

THE FRENCH PORCELAIN SOCIETY

NEWSLETTER FEBRUARY

Dear Members,

It has been a year since we last carried on with our busy lives, visiting art fairs and auction sales, meeting colleagues and friends in person and enjoying the familiarity of museums and galleries. Our routines came to an abrupt halt and we were forced to rethink the ways we communicate knowledge and experiences. We are incredibly lucky to be able to rely on social media and other digital platforms that have allowed us to pursue our goal of sharing with you our enthusiasm for ceramics. Blindly thrown into this new territory of online conferences, we have had a year to gain experience and, thanks to your feedback, improve at keeping you informed and interested with news and scholarly lectures.

We are confident that 2021 will bring us the buzz of social gatherings at which the FPS has always excelled, and we wish to maintain an exciting online programme alongside. Thank you to all of you, members, speakers and donors for your unwavering support.

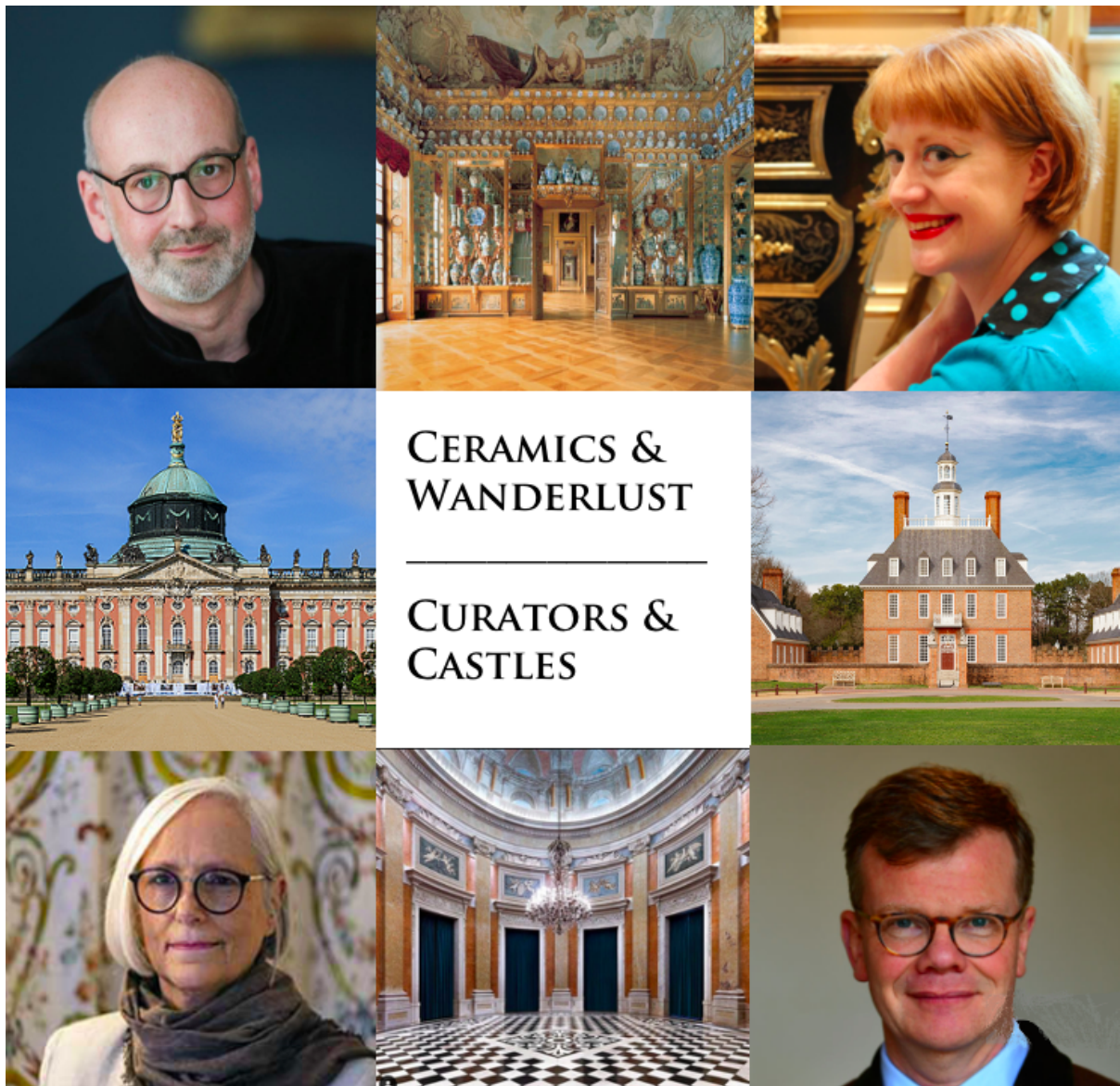
Félix Zorzo
Newsletter Editor

Upcoming Events

FPS Symposium: Ceramics & Wanderlust – Curators & Castles

Saturday 13th and Sunday 14th March

16:00-18:30pm UK GMT



CERAMICS & WANDERLUST

CURATORS & CASTLES

We are excited to present a two-day online symposium with curator-led tours of ceramics in the collections at Palácio Nacional da Ajuda in Lisbon, Charlottenburg, Neues Palais and Belvedere in Berlin, Governor's Palace in Colonial Williamsburg, the Château de Versailles, Schloß Wilhelmshöhe and Waddesdon Manor.

Each session will be followed by a panel discussion led by Dr. Caroline McCaffrey-Howarth where our speakers will answer to your questions. The conversation will address how these impressive palaces have coped during the ongoing pandemic and their plans for the future.

You can download the full programme [here](#).

Acquisitions

A floor tile from Isabella d'Este's *studiolo* and a maiolica *istoriato* dish

The Courtauld Gallery, London

By Elisa P. Sani

Two fine pieces of Italian Renaissance maiolica, a floor tile and a dish, have been added to the collection of the Courtauld through the Cultural Gifts Scheme. The works were presented by Sam Fogg, a leading dealer in European Medieval art. Sam Fogg, said: "This is in appreciation of the planned re-display of the maiolica in Somerset House and the research and publication by Dr Elisa Sani."



The floor tile was made for Isabella d'Este (1474 – 1539), Marchioness of Mantua. The tile features the emblem of the Gonzaga family, a sunburst with a scroll inscribed with the motto of Ludovico III (1412-78). The tile originally decorated the floor of Isabella's *studiolo* (private study) in the family's castle at Mantua.

The maiolica dish, in a narrative style known as *istoriato*, depicts a moment from the story of Diana and Actaeon, taken from Ovid's *Metamorphoses*.



The pieces will be on display in the [Blavatnik Fine Rooms](https://courtauld.ac.uk/italian-renaissance-ceramics-news) when The Courtauld Gallery reopens later this year following a major transformation. An accompanying catalogue by Dr Elisa Sani will comprise entries on all of the ceramics in the collection, each beautifully illustrated with new photography, and an essay containing substantial original findings on the taste of the eminent Victorian collector, Thomas Gambier Parry (1816-88).

<https://courtauld.ac.uk/italian-renaissance-ceramics-news>

A Saint-Cloud bowl

Reeves Museum of Ceramics, Museums at Washington and Lee University in
Lexington, Virginia

By Ron Fuchs II, Senior Curator



Bowl, Saint-Cloud Porcelain Factory, France, 1695–1715 . Soft-Paste Porcelain, 24 cm (9 1/2 in) diameter.

Museum Purchase with Funds Provided by the Herndon Foundation, the Family of Elisabeth S. Gottwald, and John Goadby Hamilton '32 (2020.22.1).

The Reeves Museum of Ceramics, part of the Museums at Washington and Lee University in Lexington, Virginia, recently acquired a large bowl made at the Saint-Cloud Factory. With the delicately painted lacy decoration inspired by the work of French designer Jean Berain, it is a fine example of Saint-Cloud's early work. But that alone is not what led the museum to pursue the piece.

First, it is a fine example of the work of the first commercially successful porcelain manufactory in Europe. While Meissen deservedly is credited with being the first to make hard-paste porcelain in Europe from 1708, and while other potters were successfully making small quantities of soft-paste porcelain as early as the late-sixteenth century, Saint-Cloud was the first to consistently produce porcelain in marketable quantities from at least the mid-1690s. Thus Saint-Cloud is an important, if sometimes over-shadowed part of the story of the development of porcelain in Europe.

Second, this bowl gives us an opportunity to broaden the stories we tell through ceramics. While eighteenth-century French porcelain may not be the first thing one thinks about when considering diversity in the decorative arts, in fact one of the driving forces of the Saint-Cloud's success was a woman, Barbe Coudray (died 1717). According to scholar Genevieve Le Duc, "historians have been content to depict her simply as a wife, widow, mother, or 'executor.' However, documentary evidence indicates that Barbe Coudray was not only linked to the Saint-Cloud Porcelain Manufactory for nearly half a century but also appears to have been a woman of great strength and character who ruled the enterprise during her time."^[1] She and her two husbands, Pierre Chicaneau and Henri Trou, not only successfully learned how to make porcelain, but also successfully and profitably ran a factory that remained in production until 1766. Thus, this piece allows us to explore the often-unseen role that women played in the ceramics industry.



To learn more about the Museums at Washington and Lee, go to:
<https://www.wlu.edu/arts/museums/>

[i] Rondot, Bertrand, Antoine d' Albis, and Maureen Cassidy-Geiger. 1999. *Discovering the secrets of soft-paste porcelain at the Saint-Cloud manufactory ca. 1690-1766*. New York: The Bard Graduate Center for Studies in the Decorative Arts. 72.

Seven pieces from the "Sea Cloud Service"

Hillwood Estate, Museum & Gardens

By Rebecca Tilles



Covered tureen, covered vegetable dish, and three plates (all Haviland, Limoges); pair of plates (Lenox Inc.), France and America, mid-20th century. Photo courtesy of Eldred's.

Hillwood Estate, Museum & Gardens recently acquired seven pieces from the “Sea Cloud Service,” including covered tureen, covered vegetable dish, and three plates (all Haviland, Limoges) and a pair of plates (Lenox, Inc.) from the mid-twentieth century. This service was designed for Marjorie Merriweather Post’s private 360-foot yacht “Sea Cloud” completed in 1931 and will complement existing plates from Hillwood’s collection used on the Sea Cloud in around 1938.

Publications

Porcelain Scent Bottles – The Giordano Collection

Edited by Andreina d'Agliano and Simone Caliri

Allemandi, Torino 2020

The Giordano Art collection of eighteenth-century European porcelain bottles to which the book edited by Andreina d'Agliano and Simone Caliri is dedicated includes 120 pieces, with a wealth of detail and bibliographical references documenting no fewer than 16 manufactories in Germany, Austria, Italy, England and France. Catalogued by factory, the bottles are individually illustrated and profiled with copious scientific information, accompanied by splendid illustrations and numerous comparative photographs. The German manufactories, with Meissen clearly standing out in a panorama encompassing Fürstenberg, Berlin, Ludwigsburg, Ansbach, the Viennese Du Paquier and the rarer Volkstedt-Rudolstadt and Kelsterbach, are introduced in a paper by Barbara Beaucamp-Markowsky, who also illustrates the history of perfume and its containers up to the XVIII century. Andreina d'Agliano focuses meanwhile on Italian production, with particular regard to the alchemical significance of scent and porcelain to Florence, while the late Kate Foster Davson writes particularly engagingly on the collecting of English porcelain

scent bottles, catalogued with the collaboration of Anton Gabszewicz. Both the Chelsea and St. James's factories are represented, as are several reproductions of the Parisian Samson manufactory.

The work is enhanced by detailed profiles provided by Angela Carola and Rita Balleri, as well as a glossary and a vast bibliography on the subject.

Porcelain Scent Bottles – The Giordano Collection, edited by Andreina d'Agliano and Simone Caliri, hardback with dust jacket, 368 pp, 277 col. and b/w illus., Allemandi, Torino 2020, € 120.00.

<https://www.allemandi.com/libro/9788842224679>

Collectors, Curators, Connoisseurs:

A Century of the Oriental Ceramic Society

Edited by Sarah Wong and Stacey Pierson

The Oriental Ceramic Society, 2020

In October 2021, an exhibition celebrating the Oriental Ceramic Society's centenary will open at the Brunei Gallery, SOAS (School of Oriental and African Studies), University of London.

A lavishly illustrated catalogue containing essays by leading experts will accompany the exhibition. It has been edited by Sarah Wong and Stacey Pierson. Called ***Collectors, Curators, Connoisseurs: A Century of the Oriental Ceramic Society***, it is priced at £100 and can be ordered online at:

[Collectors, Curators, Connoisseurs](#) | [Online Shop of The Oriental Ceramic Society](#)

The Oriental Ceramic Society generously offers FPS members free postage and packing, worth around £30, for orders placed before 1 May 2021. Delivery is programmed for September.

"The Artistic Patronage and Transatlantic Connections of Florence Blumenthal"

By Rebecca Tilles

Associate Curator of 18th century French & Western European Fine & Decorative Arts at Hillwood Estate, Museum & Gardens in Washington, DC

This issue of 19 explores the contribution of women as collectors from the mid-nineteenth century to the aftermath of the First World War, paying particular attention to the cosmopolitan transfer of artworks, ideas, and expertise between Britain, France, and the United States. This article traces the artistic patronage and transatlantic connections of the collector and philanthropist, Florence Blumenthal (1873–1930), who, with her husband George Blumenthal (1858–1941), constructed vast homes and collections in both New York and France beginning in the late nineteenth century. This article aims to draw renewed attention to Florence’s important position within the scholarship and history of female collecting, patronage, and taste, other key female relatives who likewise became influential patrons of modern art and philanthropists, and other female collectors and influences on both sides of the Atlantic. This research grew out of Rebecca’s PhD dissertation “George and Florence Blumenthal: A Collecting Partnership in the Gilded Age, 1858–1941,” (University of Sussex, 2019).

“The Artistic Patronage and Transatlantic Connections of Florence Blumenthal”, 19: *Interdisciplinary Studies in the Long Nineteenth Century* 2020 (31).
doi: <https://doi.org/10.16995/ntn.3349>

Exhibitions

The Porcelains of the Dukes of Parma

Reggia di Colorno

From 13th March to 6th June 2021

Curated by Antonella Balestrazzi and Giovanni Godi



Allegory of Europe, Meissen porcelain.

The Reggia di Colorno will soon open the exhibition ***Le Porcellane dei Duchi di Parma. Capolavori delle grandi manifatture del '700 europeo***. The project stemmed from the refurbishment of the Parmesan palace in 2015. Research brought to light evidence that furniture and furnishings found in other dependencies of the Province of Parma originally belonged to the Reggia di Colorno, and archival work unearthed a large list of porcelain objects including tea, coffee, dessert and dinner services as well as sculptures from Meissen, Sèvres, Vincennes, Chantilly, Doccia and Capodimonte.

The exhibition reunites for the first time the collections of porcelain that Louise Élisabeth of France and her consort the Infante Philip of Spain used during ducal receptions. The objects presented come from a variety of collections such as the Palazzo del Quirinale in Rome, the Pilotta Palace in Parma, the Gallerie degli Uffizi in Florence, the Museo della Villa Medicea in Poggio a Caiano, the Musei Reali in Turin, the Fondazione Cariparma, the Archivio di Stato di Parma and from private collectors. These objects, along with other treasures from the Parmesan dukes, were dispersed from 1859 with the assimilation of the Duchy of Parma and Piacenza by the new Italian Kingdom. The collections, one of the most refined among European courts, were transferred to the House of Savoy, and travelled to Turin, Florence and, ultimately, Rome, where they were used to furnish the Quirinale, first repurposed as royal palace and later residence of the Presidents of the Italian Republic.

Colorno had its own porcelain room, designed by Ennemond Alexandre Petitot in the eighteenth

century. Louise Élisabeth, known as Babette, collected porcelain objects for herself and her husband that were used to furnish her new residence, as confirmed by the numerous letters on display in the exhibition. She was enchanted by the exotic charm of this compact, shiny and light material, capable of giving life to objects with refined lines that helped to identify the social status of those who owned them. On frequent trips to Versailles she did not neglect to buy some at her father's expense.

Among the exhibits, the Capodimonte service stands out. It was a gift from Maria Carolina to her sister Maria Amalia and it is known as the "goose service" after the decoration of the tureen. The dining room of Maria Luigia will feature a fully laid table along with the Duchess's armchair and her portrait, loaned by the Pilotta Palace.

The exhibition is curated by Antonella Balestrazzi and Giovanni Godi who, together with a group of experts, have identified these treasures and successfully brought them home for the duration of the exhibition. Organised by theme, the exhibition curators propose a journey into the history of taste and collecting of the Parmesan ducal dynasty. Alongside porcelain objects, visitors will discover portraits, letters and documents relating to the purchases of the Duchess and Prime Minister François Guillaume Leon Du Tillot, furniture and furnishings designs by Ennemond Alexandre Petitot, plans of the ducal palace of Colorno, engravings illustrating the wedding celebrations of the Dukes of Parma, and books such as the cookbooks used in the palace kitchens during the eighteenth century.

Text adapted from:

<https://arte.emiliaromagnacreativa.it/news/le-porcellane-dei-duchi-parma-mostra-dal-13-marzo-al-6-giugno-2021-alla-reggia-colorno/>

Vignette Display: *Chinese Blue and White Porcelain*

The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Opens March 2, 2021

Curated by Jennifer P. Thalheimer



Serving plate with botanical pattern after a Maria Sybilla Merian design, unknown maker, Chinese, c.1730–40. Porcelain, underglaze blue, gold, h. 11in. (28cm). Gift of Dr. Benjamin L. Abberger Jr. and Nancy Hardy Abberger Collection (2020-031,6) Photo: The Charles Hosmer Morse Museum of American Art, Winter Park, Florida.

Chinese blue and white porcelain was among many Asian sources of inspiration for European and American artists and designers in the nineteenth and early twentieth centuries. Today, these precious Asian ceramic pieces are still avidly collected and enjoy a large popular audience. In the eighteenth century, two regional variations of porcelain—Canton and Nanking (both produced in the port city of Guangzhou)—emerged. The industry served westerners eager to add an exotic element to their dining rooms. Complete sets of Canton porcelain, fashioned to accommodate European eating traditions, were embellished with broad brushstrokes of toned blues depicting flowers, village scenes, and interweaving patterning. Nanking wares reflected the higher quality of export porcelain. They featured evenly executed cobalt scenes in more refined detail, often embellished with gold accents. Artists like James Abbott McNeill Whistler (1834–1903) and Louis Comfort Tiffany (1848–1933) admired the ornamentation of these Chinese ceramics and incorporated them into some of their most famous interiors. This vignette exhibits numerous examples of these in-demand Chinese ceramics ranging from around 1740 to 1890.

The works were collected over the course of 40 years by life-long Orlando residents Dr. Benjamin L. and Nancy Abberger and recently donated to the Morse Museum by the Abberger family.

For more information visit: <https://www.morsemuseum.org/on-exhibit/upcoming-exhibitions/>

Early French Soft Paste Porcelain

E & H Manners, Ceramics and Works of Art, London



Cup and saucer from the Tsar's Service, Austria (Vienna), 1730–5. Du Paquier Manufactory (1718–1744). Hard-paste porcelain. Museum Purchase, 1999 (26.280.1-2).

E & H Manners are presenting a selling exhibition of French soft-paste porcelain largely from two private collections.

The exhibition forms a brief survey of the subject starting with the earliest factories of Rouen and Saint-Cloud which will include some uncommon types of polychrome decoration. It continues with a group of Chantilly wares and pieces attributable to François Barbin's factory of Villeroy-Mennecy and perhaps his Paris workshop.

The royal factory of Vincennes-Sèvres includes examples of the earliest phase of production up to examples of the early ground colours. It will also include a group of Sèvres porcelains decorated with textile patterns derived from the elaborate silk brocades of Lyon.

The catalogue was published at the end of January. Copies of the catalogue are available as

hard copies or in PDF from manners@rare-ceramics.com. For more information please visit: <https://www.rare-ceramics.com/>

Date Correction

Dr. Rebecca Tilles, Associate Curator of 18th Century French and Western Fine and Decorative Arts at Hillwood Estate, Museum and Gardens Washington, DC, regretfully announces that the exhibition "Marjorie Merriweather Post and the Diplomacy of Philanthropy", in partnership with the National Museum of American Diplomacy, has been postponed until March 2022.

* Exhibitions dates and titles may be subject to change.

News

The Gesellschaft der Keramikfreunde has a new website

The Gesellschaft der Keramikfreunde has undergone a digital renewal during the last year. In addition to a newsletter and the lecture series "KERAMOS Kabinett", which will continue until the summer, the German-based society has a new website. From now on, all information about the Society can be found at www.keramikfreunde.de. A new mail addresses ending in @keramikfreunde.de has also been introduced.

Duos in the Dining Room: Paired Meissen Figures at Kykuit

The Rockefeller Brothers Fund has launched an online initiative on Meissen porcelain at Kykuit, the Rockefeller Estate. Join Katrina London, Manager of Collections and Curatorial Projects, and discover the story of a some of the pieces on display at Kykuit such as a beautiful pair of Indian ring-necked parakeets by Johann Joachim Kändler circa 1741.

<https://www.rbf.org/pocantico/public-programs/duos-dining-room-paired-meissen-figures-kykuit>

Madame de Pompadour's Porcelain

Picture research help needed

Dear FPS Members,

Everyday Rococo: Madame de Pompadour and Sèvres Porcelain

Please may I ask you for your help to track down some Sèvres porcelain I would love to illustrate in my forthcoming book? Some of the pieces have been illustrated in catalogues, but I need newer images, others I have not been able to find. Some of you will laugh at some of these missing pieces because generations of experts have already searched for them, but surprises are always possible! The list is according to the year of purchase, or when within the book I would like to show related examples.

[List of images](#)

One of the problems of the Covid virus is that so much has to be done without access to libraries, collections and fellow ceramics enthusiasts, so I fear there will be some weaknesses in the book. I am already eternally grateful to those curators who have put their collections on line, and to those collectors, scholars, dealers and auctioneers who have been overwhelmingly helpful, but if any of you were able to identify any of these pieces, I would be so very thrilled. Please reply to me at pompadourporcelain@gmail.com.

Thank you very much, and with all good wishes,
Rosalind Savill

Articles

Porcelain: *Porcellana & Nacre*

By Susan Brooke

Freelance Art Historian and Waddesdon Manor Guide



© Acc.W1/12/6. Catalogue; Meissen & Other European Porcelain, R.J.Charleston. The James A. de Rothschild Collection, Waddesdon Manor. The National Trust.

While passing through the Morning Room at Waddesdon Manor it is easy to overlook a pair of Italian Doccia porcelain cups c. 1770, collected by Baron Ferdinand. These are displayed, along with other objects, on a round table to the left of the chimney piece. The cups were made at the Ginori manufactory, situated near the villa Doccia, on the outskirts of Florence. The manufactory was founded by the Marchese Carlo Ginori (1702-57) from 1735. These exquisite cups, measuring only 7cm in height, have ear-shaped handles and everted rims which fit within ornate silver gilt foot-rims set into the centre of large *nacre* (mother-of-pearl) lined shells which form the saucers. The glowing, creamy white, perfectly formed shells are edged with wide bands of intricate, finely gilded *dentalle* carving which incorporates pierced scrolling, fish gills, small dolphins, sea pineapples (*halocynthia roretzi*) and conche shells. Larger delicately carved dolphins curve into the corner nubs of each saucer. The shells are a ravishing and subtle reminder of the origins of the name *porcelain*, originally derived from the Latin *porcellana* (cowrie shell). Although *nacre* was used extensively by goldsmiths during the Renaissance, and from the 17th century was incorporated into the decoration of many items of furniture, particularly in pieces

of Chinese lacquerware, it is unusual to see it used to complement items of porcelain.



On one of the cups, painted in varied enamel colours, a Chinese woman wearing a purple tunic and red trousers stands under a tree; on the other, a *putto* draped with a purple cloak sits on a rock amongst flowers and foliage. There is a strong hint of Chinoiserie in the design of the gold, mauve and red fretwork frames of the cartouches. The painted decoration is derived from the earlier Meissen style associated with Johann Gregorius Höroldt (1696-1775) and referred to in the Doccia archives as; '*miniatures in the Saxon (Meissen) manner with arabesques in red and gold*'. It is thought the painter may have been Angiolo Fiaschi who is recorded as having executed figures for the Ginori manufactory '*alla Sassone*'. There is a similar cup painted with a *putto* with identical border designs in the Doccia museum.



One of the silver gilt mounts bears the mark of Pierre-Nicolas Grébeude of the Parish of Saint Germain L'Auxerrois, admitted as a master in Paris on 1 July, 1741 (d.1782).

It would be interesting to know if there are any other pieces of 18th century porcelain mounted on *nacre* shells; either at the time of manufactory or at a later date. A small collection of Doccia porcelain, catalogued by The Amici de Doccia & Quaderni in 2014, can be seen in the Victoria & Albert Museum.

A Winckelmann's “ridiculous little puppet” from the Meissen Porcelain Manufactory

By Enrico D'Andrea



This figure, standing on a high-scolled base embellished with flowers and picked out in gold, depicts a figure of a *Young Apollo* (17 cm high), with a laurel crown on his head, acting to play a lyre held on his left hand; it is marked with faint crossed swords on the unglazed base along with number '23' impressed.

Other similar figures sold by Christie's in 1997 and marked with blue crossed swords under the glaze have been dated circa 1755[1] and a late nineteenth-century version sold at Bonhams in 2010 bears the model-number '2562' engraved.[2] This number would match the year 1758 using the cataloging system adopted by Erich Hosel, Design Director of Meissen Manufactory from 1912 to 1929. However, it is recognized that this numerical list is not reliable on its own.[3]

The numeral '23' is also found impressed on the bases of figures belonging to the so called 'Children Musicians' series dated around 1755–60. In those years, French engravings were sent in huge quantity to the factory by its agent J.C. Huet and the *marchand-mercier* G. Bazin. In 1755–6 it is recorded that among them there were prints after Francois Boucher to whom may be attributed in particular these groups, as well as separate figures of Cupid or putti in various disguises including classical gods such as an Infant Bacchus (14 cm high). Related to this model, a drawing depicting a sitting Putto holding a lyre and wreath attributed to Boucher and dating later 1750s or 1760s was sold at Bonhams in 2013.[4]



Left: Underside of *Young Apollo*.

Right: *Paris*, Meissen porcelain, 1735–40 in *Le Porcellane europees del Museo Correale di Sorrento*, Di Mauro Editore.

There is no proof that the Meissen Manufactory produced a series of children deities after Ovid that could have inspired the famous Nymphenburg modeler Franz Anton Bustelli or vice versa; this could possibly be explained by the total absence of working reports by the various Meissen modelers between January 1749 and August 1764.[5] However, the overall dimensions of this figure (17 cm) and its support base, resembling a rocky hill, make it different from the majority of putti produced in great quantity at Meissen already during the Baroque period.

The first Meissen porcelain depiction of the god Apollo with Lyre was in 1741 as a decorative element of the lid of a tureen which belonged to the first dining service delivered to Tsarina Elizabeth, now kept in the Cologne Museum.[6] In that year the first model of the group *Apollo with the Nine Muses and Pegasus on Mount Parnassus* was commissioned by the art dealer Johann Ernst Gotzkowsky. From the working reports and the *Specificatio* we also know about

another distinct 'Parnassus' group of 1744 for Heinrich Graf Von Brühl. Only few examples of a third and last version survive, probably made in 1761–2 for King Frederick II the Great of Prussia.

It is widely believed among scholars that the source of inspiration for all the three versions of the 'Parnassus' group was a copper engraving of 1739 by Miguel de Sorelló, now preserved in the Archives of the Meissen Manufactory, after Pierre Parrocel (1670–1739), painter at the court of Louis XIV. The engraving reproduces a *Macchina dei Fuochi* by the Roman Architect Michelangelo Specchi designed to celebrate King Charles III of Bourbon.



Miguel de Sorelló, after Pierre Parrocel, after Michelangelo Specchi, *The Prima Macchina for the China of 1739: Mount Parnassus with Apollo, the Muses, and Pegasus*. Etching, 38.3 × 45.1 cm. National Gallery of Art, Washington DC ([2017.46.1](#)).

This figure is very similar to the Apollo in the engraving: it shares a youthful appearance, its position standing on the top of a mountain, the attitude of the body, the shape of the lyre and the disposition of the garment billowing on one side. As it was usually the case, the porcelain figure was modelled as the mirror image of the engraving.

This is not the only figure taken individually from the composition of Parnassus: a *Pegasus* from the collection of the Hungarian Baron Von Born was sold by the Berliner auction house Rudolph

Lepké in 1929. Interestingly, it is marked with 'KHC' (Konig Hof-Conditorey) — the first delivery of porcelain for the Royal Court Pantry has been dated July 1744.^[7]

This *Young Apollo* is stylistically traceable to Kaendler's work: from the Manufactory reports and TAXA we know that during 1744–5 Kaendler modelled many small size (*kleiner*) mythological figures among which a series of 13 figures (11.5 cm–14.5 cm high) was identified, however missing the representation of Apollo. Also dated 1745 is a figure of Paris (11,5 cm high) having an interesting youthful appearance — a cast is kept in the Correale Museum of Sorrento, Naples.

These figures are smaller than our figure. However, from the Meissen '*Preiss-Courant von ordinarien porcellainen*' edited in 1765, we know that the manufactory considered 'small' (*klein*) also a size of 8.5 Zoll (i.e. 20.06 cm) as seen in a group representing The Abduction of Proserpine. If we follow the suggestion of Carl Albiker in 1935 that all sizes reported in all the documents of the Saxon manufactory are related to the original model and not to the fired porcelain cast, considering the 16% shrinkage occurring during the first firing, we reach almost exactly the height of our Apollo (16,85 cm!).^[8]

The base of our figure shares many typical features with production at Meissen during the 1735–45 period. The bottom, for technical reasons, was left flat and smooth, with a small hole in the middle to facilitate the firing process and, above all, unglazed. There is only a trace of the blue cross swords mark after the cobalt employed, exposed to high firing temperatures, tended to disappear. For this reason, the attempt to paint the mark on the unglazed base was soon after abandoned. However, the presence of rocaille ornaments and the soft colours of the decoration point towards a dating around 1750.

Undoubtedly, the first and more important customer of the Meissen Manufactory, before the outbreak of the Seven Years War was its Director, Heinrich Graf Von Brühl. An inventory of all his porcelains was completed by his court pantry in 1753; noteworthy in chapter 7, along with unidentified 'lying figures' is mentioned under n° 1 a 'small-size' Apollo ('*Kleiner Apollo*'). In fact, the smallest known figure of Apollo (12.5 cm high), attributed to the hand of Frederick Elias Meyer, was delivered between 1749–52, but this figure was included in a series with the Nine Muses.

We may therefore draw the conclusion that our figure is a Meissen figure of a Young Apollo standing on Mount Parnassus dating circa 1750, after a model by Johann Joachim Kaendler for Heinrich Graf Von Brühl, probably around 1744–5.

^[1] Christie's, London, British e Continental ceramics, 10 July 1997, lot 239.

^[2] Bonhams, London, Fine European Ceramics including porcelain from the Von Klemperer Collection, 8 December 2010, lot 254.

^[3] Robert E. Rontgen, *The Book of Meissen*, Shiffer publishing Ltd, 1984.

^[4] Bonhams, London, Old Master Painting, 30 October 2013, lot 309.

- [5] K. Herzog, *Mythologische Kleinplastik in Meissener Porzellan 1710–1775*, Doctoral Thesis, Universität Passau, 2012.
- [6] U. Pietsch, *Meissen für die Zaren*, Hirmer Verlag München, 2004.
- [7] R. Lepke's Kunst-Auctions-Haus, Sammlung Baron Von Born-Budapest, 4 Dezember 1929, Lot. 16. M. Cassidy Geiger et al., *The Arnhold Collection of Meissen Porcelain 1710-1750*, The Frick Collection. New York, 2008.
- [8] K. Berling, *Das Meissener Porzellan und seine Geschichte*, Leipzig, 1900. A. Graf von Wallwitz, *Meissen-Porcelain for gentlemen*, 2005.
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FPS Committee

In the last issue of this Newsletter we introduced you to some of the members of our Emerging Scholars Group, with the idea of fostering their public profiles and sharing with you their stories and interests. On this occasion, we decided to let you know more about the members of our Committee. For long-standing members, they are familiar faces, but for the overwhelming number of new members since this time last year, this is the perfect opportunity to introduce you to our Committee.



Peter Burton, Australian Representative

Peter lives in Brisbane, Australia and has collected ceramics for over 40 years covering English, Asian and European porcelain and as well as works from contemporary Australian Potters. His main interest is French Porcelain with a particular liking for early Saint-Cloud. Peter is also a member of the Ceramics and Glass Circle (Melbourne) and the Ceramic Collectors Society (Sydney) and has presented lectures for both groups. Peter organises occasional events for the Australian FPS members to foster fellowship and scholarship.



Dr Diana Davis, Journal Editor

More years ago than she cares to remember, Diana Davis began working life at the publishers, Faber & Faber. The telex machine took up an entire room, rejected manuscripts went into a laundry basket and tea came round on a trolley at 4 p.m. She went on to commission illustrated non-fiction books so the FPS journal feels like coming home. In 2009, with her children at university, she did an MA in Decorative Art at Buckingham and then a PhD on nineteenth-century antique dealers. Her book, *The Tastemakers: British*

Dealers and the Anglo-Gallic Interior, 1785-1865 was published last year by the Getty. She is now researching the 'modern antiquaire', investigating the dealer's story from 1870 until 1930. A self-confessed 'furniture person' she is immensely grateful to friends at the FPS for helping her understand the mysterious and wonderful world of ceramics.



Sophie von der Goltz has been the FPS treasurer since 2016, having previously joined the Committee in 2013. Many of you will recognise Sophie for her work as a specialist in the European Ceramics department at Bonhams in London, where she works together with our chairwoman, Nette Megens. Sophie's other field of interest is historical fashion and she has previously published on 16th-century Venetian costume prints, while also being an avid collector and wearer of the fashions of the 1920s, 30s and 40s.



Dr Mia Jackson is Curator of Decorative Arts at Waddesdon Manor, where she has worked for four years. She has previously worked for English Heritage, the Wallace Collection and the department of Prints and Drawings at the British Museum. She wrote her doctoral thesis on the cabinetmaker André Charles Boulle and his collection of works on paper. She is interested in decorative arts in general and French ceramics and furniture in particular. She recently co-edited, with Helen Jacobsen and Rufus Bird, the book *Jean-Henri Riesener: Cabinetmaker to Louis XVI and Marie-Antoinette*.



Dr Helen Jacobsen is Curator of French 18th-century Decorative Arts at the Wallace Collection where she is responsible for the magnificent collection of Sèvres porcelain, as well as the furniture, gilt bronze and gold boxes. Her specific research interests include the decorative arts of the later 18th century and the collecting of *ancien régime* decorative art in the 19th century, and she has curated exhibitions and published in both areas. She is a member of the Committee of the French Porcelain Society, the Council of the Attingham



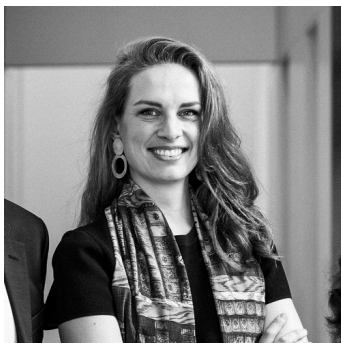
Dr Caroline McCaffrey-Howarth, Living Room Lectures Host and Member of the FPS Journal Editorial Board.

Caroline is an art historian who specialises in European decorative arts, material culture and the histories of collecting. Originally from rural Ireland, Caroline grew up close to the Belleek porcelain factory, where she discovered her love of ceramics. She is Curator of 17th and 18th Century Ceramics and Glass at the V&A Museum. Since September 2018, she has worked as a Lecturer on the History of Design Masters with the V&A and the Royal College of Art, where she continues to teach and supervise postgraduate students.

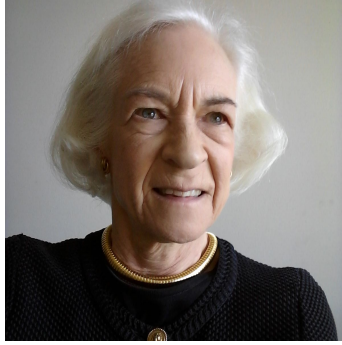


Errol Manners is a dealer in European ceramics based in London and a Fellow of the Society of Antiquaries. He was chairman of The French Porcelain Society from 2007 to 2015. He has served as chairman of the Ceramics Vetting Committee at Tefaf Maastricht and Masterpiece London and at numerous other fairs.

He is Programme Adviser on the Conservation of Ceramics course of the Edward James Foundation at West Dean College and committee member of the British Antique Dealers Association Cultural and Educational Trust.



Nette Megens became a Committee member in 2006, when she started organising events and foreign trips for the Society and became chairman in 2020. A Dutch national, she has studied art history and Italian language in Amsterdam. Nette has lived and worked in Italy and Germany and has been based in the UK for almost 20 years. In London, she married fellow ceramics specialist Sebastian Kuhn, and they share two children. Nette works as the Head of Department of European ceramics for Bonhams Auctioneers and has more recently taken on the task of looking after the wider decorative arts at Bonhams.



Letitia Roberts, a graduate of Miss Porter's School and Smith College, joined Sotheby Parke Bernet Galleries in New York in 1968. In 1978 she was appointed Director of the Department of European Ceramics and Chinese Export Porcelain, responsible for securing consignments, writing scholarly catalogues and conducting appraisals. As a Senior Vice President, in 1998 she was named Senior International Specialist for Ceramics, and was chosen as one of the six specialists to appear in "Caring for Antiques" for PBS [the Public Broadcasting System], for which she also was an early participant in the *Antiques Roadshow*. Since 2002, Miss Roberts has worked independently as a collections advisor, author, editor, lecturer, adjunct professor and occasional appraiser. She is a long-time member, and has served on the Board of Directors of numerous ceramics societies internationally.



Dr Elisa Sani studies the arts of the Italian Renaissance, including maiolica, Venetian Glass and Spanish lustreware. She is particularly interested in the objects' contemporary roles as carriers for circulating images, revealing customs, fashion trends and ideas. After studying Art history at Perugia and Siena Universities, Elisa worked at the Wallace Collection and was assistant curator of ceramics and glass at the V&A. She is currently a Research Fellow at the Courtauld Institute Gallery, working on the catalogue of the collection of ceramics from the early modern period (forthcoming 2021).



John Whitehead is a dealer, writer and lecturer specialising in French eighteenth-century interior decoration and works of art, with an emphasis on Sèvres porcelain. John has authored three books: *The French Interior in the Eighteenth Century* (1992), *Louis XV Sèvres and Louis XVI Sèvres* (2011), as well as various articles for specialist periodicals on various aspects of French eighteenth-century art, including Sèvres porcelain, the *marchands-merciers* of eighteenth-century Paris, the use of Japanese lacquer in French furniture and decorative arts, the lacquer collections of

Living Room Lectures

December 2020 to February 2021 Links

We ended 2020 with a flourish thanks to David Wheeler's detailed survey of the restoration of one of the most spectacular pieces of French porcelain in England, the Royal Collection's Sunflower Clock. The start to 2021 was also dedicated to exquisite French pieces with John Whitehead's didactic survey of Sèvres biscuit sculpture. But soon after we started our wander around Europe, from 19th-century Minton looking at Sèvres courtesy of Tom Smith, to an inspiring trip to Schloss Fürstenberg in Germany, guided virtually through their newly renovated museum by Director Christian Lechelt. Back in Britain, we followed Oliver Fairclough in his quest to retrace the fascinating story of Welsh collector Sir Watkins Williams-Wynn. The travel season has started!

We would like to thank all our speakers for their generosity and of course all of you, it is your donations that make these lectures possible and freely available, allowing us to discover new audiences who share our love of European ceramics.



December 13, 2020

THE SUNFLOWER CLOCK: A talk covering the research, restoration and re-presentation of this Vincennes treasure from the Royal Collection

David Wheeler

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January 10, 2021

BISCUIT SCULPTURE AT VINCENNES AND SÈVRES IN THE EIGHTEENTH CENTURY: A TRIUMPH OF INNOVATION AND CONTINUITY

John Whitehead

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January 24, 2021

GOODE TASTE: 'OLD SÈVRES' THROUGH THE EYES OF MINTON AND THOMAS GOODE & CO.

Tom Smith

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February 7, 2021

SCHLOSS FÜRSTENBERG – EXHIBITING A MANUFACTORY'S PAST AND PRESENT

Christian Lechelt

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February 21, 2021

SIR WATKIN'S TABLE

Oliver Fairclough

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Edited by Félix Zorzo

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