

The French Porcelain Society

Spring 2002 Newsletter



Members of the FPS at the entrance to the Musée Jacquemart-André, Paris January 2002

A Message from our Chairman

Since our last Newsletter the Society has continued a lively programme of activities with Spring and Autumn meetings at the Victoria and Albert Museum and at Apsley House, by courtesy of Carolyn Sargentson, Karen Leslie, Hilary Young and Charles Truman who generously gave of their time and knowledge. The Society also organised a highly successful and enjoyable trip to Paris to view two major exhibitions and see four outstanding public collections with their curators. Full reports on all these have kindly been submitted to the Newsletter by members and I am grateful to them for giving such vivid accounts of each occasion. In Paris we enjoyed not only splendid fare at various Paris and Versailles restaurants booked up for us by one of our Paris organisers, Manuela Finaz de Villaine, but also were entertained at a lively tea-party given for us at their home by Antoine and Christiana d'Albis. This was a delightful occasion. The past half-year has seen the forging of many new friendships through our common interest as we continue to extend our knowledge of and love for all aspects of French porcelain.

Our visit to the Ceramics Department of the Victoria and Albert Museum was timely:

There is still a threat hanging over the French ceramic galleries, which may be closed down. Ceramics may go into (inaccessible) storage for a period of years. Members may request information about the Museum's future plans from Dr. Tessa Murdoch, Deputy Keeper of Sculpture, Metalwork, Ceramics and Glass, Victoria and Albert Museum. We must all agree that it would not be helpful to remove this extensive collection, perhaps the most important in the UK, from public view.

The FPS owes much to the members of its committee, and I should like to record my particular thanks to Event Organisers, Deborah Gage as well as to Manuela Finaz de Villaine and Cyrille Froissart, both in Paris, who made our Paris trip possible. Thanks are also due to our Treasurer, Marilyn Caron-Delion, who has put the Society on a sound financial footing, provided invaluable advice on our charitable status and ensured that accounts for our activities are up-to-date. After a number of years service, Marilyn is retiring and we need to find a successor. If any British member is able to offer his or her services for this important role, the Society as a whole would be most grateful. Please contact me on e-mail at adawson@thebritishmuseum.ac.uk. Or by telephone on 020 7323-8402 (Voicemail). Regular attendance at committee meetings in London is necessary. Travelling expenses may be payable. Finally, my thanks to Errol Manners who has produced for us the first of a new series of Newsletters to keep us all in touch.

Please keep sending him your news!

I look forward to seeing you all in June.

A Note from the Hon. Treasurer

Very many thanks to all those members worldwide who are up-to-date with their 2002 subscriptions and especially to those who have donated extra money to the FPS Publications Fund. We also are very grateful to those UK members who have signed the GIFT AID forms. This is a great help to the Society as we are able, due to our charitable status, to claim some money back from the Inland Revenue on all UK taxpayers' gifts and subscriptions.

There is a further method of making donations to a registered charity, which some members may wish to use and that is by giving the FPS any unwanted securities. Donors may gain tax relief by giving listed securities, including shares in companies, to a charity. Tax relief will consist of full relief against income tax, equal to the value of the securities. Also the gift does not count as a disposal for capital gains tax purposes, meaning that no capital gains tax is payable by either the donor or the charity, even if the security is worth more than what the donor paid for it originally.

If you feel that this is a way in which you would like to donate money to the FPS Publications Fund, please do get in touch with the Treasurer:

email: delion@cwcom.net.

Many thanks for any help you can give us. **Marilyn Caron Delion.**

From The Editor Of The Newsletter

I would like to thank all the intrepid and industrious reporters whose contributions have made the Newsletter possible. Please do continue to send news of any events, acquisitions, discoveries, publications etc. that would be of interest for future editions.

To: **Errol Manners**

66A Kensington Church Street

London W8 4BY

Telephone and fax: 020 7229 5516

Email: manners@europeanporcelain.com

The French Porcelain Society's Website.

Thanks to the efforts of Pamela Roditi and Anne McNair the website is up and running.

you can interact with your fellow F.P.S members all over the world ! So here, once again are the details of how to enter the site:

www.frenchporcelainsociety.com

FORTHCOMING FRENCH PORCELAIN SOCIETY EVENTS

PLEASE NOTE THE AGM, LECTURE AND DINNER WILL BE HELD ON:
FRIDAY, JUNE 14
not Thursday as in previous years

ANNUAL GENERAL MEETING

Friday, June 14, 6.30 pm.
Thanks to their generosity will again be held at The Wallace Collection, Manchester Square,
London W1

To be followed by a lecture by FPS member **Cyrille Froissart on Orléans porcelain (1753-1782)**



Orleans 1760-1770

Among the French soft-paste porcelain factories, the Orléans porcelain *Manufacture Royale* is one of the least well known. The last researches and complete studies on the subject date from

1920 and only seven objects are today attributed with certainty to Orleans because they are marked with the crowned 'O', the official mark of the factory, or are signed by artists working at the factory. The discovery of a marked group and the comparison of unpublished archive documents with documents published at the end of 19th century brings new information which helps to attribute groups and figures to the factory.

Cyrille Froisart's '*La porcelaine d'Orléans (1753-1782) et l'attribution des marques au lambel*' was published in the *Revue de la Société des Amis du Musée national de Céramique* (no. 8) in 1999.

This will be followed by our **Annual Dinner** at the 'Café Bagatelle' in The Wallace Collection Courtyard.

THE SUMMER EXCURSION

Tuesday, June 18th 2002

To Althorp, the seat of the **Earl Spencer** and **Boughton House**, 'The English Versailles', the Northamptonshire home of the **Dukes of Buccleuch and Queensberry**

REPORTS ON RECENT FRENCH PORCELAIN SOCIETY EVENTS

21st October

F.P.S. Visit to "William Beckford, 1760-1844: An Eye for the Magnificent"

A report by **Letitia Roberts**



On October 21st at 11 o'clock on a balmy Sunday morning in New York City, fourteen North American members of the F.P.S. and five guests appeared promptly at the Bard Graduate Center for Studies in the Decorative Arts, Design and Culture, to be taken on a special private tour of the much-anticipated William Beckford exhibition, which had opened officially on the evening of October 17th. We were very privileged to have as our tour guide Bet McLeod, F.P.S. member,

author of "In Lucifer's Metropolis: William Beckford's Collection of French Porcelain" (F.P.S. Journal XVI, 2001), and Co-Curator of this exhibition.

The space within the "Bard" is rather intimate, and as a result, the Bard exhibitions have tended to distinguish themselves by their display of small, precious and often astounding works of art. Indeed, this exhibition is no exception, and shows a remarkable finesse in the curators' selection and scholarship, which spills richly into the marvellous accompanying catalogue. For all that is commendable about a Bard exhibition, however, its installation is inevitably the concept of the Bard staff, to the exclusion of the curators, whose own sensitivities to the objects and their artistic relationships or historical chronology are completely ignored. While the resulting display may be attractive aesthetically it is often illogical academically, and creates difficulties for the leader of a tour to make sense of the exhibition for his or her audience. Tamara Préaud and Bertrand Rondot, who have curated superb Bard exhibitions on Sèvres and St. Cloud porcelain, respectively, commented on this situation, though their tours for the F.P.S. were so transcendent, that we hardly noticed the problem.

In the current exhibition, where the objects are often overwhelmed by the alarmingly garish background colors, which supposedly were original to Fonthill Abbey's décor, the absence of the curators' sensitive touch is perhaps more obvious, but Bet rose to the same brilliant heights as her predecessors and gave us a tour of incomparable sensibility, intelligence and depth. As always, our time was far too short, but each of us vowed to return again and again to the Bard to savour the treasures assembled by Bet and her Co-Curator, Philip Hewat-Jaboor with their own "eye for the magnificent" for this stunning and fascinating exhibition.

Our tour was followed by lunch in Sotheby's Boardroom, where we were joined by Philip Hewat-Jaboor, cutting our record-setting ratio of one gentleman to eighteen women down to a more respectable one gentleman to nine women (which in New York City is fairly standard).

Wednesday 24th Oct. 2001

An evening view of the French ceramic gallery hosted by Hilary Young and Carolyn Sargentson at the Victoria and Albert Museum.



Aileen Dawson discussed aspects of Mennecy biscuit sculpture with particular reference to two pieces. A complex group of five naked children on a rocky mound is incised DVMO. An unmarked

term, similar to other marked pieces seen in the trade was identified that evening as being surmounted by a head of Cybele.



Pamela Roditi talked on the meaning of Revolutionary motifs as seen on Sèvres porcelains of the 1780s-90s.

This was followed by talks from **Carolyn Sargentson**, Head of Research, and **Dr Karen Leslie** of the Research Laboratory, British Museum.

A report by **Anton Kristensen**

Following the study session of the ceramics in the French Porcelain Galleries we were given a lecture by Carolyn Sargentson of the V&A Research Department on the theme “ ‘Infatuated by Sèvres China’: The Porcelain-mounted Furniture of John Jones at the Victoria and Albert Museum”.

John Jones made a fortune in military tailoring in London and Dublin. He moved to Piccadilly later in life, where he assembled a most important collection of French decorative arts, the bequest of which to the V&A was to become famous as the Jones Collection.

An unusually high proportion of the bequest consisted of furniture mounted with porcelain plaques: 26 in number, most of which, due to changes in academic approach on the subject, are now in the Museum's store at Blythe Road.

Most of the more important pieces, including the Martin Carlin furniture, acquired between 1860 and 1869 from Emily Eden, are proudly shown in the main Museum Galleries. These are particularly interesting, as they were acquired by her grandfather, Lord Auckland, from the *merchant-mercier* Poirier. Plaques were sold at very high prices; we were given an example which cost 216 *livres*, a high price indeed for the time.

There appear to be two quite distinct types of copies of porcelain-mounted furniture in the collection, at least by today's eye, when we consider the rejected pieces: those that appear to be rather good imitations and the quite obvious 'pastiche'. Obviously there was a great desire among the collectors of the 19th Century to own plaques and mounted pieces perhaps because many of the known pieces with a French Royal provenance were mounted with plaques. This encouraged many fakes. Most of these remakes have a distinctly 'granny' look to the plaques by today's taste, and Carolyn Sargentson, having studied the pieces in store, carefully concluded that many of the 'wrong' plaques were redecorated at Swansea or Nantgarw and also mentioned the distinct possibility that Mead at the Shelton factory, Staffordshire, may also have perpetrated these fakes.

She then proceeded to show us some fascinating examples: a ground-down piece of the *Service à groseilles*, here 19th Century painting on the base of a perfectly authentic fragment of a *seau crennelé*. Contemporary descriptions of the removal of original more 'boring' painting by way of use of fluoric acid by Randall, proves beyond doubt that the goal was deception. The quality of the paste appears to have been crucial in the collector's judgement of the plaques. Research showed that virtually all the plaques were of genuine soft-paste Sèvres porcelain.

Another interesting point was raised by Carolyn; why would one mount perfectly good period plaques onto recently made furniture? Was it to deceive or merely a nice usable decorative way to show off ones coveted Sèvres plaques?

This was followed by a report on the scientific analysis of the porcelain from **Dr Karen Leslie**.

A Report by **Mavis Watney**

Carolyn Sargentson knew of the work of done at the British Museum on the identification of types of porcelain, and arranged for small samples of paste to be taken from the plaques which had been dismantled.

Dr Karen Leslie of the British Museum described the use of X-ray diffraction analysis. This technique is based on the fact that the different minerals which result from firing different ceramic compositions give different diffraction patterns. These patterns can almost be compared with finger prints and enable one to identify the different pastes.

Dr Leslie then described her results. All but the control, a plaque known to be an English 19C production, were shown to be of a glassy soft-paste resembling old soft-paste Sèvres. Enamelling on a lead-glazed porcelain has a very different appearance from enamelling on hard-paste, which was the standard product in 19th century France. England was producing a lead-glazed bone china but this work shows that it was the general practice to obtain genuine 18th century undecorated or lightly decorated soft-paste Sèvres for re-enamelling if a genuine plaque was not available.

As was said at the meeting, science can help in these studies and it should be perfectly possible, if desired, to go on to distinguish between 18th & 19th century enamels by a non-destructive technique known as X-ray fluorescence analysis

The lecture was then followed by a most enjoyable and convivial supper at the Polish Hearth Club, a short distance from the Museum.

THE SOCIETY TRIP TO PARIS

JANUARY 24th - 26th 2002

By now firmly into her stride our indefatigable activities secretary, Deborah Gage, organised, with the help of Manuela Finaz de Villaine and Cyrille Froissart in Paris, an action-packed programme of exhibitions, museums, talks and dinners. The highlights as reported by members of our group are as follows:

A report on our visit to the reserve collection of the **Musée des Arts Décoratifs** by **Dinah Reynolds**

Bertrand Rondot, curator of the department of 17th and 18th century Objets d'Art, at the Musée des Arts Décoratifs, not only welcomed us warmly at the entrance to the museum but had

provided a feast of 18th century St. Cloud, Chantilly, Mennecy and Vincennes/ Sèvres porcelains for us to handle and discuss. Some pieces were already well known through exhibitions and publications, but others were new to many of us including some controversial items. These included a large St. Cloud bowl, with St, Cloud Chinese-style decoration on the inside, but on the outside a squirrel and banded hedge typical of Chantilly.

It was interesting to compare a fine individualistically decorated Mennecy *magot* with the more usual painting on a Chantilly version. The Sèvres pieces included two fine *seaux à verres* from the late 1740's, as well as the *écuelle* and *plateau* (1753) decorated by Armand *l'ainé* and acquired in the Houghton sale and a large fragment of a Wedgwood-style blue-and-white plaque. The fine ornamental wares included a pink-ground vase *pot pourri* decorated by Armand *jeune*, and a white biscuit Emperor of China, which is one of only three known examples.



Bertrand Rondot in the reserve of the Musée des Arts Décoratifs

It was with great reluctance that we were shepherded out of the museum, but we felt extremely grateful to Bertrand Rondot for all that he had done to make our visit so interesting and stimulating.

A report by **Didier Cramois**

After visiting the reserves of the Arts Décoratifs Museum with B. Rondot, the FPS group walked to the 'Auditorium des 80' of the Louvre where **Guilhelm Scherf**, Curator in the Sculpture Department there very kindly gave us a talk on both sculptors who had motivated the trip to Paris, i.e. **Falconet** and **Boizot**.

Mr. Scherf lectured, mostly in English, for about an hour until 5.45pm. The first half of the talk was about Falconet whose work is currently exhibited at the Musée National de Céramique, Sèvres, under the title 'Falconet à Sèvres ou l'art de plaire, 1757-1766'.

Etienne-Maurice Falconet was born in 1716 and was a pupil of the famous sculptor Jean-Baptiste II Lemoyne along with Pigalle, Marie-Anne Collot, Pajou and Caffiéri. Falconet did not go to Italy

to study his art but became very friendly with Diderot and wrote a reflection on sculpture in 1760 for the 'Encyclopédie'. Through his teacher J.B. II Lemoyne, he attracted Madame de Pompadour's attention in 1755 and produced sculptures for her residences at Crécy and Bellevue.

In the same year (1755) he created for the Vincennes factory the famous model of 'L'Amitié' featuring Mme de Pompadour herself at a time when she was no longer Louis XV's mistress but had become his friend. Nineteen examples of this biscuit figure were produced and presented to her; we only know of four surviving today. In 1757, he sculpted another very famous model entitled 'L'Amour menaçant', first in marble for the garden of the Marquise's Hôtel d'Evreux (Today the Elysée Palace) and became the head of the sculpture studio at Sèvres; providing terracottas, plaster models and sometimes marble versions of his works and it is one of the great successes of the exhibition at Sèvres to have been able to put on view so many fascinating terracottas by Falconet which are normally kept in the reserves of the museum. Still in 1757 Falconet created 'La Baigneuse', followed in 1759 by 'L'Ivresse de Silène', 'La douce Mélancholie' (for Lalive de Julie) in 1761 and 'Pygmalion and Galatea' in 1763. One must remember that at the same time (c. 1755-1765) he was not sculpting exclusively for the Sèvres factory but was also very active for the church of St. Roch where he had to work in close relationship with an architect in order to apply the rules of scenography and perspective. Some of his compositions for St. Roch, 'Christ in the Olive Tree Garden', 'Mary Magdalen and two soldiers', 'The Chapel of the Calvary' and 'The Chapel of the Virgin', can still be seen in situ. It is easy to understand why, during this period, Falconet produced for Sèvres several religious subjects for which the terracottas still exist as well as some very rare biscuit examples.

In 1766 Falconet left France and went to Russia, Diderot having recommended him to the Empress Catherine II.

The second subject discussed by Mr. Scherf was Louis-Simon Boizot's activity as a sculptor and head of the sculpture studio at Sèvres from 1773. An exhibition is currently held in Versailles at the Musée Lambinet - '*Louis-Simon Boizot (1743-1809), sculpteur du roi et directeur de l'atelier de sculpture de Sèvres*'.

Just like Falconet, Boizot was active at Sèvres and created sculptures for the factory, leaving terracottas and plaster models. However, he was involved in many other activities, sculpting in marble as well as providing models for *bronziers* such as Gouthière, Thomire and Rémond and the cabinetmakers Roentgen, Weisweiler and Schwardpfeger

While he supplied Madame du Barry with marble sculptures, he also had orders from the Court for portraits of Louis XVI and Marie-Antoinette.

One of his most famous pieces of work is the mammoth 'Grande Vase Boizot de l'Histoire de Diane' in hard-paste and gilt-bronze by Thomire, now in the Louvre Museum. Just as Falconet provided sculptures for the church of St. Roch, so Boizot worked for the church of St. Sulpice.

However, Mr. Scherf believes that Boizot was a good artist but not outstandingly gifted and somewhat lacking in personality.



Bernard Dragesco with the Emperor of China

Visit to the Reserve Collection of the **Musée du Petit Palais**

Friday, January 25, 2002

A report by **Richard Deacon** (who coming from Australia specially for this trip narrowly upstaged the Spiegels who had flown in from Hawaii)

I think it can be said that this was a most fantastic visit with some of the finest and also some controversial and fascinating pieces from the Tuck and Dutuit collections.

Two members missed quite some time with these goodies due to the fact that they could not find the reserves or had slept in, depending on which story you choose to believe. However, we were soon all together by which time discussions on all the pieces were well under way - not surprisingly!

For this writer/visitor I have to confess that I was so drawn to the Fond Rose pieces that I could not remember some of the Blue Céleste pieces until I got into conversation about them later on.

One highlight of the visit for myself would have been the *Cuvette à tombeau*, Tuck 91, with a fantastically ornate ground colour, not to mention the painting in the reserves and of course the elegant gilding. To quote one of the other members "A pity about the mounts apparently from the 1860's not to mention the roses surely added by Mr. Tuck", still, a really superb piece.



In the reserve collection of the Petit Palais

Another highlight would have to be the two *seaux à bouteille* from the famous 'Hunting Service' of Louis XV, Tuck 102. What truly magnificent and yet supremely elegant pieces they are. Sadly both have had quite a lot of restoration - new bases and handles but this did not detract a great deal from the overall effect, thankfully, due to the elegance of the painted reserves and the ground colour.

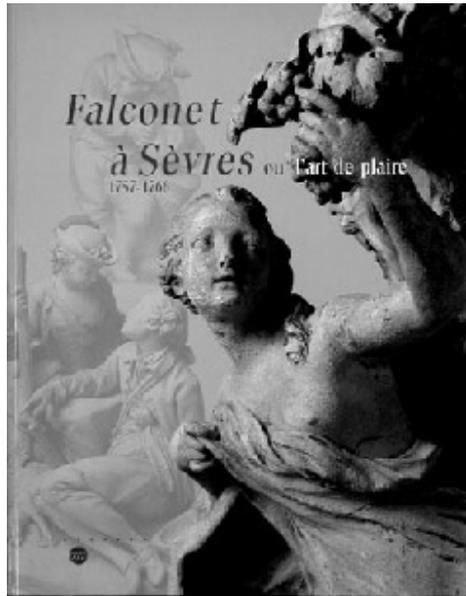
Another highlight which must surely rank a mention is the *Cuvette Verdun* - Tuck 96. Suffice to say that for me and I suspect a lot of the other members this is a truly perfect piece - just such a fantastic shape, not to forget the ground colour and reserve of flowers and fruit.

A truly momentous occasion and for me, well worth the flight over for that morning alone.

Thanks to all involved in the organisation of such a mammoth task.

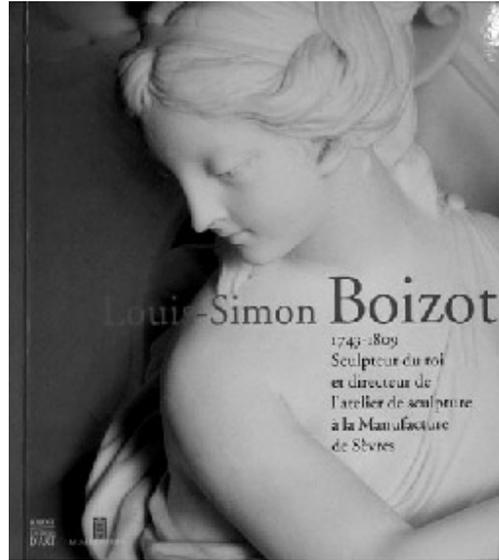
The **Exhibitions of *Falconet à Sèvres* and *Boizot*** . Report by **Anthony du Boulay**

The second visit in the morning of our second day was to the exhibition of *Falconet à Sèvres* at the Musée National de Céramique, Sèvres.



We were cordially welcomed in the hall by Antoinette Faÿ-Hallé the *conservateur général*, and immediately went to the top floor which hosted the beautifully displayed exhibition. Here we were met by Marie-Noëlle Pinot de Villechenon, *conservateur en chef du Patrimoine*, who had played an important part in both putting the exhibition on and producing the catalogue. She gave a fascinating talk on the sculptor, explaining the wonderful bust of him by Marie-Anne Collot as well as the drawings by his son Pierre-Etienne Falconet. She then handed us over to Véronique Milande who explained exactly how the eventual moulds were produced, showing the original 18th century moulds from which plaster copies were made, which in their turn produced the moulds for the biscuit figures. She not only explained the way that Falconet's original terracottas were broken down into pieces for the moulds to be made, but how the repairers who reassembled the figures had to be skilled sculptors in their own right to do the work. We were then able to walk round and admire the exhibition.

After an excellent lunch in Versailles we proceeded to the Musée Lambinet, the town museum of Versailles, to see the exhibition of Louis-Simon Boizot. This was a fascinating follow-up to the previous exhibition about the sculptor who succeeded Falconet at Sèvres. The curator being ill we were excellently and enthusiastically guided by Françoise Roidot.



While Falconet's biscuit sculptures were still popular under Boizot's regime, Boizot's own sculptures were very different, a point made clear by seeing the two exhibitions so closely together. In particular, being able to look at the biscuit central section of the great vase in the Louvre, and then first thing the next morning being able to look at the vase itself, which was too big to bring to the exhibition! We were then lucky enough to have time to look through the remaining rooms of this delightful museum which is unfamiliar to most visitors to Versailles, yet within walking distance of the château.

A report on the visit to the **Musée du Louvre** by **Steve Spiegel**

After two days of amazement and critical analysis of some magnificent porcelain pieces, there was no better way to start the last day of a great FPS outing, than with a tour of the Louvre under the guidance of Mme. Marie-Laure de Rochebrune, curator in the Département des objets d'art.

We met at 10:00am and went to the 18th century galleries. We divided into two groups and she took us one group at a time and guided us through the fantastic Sèvres collection of the Louvre.

Plates from various services, from rococo to neo-classical in style, déjeuners, plateaux, vases & more Sèvres Sèvres Sèvres! If I had to pick my favorite it is undoubtedly the vase '*pot pourri à vaisseau*' or pot-pourri ship-vase & cover of 1760. This particular one is decorated with chinoiserie scenes by Dodin within a gilt reserve on a pink, green and blue ground. These colors work extremely well together. This piece, originally from the collection of Mme de Pompadour represents the epitome of Sèvres decoration.

Once again, many thanks to the event organizers and to Didier Cramoisian, Bernard Dragesco, Aileen Dawson and Cyril Froissart, who fielded many, many questions (Most by Ginger & me) from the simplest to the most complex (The latter not by Ginger & me).

Three hours sped away and then we were off to lunch.

Visit to **Les Musées Jacquemart-André** and **Nissim de Camondo**. Report by **F. Levine**

If we were sated by Sèvres, the *digestif* of these two Parisian mansions broadened our outlook as a finale to the Paris visit. Here in Jacquemart-André we viewed walls hung with Gobelins tapestry and erotic paintings of Venus after Boucher, alongside a still-life by Chardin "*Attributes of Sciences and Arts*". Bernard Dragesco guided us to the substantial Sèvres vase, works by Falconet, here seen in domestic surroundings alongside busts by Lemoyne and Houdon.

My eye was taken by "*Supper at Emmaus*" and "*Amelia van Solms*" (Rembrandt); and by a pair of Medici flacons on either side of a Donatello bronze! What other private home could show us these? And also Uccello's "*St George*" next to works by Crivelli and Mantegna?

The Musée Nissim de Camondo, built as a home replicating the Petit Trianon, delighted with its 18th century contents. Bertrand Rondot told us of its history and the family who built it, and he and Bernard commented inimitably on porcelain and other varied items. The timing on the unique Niderviller garniture clock vase was admired rather than checked.

Bertrand Rondot, Bernard Dragesco and Anthony du Boulay discussed the famous Sèvres "*services Buffon*" sumptuously decorated after bird engravings by George Edwards on *fond vert and oeil de perdrix*. The paintings on three services were compared and contrasted along with the ground variations and the cartouche reserves. Our three mentors each gave anecdotal accounts of these diplomatic presentations and we are grateful for the knowledge clearly shared. Displayed alongside were Meissen services decorated with ornithological subjects allowing a comparison of style.

As we progressed I could not but wonder whether at some moment in time the Jacquemart-André family may indeed have visited the de Camondos and if so how each would have admired as we did, what then may have been homely decoration.

Time was all too short, allowing only admiring glances at signed furniture, quiet displays of family rooms hung with paintings and tapestry, and we quenched our thirst in the original kitchen as Bertrand Rondot wished us all "*bon voyage*".

My own thanks to all who organised and helped in any way.

Apsley House on 23rd March 2002

A report by **Sebastian Kuhn**



On the 23rd March, Charles Truman gave a fascinating talk about the Sèvres Egyptian Service to a well-attended Saturday gathering of members of the society at Apsley House. His talk described both the history of the service and the technical difficulties associated with its manufacture. The service was conceived by Vivant Denon, who had accompanied Napoleon on his Egyptian campaign in 1798, and the designs were based on engravings of the drawings he made there. Mr Truman had thoughtfully brought copies of many of the original designs of Egyptian ornament which highlighted the sheer range and diversity of the ornamental decoration. The dessert service was made for Tsar Alexander I of Russia and eventually delivered in 1808. Its manufacture had been enthusiastically followed by the Empress Josephine, so much so that, when offered a divorce gift by Napoleon of Sèvres porcelain to the value of Fr. 30,000, she elected to have a similar service made. This was duly delivered to Malmaison in 1812, whereupon it was judged by Josephine to be "*trop sévère*." Mr Truman raised the possibility that her change of mind may have had more to do with a shortfall of Fr. 5,000 in her available funds! The service was eventually presented by Louis XVIII in March 1818 to the Duke of Wellington, after a dinner which would have warmed the heart of every FPS member: the discussion was apparently of the respective merits of hard and soft-paste porcelain!

The talk was followed by an informal lunch at the Pizza on the Park.

A FURTHER NOTE ON THE ANNUAL OUTING UPPARK HOUSE 19th June 2001.

Anthony du Boulay

I would like to thank Tracey Albainy for her interesting resumé of the visit to Uppark on 19th June last year.

I would however like to correct one small point.



The three *cuvettes* with pink grounds were not in fact bought by Sir Harry Fetherstonhaugh in Paris in 1819, and there is no mention of their purchase in the Paris bills. From other pieces in the house it is probable that Sir Harry also bought from the London dealer Baldock, perhaps between 1820-30. No bills for such purchases exist today, but the most probable explanation is that Baldock had the pink grounds and paintings of cupids amongst clouds added at that date. Baldock employed some very skilled craftsmen including Thomas Martin Randall (1786-1859) who opened the decorating establishment at Madeley in Shropshire in 1828. Previously in partnership with Richard Robins, he had had a studio in London. Amongst his craftsmen was Philip Ballard who was known for his cupids and figure subjects. The puzzle is whether the arms were also regilded at that time, as refiring might have damaged the original gilding. Ros Savill in her catalogue of Sèvres Porcelain *The Wallace Collection* Vol. I, p. 41 does give chapter and verse as to their original manufacture.

OTHER EVENTS

The sale of the collection of Sèvres of **Charles-Otto Ziesenis**,
6th December, Christie's, Paris.

This was the first sale of ceramics held by Christie's in Paris and was accompanied by an exceptionally well produced catalogue put together by Hervé de la Verrie.



FPS members Hervé de la Verrie and Manuela Finaz de Villaine of Christie's and Adrian Sassoon at the viewing of the Zieseniss sale

A report by **John Whitehead**

Many collectors of eighteenth-century Sèvres porcelain choose to specialise in some particular aspect of the factory's production, such as early ground-colours, or bird painting, or even biscuit figures, so in some ways it was no surprise that someone should seek to assemble a comprehensive grouping of all the plate patterns of the eighteenth century. But few are able to go as far down their particular path as Charles-Otto Zieseniss went down his. Faced with too many plates to fit into the existing showcases in his dining room he hit upon the simple expedient of blocking up one of the windows to create more plate space. The resulting darkness was countered by ingenious electric lighting systems inside the showcases so that even in the daytime this gloomy wood-panelled room reflected the glow of tiny light bulbs on the predominantly white areas of the glaze, as well as on the countless little cups and saucers which he accumulated for the single purpose of filling the dark spandrel-shaped spaces between the plates.

The original focus had been to own examples of all the major services of the eighteenth century, but this soon unintentionally expanded to include a splendid showing of the sample plates which many of the factory's painters decorated to their own designs. These were perhaps originally intended to be shown to clients as patterns for entire services, but many of the surviving examples in the collection must have been either virtuoso one-offs (318, 319 and 327 perhaps), or part of "harlequin" sets which clients could buy (try 252, 254, 255 or 257). Some, which are close to existing services, were perhaps alternative examples from which clients or the factory's directors could choose from (237 and 279 as alternatives for 281, the "Sefton" service or the Firlé service; 269 as alternative for 268, the Archduke Ferdinand service; or even 270 as alternative for 273, the Marie-Antoinette service or 248, the Eden service). Provenance was of course a major factor and this is no surprise since it has been shown, principally through the work of David Peters who was appropriately thanked throughout the catalogue, that the most important royal and noble personages of Europe were regular clients of Sèvres or recipients of gifts from the king's factory.



A sample plate of 1789

It was thus a pleasure to see examples from many of the historic services: the Empress Maria-Theresa's double green ribbon service is so significant because it sealed the "*renversement des alliances*" engineered by Choiseul and Madame de Pompadour, which was to lead to the disastrous Seven Years War; the Rohan service, decorated with his initials PLR for Prince Louis de Rohan (not LPR, his was a courtesy title) bought while he was ambassador to Vienna and, though a bishop, leading so scandalous a lifestyle that Maria Theresa pleaded for his recall; the du Barry *vases et guirlandes* service as well as the service started for Louis XV's last mistress but not completed at the time of her death, so that pieces were sold off partly decorated in the early 19th century, and were then finished off and sold by such dealers as Baldock; the similar service for Louis XV's goddaughter, the Queen of Naples; and in a less royal but just as interesting vein the set of plates but with no accompanying other shapes bought by William Beckford at the height of the *Terreur*. Of course provenances sometimes remain tantalising: lot 307 is from a service bought by Vandernyver, dealer and banker, and the only grouping of pieces of this service are in the Hermitage from the Yusupov collection. Was he buying for this Russian prince who was also head of the Imperial porcelain factory? We may never know. It was a disappointment for Charles-Otto Zieseniss that he was unable to own a plate from the Louis XV or Louis XVI services. An example of the latter was not on the market while he was collecting, but he with good humour told the story of how he unsuccessfully tried to wheedle one of the former from the Duke of Buccleuch while they sat next to each other in wheelchairs at the opening of the *Tables Royales* exhibition at Versailles. In his latter years Parkinson's disease disturbed his physical faculties, and this was all the more terrible for those who saw him since it was clear that behind this his natural strength, cheerfulness and intellectual capacities remained unimpaired yet beyond reach. He spoke frequently of leaving the collection to French museums but this was not to be. So it is now dispersed and helping to form others, some perhaps of a similar intellectual and aesthetic kind. The pre-sale display assembled most of the sample plates on a large table, which we hope was visually extremely inspiring for future collectors. Hervé de la Verrie has done a splendid job with the catalogue which includes the invaluable marks section at the back as well as colour pictures from the factory's plate design album, and we gather this has already become a collector's item in its own right. And so it should.

The exhibition at the International Ceramic Fair & Seminar, June 2001, of **'Vincennes and Sèvres porcelain from a European Private collection'** curated by **Adrian Sassoon**.

A Report by **Martin Bonham-Carter**.

An astonishing Loan Exhibition of Vincennes and Sèvres porcelain graced the International Ceramics Fair and Seminar in June 2001. A selection of vases, *cuvettes* and tableware dating from

c. 1753 to c.1780 amply demonstrated the originality and outstanding skill of the Royal enterprises.



Pots Pourris à Bobèches of 1760-63

There were a wide variety of shapes, from the elegant Vincennes *Cuvette à fleurs à Tombeau* (with superb gilding) through the wild *Pots Pourris à Bobèches* to the stately *Vase à Panneaux* decorated with a surprisingly domestic scene but of course exquisitely painted. A myriad of ground colours were also represented: *bleu lapis*, *bleu céleste*, *bleu nouveau*, *bleu fallot*, *petit vert*, green, pink and green, and *rose marbré*. The last ground colour is not one for the faint hearted but it is one of the marvels of Sèvres that from the unlikeliest of ingredients it produces an extraordinary and welcome work of art. The informative illustrated booklet produced by Adrian Sassoon revealed that some of the pieces had been gifts to the Courts of Europe (the Duke of Parma, the Empress of Russia), or had been for the use of Louis XV himself. Several pieces had a Rothschild provenance. The collection was unknown to most of us and it is remarkable that a group of such very high quality can still be assembled.

OTHER FORTHCOMING EVENTS IN 2002

The Wallace Collection

To celebrate the Golden Jubilee of Queen Elizabeth II, there will be a week of talks at Wallace Collection on the theme of Gold held at 1 pm.

Monday 27 May, *Golden Moments- The evolution of gilding on Sèvres Porcelain*, **Rosalind Savill**

Tuesday 28 May, *Gold boxes fit for Kings and Queens*, **Rosalind Savill**

Wednesday 29 May, *A Golden Pageant: 18th century French living*, **Hannah Obee**

Thursday 30 May, *The Magic of Gilding: transforming wood and base metal*, **Paul Tear**

Friday 31 May, *Seeking perfection: the Golden Section in Painting*, **Gilly Gretton**

Also at **The Wallace Collection**:

Study afternoon Monday 10 June 2002, 2-4.30pm: *Can you tell the difference? Sèvres Fakes and Forgeries*, with **Rosalind Savill**

The English Ceramic Circle will be celebrating its **75th anniversary** with a colloquium on Design and British Ceramics at the Victoria and Albert Museum on Saturday 21st September 2002.

Tickets are £20 for ECC members and £30 for non-members (ticket prices include lunch and morning and afternoon refreshments). The speakers and papers are as follows (*indicates working title). **Hilary Young**: 'Introduction: the birth of the ceramic designer in England'; **John Black**: 'Tin-glazed earthenware: one design, two painters?'; **Jan Daniël van Dam**: 'European redwares: Dutch, English and German connections, 1680-1780'; **John Mallet**: 'The modeller of the Dry-Edge Derby figures identified?'; **Robin Emmerson**: 'Design for dessert'; **Timothy Clifford**: title to be confirmed; **Gaye Blake Roberts**: 'Wax and wooden wonders and other design sources used by Josiah Wedgwood in the 18th century'; **Roger Smith**: "'It is not in the power of porcelain to be commanded": problems in the design and manufacture of Vulliamy's sculptural clocks'; **Paul Atterbury**: 'Architects and ceramic design*'; **Matthew Partington**: 'Studio potters and design: a case study on the Whieldon-inspired earthenwares of Walter Keeler'; and **David Queensberry**: 'The last fifty years: a designer's perspective'*.

For further information contact Hilary Young, Ceramics and Glass Department, Victoria and Albert Museum, London SW7 2RL, 020 7942 2078, h.young@vam.ac.uk.

The American Ceramic Circle Symposium will be held at The J. Paul Getty Museum in Los Angeles, 7th - 10th November 2002-04-26
The programme to be announced.

FAIRS

May 1st - 5th 2002

Chateau d'Enghien, Belgium,

A Ceramic Fair with a series of lectures including **Antoine d'Albis** on "*Madame de Pompadour et la manufacture de Vincennes-Sèvres*", **John Whitehead** on "*Les marchands merciers et la porcelaine en France*" as well as lectures by other members of the French Porcelain Society including **Anthony du Boulay**, **Jan Daniel van Dam** and **Edouard Williamson**.

6th - 16th June 2002

The Olympia Fine Art and Antiques Fair

At the Olympia exhibition Centre, Hammersmith Road London W14

(0)20 7370 8186/8212

www.olympia-antiques.com

12th -18th June 2002

The Grosvenor House Art and Antiques Fair

At The Méridien Grosvenor House Hotel, London W1

www.grosvenor-antiquesfair.co.uk

(0)20 7399 8100

14th -17th June 2002

International Ceramics Fair and Seminar

At the Park Lane Hotel, Piccadilly

Lectures of interest to the Society include; **Antoinette Fay-Hallé** on 'New Acquisitions of 18th century European porcelain statues at Sèvres', **Rosalind Savill** 'Madame de Pompadour's Sèvres porcelain in English and American collections', **Bernard Bumpus** 'The most accomplished ceramist of his day-Théodore Deck'

(0)20 7734 5491

www.haughton.com

Email: info@haughton.com

EXHIBITIONS

Royal Treasures: A Golden Jubilee Celebration

Opens on 22nd May and runs until 12th January 2003.

It will be in the new Queen's Gallery at Buckingham Palace and entry will be by timed ticket.

The number to book tickets is 020 7321 2233.



The exhibition will include 21 pieces of Vincennes and Sèvres porcelain, including the recently reunited *écuelle*, cover and stand bearing the Stuart Arms that is believed to have belonged to Prince Charles Edward Stuart; the 'Sunflower Clock' and a group of magnificent pot-pourris and vases ranging in date from 1757 to 1937, (a pair of vases in Vorticist style, a State gift in 1938). The exhibition will also include a pair of Delft tulip vases and a pair of ewers which were commissioned by Queen Mary II; a vase from St. Petersburg which was presented to Queen Victoria by Tsar Nicholas I and items of English and Oriental porcelain.

Until 19 May 2002

“Madame de Pompadour et les arts”

Château de Versailles, Pavillon Dufour

A major exhibition defining Madame de Pompadour's contribution to the Arts which will move, with certain changes, to:

Kunsthalle der Hypo-kulturstiftung, Munich. June 14- September 15

And then

The National Gallery, London.

October 16-January 12 2003

“A Time of exuberance: decorative arts in the time of Louis XIII”,

Grand Palais, Paris

11 April- 8 July

A large exhibition organised by Daniel Alcouffe will include masterpieces of decorative arts in all materials including ceramics.

“Matières de Rêves, Stuff Of Dreams” from the Musée des Arts Décoratifs, Paris, at the Wadsworth Atheneum Museum of Art, June 1 - August 11, 2002

One hundred masterpieces of French design dating from the Middle Ages to the present from the *Musée des Arts Décoratifs*, Paris. *Stuff of Dreams* is organized by the Portland Art Museum in conjunction with the Musée des Arts Décoratifs. The exhibition opened in Portland (February 2 -

April 28) before its run in Hartford; then it travels to the Birmingham Museum of Art in Alabama (September 22, 2002 - January 5, 2003).

MEMBERS NEWS

Bet McLeod, who gave the FPS annual lecture in 2000, has joined Tracey Albainy at the Museum of Fine Arts, Boston in December as Assistant Curator in the Art of Europe Department. With this formidable duo in place scholarship again rises phoenix-like from the ashes at Boston.

MUSEUM NEWS

8th October 2002

The Porcelain collection in the **Zwinger, Dresden** reopens after almost three years of restoration and renovation to the building.

The Gardiner Museum of Ceramic Art's relabelling project for the porcelain galleries will be completed this spring. This includes Patricia Ferguson's expanded labels for the French porcelain galleries and a new arrangement of the Saint-Cloud, Chantilly, Villeroy-Mennecy and Sèvres, and incorporates gifts from the Hans Syz collection and from Dr. William Johnston. The latter includes a mortar-shaped salad bowl, large size (*saladier à mortier, 1ère grandeur*), Sèvres, soft-paste porcelain, dated 1785, from the service given on 12 June 1786 by Louis XVI to Marie Antoinette's brother, Archduke Ferdinand of Austria, later the Duke of Modena.

Los Angeles County Museum of Art

The new temporary installation of the European art galleries called 'Trends' redisplay the European art and includes one piece of French porcelain (the Sèvres *Pygmalion* group).
Until July 2002

RECENT ACQUISITIONS

The Louvre, Paris

November 2001 : four *compotiers carrés*, Paris, Queen's factory, c. 1780.

December 2001 : garniture of three *pots-pourris à jours* dark blue (*bleu lapis*) ground, Vincennes, c. 1752, bought in 1753 by Madame de Pompadour.

December 2001 : two *piédestaux à oignons*, Vincennes, 1756.

December 2001 : *Pot à oille et son plateau* from the service for Marie-Antoinette, Sèvres, 1784.

January 2002 : two *vases à oreilles*, pink ground, from the service for the Prince de Condé, Sèvres, about 1757-1758.

Musée National de Porcelaine Adrien Dubouché, Limoges

A bouillon couvert, Comte d'Artois factory,
Limoges 18th c.
ADL.10894

Figure of a woman, 1900, hard-paste porcelain modelled by Georges de Feure
G.D.A. factory, Limoges c. 1900
A.D.L. 10888

Coupe with scarab decoration, hard-paste porcelain with cloisonné, Pouyat factory, Limoges c.
1902-1904
A.D.L. 10896

Los Angeles County Museum of Art

Tobacco Jar and Spoon, 1764 and c 1760, Sèvres, painter's mark for J.B Noualhier Decorative Arts
Council Funds and Mrs Irene Christopher
AC1998.128.1-2, AC1999.64.1

Ecuelle and Stand with emblems of Love, 1776, Sèvres, painter's mark of B.n. for Nicholas
Bulidon, gilder's mark B for Jean-Pierre Boulanger. Decorative Arts Council Funds in honor of
Joyce MacRae
M.2001.6a-c

Chocolate Cup and Saucer (*tasse gothique*) with a scene of Margaret of Scotland and Alain
Chartier, 1817 Sèvres, painted by Jean-Claude Rumeau, hard-paste porcelain. Purchased with
funds provided by Justin J. Stein M.D and Mrs Irving Goldfeder
M.2001.147 a,b

A very early example of the gothic revival in French porcelain this cup and saucer was one of a
series painted with genre scenes entered in the sales inventory in 1816 and 1817. Some of these
were delivered to Louis XVIII to be given to Monsieur, the king's brother, later Charles X.

Chocolate Cup and Saucer with a Portrait of the Prince Imperial, 1858-59, Sèvres, mark AB, hard-
paste porcelain.
Purchased with funds provided by Major and Mrs. Corliss C. Moseley and Justin J. Stein, M.D

The photograph from which this portrait of the Prince Imperial was painted was supplied by the
Emperor. Entered in the sales inventory in December 1858 and delivered to the Empress Eugenie
in February 1859.

J. Paul Getty Museum, Los Angeles

Bust of Monseigneur le duc d'Orléans, Sèvres factory, circa 1785, hard-paste biscuit porcelain,
model by Josse-François-Joseph Le Riche (acc. no. 2000.79).

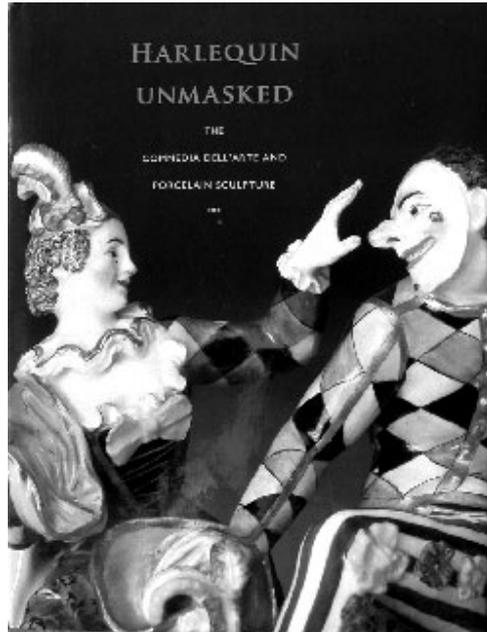
The Museum of Fine Arts, Houston

January 2002, A Sèvres Catherine II service plate.

BOOK REVIEWS

Harlequin Unmasked: the Commedia dell'Arte and Porcelain Sculpture By Meredith Chilton, with an essay by Domenico Pietropaolo

Published by the George R. Gardiner Museum of Ceramic Art with Yale University Press, New Haven and London, 2001



Though technically a catalogue with only one example of French porcelain, a Mennecy figure of *Mezzetin*, illustrated in color on page 97, fig. 154, and discussed under catalogue number 40 on page 282, our member Meredith Chilton's study of *Commedia dell'Arte* and porcelain sculpture is such a masterful and unique contribution to the literature of porcelain that it has immediately become an essential addition to every porcelain-lover's library. Published as the first in a series of catalogues intended to present the holdings of the Gardiner Museum, the format is that of a narrative book rather than a conventional catalogue, and includes a series of "firsts", as described by the author in her engaging *Introduction*. The subject is approached from five different angles in chapters devoted to *The Theatre, The Cast, The Gestures, The Court and The Masquerade*. The first is written by Domenico Pietropaolo, director of the Graduate Center for the Study of Drama at the University of Toronto. These chapters provide the basis for the interpretation of the *Commedia* figures in the Gardiner Museum, which are featured throughout this section in lavish color photographs, and are the only porcelains used for illustrative purposes, a gesture that underscores the book's function as a collection catalogue and suggests the genesis of the author's concept for the book. The actual catalogue of the collection, with 139 entries, appears at the end, and contains a small black-and-white illustration of each figure together with a concise presentation of the cataloguing details, information on the series to which the figure belongs, if known, provenance, literature and comparisons. The results of chemical analysis are presented as well in a short Appendix, evidence of the multi-faceted investigations undertaken by the author as part of her study.

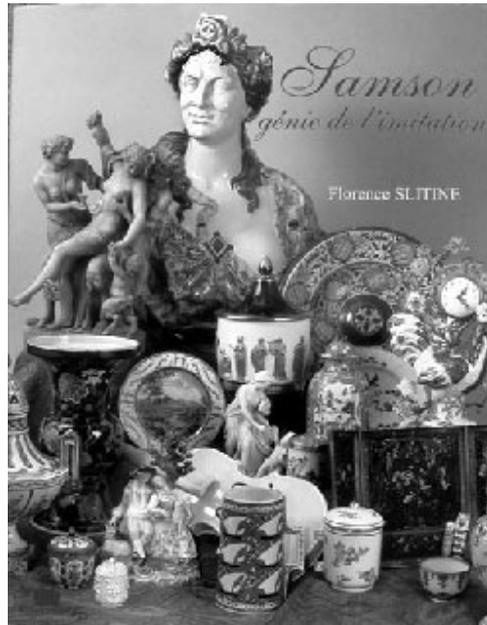
What makes the catalogue so visually striking, and will appeal to readers at all levels of interest and expertise in the history of dance, theater, costume, court culture, garden design and the arts

of the table, as much as to historians of porcelain, is the inclusion of over 290 illustrations, many in color, of relevant contemporary documents. These range from prints, paintings, sculptures and watercolors to actual costumes, masks and props, the last three being most exceedingly rare survivors. There are even reproductions of pieces of period choreography preserved on paper that are rendered legible to the reader via a series of snapshots of a live performer from the *Opera Atelier* of Toronto. In fact, it would appear that porcelain figures of *Commedia dell'Arte* subjects are themselves snapshots of a living theater tradition (that reached its conclusion by the end of the 18th century), as is proven over and over again by the striking comparisons Meredith Chilton has laid out for us to follow as she presents her inspired research and discoveries. Suddenly, porcelain figures have become a new form of visual documentation for performers and historians seeking a window to the past, and we understand them as never before.

It seems an odd coincidence that the exhibition and book, *Harlequin Unmasked*, should appear almost simultaneously with an exhibition in Berlin on the same theme that likewise featured a large and comprehensive catalogue. Conceived in 1996, to commemorate the 50th anniversary of the *Gesellschaft der Keramikfreunde* in 2001, and titled *Commedia dell'Arte: Fest der Komödianten (Carnival of the Players)*, the approach to the Berlin show and catalogue is entirely different and there is, in effect, minimal meaningful overlap. Meredith Chilton actually provided one of the thirty-plus essays for the Berlin catalogue, which was intended by the organizers to fill the need for a specialist publication in this area of porcelain history. With loans of nearly 400 pieces from around sixty museums in Europe and America, and from private collections as well, the aim was to try to assemble and document every porcelain *Commedia* series produced by the leading European ceramics industries from the eighteenth through the twentieth centuries. The enormity of this challenge is further demonstration of the uniqueness of the Gardiner Museum collection, which has unusually strong holdings in this area due to George Gardiner's professional association with Harlequin Enterprises, publishers of the popular series of romance novels. Inspired to collect this genre from 1976, the collection of *Commedia* figures numbered over 100 examples by the time the museum was founded in 1983 and is comprised of 139 figures today, as well as related decoration on table and tea wares. In unmasking the wily Harlequin, Meredith Chilton has honored the memory of the late George Gardiner, and the members of the Gardiner Volunteer Committee who provided so many years of encouragement and support for the project, with a landmark publication that will serve to inspire as much as to inform.

Reviewed by Maureen Cassidy-Geiger
March 2002

RECENT PUBLICATIONS



Samson génie de l'imitation by Florence Slitine

A well researched study of the great copyist including sections on the less well known copies of Limoges enamels, terracottas, biscuit figures and faience, this will be an invaluable reference tool.

Editions Charles Massin

ISBN 2-7072-0420-2



“Madame de Pompadour et les arts”

To accompany the exhibition at the Château de Versailles, Pavillon Dufour. A splendid catalogue under the direction of Xavier Salmon with contributions from numerous members of the FPS including Tamara Préaud, Marie-Laure de Rochebrune, Bertrand Rondot and Rosalind Savill.

Éditions de la Réunion des Musées Nationaux

ISBN 2-7118-44170-7

Falconet à Sèvres ou l'art de plaître, 1757-1766

Marie-Noëlle Pinot de Villechnon and Véronique Milande

The catalogue of the exhibition at the Musée National de Céramique, Sèvres

Éditions de la Réunion des Musées Nationaux

ISBN 2-7118-4304-1

Louis-Simon Boizot, 1743-1809

The catalogue of the exhibition at the Musée Lambinet with contributions by Guilhem Scherf,

Thérèse Picquenard, Anne Billon, Marie-Laure de Rochebrune and Christian Baulez

Somogy éditions d'art

ISBN 2-85056-494-x

The latest edition of the **Summary Catalogue of European Decorative Arts in the J. Paul Getty Museum** (Los Angeles, 2001) by Gillian Wilson and Catherine Hess. This includes acquisitions of French porcelain made since the last edition of this book in 1993, comprising:
Cat. no. 216, Lidded Bowl, Mennecy factory, circa 1735, soft-paste porcelain (acc. no. 2000.20)
Cat. no. 219, Lidded Bulb Vase (*caisse à oignons*), Niderviller factory, circa 1768, hard-paste porcelain, possibly painted by Joseph Deutsch (acc. no. 99.DE.11).
Cat. no. 254, Figure Group: Charity (*La Bienfaisance*), Sèvres manufactory, 1785, hard-paste biscuit porcelain, model by Louis-Simon Boizot (acc. no. 96.DE.343)

ARTICLES

Dossier de l'Art, No 83, Février 2002, 'Madame de Pompadour et les arts' includes articles by Marie-Laure de Rochebrune, Guilhem Scherf, Rosalind Savill and Xavier Salmon

Apollo, May 2002. A special issue which focuses on works of art from the Wernher Collection on long term loan to the Ranger's House, Blackheath. It will include an article by **Ros Savill** on the French porcelain.

Christian Baulez, "La Mère, le chasseur et l'empereur: trois achats de Louis XVI pour Versailles", *Versalia, Revue de la Société des Amis de Versailles*, 5 (2002), pp. 12-15.

John Whitehead writes: This article heralds the return to Versailles of three Sèvres porcelain plaques bought by Louis XVI, which had been languishing in the graphic arts department at the Louvre for generations. This is really Louis XVI's personal taste so it is appropriate that they should once more find a place on the clashing Louis XV boiseries by Verbeckt where he placed them originally. Christian Baulez, with his usual thoroughness, has documented their origins and their relevance to the king.

Cyrille Froissart 1999 : " La porcelaine d'Orléans (1753-1782) et l'attribution des marques au lambel " in *Sèvres, Revue de la Société des Amis du Musée national de Céramique*, n° 8, 1999, pp. 7-19.

Susan Miller "Images of Asia in French Luxury Goods: Jean-Antoine Fraise at Chantilly, c. 1729-1736", *Apollo*, November 2001, Asian Art issue