

TREASURES OF EUROPEAN COURTS



Vue du pavillon de
Lazienki près Varsovie.

16^{ème} PARCOURS
DE LA CÉRAMIQUE
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TREASURES OF EUROPEAN COURTS



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Exposition du 19 septembre 2023 au 30 septembre 2023
dans le cadre du 16ème Parcours de la Céramique et des Arts du feu

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Cover
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Photos of catalogue
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Designed by Jean-Mathieu Poltron
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INTRODUCTION
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ÉDITÉ PAR
CAMILLE LEPRINCE

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INTRODUCTION

Even though the actual birth of European porcelain must be dated somewhere between May 1706 – the month of the first successful production of fine red stoneware – and the beginning of the year 1710, the *Königlich-Polnische und Kurfürstlich-Sächsische Porzellanmanufaktur* was officially founded on January 23rd, 1710. This date marks the official birth of the history of European porcelain production, which continued with the establishment of further porcelain manufactories: Du Paquier (est. 1718), Porcellana Ginori a Doccia (est. 1737), Sèvres (est. 1740), Porcellana di Capodimonte (est. 1743), Bow (1744), Chelsea (est. 1744), Höchst (est. 1746), Fürstenberg (est. 1747), Nymphenburg (est. 1747), Berlin (est. 1751), Frankenthal (est. 1755), Ludwigsburg (est. 1758), Ansbach (est. 1758), Kelsterbach (est. 1761) and Fulda (est. 1764).

Ever since its beginning, the product range of the Saxon manufactory followed the tastes and fashions of the Dresden court, whose preferences were clearly oriented towards the French court. The early period of Meissen porcelain production is largely determined by the European fascination with the foreign and exotic, which since the 19th century was to be described by the term ‘chinoiserie’. In Meissen, the taste for the exotic found its expression on one hand in exact copies of East Asian porcelains (equally regarding form and painting), with which Augustus the Strong (1670–1733) had the upper floor of his porcelain palace – the ‘Japanese Palace’ in Dresden – furnished (cat. nos. 1 and 2), on the other hand in colourful and imaginative scenes by and after Johann Gregorius Höroldt (1696–1775) on a variety of pieces. Towards the middle of the 1730s, the last offshoots of this fashion, which present themselves as highly decorative ornamental forms in the East Asian style (cat. no. 3), are replaced by paintings in the style of Jean-Antoine Watteau (1684–1721), whose work had found its way into the arts and crafts at the latest through the reproductions in the *Recueil Julienne* (published between 1726 and 1735). The carriers of these diverse scenes were not only pieces from the context of a service, but also gallantry wares, which were often offered as diplomatic gifts or gifts of love (cat. nos. 4-7). Among them the portrait snuffboxes stand out, transferring the French concept of *boîtes à portrait* into a new medium (cat. nos. 8 and 9).

The year 1735 marks the creation of the first large table service with relief made of Meissen porcelain, modelled by order of Count Alexander Józef Sułkowski (1695–1762) and decorated with his coat of arms (cat. nos. 10 and 11). It was first used on February 28th, 1737 at the wedding of Prince Jerzy Ignacy Lubomirski (1687–1753) and Baroness Joanna von Stein zu Jettingen (1723–1783), a sister of Sułkowski's wife, at Sułkowski Palace in the presence of Augustus III (1696–1763). The royal family, for its part, had decided – probably already under Augustus the Strong – to choose the service with painted red dragons for their personal use (cat. nos. 12 and 13). Until the end of the monarchy in 1918, the decoration with the Red Dragon remained the exclusive preserve of the Saxon royal family.

Beginning in the first half of the 1740s, an increasing number of services was created for Augustus III to be presented to European dignitaries as precious gifts (cat. no. 14). These gifts fueled the popularity of Meissen goods at other European courts. In addition to decorations in the style of Watteau, botanical motifs adorned with insects, which are based on the rich print repertoire of the 16th–18th centuries, hunting scenes, *bataille* depictions and, towards the middle of the century, also mythological subjects, increasingly appear.

Although there were already few sculptures made in the medium of Böttger stoneware and Böttger porcelain, figurative porcelains were only increasingly produced after Johann Gottlieb Kirchner (1706–1768) had been hired as a master modeler. The large animal sculptures for the 'Japanese Palace' in Dresden are considered to be the main focus of his work, but a large portrait bust of the court jester Joseph Fröhlich and a small-format statuette of the *Hofaschenspieler*, which Johann Joachim Kaendler (1706–1775) reworked in 1736 and in the following years, are also among his works (cat. nos. 15 and 16). His successor Kaendler, whose sculptural works were to become a source of inspiration for countless figurines from other European manufactories, created sculptures on almost every subject during his 44 years of work for the Meissen manufactory (cat. nos. 17-19).

The reign of Louis XV (1710–1774) witnessed the development of a particular taste for embellishing examples of East Asian craftsmanship and pieces of the highly coveted *porcelaine de Saxe* by combining them with exquisite mounts calculated to make them match Parisian interior décors, thus also enhancing their value, to offer them for sale to a wealthy and extravagant class of customers (cat. nos. 20 and 21). This business sector became the monopoly of the *marchands merciers*, who as dealers specialized in a

variety of luxury goods were a particular feature of the Parisian art trade. According to law the *marchands merciers* were outside of any guild rules and compulsions and bound by no restrictions concerning the objects they might offer for sale. They had acquired the right to market objects of all kinds and were entitled to combine pieces in various materials and raise them to a higher degree of perfection with a wide range of crafts and techniques. Through the drive they displayed in the field of highly skilled artistic design, the *merciers* gained for themselves a large and lucrative market that flourished until well in the late 18th century. All over Europe their highly imaginative *objets d'art* stood as elegant eye-catchers in aristocratic apartments, where they were regarded as the very embodiment of refined luxury in the best Parisian taste.

Meissen's first golden age ended with the Seven Years' War between 1756 and 1763, the privations associated with which even made the continuation of the manufactory increasingly difficult. At the same time, starting in France, classicism began its triumphal march throughout Europe. Impressive porcelain creations by the *Manufacture royale de porcelaine de Sèvres* (until 1769 still exclusively made of soft porcelain), which in the 1760s still showed reminiscences of the rocaille style in detail (cat. nos. 22 and 23), were now among the most sought-after porcelain creations at the European courts and set the tone in almost all existing porcelain manufactories. In German territory, it is the *Königliche Porzellanmanufaktur Berlin* that replaced the *Königliche Porzellanmanufaktur Meissen* in terms of style and quality. Remarkably, this happened with the active assistance of former Saxon manufactory employees.

We have knowledge of extensive porcelain orders and withdrawals of goods by Frederick the Great (1712–1786) to and from the Meissen manufactory since the mid-1740s. However, the establishment of a proper Berlin porcelain manufactory could only be realized in 1763 with the takeover of the manufactory of the merchant Johann Ernst Gotzkowsky (1710–1775), who had established the company in 1761 under private management. With the sale of the manufactory to the Prussian king, the company became known as the *Königliche Porzellanmanufaktur KPM* (Royal Porcelain Manufactory), using the scepter as its factory mark. Until around 1780, the manufactory continued to produce in the style of the Frederician Rococo, but then Classicism began its triumphant advance there as well.

After the death of Frederick the Great in 1786, his successor Frederick William II (1744–1797) appointed a commission to manage the manufactory, which was occupied and confiscated by Napoleon's troops between 1807 and 1814. With the return of Prussian

King Frederick William III (1770–1840) from exile in 1815, KPM achieved a new lease of life. On moldings and vessels in the Empire style, which were characterized by simple proportions and large areas for painted decoration, the emphasis was placed – alternating with elaborate golden sections – on naturalistic flower (cat. nos. 24 and 27) and veduta paintings of extraordinary quality (cat. nos. 27 and 24), which could only be rivaled by French creations from Sèvres (cat. nos. 29, 36 and 28). These decorative schemes can be found for the first time on the so-called *Feldherrenservice*, which Frederick William III had commissioned to be made for deserving military leaders after the Wars of Liberation. Among them, special mention must be made of the commission for Arthur Wellesley (1769–1852), one of the most important English commanders, who was elevated to the rank of Duke of Wellington in 1814 for his decisive combat successes in the Napoleonic Wars. Among the tributes paid to him by the allies were items of precious silverware and a porcelain service of many hundred pieces, the components of which were made in Meissen, Vienna, Sèvres and in Berlin. Of course, the Prussian manufactory also carried out numerous high-quality orders of Frederick William III for the members of the Prussian royal family, for example, a magnificent service for the wedding of his daughter Princess Louise with Prince Frederick of the Netherlands, which was decorated with views of Prussia (cat. nos. 30-34). At the same time, the reawakened interest in antiquity found expression in many various forms of decoration on porcelain from the *Königliche Porzellanmanufaktur Berlin*: in painted Italian landscape veduta *en mosaïque*, painted imitation of pietra dura works, or in representations that imitated antique cameos, which were extremely popular after the excavations in Herculaneum and Pompeii (cat. no. 35). These were joined by painted images of mythological figures, allegories, and personifications (cat. nos. 38 and 39).

With the order for the 134-piece dessert service for the Wellington present placed by Frederick August I, Meissen succeeded in re-entering the international competition with the fine veduta décor of Saxon landscapes of the Napoleonic Wars. In its succession, an extraordinary tea and coffee service in the formal language of the Empire painted with views of Dresden and Saxon sites or presented monumental vase, which was made for the wedding of Princess Maria-Anna with Grand Duke Ferdinand III of Tuscany in the Royal Porcelain Manufactory Meissen.

Following the political events in Europe, at end of the 18th century bourgeois clients came more and more to the fore, and therefore not only the demands on decoration and shapes of porcelain changed over the years, but also the order situation on the part of European courts. Private porcelain manufactories were quick to adapt to the wishes of the wealthy clientele, which resulted in the rapid demise of the manufactories. By 1850, all state-owned porcelain manufactories in the German-speaking world had been taken over by private operators; only Meissen and Berlin were spared.

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

*CUP AND SAUXER WITH CELADON GROUND AND QUAIL DECORATION IN THE
STYLE OF THE JAPANESE SAKAIDA KAKIEMON MANUFACTORY FROM THE ROYAL
COLLECTION OF AUGUSTUS THE STRONG AT THE JAPANESE PALACE IN DRESDEN*

Hard-paste porcelain, enamels, gold
Circa 1730

Cup: D. 7,5 cm ; H. 4,8 cm

Saucer : D. 12,3 cm

Marks and Inscriptions

Underglaze blue crossed swords marks; incised and blackened inventory numbers
of the Royal collection at the Japanese Palace in Dresden 'N=492-w';
impressed former's marks '*' and 'f'

Provenance

Dresden, Japanese Palace, collection of Augustus the Strong (1670–1733),
Elector of Saxony and King of Poland;
Frankfurt, The Robert G. Vater Collection of European Ceramics.



2

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

*SMALL OCTOGONAL BOWL WITH
FLOWER DECORATION IN THE STYLE
OF THE JAPANESE SAKAIDA KAKIEMON
MANUFACTORY FROM THE ROYAL
COLLECTION OF AUGUSTUS THE STRONG AT
THE JAPANESE PALACE IN DRESDEN*

Hard-paste porcelain, enamels, gold
Circa 1730
H. 7 cm, D. 14,5 cm

Marks and Inscriptions

Crossed swords mark in enamel blue ; incised and
blackened inventory number of the Japanese Palace in
Dresden 'N=258-w'

Provenance

Dresden, Japanese Palace, collection of Augustus the
Strong (1670–1733),
Elector of Saxony and King of Poland; Hamburg,
private collection.



3

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

*LARGE AUGUSTUS REX BOTTLE VASE DECORATED WITH EXOTIC BIRDS
IN 'INDIAN' FLOWER WREATHS*

Hard-paste porcelain, enamels, gold
Circa 1730–35
H. 34,4 cm

Marks and Inscriptions

'AR' monogram in underglaze blue ;
former's mark 'X' (for Johann Daniel Rehschuh)

Provenance

Magdeburg, Adolf Moritz List collection
Sale Hans W. Lange, Berlin, 28th–30th March 1939, lot 707.



4

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

*GOLD-MOUNTED ÉTUI-NÉCESSAIRE DECORATED WITH WATTEAU SCENES IN GREEN
CAMAÏEU ADORNED WITH PRECIOUS STONES AND MINIATURE USTENSILS*

Hard-paste porcelain, enamels, (750 yellow) gold, diamonds and rubies
Circa 1750
H. 3,5 cm ; L. 9,8 cm ; D. 3,2 cm



5

MEISSEN (*Saxony*)
ROYAL PORCELAIN MANUFACTORY

CHRISTIAN FRIEDRICH KUHNEL
(1719–1792) (attributed to)
(Painter)

*RECTANGULAR SNUFFBOX
WITH HUNTING SCENES*

Hard-paste porcelain, enamels, gilt copper
Circa 1750–60
H. 4 cm ; L. 9 cm ; D. 7,3 cm

Provenance

Frankfurt, The Robert G. Vater collection of
European ceramics,
porcelain and objets de vertu.



6

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

*SMALL RECTANGULAR SNUFFBOX
WITH HUNTING SCENES*

Hard-paste porcelain, enamels, gilt copper
Circa 1760
H. 4,2 cm ; W. 7,2 cm ; D. 5,7 cm

Provenance
Northern German private collection.



7

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

*SNUFFBOX WITH GALLANT SCENES,
LANDSCAPE VIEWS
AND PURPLE SCALE MOSAIC*

Hard-paste porcelain, enamels, gilt copper
Circa 1765
H. 4,4 cm ; W. 8 cm ; D. 6,2 cm

Provenance

Helmut Joseph (1918–2002) collection, on loan to
the Rijksmuseum
Amsterdam (1972–2003) Northern German private
collection.

Publication

Barbara Beaucamp-Markowsky, *Porzellandosen
des 18. Jahrhunderts*, Munich, 1985, p. 122,
cat. no. 91 and Barbara Beaucamp-Markowsky,
Collection of 18th Century Porcelain Boxes, ed. by the
Rijksmuseum Amsterdam, Amsterdam, 1988, pp.
63f., cat. no. 29.



8

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

JOHANN MARTIN HEINRICI (1713–1786) (attributed to)
(Painter)

*AN IMPORTANT SNUFFBOX WITH A VIEW OF
ALBRECHTSBURG CASTLE
IN MEISSEN AND A PORTRAIT OF FREDERICK AUGUSTUS II
ELECTOR OF SAXONY, AS AUGUSTUS II KING OF POLAND
(1696-1763)*

Hard-paste porcelain, enamels, gold
Circa 1753-55
H. 4 cm ; L. 8,5 cm ; D. 6,5 cm

Provenance

Dresden, Residence Palace, Royal house of Saxony (until 1918)
Copenhagen, Dr. Axel Heine collection
Copenhagen, Det danske Kunstindustrimuseum, inv. no. B 259/1939
(until 2003).

Publication

Axel Heine, *Porcelæns=Tabatièren i det 18. aarhundrede*, Copenhagen, 1937, cat. no. 20; Barbara Beaucamp-Markowsky, *Porzellandosen des 18. Jahrhunderts*, Munich, 1985, p. 148f., cat. no. 111; Claudia Bodinek, *Raffinesse im Akkord. Meissener Porzellanmalerei und ihre graphischen Vorlagen*, Dresden, 2018, vol. 2, p. 420, fig. 320a.



9

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

*RECTANGULAR SNUFFBOW WITH
GALLANT SCENES IN PURPLE
CAMAÏEU AND A PORTRAIT OF MARIA
JOSEPHA OF AUSTRIA,
ELECTRESS OF SAXONY AND QUEEN
OF POLAND (1699-1757)*

Hard-paste porcelain, enamels, gold (585 red)
Circa 1753-57
H. 4,2 cm ; L. 8 cm ; D. 6,7 cm

Provenance
Northern German private collection.



10

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

JOHANN FRIEDRICH EBERLEIN (1695-1749)
(Modeller)

*A PAIR OF CANDLESTICKS
FROM THE SERVICE OF ALEXANDER JÓZEF
COUNT SUŁKOWSKI (1695-1762) FORMERLY IN THE
COLLECTION OF THE DUKE AND DUCHESS OF
WINDSOR*

Hard-paste porcelain, enamels, gold
Circa 1737
H. 23,6 cm ; D. 16 cm

Marks and inscriptions

Crossed swords in underglaze blue (both)

Provenance

Alexander Józef Count Sułkowski (1695–1762) and Maria
Anna Franziska Catharina Baroness von Stein zu Jettingen
(1712–1741)
Paris, Villa Windsor, collection of the Duke (1894–1972) and
Duchess (1896–1986) of Windsor.

Publication

Suzy Menkes, *Le style Windsor*, Paris, 1987, p. 29 (ill.).



11

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

JOHANN JOACHIM KAENDLER (1706-1775)
(Modeller)

*DINNER PLATE FROM THE SERVICE FOR
ALEXANDER JÓZEF COUNT SULKOWSKI
(1695-1762) WITH 'SULKOWSKI OZIER'
AND FLOWERS IN KAKIEMON STYLE*

Hard-paste porcelain, enamels, gold
Model: 1735
Manufacture and decoration: *Circa 1735-37*
D. 3,7 cm

Marks and inscriptions

Crossed swords mark in underglaze blue;
former's mark: four concentrically arranged
triangles

Provenance

Alexander Józef Count Sułkowski (1695–1762) and
Maria Anna Franziska Catharina Baroness von Stein
zu Jettingen (1712–1741).



12

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

*LARGE CIRCULAR DEEP DISH WITH 'RED
DRAGON'
DECORATION FROM THE ROYAL COURT
PANTRY IN DRESDEN*

Hard-paste porcelain, enamels, gold
Circa 1740-50
D. 29,5 cm ; H. 5 cm

Marks and inscriptions

Crossed sword mark in underglaze blue;
impressed numeral '20'; inscription 'K.H.C.' in
purple

Provenance

Dresden, Royal Court Pantry.



13

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

*SMALL CIRCULAR DEEP DISH WITH 'RED
DRAGON' DECORATION
FROM THE ROYAL COURT PANTRY IN
DRESDEN*

Hard-paste porcelain, enamels, gold
Circa 1740-50
D. 19,8 cm ; H. 3,8 cm

Marks and inscriptions

Crossed sword mark in underglaze blue;
impressed letter 'K'; inscription 'K.H.C.' in
purple

Provenance

Dresden, Royal Court Pantry.



14

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

*DINNER PLATE WITH OMBRÉ WOODCUT
FLOWERS AND INSECTS FROM THE
FERRERO SERVICE*

Hard-paste porcelain, enamels, gold
Circa 1742
D. 24 cm

Marks and inscriptions

Crossed swords mark in underglaze blue

Provenance

Carlo Francesco Vincenzo Ferrero (1680–1745),
Count of Roasio and Marchese d'Ormea Winsen
(Germany), Johann Ofner (Bahlburg Antiques)
Hamburg, private collection.



15

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

JOHANN GOTTLIEB KIRCHNER (1706-1768) (attributed to)
(Modeller)

STATUETTE OF COURT JESTER JOSEPH FRÖHLICH (1694-1757) ON A FLAT BASE

Hard-paste porcelain, enamels, gold
Model: between June 1730 and 1732
Manufacture and decoration: 1732
H. 22 cm

Provenance

Sotheby's Belgravia, 4th October 1973, lot 115.

Publication

Rainer Rückert, *Der Hofnarr Joseph Fröhlich 1694-1757. Taschenspieler und Spaßmacher am Hofe Augusts des Starken*, Offenbach, 1998, p. 28, ill. 8.



16

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

JOHANN JOACHIM KAENDLER (1706-1775)
(Modeller)

STATUETTE OF COURT JESTER JOSEPH FRÖHLICH ON A PEDESTAL

Hard-paste porcelain, enamels, gold
Model: 1736
Manufacture and decoration: 1737
H. 24,2 cm

Marks and inscriptions

Cobalt blue crossed swords mark on the unglazed underside.



17

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

JOHANN JOACHIM KAENDLER (1706-
1775) (and workshop)
(Modeller)

A DANCING POLISH COUPLE

Hard-paste porcelain, enamels
Circa 1755
H. 14,5 cm



18

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

JOHANN JOACHIM KAENDLER (1706-1775) (and workshop)
(Modeller)

A PAIR OF PARROTS 'MEDIUM SORT'

Hard-paste porcelain, enamels
Model: before 1737 resp. 1741
Manufacture and decoration: *circa* 1742-45
H. 14 cm and 14,3 cm

Marks and Inscriptions

Cobalt blue crossed swords marks on the unglazed base;
impressed numeral '57' (one parrot).



19

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

JOHANN JOACHIM KAENDLER (1706-1775) (and
workshop)
(Modeller)

*TWO MARCHING ASIAN CHILDREN
WITH CABBAGE LEAF HATS AS NODDING PAGODAS*

Hard-paste porcelain, enamels
Models: *circa* 1749-50
Manufacture and decoration: *circa* 1750-55
H. 21,3 cm and 22 cm

Marks and inscriptions

Cobalt blue crossed swords mark on the unglazed base
resp. underglaze blue crossed swords mark at the back of the
base

Provenance

Cologne, Kunsthaus Lempertz, auction of 12th May 2010, lots
84 and 85
Munich, gallery Robbig
Rhineland, private collection.



20

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

JOHANN JOACHIM KAENDLER (1706-1775) (and workshop)
(Modeller)

PARIS (France)
(Mounts and flowers)

DENIS MILLARD
(Clockmaker)

*A MEISSEN FIGURE GROUP OF QUE 'QUACK DOCTOR'
WITH TWO MONKEYS MOUNTED AS A TABLE CLOCKS*

Hard-paste porcelain, soft-paste porcelain, enamels, gilt bronze and brass

Porcelain: *circa* 1750-53

Mounts: *circa* 1755

Spindle watch movement: *circa* 1720

H. 34 cm ; W. 23,5 cm ; D. 15,5 cm

Marks and inscriptions

Movement signed 'D · MILLARD APARIS'

Provenance

Sotheby's Monaco, 17th June 1989, lot 852.



21

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

PETER REINICKE (1711-1768)

(modelled by)

FRANÇOIS BOUCHER (1703-1770), first painter of the king
(after)

A MEISSEN CHINOISERIE GROUP OF A MAN AND CHILD
A MEISSEN CHINOISERIE GROUP OF A WOMAN AND CHILD

Porcelain, gilt-bronze

Meissen, circa 1760

China, Qian Long period (1735-1796), for the vase on the woman
and child group

Paris, circa 1760

H . 20 cm ; W. 26 cm

Provenance

Paul Dutasta (1873-1925), French Ambassador
His Sale, Paris, Galerie Georges Petit, Mes F. Lair-Dubreuil et
André Desvougues, *Catalogue des objets d'art et de bel ameublement
du XVIII^e siècle composant l'importante collection de Paul Dutasta, et
dont la vente, après son décès, aura lieu à Paris, Galerie Georges Petit,
3-4 June 1926, n° 86- 87*

George Blumenthal (1858-1941) and Florence Meyer (1873-
1930), 15 boulevard de Montmorency, Paris
His Sale, Paris, Galerie George Petit, MeMaurice Ader, *Catalogue
des objets d'art et d'ameublement du XVIII^e siècle, tableaux anciens,
dessins-gravures, composant la
très importante collection réunie dans son hôtel, à Paris,
par M. George Blumenthal, 1-2 December 1932, n° 83.*

Président Charles d'Heucqueville (1871-1936), président au tribu-
nal civil de la Seine, and Madeleine Cahn.

His Sale, Paris, Galerie Jean Charpentier, Me Étienne Ader, *Collec-
tion du président Charles d'Heucqueville, 24-25 March 1936, n°153.*



22

SÈVRES (France)

ROYAL PORCELAIN MANUFACTORY

ANDRÉ-VINCENT VIEILLARD (active from 1752 to 1790)
(Painter)

*A GARNITURE OF THREE BLEU CÉLESTE GROUND CUVETTES COURTEILLE
GARNISHED WITH PORCELAIN FLOWERS PAINTED AFTER FRANÇOIS BOUCHER*

Soft-paste porcelain, enamels, gold

Circa 1762

Center vase : H. 19 cm ; W. 31 cm

Side vases : H. 15 cm ; W. 26 cm

Marks and inscriptions

Interlaced *LL* around date-letter *I* for 1762.



23

SÈVRES (France)
ROYAL PORCELAIN MANUFACTORY

PLATE FROM THE SERVICE 'ATTRIBUTS ET GROSEILLES' OF KING LOUIS XV

Soft-paste porcelain, enamels, gold
Circa 1771
D. 23,5 cm

Marks and inscriptions

Interlaced LL around date-letter *S* for 1771
Painter's mark *an anchor* for Charles Buteux (1721-1782)

Provenance

From 1763, the service is frequently extended by kings Louis XV and Louis XVI.
The service is first used for the Petit Trianon and then in Versailles.





2

K.P.M. BERLIN (Germany)
KÖNIGLICHE PORZELLAN MANUFAKTUR

*VASE 'KRATER' WITH EAGLE HEADS
PAINTED WITH A LARGE GARLAND OF FLOWERS*

Hard-paste porcelain, enamels, gold
Circa 1810
H. 48,3 cm

Marks and inscriptions
A scepter and *KPM* marked in blue

Provenance
Twilight Collection, New York, U.S.A.

25

K.P.M. BERLIN (Germany)
KÖNIGLICHE PORZELLAN MANUFAKTUR

PLATE DECORATED WITH ROMAN TROPHIES

Hard-paste porcelain, enamels, gold
Circa 1815
D. 24,6 cm

Marks and inscriptions

A scepter marked in blue ; gilded mark 125 ; printed mark 116 and incised III

Provenance

Old Czech collection
Sale 986, Lempertz, Cologne, 17 november 2011, lot 189 A
Twinight collection, New York, U.S.A.



26

MEISSEN (Saxony)
ROYAL PORCELAIN MANUFACTORY

TEA AND COFFEE SERVICE WITH VIEWS FROM DRESDEN AND THE VICINITY

Hard-paste porcelain, enamels, gold
Circa 1815-24

Provenance

Christie's London, 2/11/1998, lot 314
Twilight collection, New-York, U.S.A.

Exhibitions

Royal Porcelain from the Twilight Collection 1800-1850, Berlin, Schloss Charlottenburg (2007),
Vienne, Liechtenstein Museum (2007-2008),
Sèvres, Musée national de Céramique (2008),
New York, Metropolitan Museum of Art (2008-2009).

Related model

The Meissen service for the Duke of Wellington, *circa 1819-20*.

Publication

Refinement & Elegance. Early Nineteenth-Century Royal Porcelain from the Twilight Collection, New York, 2007, pp. 300-302.





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K.P.M. BERLIN (Germany)
KÖNIGLICHE PORZELLAN MANUFAKTUR

*LARGE DISH DECORATED WITH EPHIPHYLLUM OXYPETALUM IN THE CENTER OF A
LARGE WREATH OF FLOWERS*

Hard-paste porcelain, enamels, gold
Circa 1818-20
H. 8 cm ; D. 42 cm

Provenance
Twilight Collection, New York, U.S.A.



28

SÈVRES (France)
ROYAL PORCELAIN MANUFACTORY
JEAN-BAPTISTE LANGLACÉ (Active from 1806-1845)
(Painter)

*PLATE DECORATED WITH A RARE VIEW OF THE WHITE PAVILION
IN THE PARK OF THE PALACE OF LAZIENSKI NEAR VARSOVIE*

Hard-paste porcelain, enamels, gold
Circa 1820
D. 23,7 cm

Marks and inscriptions

Interlaced LL around a fleur-de-lys surmounting Sèvres 20 for 1820 marked in
Gilded mark : *15 février BT 20*

Provenance

European private collection.



29

SÈVRES (France)
ROYAL PORCELAIN MANUFACTORY
JEAN-CHARLES DEVELLY (1783-1862)
(Painter)
FRANÇOIS PASCAL SIMON GÉRARD (1770-1837)
(Ornemanist)

*A BEAU BLEU GROUND VASE 'CLODION'
PAINTED WITH A DEER HUNT OF THE DUC DE BERRY*

Hard-paste porcelain, enamels, gold
Circa 1819
H. 44,5 cm

Marks and inscriptions
Signed and dated « *J. Develly, 1819* »

After
Carle Vernet (1758-1836), Engraved « *Chasses du duc de Berry* », 1818.

Provenance
Delivered to her royal highness the duchesse de Berry on June 14th 1819
Flemish private collection.





30-33

K.P.M. BERLIN (Germany)
KÖNIGLICHE PORZELLAN MANUFAKTUR

FOUR BOTTLE-COOLERS FROM THE WEDDING SERVICE FOR PRINCESS LUISE OF PRUSSIA AND PRINCE FREDERIK OF THE NETHERLANDS

COOLER WITH VIEWS OF BERLIN AND OF THE MONUMENT ON THE KREUZBERG

COOLER WITH VIEWS OF CHARLOTTENBURG AND OF THE PALACE THEATER

COOLER WITH VIEWS OF CHARLOTTENBURG PALACE

FROM THE STREET AND GARDEN SIDES

COOLER WITH VIEWS OF THE BELVEDERE AND ANGELHAUS ["FISHING HOUSE"] IN THE GARDEN OF DÉCOR : JOHANN HUBERT ANTON FORST.

Hard-paste porcelain, enamels, gold

Circa 1825

H. 20 cm, W. 22,5 cm, D. 18,2 cm

Inscriptions

On all : a scepter marked in underglaze blue

Cooler (a) : incised sign 'III'; mark in red for a woman painter ; *'Ansicht von Berlin, and Das Krieges Denkmahl bee Berlin'* inscribed on the frame.

Cooler (b) : mark in blue for a man painter ; *'Charlottenburg, and Das Schauspielhaus in Charlottenburg'* inscribed on the frame.

Cooler (c) : a circle with stroke in gold for the painter's sign ; *'Das Königliche Schloss zu Charlottenburg, and Das Schloss zu Charlottenburg von der Gartenseite'* inscribed on the frame.

Cooler (d) : a circle with stroke in gold for the painter's sign ; *'Der Belvédère im Schlossgarten zu Charlottenburg, and Das Angelhaus im Schlossgarten zu Charlottenburg'* inscribed on the frame.

Provenance

Sale Christie's, London, 01 May 2002, lots 121 & 268

Twilight Collection, New York, U.S.A.

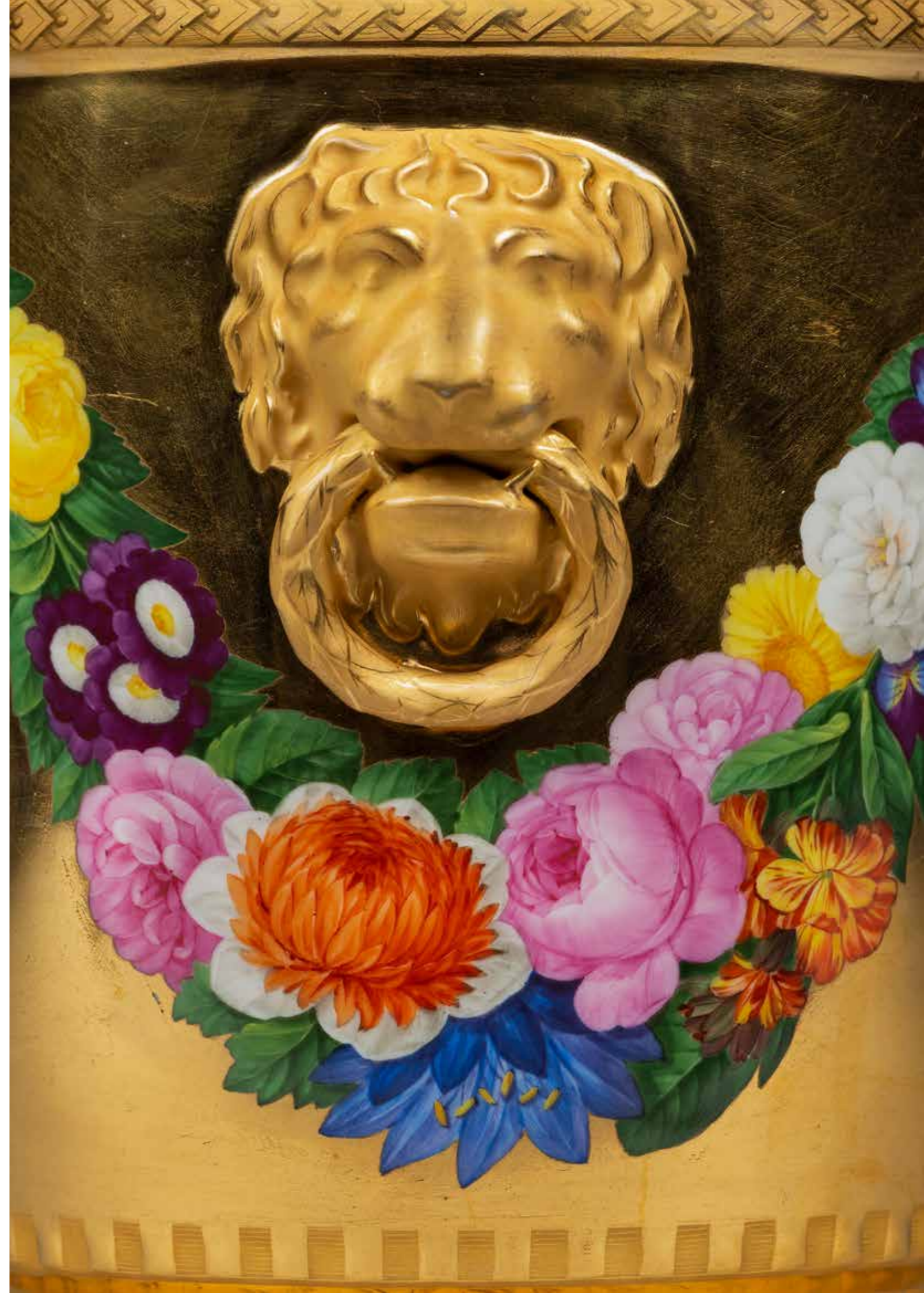
Bibliography

Refinement & Elegance. Early Nineteenth-Century Royal Porcelain from the Twilight Collection, New York, 2007, pp.332-334.

Exhibitions

Royal Porcelain from the Twilight Collection 1800-1850, Berlin, Schloss Charlottenburg (2007), Vienne, Liechtenstein Museum (2007-2008) ; Sèvres, Musée national de Céramique (2008), New York, Metropolitan Museum of Art (2008-2009) ;

Imperial & Royal. L'âge d'or de la porcelaine de Sèvres, Paris, Galerie Aveline (September 2016).











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K.P.M. BERLIN (Germany)
KÖNIGLICHE PORZELLAN MANUFAKTUR

CAMEO PLATE DECORATED WITH A SEATED FORTUNA CONSERVATRIX

Hard-paste porcelain, enamels, gold
Circa 1825
D. 24 cm

Marks and inscriptions

Printed mark 32, B, incised mark III
Woman painter's mark in blue, a scepter in blue
Red stamped painter's mark: an eagle over KPM

Provenance

Part of the service offered for the wedding of Prince Frederik of The Netherlands in 1825
Twinight Collection, New York, U.S.A.



35

SÈVRES (France)
ROYAL MANUFACTORY OF PORCELAIN

MOÏSE JACOBBER (1786-1863)
(Painter)

*PAIR OF VASES 'CORDELIER' IN 3rd SIZE
FLOWER GARLANDS AND FRUIT WREATHS*

Hard-paste porcelain, enamels, gold
1833
H. 70 cm

Marks and inscriptions
Signed in black « *Jacobber* » for the painter

Provenance
Offered by the King Louis-Philippe to his Highness Abbas Pacha on the 22nd december 1845.

Exhibition
Exposition des produits des manufactures royales, Louvre, 1835
N°10 : « *Deux vases moyens, dits Cordeliers, fond blanc [...]. Guirlandes de fruits et de fleurs sur la panse, couronne de fleurs au collet, par M. JACOBBER* ».







36

KPM BERLIN (Germany)
KÖNIGLICHE PORZELLAN MANUFAKTUR

*VASE PAINTED ON EACH SIDE WITH AN EARLY VIEW OF THE CAPITOL
AND THE ALLEGORY OF TRADE AND SHIPPING*

Hard-paste porcelain, enamels
Französische Vase Nr. 3
Circa 1836
H. 41,4 cm ; W. 23,5 cm ; D. 17,5 cm

Marks and inscriptions

Impressed sign : 'P'
Incised : 'III'
Inscriptions : *Capitol zu Washington*
Mark : Underglaze blue scepter
Red printed mark : imperial KPM

Provenance

Christie's, London, June 12, 1995, lot 300
Twinight Collection, New York, U.S.A.

Exhibitions

Royal Porcelain from the Twinight Collection, 1800-1850, Berlin, Schloss Charlottenburg (2007),
Vienne, Liechtenstein Museum (2007-2008),
Sèvres, Musée national de Céramique (2008),
New York, Metropolitan Museum of Art (2008-2009).

Publication

Wittwer Samuel (dir.), *Refinement and Elegance, early nineteenth century royal porcelain from the Twinight Collection*, New York, Hirmer, 2007, cat.116, pp.361-362.



37

K.P.M. BERLIN (Germany)
KÖNIGLICHE PORZELLAN MANUFAKTUR

PLATE DECORATED WITH AN ALLEGORY OF MUSIC

Hard-paste porcelain, enamels, gold
Circa 1837
D. 25,7 cm

Marks and inscriptions

Scepter mark in blue ; *Imperial orb* marked in red ; Gilded mark *I* ;
printed mark *22* and incised *III*.

Provenance

From the service offered by his godfather to Friedrich Franz von Mecklenburg-Schwerin
Twinight Collection, New York, USA.



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K.P.M. BERLIN (Germany)
KÖNIGLICHE PORZELLAN MANUFAKTUR

PLATE DECORATED WITH AN ALLEGORY OF MUSIC

Hard-paste porcelain, enamels, gold
Circa 1837
D. 25,3 cm

After

August von Kloeber

Marks and inscriptions

Scepter mark in blue ; *Imperial orb* marked in red ; Gilded mark *I* ;
printed mark *22* and incised *III*.

Provenance

From the service offered by his godfather to Friedrich Franz von Mecklenburg-Schwerin
Twinight Collection, New York, USA.





Feu et Talent