



THE FRENCH PORCELAIN SOCIETY



President: Dame Rosalind Savill

Chairman: Errol Manners

Summer 2010



Members of the French Porcelain Society at the Meissen Factory Showroom

Chairman's Report

I hope that by the time you read this, we will be welcoming many of you to London for our AGM, dinner and all the related activities that bring us together each year.

News has no doubt reached you of the intention of our President, Rosalind Savill, to stand down as director of the Wallace Collection in the autumn of 2011. It will be hard to imagine The Wallace, where so many of our events take place, without her. Ros has been at the Wallace since 1974 and director for the last 18 years during which time we have seen it transformed into the vibrant and joy-filled institution that we all know and love. It has been a triumphant reign. Ros now hopes to be able to devote much more time to her research.

We are planning some changes to the Committee; Claire Johnsen, who as secretary has been the rock around which the society revolves, has decided to stand down after many devoted years of service. Sue Newell has decided to leave her onerous post as Membership Secretary, and Kate Henson will pass on the baton of Website Coordinator having so successfully redesigned it. I am sure that you will all join me in thanking them for the huge effort that they have put in and the inspiration that they have brought to our society.

Every cloud has its silver lining and that is that we will be proposing three new committee members for your approval at the AGM; Juliet Carey as Secretary, Jorge González who has done much of the organisation for the summer events and brought his expertise to bear on our computer systems as Website Coordinator and Catrin Jones as Membership Secretary.

Some of us have just returned from a wonderful trip to Dresden, Leipzig and Berlin to see the exhibitions that commemorate the tercentenary of the founding of the Meissen factory. We are hugely grateful to our friends in the Gesellschaft der Keramikfreunde for allowing our members to join them and benefit from all their work in preparing this memorable trip. We look forward to being able to welcome them during their planned visit to London in 2011.

Lastly, I would like to apologise to our members, particularly those from overseas, for the awkward timing of our summer events, we realise that many of you cannot stay for long enough to join us at the Ashmolean Museum and Upton House. The changes in the London Fairs has meant that we have had to rearrange our normal schedule and we hope that we will be able to solve some of these problems next year.

Errol Manners

Committee Members of the French Porcelain Society 2010

President:	Dame Rosalind Savill
Chairman:	Errol Manners
Secretary:	Claire Johnsen
Treasurer:	Georgina McPherson
Membership Secretary:	Susan Newell
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Symposium Organiser:	Joanna Gwilt
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French Representative:	Manuela Finaz de Villaine
Journal Editor:	Oliver Fairclough
Journal Co-Editor:	John Whitehead
Website Coordinator:	Kate Henson
Ordinary Member:	Charles Truman
Lecture Co-ordinator:	Patricia Ferguson
Newsletter Editor:	Mia Jackson
Founder:	Lady Davson

Lecture Programme

Autumn 2010

The lectures, free to all, begin at 6.00 pm and take place at Bonhams, 101 New Bond Street, London W1S 1SR (nearest underground Bond Street).

21 October 2010

'Le décor a istoriato sur la faïence de Nevers, un reflet de l'évolution du goût français au XVII^e siècle'

Camille Leprince is a Ph.D Candidate at the Sorbonne, Paris IV, specializing in European ceramics and assists Michel Vandermeesch. The lecture, in English, will showcase the *istoriato* decoration found on Nevers faïence as a reflection of the evolution of French taste in the 17th century.

25 November 2010

'Circumventing the Orient: The Dudley Vases and Sèvres chinoiserie'

Juliet Carey is Curator of Paintings, Drawings and Sculpture at Waddesdon Manor (The Rothschild Collection), and is currently completing a Ph.D at the Courtauld Institute of Art on the cultural contexts of Sèvres vases.

9 December 2010

The Kiddell Collection: French and Continental ceramics

Bet McLeod, FSA, is an independent Decorative Arts Consultant, who catalogued the Kiddell Collection in 2009/10. Jim Kiddell was a renowned ceramics expert, who from the 1950s collected 'fakes' for teaching purposes while working at Sotheby's.

27 January 2011

'Testing 18th-century enamel colours: a potential tool for dating?'

Kelly Domoney is a Ph.D candidate at Cranfield University. Ms. Domoney's research focuses on characterising enamel colours on 18th-century Meissen porcelain using handheld x-ray fluorescence technology. The aim is to determine if enamel composition changes over time and to assess its potential for identifying copies, reproductions and fakes.

'Samson copies from the photographic archive at Sèvres.'

Nette Megens, auctioneer and specialist in European ceramics at Bonhams, is a Dutch national and studied at Universities in Siena and Amsterdam, graduating with a Master's degree in Art History in 2002. Nette is an active member of the Gesellschaft der Keramikfreunde (*Keramos*).

All are welcome to join the speaker at a local restaurant following the lecture.

Message from the Editor:

Please send news of events, acquisitions, discoveries etc. to:

*Mia Jackson
The Wallace Collection
Hertford House
Manchester Square
London W1U 3BN*

amelia.f.jackson@gmail.com

New Acquisition

**Fine Arts
Museums of
San Francisco**



Cup and saucer, (gobelet litron et soucoupe)

Sèvres, French 1778

Painted by Charles-Nicolas Dodin (active 1754-1803) ?

Gilded by Michel-Barneb  Chauvaux (active 1752-1788)

Soft-paste porcelain

Museum purchase, Bequest of the J. Lowell Groves

1984 Living Trust and European Art Trust Fund

2009.28a-b

The scene on this cup is based on *Allegory of Music* by Carle Vanloo (1705-1765) which is in the Legion collection (acc. 1950.12). Formerly belonging to Madame de Pompadour, it was installed in her chateau de Bellevue, at Meudon west of Paris and served as inspiration for the scene painted on the front of the cup. An engraving by Fessard of the painting was the direct inspiration for the S vres painter Charles-Nicolas Dodin. It is interesting to note subtle differences between the painting and the scene on the cup, particularly in the colours used for the children's clothing.

New Acquisition



Sèvres – Cité de la céramique has recently acquired the following two interesting pieces: a small *plateau octogone* from 1763 (date letter K) with the mark of Charles-Louis Méreaud le Jeune (c. 1735-1780). It is decorated with a refined pattern of *frise riches*, a type of decoration which was very fashionable in the 1760's, but was not well-represented in the collection.

New Acquisition



The other acquisition is a very rare pair of ormolu-mounted Sèvres (hard paste) vases and covers. Their decoration imitates classical red figure greek vases and can be related to the collection of vases gathered by Vivant Denon that Louis XVI bought and gave to the Manufacture in 1786. These vases are a striking example of the most radical neo-classicism and archeological interest of the late 18th Century. Purchased at Christie's King Street, the vases are expected to be on display at Sèvres from this Summer.

William FitzGibbon and his Order of a Sèvres Porcelain Dessert Service

Ron Fuchs II, Curator of the Reeves Collection, Washington and Lee University



Compotier Rond made for John FitzGibbon, Made at the Royal Manufactory at Sèvres, France, 1787, Jacques Fontaine, painter, Étienne-Gabriel Girard, gilder, made of Soft-Paste Porcelain, Reeves Collection, Gift of Mr. and Mrs. Peter Dun Grover

Among the many fine Sèvres porcelain services made in the 1780s is a dessert service decorated with a central bouquet of roses and a border with floral garlands, ribbons and a red ground (See Figure 1). Made in 1787, the service consisted of some 116 pieces, including sixty plates of various shapes and sizes (both individual plates as well as serving dishes, sixteen *compotiers* (dishes for serving fruit compote), four *sucriers de table* (oval bowls for powdered sugar), two *plateaux à 2 pots* and two *plateaux à 3 pots* (stands with two or three jam pots), *fromagers et plateaux* (cheese plates), 21 *tasses à glace* (ice cream cups), two *seaux à glace* (ice cream coolers with their liners and covers), and a number of other stands and serving pieces. The prices ranged from 21 livres a piece for the *tasses à glace* to 264 livres each for the *seaux*

à glace.¹

In addition to the pieces for serving dessert, they were also a range of wares for drinking, including bottle coolers, two *seaux crénelés* (monteiths for rinsing and chilling wine glasses), and a *jatte à punch et mortier* (punch bowl and mortar and pestle for muddling fruit).² The dessert service was also accompanied by a matching tea and coffee service for eighteen and by biscuit figures and vases for ornamenting the centre of the table.³

The service was manufactured and decorated in June, July, August, and September of 1787, and was the work of a large number of different painters and gilders, suggesting that it was something of a rush order. The

original design survives in the Sèvres archives, and notes that the service was made for “Livré à S[on]. E[xcellence]. M Eden (See Figure 2).”¹ William Eden (1745-1814), a British statesman and diplomat, was in France from 1785 until 1787 where he served as British Envoy-Extraordinary and Minister-Plenipotentiary to the Court of Louis XVI.

It has long been assumed that Eden was ordering the service for someone else, as his wife received a service as a gift from Louis XVI.² One of the most likely candidates has been John FitzGibbon (1749-1802), later Earl of Clare of Ireland, because the service was sold by FitzGibbon’s descendants in 1891.³

FitzGibbon’s correspondence in fact does show that the service was made for him and was commissioned on his behalf by Eden. In addition to verifying the origins of the service, the correspondence also documents the once-common process by which individuals in remote areas ordered luxury goods through more centrally-placed relatives, friends, and business associates.

Though descended from a Catholic family, FitzGibbon was part of the Protestant Anglo-Irish elite. Educated at Trinity College, Dublin, he entered the Irish Parliament in 1778, was appointed Attorney General in 1783, and Lord Chancellor in 1789. With his political appointments came membership in the Irish peerage, first as a Baron, then a Viscount, and in 1795 he was made Earl of Clare. FitzGibbon was a controversial figure, unpopular in Ireland among both the Catholic majority and Protestant Anglo-Irish minority for his support of stronger ties with Britain, and his antipathy towards Catholicism and Irish nationalism.⁴

In an age where a lavish lifestyle and an elaborately

furnished home were considered necessary for the aristocracy, FitzGibbon was noted as being especially interested in luxurious and expensive clothing, carriages, and furnishings.¹ He paid special attention to his table, as dining was a focus for the social, economic, and political elite, and entertaining in style was a necessary part of gaining, maintaining, and building status. In addition to his Sèvres service, FitzGibbon’s table was set with a large collection of silver, most of it engraved with his coat of arms.² FitzGibbon’s food and wine was apparently as lavish as his table wares; when he died in 1802 he left a wine cellar valued at £2,100.³

FitzGibbon’s desire to procure a Sèvres dessert service was not surprising, given his wealth and social status. Sèvres, with its reputation for quality and its associations with the French monarchy, was considered by most to be the finest and most stylish porcelain available in the late-eighteenth century. Also, FitzGibbon seems to have been personally drawn to French style - much of the furniture at his country house, Mount Shannon, was in the French style, and may have even been made on the Continent.⁴

FitzGibbon seems to have used the presence of his friend and political ally, William Eden, to order a Sèvres dessert service. The correspondence referring to the service begins in January of 1786, when on the 10th of that Fitzgibbon writes to Eden in Paris, complimenting him on his appointment and offering to procure for Mrs Eden leather gloves in return for Eden negotiating the order for a dessert service;

“Lees tells me that Mrs. Eden and you want some Limerick gloves, but that you will not apply to me under the apprehension that I am too gallant a gentleman to open a debtor and creditor account for them. As you are not likely however, to get them for several months, unless by my interest with the Limerick glover, send me a glove of Mrs. Eden’s and one of yours, and let me know what number you will have, and whether you wish to have them of the very thin sort, and I will undertake to forward them to you by messenger before you quit England. In the article of their price, set your conscious at rest; when you are settled in Paris I will in return give you a commission to send me over a service of dessert china, and, if you will me to pay you for the aforesaid china, rest assured I will make you pay me for your gloves.”⁵

Limerick gloves were finely-made calfskin gloves, and were often said to be sheer enough to fold up into a walnut shell or draw through a wedding ring. They



were first made in the mid-eighteenth century in the Irish city of Limerick, though by the early-nineteenth century were being made throughout Ireland and imitated in England.¹

Though Eden's reply is lost, it clearly was positive, as in August Fitzgibbon replied with answers to what were surely questions about exactly what was wanted:

"As to the commission which I gave you for Sévres china, I wish to rely on Mrs. Eden altogether. I am obliged at time to have twenty covers at dinner, so that she will proportion the size of the service to this circumstance. I must trouble her to get me frames and figures to cover them – the frames I would not wish to be very broad. As to price – anything from two to three hundred pounds will, I suppose, defray it. The best way of transporting it to Ireland will be by Rouen, as there are ships which always ply from thence to Dublin."²

Eden, upon receipt of the letter, noted in the margin, "he desires that it may be sufficient for a table of twenty covers, and that the frames may not be very broad, and images for the frames. The expense, from £200 to £300."³

Fitzgibbon went on to describe some unforeseen difficulties in procuring gloves for the Edens;

..."You should have had the gloves you desired for yourself but that the glover had died just before I received your commission, and there was no leather in the shop fit for men's gloves. That you may again not accuse me for not allowing you to pay for Mrs. Eden's gloves, I now tell you that they cost five pounds, four shillings, Irish currency. If you can reduce this to the coin of England or France, pray deduct it from the price of my china and draw upon Messrs Lilley & Robarts, Laurence, Pountney Lane, on my account for the balance."⁴

Fitzgibbon provided further details about what he desired in May of 1787, writing;

"In the articles of china, I want merely a desert [sic] service and ornaments for the center of the table. Soup plates I have no occasion for, as in ordering a service of plate, I very foolishly got them in silver, which I find has an admirable effect in burning footmen's fingers. Neither do I want ice pails for wine, as I have them in silver. So that you need not be at the trouble of sending me anything but what may be necessary for a desert. As to pattern and shape, I commit myself altogether

to Mrs. Eden. I do not think I can have less than four of five dozen of plates and I shall thank you not to let them make the frame for the centre of the table very broad."¹

In August, Fitzgibbon added to the order, requesting that:

"Suppose every thing proper said for the trouble you have had in executing my commission at Seve. my wife begs that you will enlarge the project by one dozen of tea cups and saucers. As I shall leave the neighborhood of Dublin very soon, drawn upon me at the house of Latouche and Co.; and I will leave directions there to know your will."²

Sometime during the fall Fitzgibbon was presumably told that the service was nearing completion, as he wrote on November 18, 1787, "A thousand thanks to you and Mrs. Eden for your trouble in choosing the china for me."³ In fact, the service was probably completed in September, as the latest date recorded in the kiln books is September 17, 1787.⁴ Someone, presumably Eden or his agent, settled the bill on November 11th.⁵

The exact date of the delivery of the service to Fitzgibbon is not known, but either the shipment was delayed or it took some time for FitzGibbon to send his thanks, as it was not until August 4, 1789, that he wrote to Eden, "Pray make my best compliments to Mrs. Eden. I am not certain that I wrote to thank her for all the trouble she had in executing our commission for Sévres china, which came to Ireland perfectly safe, and does very great honour to her taste."⁶

FitzGibbon used the service at Mount Shannon, where he entertained on a grand scale. For the main courses of the meal he served his guests on silver, and he had enough of that to serve up to twenty guests. Service would have been *à la française*, meaning all of the dishes would have been on the table at the start of the meal and dinners would either help themselves to individual portions or be served by their host or hostess. During the meal, main dishes would have been replaced with additional dishes, which were known as "removes." A grand meal would have several removes, meaning all of the main dishes (usually meat, fowl or fish) would be replaced several times.

Following the main part of the meal, the serving dishes and most likely the table cloth itself would be removed and the table set with the dessert service. Porcelain had been recommended as especially appropriate for

a dessert service from the seventeenth century, and elaborately decorated dessert services were made by all of the important eighteenth-century European porcelain manufactories. A typical dessert could have included a variety of cakes, fresh and preserved fruits, and ice cream or sorbet. Following the British custom, the women would have left the dining room after dessert, to retire to a parlour or drawing room for tea or coffee. The men would remain in the dining room for after-dinner drinks and then would join the women at the end of the evening.

FitzGibbon clearly prized his Sèvres service, as it was specially acknowledged in his will, in which he instructed that,

“I give all of my house linen... all my plated candlesticks, four dozen of my silver knives and forks, three dozen of my silver table spoons, all my teaspoon and all my china, save and except my large service of Sève china and the ornamental figures attached to it, to my dear wife for her sole and separate and absolute use... I give all the rest and residue of my plate, as also my large service of Sève china, together with all the figures and ornaments attached to it, to my dear and beloved son, John, to become his absolute property...”¹

The service remained in the family until it was sold with other furnishings from Mount Shannon in 1891.² The service is now broken up, with pieces surviving in both public and private collections.

Footnotes

1. David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2005, vVolume 4, p.825-26.
2. *Ibid.*, p.825-26.
3. *Ibid.*, p.825-26.
4. *Ibid.*, p.825.
5. Aileen Dawson, “The Eden Service: Another Diplomatic Gift,” in *Apollo*, Volume CXI (1980), pp.288-97.
6. David Peters. *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2005, volume 4, p.826.
7. Ann Kavanagh. *John FitzGibbon, Earl of Clare*. Dublin: Irish Academic Press, 1997, p. 2.
8. *Ibid.*, pp.198-99.
9. Will, 11 December 1800. D.A. Fleming and A.P.W. Malcomson, “A Volley of Execrations:” *The Letters and Papers of John FitzGibbon, Earl of Clare, 1772-1802*. Dublin: Irish Manuscripts Commission, 2005, pp. 411-12.
10. Ann Kavanagh. *John FitzGibbon, Earl of Clare*. Dublin: Irish Academic Press, 1997, p. 199.
11. *Ibid.*, p. 199.
12. Fitzgibbon, Dublin, to Eden, 10 January 1786, in D.A. Fleming and A.P.W. Malcomson, “A Volley of Execrations:” *The Letters and Papers of John FitzGibbon, Earl of Clare, 1772-1802*. Dublin: Irish Manuscripts Commission, 2005, p. 44
13. The Popular Encyclopedia Glasgow: Blackie and Son, 1836, volume III, p 485. <http://www.limerickcity.ie/media/limerick%20as%20others%20saw%20us.pdf>
14. Fitzgibbon, London, to Eden, 26 August 1786, D.A. Fleming and A.P.W. Malcomson, “A Volley of Execrations:” *The Letters and Papers of John FitzGibbon, Earl of Clare, 1772-1802*. Dublin: Irish Manuscripts Commission, 2005, p. 51
15. Endorsed in Eden’s handwriting: October 6, 1786, *ibid.*
16. Fitzgibbon, London, to Eden, 26 August 1786, *ibid.*
17. Fitzgibbon, Dublin, to Eden, 25 May 1787, *ibid.*, p. 58
18. *Ibid.*, p. 59
19. *Ibid.*, p. 62
20. David Peters. *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2005, volume 4, p.825-26.
21. *Ibid.*, p.825.
22. Fitzgibbon, Dublin, to Eden, 4 August 1789, D.A. Fleming and A.P.W. Malcomson, “A Volley of Execrations:” *The Letters and Papers of John FitzGibbon, Earl of Clare, 1772-1802*. Dublin: Irish Manuscripts Commission, 2005, p. 104.
23. Will, 11 December 1800, Fitzgibbon, Dublin, to Eden, 4 August 1789, *ibid.*, pp.411-12.
24. David Peters. *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2005, volume 4, p.826.



Souvenir Special



Sèvres biscuit sculptures in their new home

Sneak Preview!

Ace paparazzo Errol Manners and roving reporter Mia Jackson bring you a behind-the-scenes special from the new high-density ceramics display at the V & A. Super-sleuth Errol managed to worm his way past the armed guards cunningly concealed inside a thirty gallon jug in order to bring you the truth that you deserve! Mia disguised herself as a bear jug and outwitted those clever curators!* Read all about it!



Mia finds the St. Cloud case

** or maybe they just rang the department and asked permission....*

By the time I moved to London in September 2003, the French ceramics at the V & A had been moved out of their old home in Gallery 128, much to the disappointment of our members. As I have learnt more about ceramics, and met more members of this society, the importance of the collection has been reiterated many times over. Under the leadership of Reino Liefkes, Head of the Ceramics Department, the new galleries have taken shape over the last five years after exhaustive consultation with artists, designers and curators.



So it was with great expectation that I went to see the new ceramics study galleries in progress, due to open on the 10th of June, where over 26,500 ceramic objects will be on display. In the centre of the two large rooms are vast floor-to-ceiling glass cases, which are built around an area reserved for study by groups and individuals. The galleries, including the study areas, benefit greatly from natural light, which floods in from skylights. Every object has been catalogued and photographed, and these records are accessible via computer terminals in the galleries and on the internet. You can request to see any object by appointment. The original Webb cases around the edges of the rooms have been restored and house highlights, organised by culture, country, centre of production, type of ware or date.

Errol and I were shown around by Christopher Maxwell, assistant curator, and though Errol tells me he 'learnt his trade' through looking at the V & A's collection every Sunday, this new display left even him speechless. The effect is completely overwhelming for a ceramics enthusiast, whose desire to compare the paste, technique, decoration etc., of a range of objects from one factory will be amply satisfied by this taxonomic display.



Kit with some of the French porcelain that will be on show

The FPS and GKf Excursion to Dresden, Leipzig, Meissen and Berlin

The following are some points of interest from a fascinating excursion to Germany in celebration of the 300th anniversary of the establishment of the porcelain manufactory at Meissen. Members of the French Porcelain Society were greeted in Dresden by our colleagues from the Gesellschaft der Keramikfreunde with a charming tour, wine tasting and dinner at the scenic Schloss Wackerbarth vineyard in Radebeul. Our visit coincided with the *Spargelfest* (asparagus season) in Dresden and many of our delicious meals either featured asparagus or were structured in such a way as to showcase this delicious delicacy. Unlike our English Asparagus, Saxon Asparagus is grown below ground maintaining a white and exceptionally tender composition.

The first day of the excursion was given to a visit to Leipzig and a guided tour through the Grassi Museum exhibition "*Exotische Welten – The Schulz-Codex and early Meissen Porcelain*". One of the finest treasures of the Grassi, the Schulz-Codex has never before been on display due to conservation reasons. The codex was started by Johann Gregorius Höroldt (1696-1775) as templates for the porcelain painters who worked to bring these fabulous Chinoiserie to life. The drawings are displayed in specially prepared protective frames, while early Meissen porcelain vessels from prominent collections with decorations deriving from the codex are displayed in wonderful uplit cases throughout the gallery. A tour of the permanent collection at the Grassi included a pair of Sèvres biscuit groups, Falconet's *La Maîtresse de l'école* from 1762 (Image 5) and Bizot's *Les oies du frère Philippe* from 1789. Other highlights of the permanent collection included Italian Maiolica, and exceptional pieces of German porcelain.

- 1: FPS member Masayo Ogino at the Grassi, Leipzig
- 2: Meissen Scent bottle 1725-1730
- 3: Detail of descriptive text accompanying exhibit and referencing drawing from Schulz-Codex
- 4: FPS member Susan Newell

On the return to Dresden, the group was treated to a small exhibition in the historic centre of Dresden featuring underglaze blue decorated porcelain from the Meissen manufactory as well as from other porcelain

producers in the city of Meissen. The group was greeted by the Mayor of Dresden, Mrs. Helma Orosz and we concluded the day with a visit to the old town of Dresden, viewing the intriguing baroque architecture along with its more recent restorations.

On Saturday, May 29th, a number of FPS members were able to visit the Green Vaults, now part of the Dresden City Museum, and later went on a tour of the *Porzellansammlung* in the Zwinger. At precisely 10:00 am, we were greeted by the Meissen porcelain *glockenspiel* which had miraculously survived the war and continues to play a charming refrain to mark time. The tour of the Zwinger began with the Japanese and Chinese porcelains of Augustus the Strong and concluded with the Meissen menagerie originally intended for the Japanese Palace. A number of exceptional pieces from the early years of the Meissen manufactory through to the 19th century were showcased along with some monumental displays and an encyclopedic collection of *Böttgersteinzeug*. Members of the FPS were able to get an up-close visit with the Vincennes *Bouquet de la Dauphine* of 1748, which was expertly discussed by Maureen Cassidy-Geiger in the French Porcelain Society Journal Volume III, 2007. The variety of flowers and the overall effect of the composition enraptured all the participants.

- 6: Meissen Vulture circa 1731 and turquoise ground vases at the Zwinger
- 7: Vincennes *Bouquet de la Dauphine*, 1748
- 8: Detail Vincennes *Bouquet de la Dauphine*, 1748
- 9: Meissen Cranes circa 1731, the Zwinger
- 10: Meissen Glockenspiel, the Zwinger

The afternoon in Dresden was devoted to a visit to the Japanese Palace of Augustus the Strong and its special anniversary exhibition of Meissen porcelain "*Triumph der Blauen Schwerter*" (Triumph of the Blue Swords). A wonderful exhibition of the best of the best, imagine having a 300th birthday party and inviting all of your best friends, each piece a jewel in its own right. Meissen pieces from the British Museum, the V&A, the Rijksmuseum, the Metropolitan and over 50 other collections are included.



1



2



3

3 Henkelbecher mit Unterschale, um
Schwertermarke in Unterglasurblau
Privatbesitz
Henkelbecher: Codex Blatt 55
Unterschale: Codex Blatt 62

4 Flakon, um 1725/1730
Ohne Marke
Montierung: Silber, vergoldet; ohne Marke
Privatbesitz
Codex Blatt 48 (andere Seite: Codex Blatt 67)



4



5



6



7



8





11: Meissen tea bowl and two saucers circa 1717 decorated with Böttger lustre

12: Meissen Goat circa 1731

The evening concluded with a special joint dinner of the FPS and GKf where we were able to comfortably mix and learn about our international colleagues while enjoying the wonderful Saxon hospitality.

Sunday, May 30th, was a day devoted to Meissen. An excursion to the Albrechtsburg focused on 19th century Meissen, with a bit of gothic romance thrown in for flavour. Later in the day we enjoyed a very informative visit to the Meissen porcelain manufactory with a tour detailing the production of modern-day porcelain from throwing, moulding, repairing and painting and including a tour of the manufactory's museum. Some of the most interesting exhibits were from the early part of the 20th century, with many early and original examples. After our visit to the manufactory, the day ended with a solemn visit to the nearby Nikolai church, housing the world's largest Meissen porcelain figures (2.5 m), designed by Paul Börner in 1929 as a tribute to soldiers lost in the war of 1914-1918. The all-white, *jungenstile* figures of grief are a very moving sight.

13: FPS and GKf members climbing up to the Albrechtsburg Meissen in the rain.

14: FPS Members in the Meissen manufactory viewing a demonstration of underglaze blue decoration. From left: Laura Ventimiglia di Monteforte, Italy – Marcia Feinstein, USA – Anne-Cécile Sourisseau, France – Anne Leahy, Italy.

15: Meissen porcelain "The Collector" Peter Strang, 1992

Monday's visit to the Ephraim Palace in Berlin would prove to be a highlight for FPS members. The exhibition "*Zauber der Zerbrechlichkeit*" (Mystery Of Fragility) includes many masterpieces of European porcelain; objects from the most important 50 manufactories in the 18th and 19th century. From St. Petersburg to Chelsea, items were displayed in innovative galleries, thematically by country of origin throughout two floors of the palace. Many important items from Sèvres – Cité de la céramique were on display alongside French masterpieces from collections throughout the world. From Sèvres we find the delicious and huge Vincennes group of "Chinaman Holding a Basket" of 1751-53 (image 16) and another fantastic floral bouquet circa 1750 with its jardinière highlighted with strokes of purple and attributed to Jean-Claude

Duplessis (images 17 and 18). Also from Sèvres was a late 18th-century guéridon covered with hard-paste porcelain plaques with a representation of Telemachus and Calypso (image 19). From the Louvre, we find the *Pot à oille et son plateau* from the service "*à frises riche en couleurs*" ordered by Marie-Antoinette in 1784 (image 20), a stupendous *Potpourri Hébert* with a blue ground stippled with gold, and *en grisaille* cartouches mounted with rams heads (image 21) and pair of potpourris "*à Dauphins*" with a *bleu céleste* ground and seascapes originally part of a set of three vases belonging to Madame de Pompadour and inventoried at the Chateau of Saint-Ouen. (image 22).

Also on display were many notable pieces of Saint-Cloud, Chantilly from Naples, an exceptional Niderviller Virgin and Child of 1784 (image 23), pieces from the Manufacture du Comte d'Artois in Limoges and Paris as well as those from the Manufacture de la Reine, du Duc D'Angoulême, de l'Impératrice, Dagoty (image 24) and Nast.

For many FPS members the excursion culminated with a visit to KPM in Berlin and a view of their fantastic (if not bizarre) exhibits of porcelain. FPS members took special note of a plate decorated with a botanical rendering of Aloe Vera created by the Prussian Royal Porcelain Manufactory for a service for Josephine Bonaparte in 1806.

Our last day in Dresden was devoted to a walk around the old town and a view of the sights of Dresden in the rain. The city really is a sleepy little jewelbox with so much to see. Members of the FPS will be so happy to welcome our GKf colleagues next year as they hope to follow-up with a trip to London in 2011.

Jorge Luis González



Triumph of the Blue Swords, Meissen Porcelain for the Aristocracy and Bourgeoisie, 1710-1815

Review of an exhibition in the Japanese Palace

For lovers of porcelain, a visit to Dresden is a pilgrimage of delight. To stand on the Augustusbrücke where one can see, on one side, the Brülche Terrasse, where the first successful experiments were conducted that led to the foundation of the Meissen Porcelain Factory and on the other the Japanese Palace, the site of the most extravagant and theatrical display of porcelain ever conceived, can only inspire awe.

Augustus the Strong's display of porcelain was dismantled in the latter part of the 18th century and we were privileged to see the first significant installation of porcelain here for over two centuries. The current exhibition, *The Triumph of the Blue Swords*, curated by a group of scholars led by Dr. Ulrich Pietsch, celebrates the tercentenary of the founding of the Meissen factory with the most extensive and ambitious display of objects from the first 100 years of the factory that has yet been mounted.

The palace itself is a poignant reminder of the troubled history of Dresden, the rough, unplastered interior walls bear testament to years of neglect and the horrific bombardment of the Second World War, but echoes of former splendour remain in the architecture and sculpture. No attempt was made to recreate the original baroque displays (that project may one day be realised), but gathered together was a comprehensive collection of some of the great masterpieces of the factory from many of the best collections of the world; many well-known pieces, plus others that were new to most of us from less well-known museums and private collections.

Many pieces, of course, came over the river from the Porzellansammlung in the Zwinger; this is the preeminent collection of Meissen porcelain in the world but it is curiously unbalanced. It is largely composed of the pieces which were once displayed in the Japanese Palace, which remained in the royal collection of the ruling Wettin family. The collection is unsurpassed in areas such as the early Böttger stonewares and porcelains and in the large scale animal sculpture of J.J. Kändler. The great Herold chinoiserie and smaller scale ceramic figure sculpture, for instance, were historically not well represented but great examples have been acquired in the 20th century to redress this.

The exhibition was organised in a series of themed displays which told the story of Meissen in a clear and logical manner. Amongst the most stunning were superb Herold chinoiserie and groupings of the work of other identifiable painters and great masterpieces of the earliest period of blue and white porcelain. In a fascinating and challenging section were the pairings of Meissen with their Chinese and Japanese prototypes: deciding which was which was an exercise to try any eye.

Great credit is due to the organisers of the exhibition for telling such a complicated story so clearly. No-one visiting it can fail to be astounded and enriched.



Current Exhibitions

Exotische Welten: Der Schulz-Codex und das frühe Meissener Porzellan

12 March – 6 June 2010

Grassi Museum für Angewandte Kunst
Johannisplatz 5–11
04103 Leipzig, Germany
+49 (0)341 2229-100

Fragile Stories

2 Apr 2010 - 13 Jun 2010

Harewood House
Harewood
Leeds
LS17 9LG
+44 (0)113 218 1010

Horace Walpole and Strawberry Hill

6 March - 4 July 2010

Admission charge will apply
Victoria and Albert Museum
Cromwell Road
London SW7
+44 (0)20 7942 2000

Triumph of the Blue Swords

8 May - 29 August 2010

Japanisches Palais
Palaisplatz 11
01097 Dresden
Germany

Sèvres Porcelain of the 20th Century

16 April 2010 - 5 September 2010

The Hermitage
2, Dvortsovaya Ploshchad
190000, St Petersburg
Russia

Evolution of a Royal Vision: The Birth of Meissen Porcelain

March 2010 –September 2010

G-2 Intl North Cases
San Francisco Airport Museums
San Francisco, CA 94128
650.821.6700 office
www.sfoarts.org

Photography Exhibition Joachim Baldauf

May - October 2010

Staatliche Schlösser, Burgen und Gärten Sachsen
Albrechtsburg Meissen
Domplatz 1
01662 Meißen
Germany
+49 (0) 35 21 / 4 70 70

White Gold

8 May – 31 October 2010

Albrechtsburg Meissen
Domplatz 1
01662 Meißen
Germany
+49 (0) 35 21 / 4 70 70

Manufacturers as Citizens of the City of Meissen

20 March - 7 November 2010

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

Dinner with a Duke: Decoding Dining at Welbeck 1695 – 1914

April 2010 - February 2012

Harley Gallery
Welbeck,
Worksop,
Nottinghamshire S80 3LW
Tel: +44 (0)1909 501 700
www.harleygallery.co.uk

**All Nations Are Welcome. 300 Years of Meissen
as a Bridge Between Cultures, Nations and
Religions**

January - December 2010

*Staatliche Porzellan-Manufaktur Meissen GmbH Talstraße 9
01662 Meißen*

Germany

+49 (0) 3521 / 46 80

Forthcoming Exhibitions

De terre et de feu: L'Aventure de la céramique européenne à Limoges

18th June – 26 September 2010

Galerie des Hospices / Salle Augustoriturum

6 rue Louis Longueue

87 000 Limoges

Tel: +33(0)5 55 33 08 50

Antoine Watteau et l'art de l'estampe

8th July - 11th October 2010

Musée du Louvre

75058 Paris

France

Tel: +33 (0)1 40 20 53 17

www.louvre.fr

**Showpieces. Neoclassical porcelain from the
Marton Museum in Zagreb**

18 June – 9 November 2010

Liechtenstein Museum

Fürstengasse 1

1090 Vienna

Austria

www.liechtensteinmuseum.at

**HOT COMMODITY: Chinese Blue and White
Porcelain and Its Impact on the World**

July 12, 2010 - January 9, 2011

The Gardiner Museum

111 Queen's Park

Toronto ON Canada, M5S 2C7

Tel +1 416.586.8080

www.gardinermuseum.on.ca

**Circuit céramique aux Arts Décoratifs, la scène
française contemporaine**

17 September 2010 - 20 February 2011

Musée des Arts décoratifs

107, rue de Rivoli

75001 Paris

France

Tel: +33 (0)1 44 55 57 50

www.lesartsdecoratifs.fr

Recent and Forthcoming Publications

Alden Cavanaugh and Michael E. Yonan (eds.)

The Cultural Aesthetics of Eighteenth-Century Porcelain

ISBN: 978-0-7546-6386-7

Ashgate

£55

Chantal Meslin-Perrier (ed.)

*De terre et de feu: L'Aventure de la céramique européenne à
Limoges*

(exhibition catalogue)

Éditions Rmn

39 € approx

Philippa Glanville

Dinner with a Duke: Decoding Dining art at Welbeck

Harley gallery publication

£8:50

Jean Rosen

La Faïence de Nevers

ISBN : 978-2-87844-123-9

Editions Faton

178 €



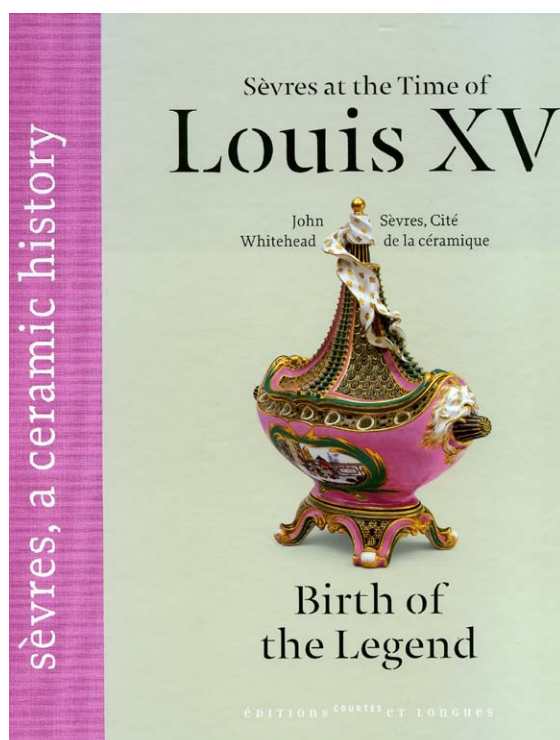
John Whitehead

Sèvres at the Time of Louis XV: birth of a legend

ISBN : 978-2-35290-071-9

Sèvres sous Louis XV: naissance de la légende

ISBN : 978-2-35290-060-3



Recent Articles

Nicolas Fournery, 'Les animaux de monsieur Oudry en porcelaine de Vincennes' in *L'Estampille/L'Objet d'Art* n° 458 (June 2010), p. 32-37.

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