

### 1 'The Sunflower Clock' c.1752

(vase *Le Boitteux*)

#### MEASUREMENTS

30240 Overall: height, 105.4; width, 66.7; depth, 54.0.  
Vase: height, 30.0; diameter, 13.9.

#### DESCRIPTION

Known as 'The Sunflower Clock', **cat. no. 1** is composed of a vase of Vincennes porcelain, containing porcelain flowers on green-lacquered metal stems with, in the centre of the bouquet, a clock, its dial of gilt bronze fashioned to resemble the seeding centre of a sunflower. The vase, of white ground with gilded and jewelled decoration, is painted with polychrome landscape scenes in four framed reserves (two on the broad neck and two on the splayed foot). The vase is fitted with gilt bronze serpent handles and is supported on a spirally fluted drum, which is flanked by two twin-nozzled asymmetrical foliate candelabra, all in gilt bronze. The whole rests on an elaborately scrolled asymmetrical terrace, which is approached on the left by a serpentine flight of six steps and is mounted in front of the drum with a musical trophy.

On either side of the vase, by way of porcelain handles, there is a spray of pink and white carnations comprising three entwined stems, which are bound with a pink ribbon (ribbon missing on the right side), and are applied in high relief to the vase's pear-shaped body and broad neck. Below each spray fallen buds, also in high relief, lie on the upper step of the foot. The flared lip is gadrooned and the body is channelled with upright flutes edged with strapwork.

The vase is flawed. A prominent firing crack runs round part of the top of the body where it joins the neck; an insect painted on the back conceals its most obvious defect. The vase lists to one side, its height varying from 30.0 cm to 28.4 cm. A metal spindle, secured by a nut from inside the glazed foot, passes through a hole drilled in the bottom of the vase and secures the brass container fitted with tubes for the stems of the plants.

The vase is sparsely decorated with burnished lines, stylised foliage and rosettes all in gold, and with moths and insects in polychrome colours. It is further enriched with jewellery – a later embellishment – in colours of turquoise blue, green, red and dark blue. Much of the jewellery has been lost, leaving uncovered the gold foils, many of which are in the form of stars.

In the landscape scene on the front of the neck there are two peasants carrying shepherds' crooks; one is seated beside a broken fence. To the left is a gabled house and a round tower. On the

back, a bowed peasant carrying a pole on his shoulders staggers towards a thatched cottage with, on the right, a peasant with a club seated by ruins beside a broken fence. In the background and middle distance are more cottages and a windmill.

The clock face is formed by brass shavings and gold-painted bars for figures: the hours in roman numerals and the minutes, in multiples of five, in arabic numerals. The pendulum regulation hole is above and to the right of I, and the winding holes are without III and VII. The movement, which has circular plates (diameter, 8.8), is powered by two going barrels which are larger than the barrel wheels. This unusual clock has an articulated cross escapement driving a short pendulum, 7.0 cm in length, hung on silk. The pendulum is set in motion by operating a lever at the bottom of the clock. The count-wheel is of traditional design striking the hours and half-hour on a bell below the movement.

The handles of the vase are secured by screws and nuts through holes drilled in the porcelain. They are each formed by a serpent, bulrushes, a berried myrtle branch and a scrolled moulding, which are entwined at the bottom and break out above into a loop. The terrace, which is raised on seven prominent foliate scrolls, is chased on its top with a burnished trellis pattern; within each sunken compartment is a diamond-shaped rosette in shallow relief on a granulated ground. The pattern is interrupted by three circular reserves, the outer two bordered with acanthus foliage and berries in relief and the centre one by a raised angular moulding, to which has later been added two inner mouldings, one of which – chased with a band of pendent foliage – is partly overlaid by the other, in the form of a C scroll and two berried myrtle branches. The terrace to the left of the flight of steps supports a short balustrade with a serpentine top rail. The moulding to the right of the steps is chased with a band of imbricated discs. The trophy, bound by a tasselled cord, comprises bagpipes, a lute, a trumpet, a hurdy-gurdy and sheets of music, as well as a branch of myrtle leaves and berries, which may be a later addition.

#### MARKS

Vase:



#### Painted

In blue: interlaced LLs enclosing a dot, the mark of the Vincennes manufactory. Clock:

#### Engraved

On the backplate: Benoist Gérard A Paris (Benoit Gérard père, maître-horloger 1705–58).



#### Scratched

On the going spring: Missier fevrier 1752 M  
On the strike spring: Missier fevrier 1752 Missier.  
S (spring manufacturer active in Paris in the second half of the eighteenth century).

#### PROVENANCE

Bought in Paris in November 1819, almost certainly by François Benois, for 5,500 francs: '1 Vase de Porcelaine de Sevres Richement montés en Bronze Doré et fleurs en Porcelaine avec un soleil Dans le Centre Contenant une Pendule'.<sup>1</sup> Its receipt at Carlton House is recorded by Benjamin Jutsham on 25 November 1819: 'A Porcelaine Vase of White Ground, with ornamental Paintings on it. Mounted upon an Ancient Or Moul Stand in Scrolls &c. the Vase contains A Quantity of Flowers of Various Descriptions, formed of Dresden Porcelaine. in the Centre of the Flowers is placed an Ormoulu Sun Flower, to Act as a Clock. the Or Moul Stand has Branches for Light (Remarks) This Article is Said to have belonged to Madame Pompadore. it is in the Anti Room below.'<sup>2</sup> It remained in this room until the palace was emptied of its contents in late 1826 / early 1827 prior to the demolition of Carlton House in 1827. Valued at £54,<sup>3</sup> it was included in George IV's Pictorial Inventory, c.1827 (see Fig. xxx).<sup>4</sup>

#### COMMENTARY

**Cat. no. 1** proved very fragile. It had to be sent for repair three times in the space of three years following its purchase. In the quarter ending 5 January 1820 Robert Fogg charged £3 10s. for 'Cleaning & fixing with Cement Dresden Flowers to a large Seve Porcelaine Vase'.<sup>5</sup> In the quarter ending 10 October 1821 Charles Brandt charged 7s 6d for 'Part restoring a Large Sunflower clock with china flowers etc.'.<sup>6</sup> In 1822 Brandt carried out a more thorough overhaul: 'Restoring the ornaments of a Clock & Candelabra in a Bouquet of flowers in China taking to pieces and cleaning the flowers and cimenting the flowers on again etc. ... £5 5s.'<sup>7</sup>

After having been placed in store c.1827, it was despatched to Buckingham Palace in July 1837.<sup>8</sup>





then, at an unspecified date, it was moved to Windsor Castle and put on display in the Rubens Room (now known as The King's Drawing Room). It was probably at this stage that it was stripped of its bouquet and clock.<sup>9</sup> At all events this partial dismantling must have occurred before 1853, when the vase and base alone were shown at the Gore House Exhibition (Fig. XXX) (see Bibliography). The bouquet and clock were once again reunited with the vase and base in the first decade of the twentieth century, as recorded in the Windsor Castle Inventory: 'This Clock was reconstructed by Hatfield and Son, of Charlotte Street, W in 190 [sic] under the direction of M<sup>r</sup> Lionel Cust, Surveyor of H.M.'s Pictures & Works of Art ... The Clock and flowers were in the Inspector's Strong Room Lord Chamberlain's Department.'<sup>10</sup> Laking, however, in his catalogue entry claims credit for the reconstruction of this ornament (see Bibliography).

As Laking rightly observed, the snake handles, the twin-branch candelabra and the drum supporting the vase are later additions. Their chasing is coarser and the tone of their gilding differs from that of the other gilt bronze components. Notwithstanding these enrichments, **cat. no. 1** remains an astonishing creation, to which the

pottery at Vincennes, a bronze manufacturer and a clockmaker all contributed. Perhaps the most surprising conceit is the clock face formed by the seeding centre of a sunflower. In practical terms it has little to recommend it, but usefulness can never have been uppermost in the minds of the creators of **cat. no. 1**. It is essentially a curiosity, and it is not without significance that the only directly comparable piece which survives, the bouquet presented in 1749 by the Dauphine, Marie-Josèphe de Saxe, to her father, Frederick Augustus III, Elector of Saxony, should be displayed in the Zwinger in Dresden, an Aladdin's cave filled with the most costly and extravagant works of art.

Although no model of this shape of vase exists in the Sèvres Archives, a reference in the inventory of the manufactory dated 1 October 1752 might refer to the original in wax: '1 modele en Cire de grande urne ronde avec deux ances entrelassées produites par 2 branches de fleurs'.<sup>11</sup> It was valued at 10 *livres*. The vase in the Royal Collection differs to the extent that its 'handles' which, in this instance, are treated as central motifs on the front and back, are each composed of three floral sprigs. However, on some other versions, such as the one now in the Louvre bearing the date-letter

C (1755/6), the 'handles' are composed of two sprigs only (*infra*).

Four other versions of the vase are known:

1. Upton House, Oxfordshire. Dark blue ground striated in gold and pale blue (*bleu lapis, lapissé d'or*). The four reserves are painted with landscape and shore scenes, some with figures; in one a ship is being careened.<sup>12</sup> Painted marks: fleur-de-lis above foliate interlaced LLs. Height, 28.2.
2. Musée du Louvre.<sup>13</sup> Dark blue ground striated in gold and pale blue (*bleu lapis, lapissé d'or*). The four reserves are painted with landscape scenes, the two principal ones forming *scènes galantes*. Painted marks: fleur-de-lis above foliate interlaced LLs. Height, 28.0.
3. Metropolitan Museum of Art.<sup>14</sup> Dark blue ground partly overlaid in gold with a vermiculated decoration (*bleu lapis caillouté*). The four reserves are painted with sprays of polychrome flowers. Painted marks: fleur-de-lis within interlaced LLs. Height, 29.5.
4. Musée du Louvre.<sup>15</sup> Turquoise blue ground (*bleu céleste*).<sup>16</sup> The reserves are left in the white and are framed in burnished gold with flowers and foliage. There are no fallen flowers in relief on the foot of the vase. Painted marks: the date-letter C within interlaced LLs and four dots at the lower crossing of the LLs. Height, 28.0.

Tamara Préaud has plausibly suggested that one name by which vases of this shape were known in the manufactory was *vase Le Boitteux*, so named after the goldsmith Claude Le Boitteux, who would have designed the model. He was employed at Vincennes between 1747 and 1752, principally to produce stems and leaves and execute the mountings of the bouquets.<sup>17</sup> There are two references to vases bearing his name in the inventory of 1 October 1752 (repeated in the stock list of 1 January 1753).<sup>18</sup> One vase, located in the sale room of the manufactory, is described as, '1 Grand Vase Le Boitteux lapis paysage cassé' and is valued at 60 *livres*. It may have been the same vase, described in identical terms, which was sold for cash on 30 August 1753.<sup>19</sup> The second reference is to a version in the Paris sale room, which reads: '1 Grand Vase forme le Boitteux or et cartouche mignature de 90 livres', a description which corresponds, as far as it goes, to the vase in the Royal Collection. The only other reference to a *vase Le Boitteux* in the manufactory's records occurs in a kiln firing register for the application of glaze, dated 27 August 1756.<sup>20</sup> In this entry, reference is made to the 'grand Vase de Leboiteux' being decorated with 'fleurs de Relief' – a significant detail which adds weight to Tamara Préaud's identification of the model.

No doubt vases of this shape were also known by other names in the manufactory. What, one wonders, did the four 'Vases Lapis et or' look like,

which are listed under the heading 'Vases montés en fleurs' in the October 1752 inventory? Priced at between 280 and 440 *livres*, they were located in the sale rooms of Vincennes and Paris. Was Pierre Verlet right in suggesting that M. Maziere's purchase on 24 May 1756 for 60 *livres* of '1 grand Vase rebut lapis paysage' could be a reference to the Louvre's *bleu lapis* version, which is marred by a number of defects?<sup>21</sup>

Common to all the known examples, with the exception of the *bleu céleste* version in the Louvre, is the shape of the reserves and of their frames. Of particular beauty are the delicately painted landscape scenes on **cat. no. 1** and on the version at Upton House. In style these scenes, with their subdued colouring, are reminiscent of the painting on Meissen porcelain.<sup>22</sup> It is perhaps significant that in an advertisement in a Paris newspaper in December 1766 the vase was described as 'un pot de porcelaine de Saxe' (*infra*).

Another feature which the above-mentioned four vases have in common, is the tell-tale signs



of the technical difficulties encountered in the process of their manufacture. They all have firing cracks, running principally along the top of the bulbous section of the body where it joins the neck. In addition, the Metropolitan Museum version has a break and a hairline crack within the rim, which probably occurred during manufacture and which were masked at the time by blue and gold swags.<sup>23</sup> **Cat. no. 1** has been so distorted by the firing that there is a difference in height of as much as 1.6 cm from one side to the other. Problems were evidently encountered at Vincennes when firing vases of this scale. A report dated 21 March 1754 on the failure of a biscuit kiln firing points to one of the hazards peculiar to large pieces which, as the report emphasises, are of such importance in the manufactory's production. On this occasion it was discovered that a pile of large saggars in the centre of the kiln had shifted and in so doing had blocked the areas allowed for the free play of the flames. They had shifted because the bottom of the saggars had shattered under the weight of the large pieces of biscuit porcelain and their supports.<sup>24</sup>

A feature on **cat. no. 1** for which there is no counterpart elsewhere, is the jewellery. It is undoubtedly a later addition – there are instances where the jewellery overlies moths and insects forming part of the original painted decoration. It does not appear to have been done particularly well, there being many areas where the jewellery has fallen off and revealed the gold foils used as backing. The likelihood is that this enrichment was carried out in the first two decades of the nineteenth century before the purchase of the vase by George IV in 1819.



If the vase in the Royal Collection is indeed the one recorded in the manufactory's Paris sale room in the inventory of 1 October 1752, it follows that the base, the clock and the bouquet of flowers, to which no reference is made in this document, would have been added later. If this analysis is correct, it leaves open the question as to how the components were acquired and the marriage was made, whether through the manufactory (for which there is no evidence) or through a *marchand-mercier* (for which there is again no evidence). The marriage could well have been planned very early on, possibly by its original owner, whose identity has not yet been established.<sup>25</sup> The fact that the springs of the clock movement are dated February 1752, the same year that the vase may have been made, adds a little weight to this hypothesis. At all events, by 29 December 1766, when **cat. no. 1** was being advertised for sale anonymously in *Annonces, Affiches et Avis Divers*, it was complete, as is evident from a reading of the text:

à vendre

*D'un Bouquet unique, contenant une Pendule. Il a 3 pieds de haut sur 3 pieds 4 pouces de large, & 5 pieds & demi de circonférence. Il porte sur une terrasse de cuivre doré d'or moulu, ciselé, représentant plusieurs sortes d'instrumens et des agrémens champêtres. Au milieu de cette terrasse est un pot de porcelaine de Saxe, orné de dorure, & de paysages & animaux peints, d'où naissent diverses tiges composées de branches, feuilles, et fleurs de toutes especes, modelées sur la nature pour les dimensions, & imitant si bien les fleurs naturelles qu'on ne sauroit les dis-*

*tinguer de celles qui peuvent y être jointes. Elles sont rassemblées et jettées avec beaucoup de goût, & sans confusion. La principale est un tournesol qui occupe le milieu, & dans lequel est une Pendule que le seul son des airs indique: le cadran est formé par les graines de tournesol. Le 29 Dec. 3h de relevée, rue Mouffetard à côté du cloître St Marcel.*<sup>26</sup>

The taste for Vincennes flowers was at its height in the late 1740s and early 1750s. Tamara Préaud records six bouquets of this type.<sup>27</sup> In 1747 Lazare Duvaux mounted a bouquet for Madame de Pompadour. On 13 April 1748 Queen Marie Leszcinska was presented with one comprising 3 figures and 480 flowers, the latter fitted to stems provided by Lazare Duvaux, and the mounts (presumably the gilt bronze base) costing 100 *louis*. According to the duc de Luynes, writing in



1749, natural flowers were mingled with those in porcelain.<sup>28</sup> In 1748 Louis XV was presented with a bouquet which exceeded in cost the previous two. Le Boitteux was paid 3,473 *livres* for mounting the flowers, which had cost 14,358 *livres*, and Jean-Claude Duplessis received 1,455 *livres* for the gilt bronze terrace. On 26 October 1748 Lazare Duvaux sold to M. Boucher de Saint-Martin a much more modestly priced bouquet, costing 384 *livres*. It consisted of a gilt bronze terrace, on which stood a white-ground Vincennes porcelain vase filled with flowers ('un bouquet de plusieurs branchages de laiton imitant la nature, garni de fleurs de Vincennes assorties à chaque plante') and flanked by two porcelain parrots.<sup>29</sup> In general design it may have resembled the far more costly bouquet presented in 1749 by the Dauphine to her father, the Elector of Saxony. This likewise took the form of a terrace in gilt bronze supporting a Vincennes vase of white porcelain filled with flowers, but flanked by two Vincennes groups.<sup>30</sup> Le Boitteux was paid 3,200 *livres* on 30 July 1749 'pour le bouquet de Madame la Dauphine'. It has been suggested by Préaud and d'Albis that, in view of the size of the payment, this sum may cover not just his fee for mounting the flowers but also his charge for supplying the base. The fact that there is no record of any other goldsmith or bronze manufacturer being paid for the base strengthens the argument. However, if the figure of 3,200 *livres* is set against the figure of 3,473 *livres* paid Le Boitteux for merely mounting the flowers on the King's vase, for which Duplessis supplied the base at a cost of 1,455 *livres*, it seems less certain that 3,200 *livres* would have included the cost of the base of the Dauphine's bouquet. The most likely supplier of this base, and of that made for the Royal Collection bouquet, which is of identical design, remains Jean-Claude Duplessis, a conclusion shared by Préaud and d'Albis.<sup>31</sup>

In the 1766 advertisement the flowers of the bouquet on **cat. no. 1** were particularly admired for their naturalism. The expectation seems even to have been that live flowers could be happily added to the artificial bouquet. In the bouquet, as presently constituted, there are very few flowers that match in quality the carnations attached to the vase itself. They must in the main be early twentieth-century replacements, if they are not eighteenth- or early nineteenth-century counterfeits.

The very success of the Vincennes line in flowers in the 1740s and 1750s spurred rival establishments to start their own lines. In order to break into the market they had to undercut the Vincennes prices. A price war seems to have broken out, as can possibly be inferred from the progressive lowering of the unit value of the Vincennes flowers, as recorded in the annual stock lists.<sup>32</sup> On 1 January 1754 it stood at 13 *sols* per bloom; twelve months later it

had dropped to 12 *sols*; by 1 January 1756 it had fallen to 10 *sols*. The explanation given for this drop is revealing: 'la tolerance d'une infinité de fausses fabrications qui innovent Paris empeche la consommation et en diminue considerablement le prix, ... On fabrique des fleurs à Paris dans le Luxembourg aux petites Maisons, au faubourg St. honnoré, à St. Jean de Latran, à Chantilly, à Villeroy, à St. Cloud, à Sceaux, à Vaugirard, à Chateaudun et près d'Orléans &c.'<sup>33</sup>

The origins of many of the existing flowers which make up the bouquet of **cat. no. 1** are less glorious. On the evidence of a copy letter sent from the Inspector's Office, Windsor Castle on 22 June 1906, some are described as original to the vase, others as coming 'from the remains of a Dresden vase', and yet others as having been made by Hatfields.<sup>34</sup> In their bill dated 30 June 1906 they charged £18:

*To make good several branches, sprigs, leaves &c, re-arrange the whole, make extra Fittings and put in thorough order a Bunch of Flowers with Sunflower Dial, gilt Dial, enamel all Branches and Leaves and fix 134 Flowers on same, viz 30 old ones belonging to the Branches*

*and 104 taken from 2 Flower Stands with Bird Ornaments from Windsor Castle.*<sup>35</sup> To bring to a close this account of the 'Sunflower Clock' it seems fitting to draw attention to the measures taken in 1906 to ensure the continuing survival of this remarkable object. On 31 December 1906 Hatfields charged King Edward VII £31 5s for a bespoke brass-framed glass case: *To make a large Glass Shade with Angle Moulding Frame and loose door in front to lift out with 2 pins at top and catches at bottom, standing on polished mahogany panelled base 30 in. by 21 in. by 2 in. with sliding top and resting on 4 large turned and nulled ormolu feet 1 1/2 in. high. The Shade 29 in. by 20 in. by 44 in. high for Centre piece with bunch of cut leaves and China Flowers, with Sunflower Dial (now in Grand Corridor [Windsor Castle]).*<sup>36</sup>

#### EXHIBITIONS

Gore House Exhib., 1853, *Specimens of Cabinet Work*, No. 58;<sup>37</sup> Queen's Gallery Exhib., 1979–80, Sèvres, No. 144, Pl. VIII; Queen's Gallery Exhib., 2002–3, *Royal Treasures*, pp. 200–2, No. 118.

#### BIBLIOGRAPHY

Lady Dilke, *French Furniture and Decoration in the XVIIIth Century*, London, 1901, illus. opp. p. 146 (without the flowers or the clock); Laking, No. 1 (vase only), Pl. 1; Jagger, *Clocks*, pp. 132–3.

#### NOTES

1. RA 26437, part of bill headed 'Notte des objets acheptés Par ordre de S:A:R: Le Prince Regent' totalling 35,783 francs, dated November 1819.
2. RCD, Jutsham Recs II, p. 90.
3. RCD, G1 Carlton Ho. Inv., p. 136.
4. RCD, Pictorial Inv., Vol. A, p. 38, 'A Clock, Candelabra and Bouquet – China & gold His Majesty's Private Property, From the Anti room Basement floor Carlton House'.
5. TNA: PRO, LC11/28, part of bill totalling £50 16s.
6. TNA: PRO, LC11/33, fo. 82v, part of bill totalling £207 8s 6d.
7. TNA: PRO, LC11/36, fo. 67, part of bill totalling £21 3s 6d for quarter ending 5 July 1822.
8. RCD, H1 Carlton Ho., pp. 98–9.
9. Windsor Castle Clock Inventory, c.1870, No. 240; Windsor Castle Candelabra Inventory, No. 4.
10. See note 9.
11. MNS, I 7.
12. The scene is reproduced on one of a pair of vases *hollandois* of the 2nd size painted a turquoise blue ground (Pierre Grégory, 'Une nouvelle lecture des marques de Vincennes et de Sèvres', *Connaissance des Arts*, November 1978, pp. 127–8, illus.). They bear the date-letter C (1755/6) and the mark of C-N. Dodin.
13. Louvre, Inv. No. TH.683 (Collection Thiers); Préaud and d'Albis, pp. 54, 158, Fig. 135.
14. Metropolitan Museum of Art, Inv. No. 50.211.183. Formerly in the Leopold Double Collection (sold Paris, 30 May – 4 June 1881, Lot 26, illus.; although the illustration is of the vase alone, the entry in the catalogue is of a vase containing a bouquet of Sèvres porcelain vases resting on a marble and gilt bronze base).
15. Louvre, Inv. No. OA 7608, Salomon de Rothschild bequest; Préaud and d'Albis, pp. 54, 158, Fig. 135.
16. The ground colour, it has been established, was added later (Préaud and d'Albis, p. 159). If Pierre Verlet is correct in suggesting that this vase could be the 'vaze de relief b.c. fleurs' sold for 360 *livres* on 8 October 1757, the addition of the blue must have been made very shortly after completion of the vase (Verlet, *Sèvres*, p. 199).
17. Grand Palais Exhib., 1977–8, *Vincennes*, p. 144; Préaud and d'Albis, pp. 29, 84, 86, 134.
18. MNS, I 7.
19. MNS, Vy I, fo. 4v; cited in Grand Palais Exhib., 1977–8, *Vincennes*, p. 144. On the evidence of the annotation 'A' next to the entry in the sales' ledger, Tamara Préaud has been able to establish that the vase's manufacture must pre-date October 1752 (Préaud and d'Albis, p. 158).
20. IF, GKR, fo. 63/71, entry dated 27 August.
21. Verlet, *Sèvres*, pp. 198–9, Pl. 8.
22. A Vincennes salad bowl with a *bleu lapis* ground,

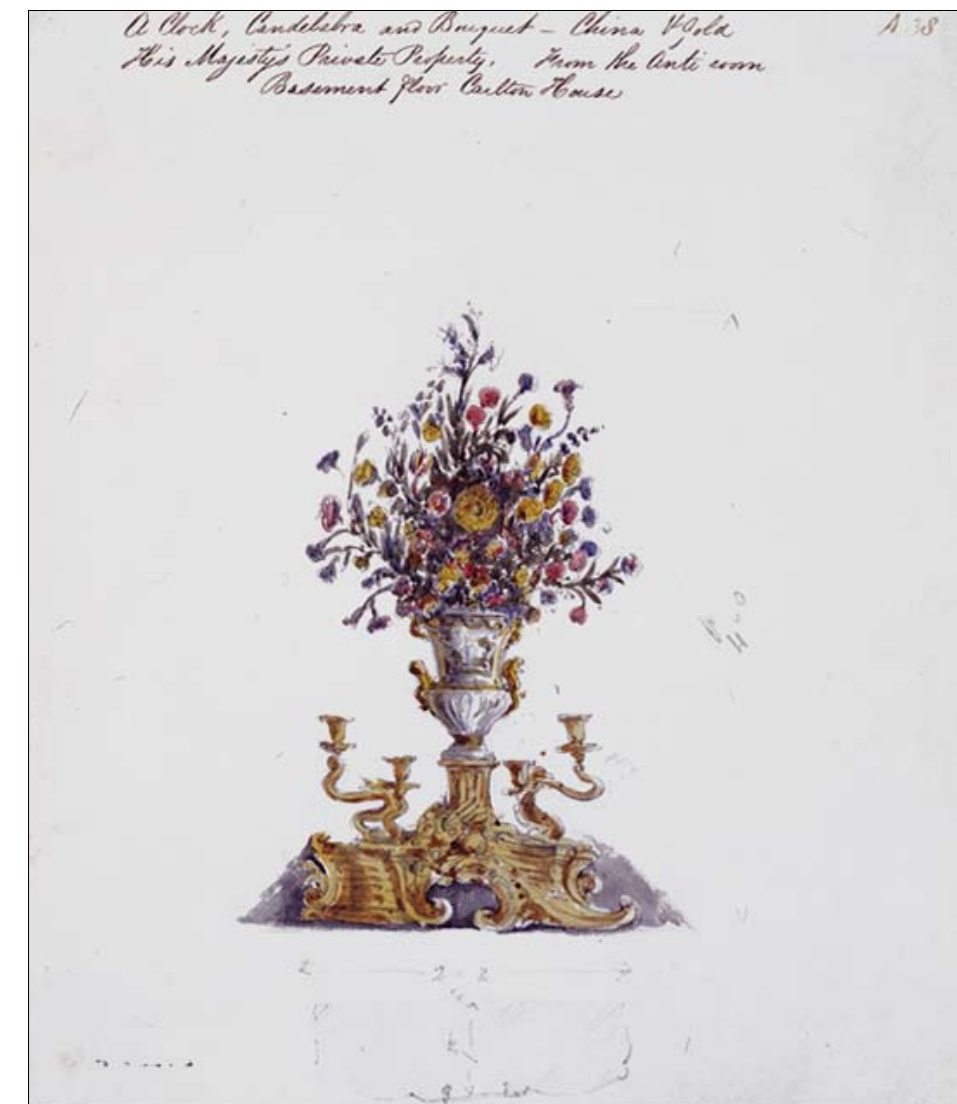


Fig. 11



Fig. 1.2

- which is painted with landscape scenes in the same subdued tones, was recently sold at Christie's, New York (24 May 2000, Lot 149). It is dated in the catalogue c.1752.
23. The vase was examined under ultraviolet light; information kindly supplied by Clare Le Corbeiller.
24. IF, BKR, fo. 19, report certified by Jacques-René Boileau, dated 21 March 1754.
25. Although, at the time of its purchase by George IV in 1819, it was said to have belonged to Madame de Pompadour (see Provenance), there is no trace of it in the inventory of her possessions drawn up after her death in 1764.
26. *Annonces, Affiches, et Avis Divers*, 29 December 1766, pp. 990–1. The compiler is greatly indebted to Christian Baulez for this reference.
27. Grand Palais Exhib., 1977–8, *Vincennes*, pp. 52–3. For a detailed account of this fashion, see Tamara Préaud and Antoine d'Albis, 'Bouquets de Sèvres', *Connaissance des Arts*, January 1992, pp. 68–77.
28. Luynes, Vol. IX (1862), p. 9.
29. Lazare Duvaux, No. 24.
30. See Préaud and d'Albis, p. 134, Fig. 66 for a recent account of this commission.
31. A mid-nineteenth century bouquet, which was clearly inspired by the Dauphine's present, was sold first at Christie's, New York, on 19 April 1978, Lot 21, then at Sotheby's, London, on 15 December 1999, Lot 136. The gilt bronze terrace is of matching design. The porcelain is attributed to Samson (Florence Slitine, 'The Samson House in Paris 1845–1980 and its imitation wares' (public lecture, 1999), in *The International Ceramics Fair & Seminar, London (Park Lane Hotel), 16–19 June 2000*, London, 2000, pp. 41–2); see also Slitine, *Samson*, pp. 81–2.
32. MNS, I 7.
33. MNS, I 7, inventories dated 1 January 1754, 1 January 1755, 1 January 1756. Quoted by Préaud and d'Albis, 'Bouquets de Sèvres', *Connaissance des Arts*, January 1992, p. 76.
34. Windsor Castle Ms. Inventory of Clocks and Candelabra, Part II, No. 240, copy of letter inserted.
35. RA, LC Misc. A/Cs, 1902–25, Henry J. Hatfield, bill dated 30 June 1906 totalling £136.
36. RA, LC Misc. A/Cs, 1902–25, Henry J. Hatfield, bill dated 31 December 1906 totalling £319 9s 4d.
37. In the catalogue published by the Board of Trade, Department of Science and Art J.C. Robinson writes: "This extraordinary ornament is interesting from its very extravagance; it is a characteristic specimen of the most licentious period of the Rococo, during which all rules of constructive propriety seem to have been purposely set at defiance. The mimic staircase, terrace, and balustrade, grouped with acanthus scrolls and "rocaille" work, seen in the present instance, were dictated by the same absurd fashion which ordained landscapes, architecture, and allegorical personages as proper decoration for the dresses of the hooped and powdered ladies of the period ..."