

A TASTE FOR PORCELAIN

The Virginia A. Marten Collection
of Decorative Arts

SMITHSONIAN MUSEUM OF ART

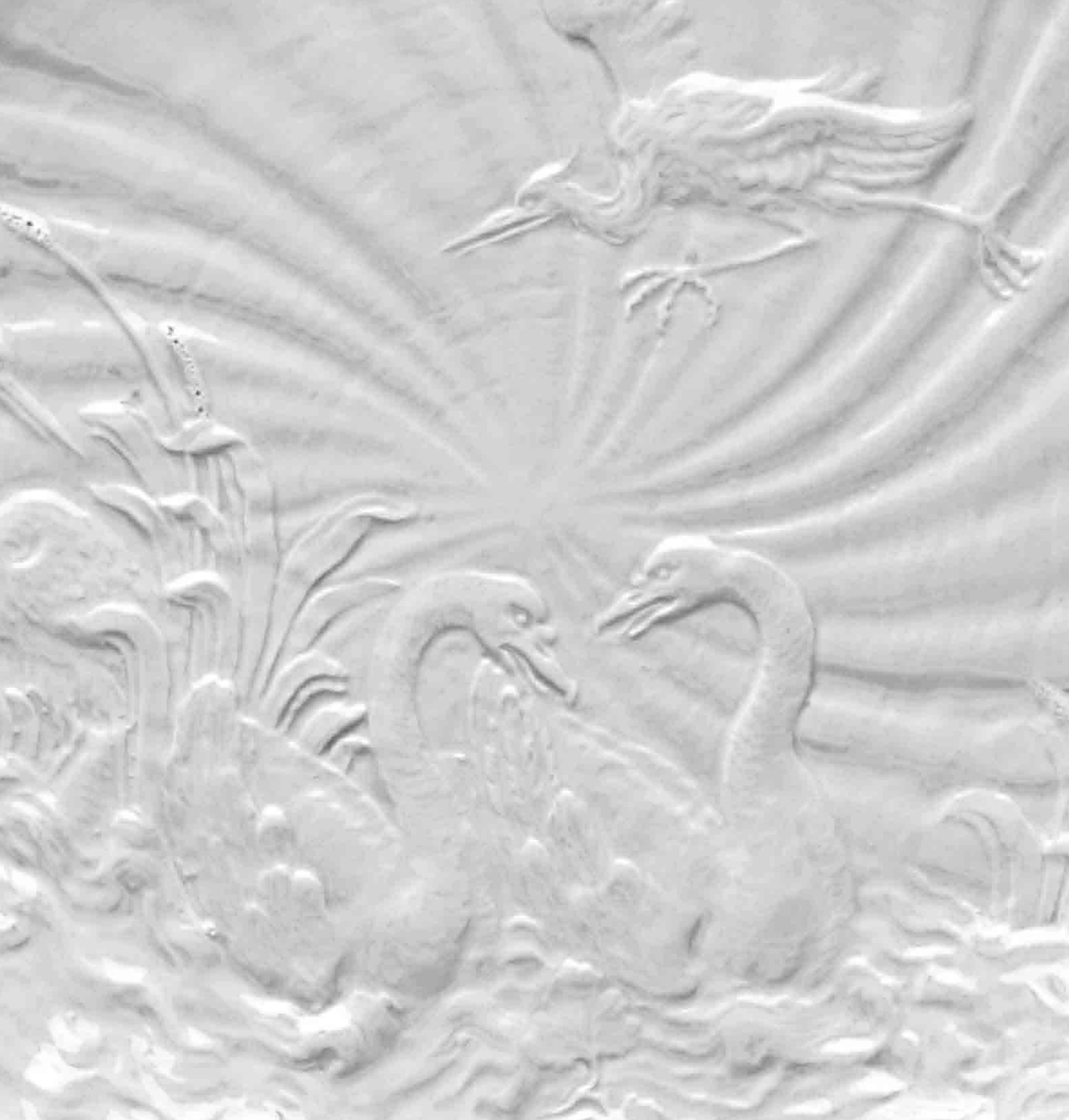


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A TASTE FOR PORCELAIN

THE VIRGINIA A. MARTEN COLLECTION
OF DECORATIVE ARTS

Gabriel P. Weisberg

With contributions by Rachel Schmid and Elizabeth Sullivan
research assistance by Yvonne Weisberg

SNITE MUSEUM OF ART
University of Notre Dame

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Acknowledgments

The Snite Museum of Art takes great pleasure in publishing this collection catalog for our *Virginia A. Marten Collection of Decorative Arts*. This choice group of twenty-one eighteenth-century porcelain artworks and one eighteenth-century Sceaux faience tureen has been assembled over the past twenty-two years by Emeritus Curator of Western Art, Stephen J. Spiro, and by Snite Museum Advisory Council member Virginia Marten, a lovely and gracious Museum benefactor. She and her late husband also made possible the John S. Marten Program in Homiletics, housed within the Notre Dame Department of Theology.

Just as the Museum and Notre Dame have been profoundly blessed by Marten's thoughtful attention, I have been greatly rewarded by Virginia's generous friendship and by her support of my initiatives. She is an ideal benefactor.

The Virginia A. Marten Endowment assures continuing development of the decorative arts collection, as well as obsolescence of this publication. All artworks are on permanent display, many of them alongside European paintings and sculpture in the Virginia A. Marten Gallery, with the balance on view in the Ashbaugh Decorative Arts Gallery.

World-renowned scholars of French art Dr. Gabriel P. Weisberg and Yvonne Weisberg directed the catalog project with their typical passion and industry, and also served as project editors. Over the course of two summers Dr. Weisberg and his wife Yvonne worked in the Sèvres Porcelain Manufactory Archives assessing documents, drawings, photographs and manuscripts linked with artworks within the Marten Collection produced by Sèvres. Discussions were held with Tamara Preaud, a world famous scholar, archivist and former Head Librarian and Archivist at Sèvres, who helped find further documentation appropriate to the pieces. Her sage advice clarified many significant points regarding individual pieces and when they were manufactured at Sèvres. In addition, the Weisbergs had the opportunity to examine similar pieces in the Sèvres National Ceramic Museum including alternate

pieces related to those in the Marten collection, providing firsthand examination of other works of art which furthered the comparative relationships with examples in the Snite Museum Marten Collection. In addition, continuous research was conducted in the superb library at the Museum of the Decorative Arts in Paris where important written articles and books (often unavailable in the United States) were consulted to deepen research investigation that was pertinent.

Margaretta Higgins Art History graduate intern Rachel Schmid, MA '13, prepared essays on seven works created by the Meissen Porcelain Manufactory, under the direction of Snite Museum Curator of European Art Cheryl Snay. Ms. Schmid is indebted to the Getty Research Library in Los Angeles, which provided resources including hard-to-find auction catalogues and rare works in German. She is also appreciative of all those collections that post their holdings in images and research online, and hopes that many more institutions will do the same.

Research Associate Elizabeth Sullivan, European Sculpture and Decorative Arts at The Metropolitan Museum of Art, New York, prepared entries on other German, as well as Italian and British, artworks within the Marten Collection. Her colleagues Jeffrey H. Munger and Clare Vincent of the department of European Sculpture and Decorative Arts offered welcome advice and expertise. Research pertaining to the Snite Museum's Chelsea porcelain was conducted through primary sources including eighteenth-century sale catalogues and advertisements, some of which were reprinted in the publications of early scholars of English porcelain, James Edward Nightingale and F. Severne Mackenna. The groundbreaking studies published by the English Ceramic Circle were also consulted, with the scholarship of John Mallet, an expert in English porcelain, proving especially valuable. Comparable examples of Chelsea porcelain—as well as Doccia and Frankenthal porcelain—were also consulted in the collection of The Metropolitan Museum of Art, New York. Primary and secondary sources were accessed through the exceptional resources provided by the Watson Library of The Metropolitan Museum of Art.

The authors have elegantly elucidated the many influences on eighteenth-century European porcelain. The lure of Chinese porcelain and the growing maritime trade between Europe and Asia assured royal patronage throughout the courts of Europe where technical advancements in porcelain manufacture and glaze chemistry became a state priority. Likewise, close scientific and artistic study of the natural world led to a new design vocabulary that was shared among creative disciplines, with European tapestries, paintings, prints and ceramics collectively inspiring each other.

Dr. Janet Whitmore skillfully edited the essays, Eric Nisly and Mike Rippe prepared photographs, and graphic designer Michael Swoboda elegantly combined images with text. The many institutions that shared comparative illustrations are acknowledged within the figure captions.

This publication is made possible by a generous gift from Mr. Ralph M. Hass.

- Charles R. Loving
Director and Curator, George Rickey Sculpture Archive

An Early Beginning The Sèvres Porcelain Manufactory and the Marten Collection

Gabriel P. Weisberg

The Prelude

Recognizing that the eighteenth century was the golden age of porcelain throughout Europe provided the necessary impetus for the Snite Museum of Art to begin developing a small, but well selected collection of porcelains under the generous patronage of Virginia Marten. The museum staff carefully chose each of the objects so that the collection would do justice to the beauty and translucence of the best porcelains available. At the same time, pieces serve an educational mission for casual visitors, faculty and students who might gain their first insight into the role of porcelain in the eighteenth century; and an historical awareness of the importance of porcelain as a marker of sophistication and financial means among the people who acquired whole table services for everyday use or show pieces for their collection. The range of the pieces in the Snite collection is significant; it provides a broad view of how porcelain manufacturing developed and the locations that were established, all the while reinforcing the creative excellence and variety of the royal Manufactory of Porcelain at Sèvres - the site that reached its apex under state sponsorship and royal decree for the creation of the best porcelain pieces possible. Awareness that the broadest range of porcelains had been produced in France provided a key as to how the collection was to be focused. Although Sèvres remained the dominant manufactory, porcelain pieces from other ceramic producers in the same region broadened the historical scope of the Snite Museum collection.

One such area is the Manufactory at Chantilly, thirty miles north of Paris. Here, for a short period of time, the factory under royal privilege produced porcelain that showed an early influence of the Far East, specifically China. The fashion for *chinoiseries* was a hallmark of decorative design in the eighteenth century, including not only porcelain, but also furniture, and even architecture. The Museum's selection of a *Sugar Bowl and Cover* (cat. no. 9) demonstrates that a key to porcelain collecting was to understand just how important art for the table was becoming.¹ Porcelain most often served a functional role, and if that goal could also be accomplished with beauty and color, as in the piece from Chantilly, then a first step toward establishing a lasting collection at the Snite Museum would have been achieved.

Similarly, the *Cup and Saucer* selected as representative of the St. Cloud Manufactory (cat. no. 10) reveals the sculptural qualities porcelain could achieve. The choice of these pieces from a porcelain manufactory less well-known than Sèvres, at least in our own time, shows the intent of the collector to put together a group of objects representative of porcelain creation of the period. Such pieces are also included in the impressive collections of the Victoria and Albert Museum and the Wallace Collection in London; this St. Cloud *Cup and Saucer* at the Snite Museum compares favorably with examples in these English collections.

The Manufactory at Sèvres

With the Manufactory at Sèvres, porcelain production in France became preeminent. First established in the village of Vincennes in 1740, the ceramic manufactory moved to Sèvres by 1756. Here its reputation and creativity grew. Louis XV was at first the primary investor in the firm, and by 1759 he became the sole owner. The key point to remember is that despite considerable political upheaval and change, Sèvres, as an institution, continued to exist for centuries, and is a state-supported manufactory to this day. It had, and still has, an ability to stay continuously in the forefront of European ceramic production despite changes in technology, taste and patronage. The examples in the Snite Museum collection reflect these developments.

While attention always focused on the creation of tableware, Sèvres also became known for its production of porcelain figurines such as *La Petite Fille au Chien* (cat. no. 12). To that effect, the Manufactory employed artisans who were more than decorators since they were also called upon to model figures and animals, providing Sèvres with a steady stream of small sculptural pieces that appealed both to a royal audience and more plebeian collectors. Stressing humanistic issues that were significant to the court made the cult of appreciation of young children a central theme for much of the eighteenth century. Other porcelains possessed a more direct propagandistic function appropriate to the rule of the king and queen as in *La Nourrice* (cat. no. 17).



Emphasizing the necessity of artists working for the court led to stressing the ways in which Marie Antoinette, for example, nurtured her children all the while being seen as a model of a Queen descended from Heaven under the Divine Right of Kings. This idea was one of the key roles that preoccupied modelers at Sèvres. Some works, including *La Nourrice* became extremely popular, being produced in several varieties over a period of time. Since one could see the group either as a young mother nourishing her children or as an example of the queen symbolically supporting all the children of France, this porcelain sculpture represents a key moment in Sèvres creativity. This piece will undeniably attract much attention in the display of the Marten collection at the Snite Museum since the dominant propagandistic message will strike a chord among visitors interested in the meaning of these pieces beyond their aesthetic value.

Occasionally, the Snite Museum secured a work with a slightly different aura as in the case of the *Vase, à Oreilles* (cat. no. 13). This ceremonial piece, with decorations that glorify an age of discoveries, stresses the range and type of decoration used. When this example is compared with others, such as examples in the Wallace Collection, it raises a question as to how many examples of this type were originally produced.² Having this work in the collection of the Snite Museum furthers an interest in achieving a broad variety of examples with the porcelains serving differing functions in keeping with how they were originally used and by whom.

Crucial to the production of porcelain was an understanding of the high quality found in Chinese examples. With this interest emerged the taste for decoration in the Chinese manner with works that were not only done in imitation of Chinese porcelain, but often with fanciful imagery; these examples were eventually called *chinoiseries*. The *Teapot* (cat. no. 14), made to order for Madame du Barry, the former mistress of Louis XV, fulfills two important aspects of this period in Sèvres creativity. First, it was produced under the auspices of Louis XV, the sole owner of Sèvres before the revolution, assuring that the piece had to measure up to qualities of creative excellence. And, more importantly, the piece used two *chinoiserie* scenes as decoration, revealing how much a single example could reference the interest in this international style. Since Madame du Barry was very partial to this type of decoration, it is also linked with what had become a prevalent taste at the court, making this ceramic one of the singular examples in the Snite Museum eighteenth-century Sèvres collection.

By 1800, after a period of some uncertainty following the French Revolution, and under the stewardship of Alexandre Brogniart, a brilliant scientist and administrator, manufacturing at Sèvres changed. There was a profound shift under his leadership. Hard paste porcelain replaced the soft paste mode by 1804. And the range of objects that were created became far more varied; new shapes for vases and cups were initiated and objects were increasingly produced in a wide variety of historical styles.

Against this background of revitalization and progress two other examples of Sèvres production must be examined. Large bowls, such as punch bowls, were to be used in official celebrations (cat. no. 15). The elegance of the floral decoration on a number of pieces referenced the way in which examples were created even the during the Directory or the opening years of the reign of Napoleon I. They speak to the porcelain manufactory's ability to adapt itself to changing modes of support while maintaining the impression of elegance. Similarly, a *Cup and Saucer* (cat. no. 16) brings the Sèvres pieces at the Snite Museum into the period of the Empire Style, a mode of creativity that was staunchly advocated by Brogniart; this piece utilizes neoclassical references in its decoration.

Although this specific example remains without a detailed history as to how it was used or sold, the fact that the decoration of Sèvres pieces had changed undeniably demonstrates how the firm, now operating as an individual business, was able to remain alive while maintaining the aura of excellence that had persisted since it was first founded. Although the porcelain pieces from Sèvres comprise only a small part of what was produced by this firm, they provide, in capsule form, a clear overview of the creative dimensions of the Manufactory while also demonstrating how individual examples reference the era in which they were created when they are sensitively interpreted.

1. Geneviève le Duc, *La Porcelaine Tendre de Chantilly aux XVIIIe Siècle* (Paris: Hazan, 1996).

2. See Rosalind Savill, *The Wallace Collection, Catalogue of Sevres Porcelain* (London, 1988).



DOCCIA PORCELAIN MANUFACTORY

1 Salt Cellar or Sweetmeat Dish, ca. 1755-57



1

Salt Cellar or Sweetmeat Dish

Model probably by Gaspero Bruschi

Doccia Porcelain Manufactory, ca. 1755-57

Hard-paste porcelain

height: 6.25 inches (15.87 cm)

Snite Museum of Art: Acquired with funds provided by Mrs. Virginia A. Marten
2003.019

PROVENANCE

Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 2003;
Snite Museum of Art, 2003.

The earliest porcelain made in Europe was Italian, produced in Florence in the third quarter of the sixteenth century. This so-called “Medici porcelain” was soft-paste porcelain—lacking kaolin, the crucial ingredient in true, or hard-paste, porcelain. It was inspired by blue and white porcelain imported from China, though it incorporated an array of motifs from the High Renaissance to Near Eastern pottery. The production of Medici porcelain was brief; an isolated occurrence that came to an end with the death of its patron Francesco I de’ Medici in 1587. It would not be until the eighteenth century that porcelain would again be produced on any significant scale in Italy.

Unlike factories in Germany, which were influenced by Meissen, or those in France inspired by Sèvres, eighteenth-century Italian porcelain factories had little direct influence on one another. Instead, they developed distinctly regional styles.¹ The first eighteenth-century Italian porcelain manufactory was the Vezzi factory, founded in Venice in 1720. The second was Doccia, which was established in 1737, when Marchese Carlo Ginori opened a factory at Doccia, near Florence, with the assistance of workers from the Du Paquier factory of Vienna. The factory likely began production of hard-paste porcelain in ca. 1740, and the following year, Ginori received the exclusive privilege for manufacturing porcelain in Tuscany. Due to the quality of the local supply of kaolin, the body of Doccia porcelain was typically coarse and gray, known as *masso bastardo*.



figure 1, Views of male and female tritons





figure 2, Doccia Porcelain Manufactory, centerpiece, ca. 1750–55 © National Trust/Sue James

Though it varied at different times due to experimentation with the formula, Doccia porcelain is almost always slightly gray. In the 1760s, Doccia began using a tin glaze that masked the gray tint of the porcelain to create an opaque, milky white surface, which served as a suitable background for a brilliant array of colors. The Doccia factory was particularly skilled at creating sculptural porcelain. In 1742, Ginori hired the sculptor Gaspero Bruschi as the factory's chief modeler. Bruschi not only created original models, but also created porcelain reproductions of the work of well known Florentine baroque bronze sculpture by artists including Giovanni Battista Foggini and Massimiliano Soldani-Benzi.

The Snite Museum triton stand displays key traits of Doccia porcelain in both its color palette and its sculptural modeling (fig. 1). The puce, violet, and gray hues are all emblematic of the factory's work, as are the poses of the triton figures, male and female, with their muscular bodies defined by peachy flesh-colored stippling. They stand back-to-back with a scallop shell resting on their raised wings, their serpentine lower bodies melding into the scrolling waves of the pedestal below. This style base—"vigorously scrolled and usually colored puce"—was one of the distinct types used for figures made at Doccia.²

The function of the piece is slightly ambiguous. It is clearly an item meant for the table as a form of decoration. However, on a practical level, it could have been used as a salt cellar, a sweetmeat dish, a sugar stand, or as part of a centerpiece or ensemble. There is a closely related model in the collection of The National Trust at Ickworth (fig. 2). In this example the tritons have been incorporated into a larger piece, a centerpiece, where the tritons have been mounted to the center of a wide shell base by means of a mollusk-covered pedestal. Another piece at Ickworth also features a similar model of two tritons, here integrated as an element of a *trembleuse* dish with the tritons attached to the base between two small cups (fig. 3). The pierced square opening at the center of the base of the Snite Museum example may suggest that it too was made with the possibility of being mounted in some way.³ A Doccia factory record of ca. 1760 describes a *déjeuner* set which included a tray supporting a group of two sirens with a shell on their heads.⁴

Triton was a mythological god and messenger of the sea; the son of Poseidon and Amphitrite. He is often represented with the upper body of a man and the lower body of fish—a merman. Over time, tritons came to represent a race of half-human, half-fish creatures, and they could be



figure 3, Doccia Porcelain Manufactory, *trembleuse* dish, ca. 1760–65 © National Trust/Sue James

male or female (fig. 4). The female figure here could be a mermaid or female triton, as the two are interchangeable. Both pieces at Ickworth also feature the pairing of a male and female triton. A white sweetmeat dish in the collection of The Metropolitan Museum of Art is supported by a mermaid and merman.⁵ Sea imagery was a common theme for Doccia table sculptures. Pieces featuring tritons, like the Snite Museum stand, may have been inspired by Gian Lorenzo Bernini's triton fountain in Piazza Barberini in Rome.

Early Doccia porcelain is almost never marked. It was not until ca. 1780 that the factory mark of a star—based on the Ginori coat of arms—was introduced for tablewares. Figures were left unmarked. Doccia is virtually the only Italian factory to have enjoyed continuous production into the nineteenth and twentieth centuries. The factory remained under the ownership of the Ginori family until 1896 when it merged with the larger manufacturer of Società Ceramica Richard of Milan. It then became known as Richard-Ginori, producing art nouveau and art deco style ceramics, alongside traditional Doccia models. The factory has continued to operate into the present day.⁶

ES

1. Clare Le Corbeiller, *Eighteenth-Century Italian Porcelain* (New York: The Metropolitan Museum of Art, 1985) 5.
2. *Ibid.*, 17.
3. John Winter, "Doccia Porcelain at Ickworth," *Amici di Doccia: Quaderni*, No. II (2008), figs. 18 and 23.
4. For the complete chocolate ensemble, see Leonardo Ginori Lisci, *La porcellana di Doccia* (Milan: Electa, 1963), pl. XVI.
5. Jeffrey H. Munger, "Eighteenth-century Doccia porcelain in the Metropolitan Museum of Art, New York," *Amici di Doccia: Quaderni*, No. I (2007), fig. 13. (Metropolitan Museum of Art acc. no. 06.385).
6. The Richard Ginori firm declared bankruptcy in January 2013 and was acquired in April 2013 by Gucci with the intention of concentrating on the production of high-end tablewares.



figure 4, A side view of tritons



MEISSEN PORCELAIN MANUFACTORY

2 Tea Bowl and Saucer, ca. 1725

3 Boar's Head Tureen, ca. 1740

4 Swan Service Charger, ca. 1737-41

5 Billy Goat, ca. 1745

6 Covered Fountain with Two Swans, ca. 1745-47

7 Dancing Columbine, ca. 1748

8 Cup and Saucer, 18th century after 1731



Tea Bowl and Saucer

Decorated by Ignaz Preissler

Royal Meissen Porcelain Manufactory, ca. 1725

Hard paste porcelain

bowl height: 1.75 inches (4.45 cm); diameter of saucer: 5 inches (12.70 cm)

Snite Museum of Art: Acquired with funds provided by Mrs. Virginia A. Marten
2005.052.006.a-b

PROVENANCE

Carnegie Museum of Art, Pittsburgh; Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 2005; Snite Museum of Art, 2005.¹

European courts of the seventeenth and eighteenth centuries placed a high value on the medium of porcelain. “White gold,” as porcelain was called, was so esteemed that its exchange constituted diplomatic gifts that could be substituted for gold, precious metals, jewelry, and firearms.² Part of the reason for porcelain’s exorbitantly high value was that true porcelain was rare and exotic, available only from China via lengthy trades routes across rough terrain on two continents. Since the Chinese fiercely guarded the formula for porcelain, Europeans had no choice but to figure it out independently. So desirable was the porcelain formula that Augustus II the Strong, Elector of Saxony and King of Poland (1670–1733), imprisoned the alchemist Johann Friedrich Böttger (1682–1719) in the dungeons of Dresden until he perfected a formula that rivaled the brilliant white translucency of Chinese porcelain. Almost immediately thereafter, in 1710, Augustus II the Strong established the Meissen Manufactory near Dresden; Meissen set the standard for excellence in porcelain for many decades, eliciting the envy of other European courts, and becoming a local specialty as well as heavily guarded state secret.³

The Snite Museum’s *Tea Bowl and Saucer* is Böttger porcelain, which is especially known for its brilliant white color; this example was painted by Ignaz Preissler (1676–1741) at Breslau, in modern-day Wrocław, Poland (fig.1). Early decorated Meissen-ware was extremely expensive, so artisans would purchase less costly, undecorated Meissen pieces that they would



figure 1. *Tea Bowl and Saucer*

paint and sell for a profit, thus providing a reasonable alternative to purchasing a piece from the Meissen Manufactory. Beginning in the 1720s, Breslau became a hub of activity for these freelance artists, who were called *Hausmaler* (home painters, or independent decorators), such as Preissler. By 1730, the sale of *Hausmaler* work became such a competitive problem for Meissen that the manufactory restricted sales of white ware to defective or unfashionable pieces.⁴ This led poorly paid Meissen employees to surreptitiously take home porcelain to paint and sell for profit, even at the risk of imprisonment if caught.⁵

In this *Tea Bowl and Saucer*, Preissler has depicted the story of Thisbe and Pyramus, a romance that was documented by the first-century poet Ovid in *Metamorphoses* and later served as direct inspiration for Shakespeare's *Romeo and Juliet*. Like those ill-fated lovers, Pyramus and Thisbe were neighbors who fell in love but were forbidden to marry by their parents. The couple's only communication was through a crack in the wall that separated their houses. One night they planned to meet at the Tomb of Ninus, which was outside the town and marked by a mulberry bush near a stream (or sometimes a fountain). Thisbe arrived first, but she saw a lioness drinking from the stream and quickly fled. In her panic she dropped her scarf, which the lioness ripped and sullied with some blood from a recent meal. When Pyramus arrived, the lioness had fled, but left behind the scarf. Pyramus assumed that an animal must have eaten Thisbe, and in his grief, he threw himself onto his sword. When Thisbe returned to find her slain lover, she used his sword to join her beloved in death. Until then, the berries of the mulberry bush were white, but the blood of the young couple turned the fruit red with their sacrifice.⁶

The tea bowl depicts the moment when Thisbe is standing over dead Pyramus and sinking the sword into her breast (fig. 2)⁷. In the background on the left is a lioness with Thisbe's shawl. On the right is a personification of a river god who pours water into a fountain. The design for this scene was most likely copied from an illustrated version of Ovid's *Metamorphoses*, such as the one produced by an unknown French engraver and published in 1622 (fig. 3). There were many versions of this image in circulation such as the preparatory drawing (ca. 1600) by Marten de Vos (1532–1603) for the 1602 and 1607 editions of the *Metamorphoses* (fig. 4); in the first published edition of Book IV, plate 33, this image was engraved in reverse by de Vos' relative, Crispijn van de Passe the elder.

There are very few examples of mythological scenes painted by Preissler. Much more common are landscapes, hunting scenes, *chinoiserie*, and cityscapes. This might explain the great attention to detail and emphasis on urban landscape seen on the exterior of the tea bowl. Inside the bowl is an image of Athena, identified by her owl companion and gorgon-headed shield (fig. 5). The iron-red and black color scheme (called *Schwarzlot*) is a trademark of Preissler's work that, in conjunction with the style, helps positively identify him as the painter.

RTS



figure 2, Saucer with view of Thisbe's death



figure 3, Unknown French artist, Pyramus and Thisbe, book illustration print from *Les Metamorphoses d'Ovide, de nouveau traduites en françois, et enrichies de figures chacune selon son subject. Avec XV discours, contenant l'explication morale de fables*, published 1622. Courtesy of the Warburg Institute, University of London (Pyrameb 2736784001).



figure 4, Marten de Vos (1532-1603), *Pyramus and Thisbe*, ca. 1600, pen and brown ink. Royal Collection Trust/©Her Majesty Queen Elizabeth II 2014.



figure 5, Interior of tea bowl showing Athena

1. Records of the circumstance which led to this set leaving the Carnegie Museum of Art are now lost. The Snite Museum of Art has been advised that the item may have left the collection sometime during the 1970's, when a large group of Meissen porcelain was deaccessioned. This was at a time when record keeping was slight, without images, and with perfunctory descriptions such as "Plate with *Deutsche Blumen* pattern," making accurate identification nearly impossible. This is unfortunately a quite common problem for many decorative arts collections. Many thanks to Gabriela DiDonna, Assistant Registrar at the Carnegie Museum of Art for her efforts in researching the provenance of this set. Michele Beiny, Inc. could not advise how the set was acquired.
2. Maureen Cassidy-Geiger, "Porcelain and Prestige: Princely Gifts and 'White Gold' from Meissen," *Fragile Diplomacy: Meissen Porcelain from European Courts ca. 1710-63*. (New Haven, CT: Yale University Press, 2007) 3.
3. Ibid, and Martin Schönfeld, "Was There a Western Inventor of Porcelain?" *Technology and Culture*. 39, no. 4 (October 1998): 716. Böttger was originally imprisoned to discover the fabled *Goldmachertinkur*, a substance that could turn any metal into gold, but he was eventually ordered to collaborate with Ehrenfried Walther von Tschirnhaus (1651-1708) to uncover the mysteries of porcelain. It is unclear which man should be considered the official inventor of European porcelain, but it seems likely that von Tschirnhaus invented a formula shortly before his death and Böttger perfected it.
4. Ulrich Pietsch, *Early Meissen Porcelain: The Wark Collection from The Cummer Museum of Art & Gardens* (London: Giles Ltd., 2011) 43.
5. Pietsch, *Early Meissen Porcelain*, 45.
6. Pierre Grimal, *The Dictionary of Classical Mythology* (Cambridge, MA: Blackwell Publishers Ltd, 1996) 399.
7. A tea bowl is a hand-sized cup usually without handles, originating from seventeenth-century Japanese models, that was used to drink tea. Clare Le Corbeiller, "German Porcelain of the 18th Century," *The Metropolitan Museum of Art Bulletin* (Spring 1990): 18.

Boar's Head Tureen

Modeled by Johann Friedrich Eberlein

Meissen Porcelain Manufactory, ca. 1740

Hard paste porcelain with enamel and gilding

height: 10.5 x 15 inches (26.7 x 38.1 cm)

Snite Museum of Art: Acquired with funds provided by Mrs. Virginia A. Marten

2006.053.a-c

PROVENANCE

Mary Porter Walsh of Oklahoma City; Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 2006; Snite Museum of Art, 2006.

In August 1741 an order was placed for Johann Friedrich Eberlein (1696–1749) to construct, “Einen wilden Schweinskopf [sic] mit Muschelwerk und anderen Zierrathen statt eines Knopfes auf große Terrinen, zu Mr. Meuniérs Bestellung.”¹ (A wild boar’s head with shell work and other ornaments instead of a knob on a large tureen, to Mr. Meunier’s order). This invoice documentation, although not specifically referencing the Snite Museum tureen set, is one of several calls to produce a boar’s head as part of a table service—a fashionable baroque theme (fig. 1).

The popularity of boar hunting in the eighteenth century is reflected in the profusion of the motif in tureens and decorative painting.² In fact, there are many similar examples of tableware featuring boar’s head motifs as either the finial on the cover or as handles for serving bowls and tureens.³ The boar’s head and attached arabesques were modeled separately from the tureen lid and made explicit references to the physical nature of the animal, including the red and white fissures on the back of the head which indicate recently severed flesh.

The design of the tureen most likely had its origins in baroque silver patterns while the illustrations show the influence of Asian porcelain wares.⁴ The painted animals, insects, and flowers derive from the Kakiemon style, a Japanese form of ceramic illustration that was widely imitated in Europe during the late seventeenth and eighteenth centuries. The vivid color scheme of green, iron red, blue, yellow, and manganese



figure 1, Boar's Head Tureen

purple shows the influence of the *famille verte* style, a French term describing the Chinese color palette called “Kangxi five colors” which was associated with the Emperor Kangxi’s reign from 1661 to 1722.⁵

The origins of the insects and flora depicted on the tureen set are more ambiguous. The blossoms are called *Indianische Blumen*, or Indian flowers, a misnomer for East Asian floral depictions stemming from the belief that the motifs originated in India. In Europe, there was also a growing interest in botanical and insect imagery that had nothing to do with Asian illustrations, but sprang from the practice of collecting specimens of both plants and insects for the fashionable *wunderkammern* (wonder-rooms) or cabinets of curiosity; these popular collections emerged in Germany in the sixteenth century.⁶ In addition, pattern books filled with prints of insects and flowers were widely circulated and copied.⁷ Although tableware might not seem the appropriate setting for images of beetles and roaches, it was not unusual to find such insects adorning everything from teacups to coffeepots during this period.

The curious winged *fabeltiere* (mythological animal) gracing the tureen, stand, and lid is a decorative Kakiemon motif known as the flying dog pattern. The flying dog appears at the Meissen Manufactory around 1730 or slightly after, and is a good indication of the dating of this tureen set.⁸ Careful inspection of the fantastical animal shows a series of stylized, undulating rings that make up the body, spine and tail. The wings reveal scales painted in a brilliant blue with feathers depicted in red. The paws, also stylized, were made by little green curls. A long red tongue uncurls from a mouth filled with dagger-like teeth, while the eyes are purple flowers reminiscent of daisies. Thus the creature embodies something that is both fearful and fanciful or romantic.

The flying dog has also been described as a flying fox or flying squirrel though the original Japanese context of this animal is now lost.⁹ An early variant of the Asian design at Meissen is a *chinoiserie* etching by famed artist Johann Gregorius Höroldt (1696–1775), made while he worked as a painter in the Meissen manufactory in 1726. This etching shows a dragon with a face very similar to the flying dog despite the fact that the rendering of the body is not. The flying dog, *Indianische Blumen*, and stylized egrets on the tureen set demonstrate a clear interest in appropriating decorative elements of Middle Eastern or Asian culture. In the case of Meissen ware, the influence of East Asian motifs stems in part from the seminal role of China in the development of porcelain. Elector of Saxony Augustus II the Strong, under whose aegis hard-paste porcelain was first developed in Europe, also built a palace whose purpose was strictly the display of his porcelain collection. The European models were arranged for comparison with the Asian examples in the Japanese Palace—an analogy that he undoubtedly hoped would justify its extravagant expense.¹⁰ In an era when porcelain was considered as valuable as gold, Augustus II’s showcased collection not only legitimized his power and status, but also demonstrated his presumed dominance over the Asian originators of these wares. This point was underscored when he finally managed to establish his own manufactory at Meissen. Even though this *Boar’s Head Tureen* imitates Asian wares in its motifs, it was not a celebration of its Asian predecessors, but rather a statement of European ascendancy in the production of porcelain.

The marks on this piece include ‘25’ impressed on the tureen; and on the reserve of the stand are crossed swords in blue under-glaze and a blue dot on edge of foot-rim, impressed ‘27’.

Mark illustrated on page 122.

RTS

1. Meissen archives, quoted in Rainer Rückert, *Meissener Porzellan 1710–1810: Ausstellung im Bayerischen Nationalmuseum München* (München: Hirmer Verlag, 1966), 93.
2. For an example of a boar-hunting scene, see “A French ormolu mounted Meissen porcelain bowl,” Christie’s, June 9, 2011, sale 8040, lot 1. For another example see Rückert, *Meissener Porzellan*, 174, fig. 749.
3. See Rückert, *Meissener Porzellan*, 77, fig. 303 from the Collection of Dr. Ernst Schneider, now in Schloss Lustheim, Munich. See also the Covered Tureen and Stand at the Museum of Fine Arts Boston, 65.2072a-c at: <http://www.mfa.org/search/mfa/65.2072a-c> and the Boar’s Head Tureen from the Detroit Institute of Arts, 59.18.A at: <http://www.dia.org/search.aspx?search=59.18.A>
4. Hans Huth, “A Meissen Centerpiece,” *The Art Institute of Chicago Quarterly* 53, no. 2 (April 1959): 38.
5. Carl C. Dauterman, Everett Fahy, and F.J.B. Watson, *The Wrightsman Collection: Volumes 3 and 4, Furniture, Snuffboxes, Silver, Bookbindings, Porcelain* (Greenwich, CT: Metropolitan Museum of Art, 2012), 443.d
6. Janice Neri, *The Insect and the Image: Visualizing Nature in Early Modern Europe, 1500–1700* (Minneapolis, MN: University of Minnesota Press, 2011), 101.
7. Maureen Cassidy-Geiger, “Graphic Sources for Meissen Porcelain: Origins of the Print Collection in the Meissen Archives,” *The Metropolitan Museum Journal* 31 (1996): 99–100.
8. Carl C. Dauterman, *The Wrightsman Collection*, 443.
9. Ibid. One theory is that the flying dog is an amalgamation of mythical creatures, including mythical lions that guard Buddhist temples and the ch’i-lin creature. See *Meißener Porzellan des 18. Jahrhunderts: Die Stiftung Ernst Schneider in Schloß Lustheim*, ed. Annette Schommers and Martina Grigat-Hunger (München: Verlag C.H. Beck, 2004), 180.
10. Carl C. Dauterman, “Colossal for the Medium: Meissen Porcelain Sculptures,” *The Metropolitan Museum of Art Bulletin* 22, no. 1 (Summer, 1963): 1.

Swan Service Charger

Modeled by Johann Joachim Kändler and Johann Friedrich Eberlein

Meissen Porcelain Manufactory, ca. 1737–41

Hard-paste porcelain with enamel and gilding

diameter: 15 inches (38.1 cm)

Snite Museum of Art: Acquired with funds provided by Mrs. Virginia Marten
2012.003

PROVENANCE

Mrs. Gerry Davis, Richmond, Virginia; Michele Beiny, Incorporated European Porcelains
& Works of Art, New York, 2012; Snite Museum of Art, 2012.

The famed *Swan Service* of the Meissen Manufactory was the largest and probably the most illustrious porcelain production series of eighteenth-century Europe. It was in 1737 that Count Heinrich von Brühl (1700–1763), Prime Minister to the King of Poland, Augustus III, Elector of Saxony (1696–1763), commissioned the service, after von Brühl's appointment to the rank of count. The commission was perhaps also in celebration of von Brühl's marriage to a Polish noblewoman, the Countess Gräfin Maria Anna Franziska von Kolowrat-Krakovský (1717–1762) in November of 1736. The couple's combined coat of arms in gilded polychrome adorns the rim of the charger (fig. 1). On the underside is Meissen's traditional mark of crossed swords in blue underglaze.

The central design of the *Swan Charger* features two swans swimming among reeds through undulating ribbons of water; an egret soars above and another stands on the left. While motifs of swans and aquatic mythology were popular in Europe during this time, the theme of swans in this service was probably selected as a play on the name Brühl, which translates to "marshy ground."¹ The swan composition was inspired by an etching (fig. 2) by Wenceslaus Hollar (1607–1677) based on an original design crafted by Francis Barlow (ca. 1626–1704) from *Neu-vollständiges Reiß-Buch (The New and Complete Book of Tear-outs)*, a manual of artistic models.² These models acted as examples to be altered by the artisan, rather than copied directly, as evidenced by multiple sketches by Kändler in determining how best to construct his swan illustration (fig. 3).³



figure 1, Swan Service Charger



figure 2, Wenceslaus Hollar, (1607-1677) *Two Swans*, etching. Kupferstich-Kabinett, Staatliche Kunstsammlungen, Dresden. Photo: Herbert Boswank (A 135463).



figure 3, Detail, Johann Joachim Kändler, sketch of a swan, 1736, red chalk drawing with different motifs. Staatliche Porzellan-Manufaktur Meissen, Betriebsarchiv.

The *Swan Service* was initially produced to serve a dinner party of one hundred guests with an estimated 2,200 pieces in the original service. The acclaim of von Brühl's commission quickly spread, popularizing the manufactory and expanding Meissen porcelain's prestige.⁴ Thousands of interested visitors traveled to tour the manufactory annually.⁵ In keeping with the secrecy surrounding the production of porcelain, it is not surprising that Meissen gifts similar to the *Swan Service* held a high political value. When the Saxon ambassador, Count von Loss, wrote to Count von Brühl from Paris in 1749, von Loss suggested that the gift of Meissen porcelain to Madame de Pompadour would solidify political influence with Louis XV.⁶ The letter was even written in code, protecting the sensitive nature of the message.⁷

Count von Brühl was a significant patron of the arts. He owned an extensive collection and helped found the Royal Painting Gallery in Dresden.⁸ As the Elector's right-hand man, von Brühl was appointed as the Director of the Royal Porcelain Manufactory at Meissen, thus giving him access to authorize productions as he saw fit. Ultimately, von Brühl's extravagance, along with his excessive embezzlement, contributed to the economic downfall of the Saxon Empire.⁹

The elegance of the *Swan Service* offered guests an aesthetic experience to complement the food that was being presented on it. The service was originally housed in the Castle Pförten, located in modern-day Brody, Poland. It is said that broken shards of the *Swan Service* are still visible on the castle grounds even after centuries of war devastated the palace.¹⁰ Other legends abound that crates of the precious service were cast into Lake Pförten to save them just before the arrival of the Prussians who plundered and burned the palace during the Seven Years' War.¹¹ The service that survived was kept in the von Brühl family for generations, but during World War II it was dealt another devastating blow when the Soviet army arrived at Castle Pförten in 1945 and bombed the safe where the service had been hidden before the family escaped.¹²

Pieces from this service are found in private and public collections around the world, but the Snite Museum's example is particularly compelling because it represents an intriguing image on the charger. Items of the service that needed to be created as a series, such as a hundred bowls or plates, were constructed with the help of a mold that was crafted by the artisans of the factory. As production continued over a number of years, molds broke or deteriorated and new molds replaced them, leading to variations in the series. For example, the *Fisch Reyher*, or fish-eating-bird, on the Snite *Swan Charger* does not hold a fish in his beak.¹³

Mark illustrated on page 122.

RTS

1. Maureen Cassidy-Geiger, "From Barlow to Buggel: A New Source for the Swan Service," *Keramos*. No. 119 (January 1988): 64.
2. For images of the multiple etchings, see Cassidy-Geiger, 65; and Ulrich Pietsch, *Schwanenservice: Meissener Porzellan für Heinrich Graf von Brühl* (Berlin: Edition Leipzig, 2000) 47. Also see Cassidy-Geiger for original design by Francis Barlow (ca. 1626–1704) from *Neu-vollständiges Reiß-Buch*.
3. As argued by Cassidy-Geiger, 63-68. For images of Kändler's sketches, see *Schwanenservice*, 48.
4. Maureen Cassidy-Geiger, "Porcelain and Prestige: Princely Gifts and 'White Gold' from Meissen," *Fragile Diplomacy: Meissen Porcelain from European Courts ca. 1710–63* (New Haven, CT: Yale University Press, 2007) 18.
5. *Ibid.*, 12.
6. *Ibid.*
7. *Ibid.*
8. Tobias Burg, "Two works by Chardin in the Collection of Count Heinrich von Brühl," *Burlington Magazine*. 150, no. 1265 (August 2008): 529.
9. *Ibid.*
10. Pietsch, *Schwanenservice*, 87.
11. *Ibid.* Pietsch assures us that this lake tale is merely legend, but that the Prussian King Frederick II the Great did in fact specifically order his armies to destroy the castle.
12. *Ibid.*, 97-101. The actual attack on the estate did not happen as an act of war, but immediately after the war ended. Broken pieces were smuggled from the gardens to Vienna and as far as Argentina, where they entered various art collections. During a major exhibition in 2000 of the Swan Service in Dresden, the von Brühl family generously renounced any claims to the pieces now held by institutions throughout the world.
13. Examples of a *Swan Charger* with the bird and fish in his mouth can be found at the Cummer Museum of Art and Gardens, the Los Angeles County Museum of Art, the Metropolitan Museum of Art, the Minneapolis Institute of Arts, the Nelson-Atkins Museum of Art, and many others.

Billy Goat

Meissen Porcelain Manufactory, ca. 1745

Hard paste porcelain with enamel

height: 3.38 (8.50 cm)

Snite Museum of Art: Acquired with funds provided by Mrs. Virginia A. Marten

1999.025

PROVENANCE

Originally owned by Augustus III, Elector of Saxony and King of Poland, Schloss Moritzburg, 18th century; Michele Beiny, Incorporated European Porcelains & Works of Art, New York; Snite Museum of Art, 1999.

This small *Billy Goat* and other pieces like it served as table decoration for dinner parties (fig. 1). Before the use of porcelain figurines in table settings, sugar sculptures were used as decoration and may well have provided inspiration for their later porcelain counterparts. In fact, Count von Brühl's pastry chef was recorded as making frequent trips to the Meissen Manufactory, presumably to provide advice on producing these small figurines.¹ In Dresden in 1748, the Elector Augustus III presented a dessert service to Sir Charles Hanbury-Williams, the English Ambassador to Dresden, which probably included pieces very similar to this one. Part of the service was a menagerie to be placed in the center of the table and grouped around "barns, stables, farmers' houses, and even a church."² This idyllic scene included more than a dozen sheep, half as many bucks, cows, and eight goats.³ Indeed, the painstaking detail and complexity of just this solitary piece within the framework of a much larger narrative speaks to the popularity and investment in this style of dining experience.⁴

The K.H.C. initials on the underside of the *Billy Goat* indicate that it was included in the Elector Augustus III's personal collection and palace inventory of the Königliche Hof-Conditorei (Royal Court Confectionary, also known as Saxon Royal Court Pantry), which was

located at Schloss Moritzburg and used from 1723 to 1763 (See K.H.C. mark on page 122). Augustus III was an avid hunter and often hosted parties at Schloss Moritzburg since it was his favorite hunting lodge and summer residence.⁵

There are a few documented ledger entries from the Meissen Manufactory that refer to little billy goats, but one in particular seems most applicable to the Snite Museum example. In June 1741, designer Johann Joachim Kändler recorded, "Einen kleinen Ziegenbock aufs Waaren Lager in Thon poussirt," [A small billy goat fashioned out of clay in storage wares.]⁶ And while there are a number of examples of small Meissen goat figurines, the Snite Museum's piece is unique in that it is freestanding. This type of sculpture is much harder to construct, since the piece must possess an accurate center of equilibrium in order to stand. This is why most figures are supported by a base and tree stump- to balance the weight of the figure (fig. 2).

Mark illustrated on page 122.

RTS



figure 1, Billy Goat



figure 2. Modeler: Johann Joachim Kändler (1706–1775), Meissen Manufactory, *Tailor Riding a Goat*, ca. 1740, hard-paste porcelain. Gift of Irwin Untermyer, 1964 (64.101.131) Image copyright ©The Metropolitan Museum of Art. Image source: Art Resource, NY.

1. Maureen Cassidy-Geiger, "Safeguarding the Royal Porcelain Manufactory in the Albrechtsburg Castle at Meissen: the Guardhouse Logbooks, 1731–40," *Keramos* 218 (2013): 8–9.
2. Armin B. Allen, *Eighteenth Century Meissen Porcelain from the Collection of Gertrude J. and Robert T. Anderson* (Orlando, FL: Orlando Museum of Art, 1989), 146.
3. Meredith Chilton, "Dogs and Diplomats: Meissen Porcelain in England, 1732–54," in *Fragile Diplomacy: Meissen Porcelain from European Courts ca. 1710–63*, ed. Maureen Cassidy-Geiger (New Haven, CT: Yale University Press, 2007), 288.
4. Bernard Rackham, "Recent Acquisitions for Public Collections-III. Meissen Porcelain Centrepieces, the Gift of Mr. Otto Beit to the Victoria and Albert Museum," *The Burlington Magazine for Connoisseurs* 33, no. 184 (July 1918): 27. Rackham warns the reader not to take for granted the grandiosity of this sort of display, explaining that the splendor of entertainment experienced at these banquets is something a modern mind might not comprehend.
5. Chilton, "Dogs and Diplomats: Meissen Porcelain in England, 1732–54," in *Fragile Diplomacy: Meissen Porcelain from European Courts ca. 1710–63*, 291–92.
6. Rainer Rückert, *Meissener Porzellan 1710–1810: Ausstellung im Bayerischen Nationalmuseum München*, (München: Hirmer Verlag, 1966), 201.

Covered Fountain with Two Swans

Swans modeled by Johann Joachim Kändler and Peter Reinicke

Meissen Porcelain Manufactory

swans ca. 1745–47, vase and ormolu mounting ca. 1755–60

Hard paste porcelain and gilt-bronze

height: 10 inches (25.4 cm)

Snite Museum of Art: Acquired with funds provided by Mrs. Virginia A. Marten
2010.004

PROVENANCE

Baron Jean de Langlade, Paris; Henry M. Bowles, New York and San Francisco; Frank Wyman, New York;
Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 2010; Snite Museum of Art, 2010.

If the sheer amount of Meissen *chinoiserie* is any indication, patrons of the manufactory were fascinated by the idea of the foreign and unknown. This desire for the imaginative and unfamiliar manifested itself closer to home when the early 1740s saw a transition from an interest in courtly life to nature and peasant activities.¹ Thus, Watteau-style scenes such as those in the reserves of this fountain began to be favored above *chinoiserie* scenes (fig. 1). The bucolic poses seen here are likely taken from paintings by David Teniers the Younger (1610–1690), who often characterized his scenes with games of backgammon, upturned barrels used for stools, and beverage jugs placed precariously on the ground. The artist who decorated this fountain may have also painted similar scenes on the exteriors of gold-mounted rectangular snuffboxes.²

There are two figural reserves on the fountain and two more on the lid, each surrounded by a brocade of applied Vincennes flowers and vines. On the front of the fountain is a scene of a man with a pipe seated with his back facing the viewer (fig. 2). In front of him is a well; on the right is a woman holding an infant. The back features a cartouche containing a scene of two peasant men playing backgammon as an onlooker watches. On one side of the lid, a young man sits on a barrel in a gilded, diamond-shaped reserve; on the other side is a seated woman. The finial is in the shape of a blossoming flower.



figure 1, Back of fountain showing peasant figures in reserve

The fountain is supported on three asymmetrical legs of *rocaille*, acanthus flutings as part of the rococo base. Directly under the foliate spigot the mounting is shaped to resemble a gurgling flow of water to mirror the flow of liquid from the vase. The fountain itself is decorated with sculpted, applied polychrome Vincennes flowers in addition to *Deutsche Blumen* that were painted on the surface.

Most likely there are Meissen's trademark crossed swords in blue underglaze on the base of each swan, but they are concealed by the ormolu mounting. And though this mounting lacks any marks that would help identify the creator or date, there is a very similar Louis XV ormolu-mounted table fountain that proves to be more revealing. This example, also featuring a converted fountain and two Kändler swans and turf, has a near identical mounting—from the stalactite-like dripping water homage to the asymmetry of the legs and is stamped in four places on the mounts with the *C Couronné poinçon* (Crowned "C") imprint.³ The presence of this stamp demonstrates that taxes were paid on the item. This helps determine approximate dating, since this stamp was used exclusively from 1745–49. Both pieces most likely originated from the same workshop.

Fountains of this type were popularly used as tableware in eighteenth-century France. They were often assembled and sold by Parisian *marchands-merciers*, or art-and design merchants, who sold furniture and decorative objects such as chandeliers, andirons, and lacquer boxes. *Marchands-merciers* often converted ceramics to new uses by mounting bowls, tureens or vases on ornate gilded metal bases; a large vase such as this one could be drilled and equipped with a spigot to allow the flow of liquids. Since the original vase is too small to accommodate a fountain for volume liquids such as beverages, this fountain probably dispensed scented water.

The transformation of small items into luxurious home furnishing with ormolu mounts is recorded in a ledger of transactions dated 1748–58 kept by one of Paris's premier *marchands-merciers*, Lazare Duvaux (ca. 1703–1758). One entry documents a vase similar to the Snite Museum's, "Quatre vases égaux, de porcelain de Saxe à fleurs de relief, avec des cartouches de minatures, montés en bronze doré d'or moulu,"⁴ (Four equal vases, Saxon porcelain, sculpted flowers, with small cartouches, mounted on gilt bronze ormolu) and another in reference to a fountain, "Une fontaine bleue avec des oiseaux de Vincennes, garnie en bronze doré d'or moulu,"⁵ (A blue fountain with Vincennes birds, trimmed in gilt bronze ormolu).



figure 2, Front of fountain

The species of swans depicted here is the *Cygnus olor*, or the mute swan native to Europe, Asia, and Northern Africa. Many similar furnishings exist with the combination of swans and Louis XV ormolu-mountings, which has led to the question of whether these swans were originally part of the famous *Swan Service* commissioned by Count Heinrich von Brühl. A very similar swan that was probably modeled from the same mold is pictured in George Savage's *18th-Century German Porcelain*, which he attributes to the *Swan Service*.⁶ However, swans were quite popular even before the von Brühl service increased their fame, as were many other birds, both exotic and common waterfowl. For example, in the Meissen manufactory *Jahrbuch* for November 1747, Kändler's name is cited with the text, "2 Modelle zu kleinen Schwänen mit Jungen ausgestellt und in gehörige Positur gesetzt," (Two models of small swans exhibited with young and placed in corresponding posture), and another passage later in the same *Jahrbuch* with Reinicke's name references, "1 Schwan mit 2 Jungen zu vorhergehenden in Thon rein boussiert," (One swan with two young precisely modeled in clay to go with the previous [meaning the preceding swans mentioned in the work book]).⁷ Though these examples mention cygnets in addition to the swans, it demonstrates that free-standing swan figurines were still in production a decade after the *Swan Service* was initiated. These individual swans might well have been culled and assembled by *marchands-merciers* into decorative furniture.

RTS

1. Ulrich Pietsch, *Early Meissen Porcelain: The Wark Collection from The Cummer Museum of Art & Gardens* (London: Giles Ltd., 2011) 37.
2. See Meissen Gold-Mounted Rectangular Snuff Box and Cover ca. 1754 (Christie's sale no. 7099, lot 246, November 21, 2005, London) and another item of the same description ca. 1755 (Christie's sale no. 6432, lot 281, July 9, 2001, London).
3. For a photograph of this fountain, see Carl Christian Dauterman, *The Wrightsman Collection, Porcelain*, Vol. IV (New York: Metropolitan Museum of Art, 1970) 399.
4. Louis Courajod, *Livre-journal de Lazare Duvaux, marchand-bijoutier ordinaire du roy 1748–1758: Précédé d'une étude sur le goût et sur le commerce des objets d'art au milieu du XVIIIe siècle, et accompagné d'une table alphabétique des noms d'hommes, de lieux et d'objets mentionnés dans le journal et dans l'introduction*, Vol. 2 (Paris: Pour la Société des bibliophiles François, 1873), 125. Entry dated June 1752 no. 1138 for Jeanne Antoinette Poisson, Madame la Marquise de Pompadour (French, 1721–1762) for the library at Crécy.
5. *Livre-journal de Lazare Duvaux*, 72. Entry dated December 1750 for M. de Roissy, no. 699.
6. George Savage, *18th Century German Porcelain* (London: Spring Books, 1958) pl. 19b.
7. Carl Christian Dauterman, *The Wrightsman Collection, Porcelain*, 76. The first passage (noting Kändler) can be found on page 396 of the Meissen Manufactory November 1747 *Jahrbuch*. The second (noting Reinicke) is on page 408.

Dancing Columbine

Modeled by Johann Joachim Kändler

Meissen Porcelain Manufactory, ca. 1748

Hard-paste porcelain

height: 6.75 inches (17.15 cm)

Snite Museum of Art: Acquired with funds provided by Mrs. Virginia A. Marten
1992.055

PROVENANCE

Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 1992;
Snite Museum of Art, 1992.

The *commedia dell'arte* was a theatrical comedy act performed by traveling troupes based on improvisation and pantomime of social archetypes, stock characters, and standardized scenarios that began in sixteenth century Italy and quickly spread throughout Europe. These stock characters were widely recognized as troupes travelled through major European cities performing for royalty and townspeople alike. Columbine is a female character who plays a comic servant in her role as Pierrot's wife and Harlequin's mistress. Figures from the *commedia dell'arte* became important subjects for miniaturized sculpture especially since their images were disseminated to a broad audience through the publication of affordable prints.

The Snite Museum *Dancing Columbine* is shown wearing a pale green waistcoat with black inset over a white shift (fig. 1). Her petticoat skirt, most visible from the back, is decorated with lavender and yellow stripes; and her red-heeled black shoes are ornamented with bright yellow bows over the instep. Her hair is coiffed at the top of her head, the style further enhanced with a white band that is tied in back. She holds the edges of her apron up in a curtsy with her left foot extended to signal the beginning of a dance. A tree stump behind the feet supports the figure on the circular base. The face was painted with painstaking precision to create the delicate blush beginning at her chin, as well as the acutely thin lines of her eyelids and brows. The hair was painted in a similar fashion, composed of many fine lines brushed closely together.



figure 1. *Dancing Columbine*

The Meissen Manufactory produced many dancing peasant girl figurines similar to this one. It is traditionally identified as Columbine, who is known by her characteristic peasant clothes marking her station as a servant. Her costume is almost identical with the Dixon Gallery's version, although there she is paired with Harlequin (fig 2). This version of Columbine and Harlequin dancing was a popular Meissen figurine and was modeled repeatedly by Johann Joachim Kändler (1706–1775).¹ Often a master modeler perfected a piece and had it cast so that multiples of the same figure could be efficiently made, though the original is lost in the process.² Sometimes mold castings were used for years depending on demand, and rather than changing the model, the pieces were painted differently to reflect changing fashions. The *commedia dell'arte* proved to be one of Kändler's favorite subjects; he often returned to depictions of the characters over the decades and he and his team reinvented poses, styles and gestures for each personality.³

The pose of Columbine in a curtsy was popularized by a painting and engraving by Jean-Antoine Watteau (1687–1721) ca. 1719.⁴ The print, *Les Habits sont Italiens* (*The Clothes are Italian*), enjoyed widespread reproduction and imitation, though the original painting is believed to be lost. The curtsying lady was one of Watteau's standard poses, and a similar stance can also be seen in his painting *L'Amour au Théâtre français* (1719, Staatliche Museen, Berlin) along with others not about the *commedia dell'arte*. It was not uncommon for Watteau paintings to be used as models for Meissen decoration.

The crossed swords mark on the bottom of *Dancing Columbine* is not glazed, and yet the mark is still called underglaze. This is because underglaze, as opposed to its name, does not actually need to have a layer of glaze over it in order to be considered "underglaze." By definition, underglaze is a technique in ceramics of applying color to a surface before the application of a transparent glaze.

Mark illustrated on page 122

RTS

1. For another version with the same pose, see the Metropolitan Museum of Art, 64.101.97. See <http://www.metmuseum.org/collections/search-the-collections?ft=64.101.97>
2. Ulrich Pietsch and Claudia Banz, ed., *Triumph of the Blue Swords: Meissen Porcelain for Aristocracy and Bourgeoisie 1710–1815* (Leipzig: E.A. Seemann; Dresden: Staatliche Kunstsammlungen Dresden, 2010), 61. Most of these casts have survived the centuries in the Staatliche Porzellan-Manufaktur Meissen plaster model archive and are just as viable today as they were when they were created in the eighteenth century.
3. Len and Yvonne Adams, *Meissen Portrait Figures* (London: Barrie & Jenkins, 1987), 196.
4. Clare Le Corbeiller, "German Porcelain of the 18th Century," *The Metropolitan Museum of Art Bulletin* (Spring 1990): 46.



figure 2, Johann Joachim Kändler (1706–1775), Meissen Manufactory, *Harlequin and Columbine Dance from the Commedia dell'Arte*, ca. 1744, hard-paste porcelain. Collection of the Dixon Gallery and Gardens, Memphis, Tennessee, Warda Stevens Stout Collection.

Cup and Saucer

In the style of Johann Ehrenfried Stadler

Meissen Porcelain Manufactory, 18th century, after 1731¹

Hard paste porcelain

cup height: 1.88 (4.78 cm); saucer height: 4.63 (11.76 cm)

Snite Museum of Art: Acquired with funds provided by Mrs. Virginia A. Marten
1995.033.003.a-b

PROVENANCE

Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 1995;
Snite Museum of Art, 1995.

This rare *Cup and Saucer* are engaging both in form and pictorial design (fig. 1). The cup and saucer forms are molded into rounded quatrefoil designs with slight overlaps and both rest on gilded foot rings. On the cup, the “wishbone” handle imitates foliate scrollwork and is further enhanced with iron-red flourishes along the edge. The pictorial design is similarly engaging with the reserves on the teacup mirroring the arabesque quatrefoil shape of the cup and saucer forms. The figural reserves all contain *chinoiserie* figures engaged in various activities with disproportionately large *Indianische Blumen* on puce ground (fig. 2). The interior of the cup features a single spray of *Indianische Blumen* on white ground. Painted under the foot of the cup are Meissen’s mark of crossed swords in blue underglaze; under the foot of the saucer are the crossed swords in blue underglaze and a white label stating “5830” in green ink.

The flowers are identifiable and include chrysanthemums, peonies, and plum blossoms in imaginative colors. In the eighteenth century, all of these specimens were unknown outside of Asia and were therefore exotic to the European viewer.² Combined with the butterfly, these motifs symbolized love in their East Asian context. The costumes worn by the *chinoiserie* figures are harder to decipher, since European artists did not precisely copy authentic Asian porcelain examples, but instead created their own loosely interpreted versions. In the reserve opposite the teacup handle, the hat might be based on a man’s Manchu court costume, which features a black, flat base and a red finial, but this hat does not match the rest of the ensemble; the long robe with a tight belt over a purple garment is more representative of the Han style.



figure 1, Cup and Saucer showing decoration on base of saucer

The decoration of this teacup and saucer is characteristic of the painting of Johann Ehrenfried Stadler, (1701–1741) who began working at Meissen in 1724 as a journeyman under the direction of Johann Gregorius Höroldt (1696–1775).³ Stadler was among the earliest painters in Meissen to develop Kakiemon scenes, and would have undoubtedly been familiar with Höroldt's *Schultz Codex*, a collection of engravings and sketches used for decorative design ideas in the Meissen Manufactory.⁴ The *Codex* may have provided general examples of garments, hats, postures, floral patterns and fans, while more direct inspirations are the unique chair cross pattern and the arabesque architectural designs in the background. In contrast to Höroldt's style, Stadler preferred painting liberally on white ground without the restriction of cartouches.⁵ Both styles can be seen in this set; the saucer is painted according to Stadler's usual method of open spaces and sprawling figures against the porcelain, while the teacup images fit into reserves (see fig. 1).

This set is representative of Stadler's trademark bold color palette. Although he typically painted the same figures and scenes on multiple pieces, he occasionally deviated from the standard in the use of arbitrary color schemes such as the puce used on the Snite Museum *Cup and Saucer*. This piece also reflects Stadler's favorite poses, such as an extended arm either pointing or holding a long object such as a fan, parasol, or kite. Sources for these *chinoiserie* figures undoubtedly included Meissen's design books as well as a Flemish publication by Pieter Schenk the Younger (ca. 1693–ca. 1775) of *chinoiserie* design engravings in *Nieuwe geinventeerde Sineesen, met groote moeyte geteekent en in 't [in het] Ligt gegeven... Eerste Deel* (Newly invented *chinoiseries*, drawn with great difficulty and in it is given part one) published ca. 1702.⁶

Mark illustrated on page 122

RTS

1. The terminus post quem date of 1731 is based on the known date of the invention of the puce ground color used here; the method of making this hue was carefully written and preserved in logbooks kept by the Meissen Manufactory. The invention and documentation of color glaze recipes were zealously guarded state secrets, and revealing those processes to a foreign manufactory was commensurate with treason. From a record by Höroldt entitled, "Wahre und richtige Beschreibung derer emallir- oder Schmelzfarben, wie ich solche mit Gottes Hilffe erfunden und bey hisiger Königl. [Königliche] Porcellain- Manufaktur itzo gebraucht werden, in Gleichen auch das Gold und Silber, wie solches Tractiret werden muss." (True and accurate description of the enamel or fusible colors which I, with God's help, invented and are used by the present Royal Porcelain Manufactory, and likewise in gold and silver, and how they must be duplicated. Author's translation). Staatliche Porzellan-Manufaktur Meissen, Archiv, Pretiosa no. 11. German quoted from Ulrich Pietsch, *Early Meissen Porcelain: The Wark Collection from The Cummer Museum of Art & Gardens* (London: Giles Ltd., 2011), 46.
2. *Guide to the Porcelain Room*, ex. cat. (Seattle: Seattle Museum of Art, 2007) pl. 17.
3. Saxon State Library digital archive; see www.sachsendigital.de.
4. Howard Coutts, *The Art of Ceramics: European Ceramic Design 1500-1830* (New Haven: Yale University Press, 2001) 93.
5. Ulrich Pietsch, *Passion for Meissen: The Said and Roswitha Marouf Collection* (Stuttgart: Arnoldsche Verlagsanstalt, 2010) 143.
6. Julie Emerson, *Porcelain Stories: From China to Europe* (Seattle: Seattle Museum of Art and University of Washington Press, 2000) 197.



figure 2, Figural reserve with *chinoiserie* figures



CHANTILLY MANUFACTORY

9 Sugar Bowl and Cover, after 1753



Sugar Bowl and Cover

Chantilly Manufactory, after 1753

Soft paste porcelain

height: 5 inches (12.7 cm)

Snite Museum of Art: Acquired with funds provided by Virginia A. Marten

1995.003.002 a-b

PROVENANCE

Elizabeth Parke Firestone; Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 1995; Snite Museum of Art, 1995.

The Manufactory at Chantilly emerged slowly between 1730 and 1734. Situated west of the Château of Chantilly, it was originally close to the local hospital that was built in 1723.¹ For a period of time, under the royal privilege, it produced porcelain in imitation of the Chinese.² By 1751, under Cicaire Cirou, a profit-making Society was formed, thereby announcing that Chantilly was becoming a serious producer of ceramics. Although the Manufactory passed through a number of owners and supervisors, the period that is roughly connected with the Snite Museum *Sugar Bowl and Cover* is around 1750, when the firm was at its height (fig. 1).

While an exacting history of the way in which pieces were decorated is complicated, Geneviève Le Duc has identified three eras of productivity. The first, from 1730–50 corresponded to the period when the production of *chinoiserie* was at its height. Between 1751–53, the use of an enriched color palette was in place. After 1753, color was further enhanced. Since the color decoration on this simple sugar bowl is delicate, we would contend that it was created during the third phase of activity, or after 1753.³

This soft-paste porcelain is composed of a white bowl and cover with the bulbous body tapering slightly near the neck. Both parts of the piece are decorated with loosely formed bouquets of flowers, including a blooming red rose, a strand of bluebells and strands of purple violets and puce poppies. The slightly domed cover is topped by a pink rose finial that is composed of a raised green stem and leaves. The mark on the bottom of the bowl is that of an iron red hunting horn whose significance needs to be ascertained. The general effect is pleasing and unobtrusive.

Created during the period when there was an increasing interest in the art for the table, this example fulfills a basic functional role while simultaneously serving as an artistic object. Most likely created in concert with other pieces, possibly for a table service, this piece is part of the increasing awareness being given to everyday objects having an aesthetic significance.

Mark illustrated on page 122.

GPW

1. Geneviève Le Duc, *Porcelaine Tendre de Chantilly aux XVIIIe Siècle* (Paris: Hazan, 1996).

2. Le Duc, 45.

3. Le Duc, 64.



figure 1, *Sugar Bowl and Cover*

S.C
T

SAINT CLOUD PORCELAIN MANUFACTORY

10 Cup and Saucer, 1740-50



Cup and Saucer

St. Cloud Porcelain Manufactory, 1740–50

Porcelain

height: 3 inches high

Snite Museum of Art: Acquired with funds provided by Mrs. Virginia A. Marten

1995.033.00 a-b

PROVENANCE

Thelma Chrysler Foy; Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 1995; Snite Museum of Art, 1995.

One of the pioneering sites in France for the production of porcelain, the St. Cloud Manufactory started in 1702 with the desire to produce porcelain pieces that were as perfect as the Chinese examples. The early St. Cloud pieces were strongly influenced by late Ming blue and white porcelain with motifs based on Chinese originals. By 1722, Pierre Chicaneau's business – his family was the founding group at St. Cloud – passed through marriage to Henri Trou; and polychrome porcelain was being produced soon after 1730. In later years production shifted to pieces that were less Asian in character, especially with the creation of white soft-paste porcelain. Production continued until 1766, when competition from the Chantilly and Vincennes porcelain manufactories effectively put Saint-Cloud out of business.

The Snite Museum cup and saucer is an example of later St. Cloud production (fig. 1). While this piece has been characterized as having a molded “pine-cone” pattern, the exact same piece, in the collection of the Victoria and Albert Museum, is described as a cup and saucer with a leaf or scale molded decoration (fig. 2).¹ Both references agree that the raised rim in the saucer, designed to hold the cup securely, is known as a *trembleuse*, a notation that emphasizes the fact that the practical nature of the design was significant.

The 1730 date given the piece at the Snite is too early. The Victoria and Albert example is dated 1740–50, dates that would better correspond with the production of soft-paste porcelain at St. Cloud. The St. Cloud Manufactory produced other examples in the form of wicker baskets surmounted by three dimensional flowers that continued to remove the barrier between what could be considered a useful object and a three-dimensional sculpture, albeit done in porcelain.² The mark on the bottom of the Snite example is STC referring to St. Cloud, while the mark on the bottom of the Victoria and Albert example is: StC/T.

Mark illustrated on page 122.

GPW

1. The description of the piece is found in the Registrar's notes at the Snite Museum. For reference to the piece in the Victoria and Albert Museum, see C.465 and A-1909
2. For further reference to other examples, see *Céramique, Saint-Cloud*, Maciet Archives, Library of the Museum of the Decorative Arts, Paris, vol. 138, no.9.



figure 1. Cup and Saucer



figure 2. St. Cloud Porcelain Manufactory, cup and *trembleuse* saucer, ca. 1740s, porcelain. Given by J. H. Fitzhenry, ©Victoria and Albert Museum, London, C.465&A-1909.

SX

SCEAUX POTTERY AND PORCELAIN FACTORY

11 Tureen, ca. 1750–55



Tureen

Sceaux Pottery and Porcelain Factory, c. 1750–55

Tin-glazed earthenware (faïence)

height: 9.75 inches, (24.76 cm)

Snite Museum of Art: Acquired with funds provided by Mrs. Virginia A. Marten

2011.001.002.001-002

PROVENANCE

John Whitehead, Paris, 2010; Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 2011; Snite Museum of Art, 2011.

Earthenware pieces were produced at a factory in Sceaux, located just south of Paris, from 1748 to 1794. Many of the examples were skillfully painted with landscape and figure subjects that were interspersed with flowers and birds. Some examples revealed low relief naturalistic flowers and fruit, molded carefully in a style inspired by the sculptor, Richard Glot, who purchased the manufactory in 1772.

The Sceaux factory was dedicated to the production of faïence. Founded by Jacques Chapelle in 1748, it was prevented from producing porcelain because of the nearby Vincennes/Sèvres factory which had been awarded a royal monopoly that guaranteed their exclusive right to develop porcelain examples. The Sceaux pieces in faïence were often original shapes delicately painted in what could be termed a pure rococo style. But the inability to produce porcelains, and the intense competition from Sèvres, led several painters to defect to the Sèvres Manufactory, spelling doom for Sceaux.

This example of a tureen and cover is formed from a curvaceous bulbous shape that rests on three scrolled blue feet (fig. 1). It has scrolled handles placed above female masks with the upper portion of the body revealing a raised band of scrolling that enters on a shield placed at either side. The slightly dome-shaped cover has wave borders like scallop shells; the top finial creates an elaborate miniature still life of coral, shells and algae. The coloristic design throughout is rich and lively.

A similar piece known as a *Grande terrine de forme baroque et son présentoir* is in the Musée de l'Île-de-France, Sceaux (fig. 2). While the shape of the piece is very close to the Snite example, the decoration is modified using shells and ribbons in green and yellow to complete the design. The date of this example expands the date for the piece at the Snite, as it is recorded as having been produced between 1750 and 1763.¹ Both pieces bear the fleur-de-lys painted in blue on the base. This would suggest that the shape of the piece was used in other cases with the decoration being modified according to the decorator working on a given example.

GPW

1. See Musée de l'Île de France, *Château de Sceaux, Catalogue Raisonné des Collections*, Hauts de Seine, 1985, number 1105, 240-241.



figure 1, Tureen



*figure 2, Sceaux, grande terrine de form baroque et son présentoir, faïence.
Collection Musée de l'Île-de-France, Sceaux, 69.6.1. Photo Pascal Lemaitre.*



SÈVRES MANUFACTORY

12 *La Savoyarde tenant un chien* (Girl Holding a Dog), ca. 1757

13 *Vase, à Oreilles*, ca. 1757-59

14 Teapot (*Théière Calabre*), 1779

15 Punch Bowl, ca. 1799-1801

16 Cup and Saucer, 1816

17 *La Nourrice* (The Wet Nurse), 18-19th century



La Savoyarde tenant un chien (proper name *La Fille caressant un chien*)

Sèvres Manufactory, ca. 1757

Biscuit porcelain

height: 5.88 inches, (14.93 cm)

Snite Museum of Art: Acquired with funds provided by Virginia A. Marten

1996.011

PROVENANCE

Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 1996;

Snite Museum of Art, 1996.

This biscuit porcelain of a little girl holding onto her basket of grapes while also caressing her dog, standing on his hind legs to gain her attention, inspires a strong sense of sentiment, one of the basic qualities of much eighteenth century painting and sculpture (fig. 1). The loving relationship between the child and dog is crucial for understanding the meaning of the work. Approached from the side, or back, the awkward pose of the child is dispelled by the use of a tree as the base that supports the entire group, helping to focus on the relationship between child and her dog.

In consulting the Sèvres Manufactory archives, the initial title attached to this piece (*La Savoyarde tenant un chien*-*A Savoyard Girl Holding a Dog*) created considerable confusion, thus making it difficult to fully establish the potential sources for this figural group. Once the proper name was assigned to this small piece, (*La Fille caressant un chien*-*The Girl Cuddling a Dog*) with the help of the Sèvres Archives staff, details as to its creativity came into clearer focus.'

An engraving known as *La Petite Fille au Chien* or *La Petite Vendangeuse au panier de raisin* generally inspired the composition. These prints were linked to the painter François Boucher (figs. 2 and 3) suggesting that the derivation of this group was inspired by well known print compositions, done after Boucher, that were widely disseminated. The prints were completed by E.M. Falconet in 1761; they all focus on the activities



figure 1, *La Savoyard tenant un chien*

of young children.² This suggests that the sculptural group was part of a series of biscuits widely produced because of their appeal to a broad clientele, which made it possible for individuals to own a figural group based on a theme that was widely known at the time.

Since this piece was most likely created at the Sèvres Manufactory around 1757, this example could be linked to the sculptor E. M. Falconet who was in charge of the *atelier de sculpture* at the Manufactory after 1757, although the series of prints linked to Boucher were begun in 1761. This raises the issue that another artist worked on the biscuit, perhaps from the same source that Falconet used in his prints. An incised B, on the bottom of the sculptural base, links the work with Jean-Jacques Bachelier, Director of Sculpture at Sèvres from 1751–57 and again from 1766–73 after Falconet left for Russia. As the self-proclaimed inventor of biscuit porcelain, Bachelier was a very important figure at the Sèvres Manufactory, assuming a significant role in what works were to be produced in the sculpture atelier. The 'B' on biscuit figures was used solely when Bachelier was Director of Sculpture at Sèvres.

A search of molds for this example revealed that a piece with the title of *Savoyarde tenant un Chien* had been done in 1755. A subsequent attempt to locate this plaster proved futile, as it was not found in the Manufactory reserves.³ The documentation of this earlier example, with a similar theme, raised a question about the number of biscuit porcelain pieces being produced at Sèvres on this theme during the mid-1700s. There may well have been many artists, not just a single modeler, who were working with this type of theme.⁴

The child playing with the dog can be said to relate to some of the major writings of the period, namely those by the philosopher Jean-Jacques Rousseau. A fascination with children, especially when they assumed the roles of adults, led to a broadened awareness that children had lives of their own that needed to be better understood. The concept of fidelity between the child and the playful dog underscores this concept. This example also further visualizes the growing cult of appreciation of children on a popular level, an interest that would be taken to new heights by the Écouen school of painters in the mid-nineteenth century.

Mark illustrated on page 122.

GPW

1. The author acknowledges the help of Tamara Préaud, former Head of the Archives and Library at Sèvres in examining the issues surrounding this example.
2. *Falconet à Sèvres, 1757–1766, ou l'art de plaire*, ex. cat. Musée national de céramique, Sèvres, November 6, 2001– February 4, 2002, (50-52, 102-103).
3. Discussion with the Sèvres Museum and Archives staff, June 2013.
4. Discussion with Tamara Préaud, Sèvres Archives, June 2012.



figure 2, Pierre-Etienne Falconet, (1741–1791), Child with a dog, holding a basket of grapes, from *Premier Livre de Figures d'après les porcelaines de la Manufacture Royale de France*, 1757, Mr. Boucher, etching and engraving, sheet: 9 11/16 x 7 3/8 inch (24.6 x 18.7 cm). Harris Brisbane Dick Fund, 53.600.1001(4). Image copyright © The Metropolitan Museum of Art. Image Source: Art Resource, NY.



figure 3, Pierre Francois Tardieu, (1711–1771), Little girl playing with a dog, from *Deuxième Livre de Figures d'après les porcelaines de la Manufacture Royale de France*, after 1757, etching and engraving, sheet: 9 3/4 x 7 1/2 inch (24.7 x 19 cm). Harris Brisbane Dick Fund, 53.600.1001(8). Image copyright © The Metropolitan Museum of Art. Image Source: Art Resource, NY.

Vase, à Oreilles

Sèvres Manufactory, ca. 1757–59

Porcelain

height: 5.625 inches, (14.28 cm)

Snite Museum of Art: Acquired with funds provided by Virginia A. Marten
2002.030

PROVENANCE

Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 2002;
Snite Museum of Art, 2002.

The shape of this vase – pear shaped with two scrolls as handles – was invented at Sèvres in 1754; it was still being produced there in 1791, two years after the French Revolution (fig. 1). The range of other pieces produced varies in terms of the size of the vase and decoration employed. This particular vase is decorated on one side with trophies (telescope, globe, protractor) and on the other side with a bouquet of flowers. The placement of these decorations, in a rather loosely arranged sequence, suggests the importance of still-life painting as an influence on how these motifs were arranged. The use of these objects on one side of the vase raises the question that they could be dedicated to the theme of discovery as the bouquet of flowers on the reverse side adds to the celebratory tone of the piece (fig. 2).

Other examples of this type of vase are found in the Wallace Collection in London (figs. 3 and 4) with which this vase can be compared in order to more fully establish its pedigree. The fact that there are other vases of this type in a major collection of French porcelains also raises the question as to how many examples of this shape were actually produced, and who the designer/decorator actually was. It could prove that Jean-Claude-Duplessis (père) was the decorator, although he had a number of assistants who worked with him at Sèvres, leaving the decorator of this vase open to further discussion.¹

Mark illustrated on page 123.

GPW

1. See Rosalind Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain* (London: Trustees of the Wallace Collection 1988) 135.



figure 1, Vase, à Oreilles showing reserve with trophies



figure 2, Vase, à Oreilles showing reserve with flowers



figure 3, Sèvres Manufactory, Vase, à Oreilles, porcelain.
© By kind permission of the Trustees of the Wallace Collection, C243.



figure 4, Sèvres Manufactory, Vase, à Oreilles, porcelain.
© By kind permission of the Trustees of the Wallace Collection, C242.

Teapot (*Théière Calabre*)

Charles Eloi Asselin, designer

Sèvres Manufactory, 1779

Porcelain

height: 5.75 inches, (14.6 cm)

Snite Museum of Art: Acquired with funds provided by Virginia A. Marten
2009.030

PROVENANCE

Made to order for Madame du Barry, 1779; Estelle Owen, New York, 1990s; Michelle Beiny, Incorporated European Porcelains & Works of Art, New York, 1990s; Gordon Stewart, Detroit, 2008; Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 2009; Snite Museum of Art, 2009.

This egg-shaped teapot is one of the most significant pieces in the Snite Museum collection of eighteenth-century porcelain from Sèvres. The egg-shaped body, capped by a very shallow domed cover with a gilded fruit knob, has a rather slender spout and an ear-shaped handle that is known as the *théière calabre* (*Calabria teapot*). The body of this piece has two *chinoiserie* scenes. The first depicts a young man wearing exotic clothing and a hat, seated on the ground and chatting with a small child who squats cross-legged beside him while pointing up to the sky. The second scene is quite different. It shows a young, elegant woman resting against a rock while a seated child holds a very carefully detailed parasol over her head as protection from the sun. Landscape elements are seen in the background including a plant at the left and a tree at the right. Other aspects of the design include an unusual gilding of scrolls, lightning bolts, winged dragons, phoenix birds, irregular shapes and stylized Oriental flowers. The curvilinear decoration wends around the base and top of the piece creating a pattern that would later be of use to art nouveau designers in the 1890s. There is a shield-like design on the spout; a shagreen type pattern is found on the cover. (figs. 1, 2)



figures 1, left and right, Details of the Teapot (*Théière Calabre*)

As Beiny noted in her memo to the Snite Museum of May 26, 2009, two plaster models for this teapot shape still exist at Sèvres. One is labeled *Théière Calabre* and another, much larger, dated 1745-54 labelled *Théière Calabre godronne*.⁵ The fact that the *Théière Calabre* was produced in six or more sizes, in both hard and soft paste porcelain, reinforces the notion that there was a widespread interest in the shape of the piece, suggesting that there were other individuals who also wanted teapots in this unique shape. The question remains, did they want to have *chinoiserie* decoration on the teapot or not?

The sales register at Sèvres (vy7 series, p. 152) for July 12, 1779 reconfirms the sale of this teapot to Madame du Barry:

Du 12 Juillet 1779
 Livré à Mde. La Comtesse du Bary
 1 Thèyère Ile g. Chinois 144 livres

Thus, the provenance and sale of the piece is confirmed by the archival documentation that is still preserved at Sèvres. The decoration, as noted above, is not unique; it can be linked with other *chinoiserie* examples by Charles Asselin as revealed by Tamara Préaud's study of *chinoiserie* and Geoffrey de Bellaigue in his work on porcelain.⁶ What is still to be ascertained is whether this was a unique piece, without any ties to other pieces, or whether it was designed to become part of a larger service that might never have been produced because Madame du Barry simply did not have the money to pay for it.

Mark illustrated on page 123.

GPW

1. See artists ledger series, Sèvres vjl under the name of Asselin, 6 Juin, Théière pour Mde. duBary, Chinois.
2. Tamara Préaud, former Head Archivist of the Sèvres Library and Archives, made these points in discussions with the author June, 2012 and 2013.
3. See Geoffrey de Bellaigue, *Sèvres Porcelain from the Royal Collection, The Queens Gallery, Buckingham Palace*, vol. III (London: Queen's Gallery, Buckingham Palace, 2009) 913-917.
4. A search of the Sèvres Archives failed to turn up drawings by Asselin that can be directly related to this particular teapot.
5. The author asked to see these models, but this proved much too difficult for the current staff of the Sèvres Archives to either locate or arrange.
6. Préaud, and Bellaigue, 913-917.



figure 4, François Boucher, French, (1703-1770), *The Chinese Fair*, designed 1742 (woven 1743-45), wool, silk; 143 x 218 ¼ in. (363.22 x 554.36 cm), Minneapolis Institute of Arts, The William Hood Dunwoody Fund, 45.14.

Punch Bowl

Sèvres Manufactory, ca. 1799–1801

Porcelain

diameter: 12.75 inches (32.39 cm)

Snite Museum of Art: Acquired with funds provided by Virginia A. Marten
2007.037

PROVENANCE

Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 2007;
Snite Museum of Art, 2007.

This large, dark blue bowl, with three decorated ovals and gold silhouettes of wine glasses, falls into the general category of *saladiers ordinaires*.¹ One oval decoration, showing bunches of grapes surrounded by a gold frame, further speaks to the use of this bowl as being dedicated to the theme of drink for some type of ceremonial occasion (fig. 1). The second decorative oval depicts flowering lemons and the third sugar cane, ingredients that were clearly used for the making of punch, the drink for which this piece was created (fig. 2). The elegance of the floral motifs, especially the delicate handling of the lemon and its buds, suggests that a decorator of genuine ability was given the responsibility of painting the floral segments, including the sugar cane. The gold “Sèvres” mark in cursive script is on the bottom of the bowl.

While a general date for the creation of this piece has been given as between 1799–1801, a thorough examination of the Sèvres Archives record books could not determine whether these production dates were either correct or incorrect. The creation of many pieces of this type, in a variety of sizes, reinforces the utility of the object and the fact that many

were created for official occasions. But how and when pieces of this type were actually employed in state functions, or as part of the ceremonial tradition upheld by Sèvres even during the Directory and the first years of Napoleon Bonaparte’s reign, has not been established with any degree of certitude. Similarly, despite the fact that the designs in the oval areas speak to an artist of considerable ability having been given the responsibility of decorating the piece, it was not possible to locate the name of the decorator in the Sèvres Archives.²

Mark illustrated on page 123.

GPW

1. Information as to the type of the piece was provided on two occasions in discussions with the author by Tamara Préaud, former Head Archivist of the Sèvres Library and Archives, 2012, 2013.
2. Préaud reinforced my understanding that finding the name of the decorator was not possible



figure 1, Punch Bowl showing reserve with grapes



figure 2, Punch Bowl showing reserve with flowering lemons

Cup and Saucer (*Tasse Boquet*)

Modeled by Louis-Honoré Boquet

Sèvres Manufactory, 1816

Porcelain

height: 3.63 inches, (9.22 cm)

Snite Museum of Art: Acquired with funds provided by Virginia A. Marten
2000.008 a-b

PROVENANCE

Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 2000;
Snite Museum of Art, 2000.

The following details are visible on the surface of the *Cup and Saucer*: on the cup there is a winged female figure with a lyre who sits on a fruit and berry garland while being flanked by two winged lions with eagle heads (fig. 1). Garlands on either side support medallions, which contain the portrait profiles of two bearded male figures. The names “Homere” and “Virgile” are situated above these portraits. The handle is decorated with an acanthus leaf on the outer edge that curves upward to form a circle that terminates in the head of a bearded figure (fig. 2). The saucer is composed of three ringed masks that alternate with three pairs of swans flanking a cornucopia basket of fruit.

This extremely rare piece was produced in what was known as the Empire Style, linked to the career of Napoleon I. It is known as a *tasse Boquet* since it was named after Louis-Honoré Boquet, the modeler of the piece who originally created this shape, which has a very high looped handle that incorporates the mask of a bearded figure.

In working at the Sèvres Manufactory Archives with the archivists, we were initially of the opinion that there were two examples produced, one that they already knew about (and had images of in the files on the piece) and the piece from the Snite Museum. After doing further research, we recognized that we are discussing one example, making the Snite piece rare, if not unique.¹



figure 1, Cup and Saucer (*Tasse Boquet*)

Examination of the Sèvres records established that Louis-Honoré Boquet, who worked there from 1811–54, was the *modeleur* of this example. He worked on designs for the current piece in 1816, establishing the date for the piece and the nature of the artistic details that symbolized the importance of Homer and Virgil as classical precedents for creative poetry.

As the art dealer Michelle Beiny noted in her report on the piece, the *Cup and Saucer* was apparently a trial piece that was never put into production. The reason for this was that the piece was too expensive to produce or too difficult to make.² The uniqueness of this example raises its significance to a higher plateau. Beiny noted that the piece was most likely unfinished, as she believed the piece would have been partially gilded. If this were the case, this example would have assumed an even more significant place within the pantheon of decorative art examples produced for the Empire.

While there is evidence in the Sèvres archives of when and how the piece was made, this information does little to explain the importance of the symbolism of the piece.³ Appealing to the ancient philosophers and writers as prototypes for the furtherance of the written word suggests that the Empire wanted to build upon the ancients in pursuing their own interest in creativity. In this case Homer and Virgil remained as two of the most productive guides for literature. The “winged figure” holding a lyre has been raised to the position of a creative muse, flanked by guardian figures that recognize her status. The figures of Homer and Virgil can then be seen as the sources that further the interest in creativity in the arts.

Curiously, the cup never seems to have entered the Sèvres factory shop for sale; there are no matching or corresponding entries for this cup and saucer in sales registers. Similarly there is no record of designers between 1817–19 working on Boquet reliefs. Why is this? The answer lies in the changing tastes of the period, in the fact that the Napoleonic Empire was over, and that to produce further examples of an expensive cup and saucer in this mode might not have found supporters in the new era that was then emerging.

GPW

1. Author in discussion with the Sèvres archivists, June, 2012 and reconfirmed in July 2013.
2. Michele Beiny correspondence with the Sèvres Museum, undated.
3. These are detailed in the Beiny report and reconfirmed in examination of the Sèvres Archives.



figure 2, Mask of bearded figure

La Nourrice (The Wet Nurse) or La Barcelonnette

Sèvres Manufactory, 18th or 19th century

Hard paste porcelain

height: 7.88 inches, (20 cm)

Snite Museum of Art: Acquired with funds provided by Virginia A. Marten

1998.007

PROVENANCE

Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 1998; Snite Museum of Art, 1998.

This unglazed porcelain group of four figures seated around a woman breastfeeding an infant had considerable resonance when it was first created in 1774 (fig. 1). The figure at the right holding a bassinet is a servant; the other figures, including a young girl crouched behind the chair (fig. 2), and the young boy dressed in a military costume, reach behind the seated woman's chair, obviously playing. Next to the servant, there is a small woven basket on the base that reinforces the genre elements of the scene.

While some critics maintain that bourgeois overtones of the group predominate, there are far more pertinent ties that can be established with the royal family, especially with Marie Antoinette, who became Queen of France in 1774. Can the group refer to the royal family? Is it a suggestion of the queen as the matronly mother of not only her own family, but of France itself? The theme transcends specificity, suggesting larger implications that are also contained in some of the canvases of Elizabeth Vigée-Lebrun who worked with similar themes in paintings that she exhibited at the Salons.¹ In effect, the propagandistic message of this group seems significant for conveying a message.



figure 1, *La Nourrice*

The creator of this sculptural group was Louis-Simon Boizot (1741–1809) who was the *sculpteur du roi*; he also served as the *directeur de l'atelier de sculpture à la Manufacture de Sèvres*.² Boizot's well known links with the court and aristocracy (such as Madame du Barry or the Comte d'Artois) also give further credence to the idea that this particular example has far deeper resonance than simply being inspired by the *Moeurs françaises de Moreau le Jeune*.

The popularity of the piece led to its being produced in many versions. The primary example is in the Sèvres Museum collection (fig. 3). In comparison, there are clear modifications in the Snite version including the fact that the face seems too soft and there are other details of dress and posture that lessen the crispness of the accepted original.³ The base has the incised number 20. Discussions at Sèvres produced no firm documentation on what this actually signified. Since the work was reproduced several times, the location of other variants in public collections, such as the example in the museum in Versailles (MV8953/ 1-1774), is not surprising.

Mark illustrated on page 123.

GPW

1. Joseph Baillio, *Louise-Elizabeth Vigée-Lebrun* (Fort Worth: Kimbell Art Museum, 1982).
2. For further information on Boizot, see *Louis Simon Boizot (1743-1809), Sculpteur du roi et directeur de l'atelier de sculpture à la Manufacture de Sèvres*, (Paris: Somogy, 2001).
3. The author, in discussion with Tamara Préaud, concluded that the Snite porcelain was of a later moment in time.



figure 2, Detail of girl crouching behind the chair in *La Nourrice*



figure 3, Simon Louis Boizot, (1743–1809), Sèvres Manufactory, *La Nourrice*, 1774, porcelain. ©RMN-Grand Palais, (Sèvres, Cité de la céramique)/Martine Beck/Art Resource, NY.



CHELSEA PORCELAIN MANUFACTORY

18 Soup Plate with "Hans Sloane" Botanical Decoration, ca. 1755

19 Pair of *Écuelles*, Covers and Stands, 1760-62

20 Perfume Vase, ca. 1761



Soup Plate with “Hans Sloane” Botanical Decoration

Chelsea Porcelain Manufactory, ca. 1755

Soft-paste porcelain

diameter: 9 inches, (22.86 cm)

Snite Museum of Art: Acquired with funds provided by Virginia A. Marten

2012.044

PROVENANCE

Estate of Susan Merians, Princeton, NJ, ca. 1985; John Parkridge Rutland, England, 2010; Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 2012; Snite Museum of Art, 2012.

The history of English porcelain differs greatly from that of the development of porcelain on the continent. There are several reasons for this, the most important being the lack of state support. The British Crown did not offer state subsidies to the local ceramic industry in the way continental monarchs often did, for example, at Sèvres and Meissen. In Britain, a free-market approach to the economy meant that porcelain factories were established as purely commercial ventures by private citizens. The financial risk was great, as was the likelihood of going bankrupt.¹ Hence, English factories needed to make porcelain that was *sellable* in order to survive economically. Another important factor in the development of British porcelain was the role of the large, growing middle class which constituted an important market for this type of ceramic production.

As a whole, English porcelain of the eighteenth century is cruder and less translucent than continental porcelain. English factories did not have access to kaolin, a key ingredient in making true (hard-paste) porcelain, so virtually all the porcelain produced at the time was soft-paste.² To substitute for kaolin, they experimented with other materials. Most eventually came to use bone ash, which greatly improved the durability of the porcelain, and has since become a standard for English “bone china.” First employed at the Bow factory, bone ash was probably adopted at Chelsea about ca. 1758.³

Chelsea is usually credited as being the first English porcelain factory.⁴ It was established about ca. 1744, by a Flemish Huguenot, Nicholas Sprimont (1716–1771), who had a successful career as a silversmith prior to becoming a porcelain manufacturer. Unlike rival English factories, which produced cheaper wares for middle class consumers, Chelsea porcelain was aimed at the high-end market, appealing to aristocratic circles with luxury products that emulated Meissen and Sèvres porcelain. Chelsea porcelain is generally classified into periods named for their respective marks: the “Triangle” period (ca. 1744–49), the “Raised Anchor” period (ca. 1750–52), the “Red Anchor” period (ca. 1752–58), and the “Gold Anchor” period (ca. 1758–70). In 1769, the factory was sold to the London jeweler James Cox, who resold it to William Duesbury, owner of the Derby porcelain factory, in 1770. Duesbury continued the production of Chelsea porcelain until 1784, when the factory was closed. This final stage of Chelsea porcelain (ca. 1770–84) is known as “Chelsea-Derby.”

Rare plants were of great interest to Europeans in the eighteenth century. Studying and classifying the natural world was an important goal during the Age of Enlightenment, and many books were published on the subject of botany. It is not surprising, therefore, that flower painting was a popular form of decoration on Chelsea and other English porcelain, particularly during the red anchor period (ca. 1752–58). There were



figure 1. Soup Plate with “Hans Sloane” Botanical Decoration

several different types of floral decoration, but the most recognizable—and the most distinct to Chelsea—was the botanical “Hans Sloane” style. The term derives from an advertisement that appeared in *Faulkner’s Dublin Journal* in July of 1758, which, in reference to a sale of Chelsea porcelain in Dublin, mentions “...table plates, soup plates, & desart plates enamelled from Sir Hans Sloan’s Plants...”⁵ This decoration consists of realistic specimens of plants, flowers, vegetables, and insects, in the manner of contemporary botanical illustrations. It appears most often on plates and dishes, and occasionally on hollowware, such as on tureens or bowls.

Sir Hans Sloane (1660–1753), a well-known plant collector and benefactor of the Physic Garden in Chelsea, actually had little to do with the Chelsea botanical wares associated with his name. He died in January 1753, before this style of painting was introduced on Chelsea porcelain (fig. 1).⁶ As Patrick Syngé-Hutchinson observed, the Chelsea designs were actually based on the work of the botanical artist Georg Dionysius Ehret (1708–1770), whose illustrations were copied directly in several instances.⁷ Born in Heidelberg, Ehret was one of the finest botanical artists of the eighteenth century. He settled in England in 1736 and, with letters of introduction, worked for patrons such as the Duchess of Portland and Sir Hans Sloane. In 1738, Ehret married

Susanna Kennet, sister-in-law of Philip Miller (1691–1771) who was the curator of the Chelsea Physic Garden. In 1731, Miller had published the first edition of *The Gardener’s Dictionary*, which would be reprinted in eight editions over the next 37 years.⁸ He followed it with two volumes of *Figures of the most Beautiful, Useful and Uncommon Plants described in the Gardener’s Dictionary* (published 1755–60), featuring illustrations by a number of artists including Ehret. Several botanical designs on Chelsea porcelain have been traced to Ehret’s work in Volume I of Miller’s *Figures of Plants*. A prolific artist, Ehret’s designs were also published by C.J. Trew in *Plantae Selectae* (1750–73), and by Ehret himself in *Plantae et Papiliones Rariores* (1748–50).⁹ Over three thousand of Ehret’s drawings and paintings survive in major collections.¹⁰

The Snite soup plate features a large-leafed convolvulus, commonly known as a morning glory plant, a sprig of red blossoms, and daisies, as well as a dragonfly and a butterfly. It may be loosely adapted from Tab. VII of Ehret’s *Plantae et Papiliones Rariores*, which illustrates a large convolvulus and butterflies, though in much different composition (fig. 2). A Chelsea plate with a similar convolvulus design, in the collection of the Antique Porcelain Company, was illustrated by Patrick Syngé-Hutchinson in a 1958 article.¹¹

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1. Howard Coutts, *The Art of Ceramics: European Ceramic Design 1500–1830* (New York and New Haven: Bard Graduate Center and Yale University Press, 2001) 145.
 2. Coutts, 145.
 3. R.J. Charleston, ed., *English Porcelain 1745–1850* (London: Ernest Benn, 1965) 18.
 4. The Bow factory was also established around the same time.
 5. Dr. Bellamy Gardner was the first to connect the Chelsea designs to Hans Sloane’s plants through the advertisement. The advertisement itself was discovered in *The Dublin Journal*, July 1st–4th, 1758, by Dudley Westropp, and reprinted in Bellamy Gardner’s article, “Sir Hans Sloane’s Plants on Chelsea Porcelain,” *English Porcelain Circle Transactions*, No. IV (1932) 22–25.
 6. Several publications mistakenly state that Hans Sloane died in January 1752; Sloane actually died on January 11, 1753, at the age of 93. See Arthur MacGregor, “Sloane, Sir Hans, baronet (1660–1753),” *Oxford Dictionary of National Biography*, Oxford University Press, 2004. [http://0-www.oxforddnb.com.library.metmuseum.org/view/article/25730, accessed 27 Aug 2013].
 7. Patrick Syngé-Hutchinson, “G.D. Ehret’s Botanical Designs on Chelsea Porcelain,” *The Connoisseur* Vol. CXLII, No. 572 (November 1958) 88–94.

8. Philip Miller’s *The Gardener’s Dictionary* was produced in eight editions (1731–68) during Miller’s lifetime. It expanded on Miller’s earlier work, *The Gardeners and Florists Dictionary* (1724). Abridged editions, and a cheaper, more practical adaptation of *The Gardener’s Dictionary* were also published, as well as revised edition produced by Thomas Martyn after Miller’s death, in four volumes (1803–07). See Hazel Le Rougetel, “Miller, Philip (1691–1771),” *Oxford Dictionary of National Biography*, Oxford University Press, 2004. [http://0-www.oxforddnb.com.library.metmuseum.org/view/article/18734, accessed 29 Aug 2013]
 9. Christoph Jacob Trew, *Plantae Selectae* (Nuremberg, 1750–73) with watercolor illustrations provided by Ehret, as engraved by Johann Jacob Haid. The physician Dr. Christoph Jacob Trew, of Nuremberg, was Ehret’s lifelong patron and friend. See also Georg Dionysius Ehret, *Plantae et Papiliones Rariores* (London, 1748–59).
 10. Enid Slatter, “Ehret, George Dionysius (1708–1770),” *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, Jan 2008 [http://0-www.oxforddnb.com.library.metmuseum.org/view/article/8601, accessed 29 Aug 2013].
 11. Patrick Syngé-Hutchinson, “G.D. Ehret’s Botanical Designs on Chelsea Porcelain,” *The Connoisseur* Vol. CXLII, No. 572 (November 1958), 93, no. 19.



figure 2, Georg Dionysius Ehret (1708–1770), *Plantae et papiliones rariores*, No. 7, ca. 1748, engraving, hand colored. Gift of the Print Club of Cleveland in Honor of Mrs. William G. Mather, The Cleveland Museum of Art, 1955.462.

Pair of *Écuellenes*, Covers, and Stands

Probably decorated by Henri-Joseph Duvivier

Chelsea Porcelain Manufactory, 1760–62

Soft-paste porcelain

height: 5.25 inches (13.33 cm) bowl; width: 4 inches (10.16 cm) bowl; diameter of saucer: 7 inches, (17.78 cm)

Snite Museum of Art: Acquired with funds provided by Virginia A. Marten

2012.045.001-002

PROVENANCE

Major William Henry Tapp, England, ca. 1935; Mille Manneheim, New York, ca. 1970; Lawrence Strenger, New York, 2011; Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 2012; Snite Museum of Art, 2012.

The decoration of this pair of *écuelles* (bowls) demonstrates the luxury and quality of Chelsea porcelain, unmatched by any other English factory working at the time. The painted reserves, consisting of various harbor scenes, are large and beautifully executed. In total there are twelve different scenes; six on each *écuelle*, cover, and stand, showing aspects of maritime trade with boats and figures in the foreground, and architecture and landscapes on the horizon. One scene depicts a naval battle, with soldiers in European dress, firing cannons from a fortress at ships approaching at sea. (fig. 1) Other scenes show merchants moving goods, foreigners in exotic dress, figures strolling through ruins, and other landscapes with architecture both native and seemingly in faraway lands. (fig. 2) They were probably executed by Henri-Joseph Duvivier a talented porcelain painter originally from the Low Countries, working at Chelsea by 1760, who returned to the Tournai factory in Belgium by 1762/63.¹ The Duvivier family of artists has been credited with bringing the Chelsea Gold Anchor style to Tournai; the gold anchor marks can be seen on the bottoms of the bowls and saucers.

This decoration recalls the Meissen porcelain harbor scenes painted by Johann Gregor Höroldt (1696–1775), starting in the mid-1720s and popular through the 1740s and 1750s. Examples of landscape and harbor scenes in the Meissen style were made at Chelsea in the 1750s, during the raised anchor period (ca. 1750–52) and the red anchor period (ca. 1752–58), typically employed as a reserve within a cartouche on an otherwise simple, undecorated (white) dish or vessel with a fluted rim.² The Snite *écuelles*, however, date to the gold anchor period (ca. 1759–69), and offer a later interpretation of the Meissen harbor scenes, one that is based more on the influence of French porcelain.

With the onset of the Seven Years' War (1756–63), Meissen's role as the leading porcelain manufactory in Europe diminished, as did its influence on English porcelain. In the 1760s, French porcelain was the principal source of inspiration for English factories, particularly the royal porcelain manufactory that was established at Vincennes in 1738, and moved to Sèvres in 1756. The Snite *écuelles* were probably made between 1760 and 1762, when the influence of Sèvres was at its most dominant at Chelsea, embodied in rococo forms, elaborate gilding, and rich ground colors. These gold anchor, Sèvres-inspired characteristics are evident in the scroll handles and finials, the tooled foliate gilding, and the deep blue ground color.



figure 1, *Écuelle* reserves with scenes of harbor and naval battle



figure 2, *Écuelle* reserves with scenes of ancient ruins and merchants moving cargo

The Chelsea blue ground, known as “mazarine blue,” was inspired by the famous underglaze blue ground—“*bleu lapis*”—developed at Vincennes in 1751. According to John Mallet, Chelsea’s early attempts to reproduce the Vincennes blue ground involved the use of overglaze blue enamel ground.³ The 1755 Chelsea sale catalogue, the earliest surviving sale catalogue from any English porcelain factory, references a large tureen, soup plates, and table plates “of an exceeding rich BLUE ENAMEL.”⁴ One year later, Chelsea was able to produce a true underglaze blue ground with the first mention of “mazarine blue” appearing in the 1756 sale catalogue.⁵ By 1761, Nicolas Sprimont, the manager and founder of the Chelsea factory, was advertising the “rare and inimitable Mazarine blue.”⁶

Other Chelsea *écuelles* of a similar form are known, including: a pair in the Lady Ludlow collection at the Bowes Museum with mazarine blue ground and overall gilt decoration; an *écuelle* in the British Museum with an entirely gilt ground and polychrome floral decoration; another in the collection of the Victoria & Albert Museum is decorated with birds in white reserves which alternate panels of blue ground; and one with similar bird decoration sold at auction at Bonhams, London, in 2007.⁷ There are several claret or rose ground examples that are also known, including one from the Weinberg Collection (Antique Company of New York), which was sold at Sotheby’s New York in 2006, and another from the collection of Mr. J.J. Tuffnell, published by Mackenna in 1952.⁸ None of these examples feature the level of quality and decoration of the Snite Museum *écuelles*.

Mark illustrated on page 123.

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1. There has been much confusion over the identities of different painters named Duvivier. For a good assessment, see Charlotte Jacob-Hanson, “‘Deux-viviers?’ A critical reappraisal of the Duvivier family tree,” *English Ceramic Circle Transactions*, Vol. 19, Part 3 (2007), pp. 477-483. For an example of Henri-Joseph Duvivier’s painting at Tournai, see an *écuelle* acquired by the Victoria & Albert Museum (Museum number: C.6:1 to 3-2008).
2. For examples, see Dish at Colonial Williamsburg, 1750–52 (Acc. No. 1962-85), Dish at the Victoria & Albert Museum, ca. 1753–55 (Acc. No. C.243-1935), and Dish at the Museum of Fine Arts Boston, ca. 1749–52 (Acc. No. 1988.690). For more information on these scenes on Chelsea porcelain in the 1750s, see Simon Spero, *The Bowles Collection* (1995), 22-25, cat. nos. 14-18.
3. John Mallet, “A Chelsea Talk,” *English Ceramic Circle Transactions*, Vol. 6, Part 1, “III: Mazarine Blue,” 19-20.
4. March 27, 1755, lots 71-73. The Chelsea 1755 sale catalogue is reprinted in John C. Austin, *Chelsea Porcelain at Williamsburg* (Williamsburg, VA and Charlottesville, VA: Colonial Williamsburg Foundation and University Press of Virginia, 1977), Appendix.
5. For examples from the 1756 sale catalogue, see April 8, lot. 57, April 9, lot. 72, April 10, lot. 46, April 12, lot 64, and others. The Spring 1756 Chelsea sale catalogue is reprinted in George Savage, *18th-Century English Porcelain* (London: Rockliff, 1952), Appendix.
6. Advertisement of upcoming sale in Public Advertiser, 1761, in James Edward Nightingale, *Contributions towards the History of Early English Porcelain, from Contemporary Sources* (Salisbury: Bennett Brothers, 1881) xx.
7. Bowes Museum No.: 2004.111.1-2 A, B and C/CEF. See Howard Coutts, *The Lady Ludlow Collection of English Porcelain at the Bowes Museum* (London: Unicorn Press, 2007), 137, ca. no. 113. For the *écuelle* in the British Museum, see British Museum No. 1887.0307.11.95. For the piece in the Victoria & Albert Museum, see Victoria & Albert Museum No.: 482 to B-1875. For the *écuelle* sold at Bonhams, see Sale, Bonhams London, 6 June 2007, lot 201.
8. “Property from the Collections of Hanns and Elisabeth Weinberg and The Antique Company of New York,” sale, Sotheby’s, New York, 10-11 November 2006, lot. 461, formerly in the collection of Sir Bernard Eckstein. See also F. Severne Mackenna, *Chelsea Porcelain: The Gold Anchor Wares* (Leigh-on-Sea, England: F. Lewis, 1952), pl. 11, fig. 20. Mackenna also illustrates another *écuelle* of similar form, pl. 4, fig. 7, with a brown anchor mark—which was used both in the late red anchor period and in the gold anchor period.



figure 3, *Écuelle* stand with reserves of harbor scenes

Perfume Vase

Probably decorated by John Donaldson

Chelsea Porcelain Factory, ca. 1761

Soft-paste porcelain

height: 13 3/8 inches (33.97 cm)

Snite Museum of Art: Acquired with funds provided by Virginia A. Marten
2008.022 a-b

PROVENANCE

Elizabeth Weinberg, London, 1951; Michele Beiny, Incorporated European
Porcelains & Works of Art, New York, 2008; Snite Museum of Art, 2008.

The perforations on the neck and cover of this vase signify its function as a perfume vase. Displayed on a mantelpiece or on a commode, perfume vases were intended to be filled with potpourri, which, like today, was a mixture of spices and flower petals used to freshen the air. Perfume vases were often conceived as pairs or sets; however, single examples were also produced. Early Chelsea sources show a variety of terms used to describe this type of vessel, including perfume pot, essence (incense) pot or jar, and potpourri vase.¹ The Snite Museum perfume vase probably dates to about 1761; the Chelsea sale catalogue for that year lists “Two very fine perfume vases, of the fine *crimson-colour* ground, enriched with *gold*, and curiously enameled with *pastoral figures*.”²

The Snite Museum perfume vase has a pear-shaped body tapering to a pierced neck, with a domed pierced cover, vertical scroll handles, and four splayed scroll feet (fig. 1). Painted in colors, on one side it features a genre scene with three peasants drinking by a barrel, in the style of the seventeenth-century Flemish artist David Teniers (1610–1690); and on the other, a long-tailed pheasant and other fowl in a wooded landscape, much in the style of Melchior de Hondecoeter (1636–1695) (fig. 2). It may have been painted by the talented Scottish artist John Donaldson (1737–1801), who also decorated porcelain for the Worcester factory. The pictorial reserves are enclosed in scalloped panels with tooled gilt foliate borders.



figure 1. Perfume Vase showing scene of peasants drinking

The Snite Museum perfume vase is related to a pair of the same model in a famous group known as the Dudley Vases, a garniture of seven claret-ground Chelsea perfume vases, previously owned by a Victorian collector Lord Dudley, and now in the collection of the National Trust at Upton House.³ Another similar pair of vases, with a blue ground, can be found in the Royal Collection Trust. A single perfume vase of this form in the collection of The Metropolitan Museum of Art features similar decoration to the vase in the Snite Museum, and it is likely the two were originally a pair.⁴ The Metropolitan vase features a pedestal with four recumbent lions as supports, which was probably added at a later date.

Elaborate vases like the Snite Museum model are representative of the Chelsea gold anchor period (ca. 1759–69). The piercing, loops and scrolls of the rococo forms were made possible by the addition of bone ash to the Chelsea paste, which made the porcelain of this period stronger and more reliable.⁵ The gold anchor mark can be seen clearly on the base of the *Perfume Vase* between the legs. It was also during the gold anchor period that the factory came to be known for producing brilliant ground colors, like the claret ground of the perfume vase.

The introduction of the claret ground color probably occurred at Chelsea around 1760, when an advertisement in the *Public Advertiser* on April 8th announced an upcoming sale, which was to include “a few new Colours which have been found this year by Mr. Sprimont, the Proprietor, at a very large Expence, incredible Labour, and close Application, all highly finished, and heightened with the Gold peculiar to that fine and distinguished Manufactory, which makes this Porcelain the most beautiful and magnificent ever seen, and cannot be made at any Foreign Manufactory.”⁶ Since the factory was already producing mazarine blue and pea green ground colors by that date, it is likely claret was the new color discussed. This is confirmed by the first references to the color in the 1761 Chelsea sale catalogue; however, it is important to note the term “claret” was not used in the catalogue—only “crimson” or “rose,” a division that speaks to the wide range of tone within the claret ground.⁷ Though some scholarship suggests claret is a modern term coined later, in fact, the term claret was used in the eighteenth century in reference to Chelsea porcelain, though far less frequently than “crimson.” The term claret appears in a sale catalogue on April 19, 1771, lot. 43: “Two curious square jars, for perfume, . . . finely enameled with pastoral figures and flowers, in compartments, a fine claret colour ground, . . .”⁸ There are also references to “claret colour” in the 1774 inventory of Horace Walpole’s Strawberry Hill, including “Two vases of Chelsea porcelain, claret colour, gold and white, with cartouches of historic figures.”⁹

The claret ground color is believed to be the English answer to the pink ground of Sèvres porcelain, commonly referred to as “rose Pompadour.” Evidence for the popularity of this French color—and the English desire to replicate it—can be found in Chelsea sale catalogues, which refer to “fine Pompadour dishes,” in 1770, and “pompadour ground,” in 1771.¹⁰ An earlier reference occurs in 1768, when an advertisement announces a sale of Chelsea porcelain, “being all the finest Mazareen and Pompadour Sets for Deserts. . .”¹¹ It is unclear; however, whether “Pompadour” referred to claret, or to a different ground color all together, most likely a lighter pink color. From the 1760s onwards; however, “crimson” was the dominant term, probably referring to a ground color not unlike that of the Snite Museum perfume vase.

Mark illustrated on page 123.

ES

1. Catherine Beth Lippert, *Eighteenth-Century English Porcelain in the Collection of the Indianapolis Museum of Art* (Indianapolis: Indianapolis Museum of Art and Indiana University Press, 1987), 80–82.
2. Day 2 of sale, May 1, 1761, lot. 68; as reprinted in F. Severne Mackenna, *Chelsea Porcelain: The Gold Anchor Wares* (Leigh-on-Sea: F. Lewis Publishers, 1952), 88.
3. According to John Mallet, the Dudley Vases were probably not designed *en suite* as a garniture, but were more likely intended to be sold as pairs or sets of three. See John Mallet, “Chelsea Gold Anchor Vases—Part I,” *English Ceramic Circle Transactions*, Vol. 17, Part 1 (1999), 150.
4. Metropolitan Museum of Art acc. no. 64.101.511 ab; See Yvonne Hackenbroch, *Chelsea and Other English Porcelain, Pottery, and Enamel in the Irwin Untermyer Collection* (Cambridge, Massachusetts: Harvard University Press, 1957), 88, fig. 68, pls. 52–53.
5. Yvonne Hackenbroch, “Chelsea Porcelain: Some Recent Additions to the Irwin Untermyer Collection,” *The Metropolitan Museum of Art Bulletin*, Volume XXIX, No. 10 (June 1971), 414.
6. James Edward Nightingale, *Contributions towards the History of Early English Porcelain, from Contemporary Sources* (Salisbury: Bennett Brothers, 1881) xviii–xix.
7. Crimson is mentioned 11 times and rose 3 times, in the 1761 catalogue, see Mackenna, 29.
8. Nightingale, 28.
9. *A Description of the Villa of Horace Walpole, Youngest Son of Sir Robert Walpole Earl of Orford, at Strawberry-Hill, near Twickenham, With an Inventory of the Furniture, Pictures, Curiosities, & c.* (Strawberry-Hill: Thomas Kirgate, 1774), vases, p. 91, also “Two caudle-cups of Chelsea china, claret colour and gold”, 87.
10. Sale Catalogue, Feb. 16th, 1770, lot. 86., as reprinted in Nightingale 1881, 10. See also Sale Catalogue, April 17th, 1771, lot 9, and, April 19th, 1771, lot 55, as reprinted in Nightingale, pgs 16 and 28, respectively.
11. Nightingale, xxvi.



figure 2, Perfume Vase showing pheasant in wooded landscape



FRANKENTHAL PORCELAIN MANUFACTORY

21 Figure Group: Allegory of Time Saving Truth from Falsehood, ca. 1756–59

22 Teapot and Cover, 1776



Figure Group: Allegory of Time Saving Truth from Falsehood

Modeled by Johann Wilhelm Lanz

Frankenthal Porcelain Manufactory, ca. 1756–59

Hard-paste porcelain

height: 9.5 inches (24.13 cm); width: 5.875 inches (14.92 cm); diameter: 5.125 inches (13.02 cm)

Snite Museum of Art: Acquired with funds provided by Virginia A. Marten

2011.001.001

PROVENANCE

Angela von Wallwitz, London, 2009; Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 2011; Snite Museum of Art, Acquired with funds provided by the Virginia A. Marten Endowment for Decorative Arts, 2011.

This Frankenthal porcelain figural group is based on a painting by François Lemoyne, *Time Saving Truth from Falsehood and Envy*, 1737 (figs. 1 and 2).¹ The painting was reproduced as an engraving by Laurent Cars in ca. 1747 (fig. 3). In the engraving, the composition has been reversed, and the porcelain group, which retains this reverse composition, is probably derived from it, rather than directly from the painting.² The one main difference in the porcelain version is that the figure of Envy, a shadowy figure receding into the background of both the painting and engraving, has been omitted. Envy's body is obscured from view in the two-dimensional media of painting and print; only her head is visible, and in the painting, even that is difficult to discern. Hence, the figure of Envy would have been extremely difficult for the porcelain modelers to interpret and produce as a sculpture in the round.

The group features Time, depicted as an old man with a flowing beard and wings, "Father Time" or Chronos, as he was known in classical antiquity, holding aloft the nude female figure of Truth, his daughter, while he subdues the flailing figure of Falsehood, identifiable by the mask she holds in one hand—a symbol of her two-faced nature and deception. The figure of Time is meant to hold a scythe, used to suppress Falsehood, as shown in the painting and engraving, but it is unclear whether such an accoutrement ever accompanied the Snite Museum group. Frankenthal also produced a polychrome version of this model published by Hofmann in 1911 as being in the Historisches Museum der Pfalz in Speyer, and shown in the illustration with a scythe.³



figure 1. Figure Group: Allegory of Time Saving Truth from Falsehood



figure 2, François Lemoyne, *Time Saving Truth from Falsehood and Envy*, 1737, oil on canvas. © By kind permission of the Trustees of the Wallace Collection.

The allegory relates to the ancient adage “*Veritas filia temporis*,” which means truth will be revealed with the passing of time. Though the subject is derived from classical literary sources, it first received visual iconographic treatment during the renaissance, first in Venetian woodcuts, and later in paintings such as Annibale Carracci’s *Allegory of Truth and Time*, ca. 1584–85, and Nicolas Poussin’s *Time Saving Truth from Envy and Discord*, 1641. In the eighteenth century, the subject was depicted not only by Lemoyne, but also his contemporaries like his pupil, Charles-Joseph Natoire, in *Time Uncovering Truth*, ca. 1745, and by Jean François de Troy in *Time Unveiling Truth*, 1733.⁴

The Frankenthal porcelain group is a masterful interpretation of this theme. Ambitious and skillfully executed, it was left white perhaps to evoke marble sculpture. Frankenthal was known for its production of figures; an inventory at the end of the eighteenth century lists two hundred figural groups and six hundred single figures. The factory was even praised by Nicolas-Christiern de Thy, the comte de Milly, who wrote, “This manufactory [Frankenthal] also excels in figures; it has attained the degree of perfection of that of Saxony and approaches that of France by the variety and the proper design of the statues, by the vigor and the nature of the postures, and by the verity of the expression.”⁵

The Frankenthal porcelain manufactory had its roots in Strasbourg, where Paul Anton Hannong, the proprietor of a local faïence factory, succeeded in producing true, or hardpaste, porcelain, with the help of Viennese arcanist, Josef Jakob Ringler, in 1751. Hannong was ultimately forbidden from manufacturing porcelain in France due to the monopoly on French porcelain production held by the royal manufactory at Vincennes, later Sèvres. Unable to pursue his porcelain business in his current location in France, Hannong received permission from Elector Carl Theodor (1721–1799) to transfer his porcelain factory to the city of Frankenthal in the neighboring Palatinate territory in what is now Germany in 1755. While Paul Hannong stayed in Strasbourg, he put his sons in charge of the porcelain factory in Frankenthal; his son Charles-François Hannong (d. 1757) was the first director, followed by Joseph-Adam Hannong, who was later replaced by Adam Bergdoll after Elector Carl Theodor purchased the factory in 1762. In 1775, Bergdoll was succeeded as director by Simon Feylner. The factory’s decline began in 1794 when Frankenthal was occupied by French revolutionary troops. Despite an attempt to restart production, the factory shut down in 1799, and was officially closed in 1800.⁶



figure 3, Laurent Cars after François Lemoyne, *Time carrying Truth, and defeating Error, who falls backwards, a mask in her hand*, ca. 1747, etching and engraving. Courtesy of the British Museum, 1873,0712.340AN105827.

Johann Wilhelm Lanz, (active ca. 1755–61), the first chief modeler at the Frankenthal factory, was a well known artist from Strasbourg who was hired in 1755 by Paul Anton Hannong, the factory’s owner and founder. Lanz designed models in a variety of genres, including figures in agricultural pursuits, *chinoiserie* scenes, *commedia dell’arte* characters, putti and children, animals and hunting groups, and mythological or allegorical figures and groups. One of Lanz’s models was the polychromed *The Triumph of Time over Envy*, ca. 1752–54, which is closely related to the Snite Museum group. It features a similar depiction of Father Time subduing the female figure of Envy.⁷ Another Lanz model, *The Rape of Helen*, ca. 1757, is also similar to the Snite Museum allegorical group in its composition.⁸ Lanz returned to Strasbourg with Joseph Adam Hannong in 1762 and his name disappears from written records shortly thereafter. As chief modeler, Lanz was succeeded by Franz Conrad Linck from 1762 to 1766, followed by Carl Gottlieb Lück from 1766 to 1775, Adam Bauer from 1777 to 1778, and finally the court sculptor Johann Peter Melchior, who worked at Frankenthal from 1779 to 1793. Melchior was the last chief modeler at the Frankenthal porcelain manufactory. The Snite Museum group is marked with a lion rampant in underglaze blue on the base of the piece.

Mark illustrated on page 123.

ES

- Wallace Collection (P392). See John Ingamells, *The Wallace Collection: Catalogue of Pictures*, Vol. III (London: The Trustees of the Wallace Collection, 1989), 243–48 (cat. entry for P392).
- Ingamells also lists a copy of the Lemoyne painting, with a reversed composition, in the Gemäldegalerie in Mainz, a city a short distance from Frankenthal. There is no way of knowing whether this painting served as a source for the Frankenthal model since it is unclear when the painting came to be in Mainz (the Gemäldegalerie was founded by Napoleon in 1803, though the painting could have been made earlier).
- Friedrich H. Hofmann, *Frankenthaler Porzellan* (Munich: F. Bruckmann, 1911), pl. 9, no. 32.
- Carracci’s *Allegory of Truth and Time*, The Royal Collection (RCIN 404770); Poussin’s *Time Saving Truth from Envy and Discord*, Louvre (INV. 7301); Natoire’s *Time Uncovering Truth*, Waddesdon (acc. no. 552); and de Troy’s *Time Unveiling Truth*, National Gallery, London (NG 6454).
- As quoted in Christina H. Nelson, *The Warda Stevens Stout Collection: A History of Eighteenth-Century German Porcelain* (Memphis: Dixon Gallery, 2013) 225.
- Barbara Beaucamp-Markowsky, “The Frankenthal Porcelain Factory” in *Fascination of Fragility: Masterpieces of European Porcelain*, Ulrich Pietsch and Theresa Witting, eds., (Leipzig: E.A. Seemann; Dresden: Staatliche Kunstsammlungen Dresden, 2010), 211–213.
- Barbara Beaucamp-Markowsky, *Frankenthaler Porzellan: Band 1: Die Plastik* (Munich: Hirmer Verlag, 2008) 114–116, cat. no. 25. For a variation on this model, see *Die Kunst Porcelain zu machen: Frankenthaler Porzellan 1755–1800* (Frankenthal, Germany: Erkenbert-Museum, 2005), 122, no. 46.
- Beaucamp-Markowsky 2008, 183–186, cat. no. 67.

Teapot and Cover

Frankenthal Porcelain Manufactory, 1776

Hard-paste porcelain

height: 4 inches (10.16 cm); width: 7.5 inches (19.05 cm)

Snite Museum of Art: Acquired with funds provided by Mrs. Virginia A. Marten
1997.034

PROVENANCE

Michele Beiny, Incorporated European Porcelains & Works of Art, New York, 1997;
Snite Museum of Art, 1997.

Tea was introduced to Europe by Portuguese traders in the sixteenth century, at first arriving only in small amounts. It was not until the seventeenth century when the Dutch East India Company began importing tea that it became available in more substantial quantities. Though tea became a fashionable drink in the Netherlands in the seventeenth century, coffee was still preferred in much of the rest of Europe. Introduced into France as a medicinal beverage, it eventually gained popularity in French court circles. In the eighteenth century, members of the German nobility, following French fashions, also took up tea-drinking. The popularity of tea, along with coffee and chocolate, stimulated the production of a range of new wares, bringing about a wave of creativity among potters and silversmiths, who produced pots, bowls, cups, caddies, and trays for use in the new social custom.

Table wares made up a large portion of Frankenthal's business; and wares pertaining to tea—as well as coffee and chocolate—constituted a particularly important area of production. The factory was well-known for its beverage services, or *déjeuners*, which were made from 1762 until the factory's closing in 1799.¹ The services could be made to accommodate one to six people, but a *déjeuner* for one, known as a *solitaire*, was a Frankenthal specialty.² It is likely that this teapot was originally part of a tea and coffee service (fig. 1). It is decorated with two scenes of women in fanciful dress seated in garden settings, painted in colors. The form—a globular body, with a strap handle, and bird's head spout—was a popular

model. A similar example of this type of teapot can be found in the collection of The Metropolitan Museum of Art, New York, where it is part of a tea and coffee service decorated with birds, made at Frankenthal in ca. 1770.³

The underglaze blue mark of interlaced initials CT under an electoral crown was used as the Frankenthal factory mark during the ownership of Elector Carl Theodor (1762-95). As of June 1770, porcelain was supposed to be marked with the date that the paste was made, but this proved too complicated to be practical. Instead, pieces were marked with only the last two digits of the year of production in underglaze blue. This system of date-marking was used until 1788.⁴ The Snite Museum teapot is marked "76" for the year 1776.

Mark illustrated on page 123.

ES

1. Christina H. Nelson with Letitia Roberts, *The Warda Stevens Stout Collection: A History of Eighteenth-Century German Porcelain* (Memphis: Dixon Gallery, 2013) 219.
2. Carl Ludwig Fuchs, et al., *Die Solitaires der Manufaktur Frankenthal* (Heidelberg: Heidelberger Verlagsanstalt, 1993).
3. Metropolitan Museum of Art, acc. no. 32.71.2 ab (teapot); 32.71.1 ab-31 (complete service).
4. Nelson, 228.



figure 1. Teapot and Cover

Checklist of Marks



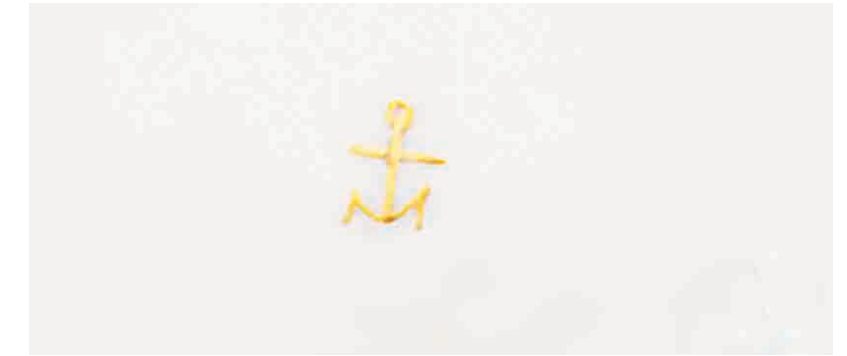
3 Boar's Head Tureen, ca. 1740



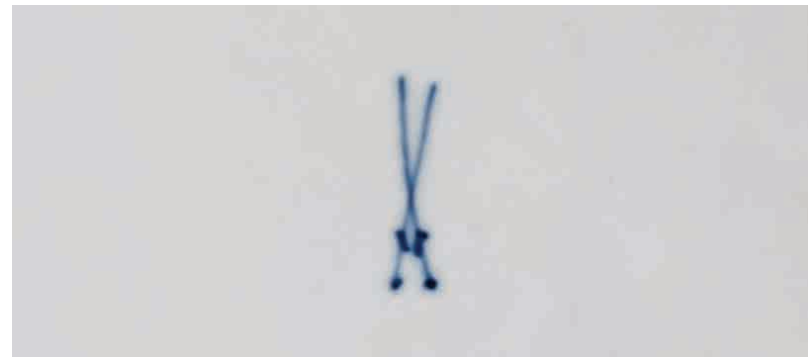
8 Cup and Saucer, 18th century after 1731



13 Vase, à Oreilles, ca. 1757-59



19 Pair of Écuellen, Covers and Stands, 1760-62



4 Swan Service Charger, ca. 1737-41



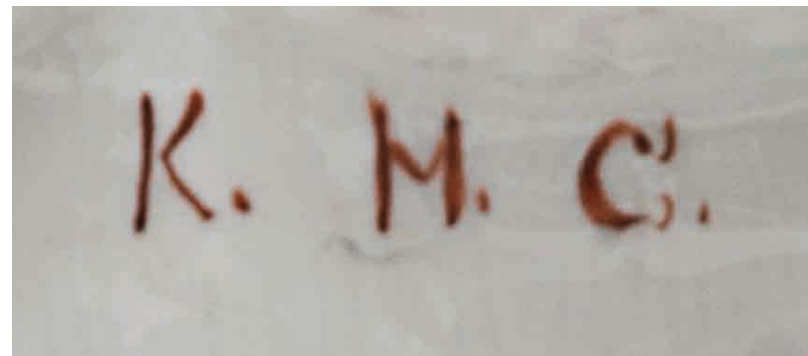
9 Sugar Bowl and Cover, after 1753



14 Teapot (Théière Calabre), 1779



20 Perfume Vase, ca. 1761



5 Billy Goat, ca. 1745



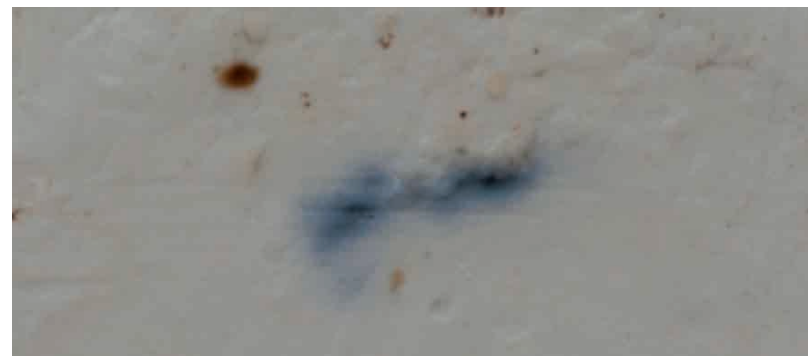
10 Cup and Saucer, ca. 1730



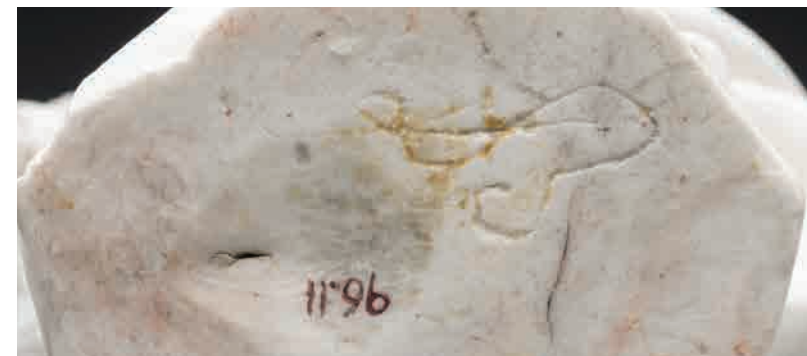
15 Punch Bowl, ca. 1799-1801



21 Figure Group: Allegory of Time Saving Truth from Falsehood, ca. 1756-59



7 Dancing Columbine, ca. 1748



12 La Savoyarde tenant un chien (proper name La Fille caressant un chien), ca. 1757



17 La Nourrice (The Wet Nurse), 18-19th century



22 Teapot and Cover, 1776

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