



# *En Quatre Couleur:* An Eighteenth-Century Gold Watch Chatelaine in the Rijksmuseum

• SUZANNE VAN LEEUWEN •

One of the most intriguing eighteenth-century watches in the Rijksmuseum's collection is a diamond-set piece made by the famous French clockmaker Jean Baptiste III Albert Baillon de Fontenay (*maître horloger* in 1727-died in 1772).<sup>1</sup> The gold watch and the protective watch case with a gold chatelaine have been part of the Rijksmuseum collection since 1898 (fig. 1).<sup>2</sup> The watch and the chatelaine are both decorated with designs executed in different colours of gold (figs. 2-4). The use of varicoloured gold on various decorative art objects is described with the French term *En quatre couleur*.<sup>3</sup> This technique was very popular in Europe for decorating snuffboxes and other trinkets in the second half of the eighteenth century. The different colours allowed the goldsmith to produce a true-to-life, naturalistic effect, particularly if he could use relief. The colours could emphasise the volumes of different forms, such as plants, animals and human figures (fig. 5).

The watch and the chatelaine are decorated in this same special technique and have been together for more than a hundred years. We do not know, however, if it is an original ensemble or if the different parts were put together later. There is also uncertainty about the date of the chatelaine, which could have been made in the

< Fig. 1  
JEAN BAPTISTE  
BAILLON DE  
FONTENAY/ DANIEL  
MARCHAND and  
COMPAGNON,  
*Watch Chatelaine*,  
c. 1750-55/1762-64.  
Gold, iron, brass,  
enamel, diamonds,  
amber, cornelian,  
glass and shagreen,  
h. 17 cm.  
Amsterdam,  
Rijksmuseum,  
inv. no. BK-NM-11238;  
F.Z. Reneman  
Bequest, Haarlem.

nineteenth century. The individual elements have therefore been examined with great care. Were they all made in the same period? What do we know about the makers and what can we deduce about the original composition of the object? Information about the provenance of the watch chatelaine supports the view of the composition of the object. The research shows that this watch chatelaine tells an international story in which major European production centres of the decorative arts in the second half of the eighteenth century are represented.

## Baillon

Baillon was active in Paris and came from a family of clockmakers.<sup>4</sup> Besides watches, he also specialized in movements for clocks.<sup>5</sup> He was referred to as a *maître-horloger* for the first time in 1727 and in 1738 he was appointed *Valet de Chambre-Horloger Ordinaire de la Reine* to the French queen Marie Leszczyńska (1703-1768). Twenty-five years after his appointment as a master watchmaker, in 1752, he added a second name to his family name: Fontenay.<sup>6</sup> The fact that the movement is signed only with the name Baillon and not with Baillon de Fontenay may indicate that the Rijksmuseum watch was made prior to 1752. However to date we only know of one watch that was signed with the double name (fig. 6).<sup>7</sup>



< Fig. 2

DANIEL MARCHAND and COMPAGNON, *Chatelaine*, 1762-64. Gold, iron, enamel, glass, amber and cornelian, h. 12 x w. 5.4 cm. Amsterdam, Rijksmuseum, inv. no. BK-NM-11238-2; F.Z. Reneman Bequest, Haarlem.



> Fig. 5

Detail of fig. 2, showing the use of different coloured gold to build up the pastoral scene.

< Fig. 3

JEAN BAPTISTE BAILLON DE FONTENAY, *Watch*, c. 1750-55, front. Gold, iron, diamonds, enamel and glass, d. 4.4 cm. Amsterdam, Rijksmuseum, inv. no. BK-NM-11238-1; F.Z. Reneman Bequest, Haarlem.

< Fig. 4

Back of fig. 3.

Fig. 6

JEAN-BAPTISTE BAILLON DE FONTENAY, *Watch*, 1764. Gold, brass and enamel, d. 5 x h. 2.4 cm. Florence, Museo Galileo, inv. no. 3853. Photo: Museo Galileo, Florence - Photographic Archive.



Generally, clocks are also only signed Baillon – at least on the dial.

Some years later, Baillon was promoted to *Premier Valet de Chambre de la Reine* and in 1770, after the marriage of Louis XVI (1710-1774) to Marie Antoinette of Austria (1755-1793), he even became *Premier Valet de Chambre* and *Valet de Chambre-Horloger Ordinaire de la Dauphine Marie-Antoinette*.<sup>8</sup>

In 1753 the Swiss clockmaker Ferdinand Berthoud (1727-1807) praised Baillon in the *Journal Helvétique* for his use of diamonds; not only for pocket watches but for clocks, too: 'His House is the finest and richest clock shop. Diamonds are used not only to decorate his watches, but even

clocks. He has made some whose cases were small gold boxes, decorated with diamond flowers imitating nature.'<sup>9</sup> The 'House' Berthoud was referring to was Baillon's large workshop in St. Germain-en-Laye. Managed by his foreman, the Swiss clockmaker Jean Jodin (1715-1761), it turned out watches and clocks in large numbers.<sup>10</sup> The workshop employed a variety of clockmakers, goldsmiths and enamellers, who made both the movements and the watch cases.<sup>11</sup> The factory closed in 1765, having manufactured more than four thousand watches and some four thousand clock movements.<sup>12</sup>



Fig. 7

JEAN BAPTISTE  
BAILLON DE  
FONTENAY, Watch,  
c. 1750-55, open.  
Gold, iron, diamonds,  
enamel and glass,  
d. 4.4 cm.  
Amsterdam,  
Rijksmuseum,  
inv. no. BK-NM-11238-1;  
F.Z. Reneman  
Bequest, Haarlem.

### The Gold Watch

One of the many watches that Baillon made is now part of the Rijksmuseum collection. It is an exceptional piece in Baillon's oeuvre because of the exuberant way diamonds were used.<sup>13</sup> The Baillon watch is a 44-millimetre diameter repeater. Pressing the smooth pendant<sup>14</sup> on the top activates the repeat function and the watch accurately indicates the time to the nearest quarter of an hour. This is accompanied by the ringing of a bell by two hammers on the inside of the outer case, which indicates the hours and then the quarters.<sup>15</sup> The 36-millimetre diameter white enamelled dial has a radial Roman numeral hour indication with Arabic

minute numerals (see fig. 2). Small rose-cut diamonds set in silver were applied between the hour numerals. The two openwork steel hands are set with small diamonds and the square hole for the key is at the II position.

When the watch is open we can see that one of the two fire-gilt base plates housing the actual movement is signed 'J. Bapt. Baillon Paris' (figs. 7-8). Unlike other watches by Baillon there is no year or production number engraved on the top plate.<sup>16</sup> The plate has an openwork symmetrical serrated bridge balance-cock made of a set of four c scrolls, which protects the mechanism of the movement (see fig. 8). The 'tick rate' is indicated on a silver disc with a blued

Fig. 8

Detail of fig. 7, showing the brass plates with the engraved signature and the pierced and engraved bridge balance-cock composed of rococo foliage scrolls.



steel pin beside the aperture. This rate indicates the number of half rotations per hour of the balance wheel in the watch. The terms *Avance* and *Retard* indicate the adjustment to the movement if the watch is slow or fast. The two plates are separated by baluster-shaped pillars (fig. 9). There are no assay marks on the inside of the cover beside the bell that could tell us who made the outer case and where.<sup>17</sup> However Berthoud's specific reference to the use of diamonds for natural scenes on the cover is a strong indication that the case was actually made in Paris in Baillon's immediate circle.<sup>18</sup> The presence of Baillon's signature on the movement means we can say with certainty that it was made by Baillon himself or by one of the watchmakers employed in the factory.

The outside of the case is elaborately decorated with a floral wreath in various colours; fifteen rose-cut diamonds set in silver foil form the flowers (see fig. 3). The different colours of gold were created by using alloys of different compositions in which varying amounts of gold, copper and silver determined the final colour. The addition of slightly more copper gives gold a reddish hue; enough silver will turn it green. The gold work is of very high quality and extremely finely engraved. The large flower in the middle is composed of nine rose-cut diamonds, likewise set on silver foil. Berthoud's statement in *Journal Helvétique* that Baillon used diamonds to imitate nature precisely corresponds to the way the flowers were created on this watch.<sup>19</sup>

Fig. 9  
JEAN BAPTISTE  
BAILLON DE  
FONTENAY, Watch,  
c. 1750-55, open.  
Gold, iron, diamonds,  
enamel and glass,  
d. 4.4 cm.  
Amsterdam,  
Rijksmuseum,  
inv. no. BK-NM-11238-1;  
F.Z. Reneman  
Bequest, Haarlem.





*Fig. 10*  
JOHN CRAWFORD,  
*Watch*, c. 1750.  
Gold, silver, brass,  
enamel and diamonds,  
d. 4.9 cm. Paris,  
Musée du Louvre,  
inv. no. OA 8364.  
Photo: Photo (C)  
RMN-Grand Palais  
(musée du Louvre) /  
Stéphane Maréchal.



*Fig. 11*  
MAISON DUTERTRE,  
*Watch with a  
Courtly Lady*,  
c. 1775-1800.  
Gold, brass, iron,  
diamonds, glass and  
enamel, d. 4 cm.  
Rijksmuseum,  
inv. no. BK-15043;  
M. Elzas Bequest,  
Arnhem.

*Fig. 12*  
*Outer Case*, Paris?,  
c. 1750-55.  
Ormolu, glass and  
green shagreen,  
d. 4.8 cm.  
Rijksmuseum,  
inv. no. BK-NM-11238;  
F.Z. Reneman  
Bequest, Haarlem.

The popularity of diamonds to decorate watch cases was at its height in France and England between 1750 and 1760.<sup>20</sup> In the Louvre, for example, there is a watch from around 1750 with the movement signed ‘Jn Crawford/LONDON’ and the case adorned in the same way with flowers in various colours of gold and diamonds (fig. 10).<sup>21</sup> Diamonds continued to be used as decoration in the following period, but more often as a frame for a small portrait (fig. 11).<sup>22</sup>

The watch is protected by a fire-gilt bronze outer case with glass on the back (fig. 12). This means that the already glazed dial can be read through the outer case and the diamond decoration on the case can be seen as well. This is known as ‘double face’.<sup>23</sup> Both edges of the outer case are faced with green shagreen that is decorated with *piqués*.<sup>24</sup> The inside of the outer case is lined with red velvet to protect the watch.<sup>25</sup> The outer case was not made of precious metal so it does not have assay marks. A maker’s mark would provide valuable information about the compatibility of the outer case with the watch, but in this case we can only say that the outer





case is a good match for the watch in terms of style and dimensions. The two major components of the watch, the dial and the diamond decorations, are moreover shown to great advantage in this double face, suggesting that this case originally went with this watch.

This watch can be dated to between 1750 and 1755 on the basis of the use of diamonds, the similarity to the description by Berthoud, the coloured gold and the signature with the single name. Baillon's signature, the extraordinary craftsmanship and the expensive materials make the watch an extraordinarily valuable piece in every respect.

Fig. 13  
Gold Box, Switzerland?, c. 1775.  
Gold, 3,5 x 6,7 x 5,1 cm.  
London, Victoria & Albert Museum,  
inv. no. 171-1878.



### Chatelaine

The question now is whether the accompanying chatelaine is of the same quality and might also have been made by one of the goldsmiths in Baillon's circle. The chatelaine was ingeniously executed in gold, with the various colours of gold soldered separately on to the gold base plate (see fig. 5). This technique is similar to the way the coloured gold on a gold snuffbox in the Victoria & Albert Museum was applied (fig. 13). Many other chatelaines from this period were constructed of gold-plated copper, but in terms of the materials used, this example is not inferior to the watch.

Although nowadays we use the term 'chatelaine' in several languages to

describe these kinds of objects, the term did not come into use until the nineteenth century.<sup>26</sup> Chatelaine was originally a French word and in the Middle Ages was used to indicate a person, not an object. In those days a French lord of a castle was addressed as Castellan or Châtelain. In her turn the lady of the castle was called the Châtelaine and could be identified by the bunch of keys she wore at her waist.<sup>27</sup> The present term was only introduced in 1828 to describe the accessory; in the eighteenth century these kinds of objects were known as *équipages* or *fobs*.<sup>28</sup>

The chatelaine belonging to the Baillon watch in the Rijksmuseum is built up from different elements of eighteen carat gold linked together with small round eyes. The back of the topmost cartouche is bent into a tongue-shaped hook with which the chatelaine can be slipped over an item of clothing (fig. 14). The large cartouche is decorated with a pastoral scene in different colours of gold and this theme continues in the other, smaller cartouches on the bottom where the watch can be hooked. The two little chains on each side consist of small flower cartouches with a figurine or a *breloque* on each end (see figs. 4-5). As well as a key for winding the watch and an egg-shaped amber phial, there are two charms – porcelain seals with an intaglio in cornelian on the bases (figs. 15-18).<sup>29</sup> The key has a square tip at the end of the barrel and fits exactly over the square pin in the hole in the watch's dial. The seals in the shape of a Dalmatian and a figure of Cupid have a French saying on each of their bases: *je suis fidelle* and *amour fidelle* (see figs. 15 and 17). However the seals were not made in France, but in the Chelsea Porcelain Factory in London, a factory known for the large-scale production of smaller objects which are often described as 'toys'. This term also encompasses perfume bottles, *étuis*, *bonbonnières* and seals, frequently



*Fig. 14*  
DANIEL MARCHAND  
and COMPAGNON,  
*Chatelaine*,  
1762-64, back.  
Gold, iron, enamel,  
glass, amber  
and cornelian,  
h. 12 x w. 5.4 cm.  
Amsterdam,  
Rijksmuseum,  
inv. no. BK-NM-11238-2;  
F.Z. Reneman  
Bequest, Haarlem.



Fig. 15  
Detail of fig. 2,  
painted porcelain  
seal in the form  
of a Cupid with a  
small Dalmatian.  
Photo: Suzanne  
van Leeuwen.



Fig. 16  
Detail of fig. 2,  
engraved cornelian  
on the base of  
the Cupid seal.  
The engraving shows  
the dove of peace  
with the Latin word  
'PAX' (peace) above it.  
Photo: Suzanne  
van Leeuwen.

featuring Cupid figures and flower, plant and animal motifs (fig. 19).<sup>30</sup> The Chelsea Porcelain Factory was founded in 1745 as one of the first porcelain factories in England. For a short time the items produced there presented serious competition to porcelain from Meissen or Sèvres. The output of the Chelsea factory can be grouped into different periods based on the marks on larger items of porcelain and style characteristics.<sup>31</sup> On the basis of this classification the seals on the Rijksmuseum chatelaine can be assigned to the late Red Anchor or early Gold Anchor period, in other words between 1755 and 1765.

### Hanau and Daniel Marchand & Compagnie

The chatelaine itself has a single gold hallmark on the inside of the tongue-shaped hook (fig. 20). The crowned letters 'D.M.C.' were an important starting point in the research into the goldsmith or workshop that made the chatelaine. Prior to the present study it

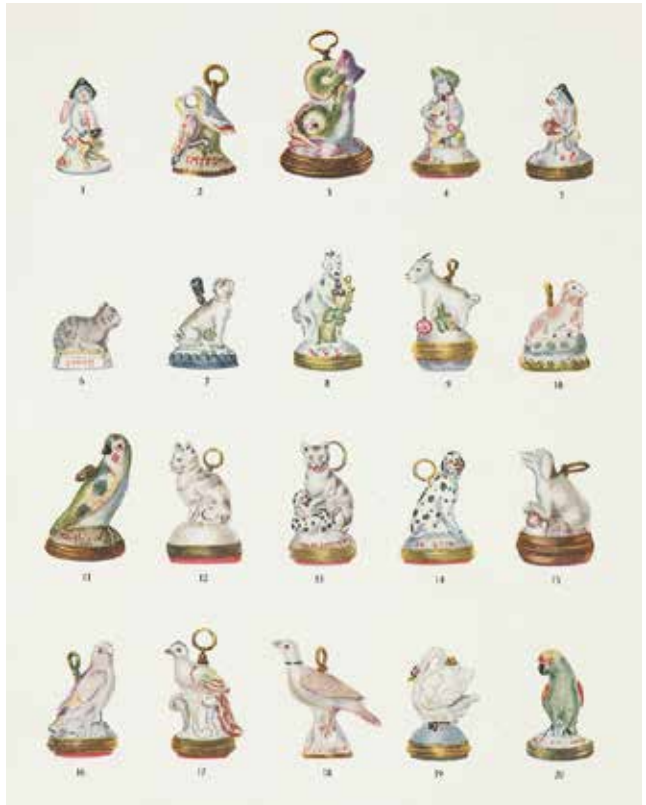




Fig. 17  
Detail of fig. 2,  
painted porcelain  
seal in the form  
of a Dalmatian.  
Photo: Suzanne  
van Leeuwen.



Fig. 18  
Detail of fig. 2,  
engraved cornelian  
on the underside  
of the Dalmatian  
seal in the shape of  
a crowned heart.  
Photo: Suzanne  
van Leeuwen.

< Fig. 19  
Chelsea Porcelain  
Factory, seal designs,  
third quarter of the  
eighteenth century.  
In G.E. Bryant, *The  
Chelsea Porcelain  
Toys: Scent-Bottles,  
Bonbonnières, Etuis,  
Seals and Statuettes,  
Made at the Chelsea  
Factory, 1745-69, &  
Derby Chelsea,  
1770-84*, London 1925,  
fig. 38.

was assumed that the hallmark would be a 'pseudo hallmark' or a *poinçon de prestige*. These are hallmarks without any actual meaning that were primarily inspired by Parisian hallmarks from the second half of the eighteenth century, sometimes even literal imitations of French hallmarks. There are, however, enough pointers in this case to assume that it is a maker's mark.<sup>32</sup> This specific hallmark proved to be

documented as being on a number of gold snuffboxes in various museum collections including a snuffbox in the Rijksmuseum's own collection.<sup>33</sup> The snuffbox in the Victoria and Albert Museum referred to above also bears this mark and displays remarkable similarities to the designs on the chatelaine and in the use of coloured gold. A Swiss provenance is often attributed to the snuffboxes with the D.M.C. hallmark, but recent research has indicated that the mark was probably stamped in Germany and actually in Hanau. In the last few years it has become clear that the German town of Hanau was an important centre for the production of gold and silverwork in Europe. Hanau, in the State of Hesse, proves to have been a major producer of fancy goods, including snuffboxes and other little boxes, in the second half of the eighteenth century.<sup>34</sup> In 1736, when the town came under the control of William VIII, Landgrave of Hesse-Kassel (1682-1760), a number of new



Fig. 20  
Detail of fig. 4,  
maker's mark  
crowned 'D.M.C.'.  
Microscope image,  
Leica Mz8,  
ring light Leica CLS  
150x, dark field,  
magnification 3.2 x 10.  
Photo: Suzanne  
van Leeuwen.

laws gave it an important economic boost. Entrepreneurs who wanted to start a business in Hanau could count on various privileges and financial support. From that time on Hanau attracted many *bijoutiers*: between 1737 and 1764 thirty-two goldsmiths and silversmiths who wanted to profit from these advantages set themselves up in the town.<sup>35</sup> The objects that were made in Hanau were for the most part bought by foreign traders and were often sold on as products from Paris. They were sold at the nearby fair in Frankfurt and elsewhere, but objects also found their way to Denmark, Sweden, Poland and Russia.<sup>36</sup>

The work of the Hanau goldsmiths experienced its first peak between 1765 and 1790.<sup>37</sup> In 1764 the goldsmiths came together to unite in the 'Gesellschaft der Neu-Hanauer Bijoutiers'. The society's statutes included a number of rules that released the goldsmiths from their dependence on the guild system. One of the most important rules concerned the required gold content. In order to maintain Hanau's high reputation and to prevent the use of low content gold alloys, the goldsmiths were obliged to work with contents of eighteen carats or higher.<sup>38</sup> Objects made of eighteen carat gold were given a hallmark in the shape of a mussel shell and nineteen carat objects a bird's head. This allowed the Hanau goldsmiths to enjoy a huge financial advantage, as goldsmiths in Paris were obliged to work with a content of twenty carats or more.<sup>39</sup> Aside from a content mark the goldsmiths also had to incise a maker's mark. In an agreement dated 1752 it was laid down that objects from Hanau did not need to have a town mark, otherwise they could no longer be sold as products from Paris. Thus objects from Hanau were often struck with hallmarks resembling Parisian date letters – 'pseudo hallmarks'. This information allows us to date the chatelaine of the Baillon watch quite accurately to between 1752 and 1764. The absence

of the Hanau town arms means that the piece must have been made after 1752. The lack of a content mark indicates that it was made before 1764.

Among the goldsmiths producing gold boxes and snuffboxes on a large scale in this period was Daniel Marchand. Born in Hanau in 1733, Marchand was the son of a jeweller, Peter Marchand. He continued to work in the town as a 'Goldschmied und Dosenfabricant' until his death in 1794. Between 1761 and 1764 Marchand was registered in Hanau as a goldsmith and in 1765 he became a member of the *Gesellschaft*.<sup>40</sup> Between 1762 and 1780 Marchand worked with the goldsmith Esaias Fernau (1734-1795). It is very likely that the D.M.C. mark refers to this collaboration and stands for 'Daniel Marchand und Compagnon'.<sup>41</sup> When the collaboration with Fernau came to an end in 1780, Marchand continued to work under his own name until he went bankrupt in 1790.<sup>42</sup> Although this information is mainly based on the production of boxes and snuffboxes and the hallmarks on them, the visual similarity of the D.M.C. mark on the boxes and the chatelaine is unmistakable. To date, the chatelaine is the only object we know of apart from the boxes and snuffboxes that was marked with this maker's mark.

This information tells us that it is very likely that the chatelaine was made during the period of the collaboration between Marchand and Fernau. As this collaboration began in 1762 and it has already been established that the chatelaine must have been made before 1764, the piece can now be accurately dated to within two years, between 1762 and 1764. The suggestion that the chatelaine is a nineteenth-century addition to the watch has finally been dismissed.

### Ensemble

The French watch, the German chatelaine and the two English charms represent a number of major production centres of expensive bijouterie in

the second half of the eighteenth century. The fact that these production centres were far removed from each other is certainly no reason to believe that the object was not already an entity in the eighteenth century. Objects like these were brought together and traded at annual fairs throughout Europe. They were assembled to the owner's taste and the ease with which the charms, in particular, could be changed meant that the watch chatelaine could be put together according to the fashion or the specific wishes of the owner. Watch chatelaines were worn by men and women alike and personalised to individual tastes.

Sometimes they were even worn together with another type of chatelaine (fig. 21). Men's watch chatelaines, for example, would often have a seal with the arms of the family or personal arms engraved on it. Women hung little perfume bottles, sweets, seals or even sewing implements from them. In that respect the charms on the Rijksmuseum chatelaine could be evidence of a female owner, particularly since the intaglios under the seals do not have coats of arms that could be used to seal official documents.

The dates for the different parts suggested in this article span a period of a maximum of fifteen years: 1750 to

*Fig. 21*  
MATTHEUS VERHEYDEN,  
Detail of *Portrait of Charlotte Beatrix Strick van Linschoten, Second Wife of Gerard Cornelis van Riebeeck, probably Standing in Front of Eemwijck, her Country House at Voorburg, c. 1755*.  
Oil on canvas,  
206 x 122 cm.  
Amsterdam,  
Rijksmuseum,  
inv. no. SK-A-817;  
gift of Jonkheer J.H.F.K. van Swinderen,  
Groningen.



1755 for the watch, 1755 to 1765 for the charms and 1762 to 1764 for the chatelaine. The oldest and most valuable part is the watch, and the charms and the chatelaine were added later. The Baillon watch was very expensive and Baillon's name contributed to the status of the object and its owner.

### Provenance

What do we know about this status-conscious owner? The watch and chatelaine were bequeathed to the Rijksmuseum in 1898 by the Frisian clergyman Frederik Zacharias Reneman (1829-1898).<sup>43</sup> Reneman became the minister in the Frisian village of Harich in 1859 and in that same year he married Maria Jacoba van Iddekinge (1821-1877) of Groningen.<sup>44</sup> The marriage was childless, and when Reneman died on 12 July 1898, some of his property was bequeathed to the Dutch State for placement in the Rijksmuseum. As well as the gold watch chatelaine, the bequest contained a second watch chatelaine (fig. 22) and two paintings of some of Maria Jacoba van Iddekinge's ancestors from Groningen.<sup>45</sup>

The presence of a very exclusive and valuable watch in the belongings of this couple whose income was provided by the church is remarkable. In view of the modest positions of Reneman's ancestors from Friesland and Drenthe, descent through this family line is unlikely.<sup>46</sup> The family ties of his wife to one of the Dutch East India Company's governors, Jan Albert Sichterman (1692-1764), who had returned from the Indies an immensely rich man, may have played a role. Sichterman had married Sybille Volker Sadelyn (1699-1781), who was born in Bengal, and they had seven children. Sichterman's second daughter, Johanna Maria, married the Groningen burgomaster Berend van Iddekinge, an ancestor of Maria Jacoba's. It is very likely that Maria

Jacoba inherited from Sichterman. The paintings that formed part of the Reneman legacy are family portraits that were commissioned by Jan Albert Sichterman and painted by Philip van Dijk (1683-1753). Sichterman stipulated that each child was to inherit his or her own portrait and hence the two paintings owned by Jan Albert came into the hands of the Reneman-van Iddekinges.<sup>47</sup> It is quite possible that the two watch chatelaines came into their possession in the same way.

When Jan Albert Sichterman died in 1764 an inventory was drawn up of the household effects in the Sichterman-huis, his famous town house in the Ossenmarkt in Groningen.<sup>48</sup> In August of that same year most of the contents were sold and a number of copies of the two sales catalogues have survived.<sup>49</sup> In conjunction with the inventory, these catalogues give us an idea of the enormous wealth Sichterman had accumulated in the Netherlands and abroad.<sup>50</sup> Not all objects from the estate were sold and it is likely that various objets d'art, like the two paintings, remained in the family through inheritance.<sup>51</sup> A number of watches are listed in the sales catalogue of 1764, sometimes with accompanying 'chains' or chatelaines, but these descriptions do not tally with the Rijksmuseum examples.<sup>52</sup>

Although we cannot be sure, this information undoubtedly leaves open the link between Sichterman and the watch chatelaine. Sichterman was certainly a man with the money and style to buy such an expensive watch. He returned from Bengal in 1744 and in the remaining twenty years of his life he did everything he could to parade his great wealth. A watch by Baillon fits this image exactly. The watch does not appear in the 1764 estate inventory and catalogues. It is quite likely that it had already been passed to his daughter, Johanna Maria, before his death. The charms point to a female owner and the date 1762-64

for the chatelaine also suggests that it was not Jan Albert who put together this unusual ensemble in the last years of his life, but the next owner.



*Fig. 22*  
 Watch Chatelaine,  
 London, 1778/79.  
 Gold, ormolu,  
 enamel and glass,  
 d. watch 4.3 cm.  
 Amsterdam,  
 Rijksmuseum,  
 inv. no. BK-NM-11239;  
 F.Z. Reneman  
 Bequest, Haarlem.



## NOTES

- 1 Tardy, *Dictionnaire des horlogers français*, Paris 1971-72, pp. 21-22; Catherine Cardinal, *Catalogue des montres du Musée du Louvre, Tome 1: La collection Olivier*, Paris 1984, p. 24.
- 2 Inv. nos. BK-NM-11238-1, BK-NM-11238-2 and BK-NM-11238-3.
- 3 Other terms used to describe this technique in modern literature are *quatre-couleur*, *trois-couleur* or *de (quatre) couleur*. These terms were not in use in the eighteenth or nineteenth centuries. Claire le Corbeiller, *European and American Snuff Boxes 1730-1830*, New York 1966, p. 24; Serge Grandjean, *Catalogue des tabatières, boîtes et étuis des XVIIIe et XIXe siècles du Musée du Louvre*, Paris 1981, p. 348; A. Kenneth Snowman, *Eighteenth Century Gold Boxes of Europe*, Woodbridge 1990, p. 27.
- 4 Grandfather Jean Baptiste I Albert Baillon, father Jean Baptiste II Albert Baillon (died 1757) and son Jean Baptiste IV Albert Baillon (1752-1773) were all clockmakers.
- 5 Another fire-gilt bronze clock by Baillon with the movement supported by a bronze rhinoceros was sold recently: sale, 19 April 2016, New York (Christie's), 19 April 2016, no. 15.
- 6 Source: Museo Galileo website.
- 7 Florence, Museo Galileo, inv. no. 3853: the watch bears the inscription 'Composée et Exécutée par Baillon de Fontenay à Paris 1764'.
- 8 Tardy 1971-72 (note 1), pp. 21-22; Cardinal 1984 (note 1), p. 242.
- 9 'Sa maison est un Magazin de l'Horlogerie la plus belle et la plus riche. Le Diamant sert non seulement à décorer ses montres, mais même des Pendules; Il en a fait dont les Boîtes étaient de petits Cartels d'Or, ornés de fleurs de Diamants imitant la Nature.' Ferninand Berthoud, 'Lettre sur l'horlogerie contenant quelques remarques sur les principales parties de cet art et sur les personnes qui ont le plus contribué à le perfectionner.' *Journal Helvétique* (1753), pp. 500-01.
- 10 Jean Jodin was a French-Swiss clockmaker who managed the factory between 1748 and 1757. Aside from his work for Baillon, Jodin's main claim to fame is his book *Jean Jodin, Les échappements à repos comparés aux échappements à recul. Avec un mémoire sur une montre de nouvelle construction ... suivi de quelques réflexions sur l'état présent de l'horlogerie, sur la police des maîtres horlogers de Paris et sur la nature de leurs statuts*, Paris 1754.
- 11 It has been estimated that Baillon produced eighty or so watches a year. See Gillian Wilson et al., *European Clocks in the J. Paul Getty Museum*, Los Angeles 1996, p. 184.
- 12 On the basis of the highest numbered watch: 4320, and the highest numbered movement: 3808. When Baillon died in 1772 his fortune was assessed at 384,000 livres. His personal possessions and art collection were sold on 16 June of that year, followed a year later by the remaining stock consisting of 126 watches and 127 movements. There is a copy of the sales catalogue in the Institut national d'histoire de l'art (INHA) in Paris: Pierre-François Basan, *Notice des tableaux, bronzes, porcelaines et autres différents effets de curiosités qui composoient le Cabinet de feu M. Baillon, écuyer, premier Valet de Chambre de Madame la Dauphine, & son horloger, dont la vente se fera en sa maison, rue Dauphine*, Paris, 16 June 1772. The remaining stock was sold on 23 February 1773 and a copy of this catalogue is in the Bibliothèque nationale de France: *Vente considérable du fonds d'horlogerie de M. Jean-Baptiste Baillon écuyer, valet de chambre de Madame la Dauphine et son horloger*, imp. de L. Jorry, Paris 1773.
- 13 Compared with Baillon watches in various collections, including the Louvre, the Metropolitan Museum of Art, Musée Château de Versailles, The Walters Art Gallery, Musée des Arts et Decorative, Musée des Arts et Metiers, the Victoria & Albert Museum and the Jubelparkmuseum.
- 14 The pendant refers to the neck on the outside of the case. A hinged, ring-shaped piece of metal is usually attached to the pendant, with which the watch can be hung on a chain or a chatelaine. See Terence Camerer Cuss, *The English Watch 1585-1970*, Woodbridge 2009, pp. 457, 487.
- 15 *Ibid.*, pp. 108, 481.
- 16 See the watch from Florence in fig. 6. In the Louvre's collection there are nine watches by Baillon, only two of which have a production number: OA 8339 (N° 3168) and OA 8353 (N° 2613).
- 17 The Rijksmuseum's records give the name of the goldsmith as Claude Michel Dequay, but the author has not been able to find any indications for this attribution in the watch or in the available documentation about the watch.
- 18 Only two of the nine watches in the Louvre have mid-eighteenth-century Paris assay marks. Some of the others have what may be Swiss marks (Geneva?), but some have

- no assay marks whatsoever. During the research into the watch, the bell on the inside was not removed. It is possible that there is a maker's mark or city mark under the bell. However in the interest of the object and the stability of the watch it was decided not to remove the bell.
- 19 Berthout 1753 (note 9), pp. 500-01.
  - 20 In *The English Watch* there is an illustration of a splendid example dating from around 1760 in an English private collection. The outer case of this watch also has a flower motif and the different flowers were executed in diamonds, rubies and emeralds. Camerer Cuss 2009 (note 14), p. 217 and fig. 127.
  - 21 Paris, Louvre, inv. no. OA 8364. See Catherine Cardinal, *Les montres et horloges de table du musée du Louvre*, vol. 2, Paris 2000, pp. 150-51.
  - 22 It is interesting that Cees Peeters, *Hollandse horloges*, Zaandam 2012, only mentions one watch decorated with diamonds – a watch made around 1685 by Hendrik van Loon of Haarlem. None of the mostly silver watches that Peeters describes in more detail from the period up to 1760 are decorated with diamonds or other precious stones. By way of comparison, there are many watches and chatelaines from the period 1650-1820 in the Louvre's collection that are decorated with diamonds. See for example Cardinal 2000 (note 21). In *The English Watch* there are various pieces decorated with diamonds. The earliest dates from 1650: a magnificent watch made by David Bouguet and decorated with enamel and ninety-two diamonds set on foil (London, British Museum, inv. no. 1888,1201.219).
  - 23 Peeters 2012 (note 22), p. 175; Cees Peeters and Johan Selder, *Horloges van Franse uurwerk-makers 1650-1920*, Utrecht 2014, p. 202.
  - 24 This became popular from around 1710. See Camerer Cuss 2009 (note 14), p. 104.
  - 25 In view of the good condition and colour, this is most probably a later replacement, not the original velvet.
  - 26 Genevieve E. Cummins and Nerylla D. Taunton, *Chatelaines: Utility to Glorious Extravagance*, Woodbridge 1994, pp. 11-15.
  - 27 *Ibid.*, p. 11.
  - 28 The term *equipage* can be found in eighteenth-century goldsmiths' and silversmiths' advertisements and was used to denote various objects worn at the waist. A fob was originally a small outer pocket in a man's jacket and in the eighteenth century it was usual to hang a small series of chains from this pocket with a watch and other small accessories like a seal on them. Hence the two terms can both be used for the 'modern' term chatelaine. Cummins and Taunton 1994 (note 26), pp. 15, 47; Nerylla Taunton, *Antique Needlework Tools and Embroideries*, Woodbridge 1997, pp. 29-30. As far as we know, the first use of the word 'chatelaine' was in the English magazine *The World of Fashion* of April 1828: 'Several ladies wear, attached to their girdles, a gold clasp, surmounted by a coronet, either that of a duke, a count or a marquis. Beneath the crown is a ring from which is suspended a chain terminated by a cap; this cap supports three or four other chains, to every one of which is attached a gold key. The largest chain of gold is called la Châtelaine.' Cummins and Taunton 1994 (note 26), p. 16.
  - 29 The intaglio under the Dalmatian is a crowned heart with a straight line under it in the form of a braided rope. The other intaglio is a dove of peace with an olive branch in its beak with the three letters 'P.A.X.' around it. One interesting detail is that the seals were probably engraved later at the request of the new owner. Unfortunately the engraving of the seals on the chatelaine tells us nothing about the original owner in the form of family arms or initials. We do not know where the other two charms were made.
  - 30 These objects are generally hard to date as, unlike the larger pieces of porcelain, they are usually not marked.
  - 31 The periods: Incised Triangle Mark (1745-1750), Raised Anchor Mark (1750-1753), Red Anchor Mark (1750/3-1758), Gold Anchor Mark (1759-1769) and Derby Chelsea (1770-1784).
  - 32 See Lorenz Seelig, *Golddosen des 18. Jahrhunderts aus dem Besitz der Fürsten von Thurn und Taxis. Die Sammlung des Bayerischen Nationalmuseums im Thurn und Taxis-Museum Regensburg*, coll. cat. Munich 2007, p. 473.
  - 33 New York, Metropolitan Museum of Art, inv. nos. 48.187.459 and 48.187.460; London, Victoria & Albert Museum, inv. nos. 171.1878 and 898.1/3-1882; Paris, Louvre, inv. no. OA6859; Amsterdam, Rijksmuseum, inv. no. BK-VBR-368.
  - 34 During the sixteenth and seventeenth century the town was expanded to absorb fleeing Protestants from France and the Low Countries and became the first Huguenot town in Germany. Hanau is near Frankfurt am Main, the site of Germany's major trade fair during that period.
  - 35 The gold and silver industry was very large for town of around twelve thousand residents. Lorenz Seelig, 'Gold Box Production in

- Hanau: The Extended Workbench of Frankfurt and its Trade Fair', in Tessa Murdoch and Heike Zech (eds.), *Going for Gold: Craftsmanship and Collecting of Gold Boxes*, London 2014, p. 74.
- 36 Seelig 2007 (note 33), p. 63.
- 37 *Ibid.*, p. 64. Hanau also continued to be an important centre in the nineteenth and early twentieth century.
- 38 *Ibid.*; Seelig 2014 (note 36), p. 75.
- 39 Anna Somers Cocks and Charles Truman, *The Thyssen-Bornemisza Collection: Renaissance Jewels, Gold Boxes, and Objects de Vertu*, coll. cat. Madrid 1984, p. 27; Charles Truman, *The Gilbert Collection of Gold Boxes*, coll. cat. Los Angeles (Los Angeles County Museum of Art) 1991, p. 16. From 1721, goldsmiths in Paris were legally obliged to use gold content of at least 20.25 carats.
- 40 Wolfgang Scheffler, *Goldschmiede Hessens*, Berlin 1976, p. 451.
- 41 Seelig 2014 (note 36), p. 76 and note 52.
- 42 *Ibid.*, pp. 81-82. We know of a number of boxes and snuffboxes bearing a hallmark in the form of the crowned letters 'D.M'. This mark appears to refer to the period in which Marchand worked as an independent goldsmith.
- 43 Reneman was born in Almelo on 23 April 1829, the son of the attorney Petrus Bernardus Reneman (1798-1830) and Johanna ten Bruggenkate (1799-1880).
- 44 Daughter of Assuerus Johan van Iddekinge (1789-1851) and Edzardina van Swinderen (1786-1857).
- 45 Amsterdam, Rijksmuseum, inv. nos. BK-NM-11239, SK-A-1778 and SK-A-1779. The two watch chatelaines are described in the extract from the will as follows: '... c het oud dameshorloge van gedreven fijn goud en d het oud dameshorloge met fijne juweelen steentjes bezet.' (c the old lady's watch of embossed fine gold and d the old lady's watch set with fine gemstones) Noord-Hollands Archief Haarlem, 476 Rijksmuseum and legal predecessor in Amsterdam, 1918-0012-14 (F.Z. Reneman in Haarlem). The first painting is a portrait of the Groningen burgomaster Berend van Iddekinge and his family: Phillip van Dijk, Berend van Iddekinge (1717-1801) with his wife Johanna Maria Sichterman (1726-1756) and their son Jan Albert (born 1744), c. 1746. Oil on canvas, 152 x 119 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-1778; F.Z. Reneman Bequest, Haarlem. The second painting is a portrait of Louisa Christina Trip, the wife of Colonel Gerrit Jan Sichterman (1688-1730), the brother of the great-great-grandfather of Maria Jacoba, Jan Albert Sichterman (1692-1764), or the 'King of Groningen', Jan Abel Wassenbergh, *Portrait of Louise Christina Trip (died 1733). Wife of Gerrit Sichterman*, 1710-1750. Oil on canvas, 171 x 141 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-1779; F.Z. Reneman Bequest, Haarlem. See among others Denise A. Campbell et al., *Jan Albert Sichterman (1692-1764). Een imponerende Groninger liefhebber van kunst*, exh. cat. Groningen (Groninger Museum) 2014.
- 46 An archive of the Reneman family is not available. Most of Reneman's ancestors were clergymen.
- 47 The inheritance passed down by way of Johanna Maria Sichterman, her second son Scato Francois van Iddekinge and her grandson Assuerus Johan van Iddekinge to her great-granddaughter Maria Jacoba van Iddekinge.
- 48 See Johan de Haan, 'Hier ziet men paleizen.' *Het Groninger interieur in de zeventiende en achttiende eeuw*, Assen 2005; Denise A. Campbell et al. 2014 (note 45), pp. 10, 98-107; Groninger Archieven, 868 Sichterman family and Alberda 1700-1900, 25: Documents concerning the estate of Jan Albert Sichterman (1692-1764) and his wife S.V. Sadelyn.
- 49 There are two sets in the Groningen University Library and a third in the Sichterman archive in the Groninger Archieven.
- 50 Jan Albert Sichterman was the Dutch East India Company's governor in Bengal (Northeast India) from 1734 to 1745 and aside from the building of the Sichtermanhuis he was also famous because of his unusual pet, Clara, a baby rhinoceros that he had received as a gift from the Grand Mogul in Delhi, see Gijs van der Ham, 'Clara in beeld', *Bulletin van het Rijksmuseum* 53 (2005), pp. 192-203; Denise A. Campbell et al. 2014 (note 45), pp. 27, 84.
- 51 Egge Knol, 'Met veel moeite en groote kosten by een verzamelt', in Denise A. Campbell et al. 2014 (note 46), p. 27.
- 52 Rudolph van Groenenbergh, *Catalogus van een fraay Cabinet konstige en playsante Schilderyen*, Groningen 1764, p. 40. With thanks to Dr Egge Knol, curator of the Groninger Museum.



Compagnie de l'Exécution par  
Baillon De Fontenay  
PARIS

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