

WALLACE COLLECTION  
CATALOGUES

OBJECTS OF ART  
(ILLUSTRATIONS)



FOUR HUNDRED AND FIFTY EXAMPLES  
OF  
SCULPTURE FURNITURE METAL-WORK  
ILLUMINATIONS MINIATURES WAX-RELIEFS  
ENAMELS MAIOLICA PORCELAIN CRYSTAL GLASS  
CELLERY SNUFF-BOXES SILVERSMITH'S-WORK &c.

LONDON  
PRINTED BY HIS MAJESTY'S STATIONERY OFFICE  
AND SOLD AT HERTFORD HOUSE  
1924

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LARGE COLLECTION  
CATALOGUES

(WITH ILLUSTRATIONS)



FOUR HUNDRED AND FIFTY EXAMPLES  
OF  
SCULPTURE FURNITURE METALWORK  
ORNAMENTS MINIATURES WAXWORKS  
PAPER MAIOLICA PORCELAIN CRYSTAL GLASS  
TOY BOXES SILVERSMITH'S WORK, &c.  
RECALCO DEL C'RO. AN. 1824

LONDON

PRINTED BY HIS MAJESTY'S STATIONERS OFFICE  
AND SOLD AT HERBERT HOUSE

1824



JUNIO DE 1924

# WALLACE COLLECTION CATALOGUES

## OBJECTS OF ART (ILLUSTRATIONS)

*Academia de Ingenieros*

*Capitán D.  
R. Martín*

*London  
June 1924*



FOUR HUNDRED AND FIFTY EXAMPLES  
OF  
SCULPTURE FURNITURE METAL-WORK  
ILLUMINATIONS MINIATURES WAX-RELIEFS  
IVORIES ENAMELS MAIOLICA PORCELAIN CRYSTAL GLASS  
JEWELLERY SNUFF-BOXES SILVERSMITH'S-WORK &c.

*REGALO DEL C<sup>o</sup> D. An<sup>o</sup> Rod<sup>z</sup> Martín*

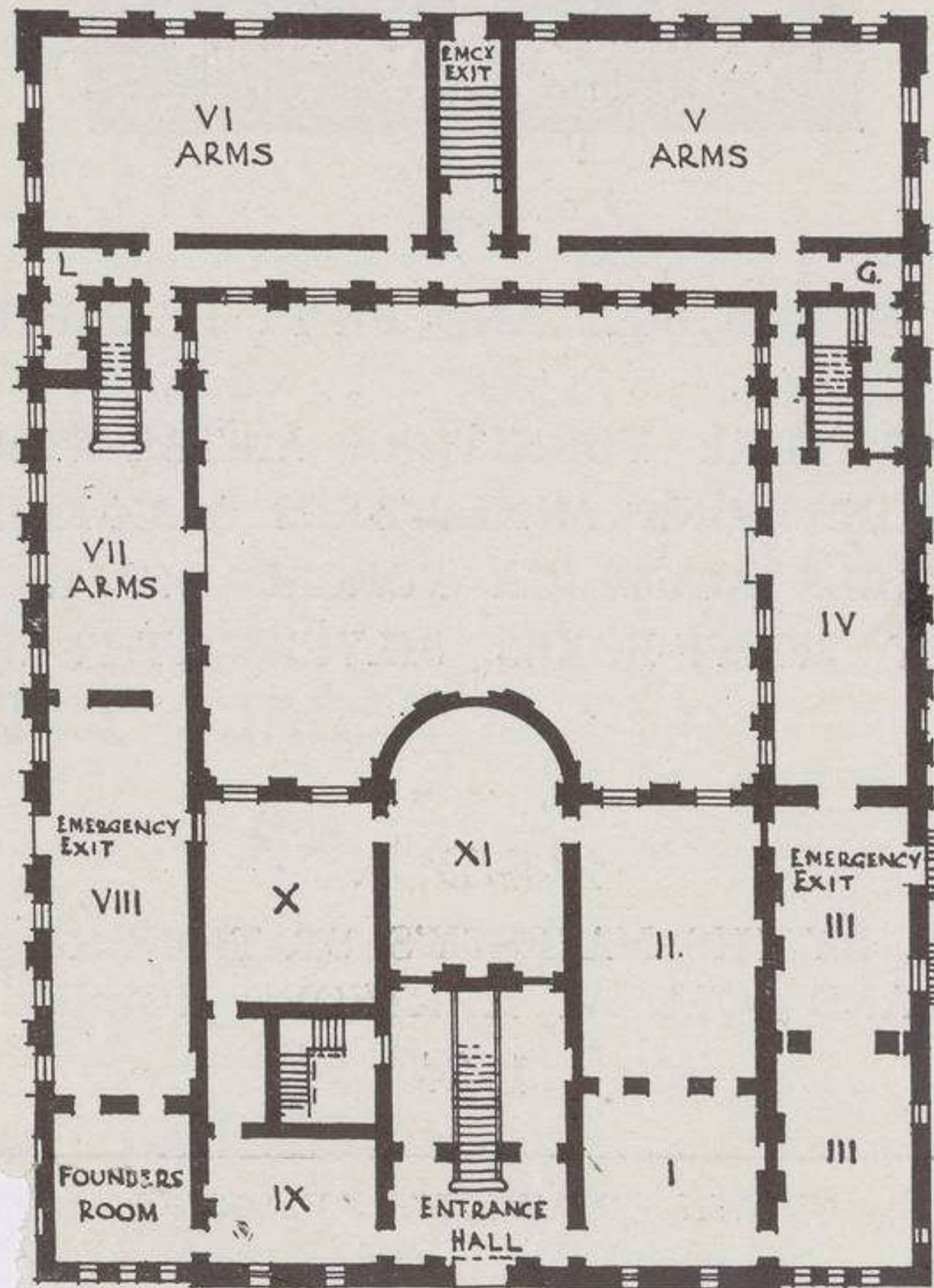
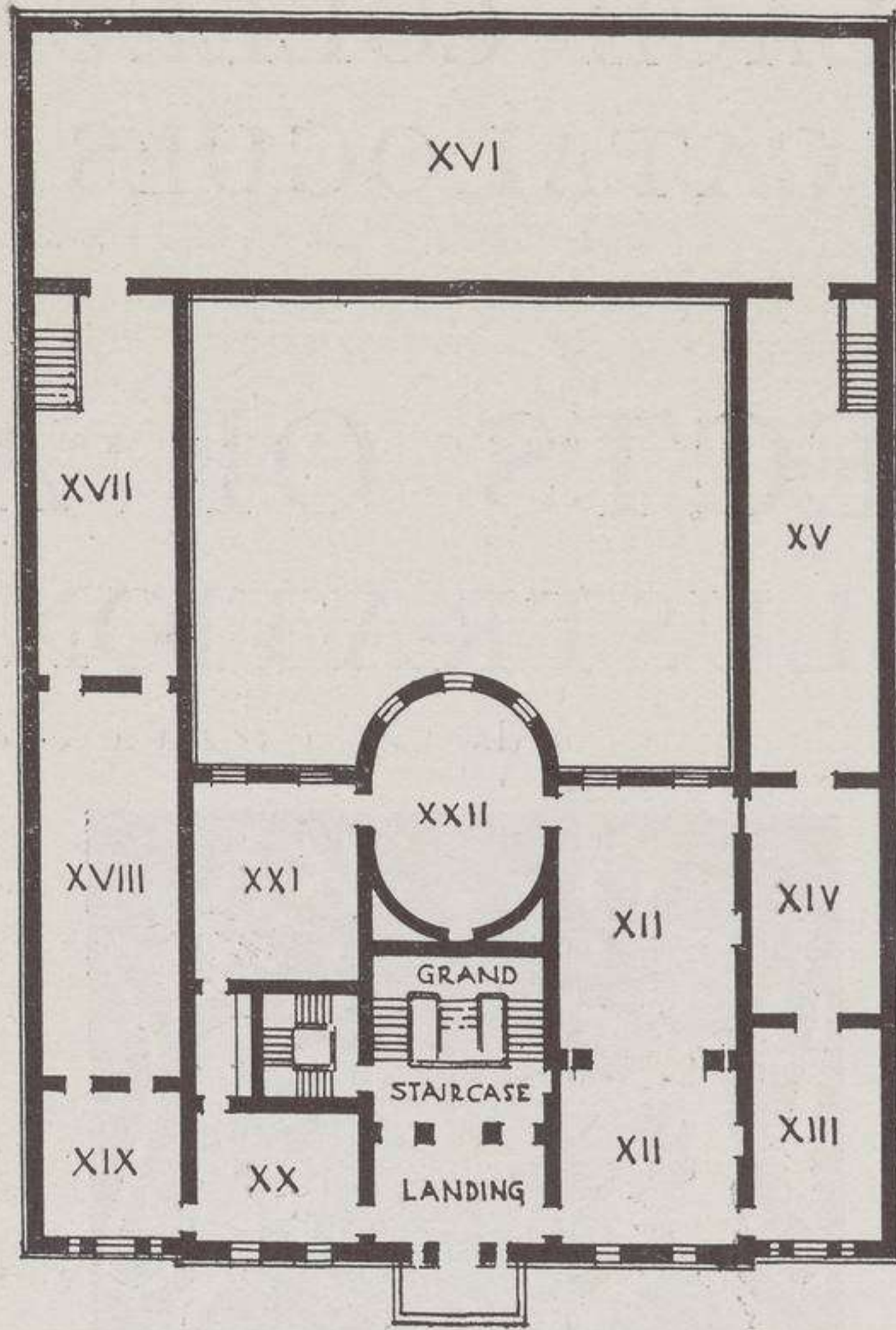
LONDON

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1924

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FIRST FLOOR



GROUND FLOOR

LAVATORIES FOR LADIES AND GENTLEMEN AT L AND G

## CONTENTS OF THE GALLERIES

This catalogue omits pictures, but a general indication of the order and contents of the Galleries may be of use. On both floors it is best to complete the *outer circle* of galleries, then the *inner*. If time is short the visitor will do well to climb the GRAND STAIRCASE, noticing the balustrade, the bust of Louis XIV, the two by Houdon, and the group of paintings by Boucher; then, turning to the right, begin the outer circle through GALLERIES XX, XIX, XVIII, which contain the French XVIII Century masters, Watteau, Fragonard, Lancret, Pater, Boucher, Greuze, and others, with a rich collection of furniture by Riesener, Leleu, Dubois, Carlin, Weisweiler, etc., and clocks, candelabra and bronzes by the leading craftsmen of the period. GALLERY XVII contains a mixed collection of pictures by earlier and later Italians, and painters of other schools. GALLERY XVI is hung with master works of the Italian, Spanish, Flemish, Dutch, French, and English Schools and is furnished with commodes by Cressent, Gaudreau and Caffieri, Marchand, a copy of the Oeben-Riesener *Bureau du Roi*, its younger brother by Riesener, the *Bureau du Roi Stanislas*, sofa and chairs by Jacob, and bronzes by Boizot and others. GALLERY XV contains pictures, French and English, of the XIX Century; GALLERIES XIV and XIII Dutch XVII Century pictures, and all three contain French XVIII Century furniture and bronzes. In GALLERY XV are jewels, in GALLERY XIV wax reliefs. GALLERY XII is hung with pictures by Guardi and by Canaletto and his school, furnished with work by Boulle and his imitators, and contains two of the many bronzes by or after Giovanni Bologna in the Collection, as well as cases of Sèvres porcelain, celadon and rock crystal. GALLERIES XXII, XXI have pictures by Greuze and others, a marble vase by Clodion, Boulle and other furniture, silver-plate and Sèvres. Between XXI-XX is more Sèvres, and water-colours by Bonington.

On the GROUND FLOOR, to the right, is GALLERY I, the French Royal Room, with portraits and relics, a chandelier by Jacques Caffieri, a clock and cabinet by Cressent, and other furniture. GALLERY II is a French State Room, with another Caffieri chandelier, *Cupid and Psyche* by Cayot, clocks, screens, 'Boulle' pieces, early and late. GALLERY III is the 'Museum' room, containing Italian terra-cottas and bronzes, maiolica and medals; French ivories, Limoges enamels and Palissy ware, and much else. GALLERY IV is the Oriental Armoury and contains cases of Sèvres. GALLERIES V-VII are the European Armouries. GALLERY VIII has French XVI-XVII Century sculpture (Pilon and Coysevox), XVII-XVIII Century paintings, XVI Century furniture. THE FOUNDERS' ROOM has busts of the Founders, portraits of members and associates of the Hertford family, and furniture connected with them. GALLERY IX is the English Royal Room, with portraits and relics, as well as French furniture and other objects. Between GALLERIES IX and X is the Head of Christ by Torrigiano; in GALLERY X, Boulle and other furniture, boxwood figures, and illuminations; in GALLERY XI sculpture by Falconet and Gillet, paintings by Oudry, and the collection of miniatures.

## ADMINISTRATION

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KEEPER—D. S. MacColl, M.A., LL.D.

ASSISTANT TO THE KEEPER AND INSPECTOR OF THE ARMOURIES—  
S. J. Camp, F.S.A.

Inquiries relating to the Collection should be addressed—  
The KEEPER, Wallace Collection, Manchester Square, W.1

### ADMISSION

THE WALLACE COLLECTION is open on WEEKDAYS from  
10 a.m. to 5 p.m., and on SUNDAYS from 2 to 5 p.m.

ADMISSION FREE on Sundays, Mondays, Wednesdays, Thursdays  
and Saturdays ;

SIXPENCE on Tuesdays and Fridays.

Closed on Good Friday, Christmas Eve and Christmas Day.

### REGULATIONS

In accordance with the powers conferred upon the Trustees by the  
Declaration of Trust they have directed that the times and conditions  
under which the Wallace Collection may be open to the public shall be  
governed by the following rules, regulations and by-laws :—

1—Visitors shall be admitted to the Collection at the hours, and  
under the conditions, stated on the Notice Boards, but the right to  
close the Collection without notice, or any portion of it, is reserved.

2—Visitors are requested to leave at the Umbrella Counter in the  
Entrance Hall, parcels, bags, sticks, umbrellas or other objects that  
might be used either to damage a work of art or to conceal its removal.  
Sticks and umbrellas used for support in cases of infirmity recognised  
by the Attendants may be admitted. Muffs, and handbags or reticules,  
must be tendered for examination or left at the Umbrella Counter ; if  
admitted, they must be produced for examination on leaving the  
building should the Attendants so require. Young children, when in  
charge of responsible adults, shall be admitted at the discretion of the  
Keeper or his representative ; children in arms shall not be admitted.



3—The Attendants are authorised to refuse admission to any intoxicated or other person whose presence in the building may, in their opinion, cause annoyance to the general public or endanger the safe-keeping of the exhibits. No person shall remain in the building after the hour of closing without the authority of the Keeper or his representative ; and any person so remaining after he has been ordered by an Attendant to leave shall be treated as a trespasser. Any person found in the building after it is closed, and failing to give a reasonable explanation of his presence, shall be detained and handed over to the Police.

4—Visitors are not allowed to touch or lean against any picture or object of art, to sit on the chairs or sofas exhibited, which are indicated by a cord across the arms, or by a label. Any person found unlawfully or maliciously damaging any object in the Collection, or caught in the act of committing a felony, shall be immediately apprehended. Visitors must not smoke or consume any refreshments in the Galleries, or leave about paper and refuse, or stray into unauthorised parts of the building. Visitors are requested to refrain from making any noise in the Galleries and to avoid preventing the access of other visitors to particular objects ; no person may lecture in the Galleries, or conduct in a loud voice a party of other visitors, without the permission of the Keeper ; nor may such lectures be given at the same hours as those of the official guide. Persons guilty of indecorous behaviour causing annoyance to other visitors, or of misconduct involving the safe-keeping of the objects and the due administration of the Collection, shall be immediately expelled.

5—Students bringing to the Collection copies or replicas for comparison with other objects should, before passing the Turnstile, obtain permission to proceed from the Attendant in the Entrance Hall ; no picture or object of art shall be removed from the building without a written pass signed by the Keeper or his representative. The handling of any object by a visitor, or its removal from one gallery to another, is forbidden, and any visitor found in the possession of an object, for whatever purpose, shall be detained and handed over to the Police.

6—Any visitor who, in the opinion of an Attendant, is transgressing the Regulations shall be requested to leave the building, and failing to do so shall be treated as a trespasser and forcibly removed.

## COPYING

The crowded state of the Galleries, due to the combination of furniture and objects of art with the pictures in a limited space, renders copying, in the ordinary sense, impossible.

Sketching in a small book or block held in the hand is permitted during the hours when the Museum is open to the public, provided the access of visitors to any particular work of art be not impeded ; but it is not permissible to use an easel, or to make use of seats other than the fixed chairs provided for the use of the public. Subject to the above restrictions, sketches may be made in water-colours, but not in oils.

## LECTURES

The Lectures form a course which covers the whole Collection and is repeated with variations every fortnight. Each lecture, however, is independent of the others and complete in itself. The lectures are varied by changes in the aspect from which the subjects are considered, and in the choice of objects to illustrate them. Lantern slides are also used to supplement the Collection. A syllabus of the lectures to be delivered every month can be had upon application to the Keeper, or obtained at the Catalogue Stall.

The Lecturer's services are free; arrangements for private parties and schools can be obtained on application.

## CATALOGUES

The following Official Catalogues, in addition to this volume, are sold at Hertford House. By making application to the Keeper they can be forwarded through the post. A remittance should accompany the application:—

Pictures and Drawings (Illustrated)...	3s. 9d.	Postage 9d.	extra
Bound in buff linen .. ..	7s. 6d.	.. ..	.. ..
Objects of Art (Text) .. ..	A revised edition is in preparation (April, 1924).		
European Arms and Armour (Illustrated) Part I .. ..	1s. 6d.	Postage 5d.	extra
Bound in buff linen .. ..	3s. 0d.	.. 6d.	..
European Arms and Armour (Illustrated) Part II .. ..	2s. 6d.	.. 6d.	..
Bound in buff linen .. ..	5s. 0d.	.. 6d.	..
Part III .. ..	In preparation (April, 1924).		
Oriental Arms and Armour .. ..	6d.	.. 3d.	..

PHOTOGRAPHS, POSTCARDS AND  
COLOURED PRINTS

Official Photographs of a large number of the Pictures and Drawings, and of the Miniatures, Objects of Art, Arms and Armour have been prepared. The negatives are the property of the Trustees, and prints can be obtained at Hertford House. They are on sale at the Catalogue Stall at prices ranging from 1s. to 2s. They can also be sent by post on application to the Keeper. Photographs of pictures or objects of art not yet reproduced may be obtained to order, price 5s. each. A fee of 5s. is also charged for permission to reproduce a photograph. Order Forms and a list of objects already photographed can be sent on application.

POSTCARDS 2d., or in packets of seven 1s. Twelve cards in colour of the Sèvres Porcelain 3s.

COLOURED REPRODUCTIONS—A limited number of the pictures has been reproduced in chromo-collotype. The prints are 10 in. by 8 in. on a mount 17 $\frac{3}{4}$  in. by 14 $\frac{1}{2}$  in. Price 2s. 6d. Portfolios 3s. 6d.

## THE WALLACE COLLECTION

The Collection was formed in the main\* by Richard, fourth Marquess of Hertford (1800–1870) but largely increased by his son, Sir Richard Wallace (1818–1890). It was bequeathed to the nation by Lady Wallace (who died in 1897), and opened to the public in 1900. Busts of those three, with other family portraits, are in the Founders' Room, and also a bust of Sir John Murray Scott, Sir Richard's Secretary and the advisor of his widow.

The Collection takes its peculiar character among our Galleries and Museums from the tastes and opportunities of Lord Hertford, who lived in Paris, and was a devotee of the arts of France in the eighteenth century. That century, early and late, is richly represented in its painting and miniatures, sculpture, furniture, porcelain, and objects of art generally. But the body of French art extends back as far as the thirteenth century, and forward, in painting, to the third quarter of the nineteenth.

The French section, however, if it gives a peculiar stamp to Hertford House, is only one of four. The second is a rich gallery of Italian and Spanish, Flemish, Dutch and English paintings, including many masterpieces. Beside these is a 'museum' section, chiefly acquired by Sir Richard Wallace, and embracing mediaeval objects and ivories, illuminations, Italian terra-cottas and bronzes, medals and plaquettes; much maiolica from Gubbio, Urbino, and other centres, with specimens of Spanish and Turkish faience: stoneware, rock-crystal and glass, boxwood carvings, jewellery, gold and silversmiths' work, wax reliefs and much else. Finally, there is the chief collection in this country of Arms and Armour (between two and three thousand pieces) also mainly acquired by Sir Richard Wallace, and becoming every day more precious, as private collections are dispersed and absorbed in foreign museums.

The Paintings and the Armouries are the subject of separate and amply illustrated catalogues. It is now possible, owing to progress made in photographing the Collection, to give some idea of the wealth and variety of the remainder. To combine so many reproductions with the text of the Objects of Art Catalogue would have meant too bulky a volume. To the text, republished in a revised and amplified form, the present volume will serve as a companion; but also, it is hoped, by itself meet the needs of those who are making a first study of the Collection and wish to carry away a reminder of the leading works. Some sections, like the miniatures, maiolica, Sèvres and snuff-boxes, are too large to be fully represented in a general catalogue, and the medals and plaquettes have been omitted, since they exist in other museums. So far as preference has been given, it is to the French arts. French ivories, Limoges figures and painted enamels, sculpture, large, small and applied, are largely represented, with a modicum of miniatures, Sèvres, snuff-boxes, and so forth; and the furniture very fully, with names of makers, in most cases for the first time attached. In future issues an addition will be made to the illustrations now supplied.

D. S. MACCOLL

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\* A few pictures have been traced to the first and second Marquesses, and a considerable number to the third, along with some objects of art. An extended account of the Founders and history of the Collection is given in the Introduction to the Catalogue of Pictures and Drawings.

## EXPLANATIONS

1. ORDER—The catalogue is arranged in the order of the Galleries, the number of the gallery being given at the head of the page.

2. SIZE—The single measurement given with each object as a clue to its scale is that of its *height as it appears on the page*, except when its length or horizontal measurement is expressly referred to.

3. NATIONALITY—When the nationality of a work of art is not stated 'French' is to be understood. Thus '(XVIII Century)' means '(French, XVIII Century).'

4. INDEX—An Index will be found at the end, in which scattered objects are grouped under headings, and names of artists and other persons included; the numbers are those of the pages on which the objects appear.

5. KEY TO PREVIOUS NUMBERING—The re-arrangement of the Collection has involved some confusion for those who possess the older catalogues. Preceding the Index, a Key list is given of the numbers in the 1920 catalogue which are affected by those attached to illustrations here.



1 CHARLES I. By Louis François ROUBILIAC (1695-1762) executed in 1759 2 ft. 6



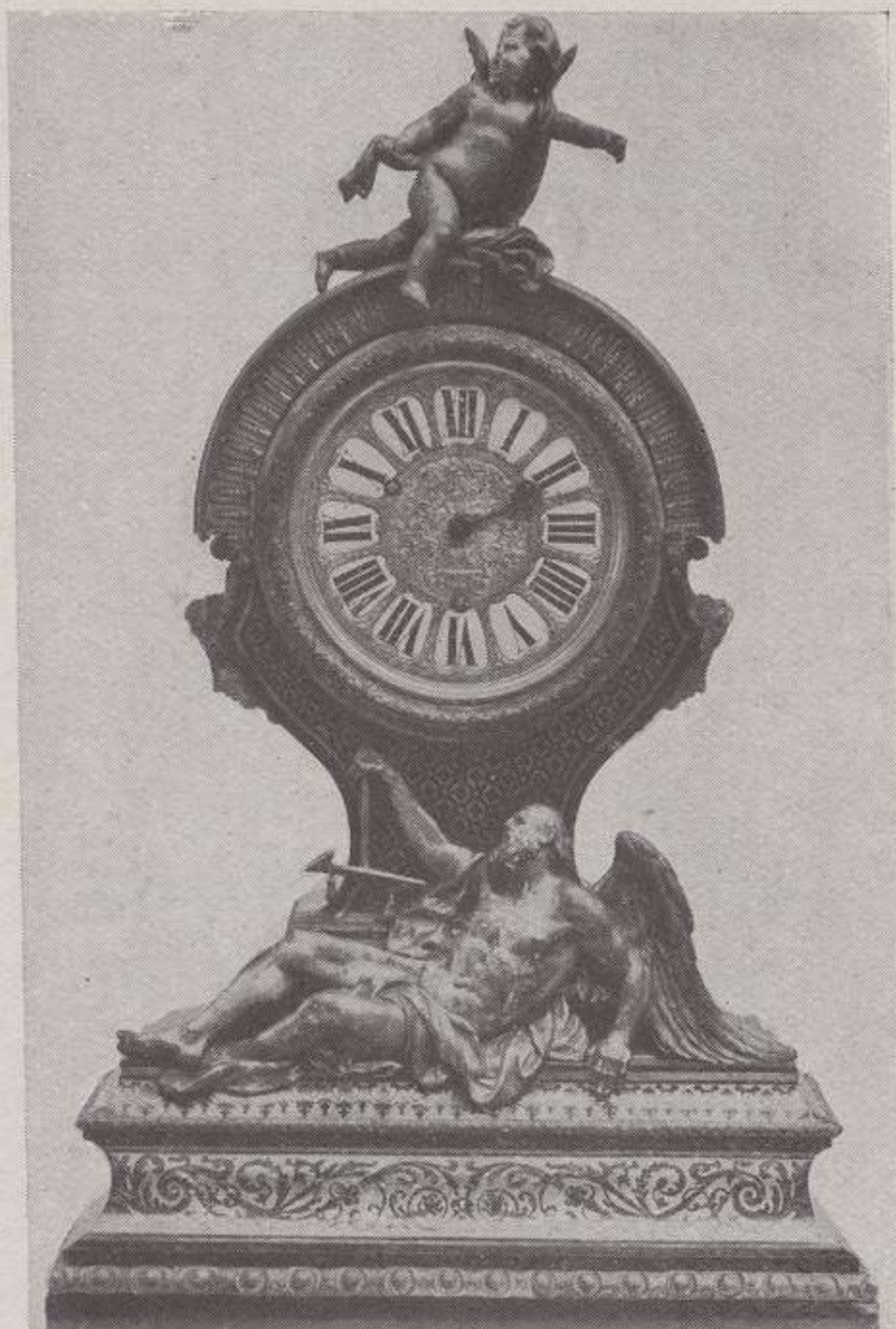
2 QUEEN CAROLINE. By Johannes Michiel RYSBRACK (1693-1770) (Flemish) 2 ft. 10



7 LOUIS II DE BOURBON, '*le grand Condé*' (1621-86). Posthumous bust by Jérôme DERBAIS (1695) 32 in.



8 HENRI DE LA TOUR D'AUVERGNE, Vicomte de Turenne, Maréchal de France (1611-1675). Posthumous bust by Jérôme DERBAIS (1695) 32 in.



4 CLOCK, probably by André Charles BOULLE (1642-1732): *Love and Time*. The works are signed C. Martinot, aux Galleries du Louvre, 1726 36 in.



14 CUPBOARD (one of two), ebony with tortoiseshell and pewter, gilt bronze mounts and reliefs, stamped I. DUBOIS (c. 1693, d. 1763): the stamp of Jacques was used by his son René (1739-99) 57 in.



5 AN APOTHEOSIS : bronze group. School of Coysevox (compare No. 4) 26 in.



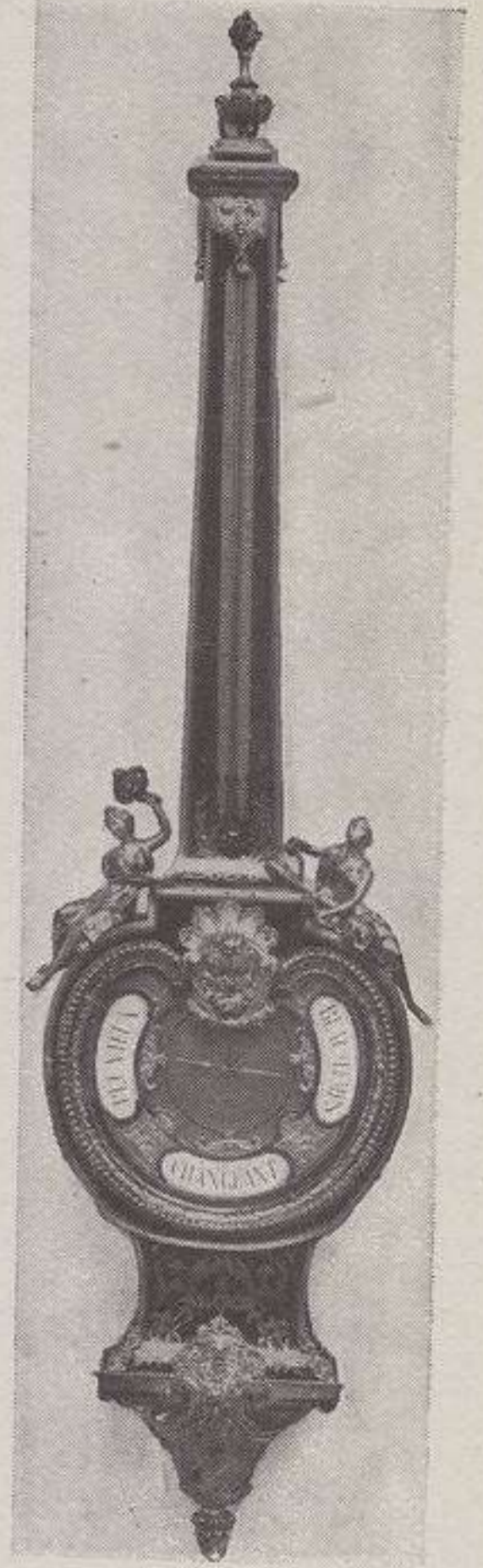
A  
4 PRIZE given by the French Academy in 1714 for a poem commemorating the accomplishment of the vow of Louis XIII: bronze figures by Philippe BERTRAND (c.1664-1724) 18½ in.





12 CLOCK and CABINET : purple wood with gilt bronze mounts and group of *Diane Chasseresse* ;  
 by Charles CRESSENT (about 1740) : the clock-works are signed *Hervé à Paris* 8 ft. 3½

## GALLERY I



- 7 BAROMETER-THERMOMETER : beef wood, with gilt bronze mounts (after 1752) 42 in.  
 26 CHAIR of wood carved and gilt by Georges JACOB (1739-1814) 40 in.  
 11 BAROMETER-THERMOMETER of Louis XIV style. Enamel by VALAT; bronzes by PIRET 46 in.



- 31 One of two SOFAS, en suite with No. 26 (above) and five other chairs, all covered with Beauvais tapestry after J. B. OUDRY [now in Gallery XVIII] 49 in.



33 MEDAL-CABINET in the manner of A. C. Boulle  
16½ in.



37 CHANDELIER of gilt bronze, signed CAFFIERI À PARIS | TW, and stamped with royal inventory mark : by Jacques CAFFIERI (1678-1755) 5 ft.



- 49 SHUTTERS of a triptych in translucent enamel over gold. Inside, Pierre II, Duc de Bourbon and Sire de Beaujeu (1439-1503) and his wife, Anne de France, with their patron saints. Outside, Charlemagne and St. Louis. Compare the *Triptyche de Moulins* (1498) 2 in.
- 50 BRONZE RELIEF: Louis XII of France (1462-1515) 9½ in.
- 64 LIMOGES ENAMEL: Louis XIII of France (1610-1643). By JEAN LIMOUSIN 3½ in.
- 59 LIMOGES ENAMEL: Henri d'Albret, King of Navarre. By LÉONARD LIMOUSIN in 1556 3½ in.



55 LIMOGES ENAMEL: Marguerite de France, daughter of Francis I and wife of Emmanuel Philibert, Duke of Savoy, as Minerva. By JEAN DE COURT in 1555 8 in.



58 PAINTED TERRA-COTTA BUST of Henry III of France 'and Poland' (1574-89). In 1574 or later 6¼ in.



80 WHISTLE in carved wood, with cipher of Diane de Poitiers, mistress of Henri II

6¼ in.

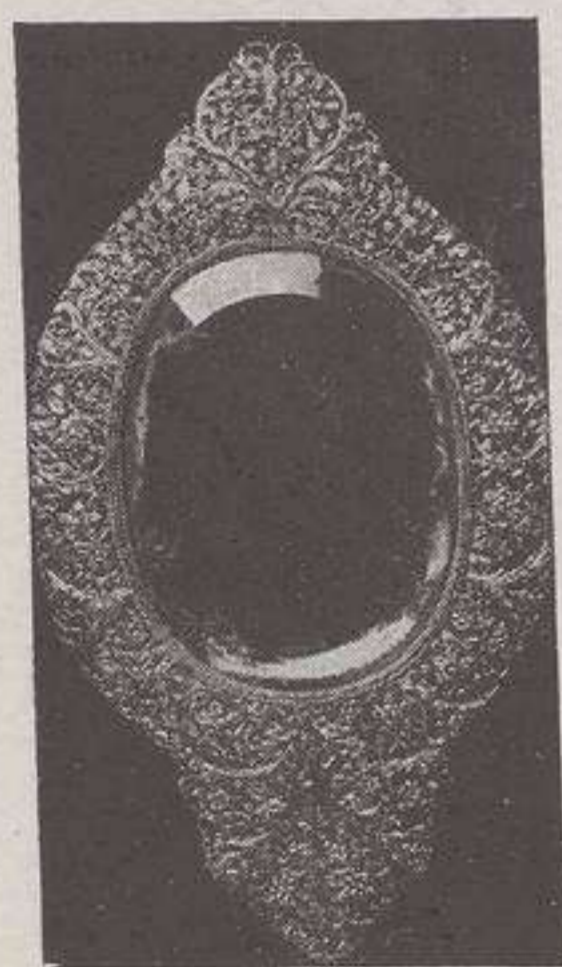


38 ARMCHAIR in carved and gilt wood, with initials MT. Period of Louis XVI

3 ft 6

82 TATTING-SHUTTLE (*Navette*) of steel, partly gilt. The L's have been associated with Madame Louise, aunt of Louis XVI

5⅞ in.



85 HAND MIRROR in silver; formerly the property of Marie-Antoinette (Italian, XVII Century)

11½ in.

88 CASKET in '*cuir bouilli*' with figures of heroes: Joshua, David, Judas Maccabeus, Charlemagne, etc. Formerly French Crown property (later XV Century)

9½ in.



83 BÉNITIER of silver-gilt; formerly the property of Marie-Antoinette (early Louis XV)

9⅞ in.



4 TERRA-COTTA model for a monument to Descartes. By Robert Guillaume DARDEL (1749-1821),  
exhibited in 1782 18 in.



14 CUPID AND PSYCHE. By Claude Augustin CAYOT (1667-1722)  
dated 1706

33 in.



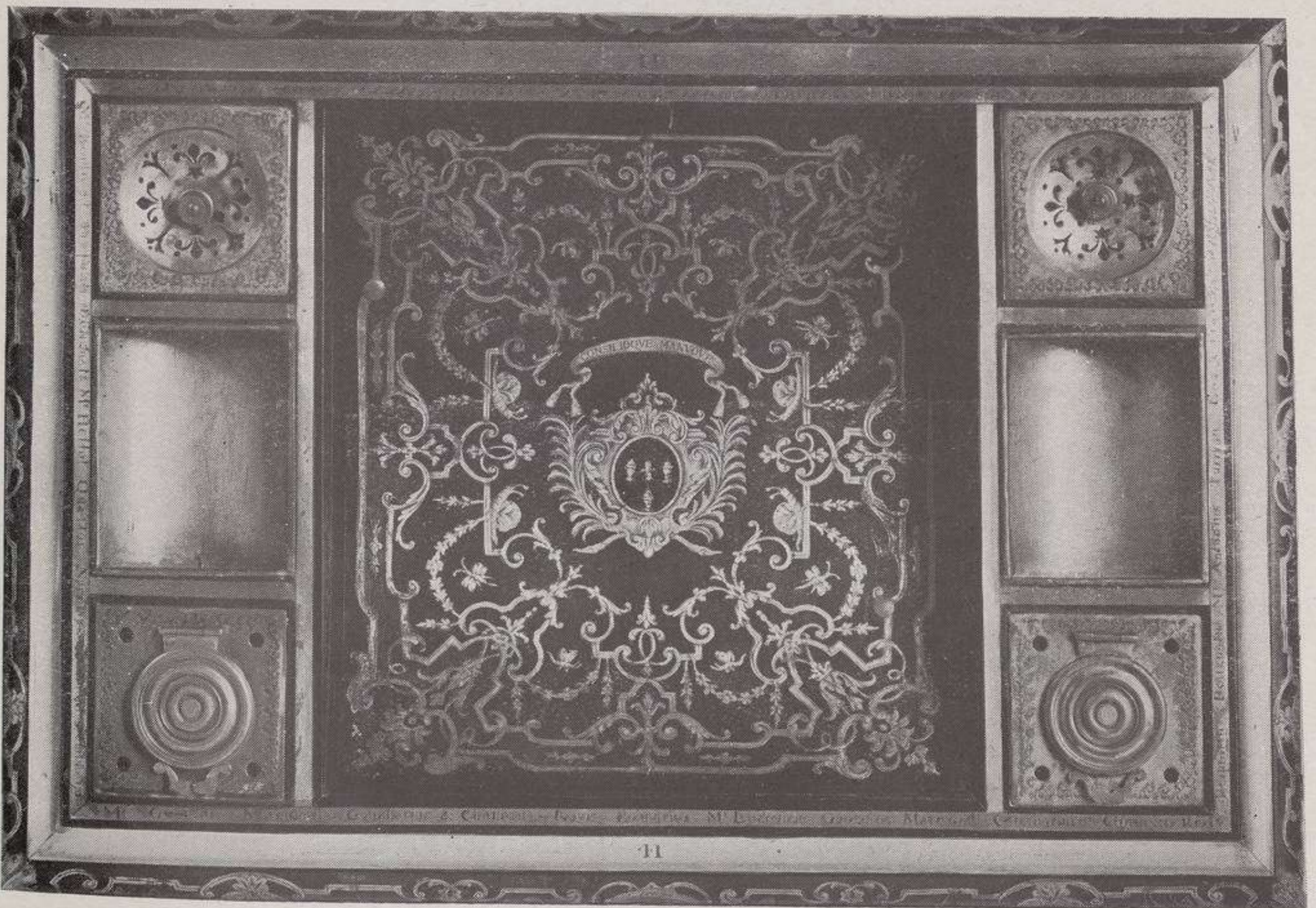
16 CONSOLE TABLE of gilt wood, with inlaid marble top (Italian, early XVIII Century)

42½ in.





7 CORNER-PIECE of 'Bouille' work, with a modification of the *Religion et Sagesse* design employed by A. J. Oppenordt on twelve medal-cabinets for Louis XIV (Louis XVI) 39 in.



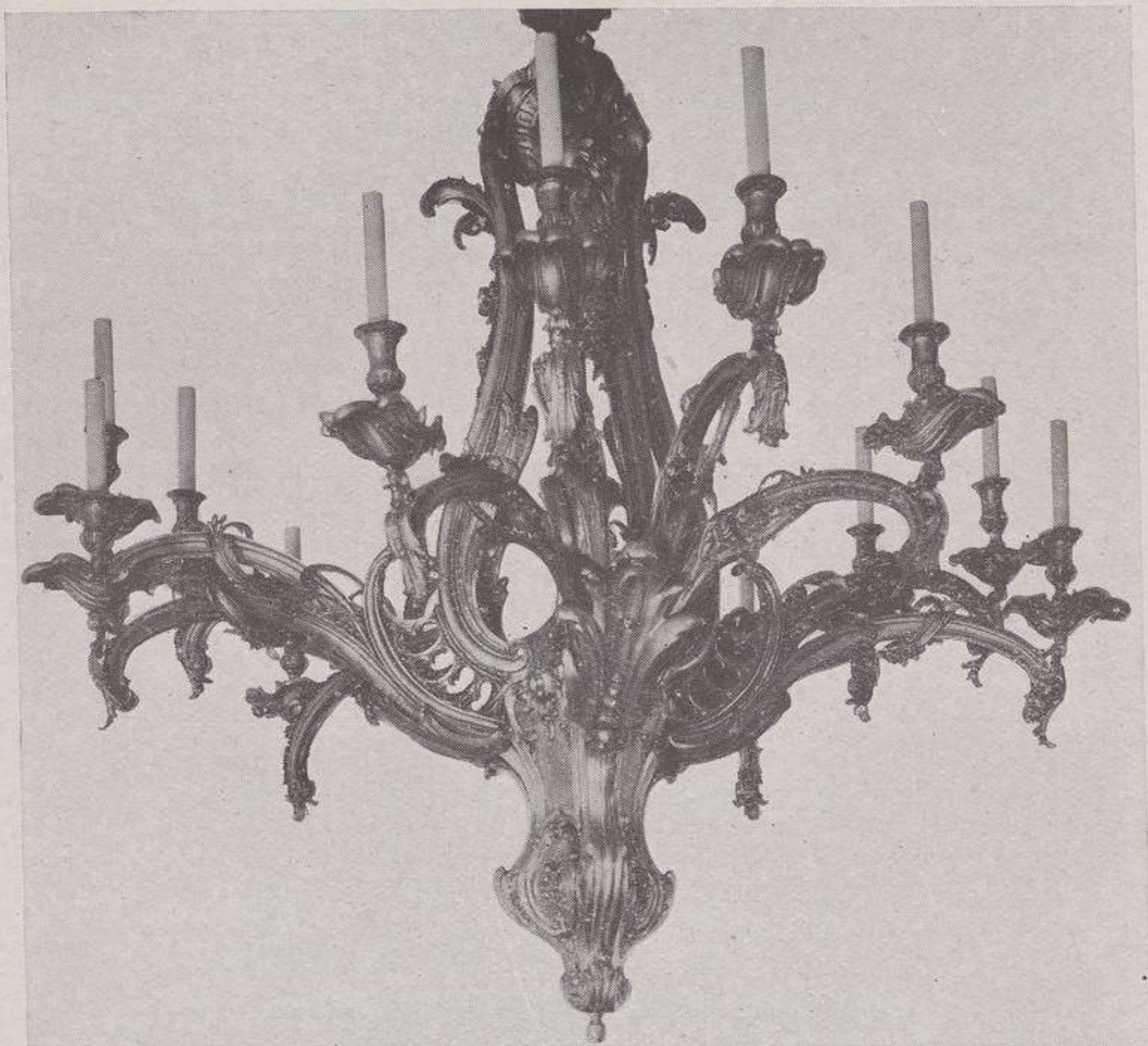
41 TOP OF INKSTAND dated 1710, and originally the property of the College of Surgeons in Paris, whose arms it bears, with the names of distinguished members round the rim: gilt bronze covered with marquetrie of brass on tortoiseshell, probably by André Charles BOULLE himself (1642-1732) 15¼ in.



26 CLOCK of 'Boulle' work with gilt bronze mounts : *Diane Chasseresse*,  
with hinds : the works by THURET (Régence) 48 in.



12 CUPBOARD (one of two) of 'Boulle' work by Adam WEISWEILER, master 1778, d. 1809 :  
tortoiseshell and pewter on brass, mounts of gilt bronze with relief of *Bacchus*, and black and gold  
marble top (Louis XVI) 42½ in.



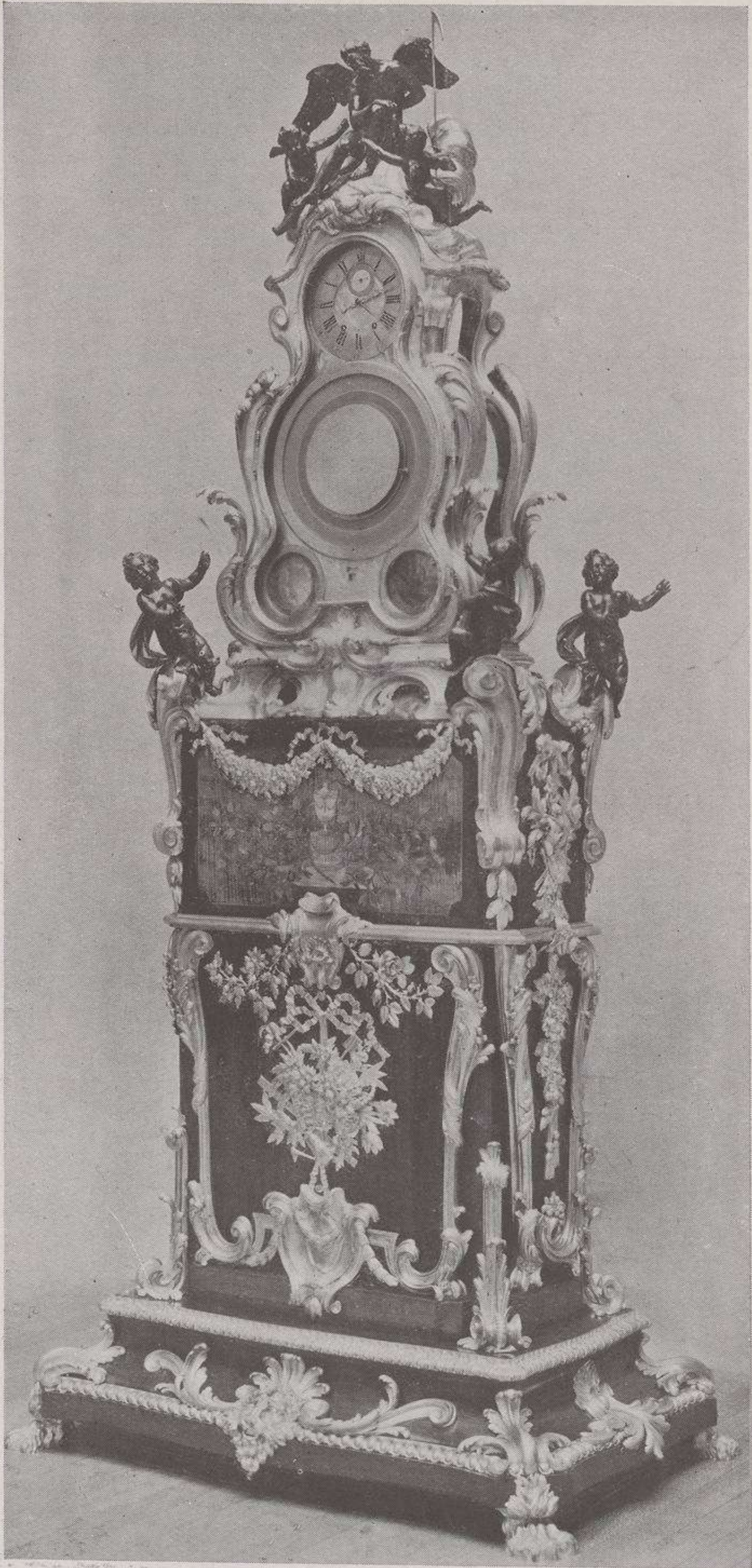
47 CHANDELIER of gilt bronze by Jacques CAFFIERI (1678-1755): signed and dated 1751 6 ft.



24 MALACHITE VASE with gilt bronze mounts, of a design used by Wedgwood and attributed to Flaxman, but probably by Clodion (Louis XVI) 15½ in.

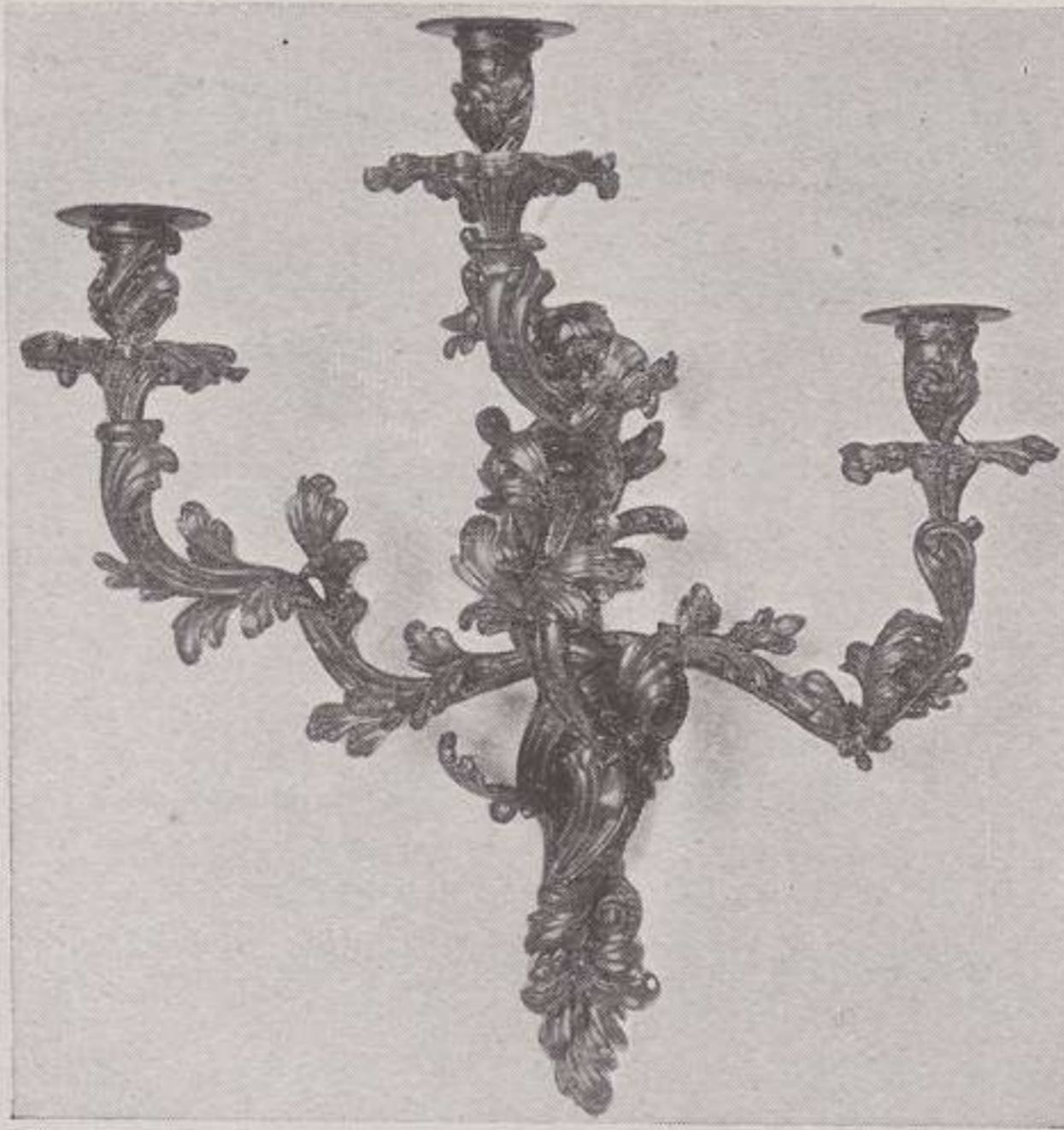


13 VASE of Dresden Porcelain with *roccaille* mounts (early Louis XV) 32 in.



17 UPRIGHT CLOCK (about 1770) of purple, hare and other woods with gilt bronze mounts in manner of Duplessis, and dark bronze figures of *Time Disarmed*, etc. The elaborate works were invented by Alexandre FORTIER and executed by STOLLEWERCK

9 ft. 8



Gallery I, 13 CANDELABRUM (one of two) bronze, partly gilt (Louis XVI)

1 WALL LIGHT of gilt bronze, in the manner of Juste Auréle MEISSONIER (early Louis XV)

22 CANDELABRUM (one of two) bronze, partly gilt (Louis XVI)

42 in.

32 in.

52 in.

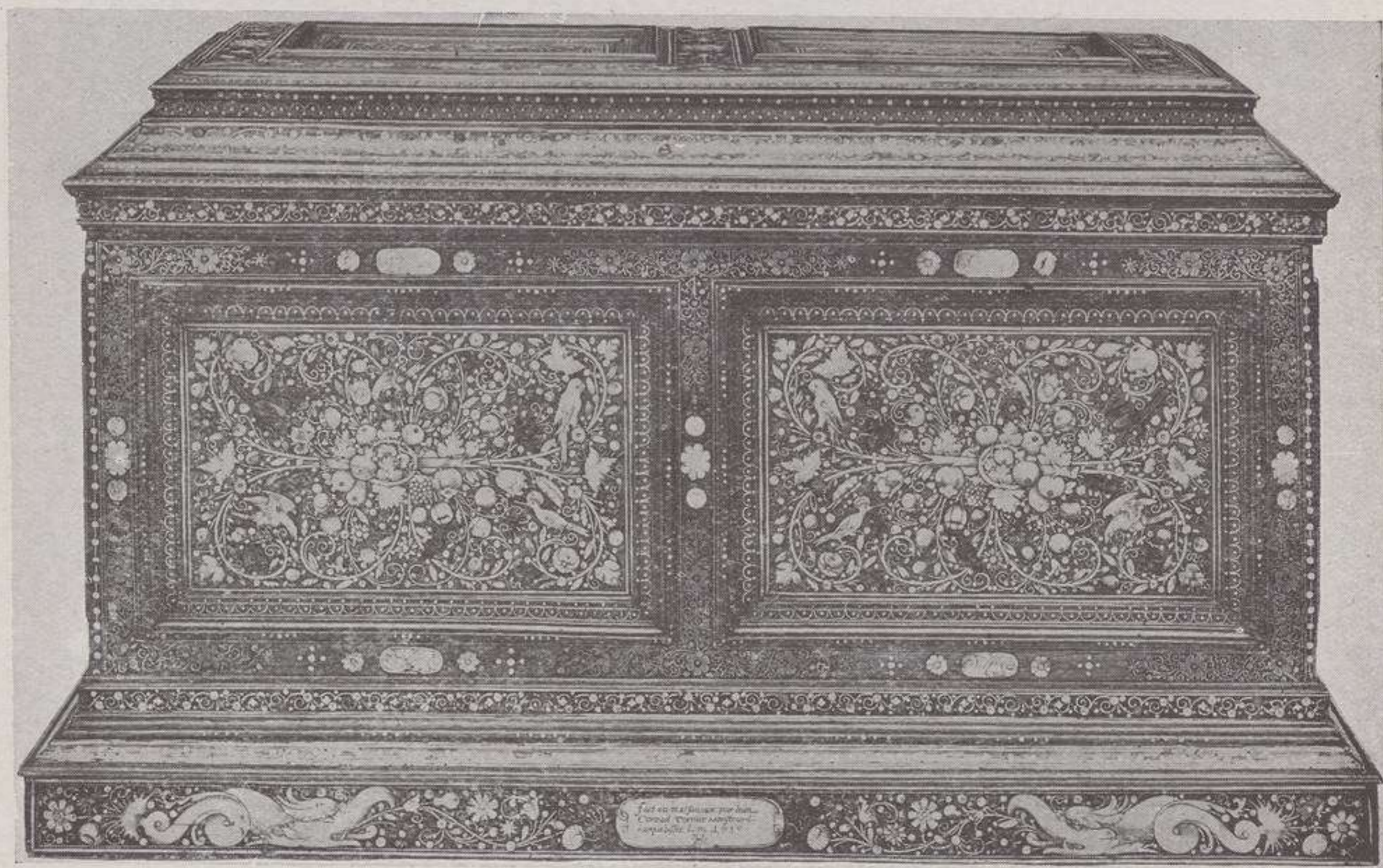


27, 28 SCREENS of gilt wood (Louis XVI) framing tapestries after Teniers

4 ft.



3 CABINET (lower part) in walnut veneer, with alabaster and marble inlay  
(German, XVII Century) 36 in.



2 CASKET in walnut veneer, with inlay of stag's horn, mother-of-pearl, etc. Made in Massevaux, near  
Belfort, by Jean Conrad TORNIER. 'mounter of arquebuses,' in 1630 14½ in.



21 (in Case L) ST. JOHN THE BAPTIST ; terra-cotta, in the manner of Benedetto da Maiano (Florentine, late XV Century) 27 in.



15 (in Case L) GIOVANNI DEI MEDICI (1498-1526), the Condottiere, known as *Giovanni delle Bande Nere* (terra-cotta; Florentine, early XVI Century) 24 in.





12 CHILD'S BUST as Jesus ; pendant to a John the Baptist said to have been brought from Italy by Sir Richard Grenville : terra cotta (Florentine, XV Century)

15 in.



573 (in Case L) HEAD OF THE BAPTIST, resembling a drawing by Andrea Solario : terra-cotta (North Italian, early XVI Century)

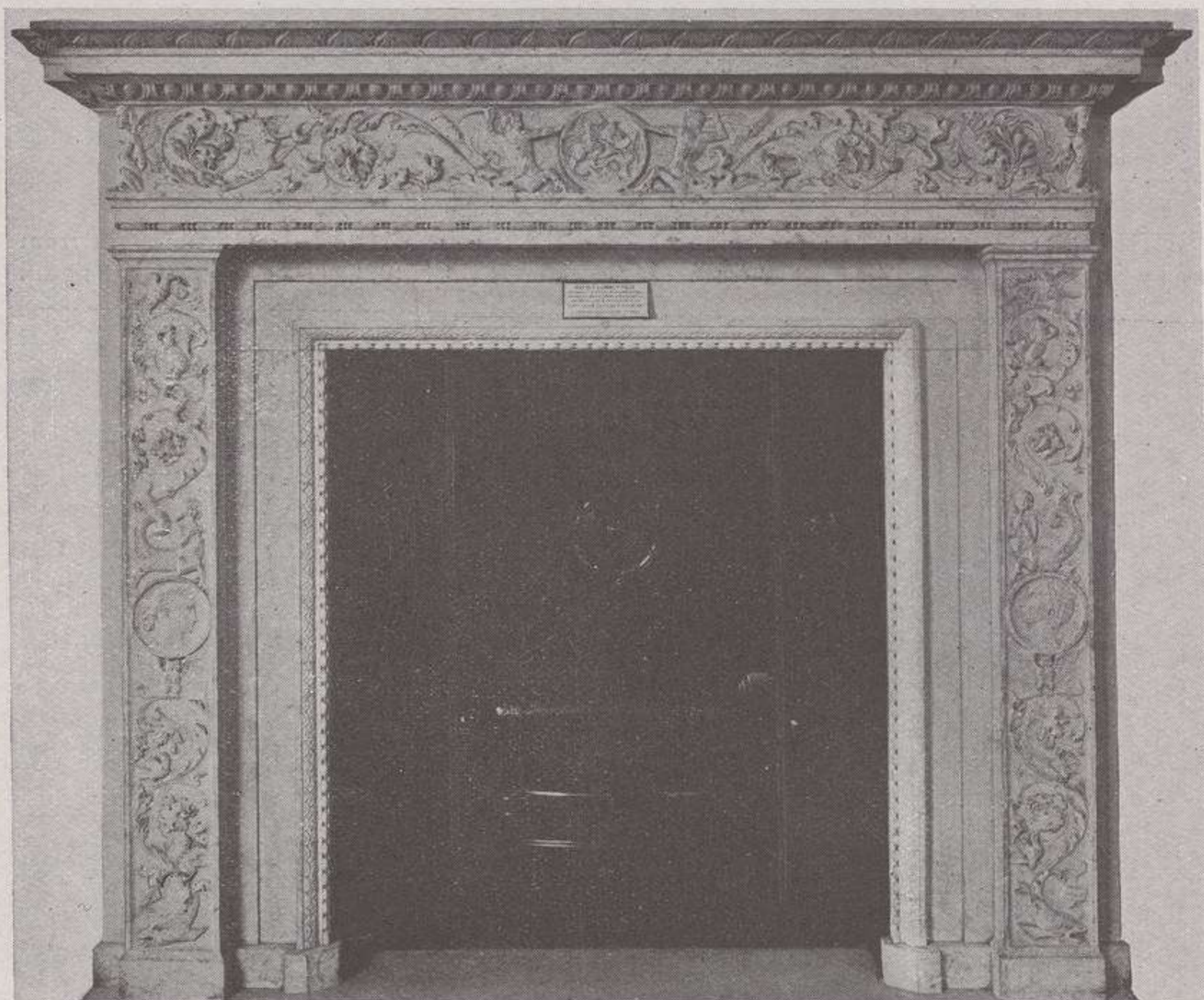
8½ in.



18 GIRL'S HEAD. Probably by TULLIO LOMBARDO (Venetian, XV-XVI Century)

7½ in.  
8 in.

20 Head of LAUGHING BOY (Florentine, late XV Century)



22 CHIMNEY-PIECE in Istrian marble (North Italian, late XV Century)

5 ft. 10½ in.



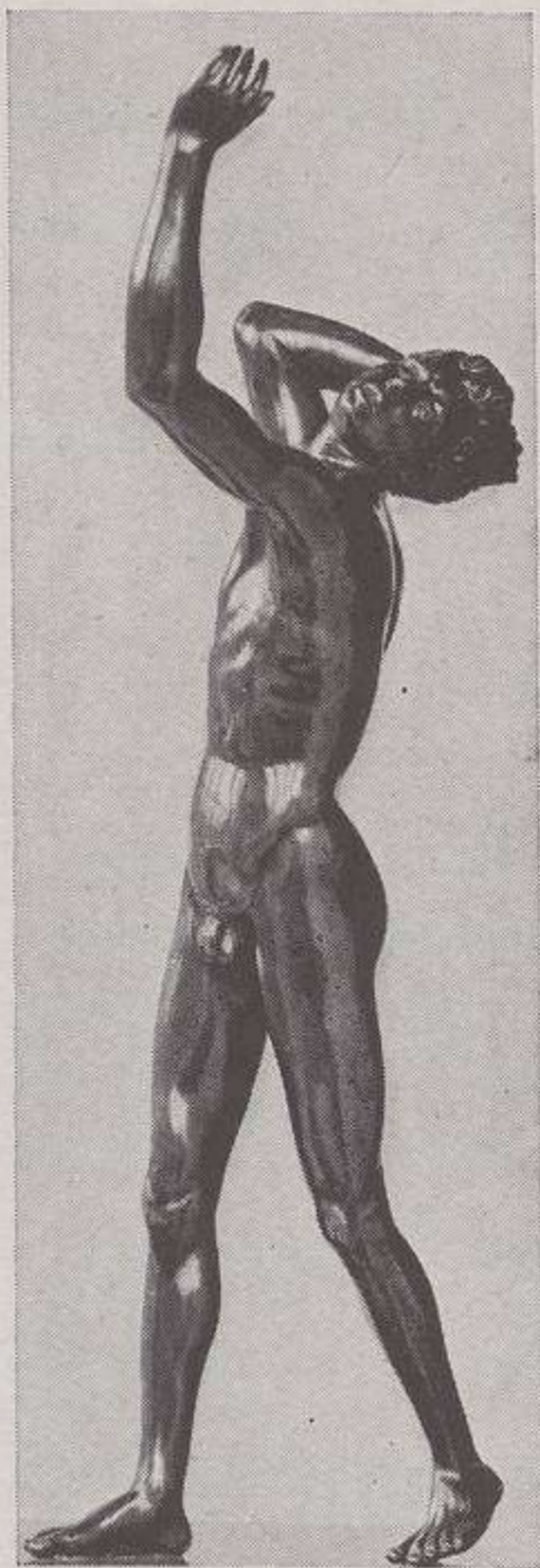
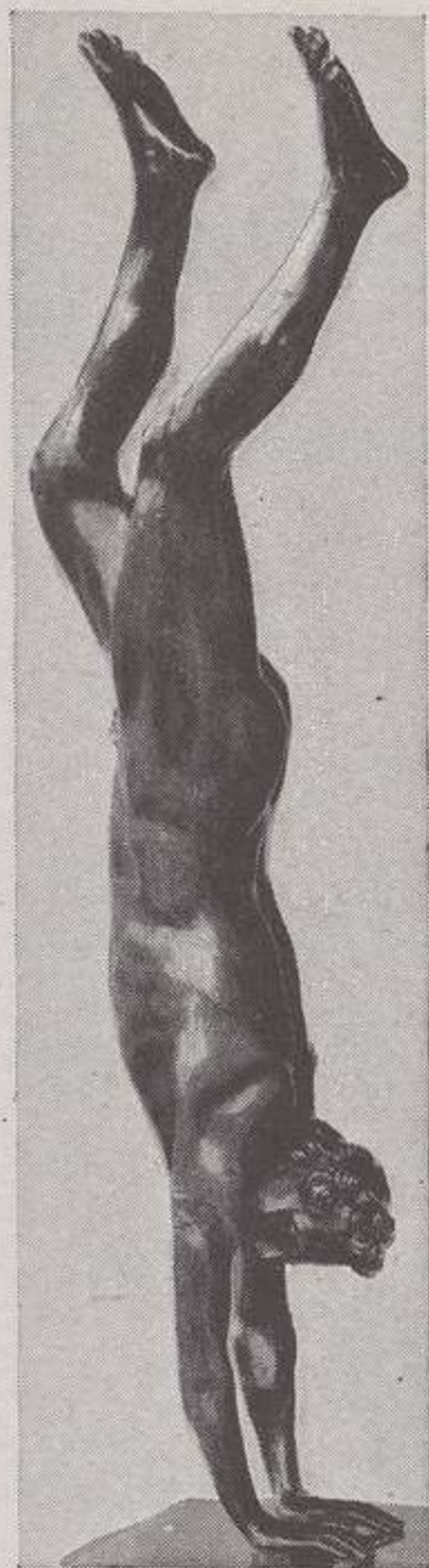
34 VIRGIN AND CHILD by ANDREA DELLA ROBBIA (1435-1525)  
(Florentine School) 17½ in.



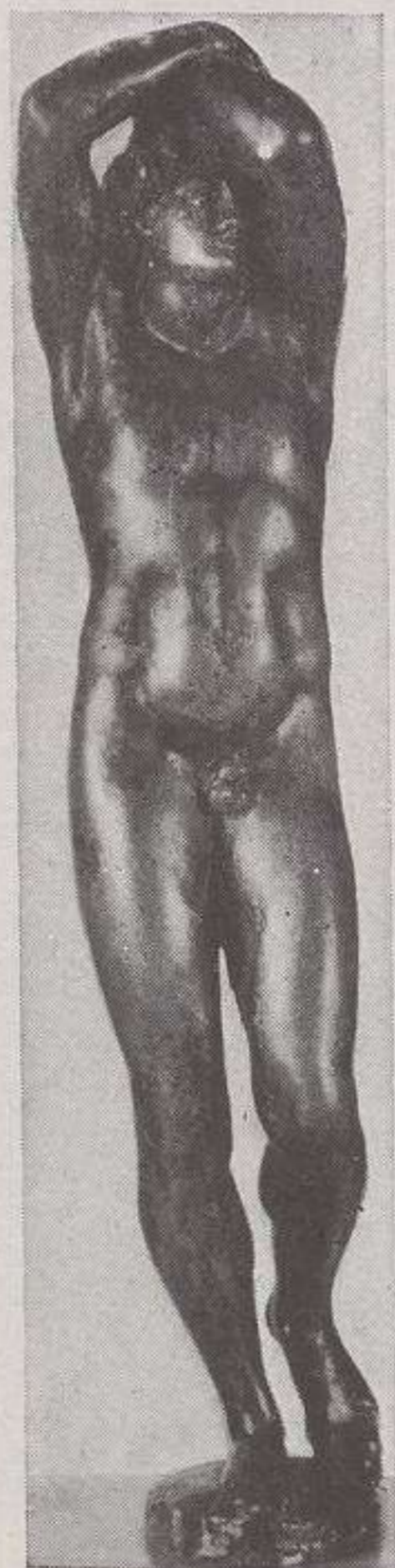
35 The Emperor GALBA: one of a series by Bernard PALISSY  
(c. 1510-89) 26 in.



585 (Case O) BRONZE by GIOVANNI DA CREMONA (Italian, early XVI Century) 8 in.



586 (Case O) BRONZE: an Acrobat, ascribed to DOMENICO POGGINI, 1520-90, (Florentine) 11½ in.  
 587 (Case O) BRONZE: a Wounded Youth, by FRANCESCO DA SANT' AGATA of Padua (early XVI Century) 12¾ in.



588 BRONZE: a *Diadumenos* (Italian, XVI Century)  
 589 (Case O) BRONZE: the Toilette of Venus (Italian, XVI Century)

8¾ in.

7½ in.



590 (Case O) BRONZE INKSTAND by Andrea Briosco of Padua, called RICCIO  
(1470-1532) 5 in.



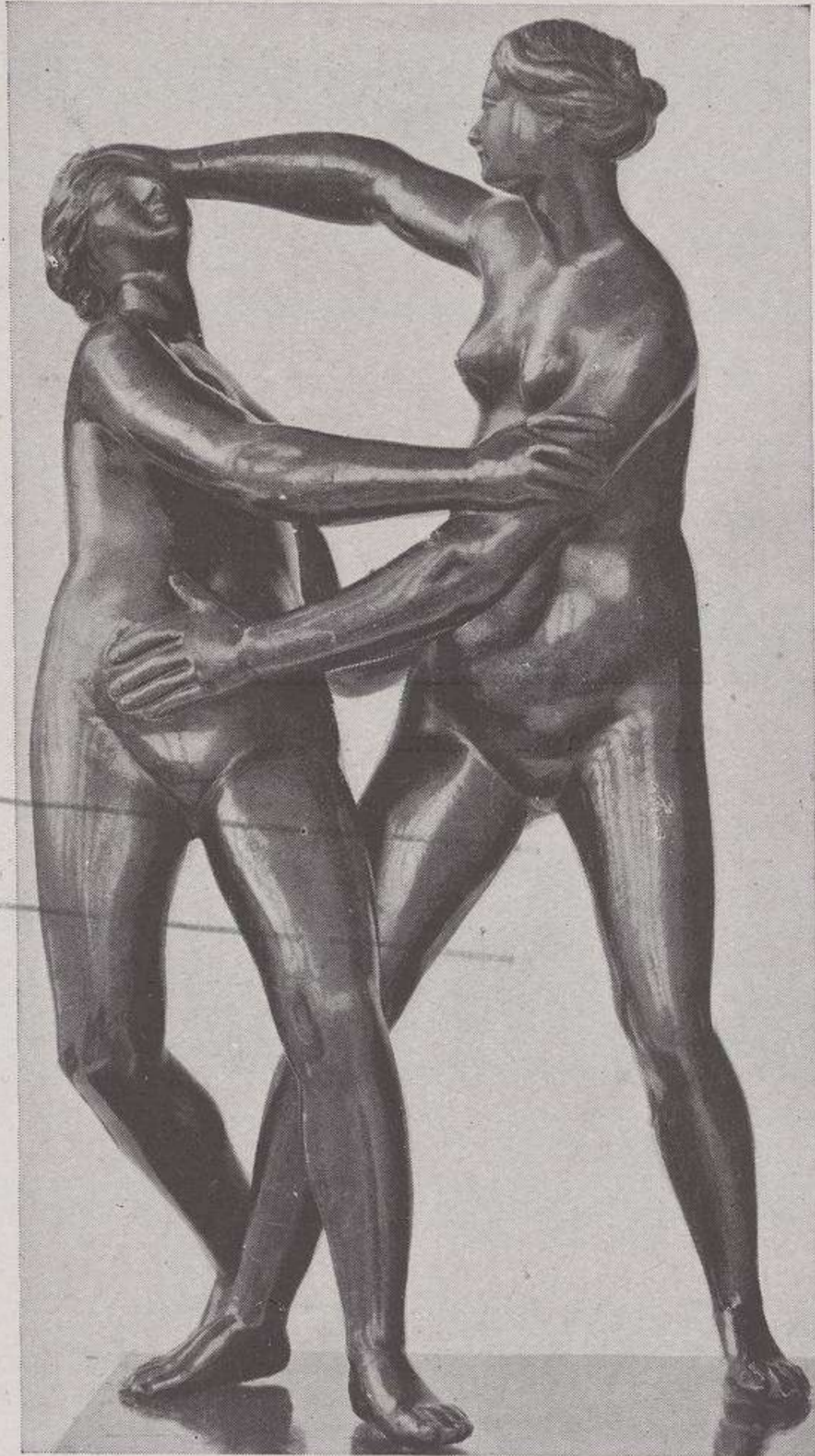
591 (Case O) BRONZE HANDLE of a Vase, with arms of Antici of Recanati (Italian  
early XVI Century) 3 $\frac{3}{4}$  in.



592 (Case O) BRONZE INKSTAND, in the manner of Riccio or Caradosso (North Italian, end of XV Century)  $2\frac{3}{4}$  in.



593 (Case O) BRONZE MORTAR, ascribed to PETER FLOETNER, c.1485-1546 (German)  $4\frac{5}{8}$  in.



594 (Case O) BRONZE WRESTLERS : ascribed to a Flemish Sculptor working in Italy (early XVII Century) 9 in.



595 (Case O) BRONZE : Cupid asleep (Italian, XVII Century)

Length, 4 $\frac{3}{4}$  in.

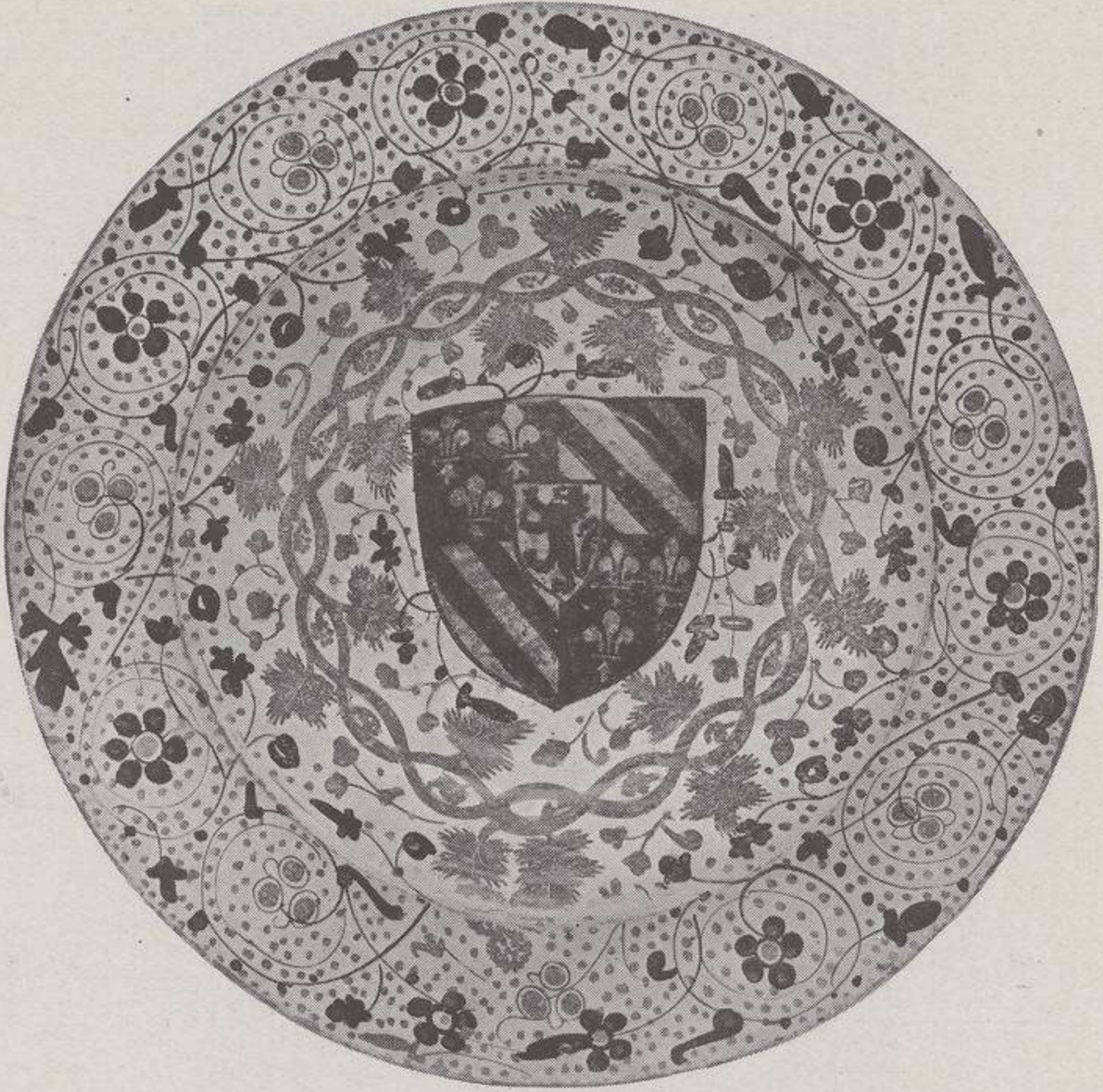




25 THE RESURRECTION: alabaster (English XV Century) 17½ in.



24 FREDERICK II, KING OF DENMARK: alabaster, dated 1591 (German School) 16½ in.



69 (Case A) DISH of lustrated Hispano-Moresque Ware, with the arms of the Duke of Burgundy before 1430 (Valencia) 15 in.



92 (Case B) DISH of *Sgraffiato* (incised) Ware, with two youths in a pine wood (Lombardy, late XV Century) 17 in.



128 (Case C) DISH of ? Siena Maiolica, with coat of arms of a bishop, and mark of Casa Betini on the back (early XVI Century) 14 in.



127 (Case C) DISK of Maiolica, bearing date 1521. The legend is *Mentem sanctam spontaneam honorem Deo patrie liberationem*: a charm against fire and lightning 13  $\frac{3}{4}$  in.



47 (Case A) DISH of lustrated Gubbio Maiolica, signed *Maestro Giorgio da ugubio al di 6 d'aprile 1525*: a Bath of Women compounded from engravings after Raphael and by I.B. 17½ in.



141 (Case D) PLATE of Urbino Maiolica: the Martyrdom of St. Apollonia, patron of the dentists (early XVI Century) 9½ in.



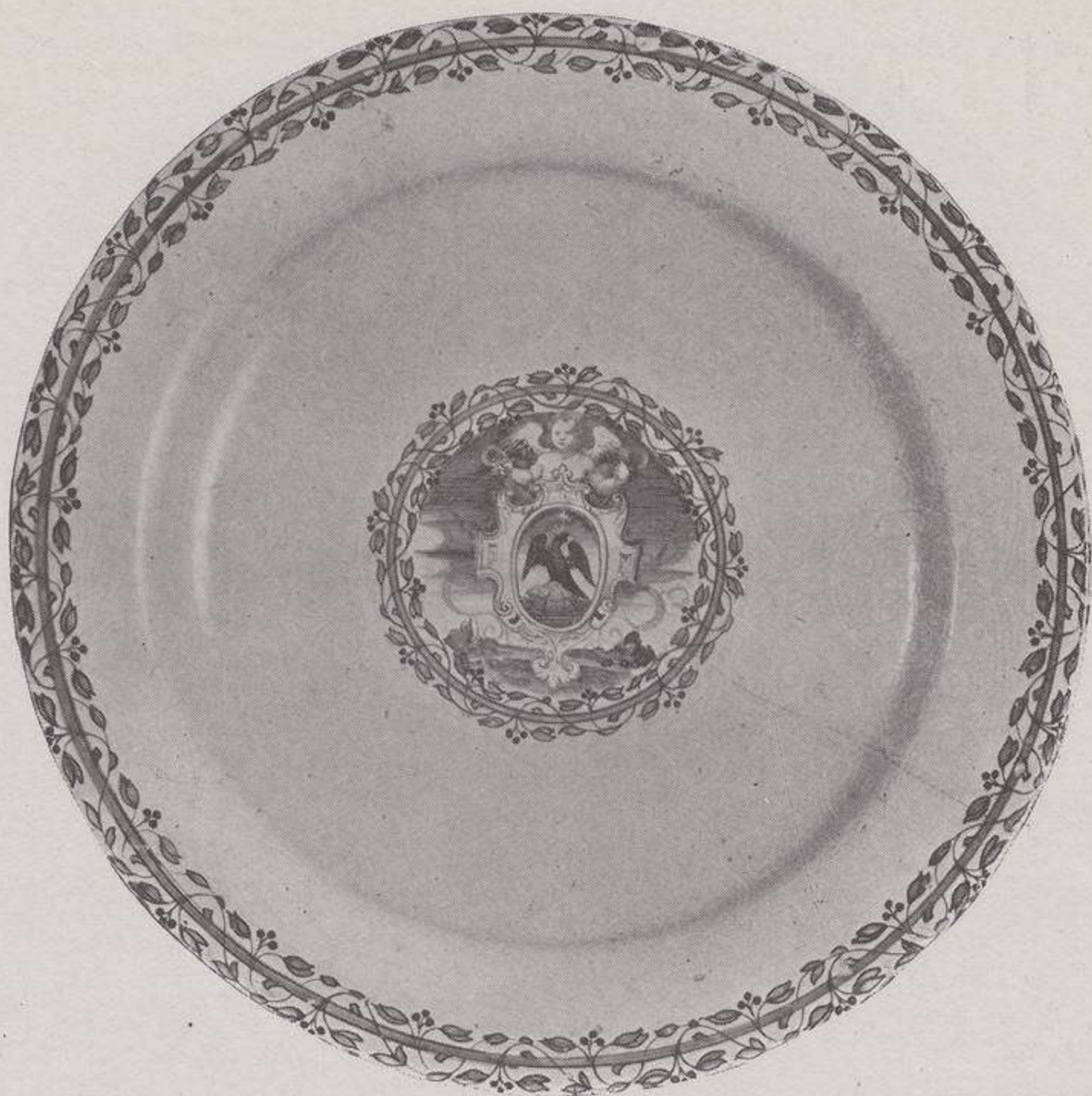
193 (Case E) PLATE of Pesaro or Urbino Maiolica : Adam and Eve in Paradise (early XVI Century) 9¼ in.



55 (Case A) DISH of lusted Gubbio Maiolica with heraldic device, by MAESTRO GIORGIO, 1520  
11 in.



114 (Case C) PLATE of Caffaggiolo Maiolica (early XVI Century)  
9¼ in.



190 (Case E) DISH OF ? FAENZA MAIOLICA : white upon white with  
an armorial shield (Italian, XVI Century) 17 $\frac{7}{8}$  in.



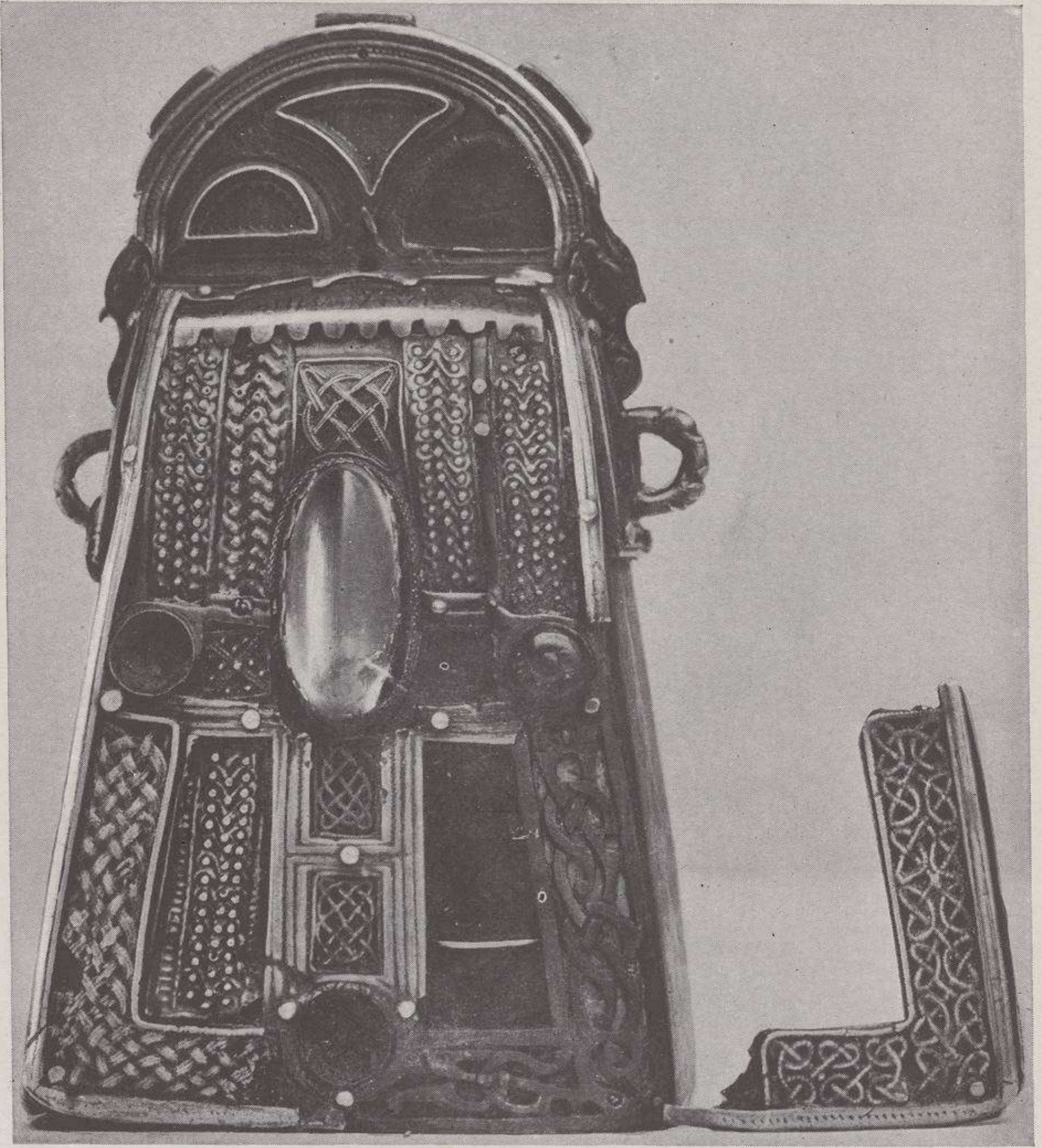
186 (Case E) DISH OF ? DERUTA MAIOLICA : white on grey-green,  
with an armorial shield (Italian XVI Century) 16 $\frac{1}{8}$  in.



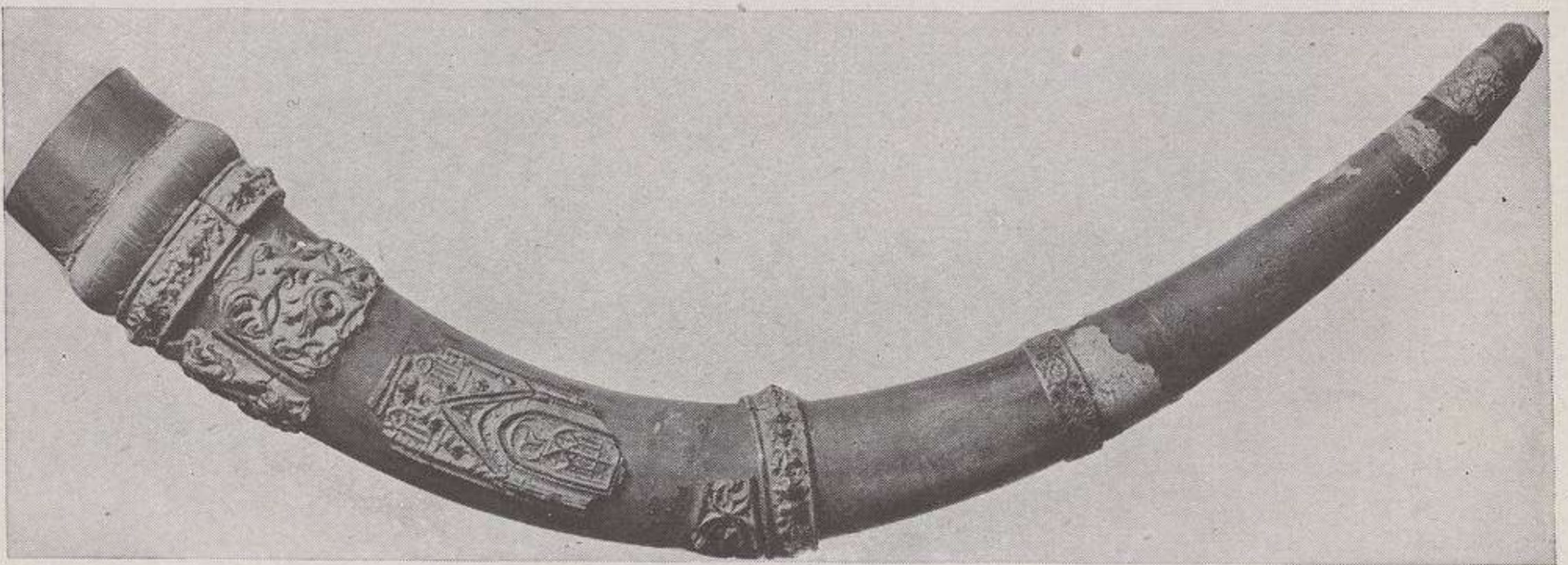
198 (Case E) DISH OF (?) VENETIAN MAIOLICA: greyish white ground (Italian, late XVII Century) 12½ in.



188 (Case E) DISH OF TURKISH WARE (earlier XVI Century) 18¾ in.



498 (Case J) THE BELL OF ST. MURA, from the Abbey of Fahan, County Donegal : bronze of the VII Century, with additions of gold, silver and precious stones of later periods 6 $\frac{1}{4}$  in.

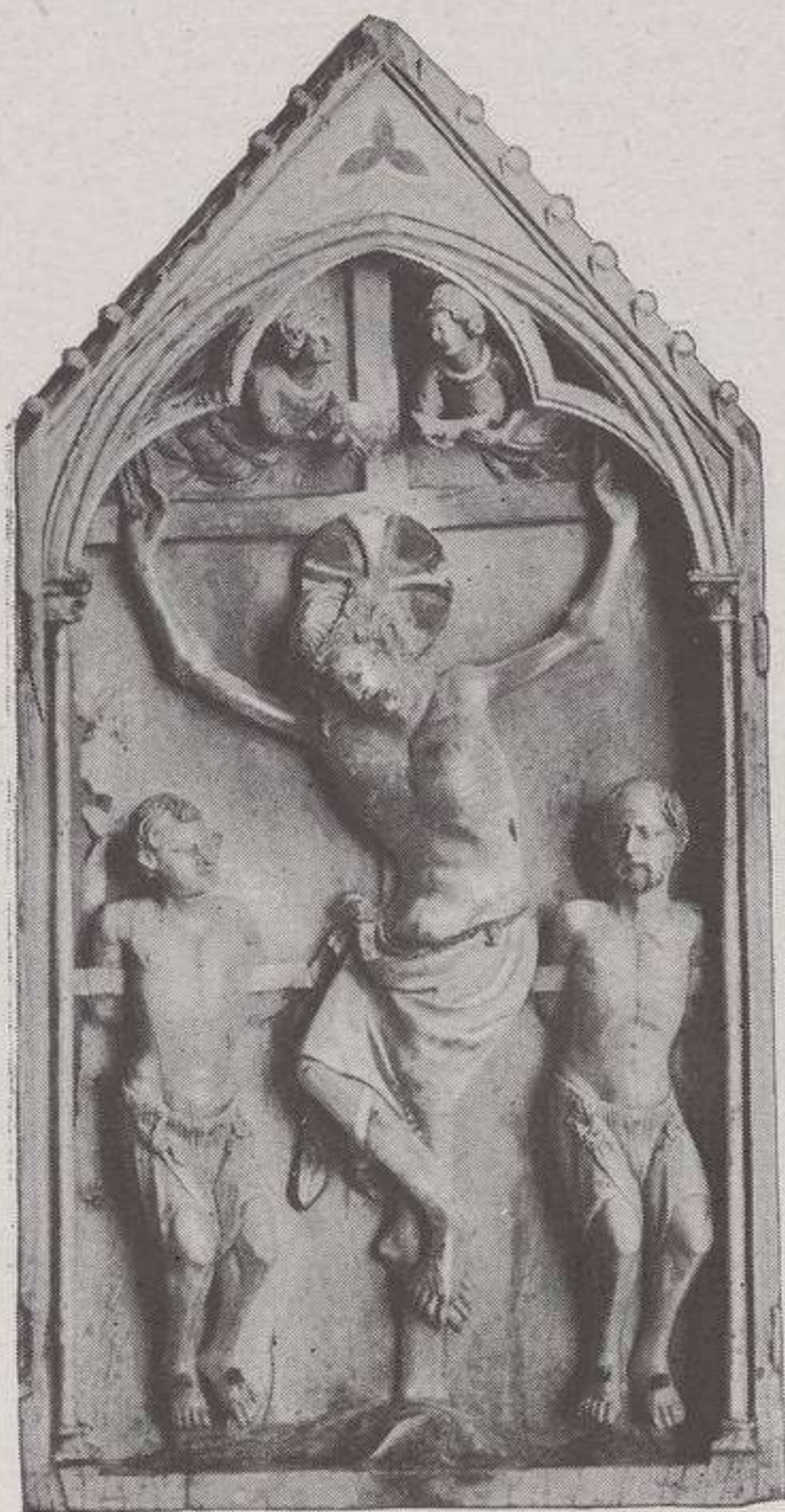


499 (Case J) 'HORN OF ST. HUBERT,' with stucco and metal work of XIV, XV and XVI Centuries (probably German) Length 19 $\frac{1}{2}$  in.





275 (Case N) VIRGIN AND CHILD in Ivory: in the base, relics of saints (XIV Century) 12 $\frac{1}{4}$  in.



441 (Case G) CRUCIFIXION: leaf of an Ivory Diptych (XIV Century) 10 $\frac{1}{2}$  in.



437 (Case G) THE PASSION: Ivory Diptych (XIV Century)

12½ in.



308 (Case G) DESCENT FROM THE CROSS and DEATH OF THE VIRGIN: Ivory Diptych, painted and gilt (c. 1400) 2½ in.



431 (Case G) THE PASSION: Ivory Diptych, partly painted and gilt (Southern French, XIV Century) 8¾ in.



436 (Case G) ST. GEORGE AND THE DRAGON : Ivory (South German, late XV Century) 6 $\frac{7}{8}$  in.



509 (Case J) PEWTER PLATE signed A and dated 1576 : *The Head of St. John the Baptist brought to Herod* : after Hans Sebald Beham (Swiss) 11 $\frac{3}{8}$  in.



578 (Case M) BOXWOOD TABERNACLE carved with biblical subjects: also to the left, St. Nicolas with kneeling donor, and to right, a patron saint with kneeling donatrix (Flemish, about 1500) 17 $\frac{7}{8}$  in.

416, 417, 418, 419 (Case G) BOXWOOD MEDALLIONS of Otto Heinrich von der Pfalz (d. 1599), Freundsberg, the Infante Ferdinand of Spain (Emperor Ferdinand I, 1503-64) and Raymond Fugger, 1489-1536, or Ludwig X of Landshut (German, XVI Century) 2 in.



574 (Case K) CASKET of leather over wood, painted and gilt; marked with initials A M and fleur-de-lys  
 (early XV Century) 9 <sup>5</sup>/<sub>8</sub> in.



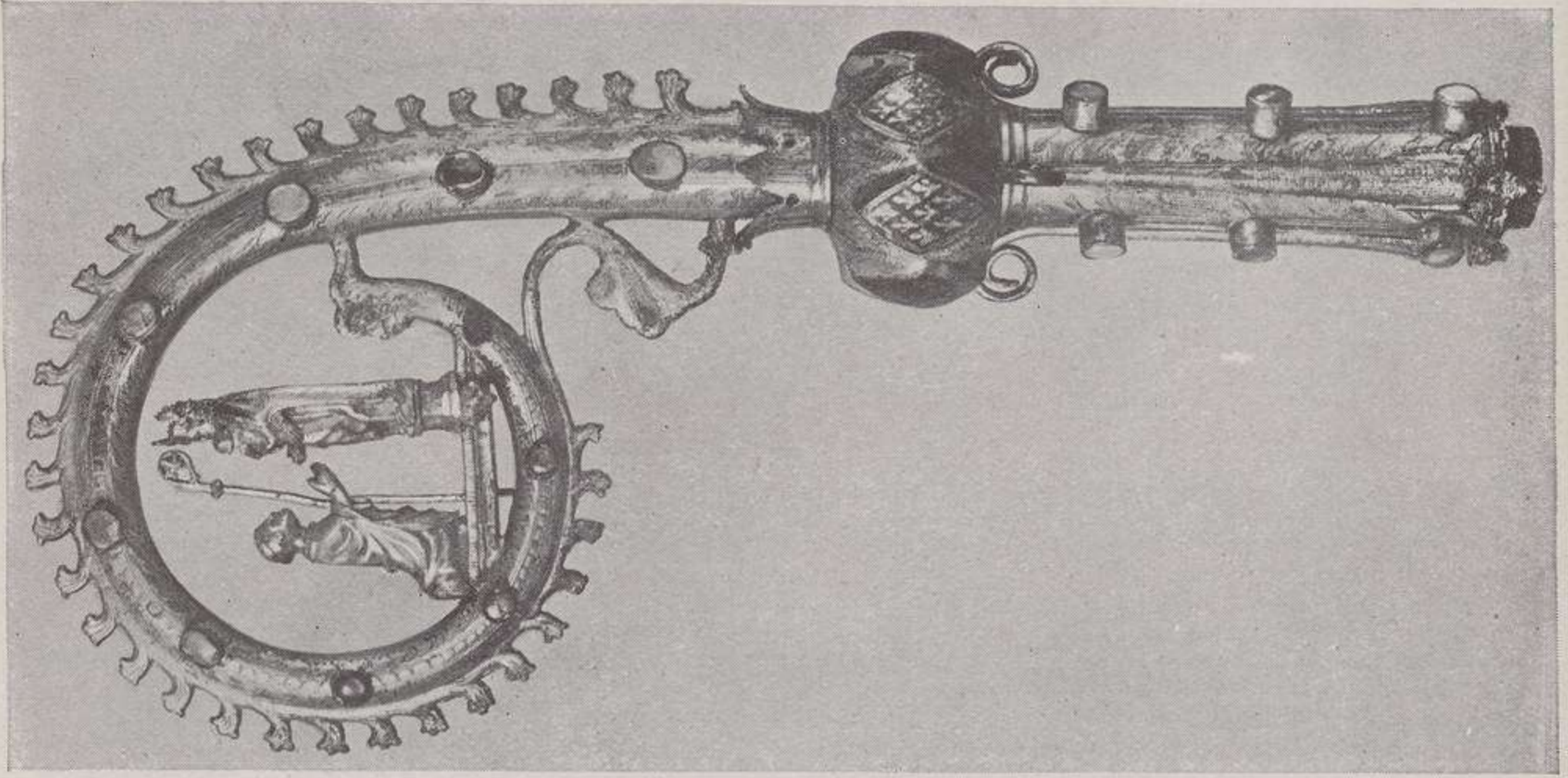
Gallery I 569 (Case B) CASKET of fish-skin, mounted in steel: on the lock and key are the Royal Arms of  
 France (XVII Century) 5 in.



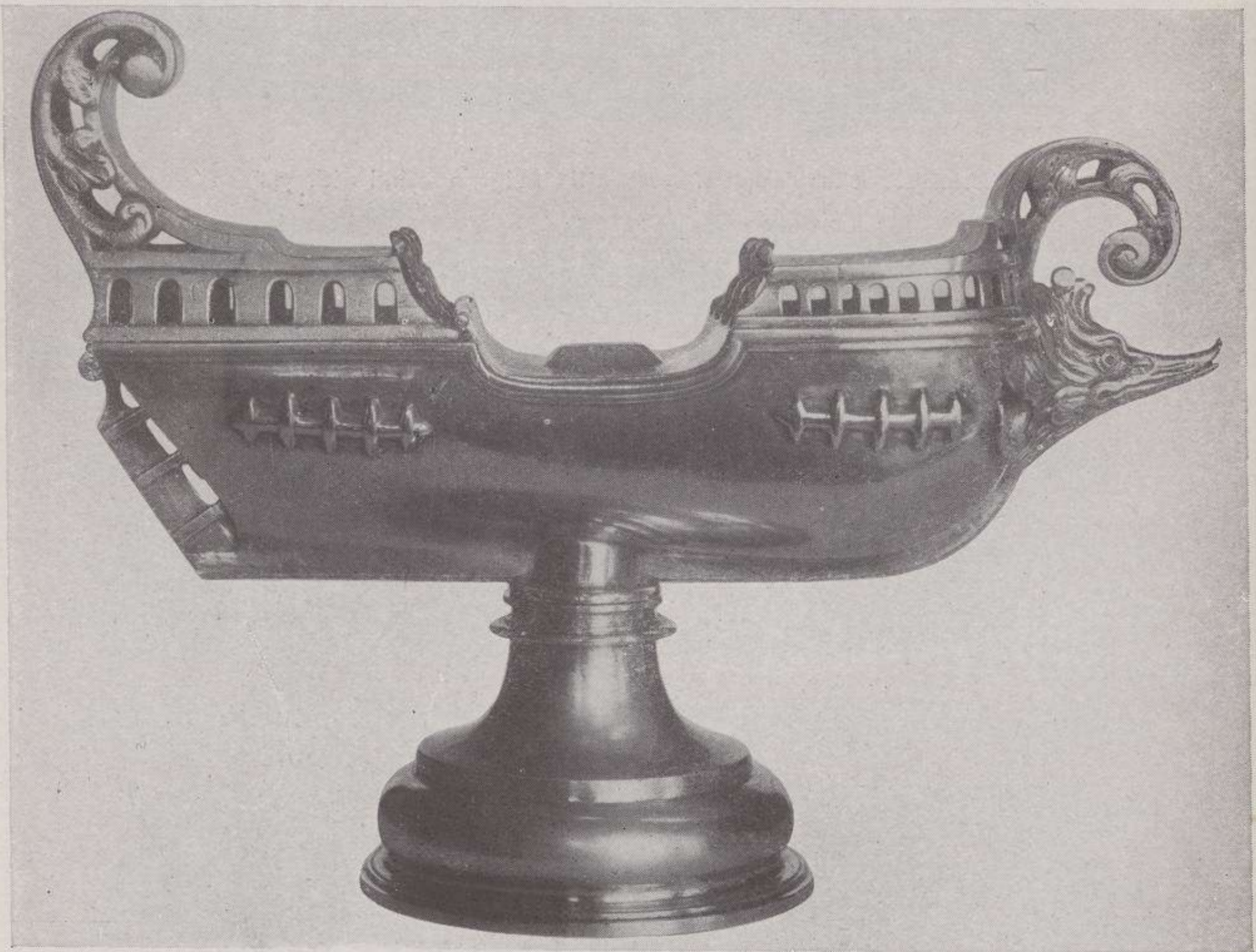
575 (Case M) CASKET, with plaques of steel inlaid and damascened with gold, and others in relief (XVI-XVII Century) 5 $\frac{3}{8}$  in.



563 (Case M) CASKET, with plaques of iron, chiselled in relief with the miracles of the Quails and Manna, and other subjects (nationality doubtful, XVI Century) 6 $\frac{1}{2}$  in.

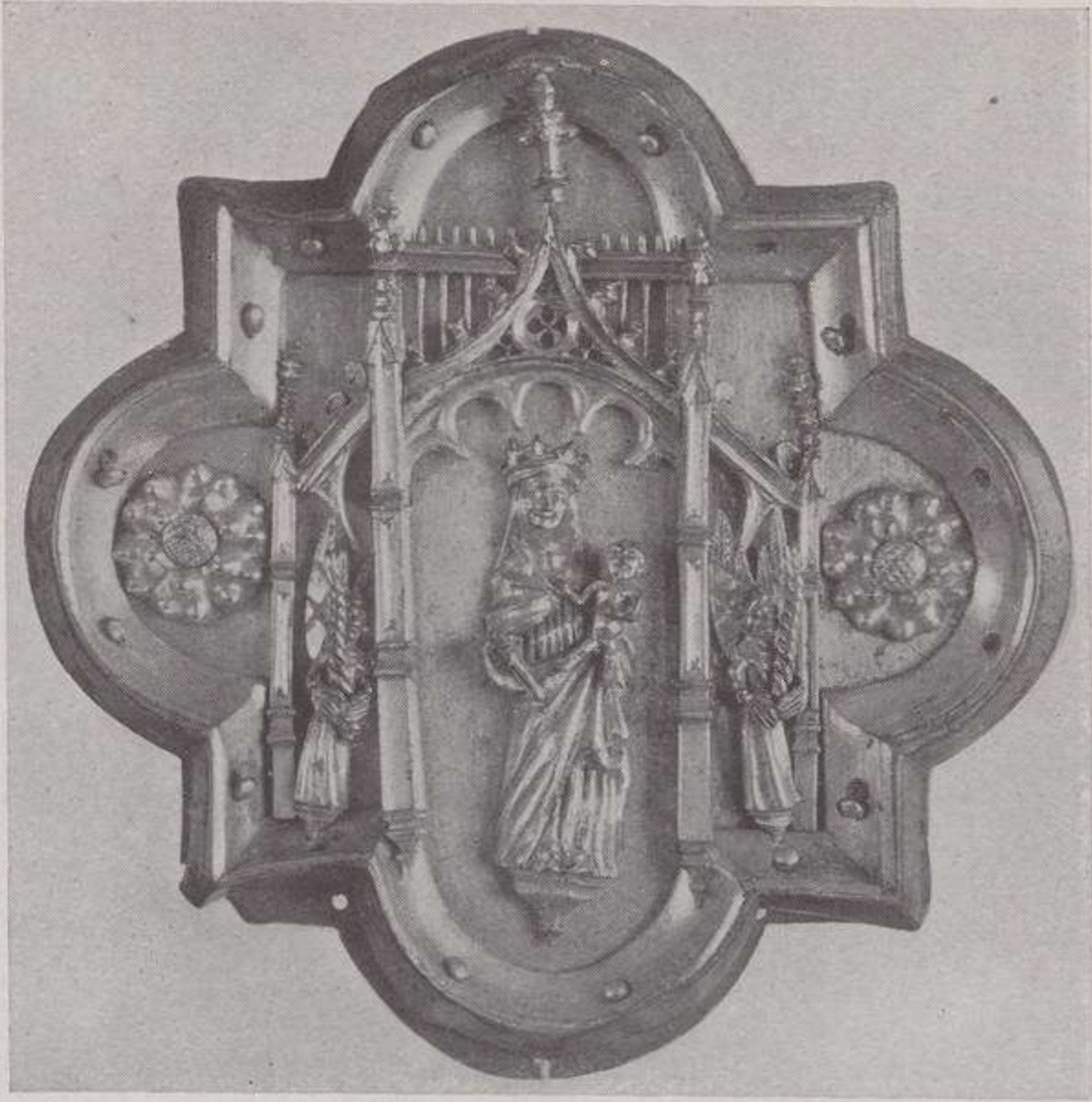


283 (Case N) HEAD OF BISHOP'S CROZIER IN COPPER GILT set with cabochon stones and plaques of *fleur-de-lisé champlevé* enamel (Limoges, XIV Century) Height 13 $\frac{3}{8}$  in.



581 (Case M) INCENSE BOAT OF SILVER GILT in form of a classic ship (Italian or Spanish, XVII Century) 6 $\frac{1}{4}$  in.

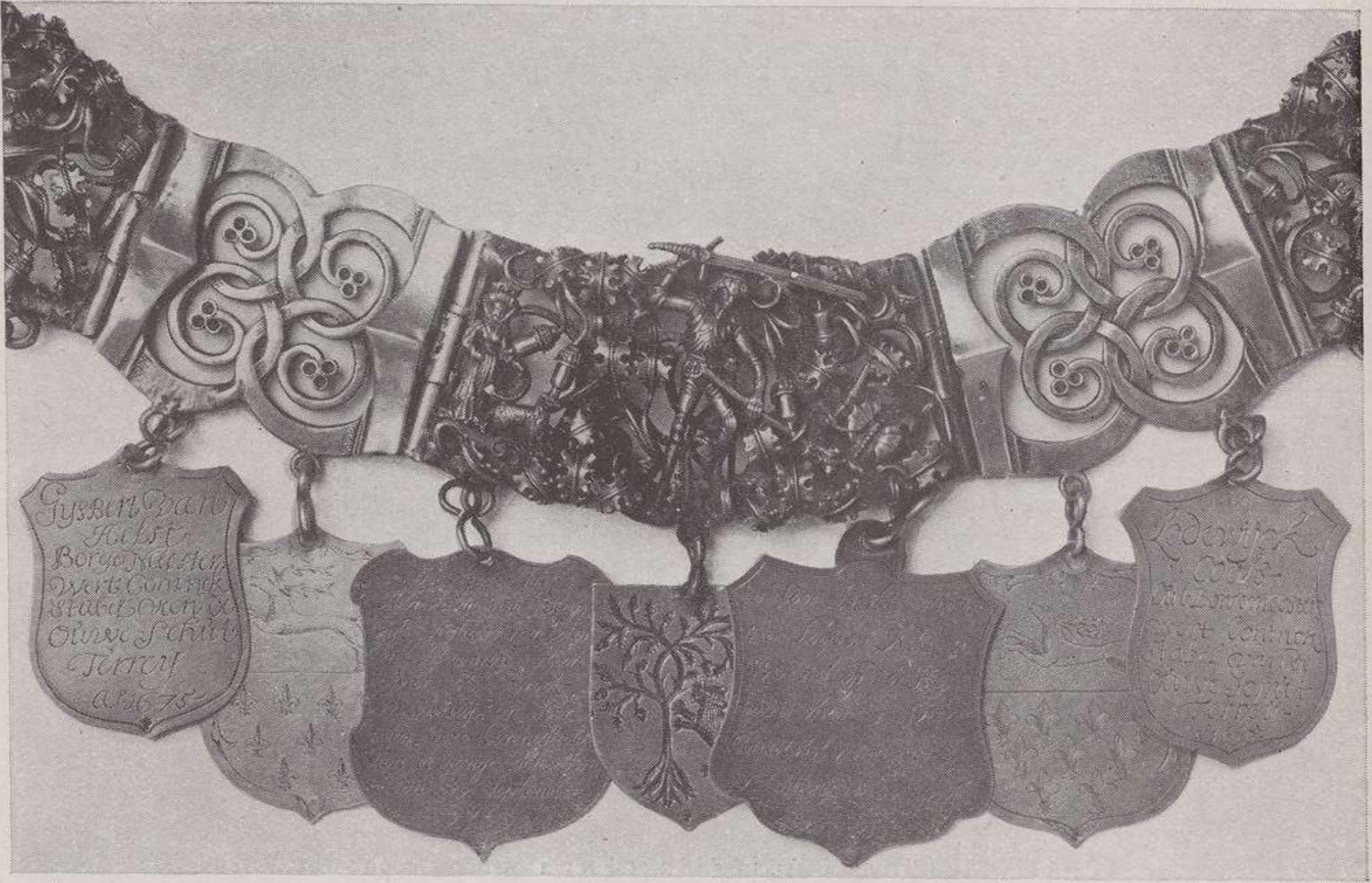




293 (Case G) MORSE or Clasp in gilt metal for a Bishop's cope: the Virgin and Child between Angels (German, XV Century) 5 $\frac{3}{4}$  in.



295 (Case G) HEAD OF CHRIST IN AMBER, of archaic type: the frame silver-gilt, with translucent enamels (French or Spanish? Mid XV Century) 5 $\frac{5}{8}$  in.



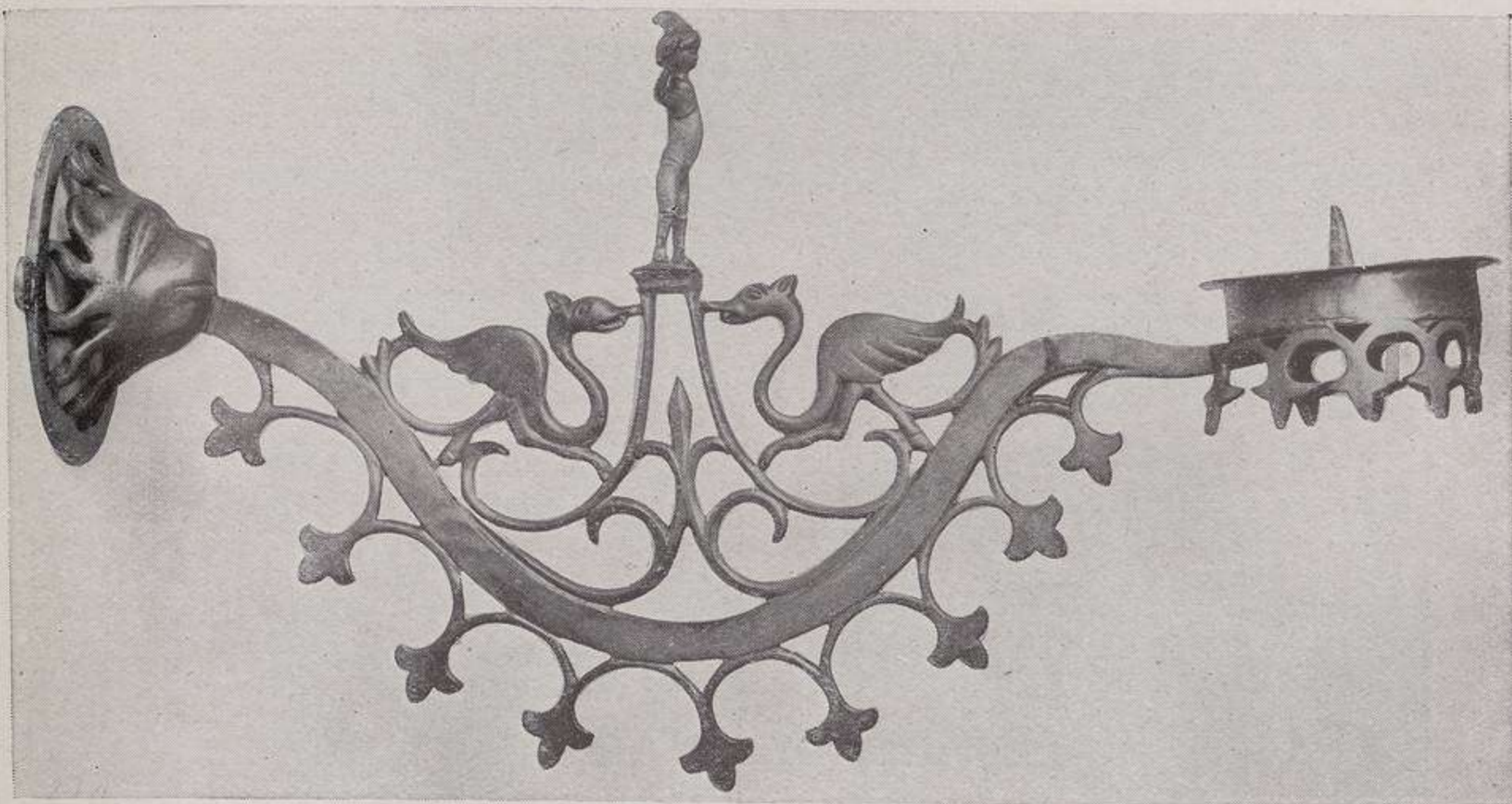
508 Detail: ST. GEORGE AND THE DRAGON, and the *Briquets de Bourgogne*

Plaque, 2¼ in.



508 (Case J) SILVER COLLAR of a Netherland Archers' Shooting Guild (*le Collier du Roi de l'Arc*): the shields of successive wearers are dated from 1419 to 1826

Width 24½ in.



32 CANDLE-BRACKET (one of a pair) in brass (German, XIII Century)

9 in.



288 (Case N) BASE OF PRICKET CANDLESTICK in champlévé Limoges Enamel: two pairs of knights and banner bearers. The knights are Peter de Dreux, Duke of Brittany, with Hugh XI, Count of La Marche; and Robert, Count of Artois, with Hugh IV, Duke of Burgundy (mid XIII Century) 6½ in.



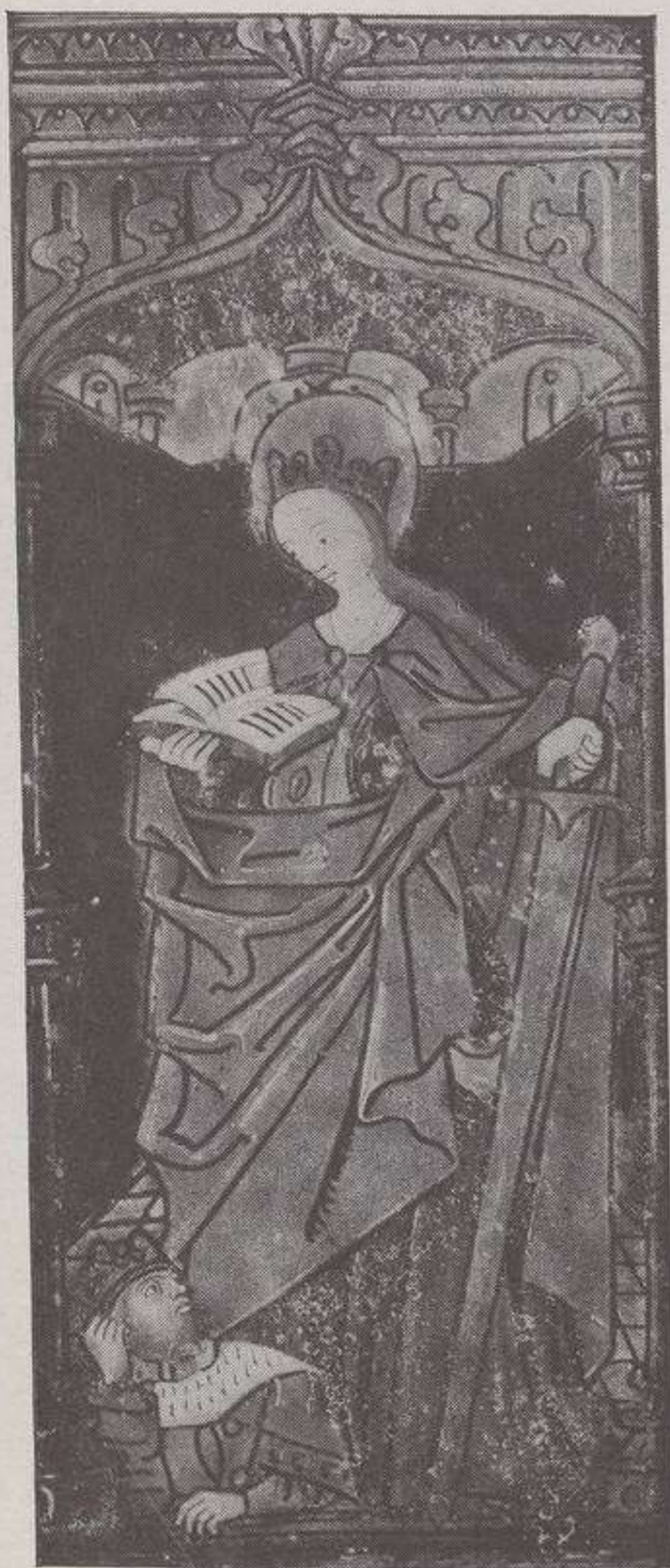
273, 277 (Case N) PLAQUES of Champlevé (?) Limoges Enamel, with gilt copper figures of saints : probably the ends of a reliquary (end of XIII Century) 11  $\frac{3}{4}$  in.



286 (Case N) BURIAL OF A BISHOP : relief in Gilt Copper from a shrine or altar (Limoges, early XIII Century) 12  $\frac{3}{8}$  in.



247 (Case F) VIRGIN AND CHILD: Limoges Enamel. By the author of the *Triptyche d'Orléans*: (end of XV Century) 8 in.



239, 241 (Case F) ST. CATHERINE of Alexandria and ST. FRANCIS of Assisi: Limoges Enamel wings of a triptych. By the author of the *Triptyche d'Orléans* (end of XV Century) 9 $\frac{3}{4}$  in.



249 (Case F) A PROPHET: Limoges Enamel: school of Jean I Penicaud  
(early XVI Century)

8 $\frac{7}{8}$  in.



248 (Case F) ADORATION OF THE MAGI: Limoges Enamel:  
school of Jean I Penicaud (XV-XVI Century)

5 $\frac{3}{8}$  in.

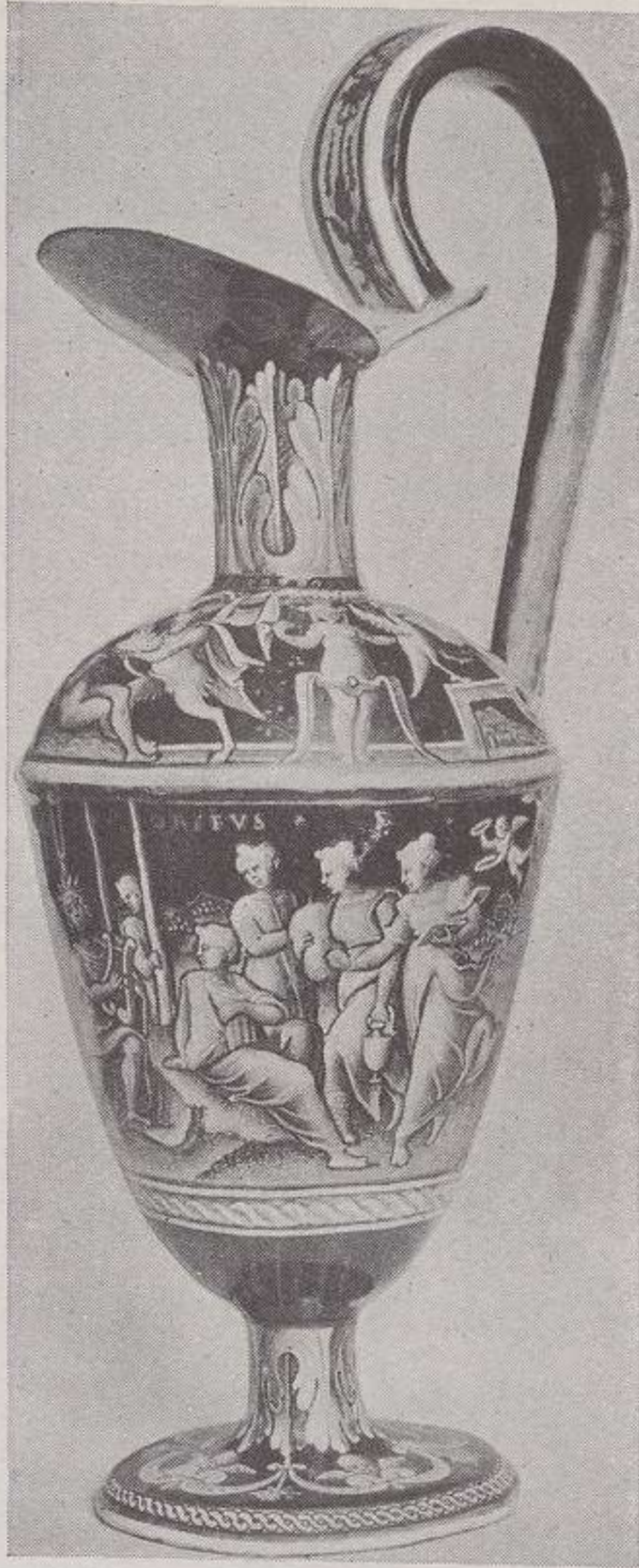


260 (Case F) SALT-CELLAR of Limoges Enamel,  
signed INI (early XVI Century)  $3\frac{1}{4}$  in.

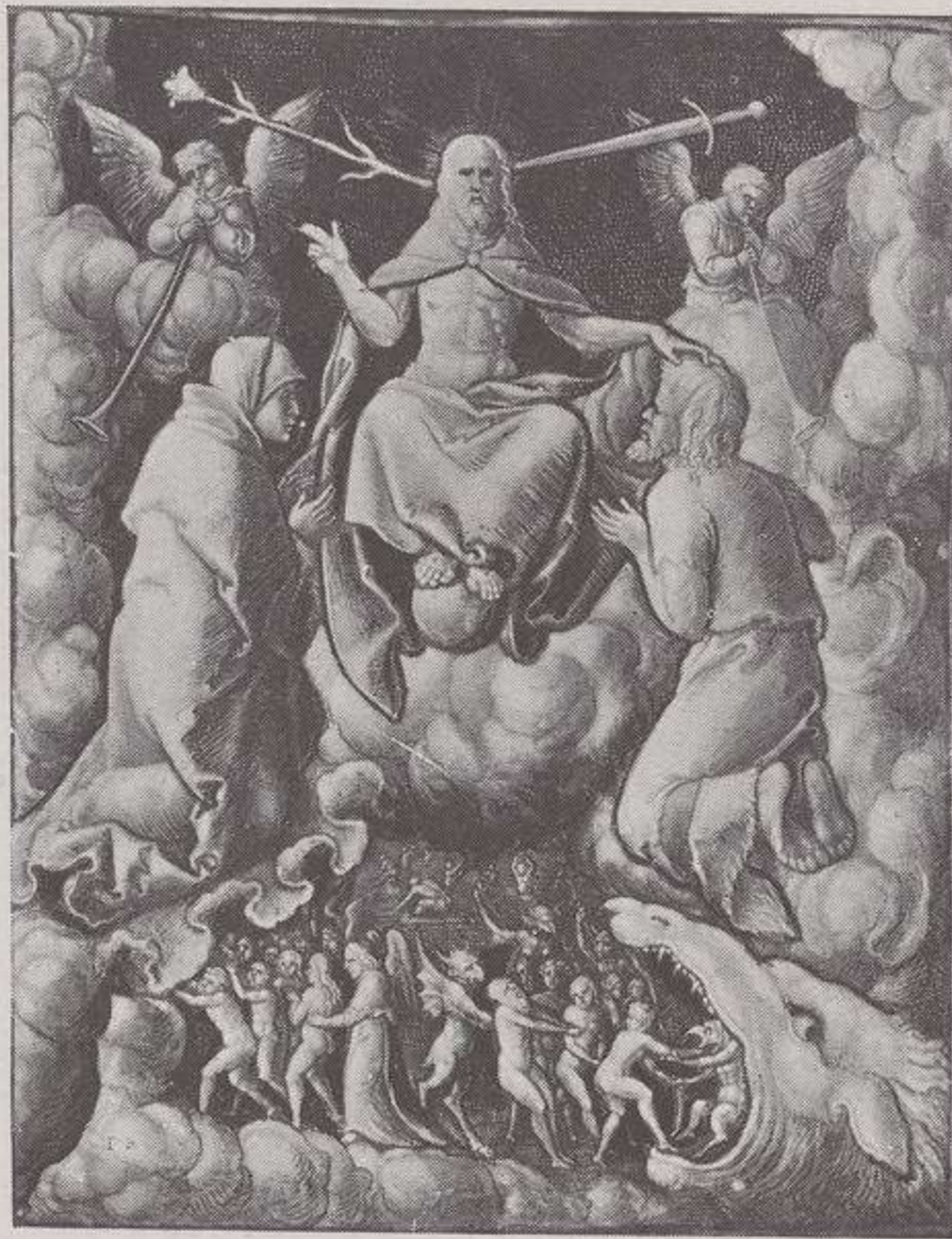


256 (Case F) CASKET of gilt metal with plaques of Limoges Enamel (early XVI Century)

$6\frac{5}{8}$  in.



265 (Case F) EWER of Limoges Enamel. By PIERRE RAYMOND after Raphael  
(mid XVI Century) 1 1/4 in.



244 (Case F) THE LAST JUDGMENT: Limoges Enamel by PIERRE RAYMOND  
(mid XVI Century) 5 7/8 in.





243 (Case F) TAZZA of Limoges Enamel by MARTIN DIDIER PAPE :  
*The Death of Cleopatra* (mid XVI Century) 9 $\frac{3}{8}$  in.



259 (Case F) PLATE of Limoges Enamel. By JEAN COURTOIS :  
*Joseph in Egypt, Gen. XLI* (mid XVI Century) 7 $\frac{7}{8}$  in.



270 (Case F) DISH of Limoges Enamel. By PENICAUD III (?)  
after Raphael's *Triumph of Galatea* (late XVI Century) 17 $\frac{1}{4}$  in.



245 (Case F) PLAQUE of Limoges Enamel. By JEAN DE COURT,  
after Raphael's *Madonna di Foligno* (mid XVI Century) 9 $\frac{3}{4}$  in.



254 (Case L) SALT-CELLAR of Silver-gilt, with plaques of Limoges Enamel: *Dives in Torment*, ascribed to PENICAUD II, dated 1540; and *Cupid Triumphant*, by FRANÇOIS LIMOUSIN (mid XVI Century) 9 $\frac{1}{8}$  in.



268 (Case F) DISH of Limoges Enamel: *Apollo and the Muses*. By MARTIAL COURTOIS (later XVI Century) 16 $\frac{3}{8}$  in.



242 (Case F) A LADY UNKNOWN : Limoges Enamel  
(early XVII Century) 3 $\frac{7}{8}$  in.



240 (Case F) A GENTLEMAN UNKNOWN : Limoges Enamel of the  
Henri II period 10 $\frac{3}{4}$  in.



169 B (Case E) CHALICE of Enamelled Glass, probably by Venetian workmen in France (XVI Century)  $8\frac{7}{8}$  in.



169 A (Case E) HANGING LAMP from (? an Egyptian) Mosque, in Enamelled Glass (Arabian, XIV Century)  $15\frac{1}{2}$  in.



169 c (Case E) PILGRIM'S BOTTLE of Enamelled Glass, with arms of Wilhelm von Rappolstein of Alsace (1468-1547) and Christophorus Philippus, first Count Liechtenstein, who married Margareta, daughter of the former (German, after 1530) 13 $\frac{3}{4}$  in.

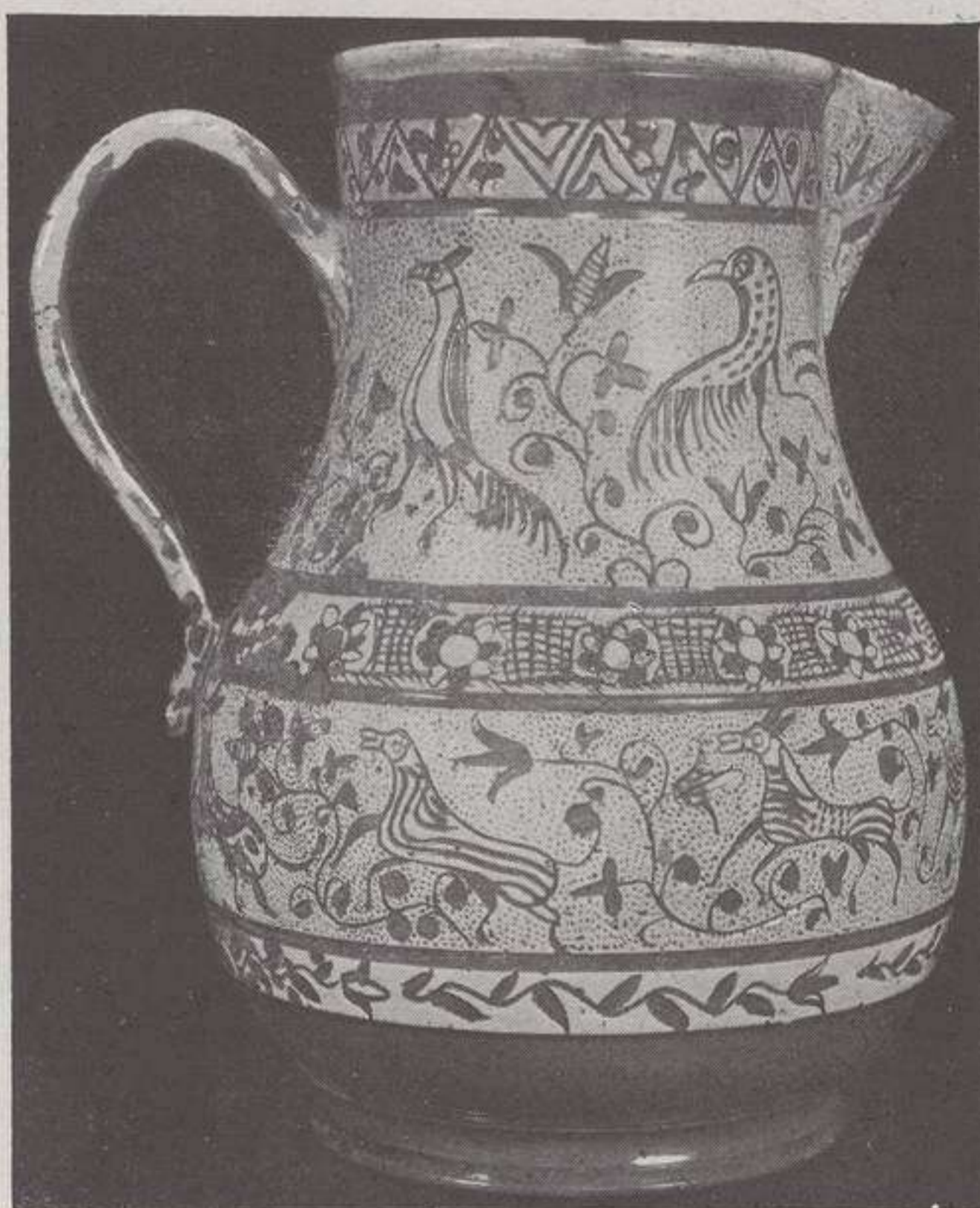


169 d (Case E) DRINKING VESSEL (*Wiederkom*) of Enamelled Glass with drinking scenes (German, 1609) 11 $\frac{1}{8}$  in.



183 (Case E) JUG OF GLAZED STONEWARE in blue and grey, with Arms of the Brandenburg Priory of the Holy Cross at Raeren : dated 1605 (German, Raeren)

13 in.



169 (Case E) JUG OF GLAZED EARTHENWARE of white upon brown, with incised design (English, in the manner of Ralph Shaw, early XVIII Century)

11 in.



35 (Case A) TEA-POT, from a solitaire set, in *gros-bleu* Sèvres Porcelain of the early Vincennes period : letter A for 1753 5 in.



1 BRONZE : Summer (French or Flemish, XVII Century) 2 ft. 9½



2 BRONZE : Autumn (French or Flemish, XVII Century) 2 ft. 9½

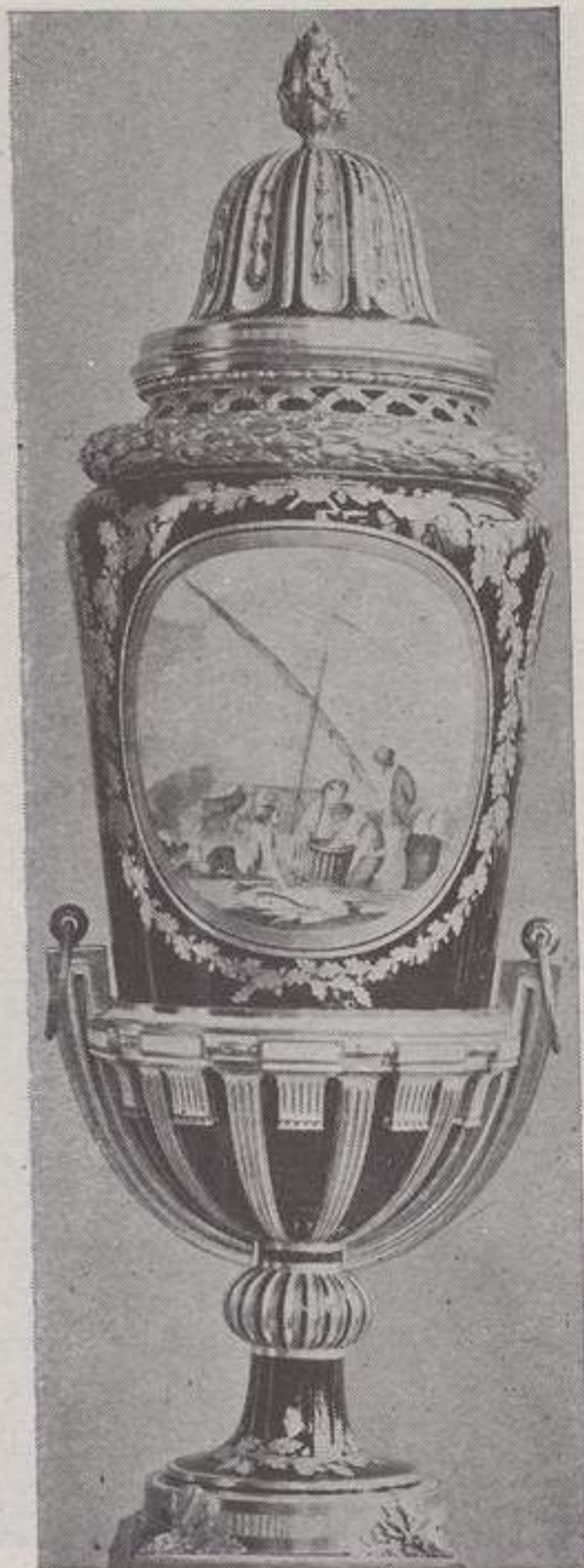




156 (Case B) VASE of Sèvres Porcelain (*Vaisseau à Mât*), gros-bleu and apple-green, with panels probably by ALONCLE, of the Vincennes period (about 1755) 17½ in.



162 (Case B) VASE of Sèvres Porcelain, apple-green (1757) 17½ in.



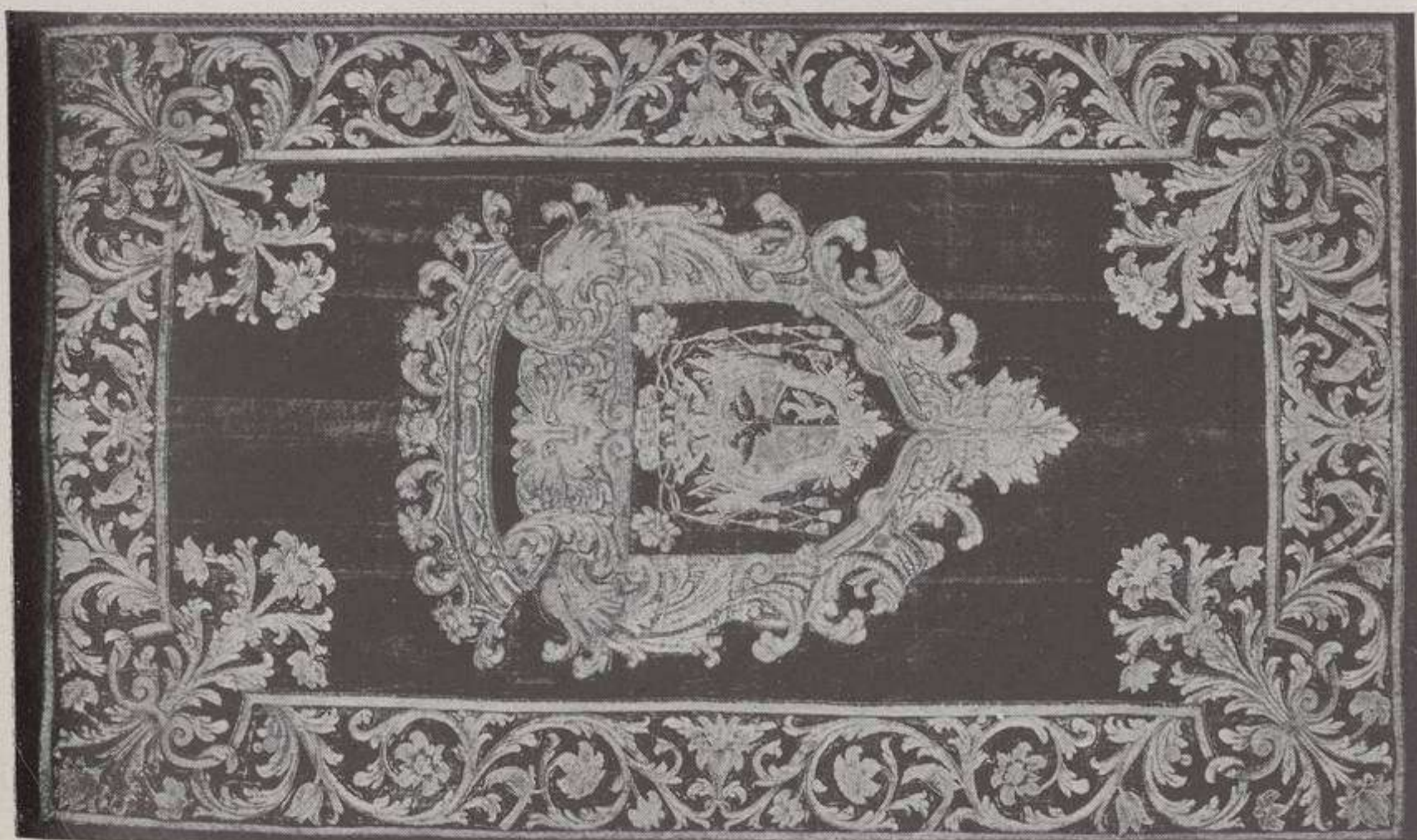
23 (Case A) VASE of Sèvres Porcelain, *bleu-du-roi*, with paintings by MORIN and PIERRE AÎNÉ (1773) 30 in.



159 (Case B) VASE of Sèvres Porcelain, *bleu-du-roi* and pale green, with painting in style of Morin (1758) 22½ in.



11 CHARLES IX OF FRANCE (1560 to 1574), Bronze by GERMAIN PILON (died c. 1590)



23 WALLHANGING of Crimson Velvet with embroideries : in the centre the arms of Luigi Pirelli (1740-1820) Bishop and Prince of Terano, in the Abruzzi (1777) and of Trani in Apulia (1804), and General of the Theatine Order c. 1766 (Italian, late XVIII Century) Length 10 ft. 3



9 CHARLES LE BRUN (1619-90) painter and director of arts under Louis XIV (terra-cotta) by Antoine COYSEVOX, probably in 1676 30 in.



5 LOUIS XIV (c. 1699 ?) Bronze by Antoine COYSEVOX 1640-1720) 30½ in.



14 DRESSER in Walnut wood, with the arms of France (XV-XVI Century)

7 ft. 10



19 CABINET in Walnut wood, with plaques of green marble and carving (*Ile de France*, mid XVI Century) 7 ft. 3



21 CABINET in Walnut wood, with inlay and carving (later XVI Century)

7 ft 1

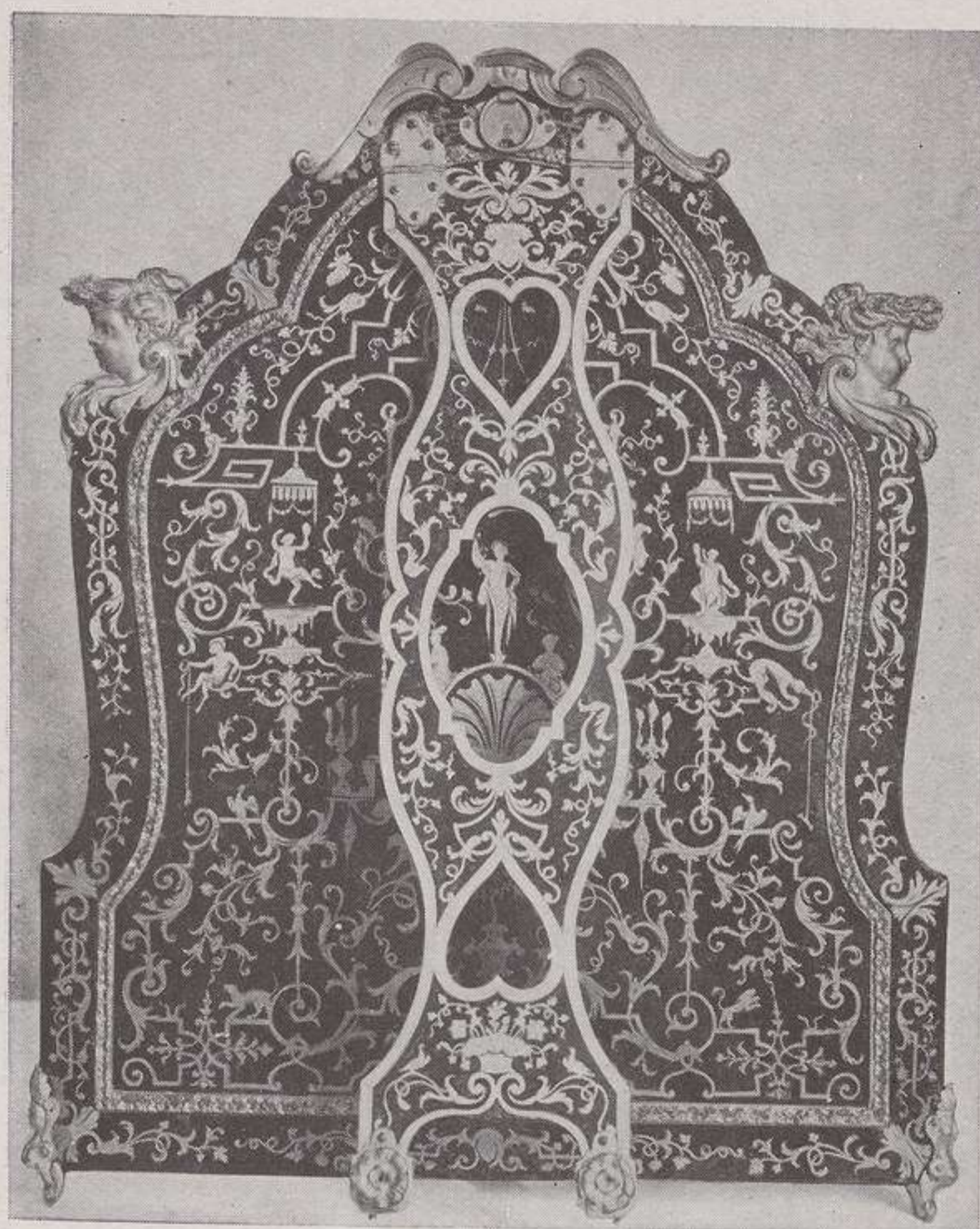
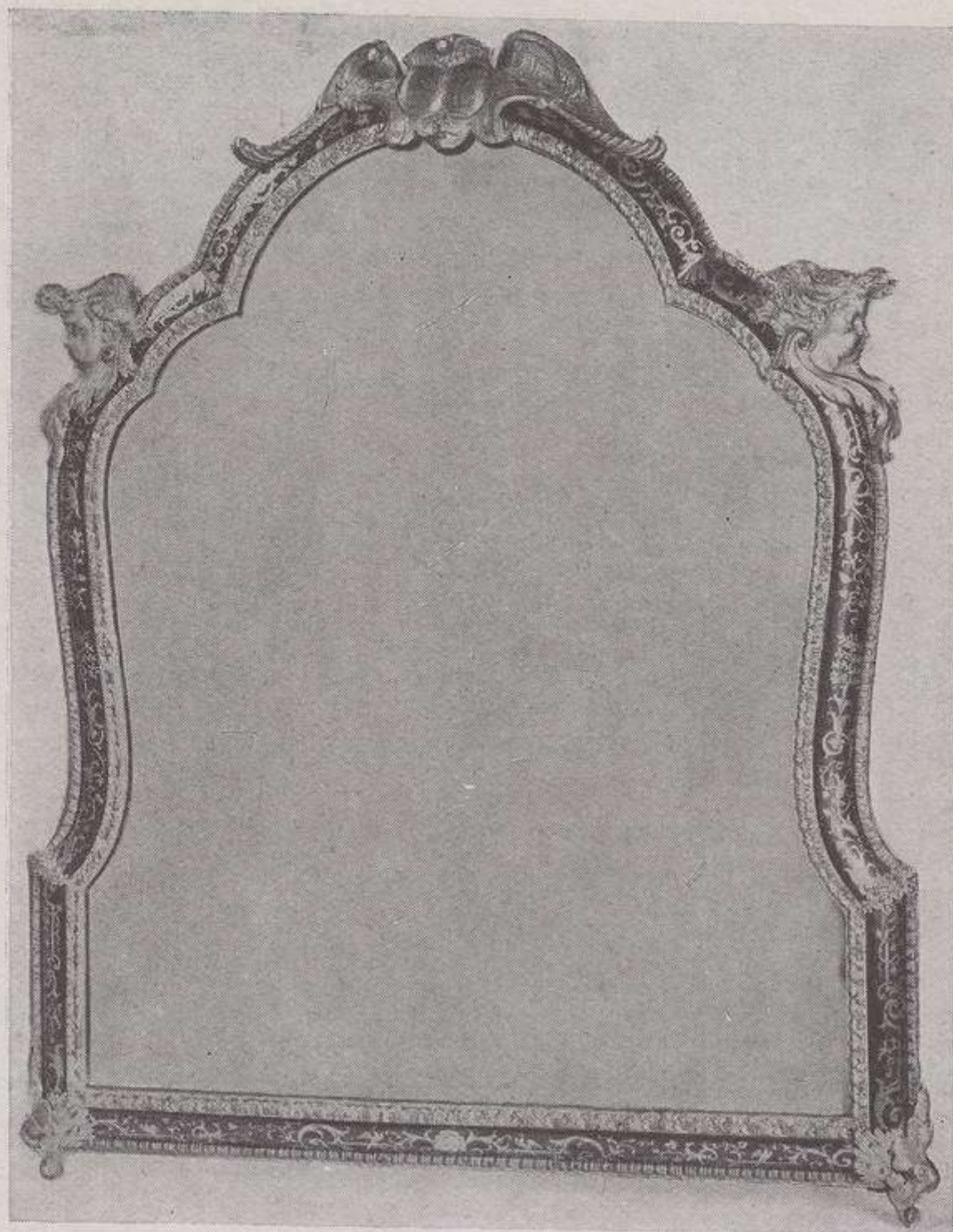


20 CASKET in 'Bouille' work, with the L's of Louis XV, by Antoine FOULLET, master 1749, d. 1775 14 in.



7 and 8 BRONZE FIREDOGS : *Jupiter victorious over the Titans, and Juno controlling the Winds* : cast by Michel ANGUIER after the silver models made by Alessandro ALGARDI (1602-54) for Louis XIV 4 ft. 2





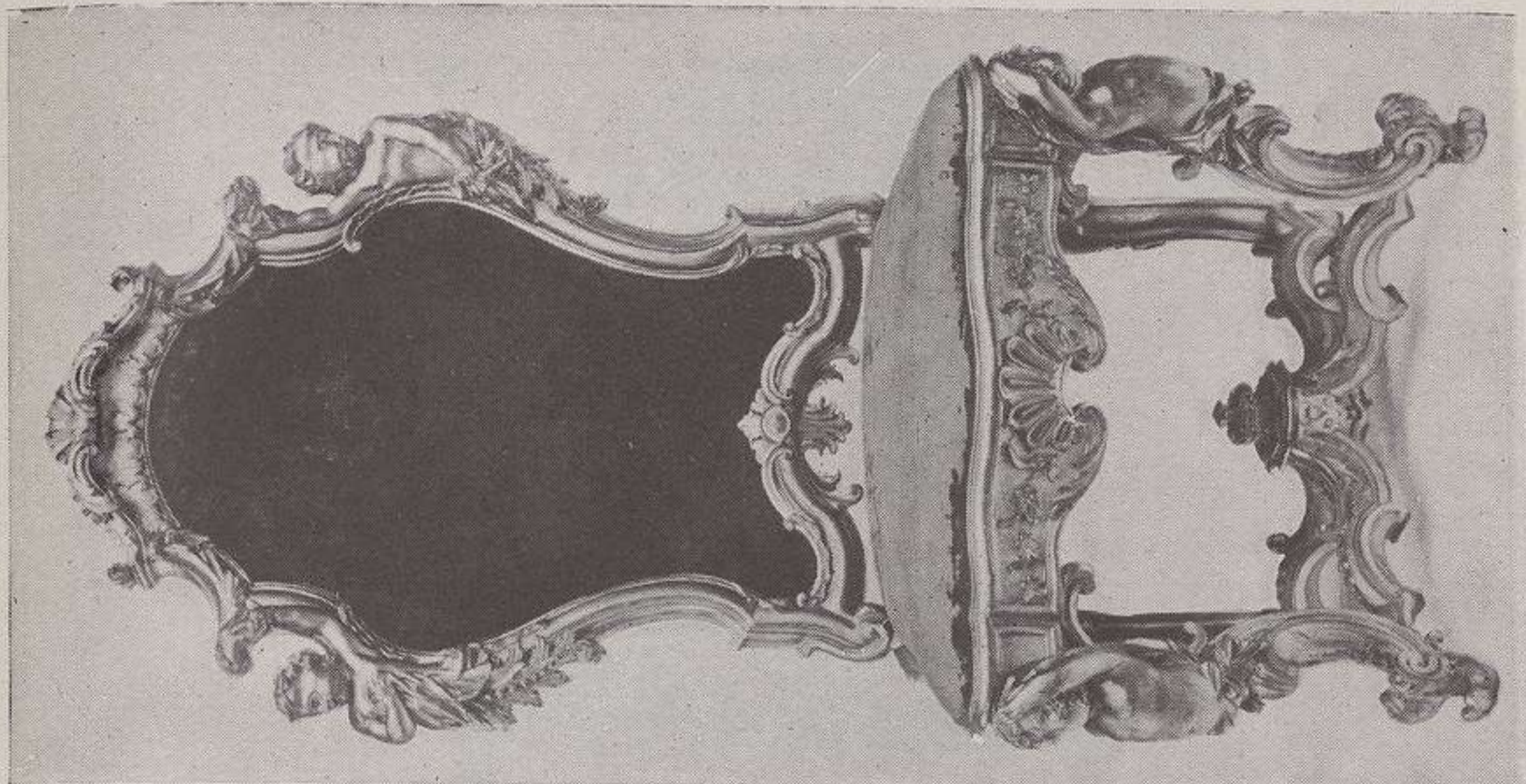
5 MIRROR (front and back), probably by André Charles BOULLE (1642-1732); the design is in the manner of Jean Bérain. The arms are those of Charlotte, daughter of the Duc de St. Simon, by marriage Princesse de Chimay in 1722: she died in 1740 27 in.



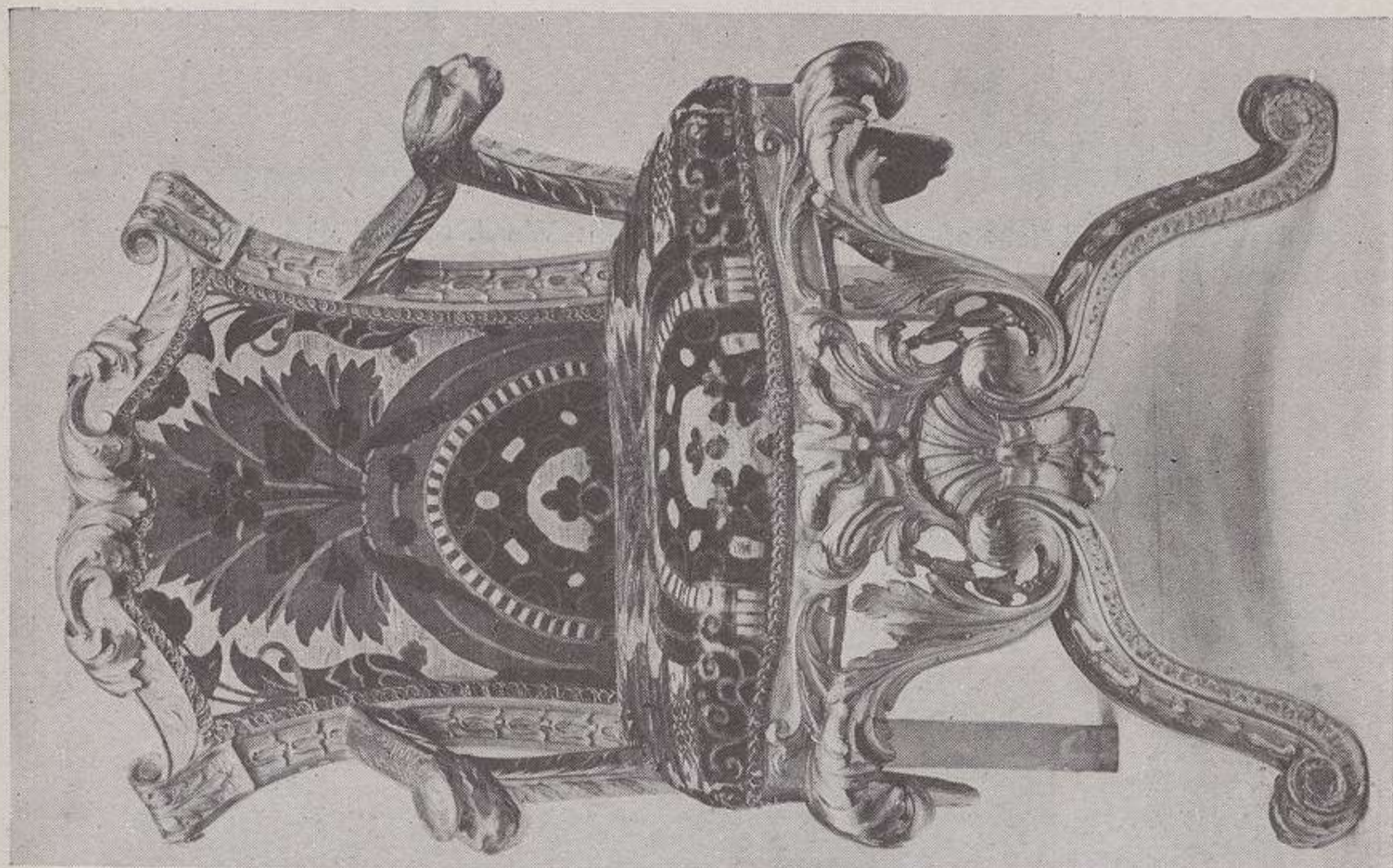
6 One of two CANDELABRA in Gilt Bronze (style of Delafosse, early Louis XVI) 22 in.



8 WRITING TABLE in the 'Bouille' manner. By Louis LE GAIGNEUR of 19, Queen Street, Edgware Road, about 1815 31 in.



14 CHAIR (one of two), in Carved and Gilt Wood, covered with red velvet (Italian, XVII Century) 52 in.



16 ARMCHAIR, designed by William KENT (1684-1748) (English, 1735-40) 39 in.



12 CHAIR (one of four) covered with Beauvais tapestry: from the *Salon du Feu du Roi* at Fontainebleau (about 1785) 37 in.



18 ARMCHAIR (one of four) in Carved and Gilt Wood, covered with fragments of Aubusson tapestry (Louis XVI) 39 in.



17 BUREAU (*à cylindre*) of mahogany with gilt bronze mounts, in the manner of Riesener (Louis XVI) 47 in.



21 and 22 CANDLESTICKS of Gilt Bronze, probably designed by Juste Aurèle Meissonier, 1693-1750  
(early Louis XV) 14 in.



19 ENAMEL, by HENRY BONE, R.A., after the portrait by Madame Vigée Le Brun, of Emma, Lady Hamilton  
as a Bacchante. Painted for Sir William Hamilton in 1803, and bequeathed by him to Lord Nelson 8 $\frac{3}{4}$  in.



27 BUREAU of 'Bouille' work, with slab of *portor* marble. By Jean Ulric ERSTET (master in 1740; died about the beginning of Louis XVI's reign) 34 in.



13 BUFFET of Mahogany. By Jean François LELEU (1729-1807): *fleurs-de-lys* in the gilt bronze frieze possibly indicate the Prince de Condé as original owner (Louis XVI) 40 in.



30 HEAD OF CHRIST in Marble, reproducing the terra-cotta by PIETRO TORRIGIANO for the tomb of Dr. John Yonge in the Rolls Chapel, 1516 (Italian) 17 in.



26 BRONZE: *Hercules overcoming a Centaur*. By GIOVANNI BOLOGNA, b. 1524, d. 1608 (Italian, XVI Century) 15 in.



31 ECCLESIASTICAL SEAT in Walnut, carved with the Annunciation (early XVI Century : parts are modern) 8 ft. 4





32 CABINET showing transition from wood marquetry to 'Boulle' work (*i.e.* ebony veneer, tortoiseshell and metal): the supporting figures, *Ceres and Bacchus*, are of oak, painted and partly gilt: *fleurs-de-lys* in the frieze and medals of Louis XIV indicate royal ownership (early Louis XIV)

6 ft. 2



30 ARMOIRE, probably by André Charles BOULLE (1642-1732) in ebony veneer with metal on tortoiseshell inlay : gilt bronze reliefs on the front of *Apollo and Daphne* and *Apollo and Marsyas* ; at the sides *Bacchus* and *Hiems* : *fleurs-de-lys* on the hinges indicate royal ownership (Louis XIV)

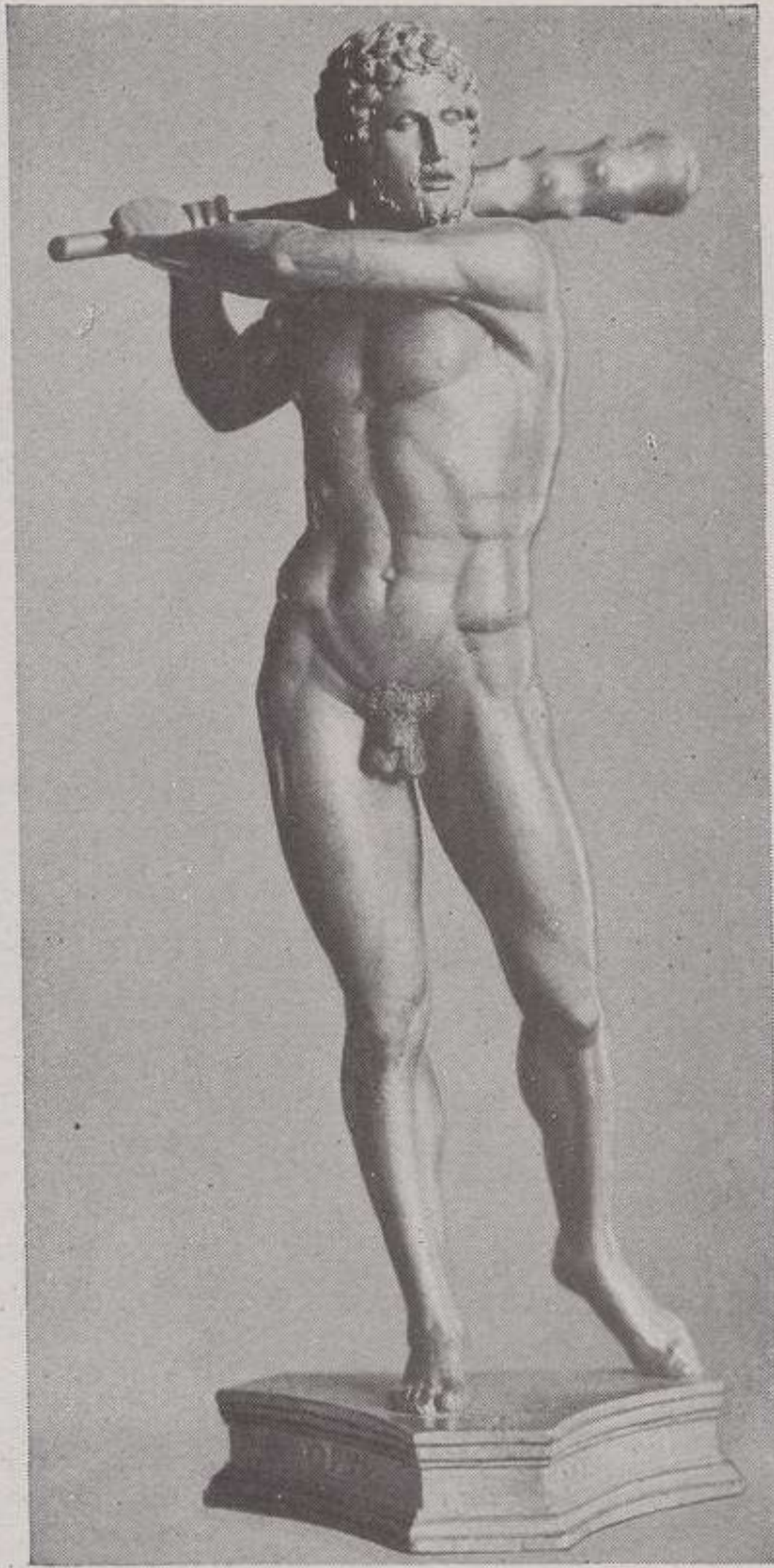
8 ft. 4



- 13 CANDLESTICK (one of two) in gilt bronze (Louis XIV) 9½ in.  
 2 CANDLESTICK (one of two) : gilt bronze, in manner of S. A. Slodtz (early Louis XV) 10 in.



- 26 BUREAU in purple-wood with gilt bronze mounts, and marble slab, by PIERRE GARNIER  
 c.1720-c.1800, master in 1742 (Louis XVI) 32 in.



35 (Case A) BOXWOOD : *Hercules*, by FRANCESCO DA SANT'AGATA  
of Padua, in 1521

10½ in.



41 (Case A) BOXWOOD : *St. George and the Dragon* (German, early  
XVI Century)

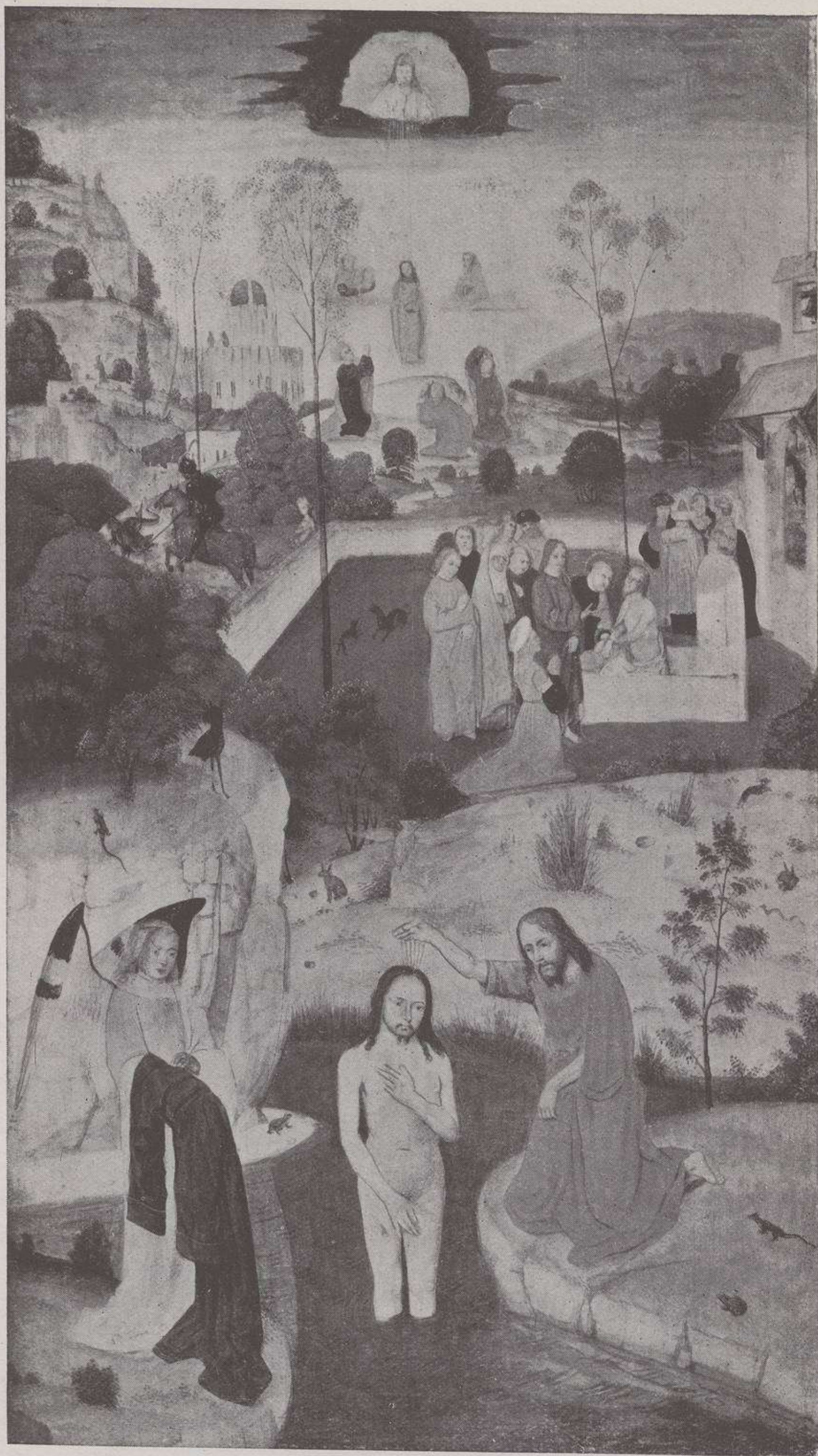
3¼ in.



69 GETHSEMANE: Illumination on Vellum (Veronese, early XV Century)  $4\frac{7}{8}$  in.



63 BOETHIUS, PHILOSOPHY AND THE SEVEN LIBERAL ARTS: illuminated page from the *De Consolatione*, possibly by Maître François (XV Century)  $9\frac{1}{2}$  in.



64 THE BAPTISM OF CHRIST, with the Raising of Lazarus, the Transfiguration, St. George and the Dragon : Illumination on Vellum (Flemish, early XVI Century)

12  $\frac{5}{8}$  in.



X, 12 BRONZE INKSTAND : a Satyr (North Italian, early XVI Century)

12 in.



X, 9 RED PORPHYRY TAZZA, with Caryatids of Bronze in the manner of Boizot and Thomire, on base of green porphyry and gilt bronze

17½ in.

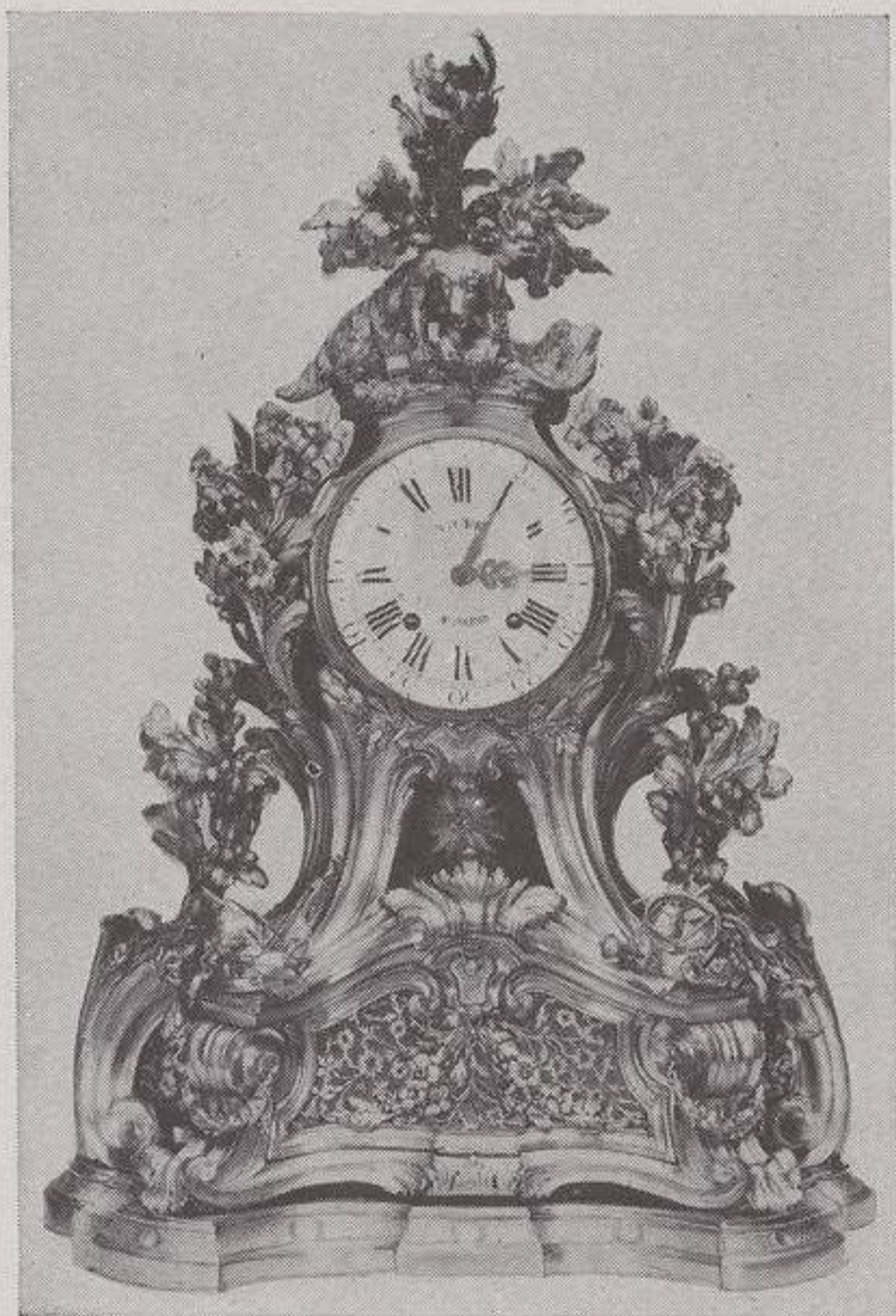
XI, 21, 22 CANDLESTICKS of gilt bronze (Louis XIV)

13 in.

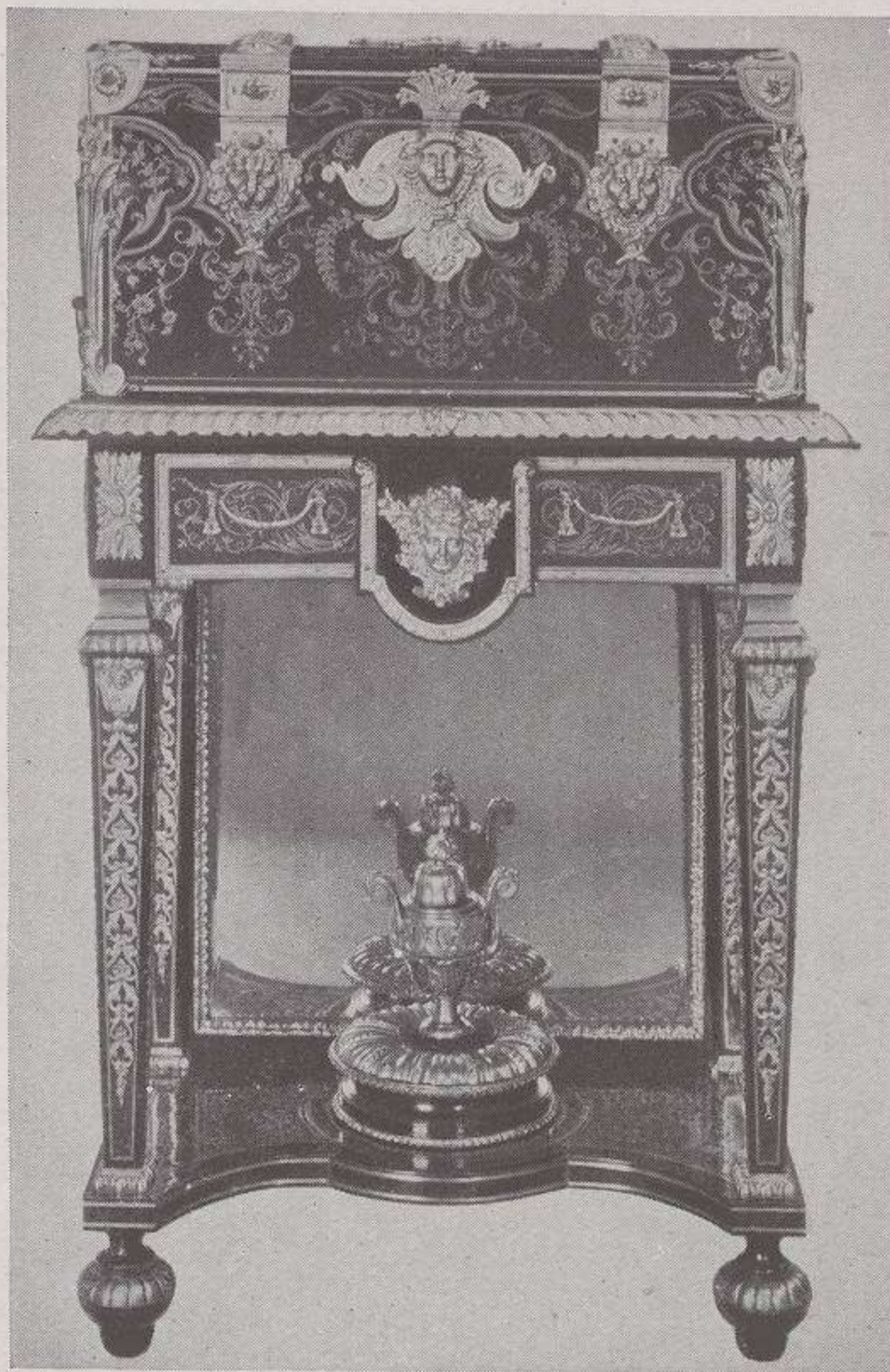


1 LA BAIGNEUSE : bronze version of the marble (1757).  
By Étienne Maurice FALCONET (1716-91) 32 in.





23 CLOCK in gilt bronze, by MORLAY; the works by VIGER: above, a Spaniel and Hawk; below, musical and hunting trophies (early Louis XV) 36 in.



3 MARRIAGE COFFER, possibly by André Charles Boulle (1642-1732), in ebony veneer, with inlay of metal on tortoiseshell, and gilt bronze mounts (Louis XIV, with vase of later style) 47 in.



25 ARMCHAIR (one of six) in wood carved and gilt and covered with Beauvais tapestry. By MICHEL GOURDIN (master, 1752): from the Château d'Eu (late Louis XV) 39 in.



5 WALL LIGHT (one of four) in gilt bronze. Attributed to FEUCHÈRES (Louis XVI) 32 in.



104 PORTRAIT (on paper) of the School of Clouet: inscribed *Jean de Thou, Seigneur de Bonneuil, fils aîné du premier Président de Thou*, but on a corresponding drawing as *Albert de Gondi, Duc de Retz, 1570*  $4\frac{1}{2}$  in.



107 PORTRAIT (on paper) of the School of Clouet: inscribed *Renée Baillet, Dame de Cloux, ame de Jean de Thou, Seigneur de Bonneuil* (later XVI Century)  $4\frac{1}{2}$  in.



106



105



93



122



123

106 THOMAS, LORD COVENTRY (1578-1640): version of a miniature (after 1625) by Nicolas HILLIARD, c. 1537-1619 (English) 2¼ in.

105 SIR RICHARD LEVESON, Vice-Admiral (1570-1605): version of a miniature by ISAAC OLIVER, ? 1556-1617 (English) 2 in.

93 HANS HOLBEIN (1498-1543) By himself, or after him, in 1543 (Anglo-German) 1½ in.

122 ADMIRAL BLAKE (?): oil painting on copper. Possibly by P. C. VAN SLINGELAND 1640-91 (Dutch) 3⅛ in.

123 EDWARD, SECOND VISCOUNT CONWAY. By JOHN HOSKINS in 1653 (English) 3⅛ in.



112



116



175



153



177

- |     |  |                     |
|-----|--|---------------------|
| 112 | A GENTLEMAN, UNKNOWN (English, time of Commonwealth)         | 2 in.               |
| 116 | A LADY, UNKNOWN. By LAWRENCE CROSSE, d. 1724 (English)       | 3 $\frac{1}{8}$ in. |
| 175 | A GENTLEMAN, UNKNOWN. By Richard COSWAY, 1740-1821 (English) | 2 in.               |
| 153 | MARIA SMYTHE (Mrs. Fitzherbert). By Richard COSWAY           | 2 $\frac{7}{8}$ in. |
| 177 | A LADY, UNKNOWN. By John SMART (1741-1811) in 1792 (English) | 2 $\frac{5}{8}$ in. |



129 ARCHIBALD, FIRST DUKE OF ARGYLL (?). By  
L. BOURDIN in 1693 3 $\frac{3}{8}$  in.



89 THE MARQUISE DE POMPADOUR. Doubtfully  
ascribed to François Boucher (1704-70) 3 $\frac{1}{2}$  in.



84



142



92

84 LOUIS XVI. By Luc SICARDI in 1782

142 MADAME HALL, WITH HER SISTER AND DAUGHTER in 1776. By Pierre Adolphe HALL  
1739-94 (Swedish-French)

92 A SWEDISH OR DANISH PRINCE. By Pierre Adolphe HALL (Swedish-French, later XVIII Century)

1  $\frac{3}{8}$  in.

3  $\frac{5}{8}$  in.

1  $\frac{1}{2}$  in.



193 JEANNE PHILIBERTE LEDOUX (1767-1840, pupil of Greuze). By Pierre Adolphe HALL, 1739-94 (Swedish-French, late XVIII Century)  $3\frac{3}{8}$  in.



77 LADY, UNKNOWN. By Pierre Adolphe HALL (Swedish-French, later XVIII Century)  $3\frac{3}{4}$  in.

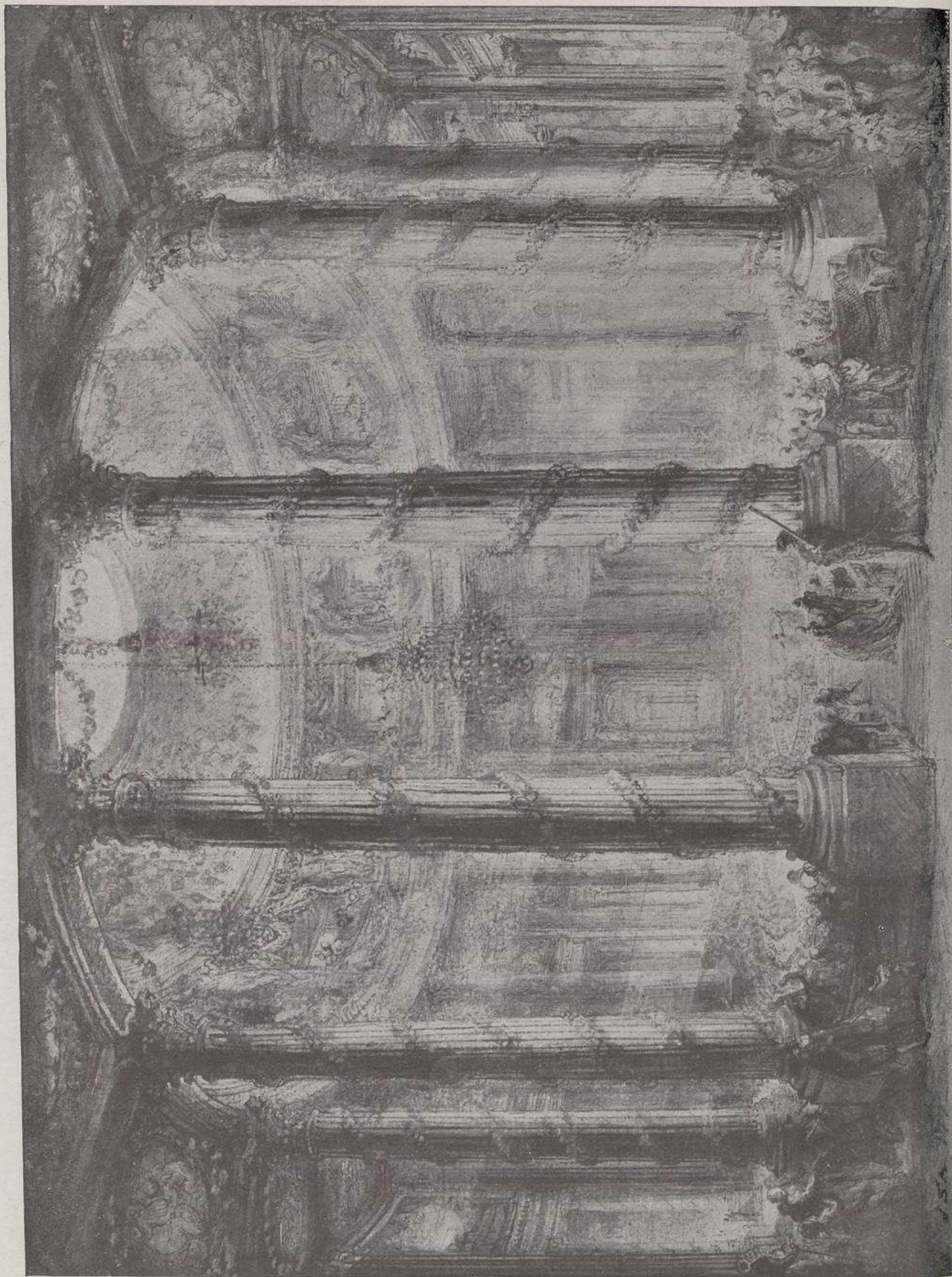




154 LE DÉJEUNER DE CHASSE. By LAVREINCE (Nicolas Lafrensen,  
1737-1807 : Swedish-French) 2 $\frac{3}{4}$  in.



350 L'INDISCRET. By LAVREINCE (Swedish-French) 2 $\frac{1}{2}$  in.



326 FÊTE DU COLISÉE in 772, drawing heightened with body-colour. By GABRIEL DE ST. AUBIN  
(1724-80) 6½ in.



162 FOIRE DE ST. GERMAIN in 1763. By LOUIS NICOLAS VAN BLARENBERGHE  
(1716-94)

2  $\frac{3}{8}$  in.



163 TWO LADIES. By JEAN GUÉRIN, 1760-1836  
(late XVIII Century)

3  $\frac{1}{8}$  in.



197 THE DAUPHIN ('Louis XVII'). By François Dumont (1751-c. 1830) 2 $\frac{1}{8}$  in.



244 MADAME VIGÉE LE BRUN in 1793. By François Dumont 6 $\frac{1}{2}$  in.



233



249



293



203



192



209

- |     |  |           |
|-----|--|-----------|
| 233 | NAPOLEON I. By Jean Baptiste Jacques AUGUSTIN (1759-1832)                                      | 2 1/2 in. |
| 249 | WILLIAM II, King of Holland (1792-1849). By J. B. AUGUSTIN                                     | 3 in.     |
| 293 | LADY, UNKNOWN (1815). By J. B. AUGUSTIN  | 1 5/8 in. |
| 203 | JÉRÔME BONAPARTE, King of Westphalia, in 1808. By J. B. AUGUSTIN                               | 2 in.     |
| 192 | MARIA LETIZIA RAMOLINO BONAPARTE, Mother of Napoleon, signed <i>Isabey</i>                     | 1 7/8 in. |
| 209 | CATHERINE OF WURTTEMBERG, wife of Jérôme Bonaparte and Queen of Westphalia (early XIX Century) | 2 in.     |



202 JOACHIM MURAT, Marshal of France, and King of Naples.  
By Jean Baptiste ISABEY (1767-1855) 2 $\frac{3}{4}$  in.



201 THE EMPRESS JOSEPHINE in 1814. By  
FERDINANDO QUAGLIA (Italian) 4 $\frac{3}{8}$  in.



250 EUGÉNIE MAISTRE, second wife of Isabey, in  
1831. By Jean Baptiste ISABEY  $5\frac{3}{8}$  in.



266 JEAN BAPTISTE ISABEY (1767-1855). By Himself  $6\frac{1}{2}$  in.



263 LADY, UNKNOWN, in 1821. By Jean Baptiste  
ISABEY (1767-1855) 5½ in.



141 ? MARIE ANTOINETTE THÉRESE, daughter of Ferdinand I, King of the two Sicilies ;  
m. in 1802 Ferdinand, Prince des Asturies, who became Ferdinand VII of Spain ; d. 1806.  
By DUN (Flemish-Italian, early XIX Century) 3¾ in.





283 MRS. MILLS, daughter of John Martyn, in 1823.  
By J. MANSION  $5\frac{7}{8}$  in.



277 LADY UNKNOWN, in 1825. By J. MANSION  $5\frac{1}{4}$  in.



300 LADY, UNKNOWN, of the Restoration period.  
By J. MANSION *J. B. Augustin* 4½ in.



314 LADY, UNKNOWN, in 1824. By J. MANSION  
*J. B. Augustin* 4½ in.



2 LOUIS XIV, version of marble bust by Antoine COYSEVOX (1640-1720) executed c. 1690-3  
36 in.



1 BALUSTRADE (section) of forged iron and gilt bronze: the medals in the decoration refer to the Cabinet des Médailles in the Bibliothèque Nationale, where the balustrade was originally placed; the interlaced L's are the cipher of Louis XIV  
3 ft.



3 MADAME VICTOIRE DE FRANCE (1733-99), fifth daughter of Louis XV and aunt of Louis XVI, in 1777. By Jean-Antoine HOUDON (1741-1828) 36 in.



4 MADAME DE SÉRILLY (née de Domangeville) in 1782, by Jean-Antoine HOUDON: she was condemned by the Revolutionary Tribunal in 1794, but escaped: her boudoir is at South Kensington 33 in.



7 VASE OF RED PORPHYRY with ram's head handles and base of gilt bronze, in Louis XVI style  
 8 PEDESTAL OF RED PORPHYRY (scagliola behind) with marble top and base, Caryatids and other mounts of gilt bronze, in Louis XVI style, but of XIX Century workmanship

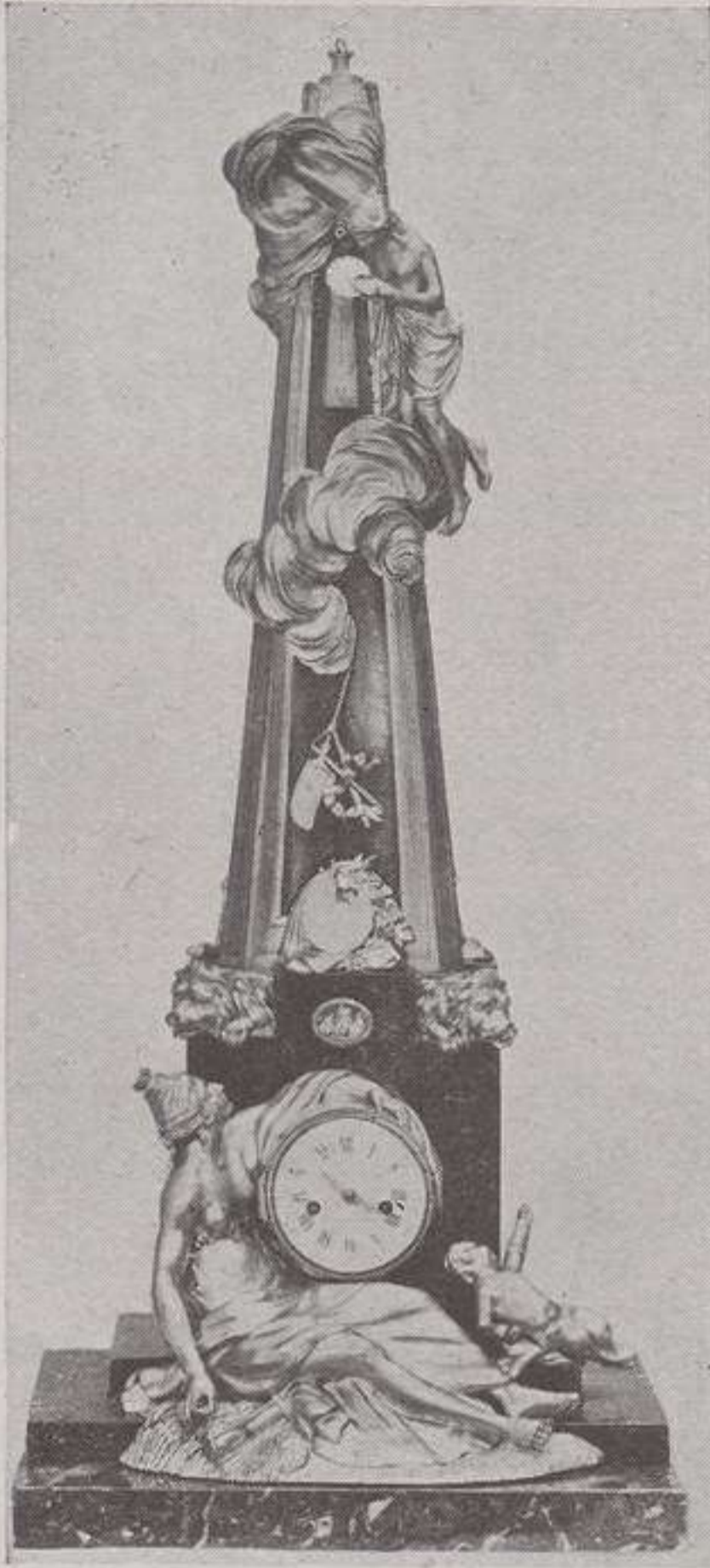
7 ft. 9



9 LOVE TRIUMPHANT, repetition of the marble in the Louvre signed F.G. (? Nicolas François GILLET, 1709-91)  
7 ft.



14 ALMANACH DU ROY LOUIS XV (one of four parts). Enamel with signs of Zodiac in colour. By A. N. MARTINIÈRE in 1741-2 18 in.



18 and 30 CLOCK (Works by DE LESPINASSE) and BAROMETER-THERMOMETER (dated 1753) with allegorical figures in gilt bronze on a ground of lapis-lazuli veneer 38 in.



21 CABINET (one of two) in 'Bouille' work, with a relief of *Melpomene*: by J. L. F. DELORME (Louis XVI) 40 in.



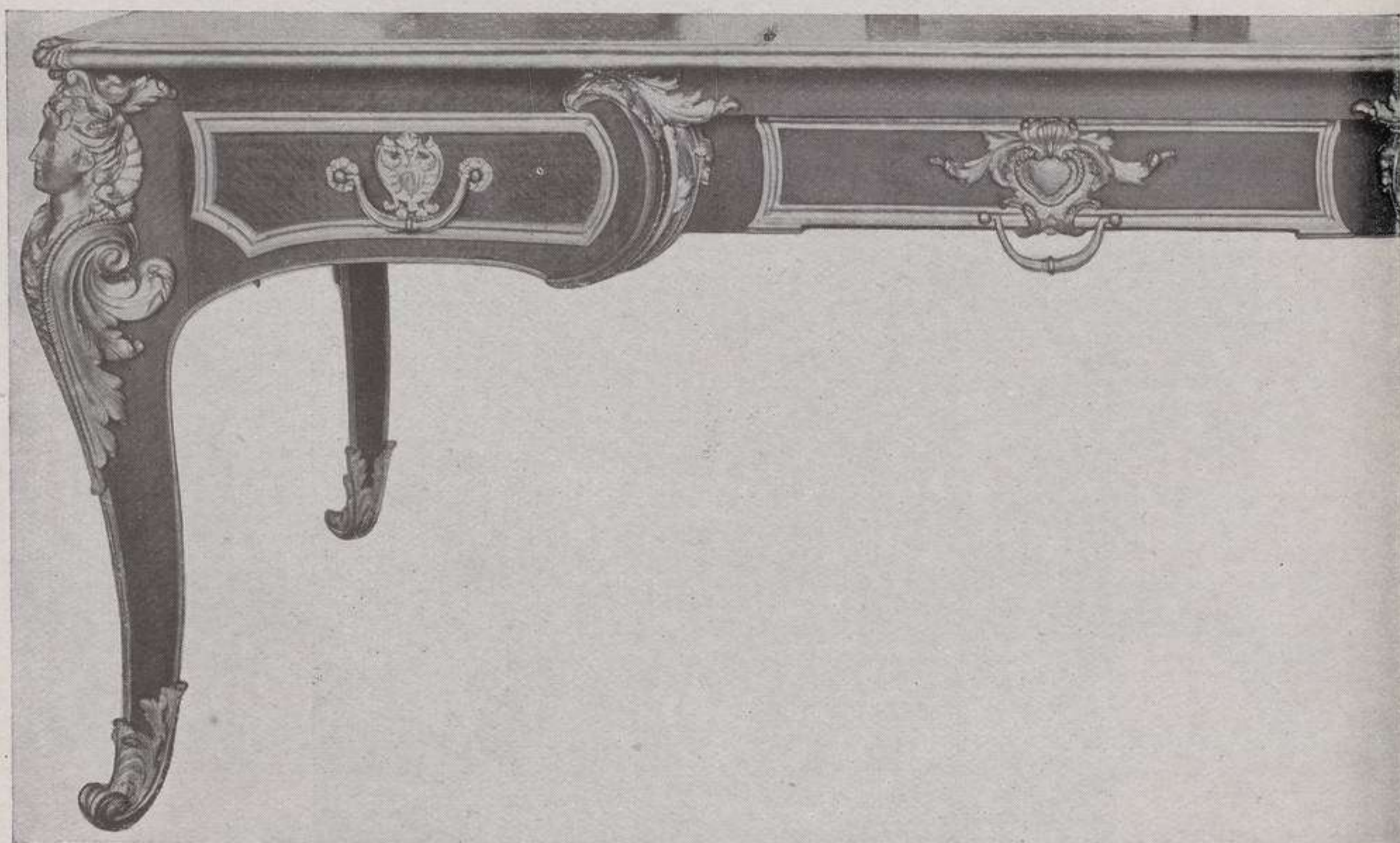


22 and 23 GOBELINS TAPESTRY panels, *Le Jeune Élève* and *Petite Fille jouant avec un Chat*. By Pierre François COZETTE (1714-1801) after the pictures by François Hubert DROUVAIS of 1761 and 1763

23  $\frac{3}{4}$  in.



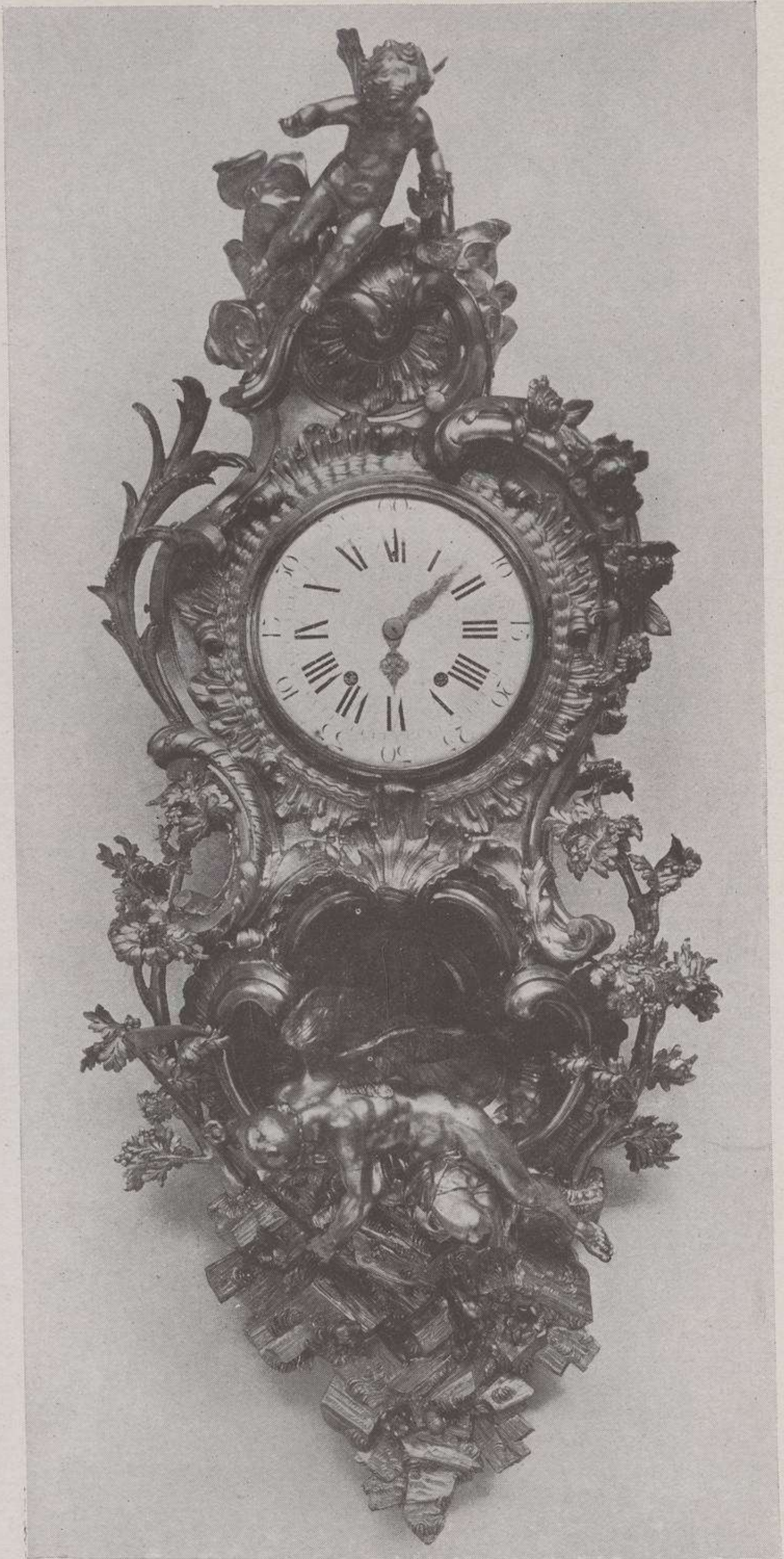
25 OMNIA VINCIT AMOR (Cupid and Pan), bronze by  
JEAN JACQUES CAFFIERI (1725-92) in 1777 16 $\frac{3}{4}$  in.



24 Section of WRITING TABLE in mahogany, with gilt bronze mounts. Probably by Charles Cressent  
(Régence) 31 in.



46-49 THE SEASONS, or *Venus and Cupid, Ceres, Bacchus, and Hiems*; bronzes of the Louis XIV period 31 in.



5 WALL CLOCK in gilt bronze. By Charles CRESSENT, one of three versions: the motive, *Love and Time (posé sur le chaos du monde)*, was probably first employed on a clock designed for the King of Portugal in 1733: the works are by GUIOT and the date 1764 is on the barrel 50 in.



6 ARMOIRE in ebony veneer with marquetry of metal on tortoiseshell and gilt bronze mounts, including reliefs of a Nymph and Satyr, Summer and Autumn : probably by André Charles BOULLE (1642-1732) under Louis XIV

7 ft.



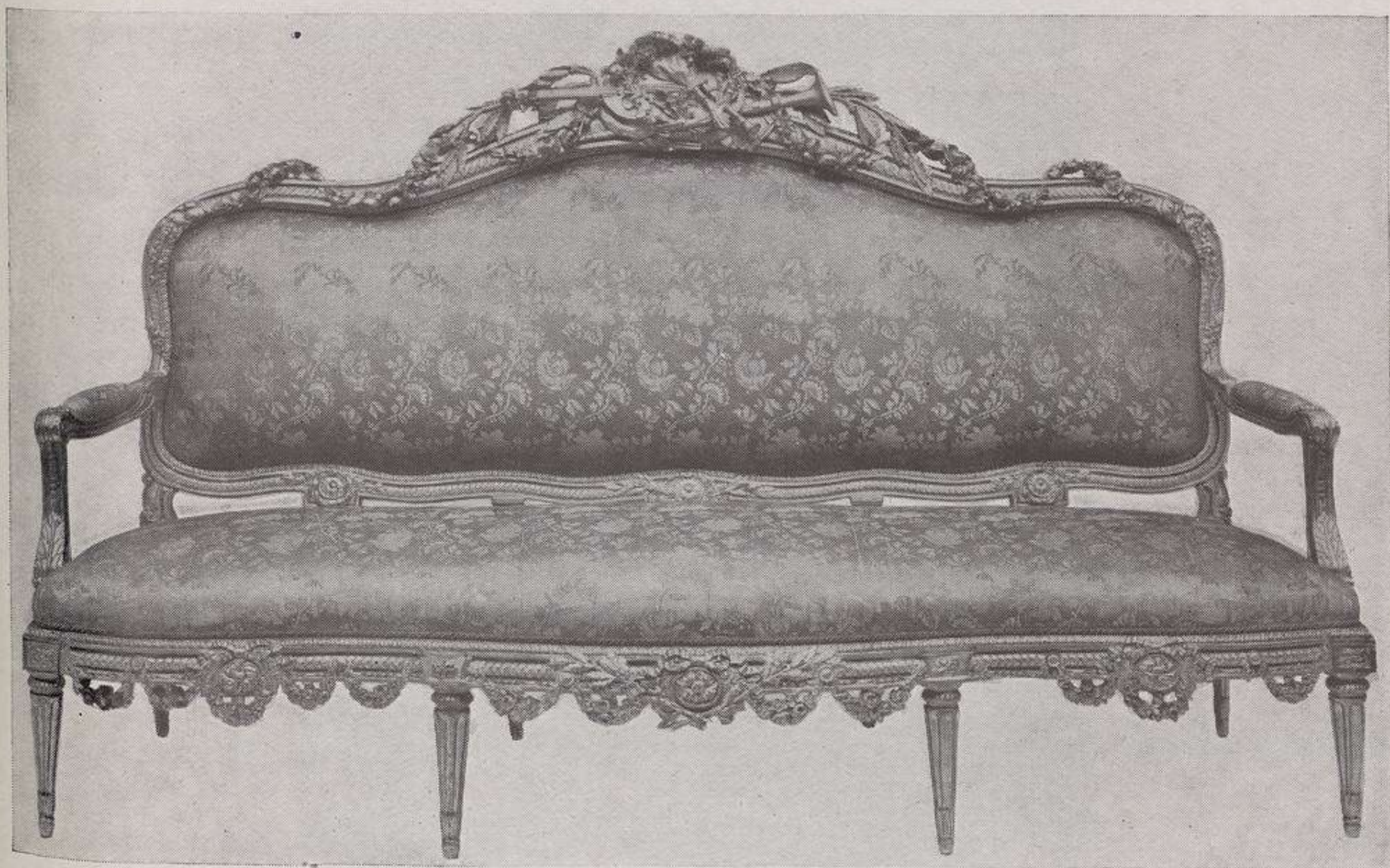
37 PSYCHE AND CUPID : bronze (earlier XVIII Century) 18 in.



4 Section of the LONDONDERRY CABINET, in 'Boulle' work. By Étienne LEVASSEUR (1721-98) in the Louis Seize period 6 ft.



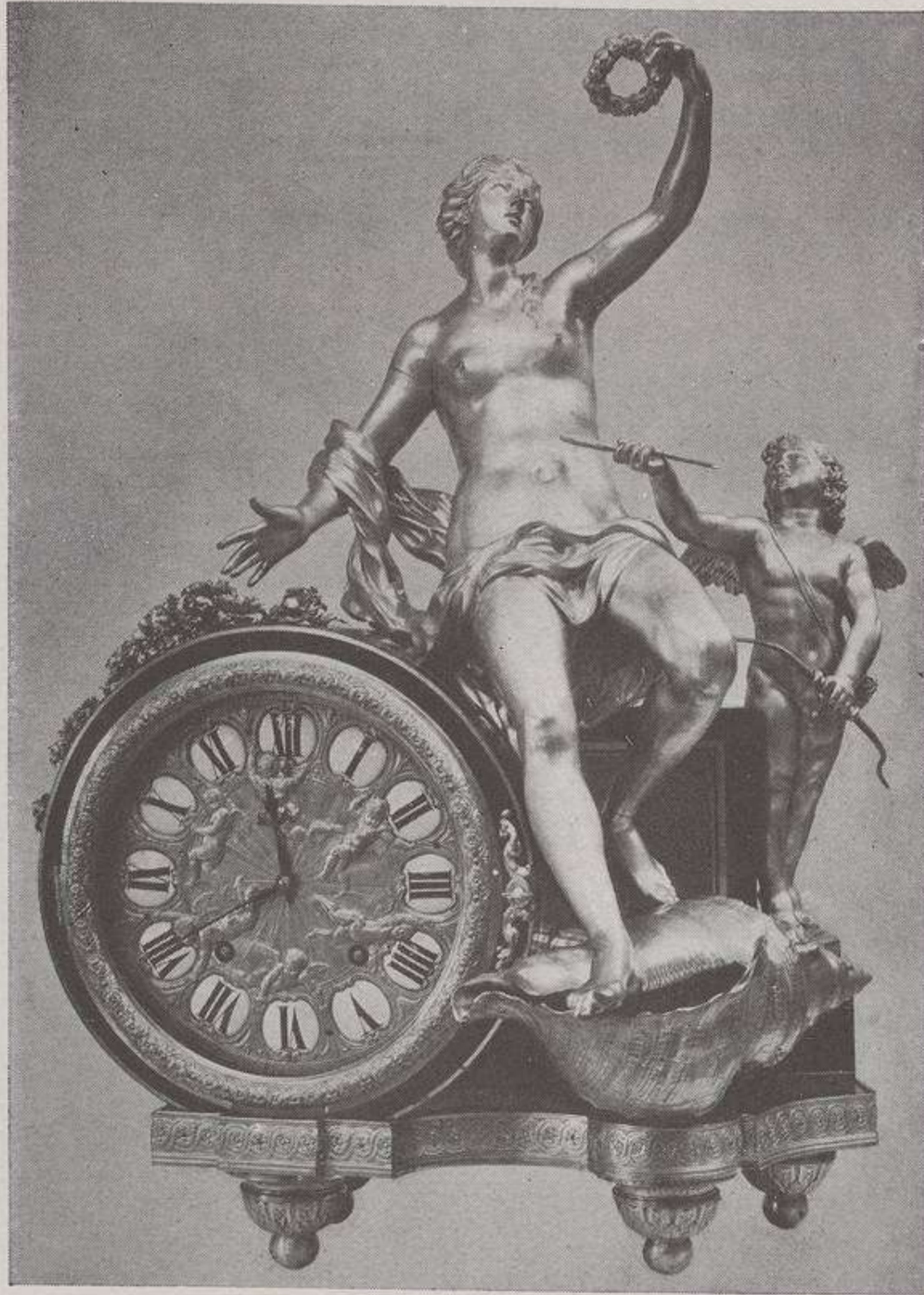
23 ARMCHAIR in carved and gilt wood (c. 1778) with the arms of Clement Wenceslaus, last Elector and Archbishop of Treves from 1768 to 1802 : probably from the *Residenzschloss*, Coblenz 46 in.



10 SOFA (one of two *en suite* with twelve armchairs) of elaborately carved and gilt wood (Louis XVI) 51 in.



32 ARMCHAIR (one of two) in wood carved and gilt. By Jean Baptiste LELARGE,  
b. 1743, master, 1775, d. 1802 (Louis XVI) 39 in.



50 CLOCK in 'Boulle' work with gilt bronze mounts and figure, *La Nympe à la Coquille*: the works by JOLY (late Louis XIV) 32 in.

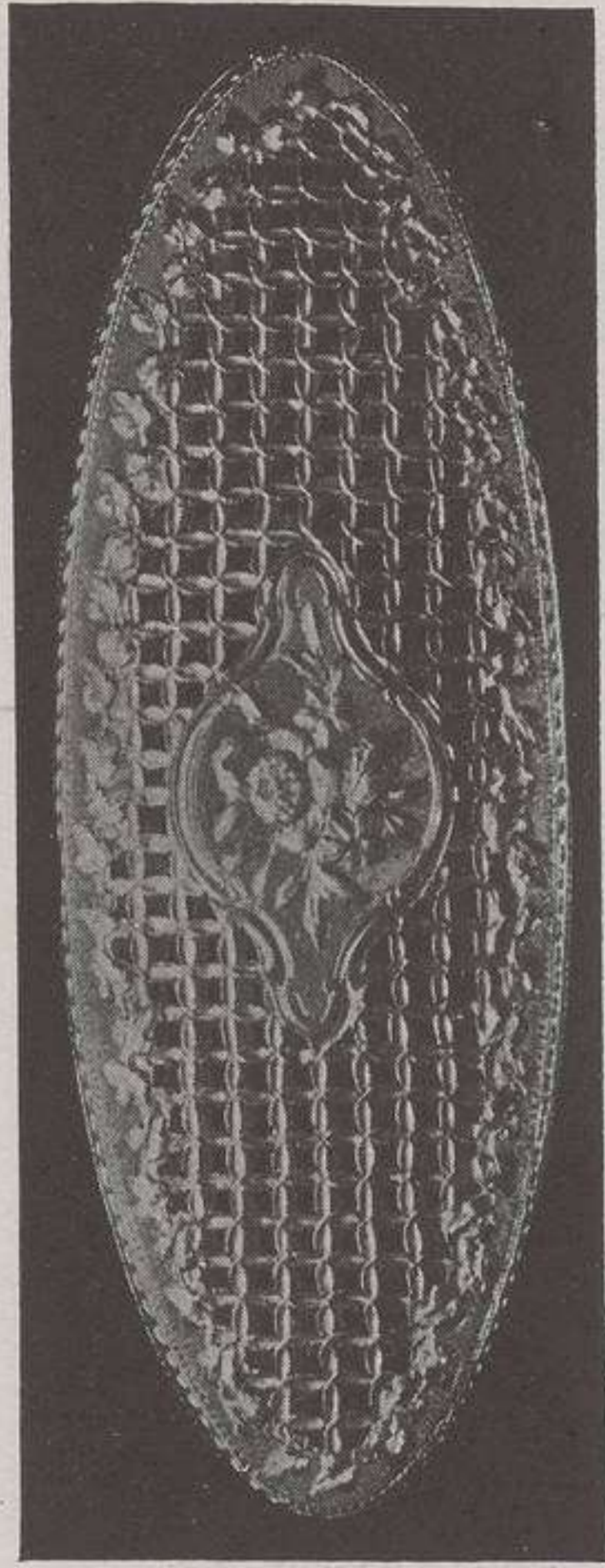




205 HERCULES AND ANTÆUS: bronze by GIOVANNI BOLOGNA,  
1524-1608 (French-Italian) 16 in.



204 HERCULES AND THE ARCADIAN STAG: bronze by GIOVANNI BOLOGNA,  
(French-Italian) 15 in.



- 90 (Case A) TATTING SHUTTLE (*Navette*) in gold of three tints : date 1757-8 5 in.  
 82 (Case A) TATTING SHUTTLE (*Navette*) in gold of three tints with enamel plaque :  
 date 1772-3 4½ in.



- 27 CANDLESTICK in gilt bronze (one of a pair) : cf. XVIII, 41, 43, and 45, 46 (late Louis XIV) 15½ in.  
 55 CANDLESTICK in gilt bronze (one of a pair) : cf. Case B, 129, 130 (Louis XVI) 17 in.



209 CLOCK, MEDAL CABINET, AND CUPBOARD in 'Boulle' work: the Three Fates in figures and in relief; the clock-works by NOISY (Louis XVI); the clock earlier 6 ft.



208 TOP OF WRITING TABLE in 'Boulle' work (? Louis XVI)

30 in.



84 TAZZA OF ROCK CRYSTAL, engraved with masks and arabesques (Italian, XVI Century) 3½ in.



65 BOWL OF SMOKED ROCK CRYSTAL (Italian, XVI Century) 6½ in.  
The stand is of silver-gilt with intaglios inset upon a slab of Spanish broccatello.



80 VASE OF ROCK CRYSTAL, with silver-gilt mounts (German, XVI Century) 8 in.



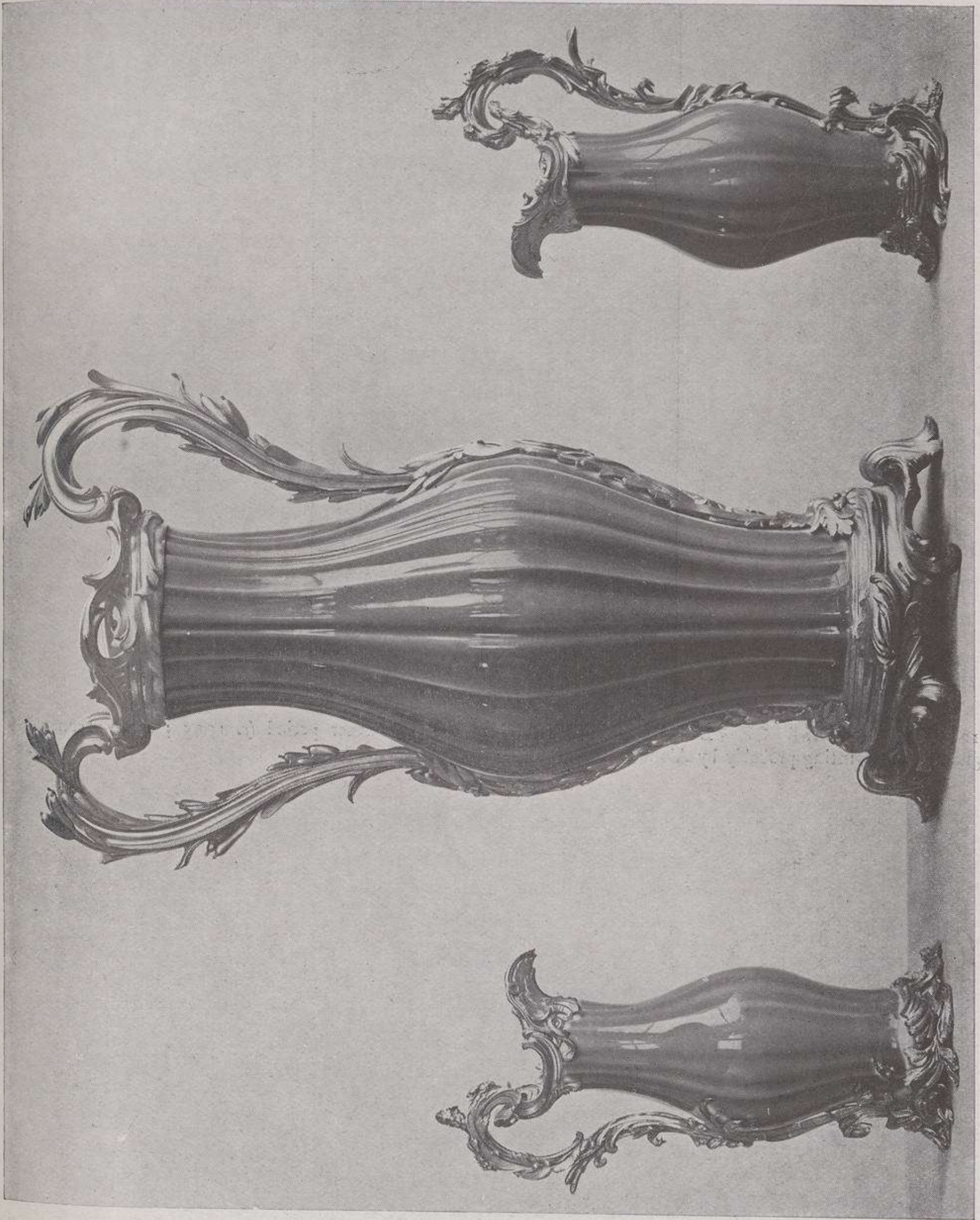
74 (Case A) VASE OF ROCK CRYSTAL, engraved, with mounts of enamelled gold (German, XVII Century) 11½ in.



60 MUG OF ROCK CRYSTAL mounted in gold ; signed A V (? Antoine Victor Joseph de Vaast) and dated 1767-8 4 $\frac{3}{4}$  in.



78 EWER AND BASIN OF ROCK CRYSTAL ; mounted in silver-gilt (mid XVIII Century) 7 $\frac{1}{2}$  in.



75, 76, 77 VASES OF CHINESE CELADON PORCELAIN, mounted in gilt bronze in the manner of Jean Claude Duplessis, d. 1774 (early Louis XV)  
21½ in. and 12 in.



121 (Case B) VASE OF SÈVRES PORCELAIN of the Vincennes period (c. 1755); apple-green with gilding, and painting probably by Aloncle 17 $\frac{1}{8}$  in.

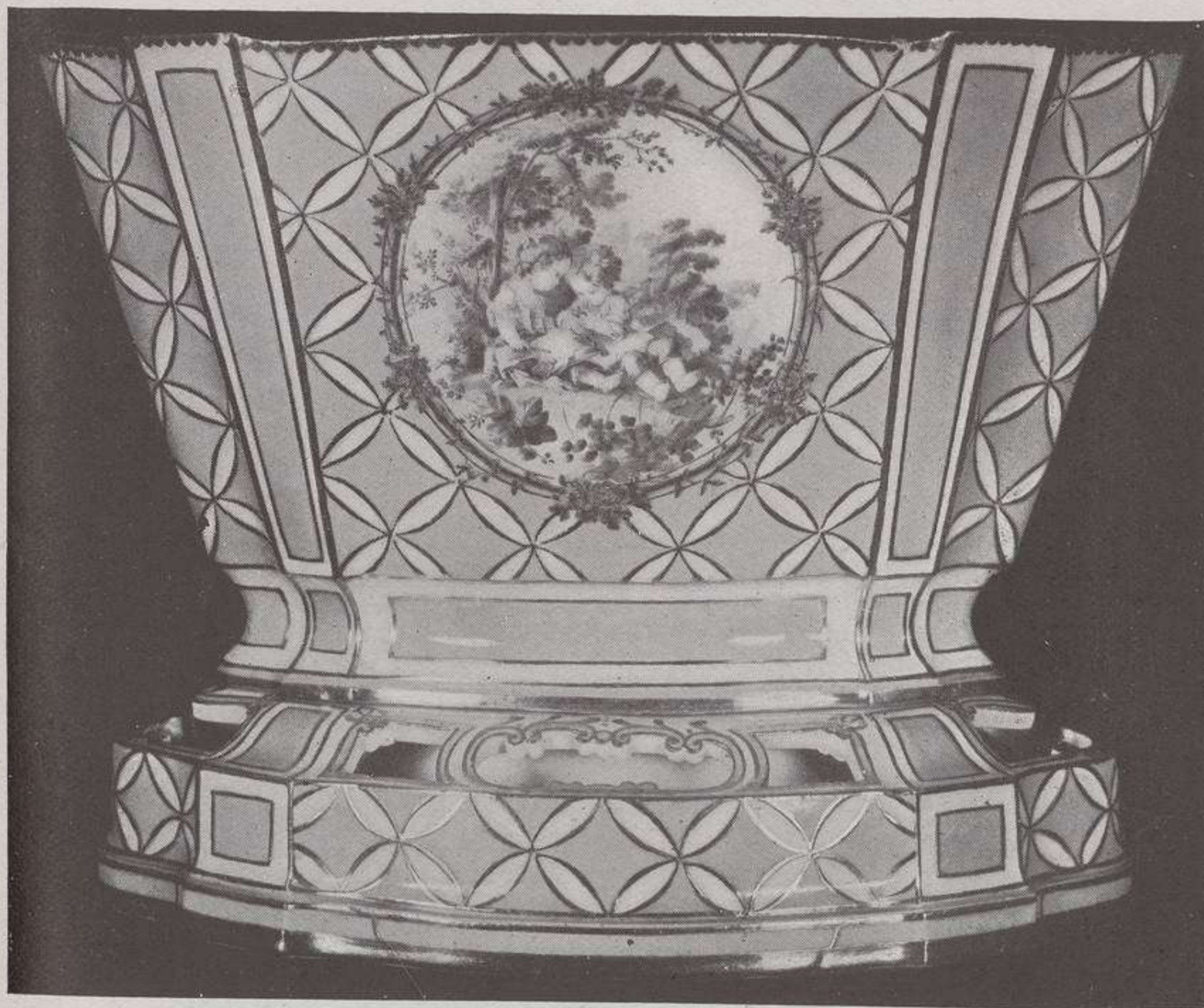


154 (Case C) JARDINIÈRE OF SÈVRES PORCELAIN; *rose Du Barry*, with moulded lions' heads, gold and painting, and the cypher of Louis XV: date 1757 9 $\frac{1}{2}$  in.





146 (Case C) JARDINIÈRE OF SÈVRES PORCELAIN; *rose Du Barry* with gilt *rocaille* scroll-work and painted panels : date 1757 9¼ in.



126 (Case B) JARDINIÈRE OF SÈVRES PORCELAIN; *rose Du Barry* with gilt work and painted panel : date 1757 8½ in.



152 (Case C) VASE OF SÈVRES PORCELAIN, apple-green with moulded and gilt decoration and paintings : gilding by VINCENT *père* (Louis XV–XVI) 19 in.



145 (Case C) CUP OF SÈVRES PORCELAIN ; *bleu-du-roi*, with gilt decoration and painting by TANDART : date 1766 5½ in.



125 (Case B) CLOCK-VASE OF SÈVRES PORCELAIN; green *œil-de-perdrix*, with figures modelled and gilt. Clock by LE MONTJOIE, and bronze mounts whose chasing and gilding is attributed to PIERRE GOUTHIÈRE, b. 1732, d. 1813 (Louis XV-XVI) 22 in.

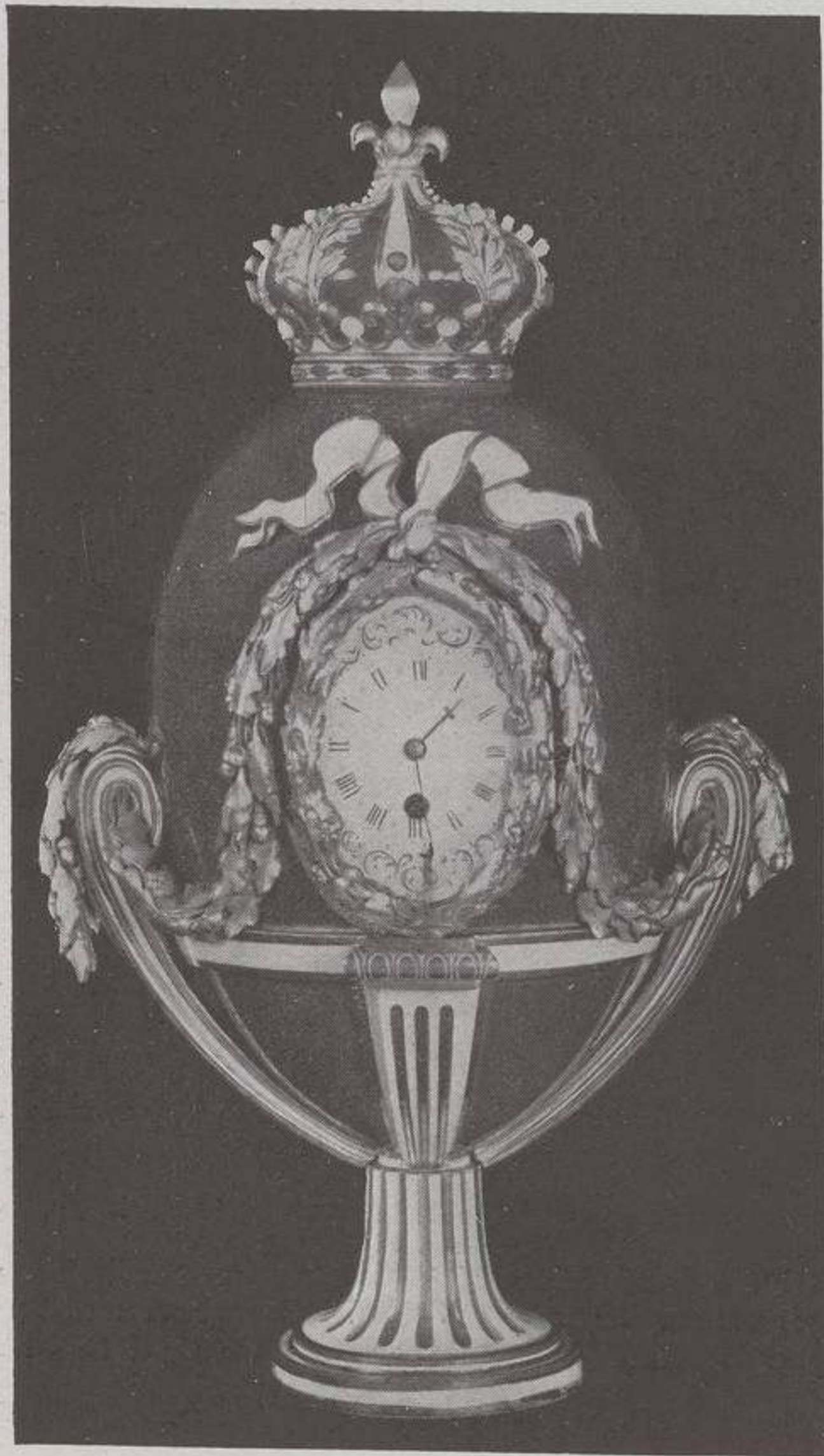
123 (Case B) CASSOLETTE OF GREEN ARTIFICIAL QUARTZ, with tripod, serpent, little Satyrs and goats' heads in bronze whose chasing and gilding is attributed to GOUTHIÈRE (Louis XVI) 13 in.



134 (Case C) INKSTAND OF SÈVRES PORCELAIN; apple-green and white with gilding: terrestrial and celestial globes flank the Royal crown. Presented by Louis XV (whose medallion appears) to the Dauphine, Marie-Antoinette (whose cipher appears). Designed by Jean Claude DUPLESSIS (d. 1774), painted by FALOT about 1770 7 in.



147 (Case C) LOUIS XV: medallion in biscuit de Sèvres on the other side of the clock below



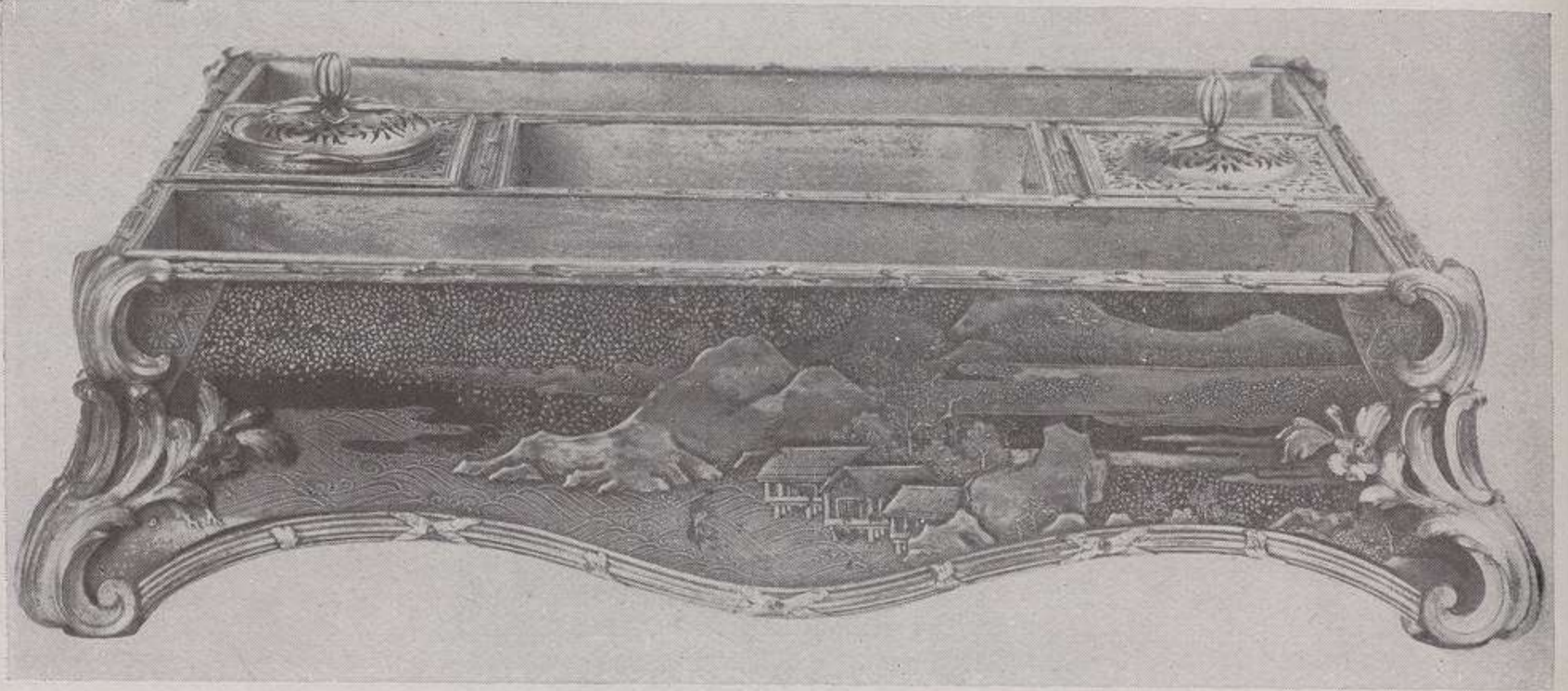
147 (Case C) CLOCK OF SÈVRES PORCELAIN; apple-green with decoration in white and gold: the cover is the Crown of France; on this face is a clock by LEPAUTE: for the other see above 15 in.



2 BACCHANTE (one of a pair) : bronze after terra-cotta by Claude Michel CLODION,  
b. 1738 d. 1814 (Louis XVI) 22 in.



4 CORNER-PIECE in thuja and other woods with stained inlay and gilt bronze mounts.  
By Jean François RIESENER (1734-1806); the chasing and gilding attributed to GOUTHIERE :  
this, with No. 5 and XVIII, 24, is said to come from the Trianon (Louis XVI) 36 in.



6 INKSTAND OF JAPANESE LACQUER, with mounts of gilt bronze (Louis XV)

6 in.



3 WRITING TABLE of tulip wood with gilt bronze mounts and tooled crimson leather top (Louis XV)

32 in.



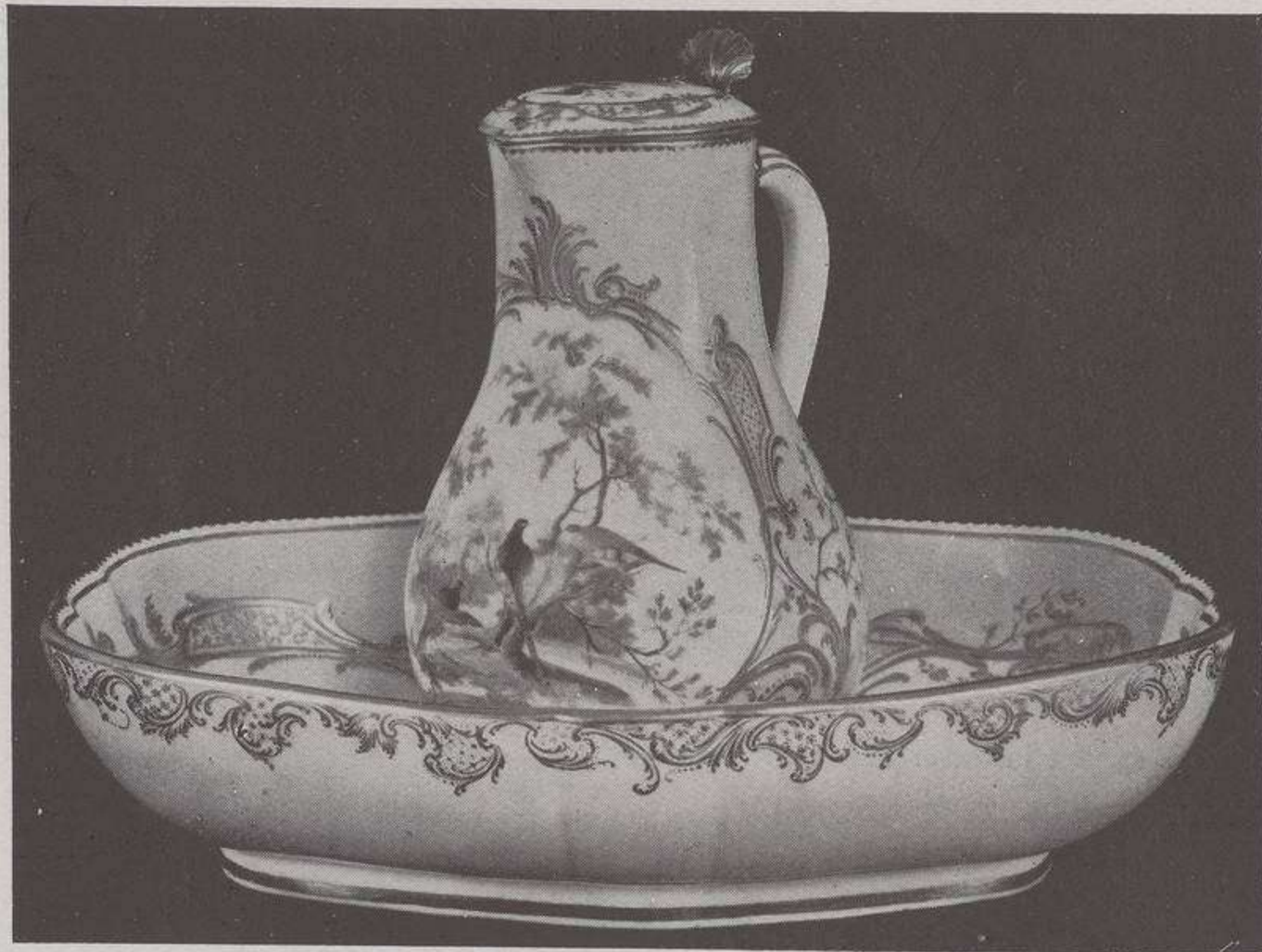
TOP of No. 8 : a *Singerie* in the manner of Bérain

10 in.

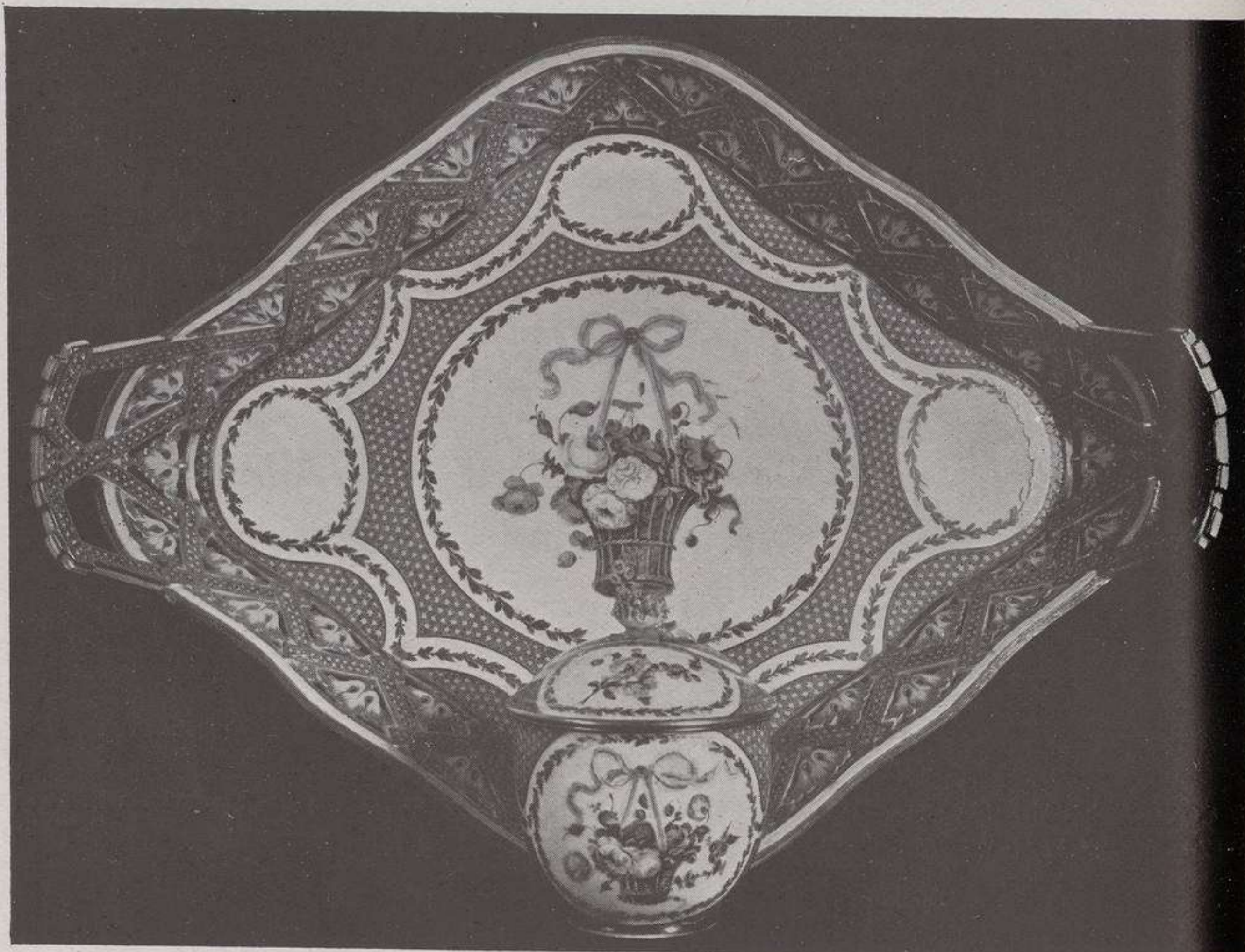


8 CONSOLE TABLE in 'Bouille' work (tortoiseshell on metal) with gilt bronze mounts, by François LELEU, b. 1729, master 1764, d. 1807 (Louis XVI)

31 in.



133 (Case A) EWER AND BASIN OF SÈVRES PORCELAIN : *rose Du Barry* with gilding and painting : date 1757 7¼ in.



115 (Case A) TRAY AND SUGAR BOWL from a Tea Service in SÈVRES PORCELAIN : *blue œil de perdrix*, with gold on white decoration and painted flower-baskets (Louis XV) 10⅞ in.





6 CORNER-PIECE of ebonized veneer, with panel of Japanese lacquer, gilt bronze mounts and marble top (early Louis XV, style of Charles Cressent) 35 in.



4 CORNER-PIECE (one of two); tulip and purple-wood, with gilt bronze mounts and griotte marble top: *en suite* with *Secrétaire* XVIII, 30, by FOULET (Louis XV-XVI) 37 in.



492 CLAUDE DE LORRAINE (1495–1550), first Duke of Guise, and ANTOINETTE DE BOURBON (married 1513): wax relief in original case (early XVI Century) 4  $\frac{5}{8}$  in.



491



489



487

491 LADY, UNKNOWN: wax relief (North Italian, earlier XVI Century) 2  $\frac{1}{8}$  in.  
 489 ? GARCIA DEI MEDICI (d. 1562), third son of Cosimo I, Grand Duke of Tuscany: wax relief (Florentine, XVI Century) 2 in.  
 487 ? MARGHERITA DEI MEDICI, daughter of Cosimo II, Grand Duke of Tuscany, m. 1628 Odoardo Farnese, Duke of Parma (Florentine, XVII Century) 1  $\frac{7}{8}$  in.



488



495



495

494



488 GENTLEMAN, UNKNOWN : wax relief (Italian XVI-XVII Century)

2 1/4 in.

495 LADY, UNKNOWN : wax relief in metal case with *impresa*, motto and arms unidentified (Italian, later XVI Century)

3 3/4 in.

494 JOHANNA of AUSTRIA, daughter of Francis I, m. 1565 Francesco, Grand Duke of Tuscany. By LOMBARDI FERARESE, in 1565 (Italian, XVI Century)

2 1/4 in.



493 RUDOLPH III, EMPEROR OF GERMANY (1552-1612): wax relief, probably by ANTONIO ABONDIO, b. 1538, d. 1591 (Italian XVI Century) 4  $\frac{1}{8}$  in.



497\* LADY, UNKNOWN: wax relief (? German, later XVI Century)

3 in.



490 ADORATION OF THE MAGI: wax relief with portrait figures, inscribed round rim with Matthew I, 12 (South German, later XVI Century)  $4\frac{1}{4}$  in.



GILT BRONZE COVER of No. 490



463 LOUIS DE BOURBON-VENDÔME (1612-69), Duc de Mercœur till 1665, then Duc de Vendôme: wax relief (Italian, mid XVII Century) 5 in.



464 LAURA MANCINI, niece of Cardinal Mazarin: wife of the above in 1651, d. 1657 (Italian, mid XVII Century) 5 in.



496 LADY, UNKNOWN: wax relief (Italian, late XVI Century)

2  $\frac{1}{4}$  in.

462 JOACHIM ERNEST, MARGRAVE OF BRANDENBURG-ANSPACH (b. 1583, succeeded 1603, d. 1625): metal relief (German, early XVII Century)

1  $\frac{1}{4}$  in.

477 FREDERICK THE GREAT; 1712-86 (late XVIII Century)

3 in.



2



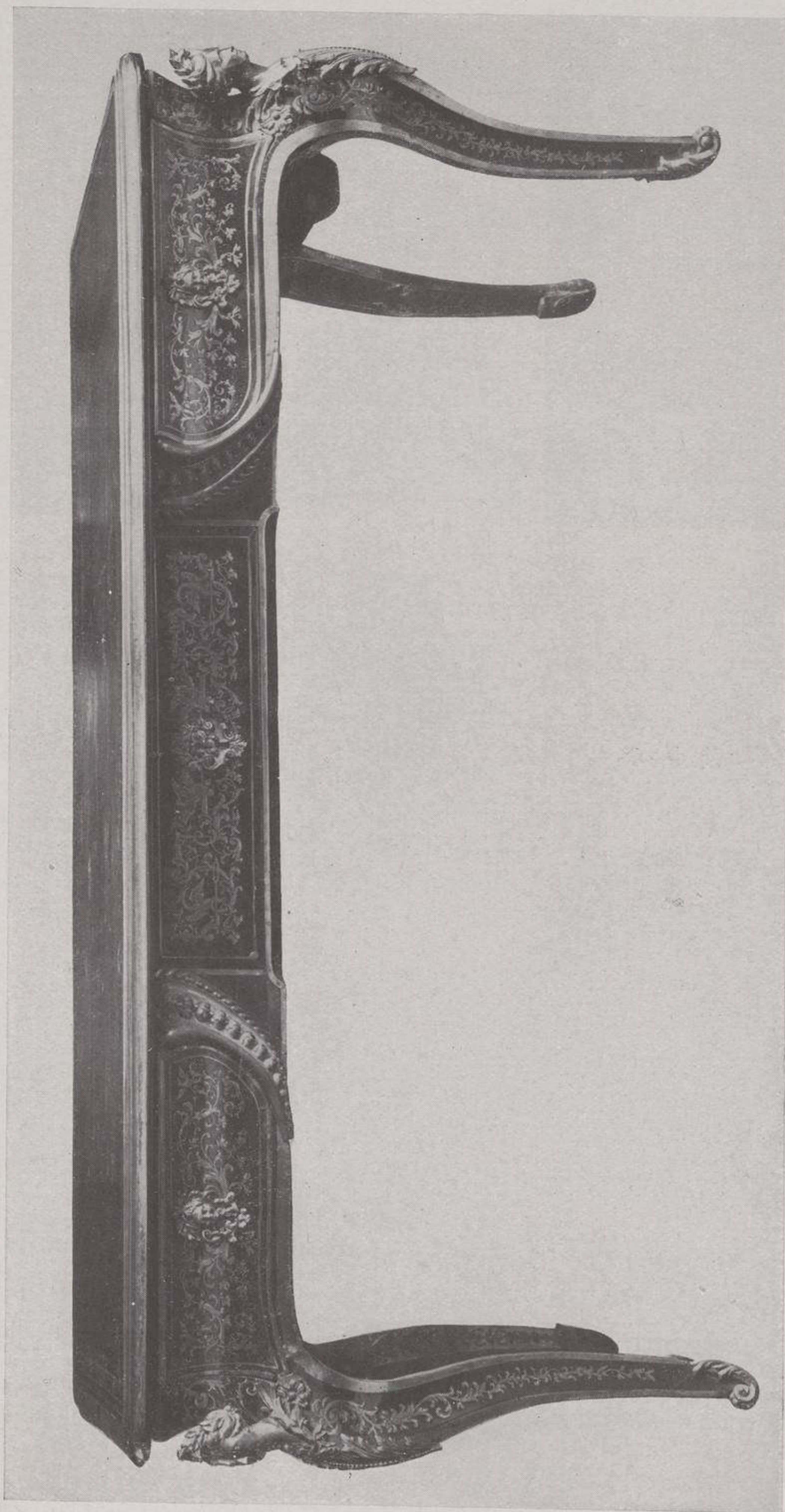
3

2 and 3 LE BAISER DONNÉ and LE BAISER RENDU: reduced versions in bronze after marble groups attributed to Jean Antoine HOUDON (1741-1828) dated 1774, and others 1778, 1780 4¼ in.



1 CUPBOARD IN 'BOULLE' WORK: tortoiseshell on metal with gilt bronze mounts, and reliefs of *Apollo and Marsyas* and the *Seasons*: by JOSEPH BAUMHAUER: married 1745; ébéniste under royal privilege about 1767; d. 1772 (Louis XV) 40 in.





4 WRITING TABLE in 'Bouille' work, and probably from the Bouille ateliers: the royal L's and *fleurs de lys* are stamped on the leather (late Louis XIV or Régence) 32 in.



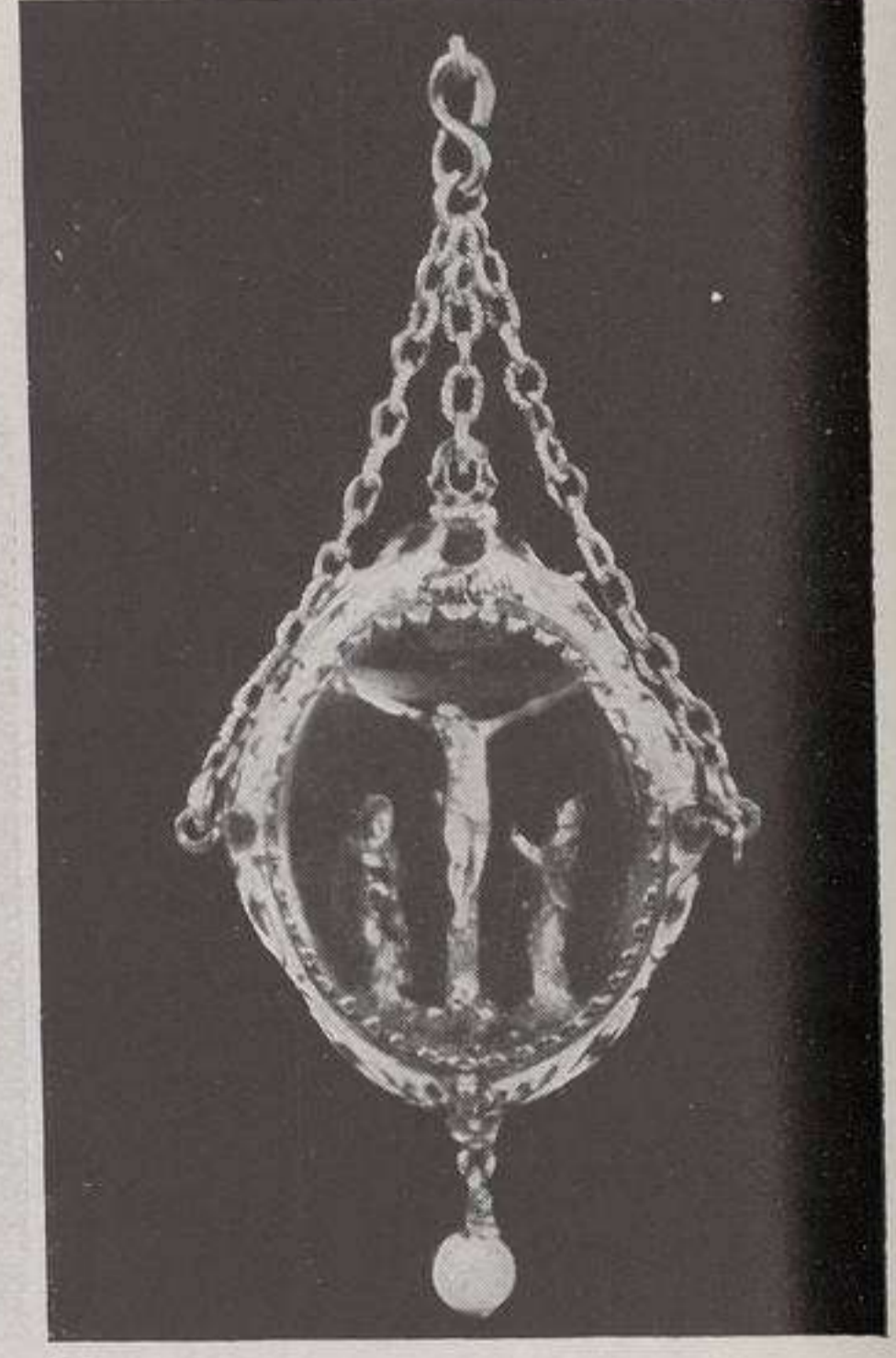
64

64 PENDANT OF GOLD AND ENAMEL: under rock crystal the *Resurrection*, in the round (Augsburg, XVI Century)

2  $\frac{7}{8}$  in.

94

94 BEE-SHAPED PENDANT OF GOLD, set with cabochon garnets (variously assigned to IV-V Century or XII Century)

2  $\frac{1}{4}$  in.

73

73 PENDANT OF ENAMELLED GOLD: the *Crucifixion* (French, XVI Century)

2  $\frac{1}{2}$  in.

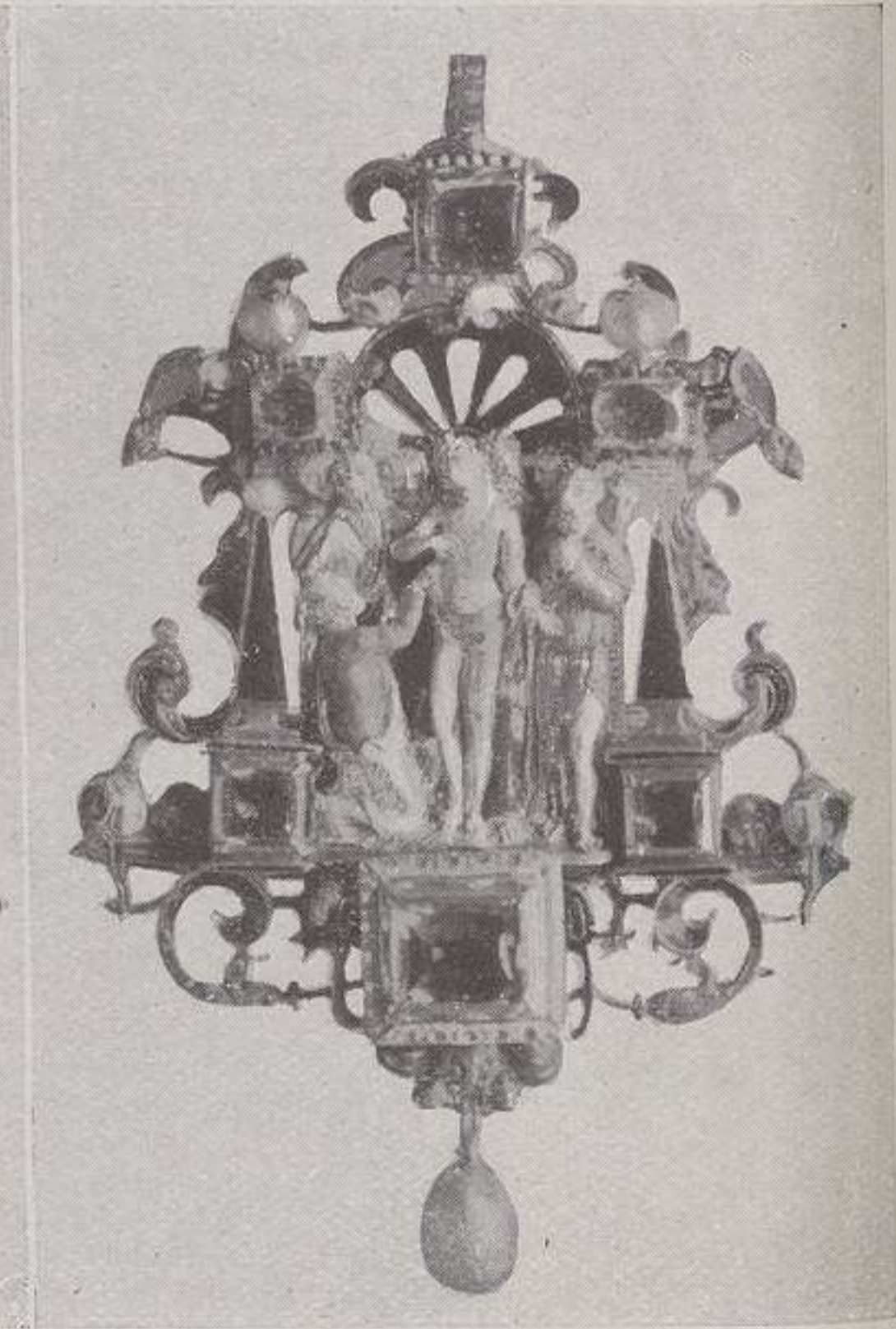
62

62 PENDANT OF GOLD with partly enamelled relief: *Judith with the head of Holofernes* (French, late XV Century)

3  $\frac{5}{8}$  in.

65

65 PENDANT OF GOLD AND CHALCEDONY, with translucent enamel; table diamonds and other stones (Italian or German, XVI Century)

3  $\frac{1}{8}$  in.

72

72 PENDANT OF ENAMELLED GOLD, with precious stones and pearls: the *Incredulity of St. Thomas* (Augsburg or Nuremberg, XVI Century)

2  $\frac{3}{4}$  in.



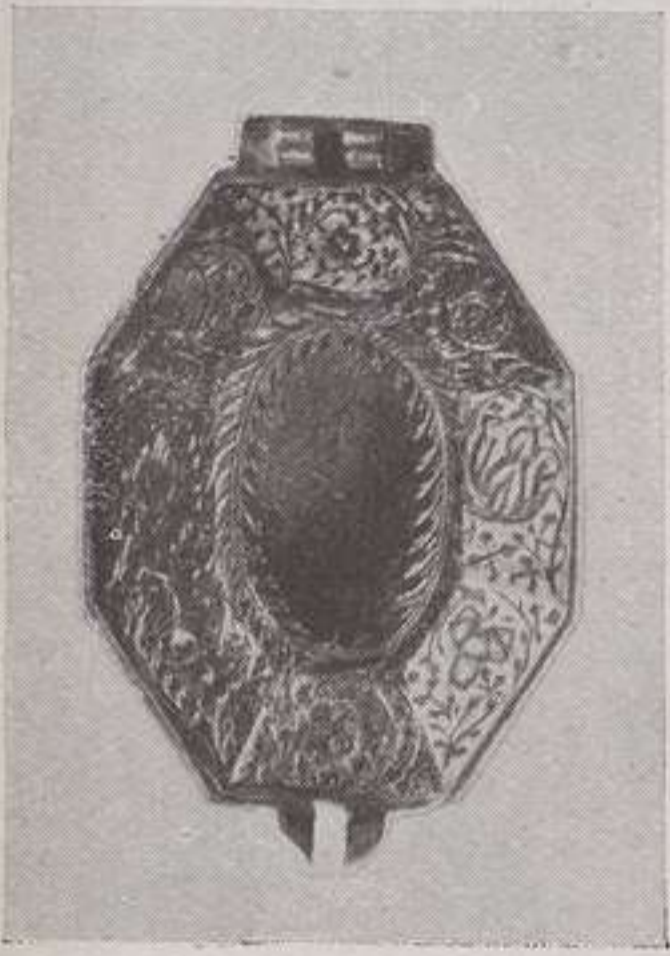
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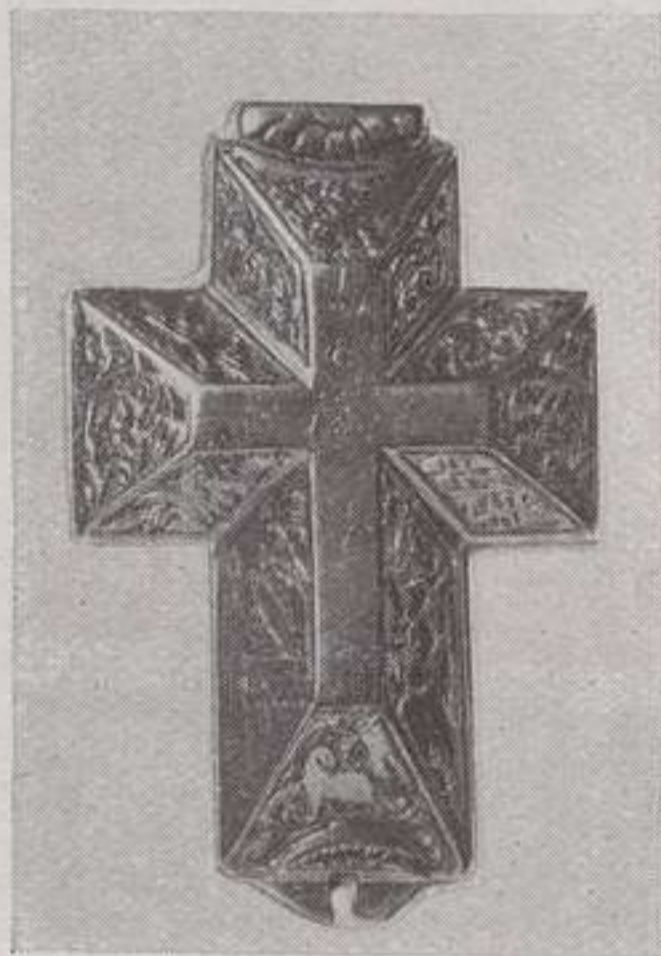
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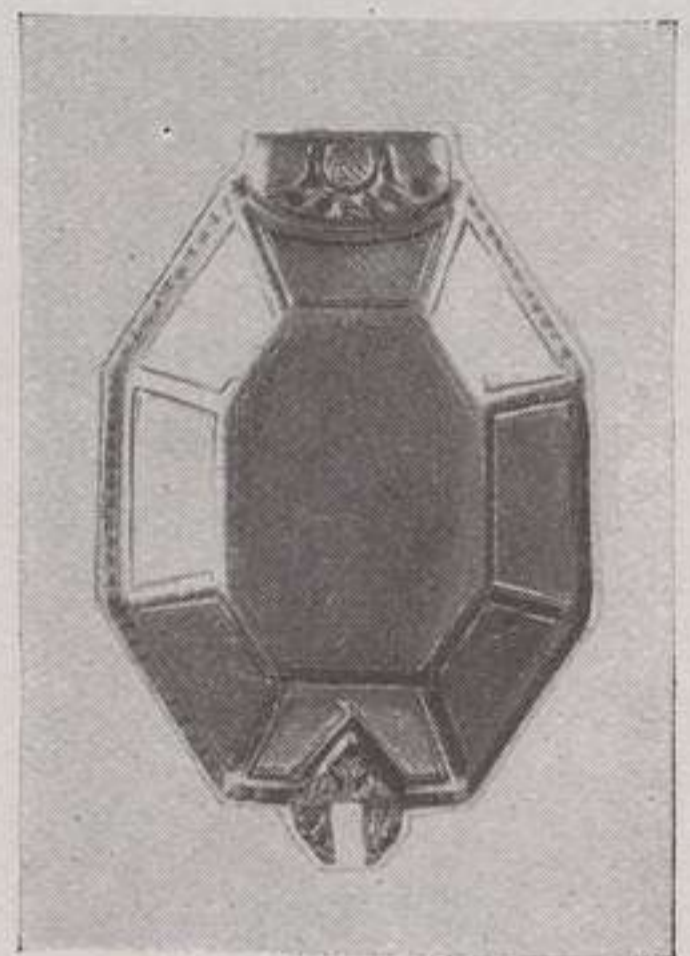
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77

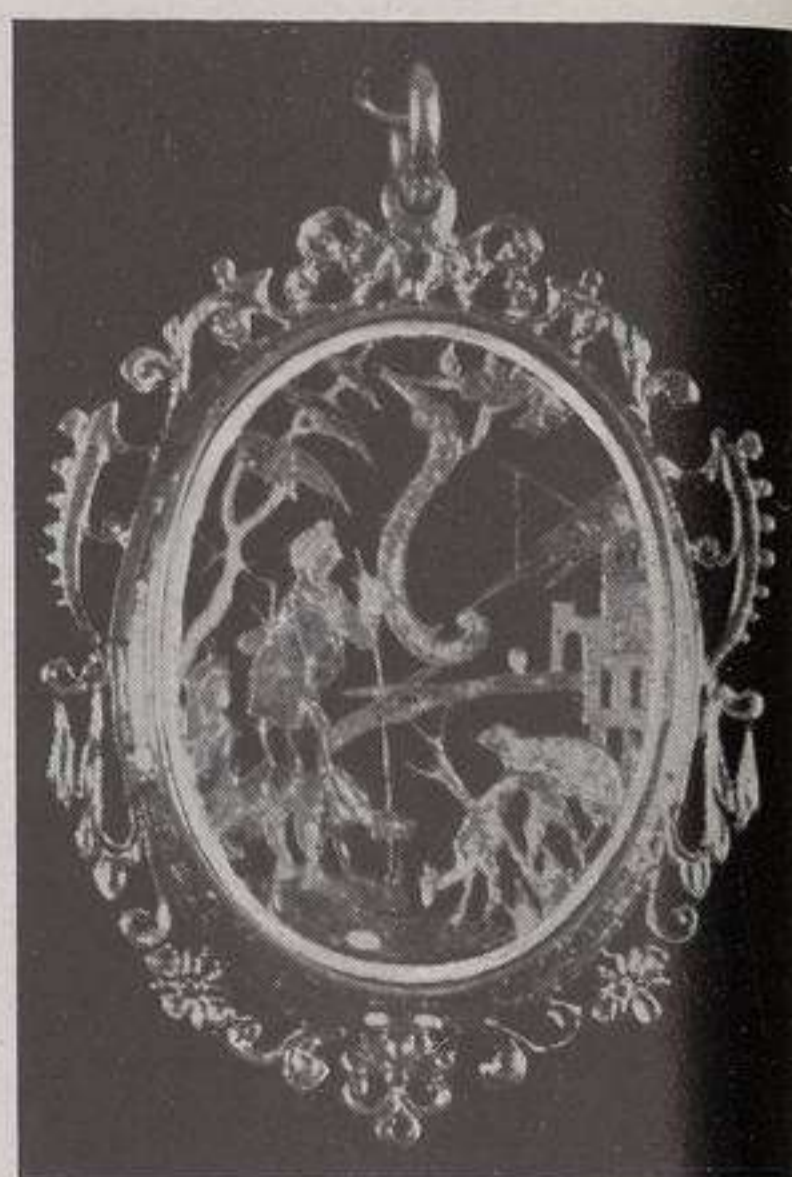
101 WATCH in case of silver, parcel-gilt (front, back and cases) : signed *Jompt | A Amstram* | 1586 (Dutch) 2 in.  
 100 WATCH, CROSS-SHAPED, in case of silver, parcel-gilt (front and case), engraved with the Nativity and other subjects : signed *Anthoyne Arlaud* (Swiss, XVII Century) 2 1/8 in.  
 99 WATCH in case of rock crystal, with enamelled gold face (front and back) : signed *John Cook* | London (XVII Century) 2 in.  
 77 WATCH, NUT-SHAPED, in case of gilt bronze : signed *Jean Baptiste Duboule* (XVII Century) 2 in.



60



88



93

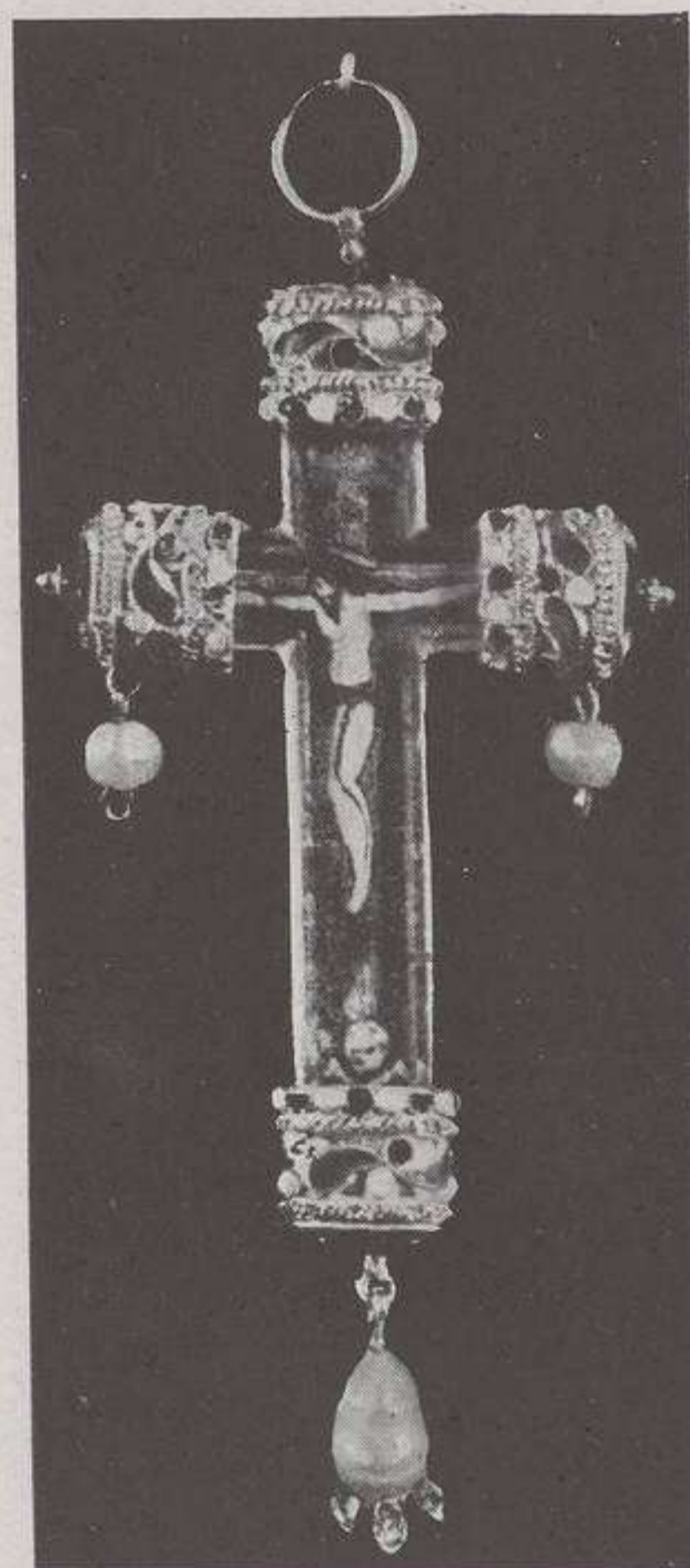
60 PENDANT OF ENAMELLED GOLD with pearls ; in the centre GLASS painted and gilt : one side the *Crucifixion*, on the other the *Annunciation* (French, XVII Century)  $2\frac{1}{8}$  in.

88 LOUIS XVI : gold relief by Rambert DUMAREST (1750-1806)  $2\frac{5}{8}$  in.

93 PENDANT OF SILVER-GILT, with enamels on gold, incrusting in crystal : the *Angel and the Shepherds* and the *Nativity*. Probably designed by Valentin SEZENIUS (German-Italian, early XVII Century)  $2\frac{5}{8}$  in.



86



83



87

86 WATCH OF SILVER-GILT, signed AUSIN (XVII Century)  $2\frac{3}{8}$  in.

83 CROSS OF ENAMELLED GOLD and filigree with pearls and stones : under rock crystal paintings of the *Crucifixion* and *Virgin in Adoration* (XVII Century)  $3\frac{1}{4}$  in.

87 WATCH in case of rock crystal. By E. GARAUDOL of Verdun (XVII Century)  $2\frac{5}{8}$  in.



1 CANDELABRUM-CLOCK in dark and gilt bronze and marbles with gilt bronze mounts :  
the figure of Love is in the manner of Falconet (Louis XVI) 6 ft. 9½



5 RAPE OF PROSERPINE (Pluto, Proserpine and a Nymph) : bronze after the marble by François GIRARDON (1628-1715) executed for Versailles, 1677-99 : the gilt bronze bases of Nos. 4 and 5 are probably by Jean Claude DUPLESSIS (d.1774) 26 in.



4 RAPE OF ORITHYIA (Boreas, Orithyia and Zephyr) : bronze after the marble by GASPARD MARSY the younger, and ANSELME FLAMEN, executed for Versailles in 1684-7 22 in.



6 RAPE OF ORITHYIA BY BOREAS: bronze after a model prepared by Louis Simon BOIZOT (1743-1809) for *Biscuit de Sèvres* in 1786 (See also No. 10)



7 COMMODE in ebony veneer with lacquer panels, gilt bronze mounts and slab of Brèche Violette, by Nicolas Jean MARCHAND (c. 1697, master before 1738, d. after 1756): from the Palace of Fontainebleau (Louis XV) 34 in.



10 RAPE OF PROSERPINE : bronze from a model prepared by Louis Simon BOIZOT (1743-1809) for *biscuit de Sèvres* in 1786 (See also No. 6) 20 in.



9 COMMODE in rosewood with gilt bronze mounts and slab of Brèche Violette by Nicolas Jean MARCHAND (b., c. 1697, master before 1738, d. after 1756) : from the Palace of Fontainebleau (Louis XV) 33 in.

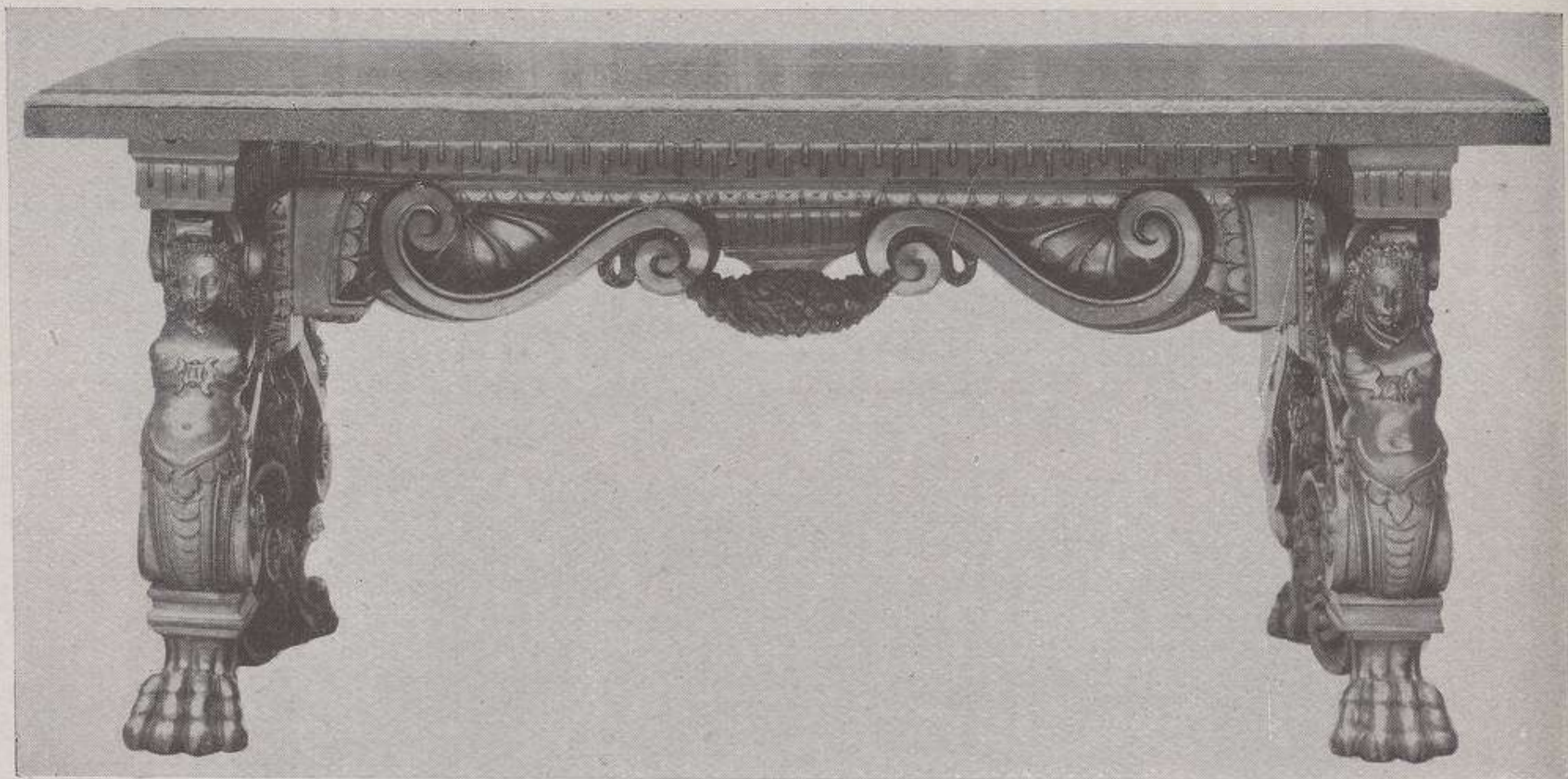




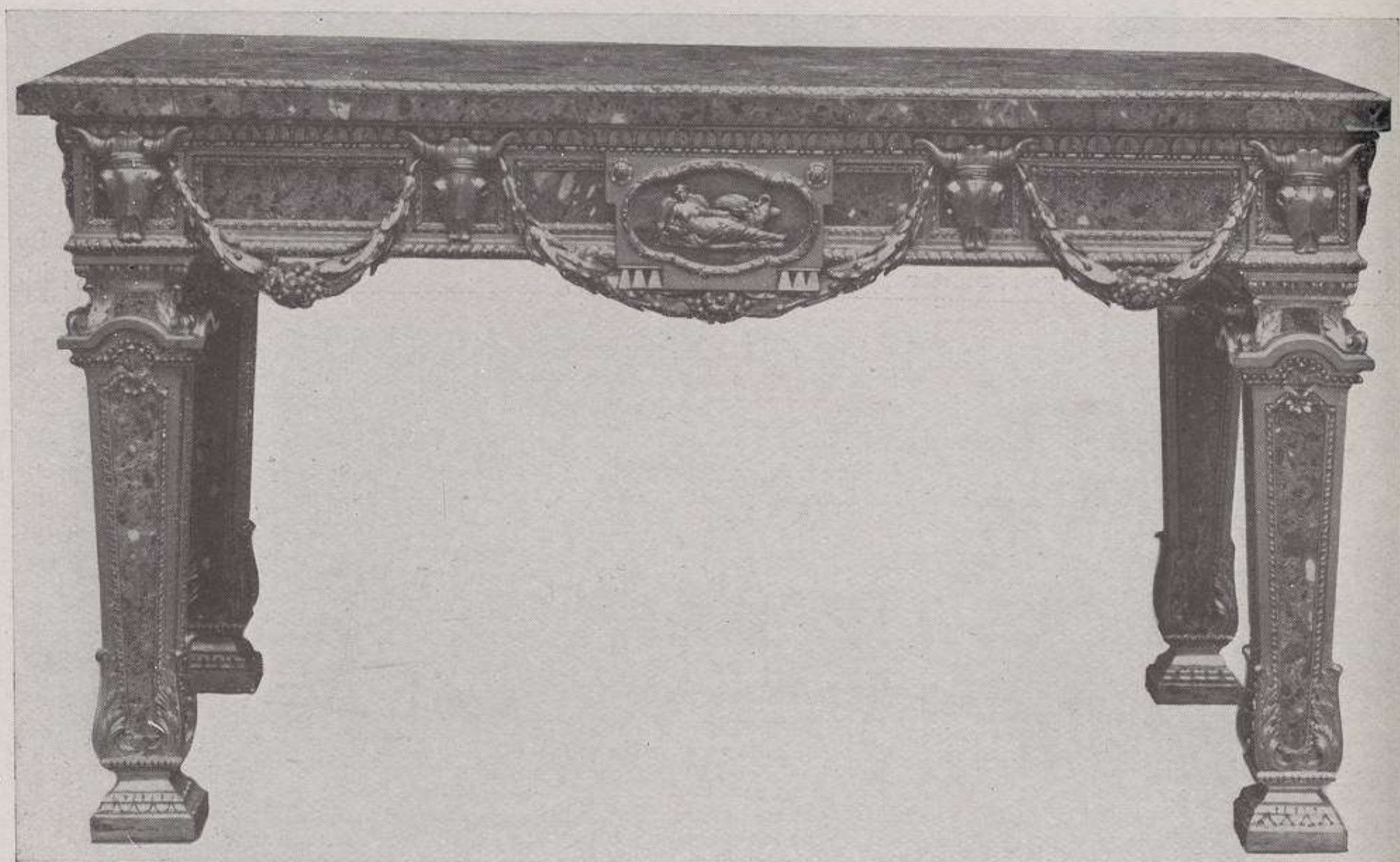
60 COMMODE of 'Boulle' work : metal on tortoiseshell, with gilt bronze mounts and slab of jasper. By Étienne LEVASSEUR, b. 1721, master 1767, d. 1798 (after 1767) 34 in.



53 COMMODE of 'Boulle' work : metal on tortoiseshell, with gilt bronze mounts, from a design by Jean BÉRAIN, b. 1637, d. 1711 (Louis XIV) 35 in.



69 TABLE (one of two) in carved and gilt wood of Baroque fashion (Italian, XVII Century) with top of red Egyptian porphyry 37 in.



50 CONSOLE TABLE (one of two) in wood carved and gilt, with medallion of Juno in gilt bronze on grey spar, and top of *verde antico* marble with gilt bronze mount (Italian, late XVIII Century) 39 in.



57 COMMODE in kingwood, with gilt bronze mounts of dragons, Watteau-like *espagnolette* head, and slab of Breccia marble. By Charles CRESSENT, b. 1685, d. 1768 (early Louis XV) 37 in.



58 COMMODE in kingwood with inlays. By Antoine Robert GAUDREAU (c. 1680-1751), from a design by one of the brothers SLODTZ, with gilt bronze mounts by JACQUES CAFFIERI (1678-1755) and Levante marble top: made for the King's Chamber at Versailles in 1738 35 in.



68 Copy (XIX Century) of the BUREAU DU ROI LOUIS QUINZE in marquetry of various woods; the original by Jean François Oeben (c. 1720-1763) and Jean Henri Riesener (1734-1806) executed in 1760-69: gilt bronzes by Jean Claude Duplessis, Winant and Hervieux 56 in.



66 BUREAU DU ROI STANISLAS in marquetry of various woods with gilt bronze mounts. By Jean Henri RIESENER (1734, master 1768, d. 1806): the inlaid cipher S R, interpreted as Stanislas Rex, probably marks its having been made for Stanislas Poniatowski, King of Poland, shortly after the French King's Bureau (i.e. 1769) 55 in.



1 CLOCK AND PEDESTAL in ebony with some inlay of metal on tortoiseshell and gilt bronze mounts and figures, including a Love, shooting; the Four Quarters of the Globe, and a relief of Atlas: clock-works by MYNUEL: possibly from the Boulle atelier (Louis XIV-Régence); 9 ft. 6



2 COMMODE (one of two) of 'Bouille' work : metal on tortoiseshell, with gilt bronze mounts and slab of Griotte marble : the crown on the keyhole scutcheon points to royal ownership (? Louis XVI) 32 in.



7 A BACCHANTE : bronze (later XVIII Century)

11 in.



117 (Case B) SNUFF-BOX of Chinese lacquer on smoked mother-of-pearl ground, set in gold of three tints. Signed RLM : date 1775  $2\frac{1}{4}$  in.



108 (Case B) LOUIS XIV (from a gold English patch-box of 1819): enamel by HENRI TOUTIN of Blois, after Mignard (later XVII Century)  $\frac{7}{8}$  in.



76 Case A) SNUFF BOX of gold and mother-of-pearl. Signed ? N.M : date 1744  $2\frac{1}{4}$  in.

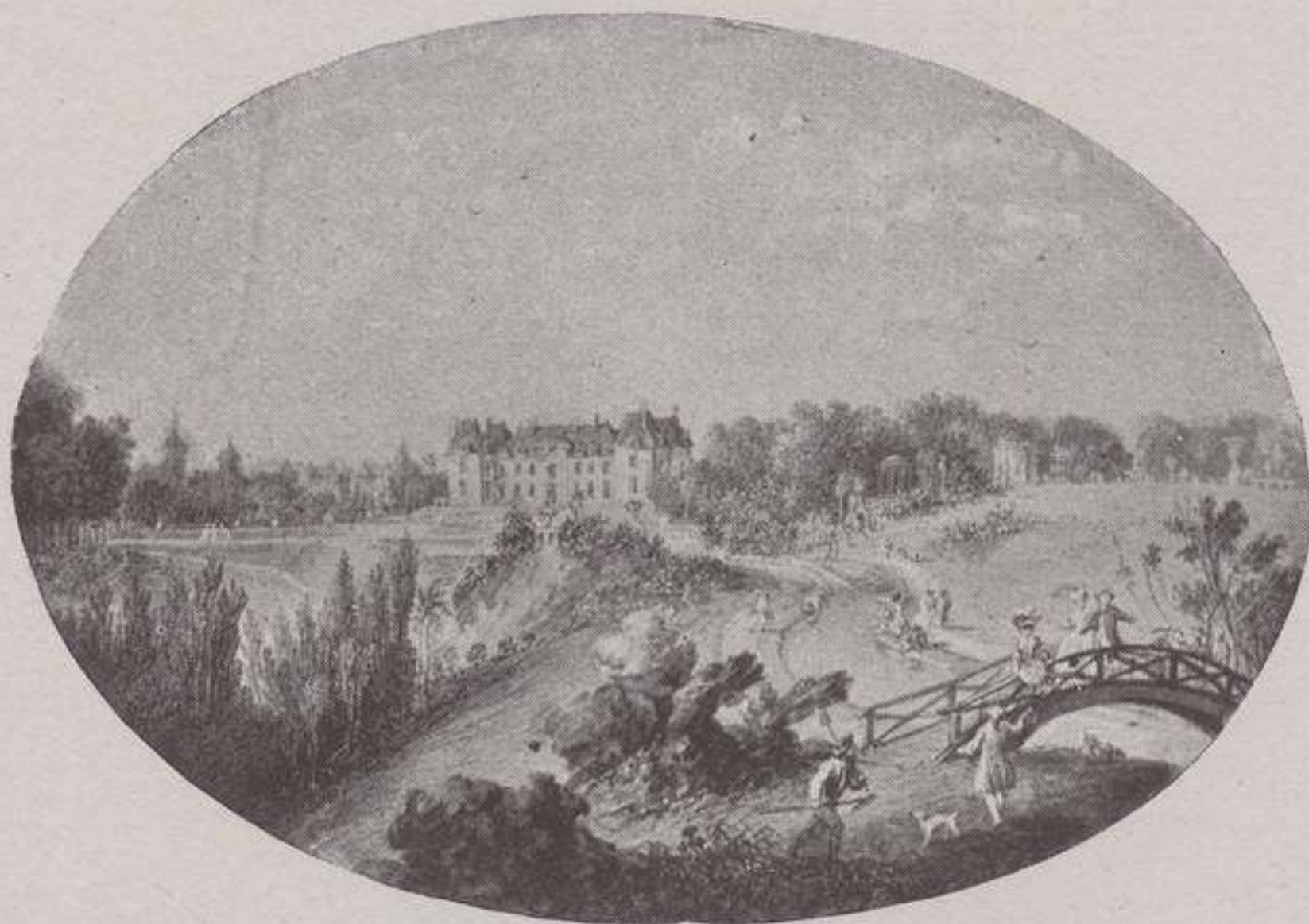


111 (Case B) SNUFF-BOX of gold in four tints. By Jean FRÉMIN: date 1757  
1½ in.

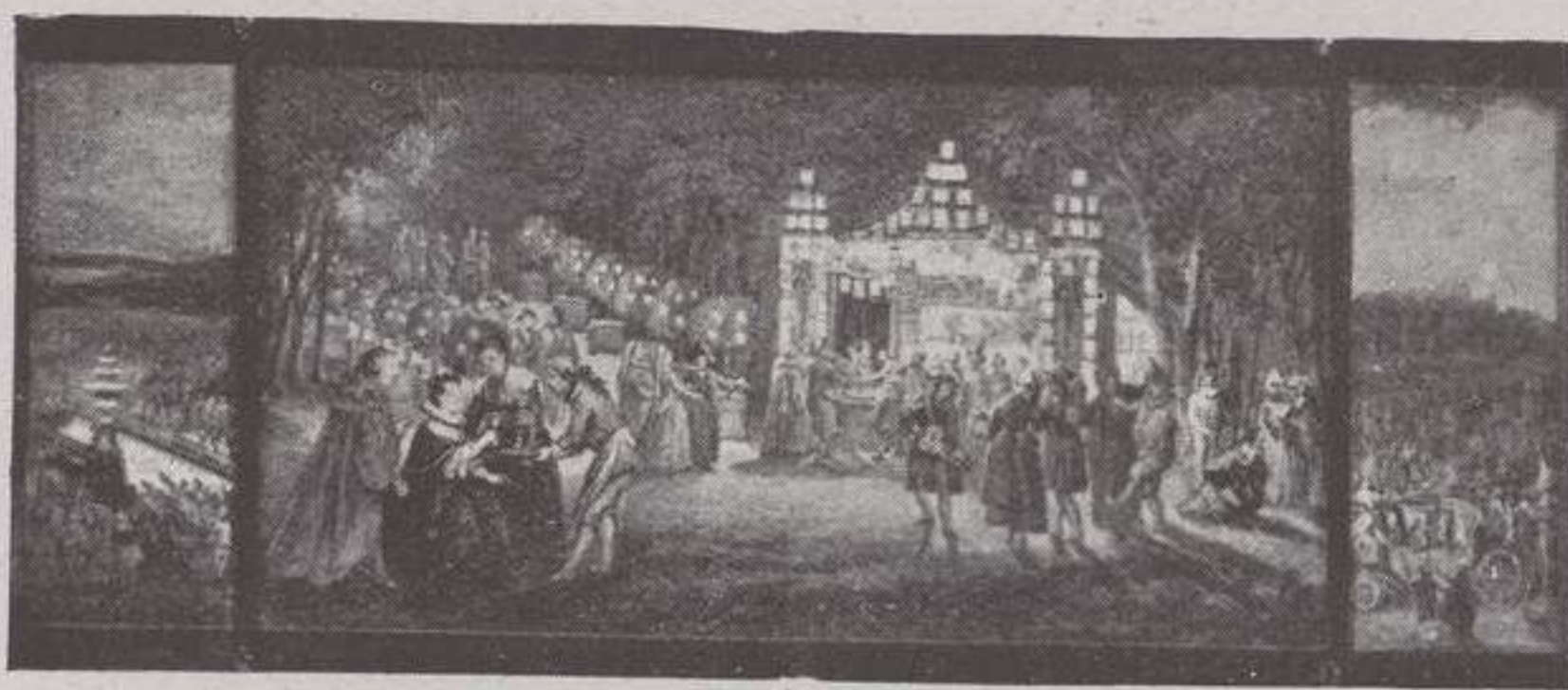


87 (Case A) SNUFF-BOX of gold and dark blue enamel. By Louis Philippe DEMAY  
master 1758): date 1764  
1½ in.

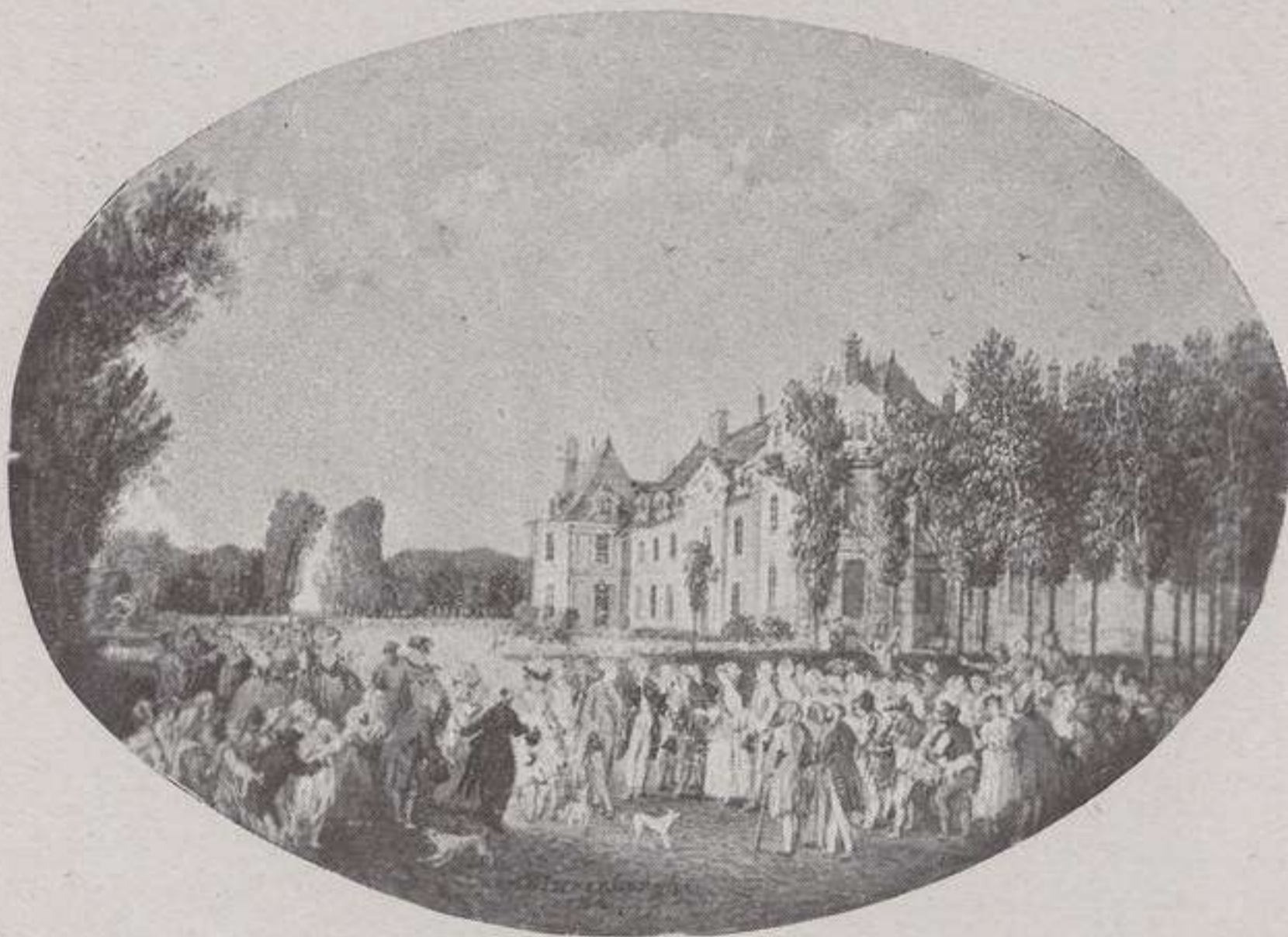




78



89



78

78 (Case A) GOUACHE PAINTINGS (from a gold oval snuff-box of 1781-2). Signed *Van Blarenberghe* 1782: views of a Chateau, with Louis XVI, Marie-Antoinette, and their court 3 in.

89 (Case A) GOUACHE PAINTING from a gold oblong sweetmeat box. By Adrien VACHETTE (1809-19): scene from the Italian Comedy 3 in.



3 CLOCK<sup>1</sup> with figures of Time and Loves, and a celestial globe: dark and gilt bronze and blue-black metal on a base of gilt bronze and porphyry (Louis XVI) 25 in.



4 UPRIGHT SECRÉTAIRE in purple and other woods inlaid, with gilt bronze mounts, by Jean Henri RIESENER (1734-1806), also stamped by Jean Guillaume BENEMAN, who may have repaired it: from the Château of St. Cloud (after 1769) 55 in.



12 UPRIGHT SECRÉTAIRE of purple and other woods inlaid, with gilt bronze mounts and marble slab, by Jean Henri RIESENER (1734-1806): the reliefs (by Claude Michel CLODION, b.1738 d.1814) and mounts probably gilt and chiselled by Pierre GOUTHIERE (1732-1813): from the furniture of Marie-Antoinette at the Trianon (Louis XVI)

54 in.



17 CLOCK in gilt bronze : a Nymph clipping the wings of Love : works by LEPAUTE (Louis XVI) 20 in.



18 COMMODE in purple and other woods, with gilt bronze mounts, probably by Jean Henri RIESENER : in the frieze is the monogram of Marie-Antoinette : the chiselling is ascribed to GOUTHIÈRE (Louis XVI) 36 in.



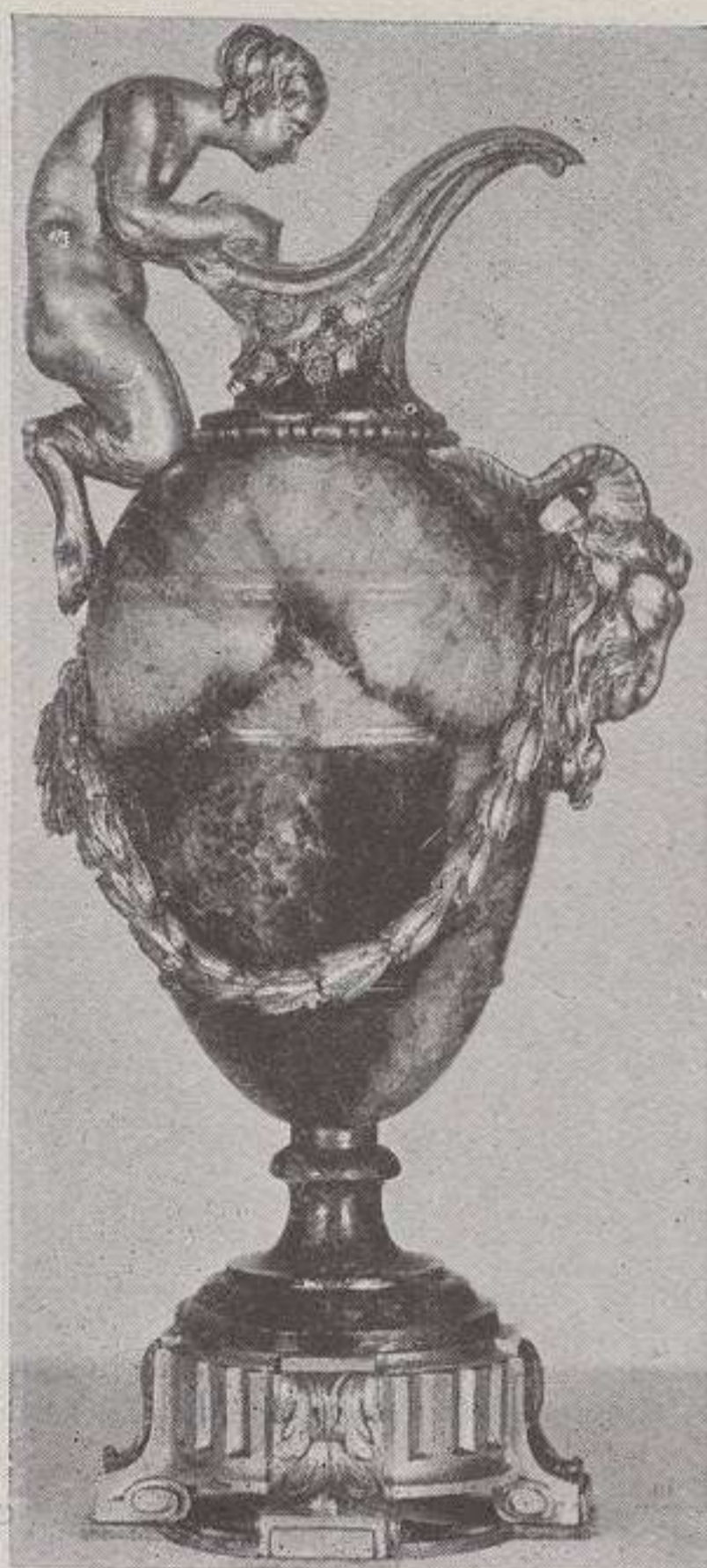
42 CLOCK of gilt bronze: the Toilette of Venus  
(Louis XVI) 19 in.



24 UPRIGHT SECRÉTAIRE in thuja and purple wood with gilt bronze mounts. By Jean Henri RIESENER (1734-1806): see also G. XIII, 4 and 5, and for the reliefs, XVIII, No. 12: the gilding and chiselling are ascribed to GOUTHIERE (Louis XVI) 52 in.



9



49



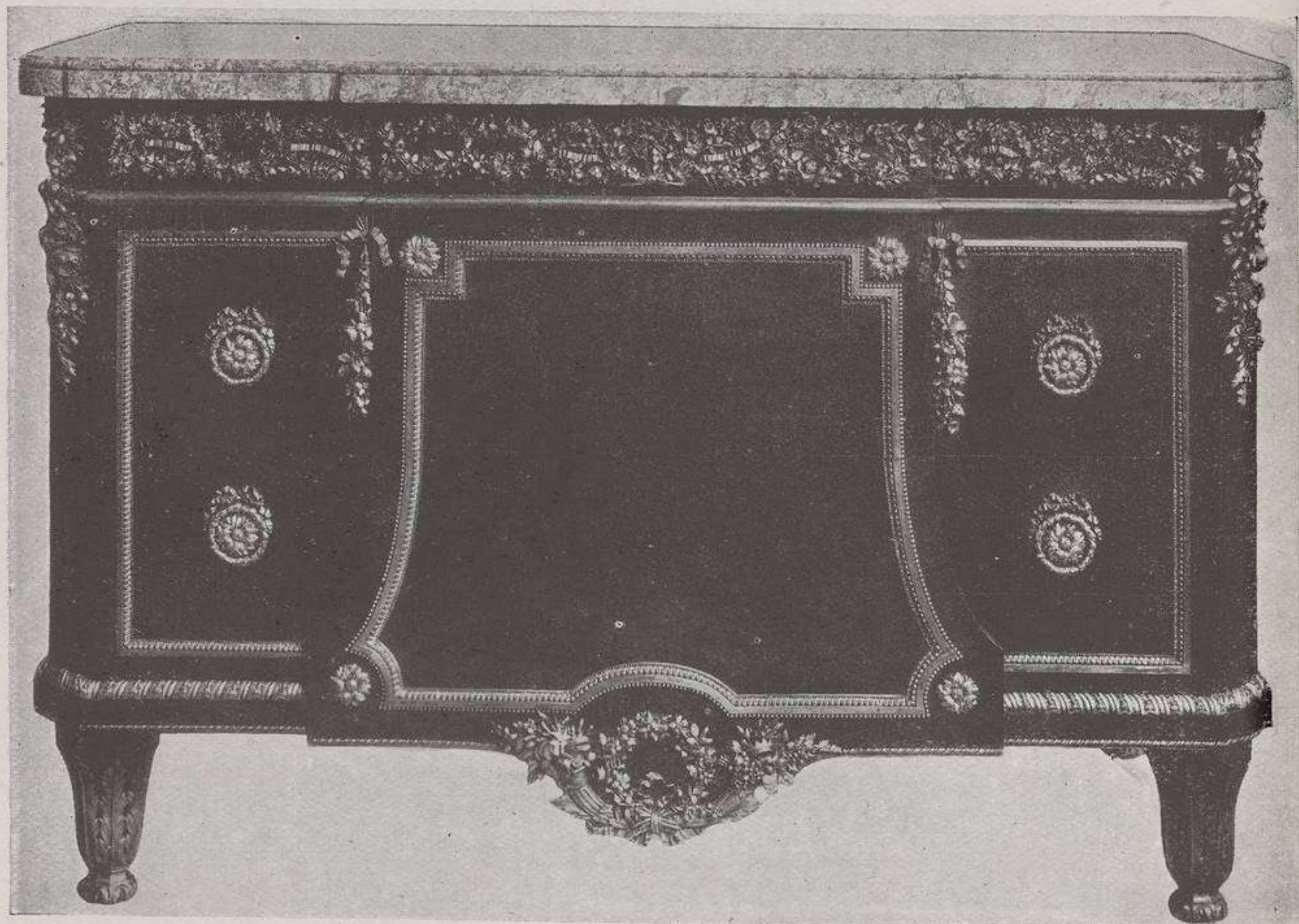
10

9 and 10 CANDLESTICKS of bronze, the Amorini silvered (early Louis XV, in the manner of the brothers Slodtz)

49 EWER of Derbyshire Spar (Blue John) with gilt bronze mounts (Louis XVI)

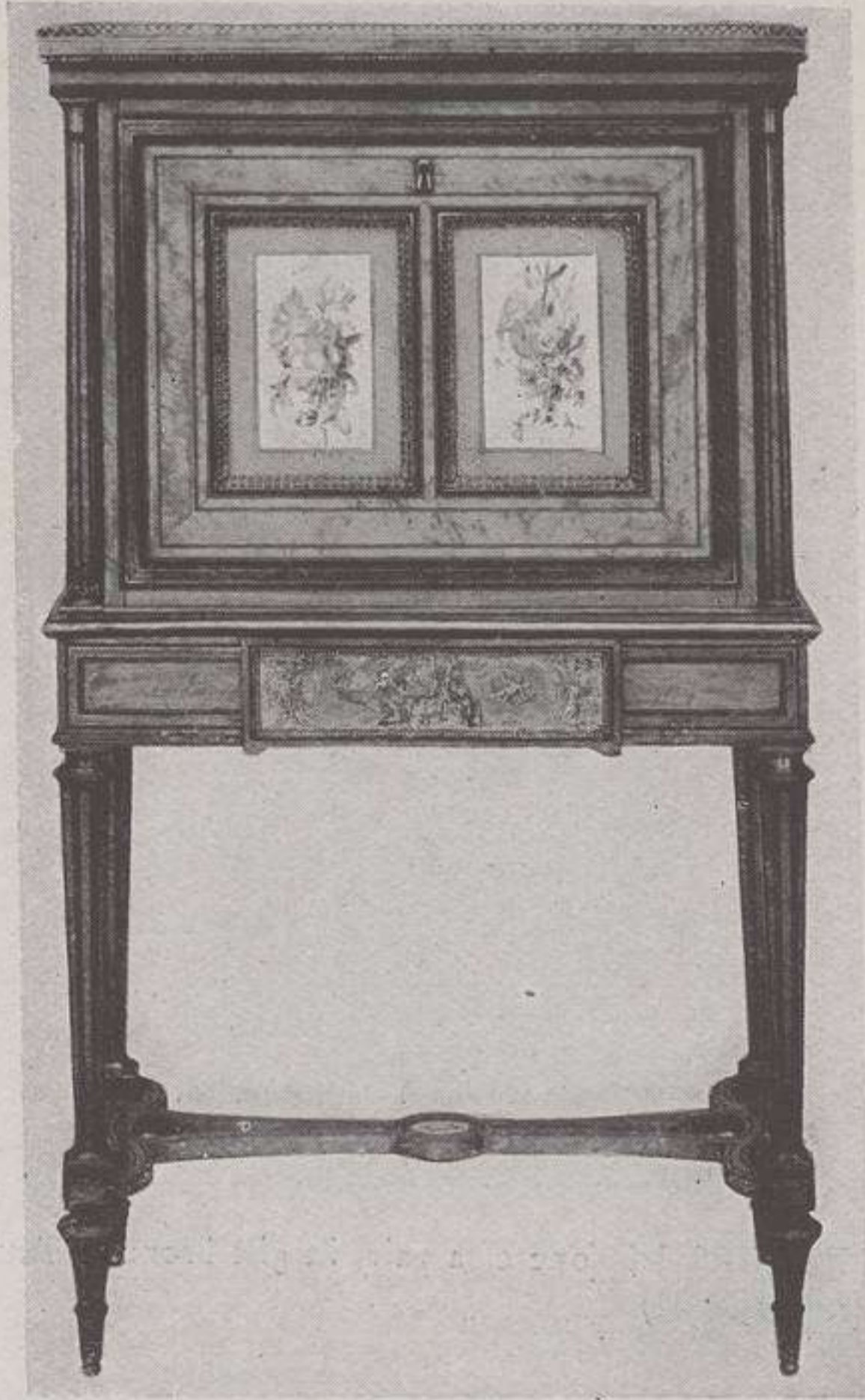
9½ in.

13 in.

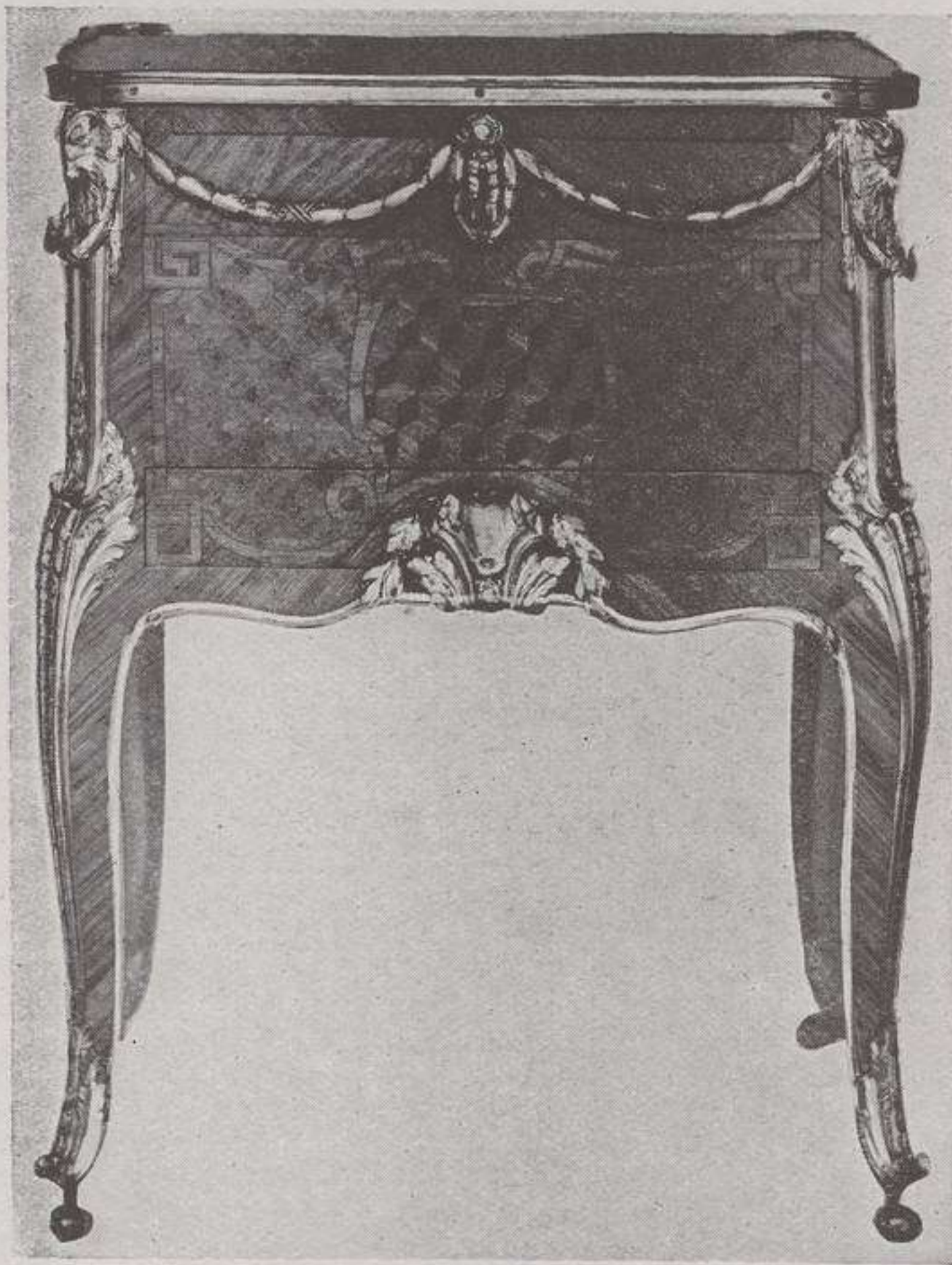


44 COMMODE of mahogany, with gilt bronze mounts and slab of Spanish brocatello, by Jean Henri RIESENER (1734-1806): the chiselling and gilding are ascribed to Gouthière (Louis XVI)

35 in.



8 UPRIGHT SECRÉTAIRE in satin and other woods, with gilt bronze mounts and slab of Siena marble : the *œil-de-perdrix* Sèvres plaques are dated 1782 and gilded by VINCENT (in the style of Riesener, Louis XVI period) 48 in.



20 SECRÉTAIRE in tulip and other woods, with gilt bronze mounts, in the Oeben-Riesener manner (late Louis XV) 29 in.



55  
56 CANDELABRUM (one of a pair) in gilt bronze : Amorini with lily stems (Louis XVI) 32 in.



52 UPRIGHT SECRÉTAIRE of purple and other woods, with gilt bronze mounts and slab of Griotte marble. By Jean François LELEU, b. 1729, master 1764, d. 1807 (Louis XV-XVI) 51 in.





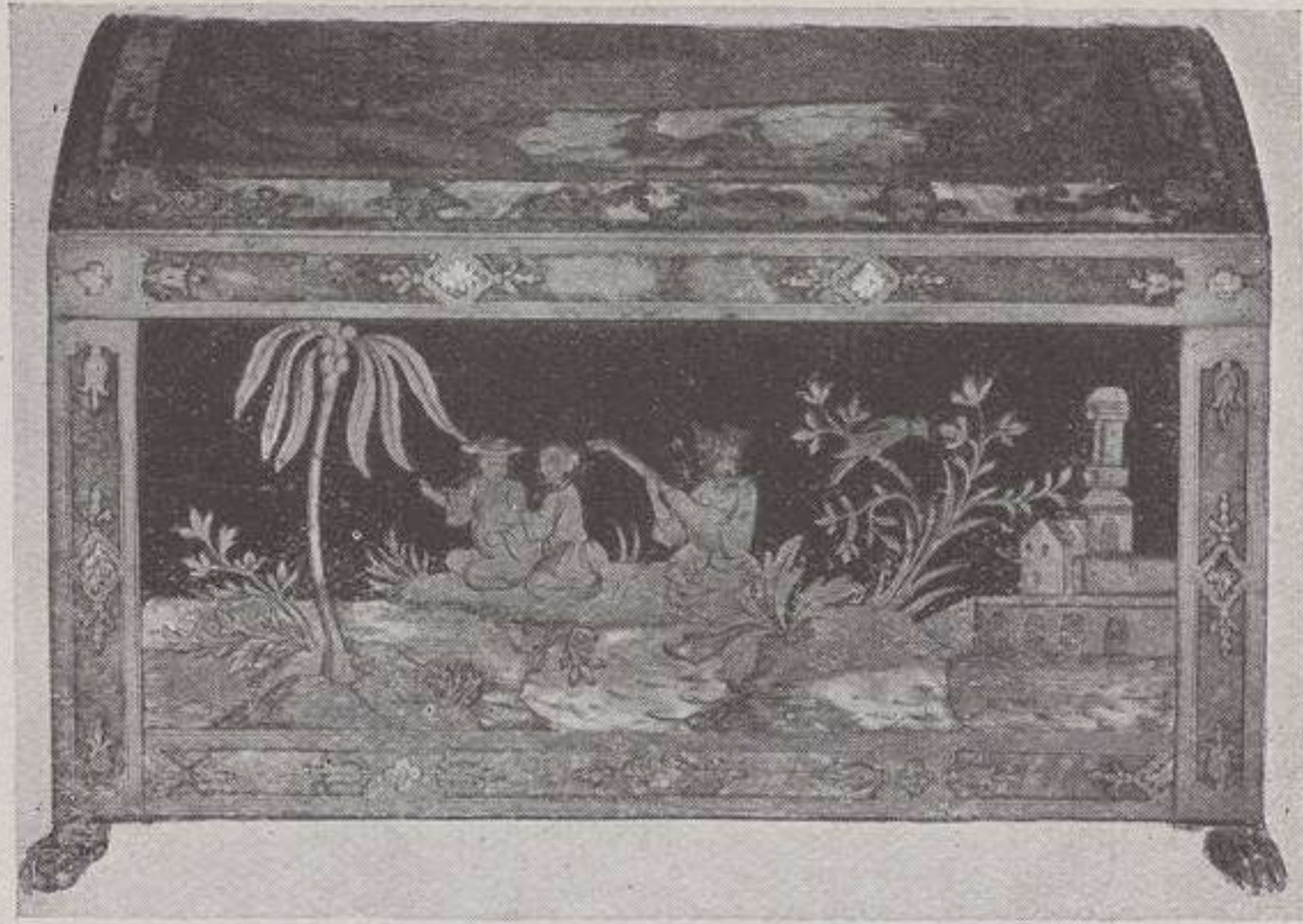
29 CLOCK in blue-black metal and gilt bronze: two of the Amorini represent Astronomy and Geography: round the vase runs an enamelled band with painting *en camaieu*: the works are by Robert ROBIN (1742-99) *horloger du roi* (Louis XVI)

24 in.



30 UPRIGHT SECRÉTAIRE of tulip, purple and other woods, with armorial shield, busts and other gilt bronze mounts: the chief marquetry panel is signed *Foulet*: the arms are those of Count d'Hane Steenhuyse of Ghent, the former owner. See companion pieces XIV, 4, 5 (Louis XV-XVI)

58 in.



13 CASKET incrustated with tortoiseshell, metal, mother-of-pearl and horn stained green in a design imitative of Chinese art (late Louis XIV) 9 in.



14 COMMUNE of mahogany, with frieze of gilt bronze upon steel: the top is hinged to lift up; the drawers have let-down fronts: the chiselling and gilding are ascribed to Gouthière: Madame Vigée Le Brun is said to have used this piece as her painting-table (Louis XVI—style of Weisweiler) 36 in.



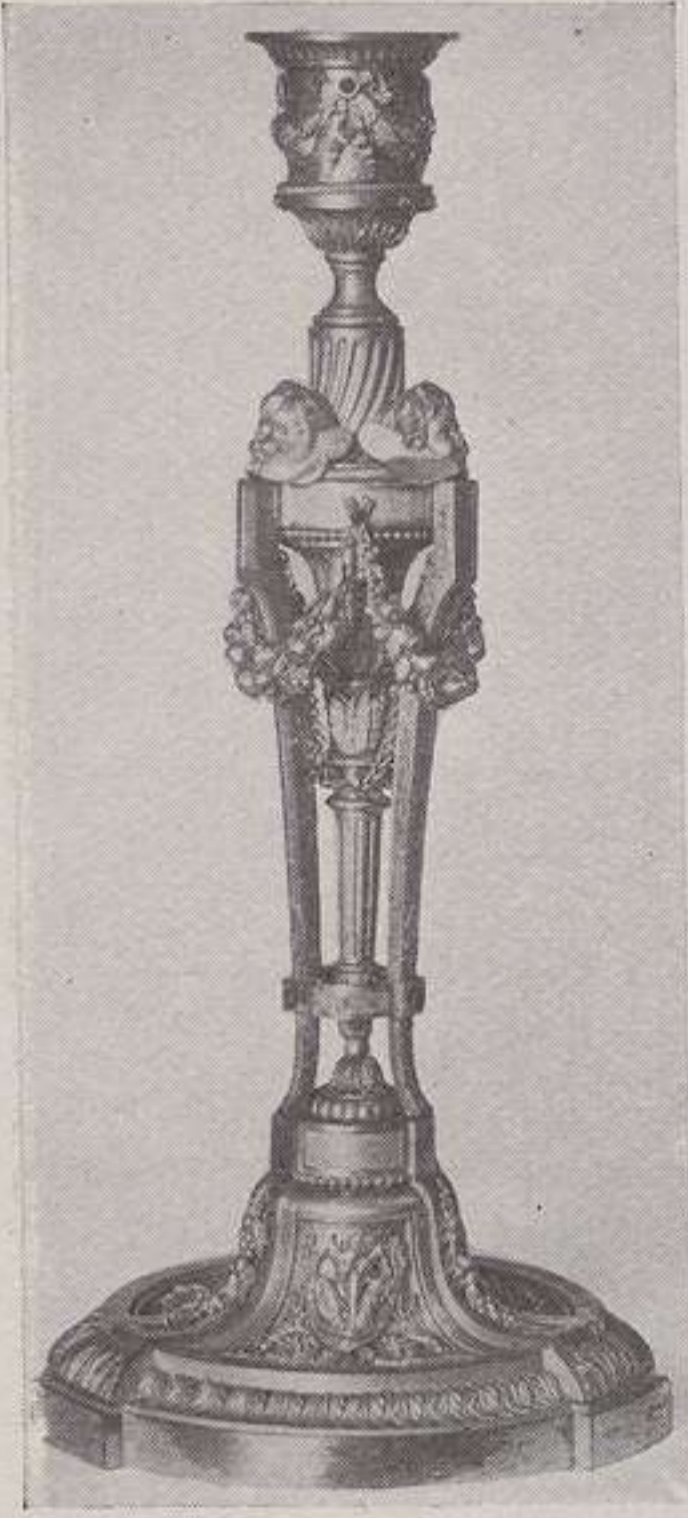
25 FIDELITY: gilt bronze statuette: the figure holds a heart and a dog, emblems of the virtue, and treads upon a serpent and the mask of Calumny

11  $\frac{1}{4}$  in.

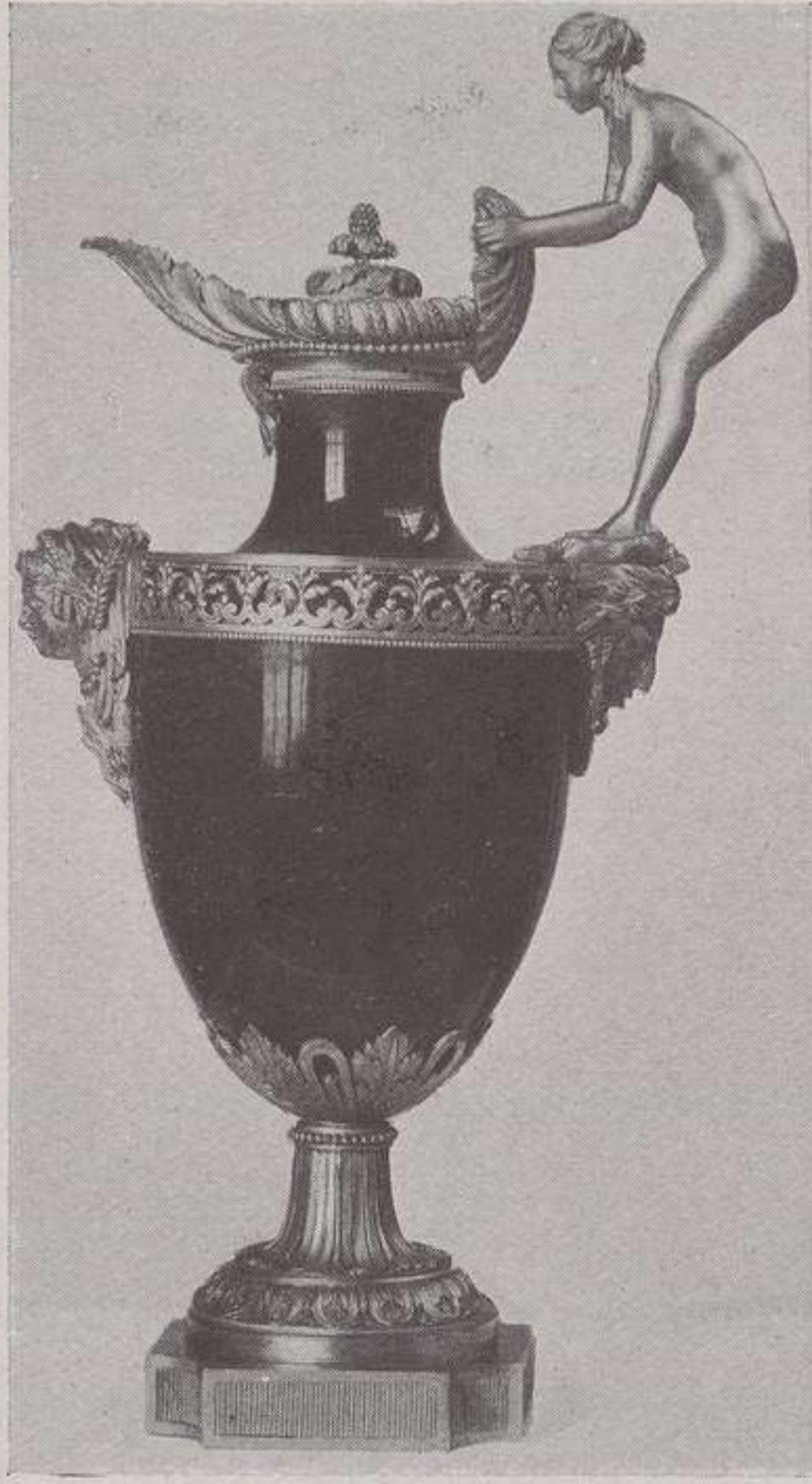


26 WRITING TABLE of hare wood and coromandel with gilt bronze mounts (whose chiselling and gilding is ascribed to Gouthière) and slab of red Egyptian porphyry Louis XVI—style of Weisweiler

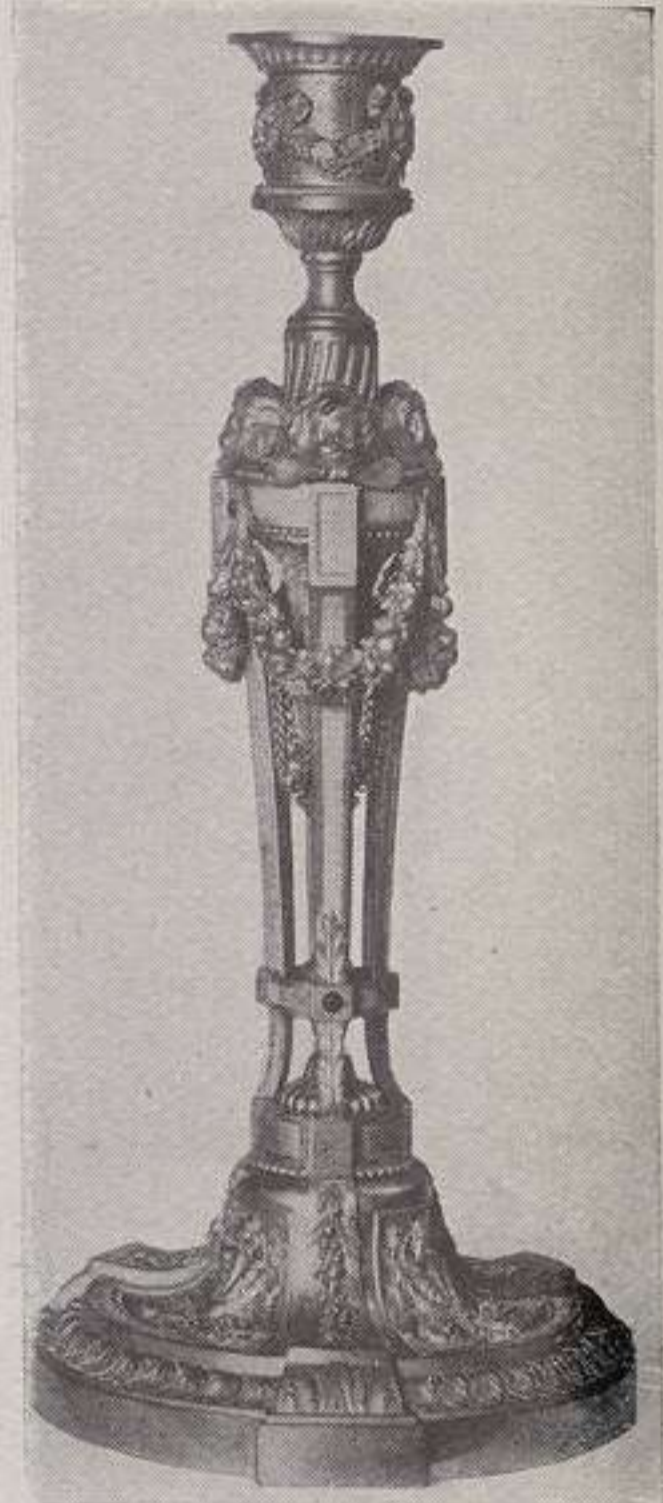
33 in.



5



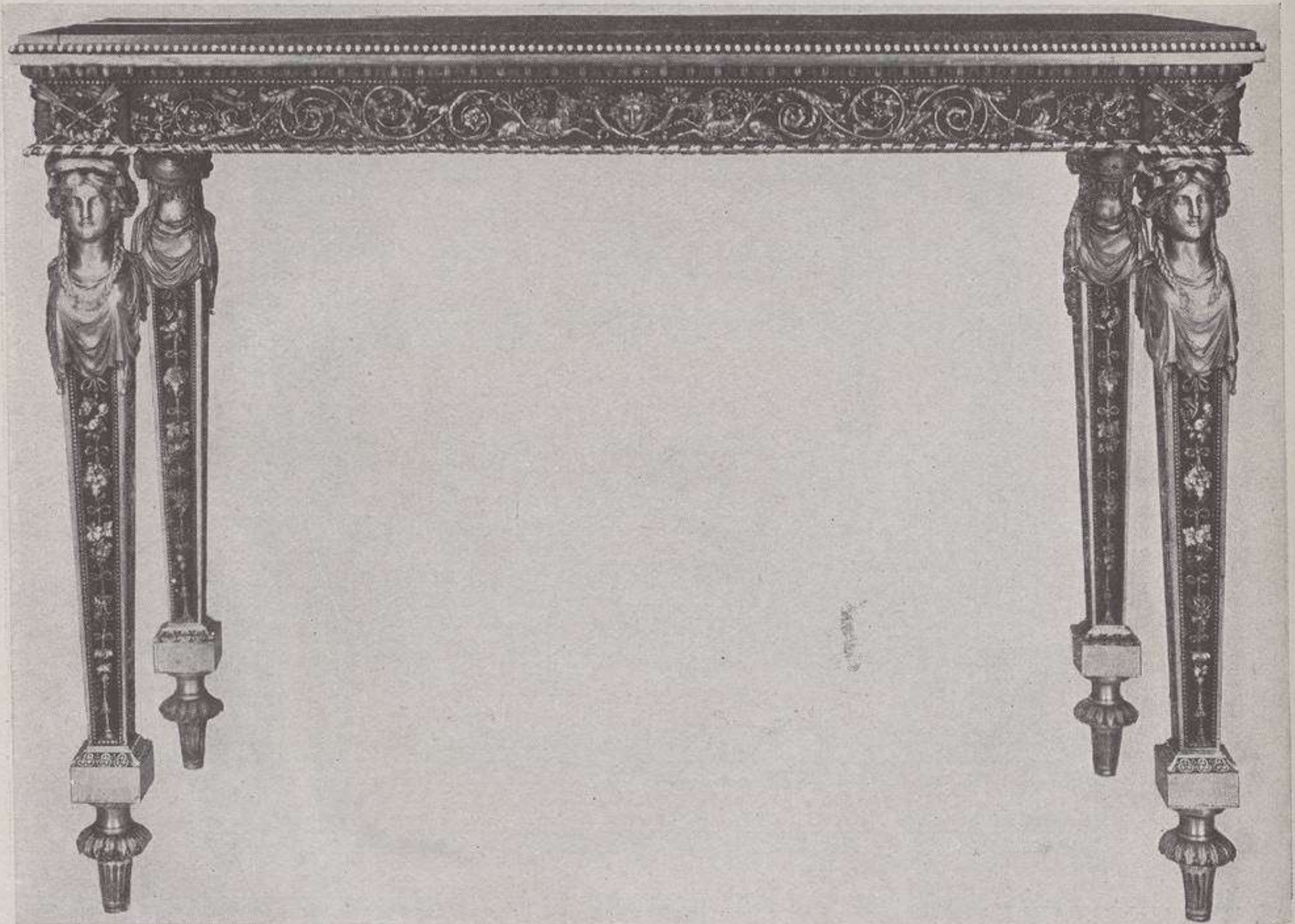
27



6

5 and 6 CANDLESTICKS in gilt bronze : on a copper plate beneath is cut, as the maker's name, MARTINCOURT : the double eagles' heads may mean ownership by Marie-Antoinette (Louis XVI) 11 1/4 in.

27 EWER (one of two) in *bleu-du-roi* Sèvres porcelain, with figure and mounts in gilt bronze (Louis XVI) 16 in.



40 TABLE of wood covered with gilt bronze mounts over steel, and top of grey porphyry : the chiselling and gilding are ascribed to Gouthière (Louis XVI—style of Weisweiler) 33 in.



56



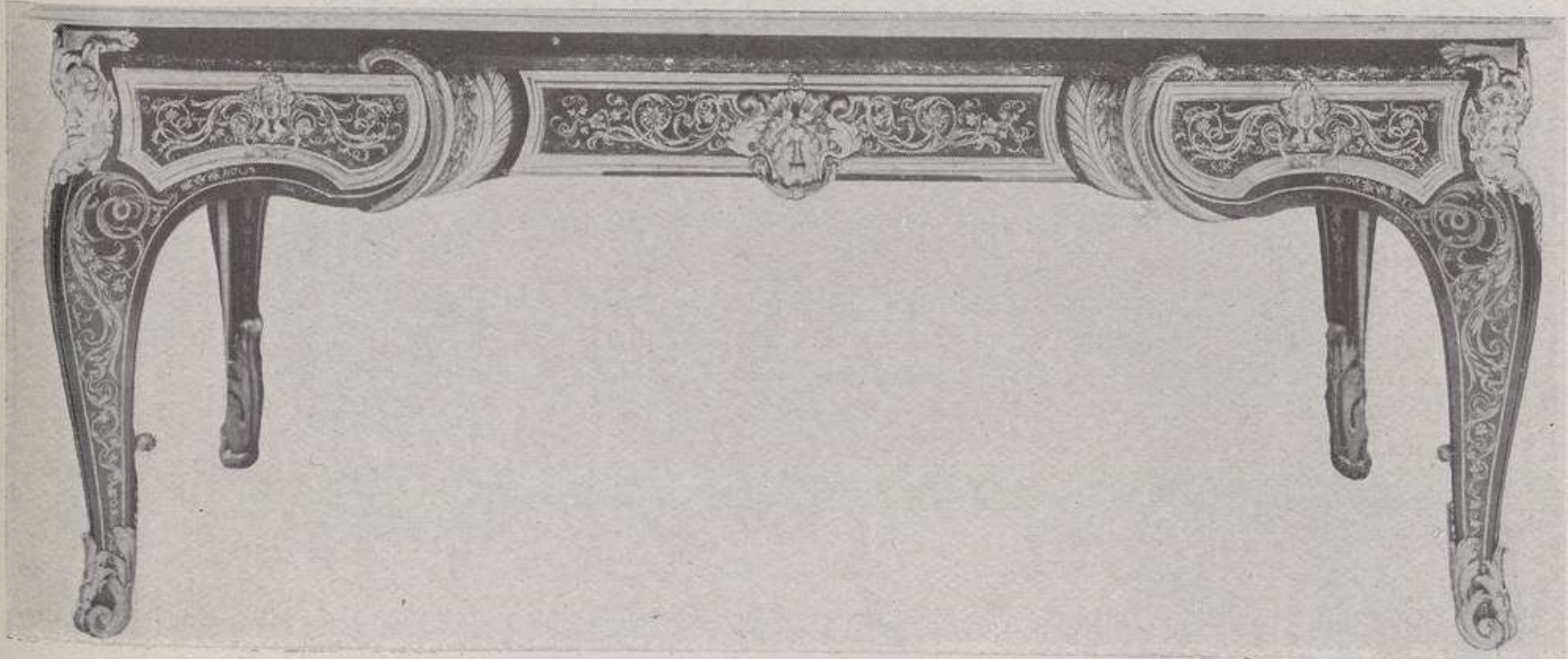
37



38

37 and 38 CANDLESTICKS in gilt bronze (late Louis XIV)  
 56 CLOCK of gilt bronze, with crowning figure of Love the Conqueror (Louis XVI)

13½ in.  
 38 in.



57 BUREAU in veneer of ebony and metal on tortoiseshell with gilt bronze mounts. Possibly by André Charles BOULLE, b. 1642, d. 1732 (late Louis XIV)

31 in.



30



15



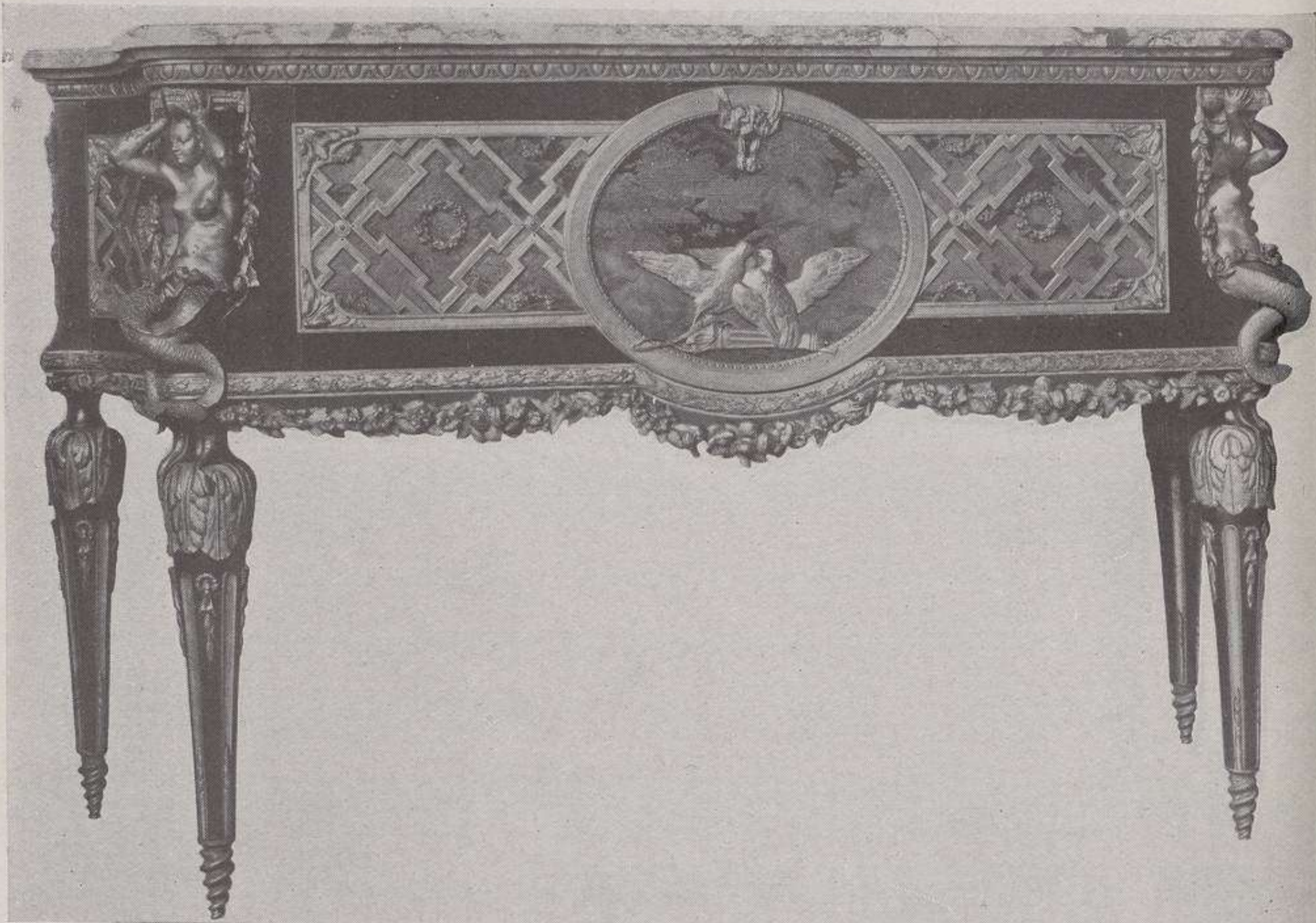
31

30 and 31 (Case A) CANDLESTICKS of gilt bronze, with dolphins and *fleurs-de-lys*, probably for Louis XVI as Dauphin

10 in.

15 PERFUME-BURNER of jasper, with mounts of gilt bronze, chiselled and gilt by Pierre GOUTHIERE (1732-1813): purchased from the Duc d'Aumont's collection in 1782 by Marie-Antoinette

19 in.



16 COMMUNE in ebonised wood with gilt bronze mounts, panels of Japanese lacquer and slab of jasper: stamped I. DUBOIS, but probably by RENÉ DUBOIS (b. 1737, master 1755, d. 1799), who succeeded to his father, Jacques, in 1763 (Louis XV-XVI)

37 in.



18 L'AMOUR MENAÇANT: *biscuit de Sèvres* of 1758 after the model of 1755 by Étienne FALCONET (1716-1791): the base of *bleu-du-roi* Sèvres of 1763 has flowers painted by PETIT 12 $\frac{7}{8}$  in.



11 WRITING TABLE in tulip, satin and other woods, with gilt bronze mounts, probably by Bernard MOLITOR, b. 1730, master 1787, d. 1810 (Louis XVI) 30 in.

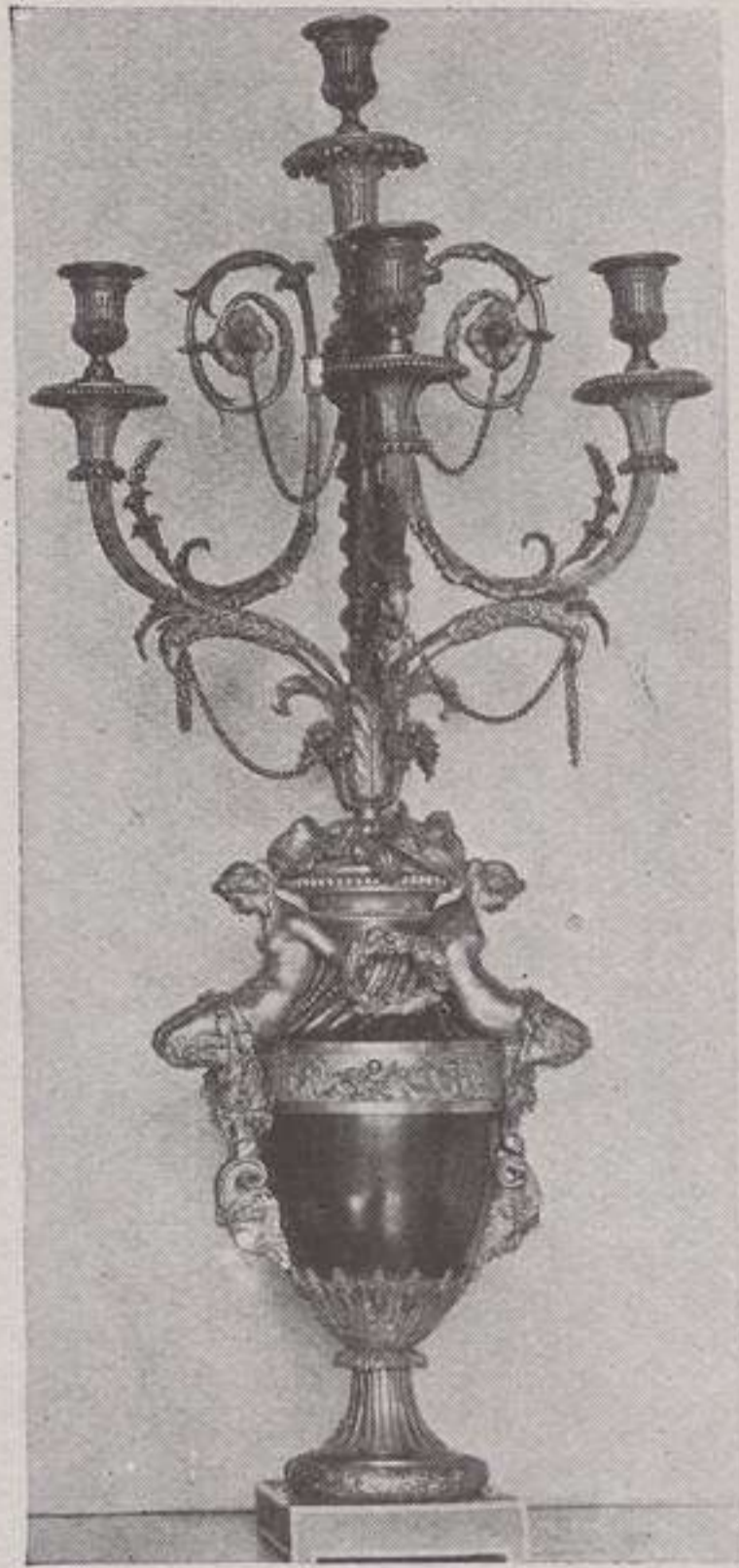


5 CANDELABRUM (one of two) of lapis lazuli quartz with mounts of gilt bronze (late Louis XVI) 37 in.

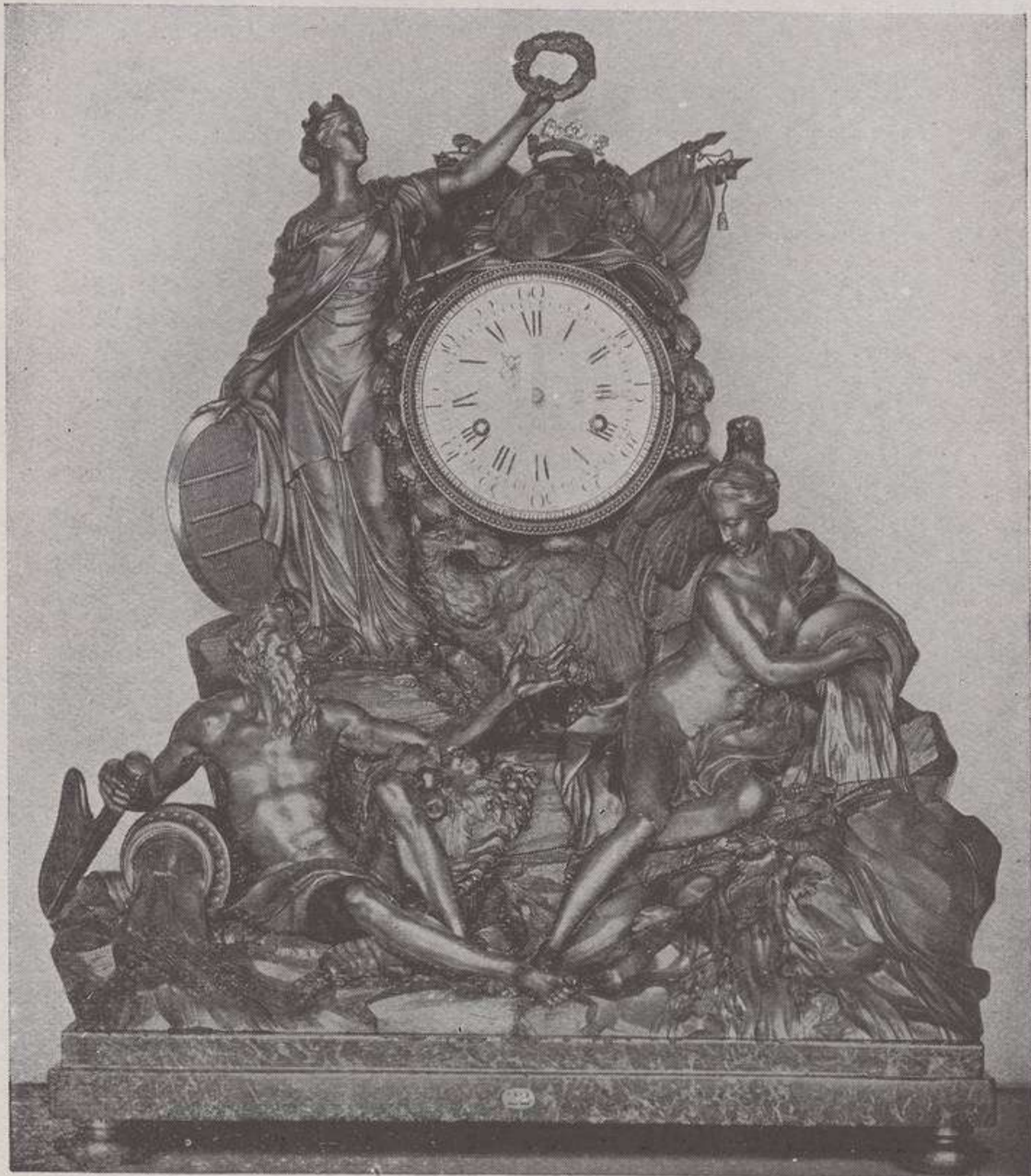


19 ÉTAGÈRE in hare and purple wood, with plaques of *biscuit de Sèvres* in imitation of blue and white Wedgwood. By Adam WEISWEILER (master 1778; ceased work, 1809): from the Palace of the Tuileries (late Louis XVI) 31 in.





21 CANDELABRUM (one of two) in dark and gilt bronze: the figures are designed in the manner of Boizot, the execution may have been Feuchères' (Louis XVI) 42 in.



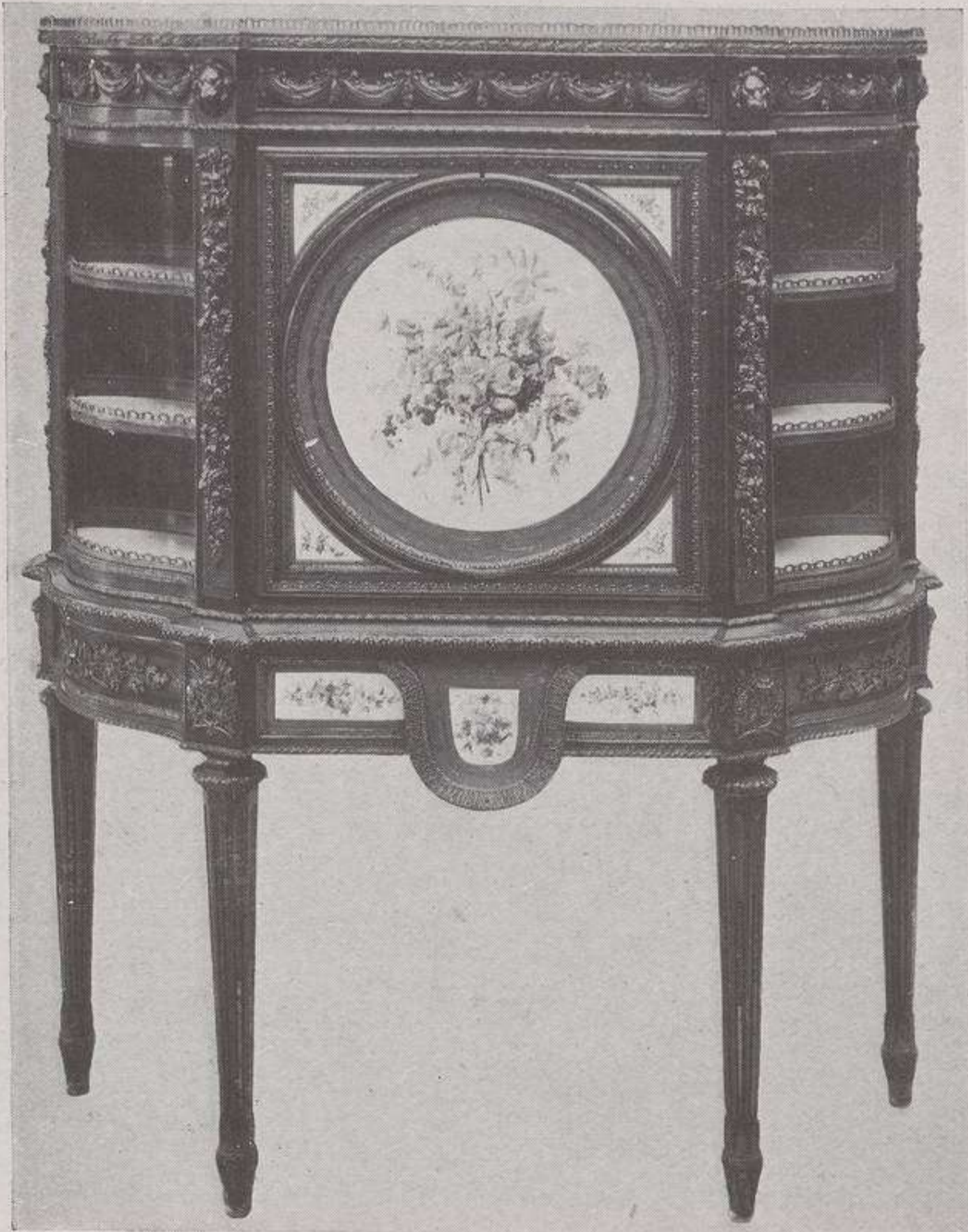
22 THE AVIGNON CLOCK in gilt bronze, with figures of Avignon, the Rhone, and the Durance, designed by Louis Simon BOIZOT, and the arms of the Marquis de Rochechouart, Governor from 1768 to 1771, when the clock was presented to him: it is signed by Boizot and by the chiseller and gilder, Pierre GOUTHIERE (1732-1814): the works are by DELUNÉSY; the enamelled dial by COTEAU

27 in.



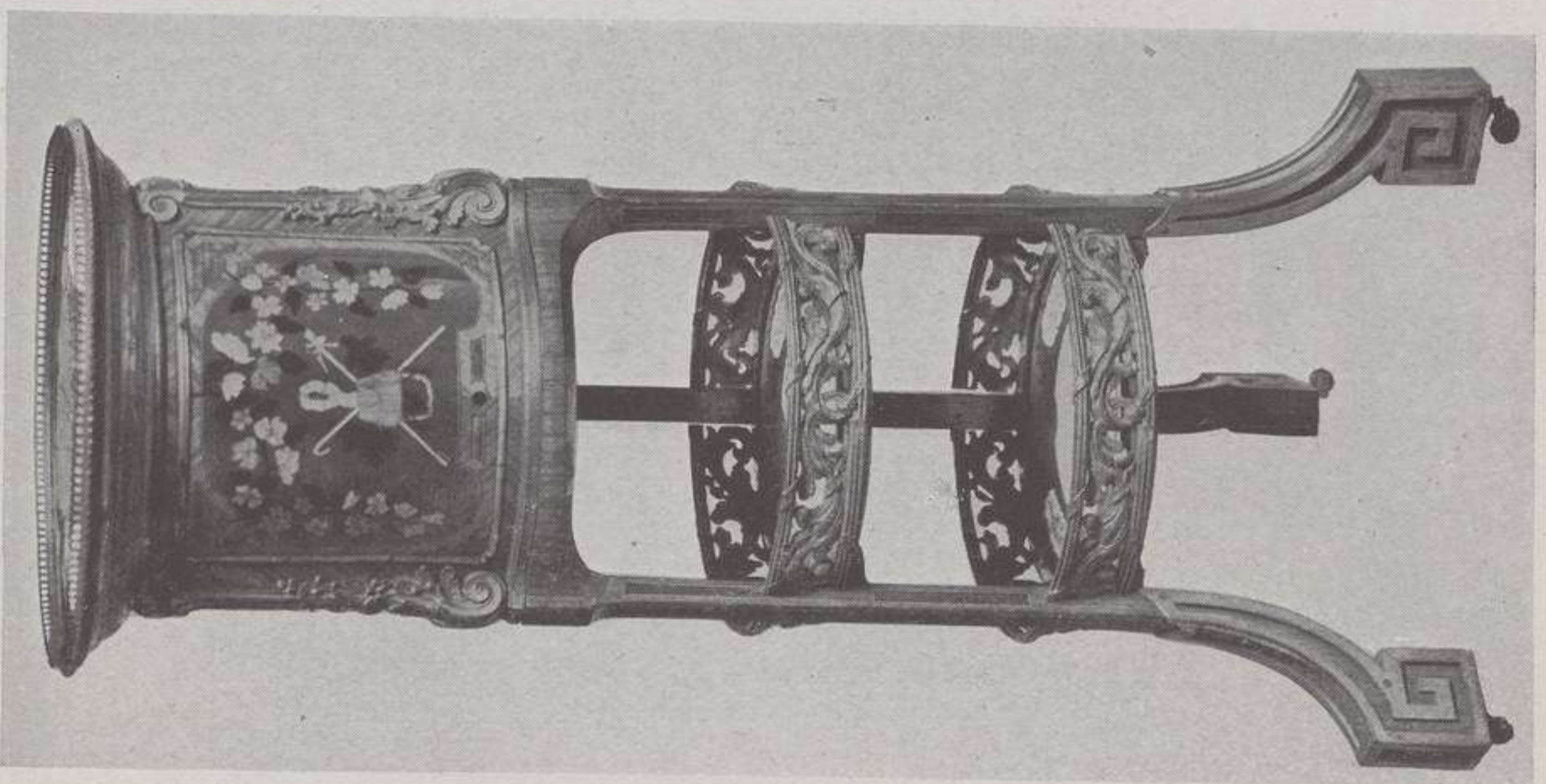
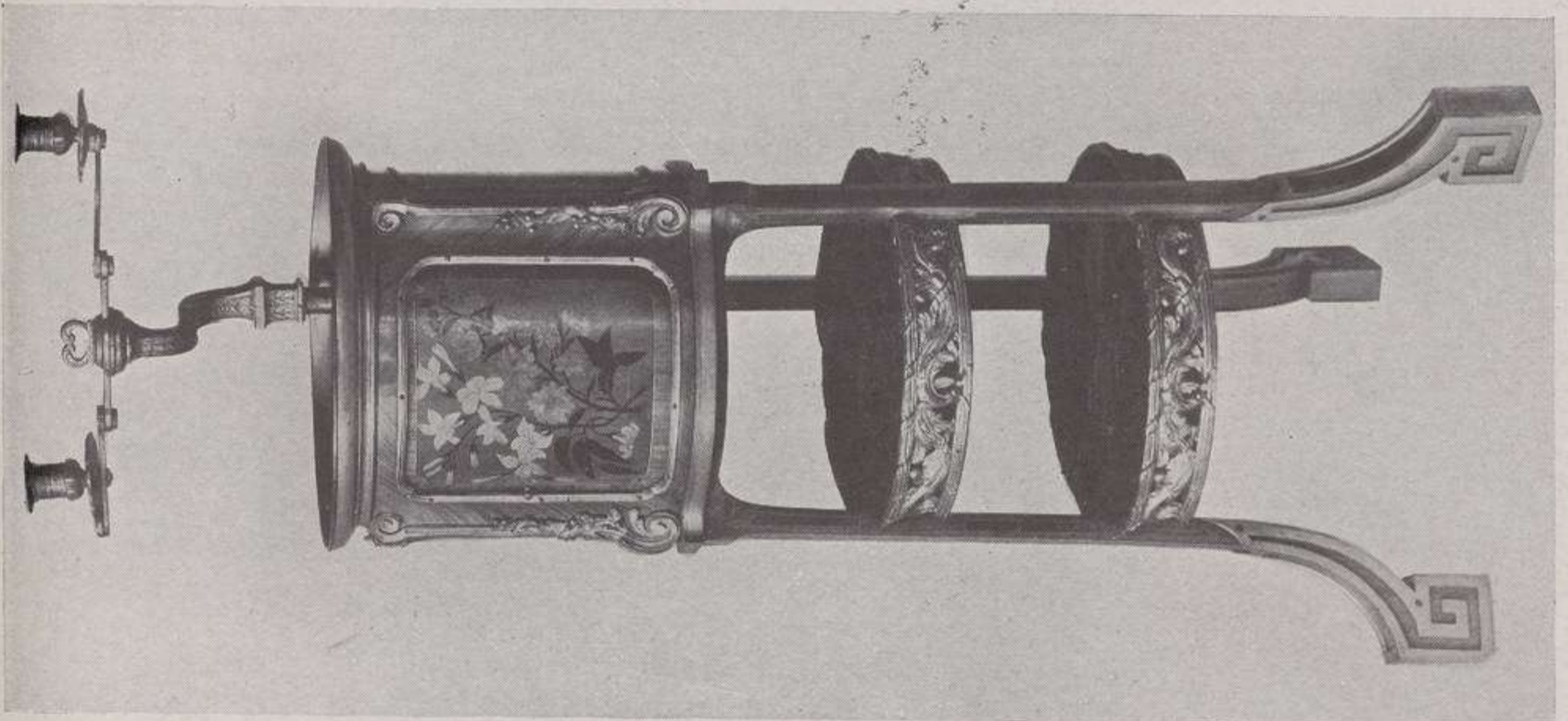
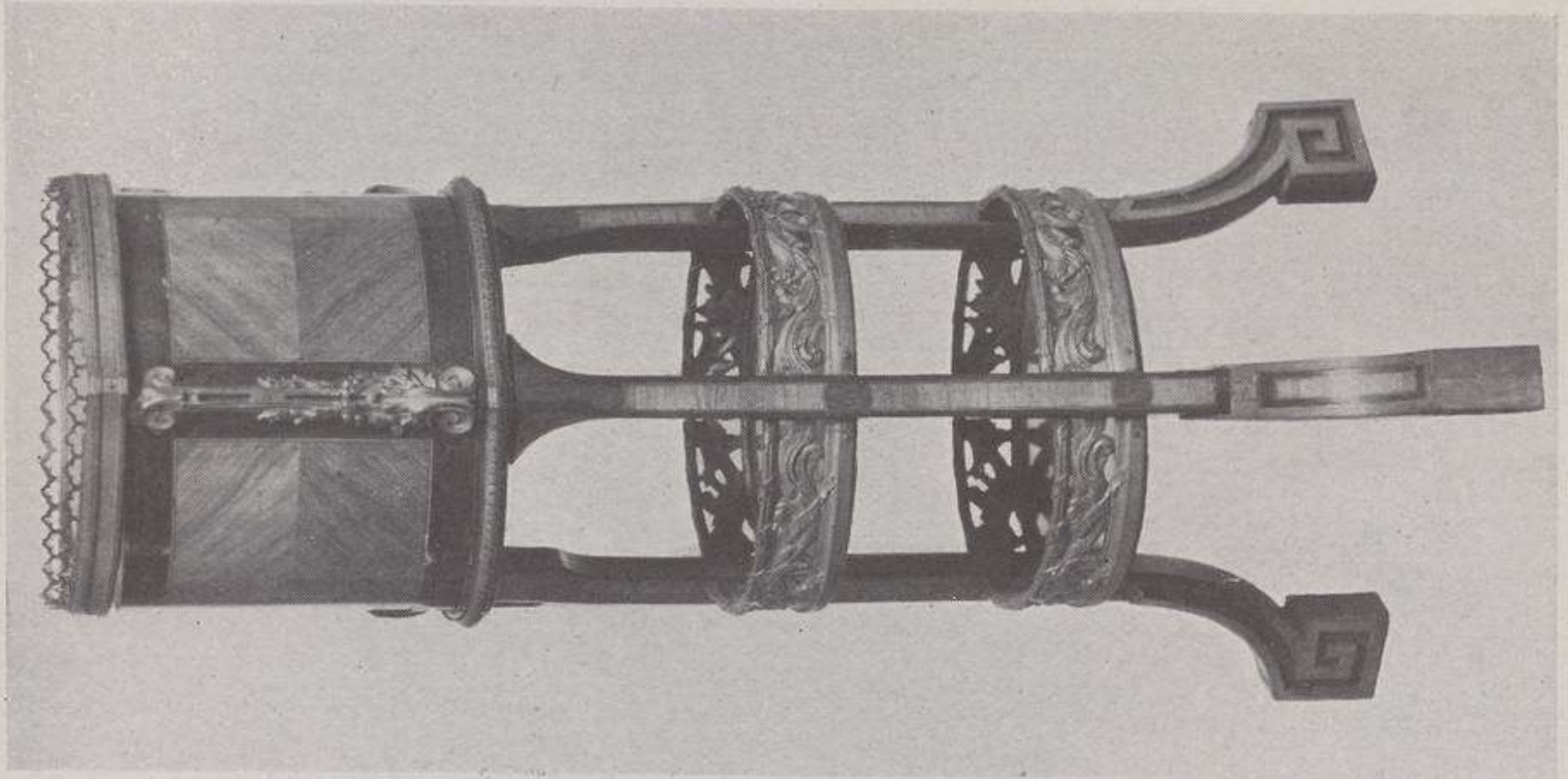
4 WRITING AND READING DESK in tulip and other woods, with mounts of gilt bronze, marble shelf, and plaques of Sèvres dated 1783 with gilding by VINCENT: the cabinet-maker was Martin CARLIN master 1766, d. 1785 (Louis XVI)

31 in.



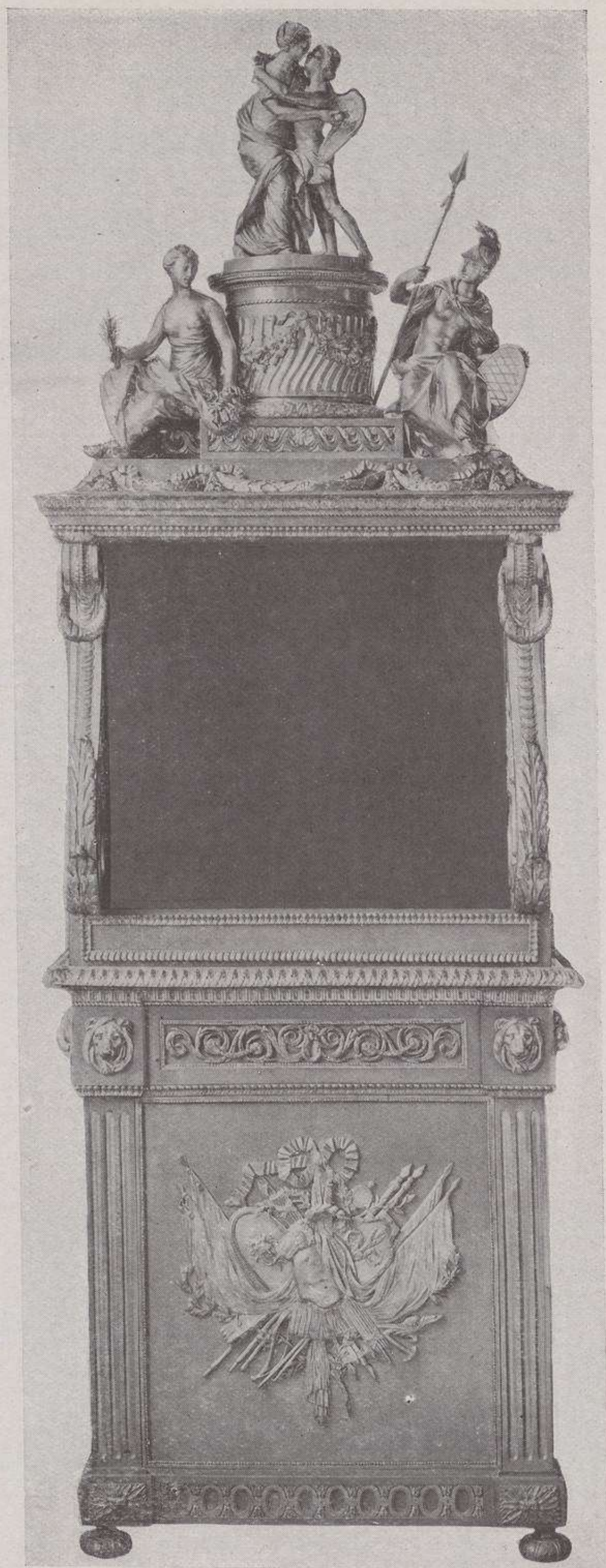
3 CABINET by Martin CARLIN, in tulip and other woods, with gilt bronze mounts, marble top, and panels of Sèvres, the circular one dated 1775 and painted by COMMELIN; the others, 1776

47 in.

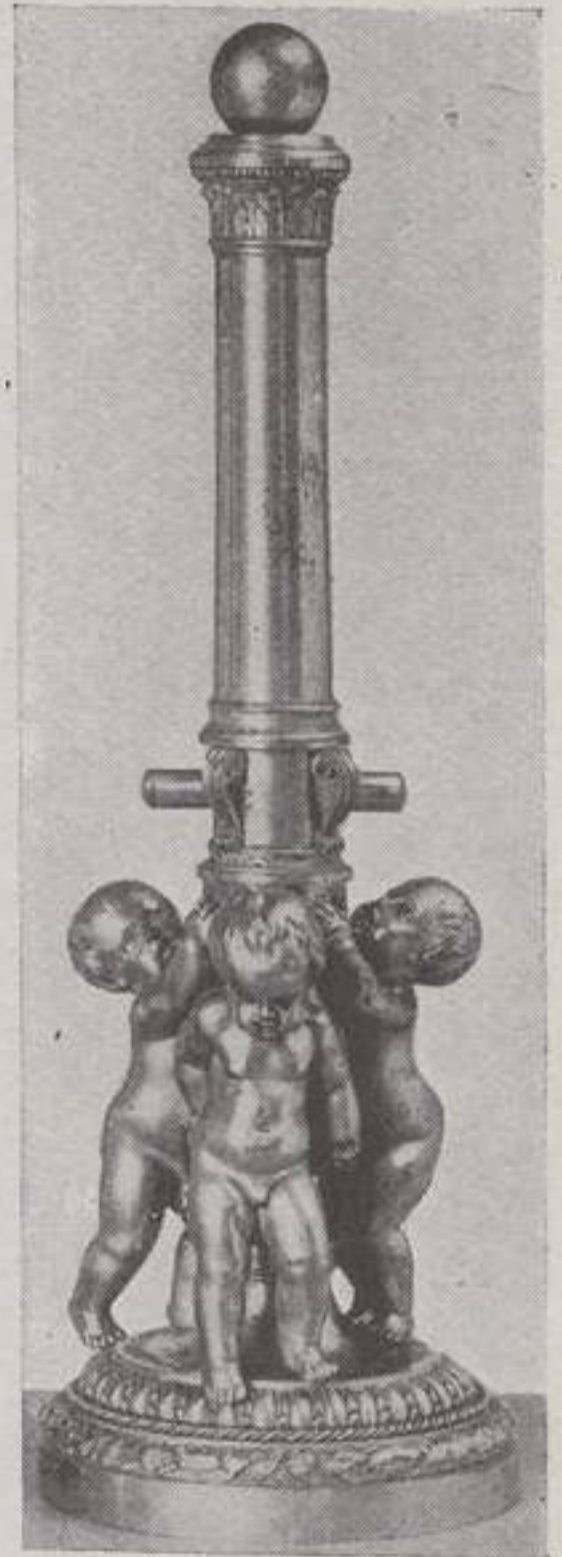


12, 23, 17 WORK-TABLE ÉTAGÈRES of tulip and other woods, with gilt bronze mounts, evidently from the same hand or designer: No. 12 frames three apple-green Sèvres plates with flowers on white, dated 1756; No. 17 has framed in the top a plate of apple-green Sèvres with birds and foliage on white, undated (Louis XV-XVI)

33 in., 41 in. (with candle-bracket), 33 in.



15 CARTONNIER (*en suite* with No. 17) of wood covered with green lacquer, mounted with gilt bronze : above are figures of Cupid and Psyche, War and Peace : stamped I. DUBOIS, but see XIX, 16 (Louis XV-XVI) 7 ft. 3

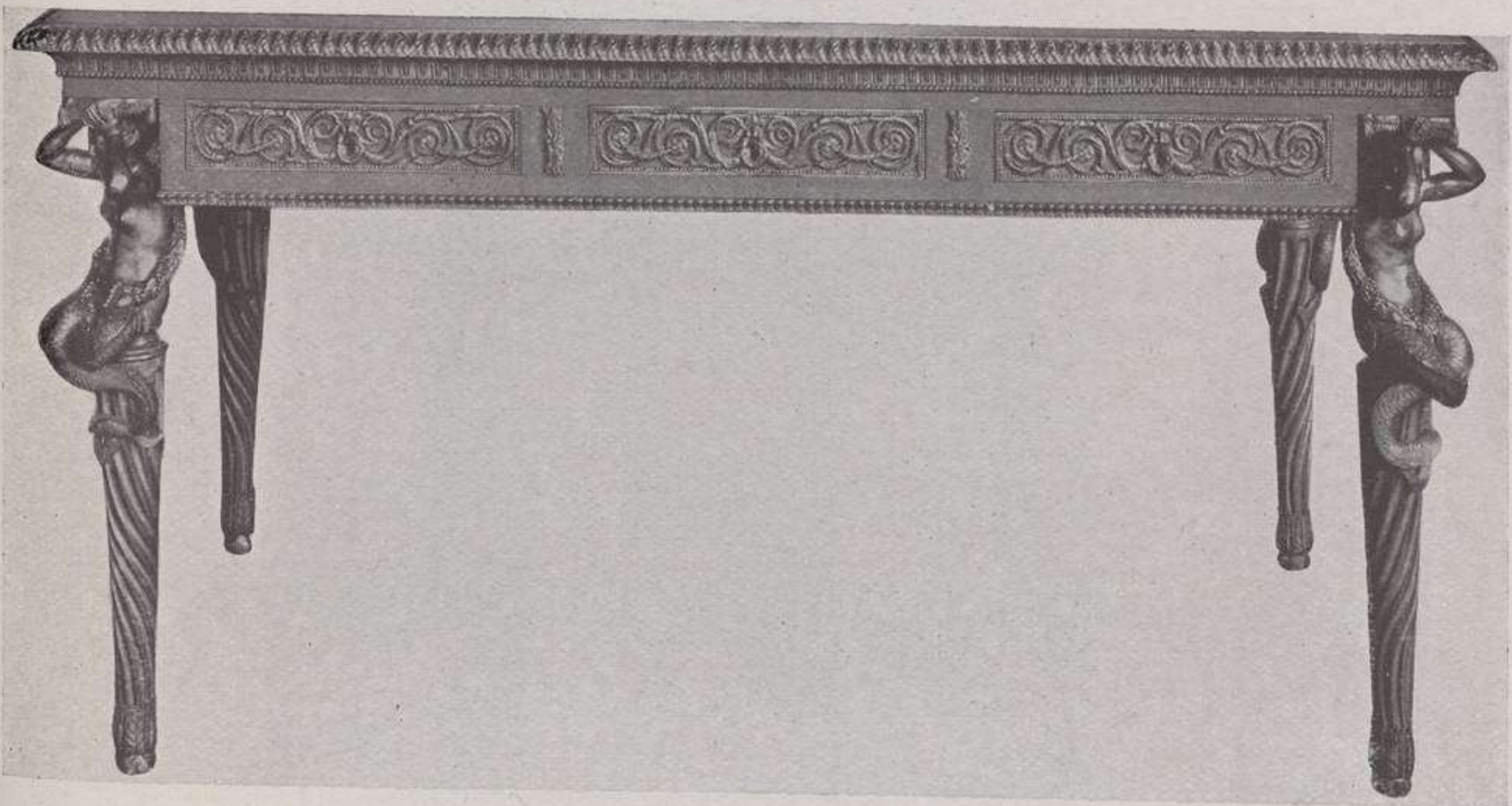


3 and 4 CANDLESTICKS in gilt bronze : children with a cannon (Louis XVI)

12 in.

11 CABINET in tulip and purple wood, with clock and candelabra in gilt and dark bronze, and plaques of apple-green Sèvres painted with flowers on white (1766) : by Martin CARLIN, master 1766, d. 1785 ; clock works by Julien LE ROY (Louis XVI ; the clock earlier)

6 ft.



17 WRITING TABLE in wood lacquered green, with Siren supporters and mounts in gilt bronze : stamped I. DUBOIS, but see XIX, 16. Said to have been made with No. 15 for Catherine II of Russia, and to have been used for the signing of the Peace of Tilsit (Louis XV-XVI)

31 in.



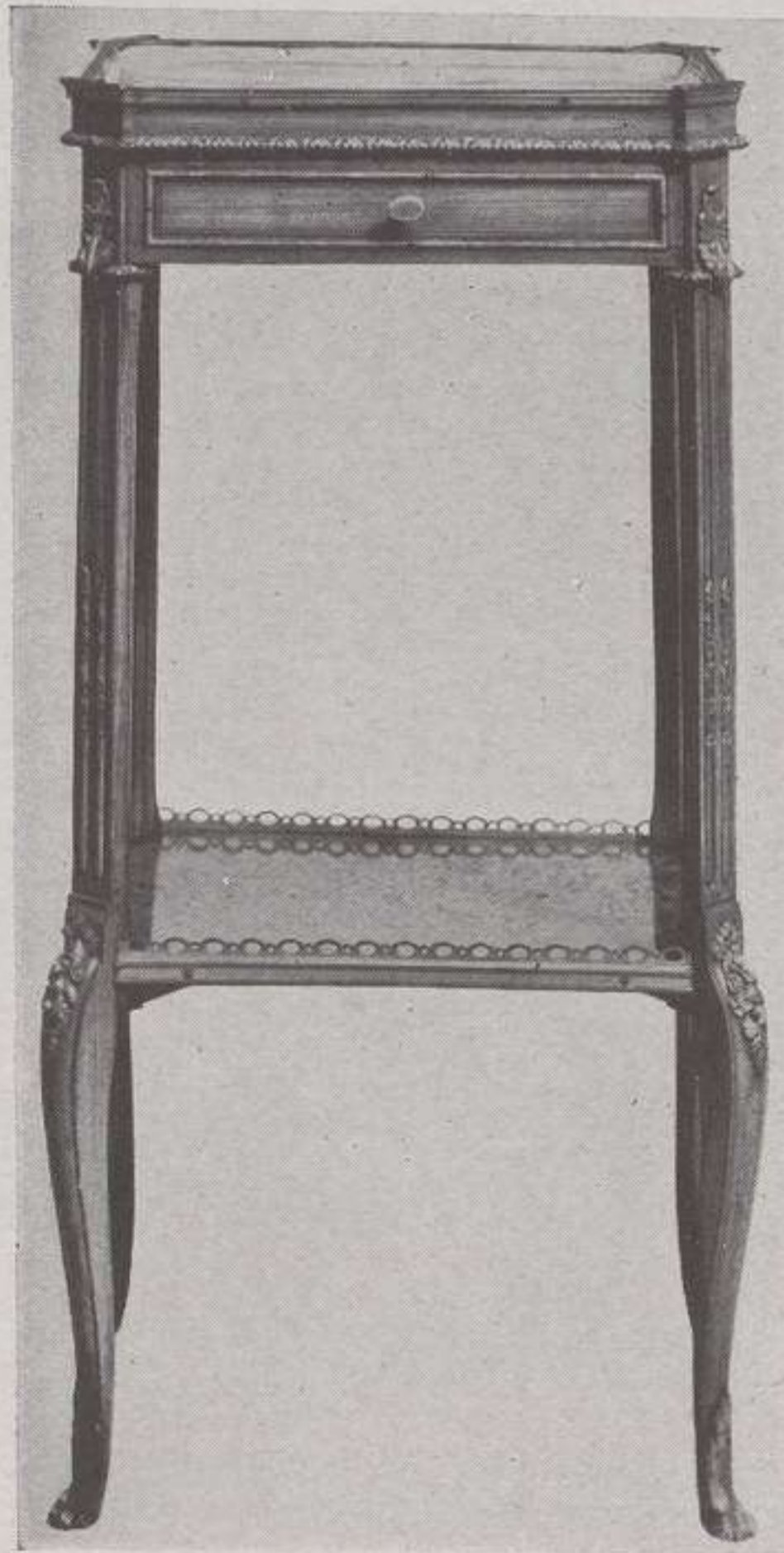
16 WORK-TABLE in tulip and other woods, with gilt bronze mounts and plaque of Sèvres with turquoise-blue borders and painting on white by LEDOUX of 1760: stamped R.V.L.C. (*i.e.*, Roger Vandercruse, *dit* LA CROIX, b. 1728, master 1755, d. 1799 (Louis XV-XVI) 29 in.



13 WORK-TABLE of mahogany with gilt bronze mounts and marble slab (Louis XV-XVI) 33 in.



1 CANDELABRUM (one of two) of gilt bronze :  
a Bacchante with vine-stem (Louis XVI) 25 in.



14 GUÉRIDON in tulip and thuja woods with mounts of gilt  
bronze and plaque of *rose Du Barry* and green Sèvres painted with  
a rustic subject, probably by VIEILLARD : date 1759. 29 in.



9 VASE of plain *gros-bleu* Sèvres porcelain with cover ;  
base and mounts of gilt bronze (late Louis XVI) 15 in.

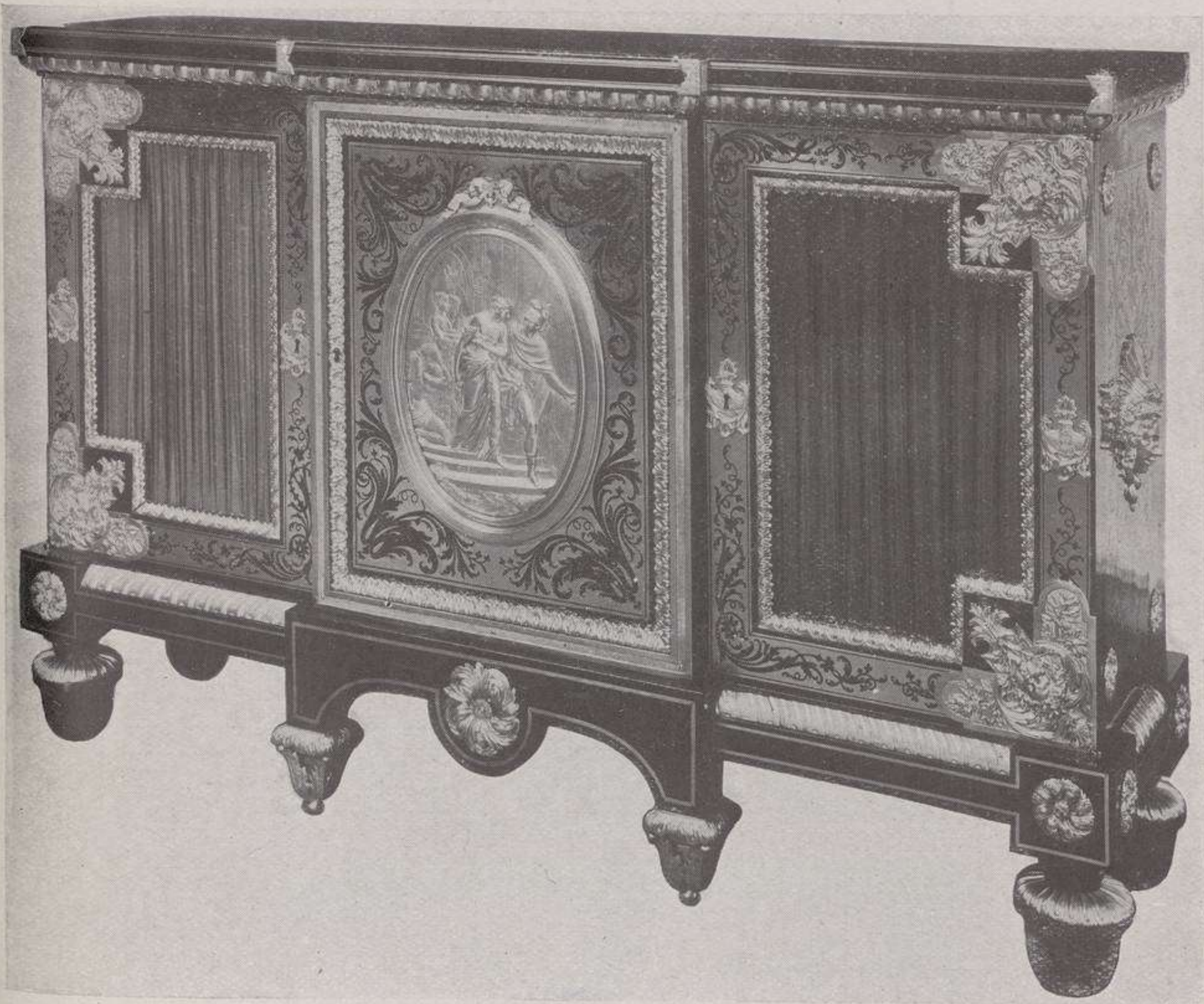


6 UPRIGHT SECRÉTAIRE of thuja wood, with mounts of gilt bronze, and panels of Sèvres,  
by Adam WEISWEILER (master 1778, ceased work 1809) : on the plaque of the stretcher is  
the monogram of Marie-Antoinette (Louis XVI) 48 in.





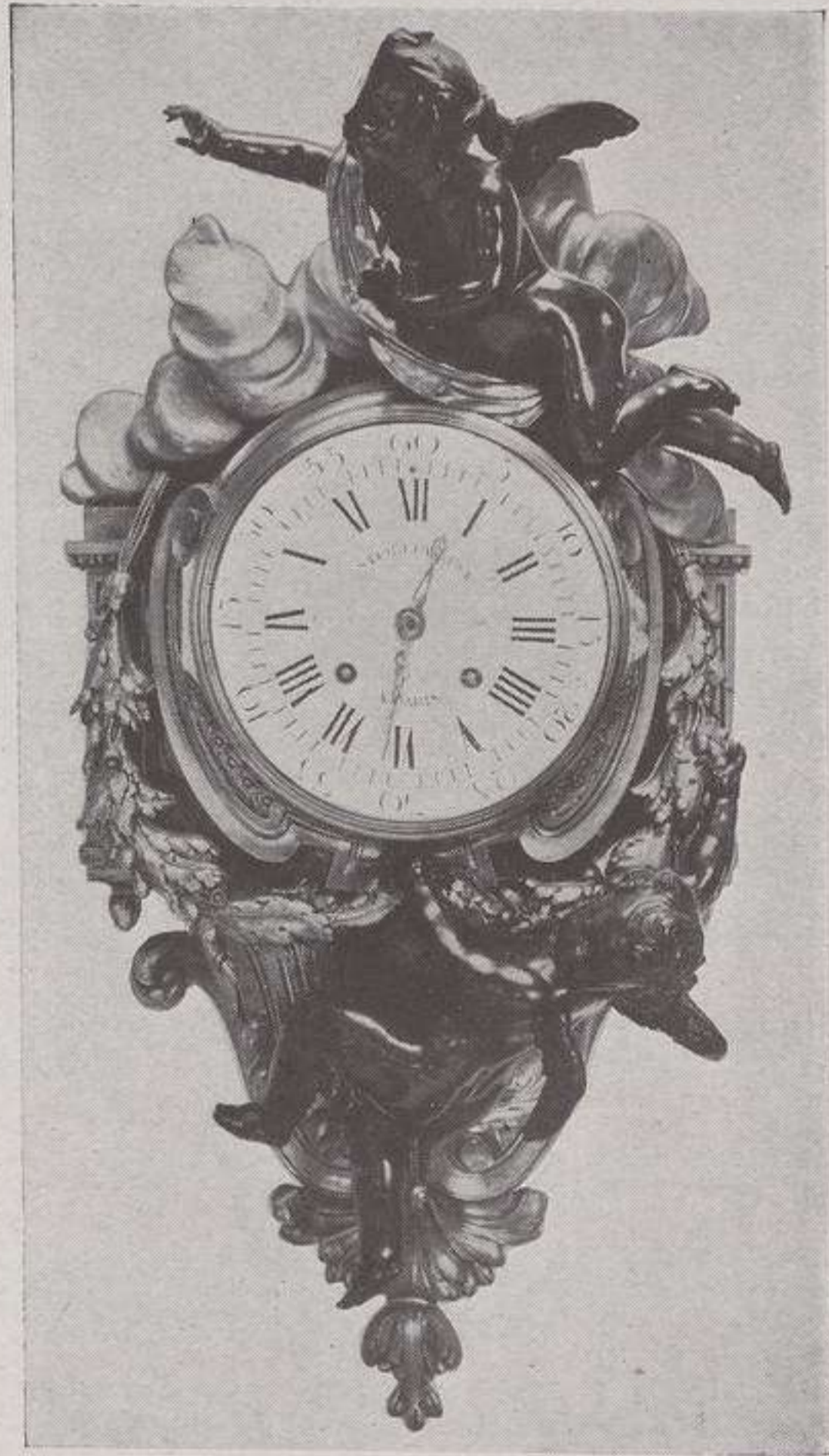
1 THE RAPE OF DEIANIRA : bronze by GIOVANNI BOLOGNA,  
b. 1524, d. 1608 (French-Italian) 32 in.



9 CUPBOARD of 'Boulle' work ; ebony veneer, tortoiseshell on brass, with gilt bronze mounts, by  
Étienne LEVASSEUR, b. 1721, master 1767, d. 1798 (Louis XVI) 39 in.



2 BAROMETER in gilt bronze, with winged weather sprites in dark bronze : the works are by BOURBON of Paris (Louis XV-XVI) 36 in.



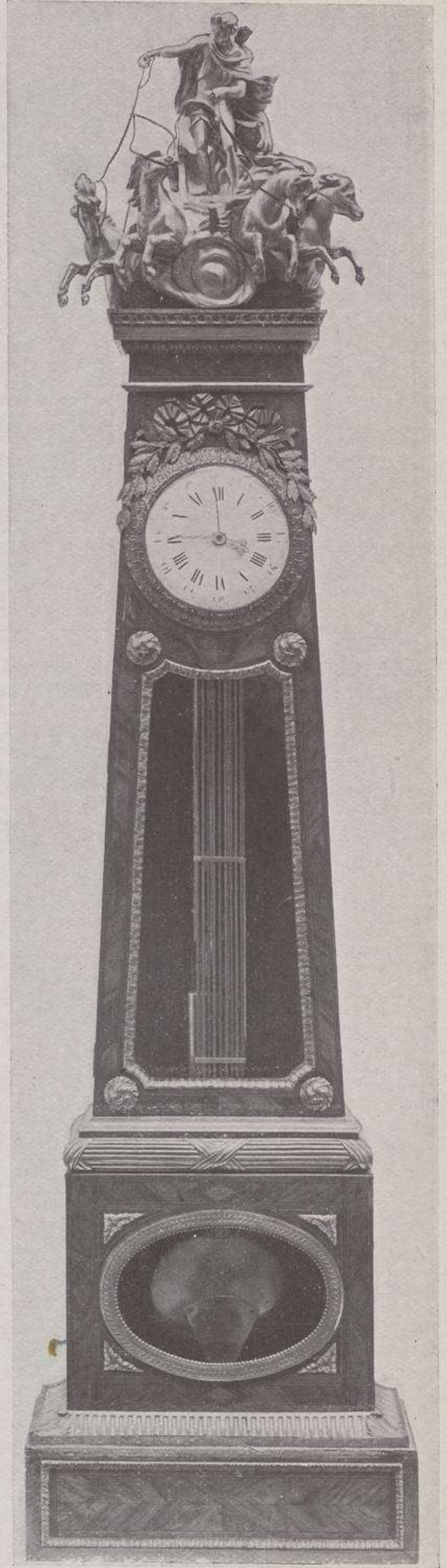
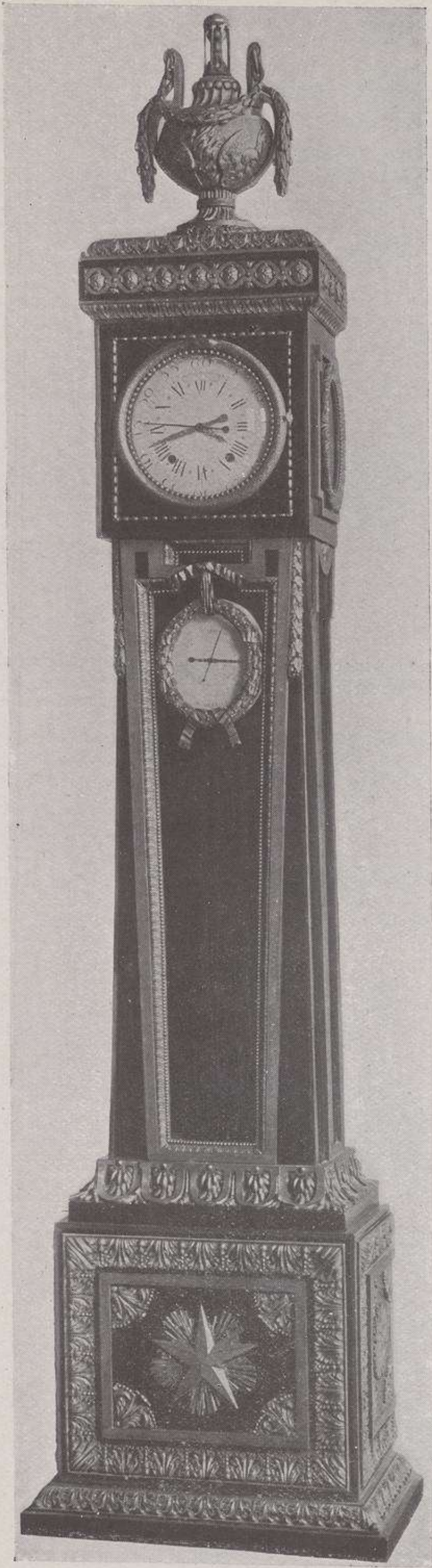
3 WALL CLOCK, pendant to No. 2 : the Amorini are in the manner of Duplessis : the works are by STOLLEWERCK of Paris 36 in.



46 WALL CLOCK of gilt bronze, with huntsman, hound and winged dragon in the Cressent-Meissonier *rocaille* manner : works by Jean Jacques FIEFFÉ *de l'Observatoire* (early Louis XV) 45 in.



15 MUSICAL CLOCK, with fourteen bells, of gilt bronze in the Duplessis manner: the works are by DAILLÉ, *horloger de Mme. La Dauphine* (probably wife of the son of Louis XV); the enamelled face by COTEAU, dated 1763 37 in.



29 TALL CLOCK AND BAROMETER, veneered in ebony, with gilt bronze mounts and finial vase, by Balthazar LIEUTAUD, master 1749, d. 1780 : the works, by Ferdinand BERTHOUD, show solar and sidereal time (about 1770) 7 ft. 8

47 TALL CLOCK in tulip wood with gilt bronze mounts, crowned by a group of Apollo in his Chariot : by NICOLAS PETIT, b. 1732, master 1761, d. 1791 : the works are by LEPAUTE (Louis XVI) 7 ft. 6



27 VENUS AND ADONIS : bronze  
(XVIII Century) 22 in.



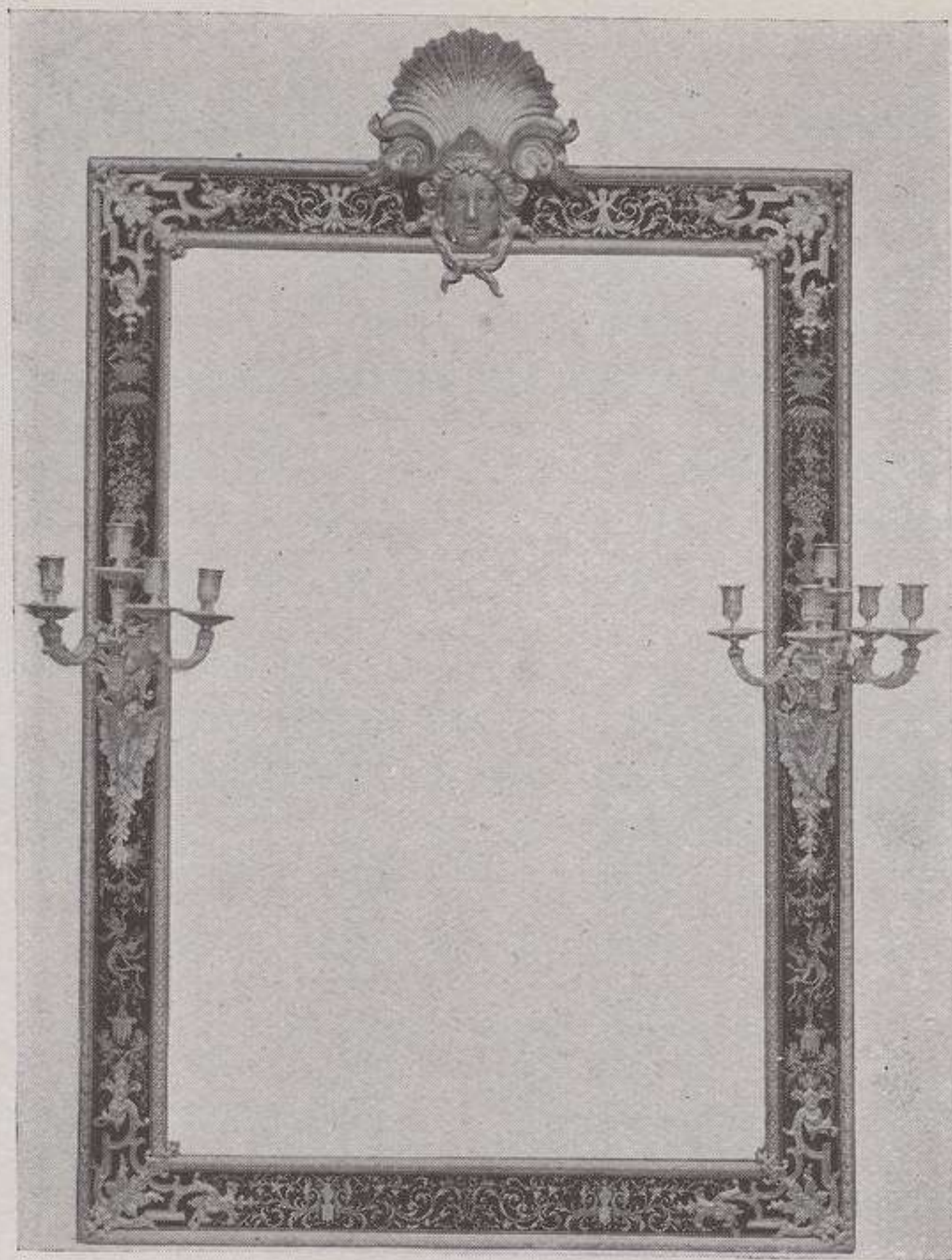
28 CABINET of 'Boulle' work : ebony veneer with brass on tortoiseshell, and gilt bronze mounts :  
the marble slab is not original ; ascribed to A. C. Boulle, but of doubtful date 42 in.



48 VENUS DISARMING CUPID: bronze  
(XVIII Century) 17  $\frac{3}{4}$  in.



41 MARRIAGE COFFER (one of two) in 'Boullé' work; ebony veneer and brass upon tortoiseshell: the crown and *fleurs-de-lys* on the leather top of the stand suggest that it was made for the marriage of a Prince of France: the vase is a later addition (early XVIII Century) 44 in.



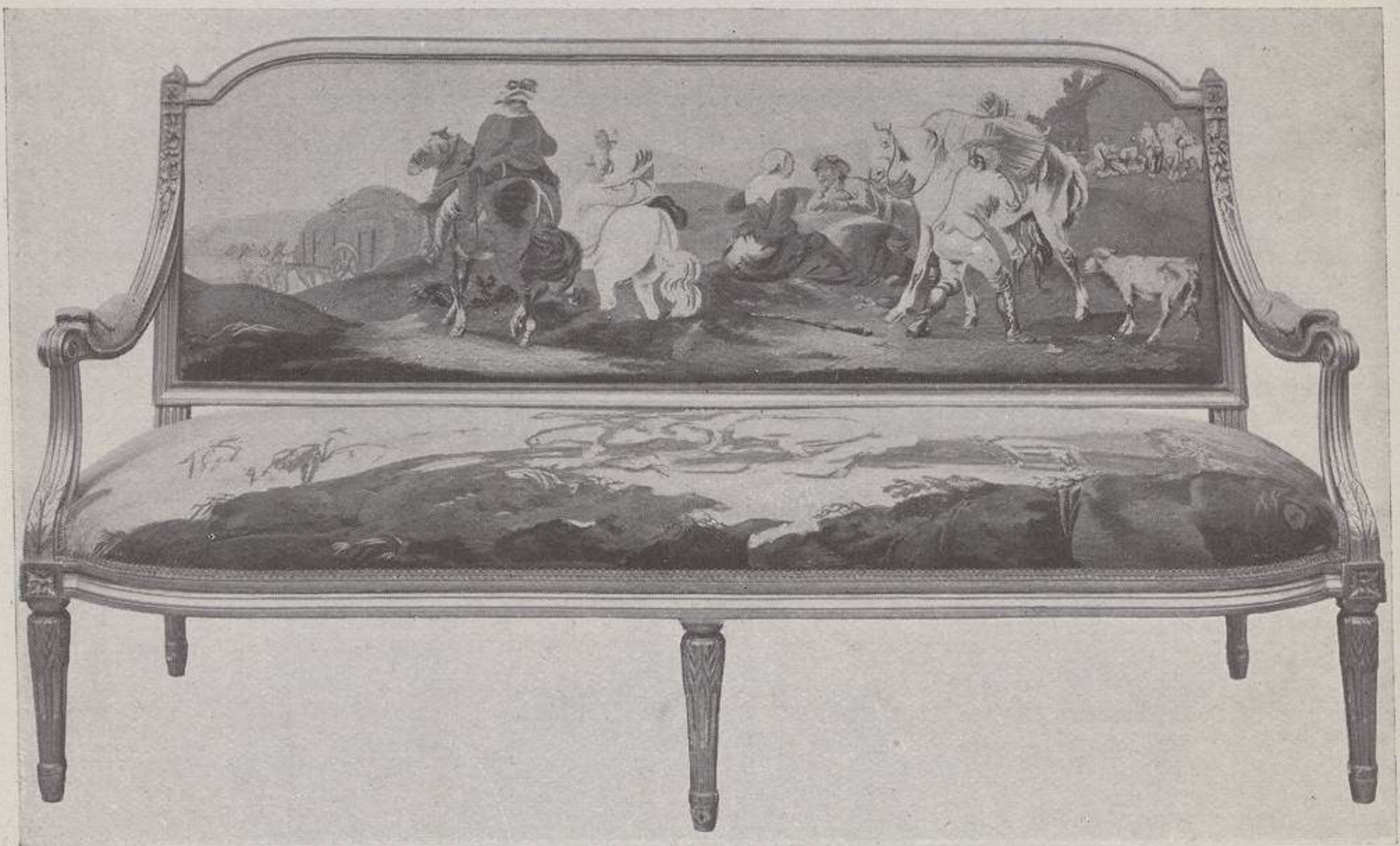
24 MIRROR of 'Boullé' work : ebony veneer, with brass upon tortoiseshell, gilt bronze mounts and candelabra : in the manner of André Charles Boullé (Louis XIV) 6 ft. 6



44 CONSOLE TABLE of 'Boullé' work : ebony veneer, with brass on tortoiseshell, and gilt bronze mounts : from a design by André Charles BOULLÉ (1642-1732) and perhaps from his hand (Louis XIV) 40 in.



37 38  
 41 and 42 ARMCHAIRS (from a set of eight), covered with Beauvais tapestries from the designs of FRANÇOIS JOSEPH CASANOVA (b.1727, worked for Beauvais 1770-87, d.1802): the frames are of English XIX Century work by Mellier & Co., in the manner of Georges Jacob 39 in.



30  
 40 SOFA *en suite* with the chairs above

39 in.

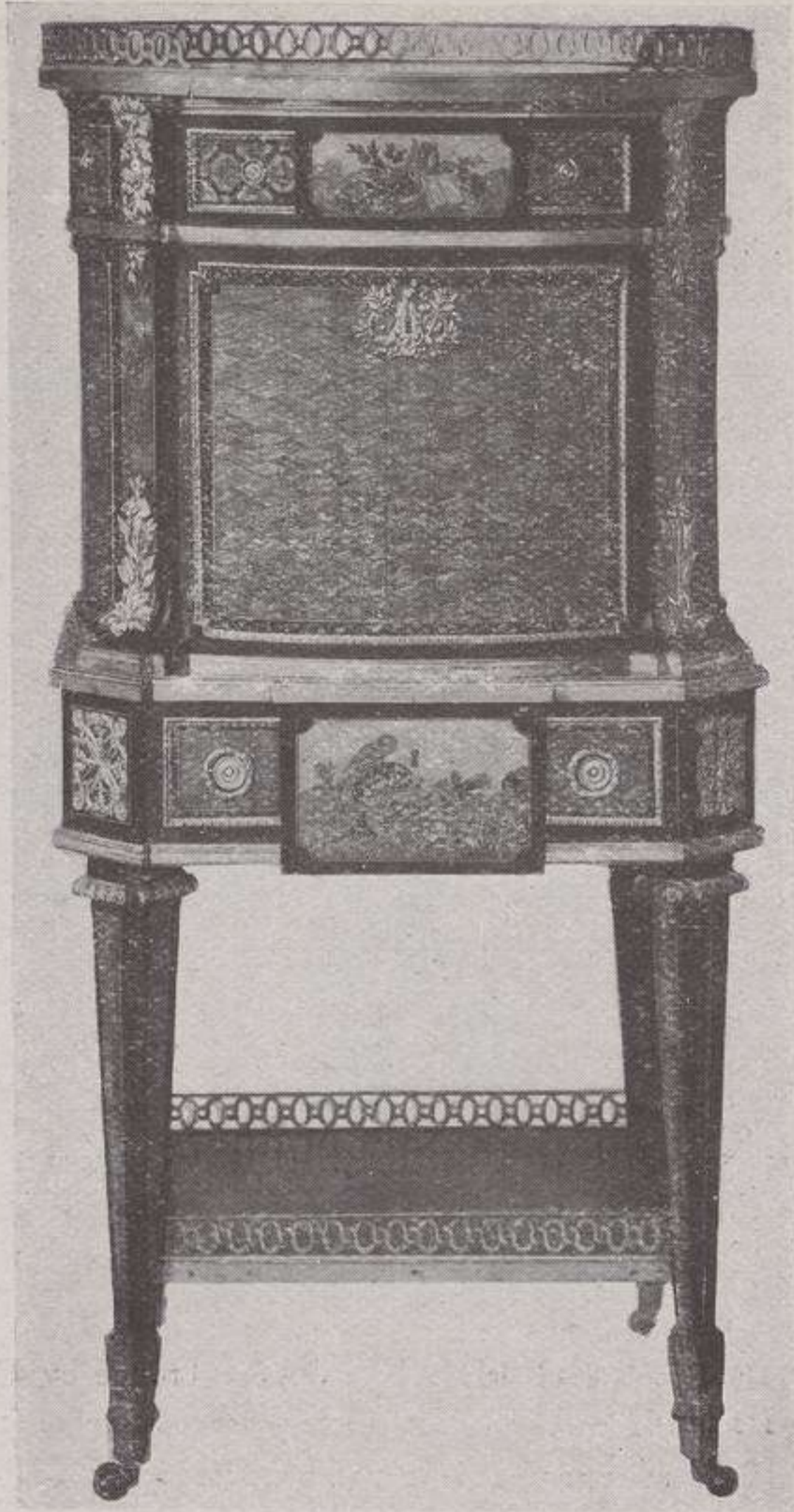




9 HERCULES AND THE ERYMANTHIAN BOAR: bronze by GIOVANNI BOLOGNA,  
b. 1524, d. 1608 (Franco-Italian) 18 in.



14 BONHEUR DU JOUR in tulip, purple and amboyna woods, with gilt bronze mounts,  
and collapsing shutters in imitation of book-backs: by Jean François LELEU, b. 1729,  
master 1764, d. 1807 (Louis XVI) 43 $\frac{1}{2}$  in.



24 UPRIGHT SECRÉTAIRE of oval shape in tulip, purple and other woods, with gilt bronze mounts; the marble slab is not original: doubtfully attributed to J. H. Riesener (Louis XVI) 46 in.



57 HERCULES AND CACUS: bronze réparé par F. [? Faron] Leblond, by or after the model of GIOVANNI BOLOGNA, b. 1524, d. 1608 (Franco-Italian) 16 in.



55 VASE in white marble, sculptured with a bas-relief of Amorini at play and mask-handles with ram's horns : by Claude Michel dit CLODION, b.1738, d.1814 : the terra-cotta model apparently was in Boucher's sale, 1771 31 in.



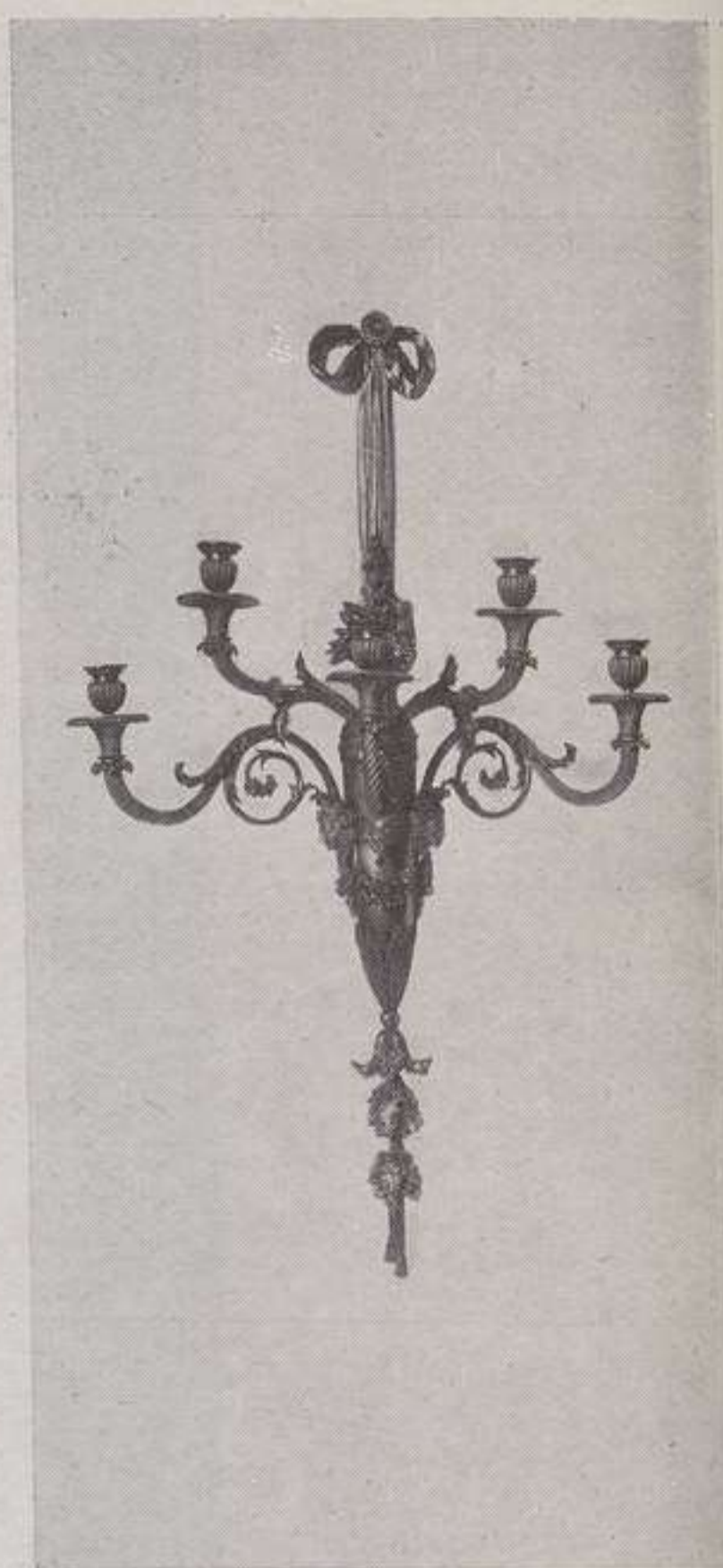
25 SOFA (*en suite* with eight armchairs and two *causeuses*) of carved and gilt wood, painted white in part and covered with Beauvais tapestry : by Georges JACOB, b.1739, master 1765, d.1814 (Louis XVI) 43 in. [Transferred to Gallery XVI.]



1



56

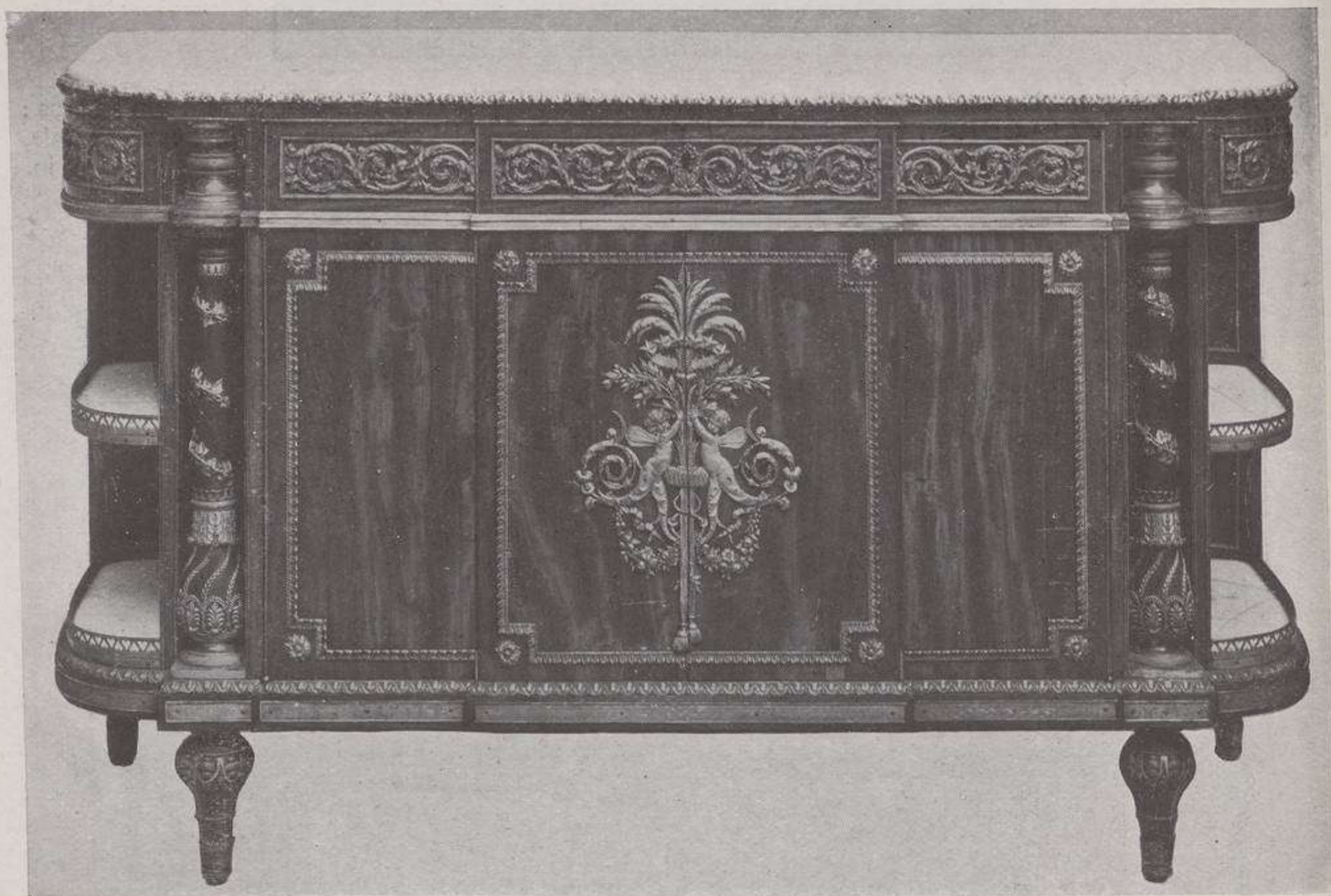


5

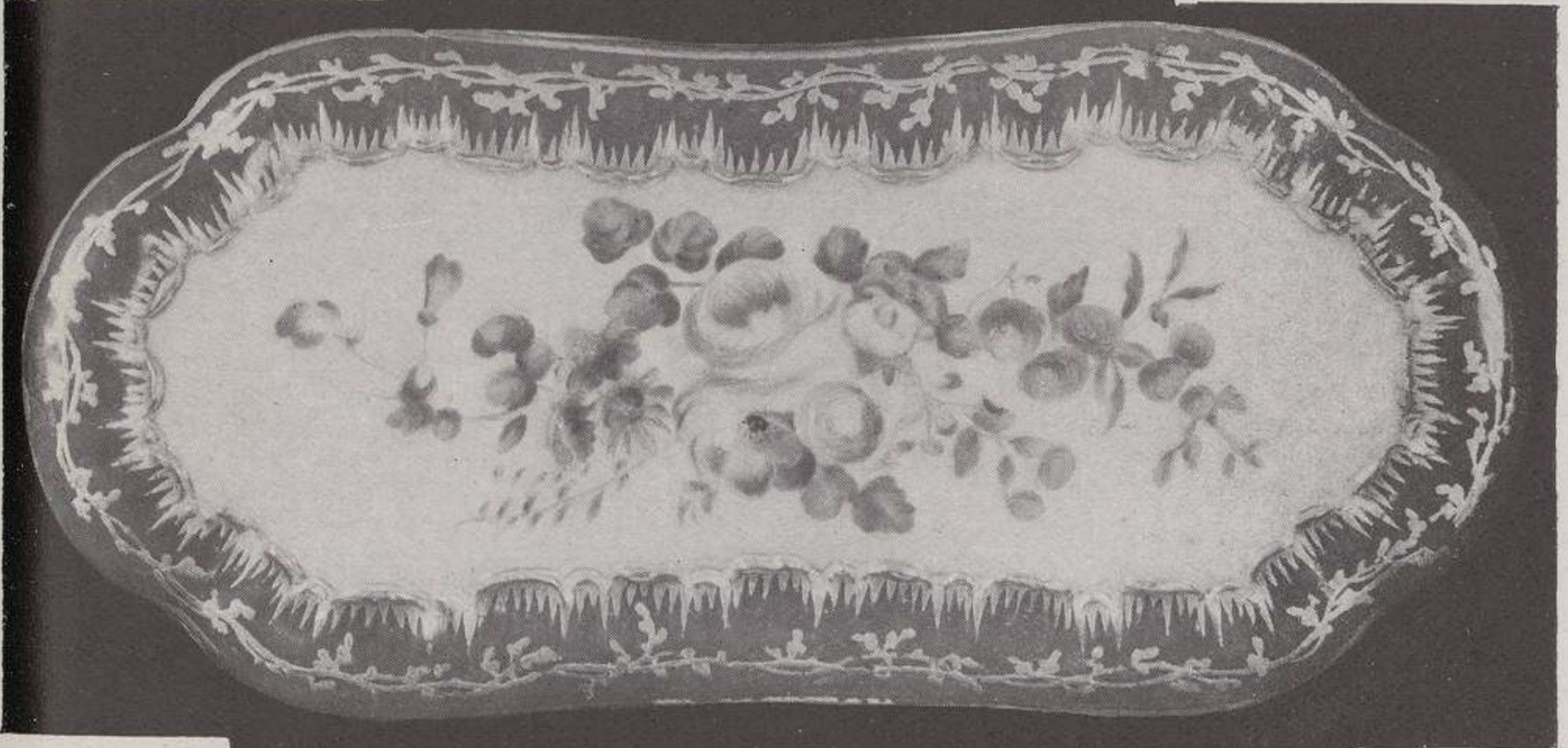
1 WALL LIGHT (one of four) in gilt bronze: the eagles' heads probably imply ownership by Marie-Antoinette: the chiselling and gilding have been attributed to Gouthière or Forestier (Louis XVI) 37 in.

5 WALL LIGHT (one of two) in gilt bronze (Louis XVI) 42 in.

56 VASE of blue *œil-de-perdrix* Sèvres porcelain, painted with flowers by TAILLANDIER: date 1777 14 in.



10 COMMODE-ÉTAGÈRE in mahogany, with gilt bronze mounts and marble top and shelves: it has features of Riesener's latest work, and of Weisweiler's: the central decoration is in the manner of Cauvet and Lalonde (late Louis XVI) 35 in.



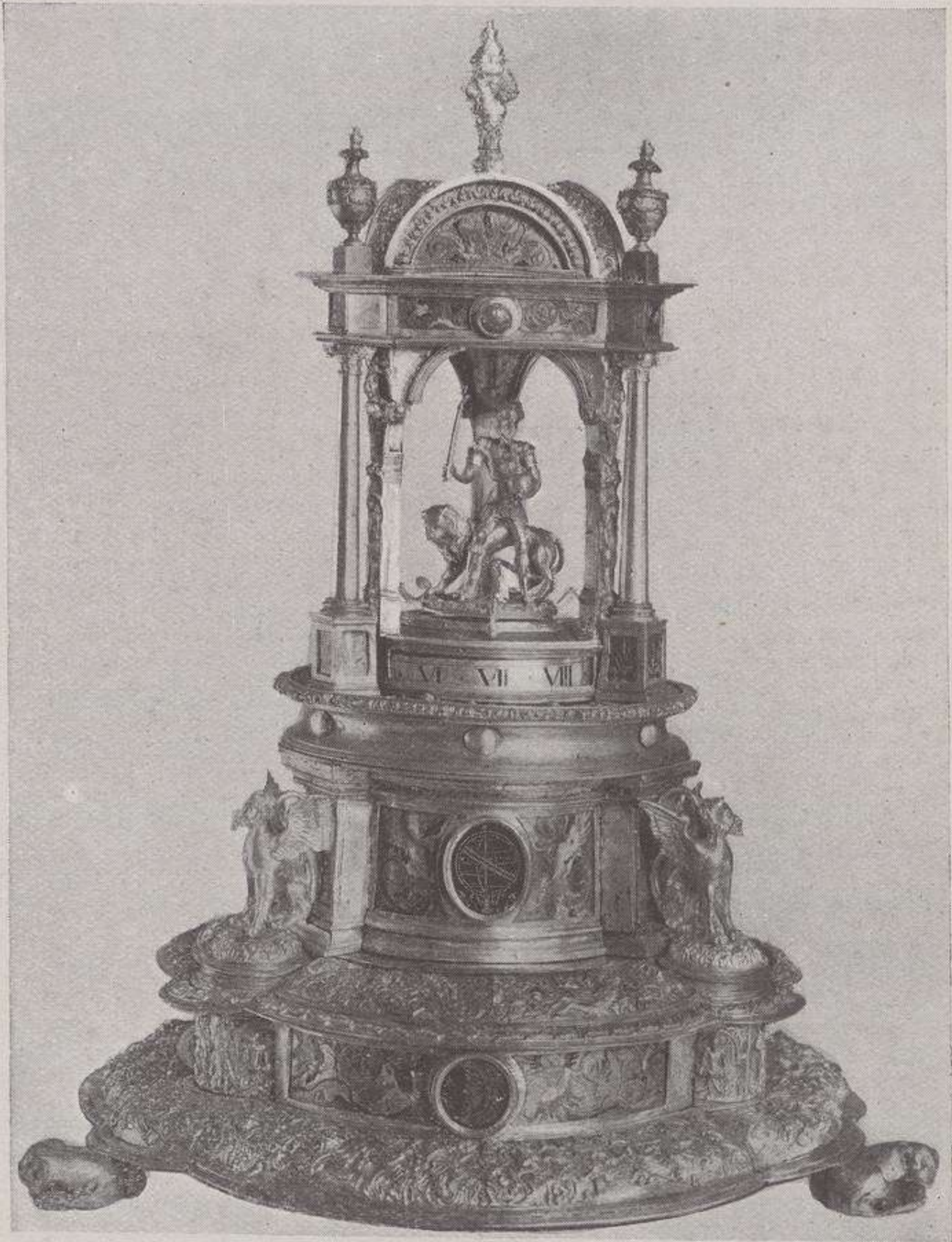
44, 46, 47 (Case A) POT, TRAY AND SHAVING BRUSH in apple-green and white Sèvres with flowers by (?) Mme. Binet: dated 1763: they are said to have been used by Louis XVI, but are of the Louis XV period

4½ in., 3 in. and (length) 4¾ in.



112 (Case C) SALVER of silver, embossed, chased, engraved and gilt : in the centre a coat of arms, with traces of translucent enamel : they are most probably those of Fontana, of Ferrara (? Spanish, early XVI Century)

12 $\frac{3}{4}$  in.



107 (Case C) CLOCK of copper, embossed, chased and gilt, with translucent enamel decorations on silver and medallions in gold and black : under the canopy is the statuette of an Emperor (Augsburg, end of XVI Century)

16 $\frac{1}{2}$  in.



110 and 111 EWER AND SALVER in silver, embossed, chased, engraved and gilt : in the centre boss are the arms of Pope Pius IV : the decoration includes the Seasons, Elements, Sun, Moon and Planets. Probably by ANTONIO DE CASTRO, about 1565 (Portuguese) 18½ and 20½ in.



104 (Case C) SALT of silver, embossed, chased and gilt :  
hall-mark for 1578 (English)

12 in.



109 (Case C) SALVER of silver, embossed, chased, engraved and gilt : the gods and  
goddesses of Olympus, fountains with terms, and in the centre blind Cupid shooting :  
by JORG HAAS, master 1588, d.1605 (Viennese)

11 1/4 in.





103 (Case C) STEEPLE CUP in silver, embossed, chased, engraved and gilt : formerly at Serjeants' Inn, London : hall-mark for 1613 : maker's mark CB for 1606 (English) 23½ in.



101 (Case C) ? TEA CANISTER (one of three) in silver embossed, chased and gilt : by SAMUEL TAYLOR, dated 1751 (English) 5¾ in.

## KEY TO CHANGES OF ARRANGEMENT AND NUMBERING

"New Numbers" are the numbers of this Catalogue; "Old Numbers," those of the 1920 Catalogue. Roman numerals stand for the Galleries; "A," "B," "C," for Cases. "F.R."=Founders' Room; "O.B.R."=Old Board Room, its previous title. "G.S.L."=Grand Staircase Landing.

New No.	Old No.	New No.	Old No.
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3 .. ..	IX, 19	84 .. ..	33
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59 .. ..	255	8 .. ..	XVI, 52
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85 .. ..	23	487-97 .. ..	
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