

Ulrich & Stella Fritzsche Collection of Vincennes – Sevres Porcelain

Our collection of Vincennes – Sevres porcelain was assembled between 1974-1996. From the beginning, Ted D'Arms, noted Seattle photographer and actor, took slides of the majority of our pieces, leaving a permanent record. In the few instances, where no slides have survived or were ever made, I tried to acquire photos of some of our pieces when they had come up for re-sale.

In 1974, Jay Steensma, Seattle artist and Antiques dealer, had provided me with a copy of Svend Eriksen's then epoch-making, scholarly work 'The James A. Rothschild Collection of French Porcelain at Waddesdon Manor.' This magnificent, beautifully illustrated book set the stage from here on for any serious collecting and research. Assembling a highly specialized and comprehensive library on French soft porcelain - at the end probably one of the largest one of its kind in private hands - now ran parallel to our collecting activities. Whenever a new piece was acquired I made copious notes, searched for comparable examples in other museum and private collections, and looked for their possible prior appearances in old French, English and American auction catalogues. Needless to say I followed very carefully the international auction scenery.

Through Winifred Williams, well-known London dealer in European Porcelain, I met Rosalind Savill, who at the time was working on her catalogue of the French Porcelain in the Wallace Collection, London. She would discuss some of our pieces in her 1988 three volumes' catalogue. I have included her references where indicated.

In 1984, following my suggestion, Kate Dawson convened a group interested in French porcelain. It would become the French Porcelain Society, their annual meeting taking place in London ever since. See footnote #19, p. 60, Julie Emerson, 'Victory at Sea: A Vincennes cuvette..,' *The French Porcelain Society Journal*, Vol. III, 2007.

Starting in the late 1990's, over a period of several years, our collection was sold through Bernard Dragesco/ Didier Cramoisian, well-known specialists in French soft-paste porcelain, on the Paris art market. We had offered individual pieces from our collection before at Sotheby's, New York: See no. 98, 110, 111, May 4, 1985, and no. 550, 562, October 20, 1994. Some of our pieces, sold by Dragesco/Cramoisian, re-appeared within a relative short time on the art market, then bringing incredible prizes. For example see 2000 / Sotheby's and 2010 / Christie's auction catalogues.

In 2005, we decided to donate our entire library to the Seattle Art Museum, rather than auctioning it off in a piecemeal fashion

1.

Vincennes 'coquetier à pied,' x 2, dated 1755. A similar example, plate 42, is in *The David Collection of French Porcelain*, Copenhagen.

Vincennes eggcups are very rare today. Only three other examples are known: a) Green ground example, dated 1756, no. 50, from the Lord Hillingdon Collection, Christie's, London, March 25, 1968; later sold to Sir John Plumb by Winifred Williams; no. 43, pictured, Christie's, New York, May 5, 1999. b) Pair of bleu céleste eggcups, noted by Tamara Preaud and Antoine d'Albis as in a private collection (*La Porcelaine de Vincennes*, no. 237). Another example, similar to our 'coquetiers,' at the Victoria and Albert Museum, London, could also have been made at Vincennes, however, date letter felt not to be conclusive.

These two eggcups, the Vincennes shuttle [3] and the glass cooler [5], all once in the well-known collection of Vincennes porcelain of W.J. Sainsbury [*Connoisseur*, February 1954], were bought through Kate Foster, European Porcelains, London, as intermediary, from his widow. June 1984, we had the fortune to meet Mrs. Sainsbury personally during the Annual Ceramic Fair in London. She informed us that the crack in the shuttle [3] had already been present when her husband acquired it years ago.

We gave our two eggcups to the Seattle Art Museum, their acquisition no.199554.1- 2



2.

Vincennes 'cuiller à sucre,' has no date letter. A similar, gilded example, but with a rounded bowl, is pictured and discussed no. 41, Svend Eriksen, *The David Collection of French Porcelain*, Copenhagen.

Two further examples with rounded bowls from a private collection are illustrated by Tamara Preaud and Antoine d'Albis, *La Porcelaine de Vincennes*, 1991, no. 151. According to my notes the Irwin Untermyer Collection once included three examples.

We gave this piece to the Seattle Art Museum, their acquisition no. 2005.178.



3.

Vincennes 'navette,' dated 1753, carries painter's mark for Pierre Le Doux. Illustrated in 'Vincennes Porcelain,' *Connoisseur*, February 1954. Exhibited and pictured in 'Louis XV and Madame de Pompadour - A Love Affair with Style,' 1990, no 53.

An almost identical navette, unmarked, was in the 1925 *Darmstädter Collection*, no. 494. During the years 1753/1754, Lazare Duvaux's *Livre Journal*, mentioned a couple 'navettes peinte a oiseaux bleu céleste'.

An example, with exotic birds on bleu lapis ground, circa 1755, one end restored, was offered lot 240, June 16, 2011, Sotheby's, London; formerly Wilfrid Evill Collection, and purchased 1950 in Paris. It sold for 63,872 USD!



4.

Vincennes 'théière a trois pieds,' not dated. 1752, the factory inventory mentioned this teapot form. An example appeared no. 118, the 1967 *Gilbert Lévy Collection*, there described as 'théière à trois pieds rocailles, décor adornments floraux et oiseaux.' It probably was the same teapot, which

was later in Mme. Polles' extensive private collection of teapots; a well-known Parisian dealer in continental porcelains, she was very reluctant to part with it.. Of interest, 1976, when I bought the teapot at the Grand Palais, Bernard Dragesco was still learning the trade at her shop.

A similarly decorated white-and-gold teapot and cover, 'théière ordinaire,' the terminal of the loop handle ending as a fishtail, not dated, was in the collection of Sir John Plumb, illustrated, p. 44, 'The Intrigue of Sèvres,' *House and Garden*, November 1986.

Additional pieces with similar decoration: a) 'Pot a lait Hebert,' State Hermitage Museum, St. Petersburg, Russia. c) 'Pot a sucre,' The Museum of Fine Arts, Boston. c) 'Tasse a toilette,' Victoria and Albert Museum, London.

We gave our teapot to the Seattle Art Museum, their acquisition no. 1999.71.



5.

Vincennes 'seau a verre,' no date letter, pictured in 'Vincennes Porcelain,' *Connoisseur*, February 1954. The first piece I bought from Kate Foster. She had one handle mended and several chips at the rim filled in. The companion piece, no. 289, also unmarked, was in the 1909 *Fitzhenry Collection*.

A tobacco jar, soft-paste, with the same translucency and decoration as our seau a verre, is in the collection of the Seattle Art Museum, originally thought to be made at the Capo Di Monte factory, but a closer examination showed that both pieces had their decoration most likely done by the same painter during the early years of the Vincennes porcelain manufacture. See photo.

A Vincennes teapot, with similar 'scattered Meissen flowers' decoration appeared in the late 1990's at one of Etude Tajan's Paris sales



6. Vincennes 'gobelet a lait à cotes, huit rondes et égales, sans anse, a relief, avec ornements et décor d'oiseaux en or,' no date letter.'

See discussion of this form piece in exhibition catalogue *Porcelaine de Vincennes, Les Origines de*. Grand Palais, October 14, 1977, p. 108. A beaker of this model, but with two handles, cover and saucer, probably decorated by the same hand, is illustrated *ibid*, pg. 111, no. 300.

Acquired from Kate Foster, London.



7. Vincennes, small 'ecuelle' without its cover and dish, with handles in the form of entwined snakes, and painted with 'Meissen style flowers.' No date letter. Snake handles, the only known example?

Acquired from Kate Foster, London. We gave this piece to the Seattle Art Museum; their acquisition no. 2005.178

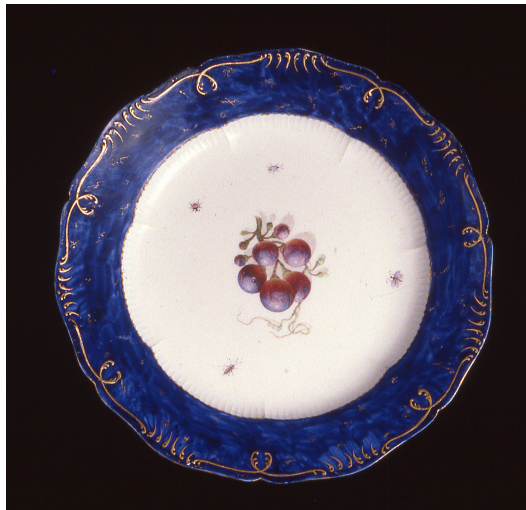


8.

Vincennes 'assiette à cordonnet, bleu lapis,' done circa 1752.

A plate similarly decorated is illustrated in *Eighteenth Century French Porcelain*, the catalogue of the July 1978 exhibition at Winifred Williams, London, p. 2, no. 2; a pair decorated with a central cluster of fruit and flowers was in the collection of Elizabeth Parke Firestone, sold at Christie's, New York, March 21, 1991, no. 181. See also plate, no: 7040, Adrian Sassoon, London.

For this type of assiette see p. 26, *Porcelaines de Vincennes...* where it is noted that the moulds and models appeared in the Sèvres Factor's inventory for October 1752. Two differently decorated plates of this form are illustrated *ibid*, p. 27, nos. 11 and 12



9.

Vincennes 'plateau du Roy (a déjeuner)' with four 'gobelets Bouret,' dated 1753. All five pieces have painter's mark for Vieillard aine. 'Gobelet,' no. 317, pictured *Porcelaines de Vincennes*, might originally have been part of our set. See catalogue entries regarding this set by Rosalind Savill, Wallace Collection, Vol.II, p. 532, note 11; 592, first paragraph; 596, notes k and 16. See her letter to me March 26, 1983.

Acquired from Kate Foster, London.



10.

Vincennes 'cuvette a Courteille, bleu-celeste,' 1755, decorated with an exquisite maritime battle scene, and once the star piece of our collection, was sold to the Seattle Art Museum, their acquisition No. 1999.8. Kate Foster acquired this vase for us December 5, 1989, no. 70, Sotheby's, London. She had some repairs done to it. At the time, this spectacular vase came up for sale, there had been talk [rumors] among experts that it might well be an important piece of Vincennes porcelain, however, no one beside myself seemed to connect various already known facts and established a Madame de Pompadour provenance.

Julie Emerson, Curator of Decorative Arts at the Seattle Art Museum, has since published additional research on this spectacular vase. See her paper, 'Victory at Sea - a Vincennes cuvette painted with a battle-scene,' in *The French Porcelain Society Journal* Volume III- 2007, where she acknowledged my research regarding the provenance of this vase.





11.

Vincennes 'seau a demi-bouteille ordinaire,' no date letter.' For this shape p. 100, *Porcelaines de Vincennes...* Also example no. 26, pictured, *David Collection of French Porcelain*, Copenhagen.

Originally, my Seau had been one of a pair of mis-matched Seaux - judging by their quite different type of decoration - when I bought them around 1974/5 at Sotheby's, New York. Their different decor might have been one of the reasons, plus my inexperience at the time as a brand new collector, and not knowing what I really had, that not too long afterwards I hand-carried the piece to London and re-sold it at Christie's. I do recall Hugo Morley Fletcher commenting about its rarity when I brought it in! My slide must have gotten lost.

Apparently later this Seau ended up at the Metropolitan Museum, New York, acc. 1989. 351.1. Dragesco/ Cramoisan, Paris, acquired it at auction. When I mentioned that I once owned it Didier C. was more than astonished that I ever re-sold it in the first place.



12.

Vincennes 'théière Calabre,' dated 1754, carries painter's mark for Dennis Levé. Previously, this teapot had come up at Sotheby's, New York, no. 189, 1973, from W.H. Lautz Collection, and no. 69, 1989, from H. A. Chase Collection.

Our teapot ended up with in Adrian Sassoon, London, and was pictured in his 'Sold Library,' no. 2230.



13.

Vincennes 'théière a la Reine,' circ. 1753, painter's mark for Louis Jean Thevenet, no. 79, December 1, 1986, 'Property of the Fine Art Foundation,' Christie's, London. After the sale Kate Foster had a well-matched replacement lid made.

A similarly decorated teapot, not dated, also painted by Louis Jean Thevenet, was in the collection of Sir John Plumb, pictured, p. 44, 'The Intrigue of Sèvres,' *House and Garden*, November 1986. Other undated examples are a) No. 33 a, *The David Collection of French Porcelain*, Copenhagen. b) In a French private collection, c) No. 7, p. 38-9, *French Porcelain at Palazzo Pitti*, Florence.

The factory sales records noted a delivery to M. Duvaux on December 31, 1753, 'theyere a la reine 2e grandeur lapis oiseaux colorée... 96 livres.' Unfortunately, it is impossible to know with certainty whether it refers to the present example or to the other examples mentioned above.



14.

Vincennes 'plateau de moutardier ordinaire,' rare yellow ground color with flowers 'en camaïeu bleu,' no date letter, painter's mark for Mutuel; this and the companion piece, painted by Viellard, sold no. 13, November 30, 1981, Christie's, London.

We acquired our 'plateau de moutardier' from Winifred Williams, at the time well-known London dealer in European Porcelains.

'Moutardier et plateau en camaïeu bleu,' pictured, no 84, *Le Porcellane Francesi Nei Musei Di Napoli*. An additional example, 'décor en camaïeu bleu d'enfants Boucher et moutardier baril,' painter's mark for Vieillard, was no. 62, from Gilbert Lévy Collection, December 10, 1996, Etude Tajan, Hôtel George V, Paris.

The 'plateau de moutardier ordinaire' with polychrome bird decoration, at the Gardiner Museum of Ceramic Art, Toronto, Canada, most likely was the companion piece at the 1981- Christie - sale. I do remember that in the early 1980s the Gardiners were known for collecting 'yellow- ground-colored' porcelains. See the museum's 40 odd pieces of 'yellow' Vincennes-Sèvres porcelains



15.

Vincennes 'boite a thé, en décor camaïeu bleu,' circa 1753, with silver-gilt rim and knob; the neck fitted with a gilt-metal-mounted cork stopper.

A tea caddy of this shape similarly mounted in silver-gilt, but decorated with polychrome flower sprays, is illustrated by T. Preaud *Porcelain de Vincennes...* 35, no. 43. See photocopy of its design: M.N. S., R I, liasse 1, dossier 15.

We acquired our 'boite' from Mme. Polles, Paris; tea caddy probably once no. 677 in 1903 Le Long collection.



16.

Sèvres 'déjeuner plateau carre et tasse Bouillard,' pink ground, dated 1757.

Both tray and saucer carry conjoined italic mark, generally to be found 1757/58 on porcelain decorated with flowers. Even though our tray, cup and saucer seemed to match, they might not have come together. Tray pictured no. 2, November 8, 1966, Sotheby's; again no. 128, June 30, 1985, Christie's, New York. Tray carried label: Bretby Heirloom, and had an old glue mark, probably no. 42, at Christie's May 29, 1918: Bretby Heirlooms, Earl of Chesterfield.

A pair of pink ground trays with similar decoration, dated 1757, pictured no. 119, were in the Jack Michelham collection, Sotheby's & Co., London, July 6, 1966. No photos.

17.

Sèvres 'comptier a coquille,' x 2, green ground color, dated 1758, painter's mark for Vavasseur aine. Provenance: Sotheby's, London November 26, 1963, no. 88, 'Property of the Rt. Hon. The Earl of Ulchester;' later pictured in 'Coronation Exhibition,' The Antique Porcelain Company, London; subsequently collection Nelson Rockefeller, New York, Sotheby's, November 4, 1980, pictured, no. 252. We acquired them from Winifred Williams.

'Seau a Bouteille,' green ground color, no date letter, painted by Mereaud, and same gilding as our 'comptier,' no. 146, April 14, 2010, Sotheby's, Paris. Catalogue entry referred to 'Seau' as having possibly been part of a service, given by Louis XV to King Frederik of Denmark during the 2nd half

of 1757. Several pieces from this service are today preserved at the Hermitage, St. Petersburg. Nina Birioukova, *La Porcelaine de Sèvres du XVIII siècle, catalogue de la collection du Musée de L'Ermitage*, 2005, no 45 -48, p. 118. Also David Peters, *Sèvres Plates and Services of the 18th Century* 2005, Vol. II, no. 57 - 2, pp. 295 - 298.

Further known examples, a selection, are: a) 'Compotier,' dated 1754, 'bleu céleste,' pictured, plate 69, *Sèvres Porcelain from the Royal Collection*; there G. de Bellaigue discussed their original use: 'They were intended for dried and fresh fruit, the latter sometimes covered in carmel icing, and were disposed on the table with fruit arranged in the form of pyramids and domes.' b) 'Compotier en bleu Fallot fleur encruste,' dated 1771, Metropolitan Museum, New York, Acc. 64. 174. 46. c - f) several examples of soft and hard-paste, with various flower- and Chinoiserie decorations, dating from 1756 - 1793, are at the State Hermitage Museum, St. Petersburg, Russia. g) Pair, dated 1771, from Cardinal Prince de Rohan service, Museum of Fine Arts, Boston.



18.

Sèvres 'manche a couteau, à décor rubans verts a pois d'or.' no. 103, February 7, 1984, Christie's, London, had an English silver gilt blade. Bernard Dragesco, written communication June 1, 1988, tried unsuccessfully to locate the buyer of the second knife handle, originally part the lot.

For similar 'attributs' see 'Le service à rubans pour L'Impératrice d'Autriche. Knife exhibited 'Louis XV and Madame de Pompadour - A Love Affair with Style', 1990, The Dixon Gallery and Gardens. Pictured in catalogue no.49.



19.

Sèvres 'assiette' from a service made for Maria-Theresia of Austria, 1758. According to B. Dragesco our plate is now in the Rothschild Collection at Waddesdon Manor, England.

A tray on low foot, 'soucoupe a pied,' with same decoration, and probably also from above service, pictured no. 49, *David Collection of French Porcelain*, Copenhagen.

Today, only 48 parts of this service are left at the Hofburg in Vienna; the remainder is spread far and wide; in his discussion of this service Eriksen listed several of those.



20.

Sèvres rose colored 'manche de couteau,' no date letter. Contemporary gold mounts bearing the décharge of Eloy Brichard, fermier général, 1756 - 1762.

A similar knife, no. 206, was in the collection of Mme J., 1927. Our knife was sold November 30, 1981, no. 20, Christie's, London.

The factory records showed that in the 4th trimester of 1759 Mme Lair bought '8 manche de couteau rose.'



21.

Sèvres 'assiette petites palmes, rozes attributs de chasse et rozes fleurs,' carries no date letter; the polychrome landscape scenes with hunting and shooting parties, some with a principal figure possibly representing Louis XV. The hunting scenes on this service were probably inspired by the series of tapestries woven at the Gobelins, *Les Chasses de Louis XV*, after designs by Jean-Baptiste Oudry from 1736.

Two additional 'Assiettes,' no. 141, 142, pictured, former Wentz collection, sold Etude Ferri, Hotel Drouot, Paris, December 8, 1995.

Originally, these three 'Assiettes' belonged to a set of 12, Mme. Lair, widow of Michel Joseph Lair, living in the Rue du Roule, Paris, had bought at the factory between October - December 1759. Until his death, Lazare Duvaux had been the marchand-mercier of choice for Me. de Pompadour. Towards the end of 1759, several pieces 'a fond rose et décor peint' and labeled 'chasse,' part of a small service, were sold by Mme. Lair, whose buyer in hindsight was no one other than Louis XV, King of France. This would be confirmed in 1782 by the fact that Louis XVI, King of France, bought additional pieces of the same description, such as one Seau a Verre, one beurrier, a couvercle de moutardier and one pot a sucre.

We acquired our plate from Winifred Williams, London, who bought it November 30, 1981, at Christie's, London. Dave Peter's discussed our two pieces from the 'Hunting Service' in his letters to me, June 25, 28, and August 27, 1985, and addressed other pertinent aspects. For detailed description see his later publications: *Sèvres Plates and Services of the 18th Century*, 2005, Vol. II, no. 59-3, pp. 313 - 316. 'Les Services de porcelains de Louis XV et Louis XVI', exhibition catalogue, *Versailles et les Tables Royales en Europe*.

22.

Sèvres 'seau a bouteille,' 1758, from same service, carries blue letter .F., next to crack at bottom. See letter, June 17, 1982, Rosalind Savill, Wallace Collection, to Winifred Williams with all the information, known at the time about this small dinner service. Williams had acquired our Seau February 2, 1981, Christie's, London. Subsequently we acquired it from him.

At the Baron Schroeder sale, Christie's July 5, 1910, no. 42, our Seau, was already described as 'faulty,' and sold for only 600 pounds compared to the 1500 pounds paid for no. 41, 'Seau a Verre.' It appears, that at some time in the past our Seau had been broken in two, and was put back together with several small clamps; Williams had them removed. No. 41

could have well been 'Seau a verre,' pictured p.182, *Porcelaine Tendres Françaises*.

Today's surviving pieces from this royal service, dated 1758-1759, besides the afore-mentioned items, consist of a) 'Seau a verre du Roy' and 'Seau a liqueur ovale' in the Rosebery collection at Dalmeny House, Scotland. b) Two 'seaux a bouteille' in the Musée du Petit Palais, Paris. c) Four 'assiettes' and 'Seau a semi-bouteille' in the Huntington Collection, San Marino, Californi



23.

Sèvres 'théière lizonne à relief,' dated 1758, with painter's mark for Buteux.

For shape see p.134, no. 397, *Porcelaines de Vincennes - Des Origines de Sèvres*. An example, similarly decorated, also dated 1758, with painter's mark for Houry, no. 197, not pictured in catalogue, was in the collection of Dr. William P. Harbeson, April 4, 1972, Sotheby's New York; subsequently in Elizabeth Parke Firestone Collection, n. 197, March 21, 1991, Christie's, New York.

Also, 'gobelet lizonne à relief sans soucoupe' with date letter B. See examples with their soucoupes at the Metropolitan Museum of Art, New York, acc. 1995. 268. 217, and at the Henry Walters Art Gallery. Also nos. 375-377, p. 126-7, in *Porcelaines de Vincennes...*

Both of our pieces had repairs done. 'Gobelet' still with us.



24.

Sèvres 'assiette à rubans verts', x 2, dated 1759, with painter's mark for Taillandier; both plates were acquired for us by Kate Foster no.13, June 28, 1982, Christie's, London.

This type of decoration is first mentioned by Svend Eriksen 'A propos de six Sèvres...' p. 150, *Kunstindustrimuseets Virksomhed*, 1964-1969. After doing exhaustive research I became convinced that these plates probably once were part of a dinner service belonging to Madame de Pompadour: a) According to his 'Livre Journal,' Lazare Duvaux sold 'six assiettes à rubans verts...' no. 3073, Mach 13, 1758, to Madame de Pompadour. b) In the 'Inventaire des Biens de Madame de Pompadour rédigé après son décès, no. 705 ... six assiettes, bord à rubans vert,' are listed among other items, no. 688, 696, 708, with similar decoration. c) 1777, at the Randon de Boissset sale 'six assiettes fond blanc à rubans verts et à roses colores' re-appear. Same set? At the San Donato Sale, 1870, no. 74, listed '12 assiettes à rubans verts.' Earlier, no. 74, May, 20, 1829, at the Lord Gwydir sale, Christie's, London, see photocopy, 54 pieces of 'a beautiful dessert service of fine Old Sevres of green ribbon pattern, with festoons of flowers, and raised flowers in gold...'are listed.



25.

Sèvres 'théière a litron' with the rare blue-green color-combination dated 1759, with painter's mark for Taillandier.

For shape of this teapot see: P. 136, *Porcelaines de Vincennes -Les Origines de Sèvres*; p. 166, A. d'Albis *La Porcelaine de Vincennes*.

Cup and saucer, 1758/9, with similar decoration by Taillandier, no.186, December 7, 1987, Christie's, Monaco, might originally have belonged to a set, as well as a small try, no.18, October 15, 1990, Christie's, London.

'Pot a toilette et couvercle,' painted by Taillandier, no.69, May 5, 1999, Christie's New York; originally no.120, Blohm Collection, Sotheby & Co., London, July 5, 1960. No slide!

26.

Sèvres 'plat long uni,' dated 1760, with painter's mark for Thevenet père. For shape of this tray see No.124, *PDV*.

A covered cup and saucer with similar decoration, dated 1760, is pictured page 198, *Porcelaines Tendres Francaises*. See p. 1072, Vol. III, catalogue of Wallace Collection.

Bought from Ruth Berges, Antiques, New York, pictured p. 85 in her book 'Collector's Cabinet;' *ibid.* p. 46, No. 42.



27.

Sèvres 'plateau carre à jour et gobelet Calabre,' or 'déjeuner carre a jour,' dated 1761, with painter's mark for Louis Jean Thevenet père.

Cited by Rosalind Savill in catalogue of *The Wallace Collection of Sèvres Porcelain*, Vol. III, p. 1072, 9. She noted that "square trays were in production by 1753, but the pierced version called 'à jour' was listed as part of a 'déjeuner' between July 1757 and January 1758, and examples dated are [known] dated 1757."

Provenance: The collection of Édouard Chappey; the collection of Paul Gémeau, no. 89, Hotel Drouot in Paris, 1938;

A further example, but with armorial decoration, dated 1761, and with similar shaped cup, and saucer, is illustrated by Pierre Verlet, *Sèvres*. Pl. 52.

We acquired the set from Mme. Polles, Paris



28.

Sèvres 'théière Calabre' with rare 'rose chine' decoration, dated 1761, with painter's mark for Chappuis; pictured no. 46, 1926, collection of Comte Henry Costa de Beauregard. Marcel Proust was a frequent guest at the Comte's house. See D. Painter's Proust biography.

A teapot and sucrier of same color and decoration, is pictured p. 226, Dallo-Naudin and Jacob *Porcelaines Tendres Françaises*. A 'soucoupe,' no. 269, dated 1761, also painted by Chappuis, possibly once part of a {?} dejeuner was in the Chavagnac Collection. For another example see 'théière calabre,' with two birds in each cartouche, painter's mark for Evans, dated 1761, no.137, pictured, Hôtel Drouot, Paris, December 8, 1995.

Our little teapot appeared twice since we sold it: a) May 19, 2004, Christie's, New York, pictured, no. 80, it brought \$10,158. b) Six years later, October 22, 2010, no. 619, pictured, Christie's, New York. It fetched \$ 11, 875.00. For the latter sale I provided additional provenance information for their catalogue.



29.

Sèvres 'gobelet a litron,' circa 1764, blue letter .F. letter possibly mark for painter Fallot, no.14, pictured, Christie's April 7, 1983.

For similar decoration see écuelle and stand, no.53, dated 1764, Verlet, *Sèvres...*



30.

Sèvres 'broc ordinaire,' 3rd size, not dated, painter's mark for Vieillard. Mentioned by Rosalind Savill, *The Wallace Collection of Sèvres Porcelain*, Vol II, pp. 696 and 715, notes 76 (m) and 94. Same scene as on our 'broc' can be seen on écuelle stand, dated 1767, no. 42, Christie's, December 3, 1984.

Vieillard decorated numerous pieces with garden implements, mostly 1767/8, often in a landscape with a similar background such as: a) 'Pot de toilette' no. 65, in the 1910 Maurice Kahn Collection, b) A covered cup and saucer no. 643, J.P. Morgan Collection, New York 1944, c) Small square tray, dated 1767, illustrated by M. Brunet in *Sèvres, Des origines à nos jours* p. 92, color pl. XXXVIII, and by Svend Eriksen in *Sèvres porcelain, The James A. de Rothschild Collection at Waddesdon Manor*, p. 205, no. 74. d) Covered écuelle and stand, dated 1767, no. 232, December 7, 1987, Christie's, Monte Carlo. e) 'Déjeuner plateau carre, théière Calabre, gobelet Hébert, sucrier,' dated 1767, State Hermitage Museum, St. Petersburg, Russia. f) 'Broc ordinaire et bassin,' dated 1766, Philadelphia Museum of Art.



31

Sèvres 'gobelet Bouiard et soucoupe,' dated 1760, painter's mark for Charles Louis Mereaud, known for his 'frizes riches' of shaded shells centering palm fonds with flower garlands.

Representative examples are: a) May 5, 1999, Christie's, New York, no. 65, 'plateau a raves, dated 1765, and no. 66, 'cuvette a fleur,' dated 1767. b) April 21, 1997, Collection T., Hôtel Drouot, Paris, no.39, 'tasse a toilette et sous-tasse,' dated 1764.



32.

Sèvres 'théière Calabre,' dated 1768, and 'gobelet litron,' dated 1767. Teapot sold no.127, November 5, 1951, at the Hôtel Drouot, Paris, from A. Chevet Collection. At the time, no.127 consisted of teapot, sucrier and two cups and saucers. Teapot was subsequently with Nelson Rockefeller, New York and sold Sotheby's, New York, April 11, 1980. One Cup and saucer, no. 4, pictured, appeared July 4, 1983 at Christie's. 1985, another cup and saucer from the Chevet set was with *Antiques Porcelain Company*. I once briefly considered acquiring the other cup but the asking price was too high!

According to Rosalind Savill, Marcel Brunet, Paris, once owned the sucrier. Cup and saucer with sugar bowl, both originally part of no. 127, A. Chevet collection, November 5-6, 1951, sold as nos.110, 111, April 25, 1998, Sotheby' New York; together with our teapot, cup and saucer reuniting the 1951 Chevet set.

In *Early Neo-Classicism in France*, on color plate H, a cup and saucer is shown, dated 1768, with 'dotted blue and white diamond pattern.' A similarly decorated cup and saucer, dated 1768, was in the collection of J.G. Joicey, pictured in *Connoisseur*, March 1905. A cup and saucer, 1768, painted by Thevenet pere with a bouquet of flowers, is in the Victoria and Albert Museum.



33.

Sèvres 'pot à pommade a ornement,' dated 1766, painter's mark for Etienne Evans, with some repairs done; one of only four known examples of this type. See Rosalind Savill *The Wallace Collection Catalogue of French Porcelain* Vol. II, p. 721, 727, footnote 26; see her letter to me, February 2, 1986.

Our piece illustrated: a) Pl. 59 d, 1929, Alfassa-Guerin *Porcelaine Française du XVIII au Milieu du XIX*, at the time collection Mme. Guy de Wendel. b) Pl. 25B, and described on p. 15, Nicolle Ballu *La Porcelaine française*. c) Mentioned in *Sevres*, Pierre Verlet, pg. 209, in the note for pl. 46. d) Mentioned by Jeffrey H. Munger, *The Forsyth Wickes Collection in the Museum of Fine Arts, Boston*, p. 187, discussing the museum's holding of a pair of 'pots a...'

We acquired our piece from Michel Vandermeersch, Paris.



34.

Sèvres 'tasse gobelet feuille de choux' decoration, unmarked, with rare 'petit vert' ground-color. See p. 556 catalogue Vol. II, Wallace Collection.



35.

Sèvres 'boîte à thé,' has no date letter. See photocopy of Sèvres factory designs, M.N.S, R I dossier 15. My own extensive research revealed the following: During the last six months of 1764, Dulac, Parisian marchand-mercier, bought a 'boîte a thé' at the Sevres factory for 48 livres. According to his *Paris Journals*, Horace Walpole acquired a tea canister for three Louis from either Poirier or Dulac 1765/6. A 1798 description of the China Room at Strawberry Hill mentioned 'small tea canister of Sève china, blue and gold, with figures on white.' The 1842 Strawberry Hill sale, XII day, no. 83, again listed a 'small tea canister, royal blue, richly gilt and ornamented, the finest paintings from the subjects of Teniers.' Acquired by Lord Charleville, who in addition bought other lots of Sèvres.

In her paper *Horace Walpole's Ceramics at Strawberry Hill*, Bet McLeod concluded that due to sketchy descriptions of the smaller Sevres item at Strawberry Hill no definite conclusion could be drawn today regarding their later disposals.

However, our tea canister can be traced back with certainty to saleroom records April 25 -29, 1864, Christie's, London, where it appeared as no. 83, of the Edward P. Lygon's sale; there described as 'an octagonal canister and cover, of pate dure, gros bleu, penciled with gold and painted exquisitely with a Shepard and shepardess with sheep, a peasant girl, and two pastoral trophies in medallions.' It was bought by Henry G. Bohn. At the Henry G. Bohn sale, Christie's, March 19-22, 1877, no. 402, carried the following description, 'another small canister and cover, gros bleu and gold, painted with four medallions of rural subjects,' height 3 in. Bought by a certain Jacobs, probably a London dealer, whose name appeared as buyer at the 1877 Shandon- and the 1884 Donegall sales. It re-appeared as no. 278, May 4-7, 1908, Christie's, the Marchioness Conyngham sale, and there described as 'an oblong canister, painted with Boucher subjects of shepherd and shepherdess, on gros-bleu ground, richly gilt.' Bought by Sir Donald Currie. May 4, 1965, no.94, Christie's, the same tea canister was

offered again, as property of Sir Donald Currie, and then acquired by Mr. Newman, London dealer, who in return sold it to Mr. Wardlaw, Vancouver, B.C.



36.

Sèvres 'déjeuner losange,' dated 1763, painted by Charles Louis Mereaud.

A similarly decorated example, 'gobelet cuvert et soucoupe,' dated 1763, also painted by Mereaud, from the celebrated collection formed in the 19th century by Sir Charles Mill and the 1st Lord Hillingdon, was pictured, Adrian Sassoon, London, 'Works for sale,' # 52. Most striking examples of this painter's work are on a pair of 'Vases Cuvette Mahon,' dated 1760 and 1776, pictured p. 25. Pl. V. VI. *Apollo*, January 1985



37.

Sèvres 'gobelet Bouillard et soucoupe,' with apple green ground, each with triple-wreath flower decoration, painter's mark for Jean Baptiste Tandart. I do remember going to the Seattle Public Library in the mid-1970s, shortly after Joe Watkins, Vancouver, had bought this piece for me at auction, to find more out about Sevres porcelain. The library happened to have *Decorative Art from the S.H. Kress Collection*, p. 191, pl. XXI, illustrating a saucer similarly decorated by Tandart.

For another example of this painter's 'triple-wreath flower decoration', see small 'ecuelle rond tourne et plateau rond decor bleu nouveau,' dated 1768, no. 90, pictured, Christie's London, March 6, 1995.



38.

Sèvres 'gobelet Bouillard décor à coquille,' has no date letter. A cup and saucer, with same decoration, yet larger, dated 1765, is in the Wallace Collection, London. See catalogue entries p. 537-8, Vol. II. November 11, 1985, February 6, 1986, letters, by Rosalind Savill to me discussing this decoration. Interestingly, for a long time this extraordinary type of decoration was considered a twentieth century Art Nouveau fake, as per my talk once in London with Savill.

For similar decoration: a) teapot in a private English collection b) No.182, 'pichet et bassin ovale', dated 1766, Collection de Sevres app. a M.X., Paris 1960. c) No. 286, 'gobelet Calabre et pot a lait a trois pieds,' dated 1765, painter's mark Chapuis, September 26, 1989, anonymous sale, Sotheby's New York. In addition to 'the 'décor a coquille,' both pieces show a bird perched on the branch of a stunted tree within landscape. Both pieces re-appeared, no. 616, October 22, 2010, Christie's, New York, and sold for \$ 40,000.00.



39.

Sèvres 'porte huilier,' dated 1759. I acquired it from Mme. Polles, Paris, who most likely acquired it from the A. Chevet collection.

One Cup and saucer, a sugar-bowl cover, similarly marked and painted, from a New England Collection, no. 60, Christie's New York, May 5, 1999.

It is likely that these pieces along with the missing sugar bowl formed a 'déjeuner porte huilier.' 'Porte huilier' pictured no. 118 Christie's New York, October 21, 2005.



40.

Sèvres 'assiette lapis-cailloute décor,' x 2, 1769, decorated with 'Christian VII- King of Denmark-pattern'.

Two 'compotiers rond,' with similar decoration, dated 1768, no 150, sold November 17, 2009, Christie's, London. 'Compotiers' were part of no. 177, Collection Major-General Sir Edward Spears, July 5, 1974, Christie's, London.

In *Sèvres Plates and Services of the 18th Century* Vol. II, pp. 429 - 432, David Peters alluded to the fact that 'compotiers' [and our two plates?] most likely formed part of 'lapis cailloute' service owned by Louis XVI, ordered by

Louis XV in the 1760s, and possibly stemming from a large order received by the marchand-mercier Mme. Lair in the first half of 1770.

I bought these two plates from the Antique Porcelain Company, New York.



41.

Sèvres 'sucrier couvert ovale adhérent a un plateau forme bateau,' no date letter, from a small service acquired by Madame du Barry in 1770: 'Le petit service à décor à fond Taillandier bleu avec réserves décores d'amours et de trophées, peints par Charles-Nicolas Dodin.' Regarding decoration of this sucrier see excerpts from letter, November 25, 1985, Deborah Gage to Bernard Drageco. Also letter, March 24, 1987, Sir G. Bellaigue, Lord Chamberlain's Office, St. James Place.

Our piece - together with several other items, such as a 'plateau triangle et une tasse à glace,' a 'comptier carre,' and a pair of 'Seaux a Bouteille' from this small service - is now at the Château de Versailles, gifted in 1999 by the Society of Friends of Versailles. Formerly collection Wolkonsky, sold no. 51, Ader-Picard-Tajan, Monte Carlo, October 11, 1984; bought shortly afterwards from Bernard Drageco, Paris.

See photocopies of excerpts from his book David Peters sent to me December 24, 2010, regarding our piece.



42.

Sèvres pair of 'seaux a bouteille,' found in New Orleans. One with similar decoration as # 41; the 2nd one, still with us, somewhat lighter in weight, has a slightly different decoration and carries crossed blue L's, but there are no date letters on either piece. Both pictured Galerie Georges Petit, Paris, 8. 5. 1890, Collection Baron de Seilliere; again offered no. 41, 9. 3. 1911. After we sold Seau #1 to Dragesco& Cramoisan, Paris, it re-appeared May 19, 2004, no.70, pictured, Christie's New York, and realized \$26, 290.

A very similar scene, 'cupid and telescope,' painted by Charles-Nicolas Dodin, is on one of the large porcelain plaques on a clock at the Rijks Museum, Amsterdam. a) Letter and photos, December 2, 1986, by A.L. den Blaauwan, Director of the Department of Sculpture and Decorative Arts. b) Dave Peters, letters, June 25, 28, 1985, December 24, 2010, plus photocopies of excerpts from his book, addressing this particular service for Mme. Du Barry, and issues pertinent to our two pieces, especially the one, we had sold, and that once apparently belonged to Mme. Du Barry's service c) Letter, November 11, 1985, Rosalind Savill, Wallace Collection.



43.

Sèvres 'assiette,' x 2, dated 1771, with painter's mark for Joseph Chappuis, from a service made for the Prince de Rohan. According to Dragesco, this plate, the last of the two once in our possession, was sold to the Musée Ariana, Geneva.



44.

Sèvres 'plateau Duplessis,' the dark blue ground patterned with gold 'vermicule' decoration, circa 1765. Acquired from Winifred Williams. London.

A sketch for this 'plateau', without date or name, is preserved in the archives at the Sevres factory; most likely named after it's designer, Jean Claude Duplessis, famous goldsmith (1695- 1774). See L. Roth, *French Eighteenth Century Porcelain at the Wadsworth Athenaeum*, Hartford, 2000, no. 93, p. 197 - 200.

Further known examples are: a) Dated 1761, painter's mark for François Joseph Aloncle, no. 115, December 4, 2004, Sotheby's, Paris. b) Dated 1767, painter's mark for Francois Joseph Aloncle, Metropolitan Museum, New York, Acc. 64.101.368. c) As part of 'Dejeuner Duplessis,' rose Pompadour ground with trophies by Charles Buteux, dated 1760, Jones Collection, London. d) Hard-paste, as part of 'Dejeuner Duplessis,' dated 1779/80, with birds in landscapes painted by Louis Denis L'aine, with Adrian Sassoon, London. e) Dated 1770, painter's mark for Noel, no 311, March 1-2, 2011, Paris



45.

Sèvres 'assiette' en bleu Fallot, fleur encruste,' x 2, dated 1771, carry painter's mark for Pierre le Jeune.

This color first appeared on a dinner service delivered October 6, 1766 to Count Starhemberg, the Austrian Ambassador to France, as a diplomatic gift from Louis XV.

For other examples of this ground color a) 'Compotier' dated 1771, painter's mark for Le Bel l'aine, no.104, pictured, Hôtel Drouot, Paris, May 6, 1994; probably from same service. b) Small 'gobelet litron et soucoupe.' dated 1768, painter's mark for Bertrand, no. 87, pictured, Christie's London, March 6, 1995.

David Peters *Sèvres Plates and Services of the 18th Century* (Little Berkhamsted, 2005) Vol. II, pp. 459-460, claimed that these plates [with a pair of sugar bowls on fixed stands, and an octafoil dessert bowl, no. 266, pictured, May 12, 2010, Christie's, London] formed part of a 66 piece service delivered December 31, 1771, to Mr. Morgan, English china dealer, Arlington Street, London. We acquired these plates from Winifred Williams, London.



46.

Sèvres 'tasse trembleuse et soucoupe,' dated 1772, with painter's mark for Thevenet père. Rosalind Savill illustrates three cups and saucers of this form in her catalogue of the Wallace Collection, p. 678 - 79, nos. C 441 to C 443, and on p. 674-675 discusses the form and its use.

Our piece probably was no. 113, in H. L. Wigram sale, Christie's, London, February 3, 1870. See under # 26.



47.

Sèvres 'seau a bouteille,' from a service associated with Mme. Du Barry, mistress of Louis XV. The decoration is similar to the 'Charlotte Louis service,' however, originally conceived for a service supplied to Mme Du Barry in 1771 for use at Chateau de Louveciennes.

This seau and a pair of 'seaux a semi-bouteille' originally from the collection of the 6th Earl of Rosebery, Mentmore, sold Sotheby & Co., on the premises, May 24, 1977; exhibited July 3- 20, 1978, no.52. Winifred Williams, London, *Eighteenth Century French Porcelain*.

Marie-Amynte Denis "De Marly a Louveciennes", *Madame Du Barry: De Versailles a Louveciennes*, Musée- Promenade de Marly-le Roi-Louveciennes, Paris, 1992, p. 173, footnote 11



48.

Sèvres 'assiette,' x 2, dated 1773, from a service made for Charlotte Louise. A major portion of this service appeared Sotheby's, London, March 30, 1971. Our two plates, bought from Winifred Williams, probably were part of this lot. See photocopy of factory sales registry.

Further pieces are a) Pair of glass coolers, dated 1773, no. 54, pictured, Christie's New York, May 5, 1999. b) Pair of 'tasses a glace,' no. 85, pictured, Christie's New York, October 26, 1995. Most likely a) and b) were once part of the service sold in 1971.



49.

Sèvres 'seau a bouteille,' from 'Asturia Service.' A gift by Louis XV, at the end of his reign, to Marie-Louise, the Princess of Asturia, daughter of Madame Elisabeth and the Duke Philippe of Parma, it sanctified in a sense the political and diplomatic relationships between the French and the Spanish governments.

The full history of this service is provided by Dorothee Guilleme-Brulon in 'Un grand service royal en porcelaine de Sèvres: Le service des Asturies,' *Revue des Archeologues et Historiens d'Art de Louvain*, 1975, pp 123-154; also her article 'Le Service des Asturies' *L'Estampille*, Dec. 1975, No. 152, December 1982, pp 23-33, where several pieces from various museums and private collections are illustrated. See also her entry for this service in the more recent exhibition *Versailles et les tables royales en Europe, XVIIeme -XIXeme Siècles*, 3 November 1993 – 27 February 1994, Versailles.

I acquired 'seau a topette' from Mr. Wardlaw's collection, Vancouver, B.C; dated 1774, it carries painter's marks for Pierre Joseph Rosset and Pierre aine. It was formerly in the collection of Dona Maria Bauza, vda. De Rodriguez, Madrid; illustrated by Alice Wilson Frothingham in *Capodimonte and Retiro Porcelains, Period of Charles III*, fig. 41 and discussed p. 44. Sold at Christie's May 6, 1961, no.96.

'Seau a bouteille' came from Kate Foster; she acquired it at a sale in Venice, Italy. It carried painter's marks for Castel, Sisson and Schrade. See photos of the two cartouches with military scenes.

Further pieces a)'Gobelet litron' from this service, dated 1789, painter's mark for Leve, gilder's mark for Prevost, no.103, pictured, Christie's London, March 6, 1995.
b)'Plat a Raves,' painter's mark for Vande, gilder's mark for Prévost, no. 82, pictured, Christie's New York, May 19, 2004



50.

Sèvres hard paste 'ecuelle' stand and cover, decorated in Meissen style 'Kauffahrts Scenen,' no date letter, with painters' marks for Castel and Prevost. *Le Turc Amoureux*; scene on ecuelle stand done after painting by Lancret..

Same scene can be found on a saucer, dated 1776, painted by Lancret, no.19, July 13, 1976, Sotheby's. For discussion of the shape of this écuelle see R. Savill in her catalogue of Wallace Collection, Vol. II. pp. 647, 664, 666; Vol. III. p. 1014. See also her letter to me, November 11, 1985.

Originally this écuelle was offered at Sotheby-Parke-Bernet, New York, coming from a South American Collection; it didn't sell. New York dealer Armin Allen acquired it for me after the sale. We gave the écuelle to the Seattle Art Museum, their acquisition No. 2005.178



51.

Sèvres 'gobelet a litron,' 2e grandeur, crowned L's in red, dated 1778, 'décor polychrome et or chinois dans paysage sur la tasse, et animaux sur la soucoupe,' painter's mark probably for Le grand.

Chinoiserie-decorated-porcelain for 1778 a) Teapot, no. 62, decorated by Jean Jaques Dieu, *David Collection* Copenhagen b) Teapot at Sèvres Museum, also decorated by Dieu. c) Tasse et soucoupe, decorated by Le Guay also at Sèvres Museum; both pictured page 49, no .37, *Cahiers du Verre et des Arts du Feu*, Vol. 47. d) Tasse et soucoupe, decorated J.J. Dieu, 1942 collection Duchesse de C... e) Tasse et soucoupe, decorated by Lecot? Sotheby's June 14, 1983.

We gave this piece to the Seattle Art Museum, their acquisition No. 2005.179.



52.

Sèvres 'tasse à glace' from a service 'dit de Buffon,' no date letter, carries inscription in blue writing: 'Martin pêcheur hupe, du cap de bonne-Espérance.'



53.

Sèvres 'chocolatière' of hard-paste dated 1779. Sold no. 2, illustrated, May 16, 1939, collection of Monsieur M.D., Galerie Charpentier, Paris. Again sold February 21, 1988, no. 54, illustrated, Saint-Germain-en-Laye.

A similarly decorated example on white background, done around 1780, and part of a breakfast service, once in the collection of Count Pavel-Petrovich Shuvlov, is now in the State Hermitage Museum, St. Petersburg, Russia.

This chocolatiere, and the inside of its lid [identical to ours] are pictured Fig. 12-7, 12-10, p. 165, L.E. Grivetti and H.Y. Shapiro *Chocolate, History, Culture and Heritage*. Another hard-paste chocolatiere, dated 1788, painted with a band of corn-flowers to the shoulder on a speckled gilt ground, above alternating pink and simulated silk bands, divided by gilt lines, painter's mark for Francois-Antoine Pfeiffer, no. 275, May 12, 2010, Christie's, London. Further example, some damage, no. 318, dated 1783, painted by Taillandier, March 1-2, 2011, Paris.

All three pieces have an interesting model of a lid with a pierced hole. The porcelain lid pulls out and has a silver-shaped handle that can be positioned upright, or can fold to the side. The single visible hole has a silver hinged cup. The underside of the cover has several metal parts, including three prongs that hold the cover on while chocolate is being poured, and three fasteners, attached to a metal disc similar to a washer, with which the silver handle and caps are anchored.



54.

Sèvres, white biscuit portrait medallion of Benjamin Franklin; the reverse of this medallion inscribed in sepia ink with: ' Le docteur Franklin/ Envoye Des Etats units sollicite l'appui de la France contre les Anglais,' carries faint '1780.'

This portrait was taken from a bust by Jean-Jaques Gaffierri (1725-92), circa 1777, but may derive directly from the almost identical Wedgwood portrait medaillon of this subject, an example of which is illustrated by Reilly - Savage, *Wedgwood, the Portraits Medaillons*, p. 147, pl. e, where the authors cite a Sèvres example sold at Christie's, London in 1960. The Sèvres version dates from 1778, and the original model, along with a biscuit example in the collection of the Henry E. Huntington Library and Art Gallery, San Marion, California, identical to our example, is illustrated by Sellers, p 386

For an additional circular ormolu-mounted portrait of Benjamin Franklin, no. 203, pictured, April 20, 2010, Christie's, New York. *Benjamin Franklin in Portraiture*



55.

Sèvres 'gobelet à litron' with dolphin handles, has no date letter, with painter's mark for a member of the Weydinger family.

A pair of cups and saucers with dolphin handles, painted with dolphins in gold and flowers, with one cover, dated 1781, with painter's mark for Taillandier, November 15, 1929, no. 4, Sotheby's, London. There is a écuelle with dolphin handles at the Victoria and Albert Museum, London. Finally, a 'tasse à toilette', dated 1781, flower decoration on a 'bleu céleste' ground, no. 118, Hôtel Drouot, Paris, July 7, 1992; now at Versailles.



56.

Sèvres 'assiette' from the 'Catherine the Great Service,' dated 1782, painter's mark in blue for Jean-Baptiste Tandar, and gilder's mark in gold for Chaveux aine; sold no. 6, October 5, 1981, Christie's, London. May 1, 1983 and February 6, 1986, correspondence with Rosalind Savill.

Replacement pieces to this service see discussion p. 124, G. de Bellaigue *The Louis XVI Service*. Several of the cameo scenes on our plate also shown no. 11, 4(2); 11, 5(2); 17, 2, *ibid*,



57.

Sèvres 'gobelet litron, bleu du Roi,' with floral bouquet, dated 1782, with painter's mark for Le Bel jeune. One of my first pieces of Sevres porcelain, it came from Mr. Wardlaw's collection Vancouver, B.C. Photo lost.

58.

Sèvres 'gobelet litron,' bleu du roi, dated 1784, decorated by Charles Nicolas Dodin. Saucer is decorated with a scene after painting [Wallace Collection] by Lemoyne *Venus et les Amours*. A similar scene is painted on a 'seau à bouteille' at the British Museum.

A set of two cups and saucers, teapot, milk jug and sugar bowl, with same gilding and various mythological scenes, all painted by Dodin, but dated 1785, no. 52, pictured [see photocopy], July 10, 1925, Sotheby's. See note by Rosalind Savill, April 26, 1983. The present cup and saucer was sold at Sotheby's, no. 28, March 14, 1967, to Newman & Newman, London dealers.

My very first piece of important Sèvres porcelain, bought in 1974 for \$ 750.00 from Joe Watkins, Antiques, Vancouver, B.C.; he had acquired it from Mr. Wardlaw, an eccentric Englishman, then living in Vancouver. I had driven up several times to look at the cup and saucer before buying it. I just couldn't make up my mind buying such an expensive piece of porcelain [for me anyway at the time]. I never regretted it! Subsequently I visited Mr. Wardlaw in his apartment to look at potential further pieces. He was visible disappointed when I left having bought only the small tea caddy [35].



59.

Sèvres 'assiette,' dated 1793, with painter's mark for Dodin. Plate carries on its underside: 'Grand Pic hupe a tête rouge, de Cayenne.' The factory records for 1786 described pieces with this type of decoration as 'fond pointille vert, et oiseaux Buffon;' a reference to the graphic source for the bird decoration, the Comte de Buffon's nine volumes on birds, which formed part of his larger work, *Histoire naturelle générale et particulière des animaux* published between 1770 and 1783.

This plate probably was made as replacement for a dinner service that had left the Sevres factory five years previously. It matches plates from the celebrated 'Auckland service,' a gift by Louis XVI to William Eden, envoy from the Court of St. James to the Court of Versailles, 1786.

A plate from the same service, also dated 1793, in the Musée du Louvre, is pictured in *Supplement au numer 9 Cahiers de la ceramic du verre et des Arts du feu*. David Peters *Sèvres Plates and Services of the 18th Century*, 2005, vol. II, no. 87-1, for a service of this description, noted in the factory records as delivered via the comte de Montmorin (the French Minister for Foreign Affairs) to *Mr. Eydn*.

2003, our plate ended up with Adrian Sassoon, London dealer, and was pictured in his 'Sold Library' # 92. We first met Sassoon in the mid 1980s at the Getty Museum, Malibu; he gave us a rather brief and somewhat hurried tour of the museum's holdings of its Sèvres porcelain.



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