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THE HUGUENOTS AND ENGLISH ROCOCO

Tessa Murdoch

The Huguenot contribution to craftsmanship in England is usually associated with the first generation refugees who settled here in the late seventeenth century. Their excellence in the fields of silver, watches and furniture is already well known. With the exception of certain individuals, Louis François Roubiliac, Phillip Mercier and Paul de Lamerie, who need no introduction, it has not been generally acknowledged that descendents of these original refugees, trained in the tradition of their forbears, were responsible for maintaining high standards of craftsmanship in this country, while, at the same time, keeping abreast of the latest changes in taste. Their contribution to the English Rococo, was, as this paper sets out to prove, substantial.

In France, the earliest manifestations of the rococo style in craft objects were probably seen in silver. Juste Aurele Meissonier's designs for 'Chandeliers de Sculpture en argent', 1728, show three views of the same candlestick from different sides. This was necessary as the ornamental details, putti, shells and scrolls, which support the candlestick, vary in each instance, and the object presents a different profile from every angle.¹

It was not until the mid 1730s that London-made silver really began to reflect the new style or 'genre pittoresque' as it was known in France. Here the style was heralded by the second generation Huguenot goldsmiths, Paul Crespin and Paul de Lamerie, although their example was closely followed by the native goldsmith George Wickes. Huguenot mastery in the goldsmiths' craft had been established in England by the turn of the century, and their high standards of craftsmanship were

1. Fiske Kimball, *The Creation of the Rococo*, Philadelphia 1943 (reprinted 1980), p. 155.

absorbed and adopted by native goldsmiths. By the 1740s, the London workshops of George Wickes, Thomas Heming and Edward Wakelin, were producing work whose quality compares favourably with that of the second generation Huguenot goldsmiths, Paul Crespin and Paul de Lamerie. It is surely significant that of these three leading native goldsmiths who worked in the rococo style, two actually learnt their craft in Huguenot workshops. Edward Wakelin served his apprenticeship with John Le Sage from 1730; Thomas Heming was apprenticed to Peter Archambo in 1738.²

Paul de Lamerie, whose working career embraces the period when the rococo style was at its height in London, was apprenticed in 1703 to one of the leading first generation Huguenot goldsmiths to settle in London, Pierre Platel.³ The fine pilgrim flask by Platel in the Victoria & Albert Museum, engraved with the arms of General Charles Churchill, displays the quality of the cast and applied ornament for which the Huguenot goldsmiths acquired such a reputation. The substantial female masks which adorn the sides of this pilgrim flask are typical of the sculptural quality of the cast ornament used by the Huguenot goldsmiths.

Arthur Grimwade has suggested that rococo silver was characterized by movement, 'the inherent nature of the design which prevents the eye from resting' on a static form, such as the Platel pilgrim bottle, but 'compels one's observation to move from part to part through the interplay of flowing outline and decoration.'⁴ Arthur Grimwade claims that Paul de Lamerie was producing work in this style in the early 1720s, at the same time as Meissonier's first designs for silver and his appointment in 1724 as 'Dessinateur de la Chambre et Cabinet du Roy'.⁵ Certainly, the pair of wall sconces which are thought to date from the mid 1720s (they bear de Lamerie's first maker's mark and must therefore date from before 1733) use a vocabulary of ornament associated with Jean Berain, and although the use of ornament is entirely symmetrical, each section of ornament is pulled boldly into the next; by attenuated C-scrolls in the lower section, or the turbaned

2. Arthur Grimwade, *The London Goldsmiths, 1697-1837*, 1976, under Thomas Heming and Edward Wakelin, pp. 543, 691.

3. *Ibid.*, pp. 627, 488.

4. Arthur Grimwade, *Rococo Silver 1727-1765*, 1974, p. 1.

5. Frank Davis, *French Silver 1450-1825*, 1970, pp. 49-50.

male mask on a fringed and tasselled valance in the upper section which literally 'masks' the bar dividing two sections of ornament. The sconces are boldly punctuated by a convex shell at the base, which echoes the smaller concave shell from which the two candlebrackets spring, and the Baron's coronet which surmounts the sconce, emphasizing the status of the patron responsible for commissioning this resplendent pair of sconces, the first Baron Foley. Even the candle sockets are spirally fluted, and the interplay of these different directions of movement, would have been greatly enhanced by the flickering light of the candles these sconces supported.⁶

6. P. A. S. Phillips, *Paul de Lamerie, His Life and Work*, 1935 (reprinted 1973), p. 81, pl. XXXVII.

7. For similar sugar casters see Phillips, *op. cit.*, pls. LXXXVIII and LXXXIX, p. 95. Grimwade illustrates a similar set in the Ashmolean, *op. cit.*, 1974, pl. 40A.

8. *London Silver 1680 to 1780*, Catalogue of Museum of London Treasury Exhibition, April 1982 to May 1983, pp. 53-4.

Such characteristics are to be seen again in the sugar caster of 1734, also in the V & A's collection, although several similar casters were produced by de Lamerie's workshop at this time. The different sections of the caster are united by the four female masks with shell headresses which surmount the central rib, linking the panels of ornament in the upper and lower sections of the vase-shaped body.⁷ It is interesting to compare the set of three casters by the younger David Willaume, made a year later, which are now in the collection of the Goldsmiths' Company. In their rigid use of the hexagonal form, they hark back to the silver produced by the first generation Huguenot refugees at the turn of the century. Likewise, Paul de Lamerie's intriguing coffee pot of 1735, the body of which is decorated with descending waves of scales divided by spiral bands which lead the eye upwards, uniting the lid with the main body of the vessel, contrast with the plainer coffee pots produced by two generations of the Huguenot Courtauld family ranging in date from 1712 to 1761.⁸ The examples made in the 1730s by Augustine Courtauld serve as a reminder that not all patrons or craftsmen were prepared to acknowledge the new style. Even Paul de Lamerie's workshop would produce on request items of silver in the more conservative style normally associated with earlier Huguenot silver.

In 1735, Paul de Lamerie also produced the very fine tea equipage from Temple Newsam which is included in the Rococo

exhibition. The set was given as a wedding present to Jean Daniel Boissier and Suzanne Judith Berchère, who were married at St Peter Le Poor, London in April, 1735.⁹ It was probably commissioned by Jean Louis Berchère, the bride's father, who was a Huguenot jeweller and banker in the City. The combination of the cast, chased and engraved decoration masks the different sections of the canisters, and the lightness of the accompanying cream jug with its scroll handle and rim punctuated by shells, forms a remarkable contrast to the solid canisters. It is significant that this early essay in the rococo style was commissioned by a Huguenot jeweller who would no doubt have been familiar with the latest developments in taste on the continent.

In the same year, de Lamerie made the first and perhaps the finest of a series of snake handled cups, of which the best known is the example of two years later in the collection of the Fishmongers' Company.¹⁰ The example from Buckingham Palace is similarly embossed and chased with shellwork and scales; the handles are formed of the bodies of snakes and their heads emerge from another part of the bowl, implying that the very metal is transformed into a writhing natural mass. The cup is given stability by the lid and base which are decorated with symmetrically disposed scallop shells, and by the presence of a small putto surmounting the lid, which emphasizes the vertical axis.

In contrast the silver-gilt cup of 1739, presented to the Goldsmiths' Company a hundred years later, is basically the equivalent of the two-handled cups produced by the Huguenot Goldsmiths at the turn of the century, but converted into the new style by the addition of bold scroll handles and cast and chased rococo ornament mounted on the main body of the vessel.¹¹

In 1741, Paul de Lamerie realized an important commission of a ewer (Fig. 1) and basin for the Goldsmiths' Company which was made to replace plate that had been melted down in 1667 and 1711 to finance the Company's recovery from the Fire of London and the State Lottery respectively.¹² The basin contains in the centre in relief the Company's coat of arms, and its rim is decorated with

9. Anthony Wells Cole, 'Two Rococo Masterpieces,' *Leeds Art Calendar*, no. 79, 1976, pp. 13-24.

10. Catalogue of the Historic Plate of the City of London exhibited at Goldsmiths' Hall, 1951, no. 225, p. 71; Arthur Grimwade, *op. cit.*, 1974, pls. 6, 8, p. 27.

11. John Bodman Carington and George Ravensworth Hughes, *The Plate of the Worshipful Company of Goldsmiths*, 1926, p. 91, pls. 46, 57.

12. Phillips, *op. cit.*, p. 31, plates CXXXIV, CXXXV.

FIG. 1 Silver-gilt Ewer, 1741, Paul de Lamerie. Worshipful Company of Goldsmiths.



four oval medallions each containing the attributes of Vulcan, Mercury, Hercules and Minerva. With the rococo emphasis on juvenilia, figures of putti have been substituted for the classical deities. Thus the putto representing Vulcan is shown in the process of transforming metal at his forge, but wearing a tattered leather apron, which emphasizes the informality and intimacy of the rococo interpretation of classical imagery. Each medallion is framed by a riot of shells, C-scrolls, masks and inverted torches. The accompanying ewer is again basically in the form of the

helmet-shaped ewer introduced by the first generation Huguenot goldsmiths, but transformed by a wealth of scrollwork, festoons of flowers and baby tritons, and the bold marine god handle, in which the figure is actually twisted round as if holding on to the scroll which supports the handle. It is interesting to compare the ewer by the same maker in the Victoria and Albert Museum, basically of the same format, on which the scroll handle is adorned by a bearded mask seen in profile, but which does not, like the marine god, take on a life of its own.

It is these remarkable sculptural details which distinguish the silver made by foreign craftsmen in London from the work of the native goldsmiths. The pair of sauceboats of 1743 by Nicholas Sprimont in the Royal Collection with their seated figures of Venus and Adonis are further examples of the sculptural quality of rococo Huguenot silver; a quality that is also to be found in the work of other foreign goldsmiths in London, James Shruder and Frederick Kandler. John Mallet has suggested that Sprimont 'had independent access to the European sources of the rococo with little mediation' from the coterie of artists and designers connected with the St Martin's Lane Academy.¹³ This may well be so, but the work of Sprimont in silver, and de Lamerie with its fine sculptural detail begs the question. Was this detail worked up from models produced in the goldsmiths' workshops, or even by the master goldsmiths themselves, or was there, as would seem more probable, an independent modeller who was supplying the prototypes for these sculptural details? In the early 1740s Paul de Lamerie was living in Gerrard Street, Nicholas Sprimont in nearby Compton Street.¹⁴ It is indeed possible that they were supplied with models from the same source. It may be purely coincidental that by 1743 the Huguenot sculptor Roubiliac is known to have produced models for the bronze figures made to decorate the fine musical clock known as the 'Temple of the Four Grand Monarchies of the World' which was later acquired by Augusta, Princess of Wales, and can be seen today in the King's Drawing Room at Kensington Palace.¹⁵ An engraving after Hubert Gra-

13. J. V. G. Mallet, 'Rococo English Porcelain, a Study in Style', *Apollo*, Vol. xc August 1969, pp. 100-13; p. 106.

14. Grimwade, *op. cit.*, 1976, pp. 448, 668.

15. Tessa Murdoch, 'Louis François Roubiliac and his Huguenot Connections', *Proceedings of the Huguenot Society of London*, Vol. XXIV, No. 1, 1983, pp. 26-45.



FIG. 2 Rome, bronze figure from the Temple of the Four Monarchies, c. 1743. Louis François Roubiliac. Her Majesty the Queen.

16. J. V. G. Mallet, 'Hogarth's pug in porcelain', *Bulletin of the Victoria and Albert Museum*, April 1967, Vol. III, no. 2, pp. 45-54.

17. Master Bruce Williamson & Hon Mr. Justice Horridge, *Catalogue of Silver Plate, the Property of the Hon. Society of the Middle Temple*, 1930, p. 39. Reproduced by Arthur Grimwade, *op. cit.*, 1974, pl. 96, and in *Catalogue of the Historic Plate of the City of London* exhibited at Goldsmiths Hall, 1951, plate 245.

velot shows the clock on its original plinth with all Roubiliac's bronzes in situ. The clock is still surmounted by Roubiliac's figures of 'Hercules taking the celestial Globe off the Shoulders of Atlas', but unfortunately the original pedestal which supported Roubiliac's four bronze emblems of the Monarchies has been destroyed, and only two of these seated bronze figures survive today in the Royal Collection. They represent Rome (Fig. 2), whose helmet is surmounted by the fine detail of a seated wolf suckling Romulus and Remus, and Persia. The figures are approximately 29.5 cms. high, and show that Roubiliac was working on a smaller scale early in his London career. There is also the evidence provided by Roubiliac's lost model of Hogarth's pug dog Trump, which was used as the source for the undecorated example made at Chelsea in the late 1740s.¹⁶ This provides a direct link between the artists associated with the St Martin's Lane Academy and Nicholas Sprimont, by then the manager of the Chelsea Porcelain Manufactory. It is surely significant that when Sprimont was still a working goldsmith in 1744, he stood godfather to Roubiliac's daughter Sophie. It is therefore known that the goldsmith Sprimont was in close contact with a sculptor who could have provided the necessary models for his silver.

It is possible that Sprimont continued to work in silver even after he had taken on the management of the Chelsea Porcelain Manufactory. His latest marked piece, the Ashburnham centrepiece, is dated 1747, the year in which Sprimont acquired property in Lawrence Street, Chelsea, although he retained his house in Compton Street, Soho, till 1748. It is not known whether Sprimont's signed design in pen and ink for a soup tureen, which bears the arms of Thomas Coke, Earl of Leicester (Fig. 3), was intended for translation into silver or porcelain. Thomas Coke was created Earl of Leicester in 1744, so the design could date from that year to Leicester's death in 1759. The design is uncannily close to the soup tureen in the collection of the Middle Temple, which was made by the Huguenot goldsmiths, Peter Archambo and Peter Meure in 1754 for Sir John Cust.¹⁷ Although the junc-

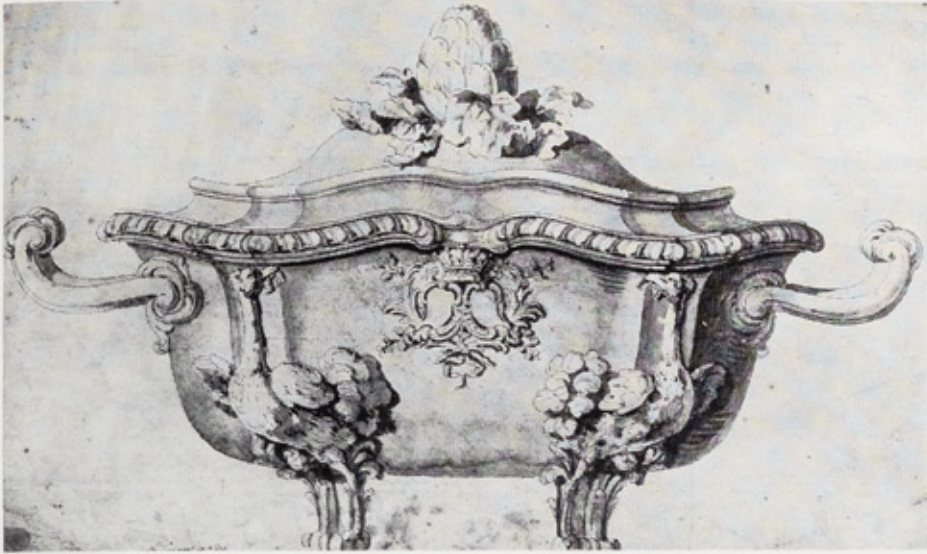


FIG. 3 Design for a Soup Tureen, pen and ink. Nicholas Sprimont. Victoria and Albert Museum.

tions of the scroll feet with the body of the tureen differ in that they are masked by four applied reliefs emblematic of the seasons, the form of the tureen even down to such details as the scrolled feet, shaped handles, artichoke finial, gadrooned rim, and even the form of the cartouche engraved with a coat of arms, make it hard to believe that this silver tureen was not inspired by Sprimont's design. Moreover the ostriches used by Sprimont as supports for the scrolled feet, were a playful interpretation of the Coke crest, and could not therefore be copied for another patron. The design could, equally well, have been translated into porcelain.

The pair of salts by Sprimont in the Royal Collection formed of whelk shells supported by crab or lobster on shell encrusted bases, are paralleled by the early productions of the Chelsea Porcelain Manufactory. The silver-gilt slop bowl by Paul de Lamerie of 1744 in the Metropolitan Museum of Art, with its applied cast decoration, was probably inspired by the type of Chinese Fulkein bowl that was copied by the Bow Manufactory, in about 1750. De Lamerie's bowl was part of a tea service made for David Franks of Philadelphia, which included a kettle and stand, basket, circular salver and a pair of tea canisters.¹⁸ The canisters are also decorated with chinoiserie motives, particularly

18. Jessie McNab Dennis, 'Franks family silver by Lamerie', *Antiques*, May 1968, pp. 636-41.

appropriate for the storage and serving of tea, although the chased decoration on this pair shows a Chinese farmer harvesting sugar cane. A later example of 1747 in the collection of the Goldsmiths' Company is similarly decorated, and the panels are doubtless intended to represent the process of tea growing, however inac-

FIG. 4 Silver Tea Urn, 1760. Samuel Courtald. Worshipful Company of Goldsmiths.



curate. By the 1750s the native goldsmiths, Edward Wakelin, William Cripps and Thomas Heming were following de Lamerie's example and producing canisters in the same idiom.¹⁹ A rarer Huguenot example of chinoiserie rococo silver is Samuel Courtauld's tea urn of 1760, also in the Goldsmiths' Company Collection, which is similarly decorated with tea picking scenes (Fig. 4). The application of chinoiserie motives to rococo silver appears to have been an English phenomenon, introduced by a Huguenot goldsmith.

Paul Crespin is surely the most enigmatic of the Huguenot goldsmiths to work in the rococo style, but also possibly the most intriguing because of his close contact with French developments in taste. In 1713, he was apprenticed to the virtually unknown Huguenot goldsmith, Jean Pons. Because comparatively little of his work survives, even the extraordinary centrepiece in the Royal Collection which bears his marks has in the past been attributed to Nicholas Sprimont.²⁰ The problem appears to lie in the fact that there is no recorded payment to either of these goldsmiths in the Royal Archives, despite the presence of the centrepiece, sauceboats and salts which are known to have been acquired by Frederick, Prince of Wales. It is possible that Prince Frederick acquired these items through one of the toyshops which he patronized, such as the shop of Paul Daniel Chenevix, whose trade card inscribed in French claims that he also supplied 'Vaiselle d'Argent en tout genre', (Fig. 5) or Paul Bertrand, who specialized in toys, but also supplied Frederick, Prince of Wales with a silver dish stand weighing 59 ozs in 1738.²¹ In the case of Paul Crespin, this would seem particularly probable, as Crespin evidently specialized in the production of toys in the 1740s. In 1747, the auctioneer, John Heath advertised the sale of 'Gold and Silver Toys late of Mr. Paul Crespin (design'd for Exportation)' which followed closely on the announcement of the goldsmith's bankruptcy.²² Alternatively, it is possible that the payments made by Charles, 5th Earl of Baltimore, Gentleman of the Bedchamber to Frederick, Prince of Wales, to the goldsmith, Paul Crespin in April 1743

19. C. Kaelgren, 'The Teapicker design on English rococo silver tea caddies,' *Antiques*, February 1982, pp. 484-89.

20. Arthur Grimwade, 'Crespin or Sprimont? An unsolved problem of Rococo Silver', *Apollo*, Vol. XC, August 1969, pp. 126-28; T. Murdoch, 'Harpies and Hunting Scenes', *Country Life*, clxxvii, 29 Aug. 1985, pp. 556-8.

21. Heal Collection of Trade Cards, British Museum, 119/7; Accounts of Frederick, Prince of Wales, Vol. VIII, f. 139.

22. Announcement in the *General Advertiser*, February, 1747, from Lisa Clinton, Collection of Newspaper entries relating to artists and craftsmen in London, 1735-1755, Type-script, Department of Furniture and Woodwork, Victoria and Albert Museum.

FIG. 5 Trade Card of Paul Daniel Chenevix, c. 1730. Banks Collection, British Museum.



23. Receipt Book of Charles, 5th Earl of Baltimore containing entries from March 26, 1729 to July 17, 1750. Maryland Historical Society.

24. Arthur Lane and Robert Charleston, 'Girl in a Swing Porcelain and Chelsea', *Transactions of the English Ceramic Circle*, Vol. 5, Part 3, 1962, pp. 111-44.

(£89 3s) and Nicholas Sprimont in January 1744 (£149 17s) were made on behalf of his master for the rococo pieces by these makers still in the Royal Collection today.²³

The Huguenot toyshops evidently supplied a wide range of merchandize probably including the novel range of porcelain toys, which, it is thought, were produced by the enterprising Huguenot jeweller, Charles Gouyn. Gouyn appears to have had his own business at the Chelsea House which folded in 1750.²⁴ It is probable that Gouyn's example was later taken up by Sprimont's Chelsea Manufactory. Sprimont later employed the Huguenot clockmaker, Stephen Rimbault, to make movements for gold anchor porcelain surrounds. A fine example at Luton Hoo is surmounted by four music-making putti and a female figure on a raised section in the centre, who holds a ballad which is inscribed 'Sung by Miss Young at Ranelagh', probably a reference to Thomas Arne's sister-in-law, Isabella Young who is known to have performed at Ranelagh. The toyshops certainly supplied watches. A very fine example of c. 1735 by Paul Daniel Chenevix in the Ashmolean, is contained in a hinged gold case set with panels of lapis lazuli in

chased, pierced and enamelled cagework. The fine enamelled gold watch by James Tregent, suspended from a gold chatelaine with pendants of enamelled gold of c. 1760, is exactly what one would expect to find in such a sophisticated toyshop.

The toymen also appealed to the growing taste for the exotic. In 1748, Thomas Harrache announced that he had invented 'a most curious and genteel India Flower Pot. They are an exceeding grand and genteel ornament for an Mantlepiece, amongst China or any other place. They may be used in Winter as well as Summer being of quite a new and uncommon fancy.'²⁵ It is probable that the 'Rich Gold Toys' that Harrache also sold, included the fine silver and gold snuff boxes which have been attributed to his brother Francis Harrache. The latter entered a smallworkers mark at Goldsmiths' Hall in February 1737/8. The snuffbox of 1741, recently with Sotheby's, is chased with musicians on the lid, shells and a coiled sea monster on the front.²⁶ In 1751, Thomas Harrache moved from St Martin's Lane to the Golden Ball and Pearl in Pall Mall.

The Harrache family were connected by marriage with the Grignions. Francis Harrache, the smallworker, married Jeanne Grignion in 1732. Daniel and Thomas Grignion, father and son, were well known watchmakers in Russell Street, Covent Garden. Thomas' elder brother, Charles, trained as an artist at the drawing school opened by Hubert Gravelot at the Pestle and Mortar, in Covent Garden in the 1730s. In 1737, Charles Grignion made a portrait drawing of his brother Thomas, in the style of Gravelot. The inscription on the back of the drawing indicates that it was made on the young watchmaker's return from Paris, thus providing direct evidence of a Huguenot craftsman visiting France for inspiration. It is of interest to note that the watch movement by Daniel and Thomas Grignion from the Ilbert Collection in the British Museum was originally contained in a case signed by the well known chaser, George Michael Moser, dated 1752.²⁷ It seems that Thomas Grignion was also responsible for arranging the production of cases for earlier watch movements by other makers.

25. *General Advertiser*, March 26, 1748, Lisa Clinton, *op. cit.*

26. Sotheby's London 7 December 1981 (37). For the other examples of the work of Francis Harrache see Sotheby's 28 July 1964 (99); 29 November 1975 (35); 12 April 1979 (6); 18 June 1979 (32); 7 March 1983 (142, 143). I am indebted to Mrs Elaine Barr for the last reference. Thomas Harrache was apprenticed to Francis Harache of St. Giles in the Fields, Snuffbox maker, in 1732.

27. B.M. Department of Prints and Drawings, 1890-5-12-94, ROY 2; Horological Students Room, Cy 3/22.

28. Quoted by E. R. Edgcumbe, *The Embossed watch case in England, c. 1700 to c. 1770*, Unpublished D. Phil Thesis, Oxford, 1980, p. 158.

29. *Ibid.*, p. 222.

30. *Daily Post*, February 21st, 1738, Lisa Clinton, *op. cit.*

A bill of 1762 from Grignon for five guineas covers the cost of chasing a plain gold case of a watch made by John Cottonbelt in the 1730s.²⁸

Watchmakers tended to use the same case-makers or chasers for their watchcases. Joseph Martineau, who is recorded as working in St Martin's Court from 1750 to 1770, is known to have used the casemaker Stephen Goujon, also of Huguenot descent and the chaser, Christopher Heckel,²⁹ a cousin of the Augustin Heckel from Augsburg who published 'A New Book of Shields' in London in the 1730s. It is not known for certain who was responsible for the fine inlaid gold outer case of the watch by Martineau in the British Museum, although the delicate strands of foliage flanking the central asymmetrical cartouche incorporating a monogram are certainly of a very high quality.

The decoration on these elaborately chased watchcases and snuffboxes was probably derived from continental pattern books, which were available from leading printsellers. Roubiliac's fourth wife, Celeste Regnier, ran a print shop in Newport Street, where she sold 'All Sorts of Ornaments as Compartments, Mask Faces, Trophies'. It is interesting to note that she also supplied 'All Sorts of the finest Water Colours in Shells' and 'Gold and Silver Shells'. Even artists' supplies were sold in rococo motifs!

Huguenot designers in London were also responsible for producing pattern books of ornament, and it is interesting to see that the more traditional pattern books invented by the engraver Simon Gribelin in the 1690s and 1700s were still being advertised by Mr Pascall, Picture-Frame-Maker at the Golden Head over against Hanover Street in Long Acre in 1738,³⁰ which is surprising in view of Pascall's own work which was very much in the latest taste. However, other Huguenot designers did produce pattern books in the rococo vein. De La Cour, whose shop in Katherine Street, The Strand, sold artists' supplies, and prints of ornaments, claimed on his trade card that 'He also Designs for all Sorts of Trades'. De La Cour published a series of pattern books, the first of which appeared in 1741 with a distinctly Chinese flavour, and

was engraved by the Huguenot François Vivares. The fourth book was published in 1743, and the eighth book appeared in 1747, engraved by another Huguenot, Jacob Bonneau. The latter included designs for jewellery and lids of snuffboxes. De La Cour was evidently a designer of considerable ability, for in 1740, he had been responsible for producing the stage designs for G. B. Pescetti's opera, *Busiri*, at the King's Theatre.³¹

François Vivares also worked with the famous Huguenot map maker John Rocque, supplying details such as the figures which provide a focus of interest in the series of surveys of gentlemen's estates which Rocque published in the late 1730s. The two men were intimate friends for in June, 1743, John Rocque stood godfather to François's son Jean, at the Huguenot Church of the Savoy. Rocque also called on the services of Gravelot and his student Grignion, who engraved the frontispiece to a series of topographical views of Middlesex Villages,³² published by Rocque, probably in the early 1740s (Fig. 6).

The intimacy and informality characteristic of the rococo



31. John Fleming, 'Enigma of a Rococo Artist', *Country Life*, Vol. 131, 24 May 1962, pp. 1224-6. His trade card is in the Heal Collection, 89. 45.

32. The engraving is in the Bibliothèque Nationale, Paris.

FIG. 6 Frontispiece to *Views of Adjacent Villages in the County of Middlesex*. C. Grignion after H. Gravelot, published by Jean Rocque, c. 1740. Bibliothèque Nationale, Paris.

33. *Philip Mercier 1689-1760*, Catalogue of an Exhibition at the City Art Gallery, York and the Iveagh Bequest, Kenwood, 1969, no. 26, p. 34.

34. K. A. Esdaile, *The Life and Works of Louis François Roubiliac*, 1928, pp. 94-5.

35. Terry Friedman, 'Two Eighteenth Century Catalogues of Ornamental Pattern Books', *Furniture History*, XI, 1975, pp. 68-75.

36. Accounts of Frederick, Prince of Wales, Vol XVII, entry for September 17, 1748.

designs produced by these Huguenot engravers is to be found also in the work of Philip Mercier. Mercier became Principal Painter to Frederick, Prince of Wales in 1729, and his group portrait in the Royal Collection of the Prince playing the cello with his sisters in the interior of the Banqueting House at Hampton Court of the early 1730s captures the essence of the new style.³³ Such intimacy is to be found some twenty years later in the fine panel in relief at the base of the statue of Sir Thomas Molyneux by Roubiliac, today in Armagh Cathedral. Sadly damaged, it shows the eminent physician visiting a patient. The intimacy of this interior scene; the implied motion of the figure of the physician approaching the stillness of the sickbed, which is framed by gently billowing folds of drapery, provides an unusual example of the rococo vein in which this Huguenot sculptor worked.³⁴

The type of intimate and informal portrait painted by Mercier was set off to its best advantage by the development of the rococo picture frame. It is probable that the initiative for this development was taken by independent designers. Daniel Marot had provided designs for picture frames amongst his engraved pattern books produced in the first decades of the eighteenth century. The first pattern books to capture the spirit of the rococo style in furniture designs in England were published by Mathias Lock in the 1740s, although it is perhaps significant that the Huguenot François Vivares supplied the plates for Lock's, 'A New Drawing Book of Ornaments'.³⁵

The earliest recorded Huguenot rococo carving is that executed by the carver Paul Petit for Frederick, Prince of Wales. Petit's name first occurs in the Prince's accounts in 1732, when he was paid for gilding the royal barge. He worked for the Prince until 1749, and the accounts include such items as gilding settees, stools, a couch, and a table frame, to, in 1748, 'the woodwork and carving of a Chimneypiece the frize carv'd Apolloes head and Raised and festoons of fruite and flowers with other ornamts two Men opening off Chimy ... all Enrich'd put up at Carleton House £16.15.8'.³⁶

Petit's work for the Prince consisted mainly of picture frames, often made to the request of the Prince's Principal Painter, and happily a number of these frames are still identifiable.

In 1742, Paul Petit charged £21.0.0 'For a Rich picture frame carved with birds Richly ornamented neatly repair'd and gilt in burnished Gold to a picture of His Royal Highness painted by Mr. Woutton.' The Painting shows Frederick, Prince of Wales, John Spencer and Charles Douglas, 3rd Duke of Queensberry out shooting, and the frame was evidently conceived as an extension to the subject of the painting. Surmounted by the Prince of Wales' feathers, the frame is ornamented with C-scrolls attached to lambrequin ornament and oak leaves, and is highlighted by two birds carved in reverse at the top of the frame, and at the base by a live hawk happily perched on another dead bird, the outcome of a good shoot! At the base of the frame, two eager hounds' heads are thrust from the corners towards the painting, and the sides of the frame are punctuated by traditional hunting weapons, bows and arrows to the right, a sword and powder flask to the left. Thus the frame serves as a three dimensional extension to a two dimensional work of art.³⁷

It is indeed possible that Petit also executed the type of boiseries which are normally associated with the rococo style in France. His name occurs regularly in the accounts of Charles, 5th Earl of Baltimore, whose Great Room at Belvedere, near Erith, Kent, was apparently decorated with boiseries. It is also conceivable that Petit was responsible for the panelling in the drawing room at Woodcote, Epsom, perhaps the finest surviving example of an English rococo interior, which is now in the Boston Museum of Fine Arts. However, the decoration in the 'French style' at Woodcote is thought to have been carried out under the 6th Earl, although there is no firm evidence to this effect.³⁸

Paul Petit worked from Silver Street, Soho.³⁹ His assistant Henry Joris, whose name occurs in the accounts of Frederick, Prince of Wales, may possibly be identified with the Henry Jouret, picture frame maker in Grafton Street, Soho, in about 1760, who later

37. Oliver Millar, *Tudor, Stuart and early Georgian Pictures in the Royal Collection*, 1963, pl. 195.

38. Receipt Book of Charles 5th Earl of Baltimore, *op. cit.*; John Harris, 'Clues to the Frenchness of Woodcote Park', *Connoisseur*, May 1961, Vol. 147, pp. 241-250.

39. He was declared bankrupt in the *London Daily Post and General Advertiser*, May 17th, 1738, Lisa Clinton, *op. cit.*

40. Ambrose Heal, *The London Furniture Makers from the Restoration to the Victorian Era*, 1953, p. 98.

41. David Hill, 'James Pascall and the Long Gallery Suite at Temple Newsam', *Furniture History*, 1981, pp. 70-74. A Jaques Pascal stood witness at the marriage of Judith Marie Pascal on 23 April 1718 at the Huguenot Church of Le Tabernacle, Milk Alley. Augustin Courtauld also witnessed this marriage. *Huguenot Society Quarto Publications*, Vol. 29, p. 23.

42. Heal Collection 32/15.

43. Helena Hayward, *Thomas Johnson and the English Rococo*, 1964, p. 24.

moved to the sign of the 'Gold Frame', Maiden Lane, Covent Garden.⁴⁰

Behind the frame maker's sign might lurk one of the most gifted of rococo artisans. It has already been mentioned that in 1738, the picture frame maker, Mr Pascall, was advertising the sale of Simon Gribelin's pattern books. It has recently been discovered that the same James Pascall was responsible for making the spectacular suite of furniture for the Long Gallery at Temple Newsam for Henry, 7th Viscount Irwin, which was completed by 1746.⁴¹ It included 20 chairs, 4 settees, a couch, a pair of console tables, a pair of marble topped side tables, and a set of eight candlestands. Most impressive are the 'two Rich Gerandolls' previously attributed to Matthias Lock but happily now given to their rightful maker. The dynamic and sculptural use of the vocabulary of rococo ornament, the bullrushes, the hunted stag, show Pascall to have been a most skilled and confident craftsman. It is indeed a fitting tribute that one of these girandoles has been used for the poster of the Rococo exhibition and it is humbling to realize that some of the finest English rococo carving has only very recently been identified as the work of a virtually unknown Huguenot craftsman.

James Pascall died shortly after completing this commission. Within the next decade the role of ornamental carver was revolutionized by the re-introduction of papier-mâché, and here once again, it may have been a Huguenot frame-maker, Joseph Duffour, who was responsible. His trade card claims that he was the 'original Maker of Papie Mâchie'. Duffour worked at the Golden Head, Berwick Street.⁴² By 1763, one Peter Babel was practising as a papier-mâché frames and ornaments maker in St James Street, Long Acre; he may well have been connected with the French wood carver and designer, Pierre Edmé Babel.⁴³ The impact of the new material was such that at least one Huguenot carver, a Mr Collett, described as a 'sober painstaking man with a large family' was forced to apply to the Westminster French Charity School for the admission of his children in 1784, his 'profession

of carver being greatly hurt by the new invented works in papier-maché'.⁴⁴

Joseph Duffour had worked for a considerable time in wood. His name appears in the accounts of Frederick, Prince of Wales in the 1730s, of the 5th Earl of Baltimore in the 1740s and of the 2nd Earl of Egremont in the 1750s. In the same decade his name also occurs in the painter Thomas Hudson's bank ledgers. In 1762, the Goldsmiths' Company paid Duffour for gilding the frame to Thomas Hudson's Benn's Club of Aldermen which had been commissioned by the Company. As the surviving references to the framing of Hudson's pictures are all by Duffour, the original gilt frame that surrounds the great Gopsall portrait of Handel, painted by Hudson in 1756, has been plausibly attributed to that frame-maker⁴⁵ (Fig. 7). The frame is less exuberant than Petit's masterpieces, but the daring way in which the violin bow is held in place by a ribbon tying the trophy of instruments together at the top of the frame, and the folios of music held together in a laurel crown at the base, serve as an appropriate extension to the portrait of the great elderly blind musician, who is placed rather formally in the centre of the painting, a copy of *Messiah* open in front of him.

Paul Petit, James Pascall and Joseph Duffour were evidently pioneers in the production of high quality rococo carving in England. It has not been possible to attribute any extant carving to another Huguenot craftsman, Gideon Saint, but a fascinating insight into the carver's workshop is provided by his scrapbook, which survives in the collection of the Metropolitan Museum of Art. Saint also worked in Soho, at the Golden Head in Princess Street, near Leicester Fields (Fig. 8). He claimed to make 'all sorts of Sconces, Girandoles, Chandeliers, Brackets, Tables, Chimney-pieces, Picture Frames, &c.', and he evidently learnt his trade in the Huguenot tradition, being apprenticed in 1743 to Jacob Touzey of St Martin in the Fields, carver.

The scrapbook is a combination of 162 drawings and 290 prints pasted in, and a number of drawings done directly into the book.



FIG. 7 Carved gilt frame to Gopsall portrait of George Frederick Handel attributed to Duffour, 1756. National Portrait Gallery.

44. Listed by Irvine Gray, 'Huguenot Manuscript: A Descriptive Catalogue of the Remaining Manuscripts in the Huguenot Library', *Huguenot Society Quarto Publications*, Vol. LVI, 1983, p. 110.

45. *Thomas Hudson 1701-1779*, Kenwood Exhibition Catalogue, 1979, under nos. 52 and 56.

FIG. 9 Trade Card of Gideon Saint. Metropolitan Museum of Art, New York.



46. *Proceedings of the Huguenot Society of London*, Vol. I, 1885-6, pp. 235-6.

47. For a full discussion of this scrapbook, see Morrison H. Heckscher, 'Gideon Saint, An Eighteenth Century Carver and his Scrapbook', *Bulletin of the Metropolitan Museum of Art*, Vol. XXVII, 1969, pp. 299-311.

The designs are organized into twelve different sections labelled 'brackets, shields & Odd ornaments, ceilings, signs & other Outworks, Stands & Clock Cases, Mouldings, Girandoles, Tables and Slabbs, Ornament for Chimneys'. It is possible that the fine rococo chimney-piece from Winchester House, Putney, in the Victoria & Albert Museum, was commissioned from a Huguenot carver specializing in 'Ornament for Chimneys'. The house belonged to James Baudouin, who was Deputy Governor of the French Hospital.⁴⁶ Gideon Saint's designs are taken from a wide range of French pattern books, including Pierre Le Pautre, Nicholas Pineau and Boulle, and from the English publications of Matthias Lock and Thomas Johnson. The only signed drawing by Saint in the scrapbook is a copy of a design for a mirror frame from Lock's 'A New Drawing Book of Ornaments', although a later example of Saint's hand in the section on girandoles reveals a lively and experienced handling of rococo forms (Fig. 9). Other designs on this page are taken from Thomas Johnson's collection which was published in 1758.⁴⁷ Gideon Saint appears to have remained in charge of his workshop till 1779, which indicates that

there was still a demand for rococo ornament at this date. It is significant that even in 1773 François Vivares produced a rococo design for a mirror frame.⁴⁸ Such designers and craftsmen of Huguenot origins and training sustained the production of fine rococo carving which had been introduced to this country by Huguenot craftsmen of a previous generation.

It is not generally acknowledged that Huguenot craftsmen played an important part in the production of fans in this country. The British Museum houses a fan of 1741 signed by François Chasereau, decorated with a pastoral landscape in the style of Lancret, and a number of designs by the same maker including some with chinoiserie motifs. Such accessories would have been both useful and graceful on warm summer nights in Vauxhall Gardens.

This paper has focussed at length on the Huguenot contribution to the English Rococo by craftsmen working in London. The influence of the rococo is also to be found in the work of Huguenot craftsmen based in the provinces, although, as might be expected, not until the late 1750s.

The first instance is the carpet, included in the Rococo exhibition, which was woven in Exeter in 1757. The Exeter

48. Terry Friedman, *op. cit.*,
pl. 150.

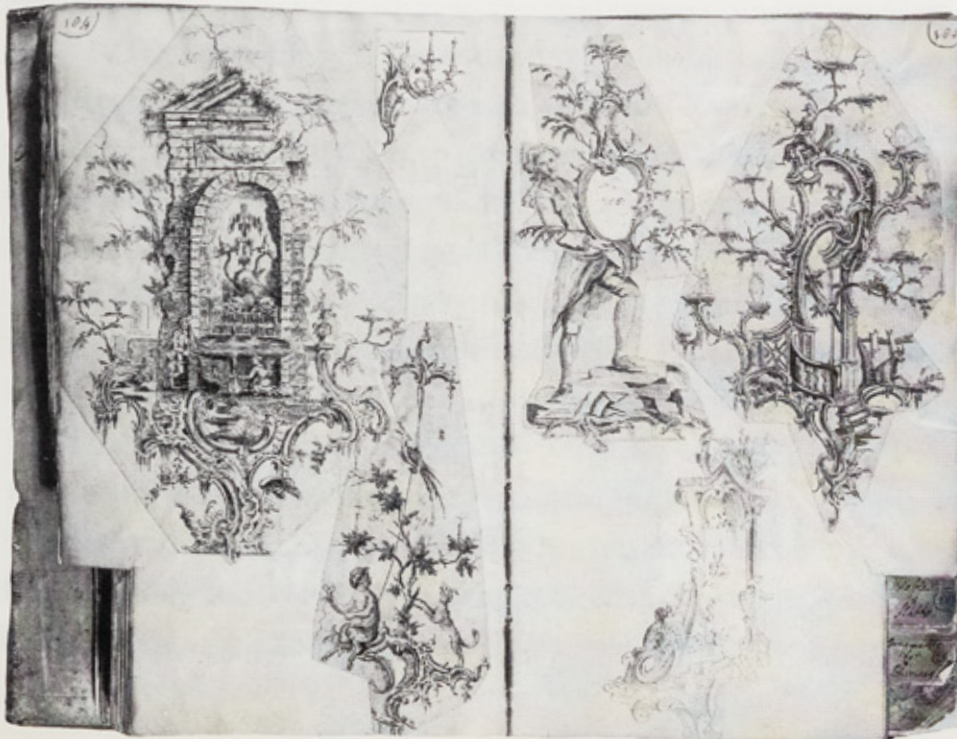


FIG. 8 Designs for Girandoles from Gideon Saint's Scrapbook. Examples on the extreme left and right are taken from Thomas Johnson's designs published in 1758. The lower right hand drawing is probably by Saint himself. Metropolitan Museum of Art, New York.

49. Exhibited, *English Decorative Art*, Lansdowne House, 1929, no. 348, pl. LXXI.

50. Arthur Grimwade, *op. cit.*, 1976, p. 477.



FIG. 10 Detail of Plasterwork executed by Bartholomew Cramillion on the ceiling of the Rotunda Hospital Chapel, Dublin, 1755-7.

51. Joseph Burke, *English Art 1714-1800*, 1976, p. 130.

manufactory was set up by a Huguenot craftsman, Claude Passavant in the 1750s using the equipment and workforce from a manufactory based on the Gobelins which was set up in Fulham by a fraudulent Jesuit priest who had managed to secure the patronage of the Duke of Cumberland. Stylistically, the design of the carpet is a curious mixture of ornament associated with the late 17th century, symmetrically disposed, with shell motifs, acanthus scrollwork, and lambrequins adorned with tassels. The design is enlivened with garlands and sprays of flowers and exotic birds which pay allegiance to the increasing interest in naturalism which characterizes the late rococo style in England. However, as Wendy Hefford has pointed out, the dog on the cushion in the centre is a purely English touch.⁴⁹

The second instance, if I may be permitted to cross the Irish Channel, is the extraordinary stucco decoration in the Chapel of the Rotunda Hospital, Dublin, which was executed by Bartholomew Cramillion who described himself as 'a stranger in this kingdom'. The surviving documents show that he wrote perfectly acceptable English and it seems probable that he was a member of the Cramillion family who settled in Clerkenwell and had associations with the London watchmaking trade from the 1730s to the 1760s.⁵⁰ The ceiling consists of an octagonal cove with four cartouche shells at the pendentives. At the centre of each of the larger octagonal sides, four triangular coves flanked by winged angel terms contain allegorical figures of Faith, Hope and Charity and tablets representing the ten commandments. At the corners the shell cartouches are supported on inverted C-scrolls, decorated with putti heads, from which are suspended garlands of roses and sunflowers (Fig. 10). The terms supporting the corner cartouches carry inscriptions in gold letters on red ribbon. The surviving contract indicates that the stuccowork was executed to Cramillion's own design. The chapel has been described as 'the mecca of a rococo pilgrimage in the British Isles',⁵¹ but it is interesting to note that when in 1757, Cramillion agreed to design the chapel altarpiece, the result was much closer to the character of design

at the turn of the century. The altarpiece is framed by drapery which cascades from a centre semi-cupola decorated with lambrequin ornament, and is caught at the side in bunches supported by putti. The symmetrical and rather heavy disposition of these features, in contrast to the lightness of the ceiling, reveals the background training and experience of this Huguenot designer craftsman.⁵²

It is difficult to imagine the Rococo in England without the presence of Roubiliac, the greatest rococo sculptor to devote his working life to this country. The development of the informal, intimate conversation piece owes its origin largely to the services of Prince Frederick's Principal Painter, Philip Mercier. These two artists came from Paris and Berlin respectively, not primarily as religious refugees, but in search of the range and variety of patronage that was not available to any great extent in their countries of origin. Other Huguenot craftsmen who made a substantial contribution to the rococo on this side of the channel came from relatively obscure origins; for the most part they were descendents of late 17th century refugees. It has not been possible to determine the full background of the mysterious De La Cour, James Pascall, or Bartholomew Cramillion, but it is probable that they were able to keep abreast of the latest developments in taste through the help of Huguenot relatives who had settled elsewhere in Europe and through the exchange of ideas in the lively foreign community in London which was still centred on the Soho, Covent Garden area, where many of the original refugees had made their home. This community fostered a wide circle of contacts with patrons who were prepared to commission work from these highly skilled craftsmen, often through middlemen of Huguenot origin. In this context, the role of the fashionable 'toyshops' has been underestimated. Without these skilled craftsmen in silver and wood; without the sculpture of Roubiliac; the paintings of Mercier, the English Rococo would have been considerably diminished in stature, and it is doubtful whether it would have been possible to mount an exhibition on the present scale.

52. For a full discussion of the Rotunda Hospital Chapel, see, C. P. Curran, *The Rotunda Hospital the Architects and Craftsmen*, Dublin, 1945; C. P. Curran, *Dublin Decorative Plasterwork*, 1967.