



Spring 2010



FPS members engaged in the serious business of porcelain at the Fitzwilliam Museum last summer

Chairman's Report

The two great events of our autumn were the Symposium in Honour of Tamara Préaud and the reopening of the splendid ceramic galleries at the Victoria and Albert Museum.

The symposium so ably masterminded by Joanna Gwilt was judged by all to have a triumphant success. Nineteen speakers addressed the subject of 'France and the Exotic' from the 18th to the 20th century, the Society is hugely grateful for their contribution; it was a most stimulating and joyous occasion. A full report follows in the Newsletter.

Tamara has asked me to extend her best wishes to everyone involved: 'All my thanks for your help, and again for the symposium: everybody seems to have enjoyed it enormously and it was warm and friendly for me, which was delightful... With all my thanks to you all for your help and support along the years and your kindness during the London symposium, I send you my very best wishes and hope to see you soon, Bien amicalement Tamara'

Tamara continued: 'my successor, Miss Coralie Coscino, will begin her work in the archives from December 1st. Please, do not forget that the best way for her to learn her way in the archives is to get your inquiries and questions, and find out how to answer. Her email address is: coralie.coscino@culture.gouv.fr. I will be coming regularly in Sèvres to work on sculpture and will always be ready to help her.'

We were fortunate in being able to visit the new display of the French porcelain at the Victoria and Albert Museum curated by Christopher Maxwell, the first of a series of temporary exhibitions to be held in the new exhibition space. The Royal Collection was kind enough to extend the opening of Joanna Gwilt's exhibition of *French Porcelain for English Palaces* in The Queen's Gallery, Buckingham Palace to allow us a last chance to see the astounding collection in such detail.

Please see overleaf for an exciting new proposal from our committee.

Committee Members of the French Porcelain Society 2009

President:	Dame Rosalind Savill
Chairman:	Errol Manners
Secretary:	Claire Johnsen
Treasurer:	Georgina McPherson
Membership Secretary:	Susan Newell
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Journal Co-Editor:	John Whitehead
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From the chairman

The success of the recent symposium has shown that the Society is currently a very stimulating and exciting forum for the sharing of ceramic knowledge and for fostering ties between curators, collectors and dealers. To maintain this vitality and sense of camaraderie I feel we must not stand still and risk becoming stale but should expand our remit to encompass new work on the ceramics of the rest of Europe. We should proceed with some caution as we do not want to risk losing the very special and much-loved character of the Society.

I propose that we continue to focus on France whenever interesting work on French Porcelain is forthcoming but that we should expand our lecture series, future symposiums and journals to include important new work on ceramics from the rest of Europe (we have already done this to a limited extent).

I feel that we would all benefit from bringing specialists on other related areas into the society; we already have

many valued members whose main interests lie outside France. Currently there are few suitable vehicles for publishing important work on these other areas of ceramics in English, providing one would be a huge contribution to ceramic scholarship.

Establishing a separate society for the study of non-French ceramics would risk weakening our society as there is only a finite amount of energy and finance and time available. I feel that the most practical way to proceed would be to incorporate a 'European Ceramics Study Group' within the FPS.

I have been able to discuss this with many of you in recent months, generally receiving a positive response, and would welcome any further views

Best wishes for 2010,

Errol Manners

NEWS

MEISSEN PORCELAIN CELEBRATES ITS TRICENTENARY AND YOU CAN BE THERE TOO!

Although initially a trip to Copenhagen was on the cards, the FPS received the very kind offer of Alfred Ziffer, editor of *Keramos* and organiser of the *Gesellschaft der Keramikfreunde* to join the GkF with their programme. We are very excited about this prospect, as we all of course want to celebrate 300 years of Meissen porcelain. Travelling with the GkF means we will have a wonderful opportunity to exchange thoughts and knowledge with our continental counter parts. This is a unique opportunity to learn from many of the leading experts and museum curators in the field, and experience the beauty of Saxony and Dresden, where it all began for European porcelain. Of course the trip to Copenhagen has not been cancelled permanently and remains firmly on the calendar as our next excursion. Sonja and I both hope you are as excited by these plans as we are, Please note it is not possible to reserve places just yet, we will send out letters of registration late February, when pricing of this trip will be finalised.

The program in Germany is as follows:

(Thursday morning optional arrival for FPS to see *Grünes Gewölbe* under the member's own steam)

Thursday 27 May, evening-arrival in Dresden, dinner with the *Gesellschaft der Keramikfreunde*.

Friday 28 May: Leipzig and Grassi Museum for Schulz-codex exhibition

Saturday 28 May morning : GkF going to a lecture in German on *Acier in German*, FPS to visit the Zwinger and see the *Porzellansammlung*.

Saturday 28 May, afternoon : by bus to Leipzig, see Grassi Museum and Schulz-codex exhibition

Sunday 29 May morning: Japanese palace (temporary exhibition, loans from private collections mainly)

Sunday 29 May afternoon: Albrechtsburg /cathedral Meissen, tour of factory and viewing of the exhibition 'White Gold'

Monday 30 May: Ephraim-Palais Berlin (European ceramics exhibition with loans from many of the major institutions in the world)

Congratulations

Régine Plinval de Guillebon, longstanding member of the FPS will be known (if only through her indispensable publications on Paris porcelain) to many members. In October 2009 the University of the Sorbonne awarded Régine her doctorate following the presentation of her Phd thesis "Les biscuits de porcelaine de Paris XVIIIème-XIXème siècle" which received the highest possible commendation from the assessors: "Très honorable". Régine has shared the fruits of her research generously with many members over the years and the Society would like to add their warmest congratulations to her on this crowning achievement

NEW ACQUISITION



Biscuit group 'La Nature', designed by Louis-Simon Boizot, hard-paste porcelain, Sèvres, 1794, height: 24cm.

Louis-Simon Boizot (d. 1809), *sculpteur du roi*, became Director of Sculpture at Sèvres in 1773. This model was made in 1794, the year following the execution of Louis XVI and the subsequent transfer of the Sèvres factory from royal to state ownership. It was also the year in which the National Convention voted in favour of the abolition of slavery, prompting numerous engravings celebrating the themes of civil rights and benevolence to all men and all nations. Nature is depicted nursing two children of European and African origin. The practice of breast feeding, although revived by the aristocracy during the Ancien Régime, came to symbolise the Republican values of equality and duty. An engraving, entitled 'Republican France Opening Her Breast to All the French' from which this group, in part, derives was made by Marie-Adelaide Boizot, the sculptor's sister.

This group was made at a particularly uncertain time for the factory, following the upheavals of the Revolution and preceding the new Empire, and is arguably one of Sèvres' most important and accomplished productions of the period.

Three examples of this model came out of the kiln on 2 messidor an II (20 June 1794), with the comment that they needed to be refired. Three were in the 22 messidor firing (possibly the same ones), a further four were fired on 22 Thermidor an II, and three on 21 Fructidor an II. This means that either 10 or 13 were produced. This piece is thought to be the only surviving example and its clear political significance continues to resonate in the 21st century.

This figure was acquired as a gift of the Friends of the V&A, with assistance from John Hardy.

NEW ACQUISITION

national
museum
wales
amgueddfa
cymru



Image courtesy Adrian Sassoon

Half bottle cooler, soft-paste porcelain, Sèvres, 1771, blue interlaced 'LL's factory mark with the date letter 'S'. Painter's mark for Charles-Nicolas Buteux, height: 17 cms

Amgueddfa Cymru has a large collection of British and European ceramics, and continues to make occasional acquisitions of French porcelain. The most recent of these is a Sèvres soft-paste porcelain half bottle cooler (*seau à demi-bouteille*) of 1771. This joins nearly a hundred pieces of Vincennes and Sèvres porcelain dating between the 1740s and the 1930s in the museum's collection, including a larger wine bottle cooler (*seau à bouteille*) from the Rohan service of 1772.

The smaller *seau* decorated with a green (*vert*) ground colour with a large white reserve on either side. Each reserve is painted with a bouquet of fruit and flowers in natural colours, and is framed with palm fronds, flowers and leaves in burnished and tooled gilding. Its particular interest to the museum lies in its decoration, which resembles that on a dessert service in the collection which was made not in France but at Nantgarw near Cardiff in 1818-20. This small factory produced a high quality soft-paste porcelain not unlike that of Sèvres, and much of its production was expensively decorated in London to appeal to an elite market.

The Nantgarw service also has an on-glaze green ground, and is lavishly decorated with similar bouquets of fruit, including grapes and pomegranates, currants, yellow carnations, as here, though these are denser and include the pink roses

almost invariably used by Regency decorators on Welsh porcelain. The resemblance is sufficiently close to indicate that Sèvres wares of this type must have been available for the decorators to study. The same combination of ground colour and reserves was used on other Sèvres services of 1760 and 1763 so we cannot be sure this one of 1771 was the exact source.

The 1771 service cannot be identified with certainty in the Sèvres factory archives. It may be a service purchased in 1771 by the Paris *marchand-mercier* Simon Poirier. Today over ninety green ground wares of c.1771, most of which must have formed part of it, are known (see David Peters, *Sèvres Plates and Services of the 18th century*, (Little Berkhamstead, 2005), II, p. 468).

Much of this 1771 service belonged by around 1910 by Bernard Forbes, 8th Earl of Granard, a courtier and Liberal peer, who married an American heiress, and had houses in London (Belgrave Square) and Paris (rue de Varennes). The *seau* later passed to one of his daughters. It has since been in a London private collection and was exhibited at this year's International Ceramics Fair and Seminar. It was purchased from Adrian Sassoon with the generous help of a private donor.

FRANCE & THE EXOTIC

Virginie Desrante, conservateur du patrimoine, chargée des collections de porcelaine et des prêts at Sèvres - cité de la céramique, reviews the first day of the FPS symposium in honour of Madame Tamara Préaud

After a warm welcome from Dame Rosalind Savill, Director and Curator of Sèvres porcelain and gold boxes at the Wallace Collection, the morning session, moderated by Jeffrey Munger, Curator, Department of European Sculpture & Decorative Arts, The Metropolitan Museum of Art, New York, began.

Sir Geoffrey de Bellaigue, Surveyor Emeritus of The Queen's Works of Art, began with his moving *Reminiscences*. He first painted a picture of how the library and archive were before the arrival of Tamara Préaud. His memories of Marcelle Brunet and the very formal kind of relationship she had with her visitors emphasised the evolution and changes for which Mme Préaud was responsible throughout her career. She opened the doors of the archives to a wide range of scholars and amateurs. Not only that, she made ample use of the archives herself, publishing widely on all periods and aspects of the manufactory. Quoting the many letters they exchanged, he gave the audience a moving testimony of his respect and friendship for Mme Préaud, and paid homage to a major scholar of the ceramics world.

Next, Dr Thibaut Wolvesperges, Maître de conférences à l'Université de la Sorbonne, Paris, gave an overview of *The rise and fall of the influence of China and chinoiserie in France from 1660 to 1750*. The Exotic had indeed been in fashion for a long period in France. It endured even longer in the decorative arts because they were subject to less critical attention than the fine arts. However, chinoiserie is not a unique style of one period, rather, it manifests itself in each decorative style, with Rococo chinoiserie being the most fertile, especially with designs after François Boucher. Dr Wolvesperges particularly underlined a key moment in the reign of Louis XIV. After the Siamese embassy in 1686, porcelain became highly collectable and could be seen in the collections of the king, and was linked in 1671 to the building of the Trianon de porcelaine for Mme de Montespan. The fashion for Chinese subjects in arts increased and was popular in many types of decoration, for instance tapestries (History of the Emperor of China, Beauvais manufactory) or furniture such as this table (fig. 1) made by Pierre Golle made for the *Trianon de porcelaine* (now at the J. Paul Getty museum). As can be seen in this piece, as with in faïence or the first porcelain from Saint-Cloud, blue and white decoration was used in imitation of Chinese porcelain, but the lambrequin and arabesque patterns were taken from French contemporary decorative arts, transforming the exotic into a French style.



The author and dealer Errol Manners followed, with a talk on *Gold decoration on French and Oriental porcelain in the early eighteenth century*. He attempted to divide the different techniques of gold decoration, some gilded and some with applied gold foil or 'paillons', into groups and suggest a chronology for them. He showed oriental, Meissen and Saint-Cloud pieces with gold foil decoration presumably done at the same workshop. He showed a striking Japanese saucer in kakiemon style, the original decoration had been removed (faint traces of the tiger and bamboo can still be seen) in order to obtain a white saucer, which was then decorated with *piqué d'or* in a Paris workshop. He considered some misleading attributions to German workshops and suggested that these groups were in fact all decorated in France.

Manuela Finaz de Villaine, membre du Syndicat des Experts Professionnels en Œuvres d'Art de Paris, then gave a paper on *The duc de Bourbon's passion for the exotic: soft paste Chantilly porcelain*, dealing with the collection of the Prince de Condé, a design book by Jean-Antoine Fraise and their combined influence on Chantilly porcelain.

Dame Rosalind Savill lectured on *Vincennes porcelain for the Turkish market*. From 1751 to 1756, there was significant trading between France and Turkey. The work is still in progress, but she has found in the Archives of the Manufactory that certain shapes or decoration were specifically made for the Turkish market, especially decorated with flowers, painted or in relief. Two unknown pieces were said to be decorated with *bleu céleste* ground with Turkish script in gilding. Vincennes may have created specific objects for the Turks, such as porcelain bottles for mounting as hookahs, or the *vase à nettoyer la pipe*. Some of these so-called 'Turkish shapes' would not have been relevant to the French market.

The Parisian author and dealer Bernard Dragesco gave a talk about *Fancy birds and lively monkeys: the exotic as seen through the eyes of Louis-Denis Armand l'aîné, on both paper and Sèvres porcelain*, dealing with a set of drawings he had discovered by this painter. Although best known for birds, the drawings show that Armand l'aîné had a wide range of inspirations. His talent and imagination mean it can prove difficult to find exactly the same compositions in drawings and paintings. Also on theme of the exotic, he painted singeries. For instance, a pair of blue vases (fig. 2) at the Musée national de céramique, Sèvres, are related to drawings of monkeys on a swing or playing violin, which reproduce the same shades as can be seen in the metallic glazes of the vases.



fig.2

The afternoon, moderated by Antoine d'Albis, former Chief Scientist at the Manufacture Nationale de Sèvres, began with author and dealer Adrian Sassoon discussing *Vincennes and Sèvres gilding inspired by Japanese lacquer*. These patterns were first used in conjunction with Rococo shapes. Certain lacquer objects were known to be in France, for instance in the collection of Madame de Pompadour. Adrian Sassoon drew some especially interesting parallels with Marie-Antoinette's collection of lacquer boxes (now at Versailles), one piece of comparison being a cup and saucer from the Musée national de céramique, Sèvres, with prunus blossom decoration (fig 3).



fig.3

Then, both Perrin Stein, Curator, Department of Drawings and Prints, The Metropolitan Museum of Art, New York, and Selma Schwartz, Associate Curator of Porcelain, Waddesdon Manor, Aylesbury, continued with talks on iconographic sources. Perrin Stein's *Repackaging China for France: The Collaboration of François Boucher and Gabriel Huquier* considered Boucher and his printmakers, especially Huquier, for Chinese subjects. Boucher himself appeared to collect Chinese objects and his chinoiserie became closer to Chinese art. But there is a careful selection of motifs. Boucher especially took inspiration from the *Gengzhi tu*, paintings on the subject of silk-weaving, but he took care to erase any reference to work. He adapted the characters for a picturesque scene, saving his noble patrons from any unpleasantness or disharmony.

With some *Reflections of China: new sources for Sèvres chinoiserie decoration of the 1770s and 1780s*, Selma Schwartz talked about a *déjeuner* (now at the Hermitage in St Petersburg), which was presented to Louis XVI, and probably ordered by Bertin (1720-1792, *Contrôleur général*, minister responsible for Sèvres). She showed how the style of the painting is closer to original Chinese sources. This may be attributed to the increase of trade and the diplomatic gifts exchanged with the Chinese emperor. The influence of Chinese subjects seems to become more seldom with d'Angiviller.

Bertrand Rondot, Curator at the Château de Versailles closed the day with a talk on *Chinoiserie or War Scene? The works of the painter Louis-François Lécot in the collections of the château of Versailles reconsidered*. It dealt with a garniture newly acquired by Versailles. It was bought by Marie-Antoinette around 1775-1776 and signed by Jean-François Lécot, who specialised in oriental decoration. Versailles also has in its collections a *déjeuner* painted by Lécot, bought by Louis XVI in 1774, and another from the collection of Mesdames Adélaïde and Victoire. All the examples he gave showed that Jean-François Lécot's paintings mixed oriental styles, mainly Chinese, but with sometime Turkish details, sometimes showing Western subjects such as Antiquity or naval battles. These scenes, of great fancy are an interesting and original combination of different influences and a unique synthesis between European subjects and the chinoiserie style.

FRANCE & THE EXOTIC

Rebecca Wallis, Curatorial Assistant at the Wallace Collection reviews the second day of the FPS symposium in honour of Madame Tamara Pr  aud

The Saturday programme examined exotic ceramics created and collected in France from the second half of the eighteenth through to the twentieth century. Dr. Aileen Dawson, Curator of post-medieval collections (1660-1800) at the British Museum, introduced and moderated the morning session. The day commenced with the author and dealer John Whitehead talking about *Exotic Connections: The work of Joseph Coteau and other S  vres artists outside the factory at the end of the eighteenth century*. The exotic elements discussed here were the other materials used and external artists who worked with the S  vres factory. As Tamara Pr  aud was quoted by John as saying, ‘porcelain is not isolated from other forms of decorative arts’, clearly this was so in the eighteenth century. Looking particularly at Coteau, the close relationship was shown between his enamel decoration on clocks, to the designs he created for S  vres. John also highlighted the position of the S  vres factory as an artistic centre for Coteau, Sauvage and other artists.

From the producers we moved on to the collectors as Dr St  phane Castelluccio, Charg   de recherches au Centre National de la Recherche Scientifique, Paris, discussed *The duc d'Aumont: a great collector of Oriental porcelain of the eighteenth century*. Collecting mainly in the 1750s and 60s the duc bought most of the 414 pieces of Oriental porcelain at auction. St  phane explained that the collection was most important not only for the quantity and quality of the pieces, which included Kakiemon, Chinese polychrome and Celadon, but also for the quality of the gilt-bronze mounts. Around 45% of the collection was displayed on gilt-bronze mounts, some created by Pierre Gouthi  re who was paid as much as 4,000 livres per mount.

We were then steered firmly into the nineteenth century with *What's Chinese about this Th  i  re 'Chinoise Ronde'?* by Jeffrey Munger, Curator, Department of European Sculpture & Decorative Arts, The Metropolitan Museum of Art, New York. Jeffrey showed a design for a ‘Thayere Chinoise Spherique’ by Fragonard, 1832, (fig.1) which related most closely to the Met example, purchased in 2007. He explained that the teapot combined some typical Chinese forms such as the arched handle, conjoined lotus flower and the bamboo or elephant spout. Other motifs such as butterflies which have no direct comparison in Chinese ceramics can be found in earlier S  vres pieces. Jeremy concluded that the composition of all these elements is entirely European and was not attempting to re-create Chinese art but utilised the stylistic qualities in a form suitable for early nineteenth-century Western taste



Next we were introduced to *'A nineteenth-century Royal S  vres 'D  jeuner Chinois Reticul  ': An important new acquisition for the Detroit Institute of Arts*. Alan P. Darr, Head of the European Paintings, Sculpture and Decorative Arts Department and Walter B. Ford II Family Curator of European Sculpture & Decorative Arts, The Detroit Institute of Arts, discussed the important work of Alexander Brongnairt, director of the S  vres factory (1800-47), in acquiring Middle-Eastern and Oriental ceramics for the designers to use as sources. The open double-work on the 14 piece Detroit reticul   (1842-3) was difficult to create and demonstrated the admiration Brongnairt had for the manual dexterity of Chinese potters. One of only a few surviving examples, this reticul   also shows Brongnairt's interest in strong colours and complex patterns which are toned down in later nineteenth-century versions.

Indian and Persian influences on S  vres were highlighted by Linda Roth, Curator, Wadsworth Athenaeum, Hartford, Connecticut, *A Taste of India and Persia: A S  vres Buire and Plateau of 1854*. An example of this design of *buire* and *plateau* was shown in a photograph of the *Exposition Universelle*, 1855 (fig.2). The *plateau* was designed in 1851 and paired with the *buire* designed by Dieterle in 1854. Linda explained how Oriental works of art from the 1851 Great Exhibition bought by S  vres were used as source materials for the designers, including a two handled urn comparable to this *buire*. The pilgrim flask body of the *buire*, Iznik-inspired colour scheme, saz leaves and foliate arabesques combined to create an eclectic mix popular in the mid-nineteenth century.



fig. 2

Dame Rosalind Savill, Director and Curator of Sèvres porcelain and gold boxes at the Wallace Collection, introduced and moderated the afternoon session. Rosalind spoke warmly of Tamara Préaud and the invaluable assistance given to her and fellow researchers when visiting the archive at Sèvres. Tamara's encyclopaedic knowledge has raised a greater awareness of the archive's importance for the history of the manufactory beyond the eighteenth century.

The highlight of the weekend was Tamara's own talk on *The influence of China and Japan on Sèvres in the second half of the nineteenth century (1848-97)*. Tamara discussed the fashion for Chinese and Japanese works of art led by publications and exhibitions at this time. As Tamara explained eighteenth-century Sèvres was inspired mainly by *Chinoiserie*, whilst in the nineteenth century the ceramic artists tried to use actual Chinese and Japanese pieces from collections at the manufactory as sources for their designs. Tamara presented drawings from the archives which showed a restrained use of colours developing in the second half of the nineteenth century, aesthetically closer to the source materials. Examples of the technical achievements of Sèvres' *pâte-sur-pâte*, transparent *grains de riz* and *sang de boeuf* decoration were shown and the success of such pieces at the major trade fairs and exhibitions discussed including the *Vase Bertin à décor floral*, 1876 by Léopold-Jules-Joseph Gély (1820-1893) (fig.3). Tamara concluded that whilst Sèvres artists studied the exotic pieces, usually the shape, glaze and or techniques of a piece



piece were all mixed up, so that an exact Chinese or Japanese copy was very rare.

Une chinoiserie à Sèvres au XIXe siècle: la porcelaine nouvelle was the subject discussed by Antoine d'Albis, Former Chief Scientist at the Manufacture Nationale de Sèvres. The talk addressed the problem of secrecy in the Sèvres manufactory. It had been thought that *porcelaine nouvelle* was not created until the 1880s by Charles Lauth and Georges Vogt. However Antoine explained that as early as 1842 Sèvres had sourced ceramics samples from China which informed the Sèvres chemist Alphonse-Louis Salvétat that the composition of the Chinese clay was better suited to transparent glazes which chipped off French hard paste. By 1875 Salvétat developed a Sèvres vase with a new clay composition that was able to take the desired transparent glazes (MNC 7217) however the then director Louis-Rémy Robert suppressed this information leading to the whole process being repeated by Lauth and Vogt in the 1880s.

Howard Coutts, Keeper of Ceramics, The Bowes Museum, Co. Durham and Professor David Ingram Regius, Keeper of the Royal Botanic Garden, Edinburgh discussed *A Sèvres vase de bois in the University of London*. Howard explained how the Art Nouveau style vase was presented by the French Governor in London to University College London in 1901 and can still be seen in Senate House today. According to David the vase could only have been created by someone who knew their botany, incorporating diverse plants from countries across the world. The accuracy of the plants depicted, such as an *Albertianum* or the Hardy's slipper orchid indicates that they were probably drawn from life in the Jardin des Plantes, Paris.

Martin Bonham-Carter, author and dealer, concluded the day with *Far away and out of the ordinary; French porcelain in the autumn of the Third Republic* in which he explained that French porcelain could also be an exotic purchase for consumers overseas. During this period (1893-1917) Sèvres participated in the World Fairs which took their porcelain to a new audience in the Far-East and the Americas. Exhibition pieces often unique and or simply monumental were displayed at the fairs, an enormous undertaking both financially and logistically, but considered beneficial for the future of the manufactory.

Rebecca Wallis is Curatorial Assistant at the Wallace Collection.

A review of several exhibitions held at Waddesdon Manor

from March – October, 2009, highlighting two great French collectors: Étienne-François de Choiseul-Stainville, duc de Choiseul (1719-1785) and Baron Edmond de Rothschild (1845-1934).

The first exhibition, curated by Selma Schwartz, was to celebrate the recent acquisition for Waddesdon of the great portrait of Étienne-François de Choiseul-Stainville, duc de Choiseul, by Adélaïde Labille-Guiard (below). It shows the duc in the bedroom of his Parisian hôtel following his fall from grace and political exile to his country estate at Chanteloup.



155.2008; Adélaïde Labille-Guiard; Portrait of the duc de Choiseul at his desk; 1786. Waddesdon, The Rothschild Collection (Rothschild Family Trust). Photo: Mike Fear

The portrait, the focal point of an exhibition in the Red-Anti Room, was accompanied by the desk at which the duc is sitting, on loan from a private collection, and by the exceptional loan from the Metropolitan Museum, New York, of one of the duc's gold boxes painted with views of the *Château de Chanteloup* by Louis-Nicolas van Blarenberghe. The exhibition also explored both the duc's and Baron Edmond's connecting interest in Dutch and Flemish paintings which was exemplified with the display of a painting entitled *La Visite du Galant (The Suitor's Visit)* by Gabriel Metsu, on loan from a private collection. This painting was part of Choiseul's celebrated art collection which was sold in 1770. After passing through several distinguished collections it was bought by Baron Edmond who hung it in the *Bibliothèque* of his Parisian residence, 41 *rue du Faubourg Saint-Honoré*, above the celebrated *bureau de Choiseul* which he purchased in 1900. The painting was recorded by van Blarenberghe on another gold box which details some of Choiseul's interiors, where the painting can be seen in the octagonal *cabinet à lanterne* of his Parisian residence. This gold box was not on display, but detailed photographs of it are reproduced in an excellent

volume of essays produced to accompany the exhibition which features aspects of Choiseul's life and collecting, edited by Selma Schwartz. Entitled; *The duc de Choiseul: Essays in honour of Jayne Wrightsman* (Waddesdon Miscellanea Vol I), it is available to order on-line through the Waddesdon website (www.waddesdon.org).

Also on display was a portrait by Jean Baptiste Greuze of *Louise-Honorine Crozat du Châtel, duchesse de Choiseul*, again on loan from a private collection. This painting was also purchased by Baron Edmond and a photograph shows the interior of the *Boudoir Baronne*, Baroness Edmond's sitting room, where the painting can be seen hanging above the Martin Carlin *plat bureau* with the green-surround Sèvres porcelain plaques, now in the Tower Room at Waddesdon.

In the exhibition volume, Selma's essay; *Piecing together the Fragments: The collections of the duc de Choiseul at the end of his life*, gives a fascinating insight into some of the Sèvres porcelain collected by Choiseul and features a copy of the *Scellés Inventory* of his Parisian residence which includes a tantalising list of Sèvres. In her essay, Selma looks again at the origin of the group of fifteen *bleu Fallot incrusté* vases with *grisaille* medallions and flower garlands, thought by Pierre Verlet to have been acquired by Louis XV in December, 1769 (five at Waddesdon - one shown below - and others in the Wallace Collection and the Musée Condé, Chantilly). On the gold box detailing Choiseul's interiors there is a view of the chimneypiece in the duc's *cabinet de travail* which displays a garniture of three Sèvres vases. The vase on the left bears a distinct resemblance to a *vase console*, one of the five in Baron Ferdinand's Sitting Room at Waddesdon and to a similar vase in the group in the Wallace Collection. Recent research of Sèvres documents suggests that Louis XV merely purchased 15 vases of unspecified decoration valued between 108 and 720 livres each - the numbers and prices of the vases the King bought do not, as a group, match up with the known vases with this decoration. Choiseul bought at least three unspecified vases at the same sale.



2458.3; Sèvres; Vase with cover; 1769. Waddesdon, The Rothschild Collection (The National Trust).

However, although the distinctive decoration of the vases can be identified from the 1786 sale catalogue and it is probable that Choiseul purchased some of this group, the three similar vases on the duc's chimneypiece cannot yet be associated with absolute certainty as being part of the group of fifteen.

The second exhibition, curated by Selma Schwartz, related directly to Baron Edmond's soft paste Sèvres porcelain collection. The porcelain on display incorporated important pieces drawn from the permanent collections at Waddesdon which were bequeathed by Baron Edmond to his eldest son, James, at the Baron's death in 1934. These were augmented by additional pieces originally owned by the Baron which were on loan from other collections.

In the central display case three large wine bottle coolers (*seau à bouteille*), 1754-55; represented some of the earliest pieces of Vincennes/Sèvres porcelain from Baron Edmond's collection. These elegant pieces date from the period when the factory was established at the château of Vincennes on the eastern edge of Paris before its move to Sèvres in 1756. The distinctive dark navy blue under-glaze ground colour, known as 'bleu lapis' was the first colour the factory was able to produce successfully. The richly tooled gilding (below) incorporates exotic birds and elements of chinoiserie. These exhibits provided an excellent example of the exquisite fineness of the *ciseleur gilder's* craft which became one of the trademarks of Sèvres porcelain. Baron Edmond kept the coolers in the



strong room at the French Rothschild family's country home, the *Château de Boulogne*, along with his table silver and it is thought the pieces were filled with plants or flowers for table decoration.

Positioned in the central case directly opposite the window, the large pot pourri vase, *à têtes de bouc* c.1763, with its dark *bleu nouveau* ground colour, took pride of place. Here the gloss and glamour of this monumental piece of Sèvres could be studied closely in all its glory. While undoubtedly the focal point of Baron Edmond's collection, the vase was purchased by his father, Baron James (1792-1868). It became known as the '*Copenhagen Vase*,' reflecting its Danish provenance. The vase was possibly one of the numerous gifts of Sèvres porcelain given to the Danish Lord High Steward and virtual ruler, Adam Gottlob Moltke (1710-1792), by Louis XV or it could have been purchased in Paris by his son, Joachim Godske Moltke, in 1764. Baron James bought it after the death of the Lord High Steward's grandson, Adam Wilhelm Moltke. It was displayed in the *Château de Boulogne*. After seeing the vase on a visit to his French cousins in 1865, Baron Ferdinand de Rothschild commented; '*it is quite one of the finest pieces of Sèvres in the world*'.(top right).

The size of the vase, the largest ever made in Sèvres soft paste porcelain, is considered to be a *tour de force* of production. The tall shape and extensive openwork made failure in the



2265; Sèvres; Pot-pourri vase; 1763. Waddesdon, The Rothschild Collection (The National Trust). Photo: Hugo Maertens

kiln a strong likelihood and only one other example, with a *rose marbré* ground, is known (in the Huntington Collection, California). The elaborate cover and its finial are entirely of openwork. Made during a transitional period between the rococo and neo-classical styles, elements from both appear together on the shape. It is one of the most expensive vases ever made by the Sèvres manufactory. The scene on the vase was painted by the factory's best figure painter, Charles-Nicolas Dodin. (see detail below). It is copied from a painting by the Flemish-born painter, Carel van Falens (1683-1733), entitled *La Rendezvous de Chasse*, one of two paintings van Falens submitted as his *morceaux de réception* to the Académie Royale in 1726 (now in the Louvre).



2265; Sèvres; Pot-pourri vase; 1763. Waddesdon, The Rothschild Collection (The National Trust). Photo: Hugo Maertens

It seems that Dodin copied the painting directly on to the vase, as the reproduction is not painted in reverse and the colours are similar to those of the painting. The central

group in the painting has been used on the main panel while two dogs, one seen drinking from the river and another to the right of the woman's horse, have been placed in the outer panels. Until now this has been the only known copy of this painting on Sèvres porcelain, but the description of a Sèvres *tableau* or plaque entitled, '*la Chasse au vol*', listed in the duc de Choiseul's auction catalogue of paintings, indicates that there was another Sèvres reproduction of the painting. In her essay Selma relates that the first such *tableau*, a smaller size, was purchased by Madame de Pompadour in 1761 for 600 livres and was copied from van Falens' *Halte des Chasseurs*, the second painting the artist submitted to the Académie Royale. No other *tableau* listed in the Sèvres sales register after this one, corresponds to the second larger *tableau* which depicted more figures, until one was sold to an anonymous buyer, for cash, at Versailles in December 1763 for 1,200 livres. Although it is not certain that the duc de Choiseul was the original purchaser of the second *tableau*, its subject would have reflected his love of Dutch and Flemish paintings.

Nearby a pair of vases (*vase Danemarck à gauderons*), 1765 (below) incorporating scenes of children representing summer and autumn with emblematic trophies on the reverse sides, are in the manner of François Boucher, although no single source can be identified for each scene. These pieces were also painted by Dodin. The sleeping girl and boy on the left of the summer scene are derived from an engraving by Pierre Aveline (1702-1760) after Boucher, which is in Baron Edmond's collection of engravings. Although these vases are undocumented, Joachim Godske Moltke is known to have purchased items of Sèvres during his visit to Paris in 1764. The factory introduced two new 'Danish' vase shapes in that year which must have been named in Moltke's honour and suggest he visited the factory.



13.1999; Sèvres; Vase; 1766. Waddesdon, The Rothschild Collection (The National Trust). Photo: D. Stone

Baron Edmond was particularly proud of his acquisition of a pair of pink pot-pourri vases (*vase à ruban*), 1762-63 (below). He purchased first one then the other from different collections in order to re-unite the pair. As with all of the pink-ground Sèvres in his collection, they were displayed in the *Salon de Famille* in his Parisian residence. The pink ground colour of each vase is covered with a trellis pattern in blue and gold and they date to 1763 when this shape was introduced into the factory's repertoire. Pink ground colour was not used after 1764. The violent subject matter depicting armies engaged in warfare is extremely rare on Sèvres porcelain. Distinctly different from the scenes of informal military encampment that are a frequent type of decoration, it is likely that these vases related to the Seven Years' War (1756-1763). Judging by the uniforms, the scenes depict battles between the French (in white) and the Prussians (in blue) and could refer to the French capture of Marburg, one of their few successful campaigns, in 1760. It is equally possible that the decoration is simply symbolic of the fight against 'the fiend', Frederick the Great. These two vases and six others, are the only known pieces decorated in this manner, all made between 1761 and 1763. None of them have painters' marks but although it was Jean-Louis Morin who specialised in military scenes, the high quality of the painting on these vases is attributed to Jean-Baptiste-Étienne Genest, the head of the painters' workshop.



2313; Sèvres ; Pot-pourri vase; Circa 1763. Waddesdon, The Rothschild Collection (The National Trust). Photo: Martine Beck-Coppola.

The complicated production of the pink and blue marbled ground decoration of a pair of fan shaped flower vases (*vase hollandois*) c.1762 (below), contributed to their high cost. To achieve the marbled effect known as *chiné*, first the pink ground colour was applied and fired before being covered with a blue coating. This was partially scraped away before it was dry, thus producing the blue marbled pattern. The vases were fired again, after which the blue marbling was heightened with gold before a final firing. The painted central panels of harbour scenes painted by Jean-Louis Morin are surrounded by beautifully executed cartouches of trellis and scrollwork.



2298; Sèvres; Fan-shaped Jardinière; 1762; Waddesdon, The Rothschild Collection (The National Trust). Photo: A. C. Cooper

The painted decoration on a tea service for one person (*déjeuner Duplessis*), 1763 is attributed to André-Vincent Vielliard after the paintings by the Flemish painter David Teniers 'the younger' (1610-1690), whose paintings were highly appreciated by 18th-century French collectors (see Juliet Carey; 'Sèvres and the taste for Teniers', *FPS Journal Volume III*, 2007). The group depicted on the tray (fig.8) can be found at the far right of Teniers's *Feste de village*, 1646, a painting owned by the duc de Choiseul, now in the Hermitage, Saint Petersburg. Baron Edmond owned three paintings by this artist and in the Baron's inventory this service is listed for use in his Parisian residence, in a room known simply as *Sèvres*. It is not clear whether this was a room for displaying a part of his collection, or whether it was a storeroom specifically for porcelain. Most of the pieces listed for this particular room are service wares. The Baron's three large Sèvres dinner services, including the Starhemberg, now on permanent display at Waddesdon, were stored there, as were some vases and planters which could be brought out when needed. All of Baron Edmond's Sèvres porcelain had oak trunk specially made for it, with an inventory number plate and a red leather label, embossed in gold with its title. Several of these trunks were on display.

Many pieces on display related indirectly to the third exhibition; 'Theatres of Life: Drawings from the Rothschild Collection at Waddesdon Manor', curated by Juliet Carey. Apart from owning eighteen paintings by François Boucher, some of which were hung in the *Salon des Boucher* in the *Château de Boulogne*, Baron Edmond assembled a collection of nearly 3000 Old Master Drawings and over 40,000 engravings. These were bequeathed to the Louvre. Among this number were 1,650 engravings after the works of François Boucher (1703-1770), and represented nearly all of Boucher's *oeuvre*. Most of the Baron's eighteenth-century drawings relating to architecture and the decorative arts were bequeathed to his heirs; 2000 are now at Waddesdon. The fully-illustrated catalogue of this exhibition, which also travelled to the Wallace Collection and the Djanogly Gallery, Nottingham, in 2008, is available through the Waddesdon Manor website (www.waddesdon.org)

Among the various vases decorated with paintings after Boucher, there was a pair of crimson and white orange tubs, (*caisse enfans camayeux*) 1755-6, (below) painted on all sides with children sporting elements representing The Arts and The Seasons, framed within straight bands delicately entwined with flowers and foliage. Painted by Jean-Louis Morin, the figures were derived from several sets of engravings after Boucher: *Le Quatrième livre de groupes d'enfants*, engraved by Pierre Aveline (1702 - 1760), a series of four plates, entitled *Les quatre éléments*, engraved by Jean Daullé (1703-1763) and published in 1748, and *Le Livre des Arts* engraved by Louis Félix de La Rue (1731-1765). In each case, the figures reproduced on the porcelain have been isolated from the original compositions.



371; Sèvres; Orange tub; 1755-1756. Waddesdon, The Rothschild Collection (The National Trust). Photo: Martine Beck-Coppola

The painted scenes on a garniture of three pink vases (*vase pot-pourri Hébert*, centre and *vases pot-pourri à feuilles de mirthe*, sides), 1763, (below) were copied from engravings after Boucher's paintings which were also in Baron Edmond's collection.



2312, 2314.1-2; Sèvres; Pot-pourri vases; 1763. Waddesdon, The Rothschild Collection (The National Trust). Photo: Martine Beck-Coppola

The finely painted faces of the figures and exquisite handling of colour, texture and pattern depicted in the fabrics bear the hallmarks of Charles-Nicolas Dodin, while the flowers were painted by Charles-Louis Méraud. The paintings on the side vases were originally engraved in December 1742 by André Laurent (1708-1747) after the overdoors Boucher painted for the Hôtel de Soubise in Paris in 1738 (detail shown below). The scene on the central vase, of a woman listening to a fortune-teller, is copied from an engraving by Pierre Aveline (1702-1760). Although Boucher's original painting is not known, he used elements of this composition in tapestry designs for the Beauvais manufactory.



2312, 2314.1-2; Sèvres; Pot-pourri vases; 1763. Waddesdon, The Rothschild Collection (The National Trust). Photo: Martine Beck-Coppola

A small green ground tray, cup and sugar bowl (*déjeuner bateau Duplessis*), 1757-58, were painted by Jean-Louis Morin (below). The putti bearing a heart-shaped shield on the tray is from a composition entitled *L'Amour Nageur*, engraved by Dominique Sornique in 1741. The original painting by Boucher, from which the engraving was made, is in the Low White Drawing Room at Waddesdon.

An elegant turquoise-blue jug and basin (*pot à la romaine à ornements et jatte*), 1755-56, outlined with gilded rococo swirls and painted with bouquets of flowers (below), had a somewhat turbulent 20th century provenance. Known to have been in Paris in 1940, the pieces were looted by the Nazis and recovered from Germany in November, 1946. Baron Edmond placed these graceful pieces in the *Salon Louis XVI* of his *Château de Boulogne*. It was here that he grouped all his Sèvres porcelain with the distinctive turquoise-blue (*bleu céleste*) ground colour. Most of the pieces were inherited by his daughter, Alexandrine, and now form part of the collections of the Louvre in Paris.



853; Sèvres; Ewer and basin; 1755. Waddesdon, The Rothschild Collection (The National Trust). Photo: Richard Valencia

Baron Edmond owned three large Sèvres services, each numbering several hundred pieces. One of these services formed a major part of his collection of *bleu céleste* which consisted of 230 pieces from the important service made for Louis XV which was delivered to the King in three stages from 1753 to 1755 (later additions were made from 1759-60). On display were three plates (*assiette à godrons*), from this service, dating from 1753-54 and 1759-60, (on loan from a private collection). This service affirmed the Sèvres manufactory's achievement of technical perfection, launching its fame throughout Europe. Originally numbering nearly 500 pieces, with many new shapes designed expressly for it, the service was accompanied by sculptural table decoration, in the form of white, unglazed porcelain (*biscuit*) figurines, vases and baskets for use with the dessert section. Some of the service, comprising the pieces for dessert, was sold to the future duc de Choiseul in 1757, who took it to Vienna as his ambassadorial service. Elements were added to the portion that remained at Versailles by Louis XV and Louis XVI over the next two decades. In 1778, Louis XVI gave

the service to Marie-Antoinette for use at Le Petit Trianon. It seems likely that she sold or gave away the service around 1781, when she began ordering services in her own style. (One of her services can be seen in the Razumovsky Room at Waddesdon).



The model of a night-light (*veilleuse*), 1759-60 (on loan from a private collection), with a rare 'hen & chicks' cover and painter's mark for Vincent Taillandier, provided an example of the virtuosity of the Sèvres manufactory in designing novelty wares for a wealthy clientele. A faience saucepan was one of the objects to be found in the *garde-robe* adjacent to a bedchamber. It was used

chiefly in sick rooms to burn perfume in order to clear the air or to coddle eggs – a favoured food for an invalid. The Sèvres version is made in three sections and accompanied by a small dish. In addition to being used as a night-light, by removing the cover and inserting a metal liner which could be heated from below, pastilles of essential oils could be burned in the dish, which could also be used to warm food or coddle eggs. Only six examples of this shape are known and only two have a hen with her chicks on their cover; the other example is in the Wallace Collection (illustrated above).



Elephant vase (548.1995; Sevres; Elephant vase and candelabrum; 1757; Waddesdon, The Rothschild Collection (Rothschild Family Trust). Photo: Martine Beck-Coppola.

Several *têtes d'éléphant* candelabrum vases were displayed. Epitomising a fascination with the exotic, combined with the frivolity of the rococo, elephant vases became an iconic Sèvres shape. Baron Edmond owned three examples and there are seven of the 23 known at Waddesdon. One pair on display c.1760 was made to hold double candleholders which were inserted into the elephants' trunks and these

had originally formed part of a large set of five. The other three, once in the collection of Alfred de Rothschild (1842-1918), are now in the Huntington Collection in California. The rare ground colour of pale turquoise known as *petit vert*, was only used for a brief period around 1760. (These two vases are usually displayed either side of a *pot pourri à vase vaisseau* (below) with the same *petit vert* ground colour, on the chimneypiece in the Tower Room at Waddesdon). The decoration on the vases, attributed to Jean-Louis Morin, is taken from *La Halte de chasseurs* by Carel van Falens.

Baron Edmond followed the taste of well-known French 18th century collectors such as the duc de Choiseul when assembling his collection of paintings. The greatest part was equally divided between works by Dutch and Flemish 17th century masters and those of the French 18th century. Along with the works of Boucher, the Baron's fondness for the former is also evident in his Sèvres collection. He owned three of the very rare pieces of Sèvres decorated after paintings by Carel van Falens (born 1683 in Antwerp, died Paris, 1733) who painted in the style of Philips Wouwermans (1619-1668). There were seven paintings by the latter in the Baron's collection.

This choice exhibition was further enhanced by enlarged photographs of some of the original interiors of Baron Edmond's Parisian house which gave the viewer an insight as to how this great French Rothschild collector incorporated his fabulous collections of paintings, furniture and Sèvres porcelain into the prevalent style of his era.

Selective bibliography includes material from: Waddesdon Miscellanea; Volume 1, 2009, *The Duc de Choiseul: Essays in honour of Mrs. Jayne Wrightsman*, Sèvres Exhibition text, The James de Rothschild Collection: Cat. of Sèvres Porcelain, The Wallace Collection: Cat. of Sèvres Porcelain. Images © The National Trust: Waddesdon Manor.

Susan Brooke

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*Victoria and Albert Museum
Cromwell Road
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Betty Woodman

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50125 Florence
ITALY*

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*Metropolitan Museum of Art
1000 Fifth Avenue
New York
New York 10028*

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Washington, D.C. 20008-3806
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*G-2 Intl North Cases
San Francisco Airport Museums
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04103 Leipzig, Germany
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20 March - 7 November 2010

*Stadtmuseum Meißen
Franziskanerklosterkirche
Heinrichsplatz 3
Tel.: 0 35 21 / 45 8857*

Semaine du dessin,

22-29 March 2010

*Sèvres - Cité de la céramique
2 Place de la Manufacture
92310 Sèvres
France
+33(0)1 46 29 22 00*

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Photography Exhibition Joachim Baldauf

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Albrechtsburg Meissen
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Esmée Quodbach *I want this collection to be my monument': Henry Clay Frick and the formation of The Frick Collection*

In DecArt: Rivista di arti decorative: A Magazine for the Decorative Arts

n.10 autunno 2009

Diletta Clery *Dagoty e il mondo classico - figure dell'antico e all'antica sui vasi di Capodimonte*

Inorace Walpole's Strawberry Hill, ed. Michael Snodin

¹Timothy Clifford *'Playthings still?' Horace Walpole as a Collector of Ceramics*

In Documents d'histoire parisienne

n.9, 2008 (Institut d'Histoire de Paris, INHA, 2, rue Vivienne 75001 Paris).

Régine de Plinval de Guillebon *Le mastic de Monsieur Dibl*

In The Court Historian

Volume 14,2 (December 2009)

Gift-Giving in Eighteenth-Century Courts

This special issue – guest-edited by Maureen Cassidy-Geiger with the assistance of Martina d'Alton – features papers from the Fragile Diplomacy: Meissen Porcelain for European Courts, c. 1710-68 conference, held at the Bard Graduate Center in New York on 16 November 2007.

Cordula Bischoff *Complicated Exchanges: The Handling of Authorised and Unauthorised Gifts*

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John Whitehead *Royal Riches and Parisian Trinkets: The Embassy of Saïd Mehmet Pacha to France in 1741-42 and its Exchange of Gifts*

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Guy Walton *Ambassadorial Gifts: An Overview of Published Material*

Maureen Cassidy-Geiger *Afterthoughts on Fragile Diplomacy: Meissen Porcelain for European Courts, c. 1710-1763*

Online at http://www.vam.ac.uk/res_cons/research/online_journal/journal-2-index/audis-tea-party/index.html

Macushla Baudis *Tea Parties at the Museum.:The Collector J.H. Fitzhenry and his Relationship with the Victoria and Albert Museum*

Books and Volumes

Waddesdon Miscellanea; Volume 1, 2009, **The Duc de Choiseul: Essays in honour of Mrs. Jayne Wrightsman** ed. Selma Schwartz

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**La cuisine et la table dans la France de la fin du
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**Europeiskt porslin ur Hallwylska museets
samlingar,**

Edited by Ingalill Jansson, Gösta Sandell and Maureen
Cassidy-Geiger

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Talks and lectures

At the Wallace Collection

10 February 1pm

Animals, Desportes and Didier: A Sèvres Porcelain
Cup and Saucer

Dame Rosalind Savill, Director

2 March 1pm

So you Think you Don't like Sèvres Porcelain, Come
and be Persuaded,

Dame Rosalind Savill, Director

23 March 1pm

The Marchand Mercier

Mia Jackson, Museum Assistant

24 March 1pm

The Invention of Glazed Terracotta: Luca Della
Robbia's Virgin and Child,

Leda Cosentino, Peter Marino Research Assistant

**11 April 2010 at 1:30 pm at the San Francisco
Airport Commission Aviation Library & Louis A.
Turpen Aviation Museum (ALM) located in the
International Terminal, Departure Level.**

Reinventing Porcelain: Celebrating the Meissen
Manufactory's Tricentennial

Malcolm Gutter