

The French Porcelain Society

Autumn 2003 Newsletter



The Society before the Bowes Museum

A Message from our Chairman

Since our last Newsletter marking the publication of our first Journal, the Society in the person of Deborah Gage has organised a most successful two-day excursion to the Bowes Museum, County Durham, and nearby Raby Castle. Our thanks are due to all those who worked so hard to make these activities an enormous success, especially Deborah and Howard Coutts, Ceramics Officer at the Bowes Museum, who made our visit such a fruitful one. We are also indebted to Lord Barnard for allowing us special privileges at his home. Our annual lecture delivered on the occasion of our AGM and Annual Dinner by the distinguished French Sèvres scholar, M. Pierre Ennès, on the 'Service des départements' was a witty and erudite look at one of the most intriguing Sèvres services of the early 19th century. It reminded us that beyond the connoisseurship we all strive to achieve lie many stories of politics and economics which influence the making of some outstanding porcelain. A joint meeting with the Silver Society in September at which Charles Truman spoke on links between the goldsmiths and the world of porcelain continued this theme.

Our Journal editor, Oliver Fairclough, is now actively collecting the next series of articles for a second volume, this time on a variety of themes and emphasising our continuing interest in the Victoria and Albert Museum collection, which we hope to present to you in the course of 2004.

We shall soon begin organising the 2004 Summer Outing - please let us know if you have any suggestions.

From The Editor 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 editor:

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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 editor.

The French Porcelain Society's Website

www.frenchporcelainsociety.com

Sèvres Workmen's List

Can now 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 first in 1978 in *Sèvres Des origins à nos jours* by Tamara Préaud and Marcelle Brunet, published 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.

Matters relating to subscriptions should be addressed to the membership secretary:

Anne Haworth

145 Waller Road

London

SE14 5LX

EVIDENCE OF DISPLAY OF EIGHTEENTH-CENTURY SEVRES:

A request from **Rosalind Savill**

I wonder if members of the Society could help me assemble evidence of how Sevres was adapted for display. I suspect examples will date mainly from the nineteenth century, and can include anything from various types of mounts applied to make useful wares more respectable, to drilling holes in footrings so that plates can be hung on walls. If you come across any examples, please would you let me know? Rosalind Savill, The Wallace Collection, Manchester Square, London W1U 3BN, or at email address rosalind.savill@wallacecollection.org.

Thank you very much.

FORTHCOMING FRENCH PORCELAIN SOCIETY EVENTS

**THE BRITISH MUSEUM'S FRENCH PORCELAIN IN THE CERAMIC STUDY CENTRE WITH AILEEN DAWSON.
THURSDAY, NOVEMBER 20th, 2003**

Meet: 5:45pm prompt by the Information Desk in the Great Court.
For security reasons, latecomers cannot be admitted, nor can anyone leave the tour until the end. On this occasion the Museum celebrates two important recent gifts made by FPS members, available for examination.

**TOUR OF THE BRITISH AMERICAN TOBACCO COLLECTION OF EUROPEAN CERAMIC CONTAINERS & ACCESSORIES WITH DEBORAH GAGE.
WEDNESDAY FEBRUARY 25th, 2004**

Meet 5:45pm in the front lobby, Globe House, 4 Temple Place, WC2 (Tube: Temple).

**To book and for further information on events please contact:
DEBORAH GAGE,
EVENTS SECRETARY, FPS,
38 OLD BOND STREET, LONDON W1S 4QW, TEL 020 7493 3249
E-Mail: debo@deborahgage.com**

REPORTS ON RECENT FRENCH PORCELAIN SOCIETY EVENTS

The ANNUAL GENERAL MEETING, LECTURE AND DINNER
Was held at The Wallace Collection, Manchester Square, London W1
Thursday, June 12, 2003

This year's lecture was given by **Pierre Ennès**, *conservateur en chef du patrimoine*, entitled: "**The Sèvres 'Service des Départements': the Tour de France in 100 plates**"
We look forward to publishing in due course an article related to this talk in the Journal.

SUMMER OVERNIGHT EXCURSION BOWES MUSEUM AND RABY CASTLE JUNE 15 & 16, 2003

A Report by **Tish Roberts**

Early on the bright Sunday morning of June 15th, 38 eager F.P.S. members gathered at the familiar summer excursion departure point in front of the Park Lane Hotel in London to board our coach for the nearly five-hour trip north to the Bowes Museum in the town of Barnard Castle, Co. Durham. *En route* we stopped for a delightful *al fresco* pub lunch and then a quick registration at the Scotch Corner Hotel (not surprisingly featuring a red tartan décor), before a short hop to the impressively Belle époque Bowes Museum, where we arrived around 3:15 pm under a gloriously dramatic sky. This Kodak moment with the group assembled at the museum gate was immortalized by Robin Miller, the excursion's photo-journalist, before we scampered inside to be welcomed by F.P.S. Chairman Aileen Dawson, who introduced a most familiar F.P.S. member, Howard Coutts, the Bowes Museum's Curator of Ceramics.



Howard Coutts Expounds

Standing on the grand staircase of the museum's lofty entrance hall, Howard gave us a brief history of the Bowes family, who became the Earls of Strathmore, and since the Norman Conquest accumulated vast land holdings in County Durham and Yorkshire, which included coal reserves that generated great wealth from the 17th to the 19th centuries. It was John Bowes (1811-85), the illegitimate son of the 10th Earl of Strathmore (who inherited the Durham estates but not the title), and his wife Josephine (1825-74), an actress in the Parisian *Théâtre des Variétés* (which John Bowes owned), who, while they were living at the Château du Barry near Paris, had the idea of creating a museum in a purpose-built structure to house their expanding collection of art, and to make it available for the education and delight of the general public. The Boweses who were married in 1852, but remained childless, became impassioned with the concept of establishing their own museum, and from 1861 to 1875 their collecting energies were devoted largely to the

decorative arts and to pieces specifically intended for exhibition. In 1869 the Boweses acquired an important group of Spanish paintings (presently the largest in England) from the collection of the Conde de Quinto; and in the same year Josephine laid the foundation stone for the museum.

Together the Boweses visited all of the international exhibitions, and continued to expand their own artistic horizons - in 1871 Josephine even met the glass and pottery-maker *émile Gallé*, from whom she commissioned a glass cabaret. In 1874 Josephine died, but John carried on with the construction and furnishing of the museum right up to his death in 1885, when he bequeathed £100,000 to the Trustees of the museum, which finally opened to the public in 1892, having remained only a building and a dream during John and Josephine Bowes' lifetime.

After Howard's introduction to the Boweses and their museum, we divided into two groups, one under the stewardship of Amy Barker, the Curator of Paintings, who acquainted us with the museum's eclectic but excellent teaching collection, which brought the art of Continental Europe from 1470 to 1870 to Barnard Castle. While the earliest paintings in the collection are religious in nature, among them a *predella* dated 1473 by Sassetta and two Northern altarpieces, and were acquired by John Bowes with spending money derived from race horses, Josephine too bought nearly 1,000 paintings during the 1850s and '60s, including many works by contemporary artists. She particularly favoured landscapes, as she was an accomplished landscape and seascape painter herself (two of her paintings were exhibited in the Paris salons), and the Bowes Collection tells the story of landscape painting in Europe - among its prizes a Boucher landscape and two large and sparkling Canaletto Venetian regatta and canal scenes.

The second group remained with Howard for a tour of the first floor's four rooms of 19th-century French decorative arts (the Boweses collected very little dating from before the 1850s, other than 1810-20 Paris porcelain). In the first room was a case of ceramics devoted to Napoleon I (1799-1814/15), Louis XVIII (1814-24), Charles X (1824-30) and Louis-Philippe (1830-48); as well as a grand table setting featuring sugar temples and sculptures by the food artists and historians Ivan Day and Peter Brears from original moulds and drawings of table arrangements of *circa* 1780. The second room displayed a collection of Second Empire furniture in the 18th-century French taste, pieces of Sèvres from the large services issued to the royal palaces, and a fine group of Bohemian glass. The third room was furnished as a grand bedroom with an especially impressive bed, two large paintings by Josephine Bowes, and two St. Amand-les-Eaux *bleu céleste* vases bought in 1853 by the Boweses, who cheerfully believed they were wildly important Sèvres. And the fourth room had a dining table set with a Charles Haviland dinner service, which Antoine d'Albis enthusiastically suggested his father (who didn't happen to be on the trip) would be pleased to identify further. The room also displayed a panoply of pottery and porcelain, largely from the 1860s and '70s in a variety of styles; and some of the earliest Art Glass, which Howard hopes to enhance and develop as if Josephine had lived longer and had continued to collect.

After our all-too-brief glimpses of the tantalizing collections (which mysteriously were interspersed with an incongruous display of fanciful toilets made at the Gustavberg factory in Sweden from designs by a variety of international artists, and on loan from an exhibition that originated at the Hatton Gallery in Newcastle), we reconvened over a restorative cup of tea while the museum closed to the public for the evening. As soon as we had been locked in, we returned to the first floor galleries and redivided into two groups to see and handle the French porcelain in the permanent collection. One group was led by Claire Jones, the Curator of Furniture, and local F.P.S. member Fred Dent, to a gallery filled with afternoon light, where in the original display cases brought from France by sea and rail, was exhibited an array of tea wares from an early Vincennes cup and trembleuse saucer to a crowd-pleasing Sèvres pink-ground ovoid teapot of 1758 with peacock feather decoration.



But perhaps one of the most interesting pieces was a Limoges porcelain armorial portrait tray showing the Comte and Comtesse de Provence being presented by the Bishop of Tagaste with a baby thought to be the Duc de Normandie (Louis XVI's second son and the Comte's nephew and godson, who became Louis XVII) - a piece made probably in 1785 to commemorate the infant's christening.

The second group under the tutelage of Howard Coutts and Bernard Dragesco examined several specially selected pieces, including a *plateau Courteille* dated 1763, made as a table top, but also as a *déjeuner*, complete with its complementary wares, giving rise to the question of whether tables mounted with Sèvres trays actually were intended specifically as *déjeuner* tables. The tray also had '*vegetation saline*' on the underside (impurities that rise to the top of a piece during the firing), suggesting that trays of this type must have been fired upside down.



Among the other special pieces were a pair of early green-ground *vases oignons* from the Mentmore Collection (purchased because the Bowes Collection had so few Sèvres coloured-ground pieces); a ravishing Vincennes pre-1747 covered ewer with Meissen-style landscape decoration; a cast and hand-modelled Vincennes figure of a *baigneuse*, about which Bernard observed that the rockwork of the *baigneuse* bases shows such variations, that they all must have been hand-modelled; and a Vincennes white biscuit figure of Madame de Pompadour as '*L'Amitié*' (Friendship) - one of 19 recorded in the factory's sales records, and a commission by her for a Christmas present, but in a burst of holiday spirit, the factory did not charge their valued patroness for this order.

At 6:30 pm, knowing our full afternoon had been only an appetizer, we reassembled for drinks and a convivial dinner in the museum's elegantly refurbished Jubilee Room, which we inaugurated for the purpose, and which for our special delectation had been enhanced with an exhibition of lovely pieces of Sèvres from Fred Dent's collection, which were duly admired before we were whisked back to the Scotch Corner Hotel after a long but thrilling day.

Monday morning greeted us with sunshine, and its early hours were spent at the fascinating Raby Castle (a full report by Malcolm Gutter follows), after which we returned to the Bowes and once again divided into two groups. One group moved into the galleries of European porcelain on the second floor, where among others was the remarkable and varied collection of Enid Goldblatt (spoken about so eloquently and affectionately by her brother-in-law Freddie Levine at dinner the prior evening, and written about by Pamela Klaber Roditi in a series of eight articles for *The Antique Collector* from November 1984 to October 1987, which she had kindly duplicated and bound for each of us as a useful handbook). There was far more English and Continental porcelain and pottery to see than our short assault would allow, but among the pieces we discussed with Howard Coutts and Bernard Dragesco were an early Paris porcelain saucer, formerly attributed to Rouen; and the extraordinary 1829 table painted by Jean-Charles Develly with 'Paradise Lost.'

Meanwhile, the second group had ascended into the heights of the building to examine with Aileen Dawson a miscellany of pieces selected from storage, which included a large platter thought, because of its mark, to be Orléans, but now attributed to a hard-paste factory occupying the old Vincennes premises; a Marseille *sucrier*; a La Courtille cup and *trembleuse* saucer; a blue-ground jardinière and stand marked Locré, but probably decorated (very well) outside the factory around 1830; and a rare Sèvres sample plate from the period of the Revolution.



Fred Dent and Others

Suddenly it was time for our farewell buffet lunch in the grand Jubilee Room, but not before our much-anticipated performance by the mechanical Silver Swan made in 1771 by John Joseph

Merlin (1735-1803), exhibited at the Paris International Exhibition of 1867, where it was seen by the American novelist Mark Twain and referred to in his book *The Innocents Abroad*, and bought by the Boweses in 1872 for 5000 francs (about £200 at the time). The enchanting life-sized bird preened and fished, and provided the true and captivating "swan song" to our Bowes excursion.

By 2:15 on Monday afternoon we were back in our coach heading south through countryside peppered (and possibly salted) with languid cows and grazing sheep, a glorious gorge, the occasional ruin, blazing yellow fields and eye-catching patches of red poppies. After a short detour for a glimpse of the city of York and York Minster, we sped on to London, some tired, others energized, but all euphoric and filled with a desire and determination to return to the Bowes in the near future. By everyone's account it was a triumph of a trip and certainly the F.P.S.'s Summer Outingissimo!

Report from the **Bowes Museum** by **Linda Roth** - Day 1

On arrival at the Bowes Museum (after a rather lengthy but pleasant and beautiful bus ride) Howard Coutts welcomed us and spoke about John and Josephine Bowes. Of particular note was that during their years in Paris they owned Louveciennes, the former home of Louis XV's last mistress, Madame du Barry. They began collecting art in the 1860s, and continued until about 1874. They had no children, and so they decided to create a comprehensive museum in the North of England, sometimes buying en bloc to fill its rooms. While most of the collection was formed by 1874, the museum itself was not finished until the 1890s.

The group then divided into two, and our half went upstairs to see the four rooms of 19th century French art. Of great interest was the French dessert table of about 1820-30 made of sugar using the Bowes collection of historic molds and designs that once belonged to a branch of the Orléans family. In the same room we saw French porcelain from the 1790s to 1848, including a Sèvres *vase gothique fragonard* decorated with neo-Gothic enamel, and a pair of Sèvres *vases Adélaïde* from 1846/1849 decorated with a blue ground and floral swags. In the next room there was a Sèvres part breakfast service with pieces dating from the 1830s to the 1870s, all with pale blue ground and transfer-printed gilt palmette borders. There was also a striking large Berlin vase where the porcelain was fully disguised with enamels to look like *maiolica*. The subject was Mercury and Hebe, and the vase was exhibited at the London International Exhibition of 1871. The following room was dominated by a table set with the John and Josephine's own French etched glasses from the 1850s and with a 19th century Limoges service recently given to the museum. The room was also surrounded by showcases full of interesting objects, including the charming Minton's flask decorated by Marc-Louis Solon with a *pâte-sur-pâte* scene of Cupid caught in a spider's web. This was one of Solon's earliest productions for Minton, and it was also exhibited in the 1871 London Exhibition.



Vincennes c.1750

Our group then went on to the painting gallery, where we were given a brief tour by the curator of painting, Amy Barker. Josephine Bowes collected about 1000 paintings, including an El Greco of Saint Peter, a wonderful Boucher Landscape with a Water Mill, a pair of early Canalettos, a lovely Hubert Robert *Capriccio*, and a fantastic small prison scene by Goya.

We then moved to our first hands-on encounter with French porcelain. Howard kindly began opening cases, where we looked closely at a Vincennes *Baigneuse*, discussing with Bernard Dragesco and Antoine d'Albis the role of moulds vs. modeling in early Vincennes sculpture. We also saw a very early Vincennes water jug, decorated with a low frieze of figures and landscape, using very few colors and a grayish blue. Based on the palette it was thought that the jug dated to about 1745. Other noteworthy pieces including the rare figure of Madame de Pompadour as Friendship (*Amitié*), a pair of green ground bulb pots with figures by Vieillard (1756), and a most impressive writing table by Martin Carlin with green ground Sèvres plaques from 1765. In the next room we were dazzled by a Sèvres teapot (1758-1759) with a pink ground and bold peacock feathers by the painter Armand *l'aîné*, as well as a variety of cups and saucers with many types of ground color and decoration. The group identified a few problem pieces, but overall the collection is interesting to both the curator/collector and the general public.

Visit to the Bowes Museum A report by **Richard Deacon**

It was a glorious summer day and as usual we left on time from just outside the Park Lane Hotel on the Sunday, June the 15th. Sadly some of the committee, curators and dealers were not able to make it, as they had other commitments-certainly sad for me as their presence and expertise is always much appreciated.



Sèvres teapot with peacock feathers

It seemed no time at all before we were all having a delightful lunch at a typical English pub-(no one does them like the English!! [is this a compliment? Ed.]) Soon after this we were at the Bowes and everyone was treated to a very warm welcome by Mr Howard Coutts. We were given a brief history of the collection and then divided into groups-some seeing the paintings first and the others seeing the porcelain as an overview. From a personal point of view-I had been twice before to the museum and had not realized either the quantity or quality of the paintings alone-always having been somewhat overwhelmed by the porcelain not to mention the furniture-which also contains some real 'gems'.

I have to say that in my personal opinion-outside of London and disregarding maybe the dozen or maybe just a few more of the major collections in the Country Houses, I think the Bowes has one of the best collections of 18th century Sèvres around. From a scholar's point of view just the sheer size of the collection is staggering and the quality is really up there.

The amazing thing is that it is so diverse. There are pieces from some of the most important services and they are all there to be studied under the one roof.

So much was seen and yes handled in the next two days that there is no way that I could start to list what we saw-though I tried. In the end I relied on my photos for this report-something that I have relied on for more than 20 years now as a learning tool-though I must apologise to the other members who found my flash annoying.

First and foremost I have to make comment of on the magnificent Carlin table c 1765 of which only 11 were made that we know of-truly superb.

The next pieces that come to mind are the two superb bulb pots-green ground-1756-painted by Vielliard- (on a good day!) which came from the 'Mentmore Towers' sale.

A real first that people wanted to get their hands on was the famous pink teapot with peacock feathers painted by Armand. There were still a few people who were not totally convinced-where were those committee members when you needed them?

Two pieces that I am rather fond of are the two 'Eden' service plates-one with the bird in the centre and the other of course is well known-as they both are.

Another favourite of mine was the pair of plates purchased by Louis XVI's sister in law-the Contesse d'Artois in 1790 (similar to the Service de la Reine).

Other highlights include one of the Prince de Rohan plates and a Caroline-Louise plate and the triangular shaped Vincennes *bleu lapis* teapot with polychrome birds and truly fantastic gilding.

Another treat was the magnificent tray for a *déjeuner* painted by Dodin also used commonly as the top surface for small serving tables-of which the Wallace has two of this exact shape and one with a variation (see Savill Vol. 2 C489). From memory, the Huntington Collection (in the main house, not in the Library) has another superb example with a green ground, though it is poorly lit and could easily be bypassed.



Vincennes bleu lapis teapot

Naturally the real fun had not started for most until the 'dubious' pieces were pulled out. I shan't comment much here-suffice to say that there were a lot of comments to and fro.

As if this were not enough-not that any of us were 'full up'-we were all treated to dinner in the evening at the Bowes-with not just a superb venue, meal and wine but a most generous loan exhibition in the banqueting hall by one of the members. Without such generous acts, we would all be so much worse off, after all this is surely what the society is all about.

One last comment and that is that I must thank both Deborah Gage and Aileen Dawson for doing such a splendid job-without whom the two days would not have been possible. For those not attending it sounds like an easy job-let me tell you it is a huge job. I cannot think of anything more difficult than to satisfy everyone and it all ran like clockwork.

For me it was a dream come true as I thought that generally speaking most people thought that the Bowes was too far to travel.

I came half way around the world and it was FANTASTIC.

Thanks Deborah and Aileen

Visit to Raby Castle, County Durham A report by **Malcolm D. Gutter**

In both quality and Yorkshire contains some of England's most magnificent piles. Castle Howard, Harewood, Newby Hall, and Nostell Priory immediately come to mind. In this august group most

assuredly should be Raby Castle, home of 11th Baron Barnard, and dating back to the 14th century. As for almost all of Britain's country houses, however, improvements and alterations continued over the following centuries. For a porcelain aficionado who has visited many of England's country houses Raby provides something very special, namely a house in which it is its crown jewel.

Lord Barnard and his curator, Ms. Clare Simpson attended the dinner at the Bowes Museum the evening before our visit. His comments and penetrating queries directed at this writer across the table about his Meissen animals (more below) kept one on one's toes and, complemented by the delicious English lamb, made for a stimulating and scintillating evening, a befitting prelude to the delights awaiting us the following morning. Meandering North through the charming town of Barnard Castle, our coach finally arrived at the classically silhouetted Raby Castle. After a brief welcoming tea our group was divided for the tour. Eyes were immediately dazzled by the array of fine porcelains collected over many years. A lovely set of Chinese armorial plates high on a long passage wall, together with grand early Arita vases and jars resting on commodes. A cabinet in the small passage leading to the library, with Doccia, Worcester, and a lavish and exquisite Meissen chinoiserie covered *ecuelle* and stand (circa 1735) with a gilt ground. The library has some fine furniture - a Weeks satinwood cabinet especially - but the exotic, exquisitely decorated pair of eight-tiered Qianlong pagodas quickly caught our attention. (One may note as reference that a contemporary engraving, "Prospect of the Porcelane Tower at Nan King in China" for Millar's *New Complete Universal System of Geography* shows a virtually identical structure.)



Meissen eagle c.1731-35

The house is replete with 18th and 19th European and Asian porcelains amassed in cabinets, on tables, and on mantles. Just one memorable example: found on a table in the Victorian octagon drawing room an incredible and adrenalin-raising Sèvres jewel-like blue nouveau cup and saucer. Marked "EE" for 1782 it was decorated by the artist L.-F. Lécot. The William IV dining room has a Copeland and Garrett service with the arms of Queen Victoria and presented by Edward VII on a visit to Raby.

It was indeed a delight to be allowed to view the dining room in Lord Barnard's private apartments, where two cabinets were filled with ceramic treasures. For a Meissen enthusiast the Böttger porcelain covered goblet in one was a revelation. Hitherto unrecorded in white porcelain - and possibly, because of its unusual unctuous, thick glaze thought by some prior visitors to be du Paquier - an earlier red stoneware version is in fact in the Porzellansammlung, Dresden. The

second cabinet contained French porcelain. A Sèvres jug came under heated discussion - stirred by Antoine d'Albis and Bernard Dragesco - as to whether it was right or wrong - possibly English (19th century) or French decorated and of the period. The consensus was that it was not right, condemned more aesthetically than for technical reasons. After some discussion another, a bleu lapis jug happily got a thumbs up.

The altered Baron's Hall houses Raby's *pièce(s) de résistance*, five of the life-size animals intended for Augustus the Strong's Japanese Palace. Together the several hundred animals produced by the Meissen manufactory between 1731 and 1736 arguably constitute the greatest *Gesamtkunstwerk* in the history of ceramic art. Along with those in Longleat (now six in number, four having been sold last year at Christie's), those at Raby constitute the largest group now in Britain. The five at Raby are birds by J. J. Kaendler, viz., a now classic pelican, mouth agape, holding a luckless fish; a turkey with a dramatically displayed fan-shaped tail (similar to the one sold last year and now at the J. Paul Getty Museum); a very proud cockerel; a grippingly menacing vulture; and a splendiferous eagle, probably the most sublime of the bunch. All were acquired in 1835 at Christie's, by a most astute ancestor of Lord Barnard. Ordinarily, visitors have greatly restricted access to these masterpieces; on this occasion they were within petting distance - to observe close-up incising and other modeling details, as well as the struggle in firing and consequent flaws - as we were allowed to walk amongst them and some more fine early furniture. A visit to the chapel and the delightful kitchen completed our tour. The latter, built in 1360 and still in use until 1954 retains its original medieval form.

Upon emerging into the bucolic summer sunshine the feeling of gratitude by the members of the FPS - having expanded somewhat their usually exclusive focus on French porcelain - was palpable. With their generosity and cordiality Lord Barnard and his estimable curator Clare Simpson would surely make our trip to the North Country linger long in memory.



A stop on the journey home

September 22nd 2003
A joint Silver Society/French Porcelain Society Event

A lecture by **Charles Truman**

'The Goldsmith and the Potter: The Interaction Between the Two Crafts in the Eighteenth Century'
At The Wax Chandlers' Hall

After a convivial drink and a brief chance to size up the Silver Society, Ros Savill introduced Charles Truman who delivered a wonderful lecture analysing the influence of silversmiths such as Meissonnier and Duplessis on French porcelain particularly on Sèvres and Chantilly and gave us an illuminating detour into gold boxes and the complexity of the guild system in pre-revolutionary France.



Many of us went to supper nearby in the Pizza Express.

Our first ever joint meeting with another society was agreed to have been a great success.

OTHER FORTHCOMING EVENTS

**Study Days
At The Wallace Collection**

**Agents, Auctions and Dealers: The Mechanisms of the Art Market, 1660-1830
The Wallace Collection, 12 and 13 December 2003**



This two-day conference brings together fourteen scholars from different countries working on various aspects of the art market from 1660 to 1830. The conference will be held at The Wallace Collection, as part of its continuing promotion of the study of all aspects of the history of collecting and of French art in the early Modern period.

Speakers include Patrick Michel, Hans van Miegroet on the Parisian market, Guillaume Glorieux on the dealer Gersaint and Alden Gordon on pricing works of art in the collections of the Marquis de Marigny. David Mitchell, Julia Armstrong-Totten, John Cherry and David Connell will discuss individual British dealers and their networks; David Ormrod aspects of the London trade in paintings and Satomi Ohashi the influence of British auction legislation on the market. Other speakers, Maria-Tere Alvarez, Malcolm Baker, Thomas Ketelsen, and Linda Borean extend the boundaries to consider markets in Amsterdam, Spain, Italy and Germany at the time.

For further information see The Wallace Collection website at www.wallacecollection.org/am

Or contact Adriana Turpin at turpinadriana@hotmail.com or Dr Eleanor Tollfree on 020 7563 9559 or at eleanor.tollfree@wallacecollection.org

Lunchtime Talks at the Wallace Collection

Tue 4 November 1pm Gallery Talk A Taste of Sèvres: Eating and Drinking at the Royal Court, Rosalind Savill

Tue 2 December 1pm Gallery Talk A Whiff of the Farmyard: Rustic Scenes on Porcelain and Gold Boxes, Rosalind Savill

Fri 9th January 1pm Gallery Talk Exotic and Erotic: Chinoiserie and Turqueries on Porcelain and Gold Boxes Rosalind Savill

Tue 20th January 1pm Gallery Talk Eastern Influences: Japanese Vases and Lacquer Jennifer Stern

Wed 4th February 1pm Brief Encounter (20 minute talk) Sèvres' Answer to Porcelain from the East Miranda Neave

Wed 11th February 1pm Brief Encounter (20 minute talk) Influences from the East: Hispano-Moresque Ceramics and Italian Maiolica Suzanne Higgott

The Ashmolean Museum, Oxford

Day of Special Interest

Silver and Ceramics: Relationships of Form in the 17th and 18th Centuries

Saturday 22 November 10.00 - 4.00

Explore the influences between European silver and ceramics during this pivotal period. Tim Schroder, Errol Manners and Dinah Reynolds will lecture and support gallery visits. Includes lunch and a glass of wine.

Cost: £40 (£30 Friends; £20 students)

For further information contact the Education service on 01865 278015

Mercury Antiques

Wednesday 21 January 2004 at a Supper Lecture at 6.45pm

Aileen Dawson will speak on French soft-paste porcelain c. 1690-1750, 'Where China and Japan meet Europe'.
1 Ladbroke Road, W11 3PA
tel. 0207 229 3738

The Fiftieth Symposium of the AMERICAN CERAMIC CIRCLE

Will be held at The Philadelphia Museum of Art,
November 13-16, 2003

The lecture programme will include a talk on Hébert porcelain by Julie Emerson and discussions on French porcelain and Sèvres biscuit figures by Letitia Roberts and Sally Malenka.

It will also include a visit to a collection which focuses on French 19th century ceramics in the Japanese style with a particular emphasis on ceramics designed by Félix Braquemon, the important 19th-century printmaker.

The 92nd Annual Conference of the College Art Association will be held in Seattle, Washington, from February 18 to 21, 2004.

A Fragile Alliance: Porcelain as Sculpture, 1700-1900

Although porcelain played a significant role in the oeuvres of many important 18th- and 19th-century sculptors, including Franz Anton Bustelli, Étienne-Maurice Falconet, John Flaxman, Albert Ernest Carrier-Belleuse, and Auguste Rodin, it has been largely marginalized from histories of sculpture. This session proposes to reconsider the role of porcelain as a sculptural material from 1700 to 1900.

FPS members Juliet Carey, Andreina d'Agliano and Maureen Cassidy-Geiger will be participating.

**Passion & Porcelain at the Gardiner Museum, Toronto, Canada.
Pre-Revolutionary French Ceramics from the Wadsworth Atheneum Museum of Art.**

A few pieces chosen from this exhibition in a report by **Pamela Roditi**

"For Mme de Pompadour and the French Aristocracy, their dreams of never-ending elegance would be shattered by the revolution; but the objects of their desire - ceramics of sublime and unprecedented beauty - would come together again in the collections of the most powerful financier of the 20th century, J. Pierpont Morgan."

So states the opening words for the exhibition of the well-chosen pieces from Wadsworth Atheneum, which are so skilfully and beautifully displayed on the ground floor exhibition space at the Gardiner Museum. As you enter the exhibition you are immediately drawn to the charming pair of Vincennes *pots-pourri a jour*, 1752-1753 (1917.982-983) boldly painted in a strong palette with bouquets of garden flowers which intriguingly match some of the encrusted flowers which grow from applied stems and leaves on the sides.



The curator of the Gardiner, and our member Meredith Chilton kindly pointed out the correlation between these two *pots pourri* to their outstanding large *pot-pourri pompadour*, (G83.1.1095) which is in the upstairs gallery of the Gardiner Collection, having possibly been executed by the same hand. (Both lack painter's marks, which is not uncommon at this date). Their relationship is also discussed by our member Linda Roth, the curator of European decorative arts at the Wadsworth Atheneum, in her commentary of these vases in the Wadsworth catalogue. How very interesting it was to be able to compare these vases first hand.

Fascinatingly, the applied flowers on this charming pair of vases from Wadsworth, which include small carnations and delicate jasmine or orange blossoms which were perilously used as the finials of the lids, are included in the magnificent assemblage of Vincennes flowers placed in a Meissen open worked trellis basket. (1917.1234).



How courageous to have sent this fantastically delicate collection of porcelain flowers to Canada.

Having long admired this great piece and knowing it only from illustrations, I was now be able to enjoy it 'in the flesh' and as it was displayed in a central case I was able to examine it from all sides. What a thrill, likened to paying homage to the Mona Lisa for the first time! One can only marvel at the delicacy, beauty and extreme fragility of these flowers from this French royal manufactory, without doubt the finest porcelain flowers to be produced in the eighteenth-century - and in a soft paste!

Other pieces sent from Wadsworth include the celebrated Sèvres tray *plateau Hebert à anses* from 1759, (1917 1052) which has become renowned as it adorns the jacket of the Wadsworth catalogue. The colour combination of the pink and green was just one of the amazingly bold colour combinations that Sèvres became famous for. How amazing it must have looked in its day with its full assemblage of tea wares.

The final piece I have chosen from about this exhibition is another, and even earlier daring display of colour arrangement - the astonishing lime-green ground Saint-Cloud jug and bowl, circa 1722-6. (1917.921-9220) The 'over' decoration is in yet different and darker tone of green; the jug is painted with a parrot supported by branch ending with exotic seeds heads highlighted in red and yellow. On the interior of the bowl there is another large parrot and on the outside a frog sits in front of a bulrush.



This piece has all the startling boldness and superb quality of a piece that was produced at this earliest of French porcelain manufactories - some twenty or so years before Vincennes and Sèvres, and so well illustrates the theme that runs through this exhibition, "Ceramics of sublime and unprecedented beauty - Porcelain of Passion"

EXHIBITIONS

Saving Art for the Nation: The Art Fund at the Wallace Collection, 1919-75 The Wallace Collection

6 November - 4 January 2004

A celebration of the close association between the Art Fund and the Wallace Collection, including a selection of 18th century works acquired by other museums while the fund was based at Hertford House. These will be generously lent by the Victoria and Albert Museum, The Courtauld Institute Gallery in London, The Fitzwilliam Museum, Cambridge, and The Ashmolean Museum, Oxford.

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



La Faïence Européenne au XVII Siècle: Le Triomphe de Delft
Musée National de Céramique, Sèvres
20 November to 26th February

A major survey of European tin-glaze pottery curated by Antoinette Hallé

"Schwartz Porcelain"- Die Leidenschaft für Lack und ihre Wirkung auf das europäische Porzellan (Passion for Black - Lacquer and its impact on European Ceramic Production)

Opening at:
Münster, Museum für Lackkunst.
7th December 2003- 7th March 2004

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

A project in collaboration of the BASF Coatings (Museum für Lackkunst, Münster - Dr. Monika Kopplin), Staatliche Schlösser und Gärten Baden Württemberg (Schloß Favorite - Dr. Ulrike Grimm) and DaimlerChrysler AG Rastatt.

A team of thirteen European and American specialists is working on the exhibition and the catalogue including FPS members Maureen Cassidy-Geiger and Selma Schwartz, whose

contribution will examine black-ground Sèvres porcelains.

Passion for Porcelain
Pre-Revolutionary French Ceramics from the Wadsworth Atheneum Museum of Art.
The Gardiner Museum of Ceramic Art, Toronto
August 26, 2003 to January 18, 2004

Forty pieces of Saint-Cloud, Chantilly, Mennecy, Vincennes and Sèvres, chosen from the J.Pierpont Morgan collection and the permanent collections of the Wadsworth Atheneum Museum of Art. Highlights include the Chantilly bust of Louis XV of c. 1755; the pair of Vincennes *pots-pourri à jour*, modelled by Jean-Claude Duplessis, of c. 1752-53; the pair of *vases chinois* (or *vases à pied de globe*) painted by Charles-Nicolas Dodin, of 1769 and the famous Meissen basket of Vincennes porcelain flowers, and other magnificent examples of vases, inkstands, teawares, and sculpture.

This will be the only venue for this special exhibition. It is curated by Linda H. Roth and Meredith Chilton.



Houdon, *Figure of a flayed man*, dated 1767

Jean-Antoine Houdon: Sculptor of the Enlightenment

Having left The national Gallery of Art, Washington

The Houdon exhibition is appearing at the following venues:

The J. Paul Getty Museum, Los Angeles: November 4, 2003 to January 25, 2004

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



François Boucher, *Head of a river god*, c.1750

The Drawings of François Boucher
Frick Collection, New York
8 October- 14 December 2003

The first survey of Boucher's drawings in 25 years, in celebration of the tercentenary of his birth.

MUSEUM GALLERY CLOSURES

The French galleries at the Victoria and Albert Museum have now closed in preparation of the conversion of the gallery into the 'Architecture for all' project.



Hilary Young in the French porcelain store

Hilary Young has arranged for all the pieces to be digitally photographed, much of the porcelain is stored on site and available to view by appointment.

The Fitzwilliam Museum, Cambridge is still in the midst of the Courtyard Building operation and the ceramics galleries remain closed. The whole Museum will be closed for three months from Christmas 2003 for reinstallation of the collections. The ceramics galleries on the ground floor should be open by May 2004.

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 of European paintings, sculpture, and decorative arts will be on view in a temporary space during this interim phase.

The George R Gardiner Museum of Ceramic Art, Toronto

The Museum closes in late January 2004 for renovation and expansion to provide elegant new space for the growing collection, special exhibitions and education programs. 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.

The Museum will also present an important exhibition featuring the ceramic work of the 20th century's most influential and original artist at the University of Toronto Art Centre during this transition period. ***Picasso and Ceramics***, realized by the Musée national des Beaux-Arts du Québec and the Gardiner Museum of Ceramic Art will help to keep the Gardiner and the medium it celebrates in the public eye while the Museum is under construction.

MUSEUM NEWS

The Museo Richard-Ginori della Manifattura di Doccia 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

'Lunéville, Château des Lumières', Fire appeal

The appeal association, set up under the name of 'Lunéville, Château des Lumières', has the Archduke Otto of Habsburg-Lorraine, direct descendant of Duke Leopold, as its patron. Donations can be made out to 'Trésor Public, Lunéville, Château des Lumières', at the Trésor Public, de Lunéville, 12 rue du Rempart, 54300, Lunéville. There is a website for further information:

www.ville-luneville.fr/incendie.htm

Anne Poulet has been named director of the **Frick Collection**, New York, succeeding Samuel Sachs II. Anne Poulet is curator emerita of the Museum of Fine Arts Boston where she headed the department of European Decorative Arts and Sculpture. She has recently curated the Houdon exhibition at the National Gallery in Washington, which will now travel to the Getty, and the Chateau du Versailles. See exhibitions for details.

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 wonderful facility available to lovers of porcelain and students alike. All of the factories that are to be found in this collection are covered by a small synopsis -with each piece of porcelain having a thumbnail picture which when clicked upon reveals all the information pertaining to the piece.

As this museum will be closing in 2004 for refurbishment it is an excellent way for its collection to be available to us all at:

www.gardinermuseum.on.ca

RECENT ACQUISITIONS



The Royal Collection

Huzza the King is well!

The remarkable Sèvres service, commissioned in 1789 by the Spanish Ambassador, the Marquis del Campo, to celebrate the recovery of George III from his first bout of porphyria, has been bought by Her Majesty the Queen for The Royal Collection.

The original service included tea and coffee sets which may have been presented to Queen Charlotte after the Gala at the Ranelagh Gardens in 1789 some of this was bought back for the Royal Collection by Queen Mary in 1934. The ambassador presented the dessert service to Lord and Lady Harcourt in 1796. It was to have been sold by their heirs at Sotheby's Olympia on the 3rd July 2003 but was withdrawn from the sale.

The service was published by Geoffrey de Bellaigue in *The Burlington Magazine*, June 1984.

The British Museum

Two new acquisitions for Department of Prehistory and Europe



A saucer with deep socket, soft-paste porcelain, moulded, painted near the border in underglaze-blue with a stylised scroll pattern, and with an insect in the central well
 Mark: .A.P. below a star

Made at the Paris factory of Antoine Pavie, about 1715

There are less than thirty known pieces bearing this mark, which was correctly identified just over a decade ago by our member Madame Régine de Plinval de Guillebon. This is the first marked example to enter a British national collection.
 Reg. No. PEE 2003,9-6,1

Purchased with the aid of the British Museum Friends and Mr and Mrs S.N. Roditi

And



A plate, hard-paste porcelain, painted over the glaze with a bouquet of flowers, including a carnation, enclosed in a ten-lobed motif, as well as with scattered insects including a butterfly. The rim is decorated with a pink dentil design.
Mark: BL incised

Made at the 'factory' of the comte de Brancas-Lauraguais at the château de Lassay (Orne)
Reg. no. PEE 2003,7-2,1
Presented by Miss Bimson as executor of Dr. B.M. Watney

**The Bowes Museum and
The National Museum & Gallery of Wales, Cardiff**



Have both recently acquired a plate (*assiette plate ordinaire*) from the service presented by Charles X of France to Sir Thomas Lawrence in 1825. The plates are enamelled in the centre with bouquets of garden flowers in the style of Redouté and have *beau bleu* borders overlaid with a transfer-printed *mosaïque* pattern in gold and platinum.

The Lawrence service cost a total of 8100 *livres* and comprised 95 pieces, 73 of them plates at 60 *livres* each. The gift was in recognition of Lawrence's successful third visit to Paris in 1825, undertaken in order to paint the portraits of the French king and the Dauphin.

The new technique of transfer-printing onto coloured grounds to create elaborate patterned borders in gold and platinum was perfected by the gilder Louis-Charles Constans in 1817 and was one of Alexandre Brongniart's many innovations. Similar borders are found on a number of large and important Sèvres services, including the *service des arts industriels*, a plate from which is also in the Cardiff collection.

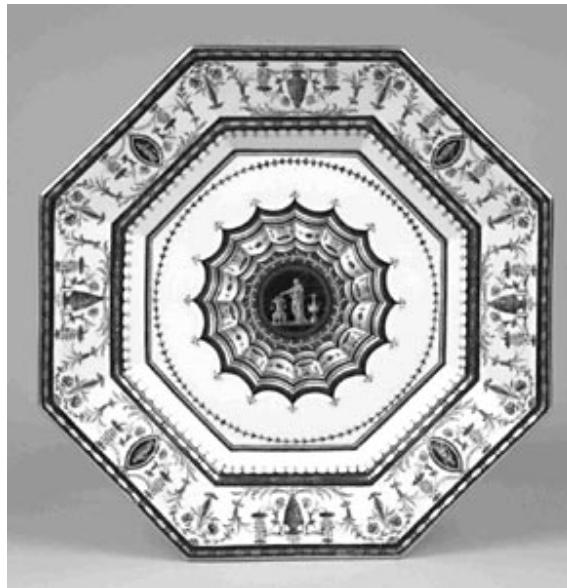
Château de Versailles

A pair of Sèvres *vases à compartiments*, 1773-7, painted by Chappuis and Tandard, from the collection of the Comtesse du Barry

The George R Gardiner Museum of Ceramic Art, Toronto

A hard-paste porcelain medallion of Maximilien de Béthune, duc de Sully from the laboratory of the Comte de Brancas-Lauraguais, Château de Lassay 1764-68

The Metropolitan Museum of Art



An octagonal Sèvres Soft-Paste Porcelain Plate, circa 1783-85, from Louis XVI's *Service Arabesque*, designed by the architect Louis Le Masson
Width 23.8 cm. (9 3/8")

Marked underneath in red with the factory mark of interlaced L's under a crown (though it is not made of hard-paste porcelain) and with the painter's mark F for Fallot who is recorded as painting plates for this service in 1783, 1784 and 1785.

Made for Louis XVI, 1783-85, as part of the Service Arabesque Masson, but not delivered by the time of the French Revolution. Presented by the French Government to the Prussian Foreign Minister in 1795.

The Philadelphia Museum of Art



Pieces from a Déjeuner
Sèvres
Decorated by Armand the Younger,
Hard-paste porcelain with gilded and silvered decoration.

This *déjeuner* is probably one of two cited in the kiln records for January 22, 1781. The record identifies the decoration on the *déjeuners* as 'fond laque or et argent'. A *déjeuner* similar to this one appears as lot 160 in the auction catalogue of the estate of the Duchess of Mazarin. The entry reads '*Un déjeuner compose de deux Tasses, d'une Theyere & d'un Sucrier, fond avanturine, a branchages de relief dores, et a fleurs d'argent.*'

Gift (by exchange) of Mrs. William S. Lasdon

The George R Gardiner Museum of Ceramic Art, Toronto



A hard-paste porcelain medallion of Maximilien de Béthune, duc de Sully from the laboratory of the Comte de Brancas-Lauraguais, Château de Lassay 1764-68

Los Angeles County Museum of Art



Tomb of Maria Magdalena Langhans, c.1780

After Johann August Nahl, (Germany 1710-1785), sculptor Niderviller biscuit porcelain
8.26 x 31.12 x 21.6 cm

Purchased with funds provide by Julia and Morton Winston. M.2002.137

A few versions of this souvenir of the tomb of Madame Langhans have emerged recently, including one in the Musée des Arts Décoratifs and one now at the Musée de Sèvres. This example was formerly in the collection of the Princes of Oettingen-Wallerstein. This curious object depicts the resurrection of the wife of the Protestant pastor of the church of Hindelbank in the canton of Bern, Switzerland, who died in childbirth on Easter night 1751. The tomb by the sculptor Nahl with its dramatic and macabre rendition of Madame Langhans bursting through the slab with her baby in one arm became famous in the late eighteenth century and was considered an essential stop on the Grand Tour. Major figures of the Romantic Movement such as the poet Johann Wolfgang Goethe made the pilgrimage to the tiny church in the Swiss Alps and the American writer, James Fennimore Cooper gives an account of his visit in 1829. Such was tomb's celebrity that reductions were made at the porcelain factories at Niderviller in France and Nyon, near Geneva, Switzerland. This version is painted with a *faux marbré* surround to disguise a deformity in the side.

BOOK REVIEW

Antoine d'ALBIS, *Traité de la Porcelaine de Sèvres*, Dijon, éditions Faton, 2003, 396 pp., ISBN 2-87844-055-2

It is inevitable that Alexandre Brongniart's great book *Traité des Arts Céramiques* and Antoine d'Albis's *Traité de la porcelaine de Sèvres* should be compared, for after all Brongniart was 'Directeur de la manufacture Impériale de Porcelaine de Sèvres' and Antoine d'Albis 'Chemiste en chef de le manufacture de Sèvres'. However they are in fact very different books, Brongniart's intention was to survey the whole of 'les arts céramiques', d'Albis's covers a much narrower field but in most amazing detail and with great authority. He is concerned with the composition of paste, glaze and enamel colours, their interaction and the parameters they impose on what art historians usually consider matters of taste and fashion.

It is a terrible indictment of our education that I have heard several learned and intelligent members of our English Ceramic Circle look at the book, notice that it contains formulae and immediately decide it is not for them. So, what has this work to offer to the scholars in 'applied art and history' and amateurs of Sèvres? The answer is - a great deal if they will only ignore those terrifying formulae and read the text. Perhaps they should begin by reading 'Le moulin de Monsieur Julien'

Even for those whose primary interest is not Sèvres there are little nuggets of information. In discussing the problems of introducing the 'porcelaine nouvelle', d'Albis writes 'Until about 1830, the rectangular kilns in use in Germany since the beginning of the 18th century required (because of their temperature range) the use of four or five pastes maturing at different temperatures. Each paste had its own particular glaze. So that the right glaze should be applied to the right paste each piece bore a number on the base which also enabled the loaders to place it in correct position in the kiln. The hottest areas should not to exceed 1400°C and the coldest 1250-1280'.

This book would not be an 'easy read' even if it were in English; every paragraph is worthy of consideration (and I must confess that if the editor is to have this manuscript before the end of October I shall not have read every word). Most non-industrial books on ceramic technology are generalist and often seem to be written by potters with no basic knowledge of science and technologists with little experience of practical potting. Here is a work which would be a revelation to many potters; in discussing the problems of Sèvres, d'Albis has produced what is almost a textbook on ceramic technology and it would be a tragedy if it were not made available in English. However, if it is, the unending illustrations of modern reproductions really should be replaced by plates showing buildings, kilns, workshops and their equipment, and original porcelains.

Mavis Watney

Formerly of the Department of Scientific Research at the British Museum

RECENT PUBLICATIONS

'The French Porcelain Society Journal', Volume I.

The papers delivered at the symposium held in Honour of **Geneviève le Duc**

Further copies of the Journal are available for £ 25.

British Ceramic Design, 1600-2002

Papers presented at the Colloquium held at the Victoria & Albert Museum on 21st September 2002 celebrating the 75th anniversary of the English Ceramic Circle

Published by the English Ceramic Circle, 2003

The papers presented at the 75th anniversary Colloquium have now been published and copies have been sent free to members of the ECC. Further copies can be ordered from the Circle at £35 each (including postage and packing). Cheques should be made payable to The English Ceramic Circle and orders should be sent to:

Dr Peter Constable, Lilley House, Lilley, Luton, LU2 8LH

'Strasbourg, Faïences et Porcelaines'

by Jacques Bastian

éditions M.A.J.B.

Two volumes, 600 pages, 600 colour illustrations by M. Beck-Coppola

Volume II was published in July 2003. An astonishing book being 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

Vienna porcelain in the Palazzo Pitti

By Sheila Tabakoff

The last in the series conceived by Tim Clarke and others and initiated with two volumes on French porcelain by Svend Eriksen

Jean-Antoine Houdon: Sculptor of the Enlightenment

By Anne L. Poulet with Guilhem Scherf, Ulrike D. Mathies, Christoph Frank, Claude Vandalle, Dean Walker, and Monique Barbier

The 384-page catalogue of the exhibition (see exhibitions for details)

The Houses and Collections of the Marquis de Marigny

Alden R. Gordon, edited by Carolyne Aycaguer and others.

Between 1750 and his death in 1781 the marquis de Marigny, brother of Madame de Pompadour, amassed an exceptional collection. This volume offers a transcription of the exhaustive inventory of the Marigny's together with an essay describing his life and times, his residences and collections.

Getty Research Institute, Los Angeles, Documents for the History of Collecting Series

960 pages

ISBN 0-89236-694-X, \$ 150.00.

ARTICLES

Régine de Plinval de Guillebon, 'Les Céramistes du Faubourg Saint-Antoine avant 1750.

Fabrication et commerce.

Le point des recherches en 2002',

Bulletin de la Société de l'histoire de Paris et de l'Ile-de-France, no. 129-2002

Régine de Plinval de Guillebon,

'Sur la porcelaine à décor imprimé', *L'Estampille l'objet d'art*, February 2003

Mostly on Paris porcelain of the first half of the 19th century.

STOLEN

BREAK IN AND THEFT AT WADDESDON MANOR

On the morning of Tuesday 10 June 2003 there was a break in at Waddesdon Manor, Buckinghamshire. Over 100 gold boxes, miniatures by the Van Blarenberghes, other *objets de vertu*, and pieces of Sèvres porcelain were stolen.

All of the objects are unique and immediately identifiable.



FOUR PIECES OF Sèvres WERE STOLEN:

1. **vase casolette Bachelier** (Waddesdon catalogue no. 78)
unmarked, probably painted by Dodin (pair to one in the British Museum, cat. no. 114)
2. **pair of vase Cypres** (Waddesdon catalogue no. 101)
marked with interlaced Ls and LG for Etienne-Henry Le Guay. *Not the pair of cuvette 'à Tombeau' as previously thought.*
3. **Snuff box** (Waddesdon catalogue no. 105a) set with porcelain plaques painted with scenes from the life of Telemachus.

IMAGES OF THE STOLEN OBJECTS ARE ON THE WEBSITE: www.waddesdon.org.uk.

For further information about all of the boxes please contact Fabia Bromovsky at Waddesdon Manor on (UK) 01296 653 229 or email TWMFAB@smtp.ntrust.org.uk.

MADRESFIELD

Officers from the Scotland Yard's Art and Antiques Unit have recovered antiques stolen during the robbery in March from Madresfield Court. Assisted by colleagues from the from the burglary squad at Southwark, officers have also arrested two people in connection with the investigation.