



FRENCH SILVER

IN THE J. PAUL GETTY MUSEUM

Charissa Bremer-David

French Silver in the J. Paul Getty Museum

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With technical contributions by Jessica Chasen,
Arlen Heginbotham, and Julie Wolfe

J. PAUL GETTY MUSEUM, LOS ANGELES

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Foreword

Although small in size, the J. Paul Getty Museum's collection of seventeenth- and eighteenth-century French silver enjoys international renown for the exceptional quality and prestigious provenance of many of its objects. Proportionally little French silver from this period survives due to episodic melting downs during periods of austerity and upheaval, including the French Revolution. The extraordinary quality and richness of the Getty's holdings reflect the discerning taste of those who built the collection, as well as their astute approach to seizing opportunities presented by the art market. While the Museum's founder, J. Paul Getty (1892–1976), collected mostly British silver during his lifetime, the successful bid for three major examples of French silver at an important auction in 1971, five years before his death, marked a spectacular start of the collection. Gillian Wilson (1941–2019), whom Mr. Getty hired as the Museum's decorative arts curator in 1971, started to expand the silver collection in 1981, when the founder's bequest to the institution was being finalized: it is thanks to the significant additions she continued to make until her retirement in 2003 that the Museum holds such an outstanding, coherent group of French silver dating from the seventeenth and eighteenth centuries.

This publication continues a distinguished series of catalogues of the Getty's decorative arts collection, which began with the summary catalogue issued in 1977 (with two updated editions released in 1993 and 2001). Several subsequent publications explored specific categories: Vincennes and Sèvres porcelain in 1991, clocks in 1996, tapestries and textiles in 1997, mounted Asian porcelain in 1999, and the magisterial *French Furniture and Gilt Bronzes, Baroque and Régence: Catalogue of the J. Paul Getty Museum Collection* by Gillian Wilson in 2008. The recent 2022 publication *French Rococo Ébénisterie in the J. Paul Getty Museum*, a companion to the latter volume, was the first Getty decorative arts catalogue to be published online, with a parallel print-on-demand option. The present catalogue of French silver is the second in this digital format, which allows us not only to reach a broader audience but also to facilitate—through its enhanced features—exploration of these remarkable works of art.

The introductory essay on how the Getty's collection of French silver was formed is followed by ten entries, presented in chronological order, that provide a comprehensive analysis of the thirty-three pieces and components that compose the

collection. Each entry provides a thorough reidentification and detailed illustrations of marks, engraved signatures, inscriptions, and armorials, while notes to the reader explain the use of marks and units of measure in eighteenth-century Europe. Our understanding of one of the most complex objects, the large *Water Fountain* (82.DG.17), is supplemented by a technical study written by conservator Jessica Chasen, including a compelling 3-D X-ray illustration. Five of the most spectacular objects are illustrated with interactive 360-degree views, a tool that enriches the reader's experience in appreciating the extraordinary inventiveness and skillful execution of the Parisian masters who created these works of art. Short biographies of these artists are offered, highlighting the successful careers their craftsmanship allowed them to enjoy.

In many ways, this publication offers much more than a scholarly catalogue of the French silver collection. It also provides insights into French aristocratic life, with explanations of the display and use of silver in royal residences and Parisian *hôtels particuliers*; into French gastronomy, with a few examples of recipes; and into European artistic taste, with information about the alteration of certain objects and their collecting histories through their minutely documented provenances.

I congratulate former decorative arts curator Charissa Bremer-David on this rich, important work of scholarship, whose manuscript she completed in the summer of 2020, shortly before her retirement, and whose publication she followed so assiduously through to its culmination. We are indebted also to Getty colleagues in Decorative Arts and Conservation and other departments of the Museum who ensured that work on this project continued despite the many difficulties encountered during the pandemic. Special thanks are due to Anne-Lise Desmas, Getty's senior curator of sculpture and decorative arts, for her stewardship of the collection and her ongoing commitment to continuing this distinguished series of scholarly catalogues.

Timothy Potts

Maria Hummer-Tuttle and Robert Tuttle Director

J. Paul Getty Museum

Acknowledgments

As author of this catalogue of French silver in the J. Paul Getty Museum, I stand upon the shoulders of many. First and foremost, my debt is to those who built the collection, J. Paul Getty and the Museum's first curator of decorative arts, Gillian Wilson (who retired in 2003 as curator emerita), and then to the dealers and specialists who advised them. The silver object files in the Sculpture and Decorative Arts Department of the J. Paul Getty Museum are rich sources of information gradually accumulated over the years by former staff, notably Adrian Sassoon, David H. Cohen, and Gay Nieda Gassmann, and external colleagues, such as Clare Le Corbeiller of the Metropolitan Museum of Art, New York; Bruno Pons, an independent researcher; and Alexandre Pradère, formerly of Sotheby's, Paris, and for many years now an independent art historian.

The preparation of this volume benefitted fundamentally from the generosity of three mentors in the fields of European and British silver studies: Michèle Bimbenet-Privat of the Musée du Louvre, Paris; Peter Fuhring of the Fondation Custodia, Paris; and Tessa Murdoch, of the Rosalinde and Arthur Gilbert Collection (on loan to the Victoria and Albert Museum, London). Each examined the collection at the J. Paul Getty Museum and shared the breadth of their knowledge, expertise, and observations. No mark was too small, obscure, or impartially struck to elude their eye. Their patience in entertaining long conversations, study sessions, and collection visits elsewhere advanced my understanding and encouraged my efforts. My second debt is to them.

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I learned about traditional silversmithing techniques from Rod Kelly, Goldsmith and Silversmith, the South House Silver Workshop Trust, Shetland; Charlie Spurrier, Silver Steward and Collections Conservator, the Goldsmith's Company, London; and Tonny Beentjes, Professor of Metal Conservation and Restoration, Universiteit van Amsterdam. Of course, one does not learn about material properties or technical skills in a few short weeks or intermittent conversations. For a more profound understanding of silver, fortunately I was immersed for more than four years in the scientific investigations of the decorative arts and sculpture conservators at the J. Paul Getty Museum: Jane Bassett, Arlen Heginbotham, Julie Wolfe, Jessica Chasen, and Karen Bishop. Their deftness in utilizing analytical instruments at the Museum and at the Getty Conservation Institute, and their interpretation of data, greatly informed the entries in this catalogue. Julie Wolfe, moreover, undertook the majority of technical examinations on the objects to address questions concerning alloys, fabrication, alteration, and condition. She also photographed a very large number of marks, inscriptions, and armorials. Additionally, she attentively read the manuscript and clarified several key points. My third debt of gratitude goes to her and to Jessica Chasen, who contributed the masterful technical summary of the Franco-Anglo water fountain (cat. no. 1), created in Paris in 1661–63 and altered in London in the late seventeenth century and again in the mid-eighteenth century. Their efforts and this catalogue benefitted from Arlen Heginbotham's expertise in X-ray fluorescence spectroscopy for the elemental analysis of silver alloys.

Other departments at the Getty Center worked behind the scenes to produce this beautiful publication. Members of the Sculpture and Decorative Arts Department extended their knowledge, support, and guidance: Anne-Lise Desmas, Jeffrey

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Charissa Bremer-David



Introduction: J. Paul Getty as a Silver Collector and the Formation of the Museum's French Silver Collection

The collection of French silver at the J. Paul Getty Museum reflects the tastes and choices of chiefly two individuals, J. Paul Getty (1892–1976), the institution's founder and director from 1959 to his death, and Gillian Wilson (1941–2019), the institution's curator of decorative arts from December 1971 to 2003. While alive, Getty identified himself as a collector of British silver, and his few purchases of French silver, made just five years before his death, were selected specifically and directly for the Museum.¹ His appreciation of the medium in general and his own penchant for silver plate and cutlery intended for the dining table continued to shape the collection even after his death in June 1976.² As early as 1941, he plainly stated the parameters of his personal focus: "I have one of the outstanding collections of Georgian silverware. I am a particular admirer of the 18th Century London silversmith Paul [de] Lamerie, and have several many fine pieces by other noted 18th Century English silversmiths" (fig. 0.1).³ By 1954 some of these pieces were displayed in the dining room of his California ranch-style residence in Malibu, which became the first venue of the J. Paul Getty Museum.⁴ And by 1961 most had joined him in his English home, the Tudor manor house of Sutton Place, in Surrey (fig. 0.2).⁵ In 1978, following his death, the greater share of his silver collection was distributed from his estate to the Museum, then housed at its second venue, the Villa, which had opened on the Malibu site in January 1974.⁶ Few pieces of the British silver went on public view there, however, for the decorative arts collection featured

predominantly French works. Eventually, the bulk of British silver was deaccessioned, so that now only four pieces remain in the Museum's current silver installation at the Getty Center, in Los Angeles (figs. 0.1, 0.3).⁷



Fig. 0.1 Paul de Lamerie (British, 1688–1751), *Pair of Sugar Casters*, 1730. Gilded silver, 23.8 × 9.9 cm each (9 3/8 × 3 7/8 in.). Los Angeles, J. Paul Getty Museum, 78.DG.180.1–2

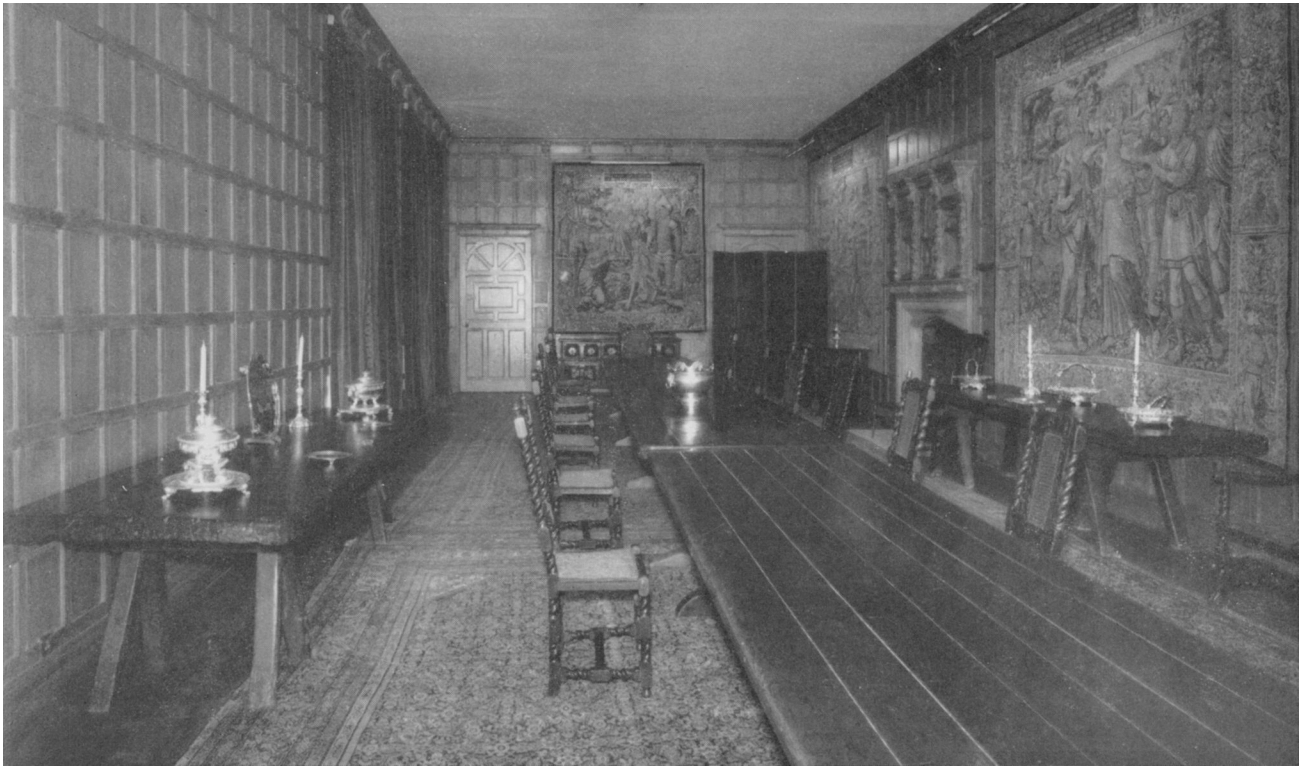


Fig. 0.2 Unknown photographer, *View of the Dining Room at Sutton Place*, with the *Pair of Tureens* by Paul Storr (on the side table at left), 1961. Photograph, reproduced from (anonymous author): "Sutton Place, The 16th Century Residence in Surrey of Mr. J. Paul Getty," *The Antique Collector* 32, no. 2 (April 1961): 47. Getty Research Institute. © The J. Paul Getty Trust



Fig. 0.3 Paul Storr (British, 1771–1844), *One of a Pair of Tureens*, 1807. Silver, 28.6 × 45.7 × 32.4 cm (11 1/4 × 18 × 12 3/4 in.). Los Angeles, J. Paul Getty Museum, 78.DG.130.1

Getty's decision to bid on three inaugural pieces of French silver at auction in Paris on November 24, 1971, coincided with his vision of expanding the fledgling Museum's collection of French decorative arts and its display in its future venue, the Villa, then under construction. His

primary advisors on French decorative arts at that time—the New York-based dealer Martin Zimet (1931–2020) of French & Company and the specialist Theodore (Ted) Dell (1939–2020)—probably recommended the opportunity to him when they visited Sutton Place on November 18.⁸ The auction was the second of three that dispersed the acclaimed silver collection of the distinguished collector and philanthropist David David-Weill (1871–1952).⁹ The prestige of the provenance would not have been lost upon Getty, but, as he did not travel to the sale preview himself, no doubt Zimet and Dell lobbied his approval by showing him the illustrated sale catalogue. Zimet spoke with Getty on November 26, when they may have reviewed the successful bids on three lots.¹⁰ The items were serving vessels spanning the mid-eighteenth century: a lidded broth bowl (cat. no. 2 in this catalogue); a small tray used to serve beverage beakers during the morning ritual of dressing (cat. no. 7), by the esteemed goldsmith François Thomas Germain (1726–1791); and a sauceboat on stand (cat. no. 9).¹¹

Then followed a ten-year suspension of French silver acquisitions while larger seventeenth- and eighteenth-century objects (such as wall paneling, furniture, clocks, lighting fixtures, porcelain, and textiles) were purchased to fill out the Villa's ten galleries of decorative arts. This

interval lasted until the settlement of Getty's financial bequest to the Museum in 1982. In the meanwhile, Gillian Wilson displayed the three French pieces in a showcase with Sèvres porcelain, situated in the so-called Neoclassical Vestibule, gallery 219, on the Villa's second floor.¹²

The hiatus was broken in a spectacular and transformative step at the close of 1981 when, thanks to Wilson's network with dealers, auctioneers, colleagues, and collectors, the Museum was privately offered a major piece of French Baroque seventeenth-century silver, a rarity given the periodic and destructive melt-downs of silver during Louis XIV's reign. This object, a large silver water vessel (later transformed into a fountain), survived because of its export to London before 1698 and its subsequent adaptation for a British aristocratic family (cat. no. 1). The purchase was a true game changer, as it signaled that the Museum might consider other extraordinary pieces of comparable significance and beauty should they become available. Thus, within days of the fountain's approval by the Acquisitions Committee, two stupendous pairs of mid-eighteenth-century Parisian tureens with stands were offered simultaneously from different sources to the Museum. Made by the preeminent goldsmiths of the era, Thomas Germain (1673–1748) and his son, the aforementioned François Thomas Germain, they too had escaped the historic melt-downs of the *ancien régime* on account of their early export to Portugal. Strategically, Wilson displayed both pairs in the Museum's board room on the spring day in March 1982 when the Acquisitions Committee next convened. The tureens' inventive yet complementary design and virtuoso execution overcame any possible reticence the committee may have had concerning perceived redundancy, and contrary to Wilson's expectations but much to her delight, both pairs were approved (cat. nos. 3 and 6). These superlative examples established the Museum's burgeoning collection of French silver as world class. As press announcements and publications celebrating the new additions reached dealers, specialists, and the public, further fine French silver came on offer—pieces that otherwise might well have remained in private hands.¹³

More opportunities followed shortly. The first arrived when, once again, a private party offered a pair of three-branch girandoles by Robert Joseph Auguste (1723–1805), the prominent Parisian goldsmith working in the Neoclassical style (cat. no. 10). The elegantly balanced forms were originally part of an extensive silver table service commissioned in the 1770s for the Hanoverian court in the Holy Roman Empire by Prince-Elector George III (1738–1820), Duke of Brunswick-Lüneburg. By now, the

Museum's collection of French silver had developed a nearly exclusive concentration in tablewares and serving vessels that exemplified the eighteenth-century art of dining and entertaining.

The next two acquisitions, of the mid-1980s, were the only silver objects bought directly from art dealers. The first was a pair of mid-eighteenth-century sugar casters by Simon Gallien (died 1757) in the Rococo style, which enlarged the Museum's array of serving vessel types (cat. no. 5). They came from S. J. Phillips, the same London art firm frequented by Getty since the 1930s.¹⁴ The next purchase, and the last silver piece proposed by Wilson, comprised another pair of sugar casters, yet very unusual in conception and material: its artisan makers, working in their disparate craft traditions, collaborated to create figurative sculptures of varnished bronze with casters of silver (cat. no. 4). Illustrious provenance was a constant consideration in Wilson's acquisitions, exactly as it had been for Getty, and she maintained his same demanding criteria in this regard throughout her professional career. Indeed, these casters likely once belonged to the celebrated marquise de Pompadour, the ultimate trendsetter and arbiter of taste at the court of Louis XV.

By 1988 the number of French silver pieces, as well as their range of type and form, was sufficient to require a dedicated gallery in the Villa. A didactic booklet, *French Silver in the J. Paul Getty Museum*, was produced and available gratis to gallery visitors: it explained stylistic evolutions of the long century from 1661 to 1782, traditional craft techniques of the era, and the systematic use of marks—or stamps—employed by the regulating Parisian guild that guaranteed the requisite purity of silver alloy and that governed the practices of member goldsmiths (see *Note to the Reader I: Stamps and Marks*).¹⁵ Some pieces of Getty's British silver were included in this installation.¹⁶ That focused installation of silver moved to the Museum's third venue at the Getty Center in Los Angeles in 1997, where its display was enhanced by the natural light of the enclosed South Hall.

After the retirement of Gillian Wilson, a newly combined curatorial department of Sculpture and Decorative Arts was formed in November 2004, headed by Antonia Boström. A singularly fitting acquisition in silver soon followed: the highly sculptural centerpiece for a table, known as *La Machine d'Argent*, of 1754 by François Thomas Germain (cat. no. 8). It was a privilege for me to examine and research the piece as soon as it first appeared on the New York art market in 2004. This unique object, a still life with game, was commissioned by Christian Ludwig II (1683–1756), Duke of Mecklenburg-

Schwerin, for his castle in the eponymous duchy in the northern domains of the Holy Roman Empire. The commission reflected the fame and prestige of the Germain family of goldsmiths far beyond their Paris-based workshop. The magnificent object, with its prestigious provenance, built upon the collection's strength of works by the father and son who held, successively, the title of "goldsmith-sculptor to the king" (*orfèvre-sculpteur du roi*) under Louis XV. The Museum now contained six of their works in silver, in addition to two pairs of massive wall lights in gilt bronze.¹⁷ In August 2016, under the direction of Anne-Lise Desmas, the Sculpture and Decorative Arts Department designed a fresh display for the art of European goldsmiths in an adjacent area of the South Hall. It brought together works from a broader spectrum, spanning the late sixteenth to early nineteenth centuries, with the French objects as its core.

Thus far, the French silver at the J. Paul Getty Museum features works by Parisian masters exclusively; it is a small but exceptionally superlative assemblage. Most pieces exhibit an extraordinary virtuosity and inventiveness of design and form, a high quality of execution and finishing, a distinguished provenance, and an excellent state of preservation. Among public collections of North America, the Museum's holdings most closely parallel those of the Detroit Institute of Arts, which were built up by the notable collectors Elizabeth Parke Firestone (1897–1990) and Harvey S. Firestone, Jr. (1898–1973), near contemporaries of Getty.¹⁸ In terms of the world's great collections of eighteenth-century French silver, the Museum's pieces would fit well within those of the Musée du Louvre in Paris, the Museu Nacional de Arte Antiga and the Museu Calouste Gulbenkian in Lisbon, and the State Hermitage in Saint Petersburg, all of which are rich with works by the Germain family of goldsmiths.¹⁹

NOTES

1. J. Paul Getty's preference for British silver, to the near exclusion of other national schools, dated back to the 1930s. Early anecdotal indicators of his preferences appear in his diary entry for October 10, 1938, when he visited the highly regarded Parisian dealer of French silver Jacques Helft, and another entry for November 4, 1938, when he visited the London art firm S. J. Phillips. The former entry mentioned only French furniture and no silver, while the latter recorded in detail the cleaning and repair of some of Getty's British silver. Getty Research Institute, Institutional Records and Archives, IA40009, *J. Paul Getty Diaries*, August 27–November 13, 1938: 30, October 13, 1938, and 10, November 4, 1938, <http://hdl.handle.net/10020/2010ia16v1>. Four works in this catalogue passed through the dealer Jacques Helft (cat. nos. 1, 6, and 7), while four passed through S. J. Phillips (cat. nos. 5 and 6).
2. A 1942 inventory of Getty's silver collection in his New York City residence listed more than forty-one silver serving vessels and two sets of cutlery, each comprising more than one hundred pieces. Getty Research Institute,

Institutional Records and Archives, IA20009, Inventory, 1942, J. Paul Getty Family Collected Papers, Box 1986.IA.48-05, Folder 27.

3. Getty 1941, 392.
4. Le Vane and Getty 1955, 68–69.
5. "Sutton Place" 1961, 47, 49. Once settled at Sutton Place, Getty also acquired twentieth-century tablewares of gold. Frederick Wight, "The Romans, the Regency and J. Paul Getty," *ARTnews* 73, no. 2 (February 1974): 52–55 and cover.
6. "Inventory of Sutton Place Gold and Silver [compiled at the J. Paul Getty Museum, Malibu], January 20, 1981," on file in the Sculpture and Decorative Arts Department, the J. Paul Getty Museum.
7. The sole published survey of Getty's most important British pieces was compiled by Adrian Sassoon. See Sassoon and Wilson 1986, 127–36, nos. 267–301. The bulk of the deaccessioned British gold and silver sold over three sales at auction: *Important English and Continental Silver and Objects of Vertu*, Christie's, New York, April 19, 1990, lots 43–50; *Important English and Continental Silver*, Sotheby's, New York, April 19, 1991, lots 184–215; *Important English and Continental Silver*, Sotheby's, New York, October 16, 1996, lot 323.
8. Getty Research Institute, Institutional Records and Archives, IA40009, *J. Paul Getty Diaries*, April 18, 1971–July 28, 1972: 40, November 18, 1972, <http://hdl.handle.net/10020/2010ia16v25>.
9. The sales that dispersed the silver collection of David David-Weill took place after the death of his widow, Flora David-Weill, in 1970.
10. Getty Research Institute, Institutional Records and Archives, IA40009, *J. Paul Getty Diaries*, April 18, 1971–July 28, 1972: 42, November 26, 1972, <http://hdl.handle.net/10020/2010ia16v25>.
11. *Collection D. David-Weill (deuxième vente d'orfèvrerie)—Orfèvrerie France XVe au XVIIIe siècle*, sale cat., Palais Galliera, Paris, November 24, 1971: lots 14, 17, and 24. There is no written indication that Getty consulted Gillian Wilson concerning these purchases at auction, as she had not yet taken up her curatorial appointment.
12. The silver is mentioned but not described in Frel, Fredericksen, and Wilson 1978, 117.
13. To have a sense of the range of publications announcing the water fountain's acquisition, see the broad outreach to specialists, "Some Acquisitions" 1983, 324, no. 114, and the seminal scholarly article by Wilson (1983).
14. The purchase of the Gallien sugar casters was financed, in part, through a negotiated exchange of a gilded-silver ewer and basin by Paul de Lamerie, of 1736–37, that had been distributed from the estate of J. Paul Getty to the Museum (78.DG.177.1–2).
15. *French Silver in the J. Paul Getty Museum*, exh. brochure (Malibu, CA: J. Paul Getty Museum, 1988).
16. Gillian Wilson, letter to Beth Carver Wees, Associate Curator of Decorative Arts, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, February 9, 1988, in the object file for 78.DG.130.1–2, Sculpture and Decorative Arts Department, J. Paul Getty Museum. This gallery (number 224) was located in the second-floor corridor of the Villa.
17. J. Paul Getty Museum, inv. 81.DF.96.1–4, <https://www.getty.edu/art/collection/object/103SGV>.
18. Albainy 1999.
19. At the end of 2022, the Musée du Louvre and the Museu Calouste Gulbenkian each published catalogues of their respective French silver collections. With the addition of this catalogue of French silver in the J. Paul Getty Museum, the field is flourishing anew. See Bimbenet-Privat et al. 2022; Fuhring, Peter, *The French Silverware in the Calouste Gulbenkian Collection*. Lisbon: Calouste Gulbenkian Foundation, Calouste Gulbenkian Museum, 2022.

Note to the Reader I: Stamps and Marks

PARISIAN GOLDSMITHS

The works catalogued in this publication were made of silver by Parisian artisans called *orfèvres*. The word *orfèvre* (meaning silversmith as well as goldsmith) derives from the Old French root words *or* (gold) and *fevre* (smith). The regulations of the Parisian guild (*les corps des marchands orfèvres-joailliers de la ville de Paris*) that governed the goldsmith's craft from before 1260 until 1791/97 permitted those who achieved master status to work with the precious metals of gold and silver and to use processes that combined these metals, as in gilding silver.¹ Accordingly, the terms *orfèvre* and goldsmith are used throughout this catalogue though all the objects are of silver or gilded silver.

QUALITY CONTROL

During the early modern period, silver bullion was rarely 100 percent pure because the prevailing refinement processes for silver ore did not remove all impurities or traces of other elements. Moreover, for certain silversmithing tasks, non-precious metals, usually copper, were added to molten silver to achieve an alloy that, once cooled into its solid state, could satisfactorily sustain the stresses of being raised and shaped from sheet plate; at a higher purity, the alloy would have been more malleable but easily deformed. In order to regulate the standard of silver as a precious metal alloy and to ensure the quality of production in France, King Henri II set the legal standard in 1549 for works in silver at 958 parts per thousand, or 95.8 percent pure silver, with a tolerance or deviation of plus or minus two grains allowance, called *les grains de remède* (equal to 6.94 parts per thousand in

one marc of silver).² The communal *corps des marchands orfèvres-joailliers* were responsible for maintaining this legal standard among members in its jurisdiction. Thus, guild wardens tested, or assayed, each work at an early point in its creation to determine its compliance before the artisan invested more time in its execution.³ A mark of the guild (*le poinçon de la maison commune*, which in Paris was known as *le poinçon de jurande*) guaranteed the piece met the legal standard. The form of this mark changed each year upon the annual election of the assay master. The sequential marks drew from an alphabetic cycle of capital letters in consecutive order (excluding “J,” “U,” and “W”). In common parlance, these marks are called “date letters,” for each letter corresponds, generally, to a period of twelve months, more or less. As the Parisian guild was preeminent within the realm, its sequences of date letters were always surmounted by a crown.

FIVE MARKS OF GUARANTEE: MAKER'S, CHARGE, WARDEN'S, DISCHARGE, AND COUNTERMARKS

Until 1672 Parisian works in precious metal were struck with two marks of guarantee. First, the goldsmith struck component parts of each work, early in its creation, with his own distinctive and unique registered mark incorporating his initials and a personal device (called the *poinçon de maître*) before taking it to the guildhall (*la maison commune*) in the rue des Orfèvres to be assayed. If the silver alloy matched the legal standard, the guild warden added a mark (the aforementioned *poinçon de la maison commune* or *poinçon de jurande*) to the component

parts of the piece, which then could return to the artisan's workshop to be "fashioned" and finished.

In 1672 the French crown declared a permanent tax on works of precious metal, levied according to the weight of the finished piece. Until 1774 the collection of this tax was farmed out to agents, known as *fermiers*, who were granted the right to collect the levy (*droit de marc*) on behalf of the crown. Their responsibilities altered and complicated the marking stages on works of precious metal. The new system required the goldsmith, after striking his mark on his provisional work, to go first to the *bureau des fermiers* (often located in the guildhall) to register his intention, or promise, to return when the piece was finished. At this stage, the crown's agent struck the work with a so-called charge mark (*poinçon de charge*). For large works, this mark always took the form of a crowned letter corresponding to that assigned to the local royal mint ("A" was the letter of the Paris mint), though its font and shape were altered with each new fermier. Then, the piece could be assayed at the guildhall and marked by the guild's warden or representative.

Having successfully fulfilled these preliminary steps, the goldsmith could continue making, or fashioning, the piece. When finished, the goldsmith returned as promised to the fermier for the weighing session and payment of the duty tax. The piece was then struck with a fourth stamp, the discharge mark (*poinçon de décharge*), which allowed it to be freely sold or rented. The discharge marks varied in motif and size in order to minimize any disfiguration to the finished piece. Subsequent events could bring an object back to the fermier for an additional tax and the application of another discharge mark to indicate an export, import, return to the retail market, or sale after bankruptcy.

A fifth class of marks, countermarks (*contremarques*), was used when a new fermier inspected an artisan's stock to confirm the goldsmith had paid the necessary tax and that the pieces had been properly marked by the preceding fermier.⁴

THE SIGNIFICANCE OF PERIOD MARKS

Authentic marks on French silver of the *ancien régime* can identify the maker, the city of origin, and the year(s) of creation. Their presence provides important and essential information about an object's history, especially when

considered in association with any engraved armorials and incised signatures, inscriptions of weight, or inventory numbers on the piece. Even when marks have been inconsistently, imperfectly, or partially struck, they are nonetheless key indicators of historic events that enrich our understanding. The marks on the objects in this catalogue were scrutinized afresh in advance of publication. The resulting visual images and written descriptions are provided for those readers who wish to learn more.

TECHNICAL SUMMARY

Technical and scientific analysis, undertaken by conservators at the J. Paul Getty Museum, informs our empirical knowledge of each object in this catalogue, from fabrication to current state of condition. Excerpts from technical reports by Julie Wolfe, Conservator of Decorative Arts and Sculpture, and Jane Bassett, Senior Conservator of Decorative Arts and Sculpture, are incorporated into the entries' endnotes. Updated reports will be published periodically on the art collection pages of the Getty Museum website (<https://www.getty.edu/art/collection/>). One object, the complex Franco-Anglo water fountain (cat. no. 1), is accompanied here, however, with an exemplary technical summary compiled by Jessica Chasen (formerly Assistant Conservator, Decorative Arts and Sculpture Conservation, at the J. Paul Getty Museum and presently Associate Conservator, Objects Conservation, at the Los Angeles County Museum of Art).

NOTES

1. In 1723 the Parisian guild, or corporation, of goldsmiths, jewelers, and enamellers appointed the goldsmith Pierre Le Roy to codify and clarify the accumulated statutes and laws governing their craft and retail trade. The first edition of the revised regulations was printed in 1734 as *Statuts et privilèges du corps des marchands orfèvres-joyailliers de la ville de Paris* (Statutes and Privileges of the Corporation of Merchant Goldsmiths-Jewelers of the City of Paris). Twenty-five years later in 1759, a second edition was printed and became the definitive version. A facsimile of this rare publication was published in 2003 (Le Roy 1759/2003).
2. Perrin 1993, 20.
3. Before the Revolution, the assay test usually involved scraping a sample of metal from the silver piece, weighing the scrap, melting it down in a quantity of lead, boiling off the alloys, and weighing the remaining solid silver mass. Hoopes 1954, 7–8; Dennis 1960, vol. 2, 16.
4. The best compendium of *ancien régime* silver marks is Bimbenet-Privat and Fontaines 1995. The portable volume by Louis Carré contains later marks as well (Carré 1990).

Note to the Reader II: Historic Units of Measure and Currency

I. SILVER WEIGHTS 1600s–1700s, WITH CONVERSION TO METRIC¹

France²

1 livre	= 2 marcs	= 489.506 grams
1 marc	= 8 onces	= 244.753 grams
1 once	= 8 gros	= 30.594 grams
1 gros	= 3 deniers	= 3.824 grams
1 denier	= 24 grains	= 1.275 grams
1 grain		= 0.053 grams

Electorates and Principalities of the Holy Roman Empire (Cologne Standard)³

1 Pfund	= 2 Marks	= 467.710 grams
1 Mark	= 8 Unzen	= 233.855 grams
1 Unze	= 2 Loth	= 29.232 grams
1 Lot	= 4 Quentchen	= 14.616 grams
1 Quentchen	= 4 Pfennige	= 3.654 grams
1 Pfennig	= 1/16 Lot	= 0.914 grams
1 Gran	= 1/18 Lot	= 0.812 grams

England/United Kingdom of Great Britain (Troy Weight)⁴

1 pound	= 12 ounces (ozt.)	= 373.242 grams
1 ounce	= 20 pennyweights (dwt.)	= 31.104 grams
1 pennyweight	= 24 grains (gr.)	= 1.555 grams
1 grain		= 0.065 grams

French Silver Weights Converted to Troy Ounces and to Metric

1 livre	= 15 ozt. 14 dwt. 18.240 gr.	= 489.506 grams
1 marc	= 7 ozt. 17 dwt. 9.116 gr.	= 244.753 grams
1 once	= 19 dwt. 16.137 gr.	= 30.594 grams
1 gros	= 2 dwt. 11.013 gr.	= 3.824 grams
1 denier	= 19.676 gr.	= 1.275 grams
1 grain	= 0.818 gr.	= 0.053 grams

The subject of silver is vast and multidisciplinary. References are provided on the natural element of silver; the historic processes of mining the metal above- and underground; artisanal/indigenous knowledge, the alchemy/science, technologies, and (generally exploitative) labor involved in its metallurgical extraction and refining from alloys and ores; the market demands and trade routes that brought supplies of bullion around

the globe; and its minting into coin and the early modern economies powered by it.⁵

II. COINAGE AND CURRENCIES 1600s–1700s

France

1 marc du louis d'or	= 24 livres tournois in 1726
1 écu d'argent	= 6 livres tournois in 1726
1 livre tournois	= 20 sols/sous
1 sol/sou	= 12 deniers
1 denier	

These monetary values were fixed until 1790. During this period, the cost of living increased in France while wages lagged in pace. A salaried skilled worker, such as an elite cabinetmaker (*ébéniste*), earned about 400 livres in the year 1726 compared to about 750 livres per year toward the end of the century.⁶ A few facts pertaining to the goldsmiths' profession provide a relative sense of monetary values for the period: the sponsor's security fee (*caution*) to support an applicant's entry as master (*maître*) into the Parisian guild of goldsmiths (*les corps des marchands orfèvres-joailliers de la ville de Paris*) was 1,000 livres;⁷ the value in Paris for the weight unit of one silver marc (244.753 grams) fluctuated between 52 livres and 52 livres, 10 sous, from 1752 to 1765;⁸ and a book of plate and vessel designs in the latest fashion cost 24 livres in 1748.⁹

Select Regions of the Holy Roman Empire¹⁰

*Duchy of Mecklenburg-Schwerin*¹¹

1 Reichs Thaler/Taler	= 90 Schillinge
1 Reichs Thaler/Taler	= 24 Groschen
1 Groschen	= 12 Pfennige
1 Pfennig	

*Electorate-Principality of Hanover*¹²

1 Reichs Thaler/Taler	= 36 Groschen
1 Groschen	= 8 Pfennige
1 Pfennig	

England

1 guinea (gold)	= 1 pound sterling silver + 1 shilling or 21 shillings (though the value fluctuated) ¹³
1 pound (note)	= 20 shillings ¹⁴
1 crown	= 5 shillings
1 shilling	= 12 pence
1 penny	

NOTES

1. Silver bullion weight, when measured in grams, is typically factored to the third decimal point and rounded up or down. Michèle Bimbenet-Privat, Conservateur général au département des Objets d'art, Musée du Louvre, observed that, generally, French *ancien régime* weight measurements for silver plate did not achieve the same degree of precision as in the modern era. Communication from Michèle Bimbenet-Privat of March 6, 2021. On the relevance of scratch weights, or historic weights scratched into antique silver plate, see Burstyn 2005.
2. Perrin 1993, 23; Bimbenet-Privat and Fontaines 1995, front matter, unpaginated.
3. Weight units for silver varied regionally and temporally across the Holy Roman Empire. The Cologne Mark is given here for its relevancy to cat. nos. 8 and 10. Equivalent to approximately 234 grams, the Mark in the northern duchy of Mecklenburg-Schwerin aligned with that of Cologne (see cat. no. 8). Information courtesy of Torsten Fried, Leiter des Münzkabinetts, Staatliche Schlösser, Gärten und Kunstsammlungen Mecklenburg-Vorpommern. While the two girandoles, the subject of cat. no. 10, were made by the Parisian goldsmith Robert Joseph Auguste for the Hanoverian court, silver weight in the correspondence from the London-based patron was given in Cologne Marks. In Hanover, however, the historical unit of one Mark varied from 230.032 to 231.287 grams. Regionally, the silver content in the alloy was lower in Hanover and in the north of the empire (at 12 lötiges with a purity of 750 parts per thousand, or 75 percent) than in Cologne and in the south (at 13 lötiges with a purity of 812.5 parts per thousand, or 81.25 percent). See Witthöft 1979, 73; Stein 1997, 576–77; Seelig 2002, 106; and Seelig 2012, 76n3, 77. Ulrike Weinhold, Curator, Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, and independent art historian Ines Elsner, Berlin, kindly clarified regional variations of bullion weight measures within the Holy Roman Empire; Ulrike Weinhold and Ines Elsner, email message to author, April 8, 2021.
4. One troy pound consists of twelve troy ounces (ozt.). James Rothwell, Decorative Arts Curator, National Trust of England, Wales, and Northern Ireland, noted that, in historic lists of English/British silver plate, silver bullion weights were rarely recorded down to the grain level. Typically, the pennyweight (dwt.) was rounded up or down accordingly. James Rothwell, email message to author, January 4, 2021.
5. The following sources summarize the essential literature from diverse fields of research: Borges et al. 2018; Asmussen and Long 2020; and Bigelow 2020, especially pp. 1–19, "Introduction: The Meaning of Metals."
6. Sgard 1982, 425–26.
7. Dennis 1960, vol. 2, 10.
8. The price of one marc of silver bullion increased from 52 livres in December 1751 to 52 livres, 10 sous by May 1765. Paris, Archives nationales de France, Minutier central, LXXXIII, 511, May 22, 1765, "Délivrance de mobilier par François Thomas Germain, sculpteur orfèvre du roi," under

- the subsection titled “Prem.er avril 1765. No.7. Bordereau et résultat des matières d’orphyvres remises par Mr. Germain le p.er avril 1765 à la commandite avec le prix des matières et l’appréciation des façons à payer aud.t Sr. Germain.” Images of the document were kindly shared by Peter Fuhring. See Solodkoff 2000, 131–32 (citing a document dated December 15, 1751), and Seelig 2012, 92.
9. The important two-part 1748 publication of *Éléments d’orfèvrerie divisés en deux parties de cinquante feuilles chacune compose par Pierre Germain, marchand orfevre joaillier* by Pierre Germain cost 12 livres per division, each with fifty sheets of designs. See Germain 1748 and Bapst 1887, 183n4.
 10. Currencies varied regionally and temporally across the Holy Roman Empire. The Convention of Vienna in September 1753, however, set a standard that was widely adopted, though not in Mecklenburg-Schwerin nor in Hanover (see notes 11 and 12 below). See Shaw 1896, 374–75, and Koeppel 2010, 90.
 11. From 1752 to 1756, the coinage of Mecklenburg-Schwerin and its sister duchy of Mecklenburg-Strelitz aligned with the system prevailing in the neighboring duchy of Brandenburg and in the kingdom of Prussia. These years coincided with the commission of a silver centerpiece, known as *la machine d’argent*, by Christian Ludwig II, duke of Mecklenburg-Schwerin (cat. no. 8). See Kunzel 1994, 158–59; Robert Selig, “Eighteenth-Century Currencies,” *The Brigade Dispatch: Journal of the Brigade of the American Revolution* XLIII, no. 3 (Autumn 2013): 16–32, especially 29n12; and Shaw 1896, 379. As a point of reference, the medalist Johann Peter Nonheim, who worked for Christian Ludwig II from 1753 to 1755, earned an annual salary of 300 Thalers. See Fried 2019, especially 107n77.
 12. The electorate-principality of Hanover aligned with the system used in the duchy of Brunswick-Lüneburg. See Shaw 1896, 373, and Michael 2016. The two girandoles (cat. no. 10) were made by the Parisian goldsmith Robert Joseph Auguste for the Hanoverian court.
 13. The gold sovereign coin minted from the Tudors to James I was equal in value to 20 shillings or one pound sterling silver. Its descendent, the so-called guinea gold coin, was valued in 1717 at 21 shillings, though this rate fluctuated higher. In 1817 a new sovereign coin was introduced equal to 20 shillings or one pound. See “The History of the Gold Sovereign,” The Royal Mint: The Original Maker, accessed July 8, 2020, <https://www.royalmint.com/discover/sovereigns/history-of-the-gold-sovereign/>.
 14. The Bank of England began printing pound notes in the late 1600s, with values derived from the Latin terms of *libra*, *solidus*, *denarius* (for pound, shilling, penny/pence). See “Early Bank Notes,” Bank of England Museum, updated March 4, 2022, <https://www.bankofengland.co.uk/museum/online-collections/banknotes/early-banknotes>.



Catalogue



1. Water Fountain (*Fontaine*), transformed from a Water Flagon (*Buire*)

Maker	Jean Leroy (English, born France, active 1625–63, master 1625) probably altered by Ralph Leake (English, died 1716, active 1664–?, elected freeman of the Worshipful Company of Goldsmiths of the City of London 1671) and Phillips Garden (British, active 1730–63, elected freeman of the Worshipful Company of Goldsmiths of the City of London 1738)
Place Date	Paris, 1661–63, altered London 1698, and again London ca. 1759
Medium	Silver
Dimensions	Overall: H: 65.1 × W: 35.9 × D: 36.2 cm, 11,250 g (25 5/8 × 14 1/8 × 14 1/4 in., 361 ozt., 13.918 dwt.)
Accession Number	82.DG.17
Component	82.DG.17.a (Lid) 82.DG.17.b (Vessel)

COMPONENT DETAILS

Lid (82.DG.17.a)

H: 14.7 × Diam: 13.1 cm, 706.1 g (5 13/16 × 5 3/16 in., 22 ozt., 14.032 dwt.)

INSCRIPTIONS

Rim inscribed “No. 2.”

Vessel (82.DG.17.b)

H: 59.8 × W: 35.9 × D: 36.2 cm, 10,540 g (23 9/16 × 14 1/8 × 14 1/4 in., 338 ozt., 17.377 dwt.)

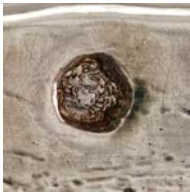
MARKS

Struck, twice, once on the collar and once on the skirt (see Description), with the following stamps: the maker’s mark consisting of the initials “I.L.R.,” a baton or a scepter, and two grains, enclosed within two laurel branches, below a fleur-de-lys; and a crowned *R* (the Paris warden’s mark used between December 30, 1661, and June 26, 1663) (cat. 1.1). Struck twice, once on the vessel body and once on the

vessel rim, with the following stamp: a small crab (the “restricted warranty” of 800 parts per thousand, or 80 percent, minimum silver standard used in French provinces from May 10, 1838) (mark 1.1).



Cat. 1.1 Vessel (82.DG.17.b), detail of the maker’s mark, consisting of the initials “I.L.R.,” and a warden’s mark, a crowned *R*.



Mark 1.1 Vessel (82.DG.17.b), detail of a restricted warranty mark, a small crab.

INSCRIPTIONS

Under the foot, the vessel is incised “No. 2” and scratched with the weight “348 14” [crossed-out] and lightly scratched with “C8850 / 36100 / melt xx” (see fig. 1.16). Under the base, the vessel is incised “No. 2” and scratched with the weight “362 13” (see cat. 1.9).¹

ARMORIAL

The vessel bears the engraved coat of arms of Curzon impaling Colyear, for Sir Nathaniel Curzon and Caroline Colyear, who were married in 1750 (armorial 1.1 and figs. 1.12 and 1.13).



Armorial 1.1 Vessel (82.DG.17.b), detail of an armorial cartouche with the engraved coat of arms of Sir Nathaniel Curzon and Caroline Colyear.

DESCRIPTION

This two-handled water fountain has an ovoid body, with a spool-shaped fluted neck and a flared foot fixed to a square base. The dome-shaped lid has a finial in the form of a putto riding a dolphin. The ovoid body, of polished silver, has an applied collar of alternating flattened acanthus and water leaves. The lobes of its applied skirt are separated by narrow, veined leaves; each lobe contains a vertical leafy stalk of budding acanthus. A secondary applied ring of water leaves encircles the base of the body. The central front of the vessel has a shell-mounted cartouche enclosing the tri-lobed armorial shield, with an auricular mustached mask below. The tap below the armorial cartouche is in the shape of a waterfowl's head and bill; its spigot takes the form of a fleur-de-lys. The reverse side of the body has an applied lion mask centrally placed (cat. 1.2). Where the body joins the neck, there is an applied circle chased with flattened palmettes within molded arcs. The burnished diagonal flutes of the neck alternate with abutted acanthus leaves, twisting and curling upon themselves. The rim of the neck is soldered and secured with pins. Its quarter-round edge has a pattern of irregularly spaced gadroons. Two opposing C-scroll handles project from the collar, stretch upward, and curve back to anchor at the rim of the neck. Strips of narrow acanthus leaves have been applied to the handles' exterior surface; a coil of leaf projects, as a thumb rest, from each handle near its apex. The handles are soldered and pinned to the vessel. The body is soldered to the flared foot. The top of the foot stem has a half-round ring of interlaced bands enclosing quatrefoils; its polished stem is shallowly chased with alternating flattened acanthus and water leaves; its circular and stepped base is also shallowly chased with the same leafy pattern. The flat surface of the square base is of polished sheet while each of its four vertical sides are cast with a T-shaped geometric pattern.

The polished lid has, above, a shallowly chased ring of pointed and veined leaves and, below, a half-round molding of banded reeds. The finial is shaped in the form of a putto straddling a coiled dolphin. The boy cradles a large conch shell in his right arm and stretches out his left, as if holding invisible reins to control his mount (cat. 1.3).

COMMENTARY

From the seventeenth century into the nineteenth century, etiquette during formal meals served in the French manner (*à la française*) dictated that wine glasses



Cat. 1.2 Water Fountain (82.DG.17), back with lion mask.

did not rest on the table. Rather glasses were filled at the buffet or sideboard and delivered on salvers to guests upon request. A guest drank the contents while a servant waited in attendance to carry away the empty glass for rinsing.² Water fountains (*fontaines*) on the dining room buffet provided rinse water for this purpose, while cisterns, or “washers” in old English inventories, caught the rinse water and the drips from the rinsed glasses. Servants drew water from the fountain through the tap and controlled its flow by means of a spigot. In the grandest of households, yet another, larger cistern contained chilled water to cool bottles of wine. The trio of vessels anchored the arrangement of the buffet in a tiered fashion, with the fountain topmost.³ The present water fountain served this function from at least 1698 until 1947.

The history of the creation and alteration of this vessel is complex, and there are gaps in our knowledge that warrant continuing investigation. Originally, it was not created as a water fountain. The main body and neck of the vessel were made in Paris between December 30, 1661, and June 26, 1663, by the goldsmith Jean Leroy.⁴ It is the largest and most ambitious of his extant production,



Cat. 1.3 Lid (82.DG.17.a), detail with putto finial.

and there is much still to understand about his life and work. Other than two small gilded-silver items from dispersed toilette services, no other wares by his hand have been identified.⁵

Physical evidence indicates there were alterations to this object in the seventeenth and eighteenth centuries. Some aspects of the vessel’s creation can be deduced from the maker’s mark and the Paris warden’s mark with the date letter and from X-ray fluorescence (XRF) analysis of its metal alloy. The alloy of this vessel’s body and neck exceeds the prevailing silver purity standard in Paris of 958 parts per thousand (95.8 percent). Presumably, the form of the original vessel was a water flagon (*buire*) with a spout for pouring water positioned in the collar above the armorial cartouche. This supposition is based on an acanthus leaf patch located above and slightly to the right of the armorial cartouche and on the appearance of two similar flagons surviving now in the Portland Collection, the Harley Gallery, at Welbeck Abbey, Nottinghamshire, England (as explained below). To facilitate tilting and pouring from this spout, a ring handle once hung from the reinforced jaw of the lion mask on the back of the vessel (cat. 1.4). The profile view of the present lion’s jaw



Cat. 1.4 Vessel (82.DG.17.b), detail of lion mask.



Cat. 1.5 Water fountain (82.DG.17), proper left view.

clearly shows the circular indentation in the teeth that once accommodated the tubular shape of the handle (now missing) (cat. 1.5). Subsequently, the spout was removed and the gap patched with a new acanthus leaf in the collar on the exterior and with a disc on the interior (see armorial 1.1 and figs 1.12 and 1.13) (cat. 1.6). The vessel was then transformed into a water fountain (*fontaine*), with the insertion of a tap below the armorial cartouche (cats. 1.7 and 1.8). Other parts of the vessel were altered over time, particularly the dome-shaped lid, flared foot, and square base (cat. 1.9).



Cat. 1.6 Vessel (82.DG.17.b), interior view showing the disc-shaped patch.



Cat. 1.7 Vessel (82.DG.17.b), detail of tap in profile.



Cat. 1.8 Vessel (82.DG.17.b), interior view showing the inserted tap.



Cat. 1.9 Vessel (82.DG.17.b), underside of the square base.

In proportion, form, and ornament, the original vessel reflected, no doubt, the contemporary silver works made for the court of Louis XIV. Though relatively little court silver survived the sumptuary edict of 1689 and the melt-downs of 1689–90, extant tapestries from the period reliably convey their appearance. The unaltered vessel probably looked much like the flagon portrayed in the tapestry titled *L'opéra dans le Louvre / Le mois de janvier* (*The Opera at the Louvre / The Month of January*) from the cycle known as *Les maisons royales / Les mois de l'année* (*The Royal Residences / The Months of the Year*), woven at the Manufacture Royale de Tapisseries des Gobelins (Royal Tapestry Manufactory at the Gobelins) in the 1670s after the conceptual design of Charles Le Brun of the mid-1660s (fig. 1.1).⁶ The flagon in the tapestry suggests the original form of the present vessel, with a trilobed handle, a spout in the upper collar, a fluted neck, and an acanthus leaf skirt.



Fig. 1.1 Royal Tapestry Manufactory at the Gobelins (Paris, active 1660–present), after the design of Charles Le Brun (French, 1619–1690), *L'opéra dans le Louvre / Le mois de janvier* (*The Opera at the Louvre / The Month of January*), from the cycle known as *Les maisons royales / Les mois de l'année*, 1681. Wool, silk, gilt metal- and silver-wrapped thread, 400 × 650 cm (157 1/2 × 259 7/8 in.). Paris, Mobilier national, GMTT-108-001. © Mobilier National/Photo: Isabelle Bideau

The vessel reached England by 1698, when it was seen by, or passed through the hands of, the London-based goldsmith Ralph Leake. Leake himself may have been responsible for its transformation from flagon to fountain, though this has yet to be proven. The object bears no English marks.⁷ Leake produced a copy of the altered vessel and created two cisterns as well. Together, the four pieces—two fountains and two cisterns—became matching pairs (hence the presence of the historic numeral “No. 2” inscribed on the lid and on the vessel of the Getty’s water fountain, which distinguished them from the Leake copy; see Inscriptions above). The cisterns, whose present locations are known, both bear the

maker’s mark for Ralph Leake, the mark for the City of London, the guild warden’s date letter for 1698–99, and the Britannia standard mark for a silver purity of 958 parts per thousand (95.8 percent).⁸ One cistern is in the Victoria and Albert Museum, London (fig. 1.2), and the other is in the collection of the Worshipful Company of Goldsmiths of the City of London. Since 1947 the location of Leake’s fountain remains a mystery.⁹



Fig. 1.2 Ralph Leake (British, died 1716, active from 1671), *Cistern*, 1698–99. Silver, 21.5 × 60.9 cm (8 1/2 × 23 15/16 in.). London, Victoria and Albert Museum, Metalwork Collection, Purchased with assistance from the Worshipful Company of Goldsmiths, M.30-1965. © Victoria and Albert Museum, London

Precisely how and when the original vessel left Paris and reached London before 1698 can only be surmised. Jean Leroy was part of a cross-Channel network of *marchand joailliers* (merchant jewelers who, at this time, also dealt in an assortment of precious wares, including silver and gems). One of his associates, the *marchand joaillier* Jean Catillon, followed the seasonal progress of the French court from Saint-Germain to Saint-Cloud and, in 1679, had outstanding debts due him from court nobles, members of the royal family, and even the sovereigns themselves.¹⁰ Another associate, Thomas Verbeck, *marchand mercier grossier joaillier privilégié suivant la cour* (which translates roughly as “grand jewelry merchant, by appointment to the Court”), not only delivered plate to the Garde-Meuble de la Couronne (the Crown’s Furniture Warehouse) but pursued commercial activities in London from about the mid-1660s.¹¹ It is noteworthy to recall that Charles II, son of Charles I and cousin of Louis XIV, lived in exile in Paris from October 1651 to April 1654, absorbing the French Baroque style before eventually returning to Britain when the monarchy was restored in May 1660. And later, his brother James II fled, after being deposed, to France, where Louis hosted him in exile at the

Château de Saint-Germain-en-Laye from 1690 until James's death in 1701. Beginning in the 1660s, thanks to cross-Channel trade and Stuart-Bourbon dynastic ties, the English market developed a taste for plate in the French Baroque fashion, which could contrast markedly from the austere style of the preceding Protectorate years.¹² It cannot be ruled out, either, that the vessel could have crossed the Channel in a diplomatic pouch, a method that avoided import duty tax.¹³

A closely related pair of flagons, unmarked but thought to date from 1681, is in the Portland Collection, the Harley Gallery, at Welbeck Abbey, Nottinghamshire, England (fig. 1.3).¹⁴ Their bodies and necks replicate the present vessel, though each still has a spout, situated above the armorial cartouche, that takes the form of the head and upper torso of an adolescent holding a dolphin whose mouth is the conduit for water. A trilobed handle spans each flagon, the central lobe arcing high above the later lids. These flagons reflect the presumed original appearance of the present vessel; indeed, it has been argued that these flagons were actually inspired by, if not directly copied from, the Getty vessel. Interestingly, the design of the flagons' feet may suggest the form of the original foot on the Getty version. The flagons are attributed to Adam Loofs, a Dutch Protestant, who is thought to have apprenticed in the mid-1660s, together with Jean Leroy's son Pierre, in Paris under Jean Frère, a Huguenot goldsmith who came from Metz.¹⁵ These flagons are thought to have been created in the Hague after June 29, 1680, when Loofs became "ordinary gold- and silversmith and keeper of plate" to William of Orange, future joint sovereign with Mary Stuart of England, Scotland, and Ireland. Indeed, they may be the two *hooge waterkrucken* (tall water flagons) he delivered to William in 1681.¹⁶ Whether copied directly or indirectly, the flagons at Welbeck Abbey are larger and heavier (weighing 435 troy ounces each) than the present vessel, and their method of casting, assembly, and chasing are all relatively stiffer.¹⁷ Their lids, with the heraldic stag heads of the Cavendish family, are later, perhaps early nineteenth century.



Fig. 1.3 Attributed to Adam Loofs (Dutch, ca. 1645–after 1704), *Pair of Flagons (Buires)*, ca. 1681. Silver, 85.1 × 52 × 42.3 cm (33 1/2 × 20 1/2 × 16 5/8 in.). Nottinghamshire, England, Portland Collection, Harley Gallery, Welbeck Abbey, 2906-7. Bridgeman Images

The early provenance of the Getty vessel is not known until November 1759. At that time, it was one of four pieces comprising two pairs of water fountains and cisterns that were with the goldsmith Phillips Garden at his shop the Golden Lion in Saint Paul's Church Yard in the City of London. An invoice survives, charging Sir Nathaniel Curzon, fifth baronet, for their "new doing up" and for the replacement of their engraved heraldic arms. The work, completed on November 22, 1759, billed only for fashioning and engraving, not for new bullion (fig. 1.4).¹⁸ This indicates that the four pieces were already the property of Sir Nathaniel. In 1761 the pieces were still in London, located in one of the Curzon townhouses.¹⁹ The new armorial engraved in Garden's workshop is still present on the vessel; there is no trace of the former heraldry. The arms are Curzon impaling Colyear, for Sir Nathaniel's wife, Caroline Colyear, whom he had married in 1750. Since the armorial lacks a baron's coronet, it dates between November 18, 1758, and June 4, 1761, the period in which he succeeded to the baronetcy but had not yet been elevated to the peerage as the first baron of Scarsdale.

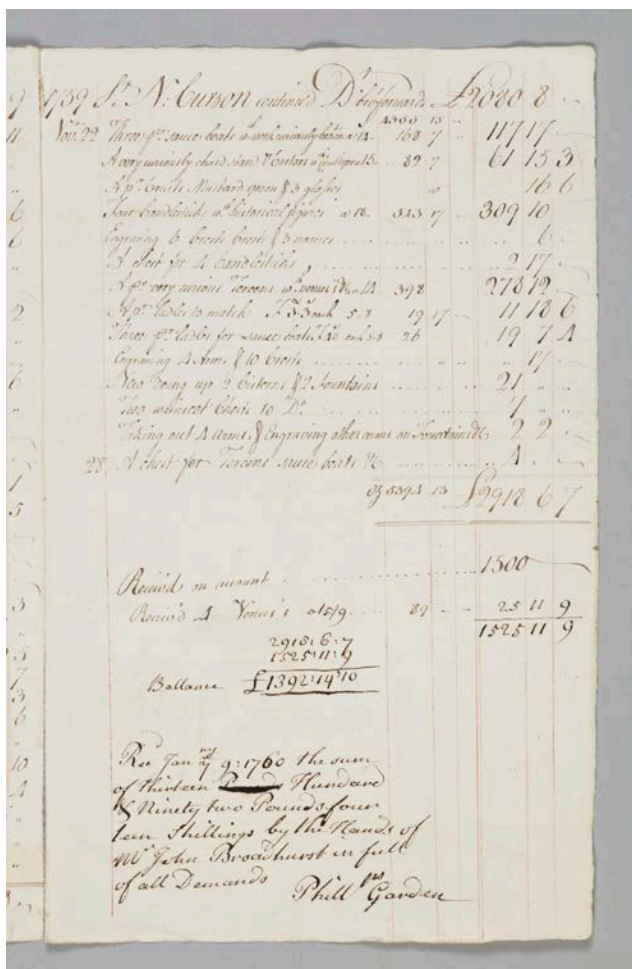


Fig. 1.4 Phillips Garden (British, active 1738–63), Invoice from Phillips Garden to “Sr. N. Curzon, Bar.t”, 1759–60. Pen and ink, H: 29.7 cm (11 3/4 in.). Derbyshire, England, National Trust of England, Wales, and Northern Ireland, Kedleston Hall, Muniment Room, R1-33-27. © National Trust Images / James Dobson

New doing up 2 cisterns & 2 fountains	21 [pounds]	
Two wainscot Chests to D ^o . ²⁰	7	
Taking out 4 arms & Engravings other arms on Fountains	2	2 [shillings]

There are at least two possible explanations for the lack of bullion charges. The first is that Sir Nathaniel Curzon could have previously purchased the four pieces from Phillips Garden, who dealt in “second-hand plate,” according to one of his trade cards (see bio 5.1),²¹ or from an unidentified dealer, though no such invoice or receipt

has been found in the archives at Kedleston Hall.²² The second is that Sir Nathaniel might have inherited the four pieces. Thus far, no Curzon inventories have surfaced to document the four pieces in the family’s possession prior to 1759.

Nonetheless, the status of the family and its collection of church plate strengthens the supposition that the four pieces might have been in the family’s possession prior to 1759. Earlier recorded Curzon family gifts of silver shed light on the type of plate then deemed appropriate as charitable gifts. For instance, Sir Nathaniel’s grandmother, Lady Sarah Curzon (1655–1727), wife of the second baronet, gifted old gilded-silver plate to the Kedleston parish church of All Saints in 1715. The gift consisted of two communion patens dating from 1527 and a chalice of 1601.²³ Moreover, by bequest, she commissioned new work to be presented after her death to Saint George’s Hospital, near Hyde Park, Westminster, in its inaugural year of 1733. London goldsmith Edward Feline created a gilded-silver communion cup and paten cover for the use of the sick there.²⁴

The research of Leslie Harris, former archivist at Kedleston Hall, outlines the patronage of Nathaniel Curzon and the role of architects James “Athenian” Stuart and Robert Adam in rebuilding his ancestral seat in Derbyshire. Beginning in 1757, Stuart supplied Neoclassical designs for items intended for the Curzon dining room buffet, including a plate warmer and tripod perfume burners, executed by Diederich Nicolaus Anderson in 1760, and an enormous jasper cooler, supplied by the sculptor Richard Hayward (all items still preserved in the dining room at Kedleston Hall).²⁵ Given that Stuart designed so many buffet pieces, Harris suggested he was also involved in the alterations carried out on the water fountain by Phillips Garden in November 1759.

One working drawing in pencil by Robert Adam’s hand, however, shows an older version of the fountain. Does it record the appearance of the fountain before or after the 1759 “new doing up” by Garden? The sketch presents, on the left, one of Ralph Leake’s cisterns in elevation with the lion masks in profile and, on the right, one of the fountains in elevation with the lion mask full frontal.²⁶ Dimensional measurements are carefully recorded (fig. 1.5). The fountain’s neck has diagonal fluting and acanthus leaves. Interestingly, the lid on the vessel is quite different from the present dome-shaped version. The drawing outlines, rather, a lid fashioned as an orb, with cascading droplets of water, upon which sits the putto and

dolphin. Moreover, the vessel's handle is trilobed, with a high arc above the lid finial. Over this, Adam superimposed another concept for a pair of similar C-curved handles whose apexes stretch taller in height. The foot is proportionally shorter and broader at its base than its present form. There is no square base (though one vertical short stroke intimates that it may have been in the mind of Adam).²⁷ A separate design for an alternate lid, lower down on the same sheet, shows a fluted shallow dome with the putto-dolphin finial.

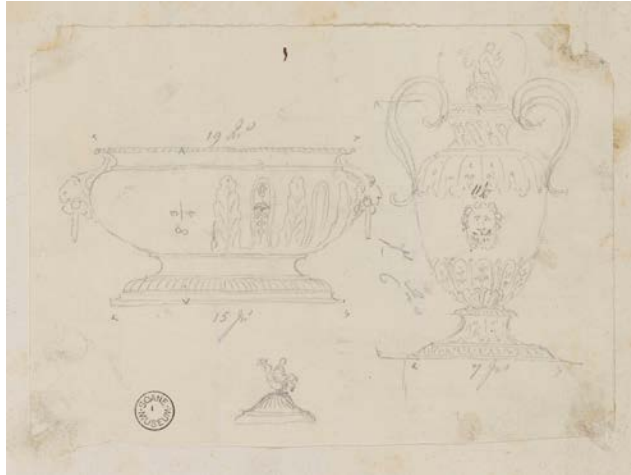


Fig. 1.5 Robert Adam (British, 1728–1792), *Study of Cistern and Fountain*, ca. 1760. Pencil sketch, 14.4 × 20.3 cm (5 11/16 × 7 15/16 in.). London, Sir John Soane's Museum. SM Adam Volume 54 Series III/1. © Sir John Soane's Museum, London. Photograph by Ardon Bar-Hama

The fountain's putto finial figure derives ultimately from antique models of Cupid riding a dolphin, via an intermediary statuette by the Italian sculptor Francesco Fanelli, who was active at the court of King Charles I in the 1630s before moving to Paris in 1642. In his first iteration, winged Cupid stands upright and takes aim with his bow and arrow.²⁸ A variant model also circulated as an engraved proposal for a central sculptural monument intended, appropriately, for an outdoor fountain. Here, a youth—rather than Cupid with his bow—sits astride a trio of dolphins. Fanelli published the engraving in his *Varie architettura, di Francesco Fanelli fiorentino, scultore del Re della Gran Bretagne* (Paris, 1661).²⁹ Drawing inspiration from this design, craftsmen on both sides of the Channel adapted and incorporated the model into their work. An interesting painted example is the finial of a silver epergne portrayed in the *Portrait of Goldsmith Nicolas Delaunay and His Family* by Robert Le Vrac Tournières of 1704 (fig. 1.6).³⁰ Was Jean Leroy or Ralph Leake responsible for the finial on the Getty fountain? The alloy of the putto nearly matches the prevailing silver purity

standard for Paris and, from 1698, the Britannia standard for London of 958 parts per thousand (95.8 percent) (see the Appendix: Table 1).



Fig. 1.6 Robert Le Vrac Tournières (French, 1667–1752), *Portrait of Goldsmith Nicolas Delaunay and His Family*, 1704. Oil on panel, 56 × 70.2 cm (22 1/16 × 27 5/8 in.). Caen, Musée des beaux-arts, 78.2.1. Musée des Beaux-Arts de Caen, photography by M. Seyve

A second drawing in ink was prepared by professional draftsmen in the Adam office for “Sir Nathaniel Curzon Baronet,” so it dates prior to June 1761, when he became Lord Scarsdale. It shows three vessels, from left to right: a vase with ram heads (possibly designed by Stuart), one cistern with lion masks in profile (as made by Leake), and one water fountain with the lion mask full frontal (fig. 1.7).³¹ No doubt, this presentation drawing was intended to show the patron the relative proportions of the new and older vessels and how they would compare when assembled together in the buffet alcove of the dining room in Kedleston Hall. In this rendering, the body of the fountain is egg shaped, the lion mask is slightly smaller in scale, the lid is dome shaped, and the pair of C-curved handles accords with the second iteration in the pencil drawing. The profile of the foot is narrower and slightly elongated; the square base appears as polished sheet.³² In fact, the fountain has been reconceived as a Neoclassical object.

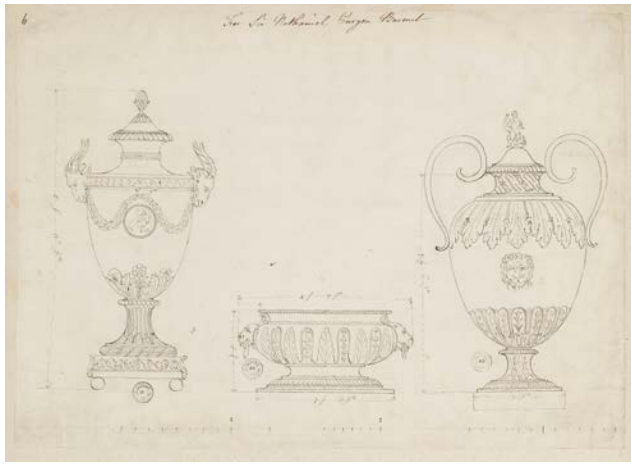


Fig. 1.7 Office of Robert Adam (British, active ca. 1758–92), *For Sir Nathaniel Curzon Baronet: Study of Vase, Cistern, and Fountain*, 1761. Pen, ink, and pencil, 29 × 40.9 cm (11 7/16 × 16 1/6 in.). London, Sir John Soane's Museum. SM Adam Volume 25/81, 82, 83. © Sir John Soane's Museum, London. Photograph by Ardon Bar-Hama

In 1765 the new dining room of Kedleston Hall was completed, with its west wall following the 1762 design of Robert Adam.³³ The 1762 presentation watercolor of the harmonious buffet arrangement in the west wall alcove shows the fountains spilling water from the lion masks into the cisterns positioned below on lower pedestals (fig. 1.8).³⁴ That aspect of the 1762 proposal was not realized, for water can actually only flow from this fountain through the tap below the armorial cartouche. There is no piercing (or patching) of the Getty's vessel wall at the level of the lion masks. Presumably, Lord Scarsdale decided his coat of arms—not the lion masks—should face the viewer when the fountains were displayed in this setting. Nonetheless, the image reveals the intended formal function of such a fountain that, when paired with its cistern, served as a reservoir of water, whose controlled flow rinsed wine glasses during the course of a meal, while the cistern served as a catch basin for the rinse water.

Art historian James Lomax has described how silver fountains and cisterns were the most ambitious and esteemed vessels of any “cupboard of plate” in the Baroque era, for these objects visually conveyed identity, dynastic connections, status, wealth, and taste.³⁵ Dozens of elite British families owned and prominently displayed these heirlooms in their city townhouses and country houses as the objects had the dual function of being ornamental and useful. Lord Scarsdale's display of plate demonstrates how the custom continued well beyond the Baroque period. Indeed, today many British country houses still preserve this practice, presenting fountains and cisterns in their historic settings.³⁶ The pairs of



Fig. 1.8 Office of Robert Adam (British, active ca. 1758–92), *Design for the West End of the Dining Room, with the Niche & Side Board, Kedleston Hall*, 1762. Pen, ink, and watercolor, with pencil additions, 34.3 × 45.1 cm (13 1/2 × 17 3/4 in.). Derbyshire, England, National Trust of England, Wales, and Northern Ireland, Kedleston Hall. © National Trust Images / James Dobson

fountains and cisterns remained at Kedleston Hall until 1947, when they were sold by the Kedleston Settled Estates to the London firm of S. H. Harris & Son Jewelry in Hatton Garden. Since 1996, electroformed copies of the fountains and cisterns adorn the National Trust of England, Wales, and Northern Ireland's re-creation of the buffet alcove at Kedleston Hall.³⁷

TECHNICAL SUMMARY

Jessica Chasen

The documented history of the fountain and physical evidence of alteration merited a close technical examination to support and challenge ideas surrounding its creation and subsequent modification. The investigation relied on improvements in technical imaging (cat. 1.10)³⁸ and newly acquired data on silver alloys to complement recent curatorial research. By utilizing the aforementioned tools to examine components of the original structure and to consider alterations, the history of the object can be understood more clearly and interpreted more fully.

The fountain originally took the form of a flagon (*buire*), as supported by the art historical context and material evidence presented in the curatorial essay. This form was subtracted from and added to over the seventeenth and eighteenth centuries. An original spout and handles were removed, leaving the hollow vessel body and separately raised neck with their applied ornament as the extant original components. The round foot and square base were added, as were the two C-scroll handles. The vessel



Cat. 1.10 Water Fountain (82.DG.17), X-radiograph.

is completed by a domed lid with a putto and dolphin finial. To better comprehend the alterations to the vessel, the examination required a close evaluation of the materials and techniques used in the original and added components.

What is believed to remain of the original flagon by Jean Leroy, mentioned above, are the large, hollow-bodied forms of the vessel body and the neck, each raised separately from individual pieces of silver plate and joined together with solder (fig. 1.9). Looking into the body of the vessel, the oblong, overlapping marks on the interior reveal the impression of the iron stake against which the silver plate was struck with the goldsmith's raising hammer. On the exterior of the vessel, these



Fig. 1.9 Photograph of water fountain (82.DG.17.a–b), with original portions highlighted in blue. Areas with uncertain attribution but which may be original, such as the vessel rim and the putto and dolphin finial, are not highlighted.

impressions are less noticeable due to the finishing of the surface by planishing and polishing. However, on the underside of the body, a round, confident center point is visible. This tool mark, likely the impression of a pointed iron stake, facilitated the use of a compass to guide and control the shape and wall thickness while raising the vessel.³⁹ The spool-shaped form of the neck was likely raised in a similar manner and then decorated with chasing and repoussé work⁴⁰ to create the shallow relief of swirling acanthus leaves and diagonal flutes.

The applied repeat ornament on the body is also thought to be part of the original workings by Leroy. The collar of acanthus and water leaves and skirt with acanthus spring lobes were cast in small sections, and it is on one of each of these sections that the maker's mark and Paris warden's marks are located. Each of the collar and skirt sections consists of two repeats; five sections complete each design around the circumference. The sections of ornament within the collar and the skirt were cast, likely utilizing the same mold, as evidenced by the X-

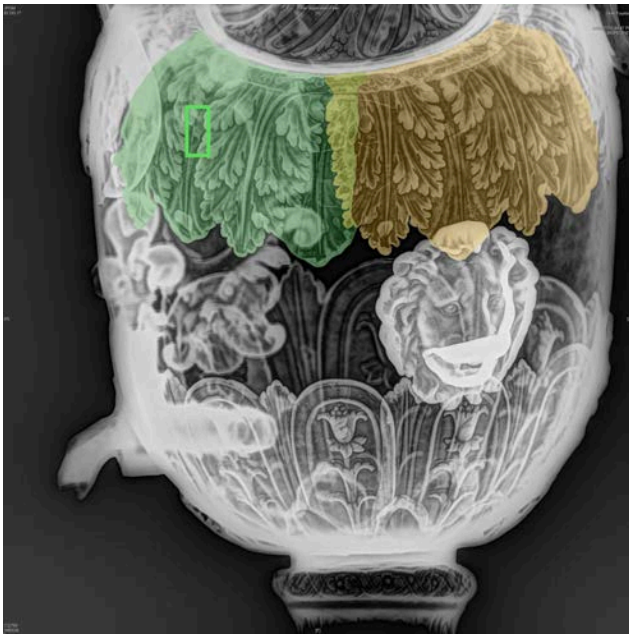


Fig. 1.10 X-radiograph of vessel (82.DG.17.b), with the separately cast components of the collar highlighted above the lion mask. One cast section of ornament is highlighted in green and another in yellow. The rectangle draws attention to the Paris warden's mark and the maker's mark.

radiographs (figs. 1.10, 1.11). In the latter of these two images, the transfer of casting flaws—small defects caused when the inside of the mold is damaged—are visible. The cast elements were soldered to the vessel, and the joining of repeats was carefully concealed with fine chasing.⁴¹ The repeat water-leaf ornament, found just above the foot, is also thought to be cast and applied. However, the circular band of palmettes that conceals the solder seam between the neck and body was created with chasing and repoussé.

The additional ornament of the lion mask, cartouche, and auricular mask are also likely part of Leroy's work and original design, based on the appearance of the Portland Collection example in the Harley Gallery at Welbeck Abbey (see fig. 1.3). These elements were cast and soldered to the large body. Each component shows evidence of casting porosity, or small bubbles of gases trapped in the solidifying silver alloy as it cooled in the mold, visible with X-radiography.⁴²

By considering what is likely original to the flagon, the components related to its initial transformation into a fountain become more readily apparent. While at first glance the collar appears as a continuous repeat of acanthus and water leaves, as described above, closer examination reveals the partial lobes of a previous leaf visible just beyond the edge of a full acanthus. The form of this latter leaf is notably broader than the others in the

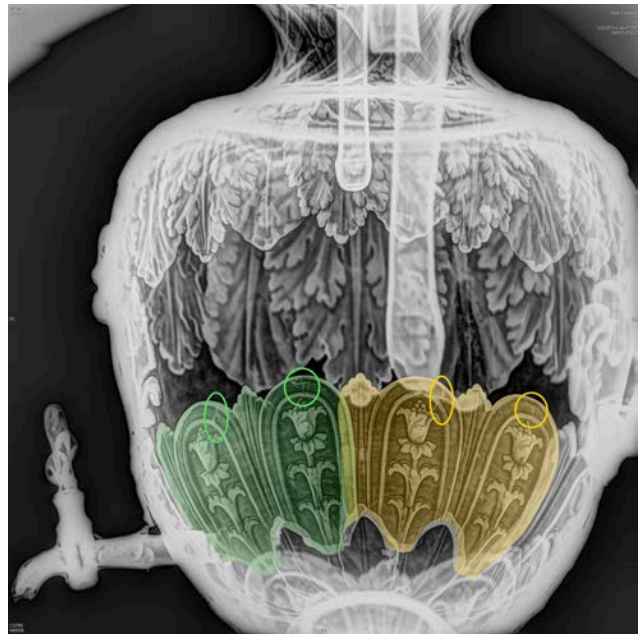


Fig. 1.11 X-radiograph of vessel (82.DG.17.b) showing the skirt beneath the proper-left handle, with the separately cast component highlighted. One set of ornaments is highlighted in green and another in yellow. Circles draw attention to the repeated casting flaws.

collar, with less dynamic relief and less refinement in the chased details (fig. 1.12). On the corresponding area of the interior, a large circular patch is visible (see cat. 1.6). The outer irregular acanthus patch and inner circular patch directly echo the just off-center position of the spouts on the Welbeck Abbey examples. When the area is examined with X-radiography (fig. 1.13), the full extent of the modification becomes apparent, including secondary solder seams and separations in the ornament, confirming the connection to the Welbeck vessels.

Based on the presumed similarity in design, the removal of the spout on the Getty example likely also required removal of a portion of the shell-mounted cartouche, an area that in the Welbeck flagons projects out significantly on the underside of the spout. As noted in the figures above, a fine separation is visible underneath the shell through the upper portion of the cartouche. While the shell could have been newly cast and fitted, this does not seem to be the case as the trace metals in the silver alloy very closely match those of the remaining lower portion, as presented in the analytical data (see Appendix: Table 1).⁴³

The change in function was completed with the insertion of a tap through the lower ornament. The tap is visible on the interior along with a large drip of silver solder (see cat. 1.8). A ring, thought to have once rested in the curved mouth of the lion, as echoed in the Leake cisterns (see fig.



Fig. 1.12 Visible light image of vessel (82.DG.17.b) showing the corresponding area of the exterior patch highlighted in red. The fine separation on cartouche below the shell is denoted by the solid red line.

1.2), may also have been removed at this time, as it would no longer have been needed to support pouring from the now-removed vessel spout.

While these observations detail the transformation from flagon to fountain and its similarities to the Welbeck vessels, it remains uncertain if these modifications were carried out by Ralph Leake in 1698, or if they occurred earlier in the life of the object. Many additional components of the fountain, including the coat of arms, lid, handles, foot, and base, are documented, albeit with some ambiguity, in the mid-eighteenth-century records related to Kedleston Hall. While these documents are far from clear in regard to alterations, the examination of what material evidence exists better situates each component within the overarching context of the vessel.

In 1759 Phillips Garden was responsible for “taking out 4 arms and engraving other arms” and “new doing up 2 cisterns & 2 fountains” for Sir Nathaniel Curzon.⁴⁴ The Curzon-Colyear arms are engraved within the reserve of the cast cartouche. With visual examination under magnification with raking light, and by X-radiography,



Fig. 1.13 X-radiograph of vessel (82.DG.17.b) showing the interior and exterior repair patch. Red highlighting indicates exterior patch material, the solid red line emphasizes the fine exterior separation, and dotted red lines represent seams visible on the interior.

there is no indication of an earlier arms beneath those visible (see armorial 1.1).

Between around 1760 and 1762, three drawings by Robert Adam and the Adam office clearly indicate changes to the vessel, which may well be the “doing up” referred to in Garden’s invoice (see figs. 1.5, 1.7, and 1.8). The earliest pencil study hints at a possible shift of the lid from orb to dome, a move from trilobed handle to C-scrolls, and possible additions to the foot, but it remains unclear if this was a reference to Garden’s work or a note for future modification. Close examination of these components offers little additional clarity at this time. The dome of the lid is raised, with the addition of a separate ring of banded reeds along the lower edge. The putto and dolphin were cast as a single element with the lost-wax casting method using a slush mold (fig. 1.14; see cat. 1.3). The arms, lower legs, and dolphin’s tail are solid silver alloy.⁴⁵ The putto and dolphin are mechanically joined to the lid by a small hollow tube with the addition of solder.⁴⁶ The rim of the main vessel appears to have been modified



Fig. 1.14 X-radiograph of lid (82.DG.17.a) showing repaired casting porosity and figure's solid arms and lower legs and dolphin's tail.

with an added thin silver sheet in order to accept the lower edge of the lid.

While differences in the proportions of the foot as rendered in the Adam pencil and presentation drawings are significant, the forms and decoration remain essentially unchanged. Examining the flared foot reveals a form that has been raised from a single sheet with no visible seams, including the profiles of the half-round ring, polished stem, and circular and stepped base. The decoration is rendered with chased and repoussé work, albeit flatter and more simplified than the leaves on the neck. The foot has been attached to a piece of polished silver sheet that serves as the upper surface of the square base. It is the addition of this base that likely accounts for the change in the weight from “348 14” to “362 13,” inscribed on the inner surface (see cat. 1.9).

The vertical edges of the base are unadorned in all versions of the Adam drawings, while the present iteration has a T-shaped geometric pattern. Was this an intentional simplification of the drawing? Or does it provide evidence for an additional set of later modifications? The quality of the casting and soldering on these components is significantly less refined and inconsistent with that seen elsewhere on the vessel (fig. 1.15). The cast sides of the base have large areas of porosity left unrepaired even on the readily visible front exterior face. The solder seams on the underside contain

large tabs of silver, or partially melted pallions of solder. The lightly scribed notation of “C8850 / 36100 / melt xx” (fig. 1.16) may hint at the work of another silversmith or restorer yet to be connected to the history of the object.⁴⁷



Fig. 1.15 Underside of body, foot, and base of vessel (82.DG.17.b) revealing large pallions of solder along the top of the square base. The top sheet of the base has a round cutout of the center, which has been soldered to the foot.



Fig. 1.16 Photomicrograph of a lightly scribed notation on the underside of vessel foot (82.DG.17.b), to the right of the more heavily inscribed “384 14” [crossed out]. Image captured at 20x magnification with a Keyence digital microscope. Image: Karen Bishop

Once visual and X-radiography analysis had provided a clearer understanding of the original fabrication and later

alteration, it was hoped that alloy data could confirm the observations. Quantitative X-ray fluorescence spectroscopy (XRF) was used to nondestructively collect data from the surface of the vessel.⁴⁸ XRF has been found to be a particularly powerful tool when significant differences in alloy composition can be detected and when these align with the documented silver standards of the period. In theory, the differences in the prevailing silver standards should allow for the separation of silver vessels made in Britain and France before 1697 and, in some instances, those made in Britain and France after May 1720 based on their relative proportions of silver content.⁴⁹ However, the quality of the silver used for all components of the fountain is well in excess of 92.5 percent sterling standard, and frequently more than the 95.8 percent Britannia and French standards. This requires a more nuanced approach to data interpretation and, in many cases, an evaluation of trace element content.

As explained in the introduction to the Appendix, processing alloy compositions with fundamental parameters software and calibrations based on silver reference standards improves the accuracy in this data; nonetheless, the interpretation may be affected by the complex microstructure of silver alloys, the surface geometry of curved and decorated forms, and the limited number of available reference standards based on historic silver alloys.⁵⁰ Fundamentally, XRF is a surface-analysis technique, and the composition of the alloy is only gauged to a depth of a few microns, which does not capture the microstructural character of the bulk metal.⁵¹ Quite often, a fine silver surface could be a thin layer, depleted of copper and trace elements, due to their preferential removal during the “pickling” process.⁵² This in turn increases the perceived silver value of the bulk. In contrast, raising a form from silver sheet, particularly with multiple rounds of annealing, can also cause localized copper oxides beneath the surface, increasing the perceived copper values.⁵³ Furthermore, the geometry of objects restricts access for the instrument, and for this very reason, not all components of the fountain could be measured equally. Nonetheless, the alloy analysis has allowed for interesting comparisons of seventeen different components on the Getty’s fountain as seen in the Appendix: Table 1.⁵⁴

The quality of the silver used to create the main forms of the body, neck, and applied repeat ornament on the vessel body is among the highest found anywhere on the fountain, with average values between 96.5 and 98.7 percent silver. These values are consistent with the Paris

warden’s marks (1661–63) on the collar and skirt and supports the assertion that the main body and neck were also likely created in France in the same period. The use of an alloy far above the prevailing standard is surprising, and this likely relates to the repeated annealing and subsequent pickling required to raise such a large vessel. A finer alloy may also have been intentionally selected, as lower copper content in the silver alloy causes a decrease in the annealed hardness, in turn making it slightly easier to raise a labor-intensive form.⁵⁵

While the date of the early transformation from flagon to fountain remains unknown, XRF analysis of the silver composition adds another layer of information. The exterior acanthus repair patch, the waterfowl tap, and the proper left handle have an average silver content of 95.8–96.0 percent, 97.1 percent, and 96.1 percent, respectively—values close to or greater than Britannia standard yet significantly different from the higher silver content in the body, neck, and applied ornament. Had the alterations been carried out in England before they were in Ralph Leake’s shop in 1698, it may have been expected that a lower quality of silver, representative of sterling standard, would have been used. This is only an assumption, as it also must be considered that the alteration may have been carried out in Britain using remelted silver from the removed spout. Alternatively, a higher quality of silver may have been selected to better match that of the original portions of the vessel.

The foot and square base are quantified at average values ranging from 93.8 to 94.0 percent silver, which is lower than all other measured components on the fountain. While this is yet again in excess of 92.5 percent—the standard for British sterling before 1697—the measurements are closer to that of sterling than Britannia and are significantly lower than the 97.0–98.0 percent silver found in the vessel body. Considered in light of the archival drawings by Robert Adam, this data supports the theory that the foot and base were added post-1720. It is hoped that continued evaluation of the trace elements found in different components may further group sets of alterations, clarify the remelting and reuse of silver, and potentially connect silver alloys to geographically specific ores.⁵⁶

Study of the techniques and materials, supported by X-radiography and digital microscopy, allows the original construction and early alterations to the fountain to be more clearly understood. These observations, when supported by quantitative alloy data and bolstered by detailed curatorial research, provide an understanding of

how, and perhaps when, these modifications were carried out. While many questions remain, it is hoped that future developments in trace-alloy analysis, supplemented by yet undiscovered archival documentation, may continue to inform the complex history of the Getty's fountain.

PROVENANCE

By 1698: unidentified collection, England, probably adapted from a water flagon in 1698, when a matching fountain and two basins were made by Ralph Leake; ca. 1758–1804: Nathaniel Curzon, fifth baronet and first baron Scarsdale, British, 1726–1804 (Curzon London house, documented around 1761, and Kedleston Hall, Derbyshire, England, from 1765), by inheritance to Nathaniel Curzon;⁵⁷ 1804–37: Nathaniel Curzon, second baron Scarsdale, British, 1751–1837 (Kedleston Hall, Derbyshire, England), by inheritance to Nathaniel Curzon; 1837–56: Nathaniel Curzon, third baron Scarsdale, British, 1781–1856 (Kedleston Hall, Derbyshire, England), by inheritance to Alfred Nathaniel Holden Curzon; 1856–1916: Alfred Nathaniel Holden Curzon, fourth baron Scarsdale, British, 1831–1916 (Kedleston Hall, Derbyshire, England), by inheritance to George Nathaniel Curzon; 1916–25: George Nathaniel Curzon, fifth baron and first viscount Scarsdale, British, 1859–1925 (Kedleston Hall, Derbyshire, England), by inheritance to Richard Nathaniel Curzon; 1925–45: Richard Nathaniel Curzon, second viscount Scarsdale, British, 1898–1977 (Kedleston Hall, Derbyshire, England) [unsold, together with an English version of the fountain and a pair of matching cisterns all made by Ralph Leake in 1698, Christie's, London, July 16, 1930, lot 72],⁵⁸ [unsold, same pairs as in 1930, Christie's, London, November 7, 1945, lot 114],⁵⁹ and transferred to Kedleston Settled Estates; 1945–47: Kedleston Settled Estates (35 Saint Mary's Gate, Kedleston, Derby, England), sold privately to James Harris of S. H. Harris & Son Jewelry, London;⁶⁰ 1947: S. H. Harris & Son Jewelry (5 Hatton Garden, London); after 1947: Jacques Helft, French, 1891–1980 (Paris, until 1940 and again from 1946; New York, active 1940–48); before 1948–62: Arturo López-Willshaw, Chilean, 1901–1962 (14 rue du Centre, Neuilly sur Seine, France), displayed on the buffet in the dining room of his residence in Neuilly sur Seine, by inheritance to his wife, Patricia López-Willshaw;⁶¹ 1962–82: Patricia López-Willshaw, Chilean, 1912–2010 (Paris) [unsold, Sotheby Parke Bernet Monaco S.A., Monte Carlo, June 23, 1976, lot 48, and sold privately to the J. Paul Getty Museum through Sotheby's, Monaco, 1982].⁶²

EXHIBITION HISTORY

5ème salon des arts de la table, musée des Arts décoratifs (Paris), June 3–September 15, 1950 (lent by Arturo López-Willshaw); *Louis XIV: Faste et décors*, musée des Arts décoratifs, Palais du Louvre, Pavillon de Marsan (Paris), May–October 1960 (no. 378, lent by M[onsieur] A. López-Willshaw); *The Life of Art: Context, Collecting, and Display*, J. Paul Getty Museum at the Getty Center (Los Angeles), February 7, 2012–December 3, 2017.

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Catalogue of Old English Silver Plate: The Property of the Late Rt. Hon. the Earl of Balfour, K.G., O.M., also Part of the Scarsdale Heirlooms, sale cat., Christie's, London, July 16, 1930: 12–13, lot 72, "A Pair of Wine-Cisterns and Urns"; *Catalogue of Old English Silver Plate: The Property of Mrs. C. L. Masterson, A Pair of William III Wine Cisterns, The Property of the Rt. Hon. Viscount Scarsdale (sold with the consent of the Court)*, sale cat., Christie's, London, November 7, 1945: 11, lot 114, "A Pair of Wine Cisterns and Urns"; Penzer 1957b, 43; *Louis XIV* 1960, 69, no. 378 (lent by M[onsieur] A. López-Willshaw), pl. LVII; Jullian 1961, 33, 35, ill.; Verlet 1963, 127, 128, 130; Reitlinger 1963, vol. 2, 648; Frégnac 1965, 60–61, fig. 3 ("collection de Mme A. López-Willshaw"); *Orfèvrerie: Objets d'art et bel ameublement*, sale cat., Sotheby Parke Bernet Monaco S.A., Monte Carlo, June 23, 1976: 50–51, lot 48, "Grande fontaine en argent"; Hardy and Hayward 1978, 325; Hardy 1978, 203, 207n13; Wilson 1983, 1–12; "Some Acquisitions" 1983, 324, no. 114; Glanville 1987, 91, 101n28; Harris 1987, 31; *French Silver in the J. Paul Getty Museum*, exh. brochure (Malibu, CA: J. Paul Getty Museum, 1988), 10, fig. 6; Lomax 1991, 129–31, 133n16; Bremer-David et al. 1993, 110–11, no. 185; Cornforth 1996, 128–31; "Living National Treasure: Silversmith," *Country Life* CXC, no. 5 (February 15, 1996): 24–25; Snodin 1997; Wilson and Hess 2001, 94, no. 191; Bimbenet-Privat 2002, vol. 1, 206, 410–11, vol. 2, 211, no. 66, 210–11; Pijzel-Dommisse 2005, 27; Pijzel-Dommisse 2007, figs. 17–18; Wilson et al. 2008, 373, fig. 17; Pijzel-Dommisse 2008, 38–40, 44n49, figs. 24, 26; Glanville 2010, 24–26; Lomax 2014, 142–45, 156n6, fig. 3; Rothwell 2017, 66n5.

NOTES

1. The historic scratch weight in troy ounces of "362 13" nearly matches the current measurement of 361 ozt., 13.918 dwt. The scratched alphanumeric string "C8850 / 36100 / melt xx" is consistent with similar alphanumeric strings scratched on two stands for tureens (82.DG.13.1.d and 82.DG.13.2.d), which likewise passed through the dealer Jacques Helft in the mid-twentieth century (cat. no. 6). See the Technical Summary, fig. 1.16, for further comments.

2. This practice originated at the French court, in the public dining ceremony known by the words called out by the gentleman attending the king's table, "A boire pour le Roi" ("... drink for the king"). A precise account published in 1739 described the table set apart for the service of bread and wine as well as the presentation to the monarch of wine and water and a goblet or glass on a salver. See Saule 1993 (49, 51–52, 66n66), who quotes Jean Rousset de Missy, *Le cérémonial diplomatique des cours de l'Europe ... : Supplément au Corps universel diplomatique du droit des gens*, 5 vols. (Amsterdam: Chez les Janssens à Waesberge, Wetstein & Smith, & Z. Chatelain, 1739).
3. Lomax 2014, 141–44.
4. In May 2018 Michèle Bimbenet-Privat examined the fountain and reconsidered her opinion published in 2002. On the basis of the 2018 examination, Bimbenet-Privat concluded that the vessel, including the body and the neck, were created in Paris around 1661–63 and that the maker's marks are authentic. Notes of this examination are on file in the Sculpture and Decorative Arts Department, the J. Paul Getty Museum. See also Bimbenet-Privat 2002, vol. 2, 210–11, no. 66.
5. One item is a perfume flask, possibly dating to 1671–72, in the Victoria and Albert Museum, London, inv. 806&B-1892, <http://collections.vam.ac.uk/item/O91709/perfume-flask-cabarin-genevieve/>. The opportunity to examine the perfume flask was kindly facilitated by Kirstin Kennedy, Curator of Silver, Metalwork Section, Victoria and Albert Museum. The other item is a small lidded box, with the Paris warden's date letter for 1627–28, in a private collection; see Bimbenet-Privat 2002, vol. 2, 52–53, no. 2, and Mitchell 2017, 109.
6. An example of the tapestry is in Paris, Mobilier national, inv. GMTT-1-08-001, <https://collection.mobiliernational.culture.gouv.fr/objet/GMTT-1-08-001>. An ewer in the tapestry has a circle of flattened palmets, joining the ewer's body to its neck, that is similar to the comparable ring on the present vessel. See also Buckland 1983, 271–79, 283.
7. The absence of English marks on this piece may be explained by the regulations and practices in Britain during the seventeenth century: (1) until 1696 it was only legally necessary to mark plate intended for retail sale; (2) marks were not required on pieces made to order, when the patron supplied old silver to be melted down and refashioned; (3) a large percentage of plate made during the reign of Charles II bears only a maker's mark; and (4) works of foreign origin had to be marked at the London Goldsmiths' Hall prior to sale, though this regulation was oftentimes dodged. See Oman 1970, 5n1, 7. Moreover, Dora Thornton, Curator of Antique and Contemporary Silver, Modern Jewellery, and Art Medals at the Goldsmiths' Company, clarified that in Britain royal gifts of silver plate did not have to be assayed or hallmarked. See "British Silver: An Introductory Course" (online course), "Part 2: The Seventeenth Century," The Silver Society, The Goldsmiths' Company and the Goldsmiths' Centre, London, October 27, 2021, at 25:05.
8. Both cisterns were consigned for sale at auction by an unnamed "Gentleman." See *Highly Important English and Continental Silver*, sale cat., Sotheby & Co., London, July 9, 1964: 29, lot 104, and frontispiece. One cistern then entered the Victoria and Albert Museum in 1965: Victoria and Albert Museum, London, inv. M.30-1965, <http://collections.vam.ac.uk/item/O7767/cistern-leake-ralph/>. The opportunity to examine this cistern was kindly facilitated by Kirstin Kennedy, Curator of Silver, Metalwork Section, Victoria and Albert Museum.

The other cistern entered the collection of the Worshipful Company of Goldsmiths of the City of London in 1968. The opportunity to examine that cistern was kindly facilitated by Dora Thornton and Charlie Spurrier, Silver Steward, at the Goldsmiths' Company. In a recorded video of November 3, 2021, Dora Thornton theorized that the cistern at the Goldsmiths' Company was probably made by an unidentified Huguenot journeyman employed in the workshop of Ralph Leake. She based this attribution on the use of Huguenot goldsmithing techniques such as the cast and applied leaf and stalk ornament as well as the very heavy cast and applied lion heads with their very functional handles. "British Silver: An Introductory Course," "Part 3: Huguenot and Rococo," November 3, 2021, at 12:03.
9. The best photograph documenting the twentieth-century appearance of the Leake fountain may be that in *Catalogue of Old English Silver Plate: The Property of the Late Rt. Hon. the Earl of Balfour, K.G., O.M., also Part of the Scarsdale Heirlooms*, sale cat., Christie's, London, July 16, 1930: 12–13, lot 72, "A Pair of Wine-Cisterns and Urns" (one of the four pieces), and *Catalogue of Old English Silver Plate: The Property of Mrs. C. L. Masterson, A Pair of William III Wine Cisterns, The Property of the Rt. Hon. Viscount Scarsdale (sold with the consent of the Court)*, sale cat., Christie's, London, November 7, 1945: 11, lot 114, "A Pair of Wine Cisterns and Urns" (one of the four pieces).
10. Castelluccio 2014, 369, 385.
11. Bimbenet-Privat 2002, vol. 1, 192–93, 205.
12. Mitchell 2017, 99–107.
13. In 1681, for instance, the French Huguenot goldsmith Pierre Harache (also known as Peter Harrack) reached England on October 20, with "113 ounces of new white plate and 125 ounces of old plate." The plate was exempted from customs duty, calculated at 50 shillings 3 pence, due to his status as a diplomatic missionary on behalf of an important English patron. See Shaw 1916, vol. 7, part 1, 279, citing "Out Letters (Customs)" VIII, p. 11; and Cousins 2005, 71–77. Information courtesy of Alice Minter, Curator, the Rosalinde and Arthur Gilbert Collection, Victoria and Albert Museum, London.
14. The flagons bear armorials for Robert Harley, first earl of Oxford and earl of Mortimer (1661–1724). See Garrard 1893, 15, nos. 90–91 and pl. XII, no. 4; Jones 1935, 46 and pl. XV, no. 3; and Hall 2016, 14–15.
15. Pijzel-Dommisse 2005, 26–27; Pijzel-Dommisse 2007; Pijzel-Dommisse 2008.
16. Pijzel-Dommisse 2008, 36.
17. The opportunity to examine the Welbeck Abbey flagons was kindly facilitated by Lisa Gee, Director of The Harley Gallery and Foundation, and Gareth Hughes.
18. Derbyshire, England, Muniment Room, Kedleston Hall, "R1-37/6 Silver." Access to the document was kindly facilitated by National Trust of England, Wales, and Northern Ireland staff, Lead Curator Jane Gallagher and Assistant Curator Richard Swinscoe. The invoice is from Phillips Garden to "Sr. N. Curzon, Bar.t" and covers the period from January 4, 1759, to January 9, 1760. The document identifies Garden as a "Working Goldsmith and Jeweller" located "at the Golden Lion the North Side of St. Paul's Church Yard." According to the invoice, Garden charged the patron both for the precious metal (at a rate varying from 5 shillings and 8 pence to 6 shillings and 9 pence per ounce sterling standard) and for the fashioning when he created a different, entirely new work. Information regarding the silver bullion rates courtesy of Philippa Glanville.
19. According to Leslie Harris, former archivist at Kedleston Hall, the pairs of fountains and cisterns were in the Curzon London house in Audley Square, Mayfair, in 1761 and not yet installed at Kedleston Hall (Harris 1987, 14, 40). See the entry "Lord Scarsdale," in Kimber 1766, 217. Other London residences of the Curzon family included the principal property in Queen Square, Bloomsbury, from 1700 to 1779. Nathaniel Curzon, future fifth baronet, was born there in 1726 and was baptized in the adjoining church of Saint George the Martyr in 1727. He did not inhabit 15 Mansfield Street, Marylebone, designed by Robert and James Adam, until 1773–1801. See Shorvon and Compston 2019, 51, 52n6, 53–54n7; Howard and Crisp 1903, vol. 5, 97; and Temple, Thom, and Saint 2017, chapter 11, "Mansfield Street," 299–319, especially 300, 302, 315–16, 476n47.
20. The line description of "Two wainscot Chests to D^o" refers to the wooden chests made to store the vessels.

21. The trade card is preserved in the British Museum, London, Prints and Drawings, Trade Cards, Heal, 67.156. See also O'Connell 2003, 99, no. I.86. Access to the trade card was kindly facilitated by Hugo Chapman, Keeper of Prints and Drawings at the British Museum, and Sheila O'Connell.
22. Even before coming into his inheritance, Nathaniel Curzon bought important silver tableware, notably the large epergne and stand from Thomas Harrache in 1755. Its purchase, costing more than £525, was paid from prize money won by his race horses. See Cornforth 1996. The epergne is displayed in the dining room at Kedleston Hall, Derbyshire, England, inv. NT 108946, <http://www.nationaltrustcollections.org.uk/object/108946>.
23. *Kelly's Directory of the Counties of Derby, Nottingham, Leicester and Rutland* (London: Kelly's Directories, 1891), 242–43.
24. The object is presently on loan from Saint George's Hospital to the Victoria and Albert Museum, London. Information courtesy of Tessa Murdoch. Both the cup and paten are inscribed "The Communion Plate for the Use of the Hospital near Hyde Park; given by the late Lady Curzon of Kedleston in Derbyshire A.D. 1733." Victoria and Albert Museum, London, loan, <http://collections.vam.ac.uk/item/O109516/communion-cup-and-feline-edward/>.
25. Harris 1987, 13, 30–31, 34.
26. The drawing is with the Robert Adam materials housed in London, Sir John Soane's Museum, SM Adam Volume 54 Series III/1, <http://collections.soane.org/THES92585>. Access was kindly facilitated by Anna McAlaney, Adam drawings cataloguer, Sir John Soane's Museum.
27. That the base was a later addition is proven by the weight "348 14" scratched into the underside of the foot. This inscription was struck out when the increased weight "362 13" was scratched into the underside of the new square base. See the detail images under Inscriptions above.
28. Fanelli's gilt-bronze statuette, of ca. 1625, is in the Victoria and Albert Museum, London, inv. A.103-1910, <http://collections.vam.ac.uk/item/O88524/cupid-on-a-dolphin-statuettes-fanelli-francesco/>. The bow and arrow are missing from this statuette. One of Fanelli's sons continued to manage the English workshop at least until 1663, contributing toward the persistence of the model. See, for instance, the cast finial on a mantel clock made in London around 1685. Victoria and Albert Museum, London, inv. W.35-1976, <http://collections.vam.ac.uk/item/O60649/clock-gregory-jeremie/>.
29. *Fontaines et jets d'eau, dessinés d'après les plus beaux lieux d'Italie par Fr. Fanelli sculpteur du Roi d'Angleterre*, Victoria and Albert Museum, London, inv. E86:13-1991, <http://collections.vam.ac.uk/item/O1257366/fontaines-et-jets-d'eau-dessines-print-fanelli-francesco/>.
30. *Portrait of Goldsmith Nicolas Delaunay and His Family*, Musée des Beaux-Arts, Caen, inv. 78.2.1. A gilt-bronze surtout was created in Paris, closely following the model seen in the family portrait. This surtout is thought to have replaced a silver version, made by Delaunay, that had been melted down in the sumptuary edict of 1709. It is now in the Toledo Museum of Art, Ohio, inv. 1971.178A-1, <http://emuseum.toledomuseum.org/objects/55455/table-centerpiece>. See Micio 2005.
31. The drawing is with the Robert Adam materials housed in London, Sir John Soane's Museum, SM Adam Volume 25/81, 82, 83, <http://collections.soane.org/THES89145>. Access was kindly facilitated by Anna McAlaney, Adam drawings cataloguer, Sir John Soane's Museum. See Wilson 1983, 6, 10–11.
32. Due to repairs to the fountain's handles and upper rim, as well as the "torn" shoulder of the putto, it seems the vessel was unstable—a condition compounded when filled with water. Evidently, the new square base was a modification to address this imbalance.
33. For the significance of the Kedleston Hall dining room within the broader context of English Neoclassical dining rooms, see Lomax 1991, 129, 131, 133n16.
34. Robert Adam [and Office], *Design of the West End of the Dining Room*, Kedleston Hall, Derbyshire, National Trust of England, Wales, and Northern Ireland, inv. NT 109448, <https://www.nationaltrustcollections.org.uk/object/109448>. Study of the original drawing was kindly facilitated by Richard Swinscoe, assistant curator at the National Trust. See also Harris 1987, 30–31.
35. Lomax 2014.
36. Penzer 1957a; Penzer 1957b.
37. The electroforming process was achieved with the cooperation of the J. Paul Getty Museum. See "Living National Treasure: Silversmith," *Country Life* CXC, no. 5 (February 15, 1996): 24–25; and Cornforth 1996.
38. Composite X-radiograph captured at 350 kV, 10 mA, 1000 mSec, and 96 inches with a GE X-radiography system with digital detector array.
39. For additional information on the marking of a center point with a stake and the use of a compass for raising a vessel, see Cellini and Ashbee 1898, 85–86.
40. Repoussé is the technique by which metal is worked from the verso to create relief on the front face, often done against a pitch-filled surface.
41. Silver solder was selected for its lower melting point than that of the vessel and cast ornament, a particularly important consideration for a large and complicated vessel. Several manuscripts available in the period describe the technique of soldering. See Biringuccio, Smith, and Gnudi 1990, 365.
42. X-radiographs were captured at 400 kV, 7 mA, and 1 second exposure using a 4.7-mm copper source filter, 5.5-mm focal spot, 96-inch focal distance, and a GE ISOVOLT 450kV tube. Rhythm RT capture software recorded the image with an 8-frame average and 200-micron resolution.
43. While these two components have slightly different copper and silver contents, possibly due to polishing away of the enriched silver surface on the upper portion (Mass and Matsen 2012a), their trace component values mirror one another. See Appendix: Table 1 for data.
44. See fig. 1.4 and note 18 above.
45. Based on interpretation of X-radiographs by Jane Bassett, Senior Conservator, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum, on February 25, 2019.
46. It remains unclear based on casting technique and alloy analysis if the putto is consistent with the 1661–63 body or later lid.
47. See note 1 above.
48. Analyses done in July 2018 and December 2018 by Jessica Chasen and Arlen Heginbotham with a Bruker Tracer III-SD ED-XRF instrument with a rhodium source and silicon drift detector. The real acquisition time for each spectrum was 60 seconds, voltage 40 KeV, amperage 15 mA, beam filtrations with a 0.027-mm Al and 0.0026-mm Ti. This configuration resulted in count rates of approximately 65,000 cps and a dead time of approximately 20 percent. Spectra were fitted and quantified using PyMca fundamental parameters software, version 5.3.1, and the results were calibrated against silver reference standards from the Patricia H. and Richard E. Carman Art Conservation Department at Buffalo State College, New York. Results and sample locations are in the (unpublished) technical reports in the object file, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum. Many thanks to Aaron Shugar for loaning the reference samples for analysis. See Appendix: Table 1.
49. In France, between 1549 and 1797, wrought silver plate measured at 95.8 percent silver. In Britain, until 1697, sterling was the standard at the notably lower 92.5 percent silver. From March 1697 through May 1720, Britannia was the prescribed alloy in Britain at 95.8 percent silver. After May 1720, sterling came back into effect; however, Britannia remained optional. See Jackson and Pickford 1989, 23–29, and Dennis 1960, vol. 2, 9–23.
50. Advanced quantification work has been carried out on copper alloys and informed the creation of the silver calibration used to generate this data. A significant debt is owed to Arlen Heginbotham for his work in creating

these frameworks and applying them to silver in order to enrich the study of this piece (Heginbotham et al. 2014). See the introduction by Arlen Heginbotham, Julie Wolfe and Jessica Chasen in the Appendix.

51. Mass and Matsen 2012b.
52. Pickling is the process of dipping or submerging the object in an acid bath to dissolve copper oxides known as firescale.
53. Mass and Matsen 2012a; Smith 1981, 91.
54. As part of an earlier technical examination of this object in 1984, destructive analysis was carried out on 1–2 mg samples via potentiometric titration in Stuttgart. These analyses quantified silver and copper content, but not trace elements. The results differ from the XRF analysis most notably for the acanthus patch, putto, lid, and proper left handle. Unpublished report by Dr. E. L. Richter, April 7, 1984, in the object file, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum.
55. See the chart in Butts, Cox, and Handy & Harman 1967, 251. The decreasing hardness only aids in raising as long as the vessel can retain its form.
56. Limited research has been done on trace elemental analysis of historic silver, but it holds promise. For example, see Van Bennekom 2018, in which the presence of elevated levels of bismuth is thought to have been tied to the addition of the element in order to increase the flow of silver into intricate molds. Borges et al. (2018) have researched trace elements in Portuguese silver coins in an attempt to link coins and production periods to specific ore sources in the fifteenth through seventeenth centuries.
57. Nathaniel Curzon married Caroline Colyear (1733–1812) in 1750. The armorial of the Curzon arms impaling Colyear was engraved between 1758, when he succeeded to the baronetcy, and 1761, when he was elevated to the peerage (Harris 1987, 14).
58. *Catalogue of Old English Silver Plate: The Property of the Late Rt. Hon. the Earl of Balfour*, 12–13, lot 72, “A Pair of Wine-Cisterns and Urns” (one of the four pieces), ill.
59. *Catalogue of Old English Silver Plate: The Property of Mrs. C. L. Masterson*, 11, lot 114, “A Pair of Wine Cisterns and Urns” (one of the four pieces).
60. Sale documented with receipt preserved in Derbyshire, England, National Trust of England, Wales, and Northern Ireland, Kedleston Hall Archives, “R1-37/6 Silver - Kedleston Fountain, 1947.”
61. Jullian 1961, 33, 35.
62. *Orfèvrerie: Objets d'art et bel ameublement*, sale cat., Sotheby Parke Bernet Monaco S. A., Monte Carlo, June 23, 1976: 50–51, lot 48, “Grande Fontaine en Argent,” ill.



2. Lidded Bowl (*Écuelle couverte*)

Maker	Lid: Unknown maker Bowl: Louis Cordier (French, active 1692–1748, master 1692)
Place Date	Paris, 1727–28, exterior surfaces regilded electrolytically after the mid-nineteenth century and before 1923
Medium	Gilded silver
Dimensions	Overall: H: 10.8 × W: 29.8 × D: 18.3 cm, 739.13 g (4 1/4 × 11 3/4 × 7 3/16 in., 23 oz., 15,271 dwt.)
Accession Number	71.DG.77
Component	71.DG.77.a (Lid) 71.DG.77.b (Bowl)

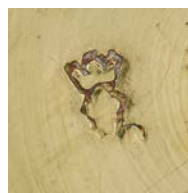
COMPONENT DETAILS

Lid (71.DG.77.a)

H: 6.8 × Diam: 18.8 cm, 355.27 g (2 11/16 × 7 3/8 in., 11 oz., 8.443 dwt.)

MARKS

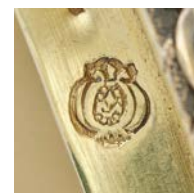
Struck, underneath, near the center, with the following stamps: a partially struck unidentified mark with a crowned fleur-de-lys (a maker's mark) (mark 2.1); a crowned *L* (the Paris warden's mark used between August 13, 1727, and August 12, 1728) (mark 2.2); and a partially struck *A* with a crown at its side (the Paris charge mark for works of silver, used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais) (mark 2.2). Struck with the following stamps: a fleur-de-lys within a pomegranate (the Paris discharge mark for silver vessels, flat and assembled, used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais), on the exterior of the rim flange (mark 2.3); and thrice with a boar head (the "restricted warranty" of 800 parts per thousand, or 80 percent, minimum silver standard used in Paris exclusively from May 10, 1838) on the knob, underneath the rim, and on the exterior of the rim flange (mark 2.4).



Mark 2.1 Lid (71.DG.77.a), detail of a partially struck maker's mark, with a crowned fleur-de-lys.



Mark 2.2 Lid (71.DG.77.a), detail of a warden's mark (a crowned *L*), and a partially struck charge mark (an *A* with a crown at its side).



Mark 2.3 Lid (71.DG.77.a), detail of a discharge mark, a fleur-de-lys within a pomegranate.



Mark 2.4 Lid (71.DG.77.a), detail of a restricted warranty mark, a boar head.

INSCRIPTIONS

The underside of the lid has a paper tag, fixed with red wax, and numbered "1[8]3" (inscription 2.1).



Inscription 2.1 Lid (71.DG.77.a), detail of the paper tag, bearing the number “1[8]3,” adhered with red wax to the underside of the lid.

Bowl (71.DG.77.b)

H: 4.5 × W: 29.8 × D: 18.3 cm, 383.88 g (1 3/4 × 11 3/4 × 7 3/16 in., 12 ozt., 6.840 dwt.)

MARKS

Struck, on the exterior, at the top edge, with the following stamps: the maker’s mark consisting of the initials “L.C.” flanking a rose and two grains, below a crowned fleur-de-lys; a partially struck mark (probably the maker’s mark) (mark 2.5); a crowned *L* (the Paris warden’s mark used between August 13, 1727, and August 12, 1728) (mark 2.5); an *A* with a crown at its side (the Paris charge mark for works of silver used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais) (mark 2.5); and a fleur-de-lys within a pomegranate (the Paris discharge mark for silver vessels, flat and assembled, used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais) (mark 2.6). Struck, in the locations given below, with the following stamps: twice the maker’s mark consisting of the initials “L.C.” flanking a rose and two grains, below a crowned fleur-de-lys, once on the face of each handle (mark 2.7); a tulip (the Aix-en-Provence discharge mark for works of gold and small works of silver used from 1781 to 1789), on the face of one handle (mark 2.8); and thrice with a boar head (the “restricted warranty” of .800 minimum silver standard used in Paris exclusively from May 10, 1838), once on the face of each handle and once on the exterior, near the top edge (mark 2.9).



Mark 2.5 Bowl (71.DG.77.b), exterior, detail of the maker’s mark (struck twice, once partially, consisting of the initials “L.C.”), a warden’s mark (a crowned *L*), and a charge mark (an *A* with a crown at its side).



Mark 2.6 Bowl (71.DG.77.b), exterior, detail of a discharge mark, a fleur-de-lys within a pomegranate.



Mark 2.7 Bowl (71.DG.77.b), detail of the handle (with a male profile), with the maker’s mark, consisting of the initials “L.C.”



Mark 2.8 Bowl (71.DG.77.b), detail of the handle (with a male profile), with a discharge mark, a tulip.



Mark 2.9 Bowl (71.DG.77.b), detail of the handle (with a male profile), with a restricted warranty mark, a boar head.

ARMORIALS

The exterior of the bowl is engraved with the coat of arms, surmounted by a count’s coronet, of the Moulinet d’Hardemare family from the Île-de-France (armorial 2.1).



Armorial 2.1 Bowl (71.DG.77.b), detail of the engraved coat of arms of the Moulinet d’Hardemare family.



Cat. 2.1 Bowl (71.DG.77.b), detail of the female profile on one handle.



Cat. 2.2 Bowl (71.DG.77.b), detail of the male profile on one handle.

DESCRIPTION

This gilded-silver vessel is a two-handled lidded bowl. The shallow, slightly curving circular bowl is fitted with two flat handles (called “ears”) that project from opposite sides of the rim. Each flat handle is a lyre shape, cast in relief with an inner band enclosing acanthus leaf scrolls and buds, an open bracket, and a roundel with a bust in profile. One profile is female and the other male (cats. 2.1 and 2.2). The bowl is unadorned except for the engraved coat of arms, which was a later embellishment over an effaced, and possibly wider, earlier armorial.¹

The two-stepped circular lid has a slightly overhanging lip with guilloché rim. The dome-shaped upper step is chased and engraved with radiating lambrequin spirals. The lower step is chased and engraved with a ring of alternating ornamental forms: a splayed leafy scroll above strap work enclosing a lappet delineated with a diaper pattern followed by a palmette above two C-scrolls encircling a field of the same diaper pattern. The spool-shaped knob has a flat top set with a low-relief, left-facing female profile (cat. 2.3).² A veil cascades from the braids at the top of her head to her shoulders (cat. 2.4).



Cat. 2.3 Lid (71.DG.77.a), X-radiograph showing the female profile that may have been separately cast and soldered on the spool-shaped knob.



Cat. 2.4 Lid (71.DG.77.b), detail of the female profile on the knob.

COMMENTARY

This form of vessel (*écuelle*, in French) derived from a seventeenth-century type of shallow bowl, fitted with one flat handle (called an “ear”). In England, this type of vessel went by the term “porringer”—a term that is sometimes still applied to this form—though the traditional contents were broth based in the French-speaking world and gruel based in the English.³ The vessels were for a solitary individual’s use or for a couple’s use, at most. They were not produced in sets for group dining. Indeed, they were often a component of a personal toilette service or traveling equipage.⁴ Their presence in the toilette service reflected the custom of consuming a fortifying bouillon or beef tea in the morning. The German name for such a bowl, *Wöchnerinnenschüssel* (maternity bowl), and the Italian, *tazza da puerpera* (cup for a new mother), testify to this health-conscious practice.⁵

By the 1680s in France, the basic form had evolved into a two-handled lidded bowl, and it remained unchanged throughout the eighteenth century (cat. 2.5). From about 1710 to about 1740, though, subtle stylistic updates can be observed in the flat-chased and engraved ornament on the lids and in the evolving shape of the handles. Popular patterns for ornament and handle shapes disseminated through the engraving titled *Ornements pour écuelles* by Masson in *Nouveaux Desseins pour graver sur l’orfèvrerie*, published by Jean Mariette in the early 1700s (fig. 2.1).⁶ The shape of the bowl and handles of the Getty *écuelle* is



Cat. 2.5 Lidded Bowl (71.DG.77), from above.

consistent with Masson’s designs, in keeping with a taste that prevailed more than thirty years. The lid, with its chased and engraved bands, also shows the influence of Masson’s proposal.

The motifs of profile heads derive from a different source, however. They were inspired, ultimately, by a medallion in the design proposal for the gold *caddinet* of Marie Thérèse d’Autriche, queen of France. A *caddinet* is a ceremonial stand for cutlery, bread, salt, and napkin that was used while dining in public. The profile bust medallion in the drawing for the *caddinet* presented a classicized woman wearing a diadem, facing right (fig. 2.2).⁷ The design and box were executed in 1678 by Nicolas Delaunay, one of the goldsmiths to the king (*orfèvres du roi*), whose powerful influence permeated the craft in Paris.⁸ In addition to this role, he was director of the royal mint for medals at the Louvre from 1696.⁹ He was, himself, a collector of tokens (*jetons*) portraying the kings of France from the legendary Pharamond to Louis XIV.¹⁰

Nicolas Delaunay incorporated profile medallions in other works he created after the 1678 *caddinet*, thus establishing a long trend in silver plate in Paris and beyond.¹¹ His apprentice’s theft of box lids with male and female heads from the workshop in 1695 testifies to the enduring material value and aesthetic merits of this successful design motif.¹² Similar roundels of classicizing profile busts soon adorned the handles of *écuelle* bowls and their spool-shaped knobs (fig. 2.3).¹³ In principle, this practice refreshed a Germanic Renaissance antiquarian taste for incorporating casts of ancient Greek and Roman coins into newly made silver cups and tankards. While evoking ancient Roman coin types, the seventeenth-

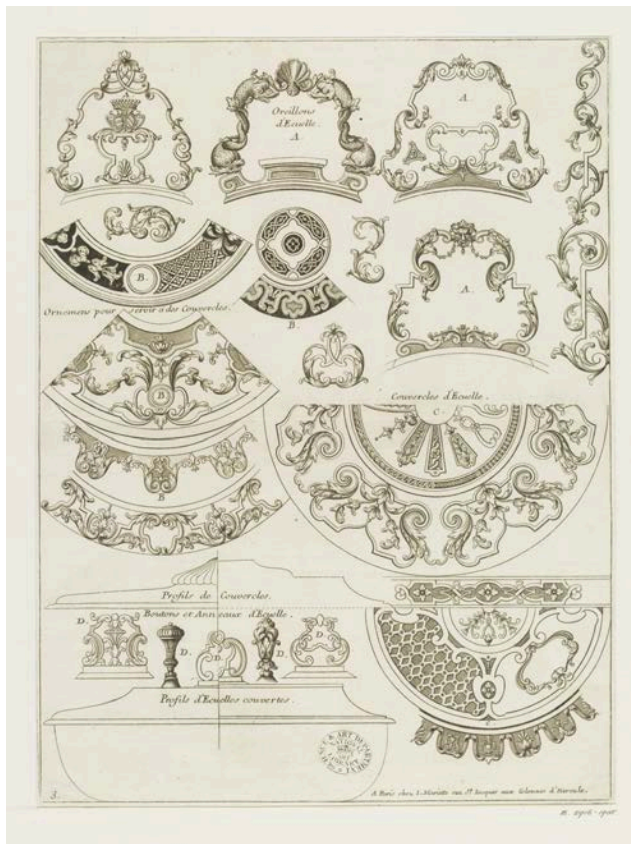


Fig. 2.1 Masson (French, active ca. 1700) (designer and engraver) and Jean Mariette (French, 1660–1742) (publisher), Designs for lidded bowls, from *Nouveaux Desseins pour graver sur l'orfèvrerie inventés et gravés par le seigneur Masson* (New Designs for Engraving on Gold-Silversmithing Made and Engraved by M. Masson), ca. 1701–9. Engraving, 37 × approx. 24.2 cm (14 1/2 × 9 1/2 in.). London, Victoria and Albert Museum, Prints, Drawings and Paintings Collection, E. 5916-1908. © Victoria and Albert Museum, London

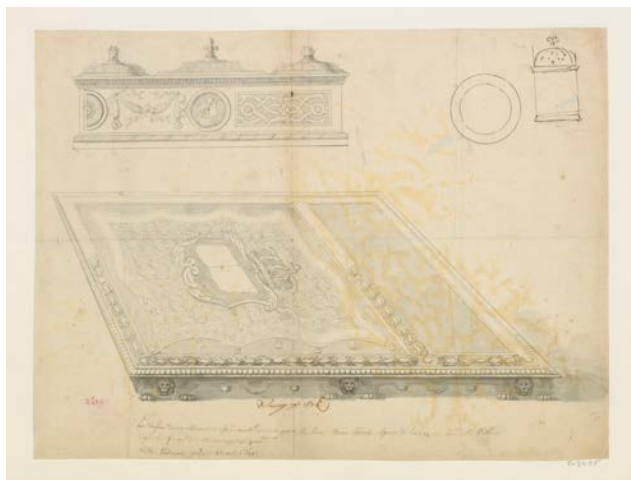


Fig. 2.2 Nicolas Delaunay (French, 1647–1727), Design for the Caddinet (cadenas) of Marie Thérèse d'Autriche (Dessein du cadenas de Marie-Thérèse), 1678. Pen, ink, and wash, 33.4 × 44.3 cm (13 1/8 × 17 1/16 in.). Paris, Bibliothèque nationale de France, département Estampes et photographie, RESERVE LE-39 (1)-FOL

century profile busts also reflected contemporary French tokens (*jetons*) and medals. The elaborately braided hairstyle of the right-facing female bust on one handle of the Getty *écuelle*, for instance, echoes that seen in antique coins of Faustina the Elder, wife of Emperor Antonius Pius, and approximates that of Marie Adélaïde de Savoie, duchesse de Bourgogne and future dauphine de France, as minted on a silver token of 1700 (see cat. 2.1).¹⁴ There were few ancient coins with left-facing profiles, as oriented on the knob of the *écuelle*, but this orientation was not avoided in the 1700s (see cat. 2.4).¹⁵ Considering the features of that female profile, especially the veil that descends from the crown of the head, it is vaguely reminiscent of Anne d'Autriche, queen of France and then regent for the young Louis XIV.¹⁶ It seems, therefore, Parisian artisans freely borrowed such profile busts from a variety of sources near at hand, such as contemporary tokens, medals, and vessels, that they then rendered in a classicizing manner.



Fig. 2.3 Possibly Pierre Jarrin (French, active 1712–64), Lidded Bowl (*Écuelle*), 1712. Silver, 11.4 × 30.9 × 18.8 cm (4 1/2 × 12 3/16 × 7 3/8 in.). Museum of Fine Arts, Boston, Elizabeth Parke Firestone and Harvey S. Firestone, Jr. Collection, 1993.402a–b. Photograph © 2023 Museum of Fine Arts, Boston

The taste for these profile medallions burgeoned again in the mid-nineteenth century, as documented by the private manuscript catalogue of the personal collection of Jérôme Pichon, the celebrated connoisseur of old silver. Regarding one *écuelle* in his possession in 1855, he wrote:

150. An *écuelle* with lid whose ear shape handles represent the head of a bearded philosopher surrounded by ornaments marked GC or GG countermarked R, mark of Hubert Louvet, its lid of a very beautiful shape covered with engraved ornament of the best kind and surmounted by a large round knob on which is chased a portrait of a woman styled a little like Anne d'Autriche. Same mark except the

countermark is S. Another mark representing [incomplete] [... purchased from] Delamarre Tuesday September 22, 1855 90 [francs] for the fashioning [making or repairing].¹⁷

Given the sheer number of extant knobs with the same female profile as portrayed on the Getty example, one surmises Jérôme Pichon was describing the same model.¹⁸ It is intriguing that he associated the classicizing profile with Anne d'Autriche. Recent research by Michèle Bimbenet-Privat has revealed that Pichon was responsible for making new *écuelle* lids to match authentic *écuelle* bowls. He had at least one new lid engraved in the fashion of Masson's design of around 1700 and fitted with a spool-shaped knob bearing the same female profile roundel.¹⁹ Was the knob on his own *écuelle* the source for the reproductions? His activities tie into an *écuelle* revival in the mid- to late-nineteenth century, when Parisian workshops, such as Maison Duponchel and Maison Puiforcat, produced versions in the historicistic baroque manner of the so-called Louis XIV style.²⁰

Since the *écuelle* revival in the second half of the nineteenth century generated not only historicistic reproductions but also deceptive forgeries, the Getty bowl and lid were analytically studied to understand their material properties, physical appearances, and irregular marks. Though both bowl and lid bear the same Paris warden's and charge marks for 1727–28, it is apparent the two were made by different goldsmiths since the partially struck and indistinct, overpolished maker's mark on the lid does not match those on the bowl (compare mark 2.1 and mark 2.7). In general, the marks on the plain surfaces of the bowl and on the rim of the lid are all worn from overpolishing and cleaning; they are shallower and have lost definition.

Moreover, despite both parts having been made within the same span of years from similar silver alloys, there are noticeable differences in the appearance of their respective discharge and warranty marks that require explanation (compare mark 2.3 to mark 2.6 and mark 2.4 to mark 2.9).²¹ Not only do the two pomegranates of the discharge and the two boar heads of the warranty marks vary in their shallow-relief delineation but the contours of their perimeters differ as well, indicating they were likely struck by different punches. The lid's and the body's individual histories, apart from each other, could account for these discrepancies. For instance, the two pieces may have been struck with their respective discharge marks on different dates within the six-year span of the presiding fermiers' term of office between 1726 and 1732. The same is true for the multiple and distinctive warranty

stamps; the two struck on the lid and its knob are of consistent form, as are each of the three on the bowl and on each "ear" handle. It is also worthy to recall, per the presence of yet another discharge mark (see mark 2.8), that the bowl alone passed through the southern city of Aix-en-Provence at some point between 1781 and 1789.²²

Precisely when the two parts, lid and bowl, were united is not clear, but it was certainly before 1923, when they were documented together as a single unit, together with a stand or dish (now lost), in a photograph in the Paris auction catalogue for the Marius Paulme collection (fig. 2.4).²³ In that auction catalogue, the object parts were described as being of gilded silver. Based on scientific analysis, it appears the lid and bowl were entirely mercury gilded in the eighteenth century, but their exteriors were later regilded electrolytically at some point after the mid-nineteenth century and before their sale in 1923.²⁴ And it seems their original gilded interiors may have been coated at the time of electroplating to prevent the reaction occurring on those surfaces.²⁵



Fig. 2.4 Louis Cordier (French, active 1692–1748) and unknown goldsmith, Broth Bowl with Stand (*Écuelle à bouillon et présentoir*), gilded silver. Photograph reproduced from *Catalogue des objets d'orfèvrerie ancienne, principalement de "Vieux Paris" du XVIIIe siècle ... composant la collection de M. M[arius] P[aulme]*, sale cat., Galerie Georges Petit, Paris, April 18–19, 1923, lot 183. Los Angeles, Getty Research Institute, 84-P18073. © The J. Paul Getty Trust

Since 1923, at least, the bowl has carried the coat of arms of the Moulinet d'Hardemare family (see armorial 2.1).²⁶ It is very unlikely this armorial was engraved on the bowl

when it was in the workshop of Louis Cordier because of its inferior quality of execution and because traces remain of an effaced contour from a prior armorial cartouche. In the 1880s, the Moulinet d'Hardemare family owned and restored the Château de Selles-sur-Cher in the Centre-Val de Loire region. This decade coincided with the historicistic baroque revival period for *écuelles* and may have been the era when the external surfaces of the Getty example were electrolytically regilded and the current family arms were engraved.²⁷

At some point between 1923 and 1971, the stand historically associated with the Getty *écuelle* went missing and remains untraced.²⁸ The only known image documenting its appearance is the same one from the 1923 auction catalogue of the Marius Paulme collection (see fig. 2.4).²⁹

From 1971 to 2017, the Getty *écuelle* was mistakenly ascribed to another Parisian goldsmith, Claude Gabriel Dardet (active 1715–29, master 1715).³⁰ The origin of this error was faulty cataloguing published in November 1971, at the time of the second sale of silver from the estate of David David-Weill (who died in 1952) that took place after the death of his widow, Flora David-Weill, in 1970. Confusion arose from the existence of three very similar *écuelles*. The catalogue entry for the auction of November 24, 1971, conflated information relevant to each, when, in fact, only the Cordier *écuelle* was included in the sale.³¹ Through the agent French & Company, the J. Paul Getty Museum acquired the Cordier *écuelle* (and a dish of later date that was included to serve as its stand) at that sale, and they were shipped to New York in 1971.³² The discrepancy between the catalogue description and the object's actual maker's mark went unnoticed, as did the significance of the paper tag, marked with "1[8]3" in ink, that is fixed with red wax to the underside of the lid (see inscription 2.1). Careful review has since concluded the provenance provided in the November 1971 sale catalogue does not apply to the Cordier *écuelle*.³³ The number "183" written on the tag confirms, rather, its proper provenance as having come from the Marius Paulme collection in April 1923.

PROVENANCE

Moulinet d'Hardemare family (Normandy and Île-de-France); before 1923: Marius Paulme, French, 1863–1928 (Paris) [sold with its stand, Galerie Georges Petit, Paris, April 18–19, 1923, lot 183, to "M[onsieur] W...";³⁴ by 1926–52: David David-Weill, French and American, 1871–1952 (Paris), by inheritance to his wife Flora David-Weill; 1952–70: Flora David-Weill, French, 1878–1970

(Paris) [sold after her death, Palais Galliera, Paris, November 24, 1971, lot 17, to the J. Paul Getty Museum].³⁵

EXHIBITION HISTORY

Exposition d'orfèvrerie française civile du XVI^e siècle au début du XIX^e, Musée des arts décoratifs (Paris), April 12–May 12, 1926 (no. 20, with Louis Godin named as maker, lent by Monsieur David-Weill); *The J. Paul Getty Collection of French Decorative Arts*, Detroit Institute of Arts (Detroit), October 3, 1972–August 31, 1973 (lent by the J. Paul Getty Museum).

BIBLIOGRAPHY

Catalogue des objets d'orfèvrerie ancienne, principalement de "Vieux Paris" du XVIII^e siècle ... composant la collection de M. M. P [...], sale cat., Galerie Georges Petit, Paris, April 18–19, 1923: 51, lot 183, "Écuelle à bouillon et présentoir, en vermeil"; *Exposition d'orfèvrerie française civile 1926*, 9, no. 20, lent by Monsieur David-Weill; *Collection D. David-Weill (deuxième vente d'orfèvrerie)—Orfèvrerie France XV^e au XVIII^e siècle*, sale cat., Palais Galliera, Paris, November 24, 1971: lot 17, "Écuelle et son couvercle en vermeil"; *French Silver in the J. Paul Getty Museum*, exh. brochure (Malibu, CA: J. Paul Getty Museum, 1988), 2, fig. 1; Bremer-David et al. 1993, 112, no. 187; Wilson and Hess 2001, 96, no. 193; Wilson et al. 2008, 374, fig. 19.

NOTES

1. X-radiography by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum, determined that the bowl was hammer raised from silver sheet metal. The "ear" handles were cast and soldered to the exterior of the bowl. X-ray fluorescence revealed that the silver alloy for the handles appears to have a higher percentage of copper than that of the bowl, which is typical for castings. The gilded surfaces have higher levels of gold on the interior of the bowl and on the underside of the handles, which apparently received less vigorous polishing over the years. The gilded surface on the exterior of the bowl has been polished and cleaned repeatedly over time, wearing away the definition of the marks and some areas around the armorial, though the current engraved coat of arms has suffered less abrasion. For further analysis regarding the gilded-silver surfaces, see note 25 below and Appendix: Table 2. Technical Report, November 5, 2021, updated December 3, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum. X-radiographs were captured at 400 kV, 2 mA, 500 mSec, and 60 inches, with a GE X-radiography system with digital detector array.
2. X-radiography by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum, determined that the dome-shaped lid was formed by hammer raising silver sheet metal and by solder joining additional separately cast elements. The guilloché rim was cast and soldered to the perimeter of the circular lid. The density of this rim is comparatively more porous than the raised lid, a characteristic consistent with the casting technique. The female profile disc on the spool shape knob may have been separately cast and soldered in place. The knob itself was hollow cast and soldered to the top center of the lid. A small aperture piercing through the lid's center may have facilitated the venting of gases created when the

knob was attached (see mark 2.2). Alternatively, the aperture may also indicate that a prior knob was originally attached by a threaded rod through this circular hole and that the present knob is a later replacement. Concentric tool marks visible under the lid, which radiate from the center and cross over the maker's mark (see mark 2.1), were probably caused by later polishing on a lathe. The gilded surfaces have higher levels of gold on the interior than the exterior to the extent that the visible color of the gilding appears different. For further analysis regarding the gilded-silver surfaces, see note 25 below. Technical Report, November 5, 2021, updated December 3, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum. X-radiographs were captured at 400 kV, 2 mA, 100 mSec, and 60 inches, with a GE X-radiography system with digital detector array.

3. Glanville 1987, 62; Wees 1997, 43.
4. The most elite toilette services sometimes contained more than one *écuelle*. For example, the gilded-silver service assembled around 1743–45 by Augsburg goldsmiths for the Counts of Schenk von Stauffenberg at Schloss Jettingen had two *écuelles*. The complete set is preserved intact with its original gilt-wood traveling case in the Metropolitan Museum of Art, New York, inv. 2005.364.20a,b and 2005.364.36a,b, <https://www.metmuseum.org/art/collection/search/231564> and <https://www.metmuseum.org/art/collection/search/231584>.
For a gilded-silver traveling equipage, complete with an *écuelle* and its original traveling case, see the example made by Christian Friedrich Weber and other Augsburg goldsmiths ca. 1750, formerly in the collection of Hans Heinrich Thyssen-Bornemisza, inv. K 200g. Müller 1986, 240–61, no. 77 and especially 244–45, no. 5; *Gold and Silver Treasures* 1987, 49, lot 35.
5. Schroder 1983, 161–62, no. 64; González-Palacios 2018, 110–11, “A Gilded *Écuelle*.”
6. Fuhring 2005a, vol. 1, 94, fig. 1.
7. The *caddinet* no longer survives, though the design proposal is preserved in Paris, Bibliothèque nationale de France, département Estampes et photographie, RESERVE LE-9 (1)-FOL, <https://gallica.bnf.fr/ark:/12148/btv1b69370174.item>.
8. Bimbenet-Privat 2003.
9. Paris, Archives nationales de France, Z^{1B} 98, fol. 296, November 22, 1696. Delaunay took the office of “directeur des balanciers du château du Louvre pour la fabrication des médailles et jetons d’or et d’argent, de bronze et de cuivre, contrôleur et garde de la fabrication des médailles et jetons” (“director of the balance scales at the Louvre castle for the manufacture of medals and tokens of gold and silver, bronze and copper, controller and guard of the manufacture of medals and tokens,” author’s translation) as transcribed in Bimbenet-Privat 2002, vol. 1, 312, and Bimbenet-Privat 2003, 236.
10. Delaunay gave his collection to Louis XIV in 1715. See Marinèche 2011. *Portrait of Goldsmith Nicolas Delaunay and His Family*, by Robert Le Vrac Tournières (1704), shows the family in the apartment for the king’s medal cabinet at the Louvre, with Nicolas Delaunay displaying medals he executed portraying the monarch and the dauphin (see fig. 1.6). The portrait is in the Musée des Beaux-Arts, Caen, inv. 78.2.1, <https://mba.caen.fr/oeuvre/portrait-de-lorfevre-nicolas-de-launay-et-de-sa-famille>. See also Barker 2017.
11. Bimbenet-Privat 2003, 236. For a representative range of the trend during Nicolas Delaunay’s era, see the illustrated title page of *Nouveaux livre d’orfèverie* by Daniel Marot, ca. 1701–3, and the gilded-silver charger by Paul Crespin of 1727–28, with six medallions of philosopher heads in profile (whose names are engraved on the back of each portrait). Both are in the Victoria and Albert Museum, London, inv. 13671:1 and LOAN: GILBERT.717-2008, <http://collections.vam.ac.uk/item/O1043356/nouveau-livre-dorfeverie-title-page-marot-daniel/> and <http://collections.vam.ac.uk/item/O156506/charger-paul-crespin/>. Information courtesy of Tessa

Murdoch. Fuhring 2004, part 1, 250, no. 1440; Schroder 1988, 192–95, no. 47.

12. Paris, Archives nationales de France, Z^{1B} 522, September 22, 1695, as recorded in Bimbenet-Privat 2002, vol. 1, 312.
13. See the silver *écuelle* of 1712, possibly by Pierre Jarrin, in the Museum of Fine Arts, Boston, inv. 1993.402a–b, <https://collections.mfa.org/objects/52615/ecuelle>; also the silver example made in 1725–27 by Nicolas Antoine de Saint-Nicolas in the Metropolitan Museum of Art, New York, inv. 48.187.404a, b, <https://www.metmuseum.org/art/collection/search/200366>; and the later, coarser one of 1745–46 by Pierre-Henry Chéret at the Petit Palais, Musée des beaux-arts de la ville de Paris, inv. ODUT1452, <http://parismuseescollections.paris.fr/fr/petit-palais/oeuvres/ecuelle-couverte-0>.
14. The elaborate coiffure of Faustina the Elder was distinctly visible in her profile minted on Roman imperial coins. Information courtesy of Jeffrey Spier. For the silver token of 1700 with the profile portrait bust of Marie Adélaïde de Savoie, see Feuardent 1907, vol. 2, 341, no. 9728.
15. The medal cabinet (*médailleur de Lorraine*) commissioned by Léopold, duc de Lorraine, contains thirty-nine copper medals made between 1727 and 1731 after the engravings of Ferdinand de Saint-Urbain. Thirty-three of these present double portraits of the ducs de Lorraine and their spouses, the profile of the husband on one side and that of the wife on the other. Many of the profiles, both male and female, look to the left. The female portraits, though meant to be faithful to the historical sitters, are stylistically consistent with the coiffures, jewelry, and dress of the profiles incorporated into Parisian silver dating from the first quarter of the eighteenth century. Musée de Lorraine de Nancy, Palais des ducs de Lorraine, inv. no. D.71.4.8, <https://www.musee-lorrain.nancy.fr/en/collections/les-uvres-majeures/medailleur-de-lorraine-65>.
16. See the tokens from the 1660s showing Anne d’Autriche as regent, wearing her widow’s veil, for example in Feuardent 1904, vol. 1, 8 and plate VI, nos. 119–23.
17. “150. Une écuelle avec-cœu dont les oreilles représentent une tête de philosophe barbu entourée d’ornemens marquée GC ou GG contremarquée R, poinçon d’Hubert Louvet, son couvercle d’une très belle forme couvert d’ornemens gravés du meilleur genre et surmonté d’un gros bouton rond sur lequel est dans un amati un portrait de femme coiffée un peu dans le genre d’Anne d’Autriche. Même poinçon sauf le commun qui est un S. Autre poinçon représentant [incomplet] Delamarre mardi 25 septembre 1855 (90 [francs] façon), 258 750.” The handwritten catalogue of Jérôme Pichon is preserved in the Département des objets d’art at the Musée du Louvre, Paris. Information courtesy of Michèle Bimbenet-Privat.
18. This profile roundel appears, for example, in several *écuelles* marked for Pierre Jarrin. The earliest one is dated 1712; it sold at Tajan, Paris, June 14, 1999, lot 42. Louis Favier produced his own variant in 1714–15, and Françoise De Lapierre his version in 1717–18; see Fuhring, Bimbenet-Privat, and Kugel 2005, vol. 2, 36, no. 77, and 38–39, no. 84.
19. One instance of Pichon’s mastery as a forger is the lid to a gilded-silver *écuelle* presently in the Musée du Louvre, Paris, inv. OA 9673, <https://collections.louvre.fr/en/ark:/53355/cl010249246>. Its bowl, which bears the Paris warden’s mark “Z” (used under Paul Manis between July 28, 1716, and July 22, 1717), is authentic. However, the lid and the stand, which bears a forged Paris warden’s mark “A” (in use 1717–22), are now considered to be fakes made in Paris after 1878 (Bimbenet-Privat et al. 2022, entry OA 9673). Information kindly shared by the Bimbenet-Privat in advance of the Musée du Louvre’s forthcoming catalogue of silver. Previously, the Niarchos/Louvre *écuelle* was in the collection of the Puiforcat family (offered for sale at Galerie Charpentier, Paris, December 7–8, 1955, lot 82). It, in turn, became a model for modern replicas produced by the Puiforcat firm of goldsmiths. See the pair made around 1900 sold at Sotheby’s, Geneva, May 14, 1990, lot 32. Concerning Puiforcat production, see

- Puiforcat 1981. The Niarchos/Louvre *écuelle* was previously catalogued by Gérard Mabillet; see Mabillet et al. 1994, 50, no 17.
20. For an example made by Maison Duponchel, see *Catalogue des objets d'art et d'ameublement de l'Orient et l'Occident composant l'importante collection de feu M. Marquis*, sale cat., Hôtel Drouot, Paris, February 10–18, 1890: lot 111 (not illustrated). Regarding Maison Puiforcat, see note 19 above.
 21. The bowl of the Getty *écuelle* and its lid are made of similar alloy, with the exception that the alloy for the bowl has more lead than that for the lid. This is consistent with the manufacture of the pieces from two slightly different alloys. X-ray Fluorescence Spectroscopy Report for the lidded bowl (*écuelle*), 71.DG.77, January 4, 2019, by Jessica Chasen and Arlen Heginbotham, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum. Julie Wolfe noted that other trace elements were registered in such small quantities that they could not be further analyzed by X-ray fluorescence under the gilded-silver surface. Technical Report, November 5, 2021, updated December 3, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum.
 22. These observations benefitted from discussions with Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum.
 23. *Catalogue des objets d'orfèvrerie ancienne, principalement de "Vieux Paris" du XVIIIe siècle ... composant la collection de M. M. P [...]*, sale cat., Galerie Georges Petit, Paris, April 18–19, 1923: 51, lot 183, "Broth bowl with stand, gilded silver," ill.: "Écuëlle à bouillon et présentoir, en vermeil. L'écuelle est munie de ses oreilles ornées d'un médaillon à buste d'homme ou de femme sur arabesque, dans un cartel contourné, à feuillage et volutes avec coquille. Armoiries gravées. Le couvercle, surmonté d'un bouton mouluré avec médaille, est, ainsi que le présentoir, à bord contourné, gravé d'arabesques, fleurons, palmettes, quadrillés, etc. Bord à entrelacs. Vieux Paris. Commencement de l'époque Louis XV. Diam. du présentoir, 255 millim. Poids, 1540 gr. P[oinçon]. de Ch. de Charles Cordier (1722–1727). P[oinçon]. de Contr[ôle]. de Paris: L (1727–1728). P[oinçon]. du M[aitre]. O[rfèvre]. parisien aux initiales L C; différent: un trèfle." ("Lot 183. Broth bowl with stand, gilded silver. The bowl has ear shape handles adorned with a medallion of a male or female bust above an arabesque, within a rounded cartel, with foliage and scrolls with a shell. Engraved armorials. The lid, surmounted by a molded knob with a medal, is, like the stand, elaborately banded, engraved with arabesques, florets, palmettes, checkered-squares, etc. Edged with a guilloche. Old Paris [silver]. Beginning of the Louis XV period. Diam. of the stand, 255 millim. Weight, 1540 gr. Charge Mark of Charles Cordier (1722–1727). Paris Warden's Mark: L (1727–1728). Parisian Master Goldsmith's Mark with the initials L C; différent: a trefoil," author's translation).
 24. Electroplating is a process, developed in the first half of the nineteenth century, that submerges the object to be plated (for example, the Getty's mercury-gilded silver *écuelle*) into a bath of conductive electrolyte solution containing a piece of chosen plating metal (for example, gold). When the bath is electrified, plating metal ions transfer to the surface of the object. In general, the process has good adhesion and is able to consistently produce a very thin, continuous plating layer. Consequently, it has become the most commercially used technique for plating from the mid-nineteenth century until today. Susan La Niece et al., "Gilding and Plating," a definition from the CAST:ING Project's *Guidelines for the Technical Study of Cast Bronze Sculpture*. See CAST:ING (website), accessed April 4, 2022, <http://www.cast-ing.org/>.
 25. X-Ray Fluorescence Spectroscopy Report for the lidded bowl (*écuelle*), 71.DG.77, January 4, 2019, by Jessica Chasen and Arlen Heginbotham, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum. The report registered the presence of mercury in the gilded surface of this object, which is generally indicative of the amalgamation fire-gilding technique used during the eighteenth century. The report's authors, though, qualified its presence: "While the presence of mercury can generally be considered indicative of fire gilding, it is possible that at lower levels it may relate to pre-treatment of the surface with mercury salts prior to electroplating, with no history of mercury gilding." Julie Wolfe determined, however, that there could be more than one cause for the elemental differences registered in the alloy and in the chromatic differences of the gilded-silver surfaces. The documented history of the museum's localized campaigns to treat tarnish, when polishing compounds and acidified (sulfuric) thiourea solutions were used, could have left the surfaces more porous and pitted, as well as visibly altered in color, than is typically associated with eighteenth-century mercury-amalgam fire gilding. Moreover, she noted the exterior surfaces have lower levels of mercury than the interiors. See Appendix: Table 2. She surmises that a coating was applied to the interiors to prevent the reaction occurring on those surfaces. Technical Report for the lidded bowl (*écuelle*), 71.DG.77, November 5, 2021, updated December 3, 2021, and Quantitative X-Ray Fluorescence Spectroscopy Table, December 9, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum.
 26. The three emblems on the shield represent mill rinds (*anilles*), which are four-armed iron supports for millstones. Rietstap 1887/1965, vol. 2, 272; Rolland and Rolland 1967, vol. 3, plate CCLV; Jouglar de Morénas 1975, vol. 5, Mar-Ric, 127. See note 28 below.
 27. The historic seat of the Moulinet d'Hardemare family was in Normandy, though the family had other property in the Île-de-France.
 28. The stand was not present when the *écuelle* sold in *Collection D. David-Weill (deuxième vente d'orfèvrerie)—Orfèvrerie France XVe au XVIIIe siècle*, sale cat., Palais Galliera, Paris, November 24, 1971: lot 17, "Écuëlle et son Couvercle en vermeil," ill. In lieu of the missing stand, a note to the entry offered a different dish of later date: "Claude-Gabriel Dardet, reçu en 1715. Écuëlle et son couvercle en vermeil. Le corps uni, grave d'armoiries à couronne de comte, porte deux anses ciselées de rinceaux, de feuillages et d'un médaillon à têtes d'homme et de femme. Le couvercle à moulure d'oves est ciselé de palmes, de coquilles, de rinceaux, de fleurons et de coquillages. Il est surmonté d'un bouton ciselé d'une tête de femme sur une terrasse ciselée de lambrequins. Vraisemblablement aux armes de la famille du Moulinet, originaire d'Île-de-France. Paris, 1727. Un plat de même décor, d'époque postérieure, sert de présentoir et sera remis à l'acquéreur. Diam. du plat 0,255 Vente coll. Marquis, février 1890, n° 10 du cat." ("Claude-Gabriel Dardet, received [as a master] in 1715. Gilded-silver bowl and its cover. The plain body, engraved with an armorial with a count's coronet, has two handles chased with scrolls, foliage and a medallion with heads of a man and a woman. The cover with an egg molding is chased with palms, shells, foliage, florets and seashells. It is surmounted by a knob chased with a woman's head on a ground engraved with lambrequins. Presumably with the arms of the Moulinet family, originally from the Île-de-France. Paris, 1727. A dish of the same decor, from a later period, serves as a stand and will be given to the purchaser. Diam. of the dish 0.255 Sold Marquis collection, February 1890, lot [1] 10," author's translation). See note 32 below.
 29. Marius Paulme (1863–1928) was a student of the École des beaux-arts who went on to become an expert in the Paris sale rooms at the Hôtel Drouot, specializing in prints, old master drawings, paintings, and works of art. His personal collection consisted of sculptures and old silver. See the biography published online by the Fondation Custodia, Paris: "Paulme, Marius," Frits Lugt: Les marques de collections de dessins et d'estampes, updated May 2014, <http://www.marquesdecollections.fr/detail.cfm/marque/8553/total/1>.
 30. Wilson and Hess 2001, 96, no. 193. On Dardet, see Nocq 1968, vol. 2, 10–11.
 31. *Collection D. David-Weill*, lot 17, "Écuëlle et son Couvercle en vermeil," ill. While the drawn illustration in the catalogue for Dardet's mark corresponded to a second gilded-silver *écuelle*, and the Marquis provenance printed there actually corresponded to yet a different silver *écuelle* (now in the Museum of Fine Arts, Boston, inv. 1993.402a–b, see note 13 above), the lot was illustrated with a photograph of the Getty *écuelle* made by Louis Cordier.

32. As per note 28 above, the 1971 sale catalogue entry explained, "A dish of the same style, of later date, serves as a stand and will be given to the purchaser" ("Un Plat de même décor, d'époque postérieure, sert de présentoir et sera remis à l'acquéreur"). Prior to that sale, there was a special presentation viewing of the more important objects. This viewing was held at Maison de la Chimie, 28 bis rue Saint-Dominique, Paris, on November 19, 1971. This écuelle and the dish are visible (from a distance) in photographs documenting that display. The fate of the later dish cannot be traced after 1973, and it is not in the museum's current collection. Getty Research Institute, Institutional Records and Archives, 2014.IA.27-03, *The J. Paul Getty Museum, Art Objects*, Ledger, A71-E2; 1986.IA.49 20010, Box 2, *Department of Decorative Arts Records, Correspondence, Detroit Institute of Arts, 1971-1976* (1/2), Letter of October 4, 1972, from Frank Whitworth to Frederick J. Cummings, Director of the Detroit Institute of Art, and Box 4, *Department of Decorative Arts Records, Correspondence, Detroit Institute of Arts, 1971-1976* (2/2), Letter of April 15, 1972, from Gillian Wilson to Frederick J. Cummings.
33. The 1971 sale catalogue erroneously stated the Dardet écuelle had sold from the Marquis estate in February 1890, lot [1]10. See note 28 above and *Catalogue des objets d'art et d'ameublement de l'Orient et l'Occident*, lot 110 (not illustrated).
34. *Catalogue des objets d'orfèvrerie ancienne*, 51, lot 183, "Écuelle à bouillon et présentoir, en vermeil," ill.
35. *Collection D. David-Weill*, lot 17, "Écuelle et son Couvercle en vermeil." Lot 17 is illustrated with a photograph of the Getty écuelle, but the lot 17 text describes a different écuelle marked for Claude Gabriel Dardet (active 1715-before 1741, master 1715) and a dish said to be of later date.





3. Pair of Tureens, Liners, and Stands (*Paire de terrines, doublures et plateaux*)

Maker	Thomas Germain (French, 1673–1748, master 1720) armorials by François Thomas Germain (French, 1726–1791, master 1748)
Place Date	Paris, 1726, 1728–29, armorials added 1764
Medium	Silver
Dimensions	Overall (82.DG.12.1.a–c): H: 18.5 (approx.) × W: 56.7 × D: 40.6 cm, 8,620 g (7 1/4 [approx.] × 22 5/16 × 16 in., 277 ozt., 2.788 dwt.) Overall (82.DG.12.2.a–c): H: 19.1 (approx.) × W: 57 × D: 40.6 cm, 8,720 g (7 1/2 [approx.] × 22 7/16 × 16 in., 280 ozt., 7.09 dwt.)
Accession Number	82.DG.12.1–2
Component	82.DG.12.1.a (Liner) 82.DG.12.1.b (Tureen) 82.DG.12.1.c (Stand) 82.DG.12.2.a (Liner) 82.DG.12.2.b (Tureen) 82.DG.12.2.c (Stand)

COMPONENT DETAILS

82.DG.12.1.a–c

Liner (82.DG.12.1.a)

1728–29

H: 12.3 × W: 31.9 × D: 20.7 cm, 906.69 g (4 13/16 × 12 9/16 × 8 1/8 in., 27 ozt., 3.003 dwt.)

MARKS

Struck, underneath, with the following stamps: a crowned *M* (the Paris warden's mark used between August 12, 1728, and August 26, 1729) (mark 3.1); and an *A* with a crown at its side (the Paris charge mark for works of silver used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais) (mark 3.2). Struck, on the exterior, above the armorial, with the following stamp: a crowned

chancellor's mace (the Paris discharge mark for small works used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais) (mark 3.3).



Mark 3.1 Liner (82.DG.12.1.a), detail of a warden's mark, a crowned *M*.



Mark 3.2 Liner (82.DG.12.1.a), detail of a charge mark, an *A* with a crown at its side.



Mark 3.3 Liner (82.DG.12.1.a), detail of a discharge mark, a crowned chancellor's mace.

INSCRIPTIONS

The exterior, opposite the side with the armorial, is incised with “DU - N° - II” (inscription 3.1), and the interior is scratched with the Roman numeral “II” (inscription 3.2).



Inscription 3.1 Liner (82.DG.12.1.a), detail of the incised inscription.



Inscription 3.2 Liner (82.DG.12.1.a), detail of the scratched Roman numeral.

ARMORIAL

The exterior is engraved with the coat of arms of the Melo e Castro family, surmounted by a Portuguese ducal coronet and the family crest of an eagle with spread wings (armorial 3.1).¹



Armorial 3.1 Liner (82.DG.12.1.a), detail of the engraved coat of arms of the Melo e Castro family.

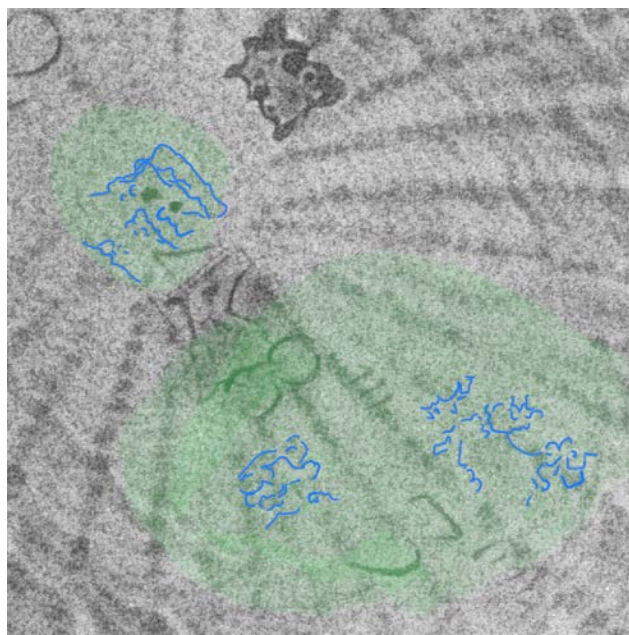
Tureen (82.DG.12.1.b)

1726

H: 17.1 × W: 46.7 × D: 25.7 cm, 4,480 g (6 3/4 × 18 3/8 × 10 1/8 in., 144 ozt., 0.706 dwt.)

MARKS

Struck, underneath, with the following stamps: three indecipherable marks (mark 3.4), one possibly the maker's mark;² a crowned *K* (the Paris warden's mark used between August 13, 1726, and August 13, 1727) (mark 3.5); and a crowned *A* overlaid with facing and interlaced *Ls* (the Paris charge mark for works of silver used between February 15, 1722, and December 1, 1726, under the fermier Charles Cordier) (mark 3.6). Struck, on the exterior rim, with the following mark: a partially struck caduceus (the Paris discharge mark for works of medium size used between February 15, 1722, and December 1, 1726, under the fermier Charles Cordier).



Mark 3.4 Tureen (82.DG.12.1.b), X-radiograph of the bottom of the tureen showing the visible marks on both the top and bottom surfaces, and the neighboring top and bottom center punches. Where there are noticeable solder-like repairs of the underside of the tureen, which are not easily seen in the X-ray, these areas have been highlighted in green. The blue lines indicate possible marks that have been intentionally obliterated.



Mark 3.5 Tureen (82.DG.12.1.b), detail of a warden's mark, a crowned *K*.



Mark 3.6 Tureen (82.DG.12.1.b), detail of a charge mark, a crowned *A* overlaid with facing and interlaced *Ls*.

INSCRIPTIONS

The interior, below the rim, is scratched with the Roman numeral “II” (inscription 3.3). The bottom of the interior is incised with the numeral and weight “N° 2 48^m – 3^{on}. 2^g” (inscription 3.4).³



Inscription 3.3 Tureen (82.DG.12.1.b), detail of the scratched Roman numeral.



Inscription 3.4 Tureen (82.DG.12.1.b), detail of the incised numeral and weight inscription in French.

ARMORIALS

Each side bears a cartouche chased and engraved with the coat of arms of the Melo e Castro family, surmounted by a Portuguese ducal coronet.

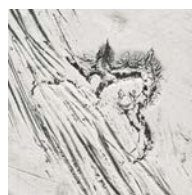
Stand (82.DG.12.1.c)

1728–29

H: 3.5 × W: 56.7 × D: 40.6 cm, 3,230 g (1 3/8 × 22 5/16 × 16 in., 103 ozt., 16.938 dwt.)

MARKS

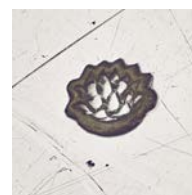
Struck, underneath, with the following stamps: an indecipherable mark, probably a crowned *M* (the Paris warden’s mark used between August 12, 1728, and August 26, 1729) (mark 3.7); an *A* with a crown at its side (the Paris charge mark for works of silver used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais) (mark 3.8); and an artichoke mark (the Paris mark for large, old works in silver to which new parts have been added, used between October 1, 1762, and October 1, 1768, under the fermier Jean-Jacques Prévost) (mark 3.9).



Mark 3.7 Stand (82.DG.12.1.c), detail of an indecipherable mark, probably a warden’s, a crowned *M*.



Mark 3.8 Stand (82.DG.12.1.c), detail of a charge mark, an *A* with a crown at its side.



Mark 3.9 Stand (82.DG.12.1.c), detail of a mark, signifying a new part has been added to the piece, in the form of an artichoke.

INSCRIPTIONS

Incised, underneath, with “FAIT.PAR.F.T.GERMAIN. ORF.SCULP.DU.ROY.AUX GALLERIES.DU LOUVRE.APARIS” (“MADE.BY.F.T.GERMAIN.GOLDS[MITH].SCULP[TOR].OF THE.KING.AT THE GALLERIES.OF THE LOUVRE.IN PARIS”), with the numeral and weight “n°. 1 .48^m . 1^o” (inscription 3.5), and scratched with the Roman numeral “DU - N - I.”⁴



Inscription 3.5 Stand (82.DG.12.1.c), detail of the maker’s incised signature, with the weight in French units.

ARMORIAL

The surface of the stand is engraved with the coat of arms of the Melo e Castro family, above crossed palm branches, flanked by husk festoons, and surmounted by a Portuguese ducal coronet and the family crest of an eagle with spread wings, all within tied laurel branches.

82.DG.12.2.a–c

Liner (82.DG.12.2.a)

1728–29

H: 12.3 × W: 31.5 × D: 21 cm, 1,024.97 g (4 13/16 × 12 3/8 × 8 1/4 in., 32 ozt., 19.071 dwt.)

MARKS

Struck, underneath, with the following stamps: a crowned *M* (the Paris warden’s mark used between August 12, 1728, and August 26, 1729) (mark 3.10); and an *A* with a

crown at its side (the Paris charge mark for works of silver used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais) (mark 3.11). Struck, on the exterior, above the incised inscription, with the following stamp: a crowned chancellor's mace (the Paris discharge mark for small works used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais) (mark 3.12).



Mark 3.10 Liner (82.DG.12.2.a), detail of a warden's mark, a crowned *M*.



Mark 3.11 Liner (82.DG.12.2.a), detail of a charge mark, an *A* with a crown at its side.



Mark 3.12 Liner (82.DG.12.2.a), detail of a discharge mark, a crowned chancellor's mace.

INSCRIPTIONS

The exterior surface, opposite the side with the armorial, is incised with “- DU - N° - I” (inscription 3.6), and the interior is scratched with the Roman numeral “I” (inscription 3.7).



Inscription 3.6 Liner (82.DG.12.2.a), detail of the incised inscription.



Inscription 3.7 Liner (82.DG.12.2.a), detail of the scratched Roman numeral.

ARMORIAL

The exterior is engraved with the coat of arms of the Melo e Castro family, above crossed palm branches surmounted by a Portuguese ducal coronet and the family crest of an eagle with spread wings.

Tureen (82.DG.12.2.b)

1726

H: 17.5 × W: 47 × D: 26 cm, 4,370 g (6 7/8 × 18 1/2 × 10 1/4 in., 140 ozt., 9.976 dwt.)

MARKS

Struck, underneath, with the following stamps: a crowned *K* (the Paris warden's mark used between August 13, 1726, and August 13, 1727) (mark 3.13); and a crowned *A* overlaid with facing and interlaced *Ls* (the Paris charge mark for works of silver used between February 15, 1722, and December 1, 1726, under the fermier Charles Cordier) (mark 3.14).



Mark 3.13 Tureen (82.DG.12.2.b), detail of a warden's mark, a crowned *K*.



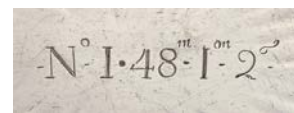
Mark 3.14 Tureen (82.DG.12.2.b), detail of a charge mark, a crowned *A* overlaid with facing and interlaced *Ls*.

INSCRIPTIONS

The interior, below the rim, is scratched with the Roman numeral “I” (inscription 3.8). The bottom of the interior is incised with the numeral and weight “N° I . 48^m - I^{on} - 2^g -” (inscription 3.9).⁵



Inscription 3.8 Tureen (82.DG.12.2.b), detail of scratched the Roman numeral.



Inscription 3.9 Tureen (82.DG.12.2.b), detail of the incised numeral and weight in French units.

ARMORIALS

Each side bears a cartouche chased and engraved with the coat of arms of the Melo e Castro family, surmounted by a Portuguese ducal coronet (see cat. 3.6).

Stand (82.DG.12.2.c)

1728–29

H: 3.7 × W: 57 × D: 40.6 cm, 3,320 g (1 7/16 × 22 7/16 × 16 in., 106 ozt., 14.810 dwt.)

MARKS

Struck, underneath, with the following stamps: a crowned *M* (the Paris warden's mark used between August 12, 1728, and August 26, 1729) (mark 3.15); an *A* with a crown at its side (the Paris charge mark for works of silver used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais) (mark 3.16); and an artichoke mark (the Paris mark for large, old works in silver to which new parts have been added, used between October 1, 1762, and October 1, 1768, under the fermier Jean-Jacques Prévost) (mark 3.17).



Mark 3.15 Stand (82.DG.12.2.c), detail of a warden's mark, a crowned *M*.



Mark 3.16 Stand (82.DG.12.2.c), detail of a charge mark, an *A* with a crown at its side.



Mark 3.17 Stand (82.DG.12.2.c), detail of a mark, signifying a new part has been added to the piece, in the form of an artichoke.

INSCRIPTIONS

Incised, underneath, with “FAIT.PAR.F.T.GERMAIN.ORF.SCULP.DU.ROY.AUX GALLERIES.DU LOUVRE.APARIS. 1764” (“MADE.BY.F.T.GERMAIN.GOLDS[MITH].SCULP[TOR].OF THE.KING.AT THE GALLERIES. OF THE LOUVRE.IN PARIS”) and with the numeral and weight “n° - 2 - 48^m - 5^o” (cat. 3.1).⁶



Cat. 3.1 Stand (82.DG.12.2.c), detail of the maker's incised signature, with the date and weight in French units.

ARMORIALS

The surface of the stand is engraved with the coat of arms of the Melo e Castro family, above crossed palm branches, flanked by a leafy garland, and surmounted by a Portuguese ducal coronet and the family crest of an eagle with spread wings, all within tied laurel branches (armorial 3.2).



Armorial 3.2 Stand (82.DG.12.2.c), detail of the engraved coat of arms of the Melo e Castro family.

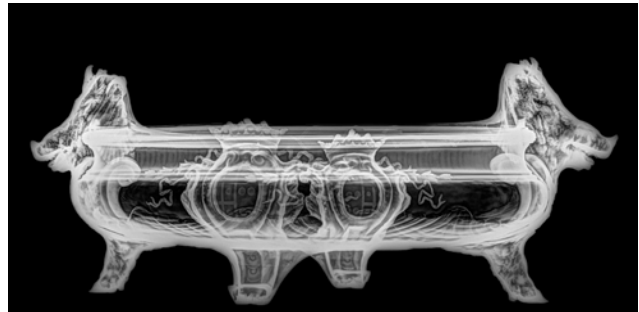
DESCRIPTION

This pair of oval tureens, with liners and stands, is characterized by its distinctive boar heads and hooves (cat. 3.2). Improvements in technical X-radiographic imaging enable a better understanding of the creation of these complex tureens.⁷ Each tureen has a slightly bulging convex lower body that rises into a concave curve before reaching the rim with its banded reed molding.⁸ The body has four supports positioned at the cardinal points. The sculptural ornament is symmetrical and was composed of cast parts attached to the body with pins and solder (cat. 3.3). A highly naturalistic boar head, nearly in the round, projects from the narrow ends of each tureen, with upper and lower tusks flaring out the open jaw and around the snout (cat. 3.4).⁹ The top of the head and ears rise above the rim. Coarse hair bristles from cheek to chest, which merges into the vessel's body, and continues down the creature's leg to its cloven hoof, which becomes one of the vessel's supports (cat. 3.5). The bottom of the vessel is chased with coarsely textured hair in an abstracted imitation of a boar's belly (a feature that can be readily observed when the tureen rests on the reflective surface of the stand). Burnished scrolls separate the animal's form from the vessel's plain lower body. A substantial volute supports the vessel at the center of each long side.

Adorned with imbricated dimpled discs on its front, the volute rises up the swelling body to bear an armorial cartouche. The oval shield carries the arms of the Portuguese family Melo e Castro beneath a Portuguese ducal coronet (cat. 3.6).¹⁰ Applied husk festoons and meandering ribbons spread laterally. The liner of each tureen fits snugly into the well of the vessel. Its plain surface rises to meet the back of the boar's head. There, the rim of the liner extends upward into a burnished scroll, amidst which are chased tufts of boar hair. Below, in low relief, a stylized half-shell motif adorns the interior of the liner.



Cat. 3.2 Liner, tureen, and stand (82.DG.12.1.a–c).



Cat. 3.3 Tureen (82.DG.12.1.b), X-radiograph showing separately cast parts attached to the body with pins and solder.

The oval-shaped stand has a banded reed molding along its rim. Symmetrical curving scrolls and foliates articulate the cardinal points of its rim, each marked by either an oval, radiated disc or a quatrefoil clasp. A flat chased border follows the inner contour of the trim. It contains chased branches of berried laurel and irregularly shaped gadrooned segments. The plain central surface of the stand is engraved with the coat of arms of the Melo e Castro family, above crossed palm branches, flanked by



Cat. 3.4 Tureen (82.DG.12.1.b), detail of one boar head in profile.



Cat. 3.5 Liner and tureen (82.DG.12.1.a–b), alternate view.

husk festoons, and surmounted by a Portuguese ducal coronet and the family crest of an eagle with spread wings, all within tied laurel branches (see plate 3.1 and armorial 3.2).

COMMENTARY

Traditionally, at the highest end of design and execution, centerpieces (*surtouts du table*), tureens (oval *terrines* and round *pots à oille*), condiment vessels for salt, pepper, or mustard (*salières*, *poivrières*, *moutardiers*), candlesticks (*flambeaux*), and candelabra (*candélabres* or *girandoles*) were the most sculptural vessels presented on the dining table or sideboard buffet, for they were works in the round. Their fabrication required sophisticated skills



Cat. 3.6 Tureen (82.DG.12.2.b), detail of one armorial cartouche of the Melo e Castro family.

beyond those needed to make the shallower forms of trays, salvers, dishes, bowls, and cutlery. As an experienced sculptor, bronze caster, and goldsmith, Thomas Germain excelled in creating astonishing and inventive three-dimensional tablewares whose forms and ornament played upon the allied themes of food procurement and cookery: hunting, fishing, vegetable gardening, fruit cultivation, and mushroom picking. The fame of his talent grew after his appointment as goldsmith-sculptor to the king (*orfèvre-sculpteur du roi*) in September 1723. Made in 1726–29, this pair of tureens, with boar heads, is his earliest extant commission in a public collection alluding to the hunt and its catch of game.

Originally, these tureens had lids elaborately formed as sculptural still-life tableaux of game and vegetables. The lids disappeared in the early nineteenth century, but their weight can be calculated to approximately 3,066 and 3,227 grams respectively, which is consistent with an elaborate assembly of raised and cast elements.¹¹ Essential elements of their ornament were recorded in two inventory descriptions from the eighteenth century (see the excerpt below). They bore trophies of animals, birds, and crustaceans, with a cauliflower on one and an artichoke on the other (as discussed below). Their ornament of game, shellfish, and foodstuffs evoked the possible ingredients that would have been contained in the vessel.¹² The French term for this shape of vessel was *terrine*, a type traditionally used to serve a slow-simmered pungent stew, or ragout. The recipe was hearty, calling for meat, vegetables, and seasonings. Normally, such vessels

and their lids had clearly defined handles to facilitate serving, but these examples do not.¹³

In his seminal article of 1990, Bruno Pons first identified this pair of tureens as probably that delivered by Thomas Germain to Samuel Jacques Bernard, future comte de Coubert, at his Parisian townhouse, located at 46 rue du Bac, on the left bank of the Seine, just south of the Galeries du Louvre (where Germain lived).¹⁴ Eldest son of the vastly wealthy banker Samuel Bernard, Samuel Jacques pursued a career in law with the Parlement de Paris before acquiring in 1725 the post of financial superintendent of the queen's household (*surintendant des finances de la Maison de la Reine*). Perhaps arriving at this elevated position prompted him to order new silver vessels from the same court goldsmith-sculptor who in 1726 supplied a large gold toilette service of thirty-five pieces to his patroness, Marie Leczinska, queen of France.¹⁵ Date marks on the boar-head tureens correspond to the years 1726–29 and support this hypothesis.

When delivered in 1729, the tureens had remarkable lids whose ornament complemented the boar heads on the vessels. The inventory compiled on August 13, 1753, following the death of Samuel Jacques Bernard, described them as:

*Silver Plate. N° 802: Two large tureens supported by wild boars. On the covers are different animals and fruits. Two large oval dishes with chased contours serve [as stands] for the tureens. Two large spoons for these.*¹⁶

The 1796 posthumous inventory of their subsequent owner, Martinho de Melo e Castro, gave further details about the tureens with boar heads (*cabeças de javalis*). Their lids were topped with an artichoke on one of them, and on the other a cauliflower, and both were decorated with birds, seafood, and crayfish.¹⁷

In subject, the game theme of Samuel Jacques Bernard's tureens coincided with his father's passion for the hunt, as expressed by the elder Bernard's parallel commission to the Germain workshop for an ambitious and astounding table centerpiece in silver. Though not yet completed by the death of Samuel Bernard in 1739, nor by the death of Thomas Germain himself in 1748, its final composition was achieved by the goldsmith's son, François Thomas Germain. The massive piece consisted of a stand, a tiered tray set with two greyhounds, furling foliage, a hunting horn, and dead game all rising to support a covered urn whose lid bore three putti, cavorting with stars, and two twiggy branches that

transformed into candelabra (stars and greyhounds, or *levrettes*, were heraldic symbols of the comtes de Coubert). This tour-de-force never graced the Bernard household, as payment remained outstanding upon the death of Samuel Jacques in 1753, and so it remained in the Germain workshop.¹⁸ In 1757 François Thomas Germain finished and sold the piece to a Portuguese client, the eighth duque d'Aveiro, who was forced to relinquish it to his king, José I (fig. 3.1).¹⁹



Fig. 3.1 Thomas Germain (French, 1673–1748) and François Thomas Germain (French, 1726–1791), *Centerpiece for a Table (Surtout de table)*, 1729/31–57. Silver, 80 × 109 cm (31 1/2 × 42 15/16 in.). Lisbon, Museu Nacional de Arte Antiga, inv. 1827 Our. © Direção-Geral do Património Cultural / Arquivo e Documentação Fotográfica / Luis Piorro

The overarching theme of the hunt played into a major plan to aggrandize Samuel Jacques Bernard's residence in the rue du Bac. That plan ultimately provided a harmonious context for his growing collection of silver tablewares in general and the boar-head tureens and their lids in particular. Having purchased an adjoining townhouse on the rue Saint-Dominique, Samuel Jacques initiated a project in 1730 to join it to his existing residence and, in so doing, create a new grand salon and gallery off the garden. The new salon was intended to also serve as a dining room; it was fitted with fine paneling (carved with allegorical figures), large mirrors, and two large still-life paintings by Jean-Baptiste Oudry of outdoor scenes with hunting dogs, water fowl, and exotic birds.²⁰ The subjects of Oudry's paintings complemented the ornament of Germain's tureens.²¹

Once the decoration of the grand salon was fully achieved around 1740–42, Bernard commissioned more serving vessels from Thomas Germain. This time he ordered a pair of round tureens (*pots à oille*), whose lids bore crayfish and artichokes in allusion to the ingredients of the Spanish recipe for *olio*.²² When laid for the first course, the Bernard dining table must have resembled the engraved arrangement titled *Table de quinze a seize couverts* (Table of Fifteen to Sixteen Place Settings) that accompanied the 1742 French edition of the cookbook *Le cuisinier moderne*, by Vincent La Chapelle.²³ This two-dimensional rendering clearly distinguished the sculptural forms of the *terrines* and *pots à oille* from the shallower dishes and plates. The absence of a centerpiece (*surtout de table*) in this engraving is striking, the more so since Bernard's own dining table lacked the centerpiece commissioned by his father from Germain (as it was not to be finished until after the deaths of both father and son) (fig. 3.2).

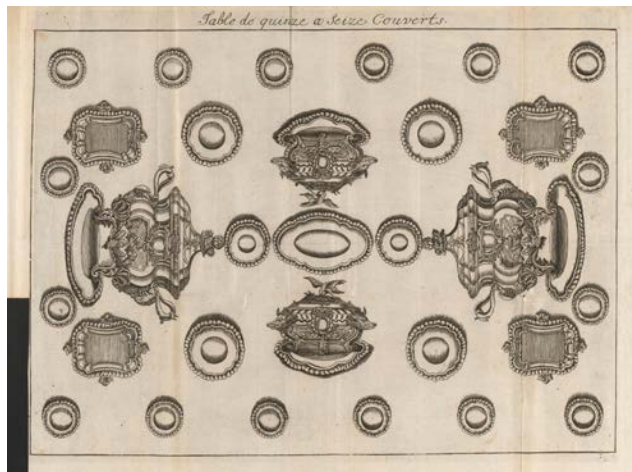


Fig. 3.2 Vincent La Chapelle (French, died 1745) (author), *Table de quinze a seize couverts* (Table of Fifteen to Sixteen Place Settings), from *Le cuisinier moderne* (The Modern Cook), 1742. Engraving, 20.3 × 23.5 cm (8 × 9 1/4 in.). Cambridge, MA, Harvard University, Schlesinger Library on the History of Women in America, Radcliffe Institute, 641.64 L13c v.6

Thomas Germain made a nearly identical second pair of boar-head tureens in 1733–34 that passed through the collections of the comte d'Eu, the duc de Penthièvre, and Henry Janssen, a naturalized Englishman living in Paris.²⁴ They survive with their lids; one is in the Detroit Institute of Arts and the other in a private collection. The lid of the former bears a rabbit, a crayfish, oysters on the half-shell, artichokes, leafy greens, and a mushroom (fig. 3.3). The lid of the latter has a snipe, a cauliflower, an onion, an open pea pod, a turnip, and mushrooms. Their appearance gives the closest possible visualization of the lids lost from the Getty pair. One notable distinction, however, concerns

the boar-leg supports on the Janssen tureens; each support consists of two boar legs and hooves, paired side by side. In this regard, they differ from the Bernard/Getty versions, whose supports each have only one boar leg and hoof. Paired boar-leg supports are clearly visible in the still life of a boar-head tureen, filled with peaches, painted around 1739–40 by François Desportes, a neighbor of the Germain family in the Galeries du Louvre (fig. 3.4). The painting was brought from Paris to Stockholm around 1739–41 by the Swedish diplomat and art collector Carl Gustav Tessin.²⁵



Fig. 3.3 Thomas Germain (French, 1673–1748), *Tureen, Lid, Liner, and Stand* (*Terrine, couvercle, doublure, et plat*), 1733 or 1734. Silver, 25.4 × 54.6 × 41.3 cm (10 × 21 1/2 × 16 1/4 in.). Detroit Institute of Arts, Founders Society Purchase, Elizabeth Parke Firestone Collection of Early French Silver Fund, 59.18. © Detroit Institute of Arts / Bridgeman Images



Fig. 3.4 François Desportes (French, 1661–1743), *Still Life with Tureen with Peaches* (*Nature morte avec terrine aux pêches*), 1739–40. Oil on canvas, 91 × 117 cm (35 3/4 × 46 in.). Stockholm, Nationalmuseum, MN 800. Photo: Cecilia Heisser

Sometime after the death of Samuel Jacques Bernard in 1753 and the protracted settlement of his estate, which had outstanding debts, François Thomas Germain acquired the Bernard pairs of boar-head tureens and *pots à oille*. He, in turn, sold both pairs in 1764 to Martinho de Melo e Castro, changing their armorials accordingly and engraving his signature on the stands (see inscription 3.5 and cats. 3.1 and 3.6).²⁶ Melo e Castro was the Portuguese representative at the peace negotiations to end the Seven Years' War. The first phase of negotiations was held in Fontainebleau in 1762 and the second phase in Paris in 1763. Coincidentally, while in Paris for a few months in 1761, Melo e Castro resided in the Hôtel Bernard, 46 rue du Bac, as had his predecessor in the proceedings, the Portuguese abbot Salema.²⁷ Melo e Castro bought the tureens and other silver to grace his table as befitting his stature as the Portuguese ambassador to France. The tureens remained in his possession until the end of his life and were listed in his posthumous inventory of September 14, 1796.²⁸

In terms of design and execution, drawings and documents shed light on Thomas Germain's inventive creation of the boar-head tureen model. Peter Fuhling analyzed his extant working drawings for tureens to reveal his design process.²⁹ Aspects of one design in particular, dated to around 1725–30, evolved and took on three-dimensional form. The vessel in the sanguine drawing has a cow head under each handle. The chest, leg, and hoof of each merge to become the lateral supports for the tureen, in a manner analogous to the boar version. Moreover, the central support of the drawn vessel parallels those on the actual Bernard/Getty tureens, in that the drawn volute support, adorned with imbricated fleurons, rises up to carry the armorial shield. Another drawing attributed to Thomas Germain's workshop shows designs for ten tablewares arranged on a single sheet.³⁰ It is a working drawing, of pen and wash, with linear markings at the bottom left corner to indicate the incremental measurement of twelve *pouces* (equivalent to 32.4 cm, 12 3/4 in.). Each vessel's relevant measurements are also indicated, with the exception of the most detailed of the renderings. That portrays a lidded boar-head tureen very much like the Janssen version of 1733–34. Meanwhile, the inventory of François Thomas Germain's premises taken in May–June 1765 lists models in lead from which the tureens were made for “M[onsieur] de Janssin [sic].”³¹ Clearly the models dated to the era of his father and had remained in the workshop after his death in 1748. Given the close similarity of the 1733–34 Janssen tureens to the 1726–29 Bernard versions, it is probable that some of these models were originally

created for the earlier commission: “4 boar feet, 2 boar head, 1 end knot and lid, 1 handle [knot] at back of the liner, the bundle of herbs on top of the lid and among the vegetables.”³² Lastly, among the models listed for coats of arms, monograms, and escutcheons, there was a lead “group of branches and palms and an eagle, attributes of the arms Mello,” which were created in 1764 on the occasion when Martinho Melo e Castro purchased both the terrines and the *pots à oille*.³³

PROVENANCE

1729–53: Samuel Jacques Bernard, comte de Coubert, French, 1686–1753 (in the *salle à manger* of his *hôtel*, 46 rue du Bac, Paris); by 1764: François Thomas Germain, French, 1726–1791, when the Melo e Castro coats of arms were applied; 1764–95: Martinho de Melo e Castro, Portuguese, 1716–1795, secretary of state to King José I (reigned 1750–77), Portuguese representative at the peace negotiations to end the Seven Years' War, held in Paris in 1763 (and temporary resident of the Hôtel Bernard, 46 rue du Bac, in 1761), by inheritance to his nephew, Dom Francisco de Almeida de Melo e Castro; 1795–1819: Dom Francisco de Almeida de Melo e Castro, sixth conde das Galveias, Portuguese, 1758–1819, by inheritance to his son, Dom António Francisco Lobo Almeida de Melo e Castro de Saldanha e Beja;³⁴ 1819–71: Dom António Francisco Lobo Almeida de Melo e Castro de Saldanha e Beja, seventh conde das Galveias, Portuguese, 1795–1871, by inheritance to his son, Dom Francisco Xavier Lobo de Almeida de Melo e Castro; 1871–92: Dom Francisco Xavier Lobo de Almeida de Melo e Castro, eighth conde das Galveias, Portuguese, 1824–1892, by inheritance within the family to his half sister, Teresa (alternatively Thereza) Lobo de Almeida de Melo e Castro de Vilhena (Galveias); by 1934–56 dona Teresa Lobo de Almeida de Melo e Castro de Vilhena (Galveias), Portuguese, 1864–1956, by inheritance within the family to Dom José Lobo de Almeida Melo e Castro; –1975: Dom José Lobo de Almeida Melo e Castro, eleventh Conde das Galveias, Portuguese, 1923–1998 (Cascais, Portugal) [sold, Christie's, Geneva, November 11, 1975, lot 230 A and B, to Jean Rossignol];³⁵ 1975–82: Jean Rossignol, French, 1908–1984 (Geneva), sold to the J. Paul Getty Museum, 1982.

EXHIBITION HISTORY

Exposição de Arte Francesa, Especialmente de Ourivesaria do Século XVIII, Museu Nacional de Arte Antiga (Lisbon), May–June 1934 (nos. 230–231, lent by Ex.ma Sr.a D. Thereza Lobo de Almeida de Melo e Castro de Vilhena); *Les trésors de l'orfèvrerie du Portugal*, Musée des arts

décoratifs (Paris), November 1954–January 1955 (no. 453, lent by Mme T. de Melo de Castro de Vilhena [Galveias]); *Casting Nature: François Thomas Germain's Machine d'Argent*, J. Paul Getty Museum at the Getty Center (Los Angeles), July 11, 2006–March 25, 2007; *Wild Boars and Peaches: A Reunion of Two French 18th-Century Artists*, Nationalmuseum (Stockholm), May 4, 2007–January 6, 2008 (82.DG.12.1 only); *The Edible Monument: The Art of Food for Festivals*, Getty Research Institute at the Getty Center (Los Angeles), October 13, 2015–March 13, 2016 (82.DG.12.1 only); *Sfida al Barocco Roma, Torino, Parigi, 1680–1750*, Cintroniara Juvarriana della Venaria Reale (Turin), May 30–September 20, 2020 (no. 128, 82.DG.12.1 only).

BIBLIOGRAPHY

Exposição de Arte Francesa 1934, 64–65, 80–83, nos. 230–31, “Duas Terrinas,” pl. 75 (lent by Ex.ma Sr.a D. Thereza Lobo de Almeida de Melo e Castro de Vilhena, entry by Luis Keil); *Les trésors* 1955, 90–91, no. 453 (lent by Mme T. de Melo de Castro de Vilhena [Galveias]); Frégnac 1965, 121; *Louis XV* 1974, 358, no. 484 (entry by Daniel Alcouffe); *Highly Important European Silver/Importantes pièces d'orfèvrerie européenne*, sale cat., Christie's, Geneva, November 11, 1975: 74–75, lot 230 A and B, “A Pair of Magnificent Louis XV Jardinieres and Stands/Magnifique paire de jardinieres dite ‘aux sangliers’ et leur presentoirs”; Milnes-Gaskell 1976; Wilson, Sassoon, and Bremer-David 1983, 24–28, no. 3, “Pair of Tureens and Stands”; Sassoon and Wilson 1986, 66–67, no. 148; Fuhling 1987, no. 53; *French Silver in the J. Paul Getty Museum*, exh. brochure (Malibu, CA: J. Paul Getty Museum, 1988), 2, 7–8, fig. 4; Pons 1990, 132, 136, 152n23, 153n50; D'Orey 1991, 24–25; Bremer-David et al. 1993, 111–12, no. 186; Perrin 1993, 58, 96–97, 268nn146–147, 275n69; Wilson and Hess 2001, 94–95, no. 192; Fuhling 2005c, 102–3, no. 27, 327, no. 27n3, 132–33, no. 40, and 327, no. 40n3; Baillio et al. 2005, 177, 178n2; Ahlund and Skogh 2007, 73–74; Seelig 2007, 185n142; Wilson et al. 2008, 373, fig. 18; Bremer-David 2015, fig. 8; Boiron 2019; Magalhães 2019, 73; Ward 2019, 24; Vassallo e Silva 2019, 68; Marco, Dardanella, and Gauna 2020, 387–88, no. 128 (82.DG.12.1 only, entry by Peter Fuhling); Murdoch 2021, 185, 190n19.

NOTES

1. Luis Keil identified the coronet as that of a marquess. See *Exposição de Arte Francesa* 1934, 64, nos. 230–31, “Duas Terrinas.”
2. Technical Report, October 13, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum. The report notes that traces of three obliterated marks are discernible through the bottom of the vessel (82.DG.12.1.b) in a detail from an X-radiograph. These marks were hidden

when a subsequent application of solder covered targeted areas of the bottom surface, near the center punch points, and also filled the original chasing work. One mark was located at the center punch point and two others were in the vicinity of the legible crowned K (the Paris warden's mark used between August 13, 1726, and August 13, 1727). Two center punch points, one in the interior of the vessel and the other on its exterior, are visible in the X-radiograph. The top and bottom center punch points did not perfectly align and are adjacent to each other. The purpose of the center punch point was to guide the goldsmith's raising hammer as he shaped the vessel from a flat sheet and controlled the thickness of its walls. See also cat. no. 1, note 39. For further analytical information on 82.DG.12.1.b, see Appendix: Table 1.

The X-radiograph was taken with a Carestream at 300 kV, 3 mA, 6 minutes at 60-inch distance, and was annotated by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum, to show the contour outlines of the obliterated marks.

3. According to the historic numeral and weight, in the old French units of *marc*, *once*, and *gros*, on this tureen (82.DG.12.1.b), the original component parts of “N^o 2” all together equated to 11,847.574 grams. Normally, such a weight would have tallied together the four component parts of one part of the pair: lid (now lost), liner, tureen, and stand, plus, possibly, the corresponding serving spoon. However, the lid for this tureen no longer exists and its stand (82.DG.12.1.c) originally belonged to the pair 82.DG.12.2. The stands of the pairs were interchanged at an unknown date, perhaps when acquired by the Getty. The current overall weight of this pair (82.DG.12.1.a–c), with its three parts, is 8,620 grams.
A Record of Weight report, May 11, 2018, by Arlen Heginbotham, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum, recorded the type of scale used to weigh these objects on August 4, 2017. It was an A & D Weighing Scale, model SK-2KWPZ, serial number P165348, with a capacity of 20 kg that reads to the nearest 0.01 kg (10 g). It was calibrated on July 19, 2017, and was accurate to within 0.01 kg over the range of 0–20 kg.
4. The historic weight, in the old French units of *marc*, *once*, and *gros*, on this stand (82.DG.12.1.c) equates to 11,778.738 grams, which clearly tabulated more parts of the original “N^o 1” than the stand alone, whose weight is 3,230 grams.
5. The weight, in the old French units of *marc*, *once*, and *gros*, on this tureen (82.DG.12.2.b) equates to 11,786.386 grams, suggesting the tally of the original parts of “N^o 1” combined the weights of the (now lost) lid, liner, tureen, and stand plus, possibly, the corresponding serving spoon. However, the lid for this tureen no longer exists and its stand (82.DG.12.2.c) originally belonged to the pair (82.DG.12.1). The stands of the pairs were interchanged at an unknown date, perhaps when acquired by the Getty. The current overall weight of this pair (82.DG.12.2.a–c), with its three parts, is 8,720 grams. See note 3 above.
6. The historic weight, in the old French units of *marc*, *once*, and *gros*, on this stand (82.DG.12.2.c) equates to 11,901.114 grams, which clearly tabulated more parts of the original pair “N^o 2” than the stand alone, whose weight is 3,320 grams. See note 4 above.
7. Information concerning the process of making of the tureens is based upon the technical analysis of Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum, and upon her interpretation of a composite X-radiograph of one tureen (82.DG.12.1.b) that was captured at 350 kV, 10 mA, 1000 mSec, and 96 inches with a GE X-radiography system with digital detector array.
8. Technical Report, October 13, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum. Wolfe notes: “The body of the tureen [82.DG.12.1.b] was raised from sheet metal and first scalloped by repoussé followed by chasing the exterior surface to create the hair pattern. The raised bowl ended 3.5 cm from the finished rim where another raised and chased band was soldered concave to the lower body.

The banded reed molding was cast and soldered onto the entire perimeter."

9. Technical Report, October 13, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum. Wolfe notes: "The boar head and neck were hollow cast and soldered to the [vessel, 82.DG.12.1.b]. Since the back of the boar head where it extends above the rim would have been exposed, a raised scallop section was soldered onto the interior of the [vessel] and covers the back of the boar's head. In other words, the boar head and scalloped backing sandwich the rim of the [vessel]. The chest and burnished scrolls on either side of the boar are cast together and attached with pins and solder. The boar's hoof is cast hollow and soldered onto the base."
10. Technical Report, October 13, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum. Wolfe notes: "The cartouche and volute foot elements are composed of three or four cast parts soldered together. The bottom 3 cm of the foot is hollow and joins the mid-section that curves onto the bottom of the [vessel, 82.DG.12.1.b] and extends over the sides to make the cartouche. Pins were used to hold this section during soldering. After assembly, the bottom of this middle volute section was chased to blend in with the hair texture on the bottom [of the vessel]. The original shield was removed and the existing one has been soldered in place. It appears that the coronet is a separate element soldered to the frame of the cartouche."
11. The estimated weights of the lost lids were deduced from the historic weights incised on the tureens, per notes 3 and 5 above. Luis Keil surmised the lids were lost when the Portuguese court fled in exile to Brazil, from 1808 to 1821, rather than during the 1807 occupation of Portugal by French troops. Every inventory after 1796 of the Melo e Castro family, as the condes das Galveias, identified the lidless tureens as jardineiras or flower boxes (*jardineiras* or *floreiras*). See *Exposição de Arte Francesa 1934*, 82. Indeed, the vessels were still called jardineiras when sold in *Highly Important European Silver/Importantes pièces d'orfèvrerie européenne*, sale cat., Christie's, Geneva, November 11, 1975: 74–75, lot 230 A and B, "A Pair of Magnificent Louis XV Jardineiras and Stands/Magnifique paire de jardineiras dite 'aux sangliers' et leur presentoirs." The overall historic weights of each original pair are somewhat less than an extant comparable—yet heavier—example of a close model, also by Thomas Germain, that retains its original lid, and whose overall weight is 14,432 grams. This example is now in the Detroit Institute of Arts, inv. 59.18.a–d, <https://www.dia.org/art/collection/object/tureen-lid-liner-and-stand-45774>. See Albainy 1999, 11–12, 21, no. 3. See also fig. 3.3 and note 24 below.
12. Bremer-David 2015, fig. 8.
13. See, for example, two designs for tureens with handles by Thomas Germain in Fuhling 2005c, 102–3, no. 27, 327, no. 27n3; 132–33, no. 40, 327, no. 40n3.
14. Pons 1990, 132, 136, 152n23, 153n50.
15. The toilette service is known by description only, as it does not survive. See Bapst 1887, 39–44; and Perrin 1993, 37, 263n19.
16. The tureens were described in the posthumous inventory of Samuel Jacques Bernard as "Vaisselle d'argent. N^o 802: Deux grandes terrines portées par des sangliers. Sur les couvercles sont différents animaux et fruits. Deux grandes plats ovales à contours cizelés servant aux terrines. Deux grandes cuillers pour icelles" (author's translation). Paris, Archives nationales de France, Minutier central, LXXXVIII, 629, August 13, 1753. Relevant pages were reproduced in Boiron 2019, 54–55, and transcribed in Perrin 1993, 268n146.
17. Luis Keil paraphrased their description in the posthumous inventory of Martinho de Melo e Castro, dated September 14, 1796, as "As tampas tinham como remate, uma alchachofra emu ma delas, e na outra uma couve flor, e todas eram ornamentadas com aves, mariscos e camarões" ("The lids were topped with an artichoke on one of them, and on the other a cauliflower, and all were decorated with birds, seafood and shrimp [*sic*, meaning crayfish], author's translation). Cascais, Portugal, Private Arquivo Casa Calveias, box 13. *Exposição de Arte Francesa 1934*, 64–65, nos. 230–31, "Duas Terrinas," 80–83. See also Magalhães 2019, 75.
18. Pons 1990, 132, 136, 152n24.
19. The object is now in the Museu Nacional de Arte Antiga, Lisbon, inv. 1827 Our. See D'Orey 1991, 68–81, 194, no. 2; and D'Orey 1993, 303–5, no. 145. The widow of Thomas Germain was personally involved in the payment settlement eventually reached in 1757 with the estate of Samuel Jacques Bernard. See Boiron 2019, 53, 57–58, 60nn33–44; and Perrin 1993, 56, 82, 85, 268n142.
20. The paneling is now installed in the Israel Museum, Jerusalem, <https://www.imj.org.il/en/collections/202145>. For a summary of the aggrandizement of the townhouse at 46 rue du Bac and a period floor plan indicating the new grand salon and gallery, see Boiron 2019. On the relationship between Jean-Baptiste Oudry and the Germain workshop, see cat. no. 8 in this catalogue.
21. These paintings, in their original frames, now hang in the Palais Rohan, Strasbourg; they form part of the collections of the Musée des beaux-arts, Strasbourg, inv. 1668. See Opperman 1982, 208–10, no. 113, "Panneau décoratif avec chiens, oiseaux exotiques, instruments de musique et motifs architecturaux dans un paysage"; Pons 1990, 129, fig. 170; 131, fig. 169; 132; 152n20; and Martin and Walter 2012, 120–21.
22. These vessels survive in private collections. Until the first decades of the nineteenth century, they shared a common provenance with the boar-head tureens. See *The Tureen "Aux Ecrevisses" by Thomas Germain*, sale cat., Sotheby's, New York, October 25, 2019: 32–43, lot 690, "A Louis XV Silver Pot-à-Oille, Cover, Liner, and Stand, Thomas Germain, Paris, 1740–42, The Arms Changed by His Son François-Thomas Germain c. 1764"; and Magalhães 2019, 75.
23. Vincent La Chapelle, *Le cuisinier moderne* (The Hague: L'auteur, 1742), vol. 6, loose plate, *Table de quinze à seize couverts* (Table of Fifteen to Sixteen Place Settings), Schlesinger Library, Radcliffe Institute, Harvard University, Cambridge, MA, inv. 641.64 L13cv.6_table, <http://id.lib.harvard.edu/images/olwork372452/catalog>. See Murdoch 2021.
24. One of the pair is in the Detroit Institute of Arts, inv. 59.18.a–d, (see note 11 above). See Perrin 1993, 58–59. The other is in a private collection. See *French Royal Silver: The Property of George Ortiz*, sale cat., Sotheby's, New York, November 13, 1996: 58–64, lot 3, "Penthièvre-Orléans Service. A Louis XV Royal Silver Tureen, Cover, Liner and Stand, Thomas Germain, Paris, 1733–34." The provenance of this pair warrants further investigation. Henry Janssen, who from 1738 rented the Hôtel de Lassay, located at 140 rue du Bac, is thought to have been the original owner before they passed into the possession of the comte d'Eu and then the duc de Penthièvre, as succinctly summarized in *Treasures*, sale cat., Sotheby's, London, July 6, 2016: 132–41, lot 25, "A French Royal Silver Tureen and Cover from the Penthièvre-Orléans Service: The Cover, Antoine Sebastian Durant, Paris 1752–1753; The Tureen, Jean-Baptiste Claude Odier, Paris, Circa 1821." Based on the fact that the heraldic symbols of the Janssen family, swans and reeds, were applied to the preexisting cartouches on the stand, however, Michèle Bimbenet-Privat believes Janssen purchased the pair of tureens from François Thomas Germain, after they had been in the possession of d'Eu and Penthièvre. Michèle Bimbenet-Privat, comments to author, August 2021. Either this pair, or yet a third pair of boar-head tureens, was in the possession of François Joly de Fleury, a *fermier général*, and then Count Brühl, the Saxon minister in Dresden. See Cassidy-Geiger 2007.
25. The painting is now in the Nationalmuseum, Stockholm, inv. MN 800. See Marco, Dardanella, and Gauna 2020, 388–89, no. 129 (entry by Guillaume Faroult); Ahlund and Skogh 2007, 73–74; and Lastic and Jacky 2010, vol. 2,

- 227–28, no. P817. On the relationship between Germain and Desportes, see Duclaux and Préaud 1982.
26. Perrin 1993, 58, 97–98, 268nn146, 147, 275n69. Regarding the change of armorials, see note 10 above.
 27. Pons 1990, 153n49–50; D'Orey 1991, 24–25; and Boiron 2019, 53–58.
 28. Magalhães 2019, 71–72, 75. See note 17 above.
 29. The drawings are in private collections. See Fuhring 2005c, 102–3, no. 27, 327, no. 27n3; 132–33, no. 40, 327, no. 40n3. Access to one drawing was kindly facilitated by the collector and Peter Fuhring.
 30. *Dessins et tableaux*, sale cat., Sotheby Parke Bernet Monaco S.A., Monte Carlo, November 26, 1975: lot 583, “Attribué à Thomas Germain: Projet de soupières.”
 31. Paris, Archives nationales de France, Minutier central, LXXXIII, 511, May 22, 1765, *Délivrance de mobilier par François Thomas Germain, sculpteur orfèvre du roi*. Images of the document were kindly shared by Peter Fuhring.
 32. Ibid., author’s translation.
 33. Ibid. The excerpted text read: “N.9 Etat générale des Modeles en Cuivre et Etain Concernent l’Orfèvrerie: [No] 4 Pour M. de Janssin plombe 4 pieds de sanglier, 2 tete de sanglier, 1 noeud du bout de couvercle, 1 anse de doublure, Le Bouquet au dessus le couvercle et dans la boîtes aux legumes. [No] 30 attributes d’armes, chiffres ... et different Ecussons: Groupes de Branches et palms et un aigle, attributes d’armes Mello. 3 plombes.” The inventory also counted eight models for different and various tureens.
 34. The tureens were valued in Portuguese *réis* at 645\$443 and the stands at 236\$310 in 1795. See Magalhães 2019, 75.
 35. *Highly Important European Silver*, lot 230 A and B, “A Pair of Magnificent Louis XV Jardinieres and Stands / Magnifique Paire de Jardinieres dite ‘aux sangliers’ et leur presentoirs”; Magalhães 2019, 75. Concerning the historical context that brought these tureens to auction in 1975, see Vanessa Rato, “O magnífica leilão do PREC em Genebra,” *Série Portugal em Fuga (II)*. In *Público, Edição Lisboa* XXX, no. 10.882 (February 9, 2020): 18–23, https://gulbenkian.pt/wp-content/uploads/2020/10/VRato_PublicoII_20200209_web.pdf.



4. Pair of Decorative Bronzes: Sugar Casters in the Form of Cane Field Laborers (*Sucriers à poudre en forme d'ouvriers des champs de canne*)

Maker	Bronze caster and goldsmith unknown Painted, varnished, and gilded surface by Étienne Simon Martin (French, 1703–1770) and Guillaume Martin (French, 1689–1749)
Place Date	Paris, 1738–39
Medium	Painted, varnished, and gilded bronze, silver, and bronze or brass screws (possibly gilded)
Dimensions	Overall (88.DH.127.1.a–c): H: 22.9 × W: 11.4 × D: 15.2 cm (9 × 4 1/2 × 6 in.) Overall (88.DH.127.2.a–c): H: 23.2 × W: 11.9 × D: 13.7 cm (9 1/4 × 4 11/16 × 5 5/16 in.)
Accession Number	88.DH.127.1–.2
Component	88.DH.127.1.a (Sugar caster lid) 88.DH.127.1.b (Sugar caster vessel) 88.DH.127.1.c (Figure with base) 88.DH.127.2.a (Sugar caster lid) 88.DH.127.2.b (Sugar caster vessel) 88.DH.127.2.c (Figure with base)

COMPONENT DETAILS

Sugar Caster (88.DH.127.1.a–b)

Lid and vessel, without anchor rod attached to the vessel:
H: 14.4 × W: 8.8 × D: 8.1 cm (5 3/4 × 3 1/2 × 3 3/16 in.)

Lid and vessel, with anchor rod: H: 17.2 × W: 8.8 × D: 12.1 cm, 277.23 g (6 3/4 × 3 1/2 × 4 7/8 in., 8 ozt., 18.263 dwt.)¹

Lid (88.DH.127.1.a)

1738–39

H: 5.4 × W: 7.2 × D: 7.5 cm, 105.04 g (2 1/8 × 2 7/8 × 3 in., 3 ozt., 7.542 dwt.)

MARKS

Struck, on the exterior, with the following stamps: a crowned Y (the Paris warden's mark used between September 24, 1738, and September 30, 1739) (mark 4.1); and a human foot (the Paris charge mark for [small] works in gold [and silver] used between October 4, 1738, and October 1, 1744, under the fermier Louis Robin) (partially struck) (mark 4.2). Struck, on the exterior of the rim, with the following stamps: a fox head (the Paris discharge mark for small works in gold and silver used between October 1, 1738, and October 1, 1744, under the fermier Louis Robin) (mark 4.3); a helmet with an open visor (the Paris discharge mark for small works in gold and old silver used between October 1, 1744, and October 1, 1750, under the fermier Antoine Leschaudel) (mark 4.4), and an assay scratch (mark 4.5).²



Mark 4.1 Lid
(88.DH.127.1.a), detail
of a warden's mark, a
crowned Y.



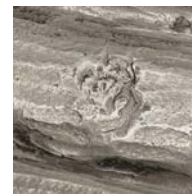
Mark 4.2 Lid
(88.DH.127.1.a), detail
of a charge mark,
probably a human foot
(partially struck).



Mark 4.3 Lid
(88.DH.127.1.a), detail
of a discharge mark, a
fox head.



Mark 4.6 Vessel
(88.DH.127.1.b), detail
of a warden's mark, a
crowned Y.



Mark 4.7 Vessel
(88.DH.127.1.b), detail
of a charge mark,
probably a human foot
(partially struck).



Mark 4.8 Vessel
(88.DH.127.1.b), detail
of a discharge mark, a
fox head.



Mark 4.4 Lid
(88.DH.127.1.a), detail
of a discharge mark, a
helmet with an open
visor.



Mark 4.5 Lid
(88.DH.127.1.a), detail
of an assay scratch.



Mark 4.9 Vessel
(88.DH.127.1.b), detail
of a discharge mark, a
helmet with an open
visor.

Vessel (88.DH.127.1.b)

1738–39

Vessel, without anchor rod: H: 10.8 × W: 6.7 × D: 6.8 cm
(4 1/4 × 2 5/8 × 2 3/4 in.)

Vessel, with anchor rod: H: 13.5 × W: 7.2 × D: 9.8 cm,
172.19 g (5 3/8 × 2 9/16 × 3 7/8 in., 5 ozt., 10.720 dwt.)

MARKS

Struck, on the exterior, with the following stamps: a crowned Y (the Paris warden's mark used between September 24, 1738, and September 30, 1739) (mark 4.6); and a human foot (the Paris charge mark for [small] works in gold [and silver] used between October 4, 1738, and October 1, 1744, under the fermier Louis Robin) (partially struck) (mark 4.7). Struck, on the interior of the rim, with the following stamps: a fox head (the Paris discharge mark for small works in gold and silver used between October 1, 1738, and October 1, 1744, under the fermier Louis Robin) (mark 4.8); a helmet with an open visor (the Paris discharge mark for small works in gold and old silver used between October 1, 1744, and October 1, 1750, under the fermier Antoine Leschaudel) (mark 4.9), and an assay scratch.

Figure and Base (88.DH.127.1.c)

ca. 1739

H: 18.7 × W: 10.6 × D: 12.2 cm (7 3/8 × 4 3/16 × 4 13/16 in.)

MARKS

Struck, underneath the base, on the rim, with the following stamp: a crowned C (the tax mark used from March 5, 1745, to February 4, 1749, on all works, old or new, made of copper [*cuivre*] or a metal alloy containing copper, as imposed by royal edict to defray the debts incurred by the War of Austrian Succession).³

Sugar Caster 88.DH.127.2.a–b

Lid and vessel, without anchor rod: H: 13.7 × W: 7.9 × D: 8.1 cm (5 5/16 × 3 1/8 × 3 3/16 in.)

Lid and vessel, with anchor rod: H: 17.5 × W: 7.9 × D: 13.8 cm, 281.68 g (6 13/16 × 3 1/8 × 5 1/4 in., 9 ozt., 1.124 dwt.)

Lid (88.DH.127.2.a)

1738–39

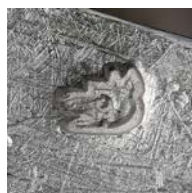
H: 4.9 × W: 7.7 × D: 8.2 cm, 109.89 g (1 15/16 × 3 × 3 1/4 in., 3 ozt., 10.660 dwt.)

MARKS

Struck, on the exterior, with the following stamps: an indecipherable mark, possibly a crowned Y (the Paris warden's mark used between September 24, 1738, and September 30, 1739); and a human foot (the Paris charge mark for [small] works in gold [and silver] used between October 4, 1738, and October 1, 1744, under the fermier Louis Robin) (partially struck) (mark 4.10). Struck, on the exterior of the rim, with the following stamps: a fox head (the Paris discharge mark for small works in gold and silver used between October 1, 1738, and October 1, 1744, under the fermier Louis Robin) (mark 4.11); and a helmet with an open visor (the Paris discharge mark for small works in gold and old silver used between October 1, 1744, and October 1, 1750, under the fermier Antoine Leschaudel) (mark 4.12).



Mark 4.10 Lid (88.DH.127.2.a), detail of a charge mark, a human foot (partially struck).



Mark 4.11 Lid (88.DH.127.2.a), detail of a discharge mark, a fox head.



Mark 4.12 Lid (88.DH.127.2.a), detail of a discharge mark, a helmet with an open visor.

Vessel (88.DH.127.2.b)

1738–39

Vessel, without anchor rod: H: 9 × W: 6.6 × D: 6.7 cm (3 9/16 × 2 9/16 × 2 5/8 in.)

Vessel, with anchor rod: H: 13.3 × W: 6.6 × D: 11.5 cm, 171.76 g (5 3/8 × 2 7/8 × 4 1/2 in., 5 oz., 10. 444 dwt.)

MARKS

Struck, on the exterior, with the following stamps: a crowned Y (the Paris warden's mark used between September 24, 1738, and September 30, 1739) (mark 4.13); and a human foot (the Paris charge mark for [small] works in gold [and silver] used between October 4, 1738, and October 1, 1744, under the fermier Louis Robin) (partially struck) (mark 4.14). Struck, on the interior of the rim, with the following stamps: a fox head (the Paris discharge mark for small works in gold and silver used between October 1, 1738, and October 1, 1744, under the fermier Louis Robin) (mark 4.15); and a helmet with an open visor (the Paris discharge mark for small works in

gold and old silver used between October 1, 1744, and October 1, 1750, under the fermier Antoine Leschaudel) (mark 4.16).



Mark 4.13 Vessel (88.DH.127.2.b), detail of a warden's mark, a crowned Y.



Mark 4.14 Vessel (88.DH.127.2.b), detail of a charge mark, a human foot (partially struck).



Mark 4.15 Vessel (88.DH.127.2.b), detail of a discharge mark, a fox head.



Mark 4.16 Vessel (88.DH.127.2.b), detail of a discharge mark, a helmet with an open visor.

Figure and Base (88.DH.127.2.c)

ca. 1739

H: 17.8 × W: 12 × D: 13 cm (7 × 4 3/4 × 5 1/8 in.)

MARKS

Struck, underneath the base, on the rim, with the following stamp: a crowned C (the tax mark used from March 5, 1745, to February 4, 1749, on all works, old or new, made of copper [*cuivre*] or a metal alloy containing copper, as imposed by royal edict to defray the debts incurred by the War of Austrian Succession) (mark 4.17).



Mark 4.17 Base (88.DH.127.2.c), detail of a tax mark, a crowned C.

DESCRIPTION

This pair of sugar casters takes the form of striding laborers, each carrying a large bundle of cut sugarcane on his back (cat. 4.1). The figures and their bases are bronze, while the cane bundles are silver, as are two low-lying plants on each base. Both figures are identical, appearing to have been cast from a common model, though finely chased details render subtle differences in the forelocks of hair on each forehead (cat. 4.2). The rounded bases have been realistically painted in colors appropriate for the muddy earth and low-lying plants of a cane grove. The naturalism of these is contrasted by the metallic surface of the silver and gilded-metal plants on the bases (cat. 4.3). The flesh of the figures has likewise been naturalistically painted brown, their hair black, their lips red, their eyes white with blue irises and black pupils. Their garments and shoes were painted in saturated colors: blue tunics lined with red, red trousers, and black shoes. The style of the tunics, with their applied red-and-gold patterning of stylized chrysanthemums, reflects the prevailing European vision of the Far East, where sugar had been cultivated in South China since 1200–1000 BCE.



Cat 4.1 Sugar caster in the form of a cane field laborer (88.DH.127.2).



Cat. 4.2 Figure (88.DH.127.1), detail of face.



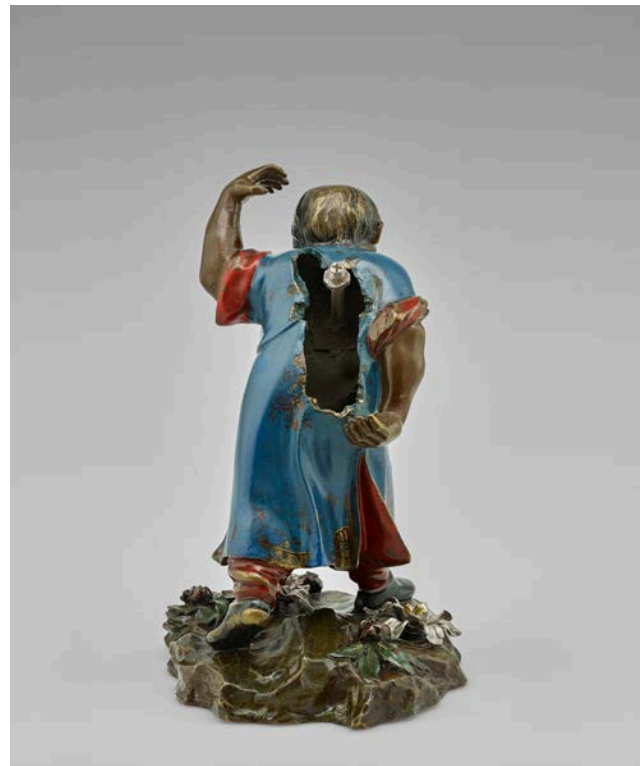
Cat. 4.3 Base (88.DH.127.1), detail of plants.

Based on the presence of the Paris warden's date letters and the charge marks, the silver bundles were made in 1738–39 and fitted shortly after to the bronze figures by means of two threaded rods in an aperture at the back of each laborer (cat. 4.4).⁴ Though securely attached, it is possible to mechanically separate the bundle from its figure (cat. 4.5). Once separated, it becomes apparent that each bundle was made as a freestanding sugar caster in the round, even if the goldsmith's work would be partially obscured when attached.⁵ Each one has more than forty-six canes, banded together with horizontal ties at three points along the vertical stalks. The lengths of individual stalks vary; some project higher from the bundle, while others drop lower. Nevertheless, excepting a long protruding threaded rod, each bundle can stand upright, with a slight tilt (cat. 4.6). The bottom of each cane was modeled to suggest its pulpy core, just as those ribbed canes on the bundle's perimeter were modeled with the characteristic joints of the plant, marking its irregular

growth in segments (cat. 4.7). The top opening of each stalk is incongruously adorned, though, with a flattened five-petal flower, suggestive of a cherry or prunus blossom, an unexpected combination perhaps inspired by imported Chinese porcelain brush pots (cat. 4.8).⁶ Each caster actually has two interlocking parts. The lid consists of the upper third of the cane bundle, the reservoir for sugar the lower two thirds. The uppermost tied-band disguises the catch-latches that keep the lid safely in place when the caster is tilted to sprinkle its fine granular or powdery contents from the openings in the cane tops (cat. 4.9).



Cat. 4.4 Figure (88.DH.127.1), back view.



Cat. 4.5 Figure (88.DH.127.1), back view with caster removed.



Cat. 4.6 Sugar caster (88.DH.127.1), detached caster.



Cat. 4.7 Sugar caster (88.DH.127.2), underside of base.



Cat. 4.8 Sugar caster (88.DH.127.1), detached caster from above.



Cat. 4.9 Sugar caster (88.DH.127.1), interior of lid.

COMMENTARY

These painted and varnished exotic figures, carrying silver bundles of harvested sugarcane, evoke the cultivation of cane in far distant tropical climes and the intense labor involved in processing the sweet commodity that was traded around the globe. At first glance, these composite objects appear as sculptures in the round. Their subject of striding laborers, bearing heavy loads upon their backs, falls within a broader artistic genre in which itinerant workers or urban peddlers were realistically portrayed through drawings and engravings or diminutive figures made from, paradoxically, rare and valuable materials such as ivory, precious metal, fragile faience, or porcelain. Since the early 1600s, specialist sculptors and goldsmiths located in central Europe produced such small-scale works, generally about twelve inches in height.⁷ In France, a subset of the genre was devoted to the iconography of Parisian street peddlers, known by the collective term *les cris de Paris*, for the distinctive chants the peddlers repeatedly called—or cried out—to advertise their wares.⁸ The taste for such engravings and figures persisted, and avid collectors still acquired them well into the 1700s. A graphic near parallel to the Getty figures was the contemporary etching showing the coal porter from the print series *Cris de Paris* of 1737 after François Boucher. In the print, a stepping and stooped male adjusts the ungainly and heavy sack of coal balanced on his back by raising his right arm above his shoulder.⁹ Simultaneously, the Getty figures were also sober fringe expressions of a newly fashionable French taste of the 1730s and 40s for whimsical chinoiserie bronze characters, finished with a polychromatic paint and varnish surface simulating Chinese or Japanese lacquer, that often accessorized clock cases, inkstands, paperweights, and potpourri vases.¹⁰ (For information about a principal Parisian dynasty of such specialist painters and varnishers, see the biography for the Martin Family.)

In theory, the present pair could also function as sugar casters (*sucriers à poudre*), for the bundles of sugarcane are actually pierced receptacles. Each receptacle consists of two parts—a removable pierced lid and a vessel fixed to the figure's back. When the lid was twisted off, sugar could have been funneled into the open reservoir inside the hollow bundle. Once the lid was securely back in place, the sugar could have been shaken through the piercings. In practice, however, the weight of the bronze figures would have made this maneuver awkward, perhaps even unmanageable, while seated at a table. A standing servant could have more readily performed the

task, but the act would have revealed the painted and varnished yet uneven underside of the bases.¹¹ For these reasons, this pair of composite figures more than likely served an allegorical or symbolic—rather than a functional—purpose, in addition to its aesthetic purpose of delighting the eye and hand of the beholder. This premise is supported, moreover, by two mid-eighteenth-century documents (transcribed below) that described the pieces as figural sculptures, “two China figures” and “two varnished figures,” rather than as sugar casters.

The earliest known document regarding these figures dates from December 20, 1745, when the composite pieces were described in the posthumous inventory of Gabriel Bernard, comte de Rieux, as “two China figures of copper painted by Martin, each carrying silver bundles of Chinese stalks, 60 livres.”¹² These figures may well have appealed to the comte de Rieux specifically because they referenced the trade in commodities from the East, which was a major source of the Bernard family wealth. Gabriel Bernard was the younger son of the vastly rich financier and banker Samuel Bernard, who served on the Crown’s Council of Commerce and who, together with the mighty financier Antoine Crozat, leased navigation and trade rights from the financially moribund royal French East India Company (*Compagnie des Indes orientales*).¹³ Backed by private co-investors, they outfitted some twenty successful voyages to the East Indies by 1720 before withdrawing from the enterprise, upon its merger with the French West Company (*Compagnie d’Occident*).¹⁴ Hyacinthe Rigaud’s formal portrait of the father, done in 1726, depicts the sitter in a portico, one arm resting on a desk, with a globe turned so that not France but the Indian Ocean is clearly visible, while the other arm gestures to a fleet of trading ships in a busy port.¹⁵ The son inherited the father’s Parisian townhouse in 1739 (with the Rigaud portrait) and, evidently, a Sinophile interest, for a catalogue of his library listed many books devoted to the Far East, including Johan Nieuhof’s renowned *Ambassades de la Compagnie des Indes orientales de provinces-unies vers l’Empereur de la Chine ou grand Cam de Tartarie* of 1665, which twice illustrated sugarcane groves in China, and Luillier-Lagaudiers’s *Nouveau voyage aux grandes Indes, avec une instruction pour le commerce des Indes orientales* of 1726.¹⁶ Maurice-Quentin de La Tour’s life-size pastel portrait of 1739–41 shows the son seated in his cabinet, lined with bookcases, with a globe tilted so that the shipping route along the West African coast is visible (fig. 4.1).¹⁷



Fig. 4.1 Maurice-Quentin de La Tour (French, 1704–1788), *Portrait of Gabriel Bernard de Rieux*, 1739–41. Pastel and gouache on blue paper, mounted on canvas, 200.7 × 149.9 cm (79 × 59 in.). Los Angeles, J. Paul Getty Museum, 94.PC.39

Surviving records of Gabriel Bernard’s accounts show that in the early 1740s he made purchases totaling a staggering amount from dealers in luxury goods (*marchands merciers*), including François Darnault (14,120 livres in 1741), Martin Hennebert (1,366 livres in 1742), Simon-Henri de la Hogue (2,444 livres in 1742), Simon-Philippe Poirier (9,194 livres in 1743), Thomas-Joachim Hébert (12,961 livres in 1740–41 and more than 34,000 livres in 1743–45), and “M. Lebrun,” perhaps Pierre or Henri Lebrun (11,122 livres in 1741 and 11,000 livres in 1742–43).¹⁸ Any of these could have been the provider of the sugar casters, as well as yet another, Lazare Duvaux, who later cleaned them (as discussed below). Moreover, Hébert and Duvaux frequently commissioned painters in the specialized technique of varnishing wood and bronze surfaces in a manner that evoked Chinese and Japanese lacquer, such as on these figures.¹⁹

After the death of Gabriel Bernard on December 13, 1745, the figures seemingly entered into the luxury-goods resale market, which triggered the imposition of a tax on the

copper content of the bronze figures and, also, the requisite mark into the underside of each base to certify payment of that tax before February 1749 (see the Marks and Inscriptions section above). The pieces then possibly passed into the possession of Jeanne Antoinette Poisson, marquise de Pompadour, art patroness and official mistress (*maîtresse-en-titre*) of Louis XV. This transfer is deduced from the records of the preeminent dealer (*marchand-bijoutier ordinaire du roi*) Lazare Duvaux, who designed, commissioned, and purveyed luxury goods to the court under the special privilege known as *marchand suivant la cour*.²⁰ The dealer's daybook for September 9, 1752, records a litany of cleaning and repair work for the marquise de Pompadour, including:

[No.] 1213. – Mme la Marq. de Pompadour ... Renew [clean] and restore two varnished figures carrying sugarcane, re-whiten [polish] the said silver canes and flowers, 24 [livres].²¹

Lazare Duvaux often employed the Paris-based Martin family of *vernisseurs* (specialist painters and varnishers) known “for their beautiful Chinese varnish.”²² No doubt he turned to them again to fulfill this request, for the Martin family had originally painted the pieces, as noted in the Bernard inventory (see above).

Jean Vittet argued persuasively in his article about the contents of the Château de Crécy in the years 1746–57, when owned by the marquise de Pompadour, that Duvaux likely returned the cleaned and polished figures to her Crécy residence or directly to her while attending the king during his sojourn at the Château d’Anet, the country residence of his cousin, the comte d’Eu, from September 9 to 14, 1752. Vittet hypothesized this latter possibility based on other deliveries Duvaux made to the marquise as she moved with the court.²³ Whether returned to Crécy or delivered to Anet, the pair (or yet another) could have been among the household contents that passed to the subsequent owner of both châteaux, Louis-Jean-Marie de Bourbon, duc de Penthièvre. In 1757 the duc de Penthièvre purchased the Château de Crécy and all its contents, including the horses, from the marquise and then, in 1775, he inherited the Château d’Anet upon the death of his cousin d’Eu. It is known, moreover, that Penthièvre transferred items (furniture, two large chandeliers, and garden sculpture) from the former to the latter, prior to selling the Château de Crécy to the princesse de Montmorency in 1775.²⁴ Indeed, the Getty figures match a description of one of three such figural pairs at the Château d’Anet in 1781, when still owned by the duc: “two little Indians carrying silver

bundles of sugarcane,” “two blacks carrying silver sugarcane on their backs,” and “two Chinese in gilded-copper having a silver sheaf on the back.”²⁵

It is not certain, though, that the pair belonging to the marquise de Pompadour was the same as that belonging to the duc de Penthièvre. As indicated by the 1781 inventory, the Getty pair was but one among several of the type. A nearly identical pair of varnished silver is now in the Wadsworth Atheneum Museum of Art (fig. 4.2).²⁶ Neither their figures nor their bases are of bronze. Significantly, the flowers on the bases have pigmented varnish. For this reason, the September 1752 entry of Lazare Duvaux cannot refer to them, for the work order called for “re-whitening” (polishing) the flowers, indicating that the flowers on the pair belonging to the marquise de Pompadour were of unvarnished silver.²⁷ The Wadsworth Atheneum pair is dated to around 1735–36, on account of the Paris warden's date letter marks and the charge marks they bear.²⁸ They differ from the Getty examples in two ways: (1) the figures' robes are black with a gilded pattern of ducks, cranes, and flowers, and (2) their bundles of cane are more cylindrical and tightly compact with some sixty-five stalks in each. The joints between the lids and vessels are not disguised. Moreover, it appears unlikely the casters could stand upright if detached from the figures.²⁹ The differences, however, do not extend to the form of the striding figures and their bases, which are almost identical, thereby suggesting a common model for the Wadsworth Atheneum figures, cast in silver around 1735–36, and the Getty figures, cast in bronze around 1739.



Fig. 4.2 Unknown goldsmith(s), *Pair of Sugar Casters (Paire de sucriers à poudre)*, ca. 1735–36. Silver and varnish, H: 22.9 cm each (9 in.). Hartford, Wadsworth Atheneum Museum of Art, Gift of J. Pierpont Morgan, 1917.288–289. Photo: Allen Phillips / Wadsworth Atheneum

Both pairs echo yet another pair made in the 1730s entirely in (unvarnished) silver for Louis-Henri, duc de Bourbon and prince de Condé.³⁰ The exquisitely wrought figures of this third pair portray male and female laborers dressed in feathered skirts, alluding to cane cultivation in the West Indies (fig. 4.3). Each cane stalk of their bundles is more individualized, with a core of greater or lesser thickness, and the irregularly cut tops are not adorned with flower petals. Leafy cane stalks grow up from their bases, and cut cane rings litter the terrain. Michèle Bimbenet-Privat argues the duc de Bourbon's ownership of these laborers aligns with—and potentially alludes to—his role as an investor and shareholder of the *Compagnie d'Occident*, an enterprise that participated heavily in the slave trade to support colonial sugar and indigo plantations in the West Indies, and with his authorization in March 1724 to renew and extend the Crown's *Code noir* ("Black Code") to the Louisiana territory.³¹



Fig. 4.3 Unknown goldsmith, *Pair of Sugar Casters (Paire de sucriers à poudre)*, ca. 1735–36. Silver, 28.5 × 11 cm (11 1/4 × 4 5/16 in.) Paris, Musée du Louvre, Gift of the Société des Amis du Louvre, 1995, OA 11749–11750. Photo © Musée du Louvre, Dist. RMN-Grand Palais / Martine Beck Coppola / Art Resource, NY

None of the silver vessels on these surviving pairs bears a goldsmith's mark. And only those vessels on the varnished

figures bears marks of the Paris guild wardens for workers in precious metal (*Le corps des marchands orfèvres-joyailliers de la ville de Paris*) for the years of 1735–36 and 1738–39. The absence of goldsmiths' marks defied guild rules, unless the pieces were made in a privileged enclave that exempted the smith from guild jurisdiction, such as those granted lodgings and workshops in the Crown's Galeries du Louvre. In the 1730s, four goldsmiths of the king (*orfèvres du roi*) were lodged there: Claude II Ballin, Nicolas Besnier (succeeded by Jacques III Roëttiers), and Thomas Germain. Gérard Mabilhe therefore attributed the unvarnished figures of the duc de Bourbon to Claude II Ballin, while Michèle Bimbenet-Privat ascribed them to Jacques III Roëttiers.³² Since the cane bundles on the Getty and Wadsworth Atheneum pairs differ markedly from these, their makers remain anonymous, though surely the smiths worked in association with the Martin family of *vernisseurs* under the direction of a *marchand mercier*. The posthumous inventory of Guillaume Martin included, interestingly, "four Chinese figures faux finished, priced eighteen livres."³³

PROVENANCE

Before 1745: Gabriel Bernard, comte de Rieux, French, 1687–1745 (Paris), président à la deuxième chambre des enquêtes du Parlement de Paris (president of the second Chamber of Inquests at the Parliament of Paris);³⁴ before 1752–57: possibly Jeanne-Antoinette Poisson, marquise de Pompadour, French, 1721–1764, possibly sold with contents of the Château de Crécy to the duc de Penthièvre; 1757–93: possibly Louis-Jean-Marie de Bourbon, duc de Penthièvre, French, 1725–1793, possibly transferred from the Château de Crécy, or inherited with the contents of the Château d'Anet, in 1775;³⁵ 1794: possibly sequestered and sold by the French government, Convention nationale (Château d'Anet), 29 germinal an II (April 19, 1794);³⁶ around 1910(?): Kraemer et Cie, French, active 1875–present (Paris); about 1910: Camille Plantevignes, French, active 1907–16, died 1931;³⁷ ca. 1920–88: private collection (Paris), [offered for sale but withdrawn, Nouveau Drouot, Paris, April 2, 1981, lot 61];³⁸ 1988: Jean-Luc Chalmin (Paris and London), sold to the J. Paul Getty Museum, 1988.

EXHIBITION HISTORY

Louis XV and Madame de Pompadour: A Love Affair with Style, Dixon Gallery and Gardens (Memphis), March 10–April 15, 1990, and Rosenberg & Stiebel (New York), May 2–April 15, 1990 (no. 36); *Madame de Pompadour et*

les arts, Musée national des châteaux de Versailles et de Trianon (Versailles), February 13–May 19, 2002, Kunsthalle der Hypo-Kulturstiftung (Munich), June 14–September 1, 2002, and National Gallery (London), October 16, 2002–January 12, 2003 (no. 156); *Taking Shape: Finding Sculpture in the Decorative Arts*, Henry Moore Institute (Leeds), October 2, 2008–January 4, 2009, and J. Paul Getty Museum at the Getty Center (Los Angeles), March 31–July 5, 2009 (no. 11); *The Edible Monument: The Art of Food for Festivals*, Getty Research Institute at the Getty Center (Los Angeles), October 13, 2015–March 13, 2016.

BIBLIOGRAPHY

Courajod 1873, vol. 2, 135, no. 1213; *Meubles et objets d'art, tapis, tapisseries*, sale cat., Nouveau Drouot, Paris, April 2, 1981: lot 61, “Deux très rares magots”; “Acquisitions” 1989, 142, no. 72; Hunter-Stiebel 1990, 54–55, 93, no. 36, fig. 36; Whitehead 1992, 23, ill.; Bremer-David et al. 1993, 110, no. 184; Sargentson 1996, 176, pl. 18, between 100 and 101; Vittet 2001, 144–45, 153n58, fig. 14; Wolvesperges 2001, 72–73, fig. 5a–b, 78nn55–56; Wilson and Hess 2001, 93–94, no. 190; Salmon 2002, 364–65, no. 156 (entry by Gérard Mabilie); Bremer-David 2009, 52–53, no. 11; Cavalié 2011, vol. 3, 726–29, no. 123; Bimbenet-Privat et al. 2022, cat. 190.

NOTES

1. The bullion weights include a lacquered layer of clear nitrocellulose coating applied to the silver surface in 2002. Report, March 25, 2002, by Arlen Heginbotham, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum.
2. This type of assay mark is typical of Great Britain, the Netherlands, and Germany. Michèle Bimbenet-Privat, conversation with the author, May 9, 2018, on file in the Sculpture and Decorative Arts Department, J. Paul Getty Museum.
3. Nocq 1924; Verlet 1937; Verlet 1987, 268–71.
4. The figures and their bases were separately cast in bronze using a lost-wax technique. The opening on each figure's back was part of the mold and cast. Two threaded rods secure each bundle of cane to its figure. One rod, soldered to a low external point on the bundle, inserts downward into the opening of the figure's back. A second rod, projecting outward from the figure's opening, threads into a ringed hole higher up on the bundle. Technical Report, March 22, 2022, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum.
5. The silver bundles of cane were likely made by repoussé. Each was composed from four separately forged sections that were then worked repeatedly on the exterior and interior. The hammering likely created their rough interior texture. Interior pallions of solder were probably applied to repair tears made during raising. The twines wrapping around the cane were likely cast and soldered in place. The petals of the silver flowers on the bronze bases were formed by repoussé. They are mechanically held together by a bronze or brass screw, with a decorative head that imitates the core of the flower. Technical Report, March 22, 2022, by Julie Wolfe,

Decorative Arts and Sculpture Conservation, J. Paul Getty Museum. For further analytical information, see Appendix: Table 1.

6. The unexpected combination of sugarcane and cherry blossoms may have been inspired by imported Chinese porcelain pots intended to hold calligraphy brushes, such as the bamboo and prunus example dating from the reign of the Kangxi Emperor, in the Musée national des arts asiatiques Guimet, inv. G 878. See Rimaud et al. 2019, 100–101, no. 49.
7. For example, a figural pair of itinerant poultry sellers, who carry large tubs on their backs, is in the Grüne Gewölbe, Dresden, founded by Augustus the Strong, Elector of Saxony, in 1723. The figures were carved from wood, painted, and fitted with elaborate silver and gilded-silver accessories. They bear the date letter for 1600 and an unidentified maker's mark, possibly for a Frankfurt am Main goldsmith. See Sponsel 1921, 198–99, VI 4 and 6. A similar pair is in the Wadsworth Atheneum Museum of Art, Hartford, CT, inv. 1917.280–281. See Roth 1987, 98–99, no. 24.
8. For an overview, see Isabelle Breuil, “*Les cris de Paris*,” Le Blog Gallica, La Bibliothèque numérique de la BnF et de ses partenaires, March 10, 2020, <http://gallica.bnf.fr/blog/10032020/les-cris-de-paris>.
9. Etched and engraved by Simon François Ravenet after François Boucher, *Charbon Charbon*, from *Les cris de Paris*, Paris, chez Huquier, 1737. La bibliothèque nationale de France, département Arsenal, Paris, inv. EST-267, plate 114, <https://gallica.bnf.fr/ark:/12148/bpt6k1522620c/f241.item>. See Jean-Richard 1978, 365–66, no. 1517.
10. Wolvesperges 2001.
11. In contrast, the bases of the analogous pair of cane-carrying laborers, made for the duc de Bourbon, have inserts of silver discs below their bases to cover the rough undersides. Musée du Louvre, Paris, inv. OA 11749–11750, <https://collections.louvre.fr/en/ark:/53355/cl010103359> and <https://collections.louvre.fr/en/ark:/53355/cl010116150>. See notes 30–31 below. Access to these objects was kindly facilitated by Michèle Bimbenet-Privat.
12. Listed in the posthumous inventory of Gabriel Bernard, comte de Rieux, as: “No. 144. Deux figures de cuivre peint de Martin portant chacune des hottes de blé de la Chine d'argent, ... 60 livres.” Paris, Archives nationales de France, Minutier central, LXXXVIII, 597, December 20, 1745. Alexandre Pradère, fax to Gillian Wilson, November 17, 2000, on file in the Sculpture and Decorative Arts Department, J. Paul Getty Museum, and cited by Wolvesperges 2001, 73, 78n58.
13. Clermont-Tonnerre 1914, 155–77; Adams 2005, 166–68.
14. Spary 2012, 70n32, 71–73.
15. Musée national du château de Versailles, inv. MV 7172, http://collections.chateauversailles.fr/?permid=permobj_9f3460a4-a40b-4a43-bed6-292095cbd492. Germain Brice mentioned the portrait hanging in the gallery of the Bernard townhouse in the rue de Notre-Dame des Victoires, “dans un salon en maniere de galerie, [est] le portrait du maître de la maison, de grandeur naturelle peint par Hyacinthe Rigault.” See Brice 1752, vol. 1, 469–70.
16. Much of Gabriel Bernard's 3,314-volume library was devoted to jurisprudence in support of his career in the Parlement de Paris, but it also covered a broad range of other subject areas, including philosophy, logic, economics, commerce, science, history, medicine, art, rhetoric, poetry, and mythology. Notably, under the heading of *Voyages*, there was Luillier-Lagaudiers, *Nouveau voyage aux grandes Indes, avec une instruction pour le commerce des Indes orientales* (Rotterdam: Jean Hoffhout, 1726), and under the heading of *Histoire de l'Asie* was Jean Nieuhoff, *Ambassades de la Compagnie des Indes orientales de provinces-unies vers l'Empereur de la Chine ou grand Cam de Tartarie*, trad. en François par Jean le Carpentier (Leiden: Jac. De Meurs, 1665). See *Catalogue des livres* 1747, 222, no. 2178, and 323, no. 3081. The Nieuhof (alternatively Nieuhoff) volume illustrated sugarcane groves in China. See the volume in La réserve bibliothèque, Musée de

- l'homme, Paris, inv. Réserve DS 708 N 671 1665, p. 79, <https://gallica.bnf.fr/ark:/12148/btv1b23000596/f128.item>.
17. Maurice-Quentin de La Tour, *Portrait of Gabriel Bernard de Rieux*, 1739–41, J. Paul Getty Museum, inv. 94.PC.39, <https://www.getty.edu/art/collection/object/103RK7>. Neil Jeffares, “La Tour: Le président de Rieux,” *Pastels et Pastellists*, issued 2010, updated March 21, 2020, http://www.pastellists.com/Essays/LaTour_Rieux.pdf.
 18. Alexandre Pradère, “Le fils de Samuel Bernard,” in Pradère 2003, 68, 69n43. Extant trade cards detail the type of merchandise François Darnault commissioned and sold. Two of his cards advertised that his Paris boutiques, named Au Roy d’Espagne and A La Ville De Versailles, carried “complete toilette services, lacquered in all colors, ... and all sorts of other things to furnish apartments” (“Des Toilettes complètes, en vernis de toutes couleurs...& toutes sortes d’autres choses pour meubler les appartemens”). See his trade cards on a commode and on a mirror frame in the J. Paul Getty Museum, inv. 55.DA.2 and 97.DH.4, <https://www.getty.edu/art/collection/object/103SC1> and <https://www.getty.edu/art/collection/object/107TBC>. See also Wilson and Hess 2001, 16–17, no. 29 and 59, no. 115.
 19. Concerning Hébert, see Sargentson 1996, 23–26, 87–90, 154–55, and Pradère 2003, 62, 63n19.
 20. Courajod 1873, vol. 1, lxxvii.
 21. “[No.] 1213. – Mme la Marq. de Pompadour ... Remis à neuf & rétabli deux figures vernies portant des cannes de sucre, fait reblanchir lesdites cannes d’argent & fleurs, 24 l[ivres].” Courajod 1873, vol. 2, 135, no. 1213. See also Gérard Mabilie, “Deux sucriers à poudre,” in Salmon 2002, 364–65, no. 156.
 22. “La manufacture royale de MM. Martin, pour les beaux vernis de la Chine,” from *L’esprit du commerce* (1748), as quoted in Courajod 1873, vol. 1, cxxiii–ccxxix.
 23. Vittet 2001, 144–45, 153n58, fig. 14.
 24. Vittet 2001, 150–51, 154nn81–83, fig. 21.
 25. See Vittet 2001, 137–38, 145, 152nn20–22, for a summary of the inventory: “Inventaire général des meubles du château d’Anet tels qu’ils se sont trouvés exister le vingt cinq aoust mil sept [cent] quatre vingt un, lesquels le S. Vibert concierge dudit château s’oblige de représenter toute fois qu’il en sera requis ... [page 5]: Salon de glaces ... sur la cheminée 2 petits Indiens portants des fagots de cannes de sucre en argent; [page 101]: Conciergerie du château ... deux nègres portant sur leur dos des cannes à sucre en argent; [page 105]: Cuivre argenté et doré ... 2 Chinois en cuivre doré ayant une gerbe en argent sur le dos.” (Vittet consulted the typed version of the August 25, 1781, inventory conserved in Anet, Bibliothèque de la Société des amis d’Anet, collection Désiré Roussel.) The description of the last figural pair was repeated in a document signed by “Dagomet,” concerning the sequestered goods sold from the Château d’Anet in April 1794: “Liberté, Egalité, Fraternité, Impartialité, le vingt neuf germinal an second [18 avril 1794] de la République française une et indivisible, moy commissaire soussigné ayant été nommé du sein de l’administration du directoire du district révolutionnaire de Dreux par arrêté datté le 26 du même mois à l’effet de surveiller la vente des meubles et effets appartenant ci-devant à la veuve Orléans déportée dans sa maison d’Anet et actuellement à la République ... Etat des vase en porcelaine précieux garnis en argent dans lequel est aussi plusieurs figures étant aussi garnis d’argent lesquels j’ai envoyés à l’administration du district ... deux figures représentant des Chinois en cuivre peint ayant chacun une gerbe d’argent sur le dos” (“Liberty, Equality, Fraternity, Impartiality, twenty-nine germinal second year [18 April 1794] of the French Republic one and indivisible, me [the] undersigned commissioner, having been appointed from within the administration of the directory of the revolutionary district of Dreux by decree dated the 26th of the same month for the purpose of supervising the sale of the furniture and effects belonging above to the widow Orléans deported to her house in Anet and currently to the Republic ... State of the precious porcelain vases garnished in silver in which is also several figures being also garnished with silver which I sent to the administration of the district ... two figures representing Chinese in painted copper each having a sheaf of silver on their backs,” author’s translation). Chartres, Archives départementales d’Eure-et-Loir, Q 436 III. Information kindly provided by Jean Vittet.
 26. Wadsworth Atheneum Museum of Art, Hartford, CT, inv. 1917.288–289. See Wolvesperges 2001, 72–73, 78n56.
 27. An observation first made in 2003 by Alida de Araujo Bowley, then a student of Professor Sarah R. Cohen at the University at Albany, State University of New York. Sarah R. Cohen, letter to Gillian Wilson, December 2, 2003, on file in the Sculpture and Decorative Arts Department, J. Paul Getty Museum. See the related collaborative article coauthored by Sarah R. Cohen, “Removing the Raw, Commodity Chains in the Global Eighteenth Century,” *Studies in Eighteenth-Century Culture*, forthcoming.
 28. Linda Horvitz Roth, then associate curator at the Wadsworth Atheneum Museum of Art, Hartford, CT, letters to Gillian Wilson, June 26, 1991, and July 7, 1992, on file in the Sculpture and Decorative Arts Department, J. Paul Getty Museum. See also Wolvesperges 2001, 72–73, 78n57.
 29. Linda Horvitz Roth, email message to author, April 12, 2022.
 30. The pieces bear traces of the duc’s engraved coat of arms, and they were listed in his posthumous inventory as “two sugar casters, two figures of Moors laden with sugarcanes, of white silver” (“deux sucriers, deux figures de Maures chargé de cannes à sucre d’argent blanc”). Paris, Archives nationales de France, Minutier central, XCII, 504, February 17, 1740, as transcribed by Mabilie 1995, 164, no. 61. Musée du Louvre, Paris, inv. OA 11749–11750, see note 25 above. Apparently, a few more pairs entirely of silver are known through period inventories, yet their precise appearance can only be conjectured. And another pair with small children belonged to Madame de Beringhen, then the marquise de Vassé. See Wolvesperges 2001, 73, 78n60. Hélène Cavalié found documentary evidence that the goldsmith Jacques III Roëttiers made a pair of lidded sugar bowls on stands in gold for Louis XV in 1757–64. They bore low-relief panels depicting laborers harvesting sugarcane. See Cavalié 2011, vol. 3, 726–29, no. 123, “1757–1764, deux sucriers d’or de Louis XV.”
 31. Durand, Bimbenet-Privat, and Dassas 2014, 334–35, no. 129. On the *Compagnie d’Occident*, see Harsin 1956, especially 21–22.
 32. Gérard Mabilie ruled out an attribution for the duc de Bourbon pair to either Nicolas Besnier (who spent much of his time in Beauvais after assuming the codirectorship of the royal tapestry manufactory there in 1734) or Thomas Germain. See Mabilie 1995, 164, no. 61.
 33. “Quatre figures chinoises en faux, prisées dix-huit livres pièces.” Paris, Archives nationales de France, Minutier central, CXXI, 345, August 18, 1749. See Wolvesperges 2001, 68, 77n11 (where the citation is misnumbered as Minutier central, CXXI, 343), and Forray-Carlier 2014b, 75n53. See also Sonenscher 1989, 225–27, especially 226n48.
 34. The sugar casters are described in his posthumous inventory as “two China figures of copper painted by Martin, each carrying silver bundles of wheat, 60 livres.” Paris, Archives nationales de France, Minutier central, LXXXVIII, 597, December 20, 1745. See note 12 above.
 35. Possibly the figures described in the August 25, 1781, inventory of the Château d’Anet as “Cuivre argenté et doré ... 2 Chinois en cuivre doré ayant une gerbe en argent sur le dos” (“Silvered and gilded copper ... 2 Chinese in gilded-copper having a silver sheaf on the back,” author’s

translation). Anet, Bibliothèque de la Société des amis d'Anet, Collection Désiré Roussel, *Inventaire général des meubles du château d'Anet tels qu'ils se sont trouvés exister le vingt cinq aoust mil sept [cent] quatre vingt un....* See also Vittet 2001, 144–45, 153n58, and note 25 above.

36. Possibly the figures described in revolutionary documents as “deux figures représentant des Chinois en cuivre peint ayant chacun une gerbe d’argent sur le dos” (“two figures representing Chinese in painted copper, each one having a silver sheaf on the back,” author’s translation). Chartres, Archives départementales d’Eure-et-Loir, Q 436 III, 29 germinal an II, April 18, 1974. See Vittet 2001, 145, 152nn20–22.

37. Handwritten note, March 6, 2006, by Gillian Wilson, the curator who acquired these sugar casters for the museum in 1988, on file in the Sculpture and Decorative Arts Department, J. Paul Getty Museum. The death of Camille Plantevignes was published in *Le Journal* (Paris), October 25, 1931, 2, “Carnet mondain, Nécrologie.”
38. *Meubles et objets d’art, tapis, tapisseries*, sale cat., Nouveau Drouot, Paris, April 2, 1981: lot 61, “Deux très rares magots,” ill.





5. Two Sugar Casters (*Deux sucriers à poudre*)

Maker	Simon Gallien (French, died 1757, master 1714)
Place Date	Paris, 1743–44
Medium	Silver
Dimensions	Overall (84.DG.744.1.a–b): H: 26 × Diam: 11.4 cm, 1,042.44 g (10 1/4 × 4 1/2 in., 33 oz., 10.304 dwt.) Overall (84.DG.744.2.a–b): H: 26 × Diam: 11.7 cm, 1,018.11 g (10 1/4 × 4 5/8 in., 32 oz., 14.659 dwt.)
Accession Number	84.DG.744.1–2
Component	84.DG.744.1.a (Lid) 84.DG.744.1.b (Vessel) 84.DG.744.2.a (Lid) 84.DG.744.2.b (Vessel)

COMPONENT DETAILS

Lid and Vessel (84.DG.744.1.a–b)

Lid (84.DG.744.1.a)

H: 10.5 × Diam: 6.4 cm, 175.20 g (4 3/16 × 2 1/2 in., 5 oz., 12.656 dwt.)

MARKS

Struck, on the interior, with the following stamps: the maker's stamp consisting of the initials "S.G.," a sun, and two grains below a crowned fleur-de-lys (mark 5.1); a crowned C (the Paris warden's mark used between May 30, 1743, and July 6, 1744); and a human foot (the Paris charge mark used between October 4, 1738, and October 1, 1744, under the fermier Louis Robin). Struck, on the catch-latches (see Description), with the following stamps: a fly (the Paris countermark for works of gold and silver used between October 1, 1744, and October 1, 1750, under the fermier Antoine Leschaudel) (mark 5.2); and possibly a salmon head (the Paris countermark for small works of gold and silver used between October 1, 1744, and October 1, 1750, under the fermier Antoine Leschaudel) or a duck head (the Paris countermark for small works of

gold and silver used between October 1, 1750, and October 1, 1756, under the fermier Julien Berthe). Struck, on the exterior of the rim, with the following stamp: an ax (a Dutch standard mark used since 1852 for old silver objects returned to circulation) (mark 5.3).



Mark 5.1 Lid (84.DG.744.1.a), detail of pierced interior with the maker's mark, consisting of the initials "S.G."



Mark 5.2 Lid (84.DG.744.1.a), detail of one catch-latch with a countermark, a fly.



Mark 5.3 Lid (84.DG.744.1.a), detail of exterior rim, with a standard mark, an ax.

Vessel (84.DG.744.1.b)

H: 18.2 × Diam: 11.4 cm, 867.25 g (7 1/4 × 4 1/2 in., 27 oz., 17.654 dwt.)

MARKS

Struck, on the interior, with the following stamps: the maker's stamp consisting of the initials "S.G.," a sun, and two grains below a crowned fleur-de-lys (mark 5.4); a crowned C (the Paris warden's mark used between May 30, 1743, and July 6, 1744); and a crowned A with two entwined palm branches (the Paris charge mark used between October 4, 1738, and October 1, 1744, under the fermier Louis Robin). Struck, on the exterior rim of the foot, with the following stamps: a fox head (the Paris discharge mark for small works of gold and silver used between October 1, 1738, and October 1, 1744, under the fermier Louis Robin) (mark 5.5); a fly (the Paris countermark for works of gold and silver used between October 1, 1744, and October 1, 1750, under the fermier Antoine Leschaudel) (mark 5.6); possibly a salmon head (the Paris countermark for small works of gold and silver used between October 1, 1744, and October 1, 1750, under the fermier Antoine Leschaudel) or a duck head (the Paris countermark for small works of gold and silver used between October 1, 1750, and October 1, 1756, under the fermier Julien Berthe) (mark 5.7); laurel leaves and stem (the Paris countermark for all works of gold and silver used between October 1, 1756, and October 1, 1762, under the fermiers Éloy Brichard and Étienne Somfoye) (mark 5.8); an open right hand (the Paris countermark for all works of gold and silver used between October 1, 1762, and October 1, 1768, under the fermier Jean-Jacques Prévost) (see mark 5.6); an *N* inscribed in an oval (the Dutch date letter for 1822 for works in precious metals) (mark 5.9); and an ax (a Dutch standard mark used since 1852 for old silver objects returned to circulation) (mark 5.10).



Mark 5.4 Vessel (84.DG.744.1.b), detail of interior with the maker's mark, consisting of the initials "S.G."



Mark 5.5 Vessel (84.DG.744.1.b), detail of exterior of the foot rim, with a discharge mark, a fox head.



Mark 5.6 Vessel (84.DG.744.1.b), detail of exterior of the foot rim, with two countermarks: a fly and an open right hand.



Mark 5.7 Vessel (84.DG.744.1.b), detail of exterior of the foot rim, with a countermark, possibly a salmon head or a duck head.



Mark 5.8 Vessel (84.DG.744.1.b), detail of exterior of the foot rim, with a countermark, laurel leaves and stem.



Mark 5.9 Vessel (84.DG.744.1.b), detail of exterior of the foot rim, with a date mark, an *N* inscribed in an oval.



Mark 5.10 Vessel (84.DG.744.1.b), detail of exterior of the foot rim, with a standard mark, an ax.

INSCRIPTIONS

The vessel is scratched underneath with the Roman numeral "XII" and incised with the numeral and weight "no. 1 4m - 3o - 3g" (inscription 5.1).¹ The interior of the foot rim is scratched "409A" (inscription 5.2).



Inscription 5.1 Vessel (84.DG.744.1.b), detail of underside with an incised numeral and the weight in French units.



Inscription 5.2 Vessel (84.DG.744.1.b), detail of interior of the foot rim, scratched with "409A."

Lid and Vessel (84.DG.744.2.a–b)

Lid (84.DG.744.2.a)

H: 10.8 × Diam: 6.3 cm, 169.06 g (4 1/4 × 2 1/2 in., 5 oz., 8.708 dwt.)

MARKS

Struck, on the interior, with the following stamps: a crowned *C* (the Paris warden's mark used between May 30, 1743, and July 6, 1744) (mark 5.11); and twice with a human foot (the Paris charge mark used between October 4, 1738, and October 1, 1744, under the fermier Louis Robin) (mark 5.12). Struck, on the catch-latches, with the following stamps: a fox head (the Paris discharge mark for small works of gold and silver used between October 1, 1738, and October 1, 1744, under the fermier Louis

Robin); laurel leaves and stem (the Paris countermark for all works of gold and silver used between October 1, 1756, and October 1, 1762, under the fermiers Éloy Brichard and Étienne Somfoye); and an open right hand (the Paris countermark for all works of gold and silver used between October 1, 1762, and October 1, 1768, under the fermier Jean-Jacques Prévost). Struck, on the exterior of the rim, with the following stamp: an ax (a Dutch standard mark used since 1852 for old silver objects returned to circulation).



Mark 5.11 Lid (84.DG.744.2.a), detail of pierced interior with a warden's mark, a crowned *C*.



Mark 5.12 Lid (84.DG.744.2.a), detail of pierced interior with a charge mark, a human foot.

Vessel (84.DG.744.2.b)

H: 18 × Diam: 11.7 cm, 849.06 g (7 1/8 × 4 5/8 in., 27 oz., 5.958 dwt.)

MARKS

Struck, on the interior, with the following stamps: the maker's stamp consisting of the initials "S.G.," a sun, and two grains below a crowned fleur-de-lys (mark 5.13); a crowned *C* (the Paris warden's mark used between May 30, 1743, and July 6, 1744) (mark 5.13); and a crowned *A* with two entwined palm branches (the Paris charge mark used between October 4, 1738, and October 1, 1744, under the fermier Louis Robin) (mark 5.14). Struck, on the exterior rim of the foot, with the following stamps: a fox head (the Paris discharge mark for small works of gold and silver used between October 1, 1738, and October 1, 1744, under the fermier Louis Robin); a fly (the Paris countermark for works of gold and silver used between October 1, 1744, and October 1, 1750, under the fermier Antoine Leschaudel); possibly a salmon head (the Paris countermark for small works of gold and silver used between October 1, 1744, and October 1, 1750, under the fermier Antoine Leschaudel) or a duck head (the Paris countermark for small works of gold and silver used between October 1, 1750, and October 1, 1756, under the fermier Julien Berthe); laurel leaves and stem (the Paris countermark for all works of gold and silver used between October 1, 1756, and October 1, 1762, under the

fermiers Éloy Brichard and Étienne Somfoye); an open right hand (the Paris countermark for all works of gold and silver used between October 1, 1762, and October 1, 1768, under the fermier Jean-Jacques Prévost); an *N* inscribed in an oval (the Dutch date letter for 1822 for works in precious metals); and an ax (a Dutch standard mark used since 1852 for old silver objects returned to circulation).



Mark 5.13 Vessel (84.DG.744.2.b), detail of interior with a marker's mark (consisting of the initials "S.G."), a warden's mark (a crowned C), and a charge mark (a crowned A with two entwined palm branches).



Mark 5.14 Vessel (84.DG.744.2.b), detail of interior with a charge mark, a crowned A with two entwined palm branches.

INSCRIPTIONS

The vessel is scratched underneath with the Roman numeral XI and incised with the numeral and weight "no 3 4m - 2o - 6g -" (inscription 5.3).² The interior of the foot rim is scratched "409."

DESCRIPTION

These two sugar casters (*sucriers à poudre*) are of identical form, though their floral ornament differs. They are of baluster shape with a burnished circular foot ring. The body rises up from a base that evokes the underside of a corolla of flower petals, to narrow and then swell into a bulb shape before continuing upward as a slightly lobed cylinder. Four vertical scrolls spaced equidistant around the bulb accentuate its profile.³ A single plant stem grows along the face of each scroll and upward, adhering to the cylindrical body, to culminate in a full-blown flower head, in high relief, at the rim of the vessel. These stems also serve to disguise the solder seams that join the four separately cast parts of the body. Four additional single



Inscription 5.3 Vessel (84.DG.744.2.b), detail of underside with an incised numeral and the weight in French units.

flower heads are soldered to the rim so that, all together, there is a wreath of eight blooms of differing varieties: rose, peony, ranunculus, dahlia, chrysanthemum, daffodil, daisy, and sunflower. True to nature, each blossom is unique and none repeats from one caster to the other (cats. 5.1, 5.2). The cylindrical lid continues the verticality of the baluster; its joint to the body is hidden by the floral wreath. The lid takes the form of two stacked wicker baskets—the upper one slightly smaller in diameter. Apertures in the wickerwork allow the sugar to be sprinkled (*saupoudroir*) or "cast" (cat. 5.3). The lower edge of each basket has a banded reed molding. At the crown of each upper basket is a sculptural arrangement of larger and smaller flower heads from among the list above, with the addition of poppy and a diminutive four-petal variety, perhaps aubrieta (cat. 5.4). Each lid secures to the body by two catch-latches that engage and disengage, through a twisting motion, with openings cut into the vessel rim (see mark 5.2).⁴



Cat. 5.1 Sugar caster (84.DG.744.1).



Cat. 5.2 Sugar caster (84.DG.744.2).



Cat. 5.3 Lid (84.DG.744.1.a), pierced with apertures for sprinkling sugar.



Cat. 5.4 Lid (84.DG.744.2.a), view from above showing the variety of flowers.

COMMENTARY

The consumption of sugar in Europe grew as the demand, cultivation, processing, and importation of the commodity increased throughout the eighteenth century.⁵ By mid-century, French West Indies colonial plantations, particularly on the islands of the Antilles, Saint Domingue (modern-day Haiti), and Guadeloupe, were major sources of raw cane and its processed products of crystallized sugar, molasses (*mélasse*, or treacle), and brandy (*l'eau-de-vie des cannes*).⁶ Seven enlightening engravings designed by Louis-Jacques Goussier for the famed *Encyclopédie*, edited by Denis Diderot and Jean Le Rond d'Alembert, visualized a sugarcane plantation in the Antilles in the early 1760s as well as the refining processes that took place in its mill, boiling house, curing house, distillery, and storage.⁷

Sugar was enjoyed across the French socioeconomic spectrum, from elite to modest households. It sweetened the naturally bitter beverages made from coffee, tea, and cacao; complemented some savory dishes; flavored fruit and desserts; and, when made into a paste and molded, formed sculptural table decorations. Quantities used by the royal kitchens at the Château de Versailles offer an accurate measure of consumption for a representative year. The kitchens ordered a total 8,539 pounds of sugar in 1785 (a year for which such documentation survives for the king's household, or *la Maison du roi*).⁸ The combined tally reflected the available grades of the product: 3,748 pounds of "ordinary" crystalline, imperfectly refined sugar ("cassonnade blanche"); 3,103 pounds of partially cleaned and crystallized brown sugar ("cassonnade"); 996 pounds of "ordinary" sugar of the first grade ("cassonnade blanche, première sorte"); and 692 pounds of "royal" ("roial surfin") or confectionary sugar.⁹ Specialty cookery books provided details about the grades of sugar, their preparation, and uses.¹⁰ By 1788, annual consumption in France averaged about two pounds per person, at a cost ranging between eleven and twenty-five *sous* a pound in Paris.¹¹

Refined crystallized sugar was shipped across the Atlantic packed in paper-wrapped, semihard cone shapes, known as sugar loaves (*pains de sucre*).¹² Once brought into the domestic kitchen, the cone had to be broken down with a diminutive hammer or cut into small lumps with nippers. These smaller pieces generally accompanied the serving of coffee or tea, whose hot liquid readily dissolved them. Precious-metal tongs facilitated the handling of these lumps from open bowls of commensurately expensive

silver or porcelain, as portrayed in the still life of a tea tray by Jean Étienne Liotard (fig. 5.1).¹³



Fig. 5.1 Jean-Étienne Liotard (Swiss, 1702–1789), *Still Life: Tea Set*, ca. 1781–83. Oil on canvas mounted on board, 37.8 × 51.6 cm (14 7/8 × 20 5/16 in.). Los Angeles, J. Paul Getty Museum, 84.PA.57

Alternatively, shipments of semihard crystallized sugar arrived in France to be crushed into very small fine grains or powder at specialized refineries, notably those around the port city of Bordeaux, for use as a condiment during a meal.¹⁴ Two types of vessels served sugar in these forms: a caster with a pierced lid for sprinkling (*sucrier à poudre*) and a lidded bowl (the smaller *pot à sucre* or the larger *sucrier à poudre*) with an accompanying slotted or pierced spoon for dusting (*cuillère à saupoudrer*). Casters, as tablewares, were already in use by the mid-1600s for salt, ground pepper, spices, and dry mustard. With the broadening of sugar consumption in domestic settings, sugar casters were added to those commonly present on the table, and all of them usually stayed in place for the entire repast, from the first course to the dessert course. During this last course, a dusting of fine grain or powdered sugar especially enhanced the flavor of fresh fruit. When a distinctly separate table setting of precious metal was laid for the dessert service, the wares, including the sugar casters, were often of gilded silver, perhaps to better show off the snowy whiteness of the refined sugar.

The most prevalent caster shape in use by the 1650s was a cylinder canister with a hinged or clasped pierced dome-shaped lid (*saupoudreuse à dôme*).¹⁵ This form was easy to grasp by hand, while the number, size, and shape of the piercings controlled the flow of its dry contents.¹⁶ In more prosperous households, all the condiment containers were grouped on a table centerpiece (*surtout de table*). An engraving in the 1729 edition of the cookbook *Le nouveau*

cuisinier royal et bourgeois by François Massialot illustrated this custom. The foldout image shows a table centerpiece designed as a low stand supporting assorted condiment vessels and a tureen (from which candle branches projected). The caption reads “Machine, autrement dit Surtout, pour servir au milieu d’une grande Table, qu’on laisse pendant tous les Services” (“Machine, in other words a centerpiece, to serve in the middle of a large table, which is left there during all the courses of the meal”).¹⁷ The two cylindrical casters are the tallest of the condiment vessel forms (see fig. 8.1).

Casters were generally purchased in pairs, multiples, or sets, so that all diners could find one within reach on the table. The Massialot engraving clearly shows this multiplicity in a symmetrical arrangement. Eventually, differing shapes and heights among a group of casters gave visual clues to the content of each. Casters for sugar became taller than those for spices. Evolving fashion prompted variations in design, away from the utilitarian cylindrical canister type to a pear or baluster body shape (fig. 5.2).¹⁸ The pear shape emerged in the last decades of the 1600s, the baluster in the 1710s. A pair of casters from 1728–29 by Nicolas Besnier, the Parisian goldsmith to the king (*orfèvre du roi*), exemplify the baluster shape that prevailed at the beginning of independent rule by Louis XV. Aspects of its design and ornament (waterleaf and bead moldings, laurel leaves and flutes, and delicate piercing patterns) persisted into the 1740s (fig. 5.3).



Fig. 5.2 Unknown artist, *Sucreries* [Two models for sugar casters], from *Recueil d'orfèvrerie italienne* (Collection of Italian Silver), here dated to the early 1700s. Pen and ink, with brown wash, 39.7 × 26 cm (15 5/8 × 10 1/4 in.). Paris, Musée des arts décoratifs, département des Arts graphiques, 7628-5. © Photo Les Arts Décoratifs, Paris, All rights reserved

Stylistically, in shape and in ornament, the Getty casters by Parisian goldsmith Simon Gallien embody natural forms, in keeping with the principles of the alternative *rocaille* aesthetic. Each silver blossom is botanically identifiable and uniquely singular. The variety and individuality of each speaks of Gallien's respect for the organic character of nature. In some crevices, among the flower petals, there is a granular surface quality that was not consistently chased or burnished away.¹⁹ This inconsistency may have been deliberate, perhaps to imbue a naturalism in defiance of the inorganic materiality of the precious metal. Simon's younger relative Jean Edme Gallien, the sculptor and merchant goldsmith (*marchand orfèvre*) who lived with him in the rue de Bussy, may have assisted in creating these flowers.²⁰ Cleverly, Simon Gallien also employed these natural motifs to disguise the technical assembly of the vessels. The four vertical floral stems that travel upward



Fig. 5.3 Nicolas Besnier (French, 1686–1754), *Pair of Sugar Casters (Paire de sucriers à poudre)*, 1728–29. Silver, H: 25.4 cm each (10 in.). New York, Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1938, 38.164.2a–b and 38.164.3a–b

along the baluster-shaped body actually hide the solder seams that join its four separately cast parts, while the wreath of floral blossoms at the vessel's rim hides the joint of the body and lid. The casters are numbered underneath one and three, respectively, indicating they were once part of a set of three or more pieces. It is also possible that they were originally part of a multipiece table centerpiece, but no comparable companion pieces have been identified.

In contrast to the more common design for sugar bowls that took the form of sweet fruit, such as melons, Gallien's casters effectively brought the flower garden indoors to remain ever fresh on the table.²¹ In this, he rivaled contemporary faience sugar casters with their opaque white tin glaze grounds and two-dimensional lush floral decoration painted in colorful enamels, by rendering his naturalistic blossoms in high relief, albeit of monochromatic silver. Like the faience sugar casters of the Paul Hannong manufactory in Strasbourg, whose white grounds mimicked refined white sugar and whose painted blooms evoked sweet fragrances, Gallien's flowers added a tactical sweetness to match that of the palate (fig. 5.4).²²



Fig. 5.4 Paul Hannong manufactory (Strasbourg, France, active 1739–55), *Sugar Caster (Sucrier à poudre)*, ca. 1750. Faience, with tin-based ground glaze and over-glaze enamel decoration (*au petit feu*) and gilding, H: 20.7 cm (8 1/8 in.). Historisches Museum Basel, 1988.211. © Historisches Museum Basel, Maurice Babey

PROVENANCE

Before 1929: F. J. E. Horstmann (Oud Clingendaal, the Netherlands) [sold, Frederik Müller & Cie, Amsterdam, November 19–21, 1929, lot 178];²³ before 1976: Jean-Louis Bonnefoy, French, active 1950s (Paris), possibly in association with Bonnefoy et Cie and the *antiquaire* Au Vieux Paris (4 rue de la Paix, Paris);²⁴ –1976: Robert Henry Edward Abdy, fifth baronet of Albyns, British, 1896–1976 (Newton Ferrers, Saint Mellion, Cornwall, England), by inheritance to his son, Valentine Robert Duff Abdy; 1976: Valentine Robert Duff Abdy, sixth baronet of Albyns, British, 1937–2012 (Paris); –1984:

possibly Elizabeth Parke Firestone (Mrs. Harvey S. Firestone, Jr.), American, 1897–1990 (Newport, Rhode Island);²⁵ 1984: S. J. Phillips, Ltd., British, active 1869–present (then located at 139 New Bond Street, London), sold to the J. Paul Getty Museum.²⁶

EXHIBITION HISTORY

Paris: Life and Luxury, J. Paul Getty Museum at the Getty Center (Los Angeles), April 26–August 7, 2011, and Museum of Fine Arts, Houston, September 18, 2011–January 2, 2012 (no. 195); *The Edible Monument: The Art of Food for Festivals*, Getty Research Institute at the Getty Center (Los Angeles), October 13, 2015–March 16, 2016.

BIBLIOGRAPHY

Collection F. J. E. Horstmann à Oud Clingendaal: Tableaux, meubles, tapisseries, porcelaines, pendules, bronzes, estampes en couleurs, etc., sale cat., Frederik Müller & Cie, Amsterdam, November 19–21, 1929: unpaginated, lot 178, “Une paire de magnifiques saupoudroirs en argent”; “Acquisitions” 1985, 178, no. 53; Bremer-David et al. 1993, 113, no. 189; Wilson and Hess 2001, 96–97, no. 195; Bremer-David 2011, 122, no. 35.

NOTES

- These notations record the weight for sugar caster “no. 1” in the old French units of *marc, once, gros*. The amount is equivalent to about 1,082.262 grams, which is about 39.826 grams (or 1 oz., 5.60 dwt.) more than the actual overall weight for this caster and lid.
- These notations record the weight for caster “no. 3” in the old French units of *marc, once, gros*. The amount is equivalent to about 1,063.071 grams, which is about 44.961 grams (or 1 oz., 8.90 dwt.) more than the actual overall weight for this caster and lid.
- Both sugar casters have very similar construction, though their surface texture varies slightly (see note 19 below). The vessels, especially, appear quite porous in the X-radiographs taken by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum. Each vessel is composed of five main parts that were soldered together: the open body (whose cylindrical form was assembled from four cast sections), a bottom plate disc of sheet metal, and a cast circular foot. Additionally, the rim of each vessel was made from hammered and cut sheet metal. Cast leafy stems were soldered over the four vertical joins of each vessel body. The array of naturalistic flowers, covering the vessel rim, were made with the repoussé technique and soldered in place. When the open back of a flower would be exposed above the rim, it was fitted with a covering of hammered and rounded sheet metal. Technical Report, November 23, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum. X-radiographs were captured at 450 kV, 2 mA, 1000 mSec, and 60 inches, with a GE X-radiography system with digital detector array. For further analytical information, see Appendix: Table 1.
- The lids appear to have been made from sections of sheet metal that were worked and then soldered together. The woven basket effect was created by chasing and piercing. The arrangement of flowers at the top was achieved with the repoussé technique. The sections were struck with the maker’s, warden’s, and discharge marks prior to piercing (see mark 5.1). Technical Report, November 23, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum.
- The sugar economy of French and English slave-based plantations reached its apogee in the eighteenth century as production and consumption crescendoed. See Mintz 1985, 52–53.
- Cultivating cane and processing sugar was an arduous, labor-intensive, and dangerous operation. The true cost of the commodity cannot be factored on a financial basis alone, for sugar production in the West Indies was inexorably dependent on slave and indentured laborers. See Ponting 2000, 510–13. The systemic use of black slave labor was already entrenched in the French Antilles colonial economy by the 1660s, when the engraver Sébastien Le Clerc published illustrations of slaves working the sugar plantations there. See Tertre 1667–71, vol. 2, 122–25. To understand the contemporary colonialist sense of racial supremacy, see the entry on sugar plantations, *Sucrerie (Habitation)*, by Le Romain (Jean-Baptiste-Pierre Romain) in Diderot and Le Rond d’Alembert 1751–65, vol. 15, 618–19. The economic, political, and social complexities of the French colonial island culture on Saint Domingue came to a head with the rejection of the 1789 Proclamation of the Rights of Man, the white civil war, and the slave revolt of 1791. See Curtin 1950.
- The engravings of *Agriculture et économie rustique—Sucrerie et affinage des sucres*, printed in 1762, corresponded to the text entry by “D.J.” (le chevalier Louis de Jucourt), *Sucre (Hist. nat. art.)*, published three years later in volume 15 of the *Encyclopédie*. See Diderot and Le Rond d’Alembert 1762–72, vol. 1, plates 1–7, and Diderot and Le Rond d’Alembert 1751–65, vol. 15, 608–14.
- Paris, Archives nationales de France, O¹ 838 pièce 182, as quoted by Noël-Waldeufel 1993, 71, 81–82n42.
- Mintz 1985, 83; Williams 2012, 322–23, no. 104 (entry by Meredith Chilton).
- The prime example being Massialot 1692. It was reprinted seventeen times by 1751.
- Braudel 1981, vol. 1, 226, 583n146. On the price of sugar and its inflation in Paris in the years 1792–95, see Hibbert 1999, 147, 282. For comparison, John Quincy Adams noted in his diary that the average price for one pound of butter in Paris in 1785 was thirty *sous*, though in the contemporary period of drought it reached 2 *livres*. Washington, D.C., National Archives, “[May 1785],” *Founders Online*, accessed July 4, 2020, <https://founders.archives.gov/documents/Adams/03-01-02-0007-0007>, originally in *The Adams Papers: Diary of John Quincy Adams*, vol. 1, November 1779–March 1786, ed. Robert J. Taylor and Marc Friedlaender (Cambridge, MA: Harvard University Press, 1981), 259–77.
- For a near contemporary three-dimensional representation that shows the relative scale and appearance of such a paper-wrapped sugar loaf, see the sculptural rendering of a woman, seated at a table, who reckons the accounts for a delivery of comestibles including a sugar loaf in its pink paper covering, made around 1760 at the Frankenthal Porcelain Factory after the model of Johann Friedrich Lück. The State Hermitage Museum, Saint Petersburg, inv. 3Φ-13912, <https://www.hermitagemuseum.org/wps/portal/hermitage/digital-collection/10.+porcelain%2C+faience%2C+ceramics/329478>.
- J. Paul Getty Museum, inv. 84.PA.57, <https://www.getty.edu/art/collection/object/103RG0>.
- On the purification process of *cassonade* sugar, specifically utilized by island planters, versus the exclusive processes employed in the powerful domestic French refineries, see Yvon 2011.
- Micio 2004, 48–49.
- The flow of the cast sugar could even be subtly controlled for the sake of economy. In his entry “Sucrier” in the *Encyclopédie*, Le Romain cited the seventeenth-century poet and author Paul Scarron, who reproached his

- sister for having modified the holes of his sugar caster for this reason. See Diderot and Le Rond d'Alembert 1751–65, vol. 15, 619.
17. Massialot 1729, vol. 1, 1 *bis*.
 18. *Deux modèles de sucriers à poudre (Two Models for Sugar Casters)*, from *Recueil d'orfèvrerie italienne (Collection of Italian Silver)*, early 1700s, Musée des arts décoratifs, Paris, Département des arts graphiques, inv. 7628-5, <http://collections.lesartsdecoratifs.fr/deux-modeles-de-sucriers-a-poudre-0>.
 19. This granular quality, also known by the descriptive term “orange peel,” is an unusual surface to be found on worked, chased, and engraved silver. It was likely caused when the molten silver-copper alloy was overheated and oxygen was absorbed. As the molten alloy cooled, oxygen reacted with the copper to make cuprite, which expanded in volume, creating a bubbly surface. Overheated silver-copper alloys can also develop pinhole porosity when solidifying. See Scott 1991, especially 31–32. Reference courtesy of Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum.
 20. In 1747 Jean Edme Gallien (1720–1797) was identified as a sculptor working in association with Louis Paffe, master bronze founder and chaser (*maître fondeur et ciseleur*). In the same year, he was identified also as a merchant goldsmith (*marchand orfèvre*). Paris, Archives nationales de France, Minutier central, XXVII, 241, July 1, 1747 (the historical document was not consulted; the citation draws upon the descriptive notary catalogue by Mireille Rambaud and Catherine Grodecki, *Artisans XVIIIe siècle*, 1956–1977, originally compiled as a paper resource, since adapted and now searchable online at <https://francearchives.fr/>). Seven years later, he collaborated on the massive gilt-bronze mantel clock executed in 1754 for Louis XV's bedroom at the Château de Fontainebleau. The clock is now in the Château de Versailles, inv. VMB 8706, http://collections.chateauversailles.fr/?permid=permobj_e5589ad5-6cbb-44f7-a43c-f3f7f6a42b0a. See Ottomeyer and Pröschel 1986, vol. 1, 130, fig. 2.8.21; and Augarde 1996, 131, 137, 167n37, 167n51, 235, fig. 186.
 21. See, for instance, the silver sugar bowl in the naturalistic form of a melon (*sucrier en forme de melon*) of 1777 by Ignace Colombier of Marseille. Musée du Louvre, Paris, inv. OA 12177, <https://collections.louvre.fr/en/ark:/53355/cl010110062>.
 22. Sugar caster (*sucrier à poudre*), Paul Hannong manufactory, Strasbourg, ca. 1750, Historisches Museum Basel, inv. 1988.211, <https://www.hmb.ch/fr/musees/objets-de-la-collection/vue-simple/s/deux-sucriers-saupoudreurs/>. There is a collection of Paul Hannong sugar casters in the Château-Musée de Saumur. See Lahaussais and Fay-Halle 2017.
 23. *Collection F. J. E. Horstmann à Oud Clingendael: Tableaux, meubles, tapisseries, porcelaines, pendules, bronzes, estampes en couleurs, etc.*, sale cat., Frederik Müller & Cie, Amsterdam, November 19–21, 1929: unpaginated, lot 178, “Une paire de magnifiques saupoudroirs en argent.” The identity of F. J. E. Horstmann needs further investigation. The individual may have been “F. Horstmann,” the managing director of the Dutch oil company Nederlandsche Koloniale Petroleum Maatschappij (NPKM), who died after April 11, 1929, and before June 19, 1929. Richard M. Tobin, “Report from the Minister in the Netherlands to the Secretary of State, June 19, 1929, the Hague,” reprinted by the Department of State, *Papers Relating to the Foreign Relations of the United States, 1929* (Washington, DC: Government Printing Office, 1944), vol. 3, 544, available at https://www.google.com/books/edition/Papers_Relating_to_the_Foreign_Relations/yU06AQAAIAAJ. See also Agus Setiawan, “The Political and Economic Relationship of American-Dutch Colonial Administration of Southeast Asia: A Case Study (1907–1928)” (Ph.D. diss., Jacobs University, Bremen, Germany, 2014), 159.
 24. Sir Valentine Abdy, letters to Gillian Wilson, January–February 1985, on file in the Sculpture and Decorative Arts Department, J. Paul Getty Museum.
 25. S. J. Phillips, Ltd., London, invoice sent to the J. Paul Getty Museum, November 20, 1984, a copy of which is on file in the Sculpture and Decorative Arts Department, J. Paul Getty Museum.
 26. Purchased with funds raised through the deaccession of an ewer and basin of 1736–37 by Paul de Lamerie (which had been subsequently gilded and altered, probably in the 1870s), formerly in the personal collection of J. Paul Getty and distributed by his estate to the J. Paul Getty Museum in 1978 (78.DG.177.1–2). Proposed Disposal Information Sheet, April 16, 1984, on file in the Sculpture and Decorative Arts Department, J. Paul Getty Museum.





6. Pair of Lidded Tureens, Liners, and Stands (*Paire de pots à oille couverts, doublures et plateaux*)

Maker	Thomas Germain (French, 1673–1748, master 1720) and François Thomas Germain (French, 1726–1791, master 1748)
Place Date	Paris, 1744–50, armorials altered 1838–68
Medium	Silver
Dimensions	Overall (82.DG.13.1.a–d): H: 30 (approx.) × W: 46.2 × D: 47.1 cm, 9,782.35 g (11 3/4 [approx.] × 18 3/16 × 18 9/16 in., 314 ozt., 10.195 dwt.) Overall (82.DG.13.2.a–d): H: 30.8 (approx.) × W: 46.2 × D: 47.1 cm, 9,666.12 g (12 1/8 [approx.] × 18 3/16 × 18 9/16 in., 310 ozt., 15.459 dwt.)
Accession Number	82.DG.13.1–.2
Component	82.DG.13.1.a (Lid) 82.DG.13.1.b (Liner) 82.DG.13.1.c (Tureen) 82.DG.13.1.d (Stand) 82.DG.13.2.a (Lid) 82.DG.13.2.b (Liner) 82.DG.13.2.c (Tureen) 82.DG.13.2.d (Stand)

COMPONENT DETAILS

82.DG.13.1.a–d



Cat. 6.1 Lidded tureen, liner, and stand (82.DG.13.1.a–d).

Lid (82.DG.13.1.a)

1749–50

H: 16 × Diam: 27 cm, 2,270 g (6 5/16 × 10 5/8 in., 72 ozt., 19.643 dwt.)

MARKS

Struck, underneath, with the following stamps: six obliterated marks, one possibly a crowned *I* (the Paris warden's mark used between July 15, 1749, and July 15, 1750), and one with the remains of a crown. Struck, on the exterior of the rim, with the following stamps: a hen head (the Paris discharge mark for small works of gold and silver used between October 1, 1750, and October 1, 1756, under the fermier Julien Berthe) (mark 6.1) and laurel leaves and stem (the Paris countermark for all works of gold and silver used between October 1, 1756, and October 1, 1762, under the fermiers Éloy Brichard and Étienne Somfoye) (see mark 6.1).



Mark 6.1 Lid (82.DG.13.1.a), detail of a discharge mark (a hen head), and a countermark (laurel leaves and stem).

INSCRIPTIONS

The interior of the rim is scratched with the Roman numeral “II” (inscription 6.1). Underneath is possibly incised with “DU No II” (effaced) (inscription 6.2).



Inscription 6.1 Lid (82.DG.13.1.a), detail of scratched Roman numeral.



Inscription 6.2 Lid (82.DG.13.1.a), detail of incised (and effaced) inscription.

Liner (82.DG.13.1.b)

1750

H: 11.7 × Diam: 26.4 cm, 732.35 g (4 5/8 × 10 3/8 in., 23 ozt., 10.911 dwt.)

MARKS

Struck, underneath, with the following stamps: possibly a crowned *K* (the Paris warden's mark used between July 15, 1750, and January 22, 1752) (obliterated); possibly a crowned *A* (the Paris charge mark for works of silver used between October 1, 1744, and October 1, 1750, under the fermier Antoine Leschaudel) (obliterated); and a boar head (the Paris discharge mark for large works of silver used between October 1, 1750, and October 1, 1756, under the fermier Julien Berthe) (mark 6.2). Struck, on the exterior of the rim, with the following stamp: laurel leaves and stem (the Paris countermark for all works of gold and silver used between October 1, 1756, and October 1, 1762, under the fermiers Éloy Brichard and Étienne Somfoye) (mark 6.3).



Mark 6.2 Liner
(82.DG.13.1.b), detail of
a discharge mark, a
boar head.



Mark 6.3 Liner
(82.DG.13.1.b), detail of
a countermark, laurel
leaves and stem.

INSCRIPTIONS

The exterior of the rim is scratched with the Roman numeral “II” (inscription 6.3). Underneath is incised “DU N° 3” (inscription 6.4).



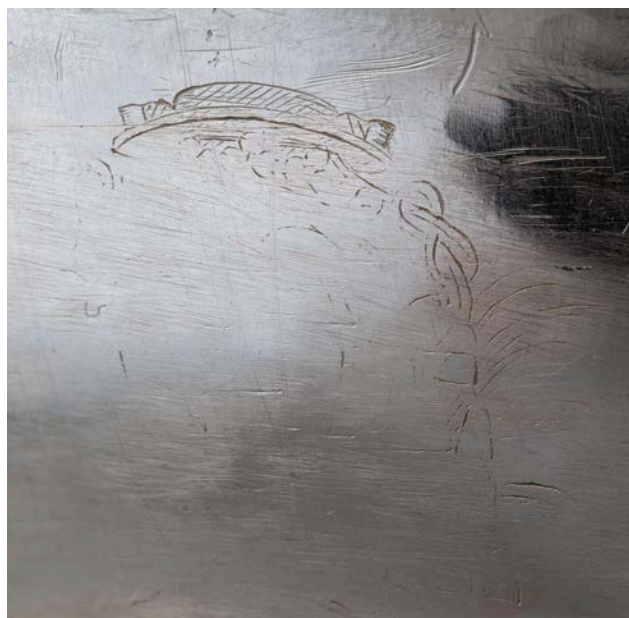
Inscription 6.3 Liner
(82.DG.13.1.b), detail of scratched
Roman numeral.



Inscription 6.4 Liner
(82.DG.13.1.b), detail of an incised
inscription.

ARMORIAL

The exterior bears traces of an engraved *galero* (an ecclesiastical hat) and the ten tassels of an archbishop's coat of arms (armorial 6.1).



Armorial 6.1 Liner (82.DG.13.1.b), detail of traces of an engraved armorial, consisting of a *galero* (an ecclesiastical hat) and the ten tassels of an archbishop's coat of arms.

Tureen (82.DG.13.1.c)

1749–50

H: 16.5 × W: 34.9 × D: 28.3 cm, 3,620 g (6 1/2 × 13 3/4 × 11 1/8 in., 116 ozt., 7.714 dwt.)

MARKS

Struck, underneath, with the following stamp: a crowned *I* (the Paris warden's mark used between July 15, 1749, and July 15, 1750) (mark 6.4). Struck, on the exterior of the rim, with the following stamps: a hen head (the Paris discharge mark for small works of gold and silver used between October 1, 1750, and October 1, 1756, under the fermier Julien Berthe); possibly a partially struck boar head (the Paris discharge mark for large works of silver used between October 1, 1750, and October 1, 1756, under the fermier Julien Berthe); and laurel leaves and stem (the Paris countermark for all works of gold and silver used between October 1, 1756, and October 1, 1762, under the fermiers Éloy Brichard and Étienne Somfoye).



Mark 6.4 Tureen
(82.DG.13.1.c), detail of
a warden's mark, a
crowned *I*.

INSCRIPTIONS

The interior, near the top, is scratched with the Roman numeral "II." The bottom of the interior is incised "DU N° 3" (effaced) (inscription 6.5).



Inscription 6.5 Tureen
(82.DG.13.1.c), detail of incised (and
effaced) inscription.

Stand (82.DG.13.1.d)

1749–50

H: 4.1 × W: 46.2 × D: 47.1 cm, 3,160 g (1 5/8 × 18 3/16 ×
18 9/16 in., 101 ozt., 11.927 dwt.)

MARKS

Struck, underneath, with the following stamps: a crowned *I* (the Paris warden's mark used between July 15, 1749, and July 15, 1750) (mark 6.5); a crowned *K* (the Paris warden's mark used between July 15, 1750, and January 22, 1752) (mark 6.6); and a crowned *A*, overstruck twice, (the Paris charge mark for works of silver used between October 1, 1744, and October 1, 1750, under the fermier Antoine Leschaudel) (mark 6.7). Struck, on the exterior of the rim, with the following stamps: a hen head (the Paris discharge mark used on small silver objects between October 1, 1750, and October 1, 1756, under the fermier Julien Berthe) and laurel leaves and stem (the Paris countermark for all works of gold and silver used between October 1, 1756, and October 1, 1762, under the fermiers Éloy Brichard and Étienne Somfoye).



Mark 6.5 Stand
(82.DG.13.1.d), detail of
a warden's mark, a
crowned *I*.



Mark 6.6 Stand
(82.DG.13.1.d), detail of
a warden's mark, a
crowned *K*.



Mark 6.7 Stand
(82.DG.13.1.d), detail of
a charge mark, a
crowned *A*,
overstruck.

INSCRIPTIONS

Underneath is incised with the number and weight "N° 3 - 41^m - 3^{on} - 7^g." (inscription 6.6) and scratched with the following notes in English: "No 180 2 Terrines oz 423 - 5 / 181 2 Stands oz 206 = 629 - 5" (inscription 6.7), "6743 627010 tplt xx Pair" (inscription 6.8), and other illegible notes.¹



Inscription 6.6 Stand
(82.DG.13.1.d), detail of an incised
number and the weight in French
units.



Inscription 6.7 Stand
(82.DG.13.1.d), detail of the
scratched numbers and weights in
troy ounces.



Inscription 6.8 Stand
(82.DG.13.1.d), detail of a scratched
alphanumeric note.

ARMORIAL

The face of the stand was originally engraved with an archbishop's coat of arms flanked by palm fronds and surrounded by the collar and cross of the Portuguese Order of Christ, now partially effaced and replaced with a British baron's coronet and the arms of Robert John (Smith) Carrington, second baron Carrington (armorial 6.2).



Armorial 6.2 Stand (82.DG.13.1.d), detail of the altered engraved coat of arms of Robert John (Smith) Carrington, second baron Carrington.

82.DG.13.2.a–d

Lid (82.DG.13.2.a)

1744?–50

H: 14.3 × Diam: 27 cm, 2,310 g (5 5/8 × 10 5/8 in., 74 ozt., 5.364 dwt.)

MARKS

Struck, underneath with the following stamps: six partially obliterated marks, one possibly a crowned *D* (the Paris warden's mark used between July 6, 1744, and November 27, 1745), and one probably a crowned *A* with entwined palm branches (the Paris charge mark for works of silver used between October 1, 1738, and October 1, 1744, under the fermier Louis Robin). Struck, on the exterior of the rim, with the following stamps: a hen head (the Paris discharge mark for small works of gold and silver used between October 1, 1750, and October 1, 1756, under the fermier Julien Berthe) and laurel leaves and stem (the Paris countermark for all works of gold and silver used between October 1, 1756, and October 1, 1762, under the fermiers Éloy Brichard and Étienne Somfoye).

INSCRIPTIONS

The interior of the rim is scratched with the Roman numeral "I" (inscription 6.9).



Inscription 6.9 Lid (82.DG.13.2.a), detail of a scratched Roman numeral.

Liner (82.DG.13.2.b)

1744

H: 11.3 × Diam: 26.4 cm, 766.12 g (4 7/16 × 10 3/8 in., 24 ozt., 12.626 dwt.)

MARKS

Struck, underneath, with the following stamps: a crowned *D* (the Paris warden's mark used between July 6, 1744, and November 27, 1745) (mark 6.8); and a partially struck crowned *A* with two entwined palm branches (the Paris charge mark for works of silver used between October 1, 1738, and October 1, 1744, under the fermier Louis Robin) (mark 6.9). Struck, on the exterior of the rim, with the following stamps: a hen head (the Paris discharge mark for small works of gold and silver used between October 1, 1750, and October 1, 1756, under the fermier Julien Berthe) and laurel leaves and stem (the Paris countermark for all works of gold and silver used between October 1, 1756, and October 1, 1762, under the fermiers Éloy Brichard and Étienne Somfoye).



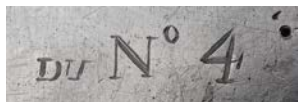
Mark 6.8 Liner (82.DG.13.2.b), detail of a warden's mark, a crowned *D*.



Mark 6.9 Liner (82.DG.13.2.b), detail of a partially struck charge mark, a crowned *A* with two entwined palm branches.

INSCRIPTIONS

The exterior of the rim is scratched with the Roman numeral “I.” Underneath is incised “DU N° 4” (inscription 6.10).



Inscription 6.10 Liner (82.DG.13.2.b), detail of an incised inscription.

ARMORIAL

The exterior bears traces of an engraved *galero* (an ecclesiastical hat), palm fronds, and a Portuguese prince's coronet (cat. 6.2).



Cat. 6.2 Liner (82.DG.13.2.b), detail of traces of the engraved armorial, consisting of a *galero* (an ecclesiastical hat), palm fronds, and a Portuguese prince's coronet.

Tureen (82.DG.13.2.c)

1749–50

H: 16.2 × W: 34.6 × D: 27.9 cm, 3,390 g (6 7/16 × 13 11/16 × 10 15/16 in., 108 ozt., 19,820 dwt.)

MARKS

Struck, underneath, with the following stamps: a crowned *I* (the Paris warden's mark used between July 15, 1749, and July 15, 1750) (mark 6.10); a crowned *A* (the Paris charge mark for works of silver used between October 1, 1744, and October 1, 1750, under the fermier Antoine Leschaudel) (mark 6.11); and a boar head (the Paris discharge mark for large works of silver used between October 1, 1750, and October 1, 1756, under the fermier Julien Berthe) (mark 6.12). Struck, on the exterior of the

rim, with the following stamp: laurel leaves and stem (the Paris countermark for all works of gold and silver used between October 1, 1756, and October 1, 1762, under the fermiers Éloy Brichard and Étienne Somfoye).



Mark 6.10 Tureen (82.DG.13.2.c), detail of a warden's mark, a crowned *I*.



Mark 6.11 Tureen (82.DG.13.2.c), detail of a charge mark, a crowned *A*.



Mark 6.12 Tureen (82.DG.13.2.c), detail of a discharge mark, a boar head.

INSCRIPTIONS

The interior, near the top, is scratched with the Roman numeral “I” (inscription 6.11). The bottom of the interior is incised “DU N° 4” (effaced) (inscription 6.12).



Inscription 6.11 Tureen (82.DG.13.2.c), detail of a scratched Roman numeral.



Inscription 6.12 Tureen (82.DG.13.2.c), detail of an incised (and effaced) inscription.

Stand (82.DG.13.2.d)

1749–50

H: 4.1 × W: 46.2 × D: 47.1 cm, 3,200 g (1 5/8 × 18 3/16 × 18 9/16 in., 102 ozt., 17,648 dwt.)



Cat. 6.3 Stand (82.DG.13.2.d).

MARKS

Struck, underneath, with the following stamps: a crowned *I* (the Paris warden's mark used between July 15, 1749, and July 15, 1750) overstruck by a crowned *K* (the Paris warden's mark used between July 15, 1750, and January 22, 1752) (mark 6.13); and a crowned *A* (the Paris charge mark for works of silver used between October 1, 1744, and October 1, 1750, under the fermier Antoine Leschaudel) adjacent to an indistinct mark, probably another of the same but distorted (mark 6.14). Struck, on the exterior of the rim, with the following stamps: a hen head (the Paris discharge mark for small works of gold and silver used between October 1, 1750, and October 1, 1756, under the fermier Julien Berthe) and laurel leaves and stem (the Paris countermark for all works of gold and silver used between October 1, 1756, and October 1, 1762, under the fermiers Éloy Brichard and Étienne Somfoye).



Mark 6.13 Stand (82.DG.13.2.d), detail of wardens' marks, a crowned *I* overstruck by a crowned *K*.



Mark 6.14 Stand (82.DG.13.2.d), detail of a charge mark, a crowned *A* with another, distorted mark adjacent, probably another crowned *A*.

INSCRIPTIONS

Underneath is incised with the number and weight "N° 4 - 41^[m] - 4^[o] - 1^[g]," (inscription 6.13) and scratched with the following notes in English: "No 180 2 Terrines oz 423 - 5 / 181 2 Stands oz 206 = 629 - 5," "6743 627010 IN / 6743 627010 tplt xx Pair," and other indecipherable marks.²



Inscription 6.13 Stand (82.DG.13.2.d), detail of an incised number and the weight in French units.

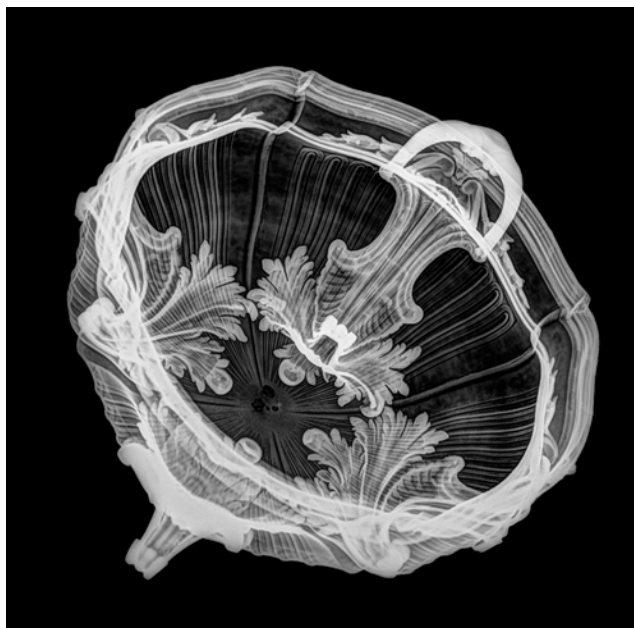
ARMORIAL

The face of the stand was originally engraved with an archbishop's coat of arms flanked by palm fronds and surrounded by the collar and cross of the Portuguese Order of Christ, now partially effaced and replaced with a British baron's coronet and the arms of Robert John (Smith) Carrington, second baron Carrington.

DESCRIPTION

The form and ornament of this pair of round lidded tureens (*pots à oille*) and stands are symmetrical, with the exception of the finials. Improvements in technical X-radiographic imaging enable a better understanding of the creation of their component parts.³ The tapering lower body of each tureen rises into a concave curve before reaching the rim with its banded reed molding. The quatrefoil-shaped vessel is supported by four scroll and foliate legs positioned at the cardinal points. The vertical ribs of each leg stretch upward along the body to form addorsed C curves; these curves are, in turn, surmounted by smaller facing C curves that create a

cartouche topped by a foliate. Two gracefully curved handles project from addorsed C curves on opposite sides of the vessel (cat. 6.4).⁴ Sectional panels of embossed vertical fluting complement the plain surfaces of the body. Applied husk festoons, in relief, flank the cartouches in the vessel's upper convex curve.



Cat. 6.4 Tureen (82.DG.13.2.c), X-radiograph showing a curved handle projecting from addorsed C curves on the vessel.

Each lid fits snugly into its corresponding tureen with its concealed, removable liner. In form and ornament, the lid conforms to the quatrefoil volume of the tureen and presents a parallel treatment of chased and plain surfaces. Sectional panels of quatrefoil diapering, in diminishing scale, follow the gentle upward swell of the lid. At the lid's apex in the middle, a small head of cauliflower, nestled within its curling leaves, forms the finial and serves as the handle. The ungainly base of each cauliflower stem is hidden by an arrangement of creatures and plants made from molds of life castings.⁵ Each finial is composed of a crayfish, a crab, open pea pods, snippets of parsley, a gherkin, and a morel (cat. 6.5).⁶

Each circular stand has an undulating contour that is interrupted twice, at midpoint, by a short straight segment. A banded reed molding and an inner border with sections of gadrooning adorn the perimeter.⁷ Chased scrolls and stylized half shells overlap the gadrooning at the stand's cardinal points, while palmettes punctuate the intervals between. The shallow well of each stand is chased with two concentric rings of abstracted ripples



Cat. 6.5 Lid (82.DG.13.1.a), detail of the cauliflower finial surrounded by shellfish, an open pea pod, a gherkin, and a morel.

suggestive of lapping water. The stand's plain center is engraved with the coat of arms of Robert John (Smith) Carrington, second baron Carrington, surrounded by the collar and cross of the Portuguese Order of Christ, above crossed palm fronds, and surmounted by a British baron's coronet flanked by the ecclesiastical cords and tassels of an archbishop (discussed below).

COMMENTARY

Traditionally, at the highest end of design and execution, centerpieces (*surtouts du table*), tureens (oval *terrines* and round *pots à oille*), condiment vessels for salt, pepper, or mustard (*salières*, *poivrières*, *moutardiers*), candlesticks (*flambeaux*), and candelabra (*candélabres* or *girandoles*) were the most sculptural vessels presented on the dining table or sideboard buffet, for they were works in the round. As experienced sculptors, bronze casters, and goldsmiths, Thomas Germain and his son François Thomas Germain excelled in creating astonishing and inventive tablewares whose forms and ornament played upon the allied themes of comestibles and cookery. Here, for example, the finial on each tureen lid is a unique three-dimensional still life of crustaceans, vegetables, and a cauliflower that alluded to the possible ingredients contained within the vessel.⁸ The French term *pot à oille* derived from the Spanish word *olla* (pot or saucepan) and from the recipe for *olio*, a highly spiced stew of meat, lard, and vegetables that was slowly simmered in a pot.⁹

This pair of tureens (*pots à oille*) and stands was made in the Germain workshop between 1744 and 1750.¹⁰ Though none of the pieces bear legible maker's marks, the evidence of other legible or effaced marks, in combination with the group's design and ornament,

confirms their origin. Their creation over a seven-year period spans a transitional phase when the workshop passed from the control of Thomas, upon his death in 1748, to the joint management of his widow, Anne Denise Gauchelet, and son François Thomas, and on to the sole control of François Thomas after December 15, 1750. Continuity prevailed during this transitional phase and activity proceeded without interruption, as the workshop's skilled artisans utilized the same forges, tools, models, and molds to complete unfinished orders and begin new ones.¹¹ The long gestation of the Getty tureens and stands is consistent with workshop practices in which individual parts (lids, liners, vessels, stands) could linger in reserve, or be repurposed, pending a future sale. Since the vessels' design does not incorporate cast or raised armorial shields for a patron's coat of arms, Michèle Bimbenet-Privat surmises they were made on speculation rather than on commission.¹²

The posthumous inventory of Thomas Germain listed some vessels in stock, including a table centerpiece and two *pots à oille*, two *terrines* with their lids and stands, and one more *pot à oille* with its lid and stand. No weight values were given, though.¹³ Could parts of the Getty pair have belonged to the stock items listed in this 1748 inventory? Strictly according to the presence of *legible* Paris warden and Paris charge marks of 1744, only one liner (82.DG.13.2.b) was started during the lifetime of Thomas Germain. And the illegible obliterated marks on the corresponding lid (82.DG.13.2.a) allow for the possibility that it, too, might have been started by the father before the son finished it sometime in 1750. The production of the other components of the pair falls within or overlaps with the era of codirectorship by widow and son.

In terms of style, the shape of these lidded tureens and their finials, as well as the ornament on their stands, express the prevailing Rococo taste, with its fascination and delight in the natural world of minerals, water, crustaceans, and vegetables, as visualized in the *Livre de légumes* by Juste-Aurèle Meissonnier, of 1734–38 (fig. 6.1).¹⁴ Thomas Germain was aware of Meissonnier's designs, for there was a volume of his contemporary's work in his personal library at the time of his death.¹⁵

In terms of design and execution, extant drawings and documents shed light on the creation process of *pots à oille* in the Germain workshop. Peter Fuhring analyzed a design by Thomas Germain, dated to around 1735–40, that presents a *pot à oille* whose body profile and handles anticipate the Getty example, with four scrolling feet, set



Fig. 6.1 Juste-Aurèle Meissonnier (French, ca. 1693–1750) (designer) and Pierre Quentin Chedel (French, 1705–1763) (etcher), No. 14, from *Livres de légumes inventées et dessinées* (*Book of Vegetables Invented and Drawn*), 1734–42. Etching, 16.2 × 11.2 cm (6 2/5 × 4 3/8 in.). Los Angeles, Getty Research Institute, gri_festivals_p860001_b8f14. © The J. Paul Getty Trust

with husk festoons, that transform into two vertical tiers of C curves. The rendering of its stand offers two alternative design options; that on the left has a wave-like articulation of gadroons in the shallow well, while that on the right has a plain, stepped surface (fig. 6.2). Another drawing shows a large oval stand rendered to scale; it has many features in common with the Getty stands, such as borders with shaped sections of gadrooning, overlaid by cartouches at the cardinal points and with shells at the intervals between, and a banded reed molding on the rim.¹⁶ An engraved design for a lidded *pot à oille* published by Pierre Germain in 1748 shows a vessel whose profile and ornament align quite closely with the Getty version.¹⁷ Meanwhile, the inventory of François Thomas Germain's premises taken in May–June 1765 lists drawings and models, some of which dated to the era of his father and had remained in the workshop after his death in 1748. Some of these may have been used in

making these *pots à oille*: “8 sheets of designs for *pots à oille*, *terrines*, and baskets; 24 models of cauliflowers in lead; 5 cauliflower leaves in copper; 50 leaves of parsley, chervil, and *pimprenelle*, 43 in lead, 7 in silver; 9 pea pods in copper; 24 shells [hulls] of morels in lead; 18 shells [hulls] of gherkins in lead; and 3 whole crayfish, 1 rising up, 2 legs in copper.”¹⁸



Fig. 6.2 Thomas Germain (French, 1673–1748), Design for a round tureen and stand, ca. 1735–40. Sanguine and sanguine wash drawing, 42.5 × 56.5 cm (16 3/4 × 22 1/4 in.). Paris, private collection. Photo: Guillaume Benoit

Eighteenth-century inscriptions of numbers on these lids, liners, vessels, and stands indicate they were part of a larger set, consisting of at least four major vessels, each with its associated parts. For example, one liner, tureen, and stand (82.DG.13.1.b–d) all bear “N° 3,” while the other liner, tureen, and stand (82.DG.13.2.b–d) all bear “N° 4” (see inscriptions 6.4, 6.5, and 6.6 for “N° 3” and inscriptions 6.10, 6.12, and 6.13 for “N° 4”). The presumed vessels corresponding to “N° 1” and “N° 2” were likely two more tureens with stands, probably *pots à oille*, as one lid (82.DG.13.1.a) has an effaced inscription that could be read as “Du N° II” (see inscription 6.2).¹⁹ The survival and appearance of “N° 1” and “N° 2” cannot be confidently ascertained, however, and no obviously comparable examples, if indeed they were complementary, are known in public collections. Interestingly, the stands also bear incised weights tallying the combined total for each respective set of lid, liner, tureen, and stand (in the old French units of *marc*, *once*, and *gros*): “41^m - 3^{on} - 7^g” (82.DG.13.1.d) and “41^[m] - 4^[ol] - 1^[gl]” (82.DG.13.2.d). Those values equate to more than their combined present weights in grams (see inscriptions 6.6 and 6.13). Perhaps these old French measurements also included the weight of any (now lost or separated) silver serving spoons, as

such accessories were customarily provided along with vessels of this caliber and quality.²⁰

Is not known precisely when the Getty pair of tureens and stands reached England, perhaps as early as 1838 (or before) and certainly by 1868, by which time the arms of Smith quartering Carrington, for Robert John (Smith) Carrington, second baron Carrington, should have been engraved on each stand (see armorial 6.2). The presence of the baron’s coronet above his arms means the pair was in his possession from, or after, his elevation to the barony in 1838 through, probably, 1868, when he died. Both stands (82.DG.13.1.d and 82.DG.13.2.d) had additional inscriptions scratched underneath, indicating there was only one pair at that time. Their combined weights in troy ounces were repeated on each: “No 180 2 Terrines oz 423 - 5” and “181 2 Stands oz 206 = 629 - 5,” respectively (see inscription 6.7). Per the inscription, the two sets of lid, liner, tureen, and stand all together weighed 629 troy ounces, 5 pennyweights, which is nearly four troy ounces more than their modern-day combined weight. If these inscriptions date to the era of the second baron Carrington, then the tureens and stands probably served his London residence, Gower House, at 8 Whitehall, or one of his country estates, either Wycombe Abbey or later Gayhurst House, both in Buckinghamshire.²¹

The Carrington arms are engraved over an earlier armorial that had been partially burnished away.²² Some elements of the original coat of arms remaining on the stands do not apply to him, such as the collar and cross of the Portuguese Order of Christ (*Ordem de Cristo*), as well as the episcopal insignia of the cords and ten tassels of an archbishop. Moreover, there are traces of a heraldic, armigerous ecclesiastical hat, called a *galero*, above the fleurons of the coronet of a Portuguese *infante* (prince), on both liners (see armorial 6.1 and cat. 6.2). These provide clues as to the possible identity of a previous owner. Precise identification is elusive, though, because not all the devices and insignia apply to any one individual. The amalgamation of attributes likely represents more than two individuals.²³ Further investigation is needed to ascertain the provenance prior to the second baron Carrington’s ownership. Nonetheless, these attributes have led to a tentative association with a Portuguese cleric, Dom Gaspar de Bragança, legitimized son of King João V of Portugal.²⁴

Dom Gaspar de Bragança was granted the right to surmount his coat of arms with the coronet of a Portuguese prince. The combination of the armigerous *galero* and prince’s coronet appear in his coat of arms that

was applied into the center of a sixteenth-century gilded-silver salver on a stand and its later eighteenth-century pair (fig. 6.3). These armorials have six tassels on either side of the arms, indicating his rank then as a bishop (the innermost, lowest tassel on each side illusionistically disappears behind the armorial shield).²⁵ They predate his elevation to archbishop of Braga in 1756, when the number of tassels increased to ten on each side, as represented in the armorials on the Getty stands. In 1758 Pope Benedict XIV appointed him archbishop-primate of Braga, which increased the tassels to fifteen on each side, as seen in his portrait of 1760.²⁶ Dom Gaspar de Bragança was not, apparently, a knight of the Order of Christ, though his father and elder half-brother, as kings, were successive grand masters, while another elder half-brother, António de Bragança, became a knight in 1789 (the year Gaspar died).²⁷ If Dom Gaspar did indeed acquire these tureens, he was following the precedent set by two other Portuguese clerical patrons of the Germain workshop: his predecessor, Dom João da Mota e Silva, cardinal-archbishop of Braga, and Cardinal Nuno da Cunha de Ataíde, advisor to King João V.²⁸



Fig. 6.3 Unknown goldsmith, *Salver on Stand* (detail of armorial), 1550–1600 and 1700–1725, with armorial added by 1755. Gilded silver, 21.2 × 31.2 cm (8 2/5 × 12 1/4 in.). Lisbon, Palácio da Ajuda, 5158. © Direção-Geral do Património Cultural / Arquivo e Documentação Fotográfica / Luísa Oliveira

PROVENANCE

1756?–89: possibly Dom Gaspar de Bragança, Portuguese, 1716–1789 (Braga, Portugal), legitimized son of King João V of Portugal (reigned 1706–50), archbishop of Braga from

1756 and archbishop-primate of Braga from 1758; 1838 or later–1868: Robert John (Smith) Carrington, second baron Carrington (from 1838), British, 1796–1868 (England); 1920s or 30s: S. J. Phillips, Ltd., British, active 1869–present (London); by the 1930s: Meyer Sassoon, British, 1855–1924, and/or his wife, Mozelle Gubbay Sassoon, British, 1872–1964 (Pope's Manor, Berkshire, England), sold back to S. J. Phillips, Ltd, London; 1935 or later–1948: S. J. Phillips, Ltd., British, active 1869–present (London), in partnership with Jacques Helft, French, 1891–1980 (Paris until 1940 and again from 1946, active in New York 1940–48);²⁹ by 1954–76: José Ribeiro Espírito Santo Silva, Portuguese, 1895–1968 (Paris), and his wife, Vera Lillian Morais Sarmento Cohen Espírito Santo Silva, Portuguese, 1904–1995 [sold, Christie's, Geneva, April 27, 1976, lot 446];³⁰ 1976–82: private collection (Geneva), sold to the J. Paul Getty Museum, 1982.

EXHIBITION HISTORY

Les trésors de l'orfèvrerie du Portugal, Musée des arts décoratifs (Paris), November 1954–January 1955 (no. 455, “lent from a private collection, Paris”); *Casting Nature: François-Thomas Germain's Machine d'Argent*, J. Paul Getty Museum at the Getty Center (Los Angeles), July 11, 2006–March 25, 2007; *Paris: Life and Luxury*, J. Paul Getty Museum at the Getty Center (Los Angeles), April 26–August 7, 2011, and Museum of Fine Arts, Houston, September 18, 2011–January 2, 2012 (no. 36); *The Edible Monument: The Art of Food for Festivals*, Getty Research Institute at the Getty Center (Los Angeles), October 13, 2015–March 13, 2016 (82.DG.13.1 only).

BIBLIOGRAPHY

Les trésors 1955, 91, no. 455 (“lent from a private collection, Paris”), and plates 164–65; *Magnificent Silver / Magnifique orfèvrerie*, sale cat., Christie's, Geneva, April 27, 1976: 124–25, lot 446, “A Pair of Magnificent Louis XV Soup-Tureens and Stands by Thomas Germain / Magnifique paire de soupières Louis XV, leurs couvercles, leurs doublures et leur présentoirs, par Thomas Germain”; “Some Acquisitions” 1983, 324, no. 115; Wilson, Sassoon, and Bremer-David 1983, 39–45, no. 7, “Pair of Tureens and Stands”; Sassoon and Wilson 1986, 67–68, no. 150; Barr 1987, 129; *French Silver in the J. Paul Getty Museum*, exh. brochure (Malibu, CA: J. Paul Getty Museum, 1988), 2, 7–9, fig. 5; Bremer-David et al. 1993, 114, no. 190; Wilson and Hess 2001, 97, no. 196; Bremer-David 2011, 6–7, 122, no. 36, fig. 3; Hellman 2011a, 108–11, figs. 65a–b; Hellman 2011b; Bremer-David 2015, figs. 1–2; Murdoch 2021, 190n19.

NOTES

1. The historic weights in the old French units of *marc*, *once*, and *gros* tallied the sum of all the component parts of one of the pair: lid, liner, tureen, and stand (82.DG.13.1.a–d). That combined weight was then the equivalent of 10,153.423 grams, which is 371.073 grams heavier than currently measured. Given this discrepancy, perhaps the heavier weight may have included any associated serving spoon(s).

Based on the objects' provenance, the scratched weight in troy ounce and pennyweight was likely inscribed in the nineteenth or twentieth century. The amount given, 629 ozt., 5 dwt., was for the overall combined weight of both pairs of lids, liners, tureens, and stands. It equated then to more than 3 ozt., 16.888 dwt. (or 119.574 grams) heavier than currently measured.

Per a Record of Weight report, May 11, 2018, by Arlen Heginbotham, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum, the scale used to weigh the objects was an A&D digital scale, model SK-20KWPZ, with a capacity of 20 kg and a resolution of +/- 0.01 kg.

The scratched alphanumeric string (see inscription 6.8) is consistent with a similar string on the water fountain (cat. no. 1), an object that passed through the dealer Jacques Helft in the mid-twentieth century, as did this pair of tureens on stands.
2. As per note 1 above, the historic weights in the old French units of *marc*, *once*, and *gros* tallied the sum of all the component parts of one of this pair: lid, liner, tureen, and stand (82.DG.13.2.a–d). That combined weight was then the equivalent of 10,161.073 grams, which is 494.953 grams heavier than currently measured. Given this discrepancy, perhaps the heavier weight may have included any associated serving spoon(s). See note 1 above for additional information, common to both pairs, concerning other inscriptions that appear on 82.DG.13.2.d.
3. Information concerning the process of making the component parts of this pair is based upon the technical analysis of Julie Wolfe and Arlen Heginbotham, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum, and upon their interpretation of X-ray fluorescence spectroscopy, X-radiographs, and composite X-radiographs that were captured at 400 kV, 2 mA, 1000 mSec, and 60 inches, with a GE X-radiography system with digital detector array.
4. The following information derives from Technical Report, November 12, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum: The vessel body of each tureen was raised from a circular sheet of silver. X-radiography reveals that wedges of silver were apparently cut from the circular sheet to make the quadrants of each body. These cuts were then joined, by solder, after having been raised to shape. There are slight differences in scale of the vessel bodies and in the positioning of their feet. Each support was cast as a single, hollow cast element that extends from the foot upward to a cartouche that terminates at the top rim. Each support was soldered onto the vessel and also fixed in place with at least three pins. The molded rims were cast in at least four sections and soldered onto each vessel. The handles and the husk festoons were separately cast, soldered, and pinned in place. The exteriors of the vessels were engraved and chased before the supports were pinned in place, then polished. Based on the reflectiveness of its surface and softened edges, one tureen (82.DG.13.2.c) has been heavily polished, perhaps even mechanically. The engraved and chased radiating lines in its underside have been polished away from the area around the exterior center punch point. The marks of the crowned A and crowned I have also been extremely reduced and smoothed from the overpolishing (see marks 6.10, 6.11).

Each tureen liner was made from raised sheet metal. Some punch marks on their exteriors remain from the guidelines marked by the goldsmith to aid the raising process. X-radiography reveals the uneven thickness of each hand-raised liner. Each top rim was composed of eight separately cast sections that were pinned and soldered into place. The handles were also separately cast and soldered into place, but without pins. The engraving on the handles appears to have been done after each was attached.
5. Life casting "refers specifically to the reproduction of a once-living form (either plant or animal) that results in a cast characterized by its high realism and fine detail. Life-casts are made by encasing the form in a refractory mold and burning out the form, and are therefore generally solid, though there are some exceptions." Definition from the CAST:ING Project's *Guidelines for the Technical Study of Cast Bronze Sculpture* (November 27, 2021). See CAST:ING (website), accessed April 4, 2022, <http://www.cast-ing.org/>.
6. The following information derives from Technical Report, November 12, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum: Each lid was made by raising a silver form that was finished by repoussé and chasing techniques. On the interior, still-visible radiating punch marks show the craftsman's measured steps in uniformly raising each one. The contour rim of each was created from strips of hammered sheet soldered together and attached to a secondary L-shape section that securely anchored the joint with the lid. Each finial cauliflower stem and its leaves appear to have been cast together. The crabs were mostly hollow and partially solid cast while at least one of the crustaceans was hollow cast. These elements were individually attached to their respective lids by threaded rods. Each of the large nuts on the rods anchoring the cauliflower stems were solid cast in the form of a berry and leaves. The gherkins, morels, and pea pods were solid cast, soldered together, and then attached onto the lids by threaded rods. The small parsley leaves on both lids were separately riveted in place and some are loose.
7. The following information derives from Technical Report, November 12, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum: Each stand was raised from sheet metal that was finished by repoussé and chasing techniques. Each rim was separately cast in eight sections, pinned, and soldered in place. X-radiography shows that the thickness of the sheet metal diminishes in the area where the armorial and coronet are located. This indicates that a previous engraved coat of arms has been removed by polishing and re-engraved with a subsequent armorial.
8. Bremer-David 2015, figs. 1–2.
9. Bapst 1887, 54–55n1.
10. X-ray fluorescence spectroscopy conducted by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum, shows that the silver alloys for all parts of this pair of lidded tureens, liners, and stands are closely similar and within an acceptable degree of variation consistent with the production of a single artisanal workshop active in Paris during the eighteenth century, despite the fabrication of the parts over a span of seven years (see Appendix: Table 1). Quantitative X-ray Fluorescence Spectroscopy Report, December 10, 2021, by Arlen Heginbotham and Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum.
11. Information drawn from the postmortem inventory of Thomas Germain. Paris, Archives nationales de France, Minutier central, XXXVI, 460, August 27, 1748. An unspecified number of working models in lead, copper, and silver, valued at 1,500 livres, was inventoried in both the lodgings and the workshop at this time. See Bapst 1887, 89.
12. Michèle Bimbenet-Privat, verbal communication, May 2018, notes on file in the Sculpture and Decorative Arts Department, J. Paul Getty Museum. Teresa Leonor M. Vale, though, has speculated that one liner (82.DG.13.2.b), at least, could have been intended for an unfinished commission of a Portuguese cardinal (see note 23).
13. Paris, Archives nationales de France, Minutier central, XXXVI, 460, August 27, 1748, nos. 224, 226, 227. Stéphane Boiron summarized these entries as "un surtout et deux pots à oille, deux terrines couvertes et leur plats et un pot à oille couvert et son plat" in Boiron 2019, 49, 60n7. See also Bapst 1887, 89.
14. See Fuhring 2005b.

15. Thomas Germain's personal library included a volume by Meissonnier, valued at 60 livres, when inventoried in 1748. See Bapst 1887, 70n3.
16. The drawings are in a private collection. One, showing a *pot à oille* and stand, is analyzed in Fuhring 2005c, 132–33, no. 40, and 327, no. 40nn1–5. Access to the drawings was kindly facilitated by the private collector and Peter Fuhring.
17. Thomas Germain employed the goldsmith Pierre Germain (called *le Romain*) in the 1720s. The etching by Jacques Jean Pasquier after Pierre Germain was published in Germain 1748, part 2, plate 76.
18. "Etat des desseins de sceaux, pots à oille, terrines, corbeilles: [première boîte] 8 [feuilles de dessin] de pots à oilles, terrines, et corbeilles. N.9 Etat générale des modeles en cuivre et étain concernant l'Orfèvrerie: [boîte] 23: no. 1, 24 plombs chouxfleurs; no.2, 5 cuivres feuilles de chouxfleurs. [boîte] 24: no. 5, 50 feuilles de persil, cerfeuil, pimprenelle, 43 plombs, 7 argent. [boîte] 25: no. 5, 9 gousses de petites pois cuivres; no. 10, 24 coquilles de morilles plombs; no. 11, 18 coquilles de cornichons. [boîte] 28: différens poissons: no. 9, 3 écrevisses entières, 1 relevée, 2 pates, cuivres." Paris, Archives nationales de France, Minutier central, LXXXIII, 511, May 22, 1765. *Délivrance de mobilier par François Thomas Germain, sculpteur orfèvre du roi* (author's translation). Images of the document were kindly shared by Peter Fuhring.
19. In the monograph on François Thomas Germain, Christiane Perrin noted that *terrines* and *pots à oille* were, incontestably, the wares most in demand, as they were essential vessels for meals served *à la française* (Perrin 1993, 86).
20. See notes 1 and 2 above.
21. The second baron Carrington owned several properties that were significantly renovated or refurbished during his lifetime. See Harris 2007, 72–74, and Morris 1880, vol. 6, 5–6, ill. Thus far, provenance research has not found the Getty vessels among the Carrington family possessions sold at auction by lord Carrington's son and heir, the marquess of Lincolnshire, nor by his descendants. "Carrington, Baron (I, 1796)," *Cracroft's Peerage: The Complete Guide to the British Peerage and Baronetage*, updated July 1, 2019, <http://www.cracroftspeerage.co.uk/carrington1796.htm>.
22. See note 7 above.
23. Identification is complicated by the engraver's directional hatching in the *galero* on the Getty liners. According to the conventions of heraldic tincture, a code of directional hatching indicates color. Lines slanting from lower left to upper right, as seen in the *galero* on one Getty liner (82.DG.13.2.b), indicate the color purple, which could correspond to the alternate scarlet color—rather than the usual red—used by a cardinal. Hatching in the opposite direction, from upper left to lower right, would indicate the color green, as used by bishops and bishop-primates. As this liner bears the Paris warden's mark and the Paris charge mark for the year 1744, Teresa Leonor M. Vale proposed that the Portuguese cardinal Dom João da Mota e Silva may have been the original patron to commission this piece from Thomas Germain. He actively patronized Germain from the mid-1730s until his death in 1747. His death perhaps interrupted further work on the related pieces, which bear marks for the years 1749–50. Admittedly, the cardinal was neither a prince nor a knight of the Order of Christ.
24. This identification was first proposed in 1986 by Ole Rostock, of the Societas Heraldica Scandinavica, and independently repeated in 1990 by Paulo Lowndes Marques, who was then chairman of the British Historical Society of Portugal. Ole Rostock, letter to Gillian Wilson, November 18, 1986, and Paulo Lowndes Marques, letter to Gillian Wilson, November 29, 1990, both on file in the Sculpture and Decorative Arts Department, J. Paul Getty Museum.
25. The salvers on stands are in the Palácio Nacional da Ajuda, Lisbon, inv. 5157 (dating to 1550–1600 and 1700–25) and 5158 (dating to 1700–25). See Godinho 1992, 226–27, nos. 335–36, "Salver on Stand."
26. The portrait of 1760, by an unidentified painter, is in the Museu Pio XII, Braga, Portugal. For a concise biography of Dom Gaspar de Bragança and his art patronage, see Vale 2016a, 353–59, 374–75nn6–20, 404, figs. 46–47, 418–19, figs. 87–89. See also Mendonça 2004.
27. Lencastre 2012, 160–66, 177, 240nn249–56, and 241n267. For a partial list of the knights of the Order of Christ (*cavaleiros da Ordem de Cristo*), see "Cavaleiros da Ordem de Cristo," Geneall, accessed June 10, 2020, <https://geneall.net/pt/titulo/6160/cavaleiros-da-ordem-de-cristo/>. Concerning the Order's rules of membership, see Dutra 1970.
28. Vale 2016b. Dom Gaspar's elder half-brother King José I, like their father João V, also patronized the Germain workshop. See the royal arms engraved on the contemporary gilded-silver salvers supplied by François Thomas Germain in 1756–57 and presently in the Musée du Louvre, Paris, inv. OA 9652, <https://collections.louvre.fr/en/ark:/53355/cl010104564>. Aspects of the armorials on the Getty tureen liners and stands (specifically, the shape of the shield, the collar and cross of the Order of Christ, and the crossed palm branches) align closely with those of José I.
29. Martin Norton of S. J. Phillips, letter to Gillian Wilson, September 4, 2000, on file in the Sculpture and Decorative Arts Department, J. Paul Getty Museum.
30. *Magnificent Silver / Magnifique orfèvrerie*, sale cat., Christie's, Geneva, April 27, 1976: 124–25, lot 446, "A Pair of Magnificent Louis XV Soup-Tureens and Stands by Thomas Germain / Magnifique paire de soupières Louis XV, leurs couvercles, leurs doublures et leur présentoirs, par Thomas Germain." Concerning the historical context that brought these tureens to auction in 1976, see Vanessa Rato, "O magnífica leilão do PREC em Genebra," *Série Portugal em Fuga* (II), *Público, Edição Lisboa* XXX, no. 10.882 (February 9, 2020): 18–23, https://gulbenkian.pt/wp-content/uploads/2020/10/VRato_PublicoIII_20200216_web.pdf.



7. Tray for Lidded Beakers (*Gantière pour gobelets couverts*)

Maker	François Thomas Germain (French, 1726–1791, master 1748)
Place Date	Paris, 1750–51/52
Medium	Silver
Dimensions	H: 3.6 × W: 22.2 × D: 20.2 cm, 578.08 g (1 7/16 × 8 3/4 × 7 15/16 in., 18 ozt. 11.714 dwt.)
Accession Number	71.DG.78

COMPONENT DETAILS

MARKS

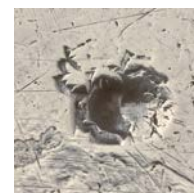
Struck, underneath, with the following stamps: the maker's mark consisting of the initials "F.T.G.," a lamb's fleece, and two grains below a crowned fleur-de-lys (mark 7.1); a crowned K (the Paris warden's mark used between July 15, 1750, and January 22, 1752) (mark 7.2); and a crowned A with palm and laurel branches (the Paris charge mark for large works of silver used between October 1, 1750, and October 1, 1756, under the fermier Julien Berthe) (mark 7.3). Struck, on the exterior of the rim, with the following stamps: a cow (the Paris discharge mark for large works of silver intended for export used from before October 1, 1762, to November 18, 1774, under successive fermiers, Jean-Jacques Prévost, then Julien Alaterre) (partially struck) (mark 7.4);¹ an indistinct mark, possibly a boar head (the "restricted warranty" of 800 parts per thousand, or 80 percent, minimum silver standard used in Paris exclusively from May 10, 1838); a small *charançon*, or weevil (for small works of gold or silver imported into France, used in Paris exclusively between May 10, 1838, and May 31, 1864) (mark 7.5); and a swan in an oval (the standard mark for silver of unknown origin that is sold at auction as used by contracting countries between July 1, 1893, and 1970). Struck, underneath, near the rim, with the following stamp: a swan in an oval (the standard mark for silver of unknown origin that is sold at auction as used by contracting countries between July 1, 1893, and 1970) (mark 7.6).



Mark 7.1 Tray (71.DG.78), detail of the maker's mark, consisting of the initials "F.T.G."



Mark 7.2 Tray (71.DG.78), detail of a warden's mark, a crowned K.



Mark 7.3 Tray (71.DG.78), detail of a charge mark, a crowned A with palm and laurel branches.



Mark 7.4 Tray (71.DG.78), detail of a discharge mark, a cow (partially struck).



Mark 7.5 Tray (71.DG.78), detail of an import mark, a small weevil.



Mark 7.6 Tray (71.DG.78), detail of a standard mark, a swan in an oval.

ARMORIALS

The surface of the tray is engraved with the coat of arms of, possibly, a member of the de Ménard de la Menardière family, surmounted by a marquis's coronet (armorial 7.1).



Armorial 7.1 Tray (71.DG.78), detail of the engraved coat of arms of the de Ménard de la Menardière family.

DESCRIPTION

This lozenge-shaped tray is supported by four low legs (cat. 7.1). The volutes at the base of each leg rise into a fan of paired leaves flanking a central budding stalk that stretches above the rim of the tray and over its banded reed molding.² Ribbons bind the reeds, giving the illusion of tying them in place along the serpentine contours of the rim. The surface of the tray is divided into compartments: a large central circle is flanked by a pair of smaller circles and four irregularly shaped fields of waving flutes (cat. 7.2). The central circle contains a coat of arms tentatively identified as that of the de Ménard de la Menardière family, surmounted by a marquis's coronet, set against a diaper pattern within an asymmetrical shield above crossed palm fronds and twigs of laurel. Each flanking circle is engraved with a geometric arrangement of four flattened acanthus leaves set around a central dot and encircled by a narrow ring.



Cat. 7.1 Tray (71.DG.78), underneath.



Cat. 7.2 Tray (71.DG.78), detail of the chased and engraved surface.

COMMENTARY

This type of tray was intended to support a pair of lidded beakers, or *gobelets couverts*. Such trays were standard fixtures in the eighteenth-century French toilette set (*service de toilette*), which was an ensemble of implements used during the morning act of cleansing and grooming. As a ritualized process, it was known as *la levee*.³ Toilette sets served both men and women, though those for men featured a shaving basin. In prosperous high-ranking families, it was customary for a bride to receive a silver toilette service upon her marriage, for use and for display. Typically, a set comprised a mirror, candlesticks, a tray with a candlesnuffer and wick trimmer, an ewer and basin, a tray with lidded beakers, brushes, a vessel for dental paste, pots for creams and cosmetics, and boxes of differing sizes for powder, accessories, jewelry, and pins. More extensive sets could include additional items such a water jug, scent bottles, a bell, a small spittoon, and even a warming pan.

Two extant Parisian silver toilette sets from the period exemplify the role of this type of tray and show the form of lidded beakers it supported. Contrary to previous scholarly interpretation, these vessels were not intended to contain face creams or cosmetics. The first toilette set contains nineteen pieces made in 1738–39 by Étienne Pollet, and four other silversmiths under his direction, for Henriette Julie Gabrielle de Lorraine, duchesse de Cadaval (fig. 7.1).⁴ It was not uncommon for a goldsmith to efficiently and quickly fill a commission by subcontracting components of a large toilette set among several craftsmen, all working toward a unified design. For the Cadaval toilette set, the tray and pair of lidded beakers were made by Antoine LeBrun (fig. 7.2).⁵ In archival documents concerning the commission, the tray was called a “saucer or glove tray” (*soucoupe ou gantière*) and the lidded beakers were called “covered goblets” (*gobelets avec leurs couvercles*).⁶ Though the old-fashioned etiquette of having a tray to pass or to receive *les honneurs*, or gloves, was less commonly observed by midcentury, new commissions by aristocratic households still included the item.⁷ The function of the Getty tray, however, aligned more closely with the role of a saucer, as it was intended to carry a pair of little drinking cups for cold beverages.⁸ The oblong shape of the tray and the narrow form of the beakers endured for decades. It was the tray’s single oval foot that evolved, as demonstrated by the second comparative toilette set.



Fig. 7.1 Étienne Pollet (French, active 1715–51), Antoine LeBrun (French, 1702–1758), Sebastian Ignot (French, active 1725–66 or later), and Alexis Loir III (French, died 1785, active from 1733), *Toilette Service (Service de toilette)*, 1738–39. Silver, modern mirror glass, velvet, and boar bristles, table mirror: 64.5 × 60.6 × 28.3 cm (25 3/8 × 23 7/8 × 11 1/8 in.). Detroit Institute of Arts, Founders Society Purchase, Elizabeth Parke Firestone Collection of Early French Silver Fund, and Museum Purchase, Jill Ford Murray Fund, V2014.6. © Detroit Institute of Arts / Bridgeman Images



Fig. 7.2 Antoine LeBrun (French, 1702–1758), *Stand with a Pair of Lidded Beakers (Gantière avec deux gobelets couverts)*, 1738–39. Silver, tray: 3.8 × 24.1 × 17.1 cm (1 1/2 × 9 1/2 × 6 3/4 in.). Detroit Institute of Arts, Founders Society Purchase, Elizabeth Parke Firestone Collection of Early French Silver Fund and Museum Purchase, Jill Ford Murray Fund, 53.186.3. © Detroit Institute of Arts / Bridgeman Images

The second comparable toilette set dates from ten years later, and while now incomplete, all ten surviving pieces were made by the Parisian goldsmith Jean Charles Fauché (fig. 7.3).⁹ Its tray is quite similar in shape to the Cadaval one, except that it has four volute-shaped feet rather than a singular foot ring, and in this detail, it reflects a new development in design. It follows the precedent of the tray in the gilded-silver toilette set delivered in 1746 by Thomas Germain for the French dauphine Marie Thérèse Raphaëlle d’Espagne. That tray was of lozenge shape, supported by four volute-shaped feet (albeit, positioned at the cardinal points). The dauphine’s service does not survive, but seven related drawings, done to scale, are preserved, including one for the *gantière* with two *gobelets couverts*.¹⁰ Given the prestige of the dauphine’s set, no doubt its design features became common knowledge among the tight community of Parisian goldsmiths eager to keep up with fashion (fig. 7.4).



Fig. 7.3 Jean Charles Fauché (French, before 1706–1762), *Toilette Set*, excluding the Candlesticks (*Service de toilette, l'exclusion des flambeaux*), 1749–50. Silver, tray: 23.5 × 16.5 cm (9 1/4 × 6 1/2 in.). Bordeaux, Musée des arts décoratifs et du design, 55.4.1–55.4.8. © madd-bordeaux- L. Gauthier

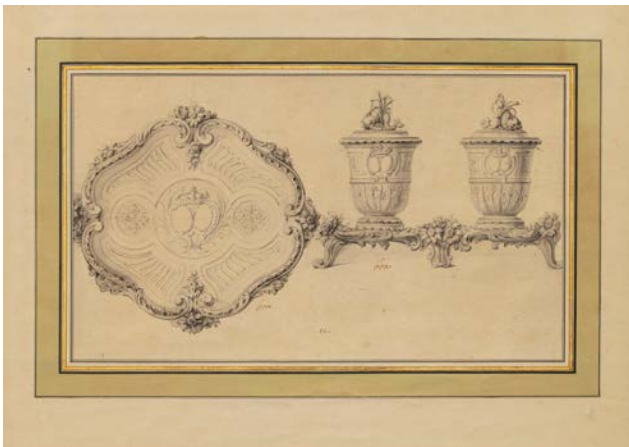


Fig. 7.4 Thomas Germain (French, 1673–1748), Design for a tray with lidded beakers, 1745. Pen and black ink, gray wash, and black chalk, 26 × 45 cm (10 1/4 × 17 3/4 in.). Paris, private collection. Photo: Guillaume Benoit

The Getty tray, made by the son of Thomas Germain some four to five years after the dauphine's tray, corresponds in several key features to the latter's drawn rendering, namely in size, shape, and design.¹¹ First of all, the tray's actual dimensions match almost precisely those of the

two-dimensional views, which measure from guilloche border to guilloche border (excluding the maximum bulk of the flowers) 3.6 × 21 × 18.7 centimeters. Secondly, the volute-shaped feet and their positions align, in relation to the orientation of the lozenge-shaped tray. Thirdly, the compartmentalization of the trays' surfaces and flat-chased ornament are comparable. It is clear that François Thomas Germain had access to the drawing (and perhaps to molds for the volute-shaped feet), which was preserved after his father's death. For the 1750 commission, however, he simplified the overall appearance of its tray, eliminating the profusion of flowers and substituting a banded reed molding for the tray rim.

The center of the Getty tray is engraved with the coat of arms of, possibly, the de Ménard de la Menardière family.¹² Thanks to the presence of this armorial engraved on related pieces, it is possible to identify four lidded boxes, or *boîtes de toilette rondes*, from this dispersed toilette set. The largest box (H: 8.3 × Diam: 13.8 cm) is in the Musée des arts décoratifs, Paris (fig. 7.5).¹³ A smaller pair (5.5 × 8.5 cm) of the same form, called *boîtes à mouche* (which were containers for fashionable, small black patches usually applied to the face), passed through the French art market in 1996.¹⁴ These three still bear the family's arms, while the fourth (6 × 9 cm) has a heavily overengraved sunflower obliterating the arms.¹⁵ All four are stamped with the Paris warden's mark "K" (used under Julien Berthe between July 15, 1750, and January 22, 1752), meaning that they were produced as a group simultaneously with the tray in the workshop of François Thomas Germain.¹⁶ The boxes are of rounded octagonal shape, with four vertical console-bracketed segments spaced equidistant around each vessel. Chased floral swags link one console to the next. The base of each vessel and its lid follow the same rounded octagonal contour. Their banded reed moldings echo that of the tray.



Fig. 7.5 François Thomas Germain (French, 1726–1791), *Lidded Box from a Toilette Service (Boîte de toilette ronde)*, 1750–52. Silver, 8.3 × 13.8 cm (3 1/4 × 5 3/8 in.). Paris, Musée des arts décoratifs, Legs de Madame Burat, née Sluys, 1930, 26910. © MAD, Paris / Cyrille Bernard

If the lidded beakers (*gobelets couverts*) survive for the Getty tray, perhaps they would also follow the model in Thomas Germain's drawing for the 1746 dauphine's service, but simplified and updated with a banded reed molding. That was the design solution François Thomas Germain chose just a few years later in 1755 for the lidded beakers he delivered with another gilded-silver toilette set.¹⁷ Curiously, he took a different approach with that tray, reverting back to the traditional oblong shape that prevailed in the 1730s–40s. He modernized its appearance, though, by chasing large palmettes at either end.

In summary, five pieces from the original toilette set are known: the Getty's tray and four lidded boxes. The other elements of the set have not been identified, so their number and appearance can only be surmised (as above). Certainly, as a creation of the king's famous goldsmith-sculptor (*orfèvre-sculpteur du roi*) François Thomas Germain, the set was an expensive and prestigious commission but possibly not executed originally for the de Ménard de la Menardière family. This hypothesis is based on an engraved design for a tray, published by Pierre Germain in 1748, that offers alternative decorative treatments for two quadrants, one of which is closely similar the Getty tray. The armorial in the design incorporates a pair of shields, above palm fronds and below a crown.¹⁸ Did aesthetic merits preserve the original toilette set from the crown's 1759 order to melt silver in order to defray the cost of the Seven Years' War?¹⁹ Marks on the extant tray and four boxes indicate they were exported from France between 1762 (if not before) and 1774 and imported back into France between 1838 and 1864.²⁰ Some scholars conclude, therefore, the

French armorials for the de Ménard de la Menardière family were added between 1838 and 1887.²¹

PROVENANCE

By 1887: possibly a member of the de Ménard de la Menardière family (originally from Berry and from Normandy), as part of a *service de toilette*; before 1926: possibly Junius Spencer Morgan, American, 1867–1932 (New York);²² possibly ca. 1926: Louis-Victor Tabouret Puiforcat, French, died 1955 (Paris), father of Jean Puiforcat;²³ by 1926–45: Jean Puiforcat, French, 1897–1945 (Paris; then Urrugne, Saint-Jean-de-Luz, France, until 1940; then Mexico until October 1945);²⁴ 1946–50: Jacques Helft, French, 1891–1980 (Paris until 1940 and again from 1946; active in New York 1940–48);²⁵ 1950–52: David David-Weill, French American, 1871–1952 (Paris), by inheritance to his wife, Flora David-Weill; 1952–70: Flora David-Weill, French, 1878–1970 (Paris) [sold after her death, Palais Galliera, Paris, November 24, 1971, lot 24, to the J. Paul Getty Museum].²⁶

EXHIBITION HISTORY

Exposition d'orfèvrerie française civile du XVI^e siècle au début du XIX^e, Musée des arts décoratifs (Paris), April 12–May 12, 1926 (no. 91, lent by M[onsieur] Puiforcat); *Three French Reigns (Louis XIV, XV & XVI): Exhibition in Aid of the Royal Northern Hospital*, 25 Park Lane (London), February 21–April 5, 1933 (no. 388, lent by Monsieur Puiforcat); *Three Centuries of French Domestic Silver*, Metropolitan Museum of Art (New York), May 18–September 18, 1938 (no. 85, lent by Puiforcat); *The J. Paul Getty Collection of French Decorative Arts*, Detroit Institute of Fine Arts (Detroit), October 3, 1972–August 31, 1973 (lent by the J. Paul Getty Museum).

BIBLIOGRAPHY

Exposition d'orfèvrerie française civile 1926, 17, no. 91 (lent by M[onsieur] Puiforcat); *Three French Reigns* 1933, vol. 1, 53, no. 388 (lent by Monsieur Puiforcat); *Three Centuries of French Domestic Silver* 1938, no. 85, fig. 85 (lent by Puiforcat); Brault and Bottineau 1959, 186, pl. 17; Dennis 1960, vol. 1, 19–21, 116–17, fig. 149; Nocq 1968, vol. 2, 243, ill.; *Collection D. David-Weill (deuxième vente d'orfèvrerie)—Orfèvrerie France XVe au XVIII^e siècle*, sale cat., Palais Galliera, Paris, November 24, 1971: lot 24, "Plateau"; Sassoon and Wilson 1986, 69, no. 153; Whitehead 1992, 229, ill.; Bremer-David et al. 1993, 115, no. 191; Perrin 1993, 53, 110–12, 276n115, ill.; Wilson and Hess 2001, 98, no. 197; Fuhring 2005c, 158–59, no. 53, 328, no. 53n1.

NOTES

1. The research of Michèle Bimbenet-Privat has revealed that the discharge mark of the cow actually came into use long before 1762, probably as early as 1733. Michèle Bimbenet-Privat, comments to author, August 2021.
2. A technical analysis by Julie Wolfe and her interpretation of X-radiographs taken at 450 kV, 2 mA, 500 mSec, and 60 inches, with a GE x-radiography system, improve our understanding of how this object was made. It appears the flat tray itself was cast and not hammered from sheet metal. Its upward curving edge was, apparently, raised by hand from the perimeter of the cast tray. This edge, in turn, was hidden under a cast lozenge-shaped ring that encompasses the banded reed molding and the four budding stalks, which was soldered into place. Each leg, from its volute-shaped base upward to its scroll and cartouche-shaped top, was hollow cast and soldered to the underside of the tray (see cat. 7.1). The thickness of the cast tray thins at the center of the lozenge, in the area of the engraved armorial. This suggests a prior alteration to that surface ornament. Technical Report, November 19, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation Department, J. Paul Getty Museum. See also Appendix: Table 1.
3. The *levee*, as practiced among elite levels of *ancien régime* court and society, is a vast topic. Two especially relevant articles are Albainy 1999 and Chrisman-Campbell 2011.
4. Detroit Institute of Arts, inv. V2014.6 and 53.177–192, <https://www.dia.org/art/collection/object/toilet-service-duchesse-de-cadaval-102681>. See Carlier 2004.
5. Detroit Institute of Arts, inv. 53.186.3, <https://www.dia.org/art/collection/object/stand-108467>. The tray, also called a stand, measures 3.8 × 24.1 × 17.1 cm (1 1/2 × 9 1/2 × 6 3/4 in.). It bears the Paris warden's mark for 1738–39.
6. Further evidence of this nomenclature and purpose is found in designs for *gantières* (glove trays), such as that published in 1748 by the goldsmith Pierre Germain (Germain 1748, part 2, plate 90). It was etched by Jean Jacques Pasquier after Germain.
7. For instance, “2 gantier et 2 sucoupe [*sic*]” were part of the gilded-silver toilette service of Louis, duc d'Orléans, located in his bedroom at his Paris residence, the Palais Royal, as listed in a document of 1741–42. Bibliothèque Historique de la Ville de Paris C.P. 4574, chemise 1741. Peter Fuhring reproduced and translated the document in Fuhring 2003, 138–39, 144n7.
8. Carlier 2004, 15, 17n25.
9. Musée des arts décoratifs et du design, Bordeaux, inv. 55.4.1–55.4.8. The tray, catalogued as a *présentoir*, measures H: 23.5 × W: 16.5 cm (9 1/4 × 6 1/2 in.) and weighs, together with its pair of lidded beakers, 975 grams (31 oz., 6.939 dwt.). It bears the Paris warden's mark for 1749–50. Though a mirror is the principal item missing from this set, a pair of candlesticks was later added. Information kindly provided by Antonin Macé de Lépinay and Olivier Hurstel. See *Orfèvrerie* 1987, 47–51, nos. 20–24. See also Musée des arts décoratifs et du design de Bordeaux, *Objet du mois #25: La toilette d'argent du comte de Marcellus, deuxième quart du XVIIIe siècle (Inv. 55.4.1 à 55.4.8)*, June 2014, <https://madd-bordeaux.fr/objet-du-mois/toilette-dite-du-comte-de-marcellus>. This set is contemporary with the designs for silver published in 1748 by the goldsmith Pierre Germain. Fauché's tray with two lidded beakers corresponded to the etching by Jean Jacques Pasquier after Germain in Germain 1748, part 2, plate 88, for a *Toilette simple* that included a tray carrying two lidded beakers.
10. After the untimely death of the first dauphine, this set was adapted and expanded by Thomas Germain for the second dauphine, Marie-Josèphe de Saxe, who married Louis, dauphin de France, in 1747. The descriptive title “gantière avec deux gobelets couverts” derives from the list made by the goldsmith Roëttiers in December 1768, when he was tasked with restoring the service after the death of Dauphine Marie-Josèphe de Saxe. Paris, Archives nationales de France, O¹ 3622, cited by Perrin 1993, 52–55, 267n129, ill., and Fuhring 2005c, 156–65, nos. 51–56, and 328, nos. 51–56nn1–14.
11. The drawing by Thomas Germain (pen and black ink, gray wash, and black chalk, 26 × 45 cm) is in a private collection in Paris and is illustrated in Fuhring 2005c, 158–59, no. 53 (titled as “cosmetic tumblers and tray”), and 328, no. 53n1. Access to the drawing was kindly facilitated by the private collector and Peter Fuhring.
12. This identification is not certain, as the field of the de Ménard de la Menardière family's coat of arms should be silver (represented in heraldic tincture as a white, or plain, field without hatching), whereas the engraved armorial shows it as blue (with horizontal hatching). Likewise, the engraved armorial does not correctly indicate the red color of the heraldic lion. Did the engraver accurately render his patron's arms, make an error, or take artistic liberty? See Rietstap 1887/1965, vol. 2, 197; Rolland and Rolland 1967, vol. 3, plate CLXXXIV; Jouglé de Morénas 1975, vol. 5, Mar–Ric, 37.
13. Musée des arts décoratifs, Paris, inv. 26910. See Mabile 1984, 76, no. 107. Mabile tentatively identified this box as the one published in Bapst 1887, 111, ill. Perhaps it was the same box that sold after the death of M[onsieur] H. Sennegon at Hôtel Drouot, Paris, May 9–11, 1887, 35, lot 160, ill., “Jolie Boîte à poudre” (measuring 8.5 × 15 cm). François Thomas Germain would repeat this form of box in 1756–57 for the famous gilded-silver toilette service he delivered in March 1759 to José I, King of Portugal (and now in the Museu Nacional de Arte Antiga, Lisbon). Perrin 1993, 158, ill., 284n69.
14. They sold at Galerie des ventes, G. Boscher and Ch. Oriot, SCP Commissaires-Priseurs, Morlaix, August 12, 1996, lot 396, ill. on cover. It is thought that one of the pair was formerly in the collection of Henri Chasles, sold in *Orfèvrerie française du XVIIIe siècle, anciennes porcelaines tendres françaises, objets d'art et d'ameublement du XVIIIe siècle*, sale cat., Hôtel Drouot, December 9, 1907: 4, lot 13, “Boîte à pâtes” (no measurements), ill.; then Marius Paulme, *Catalogue des objets d'orfèvrerie ancienne, principalement de “Vieux Paris” du XVIIIe siècle ... composant la collection de M. M. P. [...]*, sale cat., Galerie Georges Petit, Paris, April 18–19, 1923: 47, lot 169, “Boîte à pâte” (measuring 5.5 × 9 cm), ill.; and David David-Weill, *Collection D. David-Weill (deuxième vente d'orfèvrerie)—Orfèvrerie France XVe au XVIIIe siècle*, sale cat., Palais Galliera, Paris, November 24, 1971: lot 25, “Boîte de toilette et son couvercle” (measuring 5.5 × 8.8 cm), ill. Present location unknown.
15. Despite the heavy-handed overengraving, traces of the previous armorial's crossed palm fronds and marquise's coronet are still recognizable. See Perrin 1993, 110, 113, 276n118, ill. It sold in *European Silver*, sale cat., Sotheby's, Geneva, May 15, 1984: 68, lot 207, “Toilet box.” The present location is unknown. The box was lent by the baron de Mesnard to the *Exposition rétrospective de l'art français au Trocadéro*, Paris, in 1889. See Darcel and Darcel 1889, 221, no. 1398. The baron de Mesnard is not to be confused with Ménard family and their respective coats of arms are different. For the former, see Rietstap 1887/1965, vol. 2, 208.
16. The pieces have been variously catalogued, however, and dated to within a narrower range of years. See notes 13 and 14 above. Concerning the warden's span of activity, see Bimbenet-Privat and Fontaines 1995, 130–33.
17. The tray, its pair of lidded beakers, and an assortment of five boxes remain together in a private collection, London. Their engraved armorials are a later addition. See Perrin 1993, 110, 112, 276n119, ill. This partial set sold in *Importante argenterie européenne: Succession de Monsieur Claude Cartier*, sale cat., Sotheby Parke Bernet Monaco S.A., Monte Carlo, November 27, 1979: lot 731, “Toilette.”
18. Germain 1748, part 2, plate 90. See note 6 above.
19. Bimbenet-Privat 2012, 83, 89n1. For the melt's effect on the activity of François Thomas Germain, see Perrin 1993, 81.
20. See note 1 above.

21. This span of years is suggested by the tray's mark for importation into France and by the publication and exhibition history for two of the set's boxes, which are identifiable by the armorials they bear. The coat of arms was on the largest round box when it was published in Bapst 1887, 111, ill. See notes 2 and 13 above, as well as Mabile 1984, 76, no. 107; and Perrin 1993, 110, 276n116. In any event, the toilette set was dispersed by 1889, for the box with the defaced coat of arms was lent in that year by the baron de Mesnard (not to be confused with the Ménard family) to the *Exposition rétrospective de l'art français au Trocadéro*, Paris. See note 15 above.
22. Clare Le Corbeiller, former curator at the Metropolitan Museum of Art, New York, letter to Gillian Wilson, June 2, 1980, on file in the Sculpture and Decorative Arts Department, J. Paul Getty Museum.
23. Ibid.
24. Monsieur Puiforcat is listed as the lender of this object to three exhibitions between 1926 and 1938. See the Exhibition History above.
25. The tray appears in the stock photo and is catalogued in a stock inventory card for the dealer Jacques Helft. They are part of the dealer's records preserved in the Département des Objets d'art, Musée du Louvre, Paris.
26. *Collection D. David-Weill (deuxième vente d'orfèvrerie)—Orfèvrerie France XVe au XVIIIe siècle*, sale cat., Palais Galliera, Paris, November 24, 1971: lot 24, "Plateau." Prior to the second sale of the David David-Weill collection, there was a special presentation viewing of the more important objects. This viewing was held at Maison de la Chimie, 28 bis rue Saint-Dominique, Paris, on November 19, 1971, and this tray is visible in photographs documenting that display. Catherine Gougeon kindly provided access to these images in the Jacques Helft documentation file in the Département des Objets d'art, Musée du Louvre, Paris.



8. *La Machine d'Argent*, or Centerpiece for a Table (*Surtout de table*)

Maker	François Thomas Germain (French, 1726–1791, master 1748)
Place Date	Paris, 1754
Medium	Silver
Dimensions	H: 21 × W: 36.8 × D: 23.2 cm, 5,240 g (8 1/4 × 14 1/2 × 9 1/8 in., 168 ozt., 9.398 dwt.)
Accession Number	2005.43

COMPONENT DETAILS

MARKS

Struck, underneath, at the front edge, with the following stamps: the partially struck maker's mark consisting of the initials "F.T.G.," a lamb's fleece, and two grains below a crowned fleur-de-lys (mark 8.1); a crowned "O" (the Paris warden's mark used between July 20, 1754, and July 12, 1755) (see mark 8.1); and an ox head (the Paris charge mark for works in gold used between October 1, 1750, and October 1, 1756, under the fermier Julien Berthe) or, less likely, a horse head (the Paris discharge mark for large works of old silver used between October 1, 1750, and October 1, 1756, under the fermier Julien Berthe) (mark 8.2). Struck, on the face of the plinth, with the following stamp: a cow (the Paris discharge mark for large works of silver intended for export used between October 1, 1762, and November 18, 1774, under successive fermiers, Jean-Jacques Prévost, then Julien Alaterre) (mark 8.3).¹



Mark 8.1 *La Machine d'Argent* (2005.43), detail of the partially struck maker's mark (consisting of the initials "F.T.G."), and a warden's mark (a crowned O).



Mark 8.2 *La Machine d'Argent* (2005.43), detail of a charge mark, either an ox head or, less likely, a horse head.



Mark 8.3 *La Machine d'Argent* (2005.43), detail of a discharge mark, a cow.

INSCRIPTIONS

The base is incised, on its interior, at the back, with "F.T. GERMAIN . SCULPTEUR ORFÈVRE DUROY FECIT . 1754 A PARIS" (F.T. GERMAIN . SCULPTOR GOLDSMITH OF THE KING MADE . 1754 IN PARIS). The base is scratched, on its interior, at the front, with the historic weight units of Mecklenburg-Schwerin: "22 m[arks] // 7 L[o]th:" (inscriptions 8.1, 8.2).²



Inscription 8.1 *La Machine d'Argent* (2005.43), detail of the incised signature, date, and city.



Inscription 8.2 *La Machine d'Argent* (2005.43), detail of the scratched weight in German units.

DESCRIPTION

This rectangular centerpiece rises from four shell-and-scroll supports positioned below the canted corners of the polished plinth. Each support is flanked by a pair of spreading acanthus leaves. Above the concave polished rim of the plinth is an uneven forest floor, cast and chased to resemble earthy soil with six low-lying broadleaf plants.³ Resting upon the ground are dead game, mushrooms, root vegetables, and a gherkin, all piled toward the apex of a stalk of cauliflower standing not at center, but at the middle point of the back side of the centerpiece (cat. 8.1). This highly sculptural and naturalistically chased still life consists of thirteen elements separately cast, some in the round. A system of threaded silver rods, soldered to each element, and silver nuts secure them to the earthy floor (cat. 8.2). The elements include a rabbit lying on its side, a snipe on its back with its long beak extending beyond the plinth's perimeter, an ortolan on its back, a turnip, an onion, a mushroom and a mushroom stalk, a morel, a truffle, a gherkin, and a cauliflower head nestled within its leafy stem (cat. 8.3).⁴



Cat. 8.1 *La Machine d'Argent* (2005.43), back.



Cat. 8.2 *La Machine d'Argent* (2005.43), underneath.



Cat. 8.3 *La Machine d'Argent* (2005.43), proper left view.

COMMENTARY

This centerpiece, called the *Machine d'Argent*, is a unique work in the oeuvre of François Thomas Germain. As a centerpiece for a dining table (*surtout de table*), it serves none of the form's traditional functions of tray, condiment stand, or candelabra. It is, purely, a work of sculpture whose still-life subject, that of the hunt, appealed to the patron who commissioned it, Christian Ludwig II, Duke of Mecklenburg-Schwerin. It referenced not only a catch of game (that, in turn, visualized the ingredients of a meal) but also the vast forests of his domain of Schloss Schwerin in the duchy of Mecklenburg-Schwerin (situated between the northern city of Hamburg and the north-central city of Berlin). These forests were renowned for their game, especially boar and stag. Though unique, the *Machine d'Argent* was constructed from elements whose design dated back twenty years or more when first modeled by Thomas Germain, father of François Thomas Germain,

and its creation in 1754 represents the son's masterful and inventive reuse of preexisting models to fashion entirely new and original work.

From the time of its creation in 1754, this specific object was called *La Machine d'Argent* (literally, "the silver machine") in contemporary correspondence, though all the parties involved in the commission understood the phrase to signify a centerpiece for a table (*surtout de table*). In the seventeenth and eighteenth centuries, the phrase *machine d'argent* distinguished a work as an exceptionally creative and novel invention of astonishing artistic design. The phrase had been applied to table centerpieces as early as 1672.⁵ An engraving in the illustrated 1729 edition of the cookbook *Le nouveau cuisinier royal et bourgeois* by François Massialot gives visual confirmation of this custom. The foldout illustration of a table centerpiece, designed as a low stand supporting assorted condiment vessels and a tureen (from which project candelabra), was captioned as "Machine, autrement dit Surtout, pour servir au milieu d'une grande Table, qu'on laisse pendant tous les Services" ("Machine, in other words a centerpiece, to serve in the middle of a large table, which is left there during all the courses of the meal") (fig. 8.1).⁶



Fig. 8.1 François Massialot (French, ca. 1660–died 1773) (probable author), *Machine, autrement dit surtout* from *Le nouveau cuisinier royal et bourgeois* (*Machine, in Other Words a Centerpiece* from *The Royal and Bourgeois Cook*), 1729. Engraving, H: 17 cm (6 3/4 in.). Los Angeles, Getty Research Institute, 2019-B91. © The J. Paul Getty Trust

A wealth of period correspondence documents the commission and gives insight into the international patron-artist relationship and into the fruitful exchange among the network of artists housed in the Galeries du Louvre, under the auspices of Louis XV and the crown's

administration. The correspondence is also a primary source for understanding the widespread esteem in which top Parisian artists and artisans were held locally and abroad. The novelty and quality of their works brought visitors and orders from near and far. The *Machine d'Argent* makes an excellent case study of the commission process as well as the factors and forces that directed the creative collaboration.

Christian Ludwig II's commission of the *Machine d'Argent* was just one consequence of a twenty-year correspondence with the Paris-based artist Jean-Baptiste Oudry, who, as painter of the French king's kennels (*peintre ordinaire de la vénerie royale*), specialized in scenes of the hunt, animal portraiture, and still lifes with game.⁷ The earliest surviving letter, dated December 21, 1733, is one in an ongoing string of communications between Oudry and the duke's chamberlain, Herr Hafften. Oudry reports on the progress of four paintings he will deliver to Schwerin the following year. The compositions, two woodland animal scenes and two hunting scenes, reveal much about this patron's personal passion for hunting and his taste in contemporary art (fig. 8.2).⁸ Oudry astutely likens the duke's interests to those of the French king, for whom he was designing at that moment a major tapestry cycle portraying Louis XV's hunts.⁹ The patron-artist epistolary record later expands to include letters from the duke's son, Prince Friedrich, written after his own numerous visits to the artist's Paris studio in October 1737, May 1738–May 1739, and July–September 1750.¹⁰ The relationship finally concludes with the death of Oudry and the posthumous sale, on July 7, 1755, of items from the artist's studio and lodgings. The court of Mecklenburg-Schwerin acquired no fewer than sixteen paintings on that occasion, bringing the total number of the artist's canvasses in the duke's collection to forty-four.¹¹



Fig. 8.2 Jean-Baptiste Oudry (French, 1686–1755), *Chasse au sanglier avec onze chiens* (Boar Hunt with Eleven Dogs), 1734. Oil on canvas, 120 × 172 cm (47 1/4 × 67 3/4 in.). Schwerin, Germany, Staatliches Museum Schwerin, G 947. bpk Bildagentur / Staatliches Museum / Elke Walford / Art Resource, NY

As concerns the commission of the silver *machine d'argent*, there are four principal correspondents: patron Christian Ludwig II (represented by his secretary T. J. Caspar), influencer Prince Friedrich, agent Jean-Baptiste Oudry, and François Thomas Germain, goldsmith-sculptor to the king (*orfèvre-sculpteur du roi*).¹² Thanks to the research of Alexander von Solodkoff, the narrative of the commission is known in detail. The first extant letter in this matter was sent from Oudry to Schwerin on December 15, 1751. The letter is in reply to an earlier query about tureens in silver and models in plaster that they had seen during the prince's visit to Germain's workshop in late summer 1750. Apparently, the duke now wished Oudry to act as his agent in soliciting a price quote from Germain for silver tureens of similar appearance.

Oudry lost no time in conferring with his neighbor, Germain, whose lodgings in the Galeries du Louvre and whose workshop in the rue des Orties were conveniently close to his own lodgings in the Louvre and studio in the Cour des princes of the nearby Palais des Tuileries. Oudry's letter describes which silver tureens were presently available and the plaster models that could be used for a new commission:

Those of silver have a simple molding but the profile is quite pretty. They have neither animals nor plants above, [while] the plaster model, on the contrary, has an extremely well composed cover of animals, plants or vegetables which would likely finish nicely. Between us, this model is by the father of Germain, who was the greatest man of this genre. Its profile is a beautiful oval.

He then gives his opinion on the plaster model that the prince recalled seeing on a shelf:

*This model is much larger than the ones I just mentioned. It is almost round, there are two children grouped together on the cover holding a pomegranate. The profile is quite good: the stand is ornamented with some dead animals such as partridge and snipe etc., but the general taste of the latter is inferior to those above. I believe we must [be] careful not [to] make human figures in silver. Those workers who make them are never good sculptors so the difference is great.*¹³

Oudry enclosed an estimate from Germain for making tureens such as the prince had seen. A pair of smaller, simpler tureens as first described by Oudry would weigh 160 French *marcs* of silver. This weight would include the tureens (presumably with lids), their liners, stands, and ladles. At the price of 52 livres per *marc*, the costs were itemized as:

<i>Material</i>	8,320 [livres]
<i>Stamps for export abroad</i>	200
<i>Fashioning the pair</i>	7,000 (3,500 each)
<i>Case</i>	200
<i>Total</i>	15,720

A pair like the other “richly formed” tureens, with lids of children and a pomegranate, liners, and stands decorated with game and vegetables, would weigh 200 *marcs* of silver:

<i>Material</i>	10,400
<i>Stamps for export abroad</i>	250
<i>Fashioning the pair</i>	8,000 (4,000 each)
<i>Case</i>	200
<i>Total</i>	18,850 ¹⁴

An apparent pause in the proceedings follows Oudry's letter of December 15, 1751, which scholars attribute to financial considerations within the court of Mecklenburg-Schwerin. When the discussion resumes in February 1753, the duke has in mind just one tureen—“the silver tureen”—rather than the customary pair.¹⁵ In general, the purchase of high-end silver table vessels was always a

significant expenditure, and the expense increased exponentially when the patron desired to have sculptural ornament that was intensively laborious to achieve. As a point of comparison, the duke paid Oudry 800 livres for the life-size portrait of a famous adult Indian rhinoceros, painted in 1749–50.¹⁶ The cost of materials alone, meaning the silver bullion, for two tureens by Germain, as itemized above, was more than ten times the cost of this large canvas. And the goldsmith’s “fashioning,” or the casting and chasing work, was an additional 3,500 to 4,000 livres for a single tureen.

By March 1754, the duke refined the plan, and the parties agreed to a centerpiece accompanied by a pair of canine sculptures, secured by an advance partial payment of 600 livres. No further description was given in Oudry’s letter of March 22, 1754, though the parties had surely also agreed on its unstated general appearance:

*The [model for the] silver centerpiece for which the two dogs that the prince wishes has been made and completed. He [Germain] promised two dogs of very pleasing [appearance] that he hasn’t yet made. He is currently working on our business. It will be well made.*¹⁷

Based on following letters, one understands that the preliminary model, or arrangement of the sculptural and ornamental motifs, was “made and completed” at this stage, not the actual silver centerpiece itself. That required seven months to complete. On September 29, 1754, Oudry wrote:

La machine d’argent is finished by Sieur Germain. It is very well made. I asked him for the memorandum attached here for which I was quite surprised to see was four hundred livres more than what you ordered me to spend. That’s because it became heavier during casting than M. Germain had imagined, as it wasn’t possible to be exact. I found the piece so precious that I have decided to have a case made for its conservation.

I believe that despite the expense, Monseigneur the prince will be charmed by it. I am very mortified by this excess but I could not have foreseen it. There are 1,123 livres worth of silver in this piece, [and it] has 700 livres worth of work. You see, Sir, that the weight of silver exceeds your expectation and for that, there is no remedy.

M. Germain presents his S.A.S [Son Altesse Sérénissime, or His Serene Highness] two dogs that are perfectly beautiful.

Memorandum of la machine d’argent
*The group weighs 21 marcs, 3 onces, 1 gros*¹⁸

<i>Price of the silver</i> ¹⁹	<i>1,123 L[ivres]</i>
<i>[1 livres 5 [sous] per marc] for export stamps</i>	<i>28 15</i>
<i>Agreed price for fashioning</i>	<i>700</i>
<i>1 case</i>	<i>36</i>
<i>Lead packaging</i>	<i>19 10</i>
<i>Total</i>	<i>1907 L[ivres] 5 [sous]</i> ²⁰

Germain compensated for the centerpiece’s tardy completion and unexpectedly high price by making a token gift of the two dogs. In a subsequent letter of October 13, 1754, Oudry explained the dogs were made of bronze.²¹ Oudry proceeded to ship the *machine d’argent* over land via Strasbourg and Hamburg to Schwerin, which was deemed the safer route, while the two dogs joined a later shipment of works of art going by land and sea.²² When the centerpiece arrived at its destination some date after November 11, 1754, its cost was converted into Reichstaler, the local currency.²³

There is no mention in the correspondence revealing Christian Ludwig’s or Prince Friedrich’s satisfaction in the commission. Nor has documentation come to light recording when and how the centerpiece and the bronze dogs were displayed at court. It would be interesting to understand how the object was positioned if it was ever placed on a dining table, given the explicit frontal orientation of the composition. A much later inventory of the silver at the Mecklenburg court, from around 1900, finally described the centerpiece in a manner that definitively identifies it as the work of art now in the J. Paul Getty Museum:

*Inventory of the Grand Ducal Silver Chamber. Silver, Centerpieces, Small Centerpieces, No. 8 One small centerpiece, low, group on plinth, depicting vegetables and a rabbit. (French hunting centerpiece)*²⁴

Oudry’s candid statement in his letter to Schwerin dated December 15, 1751 (referenced above and in note 13), testified to François Thomas Germain’s use of his father’s models: “The plaster model, on the contrary, has an extremely well composed cover of animals, plants or vegetables which would likely finish nicely. Between us, this model is by the father of Germain, who was the greatest man of this genre” (cat. 8.4). One must trust this

assessment, as Oudry was on close terms with the father, Thomas Germain, his neighbor at the Louvre since around 1730, if not earlier, and surely he recognized his colleague's bronze, copper, lead, plaster, terracotta, and wax models. Notwithstanding his praise for the father, Oudry would have redirected the Schwerin commission to another goldsmith had he not also esteemed the work of the son.



Cat. 8.4 *La Machine d'Argent* (2005.43), detail showing the rabbit from above.

While François Thomas's continued use of preexisting models reflected standard workshop practices, his inventive reconfiguring of the forms was anything but standard. The novel, superbly chased compositions created under his supervision were greatly admired. At the peak of operations in the 1750s, he directed a busy workshop with six forges and an estimated forty employees, who specialized in modeling, mold-making, casting, raising, chasing, and engraving.²⁵ But according to François Thomas, he himself was solely responsible for the quality and reputation of all production: "my workers have varied, but never my works."²⁶ The value of the models François Thomas inherited in 1748 was 1,500 livres, but their intrinsic value was priceless.²⁷ An inventory of 1765 revealed the number and diversity of his model collection, which had grown but surely still contained a core group from the era of his father, as they were made in durable lead, copper, and silver.²⁸ These more durable models yielded generations of molds for wax casts.²⁹ The wax casts could be individually manipulated, adjusted, or modified into new compositions through the process of *marcottage* (or "layering") (cat. 8.5).³⁰



Cat. 8.5 *La Machine d'Argent* (2005.43), proper right view with ortolan bird, which was probably made from a wax cast, modified to adjust the position of its delicate feet.

The inventory of François Thomas Germain's premises taken in May–June 1765 listed categories of lead forms from which the *Machine d'Argent* was probably created: 2 rabbits, 2 snipes, 4 ortolans, 24 cauliflowers (cat. 8.6), 6 shells [hulls] of onion bulbs, 10 shells [hulls] of turnips, 8 shells [hulls] of truffles, 44 shells [hulls] of mushrooms and stalks, 24 shells [hulls] of morels, and 18 shells [hulls] of gherkins. There were also 5 copper cauliflower leaves.³¹ The naturalistically chased still life of the *Machine d'Argent* was set above a simple polished plinth with slightly bowed sides, canted corners, shell and scroll feet, and spreading acanthus leaves. Even it derived from an earlier design for a lidded box in the gilded-silver toilette set Thomas Germain delivered in 1746 for the dauphine Marie Thérèse Raphaëlle d'Espagne. The dauphine's service does not survive, but the workshop retained seven drawings for the commission. These still survive, including one for the box that shows it in two views.³²

Versions of nearly all the animals, vegetables, and mushrooms on the *machine d'argent* appeared on a series of earlier tureens made by Thomas Germain during the childhood and youth of François Thomas. The first extant examples were commissioned as a pair by Samuel Jacques Bernard in 1726 for his Paris residence and eventually returned to the Germain workshop decades later, at some point after Bernard's death in 1753 (see cat. no. 3).³³ By 1764 François Thomas resold them to a Portuguese client, having modified the armorials accordingly. Mid- and late eighteenth-century inventories described their lids as bearing animals, birds, and a cauliflower.³⁴ Another tureen of similar type, dating from 1729–30, had a lid with the same model of ortolan and morel (fig. 8.3).³⁵ Yet



Cat. 8.6 *La Machine d'Argent* (2005.43), detail of cauliflower from above.



Fig. 8.3 Thomas Germain (French, 1673–1748), *Tureen, Lid, and Stand* (*Terrine, couvercle et plat*), 1729–30. Silver, 21.6 × 43.3 × 35.2 cm (8 1/2 × 17 1/16 × 13 7/8 in.). Detroit Institute of Arts, Founders Society Purchase, Elizabeth Parke Firestone Collection of Early French Silver Fund, 55.183. © Detroit Institute of Arts / Bridgeman Images

another pair of 1733–34 had lids decorated with a rabbit and mushrooms on one (see fig. 3.3) and a snipe, cauliflower, and onion on the other.³⁶

While fabricating the *machine d'argent* in 1754, François Thomas Germain was simultaneously finishing a massive and impressive centerpiece begun by his father in 1729–31 for Samuel Bernard, comte de Coubert.³⁷ That ambitious piece had a tiered tray set with two greyhounds, furling foliage, a hunting horn, and a very similar, if not the same, rabbit (see fig. 3.1).³⁸ And just a few years later, in 1757, the workshop commenced a famous tour de force—the large sculptural dish cover for the service of King José I of Portugal. Its hunt theme with game and hounds monumentally expanded upon the *machine d'argent* and included casts of nearly the same rabbit, snipe, turnip, and onion (fig. 8.4).³⁹



Fig. 8.4 François Thomas Germain (French, 1726–1791), *Dish Cover* (*Couvrep-lat*, also called *Surtout*), 1757. Silver, 47.5 × 57.3 × 53.6 cm (18 3/4 × 22 1/2 × 21 1/16 in.). Paris, Musée du Louvre, OA 10923. Photo © Musée du Louvre, Dist. RMN-Grand Palais / Les frères Chuzeville / Art Resource, NY

PROVENANCE

1754–56: Christian Ludwig II, Duke of Mecklenburg-Schwerin, German, 1683–1756 (Schloss Schwerin, Mecklenburg-Schwerin), commissioned from François Thomas Germain through the agent Jean-Baptiste Oudry and delivered to Schloss Schwerin, in the duchy of Mecklenburg-Schwerin, in the Holy Roman Empire, after November 11, 1754, by inheritance to his son, Friedrich; 1756–85: Friedrich, Duke of Mecklenburg-Schwerin, German, 1717–1785 (Schloss Schwerin, Mecklenburg-Schwerin), by inheritance to his nephew, Friedrich Franz I; 1785–1837: Friedrich Franz I, Duke of Mecklenburg-Schwerin and later Grand Duke of Mecklenburg-Schwerin, German, 1756–1837 (Schloss Schwerin, Mecklenburg-Schwerin), by inheritance to his grandson, Paul Friedrich; 1837–42: Paul Friedrich, Grand Duke of Mecklenburg-Schwerin, German, 1800–1842 (Schloss Schwerin, Mecklenburg-Schwerin), by inheritance to his son, Friedrich Franz II; 1842–83: Friedrich Franz II, Grand Duke of Mecklenburg-Schwerin, German, 1823–1883 (Schloss Schwerin, Mecklenburg-Schwerin), by inheritance to his son, Friedrich Franz III; 1883–97: Friedrich Franz III, Grand Duke of Mecklenburg-Schwerin, German, 1851–1897 (Schloss Schwerin, Mecklenburg-Schwerin), by inheritance to his son, Friedrich Franz IV; 1897–1945: Friedrich Franz IV, Grand Duke of Mecklenburg-Schwerin, German, 1882–1945, until his deposition in 1918, by inheritance within the family; 1945–2005: private collection (heirs of Friedrich Franz IV) [unsold, Sotheby's, New York, May 20, 2004, single lot], and sold privately to the J. Paul Getty Museum, through Sotheby's, New York, 2005.⁴⁰

EXHIBITION HISTORY

Casting Nature: François-Thomas Germain's Machine d'Argent, J. Paul Getty Museum at the Getty Center (Los Angeles), July 11, 2006–March 25, 2007; *Oudry's Painted Menagerie*, J. Paul Getty Museum at the Getty Center (Los Angeles), May 1–September 2, 2007, and Museum of Fine Arts, Houston, October 7, 2007–February 24, 2008; *Oudry's Gemalte Menagerie: Porträts von exotischen Tieren im Europa des 18. Jahrhunderts*, Staatliches Museum Schwerin Kunstsammlungen, Schlösser und Gärten (Schwerin, Germany), April 12–August 31, 2008; *Paris: Life and Luxury*, J. Paul Getty Museum at the Getty Center (Los Angeles), April 26–August 7, 2011, and Museum of Fine Arts, Houston, September 18, 2011–January 2, 2012 (no. 37); *The Edible Monument: The Art of Food for Festivals*, Getty Research Institute at the Getty Center (Los Angeles), October 13, 2015–March 16, 2016.

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Solodkoff 2000; *Machine d'argent* 2004; Burstyn 2005, 24–25, 29n8, fig. 9; Solodkoff 2006, figs. 1–4, 7; Frank 2007, fig. 9; Fuhring 2008, 49–60, 157, fig. 7; Sheriff 2009, 160–61, fig. 3; Seelig 2011; Bremer-David 2011, 122, no. 37; Bremer-David 2015 130, 132, 145–46n23, figs. 4, 12, 15.

NOTES

1. The research of Michèle Bimbenet-Privat has revealed that the discharge mark of the cow actually came into use long before 1762, probably as early as 1733. Michèle Bimbenet-Privat, comments to author, August 2021. See note 22 below.
2. This scratched notation recorded the weight of the centerpiece in the customary units of the Holy Roman Empire, *Marks* and *Loth*. The *Mark* in the northern duchy of Mecklenburg-Schwerin aligned with the Cologne standard. The inscription indicated that the scratch weight calculated one *Mark* to the metric equivalent of 233.537 grams, which was within an acceptable deviation of the Cologne *Mark* of 233.856 grams. See “Notes to Reader II: Historic Units of Measure and Currency” and note 18 below.
3. Jane Bassett determined that the “organic” forest floor was formed using the lost-wax casting technique (rather than being hammer raised or achieved through the repoussé technique). The “geometric” plinth was composed of several sections soldered together. The forest floor was joined to the plinth with pins and solder. Examination Report, 2005, updated April 19, 2021, by Jane Bassett, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum.
4. The bodies of the birds, the rabbit, and the vegetables were hollow cast; as evidenced by the waxy brush marks on the hollow interior of the rabbit made during formation of the wax inter-model, the rabbit is a lost wax cast. A few separately cast elements such as the gherkin and mushroom were soldered together before being joined to the forest floor by the system of threaded rods and nuts. Some very thin details such as bird wings and cauliflower leaves were solid cast and soldered, respectively, to the bird bodies and to the cauliflower. Examination Report, 2005, updated April 19, 2021, by Jane Bassett, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum. X-radiographs were taken with a Phillips 450 kV tube

using Kodak Industrex M film in cassette holders with lead sheet measuring 0.01 inch in front of and 0.005 inch behind the film. The most descriptive radiographs were then digitized (grayscale at 304.8 DPI, file size approx. 50 MB).

5. “La machine servant sur la table, garnie de trois petites salières, deux sucriers, un poivrier, un vinaigrier” (“The *machine* serving the table, comprising three small salt cellars, two sugar casters, a pepper pot, and a vinegar cruet,” author’s translation). Paris, Archives nationales de France, Minutier central, XLV, 232, March 26, 1672, *Inventaire après le décès de Pierre Séguier chancelier de France à la requête de Magdeleine Fabry demeurant dans son hôtel rue de Grenelle paroisse Saint Eustache*. Michèle Bimbenet-Privat noted that the goldsmith Claude I. Ballin made this *machine* (Bimbenet-Privat 2002, vol. 2, 175). See also Micio 2005, 81–82 and 83n22. Another instance of the term *machine* appeared in a court circular of 1692: “La table estoit de forme ovale. Il y avoit au milieu une grande machine de vermeil doré de nouvelle invention, appelée Sur tout de table” (“The table was of oval shape. It had in the middle a large gilded-silver *machine* of new invention, called a table centerpiece,” author’s translation). *Mercure galant* (1692).
6. Massialot 1729, vol. 1, 1 *bis* (author’s translation).
7. The principal monograph on this artist is Opperman 1977. On his relationship with the dukes of Mecklenburg-Schwerin, see Droguet, Salmon, and Véron-Denise 2003 and Morton 2007. Surviving correspondence between the dukes of Mecklenburg and Oudry is preserved in Schwerin, Landeshauptarchiv, Älteres Aktenarchiv, Mecklenburg-Vorpommern, inv. 2.12-1/7, 2.12-1/22, and 2.12-1/26. A partial transcription was first published by Seidel 1890. Several art historians have translated and interpreted other select letters, notably in Solodkoff 2000; Solodkoff 2006; Altes 2004–5; and Frank 2007. The selected documents cited in this entry draw principally from the research of Alexander von Solodkoff.
8. Opperman 1977, vol. 1, 424–25, nos. P 188–P 189, and 483–84, nos. P 338–P 339; Berswordt-Wallrabe 2000, 68, nos. 18–19, 102, no. 39, 202; Bailey 2007, 14–15.
9. For a transcription of the December 21, 1733, letter, see Seidel 1890, 93. On Oudry’s most famous hunting cycle, *Les chasses du roi Louis XV*, see Vittet 2014.
10. During the studio visit to Paris in the summer of 1750, perhaps Prince Friedrich saw Oudry’s current work in progress, a still-life painting of dead game including a hare, a partridge, and two snipes. The splay of the painted snipe wings would be replicated a few years later in cast silver for the *Machine d'argent*. The painting is now in the Worcester Art Museum, Massachusetts, inv. 1960.8, <https://worchester.emuseum.com/objects/30941/still-life-a-dead-hare-a-dead-redlegged-partridge-and-two>.
11. Bailey 2007, 29.
12. Per a warrant signed by Louis XV on February 13, 1748, François Thomas Germain would succeed his father as goldsmith-sculptor to the king (*orfèvre-sculpteur de ... Maison [du roi]*) upon the father’s demise, which occurred in August 1748. François Thomas routinely signed his works as *sculpteur orfèvre du roy* to emphasize his identity as a sculptor and to distinguish himself from other goldsmiths who produced simpler, less sculptural forms such as dishes, trays, and salvers.
13. “Celles d’argent sont à simple moulure mais le profil assez joli. Point d’animaux ni plantes dessus, au contraire le modèle en plâtre a sur le couvercle des animaux, des plantes ou légumes extrêmement bien composés et susceptibles d’un beau fini. Entre nous ce modèle est de Germain le père qui a été le plus grand homme dans ce genre. Le profil est d’un bel oval.... Ce modèle est bien plus grande que celles dont je viens de parler. Elle est presque ronde, il y a sur le couvercle deux enfants groupés qui tiennent une grenade. Le profile est assez bon: le plat est orné de quelques animaux morts comme perdrix ou bécasse etc., mais pour le

- goût général ce dernier est inférieur aux premiers ci-dessus. Je crois qu'il faut (se) garder de faire faire des figures humaines en argent. Ce ne sont jamais de bons sculpteurs qui les font mais les ouvriers, ainsi la différence est grande," as transcribed by Solodkoff 2000, 130–31, Appendix, excerpt no. 1, December 15, 1751 (all English excerpts author's translation).
14. "Les deux terrines que son Excellence a vu chez le S. Germain et dont on a envoyé la description à Mr. Oudry devait peser avec leurs doubles fonds, plats et cuillers 160 M[arcs] monteront pour la matière à 52 L[ivres] le marc.... Le Sr. Germain propose deux autres terrines dont les couvercles seront ornés de deux enfants qui badinent avec une grenade. Ces terrines sont d'une forme très riche, les plats sont décorés de gibier et de légumes. Elles doivent peser 200 M montant pour les matières à 52 L le marc," as transcribed by Solodkoff 2000, 131–32, Appendix, excerpt no. 2, December 15, 1751.
 15. "Je ne peux encore vous faire repose sur l'article de la terrine d'argent," as transcribed by Solodkoff 2000, 125, 132, Appendix, excerpt no. 3, February 5, 1753, and 135nn8–9.
 16. Seidel 1890, 99–101; Frank 2007, 54–55.
 17. "Le surtout d'argent pour lequel les deux chiens que le prince désire avoir avait été fait et achevé. Il m'a promis des deux chiens à grand plaisir ce qu'il n'avait pas encore fait. Il travaille actuellement à notre affaire. Cela sera bien fini," as transcribed by Solodkoff 2000, 132, Appendix, excerpt no. 4, March 22, 1754.
 18. This weight in old French units of measure, that von Solodkoff equated to 5,235.419 grams, is somewhat less than the scratch weight given in Mecklenburg-Schwerin units that equate to 5,240 grams. See note 2 above and Solodkoff 2000, 127, 135n17.
 19. Though this document did not state the price for one *marc* of silver as 52 livres (the amount agreed upon in 1751 and recorded when Germain's invoice was received in Schwerin), the amount billed in September 1754 of 1123 livres for 21 *marcs*, 3 *onces*, 1 *gros* worth of silver seems to suggest a higher rate was actually charged, around 52 livres, 10 sous per *marc*—or, that the stated weight of the bullion was imprecise. See notes 20 and 23 below.
According to a latter inventory of the Germain workshop of May 1765, the rate for one *marc* of silver then was 52 livres, 10 sous. Paris, Archives nationales de France, Minutier central, LXXXIII, 511, May 22, 1765, *Délivrance de mobilier par François Thomas Germain, sculpteur orfèvre du roi*, under the subsection titled "Prem. er avril 1765. No. 7. Bordereau et résultat des matières d'orfèvreries remises par Mr. Germain le p. er avril 1765 à la commandite avec le prix des matières et l'appréciation des façons à payer aud. t. Sr. Germain." Images of the document were kindly shared by Peter Fuhring.
 20. "La machine d'argent est finie par le Sieur Germain. Elle est très bien. Je lui ai demandé le mémoire qui est ci-joint dont j'ai été bien surpris de voir plus de quatre cents livres de plus que vous ne n'aviez donné ordre de dépenser. Cela est devenu plus lourd à la fonte que M. Germain ne s'était imaginé et qu'il n'était pas possible d'être juste. J'ai trouvé le morceau si précieux que j'ai pris la partie de faire faire un étui pour sa conservation. / Je crois que malgré la dépense que Monseigneur le prince en sera charmé. Je suis bien mortifié de cet excédent mais je n'ai pu m'en garantir. Il y a dans ce morceau pour 1123 L[ivres] d'argent, j'avais fait marcher à 700 L[ivres] de façon. Vous voyez, Monsieur, que c'est le poids de la matière qui excède vos prétentions et contre lequel poids il n'y a point de remède. / M. Germain fait présent à S.A.S des deux chiens qui sont parfaitement beaux. / Mémoire de la machine d'argent - Le groupe pèse 21 marcs, 3 onces, 1 gros - Montant du prix de l'argent 1123 L[ivres] - Le contrôle à 1 L[ivre] 5 en faveur de l'étranger 28 15 - La façon prix convenu 700 - 1 étui 36 - Frais d'emballages à plomb 19 10 - Total 1907 L[ivres] 5," as transcribed by Solodkoff 2000, 133, Appendix, excerpt no. 10, September 29, 1754.
 21. Solodkoff 2000, 133–34 (Oudry's letter of October 13, 1754). Michèle Bimbenet-Privat theorizes whether Germain's gilt-bronze dogs could be the pair of greyhounds now in the Musée du Louvre, Paris, inv. OA 10534, Our. <https://collections.louvre.fr/en/ark:/53355/cl010118098>. They are very much like the silver versions incorporated into a massive table centerpiece commenced by Thomas Germain and finished by his son in 1757. That object is now in the Museu Nacional de Arte Antiga, Lisbon, inv. 1827 Our, <http://www.museudearteantiga.pt/colecoes/ourivesaria/centro-de-mesa>. See cat. no. 3, fig. 3.1, and note 38 below. See also D'Orey 1991, 68–81, 194, no. 2; and D'Orey 1993, 303–5, no. 145.
 22. The *machine d'argent* is stamped on the exterior face of its burnished plinth with the Paris discharge mark for large works of silver intended for export, previously stated to have been in use from October 1, 1762, and November 18, 1774 (Bimbenet-Privat and Fontaines 1995, 119n234, 138–39, 140, no. 453). Subsequent research by Michèle Bimbenet-Privat, however, has revealed that this discharge mark actually came into use long before 1762, probably as early as 1733. Michèle Bimbenet-Privat, comments to author, August 2021. When the *machine d'argent* was offered for sale at Sotheby's, New York, on May 20, 2004, the discharge mark for export was stated then to have been valid from 1733 to 1775. *Machine d'argent* 2004, 36.
 23. "Das Silber wigt 21 Marcs, 3 onces, 1 gros - A 52 L[ivres] is ./. 1123 L[ivres] 280 R[eichs]t[aler] 36./ - Façon 200 [sic] L[ivres] 175 R[eichs]t[aler] - Contrôle, à 1 L[ivre] 5 ./. 26 L[ivres] is ./. 6 R[eichs]t[aler] 33./ - Etui 32 L[ivres] 9 R[eichs]t[aler] - Plombier und Emballage 19 L[ivres] is 4 R[eichs]t[aler] 42./ - [total] 476 R[eichs]t[aler] 15./ ./. is a notational abbreviation for the word Schilling (ß)" ("The silver weights 21 *marcs*, 3 *onces*, 1 *gros* - At 52 L[ivres] is ./. 1123 L[ivres] 280 R[eichs]t[aler] 36./ - Fashioning 200 [sic] L[ivres] 175 R[eichs]t[aler] - Stamps, at 1 L[ivre] 5./ 26 L[ivres] ./. 6 R[eichs]t[aler] 33./ - 1 case 32 L[ivres] 9 R[eichs]t[aler] - Lead packaging and shipping 19 L[ivres] is 4 R[eichs]t[aler] 42./ - [total] 476 R[eichs]t[aler] 15./"), as transcribed by Solodkoff 2000, 134 (n.d. [1754]). The document converted the French charges into the local currency used by the court of Mecklenburg-Schwerin. See "Notes to the Reader II: Historic Units of Measure and Currency," in this volume. A likely error should be noted in this transcription: von Solodkoff's line "*Façon 200 L 175 Rt*" presents a mathematically incorrect conversion rate of livre to Reichstaler. It would be consistent, rather, to read that itemization as "*Façon 700 L 175 Rt*." Alexander von Solodkoff and Torsten Fried, in a communication of September 14, 2021, kindly explained the notation "./. " used in the Reichstaler conversions above was an abbreviation for ß (Schilling).
 24. "Inventarium der Grossherzoglichen Silberkammer. Silber, Tafelaufsätze - Kleiner Tafelaufsatz, No. 8 1 niedrig, Kleiner Tafelaufsatz, Gruppe auf Sockel, Gemüse mit einem Hasen vorstellend, (fr. Jagdaufstaz)." Mecklenburg, Germany, private archive, author's translation. Reproduced in *Machine d'argent* 2004, 12, 16n11. Alexander von Solodkoff stated that earlier Mecklenburg inventories of 1758 and 1770 listed silver plate but no centerpieces. See also Solodkoff 2000, 126, 135n15.
 25. Perrin 1993, 40–42.
 26. "C'est à mes Ouvriers, avez-vous dit, que je dois ma reputation; mes Ouvriers ont varié, mais jamais mes Ouvrages." Germain n.d., 12. Images of the printed booklet were kindly shared by Peter Fuhring.
 27. Paris, Archives nationales de France, Minutier central, XXXVI, 460, August 27, 1748. See also Perrin 1993, 20, 263n14.
 28. Paris, Archives nationales de France, Minutier central, LXXXIII, 511, May 22, 1765, *Délivrance de mobilier par François Thomas Germain, sculpteur orfèvre du roi*. Images of the document were kindly shared by Peter Fuhring.
 29. Information courtesy of Tonny Beentjes, Professor of Metal Conservation and Restoration, Universiteit van Amsterdam, and Jane Bassett, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum. Memorandum, August 26, 2013, on file in the Sculpture and Decorative Arts Department, J. Paul Getty Museum.
 30. Bremer-David 2015, 132–33.

31. "N.9 Etat générale des modes en cuivre et étain concernant l'Orfèvrerie: [boîte] 23: no. 1, 24 plombs choux fleurs; no. 2, 5 cuivres feuilles de choux fleurs. [boîte] 25: no. 4, 6 coquilles d'oignons plombs; no. 7, 10 coquilles de navets plombs; no. 8, 8 coquilles de truffes plombs; no. 9, 44 coquilles et pieds des champignons plombs; no. 10, 24 coquilles de morilles plombs; no. 11, 18 coquilles de cornichons plombs. [boîte] 29: différents gibiers: no. 1, 2 lapereaux plombs; no. 2, 2 becasses plombs; no. 4, 4 ortolans plombs." The inventory also counted 52 sheets of drawings for centerpieces (*surtouts*). Paris, Archives nationales de France, Minutier central, LXXXIII, 511, May 22, 1765, *Délivrance de mobilier par François Thomas Germain, sculpteur orfèvre du roi*. Images of the document were kindly shared by Peter Fuhring.
32. The drawing by Thomas Germain (pen and black ink, gray wash, and black chalk) is in a private collection in Paris. Access to the drawing was kindly facilitated by the private collector and Peter Fuhring. Fuhring 2008, 53, 58n15, 157, figs. 7–8; and Fuhring 2005c, 156–57, no. 51, 165. See also Perrin 1993, 52–55, 267n129.
33. Per Christiane Perrin, the boar head tureens were sold in 1753, after the death of Samuel Jacques Bernard (Perrin 1993, 268n146). The widow of Thomas Germain was involved in the settlement of the silver holdings of the estate of Samuel Jacques Bernard, as the goldsmith was one of the creditors due unpaid sums (Boiron 2019, 53, 57–58).
34. The tureens were described in the posthumous inventory of Samuel Jacques Bernard as "Vaisselle d'argent. N° 802: Deux grandes terrines portées par des sangliers. Sur les couvercles sont différents animaux et fruits. Deux grands plats ovales à contours cizelés servant aux terrines. Deux grands cuillers pour icelles." ("Silver Plate. N° 802: Two large tureens supported by wild boars. On the covers are different animals and fruits. Two large oval dishes with chased contours serve [as stands] for the tureens. Two large spoons for these.") Paris, Archives nationales de France, Minutier central, LXXXVIII, 629, August 13, 1753, author's translation. Reproduced in Boiron 2019, 54–55, and transcribed by Perrin 1993, 268n146. They were later described in the posthumous inventory of Martinho de Melo e Castro of September 14, 1796, paraphrased by Luis Keil, as "*as tampas tinham como remate, uma alcachofra em uma delas, e na outra uma couve flor, e todas eram ornamentadas com aves, mariscos e camarões*" ("the lids were topped with an artichoke on one of them, and on the other a cauliflower, and all were decorated with birds, seafood and shrimp [*sic*, meaning crayfish]"). See *Exposição de Arte Francesa* 1934, 64–65, 80–83, nos. 230–31, "Duas Terrinas" (entry by Luis Keil). See also cat. no. 3 in this catalogue.
35. Detroit Institute of Arts, inv. 55.183, <https://www.dia.org/art/collection/object/tureen-lid-and-stand-45770>. See Perrin 1993, 136–39, and Bremer-David 2015, 126, 132–33.
36. One of the pair is in the Detroit Institute of Arts, inv. 59.18, <https://www.dia.org/art/collection/object/tureen-lid-liner-and-stand-45774>. See Perrin 1993, 58–59. The other is in a private collection. See *French Royal Silver: The Property of George Ortiz*, sale cat., Sotheby's, New York, November 13, 1996: 58–65, lot 13, "Penthievre-Orléans Service: A Louis XV Royal Silver Tureen, Cover, Liner and Stand, Thomas Germain, Paris, 1733–34." The provenance of this pair is still under investigation, as succinctly summarized in *Treasures*, sale cat., Sotheby's, London, July 6, 2016: 132–41, lot 25, "A French Royal Silver Tureen and Cover from the Penthievre-Orléans Service, The Cover, Antoine Sebastien Durant, Paris 1752–1753, The Tureen, Jean-Baptiste Claude Odiot, Paris, Circa 1821." Its original owner is thought to have been Henry Janssen, who from 1738 co-rented the Hôtel de Lassay, located at 140 rue du Bac, with his brother Robert Janssen. Either this pair, or another pair of boar head tureens, then passed to François Joly de Fleury, a *fermier général*, and possibly on to the Saxon minister Count Brühl. See Cassidy-Geiger 2007.
37. Pons 1990, 132, 136, 152n24.
38. In 1757 François Thomas Germain sold this centerpiece to a Portuguese client, the eighth duke d'Aveiro, who was forced to relinquish it to King José I. The object is now in the Museu Nacional de Arte Antiga, Lisbon, inv. 1827 Our. See note 21 above and D'Orey 1991, 68–81, 194 no. 2; D'Orey 1993, 303–5, no. 145; Perrin 1993, 56, 82, 85, 268n142; Boiron 2019, 53, 57–58, 60nn33–44.
39. Musée du Louvre, inv. OA 10923, <https://collections.louvre.fr/en/ark:/53355/cl010104931>. Alcouffe 1985, 90–91, no. 37 (entry by Daniel Alcouffe); D'Orey 1993, 306, no. 152; Perrin 1993, frontispiece, 134–35, 156–57, 283n60; Bimbenet-Privat et al. 2022.
40. *Machine d'argent* 2004.





9. Sauceboat on Stand (*Saucière sur support*)

Maker	Jean-Baptiste François Chéret (French, 1728–1809, master 1759)
Place Date	Paris, 1762–63
Medium	Silver and gilded silver
Dimensions	Overall: H: 12.1 × W: 19.8 × D: 14.5 cm, 903.42 g (4 3/4 × 7 13/16 × 5 11/16 in., 29 oz., .912 dwt.)
Accession Number	71.DG.76
Component	71.DG.76.a (Sauceboat) 71.DG.76.b (Stand)

COMPONENT DETAILS

Sauceboat (71.DG.76.a)

H: 6.6 × W: 19.8 × D: 14.5 cm, 336.7 g (2 5/8 × 7 13/16 × 5 11/16 in., 10 oz., 16.503 dwt.)

MARKS

Struck, underneath, with the following stamps: the partially struck maker's mark consisting of the initials "J.B.C.," a key, and two grains below a crowned fleur-de-lys; a crowned Y (the Paris warden's mark used between July 21, 1762, and July 13, 1763) (mark 9.1); and a crowned A with a laurel branch (the Paris charge mark for large works of silver used between October 1, 1762, and October 1, 1768, under the fermier Jean-Jacques Prévost) (mark 9.2). Struck, in the locations given below, with the following stamps: a pointer head (the Paris discharge mark for gold and small works of silver used between October 1, 1762, and October 1, 1768, under the fermier Jean-Jacques Prévost) on the proper left pouring lip (mark 9.3); a hunting horn (the Paris countermark used between October 1, 1768, and November 18, 1774, under the fermier Julien Alaterre) on the proper right pouring lip; a man's slipper (the Paris countermark used between November 18, 1774, and July 13, 1780, under the fermier Jean-Baptiste Fouache) underneath; twice with a boar head (the "restricted warranty" of 800 parts per thousand, or 80 percent, minimum silver standard used in Paris

exclusively from May 10, 1838) on the exterior, underneath the proper left pouring lip, and on the exterior of the rim, near the handle; and a swan in an oval (the standard mark for silver of unknown origin that is sold at auction as used by contracting countries between July 1, 1893, and 1970) on the proper right pouring lip.



Mark 9.1 Sauceboat (71.DG.76.a), detail of a warden's mark, a crowned Y.



Mark 9.2 Sauceboat (71.DG.76.a), detail of a charge mark, a crowned A with a laurel branch.



Mark 9.3 Sauceboat (71.DG.76.a), detail of a discharge mark, a pointer head.

ARMORIAL

A coat of arms has been burnished off the cartouche on the face of the sauceboat.

Stand (71.DG.76.b)

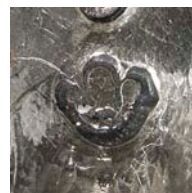
H: 10.8 × W: 18.5 × D: 12.6 cm, 566.69 g (4 1/4 × 7 5/16 × 4 15/16 in., 18 oz., 4.390 dwt.)

MARKS

The stand consists of two parts, secured together by a threaded rod and nut: an upper part, called a “cradle” (*berceau*), and a lower part, the base. Each is individually marked as follows. The stand’s “cradle” (*berceau*) is struck, on the exterior of the rim, with the following stamps: a pointer head (the Paris discharge mark for gold and small works of silver used between October 1, 1762, and October 1, 1768, under the fermier Jean-Jacques Prévost); a hunting horn (the Paris countermark used between October 1, 1768, and November 18, 1774, under the fermier Julien Alaterre); a man’s slipper (the Paris countermark used between November 18, 1774, and July 13, 1780, under the fermier Jean-Baptiste Fouache); and a boar head (the “restricted warranty” of 800 parts per thousand, or 80 percent, minimum silver standard used in Paris exclusively from May 10, 1838). The stand’s base is struck, underneath, with the following stamps: the maker’s mark consisting of the initials “J.B.C.,” a key, and two grains below a crowned fleur-de-lys (mark 9.4); a crowned Y (the Paris warden’s mark used between July 21, 1762, and July 13, 1763); and crossed laurel branches (the Paris charge mark for small works of silver used between October 1, 1762, and October 1, 1768, under the fermier Jean-Jacques Prévost); a pointer head (the Paris discharge mark for gold and small works of silver used between October 1, 1762, and October 1, 1768, under the fermier Jean-Jacques Prévost). The stand’s base is struck, on the surface, with the following stamps: a hunting horn (the Paris countermark used between October 1, 1768, and November 18, 1774, under the fermier Julien Alaterre) (mark 9.5); a man’s slipper (the Paris countermark used between November 18, 1774, and July 13, 1780, under the fermier Jean-Baptiste Fouache) (mark 9.6); a boar head (the “restricted warranty” of 800 parts per thousand, or 80 percent, minimum silver standard used in Paris exclusively from May 10, 1838) (mark 9.7); and a swan in an oval (the standard mark for silver of unknown origin that is sold at auction as used by contracting countries between July 1, 1893, and 1970) (mark 9.8).



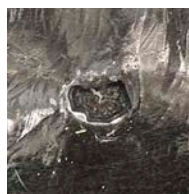
Mark 9.4 Sauceboat, base of stand (71.DG.76.b), detail of the maker’s mark, consisting of the initials “J.B.C.”



Mark 9.5 Sauceboat, base of stand (71.DG.76.b), detail of a countermark, a hunting horn.



Mark 9.6 Sauceboat, base of stand (71.DG.76.b), detail of a countermark, a man’s slipper.



Mark 9.7 Sauceboat, base of stand (71.DG.76.b), detail of a restricted warranty mark, a boar head.



Mark 9.8 Sauceboat, base of stand (71.DG.76.b), detail of a standard mark, a swan in an oval.

INSCRIPTIONS

The stand is scratched, underneath, with the weight “2902” [for the weight of 29 ozt., 2 dwt.] and “fr”(?), below the alphanumeric string “B3772” (inscription 9.1).¹



Inscription 9.1 Sauceboat, base of stand (71.DG.76.b), detail of the scratch weight in troy ounces below an alphanumeric inscription.

DESCRIPTION

This double-lipped sauceboat on stand (*saucière avec son berceau*) consists of two main parts—the oval-shaped boat in the traditional form of a *nef* (a ceremonial ship-shaped condiment vessel for salt or spices) and its independent stand (called *berceau*, or “cradle”).² The boat has a high prow and stern, whose lip rims curl downward to control the pour of the vessel’s semiliquid content (cat. 9.1). Segments of banded moldings line the undulating rim to the midpoints, where an asymmetrical cartouche, within a shell border, centers one side and a handle of braided

olive branches and grape vines centers the other.³ The armorial that was engraved on the cartouche has been effaced; faint traces of the armorial's outermost supporting branches and heraldic coronet are just visible. The exterior walls of the vessel bear an irregular wave pattern suggestive of shallow ripples of water on a shore. The rounded lower wall and bottom of the vessel are polished silver. The interior is gilded.⁴



Cat. 9.1 Sauceboat (71.DG.76.a).

The stand is a complex form. Its upper part, called a “cradle” (*berceau*), takes the form of a thicket of leafy olive branches, with slender fruit on one side, and leafy grape vines, also with clusters of fruit, on the other side. In two locations, the plants meet and their branches intertwine (cat. 9.2). Their principal stems rise from anchor points in a thin oval sheet, hammered and chased in the repoussé technique to evoke the earthen floor of an oil grove or a vineyard (cat. 9.3).⁵ These assembled elements are bolted to a sturdy base—an undulating oval form chased with stylized wavelets reminiscent of a sea snail in motion, such as the so-called bubble snail (*Hydatina physis*) (cat. 9.4).⁶



Cat. 9.2 Sauceboat stand (71.DG.76.b), frontal view with olive branches.



Cat. 9.3 Sauceboat stand (71.DG.76.b), view from above showing the branches rising from the base.



Cat. 9.4 Sauceboat stand (71.DG.76.b), underneath.

COMMENTARY

French cookery of the late seventeenth and eighteenth centuries efficiently utilized every dripping of fat, meat juice, or vegetable broth generated during the process of food preparation.⁷ These liquids became ingredients themselves for a miscellany of sauces, coulis, jus, condiments, and dressings that complemented a meal's main dishes of stews, ragouts, roasts, game, fish, and vegetables. The savory flavorings were brought to the table in an array of specially designed vessels such as sauceboats, small lidded vessels fitted with a handle, and *pots à jus* (small lidded cups for mixtures, reductions, or extracts of cooked meat and vegetable juices).⁸ This type of consumable and the vessels that held them were known as *hors d'oeuvre* (literally "outside the work"), meaning they were placed toward the edge of table, outside the central arrangement of larger tureens and platters, so that they were conveniently within arm's reach, to be used at the discretion of each diner.

The author and poet Voltaire attested to the popularity of these savory condiments in his poem of 1736 titled *Le mondain* (*The Worldling*):

*The cheerful supper next invites
To luxury's less refined delights.
How exquisite those sauces flavor!
Of those ragouts I like the savor.
The man who can in cookery shine,
May well be deemed a man divine.*⁹

Elsewhere in the poem, he praised the renowned chef whose recipes pleased his own palate, François Massialot. Massialot was a chef to princes and the author of the enduring cookbook *Le cuisinier royal et bourgeois* (*The Royal and Bourgeois Cook*), first printed in 1691.¹⁰ This two-volume publication had several editions into the eighteenth century and included multiple recipes for coulis, jus, and sauces. In the 1729 edition, there were instructions for making no fewer than fourteen different sauces, each named after a chief ingredient or characteristic flavor: ham, green, duck, snipe, sheep, anchovy, capers, truffle, onion, scallion, (black) pepper, fennel, and green currants, plus two others prosaically named the "poor man's sauce."¹¹ Of these last two, the "poor man's sauce, with oil" was a simple recipe calling for little more than oil and vinegar, akin to our modern-day vinaigrette:

Poor Man's Sauce, with Oil

*Chop a little spring onion & parsley, & put it in a sauceboat, With oil, pepper, & salt; You can put a little vinegar in it, And serve it cold.*¹²

The ingredients of "poor man's sauce, with oil" were given physical form by Jean-Baptiste François Chéret when he designed and executed the Getty sauceboat, with its olive branches and grape vines alluding to their derivative products of oil and vinegar. It does not follow that this sauceboat was used exclusively for serving a vinaigrette, though. It surely contained over time a variety of meat-, fish-, or vegetable-based sauces. Indeed, the vessel's evocation of water, aquatic life, and shells suggests its ornament would have been equally appropriate for fish-based sauces.¹³ The gilded interior of the Getty sauceboat, moreover, would have mitigated against silver oxidation (tarnishing) and corrosion caused by common ingredients such as lemon, vinegar, egg, onion, garlic, and salt.

The cookbook author Menon offered ten rich (*grasse*) and ten light (*maigre*) sauce recipes in his *La nouvelle cuisine avec de nouveaux menus pour chaque saison de l'année* of 1742. The ingredients of his more complex *sauce à la Provençale* are also well matched to the motifs of Chéret's design:

Sauce à la Provençale

*Put in a saucepan, parsley, spring onions, mushrooms, truffles, garlic, all very finely chopped; rub it with oil; wet with broth, a little reduction, two glasses of wine from Champagne; cook this sauce until reduced to one glass, season with salt, coarse pepper, degrease the sauce & serve.*¹⁴

In 1767 the English edition of another Menon cookbook gave this advice to his readers concerning sauces:

*This is where true Taste shows itself, and must meet with Approbation or Condemnation; as all boiled meats stewed or brazed are to be made relishing, with the Addition of a well-timed Sauce, and as it is absolutely impossible to direct Quantities so minutely as to agree with different Palates, I shall strongly recommend to all Cooks of either Sex, to keep their Stomach free from strong Liquors, and Noses from Stuffs.*¹⁵

The historian of food and dining culture Meredith Chilton noted that, in the mid-eighteenth century, a well-balanced sauce required fresh ingredients and skillful preparation. The growing abundance and variety of sauce recipes caused a proliferation of sauceboats to appear on the

table as specific sauces were deemed necessary complements to certain meat, fish, and vegetable dishes served through the meal.¹⁶

Chéret made at least one other version of this sauceboat model, but whether the two together were an independent pair or part of a larger service of tableware or complementary condiment vessels such as an oil and vinegar cruet set remains unknown, for no obvious companion pieces have been located (fig. 9.1).¹⁷ The two sauceboats are not precisely identical, and there are subtle differences, notably in the quantity, arrangement, and chasing of foliage and fruit on the supporting “cradles” (*berceaux*) (fig. 9.2). The two are extraordinarily sculptural pieces, combining elements inspired by nature’s bounty on land and in water that allude to some common ingredients of contemporary cookery.¹⁸ The form of their bases and the wave-like treatment of the boats’ exterior surfaces echo aspects of a design for an oval silver tureen on stand by the goldsmith Jacques III Roëttiers that was published in 1748 by another goldsmith, Pierre Germain (fig. 9.3).¹⁹



Fig. 9.1 Jean-Baptiste François Chéret (French, 1728–1809), *Sauceboat on Stand* (*Saucière sur support*), view showing handle, 1762–63. Silver, W: 20 cm (7 7/8 in.). *Royal and Noble*, sale cat., Sotheby’s, London, January 20, 2022: lot 56. Courtesy of Sotheby’s, London



Fig. 9.2 Jean-Baptiste François Chéret (French, 1728–1809), *Sauceboat on Stand* (*Saucière sur support*), view showing (effaced) armorial cartouche, 1762–63. Silver, W: 20 cm (7 7/8 in.). *Royal and Noble*, sale cat., Sotheby’s, London, January 20, 2022: lot 56. Courtesy of Sotheby’s, London

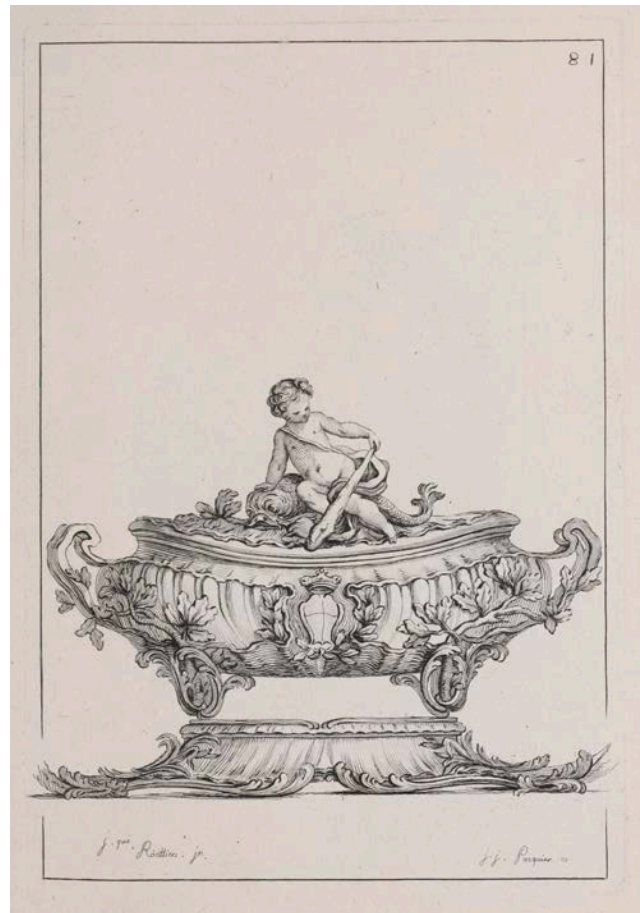


Fig. 9.3 Jacques III Roëttiers (French, 1707–1784) (designer), Jean-Jacques Pasquier (French, 1718–1785) (etcher), and Pierre Germain (French, 1703–1783) (publisher), Design for a Tureen, Lid, and Stand, from *Elements d’orfèvrerie: Divisés en deux parties, deuxième partie* (*Elements of Silver: Divided into Two Parts, Second Part*), 1748. Etching, H: 25 cm (9 7/8 in.). Los Angeles, Getty Research Institute, 83-B1287. © The J. Paul Getty Trust

The closest precedent to Chéret's creations was the pair of sauceboats on stands of 1754–55 by the Parisian goldsmith François Joubert. Their bases are composed of rooted grape vines that stretch upward to support the boats, whose bodies have olive branches and grape vines applied in low relief. They are bulky, more solid in form, and heavier than the Chéret example (weighing 1,035 and 1,048 grams, respectively, while the Getty's piece weighs 903 grams) (fig. 9.4).²⁰ Aesthetically, aspects of Chéret's form and motifs have an affinity with an earlier pair of, admittedly more exuberant, wine-bottle coolers made by the goldsmith Thomas Germain in 1726–28 for Louis-Alexandre de Bourbon, the legitimized son of Louis XIV. Those vessels were exceptionally fluid in form, commencing with fruiting grape vines that branched upward from an earthen floor, past gliding snails and empty shells, into swells of splashing water suggestive of the swirling chilly water that would have cooled the wine bottles within. Higher up, loops of the same fruiting grape vines transform into the vessels' handles (fig. 9.5).²¹



Fig. 9.4 François Joubert (French, active 1749–81), *Sauceboat (Saucière)*, 1754–55. Silver, 12.5 × 21.1 × 12.5 cm (4 15/16 × 8 5/16 × 4 15/16 in.). Paris, Musée des arts décoratifs, Legs de Madame Burat, née Sluys, 1930, 26908A. © photo Les Arts Décoratifs / Jean Tholance all rights reserved

PROVENANCE

Before 1903: “Duke of Buckingham, London, 1903,” possibly referring to William Stephen Temple-Gore Langton, fourth earl Temple of Stowe, British, 1847–1902, and, by special remainder, heir to his uncle Richard Temple-Grenville, third duke of Buckingham and Chandos, British, 1823–1889;²² –1913: Joseph Henry Fitzhenry, British, 1836–1913, (12 Thurloe Place, London) [sold, Christie’s, London, November 20, 1913, lot 214];²³ 1913?–1926?: “Bensimon,” referring to either Gaston Bensimon, French, active 1920s–70s (Paris), or to his art firm, Bensimon Antiquaire et Bijoutier (20 rue Royale,



Fig. 9.5 Thomas Germain (French, 1673–1748), *One of Pair of Wine Bottle Coolers (Seau à bouteille)*, 1727–28. Silver, 22 × 26 × 20 cm (8 11/16 × 10 1/4 × 7 7/8 in.). Paris, Musée du Louvre, OA 9431–9432. Photo © Musée du Louvre, Dist. RMN-Grand Palais / Martine Beck-Coppola / Art Resource, NY

Paris);²⁴ by 1926–52: David David-Weill, French/American, 1871–1952 (Paris), by inheritance to his wife, Flora David-Weill; 1952–70: Flora David-Weill, French, 1878–1970 (Paris) [sold after her death, Palais Galliera, Paris, November 24, 1971, lot 14, to the J. Paul Getty Museum].²⁵

EXHIBITION HISTORY

Exposition d'orfèvrerie française civile du XVI^e siècle au début du XIX^e, Musée des arts décoratifs (Paris), April 12–May 12, 1926 (no. 108, lent by M[onsieur] David-Weill); *The J. Paul Getty Collection of French Decorative Arts*, Detroit Institute of Fine Arts, October 3, 1972–August 31, 1973 (lent by the J. Paul Getty Museum); *Exquisite Everyday: 18th-Century Decorative Arts Objects from the J. Paul Getty Museum*, Pulitzer Arts Foundation (Saint Louis), July 29–October 15, 2016.

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Catalogue of the Choice Collection of English and Foreign Silver formed by J. H. Fitzhenry, Esq., Deceased, Late of 12 Thurloe Place. S.W., sale cat., Christie, Mason & Woods,

London, November 17 and 20, 1913: 28, lot 214, “A boat-shaped sauce-tureen”; *Exposition d’orfèvrerie française civile* 1926, 19, no. 108 (lent by M[onsieur] David-Weill); *Collection D. David-Weill (deuxième vente d’orfèvrerie)—Orfèvrerie France XVe au XVIIIe siècle*, sale cat., Palais Galliera, Paris, November 24, 1971: lot 14, “Saucière ovale et son berceau”; Sassoon and Wilson 1986, 68, no. 151; Barr 1987, 128; *French Silver in the J. Paul Getty Museum*, exh. brochure (Malibu, CA: J. Paul Getty Museum, 1988), 2–3, 6; Whitehead 1992, 234, ill.; Bremer-David et al. 1993, 115–16, no. 192; Wilson and Hess 2001, 98, no. 198; Schenkenberg 2016, 2, 3, ill.

NOTES

- This is the weight given in the sale catalogue description in *Catalogue of the Choice Collection of English and Foreign Silver formed by J. H. Fitzhenry, Esq, Deceased, Late of 12 Thurlow Place. S.W.*, sale cat., Christie, Mason & Woods, London, November 17 and 20, 1913: 28, lot 214, “A boat-shaped sauce-tureen.”
- For a comparison, see the 1728–29 design for a nef for Louis XV by Juste-Aurèle Messiaen, now in the Cooper-Hewitt, National Museum of Design, Smithsonian Institution, New York, inv. 1921-6-212-25-b, <https://collection.cooperhewitt.org/objects/18707145/>. It was published in 1748 as an etching by Gabriel Huquier.
- The boat appears to have been raised from sheet. The handle, the rim’s banded moldings, and the cartouche were separately cast and soldered to the vessel. Technical Report, December 9, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum. X-radiographs were captured at 400 kV, 1.8 mA, 500 mSec, and 60 inches, with a GE X-radiography system with digital detector array.
- X-ray fluorescence spectroscopy conducted on November 15, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum, registered the presence of mercury in the vessel’s gilded interior, which is generally indicative of the amalgamation fire-gilding technique used during the eighteenth century. See Appendix: Table 2. Further analysis by Arlen Heginbotham, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum, determined that while the area was originally mercury-amalgam gilded in the eighteenth century, it was later regilded electrolytically sometime after the mid-nineteenth century. The localized electrolytic gilding was achieved by applying a coating on the object’s exterior to prevent the reaction on that surface. Technical Report, December 9, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum.
Electroplating is a process, developed in the first half of the nineteenth century, that submerges the object to be plated into a bath of conductive electrolyte solution containing a piece of chosen plating metal (for example, gold). When the bath is electrified, plating metal ions transfer to the surface of the object. In general, the process has good adhesion and is able to consistently produce a very thin, continuous plating layer. Consequently, it has become the most commercially used technique for plating from the mid-nineteenth century until today. Susan La Niece et al., “Gilding and Plating,” a definition from the CAST:ING Project’s *Guidelines for the Technical Study of Cast Bronze Sculpture*. See CAST:ING (website), accessed April 4, 2022, <http://www.cast-ing.org/>.
- The boat’s support (*berceau*), in the form of a leafy thicket, is composed of a cast framework of branches to which some additional, individually cast leaves have been soldered. To the topmost of these branches, two narrow strips of hammered sheet were soldered in order to properly hold and balance the boat in its resting place. The earthen floor of the thicket was separately formed from sheet metal by the repoussé technique and chased; it was soldered to the base of the branches. Technical Report, December 9, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum.
- The base appears to have been raised from sheet. Its undulating perimeter may have been made separately and soldered in place. A silver threaded rod, soldered to the underside to the earthen floor of the support, anchors to the base and is secured with a silver nut underneath. Two additional pins from the earthen floor fit into the base to keep it from twisting out of alignment. Technical Report, December 9, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum.
- Wheaton 1996, xxi, 95, 114; Civitello 2004, 162.
- Chilton 2012, 37–38. Two little silver pots for mustard or milk, measuring 10.6 and 12.1 centimeters (4 3/16 and 4 3/4 inches) in height, survive from the hand of Jean-Baptiste Chéret; they each have a hinged lid, a pouring spout, and one handle. The earlier one, dated 1759–60, is in the Musée des arts décoratifs, Paris, inv. 30077. See Mabilie 1984, 48, no. 62. The other dates from 1763–64 and is in the Metropolitan Museum of Art, New York, inv. 48.187.410, <https://www.metmuseum.org/art/collection/search/200371>.
- Excerpted from “The Worlding,” in Voltaire 1736/1901. The original French had slightly different wording: “Allons souper. Que ces brillants services, Que ces ragoûts ont pour moi de délices! Qu’un cuisinier est un mortel divin!” (Voltaire 1736/1775).
- Bremer-David 2015, 134–38.
- Massialot 1729, vol. 2, 322–29.
- “Sausse au pauvre-homme à l’huile. Hachez un peu de ciboule & de persil, & le mettez dans une saussière, avec de l’huile, du poivre & du sel; on peut y mettre un peu de vinaigre, & la servez froide” (Massialot 1729, vol. 2, 327, author’s translation).
- On the relationship between the form and ornament of serving vessels and their contents, see Bremer-David 2015.
- “Sauce à la Provençale. Mettez dans une casserole persil, ciboules, champignons, truffes, ail, le tout haché très fine; passes-le avec de l’huile; mouillez avec bouillon, un peu de reduction, deux verres de vin de Champagne; faites cuire cette sauce jusqu’à la reduction d’un verre, assaisonnez de sel, gros poivre, degreissez la sauce & servez” (Menon 1742, 237, author’s translation).
- Clermont 1767, vol. 1, 30. Quoted by Chilton 2019, 106–7, 139n42.
- Chilton 2019, 105–10, 139nn42–46.
- The second sauceboat sold in *Royal and Noble*, sale cat., Sotheby’s, London, January 20, 2022: lot 56, “A French silver sauceboat on stand, Jean Baptiste François Chéret, Paris, 1762.” Previously, it was in the collection of the Pinto Basto family, Casa das Gaeiras, Óbidos, Portugal. It and the Getty example are similarly constructed and bear nearly identical marks. The former apparently does not have a boar head “restricted warranty” mark of 800 parts per thousand, or 80 percent, minimum silver standard, used in Paris exclusively from May 10, 1838, nor the standard mark of a swan in an oval, applied to silver of unknown origin sold at auction as used by contracting countries between July 1, 1893, and 1970, thereby implying the two sauceboats were separated before the end of the nineteenth century or subsequently. Furthermore, only traces remain of that boat’s formerly gilded-silver interior surface. The coat of arms has been abraded from its armorial shield. Information about, and images of, this piece are courtesy of João Magalhães, Director/Senior Specialist, French and Continental Furniture, Sotheby’s, London.
- A pair of gilded-silver and glass salts of 1768–69 by Chéret offers an interesting comparison, for two miniature, but highly natural, lobsters adorn each stem. See *L’exceptionnelle collection Bernard de Leye*, sale cat.,

Kunsthau Lempertz, Cologne, July 15, 2021: lot 180, "A pair of Parisian silver gilt salt bowl supported by two lobsters."

19. The etching by Jacques Jean Pasquier after Jacques III Roëttiers was published in Germain 1748, vol. 2, pl. 81–82.
20. Both sauceboats are in the Musée des arts décoratifs, Paris, inv. 26908 A–B, <http://collections.lesartsdecoratifs.fr/sauciere-0> and <http://collections.lesartsdecoratifs.fr/sauciere>. The coats of arms presently engraved in their cartouches were added in 1900 at the request of their owner at the time, Madame Burat. The arms are those of the marquise de Pompadour, who, according to unsubstantiated legend, originally commissioned them (Salmon 2002, 524–25, no. 227, entry by Gérard Mabilie).
21. Musée du Louvre, Paris, inv. OA 9431–OA 9432, <https://collections.louvre.fr/en/ark:/53355/cl010104561>. Babelon et al. 1993, 138, ill., 276, no. 59, "Paire de sceaux à bouteilles" (entry by Gérard Mabilie); Bimbenet-Privat et al. 2022.
22. "Coll. Duc de Buckingham, Londres, 1903," as given in *Collection D. David-Weill (deuxième vente d'orfèvrerie)—Orfèvrerie France XVe au XVIIIe siècle*, sale cat., Palais Galliera, Paris, November 24, 1971: lot 14, "Saucière ovale et son berceau." See also *Royal and Noble*, sale cat., Sotheby's, London, January 20, 2022: lot 56, "A French silver sauceboat on stand, Jean Baptiste François Chéret, Paris, 1762."
23. On Joseph Henry Fitzhenry as a collector, see Baudis 2019.
24. "Bensimon," as given in *Collection D. David-Weill*, lot 14, "Saucière ovale et son berceau." Bensimon referred to Gaston Bensimon as an individual or the same person acting in his role as an art dealer whose firm, Bensimon Antiquaire et Bijoutier, was located at 20 rue Royale, Paris. The firm was active from the 1920s through at least 1970. He was portrayed in a lithograph caricature by Charles Martin in *Pan: Annuaire du luxe* 1928, unpaginated. Another advertisement for Bensimon Bijoutier, likewise located at 20 rue Royale, Paris, appeared on an unpaginated page in the same publication. See also the advertisement in *Burlington Magazine* 112, no. 810 (September 1970): liii, and *Collection Bensimon*, sale cat., Hôtel Drouot, Paris, November 18, 1981.
25. *Collection D. David-Weill*, 28, lot 14, "Saucière ovale et son berceau."





10. Two Girandoles (*Deux girandoles*)

Maker	Robert Joseph Auguste (French, 1723–1805, master 1757)
Place Date	Paris, 1778–79 and 1781–82
Medium	Silver, iron, and brass
Dimensions	Overall (84.DG.42.1, weight excluding internal iron rod, brass disc, and brass nut): H: 56.1 × W: 38.5 × D: 36.5 cm, approx. 4,439.40 g (22 1/16 × 15 3/16 × 14 3/8 in., approx. 142 ozt., 14.600 dwt.) Overall (84.DG.42.2, weight excluding internal iron rod, brass disc, and iron nut): H: 56.1 × W: 38.5 × D: 36.5 cm, approx. 4,364.28 g (22 1/16 × 15 3/16 × 14 3/8 in., approx. 140 ozt., 6.297 dwt.)
Accession Number	84.DG.42.1–2

COMPONENT DETAILS

84.DG.42.1

1781–82

MARKS

This girandole consists of fourteen individually made parts joined together by one long threaded iron rod, secured with a brass disc and nut, and by a system of shorter threaded silver rods (cat. 10.1, see cat. 10.3).

The girandole's stand, consisting of the foot and central shaft, is struck twice, once on the interior of the foot ring and once underneath the base, with the following stamps: the maker's mark consisting of the initials "R.J.A.," a palm branch, and two grains, below a crowned fleur-de-lys (mark 10.1); a crowned S (the Paris warden's mark used between August 1, 1781, and July 13, 1782) (mark 10.2); and the cipher of two Ls, facing and interlaced (the Paris charge mark used between April 7, 1781, and June 4, 1783, under the fermier Henry Clavel) (mark 10.3). The stand is struck, on the exterior of the foot ring, with the following stamp: an ewer (the Paris discharge mark used on works destined for export between April 7, 1781, and June 4, 1783). The stand is also struck twice, once on the exterior of the foot ring and once on a herm head, in its coiffure, with the following stamp: a *charançon* (weevil) in a rectangle (the mark of 800 parts per thousand, or 80



Cat. 10.1 Girandole (84.DG.42.1).

percent, minimum standard for works imported into France from contracting countries as used since July 1, 1893).



Mark 10.1 Girandole (84.DG.42.1), underneath the base, detail of the maker's mark, consisting of the initials "R.J.A."



Mark 10.2 Girandole (84.DG.42.1), underneath the base, detail of a warden's mark, a crowned S.



Mark 10.3 Girandole (84.DG.42.1), underneath the base, detail of a charge mark, the cipher of two Ls, facing and interlaced.

The girandole's fluted column, from which branch three arms, is struck, underneath, with the following stamps: the maker's mark consisting of the initials "R.J.A.," a palm branch, and two grains, below a crowned fleur-de-lys (partially struck); a crowned S (the Paris warden's mark used between August 1, 1781, and July 13, 1782); the cipher of two Ls, facing and interlaced (the Paris charge mark used between April 7, 1781, and June 4, 1783, under the fermier Henry Clavel). With the putto's torso as the front of the object, the fluted column is struck, on the exterior, with the following stamp: an ewer (the Paris discharge mark used on works destined for export between April 7, 1781, and June 4, 1783). The fluted column is also struck twice, once on top of the back arm and once on top of the proper right arm, with the following stamp: a *charançon* (weevil) in a rectangle (the mark of 800 parts per thousand, or 80 percent, minimum standard for works imported into France from contracting countries as used since July 1, 1893).

The girandole's finial, consisting of a column capital and a putto figure, holding the central candle branch, is struck, on the exterior of the capital, with the following stamp: a *charançon* (weevil) in a rectangle (the mark of 800 parts per thousand, or 80 percent, minimum standard for works imported into France from contracting countries as used since July 1, 1893).

The girandole's four drip pans are each struck, underneath, with the following stamps: the maker's mark consisting of the initials "R.J.A.," a palm branch, and two grains, below a crowned fleur-de-lys (partially struck); a crowned S (the Paris warden's mark used between August 1, 1781, and July 13, 1782) (partially struck); and the cipher of two Ls, facing and interlaced (the Paris charge mark used between April 7, 1781, and June 4, 1783, under the fermier Henry Clavel) (partially struck). The central drip is also struck, on the interior of the rim, with an ewer

(the Paris discharge mark used on works destined for export between April 7, 1781, and June 4, 1783); and twice, underneath and on the surface, with the letter G (referring to a Hanoverian inventory of 1800) (mark 10.4).¹ With the putto's torso as the front of the object, the girandole's proper right and rear drip pans are each struck, underneath, with the letters "G G" (referring to a Hanoverian inventory of 1800). The four drip pans are struck, underneath the central drip pan on the interior rim of each lateral drip pan, with a *charançon* (weevil) in a rectangle (the mark of 800 parts per thousand, or 80 percent, minimum standard for works imported into France from contracting countries as used since July 1, 1893).

The central candle cup is struck, on its interior, with the following stamps: the maker's mark consisting of the initials "R.J.A.," a palm branch, and two grains, below a crowned fleur-de-lys; a crowned S (the Paris warden's mark used between August 1, 1781, and July 13, 1782); and the cipher of two Ls, facing and interlaced (the Paris charge mark used between April 7, 1781, and June 4, 1783, under the fermier Henry Clavel) (partially struck). The proper right candle cup is struck, underneath, with the letters "G G G" (referring to a Hanoverian inventory of 1800). The four candle cups are each struck, on the exterior of the rim, with a *charançon* (weevil) in a rectangle (the mark of 800 parts per thousand, or 80 percent, minimum standard for works imported into France from contracting countries as used since July 1, 1893) (mark 10.5).

The brass disc is struck with the letters "G G G" (mark 10.6) and the brass nut with the letters "G G G G G" (referring to a Hanoverian inventory of 1800).



Mark 10.4 Girandole (84.DG.42.1), central drip pan surface, detail of a letter G (referring to a Hanoverian inventory of 1800).



Mark 10.5 Girandole (84.DG.42.1), proper right candle cup, exterior of rim, detail of an import mark for a minimum silver standard, a weevil.



Mark 10.6 Girandole (84.DG.42.1), brass disc securing the internal threaded iron rod, detail of the letters "G G G" (referring to a Hanoverian inventory of 1800).

INSCRIPTIONS

The surface of the base is engraved with the interlaced cipher of “GR III” for George Rex III (King George III), below a stylized British monarch’s crown (inscription 10.1). The threaded iron rod is scratched with the Roman numeral “IV.”



Inscription 10.1 Girandole (84.DG.42.1), base, detail of the engraved cipher “GR III” for George Rex III (King George III).

84.DG.42.2

1778–79 and 1781–82



Cat. 10.2 Girandole (84.DG.42.2).

MARKS

This girandole consists of fourteen individually made parts joined together by one long threaded iron rod, secured with a brass disc and an iron nut, and by a system of shorter threaded silver rods (cats. 10.2 and 10.3).



Cat. 10.3 Girandole (84.DG.42.2), disassembled into its fourteen component parts.

The girandole’s stand, consisting of the foot and central shaft, is struck twice, once on the interior of the foot ring and once underneath the base, with the following stamps: the maker’s mark consisting of the initials “R.J.A.,” a palm branch, and two grains, below a crowned fleur-de-lys; a crowned *P* (partially struck) (the Paris warden’s mark used between July 18, 1778, and July 21, 1779) (mark 10.7); and the monogram for the city of Paris, “P A R I S” (the Paris charge mark used between September 1, 1775, and April 7, 1781, under the fermier Jean-Baptiste Fouache) (mark 10.8). The stand is struck, on the exterior of the foot ring, with the following stamp: an ewer (the discharge mark used on works destined for export between April 7, 1781, and June 4, 1783) (mark 10.9). The stand is also struck twice, once on the interior foot ring and once on top of a herm head, with the letters “G G” (referring to a

Hanoverian inventory of 1800); and twice, once on the exterior of the foot ring and once on a herm head, in its coiffure, with a *charançon* (weevil) in a rectangle (the mark of 800 parts per thousand, or 80 percent, minimum standard for works imported into France from contracting countries as used since July 1, 1893).



Mark 10.7 Girandole (84.DG.42.2), underneath the base, detail of a warden's mark, a crowned P.



Mark 10.8 Girandole (84.DG.42.2), underneath the base, detail of a charge mark, the monogram for the city of Paris, "P A R I S."



Mark 10.9 Girandole (84.DG.42.2), on the exterior of the foot ring, detail of a discharge mark, an ewer.

The girandole's fluted column, from which branch three arms, is struck, underneath, with the following stamps: the maker's mark consisting of the initials "R.J.A.," a palm branch, and two grains, below a crowned fleur-de-lys (partially struck) (mark 10.10); a crowned S (the Paris warden's mark used between August 1, 1781, and July 13, 1782) (mark 10.10); and the cipher of two Ls, facing and interlaced (the Paris charge mark used between April 7, 1781, and June 4, 1783, under the fermier Henry Clavel) (mark 10.10). The fluted column is struck, on the exterior, with the following stamps: an ewer (the Paris discharge mark used on works destined for export between April 7, 1781, and June 4, 1783); and a *charançon* (weevil) in a rectangle (the mark of 800 parts per thousand, or 80 percent, minimum standard for works imported into France from contracting countries as used since July 1, 1893).



Mark 10.10 Girandole (84.DG.42.2), underneath the fluted column, from which branch three arms, detail of the maker's mark (consisting of the initials "R.J.A.," partially struck), a warden's mark (a crowned S), and a charge mark (a cipher of two Ls, facing and interlaced).

The girandole's finial, consisting of a column capital and the putto figure holding the central candle branch, is struck twice, once underneath the capital and once on top of the central branch, with the following stamps: the letter G (referring to a Hanoverian inventory of 1800); and a *charançon* (weevil) in a rectangle (the mark of 800 parts per thousand, or 80 percent, minimum standard for works imported into France from contracting countries as used since July 1, 1893).

The girandole's four drip pans are each struck, underneath, with the following stamps: the maker's mark consisting of the initials "R.J.A.," a palm branch, and two grains, below a crowned fleur-de-lys (partially struck); a crowned S (the Paris warden's mark used between August 1, 1781, and July 13, 1782) (partially struck); and the cipher of two Ls, facing and interlaced (the Paris charge mark used between April 7, 1781, and June 4, 1783, under the fermier Henry Clavel) (partially struck). The central drip pan is also struck, on the interior of the rim, with the following stamp: an ewer (the Paris discharge mark used on works destined for export between April 7, 1781, and June 4, 1783). The four drip pans are each struck, underneath the central drip pan and on the interior rim of each lateral drip pan, with the following stamp: a *charançon* (weevil) in a rectangle (the mark of 800 parts per thousand, or 80 percent, minimum standard for works imported into France from contracting countries as used since July 1, 1893).

The central candle cup is also struck, on the interior, with the following stamps: the maker's mark consisting of the initials "R.J.A.," a palm branch, and two grains, below a crowned fleur-de-lys (partially struck); a crowned S (the Paris warden's mark used between August 1, 1781, and July 13, 1782); and the cipher of two Ls, facing and interlaced (the Paris charge mark used between April 7, 1781, and June 4, 1783, under the fermier Henry Clavel) (partially struck). With the putto's torso as the front of the object, the central candle cup is struck, on the terminus of its threaded rod, with the letter G; and the rear candle cup is partially struck, underneath, with at least four letters "G G G G" (referring to a Hanoverian inventory of 1800). The four candle cups are each struck, underneath the central drip pan and on the interior rim of each lateral drip pan, with a *charançon* (weevil) in a rectangle (the mark of 800 parts per thousand, or 80 percent, minimum standard for works imported into France from contracting countries as used since July 1, 1893).

INSCRIPTIONS

The surface of the base is engraved with the interlaced cipher of “GR III” for George Rex III (King George III), below a stylized British monarch’s crown. The threaded iron rod is scratched with the Roman numeral “VI” (inscription 10.2).



Inscription 10.2 Girandole (84.DG.42.2), on internal threaded iron rod, detail of the scratched Roman numeral “VI.”

DESCRIPTION

These two three-branch girandoles, in the Neoclassical style, are nearly identical. Each circular base, with a plain burnished foot ring and a quarter-round laurel-wreath molded edge, dips and then swells upward. The bell-shaped swelling is set with three plain burnished ovals, positioned equidistant around the perimeter and separated by finely chased flat acanthus leaves. One oval on each girandole is engraved with the cipher “GR III,” surmounted by a closed crown for George III, king of the United Kingdom of Great Britain and Ireland and king of Hanover (see inscription 10.1).² The triangular shaft rises from a short baluster encircled by a string of round beads. Each face of the triangular shaft presents an antique herm, whose lower portion is adorned with a vertical festoon of berried laurel before rising up to transform, under the covering of a tasseled shawl, into the chest and head of a sculpted female. The bodice styles of their simple shifts and their facial demeanors are individualized (cat. 10.4). Each idealized face is delicately cast and finished, with downcast or open eyes and long curling locks. Where the shoulders of the three herms touch, short, abbreviated scrolls abut like the scrolls of an Ionic capital. The three herm heads support the suprastructure consisting of a fluted column, from whose encircling bracket branch three arms of scrolling acanthus leaves and twisted fluting. Each arm terminates in a baluster-shaped drip pan, with water-leaf molding along the edge, surmounted by one of two candle cup types: one fluted, banded, and burnished, the other fluted, banded, and ringed with overlapping laurel leaves (cat. 10.5). A putto, possibly representing Zephyr with his

butterfly-shaped wings, stands atop each central column and holds the fluted cornucopia-shaped stem of the fourth drip pan surmounted by a banded and fluted candle cup adorned with laurel leaves (cat. 10.6). This cup has a ring of laurel leaves below its plain burnished surface. The overall design of each girandole balances alternating geometric forms upward from the circular base, triangular shaft, central column, three spreading candle arms, to the elevated central drip pan held aloft by the putto.



Cat. 10.4 Girandole (84.DG.42.2), detail of one herm’s face and bodice.



Cat. 10.5 Girandole (84.DG.42.1), detail of the rear arm, the drip pan, and its fluted, banded candle cup, ringed with overlapping laurel leaves.



Cat. 10.6 Girandole (84.DG.42.2), detail of the putto holding aloft the fluted cornucopia-shaped stem of the drip pan and central candle cup.

These are sculptural works in the round. Each girandole is an assembly of fourteen separate parts made from cast or sheet silver, with each part individually finished using a combination of techniques: repoussé, chasing, and/or engraving. On top of this count, X-radiography indicates each finial putto is itself composed of nine different hollow or solid cast components soldered together. The circular base and triangular shaft are connected using a collar joint, and then, the remaining parts of the stand are assembled all together by means of a central threaded iron rod, secured with a brass disc and either a brass or iron nut (cat. 10.7). A system of shorter threaded silver rods anchors each candle cup and each drip pan to its corresponding candle branch.³



Cat. 10.7 Girandole (84.DG.42.1), underneath the circular base showing the iron internal assembly rod, brass disc, and brass nut.



Fig. 10.1 Unknown artist, Table plan for a first-course setting, ca. 1750. Pen and ink, 29.5 × 91.4 cm (11 5/8 × 36 in.). Augsburg, Städtische Kunstsammlungen, Graphische Sammlung, Gr. 24934. Kunstsammlungen und Museen Augsburg

COMMENTARY

A variety of lighting fixtures illuminated the seventeenth- and eighteenth-century dining room or hall for nocturnal meals and entertainments. Depending on prevailing court or local etiquette, the ceremony or occasion, the size of the room, the dimensions of the table(s), the number of guests, as well as the layout of vessels and place settings, different types of lighting fixtures could grace the dining table itself: centerpieces (*surtouts*) with multiple candle cups; candlesticks with single or multiple candle cups (*flambeaux* or *chandeliers*); smaller tiered, multibranched girandoles; and taller candelabra and girandoles, with multiple candle cups (*candélabres* and *girandoles*). Period images and table plans provide visual evidence of these practices.⁴ Centerpieces, candelabra, and girandoles were centrally or symmetrically positioned (fig. 10.1).⁵ Candlesticks, with one or two candle cups, however, were typically placed at measured distances along the dining table, to shed light for seated guests and to allow servants to easily exchange vessels and plates throughout the courses of the meal.⁶ Taller and larger, multibranched candelabra sometimes took their place on the dining table during grander festivities, but generally they stood on buffets or sideboards, where their sculptural forms could be admired (to the esteem of their owner), while their greater illumination aided staff.⁷

The present girandoles were two of six made by the Parisian goldsmith Robert Joseph Auguste as part of an extensive table service (*un service à la française*) for George III, Duke of Brunswick-Lüneburg and Prince-Elector of Hanover. The large service was intended for use at the elector's principal seat of Leineschloss, in Hanover, or at Herrenhausen, the electoral summer residence located north of the city. At the time of their delivery in July 1782, George III ruled the electorate as a principality of the Holy Roman Empire from his seat in Britain, where he lived and simultaneously reigned as

king of Great Britain and king of Ireland.⁸ From this perspective, the silver commission was meant to reflect the status, prestige, and taste of the Hanoverian court and the Brunswick-Lüneburg dynasty of dukes, prince-electors, and kings. In ordering this service, George III chose to follow the prevailing princely fashion for court dining *à la française* (in the French manner). This manner of dining dictated that all the serving vessels for a course be placed on the table at the same time, from which the seated diners would help themselves. As customs of the day required a bountiful variety of dishes and condiments for each course, multiples of many types of vessels were needed (see fig. 10.1). As described below, the complete table service was impressive. Indeed, guests were dazzled by its magnificence when displayed during a large housewarming festivity, hosted by King George and Queen Charlotte not at Leineschloss or Herrenhausen, but at Windsor Castle in February 1805 (when French troops occupied the Hanoverian territories).

The history of the commission, creation, staggered delivery, and subsequent use of this service was masterfully documented by Lorenz Seelig, and the present summary draws upon his research.⁹ In 1771 George III, as duke of Brunswick-Lüneburg and prince-elect of Hanover, determined to order a complete silver table service, with lighting fixtures, serving vessels, and seventy-two place settings, for use in the elector's Hanoverian residences.¹⁰ The commission was a matter entirely separate and apart from British affairs of state, so it was not managed by, nor financed through, the British Crown.¹¹ Rather, the Hanoverian lord chamberlain's office orchestrated the entire process, in concert with the lord chamberlain Heinrich Julius, imperial Baron von Lichtenstein, who was then residing in Vienna. The office reviewed the Hanoverian household silver reserves; assessed the collection and sent old pieces of inferior alloy to be melted down to raise eighty thousand Reichstaler to finance—and liquidate bullion for—the project; and later

received the staggered shipments from Paris over a nine-year period as the pieces were completed in 1777–86.¹² The lord chamberlain was involved in the call for design proposals, price negotiations, the pace of cash advances, and payments.

At first, design proposals were solicited from the respected local Hanoverian goldsmith Frantz Peter Bundsen and then from an array of reputable international artisans: an unnamed Parisian smith submitted twenty-one drawings that integrated Rococo and antique elements in 1772, the Viennese Würth brothers submitted four or more in the Neoclassical style in 1773, and thirteen drawings came from the Roman Luigi Valadier around the same time.¹³ Eventually, in 1776, the commission was awarded to the Parisian goldsmith Robert Joseph Auguste, whose creations in the refined Neoclassical style and whose exceptional skills were gaining recognition within France and abroad.¹⁴ The decade of 1775–85 would showcase his extraordinary talents and entrepreneurship.

While moving between London and Windsor, George III personally stayed abreast of the design phase of the commission, receiving and commenting upon drawings for the principal vessel shapes and their ornament before granting his approval. Two extant drawings from the Auguste workshop suggest the type of designs that could have been submitted to him. The first was for a round tureen (*pot à huile*) on an oval stand. The body of its vessel was adorned with a central oval cartouche flanked by rinceaux of thin acanthus leaves, while its handles took the form of entwined putti, whose lower torsos emerged from heavier acanthus leaves (fig. 10.2).¹⁵ These distinctive features, as well other geometric details from the stand and the lid (but not its finial), corresponded to a pair of tureens delivered to Hanover in 1782.¹⁶ Another drawing attributed to the Auguste workshop showed the design for the service's sauceboat and stand (*saucière*).¹⁷

After some time settling matters of style with his elite patron, Auguste began production in 1776 and made his first delivery of wine-bottle coolers, glass coolers, and cruets for oil and vinegar in 1777. Following a down payment of 20,000 livres, he received 10,000 livres each year to purchase bullion. And, in turn, he made four more staggered deliveries through 1786. As his workshop was simultaneously producing four other large table services from 1776 to 1783 destined for Russian imperial governors serving under Catherine II, Auguste subcontracted some of the Hanoverian pieces from fellow Parisian goldsmiths: Antoine Boullier made eight double



Fig. 10.2 Robert Joseph Auguste (French, 1723–1805), Design for a covered vase, ca. 1774. Pen and ink, with wash, 41.9 × 48.6 cm (16 1/2 × 19 1/4 in.). Paris, École nationale supérieure des beaux-arts, O 1273. Photo © Beaux-Arts de Paris, Dist. RMN-Grand Palais / Art Resource, NY

salts (*salières*), Claude Auguste Aubrey provided cutlery (*couverts de table*), and Martin Langlois crafted ladles (*louches*) for tureens.¹⁸

The service for George III comprised girandoles (*girandoles*), candlesticks (*flambeaux*), wine-bottle coolers (*rafraîchisseurs*), glass coolers (*verrières*), ice pails (*seaux à glace*), lidded tureens with liners, on stands (*pots à huile* and *soupiers couverts*, *doublures et présentoirs*), covered meat dishes (*cloches* or *couvre-plats*), sauceboats (*saucières*), oil and vinegar cruets (*huiliers-vinaigriers*), salts and peppers (*salières* and *poivriers*), mustard pots (*moutardiers*), dishes (*plats*), plates (*assiettes*), cutlery (*couverts de table*), and serving utensils such as ladles (*louches*). When inventoried in Hanover in 1789, the service had more than 336 Parisian pieces, weighing a total of 1,754 *marcs* (428 kilograms) at the cost of 131,804 livres (91,226 livres for the bullion, plus 40,578 livres for the labor), excluding export tax and shipping costs.¹⁹ The service remained in the possession of the Brunswick-Lüneburg dynasty until sold in 1923 and dispersed in 1924. A subset of seventy-six pieces purchased at that time by Louis Cartier later passed onto the art market in 1979.²⁰ Another large subset has also been divided. Twenty-three pieces from a private French collection entered the Musée du Louvre in 1975, followed by two more in 2011 and twenty more since (fig. 10.3).²¹ Additionally, at least thirty-three pieces are on view at Waddesdon Manor, Buckinghamshire, an English country house and estate belonging now to the National Trust of



Fig. 10.3 Robert Joseph Auguste (French, 1723–1805), *Table Service of George III*, ca. 1776–85. Silver. Paris, Musée du Louvre, OA10608–OA10624, OA 12878–12885. Photo © Musée du Louvre, Dist. RMN-Grand Palais / Thierry Ollivier / Art Resource, NY

England, Wales, and Northern Ireland and managed by the Rothschild Foundation.²²

Seelig transcribed the bilingual Hanoverian inventory of 1800 itemizing the Auguste service, where it was identified as “Service A” to distinguish it from supplemental additions delivered by other goldsmiths from within the Holy Roman Empire.²³ The group of six Auguste girandoles reached Hanover in two deliveries—two girandoles in about 1778 and four in July 1782.²⁴ Included in the latter were the two Getty examples.²⁵ The entry described the six as:

*A: 6 girandoles of which two have 4 and four have 3 candles [meaning three candle branches] ... 2 examples: second delivery, combined weight of 37 marcs 7 onces, material cost 519 Reichs Taler 26 Groschen 2 Pfennige, fashioning cost [labor] 1800 [livres] or 475 Reichs Taler; 4 examples: third delivery, combined weight of 74 marcs 5 onces 1 gros, material cost 1024 Reichs Taler 8 Groschen 3 3/4 Pfennige, fashioning cost [labor] 3600 [livres] or 925 Reichs Taler.*²⁶

It seems the inventory identified the Getty girandole model by the number of its three candle branches, rather than the actual number of candle cups. The wording of the inventory is ambiguous, but, assuming the four girandoles with three candle branches each were those tallied as the “4 examples” of the third delivery, then the combined weight of these four, recorded in French units of *marc*, *once*, and *gros*, equated to 18,268.516 grams, or about 4,567.129 grams each, on average, at the cost of 900 livres each for labor.²⁷

Once Auguste’s shipments reached Hanover, the palace governor commissioned the local goldsmith Frantz Peter Bundsen to make duplicates using a standard of bullion equivalent to the French (958.1 parts per thousand pure silver, or 95.8 percent—a percentage that was higher than the prevailing Hanoverian standard of 750 parts per thousand). In all, Bundsen augmented the service with

some 260 pieces through 1790. More than ten dozen are at Waddesdon Manor, many displayed in a room with a dining table and side tables set with the Auguste companion wares (fig. 10.4).²⁸ In regard to the four replica girandoles Bundsen produced in 1781–82 after the Auguste model, they were faithfully rendered but subtly different. Their finishing is not as soft nor as finely chased, most notably in the female herms, whose faces are narrower and their features stiffer.²⁹ Other Bundsen pieces from this service have passed through the art market.³⁰



Fig. 10.4 Robert Joseph Auguste (French, 1723–1805), Antoine Boullier (French, 1749–1835), Frantz Peter Bundsen (German, ca. 1725–died 1795), and Franz Anton Hans Nübell (German, active 1819–26), *Table Service of George III*, ca. 1776–1824. Silver. Buckinghamshire, England, National Trust of England, Wales, and Northern Ireland, Waddesdon Manor, on loan from a Rothschild Charitable Trust, 8.2003.1–82. Photo courtesy Waddesdon Image Library, Mike Fear

While the service remained in Hanover, its presence came to represent George III in absentia, as he never visited the Hanoverian territories. But for the invasion and occupation of the electorate by Napoleonic forces from 1803 to 1813, he may never have seen the service in person. As recounted by Gordon and Philippa Glanville, that interlude caused the service to be brought temporarily into the United Kingdom.³¹ In direct contravention of the Treaty of Sulingen, signed June 3, 1803, the elector’s prize studs, carriages, and valuables were evacuated rather than surrendered as stipulated. Fifty-three horses and thirty grooms reached London on

naval transports on September 23. The silver and other valuables took a longer route, via the Baltic Sea to Saint Petersburg, where they were received by the Hanoverian ambassador extraordinary to the court of Czar Alexander I. From there, seventy cases of plate and linen and five casks of coins were brought to London on board a British frigate and then dispatched up the Thames River, reaching Windsor on December 5, 1803.³²

Some fourteen months later, a lady-in-waiting to Queen Charlotte mentioned the Hanoverian plate in regard to its display during an upcoming housewarming fete at Windsor Castle, planned for February 25, 1805: "There is also the magnificent plate which was brought over from Hanover, consisting of ... 30 tureens, 50 dozen of plate, silver drums and many other articles."³³ *The Gentleman's Magazine* reported on the event:

*This evening their Majesties gave a most magnificent entertainment at Windsor-castle. It has been in contemplation since they first went to reside in the Castle: when his Majesty was determined to have what is generally termed, among good old English customs, a housewarming; and, to give it in the grandeur of a King, we attest, that the expenditure cannot cost less than 50,000 £.... During the time Mr [James] Wyatt was fitting up the rooms, his Majesty had the entertainment in mind, and he gave directions accordingly; and, for months past, Mr. Gilbert, the silversmith, has been preparing [cleaning] a new service of plate, valued, we understand, at between 20,000 and 30,000 £.; the whole service of plate displayed this night, was supposed to be the most magnificent in Europe.*³⁴

The service returned to Hanover around 1814, when the territory was restored to the dukes of Brunswick-Lüneburg and elevated to a kingdom. In advance of King George IV's state visit in 1821, the service was extended according to the new mode of dining *à la russe* (in the Russian manner), in which servants brought at each course, in synchronized choreography, a plate filled with an individual serving of food to each seated diner. Local goldsmiths Franz Anton Hans Nübell and Johann Christian Peter Neuthard created more dishes, plates, and cutlery for this purpose, consistent in form and ornament to the Auguste table wares.³⁵ Subsequently, in 1841, at the instruction of Ernest Augustus, Duke of Brunswick-Lüneburg and King of Hanover, every piece of the service was engraved with the cipher of his father, "GRIII," surmounted by a king's crown.³⁶ The service descended through the family, even after the dissolution of the kingdom in 1866 and its annexation to Prussia.

Eventually, his grandson Ernest Augustus, Duke of Brunswick-Lüneburg and Crown Prince of Hanover, sold it before his death in 1923.

Stylistically, the earlier repertoire of Robert Joseph Auguste's oeuvre informed the design possibilities he offered George III and influenced the final appearance of the Hanoverian service. This is evidenced by the service he delivered in 1776 to Gustav Philip, comte de Creutz, Swedish ambassador to France 1766–83.³⁷ In keeping with an ambassador's Parisian table, it was a smaller service, composed of two tureens and two *pots à oille*, each with its own stand, twelve candlesticks, two sauceboats, and twelve salts (subcontracted to Antoine Boullier), plates, and cutlery. King Gustav III purchased the set, considered exceptionally refined yet sumptuous, from the comte de Creutz in 1781 for 34,400 livres for his own use in Stockholm. It survives today divided between the Swedish Royal Collection and the Swedish Ministry of Foreign Affairs.³⁸ Its shapes, motifs, and ornament were quoted and repurposed in the service of George III. The Creutz candlestick shafts, for instance, have busts of three females, whose shoulders are joined to one another as scrolls, heralding their bolder evolution in the later three-branch girandoles of George III.³⁹ In this latter iteration for George III, the subtle chasing of fine details is extraordinary.

The de Creutz candlesticks were not the first commission for which Auguste incorporated the idealized heads of three female herms into the design of his lighting fixtures. In fact, they were a recurring feature in his works since at least 1767–68, when he fashioned a three-branch candelabrum that he signed "Auguste F. à Paris" on its foot and "Auguste" on one branch (fig. 10.5).⁴⁰ Yves Carlier has reasoned that when a goldsmith signed his work as "F[ecit]," it signaled his role as designer-creator (with copyright) rather than simply maker.⁴¹ Indeed, one could say the female herms were an identifiable "signature" of Auguste, even across mediums, as an entry in the 1776 posthumous sale catalogue of Augustin Blondel de Gagny described a pair of three-branch wall lights, of gilt bronze, as "very well executed, & of the composition of M. *Auguste*, the body of each represents a female herm."⁴² A later drawing attributed to the Auguste workshop showed a further evolution, wherein the shaft of that three-branch girandole was composed of three full-length female figures in the round. They support a short fluted column, on which stand two winged putti, one of them grasping the stem of the central drip pan and candle socket.⁴³



Fig. 10.5 Robert Joseph Auguste (French, 1723–1805), *One of a Pair of Candelabra (Candélabre)*, 1767–68. Silver, H: 37.5 cm (14 3/4 in.). New York, Metropolitan Museum of Art, bequest of Catherine D. Wentworth, 1948, 48.187.389a,b

Given that the threaded iron rods joining together the component parts of the Getty's two girandoles are numbered "IV" and "VI," respectively, it seems Auguste's six girandoles were conceived as a set, even though their production and delivery spanned five years (see inscription 10.2). This could explain why the stand of one girandole (84.DG.42.2) bears the Paris warden's mark of 1778–79, while its associated components bear the Paris warden's mark of 1781–82. Alternatively, the component parts of all six girandoles could have been interchanged during their long history of use and changes of venue.⁴⁴ A comprehensive survey and analysis of all the girandoles in this service would help to clarify the presence of those component parts without maker's or warden's marks in the Getty's pieces, including both finial putto figures and all six lateral candle cups. One finial and two lateral candle cups, though, do have marks corresponding to the Hanoverian inventory of 1800, signifying that they had been made by that date.⁴⁵ And X-ray fluorescence indicates the silver alloy of both putto finials is consistent, suggesting they were made within the same workshop, even if only one (84.DG.42.2) bears the inventory mark of 1800 (see Appendix: Table 1).

PROVENANCE

By 1782–1820: George III, King of Great Britain and Ireland, Duke of Brunswick-Lüneburg and Prince-Elector, then King, of Hanover, British/German, 1738–1820 (as part

of a large table service for use at Leineschloss or Herrenhausen Palace, Hanover, though the service was in London and Windsor from December 1803 to about 1814), by inheritance to his son, George IV; 1820–30: George IV, King of the United Kingdom of Great Britain and Ireland, and of Hanover, British/German, 1762–1830 (Leineschloss or Herrenhausen Palace, Hanover), by inheritance to his brother, William IV; 1830–37: William IV, King of the United Kingdom of Great Britain and Ireland, and of Hanover, British/German, 1765–1837 (Leineschloss or Herrenhausen Palace, Hanover), by inheritance to his brother, Ernest Augustus, first Duke of Cumberland and Teviotdale; 1837–51: Ernest Augustus, first Duke of Cumberland and Teviotdale, Duke of Brunswick-Lüneburg, and King of Hanover, British/German, 1771–1851 (Leineschloss or Herrenhausen Palace, Hanover), by inheritance to his son, George V, second Duke of Cumberland and Teviotdale, Duke of Brunswick-Lüneburg, and King of Hanover, British/German, 1819–1878 (Leineschloss or Herrenhausen Palace, Hanover, then moved to Gmunden, Austria, in 1866, when George V was deposed, and to London in 1876), by inheritance to his son, Ernest Augustus, third Duke of Cumberland and Teviotdale;⁴⁶ 1878–1923: Ernest Augustus, third Duke of Cumberland and Teviotdale, Duke of Brunswick-Lüneburg, Prince of the United Kingdom of Great Britain and Ireland, and Crown Prince of Hanover, British/German, 1845–1923, sold to the Viennese dealer J. Glückselig und Sohn, 1923; 1923–24: J. Glückselig und Sohn, Austrian, 1911–38 (Stallburggasse 2, Vienna), sold to Crichton Brothers, London, 1924; 1924: Crichton Brothers, British, ca. 1890–ca. 1954 (22 Old Bond Street, London); 1924–42: Louis Cartier, French, 1875–1942 (London), by inheritance to his son, Claude Cartier (ca. 1940–47 in the possession of an unidentified thief and recovered by Claude Cartier);⁴⁷ 1942–75: Claude Cartier, French, 1925–1975 (London and Paris) [sold after his death, Sotheby Parke Bernet Monaco S.A., Monte Carlo, November 27, 1979, lot 824, with another pair of matching girandoles, to his daughter Véronique Cartier];⁴⁸ 1979–84: Véronique Cartier, French, 1936–2014 (Paris), sold to the J. Paul Getty Museum through her cousin Riccardo Salmona, 1984.

EXHIBITION HISTORY

Exposition d'orfèvrerie française civile du XVI^e siècle au début du XIX^e, Musée des arts décoratifs (Paris), April 12–May 12, 1926 (possibly no. 144, lent by Cartier Ltd., London).⁴⁹

BIBLIOGRAPHY

Exposition d'orfèvrerie française civile 1926, 24, possibly no. 144 (lent by Cartier Ltd., London); "Stolen!" 1946, xxxiv–xxxv; Frégnac 1965, 240–41; *Très bel ensemble de meubles, tableaux et dessins anciens principalement du XVIIIe siècle, importante argenterie européenne, porcelains de Saxe et de la Chine, succession de Monsieur Claude Cartier, provenant de la collection de ses parents Monsieur at Madame Louis Cartier*, sale cat., Sotheby Parke Bernet Monaco S.A., Monte Carlo, November 25–27, 1979: 159, lot 824, "Magnifique ensemble de quatre candélabres" (two of four); "Acquisitions" 1985, 182, no. 63; *French Silver in the J. Paul Getty Museum*, exh. brochure (Malibu, CA: J. Paul Getty Museum, 1988), 3–4, fig. 3; Bremer-David et al. 1993, 116, no. 193; Arminjon 1993, 238–39nn46–47; Carlier 1993b, 330–31; Wilson and Hess 2001, 99, no. 199; Seelig 2007, 141–207, 177, no. 18bis, 193n329, and 199–200, no. 28; Seelig 2010; Glanville 2010, 28–29; Seelig 2012.

NOTES

- Seelig 2007, 200, no. 44; Seelig 2010, 68.
- The engraved ciphers were added in 1841 by Johann Carl Matthias, during the rule of George III's son, Ernest Augustus, Duke of Brunswick-Lüneburg and King of Hanover (Seelig 2007, 174, 192–93nn315–17).
- This summary derives from the analysis in Technical Report, September 6, 2021, updated October 4, 2021, by Julie Wolfe, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum.
- For surveys of contemporary paintings, prints, and table plans, see Babelon et al. 1993; Ottomeyer and Völkel 2002; and Koeppel 2010.
- For a mid-eighteenth-century Augsburg table, set with a centerpiece with candle cups, see the *Table Plan for a First Course Setting*, Augsburg, Städtische Kunstsammlungen, Graphische Sammlung, inv. Gr. 24934, (see fig. 10.1); Seelig 2002, 103. On the positioning of the smaller girandoles, see the engraving *Repas présenté au roi et aux princes de sa cour à l'Hôtel de Ville*, from the *Almanach pour l'année 1730*, Musée Carnavalet, Histoire de Paris, inv. G. 13992, <https://www.parismuseescollections.paris.fr/fr/musee-carnavalet/oeuvres/almanach-pour-l-annee-1730-repas-presente-au-roi-et-aux-princes-de-sa-cour>. Luxurious versions of these smaller girandoles were strung with pendant drops of glass, crystal, or hardstone, such as the pair in the J. Paul Getty Museum, inv. 85.DF.382.1–2, <https://www.getty.edu/art/collection/object/103SKB>.
- A notable example of a nocturnal intimate court meal, with candlesticks only, shows the Swedish King Gustav III and his family at supper. Pehr Hilleström, *Repas public: Le jour de l'an 1779*, Stockholm Nationalmuseum Drottningholm, inv. NMD 499, reproduced in Babelon et al. 1993, 181, 301, no. 142 (entry by Bo Vahlne). This painting is contemporary with the girandoles of this entry, which were part of the 1776 commission of George III, Duke of Brunswick-Lüneburg and Prince-Elector of Hanover, from Robert Joseph Auguste.
- For an image of candelabra on the dining tables during the March 8, 1742, coronation banquet of Empress Maria Amalia in Frankfurt City Hall, see the colored engraving by Johannes Georg Funck and Michael Rößler in the Historical Museum, Frankfurt am Main, inv. C 1149. For girandoles on buffets, see the display in the Hôtel de Ville, Paris, of February 23 and 28, 1745, celebrating the first marriage of the dauphin, as drawn by François Blondel, *Buffet de la salle de bal à l'Hôtel de Ville à l'occasion de premier*

marriage du dauphin, Musée Carnavalet, Histoire de Paris, inv. D5925, <https://www.parismuseescollections.paris.fr/fr/musee-carnavalet/oeuvres/buffet-de-la-salle-de-bal-a-l-hotel-de-ville-a-l-occasion-du-premier>.

- The Hanoverian branch of the Brunswick-Lüneburg dynasty ruled the electorate of Hanover and, from 1714, also ruled the Kingdom of Great Britain and the Kingdom of Ireland in personal union under George I and his heirs. When the kingdoms of Great Britain and Ireland were united in 1801, George III became king of the United Kingdom of Great Britain and Ireland. Following the 1814 Congress of Vienna, the Kingdom of Hanover succeeded the former electorate. The personal union of Hanover with the United Kingdom ended in 1837, when Victoria ascended the British throne and her uncle Ernest Augustus ascended the Hanoverian throne.
- Seelig 2007; Seelig 2010; Seelig 2012.
- Regarding earlier Hanoverian court commissions of silver, see the precedents set by the Brunswick dynasty of dukes, prince-electors, and kings, George I and George II, great-grandfather and grandfather, respectively, of George III, as described in Alcorn 1997; Alcorn 2000, 72–75; and Koeppel 2019, 30–31, nos. 6–7 (especially the grand pair of fountains and basins on loan to the Metropolitan Museum of Art, New York, inv. L.2016.38.1–4, <https://www.metmuseum.org/art/collection/search?q=L.2016.38>). Silver also entered the collection through tributes and gifts. For instance, the city of Celle presented the Hanoverian court with a pair of large, five-branch girandoles as tribute. Seelig surmised they may have been intended for the dining table (Seelig 2002, 109n72). See Hanover, Niedersächsisches Landesarchiv-Hauptstaatsarchiv Hannover NLA-HstAH, Dep. 103, IV, fols. 174–75.
- As prince-elector of Hanover from 1760 to 1814, George III's rule of the local electoral privy council was coordinated through the Hanoverian chancery in London, which operated from two rooms in Saint James's Palace, London. In 1814, after the Congress of Vienna, George III ruled as king of Hanover.
- Hanover, Niedersächsisches Landesarchiv-Hauptstaatsarchiv Hannover NLA-HstAH, Dep. 103, IV, fol. 196. A letter of January 22, 1773, from George III, as Duke of Brunswick-Lüneburg, explained the funding plan:

We have decided to make a change regarding our Hanoverian court silver and to give old and unusable silver of about 80,000 Reichs Taler to Our "Rent-Cammer" to be partly minted/coined partly melted into ingots and sold ... in order to acquire a complete "neu faconiertes" [new fashion] dinner service made out of further old silver while the costs for making should be payed from the interest.

This translation is quoted from *Works of Art from the Royal House of Hanover / Kunstwerke des Königlichen Hauses Hannover*, 3 vols., sale cat., Sotheby's Deutschland, Hanover, Schloss Marienburg, October 5–15, 2005: vol. 2, lot 1191, "A set of four German 15 Lot standard silver shaped circular serving dishes with the cypher of George III king of Great Britain, Ireland and later king of Hanover." Lorenz Seelig cited the document but did not transcribe it. He did, however, discuss an even earlier decision of July 1768, when George III authorized the melt-down of 540 Cologne Marks of old 12 Lot silver from the Hanoverian Silberkammer. On the value and weight of the Cologne Mark, see "Notes to the Reader II: Historic Units of Measure and Currency," in this volume. See also Seelig 2007, 143, 179n25, and Seelig 2012, 76n3, 77.
- The general consensus among scholars is that François Thomas Germain may have been the unidentified Parisian goldsmith who submitted drawings with a combination of Rococo and antique motifs (Seelig 2010, 56–58, 66nn7–8). On drawings from the brothers Ignaz Joseph and Ignaz Sebastian Würth as well as Luigi Valadier, see Koeppel 2010, 16–17, 20, 38, 84nn74–76, 78–82. On Valadier, see González-Palacios 2018, 37–38, 39nn20–21, 71–93, 120nn30–40.
- It is surmised that George III may have been introduced to the work of Auguste while visiting Stanton Harcourt, home of his tutor and friend

- Simon, first Earl Harcourt. Simon Harcourt owned a pair of wine-bottle coolers made by Auguste in 1766–67, bearing the incised signature “Auguste F. A Paris” (“Auguste Made in Paris”). Lord Harcourt served as the British ambassador to Paris from 1768 to 1772, during which time he continued to patronize Auguste. Information kindly provided by Gordon Glanville and Philippa Glanville. See *The Harcourt Collection*, sale cat., Sotheby’s, London, June 10, 1993: lot 104; and *Fine Silver and Vertu*, sale cat., Sotheby’s, London, November 20, 2003: lot 196, “An Highly Important Pair of French Silver Wine Coolers, Robert-Joseph Auguste, Paris, 1766/67.”
15. The drawing is in the École nationale supérieure des beaux-arts, Paris, inv. O 1273. See Carlier 1993b, 330–31.
 16. The tureens are now in the Musée du Louvre, Paris, inv. OA 12381–12382, <https://collections.louvre.fr/en/ark:/53355/cl010116331>. See Bascou and Bimbenet-Privat 2012; Durand, Bimbenet-Privat, and Dassas 2014, 497–99, no. 217; and Bimbenet-Privat et al. 2022.
 17. The ink and wash drawing is in a private collection. See Carlier 2011, no. 15 and note 13. This drawing for a sauceboat corresponds to the examples executed by Auguste and later copied in 1794 by Frantz Peter Bundsen in Hanover. Sauceboats by Auguste of this design are at Waddesdon Manor, Buckinghamshire, England, inv. 8.2003.10–11, on loan from a Rothschild Charitable Trust, <https://waddesdon.org.uk/the-collection/item/?id=11376>. Sauceboats by Frantz Peter Bundsen after Auguste’s model sold in *Très bel ensemble de meubles, tableaux et dessins anciens principalement du XVIIIe siècle, importante argenterie européenne, porcelains de Saxe et de la Chine, succession de Monsieur Claude Cartier, provenant de la collection de ses parents Monsieur et Madame Louis Cartier*, sale cat., Sotheby Parke Bernet Monaco S. A., Monte Carlo, November 25–27, 1979: 165, lot 830, “Belle suite de quatre saucières.”
 18. Of the 336 pieces made for this service in Paris, at least 121 bear the maker’s mark of Robert-Joseph Auguste and some 124 bear the marks of his subcontractors Claude Auguste Aubry and Antoine Boullier. The maker’s marks on more than 50 pieces are not listed. See Seelig 2007, 196–201, nos. 1–35; and Seelig 2010, 60. On the Russian services, see Foelkersam 1907; Frégnac 1965, 242–43; and Babelon et al. 1993, 315, nos. 205–6, 328.
 19. Seelig 2010, 74–75.
 20. *Très bel ensemble de meubles, tableaux et dessins anciens...*, 154–56, lots 821–22; 158–59, lot 824; 163, lots 826–27; 167, lot 831; 169, lots 833–35; and 169–71, lots 837–40, comprising seventy-six pieces by Auguste or his subcontractors: four salts of 1781 by Antoine Boullier (lot 821), three gilded-silver salt spoons of 1781 (lot 822), four girandoles of 1778–82 (lot 824), twelve place settings of spoons, forks, and knives of 1783 by Claude-Auguste Aubry (lot 826), one ladle of 1782 by Martin Langlois (lot 827), two soup tureens of 1778–80 (lot 831), three dozen dishes of 1783 (lots 833–35), four oval plates of 1783 (lot 837), eight large plates of 1783 (lots 838–39), and two wine coolers of 1777 (lot 840).
 21. Bimbenet-Privat 2021, 292–97, especially 297n13 and 299, cat. 192. Musée du Louvre, Paris, inv. OA 10602–OA 10625 and OA 12381–OA 12382. This group by Auguste consists of two oil and vinegar cruets (*huilliers-vinaigriers*) of 1776–77 (OA 10602–OA 10603), two wine-glass coolers (*seaux à verre or verrières*) of 1776–77 and 1777–78 (OA 10604–OA 10605), two round tureens on stands (*pots à oille avec leur plateau*) of 1778–79 (OA 10606–OA 10607), one large round tureen on stand (*un grand pot à oille avec son plateau*) of 1780–82 (OA 10608), two girandoles (*girandoles*) of 1778–79 and 1781–82 (OA 10609–OA 10610), two mustard pots (*moutardiers*) of 1780–81 and 1781–82 (OA 10611–OA 10612), two large dishes (*grands plats*) of 1783–84 (OA 10613–OA 10614), four smaller dishes (*plats*) of 1783–84 (OA 10615–OA 10618), four smaller dish covers (*cloches*) of 1784–85 (OA 10619–OA 10622) and two larger dish covers (*cloches*) of 1784–85 (OA 10623–OA 10624), and two large tureens on stands (*terrines avec leur plateau*) of 1778–82 (OA 12381–12382). See Carlier 1993b; Bascou, Bimbenet-Privat, and Chapman 2012; Durand, Bimbenet-Privat, and Dassas 2014, 497–99, no. 217; and Bimbenet-Privat et al. 2022 for the more recent acquisitions by the Musée du Louvre, OA 12878–OA 12885.
 22. National Trust of England, Wales, and Northern Ireland, Waddesdon Manor, Buckinghamshire, England, inv. 8.2003.1–82, on loan from a Rothschild Charitable Trust, <https://waddesdon.org.uk/the-collection/item/?id=11376>. The following were provided by Auguste: a round tureen (*pot à oille*) on stand and ladle of 1780–82 (8.2003.5); two sauceboats of 1781–82 (8.2003.10–11); eight double salts with spoons of 1781–82 supplied by the subcontractor Antoine Boullier (8.2003.52–59); twelve round plates of 1783–84 (8.2003.30–41); six small round plates of 1783–84 (8.2003.16–22); four small bread plates of 1783–84 (8.2003.12–15); and eight dish covers of 1784–85 (8.2003.42–47). See Seelig 2007, 196, no. 3; 197, nos. 6–7; 198, no. 16; 199, no. 20; and 200, nos. 29–30. Access to the object file at Waddesdon Manor was kindly facilitated by Pippa Shirley and Mia Jackson.
 23. Hanover, Niedersächsisches Landesarchiv-Hauptstaatsarchiv Hannover NLA-HstAH, Dep. 103, IV, no. 175, fols. 252–55. See Seelig 2007, 195–201.
 24. Seelig 2007, 154–55, 184nn132–33. Michèle Bimbenet-Privat dates the first delivery of girandoles to the end of 1780 (Bimbenet-Privat 2021, 294).
 25. Two of the three-branch model are in the Musée du Louvre (see note 21 above), and two others are in a private collection.
 26. “A: 6 girandoles dont deux à 4 et quatre à 3 bougies [*sic*] ... 2 Exemplare: 2. Lieferung, Gr. 37 m 7 o, Materialkosten 519 Rtlr. 26 Gr. 2 Pf., Façonkosten 1800 l. oder 475 Rtlr.; 4 Exemplare: 3. Lieferung, Gr. 74 m 5 o 1 g, Materialkosten 1024 Rtlr. 8 Gr. 3 3/4 Pf., Façonkosten 3600 l. oder 925 Rtlr.,” transcribed in Seelig 2007, 199–200, no. 28, author’s translation.
 27. The precise weight of each individual Getty girandole, including the internal iron rod and brass parts, is 4,750 grams (84DG.42.1) and 4,680 grams (84DG.42.2).
 28. National Trust of England, Wales, and Northern Ireland, Waddesdon Manor, Buckinghamshire, England, inv. 8.2003.1–82, on loan from a Rothschild Charitable Trust, <https://waddesdon.org.uk/the-collection/item/?id=11376>. The following were provided by Bundsen: two glass coolers of 1778 (8.2003.70–71); a cruet for oil and vinegar of 1778–79 (87.2003); four girandoles of 1781–82 (8.2003.66–69); two oval tureens with stands and ladles of 1783–83 (8.2003.8–9); two sauceboats with stands of 1783 (20.2003.1–2); two round tureens (*pots à oille*) with stands and ladles of 1783–84 (8.2003.6–7); forty-eight plates of 1784–86 (52.2005.1–48); twelve settings of cutlery consisting of knives, forks, and spoons of 1784–86 (84.2003.1–12, 13–24, 25–36) and dessert spoons of 1790 (84.2003.37–48); four oval dish covers of 1787 (8.2003.48–51); and six candlesticks of 1790 and 1796–97 (8.2003.60–66). See Seelig 2007, 201, no. 36; 202, nos. 37, 40–41; 203, nos. 42–45; 204, nos. 48–49, 51; and 205, nos. 58–59. Access to the object file at Waddesdon Manor was kindly facilitated by Pippa Shirley and Mia Jackson.
 29. National Trust of England, Wales, and Northern Ireland, Waddesdon Manor, Buckinghamshire, England, inv. 8.2003.66–69, on loan from a Rothschild Charitable Trust. Opportunities to examine the service at Waddesdon Manor, and the Frantz Peter Bundsen girandoles in particular, were kindly facilitated by Mia Jackson and Ulrich Leben.
 30. *Très bel ensemble de meubles, tableaux et dessins anciens...*, 157, lots 823; 160–161, lot 825; 163, lot 828; 164, lot 829; and 165, lot 830, comprising 281 pieces made by the Hanoverian goldsmith Bundsen and his subcontractors by 1790: one oil and vinegar cruet (lot 823), six candlesticks (lot 825), one ladle (lot 828), 269 pieces of gilded-silver cutlery (by Frantz Peter Bundsen and Johann Christian Peter Neuthard) (lot 829), and four sauceboats (lot 830). Later additions to the service that remained in the family of the dukes of Brunswick-Lüneburg sold in *Works of Art from the Royal House of Hanover*, vol. 2, lots 1185–89 and lots 1192–94.
 31. Information kindly provided by Gordon Glanville and Philippa Glanville.
 32. Glanville 2004.

33. Windsor, British Royal Collection, Royal Library Windsor, RCIN 1100579, *Mrs Kennedy's Diary 1793–1816* [manuscript], as quoted in Hedley 1975, 221–22.
34. Sylvanus Urban (pen name), *The Gentleman's Magazine and Historical Chronicle, for the Year MDCCCV* (London: J. Nichols and Son, 1805), vol. 75, pt. 1, 262–63.
35. Such as the dishes sold in *Works of Art from the Royal House of Hanover*, vol. 2, lot 1190, "A set of six German 15 lot[hig] standard silver shaped circular serving dishes with the cipher of George III king of Great Britain, Ireland and later king of Hanover," <https://www.sothebys.com/en/auctions/ecatalogue/2005/property-from-the-royal-house-of-hanover-mm0986/lot.1190.html>. See also *Très bel ensemble de meubles, tableaux et dessins anciens...*, 169, lot 832, "Beau plat à poisson," and lot 836 "Suite de quatre plats." For cutlery, see *Masterpieces from a Rothschild Collection*, sale cat., Christie's, London, July 4, 2019, lot 32, "A Louis XVI Silver and Silver-Gilt Table Service," <https://www.christies.com/en/lot/lot-6217652>.
36. See note 2 above.
37. The Creutz service is divided between the Swedish Ministry of Foreign Affairs, Stockholm, and the Swedish Royal Collection, inv. HGK SK 2–3, 93–94 (girandoles), 105, 162, 163, 169–170, and 177. See Tyden-Jordan 1994, 309–31, 314, and 315–19, nos. 464–75 and 477–84; and 327, no. 496; Arminjon 1993, 234, 238n234.
38. Vahlne 1993, 181, 183.
39. Frégnac 1965, 232–33. The candlesticks measure 32 centimeters in height.
40. Metropolitan Museum of Art, New York, inv. 48.187.389a,b, <https://www.metmuseum.org/art/collection/search/200356>. Koeppe 2010, 7 and 90, no. 1.
41. Carlier 1994, 61.
42. "No. 1033 Une paire de bras à trois branches de bronze doré, très bien exécutée, & de la composition de M. *Auguste*; le corps de chaque bras représente un therme de femme," in *Catalogue de tableaux précieux 1776*, 210–11. Nocq 1968, vol. 1, 32.
43. The ink and wash drawing is in a private collection. It is reproduced in Carlier 2011, no. 16.
44. The marks on each of the two girandoles in the Musée du Louvre likewise correspond to the same span of years, from 1778 to 1782 (Bimbenet-Privat et al. 2022). Information kindly shared in advance of publication by Michèle Bimbenet-Privat.
45. One candle cup from girandole 84.DG.42.1 bears the letters "G G G." On girandole 84.DG.42.2, the threaded rod of the central finial candle cup bears one "G" and one lateral candle cup bears "G G G G." Concerning significance of the letters "G" as Hanoverian inventory marks of 1800, see both Marks sections in this entry and note 1 above.
46. Schroder 2009, vol 1., 339–41, no. 129, "Pair of Casters," and 240n1.
47. "Stolen!" 1946, xxxiv–xxxv.
48. *Très bel ensemble de meubles, tableaux et dessins anciens...*, 159, lot 824, "Magnifique ensemble de quatre candélabres" (two of four).
49. The Cartier/Getty girandoles may be the ones visible in a photograph of the showcase displaying pieces from Auguste's service for George III during the 1926 *Exposition d'orfèvrerie française civile* held at the Musée des arts décoratifs, Paris. The photograph is in Paris, Bibliothèque des arts décoratifs, album Maciet, no. 309 bis/2, p. 20. The image is reproduced as fig. 9 in the online exhibition-related page, Diaporama.

Maker Biographies

ROBERT JOSEPH AUGUSTE



Bio 1.1 Robert Joseph Auguste (French, 1723–1805), *Girandole* (detail of maker's mark), 1778–79. Silver, 56.1 × 38.5 × 36.5 cm (22 1/16 × 15 3/16 × 14 3/8 in.). Los Angeles, J. Paul Getty Museum, 82.DG.42.1

French, born in Mons in 1723, son of Christophe Auguste and Anne-Philippe Baldit; worked as a journeyman (*compagnon*) for ten years with different goldsmiths in Paris, including future goldsmith “ordinaire” to the king (*orfèvre ordinaire du roi*) Jacques III Roëttiers, in 1746–56; became a master on January 19, 1757; resided in the cul de sac Saint-Thomas-du-Louvre in 1758–59; married Louise-Élisabeth Barge (died 1773) on April 5, 1758, and had a son, Henry Auguste (born March 8, 1759); resided in the rue des Cordeliers in 1766; working as a sculptor-

goldsmith (*sculpteur-orfèvre*), resided in the rue de la Monnaie in 1773–76; delivered the coronation regalia for Louis XVI to the Crown's furniture warehouse (*Garde-meuble de la Couronne*) in 1774–75; appointed goldsmith to the king (*orfèvre du roi*) on March 23, 1775; purchased the Roëttiers family business and premises in the Place du Carrousel from Jacques Nicolas Roëttiers in 1777; named goldsmith “ordinaire” to the king (*orfèvre ordinaire du roi*) in 1777; granted lodgings in the Galeries du Louvre in 1784; ceded his workshop to his son Henry Auguste (master April 13, 1785) on January 30, 1788; resided in rue des Orties in 1795; died in 1805.¹

Production

From the 1770s, Auguste provided items of precious metal to the *Garde-meuble de la Couronne*: the coronation crown of Louis XVI in 1775, a table service for Louis XVI in 1783, and serving vessels (*pots à oille* or *terrines*) for the queen's use at the Château de Saint-Cloud in 1788.² Notable private clients patronized him, including the marquise de Pompadour (salts, in 1755), Jean de Jullienne (a square box with pilasters, in 1767), and Augustin Blondel de Gagny (gilded-bronze wall lights with female herms, in 1776). He delivered tableware to international patrons, including Christian VII, King of Denmark, in 1769; the comte de Creutz, Swedish ambassador to France, in 1775–76; George III, as Duke of Brunswick-Lüneburg and Prince-Elector of Hanover, in 1777–86; the duque de Cadaval, Portugal, in 1778–80; and Catherine II, Empress of Russia, in 1778–85. He also produced a large gilded-silver toilette service for Queen Maria of Portugal, in 1784. He subcontracted lesser components of these large services to Claude Auguste Aubry, Nicolas Martin, and Jean Etienne Langlois. At the height of his career, in the month of April 1778, his workshop brought a total of 4,000

marcs of silver (a weight equivalent to 979.2 kilograms, or more than one ton) to the Crown's tax bureau (*bureau des fermiers*) in order to pay the requisite levy.

JEAN-BAPTISTE FRANÇOIS CHÉRET



Bio 2.1 Jean-Baptiste François Chéret (French, 1728–1809), *Stand for a Sauceboat (Support pour une saucière)* (detail of maker's mark), 1762–63. Silver, 10.8 × 18.5 × 12.6 cm (4 1/4 × 7 5/16 × 4 15/16 in.). Los Angeles, J. Paul Getty Museum, 71.DG.76.b

French, baptized in Paris on October 10, 1728, son of master goldsmith Pierre Charles Chéret and Geneviève Cain; brother of goldsmiths Antoine Chéret (died 1787) and, possibly, Jean-Jacques Chéret; became a master on July 13, 1759; resided in the rue de Harley in December 1759; then in the rue de la Fromagerie in 1766; then, under the sign of the Golden Chariot (*Chariot d'or*), on the quai des Orfèvres from 1773 to 1787; then in the rue Saint-Louis in 1788; and in the rue de Cléry in 1789–91; advertised a complete gilded-silver toilette service in the *Affiches de Paris* in 1773; ranked as having the tenth highest income among the guild of master merchants of goldsmiths-jewelers (*maîtres marchands orfèvres-joailliers-bijoutiers*) in 1774; served as warden of the guild from July 15, 1755, and again from July 13, 1776; succeeded goldsmith Jacques Nicolas Roëttiers as a city councilor on August 12, 1777; served as fourth-level warden (*quatrième grand garde*) from July 11, 1787, and second-level warden (*deuxième grand garde*) from November 12, 1788;³ died on November 30, 1809.⁴

Production

Documents and extant works testify to the creative productivity of the Chéret workshop from 1759 to the Revolution, spanning the Rococo to Neoclassical styles. Rarely, though, are the names of his clients revealed. Three names only are known: Louis XV, who presented a gilded-silver ewer and basin by Chéret in 1770 to his mistress, Marguerite Catherin Hinault, and her husband, the marquis Blaise Arod de Montmelas; Prince Cardito, who rejected the vessel he commissioned from Chéret in 1789; and the city of Marseilles, which commissioned in 1789 an allegorical vase for their mayor, Jean-Pierre d'Isnard.⁵ That vase does not seem to have survived. Two tureens exhibit Chéret's evolving exploration of Neoclassical forms. The earlier example of 1772, bearing the arms of comte Branicki, is in the transitional style with thick oak leaf and acorn garlands, while the other, of 1789, has a band of scrolling acanthus leaves in low relief, characteristic of the later arabesque style.⁶ Other extant works tend to be rather modest in size. The Metropolitan Museum of Art has a concentration of six of his pieces ranging from tableware to items from toilette services and dating from 1763 to 1784.⁷ The Musée des arts décoratifs, Paris, has three pieces of tableware of 1759–60, 1762–63, and 1786–87.⁸

LOUIS CORDIER

French, born in Paris, son of the Parisian goldsmith Claude Cordier; residing on the pont Saint-Michel, registered his mark on April 28, 1692; worked on the quai de la Mégisserie in 1737; trained two successive apprentices at that address: Philippe Roland, from 1737, and François Leclerc, from 1746; retired on February 20, 1748.⁹

Production

Few pieces survive bearing the mark of Louis Cordier. A pair of small beakers (*timbales*) dated 1717–22 was in the collection of David David-Weill.¹⁰ A pair of candlesticks dated 1722–23 passed through the French art market within the last ten years.¹¹ The largest piece, and the most distinctive, is a baluster-shaped ewer of 1729–30, with a hinged lid, a spout with an applied human mask, and a handle whose thumb rest takes the form of a female head cast in the round.¹²



Bio 3.1 Louis Cordier (French, active 1692–1748), *Broth Bowl (Écuille)* (detail of maker's mark), 1727–28. Gilded silver, 4.5 × 29.8 × 18.3 cm (1 3/4 × 11 3/4 × 7 3/16 in.). Los Angeles, J. Paul Getty Museum, 71.DG.77.b



Bio 3.2 Louis Cordier (French, active 1692–1748), *Broth Bowl (Écuille)* (detail of maker's mark), 1727–28. Gilded silver, 4.5 × 29.8 × 18.3 cm (1 3/4 × 11 3/4 × 7 3/16 in.). Los Angeles, J. Paul Getty Museum, 71.DG.77.b

SIMON GALLIEN



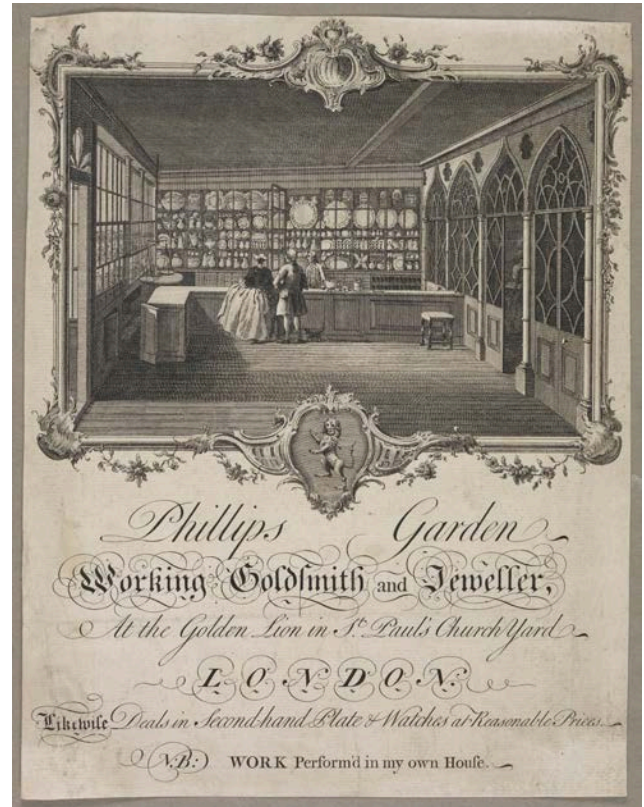
Bio 4.1 Simon Gallien (French, died 1757), *Sugar Caster (Sucrier à poudre)* (detail of maker's mark), 1743–44. Silver, 18 × 11.7 cm (7 1/8 × 4 5/8 in.). Los Angeles, J. Paul Getty Museum, 84.DG.744.2.b

French, possibly the goldsmith (*orfèvre*) living in the enclosure of the Abbey of Saint-Germain-des-Prés, Paris, in 1710;¹³ resided as a merchant goldsmith (*marchand orfèvre*) in the rue de Bussy (alternatively spelled Buci and Boucheries) from 1710 to 1757; became a master on February 3, 1714; married in 1710,¹⁴ and had a son, Simon Gallien, baptized on October 17, 1719; was identified as a goldsmith jeweler (*orfèvre joaillier*) in 1727 and in 1744;¹⁵ took Jean-Louis Morel as an apprentice on November 26, 1748; madame Gallien (née Marie-Antoinette Cupre) was buried on December 13, 1748; paid the security for the mastership (*maîtrise*) of his son, Jean Simon, on July 20, 1756; resigned as a master on May 12, 1757; died and was buried on November 3, 1757.

Production

Though Simon Gallien's career spanned more than forty years, few works by his hand are in public collections. The most important, and most unusual, is the ceremonial gilded-silver sword and harness (*baudrier*) he provided in 1729 to Marc de Beauvau, prince de Craon, at the price of 2,312 livres, on the occasion of the state funeral of duc Leopold of Lorraine, in Nancy. In 2015 the object was classified as a national treasure, and in 2017 it was acquired by the Musée de Lorraine de Nancy, Palais des ducs de Lorraine.¹⁶ Gallien's other surviving pieces are domestic wares, including a pair of candlesticks of 1735–36 in the Musée des arts décoratifs, Paris,¹⁷ cutlery of 1734–35, and a mustard pot of 1739–40.¹⁸

PHILLIPS GARDEN



Bio 5.1 Francis Garden (British, ca. 1709–after 1768), Trade card: *Phillips Garden, Working Goldsmith & Jeweller*, 1750s. Etching, 27.6 × 21.4 cm (10 7/8 × 8 3/8 in.). London, British Museum, Heal, 67.156. © The Trustees of the British Museum

British, orphaned son of John Garden, who had been a London citizen and a draper; was apprentice to the London plateworker Gawen Nash from 1730 to 1738; “made free,” meaning he was elected freeman of the Worshipful Company of Goldsmiths of the City of London, on October 3, 1738; registered multiple versions of his marks (1) as a smallworker, on June 12, 1738, (2) as a

largeworker, on June 23, 1739, (3) on March 12, 1744, (4) on October 29, 1748, and (5) on April 18, 1751; worked as a goldsmith and jeweler in Gutter Lane in 1739, then as a goldsmith, jeweler, and retailer at the Golden Lion in Saint Paul's Churchyard from 1744 to 1762; went bankrupt in 1762; resigned from the Livery division of the Goldsmith's Company in 1763.¹⁹

Production

A trade card for Phillips Garden, working goldsmith and jeweler at the Golden Lion in Saint Paul's Church Yard, London, includes an interior view of his shop, replete with glazed showcases of silver plate, including monteiths, cisterns, bowls, trays, salvers, plates, flagons, pitchers, ewers, coffee pots, teapots, sauceboats, candlesticks, etc. The etched and engraved print is attributed to Francis Garden and dates from the 1750s, when Phillips Garden lived and worked at the Golden Lion.²⁰ Interestingly, the trade card further states that Garden "Likewise Deals in Second-hand Plate & Watches at Reasonable Prices."

FRANÇOIS THOMAS GERMAIN



Bio 6.1 François Thomas Germain (French, 1726–1791), *Tray (Gantière)* (detail of maker's mark), 1750–51/52. Silver, 3.6 × 22.2 × 20.2 cm (1 7/16 × 8 3/4 × 7 15/16 in.). Los Angeles, J. Paul Getty Museum, 71.DG.78

French, born in Paris on April 17, 1726, son of the Parisian goldsmith Thomas Germain and Anne-Denise Gauchelet, a goldsmith's daughter, residing in the Galeries du Louvre; was apprentice to his father; upon the death of his father, on August 14, 1748, operated the family's workshop in the rue des Orties, together with his mother until December 1750 and on his own thereafter; succeeded his father as goldsmith-sculptor to the king (*orfèvre-sculpteur de la Maison [du roi]*), per an earlier warrant signed by Louis XV on February 13, 1748, effective November 18, 1748; registered his mark on November 27, 1748; routinely signed his works as "sculptor-goldsmith to the king" (*sculpteur-orfèvre du roi*) to emphasize his identity and skill as a sculptor; took successive apprentices, including Louis Tourteau in 1749, Henri Bodson in 1753, Charles Douze in 1756, and Jean Rameau in 1763; married Marguerite Lesieur Desbrières on May 3, 1759, and had three daughters and a fourth child; faced insolvency and, in contravention of guild rules, entered into partnership with financiers on March 31, 1765; went bankrupt on June 27, 1765; moved from the Galeries du Louvre into the workshop in the rue des Orties in December 1765, and retained the title goldsmith-sculptor to the king (*orfèvre-sculpteur du roi*); resided in England in 1768–72; bankruptcy settled in 1774; died in Paris on February 20, 1791.²¹

Production

The production of the Germain workshop under François Thomas was prolific in the years following the death of his father. As one of three goldsmiths to the king (serving with Claude II Ballin, Jacques III Roëttiers, and then Jacques Ballin), he fulfilled royal commissions throughout the 1750s, supplying altar fixtures, table and toilette services, candelabra, and writing sets of astounding virtuosity to the extended royal family as well as diplomatic gifts to the department of foreign affairs. Activity peaked in 1752, when the workshop delivered some 2,000 *marcs* of finished works to the Crown's furniture warehouse (*Garde-meuble de la Couronne*) alone (a weight equivalent to 489 kilograms, or 1,078.5 pounds).²² The renowned workshop also served princely, aristocratic, and private clients in France and abroad, from Lisbon to Saint Petersburg. Orders gradually declined, however, as the financial toll of the Seven Years' War (1756–63) increased. Having enlarged the workshop to meet demand, this downturn proved ruinous for Germain, whose career never recovered from the ensuing bankruptcy of 1765.

THOMAS GERMAIN



Bio 7.1 Nicolas de Largillière (French, 1656–1746), *Portrait of Thomas Germain and His Wife, Anne-Denise Gauchelet*, 1736. Oil on canvas, 146 × 113 cm (57 1/2 × 44 1/2 in.). Lisbon, Museu Calouste Gulbenkian, 431. Calouste Gulbenkian Foundation, Lisbon - Calouste Gulbenkian Museum / photo: Catarina Gomes Ferreira

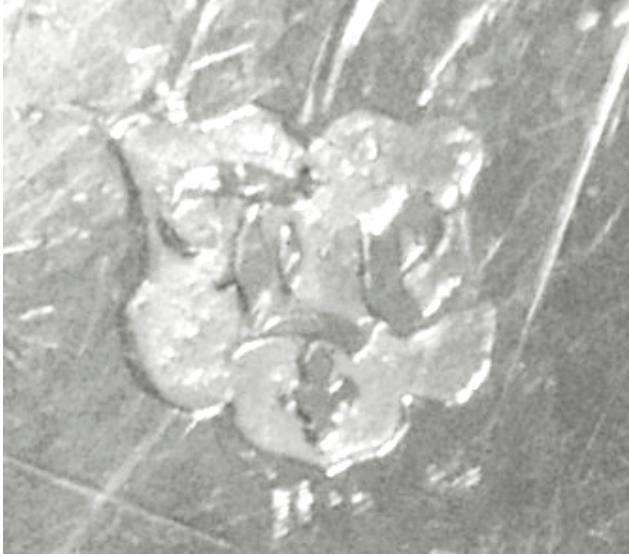
French, born in Paris on August 15, 1673, son of the Parisian goldsmith to the king (*orfèvre du roi*) Pierre I Germain, residing in the Galeries du Louvre; studied painting under Louis de Boullongne; received a medal in sculpture from the Académie royale de peinture et de sculpture and, while under patronage of the marquis de Louvois, superintendent of the king's buildings, gardens, art, and manufactories (*surintendant des bâtiments du roi, jardins, arts, et manufactures du roi*), moved to Rome in 1688; worked under the silversmith, bronze caster, and ornamentalist Giovanni Giardini; worked with Pierre II Legros and Johann Friedrich Ludwig on the sculptural decoration of the Saint Ignatius chapel in the Church of the Gesù in 1698; returned to Paris in 1706; resided on the quai des Orfèvres until 1715, then in the rue de la Monnaie until 1726; married Anne-Denise Gauchelet, a goldsmith's daughter, on January 7, 1720, and had six children, including the future goldsmith François Thomas Germain; registered his mark on January 30, 1720; was awarded lodgings in the Galeries du Louvre and was appointed goldsmith-sculptor to the king (*orfèvre-sculpteur du roi*) in September 1723; Nicolas de Largillière

painted his portrait with his wife in 1736; acquired the workshop in the rue des Orties in 1743; employed Pierre Germain (called *le Romain*) in 1726–29; took apprentices, including his son François Thomas and future silversmith to the court of Savoy Andrea Boucheron, in 1737; was elected alderman (*échevin*) for the city of Paris in 1738 and in 1741; designed the Église de Saint-Louis-du-Louvre in 1739–44 (demolished 1810); died in Paris on August 14, 1748.²³

Production

Upon Thomas Germain's return to Paris from Italy in 1706, he fulfilled ecclesiastical commissions in silver and in bronze, including a silver monstrance, bronze candlesticks, and a bronze crucifix for the Cathédrale Notre-Dame de Paris in 1716–18. Following his appointment as goldsmith-sculptor to the king (*orfèvre-sculpteur du roi*) in 1723, his work was in high demand and his production was prodigious. As one of three goldsmiths to the king (serving with Nicolas Besnier and Claude II Ballin), he delivered a variety of wares to the Crown's furniture warehouse (*Garde-meuble de la Couronne*) until his death in August 1748, notably: a large gold toilette service of thirty-five pieces for Marie Leczinska, Queen of France, in 1726; rattles for each royal child, beginning with the first, born in 1726; a silver *nécessaire* for Louis XV, in 1727; a gold, gilded-silver, and silver toilette service for Marie Thérèse Raphaëlle d'Espagne, the dauphine, in 1746; and two large girandoles in gold for the king's formal table setting, known as *le grand couvert*, in 1747. He delivered wares to the courts of Portugal, from 1725 to 1748; Vienna, in 1725 and in 1733; Spain, in 1727–28; Naples, in 1732–33 and 1738; and Denmark, in 1738–42. He also catered to many private patrons, such as Samuel Jacques Bernard, comte de Coubert.

RALPH LEAKE



Bio 8.1 Ralph Leake (English, died 1716, active from 1671), *Cistern* (detail of marker's mark), 1698–99. Silver, H: 21.5 × Diam: 60.9 cm (8 1/2 × 23 15/16 in.). London, Victoria and Albert Museum, Metalwork Collection, Purchased with assistance from the Worshipful Company of Goldsmiths, inv. M.30-1965

English, son of yeoman Thomas Leake of Osbaston, Shropshire; was apprentice to the London plateworker Thomas Littleton from 1664 to 1671; “made free,” meaning he was elected freeman of the Worshipful Company of Goldsmiths of the City of London, on September 20, 1671; conducted some retail trade around 1677; resided in Bridges Street/Bridges Street West, Covent Garden, from 1677 to 1694; registered two marks on the guild’s new Mark Plate in 1682; signed the Declaration of Loyalty to William III and entered a largeworker’s mark for Britannia standard in 1697; his will was accepted in court on June 8, 1716.²⁴

Production

Ralph Leake made a gilded-silver alms basin, with a central scene of the Last Supper in relief, as part of an altar service for Saint James’s Church, Piccadilly, London, in its inaugural year of 1683. Concerning this service, John Evelyn wrote in November 1684, “There was no altar anywhere in England, nor has there been any abroad, more handsomely adorned.”²⁵ Besides the two cisterns that survive from the pair of fountains and cisterns from Kedleston Hall, Derbyshire, England (see cat. no. 1 in this catalogue), there is the standing dish of 1685–86 in the collection of the Goldsmiths’ Company, engraved with the arms of the Duke of Grafton and bearing his maker’s mark.²⁶

JEAN LEROY



Bio 9.1 Jean Leroy (English, born France, active 1625–63), *Water Fountain* (*Fontaine*), transformed from a *Water Flagon* (*Buire*) (detail of maker's mark), 1661–63. Silver, 59.8 × 35.9 × 36.2 cm (23 9/16 × 14 1/8 × 14 1/4 in.). Los Angeles, J. Paul Getty Museum, 82.DG.17.b

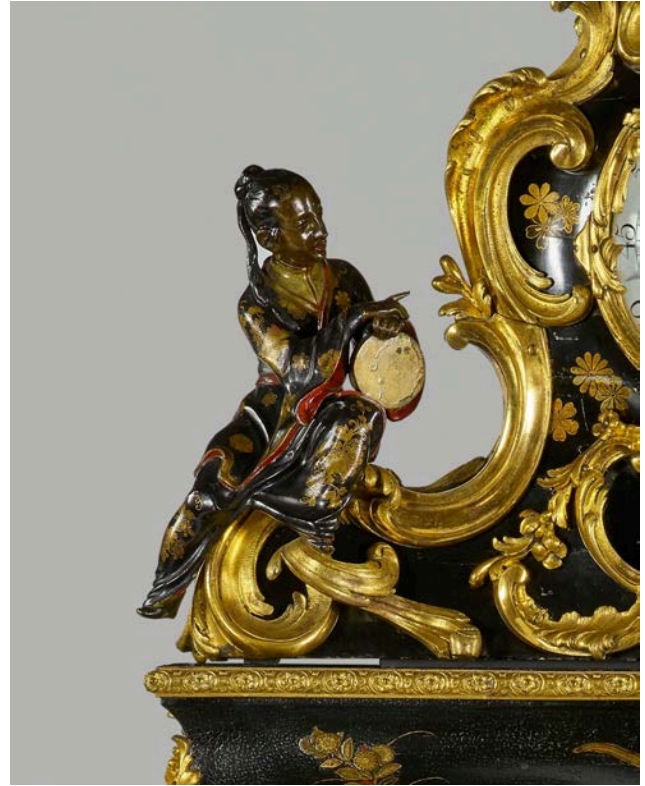
French, born in Saumur; was a journeyman in Paris; residing in the rue d’Avignon, registered his mark as a specialist in silver, not gold, on November 28, 1625;²⁷ married Denise Barbotte (died 1637), and had one son, Jean (born 1632); married Jeanne Barbier on October 18, 1638, at the Église Saint-Sulpice, Paris, and had four sons: Jean-Baptiste, André, Honoré (all three baptized at Saint-Sulpice between 1642 and 1649), and Pierre (born ca. 1647);²⁸ working on the quai de Gesvres, apprenticed his thirteen-year-old son, Jean-Baptiste, with the Parisian goldsmith Claude Gaucher for four years, from around 1655;²⁹ presumably converted from Catholicism to Calvinism at an unknown date, likely after 1649, and emigrated to England after June 7, 1655; as John Le Roy, residing in the London borough of Westminster by June 28, 1655, received a letter of denization as a jeweler;³⁰ as John Le Roy, “born at Saumur in France, son of Phillip Le Roy,” was naturalized in England on July 24, 1663;³¹ active in Paris and in London in the 1660s;³² maintained business relationships and cross-Channel family networks with merchant goldsmiths jewelers (*marchands orfèvres-joailliers*), such as Thomas Verbecq (who was “born at Paris in France” and was naturalized in England on the same date as John Le Roy, July 24, 1663);³³ apprenticed his fifteen-year-old son, Pierre, with Jean Frère, the Paris-based Huguenot goldsmith from Metz who had a workshop in the passage of Saint-Germain des Prés, on

January 22, 1662;³⁴ jeweler Jean Leroy (father or son?), was in Paris in 1669 and obtained the right from the French authorities to reside in London as a merchant on March 15, 1670;³⁵ was possibly the same person known as John Le Roy of London, working with jewels, on January 9, 1667, and as a merchant in association with the London goldsmith Edward Backwell, on March 16, 1670;³⁶ and was possibly associated with the female Parisian goldsmith Geneviève Cabarin (who, in 1671–72, incorporated a gilded-silver sheet with Jean Leroy's mark in her work).³⁷

Production

Apparently, only three works survive bearing the mark of Jean Leroy. The earliest piece is a small octagonal toilette box, with the Paris warden's date letter for 1627–28, in a private collection.³⁸ Its segmented surfaces are embossed and finely chased with naturalistic flowers, leaves, and a bird in relief against matted grounds. His mark is also found on the base of one of a pair of small gilded-silver perfume flasks in the Victoria and Albert Museum, London. The flasks otherwise bear the marks of Geneviève Carabin and an indistinct Paris date letter, possibly for 1671–72.³⁹ One surmises that a considerable portion of Leroy's Paris-based oeuvre was lost due to the French sumptuary edicts of 1689 and 1709 and that any London-based work by him remains unrecognized due to the absence of an identifying mark. If he did indeed make silver plate in England, it would have been subsumed into the production of a freeman of the Worshipful Company of Goldsmiths of the City of London, who used his own registered mark.

THE MARTIN FAMILY



Bio 10.1 Unknown bronze caster, attributed to the Martin Family (French, active ca. 1730–70), detail of a clock case, ca. 1745. Painted, gilded, and varnished bronze, clock overall: 44.5 × 59 × 19.5 cm (17 1/2 × 23 1/4 × 7 3/4 in.). Los Angeles, J. Paul Getty Museum, 83.DA.280

Four brothers in the Paris-based Martin family worked as varnish painters (*vernisseurs*): Guillaume (1689–1749), Julien (died 1765), Étienne Simon (1703–1770), and Robert (1706–1765); all were members of the Académie de Saint-Luc, specializing in a type of varnish finish (*vernis*) imitating Chinese and Japanese lacquer; Guillaume was active as a *vernisseur* in 1711; Guillaume obtained the privileged title of “varnisher of the king” (*vernisseur du roy*) on June 23, 1725, a title his brothers also used, so he identified himself as “first varnisher of the king” (*premier vernisseur du roy*); Guillaume worked in the grande rue du Faubourg-Saint-Denis from 1727 to 1749; Guillaume earned—but failed to register—a twenty-year monopoly by letters patent for making “all sorts of works in relief ... in the manner of Japan or of China” (“toutes sortes d’ouvrages en relief ... dans le goût du Japon ou de la Chine”), dated November 27, 1730; Julien worked in the grande rue du Faubourg-Saint-Martin from 1730 to 1765; Étienne Simon established a workshop large enough to accommodate carriages in the grande rue du Faubourg-Saint-Martin in 1731, and formalized an agreement with Guillaume to share in the privileged title of *vernisseurs du roy* on February 10, 1731; Étienne Simon took ownership of Guillaume’s workshop and operated independently

from 1736; Guillaume and Jean entered a ten-year partnership, from 1736 to 1746; Robert worked in the grande rue du Faubourg-Saint-Denis in 1741; Robert moved to Prussia at some point between 1747 and 1753 and worked at the palace of Sanssouci, in Potsdam; at the time of his death in 1765, Robert carried the title “painter, varnisher of the king of Prussia” (*peintre, vernisseur du roy de Prusse*); sons Guillaume Jean (son of Guillaume, born 1713) and Étienne François (son of Étienne Simon, died 1771) joined the Paris endeavor; Guillaume Jean moved to Parma in 1749, and worked for Philippe, infant d’Espagne, duc de Parme, and son-in-law of Louis XV; Guillaume Jean then relocated to Naples in 1756; and Jean Alexandre (son of Robert, born 1738) worked in Prussia with his father.⁴⁰

Production

The Martin family of *vernisseurs* had a long and prosperous production spanning some forty years from the 1720s to around 1770. Applications of their house-branded *vernis de Martin* were applied to boxes, toilette services, objects, scientific instruments, furniture, harpsicords, wall paneling (*boiserie*), and carriages. They collaborated routinely with merchants of luxury goods (*marchands merciers*) Thomas Joachin Hébert, Simon Phillipe Poirier, and Lazare Duvaux. Duvaux’s day books itemize extensive work by Étienne Simon Martin from 1755 to 1759. The family was patronized by the Crown’s office of royal buildings (*bâtiments du roi*), the French royal family, the abbé Jean-Antoine Nollet, the marquise de Pompadour, the Prince of Liechtenstein, and Frederick the Great of Prussia. Notable commissions included: paneling for madame de Châtelet at the Château de Cirey, in 1738; the cabinet of the dauphine Marie Joséphe de Saxe at Versailles, in 1748–49; a cabinet for the marquise de Pompadour at Versailles, in 1750; a two-wheeled gig (*chaise de poste*) for monsieur de Tournehem, in 1751; Madame Victoire’s cabinet at Versailles, in 1756; and paneling for Frederick the Great at Sanssouci, Potsdam, in 1760. Similar varnishing techniques were legitimately utilized by other practitioners, whose works are described as being in the manner of *vernis de Martin* or, if specifically localized, *vernis de Paris*.

NOTES

1. This brief biography draws from Forray-Carlier et al. 2011; H.C., “Roëttiers, Jacques (dit Jacques III),” *Le Poinçon de Paris et autres* (blog), June 16, 2019, <https://orfevriere.wordpress.com/2019/06/16/les-roettiers/>; and Nocq 1968, vol. 1, 31–33, “Auguste (Robert-Joseph).”
2. For a fuller account of Auguste’s deliveries of tablewares to the Crown in the 1780s, see Carlier 1993a.
3. This brief biography derives from Nocq 1968, vol. 1, 259–60, and Dennis 1960, vol. 2, 51–52, nos. 96–98.
4. Michèle Bimbenet-Privat, email to author, April 18, 2018, on file in the Sculpture and Decorative Arts Department, J. Paul Getty Museum.
5. The gilded-silver ewer and basin sold from the collection of Belgian art dealer Bernard de Leye in *The Exceptional Collection of Bernard de Leye*, sale cat., Kunsthaus Lempertz, Cologne, July 15, 2021: lot 181. For the names of the two clients of 1789, see Brault and Bottineau 1959, 7.
6. Their locations have not been tracked since the mid-1960s when they were in private collections (Frégnaç 1965, 216–19).
7. Five pieces were bequeathed to the Metropolitan Museum of Art by Catherine D. Wentworth in 1948: a mustard or milk pot of 1763–64 (inv. 48.187.410); a pair of candlesticks of 1767–68, engraved with a double-shield armorial (inv. 48.187.25a, b, .26a, b); and a pair of candelabra of 1768–69 (inv. 48.187.393a, b, .394a, b). A sixth piece was given by Jayne Wrightsman in 1980: an ewer of 1784–85 with a handle formed as the upper torso and head of Narcissus, probably from a toilette set (inv. 1980.79, <https://www.metmuseum.org/art/collection/search/206816>).
8. Musée des arts décoratifs, Paris: a cream pot (*pot à crème*) of 1759–60 (inv. 30077); a gilded-silver double salt (*salière double*) of 1762–63, with the armorial of Baron Jérôme Pichon (inv. 26866 A–B); and a chocolate pot (*chocolatière*) of 1786–87 (inv. 30008). See Mabile 1984, 48, no. 62 (*pot à crème*), and no. 63 (*salière double*).
9. Nocq 1968, vol. 1, 296–97. Images of Louis Cordier’s mark were kindly confirmed by Michèle Bimbenet-Privat, as they were not reproduced by Nocq.
10. *Collection D. David-Weill (Troisième vente d’orfèvrerie)—Orfèvrerie XIIe au XIXe siècle*, sale cat., Hôtel Drouot, Paris, May 4–5, 1972: lot 25.
11. They were advertised by the consortium of French antique dealers known as Proantic, founded in 2009.
12. Dennis 1960, vol. 1, 93, no. 103 (formerly in the collection of Jean Block); Fuhring, Bimbenet-Privat, and Kugel 2005, vol. 2, 57–58, no. 137.
13. Paris, Archives nationales de France, Minutier central, I, 240, October 13, 1710 (the historical document was not consulted; the citation draws upon the descriptive notary catalogue by Mireille Rambaud and Catherine Grodecki, *Artisans XVIIIe siècle*, 1956–1977, originally compiled as a paper resource, since adapted and now searchable online at <http://francearchives.fr/>). Paris, Archives nationales de France, online catalogue, Minutes de Nicolas Charles Le Prévost (MC/ET/I/239–MC/ET/I/287), Minutes. 1710, octobre–décembre (MC/ET/I/240). This brief biography also draws upon Nocq 1968, vol. 2, 208–9.
14. Paris, Archives nationales de France, Minutier central, XCI, 580, March 1, 1710. See also Paris, Archives nationales de France, online catalogue, Minutes de Jean Carnot (MC/ET/XCI/356–MC/ET/XCI/591), Minutes, janvier–1710, octobre, mars (MC/ET/XCI/580). See note 13.
15. Paris, Archives nationales de France, Minutier central, XXVII, 165, May 13, 1727, and XXVII, 228, July 8, 1744. See also Paris, Archives nationales de France, online catalogue, Minutes de Nicolas Duport (MC/ET/XXVII/1–MC/ET/XXVII/165), Minutes, 1727, janvier–20 mai, (MC/ET/XXVII/165); and Minutes de Jérôme Duport (MC/ET/XXVII/166–MC/ET/XXVII/859), Minutes, 1744, juillet–15 octobre (MC/ET/XXVII/228). See note 13.
16. The ceremonial sword sold in *Chosen pieces: Provenant de la collection de la princesse Minnie de Beauvau-Craon du Château de Haroué*, sale cat., AuctionArt, Rémy le Fur et Associés, Hôtel Richelieu, Paris, June 15, 2015: 29–39, lot 6, “Importante et unique épée de grand écuyer de Lorraine.” The entry reproduced Gallien’s signed invoice and description of the work. Musée de Lorraine de Nancy, Palais des ducs de Lorraine, inv. 2017.1.1, <https://www.musee-lorrain.nancy.fr/fr/collections/les-oeuvres-majeures/epée-de-grand-ecuyer-du-duc-de-lorraine-184>. See Martin 2009, 306n60.
17. Musée des arts décoratifs, Paris, inv. 26896 A,B, <http://collections.lesartsdecoratifs.fr/flambeau-55>. See Mabile 1984, 73–78, no. 105, “Paire de flambeaux.” Additionally, a pair of two-branch candelabra of 1740 sold in *Magnificent Silver / Magnifique orfèvrerie*, sale cat., Christie’s, Geneva, April 27, 1976: 119, lot 436, “A Pair of Fine Louis XV Two-Light Candelabra.”

18. Two place settings of cutlery and a serving spoon of 1734–35 sold in *Livres anciens, dessins et tableaux anciens, céramique, orfèvrerie allemande, objets d'art, meubles, tapis et tapisseries*, sale cat., Brissonneau et Daguerre, Hôtel Drouot, Paris, May 17, 2013: 51, lot 141, "Ensemble de deux couverts, une cuiller." The mustard pot of 1739–40, from the collection of J. L. Bonnefoy, was on public view in 1974. See *Louis XV* 1974, 352, no. 475.
19. Heal 1972, 30, 157; Grimwade 1990, 158–59, 518–19.
20. It is preserved in the British Museum, London, Prints and Drawings, Trade Cards, inv. Heal, 67.156, https://www.britishmuseum.org/collection/object/P_Heal-67-156. The opportunity to study the trade card was kindly facilitated by Hugo Chapman, Head of the Prints and Drawings Department, British Museum, and by Sheila O'Connell. See also O'Connell 2003, 99, no. I.86.
21. This brief summary draws principally from Bapst 1887, 108; Perrin 1993, 16–33; and Fuhring, Bimbenet-Privat, and Kugel 2005, vol. 2, 95, no. 245.
22. Perrin 1993, 81.
23. This brief summary draws principally from Bapst 1887, 38–39, 91–98; Perrin 1993, 19–20, 34–38, 88–89; Fuhring, Bimbenet-Privat, and Kugel 2005, vol. 2, 61–62, no. 148; Fuhring 2005c, 338–39; and Thompson 2019. Nicolas de Largillière's portrait of Thomas Germain and his wife, Anne-Denise Gauchelet, is in the Museu Calouste Gulbenkian, Lisbon, inv. 431, https://gulbenkian.pt/museu/en/works_museu/portrait-of-thomas-germain-and-his-wife/.
24. Grimwade 1990, 140–41, 264, 579; Mitchell 2017, 457–58.
25. Bray 1852, vol. 2, 201; Oman 1961, 44–47, fig. 8. One gilded-silver chalice and standing paten from a set of four from the service are on loan from the Rector and Churchwardens of Saint James's, Piccadilly, to the Victoria and Albert Museum, London, <http://collections.vam.ac.uk/item/O109443/chalice-leake-ralph/>.
26. The dish is visible in a showcase in the Exhibition Room, *Goldsmiths' Hall Virtual Tour*, Goldsmiths' Company, accessed April 9, 2022, https://www.pan3sixty.co.uk/virtual_tours/goldsmiths-company/#exhibition-room.
27. Bimbenet-Privat 2002, vol. 1, 206, 410–11, and vol. 2, 210–11, no. 66. This brief biography draws upon the work of Michèle Bimbenet-Privat and David M. Mitchell.
28. Bimbenet-Privat 2002, vol. 1, 410.
29. Ibid.
30. Shaw 1911, 68.
31. Shaw 1911, 91.
32. David M. Mitchell noted the apparent presence of two Jean Le Roys, one active in Paris and the other in London in the 1660s. David M. Mitchell, email to author, November 8, 2018, on file in the Sculpture and Decorative Arts Department, J. Paul Getty Museum. The situation is succinctly summarized in Pijzel-Dommisse 2008, 43n31.
33. Naturalization lists, apprenticeship contracts, merchant ledgers, and extant marks testify to Jean Leroy's business and family networks. Mitchell 2000, 123 and 123n139.
34. The Parisian goldsmith Jean Catillon signed the apprenticeship contract for Leroy's fifteen-year-old son, Pierre, with Jean Frère on January 22, 1662. Pointedly, Jean Catillon had an English journeyman in his atelier in 1680. The journeyman's work on a bracelet was substandard. Bimbenet-Privat cites this document in Bimbenet-Privat 2002, vol. 1, 406, 410. On the activities of the *marchand joaillier* Jean Catillon (died 1702), who counted the French royal family among his clients, see Castelluccio 2014, 111, 186, 201, 369, 385, 391.
35. Bimbenet-Privat 2002, vol. 1, 410.
36. Edinburgh, Royal Bank of Scotland, Backwell's Ledgers, vol. P, fol. 649, and vol. R, fol. 593. Citation courtesy of David M. Mitchell.
37. Bimbenet-Privat 2002, vol. 2, 94–95, no. 24. Cabarin's perfume flask, with the mark of Jean Leroy on its base, is in the Victoria and Albert Museum, London, inv. 806&B-1892, <http://collections.vam.ac.uk/item/O91709/perfume-flask-cabarin-genevieve/>.
38. Bimbenet-Privat 2002, vol. 2, 52–53, no. 2; Mitchell 2017, 109.
39. See note 37 above.
40. Information drawn from Courajod 1873, vol. 1, cxxiii–ccxxx; Sonenscher 1989, 225–27; Czarnocka 1994; Wolvesperges 2001; Forray-Carlier 2014a; and Forray-Carlier 2014b.

Appendix: Silver Alloy Analysis by X-ray Fluorescence Spectroscopy

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The alloy composition of the silver objects in this catalogue has been characterized using X-ray fluorescence spectroscopy (XRF) (Table 1). This analysis was conducted to assist with the overall technical study of the works in this catalogue, particularly to identify potential alterations and restorations. XRF is a rapid, multielemental, and completely nondestructive analytical technique and is thus well suited to the study of works of art. XRF is a surface-analysis technique that measures the composition of the silver artifacts to a depth of only several tens of microns. Therefore, the XRF results may not represent the bulk alloy if silver-enriched or -depleted

layers are present on the surface of the metal. Repeated annealing and pickling of silver, as commonly occurs when raising hollow forms from sheet, is known to result in silver enrichment of several tens of microns at the surface, though repeated polishing over time can remove the enriched layer.¹ One method for detecting surface enrichment or depletion is to evaluate the ratio of silver L and K emission lines in an XRF spectrum.² This method was used to flag some measurements as potentially nonrepresentative of the bulk. Results in the table with excessively high or low silver L-to-K (L/K) ratios are marked with * and ** respectively.

Table 1 XRF results¹ from the technical examination of objects in this catalogue

Sample	n= ²	Co	Cu	Zn	Ag	Cd	Sn	Sb	Au	Pb	Bi	Total ³	Instrument
82.DG.17 Coat of arms (burnished lobe)	4	0.00	1.3	0.0	98.4	0.01	0.01	0.03	0.02	0.3	0.02	100.1	Bruker Tracer III-SD
82.DG.17 Cartouche, proper right top acanthus spiral	3	0.00	3.1	0.1	96.6	0.01	0.11	0.04	0.01	0.2	0.00	100.1	Bruker Tracer III-SD
82.DG.17 Spigot, fleur-de-lys	1	0.00	5.0	0.1	94.4	0.01	0.01	0.02	0.09	0.3	0.03	100.0	Bruker Tracer III-SD
82.DG.17 Lid, polished raised sheet	3	0.00	5.1	0.0	95.0	0.01	-0.03	0.00	0.01	0.1	0.01	100.2	Bruker Tracer III-SD
82.DG.17 Lion mask, nose	3	0.00	3.5	0.1	96.2	0.00	0.11	0.00	0.01	0.1	0.00	100.0	Bruker Tracer III-SD
82.DG.17 Body, raised sheet, proper left	3	0.00	2.6	0.0	97.0	0.00	0.03	0.01	0.07	0.3	0.02	100.1	Bruker Tracer III-SD
82.DG.17 Handle, proper left	3	0.00	3.2	0.2	96.1	0.00	0.03	0.00	0.11	0.4	0.02	100.0	Bruker Tracer III-SD
82.DG.17 Skirt, lower body, proper left maker's stamp	3	0.00	2.0	0.0	97.9	0.02	0.05	0.02	0.02	0.1	0.00	100.1	Bruker Tracer III-SD
82.DG.17 Putto, shoulder blade, proper left	3	0.00	3.8	0.0	95.9	0.01	0.14	0.04	0.04	0.2	0.01	100.1	Bruker Tracer III-SD
82.DG.17 Repair patch, upper acanthus	3	0.00	3.9	0.1	96.0	0.00	0.01	0.00	0.01	0.1	0.01	100.1	Bruker Tracer III-SD
82.DG.17 Base, front side, T-shaped geometric motif	3	0.00	5.7	0.2	93.8	0.01	0.02	0.01	0.08	0.2	0.01	100.0	Bruker Tracer III-SD
82.DG.17 Rim of neck, gadroons	4	0.00	3.1	0.0	96.5	0.01	0.08	0.02	0.08	0.2	0.01	100.1	Bruker Tracer III-SD
82.DG.17 Flared foot, polished raised sheet	4	0.00	5.5	0.1	93.9	0.00	0.10	0.01	0.08	0.3	0.03	100.0	Bruker Tracer III-SD
82.DG.17 Neck, burnished flute	6	0.00	0.9	0.0	98.7	0.01	0.05	0.02	0.08	0.3	0.02	100.1	Bruker Tracer III-SD
82.DG.17 Base, proper left, top surface	4	0.00	5.5	0.0	94.0	0.02	0.09	0.02	0.08	0.3	0.01	100.1	Bruker Tracer III-SD
82.DG.17 Cartouche, auricular mask	5	0.00	1.9	0.0	97.8	0.01	0.13	0.03	0.01	0.2	0.00	100.1	Bruker Tracer III-SD
82.DG.17 Repair patch, spot 2	3	0.00	4.3	0.0	95.8	0.00	0.00	0.01	0.01	0.1	0.01	100.2	Bruker Tracer III-SD
82.DG.17 Putto, proper left thigh	3	0.00	4.4	0.1	95.3	0.00	0.08	0.02	0.04	0.2	0.01	100.1	Bruker Tracer III-SD
82.DG.17 Body, raised sheet, proper right	3	0.00	1.7	0.0	98.0	0.01	-0.03	0.02	0.07	0.3	0.02	100.1	Bruker Tracer III-SD
82.DG.17 Waterfowl tap	3	0.00	2.6	0.0	97.1	0.01	0.07	0.01	0.14	0.1	0.03	100.2	* Bruker Tracer III-SD
71.DG.76.a Bowl, cartouche	1	0.00	4.9	0.2	94.3	0.01	0.04	0.01	0.22	0.2	0.01	100.0	Bruker Tracer Si
71.DG.76.a Bowl, exterior	3	0.00	2.8	0.0	97.1	0.00	-0.02	0.01	0.14	0.1	0.00	100.1	Bruker Tracer Si
71.DG.76.a Bowl, handle	2	0.01	2.8	0.0	96.8	0.01	0.07	0.01	0.19	0.1	0.00	100.1	Bruker Tracer Si
71.DG.76.b Basket, exterior, olive	1	0.01	3.7	0.2	95.7	0.00	0.10	0.01	0.19	0.2	0.00	100.0	Bruker Tracer Si
71.DG.76.b Stand, bottom	1	0.00	2.5	0.0	97.2	0.00	0.02	0.02	0.16	0.2	0.00	100.1	Bruker Tracer Si
71.DG.76.b Stand, bottom, wave	1	0.00	1.6	0.0	98.1	0.01	0.02	0.01	0.17	0.1	0.00	100.1	Bruker Tracer Si
71.DG.76.b Stand, top	1	0.00	3.0	0.1	96.6	0.01	0.04	0.01	0.16	0.2	0.00	100.1	Bruker Tracer Si
71.DG.78 Bottom	1	0.00	1.6	0.0	98.3	0.00	-0.02	0.01	0.07	0.1	0.03	100.1	Bruker Tracer Si
71.DG.78 Foot, bottom	1	0.01	3.0	0.3	96.2	-0.01	0.20	0.01	0.10	0.2	0.01	99.9	Bruker Tracer Si
71.DG.78 Rim, bottom	1	0.00	3.2	0.0	96.5	-0.01	0.10	0.02	0.09	0.1	0.02	100.1	Bruker Tracer Si
71.DG.78 Rim, top	1	0.01	3.1	0.0	96.6	0.00	0.13	0.01	0.09	0.1	0.01	100.1	Bruker Tracer Si
71.DG.78 Bottom, ball of solder(?)	1	0.00	2.8	0.0	97.1	0.00	-0.04	0.01	0.08	0.1	0.02	100.1	Bruker Tracer Si
71.DG.78 Top, burnished	1	0.00	3.9	0.0	95.9	0.00	0.08	0.01	0.08	0.1	0.03	100.1	Bruker Tracer Si
82.DG.12.1.b Tureen side, exterior (polished)	1	0.00	3.0	0.1	96.0	0.00	0.08	0.01	0.13	0.6	0.00	99.9	Bruker Tracer Si
82.DG.12.1.b Tureen interior, base	1	0.00	2.0	0.0	97.7	0.00	0.07	0.01	0.15	0.1	0.01	100.1	Bruker Tracer Si
82.DG.12.1.b Tureen, coronet on armorial	1	0.00	1.5	0.0	98.3	-0.01	0.02	0.02	0.09	0.1	0.01	100.1	Bruker Tracer Si
82.DG.12.1.b Tureen, boar, snout	1	0.00	3.7	0.0	96.0	0.01	0.15	0.01	0.09	0.1	0.01	100.1	Bruker Tracer Si
82.DG.12.1.b Tureen, armorial, polished lobe	1	0.00	3.7	0.0	96.2	0.00	-0.03	0.01	0.10	0.1	0.01	100.1	Bruker Tracer Si
82.DG.13.1.a Lid, cauliflower	1	0.00	1.6	0.0	98.3	0.00	-0.03	0.01	0.12	0.1	0.01	100.1	Bruker Tracer Si
82.DG.13.1.a Lid, crab pincer	1	0.00	3.3	0.0	96.6	-0.01	0.03	0.01	0.10	0.1	0.02	100.1	Bruker Tracer Si
82.DG.13.1.a Lid, interior	1	0.00	0.6	0.0	99.2	0.00	-0.05	0.01	0.16	0.1	0.00	100.1	Bruker Tracer Si
82.DG.13.1.a Lid, exterior	1	0.00	3.3	0.1	96.2	0.01	0.12	0.02	0.15	0.2	0.01	100.1	Bruker Tracer Si
82.DG.13.1.b Liner, exterior bottom	1	0.00	2.2	0.1	97.2	0.00	0.11	0.01	0.20	0.2	0.00	100.0	Bruker Tracer Si
82.DG.13.1.b Liner, interior rim	1	0.01	2.6	0.1	96.8	0.01	0.16	0.01	0.23	0.1	0.00	100.0	Bruker Tracer Si

Sample	n ²	Co	Cu	Zn	Ag	Cd	Sn	Sb	Au	Pb	Bi	Total ³	Instrument
82.DG.13.1.c Tureen, exterior bottom and side	2	0.00	2.9	0.1	96.7	0.01	0.07	0.01	0.16	0.2	0.01	100.1	Bruker Tracer Si
82.DG.13.1.c Tureen, interior rim	1	0.00	1.6	0.0	98.0	0.02	0.08	0.01	0.17	0.2	0.01	100.0	Bruker Tracer Si
82.DG.13.1.c Tureen, interior bottom	1	0.01	0.2	0.0	99.3	0.01	0.13	0.01	0.20	0.1	0.00	100.0	Bruker Tracer Si
82.DG.13.1.c Tureen, foot	1	0.00	2.9	0.1	96.6	0.00	0.05	0.01	0.19	0.2	0.01	100.1	Bruker Tracer Si
82.DG.13.1.c Tureen, handle	1	0.00	3.4	0.1	96.1	0.01	0.08	0.01	0.14	0.2	0.02	100.1	Bruker Tracer Si
82.DG.13.1.d Stand, back	1	0.00	3.8	0.0	95.9	0.00	0.06	0.01	0.19	0.1	0.01	100.1	Bruker Tracer Si
82.DG.13.1.d Stand, front	1	0.00	3.9	0.0	95.9	0.00	0.00	0.01	0.19	0.2	0.01	100.1	Bruker Tracer Si
82.DG.13.2.a Lid, cauliflower	1	0.00	3.3	0.1	96.2	0.01	0.02	0.01	0.17	0.2	0.01	100.1	** Bruker Tracer Si
82.DG.13.2.a Lid, crab pincer	1	0.00	2.6	0.0	97.3	-0.01	0.04	0.01	0.11	0.1	0.02	100.1	Bruker Tracer Si
82.DG.13.2.a Lid, interior	1	0.00	0.5	0.0	99.2	0.00	-0.04	0.01	0.20	0.1	0.01	100.1	Bruker Tracer Si
82.DG.13.2.a Lid, exterior	1	0.00	3.3	0.1	96.2	0.01	0.02	0.01	0.17	0.2	0.01	100.1	** Bruker Tracer Si
82.DG.13.2.b Liner, exterior bottom	1	0.00	3.1	0.1	96.5	0.01	0.00	0.01	0.17	0.2	0.00	100.1	Bruker Tracer Si
82.DG.13.2.b Liner, interior rim	1	0.00	3.4	0.0	96.2	-0.01	0.03	0.01	0.18	0.2	0.00	100.1	* Bruker Tracer Si
82.DG.13.2.c Tureen, exterior bottom (polished)	1	0.00	2.5	0.0	97.3	0.00	0.08	0.01	0.04	0.1	0.02	100.1	Bruker Tracer Si
82.DG.13.2.c Tureen, exterior side	1	0.00	4.4	0.0	95.5	0.00	0.03	0.01	0.05	0.1	0.02	100.1	Bruker Tracer Si
82.DG.13.2.c Tureen, interior rim	1	0.00	0.9	0.0	99.0	0.00	0.01	0.01	0.06	0.1	0.01	100.1	Bruker Tracer Si
82.DG.13.2.c Tureen, interior bottom	1	0.00	0.5	0.0	99.4	0.01	0.04	0.02	0.06	0.1	0.01	100.0	Bruker Tracer Si
82.DG.13.2.c Tureen, foot	1	0.00	2.0	0.0	97.7	0.00	0.09	0.01	0.19	0.1	0.01	100.1	Bruker Tracer Si
82.DG.13.2.c Tureen, handle	1	0.00	3.8	0.1	95.7	0.00	0.11	0.01	0.17	0.2	0.02	100.1	Bruker Tracer Si
82.DG.13.2.d Stand, back	1	0.00	4.0	0.0	95.8	-0.01	0.04	0.01	0.20	0.2	0.01	100.2	Bruker Tracer Si
82.DG.13.2.d Stand, front	1	0.00	3.3	0.0	96.6	0.01	-0.04	0.01	0.19	0.1	0.01	100.2	Bruker Tracer Si
84.DG.744.1.a Lid, basket	1	0.00	1.1	0.1	98.4	0.00	-0.03	0.01	0.29	0.2	0.00	100.0	Bruker Tracer Si
84.DG.744.1.a Lid, flower	1	0.01	1.3	0.0	98.4	-0.01	-0.02	0.02	0.24	0.2	0.00	100.1	** Bruker Tracer Si
84.DG.744.1.b Vessel, exterior	1	0.00	2.4	0.0	96.9	0.01	0.12	0.01	0.22	0.4	0.02	100.0	Bruker Tracer Si
84.DG.744.1.b Vessel, exterior base, side	1	0.01	1.7	0.0	97.6	-0.01	-0.03	0.01	0.24	0.5	0.00	100.0	Bruker Tracer Si
84.DG.744.1.b Vessel, flower	1	0.00	1.0	0.0	98.7	-0.01	-0.01	0.01	0.24	0.2	0.01	100.1	Bruker Tracer Si
84.DG.744.1.b Vessel, exterior textured surface	1	0.00	3.6	0.0	96.0	-0.01	0.03	0.01	0.19	0.2	0.01	100.1	Bruker Tracer Si
84.DG.744.2.a Lid, basket	1	0.00	1.3	0.0	98.3	0.01	0.08	0.01	0.25	0.1	0.00	100.1	Bruker Tracer Si
84.DG.744.2.a Lid, flower	1	0.01	1.1	0.0	98.5	0.01	0.08	0.01	0.27	0.1	0.00	100.1	** Bruker Tracer Si
84.DG.744.2.b Vessel, exterior	1	0.00	1.3	0.2	97.9	0.00	0.03	0.01	0.21	0.3	0.01	99.9	Bruker Tracer Si
84.DG.744.2.b Vessel, exterior base, side	1	0.00	3.1	0.0	96.2	-0.01	0.07	0.01	0.28	0.3	0.00	100.1	Bruker Tracer Si
84.DG.744.2.b Vessel, flower	2	0.00	1.3	0.0	98.2	0.00	0.07	0.01	0.18	0.2	0.01	100.0	Bruker Tracer Si
2005.43 Rabbit	1	0.00	2.6	0.0	97.1	0.01	0.09	0.01	0.17	0.1	0.01	100.1	Bruker Tracer Si
2005.43 Cauliflower	1	0.02	1.3	0.0	98.3	0.00	0.18	0.01	0.14	0.1	0.00	100.1	** Bruker Tracer Si
2005.43 Base, front	1	0.00	3.7	0.0	96.0	0.00	0.03	0.02	0.14	0.2	0.02	100.1	Bruker Tracer Si
2005.43 Ground (repoussé)	1	0.00	1.3	0.0	98.3	0.01	0.04	0.01	0.18	0.2	0.01	100.1	Bruker Tracer Si
2005.43 Rim, inside	1	0.00	3.1	0.1	96.6	0.00	0.01	0.02	0.12	0.1	0.03	100.1	Bruker Tracer Si
2005.43 Snipe, proper right leg	1	0.03	2.3	0.0	97.3	0.00	0.11	0.01	0.16	0.1	0.00	100.1	** Bruker Tracer Si
2005.43 Solder pallion, underside	1	0.00	1.5	0.3	98.1	0.00	0.00	0.01	0.04	0.1	0.01	99.9	Bruker Tracer Si
84.DG.42.2 Putti thigh	1	0.00	2.4	0.0	97.2	0.00	0.03	0.02	0.13	0.1	0.01	100.0	Bruker Artax
84.DG.42.2 Putti back	1	0.00	4.1	0.1	95.6	0.00	0.05	0.02	0.09	0.2	0.02	100.1	* Bruker Artax
84.DG.42.1 Putti thigh	1	0.00	3.7	0.0	96.0	0.01	0.08	0.02	0.08	0.1	0.01	100.1	Bruker Artax
84.DG.42.1 Putti back	1	0.00	4.4	0.1	95.3	0.00	0.01	0.02	0.09	0.2	0.02	100.0	Bruker Artax
88.DH.127.2 Vessel, exterior tie wrap	1	0.01	3.9	0.0	95.7	0.01	0.05	0.01	0.11	0.3	0.03	100.0	Bruker Artax
88.DH.127.2 Vessel, catch-latch rim	1	0.00	1.1	0.1	98.4	0.01	0.09	0.01	0.28	0.1	0.01	100.1	Bruker Artax

Sample	n ²	Co	Cu	Zn	Ag	Cd	Sn	Sb	Au	Pb	Bi	Total ³	Instrument
88.DH.127.2 Vessel, ring attached to rim	1	0.00	1.0	0.1	98.6	0.02	0.37	0.04	0.29	0.2	0.01	100.5	Bruker Artax
88.DH.127.2 Vessel, exterior bottom	1	0.00	0.7	0.0	99.0	0.00	0.02	0.01	0.15	0.1	0.01	100.0	Bruker Artax
88.DH.127.2 Vessel, threaded rod bottom	1	0.00	1.8	0.1	97.6	0.01	0.11	0.02	0.26	0.2	0.01	100.1	Bruker Artax
88.DH.127.2 Lid, flower petal	1	0.00	1.0	0.0	98.7	0.01	0.08	0.01	0.11	0.2	0.02	100.1	Bruker Artax
88.DH.127.2 Lid, catch-latch rim	1	0.00	1.1	0.1	98.3	0.00	0.11	0.02	0.26	0.2	0.01	100.1	Bruker Artax
88.DH.127.2 Lid, exterior side	1	0.00	3.8	0.0	95.7	0.01	0.01	0.01	0.12	0.3	0.03	100.0	Bruker Artax
Errors (95% C.I. ⁴)		0.01	0.7	0.1	2.3	0.08	0.04	0.03	0.02	0.2	0.02		Bruker Tracer Si
		0.01	0.6	0.2	1.7	0.04	0.05	0.03	0.03	0.2	0.03		Bruker Artax
		0.02	0.6	0.1	1.7	0.08	0.04	0.04	0.02	0.2	0.03		Bruker Tracer III-SD

* Silver L/K ratio elevated.

** Silver L/K ratio depressed.

1. Values in gray are below the detection limit (defined as “critical value” at 95-percent confidence per Kadachi and Al-Eshaikh 2012).

2. Number of measurements taken at each site.

3. Quantitative results have not been normalized; totals do not always add up to exactly 100 percent.

4. A 95-percent confidence interval represents the range above and below the estimated value within which the true value is likely to fall, with a confidence of 95 percent. See additional discussion above.

Three different XRF instruments were used to analyze the objects in this catalogue, over a period of several years. The operating parameters for each instrument were as follows:

1. Bruker-Artax: This instrument uses a chromium-tube anode; the live acquisition time for each spectrum was 250 seconds; voltage was 50 KeV; amperage was 600 μ A. A 315 μ m-thick aluminum beam filter was used and the tube was fitted with a 1.5 mm-diameter collimator.
2. Bruker-Tracer 5i: This instrument uses a rhodium-tube anode; the real acquisition time was 60 seconds; voltage was 50 KeV; amperage was 35 μ A. A 38 μ m-thick aluminum beam filter was used and the tube was fitted with a 3 mm-diameter collimator.
3. Bruker Tracer III-SD: This instrument uses a rhodium-tube anode; the real acquisition time was 60 seconds; voltage was 40 KeV; amperage was 15 μ A. A 300 μ m-thick aluminum and a 25 μ m titanium beam filter were used, and the analytical spot size was approximately 8 mm in diameter.

Substantial effort was made to calibrate each instrument rigorously so that the results are both accurate and comparable. The calibration procedure for each instrument followed the CHARMed PyMca protocol using 11 silver-alloy reference standards.³ Seven of these

standards were manufactured by MBH Analytical (designated 133X AGQ1, 133X AGQ2, 133X AGQ3, 132X AGB 85B, 133X AGA1, 133X AGA2, and 133X AGA3), three were in-house standards from the Getty Conservation Institute (designated GCI-silver-A, GCI-silver-B, and GCI-silver-C), and one was a pure silver sample manufactured by Premion.

The uncertainties (errors) in the measurements reported here are averages. More precise estimates of uncertainty have been calculated individually for each measurement based on the “error of prediction” model.⁴ Complete data with errors are available upon request to the Department of Decorative Arts and Sculpture conservation. Detection limits associated with the final estimates were determined based on the standard formula for the critical value, or C.V., at the 95 percent confidence level.⁵

Where gilded surfaces were analyzed with XRF, quantitative results for the base alloy could not be calculated. Spectra from gilded surfaces were evaluated to determine whether mercury was also present along with the gold, as would be expected if the gold had been applied by amalgam gilding. Where mercury peaks were clearly seen in the spectra (this was true for all analyses of gilding), an estimate was made of the amount of mercury remaining in the gold, using standardless quantification results for both gold and mercury as generated by PyMca software (see Table 2).

Table 2 XRF results for gilded surfaces, showing the amount of mercury remaining in the gold

Sample	Au-L	Hg-L	Estimated wt.% Hg in Au
71.DG.77.a Lid, exterior	14.5	0.18	1.2
71.DG.77.a Lid, interior	13.3	0.85	6.4
71.DG.77.b Bowl, interior	18.4	1.03	5.6
71.DG.77.b Bowl, exterior	17.4	0.26	1.5
71.DG.77.b Handle, proper right underside	22.5	0.55	2.5
71.DG.77.b Handle, proper left underside	22.1	0.55	2.5
71.DG.76.1 Sauceboat, interior	34.1	0.87	2.5

NOTES

1. Mass and Matsen 2012a.
2. Borges et al. 2018.
3. Heginbotham and Solé 2017; Heginbotham et al. 2019.
4. Heginbotham and Solé 2017.
5. Kadachi and Al-Eshaikh 2012.

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