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NICOLAS GAURON — A VIRTUOSO MODELLER AT TOURNAI AND CHELSEA

Timothy Clifford

In the 1750s Chelsea produced the most luxurious and sophisticated porcelain in the British Isles. Founded by Charles Gouyn and Thomas Briand in the mid-1740s, the factory reached its zenith under Nicolas Sprimont (1716–1771), a silversmith from Liège. Sprimont was manager in 1749 and owner in 1758, finally selling the concern in 1768/9 to James Cox of Shoe Lane ‘toy-maker’, who kept it for about a year before selling on the lease, works and goodwill, to William Duesbury, proprietor of the Derby Porcelain factory.

Sprimont was an excellent draughtsman, modeller and silversmith, as can be seen from drawings he made for the Coke silver tureen supported on ostriches and the design for a salt encrusted with shells, both at the Victoria and Albert Museum or the fine cast figurative ornament on the silver gilt service of plate made with Paul Crespin for Frederick, Prince of Wales in 1741/43 and now in the Royal collection.

The Chelsea factory in Lawrence Street was ‘at the Sign of the Brussels Coffee House’, and this factory became the nucleus of a group of talented emigré Huguenot craftsmen most of whom were Sprimont’s fellow countrymen. The London artistic community, whether clockmakers, goldsmiths, jewellers, chasers, enamellers, toymakers, printmakers, textile designers, painters, carvers or sculptors not only knew each other but their specializations were not nearly as tightly demarcated as they would be today. In the rococo era the twin abilities to design and model were of the essence and this allowed for the greatest movement between disciplines.

Since the Peace of Westphalia in 1648 ending the Thirty Years War, there had been a great flowering of sculpture in the Low Countries with many Netherlandish sculptors coming to England to work when aristocratic patronage stabilized after the Civil War. Quite apart from the Edict of Nantes and its Revocation, the Netherlands and Eastern France were torn apart by the War of the Spanish Succession, punctuated by Marlborough's great victories which terminated in the Treaty of Utrecht in 1713. The Belgic territories were then ceded to the Hapsburg claimant and for a century were ruled as the Austrian Netherlands, the ancient rights and freedoms of certain cities and principalities being respected by the new régime. Sculptors, painters and craftsmen, by no means all Huguenots, emigrated to England.

George Vertue in 1748 observed that the four greatest sculptors working in England in recent times had been:

'Rysbrack of Antwerp and Brussels [1694-1770]; Peter Scheemakers of Antwerp [1691-1781]; Laurent Delvaux of Brussels [1696-1778] and L. F. Roubiliac of Lyons [*c.* 1705-1762]'.

The French sculptor Roubiliac (last in Vertue's list) was a close friend of Sprimont and his daughter Sophie became Sprimont's godchild in 1744. William Duvivier of Tournai (fl. 1742 d. 1755) was a decorator at Chelsea. His son Henri-Joseph, born at Tournai in 1740, also left to work at the London factory as did his cousin Fidellé Duvivier. Joseph Willems of Tournai worked at Chelsea and during its great period was the factory's chief modeller. He left there in 1764 to die two years later at Tournai (1 Nov. 1766). In his will he especially mentioned his brother, a painter of seals and mottoes who remained at Chelsea (fl. 1770-71). A Pierre Stephan, modeller of Tournai, came to work at Chelsea for Duesbury and his agreement signed 17 September 1770 survives at the Victoria and Albert Museum. His son and grandson later worked as modellers and potters in England. Another hand at the factory, Robert Boyer, may well originally have hailed from the Austrian Netherlands. A Thomas Boot, kilnsman, described as 'l'Anglais',

worked for many years at Tournai.

The dominant influence of Flemish sculpture in the early 18th century was still François Duquesnoy (born in Brussels 1597, died 1643 at Livorno). His style, emanating from Titian's bacchanals, the mythologies of Poussin and the High Roman tradition of sacred sculpture exemplified by Bernini, was muted and a little coarsened by a vision interpreted through Rubens, Jordaens and Snyders. Men like Jan Claudius de Cock (1667-1735), Laurent Delvaux (1696-1778) and Walter Pompe (1703-1777) dominated the Flemish sculptural arena. Their distinctive national contribution was the elaborate baroque pulpit planted on rocks, writhing with foliage and trees and populated by full-scale religious figures. Such are found at Brussels, Malines and Tournai, although the finest example by Van der Vort was made for the Norbertin Convent at Leliendael, in 1721. However the finest rococo 18th-century sculpture in the Austrian Netherlands was not made of marble, ivory, or bronze, but of porcelain and that porcelain was made at Tournai.

Figures and groups were issued either polychrome enamelled and glazed, white glazed, or in biscuit. The most notable achievement was a series of centre pieces for dressing dining tables or buffets of great complexity and elaboration, culminating in the centre with pastoral groups and surrounded by sporting putti. The elegant pastoral centre sections on high rocaille bases in the Boucher/Falconet taste were issued separately as were the putti in ones and twos and threes. The groups develop from the Belgian pulpits and the putti are a lively late reinterpretation of the Duquesnoy tradition. The modeller of these superb compositions must be considered among the finest rococo ceramic modellers. His name was *Gauron*.

A Nicolas Gauron of Paris came to England in 1750 when he was apprenticed to his uncle, Jacob Gauron, a registered silversmith and watchmaker in the City of London.¹ The name Gauron is familiar to clock enthusiasts. He was not yet fourteen and left before completing his apprenticeship. The Gaurons appear

1. *Newcomers or Aliens List*, Vol. XII, *La Patente*; quoted W.H. Tapp, 'The Gaurons - Father and Son, I', *Apollo*, March 1942, pp. 62-64.

2. S. Lami, *Dictionnaire des Sculpteurs de l'École Française aux dix-huitième siècle*, Paris 1910, p. 363.

3. X. de Chavagnac & A. de Grollier, *Histoire des Manufactures Françaises de Porcelaine*, Paris 1906, p. 115.

4. W. King, 'Some Vincennes Porcelain Figures', *Apollo*, April 1926, pp. 222-23.

5. C.352-1909; W. B. Honey, 'A Mennecey Porcelain Figure', *Burlington Magazine*, LIII, 1928, p. 318.

6. Information supplied by M. Pinchart to Eugène Soil, *Recherches sur les Anciennes Porcelaines de Tournai*, Paris 1883, p. 105.

7. E. Soil, *op. cit.*, p. 106, quoting *Archives de Tournai*, farde 1086.

8. Repr. E. J. Soil de Moriamé and L. Delplace-de Formanoir, *La Manufacture Impériale et Royale de Porcelaine de Tournai*, Paris 1937, p. 323, Fig. 590 and in detail, W. H. Tapp, 'The Gaurons - Father and Son, II', *Apollo*, April 1942, pp. 89-92.

9. In extenso, Soil de Moriamé & Delplace-de Formanoir, p. 125.

10. In extenso, Soil de Moriamé & Delplace-de Formanoir, p. 125.

to have been a dynasty of sculptors. Another 'Nicolas Garnon' (sic) 'maître-sculpteur à Paris' living at rue Montmartre, Paris, married 2 March 1710 Marguerite Raimbault.² On 2 July 1753, a Nicolas-François Gauron was working as a modeller at Mennecey.³ An ormolu clock in the Louvre (Baroness Salomon de Rothschild bequest 1922) is decorated with porcelain figures of a reclining river god and naiad. The river god has incised under the base 'Gauron 1754'. The clock was published by William King⁴ who suggested that the figures were manufactured at Vincennes from models of 1746 and 1747 by Louis Fournier. The matter is complicated for the Victoria and Albert Museum has a very closely similar river god which is 'DV' incised mark Mennecey.⁵ So, apparently, river god models were manufactured at both Mennecey and Vincennes and, in this instance, Gauron may have been either the inventor of the model, or, much more likely, working as a repairer after a model originally conceived by Louis Fournier.

Nicolas (-Joseph?) Gauron married Caroline Guery on 12 November 1758 at Tournai.⁶ It is likely that this Nicolas-Joseph Gauron was the same man as Nicolas-François Gauron and that either he had an additional Christian name or it was mis-transcribed from the marriage registers. A Nicolas Gauron remained at the Tournai porcelain factory becoming 'chef d'atelier des modeleurs et acheveurs'.⁷

Nicolas Gauron's *tour de force* at Tournai was an eleven figure biscuit and parcel-gilt group of the *Apotheosis of Charles d'Oultremont, Prince Bishop of Liège*.⁸ The group was commissioned by the town of Dinant in honour of the new Prince-Bishop's installation in 1764. It was described in a supplement to the *Gazette des Pays-Bas* 10 May 1764 as from the composition of 'M. Lefebvre' after the design and idea of 'le sieur Nalines' of Dinant.⁹ However, a note appeared in the *Gazette des Pays-Bas* 19 July 1764 in which Lefebvre claimed both 'l'idée et du dessin de cet Ouvrage'.¹⁰ The situation is further complicated for Gauron wrote a letter to the Prince-Bishop dated Weesp 30 July 1764 claiming that the design of this group was not Jacques Lefebvre's and that both the design

and modelling were his own.¹¹ The arrangement appears to have been as follows: the elaborate programme was devised by 'le sieur Nalines' of Dinant,¹² drawings were supplied by the painter Jacques Lefebvre, elsewhere described as 'professeur de l'Académie', and the more detailed drawings and modelling were by Nicolas Gauron.

This group, very difficult to photograph in a massive display case, is now at the Oultremonts' château at Warfusée, Belgium. It is the only documented piece of modelling by Gauron at Tournai and is consequently the secure basis for all stylistic attributions. It shows the Prince-Bishop standing in the centre on a tall rocaille base leaning his right hand on a figure of Religion and gesturing with his left to a figure of Justice. The Prince is not mitred but Fame, who forms the apex of the group, crowns him with flowers and laurels. The town of Dinant, followed by a putto carrying the Prince's armorial achievements, is prostrated at his feet rendering homage. A river god representing the Meuse, sleeping since the death of Jean-Théodore, is awakened from his slumbers by a putto who shows him the Oultremont shield. At the back of the group are three Genii representing Hope and Constancy, happily applauding him, while the third, Abundance, holds a cornucopia, as a sign of the advantages the Liégeois hope for from their new Prince. The group is superbly conceived and executed: the distinctively modelled plump putti disporting themselves around the high rockwork base are a type that frequently recur at Tournai.

In 1764, Gauron left Tournai and was at Weesp, near Amsterdam. It was from here that he wrote to the Prince-Bishop the afore mentioned letter on 30 July. In this year, he requested permission from the Government to found a factory making faience but his request was turned down.¹³ On 29 July 1765 however, an exclusive permit for 30 years to manufacture porcelain, faience 'et autres ouvrages de ce genre' was given to Nicolas-François Gauron. It was stipulated that only materials coming from the principality of Liège were to be used.¹⁴ He was associated in this venture with François Lefebvre and the factory

11. E. G. Soil de Moriamé & Delplace-de Formanoir, p. 47.

12. J. Bruer, 'Artistes étrangers de passage au pays de Liège à la fin du XVIIIe siècle', *Bulletin de l'Institut historique de Liège*, 1924, XLIX, pp. 141-42.

13. E. Soil, 1883, p. 106; information supplied to him by M. Fétis.

14. A. Hansay, 'Contributions à l'histoire du système mercantile dans la principauté de Liège' - *Bull. Inst. arch. Liég.*, t. XXXIX, Liège 1900, p. 30, Conseil privé. Dépêches, no. 40, fol. 270, V).

15. Florent Pholien, *Le
Ceramique au Pays de Liège*,
Liège 1906, p. 29.

16. G. Dansaert, *Les An-
ciennes Faiences de Bruxelles*,
Paris 1922, p. 108; *Conseil des
Finances*, dossier no. 3, pièce
no. 1.

was established at Caronmeuse, Liège, 'sur le quai Saint-Léonard'.¹⁵ At the same time as Gauron was involved in the Caronmeuse venture, a merchant Jean-Baptiste Jaquin wrote in December 1766 requesting the Count de Cobenzl to give him and his associate Nicolas-François Gauron a permit to manufacture pottery and porcelain in the environs of Brussels. This request was transmitted to Baron de Cazier, of the finance department (17 December 1766) and refused.¹⁶ The text bears repeating as it sheds important light on Gauron's earlier career and standing as a sculptor:

'À son Excellence Monseigneur le comte de Cobenzl, surintendant général des Pays-Bas autrichiens, etc.

Remontre très humblement Jean-Baptiste Jaquin, bourgeois, marchand de cette ville [of Brussels], s'étant associé avec Nicolas-François Gauron, sculpteur de l'Académie royal de Paris, ayant eu l'honneur d'exécuter plusieurs morceaux pour Sa Majesté l'impératrice douairière, ainsy que pour Sa Majesté très chrétienne et plusieurs autres princes. Le très humble suppliant étant possesseur des secrets des porcelaines de plusieurs genres, grain d'Angleterre, fayences et autres ouvrages qui se fabrique de ce dit genre, ayant été chef et directeur de plusieurs manufactures, entre autres de celle du sieur Petrinel [read Peterinck] à Tournay, dont le suppliant a inventé et exécuté en la dite manufacture un morceau des plus considérables en ce genre et fut présenté par les magistrats de la ville de Dinam à Son Altesse Celcissime le prince de Liège régnant. Le suppliant désirant établir en cette ville de Bruxelles ou dans les environs une manufacture du genre de plusieurs porcelaines grain d'Angleterre, fayances façon de Hollande et autres ouvrages que l'on fabrique dans le dit genre dont le dit humble soumis Gauron et possesseur de tous les secrets cuissons et connoissance propres a cesdites manutentions, il a recours aux bontés de Votre Excellence et le supplie le protéger dans la construction de ses fours de même que contre toutes personnes qui pourraient lui être contraires dans les commencemens de son dit établissement, afin que l'humble suppliant puisse porter la manufacture a un degré supérieur tant par la beauté des couleurs que par la mise en œuvre des matières à toutes celles qui se sont fabriquées jusqu'à lors dans ces pays. L'humble suppliant ne cessera d'offrir au ciel les vœux les plus sincères pour la prospérité du respectable ministère de Votre Excellence. C'est la grâce'.

Gauron remained at Caronmeuse with François Lefévre, where they are stated to have manufactured a vast quantity of wares. Lefévre, the principal proprietor, and a wealthy owner of property from Epernay in the Champagne, lost money on this venture. He became deeply in debt and receivers were appointed.¹⁷ In the report of the receivers in 1770 Lefévre blamed Gauron for the failures and claimed that Gauron had left taking away with him quantities of moulds, tools, colours, etc.¹⁸ In 1770 the factory was ceded to François Boussemaert.

Then, in 1770, Thomas Morgan, sometimes spelled 'Morgain', a china dealer, who appears in some capacity to have been looking after the interests of William Duesbury of Derby at Chelsea, wrote:

17. *Archives d l'Etat, à Liège; Conseil privé, cautions des receveurs (1768-1777) fol. 1 à 8 (Notaire Judon);* quoted Pholien, pp. 31-36.

18. Pholien p. 36; Baron de Chestret de Haneffe, *Bull. Inst. arch. Liég XVII*, 1883.

London, ... 1770

'Dear Duesbury

.....

Mr De Viveur of Tournay informed me of one Garon who he says is a very ingenious Modeller, who he says has infinite (other) Merits than Sc(ulpting) gave me his direction at Bruxeles and when there I sent for him and find that if you can fine him Employ he is willing to come to England as will appear by his Letter to you And also by one to me which I (received) since my return to England, which my Son will deliver to you, therefore beg to know what answer I shall send him

I've had a very pleasant and prosperous Voyage but have been so busy since my Return that have had not time to go to Chelsea, but propose To morrow, and in my next will give you some news of their progress there And you may always depend on every act of friendship I can do you - Sophia joins in respects to you, Mrs Duesbury & James and my Respectful Compt^s wait on Messrs Heath's Edwards & C. I beg you believe me with (hearteast) sincerity to be your sincere friend and Humble Servant/Thos. Morgan'

The original letter, until now unpublished, is in the Derby Public Library (MS 1024). Morgan's suggestion was clearly followed up and Gauron was employed, for in the surviving wage invoices at Chelsea, now in the Derby Public Library appears:

19-26 June 1773

'Gauron 5½ Days at 8/9d

£2-10s-3¼d'

26 June–3 July 1773

'Gauron 5½ days at 8/9d

£2-8s-1½d'

Gauron was evidently an artist of considerable importance to Duesbury for he was paid the highest wage at Chelsea, 8/9d a day – that is nearly three times as much as old hands like Barton and Boyer and nearly twice as much as Willems and Jenks.

Gauron was certainly at Chelsea in June 1773, but no wage invoices survive for Chelsea between 13 June 1772 and June 1773. Gauron had probably been already employed at Derby for numerous Tournai models of the type that can be associated stylistically with Gauron's *Oultremont Group*, like *Minerva crowning Constancy* and *Hercules killing the Hydra* (Figs. 1 and 2) or the *Elements in groups of two figures* (Figs. 3 and 4), were sold by Christie in April 1771 and this, coupled with Thomas Morgan's letter of 1770, strongly suggests that Gauron came to England that year and started to supply models and moulds from London to Chelsea and Derby.

How long Gauron remained working for Duesbury is unrecorded, but in 1775 an 'N. Garon' won a premium at the Society for the Encouragement of Arts, Manufactures and Commerce:

'Modelling ornaments in wax, own invention, by either sex, under 21 years old: 1775 N. Garon. Model of a Chandeeler. 5 guineas premium'.¹⁹

The 'N. Garon' who won the premium was clearly not the Gauron of Mennecey and Tournai but presumably his son. If we assume the son to have been born soon after his parents' marriage in 1758, he would have been about 17 at the time. His presence in London may argue that his father was also still in London. How much longer Gauron senior stayed in London we do not know. No further reference to his or his son's whereabouts have come to light.

From careful reading of the annual Christies & Ansell sales of Chelsea and Derby China, coupled with evidence of sales from the London showrooms, no new Gauron type models seem to

19. R. Dossie, *Memoirs of Agriculture and other oeconomic arts*, 1768–82, Vol. III, p. 436.

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FIG. 1 *Minerva crowning Constancy*. Tournai biscuit porcelain, parcel gilt, height 11 in. Modelled before 1764. Musée Cinquantenaire, Brussels.

FIG. 2 *Minerva crowning Constancy*. Chelsea-Derby biscuit porcelain, height 11 in. Modelled c. 1770/71. Victoria & Albert Museum.



FIG. 3 *Fire from a set of the Elements*. Tournai glazed porcelain, height 9 in. Modelled before 1764. Musée Cinquantenaire, Brussels.

FIG. 4 *Fire from a set of the Elements*. Chelsea-Derby, biscuit porcelain, height 8½ in. Modelled c. 1772/73. The late Mrs D. P. Clifford Collection.

have been issued by Duesbury after *c.* 1774 unless they were modified re-issues or variant compositions using different attributes but the same models.

Exhaustive archive research amongst the Chelsea and Derby documents conserved at the British Museum, Victoria and Albert Museum and Derby Public Library has failed to turn up any further references to Gauron. Sadly over the crucial years 1770–75, apart from the Chelsea wage payment already quoted, few documents and very little correspondence have survived.

The Tournai archives were lost with the destruction of the City in 1940 and so not only can we not verify the Tournai archive researches of Major Tapp, which have been widely questioned, but further archive research at Tournai is impossible. However, bills amongst Brussels Municipal Archives have recently been published between a Brussels merchant Antoine Parent and the Tournai factory where Parent bought porcelain and earthenware for his Brussels clientèle.²⁰

In a Brussels bill dated 10 June 1774 we read:

'Facture de la partie de porcelaine suivante vendue à Monsieur Ant- Parent de Bruxelles par F. J. Peterinck et Comp. de Tournay Savoir,	
1 groupe de 3 figures de goron couverte	f.27 - -
2 dito de 2 figures idem a f.15	30 - -'

The 'goron' is presumably a reference to Gauron, often here referred to as by 'Stephan'. Mlle Mireille Jottrand observed 'as Gauron had left Tournai long before that time, if it is the same man, it means that he was the modeller'.

Now to sum up. Nicolas Joseph François Gauron was born in Paris *c.* 1736, worked at Mennecey 1753–4; possibly at Vincennes *c.* 1754, at Tournai from 1757 where he remained head of the modelling department until 1766. Then he left and was involved in various earthenware manufactures near Liège and Brussels. He left in 1770 to work at Chelsea where he remained until at least 1773. He had a son aged under 21, of the same name, who remained in England and exhibited at the Society of Arts a '*Model of a Chandeleer*'. Thus Nicolas Gauron, a sophisticated Parisian

20. Archives de la Ville de Bruxelles, Portfeuilles 174 and 2255; quoted in M. Jottrand, 'Tournai Porcelain and English Ceramics', *English Ceramic Circle Transactions*, Vol. IX, Part 2, 1977, pp. 130–35.

sculptor and modeller, for many years forgotten, appears to have made a major and delightful contribution to English rococo porcelain figure modelling.

APPENDIX

CHECKLIST OF CHELSEA-DERBY FIGURES HERE ATTRIBUTED TO GAURON

The Chelsea Porcelain Factory was bought by William Duesbury, proprietor of the Derby Factory, in 1770 and from then on the two factories were operated in tandem until 1783/4. The so-called Chelsea Derby groups and figures do not appear to have had pattern numerals incised under their bases until after William Wood, a clerk, took over the management of the factory show-rooms in Bedford Street, Covent Garden, which opened in June 1773. Numbers were probably introduced then and correspond with the surviving factory price list of c. 1795/6 (reprinted: John Haslem, *The Old Derby China Factory*, London 1876, pp. 170-180) and the list of models and moulds of 1795 (reprinted: William Bemrose, *Bow, Chelsea and Derby Porcelain*, London 1898, pp. 69-85). The numbering follows approximately a chronological sequence which can be verified from other supporting documentation including descriptions in annual auction sales by Christie and Ansell of Duesbury's current productions (A large selection of the sales were reprinted: J. E. Nightingale, *Contributions towards the History of Early English Porcelain*, Salisbury 1881). There would inevitably have been some delay between the modeller supplying the factory with models and the finished figures and groups being marketed by the factory. Attributions are stylistic based on the *Oultremont Group* and by an exhaustive process of eliminating all models that originated at Chelsea pre-1770, all copies of Sèvres, Meissen and all those by other hands working for the factory c. 1770-73, like Pierre Stephan and John Bacon. The recurrence of these early Tournai models later in England greatly assists, inversely, the attribution of the prototypes to

Gauron at Tournai. Gauron may have brought with him some of his old models and moulds from Tournai, but, from careful comparisons, they seem to be close copies and lack some of the vitality of the Tournai prototypes. The repertoire of figures issued c. 1770-73 were re-issued as groups and single figures with various permutations and different numbers at Derby certainly up to 1795/6. The first manufacture of figures and groups in biscuit porcelain at Chelsea-Derby on a commercial scale appears to have coincided with Gauron's move to the factory, and he may well have been responsible for its introduction.

All Chelsea-Derby figures are in biscuit porcelain unless otherwise stated.

- No. 1 *Group of the Virtues, Prudence and Discretion*
repeated with or without urns as nos. 15, 38, 98, 183.
Discretion only on no. 257. V & A Schreiber 1928 cat.
No. 344, pl. 40. Closely comparable figures made at
Tournai with urns (A. M. Mariën-Dugardin, *Les Por-
celains de Tournai*, Musées Royaux, Brussels 1959, p. 45,
Fig. 23).

Chelsea-Derby figures first described Christie & Ansell sale 17 April
1771, lots 42 and 61.

- No. 7 *Minerva crowning Constance, Hercules killing the Hydra*
Apparently the Hydra alone or figures from the group
repeated as nos. 98, 176, 177. V & A Schreiber 1928 cat.
nos. 346, 422, pl. 40. The group made at Tournai (Mariën-
Dugardin, *op. cit.*, p. 32, no. 3, Figs 8 and 9).

Chelsea-Derby group first described Christie & Ansell sale 17 April
1771, lots 19, 39, 47.

- No. 13 *Cupid and Bacchus riding on Goat and Panther*
repeated no. 182, sometimes as riding on Bucks. V & A
C. 1291-1919 (Goat), Carlisle Museum, 9-1940-91 (Pan-
ther). Figures made at Tournai as part of the 'surtout'
called *La Bergère enrubannée de fleurs* and by themselves
with vases. (Soil de Moriamé & Delplace de Formanoir,
op. cit., no. 632, and Fig. no. 702(c); Mariën-Dugardin,
op. cit., p. 47, no. 849, Fig. 26).

Chelsea-Derby figures first described Christie & Ansell sale 17 April
1771, lots 22, 34.

No. 48 *Elements in Groups of Two Figures*
repeated as no. 234 as *Four Figures Birdsnesting*. The set:
Mr D. P. Clifford Collection, the set enamelled at Carlisle
Museum. Variants made at Tournai (Mariën-Dugardin,
op. cit., nos. 843, 853, Figs 1, 2 and pl. II). Soil de
Moriamé & Delplace de Formanoir, *op. cit.*, nos. 636,
639, 644, pls. 76, 78).

Chelsea-Derby figures first described Christie & Ansell sale 9 & 10
February 1773, lot 5.

No. 123 *Set of Seasons, from French*
V & A. Herbert Allen 1923 cat. no. 124, pl. 32. Reduced
from a set of 8 single figures representing the seasons
made at Tournai. (Soil de Moriamé & Delplace de For-
manoir, *op. cit.*, nos. 591, 791, pl. 68, 69; Mariën-Dugar-
din, *op. cit.*, no. 5, Figs 15 & 16).

Chelsea-Derby figures first described Christie & Ansell sale 17 April
1771, lot 75.

Nos. 201, *Cupids as Sportsmen*
202 repeated as nos. 236, 237, with two companion figures
nos. 232, 233, and as a composite group of four figures
no. 251. Composite group, V & A. Herbert Allen 1923
cat. no. 117, pl. 31. (Fig. 5). Very closely similar figures
at Tournai appear on the pastoral group *La Bergère Fleurie*
(Fig. 6) (Mariën-Dugardin, *op. cit.*, pp. 47-48, Fig. 26),
and in single figures (Fig. 7).

Nos. 213, *Pair of Cupids with Dog and Falcon*
214 V & A. J. G. Joicey Bequest C. 1906, 1307-1919. The
Cupid with Dog first appeared at Tournai beside a
pomade pot (Soil de Moriamé & Delplace de Formanoir,
op. cit., p. 336, no. 632).

Other figures are also most likely to be by Gauron like no. 50 *Sporting
and Companion* (V & A. c. 236, 237-1922), no. 64 *Four Standing Seasons*
(National Trust, Wallington) and even the re-interpretation of the
Meissen and Vienna *Arts and Sciences Groups* (nos. 39-45), but such
close Tournai parallels do not appear to exist for them as for the
figures and groups listed above.

Credits: I am most grateful to the following for supplying me with
photographs and allowing me to publish them: Musée Cinquantenaire,
Brussels (Figs 1, 3, 6, 7), Victoria and Albert Museum (Figs 2 & 5),
Mr D. P. Clifford (Fig. 4).



FIG. 5 *Four Cupids as Sportsmen*. Chelsea-
Derby biscuit porcelain, height 9½ in. C.
1780. Victoria & Albert Museum (C. 277-
1935).



FIG. 7 *Cupid with Birdcages*. Tournai glazed
porcelain, height 4 in. modelled before
1764. Musée Cinquantenaire, Brussels.



FIG. 6 *La Bergère Fleurie*. Tournai biscuit porcelain, height 14½ in. Modelled before 1764. Musée Cinquantaire, Brussels.

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