

Bertrand Piraube - Gunmaker to Louis XIV

by John Haward

Few 17th century gunmakers have received more attention from historians of firearms than Bertrand Piraube, who in the golden age of French gunmaking, the late 17th and early 18th Centuries, was singled out to receive the privilege of occupying a workshop in the Galleries of the Louvre, established by Henri IV in the first decade of the 17th century to provide accommodation for the most highly skilled court craftsmen. A *brevet de logement* was granted to Piraube on Jan. 25, 1670 and the appointment was confirmed in March of the following year. This privilege established Piraube as the *primus inter pares* of the gunmakers of Louis XIV and all but two of the extant firearms signed Piraube were made in the Galleries. Neither of these can be dated before 1670, so nothing is known of his productions prior to the granting of *logement* in the Louvre. This is surprising, as it is inconceivable that an unknown and untried gunmaker should have been chosen to occupy this much sought-after position. Owing to the destruction of the records of the city of Paris, when the Hotel de Ville was burnt in the riots of the Commune, nothing is known of Piraube's earlier history, of his apprenticeship or his admission as Maitre Arquebusier. It is, however, probable that he was apprenticed to one of the leading Parisian masters. He is thought to have come from the town of St. Germain en Laye, now a northwestern suburb of Paris, and there is evidence (see below) that towards the end of the century he had a workshop there. He must have been a fairly young man in 1670, as it was not until 1724 that another gunmaker was appointed to succeed him in the Galleries. This was Adriaen Reynier, dit Hollandois. It is possible that some time may have passed between Piraube's demise and the appointment of a successor, but we know that he continued to work until well into the 18th century. A pair of pistols by him in the Louvre is dated 1715 and he is still listed in Germain Brice's *Description de la Ville de Paris* published in 1718. It seems, therefore, reasonable to assume that he survived to a great age and was probably alive into the 1720's. This does not necessarily mean that he continued to work so long; it was not unusual for privileges such as *logement* to be granted for life and for the incumbent to rent out his apartment to another artist from the time he ceased work until his death. Assuming that he was about twenty-five years of age when he was granted the *logement*, he would have been seventy-three years old when he was listed by Brice. This is not unprecedented, for the Court Gunmaker to the Habsburg Emperors in Vienna, Georg Keiser, was still working after he had reached the age of eighty and proudly recorded his age on the guns he made in the last years of his life.

In addition to the mention in Brice, we have one other reference to Piraube. This is in a letter dated 20 Sept. 1696



sent by the Swedish agent in Paris, Daniel Cronstrom, to the Stockholm court architect, Nicodemus Tessin.¹ Referring to a pair of pistols he had commissioned in Paris at a price which did not permit him to employ the leading artists, Cronstrom states that he has found a gunmaker who will certainly surpass all the masters such as Piraube, Chasteau, etc. He does not give the name of the maker in question, stating only that he has not yet gained a reputation, being still young, but it is significant that he gives Piraube the first mention. The first important commission awarded to Piraube by Louis XIV, of which we know, was to supply some of the firearms that were sent as a present to the young king Charles XI of Sweden, then only seventeen years of age. This gift was motivated by a change in French foreign policy and was considered to be of such importance that the French ambassador in Stockholm was instructed to make a special study of the king's interests, so that the articles sent would correspond to his tastes. The ambassador, Marquis Isaac Pad de Feuquieres, reported that, like most young men, the king was most fond of riding and hunting, and the gift consisted, therefore, of twelve richly caparisoned horses, each with a brace of fine pistols in the saddle holsters, and a number of fowling pieces as well.² The present was dispatched from Paris in July, 1673, and arrived in Stockholm in November of the same year. An inventory of the contents of the royal armoury prepared in 1686 starts off with a list of the King of France's presents;³ though it lists the saddles with matching pistols, it does not give the names of the makers. It is possible, however, from other sources to establish that, of the firearms presented in 1673, five pairs of pistols, one single pistol and five guns still remain in the Royal Armoury. They include the following works of Piraube: a pair of pistols (LRK.1626, 29/11) Figs 1-3 and the fowling piece (LRK.1337) Figs. 4-6. Though we have no evidence to prove

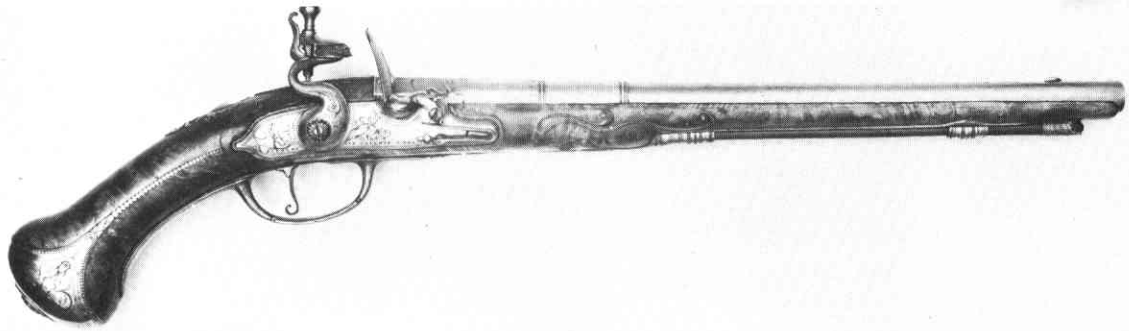


Figure 1: One of a pair of flint-lock holster pistols by Bertrand Piraupe, presented by Louis XIV to Charles XI of Sweden in 1673. Livrustkammaren, Stockholm.

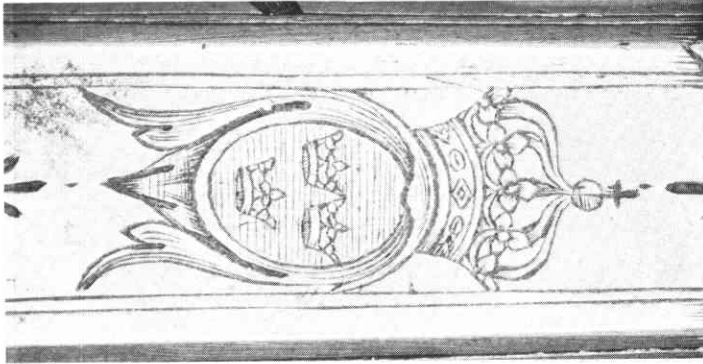


Figure 2: Detail of Swedish royal arms engraved on barrel of no. 1

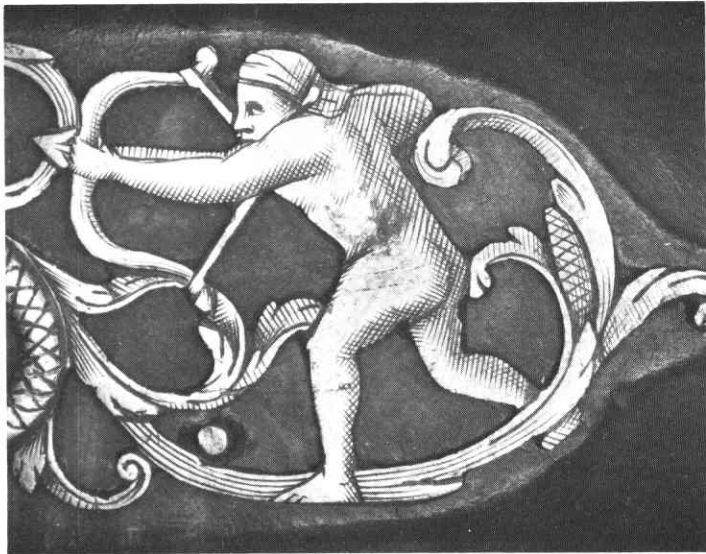


Figure 3: Detail of tail of sideplate of no. 1

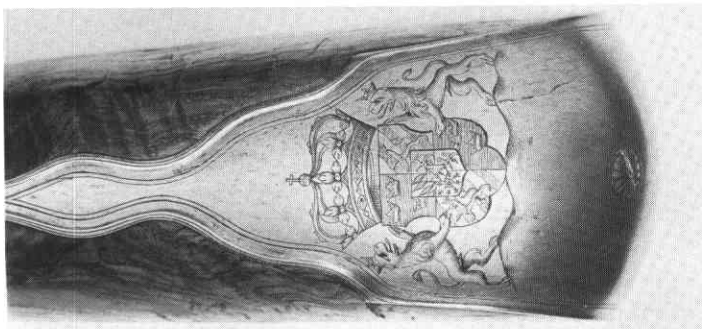


Figure 5: Full arms of Sweden engraved on buttplate of no. 4

this, it is very likely that Piraupe supplied another fowling piece and pair of pistols for the French gift. The fowling piece is now in Germany where it is kept in Schloss Weilburg together with the remaining contents of the *Gewehr-kammer* of the former Landgraf of Hesse-Kassel. This gun bears the arms of Charles XI of Sweden engraved on the butt-plate (fig. 7) and is the earliest surviving firearm by Piraupe. It is not dated, but its priority can be established by technical details such as the form of the battery and of the cock, which still has small relief scrolls carved on both sides of the neck (fig. 8). Its presence in the Hesse-Kassel *Gewehr-kammer* can presumably be explained by its having been presented by Charles XI to his son-in-law, Frederick, Landgraf of Hesse-Kassel, who in 1718 succeeded to the throne of Sweden after the death without heir of his brother-in-law, King Charles XII.

The Hesse-Kassel Piraupe is signed *Piraupe aux Gallerie a Paris* and cannot, therefore, have been made or, at any rate, finished before 1670; it seems most unlikely that such a gun should have been ordered from Sweden for the young king before he had reached his 17th birthday, if indeed anyone at the Swedish court knew anything of Piraupe. It must, therefore, have formed part of the gift. The same

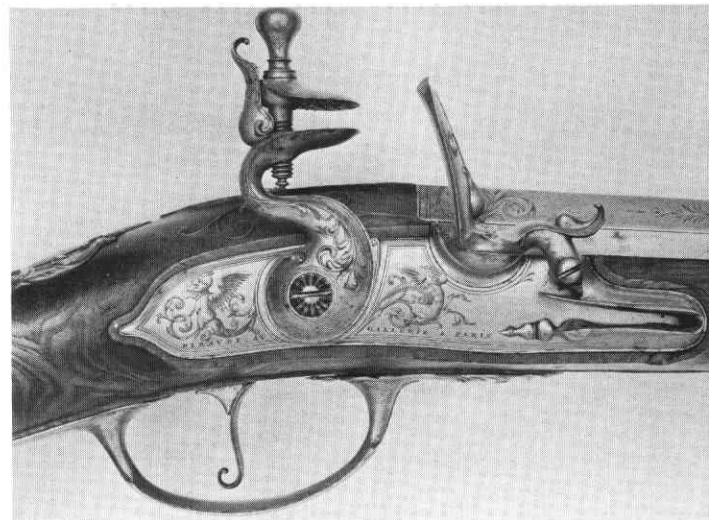


Figure 4: Lockplate of fowling piece by Piraupe presented by Louis XIV to Charles XI in 1673. Livrustkammaren, Stockholm

argument applies to the second pair of flint-lock pistols by Piraupe in the Royal Armoury. These (LRK 1655/6) (Figs. 9-11) are so similar to the other pair (Fig. 1-3) that they must date from about the same year. Had they been ordered from Piraupe specially for Charles XI, one would have expected them to bear his full arms, instead of the simple reversed cypher on the side plate (Fig. 11) Piraupe may have taken them from stock and the cypher been added to an otherwise plain pair. In the case of these firearms dating from the early 1670's, Piraupe shows a peculiar inconsistency and even disregard for grammar in his signatures. The Hesse-Kassel fowling piece is signed AUX GALLERIE, the Livrustkammer fowling piece more correctly, AU GALLERIE, where the two braces of pistols are signed AUX GALERIE and AUX GALERIES respectively.

Like other masters Piraupe produced firearms of varying elaboration of ornament. Whereas some of those sent with the 1673 present (for example) the double-barreled wender gun by Le Conte or the brace of pistols by De Foullois le Jeune were of the very finest finish, the Piraupe pieces were of the less luxurious type, decorated only with engraving and a little chiselling. The best of them was the fowling piece that was subsequently sent to Kassel (Fig. 8).

If my theory that the Kassel fowling piece and the second brace of pistols (Figs. 9-11) by Piraupe were part of the 1673 gift is correct, then his work must have been the best represented amongst the Paris gunmakers in Charles XI's gunroom. It is not, therefore, surprising that the King should have turned to Piraupe again a few years later. The flint lock holster pistol illustrated in figs. 12 and 14, now in an American private collection, is signed and dated PIRAUBE AUX GALERIES DU LOUVRE 1676 (fig. 13). It must have been ordered fairly soon after Louis XIV's gift was received, for one must reckon a time lag of about a year between the dispatch of the commission from Stockholm and the completion of the order — unless, of course, the pistols were taken from stock. The history of this pistol

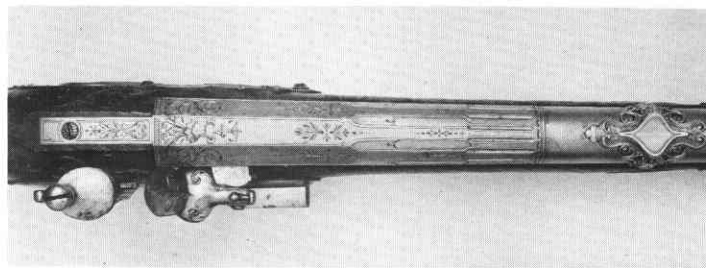


Figure 6: Detail of barrel of no. 4

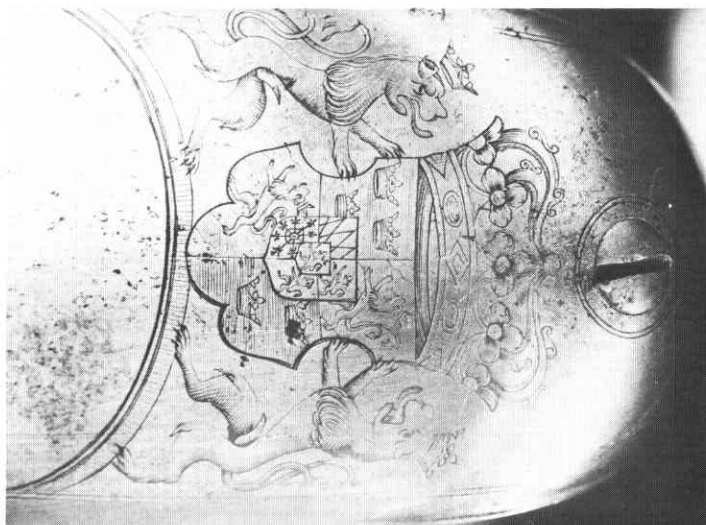


Figure 7: Detail of royal arms of Sweden engraved on buttplate on no. 8

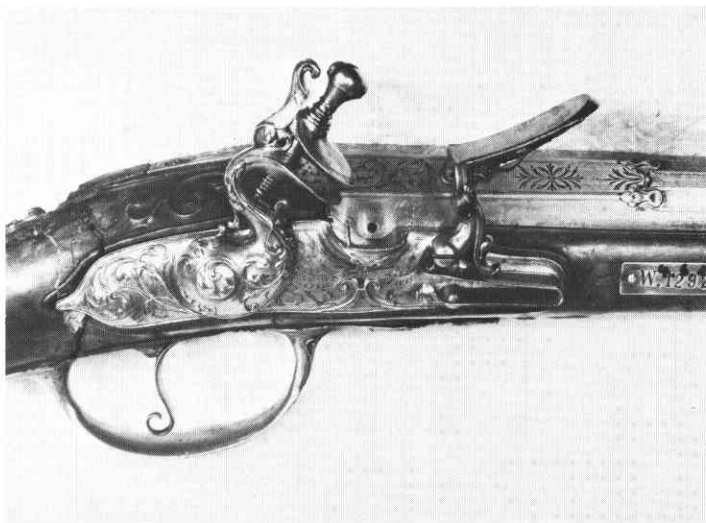


Figure 8: Lock of fowling piece, probably presented to Charles XI of Sweden by Louis XIV, Schloss Weilburg, Hesse



Figure 10: Detail of lock on gun in figure 9.

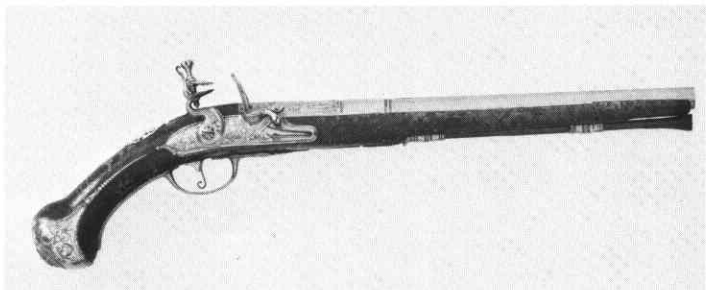


Figure 9: One of a pair of pistols by Piraupe, probably presented to Charles XI of Sweden by Louis XIV, Livrustkammaren, Stockholm.



Figure 11: Detail of sideplate, figure 9, page 45.



Figure 12: Flintlock holster pistol by Piraube, the barrel and thumb-plate with full arms of Charles XI of Sweden, dated 1676. Private Collection, U.S.A.

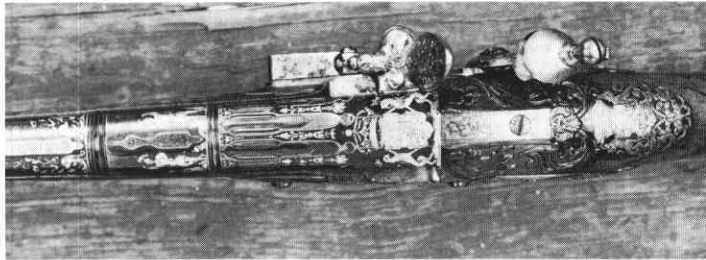


Figure 13: Barrel of figure 12.



Figure 14: Sideplate of figure 12.

before its arrival in the U.S.A., as also the fate of its mate, is unknown. It does not seem to have been sent to Kassel, as there is no record of another pair by Piraube there. Presumably it was presented by Charles XI or one of his successors to a member of his court. Even the French royal presents were distributed shortly after their arrival in Stockholm, thus in December, 1673, one of the French horses was given to Riksamiral Gustav Stenbock and another to Nils Bielke. In the following January General major Rutger von Aschberg received a horse. It is probable that these horses were presented complete with saddles and pistols.

The 1676 pistol is first quality, that is to say, the barrel is damascened in gold against a blue ground, the lock and furniture chiselled in relief in part against a gold ground (fig. 14). The stock was probably originally inlaid with silver wire but the present stock is not its first; certain asymmetrical details in the carving behind the barrel tang suggest that it is a replacement dating from the mid-18th century, probably necessitated by the cracking of the original root walnut stock. The royal association is confirmed by the royal arms of Sweden in gold damascene on both the thumb-plate escutcheon and over the breech (fig. 13). Another pair of pistols (fig. 15) was presumably ordered from Piraube by Charles XI about the same time; these are still in the Royal Armoury, having been transferred from the royal stables in 1851. Though not dated, they can be attributed to about the same time as the single Piraube of 1676 on account of their mounts, which are of precisely the same pattern, though of silver-gilt instead of chiselled steel. The barrels and lock-plates are also of silver-gilt, while the fore-sights are cut from diamonds. The stocks are inlaid with silver wire, and show how the stock of the single Piraube would originally have appeared. The silver pistols are, however, of small size and can hardly have been intended for Charles XI, who must have been at least twenty-three years old by the time they arrived. This same design of mounts was used by another Paris gun-maker on a pair of pistols in the Musee de L'Armee, Paris,⁴ signed *Jean Reyniers a Paris*, but executed in chiselled steel like the Piraube pistol of 1676. This connection between Piraube and the Reynier family is of interest as it was also a Reynier (Adriaen Reynier) who succeeded Piraube in his *logement* in the Louvre. He was doubtless related to, probably the son of, Jean Reynier.

Since 1939 when Torsten Lenk published his great work, *Flintlaset*, still the main source book for French firearms, a superb Piraube fowling piece (XII.1690), believed to have been presented by Louis XIV to the first Duke of Richmond, has been acquired for the Tower of London Armouries (figs. 16-18). This gun bears a striking resemblance to the fowling piece made by Piraube for Louise XIV himself, which was purchased for the collection of the Prince of Wales, later George IV, in 1805.⁵ This fowling piece, now at Windsor Castle, is dated 1682. It is slightly richer in decoration than the Tower Piraube and bears the full arms of the Bourbon Kings of France, together with what was presumably intended to be a portrait head of Louis

XIV chiselled on the thumbplate escutcheon. The Tower Piraupe has the same portrait head (fig. 17) without the crown that surmounts that on the Windsor gun. A remarkable feature of the Tower Piraupe is, however, the fact that both lockplate (fig. 16) and barrel are entirely of silver. The two fowling pieces can be dated to about the same year on account of the similarity of their ornament: the lock, sideplates and silver plaques inset in the stocks (fig. 18) differ only in minor details of the chiselling or engraving. Plaques of the same designs as those on the Piraupe gun at Windsor are inset in the butt of a gun made for August the Strong, King of Poland and Elector of Saxony formerly in a Swedish collection but destroyed by fire in 1934.⁶ This gun is signed by Andreas Erttel of Dresden, but was, one suspects, built by Piraupe in Paris and sent to Dresden for signature by Erttel. It is significant that the crown which surmounts the Polish arms on the escutcheon does not differ from that on Louis XIV's own firearms.

The Piraupe firearms discussed above all conform to the style described so graphically by Torsten Lenk⁷ as the classical Louis XIV, that is to say, with the barrel wrought in three stages, octagonal at the breech, then polygonal, then a short round section separated by a moulding at each end, the remainder to the muzzle of round section again. The pommel is spurred and terminates in a chiselled grotesque mask, the side-plate is composed of interlacing straps or foliage, the ramrod pipes are wrought with mouldings running at right angles to the axis of the barrel. Finally, the lock-plates and trigger-guards are finished with a convex surface. They came in three qualities, the first with barrels gold damascened against a blued ground, stocks carved and inlaid with silver wire and locks and furniture chiselled and engraved against a gold ground (figs. 12-14). The second quality had engraved and chiselled lockplate and furniture (figs. 9-11) while the third quality was only enriched with engraving (figs. 1-3).

Two other pairs of pistols by Piraupe that have come to light in recent years were both made for Louis de Bourbon, known as the Grand Dauphin, who died in 1711, predeceasing his father, Louis XIV. As would be expected of pistols made for so distinguished a client, both are of first quality. The earlier pair, now in the Musee de l'Armee, Paris, is signed in the usual way on lock and barrel, the date on the barrel being 1687. The arms of the Dauphin are executed in gold damascening on both thumbplate and over the breech of the barrel. The stocks are of the light coloured walnut with magnificent figure that is a feature of Piraupe's earlier work (figs. 19-21).

The second pair (figs. 22-24) is also steel mounted and bears the dauphin's arms on the thumbplate, while the fleurs de lys of France are engraved on an escutcheon in the centre of the side-plate and on the tail of the lockplate. Dated 1688 on the barrel, one year later than the Musee de l'Armee pair, they are stocked in a darker, less strongly figured walnut, of the type that was generally adopted by gunmakers throughout western Europe towards the end of the 17th century, the reason for the change being the ex-

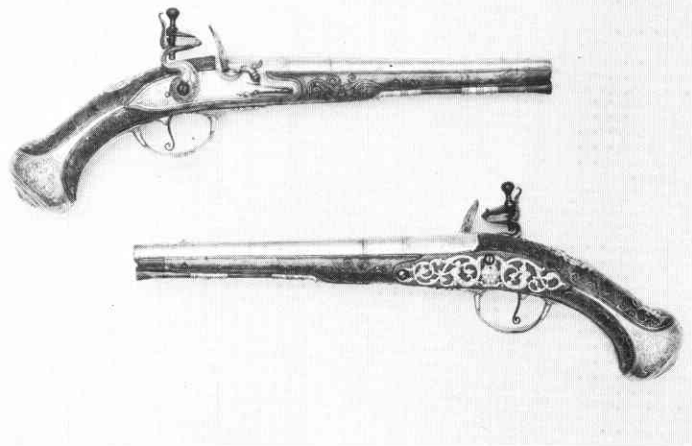


Figure 15: Pair of flintlock holster pistols of small size by Piraupe with silver barrels, lockplates and mounts. Livrustkammaren, Stockholm.



Figure 16: Detail of lockplate of Flintlock Fowling Piece by Piraupe, presented to the Duke of Richmond by Louis XIV Ca. 1680. Tower of London Armories.



Figure 17: Escutcheon (thumbplate) of above.

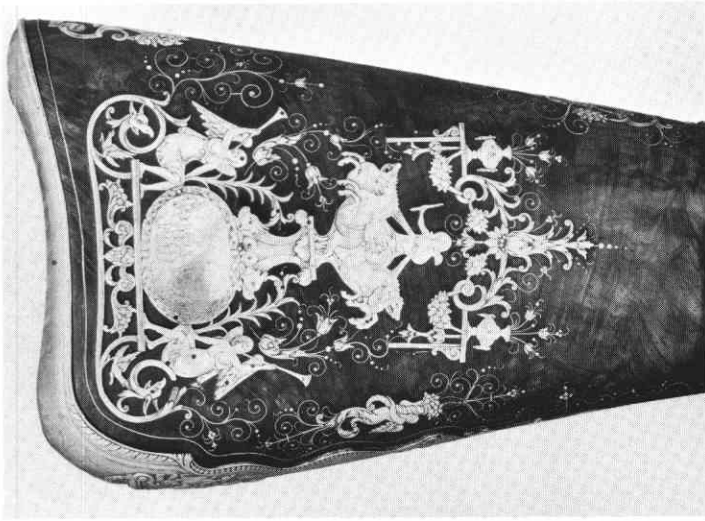


Figure 18: Details of Buttstock of gun in Figure 16, page 47.

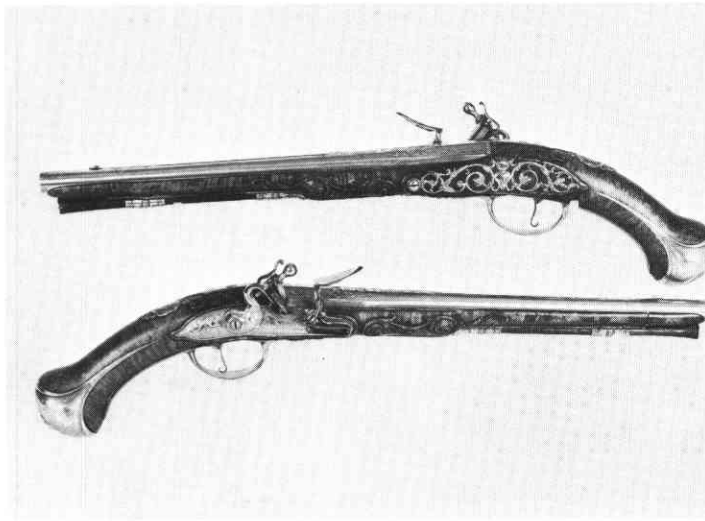


Figure 19: Pair of flintlock holster pistols by Piraube made for the Grand Dauphin of France, dated 1687. Musee de l'Armee, Paris.



Figure 20: Details of lock, figure 19.

cessively brittle character of the attractive but short-grained Grenoble walnut. All the mounts are chiselled in low relief, the thumbplate escutcheon being supported by two cherubs while beneath it is the device of a phoenix rising from flames (fig. 23). The sideplate is composed of scrolling foliage and repeats exactly the design of that of another pair by Piraube also dated 1688, which is preserved in the Copenhagen Tojhus, having presumably belonged to King Christian V (1670-1699).⁸ The mask on the pommel on the other hand, repeats almost exactly that of the pair of Piraube pistols of 1690 at Windsor Castle (fig. 25), which must have been sent by Louis XIV to William III of England at some time when the two monarchs were not at war with each other. While the thumbplate (fig. 23) of the second pair of the Grand Dauphin's pistols is engraved with the arms of the Dauphin, quarterly, France and Viennois, a careful examination of the royal arms engraved on the sideplate (fig. 24) and lock revealed a curious and unexpected detail. Almost concealed in the parallel shading that represents the heraldic colour azure, can be detected the traces of a baton dexter. Attempts have been made to erase this feature, effectively on two of the shields but less successfully on the other two. The arms of France, azure, three fleurs de lys or, with a baton dexter for difference, was born by the family of Bourbon Princes de Conde, and these pistols must have been intended originally for a Prince de Bourbon Conde, presumably, Louis II de Bourbon, known as the Grand Conde. Born in Paris in 1621, he was a successful general and victor of the battle of Rocroi in 1653 against the Spaniards. An opponent of Mazarin, he subsequently fled to Spain and commanded a Spanish army against the French. The treaty of the Pyrenees in 1660 reconciled him with the French court and he became a leading general under Louis XIV. He died at Fontainebleau in December, 1686. In view of this date, just two years before the date on the pistols, the most likely explanation is that they were ordered for the Grand Conde but unfinished at the time of his death. Piraube

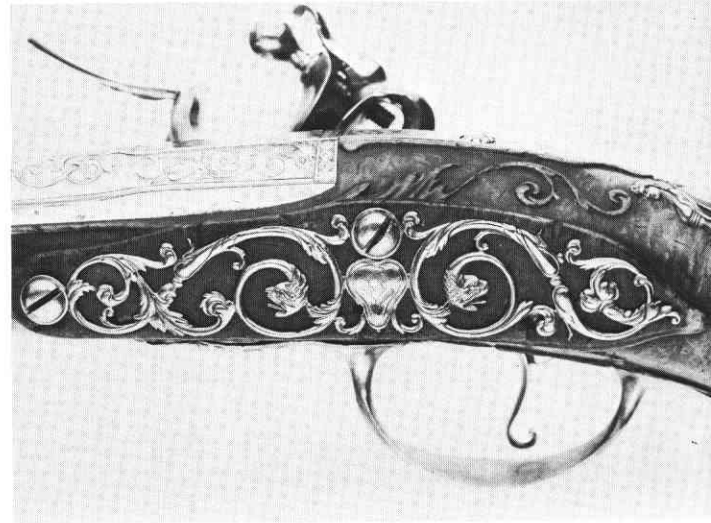


Figure 21: Detail of sideplate, figure 19.

must have held them in stock until, in 1687 or 1688, he obtained an order from the Grand Dauphin for a pair of pistols. All he had to do was to finish them and substitute the thumbplate, or, perhaps, delete the arms on the existing thumbplate and engrave those of the Dauphin. The only problem is that a period of at least a year passed between the death of the Grand Conde at the end of 1686 and the dating of the pistol barrels in 1688. If my explanation is correct, it is necessary to assume that the order from the Dauphin did not reach Piraupe until late in the year 1687. There is no sign of the date on the barrels having been altered from 1686 or 1687 to 1688.

As a result of Piraupe's practice of dating many of his productions, it is possible, as Lenk pointed out, to follow the evolution of his style with a precision that cannot be paralleled in the case of his contemporaries. The first change of fashion was the abandonment of the division of the barrel into three stages separated by moulded rings. This step must have been taken about 1685 and can be seen on the two pairs of pistols of the Dauphin (figs. 19-24) and on another pair, also dated 1688, in the Tjhusmuseum, Copenhagen. In this last case the barrels are undecorated, but the new system gave more scope for ornament since the breech might be chiselled with a panel of scrolls enclosing a figure, usually against a gilt ground. This treatment can be seen on two pairs of first quality Piraupe pistols at Windsor Castle (fig. 25) and the Historisches Museum, Dresden,⁹ dated 1690 and 1694 respectively. Both retain the lockplate of convex section typical of the pre-1685 period.

The next step followed within ten years and involved the reshaping of both lockplate and mounts, the former being given a flattened surface with bevelled edges and a small incision cut downwards in the upper edge of the plate behind the pan, while the moulded rings of the ramrod pipes gave way to faceted surfaces running parallel to the axis of the barrel. In the same way the trigger-guard was given a flat instead of convex section. This stage is represented on the pair of 1696 at Dresden.¹⁰ Within a year or so a further alteration seriously reduced the aesthetic appeal of the firearm; this was the substitution of a plainer sideplate for the elaborately pierced one that Piraupe had hitherto employed. This form is present on the pair dated 1697 (fig. 26) in the Clay Bedford collection, and also on

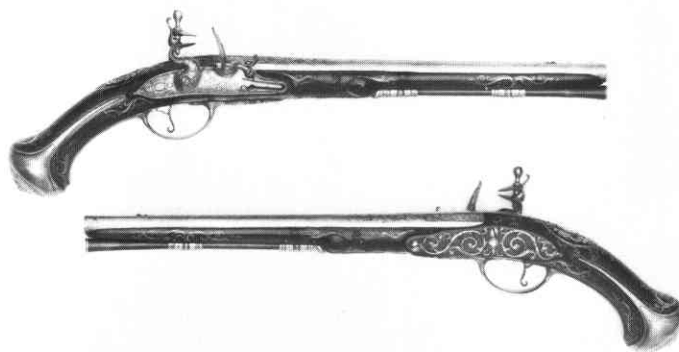


Figure 22: Pair of flintlock holster pistols made by Piraupe, originally for the Grand Conde, but later altered for the Grand Dauphin, dated 1688. Private Collection, England.



Figure 23: Detail of sideplate of figure 22

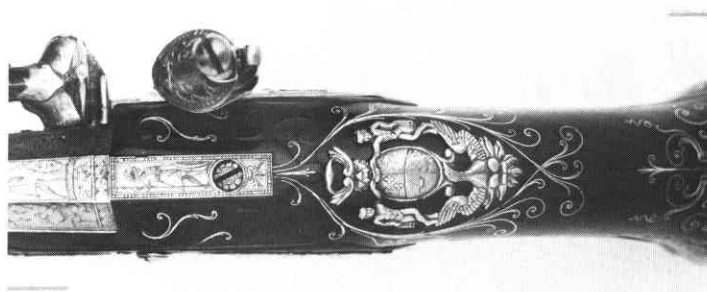


Figure 24: Detail of thumbpiece of figure 22.



Figure 26: One of a pair of flintlock holster pistols by Piraupe, dated 1697, Clay Bedford Collection, U.S.A.



Figure 25: One of pair of flintlock holster pistols, probably presented to William III by Louis XIV, dated 1690. Windsor Castle, England.

the pistol dated 1699 (fig. 27b) which once formed a garniture with the fowling piece also dated 1699 and formerly at Kranichstein. This alteration was doubtless motivated by practical considerations, as the pierced sideplate and the walnut stock below could be fractured if the side nails were screwed up too tightly. Dr. Lavin¹¹ has pointed out that this new form, with its central oval medallion on which the owner's arms or monogram could be engraved, was a return to the fashion represented in the *Thuraine et le Hollandois* publication of circa 1660. In the same publication Lavin observed that the various elements of the new style followed by Piraube from about 1696/7 were not available in pattern-book form until they appeared in de la Collombe's supplement to the 1705 re-issue of the Claude Simonin pattern-book of 1684. He comments further that this illustrates the practice of the Paris gun-making trade of the seventeenth century — namely that styles were established by working gunsmiths long before they were published in pattern-book form.

From 1699 there is a curiously long gap until 1715, the next dated pair of pistols by Piraube. These are in the Louvre, Paris and are signed on the barrels PIRAUBEAUX GALLERIES A PARIS 1715 (figs. 28-30). Even more surprising is the fact that in design they are twenty years out of date and correspond exactly to the pistols of 1690 and 1694 at Windsor and Dresden. It seems hardly likely that

Piraube would have been commissioned to make a brace of pistols in a style that was so out of fashion, unless he was requested to replace a pair that had been lost or stolen in the style of the originals. An alternative explanation is that they had long remained in stock and were not dated until they were sold.

No firearms made by Piraube in St. Germain an Laye prior to his appointment to the Galleries are known, but there are one single and a pair of pistols that do not bear the name of the *Galleries* in the signature. The first of these in date (fig. 27a) can be placed between 1695 and 1700, since it has the flat lockplate and simplified sideplate introduced at that time. The lock is signed *Piraube a St. Germain*, but, unlike the usual range of Piraubes, is not signed on the barrel as well, unless the signatures has been erased by over cleaning. It might seem strange that Piraube, so well established in the royal palace in Paris, should have set up or re-opened another shop, but it would not have been an unreasonable move, for St. Germain was the residence of the refugee King James II of England. He held a proper court there, thanks to the generosity of Louis XIV. According to Voltaire,¹² the Queen of England, Mary of Modena, arrived first at St. Germain, where she met with the same attendance as if she had been Queen of France, was supplied with everything that convenience or luxury could require, presents of all kinds, of gold,



Figure 27a. Flintlock holster pistol, signed Piraube a St. Germain, circa 1695. Private Collection. England.

Figure 27b. Flintlock holster pistol by Piraube, dated 1699. Private Collection England.



Figure 28/29. One of a pair of flintlock holster pistols by Piraube signed and dated 1715. Louvre, Paris.

silver, plate, jewels and the like. Among these presents was a purse of ten thousand louis d'or laid upon her toilette. The same attention was paid to her husband who arrived the day after her. He had six hundred thousand livres a year established for the support of his household, besides a number of presents that were also made him. He had the king's officers and guards to attend him. In these circumstances there might well have been a demand at his court. Germain court for the type of fine firearms that Pirabe produced. James II remained at the palace of St. Germain from 1689 until his death in 1701, except for the short interval of his disastrous campaign in Ireland. The pair of pistols that omit the Galleries reference is signed on the lockplate only *Pirabe Fe.* (presumably to be completed as *Fecit* (fig. 31). Although this second pair retains the earlier barrel form divided by mouldings into three stages, the date is clearly after 1700 and could be as late as 1720. It is difficult to suggest any reason for Pirabe's omission of any reference to the *Galleries du Louvre* or Paris on these last pistols and we are forced to the conclusion that the signature is spurious. The Liege gun-makers did not hesitate to forge the signatures of other makers and this seems the likeliest explanation of this spurious signature, though if they were going to the length of inscribing a spurious signature, one would have expected then to have reproduced it in full. The quality of the

chiselling is closer to the standard of Liege than that of Paris.

Though much has been written about Bertrand Pirabe, the subject is by no means exhausted. His most important patron was Augustus II, King of Poland and Elector of Saxony and it is at Dresden that the largest number of his firearms survive. There are no fewer than twelve signed fowling pieces and fourteen brace of pistols in the *Gewehr-kammer*, now the *Historisches Museum*. Of these two pairs only are dated, 1692 and 1696 respectively. Though listed briefly in Ehrental, they have never been intensively studied and Pirabe still awaits a definitive assessment.

NOTES

- 1 R. Weigert and C. Hernmarok, *L'Art en France et en Suede, 1673-1718*, Stockholm, 1964, p. 147
- 2 Torsten Lenk, "En Storpolitisk Gava" *Historiska Bilder, Stockholm 1949*
- 3 T. Lenk, *Flintlaset*, Stockholm, 1939, p. 96, notes 1 to 3
- 4 Inv. No. M 1725
- 5 ill. H. Blackmore, *Royal Sporting Guns at Windsor*, London, 1968, pls. 24 and 25
- 6 ill. T. Lenk, op.cit. pls. 83 and 84
- 7 op.cit. chapter IX, p. 93/108
- 8 ill. Lenk op.cit. pl. 80, 1, 2 and 6
- 9 ill. Lenk op.cit. pl. 80, 4, 5 and 8
- 10 ill. Lenk op.cit. pl. 85, 1, 4 and 7
- 11 W.B. Gusler and J.D. Lavin, *Decorated Firearms from the Collection of Clay Bedford*. Williamsburg, 1977, p. 34
- 12 *The Age of Louis XIV*, ed. R. Griffith, London, 1779, p. 192

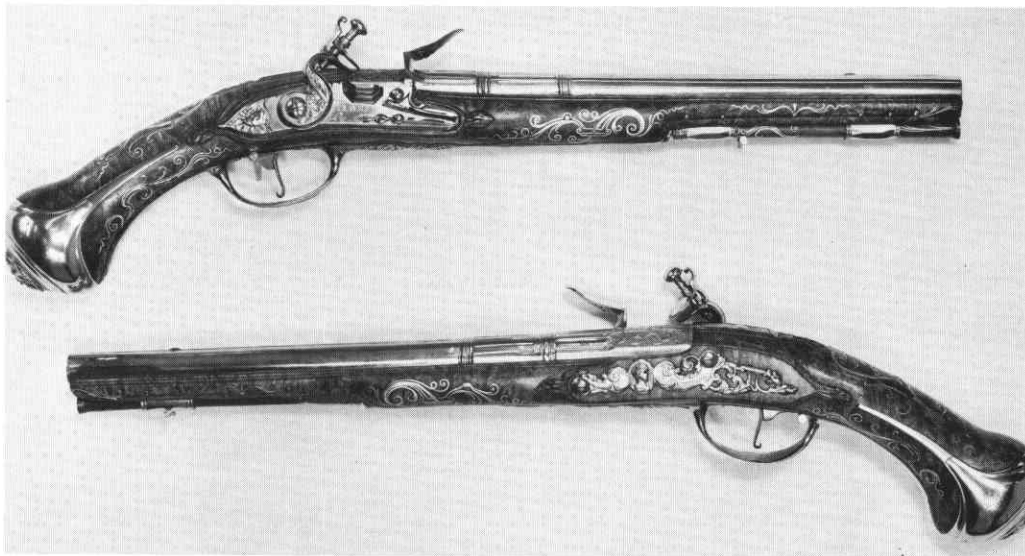


Figure 30. Pair of flintlock holster pistols, signed Pirabe Fe. but probably of Liege manufacture. Private Collection. Switzerland.



Figure 31. Detail of barrel and signature of no. 28