

THE LADY CYNTHIA POSTAN COLLECTION

of French and Other
18th Century Porcelain

To be exhibited at
E & H MANNERS



E & H MANNERS MAY 2015

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To be exhibited for sale at
E & H MANNERS

66C KENSINGTON CHURCH STREET
LONDON W8 4BY

21st to 29th May 2015



manners@europeanporcelain.com
www.europeanporcelain.com
020 7229 5516





Lady Cynthia Keppel in 1945 at the time of her marriage to M.M. Postan

Born in 1918 into the noble Keppel family, Cynthia Postan's age and background deprived her of the opportunity of higher education, but in no way inhibited her inborn love of and talent for learning and scholarship. This found its happy fulfillment in her marriage to M. M. Postan – known widely as Munia, later more formally as Sir Michael – Professor of Economic History at Cambridge. It first involved her closely with his academic work, and later flowered in a shared passion for collecting, over an astonishingly wide spectrum, but always informed by intellect, curiosity, scholarship and high aesthetic standards.

Munia's important collection of early Chinese ceramics was inspired by these criteria, as is hers in European soft-paste porcelain. His sale catalogue in 1972 described them both as “collectors of the sort that, in taste and erudition, has made England a major centre for private collections.”

Cynthia's collecting had some crossover with his, for example in the influence of Japanese Kakiemon. But she set her own agenda, and her taste has a particularly French character. She retains fond memories of French pieces in the collection of her maternal grandfather, the Marquess of Lincolnshire, and she had natural reasons for being

a warm Francophile – including attachment to her Parisian sister- and brother-in-law, and Munia's close academic links with France.

Although she started collecting earlier, their year in Paris in 1961–62, when Munia was at the Sorbonne, gave her a heaven-sent opportunity to immerse herself even further in the world of the porcelain of the French eighteenth century. A wide circle of French friends, including distinguished academic historians, some of whose works she later translated for publication, shared her high cultural values.

Despite the eclecticism of her wider collecting habits for over more than half a century, this intellectual and historical bent, combined with her appreciation of painted decoration and of form, shows through strongly in the high standards she

applied to her specialisation in Sèvres, Vincennes, Chantilly and Saint Cloud.

It has also given her pure pleasure – in the objects themselves, displayed in her homes in Cambridge; in the period and world which they originally inhabited; and in the community of her fellow-enthusiasts – collectors, museum curators and dealers alike – in which she loved to play her part. The French Porcelain Society is its formal embodiment, and it would be wrong to exclude names from the list of her friends and mentors, but among them Dame Rosalind Savill, the late Ian Lowe, Errol Manners, Robert Williams and Adrian Sassoon stand out in my memory at least. Those not mentioned will forgive me, Cynthia knows who they are.

Basil Postan, March 2015



Our mother is a natural collector. In the recognition of the spirit of the maker of an object, and of the time of its making, her understanding has been schooled by the acts of acquisition and ownership themselves, in both of which she has become a past mistress.

Her collections are a demonstration of her intuition of the phenomenon of taste. They show a range and diversity that transcend the traditional view of the English. Her other great passion – flowering shrubs, in particular rhododendrons and azaleas, might be thought no more than simply appropriate for a woman of her class and age, but her deeper insight was demonstrated by her terraced garden in North Wales, and by her book *The Rhododendron Story* published by the Royal Horticultural Society, which granted her its prestigious Loder Award.

Apart from her explorations into French soft-paste and early porcelain, there are collections of Japanese netsuke, Ashanti gold weights, English furniture, Indian bronzes and Asian sculpture. Her knowledge and eye also extended to 20th century British art, spurred by the modernist taste of our father and by her interest in my work as a some-time art dealer and gallerist.

In turn, our parents' schooling and dissemination of the value of judgment prepared the ground for my brother and I in our later lives. Among early lessons

learned as children were to accompany them into numerous junk shops where their acute gaze could see past the dust and ginger jars. We observed the guile needed to feign disinterest in a trophy spotted in the corners of Ironbridge, Lutterworth or Shifnal – as useful in my then specialisation in miniature brass cannons as in Sung celadon or pieces of Chantilly. Later, she was equally at home at auction or in the showrooms of the major specialist dealers.

When she met our father on government service during the War, she found herself in a world that could never have been entered by a young debutante in the previous generation, in which her ability to understand, record and classify was accepted and recognised as the tool essential to the value of knowledge. As her later work on the early history of the jet propulsion industry, as an historical editor and as a translator clearly show, these powers come naturally to her.

But files, catalogues or records have never swayed her sense of perspective. She ruefully acknowledges the risk of too assiduous noting and obsessive ‘scholarship’ by recounting the day when, helping a friend, the Mistress of Newnham, to move from her rooms at College, she came across a shoe box, neatly numbered and annotated with the apocryphal legend: “Little bits of string, too short to be of any use.”

Alexander Postan, March 2015



Lady Cynthia Postan in her home in Cambridge in 2010

The Lady Cynthia Postan, daughter of the 9th Earl of Albermarle, was a familiar figure to the ceramic world over many years, a regular visitor to London dealers, The Ceramic Fair and French Porcelain Society events. A few with longer memories might also recall her visits to the dealers on the *Rive Gauche* in Paris in the 1950s and 60s. Their first major collection, formed by her husband the Cambridge economic historian Sir Michael Postan, was of early Chinese ceramics and focused particularly on the monochrome wares of the Song Dynasty; the collection was exhibited and sold by Bluett and Sons Ltd in November 1972.

This early interest in Asian ceramics perhaps inspired her second ceramic collection but this time

the influence was Japan and its inimitable Kakiemon porcelains which were so avidly collected in Europe in the early decades of the 18th century.

The collection falls largely into two parts: the Kakiemon-inspired porcelains of Chantilly and the early wares of the French Royal factory of Vincennes-Sèvres along with some related examples from Saint Cloud and Meissen.

Lady Cynthia was fortunate in being able to acquire a number of important and unique pieces but, in the spirit of a true collector, she also took delight in the less rarefied discoveries, sometimes minor or damaged pieces that were still beautiful or deepened her understanding of the subject.

Errol & Henriette Manners



CHANTILLY

The factory of Chantilly was established by Ciquaire Cirou 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 a number of manufactories that he set up and backed with his huge wealth. Cirou was granted Letters Patent in 1735 and was authorised to make '*porcelain fine de toutes couleurs, espèces, façens et grandeurs à l'imitaion 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 but their production in Japan and their import into Europe had dwindled by the first decade of the 18th century and they had become scarce; although only 40 or 50 years old they were now being collected as antiques. Cirou would have 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.

Failing to make a sufficiently white soft-paste porcelain at Chantilly for their purposes, they made a virtue of necessity and opacified the clear lead glaze with tin oxide giving these early porcelains a beautiful milky white appearance, simulating the *negoshide* body of the finest Japanese Kakiemons, that was the perfect foil for the brilliant palette of red, blue yellow and green. Although there are few dated examples of Chantilly porcelain, one can establish a chronology based on datable mounted examples which indicate that the earlier pieces from around 1735 tend to have the stronger more brilliant enamels and are closer in spirit to the Japanese originals. However many of their designs were not slavish copies but drew inspiration from many sources.

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 and was to be eclipsed by the rise of Vincennes and the new aesthetic of the Rococo.

1

A CHANTILLY KAKIEMON SMALL BOWL

Circa 1735

8.5 cm diam.

With everted cinquefoil rim, painted with four Chinese children and two birds, the rim with sprays of flowers.

The form is loosely based on the Japanese original which would typically have had faceted sides. The decoration is unique to Chantilly.

PROVENANCE

Christie's London, 1 December 1980, lot 51



2

A CHANTILLY KAKIEMON MELON-SHAPED TEAPOT AND COVER

Circa 1740

15.1 cm wide, 10.9 cm high

The handle and spout of rectangular section painted with a squirrel amongst vines and banded hedges, the cover with bud finial.

PROVENANCE

Christie's London, 29 October 1973, lot 118,
colour frontispiece and plate 17

It appears to be the example from the
Frédéric Halinbourg Collection of Chantilly porcelain,
Hôtel Drouot, Paris, 22 and 23 May 1913, lot 118



3

A CHANTILLY KAKIEMON
SMALL POT AND COVER

Circa 1745

6.2 cm high

The squat baluster form painted with beetles amongst flowering branches, the cover with flower and leaf finial.

PROVENANCE

Collection of Mrs Marion Benson,
Sotheby's London, 4 December,
1959, lot 27



5

A CHANTILLY KAKIEMON
PEACH-SHAPED CUP

Circa 1735

8.8 cm wide

Painted with bursting pomegranates and
paulownia leaves,

PROVENANCE

Mrs Frederick Roelker, Sotheby's London,
27 June 1961, lot 46 (part)



4

A CHANTILLY KAKIEMON MUG

Circa 1735

8.1 cm high

The bulbous form with cylindrical neck
and moulded horizontal band painted with
bamboo and flowers.

PROVENANCE

Lévy-Lacaze, Rue du Bac, Paris



6

A CHANTILLY KAKIEMON
QUATREFOIL CUP

Circa 1735

Hunting horn mark in iron-red
The rim of cup 8.2 cm wide

After a Meissen form painted with flower
sprays in black double line cartouches.

PROVENANCE

Mrs Frances L. Dickson Collection,
Sotheby's 21 May, 1957, lot 10 (part)
Small old paper label inscribed '1918'



7

A LARGE CHANTILLY KAKIEMON BOTTLE COOLER, (*seau à bouteille*)

Circa 1735-40

15.7 cm high, 23.2 cm wide

The plain flange rim and broad foot rim applied with two small dragon handles painted in green and yellow, the body painted with a squirrel and banded hedge on one side and flowers issuing from rockwork from the other below a band of flowering branches in a seeded ground.

PROVENANCE

G. Bérard, 4 Rue de l'Université, Paris, 9 March, 1963



8

A CHANTILLY KAKIEMON MINIATURE FLOWER TUB (*caisse à fleur*)

Circa 1745

Hunting horn mark in iron-red

6.1 cm high, 5.7 cm wide

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

PROVENANCE

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

This form 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



9

A CHANTILLY KAKIEMON BEAKER AND ASSOCIATED SAUCER

Circa 1735

The beaker with hunting horn mark in iron-red
The saucer 12.7 cm diam., the beaker 7.8 cm diam.

The six-lobed beaker and the eight-lobed saucer painted with quails and dancing cranes amongst flowering branches, the rims brown.

The saucer bearing the label for the Mrs. Frances L. Dickson Collection.

PROVENANCE

The saucer, Mrs. Frances L. Dickson, Sotheby's
London, 21 May 1957, lot 10 (part)
The beaker, Sotheby's London, 22 April 1975,
part lot 84 (part)



10

A CHANTILLY KAKIEMON TEAPOT

Circa 1735

Hunting horn mark in iron-red

8.8 cm high, 13.1 cm wide

The six-lobed melon shaped with handle and spout of rectangular section painted with quails and dancing cranes amongst flowering branches. Although derived from Japanese sources these elegant stylised cranes are a design unique to Chantilly and are probably adapted from Jean-Antoine Fraisse, *Livre de dessins chinois*.

PROVENANCE

G. Bérard, 4 Rue de l'Université, Paris,
around 1960



11

A CHANTILLY KAKIEMON EIGHT-LOBED SAUCER

Circa 1740

13.6 cm diam.

Painted with quails and flower sprays.

PROVENANCE

Sotheby's London, 22 April 1975,
lot 84 (part)



12

A CHANTILLY KAKIEMON LEAF SHAPED DISH

Circa 1740

Hunting horn mark in iron-red
11.7 cm wide

With twig handle painted with flowers and wheat sheaves.

PROVENANCE

Christie's London, 29 October, 1973, lot 125, illustrated in plate 18

A pair of similar dishes from the Château-Musée, Saumur is illustrated in
Geneviève Le Duc, *Porcelaine Tendre de Chantilly au XVIIIème Siècle*, 1996, p.109



13

A CHANTILLY KAKIEMON CONICAL BEAKER

Circa 1735

Hunting horn mark in iron-red
5.2 cm high, 7.0 cm diam.

Painted with Chinese children rowing a boat amongst water lilies, the reverse with a pavilion perched on rockwork amongst prunus and pine.

PROVENANCE

Lévy-Lacaze, Rue du Bac, Paris, 1961



14

A CHANTILLY KAKIEMON BEAKER and matched SAUCER

Circa 1740

Iron-red hunting horn mark
The cup 7.6 cm high, the saucer 12.5 cm diam.

The hexafoil beaker and a matched octafoil saucer painted with a red and blue dragon and paulownia leaves.

PROVENANCE

Lévy-Lacaze, Rue du Bac, Paris, 1963



15

A CHANTILLY KAKIEMON SUGAR POT AND COVER

Circa 1745

Hunting horn mark in iron-red
9.5 cm diam., 10.5 cm high

The *bombé* form and domed cover with finial formed as three convolvulus flowers in red, blue and yellow, painted with flower sprays and bugs.

PROVENANCE

G. Bérard, 4 Rue de l'Université, Paris, 1959

This is typical of the flower painting of Chantilly from the 1740s when they ceased to copy Japanese styles so precisely. A very similar example is illustrated in Geneviève Le Duc, *Porcelaine Tendre de Chantilly au XVIIIème Siècle*, 1996, p.86



16

A CHANTILLY KAKIEMON MUSTARD POT
and associated COVER

Circa 1745

Hunting horn mark iron-red
7.6 cm high without cover

In the form of a hooped barrel with C-shaped scroll handle and kick terminal, finely painted with an oriental figure seated in a scallop shell being drawn by a swan before another figure riding a brown swan and holding a parasol.

PROVENANCE

Pierre de Regaini, 6 Rue de Beaune, Paris,
December 1959

This exceptional and most original hand is found on a number of snuffboxes including an example in the Cleveland Museum of Art, Norweb Collection, 1983.59. and on a pair of glass coolers in the Musée des Arts Décoratifs, illustrated in Geneviève Le Duc, *Porcelaine Tendre de Chantilly au XVIIIème Siècle*, 1996, p. 113

The associated cover is of the same period and in a related style of painting



17

A CHANTILLY WHITE
SCOLOPENDRIUM-MOULDED TEABOWL

Circa 1740

7.7 cm diam.

Moulded with five leaves spiralling around the lobed body, a five-petalled flower head moulded within the foot rim.

PROVENANCE

Hoff Antiques, Kensington Church Street, July 1974

EXHIBITED

Malcolm Anderson, *An Exhibition of Early St Cloud and Chelsea Porcelain*, Bexhill-on-Sea, 28 April to 13 June 1960, illustrated plate XV, no. 17, as Chelsea.

LITERATURE

Errol Manners, 'Some Continental Influences on English Porcelain', *English Ceramic Circle Transactions*, vol. 19, pt. 3, 2007, p.433, fig. 12.

This form, rare in Chantilly porcelain, was the prototype for the well-known Chelsea version of the Raised Red Anchor period which was subsequently copied at Worcester. The unusual feature of a flower head moulded within the footrim was also copied on some Chelsea beakers of the Triangle period.



18

A CHANTILLY DOUBLE CONDIMENT SET

Circa 1750-55

13.1 cm long, 7.3 cm high, the spoons 11.8 cm long

Formed as two boats joint side by side, one with a monk in his habit, the other with a lady with her hands in a muff, with two spoons formed as leaves with twig handles,

The only other example complete with spoons appears to be that in the Fitzwilliam Museum, Cambridge (C.16 & A & B-1948) which is there tentatively attributed to Mennecy but the tin glaze precludes this. Figures modelled by the same hand are found at Chantilly. Another example without spoons is illustrated in *Daily Pleasures, French Ceramics from the MaryLou Boone Collection*, Los Angeles County Museum of Art, 2012, no. 94. Related models can be found in Meissen porcelain and French faience.

PROVENANCE

H. W. Newby, London, 17 March 1958



19

A PAIR OF CHANTILLY KAKIEMON FLUTED SAUCERS

Circa 1735

14.8 cm diam.

The chrysanthemum-shaped moulding painted with Chinese children carrying a basket and seated holding a fan.

PROVENANCE

Sotheby's London, 26 July 1977, lot 341



20

A CHANTILLY KAKIEMON SHALLOW BOWL

Circa 1735-40

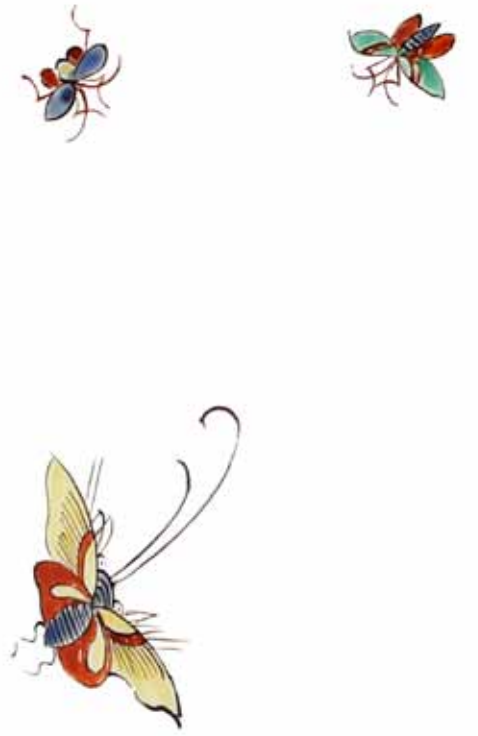
Hunting horn mark in iron-red

21.2 cm diam.

The cinquefoil shaped rim painted with a bird in flight amongst flowering branches of chrysanthemum and butterflies.

PROVENANCE

Kate Foster Ltd, 26 April 1976
Reputedly ex Sainsbury Collection



A CHANTILLY KAKIEMON FEEDING VESSEL (*biberon*)

Circa 1740

17.1 cm long, 10.7 cm wide

The flattened circular form with hollow octagonal handle painted with paulownia and stylised plants the reverse with insects in flight.

PROVENANCE

Pierre de Regaini, 6 Rue de Beaune, Paris, 7 October 1972

LITERATURE

Geneviève Le Duc, *Porcelaine Tendre de Chantilly au XVIIIème Siècle*, Paris, 1996, p.82

This appears to be a unique form in Chantilly porcelain, though examples in faience from Sincenny and Strasbourg are known. It has sometimes been suggested that they were spittoons, but a Hanong Strasbourg example of about 1735 is formed with screw thread at the end of the spout and is clearly intended to receive an attachment, presumably a feeding teat. The daisy-like flower has sometimes been described as a tobacco flower, this seems uncertain.



A CHANTILLY LARGE KAKIEMON BALUSTER VASE

Circa 1735-40

Hunting horn mark in iron-red
25.5 cm high

Moulded with overlapping chrysanthemum leaves, painted on one side with a seated Chinese official being served drinks by attendants, the other side with a scene of five figures seated eating around a square table taken from a design in Jean-Antoine Fraisse's, *Livre de desseins Chinois*, published in 1735 and dedicated to the Prince de Condé.

Two other very similar vases are known; one in The Nelson-Atkins Museum of Art, Kansas, (F99-11), and another was on the Paris art market with Dragesco-Cramoisan from the Jean de Cayeux collection. Both of these were decorated with the five figures seated around a table but had different scenes of Chinese figures from *Livre de desseins Chinois* on the reverse.

A closely related example of slightly different form and with an additional border pattern is in The Metropolitan Museum (accession no. 50.21.121), is illustrated George Savage, *17th and 18th Century French Porcelain*, 1960, pl. 14a.

PROVENANCE

Winifred Williams, 1978

Christie's Geneva, 20 April 1970, lot 24

EXHIBITED

Winifred Williams, 3-20 July 1978, *Eighteenth Century French Porcelain*, no.1 (front cover).

The British Museum, 6 July to 4 November 1990. *Catalogue*, Ayers, Impey and Mallet, *Porcelain for Palaces, The Fashion for Japan in Europe, 1650-1750*, Oriental Ceramic Society, p. 196, no 188

LITERATURE

Geneviève Le Duc, *Porcelaine Tendre de Chantilly au XVIII^{ème} Siècle*, 1996, pp.116, 117



SAINT CLOUD

23

A CHANTILLY PLATE

Circa 1765

Incised, C, hunting horn mark in mauve.
23.8 cm diam.

The moulded basket-weave border, painted with a bouquet of flowers and brown dentil border. This is an example of the European flower painting style at Chantilly in the manner of Sèvres.



24

A CASTER SPOON, possibly Chantilly

Circa 1755-70

21.1 cm long

Formed after a silver model the raised decoration painted in a greyish-blue enamel.

An attribution to Tournai or Arras is also a possibility.

An identical spoon in the Victoria and Albert museum from the J.H. Fitzhenry Gift No. 1389-1902, is dated circa 1760 and unattributed.

A somewhat similar example from the Frédéric Halinbourg Collection of Chantilly porcelain, Hôtel Drouot, Paris, 22 and 23 May 1913, lot 16, was attributed to Chantilly.



25

A SAINT CLOUD BLUE AND WHITE CUP AND *TREMBLEUSE* SAUCER

Circa 1720

The cup 7.6 cm high,
the saucer 13.2 cm diam.

Painted with the Chinese emblems of two books and artemesia leaves from the 'eight precious objects' within indented panels, the centre of the *trembleuse* decorated with an insect.

PROVENANCE

Acquired in Newport Pagnell for 6 shillings.

A similar example illustrated in Geneviève Le Duc, *Porcelaine Tendre de Chantilly au XVIIIème Siècle*, Paris, 1996, p. 304



26

A SAINT CLOUD BLUE AND WHITE CUP AND *TREMBLEUSE* SAUCER

Circa 1730

The cup 17.1 cm high,
the saucer 13.4 cm diam.

Painted with lambrequins above moulded gadroons, the cup applied with S-scroll fluted handle.

PROVENANCE

Jacob Stodel, London, December, 1956



27

A SAINT CLOUD KAKIEMON PEAR-SHAPED POT

Circa 1730

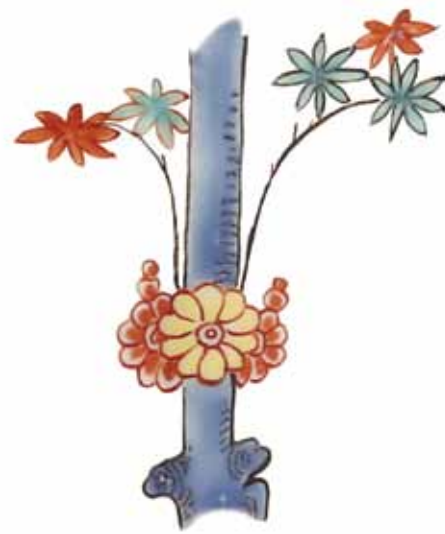
7.2 cm high

Formed of square section with canted corners, the side panels painted with bamboo and prunus between green and iron-red cell-pattern panels.

PROVENANCE

Lévy-Lacaze, 1963

This would originally have had a cover and is perhaps a mustard pot.



28

A SAINT CLOUD KAKIEMON CUP AND SAUCER

Circa 1730

The cup 6.9 cm high,
the saucer 12.6 cm diam.

The fluted cup with shaped everted rim and twig handle and lobed saucer, painted with bamboo and prunus issuing from banded hedge and rockwork.

Polychrome decoration is relatively uncommon on Saint Cloud porcelain and the Kakiemon designs are always painted in this characteristically stiff and angular fashion.



29

A SAINT CLOUD SILVER-MOUNTED MUSTARD POT

Circa 1730

8.4 cm high to top of thumb piece

In the form of a barrel with a band of raised prunus blossom between horizontal hoops, repeated on the domed cover, the shaped handle of square section, the contemporary silver hinge with scallop thumbpiece.

PROVENANCE

Lévy-Lacaze, Rue du Bac, Paris, 1961



OTHER FACTORIES

30

A SAINT CLOUD TOILET POT AND COVER
(*pot à toilette*) AND AN ASSOCIATED STAND

Circa 1730

Both with StCT mark incised in the foot
The toilet pot and cover 8.0 cm high, the stand 12.2 cm
diam.

Moulded with artichoke leaves, the finial formed as a
closed bud. With associated stand.

PROVENANCE

Sotheby's London, 5 February 1963, part lot 132
(according to Lady Cynthia)

A toilet pot of this type appears in *La Modiste*, by
François Boucher of 1746, in the Wallace Collection.
The 'T' in the incised StCT mark refers to Henri Trou
into whose family the factory passed by marriage in
1722. Although these pots are not normally associated
with a stand or a saucer, these pieces were acquired
together and for another example of this form associated
with a stand see: René Fribourg Collection, Sotheby's
London, 15 October 1963, lot 392



31

A SAINT CLOUD CUP AND
TREMBLEUSE SAUCER

Circa 1720-30

The cup 7.5 cm. high, the saucer 13.3 cm diam.

Each with three sprays of raised prunus moulding, the
cup with fluted strap handle.



32

A MENNECEY POT-POURRI VASE

Circa 1750-55

14.5 cm high, 15.2 cm wide

The pierced flower encrusting vase supported on a
mound with three carp and a rearing dolphin.

PROVENANCE

G. Bérard, 4 Rue de l'Université, Paris, 6th October 1972

This white porcelain is characteristic of the early period
of the factory after it moved to the village of Mennecey
from the Château of Villeroy.

A ROCOCO MILK JUG AND COVER perhaps TOURNAI

Circa 1760

Boldly incised within the foot rim DU
12.9 cm high

The baluster body moulded with flower sprays and scrolls turning into an elaborately moulded handle, the shell-shaped cover with raised flower heads. The cover and body each pierced with holes intended for mounts.

PROVENANCE

Alfred Speelman, 88a Kensington Church Street, London W8, 3 August, 1974

The attribution of this remarkable piece is uncertain. A plaster mould for a related form survives in the archive of the Manufacture Nationale de Sèvres, illustrated in Tamara Préaud and Antoine d'Albis, *La Porcelaine de Vincennes*, Paris, 1991, p.143, fig.91, they suggest that it is the work of Jean-Claude Duplessis from 1748-1750. A slightly simplified version exists in Tournai porcelain, illustrated in the Madame Louis Solvay collection in the Musée Royaux d'Art et Histoire, Brussels, Mariën-Dugardin, *Porcelaines de Tournai*, 1980, p. 127. For a Mennecy jug loosely derived from this form see the Blohm Collection, Part 1, Sotheby's London, July 5, 1960, lot 124.



34

A MEISSEN, BÖTTGER PORCELAIN,
TEABOWL AND SAUCER

Circa 1726

Large crossed-swords mark in underglaze-blue to the underside of the saucer.

Incised line to inside of the foot rim of both pieces.

The saucer 12.4 cm diam., the teabowl 7.1 cm diam.

Each piece moulded on the exterior with three floral branches in high relief.

PROVENANCE

Winifred Williams, Antiques Dealers Fair, London, 1973

EXHIBITED

Malcolm Anderson, *An Exhibition of Early St Cloud and Chelsea Porcelain*, Bexhill-on-Sea, 28 April to 13 June 1960, pl. XXI, no. 22

The formula for Böttger porcelain continued to be used at Meissen for some years after the death of Johann Friedrich Böttger in 1719. This is a one of the later examples of the use of the Böttger formula, datable to around 1726 since the crossed swords mark was only introduced on teawares in the mid 1720's.

A curious feature of this piece is that the cobalt blue of the mark has bled through to the front of the saucer.



35

A MEISSEN TEABOWL AND SAUCER

Circa 1730

Underglaze-blue crossed swords marks, the saucer with incised 7 in the foot rim

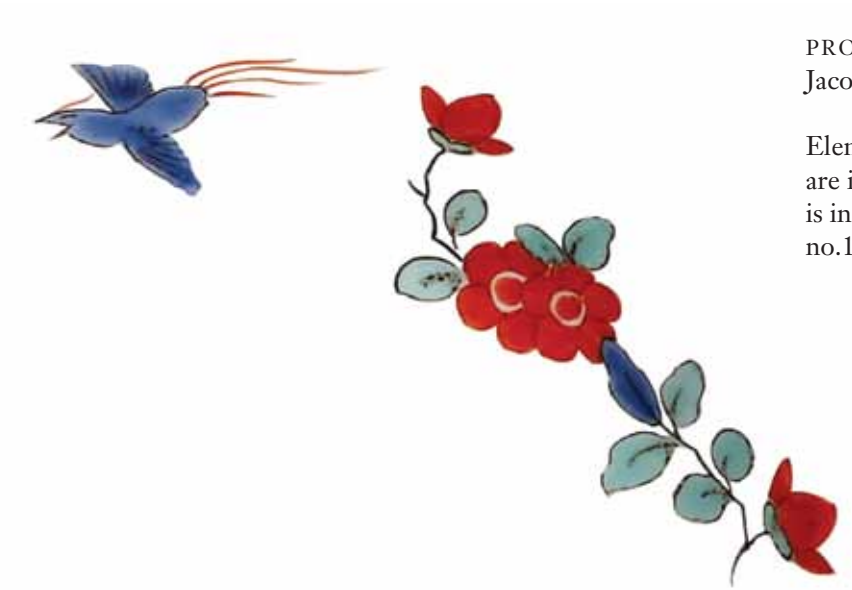
The saucer 10.8 cm diam., the teabowl 6.7 cm diam.

Painted with birds in flight amongst plants issuing from rockwork, the saucer with eight circular indentations to the scalloped rim.

PROVENANCE

Jacob Stodel, London, around 1957

Elements of a tea service of this uncommon type are in Burghley House, Stamford. Another example is in the Museum of Fine Arts, Boston, Accession no.1983.500a-b



36

A JAPANESE ARITA KAKIEMON-STYLE
SAUCER

Circa 1680

11.0 cm diam.

The original Japanese model from which the Meissen was copied.

PROVENANCE

Bluett & Sons

The Japanese call this form 'Snow-flake shape', opinion is divided as to whether it is actually from the Kakiemon kilns or one of the Arita pieces of the same period, the Arita kilns are more likely.

Examples are in the Fitzwilliam Museum, Soame Jenyns Loan and at Audley End.

I am grateful to Professor Christiaan Jorg for this information and his views on the attribution.

37

A JAPANESE ARITA KAKIEMON
STYLE SPITTOON

Circa 1700

6.5 cm high, 10.6 cm wide

The globular body and square quatrefoil top with brown rim painted with chrysanthemum, prunus and flower heads in.

PROVENANCE

Bluett & Sons, December 1963, £48



38

A JAPANESE KAKIEMON SAUCER

Circa 1690

11.3 cm diam.

The fluted border with scalloped edge, painted with sprays of prunus, pomegranate and peony.



39

A CHINESE *BLANC DE CHINE*
GILT-METAL MOUNTED
TEAPOT

The porcelain, China, Fukien Province,
17th century

The gilt-metal mounts probably
Holland, late 17th century

13.6 cm wide, 10.2 cm high.

Traces of black lacquer inventory mark

Each side moulded with a spray of
prunus blossom. The gilt bronze
mounts chased and attached by chain,
the hinged cover to the spout with finial
formed as a chicken.





VINCENNES-SÈVRES

The Vincennes factory was established at the Château of Vincennes in the early 1740s with the help of two brothers, Robert and Gilles Dubois who had worked at Chantilly under Ciquaire Cirou. 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 Ls. In 1759 the king took over complete financial control of the factory.

The rare 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 what is perhaps 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 recent work by David Peters has established conclusively that the first date letter A corresponds to the calendar year 1754, it is this newly revised system of dating that we have used in this catalogue.

40

AN EARLY VINCENNES MUSTARD POT (*moutardier à cerceaux*)

Circa 1745-48

7.1 cm high

Of barrel shape with twig, leaf and bud handle, painted with Meissen-style *Holzschnitt Blumen* or wood cut flowers including, fritillary, lily of the valley, bluebell and bachelor's button and various bugs.

PROVENANCE

Christie's 29 October 1973, lot 165

For other examples with covers see Joanna Gwilt, *Vincennes and Early Sèvres Porcelain from the Belvedere Collection*, London, 2014, p. 68, no. 17, and *Daily Pleasures, French Ceramics from the MaryLou Boone Collection*, Los Angeles County Museum of Art, 2012



41

A VINCENNES CUP AND SAUCER
(*gobelet Calabre*)

Circa 1751-1752

Interlaced Ls and mark *au point*, incised f and p
The cup 7.4 cm high, the saucer 14.6 cm diam.

The cup with everted rim and raised handle, decorated in gold with waterfowl amongst reeds, rushes and other plants,



42

A VINCENNES CUP AND SAUCER
(*gobelet Calabre*)

Circa 1751

Interlaced Ls with dots, the saucer incised with a cursive L
The cup 7.5 cm high, the saucer 13.9 cm diam.

The slender double scroll handle with leaf terminals, painted in muted colours with flower sprays, a butterfly and ladybird, the rims gilt.

PROVENANCE

Lévy-Lacaze, Rue du Bac, Paris, November 1973



43

A VINCENNES TEAPOT AND COVER
(*théière ronde*)

Circa 1750-52

Interlaced Ls with two dots
14.1 cm high, 19.5 cm wide

Each side painted with two colourful birds by plants at the waterside, the shallow domed cover with flower sprays, the borders with gilt fillets and strapwork on the handle.

PROVENANCE

Lévy-Lacaze, Rue du Bac, Paris, October 1972

As is quite common at this early period the cover is not a perfect match, there are differences in the flower painting on the cover and body, it is likely that they have always been together.

For another example of this form with gilt decoration see Joanna Gwilt, *Vincennes and Early Sevres Porcelain from the Belvedere Collection*, London, 2014, p. 130, no. 76





44

A VINCENNES
OR EARLY SÈVRES VASE
(*vase perseval*)

Underglaze blue interlaced Ls enclosing date letter C for 1756, painter's mark y possibly for Pierre-François Yvernal
8.9 cm high

Painted with small figures in landscapes within gilt cartouches on a *bleu lapis* ground, the domed foot with gilt floral band.

PROVENANCE
E & H Manners, 1 July 1993



45

A VINCENNES LARGE *BLEU LAPIS* SAUCER

Gilded with two birds in flight within a trellis cartouche on a deep *bleu lapis* ground, interlaced Ls mark and date letter A for 1754, incised 4.
16.0 cm diam.

PROVENANCE
Christie's, London 17 December 1956,
J. A. Tulk Collection, lot 85 (part)

46

A VINCENNES JUG
(*broc ordinaire*) of the first size

Date letter A for 1754, interlaced Ls and painter's mark for Sioux *l'ainé*, incised 4 to the base
20.7 cm high

Painted with flower sprays in blue monochrome between gilt bands, the rim with a gilt dentil border.

PROVENANCE
The 6th Earl of Rosebery, Mentmore
Sotheby's, 24 May, 1977, lot 2014



A VINCENNES OR EARLY SÈVRES COOLER

(seau à tolette)

Interlaced Ls and date letter C for 1756, painter's mark for Mutel,
incised C to base

13.1 cm high, 17.6 cm wide.

Painted with a tethered owl and other birds in branches beside a birdcage, the other side
with a hooded falcon and its catch in elaborate gilt cartouches on a *bleu lapis* ground

PROVENANCE

Marquess of Lincolnshire's Sale, Christie's, 14 December 1934, lot 153

Acquired by Lady Victoria Forester and bequeathed to her daughter Mrs. N. Villiers
who sold it at Christie's on 29 October 1973, lot 168 where it was acquired by Robert
Williams on behalf of Lady Cynthia Postan.

The mark of an open pair of dividers is normally given to Mutel but according to David Peters there is still some uncertainty about this attribution.

The same scene of an owl on a branch and two birds in flight with a birdcage below occurs on the tray of a solitaire service of 1758 or 1759 painted by Evans in the René Fribourg Collection, sold Sotheby & Co. 25 June 1963, lot 43, this indicates that the artists were using a common design source.

The Marquess of Lincolnshire was Lady Cynthia's maternal Grandfather.



A SÈVRES TEAPOT AND COVER
(*théière litron*)

Interlaced Ls and date letter F for 1759, painter's mark for Claude-Antoine Tardy,
incised marks
17.1 cm wide, 11.0 cm high

The inverted conical body below a spreading concave upper rim, the domed finial
with a flower finial, painted with flower sprays,

PROVENANCE

Winifred Williams, 13 January 1975

A design for this rather rare form of teapot is preserved in the Sèvres archives
dated 1753.

A yellow-ground example was recorded as being sold on 31 December 1753,
but no Vincennes examples are apparently recorded.

Tamara Préaud and Antoine d'Albis, *La Porcelaine de Vincennes*, Paris, 1991,
p.166, fig 157



49

A VINCENNES OR SÈVRES OVAL TUREEN
(*terraine Saxe*) and associated cover

Circa 1755- 60

Interlaced Ls, painter's mark for Taillandier
28.8 cm wide, 22.3 cm. high

Painted with flower sprays, the cover with artichoke
and vegetable finial



50

A SÈVRES CUP AND SAUCER
(*gobelet Hébert*) of the second size

Interlaced Ls enclosing date letter E for 1758 on the saucer,
mark of three blue dots in footrim, incised mark of two curls
to the saucer and a square with cross to the cup
The cup 5.8 cm. high, the saucer 13.2 cm diam.

The five-lobed saucer and entwined handle, painted with
flower garlands within a green ribbon and gilt border

PROVENANCE
Winifred Williams, 1984



51

A SÈVRES CUP
(*gobelet lizonné à relief*)
and associated saucer

The cup with interlaced Ls and date letter D for 1757 and painter's marks for Antoine Buteux
The saucer with date letter F for 1759 and an unidentified mark H and a comma for Charles-Louis Méreaud, incised fd.
The cup 7.2 cm high, the saucer 14.1 cm diam.

Moulded with raised prunus branches and blue monochrome flower sprays

PROVENANCE
Jacob Stodel, London, 1963



53

A SÈVRES PART CABARET

Each piece with interlaced Ls enclosing the date letter G for 1760, painter's mark for Nicholas Catrice.
The tray 28.6 cm. wide

Comprising a *plat long uni*, a *pot à lait à pieds*, a sugar pot, *pot à sucre Hébert*, and a cup and saucer, *gobelet Hébert*, painted in puce monochrome and gold with trailing garlands.

PROVENANCE
The Rt. Hon. Lord Norton
Sotheby's London, 5 November, 1957, lot 150



52

A SÈVRES CUP
(*gobelet bouillard*)
and associated saucer

The cup with date letter D for 1756
The saucer with date letter E for 1757

Interlaced Ls and unidentified painter's mark
The cup 5.1 cm high, the saucer 12 cm diam.

Painted with putti in clouds in *bleu camaieu* within gilt cartouches on a *bleu lapis* ground.

PROVENANCE
Earle D. Vandekar, London, June 1971



54

A SÈVRES TRIPLE SALT
(*salière à trois compartiments*)

Interlaced Ls and date letter G for 1760, unattributed painter's mark of three dots above a triangle, incised N
10.3 cm wide

The three sections joined with arching handles interlaced blue ribbons, the sides painted with flower sprays,



56

A SÈVRES CUP AND SAUCER
(*gobelet canelé*) of the first size

Interlaced Ls and date letter N for 1766, painter's mark for Guillaume Noël, the saucer incised S
The cup 7.6 cm high, the saucer 13.8 diam.

Boldly moulded with gadroons, painted with alternating panels of purple and gold husks and trailing floral garlands within blue and gilt bands

PROVENANCE

Sotheby's London, 21 May 1957, lot 93 (part)



55

A SÈVRES SUGAR BOWL AND COVER
(*pot à sucre*)

Circa 1760

Interlaced Ls marks, incised MC
11.7 cm high

Painted with a baby in a basket beside a magic lantern, the reverse with a jug, butter tub and a sundial, the cover with carnation finial.

PROVENANCE

Gerald Kevin Ltd



57

A SÈVRES CHINOISERIE SAUCER

Circa 1780

Interlaced Ls and painter's mark for Louis Gabriel Chulot
11.8 cm diam.

Painted with three Chinese figures in a riverscape within a
border of trailing flowers on a pale blue ground

PROVENANCE

H. W. Newby, London, around 1962



58

A SÈVRES COVERED BOWL AND PLATEAU (*écuelle 'ronde tournée' and plateau ovale*) of the fourth size

Interlaced Ls enclosing date letter ff for 1783, painters' mark
of Vincent Taillandier and gilder's mark for Jean-Pierre
Boulangier, incised 36 and 25a
The bowl and cover 9.6 cm high, the plateau 17.7 cm wide

Painted with pansies and roses in gilt roundels on a *bleu
nouveau* ground with borders of pearls on seeded pink bands

PROVENANCE

H. W. Newby, London, 25 June 1978



PARIS PORCELAIN

59

A PARIS, DIHL AND GUÉRHARD, TEAPOT AND COVER

Circa 1789-1797

Stencilled mark in red *M^f de Guerhard et Dibl à Paris*, gilt S mark
14.5 cm high, 21.8 cm wide

The cylindrical form, finely painted by Étienne-Charles Le Guay in soft grisaille on a pale peach ground with figures in a wooded landscape with gilt borders of classical motifs.

The factory of Dihl and Guérhard was under the patronage of the duc d'Angoulême until the Revolution. It produced the finest sculptural work and painted decoration of all the Paris factories, even rivalling Sèvres for a period. The painting here can be attributed to Étienne-Charles Le Guay, who also worked at Sèvres, by comparison with the signed gilt-ground vases at Clandon Park, Surrey.



60

A PARIS, DIHL AND GUÉRHARD, SUGAR BOWL AND COVER

Circa 1789-1797

Stencilled mark in red *M^f de Guerhard et Dibl à Paris*, gilt K mark
16.2 cm high, 12.1 cm diameter

Of conical form, finely painted by Étienne-Charles Le Guay in soft grisaille on a pale peach ground with figures in a wooded landscape with gilt borders of classical motifs.





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