



Fig. 20

Fig. 20 Les Frères Toussaint, 1791/92, table snuff box set with Wedgwood plaques, Regensburg, Fürstliche Schatzkammer Thurn und Taxis (Seelig 1987, no. 39), © Munich, Bayerisches Nationalmuseum, Walter Haberland



Fig. 21

Fig. 21 Les Frères Toussaint, before 1796, snuff box, Regensburg, Fürstliche Schatzkammer Thurn und Taxis (Seelig 1987, no. 40), © Munich, Bayerisches Nationalmuseum, Walter Haberland

half by his valet Adrian Morin (c. 1727-1800), a native of Paris who also worked on his own account as a luxury goods dealer in Regensburg.<sup>33</sup> Morin was the brother-in-law of the painter Johan Zoffany (1733-1810), a native of Regensburg who became very successful in London. Morin's ledger, preserved in the Thurn und Taxis archives, gives unique insight – for Germany at least – into the business activities of a luxury goods dealer in the second half of the eighteenth century.

Among the most unusual objects in Prince Carl Anselm's collection was a large gold box set with six Wedgwood plaques of scenes from Homer's *Iliad* and *Odyssey*. (Fig. 20) The neo-classical gold mounts bear the Toussaints' LFT mark, as well as the shell mark for 18-carat gold on the bezel. Morin's ledger records that he purchased the six Wedgwood plaques at the Frankfurt fair in 1791 from Christoph or Christoffel Godfried Haagen (1739-1816), a dealer based in The Hague who specialised in English imports. Morin then gave the Wedgwood plaques to the Toussaint brothers – probably while still at the fair in Frankfurt – to be mounted in a box. In 1792, Carl Anselm of Thurn und Taxis bought the Wedgwood box from Morin for 870 guilders. Morin was a regular customer of the Toussaints, buying considerably more from the brothers than from any other supplier in Hanau. His total purchases for the years 1766-87 alone amounted to an astonishing 104,900 guilders, corresponding to the value of some 100 to 200 high quality gold boxes.

The second box bearing the LFT mark is listed in the 1796 inventory too. (Fig. 21) Its panels are covered by a layer of translucent dark blue enamel over a fine engraved gold relief, a technique known as *flinqué*. The scenes from the *Odyssey* so superbly engraved in gold are visible only when viewed in a certain light. This demonstrates the importance of the engravers' and chasers' artistic accomplishment to gold box production, and explains why Hanau went to such lengths to attract the most skilled craftsmen.

From around 1802-1803, Pierre-Etienne Toussaint's sons, Louis Otto (1766-1825) and Charles Jacob (1768-1813) continued the luxury goods business "Les Frères Toussaint". When describing Hanau's *bijoutiers* in an account of his visit to the town in about 1809, the traveller Philipp Andreas Nemnich (1764-1822) made special mention of the Toussaint brothers and their *guilloché* machines which were made locally in Hanau. Indeed, in 1814-1815 the poet Johann Wolf-

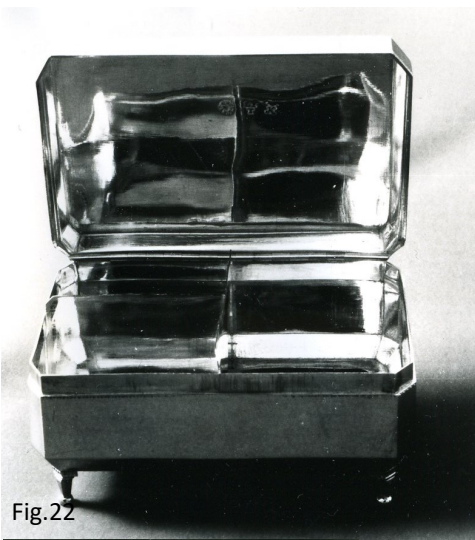


Fig. 22

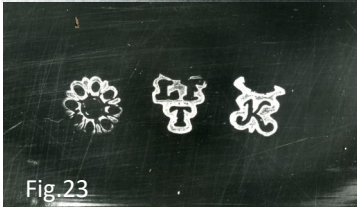


Fig. 23

Fig. 22/23 Les Frères Toussaint, circa 1800, spice box and marks of a traveling flatware set belonging to William II. of Hesse, Eichenzell, Schloss Fasanerie, (Inv.No. FAS S 175) © Eichenzell, Schloss Fasanerie. I want to thank Andreas Dobler M.A., Schloss Fasanerie, Eichenzell for these photos.

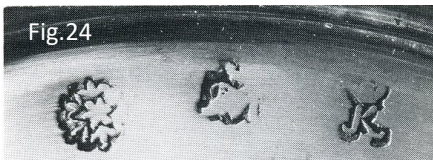


Fig. 24

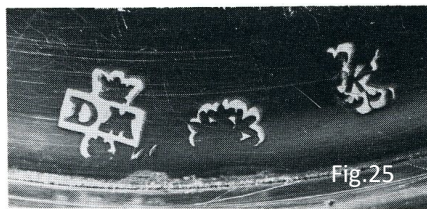


Fig. 25

Fig. 24/25 Daniel Marchand, gold boxes, marks, Paris, Musée du Louvre (Grandjean 1981, no. 576 and 518), © Grandjean 1981

gang von Goethe (1749-1832) – himself a native of Frankfurt – put the Toussaints at the top of his list of “those currently in charge” of Hanau’s *bijouterie* factories.<sup>34</sup> The fact that the Landgraves of Hesse - Cassel patronized the Toussaint Brothers is further proof of the high esteem they enjoyed. The collections of Schloss Fasanerie, Eichenzell near Fulda, has a gold traveling set which spice container dating to circa 1800 features the three marks of the “Frères Toussaints” (Fig. 22/23) identical to their marks used on snuffboxes. (The traveling set bears a later engraved monogram of prince elector William II of Hesse, 1777-1847). These items belonging to the Landgraves of Hesse-Cassel are further proof that the fancy goods stamped with the LFT mark were made in Hanau rather than in Geneva.

### Daniel Marchand

There were other important *bijouterie* manufacturers in Hanau besides the Toussaints, however. The agreement signed with Etienne Flamant in November 1773 listed the most important *bijoutiers* in Hanau after the Frères Toussaint. The *bijoutier* and *émailleur* Daniel Marchand (1733-1794) was the Toussaints’ brother-in-law and a native of Hanau.<sup>35</sup> Marchand went bankrupt before 1790, but his company can be linked to the maker’s mark of the letters DM below a crown (in two different versions) combined with a crowned K. (Fig. 24/25) The DM factory mark appears on gold boxes that are similar in style to those produced by the Toussaints. As proved by the crimson landscapes on some of the gold boxes with the DM mark (an example in the Louvre with DM in combined cursive letters<sup>36</sup> is illustrated, Fig. 26) the aforementioned enamel painter Ignatius Peter Krafft must have



Fig. 26

Fig. 26 Daniel Marchand, circa 1780-1785, snuff box, Paris, Musée du Louvre (Grandjean 1981, No. 543), © Paris, Musée du Louvre, Michèle Bimbenet-Privat





Fig. 27

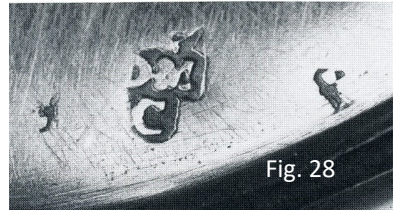


Fig. 28

Fig. 27 Daniel Marchand, circa 1780-85, snuff box, Paris, Musée du Louvre (Grandjean 1981, no. 518), © Paris, Musée du Louvre, Michèle Bimbenet-Privat

Fig. 28 Daniel Marchand and Compagnon (?), marks of gold box, Paris, Musée du Louvre (Grandjean 1981, no. 544), © Grandjean 1981



Fig. 29

Fig. 29 Daniel Marchand and Compagnon (?), 1770s, snuff box, Christie's, London, June 30, 1982, Highly Important Gold Boxes. The Property of Lord Rothschild, lot 14, © Christie's

also worked for Marchand. A gold box with the DM mark, now located in the Louvre bearing the mark of DM in Antiqua capital letters,<sup>37</sup> (Fig. 27) is distinguished by its unusual engine-turned decoration; the dots and stripes suggest that it also dates from the 1780s. The high quality enamel painting of this gold box might be attributed to Marchand as he also worked as an enamel painter.

The DMC mark (Fig. 28) found on a large number of gold boxes might also be attributable to Marchand, in which case it would stand for "Daniel Marchand und Compagnon",<sup>38</sup> that being the *compagnie* which Marchand ran together with Esaias Fernau between 1762 and 1780. This thesis could be contradicted by a gold box<sup>39</sup> in the Louvre stylistically dated to the early 1780s given the fact that "Daniel Marchand und Compagnon" ceased to exist in 1780. Actually the majority of the snuff boxes bearing the DMC mark were made in the 1770s.(Fig. 29) They often feature decoration in relief without engine-turning and only rarely all-over enameling.<sup>40</sup> The set of marks with its leaves on both sides of the master mark is reminiscent of Geneva marks that sometimes feature comparable stamps surrounded by leaves or similar forms.<sup>41</sup> However in the Wallace Collection is a gold box bearing a Hanau bird's head mark that bears a factory mark in the form of the letter T surrounded by similar stamps – possibly in the form of leaves and crowns.<sup>42</sup> The question whether the numerous gold boxes bearing the DMC mark originated in Hanau or in Geneva cannot to date be answered.<sup>43</sup>



Fig. 30

Fig. 30/31 Jean-Louis Hauchard, snuff box and its marks, Regensburg, Fürstliche Schatzkammer Thurn und Taxis (Seelig 1987, No. 43) © Munich, Marianne Franke (Fig.30) and Munich, Bayerisches Nationalmuseum, Karl-Michael Vettters (Fig.31)

Fig. 32 Jean-Louis Hauchard (?), gold box, marks, Paris, Musée du Louvre (Grandjean 1981, No. 562), © Grandjean 1981



Fig.31

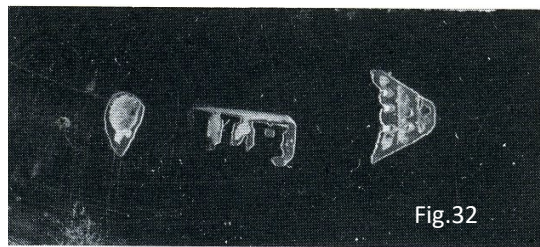


Fig.32

### Jean-Louis Hauchard

Another box from the Thurn und Taxis collection (Fig.30/31) comparable in style to the work of the Toussaints, features a peculiar triangular arrangement of engraved pellets, enamelled in dark red against a pale pink ground. Its JLH mark in combined cursive letters undoubtedly belongs to Jean-Louis Hauchard,<sup>44</sup> a *bijoutier* who had trained in Geneva, Paris and London who had agreed to supply Flamant with fifteen boxes a year. The luxury goods dealer Morin of Regensburg also purchased boxes from Hauchard, and probably acquired this box for the collection of Prince Anselm of Thurn und Taxis. Another box with the same marks, stolen from Waddesdon Manor in 2003, had dots arranged in the shape of a four-petalled flower, the same motif as found on the boxes made by the Frères Toussaint. Whether a stylistically deviating gold box in the Louvre bearing the factory mark ILH in Antiqua capital letters in a rectangular surround is the work of Jean-Louis Hauchard (Fig.32) cannot be ascertained.<sup>45</sup>

### Esay and Marc-André Souchay

Among the other *bijoutiers* named in the contract of 1773 are the Frères Souchay and Esaias Obicker. The manufactory of the Frères Souchay, which was to provide Flamant with 120 boxes per year, was headed by the brothers Esay (1723-1791) and Marc-André Souchay (1730-1811), descendants of one of Hanau's many Huguenot families for whom Hauchard had once worked.<sup>46</sup> The importance of both family and firm, is evident from a conversation piece by the Hanau court painter Anton Wilhelm Tischbein (1730-1804), which depicts Esay Souchay in the bosom of his family.<sup>47</sup>





Fig. 33



Fig. 34

Fig. 33/34 Les Frères Souchay, circa 1780, snuff box and its marks, New York, Metropolitan Museum of Art, Inv.No.17.190.1136, Gift of J. Pierpont Morgan, © New York, The Metropolitan Museum of Art

Please note the two different FS-marks of two gold boxes in Metropolitan Museum of Art, Inv. No. 17.190.1136 (Fig. 33) and 1974.356.662 (Fig.37) The marks of Fig. 33 are identical to one snuff box in the Musée Cognacq-Jay (de Los Llanos and Grégoire,2011, p. 188, no. 71)

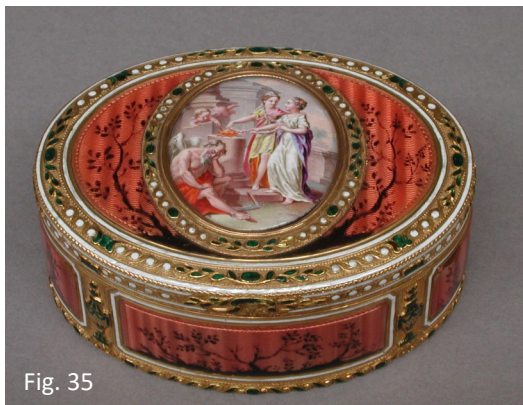


Fig. 35

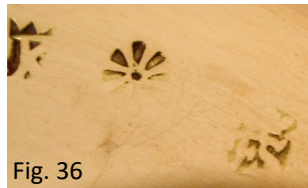


Fig. 36

Fig.35/36 Les Frères Souchay, circa 1780, snuff box and its marks, New York, Metropolitan Museum of Art, Inv. No. 09.127.2, © New York, Metropolitan Museum of Art



Fig. 37

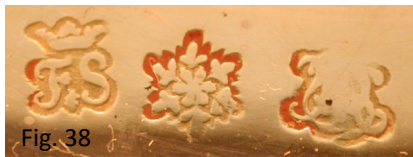


Fig. 38

Fig. 37/38 Les Frères Souchay, circa 1785-1790, snuff box and its marks, New York, Metropolitan Museum of Art, Inv. No. 1974.356.662, © New York, The Metropolitan Museum of Art



Fig. 39

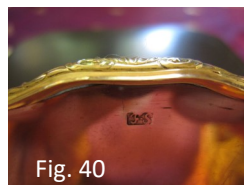


Fig. 40

Fig. 39/40 Probably Les Frères Souchay, before 1764, chalcedony box with gold mounts and its mark, Dresden, Grünes Gewölbe, Inv. No. 2010/3, © Dresden, Jürgen Karpinski, (Fig. 39) and Dresden, Grünes Gewölbe (Fig. 40)

The FS mark, two versions of which occur on some twenty-five gold boxes (Fig.33-38) can almost certainly be attributed to the Frères Souchay, especially as the boxes are consistent with the style of other gold boxes produced in Hanau in the 1780s.

One gold box with a slightly modified version of the FS mark is in the Green Vaults of Dresden (Fig. 39/40).<sup>48</sup> As it does not bear the bird's head standard mark, it can be regarded as an early work by the Frères Souchay and can therefore



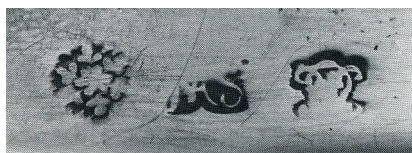


Fig.41

Fig. 41 Marc-André Souchay (?), gold box, marks, Paris Musée du Louvre (Grandjean 1981, No. 558), © Grandjean 1981



Fig.42

Fig. 42 Probably a Hanau snuff box, Marc-André Souchay (?), circa 1790, gold box, private collection

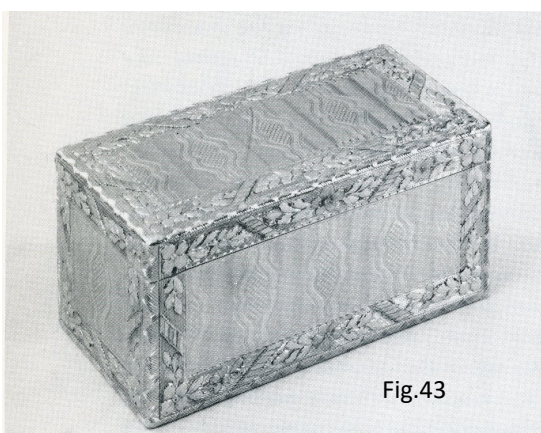


Fig.43



Fig.44

Fig. 43/44 Esaias Obicker, probably 1770s, gold box and its marks, private collection, © Snowman 1990

be dated prior to 1764. The gold latticework on a chalcedony ground is remarkably similar to a number of gold boxes from Berlin, and archival evidence confirms that the engraver and chaser Johann David Wenz of Berlin worked for the Souchays between circa 1758 and 1763. Together with the aforementioned gold boxes in the Metropolitan Museum of Art made by the Toussaints brothers probably after their move to Hanau in 1752, this box is one of the earliest known gold boxes fashioned in Hanau in the eighteenth century.

A similar set of marks<sup>49</sup> is found on a gold box located in the Louvre dating to the 1790s.(Fig. 41) While the first and third stamps are identical, the factory mark features the letters MS or possibly MAS (these initials are more discernible on a gold box (Fig. 42) by the same master now in a private collection<sup>50</sup>). Maybe these initials can be linked to Marc-André Souchay. After Esay Souchay had left Hanau in 1788/89, the *bijouterie-fabrique* was then managed by his brother Marc-André, who had his own mark. The relatively shallow box in the Musée du Louvre is similar to two LFT snuff boxes in the museum's collection,<sup>51</sup> both featuring a decoration style of the 1790s, with fine *paillon*-strips and gold-foil vases in the corners.

### Esaias Obicker

By contrast, very few boxes bear the mark EO, which almost certainly stands for Esaias Obicker (1733-1802).<sup>52</sup> (Fig. 43/44) This *bijoutier*, who was required to supply thirty boxes annually, was originally in business with the Souchay