The Reign of Magots and Pagods

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With the Linsky Collection, a number of eighteenth-century “pseudo Orientals” entered the Metropolitan Museum in 1982. Expertly described by Clare Le Corbeiller in the Linsky catalogue,1 these images of divinities and commoners from the Far East are made of European porcelain, with the exception of a pair of gilt-bronze andirons and a pair of kneeling male figures of lacquered wood (Figure 1). Set in gilt bronze and mounted as two-light candelabra, the latter statuettes prompted further research. Both are dressed in long black robes, finely painted with a pattern of overlapping chrysanthemums in gold, red, and brown. The lining of the robes, visible at the turned-up hems, low necklines, and inside the wide sleeves, is colored red, as are the sashes tied around the waists of the two figures. Their poses complement each other in mirror image; each has one arm outstretched in front and holds in that hand a cluster of three gilt-bronze oak leaves surrounding a central acorn. The other arm is bent upward, with the hand reaching back as if to touch one of the scrolling branches behind. Each figure has a shaved head, the skull beautifully patinated to simulate bronze, and a slightly upturned face. Their brows are contracted, their glance directed upward, and their open lips reveal traces of red paint. Their bare feet are partly visible beneath their robes, one foot in front and the other in back. The figures are placed on shaped and molded bases of gilt bronze, decorated with borders of stylized leaves. Attached to both bases at the back is a single tree trunk, which divides into three smaller curved branches bearing gilt-bronze leaves as well as blossoms of hard-paste porcelain and red-painted metal. Some of the porcelain flowers are now missing.2 Each of the four side branches is fitted with a finely engraved candleholder and shaped drip pan of gilt bronze. These objects, formerly in the collections of Albert Lehmann and René Fribourg,3 are clearly the confections of a marchand mercier, a dealer in luxurious wares and knickknacks, who commissioned or obtained the lacquered sculptures, flowers, and gilt-bronze branches from various sources, and then had them assembled into unique objets de goût.4

Belle and Jack Linsky were by no means the first collectors to take pleasure in such exotic figures. Already during the seventeenth and eighteenth centuries, objects of this kind, known in France as pagodes or magots, delighted distinguished amateurs, who eagerly acquired them. Although pagode appears to have been the more common name, both terms were widely and interchangeably used as general, and somewhat derisory, descriptions for images of mortals and immortals from the Far East.5 According to Denis Diderot’s Encyclopédie of 1765, the word pagode referred to a temple-like structure used by Indians and idolaters and, by extension, to the idols worshiped in these buildings.6 Magots, on the other hand, applied to heavy-set, bizarre figures of clay, plaster, copper, or porcelain that were regarded as representations of Chinese or Indians.7 The Dictionnaire critique, pittoresque et sentencieux, propre à faire connaître les usages du siècle (Paris, 1768) defined magot as a “nom qu’on donne à de petites figures de porcelaine ou d’emails, grossièrement travaillées, et qui convient à bien des personnes.”8 That magot is also the word for a small, capricious, and grimacing monkey is surely not accidental and can be seen as a depreciatory allusion to the grotesque nature of these figurines.9

Contemporary descriptions already point to the presence of pagodes and magots in France as early as the second half of the eighteenth century when, as a result of a growing interest in and increasing trade with the Far East, examples were first shipped to Europe, mostly from China. The Inventaire général du mobilier de la couronne, for instance, drawn up in February 1673, included no fewer than 549 objects of this kind. Made of wood, paper, or silk, some figures were richly dressed in “robées à l’indienne de brocat or, argent en soye.”10 The word pagode was defined only once: “une pancel ou figure des Indes de bois, sur un
pied d’estal carré, qui tient une filole renversée, hault de 12 pouces.” The majority of the figures consisted of rolled-up or twisted silk and the inventory referred to their fantastic nature: “cinq cens quinze petites figures crotesques de la Chine, faites comme les fleurs cy dessus d’un enroulement de cordonnet [de soye].” The 1689 inventory of the Chinese porcelain collection formed by Louis XIV’s son, the Grand Dauphin, described some 381 objects, mostly blue and white, including two pagods. The first, with gilded head and hands, was described as seated and holding a small dog that pulled at a ring in its ear; the other figure had a pierced pyramid in its right hand.11 The
Parisian dealer Du Cauroy appears to have been one of the principal importers of such curiosities at the end of the seventeenth century. In his shop in the rue Briboucher he offered “bijouteries et coffres d’Angleterre, de porcelaines, pagottes, et terres ciselées et meubles de la Chine.”

Pagods are also mentioned in the journal of the English doctor and naturalist Martin Lister (1638–1712), who recorded his 1698 journey to Paris. At Saint-Cloud, Lister visited the apartment of Philippe de France, the brother of Louis XIV. One of his cabinets was filled with costly artworks characterized by Lister as “bijoux, dont beaucoup d’un grand prix.”

He added, in a rather denigrating manner, that “des pagodes de Siam, & d’autres objets encore que j’y vis, me parurent fort baroques.” Lister had a more favorable impression of the pagods in the collection of M. de Viviers. The rooms of this officer of the French guard at the Arsenal were decorated with “porcelaine de Chine la plus variée & la mieux choisie que j’aie jamais vue, sans excepter les pagodes & les peintures du même pays.”

Michel Begon, an intendant of the French navy, apparently shared the predilection for this type of object since a large cross-legged pagod formed the central element of the buffet display in the dining room of his Parisian residence (Figure 2).

The appeal of these fancy figures was also clearly expressed by the appearance of musical entertainers and courtiers dressed as pagods at various festivities. For instance, at a magnificent ball held in January 1700 at Versailles in honor of Marie-Adélaïde de Savoie, duchesse de Bourgogne, daughter-in-law of Monsieur Philippe, there were “douze officiers de Monsieur le Prince dispersés pour servir et vétus en
pagodes estant assis entre chacune de ces tables. Il y avait au pied de la grande table du buffet trois pagodes jouant des instruments et, dans les deux bouts, deux autres pagodes chantant. . . . Quand Madame la duchesse de Bourgogne entra dans cette salle les pagodes vivantes et les postiches remuèrent toutes la teste également, comme pour saluer cette princesse et dans le même instant les douze officiers vestus en Chinois se levèrent et tirèrent de dessous le buffet plusieurs tables où la princesse et les principales dames de sa suite firent colation.\textsuperscript{15} How delightful this type of masquerade must have been is revealed by a hand-colored design of about 1700 for a “habit de pagode,” showing a charming costume suitable to be worn at such court festivities (Figure 3).\textsuperscript{16}

Pagods and magots also found their way on to the French dining table as part of the surtout that was placed in the center of the table during meals with holders for candles, spices, oil and vinegar, or during dessert with holders for fruit and sweets. Several delightful designs for such elaborate table decorations incorporating exotic figures were published by Sieur Gilliers, chef d’office et distillateur to the former king of Poland, Stanislas Leszczyński, in his \textit{Le cannameliste français} of 1751. One of the plates in this popular publication shows a formal garden composed of scrolling hedges, a fountain, baskets of flowers, and holders for fruit. An assortment of statues in the shape of seated, lounging, cross-legged, and parasol-carrying pagods populates the design (Figure 4). Unfortunately, Gilliers does not give instructions for the execution of these figures—probably of sugar?—and mentions only the panels of mirrored glass that form the base of the surtout.\textsuperscript{17} Constituting an important element of the chinoiserie style, pagods and magots enjoyed an immense popularity in France and other European countries\textsuperscript{18} throughout the eighteenth century, particularly during the 1740s and 1750s when references to such imported figures abound in correspondence and literature. Queen Marie Leszczyńska, for instance,
Plaisant des attitudes.” Porcelain decorated in this manner was included in many eighteenth-century sales, such as the “deux pots à Tabac d’ancien, la Chine à fond bleu, & à Pagodes renfermées dans des cartouches” formerly in the possession of the vicomte de Fonspertuis. Fonspertuis must have been passionate about such exotic figures since he had amassed nearly seventy pagods of porcelain, wood, or bronze. This astonishing number may have been an exception, but a variety of pagods and magots populated the homes of other amateurs as well. At the duc de Talleard’s residence, for instance, visitors would have been greeted by several grinning porcelain figures, some sporting a capacious belly or large ears. Certain collections contained objects that provided an element of surprise: pagods that nodded their heads and moved their hands as if to acknowledge passersby.

Duvaux sold a number of these somewhat bizarre...

Figure 7. Seated pagod, formerly in the collection of Augustus II, elector of Saxony, German, Meissen, ca. 1710. Stoneware, H. 3¾ in. (9.8 cm). The Metropolitan Museum of Art, Gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1945 (45.81)

wrote to the marquis d’Argenson in 1745 that she felt at ease among her pagods in her private rooms. In his Angola: Histoire indienne, of 1746, the novelist and adventurer Charles-Jacques Rochette de la Morlière mentioned a richly furnished room with a garniture of “magots à gros ventre de la tournure la plus neuve & la plus boufonne” on the mantelpiece.

Contemporary descriptions convey the impression that magots and pagods were literally everywhere, embellishing textiles, wall hangings, and lacquer ware. The informative account book of the marchand mercier Lazare Duvaux notes that he supplied Madame de Pompadour, one of his regular clients, with a support for a “cabinet formant un secrétaire revêtu en lacq à pagodes” in June 1751. More than twenty-five years later, a Japanese lacquered cabinet was described in the sale catalogue of the late M. Randon de Boisset’s collection as “intéressant par ses divers sujets de pagodes, la richesse & la variété de leur draperie, d’un travail précieux, par la singularité des caractères, le...

Figure 8. Standing pagod, French, Mennecey, ca. 1740. Soft-paste porcelain, H. 6⅝ in. (15.4 cm). The Metropolitan Museum of Art, The Jack and Belle Linsky Collection, 1982 (1982.86.273)
figures, which also appeared in various sale catalogues. The painter François Boucher owned seven such nodding figurines, including one that not only moved its head and hands but also its tongue, which must have added to its grotesque character. Since Boucher was an avid collector of Oriental art it is not at all surprising that the artist featured similar objects in his work. For instance, a large pagod occupies an important place in one of his chinoiserie compositions, The Element of Fire (Figure 5). On a smaller and more realistic scale, in the intimate painting of 1743 showing Mme Boucher reclining on a daybed (now in the Frick Collection, New York), Boucher represented a blue-and-white porcelain tea set as well as a cross-legged pagod on the hanging shelves. These figures also could be displayed on a mantelpiece as part of a garniture, or be housed in special cases or shrines. In 1756, for example, the duc d’Aumont ordered from Lazare Duvaux “une châsse à moulures unies, en bronze doré d’or moulu, garnie de glaces, pour une pagode des Indes,” for 192 livres. The role of dealers such as Duvaux and Edme-François Gersaint, whose shop bore the appropriate name “À la Pagode,” was not restricted to merely selling works of art. They were often called upon to repair or refinish broken figurines. More importantly, the marchands...
merciers invented new models for clocks, wall lights, inkstands, and other such luxury items by including pagods as part of their design, and had them mounted in gilt bronze and embellished with porcelain flowers.34

During the eighteenth century the majority of these imported pagods were made of stoneware, so-called terre des Indes, and porcelain—either blanc de chine, celadon, bleu céleste, or “porcelaine grise.” Soapstone, paper, bronze, and wood examples, some richly dressed, are also listed in contemporary documents. The manner of representation was as wide-ranging as the materials used. Old people and children, musicians, beggars, porters, and idols were depicted upright and seated on rocks or chairs, squatting, or recumbent, sometimes laughing, often riding buffalo, dragons, or tigers, and holding fans, parasols, sticks, and a host of other attributes. The quality of the figures was not always consistent. The dealer Gersaint suggested that, in general, male pagods were preferable “parce qu’il s’y trouve ordinairement plus d’action & de caractère,” whereas females could be “froid [et] désagréable qui diminue beaucoup leur mérite.”35 In fact, the celadon porcelain figurines often were considered to be cold and emaciated.36 Best liked of all were the somewhat naïve and well-fed-looking pagods that were “les plus difformes,” with “attitudes tout-à-fait plaisantes, pourvu qu’elles ne soient pas décharnées; alors elles n’inspireroient que le dégoût & l’effroi.”37 The amusing porcelain that generated this last comment was sketched by Gabriel de Saint-Aubin in the
described the magots as "des colifichets précieux dont la nation s’est entêtée: ils ont chassé de nos appartemens des ormens d’un goût beaucoup meilleur. Ce regne est celui des magots."  

Nevertheless, the popularity of pagods and magots remained entrenched in France and in neighboring countries throughout the eighteenth century, also stimulating the creation of mostly ceramic European imitations. Adapted from Chinese models, so-called Bottger stoneware pagods were made at Meissen from 1710 onward, while a variety of hard-paste porcelain models followed during the next decades. With their broad grins, these humorous figures not only were decorative but also functioned as covers for incense burners, the smoke issuing from openings in their ears and mouths (Figure 7). With the establishment of various French porcelain manufactories, similar “Oriental” figurines were produced at Chantilly, Saint-Cloud, Villeroy, and Mennecy (Figure 8). The “quatre magots blancs de Chantilly” formerly in the possession of Ulysse, comte d’Egmont, are good examples of this. Porcelain sculptures with nodding heads were made at Chantilly and at Saint-Cloud in the 1740s, and about 1760 also at Meissen: an example is the formidable white-and-pink-tinted figure in the Linsky Collection (Figure 9). Even older is a group of lacquered-wood pagods with movable heads and hands, first recorded in the collection of the electors of Brandenburg in 1704 and still part of the wall decoration of the porcelain cabinet at Charlottenburg today. Nearly identical lacquered sculptures were listed in the 1721 inventory of the Holländische Palais in Dresden, and they have now been attributed to the well-known lacquer master...
Martin Schnell.\textsuperscript{45} Another closely related example, also attributed to Schnell, is in the lacquer museum in Münster (Figure 10).\textsuperscript{46} These corpulent sculptures, shown with big earlobes, naked bellies, and a large bag alongside them, are representations of one of the popular gods of good fortune, known as putai in Chinese and hotei in Japanese. It is not clear what served as the immediate source for these japanned imitations other than porcelain figurines (Figure 11). Perhaps they were inspired by Japanese lacquerware, such as the seventeenth-century sake bottle in the form of a hotei, formerly in the collection of Herzog Anton-Ulrich von Braunschweig (Figure 12),\textsuperscript{47} or the carved figurines known in Japan as saga-ningyō. The painted garments of these wood dolls, some of which have nodding heads, display rich polychrome patterns.\textsuperscript{48} Imported soapstone figures were usually painted, too, and may have exerted an influence as well.\textsuperscript{49}

Small pagods, mostly of lacquered bronze but sometimes of wood, were also created in France during the first half of the eighteenth century, more precisely, between about 1735 and about 1745.\textsuperscript{50} They nearly always served as the principal decorative components of elegant furnishings, as illustrated by the Linsky candelabra (Figure 1). The advantage of using French-made pagods rather than imported ones was that they could be cast or carved in any desired pose to form a harmonious and integral element of the overall design. A number of clocks and other \textit{objets de luxe} incorporating such “pseudo Orientals” have been on the art market in recent years, stirring a renewed interest in these exotic figures, which already appear to have enjoyed something of a revival during the nineteenth century.\textsuperscript{51} Among the most popular objects were mantel clocks with two or three pagods. The timepieces with two figures generally consisted of a reclining Chinaman resting the clock movement on his raised leg and steadying it with one arm while holding a gourd-shaped drinking bottle in the other hand (Figure 13) and an infant with arms outstretched, as if to help support the drum, standing on the opposite side. At least nine of these mantel clocks are extant, none identical, with movements by various clockmakers. The shape of the gilt-bronze base and the curving branches mounted with porcelain flowers varied with each clock. Although the figures are nearly always lacquered in black, with red, brown, and gold decoration, the floral patterns of their garments are similar but appear never to be exactly the same.

Several types of timepieces with three “Chinese” figures are known. The more common model appears to have had a pair of standing pagods in long flowing robes lifting the drum of the clock together, while a girl, seated on top, looks down upon them (Figure 14). These clocks sometimes were supplied with a rockwork base of gilt bronze and might be fitted with branches decorated with porcelain flowers. Some of them were sold en suite with a pair of two-light candelabra with whimsically curved arms supported by a “Chinese” couple seated on a gilt-bronze plinth. The female figures, despite their kimono-like dress,\textsuperscript{52} are distinctively more European in nature than their male

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Figure 17. Mantel clock, with a movement by Julien Le Roy, French, Paris, mid-18th century. Gilt and lacquered bronze, 11¼ x 14¾ in. (30 x 36 cm) (photo: courtesy of Sotheby’s, Monaco)

Figure 18. Pair of two-light candelabra, French, Paris, 1740–45. Gilt bronze, lacquered wood, and porcelain, each 6¼ x 6¾ in. (16 x 16.5 cm). (photo: courtesy of Christie’s, New York)
companions and have, in fact, been compared to French contemporary prints. The exposed stomachs of the men suggest that they are slimmed-down and less bizarre versions of the popular hotei. All these sculptures, nevertheless, are delightful achievements of the chinoiserie style.

More serious in character are the kneeling men on the Metropolitan Museum’s candelabra (Figures 1, 15). They are probably derived from images of arhats (lohans in Chinese, and rakan in Japanese), the legendary disciples of Buddha. Varying in numbers of 16, 18, or 500, they were generally depicted in the Far East as monks with shaved heads. Since the arhats originated in India, Chinese and Japanese artists often depicted them with dark skin and with eccentric or even grotesque foreign features, and they were frequently shown dressed in robes that revealed their bare chests underneath. The irregular chrysanthemum patterns on their garments most likely were based on Japanese lacquer ware, whereas the red sashes are a purely European addition. Although the Museum’s lacquered figures appear to be unique, they are closest to those on a set of candlesticks in the Musée Carnavalet, Paris (Figure 16). Also made of lacquered wood, these squatting “Chinese” men are fitted with similar gilt-bronze bases and engraved candleholders and have nearly identical drip pans. In fact, several related single-pagod candelabra are known, some of which have plinths and others drip pans, nozzles, or even metal flowers of exactly the same shape and decoration as those on the Linsky examples. It is therefore quite possible that this group of objects went through the hands of one and the same marchand mercier.

The earliest references to lacquered pagods and
magots date to inventory descriptions from the late 1730s and 1740s. In 1738, for instance, the porcelain cabinet of the maréchale d’Estrees included “un pot poury soutenu par deux pagodes, le tout de verny de Martin.”58 The inventory drawn up on January 15, 1743, after the death of the marquis de Breteuil listed “une pendule faite par Julien Le Roy de la Société des arts dans un cadran d’email avec figures, façon de la Chine verni de Martin.”59 Similar listings in the following decade include, for instance, descriptions of the private rooms of the duchesse of Maine, which were furnished with two clocks and a pair of girandoles all mounted with pagodes de verny de Martin.60 Such accounts not only give a clear indication of the date when these figures were fashionable but also shed some light on the artists responsible, since the lacquered pagods were frequently, but not always, said to be par Martin or decorated with vernis de Martin.61

Guillaume Martin (1689–1749) and his younger brothers, Étienne-Simon (1703–1770), Julien (d. 1765), and Robert (1706–1765), were leading vernisseurs in Paris who also repaired and reworked existing lacquerware.62 The Martin brothers had successfully developed a high-quality varnish that they—and, subsequently, their sons—applied to such small luxury items as toilet sets, boxes, and etuis as well as to furniture, sedan chairs, carriages, and paneling. Due to their formidable reputation, aristocratic clientele, and court connections—each of them was appointed vernisseur du roi—from about 1750 onward vernis Martin became, rather confusingly, the general term for French imitation lacquer.63 Since none of the brothers signed his work, very few items can be attributed with certainty to any member of the Martin family, especially since there were a number of other vernisseurs working in eighteenth-century Paris as well.64 However, some of the already quoted inventory descriptions were written by an individual whom today one would describe as an expert, Thomas-Joachim Hébert; a marchand mercier, Hébert had business dealings with the Martins.65 Since he made a careful distinction between objects that were verny de Martin as opposed to de verny commun or en verny de Paris, it has been argued that Hébert, and various colleagues such as Duvaux and Poirier, did so with good reason.66 References to pagods or magots explicitly said to be the work of the Martins can still be found in sale catalogues from the second half of the eighteenth century.67 As a result, it is reasonable to conclude that a number (but probably not all) of the pagods were, indeed, lacquered by members of the celebrated Martin family, who may well have been the first to do so. Their competitors, trying to imitate the lucrative out-

put of the Martin workshops, decorated similar pieces, making it difficult, if not impossible, to differentiate their work from that of the Martins. Based on the fine quality of their lacquered surfaces, the Linsky pair of pagods could conceivably be the work of one of the Martin brothers and should be dated between about 1740 and 1745. They are excellent examples of the exotic figures that engendered widespread fascination in late-seventeenth- and eighteenth-century France, when a variety of pagods and magots imported from the Far East—and subsequently imitations from Europe, as well—became eagerly sought after by fashionable collectors and dealers alike.

The following appendices—records from contemporary documents and known extant examples—underscore the enormous popularity of eighteenth-century lacquered pagod figures in every imaginable pose and combination.

APPENDIX 1

Eighteenth- and Nineteenth-Century References to Lacquered Pagods

1738: Un pot poury soutenu par deux pagodes, le tout de verny de Martin.


1740: [Dans un petit cabinet:]—un bureau a Ecrire de Verny ancien Japon a pieds de biches ornés de bronze doré d’or moulu et son dessus de Velours Vert avec Son Serr-papiers aussi de Verny du Japon et une pendule dessus faite par Julien Le Roy à Paris dans sa boîte a Pagodes de Verny le tout orné de bronze doré d’or moulu prisées Ensemble 1000 livres.

—deux Pierres a papiers a Pagodes de Cuivre Verny sur leurs pieds de bronze doré d’or moulu prisées 90 livres.

[Dans une petite Chambre a coté dud. Cabinet dans laquelle est decedé mondt . . . Seignier Le Duc]:—une pendule a repetituer[?] de Pierre Le Roy dans sa boîte a Pagodes de Verny garnie de bronze doré d’or moulu prisée 300 livres.

Listed in the inventory of Louis Henry, duc de Bourbon, prince de Condé, at the Château de Chantilly. Paris A.N., M.C., Et., XCII, 504, February 17, 1740. The presse papiers were fifty years later described as: orné[s] de deux magots vernissés en laque par Martin, haut et large de 6 pouces. Quoted by Wolversperges, “A propos d’une pendule aux magots,” 2001, pp. 69, 77 n. 24. The clock by Le Roy as: un cartel de genre chantourné en bronze doré enrichi de trois
chinois en laque de Martin avec mouvement de Pierre Le Roy. Ibid., pp. 69, 77 n. 28.

1743: Une pendule faite par Julien Le Roy de la Société des arts dans un cadran d'émail avec figures, façon de la Chine vermi de Martin et orné de bronzes sur un pied de bois violet pareillement garni et orné de bronzes dorés 400 l.

Inventory drawn up after the death of the marquis de Breteuil. Paris, A.N., M.C., Et., XXXIX, 370, January 15, 1743.

Quoted in the unpublished catalogue of a private collection.

1751: La réparation d'une pendule que l'on a resaucée à neuf, fait repeindre les figures, fourni des branchages vernis, garnis de fleurs de Vincennes, 240 l.

On July 16, 1751, Duvaux charged M. de Genissin 240 livres for the regilding of a clock and the repainting of the figures.


1752: Une pendule à tirage faite à Paris par Lenoir dans sa boîte de vernis rouge portée et surmontée de trois pagodes, la pendule sur son pied de bronze doré, ornée de feuillage émaillé, 400 livres.

Inventory drawn up following the death of Charles, prince of Lorraine, in 1752. Quoted in the sale catalogue of the collection of M. and Mme Djahanguir Riahi, Christie's, New York, November 2, 2000, lot 8.

1753: [Dans la chambre à coucher]: Une pendule faite par Pierre Leroy soutenue par deux figures chinoises montées sur un pied le tout de bois verty de Martin 280 l.

Inventory drawn up after the death of the comte de Rupelmonde. Paris, A.N., M.C., Et., XCI, 885, June 6, 1752.

Quoted in the unpublished catalogue of a private collection.

1757: Une Pagode de goût Chinois, en vernis de Martin fond noir & or de relief, garnie de terrasse en bronze, formant pierre à papier.


1768: Une très belle & grande Pendule, sonnant l'heure & la demi-heure, mouvement fait par Pierre le Roy. Elle est ornée de plusieurs figures de cuivre, représentant des magots vernis par Martin, imitant le laque: ils sont richement habillés & ouvrages de divers ors, sur une terrasse dont partie en rocher, & partie dorée & décorée de feuillages & de fleurs de Vincennes.

Une paire de Bras de cheminée, à trois branches, d'un beau modèle bien ciselé & doré. Dans chaque bras est une figure de magot, vernie en laque & riche-ment habillée dans le goût du Japon, par Martin.


1769: Un petit groupe de deux figures chinoises en cuivre peint sur pied doré d'or moulu.


1780: Un Pot-pourri d’ancien laque de différentes couleurs, représenté par un fruit des Indes à côtés, soutenu par deux magots, vêts & ornés de broderie en or; le tout posé sur un pied de laque. Hauteur 9 pouces 6 lignes. Largeur 9 pouces.

J.B.P. Le Brun, Catalogue d’une belle collection de tableau… Paris, December 11, 1780, p. 96, lot 269.


1781: [Laque de Martin] Idem Quatre Bougeoires à deux branches, ornés chacun d’un magot, par Martin: ils sont posés sur des terrasses de bronze.


1782: Une pendule par Gault dans sa boîte sur un socle de cuivre doré surmonté de Chinois peints façon de la Chine.


1788: Deux Pagodes, genre de laque, par Martin, formant girandole à deux branches sur terrasse: hauteur 13 pouces.

Une Pendule, mouvement de Pierre le Roi, dans sa boîte, supportée par deux Magots de ton de laque en bronze, verni par Martin, sur sa terrasse.

Une Pendule en laque fond noir, le cadran rouge, garni de cercles & soutenue par deux pagodes assises, genre de laque. Hauteur 7 pouces.


1793: Un magot assis sur un rocher riant d’un autre petit magot vu debout à coté de lui et tenant une grenouille [de laque de Martin], 9 pouces de haut, sur 6 pouces de large.


1798: Un pot-pourri de laque par Martin soutenu par deux enfants.


1823: An or-molu fourteen-day repeating Bracket clock by Le Roi of Paris decorated with three Chinese Figures in bronze, coloured, curious and valuable.

William Beckford collection, Fonthill Abbey, September 24, 1823, p. 132, lot 213.

APPENDIX 2
Lacquered Pagods in Private and Public Collections or Sold at Auction

Mantel Clocks with Two Figures

Clock, with a movement by Ransonet, on an open rockwork-and-foliate base of gilt bronze, the drum framed by rocailles of gilt bronze. The figures consist of a reclining, bearded pagod with a tuft of hair on his head and with the clock movement resting on his left knee and a bottle gourd in his right hand, and a child standing on the opposite side of the movement.

Mrs. Hamilton Rice collection, Palais Galliera, Paris, June 24, 1965, lot 46, pl. XIX.

Related clock with a movement by Benoist Gérard, on an open rockwork-and-foliate base of gilt bronze, mounted with branches and porcelain flowers.


Clock of the same model as above, also with a movement by Benoist Gérard, on an open rockwork-and-foliate base of gilt bronze, mounted with different branches and porcelain flowers.

Edye Winthrop, French Clocks in North American Collections (New York, 1982), no. 50 (said to be in a private collection).
Another, with a movement by Étienne Le Noir, on an
open rockwork-and-foliate base of gilt bronze,
mounted with different branches and porcelain
flowers.
Giuseppe Rossi collection, Sotheby’s, London, vol. 2, March
Another, with a movement by Étienne Le Noir, on an
open rockwork-and-foliate base of gilt bronze,
the base and drum mounted with porcelain flowers (see
Figure 13).
Sotheby’s, Monaco, June 18, 1999, lot 84 (provenance:
Marcel Bissey, Paris).
Another, with a movement by Jean-Baptiste (?)
Godefroy, on an open rockwork-and-foliate base
of gilt bronze, mounted with branches and porcelain
flowers.
Sotheby’s, New York, October 4, 1988, lot 16.
Another, with a movement by Thiout, on an open
rockwork base of gilt bronze, the drum and base
mounted with porcelain flowers, and raised on a
later wood plinth.
Jaime Ortiz-Patino collection, Sotheby’s, New York, May 20,
1992, lot 7. This clock is possibly the same as the one illus-
trated by Philippe Siguret, Lo stile Luigi XV (Milan, 1965),
p. 129.
Related model, with a movement by Paul Gudin le
jeune, but with more space between the figures and
the clock movement, on an open rockwork base,
the drum surrounded by, and the base mounted
with, porcelain flowers. The reclining pagod does
not have a bottle gourd.
Lucy Morton, Partridge Fine Arts PLC: Recent Acquisitions, 1998
Related clock, with a movement by Balthazard, but with
the figures a bit closer together, on a bronze base,
placed on a gilt-bronze rockwork plinth. The drum
and base are decorated with a few porcelain flowers.
Martin and Pauline Alexander collection, Christie’s, New
York, April 30, 1999, lot 35.
Another clock, very similar to the previous one, with a
movement by Pierre Le Roy and with an identical
base—in this instance, of gilt bronze—mounted
with a few porcelain flowers, the drum surrounded
by two gilt-bronze branches also mounted with
porcelain flowers.
Musée du Louvre, Paris, M. and Mme René Grog-Carven
collection. Thibaut Wolversges, “A propos d’une pendule
aux magots,” Revue du Louvre 51, no. 4 (Oct. 2001),
pp. 66–78.
Variation of the above model, with a movement by
Charles Voisin resting on a tree trunk of gilt bronze,
and with two figures: a male pagod, without a bottle
gourd, seated next to the drum, and a girl standing
on the other side. Porcelain flowers are mounted
on the scrolled base and on the gilt-bronze
branches surrounding the drum.
Sotheby Parke Bernet, Monaco, February 7, 1982, lot 323.

Variation of the above model, with a later movement
by Benjamin Vuillamy, and with two figures: a male
pagod, without a bottle gourd, seated next to the
drum, which is supported on an elaborate gilt-
bronze base of rockwork, scrolls, and foliage, and
a child on its knees, on the other side. The drum is
surmounted by a gilt-bronze rocaille vase.
H. M. Queen Elizabeth II, The Royal Collection, England
(formerly at Brighton Pavilion).

Different model, with a later movement by Jean-
Baptiste Delettrez, on a scrolled rockwork-and-
foliate base, and with two standing pagods, with
shaven heads and beards, holding the cartouche-
shaped clock case between them.
Same clock, or identical one without a movement.

Different model with one seated male pagod with
shaven head and a standing child with the clock on
a tall gilt-bronze trunk between them. The dial
signed Gudin à Paris (probably Jacques Gudin) with
a later movement by James Grohe. On a scrolling
rockwork base. Many curving flower stems mounted
with Vincennes porcelain flowers sprout from base,
trunk, and drum.
Lucy Morton, Partridge Fine Arts PLC: Recent Acquisitions 1992

Mantel Clocks with Three Figures

Clock, with a movement by Étienne Le Noir, on an
open rockwork-and-foliate gilt-bronze base mounted
with porcelain flowers. The figures consist of two
clean-shaven standing male pagods lifting the move-
ment up between them, and a seated female figure
on top of the case. The movement is further sup-
ported by a gilt-bronze stem, the branches of which
surround the case and are mounted with porcelain
flowers.
George Blumenthal collection, Galerie Georges Petit, Paris,
December 1–2, 1932, lot 79.

Clock, with identical figures, also with a movement by
Étienne Le Noir, on a closely related gilt-bronze
base, similarly mounted with gilt-bronze branches
and porcelain flowers.
M. and Mme Dajahanguir Riahi collection, Christie’s, New
York, November 2, 2000, lot 8. Louis XV: Un moment de perfec-

Another clock, with a later movement by Benjamin
Vuillamy, embellished with gilt-bronze flowers,
leaves, and rocaille scrollwork surrounding the
movement, which rests on a gilt-bronze stem.
Placed on an open rockwork base mounted with
oak leaves (see Figure 14).
H. M. Queen Elizabeth II, The Royal Collection, England
(formerly at Brighton Pavilion).
Another, with a movement by Paul Gudin *le jeune*, on an open rockwork-and-foliage gilt-bronze base. The figures are gilt bronze and not lacquered.

Another, with a movement by Étienne Le Noir, on a black-and-gold lacquered-wood base supported by four gilt-bronze lions’-paw feet.

Another, with a movement by Étienne Le Noir, on a kidney-shaped marble base.

Another, with a movement by Jean-Baptiste Baillon, on a lacquered-wood stand.

Variation of the above models, with a movement by Jean-Baptiste Baillon, flanked by two seated figures, a woman and a child, and with a third seated figure on top of the movement. On a rockwork-and-foliage base ornamented with porcelain flowers.
*Chefs-d’oeuvre de la curiosité du monde* (Paris, 1954), no. 246, pl. 112 (said to be in the collection of René Weiller, Paris).

**Mantel Clocks Supported by Three Pagods**

Clock, with a movement by Julien Le Roy, on an open, scrolled rockwork-and-foliage gilt-bronze base, with three supporting figures: a standing female to the left, a crouching bald male figure underneath the drum, and a larger standing male pagod with a shaven head, moustache, and beard, to the right of the movement (Figure 17).
Sotheby’s, Monaco, June 18, 1999, lot 79; sold previously at the Hôtel Drouot, Paris, June 16, 1983, lot 64 (provenance: Étude Couturier-Nicolay).

Clock, with identical figures, also with a movement by Julien Le Roy, and with the same base but mounted with additional gilt-bronze branches and a bird surrounding the movement.

**Mantel Clocks with Four or More Figures**

Clock, with a movement by Louis Montjoye, in a gilt-bronze case consisting of shellwork, scrolls, leaves, and flowers, with a monkey on top, and two figures flanking the dial. The scrolled base includes a third, larger figure seated on the back of a lion.
Same or identical clock sold again at Sotheby Parke Bernet, London, July 8, 1983, lot 19; and at Adier Tajan, Hôtel des Bergues, Geneva, April 28, 1992, lot 60.

Clock, with four figures, with a movement by Étienne Le Noir. The shaped case, outlined with scrolled symmetrical mounts, supports two seated pagods, a male and a female, each with a musical instrument on either side, and a pair of children at play on top. Placed on top of a japanned *cartonnier* by Bernard van Risenburgh, for which, however, the clock does not appear to have been specifically made. Gillian Wilson, *European Clocks in the J. Paul Getty Museum* (Malibu, 1996), pp. 78–85, no. XI.

**Wall Clock with Two Figures**

Clock, with a movement by Paul Gudin *le jeune*, in a gilt-bronze case decorated with scrolls, rocailles, flowers, and leaf motifs, with two pagods among the scrolls.
*Chefs-d’oeuvre de la curiosité du monde* (Paris, 1954), no. 247, pl. 113 (said to be in the collection of René Weiller, Paris).

**Wall Clocks with a Single Figure**

Clock, with a movement by Baltazard, in a gilt-bronze case decorated with scrolls, acanthus leaves, flowers, and shells, on a gilt-bronze tapering bracket with a seated figure holding a gilt-bronze parasol.
Dr. Annabella Brown collection, Sotheby Parke Bernet, New York, April 23, 1977, lot 123.

Nearly identical model, with a movement by Jean-Baptiste Baillon.

**Candelabra and Candlesticks**

Pair of three-light candelabra each with a boy kneeling to a girl, both holding a fruit or rosebud. Placed on rockwork and foliate bases with three curving branches mounted with Vincennes porcelain flowers.

Pair of two-light candelabra, each mounted with a standing pagod with shaven head, long drooping moustache, and raised arms. Placed on a gilt-bronze rocaille base, with curved gilt-bronze branches mounted with porcelain flowers.
George Blumenthal collection, Galerie Georges Petit, Paris, December 1–2, 1932, lot 79, pl. XXXIX.
Pair of two-light candelabra, each supported by a single seated figure, the woman holding a fan and her male companion a leaf, mounted on rockwork bases with curved gilt-bronze branches, decorated with porcelain flowers.

Similar pair, in mirror image, the female figure holding a fan, her male companion without an attribute. The curved gilt-bronze candlebranches are without flowers. Placed on similar rockwork bases.
Mrs. Hamilton Rice collection, Palais Galliera, Paris, June 24, 1965, lot 45, pl. XIX.

Similar pair, with figures, lacking attributes, clasping more elaborate gilt-bronze branches mounted with gilt-bronze flowers, and placed on similar bases.

Same or identical pair, the branches decorated with gilt-bronze flowers, on similar bases mounted on later wood plinths.

Identical pair, the branches having lost their flowers.

Identical pair, also having lost its flowers.

Pair of two-light candelabra, each with a figure of a standing woman bending over and touching a child, placed on an open rockwork gilt-bronze base, the twig-like candlebranches and base mounted with porcelain flowers.

Pair of two-light candelabra, each with a single carved-wood kneeling male figure sporting a shaven head, lifting one arm, stretching the other forward, and holding a cluster of gilt-bronze oak leaves. The curved gilt-bronze candlebranches are mounted with metal and porcelain flowers. Placed on molded gilt-bronze bases (see Figures 1, 15).

Pair of two-light candelabra, each with a slightly different wood pagod, one wearing a conical gilt-bronze hat, both without attributes. The candlebranches are mounted with porcelain flowers (Figure 18). Placed on bases identical to those of the previous pair.
Martin and Pauline Alexander collection, Christie’s, New York, April 30, 1999, lot 43. Possibly the same pair as those formerly in the collection of Florence Gould, Sotheby Parke Bernet, Monaco, June 25–26, 1984, lot 757, but with the figures mounted in reverse.

Pair of two-light candelabra, each with a pagod the same as the previous pair, with a gilt-bronze conical hat, and holding leaf clusters (?), the candlebranches mounted with red metal flowers and placed on identical bases.
Thelma Chrysler Foy collection, part 2, Parke-Bernet, New York, May 22–23, 1959, lot 666 (said to have come from the collection of the Royal House of Savoy, Turin).

Another pair of two-light candelabra, each with a kneeling pagod wearing a round gilt-bronze cap, and holding a stick, the candlebranches mounted with metal flowers, and on identical bases.
Thelma Chrysler Foy collection, part 2, Parke-Bernet, New York, May 22–23, 1959, lot 667 (also said to have come from the collection of the Royal House of Savoy, Turin).

Single two-light candelabrum, with a pagod of a related model, wearing a round gilt-bronze crown-like cap and holding a tall, shaped pleated-silk shade, the candlebranches mounted with porcelain flowers, on a similar molded base.
Louis Reau et al., Catalogue de la collection Philippe Wiener (Paris, 1929), no. XLIV.

Pair of candlesticks, each with a kneeling carved-wood pagod, without attributes, the candlebranches mounted with porcelain flowers, on a molded base similar to the previous one, decorated with oak leaves (see Figure 16).

Pair of candlesticks, each with a kneeling pagod wearing a crownlike gilt-bronze hat, the candlebranches mounted with porcelain and metal flowers, on bases identical to those of the previous pair.
Louis Reau et al., Catalogue de la collection Philippe Wiener (Paris, 1929), no. XLIII.

**Potpourri Holders Supported by Pagods**

Pair of kneeling pagods, both with shaven heads and flowing beards, holding a ribbed, oval-fruit–shaped Japanese-lacquer potpourri between them, on a shaped lacquer tray with gilt-bronze mounts.
Sotheby’s, Monaco, June 15, 1996, lot 183 (formerly in the collection of Florence Gould, Sotheby’s, Monaco, June 25–26, 1984, lot 759). Possibly described in two sale catalogues of unidentified Parisian collections December 11, 1780, lot 269 (see Appendix 1), and March 12, 1782, lot 197.

Kneeling male pagod holding a fruit-shaped Japanese-lacquer (?) potpourri with a pierced gilt-bronze cover, on a shaped gilt-bronze base.
Sotheby’s, Monaco, February 26–27, 1992, lot 239.

Pair of kneeling children, both wearing gilt-bronze caps, holding a fruit-shaped Japanese-lacquer
potpourri between them, on a shaped lacquered-wood base.
Sotheby's, New York, October 31, 1987, lot 32. For very similar figures without a potpourri, mounted on individual bases, see Connaissance des arts 453 (November 1989), p. 53 (advertisement for François Hayem, Paris). Possibly described in inventory of Marchand Duhamel in 1798 (see Appendix 1).

Decorative Groups or Presse-Papiers

Two groups of two figures, each consisting of a standing woman bending over and touching a seated child, on shaped gilt-bronze bases chased with foliage and rocks.

Same two groups, not lacquered but of gilt bronze, on identical bases.

Identical single group, with the female figure standing to the right of the child, on the same type of gilt-bronze base (Figure 19).

Identical single group, not lacquered but of gilt bronze, with the female figure standing to the left of the child, on a rectangular gilt-bronze base cast with plant motifs.
Sotheby Parke Bernet, Monaco, June 24–25, 1984, lot 3119.

Identical single group with the female figure standing to the right of the child, with an additional kneeling child with tilted head and outstretched arms to the right of the woman, on a semicircular base of gilt bronze with rockwork, plants, and lizards.

Similar single group, with the female figure not standing, but seated to the left of the child, on a rectangular base identical to that of the group sold at Monaco in 1984.
Musée des Arts Décoratifs, Paris.

Two groups of related figures, each with a boy kneeling next to a girl, on rockwork-and-foliate bases (Figure 20).

Pair of standing pagods, with shaven heads and long drooping moustaches, one holding a birdcage, the other a parrot, on rocaille-and-foliate gilt-bronze bases (Figure 21).
Martin and Pauline Alexander collection, Christie’s, New York, April 30, 1999, lot 36. Similar but not identical figures, mounted on a pair of two-light candelabra, were formerly in the collection of George Blumenthal, Galerie Georges Petit, Paris, December 1–2, 1952, lot 79, pl. XXXIX.

Pair of lacquered-wood kneeling children, both with shaven heads and with their hands extended to the side, each on an octagonal gilt-bronze base.

Wall Sconces

Pair of two-light gilt-bronze wall sconces, the candle-branches formed of rococo scrollwork and foliage, each incorporating a seated figure of a child.

Chenets

Pair of gilt-bronze chenets, each incorporating a seated female figure, one with a triangular headdress, and each with a dog.

NOTES


2. Most of the flowers are made of hard-paste porcelain and are presumably Meissen. Only the white flower on 1982.60.88 is soft paste. I am grateful to Jeffrey Munger for examining the porcelain with me. Pictures taken in 1925 and 1963 show that most of the flowers now missing already were lost then. Richard Stone tested the paint on the metal flowers and concluded that it was vermilion (bright-red mercuric sulfide).

3. See the Albert Lehmann collection, sale catalogue, Galerie Georges Petit, Paris, June 4–5, 1925, lot 89 (sold to Arnold Seligmann). The figures were described as a "paire de petits candelabres en laque et bronze doré. Ils se composent chacun d’une figurine de Chinois assis, en laque, posée sur une base
11. The number 89 on the label pasted on the underside of the base of 1982.60.88 must be a reference to this sale. See also the René Fribourg collection, sale catalogue, III, pt. 1, Sotheby & Co, London, June 28, 1963, lot 155.

12. See, for instance, Angrand, vicomte de Fonspertuis, sale catalogue, sale catalogue, Paris, March 4, 1748, p. 115, lot 339: "Trois autres Pagodes où Magots, aussi Bronze faisant partiellement la Chine." This catalogue describes some pagods as "divinités" or "idoles"; see pp. 85, 90, 92, lots 208, 229, 244. This appears to be an exception since distinctions between mortals and immortals generally were not made in contemporary catalogues.

13. Denis Diderot, Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers (Neuchâtel, 1755), vol. 11, p. 746: "On appelle aussi pagode l'idoles qui est adoré dans le temple élevé à son honneur . . . Ce nom pagode tire son origine des mots persans pout, qui veut dire une idole, et de gheda, un temple; de ces deux mots pout,gheda, on en formé en français celui de pagode." Philemon Louis Savary, Dictionnaire universel de commerce (Paris, 1723), vol. 3, p. 949, describes the pagod as a type of silver coin decorated on one side with "la figure monstrueuse d'une Idole Indienne, ce qui leur a donné le nom de Pagode, qui est le nom général de toutes les fausses Divinites des Indiens, & des Temples où ils les adorent."

14. Diderot, Encyclopédie (Neuchâtel, 1765), vol. 9, p. 861: "figures en terre, en plâtre, en cuivre, en porcelaine, ramassées, contrefaites, bizarres, que nous regardons comme représentant des Chinois ou des Indiens."


20. Voyage de Lister à Paris en MDCCXVIII (Paris, 1873), p. 182. The brother of Louis XIV seems to have had a strong predilection for such "Oriental" figures. According to the 1701 inventory of his apartment in the Palais-Royal, there were fifteen pagods in the first cabinet near the bedchamber and others in his antechamber. See Hélène Belevitch-Stankevitch, Le goût chinois en France au temps de Louis XIV (Geneva, 1970), pp. 94–95.


23. Claudia Schnitzer and Petra Holscher, Eine gute Figure machen: Kostüm und Fass am Dessauer Hof (Dresden, 2000), pp. 23, 103, illustrates a French (?), 1700 (?), costume for a pagod taken from Habits de masques. I am grateful to Maureen Cassidy-Geiger for bringing this publication to my attention.


25. Pagods were also collected in England. There are, for instance, fifty-four blanc de chine porcelains at Boughton House, including four seated putaus and two standing Buddhist monks (Tessa Murdoch, ed., Boughton House: The English Versailles [London, 1992], pp. 148–51, fig. 153). At Burghley House there is a porcelain figurine representing an immortal as well as a blanc de chine putai figure that had been listed in the 1688 inventory as "1 ball'd fryor sitting [in] my Lady's Dressing Room." The Arija porcelain figure of a gentleman riding a water buffalo in France would have been considered a pagode or a maost; see The Burghley Porcelains: An Exhibition from the Burghley House Collection and Based on the 1688 Inventory and 1650 Devonshire Schedule (New York, 1986), pp. 94–95, 218–19, 234–35, nos. 13, 88, 96. For the 1721 inventory of August the Strong's collection of blanc de chine pagods and other figures, see P. J. Donnelly, Blanc de Chine: The Porcelain of Tèhua in Fukien (New York, 1964), pp. 338, 340–41.


27. Charles-Jacques Rochette de la Morlière, Angola: Histoire indienne. Ouvrage sans vraisemblance (Agra [Paris]: 1749), vol. 1, p. 94. This book, with its fictitious imprint, first published in 1746, enjoyed great popularity and was reissued a number of times.


32. Duvaux, Livre-Journal, vol. 2, pp. 9, 54, 72, 105, 107, nos. 83,

32. According to his 1740 trade card, designed by François Boucher, Gersaint offered, among other things, “Pagodes, Vernis et Porcelaines du Japon” and in general “toutes Marchandises Curieuses et Etrangères.” For an illustration of this trade card see Sargentson, Merchants and Luxury Markets, p. 81, pl. 47.

33. See, for instance, the monologue from Les magots, parodie de l’Orphelin de la Chine en vers, en un acte à la Haye (1758) spoken on a Chinese island by Sacrigan, chef de corsaire, referring to knickknacks from the Far East: “Ces joujoux qu’on préfère aux chefs d’oeuvres [sic] des Arts. Si le goût puéril est une extravagance, ce mauvais goût nous sert, il occupe la France. Que ce peuple poli nous donne ses lingots, conservons nos vertus, & vendons nos Magots”; included in Nouveau théâtre de la Haye (The Hague, 1761), vol. 6, p. 13.

34. Diderot, Encyclopédie, vol. 9, pp. 861–62. Spendthrift, a painting, of 1741, by the Dutch artist Cornelis Troost, was inspired by a play of the same name. It depicts a woman who squandered her money on expensive clothes, blue-and-white porcelain, several pagods, as well as a pet monkey; the painting, in the Rijksmuseum, Amsterdam, is illustrated in Nanne Dekking, ed., Imita-
tion and Inspiration: Japanese Influence on Dutch Art from 1650 to the Present (Amsterdam, 1991), p. 11.
41. Pietsch, Meißner Porzellan, pp. 64–65, no. 4. Oriental porcelains from Augustus the Strong's collection were lent to Meissen in 1709, which suggests that the electoral holdings were, from the factory's beginning, the primary source for models. See Maureen Cassidy-Geiger, "The Japanese Palace Collections and Their Impact at Meissen," in The International Ceramics Fair & Seminar (London, 1995), pp. 10, 12, fig. 5.
43. See Clare Le Corbeiller, "Oriental-Inspired Figure Sculpture," in Discovering the Secrets of Soft-Paste Porcelain at the Saint-Cloud Manufactory, ca. 1690–1766, Bertrand Rondot, ed. (New Haven and London, 1999), pp. 228–29, 293, nos. 175–176. See also Herbert Bräutigam, "Der Wackelpagode, seine chinesischn-japanische Doppelwertschaft," Kunst und Antiquitäten 12 (1991), p. 25, fig. 7, for an illustration of a Meissen pagod with nodding head and movable hands and tongue; a similar Meissen pagod, formerly in the collection of the duc de Richelieu, was described as: "Une Pagode assise, les jambes croisées, remuant la tête & les mains, à draperies fond blanc & bouquets coloriés" (sale catalogue, Paris, December 18–30, 1788, p. 102, lot 551).
44. Described in 1704 in Theatrum Europaen (Frankfurt am Main, 1718), vol. 17, p. 108, as "des Pagods . . . der den Kopff und die Zunge berge und denen herein kommennd gleichsam bewillkommen." Quoted by Monika Kopplin and Gisela Haase, "Sächsisch Lacquerte Sachen": Lackkunst in Dresden unter August dem Starken (Münster, 1998), p. 60. Two Putai figures of biscuit porcelain with moving teeth were recorded in the Kunstkammer of the Brandenburg electors in Berlin in 1688; see China und Japan in der Kunstkammer der Brandenburgischen Kurfürsten. Ostasiatische Kunstammlung (Berlin, 1992), pp. 11–12, no. 4.
48. Gunhild Avitabile, Ningó: The Art of the Human Figure. Traditional Japanese Display Dolls from the Ayerwaivs Collection (New York, 1995), pp. 6, 18–19, 29, nos. 1, 2. The Saga dolls originated during the early Edo period (ca. 1620). Carved of wood, they had layers of gyfuhn (pulverized oyster shells mixed with rice paste or starch) applied on top, after which they were richly decorated with gold leaf, gold paint, and mineral pigments. Hôtel figures were widely produced, and the one illustrated by Avitabile on page 19 wears a low-fronted robe painted with floral patterns. The figures of young boys (cat. nos. 1, 2) not only are dressed in richly patterned garments of red, gold, and black but are also able to nod their heads and move their tongues.
49. Maureen Cassidy-Geiger, "Changing Attitudes towards Ethnographic Material: Re-Discovering the Soapstone Collection of Augustus the Strong," Abhandlungen und Berichte des Staatlichen Museums für Völkerkunde Dresden (Frankfurt am Main, 1994), vol. 48, pp. 26, 28, fig. 18 a, b, which shows two Chinese seventeenth-century figures of immortals wearing decoratively painted robes.
50. Wolvesperges argues convincingly that hardly any of the gilt-bronze mounts of these lacquered figures is marked with the crowned C mark, a French tax mark in use between February of 1745 and February 1749, which would indicate that they were made beforehand. Thibault Wolvesperges, "A propos d'une pendule aux magots en vernis Martin du musée du Louvre provenant de la collection Grog-Carven," Revue du Louvre 51, no. 4 (October 2001), p. 68.
51. A number of nineteenth-century clocks and candelabra with lacquered figures, usually tinted red, are known from auction records. See, for example, the following sale catalogues: Sotheby Parke Bernet, Monaco, May 26–27, 1980, lot 692; Sotheby's, London, June 12–13, 1986, lot 224; Etude Tajan, Hôtel Drouot, Paris, June 14, 1999, lot 150.
52. The "kimonos" of these lacquered figures generally are closed the wrong way, not right over left—as in the Far East, making a proper Y shape—but left over right.
54. Blanc de chine figures representing lohans are illustrated by Donnelly, Blanc de Chine, plates 138 B, 140 D, 142 B, 157 (top right).
57. The bases of 1982.60.87 and 1982.60.88 appear to be identical to those of two sets of candelabra formerly in the collection of Thelma Chrysler Foy, sale catalogue, part 2, Parke-Bernet Galeries, New York, May 22–23, 1959, lots 666, 667. Unfortunately it is not said whether the lacquered figures on these candelabra are made of wood or bronze. The same bases are also found on a pair of candelabra with wood figures in the Alexander collection, sale catalogue, Christie's, New York, April 30, 1999, lot 43; this may well be the same pair as that formerly in the collection of Florence Gould, sale catalogue, Sotheby Parke Bernet, Monaco, June 25 and 26, 1984, lot 757, but with the pagods interchanged. The candleholders of 1982.60.87 and 1982.60.88 appear to be quite similar to those of lot 666 from the Chrysler Foy collection. Metal flowers were used on the Chrysler Foy candelabra sets as well as on a pair of candlesticks formerly owned by Philippe Wiener; see Louis Reau et al., Catalogue de la collection Philippe Wiener (Paris, 1929), no. XLIII.
60. In the room next to the octagonal salon was "une pendule faite par Pierre Le Roy à Paris dans une boëte de bronze doré avec trois pagodes et au bouquet verny Martin." The room en suite, called the Cabinet de la chine, was furnished with "une pendule faite par Mesnil dans une boëte de lac du Japon soutenue par deux pagodes de verny de Martin sur un plateau de verny du

61. The first scholar to point this out was Pierre Verlet in Les bronzes dorés français du XVIIIe siècle (Paris, 1887), p. 180. A reference to the Martin family is not always given nor is the term vernis martin always used. For instance, in July of 1751, Duvaux charged M. de Gessin 240 livres for “La réparation d’une pendule que l’on a resaucé à neuf, fait repeindre les figures, fourni des branchages vernis, garnis de fleurs de Vincennes” (Duvaux, Livre-journal, vol. 2, p. 89, no. 859). “Une pendule dorée d’or moulu avec pagodas chinoises peintes” was listed among the items sold by Henry Le Brun to Jean-Charles Huet on March 23, 1753 (A.N., Paris, MCN CXIII 373). I am grateful to Maureen Cassidy-Geiger for bringing this document to my attention.

62. Wolvesperges, Le meuble français en laque, pp. 96–120. On September 6, 1752, Lazare Duvaux charged Madame de Pompadour 175 livres for “Le raccommodage de deux commodes de laque; rétabli les corps & tiroirs, regratté l’ancien vernis en aventure & refait en noir à neuf par Martin, rétabli le laq, & ajouté des reliefs pour cacher les défauts, resaucé les bronzes & rétabli à neuf” (Duvaux, Livre-journal, vol. 2, p. 133, no. 1219); for further references to repairs of the lacquer by Martin see also pp. 87, 170, 299–91, nos. 841, 1513, 2547.


65. Hébert, for instance, drew up the inventories after the deaths of maréchale Améélie d’Estrees in 1738 and Louis-Henry de Bourbon, prince du Condé, in 1740. See Wolvesperges, Le meuble français en laque, p. 120.

66. See the discussion in Wolvesperges, Le meuble français en laque, pp. 113–20. The account book of Duvaux, Livre-journal, vol. 2, also clearly distinguishes between works lacquered by Martin or of vernis de Martin on the one hand (pp. 10, 60, 97, 112, 113, 325, 334, nos. 93, 599, 909, 1018, 1036, 2828, 2888) and vernis de Paris (p. 194, no. 1719) and vernis noir (p. 113, no. 1034) on the other. See also Wolvesperges, “A propos d’une pendule aux magots,” 2001, p. 68.