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LA PORCELAIN TENDRE  
À PARIS AU XVIII<sup>e</sup> SIÈCLE

Régine de Plinval de Guillebon

CAMEOS AND COFFEE - TWO SÈVRES  
PORCELAIN DÉJEUNERS  
IN THE KESTNER MUSEUM  
HANNOVER, GERMANY

Kate Foster

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**Cameos and Coffee - Two Sèvres Porcelain Déjeuners  
in the Kestner Museum, Hannover<sup>1</sup>, Germany**

I have the privilege of presenting to you this evening two remarkable Déjeuners, produced at the height of the Sèvres Manufacture's artistic achievements under Brongniart in the first half of the nineteenth century. Special thanks for bringing the services to my attention are due to an enthusiastic and loyal member of this society since its foundation, Daniela Kumpf of Wiesbaden. For permission to publish, photographic service [detailed photographs by Frau Töllner] and for every encouragement, I thank the Curator of Decorative Arts at the Kestner Museum, Hannover, Frau Dr. Helga Hilschenz-Mlynek. For her exceptional [but by no means taken for granted] guidance and help in the Sèvres Archives I join an army of researchers in honouring Tamara Préaud without whose help results simply could not be achieved; my gratitude too to Anne Lajoix who has spent time and trouble seeking on my behalf. Finally, I am extremely grateful to the Society for granting me a bursary towards the heavy costs of travel and photography. My researches are by no means complete, for which I am disappointed, but in all humility present the result so far, as a contribution to the knowledge and enjoyment of French porcelain wherever it may turn up. Congratulations to whoever succeeds in filling my gaps.

**Déjeuner des Grands Guerriers Anciens - decorated by Philippine & Béranger,  
signed and dated 1814.<sup>2</sup>**

Each piece is painted with cameo medallions within richly ornamented polychrome borders on a platinum ground, gilt stiff leaf borders; all the interiors burnished gold. The service [colour plate A] consists of the following pieces:-

**Rectangular Tray:** painted in the centre with a large cameo scene representing *La Mort d'Epaminondas*; the dying warrior resting on a plinth surrounded by his supporters, the plinth signed *Béranger 1814*,<sup>3</sup> the well painted at the sides with trophies of arms and victory, rams' head cornucopiae and foliate scrolls mostly in pink, green and white, enclosing symbols of antiquity on a platinum ground; the corners of the tray set with four silver-gilt demi-lunes chased with the royal arms, 52cm x 42cm

Marks: 2 stamped marks in blue of interlaced L's enclosing fleur-de-lys and Sèvres in blue, q.z<sup>4</sup> B.T.12.octobre in gilding, incised marks illegible, inventory number 15 in red

**Teapot and Cover** [*theyere Brachard<sup>5</sup> ou Asselin*]: on one side the cameo head of Phocion<sup>6</sup>, the reverse with Themistocle, reserved within laurel wreaths, coloured trophies of arms and foliate scrolls on the platinum ground; the shoulders and foot with richly tooled stiff leaves in gold; high scroll handle, flat inset cover with plain knop,

20.1cm high, 20cm wide [outside of handle to tip of spout]

Marks: 2 blue stamped marks, interlaced L's, fleur-de-lys, Sèvres,[messy] incised H

**Milk Jug** [*Pot à Lait Brachard*]: painted below the spout with a cameo medallion bearing the head of Epaminondas, on a similarly ornamented platinum ground above a stiff leaf border in gilding,

20.2cm high 10.7 wide [spout to handle]

Marks: blue stamped mark, interlaced L's, fleur-de-lys, Sèvres, incised mark illegible

**Sucrier and cover** [*Pot à Sucre Brachard*]: with double scroll handles, painted on one side with the cameo head of Miltiade, the reverse with Xenophon; the ornamented ground between stiff leaf borders at the foot and the shoulders; the flat cover with plain gilt knop

15.5cm high, 14cm wide [incl.handles]

Marks: blue stamped mark, interlaced L's, fleur-de-lys, Sèvres [messy], incised marks,

Handle damaged

**Three cups and Saucers** [*tasses AB*]: high scroll handle, cameo heads on opposing sides of cups, the saucers each with three cameo helmet medallions divided by shields and coloured foliage and paterae on the platinum ground, gilt laurel wreath borders on green;

Cups; 12.3cm high [incl.handle] 9cm diam; Saucers 16cm diam.

**a. Cup - Agrippa:**

large blue stamped mark interlaced L's, fleur-de-lys, Sèvres, incised marks, cup rim damaged

Saucer; blue stamped mark, inscribed in gold 2 avril/4 qz, incised SD 728

**b. Cup - Scipion:**

large blue stamped mark interlaced L's, fleur-de-lys, Sèvres, incised marks 728, rim damaged

Saucer; blue stamped mark, mark in gilding 2 avril/4 qz, incised marks SD 728

c. Cup - Annibal:

blue stamped mark [messy] incised CK [further marks illegible], handle broken  
Saucer; 2 avril/4 in gold qz, incised 728 SD

Documents

The first mention of this service in the Sèvres Archives appears on 25th February 1814<sup>7</sup> [Appendix 1], when the order was placed with Gérard, the head of the painters' workshop<sup>8</sup>. It is then possible to follow the progress of its manufacture; by 12th April the decoration on most of the pieces had been etched by Philippine;<sup>9</sup> by 13th May all the small pieces and the tray had been gilded and Philippine had sketched the ornaments; by 23rd September all the pieces had been re-touched; finally, by 1st December "*all is finished and burnished. One cup is cracked*". In fact one cup [which should bear the portrait of Leonidas] and saucer is now missing.

In his "*Rapport*<sup>10</sup> *sur les principaux travaux terminés et placés au magasin de vente et sur ceux qui sont en train ...*" on 1st April 1814, Brongniart describes our service, "*No.9 - déjeuner des grands capitaines de l'antiquité, par M<sup>rs</sup> Beranger et Philipnine*" [sic], and reports that all pieces have their ground colour, and that the decoration has been commenced.

The service is recorded in Béranger's *Work Book*<sup>11</sup> [Appendix III] for July 1814 and in the painter's factory records [Appendix IV] the service was delivered to Béranger for painting in July, re-delivered in October on payment for the work of 1000 fr. for the tray, 80fr. for the teapot, 80fr. for the sucrier, 40fr. for the milk jug and 40fr. each for the cups and saucers.

Decoration

Béranger is well documented as one of the leading painters in the cameo style. But where did he obtain the material necessary to depict the celebrated warriors, philosophers and other dignitaries of antiquity. One of his principal sources was E.Q.Visconti, *Iconographie Ancienne ou Recueil des Portraits Authentiques des Empereurs et Hommes illustres de L'Antiquité, Paris 1808-27*. Ennio Visconti [1751-1818] was among the greatest classical scholars of his day. He was born in Rome where his father had succeeded Winkelmann as director of antiquities, he had been *conservateur du musée des Antiques* in Paris since 1799, and he was to act as adjudicator over the purchase of the Elgin marbles by the British Museum in 1814.<sup>12</sup> Some of the portraits which appear on the different pieces of this service are to be found in this important oeuvre:-

### Tray.

**La Mort d'Epaminondas** [at the hand of Gryllus, son of Xenophon]. After much search, and at the eleventh hour, I have found one possible source for this subject, Benjamin West's painting from the set of three heroic portrayals painted for George III, and now at Kensington Palace. <sup>on loan to Somerset House 1974</sup> It can only be considered a basis for adaptation by Béranger, but the painting, from 1773, was engraved once by P. Barnard [with explanatory text in French], and again by Jazet, transposed into the horizontal by the addition of figures on either side.<sup>13</sup> I have not examined either of these prints, so it can only be included as a suggestion.

### Teapot

**Themistocle.**<sup>14</sup> The dolphin, symbol of Neptune and the ocean was appropriate for the hero of the navy, Themistocles, illustrious personality of the ancient world. Naumachois or 'the hero of the naval war', was the title given to him by the ancients. At the time of writing Visconti did not know which collection possessed the Antique gem. The pâte-en-verre version was in the great Dolce collection in Rome.<sup>15</sup>

**Phocion.**<sup>16</sup> Copied from a superb cameo attributed to Pyrgetele [the name of the artist has been added]. However, the object is in fact the work of Alexandre Cesari "*un excellent graveur de pierres fines au 16 siècle*".<sup>17</sup> Pope Pius VI had it taken to the Vatican; acquired by Napoleon 1805/6.

### Milk Jug

**Epaminondas.** Although a portrait medallion does exist of the hero of Thebes<sup>18</sup>, Visconti did not illustrate it on account of its dubious origin.

### Sucrier

**Miltiade.**<sup>19</sup> The Cretan bull which infested the plains of Marathon is proof of the identity of the conqueror of Marathon.

**Xenophon.** This head, wrongly attributed by Winkelmann to Xenophon, from a herm brought to the Musée Napoléon from the Vatican<sup>20</sup>, can be recognised as Hercules crowned as an olympic hero.

### Cups

a. **Annibal.**<sup>21</sup> Taken from a bronze head cast in Naples from the original acquired by Napoleon.

b. **Scipion.**<sup>22</sup> Visconti refers to a bust in the Capitoline Museum with the identifying scar on his temple.

c. **Agrippa.**<sup>23</sup> A Roman head, copied from a Greek marble, excavated at Gabini and acquired by Napoleon; a similar one in the *Galerie de Florence*.

On examination of the *Feuille d'Appréciation des Pièces entrées au Magasin de vente, le 22 Decembre 1814*<sup>24</sup> [Plate no. ], it is most interesting to observe the break-down of costs involved in the completing of the *déjeuner*, and most particularly to note that, although it seems that Béranger was highly paid for his cameo decoration, in fact Philippine was paid for his ornaments<sup>25</sup> on most pieces around four times the sum paid to Béranger. The cost of the gold or platinum was, naturally, fairly high, as were also the *faux frais*. What were these? Presumably wastage of materials, perhaps also wasted fuel and time. The service entered the Magasin de vente on 22nd December 1814 having cost the large sum of 7060fr [including the box] to produce, at a sale price of 8150fr, [Appendix II], the average mark-up on the cost of production being a modest 15.4%, hardly an exorbitant price for a prestige piece. However, Brongniart's philosophy for the manufacture was clear; "*La manufacture royale de porcelaine... est dans l'obligation de fabriquer avec un soin, une perfection et un éclat auxquels aucune considération commerciale ne doit mettre d'entrave*".<sup>26</sup>

Brongniart's background as an eminent mineralogist may well have influenced the introduction of the cameo into the *répertoire* of decoration at the Sèvres factory. The collecting of antique gems was taken up by Napoleon, who, in his megalomaniac personality, identified himself with the portraits of ancient heroes of battle and statesmanship, and scholars, including Visconti, were occupied in distinguishing the Renaissance copies from the Antique. So it is hardly surprising to find, in the early nineteenth century, prestigious commissions being carried out at Sèvres, using these motifs for imperial and royal gifts, employing Visconti's masterpiece as one of the sources of decoration,<sup>27</sup> such as in 1809 the service given by Napoleon to the King of Württemberg, another completed in 1811 presented by the Emperor to his uncle Cardinal Fesch<sup>28</sup> and the *service iconographique grec*<sup>29</sup> in 1813. The curious palette plate with the double cameo portrait of Hercules and Omphale was probably produced in order to settle a dispute with the kiln supervisors over mis-fired work.<sup>30</sup> Also from the year 1813 comes the closest comparable service - a *déjeuner* in the National Museum, Stockholm, signed on the tray *Composé et exécuté par Philippine et Béranger 1813*.<sup>31</sup> Although the shapes are different, both the heads and the ornaments bear close similarities to our *déjeuner*. If the subject of *Minerva presenting the infant King of Rome to a series of great men of Antiquity* was in reality an original composition, perhaps *La Mort d'Epaminondas* is so too? Appreciation of the *Antique* continued right up to 1830 when the *déjeuner à thé* in the Sèvres Museum was produced.<sup>32</sup>



### Provenance.

The Déjeuner remained among the considerable stock of porcelain which survived the Prussian occupation of Paris, despite looting at the Manufacture and the upheavals of the fall of the Empire and the brief interlude of the 'Hundred Days' which led to the battle of Waterloo on 18th June 1815. It was presented on 9th November 1816 to the Duke of Cambridge.<sup>33</sup> [plate A]

For the benefit of those of you who, like me, are unsure of the lay of the land at this time, let me give a brief historical outline which might help clarify the political reasons for this royal gift. After the fall of Louis XVI the Revolutionaries waged war against all Europe, with surprising success. They had attacked Belgium and the Rhineland, were confronted by the first coalition of Britain [which by definition included Hannover], Holland, Austria, Prussia, Spain and Sardinia. When the British joined the fight under the Grand Old Duke of York, York's Hannoverians were under the command of Field Marshal von Freytag, followed by von dem Bussche. On the 25th June 1794, Charleroi capitulated to the Revolutionaries and the Allies, attempting to relieve it, were decisively beaten at Fleurus. The British went home; the remainder retired into Hannover. Then came the Directoire with Napoleon becoming First Consul in late 1799. Napoleon proceeded to conquer the Rhineland, Northern Italy, Hannover and Prussia; he set up the new states of Bavaria, Württemberg & Baden, Hesse-Darmstadt and Saxony, put his brother Louis Bonaparte on the throne of Holland and on 2nd December 1804 was crowned Emperor in Notre Dame by his very own Pope. Prussia, protected by Russia, alone remained free from Napoleon's Confederation of the Rhine, and in an attempt to buy her in, Napoleon offered the Prussians Hannover, [presumably if they were able to take it]. Napoleon then confronted Britain, or at least Wellington. In 1812 Napoleon turned on Russia and retreated from Moscow losing Germany, Holland and Spain. Hannover was free again; the Allies resumed war on him and on 23rd April 1814 France surrendered, Napoleon going to Elba. On 2nd May 1814 the Declaration of St.Ouen agreed to restore the Bourbons in the shape of Louis XVIII [aged 60] grandson of Louis XV, who entered Paris in triumph on 2nd May 1814. He quickly aroused resentment by his munificently exaggerated gratitude to the Prince Regent [the future George IV]. Bonaparte returned and Louis fled to Ghent, not to return until after the 'Hundred Days' and Waterloo.

Adolphus Frederick, 7th son of George III was born on 24th February 1774 and after a very German education at Göttingen University, served in the Hannoverian and British armies; in 1801 he was created Earl of Tipperary and Duke of Cambridge, and was a member of the Privy Council from 1802. In 1815 at the conclusion of the war,

the Electorate of Hannover was raised to a kingdom, and the Duke of Cambridge was appointed Viceroy, a position he held until the separation of Great Britain and Hannover in 1837. At his restoration, Louis XVIII, still uncompromisingly anglophile, imported the entire English political system, King, upper hereditary chamber, lower elected chamber, ministerial responsibility, free press etc. Though unable to date to find proof of personal representation, it is fair, I think, to assume that the Duke of Cambridge, in his position as Viceroy of Hannover, in some special way earned Louis' esteem, and his response was the gift of the *Déjeuner des Guerriers anciens*.<sup>34</sup>

The first Duke died on 8th July 1850; he had married in 1818 Augusta [1797-1889] daughter of Frederick, Landgrave of Hesse-Cassel, and left two daughters and a son, George, 2nd Duke of Cambridge, the British General and Commander in Chief, famous during and after the Crimean war and the controversial reform of the armed services. He in turn married Louisa Fairbrother [she took the name of FitzGeorge after her marriage], leaving a son George William Adolphus Fitzgeorge.

The 2nd Duke died on 17th March 1904 and the service was sold as part of his estate at Christie's on 8th June 1904 lot 245 for the sum of 10 guineas to ?Wills;<sup>35</sup> it passed into the Bourgeois collection.

The Bourgeois family were important art dealers in Paris and later in Cologne for at least two generations; the last of two brothers in Cologne died in 1904 and Lempertz held an important auction of the contents of the business in 1905 of pictures, works of art, tapestries, porcelain etc. A copy of the catalogue in the possession of Messrs. Agnew sadly reveals no trace of this service among the many high quality treasures. The museum records show, however, that objects were purchased from the Bourgeois family direct during 1905/6, which leads one to assume that the service was under negotiation already at the time of the auction.

It was purchased, by the Kestner Museum in 1905 for 2,000 Reichsmark, through Louis Rink, an antique dealer in Hannover, from whom the museum bought regularly, particularly porcelain, between 1896 until roughly 1914. In an address book of 1889 his address is given as Warstrasse 19, Hannover.



72. 182

# FEUILLE D'APPRECIATION

72.

des Pièces entrées au Magasin de vente,

d'enregistrement.

29 7 3

le 22 & bu. 1814

NOMBRE DES PIÈCES.	DÉSIGNATION DES PIÈCES.	NOMBRE DES PIÈCES.	DÉSIGNATION DES PIÈCES.
1	Déjeuner 96° 9. Platons Rectangulaires P. de platine riches ors grutes des peintures de grandes figures m. de la statue repr. le mal de l'humanité	1	Plat à sucre avec volute 80
	Pâte. . . . . 250. fr. cent.		Pâte. . . . . 5 fr. cent.
	Fond. . . . . " "		Fond. . . . . " "
	Dorure ornement. . . . . " "		Dorure ornement. . . . . " "
	— garniture. . . . . 16		— garniture. . . . . 1 50
	Or ou platine. . . . . 116		Or ou platine. . . . . 16
	Peinture des ornemens, par M. Delapine 1300		Peinture des ornemens, par M. Delapine 325
	— des figures, par M. Beranger 1000		— des figures, par M. Beranger 80
	— des paysages, par " "		— des paysages, par " "
	— des fleurs, par " "		— des fleurs, par " "
	Brunissage à l'effet. . . . . 3		Brunissage à l'effet. . . . . 3
	— à plat. 10. 16. . . . . 26		— à plat. 2. 50. 2. . . . . 7
	TOTAL des frais directs. . . . . 2706		TOTAL des frais directs. . . . . 437 50
	Faux frais. . . . . 900		Faux frais. . . . . 109
	Montage et garniture en bronze. . . . .		Montage et garniture en bronze. . . . .
	Prix de fabrication. . . . . 2606		Prix de fabrication. . . . . 546
	Prix de vente. . . . . 4050		Prix de vente. . . . . 650
1	Cheyere anelme avec volute 90	1	Plat à lait avec 90
	Pâte. . . . . 2		Pâte. . . . . 3
	Fond. . . . . " "		Fond. . . . . " "
	Dorure ornement. . . . . " "		Dorure ornement. . . . . " "
	— garniture. . . . . 2		— garniture. . . . . 1
	Or ou platine. . . . . 20		Or ou platine. . . . . 16
	Peinture des ornemens, par M. Delapine 125		Peinture des ornemens, par M. Delapine 200
	— des figures, par M. Beranger 80		— des figures, par M. Beranger 40
	— des paysages, par " "		— des paysages, par " "
	— des fleurs, par " "		— des fleurs, par " "
	Brunissage à l'effet. . . . . 3		Brunissage à l'effet. . . . . 6
	— à plat. 3. 3. . . . . 8		— à plat. . . . . 6
	TOTAL des frais directs. . . . . 347		TOTAL des frais directs. . . . . 268
	Faux frais. . . . . 140		Faux frais. . . . . 67
	Montage et garniture en bronze. . . . .		Montage et garniture en bronze. . . . .
	Prix de fabrication. . . . . 397		Prix de fabrication. . . . . 335
	Prix de vente. . . . . 850		Prix de vente. . . . . 400

pl. 1. Feuille d'Appréciation for the Grands Guerriers Déjeuner  
(Courtesy of the Manufacture Nationale de Sèvres Archives)



A. Déjeuner des Grands Guerriers Anciens, by Béranger and Philippine, 1814



B. 2ème Déjeuner de la Découverte du Café, by Charles Develly 1835  
(Both courtesy of the Kestner Museum, Hannover)

Donné par Ordre de S. M. l'Antichambre Général														
par Lettre du 3 Mars 1838														
Un Carreau de Roi pour être donné														
en Sèvres														
A S. M.														
Le 3 Mars 1838.														
En Réponse à l'acte, Suivant l'appréciation														
la Direction de S. M. le Roi, et dans le														
public, principal En dépôt, et dans le														
Service de S. M. le Roi.														
Act. 44	1	Statue	1400	320	320	320	320	320	320					
	1	Capture	400											
	1	Les apais	350											
	1	Les à l'air	300											
	2	Capt. café	115											
	1	Don. pour	110											
Le Comte de S. M.														
10,100														

p1.2. Sales Record of the sale to Louis Philippe of a gift.

Donné par ordre du Roi									
à S. M. le Duc de Cambridge									
Le 3 Novembre 1810									
17 17	1	Statue de S. M. le Duc de Cambridge	8000	8160	8160	8160	8160	8160	8160
17 3	1	Statue de S. M. le Duc de Cambridge	8160						
Le Comte de S. M.									
16,160									

p1.3. Sales Record of the gift to the Duke of Cambridge.  
(Both courtesy of the Manufacture Nationale de Sèvres Archives)



**Le `2ème Déjeuner de la Découverte du Café,'  
painted by Jean-Charles Develly, 1835.<sup>36</sup>**

The second déjeuner which concerns us [colour Plate B] is better known, on paper at least, from Marcelle Brunet's excellent thesis on Develly preserved in the Archives of the Manufacture de Sèvres.<sup>37</sup> It is my sole purpose, therefore, to draw your attention to the whereabouts of this service, and to remind you of its details.

**Description**

Each piece is painted with a scene depicting either the discovery, or the social use of coffee in different parts of the world, on a white ground; this is enriched with gold and platinum ornaments<sup>38</sup> and descriptive inscriptions of the scene. The saucers have rays of ornament radiating from the centre; outer borders and interiors in highly burnished gilding.

**Oval Tray.** [*Plateau ovale*]. This is painted with a scene best quoted directly from the inscription on the gouache from which it is copied<sup>39</sup>. "*Un pâtre arabe de L'Yémen présente à un Mollach les fruits du café et lui fait remarquer que les chèvres qui en ont mangé sont agitées et restent constamment éveillées. Le Mollach fait part de cette découverte à son compagnon et se félicite de ce que le Prophète leur envoie le moyen de vaincre le sommeil pendant la prière*";<sup>40</sup> the scene is enclosed within a gilt border of stiff leaves enclosing the inscription "*Découverte du Café en Arabie, vers le milieu du XV siècle*".

45cm x 35cm

blue stamped mark, LP and Sèvres 1835, gold mark DB<sup>41</sup>, incised mark Le 31 5

**Coffee Pot and Cover.** [*Cafetière camparienne Fragonard*] painted on one side with '*Un Café à Constantinople*', the reverse with '*Un Café à Alger*'.

height 19.4cm

blue stamped mark, LP and Sèvres 1835, incised marks VC m ja and others illegible

**Milk Jug.** [*Pot à Lait ovoïde*] painted below the spout with '*Le Café sous la tente en Arabie*'.

height 19.1cm

blue stamped mark, LP and Sèvres 1835, incised fev 2 and others illegible

**Sucrier and Cover.** [*Pot à Sucre ovoïde*] painted on one side with '*Le Café du matin en Allemagne*' and '*Un Café en Italie*'.

height 13.6cm

blue stamped mark, LP and Sèvres 1835, incised SU 32 and others illegible

already damaged in 1906 ; re-stuck on 27th october 1948

**2 Coffee Cups and Saucers.** [2 *Tasses hessoises et soucoupes*] painted on one cup with 'Le Café du soir au Salon', the other with 'Le Café du matin à la Halle'.

Cups: height 7cm

Saucers: diameter 18cm

blue stamped marks, LP and Sèvres 1835, AB marks in gilding<sup>42</sup>, incised various numerals

### Documents.

Thanks to Marcelle Brunet's work on Develly,<sup>43</sup> we know that the two *déjeuners* of 1832 and 1835, decorated on the same theme of *La Découverte du Café* were identical so far as the scenic decoration by Develly is concerned. Brongniart writes at length about the background to this subject.<sup>44</sup> Thoroughness in research was always of the utmost importance to him, and for the painting of *Le Café à Constantinople*, he writes that it is designed "d'après une composition faite sur renseignements excellents"; in a note to the 1832 Louvre exhibition catalogue<sup>45</sup> [which evidently resulted in the Queen taking a liking to it], the source is revealed:- "*Renseignements pris dans l'ouvrage sur la Grèce de M.Choiseul-Gouffier*". Another source may have been the famous German explorer Alexander von Humboldt [1769-1859], whose sketches of Mexican antiquities published in 1810 inspired the borders of the *Services du Cacao*, by Develly of 1833/37<sup>46</sup>.

The shapes of the component parts of the services were, however, different, and the ornaments appear from the drawings to have been different.<sup>47</sup> Comparison of the documents as registered in the *Magasin de Vente* show the differences, although the 1835 set has a disparity of description, in the *décorations en or* having in addition the platinum described in the first service.<sup>48</sup>

The 1835 set was entered in the registers of the *magasin de vente* on 24th October 1835. [Appendix VII]. Its cost of production was a little less than its predecessor as the oval tray cost 1,010.75fr as opposed to 1,039 for the 1832 set. It did not find a buyer for a while, however, and must have remained in the shop until it was sold to the king for presentation [tantalisingly the name of the recipient remains blank and no trace can at present be found of whom the king graced with this present]<sup>49</sup>.

The *déjeuner* corresponds exactly with the description and composition of a *Tête à Tête .... représentant l'histoire du café Fab. de 1835* exhibited at the *Union centrale des Arts decoratifs, Exposition rétrospective des porcelaines de Vincennes et Sèvres, 1884*, no.166bis.

### Provenance

Delivered on 3rd May 1838 to King Louis Philippe for presentation to unknown recipient. The price, including the box was 3,020fr.<sup>50</sup> [see Plate B and Appendix VIII]. Purchased by the Kestner Museum in 1906 for the sum of 2,300 Reichsmark, from Georg Wilhelm Rehbock, a Hannover merchant, proprietor of the firm A.Rehbock, Wwe., Furniture Makers and Dealers of Textiles, Carpets, Curtains and Decorative Objects. According to an address book of 1889, the address was Langelaube 18.

Another piece, signed C.Develly 1836, was purchased in 1913 by the museum [Inv.no.1913 A(or 4)38] from the collection of H.Boetzelen, Mönchen-Gladbach, auction Catalogue 18th/19th March 1913.



## APPENDICES<sup>51</sup>

### Appendix I.

M.N.S. Archives Carton Pb3 liasse 3.

1814

Fevrier

25      donné un commande à Mr Gerrard

avril 12-      la decoration grattée par Mr Philipine  
sur presque toutes les pièces.

mai 13-      Toutes les petites pièces cuisent en dorure  
le plateau est cuit en dorure. Mr Philipine  
peint l'ébauche des ornements.

Sept. 23-      Toutes les pièces sont retouchées. les ornement du  
plateau sont tout a fait retouchées.

decembre 1.      Toute est terminé et cuit embrunissage. Il y a une  
tasse felée.

M.N.S. Archives Vv1 fo.29 no.3

entrée en mag. de vente

8150

22 Dec 1814

Déjeuner fond de platine riches ornements  
colorés et Camées par Philippine et Béranger

1	Plateau rectangulaire	3606	4050
1	Theyere Asselin	697	850
1	Pot de Sucre anse voluté	546	650
1	Pot à Lait grec	335	450
4	Tasses en forme AB	409 1636	500 2000
1	Boite pour le dit déjeuner		140

## Appendix II

M.N.S. Archives Vv1 fo.29, no.3

1814

No-9          Dejeuner des grands  
                 Guerriers anciens

29-3

Beranger  
et

Philipnine [sic]

Entré le

22 Decembre 1814

feuille 182

- un plateau rectangulaire
- 2      un theyere Brachard ou asselin
- 1      un Pot a Lait Brach. de 181[2]4.
- 2      un pot a Sucre Brachard
- 4      2\* ou 4 Tasses jasmin\*. AB

\* [ 2 and jasmin crossed out]

Prix de vente avec Boite          8150F

fond de platine, ornements colorés  
camé.

au milieu du Plateau un grand  
camée representant Scenes  
de guerrier à la [?patrie]  
sur les autres pieces des Portraits  
suivants

themistocle	annibal
miltiade	Scipion
epaminondas L.	agrippa - L.
Leonidas - - L	phocion - - L
Xenophon - - L	
theyere - -	{ themistocle phocion
Pot a Sucre	{ miltiade Xenophon
Pot a Lait -	epaminondas
tasses	{ Leonidas [missing] annibal agrippa Scipion

### Appendix III

M.N.S. Archives Béranger's Work Book Juillet 1814

1	Plateau Rectangulaire pour le Dejeuner No.9 Grand Camée carée au milieu Representant la mort d'Ep [aminondas]	1000	
	Theyere	40	80
	pot a sucre	40	80
	pot a lait		40
	Tasses	40	160

présenté a S A R le Duc de Cambridge 5/11/1816

### Appendix IV.

M.N.S. Archives Vv.1 fo.29.no.3

Livré à Béranger Juillet 1814

1	Plateau Rectangulaire pour le Déjeuner No.9 Grande Camée carée au milieu Répresentant la mort d'Epaminondas		
	Rendu Octobre [illegible]	1000	
	Theyère	40	80
	Pot à Sucre	40	80
	Pot à Lait		40
	Tasses	40	160

### Appendix V.

M.N.S. Archives Vbb5, fo,11 Vo. 1816 29.3

Livré par ordre du Roi  
à S. A. R. Le Duc de Cambridge  
Le 9 Novembre 1816

19. 67	2	Vases forme Médécis 2me gdeur fond vere de Chrome bouquets et guirlandes de fleurs, decor en or ?Jaune	8000=
29. 3	1	Déjeuner composé de 4 Tasses, trois grandes pièces un Plateau en Porcelaine, sur le plateau la Mort d'Epaminondas peint dans le genre camée avec ornements colorés dans un fond de platine avec boîte	8150=
			16150=
		Emballage	98.75
		Le 31 X 1816 adressé a M Le Ct de Pradel un triple facture	<u>16248.75</u>

## Appendix VI

M.N.S. Archives Mr Beranger figuriste fo.10/11

DATES 1814	QUANTITES donné Rendu	DESIGNATION DES PIECES	PRIX	A-COMPTES	MONTANT
Juillet	1	X	Plateau Rectangulaire pour le Déjeuner No9 Grand camée caré au milieu Rpst la mort d'Epaminondas	300	
	1	D	Theyere, pour Tête camée rond Port. de Thémistocle et Phocion	40	
	1	D	Pot a Sucre, Miltiade et Xenophon. camée	40	
	1	D	Pot a Lait, Epaminondas camée	20	
suite		Ci Contre		1342	
	1	D	Tasse AB. Dejeuner No9 Léonidas	20	
	1	D	Tasse do do Annibal	20	
	1	D	Tasse do do Scipion	20	
	1	D	Tasse do do Agrippa	20	
Septembre		2me Acompte sur le Plateau Rectangulaire (de Juillet)		160	
		2me Acompte sur les neuf têtes camées des Pièces du Déjeuner No9. (de Juillet)		100	
Octobre	1	Theyere de (Juillet) ..2 Têtes camée	40		80"
	1	Pot a Sucre do do do	40		80"
	1	Pot a Lait do do do			40"
	4	Tasses A B do do do	40		160"
	1	Plateau Rectangulaire (de Juillet) pour le gd camée du milieu, la mort d'Epaminondas			1000"

## Appendix VII

M.N.S. Archives Vv2 fo.102Vo, 1835

Feuille No.49 Le 24 Octobre 1835

*Déjeuner de la découverte du café, sujets relatifs  
à la Culture et à la manière de le servir dans divers  
pays, décoration en or sur fond blanc*

1	Plateau 1reGdeur Scène la découverte du café	1010.75	1400
1	Cafetière comparienne 2 sujets	363.55	400
1	Pot + Sucre ovoïde do	303.25	350
64	1 Pot + Lait do do	259	300
2	Tasses & Scpe de café hessoises 1 sujet 193.4	255	450
1	Boite pour le dit déjeuner		120

## Appendix VIII

M.N.S. Archives Vbb.9 fo.21

*Livré par Ordre de M L'Indendant Général  
par lettre du 3 Mai 1838  
Au Cabinet du Roi pour être donné  
en Présent*

A M.

Le 3 Mai 183

*Un Déjeuner de café, Sujet représentant  
la découverte du Café , sur le Plateau et sur les  
petites pièces des sujets relatifs à la manière de le  
servir dans divers pays*

1	Plateau	1400		
1	Cafetiere	400		
1	Pot à Sucre	350		
1	Pot à Lait	300	3020	3020
2	Tasses & Scpe	225	450	
1	Boite pour	120		
	La Lettre sans de Reçu			

## NOTES

1. For the sake of consistency, and in recognition of the present nationality of ownership, I have used throughout the German spelling.
2. Kestner Museum inv. 1905.4 a-g.
3. Béranger, Antoine, painter of figures 1807-1846.
4. The letters *qz* represent the year 1814.
5. Brachard *jeune*, Jean-Nicholas-Alexandre, sculptor-repairer 1784-1792; 1795-1799; 1802-1827, together with his father, was the creator of the forms used for many of the services of the period.
6. I have adopted throughout the French usage for the names as inscribed on the pieces.
7. M.N.S. Archives Carton Pb3 liasse 3.
8. Gérard, Claude-Charles, painter of pastoral subjects 1771-1804, the chief painter 1804-1825; c.f. Pierre Verlet, *Sèvres*, 1953, Vol.2 [marks], p.45.
9. Philippine, Jean-François-Henri, painter 1787-1789; 1801-1804; 1809-1840; or François-Pascal, painter 1778-1791; 1802-1825.
10. M.N.S. Archives, carton Pb3 liasse 3.
11. M.N.S. Archives Vv1 fo.29 no.3.
12. Acknowledgements to Oliver Fairclough's article "Two pieces from the *Sèvres Service Iconographique Grec*", *NACF Review*, 1990.
13. I am most grateful to Prof. David Bindman [through Gaye Blake-Roberts] for this suggestion. The painting by West is illustrated in colour by Allen Staley, *The Paintings of Benjamin West*, Yale University Press, 1986, p.66; a rough sketch of the subject is in the Pierpont Morgan Library. Staley suggests that West used as his inspiration an engraving by Gravelot; see Peter Walch "Charles Rollin and early Neo-Classicism, *Art Bulletin*, XLIX, 1967 p.123, fig. 4. This last was certainly not the inspiration for Béranger. The account of the death of Epaminondas can be found in Diodorus Siculus, XV.87 [Loeb edit., 1952 p.197].
14. Visconti, E.Q. *Iconographie Ancienne ou Recueil des Portraits Authentiques des Empereurs, Rois et Hommes illustres de L'Antiquité*, Paris 1808-27, vol.i *Hommes d'Etat et de Guerre*, Chap.III, pl.14 no.1
15. *Catalogue* vol.ii letter V no.52.
16. Visconti, *op.cit.*, vol.i.p.68; and vol.iv pl.31;
17. Bracci, *de Antiq.Sculpt.*, vol.ii p.183. Another version 69 *Annales du Musée et l'Ecole moderne des Beaux Arts*, 1803, was taken from a marble statue found in Rome in the foundations of the Palazzo Gentili in the mid-18th century.
18. Visconti, *op.cit.*, vol.i. p.68
19. Visconti, *op.cit.*, vol.i. pl.13 no.3; T. Piroli, *Musée Napoléon*, vol. ii pl. 80; this portrait on a plate from the *Service Iconographique Grec*, together with the engraving from Visconti, are illustrated in an article by Barbara Mundt, "Ein Empireservice mit Kameenmalerei, - zu einer Neuerwerbung des Berliner Kunstgewerbemuseums", *Kunst und Antiquitäten*, 11/90p.24 figs.5/6.
20. T. Piroli, *op.cit.*, vol.ii pl.33.
21. Visconti, *op.cit.*, vol.iii, pl.LV no.7
22. Visconti, *op.cit.*, vol.i. pl.LVI bottom corner sketch; Visconti, *Iconographie Romaine*, Paris 1817, Chap.XIX, pl.3 no.6. Tamara Préaud expresses the view that the later publication date of this volume need not invalidate this source, as Brongniart had access to Visconti's MSS before publication. Published in *Bronzi d'Erculanum*, vol.i., pl.39 & 40 [author unknown].
23. Visconti, *Iconographie Romaine*, *op.cit.*, pl.8 no.2; also Visconti, *Monumenti Gabini*, p.31 pls.2 & 2a.
24. M.N.S. Archives, carton Pb3, liasse 3, Fo.182
25. The drawing of a *pot à lait* with very similar ornaments, and a cameo, inscribed "*par Mr Bodson juillet 1813*", is preserved in the M.N.S. Archives R4 F65.
26. Brongniart, *Traité des Arts céramiques*, quoted by Gérard Barbe, "Déjeuners en porcelaine de Sèvres de 1830 à 1848", *L'Estampille*, April 1990, p.66.



27. One of the other notable artists responsible for supplying designs was Alexandre Evariste Fragonard [1780-1850]. For further information on his work see Aileen Dawson, *French Porcelain; a Catalogue of the British Museum Collection*, p.217 no.179 and note 8.
28. Serge Grandjean, *Les Grands Services de Sèvres: Musée National de Sèvres*, 1951, no.23 [M.N.S.Archive Vbb 4, fol.3].
29. Pierre Verlet & Serge Grandjean, *Sèvres*, 1953, pl.114; Marcelle Brunet & Tamara Préaud, *Sèvres, des origines à nos jours*, 1978, fig.346; Fairclough, loc.cit., and Mundt, loc.cit.
30. Formerly in my possession; c.f. *Ars Antiqua Frankfurt*, Handbook 1990, p.110, sold Sotheby's Geneva 14th May 1991, lot 71.
31. National Museum of Stockholm, inv.no.CVX 543; illustrated in colour in *Porslin från Sèvres*, [Nationalmuseum utställningskatalog no.452], Stockholm 1982, no.116; and also by Carl Nordenfalk, *Sèvres et les Cinq Sens - Nationalmuseum Skriftserie N.S.2*, 1984, fig.10.
32. Verlet & Grandjean, op.cit., pl.119; and Brunet & Préaud, op.cit., fig.362.
33. Appendix V.
34. Registered as acquired by the king for gifts of *Le premier de l'An* on the 1st January 1815, but not delivered to the Duke of Cambridge until 9th November 1816. M.N.S. Archives *Royal Gifts* 1816/29.3.
35. I am grateful to Anthony du Boulay for information on this sale.
36. Kestner Museum inv. R.1906,32.a-f; published by H. Hilschenz-Mlynek, "Kunst und Kunsthandwerk von Mittelalter bis zur Gegenwart", in *100 Jahre Kestner-Museum Hannover 1889-1989*, pps.106-136, pl.SM7.
37. Marcelle Brunet  
Louvre, Paris, 1947, *Catalogue, 1ère partie - Services de déjeuner*, nos.46 and 46bis.
38. The drawings by Jean-Charles-François Leloy of the ornaments on the 1832 service are all preserved at the Manufacture de Sèvres, M.N.S. Archives grand carton R [section D.I.3.-1832.N°1, 2 & 3, Section D.I.4.-1832, N° 1<sup>a</sup> and 1<sup>b</sup> inscribed "Mr Leloy"]. Although these are not identical with the ornaments on the 1835 service, there are enough stylistic similarities to assume safely that they are by the same painter.
39. The gouache is in the M.N.S. Archives, grand carton R. It measures 28cm x 38cm, is signed on the reverse CD 25 janvier 1835 and inscribed "H.N. Coll." It was illustrated by Gérard Barbe, op.cit., pl.3, p.65.
40. Loosely translated as:- *An arab herdsman from the Yemen presents some fruits of the coffee plant to a Mullah, and remarks to him that the goats which have eaten of it are agitated and remain constantly awake. The Mullah acknowledges his companion's discovery and congratulates himself that the Prophet should have sent them the means of vanquishing sleep during the times of prayer.*
41. Mademoiselle Virginie Boullemier, gilder 1814-42.
42. Antoine-Gabriel Boullemier, gilder 1802-42.
43. See note 37.
44. I have failed miserably to check this obvious source, but am grateful to Gérard Barbe for the excerpts in his article quoted above.
45. *Exposition au Palais du Louvre*, 27th December 1832, Catalogue, no.30.
46. The sucrier from the first service of 1833 was exhibited at the Louvre 1st May 1835, and is illustrated by Gérard Barbe, op.cit., pps.62 & 63. The Metropolitan Museum of Art possesses pieces from the second service of 1836.
47. I have been unable to trace the present whereabouts of the first service, so am unable to confirm if the ornaments were, indeed, painted according to the drawings.
48. M.N.S. Archives Vv2.fo.58Vo, 1832, feuille 89; and Vv2 fo.102 Vo, 1835 feuille 49.
49. I have to thank Anne Lajoix for her researches into the records of the *Ministère des Affaires Etrangères* both in Paris and in La Rochelle, time spent, alas, without success.
50. The price for the 1832 service was 3,120fr.
51. These documents are transcribed as closely as possible, so that names are sometimes wrongly spelt, and missing accents etc., have not been included.