu-mounted double entwined handles with mask terminals, the bodies painted with quay scenes and fishing trophies, probably by Morin on a *bleu de roi (nouveau)* ground; ormolu covers and bases. No marks visible. c. 1780. 15 1/2 in.

From the Collection of Octavius E. Coope, sold London (Christie's), 10 May 1910, lot 175.

**These vases are the only known examples of this model with moulded decoration on the neck and base, the covers and handles are replacements for porcelain ones.**

- 135 Sèvres *trembleuse* covered Cup and Saucer (*gobelet et soucoupe enfoncé*) with *bleu de roi (nouveau)* ground ornamented with gilt festoons and with reserved panels of quay scenes.

Marks: interlaced Ls; date letters **cc** for 1780; painter's mark **M** of Morin and gilder's mark # of **M.-B. Chauvaux aîné**.

- 136 Sèvres *bleu de roi (nouveau) trembleuse (gobelet et soucoupe enfoncé)* covered Cup and Saucer, smaller than No. 135, the cup with intertwined handle, the cover with peach shaped knob, the whole painted with quay scenes in reserve within burnished gilding.

Marks: interlaced Ls, date letters **dd** for 1781, painter's **M** mark of Morin and gilt mark # of the gilder **M.-B. Chauvaux aîné**.

- 137 Sèvres *Cabaret* painted with panels of mythological subjects, on a *bleu de roi (nouveau)* ground within gilt borders of vases and acanthus scroll, comprising: Teapot (12 cm high), Sucrier and Cover, Milk jug, and two Coffee Cups and Saucers; the cover of the teapot not matching.

Marks: **each with** interlaced Ls; date letters **hh** for 1785 and painter's mark **K** of Dodin; **one saucer with** gilder's mark LG, for Le Guay.

From the Collection of Sir Samuel Scott, Bt., sold London (Sotheby's), 10 July 1925, lot 52, illustrated in the Catalogue.

**The milk jug painted with a scene of *Venus Bathing* from an engraving by Laurent Cars after François Lemoine [also reproduced on a *seau à verre* from the Louis XVI Service, probably made in 1791, number 163 at Upton House].**

**See de Bellaigue, *The Louis XVI Service*, no. 165.**

Note to Number 138 (stolen) & 139

This, the last great service produced at Sèvres in soft paste, was ordered by Louis XVI for the *salle à manger de l'appartement du Roi* at Versailles. The complete service was to have cost 164,590 *livres* and to have been completed within twenty years, from 1785-1803. Up to 1792 only 197 pieces had been completed, for 71,280 *livres*, and owing to the Revolution, which broke out in the very year marked on this plate (no 138), the project was never carried through. Many other pieces from this service are now in the Collection of Her Majesty the Queen, and a number of these are illustrated by G. F. Laking, *Sèvres Porcelain of Buckingham Palace and Windsor Castle* (London, 1907), Pl. 59. Laking states that the Service was purchased for George IV by M. Benoist. One of the plates at Windsor is illustrated by Verlet, *Sèvres*, colour Pl. 88.

It is touching to remember that Louis XVI kept with his own hand an account of the pieces for this service, right up to the year 1792. In 1789 he took delivery of '6 assiettes, 6 à frises, 1 compotier rond, 1 coquille, 1 saladier, 1 sceau, 2 à verres, 5 tasses à glaces, 1 soucoupe triangle. Total 7,680 *livres*'. See Verlet, 'Le Grand Service de Sèvres du Roi Louis XVI', *Faenza*, N4-6, 1948, pp. 120-1. Also the Catalogue of the exhibition *Les Grands Services de Sèvres*, Paris, 1951, p. 38. See also No. 139 below.

- 139 Pair of *Seaux à Bouteilles* from the *Grand Service de Versailles* with shell moulded handles, each painted at the front and back with mythological subjects within circular panels reserved on a *bleu de roi (nouveau)* ground enriched with gilding.

Marks: **each with** interlaced Ls; **one with** date letters NN for 1791 and **one with** OO for 1792; **each with** painter's mark of Dodin; gilt marks of the gilder Le Guay. 7 1/2 in. **Painted by Pithou jeune, and touched up by Dodin** [see de Bellaigue, *The Louis XVI Service nos 148 & 163*].

From the Collection of the Earl of Kilmorey.

From the Collection of Octavius E. Coope, sold London (Christie's), 3-5 May 1910, lot 170, both illustrated in the catalogue. £3,360. Via A. Wertheimer.

See footnote to No. 138. The lists, written in Louis XVI's own hand, of pieces from the service delivered in the years 1791 and 1792 (quoted by Verlet in his article for *Faenza*) read as follows:

'1791.- 3 *assiettes*, 6 à *frise*, 1 *compotier rond*, 1 *jatte hors d'oeuvre*, 1 *seau crennellé*, 2 *soucoupes ovales*. Total 7,200 *livres*.

1792.- 3 *ass.*, 6 à *frise*, 1 *comp. coq.*, 1 *jatte*, 1 *salad.*, 1 *sceau*, 2 à *verres*, 6 *tasses à glaces*, 1 *soucoupe triang.*, 1 *citronnier*. Total 6,912 *livres*.'

This entry for 1792 is the last. When he made it, the king was already virtually a prisoner, having failed in his attempted flight, been arrested at Varennes on 21 June 1791, and brought back to Paris. On 21 January 1793 he was beheaded.

See de Bellaigue, *The Louis XVI Service*, 148 & 163

(a) Rape of Europe from engraving by Laurent Cars after François Lemoine's painting of 1723; and, Bacchus and Ariadne from the engraving entitled *Bacchus ayant trouvé Ariane abandonnée dans une Isle en devient amoureux et lépouse* designed and engraved by Antoine Coypel and finished by Gérard Audran in 1693. Painter's mark of Dodin, gilder's mark of E.-H. Le Guay, date letters for 1791, though probably produced in 1790, and the painting

principally by Pithou *jeune* retouched by Dodin (de Bellaigue no. 148). This scene also appears on a vase at Boughton House.

(b) Venus and Aeneas from the engraving entitled *Vénus et Enée* by J.-J. Flipart of 1762 after C.-J. Natoire; and, Cephalus and Aurora from the engraving entitled *Céphale enlevé par L'Aurore* by Laurent Cars after François Lemoine's painting of 1753. Painter's mark of Dodin, gilder's mark of E.-H. Le Guay, date letters for 1792, though probably produced in 1791 (de Bellaigue no. 163).

- 140 Sèvres lobed oval Tray (*plateau Hébert*) with a handle at either end, the centre painted in neoclassical style with a satyr and nymph drinking in a landscape, the panel edged with raised white jewel-like enamel beading surrounded by concentric bands of laurel alternating with gilt patterns on a *bleu de roi (nouveau)* ground. **Redecorated, the marks copied from a reference book.**

Marks: interlaced Ls, date letter for 1791 painter's mark resembling a whelk shell, and initials LM probably for the gilder Mirey, all in blue, 11 1/2 in.

From the Collection of Sir Edward Naylor Leyland, Bt., Hyde Park House, Knightsbridge, sold London (Knight, Frank and Rutley), 11 June 1923, lot 13.

- 141 Sèvres *bleu de roi (nouveau)* Coffee **Cup** and Saucer, the saucer with panels of flowers and trophies in reserve, the cup with a shepherdess and dog in a landscape.

Marks: interlaced Ls, with, on the saucer date letter for 1757 and 'B' in blue probably for the gilder Boulanger *père*; On the **cup** date letter 'A' standing for the year 1753 and painter's mark 'G'.

The painting on the cup does not appear consistent with the date 1753 found under its base. Though the cup seems to be of eighteenth century Sèvres soft-paste porcelain, the piece was probably one of the many sold off in the white from 1794 onwards and decorated by private enamellers in London and Paris, who supplied such pieces not only with the sort of decoration then most in demand, but also with more or less appropriate date and painters' marks. In this instance the cup seems to have been painted up in the early nineteenth century **as well as the saucer.**

(e) *Sèvres, Various Other Grounds*

- 147 Sèvres cylindrical **Tobacco Jar** and Cover with panels of pastoral figures in landscapes reserved on a pale blue *œil-de-perdrix* ground, the cover with finial shaped as a flower,

Marks: interlaced Ls, date letter **L** for 1764, and painter's mark of Vieillard. 5 in (**9.8 cm high, without lid**).

- 148 Pair of square *Jardinières* (*caisses à fleurs carrés*) in the form of orange-tubs **with a round pillar at each corner**, each corner with a knob, the sides decorated with panels of children at play in puce monochrome on a white ground decorated with *œil-de-perdrix* pattern. **With five drainage holes in the bases.**

Marks: interlaced Ls on both *jardinières*, date letter **P** for 1768 and **five dot** painter's mark of Jacques Fontaine. 5 1/2 in (14.2 cm high). **Decoration en camaïeu rose after F. Boucher. 2nd size.**

From the Charles Davis Collection.

The shape of these pieces is copied, by a delightful conceit, from that of wooden tubs such as are still used for growing small orange-trees at Versailles and elsewhere in France. On the ewer, No. 145, are depicted wooden orange-tubs of this form, in their eighteenth-century garden setting.

- 150 Sèvres *Écuelle*, Cover and Stand, painted with panels of **cherubs** within elaborate burnished gold borders and intertwined wreaths and festoons. **Bleu nouveau** ground. **Labelled number 129 (a).**

Marks: **interlaced Ls, LG** for the painter Le Guay possibly painted by Morin incised with a **St. Andrew's Cross** c. 1770. 9 1/2 in (stand 21.3 cm diam., *écuelle* 12.2 cm diam).

- 151 Sèvres *Écuelle*, Cover and oval Stand, painted with oval panels of **cherubs** reserved on a pale green ground with blue *œil-de-perdrix* decoration.

Marks: **on écuelle and stand** interlaced Ls, **stand with** date letter **S** for 1771 and painter's mark **K** for Dodin. Stand 8 7/8 in. long, *écuelle* 31.2 cm diam.

- 152 Sèvres *Écuelle*, Cover and Stand, painted with intertwined gold and coloured floral festoons; rustic handle to cover and entwined double handles to the bowl.

Marks: *écuelle* and **stand with** interlaced Ls; date letter **I** for 1761 or **T** for 1772 and painter's mark **cm** of Commelin. *Écuelle* 12.9 diam.

- 153 Sèvres small Coffee **Cup** (*gobelet litron*) and Saucer painted with reserved panels of youthful lovers and trophies on an elaborate **gilded** ground. **Of hard-paste.**

Marks: interlaced Ls in red; date mark **u** for 1773 and **gilders** mark **B**, in script, the **painter possibly Asselin, the saucer incised SX.** Cup 6.1 cm high.

From the Collection of Mrs. John Ashley, sold London (Christie's), 29 May 1907, lot 83.

- 154 Sèvres Coffee **Cup** and Saucer (*gobelet litron*); the **cup** painted with children making a house of cards, the saucer with skittles in a landscape; the panels bordered by wreaths of coloured and gilt flowers.

Marks: interlaced Ls; date letter **v** for 1774 and painter's mark **K** for Dodin. **Cup 6.2 cm high.**

- 157 Hard paste porcelain Bowl, painted with wreaths and festoons of flowers on a white band reserved on a lilac ground; with ormolu mount.

Marks: interlaced Ls and date letter 'T' 4 1/2 in.

The date letter 'T' should stand for 1772, but although hard-paste porcelain made from native French materials quarried at St. Yrieix, near Limoges, had been in production at Sèvres since 1769, many features of this bowl suggest that it is of nineteenth-century date, and probably not of Sèvres manufacture. A very bad fake.

(f) Various Additional Pieces

- 158 Sèvres jug (*broc ordinaire*) painted with birds on a *bleu céleste* ground - interlaced Ls enclosing date letter T for 1772, painter's mark of the crescent painter, formerly attributed to Ledoux. Handle replaced. Ground colour and gilding 19th-century.

- 159 Vincennes vase (*vase le Boiteux*) painted with two coast scenes on a *bleu lapis* ground marbled in gold. The shape is after the vase Medici. Possibly one of the *vases Le Boiteux* designed by the goldsmith between 1752 and 1756. See de Bellaigue & Eriksen p. 244 no. 62. 28 cm high, 24.6 cm diameter. Interlaced Ls and fleur-de-lys mark.

Discussion: Other known examples of this model are in the Royal Collection, Metropolitan Museum of Art, New York, and two in the Musée du Louvre, Paris. All five of these vases are decorated differently and therefore did not form pairs.

- 160 Vincennes vase (*cuvette unie*) with a landscape and birds flying on a *bleu lapis* ground, 29.2 cm. interlaced Ls enclosing date letter B for 1754, painter's mark 2 or Z.

Provenance: Lord Abercrombie, John Cockshut.

- 161 Pair of vases and covers (*urnes Pompadour* of the 4th size) with a *bleu lapis* grounds, and gilded birds in white reserves. 18.5 cm. high. Each with interlaced Ls marks, c. 1753.

- 162 A Sèvres cup and saucer (*gobelet Bouillard*) painted with birds on a *bleu nouveau* ground, interlaced Ls enclosing date letter T for 1772, painter's mark N in script for Aloncle.



- 163 Pair of Sèvres glass coolers (*seaux à verres*) from the Louis XVI Service. Height 11.0 cm.

See de Bellaigue, *The Louis XVI Service*, nos. 151 & 165.

(a) *Two maidens drape a garland on a satyr* term from the engraving entitled *Olim Truncus eram Ficulnus inutile Lignum* by W.W. Ryland of 1776 after Angelica Kauffmann; and, *A sleeping Cupid with two maidens, one of whom is touching him with a wand* from the engraving entitled *Dormio Innocuus : Vix Impuné Expergefeceris* by W.W. Ryland of 1776 after Angelica Kauffmann. Painter's mark K for Dodin and gilder's mark LG for E.-H. Le Guay, date letters NN for 1791, though probably produced in 1790 (de Bellaigue no. 151).

(b) *Venus Bathing* from an untitled engraving by Laurent Cars after François Lemoine [also reproduced on the milk jug of 1785 in number 137 at Upton House]; and, *La Mort d'Adonis* from the engraving by M.-G. Aubert of 1733 after François Boucher. Interlaced Ls, no date letters, gilder's mark LG for E.-H. Le Guay, probably produced in 1791 and painted by P.-A. Le Guay (de Bellaigue, no. 165)

- 164 Sèvres cup and saucer (*gobelet litron et soucoupe*) on a *bleu nouveau* ground, painted in grisaille with a portrait of Benjamin Franklin on the cup, the saucer with a trophy with an American Indian headdress. Cup 7.7 cm. high, interlaced Ls, gilder's mark LG for E.-H. Le Guay.

Rosalind Savill, in *Wallace Collection*, pp. 509-510, shows that the painting is either by Asselin or one of the Pithous.

- 165 A Sèvres green-ground ewer (*broc Roussel*) painted with fruit and flowers, 7 1/2 in. Interlaced Ls enclosing date letter E for 1757, painted by Thévenet père.

Provenance: Lord Barnard.

- 166 Sèvres green-ground tea service, comprising a tray (*plateau corbeille ovale à jours*), two cups and saucers (*gobelets Hébert*), a milk jug (*pot à lait à trois pieds*) and a sugar bowl and cover. Painted with children in landscapes the tray, sugar bowl and cups and saucers are marked with interlaced L's enclosing the date letter F for 1758 and with the painter's mark of André-Vincent Vieillard.

- 167 Pair of Vincennes flower pots (*Caisses carrés*, 2nd size), painted with children in landscapes after F. Boucher in tones of blue on one reserve. Each marked with interlaced Ls adjacent to the date letter B for 1754. 4 1/2 " square.

167A Vincennes pot pourri vase and cover (*pot pourri Pompadour*), painted with children in landscapes after F. Boucher in *camaïeu bleu* and flesh colours. Height 23 cm.

168 Vincennes covered cup and saucer (*gobelet litron et soucoupe et couvert*) painted with children in landscapes after F. Boucher and sprays of flowers in tones of blue. Painted with interlaced L's enclosing a dot, and with mark of André-Vincent Vieillard. The cup 6.8 cm. high.

169 Sèvres *écuelle*, cover and stand painted with panels of trellis work, flowers and garlands. Painted with interlaced L's enclosing the date letter I for 1761 on the stand, and with the mark of a heart for the painter Antoine-Louis Fontelliau on the bowl.

170 Garniture comprising pair of Sèvres octagonal baluster vases *Marmet* and a vase *caisse à fleurs en tombeau*. All painted with quatrefoil reserves of red, blue and gilded trellis, above and beneath mauve ribbons with garlands of coloured flowers. The vases *Marmet* 6 1/2" (16 cm) high, the *caisse* 7in. (18 cm) wide and 14.6 cm high. Each marked with interlaced Ls enclosing the date letter o for 1767 and with the painter's mark LG for Le Guay.

Possibly the vases recorded in Le Guay's overtime records of 1768, when he was paid 28 *livres* for the *caisse* and 15 *livres* for each vase.

Provenance : Lady Dorothy Neville.

See, Savill, *Wallace Collection*, p. 41, note 2p.

171 Four Sèvres plates (*assiettes*) painted in colours in the border with baskets of flowers and foliage, wreaths and cherubs on clouds, and gilded decoration. In the centre the monogram of Madame du Barry. 9" diameter. Unmarked.

Of genuine Sèvres porcelain, with genuine painted decoration. Bernard Dragesco pointed out that David Peters has shown that this service was not completed for Madame du Barry and that twenty plates were stored at Sèvres having been painted. After 1795 the gilding was added to complete the decoration for sale.

172 A Sèvres plate painted with sprays of forget-me-nots within gilt bands - blue interlaced Ls enclosing the date letters DD for 1781, painter's mark *B.n* for Bulidon and gilder's mark # for M.-B. Chauvaux *aîné*.

- 173 A Sèvres dark blue-ground tea service painted with oval reserves of balloon ascents in landscapes with figures, within gilded dot borders on a ground of *sablé* gilding. The outer borders with trellis designs. Comprising a tea pot and cover (*théière litron*), a sugar bowl and cover, two cups and saucers (*gobelets litron*) and an oval tray (*plateau du roi*). Each painted with blue interlaced Ls and the painter's mark of André-Vincent Vieillard.
- 174 Pair of Sèvres cassolette vases and covers (*vases pour monter*) with dark-blue ground, set in contemporary gilt bronze mounts in the manner of P.-P. Thomire, on red marble plinths, 34 cm high, 29 cm diam.

(g) Items stolen in 1967 and 1968

- 91 Pair of Vincennes or early Sèvres Plate with *bleu céleste* borders, ornamented with reserved panels of flowers; the centres with birds.
- Marks: interlaced Ls; one with date letter for 1756. 9 3/4 in. diameter.
- From the David Currie Collection.
- 96 Sèvres part *Cabaret*, each piece painted with pendant swags of flowers and husks within long oval panels reserved on a *bleu céleste* ground, comprising: Teapot and Cover, Cream Jug, Sucrier and Cover and two Cups and Saucers.
- Marks: interlaced Ls and date letter for 1767, some pieces with unidentified painter's mark resembling a cursive 'I'. Teapot 4 7/8 in. high.
- 100 Sèvres *Tête-à-tête*, each piece painted with pink rosebuds in circular panels surrounded by gilt wreaths and reserved on a *bleu céleste* ground, comprising: a two-handled Tray, Teapot and Cover, Sucrier and Cover, and two Tea Cups and Saucers.
- Marks: interlaced Ls; date letter for 1769, and painter's mark for Noel.
- From the John Cockshut Collection.
- 108 Sèvres small Teapot and Cover painted on a *bleu céleste* ground with *œil-de-perdrix* pattern, the shoulders and border of the lid with a running acanthus arabesque pattern inhabited by birds.
- Marks: interlaced Ls; date letter for 1785; *fleur-de-lys* painter's mark, perhaps for Taillandier, and gilt mark of Sioux *ainé*. 5 in. high.

- 111 Vincennes/Sèvres *Jardinière* of oblong shape with bowed front, painted with a panel of exotic birds within reserved panel, floral, trellis and scroll-work gilt borders, on a *gros bleu lapis* ground.

Marks: interlaced Ls; date letter for 1756, the year in which the factory moved from Vincennes to Sèvres, and painter's mark perhaps for Chevalier. 1 1/4 in. long.

From the Collection of the Baroness Burdett-Coutts, sold London (Christie's), 9 May 1922, lot 249.

The painter's mark on this piece, which resembles the sign '&', is also found on No. 110.

- 114 An early Sèvres *gros bleu lapis* Shuttle (*Navette*) of elliptical form, painted with exotic birds within reserved panels edged with gilt ornament.

Unmarked. c. 1758. 5 1/2 in.

Shuttles are recorded in the *Livre de Ventes* of the factory for the years 1756 and 1758. An entry in 1758, quoted by Chavagnac et Grollier, *Manufactures Françaises de Porcelaine*, p. 176, could well be a description of the present piece: '*Navette lapis, oiseaux, 144 l.*'

- 115 Sèvres *Cabaret* set painted with panels of landscape and gardening trophies, all reserved on a *gros bleu lapis* ground enriched with gilt vermiculated decoration, comprising: Teapot and Cover, Sucrier and Cover, Cup and Saucer, and rectangular *Plateau* with perforated scroll borders.

Marks: interlaced Ls and date letter for 1761.

Plateau 9 1/2 in. long.

From the John Cockshut Collection.

- 118 Sèvres *Solitaire* painted with panels of gardening implements in landscape, in reserve on a *gros bleu lapis* ground with gilt *vermiculé* decoration, comprising: Tray, Sucrier and Cover, and Cup and Saucer.

Marks: interlaced Ls; date letter for 1766 and painter's mark of Vieillard. 9 3/4 in.

From the John Cockshut Collection.

- 126 Sèvres Ewer and Basin (*pot à l'eau et sa cuvette*) with *bleu de roi (nouveau)* ground enriched with husks in gold, painted with reserved panels of birds and enriched with festoons in Gold.

Marks: foliate interlaced Ls in brown; date letter for 1772.

From the Hawkins Collection

- 138 Sèvres Plate from the *Grand Service de Versailles* painted in the centre with a subject from classical mythology and round the border with further scenes in oval panels reserved on a *bleu de roi (nouveau)* ground with gilt interlaced garlands.

Marks: interlaced Ls; date letters for 1789, unidentified painter's mark resembling a 't' or 'j' with an arrangement of three commas in blue; gilder's mark 'lg' for Le Grand or possibly Le Guay, in gilding. Diameter 9 1/2 in.

See de Bellaigue, *The Louis XVI Service*, no. 98.

Painted with scenes from the *Life of Telemachus* after engravings by J.-B. Tilliard after Charles Monnet. Painter's mark is unidentified, gilders mark of E.-H. Le Guay. Probably produced in 1788 and painted by Pithou *ainé* (de Bellaigue no. 98).

- 142 Sèvres *bleu de roi (nouveau)* Sucrier painted on one side with a girl playing a guitar and on the other side with musical trophies, all within oval reserved panels.

Marks: interlaced Ls in lilac, perhaps an eighteenth-century piece with decoration added in the early nineteenth century. 2 1/2 in.

On the subject of later decoration added to eighteenth-century pieces of Sèvres, see note to No. 141.

- 143 Sèvres *Rose Pompadour (pink ground)* Teapot and Cover painted with landscape panels within gilt rococo trellis panels, the handle and spout in white picked out in gilding.

Marks: interlaced Ls and date letter for 1757. Ht. 4 5/8 in.

From the Collection of Mme. Dhainaut of Paris, sold London (Sotheby's), 10 December 1936, lot 69, illustrated in the sale catalogue.

- 144 Sèvres small Sucrier and Cover of double ogee form, the cover with finial shaped as a flower, the sides each with a kidney-shaped panel painted with a bird in a landscape, the remainder with a green and gilt trellis, the interstices of which are filled with flower-heads.

Marks: interlaced Ls, date letter for 1758 and capital 'M' mark perhaps for the painter Morin. Ht. 3 1/2 in.

- 145 Sèvres Ewer and Basin, the ewer with silver-gilt mount, which hinges the lid on, with thumb-piece shaped as a scallop-shell, both the ewer and basin painted with views of gardens, showing garden implements, the panels bordered by bands of green and hung with gilt festoons.

Unmarked. c.1760. Length of basin 11 1/2 in., ht. of jug 7 1/2 in.

On the panel at the front of the ewer may be seen square wooden orange-tubs of the type which gave the idea for the Sèvres porcelain *caisses à fleurs* such as Nos. 92 and 148.

The shapes of this ewer and basin resemble those of a *rose Pompadour (pink ground)* ewer and basin in the Wallace Collection, illustrated by Verlet, *Sèvres*, Pl. 24.

- 146 Pair of Sèvres *Rose Pompadour* (**Pink ground**) Plates, each painted within reserved panels with, in the centre, sportsmen and hounds in landscape, and round the borders with flowers, the *rose Pompadour* (**pink**) ground colour with gilt flower and scroll motifs.

Marks: interlaced Ls. c. 1760. Diam. 10 in.

From the Massey-Mainwaring Collection.

From the Collection of Mme Dhainaut of Paris, sold London (Sotheby's), 10 December 1936, lot 74. One plate of the pair illustrated in the Catalogue.

- 149 Sèvres *Déjeuner* with pale blue and red *œil-de-perdrix* ground painted with trophies, comprising: Cream jug, Sucrier and Cover, Tea Cup and Saucer and oval Tray.

Marks: interlaced Ls; date letters for 1768 and 1769, the tray with mark of Buteux *ainé*.

From the T. W. Waller Collection, sold London (Christie's), 8 June 1910, lot 164.

- 155 Sèvres *Cabaret* Set painted with cornflower sprays within gilt dentil and line borders, comprising oval *Plateau*, two Coffee **Cups** and Saucers, Cream Jug and Sucrier and Cover.

Marks: interlaced Ls; without date letter, and the mark 'P' followed by a sign resembling the figure 7 for **Pierre jeune**. The coffee **cups** also bear the mark of **F. Baudouin père**, gilder c. 1780.

Length of *plateau* 11 in.

From the Foley heirlooms, Ruxley Lodge, Claygate, Surrey. See catalogue of the House sale by Castiglione and Scott, October 1919, lot 834.

The painter's mark resembling **P**, is recorded amongst those still of uncertain meaning by Marcelle Brunet, *Les Marques de Sèvres*, p. 39, bottom right, and the suggestion is made that this mark is a deformation of the mark of *Pierre jeune*.

- 156 Sèvres Plate painted in the centre with a medallion of Venus lamenting Adonis, the borders with reserved panels of baskets and sprays of flowers on a chocolate brown ground with gold festoons.

Marks: interlaced Ls in gilding and painter's mark LG for Le Grand or perhaps Le Guay.

From the John Cockshut Collection.

From the R.M. Wood Collection, sold London (Christie's), 27 May 1919, lot 105.

c.1785. 9 1/4 in. diameter.

In design, this plate is reminiscent of No. 138, which formed part of a service made for Louis XVI, but the gilt pattern and the brown colour of the ground are notable differences.