

Autumn 2013



Sir Geoffrey de Bellaigue

CHAIRMAN'S REPORT

The death of Sir Geoffrey de Bellaigue, our erstwhile president, was the sad news of the year but it gave us an opportunity to celebrate his huge contribution to ceramic scholarship and the life of our Society. Many of us were able to attend the inspiring memorial service at St George's Chapel, Windsor. *The Burlington Magazine* has kindly allowed us to reproduce in this newsletter the obituary written by Dame Rosalind Savill.

It was a delight to see so many gathered for our June study day at Art Antiques London, where it was standing room only for a day of lectures. We decamped to the Polish Club for the AGM, where Sue Newell had organised a most enjoyable evening for us, starting with the first of our newly instated 'Geoffrey de Bellaigue Annual Lecture' series. Sadly due to illness (now thankfully recovered) our speakers, Meredith Chilton and MaryLou Boone, could not deliver their intended talk but Dame Rosalind stepped in to save the day in spectacular fashion. The following day saw a trip to Houghton Hall to see the paintings loaned back from the Hermitage and a privileged viewing of the Sèvres porcelain, which is not normally on view to the public.

The committee has not been idle. Nette Megens with the help of Suzanne Lambooy organised a trip to some of the great provincial museums, houses and collections of Holland finishing with a visit to recently reopened Rijksmuseum where we were guided around the splendidly reinstalled galleries by Reinier Baarsen. Patricia Ferguson took us on memorable trips to the National Museums & Galleries of Wales in Cardiff where Oliver Fairclough and his team shared the riches of their collection with us and to the Victoria & Albert Museum where Adrian Sassoon talked us through his selection of remarkable pieces.

We would like to thank Sotheby's, Richard Cohen and others who made donations. These are hugely valuable as they allow us to launch events and trips even when we are not quite sure if we can cover the costs. This year we were able to help with travel bursaries for five people to come on the trip to Holland and we have given a study grant of £1000 to Selma Schwartz to continue her important work on the Bertin documents in France.

*Errol Manners
August 2013*

COMMITTEE MEMBERS OF THE FRENCH PORCELAIN SOCIETY 2013

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NEWS

Metropolitan Museum of Art acquires Vincennes group



The Vincennes factory produced a relatively small number of porcelain sculptures in the very early 1750s that were remarkably ambitious works for a young ceramic enterprise. Among the most accomplished of the porcelain groups were two that, when paired, represented the Four Continents. This group of the personifications of Asia and Africa joins the pendant group of Europe and America that was already in the Metropolitan's collection, allowing the two porcelain sculptures to be united, one of two such pairings known.

Left: Figure group representing Asia and Africa, French (Vincennes), c.1752; soft-paste porcelain. Purchased for the Metropolitan Museum of Art by the Friends of European Sculpture and Decorative Arts Gifts and Marilyn and Lawrence Friedland Gift, 2012

Dame Rosalind on YouTube

Watch a series of three short videos recently made by the Gardiner Museum, Toronto, "Dame Rosalind Savill and her favourite Sèvres porcelain at Toronto's Gardiner Museum". Let's make it a YouTube hit!

http://www.youtube.com/watch?v=KOgYVt_Og4w

<http://www.youtube.com/watch?v=jn6VQeEcxfq>

<http://www.youtube.com/watch?v=InvlNZ7Kr3g>



New baby for Sebastian Kuhn and Nette Megens

Felix Kuhn was born on 3 September, weighing over ten pounds! A future ceramic-lover no doubt.

Updated 'Sèvres Plates and Services of the 18th Century', by David Peters

David Peters is busy working on an updated edition of his seven volume work, 'Sèvres Plates and Services of the 18th Century' which should be ready by the end of this year. This will include numerous further discoveries and corrections made since the publication of the original edition in 2005.

The format of the new edition is still undecided, it may well be partially in electronic form. We will keep you informed of developments.

FORTHCOMING EVENTS

Parcours de la Céramique, Paris

24-28th September, 2013

The *Parcours de la Céramique* takes place in shops throughout Paris at the end of September in the Carré Rive Gauche and the Louvre des Antiquaires. There will be talks in various galleries by Madame Antoinette Hallé, Conservateur général honoraire du Patrimoine et Ancien directeur du musée national de Céramique, and Françoise Boisgibault, ceramics writer for *L'Estampille l'Objet d'Art*.

The following FPS members will be exhibiting: Justin Raccanello (Bazaart), Bernard Dragesco and Didier Cramoisian, Giampaolo Lukacs, Christoph Perles, Camille Leprince (Vandermeersch), John Whitehead and Errol Manners.

On Saturday, September 28th at 12:00, Dame Rosalind Savill will give an informal talk followed by a champagne reception at Artesepia-M. Le Fell, 25 rue de Beaune, 75007, hosted by John Whitehead and Errol Manners.

For locations and details see <http://www.francantiq.fr/siccaf/UK.asp>

Handling Session at the Victoria & Albert Museum, with John Whitehead

Thursday 17 October, 11:00-1:00, Ceramics Study Gallery, room 139, level 6

John Whitehead, scholar, dealer and FPS committee member, will select examples of French porcelain from the V&A's collection focusing on the period 1785 to 1900, looking at techniques, pastes, marks and decoration.

Rebecca Wallis, Curator, responsible for the V&A's collection of European 19th-century ceramics, will be on hand.

Places are limited to 12 people, and the cost is £10.

Please contact Patricia Ferguson at patricia.ferguson@earthlink.net or 07708099114 to book.

The Kiddell Collection of Fakes and Forgeries, with Errol Manners

Monday 11 November, 10:30-12:30

Jos Hackforth-Jones, Director of the Sotheby's Institute of Art, and Elisabeth Bogdan, Course Leader, Decorative Art and Design Semester Programmes, have invited FPS members to view The Kiddell Collection of Fakes and Forgeries. The collection was formed by A. J. B. (Jim) Kiddell (1894-1980), the renowned Sotheby's ceramics expert. From the 1950s, while working at the auction house, he began to collect 'fakes' for training cataloguers. It is still used today as part of SIA's object-based art education. The collection, recently catalogued by FPS member Bet McLeod, includes problematic French and Continental ceramics, Samson 'reproductions', blatant fakes and pieces now considered genuine artifacts. Errol Manners, FPS Chairman, will be on hand to guide us through this challenging subject.

The visit is free, courtesy of Sotheby's Institute of Art, but limited to 15 places. 30 Bedford Square, London WC1B 3EE

Please contact Patricia Ferguson at patricia.ferguson@earthlink.net or 07708099114 to book.

'Deception: Ceramics and Imitation', Victoria & Albert Museum, with Catrin Jones

Friday 22 November, 18:00-20:00

Catrin Jones, Assistant Curator and FPS Committee member, will lead a tour of her exhibition at the V&A, *Deception: Ceramics and Imitation*, which closes January 5, 2014. The display showcases a thousand years of clay masquerading as vegetables, birds, metalware, lacquer and textiles created to delight and surprise. Following our tour and discussions, we will join the curator for dinner at a local restaurant, to be confirmed.

The event is free and open to all, but members wishing to join the tour or dinner must notify Patricia Ferguson in advance to arrange visitor passes. Please contact patricia.ferguson@earthlink.net or 07708099114.

SIR GEOFFREY DE BELLAIGUE (1931-2013)

This obituary was first published in The Burlington Magazine, CLV, June 2013, pp. 413-14. With additional photographs selected by the FPS.



Oliver Fairclough presents with a bound copy of the FPS journal containing the papers from the Symposium held in his honour

GEOFFREY DE BELLAIGUE, Director of the Royal Collection and, following his retirement, Surveyor Emeritus of the Queen's Works of Art, who died aged eighty-one on 4th January 2013, will live on through his encyclopaedic, scholarly and inspirational legacy in the decorative arts of eighteenth-century France.

As a young Guards Officer, according to his early Common-place Book (recently discovered by his wife), Bellaigue dreamed of studying Vasari and Renaissance Italy. However, he read Law at Cambridge and, from 1954 to 1959, was a banker with



With Marie-Laure de Rochebrune at Boughton in 2002

J. Henry Schröder & Co., where his yearning for art led to his resignation and his single-minded enrolment at the Ecole du Louvre in Paris. Here his tutor was the great scholar Pierre Verlet and in his obituary for his mentor (*The Burlington Magazine*, May 1988) he wrote: 'It is said that a Verlet pupil, when lecturing, will always reveal his origins by harking back to the great tradition of Louis XIV and Versailles, and by stressing the dissemination of the French court style abroad'. How proud Verlet must have been watching his protégé living this great tradition with such vigour and success, as eighteenth-century France (and its wider ramifications), not Renaissance Italy, finally became his passion.

In 1960 Bellaigue joined the staff of the National Trust at Waddesdon Manor, becoming Keeper of Collections in 1962–63. Here he encountered the Danish scholar Svend Eriksen, who was to publish the Sèvres porcelain at Waddesdon in 1968, and Francis Watson, who had published the furniture in the Wallace Collection in 1956, later becoming its Director in 1963. Both were major influences on post-War decorative arts' scholarship, and supported Bellaigue's own first masterpiece, the two-volume catalogue of the Rothschild furniture at Waddesdon, a remarkable *tour de force*, beautifully produced in 1974. In 1963 he joined the Royal Household as Deputy to Watson, the Surveyor of the Queen's Works of



With Lady de Bellaigue and Philippa Glamville at Art Antiques London, 2010

Art, whom he succeeded in 1972, and in 1988 he followed Oliver Millar as the Director of the Royal Collection, a post he held until his official retirement in 1996. It was during his tenure that the disastrous fire broke out at Windsor Castle, which he and his successor, Hugh Roberts, turned phoenix-like from a catastrophe into a triumph of reconstruction, refurbishment and redisplay. Another achievement was the resulting creation of the Royal Collection Trust, which continues to go from strength to strength. On leaving his Royal Collection day job, he returned to his night job of many years: the completion of the catalogue of Sèvres porcelain in the Royal Collection, which he had begun with



With Ros on the coach during the FPS Trip to Dresden with Keramos in 2010



On the poster for the Collect art fair, 2006



Examining a table at Boughton, 2012

the publication of the Louis XVI service in 1986, and ended with a noble, mammoth and magnificent three-volume work, published twenty-three years later in 2009.

Bellaigue had a distinguished and prolific publishing record, and a long and much-respected association with *The Burlington Magazine*, both as a member of its Consultative Committee (1985–2013), and especially as a contributor. Between 1963 and 2009 he published more than sixty-six books, exhibition catalogues, articles, reviews and obituaries; nine of his articles were for the *Burlington*, where he also published nine book reviews, and two obituaries (for Pierre Verlet and Francis Watson). His first published research was on furniture while working on the Waddesdon catalogue; in the 1960s and 1970s he embraced the arts of France and George IV's collections at Buckingham Palace and Carlton House, and from 1979 Sèvres porcelain began to dominate his writings, based on his most exquisitely detailed research in the Archives at Sèvres.

For Bellaigue, an individual Sèvres object was a conduit to wider connections within the decorative arts, their design and manufacture, function and display, and patronage and collecting. This in turn he viewed within the historical, political, economic and social context of the time, so that a mere piece of porcelain becomes a hero of great significance. His interests also extended to seeking out painted and engraved sources for design and decoration, not just for furniture and porcelain, but also for arms and armour, which culminated in the remarkable identification of hundreds of scenes from classical history and mythology on the spectacular Louis XVI Sèvres service at Windsor Castle, and enabled him to attribute the unmarked scenes on the porcelain to painters

at the factory. He will also be remembered for his unique detective work on two dealers-cum-fakers in England and France in the early nineteenth century, respectively, Edward Holmes Baldock and Philippe-Claude Maëlrondt, whom he proved to be separately responsible for causing much of the confusion as to what is an original eighteenth-century piece of porcelain or furniture and what has been altered or 'enhanced' following the French Revolution.

As Director of the Royal Collection, Bellaigue occasionally advised the Queen on new acquisitions, notably three of Sèvres porcelain with close connections to the royal family. The first is a tinglingly rare Vincennes covered bowl and stand of c.1748, bearing the arms of a Prince of the House of Stuart in exile, presumably the Young Pretender who spent many years in France; the bowl and cover were acquired in London in 1964, and fortuitously the matching stand appeared in Paris in 1997.

Then, following his article in *The Burlington Magazine* in June 1984, part of the extraordinary 'Huzza, the King is Well' dinner service was acquired in 2003. Commissioned by the Spanish Ambassador, the marqués del Campo, for Queen Charlotte's use at Ranelagh on 9th June 1789, it celebrated George III's recovery from illness. Thirdly, in 2004 a three-vase garniture, bought by Queen Marie Antoinette in 1779, was reassembled by acquiring the missing centre vase (identified by Susan Newell) to join the flanking vases purchased by George IV in 1817. Bellaigue revelled in this living quality of the Royal Collection, its objects and its history, which for him was an infinite and joyful resource for exploration and discovery.

Bellaigue's own research methods were singular and wonderfully productive. He once quoted Oswald Barron's 1914 tribute to Guy Francis Laking, who had published the *Sèvres* in the Royal Collection in 1907: 'His knowledge was in his wits and memory and fingers rather than in paper and notebook', but Bellaigue's success was that he combined all these qualities, and his paper records were meticulous. His research, much of it undertaken in Paris, was recorded in longhand on irreplaceable small index cards, which he carried around with him and could draw on instantly to double-check an idea or a reference. But this once led to disaster on a flight back to London when his suitcase filled with all the card indexes and some pungent French cheeses failed to arrive; it was missing for many months until one day, out of the blue, it reappeared with, miraculously, the research still intact and, luckily, the cheeses removed.

did not expect them to like it), he then dazzled them with his knowledge, endearingly embellished with references to the ambassador del Campo being a 'giddy, merry mortal' and dubbing the faking and redecoration of *Sèvres* in the nineteenth century as 'bogosity'!

This mischievous sense of humour, combined with immense charm and a deep humanity, belied his formal and quiet exterior as a respected courtier (proved, as John Ingamells used to say, by his never getting doughnut jam down his tie). It is also a leitmotif in his writings ('As to the painting of the bird scenes, they suffer from a number of faults, namely thinness of colour, perfunctory rendering of foliage, indifferent painting of birds – one bird [. . .] has only one leg [. . .] (pace Jutsham supra)') and in letters on museum files (including one thought to be in an American museum



Rosalind Savill thanking Geoffrey de Bellaigue in her speech given at Adrian Sassoon's launch party for The Wallace Collection Catalogue of Sèvres Porcelain, April 1989

Bellaigue warmly and widely shared his zest for scholarship, not as a top-down imparting of knowledge, but as a partnership whereby he proffered information and expected a parrying reply; for him a passive listener was dreary; he wanted encounters to be fun. His encouragement of young scholars has already created two generations who see him as mentor and friend and who, when writing their own catalogues, ask themselves whether Bellaigue would have said a confident 'probably' or a more cautious 'possibly' for a provenance, always aspiring to his high, scholarly standards. He was a much-loved teacher, not least for combining his erudition with empathy and irreverent turns-of-phrase: for example at a Royal Collection Studies *Sèvres* session in 2008 he reminded his audience 'that *Sèvres* porcelain is not everyone's cup of tea' (subtly acknowledging that he

concerning the *Sèvres* ground colour '*merde d'oie*', proving it green rather than brown, based on evidence in Green Park, London).

Such surprising informality from such a superlative expert also made him a valued colleague and a member of various committees. He was a Trustee of the Wallace Collection (1998–2006), where his advice was especially sought concerning furniture conservation, and also of the National Art Collections Fund. He was on the Academic Committee of Waddesdon Manor where, only three weeks before he died, in December 2012, he attended a gilt bronzes conference and was as intellectually rigorous as ever. He was President of the French Porcelain Society, which honoured him with a conference in 2005 and a *Festschrift* in 2007, and



With Kate Dawson and Ros Savill at the launch of FPS Journal I, 2003

was twice on the Council of the Furniture History Society, which also published a Festschrift in 2007.

Bellaigue wore his honours (including a knighthood) and accolades so lightly, but his influence will continue to be revered among those who share his passion for eighteenth-century France (not least his own daughters, one of whom is an historian and the other a museum conservator). In the history of art's Hall of Fame his bust will preside over an unusual pedestal: one dedicated to the decorative arts.

Rosalind Savill

This obituary was first published in The Burlington Magazine, June 2013

REVIEWS

Lusso ed eleganza, La porcellana francese a Palazzo Pitti e la manifattura Ginori (1800-1830)

Assembled with the support of a 'Comitato scientifico' which includes several distinguished members of our Society, this ground-breaking exhibition took place at Palazzo Pitti, Florence, from 19 March to 23 June 2013. Its splendid catalogue, with notices written by over twenty authorities in the field of French and Italian porcelain and sculpture, includes 104 wide-ranging entries on objects drawn not only from the collections at the Pitti, but from all over Europe. The theme of the exhibition is the influence of French porcelain, and in particular of Sèvres and the Dagoty and Dihl et Guérhard factories in Paris, on the Doccia factory, in the context of contemporary politics. Until recently, the history of the Doccia factory has been little explored, especially during the first decades of the 19th century, which were marked by great change in Italy.

This extremely thorough and illuminating catalogue commences with an essay by Kirsten Aschengreen Piacenti, formerly director of the Museo degli Argenti at the Pitti Palace, on the history of the Pitti during the Napoleonic era. Tamara Préaud discusses Napoleon's diplomatic gifts of Sèvres to the new Kingdom of Etruria. Andreina d'Agliano puts into context a Sèvres service for Elisa Baciocchi, Napoleon's sister who became Princess of Lucca and Piombino, and later Granduchess of Tuscany by marriage. Anne Lajoix writes about Abraham Constantin, a contemporary of Marie-Victoire Jacquotot who visited Florence between 1820-25, and his superb pictures on porcelain, several of which form an entire section of the show. One, a self-portrait, is part of the Uffizi collections of painting. Carlo Leopoldo Ginori Lisci, who was in charge of the Doccia factory in the early 19th century, is the subject of a study by Oliva Rucellai. His artistic 'Grand Tour' included Vienna, Meissen, Fulda, Tournai and Limoges, equipping him to take the factory forward. Technical and organisational developments are surveyed by Alessandro Biancalana, who illustrates several kiln designs, and both Andreina d'Agliano and Rita Balleri contribute essays on forms and decoration at Doccia, and its debt to French porcelain.



Each of these essays is a rich mine of information, as are the individual catalogue entries. The show was divided into six sections. Several are chronological: the kingdom of Etruria, Elisa Baciocchi in Lucca, Elisa as Granduchess of Tuscany, and Ferdinand II and gifts of Sèvres, whilst one is thematic, charting the French influence on Carlo Leopoldo Ginori Lisci. The final section is devoted to the work of Constantin. Oil portraits, a silver-gilt coffee pot by Biennais and gilt-bronze, marble and terracotta portrait sculpture as well as porcelain made this exhibition a diverse assemblage of objects which in general are little-known, with much to surprise and delight. An extensive bibliography is a useful tool, and the index facilitates navigation of the catalogue. Excellent illustrations throughout complete this exploration of the culture of France and Italy as it melded in the early part of the 19th century.

Aileen Dawson

REVIEWS

Daily Pleasures: French Ceramics from the MaryLou Boone Collection

This review was first published with a German translation in Keramos, Heft 219, 2013

In a crowded market place a catalogue must justify itself on numerous fronts. This one does. Firstly the collection itself is unusual in the rich tradition of American collecting of French ceramics in that it includes faïence as well as porcelain. Little has been published on French faïence outside of France since Arthur Lane's Faber monograph of 1948 so this alone makes it an important addition to the literature. Secondly the range; with 132 catalogue entries most of the key areas of 18th-century French ceramics are involved. Thirdly the quality; here we have some truly stellar highlights such as the early Vincennes sugar box and cup and saucer (nos. 117 & 118) both decorated with unique moulded decoration and famous lovers of antiquity, the splendid large Chantilly dish (no. 81) and the noble Moustier charger from the Clérissey factory, all amongst the very finest examples of their kind anywhere. But also included are less grand but instructive pieces such as a humble faïence biberon or invalid's drinking vessel from Nevers which rarely survive and whose origin has recently been reattributed.

This is a multifaceted catalogue edited by Elizabeth Williams with introductory essays by Meredith Chilton, Antoinette Faÿ-Hallé and an introduction to the collector by Victoria Kastner with further catalogue entries by Catherine Hess. It records the collection of MaryLou Boone in its entirety before its division between the two institutions with which she has had such a long involvement, the Los Angeles County Museum of Art and the Huntington Art Collections. The difficult task of appealing to and perhaps inspiring the general educated reader as well as satisfying the demands of the specialist has been achieved by elegance of presentation combined with very latest scholarly opinion leading to some interesting and surprising re-attributions.

The first discourse, an essay by Meredith Chilton titled, 'The Pleasures of Life, Ceramics in seventeenth- and eighteenth-century France', is a deeply informed and richly illustrated exploration of the changing habits and usages of the period from the late Renaissance to the Revolution seen largely through the eyes of a society where, "The wealthy enjoyed a refined quality of life never before experienced". In her previous major works on the Italian Comedy and Du Paquier porcelain Chilton has championed the interpretation of ceramics in their historical and social context, and here again we get an illuminating tour through many aspects of table culture, the kitchen garden, the pharmacy and sickroom, the toilette, coffee, tea, snuff-taking and smoking and how the ceramics industries responded to and profited from them. Chilton delights in unearthing little-known paintings and engravings as well as quotations and anecdotes that illuminate the subject.

Antoinette Faÿ-Hallé gives a masterly historical survey of faïence in France incorporating the latest discoveries.



The two distinct routes whereby the technical skills were introduced from Italy in the mid-16th century, from Venice via Antwerp to Rouen and the slightly later but more direct route from Italy to Lyon and Never are traced. Faÿ-Hallé explains how in France faïence was admired for its own sake and did not need to apologise for not being porcelain, as was sometimes the case in Holland in the late 17th and early 18th centuries. She explains how the Italian figurative *istoriato* style gave way to floral motifs and attributes this change to the influence of Iznik ceramics. The imposition of the Sumptuary laws compelling the surrender of silver plate to be melted coincided with the expiration of the Rouen monopoly in 1698 allowing the numerous new factories to satisfy the burgeoning demand for table services for the nobility and leading families.

Faÿ-Hallé gives a lucid exposition of the development of *grand feu* colours and how *petit feu* enamels were introduced from two routes indirectly from Meissen; via the Löwenfinck brothers in Strasbourg and the less well-known path by the *faïencier* Gaspard Robert who served his apprenticeship in Germany before returning to Marseilles in 1749. We are shown how the *faïenciers* tried, ultimately in vain, to compete with porcelain whose monopolies were protected by royal privileges and then with English creamwares which were allowed in after the Treaty of Vergennes of 1786 created a Free Trade Zone, a fatal blow to the faïence industry. It was a glorious swansong in which the finest faïence painting rose to the level of that on porcelain.

The faïence and porcelain sections of the catalogue are both preceded by potted histories of the major factories and centres of production. These provide a clear framework which will orientate the non-specialist but the specialist will not be disappointed either; we are introduced to some of the most recent views and reattributions reflecting Antoinette Faÿ-Hallé's central role in the scholarship of faïence in recent decades. Although a complete review of such a large subject as French faïence is beyond the scope of one book, Antoinette Faÿ-Hallé does not spare us the complexities of the arguments and we are privileged to 'eavesdrop' on the current discussion between French scholars with whom she has engaged in her distinguished career. For instance at Moustier, the only factory where painters were encouraged to mark their work, we are shown the differences between the artists Joseph Salomé and Jean-François Pelloquin (nos. 29 and 30) and we are introduced to the subject of the attribution between the faïence of Moustier and Marseilles (no. 34) or recent reattributions such as that of no. 55 from Moustiers to Varrages. Later faïence is touched on, notably a handsome charger designed by Charles Ficquenet (no. 58) as well as some interesting copies.

In similar fashion the specialist will find some surprises in the reattributions of porcelain; nos. 110 and 111 which have long been held to be fine examples of Saint Cloud porcelain

are here, thanks to Bernard Dragesco, now given to the rather overlooked Sceaux porcelain factory of Jaques Chapelle. This perhaps should not be seen as a demotion of the objects from Saint Cloud but rather an overdue elevation of the factory of Sceaux to its place amongst the other significant factories. Beyond the scholarship it is the beauty of the objects selected that make this such an admirable collection and catalogue, such pieces as the Mennecy workers (107), the Chantilly dish (81), or the coloured Saint Cloud box in the form of a knotted handkerchief (76), for instance, are amongst the rarest and most beautiful of their kind. We are treated to a vivid interpretation of the amorous subjects on the Vincennes sugar box and cup and saucer (nos. 117 & 118) and a tantalising suggestion that such extraordinary work might suggest a provenance of Madame de Pompadour. The salacious story depicted on the teapot (no. 119) is identified to intrigue us with the notion that such elegance could coexist with this sauciness, revealing the fruitier undercurrents never far from the surface of polite Parisian high society.

This beautifully produced volume leaves us with a sense of the joy that has informed the collecting of these pieces over many years and the depth of interpretation by the authors. It is gratifying to see that rigorous scholarship can coexist so harmoniously with the delight in the aesthetic and sensual qualities of these truly beautiful relics of a remarkable age.

Errol Manners

NEW ACQUISITION

Important Gifts of French Porcelain Come to the Legion of Honor, San Francisco

The Fine Arts Museums of San Francisco are pleased to acknowledge a generous gift of French 18th-century porcelain from local collector Ronald F. Schwarz in memory of Michael Barcun, including eleven exquisite Sèvres porcelain cups and saucers.

One particularly fine and rare early Vincennes piece—an exquisite covered sugar bowl with a blue-celeste ground, delicate tooled gilding, and floral decorations—was given to the Museums in 2011 by Barcun and Schwarz in honor of the European Decorative Arts Council.



*Cup and saucer (gobelet litron et soucoupe) with orange ground, 1786.
French, Sèvres; decorated by Charles-Nicolas Buteux fils. Soft-paste
porcelain. 2012.23.1a-b*



*Covered sugar bowl (pot à sucre hébert) with blue-celeste ground, ca. 1755.
French, Vincennes. Soft-paste porcelain. 2011.26.2a-b*

The Schwarz-Barcun collection of Sèvres was carefully formed over several decades to showcase the diversity of ground colors and decorative styles adopted by the factory during a particularly prolific and experimental period of production, from 1768 to 1788. The rare orange ground color on one cup and saucer decorated by Charles-Nicolas Buteux fils exemplifies the distinctive nature of these works. These important gifts are on permanent display in the Bowles Porcelain Gallery at the Legion of Honor, Lincoln Park, 100 34th Avenue, San Francisco, CA 94402.

Maria Santangelo

FPS VISIT TO HOLLAND

Patricia Ferguson and Julia Weber describe some highlights from the trip, April 2013

On arrival in Rotterdam, the second-largest city in the Netherlands, famous for its innovative modern architecture, we gathered for dinner at Zinc in the Oude Haven. Thursday began in The Hague, at the Gemeentemuseum Den Haag designed by H. P. Berlage in 1931-5 with built-in cases illuminated by natural light. We were greeted by Jet Pijzel-Dommisse, curator of applied arts, and a specialist in 17th-century Dutch dollhouses.

First we looked at Hague porcelain, circa 1776-90, imported as blanks from Ansbach and other German factories and painted in the Hague, beautifully displayed with contemporary Dutch silver. This was followed by recently acquisitions of Venetian filigree glass, circa 1600. We then viewed the stunning new installation of Delftware by Suzanne Lambooy, 'Het Wonder van Delfts Blauw Delftware Wonderware'. Cleverly displayed in period rooms with mirrored cases, various themes were explored: East-West comparisons, marks, animals, shapes and contemporary responses - each with a touch of humour. Finally, in the reserve collection, we had an introduction to Art Nouveau Rozenberg eggshell porcelain with specialist Prof. Dr. Titus Eliens. A table was set out with some challenging Meissen examples and other puzzles, stimulating a lively discussion.

paintings displays. The exhibition 'Handmade', showcased craft 1250 to 2000, not displayed chronologically but by theme, dispelling various clichés. As the sun was beginning to set, Jan Daniel van Dam greeted us at the home of the collector Dr. C. Castendijks, whose antique-filled apartment overlooked the Rotterdam skyline, with cases of Dutch and German, mid-18th century porcelain. Georgie McPherson and myself were privileged to receive partial funding for the trip from a munificent anonymous FPS member.

Patricia Ferguson



FPS Members outside Huis Doorn

On the second day of our trip, the bus started again very punctually at eight o'clock in the morning towards our first destination, the Huis Doorn. In 1919, the elegant country house in the Utrecht hills was bought by Wilhelm II, the last German emperor. After the defeat in World War I he had fled to the neutral Netherlands where he stayed until his death in 1941. His mummified corpse is buried in the mausoleum in the garden of Huis Doorn. We were welcomed by a short glimpse of sunlight which we used for a group picture in front of the house. Cornelis van de Bas, curator of the house, gave us a general introduction to the history of the site and its collection, which, although unfortunately not not publicly accessible at the moment due to dramatic public funding cuts, is still completely intact.

We were guided through the house in two groups. The interiors are an amazing mixture of 18th- and 19th-century furniture. When moving to Huis Doorn, Wilhelm II brought fifty-nine wagons full of his favorite belongings with him coming from his Berlin and Potsdam palaces as Bellevue, Charlottenburg and Monbijou. About ninety per cent of the porcelain included comes from the Royal Porcelain Manufactory Berlin, including a multipartite table service with the relief pattern "Neuosier" painted in red and gold with flowers, an eagle and a crown within rocailles. Wilhelm II had it made for use in all his palaces shortly after his accession to the throne in 1888. However, the imported furniture and fixtures comprised also a lot of older artifacts dating from the 17th century onwards. Hugely impressive was a big chandelier



Kasteel Duivenvoorde

In the afternoon we visited the moated Kasteel Duivenvoorde, owned in the 17th century by the van Wassenae family. It remained in private hands until 1960, when it became a foundation and was restored to its 1717 Marotesque appearance. Among the treasures was a waxed Yixing garniture, masses of Chinese blue-and-white porcelain, and Pamela Roditi spotted the rare 'bronzed' terracotta groups by Pieter Xavery, circa 1670. There were several wonderful mid-18th century cupboards designed to display their abundant porcelain services. Tea was served in the private apartments of Mr and Mrs van Haersma Buma-Schimmelpenninck van der Oye.

We returned to Rotterdam to another light-filled gallery, the Boijmans van Beunigen Museum, also built in 1935. Here we explored the study collection, contemporary design, and

also made at the Royal Porcelain Manufactory Berlin in 1771. It is mounted in gilded bronze and topped by a dazzling pineapple. Between the brunches sit three figures of fame designed by the Meissen-trained modeler Friedrich Elias Meyer. The chandelier was earmarked for the New Palace at Sanssouci where two others of the same size remained. Frederick the Great highly appreciated these products of his royal manufactory which he presented to several European courts. We saw another one the next day at the Palace Het Loo.

The second largest group of porcelain in Huis Doorn was the Meissen collection which probably come from lootings of Frederick the Great when occupying Saxony in 1745 and during the Seven Years' War. On the latter occasion, the Prussian king also ordered porcelain designed-to-order by the chief modeller Johann Joachim Kändler. Amongst these were the sets of vases we saw in Huis Doorn with attached flowers and putti, painted with bunches of flowers. Corresponding pieces are still to be found in the New Palace in Sanssouci.



Claes Conijn greeting us at Middachten

For his acquisitions made during personal visits to Paris, Frederik Laan mainly relied on his own taste and connoisseurship. A spontaneous session of *The Antiques Roadshow* with FPS-members as both experts and audience, while local staff keenly took notes, proved that he was not always right. Several ceramics were displayed especially for us on a long table for close analysis, including a Sèvres mustard pot with green ribbons. Some other Sèvres pieces proved to be hard-paste copies by the Samson workshop. This was particularly obvious with a hard-paste plate copying faithfully an unfinished Sèvres prototype that bore only half of the monogram painted on this specific service, that is to say only an 'L' instead of an interlaced 'C' and 'L'. The largely voluntary staff requested and received FPS members' verdict on the collections. A very nice Meissen snuffbox painted with green Watteau scenes and with a colored Watteau scene on the inside of the lid, dating from around 1750, as well as a Luneville faïence water cooler with purple chinoiserie, gained much interest.



Hugo Ter Avest greeting us at The Hannemabuis in Harlingen

The drawing room displayed portraits of friends and relatives of Frederick the Great painted by Liotard, Pesne and others together with a selection of his beloved snuffboxes which often also bear miniature portraits. In the same room we saw a few pieces from the porcelain service he had ordered in China through the Royal Prussian-Asian Company. The ship with the tablewares sank in 1752 north of Borkum. A few of the pieces were saved and came back into the possession of the Hohenzoller after 1820. John also drew our attention to the highly important chest of drawers and other furniture by the court cabinet-makers Johann Friedrich and Heinrich Wilhelm Spindler adorned with gilt- or silvered-bronze mounts from the Workshop of Melchior Kambly.

After a short tea break we continued our journey to Singraven near Denekamp where a Dutch lunch waited for us in a wonderful historic water mill. Invigorated, we were ready for the visit of the manor house. Since 1956, it has been kept by a private foundation, Edwina van Heek, that cares for cultural and natural monuments in the Eastern Netherlands. The last private owner and resident of the estate, Mr. Willem Frederik Laan, sold it to the foundation ten years before his death in 1966. He previously undertook major transformations of the building to which he added a neoclassical front. The furniture and fixings pay tribute to 18th-century taste.



Enjoying herrings

On our guided tour through the house we discovered quite a few very interesting ceramics. For example, some very large Chinese Imari vases with replacement lids made in Delft, a set of Fürstenberg vases painted with scenes after Wouwerman, and a well-preserved complete *déjeuner* from the German porcelain manufactory Kloster Veilsdorf painted with flowers and ribbons. Several pieces of furniture attracted our attention, including pieces made in the Boulle technique, though not directly originating from the famous Boulle workshop, as well as a Beauvais tapestry depicting an audience with the Emperor of China.

FPS VISIT TO HOLLAND

Loaded with many wonderful impressions we drove directly to our next destination Twickel Castle situated northeast from Enschede. The largest private estate in the Netherlands has been in the possession of successive members of the same family from 1347 to 1953, because it could be inherited through the female line. The last owner, Baroness Van Heeckeren van Wassenaer, created the Twickel Foundation which now takes care of the house and gardens. Only the latter are open to the public during the summer season. The house is still lived in by the nephews of the last Lord of Twickel. We were very happy to be allowed a guided tour through this impressive castle. The oldest part of it is the front dating from 1551, as recorded on the stonework. The building was continuously extended till the 19th century.

A great hall with a feature fireplace was a very welcome setting for another short tea break. There the estate manager Rob Bloemendal gave us a short introduction to the history of the house and its collections comprising around 1,800 pieces of porcelain. Most famous are the many Japanese porcelains in the Kakiemon style so much sought after in the late 17th and early 18th century. In this period the owners of Twickel held important posts in the Dutch East India Company, and often married daughters of Amsterdam dealers. A distinctive feature of the Twickel collection is the extant family archive which also comprises notes about porcelain purchases. The documents prove that the Kakiemon wares were bought during the 17th century. The documentary collection was intensively studied by Menno Fitski, keeper of East Asian Art at the Rijksmuseum, Amsterdam, who published a handbook on Kakiemon porcelain in 2011.

Furthermore, we could admire a few Sèvres pieces: teawares with blue and green grounds painted with flowers and children and dating around 1758, as well as a beautiful cooler with a blue ground from 1756. The tour ended in the historic and modern kitchens in the basement where useful wares



Examining Delft at Het Loo with Suzanne Lambooy

from China, Japan and Meissen decorated in underglaze blue were displayed. In the 19th century, the family dined from the famous Meissen onion pattern.

Last but not least we were very kindly invited by Mr. and Mrs. Hans and Jacobien Rensing-Wolfert to their nearby home, where drinks and snacks quickly revived us. We were then shown their exquisite collection including Dutch Delftware and faïence from Höchst, Strasbourg and Marseille. Special attention is paid by the collectors to early Arnhem faïence. Mrs. Jacobien Rensing-Wolfert published several articles on their relationship to French faïence of the time.

This intense and very inspiring day ended splendidly with a dinner at the Hotel Landgoed Avegoor which was accompanied by a classical music performance from the Huygens Duo who specialize in chamber music from the 17th century. It was a great delight to listen to the vocalist Leonore van Sloten and the lutist Arjen Verhage performing songs by Dowland, Purcell and other composers.

Julia Weber

From the archives...

BRITISH MUSEUM - AUTUMN 2012

Aileen Dawson kindly selected some choice pieces from the British Museum collection for us to handle. We began with a Vincennes cup and saucer (possibly 1749) decorated en camaïeu pourpre with a handle formed as a lizard. This was followed by a Vincennes cup and saucer (gobelet à la reine). Of special interest was its curious cloudy bleu lapis ground streaked with gold in imitation of lapis lazuli and the gilded iridescence of the birds' plumage – the mark is also unusual. Aileen then produced a glazed white biscuit watch stand which might be Vincennes of c.1750, or Mennecy or Tournai. Errol suggested that a large piece (at 26.6 cm high) of such complexity was unlikely to have been produced by a small factory. The fine jewellery on a soft paste cup and saucer (tasse litron) painted with gilded antique figures on

the dark blue ground was clearly marked EE for 1782 with the gilder's mark for Charles Nicolas Buteux. Aileen then showed a milk jug marked with interlaced L's below a gold mark for Vincent, but this is now thought to be an 18th-century original redecorated with 19th-century jewellery and then re-marked. We saw pieces from Chelsea and other factories represented in the British Museum's collection. Some of us retired with Aileen for lunch and more porcelain chat. The visit to the Senate House to view their large 19th-century Sèvres vase was only undertaken by those few who could face a sudden mini-hurricane in Gower Street. But it is a fine thing – on a fine day.

Jennifer Stern and Rosa Somerville

VICTORIA & ALBERT MUSEUM

A handling session in Spring 2013



The FPS group examining French porcelain in the V&A's Ceramics study room

At the V&A on 27th February, Adrian Sassoon generously led a handling session. To his selection Catrin Jones had added some very special pieces, which covered early Vincennes models and types of decoration.

A teapot of Meissen shape with brown decoration to the rims and a sugar bowl and cover with a very rare green monochrome *en camaïeu* decoration of buildings in a landscape were presented before a ewer and basin designed by Duplessis c.1752, with Meissen-inspired decoration which included a glorious dragonfly, but whose shape was more French than Saxon or Chinese. Of special interest to members was a pair of yellow ground cuvettes Courteille from the Jones collection with decoration *en camaïeu bleu* after Boucher.

A pair of vases hollandois (also from the Jones Collection) were chosen for their elaborate and delicate gilding around the inside rim and for the reserves, which showed scenes after Teniers by Veillard and bouquets of flowers by Tandart. A pair of bulb pots à l'oignon with a rose ground gave Adrian the opportunity to point out that the gilding was outlined with carmine red. As we saw with a vase hollandois nouveau ovale, when there is no carmine red separating the gilding from the rose ground yellowing occurs. Ros was interested to see the pierced tops, which would allow four small stakes to be inserted to prop up any floppy flower heads.

To cheer us all up – as if we needed it – Adrian presented a déjeuner carré with a highly unusual ground of bright “jelly beans” of 1766, decorated by Veillard with reserves of still lifes. Another rarity was the hard paste cup and saucer with a maroon ground commemorating the birth of the Dauphin in October 1781.

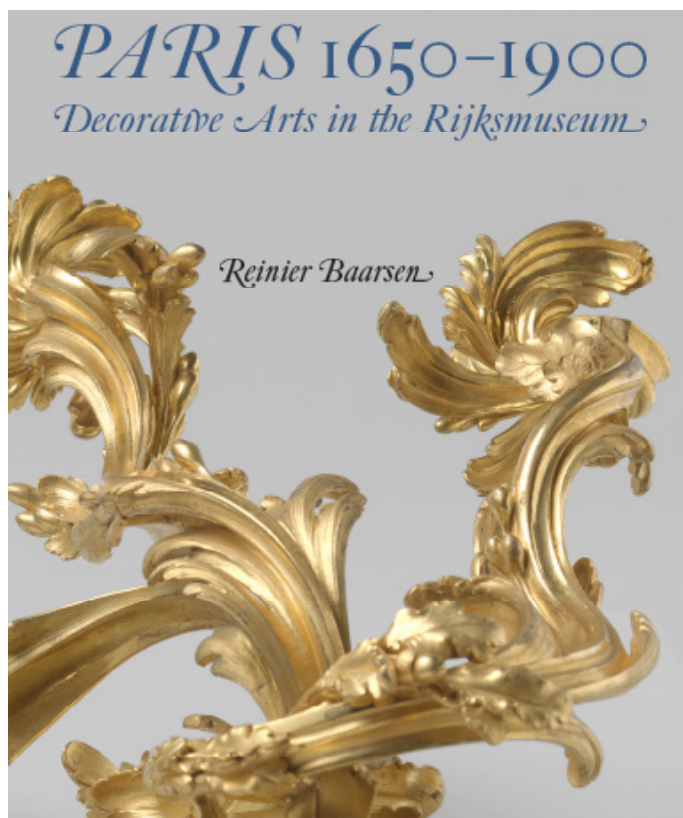
Adrian used an enamelled cup and saucer with a bleu nouveau ground to explain the process of jewelling and reminded us that these were made for collectors to display rather than use. Then followed the challenge, which seems part of such privileged access. A glazed tureen and cover, exceptionally modelled, with crisp freehand cutting. Could it be by Duplessis *père* or *fils*? There were blue L's for 1775/6.

Catrin then finished the session with two Sèvres plaques. The one showing the new granddaughter of the marquis de Courteille was included in the Dodin exhibition at Versailles in 2012, where it is fully described as catalogue 70. John Whitehead remarked on the usefulness of this intimate bedroom scene for interiors of the period with its delightful striped materials and many details. A special treat was to see the back, which is inscribed with a handwritten description of the *dramatis personae* in this notable celebratory plaque. All of those who attended this session would like to thank Adrian and Catrin for giving their time and knowledge.

Jennifer Stern and Rosa Somerville

NEW PUBLICATION

Paris 1650-1900, Decorative arts in the Rijksmuseum, by Reinier Baarsen



From 1650 to 1900 Paris was the undisputed centre of fashion and taste in Europe. Home to a unique concentration of artists, designers, patrons, critics and a keen buying public, Paris was the city where trends were made and where novel types of objects, devised for new ways of life, were invented. This book traces the wonderful story of Parisian decorative arts from the reign of Louis XIV to the triumph of art nouveau, through a selection of 150 breathtaking, and often little-known, masterpieces from the collection of the Rijksmuseum in Amsterdam.

It features an exhilarating mixture of furniture, gilt bronze, tapestries, silver, watches, snuff-boxes, jewellery, Sèvres porcelain and other ceramics, as well as some design drawings and engravings. Specially taken photographs reveal the daring design and beautiful execution of the work of some of the greatest artists and craftsmen of their time. Rijksmuseum curator Reinier Baarsen discusses the history and significance of each object, presenting the findings of much new research.

Yale University Press. 704 pages, 800 colour ills., HB 978-0-300-19129-5, £175 or €220.

OBITUARY

György Károly Emőd (1955-2013)

Actor, stage director and art collector György Károly Emőd has died aged 58. Mr Emőd was born on 23 April 1955 in Budapest. He studied acting from 1974 to 1978 at the Hungarian Academy of Dramatic Art and later completed a graduate program for stage directors.

In addition to pursuing a successful career as an actor and director for several years, he worked as a gifted translator of classical literary works and a brilliant writer of song lyrics. Mr Emőd's Hungarian translation of Shakespeare's *Midsummer Night's Dream*, which he also adapted for the stage, was widely hailed by theatre critics as a highly original Shakespeare translation.

Mr Emőd was born into a family closely linked to the world of art, as his father was an avid collector of applied art objects. Enchanted by the beauty of art, he soon became a serious collector in his own right. His passion for art, his

unprecedented dedication to scholarly work and his unique knowledge and expertise quickly earned him respect and recognition worldwide as an expert in Renaissance and Baroque goldsmiths' craft and early European porcelain. His extensive silver collection contains invaluable Hungarian goldsmiths' works, which was particularly important to him. His ceramic and porcelain collection gradually grew to include remarkable Meissen, Viennese and Italian objects and figures, Italian Renaissance majolica, and masterpieces of Chinese and Japanese ceramic art.

As a scholar and collector, his main purpose in life was to establish a unique collection of applied arts in Hungary. He bequeathed his huge art literature library, ceramic and gold and silver artefacts to the Hungarian National Museum and the Budapest Museum of Applied Arts. He passed away in his Budapest home on 10 July 2013, and will be remembered for his lively asides during FPS lectures.