



THE FRENCH PORCELAIN SOCIETY



SELECTIONS OF FRENCH  
PORCELAIN

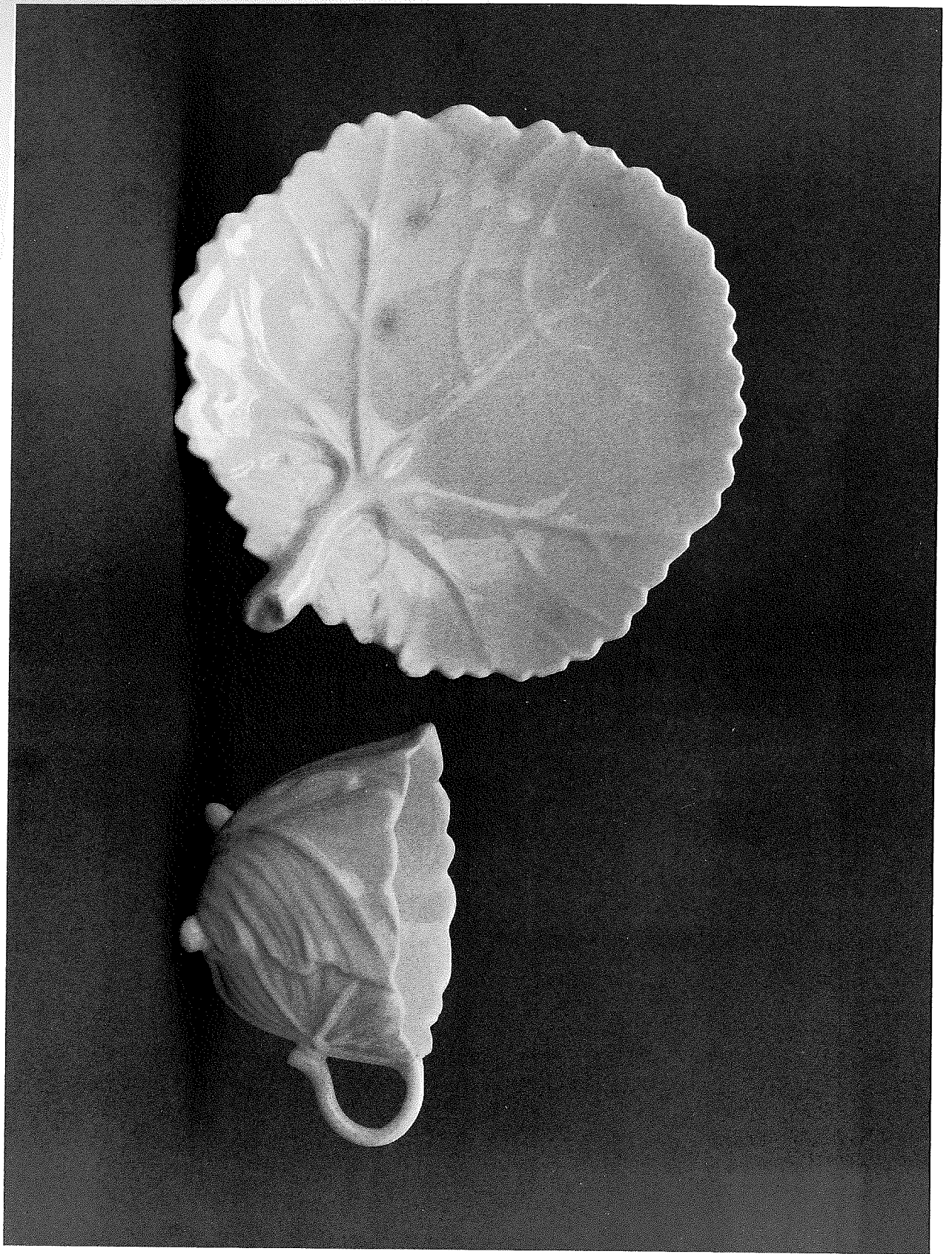
FROM THE EIGHTEENTH CENTURY  
EUROPEAN PORCELAIN COLLECTION OF  
THE SEATTLE ART MUSEUM

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## SELECTIONS OF FRENCH PORCELAIN

### FROM THE EIGHTEENTH CENTURY EUROPEAN PORCELAIN COLLECTION OF THE SEATTLE ART MUSEUM

In the early 1940s the Seattle Ceramic Society was founded. Since that beginning important collections of eighteenth century European porcelain have been assembled in the Pacific Northwest of the United States in Seattle, Washington. By the mid-1960s there were three active units or study groups in the Seattle Ceramic Society, with a total of fifty members. The guiding member of the group, Blanche M. Harnan, discouraged specialization, so the collections formed by the Society tend to be broad in scope. The group established a library and also a relationship with the New York dealer, William Lautz. Mr. Lautz sent regular consignments of porcelain to the group, and at their monthly meeting, the porcelain sent from New York would be divided among the members. Porcelain came into their collections from other dealers as well: Glukselig, Blumka, James Lewis, Millie Mannheim, Frank Stoner of New York, and Hans Backer of London.

The majority of eighteenth century European porcelain collections in Seattle were formed under the aegis of the Society - two notable exceptions are the Mr. and Mrs. Kenneth Klepser Collection of Worcester Porcelain and the Dr. and Mrs. Ulrich Fritzsche Collection of Vincennes and Sèvres Porcelain.

The stated goal of the Society was to acquire eighteenth century porcelain worthy of exhibition at the Seattle Art Museum. The museum is famed for its Asian collection formed by Dr. Richard E. Fuller, and so the Society had to compete with the highest quality of Asian wares. Through the years major gifts to the Seattle Art Museum from Seattle Ceramic Society collections have established a good broad based collection of about 500 European works. A selection of nearly eighty pieces are frequently on view in the decorative arts gallery of the

museum building in Volunteer Park. Our new museum site in downtown Seattle (scheduled to open in December of 1991) will offer exhibition space for almost the entire collection.

The first exhibition held by the Seattle Ceramic Society at the Seattle Art Museum was in 1949 when one hundred pieces of English and Continental porcelain were on view. No catalogue was produced.

In 1953 a three hundred piece exhibition of Continental porcelain went on view from the collections of twenty Society members. No catalogue was produced, but a newspaper article describing the exhibition noted that there were pieces formerly in such distinguished collections as that of Otto Blohm, Ole Olsen, Dupuy, Paget, Riggs-Noyes and Rothschild. The largest selection of wares were German, but there were several cases of French porcelain.

**Case of French porcelain from the 1953 exhibit.\***

Features a pair of St. Cloud Potpourri, mounted in silver, ca. 1720-30

Some of these wares are now in the collection of the Seattle Art Museum, some remain in private Seattle collections, and some have been dispersed by sale.

Over the past seven years the Seattle Art Museum has made some important purchases of French porcelain, but most of our French wares have been given by members of the Seattle Ceramic Society.

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Titles in bold letters refer to slide illustrations presented during the lecture.

SELECTED LISTING OF FRENCH PORCELAIN IN  
THE COLLECTION OF THE SEATTLE ART MUSEUM

ST. CLOUD

**Covered jar, c.1720-1730**

St. Cloud

Molded artichoke pattern

Unmarked

H: 9.8 cm. (3 7/8 in.)

Blanche M. Harnan Ceramic Collection,  
gift of the Seattle Ceramic Society,  
Unit I, 61.105

**Two Cups and trembleuse saucers,**

St. Cloud c. 1730-1740

Molded pine cone pattern

Mark: One cup incised *StC T* The other cup  
is slightly larger in scale, and the  
two saucers are unmarked

H: Cup 7 cm. (2 3/4 in.)

Diam: Saucer 12.1 cm. (4 3/4 in.)

Acquired from J. Kugel, Paris 1988  
Gift of the Decorative Arts Council in  
honor of Mrs. Corydon Wagner and  
Mrs. Prentiss Bloedel, 88.120.1&2

These patterns were inspired by the Chinese ceramic and metalwork bowls, molded in lotus patterns and with plantain decoration. In the museum's collection there is a Funerary Jar, Chinese, Yue, 10-11th century that features the ribbed leaf motif known as pine cone in Europe. The *StC T* mark began when a new privilege was granted to St. Cloud in 1722. The "T" probably stands for Trou, the proprietor of the St. Cloud factory works.

**Glass-Cooler, c. 1730-40**

*seau à verre, (or seau à demi-bouteille)*

St. Cloud

Molded *rocher percé* pattern of chrysanthemum branches and flowers, with influences from silver in the bold gadrooning.

Unmarked, small circular hole in center of base.

H: 12.7 cm. (5 in.)

Blanche M. Harnan Ceramic Collection, Gift of the Seattle Ceramic Society, Unit II,  
65.135

This type of molded decoration, as well as the molded patterns in the pieces listed above, were inspired by blanc de chine wares from the ceramic center of Dehua in Fujian, a province of southeastern China. There is a similar piece in the collection of the Musée des Arts Décoratifs, Paris.

This piece has a fine stain like glaze, and creamy white paste, with few black flecks as compared with the pine cone cups and saucers.

**A pair of cylindrical jars, c. 1730**

Called "probably St. Cloud c. 1730" at the June 1990 lecture

Molded floral pattern

Unmarked

H: 10.2 cm. (4 in.)

Dorothy Condon Falknor Collection of European Ceramics, 87.142.74

These jars were part of a major bequest to the museum from the estate of Dorothy Falknor in 1987. They came into the collection catalogued as Capodimonte, and were attributed to this factory by Kate Foster Davson in November of 1988. Clare Le Corbeiller, Curator, Metropolitan Museum of Art, New York, suggested that they might be St. Cloud based on comparison with two jars (incised t S.C.T.) with covers and silver mounts in the Christie's London sale of June 30, 1986, lot 188, with flower work quite similar to ours. In October 1990 ours were examined by Aileen Dawson, British Museum, London, who noted their fineness of potting, rather white paste, and patches on their base suggesting the removal of painted marks. In her opinion, they are not St. Cloud and could be Capodimonte or Buen Retiro.

**Reclining Oriental Figure, c. 1740**

St. Cloud

Unmarked

H: 5.4 cm. (2 1/8 in.)

Dorothy Condon Falknor Collection of European Ceramics, 87.142.26

We originally believed that this piece was a box without its mounts. But it is finished at the base, and small oriental figures are recorded as productions of St. Cloud. There is a similar figure, without mounts and unmarked, illustrated in the catalogue from the Birmingham Museum of Art, Alabama, *Porcelain from the Frances Oliver Collection*, 1980, p. 41.

**MENNECY**

**Cup and trembleuse saucer, c. 1750-55**

Mennecy, Seine-et-Oise

Mark: Impressed "D.V", on both cup and saucer

Painted with floral decoration, gadroon molded relief decoration and purple rims on cup and saucer

Cup, H: 7.2 cm. (2 13/16")

Saucer, Diam.: 13.3 cm. (5 1/4")

Gift of the Northwest Ceramics Society of Seattle, 85.17 a,b

The museum has very little Mennecy, but there are some very good pieces in private Seattle collections.

## ORLEANS

**Tureen**, c. 1753-70

Attributed to Orléans

Painted with floral decoration, apple finial

Incised V near foot rim and possible painter's mark in puce C or G (?) near rim

H: 20.3 cm. (8 in.)

Gift of Blanche M. Harnan, 64.117

We have given this rare tureen the dates when the factory was producing soft-paste (1753-1770). The paste is creamy, quite vitreous, and has a slick looking glaze. There are many imperfections (black specks) in the paste and small firing cracks in the base. The cover is slightly discolored. The floral painting is similar in its exuberant style and deep rich colours to an Orléans Ewer (*pot à eau*) in the Musée National de Céramique, Sèvres.

## CHANTILLY

Except where noted, the porcelain of Chantilly now in the collection of the Seattle Art Museum was a bequest of Dorothy Condon Falknor. It features some blanc de chine wares and a good selection of early pieces with designs taken from Arita porcelain in the Kakiemon style.

**Creamboat and saucer**, c. 1735-40

Illustrated on frontispiece

Probably Chantilly

Molded leaf decoration, Cup: acanthus leaf type on three feet (probably applied separately) with an applied, plain stem handle. Stand: molded to resemble a wine leaf on a heart shaped foot.

Unmarked

Creamboat, L: 9.2 cm. (3 5/8 in.)

Saucer, Diam.: 13.3 cm. (5 1/4 in.)

87.142.13

A comparable creamboat, also unmarked, in the British Museum from the McAllister Collection, inventory OA10454, will be published in the forthcoming catalogue by Aileen Dawson. A similar type of creamboat and stand, with hunting horn mark, is in the collection Ville de Besançon, Musée des Beaux-Arts et d'Archéologie, Illustrated J.V.G. Mallet 'A Chelsea Talk', ECC *Transactions*, Vol. 6, Part 1, 1965, pl. 24b and p. 16.



**Creamboat in the shape of a peach, Chantilly, c. 1735**

Kakiemon style quail pattern with an applied, twisted stem handle

Mark : Hunting horn in red

H: 6.7 cm. (2 5/8 in.)

L: 8.2 cm. (3 1/4 in.)

Gift of Mrs. George W. Stoddard in honor of the museum's 50th year, 84.97

**Dish, c. 1735-40**

Chantilly

This foliate shaped dish is painted with Kakiemon style cranes and flowers.

Unmarked

Diam.: 12.7 cm. (5 in.)

87.142.21

The crane decoration is perhaps the only Kakiemon style pattern done at Chantilly that was not also produced at Meissen in a very similar manner. The birds in this pattern are often incorrectly referred to as storks.

**Dish, c. 1735-40**

Chantilly

Dish of foliate shape painted in the Kakiemon style "banded hedge" pattern

Unmarked

Diam.: 12.4 cm. (4 7/8 in.)

87.142.19

**Octagonal saucer, c. 1735-40**

Chantilly

Painted with the Kakiemon style "rat and vine" pattern

Mark : Hunting horn in red

Diam.: 15.2 cm. ( 6 in.)

87.142.22

**Fluted beaker, c. 1735-40**

Chantilly

Painted with the Kakiemon style "rat and vine" pattern

Unmarked

H: 5.5 cm. (2 3/16 in.)

87.142.24

**Fluted saucer dish, c. 1735-40**

Chantilly

Painted with the Kakiemon style

"rat and vine" pattern with a flying fox

Unmarked

Diam.: 20.6 cm. (8 1/8 in.)

87.142.20

**Saucer, c. 1735-40**

Chantilly

Painted with Kakiemon style "Chinese boys" and birds

Unmarked

Diam.: 13.3 cm. (5 1/4 in.)

87.142.15

**Pair of saucers, c. 1735-40**

Chantilly

Painted with Kakiemon style flowers

Mark: Hunting horn in red

Diam.: 10.6 cm. (4 3/16 in.)

87.142.14.1&2

**Saucer, c. 1735-40**

Chantilly

Painted with two sprays of Kakiemon style flowers; one spray and rock are enclosed in a black fan-shaped reserve

Mark: Hunting horn in red

Diam.: 10.5 cm. (4 1/8 in.)

87.142.23

**Bowl, c. 1735-40**

Chantilly

This straight sided bowl is painted with Kakiemon style flowers

Unmarked

H: 5.1 cm. (2 in.)

Diam.: 13.3 cm. (5 1/4 in.)

87.142.16



**Teapot with silver gilt  
replacement cover, c. 1735-40**

Chantilly

Painted with Kakiemon style flowers

Mark: Hunting horn in red

H: 9.7 cm. (3 13/16 in.)

87.142.27

**Beaker, c. 1735-40**

Chantilly

Modeled with raised branches and leaves and painted in the Kakiemon style

Mark: Hunting horn in red

H: 6.3 cm. (2 1/2 in.)

87.142.18

**Cup and saucer, c. 1750**

Chantilly

Painted with blue "sprig" decoration

Marks: Cup: Hunting horn and B in underglaze blue, incised M? and C?

Saucer: Hunting horn and L? in underglaze blue, incised Y

Cup, H: 6 cm. (2 3/8 in.) Saucer, Diam.: 12.1 cm. (4 3/4 in.)

Gift of Mrs. Kenneth Fisher and Mrs. Ralph H. Loe, 72.55 a,b

**Tea Bowl and saucer, c. 1735-40**

Presented as "Chantilly" in the June 1990 lecture

Acanthus leaf moulding in blanc de chine style

Unmarked

Cup, H: 5.2 cm. (2 1/16 in.)

Saucer, Diam.: 13.3 cm. (5 1/4 in.)

87.142.1&2

We now believe that this tea bowl and saucer are more likely to be Chelsea, based on comparison with raised anchor wares in our collection.

**Selection of Knife Handles**

**Knife handle**

Chantilly

Round in shape, decorated in the Kakiemon style with figures and buildings

Marks: Indecipherable marks on blade

Length of handle: 10 cm. (3 7/8 in.)

87.142.1

**Milk Jug, c. 1735-40**

Chantilly

Painted with Kakiemon style flowers

Mark: Hunting horn in red

H: 10.5 cm. (4 1/8 in.)

87.142.28

Unusual band of iron red geometric and foliate shapes near base

**Plate, c. 1760-65**

Chantilly

Painted with blue floral sprigs

Mark: Hunting horn and decorator's mark in underglaze blue

Diam.: 25.1 cm. (9 7/8 in.)

87.142.10

**Saucer, c. 1750**

Chantilly

Painted with blue "sprig" decoration

Marks: Horn and painter's marks in underglaze blue

87.142.11

**Knife handle**

Chantilly

Round in shape, painted with hounds in an oriental landscape

Unmarked

Length of handle: 9 cm. (3 1/2 in.)

87.142.2

**Knife handle**

Chantilly

Faceted shape, painted with  
Kakiemon style flowers

Unmarked

Length of handle: 9.5 cm. (3 3/4 in.)

87.142.3

**Knife handle**

St. Cloud

Square, faceted shape, painted with  
sprays of flowers within a yellow border

Mark: Blade GR

IEF

Ris (all under a crown)

Length of handle: 9 cm. (3 1/2 in.)

87.142.5

**Knife handle**

Chantilly

Pistol shape, painted with Kakiemon style flowering branch

Marks: Blade Ber

Nado

L

Length of handle: 7.5 cm. (3 in.) 87.142.8

**Knife handle**

Either Mennecy or St. Cloud

Square faceted shape, painted in  
Kakiemon style with birds

Mark: Blade I

Length of handle: 8 cm. (3 1/8 in.)

87.142.4

**Knife handle**Presented at the lecture as Chantilly  
but under short-wave lamp it is hard-paste  
Pistol shape, painted with dragons  
in orange and gilt

Marks: Blade P under a crown

Polidor Rue

St. Peres 38?

Length of handle: 9 cm. (3 1/2 in.)

87.142.6

**VINCENNES & SEVRES****Tobacco Jar, c. 1745-50**

Illustrated opposite

*Pot à tabac*

Vincennes

Decorated with boldly drawn floral decoration: a rose, stem of iris, violets, pinks, lily,  
caterpillar, butterfly, and other insects.

Marks: unidentified painter's mark in blue on bottom of jar and inside rim of lid, V? L?

The mount is unmarked, gilded bronze

H: 20 cm. (7 7/8 in.)

The Dorothy Condon Falkner Collection of European Ceramics, 87.142.30

This tobacco jar came into our collection catalogued as Capodimonte. When Kate Foster visited Seattle soon after our acquisition of this piece, she immediately questioned its attribution. The paste is whiter than Capodimonte and Kate recalled a similar rose painting on a *seau à verre* in the collection of Dr. and Mrs. Ulrich Fritzsche in Seattle. Dr. Fritzsche arrived with his piece and the attribution to Vincennes was confirmed. *Seau à verre*, c. 1745-50, H: 11 cm. (4 5/16 in.) from the collection of Dr. and Mrs. Ulrich Fritzsche, Seattle, Washington.

The marks on the tobacco jar are unidentified. They appear to be a V or L. We catalogued this piece as a *pot à tabac* or tobacco jar, as a result of an article by Deborah Gage [in *International Ceramics*, 1988, pp. 71-75].



**Radish dish, c. 1753**

*Bâteau à raves*

Vincennes

Decorated with a *bleu lapis* ground. The reserves, which are enclosed in tooled gilding, feature landscapes in monochrome crimson. There are four gilt flower sprays on underside

Mark: Interlaced Ls

L: 28 cm. (11 in.)

Gift of the Seattle Ceramic Society, Unit II, in honor of the museum's 50th year, 84.84

This piece was originally catalogued as a *déjeuner bateau*. It does not have two rings in the bottom to hold a cup and sugar bowl, as noted in *Sèvres: Des origines à nos jours*, by Marcelle Brunet and Tamara Préaud, Fribourg, 1978, No. 94. A drawing of our model dated 1753 is in the Sèvres archives as a *bâteau à raves* or radish dish (see *Sèvres Porcelain*, Eriksen and de Bellaigue, 1987, p. 350 & illustration p. 351).

**Twelve-lobed plate, one of a pair, c. 1752-54**

Vincennes

White plate with molded basket-work border.

Unmarked

Diam.: 24.1 cm. (9 1/2 in.)

Dorothy Condon Falknor Collection of European Ceramics, 87.142.9.1

This form of plate is listed in the October 1752 stock list and later as '*assiette à ozier*'. It was probably inspired by Kändler's Meissen version known as "*Altozier*". A decorated plate of this form from the C.L. David Collection, Copenhagen, is illustrated in *Sèvres Porcelain* by Eriksen and de Bellaigue, 1987, p. 260.

**Two handled covered cup and saucer, c. 1752-54**

*Gobelet 'à lait' et soucoupe*

Vincennes

Decorated with exotic birds in landscapes and birds in flight in the bottom of the saucer

Marks: Cup: Interlaced Ls and incised I

Saucer: Interlaced Ls and incised C9

Cup with lid, H: 12.7 cm. (5 in.)

Saucer, Diam.: 18.5 cm. (7 1/4 in.)

Gift of Mrs. Charles E. Stuart, 79.211 a&b, 79.120

The model was recorded in two sizes in 1753. Our pieces are within the range of the smaller of the two versions. This size was produced from 1753 (see *The Wallace Collection Catalogue of Sèvres Porcelain*, Vol. II by Rosalind Savill, 1988, pp. 667-674). Interior of the cup is grainy and the rim of the lid has a rough surface.

**Stand for a cheese dish, 1753**

*Plateau de fromager*

Vincennes

Painted with flowers '*en camaïeu bleu*' and gilding both in the interior of the stand and on the relief border pattern.

Mark: Interlaced Ls enclosing the date letter A for 1753

Diam.: 23.8 cm. (9 3/8 in.)

Gift of the Seattle Ceramic Society, Unit II, in memory of Blanche M. Harnan, 68.222

This stand is too large to be the stand for the cheese dish or *fromager* in our collection (see below).

**Cheese dish and stand, 1755**

*Fromager, et plateau de fromager*

Vincennes

Painted with flowers '*en camaïeu bleu*' with gilding, and gilded around piercing of dish. There is similar decoration in the interior and on the relief border pattern of the stand and gilding on the outside of foot rim. There is a small hole in the foot rim for suspension in the enamel kiln.

Mark: Interlaced Ls enclosing the date letter C for 1755

Cheese dish, Diam.: 10.8 cm. (4 1/4 in.)

Stand, Diam.: 20 cm. (8 in.)

Cheese dish, gift of the Seattle Ceramic Society, unit II, in memory of Blanche M. Harnan, 68.223

Stand, Purchased with funds from the Mary Arrington Small acquisition fund, 89.15

In 1989 we acquired a *plateau* of the correct size and date letter for our cheese dish. A similar cheese dish and stand are shown in Eriksen and de Bellaigue, *Sèvres Porcelain*, 1987, p. 266 from the Musée du Louvre. The museum's new stand is one of the two sold as lot 167 in Sotheby's sale of June 1984.

**Pair of miniature orange tubs, 1756**

Vincennes or early Sèvres

Listed at the factory as '*caisses carrées*' (square boxes) also called '*caisses à fleurs*'

Decorated with green ground (the pair dates from the year 1756 when this ground color was first introduced at the factory)

On each side there is a rococo shaped reserve with gilded borders enclosing floral sprays. On one, the gilding pattern enclosing the reserves on each side is similar. On the other, the gilded patterns vary. The sides were slightly warped in the firing.

Marks: One with interlaced Ls enclosing the date letter D for 1756 and the painter's mark for Pierre-Antoine Méreaud (Méreaud *aîné* - working 1754-91); the other bearing an incised numeral 8.

H: 9.3 cm. (3 5/8 in.)

Purchased with funds from the estate of Mary Arrington Small and the Decorative Arts Council, 85.215.1&.2

'*Caisses carrées*' were produced in three sizes - our pair are of the smallest size. These orange tubs may have had trays and were probably intended for table decoration. They have pierced holes in the bottom for drainage: one has five holes, the other four. Our pair is from the Mr. and Mrs. Charles Wrightsman Collection, New York, and was published by Carl C. Dauterman in *The Wrightsman Collection: Porcelain*, Volume IV, The Metropolitan Museum of Art, New York, 1970, p. 195, Figure 78a-b.

**Square tray, 1761**

*Déjeuner carré*

Sèvres

This small tray has a border of stylized blue and burnt red chrysanthemums entwined with floral swags, and gilded decoration.

Marks: Interlaced Ls enclosing the date letter *I* for 1761, the painter's mark for Méreaud aîné, and incised "GC" in corner.

12.8 cm. square (5 1/16 in.)

Gift of Muriel Thurber Clark, Dorothy Thurber Simpson, and Pomeroy Falk Thurber in memory of thier mother, Muriel Stewert Thurber, 82.115

These trays were produced in three sizes; ours is of the 2nd size. A complete *déjeuner* with a cup and saucer and *déjeuner carré* of the third size 11 cm. (4 1/2 in.) decorated by Méreaud aîné in 1759 was included in Armin B. Allen's exhibition and catalogue *Exhibition European Pottery and Porcelain*, June 8-26th, 1987, No. 14.

**SOFT-PASTE BISCUIT FIGURES**

**Young boy and girl gardeners, Modelled in 1755**

*Le petit jardinier* and *la petite jardinière*

Vincennes

Unmarked

Boy Gardener, H: 23 cm. (9 in.)

Girl gardener, H: 22.2 cm. (8 3/4 in.)

From the Blanche M. Harnan Ceramic Collection, Gift of the Seattle Ceramic Society, Unit I, 61.102.1&2

The models are attributed to Claude-Louis Suzanne after drawings by François Boucher. The girl gardener figure in the C.L. David Collection, Copenhagen, wears a hat.

**Children drinking milk, 1766**

*Enfants buveurs de lait*

Sèvres

Mark: Incised cursive *B* on back of rock for Bachelier, director of sculpture studio (1751-1757 and 1766-1773).

H: 16.8 cm. (6 5/8 in.)

Blanche M. Harnan Ceramic Collection, Gift of the Seattle Ceramic Society, Unit II, 56.179

Recorded as a model by Etienne-Maurice Falconet after a drawing by François Boucher.

### **Oberon and Cynthia, 1766-1773**

Sèvres

Modelled by Falconet after a print by Nicholas Cochin

Mark: Incised cursive *B* on base is for Bachelier, director of the sculpture studio (1751-1757 and 1766-1773).

H: 14.3 cm. (5 5/8 in.)

Gift of Mr. and Mrs. Corydon Wagner, 65.7

From the one act comedy "*L'Oracle*" by Saint-Foix

### **HARD-PASTE BISCUIT PORCELAIN**

#### ***La Nourrice*, 1774**

The nurse

Sèvres

Behind the figure of the mother there should be a fourth figure (female with a book in her lap, facing the other direction), but only the lower part remains.

Marks: Incised number 17 and letter A.

H: 20.5 cm. (8 1/4 in.)

Both groups were given in memory of Blanche M. Harnan by the Seattle Ceramic Society and Friends in cooperation with Mr. William H. Lautz, New York, 69.137 & 69.138

#### ***Le Déjeuner*, 1775**

Lunch

Sèvres

From a model by Josse-François

Le Riche (working 1757-1806)

Mark: Incised number 17

H: 21.2 cm. (8 5/16 in.)

From a model by Louis-Simon Boizot (1743-1809). Boizot was director of the sculpture studio from 1773-1780. Our figure group of *Le Déjeuner*, also features the mother.

These groups are part of a set of three groups. The third, central group, *La Toilette*, is not in our collection. The Dr. Hans Syz Collection of European Ceramics in the Smithsonian Institution, Washington, D.C. has a complete *Nourrice* Group.

### **TOURNAI**

#### **Plate, c. 1775**

Tournai

Swirled molded rim. Painted with underglaze blue floral decoration. Blue and gilded bands at rim.

Mark: Crossed daggers with crosses in gold

Diam.: 23 cm. (9 1/8 in.)

Gift of Martha and Henry Isaacson, 76.131

Honey illustrates a pair of plates from this set in the Victoria and Albert Museum, *French Porcelain*, plate 85A. A similar plate without the blue and gilding at the rim, and marked in underglaze blue, is in the Alfred Duane Pell Collection, Smithsonian Institution, Washington D.C.



**Plate, one of a pair, c. 1770**

Tournai

Painted with a central landscape *en camaïeu rose* and a molded diagonally fluted rim with a crimson and gilt border. Similar plates are in the museum at Sèvres (see Honey, *French Porcelain*, Plate 82a). Mark: Crossed daggers with crosses in gold

Diam.: 24.1 cm. (9 1/2 in.)

Gift of Martha and Henry Isaacson, 76.132.1&.2

**Plate, c. 1770**

Tournai

Painted with a fruit and bird motif, and scattered insects on rim.

Mark: Impressed JR

Diam.: 23.5 cm. (9 1/4 in.)

Gift of Martha and Henry Isaacson, 76.134

For a similar plate, decorated with fruit and birds, see *Les Porcelaines de Tournay*, 1910, by E. Soil de Moriamé, p. 266, No. 235. This decoration was influenced by contemporary faïence, especially from Strasbourg.

## STRASBOURG

**Octagonal plate, c. 1780**

Strasbourg

Painted with oriental figure in a central landscape and scattered insects.

Mark: H for Joseph-Adam Hannong in underglaze blue, VG158 in brown enamel over the indecipherable mark in underglaze blue, and incised VC 46 and A 65.

Diam.: 23.5 cm. (9 1/4 in.)

Gift of Martha and Henry Isaacson, 76.139

This plate can be compared with a plate in the British Museum with similar decoration and incised marks, inventory number Franks 400. A tureen from this service, in the museum at Sèvres, is illustrated in *La Porcelaine Française*, by Clare Dauguet and Dorothee Guillème-Brulon, p. 46.

**Allegorical Figure of America, 1752-54**

Strasbourg

Modelled by Paul Hannong

Hard-paste porcelain

Marks: Impressed PH four times

H: 25.4 cm. (10 in.)

Gift of Martha and Henry Isaacson, 81.8

This figure is from a set of the Four Continents. This symbolic representation of an exotic North American Iroquois wears a feathered headdress and a short skirt of feathers. A white floral decorated cape is draped across his left arm. The figure holds two arrows in his raised right hand and a bow in his left. A quiver of arrows is across his back. At his feet is a fanciful creature meant to be an alligator.

## PARIS

### **Small jar with cover, 1784-86**

Rue des Boulets/Rue Amelot factory (the factory moved to Rue Amelot in 1786)

Hard-paste porcelain, colored floral decoration, gilding at top of jar and at rim of lid

Mark: *M & T* in red

H: 7.3 cm. (2 7/8 in.)

Gift of Martha and Henry Isaacson, 76.136

## **MYSTERY PORCELAIN**

The following works were presented at the 1990 lecture as unresolved pieces from the Collection of the Seattle Art Museum.

### **White Tournai-type group of children**

Unmarked

The three children, two girls and a boy, are holding birds. They stand upon a circular rockwork base.

H: 19.5 cm. (7 3/4 in.)

Gift of Martha and Henry Isaacson, 76.135

This group was recognised as an Orléans model by a member of the audience. Under short wave, the piece appears to be a type of hard-paste porcelain. It has been suggested that this group might be compared with Boissette groups of children.

This group awaits further research.

### **White figure of a Harlequin as a bag-piper**

Unmarked

H: 12.7 cm. (5 in.)

Dorothy Condon Falknor Collection of European Ceramics, 87.142.71

This figure came into our collection attributed to Capodimonte. Clare Le Corbeiller is certain that it is not Capodimonte: it has a stepped open French style base and crisp edged floral work which are not Capodimonte. She does not recognise the modeler as Capodimonte. She attributes this figure to Mennecy. In October 1990, the figure was again attributed to Mennecy by Aileen Dawson on the basis of comparison with a marked figure of a Vegetable and Fish Seller, one of The Cries of Paris, in the J.Paul Getty Museum, inventory number 86.DE.473.

**White seated priest (?) figure,**  
thought to be an ink stand,  
mid-18th century or earlier  
Northern Italian (?)  
Unmarked

Illustrated opposite

H: 25 cm. (9 13/16 in.)

Dorothy Condon Falknor Collection of European Ceramics, 87.142.42

This figure came into our collection catalogue as Capodimonte. It fluoresces under the shortwave as hard-paste. The majority of the people who have handled this piece believe that it is Northern Italian. Other suggestions are the Sceaux factory, and the 19th century Portuguese factory, Vista Allegre.

There is another model of this figure illustrated in Svend Eriksen's catalogue *The David Collection: French Porcelain*, Copenhagen, 1980, No. 4, where it is listed as St. Cloud c. 1730-1740. As Clare noted, the base is very French, with the stepped interior, grit, and fire cracks, but agrees that it has to be Italian. The only other related figure was one Bernard Watney saw in a London shop some twenty years ago, but it looked to be a later model. According to Dr. Watney, Robert Williams believes these figures are Northern Italian.

