

Sculptural Splendour



ALL EXHIBITS ARE FOR SALE

gallery
Brian Haughton

15 Duke Street, St James's
London SW1Y 6DB
Tel: +44 (0)20 7389 6550 Fax: +44 (0)20 7389 6556
Email: gallery@haughton.com
www.haughton.com

Foreword

It is with great pleasure that we introduce you to our collection of porcelain entitled *Sculptural Splendour*. Many of the pieces have been chosen with the clear theme of the modeller's art and his representation of natural imagery. It is a triumph of Nature's zest that is captured and tooled by man's imagination and enhanced to create both anthropomorphic and fantastical forms, redolent of an age of peace, prosperity, and plenty during the eighteenth century. These forms are in turn loaded with symbols of love and desire to be strewn across tables and pleasure domes of the wealthy during the eighteenth and nineteenth centuries, to startling effect.

The rare Chelsea Indian Prince, (*no. 1*) in the catalogue symbolises the level of secret intrigue that Europe had for the Eastern way of life, showing a turbaned moor with all the trappings of the exotic vested in his silks and, carrying an arrow with which to subdue the strong and the wild, making him a symbol of love and profanity. This theme is extended with the inclusion of a number of rare moorish models including the Worcester Turks (*no. 11*) modelled by John Toulouse, which are earlier than most with their delightful pastel shades, and taken from Meissen originals after J.J. Kaendler. The rare Kloster-Veilsdorf figure of the Judge Cadileskier (*no. 26*), modelled by Pfranger senior, contemplates his judgement through the whiskers of his long beard, perhaps alluding to an equally darker intrigue.

The Meissen figures that we have chosen, illustrate Johan Joachim Kaendler's unparalleled art of sculpture and modelling at Meissen during the high point of production at the Royal Saxon Manufactory. The figures embody the strong and theatrical Baroque style, which had its roots in the seventeenth century, and whose power and stateliness we know through the Royal and ambassadorial portraiture of the day, and in this style Kaendler excelled. His figure of the Woodcutter (*no. 6*) shows both strength and vigour together with a keenness of interest in the people of the land; the Baker (*no. 7*) on the other hand, shows a much more internationally fashionable character from the 'Cris de Paris' series taken from engravings by Christoph Huet, combining elegance with a trifling sense of the dandy. His model of Paris (*no. 43*) provides a twist of this recurring renaissance theme of the famous judgement, and, instead of Juno, Athena and Aphrodite, the apple is handed perhaps to the viewer, who must combine the role of Kingship, military strength and love all in one, creating an ethereal allusion transcending the porcelain, which is certainly not for the fainthearted.

Eighteenth century Europe found quite a different form of design to grow in tandem with the Age of Enlightenment, that of Chinoiserie. It was a fresh new innovative decorative approach based on figural and landscape scenes from the far East. A capricious, imaginary and whimsical interpretation of perceived life, inspired by both factual accounts and pure fantasy. Fuelled with designs from Antoine Watteau, Jean Pillement and Francois Boucher, a vision of Cathay was formed and reached its zenith during the rococo period. Chinese porcelain depicting sages and scholars within stylised landscapes, had been imported into Europe since the late Ming period, and the subject matter appealed to the European sense of harmonising man with nature. However, nowhere more so than in England did this style take such deep root within the abundant nature of the carefully crafted pleasure gardens, complete with tea houses, temples and pagodas, and all the mandarin details therein. The exceptionally rare early Derby figural group of 'Hearing' (*no. 8*) from the senses, modelled by Andrew Planche, represents the evocative harmony between caprice and learning in one of the most charming

of all decorative images emanating from the very earliest period of porcelain production in England. The keenness and stealth of these vivid orientals at their precipitous daily routines, is seen in all its candour on the Worcester teapots and teawares (*nos. 54 to 62*). However, it is on the Longton Hall Loving Cup, the only example currently recorded, that their harried expressions indicate a form of restless mirth, that characterises the purely English interpretation and vision of Cathay.

During the 1740's the rococo sophistication within the decorative arts gained momentum under the artistic guidance of the silversmith, Nicholas Sprimont, who in 1745 began the manufacture of porcelain at Chelsea. The assumption that elements of design and technical skill would be common to both silver and porcelain, was quite correct, and is illustrated by two of his earliest models *The Child's Head (no. 16)* and *The Goat and Bee Jug (no. 17)*. With the advent of the golden age of the English Gentleman and his country estate, came the production of natural themes at Chelsea, providing a plethora of every type of mouth watering conceit, including: birds, animals, vegetables, fruit and flowers. (*No. 38*) shows a delightful Sunflower Box and Cover and (*no. 39*), the small Melon Box and Cover, shows its veined lacelike skin carefully painted to seem in a state of rich honeyed ripeness. *The Strawberry Leaf Sauceboat (no. 52)* completes this glimpse of botanical plenty, its green handle cut like a grafted twig at the terminal, emphasising the close connection of the Hans Sloane's Physic Garden with production at Chelsea.

Of course it was from the Meissen manufactory that this European taste began in earnest during the late 1730's and 1740's, and is beautifully illustrated by the marvellous pair of Ornithological Tureens and Covers (*no. 30*), depicting familiar species of birds. The sense of naturalism is powerfully continued in the male and female Pug Dog (*no. 36*), showing a Kaendler commission with intense political and symbolic meaning. In 1738 Pope Clement XII issued a Papal Bull in which Freemasonry was banned on a number of grounds, and those that continued to practise would be ex-communicated. This led to the Order of Mopses, which was inaugurated in September 1738. The order pretended to be a new association, but was in fact an imitation of Freemasonry under a different name, which allowed the organisation to continue, albeit in great secrecy. The name Mopses was derived from the German word for Pug Dog, which characterised the mutual fidelity and attachment of the brethren, but also the alarm made for entrance into the secret meetings of the order was to imitate the barking of a dog. It is very significant that Kaendler has created both a male and female, as both men and women were admitted to all offices, except that of Grand Master, when the title of Grand Mistress was used. During such time each assumed overall authority for six months.

It was with the discoveries of Herculaneum and Pompeii in 1738 and 1748 respectively, that the resurgence of interest in the ancient Roman classical style was transformed into the restrained elegance of the Neoclassical form. 'Many calamities have befallen the world' said Goethe about the cities of Versuvius 'but few have conferred such pleasure on posterity', which neatly captures the sense of influence in design to come. This interest in the classical period found a perfect medium in the sculpture of biscuit porcelain at Sèvres during the administration of Alexandre Brongniart, who was appointed director of the Sèvres porcelain manufactory in 1800. Soon after his start at Sèvres, Brongniart was asked to

Foreword

provide new models and forms for table decoration though, due to the lack of time in developing a wide variety of new shapes, the eighteenth century sculptural forms continued to be used. Specific commissions at this time are extremely rare, although the Baron Dominique-Vivant Denon did place an order for a porcelain hand to be created from a cast of the hand of Pauline Bonaparte (Marie Paulette, the younger and favourite sister of Napoleon). However, after the restoration of the monarchy, the principal members of the Royal House of Bourbon, together with their ancestors, adorned the shelves at the warehouse once more in serried royal ranks alongside the new series of equestrian figures of the kings of France. (No. 32), the pair of Sèvres Biscuit Lions supporting gilt reticulated baskets or 'Corbeille Lions', represent both the highest calibre of modelling at Sèvres by Jean-Charles-Nicholas Brachard l'ainé, and the new design capabilities which, in this case, were conceived by Alexandre-Evariste Fragonard, both under the overall direction of Brongniart. These lions are one of the two earliest pairs to be manufactured dating from 1818-1823.

Ceramic design and sculpture now leaps two hundred years to the twenty first century with the last piece in the catalogue (no. 70) the Scholar's Rock, a contemporary glazed stoneware sculpture by Meng Zhao. Made in 2006, it is a representation of a natural 'Scholar's Rock', an object revered as part of man's evolution of thought and contemplation through thousands of years. Wise men, historians, and those in authority in the Far East, have collected naturally-occurring scholar's rocks, which have been formed over millions of years by the elements, and have placed them on display within their homes as symbols of ancient contemplation.

We look forward to welcoming you to our new and contemporary home at 15 Duke Street, St. James's, London, to see these, and all the other items that we have chosen to include in *Sculptural Splendour*.

Brian Haughton and Paul Crane
St. James's,
London.



1
An extremely rare and highly important Chelsea figure of an Indian Prince, modelled as a blackamoor sultan, standing in contraposto pose, wearing a free flowing gown enriched with puce and gold flowers, over a turquoise shirt with gold buttons, wearing a scimitar and quiver of arrows, standing on a circular base applied with yellow and blue flowers and leaves.

Circa 1752-55.
Height: 8 ins. (20.5 cms.)
Mark: red anchor at the base.

An example illustrated Dr. F.S.Mackenna, Chelsea Porcelain The Red Anchor Wares, pl. 51. Another from the Montifiore collection illustrated Reginald Blunt, *Cheyne book of Chelsea China and Pottery* pl. 6 no. 168.



- 2 A Fine Meissen Figure of a Woodcutter, modelled by J.J. Kaendler, wearing a grey tricorne hat, white chemise with gilt buttons, his yellow breeches with pink rosettes, his shoes with iron red bows.

Circa 1745.

Height: 6¼ ins. (13.5 cms.)

Marks: Crossed swords mark in underglaze blue to the base.

Kaendler's taxa report for November 1745 lists ' a farm worker chopping or splitting wood, to Count Bruhl's Confectionary'



A very rare and fine Meissen figure of a Baker from the 'Cris De Paris' Series modelled by J.J.Kaendler and Paul Reinicke, wearing a puce yellow lined flowing jacket, floral yellow ground waistcoat trimmed with gold braid with a red striped sash around his waist, standing before a tree trunk on an irregular scroll moulded base with gilt embellishments and applied with yellow flowers and green leaves.

Circa 1753-55
Height: 7 1/8 ins. (18.2 cms.)
Marks: crossed swords marks in underglaze blue to the reverse.

The figural series was made in two sizes of which this is the larger. The series is remarkable in the history of Ceramics in general as it is certainly the first and probably the only series of figures derived from a series of drawings commissioned for this purpose. The drawings, still owned by the factory, by Christophe Huet, brother of Jean-Charles, the factory's Paris agent, were sent from Paris by him in 1753.



- 4 A rare Derby Dry Edge Chinoiserie Group emblematic of Hearing from a set of the Senses, modelled by Andrew Planche, depicting a seated and bearded sage wearing a long sleeved gown, his head cocked to one side and his hands gesturing to a lady wearing similar robes to his right her one arm held aloft in the attitude of perhaps holding a cymbal, on an irregularly moulded rocky base.

Circa 1752.

Height: 8 ins. (20 cms.)

Probably after Francois Boucher and possibly deriving from 'Livres de feuilles representant les cinq Sens par differents amusants chinois sur les dessins de F. Boucher' announced by Gabriel Huquier in the *Mercure* of 1740.

An example in the Untermeyer Collection Metropolitan Museum New York, illustrated Hackenbroch, col. Pl. 100, fig. 269. Another in the Victoria and Albert Museum and the British Museum.





- 5 A rare Derby figure of a Dancer or Actor, modelled in dramatic pose, wearing a brimmed hat adorned with a bow a white red-laced waistcoat over a puce chemise, green breeches and yellow rosettes on red shoes, on an irregularly moulded puce scrolled base with tree stump support.

Circa 1756.

Height: 6¾ ins. (17 cms.)

No marks

Illustrated Peter Bradshaw, *Derby Porcelain Figures 1750-1848*, p.64, pl.45. Another figure from the Untermeyer collection illustrated by Hackenbroch (1957), pl.96, fig. 271.



An extremely rare and important pair of First Period Dr. Wall Worcester Figures of the Turk and his Companion the Levantine Lady, both standing on a circular base applied with a single primrose.

6

Circa 1768.

Height: 5 ins. (13 cms.)

No Marks:

Provenance: English Private Collection.

The Turks are undoubtedly the work of the great modeller John Toulouse who arrived from Bow in 1767 and is responsible for the figural work which emanates from the factory at this time and also includes the array of wares and ornamental objects which are adorned with flowers and leaves in his distinctive 'hot cross bun' style. This pair is exceptionally well coloured and early in date. As an aside see Charles William Dyson Perrins ECC transactions, 1934, for a watercolour of circa 1784 by E.F. and T.F. Burney intended as a design for the frontispiece of Nash's History of Worcestershire. Included amongst the items representing famous products of the county is a porcelain figure identical to the male Turk.



7 Pair of Rare Bow White Lions, each modelled with kindly expression, lying outstretched on a rocky outcrop, with stippled and incised details.

Circa 1750

Length: 11 $\frac{1}{8}$ ins. (30 cms.)

Incised astrological mark for Mars



See: E. Adams and D. Redstone, *Bow Porcelain*; pl.122 also pair in Museum of London;
R.L. Hobson, *Catalogue of English Porcelain*, London, 1905.

Similar pair in the collection of The British Museum.

These were exhibited at The International Ceramics Fair & Seminar in June 1987. See
catalogue *Eighteenth Century English Porcelain from The British Museum*, Fig. 31. P.26.

These figures can also be compared with a pair in the 'Katz Collection, Museum of Fine Arts,
Boston, USA (reg. no. 57. 759 & 760)'.



- 8 A very fine large first period Dr. Wall Worcester Dutch Jug, the globular body moulded with cabbage leaves, the cylindrical neck with leaf and scroll border, painted in kakiemon colours with panels of red dragons appearing suddenly within coloured storm-like clouds and descending on crabs, beneath an iron red foliate scroll border, with an elaborate double scrolled handle.

Circa 1762.

Height: 10½ ins. (26.6 cms.)

Provenance:

The Rous Lench Collection. Exhibited Worcester Bicentenary Exhibition 1951 and illustrated by H R Marshall, 'Coloured Worcester Porcelain of the First Period', fig. 850.



An extremely rare and massive First Period Dr. Wall Worcester yellow ground Cabbage Leaf moulded Mask Jug, with double scrolled handle, beautifully painted with purple and puce framed quatrefoil panels containing full garlands of European flowers reserved on a pale yellow ground with scattered oriental flowers in the kakiemon palette beneath a border of iron red scrollwork. 9

Circa 1760-62
Height: 11½ ins. (29.5 cms)

A stunning example of Worcester's virtuosity in design. The mask at the jug lip is possibly symbolic of Neptune and therefore an extension of the water or liquid flowing from this vessel. The mix of European and Oriental styles create a fashionable and new design.



- 10 Rare Chelsea white model of a Child's Head after Francois Duquesnoy turned slightly to his left and tilted downwards, his lips parted and hair tousled.

Height: 4¼ ins. (10.8 cms.)
Circa 1750

Only five other models of this child's head appear to be recorded:

The collection of Lord and Lady Fisher, illustrated in *English Pottery and Porcelain*, the catalogue of the English Ceramic Circle Exhibition, May 4 – June 10, 1948, pl. 54, no. 255. Property of Dr. and Mrs. Bellamy Gardner, sold at Sotheby's, London, June 12 1941; subsequently in the collection of Miss Margaret MacHarg, sold at Sotheby's, London, May 16, 1961, lot 146; also ex Lord Plender collection. Property of Sir Bernard Eckstein, from the collection of Lord Boston, sold at Sotheby's, London, March 29, 1949, lot 88; subsequently Property of Mr. and Mrs. James MacHarg, sold at Sotheby's, London, May 22, 1962.

Property of a Gentleman, sold at Sotheby's, London, October 30, 1962; subsequently Property of an Australian Collector, sold at Christie's, London, June 7, 1994.

The Rous Lench Collection, sold at Christie's, London, May 30, 1990, lot 346.



A very fine and rare Chelsea 'Goat & Bee' jug, the slender pear-shaped body moulded and sculpted on either side of the base with recumbent goats, a bee sits on the shoulder of the jug, the applied oak twig handle with naturalistic oak leaves. **11**

Circa 1745-49

Height: 4 $\frac{3}{16}$ ins. (10.7 cms.)

Mark: The incised triangle mark

For an example incised 'Chelsea' and dated '1745' see 'Eighteenth Century English Porcelain from the British Museum', Exhibition Catalogue at the International Ceramics Fair, London, June 1987, p.5 no. 1. This piece has its roots within the silver produced by Nicholas Sprimont prior to the start of the Chelsea porcelain manufactory. See the Victoria & Albert Museum's example of the Ashburnham centrepiece by Sprimont, the design incorporates 2 recumbent goats.



- 12 An extremely rare and highly important Vauxhall Bowl, of slightly flared shape with everted rim, printed in outline and painted with a hitherto unrecorded pattern of chrysanthemum and azaleas issuing from leafy branches together with a sprig of iron red shumac blossom, beneath a border of panels of yellow scrolled diaper trimmed with palm fronds and framed on either side with iron red and green parasols, the interior with a butterfly in flight.

Circa 1758-64.

Diameter: 4½ ins. (11.5 cms.)

The only example of this pattern recorded, however the leaf branches and flowers of the plants can be related to the coloured inkwell from Dr. Watney's collection, illustrated by Watney, *Fours Groups of Porcelain Possibly Liverpool*, ECC Trans., vol. 5, pt. 1, pl. 33c. The iron red shumac blossom closely related to a ribbed creamboat within the Laird Collection sold Bonhams. Sept. 2005.



A very fine and rare London Decorated Chinese Teapot and Cover, of globular form with looped handle, beautifully decorated in the London atelier of James Giles with a landscape scene showing buildings and trees in green monochrome with black details, on the one side with a venetian style bridge and rotunda building near to a church, with slabs, flowers and broken down fences in the foreground and birds in flight overhead, the other side similarly decorated, the neck gilt with birds eye border beneath a thick gold band, the spout and handle with elaborate foliate and feuille de choux gilding.

Circa 1760-65.
Height: 5 ins. (11 cms.)
No Marks

See Paul Crane 'Tracking James Giles on Worcester Porcelain' Magazine Antiques, June 2007. for the linking of the green monochrome style with the first of the Grubbe Plates in the Victoria and Albert Museum.

13



- 14 An extremely fine and rare Pair of Early Worcester Cornucopia of the large size, of spiralled horn shape, beautifully painted in a pale tone of blue with the 'Cornucopia Prunus' pattern showing sprays of flowering prunus issuing from gnarled stumps.

Circa 1756.

Height: 10 ins. (25 cms.)

Two corresponding Workman's marks to the reverse of each one being the TF mark.

See 'Blue and White Worcester Porcelain' Branyan, French and Sandon, I E 20. Worcester produced three versions of the Cornucopia vase, this being the earliest, the quality and form of the shape differs enormously. These examples are without doubt some of the finest with a careful asymmetrical elegance afforded to them and a delightful early pale blue tone.



An extremely rare and fine pair of Derby Wall Pockets or Cornucopia, of asymmetrical scrolled rococo form, moulded in high relief with scrolled cartouches, enriched in claret, turquoise and gold, containing agitated birds with brightly coloured plumage standing on green vegetation, the interior pierced with holes for flowers. **15**

Circa 1770.

Height: 9½ ins. (24 cms.)

These very rare forms show the high point of the rococo decorative art at Derby, the painted hand is that which is found on anchor and dagger marked Bow as well as some Worcester porcelain. The function of the cornucopia was to bring the arcadian ideal of the garden and language of flowers to the living space of the home.



- 16 A very rare and fine Meissen Hexagonal Baluster Teacaddy and Cover, painted on each side in the manner of J.G.Horoldt with harbour scenes, unloading from quays, before ships at anchor, together with people in conversation at the docks, all beneath gloriously coloured skies with flocks of birds, each panel framed with thick gold bands, the top of the flattened circular cover gilt with scrollwork.

Circa 1725.

Height: 4 ins. (10 cms.)

Marks: gilder's 88 to both pieces.



A very rare pair of Meissen figures of a Fish Seller and his wife, he grimacing, wearing a waistcoat over a loose fitting chemise in which wriggles a fish, green trimmed pantaloons to the knees and a yellow moffit (tradesman's) hat, standing on a rectangular base applied with leaves and blue flowers. She holding a large salmon and wearing a black cap and bodice, a white blouse and washed brown apron, standing beside a bucket full of fish. 17

Circa 1745.

Height: 5 ins. (12 cms.)

Marks: crossed swords marks in underglaze blue to the reverse of each figure.



- 18 A rare Mennecy Teapot, of slender pear shape, with silver shaped handle and faceted spout, the body applied with garlands of leaves and flowers pendant from the shoulders, the domed cover with open flower finial, with silver mounts.

Circa 1740.

Height: 5¼ ins. (13.5 cms.)

Silver décharge marks for Leschaudel, Paris (1744-50)



An extremely rare Capodimonte Model of a Pug Dog and a Puppy, modelled by Stefano Gricci, both with black markings, the bitch wearing gilt bells on her collar

19

Circa 1750.

Height: 2¾ ins. (7.2 cms.)

Mark: incised fleur de lys mark coloured in blue.

Another example illustrated Angela Carola-Perrotti, *Le Porcellane Dei Borbone Di Napoli, Capodimonte E Real Fabbrica Ferdinanda 1743-1806* (Naples, 1986) 229, no.170.



- 20** A very rare Kloster-Veilsdorf Figure of the Supreme Judge Cadileskier from the Series of Levantine Characters, modelled by Pfranger Senior, wearing a yellow gown trimmed and lined with fur, red court slippers and white silken turban.

Circa 1770.

Height: 5½ ins. (14 cms.)

The graphic source for this figure was published by Christoph Weigel, In Wahreste und neueste Abbildung des Turkischen Hofes, published in Nuremburg 1719, pl. 21.



A Fine Meissen Teacup and Saucer, of lobed shape with angular tau handle, painted with Holzschnitt blumen of red carnations and other scattered flowers and insects, brown line rims. **21**

Circa 1735.

Marks: blue crossed swords marks and Dreher's impressed mark of a quartered circle.



- 22 An extremely rare and important Bow figural group of a Turk and Levantine Lady, standing together in brightly coloured flowing floral gowns, standing on a raised scrolled rococo base enriched with turquoise, gold and puce and applied with flowers and leaves, before bocage enveloping the figures with a mass of leaves and brightly coloured flowers.

Circa 1760-65.

Height: 10 ins. (25.5 cms.)

No Marks.

Provenance: Exhibited at the Metropolitan Museum of Art 1974.



A fine pair of Bow Sweetmeat Figures, modelled as a Turk and Levantine Lady, each seated on treestumps and supporting shells painted on the inside with stylised oriental plants and flowers, wearing typically loose fitting gowns in pastel shades, the scroll moulded bases applied with flowers and enriched with puce.

23

Circa 1756.
Height: 17 cms.

See Peter Bradshaw, *Bow Porcelain Figures*, p.135, pl.119 and 120.



24 A fine pair of Meissen Ornithological Circular Tureens and Covers, of compressed circular form with ozier moulded borders, the tied green and white branch handles with foliage and flower terminals, the bodies painted with garden birds including: bullfinches, chaffinches, bluetits and a thrush, together with other birds perched within leafy branches issuing from grass mounds surrounded by insects in flight. The domed covers with open rose finials and similar bird decoration.



Circa 1745.

Width: 11¼ ins. (28.5 cms.)

Marks: Crossed swords marks in blue to the underside, pressnummer 20 to both pieces.

- 25 Pair of Sèvres Biscuit models of Lions supporting gilt-white reticulated Baskets *Lions canéphores* after a model by Jean-Charles-Nicholas Brachard l'ainé, after a drawing by Fragonard

Circa 1818–1820

Height: 13¾ ins. (30 cms.) *Length:* 15½ ins. (38.5 cms.)

Marks: One Lion incised AB and 10 Oct 18 No 2, its basket with Blue stencilled interlaced L's enclosing a *Fleur-de-Lys* and Sèvres Gilt 29 JUIN DG 19, incised AB. The other lion incised 3 Juillet-19, its basket with blue stencilled interlaced L's mark, enclosing a *Fleur-de-Lys* and Sèvres 20 and inscribed in Gilt 24 AL20, incised CH.

Each lion modelled as a prowling lion with embroidered saddle cloth, its back fitted with a reticulated circular basket or original rectangular *tôle-peinte* base painted as faux-siena marble.

Exhibited:

New York, The Bard Graduate Centre for Studies in the Decorative Arts, The Sèvres Porcelain Manufactory: Alexandre Brongniart and the Triumph of Art and Industry, 1800-1847, 17 October 1997-1 February 1998, cat. No. 143 a.b.

Literature:

Tamara Preaud, et al., *The Sèvres Porcelain Manufactory: Alexandre Brongniart and the Triumph of Art and Industry, 1800-1847*, London, 1997, p.223, cat. No. 44 a.b. and p. 358, cat. No. 143 a.b.

The present model of a pacing lion was conceived in 1817 as a pair with a lioness, designed by Alexandre-Evariste Fragonard to accompany Egyptian canéphoric figures bearing baskets as part of an elaborate dessert service and to flank a central basket or corbeille canéphore supported by four female figures.

Jean-Charles-Nicholas Brachard l'ainé, employed at Sèvres as a sculptor, translated Fragonard's fantasy into three-dimensional reality two years later. It would appear that only the lion was ever made, never the lioness. Drawings of Fragonard's project for both and a plaster of Brachard's original model are retained by Sèvres.

The marks on the present two corbeilles 'Lion', as the model is also known, provide precise information as to the identities of those who worked on them and the dates when this work was done.

The first lion and its basket both have incised marks indicating a firing date of October 1818. The lion was assembled by Alexandre Brachard. However he seems to have been paid for his work prior to the firing. Records for September 1818 note a payment to him of 45 francs for each of two 'basket-bearing lions'; those for June 1818 list a bonus of 10 francs for one 'basket-bearing Lion' No. 1 of 10 October 1818'. The gilding on the basket was executed 29 June 1819 by Catherine Elizabeth Godin for which she was paid 10 francs each

The second lion is incised with a kiln date of 3 July 1819; its basket has a gilder's mark for 24 April of the following year. Its basket is incised with the initials 'Ch' for the assembler Mathias Chanou. Records indicate a payment to him in July 1819 of 20 francs for each of the two lion baskets.

The first entry in the sales records for a *Lion Canéphore* is dated 1818 and notes 150 francs for the lion, 100 francs for the basket, and 40 francs for the *tôle-peinte* base as the basis for the 290 franc selling price. Entering the saleroom 26 December 1818 and exhibited at the Louvre in January 1819, the 'pair' were delivered to Monsieur le chevalier de la Malle conseiller d'Etat Membre du comite du contentieux on 2 February 1820. The first of the present 'pair', incised with the same date as that of the payment record and with 'No. 2' is almost certainly one of these.

Given its gilding date of 24 April 1820, the second of the two present examples is likely to have been delivered to the 'prefet' M. Destouches 2 June 1820, oddly entered in the saleroom ledger on 1 July of that year. Further saleroom entries are dated 1823, 1845 and 1849. A single example is retained in the Ministry of Foreign Affairs, see Tamara Preaud and Marcelle Brunet, *Sèvres des origines a nos jours*, p. 291, no. 354.

Our thanks to Tamara Preaud for this information.









26 A very attractive and well painted pair of Meissen Pug Dogs modelled by J.J.Kaendler, painted in naturalistic tones of beige, browns and with black detailing, both seated and looking to one side, the typical faces glaring up dolefully at the viewer, the bitch with a young pup at her feet.



Circa 1745-50.

Height: 7 ins. (18 cms.)

Marks: The bitch with blue crossed swords to the underside.



27 A rare Chelsea Sunflower Box and Cover, the base of the box formed as a flower head and moulded in low relief with sepals and petals coloured in tones of green and yellow, the cover formed as the seeds and coloured in tones of brown and dark purple, the finial formed as a tiny leaf.

Circa 1755.

Height: 3 ins. (5 cms.)

Mark: red anchor to the underside of the cover.



A rare Chelsea Melon Box and cover, of small oval size, mottled in yellow and greens, with small white flower finial. **28**

Circa 1755

Length: 3¼ ins. (8.3 cms.)

No Mark

Provenance: Walter Buhl Ford II



- 29 A very rare Meissen oval Portrait Medallion of George III, the monarch in profile and surrounded by a raised gilt edge, probably made for the coronation of George III.

Circa 1762

Diameter: 3 $\frac{3}{8}$ ins. (8 cms.)

Provenance: The Lady Charlotte Schreiber Collection.



A fine Meissen Cream Pot, of squat baluster shape, the rococo moulded spout and scrolled handle gilt with highlights, the ozier moulded body reserved with two quatrefoil panels framed in gold and painted on one side with a rose, a red and yellow poppy and speedwell, the other with a divergent tulip and a bluebell, supported on three paw feet, the slightly domed cover with gilded palm fruit finial. **30**

Circa 1745.

Height: 5 ins. (12.5 cms.)

Mark: crossed swords mark in underglaze blue to the underside of one of the paws.



- 31** A fine Meissen model of a Monkey Flautist, very well modelled in the white by J.J.Kaendler, wearing a frock coat over a buttoned-up waistcoat, breeches with bows and elegant frills to the cuffs, holding a long flute his fingers eagerly covering the holes, standing on a rococo moulded base applied with a flower and leaves.

Circa 1745.

Height: 6 ins. (15 cms.)

Mark: crossed swords mark in underglaze blue on the reverse of the base and impressed numeral 14 to the underside of the base.



A Meissen figure of the Judgement of Paris, modelled by Kaendler in white, showing the youthful Paris seated on a branch, holding the apple aloft and offering it to the viewer. **32**

Circa 1745-50

Height: 4¾ ins. (12 cms.)

Marks: crossed swords mark in underglaze blue to the base



- 33 A fine Meissen Ornithological Plate, of lobed shape with old ozier-moulded border, painted with two blue tits perched on slices of melon, eating the flesh, surrounded by butterflies and moths, gold line rim.

Circa 1745

Diameter: 9½ ins. (24.1 cms.)

Marks: blue crossed swords mark and pressnummer 61.



A Meissen figure of a Putto riding a Dolphin, modelled by J.J. Kaendler, the corpulent winged child wearing turquoise and puce drapery holding onto the tail of an upturned sea monster whilst blowing a conch shell.

34

Circa 1750.

Height: 4¾ ins. (12 cms.)

Mark: crossed swords mark in underglaze blue to the base.

This item was conceived as part of an elaborate table decoration depicting creatures associated with the sea. See Yvonne Adams, *Meissen Figures, 1730-1775 The Kaendler period*. P. 119, 324. for an example.



- 35 An impressive first period Dr. Wall Worcester Junket Dish, the central scroll moulded panel picked out in gold and painted with two 'fancy' birds before a leafy branch, within a blue scale border and a crisply moulded wide spiral band, a band of blue scale and floral panels just below the shaped and gilded rim.

Circa 1770.

Diameter: 10 ins. (25.5 cms.)

Mark: square mark in underglaze blue to the underside.

See, H. R. Marshall, *Coloured Worcester Porcelain of the First Period*, fig. 228, for a similar example.



An extremely rare and highly important first period Dr. Wall Worcester Punch Bowl, printed in black after Robert Hancock with hunting scenes and subjects, the exterior with 'The Chase', a continuous scene including mounted huntsmen galloping to the hounds, the interior with the dead fox being held aloft by the huntsman, the hounds baying at his feet, four vignettes of game and sporting trophies to the sides and gilt dentil rim. **36**

Circa 1765-68.

Diameter: 11 ins. (28.1 cms.)

Mark: Inscribed gilt cartouche to the base 'First on this subject WORCESTER'

The fine series of Worcester prints known as the Foxhunt were adapted from a 1755 engraving by Thomas Burford taken from James Seymour's painting 'The Chase'. An example from the Dykes collection is in the Manchester City Art Gallery, catalogue fig. 9. The importance of the mark is exceptional.



- 37 An extremely rare Longton Hall Loving Cup, of bucket shape, gently flared at the rim and supported on a turned base, the twin scrolled handles with rising thumb pieces, painted in the famille rose palette on one side with a chinaman holding a blue flower, a small boy and a parrot. The other side with a chinaman holding a vase aloft with two Chinese boys on either side. The rim painted with hatched green diaper alternating with red peonies, the interior with a full spray of oriental flowers.

Circa 1755.

Height: 4 ins. (10 cms.)

The only recorded example of this very rare form.



A fine pair of Longton Hall Figures of a Lady and Gentleman emblematic of Spring and Summer, each seated figure raised upon a puce and green tinged rococo scrolled base, she with a floral garland around her delicately modelled face, wearing a black bodice and puce trimmed dress painted with 'trembly roses', holding loose flowers, he with a corn garland around his brow, wearing a puce jacket, similarly decorated floral waistcoat, black breeches and yellow shoes, with a scythe and ears of corn at his feet. 38

Circa 1758.

Height: 5¼ ins. (13 cms.)

No Marks.

A similar pair illustrated Bernard Watney, Longton Hall Porcelain, pl. 34B and C.



- 39** A fine Pair of Bow White Shell Salts, each triangular shaped and ridged scallop shell supported on a trefoil base encrusted with shells including: limpets, cockles, whelks, nautilus and corals.

Circa 1750.

Length: 4¾ ins. (12 cms.)

Most of the shells were cast from life and the seaweed is simulated by the use of a stipple tool. The tone of the bow paste is characteristic of the very early period which is seen in one of the models which has a slightly grey cast.



A very rare Derby Pounce Pot, of capstan shape, with turned base and rim, painted with a scarlet coated gentleman in conversation with a seated lady who wears a flat hat and puce crinoline dress.

40

Circa 1758.
Height: 2 ins. (5 cms.)

An unusual Early Worcester Coffee Cup, of bell shape with wishbone handle, painted with a sprig of dianthus, the interior with very unusual puce scrolled border.

41

Circa 1758-60
Height: 2½ ins. (6.5 cms.)

A very rare Derby Salt, of compressed circular form, supported on a turned socle base, painted on one side with a scarlet coated gentleman in conversation with a lady wearing a puce dress, the reverse with a bouquet of European flowers.

42

Circa 1758
Height: 1¾ ins. (4.5 cms.)



- 43 A fine and rare Chelsea Strawberry Leaf moulded Sauceboat of deep cusped shape, supported on four smaller moulded leaf feet together with tendrils across the base, picked out in green, puce and red, the sides painted with sprays of European flowers including: roses, convolvulus and lilies, applied with a green branch handle with strawberry flowers.

Circa 1755.

Red Anchor Mark.

For an example of this rare rococo form see Dr. F. Severne MacKenna, *Chelsea Porcelain, The Red Anchor Wares*, 1952, p. 87.



Bow figure of Spring, beautifully modelled as a lady holding a basket of flowers, her richly coloured eighteenth century dress beautifully enhanced with early European flower decoration to her skirt, on a circular base applied with delicately coloured flowers and leaves. **44**

Circa 1756-58.
Height: 6 ins. (15 cms.)



45 A fine First Period Dr Wall Worcester small Mug, of straight sided cylindrical shape with looped handle, decorated with richly dressed Chinese figures holding fans and clutched around a small child being lifted from a pot, a bird in a ring to one side and a mother and child to the reverse, the interior rim with iron red and black floral cell border, the handle with gilt lambrequin.

Circa 1768-70.
Height: 3½ ins. (9 cms.)



An extremely rare and unusual First Period Worcester Baluster Masked Water Jug, decorated fully in the Mandarin style with a family seated outside at a table under palm trees, the sides with panels of birds reserved on a red interlocking scale ground, beneath a geometric floral border and a bearded man spout. **46**

Circa 1770.

Height: 8 ins. (20.5 cms.)

From the Rous Lench Collection, Rous Lench Court Worcestershire, the collection of Thomas Burn Esq.



47 A very fine First Period Dr. Wall Worcester Teapot and Cover, of globular shape, decorated in the Mandarin style, with a Chinese family at leisure within a fenced garden, beneath a prunus tree, the boy holding a fishing rod, on a gold scrolled ground reserved with circular panels of puce sprigs and oriental flowering plants, the slightly domed cover with open rose finial and similar Chinese inspired decoration.

Circa 1765.

Height: 5 ¾ ins. (14.5 cms.)

No Marks



A very fine First Period Dr. Wall Worcester Teapot, Cover and Stand, the globular teapot with loop handle, domed cover and open rose finial, decorated with the 'Spinning Maiden' pattern showing a Chinese lady seated at a loom wearing a green and magenta dress, surrounded by a border of iron red and puce foliage with panels of lustre, after Bottger period Meissen, beneath a gold crowfoot border, the hexagonal stand with similar decoration. **48**

Circa 1765.

Height: 5¼ ins. (13 cms.)

Width (of stand): 5¾ ins. (14.6 cms.)

The design based on a Chinese Export porcelain copy of Meissen, a rare pattern at this date.



49 A fine First Period Dr. Wall Worcester Teapot and Cover, of globular shape with looped handle, the cover with open rose finial, decorated in 'Mandarin' style on one side with a mother and child with a tiny black spotted dog at their feet within a garden beneath a bare tree, other side with a similar mother and child seated at a table, the lady holding a hair ornament, beneath an iron red and gold scrolled border.

Circa 1765

Height: 6 ins. (15 cms.)

No Marks



A very fine First Period Dr Wall Worcester Teapot and Cover, of globular shape with loop handle, the slightly domed cover with pointed knob finial, beautifully decorated with 'agitated birds' and insects in bright colours within fan shaped and circular reserves on a powder blue ground gilt with flowers and leaves, the cover with similar decoration. **50**

Circa 1765-68
Height: 6 ins. (15 cms.)

The 'agitated birds' are usually found in conjunction with a workman's mark in red, sometimes an anchor, the painter worked on Bow and Bristol porcelain, the former mark with anchor and dagger marks in red or a crescent. The gilding on this piece is not typical of factory gilding but that of outside the factory though certainly not the Giles atelier.



- 51 A First Period Dr. Wall Worcester Sugar Box and Cover, painted in vivid colours with the 'Putai' pattern showing the God of Contentment seated outside his hermitage holding a wind bag, two other female oriental figures to his left and right, one holding a globe, the other a lotus stem, the domed cover with flower finial.

Circa 1760.

Height: 5½ ins. (13.5 cms)

No Marks



A very fine first period Dr. Wall Worcester Teapot and Cover, of globular shape with looped handle, vividly and lavishly painted in the 'Gentleman's Mandarin' palette with panels of Chinese figures seated within formal gardens, smaller panels of oriental flower and purple monochrome landscape scenes, reserved on a close patterned gold scrolled ground, the rims picked out with red lines, the domed cover with open rose finial and with similar decoration.

52

Circa 1770.

Height: 5¼ ins. (13.5 cms.)

Provenance: The Harvey Collection



53 A fine first period Dr. Wall Worcester Teapot and Cover, of Warmstry flute shape, with double interlaced handles, beautifully painted in typical bright colours with the 'Jabberwocky' pattern, showing a growling dragon perched near a flowering artichoke and banded hedges within elaborate turquoise scrolled borders, the domed cover with open flower finial.

Circa 1765-70

Height: 6 ¼ ins (16 cms.)



An unusual first period Dr. Wall Worcester 'High Chelsea Ewer', of moulded form with scrolled handle and rising acanthus leaves picked out in vivid red from the base, painted with panels of kakiemon flowering plants within gold scrolled rococo shaped cartouches reserved upon a blue scale ground. **54**

Circa 1768-1770

Height: 3½ ins. (8.6 cms.)

Marks: square mark in underglaze blue to the underside of the base.



- 55 An amusing and rare Faience Goose tureen and cover, probably German, the seated bird bending its smiling head to one side, forming the handle, its upper body forming the cover and the lower body forming the base, resting on a green oval mound.

Last quarter of the eighteenth century.

Height: 14 ins. (36 cms.)

Length: 13 ins. (33 cms.)



An exceptionally fine and rare pair of Worcester Barr, Flight and Barr Candlesticks, painted by William Billingsley, each modelled in the form of a winged gilt and bronzed Griffin, the front panels elaborately painted bouquets of flowering European plants including:- passion flowers, roses, peonies, poppies and asters, the reverse and side panels gilt with further stellar diaper with Greek key border, on a salmon pink ground.

56

Circa 1804 – 1813

Height: 7 ins. (18 cms.)

Length: 5 ins. (12.7 cms.)

Depth: 2½ ins. (6.5 cms.)

Marks: Impressed crown and BFB marks to underside of both.

Although the heraldic griffin can be found as a support for elaborate vase forms or urns, and in some cases a scaled down version can be found as a finial, the use as an incorporated form within a candlestick is highly unusual and of the greatest rarity, creating a highly exotic form for the lavish Regency interior.



57 A rare Italian Faience Trompe L'Oeil' Plate, of shaped circular form, applied with green olives, the rim painted in tones of green and ochre with stylised flowers.

Circa 1770.

Diameter: 8¾ ins. (22.2 cms.)



A rare French Faience Trompe L'Oeil' Plate, of shaped circular form, the centre applied with walnuts, those that are on the top are cracked with the nuts exposed, the edge of the plate painted in blue with stylised flowers.

58

Circa 1770.
Diameter: 8¾ ins. (22.2 cms.)



- 59 A French Faience, probably Nevers, large Armorial Charger, painted in underglaze blue in the Chinese style with warriors, surrounded by a formal floral panelled border.

Circa 1680/1700

Diameter: 23 ins. (58.42 cms.)

Provenance: English Private Collection



An extremely rare massive Portuguese Maiolica Basin, of massive size, with everted straight sides and elaborate 'pie-crust' edge, decorated in underglaze blue with a deer within a formal landscape, the sides with a formal panelled oriental floral border. **60**

Circa 1630.

Diameter: 21 ins. (53 cms.) *Depth:* 6 ins. (15 cms.)

This is a marvellous example of Portuguese Maiolica copying the very finest and broadly decorated Kraak porcelain of the 1640's, with a charming rendition of a deer in the centre which evokes the Moorish influence which binds the design together. The double piecrust edge is a great rarity.

For similar examples of this very rare type of decoration and influence see Exhibition catalogue 'Oriental Influence on 17th century Portuguese ceramics' Museu Nacional do Azulejo. Particularly the section written by Joao Pedro Monteiro and catalogue p. 107, no. 61. for a dish from the Museo dos Biscainhos, Braga.

61 CERAMIC TAIHU STONE "SCHOLAR'S ROCK" BY MENG ZHAO

Height: 28 ins. (71 cms.)

THE CERAMIC TAIHU STONE was created by Meng Zhao (1967 -), who is an artist in residence at Harvard University. He studied at The China National Academy of Fine Art in Hangzhou. He was awarded a Gold Medal at the International Ceramic Art Competition in Faenza, Italy and the winning prize at The International Ceramic Competition in Seoul, Korea.

Meng Zhao got his inspiration from the original Taihu Stones, (Scholars' Rocks). Taihu Stones, named after Lake Tai (Taihu) in Jiangsu Province, were much admired in the Tang dynasty. They were hard in composition and moist, with twisting holes linked to one another. Some stones are white, some dark, others slightly darker.

The natives of Lake Tai in Pingjiang get large stones, some as high as two metres. They then carve them and place them in the rapid currents. After a long time, the (altered) stones appear to have been created by nature. Some are then treated with smoke while others are dyed black. When struck, they give slight sounds. A poem by 'Bai Juyi' goes:

The misty green hills show autumn's colours, and water waves
make the cuts appear thousands of years old.
It is a slice of black stone as if cut from the middle
Of a big mountain which stands like the root of a cloud.
Wind and air go through its caves
While mosses protect their entrances.
Its three peaks are all small in size;
It must be the grandson of Mount Hua.



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