

# THE JACK AND BELLE LINSKY COLLECTION

## in The Metropolitan Museum of Art: Addenda to the Catalogue

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THE PUBLICATION OF *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art* coincided with the opening of the Linsky galleries in the Metropolitan Museum in 1984. The scholarly catalogue, like the installation, embraced 373 works of art and represented the Museum's effort to reveal the magnitude of the Linsky gift in a fitting manner. In 1985, Mrs. Linsky relinquished her life interest in a further fourteen objects, which had been listed, without illustration, in an appendix to the catalogue (page 361). On the arrival of these works in the Museum, it struck the curators concerned that it would be the greatest pity if they were not accorded the same attention as the pieces previously catalogued. Fortunately, the *Metropolitan Museum Journal's* format proved flexible enough to allow the description of the additional objects to be included here as a sequel to the 1984 catalogue. As far as is practicable, the entries follow the style and arrangement of that publication.

# Paintings

## JOOS VAN CLEVE

(also called Joos van der Beke)  
and Workshop

Flemish, active by 1507, Antwerp; died 1540/41,  
Antwerp

JOOS VAN CLEVE is generally identified with a painter formerly called the Master of the Death of the Virgin, after two paintings of that subject (Wallraf-Richartz-Museum, Cologne, and Bayerische Staatsgemäldesammlungen, Alte Pinakothek, Munich).<sup>1</sup> The earliest record of the artist is his registration as a free master in the Antwerp painters' guild in 1511; however, two paintings (the exterior wings of a triptych) in the body of works grouped around the two versions of the Death of the Virgin, an *Adam* and an *Eve* (Musée National du Louvre, Paris), are each dated on the frame 1507. In 1519, 1520, and 1525 Joos served as *dekan* (chief officer) of the painters' guild, a post he shared each term with a colleague. There is no documentary reference to the painter in Antwerp between 1529 and 1535; around 1530–31 he presumably served Francis I in Fontainebleau or Paris, as Lodovico Guicciardini reported in 1567 (portraits by Joos of the French king and his queen exist), and subsequently he may have spent time in Italy. In 1535 and after he is again recorded in Antwerp, where he made his will on November 10, 1540. He must have died before April 13, 1541, when his wife is recorded as a widow.

As his acquired name indicates, Joos probably came from Kleve (Cleves) in the lower Rhine region. His early paintings display the influence of Jan Joest (active by 1474, died 1519), in whose workshop in Kalkar (five miles southeast of Kleve) Joos is thought to have received his preliminary training. Because works by Hans Memling (active by 1465, died 1494) and Gerard David (active by 1484, died 1523) appear to have had a formative effect on Joos's style, the painter is thought to have spent time in Bruges after Kalkar and before settling in Antwerp. After 1511 his work shows the influence of Quentin Massys (1466–1530), and Joachim Patinir (active by 1515,

died 1524), with whom he is reported to have collaborated on occasion, strongly affected his style of landscape painting. From about 1528, especially in the 1530s, Joos's work displays an awareness of Italian Renaissance artists, particularly Leonardo da Vinci (1442–1519), who had also worked at the court of Francis I and had left paintings there. Joos must have had a large and productive workshop in Antwerp, and many of his compositions exist in numerous versions of varying quality.

### A.1. Virgin and Child

Tempera and oil on wood. Overall  $28\frac{3}{8} \times 21\frac{1}{4}$  in.  
(72.1 × 54 cm.); painted surface  $27\frac{3}{4} \times 20\frac{3}{4}$  in.  
(70.5 × 52.7 cm.)

Inscribed (on verso page of prayer book): recordatus misericordiae suae / Sicut locutus est ad / patres nostros abra/ham et : semini eius i[n] / saecula Gloria patri et / filio et spir[itui] / sancto S[icut erat in] / principi[o et nunc et semper] / et in saecu[la saeculorum] ("in remembrance of his mercy; As he spake to our fathers, to Abraham, and to his seed for ever. Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and for ever shall be, world without end"—the last two lines of the Magnificat, Luke 1:54–55, followed by the Gloria Patri); (on recto page of prayer book): De profundis clamavi / [ad te] domine : domine ex/[audi v]ocem : meam / [Fiant aures tuae] intenden/[tes in vocem depreca]tiones / [meae] ("Out of the depths I have cried unto thee, O Lord. Lord, hear my voice: let thine ears be attentive to the voice of my supplications"—the first two lines of the De Profundis, Psalm

130:1–2)

1982.60.47



The painting is in an excellent state of preservation. The panel, which has been cradled, retains the barbed edge of the painted surface on all four sides. A split runs vertically through the panel 9 inches from the right edge. There is minor in-painting of minute losses along the left side, notably in the lower part of the balustrade and in the middle of the town, and also in the Virgin's hair and fur cuffs.

THE VIRGIN, in half-length, is seated in front of an ornamentally carved, composite stone parapet. With a contemplative gaze, her head is tilted leftward. In her right arm she holds the nude, sleeping Christ Child in a white cloth. A prayer book lies open on her lap, with several pages in view. She points with her left index finger to the opening words of the *De Profundis* (Psalm 130:1–2) on a recto page. A verso page of the book displays the closing words of the *Magnificat* (Luke 1:54–55), followed by the *Gloria Patri*. Between the two leaves an illuminated page features a miniature of Saints Peter and Paul; its gilded margins containing naturalistic floral decoration accord with the style of Simon Bening's workshop.

The Virgin wears a white headcloth, which falls across her breast, and a blue dress with loose sleeves folded back to expose a fur lining. The dress, belted with a narrow girdle set with pearls, is worn over a purplish white undergarment with close-fitting sleeves buttoned with pearls at the wrist. A red mantle is drawn across the Virgin's knees. The infant grips an apple under his right arm, and rests his head and left arm on his mother's exposed right breast. He wears a coral amulet on a necklace of coral beads.

In the foreground an irregularly shaped ledge on two levels displays, from left to right: a covered glass beaker of red wine; a medlar; a metal dish containing green grapes, a walnut, a medlar, a split pomegranate, a pear, and a hazelnut; a half walnut; and a knife resting on half a cut citrus fruit, possibly a lemon but in shape more like an orange (see below). A minutely detailed landscape background includes at the left the Massacre of the Innocents in Bethlehem with the apocryphal Miracle of the Wheat Field in the foreground,<sup>2</sup> and at the right the Flight into Egypt.

In the 1872 Gilibert sale this painting was catalogued as belonging to the school of Albrecht Dürer.





Raoul de Cazenove (1883) rejected the attribution to Dürer and proposed Jan Gossart.<sup>3</sup> In the 1889 Odier sale the painting was catalogued as Gossart, but Alfred Darcel (1889), in his review of the sale, doubted the ascription and also discounted the possibility of Bernaert van Orley's authorship. Eduard Firmenich-Richartz (1909) was the first to assign the picture to Joos van Cleve, and his attribution was maintained by Martin Conway (1921), Friedrich Winkler (1924), Ludwig Baldass (1925), and Max Friedländer (1931, 1972). Alfred von Wurzbach (1910) erroneously listed the work as a forgery (*Fälschung*) under Jan van Scorel, whom he mistakenly identified with the Master of the Death of the Virgin. John Hand (1978), before he had seen the picture, considered it to be a copy perhaps reflecting a lost original by Joos; after seeing it, Hand (1983) now regards the painting as by Joos with workshop assistance. The picture has been dated about 1511 by Conway, shortly after 1515 by Winkler, and about 1525 by Baldass, Friedländer, and Hand. Conway observed that the Virgin's facial type resembles that in a drawing of the head of the Virgin by Rogier van der Weyden of about 1460 (Musée National du Louvre, Paris, inv. 20.664), and he suggested that a prototype by Rogier might have served as Joos's model for the Virgin in this painting.

The Linsky *Virgin and Child*, of exceptionally high quality, is justifiably attributed to Joos van Cleve and dated about 1525. Examination by infrared reflectography reveals in the figures considerable underdrawing of a style that agrees with underdrawings in autograph works by Joos.<sup>4</sup> The underdrawing is especially close to that found in two works of about the same date at the Metropolitan Museum: an *Annunciation* (32.100.60) and a Crucifixion triptych (41.190.20a–c). However, as Hand (1983) observes, the facial type of the Virgin diverges from Joos's usual form, the still-life elements are more heavily painted than is characteristic, and the landscape (which is not underdrawn) appears to be the work of a specialist in Joos's shop. The landscape in the Crucifixion triptych at the Metropolitan Museum is very similarly painted, also without underdrawing, and may be the work of the same specialist.

The figure of the Christ Child, although reversed, is quite similar to that in another *Virgin and Child* by Joos (Fitzwilliam Museum, Cambridge), which Friedländer dated about 1528.<sup>5</sup> Also related, although fur-

ther removed, is the Child in a *Holy Family with Angels* by a follower of Joos (Royal collection, Hampton Court).<sup>6</sup> The Linsky *Virgin and Child* is, however, an independent composition.

The background scenes in this painting suggest that the subject in the foreground is meant to be the Rest on the Flight into Egypt. The second of the Seven Sorrows of the Virgin comprises the Massacre of the Innocents and the Flight into Egypt, and there is here an allusion to the fifth—the Lamentation (Descent from the Cross). The infant Christ asleep against his mother's breast foreshadows the time when she will hold him dead. The Virgin's pensive expression indicates her premonition of Christ's destiny, and the apotropaic coral necklace he wears hence resonates with poignancy. The prayers in the book suggest Mary's conflicting emotions: joy, expressed in the Magnificat, and sorrow, expressed in the De Profundis. (In an anachronistic detail that makes the devotional aspect of the picture explicit, the miniature in the prayer book depicts the apostles of the Church, Saints Peter and Paul.) The Christ Child's actions convey his and the Virgin's complementary roles in the scheme of Redemption. He grips an apple under one arm and rests his head and other arm on the Virgin's breast. The apple, recalling Original Sin, is an attribute of the New Adam, Christ

DETAIL (UPSIDE DOWN) SHOWING THE VIRGIN'S PRAYER BOOK



the Redeemer. It is paralleled pictorially by the Virgin's breast; she is the New Eve, and her milk, which nourished Christ, flowed, like his blood, for the salvation of man.

The painting is one of many by Joos or from his workshop that show a half-length Virgin and Child with an arrangement of fruits and other still-life elements on a foreground ledge. There is debate over whether such details were intended to carry meaning, as they had in the fifteenth century, or whether they are better viewed as nothing more than a survival of form without content and a manifestation of the incipient development of genre painting. It is, however, possible to find an interpretation of each of the still-life elements here that is appropriate to Christ and/or the Virgin. The fact that in general this is true for almost any fruit or plant whatever should not lessen the credibility of such interpretations; on the contrary, the broad and widely held meanings attached to plant life support the view that symbolic significance was intended.<sup>7</sup>

The still-life elements in this painting all relate to the same theme: mankind's salvation, rendered necessary by Original Sin and made possible through the Virgin by the birth and sacrifice of Christ. The beaker of wine and the bunch of grapes are well-known symbols of the Eucharist.<sup>8</sup> The medlar was believed to be good for the body, both in health and in sickness, and hence it became an attribute of physicians, particularly of Saint Luke, who is said to have been a physician.<sup>9</sup> In this context the salutary effect of medlars relates to the salvation of man, and the allusion to Luke is appropriate since his Gospel is the source of the Magnificat, one of the prayers in the book on the Virgin's lap. The pomegranate has several complementary interpretations and can perhaps be viewed here as representing simultaneously all of the following: Christ's Passion (because its juice is blood-red); the Church (because it has an inner unity of countless seeds); the chastity of the Virgin (because its many seeds and red shell were viewed as representative of the Virgin's multitude of good works enclosed by her faith in Christ's Passion); and the Resurrection (because it was the fruit of Proserpine, who returns from Hades each spring, an association from classical antiquity that acquired new meaning in the Christian era).<sup>10</sup>

The pear, because of its sweetness, became a common attribute both of the Virgin and of Christ,<sup>11</sup> and the hazelnut, because it was thought to be an anti-

dote to the scorpion's bite, became a symbol of salvation.<sup>12</sup> The walnut, particularly when shown halved to reveal the intricate composition of its interior, has a complex meaning: its outer green marrow signifies the flesh of Christ and, because of its bitterness, his Passion; its hard shell signifies the strength of the Spirit and the wood of the cross which saved the world; its convoluted kernel signifies the mystery and sweetness of the Divinity.<sup>13</sup> The species of citrus fruit at the extreme right is not clear, but whether it is a lemon, an orange, or a type of citrus known at the time as an Adam's apple, it is an attribute of the Virgin, of her mystic marriage as the Church to Christ, or of Christ as the New Adam.<sup>14</sup>

Many of the components of the present painting recur in the numerous other half-length Virgin and Child compositions by Joos. An earlier *Holy Family* at the Metropolitan Museum (32.100.57), for instance, shows a similar glass beaker of wine and a dish of fruit containing a very similarly depicted split pomegranate. It includes a nearly identical knife and an identically depicted half walnut. The knife may have been an often-used studio prop, but the walnut depictions appear to indicate the existence of a pattern in the workshop. The *Holy Family* at the Museum is also inscribed with text from the Magnificat, albeit a different passage.<sup>15</sup>

#### NOTES:

1. One scholar doubts the identification: see M. Davies, *Early Netherlandish Schools*, National Gallery Catalogues, 3rd ed. rev., London, 1968, pp. 69, 101.

2. For the Miracle of the Wheat Field see H. Wentzel, "Die Kornfeldlegende," *Aachener Kunstblätter* xxx (1965), pp. 131–43.

3. Cazenove notes that a previous owner of the painting, an amateur d'art named Calamard, considered it to be of the school of Frankfurt. Calamard probably had in mind works by the so-called Master of Frankfurt, an artist whose name derives from paintings in the Städelsches Kunstinstitut, Frankfurt, but who is now recognized as an Antwerp contemporary of Joos van Cleve.

4. The author thanks Maryan Ainsworth of the Paintings Conservation Department at the Metropolitan Museum for sharing with him her research on underdrawing in paintings by Joos van Cleve.

5. See Friedländer (1972), pp. 29, 62, no. 59, pl. 74.

6. See Campbell (1985), no. 20, pl. 22.

7. For an early argument in favor of symbolic content see I. Bergstrom, "Disguised Symbolism in 'Madonna' Pictures and Still Life," *Burlington Magazine* xcvi (1955), pp. 302–8, 342–49.

8. It is perhaps significant that a Latin cross can clearly be read in the reflection on the glass.

9. For medlar symbolism see M. Levi d'Ancona, *The Garden*

in the Renaissance: Botanical Symbolism in Italian Painting (fasc. 10 of *Arte e Archeologia: Studi e Documenti*), Florence, 1977, pp. 229–30, with further references.

10. For pomegranate symbolism see *ibid.*, pp. 312–18, with further references.

11. For pear symbolism see *ibid.*, pp. 296–99, with further references.

12. For hazelnut symbolism see *ibid.*, pp. 171–72, with further references.

13. For walnut symbolism see *ibid.*, pp. 245–50, and Bergstrom, “Disguised Symbolism,” p. 304, both with further references.

14. For lemon symbolism see Levi d’Ancona, *The Garden in the Renaissance*, pp. 205–9, with further references. In most of the half-length Virgin and Child pictures by Joos and his workshop, the citrus fruit with a knife resting on it is clearly a lemon. Wurzbach (1910), p. 609, reads the brownish red liquid in the glass beaker as wormwood and reports that it and the cut lemon were regarded as indications that the subject of these paintings was the Weaning of Christ. Wormwood was once applied to the nipple in order to discourage an infant’s attraction to it (see, for instance, Shakespeare’s reference of about 1594/95 in the nurse’s speech in *Romeo and Juliet*, act 1, scene 3), and one can only suppose that lemon juice was thought to have been used in the same way. This meaning for the lemon alone is cited by M. Evans, “An Early Altar-piece by Joos van Cleve,” *Burlington Magazine* CXXIV (1982), p. 623, and, skeptically, by Davies, *Early Netherlandish Schools*, p. 102, and Hand (1978), p. 273, n. 34. For orange symbolism see Levi d’Ancona, *The Garden in the Renaissance*, pp. 272–77, with further references. For the Adam’s apple and its symbolism see J. Snyder, “Jan van Eyck and Adam’s Apple,” *Art Bulletin* LVIII (1976), pp. 511–15.

15. Text from the Magnificat is legible in at least one other painting by Joos, also a *Holy Family* (Currier Gallery of Art, Manchester, N.H.). In Rogier van der Weyden’s *Christ Appearing to His Mother* at the Metropolitan Museum (22.60.58) the opening words of the Magnificat are embroidered along the border of the Virgin’s mantle. For eleven fifteenth- and early sixteenth-century Florentine paintings (five by Botticelli and his workshop) that include text from the Magnificat, see D. Covi, *The Inscription in Fifteenth Century Florentine Painting*, New York, 1986, pp. 524–31.

EX COLL.: Louis Apollinaire Sicard, Lyons (from about 1848–before 1853, sold to Dupré); ?Georges Dupré, Lyons (d. 1853, sold to Gilibert); Dr. Stanislas Gilibert, Lyons (by 1853–d. 1870; sale, Lyons, Mar. 11ff., 1872, F. Odier, expert, no. 90, as school of Dürer, to Calamard); Calamard, Lyons (from 1872, sold to Spiridon); [Louis Spiridon, Rome and Paris, until 1877/78, sold to Odier]; Ernest Odier, Paris (1877/78–89; sale, Paris, Hôtel Drouot, Apr. 26–27, 1889, no. 6, as Mabuse [Gossart], to Mme de Miranda); Mme Angèle de Miranda, née Christine Nilsson, Paris (1889–after 1925); Edward Julius Berwind, The Elms, Newport, R.I. (d. 1936); his sister Miss Julia A. Berwind, The Elms, Newport, R.I. (1936–d. 1961; sale, The Elms, by Parke-Bernet, June 27–28, 1962, no. 222, to Frederick P. Victoria for Linsky); Mr. and Mrs. Jack Linsky, New York (1962–80); The Jack and Belle Linsky Foundation, New York (1980–82).

BIBLIOGRAPHY: R. de Cazenove, *Les Tableaux d’Albert Dürer au Musée de Lyon*, Lyons, 1883, pp. 28–30 // A. Darcel, “La Collection de M. Ernest Odier,” *Gazette des Beaux-Arts*, ser. 3, I

(1889), pp. 257–58, ill. p. 253 (engraving) // [E.] Firmenich-Richartz, in *Allgemeines Lexikon . . .*, ed. U. Thieme and F. Becker, Leipzig, III (1909), p. 217 // A. von Wurzbach, *Niederländisches Künstler-Lexikon*, Vienna, II (1910), p. 609 // M. Conway, *The Van Eycks and Their Followers*, London, 1921, p. 402 // F. Winkler, *Die altniederländische Malerei*, Berlin, 1924, pp. 249–50 // L. Baldass, *Joos van Cleve: Der Meister des Todes Mariä*, Vienna, 1925, pp. 26, 31, nn. p. 7 n. 72, cat. p. 24, no. 51, pl. 46b // M. J. Friedländer, *Die altniederländische Malerei*, Berlin, IX (1931), p. 136, no. 57 // F. Neugass, “Abschluss einer Epoche: Versteigerung der Sammlung Berwind,” *Die Weltkunst* XXXII, no. 15 (Aug. 1962), p. 13, ill. // M. J. Friedländer, *Early Netherlandish Painting*, ed. H. Pauwels, trans. H. Norden, New York, Ixa (1972), p. 62, no. 57, pl. 72 // J. Hand, “Joos van Cleve: The Early and Mature Paintings,” Ph.D. diss., Princeton University, 1978 (University Microfilms International, Ann Arbor, Mich.), p. 310, no. 83 // J. Hand, unpublished opinion, July 26, 1983 // L. Campbell, *The Early Flemish Pictures in the Collection of Her Majesty the Queen*, Cambridge, 1985, p. 32.

GCB

## LUCAS CRANACH THE ELDER

German, born 1472, Kronach; died 1553,  
Weimar<sup>1</sup>

### A.2. Venus and Cupid

Oil on wood. Diameter, overall 4¾ in. (12.1 cm.);  
painted surface 4½ in. (11.4 cm.)

Signed (lower left, on stone): with winged serpent  
1982.60.48

The picture, which has a slight convex warp, is in a near-perfect state of preservation.

VENUS STANDS at the center of the composition; her glance engages the viewer although her body is turned three-quarters to the left. She has long blond hair and wears a wide-brimmed red hat trimmed with white feathers. Cupid, standing on a stone pedestal at his mother’s right, holds a bow in his right hand and shields his face with his left; his expression is reproachful, almost pained. The somewhat incongruous elements of Cupid’s grimace and his shielding hand must be a carryover from Cranach’s usual treatment of the Venus and Cupid theme, in which Cupid is depicted as a honey thief, holding a honeycomb rather than a bow, and pursued by angry bees; Venus, according to the fable in classical literature (Theocritus, *Idyll* 19), reminds Cupid that the wounds he inflicts on others with his arrows are far

more painful than bee stings. The stark black background and the strange, pebbly terrain on which Venus stands are often the setting for Cranach's great Mannerist paintings of nudes.

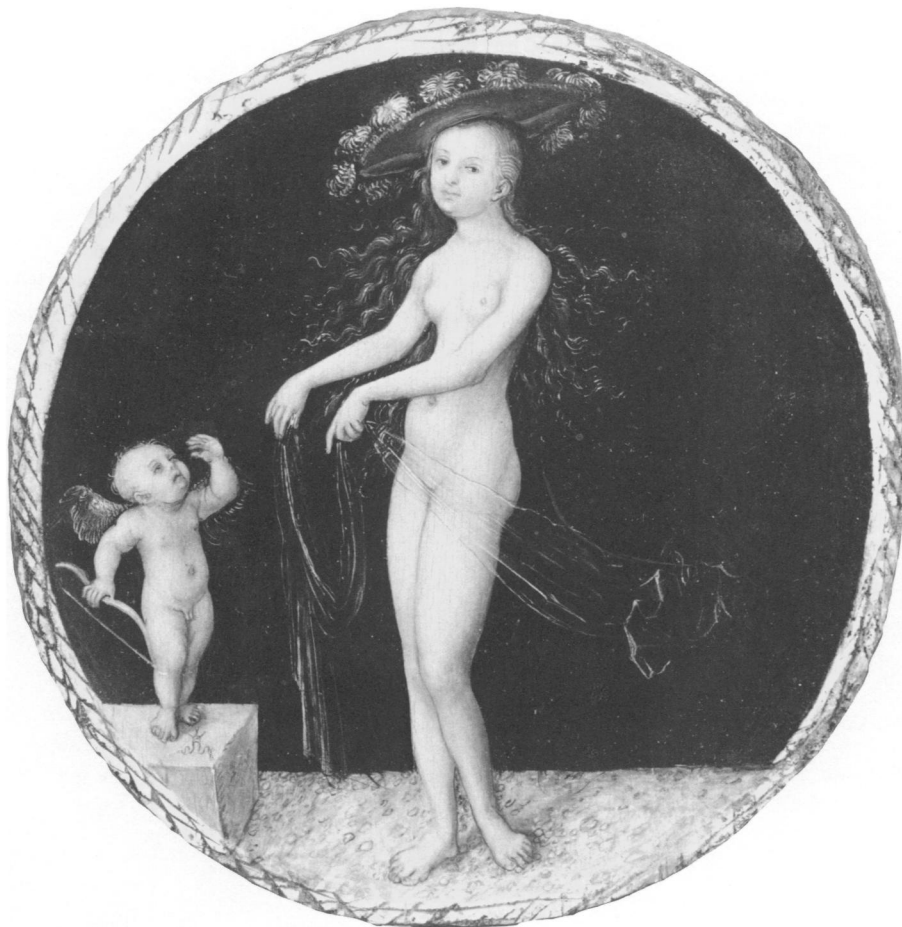
Although Cranach and his workshop produced many paintings of Venus and Cupid, this is the only example known in which the two are depicted in a tondo format. It is one of a group of small roundels produced by the artist and his shop between about 1525 and 1527. Most of these are portraits, but a small number of them represent mythological or religious subjects. The portrait roundels, which probably came first, include the many copies of the pendant portraits of Martin Luther and his wife Katharina von Bora, as well as portraits of Frederick the Wise and John the Steadfast, electors of Saxony. These may be seen as an outgrowth of Cranach's involvement between the years 1507 and 1513 with the design of commemorative medals for Frederick the Wise. The impulse to work in this format may also have come from the interest in Renaissance and antique models prevalent in the humanist circle at Wittenberg.

A group of "subject" roundels, including the Linsky picture, were first reproduced together in the

catalogue of the 1974 Cranach exhibition in Basel.<sup>2</sup> These small panels, particularly the four which depict nude figures, have a charm and delicacy that is a departure from Cranach's full-scale work of this period. When Eduard Flechsig discussed two of these pictures in 1900,<sup>3</sup> he attributed them to Hans Cranach, who would certainly have been too young in 1525/27<sup>4</sup> to create images of such sophistication, indicative of a late development rather than a beginning. Dieter Koepplin (1974) observes that they are not all of the highest quality, but are of particular interest as an intellectual experiment. He illustrates all eight panels as by Lucas Cranach the Elder, but comments in his text that their authenticity has yet to be examined. Jakob Rosenberg (1978) ascribes the Linsky *Venus and Cupid* to Lucas Cranach the Elder in about 1530. Although it is often difficult with Cranach's later work to distinguish the master from his workshop, both the conception and the technique of the Linsky panel argue in favor of an attribution to Cranach himself.

#### NOTES:

1. A biography of the artist appeared in *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*, New York, 1984, p. 101.



2. See Koepplin and Falk, I (1974), pls. 143–50. The other panels are *Judith and Two Female Attendants with the Head of Holofernes* (private collection, London); *Virgin and Child* (private collection); *Adam and Eve* (present whereabouts unknown); *Nymph of the Spring* (Veste Coburg, Kunstsammlungen); *Lucretia* (in the collection of Count Gregory Stroganoff in 1911); *Ideal Portrait of a Young Woman* (Stuttgart, Staatsgalerie, on loan from the Eberhard-Karls-Universität Tübingen); and *Ideal Portrait of a Young Woman* (Aix-en-Provence, Musée Granet).

3. E. Flechsig, *Cranachstudien*, Leipzig, 1900, pp. 258, 267–68, asserts that 1525 was the year of the small roundels and attributes the Tübingen *Ideal Portrait* and the *Virgin and Child* to Hans Cranach.

4. Hans Cranach's birth date, which is not documented, is generally accepted as about 1513; see Koepplin and Falk, I (1974), p. 278, and W. Schade, *Cranach: A Family of Master Painters*, first Am. ed., New York, 1980, pp. 77–78. Schade reasons that if the 1513 date is correct, Cranach's sons, Hans and Lucas the Younger (born 1515), must have begun their apprenticeship between 1527 and 1529 and completed their training in 1530.

EX COLL.: Sale, Sotheby's, London, Mar. 24, 1965, no. 100, as Property of a Gentleman; Mr. and Mrs. Jack Linsky, New York (1965–80); The Jack and Belle Linsky Foundation, New York (1980–82).

BIBLIOGRAPHY: D. Koepplin and T. Falk, *Lukas Cranach: Gemälde, Zeichnungen, Druckgraphik* (exhib. cat.), Basel, Kunstmuseum Basel, I (1974), pp. 280, 297, fig. 148; II (1976), pp. 664, 776, n. 78, illustrate this picture with seven other roundels (see note 2 above) as by Lucas Cranach the Elder, but observe in the text that their authenticity has yet to be examined; date them between 1525 and 1527 and comment on their generally modest quality; believe that Cranach made a great many works of this type and that they were quickly produced, probably serving as gift objects; catalogue a round plaque of Venus and Cupid ascribed to Moderno, active in northern Italy about 1500, noting the influence of Italian plaquettes on these works // M. J. Friedländer and J. Rosenberg, *The Paintings of Lucas Cranach*, rev. ed., Ithaca, 1978, p. 119, no. 249, ill., ascribe it to Lucas Cranach the Elder and date it about 1530.

MS de J

## NICOLAS-ANTOINE TAUNAY

French, born 1755, Paris; died 1830, Paris

NICOLAS-ANTOINE TAUNAY descended from a Parisian family of goldsmiths. His father decorated porcelains and enamels for the manufactory at Sèvres, his brother Auguste was a sculptor, and his son Félix a painter. As a very young man Taunay entered the studio of Nicolas-Bernard Lépicié, and later he studied with both Nicolas-Guy Brenet and Francesco Casanova. With his friend Jean-Louis De-

marne he traveled to Switzerland in 1776 to make studies from nature. In 1784 Taunay was accepted into the Académie Royale, but he never became a full member. After three years in Rome as a *pensionnaire du roi* he returned to Paris, exhibiting at the Salon for the first time in 1787. His paintings were shown there at regular intervals for forty years. He also had a distinguished career as an illustrator and worked for the manufactory at Sèvres. During the revolutionary period Taunay retired to Montmorency, north of Paris. Under the Empire he received a number of important commissions for battle pictures, and was patronized by the empress Josephine. Subsequently, in 1816, he accepted an invitation to visit Brazil, settling with his family for five years in Rio de Janeiro. The works he sent back for exhibition in Paris were enthusiastically received, and he was awarded the Legion of Honor. Taunay, influenced by Louis-Léopold Boilly and later by Jacques-Louis David, the leading painter of the time, was a prolific artist, preferring to work on a small scale and often painting on wood. His refined technique and varied output—he painted biblical and mythological themes, genre, battle scenes and other suitable imperial subjects, and especially landscapes—won him a wide following. Unfortunately, Taunay has not been well served by modern scholarship and an up-to-date account of his career has yet to be written.

### A.3. The Billiard Room

Oil on wood. 6 $\frac{3}{8}$  × 8 $\frac{5}{8}$  in. (16.2 × 21.9 cm.)  
1982.60.49

The painting was cleaned at the Metropolitan Museum in 1982. Despite a minor scratch and some damage along the edges of the panel, which is cradled, it is in excellent condition.

AS HAS BEEN NOTED, Nicolas-Antoine Taunay was a regular exhibitor at the Paris Salon, and the present work is one of seven he showed there in 1808. It is listed in the *livret*, under number 572, as *Salle de billard où figurent différens personnages*.<sup>1</sup> The title is perhaps a little imprecise; the identification, however, is secure, as an anonymous critic writing for the *Journal de l'Empire* noted particularly a curious detail, the statue over the door, which he described as “une figure de la victoire tenant au lieu de palme une

bourse remplie d'espèces."<sup>2</sup> In the same year Taunay exhibited three works more likely to have attracted public notice on account of their subjects: *L'entrée de S.M. l'Empereur des Français dans la ville de Munich*, *S.M. l'Impératrice recueillant les ouvrages des artistes modernes*, and *S.M. l'Impératrice en voyage, reçoit un courrier qui lui apprend la nouvelle d'une victoire*. He also showed a quasi-historical painting (*Le Cimabué et Giotto*), a view of a Mediterranean port, and another genre picture.

The game of billiards as it is known today was played widely by the seventeenth century, but as a genre theme the subject must be quite rare. Variants of the present work or other representations of a billiard room by Taunay are not recorded. However, Louis-Léopold Boilly (1761–1845) painted *Un jeu de billard*, which was also exhibited in the Salon of 1808, as number 53.<sup>3</sup> The painting in the Hermitage, Leningrad, which is signed and dated 1807, is generally regarded as the first version; a replica is in the collection of Walter P. Chrysler, Jr., and another is re-

corded in an engraving of 1828, indicating that the work was well received.<sup>4</sup> Boilly's billiard players include ladies as well as gentlemen; children and dogs play in the foreground, and refreshments are offered at a table at the left. In the Taunay the players are all men, and the atmosphere is that of a public gaming room or club. The centralized interior space with an arched opening at the back, the tiled floor, and the strong lighting from the left are typical of the artist.<sup>5</sup> This panel, the only painting by Taunay at the Metropolitan Museum, is a characteristic and exceptionally well preserved example of his work on a small scale. The artist was better known in the nineteenth century than he is today, and his style was much admired, as can be seen from Charles Blanc's comments in the *Histoire des peintres* of 1862: "Il m'a toujours paru que si Louis David . . . avait traité des scènes familières ou anecdotiques, il l'aurait fait exactement dans la manière et dans l'esprit de Taunay," and again, "Pour moi, je le nommerais volontiers le David des petits tableaux."<sup>6</sup>





#### NOTES:

1. *Explication des ouvrages de peinture, sculpture, architecture et gravure, des artistes vivans, exposés au Musée Napoléon, le 14 Octobre 1808*, Paris, 1808, p. 86, lists Taunay's exhibits under numbers 569 through 575.

2. Jean-Pierre Cuzin kindly confirms this identification, transcribing relevant passages from the *Journal de l'Empire*.

3. *Explication*, p. 9.

4. A. Kostenevich, *The Hermitage: Western European Painting of the Nineteenth and Twentieth Centuries*, Leningrad, 1976, n.p., no. 10, ill. opp. (in color), and Jefferson C. Harrison, *French Paintings from The Chrysler Museum*, exh. cat., Norfolk, Va., 1986, pp. 35–37, no. 18, pl. 18.

5. See, for example, two paintings sold at Christie's, London, June 29, 1979, nos. 37 and 38, ill.

6. C. Blanc, *Histoire des peintres de toutes les écoles: Ecole française*, Paris, 1862, II, [Taunay, p. 1].

EX COLL.: Comte de Perregaux (sale, Paris, Dec. 8–9, 1841, no. 55, as *La Partie de billard*, for 261 or 371 fr.); M. L. de Saint-Vincent (posthumous sale, Hôtel des Ventes, Paris, Mar. 8–9, 1852, no. 85, as *Salle de billard. Joueurs et galerie*, for 229 fr.); E. H. . . . (sale, Hôtel Drouot, Paris, Mar. 9, 1951, no. 56, as *La Partie de billard*, for 500,000 fr.); Mr. and Mrs. Jack Linsky, New York (1951–80); The Jack and Belle Linsky Foundation, New York (1980–82).

EXHIBITED: Salon, Paris, 1808, no. 572 (*Salle de billard où figurent différens personnages*).

BIBLIOGRAPHY: The authorities cited below attribute this painting to Nicolas-Antoine Taunay. T. Lejeune, *Guide théorique et pratique de l'amateur de tableaux*, Paris, I, 1864, p. 389, lists *La Partie de billard* in the L. de Saint-Vincent sale, where it fetched 229 francs // T. Guédy, *Nouveau Dictionnaire des peintres anciens et contemporains*, Paris, 1882, p. 116, lists it in the Perregaux sale, noting a price of 371 francs // H. Mireur, *Dictionnaire des ventes d'art . . .*, Paris, VII, 1912, p. 135, lists it in the same sale, noting that it is on wood and measures sixteen by twenty-two centimeters, and recording the price as 261 francs // A. d'E. Taunay, *Nicolau Antonio Taunay: Documentos sobre a sua vida e sua obra*, Rio de Janeiro, 1916, pp. 85–86, lists as three separate entries the Salon exhibit, which was admired by the anonymous critic of the *Journal de l'Empire*, *Partida de bilhar* in the Perregaux sale, and *Partida de bilhar* in the L. de Saint Vincent sale // E. Bénézit, *Dictionnaire . . .*, Paris, VIII, 1955, pp. 233–34, lists the Salon picture and notes the sale of the present work from the collection of H. E., recording the price as 500,000 francs // A. de E. Taunay, *A Misão artística de 1816*, Rio de Janeiro, 1956, pp. 140–41.

KB

## Sculpture

### FRANCESCO BERTOS

Venetian, active 1683–1738

A SCULPTOR working in marble as well as bronze in northern Italy, Bertos is mentioned by one historian as being in Rome in 1683, but nothing is known of his employment there. He is believed to have been in Venice by 1710, and the majority of his works must have been produced in the Veneto. In 1733, he made two bronze candelabra for the Santo in Padua. Almost immediately, these were stolen; by May of the following year, Bertos made replacements and was ordered to fashion an altar cross in proportion to the new candelabra. The last notice of Bertos apparently dates from 1737–38 (bronze groups for the Villa Manin at Passariano).<sup>1</sup>

### A.4. Vessel with Three Putti

Bronze, remains of brown-black lacquer. Height 15 in. (38.1 cm.)

Italian, Venice, ca. 1720–40

1982.60.110

IF THE DOCUMENTS governing our knowledge of Bertos give a rather sketchy outline, it is altogether otherwise with his figural style and technique, larky and slapdash and leaving an indelible impression of breathlessness and brio. He is known chiefly for spiraling multfigured compositions, which are sometimes signed. Linked to them trait for trait are some curious bronze vessels. They may have served as inkwells (liquid of some sort left deposits in the bowl of the present example). In them, Bertos seems to have wished to revive the bronze table pieces of the Paduan Renaissance, but on his own terms. Allegorical

putti stand in as substitutes for the satyrs and grotesque ornament favored by the earlier school, although there is some remnant of that ornament in the birds' feet supporting the bowl of this example. A trilobed bowl on birds' feet, surmounted by three babies engaged like circus performers in a vertiginous serpentine airlift, was in the collection of Luigi Grassi, Florence.<sup>2</sup> A shell bowl with dragons' heads for feet, surmounted by four children of unequal size, the uppermost allegorical of Fame, is on the New York art market.<sup>3</sup> A related vessel on dragon-head feet, flanked by children holding a laurel crown and shield, the central figure missing, belonged to Sir Francis Cook.<sup>4</sup> Still another, resting on birds' feet, is in the Museo Poldi Pezzoli, Milan.<sup>5</sup> It has figures possibly emblematic of Prudence: a woman in a running position and carrying a snake, stationed between infants, one gagged and holding grapes, the other holding a mirror.

The Linsky vessel presents a winged babe with attributes suggestive of Fame: a wreath and a "trumpet" terminating in a now-broken pricket meant to hold a candle. He stands with one foot on a crown above a ruined shield; a large blunt pin indicates the attachment for the coat of arms, which was perhaps made of another metal, such as silver. The shield is backed by a military trophy briskly fashioned to incorporate two hooklike protrusions. The child at left, loose on his precarious perch, is turned away from the center. He holds an open book and points to a Latin legend inscribed on its pages: *Virtus / in / puetio / non est*, words to the effect that "childish things do not produce virtue" or "virtue does not reside in puerility" (*puetio* is a contracted form of *pueritia*). The right-hand child raises a ring formed by a snake biting its own tail, symbolizing eternity.

A sign of Bertos's technical nonchalance, as it were, is the large amount of solder used to patch nu-



merous flaws in the extremely thin cast walls of the metal.

Bertos has become perhaps the best-known late Baroque confectioner of acrobatic sculptural images, but he is hardly to be credited as an originator. The word "confection" may serve as a reminder that such works were probably an outgrowth in permanent materials of the cast-sugar centerpieces made for banquets throughout Italy. Fanciful decorations by the Venetian painter Giovanni Antonio Fumiani, much appreciated by the Medici court,<sup>6</sup> offer striking analogies with some of Bertos's more ambitious, quasi-airborne compositions. Even features that may seem singular in putti by Bertos—tiny eyes, sharp re-troussé noses—are encountered elsewhere in Venetian sculpture, in the work of Antonio Corradini (for

example, marble groups made for Dresden in the 1720s, now in the Victoria and Albert Museum<sup>7</sup>).

#### NOTES:

1. This information, discovered by Jasminka di Luigi, was transmitted by Alessandra Mottola Molino.

2. L. Planiscig, "Francesco Bertos," *Dedalo* IV (1928), p. 219. Planiscig's study prepared the way for future research.

3. Sale, Sotheby Parke Bernet, New York, May 21–22, 1982, no. 240.

4. Sale, Christie's, London, July 7, 1925, no. 215.

5. Inv. no. FC 70/68; pointed out by Olga Raggio and seemingly unpublished.

6. *The Twilight of the Medici: Late Baroque Art in Florence, 1670–1743* (exhib. cat.), Detroit Institute of Arts, 1974, no. 138a–d.

7. T. Hodginson, "Two Garden Sculptures by Antonio Corradini," *Victoria and Albert Museum Bulletin* IV, no. 2 (1968), pp. 37–48.

JDD

## Furniture

### FRENCH CABINETMAKER, UNKNOWN

#### A.5. Traveling table (*table de voyage, table pliante*)

Walnut, steel, gilt-bronze. Height 28½ in. (72.4 cm.), length 33¼ in. (84.5 cm.), depth 19¾ in. (50.2 cm.), depth of table when fully extended 58¼ in. (148 cm.)

French, ca. 1720

1982.60.83

THE APRONS and legs of this walnut table are ornamented with fine low-relief carvings in the Régence taste: sprays of leaves and berries, flower heads, interlacing strapwork, and shell motifs. These motifs, together with the attenuated curve of the legs, point to a date of about 1720. The raised moldings running along three sides of the table top that prevent papers from sliding off, and the long drawer below, identify the piece, in its more compact form, as a writing table. Pairs of steel struts pull out on either long side, enabling the accordionlike leaves of the

top to unfold to an extent convenient for playing cards (38¼ inches) or for eating (58¼ inches). Furthermore, a system of steel hinges at the corners of the table frame allows the pairs of legs to be tucked under the top in a manner reminiscent of today's folding card tables.

This convertible aspect of the table made it adaptable to the multiple needs of travelers, while its collapsible but sturdy structure took up little space in the jolting baggage vans of the time. The table offers few facilities specifically for women (none of its adjustments permit its conversion into a dressing table, for example); it seems obvious that it was intended for male use, and may even have been made to accompany military commanders on their campaigns in the field.

A closely comparable walnut table, equipped with similar folding mechanisms, is in the Musée des Arts Décoratifs in Paris.

BIBLIOGRAPHY: Y. Brunhammer, *Cent Chefs-d'oeuvre du Musée des Arts Décoratifs*, Paris, 1964, p. 64 // P. Verlet, *Les Meubles français du XVIIIe siècle*, Paris, 1982, p. 132, fig. 29.

JP



A.5. TRAVELING TABLE

# Porcelains

## A.6. The Thrown Kiss

Hard-paste porcelain. Heights  $5\frac{7}{16}$  in. (13.8 cm.),  
 $5\frac{3}{4}$  in. (14.6 cm.)

Marks inside hem of woman's skirt and on under-  
side of man's coat: crossed swords in underglaze  
blue

Models by Johann Joachim Kändler (1706–1775),  
December 1736

German, Meissen, ca. 1736

1982.60.311, 312

A LADY holding a fan between her hands wears a gold-trimmed black bodice and a violet petticoat sprinkled with gold flower heads and hemmed with a wide band of leaves and flowers in green, light blue, iron red, and yellow. Over this costume she wears a brilliant yellow open robe trimmed in iron red and lined in turquoise. On her head is a small black cap with white ruffles and a blue bow. Her underskirts are white and her high-heeled shoes light gray.

The man, his right hand raised, wears a ruffled white shirt and violet breeches beneath a long black robe patterned with stylized bouquets in shades of purple, iron red, green, and blue. The robe is trimmed and lined in yellow. His powdered hair is held in a black bag wig, and he wears white stockings and red-heeled blue slippers.

The subject is derived from one of the *Contes et nouvelles en vers* (1644) of Jean de La Fontaine in which there is an exchange of favors—euphemistically described as a kiss—first between a gentleman and the wife of a peasant and later, following the gentleman's marriage, between the peasant and the bride.<sup>1</sup>

Kändler's ultimate pictorial source was one of a pair of paintings illustrating this story by Jean-Baptiste Joseph Pater (1695–1736), of which the first engravings were published by Pierre Filloeuil in 1733.<sup>2</sup> Three years later they were reissued, both independently by Filloeuil and as part of the so-called *Suite de Larmessin*, illustrations of the *Contes et nouvelles en vers* by different artists compiled by Nicolas

iv de Larmessin.<sup>3</sup> The engravings—if not the original paintings, which are now lost<sup>4</sup>—were entitled *Le Baiser Donnée* and *Le Baiser Rendu* (fig. a). It is more than likely that the 1736 publication of Filloeuil's engravings was the immediate inspiration for Kändler's figures of the same year illustrating the second part of the story,<sup>5</sup> but it may be noted that the traditional English title of the model, *The Thrown Kiss*, corresponds neither to the sense of the original story and Filloeuil's title (which would be better rendered as *The Kiss Returned*), nor to Kändler's own interpretation of the subject. In Pater's two paintings each couple was depicted attended by the willing—but watchful—spouse, all clearly identifiable by their manner of dress. Kändler suppressed the third figure and, by representing the couple through costume as social equals,<sup>6</sup> eliminated the satire of the story, portraying instead simply a gallant and his lady love. That this was intentional is supported by his own description in his *Taxa* of the man as approaching the woman to whisper in her ear.<sup>7</sup>

It has been suggested by Gisela Zick that this change was due to Kändler's misunderstanding of the story.<sup>8</sup> But even if his education was unequal to the French verse paraphrase underneath Filloeuil's engraving, the picture itself was graphic enough, and Kändler's interpretation—based, I think we may suppose, on images, not words—was probably deliberate.

The figures are dramatically effective. In later years Kändler would compress his narrative compositions onto snug-fitting pad bases, thus requiring a frontal viewpoint and severely restricting the animation of individual pose and gesture. Here he has created figures that are not only independently convincing from any angle, but that also establish a firm dramatic tension however they are placed in relationship to each other. He has further enhanced the vitality of the composition by doing away with any base at all: the figures turn and move freely on the ground, supported by their wide-spreading robes.







a. Pierre Filloeuil after Jean-Baptiste Joseph Pater, *Le Baiser Rendu* (photo: National Gallery of Art, Washington, D.C.)

The *Thrown Kiss* appears to be the earliest example in porcelain of this use of separate figures to create a specific composition, as distinct from an aggregation of figures associated by common iconography or symbolism. For some reason the dramatic possibilities of this type of composition were not followed up by Kändler or by later porcelain modelers, a single notable exception being a three-figure composition by Franz Anton Bustelli, modeled for Nymphenburg about 1760.<sup>9</sup>

NOTES:

1. G. Zick, "Kändler und Lafontaine," *Keramos* no. 53/4 (1971), pp. 97–101.
2. F. Ingersoll-Smouse, *Pater*, Paris, 1928, p. 28.
3. *Ibid.*, p. 30; Zick, "Kändler und Lafontaine," p. 100.
4. Ingersoll-Smouse, *Pater*, p. 75; they were recorded in 1820 in the apartments of Voltaire's companion, the marquise du Chatelet, at the Château de Cirey.
5. The most complete list of the numerous examples of these figures can be found in Y. Hackenbroch, *Meissen and Other Continental Porcelain in the Irwin Untermyer Collection*, Cambridge,

Mass., 1956, p. 27. The Linskys owned a second example of the model, sold at Sotheby's, New York, May 21, 1985, lot 46, where additional examples are cited.

6. Had Kändler been following either La Fontaine's story or Filloeuil's engraving, the man would be dressed as a peasant. He wears instead the long kimonolike robe known variously as a nightgown, dressing gown, or Indian gown, popularly worn both in- and outdoors by the eighteenth-century gentleman in place of his tight-fitting coat and waistcoat. See P. A. Cunningham, "Eighteenth Century Nightgowns: The Gentleman's Robe in Art and Fashion," *Annual Journal of the Costume Society of America* 10 (1984), pp. 2–11. I should like to thank Jean L. Druesedow, Associate Curator-in-Charge of the Costume Institute of the Metropolitan Museum, for bringing this to my attention.

7. "Noch eine neue Figur aufs Waaren Lager gefertigt, in einer adriene, wie sie einem Fächer in Händen hält, und eine Mannes-Person im Schlaf-Belze sauber gebutzt kömmt, ihr ins Ohr zu reden." Quoted from Kändler's *Taxa* by R. Rückert, *Meissener Porzellan* (exhib. cat.), Bayerisches Nationalmuseum, Munich, 1966, no. 855.

8. *Ibid.*, pp. 102–3.

9. *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*, New York, 1984, p. 285, no. 227.

CLC

## A.7. Thalia

Hard-paste porcelain. Height 16¾ in. (42.6 cm.)  
Unmarked  
Model by Johann Joachim Kändler, 1744  
German, Meissen, 19th century  
1982.60.331

THE MUSE, seated on a high pedestal, holds a child Harlequin who stands on the edge of the pedestal. Thalia's white skirt is patterned with *indianische Blumen* and lined in lime green; she wears a peach-lined blue cloak and high buskins trimmed in green at the

top, with high red heels. Harlequin—his face dotted with black patches—wears a lozenge-patterned tunic of black, mauve, turquoise, and yellow, and his white trousers are parti-striped, the right leg in violet, the left in gray blue and iron red. He holds in his right hand a gray jester's hat decorated with playing cards<sup>1</sup> and wears mauve shoes with yellow pompons.

The square pedestal, on a stepped plinth, is white and is molded with volutes at the corners and with musical trophies in the four panels; below the panel on the front is a molded cartouche with a scrolled and flamelike border. The volutes and moldings are edged in gold. The hollow interior has been closed with a thin, flat, unglazed base slab.

The model originated as one of a set of figures of Apollo and the Muses. Kändler produced two such series—quite different in character—between 1743 and 1745, and both have been said to have resulted from a commission by Frederick the Great. The issue is unclear, but Kändler's biographer Helmuth Gröger and, after him, Otto Walcha consider that the series represented here by Thalia—figures seated on high pedestals—was that made to the order of the Prussian king.<sup>2</sup>

All but one of the figures had been completed by the end of 1744 (Euterpe was ready the next year), and in January 1745 Kändler noted that he was working on a large mirror frame which incorporated the same models.<sup>3</sup> Two examples of this trumeau, neither of which survives, are known to have been made. The first—the one on which Kändler was working in 1745—had evidently been commissioned by Augustus III for his own use, but on the marriage of his daughter Maria Josepha to the dauphin of France in 1747 was instead given to her as a wedding present.<sup>4</sup> It was taken to Versailles in September 1750 by Kändler himself and the factory official Georg Michael Helbig,<sup>5</sup> and is said by Walcha to have been destroyed during the Revolution in 1789.<sup>6</sup> A later cast made from the original molds remained at the factory and is known through a photograph taken before its destruction in 1945.<sup>7</sup> It is presumably from the same molds that the recorded examples of the individual figures were made.

Of the ten figures examples of six are known: Apollo, Polyhymnia, Erato, Euterpe, Urania, and Thalia.<sup>8</sup> Of these the representation of Thalia is the most unconventional and unexpected. Apollo and the other Muses are lightly clothed in simple, vaguely



classical drapery that falls gracefully to a point just above their bare feet, and each is shown with one or more attributes. In sharp contrast, Thalia is fully clothed in theatrical costume, with high boots of seventeenth-century style and skirts thrown back to reveal a long bare leg. Were it not for the photographic evidence of the mirror frame this interpretation of Thalia, so out of character with the rest of the group, might be thought suspect. But Kändler has simply transferred his involvement in the Italian Comedy—a theme for which he had been providing models for nearly ten years—to the Muse of Comedy, and shown her not as a timeless allegorical figure like the others of the series, but as a pert and lively Columbine.

Four examples of Thalia are known.<sup>9</sup> Each is on a different base, and in two versions the Muse holds a mask in her right hand. The high, scrolled pedestal on which the Linsky Thalia is seated corresponds to one designed in 1744 by Johann Gottfried Ehder, not, apparently, for Kändler's models but for a set of allegorical figures by J. F. Eberlein.<sup>10</sup> The use of alternate supports, the addition or suppression of details of costume or, in group compositions, of entire figures, were the factory's normal practice when repeating models. Mrs. Ingelore Menzhausen, former Director of the Dresden Porzellansammlung, has drawn my attention to an order placed in May 1761 by the margrave of Brandenburg-Schwedt for a large number of Meissen figures. Included (somewhat oddly) among those representing court society was a "seated figure with a mask in her hand, a little Harlequin seated on her lap,"<sup>11</sup> clearly a repetition of Kändler's Thalia and perhaps as she was originally composed, that is, holding a mask in her right hand.

With the exception of the Linsky version none of the pedestals of the four Thalias is in character with factory style of the mid-eighteenth century, and a consistency of slightly exaggerated details of modeling and decoration among the four indicates that all are of late manufacture. Specific characteristics of the present example are the unnaturally sharp-edged modeling of the trophies on the pedestal, the forced animation of both faces, the absence of any of the bubbling or flaking of the turquoise color which gave the factory such trouble in the 1730s and 1740s,

and the wholly untypical manner in which the interior of the pedestal is formed and finished. W. B. Honey has noted that a reproduction of the mirror frame and its accompanying console table was shown at the Paris Exposition in 1900,<sup>12</sup> and it is entirely possible that the factory reissued the single figures at about the same time.

#### NOTES:

1. Dr. Helmut Nickel, Curator of Arms and Armor at the Metropolitan Museum, kindly informs me that this tall, conical hat, which is not a traditional part of Harlequin's costume, is taken from the hat worn by the Saxon court jester Joseph Fröhlich as part of his Tyrolean folk costume.

2. In the other set each of the Muses is seated against a leafy tree trunk on a flower-strewn pad base, accompanied by her attributes and one or more putti. An example of Thalia was said to be a model of Dec. 1744 for a series for the Prussian king (*Porzellansammlung Gustav von Klemperer*, Dresden, 1928, no. 687); this information was repeated by W. B. Honey, *Dresden China*, London, 1934, p. 113, and again in the sale catalogue of the Emma Budge collection, which included a full set (Graupe, Berlin, Sept. 27–29, 1937, lot 826). The assignment of Frederick's commission to the series of the Linsky type was first offered by H. Gröger, *Johann Joachim Kaendler*, Hanau, 1956, p. 94. It was repeated by O. Walcha, *Meissen Porcelain*, New York, 1982, p. 132, and as Walcha was archivist of the factory he would presumably have corrected Gröger had it been necessary.

3. Walcha, *Meissen Porcelain*, p. 133.

4. *Ibid.*

5. C.-P. d'Albert, duc de Luynes, *Mémoires . . . sur la cour de Louis XV*, Paris, x, 1862, pp. 229–30.

6. Walcha, *Meissen Porcelain*, p. 132.

7. Gröger, *Kaendler*, pl. 52.

8. K. Berling, *Festschrift zur 200-Jährigen Jubelfeier der ältesten europäischen Porzellanmanufaktur Meissen*, Leipzig, 1910, p. 40, fig. 69 (Apollo and Polyhymnia); Gröger, *Kaendler*, fig. 50 (Euterpe, Erato, Urania); Honey (1949), pl. 148 (this example of Thalia).

9. Sotheby's, Nov. 26, 1963, lot 147 (with Urania); Sotheby's, Oct. 20, 1964, lot 12 (with Erato); Sotheby's, Mar. 27, 1973, lot 1; and the present example.

10. R. Rückert, *Meissener Porzellan 1710–1810* (exhib. cat.), Bayerisches Nationalmuseum, Munich, 1966, no. 979, pl. 238, illustrates a variant model of the pedestal as a support for an Eberlein model of Daphne, and cites Ehder's references to the pedestal for "Ovidian figures" in Feb. and Apr. 1744.

11. J. L. Sponsel, *Kabinetstücke der Meissner Porzellan-Manufaktur von Johann Joachim Kändler*, Leipzig, 1900, p. 199.

12. Honey, *Dresden China*, p. 192, n. 172.

BIBLIOGRAPHY: W. B. Honey, *European Ceramic Art: An Illustrated Survey*, London, 1949, pl. 148 (Honey's description of the figure as being marked is incorrect).

CLC



## A.8. Pair of candlesticks

Hard-paste porcelain. Height, each  $6\frac{3}{8}$  in. (16.2 cm.)

Austrian, Vienna (Du Paquier period, 1718–44),  
1730–35  
1982.60.231, 232

OF SQUARE-SECTIONED baluster form, the candlesticks are painted with *Laub- und Bandelwerk* motifs and stylized “Indian” flowers in shades of violet, blue, green, and iron red, with details and moldings in gold. In their present condition—which dates from at least 1928, when they were first published—the candlesticks appear to be slightly out of proportion. They are in fact incomplete: both have been broken at the lowest knob, and a section is missing that would have integrated the square form of that molding with the cylindrical one of the stem on which it now rests, adding about half an inch to the height.

The model is of silver form and corresponds closely to examples found in German silver of about 1730, a date compatible with this uncomplicated version of the factory’s leaf-and-strapwork decoration. These candlesticks represent one of three models, all datable to the same period, known to have been made at Du Paquier’s factory. The second is a single candlestick derived from a different conventional silver prototype;<sup>1</sup> the third is more idiosyncratic, com-

bining a classical columnar form with Hungarian and Oriental figures.<sup>2</sup> On the underside of one candlestick (1982.60.231) are traces of a red enamel inventory mark resembling a mark associated with the imperial Winter Palace in Saint Petersburg.<sup>3</sup> Since Du Paquier is known to have made porcelain for the Russian court (see nos. A.9, A.10), it is quite possible that these candlesticks were once in Russia, but the mark is too fragmentary to be identified with certainty.

### NOTES:

1. J. F. Hayward, *Viennese Porcelain of the Du Paquier Period*, London, 1952, pl. 35.

2. *Ibid.*, pl. 65c,d.

3. The transliterated letters are G.U., for Gofmarshalskoye Uchastye (Court Household Administration); they occur, together with a numeral, on a variety of Western porcelains once belonging to the Russian imperial household.

EX COLL.: Berta Floderer-Herzfelder, Vienna; Anton Redlich, Vienna/New York (sale, Kende Galleries, New York, Apr. 5–6, 1940, lot 44).

EXHIBITED: Belvedere, Vienna, *Prinz-Eugen-Ausstellung*, May–Oct. 1933, p. 118, no. 26 (collection Floderer-Redlich); Musée du Jeu de Paume, Paris, *Exposition de l’art autrichien*, May–June 1937, no. 166? (the only pair of candlesticks lent to this exhibition by Redlich is described as a pair of *bougeoirs* rather than *Leuchter*, thus suggesting a chamber candlestick set in a wide saucer with a handle; it is not possible to determine whether this is simply different terminology for the same thing or signifies another object altogether).

BIBLIOGRAPHY: L. Ruprecht, “Porzellansammlung Berta Floderer-Herzfelder, Wien: 1,” *Belvedere* n.s. 12 (Mar. 1928), fig. 1.

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## A.9. Covered tureen

Hard-paste porcelain.  $10\frac{5}{8} \times 16\frac{3}{8} \times 8\frac{7}{8}$  in.  
( $27 \times 41.6 \times 22.5$  cm.)

Austrian, Vienna (Du Paquier period, 1718–44),  
ca. 1736–40  
1982.60.330a,b

THE TUREEN is painted with the imperial Russian arms framed above by borders of *Laub- und Bandelwerk* in the factory’s typical palette of red violet, iron red, light blue, and green; it is further decorated with applied lion masks and flowering vines, the stylized, partly imaginary blossoms contrasting markedly with the naturalism of painted full-blown roses. The gilt finial of the cover is modeled as a seated Turk

holding a bowl. The scrolled handles are outlined in gold, the rims of the tureen and cover in silver.

The tureen is part of a service whose original size and composition are uncertain. According to Serge Troïnitsky in 1911,<sup>1</sup> it consisted exclusively of "about" forty tureens and wine coolers; three years later thirty-four tureens and coolers—the tureens of six different models—were noted.<sup>2</sup> While this restricted choice of objects may scarcely seem to qualify as a table service, it should be remembered that ensembles comprising a full range of useful and ornamental tablewares were not common until after the middle of the century; this service exemplifies the complementary use, normal for the period, of silver for plates and such accessories as salts and casters, and glasses or silver beakers for wine.

As no records concerning Du Paquier's factory are known to exist, the occasion for the service can only be guessed at. A suggestive clue is the finial, here a

Turk and on other examples either a Turk or a Circassian. Since 1695 Russia had been intermittently harassing the Turks in Azov and the Black Sea, and in 1736 she was joined by Austria. Hostilities ceased with the Peace of Belgrade in 1739, and Charles VI died the following year. It seems likely that the service alludes to this brief episode of collaboration between the two countries, and is thus datable to the period 1736–40. Such a dating is compatible with the form and decoration of the tureen, in which motifs developed during the first years of the factory are combined with others associated with the last. Characteristic of early Du Paquier production are the thin iron-red line borders, which can also be seen on pieces with chinoiserie of about 1725–30; and the relatively uncomplicated form of *Laub- und Bandelwerk* combined with completely naturalistic flower painting occurs by 1729 on a tankard whose silver cover is dated to that year.<sup>3</sup> More in character with



the last decade of the Du Paquier period are the applied flowers; in a smaller format such flowers regularly decorated the bases of the Meissen-inspired figures Du Paquier began to produce in the late 1730s.

The decoration of this tureen is, in fact, not unique in Du Paquier porcelain, occurring in both variant and duplicate forms. Two examples are known of what is evidently a prior stage of the model,<sup>4</sup> a tureen in which molded latticework cartouches appear in place of the mask and armorial, the handles are simpler in design, and the cover is completed by a knob finial of straightforward silver derivation. Also related to the Russian service, and probably closer in date, are tureens which, although they lack any relief decoration, share with this a similar scheme of *Laub- und Bandelwerk* and flower painting, a finial modeled as a seated figure, and handles of similar baroque exaggeration.<sup>5</sup> A third model duplicates this one from the Russian service in all respects but the coat of arms;<sup>6</sup> it has been suggested by one writer that this was a trial model for the Russian service,<sup>7</sup> but it is just as likely to have been a later repetition.

The circumstances under which the Russian service was dispersed are unclear. It was not sold publicly, as were so many objects from the Hermitage in 1928 and 1929. Robert Schmidt implied that at least the tureens formerly in the Blohm collection, and possibly the entire service then extant, were brought to Berlin in 1918 by the Russian embassy.<sup>8</sup> On the other hand, John Hayward stated that the service was disposed of by the Russian government in the 1930s.<sup>9</sup> Since the service was discussed by E. W. Braun none of the wine coolers has reappeared, although several other tureens of different models have survived: there are examples in the Victoria and Albert Museum, London; in the Syz collection at the National Museum of American History, Washington, D.C.; in the Blumka collection, New York; and on the Munich art market.<sup>10</sup>

#### NOTES:

1. S. Troïnitsky, "Galerie de porcelaines à l'Ermitage Impérial," part II, *Starye Gody* (Oct. 1911), p. 9.
2. E. W. Braun, "Alt Wiener Porzellan in der Kaiserlichen Eremitage zu Saint Petersburg," *Kunst und Kunsthandwerk* XVII (1914), p. 30.
3. J. F. Hayward, *Viennese Porcelain of the Du Paquier Period*, London, 1952, pl. 45.
4. Österreichisches Museum für angewandte Kunst, Vienna (Hayward, *Viennese Porcelain of the Du Paquier Period*, pl. 52d);

Budapest Museum of Applied Arts (K. Tasnadi-Marik, *Viennese Porcelain*, Gyoma, 1971, fig. 9).

5. R. Schmidt, *Early European Porcelain as Collected by Otto Blohm*, Munich, 1953, no. 65, pl. 20; Braun, "Alt Wiener Porzellan," p. 40, fig. 13.

6. Tasnadi-Marik, *Viennese Porcelain*, fig. 10.

7. *Ibid.*, p. 50.

8. Schmidt, *Early European Porcelain*, p. 65.

9. Hayward, *Viennese Porcelain of the Du Paquier Period*, p. 211.

10. Two tureens from the Russian service were lent by Anton Redlich in 1937 (*Exposition d'art autrichien* [exhib. cat.], Musée du Jeu de Paume, Paris, May–June 1937, nos. 173, 188). They did not appear in the sale of his collection in 1940, and their relationship to this example and the others mentioned cannot be determined.

EX COLL.: Otto and Magdalena Blohm, Hamburg/Caracas (sale, Sotheby's, London, Apr. 25, 1961, lot 450).

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## A.10. Beaker

Hard-paste porcelain. Height 2<sup>15</sup>/<sub>16</sub> in. (7.5 cm.)

Austrian, Vienna (Du Paquier period, 1718–44),

ca. 1736–40

1982.60.240

PAINTED ON ONE SIDE with the imperial Russian arms and on the other with a single full-blown rose, the beaker is further decorated with *Laub- und Bandelwerk* borders. The interior is gilded.

Two pairs of beakers and saucers and two single





beakers (including this one) are known.<sup>1</sup> Because of the Russian arms they have been attributed to the same service as the tureen just discussed.<sup>2</sup> They are not mentioned, however, in their descriptions of the tureen service either by Serge Troïnitsky in 1911 or by E. W. Braun in 1914;<sup>3</sup> and even by early eighteenth-century practices, before the composition of the table service had become at all standardized, the inclusion of beakers and saucers, associated with the drinking of chocolate, in a service made up of tureens and wine coolers must be considered eccentric. Another indication of the independence of the beakers from the larger pieces is their *Laub- und Bandelwerk* decoration, which is more complex and richer in coloring, suggestive of a separate, although contemporaneous, commission.

NOTES:

1. The pairs: J. F. Hayward, *Viennese Porcelain of the Du Paquier Period*, London, 1952, pl. 51a (Syz collection); and Christie's, Geneva, Nov. 17, 1980, lot 26. A single beaker: Sotheby's, London, Oct. 19, 1976, lot 90.

2. Hayward, *Viennese Porcelain of the Du Paquier Period*, pp. 90–91. Hayward thought they were simply not shown with the larger pieces. This seems unlikely, and as at least one of the tureens was already in private hands at the time Braun was writing, it is possible that the beakers and saucers had been dispersed.

3. S. Troïnitsky, "Galerie de porcelaines à l'Ermitage Impérial," part II, *Starye Gody* (Oct. 1911), p. 9; E. W. Braun, "Alt Wiener Porzellan in der Kaiserlichen Eremitage zu Saint Petersburg," *Kunst und Kunsthandwerk* XVII (1914), p. 30.

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## A.11. Shou Lao

Tin-glazed soft-paste porcelain. Height

10¼ in. (26 cm.)

French, Chantilly, 1735–40

1982.60.371

THE STANDING FIGURE carries a fan in his right hand, while his left grasps the end of a long staff that curves across his back from his right shoulder. Behind him is an open, tublike container. His face and hands and the staff are covered with a dark brown unfired paint. The robe and fan are painted in the light Chantilly palette of green, turquoise, blue, iron red, and yellow; the container is painted more sketchily with washes of grass green and brown. The base is open, the interior irregularly glazed; the base rim is unglazed.

The model perfectly illustrates the freedom with which Europeans in the first half of the eighteenth century not only combined Chinese and Japanese (and occasionally Indian) styles but intermixed Oriental symbols as well. The figure is intended to represent the Taoist god of longevity, Shou Lao, identifiable by his high forehead, bald pate, beard, and staff. But instead of holding his traditional attribute, the peach of longevity, Shou Lao here flourishes a decorative fan whimsically painted with Chinese children, themselves sporting with fans and banners. While the fan is an attribute of one of the eight Taoist immortals, Han Chung-li, the substitution here is probably a matter of picturesque effect rather than deliberate symbolism. Further disregard for the conventional representation of Shou Lao appears in his robes, which are usually patterned with the seal form of the character for longevity (*shou*); here they are gaily decorated with roundels and flower sprays of Japanese origin. A probable source for the figure itself is a K'ang Hsi model of Shou Lao, enameled on the biscuit, of which many versions are known (fig. a). The export of these polychrome figures—as distinct from the blanc de chine figures from Fukien—to Europe in the first half of the eighteenth century is apparently undocumented, and their presence in early collections must be inferred from scattered examples in French gilt-bronze mounts of the period. Despite this lack of evidence, the degree of fidelity of the Linsky Shou Lao to the traditional Chinese representation of the god is such that a K'ang Hsi exemplar may be presumed.



The introduction of Japanese style in the decoration of the dress of what is otherwise a figure of Chinese derivation is a reflection of the personal taste of the patron of the Chantilly factory, the prince de Condé. Like Augustus the Strong before him, he amassed a large collection—estimated at about 2,000 pieces—of Oriental art, with a special emphasis on Japanese porcelain. And it was specifically declared in the letters patent granted to the factory in 1735 that the proprietor, Ciquaire Cirou, was entrusted with the manufacture of porcelain “de toutes couleurs, espèces, façons et grandeurs à l’imitation de la porcelaine du Japon.”<sup>1</sup> The influence of the Japanese *kakiemon* style was paramount at Chantilly during the formative years of the factory, being gradually displaced by a more naturalistic westernized manner influenced by competition from Meissen and Vincennes. It is the strong stylization of this figure and



its decoration that places it among Chantilly work before 1740.

In other aspects the figure evokes a more purely European sense of *chinoiserie*, in which traditional Eastern symbolic associations are simply ignored. This model closely resembles another that originated at Chantilly, which springs from quite a different inspiration (fig. b). It is a jolly, fanciful figure holding a fan and standing next to an open container; his broad smile and bare, equally broad paunch are reminiscent of the Buddhist god of happiness, Pu-tai. Of all the Chinese export porcelain sculptures to reach Europe that of the laughing seated Pu-tai was probably the most imitated, and nowhere more so than at Chantilly.<sup>2</sup> The Wadsworth Atheneum figure seems to be a variant of the traditional representation of Pu-tai, and the Linsky figure represents a further stage of development.<sup>3</sup>

Even more closely related to the Linsky Shou Lao are two other Chantilly figures. The first, now in the Pflueger collection, is a repetition of this model, at least from the neck down.<sup>4</sup> But it has been constructed as a nodding pagoda, and instead of the fixed head of Shou Lao is fitted with a nodding one of entirely different character. Originally left white, it was decorated later in unfired colors of iron red, blue, and green, which have almost entirely worn away. The second is a seated figure in the Musée des Arts Décoratifs, painted with the same brown head and hands and with similar kakiemon patterning of the robes.<sup>5</sup> This and the Linsky piece are the only two known figures of the kind, and why they should be so decorated must be an occasion for speculation. Even if they do derive fairly directly from Oriental examples, a comparable use of brown is unknown in either Chinese or Japanese porcelain sculpture. But there is another category of figures which may account for its occurrence here, and that is Shiwan stoneware from the Canton Delta, an area of kiln

sites that produced figures in colors of clay ranging from reddish brown to gray, figures decorated with mottled polychrome glazes and occasionally with brown-colored heads and hands. Little is known of the history and dating of Shiwan figures and their export to Europe,<sup>6</sup> but numerous references in eighteenth-century French accounts to pagods and magots of *terre des Indes* or *pâte des Indes* correspond in description to stoneware models of Pu-tai and Shou Lao that have recently been assigned to the Ch'ing dynasty.<sup>7</sup> The daybooks of the Parisian *marchand-mercier* Lazare Duvaux record over two dozen such figures between 1748 and 1756,<sup>8</sup> and twenty-two lots in the sale catalogue of François Boucher's collection in 1771 were figures of *pâte des Indes*, including two pagods "à visage brun."<sup>9</sup>

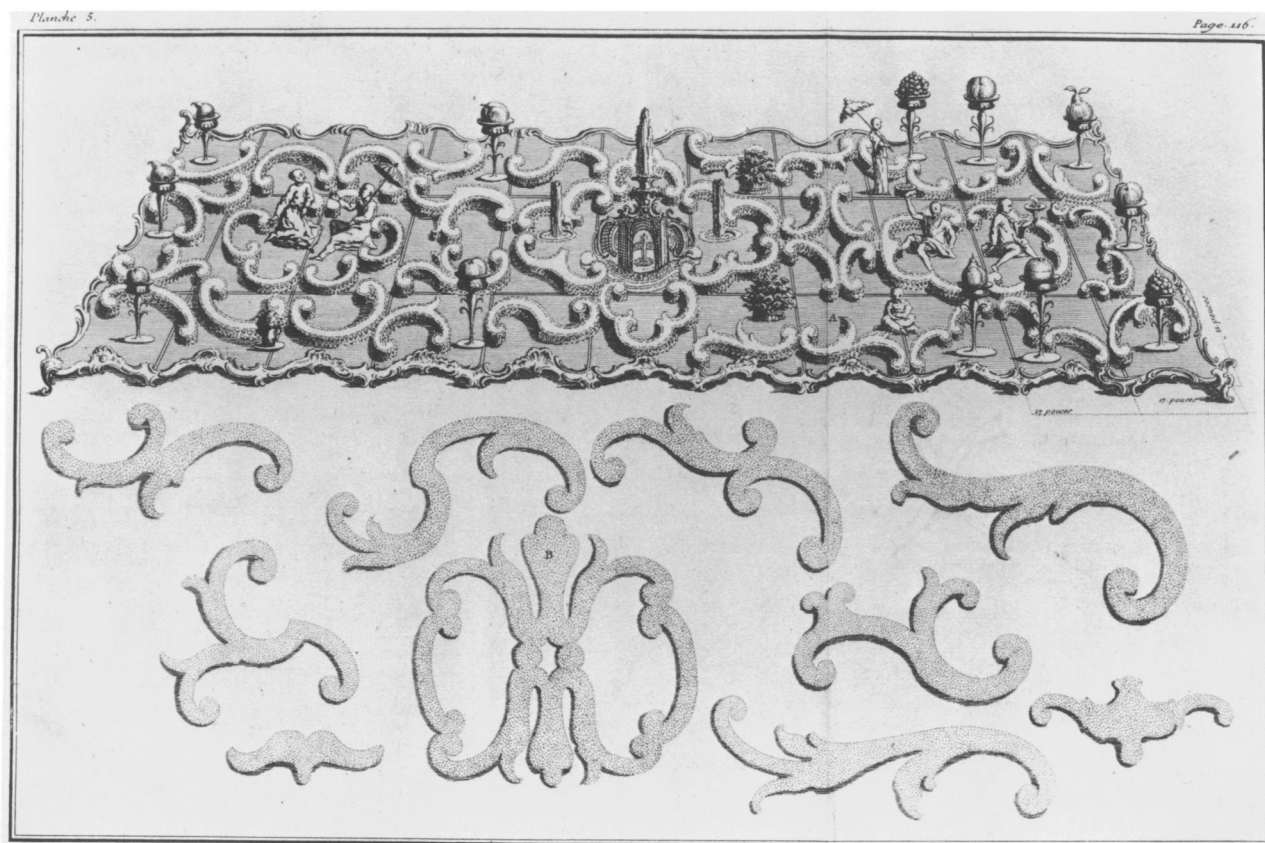
It was R. L. Hobson's opinion that most of the Canton stoneware figures exported to Europe were likely to have been made in the nineteenth century,<sup>10</sup> but the evidence of Lazare Duvaux's daybook indicates a market for them by 1748; and the otherwise

a. *Shou Lao*. Chinese, early 18th century. Hard-paste porcelain. The Metropolitan Museum of Art, Bequest of Benjamin Altman, 1913, 14.40.203



b. *Oriental*. French (Chantilly), 1735–40. Soft-paste porcelain. Hartford, The Wadsworth Atheneum (photo: Joseph Szaszfai)





c. *Le Cannameliste français*, 1751, pl. 5 (photo: by permission of the Houghton Library, Harvard University)

bizarre painting of the Linsky Shou Lao and that in the Musée des Arts Décoratifs can be explained by reference to Shiwan models.

One feature of the Linsky Shou Lao remains to be noted, and that is the open container. It was presumably intended to hold either sweetmeats or flowers, identifying the model as an element of a dessert-table decoration. If we assume a stylistic dating of 1735–40, it is thus an exceptionally early instance of this use of porcelain, exactly—and somewhat surprisingly—contemporaneous with the small sculptures then being produced at Meissen by J. J. Kändler for the same purpose. Lazare Duvaux's daybooks describe numerous figures of "porcelaine de Saxe," some specifically for dessert tables,<sup>11</sup> but there are no references to French figures other than those of Vincennes and Sèvres. In 1751, however, there appeared *Le Cannameliste français* by S. Gilliers, in which one

proposed layout for a dessert centerpiece included a number of Oriental figures (fig. c). Simplified as they are, these nonetheless seem clearly to correspond to the type of Oriental figures being produced at Saint-Cloud, Chantilly, and Mennecy; and the Linsky Shou Lao may be seen as an early example of the type.

#### NOTES:

1. X. R. M. de Chavagnac and G. A. de Grollier, *Histoire des manufactures françaises de porcelaine*, Paris, 1906, p. 60.

2. Literal copies of the blanc de chine model were produced by the Du Paquier and Cozzi factories (MMA 64.101.270, 1974.28.120); at Chelsea; and at Chantilly as an element of a mantel clock by Julien Le Roy in the Linsky collection (*The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*, New York, 1984, pp. 241–42, no. 148). A number of variant models, alone or incorporating potpourri jars or globes, were also produced at Chantilly (Musée des Arts Décoratifs, Paris; Musée National Céramique de Sèvres; The George R. Gardiner Museum, Toronto; The Metropolitan Museum of Art, New York [*Linsky Collection*, pp. 318–19, no. 290]).

3. What may be the exact Oriental source for the Hartford figure is described, under the heading "Porcelaines d'ancien céladon du Japon," in the catalogue of the duc d'Aumont's collection in 1782 as "Une Pagode, de ton clair, à gros ventre et riant, tenant un écran, placée sur une terrasse brune à roses blanches et feuillages bleus en relief saillant; hauteur, 9 pouces 6 lignes" (Baron J. C. Davillier, *Le Cabinet du duc d'Aumont*, Paris, 1870, p. 73, no. 122). Dr. Oliver Impey, Assistant Keeper of Oriental Art, Ashmolean Museum, Oxford, tells me that he does not know of a corresponding Oriental figure, but suspects from the description that such a model would have been Japanese rather than Chinese.

4. Christie's, London, July 2, 1984, lot 22, ill. A second repetition, decorated like the Pflueger example and with an ill-fitting nodding head by the same modeler, has recently been noted in a Zurich private collection (A. Galleani d'Agliano, "Eine höchst seltene Porzellan-Statuette aus Chantilly," *Keramos* no. 112 [1986], fig. 3).

5. *Les Porcelainiers du XVIIIe siècle français*, Paris, 1964, p. 96.

6. For the most recent account see F. S. Scollard, "The Dating and Classification of Shiwan Pottery in Hong Kong," in *Exhibition of Shiwan Wares* (exhib. cat.), Fung Ping Shan Museum, Hong Kong, 1979, pp. 209–25.

7. See, for example, Kuang-I-Tseng, *Chūgoku Tōji Zenshū*, Kyoto, 1982, pls. 28, 46, 54, 71. I am grateful to Suzanne G. Valenstein, Associate Curator of the Metropolitan Museum's Department of Asian Art, for bringing this to my attention.

8. For example, on Dec. 26, 1748, "Deux magots doubles de terre des Indes" (no. 74); on Dec. 31, 1751, "Un magot de terre des Indes, très beau" (no. 1003); on Jan. 10, 1756, "Une pagode de terre des Indes" (no. 2376). Louis Courajod, ed., *Livre-journal de Lazare Duvaux*, Paris, 1865, II.

9. *Catalogue raisonné des tableaux . . . de feu M. Boucher*, Paris, 1771, lots 659–80. Duvaux used the term *terre des Indes* to include both the Shiwan figures and the highly refined teapots and ornamental wares from I-hsing. By the time of the Boucher sale a distinction had been made between the two, *terre des Indes* being reserved for I-hsing wares and *pâte des Indes* for Shiwan stoneware.

10. R. L. Hobson, *The Wares of the Ming Dynasty*, London, 1923, p. 194.

11. On Dec. 31, 1750, "Un plateau de dessert à contours, argenté, avec la glace; sur quoi une corbeille de Saxe soutenue de quatre cygnes, avec la monture argentée, six petites figures de Saxe and six vases de Vincennes" (Courajod, ed., *Livre-journal de Lazare Duvaux*, no. 710).

EX COLL.: J. P. Morgan (Parke Bernet, New York, Jan. 6–7, 1944, lot 492, and there described as having come from Cartier, Paris); Forsyth Wickes (Christie's, London, May 2, 1960, lot 149; purchased by Clerke).

BIBLIOGRAPHY: X. R. M. de Chavagnac, *Catalogue des porcelaines françaises de M. J. Pierpont Morgan*, Paris, 1910, no. 6, pl. II // E. Tilmans, *Porcelaines de France*, Paris, 1953, p. 79.

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## A.12. Covered cup and tray

Soft-paste porcelain. Cup with cover, height 5<sup>1</sup>/<sub>16</sub> in. (12.9 cm.); tray, 6<sup>1</sup>/<sub>2</sub> in. (16.5 cm.) square  
 Decoration attributed to Charles-Louis Méreau (active 1756–79)

Marks on underside of tray: crossed Ls enclosing L, a comma above, in blue enamel; an ampersand, incised

French, Sèvres, 1764

1982.60.180a,b,181

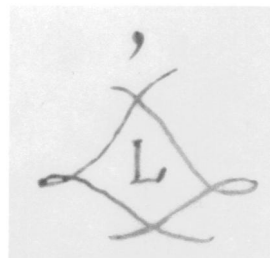
THE ENSEMBLE is painted primarily in shades of rose, lime green, and dark blue with a geometric pattern of ribbons and shells interspersed with diapered cartouches and garlands. The gallery of the lobed tray is pierced and painted as if to represent wind-blown fronds, each section leaning towards a palmette at the corner. The finial of the two-handled cup is modeled as a pink on a short, leafy stem.

Intricate patterns of this sort, in which there is a dense concentration of brilliantly colored stylized and naturalistic motifs, are characteristic of Sèvres designs in the mid-1760s. This particular shell, garland, and ribbon combination appears to have evolved from a simpler design found on an ice cup of 1757.<sup>1</sup> A mature version of 1761 decorated by Louis-Jean Thévenet (active ca. 1741–78) is at Firlé Place,<sup>2</sup> but most examples occur on pieces dated in 1763 and 1764 attributed to Méreau and Jacques-François Micaud (active 1757–1810). Almost identical to the Linsky set, and made in the same year, is a tray by Méreau in the Carnegie Museum of Art (fig. a); three other pieces with the same painter's mark are dated between 1763 and 1772.<sup>3</sup> Four pieces by Micaud, dating to 1763 and 1764, scarcely differ in pattern from the Linsky set.<sup>4</sup> To the same period probably belong three unmarked versions: a tea service, a pomade pot,<sup>5</sup> and a remarkable large circular plaque in the Metropolitan Museum, identical to the Carnegie tray, fitted into an upright secretaire of about 1780 attributed to Roger van der Cruse Lacroix (fig. b). The recurring use of the basic composition over several years by different decorators indicates a common source of design, presumably one owned by, and even originating at, the manufactory itself.

A two-handled covered cup of tapered cylindrical form was one of many models of *tasse* or *gobelet* produced at Vincennes and Sèvres. This model, termed



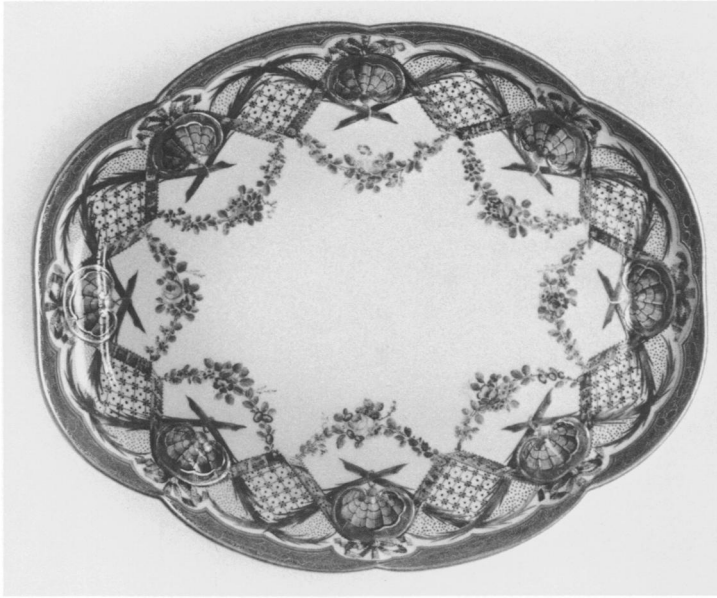
a *gobelet à lait*, is recorded in four sizes and with several variations from 1752, the year of the earliest surviving sales records of the manufactory.<sup>6</sup> That it existed before that date is apparent from a version in Chantilly porcelain decorated in the kakiemon style, which largely disappeared from that factory's work after about 1740.<sup>7</sup> A *gobelet à lait* would normally have been accompanied by a saucer with rather deep sloping sides, but other combinations were available: in 1752 the *marchand-mercier* Lazare Duvaux supplied a "gobelet à lait . . . avec son plateau,"<sup>8</sup> which might have corresponded in type to the stand of the Linsky cup. Much later, in 1782, the catalogue of the collection of the duc d'Aumont listed "Un gobelet couvert, à deux anses . . . sur plateau de laque rouge de Martin."<sup>9</sup> The Linsky tray is one of several forms of the *plateau carré*, some with solid, some with pierced galleries. The latter variant is considered by Eriksen to occur only after 1756,<sup>10</sup> and is also identified in factory records as a *corbeille carrée*. No other example of a combination of these models of cup and tray is known to survive, and a search of the Sèvres archives has failed to turn up mention of one that might correspond to this set;<sup>11</sup> but Rosalind Savill has noted the mention of a "gobelet à lait et corbeille" in the sales records of July 1760–January 1761,<sup>12</sup> confirm-



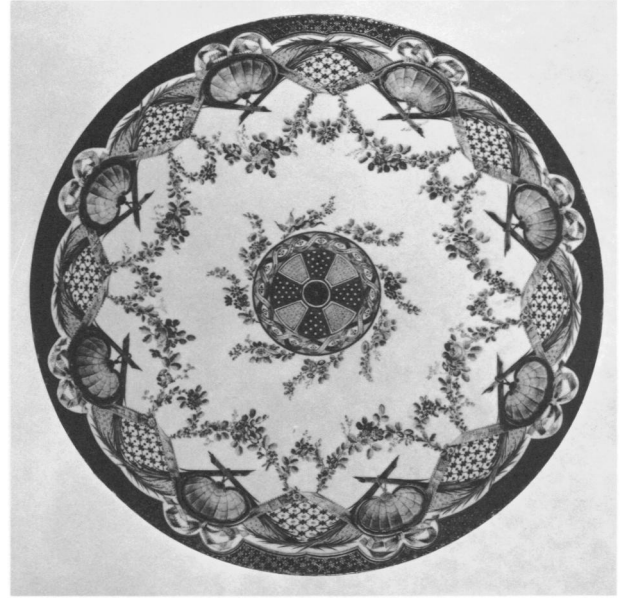
ing the association between a circular cup and a square tray. Another example of this model of *plateau carré*, also dated 1764, is in the Frick Collection. Although decorated in quite a different manner, it bears the same unidentified incised mark.<sup>13</sup>

The painter's mark resembling a comma has been associated with Méreau since it was first recorded in a list of Sèvres decorators drawn up in or about 1775. That the mark has not been assigned to Méreau without qualification is apparently due to its subsequent reproduction as an open numeral 9,<sup>14</sup> a mark which, when followed by a dot, has been tentatively attributed to Méreau, and also to Charles-Nicolas Buteux (active 1763–1801) or Antoine II Buteux (active 1759–84).<sup>15</sup> Of the two, only C.-N. Buteux is identified as a flower painter.<sup>16</sup> Méreau was a painter of flowers and ornament, and is cited in the factory





a. Tray. French (Sèvres), 1764, decoration attributed to Charles-Louis Méreau. Soft-paste porcelain. Pittsburgh, The Carnegie Museum of Art, Museum purchase: gift of Mr. and Mrs. John F. Walton, Jr. (photo: Carnegie Institute)



b. Plaque. French (Sèvres), probably ca. 1764. Soft-paste porcelain. The Metropolitan Museum of Art, Gift of the Samuel H. Kress Foundation, 58.75.52

records of 1768 for decoration “en rozes entourés de rubans le fonds d’étoffes riches,” and in 1777 for “frises” and “guirlandes et pointillé.”<sup>17</sup> Ten plates in the Metropolitan Museum bearing the mark attributed to Méreau are decorated with bouquets of flowers painted with great vibrancy of drawing and color, and the same mark is found on a group of pieces dating to 1768 and 1769 at Waddesdon Manor,<sup>18</sup> which, like the Linsky ensemble, are notable for the combined clarity and complexity of their decoration and their richness of palette.

#### NOTES:

1. *Porcelaines de Vincennes* (exhib. cat.), Grand Palais, Paris, Oct. 14, 1977–Jan. 16, 1978, no. 304.

2. A. Lane, “Sèvres and Other Porcelain in the Collection of Viscount and Viscountess Gage at Firlie Place, Sussex,” *Connoisseur* 135 (1955), p. 160, fig. 5.

3. A five-piece cabaret of 1763 (Christie’s, New York, Jan. 29, 1986, lot 68); a cabaret tray (*plateau losange*) of 1765 (Sotheby’s, London, July 8, 1969, lot 68); and a cup and saucer considerably simplified in pattern, 1772 (Christie’s, Geneva, Nov. 11, 1985, lot 210).

4. An écuelle and stand, 1763, formerly in the Maurice Kann collection (Galerie Georges Petit, Paris, Dec. 5–8, 1910, lot 58); another of the same year in the Wadsworth Atheneum; a stand for an écuelle, 1764 (Christie’s, London, June 30, 1980, lot 36); a square tray of 1764 with the painter’s mark of an X, presumed to be the St. Andrew’s cross attributed to Micaud, but possibly a tilted version of the Maltese cross recorded for Philippe Xhrowet (active 1750–74). Some ambiguity exists concerning the attribution of the mark of an X or a cross to these two painters.

5. Sotheby’s, Monaco, June 23–24, 1985, lot 870 (tea service); Christie’s, London, June 30, 1980, lot 35 (pomade pot).

6. *Porcelaines de Vincennes*, p. 108.

7. Y. Dallot-Naudin and A. Jacob, *Les Porcelaines tendres françaises*, Paris, 1983, p. 35. Apparently the same model was described on Dec. 16, 1741, among Chantilly porcelains in the *garde meuble*: “un grand gobelet à lait à deux anses et sa soucoupe” (Henri Cordier, *La Chine en France*, Paris, 1910, p. 12).

8. Louis Courajod, ed., *Livre-journal de Lazare Duvaux*, Paris, 1865, II, no. 1256 (Nov. 14).

9. Baron J. C. Davillier, *Le Cabinet du duc d’Aumont*, Paris, 1870, p. 117, no. 230.

10. S. Eriksen, *The James A. de Rothschild Collection at Waddesdon Manor: Sèvres Porcelain*, Fribourg, 1968, p. 102.

11. I am most grateful to Mme Tamara Préaud, Archivist of the Sèvres Manufactory, for making this search on my behalf.

12. Fol. 39v, which Miss Savill has very kindly communicated.
13. M. Brunet, *The Frick Collection*, vol. vii: *French Pottery and Porcelains*, New York, 1974, pp. 256–57.
14. Eriksen, *Rothschild Collection*, pp. 24–25. The earlier manuscript, ms Vj'2, includes some but not all the painters and gilders working in 1775; it is Eriksen's view that this provided the basis for the first printed record of identified marks published in 1845 by Denis-Désiré Riocreux.
15. Eriksen, *Rothschild Collection*, p. 318 (Charles-Nicolas); M. Brunet and T. Préaud, *Sèvres, Fribourg*, 1978, p. 358 (Antoine); and C. C. Dauterman, *Sèvres Porcelain: Makers and Marks of the Eighteenth Century*, New York, 1986, p. 155.
16. Dauterman, *Sèvres Porcelain*, p. 52.
17. Eriksen, *Rothschild Collection*, p. 331.
18. *Ibid.*, nos. 84–86.

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Such bold all-over molded decoration is uncharacteristic of Meissen boxes, on which relief work is commonly limited to small-scale scrolled cartouche frames or discreet, uncolored basketwork grounds. The combination of a severely geometric pattern of authentic Chinese character with a Boucher-like subject implies a date well after the 1750s, when Meissen had abandoned Oriental motifs but when several recently founded German factories were exploring both repertoires simultaneously. Further, the color schemes of the boxes and in particular the sketchiness of the painting on the interior of this one, in a palette dominated by an unusual cool blue gray, are

### A.13. Snuffbox

Hard-paste porcelain. Height  $2\frac{3}{16}$  in. (5.6 cm.),  
diameter  $\frac{3}{8}$  in. (8.6 cm.)  
German, unidentified factory, ca. 1770  
1982.60.336

THE OUTSIDE of the circular box is entirely molded with a vivid ultramarine and gold swastika fret on a white ground. Inside the lid is a scene of two putti, one astride a startled swan, by a riverbank. The box is fitted with plain gold hinged mounts, possibly original.

Porcelain snuffboxes are rarely marked, and it is often difficult, as it is here, to arrive at a satisfactory attribution. This box has been published as Sèvres,<sup>1</sup> and two other examples of the model as Meissen.<sup>2</sup> On grounds of material and general style it is certainly German, and Barbara Beaucamp-Markowsky's attribution to Meissen of a matching box in the Hermitage cannot be discounted.<sup>3</sup> There are several features, however, that call for further consideration.

Of the three known examples, two—this and the Hermitage box—are almost identical. They appear to have been cast from the same mold, the color scheme of the exteriors is the same, the same scene (varying only in details of the landscape) occurs inside the covers. The painting of the Hermitage box, although a little more finished and polychromatic, is attributable to the same hand. The third box is slightly smaller and cast from a different mold, the exterior is colored in pink and gold, and inside the lid is a carefully painted scene of Perseus and Andromeda after François Le Moyne.



elements that strike this writer as inconsistent with Meissen style.

For these reasons I would suggest that the Linsky box was made elsewhere. Comparative material of reliable attribution is scarce, but the three likeliest factories are Fürstenberg, Nymphenburg, and Berlin. All three produced work that was technically and artistically highly proficient, as is the execution of this box; all three included snuffboxes in their repertoire of forms; all three made use of molded decoration. Berlin in particular favored large areas of molded and pierced latticework, not far removed from the molded fret of this box; and at Berlin, too, Chinese subjects and motifs made a rather later appearance than elsewhere. But until documented parallels illustrating either the palette or the painting style of this box are found, no specific attribution can be suggested.

NOTES:

1. Anton Redlich collection, sale catalogue, Kende Galleries, New York, Apr. 6, 1940, lot 193.

2. B. Beaucamp-Markowsky, *Porzellandosen des 18. Jahrhunderts*, Fribourg/Munich, 1985, p. 220, no. 175; Christie's, London, Mar. 29, 1976, lot 205.

3. Beaucamp-Markowsky, *Porzellandosen*, p. 220, no. 175.

EX COLL.: Anton Redlich, Vienna/New York (sale Kende Galleries, New York, Apr. 6, 1940, lot 193, pl. IV).

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## A.14. Snuffbox

Soft-paste porcelain with gold mounts. Height  $2\frac{1}{2}$  in. (6.4 cm.), width  $2\frac{1}{8}$  in. (5.4 cm.)

Box unmarked, the mounts marked on the body and cover with a script V in a horizontally striped conforming reserve (Dutch mark for foreign work, in use since 1906)

English, Chelsea(?), ca. 1755–60  
1982.60.362

THE BOX is of flattened oval shape with a narrow foot rim. The sides and cover are molded with Chinese figures enameled in bright tones of purple, turquoise, yellow, black, and green on a white ground painted with scattered rose sprigs. The concave underside of the foot is painted with a continuous vine stem on a light green ground. The hinged gold mounts, which are not original, are plain except for a trefoil edging around the body.

The model, of which one other example is known,<sup>1</sup> is apparently unique in the repertoire of “toys” associated with the Chelsea and “Girl-in-a-Swing” factories.

No attempt will be made here to recapitulate the complicated and diverging views concerning the origin of Girl-in-a-Swing. Briefly, it has been considered for some decades to have been a small manufactory operating in London between about 1749 and 1754 as a breakaway from Chelsea.<sup>2</sup> It has recently been proposed that Girl-in-a-Swing represents not a separate establishment but simply a line of manufacture maintained by Nicolas Sprimont, Chelsea's co-founder and proprietor, in parallel with his factory's main production, and its dates have been pushed back to about 1747–53.<sup>3</sup> Whichever the case, the Girl-in-a-Swing repertoire is distinct from that of Sprimont's factory at this period in its specialization in sculpture and figural “toys”—those scent bottles, needle cases, seals, and snuffboxes necessary to a lady's toilette.

Two groups of these toys have been identified. One, of the same paste and exhibiting the same stylistic features of the model of a girl in a swing that gave the factory its name, is generally accepted as Girl-in-a-Swing work. The second group shares affinities of repertoire and models that argue for some connection with Girl-in-a-Swing; the porcelains in this group, however, are quite different in paste (which is much whiter and glassier), and in details of modeling and painting, and there is nothing inherently implausible in the suggestion that the group was produced somewhere else, after the presumed closure of Girl-in-a-Swing in 1754.<sup>4</sup> It is to this second group that the Linsky box belongs. It is unlike others of the group in not being fully sculptural, the figures being modeled in relief against a flat ground. But the figures themselves are typical: the colors are bright and clearly defined, and both in modeling and in the painting of the faces (which always have slightly startled expressions) there is an attractive, if occasionally stiff, naïveté. The figures probably have a common origin with the Chinese figures of other scent bottles of the type (fig. a),<sup>5</sup> and discovery of this source will surely permit a closer dating.<sup>6</sup>

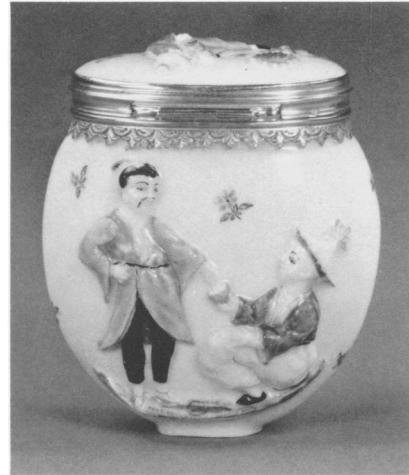
NOTES:

1. Beaucamp-Markowsky (1985), no. 510 (collection of Mr. and Mrs. Gerald Panchaud, Lausanne).

2. A. Lane and R. J. Charleston, “Girl-in-a-Swing Porcelain



A.14. SNUFFBOX



and Chelsea," *English Ceramic Circle Transactions* 5, part 3 (1962), pp. 111–44; J. V. G. Mallet, "Chelsea," in *English Porcelain 1745–1850*, ed. R. J. Charleston, London, 1965, pp. 32–33; J. V. G. Mallet, *Flowers and Fables: A Survey of Chelsea Porcelain 1745–69* (exhib. cat.), National Gallery of Victoria, Melbourne, 1984, pp. 16–21.

3. E. Adams, "A Suggested Chronology of Chelsea Porcelains 1743–54," *Apollo* n.s. 113 (Jan. 1981), pp. 24–28.

4. K. Foster, "Chelsea Scent Bottles—'Girl in a Swing' and Another Group," *English Ceramic Circle Transactions* 6, part 3 (1967), p. 290.

5. Y. Hackenbroch, *Chelsea and Other English Porcelain, Pottery and Enamel in the Irwin Untermyer Collection*, Cambridge, Mass., 1957, pl. 67, fig. 118; pl. 73, figs. 116, 118.

6. Although unexplored at this time, *A New Book of Chinese Designs*, published in 1754 by Matthew Darly and George Edwards, might be pertinent. These scent bottles with Chinese figures were included by G. E. Bryant in his "rose pattern" category, which he considered to date from the Gold Anchor period (1758–69) or later, but a date much beyond 1755 seems too late for this type of unsophisticated chinoiserie (G. E. Bryant, *The Chelsea Porcelain Toys*, London, 1925, p. 8, pl. 24).

EX COLL.: Christie's, London, Nov. 16, 1970, lot 250.

BIBLIOGRAPHY: B. Beaucamp-Markowsky, *Porzellandosen des 18. Jahrhunderts*, Fribourg/Munich, 1985, no. 509 (as Chelsea, about 1760).

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a. Scent bottle, English (Chelsea?), ca. 1755. Soft-paste porcelain. The Metropolitan Museum of Art, Gift of Irwin Untermyer, 64.101.565a,b

