



# THE FRENCH PORCELAIN SOCIETY



## FRENCH PORCELAIN AT UPPARK A RE-ASSESSMENT

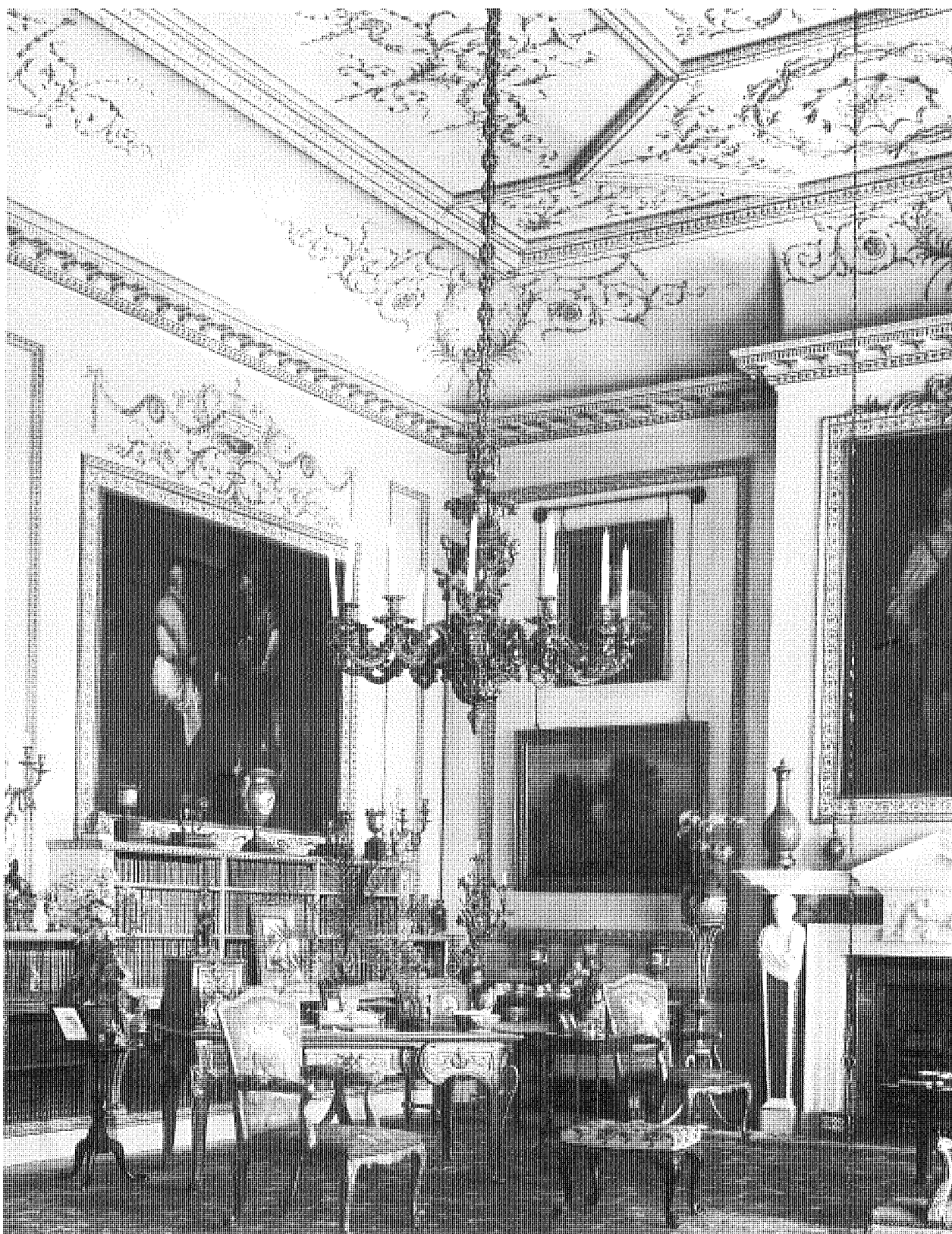
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XV  
**1999**

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Frontispiece

1. The Saloon at Uppark c.1910 (courtesy of Country Life). On the table to the left of the chimney piece can be seen the *vase chinois*, now in the Huntington collection (which also has the pair of Chelsea vases on the chimney-piece), flanked by the pair of *vases momies à ornements*, now missing. The two vases with porphyry bases on top of the bookcase, and the bowl on the *bureau plat* are still in the house.

## UPPARK

Uppark, set high in the South Downs near Petersfield, the house owned by Sir Harry Fetherstonhaugh was built by Lord Grey of Werke during the reign of William and Mary. It was bought by Sir Matthew Fetherstonhaugh in 1747 from the Earls of Tankerville, the title later granted to Lord Grey. Sir Matthew made many alterations to the house and also bought most of the pictures and furniture now there. All of the French decorative arts however were bought by his son, Sir Harry, who inherited it in 1774 at the age of 20. Two years later on coming down from Oxford he made the Grand Tour of Europe with his uncle and was painted by Pompeo Batoni<sup>1</sup>. Batoni had also painted his parents when they made the same tour in 1749-51<sup>2</sup>, Sir Matthew's brother the Reverend Utrick Fetherstonhaugh being on both journeys. It was probably at this point that Harry's taste for French furniture, works of art and porcelain began to be developed. As well as Sir Matthew's collection of pictures, the house was fully furnished with English furniture from the 1750s and 1760s. There was a wonderful Hans Sloane Chelsea service as well as other figures and wares from Chelsea and Meissen, some of which were unfortunately lost in 1989 when the house was severely damaged by fire. At the same time there are still some pieces in the house which predate its purchase by Sir Matthew, such as the blue and white Delft flower vase in four sections similar to others bought by Queen Mary for Hampton Court<sup>3</sup>.

Sir Harry Fetherstonhaugh started to lead a wild and dissolute life on his return from the Grand Tour and in 1778 his widowed mother discovered that he had run through £3,324 in a few months, an enormous sum at that time. In 1780 he discovered the famous beauty Emma Hart, later Lady Hamilton, Nelson's great love, in a London establishment. However, when she became pregnant at the end of 1781 he packed her off to Cheshire. Sir Harry had become one of the inner circle of the Prince of Wales who came to stay at Uppark in 1784 and 1785. He was also one of the Prince's advisers on the acquisition of works of art together with Lord Yarmouth, later 3rd Marquess of Hertford, and Sir Thomas Lawrence. In 1802-3 during the Peace of Amiens and in 1819 and 1824 Sir Harry visited Paris and bought some very fine Sèvres porcelain and Louis XVI furniture<sup>4</sup>. Many of the bills for the first two visits survive<sup>Appendix 1</sup>. By 1811 Sir Harry had fallen out with the Prince of Wales, but possibly through his Royal connection had met Humphry Repton who produced a Red Book on Uppark in 1810<sup>5</sup>. He subsequently made a number of alterations to the house for Sir Harry which were completed in 1815. In September 1825, being over 70 years old, Sir Harry married his 20 year old dairy-maid Mary Ann Bullock. He lived happily with her until his death on 24th October 1846 at the age of 90. The house and its contents remained basically untouched, though Mary Ann regularly had the rooms redecorated and other essential works done. After her death in 1874 her younger sister Frances lived in the house until 1895. In her will she left the house to Lt. Colonel the Hon. Keith Turnour, the younger son of her friends, the 4th Earl

and Countess of Winterton with a remainder after his death (in 1930) to Admiral the Hon. Sir Herbert Meade, the younger son of the 4th Earl and Countess of Clanwilliam.

Colonel Turnour sold many of the best pieces of French furniture, Sèvres and Chelsea porcelain and continental silver in 1910-11<sup>Appendix 3</sup>. Others were sold at a later date. In the disastrous fire of 1989 the entire contents of the family flat on the first floor were destroyed, but virtually every piece on the ground and basement floors was rescued.

All the French ceramics left in the house appear to date from Sir Harry Fetherstonhaugh's lifetime, and many of them relate to bills which are now in the West Sussex Record Office. The only faïence is a pair of Sceaux oval baskets painted with flower sprays which may have been bought when Sir Harry was on his Grand Tour. They date from the Jacques Chapelle period c. 1770, being the type of ware painted by J.B. Sonnère. All the rest are either Paris or Sèvres, and of particular historic interest is a Paris vase (fig. 2) in the Little Parlour with a portrait of John Russell, 6th Duke of Bedford signed by Jean-Baptiste Duchesne de Gisors (1770-1856), a miniature painter on enamel, not otherwise known to have painted on porcelain. It is reputed to have been a gift from the Duke when he visited Uppark in 1811. There are other Paris pieces to be seen, including an écuelle with a hot water warming compartment round the centre. In the Saloon is a tall pair of vases (fig. 4, 4a and 4b) signed in the gilding by Halbedel and painted in grisaille with scenes of the defeat and death of Tipu Sultan at his capital Seringapatam on 4th May 1799. Regine Plinval de Guillebon has stated that Halbedel was working in the 1860s, but it is unlikely that Sir Harry or his widow made any serious purchases after his last visit to Paris in 1824 and stylistically these vases belong to this date or earlier.

There is an interesting series of pieces with gilt decoration on *beau bleu* grounds. This starts with a pair of Paris, Faubourg St. Denis, *vases à oreilles* after the Vincennes originals. They bear the gilt crowned CP marks for Charles Philippe, Comte d'Artois under whose name the factory was founded in 1779. There are two Sèvres *saladiers* with similar decoration also in the Red Drawing Room. In the long list of Sèvres bought by "*Monsieur Le Chevalier Fetherston payé par Jacob Desmalter e Cie rue Melée no. 57*" are *deux saladiers* from M. Duval, Quai Voltaire for 200 livres<sup>6</sup>. The date of the bill is 25th May 1819 and on a further bill Sir Harry had to pay a further 125 livres customs, and here they are described as "*Deux Saladiers de Sèvres bleu*". The next item described as "*Deux vases porcelain d'ancien Sèvres*" cost 13,000 livres with 6,000 livres in customs duty. The enormous difference in price would be consistent with the salad bowls having been recently redecorated. There is a further blue-ground salad bowl with Venetian capriccio scenes which again the cost of 300 livres with 200 livres of customs would fit a redecorated piece. Again on the same list a *seau à bouteille* (figs. 3 and 3a) with fine



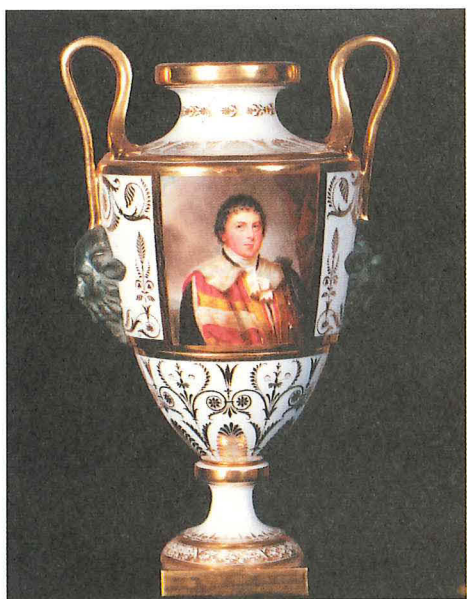


fig. 2



fig. 4



fig. 4a



fig. 4b



fig. 3



fig. 3a





fig. 5



fig. 7



fig. 6



fig. 8



fig. 9

quality early 19th century mounts painted on one side with a shipwreck after Vernet could be the "*vase en porcelain de Sèvres avec marine*" which cost 700 livres with 400 livres customs duty. In another bill it is referred to as a *seau à glace*. This was bought from M. Peres, rue des Bains Chinois who, according to Tamara Préaud, was at that time in the market for the old stock of Sèvres soft paste at the factory for redecoration. This is just one of a group of vases of this date, one pair having porphyry bases and typical Restauration ormolu mounts of fine quality.

Though no bills are known Sir Harry probably patronised Edward Holmes Baldock (1777-1845). There are several pieces which were almost certainly assembled in his workshop. Firstly there is a garniture of three *bleu celeste* ground ormolu mounted vases of Sèvres type, but probably of English porcelain (fig. 5). They are of somewhat awkward proportions, particularly in the manner in which they sit on their bases. Of even more fantastic nature is an ornamental concoction surmounted by a *bleu celeste* glazed seated Putto with a birdcage c. 1820-30 based on a marble original by Pajou (fig. 7). This sits on a *bleu celeste* ground chamber pot painted with flowers which itself sits on a pink marbled base for a biscuit figure of "*l'amour menaçant*". It is described in an inventory of Uppark by J. Webb (1859) where he states that "*the centre part belonged to Madame Dubarry*". The third item with a probable Baldock connection is a set of three *cuvettes à fleurs à tombeau* with the date letter for 1774 which are in hard paste<sup>8</sup> (fig. 6). They bear the arms of Louis XVI and Marie Antoinette as Dauphin and Dauphine. According to Rosalind Savill<sup>9</sup> it is possibly the set bought by Marie Antoinette in October 1773. However they have been decorated c. 1820-30 with cherubs in panels on pink grounds. This decoration appears to be English and typical of the work done to Baldock's specification. This makes them superficially similar to the *cuvette* of 1757 in the Wallace Collection (C.204) painted by Morin with cherubs among clouds on a rose Pompadour ground. In Webb's list of 1859 this is called "Rose du Barry" as was customary at that time.

The only fine untouched 18th century Sèvres vase left in the house is a white and gilt *vase du roi* similar to a pair given by the young Louis XVI to Joseph II of Austria in 1777<sup>10</sup> (fig. 9). It is of hard paste with subtle two-colour gold decoration. This is a comparatively rare model made between 1775 and 1777. This would possibly be the one sold to Mme Adelaïde in 1776 for livres 600, maybe ensuite with a pair of vases *cygnes*. It is mentioned by Webb but is not the subject of one of his drawings.

The latest piece to arrive back at Uppark was bought for the National Trust in 1998. It is a biscuit centrepiece known as a *gerbe* which is possibly the example sold by Sèvres on 21st July 1819 to Jacob Desmaller whose bill includes "*Mf're Sev un biscuit de Sèvres (douane) 400 livres*". This is fully described by Christopher Rowell in Apollo for April 1999<sup>11</sup>.

The final piece at present on view downstairs in the house is a barometer (fig. 8). This is the classic model made by Claude-Simon Passemant (1702-69) similar to the one at Waddesdon<sup>12</sup>. However the plaques appear to be later decorated, though the designs are those of genuine barometers of c. 1768-70. In 1803 Sir Harry bought a barometer from Lignereux for 1,700 livres. In 1859 Webb describes a barometer as follows "1 Barometer of Sèvres porcelain, in fine old metal mounting 3 ft. high, or more. A fine thing. This is I think, soft paste".<sup>Appendix 2</sup> the barometer which is now in the house is only just over 2 ft. (66cm.) high. Sir Geoffrey de Bellaigue in commenting on the Waddesdon barometer states that it is of the type which should have had a thermometer hanging below. The Uppark barometer has an ormolu foliage plaque at the bottom and no place to hang a thermometer to bring it up to 3 ft. or more. This leaves open a question. Did Sir Harry have the Lignereux barometer's plaques redecorated (it is not described in 1803) perhaps through the agency of Baldock? If so, why did Webb state it was 3 ft. or more high? Or when there were a number of sales in the early 1900s did Partridge or Duveen offer this barometer in exchange for a much finer one? It is interesting to note that this model was also copied at the end of the 19th century, but the quality of workmanship is even more inferior.

Among the items destroyed in the 1989 fire were several pieces painted with flowers within borders of double blue lines - one magnificent punch bowl survives and seems to be the one in an 1803 bill from Parr. There was also a hard paste *cuvette* with a red ground, but of real importance was a garniture of three *vases étrusques à bandeau*, where the centres were made of lilac paste porcelain gilt with Bacchanalian figures within celadon-ground upper and lower parts. These had fine Louis XVI ormolu mounts possibly by Thomire. They are sketched in Webb's inventory, and were possibly those bought through W. Parr from Lignereux on 14th May 1803 "*Trois vases de porcelaine de Sèvres vert d'eau montés en bronze doré*". While the fragments are so small that it would be quite uneconomic to repair them, it might be possible to reconstruct at least one of them.

Some fifteen years after he had inherited Uppark, Colonel the Hon. Keith Turnour-Fetherstonhaugh found that he needed a considerable sum of money to provide income for running the estate. This is therefore the moment to bring in the important sale to Partridge in 1911 of a mouth-watering collection of Sèvres vases, Louis XVI furniture, early Continental silver, Chelsea porcelain, bronzes etc. for £38,000. These had been valued in 1910 by Waring and Gillow for £25,000. According to family history these were destined to sink on the Titanic in 1912 on its way to the Metropolitan Museum<sup>13</sup>. While some items appear to have disappeared, a number of others can be seen in American Museums, California being especially rich. Duveen must have had an arrangement with Partridge as some of the best pieces have turned up with a Huntington provenance. Archer M. Huntington left the most important piece, a Louis XVI black lacquer commode by Martin Carlin, to the California Palace Legion of Honour on 25th September 1927.



This had originally been made for Mme. du Barry in 1774<sup>14</sup> and later formed part of the Lignereux-Parr bill of 1803 for 1,224 livres. With it he left a garniture of three Sèvres vases which can be identified both in the original bill of September 1819 from Rocheux and in the Webb inventory. The former reads "*3 Grands vases en porcelaine vieux Sèvres fond bleu celeste à oeil de perdrix, orné de fleurs et fruits et or, pieds riche boutons et gorges à jouer (sic) ciselées et dorés au mat*". These were bought together with the two egg vases in the Getty Museum and the two ormolu mounted blue vases in the Huntington Gallery for 20,000 livres. They are sketched in the Webb inventory where it incorrectly states that they cost £400 sterling in 1810. They are also fully described in 1910. Here they are called *bleu-du-roi* while more correctly they should be *bleu Fallot*. The *bleu celeste* description in 1819 is strange as the Getty vases were then called *bleu changeant*. The centre vase is of the shape known as *vase à panneaux ou à perles*, while the side vases are *vases oeufs* but without the egg finials. The 1910 lists says they date from 1776 and are painted by Bertrand. The correct date is c. 1768. The two *vases oeufs* are now shown without their pierced neck mounts *gorges à jouer (sic)* but these were removed in the Museum for the present display. They were probably added by Rocheux shortly before 1819.

In the Huntington Collection, Pasadena, are the last two vases of the Rocheux bill price of 20,000 livres, "*2 Autres grands vases aussi en vieux Sèvres fond bleu de roy richement montés en bronze doré, des girandoles à trois branches sont ajustées dans l'intérieur*." They are casually mentioned in 1859 but by 1910 had lost the interior candelabra<sup>15</sup>. Known as *vases cloches* they were mounted by Antoine Dulac, rue St. Honoré. A number of similar vases bear his signature. He appears as a parfumeur et marchand-mercier in the Sèvres sales registers between 1758 and 1776. The Huntington also holds a *vase chinois ou pied à globe*<sup>16</sup>. Easily identified in the Webb drawing when it was reputed to have cost £500 in 1810, none of the actual bills still in the West Sussex Record Office are explicit enough to recognise it for sure therein. Painted in the style of Morin with a harbour scene and dating from c. 1770 this appears to be the pair to the vase in the Jones Collection, Victoria and Albert Museum<sup>17</sup>. There is however a slight discrepancy in the height, but this may be due to the fact that the original mount must have been discarded before the sale to Huntington. The present mount was put on to match it up to the other vase of the same shape and size in the same collection (no. 112). A few of the Chelsea vases in the Huntington can also be matched up with those sold in 1911.

In the Walters Art Gallery, Baltimore, is a pair of *vases des Ages* with childrens' head handles and jewelled ornament on *beau bleu* grounds, painted with scenes based on engravings published from 1773 by Jean-Baptiste Tilliard (1740-1813) after designs by Charles Monnet (1732-after 1808) for illustrations in *Les Aventures de Télémaque* by Fénelon.<sup>18</sup> They are part of a garniture of five vases, the other three being in the Getty Museum<sup>19</sup>. Well documented in the factory records, they were bought by Louis XVI for

the high price of 6,000 livres in 1782 and displayed in his private library at Versailles<sup>20</sup>. The Baltimore Vases are the smallest of the garniture being about 35cm. (14 in.) high; the others being 41 cm. and 47 cm. high. The bills are not very specific but in that of May 1819 bought from M. Peres are "*deux vases porcelaine d'ancien Sèvres avec un pareil monté en bronze*" which cost 13,000 livres with 6,000 livres in customs duty. Further down this list is a further pair bought from M. Hansard for 7,000 livres with 4,000 livres customs duty. The first is likely to be a pair of Louis XVI ormolu mounted vases and covers which, together with a central vase similarly mounted, relate to a pair in the Royal Collection. The second pair in the bill is probably either that now in the Walters Art Gallery, or a pair also sold in 1911 which has not yet been traced. This latter is a pair of *vases momies à ornements* with *beau bleu* grounds gilt with *oeil de perdrix* and painted with cupids in clouds after Boucher and cupids in a garden, with doves, bows and arrows etc., the reverses with flowers. They appear in the 1910 photograph of the Saloon<sup>21</sup>. These have ormolu bases similar to a blue ground *vase ferré* painted (according to the 1910 list) by Dodin with a camp scene which also has not been traced. From Waring & Gillow lists there are no other pieces that could meet even these very abbreviated descriptions. The price of 13,000 livres for three vases and 7,000 livres for a pair was very high, and the probability is that the former was for the very elaborately mounted examples and the latter, which mentions no ormolu mounts, for the *vases des Ages*. The pair now in the Getty Museum was discovered by Tamara Préaud<sup>22</sup> to have been in the Housset sale, 16th - 19th March 1836 and previously in the Marchetti sale of 26th - 28th April 1831 for livres 400. She shows that the garniture had already been split up and that the pair of vases in the Housset sale had acquired later ormolu bases. These were later reassembled with the central vase before being acquired by the Getty. The Baltimore vases were recognisable but very badly sketched in the Webb list and fully and accurately described in the 1910 list. They passed into the E.M. Hodgkins Collection in Paris and are illustrated in the catalogue and matched up with a similar jewelled vase. At Uppark they had a blue ground lyre clock in the centre. This is more difficult to identify but could possibly have been the one sold by Christie's, New York, on 26th April 1990, lot 23.

The two *bleu Fallot vases oeufs* so well described by Adrian Sassoon in the Getty catalogue<sup>23</sup>, and the *vase Hébert* now in the Louvre discussed by Pierre Ennès in his book<sup>24</sup>, did not appear in the 1910 sale list but must have been sold at about the same time. The vases oeufs are part of the Rocheux bill mentioned earlier, but the *vase Hébert* must have been bought separately. In 1859 they were united and passed together into the collection of Leopold de Rothschild and descended in that family until sold from Exbury at Christie's in 1946 to Partridge. He sold the pair, without the centre vase, to Lord Wilton, from whom they passed to Sir Charles Clore without the neck mounts, and thence to Getty in 1986. Adrian Sassoon, backed up by a number of other specialists in 18th century French works of art, was dubious whether the neck mounts and handles on the

*vase Hébert* were of 18th century origin. Pierre Ennès on the other hand attributes them as probably by Duplessis. There was, however, another *vase Hébert* at Uppark sold in 1911. John Webb did a drawing of another *vase Hébert* at Uppark 18 in. high which was plain bleu celeste with ormolu mounts. This was probably the vase in the Lignereux-Parr bill of 1803 "*Un vase d'ancienne porcelain blue celeste*" annotated in English "Ormolu mounted". It is fully described in the 1910 list, but its present whereabouts is unknown.

What can be learned from studying the Sèvres and other French porcelain bought by Sir Harry Fetherstonhaugh? Like other rich British landowners of the period, he profited from the sale after the French Revolution of Royal and aristocratic collections. He had obviously acquired a reputation as a connoisseur and many of his Sèvres vases had their counterparts in those pieces bought by the Prince of Wales, later George IV, which are still in the Royal Collection. While one of the Prince's other advisers was Lord Yarmouth, later 3rd Marquess of Hertford whose collection of French Furniture and Sèvres porcelain was far larger than Sir Harry's, most of the Sèvres in the Wallace Collection with counterparts in the Royal Collection was, in fact, bought a generation later by the 4th Marquess of Hertford.

As John Webb states "The China and drawing room furniture is said to have cost £20,000 fifty years ago. There are 20 Sèvres vases first class and 6 or 8 others...." 14 are sketched by him. 15 were in the 1911 sale and 3 (the egg vases in the Getty and the *vase Hébert* in the Louvre) were sold separately in the early 20th century. Three were destroyed in the 1989 fire. There are 13 Sèvres and Paris vases still in the house. In the case of the Paris porcelain vases, the quality of the decoration, particularly the gilding, is very high. The same applies to the Restauration ormolu mounts on the redecorated 18th century Sèvres porcelain. It is therefore interesting that those pieces we know today not to be 18th century both in body and decoration were also ignored in 1910. Webb did not mention them individually with the exception of the two Baldock items, and in 1819 the prices paid were considerably less. The general effect to our eyes today is on the whole not as pleasing, the forms not quite as felicitous and, in some cases, the painting is awkward. It is however, most instructive as to the type of vase which was on the market c.1820, and this can be of great help in dating other early redecorated Sèvres pieces.

Finally, it would be interesting to find out more about the present whereabouts of those pieces I have not been able to trace in the 1910 inventory. They include the *vase ferré* with a camp scene by Dodin; the two *vases momies à ornements* which appear in the 1910 photograph of the Saloon; the green-ground ewer and basin with hunting scenes; the three elaborately mounted blue vases and, above all, the pair of *encoignures* by Riesener with the Royal monogram L.L. on each. Did these perish with the Titanic, or are they all or some of them still in private and public collections round the world?<sup>25</sup>



## NOTES

1. For a much fuller history of the house, its owners and its contents generally see Christopher Rowell, *Uppark*, National Trust, 1995. Sir Harry's portrait by Pompeo Batoni is reproduced on page 27.
2. *op. cit.* pp. 16 and 17.
3. Only four other vases of this shape and size are known in their complete state. One at Chatsworth was exhibited in *The Treasure Houses of Britain*, Washington 1985 no. 103, a pair in the Princenhof, Delft and one in the Glaisher Collection, Fitzwilliam, cat. no. 2603, Vol. II p. 207.
4. Geoffrey de Bellaigue in *Martin-Eloy Lignereux and England*, *Gazette des Beaux-Arts* Vol. 71, 1968 pp. 286-294 discusses Sir Harry's involvement in buying some of the pieces from Lignereux in 1803.
5. See *Uppark op. cit.* pp. 28 and 89.
6. By 1819 the franc had taken the place of the livre. The value was the same throughout the latter part of the 18th century. There had been about 24 livres to the pound sterling during the latter half of the 18th century.
7. Margaret Meade-Fetherstonhaugh and Oliver Warner, *Uppark and Its People*, George Allen & Unwin 1964, p. 70 "Sir Harry was able to acquire....a Sèvres vase of great beauty, garlanded with flowers in the Pre-revolutionary style. This had been added to: A cover of gilt ormolu, on which was enthroned a Cupid holding a captive dove in a cage surmounting it. The vase was supported by ormolu tortoises, the juxtaposition of two in harmonious styles in a single piece, being startling evidence of current debasement in taste".
8. Margaret Meade-Fetherstonhaugh *op. cit.* p.70 goes on to say "Sir Harry also added Sèvres vases by Mirault, whose name he inscribed in ink on the base." I cannot trace any painter of that name but the pair of vases with prophyry bases mentioned earlier bear the signature of Pierre-Antoine Méreaud l'ainé, 1754-91, but as the decoration is of maidens decorating a Satyr term and similar scenes on beau bleu grounds, this signature is one of the signs that these vases were redecorated in the early 19th century".
9. Rosalind Savill *The Wallace Collection, Catalogue of Sèvres Porcelain* Vol. I, 1988, c. 204-7, p. 33.
10. Rosalind Savill, *op. cit.*, c. 328 p. 424. She also states that this shape could have been intended as part of a garniture and the sale is recorded to Mme. Adelaide of one for

600 livres in 1776, possibly with a pair of *vases cygne*. The pair of vases *du roi cygne* sold by Lacy, Scott & Knight on 27th March 1999 might originally have been with this vase and that it was the one sold to Mme. Adelaïde in 1776.

11. Christopher Rowell *A Sèvres Biscuit Centrepiece by Alexandre-Théodore Brongniart restored to Uppark*, Apollo, April 1999.
12. Geoffrey de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor, Furniture, Clocks and Gilt Bronzes*, 1974, Vol. I no. 1, p. 46.
13. Margaret Meade-Fetherstonhaugh, *op.cit.* p. 71 "He also brought back from France exquisite French furniture destined to sink with the Titanic on its way to the New York Metropolitan Museum in 1912".
14. I am grateful to Mr. John Whitehead for this information.
15. Robert R. Wark, *French Decorative Art in the Huntington Collection* Part II, no. 146, pl. 22.
16. Robert R. Wark, *op. cit.* fig. 113 pp. 93-94.
17. Victoria & Albert Museum *Catalogue of the Jones Collection* Part II, no. 146, pl. 22.
18. *Catalogue of an Important Collection of Sèvres Porcelain, Louis XV and Louis XVI period, belonging to E.M. Hodgkins*, Paris c. 1928, nos. 69-70, also Adrian Sassoon *Vincennes and Sèvres Porcelain*.
19. Adrian Sassoon *Catalogue of the Collections the J. Paul Getty Museum* 1991, no. 25, pp. 126-135.
20. Adrian Sassoon *op. cit.* p. 133.
21. Christopher Rowell, *Uppark op. cit.* p. 59.
22. Tamara Préaud, *Sèvres and Paris Auction Sales 1800-1847*, the International Ceramics Fair and Seminar London 1997, p. 31.
23. Adrian Sassoon, *op. cit.* pp. 94-101.
24. Pierre Ennès, *Un Defi au Goût*, Musée du Louvre 1997, p. 75 no. 10, also see p. 36 for larger colour illustrations and p. 38 for his suggestion that the mounts were made by Duplessis c. 1768-69.
25. I have not attempted to trace the French bronze and ormolu clocks and candelabra, Chelsea porcelain or the magnificent English and Continental silver in the same 1910 list.

## LIST OF ILLUSTRATIONS

2. Paris vase painted by Jean-Baptiste Joseph de Gisons (1770-1856) with a portrait of John, 6th Duke of Bedford (1766-1839).
3. Sèvres *seau* decorated later and mounted in Restauration ormolu, 40.6cm high.
- 3a. Close-up showing quality of ormolu and gilding.
4. Paris Vase with scene from the final hours of Tipu Sultan, 60cm high.
- 4a. detail of Halbedel's signature
- 4b. detail of decoration.
5. One of three Sèvres style large vases, 67.2cm and 61cm high.
6. One of a set of three Sèvres (hard paste) *caisses à fleurs à tombeau*, 1774 gilt by Vincent with the arms of Louis XVI and Marie-Antoinette as Dauphin and Dauphine, the pink grounds added in the 19th century, 24.5cm high.
7. Sèvres porcelain and ormolu pot-pourri vase, probably assembled by Edward Holmes Baldock (1777-1845), 48cm high.
8. Close-up of Sèvres style panel in Louis XV porcelain and ormolu barometer.
9. Sèvres (hard paste) white and gilt *vase du roi*, 36cm high.



# APPENDIX 1.

From the Fetherstonhaugh Archive by courtesy of the West Sussex Record Office.

Notte Douce à M. Parr

Une grande à Appollon et une paire de candela en fer brûlant	2,550
un bracelet	700
un vase d'au une fontaine en terre, en bois et en mortier en fontaine de fer, avec un défilé sur plat en terre en fontaine de fer	336
un vase d'au une fontaine de fer en bois tout en garnie en verre	720
une Commode de table avec son marbre	1,224
une grande Cure	920
trois vases de fontaine de fer avec de l'eau montée en bronze doré	1,275
deux miroirs en bronze	408
	8,133
à ajouter 33	2,684
Total	10,817

Paris 22. 7<sup>bre</sup> 1819.

Vendu à Monsieur le Chevalier. . . par Rochoux M<sup>re</sup> de Grande  
et objet de curiosités au royal S<sup>t</sup> Louis H<sup>re</sup> 8.

3. Grand Vase en porcelaine Vieux Sèvres fond bleu céleste  
à cet de perdrix, orné de fleurs et fruits et or, pied riche.  
Boutons et queues à jour ciselés et dorés au m<sup>re</sup>.
2. grand Vase id. fond bleu changeant piqué en médaillons  
à enfants et sacrifice. Rebout en grèsaille. Der trapp pour boutons  
sur des épis de blé, montés comme le précédent.
2. Autre grand Vase aussi en Vieux Sèvres fond bleu de roy  
richement monté en bronze d'or, des guirlandes à 3 branches sont  
ajustés dans l'intérieur, les trois articles ensemble pour la  
somme de vingt mille francs 27 --- f<sup>rs</sup> 20000. "

Reçu le Montant du présent Mémoire  
et pour Solde. Paris ce 24 7<sup>bre</sup> 1819

J. Rochoux

*Cote des Prix donnés à  
la Douane pour les Vases de  
Monnaie de l'Éper. L'Éperston.*

<i>Prix Contants</i>	<i>Marques</i>	<i>Louant</i>
900.	Un potichon de terre	500
500.	Un vase de terre	250
300.	Un plateau de terre	200
200.	Un vase de terre	100
1100.	Un vase de terre en bronze avec orn.	300
	Un vase de terre en bronze avec orn.	300
120.	Un vase de terre en bronze avec orn.	100
200.	Un vase de terre en bronze avec orn.	125
1300.	Un vase de terre en bronze avec orn.	6000
900.	Un vase de terre en bronze avec orn.	400
300.	Un vase de terre en bronze avec orn.	160
300.	Un vase de terre en bronze avec orn.	150
7000.	Un vase de terre en bronze avec orn.	1000
2100.	Un vase de terre en bronze avec orn.	2000
3000.	Un vase de terre en bronze avec orn.	1500
1100.	Un vase de terre en bronze avec orn.	350
	Un vase de terre en bronze avec orn.	250
1100.	Un vase de terre en bronze avec orn.	110
	Un vase de terre en bronze avec orn.	100

34340 *Produit d'achat.*

*Produit de la déclaration* 18485



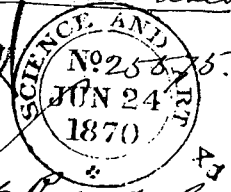
## APPENDIX 2.

J.WEBB - INVENTORY. (Courtesy of the Victoria & Albert Museum)

J. Webb

Inventory and Sketch of sundry Sevres Vases  
 &c. now at Up. park. 1859.

W. Webb. 24/11/70



Sevres, hard paste, &c

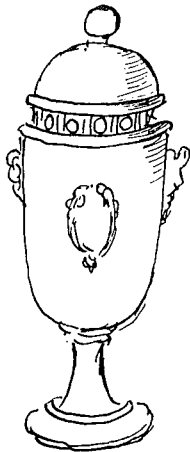
1. jardinière pink and gold, not Rose du Barry
  2. jardinières white, with bouquets, blue and gold edges scalloped
  - 1 jardinière white and gold, with a division across the middle.
  - 1 White and gold vase with festoons of gold flowers, in relief.
  - 1 Oblong bason lower, with medallions and miniatures, a great many Dresden figures, and groups, and animals 20 or 30
  - 1 Magnificent Boule clock,  $4\frac{1}{2}$  feet high, no bracket.
  - 1 Barometer of Sevres porcelain, in fine old metal mounting, 3 feet high, or more. A fine thing. This is I think, soft paste.
- Another large jardinière, white with bouquets, Sevres.
- 4 - Very fine, and very large, old Japan vases 3 feet high.

### China at Up. Park 1859

The China and drawing room furniture is said to have cost £20,000, 50 years ago. There are 20 Sevres Vases first class, and 6 or 8 others, 3 jardinières Rose du Barry with beautifully painted medallions of Cupids and the arms of the Dauphin at the back, also dark blue vases mounted or molu.

an exquisite déjeuner turquoise, 3 large bowls, and fine cups and saucers, 4 Berlin Vases, 2 feet high, several fine oriental vases mounted in ormolu and various others. A set of 10 <sup>500</sup> very fine Chaux Vases, a splendid Louis XIV <sup>1595</sup> secrétaire in marquetry and ormolu ~~work~~ 2 fine agate cups, a Nautilus mounted silver and jewels, & dated 1595 <sup>4 or 500</sup>

<sup>10.</sup>  
X originally stood  
as J.



19 in high

about 2600 the 3

2 of these, the centre  $\pm$



Turquoise

Turquoise

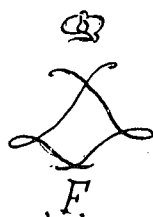
Rose du Barry

metal mounts.

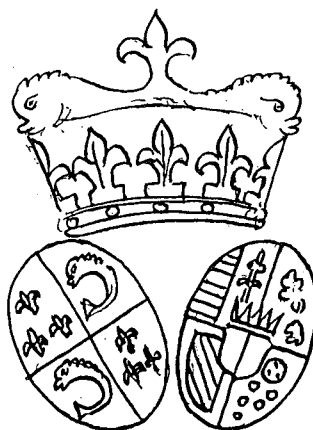
About 18 inches high. The centre part belonged to Madame Dubarry.

A beautiful little breakfast service of 4 pieces on a square tray. Turquoise, with miniatures, & fold.

An oviform blue and gold vase, about 1 foot high,  
with a raised flower on the lid, like Dresden porcelain.  
The square stand also of Sèvres, which had been  
misplaced, was restored to this vase in 1864.

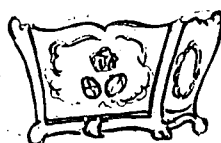


3 of these



lion

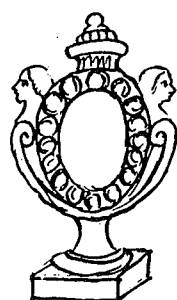
8 3/4  
high  
10 3/4  
long



rose  
Dubarry  
+ white

Cupids in front  
arms at the back

25: the 3



A pair exquisite jewelled vases  
13 in. high bleu du Roi + white  
beautiful medallions on sides  
a Sèvres lyre clock forms  
the center.

1000

c. C. 4 500



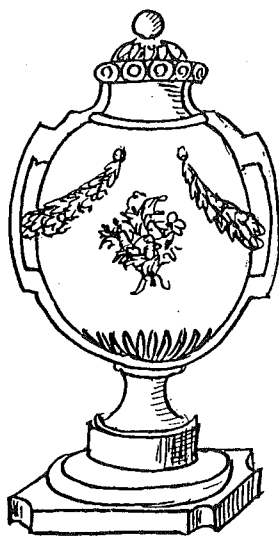
†



centre

A set of three plum coloured oil-de  
perdrix, miniatures in camaïeu  
mounted round. cost 400<sup>fr</sup> in 1810

2000



A set of 3  
side vases 21 inches  
center, higher

2000  
the 3

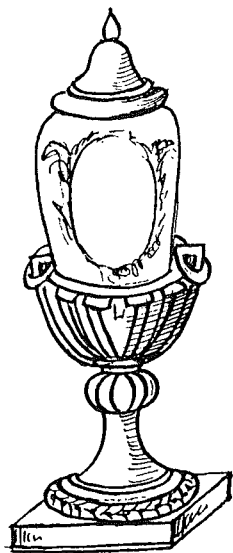
centre



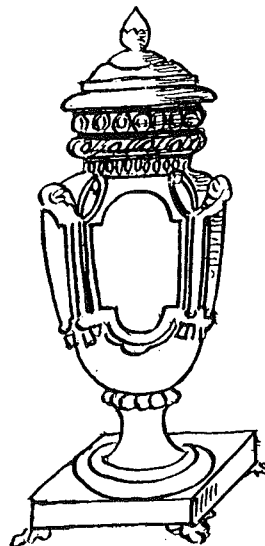
1000  
the 2 sides

3 vases gros bleu, oil de perdrix, gold.  
cost 400 in 1810

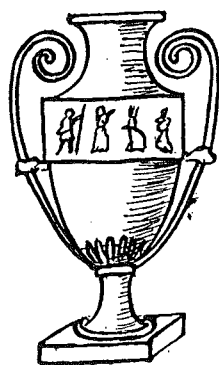
Groups of flowers, not in medallions



Cost 500£ in 1810  
20 inches high



The finest 22 inches high



A set of 3 light green  
figures gold on light blue  
ground. Center vase 18 ins.  
Sides 14

250 14 3



Oval vase 18 ins high  
turquoise mounted  
ornate loose chains.

500

### APPENDIX 3.

Selections from 1910 List made by Waring & Gillow valued at £25,000, sold to Partridge in 1911 for £38,000 (silver, bronzes etc. deleted from original list).

#### AN OLD SEVRES PORCELAIN VASE AND COVER, BLEU-DU-ROI AND GOLD OEIL-DE-PERDRIX GROUND, PAINTED BY MORIN

It has white and gold fluted strap-work in relief round the lower part, to represent a basket-like support for the body of the vase, which rises, in almost cylindrical form, slightly widening to the top, with incurved shoulder and gilt laurel wreath rim; the cover is bell-shaped, with white flutings containing gilt pendants in relief and surmounted by oviform gilt knob; a depressed globular knop of white and gold fluting, beneath, on spreading foot. The body of vase has two large oval panels reserved, framed with gilt rush work, one beautifully painted, by Morin, with an eastern quay scene, with turbaned figures directing the unloading of casks and bales from a sailing vessel, the reverse panel painted with a boquet of flowers, in rich colours.

It is mounted on Louis XVI ormolu plinth chased with a laurel wreath, on plain square base.

Height, 20.5 in.

#### AN OLD SEVRES PORCELAIN OVIFORM VASE AND COVER, GROS BLEU GROUND, PAINTED BY DODIN

The body of vase is encircled by a band of four cartouche-shaped panels, white and gold, in high relief, suspended by cords and rings from boutons on the shoulder, and draped with oak wreaths suspended from knots of ribands. The front panel is finely painted by Dodin, with a Camp scene, with a woman and two soldiers outside a tent, with a dog and vegetables, etc., in foreground; each of the other three panels is painted in rich colours with a large group of various flowers and fruits. The neck, stem and cover have bands of fluting, in gros bleu, white and gold, a band of white and gold interlaced strap-work, enclosing boutons and ovals, round the lip, the cover gilt with an oak wreath on gros bleu ground and surmounted by a white and gold fir-cone knob, the stem encircled by a row of large white pearled beads in relief and white and gold laurel wreath foot.

It is mounted on a Louis XVI square plinth of chased ormolu, with lion's claw and acanthus leaf feet, and with pierced ormolu rim, fluted and corded edges.

Height, 22 in.

#### A RARE GARNITURE OF THREE CHOICE OLD SEVRES PORCELAIN OVIFORM VASES AND COVERS, DATE 1776, BLEU-DU-ROI AND GOLD OEIL-DE-PERDRIX GROUND

On which are exquisitely painted, by Bertrand, in richest natural colours, and rare design, large groups of various flowers, fruits, and also horizontal, pendant and interlaced wreaths and festoons of flowers.

The centre vase has upright folded strap handles, Bleu-du-Roi, white and gold, with row of graduated gold beads down the centre, in high relief, on white ground and with raised gilt laurel festooned from side to side, the neck incurved, and with slightly raised panels of Bleu-du-Roi and gold trellis, and with fluted and beaded crown cover, surmounted by an oviform gilt knob; radiating gilt strap-work in relief round the lower part of the vase.

The pair of side vases, with their covers, are perfectly oviform in shape, and entirely

decorated, in rich colours on Bleu-du-Roi ground, and with narrow white and gold wicker pattern rims, bound by gilt brass work, which is knotted in bows with loose ends, to form handles at the sides, in high relief; the short stem and spreading foot modelled as white and gold basket-work, on Bleu-du-Roi and gold oeil-de-perdrix ground.

A PAIR OF OLD SEVRES PORCELAIN COMPANA-SHAPED VASES AND COVERS,  
GROS BLEU AND GOLD OEIL-DE-PERDRIX GROUND

Each with two oval panels reserved, beautifully painted with Boucher subjects of a Cupid seated on clouds, in a garden, and sporting with doves, bow and arrow, and on the reverse with a group of flowers, in rich colours, in simple gilt band framing.

The handles are modelled as white and gold coroneted female terminal busts, holding festoons of oak foliage, their elbows resting on the edge of vase, the covers surmounted by gilt pineapple knobs. They are mounted on Louis XVI square plinths of chased ormolu with lion's claw and acanthus leaf feet, and pierced rims of the same with fluted edges.

Height, 20 in.

A LOUIS XVI CLOCK, IN LYRE-SHAPED CASE OF OLD SEVRES GROS  
BLEU PORCELAIN

On oval plinth of the same, richly mounted with ormolu, finely chased with Apollo mask above, a festooned swag of roses and other flowers, and smaller festoons, similar, round the base, a berried laurel wreath partly encircling the dial, which is of white enamel, with small panels outside the zone, painted in colours, with the signs of the Zodiac, in delicately jewelled and gilt borders, and showing the months, the circlet of gilt metal beads forming the pendulum; the whole mounted with twisted edges of ormolu.

Height, 22 in.

A PAIR OF OLD SEVRES JEWELLED PORCELAIN OVIFORM VASES AND COVERS,  
GROS BLEU GROUND

They are richly jewelled in translucent and opaque colours with interlaced garlands of beadwork and grasses, enclosing jewelled gold rosettes and medallions in imitation of moss agate, with minute white pearled edges and festooned strings; each vase has two oviform panels reserved, painted in rich colours with mythological subject, with Bellona driving a car, and presenting sword and shield to an aged Roman, the reverse panels painted with a bouquet of flowers, suspended from knots of purple and yellow ribbon.

The handles are modelled as terminal busts of children, entirely gilt, resting on tapering gilt bands, the covers surmounted by cone-shaped knobs of chased ormolu.

Height, 14 in.

AN OLD SEVRES PORCELAIN CABARET, TURQUOISE, WHITE AND  
GOLD GROUND

With large oval panels reserved in white and beautifully painted, by Chulot, in rich colours, with Military, Amatory, Musical, Hunting and Gardening Trophies; the milk jug with a vase of pink roses and other flowers, and with festoons of flowers in gold, by Prevost, the panels framed by gilt floral wreaths.

It consists of : An Oviform Teapot Cover

A Shaped Sucrier and Cover



A Shaped Teacup and Saucer  
A Milk Jug, on three feet, and  
A Diamond-shaped Plateau, with basket pattern deep border of open feathered scrolls and corded edges. 12 in. by 9.75 in.

AN OLD SEVRES PORCELAIN ECUELLE, COVER AND STAND, DATE 1780

Gros-bleu ground, with six kidney-shaped panels reserved in white, and painted by Cornaille, with a basket of pink roses suspended from a knob of yellow riband, festooned wreaths, garlands and bouquets of flowers, tied by knots of riband, in colours, framed by broad gilt foliated bands, twisted branch handles richly gilt.

Height 4.5 in., Width, 8 in.

AN OLD SEVRES PORCELAIN ROSEWATER EWER AND COVER AND  
OVAL-SHAPED BASIN, DATED 1782

Apple green ground inside and out, decorated with a red and gold trellis design, with six panels reserved and painted in colours, with a bear hunt, wolf hunt, three stag hunting scenes, in landscapes, and a dog and a bird on the lid, framed by broad gilt bands and mounted with Louis XVI chased ormolu rim and shell billet to the jug, and plinth with lion's claw feet to the bowl.

Jug height 9 in., Bowl, Width, 12.25 in.

AN OLD SEVRES TURQUOISE PORCELAIN TULIP-SHAPED VASE AND COVER

With Louis XVI ormolu mounts, pierced interlaced riband and beaded rim, from which gilt chains are festooned round the vase open ribbed handles with lion's mask laurel wreath chasing below, acanthus leaf and pomegranate knob on cover and fluted and chased foliage stem and square plinth.

A PAIR OF LOUIS XVI VASES AND COVERS, OF OLD SEVRES GROS  
BLEU PORCELAIN

With circular bowls of flattened form and incurved necks, mounted with finely chased ormolu as tripod altars, on open stands, each with three goats' heads in bold relief, on the rims of bowls, with long spirally twisted horns, and terminating in hoof feet, a tapering spiral depending from a fir-cone and palm leaf rosette at the bottom of bowl, in the centre and resting on the triangular-shaped plinth, which is delicately engraved with arabesque foliage on a matted ground, and with sunk matted panels round the sides. The necks of vases are mounted with pierced ormolu rims, fluted and beaded, and chased fir-cone knobs surmount the covers.

Height 24.5 in. Greatest diameter, 13 in.

A LOUIS XVI CENTRE VASE, OF OLD SEVRES GROS BLEU PORCELAIN

The bowl oviform in shape, mounted en suite, with finely chased ormolu, as a tripod altar, of nearly similar design, the centre foot formed as a Caduceus, encircled by a single serpent, the pierced rim above out-curved and chased with interlaced ribands and acanthus foliage and rosettes.

Height, 19 in. Greatest diameter, 9.5 in.

### A LOUIS XVI CLOCK, BY JN. BAPTISTE BAILLON

In drum-shaped case of ormolu, with applied chasings of flowers at the sides, surmounted by a group of a dog and bird with outspread wings; supported on a bronze figure of a trumpeting elephant, on plinth of ormolu modelled and chased with grasses, berries, flowers and scroll-work borders.

Height, 17 in.

### A PAIR OF LOUIS XVI BRONZE AND ORMOLU VASES

In the form of ewers, with oviform bodies encircled by a band of ormolu, chased with a frieze of Cupids sporting, with altars, emblems and clouds, in relief, the handle of each bifurcated and chased with spirals, arabesque foliage and flowers, and surmounted by a figure of a goat, with front legs resting on the neck of Ewer, an applied ormolu chasing of a bearded mask and festooned oak wreath beneath the lip, each mounted on stem and foot of fluted and chased ormolu with bands of palm leaf tips and octagonal shaped plinths.

Height, 19.5 in.

### A PAIR OF LOUIS XVI VASES AND COVERS, OF GROS BLEU OLD SEVRES PORCELAIN

The bowls of inverted Campana shape, with dome covers, massively mounted with ormolu, boldly chased, by Crescent, with lion's mask and ring handles from which lions' skins are festooned round the rims, which are chased with laurel, with open waved scroll band above and acanthus leaf and fir-cone knob on the cover, the whole supported on large stems of ormolu, chased with acanthus leafage, ribands, fluting and chain pattern band and square plinths with sunk matted panels.

Height, 17.5 in.

### A PAIR OF CHELSEA SQUARE-SHAPED VASES

Slightly widening from the base to shoulders, which are splayed, the neck spreading in beaker form, and overhanging at the rim, gilt with feather tips, the shaped sunk panels on the neck and shoulder gilt with a trellis and floral design. Each vase has four sunk panels, finely painted by Donaldson, with subjects of Chinese male and female Musicians and Dancers, with children, plants and foliage, in rich colours, on white ground, the raised borders mottled dark blue and with gold edges, a gilt key pattern band round the foot.

Gold Anchor Mark. Height, 13 in.

### A PAIR OF CHELSEA TRIPOD VASES AND COVERS

The bodies of inverted cone form, mottled dark blue and gilt with gilt butterflies and other insects, with incurved necks, and high cap covers pierced and surmounted by a group of pink May blossom, the tripod supports on body of vases modelled as terminal female figures lightly draped, in white and flesh tints, festooned with garlands of coloured flowers in high relief and with arched head-dress joining the rim, and lion's claw terminals, partly gilt, and resting on trefoil-shaped pedestals, dark blue with gilt bands and edges, each with three small panels reserved and painted with river scenes and buildings, in colours.

Height, 11 in.

#### A PAIR OF CHELSEA PEAR-SHAPED BOTTLES AND STOPPERS

Mottled dark blue ground, richly decorated in gold, with groups of exotic birds, foliage, flowers and insects, with long slender necks, and open white and gold scroll foliage handles, encircling the shoulders and curving down the sides in high relief, the feet and rims of cap covers gilt with trellis ornament and with white and gold scroll tablets in relief, and fir-cone tops.

Gold Anchor Mark. Height, 16 in.

#### A PAIR OF CHELSEA VASES

Of elongated pear shape and mottled dark-blue ground, the bodies fluted horizontally and with alternate panels reserved in white, and painted with exotic birds on slender branches of foliage, in rich colours, in gilt framework of open design, with open white and gold scroll handles on the shoulder, the necks slightly spreading to the lips and gilt with a band of trellis.

Gold Anchor Mark. Height, 12 in.

#### A PAIR OF CHELSEA FLAT-SHAPED VASES

Of serpentine outline, painted with groups of large exotic birds and branches of foliage, small flying birds and insects, in rich colours on white ground, with gilt edges, and open scroll turquoise, white and gold handles on the shoulders.

Gold Anchor Mark. Height, 7.25 in.

#### A PAIR OF CHELSEA FIGURES

Of a lady and gentleman in Chinese costume, seated upon pedestals. At their side are jars, forming violet baskets, which they hold with one hand, the other arm extended; the jars are painted with groups and sprays of flowers and the flowing robes of the figures delicately coloured and painted with sprigs, the plinths modelled with gilt scroll-work and with coloured blossom in relief.

Height, 7.25 in.

#### A LOUIS XVI CABINET, OF EBONY, BEAUTIFULLY LACQUERED IN THE JAPANESE TASTE, BY CARLIN, AND RICHLY MOUNTED WITH FINELY CHASED ORMOLU, BY GOUTHIERE

The Cabinet is of rectangular form, with angles splayed, the centre door slightly projecting and inlaid with a large circular panel, lacquered in gold with two Japanese figures, reclining on a terrace of a summer house, beneath fir trees, and with flowering plants heightened with mother-of-pearl and ivory blossom; the doors, on either side with rectangular panels, lacquered with Japanese hilly landscapes, buildings, trees and birds, with small drawers in the frieze above; the ends have similar rectangular panels, lacquered with water-fowl and plants, and it is supported on short cabriole legs.

The whole is richly mounted with finely chased ormolu, undoubtedly by Gouthiere, with a narrow frieze of fruits and flowers, festooned from knots of riband, with pendant tassels, a border of foliage rosettes enclosing polished ovals, above, a similar foliage and bouton beadings below, and foliage beadings forming framework for all the panels, with arabesque acanthus leaf spandrils, in the angles of the centre door; the splayed angles have applied ormolu chasings in high relief of pendant fruits and

flowers, tied with ribands, spiral rosettes above, acanthus leaf tips on the shoulders of legs and scrolled lily leaf feet. It is surmounted by a white marble slab, the border moulded and shaped to the outline of the Cabinet.

Height, 32.5 in. Width, 46 in.

Stamped, beneath slab, Carlin, Maitre Ebeniste.

A PAIR OF LOUIS XVI PARQUETERIE ENCOIGNURES, BY RIESNER, RICHLY  
MOUNTED WITH CHASINGS OF ORMOLU, BY GOUTHIERE

The ground work is of mahogany, rosewood and harewood, with panels inlaid in a diamond trellis design, with narrow dividing lines of boxwood and ebony; each has a door in the centre, inlaid inside with a similar design in hare, partridge and satin woods, but without the dividing lines, and in the frieze above, a hinged drawer, of triangular form, which is mounted with an applied pierced and chased band of ormolu, with alternating fluted and springing acanthus foliage, the edges beaded. The angles are splayed, with convex centres and are mounted with finely chased groups of rosebuds, also undoubtedly by Gouthiere; in high relief in the frieze, the pendant flower sprays beneath framed by a chased beading, the door mounted with a beautiful lock-escutcheon, chased with a female mask, Royal Cypher, the interlaced L.L. in acanthus leaf design, and framed by a flower-wreath, a laurel rosette in each corner, and chased leaf tip beading, keyed at the angles, a similar plain beading framing narrow upright parqueterie panels on either side; an acanthus leaf chasing, in form of a bracket, applied beneath the centre of each, and the short legs mounted with a band of upright leafage.

They are surmounted by plain white marble slabs, shaped to the outline of the Encoignures.

Height, 36.5 in. Width, 33 in.