

**Rare porcelain, European and oriental export  
: ceramics from the Ethel and Arthur  
Liebman Collection, on long-term loan and  
an intended gift from Mr. and Mrs. John C.  
Cleaver, June 3-August 11, 1974, ...**

Elvehjem Art Center

Madison, Wisconsin: Elvehjem Art Center, 1974

<https://digital.library.wisc.edu/1711.dl/S6CHMY65VK2GK8S>

<https://rightsstatements.org/vocab/InC/1.0/>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

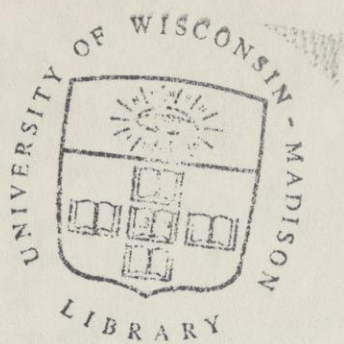
When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.



NK  
4483  
E57  
1974  
2

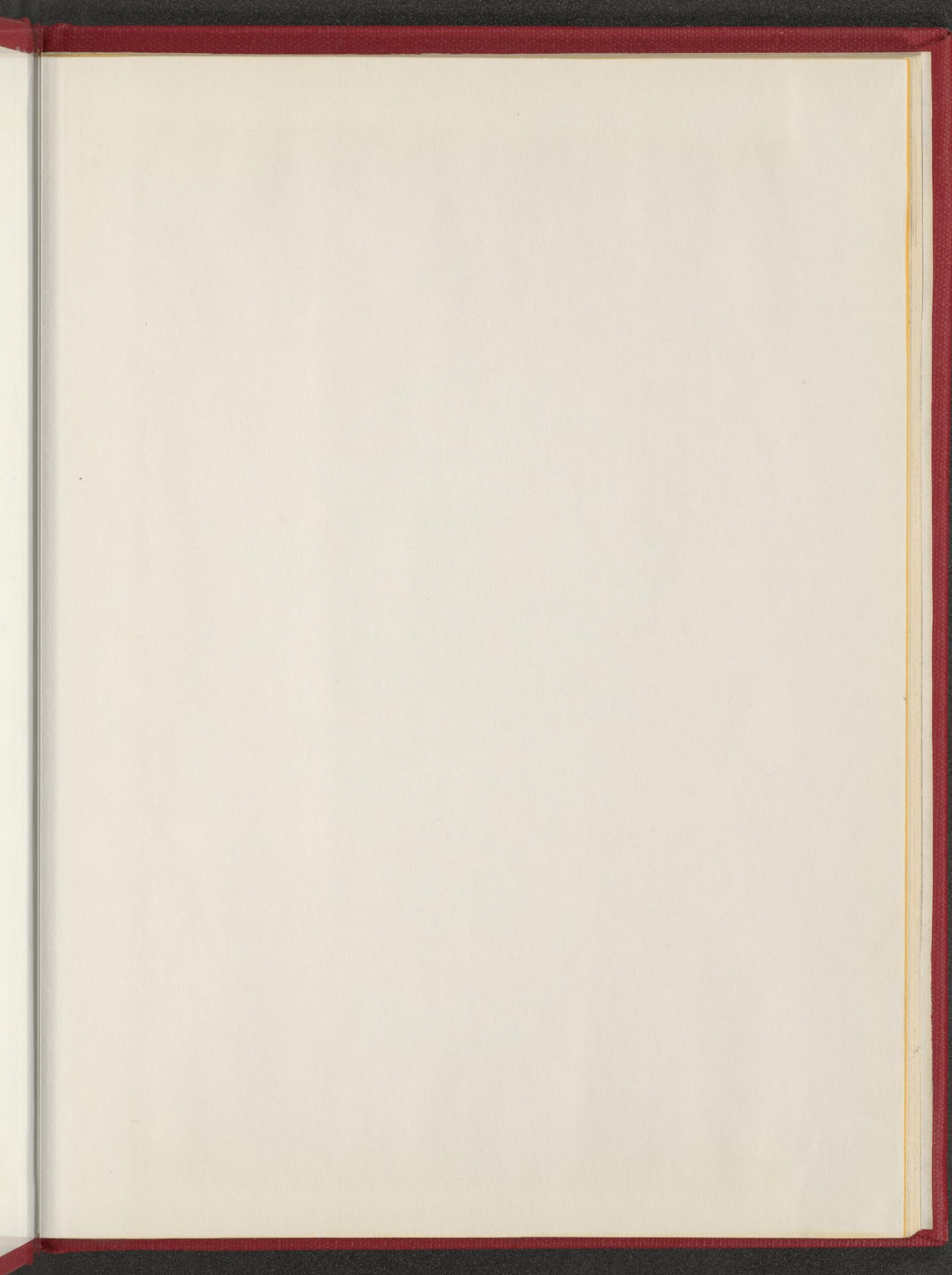
RARE  
PORCELAIN



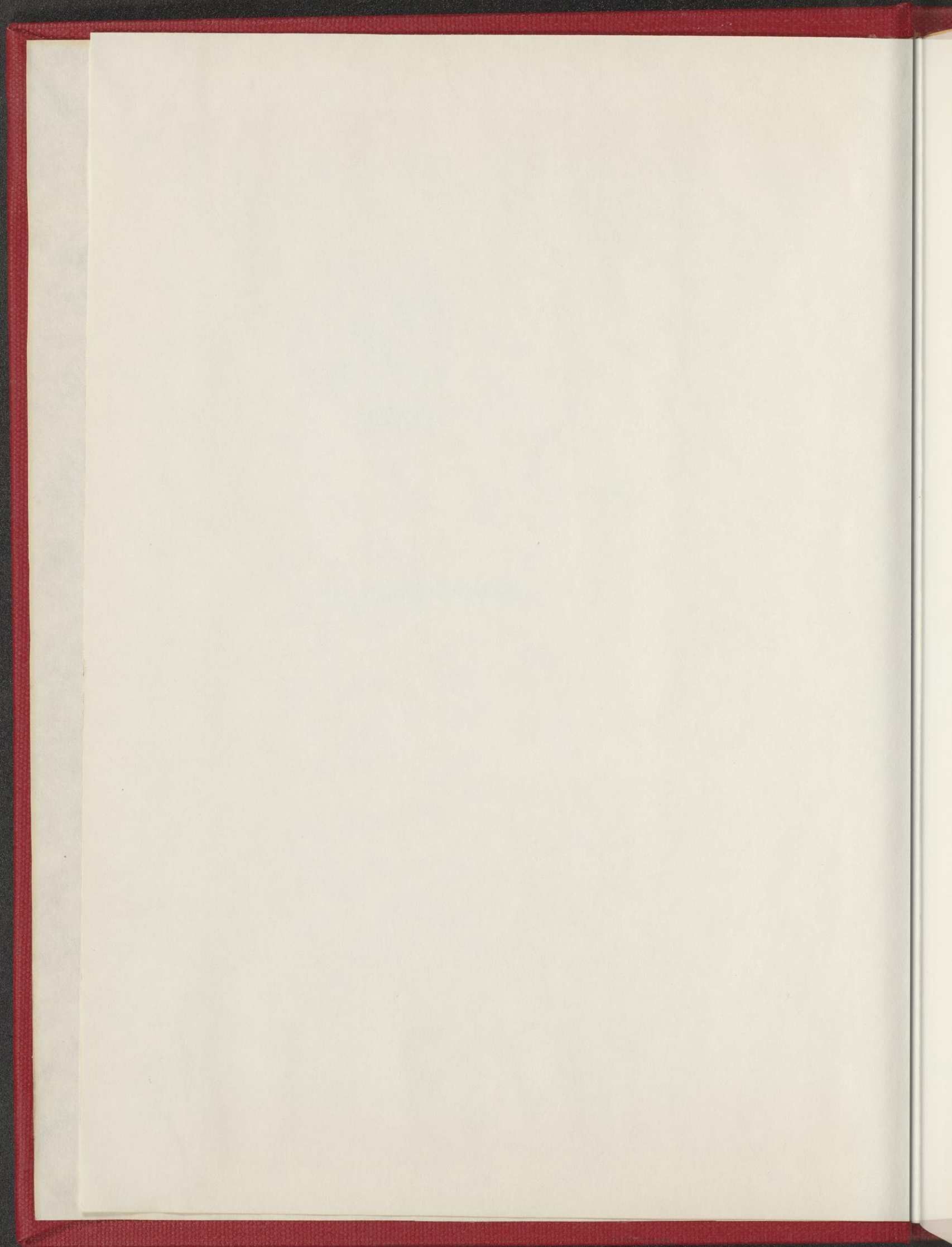


KOHLER ART LIBRARY

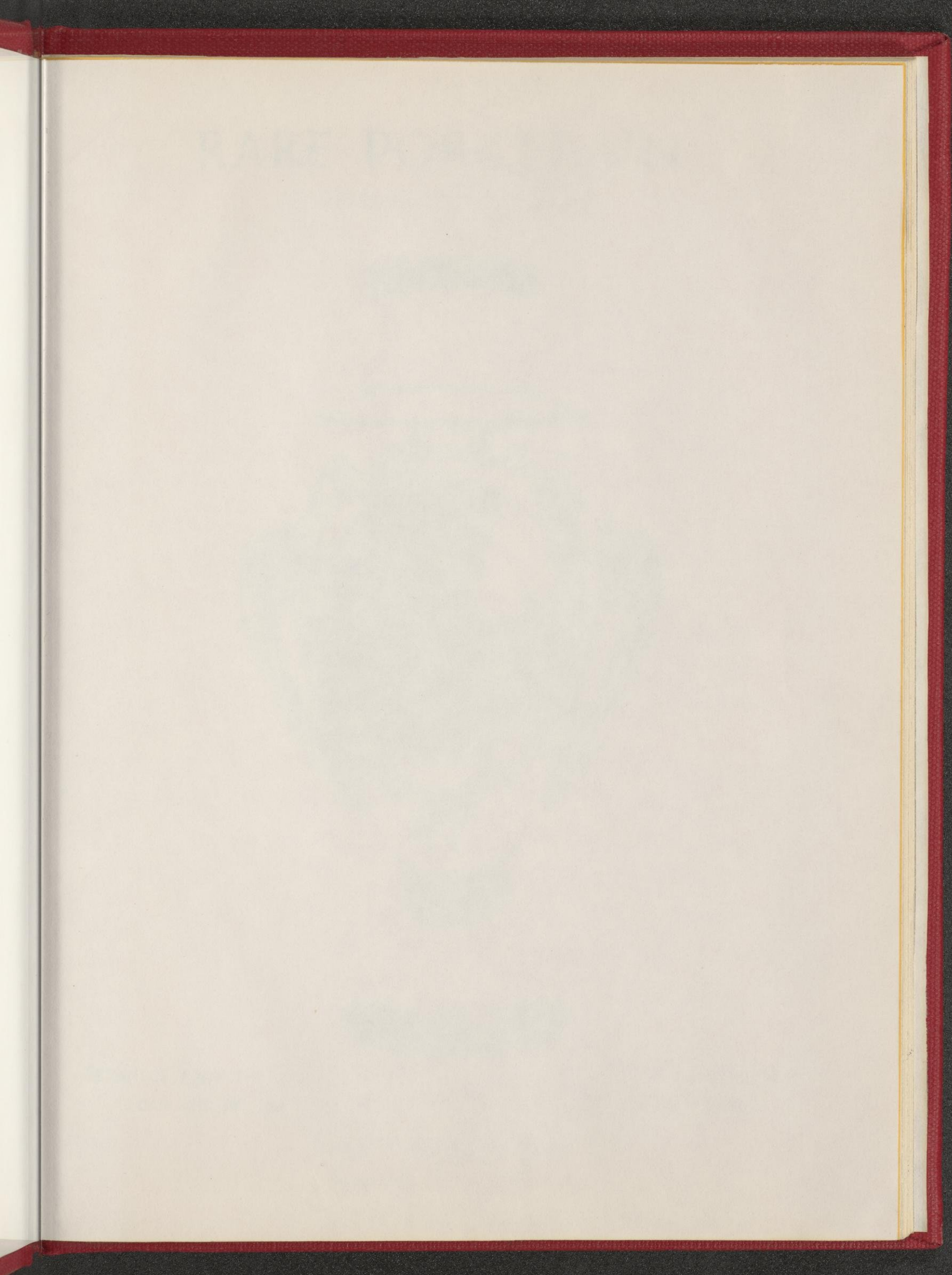




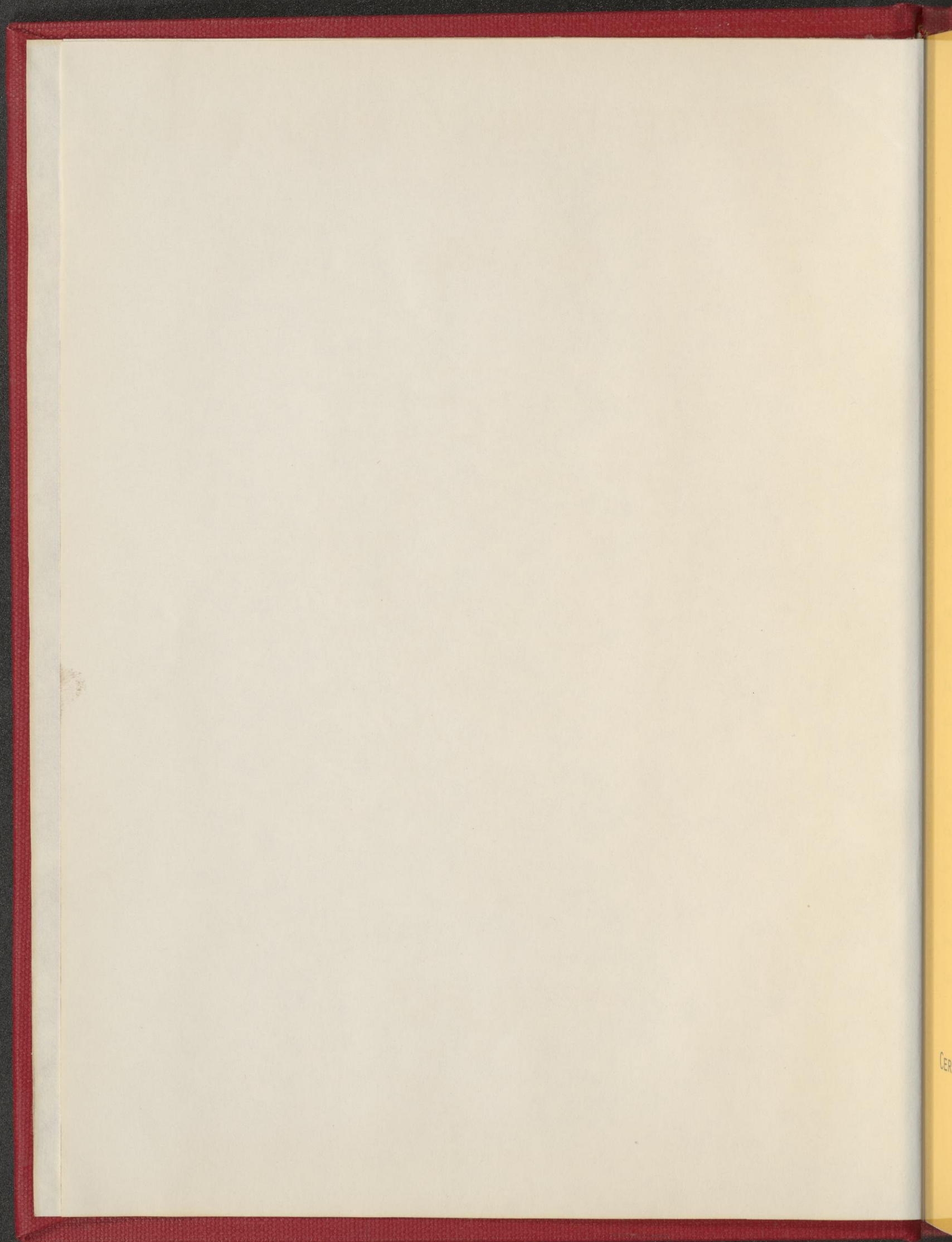














# RARE PORCELAIN

EUROPEAN AND ORIENTAL EXPORT



CERAMICS FROM THE ETHEL AND ARTHUR LIEBMAN COLLECTION, ON LONG-TERM  
LOAN AND AN INTENDED GIFT FROM MR. AND MRS. JOHN C. CLEAVER

JUNE 3 - AUGUST 11, 1974  
ELVEHJEM ART CENTER



# RARE PORCELAIN

EUROPEAN AND ORIENTAL EXPORT



CERAMICS FROM THE ETHEL AND ARTHUR LIEBMAN COLLECTION, ON LONG-TERM  
LOAN AND AN INTENDED GIFT FROM MR. AND MRS. JOHN C. CLEVER

June 3 - August 11, 1974  
Elvehjem Art Center



ART

NK

4483

E57

1974

2

I

## OLD PARIS

The history of Old Paris porcelain is characterized by the struggle between the royal factory at Sèvres and the smaller factories which resented the privileges granted to Sèvres. In order to compete with Sèvres, they sought the patronage of the nobility. Following the discovery of kaolin in the Limousin region in 1769, French factories - including Sèvres - were able to manufacture hard-paste porcelain. But it was not until the Revolution of 1789, that the Paris factories were able to produce whatever designs they chose.

During the 18th century, Old Paris porcelain was manufactured and decorated in Paris factories. By the 19th century, the porcelain was manufactured elsewhere; but official addresses or sales rooms remained located in Paris. The hard-paste tea service, decorated with hand-painted gilt and polychrome animals, was executed between 1800 and 1805 at an unidentified Old Paris factory.



## OLD PARIS

The history of Old Paris porcelain is characterized by the struggle between the royal factory at Sévres and the smaller factories which resented the privileges granted to Sévres. In order to compete with Sévres, they sought the patronage of the nobility. Following the discovery of kaolin in the Limousin region in 1762, French factories - including Sévres - were able to manufacture hard-paste porcelain. But it was not until the Revolution of 1789 that the Paris factories were able to produce whatever designs they chose.

During the 18th century, Old Paris porcelain was manufactured and decorated in Paris factories. By the 19th century, the porcelain was manufactured elsewhere; but official addresses or sales rooms remained located in Paris. The hard-paste porcelain, decorated with hand-painted gilt and polychrome animals, was executed between 1800 and 1805 at an unidentified Old Paris factory.



1. English. Wedgwood black jasperware jardinière decorated with classical figures in white. c.1800.
2. French. Old Paris pair of covered tureens with stands decorated with allegories of the seasons in black, gilt and polychromy. Hard-paste. c.1810.

## THE EMPIRE STYLE

The Empire style, which began in Paris after the Revolution and swept Europe between 1804 and 1820, was named after the first empire of Napoleon (1804-1816). It is characterized by an affection for classical and Egyptian motifs, both of which are treated in a solemn and often pedantic manner. Eagles are a favorite motif; and there is a love of elaborate pictorial work in the style of oil painting which often completely hides the white porcelain glaze. Another characteristic of the Empire style is the use of large expanses of gilt to simulate gold. Note the similarity of style among plates made in France, England and Russia. The dessert plate (#12) depicting an American eagle is from the White House service of President Monroe.

12. French. Dagoty and Honore plate decorated with eagle, gilt and marbled blue border. Hard-paste. From White House service of President Monroe. 1816-20.
13. French. Marc Schachtler pair of plates with gilt and mauve border and polychrome floral bouquets. c.1810.
14. French. Sevres floriform cup and saucer in gilt, red and green. Hard-paste. c.1814-24.
15. French. Desarnaud, Escallier du Cristal pair of plates with figures in landscapes in gilt and polychromy. Hard-paste. 1802-10.



## THE EMPIRE STYLE

The Empire style, which began in Paris after the Revolution and swept Europe between 1804 and 1820, was named after the first empire of Napoleon (1804-1815). It is characterized by an affection for classical and Egyptian motifs, both of which are treated in a solemn and often pedantic manner. Eagles are a favorite motif; and there is a love of elaborate pictorial work in the style of oil painting which often completely hides the white porcelain glaze. Another characteristic of the Empire style is the use of large expanses of gilt to simulate gold. Note the similarity of style among plates made in France, England and Russia. The dessert plate (413) depicting an American eagle is from the White House service of President Monroe.



- 1 English, Wedgwood black jasperware jardinière decorated with classical figures in white. c.1800.
- 2 French, Old Paris pair of covered tureens with stands decorated with allegories of the seasons in black, gilt and polychromy. Hard-paste. c.1810.
- 3 Russian, Imperial Factory plate in Etruscan manner in apricot and black. Hard-paste. c.1825.
- 4 English, Coalport pair of plates depicting silhouette portraits of the Angerstein and Lock families in black, gilt and apricot. Hard-paste. c.1805-1810.
- 5 Russian, Gardner Factory pair of plates depicting landscapes and figures in polychromy. Hard-paste. 1800-25.
- 6 French, Sèvres covered tureen with underplate decorated with gilt and polychrome floral bandings. By Joseph Weydinger. Hard-paste. 1821.
- 7 French, shell-form dish depicting Circe in polychromy with gilt. Hard-paste. Arms of Elizabeth Parker on reverse. Early 19th century.
- 8 English, Derby scalloped lozenge-shape dish decorated with gilt and fruit in polychromy. Hard-paste. c.1790-1810.
- 9 French, Honoré plate with a view of L'Etang de Ville d'Avray in polychromy and gilt. Hard-paste. 1820-24.
- 10 English, Derby pair of small, footed bowls with gilt and polychrome floral decoration. c.1800.
- 11 English, Worcester, Chamberlain's factory set of four dessert plates with different scenes of English countryside, houses and figures in gilt and polychromy. Regent-paste. c.1811.
- 12 French, Dagoty and Honoré plate decorated with eagle, gilt and marbled blue border. Hard-paste. From White House service of President Monroe. 1816-20.
- 13 French, Marc Schoelcher pair of plates with gilt and mauve border and polychrome floral bouquets. c.1810.
- 14 French, Sèvres floriform cup and saucer in gilt, red and green. Hard-paste. c.1814-24.
- 15 French, Désarnaud, Escalier du Cristal pair of plates with figures in landscapes in gilt and polychromy. Hard-paste. 1802-18.



- 1 English, Wedgwood black Jasperware jardinière decorated with classical figures in white. c.1800.
- 2 French, Old Paris pair of covered tureens with stands decorated with allusions of the seasons in black, gilt and polychromy. Hard-paste. c.1810.
- 3 Russian, Imperial Factory plate in Etruscan manner in apricot and black. Hard-paste. c.1825.
- 4 English, Coalport pair of plates depicting silhouette portraits of the Angers and Lock families in black, gilt and apricot. Hard-paste. c.1805-1810.
- 5 Russian, Gardner Factory pair of plates depicting landscapes and figures in polychromy. Hard-paste. 1800-25.
- 6 French, Sèvres covered tureen with underplate decorated with gilt and polychrome floral bandings. By Joseph Weydinger. Hard-paste. 1821.
- 7 French, shell-form dish depicting Cécile in polychromy with gilt. Hard-paste. Arms of Elizabeth Parker on reverse. Early 19th century.
- 8 English, Derby scalloped lozenge-shaped dish decorated with gilt and fruit in polychromy. Hard-paste. c.1790-1810.
- 9 French, Honore plate with a view of L'Ecluse de Villé d'Aray in polychromy and gilt. Hard-paste. 1820-24.
- 10 English, Derby pair of small footed bowls with gilt and polychrome floral decoration. c.1800.
- 11 English, Worcester, Chamberlain's factory set of four dessert plates with different scenes of English countryside, houses and figures in gilt and polychromy. Regent-paste. c.1811.
- 12 French, Dadoy and Honore plate decorated with eagle, gilt and marbled blue border. Hard-paste. From White House service of President Monroe. 1816-20.
- 13 French, Marc Schaeffer pair of plates with gilt and mauve border and polychrome floral bouquets. c.1810.
- 14 French, Sèvres floriform cup and saucer in gilt, red and green. Hard-paste. c.1814-24.
- 15 French, Desarnaud, Escalier du Cristal pair of plates with figures in landscapes in gilt and polychromy. Hard-paste. 1805-18.



### III Shelf

### FIGURINES

#### Top Shelf - left to right

- English, Derby mask-head drinking mug. 1780-1805.
- English, Chelsea figure of girl with dog. Mid-18th century.
- English, Chelsea pair of candlesticks. 1758-70.
- Russian, Gardner factory pair of figures in native costume. 1810-20.

#### Middle Shelf - left to right

- English, Derby figure of Venus with cupid on a shell-encrusted base. c.1765-70.
- German, Meissen figure of Bacchus and spotted dog. 18th century (?).
- English, Chelsea figure of dog. 1753-58.
- English, Derby (?) figure of grape harvester. 1753-58.
- English, Derby figure of putto. c.1780-85.
- English, Derby candlestick with lambs. c.1756-60.
- English, Grainger's Worcester bisque figure group with putti. c.1850.

#### Bottom Shelf - left to right

- English, Chelsea candlestick with putto. c.1760.
- English, Derby sweetmeat stand with couple. After Meissen. c.1760.
- Russian, Gardner factory figure after Meissen "snuff taker". c.1770.
- English, Derby candlestick with figure of ancient warrior. c.1753.
- English, Chelsea candlestick with putto. c.1760.



Top Shelf - left to right

- English, Derby mask-head drinking mug. 1780-1805.
- English, Chelsea figure of girl with dog. Mid-18th century.
- English, Chelsea pair of candlesticks. 1758-70.
- Russian, Gardner factory pair of figures in native costume. 1810-20.

Middle Shelf - left to right

- English, Derby figure of Venus with cupid on a shell-encrusted base. c.1765-70.
- German, Meissen figure of Bacchus and spotted dog. 18th century (?)
- English, Chelsea figure of dog. 1753-58.
- English, Derby (?) figure of grape harvester. 1753-58.
- English, Derby figure of putto. c.1780-85.
- English, Derby candlestick with fawns. c.1756-60.
- English, Grainger's Worcester bisque figure group with putti. c.1850.

Bottom Shelf - left to right

- English, Chelsea candlestick with putto. c.1760.
- English, Derby sweetmeat stand with couple. After Meissen. c.1760.
- Russian, Gardner factory figure after Meissen "snuff-taker". c.1770.
- English, Derby candlestick with figure of ancient warrior. c.1753.
- English, Chelsea candlestick with putto. c.1760.



Top Shelf

Porcelain and faience were made for the first time in Russia during the second half of the 18th century; only the Imperial Porcelain Factory and the Frances Gardner and Popov factories continued into the 19th. Russian artists welcomed ideas from the West and quickly adapted them. The two Empire-style tea services on the top shelf (#1 and 2), with Italianate landscapes inspired by the English Spode factory, are from the best years of the Popov factory under Aleksei Gavrilovich Popov (1810-1850), who was the cultural and artistic teacher of his workers. He had been a merchant in the China trade and knew the kind of porcelain people wanted. His interest in the technical phase of porcelain production led him to organize the first laboratory for colors in Russia.

Bottom Shelf

## TABLE SETTING

- 3 French, Honoré three plates decorated with polychromy, gilt and crest of United States. From the White House service of President Polk. Hard-paste. 1848.
- 4 Austrian, pair of forks and knives decorated in polychromy and gilt with coronet and monogram S on blades, dated 1792.
- 5 Austrian, Vienna pair of shaped gilt and polychrome dishes with stars, floral reserves and chain border. Made for the Mitternick-Sandor family. Ex. coll: Rothschild. 1749-83.
- 6 French, Monsieur factory, verrier with gilt and polychrome cornflower decoration. Hard-paste. c.1780-85.
- 7 English, three wine glasses, hand-tooled and fashioned. c.1800. Lent by the State of Wisconsin Historical Society.
- 8 Three Nappies with drawn threads and embroidery. 19th century. Lent by the State of Wisconsin Historical Society.



## Top Shelf

Porcelain and faience were made for the first time in Russia during the second half of the 18th century; only the Imperial Porcelain Factory and the Fabrique de Porcelaine de Saint-Petersbourg continued into the 19th. Russian artists welcomed ideas from the West and quickly adapted them. The two Empire-style tea services on the top shelf (41 and 42) with Italianate landscapes inspired by the English Spode factory, are from the best years of the Popov factory under Alexander Gavrilovich Popov (1810-1880), who was the cultural and artistic teacher of his workers. He had been a merchant in the China trade and knew the kind of porcelain people wanted. His interest in the technical phase of porcelain production led him to organize the first laboratory for colors in Russia.

## TABLE SETTING

## Bottom Shelf

- 3 French. Honore three plates decorated with polychromy. Gift and crest of United States. From the White House service of President Polk. Hard-paste. 1848.
- 4 Austrian. Pair of forks and knives decorated in polychromy and gift with coronet and monogram S on blades, dated 1792.
- 5 Austrian. Vienna pair of shaped gift and polychrome dishes with stars, floral reserves and chain border. Made for the Mitternick-Sandor family. Ex. coll. Rothschild. 1749-83.
- 6 French. Monsieur factory. Verrin with gift and polychrome cornflower decoration. Hard-paste. c. 1780-85.
- 7 English. Three wine glasses, hand-tooled and fashioned. c. 1800. Lent by the State of Wisconsin Historical Society.
- 8 Three Nappies with drawn threads and embroidery. 19th century. Lent by the State of Wisconsin Historical Society.



## PORCELAIN FOR THE ARISTOCRACY

In order to encourage Russian industry, Empress Catherine II (reigned 1762-96) gave the Gardner factory an imperial commission, to make a service with ribbons, badges and stars of the important Orders for use at the Winter Palace, where Keepers of the Orders dined on the feast days of their name saints. The St. George service (#5), was made for sixty knights and cost 6000 rubles in 1778. The service was inspired by the Old Berlin service given to Catherine II by Frederick II of Prussia - of which no. 2 is an example - and by a Meissen service sent to her by Augustus the Strong. Another plate (#3) - from a service made for Catherine II in China and probably ordered through the English East India Company, since Sino-Russian trade was suspended during her reign - shows her taste for the English, in particular the Wedgwood, style. Other pieces for the Russian nobility include a coronation plate for Czar Nicholas I (#1), and a cup and saucer with a portrait of the Grand Duke Constantine - second son of Czar Paul I - who refused the crown when his older brother Alexander I died (#24).

When Frederick II succeeded Augustus the Strong as Elector of Saxony in 1733, it soon became clear that he did not share his predecessor's interest in porcelain. His minister, Count Heinrich von Brühl, was named director of Meissen from 1733-63, and it was his taste and belief in the genius of Kaendler as a modeler that determined the course of the Meissen factory. The container to hold a flat-shaped bottle (#7), which is decorated with his arms, is from the "Swan Service" he ordered for himself between 1737 and 1741. Conceived of as a play upon the idea of water, it shows the importance of modeling over painted decoration.

There are several pieces in the Liebman collection that were made for French Royalty. Napoleon III's cypher and coronet can be seen on the blue coffee can (#13), and a portrait of Louis XVIII appears on the gilt teacup (#8). Several services were made for Louis Philippe. Number 11, which depicts the Château de Fontainebleau, and number 12 were used at the Château des Tuileries in Paris, and the pair of plates (#9) are from the Château de Dreux. Plate no. 10 was made in China for French royalists as a secret memorial to Louis XVI, Marie Antoinette and their two children. Their profiles, facing each other, form the base of the urn. Profiles of the children are camouflaged by the foliage. The subject was taken from an engraving called "The Mysterious Urn."



# PORCELAIN FOR THE ARISTOCRACY

In order to encourage Russian industry, Empress Catherine II (reigned 1762-96) gave the Gerdner factory an imperial commission to make a service with ribbons, badges and stars of the Orders for use at the Winter Palace, where Keepers of the Orders dined on the feast days of their name saints. The St. George service (45), was made for sixty knights and cost 6000 rubles in 1778. The service was inspired by the Old Berlin service given to Catherine II by Frederick II of Prussia - of which no. 2 is an example - and by a Meissen service sent to her by Augustus the Strong. Another plate (43) - from a service made for Catherine II in China and probably ordered through the English East India Company, since Sino-Russian trade was suspended during her reign - shows her taste for the English, in particular the Wedgwood style. Other pieces for the Russian nobility include a coronation plate for Czar Nicholas I (41), and a cup and saucer with a portrait of the Grand Duke Constantine, second son of Czar Paul I - who refused the crown when his older brother Alexander I died (42a).

When Frederick II succeeded Augustus the Strong as Elector of Saxony in 1733, it soon became clear that he did not share his predecessor's interest in porcelain. His minister, Count Heinrich von Brühl, was named director of Meissen from 1733-63, and it was his taste and belief in the genius of Kändler as a modeller that determined the course of the Meissen factory. The container to hold a flat-shaped bottle (47), which is decorated with his arms, is from the "Swan Service", he ordered for himself between 1737 and 1741. Conceived of as a play upon the idea of water, it shows the importance of modelling over painted decoration.

There are several pieces in the Liebmans collection that were made for French Royalty. Napoleon III's cypher and coronation be seen on the blue coffee can (413), and a portrait of Louis XVII appears on the gilt teacup (48). Several services were made for Louis Philippe. Number 11, which depicts the Château de Fontainebleau, and number 12 were used at the Château des Tuileries in Paris, and the pair of plates (49) are from the Château de Dreux. Plate no. 10 was made in China for French royalists as a secret memorial to Louis XVI, Marie Antoinette and their two children. Their profiles, facing each other, form the base of the urn. Profiles of the children are camouflaged by the foliage. The subject was taken from an engraving called "The Mysterious Urn".



## PORCELAIN FOR THE ARISTOCRACY

V Russian, Imperial factory plate for Coronation of Nicholas I, decorated with gilt and polychromy. Hard-paste. 1825.

### PORCELAIN FOR THE ARISTOCRACY - Continued

3 A portrait of Madame Necker, - wife of the famous banker, woman of letters, and mother of Madame de Staël - appears on the cup and saucer (#14).

4 In contrast to the China-Trade porcelain that was made solely for export, the yellow bowl (#15) was made for the Dowager Empress of China and bears the imperial mark and her seal.

5 Porcelain for the English aristocracy includes a plate with the Order of the Bath (#17); a pair of fruit saucers made for a brother or nephew of the Crown (#18); and two plates with the Order of the Garter (#16 and #19). Number 16 was made in 1789, the year of the French Revolution, for a nephew or brother of King George III as indicated by the coronet. Number 19, which was made a few years later, bears the coronet of the Prince of Wales.

6 French, Sevres coffee can and saucer with gilt and polychromy depicting the Countess of Brühl. Model by J. J. Kändler and J. C. Lhuillier. Hard-paste. 1737-41.

8 French, Old Paris (Sevres) gilt teacup with portrait of Louis XVI. 1789-91.

9 French, Old Paris pair of plates with gilt and polychrome borders with scenes. Chateau de Dreux mark on base. Ex. coll. Edith Rockefeller Rockefeller. 1830-48.

10 China-Trade plate depicting the "Mysterious Urn" from an engraving made as a secret memorial to Louis XVI and Marie Antoinette in gilt and polychromy. Hard-paste. 1795-1800.

11 French, Sevres coffee can and saucer with gilt and polychromy depicting the Chateau de Fontainebleau on turquoise ground. Hard-paste. c.1845.

12 French, Sevres coffee can and saucer with gilt cypher of Louis-Philippe on Meissen-blue ground. Hard-paste. c.1845.

13 French, Sevres coffee can and saucer with cypher of Napoleon III in gilt on Meissen-blue ground. Hard-paste. 1855-70.



PORECELAIN FOR THE ARISTOCRACY - Continued

A portrait of Madame Necker, wife of the famous banker, woman of letters, and mother of Madame de Staël - appears on the cup and saucer (W14).

In contrast to the China-Trade porcelain that was made solely for export, the yellow bowl (W15) was made for the Dowager Empress of China and bears the imperial mark and her seal.

Porcelain for the English aristocracy includes a plate with the Order of the Bath (W17); a pair of fruit saucers made for a brother or nephew of the Crown (W18); and two plates with the Order of the Garter (W18 and W19). Number 18 was made in 1789, the year of the French Revolution, for a nephew or brother of King George III as indicated by the coronet. Number 19, which was made a few years later, bears the coronet of the Prince of Wales.



- 1 Russian, Imperial factory plate for Coronation of Nicholas I, decorated with gilt and polychromy. Hard-paste. 1825.
- 2 German, Old Berlin teacup with Russian coat of arms in gilt and polychromy. Made for Catherine the Great. Hard-paste. 1770.
- 3 China-Trade reticulated plate with Russian imperial eagle and polychrome decoration. Made for Catherine the Great. Hard-paste. 1775-80.
- 4 Russian, Imperial factory verrier with mascaron side handles and polychrome decoration. Made for Catherine the Great. Hard-paste. 1762-96.
- 5 Russian, Gardner factory leaf-shape pickle dish with Order of St. George in polychromy and gilt. Hard-paste. 1777.
- 6 German, Meissen soup dish with Order of St. George in gilt, mauve and black. Hard-paste. c.1760.
- 7 German, Meissen container to hold a particular type of flattened bottle decorated in gilt and polychromy. From "Swan Service" with arms of Count Brühl. Model by J. J. Kaendler and J. F. Eberlein. Hard-paste. 1737-41.
- 8 French, Old Paris (Gonord ?) gilt teacup with portrait of Louis XVIII. 1814-22.
- 9 French, Old Paris pair of plates with gilt and polychrome borders with cameos. Château de Dreux mark on base. Ex. coll: Edith McCormick Rockefeller. 1830-48.
- 10 China-Trade plate depicting the "Mysterious Urn" from an engraving made as a secret memorial to Louis XVI and Marie Antoinette in gilt and polychromy. Hard-paste. 1795-1800.
- 11 French, Sèvres coffee can and saucer with gilt and polychromy depicting the Château de Fontainebleau on turquoise ground. Hard-paste. c.1846.
- 12 French, Sèvres coffee can and saucer with gilt cypher of Louis-Philippe on Mazarin-blue ground. Hard-paste. c.1846.
- 13 French, Sèvres coffee can and saucer with cypher of Napoleon III in gilt on Mazarin-blue ground. Hard-paste. 1855-70.



# PORCELAIN FOR THE ARISTOCRACY

- 1 Russian, Imperial factory plate for Coronation of Nicholas I. decorated with gilt and polychromy. Hard-paste. 1825.
- 2 German, Old Berlin teacup with Russian coat of arms in gilt and polychromy. Made for Catherine the Great. Hard-paste. 1770.
- 3 China-Trade reticulated plate with Russian Imperial eagle and polychrome decoration. Made for Catherine the Great. Hard-paste. 1775-80.
- 4 Russian, Imperial factory verrier with mascarons side handles and polychrome decoration. Made for Catherine the Great. Hard-paste. 1762-96.
- 5 Russian, Gardner factory leaf-shape pickle dish with Order of St. George in polychromy and gilt. Hard-paste. 1777.
- 6 German, Meissen soup dish with Order of St. George in gilt, mauve and black. Hard-paste. c.1760.
- 7 German, Meissen container to hold a particular type of flattened bottle decorated in gilt and polychromy. From "Swan Service" with arms of Count Brühl. Model by J. J. Kaendler and J. F. Eberlein. Hard-paste. 1737-41.
- 8 French, Old Paris (Gonord ?) gilt-teacup with portrait of Louis XVIII. 1814-22.
- 9 French, Old Paris pair of plates with gilt and polychrome borders with camers. Château de Dreux mark on base. Ex. coll: Edith McCormick Rockefeller. 1830-48.
- 10 China-Trade plate depicting the "Mysterious Urn" from an engraving made as a secret memorial to Louis XVI and Marie Antoinette in gilt and polychromy. Hard-paste. 1795-1800.
- 11 French, Sèvres coffee can and saucer with gilt and polychromy depicting the Château de Fontainebleau on turquoise ground. Hard-paste. c.1846.
- 12 French, Sèvres coffee can and saucer with gilt cypher of Louis-Philippe on Mazarin-blue ground. Hard-paste. c.1846.
- 13 French, Sèvres coffee can and saucer with cypher of Napoleon III in gilt on Mazarin-blue ground. Hard-paste. 1855-70.



- 14 French, Sèvres coffee cup and saucer with polychrome portrait of Madame Necker. Silver relief on turquoise ground. 1846.
- 15 Chinese, Imperial factory bowl with yellow ground decorated with birds and foliage in grey and black. c.1900.
- 16 English, Worcester deep plate with Order of St. George in gilt and polychromy. Soft-paste. 1789.
- 17 English, Worcester plate with the Order of the Bath in gilt and polychromy. Soft-paste. 1812-18.
- 18 English, Worcester pair of fruit saucers with coronet of a royal nephew in gilt and polychromy. Regent-paste. c.1820.
- 19 English, Caughley deep plate decorated by Chamberlain's Worcester, depicting the Order of the Garter and coronet of the Prince of Wales in gilt and polychromy. Soft-paste. 1785-90.
- 20 Russian, Imperial factory plate with coroneted ducal cypher in gilt and polychromy. 1825-50.
- 21 Russian, Imperial factory sauceboat with imperial crest in gilt and black. Hard-paste. 1895.
- 22 Russian, Imperial factory plate with jeweled gilt over pink ground and reserve panels depicting polychrome birds and fruit. Hard-paste. 1825-50.
- 23 Russian, Popov factory gilt and polychrome plate with imperial crest. Hard-paste. c.1810.
- 24 Russian, Batenin factory gilt cup and saucer with polychrome portrait of Grand Duke Constantine. 1812-32.
- 25 Russian, Batenin factory (?) gilt cup and saucer with polychrome portrait of a nobleman. 1812-32.



14 French, Sèvres coffee cup and saucer with polychrome portrait of Madame Necker. Silver relief on turquoise ground. 1846.

15 Chinese, Imperial factory bowl with yellow ground decorated with birds and foliage in grey and black. c. 1800.

16 English, Worcester deep plate with Order of St. George in gilt and polychrome. Soft-paste. 1789.

17 English, Worcester plate with the Order of the Bath in gilt and polychrome. Soft-paste. 1812-18.

18 English, Worcester pair of fruit saucers with coronet of a royal nephew in gilt and polychrome. Regent-paste. c. 1820.

19 English, Caughley deep plate decorated by Chamberlain's Worcester, depicting the Order of the Garter and coronet of the Prince of Wales in gilt and polychrome. Soft-paste. 1785-90.

20 Russian, Imperial factory plate with coroneted ducal cypher in gilt and polychrome. 1825-50.

21 Russian, Imperial factory sauceroast with Imperial crest in gilt and black. Hard-paste. 1895.

22 Russian, Imperial factory plate with jeweled gilt over pink ground and reserve panels depicting polychrome birds and fruit. Hard-paste. 1825-50.

23 Russian, Popov factory gilt and polychrome plate with Imperial crest. Hard-paste. c. 1810.

24 Russian, Batenin factory gilt cup and saucer with polychrome portrait of Grand Duke Constantine. 1812-32.

25 Russian, Batenin factory (?) gilt cup and saucer with polychrome portrait of a nobleman. 1812-32.



*Unless otherwise noted, all items are soft-paste porcelain decorated with enamel and gild.*

1 Fruit-cooler with handle of wood on display. 1777.

2 Cup and saucer. 1772.

3 Cup and saucer to Duke of Orleans. 1772.

4 Cup and saucer. 1772.

## VI

5 Cup and saucer. 1772.

6 Vase. 1772.

## SEVRES

The French royal factory at Sèvres was the epitome of low-fired, soft-paste-porcelain decoration during the second half of the 18th century. It is prized for the perfection of its ground colors (royal blue, turquoise, rose Pompadour and apple green) and stylistic excellence. The influence of the Old Sèvres colors, style of painting, diapers and gilding was felt across Europe from Russia to England. By 1772, Sèvres produced hard-and soft-paste porcelain simultaneously. By the Revolution it was no longer possible to protect the Sèvres factory with royal privileges or to restrict the workers who often sought more lucrative jobs in other Paris factories; thereafter, the influence of Sèvres declined.

17 Cup and saucer. 1772.

18 Cup and saucer. 1772.

19 Pair of snuffboxes. 1767.

20 Deep saucer with bowl. 1770.

21 Soup plate with gilded decoration. 1769.



## SEVRES

The French royal factory at Sévres was the epitome of low-fired, soft-paste-porcelain decoration during the second half of the 18th century. It is prized for the perfection of its ground colors (royal blue, turquoise, rose Pompadour, and apple green) and stylistic excellence. The influence of the Old Sévres colors, style of painting, diaper and gilding was felt across Europe from Russia to England. By 1772, Sévres produced hard and soft-paste porcelain simultaneously. By the Revolution it was no longer possible to protect the Sévres factory with royal privileges or to restrict the workers who often sought more lucrative jobs in other Paris factories; thereafter, the influence of Sévres declined.



Unless otherwise noted, all pieces are soft-paste porcelain decorated with polychrome over-glaze enamels and gilt.

- 1 Fruit cooler with cover by Julien de Choisy. 1777.
- 2 Cup and saucer. 1771.
- 3 Cup and saucer by Denis L  v  . Hard-paste. 1778.
- 4 Cup and saucer. Hard-paste. c.1770.
- 5 Cup and saucer. Hard-paste. c.1770.
- 6 Vase with reserves after Boucher by Dodin. Ex. coll.:  
Baron Elie de Rothschild. c.1760-70.
- 7 Saucer painted by Chapuis (a  n  ) and gilt by Chauveaux (a  n  ).  
1733.
- 8 Cup and saucer by Fontaine. 1779.
- 9 Bowl and underplate. c.1765.
- 10 Pair of egg cups by J.-B. Etienne Genest. 1780.
- 11 Cup and saucer. Saucer by Denis L  v  . Hard-paste. 1778.
- 12 Plate. c.1765.
- 13 Cup and saucer by Pierre-Antoine M  reaud (a  n  ). Cup 1778.  
Saucer 1763?
- 14 Cup and saucer by Sioux (a  n  ). 1778.
- 15 Bowl. Hard-paste. 1788.
- 16 Coffee can matching #15 by Charles Tendant (jeune). Hard-paste.  
1788. Note that the square shape of the coffee can  
originated at S  vres and spread to England in the 1790's,  
where it remained popular until the 1820's.
- 17 Cup and saucer. 1771.
- 18 Cup and saucer. 1770.
- 19 Pair of sherbet cups by Chapuis. Ex. coll.: Donohue. 1767.
- 20 Deep saucer with gilt by Chauveaux. c.1770.
- 21 Soup plate with Hermitage inventory mark. 1759.



Unless otherwise noted, all pieces are soft-paste porcelain decorated with polychrome over-glass enamels and gilt.

- 1 Fruit cooler with cover by Julien de Chosy. 1777.
- 2 Cup and saucer. 1771.
- 3 Cup and saucer by Denis Lève. Hard-paste. 1778.
- 4 Cup and saucer. Hard-paste. c.1770.
- 5 Cup and saucer. Hard-paste. c.1770.
- 6 Vase with reserves after Boucher by Dönn. Ex. coll.: Baron Elie de Rothschild. c.1760-70.
- 7 Saucer painted by Chabut (aine) and gilt by Chauveau (aine). 1733.
- 8 Cup and saucer by Fontaine. 1779.
- 9 Bowl and underplate. c.1765.
- 10 Pair of egg cups by J.-B. Etienne Genest. 1780.
- 11 Cup and saucer. Saucer by Denis Lève. Hard-paste. 1778.
- 12 Plate. c.1765.
- 13 Cup and saucer by Pierre-Antoine Méraud (aine). Cup 1778. Saucer 1783.
- 14 Cup and saucer by Stoux (aine). 1778.
- 15 Bowl. Hard-paste. 1788.
- 16 Coffee can matching #15 by Charles Tendant (jeune). Hard-paste. 1788. Note that the square shape of the coffee can originated at Severs and spread to England in the 1790's, where it remained popular until the 1850's.
- 17 Cup and saucer. 1771.
- 18 Cup and saucer. 1770.
- 19 Pair of sherbet cups by Chabut. Ex. coll.: Oonahue. 1767.
- 20 Deep saucer with gilt by Chauveau. c.1770.
- 21 Soup plate with Hermitage inventory mark. 1759.



## VII - Top Shelf

### MEISSEN

Until Johann Friedrich Böttger of the Meissen factory discovered the formula for true porcelain in 1708, the secret had been kept by the Chinese for almost two thousand years. Known as hard-paste porcelain, it is a combination of kaolin (China clay) and petuntse (China stone). When fired together at a high temperature the petuntse acts as an adhesive to bind the kaolin particles together to produce a translucent, vitreous ware, which is white in color, and rings clearly.

Because of the discovery and the ornamental use to which Meissen put it, Meissen became the most influential factory in Europe until 1763, when it was overrun by the Prussians; and its rival Sèvres superceded Meissen in the forefront of ceramic fashion to become the model of French, English and sometimes even German taste.

## VII - Bottom Shelf

### THE INFLUENCE OF SEVRES

After 1760, the influence of the Orient on English porcelain was superceded by that of the French royal factory at Sèvres. In fact, it has been said that the successful imitation of Old Sèvres was the ultimate goal of every Worcester painter. Several examples in the Liebman collection illustrate how the English factories of Chelsea, Derby and Coalport copied Sèvres' Mazarin-blue ground (#7, #8 and #10), jeweled gilt (#11 and 12), figurative subjects painted in the manner of Watteau (#11), reserve panels with flowers (#7), and reserve panels with birds in exotic landscapes. All of these English pieces display a technically excellent, although imitative, style.



## MEISSEN

Until Johann Friedrich Böttger of the Meissen factory discovered the formula for true porcelain in 1708, the secret had been kept by the Chinese for almost two thousand years. Known as hard-paste porcelain, it is a combination of kaolin (China clay) and petuntse (China stone). When fired together at a high temperature the petuntse acts as an adhesive to bind the kaolin particles together to produce a translucent, vitreous ware, which is white in color, and rings clearly.

Because of the discovery and the ornamental use to which Meissen put it, Meissen became the most influential factory in Europe until 1763, when it was overrun by the Prussians; and its rival Sèvres superseded Meissen in the forefront of ceramic fashion to become the model of French, English and sometimes even German taste.

## THE INFLUENCE OF SEVRES

After 1760, the influence of the Orient on English porcelain was superseded by that of the French royal factory at Sèvres. In fact, it has been said that the successful imitation of Old Sèvres was the ultimate goal of every Worcester painter. Several examples in the Liebman collection illustrate how the English factories of Chelsea, Derby and Coalport copied Sèvres' Mazarin-blue ground (47, 48 and 49), jeweled gilt (41 and 42), figurative subjects painted in the manner of Watteau (41), reserve panels with flowers (47), and reserve panels with birds in exotic landscapes. All of these English pieces display a technically excellent, although imitative, style.



Top Shelf

- 1 Pair of bottle-shape vases with raised polychrome flowering tendrils. c.1750.
- 2 Bowl with monochromatic purple floral decoration. c.1748.
- 3 Statuette of Bison probably from model by J. J. Kaendler. c.1735.
- 4 Statuette of parrot on truncated tree branch in polychromy. Late 18th century.
- 5 Saucer with yellow ground and purple landscape. c.1750.
- 6 Covered bowl with yellow ground and floral bouquets in white reserve panels. c.1763-74.

Bottom Shelf

- 7 English, Derby dessert dishes after Sèvres with Mazarin-blue and gilt bandings and depiction of a rose in center. (Derby pattern #3824.) Soft-paste. Similar to service made for Queen Mary in 1842.
- 8 English, Chelsea plate after Sèvres with Mazarin-blue border and gilt and polychrome depiction of an urn. Soft-paste. c.1765.
- 9 Meissen, gilt cup and saucer with inscription and floral initial T, after Sèvres. Hard-paste. c.1770-80.
- 10 English, Coalport pair of oviform vases after Sèvres, with Mazarin-blue and jeweled gilt ground and reserve panels with views of castles. Soft-paste. 1891.
- 11 English, Chelsea-Derby tray after Sèvres, with gilt dot decoration and romantic couple after Watteau in grisaille. Soft-paste. 1769-75.
- 12 French, Sèvres teacup with Mazarin-blue and gilt dot ground depicting bird in reserve panel. Soft-paste. 1761-78.



Top Shelf

- 1 Pair of bottle-shaped vases with raised polychrome flowering tendrils. c.1780.
- 2 Bowl with monochromatic purple floral decoration. c.1748.
- 3 Statuette of a lion probably from model by J. J. Kaendler. c.1735.
- 4 Statuette of a parrot on truncated tree branch in polychrome. Late 18th century.
- 5 Saucer with yellow ground and purple landscape. c.1780.
- 6 Covered bowl with yellow ground and floral bouquets in white reserve panels. c.1763-74.

THE INFLUENCE OF SEVRES

Bottom Shelf

- 7 English, Derby dessert dishes after Sevres with Mazarin-blue and gilt bandings and depiction of a rose in center. (Derby pattern 18824) Soft-paste. Similar to service made for Queen Mary in 1842.
- 8 English, Chelsea plate after Sevres with Mazarin-blue border and gilt and polychrome depiction of an urn. Soft-paste. c.1765.
- 9 Meissen, gilt cup and saucer with inscription and floral initial T. after Sevres. Hard-paste. c.1770-80.
- 10 English, Coalport pair of oviform vases after Sevres, with Mazarin-blue and jeweled gilt ground and reserve panels with views of castles. Soft-paste. 1891.
- 11 English, Chelsea-Derby tray after Sevres, with gilt dot decoration and romantic couple after Watteau in grisaille. Soft-paste. 1769-75.
- 12 French, Sevres teacup with Mazarin-blue and gilt dot ground depicting bird in reserve panel. Soft-paste. 1781-79.



## VIII

## Top Shelf

## ENGLISH EVERYDAY EARTHENWARE

Salt-glaze stoneware (#1 and 2) was made in every Staffordshire pottery from 1730-1760. Uniquely English in feeling, it was in such demand on the Continent that it created a basis of continental trade for Staffordshire. The ware was shaped and then fired at a high temperature to a semi-vitreous state. Common salt thrown in the kiln produced a hard, thin, light pebbled glaze. The result was a non-porous and acid-resistant pottery that was well adapted to intricate form and refined decoration. Color was added around 1750. It dropped out of fashion with the introduction of Josiah Wedgwood's cream-colored earthenware in 1759, which provided a less-brittle surface for table use. (See case no. IX.) Its hard, light-colored body usually contained flint and was covered with a lead-glaze.

In 1775, the Leeds potters were finally allowed to produce their own cream-colored earthenware after Josiah Wedgwood's patent on the ingredients expired. Some of the Leeds cream-colored earthenware was decorated with transfer prints, a technique explained in the next gallery, at case no. XVII. Other pieces were hand-painted in Holland.

The influence of the Dutch on English ceramics was first felt under William III, who was King of England between 1689 and 1702 and also ruler of the Netherlands. Many Dutch potters, who brought with them oriental styles from years of trade with China, settled in England and produced delft ware (#3) in London, Lambeth, Southwark, Liverpool, Dublin, Bristol and Glasgow. By 1770, most of the factories had closed or had begun to produce creamware which chipped less easily.

Lustreware was an English invention for imparting a metal-like finish to a ceramic surface. It was produced by almost all the English potteries between 1800 and 1845. The process involved the dissolution of gold or platinum in strong acid to which other chemical ingredients had been added. The resulting solution was then painted over a pre-glazed surface and fired. During the firing, the lustre coating reacted and changed the gold or platinum salts into a thin film of metal. Early pieces were made to simulate the shapes and appearances of metal hollowware (#6). A marbleized surface was created by experimenting with pink splashed at random with oil (#4). It then became popular to use lustreware in conjunction with overglaze transfer prints (#5) or to use two types of lustre on one item (#5).



## ENGLISH EVERYDAY EARTHENWARE

Staffordshire pottery from 1730-1750. Unusually English in feeling, it was in such demand on the Continent that it created a paste of continental trade for Staffordshire. The ware was shaped and then fired at a high temperature to a semi-vitreous state. Common salt thrown in the kiln produced a hard, thin, light pebbled glaze. The result was a non-porous and acid-resistant pottery that was well adapted to intricate form and refined decoration. Color was added around 1750. It dropped out of fashion with the introduction of Josiah Wedgwood's cream-colored earthenware in 1759, which provided a less-primitive surface for table use. (See case no. IX.) Its hard, light-colored body usually contained flint and was covered with a lead-glaze.

In 1775, the Leeds potters were finally allowed to produce their own cream-colored earthenware after Josiah Wedgwood's patent on the ingredients expired. Some of the Leeds cream-colored earthenware was decorated with transfer prints, a technique explained in the next gallery, at case no. XVII. Other pieces were hand-painted in Holland.

The influence of the Dutch on English ceramics was first felt under William III, who was King of England between 1689 and 1702 and also ruler of the Netherlands. Many Dutch potters, who brought with them oriental styles from years of trade with China, settled in England and produced Delft ware (43) in London, Lambeth, Southwark, Liverpool, Dublin, Bristol and Glasgow. By 1770, most of the factories had closed or had begun to produce creamware which chipped less easily.

Lustrware was an English invention for imparting a metal-like finish to a ceramic surface. It was produced by almost all the English potters between 1800 and 1845. The process involved the dissolution of gold or platinum in strong acid to which other chemical ingredients had been added. The resulting solution was then painted over a pre-glazed surface and fired. During the firing, the lustre coating reacted and changed the gold or platinum salts into a thin film of metal. Early pieces were made to simulate the shape and appearance of metal hollowware (46). A marbled surface was created by experimenting with pink splashed at random with oil (44). It then became popular to use lustrware in conjunction with overglaze transfer prints (45) or to use two types of lustre on one item (45).



## VIII

## ENGLISH EVERYDAY EARTHENWARE

Top Shelf

- 1 Staffordshire salt-glaze plate with molded basketweave design and reticulated border. c.1750-60.
- 2 Staffordshire salt-glaze plate with molded designs and perforated border. c.1750-60.
- 3 Bristol charger decorated with polychrome flowers. c.1730.
- 4 Wedgwood shell-form "moonlight" lustre dish. c.1810.
- 5 Staffordshire lustre jug decorated with apricot transfer on silver. c.1825.
- 6 Staffordshire silver lustre jug. c.1820.

## VIII

## CREAM-COLORED EARTHENWARE

Bottom Shelf

- 7 Liverpool cream-colored earthenware jug decorated with black transfer print depicting "Faith, Hope, and Charity" and "Religion". c.1800.
- 8 Leeds cream-colored earthenware plate depicting Abraham and Isaac in polychromy. Hand-painted in Holland. 1775-90.
- 9 Leeds cream-colored earthenware sweetmeat dish with figure of Flora. c.1785.
- 10 Leeds cream-colored earthenware plate with William of Orange decoration in polychromy. Hand-painted in Holland. c.1790.
- 11 Staffordshire cream-colored earthenware Toby jug. 18th century.
- 12 Leeds cream-colored earthenware mug depicting "The Bachelor" in black transfer print. c.1800.
- 13 Leeds cream-colored earthenware charger depicting Queen Elizabeth. Hand-painted in brown. c.1775.



Top Shelf

- 1 Staffordshire salt-glaze plate with molded basketweave design and reticulated border. c.1750-60.
- 2 Staffordshire salt-glaze plate with molded designs and perforated border. c.1750-60.
- 3 Bristol charger decorated with polychrome flowers. c.1730.
- 4 Wedgwood shell-form "moonlight" lustre dish. c.1810.
- 5 Staffordshire lustre jug decorated with sprigot transfer on silver. c.1825.
- 6 Staffordshire silver lustre jug. c.1820.

CREAM-COLORED EARTHENWARE

Bottom Shelf

- 7 Liverpool cream-colored earthenware jug decorated with black transfer print depicting "Faith, Hope, and Charity" and "Religion". c.1800.
- 8 Leeds cream-colored earthenware plate depicting Abraham and Isaac in polychrome. Hand-painted in Holland. 1775-90.
- 9 Leeds cream-colored earthenware sweetmeat dish with figure of Flora. c.1785.
- 10 Leeds cream-colored earthenware plate with William of Orange decoration in polychrome. Hand-painted in Holland. c.1790.
- 11 Staffordshire cream-colored earthenware Toby jug. 18th century.
- 12 Leeds cream-colored earthenware mug depicting "The Bachelor" in black transfer print. c.1800.
- 13 Leeds cream-colored earthenware charger depicting Queen Elizabeth. Hand-painted in brown. c.1775.



## IX - Top Shelf

### QUEENSWARE

Josiah Wedgwood's cream-colored earthenware or "useful ware" soon replaced saltglaze stoneware in popularity because it was less brittle and more suited to table use. He continued to perfect his ware, lightening it in color. In 1765, Wedgwood received an order for a service in cream-colored earthenware from Queen Charlotte, after which time it became known as "Queenware".

The plate from the Duke of Clarence service (#1) can be compared to other pieces done for English royalty in case no. IV. The armorials on plate number 4 should be compared with the armorial decorations on hard-paste porcelain imported by the English from China in case no. XIV in the next gallery.

## IX - Bottom Shelf

### ENGLISH SOFT-PASTE PORCELAIN

In the 18th century the English factories produced an artificial or "soft-paste" porcelain that contained ground-up glass mixed with a clay or other substance to give it a whiteness and opacity. The preliminary fusing of the glass materials, a step needed to prevent the collapse of an unfired piece by the action of air on the potash in the mixture, is known in England as "fritting."

Despite the hazards of its manufacture (many pieces collapsed or sagged in the kiln and supports were necessary), soft-paste porcelain was produced in England until the 19th century. Each factory made its own additions to the paste: Bow added calcined bones; Bristol and Worcester, soapstone; and Chelsea and Derby, chalk and lime.

Even in the 19th century, hard-paste porcelain like that used by Meissen did not become standard in England. A hybrid paste, containing china-clay and china-stone in combination with bone-ash and covered with a lead-glaze, became the standard English body at the end of the 18th century. It is still in use today. Bone-porcelain is softer than hard-paste, but less costly to manufacture and more durable than soft-paste porcelain.

In the 18th century the English factories of Chelsea, Derby, Worcester and the Welsh factory of Nantgarw decorated their soft-paste porcelain with naturalistic flowers and winged insects, motifs that originally came to England from the Orient via Meissen, yet are treated in a totally English manner. The rendering of birds in bright enamel colors which are fused into the soft-paste glaze give the most common English fowl an exotic look.



## QUEENSWARE

Joseph Wedgwood's cream-colored earthenware or "useful ware" soon replaced salt-glaze stoneware in popularity because it was less brittle and more suited to table use. He continued to perfect his ware, lightening it in color. In 1765, Wedgwood received an order for a service in cream-colored earthenware from Queen Charlotte, after which time it became known as "Queenware".

The plate from the Duke of Clarence service (41) can be compared to other pieces done for English royalty in case no. IV. The armorials on plate number 4 should be compared with the armorial decorations on hard-paste porcelain imported by the English from China in case no. XIV in the next gallery.

## ENGLISH SOFT-PASTE PORCELAIN

In the 18th century the English factories produced an artificial or "soft-paste" porcelain that contained ground-up glass mixed with a clay or other substance to give it a whiteness and opacity. The preliminary fusing of the glass materials, a step needed to prevent the collapse of an unfired piece by the action of air on the potash in the mixture, is known in England as "fritting".

Despite the hazards of its manufacture (many pieces collapsed or sagged in the kiln and supports were necessary), soft-paste porcelain was produced in England until the 19th century. Each factory made its own additions to the paste: Bow added colored glazes; Bristol and Worcester, soapstone; and Chelsea and Derby, chalk and lime.

Even in the 19th century, hard-paste porcelain like that used by Meissen did not become standard in England. A hybrid paste containing china-clay and china-stone in combination with bone-ash and covered with a lead-glaze, became the standard English body at the end of the 18th century. It is still in use today. Bone-porcelain is softer than hard-paste, but less costly to manufacture and more durable than soft-paste porcelain.

In the 18th century the English factories of Chelsea, Derby, Worcester and the Welsh factory of Nantgarw decorated their soft-paste porcelain with naturalistic flowers and winged insects, motifs that originally came to England from the Orient via Meissen, yet are treated in a totally English manner. The rendering of birds in bright enamel colors which are fused into the soft-paste glaze give the most common English fowl an exotic look.



Top Shelf

- 1 Plate with blue and gilt border depicting arms of British royal family. Early 19th century.
- 2 Pair of covered tureens with underplates decorated with blue and gilt border, matching no. 1. Early 19th century.
- 3 Campagna-shape urn with ram's head handles, decorated in relief. 1759-74.
- 4 Pair of plates with reticulated border, showing unidentified arms in brown. Second half of 18th century.

## IX ENGLISH SOFT-PASTE PORCELAIN

Bottom Shelf

- 5 Nantgarw plate decorated with gilt rim and polychrome floral bouquets. 1817-22.
- 6 Derby lozenge-shape plate decorated with polychrome lilies and gilt rim. By Quaker Pegg. Bone-porcelain. 1813-20.
- 7 Chelsea lattice work basket decorated with molded and hand-painted flowers in polychromy. 1752-58.
- 8 Chelsea covered tulip-shape polychrome box. 1752-58.
- 9 Worcester teapot decorated with polychrome floral bouquets and gilt. 1776-93.
- 10 Chelsea cabbage leaf bowl in polychromy. 1752-58.
- 11 Chelsea candlestick with molded and hand-painted polychrome flowers. c.1765.
- 12 Chelsea leaf-shape dish with polychrome floral decoration. c.1770.
- 13 Derby plate decorated with cherries and butterflies in polychromy. c.1758.
- 14 Chelsea leaf-shape dish depicting polychrome bird. c.1770.
- 15 Chelsea-Derby covered tureen and ladle with blue and gilt bandings, and polychrome floral decoration. c.1770.
- 16 Chelsea-Derby (?) plate decorated with floral sprays and ribboned border in polychromy and gilt. c.1770.



Top Shelf

- 1 Plate with blue and gilt border depicting arms of British royal family. Early 18th century.
- 2 Pair of covered tureens with underplates decorated with blue and gilt border, matching no. 1. Early 18th century.
- 3 Campana-shaped urn with ram's head handles, decorated in relief. 1750-70.
- 4 Pair of plates with reticulated border, showing unidentified arms in brown. Second half of 18th century.

ENGLISH SOFT-PASTE PORCELAIN

Bottom Shelf

- 5 Mantelpiece plate decorated with gilt rim and polychrome floral bouquets. 1817-22.
- 6 Derby lozenge-shaped plate decorated with polychrome filigree and gilt rim. By Quaker Road. Bone-porcelain. 1813-20.
- 7 Chelsea lattice work basket decorated with molded and hand-painted flowers in polychrome. 1752-58.
- 8 Chelsea covered tulip-shaped polychrome box. 1752-58.
- 9 Worcester teapot decorated with polychrome floral bouquets and gilt. 1776-93.
- 10 Chelsea cabbage leaf bowl in polychrome. 1752-58.
- 11 Chelsea candlestick with molded and hand-painted polychrome flowers. c. 1765.
- 12 Chelsea leaf-shaped dish with polychrome floral decoration. c. 1770.
- 13 Derby plate decorated with cherries and butterflies in polychrome. c. 1758.
- 14 Chelsea leaf-shaped dish depicting polychrome bird. c. 1770.
- 15 Chelsea-Derby covered tureen and ladle with blue and gilt bandings, and polychrome floral decoration. c. 1770.
- 16 Chelsea-Derby (?) plate decorated with floral sprays and ribboned border in polychrome and gilt. c. 1770.



## ORIENTAL INFLUENCE ON ENGLISH PORCELAIN

## Top Shelf

The English factories were influenced by Chinese and Japanese patterns, which they adapted to their hybrid designs (see examples on top shelf). Japanese patterns first reached the English 18th-century porcelain factories via Meissen, which had made a service for Frederick the Great in the Japanese style in 1763. Chinese porcelain had been imported into England from the beginning of the 17th century. Spode patterns in the Chinese style were free adaptations of Chinese models, and Josiah Spode was successful in creating Chinese-inspired designs that would sell. Plate no. 7 exhibits one of Spode's first patterns of this type (Spode #282). Note the recurrence of the fence motif in patterns by five different English factories, all of which use it as a geometrical motif rather than as a landscape element as it was used by the Chinese.

The two plates on the far right of the bottom shelf (#16 and 17) provided the industrial middle class with a cheap, durable substitute for the China-Trade and Oriental-influenced porcelain owned by the wealthy.

The motif of an exotic bird on a rock occurs in two very different versions by Worcester (#9 and 10). In contrast to the blue and white shell-shaped dish is Worcester's plate in the Kylin pattern (#3 on the top shelf), which is painted with a predominance of green from the Chinese famille verte palette.

The powder blue ground of the Bow plate (#18) exemplifies a background technique that the English factories acquired from the Chinese. Blowing dry pigment through a tube covered at one end with gauze over the moistened surface of the ware resulted in a granulated blue ground.

Interestingly enough, the whorl pattern used on Worcester's cup and saucer (#19) has no actual Chinese model; and it was later copied by the Chinese.

The Oriental influence on English porcelain was replaced by that of Sèvres in the 1770's.



## ORIENTAL INFLUENCE ON ENGLISH PORCELAIN

The English factories were influenced by Chinese and Japanese patterns, which they adapted to their hybrid designs (see examples on top shelf). Japanese patterns first reached the English 18th-century porcelain factories via Meissen, which had made a service for Frederick the Great in the Japanese style in 1763. Chinese porcelain had been imported into England from the beginning of the 17th century. Spode patterns in the Chinese style were free adaptations of Chinese models, and Josiah Spode was successful in creating Chinese-inspired designs that would sell. Plate no. 7 exhibits one of Spode's first patterns of this type (Spode #282). Note the recurrence of the fence motif in patterns by five different English factories, all of which use it as a geometrical motif rather than as a landscape element as it was used by the Chinese.

The two plates on the far right of the bottom shelf (#16 and 17) provided the industrial middle class with a cheap, durable substitute for the China-Trade and Oriental-influenced porcelain owned by the wealthy.

The motif of an exotic bird on a rock occurs in two very different versions by Worcester (#9 and 10). In contrast to the blue and white shell-shaped dish is Worcester's plate in the K'lin pattern (#5 on the top shelf), which is painted with a predominance of green from the Chinese famille verte palette.

The powder blue ground of the Bow plate (#18) exemplifies a background technique that the English factories acquired from the Chinese. Blowing dry pigment through a tube covered at one end with gauze over the moistened surface of the ware resulted in a granulated blue ground.

Interestingly enough, the whorl pattern used on Worcester's cup and saucer (#19) has no actual Chinese model; and it was later copied by the Chinese.

The Oriental influence on English porcelain was replaced by that of Sèvres in the 1770's.



Top Shelf

- 1 Derby dish with scalloped rim and floral design in gilt and polychromy. "Candlelight ware". Hard-paste. Pseudo-Chinese marks on base. 1811-46.
- 2 Chelsea plate with scalloped rim. Gilt and polychrome depiction of chrysanthemum and Japanese patterns. Soft-paste. Ex. Coll: Schreiber. c.1755-6.
- 3 Worcester-Flights plate with scalloped rim, decorated in polychrome kylin pattern with gilt. Soft-paste. c.1790.
- 4 Chelsea-Derby (?) cinquefoil bowl with Japanese style decorations in gilt and polychromy. Hard-paste. c.1770.
- 5 Worcester plate with scalloped rim, polychrome decoration with Japanese pattern in gilt. Soft-paste. c.1770.
- 6 Delft charger decorated with polychrome peacock and oriental patterns. Tin-glazed earthenware. 1730-40.
- 7 Spode plate in pattern #282 depicting Japanese design of branch and blossoms in gilt and polychromy. Bone china. c.1792-4.

Bottom Shelf

- 8 Spode covered tureen with underplate in pattern #2857 with Chinese inspired polychrome landscapes and borders. Stoneware. c.1806.
- 9 Worcester plate in Sir Joshua Reynolds pattern depicting bird on a rock from a Japanese rendering of a well-known Chinese design, in gilt and polychromy. Soft-paste. c.1770.
- 10 Worcester shell-form dish depicting bird on a rock, hand-painted in under-glaze blue. Soft-paste. c.1760-70.



Top Shelf

- 1 Derby dish with scalloped rim and floral design in gilt and polychrome. "Candlelight ware". Hard-paste. Pseudo-Chinese marks on base. 1811-46.
- 2 Chelsea plate with scalloped rim. Gilt and polychrome depiction of chrysanthemum and Japanese patterns. Soft-paste. Ex. Coll. Schreiber. c.1755-6.
- 3 Worcester-Flights plate with scalloped rim, decorated in polychrome kyllin pattern with gilt. Soft-paste. c.1790.
- 4 Chelsea-Derby (?) cinquantotti bowl with Japanese style decorations in gilt and polychrome. Hard-paste. c.1770.
- 5 Worcester plate with scalloped rim, polychrome decoration with Japanese pattern in gilt. Soft-paste. c.1770.
- 6 Delft charger decorated with polychrome peacock and oriental patterns. Tin-glazed earthenware. 1730-60.
- 7 Spode plate in pattern 4282 depicting Japanese design of branch and blossoms in gilt and polychrome. Bone china. c.1792-4.

Bottom Shelf

- 8 Spode covered tureen with underglaze in pattern 4282 with Chinese inspired polychrome landscapes and borders. Stoneware. c.1806.
- 9 Worcester plate in Sir Joshua Reynolds pattern depicting bird on a rock from a Japanese rendering of a well-known Chinese design, in gilt and polychrome. Soft-paste. c.1770.
- 10 Worcester shell-form dish depicting bird on a rock, hand-painted in under-glaze blue. Soft-paste. c.1760-70.



Bottom Shelf continued

- 11 Chelsea plate depicting partridge pattern in gilt and polychromy. Soft-paste. Ex. coll: Ainsworth. c.1760.
- 12 Spode pen holder with eagle, globe and dolphins in pattern #967. Gilt, pseudo-bronze and polychrome decoration. Hard-paste. c.1804.
- 13 Spode plate also in pattern #967 depicting fence motif in gilt and polychromy. c.1804.
- 14 Worcester saucer depicting fence motif in under-glaze blue transfer print. Soft-paste. 1768-80.
- 15 Leeds, Delftware plate with polychrome fence motif. Earthenware. c.1760.
- 16 Masons plate with polychrome and gilt chinoiserie decoration over a transfer print. Ironstone China. 1813-20.
- 17 Staffordshire (Swansea ?) plate with chinoiserie decoration in transfer print, over-glaze polychrome enamels and lustre. Earthenware. Early 19th century.
- 18 Bow octagonal powder-blue plate with Chinese-inspired scenes in white reserve panels. Soft-paste. c.1750-55.
- 19 Worcester cup and saucer in whorl pattern in under-glaze blue, with over-glaze red, blue and gilt. Soft-paste. Pseudo-Chinese mark on base. c.1765-70.

A square-teapot shape became popular between 1770 and 1785 (#11), as did lighthouse-shaped coffee pots (#3). The shape of the covered cider jug (#1) was popular at the end of the 18th and into the 19th century for both the American and English markets.



Bottom shelf continued

- 11 Chelsea plate depicting partridge pattern in gilt and polychromy. Soft-paste. Ex. coll: Ainsworth. c.1760.
- 12 Spode pen holder with eagle, globe and dolphins in pattern 4967. Gilt, pseudo-bronze and polychrome decoration. Hard-paste. c.1804.
- 13 Spode plate also in pattern 4967 depicting fence motif in gilt and polychromy. c.1804.
- 14 Worcester saucer depicting fence motif in under-glaze blue transfer print. Soft-paste. 1768-80.
- 15 Leeds, Delftware plate with polychrome fence motif. Earthenware. c.1760.
- 16 Masons plate with polychrome and gilt chinoiserie decoration over a transfer print. Ironstone China. 1813-20.
- 17 Staffordshire (Swanses?) plate with chinoiserie decoration in transfer print, over-glaze polychrome enamel and lustre. Earthenware. Early 19th century.
- 18 Bow octagonal powder-blue plate with Chinese-inspired scenes in white reserve panels. Soft-paste. c.1750-55.
- 19 Worcester cup and saucer in whorl pattern in under-glaze blue, with over-glaze red, blue and gilt. Soft-paste. Pseudo-Chinese mark on base. c.1765-70.



## XI - Top Shelf

### SHAPES OF CHINA-TRADE PORCELAIN

Porcelain, exported from China to Portugal in the early 16th century, retained the shapes of medieval Near Eastern metallic containers. However, the Dutch, who arrived in Canton in 1598, saw the potential for marketing Chinese Export porcelain in Europe on a large scale. Consequently, they ordered shapes that would fulfill the utilitarian needs of the English and Dutch markets. To this end they supplied the Chinese with three-dimensional wooden samples, painted patterns in blue and white, and eventually ceramic models to be copied. As a result, China-Trade porcelain was mostly tablewares suited to the social customs of the Europeans who ordered them. Note the salt cellar (#9) and the pot de crème (#10) which show the completeness of the services shipped to Europe.

Teabowls without handles (#5) that were copied from the Chinese continued to be used in England until the 1800's. Normally a tea service would include one cup and one teabowl to each saucer since they would not both be in use at the same time.

The black teapot, made for the Indian or Near Eastern market (#2), is from a mold copied from a Worcester teapot of c.1750-1760 (#6). Additional examples of the same teapot shape with different decoration can be seen in the next gallery. That the same shape was used in the 1760's with a variety of decorations suggests that porcelain molds were mass-produced in Ching-tê Chen and brought to Canton to be decorated according to specific orders.

Both shell-shaped sauce tureens (#7 and 8) derive from a Wedgwood copy of a silver model. The Wedgwood ceramic copy was probably sent to Canton where it served as a model for the hard-paste version made for the English market (#8); and it also served as a model for the Leeds creamware tureen. Number 7 was made in England at the same time.

A square-teapot shape became popular between 1770 and 1785 (#11), as did lighthouse-shaped coffee pots (#3). The shape of the covered cider jug (#1) was popular at the end of the 18th and into the 19th century for both the American and English markets.



# SHAPES OF CHINA-TRADE PORCELAIN

Porcelain, exported from China to Portugal in the early 15th century, retained the shapes of medieval Near Eastern metallic containers. However, the Dutch, who arrived in Canton in 1582, saw the potential for marketing Chinese export porcelain in Europe on a large scale. Consequently, they ordered shapes that would fulfill the utilitarian needs of the English and Dutch markets. To this end they supplied the Chinese with three-dimensional wooden samples, painted patterns in blue and white, and eventually ceramic models to be copied. As a result, China-trade porcelain was mostly tableware suited to the social customs of the Europeans who ordered them. Note the salt cellar (#9) and the pot de crème (#10) which show the completeness of the services shipped to Europe.

Teapots without handles (#5) that were copied from the Chinese continued to be used in England until the 1800's. Normally a tea service would include one cup and one teacup to each saucer since they would not both be in use at the same time.

The black teapot, made for the Indian or Near Eastern market (#2), is from a mold copied from a Worcester teapot of c. 1750-1760 (#6). Additional examples of the same teapot shape with different decoration can be seen in the next gallery. That the same shape was used in the 1760's with a variety of decorations suggests that porcelain molds were mass-produced in China-*de* Chen and brought to Canton to be decorated according to specific orders.

Both shell-shaped sauce tureens (#7 and 8) derive from a Wedgwood copy of a silver model. The Wedgwood ceramic copy was probably sent to Canton where it served as a model for the hard-paste version made for the English market (#8); and it also served as a model for the Leeds creamware tureen. Number 7 was made in England at the same time.

A square-teapot shape became popular between 1770 and 1785 (#11), as did light-house-shaped coffee pots (#3). The shape of the covered sugar jug (#1) was popular at the end of the 18th and into the 19th century for both the American and English markets.



Top Shelf

- 1 China-Trade covered cider jug with gilt and blue decoration, entwined handles and fu dog finial. Hard-paste. American market. c.1800.
- 2 China-Trade teapot depicting two heralds in gilt and polychromy on black ground. Hard-paste. For Indian or Near Eastern market.
- 3 China-Trade lighthouse coffee pot with sepia landscapes and gilt and blue border. Hard-paste. c.1785-95.
- 4 China-Trade teacup with handles depicting European maidens offering floral sprays to romantic couple in gilt, black and polychromy. Hard-paste. c.1750.
- 5 English, Worcester teapot decorated with "insect pattern" in under-glaze blue transfer print. Soft-paste. 1768-80.
- 6 Matching teabowl and saucer.
- 7 English, Leeds creamware shell-shape covered tureen with brown transfer decoration with birds. c.1770.
- 8 China-Trade shell-shape covered tureen with gilt and polychrome decoration. Hard-paste. English market. c.1770-80.
- 9 China-Trade salt cellar with unidentified arms and famille rose and gilt decoration. Hard-paste. c.1740-50.
- 10 China-Trade pot de crème with DCN monogram and famille rose and gilt decoration. Hard-paste. 1770-85.
- 11 China-Trade teapot with entwined handles, Masonic decoration and monogram in polychromy and gilt. Hard-paste. 1785-1800.

Meissen's influence on English porcelain can also be seen in the tiny, landscape vignettes of the Chelsea plate (#16). Landscapes were not common on English porcelain until the end of the 18th century.

The influence of Meissen extended to Russia, as illustrated by pieces (#12 and 15) with Meissen style borders and brilliantly enamelled reserves with animals.



Top Shelf

- 1 China-Trade covered cider jug with gilt and blue decoration, entwined handles and fu dog finial. Hard-paste. American market. c.1800.
- 2 China-Trade teapot depicting two hermits in gilt and polychrome on black ground. Hard-paste. For Indian or Near Eastern market.
- 3 China-Trade lighthouse coffee pot with sepia landscapes and gilt and blue border. Hard-paste. c.1785-95.
- 4 China-Trade teacup with handles depicting European maidens offering floral sprays to romantic couple in gilt, black and polychrome. Hard-paste. c.1750.
- 5 English, Worcester teapot decorated with "insect pattern" in under-glass blue transfer print. Soft-paste. 1768-80.
- 6 Matching teabowl and saucer.
- 7 English, Leeds creamware shell-shape covered tureen with brown transfer decoration with birds. c.1770.
- 8 China-Trade shell-shape covered tureen with gilt and polychrome decoration. Hard-paste. English market. c.1770-80.
- 9 China-Trade salt cellar with unidentified arms and family rose and gilt decoration. Hard-paste. c.1740-50.
- 10 China-Trade pot de crème with DCN monogram and family rose and gilt decoration. Hard-paste. 1770-85.
- 11 China-Trade teapot with entwined handles, Masonic decoration and monogram in polychrome and gilt. Hard-paste. 1785-1800.



## XI - Bottom Shelf

### MEISSEN INFLUENCE

Rather than import hard-paste porcelain from China - as did Holland, England, Portugal, Sweden and Denmark - Germany discovered the secret of Chinese porcelain in 1708 and produced her own everyday and ornamental porcelain. Throughout the 18th century, the Meissen factory used China-Trade porcelain as a proving ground for its own ideas. If it were possible for a Chinese artist to carry out a German idea in porcelain, then Meissen would attempt it. By sending to Canton examples of its own border designs (#17) and pierced work (#19), the Meissen factory continued to exert a strong influence on China-Trade porcelain. Compare the Meissen saucer painted by J. G. Herold (#22), showing a harbor scene and typical Meissen border, with the China-Trade adaptations of it (#20, #21 and #23). Note how the scene changes because of the Chinese lack of interest in perspective.

In turn, Meissen was influenced by Oriental designs, in particular the Japanese (#18). It was through Meissen that Japanese floral designs became popular in England.

Meissen's influence on English porcelain can also be seen in the tiny, landscape vignettes of the Chelsea plate (#16). Landscapes were not common on English porcelain until the end of the 18th century.

The influence of Meissen extended to Russia, as illustrated by pieces (#12 and 15) with Meissen style borders and brilliantly enamelled reserves with animals.



# MEISSEN INFLUENCE

Rather than import hard-paste porcelain from China - as did Holland, England, Portugal, Sweden and Denmark - Germany discovered the secret of Chinese porcelain in 1708 and produced her own everyday and ornamental porcelain. Throughout the 18th century, the Meissen factory used China-Trade porcelain as a proving ground for its own ideas. It was possible for a Chinese artist to carry out a German idea in porcelain, then Meissen would attempt it. By sending to Canton examples of its own border designs (#17) and pierced work (#19), the Meissen factory continued to exert a strong influence on China-Trade porcelain. Compare the Meissen saucer painted by J. G. Harold (#22), showing a harbor scene and typical Meissen border, with the China-Trade adaptations of it (#20, #21 and #23). Note how the scene changes because of the Chinese lack of interest in perspective.

In turn, Meissen was influenced by Oriental designs, in particular the Japanese (#18). It was through Meissen that Japanese floral designs became popular in England.

Meissen's influence on English porcelain can also be seen in the tiny, landscape vignettes of the Chelsea plate (#16). Landscapes were not common on English porcelain until the end of the 18th century.

The influence of Meissen extended to Russia, as illustrated by pieces (#12 and 13) with Meissen style borders and brilliantly enamelled reserves with animals.



Bottom Shelf

- 12 Russian, Imperial factory soup plate after Meissen with gilt and green borders and polychrome otter in reserve panel. Hard-paste. 1855-81.
- 13 German, Meissen gilt saucer with landscape and polychrome figures. Possibly by C. F. Herold. Hard-paste. 1730-55.
- 14 German, Meissen tea cup depicting harbor scene and figures in gilt and polychromy. Possibly by C. F. Herold. Hard-paste. 1730-35.
- 15 Russian, Imperial factory teacup and saucer after Meissen with gilt and turquoise borders and polychrome animals and landscapes in reserve panels. Hard-paste. 1885.
- 16 English, Chelsea soup plate from Warren Hastings service with polychrome floral sprays and reserve landscape vignettes after Meissen. Ex. coll: Schreiber. Painted perhaps by J. H. O'Neale. Soft-paste. 1753-58.
- 17 China-Trade bowl with border inside rim after Meissen, decorated in the famille rose style. Hard-paste. c.1800.
- 18 German, Meissen teapot, cup and saucer with purple and gilt decoration after the Japanese "mon" pattern. Hard-paste. c.1780.
- 19 China-Trade plate with reticulated border after Meissen, depicting arms of Longford family in gilt and polychromy. Hard-paste. 1760.
- 20 China -Trade dish with harbor scene after Meissen in gilt and polychromy. Hard-paste. Continental, possibly Danish market. 1750-60.
- 21 China-Trade pear-shape jug with harbor scene and figures after Meissen in polychromy and gilt. For Dutch market. 1750-60.
- 22 German, Meissen saucer depicting harbor view and polychrome figures and gilt by J. G. Herold. Hard-paste. c.1724-30.
- 23 China-Trade plate depicting jousting match after Meissen in gilt and polychromy. Continental market. 1750-60.



Bottom Shelf

- 12 Russian, Imperial factory soup plate after Meissen with gilt and green borders and polychrome outer in reserve panel. Hard-paste. 1855-87.
- 13 German, Meissen gilt saucer with landscape and polychrome figures. Possibly by C. F. Herold. Hard-paste. 1730-55.
- 14 German, Meissen tea cup depicting harbor scene and figures in gilt and polychrome. Possibly by C. F. Herold. Hard-paste. 1730-35.
- 15 Russian, Imperial factory teacup and saucer after Meissen with gilt and turquoise borders and polychrome animals and landscapes in reserve panels. Hard-paste. 1885.
- 16 English, Chelsea soup plate from Warren Hastings service with polychrome floral sprays and reserve landscape vignettes after Meissen. Ex. coll. Schreiber. Painted perhaps by J. H. O'Hear. Soft-paste. 1753-58.
- 17 China-Trade bowl with border inside rim after Meissen, decorated in the famille rose style. Hard-paste. c. 1800.
- 18 German, Meissen teapot, cup and saucer with purple and gilt decoration after the Japanese "mon" pattern. Hard-paste. c. 1780.
- 19 China-Trade plate with reticulated border after Meissen, depicting arms of Longford family in gilt and polychrome. Hard-paste. 1760.
- 20 China-Trade dish with harbor scene after Meissen in gilt and polychrome. Hard-paste. Continental, possibly Danish market. 1750-60.
- 21 China-Trade pear-shaped jug with harbor scene and figures after Meissen in polychrome and gilt. For Dutch market. 1750-60.
- 22 German, Meissen saucer depicting harbor view and polychrome figures and gilt by J. G. Herold. Hard-paste. c. 1754-30.
- 23 China-Trade plate depicting jousting match after Meissen in gilt and polychrome. Continental market. 1750-60.



The following pieces are China-Trade hard-paste porcelain:

XII

### BLACK AND WHITE DECORATION

Between 1710-20, the Chinese experimented with painting on porcelain in black ink. The Chinese technique was perfected between 1722-30, and the bulk of the black-painted China-Trade porcelain was made between 1730-40. One catalyst to their experiments was the presentation of a set of engravings to the Emperor K'ang-Hsi in 1712 by the Jesuits, who were welcome at his court. Another factor was the probable availability in China of completed black and white porcelain decorated by German porcelain painters, who often decorated white Chinese porcelain shipped to Europe without decoration.

The preponderance of New Testament subjects (bottom shelf) may have been to meet the demands of the Dutch protestants in Indonesia rather than those of the Jesuits in China. Mythological scenes and depictions of European social graces (top shelf) were also popular. In Europe the use of ink was eventually replaced by the transfer-print technique perfected at the Worcester factory in 1756, after which time hand-painted grisaille was no longer in demand from Canton.



## BLACK AND WHITE DECORATION

Between 1710-20, the Chinese experimented with painting on porcelain in black ink. The Chinese technique was perfected between 1722-30, and the bulk of the black-painted China-trade porcelain was made between 1730-40. One catalyst to their experiments was the presentation of a set of engravings to the Emperor K'ang-Hsi in 1712 by the Jesuits, who were welcome at his court. Another factor was the probable availability in China of completed black and white porcelain decorated by German porcelain painters, who often decorated white Chinese porcelain shipped to Europe without decoration.

The preponderance of New Testament subjects (bottom shelf) may have been to meet the demands of the Dutch protestants in Indonesia rather than those of the Jesuits in China. Mythological scenes and depictions of European social graces (top shelf) were also popular. In Europe the use of ink was eventually replaced by the transfer-print technique perfected at the Worcester factory in 1756, after which time hand-painted gristles was no longer in demand from Canton.



The following pieces are China-Trade hard-paste porcelain:

- 1 Plate showing the Judgment of Paris in polychromy. c.1730-40.
- 2 Pear-shape covered milk jug showing Venus Emerging from the Sea in polychromy, after a design symbolizing water by Francesco Albani (1578-1660). c.1750
- 3 Plate showing The Embroideress from an unidentified engraving in black ink and gilt. Dutch market (?). c.1750-70.
- 4 Rice bowl showing a lady at her toilette after a French engraving in black ink, gilt and fleshtones. Late 18th century.
- 5 Teapot showing mythological figure, perhaps Flora, in black ink and gilt. Probably for Danish market. c.1750.
- 6 Pair of teacups showing Cupid and Venus in black ink and gilt. Probably for Danish market. c.1750.
- 7 Miniature teabowl and saucer showing women and children from an unidentified western source in black ink and gilt. Late 18th century.
- 8 Coffee pot with molded silver shape, cartouche with dual cyphers in black ink and gilt. Probably for Danish market. c.1750-60.
- 9 Teacaddy with cover of later date showing a fortune teller in black ink, gilt and polychromy. c.1740. And matching teabowl in eggshell porcelain.
- 10 Plate showing the Chariot of Aurora in ink and gilt. c.1750-60.
- 11 Plate depicting a view of the entrance to the Oxford Physick garden, the figure represents its first superintendant, Jacob Bobart (1599-1680) with his pet goat. In gilt, black ink and famille rose enamels for English market. c.1760.
- 12 Pear-shape milk jug showing the Resurrection in black ink and gilt. c.1750-60.
- 13 Plate showing the Crucifixion in polychromy and gilt. Border similar to no. 15. c.1750.
- 14 Lighthouse-form coffee pot with entwined handles and floral bouquets in black ink and gilt. c.1785-1800.



The following pieces are China-trade hard-paste porcelain:

- 1 Plate showing the Judgment of Paris in polychromy. c. 1730-40.
- 2 Pear-shaped covered milk jug showing Venus Emerging from the Sea in polychromy, after a design symbolizing water by Francesco Albani (1578-1660). c. 1750.
- 3 Plate showing The Embroideress from an unidentified engraving in black ink and gilt. Dutch market (?). c. 1750-70.
- 4 Rice bowl showing a lady at her toilette after a French engraving in black ink, gilt and flesh tones. Late 18th century.
- 5 Teapot showing mythological figure, perhaps Flora, in black ink and gilt. Probably for Danish market. c. 1750.
- 6 Pair of teacups showing Cupid and Venus in black ink and gilt. Probably for Danish market. c. 1750.
- 7 Miniature teabowl and saucer showing women and children from an unidentified western source in black ink and gilt. Late 18th century.
- 8 Coffee pot with molded silver shape, cartouches with double cyphers in black ink and gilt. Probably for Danish market. c. 1750-60.
- 9 Teacaddy with cover of later date showing a fortune teller in black ink, gilt and polychromy. c. 1740. And matching teabowl in eggshell porcelain.
- 10 Plate showing the Chariot of Aurora in ink and gilt. c. 1750-60-65.
- 11 Plate depicting a view of the entrance to the Oxford Physick garden, the figure represents its first superintendent, Jacob Bobart (1599-1680) with his pet goat. In gilt, black ink and family rose enamel for English market. c. 1760.
- 12 Pear-shaped milk jug showing the Resurrection in black ink and gilt. c. 1750-60.
- 13 Plate showing the Crucifixion in polychromy and gilt. Border similar to no. 12. c. 1750.
- 14 Lighthouse-form coffee pot with entwined handles and floral bouquets in black ink and gilt. c. 1785-1800.



The following pieces are China-Trade hard-paste porcelain:

- 15 Plate showing the Nativity in black ink and gilt. c.1750.
- 16 Salt cellar in oval shape with LM monogram, in black and gilt. 1770-85.
- 17 Plate showing Samuel Anointing Saul in rouge de fer and gilt. For continental market (?). c.1750-70.
- 18 Teabowl showing the Agony in the Garden in black ink, gilt and flesh tones. c.1750.
- 19 Cup and saucer showing the Agony in the Garden in black ink and gilt on eggshell porcelain. c.1730-40.
- 20 Saucer showing the Prodigal Son in black ink and gilt. c.1750-60.
- 21 Pair of cups showing The Resurrection in ink, gilt and polychromy. c.1750.
- 22 Plate with Crucifixion in black ink and gilt. c.1750-60.



The following pieces are China-Trade hard-paste porcelain:

- 15 Plate showing the Nativity in black ink and gilt. c.1750.
- 16 Self cellar in oval shape with LM monogram, in black and gilt. 1770-85.
- 17 Plate showing Samuel Annotating Saul in round de fer and gilt. For continental market (?). c.1750-70.
- 18 Teabowl showing the Agony in the Garden in black ink, gilt and flesh tones. c.1750.
- 19 Cup and saucer showing the Agony in the Garden in black ink and gilt on eggshell porcelain. c.1730-40.
- 20 Saucer showing the Prodigal Son in black ink and gilt. c.1750-60.
- 21 Pair of cups showing the Resurrection in ink, gilt and polychrome. c.1750.
- 22 Plate with Crucifixion in black ink and gilt. c.1750-60.



## EUROPEAN SUBJECTS ON CHINA-TRADE PORCELAIN

The peak of the China-Trade was between 1740 and 1785, during which time decorative motifs became totally adapted to the taste of the westerners who commissioned the porcelain. Canton actually serviced as a clearing house for European taste; styles and patterns sent by one country might be used to fill orders for another. Frequently European engravings or ceramic pieces served as models. Note how the Chinese lack of interest in chiaroscuro and perspective, as well as the addition of elements of Chinese landscape, often transform the European models into amusing designs. Compare the Tea Party Scene on the cup and saucer (#7) as they were originally done by Robert Hancock of the English Worcester factory, who developed the technique of transfer printing, and the way the scene appears on a China-Trade milk jug (#8) that may have been shipped to England in the white and decorated there in the 1770's.

The subject of the hunt bowl (#13) is an unusual one, but the colors are typical of the famille rose style of enameling over the glaze in shades of pale mauve to deep purple. The palette came to China from Europe early in the 18th century and reached the peak of its popularity during the reign of the Emperor Ch'ien-Lung (1733-96), under whose reign the majority of China-Trade porcelain was made. There was also a simultaneous development of the famille rose palette on German faience after 1730. The colors were derived from a salt of gold called "purple of Cassius", the hue of which varied according to the temperature at which the porcelain was fired.



## EUROPEAN SUBJECTS ON CHINA-TRADE PORCELAIN

The peak of the China-Trade was between 1740 and 1785, during which time decorative motifs became totally adapted to the taste of the westerners who commissioned the porcelain. Canton actually served as a clearing house for European taste; styles and patterns sent by one country might be used to fill orders for another. Frequently European engravings or ceramic pieces served as models. Note how the Chinese lack of interest in chiaroscuro and perspective, as well as the addition of elements of Chinese landscape, often transform the European models into amusing designs. Compare the Tea Party scene on the cup and saucer (#7) as they were originally done by Robert Hancock of the English Worcester factory, who developed the technique of transfer printing, and the way the scene appears on a China-Trade milk jug (#8) that may have been shipped to England in the white and decorated there in the 1770's.

The subject of the hunt bowl (#13) is an unusual one, but the colors are typical of the famille rose style of enameling over the glaze in shades of pale mauve to deep purple. The palette came to China from Europe early in the 18th century and reached the peak of its popularity during the reign of the Emperor Chien-Lung (1733-96), under whose reign the majority of China-Trade porcelain was made. There was also a simultaneous development of the famille rose palette on German faience after 1730. The colors were derived from a salt of gold called "purple of Cassius", the hue of which varied according to the temperature at which the porcelain was fired.



- 1 Punch bowl with unidentified arms and famille rose decoration. c.1770-80.
- 2 Plate depicting Highland regimental figures from an engraving that records the Jacobite agitation of 1739-1745, in ink and polychromy. For Scottish market. c.1745.
- 3 Plate depicting a scene from Don Quixote from an unidentified source in ink, sepia and polychromy. European market. c.1745.
- 4 Plate depicting Dutch scene with drinkers in black, gilt and polychromy. Dutch market. c.1760.
- 5 Saucer with elephant over monogram in black ink, gilt and polychromy, and Arabic calligraphy on the underside. English Colonial market. c.1780-90.
- 6 Plate with Masonic symbols depicting King Solomon and Hiram examining plans of a temple for which Hiram was to make the silver and gold ornaments, in ink, gilt and polychromy. c.1740-60.
- 7 Worcester, cup and saucer with gilt and purple transfer print of the Tea Party. By Robt. Hancock. Soft-paste. c.1760.
- 8 Cream jug in hard-paste porcelain with similar depiction of the Tea Party. Perhaps the jug was shipped to England without decoration and was decorated there with a transfer print similar to that by Robt. Hancock of the Worcester factory. c.1770.
- 9 Plate depicting The Cherry Pickers in gilt and polychromy after a print by Nicholas Ponce after Antoine Baudouin. Francois Boucher painted a larger version of it now in the Iveagh Bequest, Kenwood. Continental market. 1750-70.
- 10 Saucer with the same scene in gilt and polychromy. Continental market. 1750-70.
- 11 Tray depicting scene with a hunter and a lady in gilt and polychromy. Continental market. Ex. coll: McCann. c.1750-70.
- 12 Teacaddy with cover depicting a boar hunt in gilt and polychromy. c.1750.
- 13 Punch bowl depicting a fox hunt in gilt and polychromy. English market. c.1780.



- 1 Punch bowl with unidentified arms and family rose decoration.  
c. 1770-80.
- 2 Plate depicting Highland regimental figures from an engraving that records the Jacobite agitation of 1739-1745, in ink and polychromy. For Scottish market. c. 1745.
- 3 Plate depicting a scene from Don Quixote from an unidentified source in ink, sepia and polychromy. European market. c. 1745.
- 4 Plate depicting Dutch scene with drinkers in black, gilt and polychromy. Dutch market. c. 1760.
- 5 Saucer with elephant over monogram in black ink, gilt and polychromy, and Arabic calligraphy on the underside. English Colonial market. c. 1780-90.
- 6 Plate with Masonic symbols depicting King Solomon and Hiram examining plans of a temple for which Hiram was to make the silver and gold ornaments, in ink, gilt and polychromy. c. 1740-60.
- 7 Worcester, cup and saucer with gilt and purple transfer print of the Tea Party. By Robt Hancock. Soft-paste. c. 1760.
- 8 Cream jug in hard-paste porcelain with similar depiction of the Tea Party. Perhaps the jug was shipped to England without decoration and was decorated there with a transfer print similar to that by Robt Hancock of the Worcester factory. c. 1770.
- 9 Plate depicting The Cherry Pickers in gilt and polychromy after a print by Nicholas Ponce after Antoine Baudouin. Francois Boucher painted a larger version of it now in the Liverpool Bequest, Kenwood. Continental market. 1750-70.
- 10 Saucer with the same scene in gilt and polychromy. Continental market. 1750-70.
- 11 Tray depicting scene with a hunter and a lady in gilt and polychromy. Continental market. Ex. coll. McCann. c. 1750-70.
- 12 Teacaddy with cover depicting a bear hunt in gilt and polychromy. c. 1750.
- 13 Punch bowl depicting a fox hunt in gilt and polychromy. English market. c. 1780.



XIII EUROPEAN SUBJECTS ON CHINA-TRADE PORCELAIN - Continued

- 14 Plate depicting Madame de Montespan and Louis XIV or Governor Duf and his wife in under-glaze blue and over-glaze polychromy and gilt. Dutch market. Ex. coll: C. T. Loo. Early 18th century.
- 15 Teabowl and saucer with "The Lovers" after Watteau in rouge de fer. c.1750.
- 16 Pair of miniature teacups depicting children playing, in gilt, black ink and polychromy. Continental market. c.1770-80.
- 17 Plate depicting A Most Serious Accouchement, said to have taken place on August 29, 1647, in polychromy and gilt. Dutch market. c.1750-70.
- 18 Plate depicting boy fishing, copied in reverse from an etching by Abraham Bloemart (1564-1651), included in his drawing book and first engraved by his son Cornelius II (c.1603-1680). Hand-painted in mauve. European, probably Dutch market. Note that the border evokes designs of du Pacquier period of Viennese porcelain (1718-44) and that the Chinese artist has added mountains to the flat Dutch landscape. c.1735-45.



- 14 Plate depicting Madame de Montespan and Louis XIV or Governor Duf and his wife in under-glass blue and over-glass polychromy and gilt. Dutch market. Ex. coll. C. T. Lee. Early 18th century.
- 15 Teabowl and saucer with "The Lovers" after Watteau in rouge de fer. c. 1750.
- 16 Pair of miniature teacups depicting children playing, in gilt, black ink and polychromy. Continental market. c. 1770-80.
- 17 Plate depicting A Most Serious Accouchement, said to have been taken place on August 29, 1647, in polychromy and gilt. Dutch market. c. 1750-70.
- 18 Plate depicting boy fishing, copied in reverse from an etching by Abraham Bloemart (1564-1651), included in his drawing book and first engraved by his son Cornelius II (c. 1603-1680). Hand-painted in mauve. European, probably Dutch market. Note that the border evokes designs of the Paderborn period of Vietnamese porcelain (1718-44) and that the Chinese artist has added mountains to the first Dutch landscape. 1735-45.



- 1 Teabowl and saucer with unidentified double coat of arms, in gilt and polychrome enamels. Probably for Dutch market. c.1740.
- 2 Deep plate with Marescos arms in pretense and also impaled on Frederick coat. Made for "Leonora, Widow of Thomas Frederick of Westminster," in gilt, rouge de fer and polychrome enamels. For English market. c.1720.

## ARMORIAL DESIGNS

China-Trade porcelain was far less expensive than anything available in Europe before 1775. For this reason it became a popular means of heraldic display in Portugal, Holland, Scandinavia and England. Over 3,000 armorial services have been traced for English families alone - often more than one per family - to commemorate marriages or special events. An order might have been placed at an 18th-century London shop or office of the East India Company, where there were on hand sample plates with various border designs. The shopkeeper would then commission a supercargo or ship's officer about to leave for China to execute the order as part of his private trade. It would be delivered on his return trip to England two years later, on which voyage the porcelain served as welcome ballast over which was packed the more delicate and valuable cargo of silks and spices.

- 12 Teapot with RM monogram, in gilt and polychrome enamels. c.1785.
- 13 Teabowl with crest and initials of Peter Le Mesurier, Hereditary Governor of Alderney, in gilt, polychrome enamels, and black ink. For English market. Ex. coll. McCann. 1785-1800.



## ARMORIAL DESIGNS

China-Trade porcelain was far less expensive than anything available in Europe before 1775. For this reason it became a popular means of heraldic display in Portugal, Holland, Scandinavia and England. Over 3,000 armorial services have been traced for English families alone - often more than one per family - to commemorate marriages or special events. An order might have been placed at an 18th-century London shop or office of the East India Company, where there were on hand sample plates with various border designs. The shopkeeper would then commission a supercargo or ship's officer about to leave for China to execute the order as part of his private trade. It would be delivered on his return trip to England two years later, on which voyage the porcelain served as welcome ballast over which was packed the more delicate and valuable cargo of silks and spices.



- 1 Teabowl and saucer with unidentified double coat of arms, in gilt and polychrome enamels. Probably for Dutch market. c.1740.
- 2 Deep plate with Marescoe arms in pretense and also impaled on Frederick coat. Made for "Leonora, Widow of Thomas Frederick of Westminster," in gilt, rouge de fer and polychrome enamels. For English market. c.1720.
- 3 Plate with unidentified coat of arms, in predominately green and white enamels with black ink. c.1735-40.
- 4 Bowl with arms and inscription of Saldanha de Albuquerque, in gilt and polychrome enamels. For Portuguese market. Ex. coll.: McCann. 1750-60.
- 5 Soup plate and matching underplate with unidentified coat of arms, in gilt, rouge de fer enamels, and black ink. c.1750.
- 6 Teabowl, saucer and plate with arms of Arujo de Acibedo, in gilt and polychrome enamels. For Portuguese market. Ex. coll.: McCann. 1785-1800.
- 7 Plate with arms of Silveira impaling Tavora, in gilt, rouge de fer, and polychrome enamels. For Portuguese market. Ex. coll.: McCann. 1785-1800.
- 8 Coffee can, saucer, plate and platter with Hammond arms and cypher, in gilt and blue enamel. For English market. Ex. coll.: McCann. 1785-1800
- 9 Mug inscribed Peter Chapman Parrott, in gilt and famille rose enamels. For English market. c.1770-80.
- 10 Teabowl and saucer with arms of S:Bal and L:Cats, in gilt and polychrome enamels. For Dutch market. Inscribed 1779.
- 11 Plate with Hamilton arms and motto, in gilt and famille rose enamels. For English market. 1770-80.
- 12 Teapot with MM monogram, in gilt and polychrome enamels. c.1785.
- 13 Teabowl with crest and initials of Peter Le Mesurier, Hereditary Governor of Alderney, in gilt, polychrome enamels, and black ink. For English market. Ex. coll.: McCann. 1785-1800.



- 1 Teabowl and saucer with unidentified double coat of arms, in gilt and polychrome enamels. Probably for Dutch market. c.1740.
- 2 Deep plate with Harescoe arms in pretense and also impaled on Frederick coat. Made for "Leonora, Widow of Thomas Frederick of Westminster," in gilt, rouge de fer and polychrome enamels. For English market. c.1750.
- 3 Plate with unidentified coat of arms, in predominantly green and white enamels with black ink. c.1735-40.
- 4 Bowl with arms and inscription of Salbando de Albuquerque, in gilt and polychrome enamels. For Portuguese market. Ex. coll.: McCann. 1750-60.
- 5 Soup plate and matching underplate with unidentified coat of arms, in gilt, rouge de fer enamels, and black ink. c.1750.
- 6 Teabowl, saucer and plate with arms of Arujo de Acibedo, in gilt and polychrome enamels. For Portuguese market. Ex. coll.: McCann. 1785-1800.
- 7 Plate with arms of St. Jovis impaling Tavora, in gilt, rouge de fer, and polychrome enamels. For Portuguese market. Ex. coll.: McCann. 1785-1800.
- 8 Coffee can, saucer, plate and chaffer with Hammond arms and cypher, in gilt and blue enamel. For English market. Ex. coll.: McCann. 1785-1800.
- 9 Mug inscribed Peter Chapman Parrott, in gilt and famille rose enamels. For English market. c.1770-80.
- 10 Teabowl and saucer with arms of St. Bal and L. Gats, in gilt and polychrome enamels. For Dutch market. Inscribed 1779.
- 11 Plate with Hamilton arms and motto, in gilt and famille rose enamels. For English market. 1770-80.
- 12 Teapot with MM monogram, in gilt and polychrome enamels. c.1785.
- 13 Teabowl with crest and initials of Peter Le Mesurier, Hereditary Governor of Alderney, in gilt, polychrome enamels, and black ink. For English market. Ex. coll.: McCann. 1785-1800.



- 14 Teabowl and saucer with JBC monogram, in gilt and polychrome enamels. 1790-1800.
- 15 Plate with Grierson arms, in gilt and polychrome enamels, with pierced rim. For English market. 1770-80.
- 16 Teabowl with unidentified arms, in gilt and polychrome enamels. c.1750.
- 17 Plate with unidentified arms, in gilt and famille rose enamels. Probably for English market. c.1750.
- 18 Plate with crest of William Mills, in gilt and famille rose enamels. For English market. Ex. coll.: Mrs. Vincent Astor. c.1750.
- 19 Deep plate with unidentified arms, in gilt and polychrome enamels. c.1760.
- 20 Pair of plates with unidentified double arms, in gilt and polychrome enamels. For Danish market. Ex. coll.: McCann. c.1760.
- 21 Deep plate with unidentified dual cypher, in gilt and polychrome enamels. For Danish market. Ex. coll.: McCann. c.1760.

Oddly enough, plates (#20) were made by the English factory of Spode and Copeland in 1824, to replace a service destroyed in a fire which demolished the East India Company's Canton premises in 1822. Captain Sotheby, who took this service from England to Canton on his ship The London, ordered these plates as part of an additional service for his ship. See the inscription on the reverse of the plates.



- 14 Teabowl and saucer with 3BC monogram, in gilt and polychrome enamels. 1790-1800.
- 15 Plate with Griffen arms, in gilt and polychrome enamels, with pierced rim. For English market. 1770-80.
- 16 Teabowl with unidentified arms, in gilt and polychrome enamels. c. 1750.
- 17 Plate with unidentified arms, in gilt and family rose enamels. Probably for English market. c. 1750.
- 18 Plate with crest of William Mills, in gilt and family rose enamels. For English market. Ex. coll.: Mrs. Vincent Astor. c. 1750.
- 19 Deep plate with unidentified arms, in gilt and polychrome enamels. c. 1750.
- 20 Pair of plates with unidentified double arms, in gilt and polychrome enamels. For Danish market. Ex. coll.: McCann. c. 1750.
- 21 Deep plate with unidentified dual cypher, in gilt and polychrome enamels. For Danish market. Ex. coll.: McCann. c. 1750.



## XV - Top Shelf

### AMERICA TRADES WITH CHINA

Until the American Revolution, the United States was forced to trade with the Orient through England. On February 22, 1784, only one month after Congress ratified the peace treaty with England, the first American ship, the Empress of China, left New York for Canton. Half the size of the English supercargoes, the American vessels were able to compete because of their speed. The American merchants sailed to China from New England via the Pacific Northwest, where they obtained furs from the Indians to trade in Canton. By 1800, there was an average of thirty American ships in Canton each year. The English dissolved the English East India Company in 1834, partly as a result of American competition, and partly because by the 1820's the English Staffordshire potters were able to mass-produce ceramics to meet Britain's everyday needs.

## XV - Bottom Shelf

### SOUVENIRS OF THE CHINA-TRADE

To the Chinese, all foreigners were known as FAN KWAES (or foreign devils). In order to keep control of their porcelain trade with the west, the Chinese would not allow the Europeans to venture beyond the factory area of Canton, where they were forced to live in miserable conditions. The Chinese further requested that European merchants put themselves in the hands of a small number of Chinese merchants known as Hong merchants. All business dealings had to be undertaken through them. The large punch bowl (#12) gives an accurate picture of how the Hong area of Canton with the different European factories looked in the 18th century. The souvenirs of Canton ordered by European, English and American sailors give a colorful picture of how the harbors and supercargoes looked. An ever-popular design was the sailor's farewell and return seen on both the Pratt-type piece of English pottery (#18) and on a hard-paste China-Trade cup and saucer (#19).

Oddly enough, plates (#20) were made by the English factory of Spode and Copeland in 1824, to replace a service destroyed in a fire which demolished the East India Company's Canton premises in 1822. Captain Sotheby, who took this service from England to Canton on his ship The London, ordered these plates as part of an additional service for his ship. See the inscription on the reverse of the plates.



# AMERICA TRADES WITH CHINA

Until the American Revolution, the United States was forced to trade with the Orient through England. On February 22, 1784, only one month after Congress ratified the peace treaty with England, the first American ship, the *Empress of China*, left New York for Canton. Half the size of the English supercargoes, the American vessels were able to compete because of their speed. The American merchants sailed to China from New England via the Pacific Northwest, where they obtained furs from the Indians to trade in Canton. By 1800, there was an average of thirty American ships in Canton each year. The English dissolved the English East India Company in 1834, partly as a result of American competition, and partly because by the 1820's the English Staffordshire potters were able to mass-produce ceramics to meet Britain's everyday needs.

## SOUVENIRS OF THE CHINA-TRADE

To the Chinese, all foreigners were known as *FAN KWAE* (or foreign devils). In order to keep control of their porcelain trade with the west, the Chinese would not allow the Europeans to venture beyond the factory area of Canton, where they were forced to live in miserable conditions. The Chinese further requested that European merchants put themselves in the hands of a *saai* (number of Chinese merchants known as Hong merchants). All business dealings had to be undertaken through them. The large punch bowl (#12) gives an accurate picture of how the Hong area of Canton with the different European factories looked in the 18th century. The souvenirs of Canton ordered by European, English, and American sailors give a colorful picture of how the harbor and supercargoes looked. An ever-popular design was the sailor's farewell and return seen on both the Pratt-type piece of English pottery (#18) and on a hard-paste China-Trade cup and saucer (#19).

Oddly enough, plates (#20) were made by the English factory of Spode and Copeland in 1824, to replace a service destroyed in a fire which demolished the East India Company's Canton premises in 1822. Captain Sotheby, who took this service from England to Canton on his ship *The London*, ordered these plates as part of an additional service for his ship. See the inscription on the reverse of the plates.



Top Shelf

- 1 Plate with four Chinese symbols in under-glaze orange Fitzhugh pattern. American market. c.1800.
- 2 Tea caddy with cover depicting Hope in gilt and polychromy. Probably American market. 1790's.
- 3 Plate decorated with Chinese symbols in under-glaze blue Fitzhugh border. Probably for American market. Early 19th century.
- 4 Teapot with eagle decoration and IMC monogram in gilt and polychromy. American market. 1796-1800.
- 5 Plate decorated with Chinese symbols and American seal altered to include "M" monogram with under-glaze green Fitzhugh border. American market. Ex. coll: McCann. c.1800.
- 6 Deep plate with eagle decoration in sepia and gilt. American market. 1796-1800.
- 7 Pair of saucers decorated with American eagle in gilt, black and brown enamels. American market. c.1796.
- 8 Helmet-shape sauceboat with unidentified arms in gilt, black and famille rose enamels. American market, probably for Salem, Massachusetts. 1800-1810.
- 9 Teacup with arms of New York State (made up in stock sets for ready purchase to be monogrammed) in gilt, blue and polychrome enamels. American market. 1790's.
- 10 Plate with unidentified arms in gilt and polychrome enamels. "Canton in China 1791" inscribed on reverse. American market? 1791.
- 11 Plate with cypher said to be made for Gabriel Henry in under-glaze brown Fitzhugh pattern and cypher in over-glaze brown. American market. c.1800.



Top Shelf

- 1 Plate with four Chinese symbols in under-glaze orange  
Fitzhugh pattern. American market. c.1800.
- 2 Tea caddy with cover depicting Hope in gift and polychromy.  
Probably American market. 1790's.
- 3 Plate decorated with Chinese symbols in under-glaze blue  
Fitzhugh border. Probably for American market. Early  
19th century.
- 4 Teapot with eagle decoration and IMC monogram in gift and  
polychromy. American market. 1795-1800.
- 5 Plate decorated with Chinese symbols and American seal  
altered to include "M" monogram with under-glaze  
green Fitzhugh border. American market. Ex. coll.  
McCann. c.1800.
- 6 Deep plate with eagle decoration in sepia and gift.  
American market. 1795-1800.
- 7 Pair of saucers decorated with American eagle in gift.  
black and brown enamel. American market. c.1795.
- 8 Helmet-shaped sauceboat with unidentified arms in gift.  
black and famille rose enamel. American market.  
probably for Salem, Massachusetts 1800-1810.
- 9 Teacup with arms of New York State (made up in stock sets  
for ready purchase to be monogrammed) in gift, blue and  
polychrome enamel. American market. 1790's.
- 10 Plate with unidentified arms in gift and polychrome enamel.  
"Canton in China 1791" inscribed on reverse.  
American market? 1791.
- 11 Plate with cypher said to be made for Gabriel Henry in  
under-glaze brown Fitzhugh pattern and cypher in  
over-glaze brown. American market. c.1800.



Unless otherwise noted all the following pieces are hard-paste China-Trade porcelain:

Bottom Shelf

- 12 Punch bowl depicting Hongs of Canton in gilt, black ink and polychrome enamels. c.1785-1800.
- 13 Tea caddy with cover of later date showing ship flying Union Jack in polychrome enamels. English market. c.1790-1800.
- 14 Rice bowl showing Cape of Good Hope and ships flying Dutch flag in black ink, gilt and famille verte enamels. Dutch market. c.1750-60.
- 15 Teapot showing Batavia Harbor and ships flying Dutch flag in black ink, gilt and polychrome enamels. Dutch market. c.1770.
- 16 Bowl showing ships with Swedish flag in famille rose enamel. Swedish market. c.1800.
- 17 Cup and saucer showing ships with Dutch and other flags in black and polychrome enamels. Dutch market. c.1785.
- 18 Pratt-type pottery milk jug showing sailor's farewell and return in under-glaze brown, blue and green. c.1780-1800.
- 19 Teacup and saucer depicting sailor's farewell in gilt and mauve enamel. Probably Continental market. c.1770.
- 20 English, Spode, pair of plates with arms of the East India Company in gilt, black and polychromy on felspar porcelain. 1824.

A more elegant treatment of the ship motif can be seen in #21 and 22.

- 21 Miniature covered teabowl and saucer with TC monogram and depiction of ship with red pennant in gilt and polychrome enamels. c.1770-85.
- 22 Teabowl and saucer with unidentified arms and IW monogram in gilt and famille rose enamels. 1770-85.
- 23 Plate with arms of Canadian trading company in under-glaze blue, gilt and polychrome enamels. Canadian market. c.1790-1800.



Unless otherwise noted all the following pieces are  
hard-paste China-trade porcelain:

Bottom Shelf

- |    |   |
|----|---|
| 12 | Punch bowl depicting Hong of Canton in gilt, black ink and polychrome enamels. c.1785-1800.   |
| 13 | Tes caddy with cover of later date showing ship flying Union Jack in polychrome enamels. English market. c.1790-1800.                   |
| 14 | Rice bowl showing Cape of Good Hope and ships flying Dutch flag in black ink, gilt and famille verte enamels. Dutch market. c.1750-60.  |
| 15 | Teapot showing Batavia Harbor and ships flying Dutch flag in black ink, gilt and polychrome enamels. Dutch market. c.1770.              |
| 16 | Bowl showing ships with Swedish flag in famille rose enamel. Swedish market. c.1800.  |
| 17 | Cup and saucer showing ships with Dutch and other flags in black and polychrome enamels. Dutch market. c.1785.                          |
| 18 | Pratt-type pottery milk jug showing sailor's farewell and return in under-glaze brown, blue and green. c.1780-1800.                     |
| 19 | Teacup and saucer depicting sailor's farewell in gilt and mauve enamel. Probably Continental market. c.1770.                            |
| 20 | English Spode, pair of plates with arms of the East India Company in gilt, black and polychrome on felspar porcelain. 1824.             |
|    | <u>A more elegant treatment of the ship motif can be seen in #21 and 22.</u>  |
| 21 | Miniature covered teabowl and saucer with TC monogram and depiction of ship with red pennant in gilt and polychrome enamels. c.1770-85. |
| 22 | Teabowl and saucer with unidentified arms and IW monogram in gilt and famille rose enamels. 1770-85.                                    |
| 23 | Plate with arms of Canadian trading company in under-glaze blue, gilt and polychrome enamels. Canadian market. c.1750-1800.             |



## BLUE &amp; WHITE

Striking in appearance, blue and white colors dominated China-Trade porcelain until 1720, and millions of pieces were exported to Europe. Black ink with gilt and famille rose colors began to replace the blue and white, and it became the plainest of mass-produced export ware made at Ching-tê Chên. Some of it (like plates #11 and 12) was sent to Canton where gilt and famille rose enamels were added to it. The English continued to display their affection for blue and white throughout the 18th century and used it for their own pottery and soft-paste porcelain. As English interest in blue and white China-Trade porcelain decreased at the end of the 18th century, American interest increased.

English blue and white decoration is often based on Chinese models, such as the Spode platter (#15) with the "long Eliza" figures and with the adaptation of the Chinese border patterns. First period Worcester affords many hand-painted examples of blue and white decoration that shows the Worcester artists' conception of Chinese landscape (#1-6).

The two Delft plates on the right of the top shelf (#9 and 10) were made in Holland and England with a tin-glaze-enamel technique developed to produce at low cost a ceramic ware that could achieve the whiteness of Chinese porcelain and that could be decorated in blue or polychromy.

Note that the plate depicting the 1690 riots in Rotterdam (#14) is based on a commemorative Dutch medal. It is the earliest known use of porcelain to express political ideas.



## BLUE &amp; WHITE

Striking in appearance, blue and white colors dominated China-Trade porcelain until 1720, and millions of pieces were exported to Europe. Black ink with gilt and famille rose colors began to replace the blue and white, and it became the plainest of mass-produced export ware made at Ching-te Chen. Some of it (like plates #11 and 12) was sent to Canton where gilt and famille rose enamels were added to it. The English continued to display their affection for blue and white throughout the 18th century and used it for their own pottery and soft-paste porcelain. As English interest in blue and white China-Trade porcelain decreased at the end of the 18th century, American interest increased.

English blue and white decoration is often based on Chinese models, such as the Spode platter (#15) with the "long Eliza" figures and with the adaptation of the Chinese border patterns. First period Worcester affords many hand-painted examples of blue and white decoration that shows the Worcester artists' conception of Chinese landscape (#1-6).

The two Beff plates on the right of the top shelf (#9 and 10) were made in Holland and England with a tin-glaze-enamel technique developed to produce at low cost a ceramic ware that could achieve the whiteness of Chinese porcelain and that could be decorated in blue or polychromy.

Note that the plate depicting the 1690 riots in Rotterdam (#14) is based on a commemorative Dutch medal. It is the earliest known use of porcelain to express political ideas.



Numbers 1-7 are all English, First Period Worcester (1751-70), soft-paste porcelain, hand-painted in under-glaze blue. Number 5 is also transfer-printed in the center.

- 1 Sauceboat with Chinese scenes. c.1754-58.
- 2 Shell-form dish with fruit and flowers. c.1770.
- 3 Sauceboat with Chinese scenes. c.1751-65.
- 4 Molded leaf dish. 1770-75.
- 5 Serving plate with hand-painted and printed floral decoration. 1768-75.
- 6 Fluted coffee pot. c.1751-65.
- 7 Bowl with Chinese landscape. c.1755-70.
- 8 English, Bow shell-shaped sweetmeat dish, hand-painted in under-glaze blue. Soft-paste. 1750-60.
- 9 Dutch, Delft plate with Crucifixion, hand-painted in blue on tin-glaze earthenware. c.1710-30.
- 10 English, Delft plate with oriental floral design, hand-painted in blue on tin-glaze earthenware. c.1750.

With the exception of Number 15, Numbers 11-17 are all China-Trade hard-paste porcelain.

- 11 Covered tureen, underplate and matching platter with unidentified coat of arms, hand-painted in under-glaze blue. Fitzhugh border. With gilt and over-glaze famille rose enamels. English or American market. 1770-85.
- 12 Pair of plates with arms of Elphinstone family, hand-painted in under-glaze blue. Fitzhugh border. With gilt and famille rose over-glaze enamels. 1765.
- 13 Pear-shape, covered coffee pot with TEB monogram, with under-glaze blue Fitzhugh border, and gilt and famille rose over-glaze enamels. Probably for American market. c.1785-1800.
- 14 Plate commemorating the Rotterdam riots of 1690, depicting the pillage of Jacob de Nyevelt's house, handpainted in under-glaze blue. c.1700.
- 15 English, Spode tureen stand depicting "long Eliza" figures, printed in under-glaze blue. Earthenware. c.1810.



Numbers 1-7 are all English, First Period Worcester (1751-70).  
soft-paste porcelain, hand-painted in under-glaze blue.  
Number 8 is also transfer-printed in the center.

- 1 Sauceboat with Chinese scenes. c. 1754-58.
- 2 Shelf-form dish with fruit and flowers. c. 1770.
- 3 Sauceboat with Chinese scenes. c. 1751-65.
- 4 Molded leaf dish. 1770-75.
- 5 Serving plate with hand-painted and printed floral decoration. 1768-75.
- 6 Printed coffee pot. c. 1751-65.
- 7 Bowl with Chinese landscape. c. 1755-70.
- 8 English, Bow shell-shaped sweetmeat dish, hand-painted in under-glaze blue. Soft-paste. 1750-60.
- 9 Dutch, Delft plate with Crucifixion, hand-painted in blue on tin-glaze earthenware. c. 1710-30.
- 10 English, Delft plate with oriental floral design, hand-painted in blue on tin-glaze earthenware. c. 1750.
- 11 With the exception of Number 15, Numbers 11-17 are all China-trade hard-paste porcelain.  
Covered tureen, underplate and matching platter with unidentified coat of arms, hand-painted in under-glaze blue. Fitzhugh border. With gilt and over-glaze famille rose enamels. English or American market. 1770-85.
- 12 Pair of plates with arms of Elphinstone family, hand-painted in under-glaze blue. Fitzhugh border. With gilt and famille rose over-glaze enamels. 1765.
- 13 Pear-shaped, covered coffee pot with TEB monogram, with under-glaze blue Fitzhugh border, and gilt and famille rose over-glaze enamels. Probably for American market. c. 1785-1800.
- 14 Plate commemorating the Rotterdam riots of 1690, depicting the pillage of Jacob de Nyevelt's house, hand-painted in under-glaze blue. c. 1700.
- 15 English, Snobe tureen stand depicting "Jong Eliza" figures, printed in under-glaze blue. Earthenware. c. 1810.



- 16 Large, shallow bowl depicting ladies wearing hair in the mode Fantanges, hand-painted in under-glaze blue. Probably for French market. c.1750-1800.
- 17 Deep plate depicting ladies wearing hair in mode Fantanges, hand-painted in under-glaze blue. c.1750.

## FIRST PERIOD WORCESTER

In addition to producing hand-painted blue and white Chinese-inspired designs during the first period of the Worcester factory (1751 to 1783), under Robert Hancock in 1756 the factory also developed a transfer-printing technique that was used for all of the pieces on the top and bottom shelves of the corner cupboard. It involved using an engraved metal plate from which an impression was taken using enamel colors rather than the usual printer's ink. Instead of the usual printmaker's paper, a thin tissue was used. This paper was transferred to the surface of the soft-paste porcelain, where it left the intended design. The tissue paper was then soaked off and the piece was fired to affix the design to the surface. This was possible both under the glaze, as we see here, and over the glaze. The intention of this technique was to create an immediate visual impression - not to invite close scrutiny as with the hand-painted wares.



- 16 Large, shallow bowl depicting ladies wearing hair in the mode fantanges, hand-painted in under-glaze blue. Probably for French market. c. 1750-1800.
- 17 Deep plate depicting ladies wearing hair in mode fantanges, hand-painted in under-glaze blue. c. 1750.



All pieces are soft-paste porcelain.

Top Shelf

XVII

Teapot, teabowls, saucers and milk jug, transfer-printed with fence pattern in under-glaze blue, c.1768-80.

FIRST PERIOD WORCESTER

Middle Shelves

In addition to producing hand-painted blue and white Chinese-inspired designs during the first period of the Worcester factory (1751 to 1783), under Robert Hancock in 1756 the factory also developed a transfer-printing technique that was used for all of the pieces on the top and bottom shelves of the corner cupboard. It involved using an engraved metal plate from which an impression was taken using enamel colors rather than the usual printer's ink. Instead of the usual printmaker's paper, a thin tissue was used. This paper was transferred to the surface of the soft-paste porcelain, where it left the intended design. The tissue paper was then soaked off and the piece was fired to affix the design to the surface. This was possible both under the glaze, as we see here, and over the glaze. The intention of this technique was to create an immediate visual impression - not to invite close scrutiny as with the hand-painted wares.



## FIRST PERIOD WORCESTER

In addition to producing hand-painted blue and white Chinese-inspired designs during the first period of the Worcester factory (1751 to 1783), under Robert Hancock in 1756 the factory also developed a transfer-printing technique that was used for all of the pieces on the top and bottom shelves of the corner cupboard. It involved using an engraved metal plate from which an impression was taken using enamel colors rather than the usual printer's ink. Instead of the usual printmaker's paper, a thin tissue was used. This paper was transferred to the surface of the soft-paste porcelain, where it left the intended design. The tissue paper was then soaked off and the piece was fired to affix the design to the surface. This was possible both under the glaze, as we see here, and over the glaze. The intention of this technique was to create an immediate visual impression - not to invite close scrutiny as with the hand-painted wares.



All pieces are soft-paste porcelain.

Top Shelf

Teapot, teabowls, saucers and milk jug, transfer-printed with fence pattern in under-glaze blue. c.1768-80.

Middle Shelves

Covered dishes, scalloped deep plates and tea strainer, hand-painted with lily pattern in under-glaze blue. c.1770-80.

Bottom Shelf

Pair of scalloped plates and soup plate, transfer-printed with pine-cone pattern in under-glaze blue. c.1770-80.



All pieces are soft-paste porcelain.

Top Shelf

Teapot, teacups, saucers and milk jug, transfer-printed with fence pattern in under-glaze blue. c.1788-80.

Middle Shelves

Covered dishes, scalloped deep plates and tea strainer; hand-painted with lily pattern in under-glaze blue. c.1770-80.

Bottom Shelf

Pair of scalloped plates and soup plate, transfer-printed with pine-cone pattern in under-glaze blue. c.1770-80.



# SELECTED BIBLIOGRAPHY

- Beurdeley, Michel. Chinese Trade Porcelain. Translated by Diana Imber. Rutland, Vermont: Charles E. Tuttle, 1962.
- Cushion, John P. Pottery and Porcelain. London: The Connoisseur, 1972.
- Fisher, Stanley W. English Pottery and Porcelain Marks. London: W. Foulsham.
- \_\_\_\_\_. The Decoration of English Porcelain. London: Derek Verschoyle, 1954.
- Godden, Geoffrey A. An Illustrated Encyclopedia of British Pottery and Porcelain. 2 vols. London [1966].
- \_\_\_\_\_. British Pottery and Porcelain 1780-1850. [New York] A. S. Barnes, 1963.
- Guillebon, Régine de Plinval de. Porcelain of Paris. Translated by Robin Charleston. New York: Walker, 1972.
- Honey, William Boyer. Dresden China. London: Faber and Faber [1934].
- \_\_\_\_\_. European Ceramic Art. London: D. van Nostrand.
- Le Corbellier, Claire. China-Trade Porcelain. New York: China House, 1973.
- Mudge, Jean McClure. Chinese Export Porcelain for the American Trade. [Newark, Delaware] University of Delaware Press, 1962.
- Phillips, John Goldsmith. China-Trade Porcelain. Cambridge, Mass.: Harvard University Press, 1956.
- Ross, Marvin. Russian Porcelains. Norman, Oklahoma: University of Oklahoma Press, 1968.
- Toledo Museum of Art. English and American Ceramics of the 18th and 19th Centuries. [Toledo, Ohio] 1968.

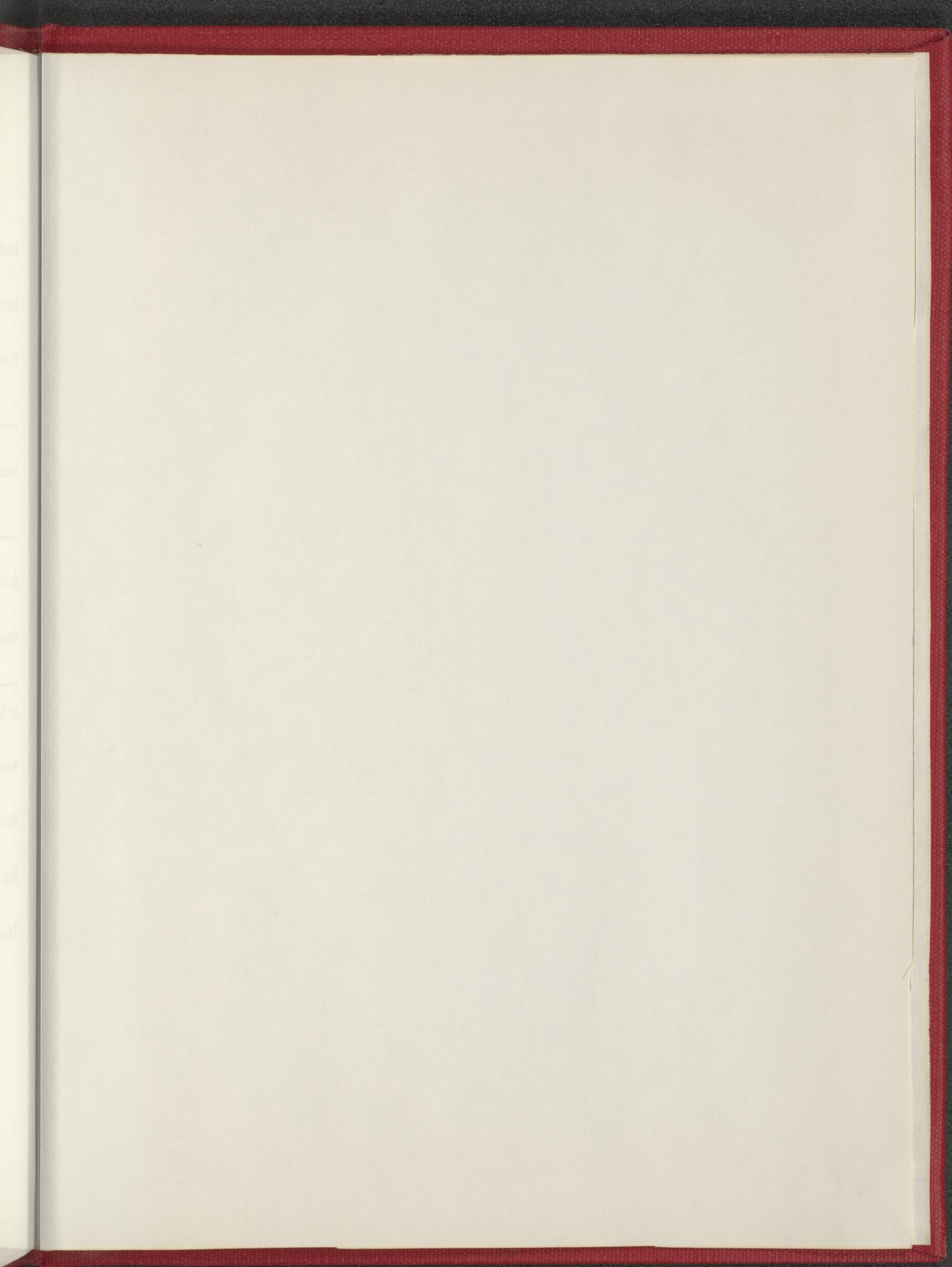


Q4-20

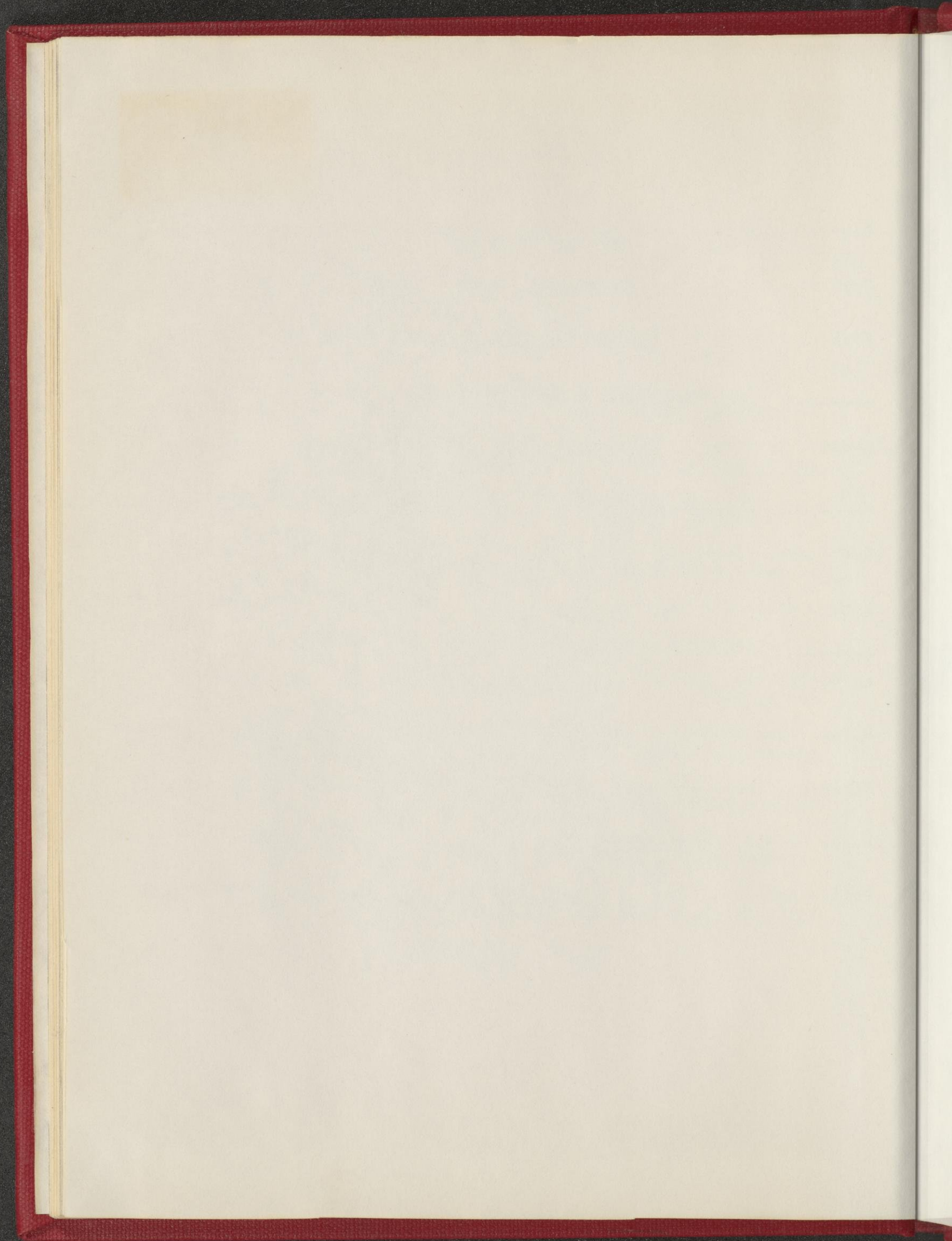
SELECTED BIBLIOGRAPHY

- Bourdely, Michel. Chinese Trade Porcelain. Translated by Diana Imber. Rutland, Vermont: Charles E. Tuttle, 1962.
- Cushion, John P. Pottery and Porcelain. London: The Connoisseur, 1972.
- Fisher, Stanley W. English Pottery and Porcelain Marks. London: W. Foulsham.
- \_\_\_\_\_. The Decoration of English Porcelain. London: Derek Verschoyle, 1974.
- Godden, Geoffrey A. An Illustrated Encyclopedia of British Pottery and Porcelain. 2 vols. London [1966].
- \_\_\_\_\_. British Pottery and Porcelain 1780-1850. [New York] A. S. Barnes, 1963.
- Gutleb, Régine de Pinau de. Porcelain of Paris. Translated by Robin Charleston. New York: Walker, 1972.
- Honey, William Boyer. Dresden China. London: Faber and Faber [1934].
- \_\_\_\_\_. European Ceramic Art. London: D. van Nostrand.
- Le Corbeiller, Claire. China-Trade Porcelain. New York: China House, 1973.
- Mudge, Jean McClure. Chinese Export Porcelain for the American Trade. [Newark, Delaware] University of Delaware Press, 1962.
- Phillips, John Goldsmith. China-Trade Porcelain. Cambridge, Mass.: Harvard University Press, 1956.
- Ross, Marvin. Russian Porcelains. Norman, Oklahoma: University of Oklahoma Press, 1968.
- Toledo Museum of Art. English and American Ceramics of the 18th and 19th Centuries. [Toledo, Ohio] 1968.

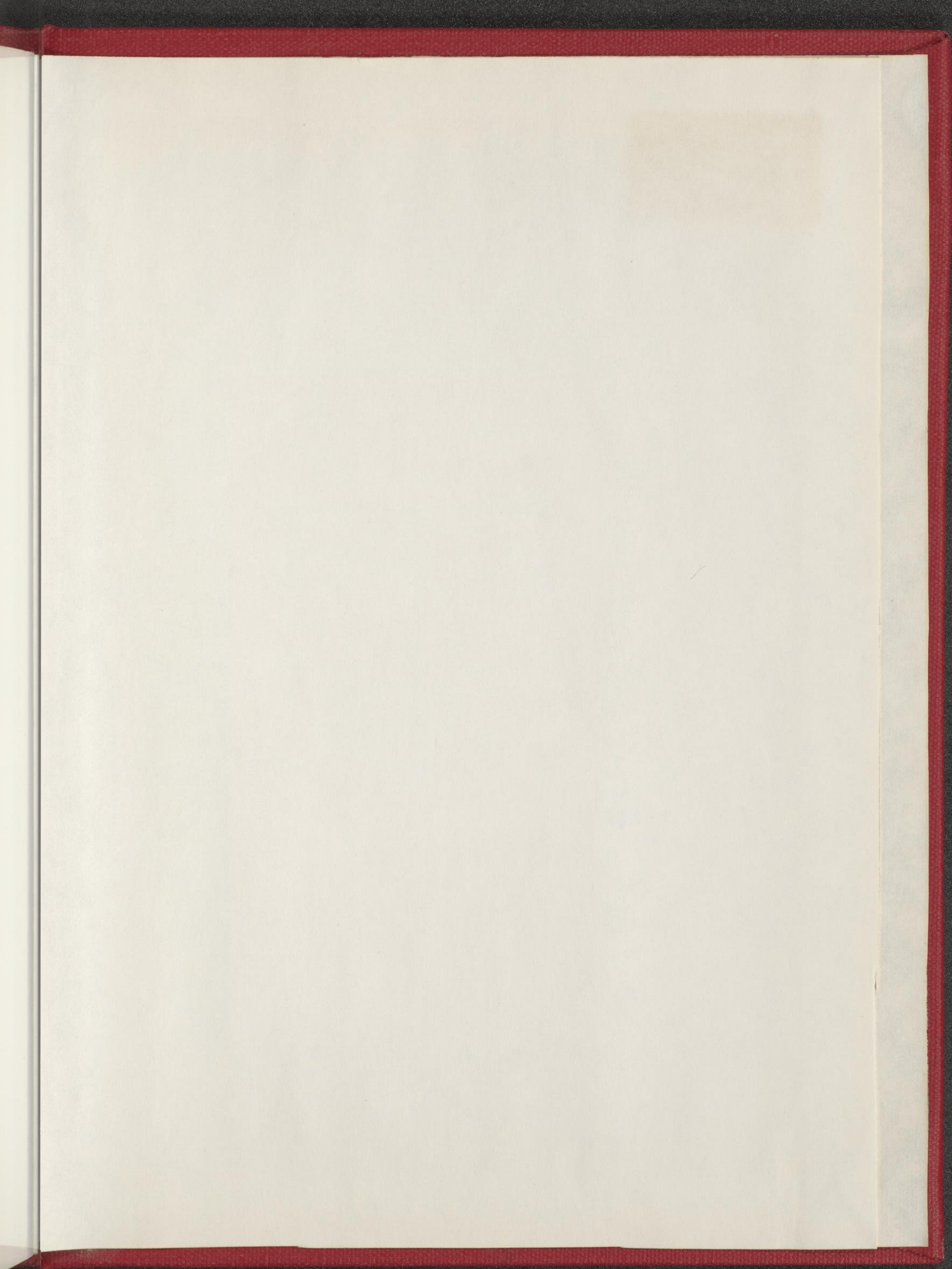














89039913215



b89039913215a

NK  
4483  
E57  
1974  
2

**DATE DUE**


**KOHLER ART LIBRARY**

DEMCO



RECEIVED  
JAN 10 1900  
NON-RESIDENT



89039913215



b89039913215a