

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 uptilted face. Their brows are contracted, their glance is 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 connoître les usages du siècle* (Paris, 1768) defined *magot* as a “nom qu’on donne à de petites figures de porcelaine ou d’émail, 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 pagods and magots in France as early as the second half of the seventeenth 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 “robbes à l’indienne de brocat or, argent en soye.”¹⁰ The word *pagode* was defined only once: “une pacode ou figure des Indes de bois, sur un

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METROPOLITAN MUSEUM JOURNAL 37

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Figure 1. Pair of candelabra, French, ca. 1740–45. Gilt bronze, lacquered wood, and hard-paste porcelain, each H. 6¼ in. (17.2 cm). The Metropolitan Museum of Art, The Jack and Belle Linsky Collection, 1982 (1982.60.87,.88). See also Colorplate 6 and front cover

pied d'estal carré, qui tient une fiolle 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 crotiques 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



Figure 3. *Habit de pagode*, French (?), ca. 1700. Black ink, watercolor, and graphite. Included in *Habits de masques*. Dresden, Kupferstich-Kabinett (Ca 102, Bl. II)

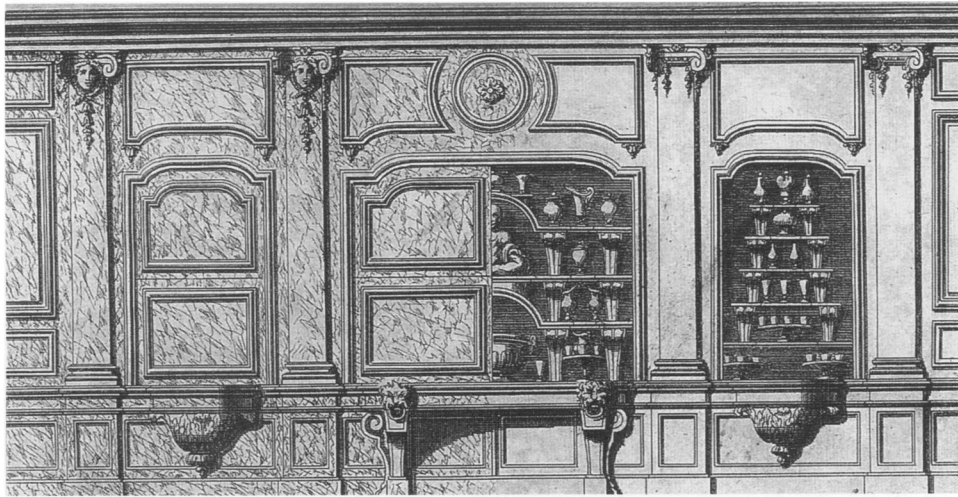


Figure 2. Buffet, based on a design by Jean Bérain, in the dining room of M. Begon's house, French, ca. 1700. Engraving included in *L'architecture à la mode, ou sont les nouveaux dessins pour la décoration des batimens et jardins* (Paris, n.d.). The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1930 (30.60.1)

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 cizelées et meubles de la Chine."¹²

Pagodas 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."¹³ 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'aye jamais vue, sans excepter les pagodes & les peintures du même pays."¹⁴ Michel Begon, an intendant of the French navy, apparently shared the predilection for this type of object since a large cross-legged pagoda 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 vêtus en

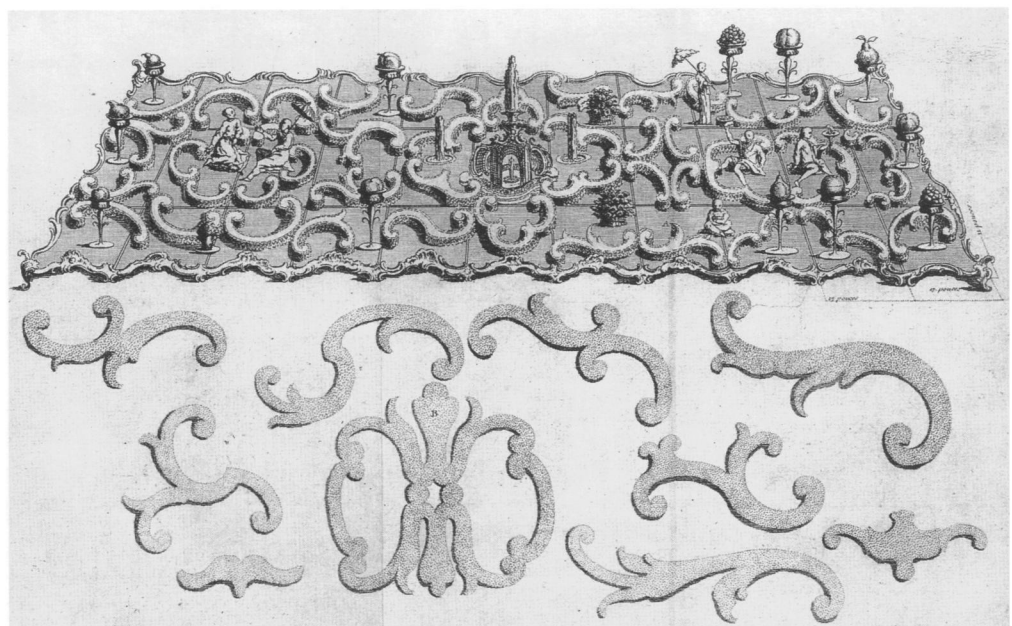


Figure 4. Sieur Gilliers (French, d. 1758). Design for a Table Centerpiece. Engraving included in *Le cannameliste français* (Nancy, 1768). The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1934 (34.90.3)



Figure 5. François Boucher (French, 1703–1770). *The Element of Fire*, ca. 1740. Red chalk, 13¼ x 11¼ in. (35 x 28.8 cm). The Metropolitan Museum of Art, Van Day Truex Fund, 1984 (1984.51.1)

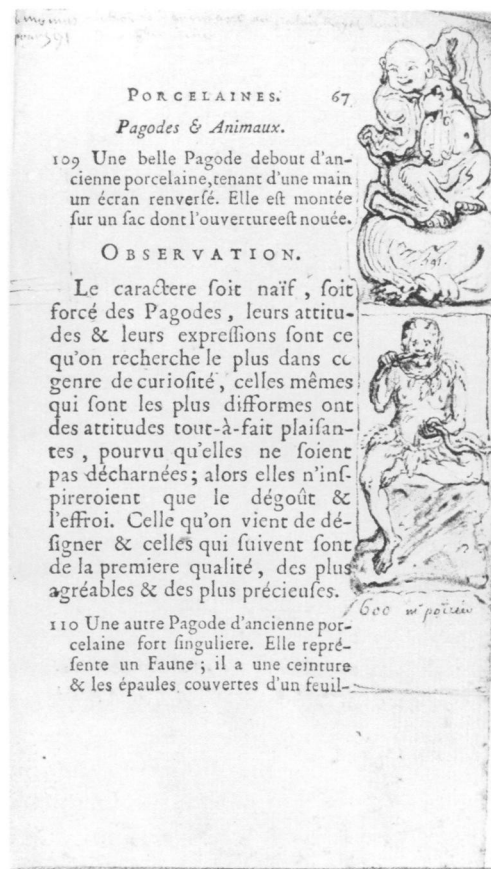


Figure 6. Page from the Gaignat sale catalogue, 1768, with a sketch by Gabriel de Saint-Aubin of a porcelain pagoda in the margin to illustrate lot 109 (photo: after Émile Dacier, *Catalogues de ventes et livrets de salons illustrés par Gabriel de Saint-Aubin*, vol. 11, *Catalogue de la vente L.-J. Gaignat* [Paris: 1921])

pagodes estaient 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.”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).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* and *distillateur* to the former king of Poland, Stanislas Leszczyński, in his *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*.¹⁷ Constituting an important element of the chinoiserie style, pagods and magots enjoyed an immense popularity in France and other European countries¹⁸ 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,



Figure 7. Seated pagod, formerly in the collection of Augustus II, elector of Saxony, German, Meissen, ca. 1710. Stoneware, H. 3¼ 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.¹⁹ 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 bouffonne" on the mantelpiece.²⁰

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 1751.²¹ 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 caracteres, le

plaisant des attitudes."²² 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.²³ 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 Tallard's residence, for instance, visitors would have been greeted by several grinning porcelain figures, some sporting a capacious belly or large ears.²⁴ 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

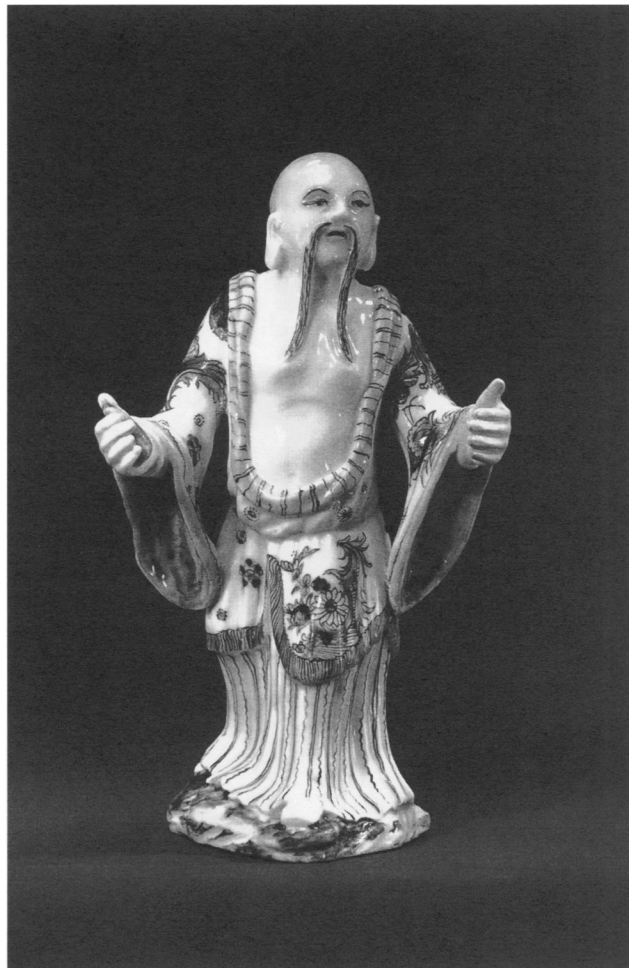


Figure 8. Standing pagod, French, Mennecy, ca. 1740. Soft-paste porcelain, H. 6¼ in. (15.4 cm). The Metropolitan Museum of Art, The Jack and Belle Linsky Collection, 1982 (1982.60.273)

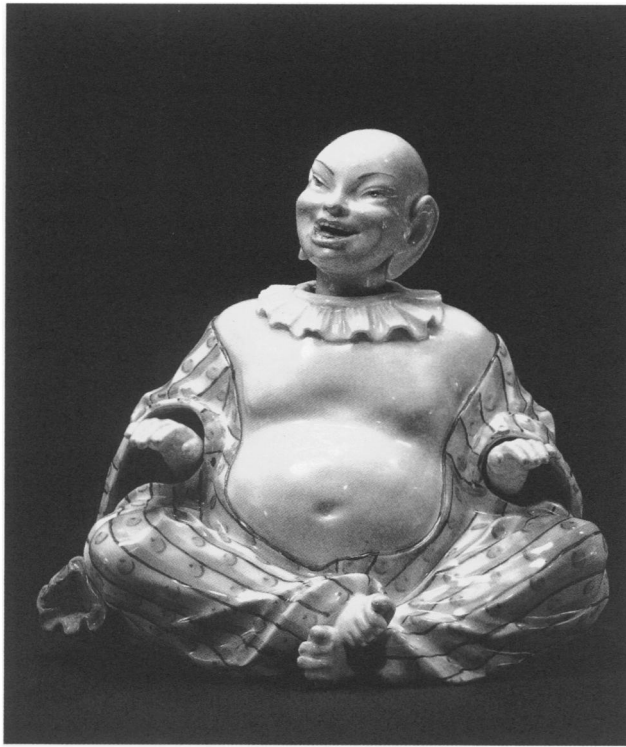


Figure 9. Nodding pagod, German, Meissen, ca. 1760. Hard-paste porcelain, H. 8 1/4 in. (21.6 cm). The Metropolitan Museum of Art, The Jack and Belle Linsky Collection, 1982 (1982.60. 325)

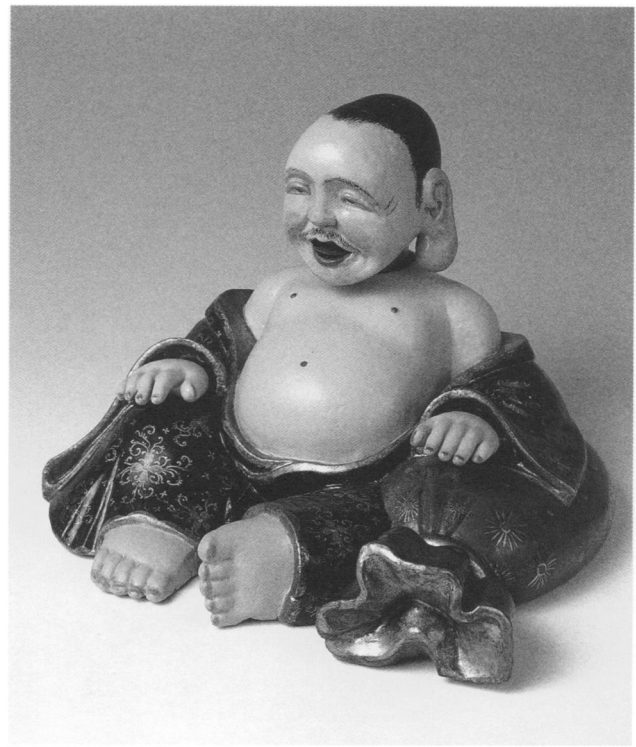


Figure 10. Attributed to Martin Schnell. Nodding *Hotei* (with movable hands and tongue), German, Dresden, after 1710. Lacquered lindenwood, 9 1/4 x 12 1/4 x 11 1/4 in. (24.5 x 32.4 x 28.4 cm). Museum für Lackkunst, Münster (EU-D-z-23)

figures, which also appeared in various sale catalogues.²⁵ 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.²⁶ 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).²⁷ 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.²⁸ These figures also could be displayed on a mantelpiece as part of a garniture,²⁹ or be housed in special cases or shrines.³⁰ 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.³¹ 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.³² They were often called upon to repair or refinish broken figurines.³³ More importantly, the *marchands*

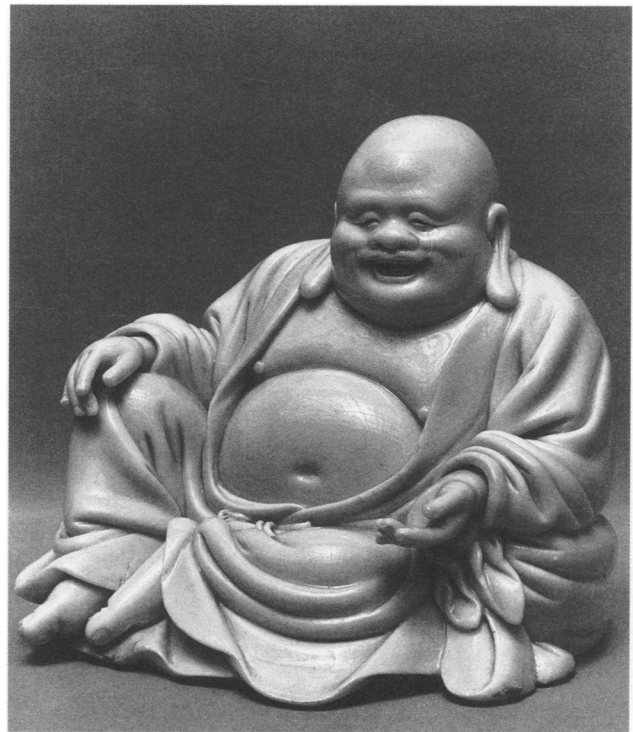


Figure 11. *Hotei*, Chinese, 17th century. Blanc de chine, H. 6 1/4 in. (17.5 cm). The Metropolitan Museum of Art, The Friedsam Collection, Bequest of Michael Friedsam, 1931 (32.100.422)



Figure 12. Sake bottle in the form of a *Hotei*, Japanese, 17th century. Lacquered wood, $7\frac{1}{4} \times 9 \times 5\frac{1}{2}$ in. (18.5 x 23 x 14 cm). Herzog Anton Ulrich-Museum, Braunschweig (Chi 681)

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



Figure 13. Mantel clock, with a movement by Étienne Lenoir, French, Paris, mid-18th century. Gilt and lacquered bronze and porcelain, 9×11 in. (23 x 28 cm). (photo: courtesy of Sotheby’s, Monaco)



Figure 14. Mantel clock, with a later movement by Benjamin Vulliamy, French, Paris, mid-18th century. Gilt and lacquered bronze, $11\frac{1}{4} \times 11\frac{1}{4} \times 4\frac{1}{4}$ in. (30 x 30 x 12 cm). H. M. Queen Elizabeth II, The Royal Collection, England (30237)



Figure 15. One of candelabra shown in Figure 1. See also Colorplate 6 and front cover

margin of the 1768 Gaignat sale catalogue (Figure 6).³⁸

Not surprisingly, the obsession with these knick-knacks and the amount of money spent on them inspired mockery in literature and on the stage.³⁹ Criticism also came from Diderot, who ridiculed the collecting of such trinkets in his *Encyclopédie*, where he

described the magots as “des colifichets précieux dont la nation s’est entêtée: ils ont chassé de nos appartemens des ornemens d’un goût beaucoup meilleur. Ce regne est celui des magots.”⁴⁰

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 Böttger stoneware pagods were made at Meissen from 1710 onward, while a variety of hard-paste porcelain models followed during the next decades.⁴¹ 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.⁴² 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).⁴³ 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.⁴⁴ 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



Figure 16. Pair of candlesticks, French, Paris, 1740–45. Gilt bronze, lacquered wood, and soft-paste porcelain, each H. 8¼ in. (21 cm). Musée Carnavalet, Paris, Bequest of Henriette Bouvier (MB 425[1,2])



Figure 17. Mantel clock, with a movement by Julien Le Roy, French, Paris, mid-18th century. Gilt and lacquered bronze, 11 $\frac{3}{4}$ x 14 $\frac{1}{8}$ in. (30 x 36 cm) (photo: courtesy of Sotheby's, Monaco)

Martin Schnell.⁴⁵ Another closely related example, also attributed to Schnell, is in the lacquer museum in Münster (Figure 10).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 jappanned 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),⁴⁷ or the carved figurines known in Japan as *saga-ningyô*. The painted garments of these wood dolls, some of which have nodding heads, display rich polychrome patterns.⁴⁸ Imported soapstone figures were usually painted, too, and may have exerted an influence as well.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 1745.⁵⁰ 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 *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.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 rock-work 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,⁵² are distinctively more European in nature than their male



Figure 18. Pair of two-light candelabra, French, Paris, 1740–45. Gilt bronze, lacquered wood, and porcelain, each 6 $\frac{1}{4}$ x 6 $\frac{1}{4}$ in. (16 x 16.5 cm). (photo: courtesy of Christie's, New York)



Figure 19. Decorative group or paperweight, French, Paris, mid-18th century. Gilt and lacquered bronze, H. 5 1/4 in. (14 cm). (photo: courtesy of Partridge Fine Arts PLC, London)

companions and have, in fact, been compared to French contemporary prints.⁵³ 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 (lohas 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.⁵⁴ 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.⁵⁵ 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).⁵⁶ Also made of lacquered wood, these squatting "Chinese" men are

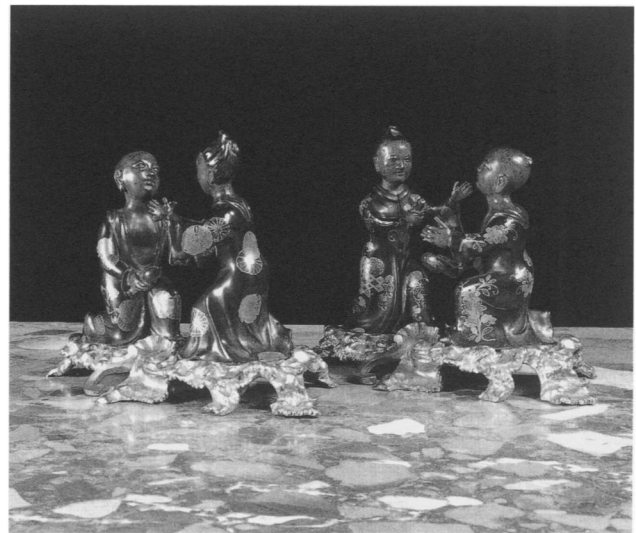


Figure 20. Pair of decorative groups or paperweights, French, Paris, mid-18th century. Gilt and lacquered bronze, each W. 7 1/4 in. (18.5 cm). (photo: courtesy of Christie's, London)

fitted with similar gilt-bronze bases and engraved candleholders and have nearly identical drip pans. In fact, several related single-pagoda 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.⁵⁷ 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

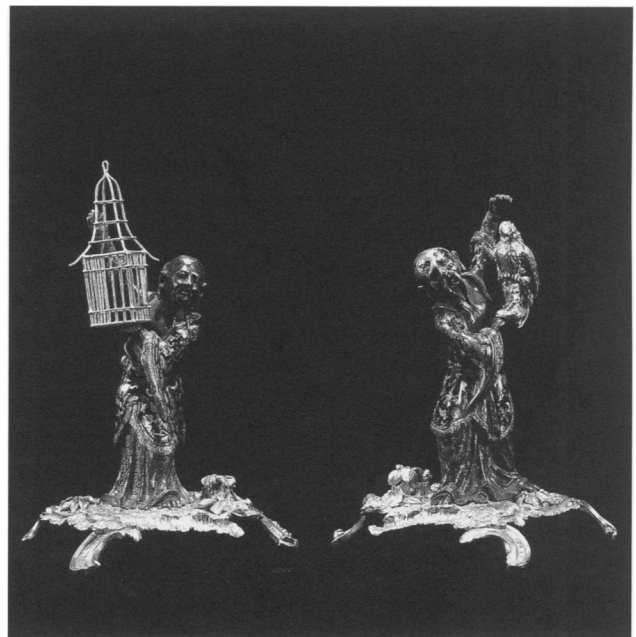


Figure 21. Pair of standing figures or paperweights, French, Paris, mid-18th century. Gilt and lacquered bronze, 9 x 6 1/2 in. (23 x 16.5 cm). (photo: courtesy of Christie's, New York)

magots date to inventory descriptions from the late 1730s and 1740s. In 1738, for instance, the porcelain cabinet of the maréchale d'Estrées 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'émail 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 de 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.

Described by Thomas-Joachim Hébert in the inventory of the porcelain cabinet of maréchale V. Amédée d'Estrées. Paris A.N., MC, Et., LXXXVIII/558, January 13, 1738.

1740: [Dans un petit cabinet:]—un bureau a Ecrire de Verny ancien Japon a pieds de biches ornés de bronze dore d'or moulu et son dessus de Velours Vert avec Son Serre-papiers aussi de Verny du Japon et une pendule dessus faite par Jullien Le Roy à Paris dans sa boîte a Pagodes de Verny le tout orné de bronze doré d'or moulu prisés 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 mondit . . . Seigneur Le Duc]: —une pendule a repetiture[?] de Pierre Le Roy dans sa boîte a Pagodes de Verny garnie de bronze doré d'or moulu prisee 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 verni de Martin et orné de bronzes sur un pied de bois violet pareillement garni et orné de bronzes dorés 400 lt.
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 Genstin 240 livres for the regilding of a clock and the repainting of the figures. The clock was further supplied with lacquered branches and Vincennes porcelain flowers. Lazare Duvaux, *Livre-Journal de Lazare Duvaux*, vol. 2 (Paris, 1965), p. 89, no. 859.
- 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.
- 1752: [Dans la chambre à coucher]: Une pendule faite par Pierre Leroy soutenue par deux figures chinoises montées sur un pied le tout de bois verni de Martin 280 lt.
Inventory drawn up after the death of the comte de Ruppelmonde. Paris, A.N., M.C., Et., XCI, 885, June 6, 1752. Quoted in the unpublished catalogue of a private collection.
- 1753: [Dans la chambre à coucher à coté (de bibliothèque)]:
—[443] une pendule faite par Pierre Le Roy à Paris dans une boete de bronze doré avec trois pagodes et au bouquet verni de Martin prisee 400 livres.
[Dans la Chambre en suite ditte Cabinet de la Chine]:
—[521] deux girandoles à deux branches de cuivre doré portée sur deux pagodes de verni de Martin montées en bronze doré d'or moulu prisees 140 livres.
—[538] une pendule faite par Mesnil dans une boête de lac du Japon soutenue par deux pagodes de verni de Martin sur un plateau de verni du japon prisee 250 livres.
—[539] item deux pots pouris dont chacun en porté sur deux pagodes, le tout de verni du Japon prisés ensemble 180 livres.
Inventory of princess Louise Benedicte de Bourbon, duchesse du Maine. Paris A.N., M.C., Et., XXXV, 673, February 19, 1753.
- 1753: Un Lustre Cristal de Roche avec une pendule dorée d'or moulu avec pagodes chinoises peintes.
List of goods supplied by Henry Le Brun to Jean-Charles Huet on March 23, 1753. Paris, A.N., MCN, CXIII, 373.
- 1758: Une petite pendule à tirage faite à Paris par Lenoir dans son cartel et supporté par deux magots, le tout de la Chine avec fleurs émaillés, 240 livres.
In the collection of the prince de Mérode in 1758. Quoted in the sale catalogue of the collection of M. and Mme Djahanguir Riahi, Christie's, New York, November 2, 2000, lot 8.
- 1766 Une petite pendule en oeil de boeuf à cadran d'émail portant le nom de Jean-Baptiste Baillon, orné de trois figures chinoises dont deux qui le supportent sur un plateau de bois de la Chine.
Formerly in the collection of M. de Brunoy. Quoted by Wolfesperges, "A propos d'une pendule aux magots," 2001, pp. 70, 77 n. 36. For a clock with three figures on a wooden stand and a movement by Baillon, see Appendix 2.
- 1767: Une Pagode de goût Chinois, en vernis de Martin fond noir & or de relief, garnie de terrasse en bronze, formant pierre à papier.
Pierre Remy, *Catalogue raisonné des tableaux, desseins & estampes et autres effets curieux après le décès de M. de Jullienne*. Paris, March 30–May 22, 1767, p. 61, lot 1613.
- 1768: Une très belle & grande Pendule, sonnante 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 & ouvragés 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 modele bien ciselé & doré. Dans chaque bras est une figure de magot, vernie en laque & richement habillée dans le goût du Japon, par Martin.
Pierre Remy, *Catalogue raisonné des tableaux, groupes et figures de bronze, qui composent le cabinet de feu Monsieur de Gagnat*. . . . [porcelains and other decorative objects described by Simon-Philippe Poirier], Paris, February 14–22, 1768, pp. 83–84, lots 188–189.
- 1769 Un petit groupe de deux figures chinoises en cuivre peint sur pied doré d'or moulu.
Listed in the 1769 inventory drawn up after the death of Jean de Boullogne Paris, A.N., M.C., LIII, 446. Quoted by Wolfesperges, "A propos d'une pendule aux magots," 2001, pp. 69, 77 n. 26.

1769: Nächst der Thür ist 1 Laccirter Chinesischer Schreib Kasten mit Pronze d'orée auf das künstlichste garniret. Auf disen Kasten stehen zwischen verschiedenen ornamenten von Pronze d'orée 3 Chinesische figuren von Porcellain, welche eine runde Uhr halten, von Julien Le Roy zu Paris verfertigt; zween sitzende Chineser von Porcellain sind zu beyden seiten, und haltet jeder zwey Arm Leichter in denen händen, welche von Pronze d'orée gemacht sind.

Listed in the 1769 inventory of the Reiche Zimmer at the Residenz in Munich. Quoted by Brigitte Langer, *Die Möbel der Residenz München*, vol. 1, *Die französischen Möbel des 18. Jahrhunderts* (Munich and New York, 1995), p. 106, no. 19.

1780: Un Pot-pourri d'ancien laque de différentes couleurs, représenté par un fruit des Indes à côtés, soutenu par deux magots, vêtus & 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: [Dans le Sallon]: Une petite pendule du nom de Pierre Le Roy de la Société des arts dans sa boete et sur son socle de cuivre doré orné de figures chinoises peintes en façon de lac.

Inventory drawn up after the death of Olive Frottier Dela Coste, comtesse de Coubert. Paris, A.N., M.C., LXXXVIII/781, June 18, 1781.

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.

J.B.P. Le Brun, *Catalogue raisonné des marbres, jaspes, agates, porcelaines anciennes, laques . . . formant le cabinet de Madame la duchesse Mazarin*. Paris, December 10, 1781, p. 88, lot 305.

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

Marquis de Courtanvaux collection, sale catalogue, Paris, n.d. [1782], lot 17. Quoted in the unpublished catalogue of a private collection.

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.

J. Folliot, F. De la Lande, and Ph.-F. Julliot fils, *Catalogue des différents objets de curiosité du cabinet de M. le duc de Richelieu*. Paris, December 18–30, 1788, pp. 59, 118, nos. 265, 693–94.

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.

Marchand Donjeux collection, sale catalogue, Paris, April 29 1793, lot 573. Quoted by Wolvesperges, "A propos d'une pendule aux magots," 2001, pp. 69, 77 n. 21.

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

In the collection of the marchand Duhamel at the time of the death of his wife. Paris, A.N., M.C., XCI, 1350, 8 Frimaire An 6. Quoted by Wolvesperges, "A propos d'une pendule aux magots," 2001, pp. 69, 77 n. 19. Compare to a potpourri holder described in Appendix 2.

1802: Une pagode en laque de Martin, imitant le Japon, avec un petit plateau.

Julliot fils, collection, sale catalogue, premier Germinal An 10, lot 279. Quoted by Wolvesperges, "A propos d'une pendule aux magots," 2001, pp. 69, 77 n. 22.

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.

Simon Fleet, *Clocks* (London and New York, 1972), p. 42, no. 61; *Christie's Review of the Year 1960–61* (London, 1961), p. 79.

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.

Edey 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-foliage base of gilt bronze, mounted with different branches and porcelain flowers.

Giuseppe Rossi collection, Sotheby's, London, vol. 2, March 11, 1999, lot 755 (provenance: Marcel Bissey, Paris).

Another, with a movement by Étienne Le Noir, on an open rockwork-and-foliage 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-foliage 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-Patiño collection, Sotheby's, New York, May 20, 1992, lot 7. This clock is possibly the same as the one illustrated 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* (London, 1998), no. 45.

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 Wolvesperges, "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 Pavillion).

Different model, with a later movement by Jean-Baptiste Delettretz, on a scrolled rockwork-and-foliage base, and with two standing pagods, with shaven heads and beards, holding the cartouche-shaped clock case between them.

Sotheby's, London, June 11–12, 1987, lot 387.

Same clock, or identical one without a movement.

Sotheby's, London, June 16, 1989, lot 36.

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* (London, 1992), no. 23.

Mantel Clocks with Three Figures

Clock, with a movement by Étienne Le Noir, on an open rockwork-and-foliage gilt-bronze base mounted with porcelain flowers. The figures consist of two clean-shaven standing male pagods lifting the movement up between them, and a seated female figure on top of the case. The movement is further supported 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 perfection de l'art français* (Paris, 1974), pp. 338–39, no. 442.

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 Pavillion).

Another, with a movement by Paul Gudin *le Jeune*, on an open rockwork-and-foliate gilt-bronze base. The figures are gilt bronze and not lacquered.

Baron Cassel van Doorn collection, Parke-Bernet Galleries, New York, December 6, 1958, lot 131; formerly in the collections of Philippe Wiener (Jacques Seligmann, *Catalogue de la Collection Philippe Wiener* [Paris, 1929], no. LIV) and of Mrs. Henry Walters (Parke-Bernet Galleries, New York, part I, April 26, 1941, lot 689).

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

Thelma Chrysler Foy collection, Parke-Bernet Galleries, New York, part 2, May 22–23, 1959, lot 668.

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

Sotheby Parke Bernet, London, June 25, 1982, lot 113.

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

Sotheby's, New York, October 13–15, 1983, lot 339.

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-foliate 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-foliate 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, mustache, 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.

En suite with a pair of two-light candelabra, placed on top of a japanned secretary by Bernard van Risenburgh, in the Residenz, Munich; see Brigitte Langer, *Die Möbel der Residenz München*, vol. 1, *Die französischen Möbel des 18. Jahrhunderts* (Munich and New York, 1995), frontispiece, p. 106. Listed in the 1769 inventory of the Reiche Zimmer at the Residenz in Munich (see Appendix 1).

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.

Sotheby Parke Bernet, London, June 25, 1982, lot 112 (previously in the collection of Mrs. Hamilton Rice, sale catalogue, Palais Galliera, Paris, June 24, 1965, lot 48, pl. XVIII). Same or identical clock sold again at Sotheby Parke Bernet, London, July 8, 1983, lot 19; and at Ader 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.

Sotheby Parke Bernet, New York, May 7, 1983, lot 76. A related gilt-bronze clock is in the Musée Carnavalet, Paris, but with a seated gilt-bronze cupid in place of the lacquered pagod with a parasol. Henriette Bouvier, *La demeure parisienne au dix-huitième siècle: Collection Henriette Bouvier léguée au Musée Carnavalet* (Paris, 1968), no. 120.

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. *Partridge French & Continental Furniture & Works of Art 2001* (London, 2001), no. 13.

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.

Lucy Morton, *Partridge Fine Arts PLC: Recent Acquisitions, 1998* (London, 1998), no. 44.

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.

Philippe Siguret, *Lo stile Luigi XV* (Milan, 1965), p. 129 (said to be in the collection of B. Fabre, Paris).

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

Jaime Ortiz-Patiño collection, Sotheby's, New York, May 20, 1992, lot 7.

Identical pair, the branches having lost their flowers.

Brigitte Langer, *Die Möbel der Residenz München*, vol. 1, *Die französischen Möbel des 18. Jahrhunderts* (Munich and New York, 1995), p. 106, no. 19.

Identical pair, also having lost its flowers.

Sotheby Parke Bernet, New York, October 13–15, 1983, lot 308 (provenance: Lafarge Collection); sold previously in Lyon, December 16, 1868, lot 534.

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.

Ader Picard Tajan, Hôtel Georges V, Paris, March 18–19, 1981, lot 226.

Pair of two-light candelabra, each with a single carved-wood kneeling male figure sporting a shaven head, lifting one arm, stretching the other frontward, 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).

The Jack and Belle Linsky Collection in The Metropolitan Museum of Art (New York, 1984), pp. 246–47, no. 153 (formerly in the collections of Albert Lehmann [Galerie Georges Petit, Paris, June 4–5, 1925, lot 89] and René Fribourg [III, part 1, Sotheby & Co., London, June 28, 1963, lot 155]).

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).

Henriette Bouvier, *La demeure parisienne au dix-huitième siècle: Collection Henriette Bouvier léguée au Musée Carnavalet* (Paris, 1968), no. 123.

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.

John Walker, *Experts' Choice: 1,000 Years of the Art Trade* (New York, 1983), p. 114 (Étienne Lévy collection, Paris). Two groups of this model, mounted as two-light candelabra and placed on open rockwork bases, were sold at Ader Picard Tajan, Hôtel Georges V, Paris, March 18–19, 1981, lot 226.

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

Christie's, London, December 10, 1992, lot 3.

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

Lucy Morton, *Partridge Fine Arts PLC: Recent Acquisitions, 1999* (London, 1999), no. 45.

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.

Baronne Cassel van Doorn collection, Galerie Charpentier, Paris, May 30, 1956, lot 88.

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-foliage bases (Figure 20).

Christie's, London, June 21, 2000, lot 169. Previously sold at Christie's, London, June 23, 1999, lot 19. Two groups of this model with identical gilt-bronze bases, mounted as three-light candelabra and decorated with Vincennes porcelain flowers, are included in *Partridge French & Continental Furniture & Works of Art 2001* (London, 2001), no. 13.

Pair of standing pagods, with shaven heads and long drooping moustaches, one holding a birdcage, the other a parrot, on rocaille-and-foliage 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, 1932, 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.

Connaissance des arts 453 (November 1989), p. 53 (advertisement for François Hayem, Paris). Previously in the collection of Mme Louis Guiraud, Palais Galliera, Paris, November 26, 1975, lot 84. Very similar figures with gilt-bronze caps, holding a potpourri between them and placed on a wood base, were sold at Sotheby's, New York, October 31, 1987, lot 32.

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.

Sotheby's, London, November 24–25, 1988, lot 111.

Chenets

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

Lore and Rudolf Heinemann collection, Christie's, New York, October 21, 1997, lot 178 (previously in the collection of Mrs. Hamilton Rice, Palais Galliera, Paris, June 24, 1965, lot 47).

NOTES

1. See entries by Clare Le Corbeiller and William Rieder in *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art* (New York, 1984), pp. 238–41, 245–47, 256–59, 318–25, nos. 147–48, 151, 153, 165–72, 290–91, 293–304.
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

- moulurée à ressauts, en bronze doré, d'où s'échappe l'arbuste portant les deux lumières. Époque Louis XV." 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.
4. For general information about the role of the *marchands merciers*, see Carolyn Sargentson, *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth-Century Paris* (London, 1996).
 5. See, for instance, Angran, vicomte de Fonspertuis collection, sale catalogue, Paris, March 4, 1748, p. 115, lot 339: "Trois autres Pagodes où Magots, aussi Bronze faits pareillement à 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.
 6. Denis Diderot, *Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers* (Neuchâtel, 1765), vol. 11, p. 746: "On appelle aussi pagode l'idole 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, & 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. 2, 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 nome de Pagode, qui est le nom général de toutes les fausses Divinitez des Indiens, & des Temples où ils les adorent."
 7. Diderot, *Encyclopédie* (Neuchâtel, 1765), vol. 9, p. 861: "figures en terre, en plâtre, en cuivre, en porcelaine, ramassées, contrefaites, bisarres, que nous regardons comme représentant des Chinois ou des Indiens."
 8. Quoted by Henry Havard, *Dictionnaire de l'ameublement et de la décoration* (Paris, 1887–90), vol. 3, p. 591.
 9. Pierre Larousse, *Grand dictionnaire universel du XIX^e siècle* (Paris, 1873), vol. 10, p. 929.
 10. Jules Guiffrey, *Inventaire général du mobilier de la couronne sous Louis XIV* (Paris, 1886), vol. 2, pp. 115–16, nos. 174–79, 182–83.
 11. Francis Watson and John Whitehead, "An Inventory dated 1689 of the Chinese Porcelain in the Collection of the Grand Dauphin, Son of Louis XIV, at Versailles," *Journal of the History of Collections* 3, no. 1 (1991), p. 40, no. 260: "Une Pagode de Porcelaine, assise dont la teste & les mains sont dorées tenant un petit chien qui tire un anneau passé dans son oreille. Elle est vestuë d'un habillement gridelin à fleurs vertes & par dessus d'une mante a carreaux verts blancs & gridelins. Haute de sept pouces & demi"; no. 261: "Une autre pareille tenant de la main droite une Pyramide à jour, vestuë d'un habillement noir à branchages de roses blanches & gridelines & par dessus d'une mante rayée de pareilles couleurs qu'à celle de la Pagode precedente."
 12. Havard, *Dictionnaire de l'ameublement*, vol. 4, p. 4, includes a 1692 reference to Du Cauroy.
 13. *Voyage de Lister à Paris en MDCXCVIII* (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.
 14. *Voyage de Lister à Paris*, p. 46. Germain Brice, *Description nouvelle de la ville de Paris* (Paris, 1698), vol. 1, p. 376, calls M. du Vivier [instead of de Viviers] "un des plus curieux de Paris, & qui se connoît le mieux en bijoux de conséquence"; in addition to Viviers's collection of porcelains, bronzes, and paintings, Brice listed his "pagodes ridicules."
 15. Belevitch-Stankevitch, *Le goût chinois en France*, pp. 172–73.
 16. Claudia Schnitzer and Petra Hölscher, *Eine gute Figure machen: Kostüm und Fest am Dresdner Hof* (Dresden, 2000), pp. 25, 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.
 17. Table decorations incorporating pagods were used at German courts. A series of engravings from 1730 by the Augsburg publisher Johann Christian Leopold records the table decorations used at the Chinese Feast given by Margravine Franziska Sybilla Augusta von Baden-Baden at Schloss Ettlingen near Rastatt on January 11, 1729; among the different Chinese figures are pagods or Chinese bird catchers. Georg Wilhelm Schulz, "Augsburger Chinesereien und ihre Verwendung in der Keramik," pt. 3: "Die Chinesereien des Verlages Johann Christian Leopold," in *Das Schwäbische Museum: Zeitschrift für Kultur, Kunst und Geschichte Schwabens* (1929), pp. 77, 80–81, 83, figs. IV, V, XV, XVI. An elaborate centerpiece depicting the court of the Great Mogul was used in 1742 at the court in Dresden. See Maureen Cassidy-Geiger, "Hof-Conditorei and Court Celebrations in 18th Century Dresden," in *The International Ceramics Fair & Seminar* (London, 2002), p. 29.
 18. Pagods were also collected in England. There are, for instance, fifty-four blanc de chine porcelains at Boughton House, including four seated *putais* 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 Ladys Dressing Rooome." The Arita porcelain figure of a gentleman riding a water buffalo in France would have been considered a *pagode* or a *magot*; see *The Burghley Porcelains: An Exhibition from the Burghley House Collection and Based on the 1688 Inventory and 1690 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 Têhwa in Fukien* (New York, 1969), pp. 338, 340–41.
 19. René-Louis de Voyer, marquis d'Argenson, *Mémoires et journal inédit du Marquis d'Argenson* (Paris, 1858), vol. 4, p. 403. Letter of May 22, 1745: "et vous savez comme je suis à mon aise avec mes pagodes."
 20. 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.
 21. Lazare Duvaux, *Livre-Journal de Lazare Duvaux marchand-bijoutier ordinaire du roi 1748–1758* (Paris, 1965), vol. 2, p. 87, no. 841.
 22. M. Randon de Boisset collection, sale catalogue, Paris, February 27–March 25, 1777, pp. 106–7, lot 757.
 23. Angran, vicomte de Fonspertuis collection, sale catalogue, Paris, March 4, 1748, p. 90, lot 230.
 24. Duc de Tallard collection, sale catalogue, Paris, March 22–May 13, 1756, p. 262, lots 1056–59.
 25. Duvaux, *Livre-Journal*, vol. 2, pp. 9, 54, 72, 105, 107, nos. 83,

- 545, 695, 969, 980. See also the sale catalogues of the collections of M. de Jullienne, Paris, March 30–May 22, 1767, pp. 42–43, lot 1505, “Un Mandarin de pâte des Indes, remuant la tête”; of M. de Vieux Villier, Paris, February 18, 1788, p. 923, lot 441, “Deux Pagodes en terre des Indes, remuant la tête & les mains”; and of M. le duc de Richelieu, Paris, December 18–30, 1788, pp. 89, 97, lot 463, “Une Pagode assise [d’ancienne porcelaine blanche], remuant la tête & formant pot-pourri”; lot 525, “Deux Pagodes [de terre des Indes], debout, remuant la tête.”
26. François Boucher collection, sale catalogue, Paris, February 18, 1771, p. 92, lot 675: “Une pagode à tête, langue & mains branlantes”; see also pp. 89–91, lots 659, 661, 668. “Deux figures Chinoises dont les langues sont mobiles, formant une groupe avec des enfants”; these figures were part of the collection of Charles, duc de Lorraine, sale catalogue, Brussels, May 21, 1781, p. 94, lot 342.
 27. Jacob Bean, with the assistance of Lawrence Turčić, *15th–18th Century French Drawings in The Metropolitan Museum of Art* (New York, 1986), p. 35, no. 26.
 28. See also Boucher’s painting *Le Dejeuner*, of 1739, in which a pagod is shown seated on a wall shelf next to the chimneypiece. This painting (Musée du Louvre, Paris) is illustrated in Pierre Verlet, *The Eighteenth Century in France: Society, Decoration, Furniture* (Rutland, Vt., and Tokyo, 1967), p. 203, pl. 174.
 29. The use of pagods as mantelpiece decorations is referred to in the sale catalogue of the collection of M. Cottin, Paris, November 27–December 22, 1752, p. 87, lot 974: “Dix Pagodes Chinoises, tant en Porcelaines, qu’en pierres de lard, deux petits Vases de Porcelaine, garnis en cuivre, & deux petites Pyramides de verre bleues, montées de même. Le tout propre à garnir une cheminée.” See also Duc de Tallard collection, sale catalogue, Paris, March 22–May 13, 1756, p. 261, lot 1051: “Une garniture composée de cinq pièces, d’une porcelaine singulière, noire & céladon, ornée de fleurs; savoir un grand cornet, deux Pagodes, & deux petites jattes.” This appears to have been fashionable elsewhere as well. See, for instance, a design by the Dutch artist Pieter Schenk of 1700–1710 that also gives a prominent place to a seated magot on the overmantel. Illustrated in C. Willemijn Fock, ed., *Het Nederlandse interieur in beeld 1600–1900* (Zwolle, 2001), p. 204, fig. 151. See also the overmantel painting by Pieter Jansz van Ruijven of 1719 with a trompe l’oeil depiction of porcelain and a display of stoneware pagods and other figures. *Ibid.*, pp. 214–15, fig. 165.
 30. Boucher had a similar case with figures described as “deux très petites divinités Indiennes & une pagode accroupie sur deux ballots, dans une niche de laque noire, ayant deux portes dorées en dedans, le tout sous case de verre.” François Boucher collection, sale catalogue, Paris, February 18, 1771, p. 92, lot 676. A dozen pagods, each in its own “niche à deux volets,” was included in the sale of the holdings of Charles, duc de Lorraine, sale catalogue, Brussels, May 21–June 27, 1781, pp. 52–55, lots 175, 206, 209, 255, 258. See also Ulrich Pietsch, *Meissener Porzellan und seine ostasiatischen Vorbilder* (Leipzig, 1996), p. 65, no. 5, which shows a Chinese porcelain pagod in his “house,” as well as a Böttger porcelain copy.
 31. Duvaux, *Livre-Journal*, vol. 2, p. 275, no. 2425.
 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. Lazare Duvaux’s account book contains many references to the mounting and/or repair of broken pagods, as well as to supplying some figures with lacquered plinths. See Duvaux, *Livre-Journal*, vol. 2, pp. 15, 49, 119, 127, 139, 160, 180, 187, 197, 200, 215, 237, 289, nos. 156, 506, 1087, 1142, 1232, 1435, 1587, 1664, 1741, 1765, 1885, 2097, 2104, 2535. *Le Journal général de France*, July 28, 1782, advertised that “le sieur Camille, successeur du feu sieur Huit, rue de la Harpe, continue de raccommoder, de faire mouvoir et d’habiller dans le vrai costume, toutes sortes de magots, pagodes et figures chinoises,” as quoted by Havard, *Dictionnaire de l’ameublement*, vol. 4, p. 5.
 34. In November 1753, for instance, Madame de Pompadour was charged 192 livres for “La monture en cuivre doré d’or moulu, à feuillages & terrasses, de deux girandoles sur des magots gris”; Duvaux *Livre-Journal*, vol. 2, p. 177, no. 1576. Madame de Pompadour seems to have had a special liking for such objects; see also pp. 146, 196, 280, 294, nos. 1295, 1731, 2468, 2581. A Chinese *Putai* figure mounted as a candelabrum with porcelain flowers is illustrated in Francis Watson, *Mounted Oriental Porcelain* (Washington, D.C., 1986), p. 84, no. 28. See also D. F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen* (Braunschweig, 1980), pp. 360–64, 371, 376, figs. 365–72, 381, 389.
 35. Comment in the sale catalogue of the collection of Angran, vicomte de Fonspertuis, Paris, March 4, 1748, p. 79, compiled by the dealer Edme-François Gersaint.
 36. Comment by the dealer Claude-François Julliot in the sale catalogue of the collection of M. de Jullienne, Paris, March 30–May 22, 1767, p. 21.
 37. The complete comment by the dealer Simon-Philippe Poirier as it appeared in the sale catalogue of the celebrated collection of L.-J. Gaignat, Paris, February 14–22, 1768, is as follows: “Le caractère soit naïf, soit forcé des Pagodes, leurs attitudes & leurs expressions sont ce qu’on recherche le plus dans ce genre de curiosité, celles mêmes qui sont les plus difformes ont des attitudes tout-à-fait plaisantes, pourvu qu’elles ne soient pas décharnées; alors elles n’inspireroient que le dégoût & l’effroi”; see Émile Dacier, *Catalogues de ventes et livrets de salons illustrés par Gabriel de Saint-Aubin*, vol. 11, *Catalogue de la vente L.-J. Gaignat, 1768* (Paris, 1921), p. 67 [of the facsimile catalogue].
 38. *Ibid.*, p. 68 [of the facsimile catalogue]; lot 111 of the Gaignat sale was described as “Une autre Pagode d’ancienne porcelaine, assise tenant un écran. Elle est richement habillée d’un vêtement en broderie bleue sur un fond vert, ayant à son côté un sac noué, mélangé de plusieurs couleurs faisant un pot pourri monté sur une terrasse dorée.”
 39. 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 Sacripan, *chef de corsaire*, referring to knickknacks from the Far East: “Ces joujoux qu’on préfère aux chef 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.
 40. 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, *Meissener Porzellan*, pp. 64–65, no. 4. Oriental porcelain figures 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.
 42. Listed in the July 6, 1743, inventory of the comte d'Egmont, together with soapstone and stoneware models. Geneviève Le Duc, *Porcelaine tendre de Chantilly au XVIII^e siècle* (Paris, 1996), p. 419.
 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 chinesisch-japanische Doppelvaterschaft," *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 Europaeum* (Frankfurt am Main, 1718), vol. 17, p. 108, as "des Pagods . . . der den Kopff und die Zunge bereget und denen herein kommenden gleichsam bewillkommen." Quoted by Monika Kopplin and Gisela Haase, "Sächsisch Lacquirte 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 Kunstsammlung* (Berlin, 1932), pp. 11–12, no. 4.
 45. Listed in the 1721 inventory of the Holländische Palais, under "lacquered wares": "Unter 4 Stück sizet ein mit dem Kopff wacklender Pagode"; quoted in Kopplin and Haase, "Sächsisch Lacquirte Sachen," p. 87.
 46. Monika Kopplin, *Europäische Lackkunst: Ausgewählte Arbeiten* (Münster, 1998), pp. 180–83, no. 29.
 47. Gunter Rudolf Diesinger, *Herzog Anton Ulrich-Museum: Ostasiatische Lackarbeiten sowie Arbeiten aus Europa, Thailand und Indien. Katalog der Sammlung* (Braunschweig, 1990), pp. 217–18.
 48. Gunhild Avitabile, *Ningyô: The Art of the Human Figurine. Traditional Japanese Display Dolls from the Ayervais 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 *gofun* (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. *Hotei* 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. Thibaut 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; Étude 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.
 53. To chinoiserie prints by François Boucher, Jean Pillement, and Jean-Antoine Watteau by Thibaut Wolvesperges. "A propos d'une pendule aux magots," 2001, p. 74.
 54. Blanc de chine figures representing lohans are illustrated by Donnelly, *Blanc de Chine*, plates 138 D, 140 D, 142 B, 157 (top right).
 55. Jan Fontein and Money L. Hickman, *Zen Painting & Calligraphy* (Boston, 1970), pp. xxiv, xxvi; Masako Watanabe, "Guanxiu and Exotic Imagery in *Rakan* Paintings," *Orientations* 31, no. 4 (April 2000), pp. 34, 39, 40. I am grateful to Barbara Ford for pointing this out.
 56. Henriette Bouvier, *La demeure parisienne au dix-huitième siècle: Collection Henriette Bouvier léguée au Musée Carnavalet* (Paris, 1968), no. 123.
 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 Galleries, 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.
 58. Thibaut Wolvesperges, *Le meuble français en laque au XVIII^e siècle* (Paris and Brussels, 2000), p. 107.
 59. Archives Nationales, Paris, M.C., XXXIX, 370; quoted in the unpublished catalogue of a private collection.
 60. In the room next to the octagonal salon was "une pendule faite par Pierre Le Roy à Paris dans une boete de bronze doré avec trois pagodes et au bouquet verni Martin." The room en suite, called the *Cabinet de la chine*, was furnished with "une pendule faite par Mesnil dans une boîte de lac du Japon soutenue par deux pagodes de verni de Martin sur un plateau de verni du

- japon,” with “deux girandoles à deux branches de cuivre doré portée sur deux pagodes de vernis de Martin montées en bronze doré d’or moulu.” Archives Nationales, Paris, M.C., XXXV, 673, February 19, 1753. See also Anna Czarnocka, “Vernis Martin: The Lacquerwork of the Martin Family in Eighteenth-Century France,” *Studies in the Decorative Arts* 2, no. 1 (Fall 1994), p. 73 n. 51.
61. The first scholar to point this out was Pierre Verlet in *Les bronzes dorés français du XVIII^e siècle* (Paris, 1987), p. 180. A reference to the Martin family is not always given nor is the term *verniss martin* always used. For instance, in July of 1751, Duvaux charged M. de Genssin 240 livres for “La réparation d’une pendule que l’on a resaucée à neuf, fait repeindre les figures, fourni des branches vernis, garnis de fleurs de Vincennes” (Duvaux, *Livre-Journal*, vol. 2, p. 89, no. 859). “Une pendule dorée d’or moulu avec pagodes 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 lacq; rétabli les corps & tiroirs, regratté l’ancien vernis en aventurine & refait en noir à neuf par Martin, rétabli le lacq, & ajouté des reliefs pour cacher les défauts, resaucé les bronzes & rétabli à neuf” (Duvaux, *Livre-Journal*, vol. 2, p. 135, no. 1213); for further references to repairs of the lacquer by Martin see also pp. 87, 170, 290–91, nos. 841, 1513, 2547.
63. Michael Sonenscher, *Work and Wages: Natural Law, Politics, and the Eighteenth-Century French Trades* (Cambridge and New York, 1989), p. 226.
64. Sargentson, *Merchants and Luxury Markets*, pp. 88–89; Wolvesperges, *Le meuble français en laque*, pp. 122–29.
65. Hébert, for instance, drew up the inventories after the deaths of maréchale Amédée d’Estrées 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 *verniss de Martin* on the one hand (pp. 10, 60, 97, 112, 113, 325, 334, nos. 93, 599, 909, 1018, 1036, 2828, 2888) and *verniss de Paris* (p. 194, no. 1719) and *verniss noir* (p. 113, no. 1034) on the other. See also Wolvesperges, “A propos d’une pendule aux magots,” 2001, p. 68.
67. M. de Jullienne collection, sale catalogue, Paris, March 30–May 22, 1767, p. 61, lot 1613: “Une Pagode de goût Chinois, en vernis de Martin fond noir & or de relief, garnie de terrasse en bronze, formant pierre à papier”; L.-J. Gaignat collection, sale catalogue, Paris, February 14–22, 1769, pp. 83–84, lot 188: “Une très belle & grande Pendule, sonnante 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 & ouvragés de divers ors, sur une terrasse dont partie en rocher, & partie dorée & décorée de feuillages & de fleurs de Vincennes”; Duchesse Mazarin collection, sale catalogue, Paris, December 10, 1781, p. 88, lot 305: “Quatre Bougeoirs à deux branches, ornés chacun d’un magot, par Martin: ils sont posés sur des terrasses de bronze”; Duc de Richelieu collection, sale catalogue, December 18–30, 1788, p. 59, lot 265: “Deux Pagodes, genre de laque, par Martin, formant girandole à deux branches sur terrasse.” Page 118 of the last catalogue lists as lot 694: “Une Pendule en laque fond noir, le cadran rouge, garni de cercles & soutenue par deux pagodes assises, genre de laque.”