

By: Liana Parades

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Introduction

The heavy and the trivial should be avoided; we should produce the light, sensitive, new and varied." These visionary words, proffered by Hendrick van Hulst in 1751¹ in the very early days of the factory's existence, denote a clear desire from the beginning to set Vincennes/Sèvres apart from all other European porcelain factories.

Two and a half centuries later, George Touzenis, director of the manufactory, shared the same vision about Sèvres' unique inventiveness when he said that Sèvres had always manifested an "insolent scorn for repetition."²

Both quotations are eloquent proof that the initial striving for originality and inventiveness that drove the factory in its formative stages still drives it today.

The sustained creativity and unparalleled invention of Sèvres seems to have been a defining common denominator that unites the factory's productions from its inception to the present day. This vision, enduring over two and a half centuries, has endowed Sèvres designs with an inherent artistry that transcends utility and transforms the most ordinary vessels of everyday life into works of art.

To achieve a harmonic symbiosis of form and decoration is a daunting task, not without risk or the potential for failure. During each century of its long life, the Sèvres manufactory has faced critical moments of crisis. The path to survival in a sea of political and artistic change has been neither easy nor straightforward.

Unlike many of the early European porcelain factories that sprouted in the eighteenth century under royal or princely patronage, Vincennes/Sèvres was born as a private enterprise. The initial factory at Vincennes, then later at Sèvres, began as a private venture thanks to the ambitions of a government official, not of a king. It was not until 1759 that the factory was taken over by King Louis XV who, in order to save it from financial trouble, decided to buy all shares in the company and make it a royal enterprise.

The Vincennes/Sèvres venture faced challenges from the very outset by coming into direct competition with Meissen and with a soft paste much harder to work and fire than the hard paste of its competitors in Saxony. The Sèvres factory managed to overcome this adverse circumstance by playing up and perfecting the best qualities of soft-paste porcelain, namely a pleasant whiteness and fine translucent glaze that was able to absorb vibrant colors beautifully.

Around 1774, when Louis XVI became king, Sèvres again faced a period of creative and financial crisis due in part to changes in administration and competition from other Parisian factories. Under the auspices of other members of the royal family, competitors sought to undermine Sèvres privileges in the use of figural decoration, gold, and, more importantly, the new kaolin discovered in the Limoges area. Kaolin, the indispensable material necessary to produce true porcelain, opened up wonderful opportunities and dreams



for many to embark on the production of true hard-paste porcelain in France.

The biggest blow to the survival of the factory came only a few years later, when at the time of the French Revolution, the National Convention was faced with the dilemma of either closing the factory or keeping it running. Viewed as one of the “glories of France,” the Sèvres manufactory was preserved.

In the early 1800s, Sèvres director Alexandre Brongniart’s decision to sell blank/undecorated pieces had unprecedented repercussions. Unscrupulous people proceeded to decorate a staggering number of these blanks in imitation of Sèvres and thereby affected the public perception of what a Sèvres piece really looks like. These numerous fakes have created a general sense that blue and pink reigned supreme and that sentimental and Watteau-esque gallant scenes and portrait of kings and their royal families were central to the Sèvres style. Doubtless, this tainted the “good taste” of the factory in the public eye.

Half a century later, in the 1850s, Sèvres faced constant accusations of being an obsolete enterprise. These attacks led to a reorganization of production and a newfound drive to be a model for the ceramic industry at large. One hundred years later, in the 1950s, when the expressive qualities of clay, spontaneous brushwork, and utility came to be primary concerns for the modern potter, Sèvres remained quite oblivious to these trends. To some, the factory seemed rather stuck in the past.

The 1960s inaugurated something of a renaissance. Recognized artists were commissioned to design for Sèvres: a brave attempt to bring the factory up to date with current artistic trends. Jean Arp and Alexander Calder among others embodied the concepts of painting and sculpture in

porcelain, making their pieces inseparable from high art.

The weight of history and tradition for contemporary artists can be invigorating but also daunting. Ettore Sottsass spoke about his initial intimidation at the prospect of working in the shadow of the kings, queens, and mistresses that had formed part of the factory’s life in the past. He found that “penetrating a white and silent world,” as he referred to the workshops filled with dust and clay, and joining the expert workers in the factory as they ventured to produce new works was, ultimately, greatly rewarding.

As for the groundbreaking innovations of Sèvres ceramics, it is easier to appreciate them in today’s creations, when familiar concepts of contemporary art are transposed into porcelain. In fact, transcending and giving free rein to the material as so many of the twentieth-century collaborators have done is part of the course of contemporary ceramics. It may be more difficult, however, to appreciate the daringness of some of Sèvres’ early creations, but these were as revolutionary as their modern counterparts. If one begins to get acquainted with Rococo design, one can appreciate the precarious equilibrium that characterized most designs of that period: an added curve or another applied ornament could transform a piece from being graceful and balanced to toppling and “over the top.” The *cuvette* “Mahon” in fig. 7 is exemplary because it charmingly flaunts its curvy shapes and loopy decoration without becoming vulgar or “overdone.”

By the early 1800s, porcelain had lost its aura, mystery, and exclusivity with the knowledge and secrets of its manufacturing broadcast to virtually every country in Europe. The critical innovations of Sèvres in the nineteenth century thus had to move beyond manufacturing techniques. Innovations revolved around contributions to the technical aspects of



ceramic production and their sharing of knowledge with the outside world. The precise painting characteristic of so many of the nineteenth-century pieces retains a certain lyricism. Rather than constituting a prosaic and slavish interpretation of the world around, certain details on the scenes and ornamentation lend these pieces a highly decorative and artistic quality, elevating them above mere documents of the ability of the painters to emulate reality and fine art.

In terms of the market and audience for Sèvres, the shameless aristocratic character of the eighteenth-century productions set the tone for a factory that has been consistently oblivious to general public taste and disdainful of mass market trends. This position, which can be perceived as not without a certain dose of arrogance, is also transgressive in its boldness, and arguably it is precisely this defiant attitude towards established forms and decorations that has pushed the boundaries of creativity in the factory.

In view of these ups and downs in the course of its history, the survival of the factory through the turmoil of French history is nothing short of miraculous. Kings, emperors, and presidents of the French Republic have come and gone, yet the French have striven to maintain the royal, then imperial, and now national manufactory of porcelain afloat.

Is it not, perhaps, Sèvres' determination to translate into ceramic the art and spirit of the times, its sustained creativity and excellent technique, and its desire to operate outside the industrial and commercial molds, that have assured its uniqueness and its survival to date?

NOTES

1. In a letter to the director Jacques-René Boileau dated September 21, 1751 (Georges Touzenis, *Créations diverses à Sèvres depuis 1765*, Paris, 2002, p. 8).
2. Ibid, p. 8.

OPPOSITE

Detail of fig. 79, vase designed by Émile-Jacques Ruhlmann, 1926-7



Detail of fig. 104, coupe "Excelsior" by Mathilde Bretilot, 1996-7





CHAPTER ONE

The Eighteenth Century

In the eighteenth century, the production of porcelain as it had been made in China since the seventh or eighth century was the subject of fierce competition among many European countries. The commercial endeavors of the East India Companies in the seventeenth century led to an enormous influx of oriental porcelain into Europe, which triggered a “Chinamania” fad and a surge of European interest in discovering the secret recipe for porcelain.

Manufacturing porcelain in large quantities on French soil was not just a matter of whimsy. Administrators knew too well the great economic advantages to be derived from a native production. French-produced porcelain would cut down on the massive import of Chinese ceramic wares. It would also curtail the increasingly expanding market of Meissen, the factory that had produced true porcelain since 1709 under the patronage of Augustus the Strong, Elector of Saxony and King of Poland (reg. 1694-1733).

ABOVE

Fig. 1: Plate from Diderot's *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers* illustrating a porcelain painter's workshop

OPPOSITE

Detail of fig. 17, pastoral trophy painting on platter

With this goal in mind, the French state counselor, financial superintendent and director of the French East India Trade Company, Jean-Henri-Louis Orry de Fulvy (1703-1751), established his own porcelain works at the château de Vincennes. The catalyst seems to have been the arrival in 1740 of two runaway workers from Chantilly, the brothers Gilles and Robert Dubois, who claimed they had the secret formula for producing true hard-paste porcelain. Orry de Fulvy, excited about the prospect of becoming the first to manufacture such coveted material in France, gave them lodging at the château de Vincennes and supplied them with all the resources they needed to prove their point.

The incompetence of the brothers and the falsity of their

claim became apparent after their first fruitless experiments. Aware of their difficult position, they called on a friend from Chantilly, Louis-François Gravant, who had some experience working in faience. In a relatively short period, Gravant developed a paste, a glaze, colors, and firing procedures. His exciting formula was different from the true hard-paste ceramic body produced in China and at Meissen and would be known as “soft-paste” porcelain.

Gravant’s fruitful results led to the creation in 1745 of a company in the name of Charles Adam (who was in fact Orry de Fulvy’s *valet de chambre*), which was granted the exclusive license to manufacture “porcelain in the manner of Saxony, that is, painted and gilt with human figures,” and

Fig. 2 (cat. 1): Porcelain flowers, Vincennes, ca. 1750





Fig. 3 (cat. 2): Watering can, Vincennes, 1755

to compete with “all the other works and manufactories of porcelain white or painted in the Japanese manner.”¹ The decree also restricted the movements of workers to discourage them from revealing the secret of porcelain.

In Europe, the race to produce a glassy, impermeable, translucent, white ceramic body developed in two ways. The distinction is a purely technical one, expressed by the terms *hard paste* and *soft paste*. The Meissen factory, under the patronage of Augustus the Strong, was the first in Europe to make true (*hard-paste*) porcelain, like that produced in China, in 1709. Its formula successfully combined kaolin—the white clay indispensable to making hard-paste porcelain—with quartz feldspath. The mixture was fired at high temperatures (1250–1350 degrees centigrade), which resulted in a fusion of materials to form an impermeable, glassy ceramic body.

Deposits of kaolin were not found in France until 1768 in the area of Limoges. Nevertheless, Sèvres brilliantly turned the disadvantage of working with an overly brittle and not very plastic soft paste to their advantage.

Among the upsides of the paste and its lead glaze was that it absorbed an unlimited number of colors beautifully and that it lent itself magnificently to the application of opaque colors for figures and translucent colors for grounds. This combination catapulted the Vincennes factory into fashion. At Vincennes, the first sales were recorded in 1745,² and these were mostly porcelain flowers sold to merchants and some privileged buyers such as shareholders in the factory and the marquise de Pompadour or the dauphine, Marie-Josèphe de Saxe, daughter of King Augustus III, Elector of Saxony, who in 1749 received a monumental bouquet mounted in a white porcelain vase flanked by figures (now in the collection of the Dresden Museum).³ The flowers are remarkable for their naturalistic modeling and sophisticated nuanced coloring at such early stages of the factory’s production (fig. 2).

At this time, gardening and enjoying the simple pleasures of nature became a fashionable aristocratic pastime. Baroque formal gardens were out; naturalistic floral sprays like the ones depicted on the watering can in fig. 3 reflect the tastes of a clientele who enjoyed a more relaxed lifestyle and a renewed interest in the natural world. The watering can is a rare form, which was only produced for a short period in the early years of the factory.

The legendary mistress of Louis XV, Jeanne-Antoinette Poisson, marquise de Pompadour (1721–1764), showed an initial interest in the porcelain enterprise at the death of Orry de Fulvy, of whom she was not particularly fond.⁴ His death presented an opportunity for change, and change as she saw it meant developing a more French-looking production,

while abandoning the models of Meissen and the Far East. Around 1752 she teamed up with the new appointee, controller general of finances Jean-Baptiste de Machault d'Arnouville (1701–1794), to convince the king to invest in the enterprise and to make it a royal manufactory. In 1753 the company was recapitalized and the king subscribed for a quarter of its shares. At that same time, the king authorized the factory to use the royal monogram—two intertwined Ls—as its mark.⁵ During the year the king became a shareholder, there was a marked evolution in the factory's style: monochrome decorations first appeared and color grounds were first used. These innovations endowed Vincennes/Sèvres with a very distinctive style that would soon become its hallmark.

Madame de Pompadour was also partially responsible for the factory's move in 1756 from Vincennes to Sèvres, a location closer to Versailles. It was obvious that she hoped to engage the king at a time when she needed to reinforce her relationship even further, and Sèvres gave her an opportunity. The marquise was passionate about porcelain. As the inventory drawn up on her death shows, over 3,000 porcelain objects were disseminated around her various residences. Around 2,500 were Sèvres and all were contemporary.⁶ She was at the forefront of collectors who, rather than amassing groups of old ceramics, were collecting works of their own time. The elephant vases in fig. 9 are illustrative of her distinguished taste.

In 1759, after several years of subsidizing the enterprise, King Louis XV bought the factory outright and transformed it from a private profit-making business into a state-financed royal enterprise. The factory never went back into private hands and from that date forward it has been state-owned.

Sèvres played a key role in the breakaway of Western ceramics from their Eastern counterparts. Curtailing the importation of Chinese ceramics was of economic importance. Casting away the flat, somewhat abstract Chinese figures suspended in space was a step towards the stylistic

affirmation that European ceramics should relate to a Western artistic sensibility. This aesthetic was directly connected to the search for perspective, narrative, and a naturalistic idiom that had been central to the European manner of representation since the Renaissance. To transpose these ideals into porcelain, ceramists needed more than the five-color transparent palette that the Chinese had developed to date. The new enamel colors ranged from opaque to semi-opaque to translucent, allowing for shades achieved by layering them from thin to thick. In order to achieve opaqueness in color, the porcelain workers followed the technique of enamel workers on metal by adding a flux to the pigment which would fix the color on the porcelain and make it opaque when fired.⁷ With this palette, artists could engage in painting landscapes, portraits, and miniatures on porcelain in line with Western European painting. This approach is well illustrated by the Vincennes water ewer and basin (fig. 4), which is more ambitiously decorated than other early examples of this kind. Amphitrite, Greek goddess of the sea, is depicted enthroned on a sea shell on the ewer surrounded with Rococo garden elements. The dominating purplish-pink color was one of several red and crimson colors supplied to the factory by painter Pierre-Antoine-Henry Taunay (1728–after 1781) in the early 1740s and which were used quite profusely in polychrome painting and monochrome (*en camaïeu*) scenes. The influence of Meissen is apparent in the color palette and the predominant white ground with scattered naturalistic floral sprays.

In the 1720s, the porcelain manufactory at Meissen was the first in Europe to formulate a new palette and free itself from the oriental influence. By 1735, painter Johann Gregorius Höroldt (1696–1775) had successfully formulated nearly sixty new colors for use on Meissen wares. Saxony was indisputably the European leader in the world of ceramics by the time the venture at Vincennes/Sèvres began. It is therefore not surprising that when the royal privilege was



Fig. 4 (cat. 4): Ewer and bowl, Vincennes, ca. 1747

bestowed upon Sèvres in 1745 relating to the use of gold and figural decoration, it specified it to be in the Saxon manner or style. This royal privilege was granted in exclusivity and thus did away with any possible competitors.

Orry de Fulvy's aim must have been to develop as many colors as Meissen and for that he spared no expense. He recruited enamel workers such as Jean-Adam Mathieu and Louis Liot, and he paid exorbitant amounts of money to Taunay, who had inherited from his father formulas from a series of gold-based carmine, red, and violet colors. But technical prowess alone was not enough to raise Sèvres to new heights in the field of artistic porcelain production. The

talent at Sèvres pushed the boundaries of utilitarian porcelains into the realm of high art. The integrity of the object, where form and decoration fuse into a homogeneous ensemble, with the decoration in total symbiosis with the shape, was the highest achievement at Sèvres (fig. 5).

After the king became a shareholder in 1751, new talent was brought in to work under the enterprise's new director Jacques-René Boileau (d. 1772). The gifted team comprised Jean Hellot as technical director (in charge of the paste), Hendrick van Hulst as artistic director, Jean-Jacques Bachelier as director of the painting workshops, and Jean-Claude Duplessis as chief modeler. Duplessis was a stellar



Fig. 5: Drawing of a Sèvres factory painter, late eighteenth century

designer who understood porcelain and created designs with the character of the material in mind, thereby freeing the factory from models based on metalwork or sculpture.

The arrival of Jean-Claude Duplessis père (ca. 1695–1774) at Vincennes energized the production enormously. Originally from Turin, he was a designer and goldsmith who had worked with the greatest ornamentalists of the Rococo period—Juste-Aurèle Meissonier, Gilles-Marie Oppenord, and Nicolas Pineau. Recent scholarship has determined that Duplessis arrived in Paris from Turin around 1735 under the patronage of Victor-Amédée de Savoie, prince de Carignan and lieutenant general of the French army.⁸

Although Duplessis never received a workmaster title such as goldsmith, he was able to circumvent the deficiency by seeking royal patronage that would allow him to work on the margins of the guild system. Thanks to the comte d'Argenson, from 1749 to 1755 Duplessis secured lodgings at the Louvre, where privileged artisans kept their workshops and were not subject to guild restrictions. The factory records show that Duplessis began to work at Vincennes in 1748. For the first three years he worked on contract and supplied highly sculptural models, so well designed that most survived changing fashions and kept on being reused and adapted to newer styles.



Fig. 6 (cat. 3): Tureen and platter, Vincennes, 1754

The turquoise blue tureen and platter (*pot à oille* “*du roi*” et son plateau) is illustrative of the wonderfully sculptural shapes that Duplessis created for Sèvres (fig. 6). Its affinity with contemporary metalwork is inescapable. The two pieces are also an eloquent example of the characteristic style developed by the Vincennes/Sèvres factory in the early years. The luscious and deep blue turquoise color was commercially introduced in 1753. Created by the factory’s chief chemist, Jean Hellot (d. 1766), the color was called *bleu céleste* (“heavenly blue”) or *bleu du roi* (“the king’s blue”), as it was the color of the first entire dinner service made at Vincennes and delivered to King Louis XV in the course of 1753–5. This

first service, presented with great fanfare on Christmas Eve of 1753 at Versailles, was afterwards dispatched to Paris to be exhibited at marchand-mercier Lazare Duvaux’s establishment with the intention of impressing courtiers and distressing the King of Saxony.⁹ Tureens like these were customarily the most expensive component of a dinner service. Often they were sold separately, as is possibly the case of Hillwood’s *pot à oille*, identified to be the one that Lazare Duvaux sold to the comte d’Egmont (1727–1801).¹⁰ The word *oille* is derived from the Spanish *olla*, a type of stew made with several kinds of meats and vegetables. This dish is one of a number of Spanish traditions that were introduced



Detail of fig. 6, tureen

into France following the marriage of Louis XIV to Maria Theresa of Austria, daughter of Philip IV of Spain. Thereafter, *oïlle* typically formed part of the first course of a dinner in the eighteenth century.

Sèvres suffered and prospered with the changing times and the course of history. For example, Sèvres was quick to

capitalize on the French victories during the Seven Years' War (1756–73). The *cuvette* "Mahon," created in 1757, the same year as the victory of the French over the English on the island of Minorca, is a case in point (fig. 7). This *cuvette* must be the one sold to Louis-Philippe I, duc d'Orléans (1725–1785) in December 1758, at the annual Christmas sale that took place at Versailles.¹¹ At this time every year, King Louis XV, and later his grandson Louis XVI, set up shop in his private apartments and proudly exhibited and sold the latest creations of his porcelain factory. We know that this pink ground color was introduced there in 1757, as was *saffre et vert* in 1759 and *rose et vert* in 1760. Proof of this marketing strategy is a letter that Madame de Pompadour addressed to Monsieur Augier, minister plenipotentiary to Denmark, announcing she had sent four tureens to the comte de Moltke of a new green color (*petit vert*) that would not be released in France until the end of the year.¹² The fact that some of these pink wares were marked a year earlier than were sold has been the subject of much debate. Some have argued that the delay was due to the difficulties of firing gold over the ground color, which tended to bleed into the pink ground discoloring it to yellow (see detail of fig. 11). The other reason might be that a whole range of wares was produced ahead of time in anticipation of building up new stock to present at Versailles. The Versailles sales became such a tradition that, at the beginning of the Revolution, when the royal family was transferred from Versailles to Paris, the king still held an exhibition and sale at his dwellings in the Tuileries Palace.



Fig. 7 (cat. 5): Flower vase (cuvette "Mahon"), 1757



Detail of fig. 8, waterleaf bowl



Fig. 8 (cat. 6): Waterleaf ewer and bowl, 1759–60

The green waterleaf ewer and basin is almost certainly another product of Duplessis' creative genius—in this case, the combination of graphic rendering of splashes of water with a relief decoration of water-lily pads to adorn the dynamic undulating shapes of the jug and basin (fig. 8).¹³ These pieces present another distinctive characteristic, for they are among a small group of objects produced between 1759 and 1763 and decorated with flat, strong-colored flowers in the Kakiemon style. Only a few of these dainty, yet utilitarian, sets survive.¹⁴ The present example, formerly in Welbeck Abbey, seat of the dukes of Portland, was only iden-

tified recently. The painting is almost certainly by the hand of Charles-Nicolas Dodin (1734–1803), one of the finest painters in the factory who specialized in figural painting and was regularly entrusted to decorate pieces for the most important clients, including Louis XV, his mistresses Madame de Pompadour and Madame du Barry, and Louis XVI and his two brothers, to name a few.¹⁵

OVERLEAF

Fig. 9 (cat. 9): Pair of candelabra vases with elephant heads, 1760





The *vases à têtes d'éléphants* exemplify the daringness of Sèvres designs from the early years and provide another example of the flat, oriental style of decoration (fig. 9). Produced around 1760, these vases formed part of a five-piece garniture—the only known examples of Sèvres of this date to display three different ground colors. Both vases are painted in a distinctive *famille rose*-type palette with Chinese-influenced scenes, or chinoiseries. The scenes consist of allegorical representations of “Hearing” and “Smell” by Charles-Nicolas Dodin. Dodin copied engravings by Gabriel Huquier after paintings by François Boucher (1703–1770) and rendered them in a flat manner and in a palette evoking the enamel colors of Canton. This pair of vases may be the vases “à têtes d'elephants roses et

verds chinois” that the marquise de Pompadour acquired in 1762.¹⁶ They are very much in the taste of the marquise, who loved the most extravagant forms and elaborate novel decorations. She had a predilection for chinoiseries and ordered two fancy garnitures decorated by Dodin. Owning a pair of vases like these in the eighteenth century would have denoted sophisticated tastes and deep pockets.¹⁷ They are a good example of how sensibilities change, and how some objects deemed elegant and graceful at one time could be viewed as “ridiculous and slightly vulgar” in another time. Such were the words with which renowned British art historian, Sir Kenneth Clark, described one such pair of vases in a televised broadcast on “What is good taste” in 1958.¹⁸



Fig. 10 (cat. 8): Green fruit bowl from the service for the King of Denmark, 1756–7



Detail of fig. 10, painting of birds

Novelties from Sèvres soon proved to be an eloquent way of illustrating the largesse of French kings, who would give French luxury products as diplomatic gifts. The first beneficiary of a complete Sèvres dinner service was King Frederick V of Denmark (reg. 1746–65), who in 1758 received a green ground service decorated with figures, flowers, and birds. The hue of this green color was one of the novelties of that year and thus deemed appropriate for a royal gift of such proportion.¹⁹ The service was a thank-you present to the Danish

king for a great stallion he had sent Louis XV the year before.²⁰ The bowls (*jattes*) from this service were intended for the display of fruits and/or flowers during the dessert course (fig. 10). Lazare Duvoux, employed as intermediary to supply this impressive service, provided a set of mirror plates as supports for these bowls.²¹ The intricacy of the gilded cartouche frames and the careful depiction of birds on each reserve would have been lost without the reflection of these areas that the mirrors afforded the diners.



Fig. 11 (cat. 10): Pink and green cup and saucer with cherub painting, 1759–60

By 1758 the factory had begun to produce wares combining green (*vert*) and dark blue (*bleu lapis*) grounds. From 1759 to 1761 several pieces combining green with pink (*rose*) were created, like this cup and saucer (fig. 11). The short-term production of some of these decorations gives us a sense of how quickly fashions changed and how fast Sèvres had to come up with new shapes and styles to maintain itself at the cutting edge of design and fashion. The covered cup (*gobelet couvert*) was meant for tea and normally would have been part of a *déjeuner*, or tea set. Cupids and chubby children like the one on this cup are virtually synonymous with the painter François Boucher. Although difficult to identify with a particular source, they most likely were part of a core group of drawings and prints of children and

cupids that the master supplied to the factory in the early years and which served as inspiration for many decorations and biscuit sculptures.²² Madame de Pompadour had a fondness for the subject of cherubs and children dressed in costume and engaged in grown-up tasks, and thus they appear frequently on Sèvres and other fine and decorative pieces. She often organized soirées where children disguised as characters from the *Commedia dell'Arte* sang and danced, and she commissioned numerous pictorial works representing children from artists Carle Van Loo, Jean-Baptiste Greuze, François-Hubert Drouais, and François Boucher. Madame de Pompadour was one of Boucher's most fervent patrons and may have had some influence in getting him to work for Sèvres.

Soft paste and its glaze worked wonderfully with alkaline colors and gilding, but they were not so good for sculpture. Glazed and painted sculpture had been produced at Vincennes since the late 1740s, but the final product could not match the quality of similar Meissen wares. The sculpture in soft paste was clumsy, with the details blurred by the viscous, pooling glaze. In 1749 the Sèvres art director Jean-Jacques Bachelier (1724–1806) proposed transforming this shortcoming into a virtue by simply issuing finished statues in their biscuit state, that is, fired but not glazed. The surface of the unglazed porcelain was polished with a sandstone

abrasive to produce a soft, matte appearance, much like the natural beauty of white marble sculpture. The biscuit group of the three Graces carrying Cupid was designed by François Boucher and translated into a three-dimensional model by factory sculptor Louis-Simon Boizot (1743–1809) around 1769 (fig. 12). The group was then included in the table decorations to accompany the exceptional service made for Catherine II of Russia (reg. 1762–96) in 1778–9. The Bather in fig. 13 is based on a model by Rococo period sculptor Étienne-Maurice Falconet (1716–91) and exemplifies the type of classical figures produced in the 1770s.



Detail of fig. 11, pink and green ground colors



Fig. 12: "Three Graces Carrying Cupid" biscuit group, ca. 1769



Fig. 13 (cat. 84): Biscuit figure of a bather, ca. 1770



Fig. 14 (cat. 7): Bottle cooler from a service for Louis XV, ca. 1768

Although figural decoration was not as prevalent as fakes have led us to believe, King Louis XV ordered a service decorated with cherubs and trophies to boast his factory's exclusive privilege. This oval liquor cooler sports a lavish Chantilly-like trellis pattern ground (*mosaïque*) in blue and gold, with shaped reserves containing polychrome putti and trophies separated by looped, gilt flower garlands (fig. 14). The cooler forms part of a set of wares sold by the *marchand-mercier* Madame Lair in the course of 1768-9. These pieces seem to complement a group of plates sold to the king in 1759. The emblematic images of love may allude to the forging of the relationship between King Louis XV and Madame du Barry, who would become the king's official mistress in 1769.²³ The small service is perhaps the most private of services ever delivered to the king.²⁴ Some years later, in 1791, Louis XVI purchased a supplement to this service during the time the royal family was imprisoned at the Tuileries Palace.²⁵ The popularity of this subject at this time cannot be underestimated. The use of children to enact adult activities and stand as personifications of virtues, arts,



Detail of fig. 14 (reverse), cherub painting

or other values not necessarily inherent to childhood was a way of making light of some otherwise serious subjects, like love in this case. In the course of the year December 1767 to December 1768, the king ordered several ceramic figures of this subject, some likely for table decorations, and others perhaps as Christmas gifts.²⁶

The mid-1770s were difficult years for the factory. The proclamation of Louis XV's grandson as King Louis XVI (reg. 1774-92) in 1774 coincided with a period of transition and slight decline. After the departure of Étienne-Maurice Falconet as head of the sculpture workshop in 1765, the long-time director of painting, Jean-Jacques Bachelier, became involved with modeling and making forms. In 1773, at a time when a revamping of the repertoire of shapes was very much needed, Louis-Simon Boizot became the new director of the sculpture workshop. Boizot was gifted and would go on to invent many famous designs. In that same year, Madame de Pompadour's brother, the marquis de Marigny, was replaced by the comte d'Angiviller (1730-1810) as *superintendent des bâtiments* and, in such capacity, as administrator of Sèvres and other royal factories. On the heels of the discovery of kaolin in France, Sèvres felt the pressure and competition of other Parisian outposts that were striving to put out a simple, less expensive, yet attractive array of porcelains in the market. These small factories constantly questioned and circumvented the exclusive privilege Sèvres held in the use of gold and figural decoration. Many of them successfully sought the patronage of other members of the royal family as a manner of protecting their production against the all-powerful Sèvres manufactory.

The introduction of hard-paste porcelain in the early 1770s brought about the greatest change in the factory's organization since its establishment. A whole series of



Fig. 15 (cat. 11): Tea kettle with chinoiserie painting, ca. 1778

workshops were created, new kilns were built, and a completely new range of colors was developed. The excitement brought about by the production of hard paste made possible pieces like this tea kettle, or *bouillotte*, which was unthinkable in soft paste (fig. 15). The new hard paste, which could withstand very hot temperatures and perhaps even direct contact with a flame, made porcelain tea kettles possible. How were the contents heated? According to contemporary accounts these may have been accompanied by a small heating device from which they often became separated.²⁷ The inventory of the Nissim de Camondo residence (now a



Detail of fig. 15 (reverse), chinese ladies playing checkers

museum) in Paris mentions a Meissen example with its heater.²⁸ *Bouillottes* were not common in the eighteenth century and are rare in porcelain. The relatively few examples produced at Sèvres were all expensively decorated. *Bouillottes* were produced in the course of roughly a decade, from 1774 to 1783. Of the ten known examples, four are decorated with chinoiserie figures, including this one.²⁹ The Sèvres records reveal that this tea kettle was one of three sold in the course of 1778–9. Madame Adélaïde of France (1749–1803), daughter of King Louis XV, purchased one in 1778 for 360 livres, and the king and queen each purchased one in 1779, at 312 and 288 livres, respectively.³⁰ The registers of painters (over time) also mentioned two decorated in November 1778—one in “brune” (light brown, perhaps the example now at the Musée National de Céramique at Sèvres), and the other one in “couleur de Bellevue,”³¹ which alludes almost certainly to the present example. Thus this piece must have been the one

bought by Madame Adélaïde. Madame Adélaïde lived with her unmarried sisters at Bellevue, the château previously owned by Madame de Pompadour, which they bought after inheriting a great sum from their mother in 1768. Later, when tensions between Marie Antoinette and Madame Adélaïde were high, King Louis XVI ordered his aunt to retire to Bellevue. Adélaïde was an important collector who may even have followed Madame de Pompadour’s example in her support of the decorative arts, particularly with commissions for Bellevue.³² The Chinese subject befitted the decorations commissioned by Madame de Pompadour for the château which included a Chinese boudoir and two *paysages chinois* for the drawing room. Despite its elaborate decoration, this teapot nevertheless was not intended for show but for personal use in an important household, where the private rooms were distinct from the public quarters, and where one could retire to enjoy a more private existence.



ABOVE: Fig. 16 (cat. 19): Garniture of three vases (*cuvettes* "Courteille"), 1782

BELOW: Detail of fig. 16, side



The *cuvettes* "Courteille," also of hard-paste porcelain, were designed to contain flowers (fig. 16). The detailed bird paintings on the fronts by Philippe Castel (active 1772–97) and the flowers on the back, perhaps suggest that they were meant to be placed on a mantelpiece or before a mirror. The backgrounds, composed of a painted field of thin, soft red stripes—high-firing colors developed for the new hard-paste kilns—is interrupted by an *oeil-de-perdrix* pattern consisting of dotted red circles centered by a gold dot. These were painted by Geneviève Taillandier (active 1774–98), wife of the Sèvres painter Vincent Taillandier, for whom this pattern was named. This patterned ground in the same tonalities can also be found on a pair of vases acquired by Louis XVI at the annual Sèvres exhibition at Versailles in 1780, and which are now on view at the king's private apartments at Versailles.³³ The shape of the garniture is named after the marquis de Courteille, secretary of finances under King Louis XV and one of Sèvres' first administrators (1751–67). Although the first set of these vases was presented to its namesake in 1751, this form (like others at Sèvres) was used until the end of the eighteenth century and adapted to the prevailing neo-classical style by means of the painted decoration.



The international prestige of Sèvres, promoted by the court via diplomatic gifts, extended rapidly beyond France's borders. Princes, ambassadors, and aristocrats from Europe and beyond returned to their homelands laden with Sèvres. Hillwood's pair of white and gold tureens and platters decorated with flowers and pastoral trophies are good examples of the kind of pieces earmarked for diplomatic presentation (figs. 17, 18). Other tureens closely related to this

Detail of fig. 16, bird painting on largest vase





Fig. 17 (cat. 20): Tureen and platter (one set of a pair), ca. 1783

pair were produced as single items and given as important diplomatic gifts. In 1777 two oval tureens (*terrines*) and two soup tureens were given to Joseph II, Regent of the Holy Roman Empire, who traveled to Paris under the clandestine name of Count Falkenstein. This pair has feet and handles decorated with sprigs of wheat in relief in gold. Weeks later, according to Sèvres records, Louis XVI bought four tureens of similar design.³⁴ In 1784 two tureens almost identical to the Falkenstein tureens were presented to Gustav III of Sweden (one of them now being at the Metropolitan Museum of Art in New York). These tureens differ somewhat in that they are decorated with gold leaves in relief rather than with wheat sprigs. Furthermore, although it has not been identified in the Sèvres sale records, a plaster cast, named “pot à oglio à olives,” exists in the factory archives.³⁵ The detailed floral decoration and clusters of triumphs are first rate, as can be observed in the magnified detail of fig. 17.



Detail of fig. 17, floral painting on platter



Detail of fig. 18, floral painting on platter



Fig. 18: Tureen and platter (second set of a pair), ca. 1783



BRANIKLIN

On several occasions, Sèvres produced pieces to highlight historical events. To honor the signing of the treaties of Amity, Commerce, and Alliance between France and the United States in 1778, several cups and saucers were issued in 1779 featuring the portrait of Benjamin Franklin (1706-1790), the American envoy to Versailles during the American War of Independence (fig. 19). An instrumental figure in securing France's recognition of the American Revolutionary War, Franklin became popularly regarded as an apostle of liberty and his likeness appeared in all kinds of

media. Mobbed wherever he went in Paris, Franklin wrote to his daughter in June 1779 that all these likenesses "have made your father's face as well known as the moon.... From the number of dolls now made of him he may be truly said to be *i-doll-ized* in this country."³⁶ The creative Sèvres modeler Jean-Claude Duplessis can be credited with the invention of the *gobelet "litron."* The simplest, yet most eternal of all Sèvres designs, the *gobelet litron* comprises a simple cylinder cup where the ornament has been reduced to the handle.



Fig. 19 (cat. 16): Commemorative cup and saucer with portrait of Benjamin Franklin, ca. 1779

OPPOSITE: Detail of fig. 19, gilding on cup

Despite the abundance of portraits appearing on fake Sèvres pieces, portraiture was not that common in the eighteenth century. The cup and saucer with the portrait of noted financier Nicolas de Beaujon (1718-1786) is a good example of the complexity involved in rendering light and depth with enamel colors (fig. 20). The bust-length portrait of Beaujon is surrounded by an elaborate frame in imitation of giltwood against a *bleu nouveau* ground. Echoing contemporary fashions in interior decoration and the prevailing fondness for contrasts of shiny and matte surfaces in gilt bronzes, goldwork, and gilt furniture, the artist at Sèvres achieved similar effects by contrasting burnished and unburnished areas of gilding. Nicolas de Beaujon was an immensely rich banker. In 1774 he acquired from the king



Detail of fig. 20, portrait painting

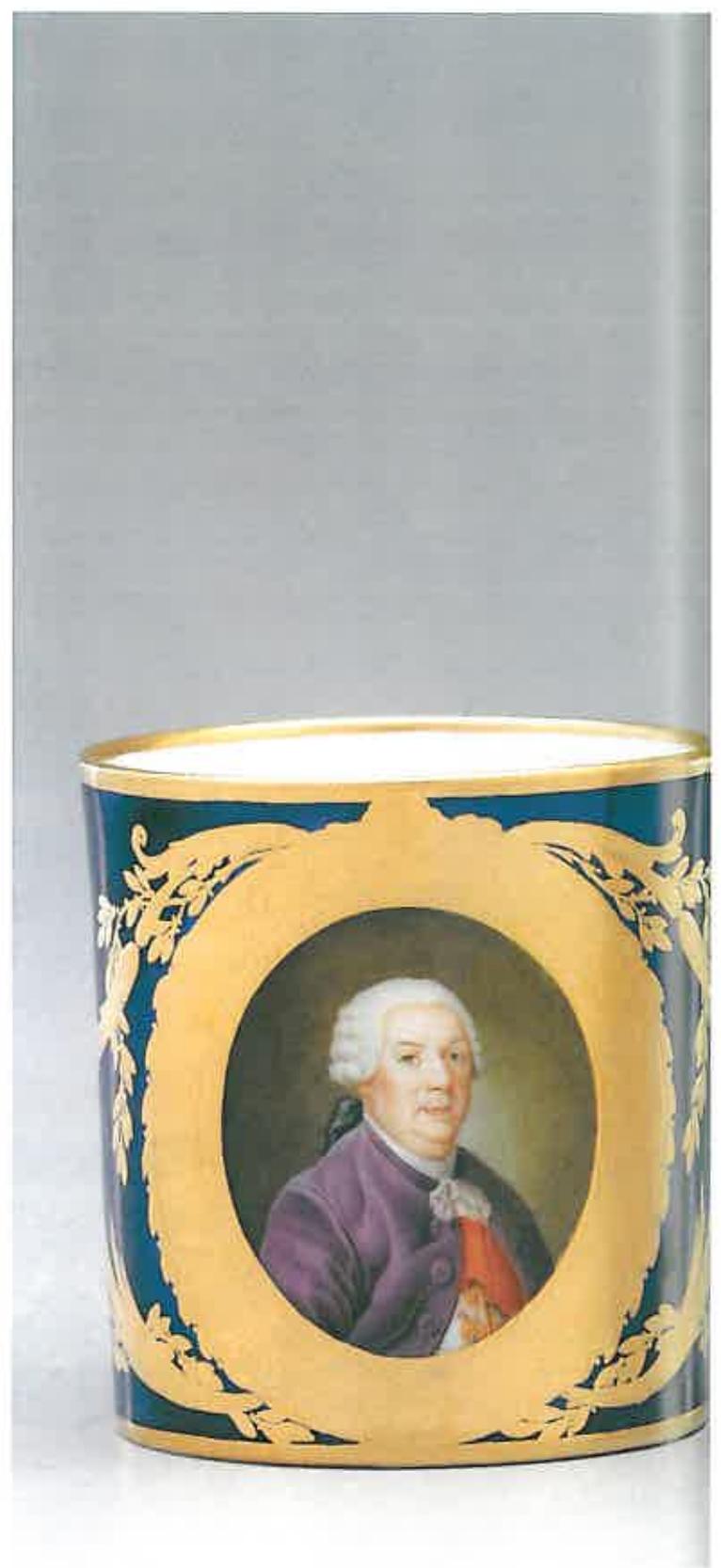


Fig. 20 (cat. 17): Cup and saucer with portrait and cipher of Nicolas de Beaujon, 1782



a prestigious residence in the Faubourg-Saint-Honoré. Built for the comte d'Evreux in 1718, it later became the Parisian residence of Madame de Pompadour and, in 1873, the Elysée Palace, residence of the president of the French Republic. Like many notable financiers, Beaujon was a client of Sèvres.³⁷ The floral initials *NB* on the saucer relate to a

particular fashion of the time and reflect the interior decoration of Beaujon's residence. Beaujon employed the visionary architect Étienne-Louis Boullée (1728–1799) to design his home and the furniture within, including a furniture set comprising a commode and two cupboards painted with flowers intertwined with ribboned garlands.³⁸



ABOVE: Fig. 21 (cat. 18): Covered cup and saucer with gold figures in the "Etruscan" style, 1784

BELOW: Detail of fig. 21, "Etruscan" style figures on cup



The decade of the 1780s was distinguished by its decidedly neoclassical style and its reliance on archeological pieces as sources. In the early 1780s, a particular type of neoclassical decoration emerged at Sèvres. Called "Etruscan," a vague allusion to the ancient pre-Roman civilization in Italy and Corsica, the style was characterized by matte-gold figures delineated with black enamel lines and silhouetted against a solid color ground. This complex manner of decoration embellishes the surface of the deep claret ground on this *gobelet de la toilette* (fig. 21). The arabesque and floral friezes with profiled heads are reminiscent of the work of Henri Salambier (1753–1820), a Parisian ornamental designer and engraver. The mythological scenes are executed after designs and engravings by the famous French artist Philippe-Louis Parizeau (1740–1801).³⁹ This type of decoration was used for the first time in the dressing table set presented in 1782 by Marie Antoinette to Maria Fedorovna (1759–1828),



Fig. 22 (cat. 12): Covered vase (*vase "Boizot"*) with gilt bronze mounts of rampant rams, ca. 1784



Fig. 23 (cat. 13): Pair of yellow vases (*vases "bas relief"*) for the comte d'Artois, ca. 1786

wife of Grand Duke Paul and future Tsarina of Russia, during their visit to Paris.⁴⁰ Pieces like these existed in a world of close and privileged circles. The ladies' process of dressing and primping, called the *toilette*, was a formal affair in well-to-do homes. It was customary for the lady of the house to receive selected visitors during the lengthy *toilette*, at which time she would have some tea or coffee or perhaps some broth—which, if she was lucky and discerning enough, would be served in a piece as impressive as this splendid example.

During the 1780s, the comte d'Angiviller kept the factory under tight supervision. Bachelier remained in charge of artistic matters and continued to devise models in his elaborate style. Boizot was more in tune with changing tastes and created many shapes in a pure neoclassical style. Although the vase "Boizot" (ca. 1784) is named after the head sculptor of the factory, its design owes more to master bronze caster Pierre-Philippe Thomire (1751–1843) than to anyone else (fig. 22). At the death of Jean-Claude Duplessis fils (ca. 1730–1783), who had been in charge of supplying bronze mounts, Boizot called upon Thomire to replace him. This collaboration yielded some spectacular sculptural pieces where the bronze work is not just an accessory but an integral part of the overall design. The monumental rampant rams, chiseled to the last detail by the brilliant gilt bronze maker, are as central to the design as is its ceramic body and its decoration. Another pair of vases of the same design, dated ca. 1782–4 and decorated with arabesques in polychrome colors, were delivered to King Louis XVI at Versailles and are now part of the British Royal Collection.⁴¹

The spectacular yellow ground vases with blue and white low-relief biscuit panels also display mounts which can be attributed to Thomire (fig. 23). Everything about these vases is special—from the exquisitely cast and chased bronze winged female term handles to the strikingly bright yellow color and the rare blue and white biscuit plaques in the style

of Wedgwood. The vases were most likely the pair sold to Charles-Philippe (1757–1836), comte d'Artois, brother of Louis XVI, who would later become King Charles X (reg. 1824–30).⁴² D'Artois was a *bon vivant* and a passionate collector. Like his dear companion in leisure pursuits, his sister-in-law Marie Antoinette, he relished collecting luxurious works of art of superb quality that reflected his eclectic taste, which ranged from classicism to the exotic with an interest in Turkey and Ottoman culture in particular. After the Revolution, the vases were removed from the residence of the comte d'Artois, the Palais du Temple, to the Luxembourg Palace. They reappeared a few years later inventoried with Empress Joséphine's furnishing at the Tuileries. They are both stamped with *TH* and a fleur-de-lis, an inventory mark for the Tuileries Palace during the reign of Louis XVIII (reg. 1814–24).

Despite the fact that few egg-shaped vases are mentioned in the Sèvres records, a few examples now reside in private collections. The egg-shaped vases in fig. 24 have several applied elements of decoration embellishing the plain oviform shape, including gilt floral swags terminating in female masks and angular handles. The ground color is *bleu foncé*. The most notable element is an oval medallion on each front enclosing a biscuit portrait of King Louis XVI and Marie Antoinette. The one of the king is framed with cockerels and birds on scrollwork, while the one of the queen is supported by cornucopias and scrolls—emblems alluding to the couple's royal stature. These vases correspond to pieces recorded in the archives as "vase oeuf garni." The medals are most likely the creation of Louis-Simon Boizot after official medals of the royal couple. The pair of vases relate to an earlier vase, "à medallion du roi," with a green ground and a biscuit medallion of Louis XV on its front at







Fig. 25 (cat. 14): Pair of egg-shaped vases possibly for Grand Duke Paul and Grand Duchess Maria Fedorovna, ca. 1782



Detail of fig. 25,
lid from one egg-shaped vase

the Wallace Collection as well as another of the same model with a *bleu nouveau* ground and *oeil-de-perdrix* pattern with a medallion of Louis XV after Edmé Bouchardon in the British Royal Collection.⁴³ This almost certainly is the pair referred to in the factory records of 1774, which mention that Louis XVI and Marie Antoinette were represented in biscuit on another pair of egg-shaped vases,⁴⁴ marking the year of their coronation.

The oviform vases in fig. 25 have cobalt blue grounds and are decorated on all sides with finely executed gilding and detailed with tooling. Birds flanking a fountain feature prominently on one side, whereas the other sides have marks surrounded with garden arabesque decorations. When Grand Duke Paul of Russia and his wife Maria Fedorovna visited France in 1782, the couple—traveling incognito as the comte and comtesse du Nord—visited the Sèvres factory⁴⁵ and received many Sèvres pieces from Louis XVI as diplomatic gifts, including a sumptuous dressing table set in *beau bleu* with Etruscan-style figures in gold and jewelery and raised enamel decoration in imitation of

precious stones (on view at Pavlovsk Palace). In addition, the imperial couple charged the Russian envoy, Prince Bariatskii, with selecting and purchasing additional pieces for dispatch to their palace at Pavlovsk. These included two sets of egg-shaped vases. The first, still at Pavlovsk, are listed as “garniture de cinq vases oeufs, lapis, montes en bronze” (egg-shaped vases with imitation lapis decoration with bronze mounts). The second, “vases oeufs beau bleu et or” (egg-shaped vases in *beau bleu* and gold), could very well be a reference to the pair of vases illustrated here.⁴⁶

Considering the tremendous amount of royal patronage at Sèvres, it is surprising that Queen Marie Antoinette did not order a table service until 1781 and that the first three she commissioned are striking in their simplicity of decoration, all with white grounds and floral motifs.⁴⁷ Perhaps the relative modesty of the services can be attributed to the queen’s desire to live a simpler, calmer life on the fringes of the highly official existence she had to live at Versailles. The pastoral pursuits of Marie Antoinette, aside from their



Fig. 26 (cat. 21): Cup and saucer for Queen Marie Antoinette's Dairy at Rambouillet, 1786-7

hedonistic aspect, have also been imbued with a tragic sense as they harbingers the end of an era that was brought about by the French Revolution.

In 1785 Sèvres began a service for the queen's dairy at the château de Rambouillet, a property that Louis XVI had acquired a couple of years earlier from the duc de Penthièvre. Painter Hubert Robert (1733-1808) took over the decorative project of the milk dairy. He designed the building and its furniture, which was executed by Georges Jacob (1739-1814), and asked Sèvres to design a porcelain service. As supervisor of the Sèvres factory, the comte d'Angiviller saw this as an opportunity to put forth the most modern interpretation of classical antiquity. He asked Boizot to design new forms and called on painter and engraver Jean-Jacques Lagrenée (1739-1821) to conceive the decoration. Lagrenée, who had lived in Italy and visited the ruins at Herculaneum, came

back to Paris inspired by the examples of classical antiquity he had seen and intent on reforming the taste of the factory and bringing it up to date. Instead of gilded cartouches and richly colored backgrounds, for this service Lagrenée chose instead a white background and narrow colored friezes with "Etruscan" designs in soft colors to frame images of milk-yielding animals such as cows, goats, and lambs in green pastures. The term *étrusque* reflects the taste for classical antiquity which was particularly emphasized at Sèvres after 1785 when King Louis XVI acquired for the factory a collection of Etruscan vases from the collector Dominique Vivant, Baron de Denon, the French ambassador to Naples (from about 1776 to 1785). This collection gave artists a new opportunity to research and copy pieces from antiquity at first hand. The cups are direct copies of classical cup models called "*étrusque*" at the time (fig. 26). The service

was unique for its style and use, and originally comprised about sixty-five pieces. Only seventeen are known to exist today, and only three cups and saucers have been identified to date.⁴⁸ The service was delivered to the château de Rambouillet in May of 1788, barely a year before the taking of the Bastille.⁴⁹

Revolution

The last decade of the eighteenth century was characterized by crisis and turmoil. The Revolution and the establishment of the First Republic temporarily marked the end of royal patronage at Sèvres and brought many changes at the factory. The workforce was politically divided and political denunciations among workers created a climate of mistrust and discontent. There was a lack of direction in the admin-

istration, with new regulations implemented and then soon thereafter abandoned, and constant changes in the upper levels of management. In 1790 the management raised the question of selling the factory in order to pay debts, but King Louis XVI decided to keep Sèvres running at his own expense. After the fall of the monarchy, the National Convention decreed in 1793 that the factory was “one of the glories of France” and that it should be preserved.

At this time of upheaval, the manufactory certainly could not depend on royal commissions and purchases from the French aristocracy. Efforts were concentrated on attracting French and foreign dealers who would sell the porcelain abroad. The yellow service with birds and “Etruscan” borders was one such service sold to a dealer for export (fig. 27). Its austere decoration reflected the Republican spirit of the time.



Fig. 27 (cat. 26): Two yellow “Etruscan” cups and saucers with birds after Buffon’s *Histoire naturelle des oiseaux*, 1793–94

Both soft-paste and hard-paste porcelain were used for the components of this service, since in those turbulent years the factory had to make do with what was available. The birds are based on François-Nicolas Martinet's illustrations for the comte de Buffon's (1707-1788) celebrated ornithological compendium *Histoire naturelle des oiseaux*, published in ten volumes from 1770 to 1783. The cups were a Hillwood museum purchase of 2005 to match two saucers, already in the collection (24.130.8 and 24.130.9). They are also based on "Etruscan" examples provided by Vivant Denon and similar in form to the model devised for Marie Antoinette's dairy at Rambouillet in 1786 (see fig. 26).

Royal marks and Revolutionary marks both appear on this service and on other pieces dating from the same period.

By order of the National Convention in 1793, a mark reading Sèvres and the initials *RF* (for République Française) replaced the royal cipher of intertwined Ls. The coexistence of these two marking systems can be explained by the fact that a complete change of marks might have jeopardized sales abroad as foreigners were accustomed to the old marks. Since the Revolution was mostly an internal matter, or so it was thought, it is not surprising that for export purposes, commercial interests came before politics.

Viewed in this light, it should not be surprising that such expensive and lavish wares as the black chinoiserie bottle cooler were produced in the midst of the Revolution (fig. 28). They were clearly earmarked for the export market, one that had to be nurtured if it was to survive. This cooler relates to





Detail of fig. 28 (reverse), chinoiserie figures

a group of wares produced for a very short period between 1790 and 1792, which imitated Chinese *famille noire* grounds. At Sèvres, the black ground color was achieved by applying several coats of a deep blue-black enamel color which, when fired, would give the appearance of a highly polished black lacquer. The use of platinum in combination with matte and polished yellow gold is particularly noteworthy, as are the playful scenes evoking the early Rococo chinoiserie style of painter Jean-Baptiste Pillement (1728-1808). In this decoration, there is a clear reference to lacquer-paneled Chinese and Japanese furniture that was so much in vogue in France in the eighteenth century.

For the domestic market, a parallel production of pieces imbued with the French Republican spirit coexisted with more traditionally decorated wares. Numerous pieces painted with allegorical symbols of Liberty, Equality, and Reason, as well as Masonic symbols and emblems extolling Republican virtues were sold on French soil. An excellent example is the Revolutionary teapot (fig. 29). The Phrygian cap or bonnet was a symbol of liberty associated with the freeing of Roman slaves and was adopted by French revolutionaries, and the



Fig. 28 (cat. 23): Black chinoiserie bottle cooler, 1791



Fig. 29 (cat. 22): Teapot with Revolutionary symbols, 1795

level depicted with it represents equality of all men and justice for all. In 1794 a dealer observed that “employees have received orders not to let any piece out before putting the attributes of liberty on it. This measure might be good for the nation, but if it continues to be applied to every object, it will become impossible to export them, because this type of merchandise is difficult to sell in other countries.”⁵⁰

NOTES

1. Decree of the King's Council of July 24, 1745. T. Préaud and A. d'Albis, *La Porcelaine de Vincennes* (Paris, 1991), p. 21.
2. Few sales occurred in the early years of the factory before 1747 when the factory began to offer dealers in Paris a ten percent discount on their purchases. (For a full account of the subject, see Aileen Dawson's article, "Some Thoughts on the Clientele of the Vincennes/Sèvres Factory in the Eighteenth Century," *French Porcelain Society Journal*, vol. III, 2007, pp. 36-44.)
3. Srill in 1750, almost half of the approximate hundred workers were women modeling flowers. T. Préaud, *Sèvres Porcelain* (Washington, D.C., 1980), p. 17.
4. Orry de Fulvy had been an obstacle in the affairs of numerous tax collectors and financiers, including the Paris brothers, who were close friends of Madame de Pompadour and her family.
5. In 1753 King Louis XV, in the face of the factory's dire financial situation and its potential dissolution, made a dramatic gesture of support by acquiring one-fourth of the new company's stock and granting it the use of his royal monogram as the factory mark.
6. In M.L. de Rochebrune, "La Passion de Madame de Pompadour pour la porcelaine," in X. Salmon et al., *Madame de Pompadour et les arts* (Paris, 2002), p. 407.
7. For a detailed account of the development of enamel colors for porcelain, see A. d'Albis, "Les débuts de la peinture figurative sur porcelaine," *Salon International de la Céramique de Collection et des Arts du Feu*, 1999, pp. 62-72.
8. See G. Sadde, "Jean-Claude Duplessis: la liberté du style rocaille," *L'Estampille/L'Objet d'Art*, June 2004, pp. 42-51.
9. The marquis d'Argenson, who mistakenly thought this service was intended for the King of Saxony, commented, "L'on établit rue de la Monnaie un magasin royal pour cette porcelaine. On y voit un beau service que Sa Majesté envoie au roi Auguste de Saxe, comme pour le braver et l'insulter, lui disant qu'on a surpassé même sa fabrique." Quoted from Christian Baulez's chapter, "Une terrine et un plateau-corbeille du service 'bleu céleste' de Louis XV," in C. Baulez, *Versailles, Deux siècles d'histoire de l'art* (Paris, 2007), p. 309.
10. A "pot à oglio et plateau 1ère grandeur" was sold for 1,320 livres to Lazare Duvaux in 1756 (Archives of the Manufacture Nationale de Sèvres [hereafter MNS archives], registre Vy2, fol. 12). On December 7, 1756 there is an entry in the Duvaux account books for a sale to "M. le Cte d'Egmont - Un grand pot à oille couvert avec son plat en blue-céleste, peint à fleurs, les cartouches en or, 1.320 l(livres)." I am grateful to Tamara Préaud, archivist at Sèvres, for this information.
11. "30 Xbre 1758 ... Vente au comptant faite à Versailles.... A Monseigneur le duc d'Orléans ... 1 Cuvette Mahon (roze) ... 480 (livres)." (MNS archives, registre Vy3, fol. 9.)
12. Letter discovered by Bernard Dragesco and reproduced in a special issue of the journal published by the Société des Amis du Musée National de Céramique, *Mélanges en souvenir d'Elisalex d'Albis* (Paris 1999), pp. 79-80.
13. This model was originally called "pot à eau et jatte 'feuille d'eau'" in production since 1756. This set is the largest size of the three made.

14. There is a green example with flowers at the Musée des Arts Décoratifs in Paris, a pink example also with flowers at the J. Paul Getty Museum in Los Angeles, and an incomplete *bleu céleste* example that was sold at Christie's London, July 5, 2004, lot 91.
15. His career has been recently studied by Marie Laure de Rochebrune in "Charles Nicolas Dodin, Miniature Painter at Sèvres," *Antiques*, October 2000, pp. 524-33.
16. "2 Vases Elephants Rozes et Verds Chinois 360.....720 {livres}" MNS series Vy3, fol. 115.
17. Of the twenty-five pieces recorded by Dodin decorated in this style, twenty-three of which are still known, fourteen belonged to Madame de Pompadour and four to the king; see M.L. de Rochebrune's essay in the exhibition catalogue *Madame de Pompadour et les arts* (Paris, 2002), p. 444.
18. Lord Clark later confessed that "I also gave some examples of bad taste, and this I rather regret as I have now become quite fond of them, and if anyone offers me a Sèvres elephant vase on my birthday, I will accept it with pleasure." (quoted in R. Savill, *The Wallace Collection: Catalogue of Sèvres Porcelain*, London, 1988, vol. I, p. 162, note 43.)
19. It has recently been ascertained that green ground wares appeared at Vincennes as early as 1753, as proved by a bowl (*jatte*) in the Yves Mikaeloff collection bearing the date letter A for that year, as well as a few mentions of green ground pieces in the article "Vincennes, 1753, le premier fond vert," *Connaissance des Arts*, July 1988, pp. 84-7.
20. The service was delivered to the king via the art dealer Lazare Duvaux. About a third of this service survives in the Hermitage Museum, but the circumstances of its transfer to the Russian imperial court have not yet been clarified. (For a full account see O. Villumsen Krog, "Service Diplomatique," *Connaissance des Arts*, November 1993, pp. 152-61 and D. Peters, *Sèvres Plates and Services of the Eighteenth Century* (Little Berkhamsted, 2005), vol. II, pp. 295-8.)
21. See L. Courajod, ed., *Livre-Journal de Lazare Duvaux, marchand-bijoutier ordinaire du roy (1748-58)* (Paris, 1965), entry 3068: "S.M Le Roy; Livré à M. l'abbé Cte. De Bernis, ministre des affaires étrangères, pour S.M. Danoise un service de porcelaine de France, en vert, peint à figures, fleurs et oiseaux ... onze glaces au tain taillés en rond suivant les jattes du fruit, 120 {livres}."
22. Boucher had five *Livres de Groupes d'Enfants* edited by different publishers.
23. The king first became aware of courtesan Jeanne Becu in the spring of 1768 and instantly succumbed to her charms. To obtain the nobility title that was necessary to become the official mistress, Jeanne was hastily married to the brother of her procurer, comte Guillaume du Barry in September of that same year. Madame du Barry was officially presented at court on April 22, 1769.
24. See Christian Baulez's entry in the *Revue du Louvre*, 1996, cat. no. 12, p. 94. I am thankful to John Whitehead for this reference.
25. D. Peters, *Sèvres Plates and Services*, vol. II, pp. 387-90. Peters notes the list of sales to Madame Lair which included a "seau ovale à liqueur." These wares lack description, but in view of their high cost and the particular service components, Peters has linked them with a group of surviving 1767-8 items with Channily-like trellis grounds, putti, and trophies. Peters has also linked these pieces, somewhat dated in style, to a group of plates ("Enfant(s) Colorées") sold on July 1, 1759 to an unidentified buyer. He also points out that it is likely that the service that Louis XVI bought on April 16, 1791 described as "Miniature et Mosaïque" is in fact a supplement to the 1768-70 purchases.
26. C. Dauterman, "Sèvres Figure Painting in the Anna Thompson Dodge Collection," *The Burlington Magazine*, November 1976, p. 754.
27. C. Arminjon and N. Blondel, *Objets civils domestiques: vocabulaire* (Paris, 1984), p. 150.
28. C. Le Taillandier, "Une bouillotte en porcelaine bordelaise," *Sèvres, Revue de la Société des Amis du Musée National de Céramique*, no. 17, 2008, p. 53.
29. For a full account of bouillottes see J. Mungei, "A Bouillotte in the Museum of Fine Arts, Boston," *Mélanges en souvenir d'Elisabeth d'Albis* (Paris, 1999), pp. 103-9.
30. *Ibid.*, p. 106.
31. MNS archives, registre V3, 6, f, in A. Dawson, *French Porcelain. A Catalogue of the British Museum Collection* (London, 1994), p. 144.
32. For a detailed account of Madame Adélaïde's artistic patronage see Jennifer Milam's chapter "Matronage and the Direction of Sisterhood: Portraits of Madame Adélaïde," in *Women, Art and the Politics of Identity in Eighteenth-Century Europe* (Burlington, VT, 2003), p. 130.
33. See C. Baulez, *Versailles, deux siècles d'histoire de l'art* (Paris, 2007), pp. 1-4: "Deux vases de Sèvres de la grande chambre du roi."
34. "4 pots à oglio, épis de blé, #900...3,600 {livres}."
35. I am indebted to Mme. Tamara Préaud for this information.
36. Quoted in S. Schama, *Citizens: A Chronicle of the French Revolution* (New York, 1989), p. 43.
37. In 1765 Beaujon acquired a complete Sèvres table service. A garniture of green vases with flowers and gilt bronze mounts adorned his *cabinet de toilette* in his Parisian residence (see J. Coural, *Le Palais de l'Élysée: Histoire et Décor*, Paris, 1994, p. 38).
38. See note by John Whitehead on object file
39. Louis-Philippe Parizeau, *7^{me} Suite de différents sujets* (Paris, 1781).
40. E. Ducamp, *Parlonsk. The Palace and the Park. The Collection* (Paris, 1993), vol. 2, pp. 147-8.
41. These were identified by Pierre Verlet from a 1792 inventory taken at Versailles. Verlet also attributed the mounts to Thomire from a bill he submitted to the factory in 1784 for the "Garniture de vases à bouc, fonte, modele en cire, monture, dorure au mar" (quoted in G. de Bellaigue, *Sèvres Porcelain from the Royal Collection*, London, 1979, p. 42).
42. "2 vases bas relief" sold to the comte d'Artois in 1786 for 1,500 livres each (MNS archives, registre Vy,10, fol. 115).
43. See R. Savill, *Wallace Collection*, vol. I, pp. 343-5.
44. In 1774 Tristan le jeune was paid for a model of "vase oeuf du Roy" and for medallions of the king and queen (see R. Savill, *Wallace Collection*, p. 347, note 7); for the one in the British Royal Collection see G. de Bellaigue, *Royal Collection*, no. 115.
45. This visit is discussed by P. Ennès in "The Visit of the comte and comtesse du Nord to the Sèvres Manufactory," *Apollo*, March 1989, pp. 150-6, 220-2. "Etat des Porcelaines choisies par son Excellence Le Prince Bariatinsky pour les Comte and Comtesse du Nord": MNS archives, registre Vy8.
46. "Etat des Porcelaines choisies par son Excellence Le Prince Bariatinsky pour les Comte and Comtesse du Nord": MNS archives, registre Vy8.46.
47. A simple service with scattered roses and cornflowers ("service double filer bleu, roses et barbeaux") was the first order of 1781; a slightly more ornate one ("cartels en perles en roses et barbeaux") was also delivered to the queen in that same year; in 1782 Marie Antoinette took delivery of a third simple service with a range of pearls and cornflowers ("range à perles et barbeaux") and the last one before Rambouillet's was the most elaborately decorated with gold friezes and floral sprays and of the same design as one sent to Gustave III of Sweden ("service riche en couleurs et riche en or").
48. Two other examples - one yellow and one green - survive at the Musée National de Céramique at Sèvres and in the Didier Cramois collection, respectively; see P. Arizoli-Clémentel and X. Salmon, *Marie Antoinette* (Paris, 2008), p. 240.
49. For a full account of this service see Selma Schwartz, "The Sèvres Porcelain Service for Marie-Antoinette's Dairy at Rambouillet: An Exercise in Archeological Neo-Classicism" *French Porcelain Society Journal*, vol. IX, 1992, pp. 1-35.
50. X. de Chavagnac and G. de Grollier, *Histoire des manufactures françaises de porcelaine* (Paris, 1906, p. 222).





CHAPTER TWO

The Nineteenth Century

The French Revolution of 1789 triggered cataclysmic shifts in the social and political fabric of Ancien Régime society. The patronage of the monarchs and the aristocracy waned as many were killed or banished. Sèvres, in order to survive, had to shift gears and cater to the affluent bourgeoisie and the foreign market.

The gradual recovery of the factory after the Revolution began with the appointment of Alexandre Brongniart (1770–1847) as director in 1800. Throughout his lengthy tenure of forty-seven years, Brongniart reinvigorated the factory by breathing fresh life into it. His voracious search for new porcelain techniques and his flair for innovative decoration are manifest in the productions of his period.

Brongniart, son of an architect and nephew of a scientist, was a cultivated man in the fullest sense of the word. He was a mining engineer, who also studied the natural sciences. He became a member of the scholarly Société d'Histoire Naturelle, and was well versed in

ABOVE

Fig. 30: View of the Sèvres manufactory (detail) from an engraving by Fortier and Dupard after A.E. Michallon

OPPOSITE

Detail of fig. 44, tray from the tea and coffee service *L'Art de la porcelaine*, 1816



Fig. 31: Drawing showing the throwers' workshop for the *Art de la porcelaine service* by Jean-Charles Develly, 1816; gouache on paper

chemistry, mineralogy, and botany. With his inordinate talent, insatiable curiosity, and interest in all aspects of the manufactory, he restored Sèvres' finances and enhanced the reputation of the factory as the most technically and stylistically advanced in Europe.

Despite financial needs, Brongniart never placed much importance on achieving commercial success. His primary goal was to maintain Sèvres' hegemony through the manifest superiority of its designs and decorations, above the rivalries and competitive disputes of the private factories. His vision to make of the factory a model and a leading center of ceramic research would ensure that Sèvres continued to be the indisputable leader in the field: "It is not for its contributions to the general market in porcelains that Sèvres has influenced the ceramic industry.... By making waves in the luxury market the [Sèvres] factory is able to elevate the reputation of French porcelain at large. It is thus that, despite making pieces that nobody buys, the factory has rendered great service to the trade in porcelain."¹

Brongniart formed the core of what is now the Musée

National de Céramique in Sèvres, adjacent to the factory, by collecting a wide range of glass and ceramics from all over the world.² Following his idea of making the factory a laboratory of the ceramic industries for others to learn from, he published in 1841-4 a multivolume treatise on ceramics, *Traité des arts céramiques*, encapsulating the knowledge he had gathered throughout his career.

His tenure also had some downsides, most notably the unforeseen consequence of unleashing an industry of fakes. In order to clean up storage space and realize some additional cash for the factory, Brongniart ordered the sale of a huge amount of leftover stock of old-fashioned shapes and rejects. What he did not anticipate was that some less than reputable decorators and dealers would buy these blanks by the wagonload and decorate them in the Sèvres manner, often giving them spurious marks to deceive the public. The two massive sales of undecorated stock of 1826 and 1840 have repercussions even today. The number of faux Sèvres porcelains that have made their way into collections and the marketplace since those sales is staggering, with virtually no

collection, private or public, untouched by fakes. At the time, however, this initiative enabled Brongniart to buy good supplies and raw materials and hire back talented artists whose skills had been sought by rival factories. In 1804 Brongniart made the difficult decision to stop production of soft-paste porcelain and to concentrate on hard-paste instead.

First Empire

Brongniart's beginnings at Sèvres coincided with the founding of the First Empire. When Napoleon crowned himself emperor in 1804, he inherited a series of royal residences which had been stripped bare during the Revolution. The emperor set about furnishing them as elegantly as possible through subsidies and incentives to French industry and manufacturers. No country, except Great Britain, could compete with France in matters of commerce and industry with its newly instituted mercantile policies. In the luxury arts France became the undisputed leader of a style that exerted influence throughout Europe. Sèvres was included in the emperor's Civil List in 1808, and just as the Bourbon monarchs had done before, Napoleon commissioned lavish services from Sèvres as well as elaborate presentation pieces which he sent to foreign rulers and dignitaries. On average, the emperor bought about eighteen percent of the total production for his own purposes and for use as gifts.³

In this new political era, the gracious, highly sculptural forms of the eighteenth century were abandoned and replaced with a new repertoire of simpler forms with large, uninterrupted fields ready to receive decorations that proclaimed the emperor's glory. However, the instructions of Napoleon's administration to the factory were vague, with the most recurrent of them being the dislike for nudity in favor of historical subjects.⁴

The white of the porcelain so beloved in the eighteenth century for its simple luminosity and translucency was completely obscured with color grounds, heavy gilding, and

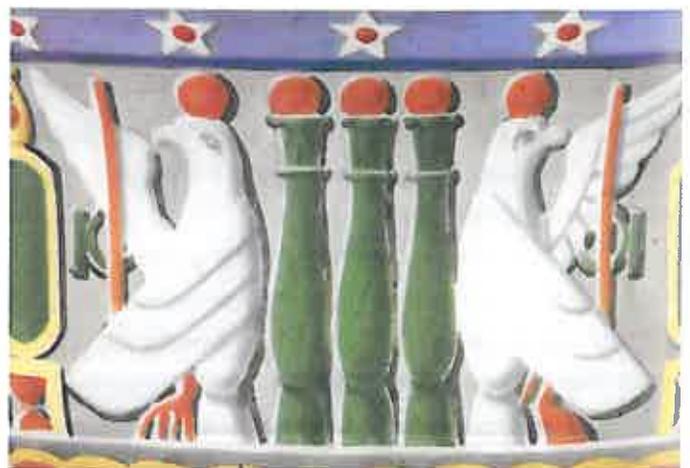
scenes in emulation of easel painting. Transcribing scenes and accomplishments from the emperor's life occupied the best figure painters of the period. Despite this fact, subjects directly related to Napoleon's military campaigns were scarce, with preference given to general subjects and landscapes. Initially, imperial Rome was the model. This was soon supplemented, from 1799, with elements from Egyptian art. Just as most artistic expressions of the Empire functioned as a coded discourse to communicate certain political notions, Sèvres embedded political and social messages into its ceramics. However, the artistic merit of these porcelains resided in their capacity to transcend these messages and avoid becoming merely propagandistic.

Dominique Vivant, Baron de Denon (1747-1825), one of the most gifted and universal men of the period and a vigorous proponent of a return to classicism, became a central figure during the Empire.⁵ Napoleon and Empress Joséphine took Vivant Denon under their wing and put him in charge of organizing military parades and, more importantly, directing the Musée du Louvre. Vivant Denon studied engraving and accompanied Napoleon on his Egyptian campaign (1798-9) along with a group of French experts in the fields of science, engineering, and art. Napoleon's campaign in Egypt was a tactical disaster, but it yielded a number of satisfactory archeological and scientific results. The scholar Vivant Denon sketched many ancient Egyptian sites and objects which would become the basis of the first serious account of Egyptian archeology and a source of inspiration for designers in France and beyond. The "Egyptomania" unleashed by the Egyptian campaign yielded a new vocabulary of ornamentation with a profusion of sphinxes, animal-head human figures, lotus flowers, winged sun disks, and hieroglyphics, which populated all sorts of furnishings and decorative objects. The cup and saucer in fig. 32, a small compendium of Egyptian symbols, is one such example of the new aesthetic.



Fig. 32 (cat. 28): Egyptian Revival cup and saucer, 1813-14

The grandiose Egyptian Service, created at the factory in the course of 1804-6, reclaimed the importance of porcelain services at state level (fig. 33). The startling combination of blue, gold, and sepia tones was utterly novel. Jacques-François-Joseph Swebach (1769-1823) decorated the monochrome scenes in the main pieces and was granted the unusual privilege of signing them on the front. The source was Vivant Denon's *Voyage dans la Basse et Haute Égypte* (1802). The borders in *beau bleu* with gold were designed by renowned architect Théodore Brongniart (1739-1813),



Detail of fig. 32, Egyptian motifs on cup



Fig. 33 (cat. 29): Plate from the first Egyptian Service, 1804

father of the famed Sèvres director. This Egyptian Service was presented to the Russian emperor Alexander I (reg. 1801–25) after the signing of the Treaty of Tilsit in 1807. In 1832 Nicholas I had it transferred to Moscow along with the *Service Olympique* to be used in grand banquets in the presence of the emperor.⁶

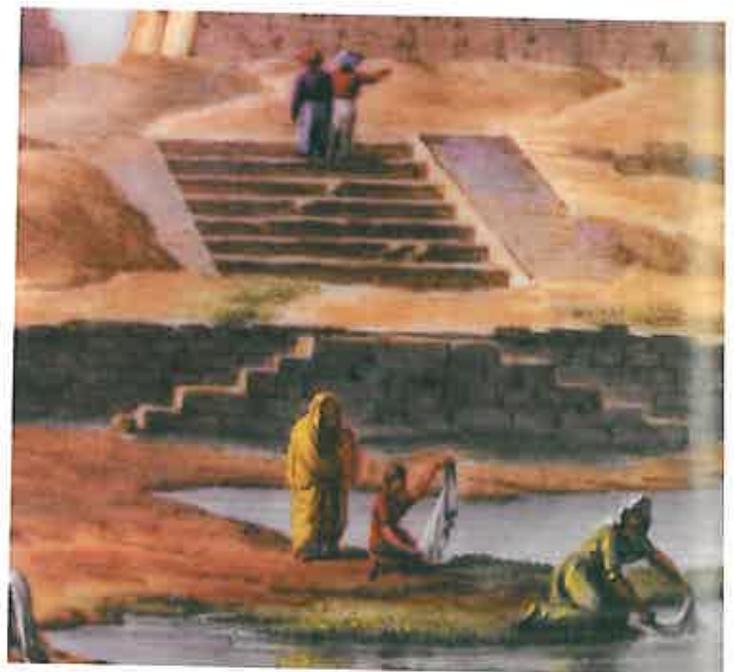
Empress Joséphine monitored the progress of this Egyptian Service's fabrication with great interest. Her love for it is signaled by the fact that at the time of her divorce from Napoleon in 1809, when the emperor offered her 30,000 francs of Sèvres porcelain, she immediately asked for a similar service. Her requested service, however, was not completed and delivered to Malmaison until April 1812. By

then Joséphine had had a change of heart, and finding the service too severe she returned it to the factory where it remained for six years. All was not lost as the subsequent king eventually used Joséphine's commission as a diplomatic gift. After the Battle of Waterloo in June 1815, the first Duke of Wellington settled in Paris as commander of the army occupying France. In March 1818, King Louis XVIII hosted a dinner for the duke at which the subject of porcelain was discussed. As the Bourbon king wanted to remain on friendly terms with the man who had ensured his restoration to the throne, he ordered the Egyptian service to be delivered to the Duke of Wellington the following day.⁷

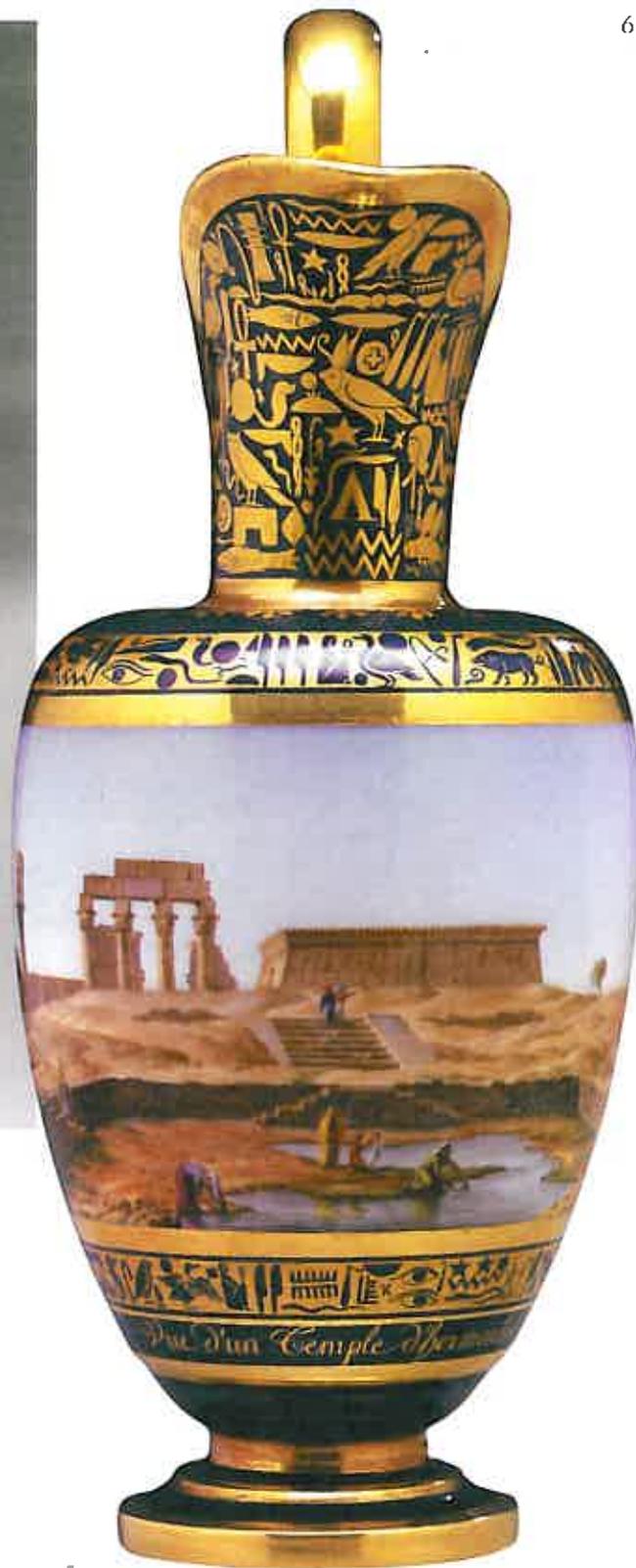
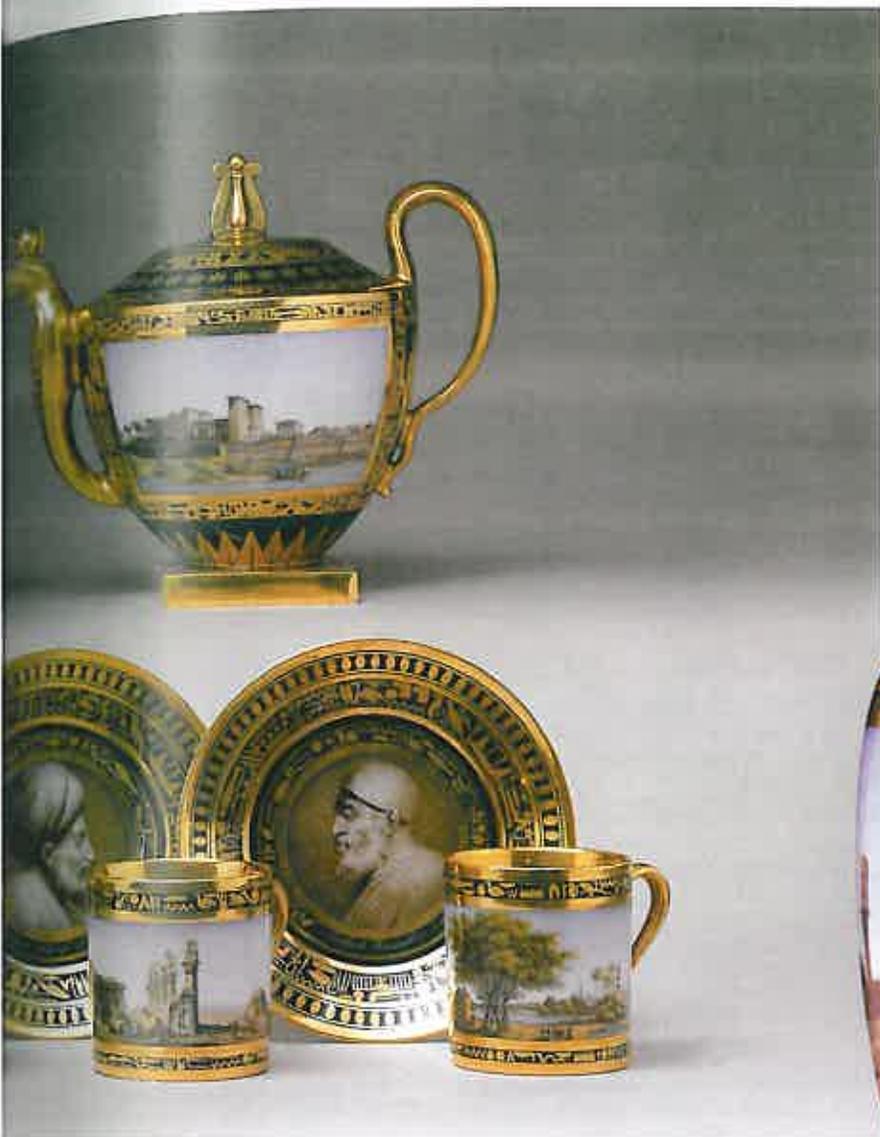


Fig. 34 (cat. 27): Egyptian tea and coffee set presented by Napoleon to the duchesse de Montebello, 1810–12

This grand coffee and tea service is another example of Egyptian design with imperial connections (fig. 34). It was a gift from Napoleon to the duchesse de Montebello, widow of Maréchal Jean Lannes, one of Napoleon's best generals who had died on the battlefield in 1809.⁸ Maréchal Lannes had participated in the Egyptian campaign so the subject was particularly fitting. The views of Egypt are combined with a gallery of startling portraits of Egyptian popular types such as a merchant, a monk, or a journeyman. The teapot, slop bowl, and sugar bowl are forms based on designs by Vivant Denon, who was also responsible for the panoramic landscape scenes of almost photographic quality.⁹ This is not surprising as it is known that, during the campaign,



Detail of fig. 34, view of a temple in Hermonthis



Vivant Denon was never without his sketchbook and complained that his drawings were made frequently “either on my knee, on my hand, or even on horseback.”¹⁰ The hieroglyphics are not fanciful ornamentation, but transcriptions of the writings that the *Commission des Sciences et des Arts de l’Armée d’Orient* had recorded during the campaigns.¹¹

Another very important service of this period, the *Service Iconographique Grec*, dates from the end of the Empire. The *trompe l’oeil* decoration in imitation of cameos illustrates the prevailing love of antique carved gems, the emperor’s interest in the ancient classical world, and Brongniart’s studies in mineralogy. The proliferation of decorations imitating hard stones and antique cameos in sardonyx, agate, or carnelian is manifest in many important services and decorative pieces of the first quarter of the nineteenth century. The expansion of the factory’s palette allowed for the subtle effects required to imitate cameos with enamel colors.

Detail of fig. 34, milk jug with view of a temple in Hermonthis from the Egyptian tea and coffee set for the duchesse de Montebello

Two services of identical characteristics were produced in the years 1808–13.¹² The first was a gift from Napoleon to his uncle, the Cardinal Fesch, in 1811 on the occasion of the baptism of the King of Rome (the son of Napoleon I and



Fig. 35 (cat. 31): Plate with a portrait of "Rome" from the *Service Iconographique Grec*, 1812

Marie-Louise, his second wife). The two plates (figs. 35, 36), the basket (*corbeille basse*) (fig. 37), and the sugar bowl (*sucrier à têtes d'aigles*) (fig. 38) are part of the second *Service Iconographique Grec*. This service was commissioned by the Ministry of Foreign Affairs in 1812 and not finished until after the fall of the Empire in 1817. It was delivered to "the court of Rome" on September 17, 1819. This vague reference indicates a high-ranking recipient in the Vatican. Whether it was meant for presentation to Pope Pius VII, from whom Napoleon received the imperial crown to set upon his head at his coronation, or another member of his circle still has to be determined. The circumstances surrounding the dispersal of this service are also unknown.¹³

The numerous baskets that form part of this service are an indication of the changing fashions in table settings. In

1810 Empress Joséphine had rejected the large biscuit centerpiece to go with the Egyptian Service, as it was deemed too heavy, and ordered her architect Louis-Martin Berthault (1770-1823) to design some baskets instead.¹⁴ The iconographical source for the classical portraits in the *Service Iconographique Grec* is the noted archeologist E.Q. Visconti's publication *Iconographie ancienne ou Recueil des portraits authentiques des empereurs, rois et hommes illustres de l'antiquité* (with supplements in 1817 and 1824). Factory painters may have had access to the preparatory drawings for this album provided by Visconti, who was curator of the

OPPOSITE

* Fig. 36 (cat. 31): Plate with a portrait of "Pallas" from the *Service Iconographique Grec*, 1812



RIGHT: Fig. 38 (cat. 32): Sugar bowl with eagle heads from the *Service Iconographique Grec*, 1817

BELOW: Fig. 37 (cat. 33): Basket from the *Service Iconographique Grec*, ca. 1813



Musée des Antiques in Paris, while he was working on this compilation. In addition to examples exhibited at the museum, Napoleon offered a wealth of medals and portrait busts from classical antiquity to draw from. The choice of

characters represented seems quite arbitrary for the service mixes Greeks and Romans, as well as emperors, poets, renowned scientists, philosophers, and deities from classical mythology.



Fig. 39 (cat. 34): “Flore” plate once owned by Thomas Hope from the *Service à marli d’or*, 1813–14

In addition to the dinner services with elaborate decoration, intended for the emperor and his family, as well as for the high dignitaries of his court and foreign rulers, the manufactory’s best painters were regularly handed plates to decorate as they saw fit, with figures, landscapes, cameos, flowers, and other motifs. The plates in figs. 39 and 40 fall into this category. They have solid gold-ground borders burnished with palmettes and, in each center, a profile in the cameo manner—one inscribed “Flore” and the other “Pallas.” Plates like these were identified in the factory records as “Service pittoresque à marly d’or.” When the painters had

decorated a sufficient number of these plates to form a set, they would be supplied as such. For example, there are *marli d’or* plates at Malmaison from the collection of Prince Eugène de Beauharnais, Joséphine’s son, who was viceroy of Italy during much of Napoleon’s reign.

These are two of four plates purchased by Thomas Hope directly from Sèvres.¹⁵ Thomas Hope (1769–1831) was one of the foremost connoisseurs of his age. He championed archeological Neoclassicism, and his houses—Duchess Street in London, near Cavendish Square, and Deepdene in Surrey—were famous for their advanced neo-Egyptian interiors.

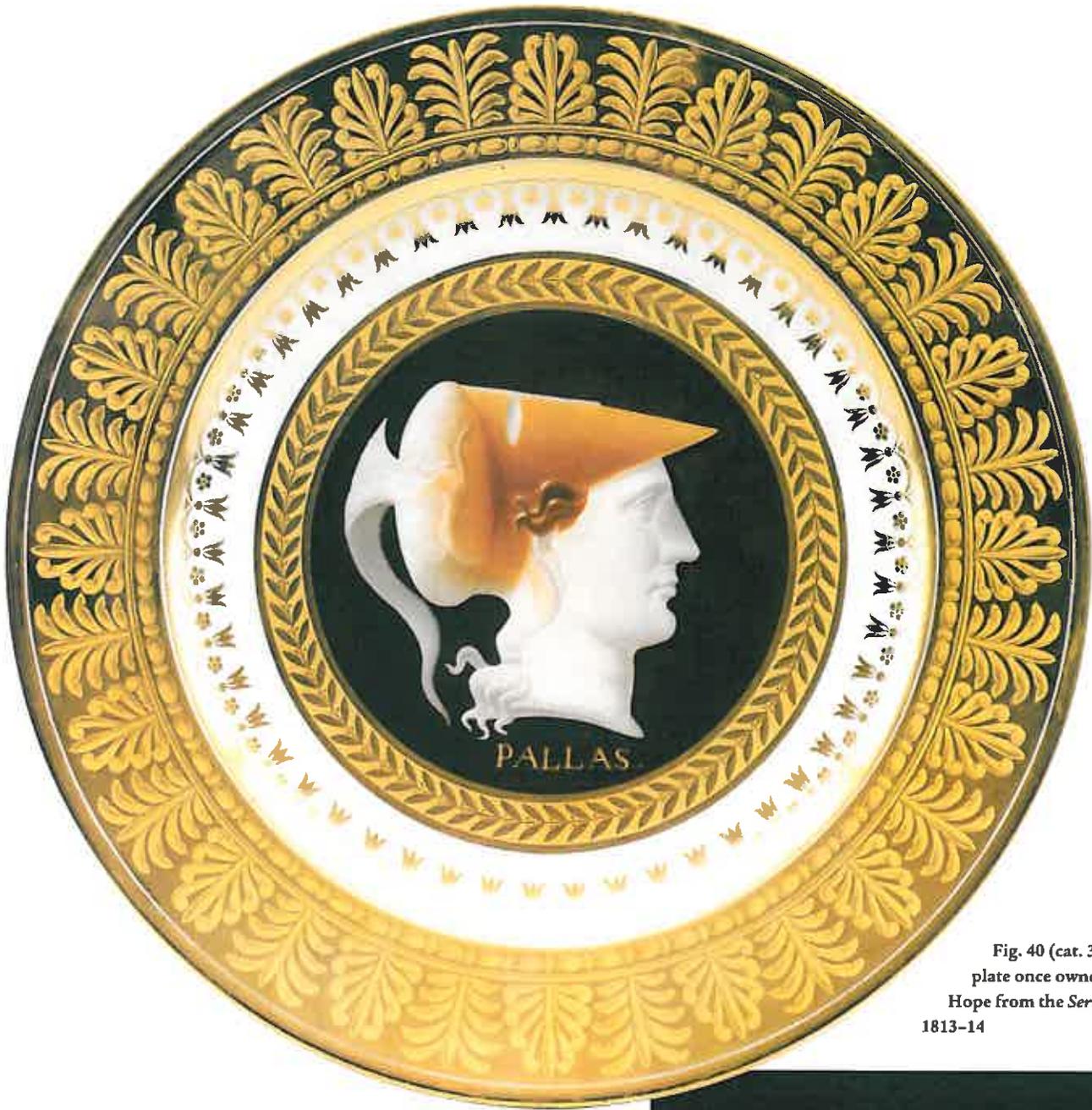


Fig. 40 (cat. 34): "Pallas"
plate once owned by Thomas
Hope from the *Service à marli d'or*,
1813–14

The name "Clumber" is inscribed on the back of each frame and the original factory sticker price is glued to the back of each plate.¹⁶ It is extremely unusual for the Sèvres factory's original price label to remain on an object, as porcelain is normally washed (see cat. no. 34 in checklist of entries for image). The explanation for this must be that the plates were framed soon after they were purchased and never used or washed up. Their lavish decoration made them more suitable for display than for use at the table, and it is likely that it was Thomas Hope who had them framed (fig. 41). This is wholly consistent with his predilection for furniture and decorations in the antique taste.

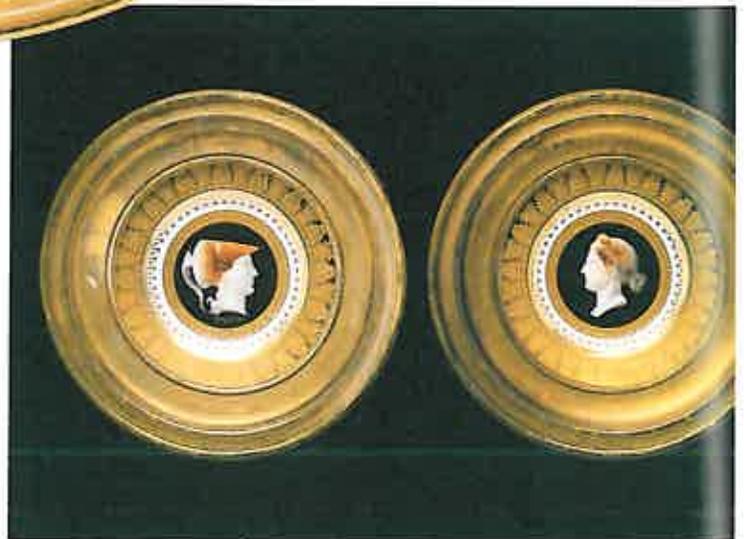


Fig. 41: "Flore" and "Pallas" plates in their frames



Fig. 42 (cat. 30): Pieces from a tea set presented by Napoleon to his sister Paulina Bonaparte, 1805

Hope had a room for the display of Greek vases on shelves, which was engraved for illustration in his book of 1807, *Household Furniture and Interior Decoration Executed from Designs by Thomas Hope*.

The interior decoration mavericks of the Empire, Charles Percier (1764-1838) and Pierre-François-Léonard Fontaine (1762-1853), established the basis for the most fashionable decorations after the Revolution in France and abroad. New interiors furnished with furniture from the prestigious workshop of Jacob-Desmalter, bronzes by Pierre-Philippe Thomire, and new color schemes were all the rage. The mauve ground color of the coffee and tea set in fig. 42 was quite popular during the Empire when a new palette of audacious and sometimes strident colors was introduced and combined in hitherto unseen ways. Madame Récamier, legendary hostess and saloniste, had her bedchamber upholstered in a similar color. Her bedroom, the creation of esteemed architect Louis-Martin Berthault

(executed by the famous team of Percier & Fontaine, ca. 1798), was widely published and visited by a host of artistic and literary personalities during her lifetime.

The tea set belonged to another legendary woman and famous beauty of the First Empire, Paulina Bonaparte. Paulina had recently become the young widow of Victor Leclerc, one of Napoleon's most important generals and was remarried in 1803 to Prince Camillo Borghese, a member of one of the most powerful Roman families with influences both over church and state, and owner of one of the most impressive art collections of the time. The marriage was unsuccessful and Paulina left Rome and returned to Paris in 1805. There she lived in the hôtel de Charost (now the residence of the ambassador of Great Britain in Paris), which she had purchased a couple of years earlier, and decorated in the latest styles with the aid of Percier and Fontaine and the furniture firm of Jacob-Desmalter. Napoleon gave this mauve tea set to his sister in 1805, presumably to go with

the décors she was so feverishly engaged in selecting. Decorated with “Pompeian” subjects, the figures are painted in gold against a color ground with incised outlines. This technique, referred to as *figures étrusques* in the eighteenth century (see figs. 21 and 22), was reintroduced at this time. In this nineteenth-century version, the outline incisions have been replaced by shadows painted in brown or burnished gold. The mauve color was also the color of choice for Paulina’s boudoir at the hôtel de Charost.¹⁷

The other quintessential color of the First Empire, *vert de chrome*, was formulated at Sèvres around 1807. It is the ground color of the *vase oeuf* in fig. 43, one of a pair decorated with classical figures. This example depicts Bacchus and Ariadne, while its pair (not illustrated but also in the collection of the Wadsworth Atheneum in Hartford) depicts Flora and Zephyr. The green ground was scratched precisely to leave room for the polychrome decoration in a technique known as *gratée*. The neck and shoulder of the vase are decorated with the characteristic repertoire of elements from classical antiquity and Egypt: anthemias, ears of wheat, lotus flowers and lilies, grapevines and rosettes.¹⁸ Napoleon ordered the vases to be sent to Louis I, Prince of Hesse-Darmstadt, a territory that was part of the Confederation of the Rhine and which Napoleon had elevated from a landgraviate to a grand duchy in 1806. The design of the vases may be linked to a vase in Percier and Fontaine’s *Recueil de décorations intérieures*.¹⁹ The floating figures are reminiscent of the kind found at

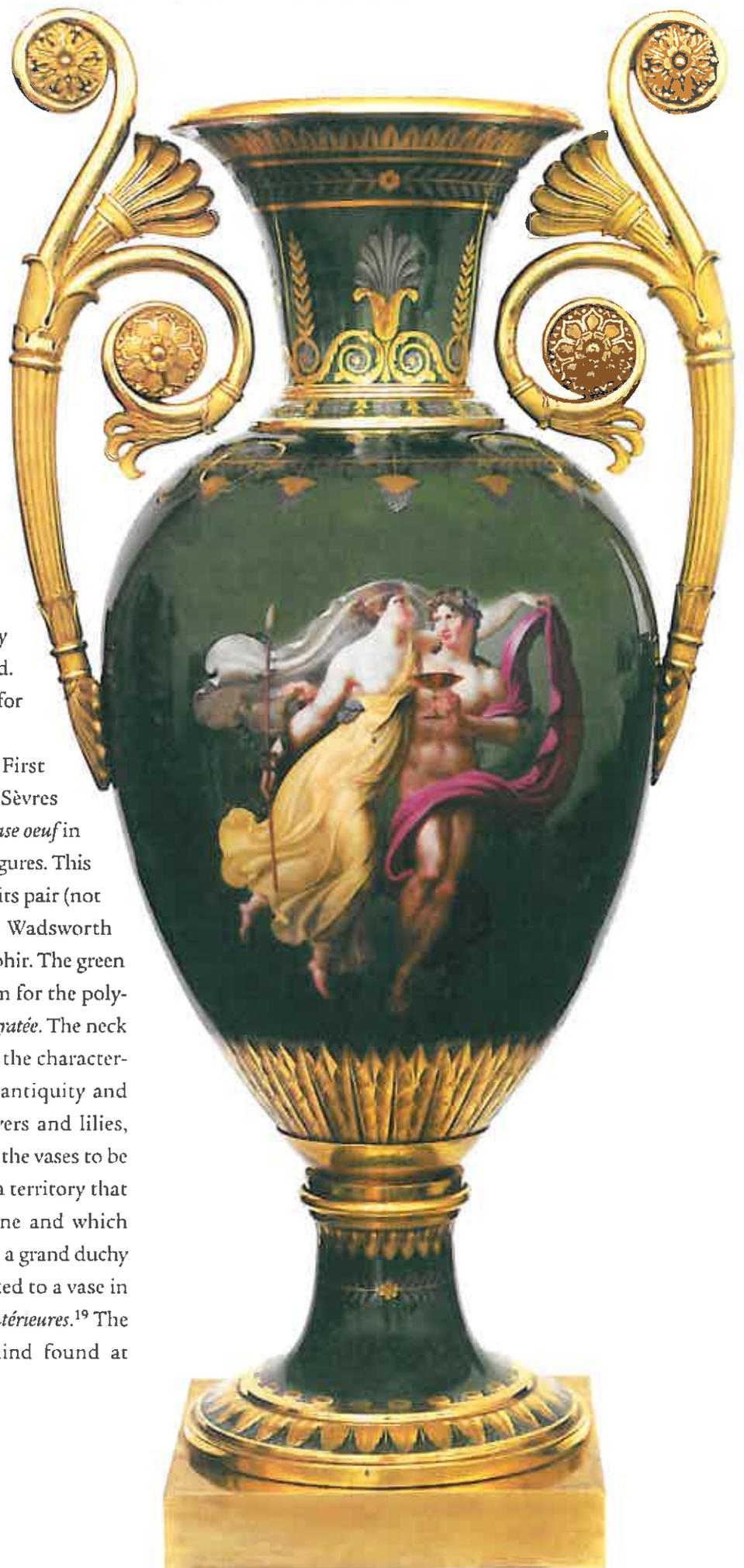


Fig. 43 (cat. 35): Vase with an image of Bacchus and Ariadne, 1810



Detail of fig. 43, painting of Bacchus and Ariadne

Herculaneum and Pompeii and adopted in neoclassical decorations from the late eighteenth century through the First Empire when Pompeian rooms were popular. It also bears comparison with the *Service Olympique* commissioned by Napoleon in 1806, which was decorated with mythological subjects and included some floating gods.²⁰

At the fall of the Empire, Prussian forces occupied Paris in 1815 and took over the factory, initially for the purposes of establishing an ambulatory. Brongniart was asked to draw up a list of all objects for sale and to transfer them to Paris. He fortunately lagged on the order and avoided a disastrous dispersal. However, several pieces related to Napoleonic history were transferred to Berlin.

Bourbon Restoration

Napoleonic France may very well have been defeated, but the returning Bourbons and royalist *émigrés* set out to restore the glory of France after the “unfortunate” Napoleonic intermission. Louis XVIII (reg. 1814–24), the former comte de Provence and Louis XVI’s brother, began a program of renovating the royal residences and commissioning all kinds of luxury wares to furnish them. Since this initiative was continued by his brother and successor, Charles X (reg. 1824–30), the Bourbons maintained their support of the royal porcelain factory.

The tray in fig. 44 depicts the royal visit of Louis XVIII to the sales room at the Sèvres manufactory on June 25,

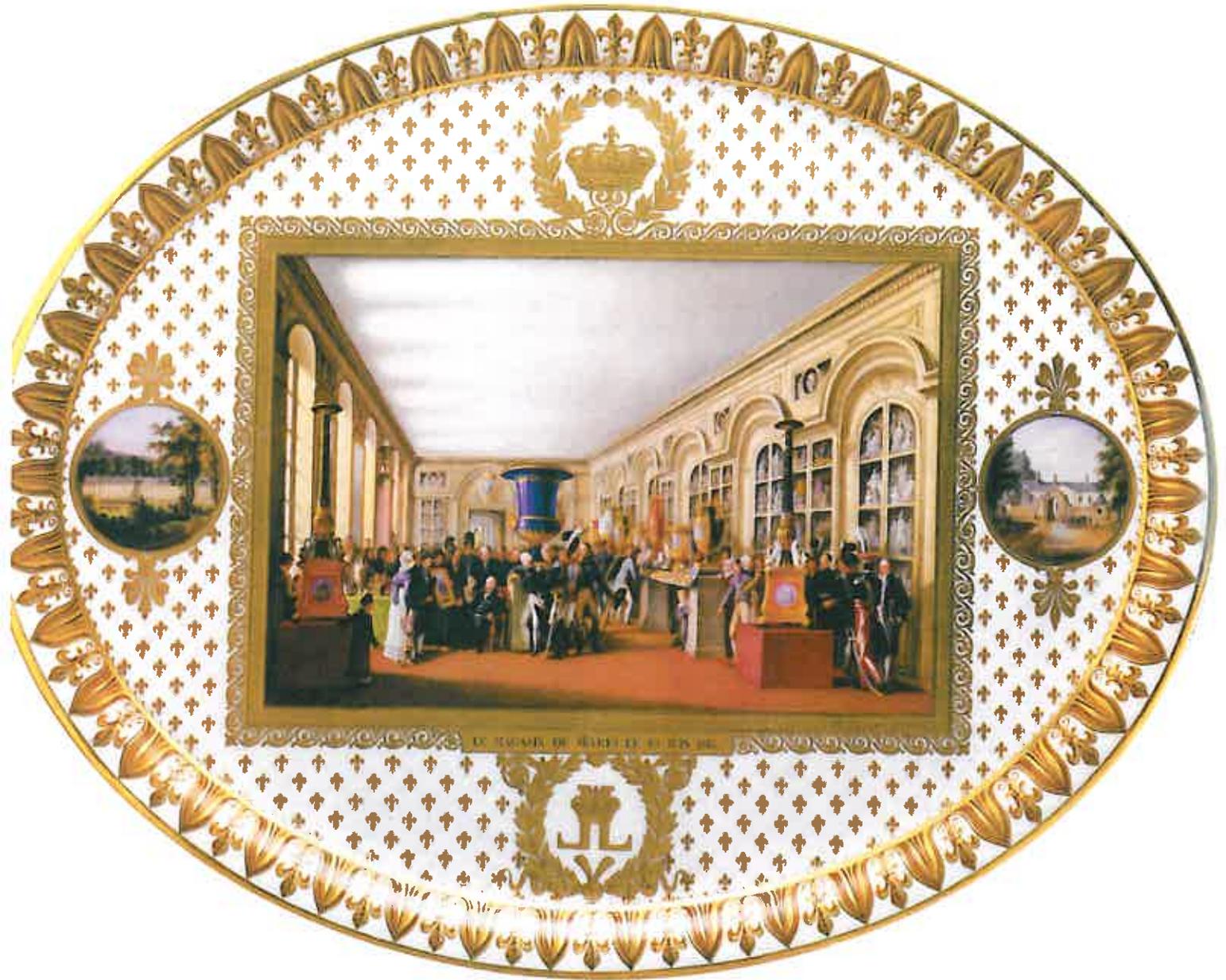


Fig. 44 (cat. 36): Tray from the tea and coffee service *L'Art de la porcelaine*, 1816

1816. The king, seated in an armchair, is reviewing the latest productions, accompanied by Brongniart, who is right behind him. A worker is presenting a porcelain plaque depicting *La Belle Jardinière* after Raphael, while the woman who painted it, Marie Victoire Jacquotot, is standing next to him. A large vase "Médicis" centers the composition. To its left, one can appreciate some of the larger vases on show while the cases are laden with biscuit

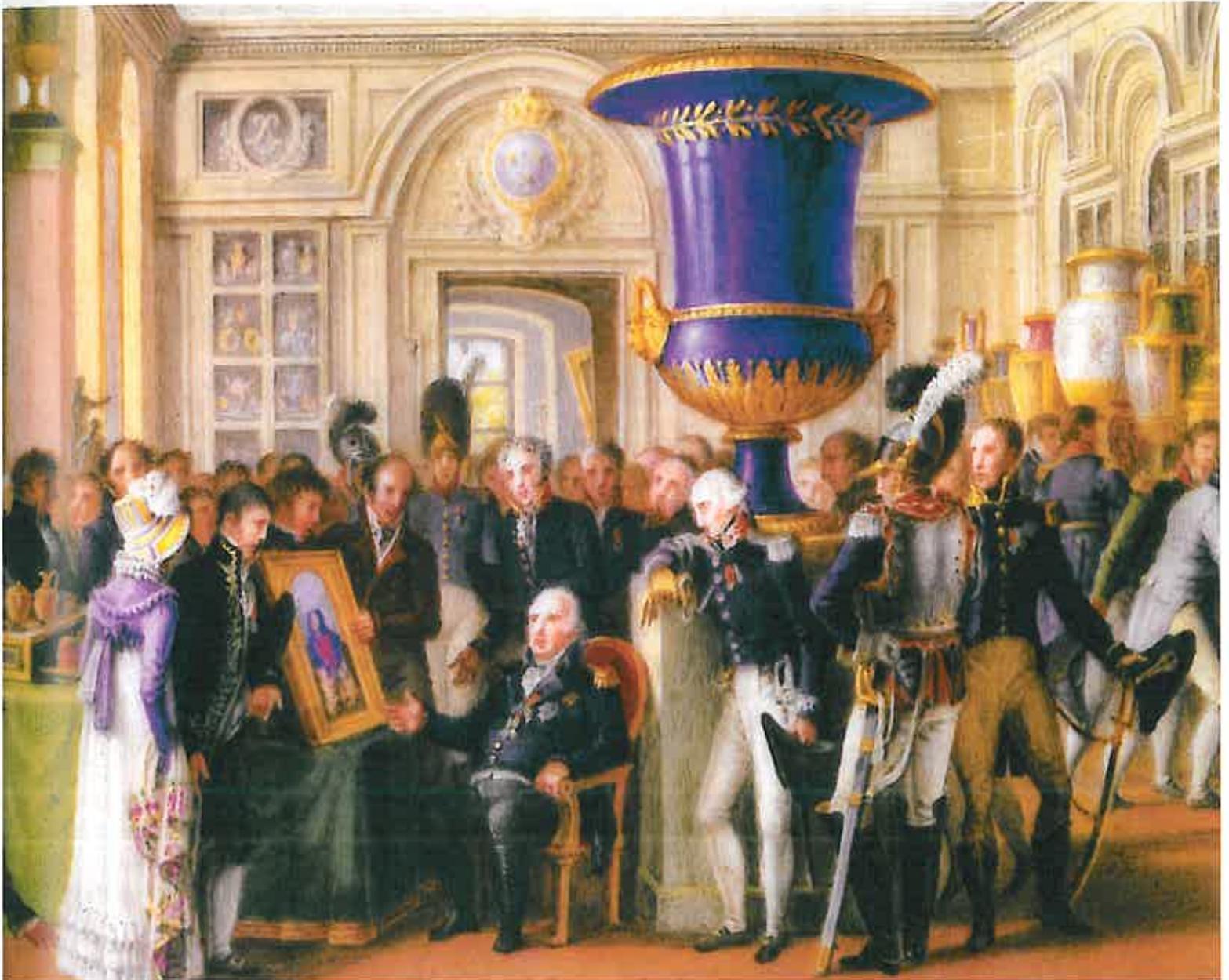
figures and table service wares. Surrounding the scene are areas of white covered with the fleur-de-lis. At the top and bottom are the royal crown and the king's cipher, respectively. Flanking the cartouche on the sides are round medallions with external views of the Sèvres manufactory. Sèvres factory painter Jean-Charles Develly (1743–1849) made preparatory sketches of the royal visit, which served as the basis for the decoration of this piece. The tray was

part of a tea set, *Les travaux de la manufacture de Sèvres*, while the rest of the pieces were decorated with scenes relating to porcelain making (see fig. 31).

The classical themes formulated during the Empire were retained under the Bourbon Restoration, with slight modifications. During those politically conservative times, less

compromising imagery prevailed. A wave of naturalistic decoration of flowers and birds swept the production. Flower painting served to demonstrate the broad range of the manufactory's palette, which can be appreciated in the rich fruit and floral wreath on the *vase floral* with African birds in fig. 45.

Detail of fig. 44, painting showing King Louis XVIII sitting in an armchair







Detail of fig. 45, painting of baby birds in a nest

One of the main traits of the Sèvres factory—the extraordinary variety of its productions—was fostered to an even greater extent during the first half of the nineteenth century when new designs for ninety-two different vases and eighty-nine different cups were created, including the variations in their handles and feet.²¹ The *vase floréal* was one of those new shapes. Two African bird vases, almost identical to this vase, were shown at the annual exhibition of products of French industry at the Louvre in 1823.²² That year, Brongniart, concerned at the prospect that simple porcelains might

drown in a mass of ceramic objects displayed by other makers, decided to exhibit only show pieces like this vase. Sometimes the royal commissions dictated the themes of decoration, particularly when there was a need to convey certain political notions, but in other cases, such as with animals, birds, and plants, the choice was left entirely to Brongniart's discretion. The decoration of this vase responds to the Sèvres director's fervent interest in the natural sciences and, in particular, the study of ornithology. Interestingly, it is one of the few pieces of the period to show any white ground. For the decoration of this vase Brongniart called upon Madame Knip (1781–1851), a noted painter of birds in watercolors on vellum.²³ The two vases sent to the

OPPOSITE

Fig. 45 (cat. 37): Vase with African birds, 1822



Fig. 46: Sugar bowl from the South American Bird Service, 1819–21

Louvre exhibition were subsequently delivered to the duc d'Angoulême. A third, with a hair crack on the shoulder, probably Hillwood's example, remained at the factory and was sold at a discounted price of 2,500 livres.²⁴ It is the only known extant example today. A drawing of the vase exists in the factory archives.

Thematic decorations were another characteristic of this period. Brongniart conceived themed sets of vases, *déjeuners*, and dinner services with detailed decorative programs.

Scientific research, the systematic organization of the natural world, and the exploration of remote corners of the planet are at the heart of some of the decorative schemes carried out at Sèvres during the Restoration.



Fig. 47 (car. 45): Plate from the South American Bird Service, 1819–21



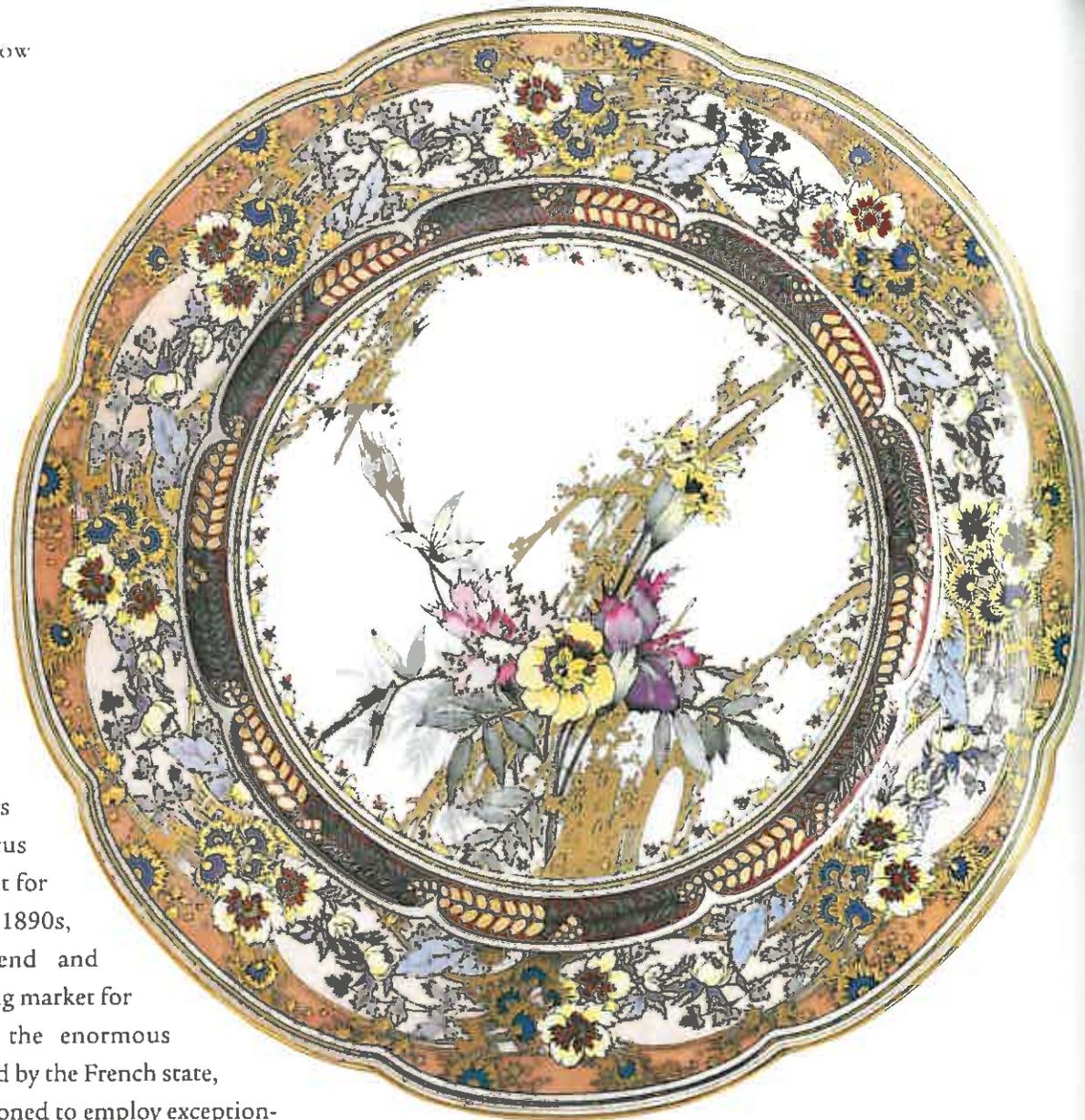
Fig. 48 (cat. 38): Plate from the *Service des Liliacées* intended for King Louis XVIII at the Palace of the Tuileries, 1821

The South American Bird Service is a case in point (figs. 46, 47). Madame Knip was again called on to undertake this project and to draw the birds from stuffed examples at the Muséum d'Histoire Naturelle and then paint them onto porcelain at her own studio. This process involved the pieces traveling back and forth from the painter's studio to the factory's kilns. The ornamentalist, Jean-Charles-François Leloy (active 1816–44), created borders with botanical plants specific to each bird's habitat as well as the perches on which each bird stands. In a scientific vein, the name of each bird

is written on the front. This dessert service took three years to produce. In 1821 it was sent to the Louvre's annual exhibition. By order of King Charles X, it was delivered in 1826 to the duchesse d'Angoulême, the only surviving daughter of Louis XVI and Marie Antoinette.²⁵

The lily plate in fig. 48 is the only plate known to date from a Sèvres service decorated with lilies and identified from the factory records as the *Service des Liliacées*. Begun in 1819, the service was delivered to the Tuileries Palace in the course of 1820–1 for use at King Louis XVIII's table. Part of the subsequent history of this service is gleaned from a letter noting that much of the glass and porcelain for the French royal table was destroyed at the Tuileries during the July 1830 revolution.²⁶ The plate is decorated with a bright pink flower identified in the border as *Veltheimia glauca*, or Western Cape Sand Lily, a species native to Africa. The source for this flower and the others that decorate this service was Belgian painter and botanist Pierre Joseph Redouté's celebrated work, *Les Liliacées*, published in eight volumes in 1802–16. The Sèvres factory used the same source in the decoration of a service for Empress Joséphine in 1802–5, part of which is now in the collection of the Museum of Fine Arts, Boston.²⁷ The border ornamentation in brown heightened with gold and set against a pale blue ground was designed by Leloy and is known from a drawing in the Sèvres factory archive.²⁸ The border is notable for being among the earliest examples of transfer-printed decoration used in a full service.

Fig. 68 (cat. 55): Plate with Japanese-influenced design from the *Service Lobé*, 1888



Japanese flavor in the stylization of its floral decoration and its asymmetrical composition (fig. 68).

As art and studio potters began affirming their status and consolidating a market for their work in the early 1890s, Sèvres followed the trend and actively entered the growing market for art pottery. Thanks to the enormous financial resources supplied by the French state, Sèvres was uniquely positioned to employ exceptionally skilled artists and artisans such as Leonard Gebleux, Ernest Chapelet, Albert Dammouse, and Émile Belet to develop new materials and techniques for ceramic production. Sèvres was to become one of the most influential forces in the French art pottery renaissance.

At the close of the century and at the instigation of the Council of Improvement, Sèvres had managed to shift gears and abandon almost entirely the use of polychrome figural and landscape painting for a more ornamental decoration better suited to porcelain. A new generation of artists had been raised in the spirit of creating decorations more respectful of form and shape.

NOTES

1. "Ce n'est pas par la porcelaine que la Manufacture mettra dans le commerce qu'elle conservera son influence sur l'industrie... Il suffit qu'elle fasse de bruit en Europe par ses produits de luxe, pour que sa réputation s'attache à toute la porcelaine française. C'est ainsi que la Manufacture de Sèvres, en faisant des pièces que personne n'achète, a rendu de grands services au

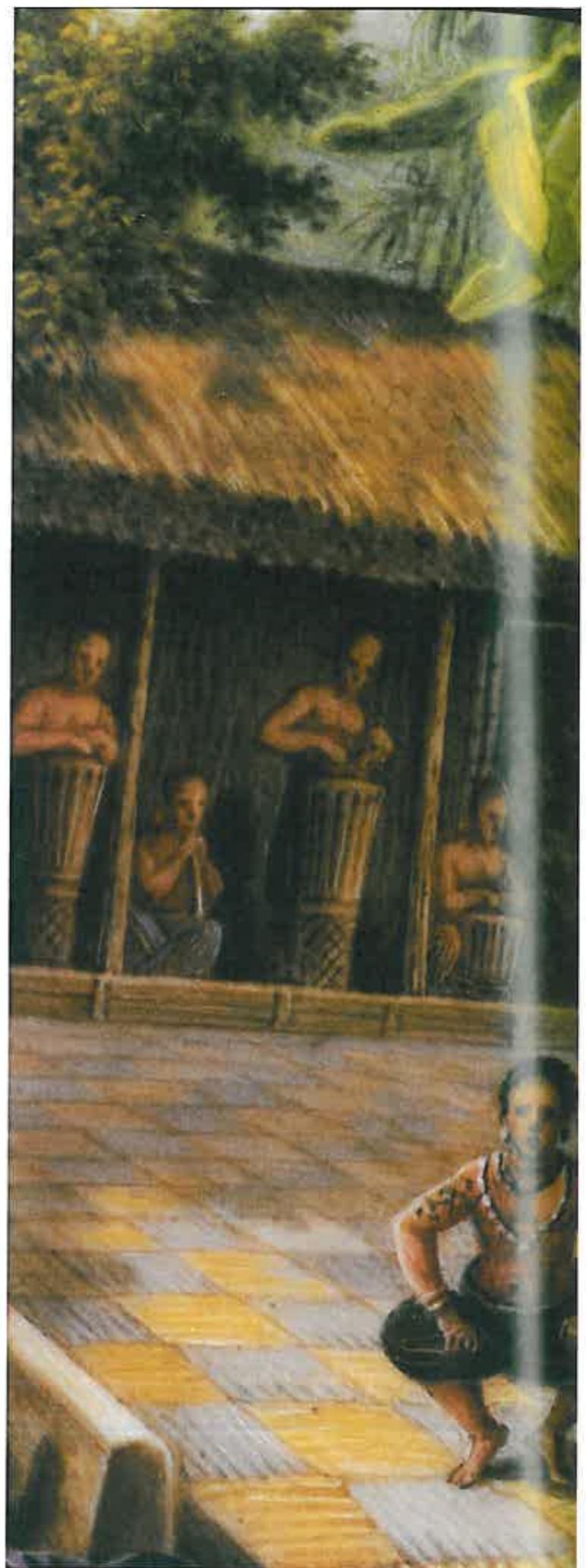
commerce de la porcelaine." (G. Lechevallier-Chevignard, *La Manufacture de porcelaine de Sèvres*, Paris, 1908, p. 133.)

2. A. Brongniart and D. Rocreux published and illustrated a descriptive catalogue of the museum in 1845.
3. Data drawn from a lecture given at Sèvres by Tamara Préaud on the subject of "Sèvres Ceramics of the First Empire" (October 15, 1998)
4. See T. Préaud, "Brongniart and the Imperial Iconography at the Manufacture de Sèvres," in *Symbols of Power: Napoleon and the Art of the Empire Style, 1800-1815* (Paris and New York, 2007), p. 70.
5. Before the Revolution, Vivant Denon had been an attaché at the French embassy in St. Petersburg and served as a diplomat in Sweden and Naples where he amassed a collection of classical antiquities. His involvement with Sèvres dates from the year 1785 when his collection of "Etruscan" vases was acquired by the king and deposited at Sèvres to provide inspiration for new shapes like the "Etruscan" cups in figs. 26, 27.
6. Nathalie Kazakevitch, "Porcelaine de Sèvres: le service égyptien en Russie," *Sèvres, Revue de la Société des Amis du Musée National de Céramique*, no. 4, 1995, p. 25.
7. This service is presently at Apsley House in London, the former home of the Duke of Wellington.
8. Lannes received the title of duc de Montebello in 1808, eight years after defeating the Austrians under General Ott at Montebello. He participated in military campaigns throughout the Directory, Consulate, and Empire and was a close friend of the emperor. See S. Wittwer, ed., *Refinement and Elegance. Early Nineteenth-Century Royal Porcelain from the Turnright Collection*, New York (Munich, 2007), pp. 226-8.

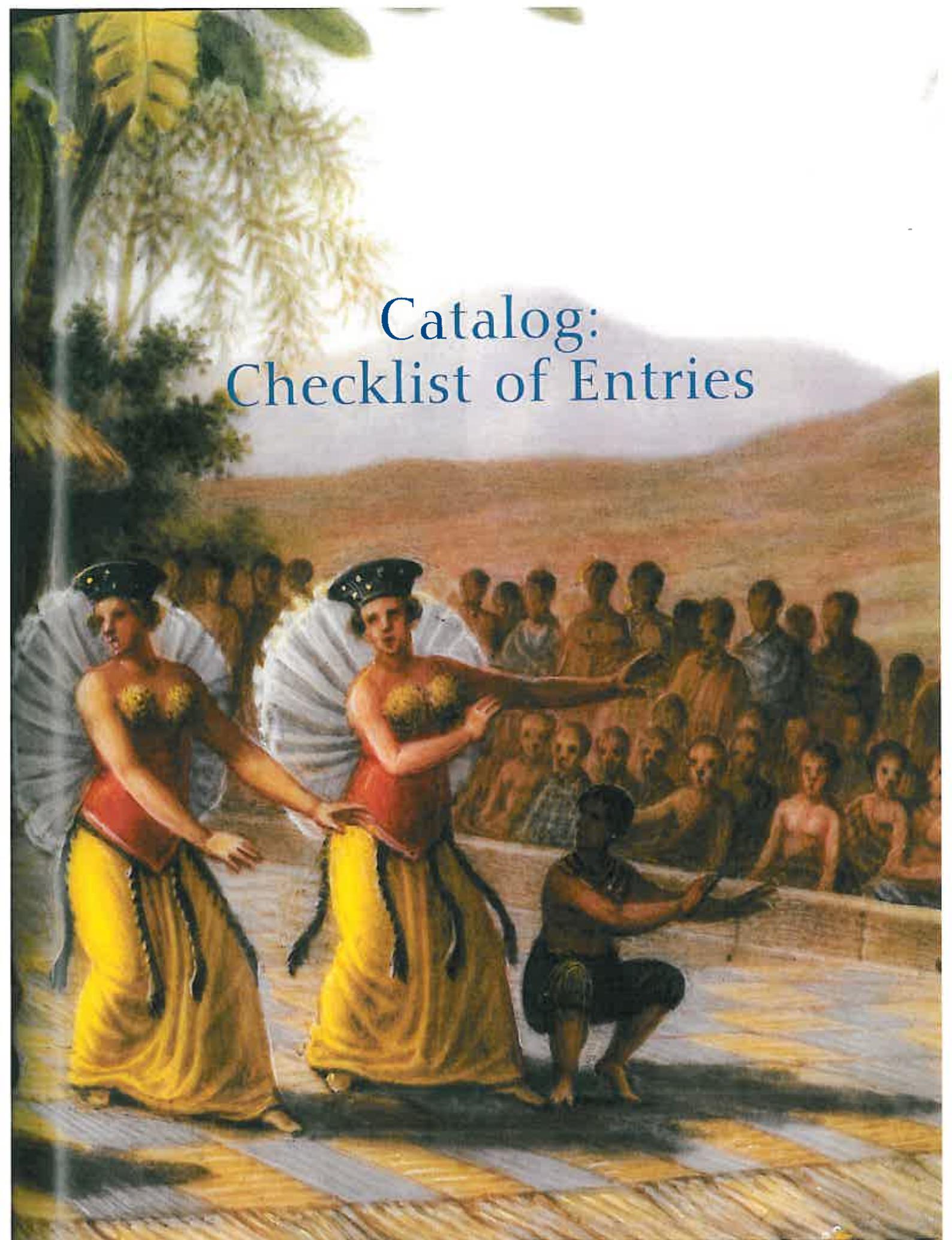
9. Drawn from Vivant Denon's *Voyage dans la Basse et la Haute Égypte*.
10. Quoted from C. Truman, "Emperor, King and Duke," *The Connoisseur*, November 1979, p. 149. These drawings were subsequently engraved by Baltard, Fourmieu, and Petit for the book *Voyage dans la Basse et Haute Égypte*.
11. The Commission des Sciences et des Arts was a special unit of Napoleon's army comprised of notable scholars, architects, artists, and scientists that was charged with documenting various aspects of Egypt.
12. The first mention of a service with these characteristics (service "fond bleu lapis têtes imitant le camée...") was intended for the Palace of St. Cloud, but was never delivered. Very possibly, these pieces formed the core from which the Cardinal Fesch service grew (see H. de la Verrie, *Le Service Iconographique Antique du cardinal Fesch*, Paris, 2007, pp. 34-5).
13. It is not known how and why the service was dispersed, but by 1888 over sixty-six pieces were offered for sale at the shop of James B. Pooley of Walnut Street, Philadelphia. Pooley sold the service to Mr. W. Weightman for \$5,000. The name "comtesse de Nadaillac" inscribed at the bottom of the invoice might hint at the identity of its previous owner. (See Sotheby's New York, October 15, 1996, lot 506). Weightman's granddaughter sold part of the service at Sotheby's New York, October 15, 1996. The lots (506-517) comprised eighteen plates and one sugar bowl.
14. H. de la Verrie, *Service Iconographique Antique*, 2007, p. 49.
15. MNS archives, registre Vz2, fol. 112r: records the purchase on September 30, 1814 by Monsieur Hope of four "assiettes marly d'or têtes camées" at a price of 125 francs each, or 500 for the four. The reference numbers are 16.3 and 16.22.
16. Thomas Hope's granddaughter Henrietta Adela married in 1861 Henry Pelham-Clinton, 6th Duke of Newcastle. The Pelham-Clinton family seat was Clumber in Nottinghamshire. "Clumber" is also the name inscribed on the back of each frame. After World War I Clumber was emptied of its contents and was demolished in 1938.
17. For a comprehensive history of the hôtel de Charost see J.N. Ronfort and J.D. Augarde, *À l'ombre de Pauline: La résidence de l'ambassadeur de Grande-Bretagne à Paris*, (Paris, 2001).
18. Linda Roth lists the various artists and decorators involved on this pair of vases: M. Godin in charge of the ground color, M. Boitel of the gilding and platinizing, and Mlle. Le Grand and M. Durosey of the burnishing. The painting was executed by Georget and the gilt bronze mounts were supplied by Thomire (see L.H. Roth, "Neoclassical Variations at Sèvres: Early Nineteenth-Century Vases in the Wadsworth Atheneum," *French Porcelain Society Journal*, vol. XII, 1995, p. 8).
19. *Ibid.*, p. 9.
20. The *Service Olympique* was a diplomatic gift to Tsar Alexander I of Russia at the signing of the Treaty of Tilsit in 1806. The majority of the pieces are at the National Museum of Russian Ceramics in Kuskovo as well as in the Kremlin in Moscow. For three plates and a brief discussion of this service, see S. Wittwer, *Refinement*, pp. 240-2.
21. T. Préaud, *The Sèvres Porcelain Manufactory: Alexandre Brongniart and the Triumph of Art and Industry, 1800-1847* (New Haven and London, 1997).
22. The exhibition catalogue lists two vases "floral, fond bleu ciel" (light blue) decorated with birds by Madame de Courcelle Knip. The blue color must surely have been a catalogue error, for the three vases recorded all had a white ground (see MNS archives, feuilles d'appréciation, 1822, carton Pb 5).
23. Born Pauline de Courcelles, Madame Knip (1781-1855) was a bird illustrator. Her main work was the illustrations she provided for Anselm-Gaeton Desmarest's *Histoire naturelle des tanjaras* (1807) and for C.J. Temmink's *L'Histoire naturelle des pigeons* (1811).
24. I thank Tamara Préaud for providing this information.
25. For a full account of this service see A. Odom and L. Paredes Arend, *A Taste for Splendor: Russian Imperial and European Treasures from the Hillwood Museum* (Alexandria, VA, 1988), pp. 226-7.
26. See a letter from Leduc, *administrateur des dépenses des gouvernements*, to the factory's administrator dated August 2, 1830, published by T. Préaud in *Versailles et les tables royales en Europe* (Paris, 1993), p. 218.
27. T. Albainy, "Flowers for the Empress: The Sèvres Service des plantes de la Malmaison et les liliacées," *French Porcelain Society Journal*, vol. III, 2007, pp. 191-210.
28. Illustrated in D. Ostergard, ed, *The Sèvres Porcelain Manufactory: Alexandre Brongniart and the Triumph of Art and Industry, 1800-1847* (New Haven and London, 1997), pl. 49.
29. Preserved in the "Portefeuilles" of the MNS archives. For a detailed account of this service see S. Wittwer, *Refinement*, pp. 322-30.
30. *Ibid.*, p. 325.
31. A first extensive article was published by P. Ennès, "Four Plates from the Sèvres Service des Arts Industriels," *Journal of the Museum of Fine Arts Boston*, 1990, pp. 89-106.
32. S. Wittwer, *Refinement*, p. 423.
33. Letter from Brongniart dated February 11, 1818 in the factory archives (quoted in S. Wittwer, *Refinement*, p. 423).
34. *Ibid.*, p. 424.
35. *Ibid.*, p. 423.
36. "Toutes les couleurs à la disposition de l'artiste se trouvent réunies sur la même pièce; il n'y a plus ni harmonie, ni unité dans la composition ni dans la coloration" (George Vogt's words quoted in G. Lechevallier-Chevignard, *Manufacture*, p. 151).
37. Quoted from L.H. Roth, "Mixing Metaphors: The Renaissance Revival at Sèvres," *French Porcelain Society Journal*, vol. III, 2007, p. 102.
38. *Vues des Cordillères et monuments des peuples indigènes de l'Amérique* (1810-13), where Humboldt illustrated the landscape, human types, and art of ancient pre-Columbian civilizations in the first scientific book on the subject.
39. N. Blondel and T. Préaud, *La Manufacture nationale de Sèvres parcours de blanc à l'or* (Charenton, 1996), p. 57.
40. Regnier also designed other similar Renaissance-inspired tazzas such as the "Benvenuto Cellini"—directly inspired by a famous work by the Renaissance goldsmith at the Louvre, the coupe "Chevenard," and the coupe "Henri II."
41. For a detailed description of this vase and its pair see L.H. Roth, "Mixing Metaphors," pp. 216, 218-23.
42. Most of these drawings are at the Louvre. The one for *La Colombe et le Passant* is preserved at the Musée Girodet in Montargis (S. Wittwer, *Refinement*, p. 250).
43. The practice of working outside the factory was longstanding at Sèvres. Brongniart, who paid his workers little, compensated them by allowing them to decide how much work they would do for the factory and how much time they would spend working elsewhere.
44. G. Lechevallier-Chevignard, *Manufacture*, p. 157.
45. The shape was identified by Tamara Préaud, archivist at Sèvres, in a letter to Linda Roth, curator at the Wadsworth Atheneum (undated).
46. See G. Lechevallier-Chevignard, *Manufacture*, p. 160.
47. Numerous directors rapidly succeeded one another. Chemist Louis Robert—in charge of the glass and decorating ateliers—became director from 1870 to 1879. He was succeeded by chemist Charles Lauth—forced to resign in 1887 following his attempt to introduce some unpopular workplace reforms. Upon his resignation, potter Théodore Deck ran the factory for a brief three-year period, and was soon replaced by Émile Baumgart.
48. "formes souvent languissantes" and "décorations sans ordonnance" (quoted in G. Lechevallier-Chevignard, *Manufacture*, p. 163).
49. For a biography of Carrier-Belleuse, see June Hargrove, *The Life and Work of Albert Carrier-Belleuse* (New York and London, 1977).
50. Henri Lambert, designer and painter at Sèvres, was a fervent promoter of *Japonisme*. He worked on a faience dinner service at the Creil-Montreuil factory but did not do any significant decorations in the Japanese style for Sèvres.

NOTES

1. Jules Coutan, 1891–5; Jules-Clément Chaplain, 1895/7.
2. In 1866 Sandier crossed the Atlantic to work in the atelier of Russel Aturgis in Chicago. In 1871 he opened a decorator's establishment in New York City. In association with the firm of Herter Brothers, Sandier received the fabulous commission to decorate William Henry Vanderbilt's mansion. Back in Paris in 1882, royalty and aristocracy vied for his services. His most notable commission of that decade was the neo-Byzantine throne room for Carol of Romania. His love of ceramics was manifest in his collaborations with ceramic factories at Sarreguemines.
3. J.P. Midant, *Sèvres: la manufacture au XX^e siècle* (Paris, 1992), p. 15.
4. Her admirers included poet Stéphane Mallarmé, writer Alexandre Dumas, sculptor Auguste Rodin, and scientists Pierre and Marie Curie.
5. For more detail on this subject read I. Lavrin, "Les artistes russes à Sèvres au temps des avant-gardes," *L'Estampille/L'Objet d'Art*, January 2008, pp. 60–67.
6. In 1923 Rapin orchestrated an exhibition of a dining table decorated with a table service in blue and gold by G.I. Claude and a lit centerpiece by Pierre-Émile Braquemond and glassware by Lalique. As a backdrop he used a case set with vases by Anne-Marie Fontaine and Henri Patou. (Midant, *Sèvres*, pp. 60–1).
7. Midant, *Sèvres*, p. 152.
8. Midant, *Sèvres*, p. 152.
9. D. Caméo, "Les Têtes à café de Robert Couturier," in *Manufacture Nationale de Sèvres: Années 50. L'effet céramique* (Paris, 2006) pp. 38–39.
10. Manufacture Nationale de Sèvres, *Sèvres: tradition et innovation* (Paris, 1999), p. IX.
11. Malraux to Gauthier; quoted in *ibid.*, p. IX.
12. G. Clark, "Adrian Saxe: An Interview," *American Ceramics*, I, Fall 1982, p. 26. From *Going for Baroque: 18 Contemporary Artists Fascinated with the Baroque and Rococo* (Walters Art Gallery, Baltimore, 1996).
13. In the biography written by the Frank Lloyd Gallery that represents Adrian Saxe.
14. Nancy Hoffman Gallery.
15. G. Glueck, "Betty Woodman, Turning the Humble Vase into High Art," *New York Times*, April 28, 2006.
16. Quoted in J. Lambán et al., *Sèvres, 1740–2006* (Zaragoza, 2006), p. 365.
17. Peduzzi designed the Opera galleries at the Musée d'Orsay and the history galleries at the Louvre.
18. Wheel-throwing is a two-step process based on full-scale drawings mapped out by the draftsman. The first phase of rough shaping (*ébauchage*) consists of throwing the paste into a rough shape, which is left to dry before it is given its precise shape at the turner's wheel (*tournassage*) with the aid of a steel tool with a wooden handle and other measuring instruments; these lend the piece its desired profile and thickness.
19. Etienne Sottsass, *Sèvres, les temps d'un voyage* (Paris, 2006), p. 7.



Catalog: Checklist of Entries





1 Group of Unmounted Flowers

Vincennes, ca. 1750
Soft-paste porcelain
Private Collection



2 Watering Can (*arrosoir*)

Vincennes, 1755
Soft-paste porcelain
H. 9 in. (23 cm)
Private Collection

MARKS: Crossed letters *L* with date letter *C* for 1755; painter's mark of sunburst in blue

PROVENANCE T.H. Clarke Collection; Wilfred J. Sainsbury Collection; Sotheby's London, 1 March 1994, lot 85.

RELATED EXAMPLES: Only seven or eight examples of this form, four or five of the smaller size (under 20 cm) and three of the larger size, seem to have survived. Four examples of the smaller size are in the collections of the J. Paul Getty Museum, Los Angeles, the Gardiner Museum of Ceramic Art, Toronto, the David Collection, Copenhagen, and an English private collection. One of the two other extant examples of the larger size is in the collection of the Musée National de Céramique, Sèvres, and the other was sold at Christie's Monaco, 3 December 1989, lot 33.



3 Tureen and Platter (*pot à oille "du roi" et son plateau*)

Vincennes, 1754
Soft-paste porcelain
Jean-Claude Duplessis *père*, designer;
Claude-Joseph Cardin, painter of flowers
Tureen H. 12½ in. (31.8 cm), L. 13 in. (33 cm)
Platter L. 20½ in. (51 cm), W. 16¹⁵/₁₆ (43 cm)
Collection of Hillwood Estate, Museum & Gardens
Bequest of Marjorie Merriweather Post, 1973 (acc. no. 24.1.3)

MARKS (tureen): Crossed letters *L* with date letter *B* for 1754; letter *g*, possibly mark of Claude-Joseph Cardin, accomplished painter of flowers (active 1749–87)

PROVENANCE: Property of the comte d'Egmont, 1756; Rothschild family collection (London branch) and Madame Jacques Balsan (unverified); French and Company, New York, 1952

RELATED EXAMPLES: A *seau à verre*, or indistinctly referred to as *seau à liqueur* with the same marks and similar gilding pattern, from the Baron Mayer Amschel de Rothschild Collection at Mentmore, Buckinghamshire, was sold Sotheby's Parke-Bernet, 24 May 1977, lot 2011 and again at Sotheby's New York, 20 May 1989, lot 71.



PREVIOUS PAGE

Detail of central painting from fig. 49, "Dance on Tahiti" plate from the *Service des vues de pays hors d'Europe*, 1820



4 Ewer and Bowl (*pot à eau et jatte ronde*)

Vincennes, ca. 1747
Soft-paste porcelain
Ewer H. 6³/₈ in. (16 cm)
Bowl Dia. 7¹/₂ in. (19 cm)
Private Collection

MARKS none

PROVENANCE Collection of Madame de Polès, sold Paris, 17-18 November 1936, lot

73; sold Marc Ferri, Paris, 8 December 1995, lots 123 and 124

RELATED EXAMPLES: A similar ewer depicting a military scene and a marmite (*pot à bouillon*) with a similar goddess draped in purple cloth are in the collection of the Musée National de Céramique, Sèvres.



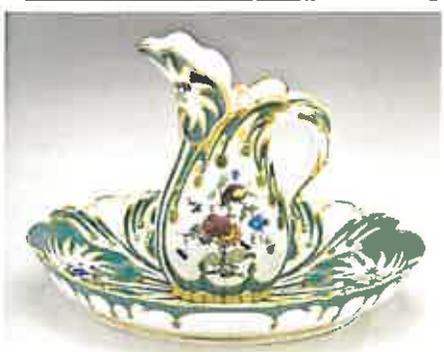
5 Vase (*cuvette "Mahon"*)

Sèvres, 1757
Soft-paste porcelain
Jean-Claude Duplessis père, designer;
Philippe Parpette, painter of flowers
H. 8¹/₈ in. (20.6 cm), L. 11¹/₂ in. (29.2 cm)
Collection of Hillwood Estate, Museum & Gardens
Bequest of Marjorie Merriweather Post, 1973 (acc. no. 24.91)

MARKS: Crossed letters L enclosing date letter E for 1757; letter P for painter of flowers Philippe Parpette (active 1755-7 and 1773-1806)

PROVENANCE Sold to Louis-Philippe I, duc d'Orléans, 1758; René Fribourg collection, sold Sotheby's London, 4 May 1965, lot 173

RELATED EXAMPLES (of the largest size): Two *cuvettes Mahon*, one with pink and blue lattice ground with a peasant scene and one with turquoise blue ground, are in the collection of the Metropolitan Museum of Art, New York; a *cuvette Mahon* with pink and dark blue lattice and *vermiculé* ground and scenes after Flemish artist David Teniers the Younger is in the collection of the J. Paul Getty Museum, Los Angeles (72.DE.65); a blue and green example with a scene of peasants drinking is in the British Royal Collection; a green example with rustic landscape is in the David Collection, Copenhagen; a pink example with *La Chasse* after François Boucher is in the collection of Harewood House, Yorkshire; a similar green example is in the Rothschild Collection at Waddesdon Manor, Aylesbury; a pair with *rose marbré* and chinoiserie scenes is in the collection of the British Museum, London; a pair with *frizes colorées* is in the collection of the Indianapolis Museum of Art; and an example with *rose marbré* ground and *fête gallante* scene sold at Christie's New York, 5 May 1999.



6 Waterleaf Ewer and Bowl (*broc et jatte à feuilles d'eau*)

Sèvres, 1759-60
Soft-paste porcelain
Jean-Claude Duplessis père, designer
Ewer H. 7¹/₄ in. (18.9 cm)
Basin W. 11¹/₈ in. (30.2 cm)
Private Collection

MARKS: (on each) Crossed letters L enclosing date letter G for 1759-60

PROVENANCE The Portland Collection, Welbeck Abbey, Nottinghamshire, as of at least 1897; collection of their Graces the 9th Duke and Duchess of Portland; sold Henry Spencer & Sons Fine Art Auctioneers, Retford, 23 June 1970, lot 289; Windsor Antiques, Melbourne; *Private Collection*, Australia

RELATED EXAMPLES: Another waterleaf ewer and basin with a green ground is in the collection of the Art Institute of Chicago (1984.821a-b); an example with a pink ground is in the collection of the J. Paul Getty Museum, Los Angeles (84.DE.88); another example with green ground and flowers is in the collection of the Musée des Arts Décoratifs, Paris (inv. Gr. 228); and an incomplete example in *bleu céleste* sold at Christie's London, 5 July 2004, lot 91.





7 Bottle Cooler from a Service for King Louis XV (*seau à liqueur ovale*)

Sèvres, ca. 1768
Soft-paste porcelain
Charles-Nicolas Dodin, painter (probably)
H. 4 $\frac{1}{16}$ in. (17.6 cm), W. 12 $\frac{1}{4}$ in. (31.1 cm)
Private American Collection

MARKS: none

PROVENANCE: Sold to Paris *marchand-mercier* Madame Lair in 1768; probably purchased by King Louis XV; sold Christie's London, 12 December, 1884; sold Christie's London, 6 April 1894, lot 68; sold Christie's London, 13 May 1898, lot 88; sold Christie's London, 11 March 1913, lot 77; Collection of Mrs. Alan L. Corley, sold Sotheby's Parke-Bernet, New

York, 5-7 December 1974, lot 68; Christner Collection, sold Christie's New York, 9 June 1979, lot 213; Dalva Brothers, New York; Mingledorff-Mitchell Collection

RELATED EXAMPLES: An *écuelle* with cover and stand from this service is in the collection of the Victoria and Albert Museum, London (C.430&A-1921 and C.430B-1921); a *plateau triangle* is in Versailles; an ice cup dated 1773 and a cup and saucer from the Pompey Collection sold at Christie's New York, 23 May 2002, lots 24 and 25. A plate dated 1791 from the later additions ordered by Louis XVI is at the Musée National de Céramique at Sèvres.



8 Green Fruit Bowl from the Service for King Frederick V of Denmark (*jatte à fruits*)

Sèvres, 1756-7
Soft-paste porcelain
Louis-Denis Armand l'ainé, painter
Dia. 10 $\frac{1}{8}$ in. (25.7 cm)
Private American Collection

MARKS: Crossed letters *L* enclosing date letter *D* for 1756-7; surmounted with crescent mark for painter of birds Louis-Denis Armand l'ainé (active 1745-79)

PROVENANCE: Gift of Louis XV to King Frederick V of Denmark in 1758; Private Collection; Dragesco & Cramoisan, Paris, 2004; Mingledorff-Mitchell Collection

RELATED EXAMPLES: The majority of pieces from this Sèvres green service, bearing the date letter *D* for 1756, are in the collection of the State Hermitage Museum, St. Petersburg; a *pot à oille* is in the Forsyth Wickes Collection at the Museum of Fine Arts, Boston (65.1885abc); a *terraine* missing its plateau is in the collection of the Metropolitan Museum of Art, New York (inv. no. 50.211-182ab); another *pot à oille* from this service is in the collection of the Cleveland Museum of Art (acc. no. 1949.15a-b); and a number of green Sèvres pieces dating from circa 1756-8 are in the collection of the Victoria and Albert Museum, London.



9 Pair of Vases (*vases à têtes d'éléphants*)

Sèvres, 1760
Soft-paste porcelain
Jean-Claude Duplessis père, designer; Charles-Nicolas Dodin, painter (after engravings by Gabriel Huquier after François Boucher's series of paintings *Les Quatre Éléments*)
H. 12 $\frac{1}{4}$ in. (31.1 cm), L. 9 in. (22.9 cm)
Collection of the Walters Art Museum, Baltimore, Maryland (48.1796 and 48.1797)

MARKS: Crossed letters *L* in blue enclosing date letter *H* for 1760; letter *k* in blue for painter Charles-Nicolas Dodin

PROVENANCE: Possibly Madame de Pompadour; Collection of Alfred de Rothschild; Collection of Almina, Countess of Carnarvon, London; Collection of Arnold Seligman, London; Mrs. Henry Walters, 1941

RELATED EXAMPLES: There are several elephant vases on record. A related pair of elephant vases

with green ground and putti (1757) are in the Wallace Collection, London, which are almost certainly a pair sold to Madame de Pompadour and inventoried in her Paris *hôtel de Pompadour*. Other pieces with similar chinoiserie painting by Dodin include: a pair of green ground triangular pot-pourri vases (1761) in the collection of the Detroit Institute of Arts (71.246A); a split garniture including a pink ground pot-pourri *vaisseau à mât* (P.48.418), two pots-pourris *à bobèches* and a pair of sconces in the collection of the Musée du Louvre, Paris; and two pots-pourris *fontaines* in the collection of the J. Paul Getty Museum, Los Angeles (78 DE.358). Two pots-pourris *à feuilles de myrte* are in the collection of the Walters Art Museum, Baltimore; and a *cuvette "Courteille"* with chinoiserie scenes and *rose marbré* ground is in the collection of the Metropolitan Museum of Art, New York.



10 Pink and Green Cup and Saucer (*gobelet couvert et soucoupe "Bouillard"*)

Sèvres, 1759-60
Soft-paste porcelain
Jean-Louis Morin, painter
Cup H. 3 $\frac{5}{8}$ in. (9.2 cm)
Saucer Dia. 5 $\frac{1}{8}$ in. (13 cm)
Private American Collection

MARKS. (saucer) Crossed letters *L* enclosing date mark *g* for 1759-60; letter *M* in blue for painter Jean-Louis Morin; (cup) Ghost of crossed letters *L*; dot in underglaze blue near rim

PROVENANCE: Mr. Deane Johnson, Bel Air, California, Sotheby's Parke-Bernet New York, 9 December 1972, lot 22; John R. Williams, Christie's New York, 21 October 2004, lot 948; Mingledorff-Mitchell Collection

RELATED EXAMPLES: A similar pink and green cup and saucer set featuring a cherub in clouds also painted by Morin is in the Wallace Collection, London (cat. no. C.367); a few pink and green cups and saucers of similar form are in the collection of the Victoria and Albert Museum, London (including but not limited to C.1422-1919, C.1422B-1919, C.409-1921, and C.412-1921); a cup and saucer of the same form with a pink and green ground, but with pastoral trophy decorations (1759), is in the collection of the J. Paul Getty Museum, Los Angeles (72.DE.74); and a cup and saucer (1760) presenting the same scroll pattern in pink and green is in the collection of the Wadsworth Atheneum, Hartford, CT.



11 Tea Kettle (*bouillotte*)

Sèvres, ca. 1778
Hard-paste porcelain, gilt bronze, wood
Jean-Jacques Dieu or Louis François Lécot, painter (probably); Henri-Martin Prévost, gilder
H. 7 $\frac{1}{4}$ in. (18.4 cm), W. 7 $\frac{1}{2}$ in. (19 cm)
Private American Collection

MARKS: *HP* in gold for gilder Henri-Martin Prévost (active 1757-97)

PROVENANCE: Probably the example purchased by Madame Adélaïde in 1778; Mingledorff-Mitchell Collection

RELATED EXAMPLES: There are at least ten known Sèvres *bouillottes*. Examples include one with white ground and pink roses at the Wadsworth Atheneum, Hartford, CT (1917.1156); one with a dark brown ground and gold figures at the Art Institute of Chicago (1988.517a-b); one with a white ground and exotic birds at the Museum of Fine Arts, Boston (1975.658a-b); one with a brown ground sprinkled with gold and silver tone chinoiserie figures at the British Museum, London (Franks 385); and one with a *café au lait* ground with chinoiserie figures at the Musée National de Céramique, Sèvres (MNC 23.260).



12 Covered Vase with Gilt Bronze Mounts (one of a pair) (*vase "Boizot"*)

Sèvres, ca. 1782-4
Hard-paste porcelain, gilt bronze (*brmolu*)
Louis-Simon Boizot, designer (active 1773-1809); Pierre-Philippe Thomire, designer of bronze mounts
H. 17 $\frac{3}{16}$ in. (44 cm)
Collection of the Walters Art Museum, Baltimore, Maryland (48.644)

MARKS: none, unless obstructed by base

PROVENANCE: Collection of Mme. Charcot Hendry, London

RELATED EXAMPLES: A pair of vases dated about 1782-4 and decorated with arabesques in polychrome colors was delivered to King Louis XVI at Versailles and is now in the British Royal Collection.



13 Pair of Yellow Vases with Gilt Bronze Mounts (vases "bas relief")

Sèvres, ca. 1786
Hard-paste porcelain, gilt bronze
Pierre-Philippe Thomire, designer of bronze
mounts
H. (without cover) 16 1/8 in. (41 cm)
Private Collection

MARKS. Both stamped *TH* with a fleur-de-lis for the Palais des Tuileries; one stamped *TU* below a closed crown with 9827 and the other stamped *TU 3971*

PROVENANCE. Charles comte d'Artois, brother of Louis XVI and later Charles X, King of France; Adélaïde Filleul, the comtesse de Flahaut, later comtesse de Sousa-Botelho; August-Charles-Joseph, comte de Flahaut de la Billarderie; Lady Emily Jane Mercer

Elphinstone de Flahaut, Baroness Nairne; The Marquis of Lansdowne, Sotheby's, London, 8 December 2004, lot 39

RELATED EXAMPLES: An almost identical pair with a green ground and mounted as a candelabra is in the collection of the Musée du Louvre, Paris; a pair of vases and covers with a yellow ground delivered to the Princess of Asturias in 1783 is at the El Pardo Royal Palace, Madrid; and a pair with green ground and ram's mask handles ordered for the King of Sweden in 1784 is in the Swedish Royal Collection, Stockholm.



14 Pair of Egg-Shaped Vases (vases oeuf)

Sèvres, ca. 1782
Hard-paste porcelain
H. 11 1/4 in. (29.9 cm)
Private American Collection

MARKS. none

PROVENANCE. Almost certainly the pair of "vases oeufs beau bleu et or" purchased by Grand Duke Paul and Grand Duchess Maria Fedorovna directly from the factory in 1782; University of Virginia Art Museum; Freeman's Philadelphia, sold 13 July 2006; Mingledorff-Mitchell Collection

RELATED EXAMPLES: A garniture of three egg-shaped perfume burner vases dated 1782 is in the collection of the Pavlovsk Palace, St. Petersburg; a pair of similarly shaped *bleu Falot* vases with bundles of straw forming the handles at the sides and an egg at the top of each is in the collection of the J. Paul Getty Museum, Los Angeles (86.DE.520); and a pair of vases with *bleu Falot* ground and *incrusté* flowers dated 1768 is in the collection of the Fine Arts Museums of San Francisco.



15 Pair of Egg-Shaped Vases with Medallions of Louis XVI and Marie Antoinette (vases oeuf)

Sèvres, ca. 1774
Soft-paste porcelain
Étienne-Henri Le Guay père, gilder; models
for medallions likely created by Louis-
Simon Boizor (after official medals)
H. 16 3/4 in. (42.5 cm)
Private Collection

MARKS: Crossed letters *L* and letters *LG* for painter and gilder Étienne-Henri Le Guay père (active 1748-9, 1751-97)

PROVENANCE: Private Collection, Switzerland, sold Sotheby's Zurich, 24-25 November 1994, lots 121 and 143; Collection of W. Sainsbury; Private Collection

RELATED EXAMPLES: No identical examples have been identified to date. An egg-shaped pair of *vases à médaillon du roi* that are topped with a crown and feature a biscuit oval medallion with a portrait of Louis XV is in the Wallace Collection, London; and one vase, also with a crown-shaped cover and two similar biscuit portrait medallions of Louis XV, is in the British Royal Collection.





16 Cup and Saucer with Portrait of Benjamin Franklin (gobelet "litron" et soucoupe)

Sèvres, ca. 1779
Soft-paste porcelain
Étienne-Henri Le Guay père, painter and gilder
Cup H. 2¹⁵/₁₆ in. (7.5 cm)
Saucer Dia. 5⁷/₁₆ in. (13.8 cm)
*Collection of Hillwood Estate, Museum & Gardens
Bequest of Marjorie Merriweather Post, 1973 (acc.
nos. 24.151.1-2)*

MARKS: Both cup and saucer with crossed letters *L* and letters *LG* for painter and gilder Étienne-Henri Le Guay père (active 1776-1817)

PROVENANCE: Collection of Lord Henry Thyme, sold Christie's London, 21 June 1899, lot 160; gift of Joseph E. Davies to Marjorie Merriweather Post, 1950

RELATED EXAMPLES: One cup is at the Victoria and Albert Museum, London, one cup with a replacement saucer is in the Wallace Collection, London, and another cup and saucer set is in the Art Institute of Chicago. A hard-paste example is at the Philadelphia Museum of Art (1998-67-1a,b).



17 Cup and Saucer with Portrait of Nicolas de Beaujon (gobelet "litron" et soucoupe)

Sèvres, 1782
Soft-paste porcelain
Étienne-Henri Le Guay père, painter and gilder; Pierre Massy, painter of cipher; Nicolas-Pierre Pithou jeune, painter of portrait
Cup H. 3 in. (7.6 cm)
Saucer Dia. 5¹³/₁₆ in. (14.8 cm)
Collection of Mr. Dan Mingledorff and Mr. Richard A. Mitchell

MARKS: (cup) Crossed letters *L* and letters *LG* for painter and gilder Étienne-Henri Le Guay père (active 1748-9; 1751-97); (saucer) Crossed letters *L* enclosing date letters *EE* for 1782; scrolling letter *M* surmounted on left side with crescent shape for painter Pierre Massy (active 1779-1803) and letters *LG* for Étienne-Henri Le Guay père

PROVENANCE: John Whitehead Works of Art



18 Covered Cup and Saucer with Gold Figures (gobelet de la toilette et sa soucoupe)

Sèvres, 1784
Hard-paste porcelain
Pierre-André Le Guay jeune, painter (after designs by Philippe-Louis Parizeau)
Cup and Cover H. 4¹⁵/₁₆ in. (12.5 cm)
Saucer Dia. 7¹/₄ in. (18.4 cm)
Private American Collection

MARKS: Crossed letters *L* enclosing date letters *gg* for 1784, all in gold; flaming torch in gold for painter Pierre-André Le Guay, jeune (active 1772-1817)

PROVENANCE: Klaber & Klaber, London, 2000; Mingledorff-Mitchell Collection

RELATED EXAMPLES: A covered cup and saucer of similar form with Revolutionary symbols dated 1794 is in the collection of the Musée National de Céramique, Sèvres (MNC 17.821); and a hard-paste *écuelle de la toilette* decorated in dark blue and gold in the "Etruscan" manner is in the collection of the Art Institute of Chicago (inv. no. 1993.343).





19 Garniture of Three Vases (*cuvettes "Courteille"*)

Sèvres, 1782
Hard-paste porcelain
Philippe Castel, painter; Henri-François Vincent, gilder
Large vase (24.106.1) H. 7½ in. (19.1 cm),
L. 11½ in. (29.2 cm)
Smaller vases (24.106.2-3) H. 6 in. (15.2 cm),
L. 9¾ in. (25.2 cm)
*Collection of Hillwood Estate, Museum & Gardens
Bequest of Marjorie Merriweather Post, 1973
(acc. nos. 24.106.1-3)*

MARKS: All with crossed letters *L* surmounted by a crown to indicate hard-paste porcelain; date letters *ee* for 1782; *c.* underneath for

painter Philippe Castel (active 1772-97); 2000 for gilder Henri-François Vincent (active 1753-1806)

PROVENANCE: J. Rochelle Thomas, London, 1949

RELATED EXAMPLES. Although this shape was in almost continuous production from 1754 through the late 1780s, this is the only known three-piece garniture in a public collection. The distinctive pattern of pink *oeil-de-perdre* is repeated in a pair of *vases jardin* (1779) destined for Louis XVI and now in the collection of the château de Versailles.



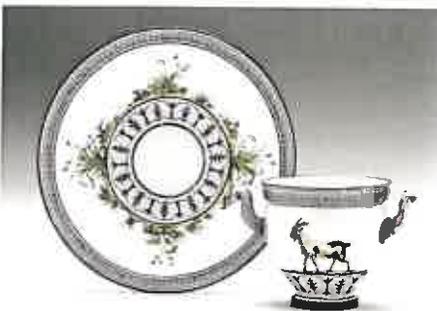
20 Tureen and Platter (*pot à oille et son plateau*)

Sèvres, ca. 1783
Hard-paste porcelain
Henri-François Vincent, gilder
Tureen H. 13 in. (33 cm), Dia. 9⅞ in. (24.3 cm)
Platter L. 21 in. (53.3 cm), W. 17½ in. (44.5 cm)
*Collection of Hillwood Estate, Museum & Gardens
Bequest of Marjorie Merriweather Post, 1973 (acc. nos. 24.134.3-5)*

MARKS. Ghost of crossed letters *L* surmounted by crown to indicate hard-paste porcelain; ghost of date letters *ff* for 1783; 2000 in gold for gilder Henri-François Vincent (active 1753-1806)

PROVENANCE: Duke of Montpensier (unverified); Galerie Fragonard, Paris, 1949

RELATED EXAMPLES. In 1777 Louis XVI gave Joseph II, Regent of the Holy Roman Empire (traveling in Paris incognito as Count Falkenstein) two tureens and two terrines with wheat sprigs, which are now in the collection of the Hofburg Imperial Palace, Vienna; also in 1777 the king presented two almost identical tureens to the aforementioned ones to Gustave III of Sweden, which are now in the collection of the Metropolitan Museum of Art, New York.



21 Cup and Saucer from the Queen's Dairy at Rambouillet (*gobelet à anses "étrusques" et soucoupe*)

Sèvres, 1786-7
Hard-paste porcelain
Jean-Jacques Lagrenée, designer of decoration; François-Antoine Pfeiffer, painter
Cup H. 3⅞ in. (8 cm)
Saucer Dia. 6¾ in. (17.1 cm)
Private Collection

MARKS. (cup) Crossed letters *L* enclosing date letters *KK* for 1787; surmounted by a crown to indicate hard-paste porcelain; mark of painter François-Antoine Pfeiffer (active 1771-1800)

PROVENANCE. Queen Marie Antoinette's dairy at the château de Rambouillet; Piasa, Paris, 23 June 2000, lot 20

RELATED EXAMPLES. Two other examples of this type, one yellow and the other green, survive at the Musée National de Céramique, Sèvres and in the Didier Cramoisian Collection, respectively. Few other pieces of this service survive. Two milk pails were in the Baron Mayer Amschel de Rothschild Collection at Mentmore, Buckinghamshire (sold Sotheby's Parke-Bernet, 24 May 1977, lots 2079-2080); a grand *terrine base* is at the Frankfurt Museum für Kunsthandwerk; and a *gobelet cornet* and two *jattes tétons* are at the Musée National de Céramique, Sèvres.



22 Revolutionary Teapot (*théière "Calabre"*)

Sèvres, 1795
Hard-paste porcelain
Pierre-Jean-Baptiste Vandé fils, painter and gilder
H. 4 $\frac{3}{8}$ in. (11.1 cm), W. 4 $\frac{1}{4}$ in. (10.8 cm)
Collection of the National Museum of American History, Smithsonian Institution, Kenneth E. Behring Center (cat. no. P779)

MARKS. Intertwined letters *RF* for République Française over the word *Sèvres*; letters *V. D.* for painter and gilder Pierre-Jean-Baptiste Vandé fils (active 1779-1800; 1802-24)

PROVENANCE. Bequest of Reverend Alfred Duane Pell

RELATED EXAMPLES. A similarly decorated cup and saucer set is in the collection of the State Hermitage Museum, St. Petersburg.



23 Chinoiserie Bottle Cooler (*seau à liqueurs*)

Sèvres, 1791
Hard-paste porcelain
H. 4 $\frac{3}{4}$ in. (12 cm), L. 12 $\frac{11}{16}$ in. (32.2 cm), W. 5 $\frac{7}{8}$ in. (14.9 cm)
Private American Collection

MARKS. Ghost of crossed letters *L* in gold

PROVENANCE. From a service purchased from the factory by M. Milnes, an English merchant, in the course of 1792-3. Service sold at Christie's on behalf of one of Milne's descendants, E. Milnes-Gaskell, 26 June 1931; Mingledorff-Mitchell Collection

RELATED EXAMPLES. Two half wine bottle coolers with black ground and with gold and platinum chinoiserie figures are in the collection of the J. Paul Getty Museum, Los Angeles (72.DE.53.1-2); thirty-four plates decorated with a black ground and chinoiserie figures are in the collection of the Metropolitan Museum of Art, New York (62.165.1-34); a ewer and basin set with black ground and gold and platinum chinoiserie figures (ca. 1790) is in the collection of the Musée National de Céramique, Sèvres (MNC 5.291); and a dessert service with chinoiserie borders and flowers (1791-2) is in the collection of the State Hermitage Museum, St. Petersburg.



24 Plate with Birds and "Etruscan" Borders (*assiette unie*)

Sèvres, 1793
Hard-paste porcelain
Edmé-François Bouillat père and Jean-Pierre Fumez, painters (after engravings from the comte de Buffon's *Histoire naturelle des oiseaux*)
Dia. 9 $\frac{9}{16}$ in. (24.3 cm)
Collection of Hillwood Estate, Museum & Gardens
Bequest of Marjorie Merriweather Post, 1973 (acc. no. 24.130.6)

MARKS. Inscribed on back are *Perruche à front rouge, de Brésil; Sèvres; R.F.* for République Française; *y* for painter Edmé-François Bouillat père (active 1758-1810); and *fx* for painter Jean-Pierre Fumez (active 1777-1804)

PROVENANCE. During the French Revolution, three services incorporating components similar to the plates and square dishes at

Hillwood were sold. The most complete set went to Auguste Jullien in February 1794, another was delivered to the merchant Pierre-Fédecie Empaytaz for export in December 1794, and a third went to Citoyen Speelman in October 1795. According to David Peters, this plate and the square dish belong to the Jullien service.

RELATED EXAMPLES. Five other round plates (acc. nos. 24.130.2-5 and 24.130.7), a square dish (24.130.1) and two cups (acc. nos. 24.242-243) and saucers (24.130.8-9) from this service are in the collection of Hillwood Estate, Museum & Gardens, Washington, D.C. Other comparable pieces can be seen in the J.P. Morgan Collection at the Wadsworth Atheneum, Hartford, CT and at the Musée des Arts Décoratifs, Paris.



Le Merle de Roche



25 Square Dish with Birds and “Etruscan” Borders (*compotier carré*)

Sèvres, 1793
Soft-paste porcelain
Étienne Évans and Madame Boitel, painters
(after engravings by the comte de Buffon's
Histoire naturelle des oiseaux)
W. 8 $\frac{1}{8}$ in. (46 cm)
Collection of Hillwood Estate, Museum & Gardens
Bequest of Marjorie Merriweather Post, 1973 (acc.
no. 24.130.1)

MARKS. Inscribed on back are *Le Merle de Roche*; date letters *qq* within crossed letters *L*; sword mark for painter Étienne Évans (active 1752-1806); and *jd* for painter Madame Boitel

PROVENANCE See cat. no. 24

RELATED EXAMPLES See cat. no. 24



26 Two Cups and Saucers with Birds (*gobelet “étrusque” et soucoupe*)

Sèvres, 1793-4
Soft-paste porcelain
Pierre Massy, painter
Cups H. 3 $\frac{1}{8}$ in. (7.9 cm)
Collection of Hillwood Estate, Museum & Gardens
Museum Purchase, 2005 (acc. nos. 24.242-243)
Saucers Dia. 6 $\frac{15}{16}$ in. (17.6 cm)
Collection of Hillwood Estate, Museum & Gardens
Bequest of Marjorie Merriweather Post, 1973 (acc.
nos. 24.130.8-9)

MARKS (both cups) Inscribed *Sevres* in script above scrolling letter *M*; surmounted on left side with crescent shape for painter Pierre Massy (active 1779-1803); (one cup) Inscribed on bottom are *Barbu de Cayenne* and *Faisan de la Chine*; (other cup) Inscribed on bottom are *Bouvreuil [du Cap de] Bonne Espérance* and *Momeau bleu de Cayenne*

PROVENANCE Of the yellow services mentioned above in cat. no. 24, these cups and saucers could have formed part of either the Jullien service or the Speelman service, both of which included cups and saucers. (Cups) Étude Piasa, Paris, 4 June 2004; John Whitehead Works of Art, London

RELATED EXAMPLES See note above; also a cup and saucer set from this service is in the collection of the Musée National de Céramique, Sèvres (MNC.23.033).



27 Selections from the *Déjeuner Égyptien* for the Duchesse de Montebello

Sèvres, 1810-12
 Hard-paste porcelain
 Nicolas-Antoine-Florentin Le Bel and
 Christophe-Ferdinand Caron, painters;
 Pierre-Louis Micaud *fils*, Charles-Marie
 Boirel, and/or Jean-Baptiste Vandé, gilders
The Turnright Collection (inv. nos. S-153.1-6)

PROVENANCE Gift of Napoleon to the
 duchesse de Montebello, 1812; acquired
 Wemaere-de Beupuis, Rouen, 26 November
 2006, lot 33

RELATED EXAMPLES. The Sèvres factory
 produced seven Egyptian-style *déjeuners*, called
 "Egyptian Cabarets," during the First Empire.
 One *beau bleu* coffee set (1809-10), owned by
 Napoleon who brought it with him into exile
 on Saint Helena, has similar portraits and
 Egyptian views after Vivant Denon's *Voyage
 dans la Basse et Haute Égypte* and is in the
 collection of the Musée du Louvre, Paris (OA
 9493). Empress Joséphine's Egyptian Cabaret
 (1808), which was given to her by Napoleon as
 a New Year's gift, also with a *beau bleu* ground,
 cups in the "Etruscan" form and decorated
 with views of Egypt painted in sepia after
 Vivant Denon's *Voyage* and Egyptian
 hieroglyphics, is in the collection of the Musée
 National du Château de Malmaison (MM-83-
 9-1, 83-9-18, 83-9-27). Part of another Egyptian
 tea set (1810) that also belonged to Joséphine,
 with a dark blue ground, "Etruscan" cups and
 also featuring views of Egypt after Vivant
 Denon's *Voyage*, is in the collection of the
 Fondation Napoléon, Paris. This set is very
 similar to the emperor's cabaret in the Louvre.

Teapot with views of the temples on the
 Island of Philae and in Thebes
 (inv. no. S-153.1)
 H. 7 $\frac{1}{8}$ in. (18 cm)

MARKS: Imperial mark *M.Imp.⁶ Sèvres* printed
 on back and the mark of gilder Pierre-Louis
 Micaud; inscribed on back *Vue des Temples de
 l'isle de Philae* and *Vue de Temple de Thèbes*

Milk Jug with view of a temple in Hermontis
 (inv. no. S-153.2)
 H. 8 $\frac{1}{2}$ in. (21.5 cm)

MARKS: Imperial mark *M.Imp.⁶ Sèvres* printed
 on back and the mark of gilder Pierre-Louis
 Micaud; inscribed on back *Vue d'un temple
 d'Hermontis*

Sugar Bowl with views of Etfu
 (inv. no. S-153.3)
 H. 6 $\frac{5}{16}$ in. (16 cm), Dia. 5 $\frac{5}{16}$ in. (13.5 cm)

MARKS: Imperial mark *M.Imp.⁶ Sèvres* printed
 on back and the mark of gilder Pierre-Louis
 Micaud; inscribed on back *Vue d'Etfou du sud au
 nord/Vue d'Etfou du nord au sud*

Slop Bowl with a view of the garden of the
 Institut Français in Cairo
 (inv. no. S-153.4)
 H. 4 in. (10.3 cm), Dia. 8 in. (20.5 cm)

MARKS: Imperial mark *M.Imp.⁶ Sèvres* printed
 on back and the mark of gilder Pierre-Louis
 Micaud; inscribed on back *Jardin de l'Institut du
 Caire/Arbre auquel on fait des offrandes*

Cups and Saucers - One with a view of a
 desert monastery and a portrait of Koarim
 and the other with a view of the village of
 Nagadi and a portrait of Fekkah
 (inv. nos. S-153.5 and S-153.6)
 Cup H. 2 $\frac{1}{2}$ in. (6.3 cm), L. 3 $\frac{1}{4}$ in. (8.3 cm);
 Saucer H. 1 in. (2.6 cm), Dia. 5 $\frac{1}{4}$ in. (13.3 cm)

MARKS: Imperial mark *M.Imp.⁶ Sèvres* printed
 on back; inscribed on back *Koarim Scherif
 d'Alexandrie/Couvent dans le desert* and *Fekkah
 Jourmaher Egyptien/Village de Nagadi dans le desert*
 respectively



28 Egyptian Revival Cup and Saucer (*tasse à thé égyptien et soucoupe*)

Sèvres, 1813-14
 Hard-paste porcelain
 Cup H. 1 $\frac{7}{8}$ in. (4.8 cm), W. (with handle)
 3 $\frac{3}{8}$ in. (8.6 cm)
 Saucer Dia. 5 $\frac{1}{16}$ in. (14.5 cm)
*Collection of the National Museum of American
 History, Smithsonian Institution, Kenneth E.
 Behring Center (cat. nos. P1069a-b)*

MARKS: Printed on back with *Manufacture
 Impériale Sèvres* around the imperial eagle

PROVENANCE Bequest of Reverend Alfred
 Duane Pell





Jeunes Barabras
1018
V.D.

29 Plate from the *Service Égyptien* (*assiette*)

Sèvres, 1804
Hard-paste porcelain
Jacques-François-Joseph Swebach, painter;
Pierre-Jean-Baptiste Vandé fils, gilder
Dia. 9¼ in. (23.5 cm)
*Collection of the National Museum of American
History, Smithsonian Institution, Kenneth E.
Behring Center (cat. no. P662)*

MARKS. Partially stamped in red *M. Imp.^{le} Sevres* for the First Empire (1804-14) and the date 1804; inscribed with the words *Jeunes Barabras* in purple; stamp of the letters *V.D.* in red for gilder Pierre-Jean-Baptiste Vandé fils (active 1779-1824); sticker with the number 1012

PROVENANCE. From the first Egyptian Service delivered to Tsar Alexander I in 1808; Bequest of Reverend Alfred Duane Pell

RELATED EXAMPLES. Pieces from the first Egyptian Service (1804-5), which was delivered as a diplomatic gift from Napoleon to Tsar Alexander I of Russia, are in the collection of the Museum of Ceramics and Kuskovo Estate-Museum, Moscow; pieces from a second Egyptian Service (1810-12), including parts of the centerpiece modeled after temples at Edfu and Dendera, are in the collection of the Victoria and Albert Museum, London; a plate from the second service, also decorated by Swebach, is in the collection of the Musée National du Château de Malmaison (MM 2.888); and a unique trial piece for the first service designed by Brongniart and featuring an image of the ruins at Latopolis is in the collection of the British Museum (reg. no. 1993,0610.1).



Sevres
//

30 Partial Tea Set for Paulina Bonaparte (*cabaret à thé*)

Sèvres, 1805
Hard-paste porcelain
Teapot H. 8¼ in. (21 cm), L. 4¾ in. (11.1 cm);
Milk Jug H. 8⅞ in. (22.5 cm), L. 4 in. (10.1
cm); Sugar Bowl H. 6 in. (15.2 cm), L. 3⅝
in. (9.2 cm); Cup H. 2⅝ in. (7.5 cm), Dia.
3 in. (7.6 cm); Saucer Dia. 6 in. (15.2 cm)
*Collection of the National Museum of American
History, Smithsonian Institution, Kenneth E.
Behring Center (cat. nos. P778A, C, D, Fa-b)*

MARKS. Some partially stamped in red *M. Imp.^{le} Sevres* for the First Empire (1804-14); others inscribed with the word *Sevres* in gold over two forward slash marks

PROVENANCE. Presented by Napoleon I in 1805 to his sister Paulina Bonaparte, who married Prince Camillo Borghese of Italy; Collection of the Borghese family until 1893; Bequest of Reverend Alfred Duane Pell

RELATED EXAMPLES. A coffee set with Egyptian iconography and similar lavender ground and gold gilding, dating from 1803, is in the collection of the Musée National du Château de Malmaison and was used by Napoleon and Joséphine. The cups in this service are of the traditional *liron* form, while the other pieces are in the more current "Etruscan" and "Paestum" forms.



31 Two Plates from the *Service Iconographique Grec* (*assiette plate*)

Sèvres, 1812
Hard-paste porcelain
Louis-Victor Godin *l'ainé*, painter of borders
H. 1¼ in. (3.2 cm), Dia. 9⅞ in. (23.8 cm)
Private Collection, Berlin, Germany

MARKS (Rome) Ghost of factory mark; inscribed in green 28jr and 15auB.T. with Rome in gold; (Pallas) Ghost of factory mark and *de Sevres, 1812*; inscribed 76yy in gold and no.58 with *Pallas Velletri* in gold

RELATED EXAMPLES: Twenty-two similar plates with blue lapis ground borders and portraits in imitation of cameos, either from this or the first *Service Iconographique Grec*, are in the *Twilight Collection*, New York (inv. nos. S-18 through S-35, S-42, S-90 through S-92); at least one plate from the second *Service Iconographique Grec* is in the collection of the Rhode Island School of Design Museum of Art, Providence (1989-010); and numerous assorted pieces from the *Service Iconographique Antique* for Cardinal Fesch are in the collection of Count Charles-André Colonna Walewski (illustrated in H. de la Verrie, 2008, p. 43) and also in the collection of the Musée National de Céramique, Sèvres.



32 Sugar Bowl from the *Service Iconographique Grec* (*sucrier à têtes d'aigles*)

Sèvres, 1817
Hard-paste porcelain
Pierre Huard, painter; Charles-Marie Boitel, gilder
H. 9⅞ in. (24.3 cm), L. 12¼ in. (31.2 cm),
W. 7¼ in. (18.4 cm)
The Twilight Collection (inv. no. S-17)

MARKS: Stamped *M. Imp^r de Sevres.* for the First Empire (1804-14)

PROVENANCE: Acquired Sotheby's London, 15 November 1996, lot 517

RELATED EXAMPLES: See note above; also a similar pair of sugar bowls dating from 1811 and that are now missing their covers are in the collection of Count Charles-André Colonna Walewski (illustrated in H. de la Verrie, 2008, p. 43).



33 Basket from the *Service Iconographique Grec* (*corbeille basse*)

Sèvres, ca. 1813
Hard-paste porcelain
H. 3 in. (7.6 cm), Dia. 7½ in. (19 cm)
*Collection of Hillwood Estate, Museum & Gardens
Museum Purchase, 2005 (acc. no. 24.241)*

MARKS: Partially stamped *M. Imp^r de Sevres* in iron red and the date 1813; inscribed 13-av 12 in green

PROVENANCE: Étude Couteau-Bergerie, Paris, 1 June 2004

RELATED EXAMPLES: Four similar baskets dating from 1811 are in the collection of Count Charles-André Colonna Walewski (illustrated in H. de la Verrie, 2008, p. 47).

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34 Two Plates from the *Service à marli d'or*

Sèvres, 1813-14
Hard-paste porcelain
H. 1 1/8 in. (2.9 cm), Dia. 9 1/16 in. (28.3 cm)
*Collection of Hillwood Estate, Museum & Gardens
Museum Purchase, 2005 (acc. no. 24.244 and
24.245)*

MARKS Printed mark in red of the imperial eagle surrounded by the words *Manufacture Impériale Sèvres*; with script mark TZ for 1813 and MO 12 art

PROVENANCE Purchased 30 September 1814 by Thomas Hope; property of Hope's granddaughter Henrietta Adela Pelham-Clinton at Clumber in Nottinghamshire until 1938; Michele Beiny, Inc., 2005

RELATED EXAMPLES Work on *marli d'or* plates was begun in 1806 by a number of Sèvres factory painters and continued until after the restoration of the monarchy in 1814. All plates have a gold border, but the central scenes depict a variety of subjects, including historical subjects, landscapes, genre scenes, and floral motifs. Many *marli d'or* plates are in the collection of the château de Malmaison, originally from the collection of Eugène de Beauharnais, Joséphine's son who was viceroy of Italy during much of Napoleon's reign. Three *marli d'or* plates, two depicting scenes from antiquity and one with a landscape scene (1811), are in the Twilight Collection, New York (inv. nos. S-137, S-138, and S-56); and a *marli d'or* plate with a central decoration of fruits is in the collection of the Musée National de Sèvres (MNC 2.023).



35 "Bacchus and Ariadne" Egg-Shaped Vase (one of a pair) (*vase oeuf*)

Sèvres, 1810
Hard-paste porcelain
Charles-Marie Boitel, painter and gilder;
M. Godin, painter of ground color;
J. Georget, painter; Mlle. Le Grand and
Charles-Christian-Marie Durosey,
burnishers; Pierre-Philippe Thomire,
designer of bronze mounts
H. 29 1/2 in. (74.9 cm)
*Collection of the Wadsworth Atheneum Museum of
Art, Hartford, CT
Gift of Mrs. Henry B. Learned (1948.109)*

MARKS: Stamped twice in red *M. Imp.^{le} Sèvres* for the First Empire (1804-14) and the year 1809; inscribed with the words *vase oeuf 3 en T* and the numbers 35-36 in green

PROVENANCE: Delivered to Prince Louis I of Hesse-Darmstadt on 29 June 1810

RELATED EXAMPLES: The pair to this vase, with the painted decoration of "Flora and Zephyr," is in the collection at the Wadsworth Atheneum, Hartford, CT (1948.110); and two other green vases in a slightly different neoclassical style with rolled handles (dated 1811) are in the collection of the Wadsworth Atheneum (1994.40.1 and 1919.87).



36 Tray from the *Déjeuner Service L'Art de la porcelaine* (*Les travaux de la manufacture de Sèvres*) (*plateau ovale 1ère grandeur*)

Sèvres, 1816
Hard-paste porcelain
Jean-Charles Develly, painter of figural
decoration; Pierre Huard, painter of non-
figural decoration
H. 1 in. (2.6 cm), L. 17 3/16 in. (43.7 cm),
W. 13 3/2 in. (34.4 cm)
The Twilight Collection (inv. no. S-81)

MARKS: Crossed letters L enclosing the word *Sèvres* and a fleur-de-lis for the reign of Louis XVIII (1814-24)

PROVENANCE: Presented in 1817 by King Louis XVIII to his niece, the duchesse d'Angoulême; sold Sotheby's London, 20 June 2000, lot 85

RELATED EXAMPLES: This tray is part of a tea and coffee service, a *déjeuner*, which included two "Paestum" milk jugs depicting the large kiln at the conclusion of a firing and another "Paestum" milk jug depicting the muffle kilns, one "Paestum" sugar bowl depicting the mill and a visit by students from the École des Mines, two *litron* cups, one picturing the throwers' workshop and the other the painting workshop, and two saucers, one with images of the sculptors being visited by the interested public and the other with the painting workshop being visited by laypeople. The whereabouts of these pieces are unknown.



37 Vase with African Birds (vase floréal)

Sèvres, 1822
Hard-paste porcelain, gilt bronze
Alexandre-Evariste Fragonard, designer;
Madame Knip (née Pauline de Courcelles),
painter of birds; C.-A. Didier, painter of
ornaments; François-Antoine Boullemier
l'aîné, gilder
H. 28 in. (71 cm), L. 14¼ in. (36.2 cm)
Collection of Hillwood Estate, Museum & Gardens
Bequest of Marjorie Merriweather Post, 1973 (acc.
no. 24-181)

MARKS. Inside neck crossed letters L in blue
enclosing a fleur-de-lis for the reign of Louis
XVIII (1814-24)

PROVENANCE Parke-Bernet New York, 19
January 1963, lot 42 (Woronzow and Pierce
liquidation sale)

RELATED EXAMPLES. Archival records at Sèvres
show that three vases were made in this design,
yet this is the only known example.



38 Plate from the *Service des liliacées* (assiette plate)

Sèvres, 1821
Hard-paste porcelain
Jean-Charles-François Leloy, designer of
borders (central flower designed after
Pierre-Joseph Redouté's *Les Liliacées*)
H. 1¼ in. (3.4 cm), Dia. 9⅜ in. (23.8 cm)
Collection of Hillwood Estate, Museum & Gardens
Museum Purchase, 2006 (acc. no. 24.246)

MARKS. Crossed letters L enclosing a fleur-de-
lis for the reign of Louis XVIII (1814-24); date
mark 21; inscribed on front *Veltheima Glauque*

PROVENANCE. This is the only known plate to
exist from the *Service des Liliacées* intended for
Louis XVIII at the Palace of the Tuileries; O.
Doutrebente (sold at hôtel Drouet, Paris), 2006

RELATED EXAMPLES. The Sèvres factory used
Redouté's drawings to decorate a *Service des
plantes et des liliacées* for Empress Joséphine
(1802-5), part of which is now in the collection
of the Museum of Fine Arts, Boston.



39 "Dance on Tahiti" Plate from the *Service des vues de pays hors d'Europe* (assiette plate)

Sèvres, 1820
Hard-paste porcelain
Jean-Charles Develly, painter; Charles-
Christian-Marie Durosey, gilder
H. 1¼ in. (3.2 cm), Dia. 9¼ in. (23.5 cm)
The Twilight Collection (inv. no. S-51)

MARKS. Crossed letters L enclosing the word
Sèvres with a fleur-de-lis for the reign of Louis
XVIII (1814-24); date mark 21; inscribed on
front *Danse d'O Taiti*

PROVENANCE. Acquired by present owner 15
June 1998

RELATED EXAMPLES. Ten other plates from
this service are in the Twilight Collection, New
York (inv. nos. S-49, S-50, S-52, S-53, S-58
through S-62).



40 "Beer Brewery" Plate from the *Service des arts industriels* (*assiette plate*)

Sèvres, 1827
Hard-paste porcelain
Jean-Charles Develly, painter
H. 1 $\frac{5}{16}$ in. (3.3 cm), Dia. 9 $\frac{5}{16}$ in. (23.6 cm)
The Twilight Collection (inv. no. S-13)

MARKS Crossed letters *L* enclosing the word *Sèvres* and a fleur-de-lis and *X* for the reign of Charles X (1824-30); date mark *21*; inscribed on front *Brasserie, Banc de Cuves*

PROVENANCE Acquired Christie's London, 3 June 1996, lot 341

RELATED EXAMPLES This plate, depicting the fermenting vat ("Le Banc de Cuves"), is one of four relating to the brewing industry, also including the malt house ("Le Germoire"), the malt kiln ("La Touraille"), and "casking," or

putting beer into barrels. Four other plates from this service are in the Twilight Collection, New York (inv. nos. S-12, S-14, S-37, and S-104); four plates from this service are in the Forsyth Wickes Collection at the Museum of Fine Arts, Boston (inv. nos. 65.1908-1911); one plate from this service is in the collection of the Nelson-Atkins Museum of Art, Kansas City (inv. no. F83-52); one plate from this service, also featuring scenes relating to the brewing industry, is in the collection of the Cooper-Hewitt, National Design Museum, New York (inv. no. 1989.84.1); and one plate from this service is in the collection of the Rhode Island School of Design Museum of Art, Providence.



41 Chinese-style Teapot (*théière chinoise "Fragonard"*)

Sèvres, ca. 1818-21
Hard-paste porcelain
Alexandre-Evariste Fragonard, designer
H. 5 $\frac{5}{16}$ in. (13.5 cm), L. 6 $\frac{13}{16}$ in. (17.3 cm)
Private Collection

MARKS Crossed letters *L* enclosing the word *Sèvres* and a fleur-de-lis for the reign of Louis XVIII (1814-24); inscribed in gold script are *m, 11, n, 18*

RELATED EXAMPLES: A drawing of this model with a similar two-color combination signed by Fragonard and dated 1818 exists in the Sèvres factory archives (illustrated in fig. 52). This is possibly one of the first eight examples of this teapot produced in 1818, several of which sold at the Louvre exhibition of 29 December to 8 January 1819. Seventeen more examples with similar decoration were produced between 1818 and 1821.



42 Chinese-style Teapot (*théière chinoise "Fragonard"*)

Sèvres, 1826-7
Hard-paste porcelain
Alexandre-Evariste Fragonard, designer;
Pierre Huard, painter
H. 5 $\frac{5}{16}$ in. (13.5 cm), L. 6 $\frac{13}{16}$ in. (17.3 cm)
Collection of the Musée National de Céramique, Sèvres (MNC 24.784)

MARKS Crossed letters *C* enclosing a fleur-de-lis for the reign of Charles X (1824-30) over *SEVRES* and the date mark *27*

PROVENANCE This is either the example delivered to Queen Marie-Amélie in 1832 or the one the queen chose as a gift to her sister-in-law Madame Adélaïde in 1833; Museum Purchase, 1979

RELATED EXAMPLES: According to the records, two teapots with rich chinoiserie decoration were painted by Pierre Huard in 1826 and entered the sales registers in 1827, however, they remained unsold until 1832-33.



43 "Joan of Arc" Plate

Sèvres, 1818
 Hard-paste porcelain
 Jean-Claude Rumeau, painter; François-Antoine Boullemier *l'ainé*, gilder
 H. 7/8 in. (2.2 cm), Dia. 9 5/16 in. (23.7 cm)
The Twinght Collection (inv. no. S-110)

MARKS: Crossed letters *L* enclosing the word *Sèvres* and a fleur-de-lis for the reign of Louis XVIII (1814-24)

PROVENANCE: Delivered to Ernst I, Duke of Saxony-Coburg-Saalfeld, 1818; Daniela Kumpf, Munich, 2000; acquired by present owner 20 January 2005

RELATED EXAMPLES: Two other similar plates from a set of three for the Duke of Saxony-Coburg-Saalfeld are in the Twinght Collection, New York, including the plate depicting a page leading a stallion (below) and another with gazelles in a forest (inv. no. S-109).



44 "Page Leading a Stallion" Plate

Sèvres, 1818
 Hard-paste porcelain
 Jean-Charles Develly, painter; François-Antoine Boullemier *l'ainé* or Antoine-Gabriel Boullemier *jeune*, gilder
 H. 7/8 in. (2.2 cm), Dia. 9 5/16 in. (23.7 cm)
The Twinght Collection (inv. no. S-111)

MARKS: Crossed letters *L* enclosing the word *Sèvres* and a fleur-de-lis for the reign of Louis XVIII (1814-24)

PROVENANCE: Delivered to Ernst I, Duke of Saxony-Coburg-Saalfeld, 1818; Daniela Kumpf, Munich, 2000; acquired by present owner 20 January 2005

RELATED EXAMPLES: Two other similar plates from a set of three for the Duke of Saxony-Coburg-Saalfeld are in the Twinght Collection, New York, including the Joan of Arc plate (above) and another with gazelles in a forest (inv. no. S-109).



45 Plate from the South American Bird Service *(assiette plate)*

Sèvres, 1819-21
 Hard-paste porcelain
 Madame Knip (née Pauline de Courcelles), painter of birds; Jean-Charles-François Leloy, designer of borders
 H. 1 1/16 in. (2.8 cm), Dia. 9 1/4 in. (23.5 cm)
Collection of Hillwood Estate, Museum & Gardens Bequest of Marjorie Merriweather Post, 1973 (acc. no. 24.136.2)

MARKS: Crossed letters *L* enclosing a fleur-de-lis for the reign of Louis XVIII (1814-24); date mark 20 and "27 janvier . T20 no. 27" next to border in gold; inscribed on front *Euphore teué* and signed *fine Knip*

PROVENANCE: Presented by Charles X to the duchesse d'Angoulême; sold Parke-Bernet New York, 7 March 1952, lot 55

RELATED EXAMPLES: Seven other plates (24.136.1-8), two sugar bowls and stands (24.163.11 and .13), and a compote (24.136.16) from this service, called *Service des oiseaux d'Amérique du Sud*, are in the collection of Hillwood Estate, Museum & Gardens, Washington, D.C.; two plates from this service are in the Twinght Collection, New York (inv. nos. S-151 and S-152); another plate is in the collection of the Musée National de Céramique, Sèvres; and an ice pail from this service is in the collection of the National Museum of Wales, Cardiff.



46 Vase with a Portrait of King Louis-Philippe (one of a pair)
(vase "Étrusque Caraffe")

Sèvres, 1844
Hard-paste porcelain
Nicolas-Marie Moriot, figure painter (after prints after portraits by Franz Xavier Winterhalter)
H. 17½ in. (44.4 cm)
Collection of the Walters Art Museum, Baltimore, Maryland (48.555)

MARKS LP (in monogram); SEVRES / 1844 on inside rim in black; signed Moriot

PROVENANCE. Queen Marie-Amélie (delivered to the queen on the verbal order of King Louis-Philippe, Paris, 8 January 1845; acquired by Henry Walters, Baltimore, prior to 1931

RELATED EXAMPLES. The pair to this vase, featuring a portrait of Queen Marie-Amélie, is in the collection of the Walters Art Museum, Baltimore (inv. no. 48.556); a similar pair of vases called *vases Lancel* with portraits of the Duke and Duchess of Nemours and also painted by Moriot were sold at Christie's Paris, 16 December 2003, lot 132.



47 Letter Casket for Queen Marie-Amélie of France
(*coffret épistolaire*)

Sèvres, 1834
Hard-paste porcelain, gilt bronze
Jean-Charles-François Leloy, designer;
Étienne-Charles Le Guay, painter of pictorial panels; Pierre Huard, painter of ornaments
H. 5¼ in. (15 cm), L. 17¾ in. (45 cm),
W. 11¼ in. (30 cm)
The Twilight Collection (inv. no. S-154)

MARKS: hidden by mounts

PROVENANCE. Delivered to Marie-Amélie, Queen of the French, 2 December 1834; Collection of M. Castille, Saint-Cloud, sold, Mes. Jacques Martin & Olivier Desbenoit, Versailles, 17 March 1991, lot 185; Acquired Sotheby's New York, 10 November 2006, lot 56

RELATED EXAMPLES. Another casket, formerly the property of Queen Marie Amélie with views of the châteaux at Neuilly, St. Cloud, Eu, Fontainebleau and the château Royal (1841) is in the collection of the Fondation Napoléon, Paris.



48 Partial Coffee Set
(*déjeuner "Culture et récolte du cacao"*)

Sèvres, 1836
Hard-paste porcelain
Jean-Charles Develly, designer, painter of reserves and decorator (active 1813-47);
Pierre Riton, gilder and painter of borders
Collection of the Metropolitan Museum of Art Purchase, The Charles E. Sampson Memorial Fund and Gift of Irwin Untermyer, by exchange, 1986 (1986.281.1ab .4)

Coffee Pot
(*cafetière "Campanienne"*)
H. 7½ in. (19.1 cm)

Milk Jug
(*pot à lait ovoïde*)
H. 7¼ in. (18.9 cm)

Sugar Bowl
(*pot à sucre ovoïde*)
H. 5½ in. (14 cm)

Tray
L. 17⅞ in. (44.8 cm), W. 13¼ in. (34.8 cm)

MARKS: All have circular stamp enclosing letters LP surmounted with a crown and the word SEVRES for the reign of Louis-Philippe (1830-48) and the date 1836; some have the letter R in gold (or traces of a mark) for gilder Pierre Riton (active 1821-60)

PROVENANCE. Delivered to Queen Marie-Amélie of France on 21 August 1837; Armin Allen, New York

RELATED EXAMPLES. A first identical set dated 1832 was a gift to the Spanish politician and ambassador to London and Paris, the marqués de Mirallores, in 1835, and is now in a private collection.





49 Pair of Renaissance Revival Vases

(vases "Adélaïde")

Sèvres, 1841
 Hard-paste porcelain, gilt bronze
 Jean-Charles-François Leloy, designer (active 1816-44); Alexis-Étienne Julienne, painter of ornament and figures (active 1837-48); Pierre-Antoine Sinsson, painter of flowers (active 1818-48)
 H. 16 $\frac{7}{8}$ in. (42.9 cm)
Collection of the Wadsworth Atheneum Museum of Art, Hartford, CT
The European Decorative Arts Purchase Fund and The Douglas Tracy Smith and Dorothy Potter Smith Fund (2004.1.1 and 2004.1.2)

MARKS: Circular stamp enclosing letters LP surmounted with a crown and the word SEVRES for the reign of Louis-Philippe (1830-48) and the year 1841

PROVENANCE: Sent to Louis-Philippe in April 1843 to serve as a gift to an unidentified recipient

RELATED EXAMPLES: A pair of vases Adélaïde with battle scenes on blue ground in imitation of Limoges Renaissance enamels (1844) is in the collection of the Musée du Louvre, Paris; another similar pair is in the collection of the Musée Condé, Chantilly.



50 Covered Cup

(coupe "Cassolette")

Sèvres, 1844
 Hard-paste porcelain
 Hyacinthe-Jean Regnier, modeler; François-Hubert Barbin, decorator; Jacques-Nicolas Sinsson, painter of flowers
 H. 19 $\frac{1}{4}$ in. (49 cm), Dia. 14 in. (35.6 cm)
Collection of the Cleveland Museum of Art Severance and Greta Millikin Purchase Fund (2001.121)

MARKS: Circular stamp in blue enclosing letters LP surmounted with a crown and the word SEVRES for the reign of Louis-Philippe (1830-48) and the year 1844; artist's mark of letter B and three dots in gold

PROVENANCE: Acquired in 1846 by Marie-Amélie, Queen of France; soon thereafter presented to an unknown person

RELATED EXAMPLES: A similar neo-Renaissance covered cup (coupe Henri II, unie) with grisaille enamelwork on a dark blue ground is in the collection of the Wadsworth Atheneum, Hartford, CT (2003.3.1a,b); an uncovered standing cup (coupe "Chenavard") with a vibrant red ground decorated in the manner of sixteenth-century Saint-Porchaire is in the collection of the Metropolitan Museum of Art, New York (2003.153).



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