

Spring 2014



French Porcelain Society members at the V&A, October 2013

CHAIRMAN'S REPORT

We are thrilled and touched to announce a most generous gift of £5,000 from Lady de Bellaigue in memory of Sir Geoffrey. Amounting to £6,400 with Gift Aid, we have agreed that it should be used to help with the travel costs of scholars coming from abroad to deliver papers at our Study Days and Symposia. As Museum budgets are squeezed it is now harder for curators to get funding from their institutions. We think that Geoffrey, who was always so keen to encourage young scholars, would approve of this.

Patricia Ferguson organised two handling sessions for us this autumn. John Whitehead and Rebecca Wallis led us in a masterly exploration of selected highlights of Sèvres from the V&A's collection starting with the Revolutionary period right up to the 20th century. Through the good offices of Sotheby's Institute of Art, we held a fascinating session with the famous 'Black Museum' established by Jim Kiddell, the doyen of ceramic studies at Sotheby's.

The next Journal, comprising the papers given at the Symposium in honour of Dame Rosalind Savill, is due out this spring. We are very grateful to Oliver Fairclough to have taken on the huge task of editing and producing what promises to be our biggest ever publication by quite some way. The old blue journals, many of which have been out of print for some time, are now all available online and can be downloaded from the website.

Our full schedule of Spring events begins in March with lectures and a study session with the *Amici di Doccia* to celebrate the publication of the *Quaderni*, which will be devoted to the Doccia porcelain in the V&A. Dame Rosalind has long wanted to take the Society to Ireland and from 24th to 27th of April will be leading us there in what promises to be a most memorable trip.

The timing of our summer events has proved contentious but we have come up with a plan which we hope will be a satisfactory compromise. Towards the end of Art Antiques London, on Tuesday 17th June, we are holding a Study Day. We are in the process of gathering an impressive group of speakers, to be announced shortly. Joanna Gwilt will give the second Geoffrey de Bellaigue Annual lecture that evening, followed by our AGM and annual dinner. A two-day visit with an overnight stay to Harewood House and Chatsworth is planned for 19th and 20th June. We hope that visitors from abroad will find it possible to combine these events with a visit to the Masterpiece Fair which opens the following week. We are proud to be assisting with the publication of the updated second edition of David Peter's monumental 'Sèvres Plates and Services of the 18th Century'. We are asking for a list of subscribers for this extraordinary work, which has revolutionised our understanding of service wares.

Errol Manners, January 2014

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‘SÈVRES PLATES AND SERVICES OF THE 18TH CENTURY’ BY DAVID PETERS: THE SECOND EDITION

The French Porcelain Society is proud to be assisting in the publication of the second edition of this important work. Since its publication in 1997 in seven volumes it has become the indispensable tool for the understanding of Sèvres services and since then David Peters has made numerous important additions and revisions. When first published by David Peters as a non-profit making exercise it was sold for £120 per set. 100 copies were printed. Subject to the quotes we get from publishers we hope to keep it to approximately the same price. David Peters has generously said that in the event of any profit being made it can go towards the French Porcelain Society but we do intend to keep the price as low as we feel practical. We anticipate publication this year.

We intend to print a limited number and to help us with our planning we ask that anyone who is interested in ordering a copy should contact Errol Manners at: manners@europeanporcelain.com

DATES FOR YOUR DIARY *Full events listings follow on next page*

February **Friday 28th February 2014, 6-8 pm**

Tour of ‘Deception: Ceramics and Imitation’, Victoria & Albert Museum

March **Thursday 20th March 2014, 5.30-8.30 pm**

Doccia in England: an evening to celebrate the Amici di Doccia’s study of Doccia porcelain in the Victoria & Albert Museum, Bonham’s

Friday 21st March 2014, 11 am-1 pm

Handling Session of Doccia Porcelain, Victoria & Albert Museum

April **Thursday 24th to Sunday 27th April 2014**

FPS visit to Ireland, organized by Dame Rosalind Savill

June **Tuesday 17th June 2014**

FPS Study Day: Sèvres and China (11 am-5.30 pm)

AGM, Sir Geoffrey de Bellaigue annual lecture, and dinner (8 pm-11 pm)

Thursday June 19th and Friday June 20th 2014

FPS Summer Outing to Harewood and Chatsworth

FORTHCOMING EVENTS

Tour of 'Deception: Ceramics and Imitation', with Catrin Jones, exhibition curator

Time: Friday 28th February 2014, 6-8 pm

Cost: Free

Location: Victoria & Albert Museum, please meet at the entrance on Cromwell Road

Catrin Jones, Assistant Curator and FPS Committee member, will lead a tour of her exhibition *Deception: Ceramics and Imitation*, which closes on 16 March 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.

Members wishing to join the tour and dinner should contact Patricia Ferguson (07708099114 or patricia.ferguson@earthlink.net)

Doccia in England: an evening to celebrate the Amici di Doccia's study of Doccia porcelain in the V&A

Time: Thursday 20th March 2014, 5:30-8:30 pm (reception 5:30-6:15 pm; lectures from 6:15-8:30 pm)

Cost: £15. To reserve a place please visit www.thefrenchporcelainsociety.com/events

Location: Bonham's, 101 New Bond Street, London, W1S 1SR

Organized by The French Porcelain Society, London, and the Associazione Amici di Doccia (Friends of Doccia association), Florence, with Errol Manners, Chairman of the French Porcelain Society, John Winter, Chairman of the Amici di Doccia, Livia Frescobaldi Malenchini, Vice President of the Amici di Doccia, and Oliva Rucellai, Curator of Museo Richard-Ginori della Manifattura di Doccia. Copies of the *Quaderni* devoted to the V&A collection will be available for sale on the evening.

Lectures

-'Introduction'

Errol Manners, Chairman of the French Porcelain Society

-'Arthur Lane and the Study of Italian Porcelain'

John Mallet, Former Keeper of Ceramics, Victoria & Albert Museum

-'The major English holdings of Doccia wares (British Museum and Victoria & Albert Museum) - some thoughts as to why the two collections are so very different'

John Winter, Chairman of the Amici di Doccia

-'Doccia Porcelain at the Victoria and Albert Museum'

Livia Frescobaldi Malenchini, Vice President of the Amici di Doccia, and Oliva Rucellai, Curator of Museo Richard-Ginori della Manifattura di Doccia

Participants are welcome to join the speakers for a dinner after the lectures. To reserve a place or for further details, please contact patricia.ferguson@earthlink.net or 07708099114

Doccia Porcelain Handling Session at the Victoria & Albert Museum

Time: Friday 21st March 2014, 11 am-1 pm

Cost: £20. Numbers are limited, to reserve a place please visit www.thefrenchporcelainsociety.com/events

Location: Ceramics Study Gallery, Room 139, 6th Floor, Victoria & Albert Museum

With Livia Frescobaldi Malenchini, Vice President of the Amici di Doccia, Oliva Rucellai, Curator of Museo Richard-Ginori della Manifattura di Doccia, and other authors of the *Quaderni*, along with Rebecca Wallis and Susan Newell, of the V&A.



FORTHCOMING EVENTS

FPS Study Day: Sèvres and China

Time: Tuesday 17th June 2014, 11 am-5:30 pm

Location: ART ANTIQUES LONDON, The Albert Memorial and Kensington Gardens

Cost: £40 FPS Members (£65 Non-members); includes Fair entrance

Speakers to include Dame Rosalind Savill, John Whitehead, and others.

AGM, Annual Geoffrey de Bellaigue Lecture, and Dinner

Time: Tuesday 17th June 2014, 6:30-8 pm, followed by Dinner 8-11 pm

Speaker: Joanna Gwilt, author of *Vincennes and Early Sevres Porcelain: From the Belvedere Collection*.

See page 9 for further information on this publication.

Full event details to follow.

FPS Summer Outing to Harewood and Chatsworth

Thursday 19th June and Friday 20th June 2014

We will have the opportunity to view the exhibition, 'In Pursuit of the Exquisite, Royal Sèvres: From Versailles to Harewood', curated by Dame Rosalind Savill. See page 13 for further details on the exhibition.

Full event details to follow.

MEMBERSHIP

Membership Secretary Anne Leeper introduces herself

I am a mother of four and once the children were of school age I was able to develop my own interests. I helped firstly with the National Association of Decorative and Fine Arts, serving at a local (West Wycombe), regional and national level. Whilst on the NADFAS Education Committee I set up a series of study days at the Wallace Collection. One notable challenge was organising the teams of volunteers to dust all the books in the Royal Library at Windsor Castle after the fire in November 1992. Later I was the Buckinghamshire County Representative for the Art Fund, which involved raising funds to save works of art for the nation through visits to places of interest, such as private collections. At the same time I became a guide and lecturer at Waddesdon Manor, which I did for twenty years. Recently I finished six years as Chairman of the Friends and Patrons of the Buckinghamshire County Museum. I am a founding committee member of the Oxford Ceramics Group, which is celebrating its first ten years over the coming year.

A year ago I was asked to help with the Membership of the FPS. It has been a busy time but enjoyable being in touch with so many members; and working with our treasurer Georgie McPherson has been great. All of the members of the FPS committee have full-time jobs and yet they find time to do so much for the Society in their various capacities. I am full of admiration for them.

But the committee needs your help too. In order for the Society to run efficiently, it is essential that you, our members, pay your annual subscriptions on time. We have made it so easy for you with three alternatives: you can either send a cheque in pounds sterling or in US dollars; you can pay with your credit or debit cards (Visa, Mastercard or Eurocard) using Worldpay via our website, www.thefrenchporcelainsociety.com; or members in



the UK can use a Standing Order through your bank. We would like to have your subscriptions paid within the first three months of the year, and would remind you that anyone wishing to attend an FPS event or to receive the FPS Journal must be a member in good standing, having paid the current year's membership dues. For members feeling particularly generous, please remember that the FPS is a registered charity and welcomes all donations, which are applied to the Publication Fund for the production of the Journal.

Anne Leeper

SOME REMARKS ON A SÈVRES CAFETIÈRE ELEPHANT

Bet McLeod on a curious purchase by the Duke of Hamilton at the International Exhibition, 1862



Cafetière in the form of an Elephant head, Sèvres, 1862.

© The Philadelphia Museum of Art, 1994-2-1a,b.

Purchased with the Elizabeth Wandell Smith Fund, the John T. Morris Fund, and the John D. McIlhenny Fund, 1994.

William, 11th Duke of Hamilton (1811-1863), was the most significant member of the family to collect European ceramics. Among a number of unusual items of Sèvres in his collection was a Cafetière Eléphant. The image above shows an example of this type. At the International Exhibition in London in 1862, 'M. le duc Vermilton' bought one 'Cafetière Eléphant' from the Sèvres display for 120 francs on 21 November.¹ The author's attribution of 'Vermilton' to Hamilton is based on documentary evidence. The Hamilton archive shows, firstly, that the duke did own one example of the Cafetière Eléphant, and secondly, the Sèvres archive reveals that the entry immediately following 'Vermilton' describes a minor purchase of a teacup for 22 francs by 'M. Le Vicomte d'Hamilton', the future 12th duke. There can be no doubt then that the 'duc Vermilton' is in fact the 11th Duke of Hamilton.

The Cafetière Eléphant is an extraordinary model, renowned for the originality of its form, the excellence of its decoration, and above all its whimsical humour. It was designed and decorated by Louis-Marc Solon (1835-1913), who worked as the principal practitioner of the *pâte-sur-pâte* technique at Sèvres between 1857 and 1870. The model was singled out for comment in 1862 by Waring: 'in the present collection, various novelties were to be seen... in the same celadon style were to be remarked a specially clever design of a coffee-pot, in the shape of an elephant's head. The body

partakes of a pale chocolate tint, which changes to a pinkish tone when viewed in a particular light'.² There are a number of archival references to the model in 1862: the production cost was 90.32 francs, and its sale cost was 120 francs.³ The gilder, Pine, was paid 10 francs for each example, and worked on 8 pieces between April, October and November.⁴ Nine examples, one gilded by Charpentier, were made prior to the Exhibition, but it is not known how many were actually sent to London, nor of which colour. Six pieces were sold, each at 120 francs, including the example in a lavender ground that was purchased by the 'Musée Kensington'.⁵ The other purchasers, aside from the duke, were a Mr. Nadier, a Madame Woodgate and a Lady [P]uherwell, who bought two. The colours of the models sold is not recorded.

The South Kensington Museum would have purchased the cafetière as a significant example of inventive design and accomplished technique: the other purchasers, and subsequently their intentions, have not been identified. It is worth remarking that the duke was the only member of the aristocracy known to have acquired this model. Was there a specific reason for the purchase? The duke does seem to have been intrigued by works in imitation of other cultures, but an interest in contemporary design is not readily apparent. The author suggests it was perhaps purchased as an item of curiosity, or, as an alternative, a gift for his son. The first record in the Hamilton archives is found in the 1876 Hamilton Palace inventory, when the cafetière was placed in a minor bedroom.⁶ The cafetière was Lot 1703 in the historic 1882 sale of the contents of Hamilton Palace and sold for the paltry sum of £2.12.6. to W. Kean. Described as a 'MODERN SEVRES TEAPOT', it would seem that its intrinsic value and immense charm was not fully appreciated then as it is now.

The author received a French Porcelain Society bursary for research at the Sèvres archives, and wishes to thank the Chairman, Committee and members for this support. She also acknowledges with gratitude the assistance of Donna Corbin, Coralie Coscino, Judith Crouch, Virginie Desrantes, Catrin Jones, Isabel Laurin, Tamara Préaud and Hilary Young in the research for this work. It is an extract adapted from her PhD thesis, 'European Ceramics in the Collections of the Dukes of Hamilton 1720-1920'.

1. Sèvres – Cité de la Céramique, Archives: Vz 10, 'Ventes faites au comptant l'Exposition Universelle de Londres en 1862', 223

2. J.B. Waring, *Masterpieces of Industrial Art and Sculpture at the International Exhibition 1862*, 3 vols, vol I, pl. 12

3. SCCA: Vr', 1 série, vol. I, 147; Vr', 3 série, vol. III, 280

4. SCCA: Vj' 68 [1862], 54-55

5. V&A, Inv. 8055-1862. Purchased for £4.16.

6. 1876 Inventory of Hamilton Palace: Hamilton Estate Papers 4551: 207, No. 2 Bed Room, China in Marqueterie Cabinets, 'Sèvres [with a drawing of a crowned 'N'] A Teapot, Sea Green with gold lines representing an elephant's head'.

TAKING ANOTHER LOOK AT LATE 18TH AND 19TH-CENTURY SÈVRES

Rebecca Wallis on a study session with John Whitehead held at the V&A in October 2013



Plate 1: Cup & Saucer, museum number 3617&A-1856

An enthusiastic group joined us at the V&A on Thursday 17 October and we showed a fine selection of the Museum's collection of Sèvres porcelain from the Revolutionary period through to 1900. Late 18th and 19th-century Sèvres productions were incredibly wide ranging: from Neoclassical to Art Pottery and everything in between. The changing artistic tastes and fashions throughout this period were reflected and at times driven by the Sèvres Factory. The original impetus had been given in 1800 with the appointment of the new director Alexandre Brongniart who stayed until his death in 1847. His role was to be capital in all areas, both artistic and technical, and he was also responsible for the foundation of the museum next to the factory. This piece will explore a few highlights of the pieces handled by the FPS members.

REVOLUTIONARY SYMBOLS

We started the session in the late-18th century with a *gobelet litron* (3rd size) and *soucoupe* (museum number 3617&A-1856; plate 1) decorated with trophies painted in enamels by J.-B. Tardant and gilded by Jean Chauvaux on a *bleu nouveau* ground, 1794. During the French Revolution, which brought about a disastrous drop in sales of luxury porcelain, the

Sèvres factory was nationalised and began producing patriotic wares. Symbols of the Republic depicted on this cup and saucer include a fasces (a bundle of bound rods surrounding an axe or spear, representing ancient Roman power and jurisdiction), a Phrygian cap (liberty) and the revolutionary flag (tricolore), triangular stonemason's or carpenter's level (representing equality and justice) and oak leaves (civic virtue and force). This cup and saucer was an early purchase for the South Kensington Museum (later V&A), bought for £5 in 1856 when the collections were at Marlborough House.

EMPIRE STYLE

Moving into the early 19th century the V&A has a relatively small but very fine collection of Sèvres from the period. FPS members had a rare opportunity to handle a plate from the 'Egyptian Service' of 1810-12 (museum number C.124:35-1979; plate 2). This plate is one of 72 that were commissioned with views of Egypt, one of the greatest examples of French porcelain to survive from the Empire period. Comprising elaborate dinner wares and architectural centrepieces, the service was commissioned by the Empress Josephine, partly as a divorce present from Napoleon, but was rejected as too severe. The service, then valued at 36,300 francs, remained at the factory until 1818 when it was given by Louis XVIII to Arthur Wellesley, 1st Duke of Wellington for his assistance in helping to restore the Bourbon monarchy. Today the remaining service is displayed at Apsley House, London. The plates' views are from illustrations by Vivant Denon for the published description of his journey to Egypt during Bonaparte's 1798 campaign, *Voyage dans la Basse et la Haute Egypte* (1802). Denon was an artist, curator and author who worked in Italy and France. He was Napoleon's Minister of Arts and first director of the Musée Napoléon (Louvre) (1802-15). In 1786 Denon sold a number of classical and Etruscan vases from his private collection to Louis XVI that were added to the Sèvres factory reference collection. These vases and Denon's publication provided the inspiration for two editions of this Sèvres service. The first Egyptian service was given by Napoleon to Alexander I of Russia in 1808 (today housed in the The State Museum of Ceramics, Kuskovo, Russia). This plate, entitled '*Statues dites de Memnon*', has a central scene of the statue of Amenhotep III at Luxor, taken from Denon's published prints. The scene was painted by J.-F.-J. Suebach Desfontaines at Sèvres, the gilding was by Micaud fils and the borders designed by Alexandre-Théodore Brongniart, architect and father of the factory director Alexandre Brongniart.

Next, a cup and saucer (museum number 3431&A-1853; plate 3) made 1813-1815. The imagery of the Imperial regime was characterised by strong Neoclassical styles, drawing parallels with Napoleon's rule and the power of ancient Rome. Military imagery such as the classical laurel wreaths (honour and victory) and cornucopia are combined on this cup and saucer with opulent gilding. The butterfly (here a Marsh Fritillary



Plate 2: 'Egyptian Service' plate, museum number C.124:35-1979



Plate 3: Cup and saucer, museum number 3431&A-1853

butterfly *Euphydryas aurinia*), symbolising both Psyche and the soul, was a recurrent motif on Imperial commissioned decorative arts. The Sèvres factory had produced tablewares with similar butterfly motifs from around 1803. An earlier vase design with butterflies, executed in a similar manner, has also been attributed to Alexandre-Théodore Brongniart. His son, the director, was a devoted naturalist, studying fossils and insects and it is possible that he encouraged the use of such motifs in the designs. In 1809 Sèvres delivered the 'Marly Rouge' service, again with central butterfly motifs, to the Chateau Fontainebleau for Napoleon's use. The cup and saucer was acquired in 1853, when the Museum bought a wide variety of ceramic wares from the collection of the late James Bandinel, former superintendent of the slave trade department of the Foreign Office.



Plate 4: Tea service, museum number 3579:1to 8-1856

An amazing tea service (museum number 3579:1to 8-1856; plate 4) was exhibited at Sèvres in early 1815, and delivered to Louis XVIII when he visited the factory in 1816 at a cost of 2,995 francs. Later it was apparently given to the Duchesse de Berri, whose inventory stamp is present on the back of the tray. The decoration is exquisitely painted by J.-C. Develly and gilded by P.L. Micaud. They depict scenes from La Fontaine's Fables including '*Le loup et le chien*', '*Le lion et le moucheron*' and '*Le coq et le renard*'. The scenes were not taken from the popular print sources of the day but instead entirely '*composés et exécutés par Develly*'. Eight imperial eagles on the tray's border were covered with silver-gilt plaques stamped with the French royal arms: presumably it

was therefore modelled before 1814 and the plaques added to satisfy the new Monarchy. One has been retained on the tray (the others are in storage). The service was bought for the Museum in 1856 for £30 from 'The Collection of the Duchesse de Berri'.



Plate 5: Vase Adalaide, museum number 467-1844

HISTORICISM

We looked at an enamelled hard-paste porcelain Vase Adalaide (museum number 467-1844; plate 5) designed by Jean-Charles-François Leloy. This shape of vase was first produced in 1840, and this example was bought by the Museum in 1844, presumably as an example of the excellence of French design. The decoration imitates French enamels on copper made at Limoges in the 1500s, an early example of Renaissance revivalism at Sèvres.

The *Louis-Phillipe service ordinaire de Fontainebleau* demonstrates the return to a tradition of the *ancien régime* which began to re-establish itself from the First Empire onwards. Louis-Phillipe commissioned Sèvres to execute a dinner service for each of his official residences, as well as those for his private houses. These were in addition to the table services he commissioned for the different divisions of royal administration. The Renaissance style of the Fontainebleau service, commissioned in 1836, is in keeping with the architectural style of the palace and is a wonderful example of decorative design. However; collectors note: as previously explained by Tamara Préaud, this service was frequently copied later in the 19th century. In the V&A there are four examples of wares that at first glance appear to be from service. The images of two of the plates (museum numbers C.23 & 24-2007; plates 6 and 7) show the differences between the Sèvres originals and later Paris or Limoges porcelain pieces. The later piece (plate X) has fake marks for 1840. The Sèvres soup plate, with marks for 1847 (the service

TAKING ANOTHER LOOK AT LATE 18TH AND 19TH-CENTURY SÈVRES



Plate 6: Plate from Louis-Philippe service, museum number C.24-2007
continued to be produced by the factory as required) has reinforcement rings on the base, which were in use by Sèvres during this period. The decoration is different on both plates: the Sèvres soup bowl has much more subtle colouring and is closer in execution to an example in the Museum of Fine Arts Boston.

Another interesting example from the period is a beaker and cover of 1857, the delicate *pâte-sur-pâte* decoration depicting sea-beasts was executed by Leopold-Jules-Joseph Gély (museum number C.293&A-1921; plate 8). Interestingly this beaker was formerly in the collection of Colin Minton Campbell, Director of Minton & Co. Minton



Plate 7: Later copy of Sèvres original, museum number C.23-2007
had close ties with Sèvres during the 19th century with a number of artists moving across the Channel to work in Stoke-on-Trent including Louis Marc Emanuel Solon. In his 34 years at Minton, Solon refined and developed the *pâte-sur-pâte* technique there, training a small group of assistants who continued his work. Minton, like Sèvres, had a study collection for the factory workers to reference when designing and decorating.



Plate 8: Pâte-sur-pâte beaker, museum number C.293&A-1921



Plate 9: Vase Lj, museum number 173-1881



Plate 10: Vase with flambé glaze, museum number 54-1885

ASIAN INFLUENCE

A porcelain shape designed by J. Peyre or J.-P.-M. Dieterle in 1849, the Vase Ly was in the catalogue of the Paris 1855 Exposition. It was named after the missionary, R.P. Ly, who published influential studies on Chinese porcelain. Peyre was *dessinateur-en-chef* at Sèvres and responsible for a range of classic forms which lent themselves particularly well to rich decorations needing a simple background shape. This 1869 Chinois Ly example has particularly rich decoration by A-J Goddé (museum number 173-1881; plate 9). This vase was given to the South Kensington Museum in 1881 by Mons. Le Ministre de l'Instruction Publique et des Beaux-Arts as part of an official exchange of gifts between Britain and France. The prolific Albert-Ernest Carrier-Belleuse, art director at Sèvres from 1875 to 1887, designed several forms inspired by ancient Greece, some with Renaissance-style embellishments and East-Asian inspired decoration. A vase with *flambé* glaze and ormolu mounts was designed in 1880 by Carrier-Belleuse (museum number 54-1885; plate 10). The combination of classical shape and Chinese-inspired glaze is not unusual for Sèvres at this period as the new hard paste porcelain developed by the chemists, Charles Lauth and Charles Vogt, withstood much higher temperatures allowing for this decoration. The first successful firings with iron-based *flambé* glazes were announced in 1883. Again this was given as a diplomatic gift in 1885.

WHEN IS SÈVRES NOT SÈVRES?

We also examined late-19th-century pieces often referred to as being made by the factory due to the painted marks for 'Sèvres' on the reverse. A plate (museum number 486-1896; plate 11) made around 1890, painted with foliate Iznik inspired decoration by Albert-Louis Dammouse (1848-1926), was listed as manufactured by Sèvres from the point of acquisition by the Museum in 1880 when purchased for £1.19s. 8d. from Messrs Berguin & Varangier. Dammouse was born at Sèvres, Paris, the son of a modeller and decorator at the factory, where he had an early apprenticeship. In about 1892, he established his own studio-workshop there, with his brother Edouard-Alexandre, after lengthy experience in other potteries. Dammouse specialised in delicately-drawn decoration inspired by patterns and images from the Far and Middle East, very fashionable in the late 1890s. Dammouse made his own wares but probably also bought in 'blanks' from the nearby Sèvres factory. In the case of this plate, on closer examination and discussion with the group, we concluded the piece was entirely Dammouse workshop, a very fine piece in its own right but something for Sèvres purists to be aware of.



Plate 11: Plate, museum number 486-1896

As always study sessions like these are incredibly rewarding for all participants and we would like to thank the FPS members for generously sharing their knowledge with the curatorial staff. Our thanks also go to Tamara Préaud for showing John Whitehead the relevant documents for these pieces in the Sèvres archive.

All the pieces listed are catalogued, photographed and can be viewed online along with over 30,000 other ceramics from the V&A at <http://collections.vam.ac.uk/>.

Rebecca Wallis

NEW PUBLICATION

Vincennes and Early Sèvres Porcelain: From the Belvedere Collection, by Joanna Gwilt

Drawing from the V&A and Belvedere collections, which include rare early pieces of these two factories, the book traces virtually every step in the development of the first Vincennes manufactory in 1740, documenting its success in overcoming technical and artistic challenges and its rivalry with other European manufactories.

A leaflet with further details of this V&A publication is enclosed with this newsletter.

Joanna Gwilt will be delivering the Annual Geoffrey de Bellaigue Lecture on **Tuesday 17th June 2014**.

MUSÉE MARMOTTAN MONET

Howard Coutts reviews the exhibition 'Les Soeurs de Napoléon: Trois destins italiens' at the Parisian museum

One of the great lesser known museums in Paris ('lesser' in the sense that it is the same city as the Louvre, the musée d'Orsay and many other national museums) is the beautiful and atmospheric musée Marmottan Monet on the edge of the centre, in the beautiful district of Passy beyond the Eiffel Tower and the musée Balzac in the rue Raynouard. Like the musée Jacquemart-André and the musée Nissim de Camondo, it has the atmosphere and situation of a private house, but with collections of world interest and importance. It was founded by Jules and Paul Marmottan in the late 19th century on the site of an aristocratic pavilion that gave onto the old Ranelagh gardens, a French equivalent of the London pleasure gardens of the same name. They filled in the house with the result of a lifetime of collecting, but with a special interest in the fine and decorative arts of the Napoleonic era. There is an outstanding collection of Paris porcelain of the early 19th century. A piece to make all FPS members green with envy is the extraordinary Sèvres porcelain clock of 1813-21 from the collection of the duchess of Berry, a biscuit and enamelled porcelain creation that towers above the spectator, with a rotating circular dial painted with scenes of midday from across cities of the world. It replaced a dial painted with scenes from the life of Napoleon at the Restauration in 1814-15.

Since the Second World War, it has proved a magnet for major gifts and bequests, including a remarkable collection of medieval illuminations and cuttings bequeathed by Georges Wildenstein in 1963, and several great collections of Impressionist paintings, including those of Victorine Donop de Monchy (which includes the key work, 'Impression: Sunrise' by Claude Monet of 1872-3); the remaining contents of Monet's studio, bequeathed by his son in 1966, and paintings bequeathed by the family of Berthe Morisot. These provide a more personal insight into the movement than is often gained in nationally formed collections.

The current exhibition at the museum, *Les Soeurs de Napoléon: Trois destins italiens* (3rd October 2013-26 January 2014) draws on the extensive collection of Napoleonic portraits and decorative arts in the collection, supplemented by some significant loans. The sisters were respectively Elisa (1777-1820), Grand Duchess of Tuscany; Pauline (1780-1825), wife of Prince Camille Borghèse, and Caroline (1782-1839), Queen of Naples. Apart from the portraits, there were numerous items of furniture, silver, ceramics and glass would attract the interest of FPS members, especially the Sèvres table and dessert service made for Elisa in 1809, and decorated with symbols of the Classical gods painted in a 'blue agate' ground. This contrasted with the flowery Paris porcelain service inscribed with the initials of Pauline.

Caroline perhaps was offered the best present of all: a *déjeuner* in a case painted with views of the countryside around Sèvres, offered to her by her Imperial brother in 1814, but never received as she and her husband had by then betrayed him by forming an alliance with Austria.

Of interest too are two cups and saucers with the image of



Cup in the form of the head of Elisa Bonaparte, Grand Duchess of Tuscany. Hard-paste porcelain with twisted rope handle at the back, unglazed on the face and neck; height 9.5 cm; unmarked
Provenance: Susan Davidson, Ridley Hall [label on the base]
Probably Paris or Doccia (Italy) Bowes Museum X.3510

Elisa, one a fine enamelled piece from Nast, with a coat of arms on the saucer, which was subsequently copied at Doccia in Florence. Another, a cup literally in the shape of her head, was one of a small number made at Doccia from 1813-1818. Their example was plain biscuit, but gilded on the interior. This rang a bell with me, and when I got back to The Bowes Museum I found another example in our store, but without the gilding and unmarked, and understandably without a firm attribution. At first I assumed it was also from Doccia, with a glazed rather than gilded interior, but its larger size (9.5 cm as opposed to 8.3cm), and glazing on the top and bottom (hair and collar), might suggest another factory, and I wonder if it is a Paris example, of a model that could have been sent to Doccia for copying? Our example was probably acquired in Paris in the 1860s, and entered the museum with the death of Susan Davidson (John Bowes' cousin) in 1878. I doubt that it is a copy by Samson of Paris at this early collecting date.

Literature: Maria Teresa Caracciolo, Les Soeurs de Napoléon Trois destins italiens, Paris 2013 (quoting Andreina d'Agliano, Lusso ed eleganza. La porcellana francese a Palazzo Pitti e la manifattura Ginori (1800-1830). Florence, 2013, no.28 p.142), citing five Doccia examples, all (?) unglazed with gilded interiors.

Howard Coutts

NEW ACQUISITIONS

A series of items with royal provenance are acquired for the Palace of Versailles



The palace of Versailles has acquired a number of Sèvres pieces with royal provenance. Last February, three green ground vases painted by Dodin, purchased new in 1772 by madame Victoire, daughter of Louis XV, were bought from Dalva Brothers, Inc., New York. On 30th September 2013, they were joined up with two vases *'flacon à corde'*, generously lent by the Metropolitan Museum of Art, to form the original five-piece garniture, now displayed in their historic location in her bedroom at Versailles. A vase *'pendule'* with a blue ground, bought by Louis XVI in 1777 for his new bathroom in Versailles, was bought last July in London. Other acquisitions include a glass cooler from the 1781 service *'à perles et barbeaux'* for queen Marie-Antoinette in, and a *pot à jus* from the service *'à frise riche'* of Gustav III of Sweden (1784).

VINCENNES PORCELAIN AT LYDIARD TREGOZE, THE COUNTRY HOME OF 'MYLORD BOLINGBROKE'

Sophie Cummings, Curator, Swindon Museum and Art Gallery, Bruce Hedge, Museum Volunteer, and Patricia Ferguson



Lydiard House, Swindon

Lydiard House, on the outskirts of Swindon, is home to two rare Vincennes porcelain beakers and saucers (*grands gobelets sans anses et soucoupes*) acquired from Adrian Sassoon, London, in 2006 by the Friends of Lydiard Park. They were once part of the large collection of French porcelain purchased by Frederick St John, 2nd Viscount Bolingbroke and 3rd Viscount St John (1732–87), which was sold in 1780, along with his plate, paintings by George Stubbs and race horses, in order to pay off gambling debts. While living in Paris between 1753 and 1755, Lord Bolingbroke developed a taste for Vincennes porcelain and was evidently influenced by the orders of Louis XV. 'Mylord Bolingbroke', as he was then described, appears six times in the *Livre-Journal* of the Parisian *marchand-mercier* Lazare Duvaux: the earliest reference was to a purchase on 23 August 1755 of 'Un pot à l'eau & sa jatte ovale de Vincennes, 300 l.' (no. 2221).



Viscount Bolingbroke

Svend Eriksen was the first to fully appreciate Lord Bolingbroke's importance as an early English patron of the factory.¹ Eriksen identified the magnificent ormolu-mounted 'cuvette à masques' with porcelain flowers on tôle peinte stems, now in the Cholmondeley Collection at Houghton Hall, Norfolk (seen by the Society in June 2013) with the table centre-piece, purchased by

Bolingbroke on 20 September 1756: 'un vase ovale à masque de porcelain de Vincennes, ... garni de branchages vernis imitant la nature & ornés des plus belles fleur assorties à chaque plante' (no. 2590). The accompanying *bleu céleste* dessert service, similar to the Louis

XV service, was discovered by David Peters in the Royal Collection (RCIN 59358 & 59302).² Also in September, Lord Bolingbroke purchased four vases '*pot pourri Pompadour*', two of which Adrian Sassoon catalogued with the provenance in the J. Paul Getty Museum (84.DE.3).³

The two beakers and saucers were part of a set of four beakers and five saucers that appeared on the London art market in 2003. The straight tapering beakers are the standard gobelet '*à la Reine*', but ordered without handles. They were produced in two sizes, of which the Lydiard beakers are the larger size (3 1/4 inches; 8.2 cm high). The simple, inexpensive decoration of polychrome painted naturalistic flower sprays, after Meissen's *deutsche Blumen* pattern, have burnished dentil gold rims. Each piece is marked in blue enamel with interlaced L's, one beaker has the date letter 'B' for 1754–55, whilst the other beaker and both saucers have the date letter 'C' for 1755–56. The 'C' pieces have the painter's mark of a



Vincennes gobelets sans anses et soucoupes, 1754–6

heart for Antoine-Louis Fontelliau (active 1753–82), and the other an unidentified painter's mark of a scrolling 'Z' or 'L', only known on flower-painted pieces with this date letter. Evidently, based on their date letters, the set represents the product of two batches, 1754–5 and 1755–6.

Adrian Sassoon was the first to identify these handleless beakers and saucers among Lord Bolingbroke's purchases on 7 October 1755 of '*Quatre grands gobelets, sans anses & soucoupes, à fleurs à 12l., 48l.*' (no. 2248).⁴ A year later on 20 September 1756, he bought '*Six grands gobelets sans anses & soucoupes, 90l.*' The pieces at Lydiard clearly match these two descriptions. Lord Bolingbroke went on to acquire an additional two sets of six handleless beakers and saucers (one set apparently without saucers), painted with flowers in 1757 (no. 2967) and 1758 (no. 3275), for a total of 22 beakers and 16 saucers, assuming none were damaged or given away as gifts: incidentally, the 1757 purchase included two *sucriers* in the same pattern. The only other buyer of these handleless beakers recorded in the *Livre-Journal* was Louis XV himself, who purchased ten in November 1754 and 12 without saucers

in December 1754 (nos. 1943 & 2006). Significantly, Tamara Préaud recorded that only forty-five handleless examples of this form were ever produced.⁵

The function of this rare form has not been identified and was apparently a short-lived fashion at the manufactory. It may have been intended for drinking 'spaw' (mineral) water or even lemonade. *Wasserbecher* with openwork cup-holder stands were sold by the Meissen factory in the 1730s and 1740s and the Chelsea factory 1755 auction listed several lots of 'six round water cups and saucers', though these are usually identified as finger or mouth rinsing bowls. In 1784, François, duc de La Rochefoucauld observed in the English counties that 'after the sweets, you are given water in small bowls of very clean glass in order to rinse out your mouth'. Alternatively, the king may have preferred to drink coffee or other hot beverages from traditional beakers.

We have very little information about Lord Bolingbroke's porcelain collection. The St John family pulped several tonnes of important paper documents in the early 1940s to support the war effort. Fortunately, Peters identified the dessert service and additional lots of French porcelain in a London sale held at Messrs. Christie & Ansell on 9 and 10 February 1780. The cups and saucers may have been part of lot 65, on the second day's sale, listed as 'A superbe coffee set beautifully painted in flowers, containing 54 pieces', sold to the china dealer Thomas Morgan for £9.10.0. Today, Lydiard House displays the beakers and saucers in its Dressing

Room, also known as the 'Diana Room' after Bolingbroke's wife, Lady Diana Spencer (1734-1808). They married in 1757 and later divorced, when she married Topham Beauclerk (1739-80). Diana was a porcelain designer in her own right, creating designs for Wedgwood as well as painting and book illustrations, some of which are also on display in the room. Lord Bolingbroke died in 1787, having been forced to sell much of his prized collection of porcelain, most of his fastest racehorses and the family's large property at Battersea. However, his influence as a tastemaker should not be overlooked. He was also one of the most important patrons of Stubbs, commissioning around 15 paintings, many of which now grace some of the world's finest galleries. These two beakers and saucers, while seemingly modest in comparison, are noteworthy as the earliest documented examples of Vincennes porcelain purchased by an English patron.

<http://www.lydiardpark.org.uk>

1. Svend Eriksen, 'Rare Pieces of Vincennes and Sèvres porcelain', *Apollo*, January, 1968, pp. 34-39.
2. David Peters, *Sèvres Plates and Services*, vol. II, 2005, 56-1; see also Sir Geoffrey de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen*, 2009, cat. nos. 133 and 135 and 'George IV and Quintin Crauford a shared taste', *FPS Journal*, III, 2007, p. 230.
3. Adrian Sassoon, *Vincennes and Sèvres Porcelain: Catalogue of the Collections*, 1991, cat. no. 3.
4. For other purchases in that year see Errol Manners, 'Some Continental Influences on English Porcelain', *TECC*, vol. 19, pt. 3, 2007, pp. 458-460.
5. Tamara Préaud, *Porcelaines de Vincennes, Les Origines de Sèvres*, 1977, p. 108.

Patricia Ferguson

IN PURSUIT OF THE EXQUISITE: ROYAL SÈVRES FROM VERSAILLES TO HAREWOOD

A forthcoming exhibition at Harewood House, Yorkshire, from 18th April–2nd November 2014



Marie-Antoinette Déjeuner, 1779. The tray is painted with a scene of a travelling entertainer with performing monkeys visiting a house or village, and the accompanying teacups are decorated with delicately painted scenes of children playing. It was gilded by Le Guay. The provenance of this service has been confirmed by an entry in the inventory of Château Saint Cloud 1794, taken after Marie-Antoinette's execution.

2014 marks the 200th anniversary of the death of the great collector and Regency dandy Edward, Viscount Lascelles, known to his friends and family as 'Beau' Lascelles.

Following the Revolution and fall of the Bastille, France's finest wares were sold to the highest bidder, including collections of Sèvres from the greatest families in France. Beau was one of many British collectors who travelled to Paris, and in London continued to expand his collection through leading English dealers such as Robert Fogg and Enoch Rittener. Beau's collecting during this period is said to have rivalled that of the Prince Regent (later King George IV) with large sums being paid to Fogg over two decades in the early part of the 19th century. After Beau's death, King George IV visited his collection, at his London home in Hanover Square, and gave two blue ground flower vases to the Lascelles family.

Now forming one of the most important groups of objects in the Harewood Collection, the quality and breadth of pieces is extremely rich with pieces previously belonging to Queen Marie Antoinette, Madam de Pompadour and the Duc d'Orleans. More recently, there were pieces given by the French Government to Princess Mary and the 6th Earl of Harewood upon their marriage in 1922.

This exhibition will be an opportunity to afford this unique collection with the attention it richly deserves. We are delighted the exhibition is being guest-curated by Dame Rosalind Savill.

Anna Densnap

DECEPTION: CERAMICS & IMITATION

Catrin Jones on some illusionistic ceramics on show at the V&A until 16 March 2013



Selection of trompe l'oeil tablewares in the V&A's collection

Throughout history, potters have demonstrated the remarkable ability of ceramics to deceive the eye. From realistic recreations of shells, animals or foods, to imitations of luxury materials including lacquer and bronze, *Deception: Ceramics and Imitation* presents ceramics from the V&A's collections intended both to beguile and delight the viewer. Trompe l'oeil (French for 'trick the eye') tablewares shaped as animals and other foodstuffs were the height of fashion in Europe around 1750. The Chelsea porcelain factory produced soup tureens modelled as life-sized hens or boar's heads. A swan tureen of 1755-6 was available with or without an under-dish painted with pondweed. Confectionary and ices shaped as fish, fruit and vegetables were placed in elaborate and whimsical dessert table settings alongside tureens in the form of cabbages, cauliflowers, asparagus, melons or figs. These trompe l'oeil dishes would also have served to amuse guests and stimulate conversation.



Swan tureen, Chelsea Porcelain Factory, c.1755-6



Sweetmeat stand, Belleek Pottery, c.1868

The natural world has inspired potters to create both functional items and virtuoso sculptures. During the 16th century, the French potter Bernard Palissy and his followers cast snakes, fish, and lizards from life, creating ewers and dishes teeming with creatures on shell-encrusted rock backgrounds. From 1863, the Belleek pottery factory used its thin, lustrous porcelain body to create exuberant shell forms inspired by local marine life. Heather Park's recent hand-built forms capture the movement and texture of coral.



'First shoots bowl', Heather Park, 2006



Left: Dish, Mafra & Son, Portugal, c.1870. Right: Sweetmeat stand, Derby porcelain factory, c.1760-5



'Cherries Jubilee', Anna Barlow, 2012

Deception: Ceramics and Imitation also includes ceramics whose sole purpose is to startle by virtue of their verisimilitude. From a dish of peppers made in Alcora, Spain around 1770, to contemporary artist Anna Barlow's sculptures of melting ice creams, potters have created plates of food that (once fired in the kiln) will never fade or decay.

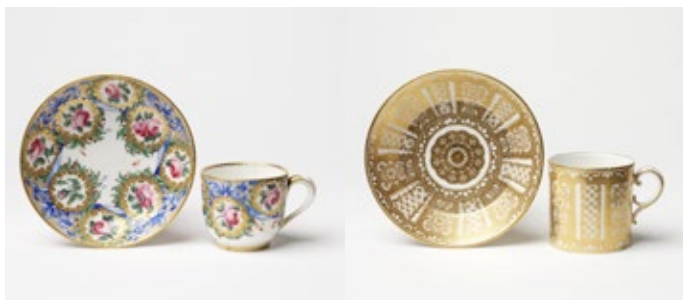
Potters have devised glazed and painted decoration that masquerades as stone, metal, fabrics or wood. Porcelain factories competed to create luxury teawares with innovative decoration inspired by lavish silks and embroidery, semi-precious stones, and even geological specimens viewed under a microscope. Collectable from the outset, some 18th-century connoisseurs acquired porcelain cups and saucers with non-matching decoration, creating 'harlequin sets'.



Cups and saucers. Left: Sèvres, c.1782; right: France, c.1793-1800



Cups and saucers. Left: Barr, Flight & Barr, c.1804-13; right: Cozzi pottery factory, Venice, c.1780-1800



Cups and saucers. Left: Sèvres, c.1768; right: Sèvres, c.1780

The prestige and cost of porcelain meant that these imitations were luxury objects in their own right. The erstwhile tailor and later collector, John Jones, acquired a large vase with elaborate gilt-bronze snake mounts. It is said that he believed the vase was made from marble when he purchased it, but soon discovered that it was a unique Sèvres porcelain vase of 1763 painted in imitation of marble, and refused the large sums offered by other collectors. In 1882 Jones gave his impressive collection of French decorative arts to the V&A. At the other end of the spectrum, the large quantities of ceramic coffee and tea wares imitating the patina and shapes of polished silver that were made in Staffordshire during the 19th century provided an affordable alternative to the real thing for aspiring consumers.



Vase 'Choiseul', Sèvres, 1763

By uniting ceramics from the 8th century to the present day, *Deception: Ceramics and Imitation* shows how the creativity and imagination of potters can still surprise and delight today.



Left: Coffee pot, Staffordshire, c.1820; right: Coffee pot, Meissen, c.1710-13



Left: Imitation lacquer bowl, China, 1736-95; right: Caneware teapot, Staffordshire, c.1786-90

This exhibition was greatly enhanced by the generous loans from several FPS members, for which I am extremely grateful.

Catrin Jones

SOTHEBY'S BLACK MUSEUM

Patricia Ferguson on the Kiddell Collection of Fakes at Sotheby's Institute of Art



FPS members examining the Kiddell Collection at Sotheby's Institute of Art in November 2013

In November, Jos Hackforth-Jones, Director of the Sotheby's Institute of Art, London, and Elisabeth Bogdan, Course Leader, Decorative Art and Design Semester

Programmes, invited FPS members to view The Kiddell Collection of Fakes and Forgeries. The renowned Sotheby's ceramics expert, A. J. B. (Jim) Kiddell (1894-1980), began to form his collection of 'fakes' in the 1950s as training for cataloguers. It is still used today as part of SIA's object-based art education. Such is the collection's repute, that the over-subscribed event attracted FPS members from as far away as Brussels. We were fortunate to have the perspicacious Anton Gabszewicz on hand, who with the sagacious Errol Manners, selected some of the more challenging pieces covering a broad ceramic spectrum from the vaults, as well as bringing some of their own deceptive objects. For the French porcelain, Ros Savill and John Whitehead brilliantly talked us through the history of 19th century fakery on 18th century porcelain. Suspect Meissen objects were considered by Nette Megens and Sebastian Kuhn, with baby Felix avoiding any controversy by pretending to sleep. Best of all were anecdotes of working with Jim, provided by Kate Davson and others. Sotheby's Institute of Art is keen to hear of any stories about Jim Kiddell and the collection. Please contact: E.Bogdan@sothebysinstitute.com

Patricia Ferguson

FPS IN AUSTRALIA

Peter Burton on some recent gatherings of our Australian members



Members of the French Porcelain Society in Australia have met on two occasions in the past twelve months. Richard Deacon hosted the group on the 8th April and allowed us to view his wonderful collection of Vincennes and Sèvres porcelain. Richard has a wonderful breadth to his collection and it is pleasing that he is still adding to it. He recently installed the bulk of his collection into a new display area which highlights the qualities of his pieces.

In September, the group met again at the home of Rhona Clement for a show-and-tell session. As most of the members had spent some time in Europe just prior to this meeting there was plenty of discussion on the pieces that had been recently acquired. One of our guests was Ken Richards who has a significant collection of French Empire objects.

Ken bought along a pair of Sèvres sugar bowls 'Sucrier aigle et plateau' which were part of a dessert service given by Napoleon to Frederick I, King of Wurttemberg, in December 1809. They have very heavy gilding with a leaf and banded berry design. As Ken's collection is a little later than the interests of the other members it was quite a thrill to handle these fabulous pieces with such a rich history. Further information on Ken's collection can be found at www.frenchempirecollection.com. The Australian members of the French Porcelain Society plan to meet again in April and September 2014.



Pair of Sèvres sugar bowls 'Sucrier aigle et plateau', dated 1808 and 1809

Peter Burton

Please send contributions, reviews, and details of new acquisitions and forthcoming exhibitions to catrinhjones@gmail.com