



Early French Soft Paste Porcelain

E & H MANNERS



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An Exhibition for Sale
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Introduction

The glassy soft-paste porcelain of France is undoubtedly amongst the most sensual materials ever created by man and its invention coincided with a joyous flowering of artistry, at a time when France led the world in innovative design.

The pieces in this catalogue come mostly from one private collection with the addition of five pieces of our own (*nos. 1, 5, 8, 9 & 27*) as well as a group of Sèvres decorated with textile designs from another private collection. Together they form a survey of the evolution of French soft-paste porcelain from its earliest days in the late 17th century to the beginnings of the royal factory of Vincennes-Sèvres in the middle of the 18th century.

Errol, Henriette and Henry Manners



ROUEN
The Origins of
French Porcelain

01.

A Rouen Porcelain *Potpourri*

Workshop of Louis Poterat
Circa 1690

–
11.3 cm high

Moulded around the base and neck with gadroons, finely painted with *lambrequins* or *broderies* and leaf scrolls against a dotted ground, the foot and neck painted with flower heads against a braid of crossed ribbons.

The soft-paste porcelains of Rouen are amongst the rarest of all European ceramics and the first porcelain to be made in France. Only ten or possibly eleven other examples are documented. Ours, the twelfth, was not known until it appeared recently on the market. No examples of Rouen porcelain are owned by any museum outside of France other than the one example in the Metropolitan Museum of Art in New York.

In France, the first mention of the making of porcelain occurred on October 1, 1673, when Louis XIV granted a new *privilège*, by letters patent, to establish a porcelain factory to Louis Poterat, the eldest son of the *faïencier* Edmé Poterat.

The *privilège* stated that Louis Poterat through his travels in foreign countries and by extensive experimentation had found the secret of the manufacture of true porcelain and it authorised him to establish a factory to produce all kinds of porcelain similar to that of China and to decorate it in blue and white.

‘par des voyages dans les pays estrangers & par des applications continuelles, il a trouvé le secret de faire la véritable porcelaine de la Chine, ce privilège l’autorise à établir (...) une manufacture de toutes sortes de vaisselles, pots & vases de porcelaine semblable à celle de la Chine, & de fayence violette, peinte en blanc & de bleu, & d’autres couleurs à la forme de celle d’Holande (...) et faire construire fourneaux, moulins & ateliers propres pour les dites porcelaines & fayences susdites.

The patent went on to claim that they could only produce porcelain in conjunction with faience because “the porcelain can only be fired if it is surrounded entirely with faience to protect it from the violence of the furnace, which must be moderate for the firing”, (for the complete *privilège* see Grandjean 1999, p. 59).



There had been some disputes within the Poterat family. When the first privilège was due to expire the Inspector General of Finances, Louis de Phélypeaux, comte de Pontchartrain directed the intendant of the Généralité de Rouen, Lefèvre d'Ormesson, to draw up a report on June 19, 1694 on the factories of Louis Poterat and his brother Michel. This mentions that Louis Poterat made porcelain as well as very beautiful earthenware in the Dutch manner.

Pontchartrain asked:

“Do they also possess the secret of porcelain and are they able to produce items of the same quality and beauty as were produced formerly?”

d'Ormesson replied:

“they do possess the secret, but make little use of it, concentrating primarily on faience.”

In 1694, Louis Poterat stated that he still produced porcelain but said that only he knew the secrets and feared that his workers would discover them. For this reason, he only dared to make fine porcelain in very small quantities by himself, without the help of workers. Louis died in 1696 and production had probably ceased before then.



Musée National de la Céramique, Sèvres

The story of Rouen porcelain was only rediscovered and the *privilège* published by André Pottier in 1847 but at the time of writing he knew of no example. The curator of the Musée de Sèvres at the time, Xavier Riocreux, drew his attention to a *moutardier* that they had recently acquired from a family collection in Normandy. Pottier subsequently identified the coat of arms as being of Jacques Asselin de Villequier (1669-1728), counselor to the parliament of Normandy in 1695.

André Pottier was able to identify a small number of other related pieces writing that:

“These precious objects are admirable for the delicacy with which they are decorated and the exquisite vitrification of the paste. The whiteness of the body is lightly coloured with green, like the faience of the same period”.

Rouen porcelain is characterised by its dense grey paste and the exceptionally fine quality of its draftsmanship which appears to be executed with a fine quill rather than a brush.

Our potpourri shares identical ornament with the Metropolitan jar including the distinctive dotted ground that is unique to Rouen porcelain as well as the intertwined ribbons with alternating flowers, a pattern also found on Rouen faience.

The surviving identified examples of Rouen porcelain can be dated on the evidence of the armorial *moutardier* and on stylistic grounds due to its relationship to silver to around 1690. If there were earlier porcelains made at Rouen in the 1670s, which the documents do suggest, they have not been identified.

In the past a number of other pieces have also been attributed to Rouen including the set of four vases in the Musée des Arts Décoratifs (ref. no. 27643 a & b) which are now considered to be early Saint-Cloud and those pieces with the ‘A.P.’ mark which Régine de Plinval de Guillebon has shown are from the later Paris factory of Antoine Pavie (Guillebon 1993). From the study of a number of pieces Cyrille Froissart suggests that Rouen porcelain fluoresces rather differently to Saint-Cloud under ultraviolet light, that seems to be the case with our piece.



Metropolitan Museum of Art, New York, gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1950 (50.211.186)

Europeans looked in awe on Chinese porcelain and naturally sought its secret, it was so superior to any ceramic body produced here. Francesco de Medici's production in Florence in the 1570s was the first successful attempt to produce a soft paste porcelain. J.V.G Mallet (Mallet 2016) has documented further small-scale attempts in Italy, at Genoa or Savona, in the 1620s and 30s and then by Canon Manfredo Settala in Milan before 1664. In London John Dwight was granted patent for fourteen years in 1672 for “the mystery of transparent earthenware, commonly known by the names of porcelain or china...” and wasters of high-fired porcelain were excavated from the site of Dwight's Fulham pottery in the 1970s but no complete examples are known.

Provenance:

Collection Docteur P. Derocques, printed octagonal label inked with ‘A 195’ Docteur P. Derocques was collector from Rouen whose collection was sold in Rouen in the 1930s. The catalogue of his sale may exist but we have not found it.

Even if Rouen porcelain itself did not go on to achieve commercial success its technology laid the foundations for the production of first viable porcelain factory of Saint-Cloud and the great tradition of French soft-paste porcelain.



SAINT-CLOUD

The First Commercially Viable Porcelain Factory of Europe

Saint-Cloud was acclaimed by the *Mercure de France* in 1700 as 'having had no parallel in all of Europe', a claim that remained justified until the rise of Meissen a decade later.

Established as a faience factory on the banks of the Seine it was probably under the protection of Philippe II, duc d'Orléans who was devoting much of his fortune to decorating the nearby palace of Saint-Cloud.

After the death of the founder of the faience factory, Pierre Chicaneau I (1618-1677) his widow, Barbe Coudray or Coudret (died 1717) continued the business. Since it was difficult for a woman to be an entrepreneur or owner of a factory in her own right, she felt it expedient to marry Henri Trou I a *protégé* of the duc d'Orléans in 1679. After a period of experimentation, porcelain production was probably underway by the early 1690s.

To protect their endeavour Coudray and her children petitioned for, and were granted a privilege or *lettres patentes* in 1702 for the sole right to make porcelain, this privilege was extended to the children of Coudray and Trou and those of her late husband.

Blue and white porcelain formed the greater part of Saint-Cloud production however the group presented here is mostly of examples of the less common polychrome wares.

02.

A Saint-Cloud Mug (*chope*)

Sun face mark in
underglaze-blue,
1700-1715

—
7.7 cm high

This small mug combines a European silver form with raised prunus decoration derived from Chinese Dehua or *blanc de chine* porcelain, the underglaze blue *lambrequin* ornament is typical of the *Régence*.

It is thought that mark of a radiating sun indicates that it was made in the lifetime of Louis XIV who died in 1715.

—
Provenance:
Christophe Perlès





03.

A Saint-Cloud Teapot

Circa 1717-25
 Incised 'STC T' mark
 —
 15.8 cm high, 18.8 cm wide

The spout and handle terminating in bird's heads, the body with raised floral sprays. Early Saint-Cloud teapots are rare, and this is one of their most delightfully eccentric creations.

At the death of Barbe Coudray in 1717, Henri Trou, her second husband became proprietor of the factory. The incised 'STC T' mark signifying 'Saint-Cloud Trou' dates from this period.

—
Provenance:
 Jean-Gabrielle Peyre
 Michele Beiny Inc.

—
Exhibited:
 Sophie de Juvigny et al., *La porcelaine à Saint-Cloud*, exhibition catalogue, Musée de Saint-Cloud, 1997, p. 39, no. 31



04.

A Saint-Cloud Moulded Cup & Trembleuse Saucer

A covered water jug with similar moulding in the Musée des Arts Décoratif, Paris, has a *décharge* mark to the silver mounts dating it to 1726-32 (museum no. 1887, 3761)

—
References:

Rondot 1999, p. 248, no. 214

Circa 1720-30

—
Cup 7.1 cm high
Saucer 12.6 cm diam.





05.

**A Saint-Cloud
Prunus-moulded
Covered Jug
and Basin**

Circa 1730

–
Ewer: 14.8 cm high
Basin: 7.0 cm high,
15.1 cm diam.

Each piece heavily potted and applied with three prunus sprays in high relief. The jug with handle set at right angles to the spout.

Other examples of water jugs with covers and basins are known, typically with the handle set opposite the spout. A prunus-moulded example in the Musée de la Céramique in Rouen, is illustrated, Rondot 1999, p. 171; and another with moulded decoration is in Sèvres, Cité de la Céramique (inv. MNC 5074).

06.

A Saint-Cloud
Artichoke-
moulded
Teabowl
and Saucer

Circa 1710-25

Teabowl 4.5 cm high
Saucer 12 cm diam.

Moulded with overlapping leaves and
enamelled in two tones of green with
a central flower spray with red petals.

—

Provenance:
E & H Manners





07.

A Saint-Cloud Teabowl and *Trembleuse* Saucer

Circa 1730-40

Teabowl 4.5 cm high
Saucer 12.7 cm diam.

Enamelled in iron-red, green and yellow with a fashionable couple, a gardener, a shepherd and shepherdess and buildings in a rural setting. The reverse of the teabowl with butting rams and a rabbit in the interior.

—
Provenance:

Coll. Gintzburger
JM Bealu & Fils

—
Exhibited:

Sophie de Juvigny et al., L'La Porcelaine
à Saint-Cloud', exhibition catalogue,
Musée de Saint-Cloud, 1997, p. 60, no. 134



08.

A Saint-Cloud Polychrome Pot

1720-30

7 cm high, 9 cm diam.

The function of this pot is uncertain. There is no obvious sign of it having had a lid, perhaps it is part of a toilet service. The small squat baluster form is finely turned with ribs at the foot and neck.

It is decorated with *grand feu* green and yellow underglaze colours and in a subsequent firing, in iron red and gold with Chinese figures in a landscape.

A *pot à crème* in the Musée des Arts Décoratif (MAD inv. 8848) decorated in a similar fashion with identical use of gilding around the flowing green is, unusually for a polychrome piece, marked with an incised StCT.

—
Provenance:
E & H Manners

—
Exhibited:
Lahaussois 1997,
cat. no.170, pl. 33





09.
 A Saint-Cloud
 Polychrome
 Pot à Fard
 and Cover

Circa 1715-25

–
 7.0 cm high

Painted in green, red, blue, yellow, aubergine and black the formal symmetrical decoration of *lambrequins* and floral ornament in the *Régence* style places this as an early piece of polychrome decoration for Saint-Cloud. It belongs to a rare group characterised by this formality and dark palate.

Although it is usually stated that this form was used for cosmetics, a surviving painter's case of twenty Saint-Cloud blue and white pots in its original walnut case has each piece marked with handwritten labels indicating the colours. (Beaussant Lefèvre, l'Hôtel Drouot, 11 December 2020, lot 264)

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References:

A circular salt from the Musée de l'Île-de-France, Sceaux (inv. No 72-46-1) is illustrated in Juvigny 1997, cat. no. 63

A variant of this form of decoration on another salt was pre-empted by the Musée de Saint-Cloud, in the sale of the *Ancienne Collection de Monsieur L...*, sold by SARL SVV Denis Herbette, Doullens, 1 October 2006, lot 75

–
Provenance:

Gilbert Levy Collection

10.
 A Saint-Cloud
 Kakiemon Cup
 and Saucer

Circa 1730-40

—
 Cup 7.0 cm high
 Saucer 12.8 cm diam.

Of lobed trefoil form, decorated with bamboo prunus and a banded hedge.

Kakiemon designs at Saint-Cloud are relatively uncommon as Chantilly had the exclusive privilege of making porcelain in the Japanese manner.

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Provenance:

'The Lady Cynthia Postan Collection of French and Other 18th Century Porcelain', exhibition catalogue, E & H Manners, May 2015, no. 28



II.
 A Saint-Cloud
 Miniature
 Silver-mounted
 Covered Bowl
 and Stand

Circa 1735

The silver rim stamped
 with an indistinct *décharge*
 mark, perhaps of a horse
 used in Paris from 1732-38

—
 Bowl 4.8 cm diam.
 Stand 7.5 cm diam.

Miniatures and toys were used in the play and education of children, where etiquette and function could be learnt, but doll's or 'baby' houses, as they were sometimes called, were not only the preserve of children in the 18th century. Fashionable ladies delighted in rich and elaborate miniature interiors.

—
Provenance:

Madame Bernheim Collection
 Christie's, Paris, 27 May 2004, lot 185
 Dragesco-Cramoisan



12.

A Saint-Cloud Silver-Gilt Mounted Box and Cover with Applied Decoration

1725-1730

The silver-gilt rim stamped
with an indistinct *décharge*,
probably crowned
chancellor's mace,
a mark used 1726-32

–
8.9 cm high, 8.8 cm diam.

This rare and most luxurious type of decoration occurs on Meissen, Chinese, enamel on copper and Saint-Cloud porcelain with identical die-stamps or *paillon*.

The *communauté des Paillonneurs*, of Paris, which was later amalgamated into the goldsmiths' guild in 1777, supplied *paillons* to enamellers and makers of clock cases and dials. These were strips of gold foil punched into metal dies and the resulting decorative elements were applied and fired onto the porcelain over a suitable flux. They were sometimes enriched with a translucent emerald green enamel and occasionally other colours. The gold *paillons* are often quite substantial with considerable relief in the decoration in the thickness of the gold itself.

There is no mention of this type of work in successive inventories of the Saint-Cloud factory which indicates that it was applied outside the factory by a Paris jeweller. These pieces often have Paris hallmarks which date mostly from the mid 1720s and into the 1730s.

For a detailed study of this type of decoration see Errol Manners, 'Gold Decoration on French, German, and Oriental Porcelain in the Early Eighteenth Century', *Journal of the French Porcelain Society*, vol. IV (2011), pp. 23-42.

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Provenance:

Christian Bonnin Collection, Béziers, France
E & H Manners

–
Literature:

Manners 2011, p. 32, fig. 9

–
References:

A similar covered jar applied with related but different *paillons*, in the Metropolitan Museum of Art, New York, (Gift of Urwin Untermeyer, 1964 64.101.358a, b) has the *décharge* on the silver gilt mount of crowned chancellor's mace, used 1726 – 32, Rondot 1999, p. 247, no. 211





13.
 A Saint-Cloud
 Cane Handle
 in the Form
 of a Dolphin

Circa 1725-30
 –
 15.4 cm across

This baroque dolphin has evolved far from any living specimen. Dolphins were rich in positive symbolism and popular in heraldry, they were adopted for the arms and title of the Dauphin, the heir to the throne of France. It is possible that this unrecorded model was made to celebrate the birth of the Dauphin, son of Louis XV, in 1729.

–
Provenance:
 E & H Manners



14.
 A Pair of Saint-
 Cloud Ormolu-
 mounted
 Figures of
 Chinese Lohan

The porcelain *circa* 1700-30,
 the gilt-metal mounts
 probably of the same period

17.6 and 17.7 cm high
 (including mounts)

Standing in long-sleeved robes and looking to the left and right.

The taste for exotic figures in France could not be satisfied by imports from China and Japan alone, the shortfall was supplied by Saint-Cloud and the other French factories as well as commissions from Meissen.

—
Provenance:
 Galerie Théorème, Paris



15.

**A French Figure
of a Child on
a Recumbent
Goat**

Probably Saint-Cloud

1745-1755

—
18.6 cm high, 19 cm wide

When unmarked it is a little difficult to be certain of the attribution of a figure like this. It is certainly French of around 1750-1755 and although rather thinly potted, Saint-Cloud is the most probable attribution although similar buds and leaves are also found on Menecy.

16.

**A Saint-Cloud
Group of
Two Children
and a Lion
Representing
Asia and Africa**

1755-60

—
20.5 cm high

Asia represented by a child holding a censer, Africa by another seated on a lion and wearing an elephant headdress.

This group is an accurate if slightly enlarged copy of a Meissen group modelled by Friedrich Elias Meyer of about 1755. Saint-Cloud is the most likely attribution as it is unlikely that the other factories of the period were capable of producing a model of this sophistication. Very little is documented on the production of Saint-Cloud of this later period before the factory ceased production in 1766.

The model must have been popular as it was also copied at Frankenthal in the Palatinate just over the border from France.





CHANTILLY

A Prince Competes *with Japan*

The factory of Chantilly was established by Ciquaire Cirou (1700–1755) around 1730 under the patronage of Louis-Henri de Bourbon, the Prince de Condé, the head of the cadet Bourbon-Condé branch of the French royal house. It was situated near the prince's château of Chantilly north of Paris where he was in political exile from the court, it was one of several manufactories that he set up and backed with his huge wealth. Cirou was granted *lettres patente* in 1735 and was authorised to make '*porcelain fine de toutes couleurs, espèces, façens et grandeurs à l'imitation de la porcelain de Japon*' for a period of twenty years.

At this time the Kakiemon wares of Japan had become the most sought-after and valuable porcelains in Europe. Their production in Japan and their import into Europe however had dwindled by the first decade of the 18th century and they had become scarce. Despite being only forty or fifty years old they were already being collected as antiques.

Cirou had access to the magnificent collections of the Prince de Condé which included both Asian and Meissen porcelains as well as lacquer and other arts; one can trace the influence of these in the wares that he produced.

Unable to make a sufficiently white soft-paste porcelain, they made a virtue of necessity and opacified the clear lead glaze with tin oxide. This gave these early Chantilly porcelains a beautiful milky white appearance, simulating the *negoshide* body of the finest Japanese porcelain. It was the perfect foil for their brilliant palette of red, blue, yellow and green.

Although there are very few dated examples of Chantilly porcelain, one can establish a chronology based on datable silver-mounted examples which indicate that the earlier pieces from around 1735 tend to have stronger more brilliant enamels and are closer in spirit to the Japanese originals.

The glory days of the factory under the patronage of the prince were brief. With his death in 1740 and his heir being only five years old, the factory declined to be eclipsed by the rise of Vincennes and the new taste of the Rococo.

17.

Two Chantilly
Fluted Navette-
shaped Dishes

Decorated in Kakiemon style with chrysanthemum sprays. This apparently unrecorded form is loosely derived from Japanese prototypes. It perhaps formed part of a dessert service.

—
Provenance:
E & H Manners

Both with hunting horn
marks in iron red
Circa 1735

—
13.0 and 13.3 cm across



18.

A Chantilly
Beaker and
Saucer

The octafoil saucer and hexafoil beaker both decorated in Kakiemon style with chrysanthemum and peony issuing from rockwork.

—
Provenance:
E & H Manners

Unmarked
Circa 1735

—
Beaker 6.1 cm high
Saucer 12.4 cm diam.

—
Literature:
'The Japanese Aesthetic', *the Ceramics and Glass Circle of Australia*, exhibition, 2006/2007



19.
**A Chantilly
 Beaker and
 Saucer**

Unmarked
 Circa 1735
 –
 Beaker 6.0 cm high
 Saucer 14.2 cm. diam.

Meissen also made a version of this form and pattern in around 1730, but in this instance one can say that the Chantilly version was taken from a Japanese original because the figures on the Meissen versions sit facing each other in the same plane.

The Japanese original was presumably in the collections of the prince de Condé. We know that such a piece was in France at the time because of the example in the *nécessaire* of the Queen, Marie Leszczyńska, in the Louvre, with silver and silver-gilt by Henry-Nicholas Coussinet of 1729 (Le Duc 1996).

The fluted chrysanthemum form can be traced back through Japan to the Song dynasty in China and the motif of children also an auspicious Chinese meaning of a wish for many sons.

–
Provenance:
 Brian Haughton Gallery

–
References:
 Le Duc 1996, p. 30

20.

Chantilly
Peach-shaped
Cup and Saucer

Both pieces with hunting
horn marks in iron red
Circa 1735

—
Cup 5.6 cm high
Saucer 14.4 cm across

Despite the terms of their patent to make ‘porcelain fine de toutes couleurs, espèces, façens et grandeurs à l’imitation de la porcelain de Japon’ Chantilly did not always slavishly imitate Japanese Kakiemon porcelain.

The peach-shaped form is loosely adapted from Yixing stoneware or even Chinese soapstone carving. The decoration is an invention of the factory drawing on elements found in Asian lacquer, graphic sources and their own artistic imagination to create one of their most delightful designs.

—
Provenance:
E & H Manners March 2007



21.

A Chantilly
Miniature
Flower Tub
(*casse à fleur*)

Circa 1745

Hunting horn mark
in iron red

6.1 cm high, 5.9 cm wide

Each recessed square panel painted with Chinese figures amongst flowers and bugs, supported on green pad feet.

This shape is based on the tubs in which orange trees were kept for display in the summer months. A pair of this rare form is illustrated in Geneviève Le Duc, *Porcelaine Tendre de Chantilly au XVIIIème Siècle*, Paris, 1996, p. 85

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Provenance:

Christie's London, 29 October 1973, lot 128, illustrated on pl. 18

'The Lady Cynthia Postan Collection of French and Other 18th century Porcelain', exhibition catalogue, E & H Manners, May 2015, no. 8





22.

A Chantilly
Acanthus
Leaf Moulded
Teabowl and
Saucer

No mark
1735-40

Tea bowl 5.2 cm high
Saucer 13.5 cm diam.

These uncommon acanthus moulded wares inspired similar decoration in the early 'Triangle Period' of Chelsea. We know that Chantilly porcelain was in England by at least 1739 when it was recorded in the Whitehall residence of the Dukes of Richmond (Zelleke 1991).

For a discussion of this and other connections between Chantilly and English porcelain see Errol Manners, 'Some Continental Influences on English Porcelain'.

—
Provenance:
Klaber and Klaber

—
References:
Manners 2007, pp. 432-436



VILLEROY-MENNECY *and* François Barbin's Pioneering Work in Paris



François Barbin (1691–1765), like Ciquaire Cirou (1700–1755) of Chantilly, was one of a small group of porcelain pioneers and entrepreneurs operating in the Faubourg Saint-Antoine on the outskirts of Paris. Here they were free of the regulations requiring the qualification of mastership of the Paris guilds, but the strictly enforced *lettres patente* granted to Saint-Cloud eventually lead Barbin to seek the protection of a powerful patron, Louis-François-Anne de Neufville, duc de Villeroy (1695–1766).

Barbin established the small factory in the out-buildings of the château de Villeroy in 1736. In about 1748 he moved the factory to the nearby village of Mennecy where it became a very different concern artistically. The rare early wares of Villeroy were nearly always decorated with oriental subjects inspired by Japanese Kakiemon and Chinese *famille-verte* porcelains whereas those made at Mennecy were almost exclusively European and used a new soft palette with a dominant rose pink. Villeroy porcelains were often but not always tin-glazed whereas Mennecy always used a clear lead glaze. Generally, with very rare exceptions, Villeroy pieces are marked 'DV', for the duc de Villeroy, in over-glaze enamel whereas Mennecy pieces have the same mark incised into the paste. Villeroy porcelains drew inspiration from the factories at Chantilly and Saint-Cloud, whilst Mennecy looked towards the new taste being developed at Vincennes and Sèvres.

There is good evidence that Barbin did make porcelain in his Paris establishment in the Rue de Charonne before seeking the protection of the duc de Villeroy in 1736 and it seems probable that small scale production continued there under his wife who remained in Paris. Consequently, it is possible that early pieces of Villeroy type porcelain that are unmarked could have been made in their Paris workshop.

For a detailed discussion see Errol Manners, 'The Early Sculptural Porcelain of François Barbin at Villeroy and Paris', *Journal of the French Porcelain Society*, vol. VIII and Nicole Duchon, *Tendre porcelaine de Mennecy Villeroy*, (2016).

23.

A Villeroy *Pot à Jus* and Cover

D.V. mark painted
in brown enamel
1736-48

8.4 cm across, 6.5 cm high

Painted in Kakiemon style over a glaze opacified with tin oxide.

This differs from the much more common Chantilly examples of Kakiemon decoration in the slightly muted tones of the enamel and less intensely opacified tin glaze.

A *pot à jus* is sometimes called a custard cup but was originally intended for meat juices.

Provenance:
E & H Manners





24.
An Inkwell and
Quill Holder
(*encrier*)

Villeroy or François
Barbin's Factory in Paris

Unmarked, 1730–45

8.8 cm high, 15.6 cm wide,
9.0 cm deep, gilt copper
cover

The inkwell formed as a vase on a rocky base beside a quill holder in the form of a hollow tree trunk.

This has a clear lead glaze with no tin oxide and is unusual in having high-fired or *grand feu* colours rather than the more usual *petit feu* over-glaze enamels. The scientist René Antoine Ferchault de Réaumur (1683–1757), who was also experimenting in the Faubourg Saint-Antoine, describes Barbin's use of such a technique in his Paris workshop in his testimony to the Sèvres chemist Jean Hellot:

“As soon as the piece is finished, before it is fired, it is painted with blue. Blue is the only colour that can sustain the degree of heat required for firing porcelain. Purple, yellow and green are put on the biscuit, at least that is Barbin's practice. He puts the biscuit in the fire to fuse the colours. Then he covers it with glaze.”

Grand feu colours have the advantage that they require only one firing along with the glaze whilst over-glaze enamels require a second muffle kiln firing at a lower temperature. With the notable exception of blue and white, derived from cobalt, they were rarely used on porcelain as only a limited palette could survive the higher firing temperatures.

Provenance:
E & H Manners

References:
Errol Manners 2020, pp. 78 & 79

Papiers de M. Hellot, Manuscrit in 4°171,
Bibliothèque municipale de Caen cited in
Dragesco, 1993

25.

A Flower Tub (*caisse à fleur*)

Villeroy or François
Barbin's Factory in Paris

Unmarked
Circa 1740-50

7.2 cm high, 6.3 wide

Decorated in whimsical chinoiserie in overglaze enamels over a clear lead glaze.

Being unmarked one must consider the possibility of this piece being from François Barbin's establishment in Paris. The muted enamel colours are consistent with Villeroy porcelain but the chinoiserie is not like any found on marked pieces. Most Villeroy wares are tin glazed but marked figures can have a clear lead glaze, being a small experimental concern variation is to be expected. The decoration and palette make it unlikely to be from the Mennecey period.

—
Provenance:
E & H Manners



26.

A Square Dish with Canted Corners

Villeroy or Early Mennecey

Incised D.V mark, 1735-48

–
13.4 cm wide

Decorated in Kakiemon enamels on a lead glaze.

In general, there was an abrupt change in style between the earlier pieces made at the château de Villeroy and those of the Mennecey factory established in around 1748, this piece is one of the very few pieces that may be considered as transitional between the two factories.

Kakiemon enamels are generally not found on Mennecey wares whilst they are typical of the earlier Villeroy pieces. Incised D.V marks are rarely found on Villeroy pieces but there are exceptions such as on the biberon in the form of a fish in the Metropolitan Museum of Art (Munger 2018, pp. 163-165, no. 51) which combines an incised with a painted mark. Furthermore, most of the small number of documented Villeroy wares do seem to have a tin glaze (although many of the figures have a clear glaze).

Another example is in The State Hermitage Museum, St Petersburg.





27.

A Pair of Menecy Figures of an Actor and Actress

Incised D.V mark
Circa 1755

—
She: 17.0 cm. high
He: 17.5 cm high

These rare figures, dressed in theatrical costumes, are decorated in the typical colours with a dominant rose-mauve developed after the move to the village of Menecy. Although Menecy did produce figures of the *commedia dell'arte* these do not have any obvious attributes of that series and so are perhaps based on characters in a popular play.

The quality of the painting is particularly good, noticeably the delineation of her hair and details her bonnet.

—
Provenance:

Comte Jules de Noailles, 18 June 1954 (£450 bought by H.E. Backer Antiques)

Wilfrid Evill collection

—
References:

Another example of the man from the Darblay Collection was sold by Christie's, Paris, 4 May 2011, lot 190





VINCENNES-SÈVRES

The Apogee of Soft-Paste Porcelain, The Royal Factory

The Vincennes factory was established at the royal Château of Vincennes from as early as 1739 with the help of two brothers, Robert and Gilles Dubois who had worked at Chantilly under Ciquaire Cirou.

Little is known of the first experimental years but eventually a fine white paste was developed by Louis-François Gravant and in 1745 they were granted a privilege for the manufacture of porcelain in the *façon Saxe peinte et dorée à figure humaine*. From tentative beginnings small scale production started and by 1752 it became the *manufacture du Roi* and gained the right to the royal cipher of two interlaced L's. In 1759 the king took over complete financial control of the factory.

The earliest pieces take their inspiration from the then unrivalled Meissen factory but soon, under the influence of the French Court, the king and Madame de Pompadour, a language of rococo form and ornament evolved that, combined with the finest of all white soft-paste bodies, produced some of the most beautiful porcelains ever made. The factory moved to new buildings at Sèvres in 1756.

Vincennes introduced a system of marking with date letters which was continued at Sèvres. Some confusion has reigned over their precise interpretation but work by David Peters has established conclusively that the first date letter A corresponds to the calendar year 1754, it is this revised system of dating that we have used in this catalogue.

28.

An Early
Vincennes
Pomade Pot
and Cover
(*pot à pomade*)

Circa 1746

6.2 cm high

Painted with figures in a continuous riverscape. This rare early piece already has the brilliant white paste developed by Gravant and is decorated in a style inspired by contemporary Meissen porcelain.

A *pot à pomade* or *pot à fard* formed part of a *service de toilette* and would have contained cosmetics. The *toilette* was an elaborate semi-public ritual in fashionable circles which required suitably glamorous accoutrements.

—
Provenance:
E & H Manners

—
References:
For a similar example in the Philadelphia Museum of Art see Gwilt 2014, p. 87, no. 35 and pp. 86-89



29.

An Early
Vincennes Cup
and Saucer
(*gobelet calabre
et soucoupe*)

Unmarked, 1745 - 1748

Cup 7cm high
Saucer 13.8 cm diam.

These early flowers are copied directly from Meissen *holzschnitt blumen* or wood-block flowers. Meissen flower painting evolved rapidly in the 1740's, in the first years of the decade flowers were copied from early engraved sources but they rapidly became more naturalistic and conventional. Vincennes soon developed its own exuberant style of flower painting.

The rims edged in brown without gilding which was only introduced around 1748.

Provenance:
E & H Manners

References:
A similar example in the Belvedere Collection,
Gwilt 2014, p. 69, no. 19





30.
 A Vincennes
 Cup and Saucer
 (*gobelet lizonné
 et soucoupe*)

Painted with flower sprays, a moth and fly. Here we see the Vincennes artist introducing a fluidity and lightness to the flower painting with still a feint echo of the Meissen formality.

—
Provenance:
 Christophe Perlès

Both pieces with interlaced
 Ls and three dots, *circa 1750*

—
 Cup 6.3 cm high
 Saucer 12.8 cm diam.





31.
 A Vincennes
 Figure of
 a Sleeping
 Child (*enfant
 dormant*)

Circa 1749-50

16.2 cm. long, 9.1 cm high

This and two other variants of sleeping children are traditionally said to be after models by the Flemish sculptor François Duquesnoy (1597-1643).

References:

For another example, in the Belvedere Collection see Gwilt 2014, p. 227, no. 164

Provenance:

Camille Le Prince





32.

A Vincennes Plate (*assiette à sept angles*)

Interlaced Ls in blue
enamel, no incised marks,
circa 1750-51

—
24.5 cm diam.

The flower painting with its fronds of grass, is in a style that has moved away from the flowers copied from Meissen and into a home-grown Vincennes idiom.

Later Vincennes and Sèvres plates have a small hole inside the footrim to support it in the kiln, this early plate (and also no. 33) has the remains of three small firing supports on outside of footrim.

—
Provenance:
Christophe Perlès

—
References:
For a similar example in the Belvedere Collection see Gwilt 2014, p. 138, no. 85

33.

A Vincennes Plate (*assiette à sept angles*)

Interlaced Ls in blue
enamel with dot above,
no incised marks,
circa 1750-51

—
24.5 cm diam.

—
Provenance:
Christophe Perlès



34.

A Vincennes Plate (*assiette à cordonnet*)

Interlaced Ls in
underglaze-blue and
boldly incised within
the footrim 'PnV'
Circa 1750-51

—
25.0 cm diam.

Another example in the Belvedere collection also has the same incised 'PnV', Gwilt suggest that this might refer to *pâte nouvelle*, one of the experimental porcelain pastes being developed at the time.

Plates of this set must have been in England in the 1750s as it is one of the earliest Vincennes shapes and type of decoration that was copied closely by Chelsea in around 1760; a set of such Chelsea plates from Longleat House was sold by Christies, London, 13 June 2002, lots 313-315, (see Manners 2015).

—
Provenance:
Adrian Sassoon

—
References:
Gwilt 2014, pp. 162-3, no. 97
Manners 2015, pp. 6 & 7, figs. 13 & 14





35.

A Vincennes
Small Two-
Handled Cup
and a Saucer
(*tasse à toilette
et soucoupe*)

Interlaced Ls in blue enamel
with dots, painter's mark
of a cross on the underside
of the stand
Circa 1752

–
Bowl 9.7 cm across, 8.2 cm
high with cover
Saucer 13.2 cm diam.

The bowl and cover with branch handles and finial, gilt with flower sprays, the stand with panels of fox, bears and boar.

The decoration is exceptionally richly applied and elaborately tooled whilst the subject matter is most unusual. Such gilding occurs on a small group of pieces around 1752.

Dawson notes that a tasse à toilette blanc et or from the second glaze firing of December 1752 was sold for 24 livres on 21 August 1753 and that two others from the same firing were sold to Lazare Duvaux for the slightly higher price of 30 livres.

Our example is identical in form to the one in the Musée des Arts Décoratifs, Paris, (inv. 19386 A & B) which also has animals on the stand but military trophies on the bowl and cover. This similar mixing of motifs suggests that our cup and cover, gilded with flower sprays, do match the stand.

–
Provenance:
Sotheby's, New York, 17-18 December 1982,
lot 310 D.B.

Wilson Collection, Memphis Tennessee
(paper label)

The Valentine Collection
Christie's, New York, 21 October 2005, lot 83

–
References:
Similar examples:
Musée des Arts Décoratifs, Paris, inv. 19386
A & B

The Fitzwilliam Museum, Cambridge,
(inv. MAR.C.37 & A & B-1912)

Dawson 1994 p. 81 no. 76 for an example
lacking a cover in the British Museum
(BM, inv. 1930.5-14,1)



36.

A Vincennes
Bleu Lapis Cup
and Saucer
(*gobelet calabre
et soucoupe*)

of the second size

Interlaced Ls in under-
glaze-blue and date letter
A for 1754, incised 3
to saucer

—
Cup 7.0 cm high
Saucer 13.6 cm diam.



Gilded with birds in flight within cartouches
of reeds and flowers against a deep bleu lapis
ground.

—
Provenance:
E& H Manners



37.

A Vincennes
Bleu Céleste
Cup and Saucer
(*gobelet Hébert
et soucoupe*)

of the second size

Interlaced Ls in blue enamel
enclosing date letter A for
1754, above the painters
mark of a *fleur de lis* for
Vincent Taillandier
The cup incised 4

Cup 6.6 cm high
Saucer 14 cm diam.

Amongst the first recorded purchases of Vincennes porcelain by an Englishman were pieces of this type. The *Livre Journal* or Day book of the Paris *marchand mercier*, Lazzarre Duvaux, records that the 2nd Viscount Boling-broke, Frederick St. John (1734-87), bought 'quatre tasses anses & soucoupes, bleu-céleste à guir-landes de fleurs, à 72 livres' on the 7th October 1755. [Courajod, 2248].

Due to the interruption to commerce caused by the Seven Years War (1756-63), this was one of the few Vincennes or Sèvres shapes available to be copied by the Chelsea porcelain factory which aspired to French Royal taste during the Gold Anchor Period.

Provenance:

Christie's, New York, 24 October 2012, lot 35

References:

Courajod 1965, (2248)

Manners 2007, pp. 458-459





38.

A Small
Vincennes
Bleu Céleste
Cup and Saucer,
(*tasse à toilette*
et soucoupe)

Interlaced Ls enclosing date
letter B for 1755, above indis-
tinct painter's marks
the saucer with incised 3,
the cup with incised T
and cross in a rectangle

–
Cup 4.4 cm. high
Saucer 9.7 diam.

–
Provenance:
Adrian Sassoon





39.

A Small *Bleu*
Céleste Vincennes
 or Early Sèvres
 Two-handled Cup
 (*tasse à toilette*)

Interlaced Ls in blue enamel
 enclosing date letter C for 1756

—
 5.0 cm high



40.

A Vincennes
Green-Ground
Two-Handled
Small Cup
and Saucer
(*tasse à toilette
et soucoupe*)

Interlaced Ls in blue
enamel, the cup with incised
C S, the saucer with 2
Circa 1755

—
Cup: 5.0 cm high
Saucer: 9.7 cm diam.



A green ground colour is rare in the Vincennes period but pieces bearing date letter 'A' for 1754 are known and eight pieces with a green ground are listed in the general stock list as early as 1752 (Eriksen & Bellaigue 1987, p. 50). The painting of the birds in flight are typical of 1754-56.

—
Provenance:

Christie's, London, 7 June 2011, lot 95



41.

A Sèvres Sugar
Bowl and Cover
(*pot à sucre
calabre*)

Interlaced Ls in blue enamel
enclosing date letter G for
1760, painters mark M
for Jean Louis Morin

—
7.0 cm high





42.

A Sèvres Sugar
Bowl and Cover
on Fixed Stand
(*sucrier de
Monsieur
le Premier*)

Enamel mark erased,
incised CT in the footrim
Circa 1761

–
24.1 cm across, 12.0 cm high

Decorated with oval cartouches of flower sprays on a *bleu lapis caillouté* ground.

Two services of this pattern were made in 1761, a smaller one purchased by the comte de Châtelet on 1st August 1761 when he became the French Ambassador to Austria, and another bought by the Parisian dealer Claude Bonnet which was a composite *caillouté* and *mozaique* service.

This latter service included four *sucrier de Monsieur le Premier* priced at 168 livres which was the same price paid for such pieces in the similarly decorated service given to the Duchess of Bedford in 1763. This piece presumably comes from the Claude Bonnet Service (see Peters 2015). Other pieces of this service are in the Royal collection and Waddesdon Manor.

–
Provenance:
Private Collection
Adrian Sassoon

–
Literature:
David Peters 2015, vol. II, 61-5, p. 339-340.



SÈVRES PORCELAIN *with Textile Decoration*

The following pieces come from a single private collection formed to document a brief moment, between 1765 and 1766, when accurately depicted woven silks of Lyon were painted on Sèvres porcelain. The Lyonnais silk industry rivalled Sèvres itself in luxury and the splendour of dress was one of the most expensive and visible representations of court society. Such textiles were also ordered by the *Garde Meuble* for the decoration of the royal apartments at Versailles.

The designs are mostly painted by Jacques-François Micaud, Micaud *père*, and are notable for using the most up-to-date and richest silk designs whilst making little concession to the form of the vessels.

Catrin Jones published a number of these pieces in her paper, 'Painted Luxury: Textile Imitations as Decoration on Sèvres Porcelain', *Journal of the French Porcelain Society*, vol V, 2015, in which she noted that the duchesse de Mazarin and the daughters of Louis XV, Mesdames Adélaïde, Victoire and Sophie were recorded buying gobelet et soucoupe 'Etoff' in the 1770s.

Lesley Ellis Miller has published a merchant's sample book, confiscated by a British Customs agent in 1764, containing hundreds of silk samples, which is preserved in the Victoria and Albert Museum. This shows what designs were fashionable at that moment and some correspond closely to those on Sèvres.

43.

A Large Sèvres
Cup and Saucer
(*gobelet calabre
et soucoupe*)

of the first size

The saucer with interlaced
Ls, date letter n for 1766,
painter's mark of a comma
for Charles-Louis Méraud,
le jeune.

Incised 3 to saucer, OO and
indecipherable mark to cup

—
Saucer 15.4 cm diam.
Cup 8 cm high

Painted by Charles-Louis Méraud rather than
Micaud *père*, this illustrates how fabrics were
transposed onto a circular saucer with no
concession to the form but must taper at the
foot of the cup.

—
Literature:

Jones 2015 p. 182 fig. 3, 3a & 3b



44.

A Sèvres
Pôt à Fard and
Cover with
Flower Finial

Interlaced Ls and dot,
painter's mark of a cross
for Jacques-François
Micaud, Micaud *père*.

Circa 1765-66

—
6.8 cm high



45.

A Sèvres
Covered Bowl
and Stand

(*écuelle rond
tournée et
plateau ovale*)

of the third size
decorated with bands
of fabric design

The stand with interlaced
Ls, date letter m for
1765, painter's mark
for Jacques-François
Micaud, Micaud *père*.

Incised JC to stand,
DU to bowl

Stand 18.3 cm. wide
Bowl 15.1 across the
handles, 11.0 cm high
with cover

Literature:

Jones 2015, p. 183 figs. 4 & 4a





46.

A Sèvres
Covered Bowl
and Stand
(*écuelle rond
tournée et
plateau ovale*)

of the second size
decorated with bands
of fabric design

The stand and bowl with
interlaced Ls, date letter n
for 1766, painter's mark of a
cross for Jacques-François
Micaud, Micaud *père*.

Incised T and DU

Stand 22.3 cm wide
Bowl 17.2 across with
handles, 12.3 cm high
with cover

Curiously the design of the fabric aligns when
the covered bowl is display slightly to the side.

Although this is significantly bigger than the
previous *écuelle* (no. 43), it is unclear if this is
of the second or third size, the height and the
size of the stand suggest the second size. For a
detailed discussion of sizes see Savill 1988, vol
II, pp. 643-648.

—
Literature:

Jones 2015, p. 185, fig. 6, 6a & 6b
Savill 1988, vol II, pp. 643-648



47.

A Small Sèvres *Déjeuner*

1765

A small tray (*plateau 'du roi'*)
Of the second size
Interlaced Ls and date
letter M for 1765, incised 60

–
17.6 cm wide

A sugar bowl and cover
(*pot à sucre Bouret*)
With flower finial
Unmarked

–
6.0 cm high

A cup and saucer
(*gobelet litron et soucoupe*)
Of the fourth size
Incised 3 to saucer,
'L ae' to cup
Unmarked

–
Saucer: 10.7 cm diam,
Cup: 4.9 cm high

Literature:

Jones 2015,
p. 184, fig. 5, 5a & 5b

48.

A Sèvres cup
and saucer
(*gobelet litron
et soucoupe*)

of the fourth size

The cup and saucer with
date letter m for 1765,
incised 6 to saucer and
S to cup

Decorated with a design
adapted from woven
chiné silk.

—
Saucer 10.8 cm diam.
Cup 4.7 cm high



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