THE FITZWILLIAM MUSEUM
GALLERY 26 – LOWER MARLAY GALLERY

LARGE FONT LABEL BOOK
Guide to gallery lay-out and case contents
PLEASE DO NOT REMOVE FROM GALLERY
The Lower Marlay Gallery

Charles Brinsley Marlay (1831-1912) was a wealthy collector whose varied benefaction of European and Oriental art was accompanied by £80,000 which funded the building of this gallery, and the Upper Marlay Gallery above.

The extension housing the galleries was designed by the architects, A. Dunbar Smith and Cecil C. Brewer in 1912-13, but was not built until after the First World War. It opened in 1924. Initially only objects from Marlay’s bequest were shown in the Lower Marlay Gallery. Since its redecoration in 1956 it has housed the European porcelain collection, including Lord Fisher’s loan of English and Meissen figures, and Lowestoft tableware. After further refurbishment in 1989, Japanese porcelain lent by the Jenyns family has been displayed alongside the European wares influenced by it. There are also smaller groups of furniture, clocks, silver, and glass.

Guide to gallery lay-out and case contents

The sequence of the cases begins after you enter from Gallery 27. A plan is situated on the last window sill at each end of the gallery to help orientate you. The case numbering begins on the back wall and continues all round the gallery. Then progresses down the middle from the case in front of the statue of Glory to the other end of the gallery.

The grouping of the objects by place of manufacture does not always follow the numerical sequence of the cases.
For example, Japanese porcelain is in cases 1/1 and 1/2 on the back wall, cases 10 and 11 between the windows, and cases 12 and 13, and 15 to 18 in the centre.
Back wall of the Gallery

Oriental and European Porcelain

Case 1/1
Japanese Kakiemon porcelain and European imitations

Case 1/2
Japanese Kakiemon porcelain, Chinese and European blanc-de-chine

Continental Porcelain

Case 1/3-4
Meissen red stoneware and porcelain

Case 1/5
Austrian and German porcelain

Case 1/6
German and Swiss porcelain

Case 1/7
German, Austrian, and Dutch porcelain

Case 1/8
Italian porcelain

Case 1/9
Italian, Spanish, Dutch and French soft-paste porcelain

Case 2/1
Vincennes porcelain
Cases 2/2-3
Sèvres porcelain

English Porcelain

Case 3/1
Bow, and other blue and white soft-paste porcelain

Case 3/2-3
Bow soft-paste porcelain

Case 3/4
Longton Hall soft-paste porcelain

Case 3/5-6
Derby soft-paste porcelain

Case 3/7-8
Worcester soft-paste porcelain

Case 3/9
Liverpool and Lowestoft soft-paste and Bristol and New Hall hard-paste porcelain
Cases between the columns

Case 4
Blue John clock, pot-pourri vases, and vases

Case 5
Two French clocks and an English watch and chatelaine

Cases between the windows

English porcelain continues

Case 6/1-2
English 19th century porcelain and bone china

European silver

Case 7/1 and 7/2
English 16th and 17th century church plate
English 17th and early 18th century domestic silver
A rare 17th century French ewer and basin

Case 8/1-2
English and Continental mid 18th century silver

Case 9/1
Silver of the late 18th and first half of the 19th century

Case 9/2
19th century silver in revival styles
Arts and Crafts silver

Japanese porcelain and European imitations

Case 10/1-2
Japanese blue and white porcelain, including wares specially designed for the European market

Case 11/1-2
Japanese and European Imari-style porcelain
Free-standing centre cases

Case 12/1-3
Japanese and European Imari style porcelain

Centre Case 13/1-3
Japanese ‘Early Enamel’ wares’, Kakiemon wares, and European imitations

Case 14/1-3
Meissen porcelain figures from the Fisher Collection

Case 15
Japanese porcelain figures

Case 16
Japanese porcelain figures

Case 17
Japanese porcelain figures

Case 18
Japanese figure and tableware

European Porcelain

Case 19/1
Plymouth and Bristol porcelain figures, and Lowestoft tableware from the Fisher Collection

Case 19/2
Longton Hall porcelain figures and Lowestoft figures from the Fisher Collection
Case 20
Bow, Chelsea and Derby porcelain figures from the Fisher Collection

Case 21
Chelsea, Derby and Bow porcelain figures, tableware, and vases

Case 22
English 18th century opaque-white glass

Case 23
Meissen early 19th century porcelain vase

Case 24
English 20th century bone china

Case 25
Coalport late 19th century bone china vases
CASE 1

Japanese and European Kakiemon porcelain/
Chinese and European blanc-de-chine / Danish, Dutch,
German, Italian and Spanish porcelain

LARGE FONT LABEL BOOK

PLEASE DO NOT REMOVE FROM GALLERY
Case 1/1

Japanese and European Kakiemon porcelain

Kakiemon

Kakiemon enamelled wares are a particular type of Japanese porcelain mostly made for the export market. They were principally intended for the Chinese Market as the Chinese were their primary patrons. This patronage necessitated a more refined porcelain product compared to the Imari wares, making them more in tune with the Chinese taste.

The Kakiemon enamelling technique was invented shortly before 1650 by a potter named Sakaida Kakiemon from kiln sites in Nangawara just outside of Arita. From around 1680 onwards the wares were made predominantly by specific Kakiemon kilns which continued up until around 1728.

The typical Kakiemon enamel colours are Blue, red, green and yellow most with thin black outlines and were very popular in England, Germany and France who purchased the Japanese porcelain from the Chinese.
Top shelf

Foliate dish

Japanese, Arita; Kakiemon style, late 17th or early 18th century
Porcelain painted in enamels with tiger and bamboo.

Lent by the Jenyns family
JL.29

Foliate dish

Japanese, Arita; Kakiemon, late 17th century
Porcelain, moulded, and painted underglaze blue with scholars
in landscape; tigers, bamboo and other plants
Mark: fuku (happiness).

Lent by the Jenyns family
JL.63

Dish

German; Meissen, Saxony, c. 1730-40
Porcelain, painted in enamels with tiger, bamboo and plum blossom.

Lent by the Jenyns family
JL.87
Second shelf

Pair of dishes
Japanese, Arita; Kakiemon, c. 1680-1700
Porcelain, moulded, and painted in enamels with birds and *shochikubai* (pine, bamboo, prunus).

Lent by the Jenyns family
JL.28 & JL.82

Pair of dishes
Japanese, Arita; Kakiemon, c.1680
Porcelain, moulded, and painted in enamels with a vase of flowering plum, peonies, pomegranates and rocks

Lent by the Jenyns family
JL.17 & JL.212

Third shelf

Plate
German; Meissen, Saxony, c.1728-30
Hard-paste porcelain, painted in enamels
Marks: crossed swords in blue enamel; Johanneum mark ‘N-37/W’.

Purchased with the Sir Richard Jessel Fund and grant-in-aid from the Victoria & Albert Museum
C.16-1983
Plate

English, Chelsea, c.1750-53
Soft-paste porcelain, enamelled in Kakiemon style with ‘Hob-in-the-Well’ pattern.

Given by Sir John Plumb, FBA, through the Friends of The Fitzwilliam Museum C.17-1983

Octagonal dish

Japanese, Arita; Kakiemon, c.1680-1700
Porcelain, moulded, painted in enamels with the Shiba Onko story, and gilt.

Lent by the Jenyns family JL.10

Fourth shelf

Cup and saucer

French, Chantilly, c.1730-40
Soft-paste porcelain with a tin-glaze, enamelled in Kakiemon style
Mark: a hunting horn in red enamel.

Given by L.C.G. Clarke, MA EC.42 & A-1942
Decagonal plate

Japanese, Arita; Kakiemon, late 18th or early 19th century
Porcelain, painted in underglaze blue, enamels and gilt, Buddha-finger citrus.

Lent by Douglas and Mary Barrett
BL.16-1995

Chocolate cup and saucer

English, Worcester, c.1765
Soft-paste porcelain, painted in enamels, and gilt in Kakiemon style: ‘Quail’ or ‘Partridge’ pattern.

Given by Mrs W.D. Dickson
EC.120-1938

Octagonal dish

Japanese, Arita; Kakiemon style, late 17th century
Porcelain, painted in enamels and gilded with bird on bamboo amongst pine, and plum blossom, another bird overhead.

Lent by the Jenyns family
JL..79
Foliate plate
Japanese, Arita; Kakiemon, early 18th century
Porcelain painted in enamels with insect and chrysanthemum.
Lent by Douglas and Mary Barrett
BL.17-1995

Pair of shallow dishes
Japanese, Arita; Kakiemon, c.1680
Porcelain, moulded, painted in underglaze blue, and enamels with quails, and chrysanthemum
Mark: fuku (happiness.)
Lent by the Jenyns family
JL.14 & JL.77

Cup and saucer
German; Meissen, Saxony, c.1730-40
Hard-paste porcelain, painted in enamels in Kakiemon style; ‘Quail’ pattern
Mark on both: crossed swords underglaze in blue.
Given by Alfred Smith
EC.33 & A-1942
Bottom shelf

Decagonal dish

Japanese, Arita, Kakiemon, late 17th century
Porcelain; moulded, and painted in enamels with *karashishi*, peony and cherry blossom
*Karashishi* are the fantastical lion-dogs which, in their monumental form, serve as guardians at the entrances to temples and palaces.

*Lent by the Jenyns family*
*JL.13*

Foliate dish

Japanese, Arita; Kakiemon, 18th century
Porcelain, moulded with polychrome enamels with cherry blossoms.

*Lent by the Jenyns family*
*JL.75*

Pair of leaf-shaped dishes

German; Meissen, Saxony, c.1730-40
Hard-paste porcelain, painted in enamels in Kakiemon style with squirrel, banded hedge, vines, and fox.
Marks: crossed swords underglaze in blue.

*Given by Ralph Griffin, MA, FSA*
*C.170A & B-1918*
Foliate dish

Japanese, Arita; Kakiemon, c.1700-1720
Porcelain, moulded, and painted in underglaze blue, and enamels with butterfly, chrysanthemum and flowers
Mark: *fuku* (happiness).

Lent by the Jenyns family
JL.16
Case 1/2

Top shelf

Pair of decagonal dishes

Japanese, Arita; Kakiemon, c.1680-1700
Porcelain, moulded, and painted in enamels and gilt ho-o birds, prunus, bamboo and chrysanthemum.

Bought with the Cowper Reed Fund
C3A&B-1960

Plate

Japanese, Arita; Kakiemon, c.1680-1700
Porcelain, painted in underglaze blue and enamels with ho-o birds on rocks, peony, birds and flowers.

Lent by the Jenyns family
JL.76

Dish

Japanese, Arita; Kakiemon, c.1680-1700
Porcelain, painted in underglaze blue and enamels with ho-o birds, chrysanthemums, pomegranates and rocks.

Lent by the Jenyns family
JL.84
Second shelf

Plate

Japanese, Arita; Kakiemon, early 18th century
Porcelain painted underglaze in blue, onglaze in enamels and gilt.

Lent by Douglas and Mary Barrett
BL.19-1995

Dish

English, Chelsea, c.1753-58
Soft-paste porcelain, painted in enamels, and gilded in Kakiemon style
Mark: a red anchor.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.10-1992

Pair of foliate dishes

Japanese, Arita; Kakiemon, c.1670-1690
Porcelain, moulded, painted in enamels and gilt Manchurian cranes amongst vegetation.

Lent by the Jenyns family
JL.27 & JL.121
Plate

Japanese, Arita; Kakiemon, early 18th century
Porcelain painted underglaze in blue with landscape and floral sprays in enamels and gilt.

Lent by the Jenyns family
JL.24-1984

Fourth shelf

Libation cup in the shape of a rhinoceros horn

Chinese; Dehua, Fujian Province, late 18th century
Hard-paste porcelain (blanc-de-chine).

Bequeathed by Professor F.T. Brooks
C.13-1952

Guanyin

Chinese; Dehua, Fujian Province, mid 18th century
Hard-paste porcelain.

Oscar Raphael Bequest, 1941
OC.113-1946
Chinese Lion or Dog of Fo

French, perhaps Saint-Cloud, c.1700-40
Soft-paste porcelain, press-moulded and glazed
A probable pair is in the Ceramic Museum at Limoges.

Dr J.W.L. Glaisher Bequest
C.3200-1928

Candlestick

Bow, c.1750-55
Glazed soft-paste porcelain with an applied moulded dragon, and three lion’s mask and paw feet.

Dr J.W.L. Glaisher Bequest
C.3025A-1928

Seated Chinaman or ‘Pagod’

German, Meissen, c.1713-20
Glazed hard-paste porcelain
*Blanc de chine* figures of Putai were the inspiration for early Meissen figures of seated Chinamen, which were described in the factory’s records as *Indianischen Pagoden*. They were made in porcelain and in Böttger’s red stoneware.
The Opium Smoker

Danish, Royal Copenhagen, c.1923-29
Designed by Arno Malinowski (1899-1976)
Blanc-de-chine
Marks: ‘DENMARK’ below a crown printed in greenish-black; wave mark in blue; 2342 in black.

Given by the Royal Copenhagen Porcelain Factory
C.7-1948

Putai

Chinese; Dehua, Fujian Province, 18th century
Hard-paste porcelain (blanc-de-chine).

Bequeathed by A.H. Palmer
C.14-1985

Chinese boy

English, Chelsea, c.1749-52
Glazed soft-paste porcelain
Mark; a raised anchor.

Purchased with the Cunliffe Fund and grant-in-aid from the Victoria & Albert Museum
C.20-1973
Bottom shelf

Teapot

Bow, c.1750-55
Soft-paste porcelain decorated with applied prunus sprays in imitation of Chinese *blanc-de-chine*.

Dr J.W.L. Glaisher Bequest
C.3021 & A-192

Teapot

English, Bow, c.1750-55
Glazed soft-paste porcelain decorated with applied prunus sprays.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.30 & A-1992

Egg cup

English, Bow, c.1750-55
Glazed soft-paste porcelain decorated with applied prunus sprays.

Dr J.W.L.Glaisher Bequest
C.3023-1928
Beaker and saucer

Venetian, Cozzi factory, c. 1730
Hard-paste porcelain decorated with applied prunus sprays, and gilded
Marks on both: ‘A’ incised; ‘Vena’ in gold.

Given by Mrs J.J. Greg
C.23 & A-1920

Cup and saucer

German, Meissen, c. 1763-74
Hard-paste porcelain decorated with applied prunus sprays
Marks: crossed swords and dot underglaze in blue.

Dr J.W.L. Glaisher Bequest
C.3166-1928

Coffee pot

German, Meissen, c. 1745-50
Hard-paste porcelain decorated with applied prunus sprays; later pewter cover
Mark: crossed swords underglaze in blue.

Dr J.W.L. Glaisher Bequest
C.3165 & A-1928
Bowl and cover

Chinese; Dehua, Fujian Province, late 17th or 18th century
Hard-paste porcelain (blanc-de-chine) decorated with applied prunus sprays.

Dr J.W.L. Glaisher Bequest
C.3163 & A-1928

Case 1/3

Top shelf

Coffee pot

German, Meissen, c. 1730
Hard-paste porcelain enamelled, lustred, and gilded; Höroldt style chinoiseries
Mark: ‘25x’ in gold.

Given by Sir Richard Jessel
C.3 & A-1972

A Meissen white bust of Saint Teresa
C.1743-4
Modelled by J. J. Kändler, probably modelled after Melchior Caffa, modelled looking upwards to her right, wearing a long veil

Lent by the Frua-Valsecchi Collection
LL.64-2016

Coffee pot

German, Meissen, c.1730
Hard-paste porcelain, enamelled, lustred and gilded; Höroldt style chinoiseries
Mark: ‘82x’ in gold on both pieces.

Given by Sir Richard Jessel
C.9 & A-1972
Second shelf

Meissen Red Stoneware

Red stoneware was imported from Yixing in China from the mid-17th century, and was imitated at Delft by the 1670s and in Vauxhall, and north Staffordshire, by the 1690s. It was made at Meissen, near Dresden in Saxony, from the founding of the factory in 1710 until the 1730s.

The hard red or brown body, capable of being cut and polished, was developed by Johann Friedrich Böttger (1682-1619) in 1707 while he was working at Dresden. By 1711, when an inventory of the Meissen factory was taken, many different shapes were in production, including tea and coffee ware, tankards, flasks, butter boxes, spoons, tobacco pipes and figures. The Dresden Court Goldsmith, Johann Jacob Irminger (d. 1724) provided models for some forms, others were derived from Chinese I-hsing stoneware.

Flask

German, Meissen, c.1710-15
Red-brown Böttger’s stoneware, moulded and lacquered or varnished brownish-black; silver-gilt stopper and mounts set with paste.
This form was listed in the factory’s inventory of 1711. The model was provided by Johann Jacob Irminger (d. 1724), the Dresden Court Goldsmith.
Two-handled chocolate cup

German, Meissen, c.1715-20; gilded in Dresden, or Augsburg c.1720-25
Hard-paste porcelain decorated with applied vine branches, enamel colours, and gilding.

Given by Prof. Stanley Cook in memory of his wife
EC.7-1942

Pair of candlesticks

German, Meissen, c.1710-20
Böttger’s red stoneware, moulded and polished
Impressed maker’s mark of Peter Geithner.

Given by the Friends of The Fitzwilliam Museum
EC.15A & B-1945

Tea caddy

German, Meissen, c.1710-15
The unmarked lid was probably made in Dresden
Böttger’s red stoneware, cut and polished; silver lid.

Purchased with the Glaisher Fund
EC.12-1939
Cup

German, Meissen, c.1715-20
Glazed hard-paste porcelain decorated with a calyx of leaves in relief.

Given by Lt Col. Kenneth Dingwall, DSO
C.4-1923

Two-handled chocolate cup

German, Meissen, c.1718-20
Hard-paste porcelain painted in enamels.

Given by Ralph Griffin MA, FSA
C.212-1918

Pair of flasks

German, Meissen, c.1720. Possibly decorated at Kronstadt, Bohemia by Ignaz Preissler (b. 1676)
Hard-paste porcelain painted in black enamel (*schwarzlot* decoration).

Given by the Friends of The Fitzwilliam Museum
EC.1 & 2-1942
Teapot

German, Meissen, c. 1710-15
Böttger’s red-brown stoneware, cut and polished; silver mounts, set with paste gem.

Given by L.C.G. Clarke, MA
EC.48-1943

Third shelf

Cup and saucer

German, Meissen, c. 1725
Hard-paste porcelain painted in enamels, lustred and gilded; Höroldt style chinoiseries
Mark: ‘1.’ in gold; crossed swords in blue enamel.

Given by Sir Richard Jessel
C.7-1972

Covered terrine with three feet

German, Meissen, c. 1725-30
Hard-paste porcelain painted in enamels, lustred, and gilded; Höroldt style chinoiseries
Mark: faint ‘ec’ in luster.

Given by Sir Richard Jessel
C.6-1972
Chocolate beaker

Meissen, Saxony, c.1725
Hard-paste porcelain painted in enamels, lustred, and gilded; Höroldt style chinoiseries
Mark: ‘26.’ in gold.

Given by Prof. Stanley Cook in memory of his wife
EC.10-1942

Tea caddy

German, Meissen, c.1725-30
Hard-paste porcelain painted in enamels, lustred, and gilded; Höroldt style chinoiseries
Marks; ‘23.’ in gold in lid; ‘3’ in gold on base.

Given by Sir Richard Jessel
C.4 & A-1972

Two-handled Chocolate Cup

German, Meissen, c. 1723-24
Hard-paste porcelain painted in enamels, lustred and gilded.

Given by Prof. Stanley Cook in memory of his wife
EC.9-1942
Scent flask

German, Meissen, c. 1725-30
Hard-paste porcelain, painted in enamels and gilded; Höroldt style chinoiseries.

Given by Mrs W.D. Dickson
C.51-1950

Slop basin

German, Meissen, c. 1725-30
Hard-paste porcelain painted in enamels, lustred, and gilded; Höroldt style chinoiseries
Mark: ‘35.’ in gold.

Given by Sir Richard Jessel
C.10A-1972

Tea bowl and saucer

German, Meissen, c. 1725-30
Hard-paste porcelain painted in enamels, lustred, and gilded; silver-gilt footrim; Höroldt style chinoiseries
Mark: ‘35.’ in gold on saucer.

Given by Sir Richard Jessel
C.10C-1972
Fourth shelf

Tea bowl and saucer

German, Meissen, c. 1722, probably decorated in the Netherlands
Hard-paste porcelain decorated in relief with leaves and painted in enamels
Mark on cup: caduceus underglaze in blue.

Given by Mrs W.D. Dickson
EC.10 & A-1943

Coffee pot

German, Meissen, c. 1725-30, decorated in the Seuter workshop, Augsburg,
Gilded hard-paste porcelain; silver-gilt mounts
Marks: on base, ‘5’ and ‘71’ in red; on mount, Augsburg, and maker Elias Adam (d. 1745).

Given by Mrs W.D. Dickson
C.47-1950

Teapot

German, Meissen, c. 1725-30, probably decorated in the Seuter workshop, Augsburg
Gilded hard-paste porcelain; silver-gilt mounts
Mark: a monogram in gold.
Cup and saucer

German, Meissen, probably gilded in the Seuter workshop, Augsburg, c.1725-30
Hard-paste porcelain painted in gold.

Given by Prof. Stanley Cook in memory of his wife
EC.11 & A-1942

Cup and saucer

German, Meissen, c.1720-25; gilded in Dresden or Augsburg
Hard-paste porcelain painted in gold
Mark: script ‘D.J.’ in gold on saucer.

Given by Mrs W.D. Dickson
C.49.1 & A-1950

Teapot

German, Meissen, decorated at Augsburg by Canon A.O.E. von dem Busch, c.1760-65
Hard-paste porcelain with etched and blackened decoration
Mark: crossed swords underglaze in blue.

Given by Mrs W.D. Dickson
EC.32 & A-1942
Plate

German, Meissen; decorated by Canon A.E.O. von dem Busch of Hildesheim, 1760
Hard-paste porcelain with moulded border, etched and blackened. Signed ‘Busch/... /1760’
Mark; ‘22’ incised; faint crossed swords in blue.

Given by the Friends of The Fitzwilliam Museum
EC.29-1942

Tea bowl and saucer

German, Meissen, c.1720. Painted at Augsburg, probably in the workshop of Johann Aufenwerth, c.1730
Hard-paste porcelain painted in black enamel and silver which has oxydised to black.

Given by Prof. Stanley Cook in memory of his wife
EC.8 & A-1942
Bottom shelf

Spring from a set of Seasons

German, Meissen, 19th century
After a model by J.F. Eberlein (1696-1749)
Hard-paste porcelain enamelled and gilded
Marks: B incised; crossed swords underglaze in blue; ‘5’ in red; ‘53’ in gold; ‘674’.

Dr F.R. Cowper-Reed Bequest
EC.35-1946

Monkey

German, Meissen, c. 1750
Hard-paste porcelain painted in enamels; ormolu mount, probably French
Probably originally one of a pair of monkeys mounted to form the bases for candle branches.

Given by Miss E.M. Harrison
C.1-1968

Autumn from a set of Seasons

German, Meissen, 19th century
After a model by J.F. Eberlein (1696-1749)
Hard-paste porcelain enamelled and gilded
Marks: ‘669’ incised; crossed swords underglaze in blue; ‘5’ in red; ‘53’ in gold.

Dr F.R. Cowper Reed Bequest
EC.36-1946
Case 1/4

Top shelf

The Angry or Scowling Harlequin

German; Meissen, Saxony, c.1738-40
Modelled by Johann Joachim Kaendler (1706-1775)
Hard-paste porcelain painted in enamels
The date when Kaendler modelled this figure is unrecorded, and it is usually placed between 1738 and 1740. Its pose may have been inspired by a print, *Arlequin pleurant* (*Harlequin Crying*) engraved by François Joullain after Claude Gillot.

Purchased with the Dr F.R. Cowper Reed Fund
C.1-1951

The Apostle Paul

German, Meissen, mid 19th century
Modelled in 1737-38 by Johann Joachim Kaendler
Glazed hard-paste porcelain
Kaendler’s model was after the large marble statue of 1708 by Pierre-Etienne Monnot in San Giovanni in Laterano, Rome.

Given by G.D. Hornblower
C.44-1932
Winter from a set of Seasons

German, Meissen, c.1745
Modelled by J.F. Eberlein (1696-1749)
Hard-paste porcelain painted in enamels
Mark: faint crossed swords in blue-grey.

Given by his colleagues at The Fitzwilliam in memory of D.E. Nunn, who died whilst a Japanese prisoner-of-war in 1944
C.2-1947

Second shelf

Japanese lady

German, Meissen, c.1760
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords in blue on base.

Dr F.R. Cowper-Reed Bequest
EC.33-1946

Erato from a set of Muses

German, Meissen, c.1745-50
Modelled by Johann Joachim Kaendler
Hard-paste porcelain, enamelled and gilded ‘Erato’ incised into the back.

Dr J.W.L. Glaisher Bequest
C.3172-1928
Two Chinese boys with cabbage leaf hats

German, Meissen, c. 1750
Hard-paste porcelain, enamelled and gilded

Given by Sir Richard Jessel
C.15 & 16-1972

The Cherry Harvest

German, Meissen, c. 1765-70
Modelled by J.J. Kaendler in 1765
Hard-paste porcelain enamelled and gilded
Mark: crossed swords underglaze in blue.

Purchased with the Dr F.R. Cowper-Reed Fund
EC.34-1946

Apollo

German, Meissen, c. 1745-50
Modelled by Johann Joachim Kaendler
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue.

Dr J.W.L. Glaisher Bequest
C.3170-1928
Cook

German, Meissen, c.1745-50
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue.

Dr F.R. Cowper-Reed Bequest
EC.31-1946

Third shelf

Tea cup and saucer

German, Meissen
Hard-paste porcelain, enamelled and gilded.

Given by L.C.G. Clarke, MA, 1945
EC.25.1 & A-1945

Sugar bowl and cover

German, Meissen, c.1730-40. Painting attributed to Johann George Heintze
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue; ‘H’ in gold.

C.B. Marlay Bequest
MAR.C.41 & A-1912
Inkstand with arms of the Albani Family

German, Meissen, mid 18th or 19th century
Hard-paste porcelain, enameled and gilded
Marks: crossed swords underglaze in blue; ‘36’ impressed on ink and pounce pots; ‘x’ incised on tray.

Given by C.H.B. Caldwell
EC.6.1-4-1939

Teapot

German, Meissen, c. 1725
Hard-paste porcelain, enameled with European landscapes, lustred and gilded
Mark: ‘K.P.M.’, underglaze in blue
K.P.M. stands for ‘Königlichen Porzellan-Manufaktur Meissen’, used from April 1723.

Given by Sir Richard Jessel
C.1 & A-1972

Tea bowl and saucer

German, Meissen, c. 1740. Painting attributed to Bonaventura Gottlieb Häuer
Hard-paste porcelain, enameled and gilded
Mark: crossed swords underglaze in blue; two dots in gold.

L.C.G. Clarke Bequest, 1960
C.71-1961
Fourth shelf

Coffee pot

German, Meissen; c.1750-60
Hard-paste porcelain, moulded with Altbrandstein pattern borders, and painted in enamels
Mark: crossed swords underglaze in blue
Altbrandstein pattern was introduced in 1738 for a service for Friedrich August Brandstein.

Given by Sir Richard Jessel
C.14A-1972

Caster

German, Meissen, c.1750-60
Hard-paste porcelain moulded with Altbrandstein pattern borders, and painted in enamels
Mark: crossed swords underglaze in blue.

Given by Sir Richard Jessel
C.14D-1972

Covered jug

German, Meissen, c.1750-60
Hard-paste porcelain, moulded with Altbrandstein pattern borders and painted in enamels
Mark: crossed swords underglaze in blue.
Given by Sir Richard Jessel
C.14C-1972
Covered cup and saucer

German, Meissen; Marcolini period, c.1780
Hard-paste porcelain painted in sepia monochrome and gilded
Mark: crossed swords and star with ‘4’ below underglaze in blue; on saucer, ‘4’ incised.

C.B. Marlay Bequest
MAR.C.49 & A & B-1912

Plate

German, Meissen, c.1750
Hard-paste porcelain moulded with Altbrandstein border, enamelled and gilded
Mark: crossed swords underglaze in blue; ‘21’ and ‘11’ incised.

Charles H. Shannon Bequest
C.7-1937

Covered chocolate cup and saucer

German, Meissen; Marcolini period, c.1780
Hard-paste porcelain painted in enamels and gilt; initialled ‘W’
Mark: crossed swords and star underglaze in blue.

Given by Miss Whitehurst
C.1 & A-1836
Broth bowl and stand

German, Meissen, c. 1750
Hard-paste porcelain decorated with a puce scale ground, enamels and gilding
Mark: crossed swords underglaze in blue.

C.B. Marlay Bequest
MAR.C.44 & A & B-1912

Coffee pot

German, Meissen; c. 1745
Hard-paste porcelain decorated with a yellow ground, puce enamel, and gilding
Mark: ‘N’ incised; faint crossed swords underglaze in blue.

Given by the Friends of The Fitzwilliam Museum
C.8 & A-1947

Bottom shelf

Shepherd

German, Meissen, c. 1919-23
Modelled by Paul Scheurich (1883-1945)
Hard-paste porcelain painted in enamels
Marks: model number ‘F.276/49’ incised; ‘9.’ in grey
Professor Scheurich’s model was exhibited at the Berlin Academy of Arts in the Spring of 1919 and was purchased
by the Meissen factory on 27th August.

The earliest figures were produced in late 1919 or early 1920, and some 160 had been sold by 1933.

Given by the Friends of The Fitzwilliam Museum
C.4-1965

Reclining female nude

Prussian, Berlin, c.1914-18
Modelled by Paul Scheurich (1883-1945), 1912
Glazed hard-paste porcelain
Marks: sceptre underglaze in blue; Maltese Cross in brownish-black; ‘S.16011’ incised; on a plaque on the exterior ‘Scheurich’.

Purchased with the Ralph Griffin Fund
C.3-1956
Case 1/5

Top shelf

Cistern

Austrian, Vienna; Du Paquier period, c.1725-35
Hard-paste porcelain, painted in enamels, and gilded.

Given by Professor Stanley Cook in memory of his wife
EC.28-1942

Second shelf

Pedlar

Austrian, Vienna, c.1760-70
Hard-paste porcelain, enamelled and gilded.

Given by the Friends of The Fitzwilliam Museum
EC.5-1943

Pedlar woman

Austrian, Vienna, c.1760-70
Hard-paste porcelain, painted in enamels
Mark: a shield in blue; ‘13’ in red; ‘3’ incised.

Given by Mrs W.D. Dickson
C.62-1950
Pilgrim

Austrian, Vienna, c.1760-65
Glazed hard-paste porcelain
Mark: a shield underglaze in blue; ‘P’ impressed.

Given by Carl Winter
C.5-1948

Francis III of Lorraine (1708-1765), Emperor
Francis I of Austria (1745-1765)

Austrian, Vienna, c.1750
Glazed hard-paste porcelain
Mark: underglaze blue shield
Francis of Lorraine married the Empress Maria Theresa in 1736 but did not acquire the title of Emperor until 1745.

Given by the Friends of The Fitzwilliam Museum
EC.4-1946

Pedlar

Austrian, Vienna, c.1765-70
Hard-paste porcelain, enamelled in colours
Mark: a shield in dark blue; ‘4’ incised.

Given by Ralph Griffin, MA, FSA
C.182-1918
Black man with sweetmeat bowl

Austrian, Vienna; Du Paquier period, c.1742-43
Hard-paste porcelain, enamelled and gilded
After a Meissen model by J.F. Eberlein.

Purchased with the Ralph Griffin Fund
C.2-1951

Third shelf

Girl with a dove

German, Höchst, c.1760-65
Hard-paste porcelain, enamelled and gilded
Mark: a wheel impressed.

Purchased with the Dr F.R. Cowper Reed Bequest Fund
C.5-1956

Venus and Cupid

German, Höchst, c.1765-70
Hard-paste porcelain, enamelled and gilded
Marks: ‘S’ over ‘S’ incised.

Given by Mrs W.D. Dickson
C.57-1950
Boy dressed as a Sultan

German, Höchst, c.1770-75
Modelled by Johann Peter Melchior (1747-1825)
Hard-paste porcelain, enamelled, and gilded
Marks: ‘M’ and ‘G’ incised; wheel underglaze in blue.

Given by Mrs W.D. Dickson
C.10-1947

Covered vase

German, c. 1775
Hard-paste porcelain decorated with a pink enamel ground, and gilding
Mark: a wheel underglaze in blue.

Given by Mrs W.D. Dickson
C.194 & A-1932

Baby in a basket

Austrian, Vienna, c.1770
Hard-paste porcelain, enamelled and gilt
Mark: a shield underglaze in blue; ‘W’ incised.

Given by L.C.G. Clarke
EC.7-1939
Girl dressed as a Sultana

German, Höchst, c.1770-75
Modelled by Johann Peter Melchior (1747-1825)
Hard-paste porcelain, enamelled and gilded
Marks: ‘N° 13/41 MG’ incised; a wheel underglaze in blue.

Given by the Friends of The Fitzwilliam Museum
C.3-1947

Boy with a vase representing Winter

German, Höchst, c.1755-60
Modelled by Johann Gottfried Becker
Hard-paste porcelain, enamelled and gilded
Mark: a wheel in red enamel
This pair of figures were based on Meissen models. They were probably supplied as part of a table centre comprising a rococo style tray with four figures with vases representing the Seasons.

Given by Mrs W.D. Dickson
C.56B-1950

Girl with a vase representing Autumn

German, Höchst, c.1755-60
Modelled by Johann Gottfried Becker
Hard-paste porcelain, enamelled and gilded
Mark: a wheel in red enamel.
Fourth shelf

Teapot

German, Ansbach, c.1760
Hard-paste porcelain painted in puce enamel and gilded
Mark: faint ‘A’ in blue; ‘I’ incised; shield impressed
The Ansbach factory operated between 1758 and 1860.

Cavalier

German, Fürstenberg, c.1760
Modelled by Simon Feilner (1726-98)
Hard-paste porcelain, enamelled in colours.

Turk

German, Fulda, c.1765-75
Hard-paste porcelain, enamelled and gilded
Mark: ‘x’ underglaze in blue.
Teaset for two on tray

German, Höchst, c.1770
Hard-paste porcelain, enamelled and gilded
Marks: on tray, a wheel crowned underglaze in blue; on both cups a wheel in puce; on pot, a wheel impressed and ‘IK’ incised.

Given by Mrs W.D. Dickson
C.195A-E-1932

Sultan

Russia, St Petersburg; Imperial Porcelain Factory, c.1770
Hard-paste porcelain, painted in enamels.

Given by L.C.G. Clarke
C.16-1947

Trembleuse cup and saucer

German, Höchst, c.1780
Hard-paste porcelain, enamelled and gilded
Marks: on cup, ‘F’ and ‘NI’ incised; a wheel underglaze in blue.

Given by L.C.G. Clarke, MA
C.3 & A-1943
Teapot

German, Fulda, c.1765-75
Hard-paste porcelain painted in puce enamel
Mark: ‘x’ underglaze in blue
The Fulda porcelain factory operated 1765-89.

Given by Ralph Griffin, MA, FSA
C.184 & A-1918

Bottom shelf

Seated man playing a flute

German, Kloster Veilsdorf, Thuringia, c.1765-75
Hard-paste porcelain painted in enamels.

Given by H.E. Backer
EC.10-1945

Grotto with four children representing the Seasons

German, Frankenthal, Paul Hannong period, c.1757-59
Hard-paste porcelain, enamelled and gilded
Mark: ‘PH’ over 6 impressed, and a rampant lion underglaze in blue
The group was probably used as a table decoration. It was modelled by Johann Wilhelm Lanz (b. 1725) who worked as a modeler at Frankenthal between 1755 and 1761.
Four children representing Winter

German, Frankenthal, c.1760
Hard-paste porcelain painted in enamels and gilt
Mark: crowned CT monogram over 5 underglaze in blue
Modelled by Johann Wilhelm Lanz (b. 1725); working at Frankenthal (1755-61).

Given by Mrs W.D. Dickson
C.C.41-1932

Diana with a hound

German, Wallendorf (?), c.1760-5
Hard-paste porcelain painted in enamels.

Given by Ralph Griffin, FSA, MA
C.214-1918
Case 1/6

Top shelf

Man seated at a table

German, Ludwigsburg, c.1765-70
Modelled by J.C.W. Beyer (1725-1806)
Hard-paste porcelain, enamelled and gilded
Marks: crowned double C underglaze in blue; ‘5Z’ and ‘T.Z.F.M.’ incised.

Dr J.W.L. Glaisher Bequest
C.3187B-1928

Seated woman singing

German, Ludwigsburg, c.1765-70
Modelled by J.C.W. Beyer (1725-1806)
Hard-paste porcelain, enamelled and gilded
Marks: crowned double C underglaze in blue; ‘B’ in grey; and ‘W.T.Z.S2 L’ incised.
Johann Christian Wilhelm Beyer was active at the factory from 1759 to 1767.

Dr J.W.L. Glaisher Bequest
C.3187A-1928
Seated musician

German, Ludwigsburg, c.1765
Modelled by J.C.W. Beyer (1725-1806)
Hard-paste porcelain painted in enamels
Mark: interlaced Cs below a crown.

Purchased with the Dr F.R. Cowper Reed Fund
C.9-1950

Second shelf

November from a set of Months

German, Frankenthal, c.1765
Modelled by Franz Konrad Link (1732-1793)
Hard-paste porcelain, enamelled and gilded
Mark: crowned CT monogram underglaze in blue; ‘R’ incised.

Given by Mrs W.D. Dickson
C.54B-1950

Oceanus

German, Frankenthal, c.1763-65
Modelled by Franz Konrad Linck (1732-93)
Hard-paste porcelain, enamelled and gilded
Marks: crowned CT monogram
underglaze in blue; ‘N Z N’ incised
After a ballet costume design by Louis-René Boquet.

Given by Mrs W.D. Dickson
EC.51-1943

The Abduction of Helen

German, Frankenthal, c.1765-6
Modelled by Johann Friedrich Lück
Hard-paste porcelain, enamelled and gilded
Marks: crowned CT monogram underglaze in blue; ‘R/Z’ incised.
After a bronze by Philippe Bertrand (1663-1724) or a print after it.

Given by Mrs W.D. Dickson
C.184-1932

Thetis

German, Frankenthal, c.1763-65
Modelled by Franz Konrad Linck (1732-1793)
Hard-paste porcelain, enamelled and gilded
Marks: crowned CT monogram and ‘6’ underglaze in blue; ‘7’ in purple enamel.

Given by Mrs W.D. Dickson
EC.52-1943
April from a set of Months

German, Frankenthal, c. 1765
Modelled by Franz Konrad Link (1732-1793)
Hard-paste porcelain, enamelled and gilded
Mark: crowned CT monogram underglaze in blue; ‘N 2 S’ incised.

Given by Mrs W.D. Dickson
C.54A-1950

Third shelf

Chinaman standing by a bowl

German, Frankenthal, c. 1771
Hard-paste porcelain, enamelled and gilded
Mark: crowned CT monogram and ‘7I’ underglaze in blue.

Given by the Friends of The Fitzwilliam Museum
EC.46-1943

Sportsman

German, Frankenthal, c. 1759-61
Modelled by Johann Wilhelm Lanz
Hard-paste porcelain, enamelled and gilded
Marks: a rampant lion and monogram of Joseph Adam Hannong, underglaze in blue.
Given by Mrs W.D. Dickson  
C.52-1950

**Sportswoman**

German, Frankenthal, 1755-59  
Modelled by Johann Wilhelm Lanz  
Hard-paste porcelain, enamelled and gilded  
Mark: ‘PH’ impressed for Paul Hannong.  

Purchased with the Dr F.R. Cowper Reed Bequest Fund  
C.10-1950

**Cane handle**

German, Frankenthal, c.1760  
Hard-paste porcelain, painted in enamels.  

Given by the Friends of The Fitzwilliam Museum  
C.30-1972

**Plate**

German, Frankenthal, 1775  
Hard-paste porcelain, enamelled and gilded: the monogram of the Elector Carl Theodor and inscription,  
‘VARIANTIBVS FLOS CVLIS DIVERSI COLORES FABICAE SVB REVIVIS CENTIS SOLIS HVIVS RADIIS EXVLTANTIS IN FRANKENTHAL’
Marks: ‘N/2’ incised; crowned CT monogram and two illegible signs under-glaze in blue.
This plate is believed to be trial plates showing the colours developed by Simon Feilner, who became director of Frankenthal in 1775.

Purchased with the Glaisher Fund
EC.25-1939

Chinaman playing a stringed instrument

German, Frankenthal, c.1770
Modelled by Karl Gottlieb Luck, chief modeller at the factory from 1767-75
Hard-paste porcelain, enamelled and gilded
Mark: crowned CT monogram underglaze in blue.

Given by Mrs W.D. Dickson
C.55-1950
Lady and gentleman

German, Frankenthal, c.1759-61
Modelled by Johann Wilhelm Lanz
Hard-paste porcelain, enamelled and gilded
Marks: a rampant lion and monogram of Joseph Adam Hannong, underglaze in blue.

Given by Mrs W.D. Dickson
C.185-1932

Cupid as a doctor

German, Frankenthal, c.1759-61
Hard-paste porcelain, enamelled and gilded
Mark: a rampant lion underglaze in blue and ‘ ’ incised.

Given by Mrs W.D. Dickson
C.53-1950

Bagpiper

German, Frankenthal, c.1755-59
Hard-paste porcelain, enamelled and gilded
Mark: ‘PH’ impressed for Paul Hannong.

Dr J.W.L. Glaisher Bequest
C.3225-1928
Fourth shelf

Coffee pot

German, Ludwigsburg, c.1760-70
Hard-paste porcelain, moulded with scales and painted in enameled
Mark: crowned double C, with a ‘W’ below, underglaze in blue.

Dr J.W.L. Glaisher Bequest
C.3182 & A-1928

Teapot

German, Nymphenburg, c.1763-67
Hard-paste porcelain, enamelled and gilded
Marks: a shield impressed; C: incised; a hexagram with at the points ‘G Z m l a 3’ underglaze in blue.

Given by Mrs W.D. Dickson
C.60 & A-1950

Chocolate pot

German, Nymphenburg, c.1765
Hard-paste porcelain, enamelled and gilded
Marks: a shield and ‘o’ impressed.

Given by Mrs W.D. Dickson
C.61 & A-1950
Chocolate pot

German, Nymphenburg, c.1765
Hard-paste porcelain, enamelled and gilded
Marks: a shield and ‘o’ impressed.

Given by Mrs W.D. Dickson
C.61 & A-1950

Cup and saucer

German; Nymphenburg, c.1765
Hard-paste porcelain painted in black enamel and gilt
Marks: on cup, shield and ‘3’ impressed; on saucer, shield and ‘1’ impressed.

Given by Mrs W.D. Dickson
C.186 & A-1932

Teapot

German, Frankenthal, 1784
Hard-paste porcelain painted in blue enamel with chinoiserie subjects and gilded
Marks: crowned CT in monogram and ‘84’ underglaze in blue;
‘A 110’ incised.

Given by the Friends of The Fitzwilliam Museum
EC.31 & A-1945
Coffee pot

German, Ludwigsburg, c.1770
Hard-paste porcelain painted in enamels
Mark: crowned double C underglaze in blue.

Given by Mrs W.D. Dickson
C.183 & A-1932

Teapot

German, Fürstenberg, c.1790
Hard-paste porcelain, enamelled and gilded

Given by L.C.G. Clarke, MA
C.30 & A-1935

Bottom shelf

Victory

German; Berlin, Prussia, 1850-1900
Hard-paste porcelain, enamelled and gilded; ‘SIEG’ moulded in relief on the base
Marks: sceptre underglaze in blue; an orb over ‘KPM’ printed in red; ‘x’ painted in green.
Breakfast cup and saucer

Danish, Copenhagen; c.1775-80
Hard-paste porcelain, enamelled and gilt; initialled 'J.M.R.'
for Queen Juliana Maria
Mark: 3 waves underglaze in blue.

Given by the Friends of the Fitzwilliam Museum
EC.47-1943

Two-handled cup and cover

Swiss, Nyon, c.1790
Hard-paste porcelain, painted in enamels and gilded
Mark: a fish underglaze in blue.

Given by L.C.G. Clarke, MA
C.4&A-1950

Justice

German; Berlin, Prussia, 1850-1900
Hard-paste porcelain, enamelled and gilded;
‘GERECHTIGKEIT’ moulded in relief on base
Marks: sceptre underglaze in blue; an orb over ‘KPM’
printed in red; ‘785’ incised; ‘H’ impressed.
Case 1/7

Top shelf

Clio the Muse of History

German, Ludwigsburg, c.1770
Modelled by Joseph Weinmuller (1743-1804) active at the factory c. 1765-67
Hard-paste porcelain, enamelled and gilded
Mark: double C underglaze in blue.

Artemesia mourning Mausolus

German, Ludwigsburg, c.1765
Modelled by Johann Christian Wilhelm Beyer, (1725-1806) active at the factory 1759-67
Hard-paste porcelain, enamelled and gilded
Mausolus, satrap of Caria, died c.353 BC. His widow, Artemesia, built a marble tomb for him at Halicarnassus
which became one of the Seven Wonders of the Ancient World.

Dr J.W.L. Glaisher Bequest
C.3191-1928

Vestal

German, Ludwigsburg, c.1770-75
Modelled by Johann Valentin Sonnenschein (1749-1828)
active
at the factory c.1765-67
Hard-paste porcelain, enamelled and gilded.

Dr J.W.L. Glaisher Bequest
C.3193-1928

Second shelf

Ariadne with a panther

German, Ludwigsburg, c.1760-5
Modelled by J.C.W. Beyer (1725-1806)
Hard-paste porcelain, enamelled and gilded.

Dr J.W.L. Glaisher Bequest
C.3188-1928
Seated woman

German, Ludwigsburg, c. 1765
Hard-paste porcelain, enamelled and gilded
Marks: crowned double C underglaze in blue; ‘S3’ and ‘P.ZO’ incised.

Dr J.W.L. Glaisher Bequest
C.3183-1928

The Venus de’Medici

German, Ludwigsburg, c. 1765.
Modelled by J.C.W. Beyer (1725-1806)
Hard-paste porcelain, enamelled and gilded
Mark: crowned double C underglaze in blue
In the 18th century the Venus de’Medici was one of the best-known, and most-copied classical marbles. The statue was at the Villa Medici in Rome in the sixteenth century, and by 1688 had been installed in the Tribuna of the Uffizzi in Florence, where it was seen by many Grand Tourists.

Dr J.W.L. Glaisher Bequest
C.3189-1928
Fishergirl

German, Ludwigsburg, c.1773
Modelled by Johann Valentin Sonnenschein (1749-1828)
Hard-paste porcelain, enamelled and gilded.

Dr J.W.L. Glaisher Bequest
C.3185-1928

Boy and girl playing a hurdy-gurdy

German, Ludwigsburg, c.1765-70
Hard-paste porcelain, enamelled and gilt
Marks: crowned double C underglaze in blue;
‘N° : 3’, ‘C C::l’ and ‘C G’ incised.

Given by Mrs W.D. Dickson
C.63-1950
Fortune teller with a young woman

German, Ludwigsburg, c.1770
Modelled by Johann Valentin Sonnenschein (1749-1828)
Hard-paste porcelain, enamelled and gilded.

Dr J.W.L. Glaisher Bequest
C.3186-1928

Third shelf

Cheesemonger

German, Neudeck-Nymphenburg, 1755-61
Modelled by Franz Anton Bustelli in 1755
Hard-paste porcelain, enamelled and gilded
From a set of tradesmen and women.

Dr J.W.L. Glaisher Bequest
C.3179-1928

Asia from a set of Continents

German, Nymphenburg, 1763-68
Modelled by D.J. Auliczek (1734-1804)
Hard-paste porcelain, enamelled and gilded
Mark: underglaze blue hexagram with ‘G Z m I a 3’.

Dr J.W.L. Glaisher Bequest
C.3180-1928
Bust of Spring from a set of Seasons
German, Neudeck-Nymphenburg, c.1760
Modelled by Franz Anton Bustelli (d.1763)
Hard-paste porcelain, enameled and gilded
Mark: Bavarian shield impressed; ‘z’ incised.

Given by the Friends of The Fitzwilliam Museum
C.5-1950

Turk taking coffee
German, Neudeck-Nymphenburg, 1756-61
Modelled by Franz Anton Bustelli in 1756
Glazed white hard-paste porcelain
Mark: impressed Bavarian shield.

Purchased with the Dr F.R. Cowper Reed Bequest Fund
C.7-1950

Octavio blowing a kiss to Isabella
German, Neudeck-Nymphenburg, c.1760
Modelled by Franz Anton Bustelli (d.1763)
Glazed white hard-paste porcelain
Mark: Bavarian shield impressed; ‘O’ incised
From a set of *Commedia dell’Arte* figures.

Purchased with the Glaisher Fund
C.1-1947
Shepherd playing a lute

German, Neudeck-Nymphenburg, 1756-61
Glazed white hard-paste porcelain
Marks: Bavarian shield and ‘2’ impressed.

Purchased with the Dr F.R. Cowper Reed Bequest Fund
C.6-1950

Cane handle in the shape of a girl’s head

German, Neudeck or Nymphenburg, c.1760-1765
Modelled by Franz Anton Bustelli (d.1763)
Hard-paste porcelain, enamelled and gilded.

Purchased with the Dr F.R. Cowper Read Bequest Fund
C.8-1950

Time upholding Truth

German, Nymphenburg, 1765-70
Modelled by Dominikus Jacob Auliczek (1734-1804)
Hard-paste porcelain, enamelled and gilded
Mark: shield and 4 impressed.

Given by Mrs W.D. Dickson
C.59-1950

Apple wife

German, Neudeck-Nymphenburg, 1755-61
Modelled by Franz Anton Bustelli (d.1763)
Hard-paste porcelain, enamelled and gilded
From a set of tradesmen and women.

Dr J.W.L. Glaisher Bequest
C.3179A-1928

Fourth shelf

Ganymede and the eagle

Denmark, Copenhagen, c.1873-88
Biscuit hard-paste porcelain
Marks: ‘H’ and ‘Eneret’ impressed; blue waves
After a marble of 1817 by Bertel Thorvaldsen (1770-1844).

Given by Countess Shelagh S. Rietburg
C.4-1979

Bust of Antonio Canova (1757-1822)

Austrian; Imperial Porcelain Factory, Vienna, 1844 after a model of c.1805-06
Hard-paste biscuit porcelain with glazed socle, inscribed CANOVA in gold.

Given by Countess Shelagh Rietberg
C.20-1977
Bust of Sir Isaac Newton (1643-1727)

German, Fürstenberg, 1783 or shortly after
Hard-paste biscuit porcelain with glazed and gilded socle and pedestal
Marks: ‘NEWTON/No: I./a horse/W’ incised on the bust; ‘F’ and ‘I’ underglaze in blue on the base.

Given by Mrs W.D. Dickson
C.198-1932

Bust of Christoph Friedich Nicolai (1733-1811)

German, Fürstenberg, 1785 or shortly after
Hard-paste biscuit porcelain with glazed and gilded socle and pedestal
Marks: ‘a horse/W/F NICOLAI/NoI.’ incised on the bust; ‘F’ underglaze in blue on the base.

Given by Mrs W.D. Dickson
C.199-1932

Teapot, coffee pot and milk jug from a breakfast service

German, Gotha, c.1790-1800
Hard-paste porcelain painted in sepia enamel and gilded.

Given by L.C.G. Clarke
EC.3 & A, 4 & A, 5-1945
Presentation covered cup and saucer

Austrian, Vienna, year stamp for 1802
Hard-paste porcelain, enamelled and gilded; probably
*Circe offering the magic cup to Ulysses*
Mark: a shield underglaze in blue
Inscribed on the base of the saucer ‘Die Hochachtung von
ihren/Freund, wecht ihnen diess kleine/Andenken,/Johann
Baumann.’

L.C.G. Clarke Bequest
C.68 & A & B-1961

Hot milk jug

Austrian, Vienna, with year stamp for 1802
Hard-paste porcelain, enamelled and gilded; the *Chastisement
of Cupid*
Mark: a shield underglaze in blue; ‘11’ impressed.

L.C.G. Clarke Bequest, 1960
C.70 & A-1961

Coffee pot

Austrian, Vienna, c. 1802
Hard-paste porcelain, enamelled and gilded
Mark: a shield underglaze in blue.

L.C.G. Clarke Bequest, 1960
Milk jug

German, Berlin, c.1780
Hard-paste porcelain, enamelled, and gilt: on one side, a portrait of a boy, and on the other, the initial ‘F’
Mark: a sceptre and ‘10’ in blue.
Given by L.C.G. Clarke, MA
EC.22-1946

Bottom shelf

Dutch porcelain

Tea cup and saucer

Dutch, Weesp, decorated at Oude Loosdrecht, c.1772
Hard-paste porcelain with a pink ground, painted in enamels and gilded.
Given by the Friends of The Fitzwilliam Museum
EC.3 & A-1941

Jug

Dutch, Amstel, c.1785-90
Hard-paste porcelain painted in enamels and gilded
Saucer

Dutch, Weesp, c.1762-71
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords and five dots underglaze in blue; ‘W’ incised.

Given by L.C.G. Clarke
EC.26-1942

Square dish

Dutch, Oude Loosdrecht, c.1780
Hard-paste porcelain painted in enamels and gilded
Mark: ‘M.O.L./*’ in dark blue.

Given by Professor Stanley Cook in memory of his wife
EC.21-1945

Custard cup

Dutch, Amstel, c.1790
Hard-paste porcelain painted in enamels and gilded

Given by Mrs W. D. Dickson
C.76-1950
Teapot

Dutch, Amstel, c.1790
Hard-paste porcelain painted in enamels and gilded
Mark: ‘Amstel’ in black enamel.

Given by L.C.G. Clarke
EC.57 & A-1943

Tea bowl and saucer

Dutch, Oude Loosdrecht, c.1775-80
Hard-paste porcelain, enamelled and gilded
Marks on the saucer, ‘M.O.L.’ underglaze in blue; ‘L A5’ incised; on the cup ‘L 48’ and ‘M.O.L.’ incised, and underglaze in blue.

Given by Mrs W.D. Dickson
C.188 & A-1932
Case 1/8

Italian porcelain

Top shelf

Coffee pot

Italian, Doccia, c.1770-75
Hard-paste porcelain, enamelled and gilded
Mark on pot: ‘B’ incised; ‘6.’ in purple; on the cover, a star in red.

Given by Ralph Griffin, MA, FSA
C.206 & A-1918

Allegorical figure of Monarchy

Italian, Doccia, Marchese Ginori period, c.1750
After a wax model by Giovanni Baratta (1670-1747)
Glazed hard-paste porcelain; raised right arm restored below the elbow.
This model was derived from a marble statue of c.1710
originally in the Palazzo Giugni in Florence where it was paired with a statue of Prudence. The wax model in the Museo delle Porcellane di Doccia at Sesto
Fiorentino in Tuscany, shows that the figure originally held a small crown in its right hand.

Given by John Winter in memory of his mother C.9-2005

Coffee pot

Venetian, Cozzi factory, c.1770
Hybrid hard-paste porcelain, enamelled and gilded
Mark: an anchor in red enamel.

Given by the Friends of The Fitzwilliam Museum EC.5 & A-1944

Second shelf

Cup

Venetian, Vezzi factory, c.1720-27
Glazed hard-paste porcelain, decorated in relief with figures, swags and leaves.

Given by Mrs T.T. Greg C.22-1920
Plate

Venetian, Vezzi factory, c.1720-27
Hard-paste porcelain painted in iron-red enamel, and gilded
Mark: ‘Ven^a^’ in iron-red enamel.

Given by the Friends of The Fitzwilliam Museum
EC.32-1945

Cup and saucer

Venetian, Vezzi factory, c.1720-27
Hard-paste porcelain decorated in relief with prunus sprays, and gilded
Mark on saucer: ‘A’ incised; ‘Ven^a^’ in gold.

Given by L.C.G. Clarke, MA
C.26 & A-1935

Tureen (lacking its cover)

Venetian, Cozzi factory, c.1770
Hybrid hard-paste porcelain, enamelled and gilded
Mark: an anchor in red enamel.

Given by the Friends of The Fitzwilliam Museum
EC.33-1945
Venus and Cupid

Italian, a factory in the Veneto, c.1780
Glazed hard-paste porcelain.

Dr J.W.L. Glaisher Bequest
C.3218-1928

Dish

Venetian, Cozzi factory, c.1770
Hybrid hard-paste porcelain, enamelled and gilded
Mark: an anchor in red enamel; a dot underglaze in blue.

Given by Ralph Griffin, MA, FSA
C.1-1920

Third shelf

Coffee cup and saucer

Italian, Le Nove; Antonibon-Parolin or G. Baroni periods, c.1790-1810
Hard-paste porcelain painted in enamels, and gilded
Marks: on the saucer: ‘Nove’ in red enamel; JL monogram over
a star in gold; on the cup ‘M’ incised and JL monogram over a star in gold.

Given by Mrs W.D. Dickson
C.192 & A-1932

Hercules and Cerberus

Italian, Le Nove, c.1785-95
Hard-paste porcelain painted in enamels
Mark: ‘nove’ incised.

Given by Mrs W.D. Dickson
C.67-1950

Boy bagpiper with monkey

Italian; Le Nove; Francesco Parolin period, 1781-1802
Glazed hard-paste porcelain.

Dr J.W.L. Glaisher Bequest.
C.3215-1928
Boy holding a dove

Italian, Le Nove; Francesco Parolin period, 1781-1802
Hard-paste porcelain painted in enamels.

Given by H.E. Backer
EC.9-1946

Plate

Italian, Doccia, c.1760-65
Hard-paste porcelain, enamelled and gilded.

Dr J.W.L. Glaisher Bequest
C.3206-1928

Seated lady

Venetian, Hewelcke factory, c.1758-62
Glazed hard-paste porcelain.

Dr J.W.L. Glaisher Bequest
C.3211-1928

Dancing couple

Italian, Le Nove, c.1770
Glazed hard-paste porcelain.

Dr J.W.L. Glaisher Bequest
C.3214-1928
Cup and saucer

Italian; Ginori Factory, Doccia, c.1780
Hard-paste porcelain decorated in underglaze blue puce camaieu enamel, and gilding
Mark: by footrim of saucer, ‘11’ in puce enamel.

Bequeathed by Miss Hermione Hammond, 2005
C.2 & A-2004

Fourth shelf

Tea bowl and saucer

Italian, Le Nove, c.1800
Hard-paste porcelain painted in enamels
Mark: a star in red enamel.

Given by Mrs W.D. Dickson
EC.16 & A-1943

Family group

Italian, Naples, c.1790-1800
Probably from models by Giuseppe Tagliolini (1745-1808)
Hard-paste porcelain painted in enamels
Mark: N below a crown underglaze in blue.

Given by Mrs W.D. Dickson
C.68A-1950
Winter
Italian, Doccia, c.1750-55
Glazed hard-paste porcelain.
Dr J.W.L. Glaisher Bequest
C.3208-1928

Bowl and cover
Italian, Doccia, c.1765
Hard-paste porcelain painted in enamels
Mark: ‘13.’ in purple enamel.
Purchased with the Glaisher Fund
EC.28 & A-1946

Woman in classical costume
Italian, Doccia, c.1750-55
Glazed hard-paste porcelain.
Dr J.W.L. Glaisher Bequest
C.3210-1928

Family group
Italian, Naples, c.1790-1800
Probably from models by Giuseppe Tagliolini (1745-1808)
Hard-paste porcelain painted in enamels
Mark; illegible underglaze in blue.
Cup and saucer

Italian, Le Nove, c. 1800
Hard-paste porcelain, enamelled and gilded
Mark on both: a star in gold.

Given by Mrs W.D. Dickson
EC.15 & A-1943

Bottom shelf

Mermaid supporting a shell dish

Italian, Doccia, c. 1760
Hard-paste porcelain painted in enamels
Mark: ‘6.’ in purple enamel.

Given by Mrs W.D. Dickson
C.78-1950

Dish

Italian, Doccia, c. 1760
Hard-paste porcelain, moulded, and painted in enamels.

Given by Sir Michael and Lady Cynthia Postan through the Friends of The Fitzwilliam Museum
C.6-1982
Panel: Bacchanale with reclining Ariadne

Italian, Doccia, c.1746-50
Hard-paste porcelain, moulded in relief
A wax model for this relief survives in the collection of models at the Doccia factory. Part of the scene was derived from a French engraving, *Hymen de Zephyr et Flore* by J.B. de Poilly after Pierre Mignard.

Dr J.W.L. Glaisher Bequest
C.3207-1928

Covered sauceboat and stand

Spanish, Alcora, c.1780
Soft-paste porcelain painted in enamels
Marks: on the boat ‘A’; on the lid, ‘E/A’ in purple.

Dr J.W.L. Glaisher Bequest
C.3222 & A & B-1928

Plate

Italian, Naples, c.1775
Hard-paste porcelain, enamelled and gilded
Mark: monogram ‘FRF’ below a crown in red
The monogram stands for Fabbrica Reale Ferdinandea, the factory founded by Ferdinand IV (1759-1825) by a decree of November, 1771.
Jug

Italian, Naples, c. 1800
Hard-paste porcelain, enamelled and gilt
Mark: crowned ‘N’ underglaze in blue.

Given by L.C.G. Clarke, MA
C.3-1950
Case 1/9

Top shelf

Plate

Spanish, Buen Retiro, c.1790
Soft-paste porcelain, enamelled and gilded; monogram CL in the centre
A replacement for a service of Sèvres porcelain, known as the ‘Service des Asturies’, which was given by Louis XV to his granddaughter the princesse des Asturies, wife of the future Carlos IV of Spain, in 1774.

Given by L.C.G. Clarke, MA
EC.22-1945

Plate

Spanish, Buen Retiro, c.1760-65
Soft-paste porcelain painted in gold
Mark: a fleur-de-l lys in blue.

Given by L.C.G. Clarke
EC.23-1945
Plate

Spanish, Buen Retiro, late 18th century
Soft-paste porcelain painted in enamels
Mark: a fleur-de-lys underglaze in blue.

Given by L.C.G. Clarke
EC.24-1945

Second shelf

Cup and saucer

Italian, Capodimonte, c.1745-50
Soft-paste porcelain, enamelled and gilded
Mark: a fleur-de-lys underglaze in blue.

Given by L.C.G. Clarke, MA
EC.20 & A-1945

Dancing couple

Italian, Capodimonte, c.1750-55
Modelled by Giuseppe Gricci (1700-70)
Soft-paste porcelain painted in enamels.

Purchased with the Dr F.R. Cowper Reed Fund
C.44-1950
Cup and saucer

Italian, Capodimonte, c.1745-50
Soft-paste porcelain, enamelled and gilded
Mark: a fleur-de-lys underglaze in blue.

Given by L.C.G. Clarke, MA
EC.21 & A-1945

Two-handled bowl and cover

Italian, Capodimonte, c.1750-59
Soft-paste porcelain, enamelled and gilded
Mark: fleur-de-lys underglaze in blue.

Given by the Friends of The Fitzwilliam Museum
EC.20 & A-1946

Scent flask

Italian, Capodimonte, c.1752-5 with London mounts of c.1755-60
Soft-paste porcelain painted in enamels, with engraved and enamelled gold mounts
This rare Capodimonte scent flask, is decorated on with a portrait of Prince Charles Edward Stuart, the Young Pretender (1720-88), and with the arms of Lady Mary (Molly) Hervey (1699/1700-68) of Ickworth, and the Hervey motto ‘JE N’OUBLIERAY JAMAI’S’ (I will never forget). Lady Hervey’s Jacobite sympathies were well known to her family
Prince Charles Edward Stuart (1720-88)
Known as the ‘Young Pretender’, Prince Charles Edward was the grandson of the Roman Catholic James II of England, and son of James III, the ‘Old Pretender’. He was born in Rome and lived in Italy until 1744 when he left for France. From there he went to Scotland and led the unsuccessful rising against George II known as ‘The Forty-Five Rebellion’. He escaped to France and continued to plot, but on a secret visit to London in September 1750, was advised by English Jacobites that there was insufficient support for another rebellion. He spent the rest of his life on the Continent, and died in Rome in 1788.

Purchased with the S.V. Finn Fund and grants from The Art Fund and the MLA/VAM Purchase Grant Fund
C. 28 & A 2007
A philosopher, perhaps Heraclitus

Italian, Capodimonte or Spanish, Buen Retiro, c. 1755-70
Soft-paste porcelain painted in enamels.

Given by Mrs W.D. Dickson
C.73-1950

Cup and saucer

Italian, Capodimonte, c. 1745-50
Soft-paste porcelain painted in enamels with battle scenes
Mark on cup: a fleur-de-lys in gold
Battle scenes were painted by Giuseppe, Giovanni Battista and Francesco della Torre and Maria Caselli.

Given by L.C.G. Clarke, MA
EC.19 & A-1945
Third shelf

French porcelain from Mennecy and Sceaux.

Fourth shelf

French porcelain from Saint-Cloud and Chantilly.

For details please see separate label booklet.
Bottom shelf

Cup and saucer

Southern Netherlands, Tournai, c. 1760-80
Soft-paste porcelain painted in enamels
Incised mark: ‘g-2’.

Given by Mrs W.D. Dickson
C.75 & A-1950

Compotier

Southern Netherlands, Tournai, c. 1760-80
Soft-paste porcelain, enamelled and gilded
Mark: crossed swords and crosses in gold.

Given by Mrs W.D. Dickson
C.32-1930

Cup and saucer

French, Marseilles, Joseph-Gaspard Robert’s factory, c. 1775-93
Soft-paste porcelain, enamelled and gilded
Mark: ‘R’ underglaze in blue; incised on cup ‘P’; on saucer ‘r’.

Given by Mrs W.D. Dickson
C.191 & A-1932
Plate

Southern Netherlands, Tournai, c.1770-80
Soft-paste porcelain, moulded, painted underglaze in blue and gilded
Mark: crossed swords and crosses underglaze in blue.

Given by Ralph Griffin, MA, FSA
C.204-1928

Cup and saucer

Southern Netherlands, Tournai, c.1787
Soft-paste porcelain decorated with a blue ground, enamels and gilding
Similar to a service ordered by the Duke of Orleans in 1787.

Given by L.C.G. Clarke, MA
C.15 & A-1948
French Porcelain

LARGE FONT LABEL BOOK

PLEASE DO NOT REMOVE FROM GALLERY
French Porcelain

Location
Vincennes and Sèvres porcelain is situated in Case 2/1-3, which is the centre case on the back wall of the gallery.

Porcelain from other French factories, and from Tournai in Belgium, is situated in the Case 1/9, last section of the case to the left, and also in the centre case displaying Kakiemon porcelain and its European derivatives (Case 13/1-2). Case 13/1 is on the left when you face the case with your back to the windows.

Arrangement of the List
The object labels are listed from the top shelf downwards, usually from left to right across each shelf.
Saint-Cloud

History
A faience factory was founded at Saint-Cloud, near Paris in 1666 by Claude Révérend, a wealthy salt merchant and importer of faience, and shortly afterwards ownership passed to his brother, François. In 1674 he appointed as director one of his painters, Pierre Chicaneau, and it was probably about then that experiments to produce porcelain began. Chicaneau died in 1677, and his widow, Barbe Coudret, and their sons continued the business. In 1678 Barbe married another faïencier, Henri Trou, who bought the factory from Révérend in 1683 and died in 1700.

Porcelain was being made by about 1693, and by the late 1690s was being produced commercially. An account of a visit to the factory in 1698 was written by an Englishman, Dr Martin Lister, who praised the porcelain, but considered it was expensive. In 1702 Louis XIV granted a patent to make porcelain to Barbe Coudret and her Chicaneau children. She died in 1717 and it may have been then that the factory mark StCT (St Cloud Trou) was adopted, or in 1722 when the privilege was renewed in the names of Barbe’s Chicaneau and Trou children.

Henri Trou II took over the ownership of the factory in 1722, and on his death in 1746 his son Henri-François inherited it. In 1766 financial difficulties, partly caused by competition from Sèvres, brought about the closure of the factory.
Products
Toilet articles and tableware formed the bulk of the output although the rarity of plates and dishes indicates that they were not made in large numbers. Ornamental wares included vases, pastel-burners, pot-pourris, and figures; also ‘toys’, such as snuffboxes, bonbonnières, cane heads, and knife handles.

Saint-Cloud porcelain is a soft-paste with a warm ivory-white colour, and is usually rather thickly potted. Most of the early tablewares were moulded in imitation of silver forms, often with gadrooning round the lower part or edges. Their underglaze blue decoration of Berain-inspired ‘broderie’ designs, or of lambrequins and strapwork was comparable to Rouen and Saint-Cloud faience.

From the 1720s the factory made tablewares with applied prunus or chrysanthemum sprays in imitation of blanc-de-chine, sometimes enhanced with gilding. Onglaze decoration in polychrome enamels was introduced in the early eighteenth century. Much of it in the second quarter of the century was painted in the Japanese Kakiemon style. European designs influenced mainly by Vincennes-Sèvres were produced in the last years of the factory.
Case 1/9

Fourth shelf

Seated lady and gentleman

French, Saint-Cloud, c.1740-50
Soft-paste porcelain, press-moulded, and glazed.
The couple sit on a bank in front of a tree stump.
Purchased with the Glaisher Fund C.8-1948

Toilet pot and cover

Saint-Cloud, c.1720-40
Soft-paste porcelain painted underglaze in blue
Mark: ‘4/S’C/T/F
The T in the mark stands for Henri Trou II (d. 1746) son of the second marriage of Barbe Coudray (d. 1717), widow of the founder, Pierre Chicaneau.
Given by the Friends of The Fitzwilliam Museum EC.37 & A-1945

Tobacco jar and cover

French, Saint-Cloud, c.1700-14
Soft-paste porcelain painted underglaze in blue; the cover
is probably from another jar
Mark: a sun underglaze in blue.

Given by the Friends of The Fitzwilliam Museum
EC.36 & A-1945

Snuffbox

French, Saint-Cloud; the mount Paris, 1738-44
Soft-paste porcelain, press-moulded with a reclining shepherd on the lid, and clear glazed; silver mount
Mark: discharge mark for small gold and silver of the sous fermier, Louis Robin, 1738-44.

Given by Mrs F.L. Dickson
EC.9-1943

Soup bowl, cover and stand

écuelle à bouillon couverte et plateau

French, Saint-Cloud, c.1730-50
Glazed soft-paste porcelain with applied moulded chrysanthemum sprays
Incised marks: ‘S‘C’ with ‘T’ below.

Given by the Friends of The Fitzwilliam Museum
EC.26 & A & B-1946
Two knives

The handles, French, Saint-Cloud, c.1700-40
Soft-paste porcelain painted underglaze in blue; silver mounts; steel blades
Cutler’s mark on blades: a leaf.

Given by L.C.G. Clarke, MA
EC.44A & B-1942

Centre Case 13/1

Second shelf

Sugar basin and cover

French, Saint-Cloud, c.1735-50
Soft-paste porcelain, moulded, and painted in enamels in Kakiemon style

Given by the Friends of The Fitzwilliam Museum
EC.10 & A-1945

Cup and saucer

French, Saint-Cloud, c.1735-50
Soft-paste porcelain, moulded, and painted in enamels in Kakiemon style

Purchased with the Glaisher Fund
C.3 & A-1948
Chantilly

History
The Chantilly porcelain factory was founded in 1730 when Louis-Henri duc de Bourbon, prince de Condé purchased land and buildings for it. The director was Ciquaire Cirou (d. 1755), who had worked at the Saint-Cloud porcelain factory in the 1720s. In 1735 he was granted a twenty-year privilege to manufacture porcelain in imitation of Japanese. He sold the factory in 1751 to Etienne Roussière and Jean-Baptiste-Suzanne Buquet de Montvallier. During the second half of the century it had several further proprietors culminating in an Englishman, Christopher Potter, who bought it in 1792, and changed its output to hard-paste porcelain. He sold the factory in 1805, and it continued to make porcelain and creamware in the nineteenth century.

Products
Chantilly soft-paste porcelain was usually moulded, or moulded and turned, rather than thrown. The paste was not sufficiently white at first, and tin ashes were added to the glaze to make it appear whiter. Improvements to the paste made this unnecessary by about 1753 but the practice continued on some wares. The factory mark was a hunting horn, painted in red, or underglaze in blue.

The factory made tableware, toilet articles, vases, figures, and small objects such as snuffboxes, cane heads, and knife handles. Between the 1730s and early 1750s much of the output was decorated in enamels in imitation of
Japanese Kakiemon porcelains, of which the prince de Condé had an extensive collection.

In the 1750s the range of colours widened and European style decoration became dominant, such as flowers, birds, landscapes, and scenes with figures. In the 1760s and 70s tableware decorated overglaze or underglaze in blue with scattered floral sprays was made in large quantities.

Centre Case 13/2

Third shelf

Sugar basin, cover, and stand

French, Chantilly, c. 1730-40
Soft-paste porcelain with a tin-glaze, painted in enamels in Kakiemon style
Mark: a hunting horn in red enamel

Given by Mrs F.L. Dickson
EC.3 & A & B-1946

Cup and saucer

French, Chantilly, c. 1730-40
Soft-paste porcelain with tin-glaze, painted in enamels in Kakiemon style
Marks: incised on the saucer, ‘B’; painted in red, a hunting horn and ‘P.’

Given by Ralph Griffin, MA, FSA
C.190 & A-1918

Case 1/9

Fourth Shelf

Plate

French, Chantilly, c.1750
Soft-paste porcelain, painted in enamels with floral sprays, and gilded
Mark: a hunting horn in red enamel.

Given by L.C.G. Clarke, MA
EC.40-1942

Cup and saucer

French, Chantilly, c.1760
Soft-paste porcelain, painted in enamels with birds and floral sprays, and gilded
Marks: on the cup, an incised ‘D’; on both pieces a hunting horn and ‘A .’ in blue.

Given by L.C.G. Clarke, MA
C.43 & A-194
Villeroy-Mennecy

History
François Barbin had established a faience and porcelain factory by 1737 at Villeroy in the parish of Mennecy on land belonging to François Louis de Neufville, marquis, and later duc de Villeroy. It is not known how he acquired his knowledge of porcelain manufacture, but there is evidence that he was already familiar with some aspects its production by the late 1720s. In 1749 he moved the factory from Villeroy into Mennecy. In 1751 he went into partnership with his son-in-law Éverard des Pitons (d. 1754), and in 1752 they were joined by Barbin’s son Jean-Baptiste. At this date the factory was flourishing but by 1765 when both Barbin and his son died, the latter was deeply in debt. His widow rented the factory in 1766 to Joseph Jullien and Symphorien Jacques, proprietors of the Seaux faïence and porcelain factory. They ran it until 1772 when they transferred their Seaux and Mennecy factories to Bourg-la-Reine.

Products
Villeroy-Mennecy made soft-paste porcelain, at first with a glaze containing tin ashes to make it appear whiter, and later with a lead-glaze. There are no documentary examples of porcelain from Villeroy, and attributions are therefore uncertain. Pieces with a painted DV mark for duc de Villeroy, are thought likely to have been made there, and those with an incised DV mark to have been made at Mennecy, but many are unmarked.
The factory made tableware, toilet pots and tobacco jars, pot-pourri vases, and ‘toys’ such as snuff boxes, cane handles, and knife handles, also figures of animals, Europeans, and Orientals. The factory could not use gilding because of the Vincennes-Sèvres monopoly, and instead used a distinctive rose pink to outline the edges of its wares. Decoration included floral sprays, birds, and landscapes, either as vignettes or as a continuous frieze.

Case 1/9

Third shelf

Tobacco jar and cover

French, Mennecy, c.1750-60
Soft-paste porcelain painted in enamels with floral sprays and a butterfly
Incised mark: ‘D V’.

Given by Mrs F.L. Dickson
C.9 & A-1947

Custard cup and cover

French, Mennecy, c.1750
Soft-paste porcelain, spirally fluted, and painted in enamels
with floral sprays
Mark: ‘DV’ incised.
Given by Mrs F.L. Dickson
C.66 & A-1950

Sugar basin and cover

French, Mennecy, c.1760
Soft-paste porcelain painted in enamels, with landscapes;
rosebud knob on cover
Incised marks: ‘DV’ with ‘//’ below.
Purchased
C.1 & A-1959

Seated Japanese holding a gourd

French, Villeroy or Mennecy, c.1740-50
Soft-paste porcelain, moulded, and painted in enamels in
Kakiemon style
Mark: ‘DV’ painted in blue-black inside.
Purchased with funds given by Professor Stanley Cooke in memory of his wife
EC.6-1942

Tobacco jar and cover

French, Mennecy, c.1750-60
Soft-paste porcelain painted in enamels with floral sprays,
and mounted in silver. The cover has applied flowers and
leaves radiating from the knob.
Double sauce boat and two spoons

French, perhaps Mennecy, c. 1750
Glazed soft-paste porcelain

Given by L.C.G. Clarke
C.16 & A & B-1948

Butter dish

French, Mennecy, c. 1760
Soft-paste porcelain decorated with a yellow ground, two landscapes painted in crimson enamel, and gilding
Incised mark: ‘DV.’

Given by L.C.G. Clarke, MA
C.28-1935

Covered jug

French, Mennecy, c. 1750-60
Soft-paste porcelain painted in enamels

Dr J.W.L. Glaisher Bequest
C.3201 & A-1928
Sceaux

History
The Sceaux porcelain factory was founded in 1748 by Louis-François de Bey, who had owned a faïence factory there since 1739. It was directed by the co-owner, Jacques Chapelle, who became sole owner in 1759. In 1763 Chapelle let the factory to Joseph Jullien and Charles Symphorien Jacques, and in 1772 sold it to Richard Glot. Glot registered a factory mark ‘S.X.’ in 1773. During the Revolution he became involved in local politics, and sold the factory in 1794. Porcelain production had probably ceased by then.

Products
The factory’s earliest porcelain has not been identified, but complaints that it was being passed off as Vincennes, suggest that it was of high quality. During the Jullien-Jacques period it produced tableware decorated with monochrome pink putti, and polychrome birds, landscapes, and flowers, and these continued in the early Glot period. The rims were edged with pink or blue, because Vincennes had a monopoly of the use of gilding. The jug displayed here is typical.
Case 1/9

Third shelf

Covered jug

French, Sceaux, 1763-72

Given by L.C.G. Clarke, MA
C.4 & A-1943

Marseille

History
The Marseille porcelain factory was founded by a faïence manufacturer, Joseph Gaspard Robert (d. 1799). In 1759 he obtained permission from the controleur général to start a porcelain factory, and ten years later registered a mark. How much porcelain he made in the interim period is uncertain. In 1773 he went into partnership with Jacob Dortu, a porcelain manufacturer from Berlin living in Marseille, who moved on to Marieburg in Sweden in 1777. In that year the comte de Provence, the King’s brother, visited the Marseille factory. According to an account, Robert told the comte that he aimed to make porcelain cheap enough to compete with foreign imports, and the visitors commented on the modest prices. The factory was still operating in 1793 and probably closed in 1794.
Products
Robert made hard-paste porcelain, mainly tea and other tableware, and toilet articles. They were decorated with landscapes, figure scenes, and flowers, sometimes with gilding.

Case 1/9

Bottom shelf (centre)

Cup and Saucer
Marseilles, Joseph-Gaspard Robert’s factory c.1775-93
Hard-paste porcelain, painted in enamels, and gilt
Mark: incised on cup ‘P’ and on saucer ‘r’; painted ‘R’ underglaze in blue.

Given by Mrs W.D. Dickson
C.191-1932
Niderviller

History
The Niderviller faïence factory was destroyed by fire in 1754, and was rebuilt by Jean-Louis Beyerlé (1709-86), director of the Strasbourg mint. He engaged François-Louis Anstett as manager in 1759, and porcelain manufacture was commenced in that year. In the late 1760s the royal factory at Sèvres asserted its rights to a monopoly of certain types of decoration and in 1768 Niderviller was forced to close for a while. In 1770 Beyerlé sold the factory to Adam Philippe, comte de Custine, who continued his military career, leaving Anstett to run the factory. In 1778 Custine went into partnership with François-Henry Lanfrey who brought in new capital. After the execution of the comte de Custine in 1793, and of his son a year later, Lanfrey continued to run the factory, and purchased it in 1802. On his death in 1827 it was sold by his heirs, and porcelain production had ceased by 1830.

Products
Niderviller made hard-paste porcelain, and is known particularly for its biscuit figures. It also produced large amounts of tableware, mainly painted with flowers, landscapes, or trompe l’oeil papers attached to wood. The factory used several marks, the most common of which is interlaced Cs with or without a coronet above.
Case 9/1

Bottom shelf

Sugar basin and cover

French, Niderviller, c. 1775-85
Hard-paste porcelain painted in enamels with landscapes, and gilded
Marks: interlaced Cs below a coronet in blue; script ‘N’ in brown.

Given by the Friends of the Fitzwilliam Museum
EC.7 & A-1946
Tournai (Belgium)

History
François-Joseph Peterinck established a porcelain factory at Tournai in 1750, and in 1751 obtained a monopoly of porcelain production in the Southern Netherlands from the Empress Maria-Theresa. In 1752 Charles of Lorraine, the governor, gave Peterinck the right to use the title Manufacture Imperiale et Royale. A company was formed in 1756, to finance and administer the factory, and further companies in 1762 and 1781. By then it was a large and flourishing concern with over 400 employees. It continued until 1850 when it was bought by Boches Frères of Luxembourg, and closed in 1891.

Products in the 18th century
Tournai porcelain was soft-paste. In its first period up to 1762 the factory made figures, and tea and dinner ware influenced by Meissen and Sèvres, and by Oriental porcelain.

In 1763 Peterinck engaged Michel-Henri-Joseph Duvivier, an outstanding painter who had worked at Chelsea. Between then and 1775 a number of exceptionally luxurious services were made to commission. During the last quarter of the century the neoclassical style influenced forms and decoration. The designs most frequently employed were dainty floral patterns, birds, landscapes with ruins, and trompe l’œil prints. The factory also made coloured, and white glazed and biscuit figures.
Case 9/1

Bottom shelf

Cup and saucer

Southern Netherlands, Tournai, c.1760-80
Soft-paste porcelain painted in enamels with birds
Incised mark: ‘g-2’.

Given by Mrs W.D. Dickson
C.75 & A-1950

Compotier

Southern Netherlands, Tournai, c.1760-80
Soft-paste porcelain, painted in enamels with exotic birds, and gilded
Mark: crossed swords and crosses in gold.

Given by Mrs W.D. Dickson
C.32-1930

Plate

Southern Netherlands, Tournai, c.1762-81
Soft-paste porcelain, moulded, painted underglaze in blue, and gilded
Mark: crossed swords and crosses underglaze in blue
This style of decoration is described as ‘à la mouche’ because of the flying insect.

Given by Ralph Griffin, MA, FSA C.204-1928

Cup and saucer

Southern Netherlands, Tournai, c.1787
Soft-paste porcelain decorated with a blue ground, painting in enamels, and gilding. The cup is inscribed ‘carouge de l’isle St/thomas’ and the saucer, ‘merle de france mâle’
Mark: incised on cup, y; and on saucer Similar to cups and saucers from an ornithological service ordered by the Duke of Orleans in 1787.

Given by L.C.G. Clarke, MA C.15 & A-1948
Vincennes and Sèvres

History
The workshop, later to become the manufacture royale was founded in 1740 by Claude Humbert Gérin (1705-50) in association with the brothers Robert (d. 1759) and Gilles (d. after 1752) Dubois, all from the porcelain factory at Chantilly. It was situated in the Tour du Diable at the Château of Vincennes with permission from the governor, the marquis de Châtelet. By 1741 the enterprise was being funded by Jean-Louis Orry de Fulvy (1703-51) intendant des finances, a director of the French East India Company, and half-brother of Orry de Vignory the Ministre de Finance. The secret recipe of the soft-paste was stolen from Gérin for Orry de Fulvy by one of the workmen, François Gravant, and consequently Gravant rather than Gérin was recognized as the inventeur des porcelaines de France.

By 1745 the porcelain had been developed sufficiently for Orry de Fulvy to form a company in the name of his valet, Charles Adam, so bringing in more capital. The Crown granted the company a twenty year privilege to make Meissen style porcelain painted and gilded with human figures, and to make Japanese style porcelain. During the next few years the paste was improved and a range of enamel-colours was developed. A recipe for gilding was purchased in 1748 from a Benedictine monk, Hippolyte le Faure.

After Orry de Fulvy’s death in 1751 Jacques-René Boileau became director, and a take-over bid by one of the shareholders was foiled. Louis XV terminated the original
privilege, and in 1752 a new company was formed in the name of Eloy Brichard in which the King owned a quarter of the shares. The factory became known officially as the ‘manufacture du roi. The royal cipher, interlaced Ls was already being used as a factory mark, and from 1753 this was accompanied by a date letter, and usually by the marks of painters and gilders. In the summer of 1756 the factory moved into a new building at Sèvres which was closer to Versailles.

During the mid 1750s Sèvres superseded Meissen as Europe's leading porcelain factory. However, despite the superb quality its porcelain, and the great demand for it, Sèvres was virtually insolvent by 1759. Fortunately Louis XV was extremely interested in the factory, and decided to take over complete financial responsibility for it. Annual sales were held at Versailles over Christmas and the New Year until 1789 when Louis XVI was forced to move to Paris. He refused to sell the factory in that year, and consequently, after his execution in 1793, it was nationalized. When Napoleon Bonaparte became Emperor in 1804 he appointed Alexandre Brogniart as director, and Sèvres entered another successful phase of its history.

Products
Vincennes and Sèvres porcelain was an artificial or soft-paste porcelain. Hard paste porcelain was made from 1769 alongside the soft-paste, which ceased to be made in 1804.

The soft-paste was a delicate creamy-white, and was extremely translucent. The vessels were made by press-moulding or throwing, or a combination of both, but throwing and turning alone were not used except for small
circular items, such as saucers. After 1755 a copying lathe was introduced which could copy models with great exactitude.

The majority of early Vincennes porcelain made before 1752, was painted in enamels with flowers, landscapes, putti and other figures, or in gold with Chinoiserie or European vignettes. Forms and decoration were strongly influenced by Meissen until the death of Orry de Fulvy in 1751. The first coloured ground, underglaze bleu lapis, introduced about 1751-2, was typically combined with reserves painted with flowers, putti, or small coloured or gold `exotic' birds.

During the 1750s and 1760s many new forms, and overglaze ground colours were introduced, such as bleu céleste in 1753, and bleu nouveau in 1763. The brilliance of these grounds is one of the outstanding features of Vincennes, and Sèvres. Another is the superb quality of the gilding which surrounds the reserves, and enhances handles, knobs and rims.

The factory made a huge range of objects, including vessels for serving tea and other hot beverages, dinner and dessert services, figures, articles for the toilette, plaques for inserting into clock cases and furniture, inkstands, snuffboxes, and an incredibly various range of vases. These products were aimed at the very top of the market and were priced accordingly.

The study of Vincennes and Sèvres is particularly interesting because of the extensive documentary and other evidence held by the factory. This includes plaster models, designs, records of kiln firings, inventories of stock, sales records,
descriptions of the personnel, and records of payments for their work. Many pieces can be linked to these records by their decoration and marks, thus revealing the history of their manufacture, and in some instances, the name of their original owner.
Case 2/1

Top shelf

Pair of flower vases

vases Duplessis

Vincennes, c.1751-2

Soft-paste porcelain decorated with an underglaze *bleu lapis* ground, painting in enamels and gilding

Mark on both: interlaced Ls enclosing a dot

Vases were the chief kind of decorative porcelain made at Vincennes and Sèvres. They were sold in pairs, or in sets of three, five, or seven, by the factory, or by the Paris *marchands-merciers* such as Lazare Duvaux. This form is named after its designer, Jeanne-Claude Duplessis père (c.1695-1774), a goldsmith, gilt-bronze founder, and decorative designer in Paris, who worked part-time for the factory between 1748 and his death. Several vases *Duplessis* were fired in 1748 and by October 1752 the factory was making them in four sizes.

L.C.G. Clarke Bequest, 1960

C.8 & 9-1961
Tray

*plateau du roi*

Vincennes, date letter for 1755-6
Soft-paste porcelain decorated with an underglaze *bleu lapis* ground, painting in enamels and gilding
Marks: incised ‘ ’; interlaced Ls enclosing C; painter’s mark of Charles-Nicolas Dodin
This tray would have been used for a small tea set known as a *dejeuner*. The central vignette was adapted from *La Chasse* or *Les Jeunes Oiseleurs* engraved by Jean-Baptiste. Le Prince after François Boucher.
Charles-Nicolas Dodin (1734-1803) was employed at Vincennes and Sèvres from 1754 to 1802. He was the factory’s most talented painter of figure scenes, and worked on many of its important orders.

L.C.G. Clarke Bequest, 1960
C.11-1961

Second shelf

Basin for a ewer

*jatte de pot à eau à la Romaine*

Vincennes, c. 1750-52
Soft-paste porcelain, painted in polychrome enamels with flowers and gilded
Mark: interlaced floriated Ls crowned, enclosing a fleur-de-lys and surmounted by a crown in blue enamel

Basins of this form accompanied the ewer known as *pot à la Romaine*, for which, see below.

Lent by Miss H.E. Frost, 1963

**Pair of flower holders**

*jattes à fleurs* or *cuvette à fleurs*

Vincennes, c. 1750-2

Probably designed by J.-C. Duplessis (c.1690-1774)

Soft-paste porcelain, painted in polychrome enamels and gilded

Mark: interlaced Ls with dots

All the six or seven known examples of this shape are decorated with flowers, painted in a style indicating a date between 1750 and 1753. On Orry de Fulvy’s death in 1751 he had a set of three *cuvettes*, two smaller than the other – a *cuvette* being a broad open vessel rather than a vase. It seems likely therefore that the term referred to flower holders like these. They may have been filled with real or porcelain flowers, which the factory made in large quantities in its early years. A comparable pair are in the Musée nationale de Céramique at Sèvres.

Purchased with the Leverton Harris Fund

C.4A & B-1955
Third shelf

Milk jug

*pot à lait à trois pieds*

Vincennes, date letter for 1754-5
Soft-paste porcelain, painted in puce monochrome (*camaieuf pourpre*) enamel, and gilded
Marks: painted interlaced Ls enclosing B; painter’s mark of Pajou.
This form, derived from silver, was mentioned in the stock inventory of October 1752, and continued to be made at Sévres until the 1790s. Two sizes were being made by March 1753 and a third size appeared in October 1756. This example is the first and largest size. Cherubs among clouds were popular subjects for decoration in the early 1750s.
The eye mark on this jug is attributed to Augustin Pajou, who was employed between 1751 and 1759.

Given by H.E. Backer
C.4-1951

Pair of pot-pourri vases and covers

*pot-pourri Pompadour*

Vincennes, date letter for 1753-4
Designed by Jean-Claude Duplessis (c.1690-1774)
Soft-paste porcelain, thrown, painted in blue enamel, and gilded
Marks: incised ‘3’; painted interlaced Ls enclosing A with a
The *pot-pourri* Pompadour appears in the factory’s sales records from August 1752 to January 1759. This pair are of the third size which cost 72 livres when decorated with monochrome flowers.

They are probably the pair listed in the *garderobe* of the Hôtel Pompadour in Paris in the inventory taken in 1764 after the death of Madame de Pompadour. In 1754 she had purchased a pair with monochrome blue flowers from the Paris *marchand-mercier*, Lazare Duvaux who had bought them from the factory between July and December of that year.

Given by the Friends of The Fitzwilliam Museum
C.13A & B-1947

**Lobed cup and saucer**

*gobelet ou tasse à quatre pans*

Vincennes, c.1751-52
Soft-paste porcelain painted in enamels
Marks: on saucer, incised ‘q’; painted interlaced Ls enclosing a dot
This four-lobed form derived from Meissen was mentioned in the factory's stock inventory of October, 1752.
Examples decorated with flowers, as this one is, cost 6 livres.

Given by the Friends of The Fitzwilliam Museum
C.9 & A-1951
The Shepherd’s Hour
*L’heure du berger*

Vincennes, c.1749-52
Soft paste porcelain with clear glaze; incomplete
Early Vincennes figures were either sculpted by hand or partly press-moulded and finished by hand, and were usually undecorated. Missing from the top right of this group is a male figure who gazes down at the reclining female figure.

She was perhaps derived from a print by Pelletier after *Le Repos de Diane* by Boucher. A complete example is in the Victoria & Albert Museum.

Given by the Friends of the Fitzwilliam Museum
EC.3-1944

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Two-handled cup and saucer
*tasse a toilette*

Vincennes, c. 1752
Soft-paste porcelain painted in gold
Marks: painted in blue enamel: on cup, interlaced Ls enclosing a dot; on saucer, interlaced Ls enclosing a dot and a dot above.

The purpose of small cups and saucers like this is uncertain. They may have been used for mixing cosmetics with orange flower or other scented waters, or for drinking potions, or hot drinks while dressing.

Forty-nine examples were recorded in the factory’s inventory of 1752 in one size. They are known decorated with gold
vignettes like this one, with flowers, or birds in landscapes on a white ground, with a bleu lapis ground and gilding, and with bleu céleste ground and polychrome flowers.

C.B. Marlay Bequest
MAR.C.37 & A-1912

The Young Petitioner
*Le Jeune Suppliant*

Vincennes, c.1752-53
Glazed soft-paste porcelain
Incised marks: ‘8’ and script ‘B’

Modelled in 1752 by Pierre Blondeau after a drawing of 1749 by François Boucher. In the original the boy lent on a spade, but although this appears in painted versions, it does not occur in the figures. Most examples are in biscuit porcelain which was introduced in 1752. The incised ‘B’ stands for Jean-Jacques Bachelier, who was director of the sculpture workshop from 1751 to 1757 and again from 1766 to 1773.

Given by Mrs W.D. Dickson
C.72-1950
Fourth shelf

Cup and saucer

_gobelet Bouillard_

Sèvres, date letter for 1770-1
Soft-paste porcelain, painted in blue enamel, and gilded
Marks: on cup, incised ‘JB’ and ‘H’; on saucer, incised ‘cc’;
on the cup, painted interlaced Ls with R below; on the
saucer, interlaced Ls enclosing R.
The decoration of this cup illustrates the continuing
popularity of monochrome flowers on a white ground. The
shape appeared in the factory’s records in 1753, and was
made in three sizes. It was named after Antoine-Augustin
Bouillard, a _marchand-mercier_, who was a shareholder in
the Companies formed in 1745 and 1752, and managed the
accounts until 1758.

Given by J.G. Pollard, MA in memory of Mrs R.M. Pollard
C.77 & A-1982
Oval lobed dish

French, Sèvres, 1756-7
Mark: interlaced Ls enclosing D with S above for the painter Pierre-Antoine Méreau
Soft-paste porcelain, moulded, and decorated overglaze with a bluish-green ground, painting in enamels, and gilding. This dish for hors d’oeuvres was probably one of twelve forming part of a service presented to Frederick V of Denmark by Louis XV in 1758. About a third of the service is now in the Hermitage in St Petersburg.

Lent anonymously
AAL.4-2007

Covered cup and saucer
gobelet ‘à lait à deux anses couverts’ et soucoupe

Vincennes or Sèvres, date letter for 1756
Soft-paste porcelain, enamelled and gilded
Marks: incised on the cup ‘4’ and ‘cc’ on the saucer ‘4’. Painted on both pieces, interlaced Ls enclosing D; painter’s mark probably of Tabary
This rather large covered two-handled cup may be a gobelet à lait chopine, which held an imperial pint. The painter Tabary specialized in bird-painting. He suffered from ill health and worked intermittently for the factory between 1751 and retiring in January 1755, but appears to have
done some piecework as his mark appears on pieces made in 1755 and 1756.

Given by the National Art Collections Fund and Professor J.H. Plumb, FBA, Ph.D., Litt.D. jointly
C.20 & A-1980

Octagonal dish

French, Sèvres, 1756-7
Soft-paste porcelain, moulded, and decorated overglaze with a bluish-green ground, painting in enamels, and gilding
Mark: 1 in blue enamel
Almost certainly from the service presented to Frederick V of Denmark as a gift from Louis XV in 1758. This was the first service to be made as a diplomatic gift, and the first to have a green ground. Most of the marked pieces bear the date letter D for 1756 or 1756-57. About a third of the service is now in the Hermitage in St Petersburg.

Lent anonymously
AAL.3-2007

Teapot

theière Calabre

Sèvres, date letter for 1757
Soft-paste porcelain enamelled and gilded; underglaze bleu lapis ground
Marks: incised ‘4 +’ and ‘d’ or ‘9’; painted interlaced Ls
enclosing E; painter’s mark of P.-A. Méreau
The theière Calabre was named after Pierre Calabre, a royal official, who was a shareholder in the Vincennes and Sèvres Companies. Two sizes were in production by 1753, and after the factory’s move to Sèvres it was made in six or more sizes. This example at 10.5 cm high is one of the smallest sizes.
Pierre-Antoine Méreau was a painter and gilder who worked for the factory from 1754 to 1791.

Given by the Friends of The Fitzwilliam Museum
C.2 & A-1948

Bottom shelf
All the objects on this shelf have an underglaze bleu lapis ground, which was the first coloured ground to be produced by the factory. It was first mentioned in 1751 in the probate inventory of Orry de Fulvy, and was in production by 1752.

Sugar basin, cover and stand
boît à sucre or sucier ovale uni et plateau
Vincennes, c.1752-53
Soft-paste porcelain decorated with an underglaze bleu lapis ground, reserves painted with birds in polychrome enamels, and gilding
Marks: on bowl only, incised ‘6’; painted interlaced Ls underglaze in blue
This shape of sugar basin was recorded in the factory’s stock inventory of October 1752. Neither the sugar basin nor the stand has a date letter, introduced in 1753, but each has a small hole in the inner edge of the base. Therefore they probably date from after the autumn of 1752, when it became customary to use an iron hook to suspend pieces in the painting kiln.

L.C.G. Clarke Bequest, 1960
C.13.1 & A-1961

Mustard pot and cover
moutardier ordinaire

Vincennes, c.1752
Soft-paste porcelain decorated with a bleu lapis ground, reserves painted in puce enamel with putti, and gilded; underglaze bleu lapis ground
Marks: incised ‘o’ and ‘ ’; painted interlaced Ls with dot above; painter’s mark of André-Vincent Vielliard
André Vincent Vielliard (1717-90) was employed at Vincennes from September 1752. So as this mustard pot does not bear a date letter, introduced in 1753, it was probably made in that year. Vielliard had previously been a fan painter, and became one of the factory’s best painters of children in landscapes, and copies of scenes after paintings by François Boucher.

L.C.G. Clarke Bequest, 1960
C.12 & A-1961
Stand for a mustard pot

Sèvres, 1759-60
Soft-paste porcelain decorated with an underglaze *bleu lapis* ground, enamels, and gilding
Marks: incised gp; painted interlaced Ls enclosing G; painter’s mark of Jean-Louis Morin
One of a pair said to have come from Strawberry Hill, the home of Horace Walpole. The matching mustard pots are in an American private collection.

L.C.G. Clarke Bequest, 1960
C.19B-1961

Ewer and basin

*pot à eau à la Romaine uni*

Vincennes, date letter for 1753
Designed by J.-C. Duplessis (c.1690-1774)
Soft-paste porcelain decorated with an underglaze *bleu lapis* ground, reserves painted with birds in enamels, and gilding.
Marks: on the basin, incised ‘V.’; on both pieces, painted interlaced Ls enclosing A underglaze in blue.

Ewers and basins were used during the *toilette* and were displayed on the dressing table. Dressing was a lengthy process because of the elaborate costume and coiffure of the period, and refreshments were often consumed at the same time, making hand-washing necessary.

Two comparable sets were sold by the factory at the end of 1753, and Madame de Pompadour bought another set from the *marchand-mercier*, Lazare Duvaux in June 1754.

L.C.G. Clarke Bequest, 1960
C.7 & A-1961

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**Cup and saucer**

*gobelet à la Reine et soucoupe*

Vincennes, 1753-4

Soft-paste porcelain decorated with an underglaze *bleu lapis* ground, reserves painted with birds in polychrome enamels, and gilding.

Marks: incised ‘4’; painted interlaced Ls enclosing ‘A’; painter’s mark ‘y’

This bucket-shaped form was similar to a *gobelet à lait* but had only one handle and no cover. It was made from 1752. This one and another matching (not displayed) bear the letter A for 1753. The deep saucer with a flat bottom was sometimes used to drink from, the hot liquid being poured into it from the cup.

L.C.G. Clarke Bequest, 1960
C.10.1 & A-1961
Case 2/2 Sèvres

Top shelf
Pair of Beehive Vases

*pair of beehive vases*

*Sèvres, perhaps 1768-9*

Soft-paste porcelain glazed and gilded, on associated hard-paste porcelain bases

Unmarked

These rare beehive vases may have been the ‘2 *ruches e leurs bazes*’ awaiting glazing which were mentioned in the factory’s inventory of 1 January 1769. The original bases were removed and the present ones substituted at an unknown date.

Given by the Friends of the Fitzwilliam

C.3A & B-1955

Tray for a dejeuner

*plateau*

*Sèvres, date letter for 1761*

Soft-paste porcelain, enamelled and gilt

Marks: incised mark ‘gc’; painted interlaced Ls enclosing I; painter’s mark of Antoine-Joseph Chappuis; also two dots.

Antoine-Joseph Chappuis (1743-87) worked as a répareur from 1756 to October 1761 when he transferred to the painting workshop to specialize in bird and flower painting.
Second shelf

The pieces on this shelf have a *bleu céleste* ground which were invented in 1753. It contained copper, and was applied overglaze as a powder which adhered to a previously applied undercoating. *Bleu céleste* was one of the most popular ground colours, and remained in use throughout the rest of the century. In the 1760s it was often combined with bird painting in reserves.

Cup and saucer
*gobelet Calabre et soucoupe*

Sèvres, date letter for 1768
Soft-paste porcelain, decorated with a *bleu céleste* ground, reserves painted in enamels, and gilding
Marks: incised ‘c S’ and ‘o’; painted interlaced Ls enclosing P; painter, possibly Edmé-François Bouillat père
This deep-sided cup form was named after Pierre Calabre, a royal official who was a shareholder in the Company. The landscapes in the reserves on the cup and saucer are reminiscent of landscapes by Boucher such as his *Premier Veue de Charenton*.
Edmé-François Bouillat (1739/40-1810) was employed from 1758 initially as a flower painter.

L.C.G. Clarke Bequest, 1960
C.39-1961
Jug from the Empress Catherine Service

Sèvres, about 1777-79
Soft-paste porcelain, decorated with a bleu céleste ground, painting in enamels, and gilding
Marks: incised ‘BZ’ and ‘16’; painted interlaced Ls; gilder’s mark of Etienne-Henry Le Guay.
This is one of six milk jugs from the tea and coffee equipage which formed part of the service.

L.C.G. Clarke Bequest, 1960
C.47-1961

Dessert plate from the Empress Catherine Service

Sèvres, date letter for 1778
Soft-paste porcelain decorated with a bleu céleste ground, painting in enamels, and gilding
Marks: incised ‘33’; painted interlaced Ls enclosing ‘aa’; painters’ marks of Nicolas Dodin and Nicquet; gilder’s mark of Jean-Pierre Boulanger.
This plate belonged to a magnificent dinner and dessert service for sixty settings commissioned from Sèvres by the Empress Catherine II of Russia (1729-96) in 1776, and despatched to her in June 1779. The service was accompanied by a matching tea and coffee service, and in all 800 pieces were ordered. It was the first neo-classical service made by the factory, and new shapes were specially designed for it. The 288 dessert plates, for example, had smooth rims, instead of the usual shaped outlines. The
service conformed to the Empress’s wish that its decoration should incorporate cameos, of which she had an immense collection.

On this plate there are three heads in oval medallions, and three larger figure scenes of mythological subjects from Ovid’s *Metamorphoses*: *Apollo and Daphne*; the *Competition between Apollo and Marsyas*, and the *Flaying of Marsyas*. The heads were transfer-printed before painting, a technique not previously employed at Sevres. The plates and many other pieces in the service feature a crowned floral E and II for Ekaterina the second.

L.C.G. Clarke Bequest, 1960  
C.51-1961

**Flower pot**  
*vase ‘hollandois’*

Sèvres, date letter for 1760  
Soft-paste porcelain, decorated with a *bleu céleste* ground, reserves painted in enamels, and gilding  
Marks: painted interlaced Ls enclosing H; painter’s mark of Philippe Xhrowet or J.-F. Micaud  
This very popular flower pot was introduced in three sizes in 1754, and a fourth followed in 1758. This one is of the third size. They were supplied singly, in sets of three, or in mixed sets with other vase forms. The plants or bulbs were grown in the top part, and could be watered through the holes in the stand.  
Three of the reserves on this example are painted with flowers, and one with a scene derived from a print by J.-P.
Le Bas after
La Fête au Village by David Teniers the younger (1610-90).

L.C.G. Clarke Bequest, 1960
C.21 & A-1961

Third shelf

All the pieces on this shelf also have a bleu céleste ground, for which see above. In the 1760s it was often combined with bird painting in reserves.

Tray
plateau carré

Sèvres, date letter for 1759-60
Soft-paste porcelain, decorated with a bleu céleste ground, painting in enamels, and gilding
Marks: incised ‘6c’; painted interlaced Ls enclosing ‘G’; painter’s mark perhaps Etienne Evans.
The plateau carré with plain sides was in production by 1753. This is the third and smallest size which from 1755 was usually supplied as part of a déjeuner carré with a cup and saucer, or a cup only.

L.C.G. Clarke Bequest, 1969
C.18-1961
Dish (one of a pair)  
*compotier ronde*  
Sèvres, date letter for 1768  
Soft-paste porcelain, decorated with a *bleu céleste* ground, painting in enamels, and gilding; the back is inscribed ‘*Canard de perie*’ in black.  
Marks: incised ‘V’; painted interlaced Ls enclosing P; painter’s mark of Etienne Evans.  
Etienne Evans, who worked at Vincennes and Sèvres from 1752 to 1806, specialized in bird painting. The bird, named on the reverse of this dish, is after pl. 100 in George Edwards, *A Natural History of Birds*, Part II, vol. II, London, 1747, but there it is called ‘The little Black and White Duck’.  
L.C.G. Clarke Bequest, 1960  
C.387B-1961

Milk jug  
*pot à lait à trois pieds*  
Sèvres, date letter for 1762  
Soft-paste porcelain, decorated with a *bleu céleste* ground, painting in enamels, and gilding  
Marks; painted under the feet with interlaced Ls in blue, and J in blue  
This form of milk jug was introduced in two sizes in 1752, and a third size was added in 1756. This is of the first and largest size.  
C.B. Marlay Bequest  
MAR.C.34-1912
Teapot
theière Calabre

Sèvres, date letter for 1761
Soft-paste porcelain, decorated with a bleu céleste ground, bird-painting in enamels, and gilding
Marks: incised ‘o’; painted interlaced Ls enclosing l; painter’s mark of François-Joseph Aloncle
François-Joseph Aloncle (1734-81) was employed at the Sèvres between 1758 and his death.

Although he sometimes painted other subjects, he was primarily a bird painter.

L.C.G. Clarke Bequest, 1960
C.22 & A-1961

Broth bowl and cover
Écuelle ronde tournée

Sèvres, date letter for 1764
Soft-paste porcelain decorated with a bleu céleste ground, painted in polychrome enamels, and gilding
Marks: interlaced Ls with projections, enclosing L.
Broth bowls were used in their owner’s private apartments, and were usually supplied with a stand which has been broken or lost from this set. It bears no painter’s mark, but the reserves are painted in the style of Louis-Denis Armand, who was employed at the factory from 1745-88 and was the factory’s most accomplished bird painter.
Dish (one of a pair)

*compotier ronde*

Sèvres, date letter for 1768
Soft-paste porcelain, decorated with a *bleu céleste* ground, painting in enamels, and gilding
Marks: incised ‘BV’; painted interlaced Ls enclosing ‘P’; painter’s mark of Etienne Evans

Etienne Evans, who worked at Vincennes and Sèvres from 1752 to 1806, specialized in bird painting. The bird, named on the reverse of this dish, is after pl. 95, the *‘Plongeon Damerique’* in George Edwards, *A Natural History of Birds*, Part II, vol. II, London, 1747.

Cup and saucer

*gobelet litron et soucoupe*

Sèvres, date letter for 1770
Soft-paste porcelain, decorated with a *bleu céleste* ground, painting in enamels, and gilding
Marks: cup incised ‘C’ & ‘DP’; saucer; painted interlaced Ls enclosing R and R below; painter’s mark of Nicquet

Nicquet, whose first name is not known, was a flower painter who worked at Sèvres from 1764-92 or later.
Fourth Shelf

Cup and saucer
gobelet Hébert et soucoupe

Sèvres, date letter for 1767
Soft-paste porcelain, enamelled and gilded
Marks: on both pieces, incised ‘S 10’; on cup and saucer; painted interlaced Ls enclosing ‘o’; painter’s mark of Etienne-Henri Le Guay.
This pear-shaped cup with an interlaced double handle, was probably named after Thomas-Joachim Hébert, a marchand-mercier in the rue Saint Honoré in Paris, and one of the factory’s regular customers. Gobelet Hébert were supplied with a saucer with a plain edge, or more frequently a lobed or scalloped edge. This example is of the second size.
The painter Etienne-Henri Le Guay worked at Vincennes and Sèvres from 1749-1806.

L.C.G. Clarke Bequest, 1960
C.33 & A-1961
Sèvres, date letter for 1756-7
Soft-paste porcelain, enamelled and gilded
Marks: cup incised ‘        ’; saucer ‘6c’; painted interlaced Ls enclosing D; painter’s mark of Vincent Taillandiez.
This pear-shaped cup form was in production by 1752, and was probably named after the Parisian marchand-mercier, Thomas-Joachim Hébert.

The painter Vincent Taillandiez (1736-90) worked at Vincennes and Sèvres between 1753 and 1790. He specialized in flowers and also painted other subjects.

L.C.G. Clark Bequest, 1960
C.34 & A-1961

Pair of square fruit dishes
*compotiers carrés*

Sèvres, date letter for 1765
Soft-paste porcelain, with an apple-green ground, reserves painted in enamels, and gilding
Marks: A incised ‘       ’; B incised ‘gb’; painted interlaced Ls enclosing M; painter’s mark of Philippe Xhrowet
Philippe Xhrowet (c.1730-75) worked at Vincennes and Sèvres between 1750-75.

L.C.G. Clarke Bequest, 1960
C.29A & B-1961

Tray for ice cups
*soucoupe à pieds pour tasse à glace*
Sèvres, date letter for 1757
Soft-paste porcelain, painted in enamels, and gilded
Marks: incised ‘Lf’; painted interlaced Ls enclosing ‘E’;
painter ‘D’
Green ribbon decoration was fashionable around 1757. This
tray was probably from the service made in 1756 and 1757,
and given by Louis XV to the Empress Maria Theresa in
1758. Forty-one pieces from one hundred and eighty three
remain in the Hofburg in Vienna.

Given by the Friends of The Fitzwilliam Museum
C.2-1957

Cup and saucer
gobelet Bouillard
Sèvres, date letter for 1758-9
Soft-paste porcelain decorated with underglaze bleu lapis
ground, painting in enamels, and gilding
Marks: cup incised ‘x’; painted interlaced Ls enclosing F;
painter’s mark perhaps Jacques Fontaine.
This cup form was named after the fermier-général and
marchand-mercier, Antoine-Augustin Bouillard, who was
a shareholder in the company.

L.C.G. Clarke Bequest, 1960
C.16 & A-1961
Milk jug  
*pot à lait à trois pieds*

Sèvres, c.1765-70  
Soft-paste porcelain, painted in enamels, and gilded  
Mark: painted interlaced Ls in green enamel.  
The jug has an *oil de perdrix* (partridge eye) ground, and a marine trophy in the reserve  
L.C.G. Clarke Bequest, 1960  
C.36-1961

Bottom shelf  
Lozenge-shaped tray (one of a pair)  
*corbeille lozange*

Sèvres, date letter for 1769  
Soft-paste porcelain, with pierced sides, a *bleu celeste* ground, painting in enamels, and gilding  
Marks: painted interlaced Ls enclosing q; painter, perhaps Denis Levé.  
This tray is similar to four which were included in the first dinner service with a ground colour which was delivered to Louis XV for use at Versailles in 1755.  
The mark is probably that of Denis Levé who was employed from 1754-1805, painting flowers and other subjects.  
L.C.G. Clarke Bequest, 1960  
C.41A-1961
Dog

Vincennes, c.1751-5
Soft-paste porcelain painted in enamels
Incised mark: ‘         ‘
Models of dogs were evidently popular because the factory’s stock inventory of October 1752, lists 263, and they continued to be sold until 1766. No moulds have survived for this model, nor is it possible to identify the dog with any of those whose breed was described in the factory’s records. A similar but unpainted dog is in the National Gallery of Victoria.

L.C.G. Clarke Bequest, 1960
C.5-1961

A Vincennes white model of a dog, c. 1752

Naturalistically modelled standing on a straight-edged canted base

Lent by the Frua-Valsecchi Collection
LL.58-2016

Square tray

plateau carré à jour

Sèvres, date letter for 1758
Soft-paste porcelain with pierced sides, decorated with a rose ground, painting in enamels and gilding
Marks: incised ‘6c’ and ‘      ’; painted interlaced Ls enclosing ‘F’
Plateau carré with pierced sides, described as ‘a jour’ were
being sold in 1757 and 1758. This is the first size, and was probably sold with a cup and saucer. Rose grounds were first recorded in 1758 but appear on pieces with date letters for 1757, and 1756. They were popular until 1762 and then again between 1772-5. The pink trellis pattern on this tray was described by the factory as ‘rose mosaique’.


Case 2/3

Top shelf

Pair of vases

vases à oreilles

Sèvres, date letter for 1769
Soft-paste porcelain, decorated with a bleu nouveau ground, painting in enamels, and gilding
Marks: painted interlaced Ls enclosing q; painter’s mark probably of Jean-Louis Morin
This shape was probably designed by Jean-Claude Duplessis (c.1695-1774). It was introduced in 1754 in three sizes, of which this is of the third size. Bleu nouveau grounds were introduced in 1763. The wharf scenes in the reserves were probably painted by Jean-Louis Morin (1732-87) who was employed by the factory from 1754 to 1787, and specialized in military subjects, coast scenes.
Tray
plateau à baguettes (?)

Sèvres, c.1765-70
Soft-paste porcelain, decorated with a bleu nouveau ground, painting in enamels, and gilding
Marks: incised ‘      ’ and ‘      ’; painted interlaced Ls
This form of tray is thought to be the plateau à baguettes or baguettes a rubans mentioned in the factory’s sales records and inventories in the 1760s.

The term does not refer to bread, but means ‘piped’ or moulded, and probably refers to the rim which looks rather like the piped edge on a cushion or on upholstery.

Second shelf
Plate
assiette

Sèvres, date letters for 1784
Marks: incised ‘32’; painted interlaced Ls enclosing gg. The ground has *oeil de perdrix* (partridge eye) decoration in red and gold. The birds were copied from the comte de Buffon’s *Histoire naturelle des oiseaux*, Paris, IV, 1779, pl. 359 and IX, 1783, pls. 367 and 346.

L.C.G. Clarke Bequest, 1960
C.58-1961

Covered bowl

*écuelle ronde*

Sèvres, date letters for 1787
Soft-paste porcelain, decorated with a yellow enamel ground, painting in enamels, and gilding

Marks: incised ‘36’ and ‘14’; painted interlaced Ls with KK below; painter’s mark of André-Vincent Vielliard. This bowl was probably supplied with a saucer. Pale yellow grounds decorated with continuous landscapes were popular in the late 1780s. The painter Vielliard (1717-90) had been a fan painter before joining the factory in 1752. He painted a variety of subjects, but specialized in landscapes, mainly painted in reserves, but sometimes in a continuous frieze.

L.C.G. Clarke Bequest, 1960
C.60 & A-1961
Plate from the Louis XVI Service

Sèvres, probably 1790
Soft-paste porcelain, decorated with a bleu nouveau ground, painting in enamels, and gilding
Marks: incised ‘33’ and ‘t’; painted interlaced Ls; gilder, E.-H. Le Guay; painter, probably Pierre-André Le Guay.
This plate belonged to a magnificent service ordered by Louis XVI for Versailles. It was to be delivered in sections over a twenty year period beginning with the first delivery in December 1783. Fifty-one plates were made out of seventy-two ordered.
The service was never completed; the last payment taking place on 13 January 1792, although production continued into 1793. After the King’s execution the Revolutionary Government sold the service in June-July 1794. The majority of the service was purchased by George IV in 1810 and 1811, and has remained in the English Royal Collection.
The pieces in the services were almost all of traditional forms, but it broke new ground in having all the reserves painted with figure scenes. The central reserve on this plate is an adaptation of Les Bacchantes Endormies, engraved by René Gaillard after
François Boucher in 1764. The smaller reserves are painted with Roman scenes: the combat between the Horatii and the Curiatti; Lucius Aemelius Paulus being called to the army; Cincinnatus; and vestals carrying a sacred flame.

L.C.G. Clarke Bequest, 1960
C.55-1961

Teapot

Sèvres, 1780
Soft-paste porcelain, decorated with a yellow ground, painting in enamels, and gilding
Marks: incised 11 and 38, interlaced Ls enclosing cc with below 9, for the painter C.-N. Buteux.

L.C.G. Clarke Bequest, 1960
C.53 & A-1961

Plate

assiette

Sèvres, date letter for 1769
Soft-paste porcelain, decorated with a green *oeil-de-perdrix* ground, painting in enamels, and gilding
Marks: incised ‘ClV ’; painted interlaced Ls enclosing q; painter’s mark of A.-J. Chappuis
Green grounds were introduced in 1756. Antoine-Joseph Chappuis was employed at Sèvres as a painter from 1761 to 1786. He specialized in bird painting.
Third shelf

Tea set

*dejeuner*

Sèvres, date letter for 1761
Soft-paste porcelain. enamelled and gilded
Marks: incised on tray ‘gp’; on cup, ‘18’; on saucer ‘3’, and on
sugar basin, ‘S’ reversed; painted on each piece with
interlaced Ls enclosing i; painter’s mark of Guillaume Noël
This set has a cup and sugar basin of Bouillard form. *Rose marbré* grounds are uncommon, and only occur on dated pieces between 1760 and 1763. The effect was achieved by applying blue enamel over a fired *rose* ground, and allowing it to dry before scraping it away to create a marbled effect. After firing, gilding was applied and the piece was fired again.

Guillaume Noël (1734/5-1804) worked at the factory as a painter, gilder, and burnisher between 1755 and 1800. He specialized in flower painting, but sometimes undertook other subjects.

Bequeath by Wilfred Ariel Evill, 1963 with a life interest to Miss Honor Frost, received 2010
C.177-2010
Dish from the Rittenener Service

*compotier ronde*

Sèvres, date letters for 1791
Soft-paste porcelain, enamelled and gilded
Marks: painted interlaced Ls with oo above; painter Michel-Gabriel Commelin; gilder, Vincent jeune

This may have been one of four round fruit dishes (*compotiers ronnes*) decorated by Commelin in 1791, as part of a service destined for a London-based dealer, Rittenener.

Given by Ralph Griffin, MA
C.195-1918

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Cup and saucer

*gobelet litron et soucoupe*

Sèvres, date letter for 1777
Soft-paste porcelain, painted in enamels, and gilded
Mark: on cup incised ‘39’ or ‘34’; painted interlaced Ls enclosing Z; painter’s mark of Guillaume Noël.
For Noël, see above.

Given by L.C.G. Clarke, MA
C.7 & A-1956

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La Fête au Château

Sèvres, c.1767-73
Modelled by Etienne-Maurice Falconet, 1766
Soft-paste biscuit porcelain
Incised marks: ‘14’ and ‘B’ or ‘Bo’
Biscuit porcelain figures were introduced at Vincennes about 1751 and were being sold in 1752. Because they had no glaze, the details of the moulding were not obscured, and their sugar-like appearance made them excellent substitutes for even more fragile sugar sculptures used as table decoration. The incised B on this example is not clear, and could indicate Jean – Jacques Bachelier, head of the sculpture workshop, 1767-73, or be ‘Bo’ for Louis Simon Boizot who became head of the sculpture department in 1775.

The sculptor Etienne-Maurice Falconet (1716-91) modelled over sixty figures and groups while he was the director of the sculpture department at Sèvres from 1757 to 1766. This group was modelled in 1766, and was in production by 1767.
The young couple are Jacquot and his lover, Colette, characters from a play, La Fête au Château, which was performed four times at Versailles.

Given by Mrs W.D. Dickson
C.11-1947

Pot-pourri vase

Sèvres, date letter for 1765
Soft-paste porcelain, pierced, enamelled and gilded
Marks: pained interlaced Ls enclosing M; painter’s mark of Pierre-Antoine Méreau.
This version of the *pot-pourri Pompadour* has fan-shaped piercings in the shoulder.

L.C.G. Clarke Bequest, 1960
C.28 & A-1961

**Cup and socketed saucer**
*gobelet et soucoupe enfoncé*

Sèvres, dated 1766
Soft-paste porcelain, enamelled and gilded
Marks: cup incised ‘2 0’ and ‘ ’; saucer ‘8’; painted interlaced LS enclosing N; painter’s mark of Charles Buteux.
Cups with socketed saucer to steady the cup may have been intended for invalids, as Madame de Pompadour bought three in 1762 two years before her death. They were probably used for milk, but might also have been used for tea or chocolate.
The sales records show that a high proportion of those made were bought by members of the Court. This one is decorated with musical and military or hunting trophies.

C.B. Marlay Bequest
MAR.C.36 & A-1912

Fourth shelf

Cup and saucer
*gobelet litron et soucoupe*

Sèvres, date letter for 1784
Soft-paste porcelain, with a *bleu nouveau* ground, painting in enamels, and gilding. The base of the cup is inscribed with the names of he birds: ‘*Faisan couronne./ des Indes.*’ and the saucer, ‘*La male, appelle/le Pape.*’
Marks: incised ‘38’; painted interlaced Ls enclosing gg; painter, Philippe Castel; gilder, E.-H. Le Guay.
Philippe Castel (b. 1746/7) was employed at Sèvres between 1771/2 and 1796/7, and specialized in landscape and birds. Both the birds on this cup were painted after engraved and coloured plates by F.-N. Martinot which accompanied both the quarto and folio editions of the comte de Buffon’s *Histoire naturelle des oiseaux*, 1771-83 and 1771-86: the Faisan *couronne des Indes*, from pl. 118, and the *Le Mâle, appelle le Pape* from pl. 159

L.C.G. Clarke Bequest, 1960
C.64 & A-1961
Cup and saucer
*gobelet litron et soucoupe*

Sèvres, 1787
Soft-paste porcelain, enamelled and gilded
Marks: incised on cup ‘44’ and on saucer ‘46’; painted interlaced Ls enclosing KK; painter’s mark of J.-P. Fumez
Painted floral ciphers on Sèvres cups were introduced in the summer of 1784 and were very popular until 1788, after which the numbers sold declined. After 1786 the date letters on Sèvres have been found to indicate that an object was made a year earlier than would be expected. KK should have indicated 1788, but the objects were probably made in 1787. This appears to have occurred because the letters II and JJ for 1786 and 1787 were both used in 1786.

Given by Ralph Griffin, MA, FSA
C.193 & A-1918

Cup
*Gobelet litron*

Sèvres, date letter for 1784
Soft-paste porcelain, enamelled and gilded
Marks: incised ‘48 c’ and ‘9’; painted interlaced Ls enclosing GG; painter’s mark of Claude-Antoine Tardy
Cups decorated with floral ciphers, here a T, were introduced by the comte d’Angiviller, the king’s supervisor of the factory, in the summer of 1784. This one may have been one of three allocated to Tardy for decoration in late August.
of that year. There is also a possibility that it might be one of two decorated with a floral T which were commissioned by d’Angiviller in December 1784.

Given by Ralph Griffin, MA, FSA
C.230-1918

Cup and saucer
Gobelet litron et soucoupe

Sèvres, date letter for 1778
Hard-paste porcelain painted in enamels with a head of Voltaire (1694-1778) in profile to left, and gilded
Marks: in red, crowned and interlaced Ls; painter’s mark ‘Pt’ of Pierre-Nicolas Pithou ainé; gilder’s mark of Henri-Martin Prévost.
Pierre-Nicolas Pithou, who was the older brother of Nicolas-Pierre Pithou (1750-1818), both of whom were unusual among Sèvres painters in undertaking portraits, and were among the first to work on hard-paste. However, in the records of payments to painters for 1777-80 on 18 July 1777, two second size gobelets litrons decorated with heads of Voltaire are listed under Pithou jeune’s work.

Purchased with the Rylands Fund
C.5 & A-2001
Cup and Saucer

gobelet litron et soucoupe

Sèvres, date letters for 1787
Soft-paste porcelain decorated with a yellow ground, painting
in polychrome enamels, and gilding
Marks: cup incised 41 and 11; saucer, 40 or 49; painted interlaced Ls with KK below and the painter’s mark of André-Vincent Vielliard
This is a gobelet litron of the third size, Vielliard père, seems to have been made a speciality of painting landscapes on coloured grounds at the end of the 1780s. However, there is evidence in the factory’s records of payments to painters which may indicate

that this cup and saucer was painted by his son André-Vincent Vielliard, fils, who worked at the factory from 1783-93, and adopted a similar style as his father.

L.C.G. Clarke Bequest, 1960
C.61 & A-1961

Cup and saucer

gobelet litron et soucoupe

Sèvres, date letters for 1787
Soft-paste porcelain, enamelled and gilded
Marks: incised on cup ‘41’; on saucer ‘3 - 1’; painted interlaced Ls enclosing KK; painter’s mark ‘V.’
Cup and saucer
gobelet litron et soucoupe

Sèvres, date letters for 1787
Soft-paste porcelain, decorated with a pale yellow ground, painting in blue enamel, and gilding
Marks: cup incised ‘4 >’; saucer ‘36’; painted interlaced Ls with KK below; painter’s mark of André-Vincent Vielliard.
The rather pale yellow ground on this cup is typical of yellow grounds in the 1780s. The painter Vielliard, (1717-90), painted a variety of subjects, but specialized in landscapes, mainly painted in reserves, but sometimes in a continuous frieze, as on this cup and saucer.

Given by L.C.G. Clarke, MA
C.8 & A-1956
Bottom shelf

Broth bowl, cover and stand
écuelle rond et plateau

Sèvres, date letters for 1780
Soft-paste porcelain, decorated overglaze with a bleu nouveau ground, painting in enamels, and gilding
Marks: incised on the bowl ‘43’ and ‘ ‘; on the stand ‘LV’; painted on both pieces, interlaced L’s enclosing cc; painter’s mark possibly Denis Levé; gilder’s mark of Michel-Barnabé Chauvaux
Écuelles were used by men and women to take food in their bedroom or boudoir during the toilette, and were only exceptionally included in dinner services. The écuelle ronde in four sizes was introduced at Vincennes, and in 1752, and could be supplied with a circular or an oval stand. Michel-Barnabé Chauvaux (b. 1730) was employed by the factory from 1752-88, mainly as a gilder, but also as a painter.

L.C.G. Clarke Bequest, 1960
C.52 & A & B-1961

Dejeuner with tray
dejeuner avec plateau à tiroir à pieds

Sèvres, date letter for 1759-60
Soft-paste porcelain decorated with underglaze bleu lapis ground caillouté in gold, reserves painted in enamels, and
gilding
Marks: incised on tray ‘6c’; on jug ‘4’ and ‘cS’; on cup ‘cc’; on saucer ‘I’ or ‘H’; painted interlaced Ls enclosing G; painter’s mark of André-Vincent Vielliard.

Dejeuners could be made up of pieces of all one shape style such as Calabre, or be mixed, like this one, but usually took their name from the tray. This form with little tapering feet appears in the factory’s inventory in 1757. The jug is a fourth size broc ordinaire, and the cup, saucer, and sugar basin of Hébert form. The genre scenes in the reserves are in the style of David Teniers, the younger (1610-90), whose work was popular in France in this period.

L.C.G. Clarke Bequest, 1960
C.20A-D-1961

Broth bowl, cover and stand
écuelle nouvelle forme

Sèvres, date letters for 1782
Hard-paste porcelain, painted in enamels, and gilded Marks: incised on bowl ‘ch’; on stand ‘Dce’ and script ‘JB’; painted on both pieces, interlaced Ls enclosing ee; painter’s mark of Pierre-Joseph Rosset; gilder, ‘IN’, possibly Jean Chauvaux, jeune. Hard-paste porcelain was first made successfully at Sèvres in 1769. It was produced alongside soft-paste until 1804 when the latter was abandoned. Hard-paste écuelles of nouvelle forme first appeared in the stock list of 1773. This
example is decorated with an *œil de perdrix* ground, borders of roses, and landscapes which were the speciality of Pierre-Joseph Rosset (b. 1734), who was employed by the factory as a painter and gilder from 1753-99.

L.C.G. Clarke Bequest, 1960
C.54 & A & B-1961

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CASE 3

18th and 19th Century Porcelain, including Bow, Bristol, Derby, Longton Hall, Lowestoft and Worcester

LARGE FONT LABEL BOOK

PLEASE DO NOT REMOVE FROM GALLERY
Case 3/1

Vases

In the eighteenth century household vases were used for flower arrangements, or as ornaments. They might be sold singly, but often were sold in pairs, or in garnitures of three or five for display on chimneypieces, or furniture, such as cabinets.

Top shelf

Pair of vases

Bow, c.1750-55
Soft-paste porcelain painted underglaze in blue.

Given by the Friends of The Fitzwilliam Museum
C.24A & B-1939

Jug

Lowestoft, c.1760
Soft-paste porcelain moulded with leaves and flowers in relief and painted under-glaze in blue.

Dr J.W.L. Glaisher Bequest
C.3111-1928
Second shelf

Octagonal bowl

Bow, c.1760-65
Soft-paste porcelain decorated with a powder-blue ground, and painting underglaze in blue.

Given by Mrs W.D. Dickson
C.70-1932

Beaker (kiln waster)

Limehouse, London, c.1745-47/8
Soft-paste porcelain painted underglaze in blue with a Chinese lady walking in a fenced garden.
The beaker has warped badly during firing.

Given by Lord Chandos
C.14-1975

Octagonal dish

Limehouse, c.1745-47/48
Soft-paste porcelain painted underglaze in blue.

Given by Mrs W.D. Dickson
C.77-1932
Plate
Bow, c.1750-52
Soft-paste porcelain painted underglaze in blue with ‘Mandarins’ pattern.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.16-1992

Third shelf
Tea bowl and saucer
Lowestoft, c.1780
Soft-paste porcelain painted underglaze in blue with a pattern resembling the Worcester ‘Queen Charlotte’ pattern.

The Rev. A.V. Valentine Richards Bequest C.97 & A-1933

Mug
Worcester, c.1755-65

The Rev. A.V. Valentine-Richards Bequest C.85-1933
Plate

Worcester, c.1775
Soft-paste porcelain painted underglaze in blue with ‘The Rubber Tree Plant’ pattern
Mark: four pseudo-Chinese characters.

The Rev. A.V. Valentine-Richards Bequest
C.108-1933

Coffee cup

Worcester, c.1753-55
Soft-paste porcelain painted underglaze in blue
Mark: ‘ ’ underglaze in blue.

Given by Ralph Griffin, MA, FSA
C.226A-1918

Coffee pot

Worcester, c.1760-70
Soft-paste porcelain painted underglaze in blue with ‘The Fisherman in Fan-shaped Panel’ pattern reserved in a powder-blue ground
Mark: open crescent and fretted square.

Bequeathed by J.F.P. Parker, 1966
C.2 & A-1967
Coffee cup

Worcester, c.1753-55
Soft-paste porcelain painted underglaze in blue, ‘Prunus Branch Bird’ pattern
Mark: ‘4’.

Given by Ralph Griffin, MA, FSA
C.56B-1918

Plate

Worcester, c.1770-75
Soft-paste porcelain painted underglaze in blue with ‘Kangxi Lotus’ pattern
Mark: pseudo-Chinese symbol.

The Rev. A.V. Valentine-Richards Bequest
C.109-1933

Coffee cup and saucer

Worcester, c.1755-60
Soft-paste porcelain painted underglaze in blue with ‘The Prunus Root’ pattern
Marks: on the cup 2 crossed; on the saucer 3 crossed.

Given by Ralph Griffin, MA, FSA
C.1 & A-1918
Fourth shelf

Milk jug

Caughley, c.1780-90
Soft-paste porcelain transfer-printed underglaze in blue and gilt; ‘Temple’ pattern.

Given by Ralph Griffin, MA, FSA
C.137-1918

Tea bowl and saucer

Caughley, c.1780-90
Soft-paste porcelain transfer-printed under-glaze in blue and gilt; ‘Temple’ pattern
Mark on saucer: S underglaze in blue.

Given by Ralph Griffin, MA, FSA
C.138 & A-1918

Mask jug

Caughley, c.1780-90
Soft-paste porcelain, transfer-printed underglaze in blue, the ‘Pleasure Boat’ or ‘Fisherman’ pattern
Mark: ‘S’ underglaze in blue.

Given by Ralph Griffin, MA, FSA
C.134-1918
Saucer

Vauxhall, c.1751-54
Soft-paste porcelain painted underglaze in blue.

Given by the Friends of The Fitzwilliam Museum
C.9-1998

Bowl

Worcester, c.1760-65
Soft-paste porcelain painted underglaze in blue with ‘Dragon’ pattern.

Bequeathed by the Rev. A.V. Valentine-Richards
C.107-1933

Saucer

English, Lowestoft, c.1770-80
Soft-paste porcelain saucer, decorated with a Chinese dragon chasing flaming pearls in underglaze blue.

Given by D.M. Hunting, Esq., 1934
C.14-1934

Teapot

Worcester, c.1755-60
Soft-paste porcelain painted underglaze in blue; ‘The Fisherman and Willow Pavilion’ pattern
Mark: swastika-type painter’s mark.
Milk or cream jug

Worcester, c.1760-70
Soft-paste porcelain, moulded in relief with ‘Chrysanthemum’ pattern and painted underglaze in blue
Mark: open crescent.

The Rev. A.V. Valentine-Richards Bequest
C.88-1933

Bottom shelf

Plate

Lowestoft, c.1765-70
Soft-paste porcelain painted underglaze in blue.

Given by Ralph Griffin, MA, FSA
C.119-1918

Dolphin pickle or sweetmeat dish

Bow, c.1752-55
Soft-paste porcelain painted underglaze in blue
The use of shell form tableware was an aspect of the Rococo style of the mid eighteenth century.
Bequeathed by Miss Beryl Statham, and allocated to The Fitzwilliam in lieu of Capital Taxes by H.M. Treasury C.17-1992

Tureen, cover, stand and ladle

Bow, c.1760-65
Soft-paste porcelain painted underglaze in blue.

Given by Viscount Chandos C.16 & A-C-1975

Plate

Worcester, c.1755
Soft-paste porcelain painted underglaze in blue with ‘The Children at Play’ pattern; on the back of the rim, four Chinese Precious Objects Mark: three pseudo-Chinese characters.

Given by Viscount Chandos C.15-1975
Bow Porcelain

Thomas Frye, an Irish painter, and Edward Heylyn, backed by Alderman George Arnold, founded the factory which was originally known as ‘New Canton’ as it manufactured cheaper copies of porcelain from China. Patents were granted in 1744 and in 1749, when bone ash was used in the soft paste porcelain body. Established north of the River Thames at Stratford le Bow in east London, it was one of the most successful and prolific 18th Century English porcelain factories. After the death of Thomas Frye in 1761 output continued on a diminishing scale until the factory closed in 1776.

A wide range of affordable tablewares were painted in underglaze blue and in coloured enamels inspired by Chinese ‘famille-rose’ and Japanese ‘Kakiemon’. white wares and transfer printed wares were also produced together with ornamented pieces and many figures, groups, animals and bird. Figures were based on Meissen and Oriental originals and popular theatrical celebrities.

There are no examples in the Fitzwilliam Museum but an unattributed group of ‘A’-marked porcelain may correspond to the first Bow patent of 1744.
Case 3/2

Top shelf

Shepherdess

Bow, c.1757-60
Soft-paste porcelain painted in enamels.

Dr J.W.L. Glaisher Bequest
C.3054A-1928

Shepherd bagpiper, with dog, sheep and lamb

Bow, c.1765-70
Soft-paste porcelain painted in enamels and gilt
The Shepherd, derived from a Meissen model, had been issued in the late 1750s, without the wall and bocage, and paired with a shepherdess.

Given by Mrs W.D. Dickson
C.54-1932
Shepherd

Bow, c.1757-60
Soft-paste porcelain painted in enamels
Mark: ‘I’ impressed
An example of this model, dated 1757, is in the British Museum.

Dr J.W.L. Glaisher Bequest
C.3054B-1928

Second shelf

Standing nun reading a book

Bow, c.1750-52
Soft-paste porcelain painted in enamels
Possibly inspired by plate 31 in Filippo Bonanni’s, *Catalogo degli ordini religiosi . . .*, III, Rome, 1710.

Dr J.W.L. Glaisher Bequest
C.3050-1928

Fruit seller

Bow, c.1750-52
Modelled by ‘The Muses Modeller’
Soft-paste porcelain painted in enamels.
Henry Woodward as ‘The Fine Gentleman’

Bow, c.1750
Glazed soft-paste porcelain
Henry Woodward (1717-1777) was cast as ‘The Fine Gentleman’ in the 1748 revival of David Garrick’s *Lethe*. The figure was based on a mezzotint by James MacArdell (c.1729-1765) after a drawing by Francis Hayman (1708-1776) now in The Fitzwilliam Museum.

Kitty Clive as ‘The Fine Lady’ in *Lethe*

Bow, dated 1750
Glazed soft-paste porcelain
Catherine Clive (1711-1785), known as Kitty, joined the cast of Garrick’s farce, *Lethe*, as Mrs Riot or ‘The Fine Lady’ in 1749.
The Bow figure was probably based on an engraving of 1750 by Charles Mosley after a water-colour by Thomas Worlidge.

Actress in Turkish costume
Bow, c.1750-52
Glazed soft-paste porcelain.

Dr J.W.L. Glaisher Bequest
C.3027-1928

Piedmontese Bagpiper

Bow, c.1750-55
Glazed soft-paste porcelain
The model was probably derived from a print of 1739 by Jean Daullé (1703-63) after Jacques Dumont le Romain (1701-81), showing a street entertainer with bagpipes and marionettes, or from a Meissen model of 1741 by J.J. Kaendler, known as the Piedmontese Bagpiper. Another Bow figure shows the bapiper as he is in the print, perating two marionettes, and accompanied by a dog.

Accepted by H.M.Government in 1990 in lieu of Inheritance Tax and allocated to the Fitzwilliam Museum
C.29-1992

The Fortune Teller

Bow, c.1752-55
Soft-paste porcelain, enamelled and gilded
Marks: an anchor and dagger in grey
Derived from a print by Pierre Aveline after La Bonne Aventure by F. Boucher (1703-1770).
Third shelf

Sauce boat

Bow, c.1752-8
Soft-paste porcelain decorated with applied prunus sprays, painting in enamels and gilding
Mark: script N in red enamel.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.26-1992

Two octagonal dishes

Bow, c.1755
Soft-paste porcelain decorated with applied prunus sprays, and enamelled in Chinese *famille rose* style.

Given by Mrs W.D. Dickson C.72 and C.73-1932

Bottle vase

Bow, c.1750-52
Soft-paste porcelain painted in enamels.
Pair of covered vases

Bow, c.1750-55
Soft-paste porcelain painted in enamels in Chinese *famille rose* style.

Purchased with the Cunliffe Fund and with grant-in-aid from the Victoria & Albert Museum

Sphinx with a lady’s head, possibly that of the actress, Peg Woffington (1718-1760)

Bow, c.1750-55
Glazed soft-paste porcelain.

Purchased with the Cunliffe Fund with grant-in-aid from the Victoria & Albert Museum
C.24-1973

Sauceboat

Bow, 1750-52
Soft-paste porcelain, moulded in the shape of a silver sauceboat, and painted in enamels.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.15-1992
Urania the Muse of Astronomy
Bow, c.1750-52
Modelled by ‘The Muses Modeller’

Soft-paste porcelain, enamelled and gilt.

Given by Mrs W.D. Dickson
C.82-1950

Vine leaf sauce boat
Bow, c.1760
Soft-paste porcelain, moulded, and painted in enamels.

Given by Mrs W.D. Dickson
C.102-1950

Fourth shelf
Seated nun reading a book
Bow, c.1752-55
Glazed soft-paste porcelain, modelled after a Meissen figure by J.J. Kaendler.

Dr J.W.L. Glaisher Bequest
C.3034-1928

Two putti playing with a dolphin
Bow, c.1750-52
Glazed soft-paste porcelain, probably modelled after a Meissen group of c.1750.

Dr J.W.L. Glaisher Bequest
C.3028-1928

Boy toper
Bow, c.1752-55
Soft-paste porcelain with clear glaze.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.14-1992

Pug on a cushion
Bow, c.1750-55
Soft-paste porcelain with clear glaze.

Dr J.W.L. Glaisher Bequest
C.3030-1928

Plate
Bow, c.1765
Soft-paste porcelain transfer-printed in brown and enamelled in imitation of the Chinese famille rose style.

The Rev. A.V. Valentine-Richards Bequest C.63-1933
Inkpot
Bow, dated 1750
Soft-paste porcelain painted in enamels in Chinese *famille rose* style, and inscribed ’MADE AT NEW CANTON 1750’.

Given by Lord and Lady Fisher
C.8-1951

Seated sportsman with a dog
Bow, c.1755
Soft-paste porcelain with clear glaze.

The Rev. A.V. Valentine-Richards Bequest
C.66-1933

Bull
Bow, c.1755
Soft-paste porcelain with clear glaze.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.21-1992

Woman representing Sight from a set of Senses
Bow, c.1749-55
Modelled by ‘The Muses Modeller’
Soft-paste porcelain with clear glaze.
Bottom shelf

Leaf-shaped dish

Bow, c.1765-70
Soft-paste porcelain painted underglaze in blue
Mark: pseudo-Chinese characters.

Given by Mrs W.D. Dickson
C.75-1932

Plate

Bow, dated 1770
Soft-paste porcelain painted underglaze in blue
Marks: in the centre, ‘RC’ monogram, on the reverse, ‘M/R/ROBERT/CROWTHER/STOCKPORT/CHESHIRE/
January 1770’.
Robert Crowther, a silk merchant, was probably related to
John Crowther, the proprietor of the Bow factory in 1770.

Given by Nicolas Radford in memory of his mother, Mrs. Dora Radford
EC.8-1946

Triple-shell pickle stand
Bow, c.1760-65
Soft-paste porcelain painted underglaze in blue with ‘Trailing Vine’ pattern.

Dr J.W.L. Glaisher Bequest
C.3043-1928

Plate

Bow, c.1750-52
Soft-paste porcelain painted underglaze in blue with ‘Scroll’ pattern closely copying a Chinese original
Mark: ‘15’ underglaze in blue.

Given by Dr J.W.L. Glaisher
C.4-1917

Teapot

Bow, c.1750-55
Soft-paste porcelain with applied prunus blossom, painted underglaze in blue
Mark: pseudo Chinese six-character reign mark with T above and T below.

Purchased with the Cunliffe Fund and grant-in-aid from the Victoria & Albert Museum
C.22 & A-1973
Case 3/3

Top shelf

Fable candlestick: The Fox and the Stork

Bow, c. 1760
Soft-paste porcelain painted in enamels
The Fox is tantalizing the hungry Stork by eating from a dish which the latter cannot do because of its long beak.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.20-1992

Garniture of three frill vases

Bow, c. 1765
Soft-paste porcelain, pierced, decorated with applied flowers and enameled.

Given by Mrs W.D. Dickson C.61, 62, 63-1932

Autumn from a set of Seasons

Bow, c. 1765-70
Soft-paste porcelain, enameled and gilt
Mark: an anchor and dagger in red enamel.

Dr J.W.L. Glaisher Bequest C.3058-1928
Second shelf

Gentleman or actor from *The blown kiss*

Bow, c.1765
Soft-paste porcelain painted underglaze in blue, onglaze in enamels, and gilded,
Marks: a cross underglaze in blue; anchor and dagger in red enamel. After a Meissen model of 1736 by J.J. Kaendler.

Given by Mrs W.D. Dickson
C.86A -1950

Lady or actress

Bow, c.1765
Soft-paste porcelain painted underglaze in blue, onglaze in enamels, and gilded
Mark: a cross underglaze in blue; anchor and dagger in red enamel.

Given by Mrs W.D. Dickson
C.86B -1950

Black woman holding a basket of fruit

Bow, c.1765
Soft-paste porcelain, enamelled and gilded, after a Meissen model by Peter Reinicke.

Cecil E. Byas Bequest
EC.13-1938
Pair of figures with candlesticks
Bow, c.1765-70
Soft-paste porcelain painted underglaze in blue, onglaze in enamels, and gilded.
Cecil E. Byas Bequest
EC.15A & B-1938

Girl playing a hurdy-gurdy
Bow, c.1760
Soft-paste porcelain, enamelled and gilded.
Bequeathed by Cecil E. Byas
EC.9-1938

Street entertainer
Bow, 1760-65
Soft-paste porcelain painted in enamels
From a print of 1739 by Jean Daullé after a drawing by Jacques Dumont le Romain.
Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.25-1992

Old man representing Winter
Bow, c.1765
Soft-paste porcelain, enamelled and gilded
Mark: dagger underglaze in blue; anchor and dagger in red enamel.

Given by Mrs W.D. Dickson
C.85-1950

Third shelf

Fiddler

Bow, c.1755-58
Soft-paste porcelain painted in enamels.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.18-1992

Thames waterman

Bow, c.1753-55
Soft-paste porcelain painted in enamels.

Purchased with the Cunliffe Fund with grant-in-aid from the Victoria & Albert Museum
C.23-1973

Three cormorants

Bow, c.1753-55
Soft-paste porcelain, two glazed, the other painted in enamels.
The Indiscreet Harlequin

Bow, c.1753-55
Soft-paste porcelain, enamelled and gilded
A copy of a Meissen model by J.J. Kaendler.

Given by Mrs W.D. Dickson
C.80-1950

Street cook

Bow, c.1755-58
Soft-paste porcelain painted in enamels. After a Meissen model by Peter Reinicke.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.24-1992

Turkish woman holding a shell dish

Bow, c.1755-60
Soft-paste porcelain painted in enamels.
After a Meissen model of 1746 by J.F. Eberlein.

Given by Mrs W.D. Dickson
C.83-1950

Seated minstrel
Bow, c.1755-60
Soft-paste porcelain painted in enamels.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.32-1992

Fourth shelf

Figure of girl representing Spring

English, Bow, 1765
Soft-paste porcelain containing bone ash, figure of a Girl holding a Bird's Nest, press-moulded, hand-modelled, and painted overglaze in polychrome enamels, and gilt.

Given by Mrs W.D. Dickson, 1932
C.66-1932

Boy representing Autumn

Bow, c.1760-65
Soft-paste porcelain, enamelled and gilded.

Given by Mrs W.D. Dickson
C.67-1932

The Idyllic Musicians

Bow, c.1760-65
Soft-paste porcelain painted underglaze in blue, onglaze in enamels, and gilded
Marks: on the girl, ‘F’; on the boy a dot underglaze in blue.
Scotch shepherd and shepherdess

Bow, c.1760-65
Soft-paste porcelain, enamelled and gilded.

Cecil E. Byas Bequest
EC.4A & B-1938

Fountain group

Bow, c.1765
Soft-paste porcelain painted in enamels
Mark: an anchor and dagger in red.

Cecil E. Byas Bequest
EC.12B-1938

Flower-girl perhaps representing Spring

Bow, c.1760
Soft-paste porcelain painted in enamels, after a Meissen model by J.J. Kaendler and P. Reinicke.

Given by Ralph Griffin, MA, FSA
C.6-1918

Harlequin and Columbine
Bow, c. 1760
Soft-paste porcelain, enamelled and gilded.

Bequeathed by Cecil E. Byas
EC.8A & B-1938

Bottom shelf

Fire from a set of Elements
Bow, c. 1765-70
Soft-paste porcelain, enamelled and gilt
An adaptation of a statue by Nicolas Dossier (active 1664-1701).

Given by Mrs W.D. Dickson
C.57-1932

Juno representing Air from a set of Elements
Bow, c. 1760-65
Soft-paste porcelain painted in enamels
Derived from a statue by Etienne Le Hongre (1628-1690).

Given by Mrs W.D. Dickson
C.3049-1928

Neptune representing Water from a set of Elements
Bow, c.1765-70
Soft-paste porcelain, enamelled and gilt
Mark: an anchor and dagger in red
Derived from a statue by P. Le Gros (1629-1714).

Given by Mrs W.D. Dickson
C.55-1932

Flora representing Spring from the Antique Seasons

Bow, c.1760-65
Soft-paste porcelain painted in enamels, after a Meissen model of c. 1755-60 by J.F. Meyer.

Given by Mrs W.D. Dickson
C.29-1932

Bacchus representing Autumn from the Antique Seasons

Bow, c.1760-65
Soft-paste porcelain, enamelled and gilt, after a Meissen model of c. 1755-60 by J.F. Meyer.

Given by Mrs W.D. Dickson
C.30-1932
Longton Hall

This factory near Newcastle-under-Lyme in Staffordshire, was founded about 1749/50 by a speculator, William Jenkinson.
In 1751 he took into partnership William Nicklin, a lawyer, and William Littler, a saltglaze stoneware potter, who became manager. In 1753 Jenkinson sold his shares, and a new partnership was formed. After this output of soft-paste porcelain was on a large scale, but the factory was not a commercial success. Failure was averted in 1755 by admitting a new partner, the Rev. Robert Charlesworth, but losses continued. In 1760 the factory closed, and its stocks were sold off. By 1764 William Littler had moved to West Pans near Musselburgh in Scotland, where he produced porcelain until about 1777.

White figures, known as ‘snowmen’ because of their glassy body and thick glaze, were among the first products. Most of the later figures stood on scrolled bases, and were decorated with coloured enamels. The factory made rococo style tableware, much of it moulded to resemble leaves, fruit or vegetables. Some wares had underglaze blue grounds, or decoration underglaze in blue in Chinese style.
Case 3/4

Top shelf

Strawberry plate

Longton Hall, c. 1754-57
Soft-paste porcelain moulded with strawberry sprays and painted in enamels
Fragments of ‘strawberry plates’ were found during an excavation of the factory site.

The Rev. A.V. Valentine-Richards Bequest
C.80-1933

River God

Longton Hall, c. 1757-60
Glazed soft-paste porcelain.

Given by H.M. Treasury
C.5-1975

Strawberry plate

Longton Hall, c. 1754-57
Soft-paste porcelain moulded with strawberry sprays and painted in enamels.

The Rev. A.V. Valentine-Richards Bequest
C.81-1933
Second shelf

Poet, perhaps Dryden

Longton Hall, c.1757-60
Glazed soft-paste porcelain.

Purchased with the Cunliffe Fund and grant-in-aid from the Victoria & Albert Museum
C.27-1973

Jug

Scottish, West Pans; William Littler’s factory, c.1764-77
Soft-paste porcelain painted in enamels.

Lent by Mrs L.B. Sutherland, 1975

Pair of vases with floral stoppers

Longton Hall, c.1755-60
Soft-paste porcelain decorated with applied flowers and painted in enamels.

Given by Mrs W.D. Dickson
C.144 & 45-1932

Pair of lovers

Longton Hall, c.1757-60
Glazed soft-paste porcelain.
Third shelf

Turkey cock

Longton Hall, c.1750-53
Glazed glassy soft-paste porcelain. ‘Snowman’ type.

Dr J.W.L. Glaisher Bequest
C.3088-1928

Summer and Winter from a set of Seasons

Longton Hall, c.1750-53
Glazed glassy soft-paste porcelain. ‘Snowman’ type.

Dr J.W.L. Glaisher Bequest
C.3085-1928

Four children representing the Seasons

Longton Hall, c.1754-57
Soft-paste porcelain painted in enamels
Mark: crossed Ls with dot below.

Dr J.W.L. Glaisher Bequest
C.3035A & B-1928

Cabbage seller
Longton Hall, c.1754-57
Soft-paste porcelain painted underglaze in blue, and onglaze in enamels.

Bequeathed by Mrs Jessie Statham
C.6-1970

Pheasant

Longton Hall, c.1750-53
Glazed glassy soft-paste porcelain
‘Snowman’ type.

Dr J.W.L. Glaisher Bequest
C.3086-1928

Cupid at Vulcan’s forge

Longton Hall, c.1750-53
Glazed glassy soft-paste porcelain
‘Snowman’ type.

Dr J.W.L.Glaisher Bequ.est
C.3084-1928

Fourth shelf

Leaf-shaped dish

Longon Hall, c.1754-7
Soft-paste porcelain, moulded and painted in enamels; applied handle.
Lobed dish

Longton Hall, c.1754-57
Soft-paste porcelain, moulded and painted in enamels; applied handle.

Given by Ralph Griffin, MA, FSA
C.116A-1918

Sauceboat

Longton Hall, c.1755-60
Soft-paste porcelain painted in enamels in the Chinese famille rose style
This model is also known in salt-glazed stoneware and Bow porcelain. The block was probably modelled by Aaron Wood.

Purchased with the Cunliffe Fund and grant-in-aid from the Victoria & Albert Museum
C.28-1973

Strawberry plate

Longton Hall, c.1754-57
Soft-paste porcelain moulded with strawberry sprays and painted in enamels.
Teapot

Longton Hall, c.1754-57
Soft-paste porcelain painted in enamels

A fragment matching this pot’s handle was found on the factory site.

Dr J.W.L. Glaisher Bequest
C.3094 & A-1928

Sauceboat

Longton Hall, c.1754-57
Soft-paste porcelain painted in enamels, after a Meissen sauceboat of c.1745.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.42-1992

The Infant Artist

Longton Hall, c.1754-57
Soft-paste porcelain painted in enamels.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.43-1992
Butter seller

Longton Hall, c.1754-57
Soft-paste porcelain painted in enamels.

Given by Mrs W.D. Dickson
C.101-1950

Peony dish

Longton Hall, c.1754-57
Soft-paste porcelain, moulded and painted in enamels
Peony dishes originated at Meissen and were copied by Chelsea and Longton Hall.

The Rev. A.V. Valentine-Richards Bequest
C.79-1933

Bottom shelf

Teapot

Probably Scottish, West Pans; William Littler’s factory, c.1764-77
Soft-paste porcelain, moulded with flowers in relief and decorated underglaze in blue; traces of gilding.

Dr J.W.L. Glaisher Bequest
C.3091 & A-1928

Tea bowl
Scottish, West Pans; William Littler’s factory, c.1765-70
Soft-paste porcelain, moulded and decorated with an underglaze blue ground.

Dr J.W.L. Glaisher Bequest
C.3092-1928

Vase

Scottish, West Pans, William Littler’s factory, c.1765-75
Soft-paste porcelain with an underglaze blue ground, onglaze enamels, and gilding.

Given by Mrs W.D. Dickson
C.146-932

Bowl and stand

Scottish, West Pans; William Littler’s factory, c.1764-77
Soft-paste porcelain, moulded and decorated underglaze in blue; traces of gilding.

Dr J.W.L. Glaisher Bequest
C.3090 & A-1928

Dish

Scottish, West Pans; William Littler’s factory, c.1764-77
Soft-paste porcelain, moulded and decorated with underglaze blue, enamels and gilding
Mark: interlaced Ls with a dot.
Dr J.W.L. Glaisher Bequest
C.3093-1928
18th Century Derby Porcelain

John Heath, a Derby banker, and Andrew Planché were making porcelain in Derby from around 1748. Joined in 1756 by the enameller William Duesbury, the factory reached its peak in 1770 when Duesbury took over the Chelsea factory.

Appealing to the aristocracy, Derby produced useful and ornamental wares made of soft-paste porcelain notable for their botanical and landscape decoration. Painted wares in underglaze blue were made in the Chinese style. Flower, fruit and insect decoration in polychrome enamels was inspired by Sèvres and Meissen. Japan or Imari patterns were introduced in the latter part of the century. Figures, groups and animals were made in abundance, early dry-edge models giving way to richly enameled and gilded models. From 1782 pattern books identified designs for dessert and tea services and numerals identified artists including William Billingsley, Zachariah Boreman, Jockey Hill and ‘Quaker’ Pegg.

After 1770 painted crowned ‘D’ marks were used and the crossed batons marks from around 1784.
Case 3/5

Top shelf

Europa and Zeus in the form of a bull

Derby, c.1765
Soft-paste porcelain, enamelled and gilded
Europa, the daughter of Agenor, King of Tyre, was abducted and carried out to sea by Zeus in the form of a white bull. The story was told by the Roman poet Ovid in *Metamorphoses*, Book II, 836-75.

Given by Mrs F. Leverton Harris
C.1-1935

Juno

Derby, c.1765-75
Soft-paste porcelain, enamelled and gilded.

Dr J.W.L. Glaisher Bequest
C.3071-1928

Britannia

Derby, c.1765
Soft-paste porcelain, enamelled and gilded.

Given by Mrs W.D. Dickson
C.89-1932
Second shelf

Pair of musicians

Derby, c. 1760
Soft-paste porcelain, enamelled and gilded.

Given by Ralph Griffin, MA, FSA
C.27A & B-1918

Sportswoman

Derby, c. 1775
Soft-paste porcelain, enamelled and gilded
Marks: ‘No 50’, ‘B’ and ‘ ’ incised.

Given by Mrs W.D. Dickson
C.96-1932

Harlequin, Columbine and a child

Derby, c. 1756-59
Soft-paste porcelain, enamelled and gilded
After a Meissen model of c. 1740 by J.J. Kaendler, known as
the ‘Harlequin Family’.

Given by Mrs W.D. Dickson
C.94-1950
Sportsman

Derby, c. 1775
Soft-paste porcelain, enamelled and gilded
Marks: ‘No 50’ and ‘G’ incised.

Given by Mrs W.D. Dickson
C.97-1932

Third shelf

Apollo with symbols of the Arts

Derby, Andrew Planché period, c. 1752-55
Glazed soft-paste porcelain with ‘dry edge’.

Dr J.W.L. Glaisher Bequest
C.3065-1928

Gentleman holding a shell dish

Derby, c. 1756-59
Soft-paste porcelain, enamelled and gilded
‘Pale Family’ type.

Given by Mrs W.D. Dickson
C.93-1950
Seated man with a dog

Derby, c.1756-59
Soft-paste porcelain painted in enamels.

Dr J.W.L. Glaisher Bequest
C.3069-1928

Smell from a set of chinoiserie Senses

Derby, Andrew Planché period, c.1750-55
Glazed soft-paste porcelain with ‘dry edge’.

Purchased from the Cunliffe Fund with grant-in-aid from the
Victoria & Albert Museum
C.26-1973

Lady playing a mandoline

Derby, c.1756-58
Soft-paste porcelain painted in enamels.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.36-1992

Chinese boy climbing a tree

Derby, c.1756-60
Soft-paste porcelain painted in enamels.

Given by Mrs W.D. Dickson
C.95-1950
Goat

Derby, Andrew Planché period, c.1750-55
Glazed soft-paste porcelain with ‘dry edge’
Mark: ‘11’ incised.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.35-1992

Fourth shelf

Ewe and lamb

Derby, Andrew Planché period, c.1750-55
Glazed soft-paste porcelain with ‘dry edge’
Variants were made at Bow, Chelsea and Longton Hall.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.34-1992

Dish

Derby, c.1760
Soft-paste porcelain moulded in relief with vine and painted in enamels.

The Rev. A.V. Valentine-Richards Bequest C.75-1933
Pair of leopards

Derby, c.1760
Soft-paste porcelain painted in enamels.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.39A & B-1992

Ale jug

Derby, c.1760
Soft-paste porcelain painted in enamels.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.40-1992

Covered cream pot

Derby, c.1758-60
Soft-paste porcelain painted in enamels.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.38 & A-1992

Huntsman playing a flute to a lady

Derby, Andrew Planché period, c.1750-55
Soft-paste porcelain with ‘dry edge’.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.33-1992
Barrel-shaped mug

Derby, c.1760
Soft-paste porcelain painted in enamels.

Given by Ralph Griffin, MA, FSA
C.18-1918

Bottom shelf

Dessert dish

Derby, c.1810-20
Soft-paste porcelain painted in maroon enamel with a view near Makeney, Derbyshire, and gilded key-fret border.

Given by Mr K.W. Buckie
C.14-1977

Dog’s head whistle

Probably Derby, c.1814-28
Porcelain painted in enamels, with remnants of gilding.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.41-1992
Punch bowl with view of Derby

Derby, c.1790
Soft-paste porcelain, enamelled and gilded
Mark: crossed batons and dots with ‘D’ below, and a crown above in purple.

Given by Mrs W.D. Dickson
C.19-1932

Plate

Derby, c.1815, painted by Moses Webster
Soft-paste porcelain, enamelled and gilt
Mark: crown, crossed batons and dots over D in red enamel.

Given by Lady Lintott
C.2-1979
Case 3/6

Top shelf

Three Graces distressing Cupid

Derby, c.1780-85
Soft-paste porcelain, enamelled and gilded
Mark: ‘No 235’ incised

Given by Mrs W.D. Dickson
C.98-1932

Two handled vase with cover

English, Chelsea c.1772
Porcelain, painted on one side with the Trojan women carrying away the body of Polyxena and on the other at Dutch scene.

Given by The Friends of the Fitzwilliam Museum. 1938
EC.31-1938

Time clipping the wings of Cupid
Derby, c.1765-75
Soft-paste porcelain, enamelled and gilded.

Given by Mrs W.D. Dickson
C.38-1932

Second shelf

Neptune on a shell-covered rock

Derby, c.1765-70
Soft-paste porcelain, enamelled and gilded
Neptune may have been based on the figure on the Neptune Fountain at Versailles, or on a bronze figure of Neptune. The use of naturalistic shells was a feature of Rococo style decoration.

Given by J.R. Wardale, MA
C.20C-1928

Spring from The Classical Seasons

Derby, c.1760-65
Soft-paste porcelain, enamelled and gilded
After a Meissen model by J.F. Eberlein (1696-1748).

Given by Mrs W.D. Dickson
C.87-1932

Winter from The Classical Seasons
Derby, c. 1760-65  
Soft-paste porcelain, enamelled and gilded  
After a Meissen model of by J.F. Eberlein (1696-1748).  
Given by Mrs W.D. Dickson  
C.86-1932

The Italian Farmer

Derby, c. 1760  
Soft-paste porcelain, enamelled and gilded  
After a Meissen model by J.J. Kaendler.  
Given by Ralph Griffin, MA, FSA  
C.28-1918

Venus and Cupid

Derby, c. 1765-70  
Soft-paste porcelain, enamelled and gilded.  
Cecil E. Byas Bequest  
EC.16B-1938

Third shelf

Autumn from The French Seasons

Derby, c. 1775-80  
Soft-paste porcelain, enamelled and gilded
After a Tournai model by Nicholas-François Gauron (1736-88), working at Chelsea in 1772.

Given by Ralph Griffin, MA, FSA
C.227-1918

Cupid as a toilet maid
Derby, c. 1770-90
Soft-paste porcelain, painted in enamels.

Given by Mrs W.D. Dickson
C.99-1950

Cupid playing an oboe
Derby, c. 1770-90
Soft-paste porcelain, painted in enamels.

Given by Mrs W.D. Dickson
C.98-1950

Cupid playing a hurdy-gurdy
Derby, c. 1770-80
Soft-paste porcelain, painted in enamels
Mark: ‘No 218’ incised.

Given by Mrs W.D. Dickson
C.97-1950

Cupid with a dog
Derby, c.1770-80
Soft-paste porcelain painted in enamels
Mark: ‘N° 213’ and ‘B’ incised.

Cecil E. Byas Bequest
EC.20A-1938
Britannia

Derby, c. 1765-70
Soft-paste porcelain, enamelled and gilded.

Bequeathed by C.E. Byas
EC.18-1938

Cupid with a falcon

Derby, c. 1770-80
Soft-paste porcelain painted in enamels
Mark: ‘Nº 212’ incised.

Cecil E. Byas Bequest
EC.20B-1938

Cupid playing a pipe

Derby, c. 1775-80
Soft-paste porcelain, enamelled and gilded
Mark: ‘No 206’.

Given by Mrs W.D. Dickson
C.99-1932

Cupid as a nursemaid

Derby, c. 1770-80
Soft-paste porcelain, enamelled and gilded.
Group representing Music

Derby, c. 1800
Biscuit porcelain; a reissue of a group first produced in c. 1770.

Given by Countess Sheila S. Rietberg
C.21-1977

Fourth shelf

Chocolate cup and saucer

Derby, c. 1795-1800
Probably painted by John Brewer (1764-1816)
Soft-paste porcelain, enamelled and gilded;
Mark: crown, crossed batons and dots over ‘D’ in blue on cup
and purple on saucer. The view is titled, Before the Wind,
Light Breeze.

Purchased with the Glaisher Fund
EC.28 & A-1938

Coffee cup with camp scene
Derby, c.1795-1800, probably painted by John Brewer (1764-1816)
Soft-paste porcelain, enamelled and gilded
Mark: crown, crossed batons and dots over ‘D’ in blue enamel.

Purchased with the Glaisher Fund
EC.27-1938

**Taylor’s wife riding on a nanny goat**

Derby, c.1800
Hybrid porcelain, enamelled and gilded

Given by Mrs W.D. Dickson
C.106-1932

**Fruit dish**

Swinton, Don Pottery, c.1810-12
Soft-paste porcelain painted with enamels and gilded; a Martagon Lily from Curtis’ *Botanical Magazine*, pl. 893.

Given by Bernard Rackham in memory of Mr and Mrs James Calder
C.10-1952
Cup with a camp scene

Derby, c. 1795-1800, probably painted by John Brewer (1764-1816)
Soft-paste porcelain, enamelled and gilded
Mark: crown, crossed batons and dots over D; ‘428’ and ‘8’; all in purple.

Purchased with the Glaisher Fund
EC.26-1938

Taylor riding on a goat

Derby, c. 1800
Hybrid porcelain, enamelled and gilded
Marks: ‘N° 62’ and ‘X’ incised
After a Meissen model of 1740 by J.J.Kaendler.

Given by Mrs W.D. Dickson
C.105-1932

Chocolate cup and saucer

Derby, c. 1790
Soft-paste porcelain, enamelled and gilded
Mark: crown, crossed batons and dots over ‘/105’ in purple.

Given by Mrs W.D. Dickson
C.114 & A & B-1932
Bottom shelf

Pair of dwarves

Derby, c.1785-90
Soft-paste porcelain painted in enamels
Mark: ‘N° 2’ on dwarf with tall hat
First made at Chelsea c.1750 to 1752, these dwarves were derived from two etchings in Jacques Callot’s *Varie figure gobbi*, 1622. They were mentioned in the catalogue of the 1784 Derby sale, and remained in production in the nineteenth century.

The Rev. A.V. Valentine-Richards Bequest
C.76 & 77-1933

Milton

Derby, Robert Bloor period, c.1825-30
Bone-china, enamelled and gilded
Mark: ‘BLOOR DERBY’ surrounding a crown, printed in red; ‘No 297’ and ‘I’ incised.

Given by Ralph Griffin, MA, FSA
C.49B-1918

Watering can

Derby, Bloor period, c.1815-25
Probably bone-china, enamelled and gilded in Oriental style
Mark: a crown and crossed batons in red.
Shakespeare

Derby, Robert Bloor period, c.1825-30
Bone-china, enamelled and gilded
Mark: ‘BLOOR DERBY’ surrounding a crown, printed in red; ‘No 305’ and ‘I’ incised.
Shakespeare and Milton were re-issues of a model first produced in the late 1750s on scrolled basses. Shakespeare reproduces the monument in Westminster Abbey, designed by William Kent and executed by Peter Scheemakes in 1740. Milton may be after a plaster of 1749 by John Cheere.
Case 3/7

Early Worcester Porcelain

In 1751 Dr John Wall and fourteen partners established with Worcester Tonquin Manufactory by the River Severn. They acquired the Bristol factory in 1752 and the right to mine Cornish steatite, an ingredient of the porcelain which made the body resilient and durable. Dr Wall retired in 1774. William Davis and his son rang the business until it was purchased by Thomas Flight in 1783.

The Worcester factory was one of the most prolific and successful in England. Output was on a large scale. The factory produced a wide range of domestic and ornamental pieces. Shapes and subjects were inspired by Chinese and Japanese porcelain and bronzes, and by Meissen and Sevrès. Wares were decorated in underglaze blue, polychrome enamels and transfer-printing, often in famille rose or Kakiemon style.

James Rogers, J.H. O’Neale and John Donaldson were enamellers. Robert Hancock produced fine transfer-printed wares. Very few figures were made. Large quantities of Worcester porcelain were decorated in the London atelier of James Giles. Many pieces are unmarked, but the ‘scratch cross’, the open and closed crescents, the square mark and various forms of ‘W’ were used.
Top shelf

Two-handled vase

Worcester, c. 1752-54
Soft-paste porcelain painted in enamels in Chinese style.

Purchased with the Glaisher Fund
C.5-1947

Set of three vases

Worcester, c. 1752-54
Soft-paste porcelain painted in enamels in imitation of Chinese famille verte porcelain.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.47A,B & C-1992

Baluster vase

Worcester, c. 1752-54
Soft-paste porcelain painted in enamels.

Given by Mrs W.D. Dickson
C.105-1950
Second shelf

Cup and saucer

Worcester, c.1760-65
Soft-paste porcelain transfer-printed in black and painted in enamels with ‘Red Ox’ pattern.

Purchased with the G.H. Rylands Fund.
C.9 & A-1975

Coffee pot

Worcester, c.1760-70
Soft-paste porcelain painted underglaze in blue, onglaze in enamels, and gilded.

Given by Ralph Griffin, MA, FSA
C.72 & A-1918

Ten-sided bowl

Worcester, c.1752-56
Soft-paste porcelain painted in enamel.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.51-1992

Leaf-shaped dish

Worcester, c.1760-70
Soft-paste porcelain, enamelled and gilded.
Pair of hexagonal bottle vases

Worcester, c.1752-56
Soft-paste porcelain painted in enamels.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.50A & B-1992

Cream or milk jug

Worcester, c.1760-70
Soft-paste porcelain painted in enamel.

Given by Ralph Griffin, MA, FSA
C.75-1918

Teapot

Worcester, c.1760-70
Soft-paste porcelain, enamelled and gilded
Mark: fretted square underglaze in blue.

Given by Ralph Griffin, MA, FSA
C.71 & A-1918
Third shelf

Cream or milk jug

Worcester, c.1760
Soft-paste porcelain pencilled in black enamel.

Bequeathed by Gabor Cossa
C.14-1991

Pair of bowls, possibly potting pots

Worcester, c.1752-54
Soft-paste porcelain, moulded and painted in enamels in Chinese *famille verte* style.

Purchased from the Cunliffe Fund and with grant-in-aid from the Victoria & Albert Museum
C.25A & B-1973

Mug

Worcester, c.1752-6
Soft-paste porcelain painted in enamels.

The Rev. A.V. Valentine-Richards Bequest
C.84-1933

Cream pail with acorn cup spoon

Bristol, Benjamin Lund’s factory, c.1750
Soft-paste porcelain painted underglaze in blue.
Sauceboat

Worcester, c.1755
Soft-paste porcelain, moulded and painted in enamels.

Bequeathed by Dr J.W.L. Glaisher
C.3129-1928

Mug

Worcester, c.1752-54
Soft-paste porcelain painted in enamel.

Given by Ralph Griffin, MA, FSA
C.70-1918

Tea bowl and saucer

Worcester, c.1755
Soft-paste porcelain painted in enamels; the Chinese ‘Stag Hunt’ pattern.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.52 & A-1992
Sparrow beak cream jug
Worcester, 1752-54
Soft-paste porcelain painted in enamels in Chinese *famille verte* style.

The Rev. A.V. Valentine-Richards Bequest
C.111-1933

Sparrow beak cream jug
Worcester, c.1752-54
Soft-paste porcelain painted in enamels.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.57-1992

Fourth shelf

Mug
Worcester, c.1760-70
Soft-paste porcelain, printed onglaze in black with
‘The Milkmaids’, and ‘May Day’
‘May Day’ was adapted from an engraving of 1743 by Charles Grignion after the painting by Francis Hayman at Vauxhall Gardens.

Given by Ralph Griffin, MA, FSA
C.90-1918
Teapot

Worcester, c.1760-70
Soft-paste porcelain transfer-printed onglaze in black; *The Minuet* and *L’Amour*, signed ‘R. Hancock. fecit’.

Given by Mrs W. D. Dickson
C.121 & A-1932

Mug

Worcester, c.1758
Soft-paste porcelain printed onglaze in black with a portrait of Admiral Boscawen, the arms of Boscawen impaling Glanville and two men-o’-war.

Given by Mrs W.D. Dickson
C.107-1950

Punch bowl

Worcester, c.1760-70
Soft-paste porcelain, printed onglaze in black and gilded
The prints on the inside are *Hound with Stag*, *Hound with Boar*, *Hound with Fox* and *Hound with Game*. *The Foxhunt* was derived partly from a print of 1755 by Thomas Burford after *The Chase* by James Seymour.

Given by Mrs W.D. Dickson
C.37-1931
Mug

Worcester, c.1763
Soft-paste porcelain printed onglaze in black with a portrait of Queen Charlotte.

Given by Mrs W.D. Dickson, 1950
C.108-1950

Mug

Worcester, c.1757-60
Soft-paste porcelain printed onglaze in black
The decoration comprises Fame blowing two trumpets, a bust of Frederick the Great of Prussia, dated ‘1757’ and a military trophy signed with an anchor, ‘RH’ monogram (Richard Hancock) and ‘Worcester’.

Given by Mrs W.D. Dickson
C.118-1932

Coffee pot

Worcester, c.1760-70
Soft-paste porcelain printed in purple and painted in enamels, one landscape adapted from a print by François Vivares after Pierre-Antoine Patel.

Bequeathed by Dr W.S. Hadley
C.34 & A-1927
Cup and saucer

Worcester, c.1760
Soft-paste porcelain printed onglaze in purple with *L’Amour* and *Garden Statuary*
Mark: fretted square underglaze in blue on both pieces.

Given by Mrs W.D. Dickson
C.106 & A-1950

Bottom shelf

Stand for a covered basket

Worcester, c.1770-75
Soft-paste porcelain, pierced, printed and painted underglaze in blue
Mark: printed hatched crescent.

Given anonymously
C.40-1981
Jardinière (plant pot)

Worcester, c. 1760
Soft-paste porcelain painted underglaze in blue
Mark: a crescent.

Given by Lady Barlow
C.45-1978

Chamber candlestick

Worcester, c. 1765-75
Soft-paste porcelain painted underglaze in blue
Mark: open crescent underglaze in blue.

Dr J.W.L. Glaisher Bequest
C.3139-1928

Mug

Worcester, c. 1770-80
Soft-paste porcelain transfer-printed underglaze in blue;
La Promenade Chinoise and La Pèche (fishing)
Mark: a hatched crescent.

The Rev. A.V. Valentine-Richards Bequest
C.110-1933
Butter boat

Worcester, c.1760-65
Soft-paste porcelain, press-moulded and printed underglaze in blue with ‘Rose and Running Border’ pattern
Mark: ‘W’ underglaze in blue.

Given by Ralph Griffin, MA, FSA
C.59-1918

Case 3/8

Top shelf

Plate from the Duke of Clarence Service

Worcester, 1789
Soft-paste porcelain, enamelled and gilded
Marks: a crown over ‘Flight’ and an open crescent underglaze in blue.

Given by Ralph Griffin, MA, FSA
C.93-1918
Frill vase

Worcester, c.1770
Glazed soft-paste porcelain with pierced and applied decoration.

Dr J.W.L. Glaisher Bequest
C.3130 & A-1928

Dish

Worcester, c.1770-75
Soft-paste porcelain, enamelled and gilded; scale blue ground
Mark: a fretted square underglaze in blue.

Given by Miss E.M. Furlonge
C.12-1958

Second shelf

Vase

Worcester, c.1765-70
Soft-paste porcelain decorated with an apple-green ground, painting in enamels and gilding.

Given by Miss E.M. Furlonge
C.10-1958
Plate

Worcester, c. 1775
Soft-paste porcelain, enamelled and gilded; ‘Earl of Manvers’ pattern.

The Rev. A.V. Valentine-Richards Bequest
C.104-1933

Teapot

Worcester, c. 1765-70
Soft-paste porcelain painted in enamels
Mark: impressed circle on base.

Given by Ralph Griffin, MA, FSA
C.66 & A-1918

Gardener and companion

Worcester, c. 1771
Soft-paste porcelain, enamelled and gilded.

Given by Mrs W.D. Dickson
EC.24A & B-1938

Dish with vine stock handles

Worcester; c. 1765-70
Soft-paste porcelain, moulded and enamelled
From the Statham Collection.
Teapot

Worcester, c.1765-70
Soft-paste porcelain with yellow ground painted in other enamels, and gilded.

Given by Miss E.M. Furlonge
C.8 & A-1958

Plate

Worcester, c.1765-70
Soft-paste porcelain decorated with a yellow ground, painting in enamels, and gilding.

Given by Miss E.M. Furlonge
C.9-1958

Third shelf

Tea bowl and saucer

Worcester, c.1770
Soft-paste porcelain enamelled and gilded; prunus and chrysanthemum sprays.

Bequeathed by the Rev. A.V. Valentine-Richards
C.92 & A-1933
Plate

Worcester, c.1760-70
Soft-paste porcelain, enamelled in the Chinese *famille verte* style and gilded.

Given by T.C. Gotobed
C.3-1957

Sauceboat

Worcester, c.1760-65
Soft-paste porcelain moulded with cos lettuce leaves, enamelled and gilded
Mark: in black enamel.

Given by Ralph Griffin, MA, FSA
C.5A-1918

Mug

Worcester, painted in the London workshop of James Giles, c.1760
Soft-paste porcelain painted in enamel.

Given by Ralph Griffin, MA, FSA
C.125-1918

Sauce boat
Worcester, c.1765
Soft-paste porcelain decorated with a yellow ground, and painting in enamels.

Given by Mrs W.D. Dickson
C.109-1950

Plate

Worcester, c.1770-75
Soft-paste porcelain with moulded ozier border, enamelled and gilded.

Bequeathed by the Rev. A.V. Valentine-Richards
C.105-1933

Tea cup, coffee cup, and saucer

Soft-paste porcelain, painted in enamels and gilded; ‘Jabberwocky’ pattern
Mark: square seal mark underglaze in blue on both pieces.

Bequeathed by the Rev. A.V. Valentine-Richards
C.95A & B-1933

Fourth shelf
Cup and saucer
Worcester, c.1775
Soft-paste porcelain, enamelled and gilded
Mark: a crescent underglaze in blue.
Bequeathed by the Rev. A.V. Valentine-Richards
C.91 & A-1933

Tureen, cover and stand

Worcester, c.1760-70
Soft-paste porcelain, enamelled and gilded.
Given by Mrs W.D. Dickson
C.131 & A & B-1932

Blind Earl pattern plate

Worcester, c.1765
Soft-paste porcelain, moulded in relief with rose sprays, and painted in enamels
Mark: ‘o’ incised.
Given by Mrs Laurence Humphrey
C.29-1915

Basket

Worcester, c.1770
Soft-paste porcelain with pierced sides, painted in enamels and gilded.
Given by Mrs W.D. Dickson
C.132-1932
Chestnut basket and stand

Worcester, c. 1765-70
Soft-paste porcelain, pierced, decorated with applied flowers, enamelled, and gilded

Mark: fretted square underglaze in blue.

Given by Mrs W.D. Dickson
C.21 & A & B-1931

Bottom shelf

Plate

Worcester, c. 1780-90
Soft-paste porcelain painted underglaze in blue and gilded

Mark: a closed crescent underglaze in blue.

Given by Ralph Griffin, MA, FSA
C.92B-1918

Teapot

Worcester, c. 1783-92
Soft-paste porcelain, spirally fluted, painted underglaze in blue and gilded

Mark: ‘Flight’ and an open crescent.

Given by Ralph Griffin, MA, FSA
C.224 & A-1918
Tea cup, coffee can and saucer

Worcester, Barr, Flight & Barr, c.1804-13
Porcelain decorated with Barr’s orange ground, bat-printing in black, and gilded

Mark on coffee can and saucer; a crown over ‘BFB’ impressed.

Given by Ralph Griffin, MA, FSA
C.96-1918 (part of)

Bowl and cover, perhaps a font or ciborium

Worcester, Flight, Barr & Barr, c.1815
Soft-paste porcelain, enamelled and gilded
Mark on the cover: a crown over ‘FBB’ impressed.

Given by Peter Crabbe
C.76 & A-1992

Pair of spill vases

Worcester, Chamberlain’s factory, c.1800-10
Soft-paste porcelain, enamelled and gilded; pale orange ground
Mark: ‘Chamberlains/Worcester’ in dark red.

Purchased with the J.R.V. Smyth Fund
C.294A & B-1991
Cup and saucer

Worcester; Flight, Barr & Barr, c.1815-20
Soft-paste porcelain, enamelled and gilded
Mark: impressed crown over FBB.

Given by L.C.G. Clarke, MA
C.33 & A-1935

Plate

Worcester, Barr, Flight & Barr, c.1804-1813
Soft-paste porcelain, bat-printed in black and gilded
Mark: BFB below a crown impressed.

Purchased with the Applied Arts Duplicates Fund
C.1-1979

Coffee can

Worcester, Chamberlain’s factory, c.1814-16
Porcelain, enamelled and gilded
Inscribed ‘Flora’ on the base in red
Mark: ‘Chamberlains/Worcester/& 63 Piccadilly/London’ in red.

Given by Ralph Griffin, MA, FSA
C.104-1918
Case 3/9

Top shelf

Jug and basin

Liverpool, Richard Chaffer’s factory, c.1760
Soft-paste porcelain painted underglaze in blue with the arms of John Hawarden Fazakerley.

Dr J.W.L. Glaisher Bequest
C.3144 & 3145-1928

Woman mourning beside an urn

Bristol, R. Champion’s factory, c.1775-79
Hard-paste porcelain, enamelled and gilded
Derived from a mezzotint of 1771 by Thomas Burke after Angelica Kauffmann’s *Andromache and Hecuba weeping over the ashes of Hector*. A similar model in the Delhom Gallery, Charlotte, North Carolina, is inscribed in memory of Richard Champion’s daughter, Eliza, who died on 13 October, 1779.

Dr J.W.L. Glaisher Bequest
C.3135-1928
Punch bowl

Lowestoft, dated 1768
Wangford is in Suffolk, about 3 miles west of Southwold, on the road from Lowestoft to Ipswich.

Given by Mrs F. Recordon
C.7-1967

Lowestoft Porcelain

Situated in the remote fishing town of Lowestoft in Suffolk, the factory’s first few years are uncertain, but by 1760 the partners, Philip Walker, Obediah Aldred, Robert Browne, John Richman and Robert Williams had established the Lowestoft Porcelain Manufactory. It was a highly successful business and thrived for forty years, outlasting many of its rivals, before closing circa 1807.

Inexpensive domestic wares were produced in soft-paste porcelain on a commercial scale, initially for the local market but later for sale in London. Early pieces were influenced by Bow and Chinese imports and were naively painted in blue and white. Some of the workmen may have previously been employed at the Bow factory. Polychrome and transfer-printing were introduced in about 1768. Lowestoft specialised in producing commemorative pieces and souvenirs, often bearing the inscription ‘A trifle from Lowestoft’. Mugs, inkwells, moulded wares and birth tablets were made. Figures, animals and vases were rare. In the
early 1770s the ‘Tulip Painter’ painted groups of naturalistic flowers usually incorporating a tulip.

Many early pieces are marked with the painter’s number placed on the inside of the foot-rim.

Second shelf

Butter dish, cover, and stand

Lowestoft, c.1780
Soft-paste porcelain transfer-printed underglaze in blue; applied flowering twig handles
Mark: an open crescent underglaze in blue
The mark imitates the Worcester open crescent. Similar printed patterns were produced there and at Caughley in Shropshire.

Dr J.W.L. Glaisher Bequest
C.3123 & A & B-1928

Sugar basin and cover

Lowestoft, c.1780
Soft-paste porcelain, moulded with gadroons and painted underglaze in blue; applied flower finial
Mark: crossed swords underglaze in blue.

Given by Ralph Griffin, MA, FSA
C.60 & A-1918
Teapot

Lowestoft, c.1761-65
Soft-paste porcelain moulded in relief with leaves and flowers, ‘I.H.’ and ‘1761’ in panels; painted underglaze in blue
The initials ‘I.H.’ have been associated with the blockmaker James Hughes.

Dr J.W.L. Glaisher Bequest
C.3110 & A-1928

Venus and Adonis

Bristol, c.1770-79
Glazed hard-paste porcelain.

Given by the Friends of The Fitzwilliam Museum
EC.29-1941

Butter dish

Lowestoft, c.1780
Soft-paste porcelain transfer-printed underglaze in blue.

Dr J.W.L. Glaisher Bequest
C.3119-1928
Plaque

Lowestoft, dated 1779
Soft-paste porcelain with moulded border, transfer-printed and painted underglaze in blue
Inscribed ‘when this you see Remember/me and bear me in your mind/lett all the world sea what thay/will spaeek of me as you find’; on the back, ‘Ruthe Auckland 1779’.

Dr J.W.L. Glaisher Bequest
C.3118-1928

Flask

Lowestoft, dated 1778
Soft-paste porcelain painted underglaze in blue.

Given by Mrs F. Recordon
C.8-1967

Third shelf

Pair of bottle-vases

Lowestoft, c.1790-1800
Soft-paste porcelain, enamelled and gilded in Chinese famille rose style.

Given by A.B. Burney
C.27A & B-1930
Ceres attended by Cupid representing Summer

Liverpool, Samuel Gilbody’s factory c.1754-61
Soft-paste porcelain with bluish glaze
The model appears to have been inspired by a late 17th century German ivory Ceres.

Dr J.W.L. Glaisher Bequest C.3137-1928

Coffee pot

Lowestoft, c.1780
Soft-paste porcelain painted in enamels in Chinese style.

Given by Mrs F. Recordon C.10-1967

Mug

Lowestoft, c.1780
Soft-paste porcelain painted in enamels in the Chinese famille rose style.

Dr J.W.L. Glaisher Bequest C.3125-1928
Teapot

Lowestoft, dated 1790
Soft-paste porcelain painted in enamels in Chinese *famille rose* style; inscribed ‘WILL\(^m\) & ANN COBB/HARLESTON/1790’.

Given by Mrs F. Recordon
C.9 & A-1967

Bristol

The first English factory to produce hard-paste porcelain using Cornish china clay and china stone was started in Plymouth in 1768 by a Quaker pharmacist, William Cookworthy. In 1770 he transferred the factory to Bristol, and in 1774 sold the works and patent to Richard Champion. By 1780 Champion was in financial difficulties, and the rights were sold to a group of Staffordshire potters who were to form the New Hall Company.

The factory made tea and coffee services enamelled with flowers and swags inspired by Sèvres porcelain, or painted underglaze in blue with Chinese-style designs. Sauce boats were copied from silver forms. Figures, presentation plaques encrusted with flowers, and cottage pastille burners were among other pieces produced. The hard, thinly applied glaze often showed minute bubbles and the porcelain is sometimes warped with firecracks and small tears in the body. Many pieces were unmarked. Plymouth wares sometimes bear the chemist’s symbol for tin, and at Bristol
an enamelled cross, or Meissen crossed swords mark was applied, sometimes with a workman’s mark.

Fourth shelf

Cup and saucer

Bristol, 1774
Hard-paste porcelain, enamelled and gilded
Mark on both: ‘X’ in greyish-blue enamel
From a service presented by Edmund Burke to Sarah Smith, wife of Joseph Smith of Bristol, who entertained the Burkes during the election campaign of 1774.

Dr J.W.L. Glaisher Bequest
C.3134 & A-1928

Pheasant

Plymouth, c.1768-70
Glazed hard-paste porcelain.

Given by Ralph Griffin, MA, FSA
C.225-1918

Sportsman and sportswoman

Bristol, c.1770
Glazed hard-paste porcelain.

Dr J.W.L. Glaisher Bequest
C.3131A & B-1928
Stand for a basket

Bristol, c.1775
Hard-paste porcelain, enamelled and gilded;
‘Double-Riband’ pattern
Marks: ‘X’ in greyish-blue and ‘b’ in gold.

Given by Mrs W.D. Dickson
C.150-1932

Shell Sweetmeat Stand

Bristol, c.1770-73
Hard-paste porcelain, enamelled and gilded.

Dr J.W.L. Glaisher Bequest
C.3136-1928

Sauceboat

Bristol, c.1775
Hard-paste porcelain, moulded and painted in enamels
Marks: ‘X’ and ‘6.’ in greyish-blue.

Given by Ralph Griffin, MA, FSA
C.130-1918
Bowl

Bristol, c.1775-80
Hard-paste porcelain, enamelled and gilded;
‘Butts service’ pattern
Marks: ‘X’ and ‘10’ in blue enamel.

Given by Mrs W.D. Dickson
C.103-1950

Vase

Plymouth, c.1768-70
Hard-paste porcelain, enamelled and gilded
Marks: ‘ ’ in red enamel.

Purchased with the Leverton Harris Fund
EC.58-1943

Bottom shelf

Teapot and stand of silver shape

New Hall, Shelton, Staffordshire, c.1787-92
Hybrid hard-paste porcelain, glazed and gilded
Mark: pattern no. ‘198’ in gold.

Dr Milo Keynes Bequest, 2009
C.1 & A-B-2010
Coffee cup

New Hall, Shelton, Staffordshire, c.1800
Hybrid hard-paste porcelain painted overglaze in enamels and gilded. Pattern no. 443.

Dr Milo Keynes Bequest, 2009
C.67-2010

Plate

New Hall, Shelton, Staffordshire, c.1795-1800
Hybrid hard-paste porcelain transfer-printed and painted in enamels with a Chinese scene known as 'the Window' or the Boy at the Window'. Pattern 425 in grey enamel.

Dr Milo Keynes Bequest, 2009
C.30-2010

Teapot stand

New Hall, Shelton, Staffordshire, c.1810
Hybrid hard-paste porcelain painted underglaze in blue, overglaze in enamels, and gilt in Imari style: a beehive in a landscape. Unnumbered pattern, ul52.

Dr Milo Keynes Bequest, 2009
C.42-2010
Teacup and saucer

New Hall, Shelton, Staffordshire, c.1815-20
Bone china, painted underglaze in blue, overglaze in enamels, and gilt in Imari style with a tiger in a landscape. Pattern no. 1214
Mark: f in purple, probably for the painter.

Dr Milo Keynes Bequest, 2009
C.40 & A-2010

Plate

New Hall, Shelton, Staffordshire, c.1814-20
Bone china, painted in enamels and gilded; Artemisia and other flowers
Mark: ‘New/Hall’ in circle stamped in red; pattern no. ‘1459’ painted in red enamel.

Dr Milo Keynes Bequest, 2009
C.45-2010
Coffee cup

New Hall, Shelton, Staffordshire, c.1815-20
Hard-paste porcelain painted underglaze in blue and gilded.
Pattern 524.

Dr Milo Keynes Bequest, 2009
C.70-2010

Teapot with stand

New Hall, Shelton, Staffordshire, c. 1797-1803
Hybrid hard-paste porcelain painted in enamels and gilded
Mark: pattern no.: ‘N 285’ on both pieces in black enamel.

Dr Milo Keynes Bequest, 2009
C.61 & A-2010 and C.62-2010
THE FITZWILLIAM MUSEUM
GALLERY 26 - LOWER MARLAY GALLERY

Cases 4 & 5
and Glaisher Gallery Case 9 (shelf 3)
European Art Nouveau Ceramics
On Loan from a Cambridgeshire Collection

LARGE FONT LABEL BOOK & FURTHER
INFORMATION
PLEASE DO NOT REMOVE FROM GALLERY
In 2014, the Fitzwilliam Museum was grateful to receive an important loan of Art Nouveau ceramics from a significant Cambridgeshire Collection. The loan comprises some 20 pieces of porcelain and stoneware and provides an exceptional overview of the range of pottery that was produced from c.1880-c.1920, and of the innovation and entrepreneurship of potteries at that time. At first sight, the pieces may appear somewhat disparate - but this very difference is indicative of the period. The group is drawn from England, France, Denmark, Holland and Germany. There are examples made by major factories and by independent potteries. Each piece is unique, marked and a primary exemplar of its type, and many of the makers won medals at International Exhibitions.

The turn of the 19th-20th-century was a period when both individual potters and factories turned to Art Pottery: individually designed pieces which explore material, technical and decorative possibilities and test the limits of clay, glazes and firing. Many drew their inspiration from the curving, organic forms of Art Nouveau. The Two vases, teacups and chocolate set pieces, in eggshell porcelain, by the Rozenburg Royal Delftware Factory (Case 5, details below) offer an exceptional example, where the natural forms are adopted not only in the painted decoration but also in the shaping of the clay. Other potters used modelling and relief techniques to build the decoration from the clay itself. Yet others sought to rediscover the lost glaze recipes
invented centuries before by Chinese and Turkish potters. The Tall, relief modelled, celadon vase by French ceramicists Henri Carrière and Théodore Deck (Case 4, no.2, further details below) incorporates all these techniques into a single pot.

This move to promoting ceramics as an art form was inspired by the ethos of William Morris and the Arts & Crafts Movement, which challenged the 19th-century trend towards mass-production and instead championed the hand-made. It spread through Europe and the makers included established factories as well as small independent potteries. See, for example, the two porcelain vases with streaked crystalline glazes (Case 4, no.1, no.3, details below) made at The Royal Copenhagen Porcelain Manufactory.

Henry Doulton set up an Art Pottery workshop at Lambeth which produced artistic wares alongside utility and domestic stoneware. He encouraged an exceptionally wide variety of decorative techniques, for example: Stoneware vase with high relief dragon (Case 4, no.11, details below). Many of his design and decorating staff were recruited from the local art school.

Most producers, big or small, took the opportunity of displaying at International Exhibitions, such as the 1888 International Exhibition of Science, Art and Industry at Kelvingrove Park, Glasgow and the 1900 Exposition Universelle in Paris. Many were medal winners. The
exhibitions also opened up an international market for their wares.

The Fitzwilliam Museum permanent collection includes other notable examples of Art Pottery, including stoneware by Doulton and by the Martin Brothers and glazed tiles and vases by William De Morgan. These are on display in the Glaisher Gallery, Cases 8 & 9.
Arrangement of Objects

The objects are listed in order of their position in the cases. Begin at the left hand end of the Case 4 and continue with Case 5.

For completeness, four items on display in the Glaisher Gallery Case 9 (shelf 3) have been included at the end of this book, since they come from the same Cambridgeshire Collection.

An introduction to Case 5, which contains Dutch Art Nouveau ‘Eggshell' Porcelain made at the Rozenburg and Amphora factories, follows the detailed descriptions of items in Case 4.
Case 4

Art Nouveau Porcelain and Stoneware by different makers, from France, Denmark, Holland, Germany and England.

1. Bottle vase on low foot
   Porcelain with streaked blue crystalline glaze.
   Danish, Royal Copenhagen, by Paul Prochowsky*, May 1924.
   H. 25 cm. W. 13 cm.
   (*previously thought to be by Valdemar Engelhardt, but signed)
   AAL.18-2013.

The Royal Copenhagen Porcelain Manufactory was founded under Royal patronage in 1775. Innovations in the late nineteenth century included naturalistic figure forms and new developments in under-glaze painting, as well as the inventive glazes exemplified on this vase and on the vase by Valdemar Engelhardt (no.3) . Royal Copenhagen continues to produce hand-painted table-ware and figures today, with production facilities in Denmark and Thailand, since 2012 as part of the Fiskar Corporation. Its factory mark, three wavy lines above each other, symbolises Denmark’s three straits. See also: Case 4, number 3 (vase) and Glaisher Gallery Case 9, shelf 3 (two Royal Copenhagen animal figures including a crab by Valdemar Engelhardt), all from the same Cambridgeshire Collection; also several other Royal Copenhagen pieces in the Fitzwilliam Collection.
Paul Prochowsky produced a number of stunning crystalline glazes for Royal Copenhagen vases, c.1918-1925.

[Case 4]

2. Vase, stoneware decorated with relief modelled water weeds and two fish under greenish-grey celadon glaze, the inside glazed turquoise.

Marks: signed on outside, ‘Ernest Carriere’; maker’s marks impressed ‘TH (joined) DECK’ and a circle with one dot above and one below.

French, Théodore Deck and Ernest Carrière (modeller), Paris. Late 19th century (after 1884). H.28.5cm. AAL.9-2013

Théodore Deck (1823-91) was born in Alsace and apprenticed as a maker of ceramic stoves. Around 1856 he established his own workshop in Paris, with his brother Xavier and a nephew. Inspired by both French Renaissance and Eastern ceramics, Deck produced glowing, translucent effects by replicating the Islamic practice of putting coloured glazes over a base of white alkaline slip. His celadon glaze was introduced c.1884 for use over incised or relief designs. His deep turquoise blue glaze (here on the interior) was known as 'bleu de Deck'; it was created from potash, carbonate of soda and chalk. In 1887 Deck was made art director of the Sèvres factory, whilst also publishing La Faïence. Xavier continued to run the Deck workshop.
Ernest Carrière (1858-1908) worked as a painter and modeller in Théodore Deck’s studio from 1890. Shortly before his death, he became the artistic director. He was noted for his decoration depicting animals and use of strong outlines. He was also an accomplished painter.

[Case 4]

2. Tall porcelain vase
   with blue and green streaked crystalline glaze, clear glaze on interior. Straight-sided with slight shoulder and wide neck.

   Marks: ‘Danmark’ under a crown, , ‘B’, ‘388’, ‘VE’ monogram, all handwritten in under-glaze blue; blue wave mark stamp;
   ? small loop mark incised in glaze. Rectangular paper label with ‘58290’ handwritten in blue and red dot.

   Danish, Royal Copenhagen, by Valdemar Engelhardt, 1890-1915. H.28.4cm, W.12cm.

Valdemar Engelhardt was a ceramic chemist employed at The Royal Copenhagen Porcelain Manufactory (see Case 4 number 1, above) from 1891 until 1915. An expert in crystalline and flambé glazes, he was responsible for some of the best pieces to come from the factory.

4. Tall green-blue earthenware vase
   decorated under-glaze in coloured and raised slips with two trees in a landscape.
Professor Max Laeuger (1864-1952), a self-taught ceramicist, studied and later taught art at Karlsruhe Polytechnic. In 1895, after travelling widely, he became director of the art pottery at Tonwerke Kanderne. In 1913, he moved on to a similar position at Majolika-Manufaktur in Karlsruhe. His work features organic designs which often seem to draw inspiration from pine trees.

5. Small earthenware vase with iridescent turquoise glaze, painted in gold lustre with two fish swimming over seaweed.


Dutch, Kunstaardewerkfabriek St Lukas, Utrecht, c. 1909-23. H.12.9cm.
AAL.4-2013

The St Lukas Art Pottery (Kunstaardewerkfabriek St Lukas) was founded in 1909 at Utrecht, by A. Enthoven and Gerardus J.D. Offermans (1857-1914). Former Rozenburg painter/designer Johannes Cornelius Heytze took over as
art director when Offermans died. St Lukas favoured naturalistic motifs of plants, insects and fish and specialised in pearly lustre glazes, enhancing the lustre effect by using blue, yellow, red or purple under-glaze. Later, the pottery moved on to textured and metallic surfaces. Closed in 1923 through bankruptcy, the company re-opened in Maarssen from c.1927-1930/33, but producing earthenware with striped and stylised plant designs.

6. Tall stoneware vase with two squirrels amphora-shaped with reddish-brown glaze, decorated in white and blue.


Dutch; by Christiaan Johannes van der Hoef, probably at The Hague, c. 1904-07.
H:36 cm.
AAL.6-2013

Christiaan Johannes van der Hoef (1875-1933) was a sculptor and designer of medals as well as a ceramicist. In 1898 he joined the Amstelhoek Pottery and from 1903-10 worked for a number of businesses including Amphora at Oegstgeest. He competed at the 1928 Olympic Games, when art and sculpture were among the contests, winning a silver medal for his 'Medal for the Olympic Games'
7. Stoneware bottle vase
with brown and dark red mottled glazes, enamelled in white
and two shades of green with vertical sprays of carnations.

Mark: ‘AD/S’ in grey.

French, made by Albert-Louis Dammouse, Sèvres, c.1892-
1900. H.18.7 cm.
AAL.11-2013.

Albert-Louis Dammouse (1848-1926) studied at the Ècole
des Beaux Arts, Paris, after working as a modeller and
decorator for Sèvres and in Limoges. In 1871, he opened a
studio pottery at Sèvres with his brother Edouard. Working
in stoneware, he experimented widely with glazes, pâte-sur-
pâte decoration and stylised, Japanese-influenced plant
motifs. From 1875, he collaborated with the painter Félix
Bracquemond (1833-1914), Haviland & Co and others in
producing decorated porcelain, winning a gold medal at the
1889 Paris Universal Exhibition. From c.1897, Dammouse
began to work with glass, introducing a fine, opaque enamel
paste with which he simulated the delicate and translucent
texture of flowers in moulding cups, bowls, and goblets.
8. Small stoneware vase with dark brown and green glazes and sgraffito decoration.


Willem Coenraad Brouwer (1877-1933), a potter and sculptor who also practiced woodcuts and bookbinding, opened Fabriek van Brouwer’s Aardewer, at Leiderdorp, in 1901. He favoured simple shapes, sometimes adding low relief decoration. From c.1907 he moved into architectural ceramics, with commissions throughout the Netherlands, including Maastricht and Zandvoort railway stations.

[Case 4]

9. Tall stoneware vase with high-fired reduction glaze, mottled green, dark red and cream surface and clear band of cream at neck rim and foot.
Marks: impressed, ‘RUSKIN POTTERY’; ‘1910’.

The Ruskin Pottery was set up c.1898 by William Howson Taylor (1876-1935) and his father Edward, Principal of the Birmingham Municipal School of Art. They favoured local
clays and simple oriental shapes and became known for experimental lustre, flambé and soufflé glazes. The pottery employed some 20 people and exhibited widely, winning the Grand Prix at the 1910 Brussels International Exhibition. Early Ruskin ware pieces are all unique but, by July 1915, 'Pottery Gazette' notes that 'Mr Taylor has commercialised many of his productions, and brought some really artistic conceptions within the reach of every class of people'.

10. Brown salt-glazed stoneware jug with dark brown split handle extending into straps down the sides.

Marks: impressed ‘1773’; incised ‘N’; impressed cross (four v’s)

German. Designed by Richard Riemerschmid, perhaps made at Grenzhauzen, c. 1900.
H. 21.5 cm.
AAL.14-2013

Richard Riemerschmid (1868 – 1957), an architect, painter, furniture designer and city planner from Munich, was a major figure in Jugendstil (German Art Nouveau). He was a founder member of the Vereinigte Werkstätte für Kunst im Handwerk (United Workshops for Art in Handcrafts) whilst also pioneering machine production of artistically designed objects. He designed the 'Room for an Art Lover' shown at the 1900 Paris World Fair and a 1903-5 porcelain coffee and dinner service for Meissen.
[Case 4]
11. Stoneware vase with high relief dragon and incised floral decoration, painted and salt-glazed.

Marks: impressed, ‘DOULTON/LAMBETH’ rosette mark; ‘1880’; ‘rB’.

English. Doulton, Lambeth; modeller possibly John Broad, 1880. Restored. 
H. 26.5 cm. W. 16cm. 
AAL.7-2013.

Doulton and Co, founded c.1815, originally made utility ceramics and stoneware jugs and bottles. In the mid 1860s, Henry Doulton (1820-1897) introduced decorative stoneware and architectural terracotta and, over the next 50 years, some 400 artists were employed at the Lambeth Art Pottery. Many had studied at Lambeth School of Art. Doulton championed innovation and versatility and encouraged his modellers and decorators to use a wide range of techniques. In the 1880s, he opened a second factory at Burslem, Staffordshire, where bone china and other wares were made. At Lambeth, stoneware production reduced after 1914, ceasing in 1956.

John Broad (c.1858- after 1910) was a modeller, sculptor and ceramic decorator who worked at Doulton from 1873-1919. He exhibited widely, including the World's Fair, Chicago, 1893. He made portrait medallions, commemorative ware and reliefs as well as vases with applied decoration, like this. His figures include the apex statue of Queen Victoria and a group representing India for
the Doulton Fountain exhibited at the 1888 Kelvingrove International Exhibition.

See also: other examples of Doulton stoneware, including John Broad's Boer War Soldier, modelled c.1900 (AAL.22-2005), on display in the Glaisher Gallery, Case 8.

Not currently on display:

12. Porcelain meiping-shape vase and cover, hard-paste porcelain painted in pale green, dark green and pink enamels with four oval shields decorated with scrolls and spots, and on the cover with eight smaller oval motifs.

Marks: underglaze in blue; baton, and ‘KPM’ under an orb; painted in black ‘ooo 300/312’

German. The Royal Porcelain Factory, Berlin, 1900. H.33cm. AAL.12-2013

The Royal Porcelain Factory, Berlin (Königliche Porzellan-Manufaktur Berlin) was founded in 1763 by Frederick the Great, who allowed the use of his cobalt-blue sceptre emblem as a factory mark. The company continues to make porcelain today. Recruited in 1878, the chemist Hermann Seger (1839-93) introduced new glazes inspired by ancient Chinese ceramics, including sang-de-boeuf, celadon, crystal and running glazes. The meiping form is said to represent a young female, with a small mouth, a short, narrow neck, a plump bosom, and a concave belly. In China it was made to hold a single branch of plum tree blossom.
Case 5
Dutch Art Nouveau ‘Eggshell' Porcelain made at the Rozenburg and Amphora factories

The Hague ceramic factory Rozenburg launched eggshell porcelain at the 1900 Exposition Universelle - the Paris World Fair which celebrated Art Nouveau design and architecture. The achievement was recognised by royal warrant, and from October 1900 a crown was incorporated into the factory mark and the company became known as De Koninklijke Plateelbakkerij Rozenburg, or the Rozenburg Royal Delftware Factory.

Named for its wafer-thin and translucent qualities, eggshell porcelain could be very thinly slip-cast. Parts such as handles and spouts could be formed in one piece with the body, rather than moulded separately and applied. Elegant, innovative forms became possible, bringing the organic, curving lines of Art Nouveau into the shape of the porcelain itself, whilst also hinting at the angularity of the emerging Art Deco style. The profiles of the chocolate pot (5) and the octagonal cups and saucers (2, 3, 7 & 8) are characteristic.

The delicacy of the new material was matched by finely painted decoration which follows the form with flowing floral designs featuring large flower heads and, sometimes, birds or insects. The wisteria with a spider in its web, seen here on the chocolate cup and saucer (1), was particularly popular and is found on vases and tableware made from 1901 onwards. Also of note are the song birds on the two-handed vases (4 & 6).
Set up in 1883, Rozenburg originally produced traditional Delft pottery, but soon moved towards more contemporary designs and exploring new pigments, glazes and techniques. Under the artistic direction of Theo Colenbrander (1841-1930), the factory made a wide range of ceramic products decorated with naturalistic designs, including plates, vases and tile panels for decorating buildings. The designs, often flamboyant and exotic, were devised by master painters and their apprentices who drew inspiration from field trips, the Hague art academy and botanical illustrations.

Jurriaan Kok (1861-1919) introduced eggshell porcelain and the associated new designs in 1900, after a year of experimentation. Born in Rotterdam, Kok trained as an architect, joined Rozenburg in 1894 and became general director the following year. Working with chemist M. N. Engelen, Kok drew on a new material developed by Professor H. Seger in Berlin and on visits to Minton in Staffordshire. His new porcelain mix was biscuit fired at unusually high temperatures (up to c. 1,500°C) to render the surfaces hard, transparent and non-porous. This allowed a lower temperature final firing - after the designs were drawn on to the biscuit-fired ware with pencil, then hand-painted with enamels - which, in turn, helped to conserve the brightness of the coloured decoration.

Jurriaan Kok’s Modellenboek (model book) indicates he originated many of the new designs, both ceramic shapes and decoration, though master painters also contributed.

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1 Factory archives reveal that the porcelain mix, a closely guarded secret at the time, was 19% Cornwall stone, 31.6% china clay, and 49.4% bone meal
Both the chocolate pot (5), vase (4 & 6) shapes are illustrated in his book.

Samuel Schellink (b. 1876, Utrecht-1947) joined Rozenburg as an apprentice in 1892, rising to master painter in 1897. From then on he was one of the company's most important designer/painters and in 1914 continued painting for Amphora. The display includes several item painted by Schellink, including the chocolate pot (5), vases (4 & 6) and several of the cups and saucers (1, 2 & 7). Many of the painters joined Rozenburg young and stayed for many years.

Sadly, despite their aesthetic appeal, Rozenburg's eggshell porcelain products were a short-lived commercial success. Raw materials were expensive and designs were soon plagiarised by other manufacturers. Moreover, the porcelain broke easily - the large pieces in this display are in exceptionally good condition considering the eggshell porcelain's fragility. In 1914, Rozenburg went into liquidation and the remaining stock of biscuit-fired undecorated porcelain was sold to Tegel- en Fayencefabriek Amphora, based in Oegstgeest (near Leiden). Sold under the 'Amphora' mark, many of these pieces were, however, painted by decorators originally employed by Rozenburg, including Samuel Schellink; they also carry model numbers from the Rozenburg list. Thus, for example, the two vases (4 & 6) were slip-cast in the Rozenburg factory from a model designed by Kok, painted by Schellink and sold under the Amphora mark.

Marks:
Thanks to the extensive signing of the pieces, the history of virtually every piece can be traced. See, for example, on the upturned orchid cup (2):

Factory stamp: crown / Rozenburg / stork / den Haag
Painted year mark: flag, production date Dec 1903-Dec 1904
Painted work order number: square & superimposed cross / 935
Painter's mark: squared 'S' bisected by vertical line,
    Samuel Schellink's mark, used 1900-1911

The upturned yellow clematis cup (3) has the AMPHORA factory mark and the shape number, 188, together with the work order number 797 and the mark of an as yet unidentified painter ‘C.A.D.’. The shape and the quality of the porcelain suggest that the biscuit-fired cup was bought as part of the Rozenburg stock.

Chocolate sets:
The chocolate pot (5) and the rare surviving example of a chocolate cup and saucer (1) highlight the importance of chocolate drinking at this time - and this can also be linked to Dutch invention. Chocolate houses had been popular in Europe since the 1700s, but they sold expensive beverages made from roasted cocoa beans and were only for the wealthy elite. In 1828, C.J. van Houten's cocoa powder machine enabled both cheaper production and more consistent quality. By the mid 19th-century, Nestlé, Cadbury's and others were selling solid milk chocolate and, in 1863, Johannes Droste opened his first chocolatier in
Haarlem, offering the 'drink of the gods' made from warmed cocoa, milk and sugar. Rozenburg produced chocolate sets, alongside tea and coffee sets, in large numbers.

Bibliography and other resources:

The Gemeentemuseum, Den Haag and the Rijksmuseum, Amsterdam hold important Rozenburg porcelain collections. The former also holds the Rozenburg archive, which includes inter alia Jurriaan Kok’s Modellenboek (model book) and the Rozenburg work order books.

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See also: the finely detailed floral painting on another recent Fitzwilliam Museum acquisition: 21 pieces of Spode and Copeland bone china decorative and tableware, c1880-85, purchased from the Trelissick House Sale in July 2013.
1. Paired chocolate cup and saucer, wisteria and spider design
Eggshell porcelain, hand-painted in purple, green, blue and brown enamels with a floral design in Art Nouveau style. Both cup and saucer octagonal in plan.

The cup has a concave body rising from a circular base and straightening into faceted sides towards the rim, with an up-tilted square handle. The outside is decorated with three hanging heads of purple wisteria, each with green leaves, and a finely painted spider on its web; the ground is decorated with strands from the web and stylised web-like design, which winds up over the handle. H. 5cm; W. 7.7cm.

The saucer has a wide flat circle at the centre and sides that flare up gently to a flattened rim; the underside has a small, raised foot rim and is fully glazed. The design is similar to that on the cup, with cluster of wisteria heads and another single head framing a spider on its web. H. 1.4 cm; W. 14cm.

Marks (the same on both cup and saucer): Rozenburg factory stamp; painted year mark for 1903; painted work order number, '238'; Samuel Schellink's mark (used 1900-1911)

Dutch. Rozenburg Royal Delftware Factory, painted by Samuel Schellink, 1903. Design in use c.1901-1910 or later. AAL.7 &A-2014
2. Paired cup and saucer with purple and blue orchid design. Eggshell porcelain, hand-painted in purple, blue, yellow, orange, red and shades of green enamels with a floral design in Art Nouveau style. Both cup and saucer octagonal in plan.

The cup has a tulip shaped body rising from a small circular base, the faceted sides straightening towards the top, with square, up-tilted handle; the underside with a slight foot rim and fully glazed. The bowl is decorated with two large purple and three smaller blue orchids against imagined leaves, filled with fine green lines and cross hatching, which merge to form a narrow green border at foot and rim and wind up and over the outside of the handle. H. 5 cm; W. 7 cm.

The saucer has a wide flat circle at centre and sides that flare up gently to a flattened rim; the underside has a small, raised foot rim and is fully glazed. The saucer is decorated with a large purple and four smaller blue orchids against a background of leaves, similar to those on the cup, which form a narrow green border around the rim. H. 1.4 cm; W. 13 cm.

Marks (the same on both cup and saucer): Rozenburg factory stamp; painted year mark for December 1903-December 1904; painted work order number, '935'; Samuel Schellink's mark (used 1900-1911).
AAL.3 & A-2014

[Case 5]

3. Associated cup and saucer with yellow clematis design
Eggshell porcelain, hand-painted in green, yellow, brown and red enamels with a floral design in Art Nouveau style. Both cup and saucer octagonal in plan.

The cup has a tulip shaped body rising from a small circular base and curving slightly inwards at the top, with square, up-tilted handle; the underside with a slight foot rim and fully glazed. The sides of the bowl are decorated with three naturalistic images of a yellow clematis-like flower in different stages of bloom, each flower delicately outlined in red and with detail added in tiny marks of red, green and brown; the flowers rise from green leaves around the base; the design is enhanced by a thin flowing red line which borders yellow-gold stippling around the rim.
H.5cm; W.7cm.

The saucer has a wide flat circle at centre and sides that flare up gently to a flattened rim; the underside has a small, raised foot rim and is fully glazed. The saucer is decorated with two heads of the same flower rising from a single stalk and green leaves; there is a thin green line around the rim and delicate flowing lines in red and yellow and yellow brown
stippling complete the decoration.
H. 1.4cm; W.13cm.

Marks: on both cup and saucer, Amphora factory stamp; on cup, painted work order number, '797', painter's mark, 'C.A.D.'; on saucer, painted work order number, '794', painter's mark, 'JV'.

Dutch. Rozenburg porcelain, decorated and sold under Amphora mark, painted by different as-yet-to-be-identified painters ('CAD' and 'JV'), 1914 or after.
AAL.6 & A-2014

[Case 5]

4 & 6. Pair of two-handled baluster vases
Eggshell porcelain, hand-painted in polychrome enamels with bird, poppy and foliage motifs in Art Nouveau style.
Circular in plan, with tall gently-concave body rising to a long narrow neck, the top of the neck slightly wider than the bottom. Two handles, cast with the body, rise from the shoulders and rejoin the vase towards the top of the neck. The overall form suggests an erect female body with arms raised to her head. Superimposed on painted foliage and poppies is a large song-bird, which appears to be flying out of the body. Each vase is painted in slightly different colours.
H. 36.5 cm; Diam. of base. 8.5 cm.
Marks: all on base ‘AMPHORA / HOLLAND / Ss’ [with smaller ‘s’ inside larger one] / W12/M109’ and ‘AMPHORA / HOLLAND / Ss [with smaller ‘s’ inside larger one] / W458 / M109’

Dutch, Tegel-en Fayencefabriek Amphora factory, Oegstgeest, painted by Samuel Schellink, c. 1914.

Given by the friends of the Fitzwilliam Museum and with a grant from the V & A Grant Fund C.28 & 29-2014

5. Chocolate pot and cover
Eggshell porcelain, hand-painted in polychrome enamels with yellow and orange flowers and foliage in Art Nouveau style.
Base square in plan, rising to more rounded shape at the shoulder and overarching handle cast with the body. Angular spout. Dome shaped cover. Decorated with a flowing poppy design.
Marks: under-glaze, on base: crown / ‘Rozenburg’ (factory mark), three-pronged fork (year mark used 1909); ‘W.508’ (work number); on-glaze painter's mark of Samuel Schellink in use c. 1909. H. 23.5 cm; W. 21 cm.

Given by the friends of the Fitzwilliam Museum and with a grant from the V & A Grant Fund C.27 & A-2014
6. Two-handled baluster vase, see 4, above
7. Paired cup and saucer with fuchsia design
Eggshell porcelain, hand-painted in green, olive, brown, pink and yellow enamels with a floral design in Art Nouveau style. Both cup and saucer octagonal in plan.
The cup has a tulip shaped body rising from a small circular base, the faceted sides straightening towards the top, with square, up-tilted handle; the underside with a slight foot rim and fully glazed. The sides of the bowl are decorated with three naturalistic brown and pink fuchsia flowers and three buds falling from the rim, their olive stems rising from an olive rim around the base, set on a background of paler green leaves.
H.5cm; W.7cm

The saucer has a wide flat circle at centre and sides that flare up gently to a flattened rim; the underside has a small, raised foot rim and is fully glazed. The saucer is decorated with three heads and two buds of the same fuchsia rising from a single stalk and olive leaves; there is a thin olive line around the rim and a similar background of paler green leaves.
H. 1.4cm; W.13cm.

Marks (the same on both cup and saucer): Rozenburg factory stamp; painted year mark for 1910; painted work order number, '485'; Samuel Schellink's mark (used 1900-1911).

Paired cup and saucer with purple orchid design  
Eggshell porcelain, clear glazed and hand-painted in grey brown, yellow, orange, red and shades of green enamels with a floral design in Art Nouveau style. Both cup and saucer octagonal in plan.  
The cup has a tulip-shaped body rising from a small circular base and curving slightly inwards at the top, with square, up-tilted handle; the underside with a slight foot rim and fully glazed. The sides of the bowl are decorated with a naturalistic orchid-like flower in shades of purple and three smaller purple and yellow orchids against a design of stylised leaves in-filled with fine green lines which form a green line around rim and base, and flow onto the upper side of the handle.  
H. 5cm; W. 7cm.

The saucer has a wide flat circle at centre and sides that flare up gently to a flattened rim; the underside has a small, raised foot rim and is fully glazed. The saucer is decorated with a design of one large and three small orchids in a similar design to the cup, although the colours are slightly deeper.  
H. 1.4cm; W. 13cm.

Marks (the same on both cup and saucer): Amphora factory stamp; painted work order number, '917'; painter's mark 'JV'.

[Case 5]
Dutch. Rozenburg porcelain, decorated and sold under Amphora mark, painted by different as-yet-to-be-identified painter ‘JV’, 1914 or after.
AAL.5 & A-2014.

GLAISHER GALLERY Case 9, shelf 3
Art Nouveau Porcelain and Stoneware Animal Figures made in Denmark and France

1. Porcelain figure of sitting fox with up-stretched neck, painted under-glaze in black, brown and white.
Dutch. Royal Copenhagen, Denmark; modelled by M.Hansen or Erik Nielsen (variously attributed)*, c.1903. H. 26 cm. W. 12 cm. AAL.15-2013.
(*previously attributed to Bertha Nathielsen)

The Royal Copenhagen Porcelain Manufactory was founded under Royal patronage in 1775. This animal figure illustrates both the factory's encouragement of free, naturalistic modelling associated with Art Nouveau and the use of innovative under-glaze techniques. The latter, developed in the 1880s, introduced a wider range of colours and achieved a lifelike effect through application with both brush and spray, a technique which helped to establish the company's international reputation at the Paris World Fair in 1889. In 1987 Royal Copenhagen acquired Bing & Grøndahl and continues to produce hand-painted table-ware and
figures today as part of the Fiskar Corporation, with production facilities in Denmark and Thailand. Its factory mark, three wavy lines above each other, symbolises Denmark’s three straits.

See also: Other Royal Copenhagen pieces from the same Cambridgeshire Collection: 2 (below), and Lower Marlay Gallery Case 4, nos. 1 and 3. Also other Royal Copenhagen figures in the Fitzwilliam Collection, c.1880-1940.

[GLAISHER GALLERY Case 9, shelf 3]

2. Porcelain dish, or candlestick, in the form of a crab with upstanding hollow claw, possibly a candlestick; painted pale turquoise with crystalline glaze streaked with deep blue.

Marks: ‘DANMARK’ under a crown, stamped in green; blue wave mark; ‘476’ and ‘3’ or ‘E’ handwritten in under-glaze blue; ‘FN’ underscored, incised; ? small circle intersecting with rectangle incised into the glaze Rectangular paper label with symbol and ‘VALDEMAR/ ENGEHLARDT ENV006’ handwritten in black ink.


Valdemar Engelhardt (1894-1900) was a ceramic chemist employed at The Royal Copenhagen Porcelain Manufactory (see 1 above) from 1891 until 1915. An expert in crystalline
and flambé glazes, he was responsible for some of the best pieces to come from the factory. The hollow claw suggests this piece is intended as a candlestick.

See also: Tall porcelain vase with blue and green streaked crystalline glaze (Lower Marlay Gallery Case 4, no.3), also by Valdemar Engelhardt.

[GLAISHER GALLERY Case 9, shelf 3]


Alexandre Bigot (1862 – 1927) was originally a science teacher. His own work included simple shapes decorated with applied frogs and snakes, in the manner of the sixteenth century French ceramicist Bernard Palissy. By 1889, however, he employed some 150 people at his factory at Aulnay, near Mer (Loir et Cher), producing work designed by leading Art Nouveau artists and architects in 10 industrial kilns, as well as his Paris base at Rue des Petites Ecuries. He became particularly known for his creation of glazes, in many colours and finishes, and for manufacturing monumental architectural ceramics, including the main gate to the 1900 Paris World Fair. The firm closed in 1914.
Pierre Roche, born Fernand Massignon (1855–1922), was a painter, sculptor and medal engraver as well as a ceramicist and decorator. He collaborated with Bigot, particularly on sculptural work, from around 1895.

[GLAISHER GALLERY Case 9, shelf 3]

4. Porcelain figure of owl looking over its right shoulder, painted under-glaze in shades of brown and white.

Marks: ‘B&G’ stamped underglaze in blue; ‘B&G KJOBENHAVN/MADE IN DENMARK’ under three towers, stamped in green; ‘1683’ and signature beginning with ‘M’, both hand painted in green.

Danish, Bing & Grøndahl, Vesterbro, nr. Copenhagen, 1902-1914. H.18.5cm.
AAL.16-2013

Bing & Grøndahl was founded in 1853 by Frederik Vilhelm Grøndahl, a Royal Copenhagen figure-maker, and the brothers Meyer Herman Bing and Jacob Herman Bing, who were art dealers. The original aim was to produce figures based on the work of Danish sculptor Bertel Thorvaldsen (1770-1844), but expanded into other products. A naturalistic seagull design on dinner-ware, introduced in 1892, and a series of Christmas plates were particularly successful. This bird figure has qualities similar to the contemporaneous Porcelain figure of sitting fox produced by Royal Copenhagen (no. 1 above), and the two factories were in competition for many years. The business was eventually
acquired by Royal Copenhagen in 1987. The Bing & Grøndahl factory mark, three towers, is taken from the Copenhagen coat-of-arms.
CASES 6 and 21-25

English 19th and 20th century porcelain, bone china and Parian porcelain / Chelsea Porcelain / Derby and Bow Porcelain / Opaque-white glass

LARGE FONT LABEL BOOK

PLEASE DO NOT REMOVE FROM GALLERY
Case 6

Top shelf

Pair of double-lipped vases

Swinton, Rockingham, c.1830-42
Bone china, decorated with applied flowers, enamel colours, and gilding
Mark: a griffin printed in puce with text.

Given by Mrs W.D. Dickson.
C.160 & 161-1932

The Bride

Stoke-on-Trent, Copeland, 1873 Parian porcelain
Marks: ‘R. Monti/1861’ and ‘CERAMIC/ AND CRYSTAL PALACE ART UNION’; below, ‘COPYRIGHT RESERVED/COPELAND/O/73’

Given by the Friends of The Fitzwilliam Museum
C.7-1969
Parian or Statuary Porcelain
Statuary porcelain was developed between 1842 and 1845 by Copeland & Garrett, quickly followed by Minton, and was produced commercially from 1846. The new body was creamy-white, pleasantly smooth and marble-like to touch, and lent itself well to the slip-casting process. It was named ‘Parian’ by Minton, to emphasize its resemblance to marble, which had been quarried on the Aegean island of Paros since antiquity.

Initially Parian was not a commercial success. Its popularity was greatly enhanced when the Art Union of London offered figures as prizes in its annual lottery in 1846 and subsequent years. Commissions from Felix Summerly’s Art Manufactures, and the Crystal Palace Art Union followed. By the 1850s most major porcelain manufacturers were producing varieties of statuary porcelain. Many Parian figures were produced from models commissioned from living artists. Others were reductions of antique and later sculpture. Parian was also used for other ornamental wares, such as vases, jugs and comports.

Bust of Purity
Stoke-on-Trent, Copeland, c.1869-70 Parian porcelain Marks: inscribed ‘CERAMIC./AND CRYSTAL PALACE ART UNION./PUB. NOVEMBER. 1869./COPELAND 11/S’, ‘COPYRIGHT/RESERVED’ and ‘M. NOBLE Sc’
A reduction of the head of the full-length marble of 1859 by Matthew Noble (1818-1876).
Ewer

Hanley, Old Hall Earthenware Co. Ltd, c.1863
Parian porcelain with busts of Edward, Prince of Wales and Princess Alexandra in relief
Mark: on a blue seal ‘OHECL’.

Given by the Friends of The Fitzwilliam Museum
C.5-1973

Bust of the Apollo Belvedere

Stoke-on-Trent, Copeland, first issued 1861
Parian porcelain
Marks: ‘C DELPECH/(REDI)’ incised into back of bust; ‘PUBLISHED FEBRUARY, 1st 1861’ and ‘ART-UNION OF LONDON 1861’, impressed on socle.
The antique marble statue of the Apollo Belvedere in the Vatican was admired as an embodiment of male beauty from the sixteenth century onwards.

Given by Countess Shelagh Rietberg
C.22-1977
Second shelf

Cup and saucer

Swinton, Yorkshire; Rockingham, c.1831-42
Soft-paste porcelain printed underglaze in green, and gilt, with a chinoiserie design of ladies, children, and pots of flowers
Marks: on the saucer, printed in puce, a griffin with ‘Rockingham Works/Brameld/ Manufacturer to the King’; on both pieces pattern number ‘1151’ in gold.

Purchased with the Applied Arts Duplicates Fund
C.45 & A-1981

Vase with stork handles

Swinton, Rockingham, c.1830-42
Bone china, decorated with a green ground, other enamel colours and gilding
Mark: a griffin printed in puce.

Given by Ralph Griffin, MA, FSA
C.159-1918

Napoleon Emperor of the French

Swinton, Rockingham, c.1826-30
Bone china, enamelled and gilt.

Dr J.W.L. Glaisher Bequest
C.3158-1928
Swiss girl

Swinton, Rockingham, c.1826-30
Biscuit porcelain partly gilt
Mark: ‘No 23’ and ‘ROCKINGHAM/BRAMELD’ over a griffin, impressed.

Dr J.W.L. Glaisher Bequest
C.3160A-1928

Swiss boy

Swinton, Rockingham, c.1826-30
Biscuit porcelain, partly gilt
Mark: ‘No 23’ impressed.

Dr J.W.L. Glaisher Bequest
C.3160B-1928

Vase

Swinton, Rockingham, c.1826-30
Bone china, with a blue ground, and a reserve painted in enamels and gilt
Mark: griffin factory mark printed in red; ’A No 8 Cl. 12’ painted in red.

Given by Mrs W.D. Dickson
C.163-1932
Cup and saucer
Swinton, Rockingham, c.1830-37
Bone china, painted in enamels and gilt
Mark on saucer: a giffin printed in puce; on cup, ‘873’ in red.

Given by Mrs W.D. Dickson
C.165 & A-1932

Two-handled Bacchanalian dance cup
Hanley, Charles Meigh, c.1850-51
Parian porcelain
Mark: printed in brown, medal surrounded by ‘THE SOCIETY OF ARTS’ MEDAL PRESENTED TO CHARLES MEIGH FOR THE BEST MODEL OF A MUG ORNAMENTED IN RELIEF’.
The Bacchanalian scenes were derived from paintings by Poussin (1593/94-1665) and Rubens (1577-1640).

Purchased with the G.H.W. Rylands Fund
C.24-1986

Purity or Una and the Lion
Stoke-on-Trent, Minton, 1860
Parian porcelain
Marks: moulded Summerly mark with ‘JOHN BELL’; patent registration for 19 August, 1847; incised ‘ermine’; ‘M’ and year cypher for 1860 impressed.
Modelled by John Bell (1811/12-1865). The subject was taken from Edmund Spenser’s Faerie Queene I, III.
Third shelf

Jug

Worcester, Chamberlain & Co., c.1840-1850
Porcelain with pierced outer wall, decorated with blue ground colour, jewelling and gilding
Mark: ‘Chamberlain./Worcester’ in mauve.

Given by Mrs W.D. Dickson
C.140-1932

Plate

Worcester, Kerr & Binns, c.1859
Painted by Thomas Bott
Porcelain enamelled and gilt in imitation of 16th century Limoges painted enamels

Given by C.H.B. Caldwell
EC.5-1939

Dessert stand in Renaissance style

Royal Worcester, 1867
Bone china decorated with a blue ground, enamels, raised gilding and ‘jewels’
Mark: printed Worcester mark with ‘67’.
Inkstand

Worcester, Chamberlain & Co., c.1800-15
Porcelain decorated with a maroon ground, other enamel colours and gilding; on the front, a view of Worcester.

Given by Mrs W.D. Dickson
C.142A-D-1932

Jug

Worcester, Chamberlain’s factory, c.1795-1805
Soft-paste porcelain, decorated with a dark blue ground, polychrome enamels and gilding
On the base, ‘Cambridge’ painted in purple
Mark: ‘Chamberlains/Worc.’ in purple enamel
The reserve is painted with a lady and gentleman watching punting on the Cam, with Clare and King’s College Chapel in the distance.

Given by Mr C.P. Stockbridge
C.5-2000

Pair of bottle vases

Worcester, Chamberlain & Co., c.1840
Porcelain enamelled and gilded
Mark: maroon royal arms over CHAMBERLAINS/ WORCESTER & 155/New Bond Street/ LONDON/ Royal Porcelain Manufacturers’ with a wreath.

Given by Mrs W.D. Dickson
C.138 & 139-1932

**Mug**

Probably Staffordshire, about 1851-2
Bone china (?) transfer-printed in black and gilt
Mark: ‘GREEN/LONDON/75883’ printed in black
The mug depicts the Crystal Palace and is titled: ‘A View on the Road from Hyde Park Corner’ and ‘The Building for the Exhibition in 1851/The Works of Industry of all Nations’.

Dr J.W.L. Glaisher Bequest
C.3107-1928

**Plate**

Staffordshire, John Ridgway & Co, probably 1841
Bone china, painted in enamels and gilded
Mark: printed in puce, ‘By Royal Appointment/the royal arms/JOHN RIDGWAY & CO./ CAULDRON PLACE/POTTERS TO HER MAJESTY’.
The arms are those of John Lewis Ricardo (1812-1864) impaling those of his wife, Katherine née Duff, with the motto ‘TEN (Tiens) FIRME’, surrounded by ‘ARMA IOANNIS LUDOVICI RICARDO ET KATHARINAE UXORIS EIIUS’.
Mug

Probably Staffordshire, 1862
Porcelain transfer-printed in mauve and gilt; the view is entitled ‘INTERNATIONAL EXHIBITION OF 1862’.

Dr J.W.L. Glaisher Bequest
C.3108-1928

Mug

Probably Staffordshire, probably c.1848
Porcelain transfer-printed in green with The Fitzwilliam Museum after an engraving by Richard Bankes Harraden (1778-1862).

Given by Stanley Woolston
EC.7-1940

Vase

Staffordshire, perhaps Copeland, c.1850
Bone china transfer-printed in black with The Fitzwilliam Museum after an engraving by Ebenezer Challis (fl. 1831-63).

Given by H.M. Queen Mary
C.17-1947

Cup and saucer in Sèvres style
Stoke-on-Trent, Mintons, c.1895
Bone china, transfer-printed and enamelled
Marks: on cup, Minton factory mark printed in puce; pattern no. ‘G234/3’ in red; on saucer, factory mark with ‘MADE IN ENGLAND’; pattern no. ‘G234/9’.

Given by Miss Diana Hunter
C.13 & A-1984

Bottom shelf

Writing Set comprising a tray, three lidded pots, a candlestick, snuffer, and vase

Derby, c.1830
Bone china, enamelled and gilded
Mark: printed in red, illegible.

Given by Mrs W.D. Dickson
C.104.1-7-1932

Two-handled covered jar

Stoke-on-Trent, Minton, c.1825-30
Porcelain decorated with applied flowers, enamels and gilding
Mark: crossed swords underglaze in blue
This is similar to design number 19 for a ‘Globe Potpourrie Raised Flowers’ in the Minton ornamental design book, but
the lid is not pierced. The landscape is entitled ‘View in Italy’; on the other side there are flowers and foliage.

Dr J.W.L. Glaisher Bequest
C.3150 & A-1928

Covered bowl

Probably Coalport, c.1820-30
Porcelain decorated with applied flowers, enamel colours and gilding.

Dr J.W.L. Glaisher Bequest
C.3152 & A-1928

Seated dog

Derby, King Street factory, Stevenson & Hancock or Sampson Hancock, c.1865-75
Porcelain, slip cast, with clear glaze
Mark: crossed swords with a crown above and ‘D’ below flanked by ‘S’ and ‘H’ underglaze in blue.

Purchased with the Rylands Fund
C.18-1984

Pair of bottle vases with stoppers

Derby, c.1825-48
Bone china, enamelled and gilded
Mark: imitation Sèvres mark interlaced Ls enclosing D with a crown above, in blue enamel.
George IV in coronation robes

Derby, Bloor period, 1821 or shortly after
Bone china, enamelled and gilt
Mark: A crown over crossed batons and dots with ‘BLOOR DERBY’ below in red enamel.

Dr Syntax Sketching

Derby; Stevenson & Hancock or Sampson Hancock, c.1865-75
Porcelain, slip cast, with clear glaze
Mark: crown/crossed swords and dots/‘D’ flanked by ‘S’ & ‘H’ in blue enamel
This model was based on an illustration by Thomas Rowlandson (1756-1827) in The tour of Dr Syntax in search of the picturesque (1812), the first of a trilogy recounting the exploits of Syntax, a schoolmaster and curate.

Dr J.W.L. Glaisher Bequest
C.3066-1928
Chelsea Porcelain

Nicholas Sprimont, a Huguenot silversmith from Liege, established the factory in the riverside village of Chelsea near London in 1744. The factory made soft-paste porcelain very different from Oriental hard-paste. To attract the aristocracy and gentry, Sprimont advertised his wares ‘in a Taste entirely new’ and in 1754 began to hold annual auction sales. The early Chelsea wares were often inspired by silver and Oriental shapes.

In the 1750s about 100 workers were employed including Jefferyes Hamet O’Neale who painted fable scenes and ‘landskips’. Joseph Willems, from Brussels, became chief modeller of figures from 1749 until he returned to Tounai in 1766. Throughout the 1760s Sprimont’s health was failing and in 1769 the factory was sold to James Fox, who resold it in 1770 to William Duesbury, who ran it in conjunction with the Derby factory until 1784.

Chelsea porcelain is usually dated by the different marks used: Incised Triangle 1745-49; Raised Anchor 1749-52; Red Anchor 1752-58; and Gold Anchor 1759-69.
Case 21

Top shelf

The white partridge

Chelsea, c.1749-52
Soft-paste porcelain with clear glaze
Mark: a raised anchor.
Given by Mrs W.D. Dickson
C.80-1932

The white partridge

Chelsea, c.1749-52
Soft-paste porcelain painted in enamels
Mark: a raised anchor
This bird and the white one adjacent to it were copied from pl. 72 in Part II of George Edwards’ A Natural History of Uncommon Birds, 1747.

Given by the National Art Collections Fund (R.I. Cochrane Fund)
EC.21-1941
The whip-poor-will or lesser goat-sucker

Chelsea, c.1749-52
Soft-paste porcelain painted in enamels
Mark: a raised anchor
Modelled after pl. 63 in Part II of George Edwards’ *A Natural History of Uncommon Birds*, 1747.

Given by Mrs W.D. Dickson
C.81-1932

Venus holding a flaming heart

Chelsea, red anchor period, c.1753-55
Glazed soft-paste porcelain.

Dr J.W.L. Glaisher Bequest
C.3061-1928

Aesop

Chelsea, c.1755
Soft-paste porcelain painted in enamels
Mark: a red anchor
Aesop came from Thrace, and lived as a slave on the Island of Samos in the early sixth century BC. He is said to have died in 564 BC. This rare figure was probably based on pls. 3 and 27 of thirty-one illustrating Aesop’s life in Francis Barlow’s *Aesop’s Fables with his Life*. London, 1687. In these illustrations Aesop is depicted as a Negro.

Given by Mrs W.D. Dickson
C.21-1932
Leda and The Swan
Chelsea, c. 1765
Soft-paste porcelain, enamelled and gilded
Mark: a gold anchor.
Given by Mrs W.D. Dickson
C.32-1932

Pair of two-handled vases
Chelsea, c. 1760-70
Soft-paste porcelain, enamelled and gilded
This vase form was derived from a Sèvres model known as *vase cannelé* or *vase à corset*.
Given by C.H.B. Caldwell
EC.4A & B-1939

Two-handled vase
Chelsea, c. 1759-69
Soft-paste porcelain, enamelled and gilded
Mark: a gold anchor.
Given by Mrs W.D. Dickson
C.6-1948
Venus and Cupid

Chelsea, c. 1765
Soft-paste porcelain, enamelled and gilded
Mark: a gold anchor.

Given by Mrs W.D. Dickson
C.33-1932

Plate

Chelsea, c. 1759-69
Soft-paste porcelain enamelled and gilded
Mark: a gold anchor.

Given by Ralph Griffin, MA, FSA
C.25-1918

Silver-shape plate

Chelsea, raised or early red anchor period, c. 1750-55
Soft-paste porcelain, moulded and painted in enamels
This shape was based on an oval silver prototype of 1745 to 1746 by Nicholas Sprimont.

Given by Ralph Griffin, MA, FSA
C.13B-1918
**Owl**

Chelsea, c.1753-57  
Soft-paste porcelain painted in enamels  
Mark: a red anchor.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax  
C.6-1992

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**Candlesticks with two nesting buntings**

Bow, c.1760-65  
Soft-paste porcelain painted in enamels.

Given by Mrs W.D. Dickson  
C.31A-1932

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**Parrot perched in a fruit tree**

Bow, c.1760  
Soft-paste porcelain painted in enamels.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax  
C.19-1992

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**Tawny owl**

Bow, c.1755-60  
Soft-paste porcelain painted in enamels.

Given by Mrs W.D. Dickson  
C.59-1932
Second shelf

Sweetmeat dish

Chelsea, c. 1745-49
Soft-paste porcelain moulded, and painted in enamels
Mark: an incised triangle under glaze.

Given by the National Art Collections Fund (R.I. Cochrane Fund)
EC.17-1941

Teapot

Chelsea, c. 1745-49
Soft-paste porcelain, moulded with acanthus or strawberry leaves and painted in enamels.

Given by the National Art Collections Fund (R.I. Cochrane Fund)
EC.15 & A-1941

Tea bowl and saucer

Chelsea, c. 1755
Soft-paste porcelain painted in enamels
Mark on both: a red anchor.

Given by Mrs W.D. Dickson
C.79-1932
Cup

Chelsea, c.1745-49
Soft-paste porcelain, moulded and painted in enamels
Mark: incised triangle underglaze.

Given by the National Art Collections Fund (R.I. Cochrane Fund)
EC.20-1941

Sauceboat

Chelsea, c.1754-5
Soft-paste porcelain, moulded and painted in enamels
Mark: an anchor painted in red enamel.

Given by Ralph Griffin, MA, FSA
C.14-1918

Bust of William Augustus, Duke of Cumberland (1721-1765)

Chelsea, raised anchor period, c.1749-52
Glazed soft-paste porcelain
The production of this bust may have been due to the Duke’s secretary, Sir Everard Fawkener’s, interest in the Chelsea factory.

Given by Mrs W.D. Dickson
C.8-1953
Female Sphinx

Chelsea, raised anchor period, c.1749-52
Glazed soft-paste porcelain.

Dr J.W.L. Glaisher Bequest
C.3062-1928

Winter from a set of Rustic Seasons

Chelsea, c.1753-55
Soft-paste porcelain painted in enamels
Mark: a red anchor.

Given by Mrs W.D. Dickson
C.87-1950

Hercules and Omphale

London, probably made in Charles Gouyn’s factory, c.1752-59
Glazed soft-paste porcelain; ‘Girl-in-a-Swing’ type
The figures were taken from a print by Laurent Cars after a painting of 1724 by Charles Lemoyne, or after a group in Vincennes porcelain. Charles Gouyn had a jewellery business in St James’s, but the location of his small porcelain factory is not yet known.

Given by the National Art Collections Fund (R.I. Cochrane Fund)
EC.22-1941
Gentleman presenting a bird's nest to a lady

London, probably made in Charles Gouyn’s factory in St James’s (?), c.1750-59
Glazed soft-paste porcelain; ‘Girl-in-a-Swing’ type.

Given by H.M. Treasury
C.3-1975

Seated man representing Autumn

Chelsea, c.1759-69
Soft-paste porcelain, enamelled and gilt
Mark: incised M ; painted gold anchor.

Given by Ralph Griffin, MA, FSA
C.234A-1918

Shepherd and shepherdess

Chelsea, c.1759-69
Soft-paste porcelain, enamelled and gilded
Marks: M incised; a gold anchor.

Given by Mrs W.D. Dickson
C.90A & B-1950

Sportswoman with hound
Derby c.1765
Soft-paste porcelain, enamelled and gilt.
Cecil E. Byas Bequest
EC.17B-1938

Sportsman with hound

Derby, c.1765
Soft-paste porcelain, enamelled and gilt.
Cecil E. Byas Bequest
EC.17A-1938

Man and woman with baskets

Chelsea, c.1760-65
Soft-paste porcelain, enamelled and gilded
Mark: a gold anchor.

Given by Ralph Griffin, MA, FSA
C.169A & B-1918

Seated woman representing Spring

Chelsea, c.1759-69
Soft-paste porcelain, enamelled and gilt
Mark: incised M; painted gold anchor.

Given by Ralph Griffin, MA, FSA
C.234B-1918
Bird on a tree stump

London, probably made by Charles Gouyn at St James’s, London, c. 1750-55
Soft-paste porcelain painted in enamels; ‘Girl-in-a-Swing’ type.

Given by Mrs W.D. Dickson
C.96-1950

The Dismal Hound

London, probably made in Charles Gouyn’s factory in St James’s (?), c. 1750-59
Soft-paste porcelain with clear glaze
Mark: an incised triangle with lines crossing.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.28-1992

Boy with a shell

Chelsea, raised anchor period, c. 1749-52
Glazed soft-paste porcelain.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax.
C.2-1992

Boy blowing a pipe

Chelsea, raised anchor period, c. 1749-52
Glazed soft-paste porcelain.
Silver-shape sauce boat

Chelsea, c.1745-49
Soft-paste porcelain, moulded and painted in enamels
Mark: an incised triangle under glaze
After a silver prototype made by Nicholas Sprimont in 1744 to 1745.

Given by the National Art Collections Fund (R.I. Cochrane Fund)
EC.16-1941

Coffee pot

Chelsea, c.1745-49
Soft-paste porcelain, moulded and decorated in relief with sprays of tea plant
Mark: incised triangle underglaze.

Purchased from the Cunliffe Fund with Grant-in-Aid from the Victoria & Albert Museum
C.19 & A-1973

Cream jug

Chelsea, c.1745-49
Soft-paste porcelain, moulded and painted in enamels.

Given by the National Art Collections Fund (R.I. Cochrane Fund)
EC.19-1941
Milk jug

Chelsea, c.1745-49
Soft-paste porcelain, with applied reliefs, painted in enamels.
Mark: an incised triangle under glaze.

Given by the National Art Collections Fund (R.I. Cochrane Fund), EC.18-1941

Third shelf

Crayfish salt

Chelsea, c.1753-56
Soft-paste porcelain, moulded and painted in enamels
Mark: a red anchor
First made during the triangle period, this model originated in the silver salts made by Sprimont in 1742 to 1743 for a service for Frederick, Prince of Wales.

Given by the National Art Collections Fund (R.I. Cochrane Fund), EC.23-1941

Crayfish and frog c.1796

Modelled by Christian Fischer, the white animals applied to the blue-dip base, on waisted rectangular socle, the blue
panels edged with biscuit beads incised crossed swords within a triangle mark and K 95

Lent by the Frua-Valsecchi Collection
LL.66-2016

Botanical plate

Chelsea, red anchor period, c.1755
Soft-paste porcelain painted in enamels.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax
C.9-1992

Carp tureen with eel handle

Chelsea, c.1755
Soft-paste porcelain painted in enamels
Marks: an anchor and ‘Nº 13’ in red.

Given by Mrs W.D. Dickson
C.36-1932

Botanical plate

Chelsea, c.1755
Soft-paste porcelain painted in enamels
Mark: an anchor and ‘4’ in red.

Given by Mrs W.D. Dickson
C.91-1950
Pair of finger bowls

Chelsea, red anchor period c.1753-55
Soft-paste porcelain painted in enamels.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.11 & 12-1992

Botanical plate

Chelsea, c.1755
Soft-paste porcelain painted in enamels
Mark: an anchor and ‘35’ in red enamel.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.8-1992

Lady playing a piccolo

Chelsea, c.1756
Soft-paste porcelain painted in enamels
Mark: a red anchor.

Given by Mrs W.D. Dickson C.88B-1950

Five fob seals

Chelsea, c.1754-58
Soft-paste porcelain, enamelled and gilded: Harlequin, Pierrot with hurdy-gurdy, Cupid, Seated musician, and Huntsman.
Troubadour playing a guitar

Chelsea, red anchor period, c. 1756
Soft-paste porcelain painted in enamels.

Given by Mrs W.D. Dickson
C.88A-1950

Sportsman and girl with a nest of birds

Chelsea, red anchor period, c. 1755
Soft-paste porcelain painted in enamels.

Given by Mrs W.D. Dickson
C.89-1950

Custard cup and cover

Chelsea-Derby, c.1770-80
Soft-paste porcelain painted in enamels
Mark: an anchor and D faintly in gold.

Given by Ralph Griffin
C.31 & A-1918
Custard cup and cover

Chelsea-Derby, c.1770-80
Soft-paste porcelain painted in enamels
Mark: an anchor and D faintly in gold.

Given by Mrs W.D. Dickson
C.23 & A-1931

Cup and saucer

Chelsea, c.1758-69
Soft-paste porcelain moulded with artichoke scales and painted in enamels
Mark: a gold anchor.

Given by the National Art Collections Fund (R.I. Cochrane Fund)
EC.26-1941

Cabinet cup

Chelsea, gold anchor period, c.1760-65
Soft-paste porcelain, enamelled and gilded
All-over floral decoration was popular during the 1760s. Cabinet cups were intended for display in a china cabinet rather than for use.

Given by the National Art Collections Fund (R.I. Cochrane Fund)
EC.25-1941
Teapot and stand

Chelsea-Derby, c.1770-84
Soft-paste porcelain, enamelled and gilded.

Given by Sir Ivor and Lady Batchelor
C.4 & A & B-1997

Cup and saucer

Chelsea, c.1759-69
Soft-paste porcelain, enamelled and gilt
Mark: a gold anchor.

Given by Mrs W.D. Dickson
C.92 & A-1950

Chocolate cup and saucer

Chelsea-Derby period, c.1770-84
Soft-paste porcelain, enamelled and gilded
Mark: an anchor and D in gold.

Given by Mrs W.D. Dickson
C.85 &A & B-1932
Tea bowl

Chelsea, raised or early red anchor period c.1750-55
Painted by J.H. O’Neale
Soft-paste porcelain painted in enamels.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.3-1992

Pair of bottle vases

Chelsea, c.1753-55.
Painted by James Hammett O’Neale
Soft-paste porcelain, painted in enamels
Marks: an anchor on both; on B, ‘14’ in red
Chelsea fable painting was derived from engraved
illustrations
in Francis Barlow’s edition of *Aesop’s Fables*, 1687 and
from Samuel Croxall’s edition of 1722.

Given by the National Art Collections Fund (R.I. Cochrane Fund)
C.24A & B-1941

Plate

Chelsea, c.1758-60
Soft-paste porcelain painted in enamels
Mark: a red-brown anchor.

The Rev. A.V. Valentine-Richards Bequest
C.71-1933

Bottom shelf

Pair of fighting cock tureens

Chelsea, red anchor period, c.1755
Soft-paste porcelain painted in enamels
Probably misdescribed in the 1755 Chelsea Sale catalogue,
day 16, lot 52 as ‘A very curious TUREEN in the form of two
FIGHTING COCKS big as the life.’

Bequeathed in memory of Robert Gelston, Civil Engineer, Limerick by his
brother, Dick Gelston, 1957
C.4.1 &A & C.4.2 &A-1958
A meissen gourd-shaped pierced potpourri vase and cover mid-18th century

Naturalistically modelled with a branch handle, moulded with trailing flowers, the upper part pierced with small circular apertures, supported on a leaf-shaped stand

Lent by the Frua-Valsecchi Collection
LL.68-2016

Tureen and Cover

Longton, Staffordshire, c.1800
Stoneware, modelled as a trussed chicken with upturned feet. Mark ‘TURNER’ for John Turner

Given by the Friends of the Fitzwilliam Museum
C.29 & A-2013
Hen and chickens tureen and stand

Chelsea, c.1755-56
Soft-paste porcelain painted in enamels
Mark on hen: a red anchor

Eleven ‘Hen and Chickens’ tureens were included in the Chelsea Sale of 1755. The fullest description was for lot 50: ‘A most beautiful tureen in the shape of a HEN AND CHICKENS, BIG AS THE LIFE, in a curious dish adorn’d with sunflowers’. Four more were sold in the 1756 Sale. The fashion for animal tureens passed quickly and very few have survived.

Bequeathed in memory of Robert Gelston, Civil Engineer of Limerick, by his brother, Dick Gelston, 1957
C.3 & A & B-1958
Rose-shaped box
Chelsea, red anchor period, c.1753-58
Soft-paste porcelain, moulded and painted in enamels.
Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.5-1992

Rabbit tureen
Chelsea, c.1755-56
Soft-paste porcelain moulded and painted in enamels
Marks: an anchor and ‘N° 2’ in red
Lot 88 on day 2 of the 1755 Chelsea Sale was ‘A fine TUREEN in the shape of a RABBIT as big as life, in a fine oval dish.’
Given by Mrs W.D. Dickson
EC.11 & A-1945

Partridge tureen
Bow, c.1755-60
Soft-paste porcelain painted in enamels.
Statham Collection. Accepted by H.M. Treasury in lieu of Capital Taxes C.31 & A-1992
Pigeon

Bow, c.1755-60
Soft-paste porcelain painted in enamels.

Given by Mrs W.D. Dickson
C.15-1932

Eel trap vase

Derby, c.1765-70
Soft-paste porcelain, pierced, enameled and gilded
Probably inspired by a Meissen eel trap vase modelled in 1747
by J.J. Kaendler.

Given by Mrs W.D. Dickson
C.100-1950

Carp Tureen

Chelsea; red anchor period, about 1755
Soft-paste porcelain painted in enamels.

Bequeathed by Robert Gelston, Civil Engineer, Limerick, in memory of his brother, Dick Gelston, 1957
C.5-1958

Dish for carp tureen

Chelsea, c.1755
Soft-paste porcelain painted in enamels
Mark: a red anchor.
Small rabbit tureen

Chelsea, red anchor period, c.1753-58
Soft-paste porcelain, moulded and painted in enamels.

Statham Collection. Accepted by H.M. Government in lieu of Inheritance Tax C.4-1992

Case 22

Opaque-white Glass

Opaque white glass resembling porcelain was being made in Southwark in 1743, and during the third quarter of the century there is evidence for its manufacture in the London area, South Staffordshire, Warrington, Sunderland, Bristol, and Dublin.

The glass was opacified with arsenic, and painted in polychrome enamels, usually with floral bouquets, birds in landscapes, Oriental flowering plants, or chinoiserie figures. Some opaque-white glass was decorated with gilding, but this is not represented in The Fitzwilliam’s collection. Forms included ornamental beakers and vases, candlesticks, water
bowls, tea bottles, cruet sets, water bottles, and scent flasks.

Apart from a bowl initialled PP or PF and dated 1764 in the Victoria and Albert Museum, no signed or marked examples are known, so attributions are uncertain. Candlesticks with enamelled copper drip-pans, like the one shown here, were probably made in South Staffordshire, one of the main centres for the manufacture of enamelled copper.

1. Water bottle or ‘guglet’

English, c.1760-65
Opaque-white glass, painted in blue enamel with landscapes
Water bottles were often made in sets with washbasins and chamber pots.
There are English delftware examples in Gallery 29.

Given by Mrs W.D. Dickson
C.118-1945
2. Baluster jar and cover

Probably London or South Staffordshire, c.1760-65
Opaque-white glass painted in enamels in the style of the painter who signed P.F. or P.P.
The vase may originally have been accompanied by two beakers or smaller vases forming a garniture.

Given by Mrs W.D. Dickson
EC.1 & A-1945

3. Flower bottle

English, c.1760-65
Opaque-white glass painted in enamels in Chinese famille rose style.

Given by Frank Stevens
C/G.3-1935

4. Baluster vase

Probably London, c.1760-65
Opaque-white glass painted in enamels with chinoiserie figures on one side, and with landscapes and seascapes on the other.

D.H. Beves Bequest
C.559-1961
5. Baluster vase

English, c.1760-65
Opaque-white glass with moulded ribs.

Given by a Friend of The Fitzwilliam Museum
C20-1920

6. Pair of Tapersticks

Probably South Staffordshire, c.1755-60
Opaque-white glass painted in enamels, with an enamelled copper drip-pan.

Given by Ralph Griffin, MA, FSA

7. Candlestick

Probably South Staffordshire, c.1755-60
Opaque-white glass painted in enamels, with an enamelled copper drip-pan.

D.H. Beves Bequest
C.555 & A-1961
Case 23

Vase

German, Meissen, 1815 or 1816
Hard-paste porcelain enamelled and gilt, with Latin inscription
Mark: crossed swords underglaze in blue; ‘A’ over ‘8’ impressed
The decoration represents the Emperor Trajan (AD 98-117) instituting his Alimenta for the support of children.
This vase was a gift from the King of Saxony to Rudolf Ackermann (1764-1834), the London publisher, in 1816. It commemorated his work as secretary of the Westminster Association in raising funds for the relief of distress in Germany after the Battle of Leipzig.

Purchased with the Jessel Fund and contributions from the Friends of The Fitzwilliam Museum and the National Art Collections Fund C.7-1995
Case 24

Vase

Staffordshire; Minton, Stoke-on-Trent, 1947. Designed by John Wadsworth
Bone china, printed in blue underglaze and gilded. The shoulder is the inscription, ‘.ELIZABETH.’ ‘.& PHILIP.’ ‘.MARRIED.’

Given by the Friends of the Fitzwilliam Museum
C.31-2006

Coffee set

English; John Aynsley Ltd, Longton, Staffordshire, 1934
Bone china, with pale yellow glaze, enamelled and gilt in Art Deco style
Mark: Aynsley backstamp printed in green
Given to the donor’s parents, Ernest and Freda Walton, as a wedding present in 1934 by John and Elizabeth Cockcroft. Cockcroft (later knighted), shared the Nobel Prize for Physics with Professor Walton in 1951.

Given by the Walton Family
C.16.1-5-2009
Teapot

Barlaston, Josiah Wedgwood & Sons Ltd., c.1985-90
Designed by Jerome Gould, 1984
Bone china printed in grey and banded with platinum in ‘Selene pattern’
This is the ‘225 Shape’ designed to celebrate two and a quarter centuries of Wedgwood tableware.

Lent by Fitzwilliam College from the collection of the Reverend Lester Brewster, 1997

Coffee can and saucer

Burslem, Susie Cooper China Ltd., c.1966
Bone china, aerographed in black with sgraffito spirals, and painted in grey enamel;
‘Can’ shape
Mark: printed in brown, ‘Susie Cooper/*/BONE CHINA/ENGLAND’ on both pieces
From a boxed set of coffee cans and saucers of different colours.

Given anonymously through the Friends of the Fitzwilliam Museum C.7 & A-1998
Case 25

Pair of covered vases

Coalport; the bird painting attributed to John Randall (1810-1910), c.1870-75
Bone china, enamelled and gilt
Mark: ampersand enclosing the initials S, C and N in gold.

Purchased with the L.D. Cunliffe Fund
C.6A & B-1995
Uncased Objects

English & Continental Silver

LARGE FONT LABEL BOOK

PLEASE DO NOT REMOVE FROM GALLERY
The Lower Marlay Gallery

Charles Brinsley Marlay (1831-1912) was a wealthy collector whose varied benefaction of European and Oriental art was accompanied by £80,000 which funded the building of this gallery, and the Upper Marlay Gallery above it.

The extension housing the galleries was designed by the architects, A. Dunbar Smith and Cecil C. Brewer in 1912-13, but was not built until after the First World War. It opened in 1924. Initially only objects from Marlay’s bequest were shown in the Lower Marlay Gallery. Since its redecoration in 1956 it has housed the European porcelain collection, including Lord Fisher’s loan of English and Meissen figures, and Lowestoft tableware. After further refurbishment in 1989, Japanese porcelain lent by the Jenyns family has been displayed alongside the European wares influenced by it. There are also smaller groups of furniture, clocks, silver, and glass.
Uncased Objects

Bust of George Frideric Handel (1685-1759)

English, mid-18th century
Bronze
After a terracotta bust of the composer now in the National Portrait Gallery, possibly after Roubiliac, and perhaps one of an edition of thirty advertised in 1758 by F. Bull. This is not the bust of Handel which accompanied the ‘Handel Bookcase’ when it was sold in 1832.

Given by the Friends of The Fitzwilliam Museum
M.1-1977

‘The Handel Bookcase’

English; probably London, 1740
Mahogany with carcase of pine and some oak; and gilt brass fittings. The handles are not original.
This bookcase is said to have belonged to the composer, George Frideric Handel (1685-1759), and then to his assistant John Christopher Smith. After Smith's death it was purchased jointly by Samuel Harrison (d. 1812) and the organist, Thomas Greatorex (d. 1831). In Greatorex’s posthumous sale, in 1832, it was described as ‘The Handel Bookcase’ and was ‘surmounted with a Bust of Handel’. It
contained the sixty-seven manuscript volumes of Handel’s music which it still houses.

Given by Francis Barrett Lennard
M.1-1902
Plaque

Austrian, Vienna, 1829
Painted by Joseph Nigg (1782-1863)
Hard-paste porcelain painted in enamels
Signed: Jos: Nigg  829
Joseph Nigg studied under Johan Drechsler at the Vienna Academy of Art. He is best known for his superb painting of fruit and flowers on porcelain plaques.

Given by Mrs W.D. Dickson
EC.14-1945

Writing desk

French, Paris, by Jacques Dubois (b. 1694; master 1742; d. 1763) c.1750
Pine and oak carcase veneered with rosewood and kingwood; ormolu mounts
Maker’s mark ‘I DUBOIS’ stamped twice on the underside of the apron at the back

Given by Lady Bonham-Carter
M.1-1968
Equation longcase clock

French; by De Rebours of Paris, 1750

Oak, mahogany and pine carcase, veneered in kingwood with tulip wood banding and mahogany parquetry; ormolu mounts. Eight-day hour striking movement with equation of time and perpetual calendar which takes account of leap years.
Signed ‘De Rabours A Paris’ and ‘Perfectione par Meunier horloger Paris an. 1782’; the movement is inscribed ‘(Rep)aré par Lagarde in 1866’
This clock was based on an equation and perpetual calendar mechanism designed and made by Enderlin of Paris, and illustrated in Antoine Thiot’s *Traité d'Horlogerie, Méchanique et Practique*, Paris, 1741.

Given by Lady Mildred FitzGerald M.1-1957

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Giovanni Baratta
(1670-1747)

Glory

Signed and dated at the back: IOANNES BARATTA FECIT FLORENTIAE ANNO MDCCXV
White Carrara marble
Florence, completed 1715
This statue, with a companion figure symbolising *Fame* or *Valour*, was made for John Churchill, 1st Duke of Marlborough. Both were carved in Florence, and completed in 1715. They were later acquired by James Brydges, 1st Duke of Chandos, to whom they were despatched from Italy in 1721, with pedestals specially designed by Baratta. He placed them in his new mansion at Canons, Middlesex, the contents of which were sold after his death in 1744. Glory was presented to the University in 1748 by Peter Burrell of St John’s College, father of the 1st Lord Gwydir. Placed at first in the Senate House, it came to be known as *Academic Glory*. In 1812 it was removed to the Law School to make room for Nolleken’s statue of William Pitt the Younger, and in 1885 was transferred to The Fitzwilliam Museum.

The inscription upon the black marble cartouche is not the original devised by Chandos in 1721, which reads: GLORIA, MARLBURI, LAURO TUA TEMPORA CINGIT DIVA QUORSUM? PAR DECUS INDE REFERT (Glory, Marlborough, crowns thy brows with laurel, and gladly, though she is a goddess, since she acquires as much honour thereby as you do)

The Latin inscription upon the front of the pedestal was cut there in 1748 to record the gift of the statue to the University. The whereabouts of the companion statue of *Fame* or *Valour*, apparently at Ditton Park during the eighteenth century, is unknown; it may have perished in a fire which destroyed Ditton and most of its contents in 1812.

Given by Peter Burrell (1724-75) to the University, 1748 M.3-1885
Two mirrors showing figures in garden scenes

Chinese, second half of 18th century
These mirror plates were exported to China from Holland, England, and France, and were painted in Canton with picturesque scenes of exotic birds, flowers, and remarkably bedecked ladies of the Imperial household.

They returned to Europe by way of the East Indiamen, where they were provided with gilt-wood frames in Rococo and later styles.

Bequeathed by Cecil E. Byas, 1938
M/F. 1938

Bureau bookcase

English, about 1710
Oak carcase veneered with walnut; replacement handles.

Miss Grace Clarke Bequest, 1940
M.3-1955

Porcelain figures on shelves
The ‘Mattei Ceres’

German, Meissen, about 1790-1800
Hard-paste biscuit porcelain
Marks: crossed swords and asterisk in blue; ‘41’, ‘37’,
crossed swords and asterisk and ‘H 55’ impressed
After the antique marble which belonged to the Mattei family
prior to its sale to Pope Clement XIV in 1770.

Dr J.W.L. Glaisher Bequest
C.3169-1928

Girl playing a Hurdy Gurdy

Bow, about 1752-55
Glazed soft-paste porcelain
The model was probably derived from either of two Meissen
models: one modelled by J.J. Kaendler, possibly in 1736,
and the other between 1740-48. However, it may well have
been based on a Chelsea copy of a Meissen example.
It is sometimes paired with a Harlequin playing Bagpipes,
and is then described as Columbine.

Dr J.W.L. Glaisher Bequest
C.3031-1928

Urania the Muse of Astronomy from a set of Muses

Bow, about 1750-52
Modelled by the ‘Muses Modeller’
Glazed soft-paste porcelain
Urania originally held a pair of dividers in her left hand. The figure is one of eight recorded Bow Muses: Clio, Erato, Euterpe, Melpomene, Polymnia, Terpsichore, Thalia, and Urania. Calliope has not been identified. Their distinctive modelling has given their name to the unknown modeller of many early Bow figures.

Dr J.W.L. Glaisher Bequest
C.3039-1928

Seated girl representing Spring from a set of Rustic Seasons

Bow, about 1753-55
Soft-paste porcelain with clear glaze.

Dr J.W.L. Glaisher Bequest
C.3036-1928

Pair of recumbent Lions with Globes

Bow, about 1750-55
Soft-paste porcelain with clear glaze.

Dr J.W.L. Glaisher Bequest
C.3029A & B-1928
Standing Nun reading a Book

Bow, about 1752-55
Soft-paste porcelain with clear glaze
This model may have been inspired by an illustration in Filippo Bonanni, *Catalogo degli ordini religiosi della Chiesa Militante*, 3 vols., Rome, 1706-10, although none of them is identical to her. A similar nun was made at Chelsea. The popularity of porcelain figures of nuns and monks in the early 1750s may have been an aspect of the Gothic revival. Another possibility is that it arose from widespread interest in the ‘otherness’ of different groups of foreigners, such as the Turks, and Chinese. Since the Reformation, monks and nuns were equally outlandish in England.

Dr J.W.L. Glaisher Bequest
C.3032-1928

Mirror

French, about 1765-70
Carved and gilt wood
Mirrors played an important role in reflecting the light from windows, or candles, and thus increasing the general illumination of rooms.

Given by Miss Marjorie McInnes Clay in accordance with the wishes of her brother, Charles Claye
M.10-1960
Commode

English, about 1780
Satinwood, with tulip-wood, mahogany and box-wood ornament. The three dummy drawers conceal a central cupboard.
This half drum-shaped form was popular for commodes in England during the late eighteenth century.

Cecil E. Byas Bequest
M/F.14-1938
Cases 7 – 9

English and Continental Silver

Arrangement

Most of the silver shown here is English, with a few pieces of Austrian, French, Italian, Portuguese, Russian, and Scandinavian origin. English and Continental silver is also displayed in the Rothschild Gallery of Medieval and Renaissance art on the ground floor.

The silver in these cases is arranged by date and style, beginning in the late sixteenth century and ending in the first half of the twentieth century. Because large objects are best placed on the top and bottom shelves, the date order is not always consecutive.

Each case has two sections, cited for example, as Case. 7.1 and Case 7.2. The objects are listed from left to right on each shelf, beginning at the top shelf of Case 7.1 and progressing down to the bottom shelf. Then beginning again at the top of Case 7.2, and so on through cases 8 and 9.

A short bibliography appears at the end of this book.
Case 7.1

16th and 17th Century

Top shelf

Pair of Communion flagons

London, 1666-67
Maker’s mark of Francis Leake
Silver. Engraved with the coat-of-arms of Crane of Chilton and inscribed ‘Deo et Eclesia/De Redgrave’ and ‘Ex dono Domina Elizab: Bacon An° Dom1:/1667’.

Lent by the Rector and Churchwardens of St. Mary’s, Redgrave, Suffolk, 1959

Basin

London, 1669-70
Maker’s mark: DR beneath a coronet, a pellet below
Silver with engraved arms of the Knightly family.

L.C.G. Clarke Bequest, 1960
M.34-1961
Flagon

London, 1635-36
Maker’s mark: TD in monogram above a bird
Silver.

Lent by Kirtling Parish Church Council, 1976

Second shelf

Communion cup and paten cover

Norwich; 1567-68
Maker’s mark; a maidenhead
Silver, the cup with engraved ‘FOR*THE* TOVN* OF*
NORTHWOLD+’ and the paten, ‘VERITAS/VINCIT/1568’
Sixty-three pieces of plate by the Norwich goldsmith who
used the maidenhead mark have been recorded.
This indicates that he was prominent member of the
Norwich Goldsmiths' Company, perhaps William Roberts
who became free in 1557 and was a Warden in 1565-6.

Lent by the Parish of Northwold, 1932

Communion cup and paten cover

Probably Cambridge, dated 1569
Maker’s mark: a flat fish for Thomas Buttell
Silver, parcel-gilt, engraved and inscribed: on the bowl,
‘+FOR THE TOWNE OF BARYINGTON 1569’, on the paten,
‘1569’
Thomas Buttell of Norwich was fined for ‘misworking’ by the London Goldsmiths’ Searchers in 1568.

He left Norwich and settled in Cambridge where he made plate for churches in Cambridgeshire, Huntingdon and Northants.
In 1569 he was fined 20 shillings (£1) by the London Goldsmiths’ Company for making defective Communion cups and covers.

Lent by the Parish of Barrington, 1932

Chalice

Hertogenbosch, North Brabant, 1540; maker’s mark of Hans van Amsterdam (active before 1535 to 1565)
Silver-gilt, the foot engraved with Christ on the Cross.
The underside of the foot bears the date ‘1541’ and an inscription beginning ‘In diel . . .’, indicating that it came from the church at Diel in the Bommelerwaard, North Brabant.

Lent by the Parish of Radwinter, 1997

Communion cup and paten cover

King’s Lynn, c.1570
Maker’s mark: a tree or leaf
Silver, originally parcel-gilt. Engraved inscriptions: on the bowl, ‘ALL HONOR AND GLORY BE VNTO GOD+’, on the
foot, ‘THE TOVNE OF SOTHERE POLES’, and illegible on the paten.

Lent by the Parish of Southery, 1976

**Communion cup and paten cover**

London, 1588-89
Maker’s mark: IS in monogram
Silver, the foot of both pieces engraved ‘R G’.

Lent by the Rector and Churchwardens of Dry Drayton, 1931

**Third shelf**

**Communion cup and paten cover**

London, 1568-69
Maker’s mark: a bull’s head
Silver with engraved decoration The paten is inscribed ‘Shelford/Magna’.

Lent by Great Shelford PCC, 1953

**Flagon**

London, 1702-03
Maker’s mark of Robert Cooper
Silver with engraved decoration the under-side of the skirt
inscribed ‘Mrs Towres her Gift to Haddenham Church in yᵉ Isle of Ely 1701’.

Lent by the Parish of Haddenham, 1932

Communion cup and paten cover

London, 1636-37
Maker’s mark: RW above a mullet
Silver
The base of the cup is engraved ‘Ecclesia parochialis de Connigton’.

Lent by the Rector and Churchwardens of St Mary’s, Conington, 1975

Communion cup

London, 1711-12
Maker’s mark of Gabriel Sleath
Silver, parcel-gilt, with an engraved inscription, ‘+ COTON PARISH CAMBRIDGESHIRE’.

Lent by the Parish of Coton, 1932

Flagon

London, 1698-99
Maker’s mark of Robert Timbrell
Silver with engraved inscription: ‘This is humbly dedicated to GOD and/ his Church at SWAFHAM BVLBAK/ for the use of the Holy Comunion by Mrs/ FRAN, TOWERS Mother of M’
Communion cup and paten cover

London, 1636-37
Maker’s mark: RW above a mullet
Silver. The base of the cup is engraved ‘Ecclesia parochialis de Connigton’.

Lent by the Rector and Churchwardens of St Mary’s, Conington, 1975

Fourth shelf

Sweetmeat dish or saucer

London, 1632-33
Maker’s mark of William Maddocks or Maddox Silver, with embossed and punched decoration and two ‘ear’s. Engraved ‘E.M/1663’ over an earlier inscription. Small saucer-shaped dishes with simple, rather crudely chased and punched decoration, and two ‘ears’ were made between the 1620s and 1670s. They were probably used for sugar or sweetmeats. This example was formerly attributed to William Maunday, to whom William Maddocks or Maddox was apprenticed.

Lent by Professor A.D. Buckingham, Ph.D., FRS, 1982
Pair of boxes

London, 1677-78
Maker’s mark: FW above a mullet with two pellets
Silver, engraved with a coat-of-arms
Possibly from a toilet service.

L.C.G. Clarke Bequest, 1960
M.35A & B-1961

Wedding casket

Netherlandish or French, c. 1650-1700
Silver and silver filigree set with painted enamels of Cupid, and putti. emblematic of Love
The amatory emblems suggest that this was either a wedding gift or a present from a man to a woman, but this need not have been the case.

Given by Mrs J. Hull Grundy
M.51-1983

Porringer or ‘bleeding bowl’

London, 1685-86
Maker’s mark, TS in monogram
Silver, handle pierced and engraved.

Given by Sir Eric Miller
M.3-1956
Bottom shelf

Pair of candlesticks

Flemish, Antwerp, 1664-65
Maker’s mark: a mouse in an oval
Silver with embossed and chased floral decoration; ‘IG’
engraved on drip pans and base
These candlesticks illustrate the ‘Floral Baroque’ style
fashionable in the mid to late seventeenth century.

C.B. Marlay Bequest
MAR.M.72A & B-1912

Standing dish

London, 1616-17
Maker’s mark: TC
Silver with embossed and pierced decoration of cherub’s
heads amid foliage
Dishes of this form may have been used for fruit or sweet
food taken for dessert. Their decoration may have been
influenced by Portuguese silver.

L.D. Cunliffe Bequest
M/P.26-1938
Case 7/2

17th and early 18th Century Silver

Top shelf

Ginger jar and cover

London, 1673-74
Maker’s mark of Jacob Bodendeich (1633/4-1681)
Silver, chased with putti amidst acanthus foliage; knob restored

Jacob Bodendeich was born at Lüneburg in Germany, and served his apprenticeship there between 1650 and 1654. He probably came to London at the end of the 1650s, and was granted citizenship in 1661. He obtained the right to have his work assayed in 1664, but did not become free of the Goldsmiths’ Company until 1673. Bodendeich (sometimes anglicized to Bodendick) excelled at chasing and was one of the most talented goldsmiths working in London during the 1660s and 1670s, a period of ostentatious expenditure on silver in furnishing. This ‘ginger jar’ is a handsome example of the silver vases which were displayed on top of cabinets and elsewhere in wealthy households at that time. John Evelyn noted in his Diary the ‘huge Vasas of wrought plate’ which he had seen in the apartment of the Duchess of Portsmouth in London in October, 1683.
Second shelf

Porringer and cover

London, 1657-58
Maker’s mark: HN above a bird with an olive branch
Silver with flat chased and matted ornament
The mark also occurs on a two-handled dram cup of 1658-9 in the Victoria & Albert Museum.

L.D. Cunliffe Bequest, 1937
M/P.7 & A-1938

Pair of candlesticks

London, 1709
Maker’s mark of Thomas Ash
Silver. Engraved under both feet, ‘Imagini J V M per J M december 8 1709’.

L.C.G. Clarke Bequest, 1960
M.39A & B-1961

Two-handed cup and cover
Unmarked, perhaps Norwich, c.1660
Silver engraved with the Wodehouse crest and motto.

Lent by Professor A.D. Buckingham, Ph.D., FRS, 1976

Pair of wall sconces

Probably London, c.1680-90
Silver, flat-chased with chinoiserie
Chinoiserie decoration was an imaginative evocation of the Oriental world, which often bore little resemblance to authentic Oriental decoration.

L.C.G. Clarke Bequest, 1960
M.52A & B-1961

Tea bowl

London, 1683-84
Maker’s mark GS over a crescent
Silver, flat-chased with Chinoiserie birds and foliage. ‘v’ engraved on base.

Purchased with the Leverton Harris Fund
M/P.1-1944

Porringer and cover

London, 1676-77
Maker’s mark: AM in monogram crowned
Silver decorated round the lower part of the bowl with cut-card work.

L.D. Cunliffe Bequest, 1937
M/P.8 & A-1938

Third shelf

Miniature alarm clock

English, by Thomas Tompion (1639-1713), London, c.1680-85
Blued steel with gilt metal and silver mouldings. Eight-day movement with quarter repeating and alarm. The dial plate is inscribed ‘Tho. Tompion London fecit’ and the rear right foot is numbered ‘21’.

Thomas Tompion (1639-1713) is the most famous English clockmaker. His father, also Thomas Tompion, was a blacksmith at Ickwell Green, Bedfordshire. By 1671 Thomas junior was living in London and was admitted to the Clockmakers’ Company as a Brother - a man who had served his apprenticeship under another Company. He was described as a maker of ‘Great Clocks’, which indicated a maker of iron turret or church clocks, a craft often combined with blacksmithing.

In 1674 he became a freeman of the Clockmakers’ Company by redemption (payment of a fee). His workshop was in Water Lane off Fleet Street, and in 1675 he moved to the ‘Dial and Three Crowns’ in Fleet Street, at the corner of Water Lane.

In 1703 he was Master of the Clockmakers’ Company. He
died in 1713, and was buried in Westminster Abbey, an extraordinary honour for a craftsman.

Bequeathed by S.E. Prestige
M.3-1965

Apostle spoon

English, dated 1660
Maker’s mark: DC with mullet above and below
Silver-gilt
Complete sets of Apostle spoons made up of twelve Apostles and one Master are extremely rare. The earliest known was made in 1520, and a half set dates from about 1460. Many of the surviving examples may never have formed part of a complete set but were probably singletons given as christening gifts, or parts of pairs or smaller groups. The Apostles usually hold a book in their left hand and a distinguishing emblem in their right. Some other Saints also appear as spoon finials, including St Nicholas, St Paul, and St Christopher.

Given by T.J..G. Duncanson, MA
M.64-1930

Two-handled cup and cover

Unmarked, probably London, c.1660
Attributed to Christian Van Vianen (d.1667)
Silver, embossed and chased in auricular style, with cast
In the Restoration period posset, a drink made of milk curdled with ale or wine, was served in two-handed cups, known as porringers. Silver porringers usually had a cover, and were sometimes accompanied by a salver. This one unusual in being decorated in the auricular style, characterized by undulating forms reminiscent of an ear. Grotesque fish-like and human masks emerge from its rippling surface. The handles are in the form of serpents, and on top of the cover is a mysterious crouching figure.

The cup is unmarked which suggests that it was made by an immigrant craftsman who was not admitted to the Goldsmiths’ Company. The most likely is Christian Van Vianen, who came from an illustrious Utrecht family of silversmiths, and was an accomplished exponent of the auricular style. Van Vianen worked in London between 1632 and 1643 in the pay of Charles I, and returned in 1660 when he was appointed ‘Silversmyth in Ordinary’ to Charles II. The porringer is comparable to one in a book of designs by his father, Adam Van Vianen (c. 1568-1627), published by Christian in Utrecht in 1650.

Purchased with the H.S. Reitlinger Fund and grants from the National Art Collections Fund and the Museums and Galleries Commission, Victoria & Albert Museum Purchase Grant Fund M.2 & A-1999
Seal-top Spoon

London, about c.1645-75
Maker’s mark of Stephen Venables (b. 1613/14-1683)
Silver with seal top

Seal top spoons were made between the late 15th century and the late 17th century. The usually have a hexagonal seal which may be engraved or pricked with initials and a date.

Stephen Venables was apprenticed to Daniel Cary and continued to work for him for a time after gaining his freedom in 1640. He took many apprentices between 1646 and 1675, and seems to have had a thriving trade in spoons, and other silver.

Given by T.J.G. Duncanson, MA
M.63-1930
Miniature porringer

London, 1697-98
Maker’s mark: WA monogram
Silver, embossed and punched, the base engraved ‘R/IA’.

C.B. Marlay Bequest
MAR.M.2-1912

Porringer and cover

London, c.1680-90
Maker’s mark: IH above a fleurs-de-lys between two pellets
Silver with embossed and chased acanthus foliage, and
engraved arms.

T.H. Riches Bequest
M.4 & A-1950

Two-handled cup

London, 1705-06
Maker’s mark of Richard Green
Silver decorated with spiral gadrooning.

T.H. Riches Bequest
M.6-1950
Fourth shelf

Snuffers tray

London, 1707-08
Maker’s mark of Louis Mettayer
Silver, engraved in the centre with the arms of Queen Anne (ruled 1702-14) flanked by A R for Anne Regina; the handle engraved with two crests.
Candles at this date did not consume their own wicks, and therefore needed to be trimmed with a snuffer which resembled a pair of scissors with a rectangular or curved box on the upper blade.

S.G. Perceval Bequest
M/P.1-1922

Handbell

English, 18th century
Unmarked
Silver
Possibly from an inkstand.

L.C.G. Clarke Bequest, 1960
M.47-1961
Patent

London, 1749-50
Maker’s mark of John Rowe
Silver with engraved decoration and inscription on the underside: ‘The Gift of John Waller Gent: for the use of the Church of Harford (sic) in the County of Huntingdon 1748’.

Lent by Hartford PCC, 1932.

Wine taster

French, Rouen, mid-18th century
Maker’s mark probably Pierre Desnos II (master 1721)
Silver, the handle engraved with a Cupid, a heart, and ‘AVEC LE TEMPS’, the bowl engraved ‘J Laisney’.

L.C.G. Clarke Bequest, 1960
M.58-1961

Chamber candlestick

London, 1705-06
Maker’s mark of William South
Silver.

L.C.G. Clarke Bequest, 1960
M.38-1961
Bottom shelf

Ewer and basin

French, probably Paris, about 1656-58
Unmarked
Silver with embossed, chased and matted ornament, the handle and finial of the ewer, cast.
The forms of this ewer and its basin and their decoration of acanthus leaves, and putti amidst scrolling foliage in the style of Jean Lepautre (1618-82), are comparable to Parisian work of about 1650-75. According to family tradition, they were given by Louis XIV to Sir William Lockhart of Lee (1621-75) while he was Cromwell’s ambassador to Paris, between April 1656 and March 1657. After Cromwell’s death in 1658 he delivered Richard Cromwell’s greetings to the King, and remained in France until 1660. A royal gift made by a goldsmith working in the Galerie du Louvre need not have been marked, but a gift at that date cannot be confirmed because the Liste’s des presents du Roi do not cover this period. Alternatively Lockhart, like many other foreign diplomats in Paris, may have purchased silver to take home, which for illicit reasons was not marked.

Purchased from the Golland and Rylands Funds with a grant from the B.N. Stuart Bequest to the National Art Collections Fund M.468 & A-1985
Tankard

Scandinavian, probably Swedish, c. 1690-1710
Maker’s mark: LM
Parcel-gilt silver with engraved, chased and cast decoration. The three ball feet are each bear a queen’s head in relief, above which on the body are three plaques with a putto in a medallion.

C.B. Marlay Bequest
MAR.M.87-1912
Case 8/1

18th Century Silver

Top shelf

Pair of candlesticks

London, 1756-7
Maker’s mark of John Café
Silver, cast and chased.

C.B. Marlay Bequest
MAR.M.10A & B-1912`

Monteith

London, probably 1707-08
Maker’s mark RI crowned (?)
Silver, with fluted and punched ornament, and engraved arms, detachable rim. Inscribed on the base, ‘The Token of/Mr. Jasper Roth/to his friend/AD^n James Clark’. Monteiths were used for cooling wine glasses. The diarist, Anthony a Wood, in 1683, recorded that they were named after a Scot named Monteigh, who ‘wore the bottome of his cloake or coate so notched’. The earliest surviving silver examples
date from 1684 and 1685. Some later monteiths have detachable rims so that they could also serve as punch bowls.

C.B. Marlay Bequest
MAR.M.6-1912

Second shelf

Pair of candlesticks

French, Paris, 1723-24
Maker’s mark probably of Nicolas Grebeude
Silver.

Given by the Friends of The Fitzwilliam Museum
M.6-1965

Pair of sauce boats

London, 1756-57
Maker’s mark of Samuel Courtauld
Silver, with gadrooned rims and cast handles, standing on three legs with cast Turk’s heads at the junction with the body, and shell feet, the sides engraved with a crest.

Lent anonymously, 1992

Two-handled cup and cover
Irish, Dublin, 1719-20; cover probably of later date
Maker’s mark of Joseph Walker on cup; DM on cover
Silver.

C.B. Marlay Bequest
MAR.M.27-1912

Third shelf

Teapot

London, 1737-38
Maker’s mark of Thomas Whipham
Silver with flat-chased Rococo decoration round the top.

C.B. Marlay Bequest
MAR.M.20 & A-1912

Pair of matched casters

London, 1717-18 and 1718-19
Maker’s mark probably of Glover Johnson
Silver with pierced covers.

C.B. Marlay Bequest
MAR.M.16A & B-1912

Six teaspoons

London, 1704-05
Maker’s mark of Andrew Archer
Silver-gilt with rat-tailed bowls and dog-nose ends.
Sauceboat

London, 1745-6
Maker’s mark of David Willaume II
Silver.

C.B. Marlay Bequest
MAR.M.17A-1912

Set of three casters

Chester, 1703-04
Maker’s mark probably of Nathaniel Bullen
Silver with gadrooned and pierced ornament, each engraved with a crest and the two small casters also with the initials ‘M/RE’
Provincial casers are rare and this set is the earliest known.

L.C.G. Clarke Bequest, 1960
M.37 A, B & C-1961

Tea caddy

London, 1728-29
Maker’s mark of Charles Hatfield
Silver-gilt with engraved coat-of-arms.

Given in memory of Dr Greville Tait by his family
M.27-1982
Fourth shelf

Tankard

London, 1761-2
Maker’s mark of John Payne
Silver.

Given by Mrs Hazel E. Bolton in memory of her husband, Kenneth Henry Bolton
M.3-2006

Pair of candlesticks from a set of four

London, 1744-45
Maker’s mark possibly Philip(s) Garden
Silver, cast and chased.

C.B. Marlay Bequest
MAR.M.9A & B –1912

Two spoons

London, 1715-16
Maker’s mark of Isaac Davenport
Silver, Hanoverian pattern.

C.B. Marlay Bequest
MAR.M.15A & B-1912

Five mounts, perhaps from a box
Probably English, London, c.1745-65
Silver, embossed and chased. The oval mount bears the arms of Decker impaling Fitzwilliam Catherine, eldest daughter of Sir Matthew Decker (1679-1749), married the 6th Viscount Fitzwilliam (1711-1776) in 1744.
Their son, Richard, 7th Viscount Fitzwilliam was the founder of The Fitzwilliam Museum.

Founder’s Bequest
M.5-1816

Pair of shell sweetmeat dishes

London, 1752-53 and 1755-56
Maker’s mark illegible
Silver, standing on three feet.

Given by Lady Butterfield
M.3A & B-1987

Orange strainer

London, c.1710
Maker’s mark of William Fleming
Silver, pierced and engraved with a crest on each handle.

L.C.G. Clarke Bequest, 1960
M.40-1961

Two-handled loving cup
Newcastle-upon-Tyne, 1774-75
Maker’s mark of John Langlands
Silver, engraved with initials ‘M/IN’ on the handles.

Given by J.W.N. Petty, MA LLM
M.2-2006

Bottom shelf

Écuelle (broth bowl)

Piedmont, Turin, mid-18th century
Maker’s mark: GR/O below a cross
Silver with repoussé decoration.

C.B. Marlay Bequest
MAR.M.70 & A-1912

Plate

Unmarked
European, mid-18th century
Silver.

C.B. Marlay Bequest
MAR.M.68B-1912

Candlestick

Spanish, Barcelona, c.1710
Silver.
Écuelle (broth bowl)

French, Paris, the bowl 1742-43, the cover earlier
Maker of bowl probably Antoine Martin, and of cover ‘PR/L’
Silver-gilt, with flat-chased, matted and cast ornament

C.B. Marlay Bequest
MAR.M.69 & A-1912
Case 8/2

18th century Silver

Top shelf

Pair of candlesticks

London, 1733-4
Maker’s mark of Peter Archambo
Silver, cast and chased, with an engraved crest on the nozzle
and foot, and on B, ‘E.L engraved under the foot.

Given by T.H. Riches, 1950
M.8A & B-1950

Coffee pot

Austrian, Vienna, 1741
Maker’s mark: IP
Silver with embossed, chased, and cast ornament.

L.C.G. Clarke Bequest
M.66 & A-1961
Pair of candlesticks
London, 1773-4
Maker’s mark of John King
Silver, cast and chased
C.B. Marlay Bequest
MAR.M.11A & B-1912

Second shelf

Ewer and basin
Portuguese, Oporto, c. 1760
Maker’s mark: IRC in monogram
Silver-gilt, embossed, chased and engraved in Rococo style,
the cast handle decorated with a dragon.
Both pieces are engraved with the Ormonde crest.
Allocated by the Minister for the Arts in lieu of capital taxes from the estate of
the Sixth Marquess of Ormonde
M.10 & 11-1982

Third shelf

Coffee pot
London, 1763-64
Maker’s mark of John Swift
Silver, embossed, and chased with floral sprays in Rococo style.

C.B. Marlay Bequest
MAR.M.21 & A-1912

Dish ring

Probably Dublin, c.1760-70
Silver, embossed, chased, pierced, and engraved with a coat-of-arms and crest.

C.B. Marlay Bequest
MAR.M.36-1912

Sugar basket

London, 1768-69
Maker’s mark of Francis Spilsbury II
Silver with pierced decoration, blue glass liner.

L.C.G. Clarke Bequest, 1960
M.46 & A-1961

Mustard pot

London, 1769-70
Maker’s mark of Francis Spilsbury II
Silver, pierced, and engraved.

L.C.G. Clarke Bequest, 1960
M.43-1961
Mustard pot

London, 1770-71
Maker’s mark of Francis Spilsbury II
Silver, pierced, and engraved, the blue glass liner missing.

L.C.G. Clarke Bequest, 1960
M.44-1961

Cruetframe, cruets, casters, and labels

London, 1765-66, the labels 1836-37
Makers’ mark of John Langford II and John Sebille on frame, and of Joseph Wilson on labels
Pierced silver frame, holding five glass bottles with different silver mounts, three with labels engraved ‘Chili’, ‘Sugar’ and ‘Worcester’.

Given by C.D. Rotch
M.4-1948

Fourth shelf

Pair of coffee pots

French, Paris, 1787-88
Maker’s mark probably of Pierre-François Goguelye
Silver.

L.C.G. Clarke Bequest, 1960
M.61A & B-1961
Pair of candlesticks
French, Paris, 1774-75
Maker’s mark of Jean-Baptiste-François Cheret
Silver, cast and chased.
L.C.G. Clarke Bequest, 1960
M.60A & B-1961

Olive spoon
French, Paris, 1738-39
Maker’s mark of Claude Jouguet
Silver with pierced bowl, and shell terminal.
L.C.G. Clarke Bequest, 1960
M.65-1961

Snuffbox
Russian, Veliki Ustiug, c.1770-75
Silver, parcel-gilt, decorated with niello, the interior of the lid enamelled blue.
Niello is a black alloy containing powdered silver, lead, copper, sulphur, and sometimes, borax.
A.J. Hugh Smith Bequest
M.7-1964
Snuffbox

Russian, Veliki Ustiug, 1770
Assay Master’s mark of Alexei Ivanov Torlov
Makers probably Afranasij an and Stephan Popov
Silver, parcel-gilt, decorated with niello.

A.J. Hugh Smith Bequest
M.6-1964

Snuffbox

Russian, Veliki Ustiug, 1765
Assay Master’s mark of Michail Gavrilov Okonischnikov
Maker, possibly Afranasij and Stephan Popov
Silver, parcel-gilt, decorated with niello.

A.J. Hugh Smith Bequest
M.5-1964

Salver

Russian, Moscow, 1793
Parcel-gilt silver with embossed and chased floral ornament.

C.B. Marlay Bequest
MAR.M.86-1912

Pair of preserve pots
French, Paris, 1784-85
Maker’s mark of François Joubert
Silver engraved with gardening trophies.

L.C.G. Clarke Bequest, 1960
M.62A & B-1961

Bottom shelf
Waiter

English, London, 1738-39
Maker’s mark of Benjamin West
Silver with raised border, engraved with a script ‘M’ in a cartouche.

C.B. Marlay Bequest
MAR.M.3-1912

Two dishes

London, 1757-58
Maker’s mark of Edward Wakelin
Silver, embossed and engraved with a coat-of-arms and the motto ‘VIS UNITA FORTIOR’, with a viscount’s coronet above
These dishes were owned by Stephen Moore of Kilworth, County Cork (1695-1766) who was created Baron Kilworth of Moore Park in 1764 and Viscount Mountcashell of the City of Cashell, County Tipperary in 1766.
Basket

London, 1758-59
Maker’s mark illegible
Silver with embossed and pierced decoration, and hinged, cast handle; engraved with a Rococo cartouche to take a coat-of-arms or initials
Baskets were used for bread.

Waiter

London, 1735-36
Maker’s mark of Robert Abercromby
Silver with raised border.
Case 9/1

Late 18th and early 19th century Silver

Top shelf

Pair of candlesticks

Sheffield, 1774-5
Makers’ mark of John Winter & Co.
Silver.

B.C. Marlay Bequest
MAR.M.22A & B-1912

Race cup

London, 1799-1800
Makers’ mark of Peter and Ann Bateman
Silver-gilt with embossed, cast and chased ornament, engraved with a coat-of-arms.
Peter Bateman was the son of Hester, one of the best-known eighteenth century women goldsmiths. Ann was the widow of his brother Jonathan, who died in 1791.

Purchased with the Rylands Fund and with grant-in-aid from the Victoria & Albert Museum
M.4 & A-1980
Pair of candlesticks
Sheffield, 1775-76
Makers’ mark of John Winter & Co.
Silver.
C.B. Marlay Bequest
MAR.M.23A & B-1912

Second shelf
Boat-shaped dish
London, 1817-18
Maker’s mark of Samuel Whitford II
Silver with chased decoration, and cast handle in the shape of a swan, and prow in the shape of a mermaid with bifurcate tail.
L.C.G. Clarke Bequest
M.49-1961

Pair of wine-coolers
London, 1808-09
Maker’s mark of Paul Storr (1771-1844) for Rundell, Bridge and Rundell
Silver with embossed, chased, and cast ornament. Engraved twice with the Ormond crest and the coats-of-
arms of Walter Butler (b. 1770), 18th Earl of Ormond and his wife.
The 18th Earl was created 1st Marquess of Ormonde in 1816.
He married in 1805, Anna Maria Catherine, daughter of Job Hart Price-Clerke of Sutton Hall, Derbyshire.

The wine coolers descended to the Most Hon. James Arthur Norman Butler, 6th Marquess of Ormonde. Similar wine coolers were made for several other noble families.

Allocated by the Minister for the Arts in lieu of taxes M.12 & 13-1982

Ostrich egg cup
London, 1805-06
Makers’ mark of T. Phipps and E. Robinson II
Ostrich egg shell mounted in silver, with engraved border and crest used by several families.

Purchased from the Rylands Fund M.4-1988

Cigar lighter in the shape of a lamp
London, 1803-04
Makers’ mark of Digby Scott and Benjamin Smith II
Silver gilt, with cast and chased decoration, and cast handle.

Purchased with the Rylands Fund M.4-1989
Third shelf

Pair of tea caddies

London, 1787-88
Maker’s mark of William Vincent
Silver with bright-cut borders
Engraved with the crest and arms of John Bulteel of Pamfleet and Lyneham, Devon, impaling Crocker with Perrin in pretence.

Given by G.H.W. Rylands, Litt.D., CBE, CH
M.53A & B-1997

Hot water jug

English, London, 1786-87
Makers’ mark of Andrew Fogelberg and Stephen Gilbert
Silver decorated with beaded edges, applied oval medallions, and cane handle. One medallion bears a relief of a putto as Apollo playing a lyre, and the other has a putto as Hercules with a lion skin and club.

Bequeathed by Professor W.A. Camps
M. 1-1998

Standing cup and cover

London, 1826-27
Maker’s mark of John Harris VI
Lapis lazuli mounted in silver gilt
This cup was commissioned by William Beckford (1759-1844), and its design reflects his interest in Renaissance art. The handles are formed as the Beckford Crest, and the martlets and other heraldic ornament were taken from the Beckford arms. The finial and the quatrefoil lapis element in the stem are restorations.

Purchased with the Gow, Leverton Harris and marlay Funds and grants from the Museums and Galleries Commissions Regional Fund, the National Heritage Memorial Fund, and the National Art Collection Fund (now the Art Fund)
M.1 & A-1990

Jug of askos form

London, 1836-7
Maker’s mark of Paul Storr (1771-1844); the foot stamped ‘STORR & MORTIMER 200’
Silver with matted body, plain cover flanked by cast recumbent goats, and cast handles ornamented with acanthus leaves, and with a cherub terminal.
The askos form was derived ultimately from the shape of a half-full leather wine-skin. It was made in Greek pottery, and in Roman bronze and glass. This example probably derives from a Roman bronze prototype of the 1st century AD.

Purchased with the Rylands fund with a contribution from funds donated to the Friends of the Fitzwilliam to commemorate the Directorship of Professor Michael Jaffé 1973-90
M.10-1990
Jug of askos form

London, 1839-40
Maker’s mark of William Elliot
Frosted glass mounted in silver, cast, and chased.

Purchased with the Rylands Fund
C.10-1988

Fourth shelf

Mustard pot in the shape of a sow

London, 1787-88
Makers’ mark of Thomas Phipps and Edward Robinson II
Silver, with blue glass liner, and a spoon with curly end forming the sow’s tail.

L.C.G. Clarke Bequest, 1960
M.48 & A & B-1961

Hot-water jug

London, 1831-32
Maker’s mark of Paul Storr
Silver with embossed and chased floral decoration in Rococo revival style, standing on three scroll feet.

Given by Miss J.H.G. Gollan through the National Art Collections Fund
M.5-1957
Escallop-shaped box with hinged lid

London, 1875-76
Maker’s mark of George Angel
Silver, with cast whelk-shaped feet and knob.

Given by the Friends of the Fitzwilliam Museum to commemorate the Chairmanship of Lady Hodgkin, 1985-90
M.8-1990

Jug in the shape of a Cambridge ale jug

London, 1874-75
Maker’s mark of Stephen Smith. Base stamped ‘35 KING STREET/STEPHEN SMITH & SON * COVENT GARDEN LONDON./3359’
Silver, the body matted, and engraved with humming birds amid Amazonian flora
The jug is the same shape as the red stoneware ale jugs produced for Cambridge colleges by Wedgwood and sold by Woodward’s in Cambridge.

Purchased with the Rylands Fund
M.1-1989
Bottom shelf

Four escallop shells

London, 1809-10
Silver, engraved with the arms of Richard, 7th Viscount Fitzwilliam of Merrion, (1745-1816)
The shells were probably used for butter.

Purchased with the Rylands Fund
M.70A-D-1983

Tea and sugar caddies in case

London, 1812-13
Maker’s mark on the caddies, Henry Nutting; on the mounts, William Thompson II or William Tanner
Silver
The contemporary wooden case has silver mounts engraved with the arms of Richard, 7th Viscount Fitzwilliam (1745-1816), Founder of the Museum.

Given by the Friends of The Fitzwilliam Museum
M.7A, B, & C-1965

Trowel

London, 1837
Maker’s mark of Robert Garrard II
Silver, engraved with a plan of The Fitzwilliam Museum and an inscription recording the use of the trowel by the
Vice-Chancellor, the Rev. Gilbert Ainslie, for the laying of the foundation stone of the Museum in 1837.

Given by T.O. Ainslie
M/P.2-1934

Case 9/2

Top shelf

Claret jug

London, 1899
Maker’s mark of Gilbert Marks (1861-1905) and signature ‘Gilbert Marks 1899’
Silver with gilt interior.

Given by Miss Molly Challoner
M.9-1990

Dish

London, 1899
Maker’s mark of Gilbert Marks (1861-1905) and signature, ‘Gilbert Marks. 1899.’
Britannia silver with embossed and chased decoration.

Given by Miss Ellen Bicknell
M.18-1980
Water jug in Egyptian style

London, 1873-74
Makers’ mark of Joseph & Edward Bradbury, Sheffield Silver.

Purchased from The Fitzwilliam Cup Fund
M.1-1976

Second shelf

Ecclesiastical flagon

London, 1865-66
Maker’s mark of John Keith
Red glass mounted in silver-gilt with engraved ornament and the inscription ‘GLORY BE TO GOD ON hIgh’ (sic)
John Keith entered his mark at Goldsmiths’ Hall in 1824. He began to execute designs for ecclesiastical plate designed by William Butterfield for the Cambridge Camden Society in 1843 and after 1856 of G.E. Street (1824-81).

Given by the Friends of The Fitzwilliam Museum
M.1-1994

Ecclesiastical cruets

English, London, 1907-08
Maker’s marks: WK and ‘KEITH & CO LONDON’
Silver-gilt with engraved and pierced ornament, the base engraved with an inscription:
‘To the Honour of God and in memory of Reginald Charles Coleridge
this flagon was presented to Hartford Parish Church
by his friends many of whom were his comrades
in the Church Lads Brigade
and the Boy Scouts
he went to rest on the
15th April 1912
his body went down into the deep
with the wreck of the S.S. Titanic
and now sleeps in hope
until the Sea shall give up her dead.’

Lent by the Parish of Hartford, 1932
Decanter

Designed by William Burges (1827-81)
London, 1865-66
Maker’s marks of Josiah Mendelson & George Angell
Green glass mounted in silver with applied and engraved ornament, and set with malachite, coral, crystal, ivory, cameos, intaglios and coins. Round the neck is the inscription: ‘WILLIELMUS BURGES ME FIERI FECIT ANNO MDCCCLXV EX HONS ECCL(ESI)AE CONSTANTINOPLITANAE’
The inscription indicates that Burges paid for the decanter from the fees he received for his prize-winning design of 1856 for a Crimea Memorial Church in Constantinople (Istanbul). This like several of his architectural projects was never built because its estimated cost was too high.
The design demonstrates Burge’s flair for combining diverse materials and eclectic components to create vessels which were visually successful, and highly idiosyncratic. Its concept is reminiscent of early medieval crucifixes or book covers, studded with re-used Roman cameos, intaglios, and uncut gemstones. The foliage applied to the body is also medieval in inspiration, and engraved on the foot, like animals in the borders of an illuminated manuscript, are a hedgehog, a frog, a mouse, and a wren with a worm in its beak, humorously accompanied by the signature ‘I WREN’ for Jenny Wren.

Purchased with the Perceval Fund and grant-in-aid from the Victoria & Albert Museum M.16-1972
Altar flagon

Design by William Butterfield (1814-1900)
English, London, 1861-62
Maker’s mark of John Keith
Silver, engraved, and formerly gilt
Inscribed on the body ‘TE LAVDAMVS TIBI BENEDICIMVS’, and on the base, ‘To the Glory of God and in loving remembrance of Thomas Barber who fell asleep in Jesus on the Feast of the Circumcision 1863’ (1st January). Thomas Barber was Master of the Tin Plate Alias Wire Workers Company in 1845. He lived at The Elms, Lower Tulse-hill, Brixton, Surrey.

Given by the Friends of the Fitzwilliam with Grant-in-Aid from the Victoria and Albert Museum
M.13-1981

Third shelf

‘Blossom’ tea and coffee set

Danish, Copenhagen, 1933-44
Maker’s mark of Georg Jensen
Silver with turned ivory handles
Georg Jensen (1866-1935), one of the greatest 20th century silversmiths, founded his workshop in Copenhagen in 1904. His designs were influenced by the naturalistic aspect of the Art Nouveau style. Many of them, such as ‘Blossom’ became classics and were made over a long period.

Lent anonymously, 1995
Fourth shelf

Pair of salts
Chipping Campden, with London hallmarks, 1907
Maker’s mark of George Hart (1882-1973), and of the Guild of Handicraft Ltd.
Silver
The Guild of Handicraft was founded in London in 1888, and moved to Chipping Campden in 1902.

Lent P.J. and O.M. Ward
AAL.4A & B-2005

Spoon
Chipping Campden, with London hallmarks and date for 1906-07
Silver, the top set with a ? chrysoprase.

Lent by P.J. and O.M. Ward
AAL.7-2005

Tankard
Birmingham, 1901-2
Maker’s mark of Liberty & Co.
Silver, embossed and chased with Art Nouveau style interlace ornament, set with cabochon turquoises; gilt interior.

Lent by the Keatley Trust
KTL 1990
Sugar basin

Designed by C.R. Ashbee (1863-1942)
London hallmarks and date for 1906-07
Maker’s mark of the Guild of Handicraft Ltd
Silver, the lid enamelled, the knob inlaid with mother-of-pearl
Charles Robert Ashbee founded the Guild of Handicraft in 1888. It moved to Chipping Camden, Gloucestershire in 1902, and went into liquidation in 1908.

Given by the Friends of The Fitzwilliam Museum
M.1-1978

Beaker

London, 1900-01
Maker’s mark of C.R. Ashbee (1863-1942)
Silver, pierced, chased, and set with amethysts, and engraved with a monogram.

Lent by P.J. and O.M. Ward
AAL.6-2005

Morse

London, 1898
Makers’ mark of Carl Christof Krall (b. c.1845)
Silver, silver-gilt, brownish-red translucent enamel, set with cut amethysts, a cabochon amethyst, and cabochon garnets.
The box (not displayed), is covered in red leather, the lower
part of the interior is lined with red velvet, the lid with cream silk, printed in gold ‘BARKENTIN & KRALL/ GOLDSMITHS/ 291/REGENT ST W’.

A morse is a clasp used to fasten a cope, a semi-circular ecclesiastical vestment.
Carl Christof Krall, was a Czech who joined Barkentin about 1868 but did not register a mark until 1881. He eventually became head of the firm.

Lent by the Keatley Trust
AAL.2 & A-2004

Lotus flower sugar bowl and sifter

London, 1884-85
Perhaps designed by Christopher Dresser (1834-1904)
Makers’ mark of J. Wilson Hukin and J. Thomas Heath of Birmingham
Silver, parcel-gilt.

Purchased with the Rylands Fund
M.2 & A-1998

Pair of serviette rings

London, 1900-01
Makers’ mark of the Guild of Handicraft Ltd
Silver, pierced, and flat-chased; one set with a clear stone, and the other with an amethyst.
The lid of the case (not displayed) is lined with white silk printed in black ‘GUILD OF HANDICRAFT/16 A BROOK
Bottom shelf

Standing cup

Designed by Edward R. Spencer (1872-1938)
London, 1935-36
Makers’ mark of the Artificer’s Guild Ltd
Silver
Edward Spencer trained as an architect in the office of Henry Wilson, and then became a designer for the Artificer’s Guild.
The Guild had been founded in 1901 and continued until about 1942. It had shops in London, Cambridge, and Oxford.

Given by the Contemporary Arts Society, Arts and Crafts Branch
M/P.4-1941

Muffin dish

London, 1900-1901
Maker’s mark of C.R. Ashbee (1863-1942)
Silver, set with cabochon chrysoprases, and the cover with a malachite knob.

Lent by the Keatley Trust
KTL.1991
Toast rack

English; James Dixon & Co., Sheffield, 1879
Designed by Christopher Dresser
Electroplate.

Lent by the Keatley Trust
AAL.23-2005

Fruit dish

London, 1912-13
Maker’s mark of Philip Frederick Alexander
Silver with hammered surface, the border embossed, chased, and pierced with briar roses
This bowl, and a necklace (M.5-1999), were gifts to Miss Philpott, in appreciation of her services as Secretary of the Cambridge Arts and Crafts Society. They were accompanied by a booklet listing the names of sixty-three members of the Society who had contributed to the gift, and a letter to Miss Philpott from Sir Charles Waldstein, its President, dated ‘May 10. 1913’.

Given by Terence Hodgkinson CBE (1913-1999)
M.4-1999

Muffin dish

London, c.1900
Makers’ mark of the Guild of Handicraft Ltd, ‘T’ and ‘5’ on the body and cover; London hallmarks and mark of the
Guild of Handicraft Ltd., on the knob
Silver-plated nickel silver, with silver knob set with mother-of-pearl.
Lent by P.J. and O.M. Ward
AAL.3 & A-2005

Chalice and paten
London, 1935
Makers’ mark of Omar Ramsden and OMAR RAMSDEN ME FECIT’
Silver, parcel-gilt, repoussé, and engraved under the foot ‘H. THOMAS.D.D. AMICI ELIENSES AS.XXXV.
Given by Mrs J. Hull Grundy
M.48 & A-1982

Francis Derwent Wood
1871-1926
Mrs Margaret Somerville, sister of 1st Baron Overtoun
Marble
English, signed and dated 1898
This bust was made for the Glasgow United Evangelistic Association in Bothwell Street, Glasgow
Given by the Friends of the Fitzwilliam Museum
M.25-2015
Francis Derwent Wood  
1871-1926

John Campbell, 1st Baron Overtoun

Marble

English, signed and dated 1898

This bust was made for the Glasgow United Evangelistic Association in Bothwell Street, Glasgow

Given by the Friends of the Fitzwilliam Museum
M.24-2015
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CASES 10-12 and 15-18
Japanese porcelain and European imitations

LARGE FONT LABEL BOOK

PLEASE DO NOT REMOVE FROM GALLERY
Japanese Porcelain and Europe

Despite a distinguished ceramic tradition spanning millennia, and centuries of sophisticated appreciation for Chinese porcelains, no white porcelain seems to have been produced in Japan until the early 17th century.

Potters and perhaps at first raw materials, brought back after Hideyoohi's ultimately abortive invasions of Korea in 1592-8, established the technology and craft skills in various places, but principally in the island of Kyushu, and there concentrated around the town of Arita. Production seems to have been small scale and for the domestic market until the 1650s.

Chinese ceramics have been important exports since the 8th century. Blue and white porcelains developed in the 13th/14th century reached Europe in increasing quantities after the Portuguese and Spanish opened the direct sea-lanes to the Far East. By the mid 17th century this trade had largely fallen into Dutch and British hands through the Honorable East India Company and the Dutch V.O.C. (Vereenigde Oostindische Compagnie: United East India Company).

The chaos which accompanied the downfall of the Ming dynasty in China encompassed the destruction of the major kiln sites of Jingdezhen as well as piracy constraining maritime trade. The Dutch, the sole authorised European agents for the Japan trade since 1641, proceeded to make up part of the
shortfall in the China trade by exporting Japanese porcelain from 1653,
at first for use in their Indonesian capital Batavia, but from 1659 for direct trade to Europe. This continued vigorously until the early decades of the 18th century, when the revived China trade proved cheaper, and sporadically until beyond 1800.
Imari

Imari wares were produced primarily for the Dutch export market, and therefore their designs were geared more to the Dutch taste. The wares were very popular in Europe where it was customary to apply the term Imari only to those coloured wares which were not Kakiemon.

The Imari wares we see were both underglazed in blue or with coloured enamels as decorations, and wares that bear enamel only. There were also wares which have a pink wash colour derived from a technique of colloidal gold in the enamel which appears after 1700.

Early Enamelled Ware

The Early Enamelled Wares are porcelains made and enamelled in kilns and workshops in or near Arita, Japan. They were made specifically for the European export trade between 1659 and the late 1670s.

The technique of enamelling involves applying coloured lead glazes to an already high-fired and glazed porcelain body, and then firing it at a lower temperature in a muffle kiln. The development of the enamelled wares can be observed through the degree of translucency in the enamels used and
the decoration. The early colours are also seen to be cruder and more opaque than the later.

Case 10/1

Top shelf

Apothecary bottle

Japanese, Arita, late 17th century
Porcelain, thrown, and painted underglaze in blue with birds and peony, and initialled on the base in a floral wreath ‘I C’. The initials are most likely to be those of Johannes Camphuys (1634-95), in charge of the Dutch East India Company’s Japan trade from 1671, and Governor General of the Dutch East Indies in Batavia from 1684.

Lent by the Jenyns family
JL.47

Jar and Cover

Japanese, Arita, 1660-70
Porcelain painted underglaze in blue with panels of flowers of the four seasons.

Given by Professor David McMullen, St John’s College to celebrate the Directorship of Duncan Robinson (1995-2007)
C.6 & A-2008
Ewer of Dutch shape

Japanese, Arita, late 17th century
Porcelain painted underglaze in blue with three panels of peony.

Lent by Douglas and Mary Barrett
BL.3-1995

Second shelf

Tankard

Japanese, late 17th century
Porcelain, moulded, and painted underglaze in blue with figures in landscape.

Lent by the Jenyns family
J.111

Coffee pot imitating European silver

Japanese, Arita, late 17th century
Porcelain painted underglaze in blue with ho-o birds (phoenixes) amongst shrubbery.
(Lacking cover and spigot).

Lent by Douglas and Mary Barrett
BL.4-1995

Spouted ewer
Japanese, Arita, c.1700
Porcelain, moulded, and painted underglaze in blue with
figures in landscape.
Lent by the Jenyns family
JL.110-1986

Ewer

Japanese, Arita, late 17th century
Porcelain, moulded, and painted underglaze in blue with
panels of flowers.
Lent by the Jenyns family
JL.64-1984

Third shelf

Dish

Japanese, Arita, c.1660
Porcelain, moulded, and painted underglaze in blue with bird
and chrysanthemums in landscape, and Chinese characters
in relief.
Lent by the Jenyns family
JL.61-1984

Foliate dish
Japanese, Arita, late 17th-early 18th century
Porcelain, moulded, and painted underglaze in blue with grasshopper in landscape.

Lent by the Jenyns family
JL.108-1986

Octagonal bowl and cover

Japanese, Arita, 18th century
Porcelain, painted underglaze in blue with flowers and rockwork.

Lent by the Jenyns family
JL.50 & A

Dish

Japanese, Arita, c.1660
Porcelain, moulded in relief, and painted underglaze in blue with bamboo and foliage, and with an iron-oxide dressed ‘chocolate’ rim.
The iron dressing was devised to protect the rim from chipping where glaze drained away during firing.

Lent by the Jenyns family
JL.60-1984
Fourth shelf

Dish

Japanese, Arita, c.1700
Porcelain, moulded, and painted underglaze in blue with Chinese figures in landscapes.

Lent by the Jenyns family
JL.103-1984

Dish

Japanese, Arita, late 17th century
Porcelain painted underglaze in blue with birds, foliage and a house beside a lake.

Lent by the Jenyns family
JL.109-1986

Lobed plate

Japanese, Arita, 18th century
Porcelain, moulded in relief, and painted underglaze in blue with precious objects in relief, and a pavilion in a landscape.

Bought with the Turner Fund
C.79-1982
Dish

Japanese, late 17th century
Porcelain, moulded, and painted underglaze in blue with panels of landscape and flowers.

Lent by the Jenyns family
JL.52-1984

Bottom shelf

Dish in ‘Kraak’ style

Japanese, Arita, late 17th century
Porcelain, moulded, and painted underglaze in blue with birds, flowers and Buddhist emblems.

Given by Ivor H. Evans
C26-1924

Charger

Japanese, late 17th-early 18th century
Porcelain, moulded, and painted underglaze in blue with panels of birds in landscape and flowers.

Lent by the Jenyns family
JL.101
Case 10/2

Top shelf

Tureen and cover

Japanese, Arita, late 17th-early 18th century
Porcelain, thrown, and painted underglaze in blue with landscape, the cover knob a *karashishi*.

Lent by the Jenyns family
Jl.53 & A

Bowl and cover

Japanese, Arita, late 17th century
Porcelain painted underglaze in blue with formalised flower sprays.

Lent by Douglas and Mary Barrett
BL.1-1995

Second shelf

Bottle vase

Japanese, Arita, late 17th century
Porcelain, thrown, and painted underglaze in blue with flowering plum.
Cylindrical vase (rollwagon)

Japanese, Arita, c.1660
Porcelain, thrown, painted underglaze in blue with figures in landscape.

Lent by the Jenyns family
JL.100

Ewer of Chinese design

Japanese, Arita, late 17th century
Porcelain painted underglaze in blue with flower sprays.

Lent by Douglas and Mary Barrett
BL.9-1995

Oviform vase

Japanese, 18th century
Porcelain, thrown, and painted underglaze in blue with a lady reading a poem on a veranda.

Lent by the Jenyns family
JL.48
Third shelf

Baluster tankard

Japanese, Arita, late 17th century
Porcelain, moulded, and painted underglaze in blue with panels of landscape, birds and figures.

Lent by the Jenyns family
JL.112

Kendi

Japanese, Arita, about 1700
Porcelain, moulded, assembled and painted underglaze in blue with plants in a fenced garden.

Given by Professor D.avid McMullen, St John’s College to celebrate the Directorship of Duncan Robinson (1995-2007)
C.7-2008

Tankard of European shape

Japanese, Arita, late 17th century
Porcelain painted underglaze in blue with three panels with landscapes; the later European gilt metal cover with a stag at bay.

Lent by Douglas and Mary Barrett
BL.5-1995
Fourth shelf

Sander

Japanese, Arita, c.1700
Porcelain, slab built, pierced, and painted underglaze in blue with peonies
After a European model: used to sprinkle fine sand on fresh ink to absorb moisture.

Lent by the Jenyns family
JL.11

Deep ‘Kraak’ bowl

Chinese, early 17th century
Porcelain, thrown, and painted underglaze in blue with birds and flowers
After late sixteenth-century Chinese models, called ‘Kraak’ porcelain in Europe, after the vessels known in England as carracks which shipped them from the Far East.

Lent by the Jenyns family
JL.68-1984

Bowl

Chinese, 18th century
Porcelain, painted underglaze in blue; with band of flowers and foliage on the inner rim, tree and rock in the well and hydrangea outside
Mark: *shen de tang chuan gu zhi* (慎德堂傳古製 made by the Hall of Prudent Virtue in ancient style).

Lent by the Jenyns family
JL.68-1984

**Two-handled cup and saucer**

Japanese, Hirado, second half of 19th Century
Hard-paste porcelain painted underglaze in blue
Mark on both pieces ‘H K’ underglaze in blue.

Given by David Scrase, MA, in memory of Sarah Wadham
C.10 & A 1998

**Bottom shelf**

**Dish**

Japanese, late 17th-early 18th century
Porcelain, moulded, and painted underglaze in blue with chrysanthemum, peony and fences.

Lent by the Jenyns family
JL.99

**Twelve-side plate**

Japanese, Shonsui style, dated Temmei (1781-9)
Porcelain painted underglaze in blue with landscape.
Octagonal box and cover imitating Dutch metalwork

Japanese, Arita, late 17th century
Porcelain painted underglaze in blue with figures in landscapes.

Lent by Douglas and Mary Barrett
BL.7-1995
Case 11/1

Top shelf

Deep dish

Japanese, Imari ware, early 18th century
Porcelain, moulded, and painted in underglaze blue and polychrome enamels with a fenced garden with plantain and flowering cherry.

Lent by the Jenyns family
JL.96

Second shelf

Pair of foliate chargers

Japanese, Arita, c.1700
Porcelain, moulded, painted underglaze in blue, and in polychrome enamels with chrysanthemums, ho-o birds and flowering plum, and gilding
One of these first lent for exhibition at the Fitzwilliam by Roger B. Jenyns, 1902.

Lent by the Jenyns family
JL.90 A & B
Third shelf

Plate

English, Chelsea, c.1753-55
Soft-paste porcelain painted underglaze in blue, in enamels, and gilded in Imari style.

Given by Ralph Griffin, MA, FSA
C.5A-1932

Saucer dish

Japanese, Arita; Imari style, c.1690-1710
Porcelain, painted underglaze in blue, onglaze in enamels, and gilded.
Mark: within a blue circle, a six-character reign mark of the Chinese Emperor Chenghua (1465-87).

Bought with the Turner Fund
C.7-1988

Fourth shelf

Plate

English, Derby, c.1780-85
Soft-paste porcelain painted underglaze in blue and onglaze in enamels in Imari style; pattern no.3
Mark: pseudo-Chinese seal mark.
Figure of a hare

Japanese, Arita, 18th century
Hard-paste porcelain painted in pale pink, red, dark brown, dark green and black enamels.

Given by Irene Finch
C. 41-1998

Plate

English, Coalport, c.1805-10
Soft-paste porcelain decorated underglaze in blue, onglaze in enamels, and gilded
Mark: ‘COALBROOKDALE’ in red.

Purchased with the University Purchase Fund
C.3-1969
Bottom shelf

Dish

Saxony, Meissen, Marcolini period, c.1775
Hard-paste porcelain decorated underglaze in blue and onglaze in enamels
Mark: crossed swords and star
This design of ‘Indian’ flowers with lambrequin border had been in production at Meissen since about 1730.

Given by Professor Stanley Cook in memory of his wife
EC.12-1942

Fluted dish

Dutch, Delft, ‘Greek A’ factory, early 18th century
Tin-glazed earthenware, painted in high temperature blue, red enamel, and gilding in imitation of Imari ware

Dr J.W.L. Glaisher Bequest
C.2715-1928
Case 11/2

Top shelf

Giant charger

Japanese, Imari ware, late 17th century
Porcelain, thrown, and painted in underglaze blue, and iron-red enamel with a vase of peonies, and gilt
The blank areas were intended for decoration in lacquer, traces of which survive on the base.

Given by Mrs Fitzgerald
C.2-1976

Second shelf

Pair of foliate chargers

Japanese, Arita, c. 1700
Porcelain, moulded, painted in underglaze blue, and polychrome enamels with chrysanthemums, ho-o birds and flowering plum, and gilded.

Lent by the Jenyns family
JL.92 A & B
Third shelf

Dish for a tureen

German, Ludwigsburg, c.1760-70
Hard-paste porcelain painted underglaze in blue, in red enamel, and gilded in Imari style
Marks: double C crowned over ‘3’ underglaze in blue; ‘IP/4’ impressed.

C.B. Marlay Bequest
MAR.C.39-1912

Octagonal dish

Japanese, Imari ware, mid 18th century
Porcelain, moulded, pierced, and painted in underglaze blue, and iron-red enamel, and gilded. Peony, prunus, and chrysanthemum
Chyrsanthemum mark.

C.B. Marlay Bequest
MAR.C.107-1912
Fourth shelf

Plate

English, Chelsea-Derby, c.1780
Soft-paste porcelain, painted underglaze in blue, onglaze in enamels, and gilded
Mark: an anchor with ‘D’ superimposed in gold.

Given by Ralph Griffin, MA, FSA
C.6-1932

Figure of a hare

Japanese, Arita, 18th century
Hard-paste porcelain with pierced holes at the back.
It was probably used as an incense burner.

Given by the Hon. Lady War
C.30-1962

Dish

Japanese, Arita, Imar18th century
Porcelain painted underglaze in blue, onglaze in enamels, and gilded; ho-ho birds amid plants.

H.S. Reitlinger Bequest, 1950
C.741-1991
Bottom shelf

Dodecagonal dish

Japanese, Imari ware, c.1710-30
Porcelain, moulded, and painted in underglaze blue, and enamels with irises and other flowers, and gilded.

Lent by the Jenyns family
JL.237

Octagonal dish

Continental, 18th-19th Century
Porcelain, moulded and pierced, decorated with underglaze blue and overglaze polychrome enamel design of Chinese lion and peony.

Given by Peter Crabbe
C.25-2007
Case 12/1

Top shelf

Oviform vase

Japanese, Imari ware, late 17th century
Porcelain, thrown, and painted in underglaze blue, enamels, and gilt
Panels of chrysanthemum, peony, peach and *shochikubai*.

Lent by the Jenyns family
JL.95

Second shelf

Large bowl

Japanese, Imari ware, late 17th century
Porcelain, thrown, and painted in underglaze blue, enamels, and gilt
Inside are chrysanthemum, peony and butterflies, and outside, panels of *bijin*.

Lent by the Jenyns family
JL.123
Punch bowl

Chinese, c. 1780

Hard-glaze porcelain painted in underglaze blue, and overglaze enamels with peonies, and gilt.

Given by Miss Whitehurst
C.6-1836

Third shelf

Covered tankard for beer

Japanese, Imari ware, c. 1700
Porcelain, moulded, and painted in underglaze blue, red enamel, and gilt;
European gilt-bronze cover. Initialled ‘B’ in a roundel, and decorated with chrysanthemum, peony and flowering plum.

Lent by the Jenyns family
JL.74

Pair of condiment ewers

Japanese, Imari ware, early 18th century
Porcelain, moulded, and painted in underglaze blue, iron-red enamel and gilt
Lettered in roundels ‘O’ and ‘S’, and decorated with chrysanthemum and peony
The ‘O’ is probably for oil and the ‘S’ for Soy sauce.
Lent by the Jenyns family
JL.69 A & B

**Flattened bottle vase with tall neck**

Japanese, Imari ware, late 17th century
Porcelain, moulded, and painted in underglaze blue, and iron-red enamel with peony and chrysanthemum, and gilt.

Lent by the Jenyns family
JL.116

**Condiment ewer**

Chinese, Imari ware, 18th century
Porcelain, moulded, and painted in underglaze blue, enamels, and gilt. Lettered with ‘O’ in roundel, and decorated with peony and other flowers.

Lent by the Jenyns family
JL.70

**Bottom shelf**

**Square section bottle (tokkuri)**

Japanese, late 17th-early 18th century
Porcelain painted with in enamels with scrolling fantastic flower.

Lent by the Jenyns family
JL.236
Square section bottle (*tokkuri*)

Japanese, 18th century
Porcelain, moulded, painted in red and green enamels with Buddhist emblems, cash and *ju* (longevity) and *fuku* (good fortune) characters, and gilded.

Lent by the Jenyns family
JL.73

Square section bottle (*tokkuri*)

Japanese, c. 1700
Porcelain, moulded, and painted in underglaze blue and red and green enamels with *karashishi* and peonies.

Lent by the Jenyns family
JL.71
Case 12/2

Top shelf

Pair of standing male figures

Japanese, Imari ware, late 17th century
Porcelain, moulded, and painted in underglaze blue, onglaze enamels, and gilded
The kimonos are decorated with pine, bamboo and cloud scrolls.

Given by John Gardner
OC.15&16-1940

Lobed tureen and cover

Japanese, Imari ware, 19th century
Porcelain, moulded, painted underglaze in blue, onglaze in enamels, and gilded
Panels of chrysanthemum and patterns derived from brocades.

Henry S. Reitlinger Bequest
C.740 & A- 1991
Second shelf

Bowl

English, Worcester, c.1770
Soft-paste porcelain painted in underglaze blue, onglaze enamels, and gold; ‘Fan’ pattern
Mark; pseudo-Chinese characters underglaze in blue.

Given by Mrs W.D. Dickson
C.136-1932

Lobed bowl and cover

Japanese, Imari ware, 18th century
Porcelain, moulded, painted underglaze in blue, in iron-red enamel, and gilded
Peony, prunus, cherry and bamboo.

C.B. Marlay Bequest
MAR.C.108 & A-1912

Fluted and scalloped bowl

English, Worcester, c.1760-70
Soft-paste porcelain painted underglaze in blue onglaze in enamels, and gilt; ‘Fan’ pattern
Mark: a pseudo-Chinese reign mark
The fan shapes were derived from the Japanese chrysanthemum.

Given by Dr W.S. Hadley
C.44-1927
Cup and saucer

English, Royal Worcester, 1899
Porcelain painted underglaze in blue, onglaze in enamels and gold; ‘Fan’ pattern
Marks: factory mark printed in purple and pattern number ‘B/266’ in red.

Given by Miss H. Stephen
C.5 & A-1974

Third shelf

Vase

Worcester, c.1765-70
Soft-paste porcelain, painted underglaze in blue and onglaze in enamels, and gilt
Mark: a fretted square underglaze in blue.

Bequeathed by the Rev. A.V. Valentine-Richards
C.98-1933

Teapot

English, Worcester, c.1765-70
Soft-paste porcelain decorated underglaze in blue, onglaze in enamels, and gilt
Mark: a fretted square underglaze in blue.

Given by Mrs W.D. Dickson
C.122 & A-1932
Cup and saucer

English, Worcester, c.1760-70
Soft-paste porcelain painted underglaze in blue, onglaze in enamels, and gilt in Imari style
Mark: a crescent underglaze in blue.

Given by Mrs W.D. Dickson
C.128 & A-1932

Teapot

English, Worcester, c.1770
Soft-paste porcelain painted underglaze in blue, onglaze in enamels and gilt in Imari style.

Given by Mrs W.D. Dickson
C.123 & A-1932

Cup and saucer

English, Chelsea-Derby, c.1770-84
Soft-paste porcelain, painted underglaze in blue, onglaze in red enamel, and gilded
Mark: an anchor and D in gold.

The Rev. A.V. Valentine-Richards Bequest
C.73 & A-1933
Coffee can, saucer and holder

English, Royal Crown Derby, 1906; the holder, London, 1905-06. Maker’s mark of the Army & Navy Co-operative Society Limited
Bone china painted underglaze in blue, onglaze in red enamel, and gilt in Imari style; silver holder.

Given anonymously
C.6.2 & A-1974

Teapot

English, probably Vauxhall, dated 1764
Soft-paste porcelain painted underglaze in blue, onglaze in red enamel, and gilt; inscribed ‘C/I.E’ and ‘1764’.

Dr J.W.L. Glaisher Bequest
C.3143 & A-1928

Chocolate cup and saucer

English, Worcester, c.1765-70
Soft-paste porcelain decorated with under-glaze blue ground, enamel colours, and gold
Mark on both; fretted square underglaze in blue.

Given by Mrs W.D. Dickson
C.127-1932
Bottom shelf

Octagonal dish decorated with flowers

Japanese, Arita; Imari ware, 18th century
Hard-paste porcelain painted overglaze in polychrome enamels.

Lent by Douglas and Mary Barrett
BL.15-1995

Pair of square section bottles (*tokkuri*)

Japanese, late 17th century
Porcelain, moulded, and painted in polychrome enamels with flower-sprays.

Lent by the Jenyns family
JL.31 A & B

Square inkwell with original liner and cover

Japanese, Arita, late 17th century
Porcelain, painted overglaze in polychrome enamels and gilding; the ‘three friends’ (pine, prunus and bamboo); the lid with a figure in a pavilion.

Lent by Douglas and Mary Barrett
BL.18-1995

Bowl with scalloped rim

Japanese, Arita; Ko-Imari style, late 18th or early 19th century
Hard-paste porcelain painted overglaze in polychrome enamels.

Lent by Douglas and Mary Barrett
BL.14-1995

Case 12/3

Top shelf

Bottle

Japanese, probably Arita ware, c.1650
Hard-paste Porcelain painted in polychrome enamels, red predominating.

Lent by the Jenyns family
JL.89

Oviform vase

Japanese, Imari ware, late 17th century
Porcelain, thrown, and painted with enamels, and gilt
Panels of chrysanthemum, peony and shochikubai.

Lent by the Jenyns family
JL.94
Second shelf

Bowl

Japanese, Imari ware, late 17th century
Porcelain, thrown, and painted underglaze blue, onglaze enamels, and gilt, peony and chrysanthemum
Mark: an artemisia leaf.

C.B. Marlay Bequest
MAR.C.109-1912

Large bowl

Japanese, Arita; Imari ware, early 18th century
Porcelain, painted overglaze in polychrome enamels and gilding; outside with prunus, inside with flowers and pomegranate.

Lent by Douglas and Mary Barrett
BL.20-1995

Oval footed incense burner and cover

Japanese, Arita; Imari ware, 18th century
Porcelain, moulded and pierced, with applied modelling, painted underglaze in blue, onglaze in enamels, and gilded. Decorated with peony and chrysanthemum. The lid has a shishi amongst applied peony petals. Numbered roku (six) inside body and underneath the lid.

Bequeathed by A.H. Palmer
C.15 & A-1985
Third shelf

Pair of bottle vases

Japanese, Imari ware, late 17th century
Porcelain, thrown, and painted in underglaze blue and polychrome enamels with panels of peony and chrysanthemum.

Lent by the Jenyns family
JL.34 & 126

Tureen and cover

Japanese, Imari ware, late 17th-early 18th century
Porcelain, moulded and painted in underglaze blue, red enamel and gilt, peony and flowering cherry with fences.

Lent by the Jenyns family
JL40 A & B

Square section bottle (tokkuri)

Japanese, Imari ware, late 17th-early 18th century
Porcelain, moulded, and painted in underglaze blue, enamels, and gilt, panels of fruit and grasses.

Lent by the Jenyns family
JL.72
Square section bottle (*tokkuri*)

Japanese, Imari ware, 19th century
Signed, with *kakihan*: made by Fukagawa
Porcelain, moulded, painted in underglaze blue, and onglaze enamels with birds and *shochikubai*, and gilt.

Henry S. Reitlinger Bequest
C.742-1991

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**Case 15**

**Beautiful Lady (*bijin*)**

Japanese, Arita, Kakiemon type, c.1680-1700
Porcelain, moulded, and painted in enamels.

Lent by Douglas and Mary Barrett
Bl.13-1995

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Beautiful Lady (*bijin*)

Japanese, Arita; Kakiemon type, c.1680-1700
Porcelain, moulded, and painted in enamels.
Buddhist lion (*karashishi*)

Japanese, Artia; Kakiemon type, c. 1680
Porcelain, moulded, and painted in enamels
The base is decorated with plum blossoms.

Lent by the Jenyns family
JL.22

Case 16

Rooster and hen

Japanese, Imari ware, 18th century
Porcelain, moulded, modelled, painted with polychrome enamels, and gilt.

Lent by the Jenyns family
JL.117 A & B

Leaping carp

Japanese, Imari ware, early 18th century
Porcelain, moulded, modelled, and in underglaze blue, and onglaze enamels
In Japan leaping carp are emblematic of scholastic prowess.
The carp which surmounts the Longment (Dragon Gate) waterfall changes into a dragon, and is compared with the scholar who passes the civil-service examinations in China.

Lent by the Jenyns family
JL.88

Leaping carp

Japanese, Imari ware, early 18th century
Porcelain, moulded, modelled, painted underglaze in blue, onglaze in enamels, and gilt.

Lent by the Jenyns family
JL.30
Case 17

Seated elephant

Japanese, Kakiemon, c.1680-90
Porcelain, moulded, and painted in enamels
The elephant’s cloth is decorated with lotus.
Live elephants did not exist in Japan, and their representation in ceramic form was therefore inaccurate.

Lent by the Jenyns family
JL.19

Dish

Japanese, Arita, late 17th century
Porcelain, painted in enamels in Ko-Kutani style with pomegranate, keyfret and hanabishi.

Lent by the Jenyns family
JL.91

Bottle

Japanese, Arita, early enamelled ware, c.1660
Hard-paste porcelain painted in enamels in Kutani style.

Lent by the Jenyns family
JL.44
Case 18

Ewer

Japanese; Arita, Kakiemon style, c. 1680
Porcelain, moulded in the form of a boy on a shell, and painted in enamels.

Lent by the Jenyns family
JL.25

Leaping carp

Japanese, Arita, late 17th or early 18th century
Porcelain, moulded, painted underglaze in blue, onglaze in enamels, and gilt.

Bequeathed by the Hon. Lady Ward
C.43A-1962

Leaping carp

Japanese, late 17th or early 18th century
Porcelain, moulded, painted underglaze in blue, onglaze in enamels, and gilt.
In Japan leaping carp are emblematic of scholastic prowess. The carp which surmounts the Longment (Dragon Gate) waterfall changes into a dragon, and is compared with the scholar who passes the civil-service examinations in China.
Bequeathed by the Hon. Lady Ward
C43B-1962
Cases 14, 19 & 20

The Fisher Collection: Meissen and English Porcelain Figures; Lowestoft tableware, Chelsea and Bow Figures

LARGE FONT LABEL BOOK

PLEASE DO NOT REMOVE FROM GALLERY
The Fisher Collection

Cecil Vavasseur, 2nd Baron Fisher of Kilverstone (1868-1955), was the son of John Arbuthnot Fisher, Admiral of the Fleet who was raised to the peerage in 1907. He entered the Indian Civil Service in 1890 and after his retirement in 1906 returned to England. He married Jane Morgan of Philadelphia in 1910, and on his father’s death in 1920 succeeded to his title. Kilverstone Hall, near Thetford in Norfolk had been left to him by his father’s childless friend, Josiah Vavasseur, on condition that he adopted his surname.

Lord Fisher and his wife bought their first piece of English porcelain in 1912, and from about 1926, began to collect Meissen figures. Between then and 1949 they built up one of the best private collections in the world. It comprises many of the models from the Meissen series, the Cries of Paris, Levantines, Miners, and Craftsmen, and illustrates the influence of Meissen on the English factories. The Lowestoft porcelain is important for its documentary pieces bearing dates, names of people and places.

In 1954 Lord and Lady Fisher generously gave forty-nine Meissen figures to the Fitzwilliam Museum through the National Art Collections Fund. After their deaths, both in 1955, the rest of the collection became a long-term loan, to be displayed separately from the Museum’s collection.
Arrangement of Objects

The objects are listed in order of their position in the cases. Begin at the left end of cases 14 and 20 when facing the centre of the room, When looking at case 19 begin with the right side of the case, 19/1, when facing the windows from behind the case. The figures are listed from left to right on one side of each shelf, and then on the other side.

In case 14 (Meissen), all the objects on the top shelves of 14/1, 14/2 and 14/3 are listed first. Then those on the second shelf of 14/1, 14/2 and 14/3, and so on down to the bottom.

In case 19 they are listed from the top to third shelves on sides 19/1 (Bristol) and 19/2 (Bow and Longton Hall), and then the bottom shelf (Lowestoft) in beginning at the left of 19/2.

In case 20 they are listed from top to bottom in each section of the case: 20/1 (Chelsea and Bow) top to bottom, then 20/2 (Chelsea) top to bottom; and 20/3 (Derby and Chelsea) top to bottom.
Case 14
Meissen Figures

The Royal Saxon Porcelain Manufactory, established in the Albrechtsburg fortress at Meissen in 1710, was the first factory in Europe to make hard-paste porcelain. The secret of its manufacture had been discovered in 1708 by Johann Friedrich Böttger (1682-1719), an alchemist held virtually a prisoner in Dresden since 1701 by Augustus the Strong (1670-1733), Elector of Saxony and King of Poland. By 1713 the process was mastered sufficiently to offer porcelain for sale at the famous Leipzig Fair.

A small number of porcelain figures of Oriental and European subjects, were listed in a stock inventory in 1719, but it was not until after Johann Joachim Kaendler (1706-1775) became head modeller in 1733 that they were made in large quantities. Kaendler had trained as a sculptor and in 1731 was engaged to assist the then head modeller, Johann Christian Kirchner, in modelling large porcelain animals for the Japanese Palace in Dresden. Despite the difficulties they experienced in making large porcelain sculpture, these were a triumph, and after Kirchner’s dismissal in 1733, Kaendler succeeded him.

From about 1735 Kaendler, developed the concept of small three-dimensional figures and groups which could replace sugar sculpture as table decoration. By the 1750s they had become a craze, and were to be found on upper class dinner and dessert tables all over Europe. Their price restricted their use to the wealthiest households. In England in 1755, a figure
of a blacksmith (see an example on the top shelf) was valued at £1. 16s. 0d., the equivalent of about £90-£100 today.

Kaendler’s great innovation was the portrayal of characters from contemporary life, often in a satirical and witty manner. However, many Meissen figures were of traditional sculptural themes, such as allegories of the Seasons and Continents, or deities and heroes from classical mythology. In the 1740s and 1750s Kaendler, John Friedrich Eberlein (1696-1749), and from 1743, Peter Reinicke (1715-68), modelled an enormous range of human and animal figures. Amongst them were several suites of figures, including characters from the Commedia dell’Arte, the Cries of Paris, miners, craftsmen and their wives, and peoples of the Levant.

The figures were press-moulded and are fairly heavy in the hand. They are distinguished by their sharp modelling, stylish posture, and the detailed treatment of their costume and accessories. They usually stand on low mounds decorated with applied flowers and leaves, have strong colouring which contrasts with areas left white. As the Rococo style became more pronounced in the late 1740s and 1750s the style of the figures changed. Their posture became more fluid, their colouring softer, and their bases were decorated round the edge with scrolls (see the craftsmen and their wives on the top shelf).

The factory’s crossed swords mark in underglaze blue occurs on many figures, and some bear the initials KHC for Kaiserliche Hof Conditorei (Royal Court Pantry), indicating that they were used at the Court of the Elector.
Case 14/1

Top shelf

The Craftsmen

This set of twenty figures was modelled about 1750 by Johann Joachim Kaendler (1706-75), chief modeller at the factory from 1733, and Peter Reinicke (1715-1768) who assisted him from 1743. Eighteen of the figures are shown here. Two more, not represented in the Fisher Collection, are a rope-maker and a button-maker. They were among the first Meissen models to be raised on rococo style scrolled bases.

Carpenter

German; Meissen, Saxony, c.1750
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue.

Lent by Lord and Lady Fisher
FL.397-1955

Wheelwright

German; Meissen, Saxony, c.1750
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue.
Shoemaker

German; Meissen, Saxony, c.1750
Hard-paste porcelain, enameled and gilded
Mark: crossed swords in blue.

Lent by Lord and Lady Fisher
FL.388-1955

Cooper

German; Meissen, Saxony, c.1750
Hard-paste porcelain, enameled and gilded
Mark: crossed swords underglaze in blue.

Lent by Lord and Lady Fisher
FL.399-1955

Sawyer

German; Meissen, Saxony, c.1750
Hard-paste porcelain painted in enamels
Mark: crossed swords in blue.

Lent by Lord and Lady Fisher
FL.361-1955
Case 14/2

Top shelf

Tinsmith

German; Meissen, Saxony, c. 1750
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue

Lent by Lord and Lady Fisher
FL.394-1955

Tailor

German; Meissen, Saxony, c. 1750
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue

Lent by Lord and Lady Fisher
FL.422-1955

Tailor’s wife

German; Meissen, Saxony, c. 1750
Hard-paste porcelain painted in enamels
Mark: crossed swords in blue

Lent by Lord and Lady Fisher
FL.413-1955
Coppersmith

German, Meissen, about 1750
Hard-paste porcelain, enamelled and gilt
Mark: crossed swords in blue; ‘K.H.C.’ in red
K.H.C. stand for Konigliche Hof Conditorei, Royal Court Pantry, indicating that the figure belonged to Augustus II of Saxony.

Lent by Lord and Lady Fisher of Kilverstone
FL.366-1955

Potter

German; Meissen, Saxony, c.1750
Hard-paste porcelain painted in enamels
Mark: faint crossed swords in blue.

Lent by Lord and Lady Fisher
FL.414-1955

Blacksmith

German, Meissen, about 1750
Hard-paste porcelain, enamelled and gilt
Mark: crossed swords in blue.

Lent by Lord and Lady Fisher of Kilverstone
FL.359-1955
Case 14/3

Top shelf

Shoemaker’s wife

German; Meissen, Saxony, c. 1750
Hard-paste porcelain painted in enamels
Mark: faint crossed swords in blue.

Lent by Lord and Lady Fisher
FL.389-1955

Sadler

German; Meissen, Saxony, c. 1750
Hard-paste porcelain enamelled in colours
Mark: crossed swords in blue.

Lent by Lord and Lady Fisher
FL.387-1955

Butcher

German; Meissen, Saxony, c. 1750
Hard-paste porcelain, enamelled and gilded
Mark: faint crossed swords in blue.

Lent by Lord and Lady Fisher
FL.367-1955
Goldsmith

German, Meissen, Saxony, c. 1750
Hard-paste porcelain, enamelled and gilded
Mark: feint crossed swords in blue.

Lent by Lord and Lady Fisher
Fisher Loan 386-1955

Swordsmith

German; Meissen, Saxony, c. 1750
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue.

Lent by Lord and Lady Fisher
FL.423-1955
The Meissen *Cries of Paris* figures were modelled by Peter Reinicke (1715-68) or by Reinicke and Johann Joachim Kaendler (1706-75), the chief modeller, after a series of prints entitled *Études prises dans le bas Peuple ou les Cris de Paris*, engraved by the comte de Caylus (1692-1765) after drawings by Edmé Bouchardon (1689-1762). A complete set of drawings bound with the prints after them were presented by Bouchardon to his friend Mariette, and are now in the British Museum.

The prints were issued in two sets of twelve in 1737, and one set in the years 1738, 1742, and 1746. It is not known when the Meissen factory purchased the prints but several have survived in the factory’s archives.

The *Cries of Paris* were among the most popular figures produced at Meissen and they were copied by many factories, including Chelsea and Bow in England. English examples of the Hurdy Gurdy Player, the Map Seller, Woman playing a Mandoline, and the Pedlar are in Case 20.

Another series of *Cries* was modelled after drawings by Christophe Huet (1700-59), about 1753, and others after prints of *Cries of London* by Pierce Tempest after Marcellus Laroon (1653-1702).
Tinker from the Auvergne

German; Meissen, Saxony, 1745-47
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue
After Chaudronier Auvergnat, pl. 3 of the 1st set of Cris de Paris, 1737.

Given by Lord and Lady Fisher through the National Art Collections Fund C.30-1954

Provençal drummer

German; Meissen, Saxony, c.1745
Modelled by P. Reinicke
Hard-paste porcelain enamelled and gilded
After Le Provençal, pl. 9 in the 4th set of Cris de Paris, 1742.

Given by Lord and Lady Fisher through the National Art Collections Fund C.32-1954

Hurdy-gurdy player

German; Meissen, Saxony, c.1745-47
Hard-paste porcelain, enamelled and gilded
After Le Vieilleux, pl. 8 in the 4th set of Cris de Paris, 1742.
A Chelsea copy is in case 20/2.

Given by Lord and Lady Fisher through the National Art Collections Fund C.27-1954
Map seller

German; Meissen, Saxony, c.1750
Modelled by P. Reinicke in 1744
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue
After the Marchand d’Images, pl. 1 in the 3rd set of Cris de Paris, 1738. This figure, smaller than the rest in the Museum’s set, was from a later issue. A Chelsea copy is in case 20/2.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.26-1954

Knife, scissor and comb seller

German; Meissen, Saxony, c.1745-47
Hard-paste porcelain, enamelled and gilded
After Des Couteaux, des Cizeaux, des Peignes, pl. 3 of the 4th set of the Cris de Paris, 1742.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.31-1954

Porter

German; Meissen, Saxony, c.1745-47
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue
After the Crocheteur, pl. 9 in the 1st set of Cris de Paris, 1737.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.28-1954
Baker’s boy

German; Meissen, Saxony, c.1747-50
Modelled by P. Reinicke in 1747
Hard-paste porcelain, enamelled and gilded
After Garçon Boulanger, pl. 11 in the 1st set of Cris de Paris, 1737.

Given by Lord and Lady Fisher through the National Art Collections Fund C.33-1954

Girl selling live carp

German; Meissen, Saxony, c.1745-50
Hard-paste porcelain painted in enamels
After Carpe vive (live carp), pl. 6 in the 2nd set of Cris de Paris, 1737,

Given by Lord and Lady Fisher through the National Art Collections Fund C.29-1954
Case 14/2

Second shelf

Woman playing a mandoline

German, Meissen, about 1745-50
Modelled by J.F. Eberlein in 1743
Hard-paste porcelain enamelled and gilt
Mark: caduceus incised; crossed swords underglaze in blue.
Copies made at Bow and Chelsea are in case 20.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.1-1954

Female cook holding a larded hare

German; Meissen, Saxony, Saxony, c.1750
Probably modelled by J.J. Kaendler
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.8-1954
Cook

German; Meissen, Saxony, Saxony, c. 1750
Probably modelled by J.J. Kaendler
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.7-1954

Table centre: The Flute Lesson

Southern Netherlands, Tournai, c. 1765-70
Modelled by Nicolas-François Gauron (b. 1736)
Soft-paste biscuit porcelain
The modeller Nicolas Gauron was recorded at the Mennecy porcelain factory in 1753-4, possibly worked at Vincennes in 1754, and was employed at Tournai from 1757 to 1764. After working in earthenware factories at Liège and Brussels, he came to England in 1770 to work for the Chelsea-Derby factories. Nine Derby figures are attributed to him, and consequently this group was formerly attributed to Derby. The group is known as ‘The Flute Lesson’ but the instrument being played is not a flute.

Lent by Lord and Lady Fisher
FL.171-1955
Sportsman with a hound

German; Meissen, Saxony, c.1744-50
Modelled by J.F. Eberlein in 1743, perhaps also worked on by J.J. Kaendler
Hard-paste porcelain painted in enamels.

Given by Lord and Lady Fisher through the National Art Collections Fund C.19-1954

Lady holding a Falcon

German, Meissen, about 1747-50
Modelled by J.F. Eberlein (1696-1749) in 1746
Hard-paste porcelain painted in enamels
Mark: KHC in purple for Kaiserliche Hof Conditorei (Royal Court Pantry).

Given by Lord and Lady Fisher through the National Art Collections Fund C.18-1954

Musician playing a cello

German; Meissen, Saxony, c.1745
Modelled by J.J. Kaendler
Hard-paste porcelain, enamelled and gilded.

Given by Lord and Lady Fisher through the National Art Collections Fund C.6-1954
Gentleman

German; Meissen, Saxony, c.1745-50
Modelled by J.J. Kaendler
Hard-paste porcelain, enamelled and gilded.

Given by Lord and Lady Fisher through the National Art Collections Fund C.17-1954

Trinket seller

German; Meissen, Saxony, c.1745-50
Hard-paste porcelain, enamelled and gilded
Mark: faint crossed swords in blue

Given by Lord and Lady Fisher through the National Art Collections Fund C.9-1954
Case 14/3

Second shelf

Peasant going to market

German; Meissen, Saxony, c.1740-45
Modelled by J.J. Kaendler c.1737
Hard-paste porcelain painted in enamels

Given by Lord and Lady Fisher through the National Art Collections Fund
C.25-1954

Vineyard worker eating grapes

German, Meissen, Saxony, c.1745-50
Modelled by J.J. Kaendler in 1744
Hard-paste porcelain, enamelled and gilded.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.20-1954

Peasant sowing corn

German; Meissen, Saxony, c.1745-50
Modelled by J.J. Kaendler
Hard-paste porcelain, enamelled and gilded.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.13-1954
Woman selling a hen

German; Meissen, Saxony, c.1750
Modelled by J.J. Kaendler
Hard-paste porcelain painted in enamels.

Given by Lord and Lady Fisher through the National Art Collections Fund C.15-1954

The Birdcatcher’s Wife

German; Meissen, Saxony, c.1745-50
Modelled by Peter Reinicke in 1744
Hard-paste porcelain painted in enamels.

Given by Lord and Lady Fisher through the National Art Collections Fund C.5-1954

Birdcatcher

German; Meissen, Saxony, c.1745-50
Modelled by J.J. Kaendler in 1742
Hard-paste porcelain painted in enamels
Mark: crossed swords underglaze in blue.

Given by Lord and Lady Fisher through the National Art Collections Fund C.4-1954
Case 14/1

Third shelf

Drunken fisherman

German; Meissen, Saxony, c.1740-45
Modelled by J.J. Kaendler in 1738
Hard-paste porcelain painted in enamels
Mark: very faint crossed swords in blue.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.21-1954

Tyrolean woman selling trinkets

German; Meissen, Saxony, c.1745-50
Model by J.J. Kaendler, reworked by Peter Reinicke in 1744
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.3-1954

Peasant woman selling apples

German; Meissen, Saxony, c.1745-50
Modelled by J.J. Kaendler
Hard-paste porcelain painted in enamels.
The Gardener’s Wife

German; Meissen, Saxony, c.1746-50
Modelled by J.F. Eberlein in 1746
Hard-paste porcelain, enameled and gilded.

Fisherman

German; Meissen, Saxony, c.1745-50
Hard-paste porcelain painted in enamels
Mark: crossed swords underglaze in blue.

Gardener

German; Meissen, Saxony, c.1745-50
Modelled by J.F. Eberlein
Hard-paste porcelain painted in enamels
Mark: faint crossed swords in blue.
The Foreign Nationals or Levantines

In 1699 the Comte de Ferriol was appointed Louis XIV’s ambassador in Constantinople and remained there for ten years. Among his entourage was the artist J.-B. Vanmour (1671-1737), whom he commissioned in 1707 to execute a series of drawings of the Sultan, his court and peoples of the Levant.

On his return to Paris, de Ferriol engaged the engraver, Le Hay, to publish the drawings accompanied by a text. Several more engravers were engaged and the *Receuil de cent estampes representant differentes nations du Levant* was published in 1714. Its popularity was so great that it was reprinted in 1715, and in 1719 Christoph Weigel of Nuremberg published a smaller German edition with the plates reversed, and another edition in 1721 with some plates reversed and with different numbers. Plates from Weigel’s editions are in the archives of the State Porcelain Factory at Meissen.

Between 1749-50 the Meissen modeller, Johann Joachim Kaendler, and his assistant Peter Reinicke, produced a set of figures based on plates in the *Receuil*. Several of these were
copied by other German factories, such as Ansbach, Fulda, Höchst and Kloster-Weilisdorf. Plates in the *Recueil*, or Meissen models, also inspired Levantine figures at Doccia in Italy; the Imperial Factory, St. Petersburg; Copenhagen in Denmark, and Liverpool and Longton Hall in England.

Albanian soldier

German; Meissen, Saxony, c. 1750  
Hard-paste porcelain, enamelled and gilded  
Mark: crossed swords underglaze in blue  
After pl. 78 in Ferriol, 1714/15 or pl. 28 in Weigel, 1721.

Given by Lord and Lady Fisher through the National Art Collections Fund C.44-1954

Crimean Tartar

German; Meissen, Saxony, c. 1750  
Hard-paste porcelain, enamelled and gilded  
Mark: crossed swords underglaze in blue  
After pl. 84 in Ferriol, 1714/15 or pl. 34 in Weigel, 1721.  
In the prints the hand holding the bow is extended.

Given by Lord and Lady Fisher through the National Art Collections Fund C.46-1954
Persian

German; Meissen, Saxony, c. 1750
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue
After pl. 90 in Ferriol, 1714/15 or pl. 42 in Weigel, 1721.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.42-1954

Persian lady

German; Meissen, Saxony, c. 1750
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue
After pl. 91 in de Ferriol, 1714/15 or pl. 43 in Weigel, 1721.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.43-1954

The Sultana Asseki

German; Meissen, Saxony, c. 1750
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue
After pl. 3 in Ferriol, 1714/15 or pl. 3 in Weigel, 1721.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.41-1954
The Well-armed Pandur

German; Meissen, Saxony, c.1745-50
Modelled by J.F. Eberlein (1696-1749)
Hard-paste porcelain, enamelled and gilded.

Given by Lord and Lady Fisher through the National Art Collections Fund C.16-1954

Hungarian

German; Meissen, Saxony, c.1750
Hard-paste porcelain, enamelled and gilded  
Mark: crossed swords underglaze in blue  
After pl. 76 in Ferriol, 1714/15 or pl. 26 in Weigel, 1721.

Given by Lord and Lady Fisher through the National Art Collections Fund C.48-1954

Hungarian lady

German; Meissen, Saxony, c.1749-50
Hard-paste porcelain, enamelled and gilded  
Mark: crossed swords underglaze in blue  
After pl. 77 in Ferriol 1714/15 or pl. 27 in Weigel 1721.

Given by Lord and Lady Fisher through the National Art Collections Fund C.47-1954
Bulgarian maiden

German; Meissen, Saxony, c.1750
Hard-paste porcelain, enamelled and gilded
After pl. 83 in Ferriol, 1714/15 or pl. 33 in Weigel, 1721.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.45-1954

Bulgarian

German; Meissen, Saxony, c.1750
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue
After pl. 82 in Ferriol, 1714/15 or pl. 32 in Weigel, 1721.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.49-1954
Case 14/3

Third shelf

Dancing peasant holding a mug

German; Meissen, Saxony, c.1740-50
Modelled by J.J. Kaendler
Hard-paste porcelain painted in enamels.
Mark: faint crossed swords in blue.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.22-1954

Beggar woman with a bagpipe

German; Meissen, Saxony, c.1740
Modelled by J.J. Kaendler
Hard-paste porcelain enamelled in colours.
Mark: faint crossed swords in blue; ‘33’ incised.

Lent by Lord and Lady Fisher
FL.358-1955

Beggar woman with a hurdy-gurdy

German; Meissen, Saxony, c.1736-40
Modelled by J.J. Kaendler c.1736
Hard-paste porcelain painted in enamels
Mark: crossed swords in blue; ‘33’ incised.

Lent by Lord and Lady Fisher
FL.402-1955
Seated beggar with a hurdy-gurdy

German, Meissen, Saxony, c. 1740
Modelled by J.J. Kaendler c. 1736
Hard-paste porcelain painted in enamels
Mark: faint crossed swords in blue; ‘33’ incised.

Lent by Lord and Lady Fisher
FL.357-1955

Seated beggar

German; Meissen, Saxony, c. 1736-40
Modelled by J.J. Kaendler c. 1736
Hard-paste porcelain, enamelled and gilded
Mark: faint crossed swords in blue.

Lent by Lord and Lady Fisher
FL.401-1955

Beggar musician playing a mandoline

German, Meissen, about 1736-40
Modelled by J.J. Kaendler in 1736
Hard-paste porcelain, enamelled and gilt.

Lent by Lord and Lady Fisher of Kilverstone
FL. 355-1955
Bottom shelf

The Saxon Miners

Mining was an important industry in Saxony, and a major source of revenue. Augustus II took a keen interest in it, and commissioned Meissen tableware decorated with mining scenes. J.J. Kaendler and Reinicke modelled a series of eight miners about 1748-50. Seven of them were based on engravings by Christoph Weigel after drawings by Fehling, published in 1721. They commemorated a parade of miners which was held in Dresden in 1719 as part of the festivities to celebrate the marriage of Friedrich Augustus (later Augustus II) to Maria Josepha von Habsburg. The set includes musicians because the parade included a miners' band. The officers wear white uniforms. The miners wear either their parade jackets which were black with gold buttons, or white jackets which were worn every day or on Sundays.

Triangle player in the silver miners’ band

German; Meissen, Saxony, c.1750
Hard-paste porcelain, enameled and gilded
Mark: crossed swords underglaze in blue
This figure was not based on one of the prints by Christoph Weigel.
Lutist in the silver miners’ band

German; Meissen, Saxony, c.1750
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.38-1954

Bandmaster of the Saxon silver miners

German, Meissen, Saxony, c.1750
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.37-1954

Saxon silver miner holding a tray of ore

German; Meissen, Saxony, c.1750
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue.

Given by Lord and Lady Fisher through the National Art Collections Fund
C.39-1954
Saxon silver miner

German; Meissen, Saxony, c.1750
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue.

Given by Lord and Lady Fisher through the National Art Collections Fund C.40-1954

Mine Commandant

German; Meissen, Saxony, c.1750
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue.

Given by Lord and Lady Fisher through the National Art Collections Fund C.34-1954

Mine Superintendent

German; Meissen, Saxony, c.1750
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue.

Given by Lord and Lady Fisher through the National Art Collections Fund C.35-1954
Case 14/2

Bottom shelf

Tyrolean Dancers

English, Bow, c.1760
Soft-paste porcelain painted in enamels.

Lent by Lord & Lady Fisher
FL.6-1955

The Tyrolean Dancers

English, Chelsea, c.1755
Modelled by Joseph Willems (1715-66)
Soft-paste porcelain, enamelled and gilded
Mark: a red anchor.

Lent by Lord and Lady Fisher
FL.83-1955

The Tyrolean Dancers

English, probably Bow, c.1755-60
Soft-paste porcelain, enamelled and gilded
Mark: a ‘w’ incised.

Lent by Lord and Lady Fisher
FL.151-1955
The Tyrolean Dancers

German; Meissen, Saxony, c. 1740
Hard-paste porcelain, enamelled and gilded
Mark: crossed swords underglaze in blue.

Lent by Lord and Lady Fisher.
FL.351-1955

The Tyrolean Dancers

Chinese, Canton, c. 1750-1
Hard-paste porcelain, enamelled and gilded
The ‘Nanking Cargo’ discovered in the wreck of a Dutch East Indiaman, the Geldermalsen, which sank in 1752, included four examples of this model, which had been made in China for export to Europe.

Lent by Lord & Lady Fisher
Fisher Loan 360-1955
Case 14/3

Bottom shelf

Vineyard proprietor

German; Meissen, Saxony, c. 1750
Modelled by J.J. Kaendler
Hard-paste porcelain painted in enamels
Mark: crossed swords underglaze in blue.

Given by Lord and Lady Fisher through the National Art Collections Fund C.24-1954

Beggar woman with children

German; Meissen, Saxony, c. 1750
Modelled by J.J. Kaendler
Hard-paste porcelain painted in enamels
Mark: very faint crossed swords in blue.

Given by Lord and Lady Fisher through the National Art Collections Fund C.14-1954
Piedmontese bagpiper

German; Meissen, Saxony, c. 1745
Modelled by J.J. Kaendler in 1741
Hard-paste porcelain, enamelled and gilded
Mark: very faint crossed swords in blue.
The figure was taken from a print of 1739 by Jean Daullé (1703-1763) after Jacques Dumont le Roman (1701-1781).
This figure was copied in England at Bow, (Fitzwilliam Collection C.25-1992 and C.29-1992).

Given by Lord and Lady Fisher through the National Art Collections Fund C.12-1954
Bristol Porcelain Figures

William Cookworthy (1705-80), a Quaker apothecary discovered deposits of china clay (kaolin) and china stone in Cornwall about 1745. He founded a porcelain factory in Plymouth about 1766-7, and in 1768 took out a patent for the use of these materials in hard-paste porcelain. Two years later he transferred the factory to Bristol where Richard Champion, one of the shareholders, became increasingly involved in its management. In 1774 Champion purchased the patent rights from Cookworthy, who retired in that year. Champion ran the factory until 1781 when he sold the patent to a group of Staffordshire potters who founded the New Hall factory.

Plymouth and Bristol figures have a greyish body and may have firing cracks or slight distortion due to the high temperature firing. Many figures were sold in the white, presumably because of difficulties in applying enamels to the hard glaze. Some of the early figures were similar to Longton Hall and Vauxhall models and have rococo scrolled bases. These were abandoned at Plymouth and the quality of enamelling improved. The modellers have not been identified conclusively. An itinerant modeller and repairer Mr Tebo, marked some figures, such as the *Goatherd*, and *Boy holding a Hurdy Gurdy* displayed here.
Top shelf

Shepherd playing bagpipes

Bristol, c.1775
Hard-paste porcelain painted in enamels.

Lent by Lord and Lady Fisher
FL.46-1955

Shepherdess

Bristol, c.1775
Hard-paste porcelain painted in enamels.

Lent by Lord and Lady Fisher
FL.47-1955

Asia from a set of Continents

Plymouth or Bristol, c.1768-72
Hard-paste porcelain, enamelled and gilded.

Lent by Lord and Lady Fisher
FL.271-1955

Europe from a set of Continents

Plymouth or Bristol, c.1768-72
Hard-paste porcelain, enamelled and gilded

Lent by Lord and Lady Fisher
FL.273-1955
Second shelf

Girl with a birdcage

Bristol, c.1775
Hard-paste porcelain painted in enamels
Mark: ‘X/1’ in blue.

Lent by Lord and Lady Fisher
FL.41-1955

Boy frightened by a dog

Bristol, c.1770-74
Hard-paste porcelain enamelled and gilded.

Lent by Lord and Lady Fisher
FL.31-1955

Boy holding a bird

Bristol, c.1775
Hard-paste porcelain painted in enamels.

Lent by Lord and Lady Fisher
FL.40-1955

Milkmaid

Bristol, c.1772-74
Possibly modelled by Pierre Stephan
Hard-paste porcelain, enamelled and gilded.
Goatherd holding a kid

Bristol, c.1772-74
Possibly modelled by Pierre Stephan
Hard-paste porcelain, enamelled and gilded
Mark: ‘T’ incised.

Third shelf

The Classical Seasons

The Seasons were among the most popular subjects for groups of porcelain figures. In February 1772 Richard Champion, an active shareholder of the Bristol porcelain factory, wrote to an unnamed modeller at Derby, praising his models of the Elements, and asking him for models for a set of Seasons corresponding to those known as the ‘Classical Seasons’. The suggestion that this was the modeller, Pierre Stephan is unproven.
Winter from the Classical Seasons

Bristol, c.1772-79
Hard-paste porcelain, enamelled and gilded.

Lent by Lord and Lady Fisher
FL.45-1955

Autumn from the Classical Seasons

Bristol, c.1772-79
Hard-paste porcelain, enamelled and gilded.

Lent by Lord and Lady Fisher
FL.44-1955

Spring from the Classical Seasons

Bristol, c.1772-74
Hard-paste porcelain, enamelled and gilded
Mark: ‘T٠’ incised for the modeller, Tebo
A reversed and modified version of the antique marble known as ‘Diane chasseresse’ now in the Louvre.
The mark has been attributed to an itinerant repairer, Mr Tebo or Thibauld, who worked for Champion from c.1769-74.

Lent by Lord and Lady Fisher
FL.42-1955
Summer from the Classical Seasons

Bristol, c.1772-79
Hard-paste porcelain, enamelled and gilded.

Lent by Lord and Lady Fisher
FL.43-1955

Girl with a dog

Bristol, c.1775
Hard-paste porcelain enamelled and gilded; hollow base.

Lent by Lord and Lady Fisher
FL.34-1955

Boy holding a hurdy-gurdy

Bristol, c.1770-74
Hard-paste porcelain, enamelled and gilded
Mark: ‘T’ incised
The mark has been attributed to an itinerant repairer, Mr. Tebo or Thibauld, who worked for Champion from c.1769-74.

Lent by Lord and Lady Fisher
FL.39-1955
Boy with a dog
Bristol, c.1775
Hard-paste porcelain enamelled and gilded.
Lent by Lord and Lady Fisher
FL.33-1955

Case 19/2

Bow and Longton Hall
For the Bow factory see Case 20

Top shelf

Spring from a set of ‘Chelsea Seasons’
Bow, c.1770
Soft-paste porcelain painted in enamels and gilded.
Lent by Lord and Lady Fisher
FL.2-1955

Autumn from a set of ‘Chelsea Seasons’
Bow, c.1770
Soft-paste porcelain painted in enamels and gilded.
Lent by Lord and Lady Fisher
FL.3-1955
Longton Hall

The Longton Hall porcelain factory near Newcastle-under-Lyme in Staffordshire, was founded in 1751 by William Jenkinson, William Nicklin, and William Littler, the last of whom was the manager. Littler produced a wide range of attractive rococo style tableware and figures, but the factory was not financially successful, and it closed in 1760.

The Fisher collection does not include any of the earliest Longton Hall figures known as ‘snowmen’ because of their glassy body and very thick glaze (examples are in case 3). Lord Fisher’s figures date from the mid to late 1750s, and have rococo scrolled bases, and brightly-coloured enamelled decoration, sometimes combined with underglaze blue. They include mythological, theatrical, and contemporary characters, many of which were derived from Meissen models, sculpture, or prints.

Second shelf

Musician

Longton Hall, c.1755-60
Soft-paste porcelain painted in enamels
Unglazed fragments of the leg and arm of a similar figure were found on the factory site during an excavation.

Lent by Lord and Lady Fisher
FL.183-1955
Hercules wrestling with the Nemean Lion

Longton Hall, c.1754-57
Soft-paste porcelain, enamelled and gilded
The killing of the Nemean Lion was the first of the twelve ‘Labours of Hercules’ (Heracles in Greek mythology).

Lent by Lord and Lady Fisher
FL.197-1955

Pair of musicians

Longton Hall, c.1754-57
Soft-paste porcelain painted in enamels.

Lent by Lord and Lady Fisher
FL.186 and 187-1955

Female musician

Longton Hall, c.1755-60
Soft-paste porcelain painted in enamels.

Lent by Lord and Lady Fisher
FL.184-1955

Lady with a dog

Longton Hall, c.1754-57
Soft-paste porcelain, enamelled and gilded.

Lent by Lord and Lady Fisher
FL.182-1955
The Lovers or Dancers
Longton Hall, c.1755-60
Soft-paste porcelain, enamelled and gilded
An unglazed fragment of the shoulder of the female figure was found during an excavation of the factory site in 1970-71
Lent by Lord and Lady Fisher
FL.192-1955

Gentleman with a dog
Longton Hall, c.1754-57
Soft-paste porcelain, enamelled and gilded.
Lent by Lord and Lady Fisher
FL.181-195

Third shelf
Cabbage seller
Longton Hall, c.1754-57
Soft-paste porcelain painted underglaze in blue, onglaze in enamel colours and gilded
Lent by Lord and Lady Fisher
FL.193-1955
Boy reveller seated on a barrel

Longton Hall, c.1754-57
Soft-paste porcelain painted in enamels.
Lent by Lord and Lady Fisher
FL.190-1955

Goatherd

Longton Hall, c.1754-57
Soft-paste porcelain painted in enamels
A clothed adaptation of the Roman marble ‘Faun with Kid’ in the Prado, Madrid, well-known in the mid-18th century through reproductions in marble, bronze and lead.
Lent by Lord and Lady Fisher
FL.185-1955

Pug

Longton Hall, c.1754-57
Soft-paste porcelain painted underglaze in blue and manganese, and gilded
Mark: entwined Ls, three dots below.
Lent by Lord and Lady Fisher
FL.198-1955
Gardener or flower seller

Longton Hall, c.1754-57
Soft-paste porcelain painted underglaze in blue, onglaze in enamel colours and gilded.

Lent by Lord and Lady Fisher
FL.195-1955

Actor

Longton Hall, c.1757-60
Soft-paste porcelain painted underglaze in blue, onglaze in enamel colours and gilded.

Lent by Lord and Lady Fisher
FL.196-1955

Seated boy holding grapes

Longton Hall, c.1754-57
Soft-paste porcelain painted in enamels.

Lent by Lord and Lady Fisher
FL.189-1955

Boy seated beside a barrel

Longton Hall, c.1754-57
Soft-paste porcelain painted underglaze in blue, onglaze in enamel colours and gilded.
Girl selling grapes
Longton Hall, c.1754-57
Soft-paste porcelain painted underglaze in blue, onglaze in enamel colours and gilded.

Reclining man holding a dish
Longton Hall, c.1754-57
Soft-paste porcelain, enamelled and gilded.
Case 19/1 and 19/2

Bottom shelves

Lowestoft porcelain

The Lowestoft factory was founded about 1757. Robert Browne, one of its four proprietors, managed the factory until his death in 1771 when his son succeeded him. Production continued until the end of the 1790s, and the factory closed between 1799 and early 1802.

Lowestoft porcelain was a soft-paste containing a high proportion of bone ash. Throughout its existence the factory concentrated on the production of everyday tableware and other domestic items. Figures were made in small numbers but are extremely rare.

Early wares were decorated underglaze in blue with Chinoiserie and floral patterns, often together with relief-moulding (see in case 3.9). Local and marine views occur from at least 1764. Shortly before 1770 transfer-printing and polychrome enamels were introduced, and the range of subjects widened to include European floral designs and figure scenes. Much Lowestoft porcelain bears commemorative inscriptions and dates. After 1780 the standard of painting declined, probably in an effort to increase output.
Mug

Lowestoft, probably painted by Robert Allen, c.1790-5
Soft-paste porcelain painted in enamels; inscribed ‘A Trifle/from/BUNGAY’.

Lent by Lord and Lady Fisher
FL.224-1955

Mug

Lowestoft, probably painted by Robert Allen, c.1790-5
Soft-paste porcelain painted in enamels; inscribed ‘A Trifle/from/LOWESTOFT’.

Lent by Lord and Lady Fisher
FL.219-1955

Mug

Lowestoft, c.1790-1800
Possibly painted by William Absolon of Great Yarmouth
Soft-paste porcelain painted in purple enamel with a view of the church of St Nicholas, Great Yarmouth.

Lent by Lord and Lady Fisher
FL.221-1955
Mug
Lowestoft, dated 1773
Soft-paste porcelain painted underglaze in blue; inscribed ‘Willm /Feltum./Shottisham/1773.’
Shottisham is near Woodbridge in Suffolk.
Lent by Lord and Lady Fisher
FL.220-1955

Mug
Lowestoft, probably painted by Robert Allen, c.1790-5
Soft-paste porcelain painted in enamels; inscribed ‘A Trifle/from/LOWESTOFT’.
Lent by Lord and Lady Fisher
FL.217-1955

Mug
Lowestoft, dated 1784
Soft-paste porcelain painted underglaze in blue; inscribed ‘Jos[h], Danels/1784’
Lent by Lord and Lady Fisher
FL.214-1955
Mug

Lowestoft, c.1784
Soft-paste porcelain painted in enamels; inscribed ‘JOHN DRANE MOULTON/1784’

The painting has been attributed by different authorities to either Richard Powles, or to Robert Allen or one of his followers.

Lent by Lord and Lady Fisher
FL.215-1955

Mug

Lowestoft, about 1770-75
Soft-paste porcelain painted in polychrome enamels in Chinese style.

Lent by Lord and Lady Fisher
FL.233-1955

Inkwell

Lowestoft, c.1795
Soft-paste porcelain painted in enamels; inscribed ‘A Trifle/from/LOWESTOFT’.

Lent by Lord and Lady Fisher
FL.225-1955
Mug

Lowestoft, c.1770-75
Soft-paste porcelain painted in polychrome enamels in Chinese style

Lent by Lord and Lady Fisher
FL.234-1955

Mug

Lowestoft, c.1775
Soft-paste porcelain painted in polychrome enamels with a Chinese style landscape.

Lent by Lord and Lady Fisher
FL.223-1955

Teapot

Lowestoft, the painting attributed to Robert Powles, 1778
Soft-paste porcelain, enamelled and gilded; inscribed ‘W.J.S.’ under spout.
The shipping scene is probably intended to represent the ‘Yarmouth Roads’. It has been attributed by different authorities to Richard Powles, and to Robert Allen. The teapot was made to commemorate the marriage of Jane Chambers, an artist at the factory, to William Simpson of Lowestoft on 3 September, 1778.

Lent by Lord and Lady Fisher
FL.211-1955
Jug
Lowestoft, c.1775
Soft-paste porcelain painted in enamels; inscribed ‘The Game of Cricket’
The cricket scene was derived from a print published by H. Roberts in 1743 after a painting by L.P. Boitard.
Lent by Lord and Lady Fisher
FL.222-1955

Teapot
Lowestoft, about 1790
Soft-paste porcelain, enamelled and gilded
European figure subjects and fruit painting are unusual on Lowestoft porcelain.
Lent by Lord and Lady Fisher
FL.227-1955

Mug
Lowestoft, dated 1787
Soft-paste porcelain painted in enamels; inscribed ‘MARY SUTTEN/1787’.
Lent by Lord and Lady Fisher
FL.232-1955
Scent flask
Lowestoft, c.1780
Soft-paste porcelain painted in enamels; inscribed ‘RB’ on the back
This subject has been identified as Robert Browne, a grandson of the Lowestoft potter, in his grocer’s shop.

Lent by Lord and Lady Fisher
FL.228-1955

Mug
Lowestoft, dated 1769
Soft-paste porcelain painted underglaze in blue; inscribed ‘Phill. Tricker/1769’
Mark: ‘S’ underglaze in blue
Phillip Tricker was born in 1740 and died on 11 March, 1780. In 1769 he was living at Loddon when his daughter, Margaret, was baptised there on 9 April.

Lent by Lord and Lady Fisher
FL.230-1955

Mug

Lent by Lord and Lady Fisher
FL.216–1955
Mug

Lowestoft, dated 1792
Soft-paste porcelain painted underglaze in blue; inscribed ‘MARY CURTIS/May love continue,/Aand (sic) happiness increase,/Live in love and die in peace,/ 1792.’
The owner was probably Mary Curtis (d. 1797) the mother of Thomas Curtis, (1759-1813), a decorator at the Lowestoft factory.

Lent by Lord and Lady Fisher
FL.212-1955

Mug

Lowestoft, dated 1797
Soft-paste porcelain painted in enamels; inscribed ‘SUSANNAH CULLUM/1797’
Susannah Cullum, was the only daughter of Sir Thomas Gery Cullum, 7th Baronet of Hardwick Hall, Bury St Edmunds. The house shown on the mug is 113 Northgate Street, Bury St Edmunds, the home of her aunt, Mrs Palmer. Susannah died in 1803, aged sixteen.

Lent by Lord and Lady Fisher
FL.231-1955
Jug

Lowestoft, probably painted by Robert Allen, dated 1772 Soft-paste porcelain painted underglaze in blue; inscribed ‘Samll. Cubit./Lowestoft./1772.’
Mark: ‘S’ underglaze in blue.

Lent by Lord and Lady Fisher
FL.213-1955

Case 20/1

Chelsea and Bow Figures

Chelsea

The Chelsea factory was founded in 1744-45 by a London silversmith, Nicholas Sprimont, a Huguenot immigrant who had been born in Liège. The modellers of the earliest figures have not been identified, and it is possible that they were the work of Sprimont. Between 1748 and 1766, most Chelsea figures were modelled by Joseph Willems (1715-66), one of very few identifiable modellers working in English porcelain factories in the eighteenth century. He was born in Brussels, married at Tournai in 1739, and was living in Chelsea by the first half of 1748. Nothing is known of his artistic education but his competence in modelling suggests that he had a formal training in sculpture in the Southern Netherlands.
Although many Chelsea figures were copied from Meissen models, sculptural or printed sources, Willems was an independent and original artist. He exhibited terracottas at the Society of Artists from 1760 to 1766, and taught drawing and modelling. In the spring of 1766, he left to take up a post at the Academy of Art in Tournai, and died there in November.
Top shelf

Woman representing Touch from a set of Senses

Chelsea, c.1755-56
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain, enamelled and gilded
Mark: a red anchor.

Lent by Lord and Lady Fisher
FL.93-1955

Winter

Chelsea, c.1755
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain, enamelled and gilded
Probably derived from Girardon’s statue of Winter in the garden at Versailles

Lent by Lord and Lady Fisher
FL.102-1955

Saturn devouring his son

Chelsea, c.1755
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain painted in enamels
Mark: a red anchor
Saturn or Cronus in Greek mythology, the son of Uranus, devoured his children as soon as they were born because he had been told they would overthrow him. His sixth child, Zeus, was rescued by his grandmother, and eventually deposed his father and became king of the gods.

Lent by Lord and Lady Fisher
FL.88-1955

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Second shelf

Bust of William Augustus, Duke of Cumberland (1721-1765)

Chelsea, c.1747-9
Glazed soft-paste porcelain
The Duke of Cumberland was the second son of George II. He had defeated the Jacobites at the Battle of Culloden in 1745 but was not particularly popular. The production of the Chelsea bust may have been prompted by the financial support which the Duke’s secretary, Sir Everard Fawkener (1684-1758) gave to the factory between 1746 and 1748.

Lent by Lord and Lady Fisher
FL.86-1955
‘Goat and Bee Jugs’

‘Goat and Bee’ jugs are among the earliest products of the Chelsea porcelain factory, and several are dated 1745. One example in the Fisher Collection (FL.61-1955), and one in the British Museum bear both the date and the word ‘Chelsea’. Most of the jugs have an incised triangle (the alchemist’s symbol for fire) on the base which was used as a mark between about 1745 to 1749. Unmarked wares with similar paste and glaze are described as being of the ‘incised triangle period’.

‘Goat and Bee’ jug

Chelsea, c.1745-49
Soft-paste porcelain painted in enamels
Mark: an incised triangle.

Lent by Lord and Lady Fisher
FL.65-1955

‘Goat and Bee’ jug

Chelsea, c.1745-49
Soft-paste porcelain painted in enamels
Mark: an incised triangle.

Lent by Lord and Lady Fisher
FL.66-1955
‘Goat and Bee’ jug
Chelsea, c. 1745-49
Soft-paste porcelain with clear glaze
Mark: an incised triangle surrounded by curved strokes.

Lent by Lord and Lady Fisher
FL.62-1955

‘Goat and Bee’ jug
Chelsea, c. 1745-49
Soft-paste porcelain painted underglaze in cobalt blue and manganese
Mark: an incised triangle.

Lent by Lord and Lady Fisher
FL.64-1955

‘Goat and Bee’ jug
Soft-paste porcelain with clear glaze
Mark: ‘Chelsea/Δ/1745’ incised
The date ‘1745’ is the earliest occurring on Chelsea porcelain.

Lent by Lord and Lady Fisher
FL.61-1955
‘Goat and Bee’ jug
Chelsea, c. 1745-49
Soft-paste porcelain painted in enamels
Mark: an incised triangle
Lent by Lord and Lady Fisher
FL.63-1955

Head of a child
Chelsea, c. 1749-52
Glazed soft-paste porcelain
Mark: a raised anchor
Derived from the head of a child by or after François Duquesnoy (1594-1643). A raised anchor on an oval pad of clay was used as a mark between about 1749 and 1752
Lent by Lord and Lady Fisher
FL.105-1955
Bow

The manufacture of porcelain at Bow was initiated about 1744 by Edward Heylyn and Thomas Frye with the backing of Alderman George Arnold (whose portrait by Hogarth is usually in Gallery 3). By 1749 a factory called ‘New Canton’ had been built on the Essex side of Bow bridge, and the china dealers John Weatherby and John Crowther were named as proprietors with Heylyn and Frye. Porcelain was being sold by 1748, and the business flourished during the 1750s. After Frye’s retirement in 1759 there was an decline in aesthetic standards, and the factory and remaining stock were sold in the late spring of 1774.

Bow made soft-paste porcelain containing bone ash which was more sturdy than glassy porcelains. Figures formed a substantial proportion of the output. The earliest dated examples were made in 1750, and copies after Meissen models were being made by about 1752. Many of the earliest figures had pad or mound bases and were either left white, or were rather sparsely decorated. Later rococo scrolled bases, and bocage behind the figures came into vogue.

Lord Fisher and Lady Fisher collected very few Bow figures, further examples from the Museum’s collection are in Case 3.
Third shelf

Gallant and lady dancing
Bow, c.1760
Soft-paste porcelain painted in enamels.
Lent by Lord and Lady Fisher
FL.4 & 5-1955

Fisher boy and fisher girl
Bow, c.1755-58
Soft-paste porcelain painted in enamels.
Lent by Lord and Lady Fisher
FL.8 & 9-1955

Woman playing a mandoline
Bow, c.1753-55
Soft-paste porcelain painted in enamels
After a Meissen model probably modelled by J.F. Eberlein in 1743, or after a Chelsea copy of it
Lent by Lord and Lady Fisher
FL.13-1955

The New Dancers
Bow, c.1760-70
Soft-paste porcelain painted in enamels.
Bottom shelf

Narcissino or the Captain

Bow, c.1760-65
Soft-paste porcelain painted in enamels
A character from the *Commedia dell’Arte* (in England the Italian Comedy), modelled after pl. 16 in Luigi Riccoboni’s *Histoire du théâtre italien*, Paris, 1728.

Lent by Lord and Lady Fisher
FL.7-1955

Sailor

Bow, c.1765
Soft-paste porcelain, enamelled and gilded; the bales inscribed ‘JM’ in monogram and ‘Jack to/Hatchway’.

Lent by Lord and Lady Fisher
FL.1-1955
Case 20/2

Chelsea Red Anchor Period Figures

Top shelf

Cook

Chelsea, c.1752-56
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain painted in enamels.

Lent by Lord and Lady Fisher
FL.94-1955

Bacchus representing Autumn

Chelsea, c.1752-56
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain painted in enamels
Mark: a red anchor.

Lent by Lord and Lady Fisher
FL.101-1955
Apollo playing a lyre

Chelsea, c. 1752-56
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain, enamelled and gilded
Mark: a red anchor.

Lent by Lord and Lady Fisher
FL.103-1955

Ceres representing Summer

Chelsea, 1752-56
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain painted in enamels
Mark: a red anchor
Ceres was the Roman goddess of Corn.

Lent by Lord & Lady Fisher
FL.73-1955

Old woman carrying a bowl of grapes

Chelsea, c. 1752-56
Modelled by Joseph Willems (1715-66)
Soft-paste porcelain painted in enamels.

Lent by Lord and Lady Fisher
FL.107-1955
The Bird Catcher’s Wife
Chelsea, about 1752-56
Soft-paste porcelain painted in enamels
Mark: a red anchor
After the Meissen model by P. Reinicke.
Lent by Lord & Lady Fisher of Kilverstone
Fisher Loan 77-1955

Woman selling flowers
Chelsea, about 1752-56
Soft-paste porcelain, enamelled and gilt
Mark: a red anchor
An adaptation of the Meissen model of the Bird Catcher’s Wife by P. Reinicke.
Lent by Lord & Lady Fisher of Kilverstone
Fisher Loan 108-1955

Second shelf

Jewish Pedlar
Chelsea, c.1755-56
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain, enamelled and gilded
Mark: a red anchor
The pedlar was copied from a figure in the second Meissen
series of *Cries of Paris*, derived from a drawing by Christophe Huet. ‘A Jew with his box of toys’ formed lot 49 on the 6th day of the 1756 Chelsea sale.

Lent by Lord and Lady Fisher
FL.92-1955

Cook

Bow, c.1755-58
Soft-paste porcelain painted in enamels.

Lent by Lord and Lady Fisher
FL.14-1955

Street musician with a hurdy-gurdy

Chelsea, c.1755
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain painted in enamels
Copied from the Meissen figure modelled by P. Reinicke or Reinicke and J.J. Kaendler after pl. 8 in *Etudes prises dans le bas peuple ou les Cris de Paris, quatrième suite*, 1742, engraved by the Comte de Caylus after drawings by Edmé Bouchardon.
An example of this figure is in Case 14.

Lent by Lord and Lady Fisher
FL.84-1955
The Maypole Dancers

Chelsea, c. 1753-55
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain painted in enamels
Mark: a red anchor
This group is a rare survivor of a centrepiece for a dessert.

Lent by Lord and Lady Fisher
FL.85-1955

The Map Seller

Chelsea, c. 1755-6
Modelled by Joseph Willems (1715-66)
Soft-paste porcelain, enamelled and gilt
Mark: a red anchor
Copied from a Meissen model in the Cries of Paris series.
The Meissen map seller was derived from the Marchand d'Images, pl. 1 in the 3rd set of prints of Les Cris de Paris, engraved by the comte de Caylus after drawings by Edmé Bouchardon, published in 1738.

Lent by Lord and Lady Fisher
Fisher Loan 109-1955

Carpenter

Chelsea, c. 1755
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain, enamelled and gilded
Mark: a red anchor.
Lent by Lord and Lady Fisher
FL.79-1955

Young Labourer

Chelsea, c.1752-56
Soft-paste porcelain painted in enamels.

Lent by Lord and Lady Fisher
FL.104-1955

Peasant dancing

Chelsea, c.1755
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain, enamelled and gilded
Mark: a red anchor.

Lent by Lord and Lady Fisher
FL.87-1955

Troubadour

Chelsea, c.1755
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain, enamelled and gilded
Mark: a red anchor.

Lent by Lord and Lady Fisher
FL.98-1955
Pierrot playing a pipe and drum

Chelsea, c. 1755-56  
Modelled by Joseph Willems (1715-1766)  
Soft-paste porcelain, enamelled and gilded  
Mark: a red anchor.

Lent by Lord and Lady Fisher  
FL.80-1955

Third Shelf

The Blind Beggar

Chelsea, c. 1755  
Modelled by Joseph Willems (1715-1766)  
Soft-paste porcelain painted in enamels  
Mark: a red anchor  
After an etching by Jacques Callot from a set of twenty-four beggars, known as *Les Geux, Les Mendians, or I Baroni.*

Lent by Lord and Lady Fisher  
FL.106-1955

Fruit seller’s companion

Chelsea, c. 1755  
Modelled by Joseph Willems (1715-1766)  
Soft-paste porcelain, enamelled and gilded  
Mark: a red anchor.
Fruit seller

Chelsea, c. 1755
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain, enamelled and gilded
Mark: ‘6’ incised.

Woman playing a mandoline

Chelsea, c. 1752-56
Modelled by Joseph Willems (1715-66)
Soft-paste porcelain painted in enamels
Mark: a red anchor
After a Meissen model of about 1747 probably modelled by Peter Reinicke which was also copied at Bow.

Rat-catcher

Chelsea, c. 1755-56
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain, enamelled and gilded
Mark: a red anchor

Lent by Lord and Lady Fisher
FL.75-1955

Lent by Lord and Lady Fisher
FL.74-1955

Lent by Lord and Lady Fisher
FL.100-1955

Lent by Lord and Lady Fisher
FL.76-1955
Man and woman with baskets for flowers

Chelsea, c.1755-56
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain painted in enamels
Mark on the man: a red anchor
‘Two fine figures with a basket to hold natural flowers’ formed lot 64 on the sixth day of the 1756 Chelsea sale. They were probably copied from Saint Cloud models of a few years earlier, and are also known as Gardener and Gardener’s Companion.

Lent by Lord and Lady Fisher
FL.91 & 97-1955

Seated beggar with a hurdy-gurdy

Chelsea, c.1751-52
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain painted in enamels
Mark: a raised anchor enamelled in red
This was one of the earliest Chelsea copies after a Meissen model by J.J. Kaendler.

Lent by Lord and Lady Fisher
FL.78-1955
Bottom shelf

Lady in hunting dress

Chelsea, c.1755-56
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain, enamelled and gilded
Mark: a red anchor.

Lent by Lord and Lady Fisher
FL.96-1955

Wet nurse and child

Chelsea, c.1752-56
Soft-paste porcelain, enamelled and gilded
Mark: a purplish-brown anchor
This group was copied from an early seventeenth-century French lead-glazed earthenware model, La Nourrice attributed to Claude Barthélémy de Blénod of Fontainebleau. It was first produced at Chelsea during the raised anchor period but red anchor examples are more common. The Chelsea sale catalogue of 1755 included several models described as ‘A figure of a nurse and child’.

Lent by Lord and Lady Fisher
FL.71-1955
Madonna and Child with globe

Chelsea, c.1755-56
Modelled by Joseph Willems (1715-1766)
active at Chelsea c.1748-66
Soft-paste porcelain, enamelled and gilded
Mark: a red anchor
This group is a rare example of a religious subject in English eighteenth century porcelain. It may be the model described in lot 14 of the 1755 Chelsea sale as ‘A very fine figure of a madonna with a child and a cross’ (missing on this example). The Christ Child stands on the globe to indicate that he has power over the world, and will triumph over sin portrayed below the globe as a serpent holding in its mouth the forbidden fruit which tempted Adam and Eve.

Lent by Lord and Lady Fisher
FL.99-1955

Wet nurse and child

Chelsea, c.1752-56
Soft-paste porcelain, enamelled and gilded
Mark: a red anchor

Lent by Lord and Lady Fisher
FL.70-1955
Gentleman in hunting dress

Chelsea, c. 1755-56
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain painted in enamels
Mark: a red anchor.

Lent by Lord and Lady Fisher
FL.95-1955

Spanish sportsman’s companion

Chelsea, c. 1755-56
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain, enamelled and gilded
Mark: a red anchor.

Lent by Lord and Lady Fisher
FL.67-1955

Spanish sportsman

Chelsea, c. 1755-56
Modelled by Joseph Willems (1715-1766)
Soft-paste porcelain, enamelled and gilded
Mark: a red anchor.

Lent by Lord and Lady Fisher
FL.67-1955
Early Derby Figures

Figures were made at the Derby porcelain factory from its foundation between 1748-50, probably by Andrew Planché, financed by a local banker, John Heath. In 1756 in an agreement with Heath and Planché, William Duesbury (1725-86), a London porcelain decorator, became part-proprietor. Planché appears to have left soon after, and Duesbury became manager of the factory. From this date its output expanded and diversified, and advertisements stressed that its goods equalled those of Dresden (meaning Meissen). In 1770 Duesbury purchased the Chelsea factory and ran it in conjunction with Derby until 1784 when the Chelsea factory was demolished. The Derby factory continued until 1848.

The earliest glassy bodied figures (see third shelf down) made between about 1750 and 1756 had glaze which did not quite reach their lower edge, and are known as ‘dry-edge’ figures. By the late 1750s this glassy body had been replaced by a fine white porcelain which was more plastic and stable in the kiln. The practice of dipping the figures into the glaze required them to be stood on pads of clay to prevent them sticking to the saggar in which they were fired. Consequently Derby 18th century figures from around 1759 usually have three ‘‘patch’ marks on their base (see the top shelf). From 1770 Derby produced very fine biscuit (unglazed) porcelain figures, but these are not represented in the Fisher Collection.
Top shelf

Abyssinian archer

Derby, c. 1760-70
Soft-paste porcelain, enamelled and gilded.

Lent by Lord and Lady Fisher
FL.142-1955

Mrs Catharine Macaulay (1731-1791)

Derby, c. 1775-80
Modeled by the Irish sculptor, Patrick Cunningham, in London between 1772 and his death in 1774
Soft-paste porcelain, enamelled and gilded. She holds a scroll inscribed ‘MAGNA CHARTA/BILL OF RIGHTS’, and the pedestal is inscribed ‘Government/a/Power delegated/for the Happiness/of/ Mankind/Conducted/ by Wisdom/Justice/and/Mercy’ with below, ‘American Congress’ Mark: ‘88’ incised
Mrs Macaulay wrote The History of England from the Accession of the Stuarts, 1763, and supported Republicanism.- The Derby model was derived in reverse from a painting by Mason Chamberlin (fl. 1760-d. 1787) exhibited at the Royal Academy in 1774. Her pose illustrates the influence of monumental sculpture on portraiture.

Lent by Lord and Lady Fisher
FL.141-1955
Charles Pratt (1714-1794) First Baron later First Lord Camden

Chelsea-Derby, c.1770-75
Soft-paste porcelain, enamelled and gilded; patch marks on base
Mark: a gold anchor

Sir Charles Pratt, Chief Justice of the Court of Common Pleas, was created first Baron Camden in 1765 and was appointed Lord Chancellor in 1766. His popularity with the general public arose from his having found that the arrest of John Wilkes in 1763 was illegal. The figure was derived from an engraving by S.F. Ravenet after a portrait by Sir Joshua Reynolds commissioned for the Guildhall. The style of the figure suggests that it may have been modelled by the sculptor, John Bacon (1740-1799). The title ‘Hale/Vol. 1’ on the spine of the book on which Camden rests his hand, does not appear in the print.

Lent by Lord and Lady Fisher
FL.90-1955

Second shelf

Putto emblematic of Geography

Chelsea, c.1752-56
Soft-paste porcelain, enamelled and gilded
Mark: a red anchor
From a set of Arts and Sciences, including Astronomy,
Geography, Painting, and Astrology each portrayed as a *putto* with emblems.

Lent by Lord and Lady Fisher
FL.81-1955

**Love in Disguise**

Groups of small figures of *Love in Disguise, for desart* (dessert) were included in the 1755 and 1756 Chelsea Sales. They remained popular for many years and most of those in the Fisher Collection bear the gold anchor mark used from about 1759 to 1769.

**Cupid as a pastry-cook**

Chelsea, c. 1759-60
Mark: a gold anchor.

Lent by Lord and Lady Fisher
FL.82F-1955

**Cupid as a scullion**

Chelsea, c. 1759-69
Mark: a gold anchor.

Lent by Lord and Lady Fisher
FL.82K-1955
Cupid as a wounded soldier
Chelsea, c.1755-56
Mark: a red anchor.

Lent by Lord and Lady Fisher
FL.82C-1955

Cupid as a water carrier
Chelsea, c.1759-69
Mark: a gold anchor
Also known as Cupid as a sutler or camp-follower.

Lent by Lord and Lady Fisher
FL.82E-1955

Cupid as a money changer
Chelsea, about 1755-56
Mark: a red anchor.

Lent by Lord and Lady Fisher
FL.82M-1955

Cupid as a nursemaid
Chelsea, c.1755-59
Unmarked.

Lent by Lord and Lady Fisher
FL.82L-1955
Cupid with a musical box
Chelsea, c.1759-69
Mark: a gold anchor.
Lent by Lord and Lady Fisher
FL.82I-1955

Cupid as a farmer
Chelsea, c.1759-69
Mark: a gold anchor.
Lent by Lord and Lady Fisher
FL.82D-1955

Cupid as a drummer
Chelsea, c.1755-6
Mark: a red anchor.
Lent by Lord and Lady Fisher
FL.82A-1955

Cupid as a street entertainer
Chelsea, c.1759-69
Mark: a gold anchor
Also known as Cupid as a bagpipe player.
Lent by Lord and Lady Fisher
FL.82H-1955
Cupid as a girl playing a hurdy-gurdy

Chelsea, c.1755-60
Unmarked.

Lent by Lord and Lady Fisher
FL.82G-1955

Cupid as a chimney-sweep

Chelsea, c.1759-69
Mark: a gold anchor.

Lent by Lord and Lady Fisher
FL.82J-1955

Perseus and Andromeda

Chelsea, c.1755
Soft-paste porcelain, enamelled and gilt
Mark: a red anchor
Derived from the sculpture by Pierre Puget at Versailles.
An example of this group formed lot 53 on the 6th day of the 1755 Chelsea Sale.

Lent by Lord & Lady Fisher of Kilverstone
FL.89-1955
Third Shelf

Boy shepherd piper with dog

Derby, Andrew Planché period c.1750-55
Soft-paste porcelain with ‘dry edge’, painted in enamels.

Lent by Lord and Lady Fisher
FL.152-1955

Shepherdess

Derby, Andrew Planché period, c.1750-55
Soft-paste porcelain with ‘dry edge’, painted in enamels

Lent by Lord and Lady Fisher
FL.153-1955

Lady representing Taste from a set of Senses

Derby, Andrew Planché period, c.1750-55
Soft-paste porcelain with ‘dry edge’, painted in enamels.

Lent by Lord and Lady Fisher
FL.157-1955

Lady representing Feeling from a set of Senses
Derby, Andrew Planché period, c.1750-55
Soft-paste porcelain with ‘dry edge’, painted in enamels.

Lent by Lord and Lady Fisher
FL.156-1955

Gardener and companion

Derby, Andrew Planché period, c.1750-55
Soft-paste porcelain with ‘dry edge’, painted in enamels.

Lent by Lord and Lady Fisher
FL.154 & 155-1955

Bottom shelf

The Greater Bullfinch

Chelsea, c.1750-52
Soft-paste porcelain painted in enamels
Mark: a raised anchor enamelled red
After pl. 82 in George Edwards A Natural History of Birds, Part II, 1747.

Lent by Lord and Lady Fisher
FL.69B-1955

Bird

Chelsea, c.1750-52
Soft-paste porcelain painted in enamels
Mark: a raised anchor enamelled red.
Eight birds on tree stumps

Derby, 1760
Soft-paste porcelain painted in enamels.

Hen pheasant and chicks

Chelsea, c. 1749-52
Soft-paste porcelain painted in enamels
Mark: a raised anchor.

Exotic bird

Chelsea, probably decorated outside the factory, c. 1749-52
Soft-paste porcelain painted in enamels
Mark: a raised anchor.
Bibliography

Most of the following are in the library of the Department of Art, and may be consulted in the Reading Room on request.

English Figures

Adams, Yvonne

Bradshaw, Peter


Lane, Arthur


Palmer, Jock Pegler

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Meissen Figures

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*German Porcelain of the 18th Century, The Pauls-Eisenbeiss Collection, I, Meissen from the beginning to 1760*.

Honey, W.B.

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