

The French Porcelain Society

Spring 2004 Newsletter



Members of the Society at Schloss Favorite

A Message from the Chairman

This **Newsletter** brings you up-to-date on all our activities since last Autumn. We have enjoyed a visit to the British American Tobacco Collection in London, where members were generously allowed to handle pieces, and a successful Spring outing to Alsace-Lorraine. Both were meticulously organised by Deborah Gage, to whom we are enormously grateful. I also very much appreciate the able assistance of Kate Henson in the 'back office'. Manuela Finaz de Villaine was, as last year, a guiding spirit whose tireless work on our behalf resulted in a superb few days with never a hitch. We thank her most warmly for all her hard work in making the excursion a truly memorable one. My own enjoyment of our trip to Eastern France was greatly enhanced by meeting old friends and new: M. Jacques Bastian took a leading part in informing and entertaining us, and all those on our excursion send their thanks with me to him and his family for their hospitality and kindness. Our privileged view of the Bastian collection was especially valuable to us as students of French porcelain. At the Palais Rohan we were welcomed by the curator M. Etienne Martin and had not only the pleasure of looking around the magnificent palace and learning about its history but also the privilege of examining ceramics in its enormous store with M. Bastian who has a lifetime's knowledge of the collection. Many of the pieces we saw were iconic examples of French porcelain, and representative of the high technical and artistic level of the productions of Eastern France. The trompe-l'oeil tin-glazed turkeys and other birds and animals, and the mock salads will be remembered by us all as absolutely extraordinary. The new Musée du Pays de Sarrebourg was a revelation and the curator Mme Danielle Heckenbenner can be proud of the displays relating to the local region from the dawn of time almost to the

present day. Here was a feast of Niderviller porcelain, including several important early pieces. The Museum is a delight to visit and highly recommended. Our day continued in Nancy, one of the most beautiful cities anywhere. Here we saw Art Nouveau buildings and works of art and spent a most enjoyable afternoon in the huge Musée Lorrain, where we received a warm welcome from Mme Francine Roze. We sampled delicious local fare here as well in Strasbourg and Colmar, our last stop. We spent an afternoon over the border in Germany viewing the exhibition at Schloss Favorite, near Baden-Baden and enjoying the castle. Our gratitude goes to Dr Ulrike Grimm for giving up her Saturday afternoon to show us how oriental lacquer had influenced European taste. Our excursion ended in Colmar with the chance to see one of the greatest of all European paintings, the Isenheim Altarpiece by Grünewald, and, lest we become too gloomy, we enjoyed a cheerful guided tour around the glories of medieval Colmar before departing for Strasbourg airport and home. Many of us vowed to return – much as we had seen we knew that we could not hope to see all the treasures of this region in just a few days.

We have plenty more treats to come, not least our long-awaited visit to Scottish collections. We hope to have a full programme of London lectures in the coming season.

Our membership levels are higher than ever – please continue to enrol new members and support the Society, and those who have not yet paid this year's subscription we hope you will stay with us!

From The Editors of the Newsletter

Thanks again all those members 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 the editors:

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Anyone who would like to receive the email version of the newsletter (without pictures for ease of transfer) should send an email address to the editors.

MESSAGE FROM THE TREASURER

REMINDER

Please could all members of the Society ensure that their subscription payments are up-to-date. Payments for 2004 were due in January 2004.

Annual subscription rates for each member:

Europe: Minimum £20.00

Overseas: Minimum £25.00

Outstanding payments can be made by a cheque drawn on a UK bank, payable to **The French Porcelain Society**, or by bank draft or by credit card (Mastercard/Eurocard/Visa only).

Please send as soon as possible to the FPS Treasurer:

Anne Haworth

145, Waller Road

London SE14 5LX
United Kingdom

Members in the US and Canada may pay in US\$. The annual subscription rate for each member is US\$40.00 and can be paid by cheque sent directly to

Miss Letitia Roberts
200, East 72nd Street
Apartment 10-E
New York NY 10021-4540 U.S.A.

The French Porcelain Society's Website

www.frenchporcelainsociety.com

Sèvres Workmen's List

Can be viewed on the French Porcelain Society website...

Our member Tamara Préaud has recently updated the personnel list for the Vincennes and Sèvres factory up to the present day, extending and correcting information in *Sèvres Des origins à nos jours* by Tamara Préaud and Marcelle Brunet, published in 1978 by the Office du Livre, Fribourg (ISBN: 2-85 109-063-1).

The French Porcelain Society have made it accessible on the website for all to inspect and make use of. If you wish, you may copy this onto a disc or print it off (some 55 pages!) or indeed, just refer to it any time on: www.frenchporcelainsociety.com

And remember this is your own Society's website where you can interact with your fellow members; to access the member's page the password is FPS. The chat room page now has the option to place photographs.

The French Porcelain Society invites applications for a research grant on any aspect of French porcelain. Candidates should apply to the secretary with an outline of the project, a C.V. and two references.

Obituary



Clare Le Corbeiller

**Clare Le Corbeiller
1931-2003**

Clare Le Corbeiller contributed significantly and on many levels to the study of French porcelain. In her thirty-three years in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum, she catalogued and interpreted the museum's extraordinary holdings of 18th and 19th century French porcelain. She oversaw the integration of numerous collections – among them those given by the Wrightsmans, the Linskys, and Thornton Wilson – into the larger permanent collection, and she expanded the French porcelain holdings through a campaign of highly focused, intelligent purchases, particularly in the area of 19th century Sèvres. Clare's interest in the 19th century predated that of many of her colleagues; her acquisitions in this field reflect her eye for quality and her receptiveness to objects sometimes outside the mainstream taste of the moment. Her passionate love of Saint-Cloud porcelain contributed to our increased appreciation and awareness of this extraordinary factory, and her great interest in porcelain figures - not restricted to those made in France - led her to areas of inquiry that have furthered our understanding of this particular ceramic category.

It could be argued, however, that Clare's contribution as mentor to at least two generations was just as important to the field as were her acquisitions and purely scholarly pursuits. Her courses at the Cooper-Hewitt inspired countless students; her great gift was not only to impart a love of the material but also to teach one how to look and what questions to ask. With great generosity, she welcomed countless curators, dealers, collectors, and ceramic historians to the storerooms of the Met, where the examination of objects under her guidance always provided invaluable instruction. Her observations were invariably to the point, and the knowledge she communicated was always delivered with modesty, usually accompanied by her delicious sense of humour.

Clare was a wonderful colleague and friend to a great many of us, and she will be much missed by the ceramic community.

Jeffrey Munger

FORTHCOMING FRENCH PORCELAIN SOCIETY EVENTS

ANNUAL GENERAL MEETING, LECTURE AND DINNER

At The Wallace Collection, Manchester Square, London W1

Friday, June 11, 2004

Wine at 6.00pm

AGM at 6.30pm, followed by the lecture and dinner

This year's lecture is to be given by Juliet Carey entitled :

'Aiming High : Boizot, d'Angiviller and Sèvres's *Grand Vase* of 1783'

Sponsored by Christies



'Grand Vase' Sèvres 1783

SUMMER THREE DAY EXCURSION TO SCOTLAND

June 15, 16 & 17, 2004 (to be repeated October 6, 7 & 8, 2004)

Thanks to our generous hosts, we will have an extraordinary three days, travelling through some of the most breathtaking countryside to visit six of the finest collections in Scotland: Bowhill, Tynninghame House, Blair Castle, Scone Palace, Dalmeny House and Drumlanrig Castle. Initial interest in this outing has been extremely enthusiastic, indicating that this will be an enormously popular event. For practical reasons numbers will be limited. To avoid disappointment there will be an identical repeat trip in October. The three-day tour, including return rail fare to Scotland, will be £305 per person. Two nights hotel accommodation will be £69.95 or £54.95 per night depending on availability.

Information on the collections can be found at the following websites:

Bowhill: www.bowhill.org

Blair Castle: www.blair-castle.co.uk

Drumlanrig Castle: www.buccleuch.com

Scone Palace: www.scone-palace.co.uk

Dalmeny House: www.geo.ed.ac.uk/scotgaz/features/featurefirst1025.html

Tynninghame House: www.geo.ed.ac.uk/scotgaz/features/featurefirst282.html

To book and for further information on events please contact:

DEBORAH GAGE,

EVENTS SECRETARY, F.P.S.

38 OLD BOND STREET, LONDON W1S 4QW, TEL 020 7493 3249

E-Mail: debo@deborahgage.com

Symposium in honour of Sir Geoffrey de Bellaigue KCVO

The French Porcelain Society is in the process of planning a major symposium devoted to Sèvres porcelain and related subjects to herald the publication of Sir Geoffrey de Bellaigue's catalogue of the Sèvres porcelain in the Royal Collection.

It will be held at the Wallace Collection on Friday 9th and Saturday 10th of September 2005

REPORTS ON RECENT FRENCH PORCELAIN SOCIETY EVENTS

**THE BRITISH MUSEUM'S FRENCH PORCELAIN IN THE CERAMIC STUDY
CENTRE WITH AILEEN DAWSON.**

THURSDAY, NOVEMBER 20th, 2003

A report by **Amelia Jackson**

It was my first foray on an official outing of the French Porcelain Society and I was heartily relishing the prospect. The British Museum's Ceramic Study Centre is a marvellous collection of not only French porcelain, but among other things, a delectable collection of Meissen. Owing to limited space, this centre houses pieces that cannot be shown in the main galleries, but given its breadth and quality, it is emphatically not a reserve collection. Our happy band of twenty or so were duly divided into two groups and were, in turn, the eager audience of Aileen Dawson, curator, and Errol Manners. My personal highlight was when Aileen showed us a recent acquisition, a saucer - decorated with underglaze-blue insects - bearing the once-debated mark 'AP'.



The recently acquired 'AP' saucer

Pieces bearing this mark were once thought to be from Saint-Cloud's Parisian factory, but research by Le Duc and Plinval de Guillebon has shown that 'AP' most likely stands for Antoine Pavie (rather than 'A Paris' as was previously mooted) who produced porcelain similar in style to that of Saint-Cloud (with which he was connected). Since I personally feel that the strength of the British Museum's collection lies in its breadth of its marked pieces, this saucer, in its position as the first 'AP' piece to enter the collection, is immensely exciting. Aileen illustrated how it lacked the yellowish pooling at the base that is characteristic of Saint-Cloud pieces.

After our indispensable opportunity to pore over the cases of French porcelain, we were given a delightful talk by Errol Manners on the Meissen, which I found very informative. All in all, the evening was one during which I had the sense of being very privileged.

**TOUR OF THE BRITISH AMERICAN TOBACCO COLLECTION OF EUROPEAN
CERAMIC CONTAINERS & ACCESSORIES WITH DEBORAH GAGE.
WEDNESDAY FEBRUARY 25th, 2004
Globe House, 4 Temple Place, WC2**



**A Saint Cloud jar with embossed gilt-foil decoration.
It dates circa 1710-30 and the height is 5 1/2 in (14 cm)**

THE FRENCH PORCELAIN SOCIETY'S OUTING TO ALSACE AND LORRAINE

April 1st – 4th, 2004

SCHLOSS FAVORITE

A report by **Katherine MacLean**

Fortified by yet another feast at Restaurant Strissel we set off by bus across the Rhine for an exciting foray into Germany. As we crossed the wide and powerful river it was an astonishing thought that the river today is only a fraction of its size in the Middle Ages when it covered a large proportion of the valley between the Vosges and the Black Forest Mountains. Indeed Strasbourg's importance was partially due to the fact that she had access to the only bridge across the Rhine between Frankfurt and Basle. After about three quarters of an hours drive towards Karlsruhe we found ourselves at Rastatt and Schloss Favorite.



Schloss Favorite

Here we were given a warm welcome by Doctor Ulrike Grimm who gave us a personally conducted tour of her fascinating exhibition 'Passion for Black'. The exhibition, the first on the subject, was conceived to portray the huge influence of Chinese and Japanese lacquer on European patrons and porcelain manufacturers of the 18th century who developed an obsession to own and create porcelain decorated in imitation of black lacquer. One of the great collectors of the time was indeed the builder of Schloss Favorite, Sybilla Augusta, Margravine of Baden-Baden. The present exhibition has been made possible by the generous loan of pieces from European and North American museums and private collections. Dr. Grimm explained to us the many interesting discoveries she and her colleagues had made in their researches when compiling the catalogue.

The Schloss itself was built (1701-20) by Sybilla on her widowhood from Ludwig Wilhelm Margrave of Baden-Baden, known as *Turkenlouis* who as a soldier had fought with the Duke of Marlborough, as a summer palace for her and her children. Her patronage of the arts did not stop with porcelain and the Schloss is full of tiled stoves, scagliola floors and panelling, Bohemian chandeliers and interesting paper maché reliefs on the walls. All the rooms are a blaze of colour with substantial pink marble balustrades and even a *galerie des glaces* the walls inset with small mirror glass to reflect the light. The kitchen had a table covered by of large Strasbourg faïence figures of fowls! Of the grounds my lasting memory is a carpet of white wood anemones under a tall spreading tree. A memorable afternoon.

The Chagall Windows at Sarrebourg

A report by **Katherine MacLean**

The Chapelle des Cordeliers in Sarrebourg was a Franciscan foundation built in 1266 but greatly modified over the years. In 1970 the nave of the Church was destroyed by urban development leaving the west facade completely void. Fortunately in 1976 the municipality under deputy Mayor Pierre Messmer decided to commission Marc Chagall and his master glazier Charles Marq to recreate a West Window. The window, entitled *La Paix*, displays themes from both the Old and New Testament surrounding an exuberant bouquet of flowers at the centre of which stand Adam and Eve and around which are figures announcing 'the Peace' which the vision of Isaiah anticipates. It is one of the largest stained glass windows in Europe. The explosion of flowers and animals both in the west window and the four remaining windows in the Chapel, which were added by Chagall in 1978, are designed to convey the spirit of St. Francis.

Review of the Talk given on the 2nd of April 2004 by Jacques Bastian, Art Historian and Antique Dealer, on the Occasion of the French Porcelain Society's Trip to Strasbourg
A report by **Anne-Cécile Sourisseau** (Translated by Mia Jackson)

The Development of European Floral Decoration on Strasbourg Faïence and Porcelain in the Eighteenth Century

Strasbourg is a town in Alsace, which has long been fought over by France and Germany. In the 18th century, Strasbourg was part of the French kingdom. However, the history of the Strasbourg faïence and porcelain factory was to be intimately linked with that of a Belgian family from Maastricht, who moved to Strasbourg in 1710: the Hannongs.

Charles-François Hannong began manufacturing faïence in Strasbourg in 1721. The first products of his concern were inspired by those from Ansbach, Germany, with straight-sided flatware, decorated in monochrome blue with lambrequins and other stylised motifs.

From 1730 polychrome *grand feu* (high-temperature) colours appeared with decoration that developed into lines that were more curved, with loops and acanthus leaves.

In 1745, the Strasbourg manufactory perfected the *petit feu* (low-temperature overglaze enamel) technique using the colour purple. At that time, the decoration consisted of bouquets of elaborate chinoiserie flowers and of delicate European flowers, which were sometimes copied from seventeenth-century French engravings. During this period, a family of German extraction played an important role in the manufactory's floral designs – the von Löwenfincks. Thanks to them, the factory's floral bouquets became exceptionally naturalistic.

In 1752, Charles-François' son, Paul Hannong carried out his first successful experiments in the manufacture of hard-paste porcelain, using kaolin from Passau in Germany. A royal edict forced him to abandon production in 1754. The decoration on faïence became more simplified and the flowers regained their black outline. The mark 'PH' began to be used on faïence at this point.

Joseph Hannong, Paul's son, took over the Strasbourg factory in 1762 and once again magnificent bouquets of delicate flowers decorated faïence and also porcelain during the years 1768 -1774. The death of Cardinal de Rohan, the factory's patron, in 1779, in addition to the financial difficulties that resulted from costly experimentation in porcelain manufacture, led to the factory's closure in 1781. The Strasbourg factory also made admirable animals and *trompe-l'œil* decorations intended to form extraordinary table-decorations. Nor did it resist the fashion for chinoiserie decoration and created the most splendid examples of this style between 1765 and 1775.

Further reading:

Jacques Bastian, *Strasbourg Faïences et Porcelaines 1721 – 1784*, Editions MAJB, Strasbourg 2002.

OTHER FORTHCOMING EVENTS

Study Days At The Wallace Collection

Gastronomic Delights

Saturday 22nd May - free lectures

'Dining with Madame de Pompadour'

The intricacies of 18th century dining and etiquette will be revealed on a tour of the Collection with historian **Philippa Glanville**. 11.30am - 12.30pm

'Edible Art'

The history of European sugar sculpture from the Renaissance to the Second Empire, with sugar sculptor and food historian, **Ivan Day**.
2.00pm - 3.00pm

For further information please contact Zoë Schoon 020 7563 9516
zoe.schoon@wallacecollection.org

**TOWN HOUSE TREASURES:
Sir William Holburne of Bath
The Wallace Collection
29th April – 6th June 2004**

The Wallace Collection is hosting an exhibition of some of the finest treasures from the **Holburne Museum** in Bath. **Sir William Holburne (1793-1874)** is celebrated for his remarkable collection of fine and decorative art which has survived at the Museum in Bath bearing his name. The exhibition will include fine paintings and spectacular silver, porcelain and miniatures, giving museum-goers in London a chance to see objects not normally on view in the capital, as well as the opportunity to compare and contrast two great nineteenth-century collections.

The Fifty-First Symposium of the AMERICAN CERAMIC CIRCLE

2004 annual meeting will be held at the Mint Museum of Art
Charlotte, North Carolina. November 5th-6th
Pre-symposium and post-symposium visits will be arranged on November 4th and 7th
A complete schedule and registration form may be obtained from Suzanne Findlen at American Ceramic Circle, PO Box 224, Williamsburg, VA 23187-0224

Additionally, a **special preconference** will be held November 2-4 at the Penland School of Crafts (www.Penland.org) to complement an exhibition at the Mint Museum of Craft and Design in Charlotte. Contact Ellen Denker for more information: edenker@nyhistory.org.

The 2005 meeting will be held at the Peabody Museum, Salem, MA.

AN OXFORD CERAMICS GROUP is being formed. It will study various aspects of European (including British) ceramics. The aims and structure of the Group will be taken further at two study days at the Ashmolean Museum on 25th September and 27th November 2005.

JUNE FAIRS IN LONDON

The Fine Art and Antiques Fair, Olympia
3 - 13 June 2004 (open Monday)

The Grosvenor House Art & Antiques Fair

Grosvenor House, Park Lane.

9 & 11 June – 11am to 8pm

10, 12 to 15 June – 11am to 6pm

The Private Preview will take place on Tuesday 8 June from 11am to 8pm.

The International Ceramics Fair And Seminar

10-13 June 2004. The Commonwealth Centre, Kensington High Street, London W8 6NQ, 11am-7pm except Sunday 11-6.

Two lectures of particular interest to our members will be:

Pierre Ennes

Thursday 10 June 5.00 – 6.00pm

Sèvres Porcelain Service des Départments, 1824 – 1832

Dr. Claire Derriks

Curator, Musée royal de Mariemont, Morlanwelz

Sunday 13th June 4.00-5.00pm

Battle Scenes And Ceramics.

An Exceptional Piece Of Tournai.

EXHIBITIONS

The Queen's Gallery, Buckingham Palace

"George III and Queen Charlotte, Patronage, Collecting and Court Taste".

27 March, 2004 to 9 January, 2005

The first exhibition in thirty years to look at George III as a collector.

Advance tickets from 020 7766 7301 or www.royal.gov.uk



Johan Zoffany, George III, 1771

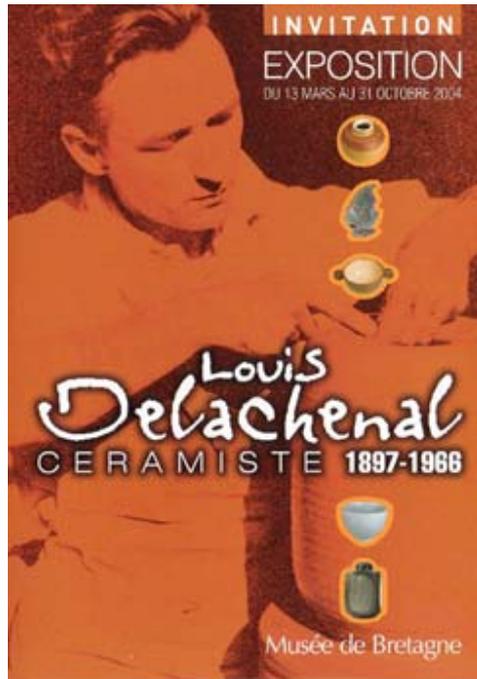
"Schwartz Porcelain"- Die Leidenschaft für Lack und ihre Wirkung auf das europäische Porzellan

has moved from the Münster, Museum für Lackkunst.

And has opened at:

Schloß Favorite (near Baden-Baden). 29th March 2004 - 27th June 2004.

A team of thirteen specialists has worked on the exhibition. the catalogue includes papers by FPS members Maureen Cassidy-Geiger and Selma Schwartz, whose contribution examines black-ground Sèvres porcelains.



Louis Delachenal - Céramiste 1897-1966

A retrospective exhibition at the Musée de Bretagne, a lecture will be given by Anne Lajoix to discuss French ceramics from 1920-2000. In particular she will focus on the influence of Delachenal on the production of Sèvres and Saint-Méen-le-Grand porcelain factories and his innovative work in rediscovering the recipe of soft paste.

Musée de Bretagne

20 quai Emile Zola

35000 Rennes

www.musee-bretagne.fr

13th March – 31st October 2004

Anne Lajoix lecture: ' French Ceramics from 1920-2000'

1st June 2004, 6pm

Jean-Antoine Houdon: Sculptor of the Enlightenment

Musée et Domaine National du Château de Versailles: March 1 to May 30, 2004

MUSEUM GALLERY CLOSURES

The French galleries at the Victoria and Albert Museum are now closed in preparation of the conversion of the gallery into the 'Architecture for all' project. Hilary Young has arranged for all the pieces to be photographed, much of the porcelain is stored on site and available to view by appointment.

The Rijksmuseum, Amsterdam will close for four years from January 2004 for a major redevelopment, during this time some of the most important paintings will be displayed in the Philips Wing.

The Boston Museum of Fine Arts

The MFA is beginning its multi-phase Master Plan project, designed by Norman Foster and Partners. Phase I entails the closure of the European decorative arts galleries, which will be closed entirely by next summer. Selections of French porcelain will be featured elsewhere in temporary displays. The European decorative arts galleries are tentatively scheduled to reopen in 2007.

The Detroit Institute of Arts

Because of the museum's current construction and renovation project, the European galleries at the Detroit Institute of Arts will be closed from 2003 until the autumn of 2006. Highlights from the collections will be on view in a temporary space during this interim phase.

The George R Gardiner Museum of Ceramic Art, Toronto

The Museum closed in January 2004 for renovation and expansion. The Gardiner Museum will continue to operate its education programs and museum shop from a temporary home at 60 McCaul Street while its current facilities are closed for renovation.

MUSEUM NEWS

The Fitzwilliam Museum, Cambridge will begin to re-open to the public from 1 June 2004 following the completion of a major building development.

Visitors to the Fitzwilliam this summer will be able to enjoy the enhanced facilities and new galleries created by the enclosure of an unused internal courtyard

The Museo Richard-Ginori della Manifattura di Doccia, Florence, has opened again to the public having been closed for almost two years.

For further information contact

Dott. ssa Olivia Rucellai

Museo Richard-Ginori, v.le Pratese 31, 50019, Sesto F.no (Florence), Italy

+39-055-4207767

A First for The George R Gardiner Museum of Ceramic Art, Toronto.

The whole of the Gardiner Museum's collection is now on the Internet, the first museum to have this facility available.

www.gardinermuseum.on.ca

RECENT ACQUISITIONS

The Art Institute of Chicago



Circular Plaque, c. 1880/87

Painter: Paul-Cesar Helleu (1859-1927)

Maker: Théodore Deck (1823-1891)

Tin-glazed and gilded earthenware

Marks: signed Helleu (lower right); TH DECK twice on the back

Diameter 23 3/4 in. (60.3 cm)

Harry and Maribel G. Blum Endowment, 2001.114

Théodore Deck is considered the foremost French ceramicist of the second half of the 19th century both for his artistic and technical innovations.

Almost from the beginning Deck invited contemporary artists to decorate his pottery, especially the larger ornamental plaques that were exhibited and sold as decorative- rather than table-wares.

Deck was encyclopaedic in the sources he mined for inspiration, looking to Persian, Byzantine, Renaissance, Chinese and Japanese art for inspiration. It is under the combined influence of Byzantine mosaics, which enchanted Deck after an 1877 visit to Venice, as well as Far Eastern art, that Deck began producing large ornamental plaques against gold grounds, as on this plaque. Deck developed a process by which these gold backgrounds could be produced which involved covering the panels with a thin layer of enamel and the application of a special concoction prepared from the pips of quince before applying gold leaf and another layer of glaze. His gold-ground pieces were first shown at the 1878 exposition at which Deck was awarded the Grand Prix for his achievement.

At about this time, Paul Helleu became one of Deck's principal ceramic decorators. Helleu is perhaps best known for his drypoint prints of turn-of-the-century Society women. But in the ten years beginning around 1889 he decorated a large group of plaques for Deck, averaging three plates a week, each of which sold for 140 francs.



Wall Fountain and Basin, c. 1750-60

Sceaux Faïence Manufactory, under the direction of Jacques Chapelle

Marks: crowned fleur-de-lys in manganese above crossed feathers

Fountain: H: 18 1/2 in.

Basin: W: 17 3/4 in.

Kay and Frederick Krehbiel Restricted Gift and Endowment; Harry and Maribel G. Blum, Michael A. Bradshaw and Kenneth S. Harris, Annette M. Chapin, Richard T. Crane, Jr. Memorial, and European Decorative Arts endowments; through prior acquisitions of Mrs. Harold T. Martin, 2002.12 a-b

This wall fountain and basin in two parts is a testament to the extraordinary ambitions of the Sceaux faïence manufactory. The fountain is sculpted in high relief with a triton, his companion nymph, and a cupid languidly disposed on a rocky, shell-encrusted outcrop further occupied by an enormous dolphin-like sea creature from whose open mouth water might flow. The wall fountain and basin is, without doubt, the rococo masterpiece of the Sceaux factory.

A pottery had existed at Sceaux from around 1739 under the direction of Louis-François de Bey, but it was only from 1748 with the arrival of Chapelle that the factory began to prosper. Chapelle seems to have had ambitions to produce porcelain at Sceaux, as in 1749 he was prohibited from its manufacture by the newly established factory at Vincennes that alone had a monopoly on the production of porcelain in France. While being forced to work with faïence, Chapelle nonetheless created a range of sculptural forms and painted decoration that rivalled, if not surpassed, those produced at Vincennes and Sèvres

The modelling of the figures and the enamel colours of this fountain and basin bear many similarities to the porcelain made at Vincennes from the mid 1740s to the mid- 1750s. The pyramidal composition of the fountain, as well as the style and scale of the triton can be related to the figure of a Vincennes River God in the Art Institute's collection purchased in 1993. The figure of the nymph also bears a strong resemblance in style and colouring to figures of bathers or sleeping nymphs made at Vincennes in the late 1740s and early 1750s.



Saint-Cloud Teabowl and Saucer, c. 1720

Soft-paste porcelain, polychrome enamels

Unmarked

Teabowl: H: 2 in. (5.1 cm);

Saucer: Diam: 4 1/2 in. (11.4 cm)

Annette M. Chapin and European Decorative Arts endowments, 2003.318

Though small in scale, the decoration of the bowl and saucer reflect the manufactory's ambitions around 1720. They are moulded in relief with overlapping leaves in imitation of an artichoke or pinecone. The mouldings are outlined in black and enamelled with two tones of green, the central rib of each leaf detailed with the lighter tone. The central well of the saucer and the interior base of the saucer are further painted with a stylized floral sprig inspired by Asian motifs.

This type of relief decoration is most often found in the white, applied to smaller porcelain vessels such as those associated with the dressing-or toilet-table: pomade pots or containers for beauty spots, as well as small covered broth bowls from which a lady might take sustenance while undergoing the lengthy process of being made up, perfumed and dressed. The combination of this moulded relief pattern with green is quite rare.



Saint-Cloud Wine-Bottle Cooler, c. 1720/40

Soft-paste porcelain

Unmarked

H: 7 1/4 in. (18.4 cm); Diam: 10 in (25.4 cm)

Harry and Maribel G.Blum Endowment, 2003.319

The cooler is moulded in relief with exotic leaves, branches and flowers. The decoration resembles the patterns on Indian chintz textiles that were being imported into Europe beginning in the late 17th century. Such motifs seem too to have been copied by European pattern makers who produced small series of engravings as source material from which manufacturers could draw upon. The handles of the cooler, formed as the heads of dolphins, may perhaps date this cooler to c.1729, the year in which the French dauphin was born, or to the years succeeding his birth.

Wadsworth Atheneum, Hartford



Pair of vases Adélaïde

French, Sèvres, 1841
Hard-paste porcelain, gilt bronze
Date stamp for 1841.
H. 16 7/8 in. (42.7 cm)

These elaborately designed and decorated vases were made at Sèvres in 1841. The shape was made first in 1840 and named for the sister of Louis-Philippe, Louise-Marie-Adélaïde Eugénie d'Orléans.

The factory described this particular pair of *vases Adélaïde* as "*illustres émailleurs du XVI^e siècle*" [famous enamellers of the 16th century]. They entered the stock room on April 29, 1842, priced to sell for 1,200 francs. In April 1843, they were sent to Louis-Philippe to serve as a gift to an as yet unidentified recipient.

The vases are of the first size, and were decorated in the Renaissance revival style by Eugène Jullienne, who was active as a painter and gilder from 1837 until 1848. (The flowers were painted by Sinsson *ainé*.)

One vase features famous French enamel painters (Pierre Courtois, Jean Court, Suzanne Courtois, Pierre Rexman [Reymond], Leonard Limousin) as well as the famous Renaissance ceramicist Bernard Palissy. The other vase features maiolica painters of the Italian Renaissance (Orazio [sic] Fontana, Giorgio di Gubbio [Maestro Giorgio, e.g. Giorgio Andreoli], Luca della Robbia, and Francesco Zanta [Francesco Xanto Avelli da Rovigo]), as well as the painter-goldsmith Francesco Francia. There is also a figure identified as Guido Salvaggio, who in 1841 was thought to be another maiolica painter based on an inscription on a plate that was in the collection of the Louvre. It is now known that the inscription in fact refers to the subject of the plate, not the painter.

The Philadelphia Museum of Art



Dish from the "Arabesque" Service (Plateau de Saucière)

1786

Soft-paste porcelain with enamel and gilt decoration

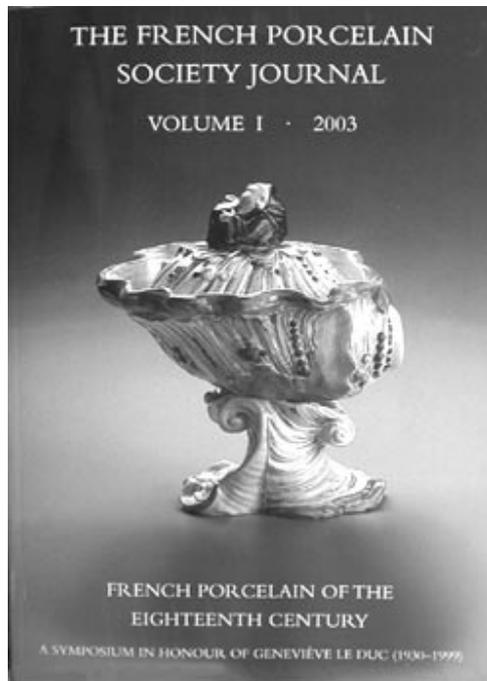
Sèvres porcelain factory

Decoration designed by Louis Le Masson, French, born 1743,

Decoration executed by Pierre-Antoine Méreaud, French, active 1754-1791

Gift (by exchange) of the nephews of Mrs. Morris Hawkes and (by exchange) with the John D. McIlhenny Fund and the Joseph E. Temple Fund

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Faïence et Porcelaine de Bruxelles by **Jean Lemaire**

Éditions racine, Bruxelles, 2003 49, Rue du Châtelain

B-1050 Bruxelles www.racine.be

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Volume II was published in July 2003. This book is the distillation of a life's work in the study of Strasbourg. Beautifully produced and illustrated; it is remarkable for a detailed study of the print sources of the *petit feu* flower painting.

It can be ordered for € 320.- from Jacques Bastian, 22-24 Place de la Cathédrale, 67000 Strasbourg, France

ARTICLES

Pierre Ennes, 'Les colonies françaises de la Restauration vues de la manufacture de Sèvres', *Sèvres, Revue de la Société des Amis du Musée National de Céramique*, no. 12, 2003, pp. 19-32

Florence Slitine, 'Sèvres, "mais pas" Manufacture de Sèvres', *Sèvres, Revue de la Société des Amis du Musée National de Céramique*, pp. 71-83

Jean-Gabriel Peyre, 'Le décor à grotesques ; fresques de l'imaginaire', *L'Estampille l'Objet d'Art*, No. 383, September 2003, pp. 56-69

Hervé de la Verrie, 'Un siècle de faïences Marseillaises aux enchères', *L'Estampille l'Objet d'Art*, No. 385, November 2003, pp. 68-75

Raffaella Ausenda, 'Le Triomphe de Pavie ; histoire d'une redécouverte', *L'Estampille l'Objet d'Art*, No. 387, January 2004, pp. 32-41

Commedia del Arte Figures in Strasbourg Faïence c.1745

Edouard Williamson

In response to the huge success and popularity of the *Comedia dell Arte*, at the European Royal Courts, almost all porcelain or faïence factories created sculptures of the well-known characters as sets of figures or groups. The models were inspired by 17th and 18th century engravings as well as the paintings of Antoine Watteau and Nicolas Lancret, who themselves had origins in Italian theatre. Identification of each character is not always easy as often their names were changed.



Abbé de cour, Collection Ludwig, Bamberg

The Strasbourg figure of the Court *Abbé* in the Ludwig Collection, Bamberg was the only known example of this model belonging to a set comprising of a figure of Gilles which also is in the same collection as well as a figure of Mezzetin in the Musée des Arts décoratifs in Strasbourg.



Abbé de cour, Anc. Coll. Oetingen Wallerstein

The origins of the 18th century white glazed faïence pieces stem initially from "Bianchi di Faenza", which were popular throughout Europe from the 16th century, in particular at Delft during the second half of the 17th century. The "Blanc-de-Chine" porcelain of Kangxi period at the end of the 17th century and other later white glazed porcelain groups and figures were also influential in their design. However, the known examples in faïence are rarer than those in porcelain.

The polychrome painting of figures transforms them into true works of art. However those which remain unpainted with only a glaze, maintain the quality of their sculptural beauty.

Despite the wording "*Abbé*", this figure does not represent a religious character but that of a *galant*. His pose is similar to figures depicted in Watteau's "*Les Coquets*", later engraved by Thomassin (1687-1741). However the wooden stick held in the left hand of one of the characters in Watteau's painting is replaced in the Strasbourg faïence figure by a roll of paper. In his *Universal Lexicon*, Johann Heinrich Zedler suggests a definition of this character:

'Un Abbé est, en France, un homme qui, habillé de noir ou de violet, porte au cou une sorte de rabat pour donner l'impression qu'il remplit un office religieux. Mais il ne s'agit, en fait, que d'un faux semblant destiné à faire croire qu'il se consacre à la religion.'



Pierrot, Anc. Coll. Oettingen Wallerstein

The swaying pose of the figure of *Pierrot* gives him a great sense of dynamic movement, which is more typical of the earlier Baroque period. It is likely that it this is a unique example.

The figures shown here, 33cm in height, are especially beautifully modelled. They are historically interesting as they were directly bought from Paul Hannong, owner of the Strasbourg faience factory, by the Prince Oettingen Wallerstein in 1745 and had remained in the Wallerstein Castel, Bavaria (Souabe) until the end of the 20th century.

IN MEMORIAM BÉBÉ
alias Nicolas Ferry

Favourite dwarf at the court of Stanislas Lesczinski, King of Poland and Duke of Lorraine
Lost during the fire at the Château de Lunéville, January 2003

Lady Davson



BÉBÉ

This historic figure in Lunéville faïence is a portrait of Bébé dressed in the uniform of a Polish hussar. It is inscribed around the base
PORTRAIT. NATUREL. DVN. ENFANT. AGE. DE SIX ANS/NP. FECIT/DE / LANNEE/1746
on the uniform above the sword the initials SR
height 56cms

This famous dwarf, Nicolas Ferry, died in his 23rd year at a height of 84cms; it is as stated a portrait taken from life

Provenance:

Igo Levi Collection

Mrs Haniel, Baden-Baden

Purchased by Hans Segal, Basel and sold to
Hans Backer.

Christie's sale 16th March 1959 lot 157 unsold at 220 guineas;

put in sale by client of Hans Backer and sold after the sale for just over 30,000 NFr

Mr and Mrs John Hunt, Ireland

See P. Lacroix, *XVIIIe siècle, Lettres, sciences et arts, France 1700-1789*, Paris

Illustrated in *Connaissance des Arts* January 1960 p.42 no.5 and March 1960 [Faisons
Connaissance]

Exhibited at Grand Palais, Paris 1980 no.54

In view of the tragic loss of this historic piece, I should like to record the history of how I acquired Bébé, and how he finally came to rest in Lunéville.

In September 1974, in the earliest days of my ceramic dealing, I visited the Hunts in Ireland and was instantly seized by the curiosity of this, plainly, important object. John Hunt was already very ill and Putzl his wife was anxious to start sorting out their collections. She was unable to give me any clue as to the provenance or subject of the portrait, except to throw out the name 'Bébé'. So

without any commitments made, Béb  travelled back to London with me, and I began my researches.

By a process of elimination I decided that he must have been manufactured in Lun ville or Niderviller, and then someone suggested that Stanislas Lesczinski had a dwarf of this name. So, in the Spring I wrote to the museums in Nancy and Lun ville, asking for any information they might be able to give me about B b .

From Nancy came a three-line letter denying any knowledge at all - full stop.

From Lun ville, on the contrary, came an A4 letter, closely typed on both sides with the full history of this remarkable personality. As a PS, the Director remarked "*I see from your letterhead that you are a dealer in ceramics. Can this mean that the famous Lun ville fa ence figure of B b  has reappeared on the market?*"

You can imagine my excitement! I telephoned immediately, and plainly, from descriptions, the fact was confirmed. So... was he for sale? and... what would the price be? Since I had not know for sure who or what he was, I had not arrived at a price - so it was one of those cases of 'think of a figure, double it, divided by three, double it again....etc guesstimates and finally a figure emerged [won't divulge that at present]. Silence at the other end of the telephone, and then 'mais c'est impossible, nous ne pourrions jamais trouver une telle somme d'argent!' I kept the door open by saying that an exhibition was planned for June 1975, and that he therefore had one month exactly in which to find the money - end of telephone call.

Two weeks later I was in Strasbourg visiting Monsieur J.-D. Ludmann, director of the Strasbourg museum. He came out of a trustees meeting to see me, and when he saw the photograph, turning white, he said 'wait for me, I will be back in a minute' and returned to his meeting, only to re-emerge with a dark face, saying dolefully 'it is not Strasbourg fa ence, so they won't buy it, but of course Lun ville must buy it'. Since he was an old friend of mine, I decided to take him into my confidence, and told him of my phone call with the director at Lun ville. Whereupon he said 'leave it with me - I will do my best'.

By now only two weeks remained, and I waited on tenterhooks. But sure enough, the eve of the launch of B b  in my exhibition, a telegram arrived announcing the purchase by the Chateau de Lun ville. How was it achieved? M.Ludmann accompanied the director of Lun ville to the Commission des Beaux Arts in Paris - got the verbal promise of a 50% grant - on further insistence this was given in written form there and then - and they returned by train, with instructions that there should be a visit to the Mairie in Lun ville for the remainder. Task achieved!

For those who remember Konrad Strauss, the fa ence dealer from Munich - he was so enraptured by B b  that he is remembered for always by his remarks to Rotraut Beiny, "Ach! die Kate, Ach! Sie hat so eine Figur"!! To which Rotraut is said to have [justifiably] replied, " Kate, I wasn't aware that she had such a good figure"!! [Forgive me Rotraut for this reminiscence].

Great rejoicing on my part, that is, until Edward Pflueger arrived in London, having ignored advertisements in *Weltkunst* and elsewhere - sees what he has missed, and, alas, that was the end of a long and close friendship. For me, no regrets - B b  ended his life where he belonged! Long live B b !



Bébé, oil on canvas, Nancy, Musée Historique Lorrain

Postscript:

When it came to transporting Bébé, there arose a problem - his size. Accustomed as I was to transporting ceramics, I had never before been faced by the problem of a 55cm fragile figure. However, my kitchen rubbish bin provided the answer. Of the tall quadrangular plastic variety, with an arched swing cover [this latter left at home], immaculately wrapped in tissue and bubble-wrap, he fitted like a glove in the bin, his head just showing out of the top. So it was that we travelled in the then staple aircraft to Strasbourg, a 14-seater, my child placed on the seat beside me. On arrival at Strasbourg, we were taken to the customs building in a hangar on the opposite side of the airport, and there the Director of the Château de Lunéville met me and took charge of his treasure. All were amazed by the sight! But he did arrive in safety!