
MOUNTED
ORIENTAL
PORCELAIN

IN THE J. PAUL GETTY MUSEUM



Mounted Oriental Porcelain in the J. Paul Getty Museum

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M O U N T E D
O R I E N T A L
P O R C E L A I N
IN THE J. PAUL GETTY MUSEUM

by F.J.B. Watson and Gillian Wilson

The ceramics by Anthony Derham

THE J. PAUL GETTY MUSEUM · MALIBU, CALIFORNIA

J. Paul Getty Museum.

Mounted oriental porcelain in the J. Paul Getty
Museum.

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MOUNTED ORIENTAL PORCELAIN

A wide variety of ceramic wares—English, French, German and Italian—from the Near and Far East as well as vessels of glass, rock crystal, and hardstones have been enriched with metal mounts in the course of European history. But the collection catalogued here consists almost exclusively of Chinese and Japanese porcelains mounted in Paris during the reigns of Louis XIV and Louis XV. In the majority of cases, the mounts date from around the two middle decades of the eighteenth century. These facts call for some explanation.

The practice of mounting oriental porcelain in Europe goes back at least to the Middle Ages, and pieces so mounted survive from the early Renaissance. These mounts were a tribute not so much to the beauty of the porcelains as to the extreme rarity of the material.¹ When, in the second half of the seventeenth century, oriental works of art began to reach Europe in considerable quantities, they continued to be mounted in precious or semiprecious metals (generally silver or silver gilt), but it was their exotic character rather than their rarity which now excited interest. By the middle of the eighteenth century, *lachine*² was the height of fashion in Paris, the generally acknowledged focal point of European taste at the time. Without any question, more oriental porcelain was set in metal mounts (by this date, generally of gilt bronze) of European design, in Paris, in the two decades 1740 to 1760 than at any other period in the world's history. In consequence, more examples of this period have survived into the modern world.

Pieces mounted in the Middle Ages are virtually nonexistent today; we know of them only from descriptions in early inventories. A few pieces mounted during the Renaissance survive, but they are exceedingly rare; and only a handful are to be found in the United States. Even the porcelains which were mounted in silver in considerable quantity during the reign of Louis XIV (1643-1715), such as catalogue numbers 3 and 5, are rare. Probably the mounts of many of these oriental pieces were removed and melted down at a time when such things had ceased to be fashionable.³ Far Eastern porcelains were also mounted in countries other than France. In Holland much porcelain was enriched in this way in the seventeenth century (though much less in the following centuries) and is sometimes depicted in Dutch paintings of the period. Mounts were also applied to porcelains in Germany, more frequently to copies of oriental wares produced at the Meissen factory than to genuine oriental pieces. Nevertheless more Meissen porcelain was in fact mounted in Paris than in Saxony itself. Examples of Chinese

porcelain with Venetian mounts are known; but they too are very few. In England, mounts were occasionally applied to Chelsea and other native wares and, though rarely, to Chinese and Japanese porcelains.⁴ Englishmen, like Lord Bolingbroke, who collected such things, mostly purchased their mounted porcelain in Paris.⁵ In effect, the history of mounted oriental porcelain in the eighteenth century, which might justly be called the Golden Age of mounted porcelain, is, for all practical purposes, the history of porcelain mounted in Paris.

Whatever may have been the intention in earlier epochs, in the eighteenth century the main reason for setting these oriental objects in mounts of European design was to naturalize them to the decoration of French interiors of the period, i.e. to modify their exotic character by giving them a quasi-French appearance.⁶ The men who devised these pretty things for the rich, extravagant, and sophisticated society of eighteenth century Paris were in some degree the equivalent of modern interior decorators, but they were not the makers of the mounts. These men belonged to one of the oldest trade guilds of the city, with a history going back to the twelfth century, and were known as *marchands-mercier*.

The word *marchand-mercier* is untranslatable, for the profession itself did not exist in England nor in any country other than France. Literally translated, the term is tautological; it means "merchant-merchant," which does not tell us very much. The *marchands-mercier* combined the roles of antique dealer, jeweler, frame-maker, supplier of light-fittings and hearth furniture, dealers in new and old furniture, and interior decorator.⁷ They were often picture dealers as well. They created nothing themselves but employed other craftsmen to work to their ideas and their designs. Diderot called them "*faiseurs de rien, marchands de tout*." Their role was as inspirers of taste and fashion. They provided the world of fashion with the chic and the up-to-date, what the English of the day called "kickshaws." A contemporary, writing of the *marchand-mercier* Hébert, wittily remarked: "*Il fait en France ce que les Français font en Amérique; il donne des colifichets pour des lingots d'or.*"⁸

To embody their ideas and designs, the *marchands-mercier* employed others: furniture makers (*ébénistes*), bronze-casters (*fondeurs*), gilders (*doreurs*), and so on. They themselves merely marketed the results. The *marchands-mercier* were exceedingly ingenious in devising ways of adapting rare and exotic materials, especially those from the Far East, to the decoration of the houses of the rich. It was the *marchands-mercier* who first thought of cutting up lacquer screens and



Figure 1. Glass bowl of Persian make with Byzantine silver-gilt mounts, dating from the eleventh century. Venice, Treasury of Saint Mark's. Photo: Osraldo Böhm.

cabinets from the Orient and veneering panels from them onto furniture of purely European design. It was they too who purchased writing boxes and other items of Japanese lacquer to be found on the Dutch market and employed goldsmiths like Ducrollay to cut them up and mount the fragments as *tabatières*, *bonbonnières*, *cartes de visite*, *étuis*, *navettes*,⁹ and the other expensive toys that formed so essential a part of the social intercourse of Parisian society of the day. The *marchands-mercier* also encouraged the brothers Martin to devise what was by far the most successful European attempt to imitate oriental lacquer, a type of very hard varnish patented in 1744 and known by the name *vernis Martin* after its inventors. Even so essentially French a device as the practice of mounting wooden furniture with gaily colored plaques of Sèvres porcelain was the result of the *marchands-mercier's* interest in the use of oriental materials. The earliest experiments in this field were made with plaques of Sèvres porcelain imitating Cantonese enamels.¹⁰ As far as mounted porcelain was concerned, these middlemen bought the porcelain (mostly on the Dutch market) and employed *fondeurs* and *doreurs* to create the mounts which the *marchands-mercier* probably designed.¹¹ We may note in passing that from time to time lacquer, generally Japanese lacquer bowls, boxes, etc., was also mounted.¹²

We are fortunate in that the *Livre-Journal*, or sales ledger, of Lazare Duvaux, one of these *marchands-mercier*, has survived.¹³ It covers the decade 1748 to 1758, the peak years of the fashion for mounted oriental porcelain. Literally hundreds of examples of mounted porcelain, both European and oriental, passed through the hands of Lazare Duvaux during this period. Duvaux was an important figure in the commerce in such things, a *marchand suivant la Cour* (the equivalent of a tradesman "by Royal Appointment" in London today), and all the most important figures in Parisian society came to his shop *Au Chagrin de Turquie* in the fashionable

rue Saint-Honoré. The marquise de Pompadour, one of Duvaux's most regular clients, purchased more than one hundred and fifty pieces of mounted oriental porcelain from him in the period covered by the *Livre-Journal*. Louis XV patronized Duvaux's shop; so did the Queen. Many of the most important members of the Court of Versailles were his clients, as were foreign royalty and visiting Englishmen and, in fact, the entire European world of fashion; and most of them bought mounted porcelains.

The sales ledger of Lazare Duvaux is a mine of information on the subject of mounted porcelain, as the numerous quotations in this catalogue show. The ledger describes a wide variety of types of mounted porcelain and their prices, as well as the price of unmounted porcelain and the cost of the mounts. From this book we learn who collected mounted porcelain (practically every one of his clients), and occasionally it even casts some light on the names of the obscure craftsmen who actually made the mounts (see p. 13).

Ingenious and inventive as the *marchands-mercier* were, they did not invent the idea of setting oriental porcelain in metal mounts of European design. They simply developed this practice and gave it fresh life. The practice of emphasizing



Figure 2. Bottle-shaped vase of white Chinese porcelain of the Yuan dynasty. This is the same porcelain object as that shown in figure 3 but now stripped of its mounts. Note the hole pierced in the body (one of several) for the attachment of the missing mounts. Dublin, National Museum of Ireland. Photo: Courtesy of National Museum of Ireland.

the rarity (and sometimes the beauty) of small and exotic objects by mounting them in precious or semiprecious metals has a very long history. Certain great cathedral treasuries included pieces of this kind, but none have come down to us; we know them only from inventory descriptions. The greatest surviving assemblage of this type is the Treasury of St. Mark's in Venice, where the visitor can still see bowls and goblets of classical and Byzantine origin mounted in gold, silver, and silver-gilt, partly to emphasize their rarity but also to adapt them for ecclesiastical use as chalices, patens, and so on. Amongst them one bowl of opaque green glass, mounted with silver-gilt and set with jewels, was long thought to be of Chinese porcelain (figure 1). Today it is generally agreed to be glass of Persian origin created under Chinese inspiration.

Those Far Eastern porcelains which occasionally passed into secular hands during the late Medieval period and the Renaissance were mounted and treasured as great rarities. Thus as early as 1365, Louis duc d'Anjou is known to have possessed a bowl of blue and white porcelain of Yuan dynasty ware which was particularly richly mounted with silver-gilt and enamel. It was an object of some size, for it is described in an inventory of 1379-80 as an *escuelle pour fruiterie*.¹⁴ The mount had a distinctly ecclesiastical flavor, since the foot was surmounted by six busts of apostles. The silver rim, however, was secular and enameled with hunting scenes. From this rim depended three rings with enameled shields displaying the duke's arms, which were attached by gilt knobs set with pearls and garnets. Less than a decade after this we learn from the will of Jeanne d'Evreux, Queen of Navarre, that she possessed:

Un pot a eaux de pierre de purcellaine a un couvercle d'argent et bordée d'argent pesant un marc iiij onces, prisiee iiij francs d'or.

Porcelain must have been becoming a little less rare, for a little later, the duc d'Anjou's brother, the great Maecenas Jean duc de Berry, possessed several pieces both of mounted and of unmounted Chinese porcelain. In the inventories of his possessions drawn up between 1401 and 1416, we find mention of:

730. *Item un pot de pourcellaine, a un anse d'argent blanc et le demourant avec le couvercle garni d'argent dore; et dessous le couvercle a un esmail de petit, pesant i marc v onces xv sterlins.*

731. *Item un autre pot de pourcellaine, avec l'anse de memes garnie d'argent d'ore; et dessus le fretolet un roze d'argent doree; pesant i marc i once.*¹⁵

Perhaps even earlier than these was a ewer given the duke (as the inventory tells us) in November 1410 by the anti-pope John XXIII (of Gibbonian fame):

*Item une aiguiere de pourcellaine ouvree, le pie, couvercle et biberon de laquelle sont d'argent doré.*¹⁶

This piece was evidently not of blue and white porcelain but of the white Yuan ware with incised or applied reliefs, which was exceedingly rare in Europe at this period. It may be compared with the Gaignières-Beckford vase mentioned below.

A century later such things were still rare and highly prized in France. Thus we find listed amongst François I's

possessions at the château de Fontainebleau:

*Une petite vase de porcelaine avec son couvercle, avec le pied et le biberon d'argent doré.*¹⁷

It was the same in Italy. Amongst the pieces mentioned in the inventory of Piero de' Medici's *Gioie e Simile Cose*, there are several pieces of Chinese porcelain including:

*Una choppa de porcellana leghata in oro,*¹⁸

though we do not know at what date this piece entered the Medici collections.

A piece of the rare Yuan period ware mentioned in the inventory of the duc de Berry is the most important example of the practice of mounting Chinese porcelain to survive from this period into the modern world. This is the so-called Gaignières-Beckford ewer, a white porcelain pear-shaped bottle made at Jingdezhen early in the fourteenth century that was converted into a handled ewer of European design by means of silver-gilt mounts that were partly enameled, like the duc d'Anjou's *escuelle* mentioned above, with the armorial bearings of a former owner. The mounts are by inference probably of Hungarian origin, for the piece was presented by Louis the Great of Hungary to Charles III of Durazzo on the occasion of the latter's succession to the throne of Naples in 1381. Today the vase alone may be seen in the National Museum of Ireland¹⁹ (figure 2), but, unhappily, it has been deprived of its mounts which were certainly in position as late as 1844. The appearance of these mounts,

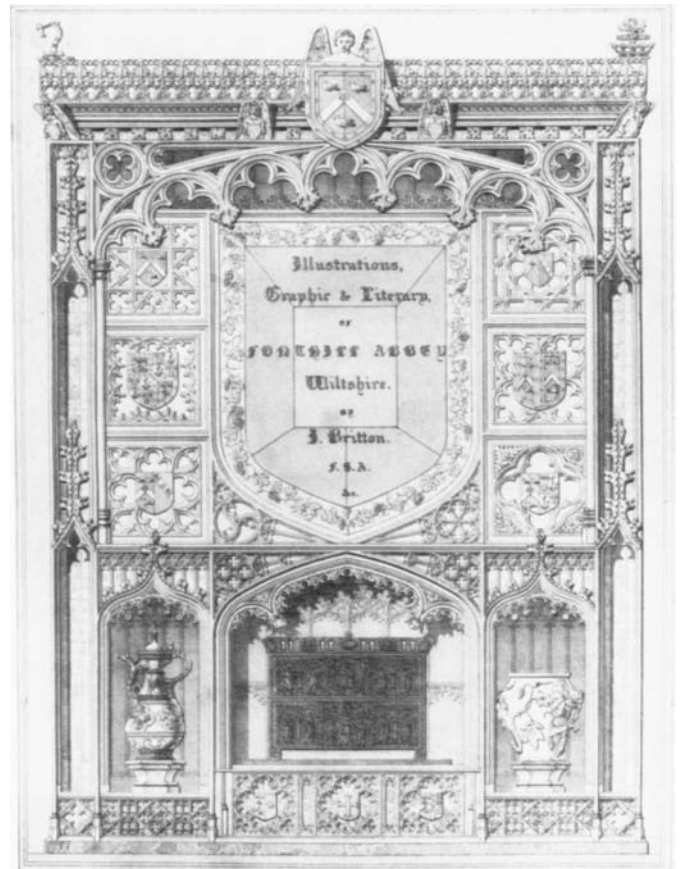


Figure 3. Detail of the frontispiece of John Britton's *Graphical and Literary Illustration of Fonthill Abbey, Wiltshire (1823)* showing the Gaignières-Beckford mounted ewer displayed in a niche of Gothic design at Fonthill.



Figure 4. Bowl of Chinese celadon porcelain of the Ming dynasty mounted as a lidded cup. The mounts are of German silver-gilt and date from shortly before 1453. They bear the arms of Philip, Count of Katzenellenbogen. This is the earliest example of oriental porcelain to survive complete with its European mounts. Kassel, Staatliche Kunstsammlungen.



Figure 5. Albrecht Dürer (1471-1528). Drawing of a pair of fantastic columns, each incorporating a vase of Chinese porcelain with European mounts. Pen and ink, dating from 1510-1551. London, The British Museum.

however, is familiar from two sources: a detailed drawing made in 1713 for Roger de Gaignières, a famous *archéologue* and its former owner, and an engraving (figure 3) published in 1823 when it was in the possession of the equally famous English collector William Beckford at Fonthill Abbey in Wiltshire.²⁰

The earliest piece of Far Eastern porcelain to survive intact with its European mounts is a celadon bowl of the Sung period, mounted with silver-gilt as a covered cup, which is today in the Staatliche Kunstsammlungen at Kassel (figure 4). The bowl is known to have been brought back from the Far East by Count Philip von Katzenellenbogen who traveled in the Orient between 1433 and 1444. The armorial bearings on the mounts make it certain that these were applied to the bowl not later than 1453.²¹

With the opening up of sea communications between Europe and the Far East in the sixteenth century, Chinese porcelain became a good deal less of a rarity. Japanese porcelain, however, did not begin to arrive in any quantity until a good deal later, the first big cargo arriving in Amsterdam in 1659.²² The blue and white wares of the Ming dynasty reached Europe in considerable quantities in Portuguese and Spanish carracas.²³ A curious drawing in pen and ink by Dürer, dating from about 1510-1515 and now in the British Museum, shows two elaborately complex columns whose tall shafts each incorporate a Chinese vase with metal mounts of European design (figure 5). Although Dürer himself had purchased oriental porcelain in Antwerp, these are clearly fantastic creations of the artist's imagination rather than records of anything he had seen. Nevertheless they suggest that mounting oriental porcelain had taken a firm hold on men's minds by this date.

In England particularly mounted porcelain was highly prized at this period. The earliest Chinese porcelain recorded to have reached that country was presented by Philip of Austria to Sir Thomas Trenchard in 1506 in gratitude for the entertainment of his wife and himself when they were shipwrecked off the coast of Dorset. One of these pieces was mounted in silver-gilt later in the century.²⁴

In 1530, Archbishop Warham presented New College with a celadon bowl of the Ming period which had been mounted in silver (figure 6). It is one of the most prized treasures of Oxford University. Forty years later, a porcelain cup with a greyish blue glaze came into the possession of a certain merchant, Samuel Lennard, and was mounted by him with silver-gilt bearing the London hall-mark for 1569-1570 and the mark of an unidentified silversmith with the initials FR, believed to be the earliest fully marked piece mounted in England (figure 7). It is known as the Lennard cup, from the name of its original owner, and is today in the collection of the Percival David Foundation of the University of London. A particularly notable group of blue and white porcelains of the Wanli period was mounted in London with silver-gilt for William Cecil, Lord Burghley, Queen Elizabeth's Lord Treasurer, and remained in the possession of his descendants at Burghley House until the opening of the present century. The entire group was purchased by J.P. Morgan and later acquired by the Metropolitan Museum of Art, New York (figure 8).²⁵ On New Year's Day



Figure 6. Cup of Chinese celadon porcelain of the Ming dynasty with English silver-gilt mounts, dating from the early sixteenth century. It is said to have been presented to Archbishop William Warham (ca. 1450-1532) by the Archduke Philip of Austria in 1506 and was given in 1530 by the Archbishop to New College, Oxford, of which he had been a fellow. Oxford, The Warden and Fellows of New College. Photo: J.W. Thomas.



Figure 7. Bowl of greyish-blue Chinese porcelain of the late sixteenth century mounted with silver-gilt as a communion cup for Samuel Lennard, a London merchant. The mounts are struck with the London date-mark for 1569-70 and were made by the silversmith using the mark FR. It is the earliest known fully marked piece of oriental porcelain mounted in London. London, Percival David Foundation, University of London.



Figure 8. Long-necked bottle of blue and white Chinese porcelain of the Wanli period with English silver-gilt mounts of around 1580, converting it into an ewer. It is one of a group of Wanli porcelains mounted at this time for William Cecil, Lord Burghley. New York, The Metropolitan Museum of Art, Rogers Fund (44.14.2).



Figure 9. Casket of blue and white Chinese porcelain of the Wanli period with English mounts of silver-gilt, dating from 1570-80. Toronto, Royal Ontario Museum, from the Massey Foundation (The Lee Collection, L960.9.94).

1587, the same Lord Burghley presented his sovereign with a bowl of white Chinese porcelain mounted with gold, a rare reversion to medieval practice at this date. Unhappily this piece is no longer traceable, the mounts having doubtless been melted down. An unusual example of mounting is the blue and white Ming porcelain mounted with silver-gilt as a hinged box with a classical figure surmounting the lid, which is in the Lee collection at the Royal Ontario Museum (figure 9). The mounts are of English work and date from around 1570.

England was by no means the only country to mount Chinese porcelain enthusiastically at this period. In the Museo Civico at Bologna, for example, there is a Ming bowl with silver-gilt mounts, probably of Portuguese origin;²⁶ and other instances could be given.²⁷

After the foundation of the highly successful Dutch East Indies Company in 1602, a great deal of the trade in oriental materials of every sort gradually passed from Portuguese hands into those of Hollanders; and Dutch silversmiths began to practice the technique of mounting porcelain. Dutch mounts were usually a good deal simpler and less imaginative than contemporary English designs. A typical bowl would be given a simple rim of silver, linked to the plainly moulded foot by means of strapwork of a simple pierced design. A certain number of blue and white pieces mounted in this way have survived, and more (and usually grander) examples are to be seen in still life paintings by Dutch artists of the period such as Willem Kalf.²⁸

It is thus clear that by the middle of the seventeenth century, the setting of oriental porcelain in mounts of metal of European design was fairly widely practiced. In France as early as 1611 oriental goods, including porcelain, began to appear at the popular *Foire de Saint-Germain* in Paris. Soon after this a contemporary versifier wrote:

*Mênez-moi chez les Portugais
Nous y verrons à peu de frais
Les marchandises de la Chine
Nous y verrons l'ambre gris
De beaux ouvrages de vernis
Et de la porcelaine fine
De cette contrée divine
Ou plutôt de ce paradis.*²⁹

Paradoxically, the greater accessibility of Chinese, and later Japanese, porcelain increased rather than diminished interest in this exotic material. It was collected widely. Well before the end of the seventeenth century, almost every European prince or great nobleman wished to have his "China Cabinet," or *Porzellanzimmer* (as it was called in German lands where a number of them still survive). In such rooms the walls were entirely decorated with Chinese and Japanese porcelains displayed on brackets or overmantels, in cabinets, and along cornices and shelves, even sometimes on the floor along the skirtings (see figure 10). At Hampton Court Palace visitors can still see the remains of such a decorative scheme designed by Daniel Marot for Queen Mary II's apartments.³⁰ In 1978-1979, just such an arrangement was shown in the United States when a replica of part of the *Porzellanzimmer* of Augustus the Strong of Saxony was constructed at the exhibition of works of art from Dresden.³¹

What Félibien described as "*l'engouement pour la Chine*"

of the French was strikingly manifested by the so-called *Trianon de Porcelaine* erected in 1670-1671 in the park at Versailles by Louis XIV for his reigning mistress, the redoubtable and witty marquise de Montespan.³² This garden pavilion, though of purely European design (the only concession to Chinese architecture was a slight upturning of the corners of the roof), was faced with plaques of faïence (porcelain had not yet been invented in Europe) painted to imitate Chinese blue and white porcelain. The blue and white colour scheme was extended to the interior where the paneling of the rooms was similarly painted:

*Considerons un peu ce château de plaisance
Voyez-vous comme il est tout couvert de faïence
D'urnes de porcelaine et de vases divers
Que le font éclater aux yeux de l'univers*³³

a contemporary wrote enthusiastically. Unhappily, the faïence tiles of the exterior did not stand up to the winter climate of northern France, and the building had to be pulled down in 1677 after barely six years of use.³⁴

If further evidence of the French admiration for Far Eastern porcelain in these early years of Louis XIV's reign is needed, it can be seen clearly in two things. The King himself was accustomed to take the morning cup of *bouillon*, which comprised his breakfast, in a bowl of Chinese porcelain "*très fine... garnye par le pied d'un cercle d'or et par les le costez de deux ances de serpentes tortillez, aussi d'or.*"³⁵ Perhaps of even greater significance is the fact that in 1678, when the Duchess of Cleveland wanted to dispose of her large collection of oriental porcelains, she sent them from London to Paris to be sold. "*Il s'en est vu cette année d'extraordinaires,*" we read in the *Mercure Galant* for that year,

ce sont les porcelaines que Mme. la Duchesse de Cleveland y a fait vendre... Les plus rares étaient montées d'or ou de vermeil doré et garnies diversement de même matière en plusieurs endroits.

This can only mean that mounted porcelains were in greater demand in the French capital than in London. The article ends with a long and interesting discussion of the origin of the word "*porcelaine*."

The event, however, which elevated this "*engouement pour la Chine*" (a word which embraced Japanese and even Siamese works of art as well as Chinese) from a mere fashion to a veritable rage in French society was the arrival in 1684 of the so-called Siamese "ambassadors" to the Court of Versailles and their return two years later (figure 11). In fact, neither group was strictly a diplomatic mission from the King of Siam. Both were trade delegations, arising from the great difficulties that the French government had encountered in their endeavors to set up a *Compagnie de la Chine* with a trading post in the Celestial Kingdom. As a second best solution, it was decided to establish trade relations with the kingdom of Siam, a staging post on the trade route from China to Europe. The two missions which visited France for this purpose were organised under Royal patronage by a Greek merchant, Constantinos Phaulkon, who had established himself as a trader in Bangkok and succeeded in seizing considerable political power there.

The first exploratory mission was a small one headed by two "mandarins" attended by twenty assistants and by

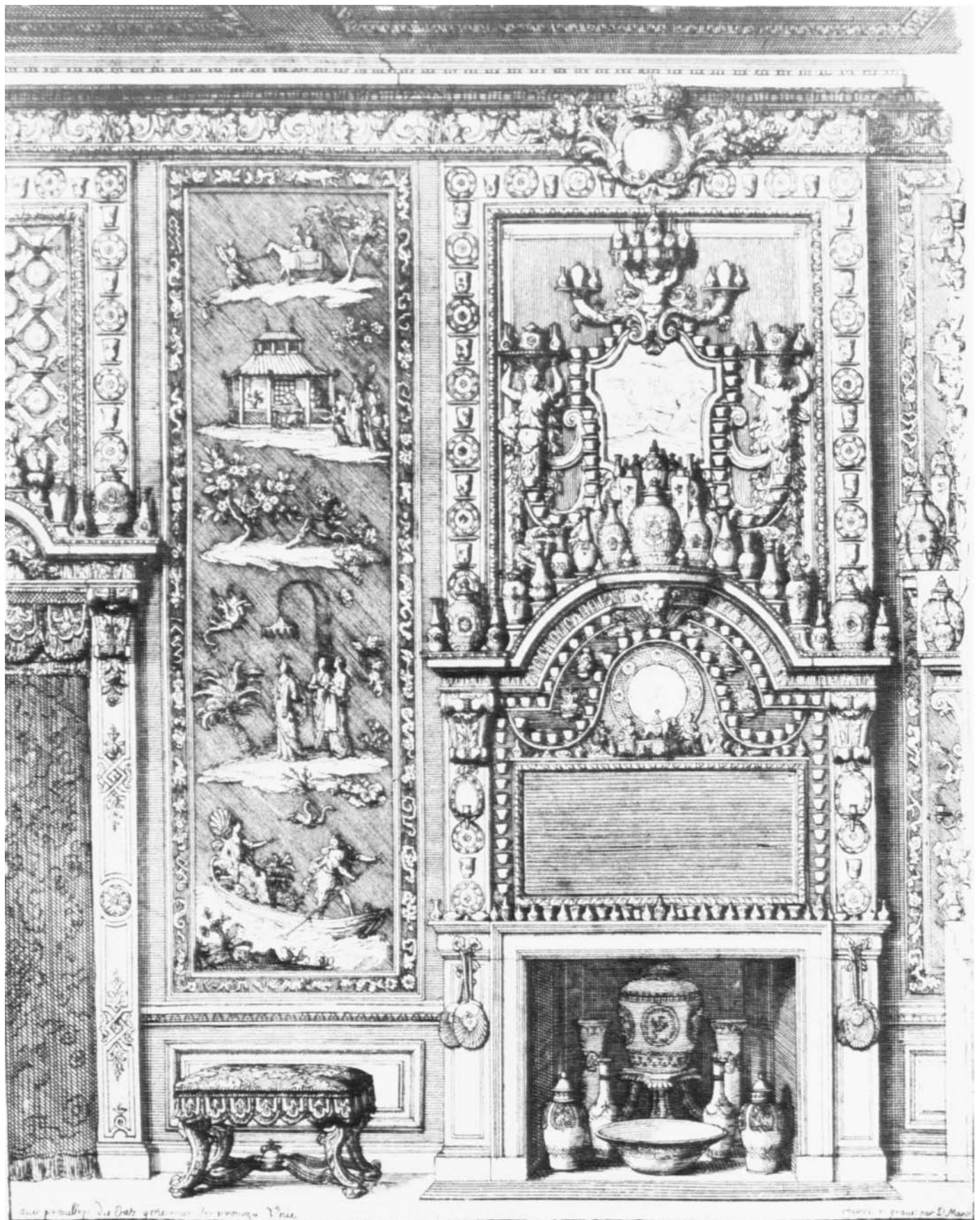


Figure 10. Daniel Marot (ca. 1663-1752). Engraved design for the chimney piece and part of the wall of a china cabinet. Note the ubiquity of the porcelains. Last quarter of the seventeenth century.

a group of young Siamese boys who were brought to France to learn the language and, if possible, to receive training in certain Western crafts. The second mission was considerably larger and was solemnly received by Louis XIV in the Grande Galerie at Versailles on the first of September 1686.³⁶

For the French, the most remarkable part of the visit was the large quantity of oriental goods, especially porcelains, lacquers, and textiles, that the ambassadors brought with them as gifts for the King, his family, and the principal court officials. Although a number of more or less detailed accounts of these presents survive, it is particularly unfortunate that the pages of the *Inventaire des Meubles de la Couronne de France* in which these gifts were entered is one of the rare sections of this invaluable document which is missing today.³⁷ We do know, however, from a note by the *Intendant* Fontanieu in charge of the *Royal Garde Meuble*, who saw the now missing pages when he was preparing a fresh inventory in 1718, that 1,416 pieces of oriental porcelain had been added between 1681 and the date of the revised inventory. We may safely assume that the bulk of the additional material included not only blue and white wares but also large quantities of other types of Kangxi porcelains.

If details of the King's collection of oriental porcelains are lacking, the inventory of Monseigneur, his eldest son the Grand Dauphin, which was drawn up in 1689, survives³⁸

(figure 12). This inventory includes an entire section on "Porcelaines données par les Siamois" under which sixty-four pieces are described in detail.³⁹ There is a puzzle about this. On Sunday December 8th, 1688, the marquis de Dangeau noted in his Journal:

*Monseigneur a fait ce matin une grande distribution de porcelaines et de tous les présents qui il a eu de Siam. Il en a envoyé presque à toutes les dames et à toutes les filles d'honneur des princesses.*⁴⁰

It is possible that he was making a distribution on behalf of his father, who is known to have given many of the presents he received from the Siamese to court officials and favorites. On the other hand, it may be for this reason that there were only sixty-four items of porcelain "Données par les Siamois" mentioned in the Grand Dauphin's inventory drawn up in the following year. The presents given him (which were not all of porcelain) are known to have been on a most lavish scale.

The effect of the Siamese presents on public taste may be measured by the fact that by 1692, only six years after the departure of the "ambassadors," the *Livre Commode*, a sort of shopper's guide to Paris, lists nearly twenty dealers specializing in *Lachinage*. Prior to the visit there had been only two. Dr. Lister, an English visitor to Paris in 1698, mentions in his diary a number of houses where he saw oriental collections.⁴¹ He particularly singles out the porcelain



Figure 11. Antoine Coysevox (1640-1720). Circular bronze plaque showing the Siamese "ambassadors" offering gifts to Louis XIV in 1686. From the decorations of the destroyed equestrian monument to the king, formerly in the Place des Victoires.

for praise in the houses of Le Nôtre, the famous royal garden designer, and of Du Vivier, an army officer living in the Arsenal, whose large collection of Chinese porcelains was eventually left to his nephew, the vicomte de Fonspertuis. This man, Angran de Fonspertuis, was to become one of the greatest, if not the greatest, collectors of mounted porcelain in the entire eighteenth century as we shall see below. He regarded the mounted pieces which he acquired at the sale of the Grand Dauphin's collection as among his most prized possessions.

Monseigneur was a political nonentity. He is said to have expressed a political opinion, and that a very foolish one, only once in the *Conseil en Haut*, the supreme council of state on which he sat. His life was lived quietly in his small palace of Meudon, near Versailles, where he devoted himself to collecting. He was especially attached to *bijoux*, that is to say vessels of agate, rock crystal, lapis, and other semi-precious stones mounted in gold or gilt and enameled mounts, as well as to mounted porcelain. In 1711, when Monseigneur died four years before his father, these *bijoux* were bequeathed to his younger brother Philip V of Spain. With the aid of the inventory mentioned above,⁴³ many of these pieces can be identified in the Prado today. Unhappily, the same cannot be said of Monseigneur's porcelain collection, which was sold "*avec une indécence qui n'a peut-être d'exemple,*" according to Saint-Simon, to pay their deceased owner's debts. As a consequence only a single piece, the Gaignières-Beckford vase which, of course, did not come from the Siamese, can be identified from the inventory now.⁴³

There were 304 pieces of oriental porcelain listed in Monseigneur's inventory, apart from the Siamese gifts, and many of these pieces were mounted in silver-gilt. We may take the opening item as typical:

Une grande Urne de Porcelaine bleüe garnie au pied d'un grand cercle à feüillages, de son couvercle de mesme terminé par deux pommes une grosse & une petite avec deux anses en festons, deux oiseaux dessus passées dans les musles de Lions; Le tout de vermeil doré, haut d'un pied & large de cinq pouces une ligne.

It will be noted that not only the greater part of the description is devoted to the elaborate mounts but also that it would certainly be impossible to identify the porcelain today if the changes wrought by cupidity, revolutionary puritanism, or merely time's decay had led to the disappearance of the mounts, as must have frequently occurred. Nevertheless, the memory of the great importance of the Grand Dauphin's collection lingered far into the eighteenth century. In the duc de Tallard's sale in Paris in 1756, a number of pieces from this renowned collection (lots 1067-1089) are recorded, for, as the sale catalogue (Lugt 910) declares,

Tout le monde sait que ce Prince avait formé dans ce genre le plus rare qu'il soit possible d'imaginer.

An item from the Grand Dauphin's inventory illustrates how quickly such pieces could lose their mounts or have them replaced. A group of porcelains of "*Ancien bleu & blanc de la Chine,*" claiming to have come from the same source, was included in the sale in 1782 following the death of the duc d'Aumont, *premier gentilhomme de la Chambre du Roi* and a famous collector of early porcelains. Amongst

them lot 199 comprised "*Une précieuse Garniture de trois grands Bouteilles...*" mounted in gilt bronze. To the catalogue entry (Lugt 3488), the auctioneers Julliot and Paillet appended a note explaining

...il y a environ de trente années qu'on a vu ces bouteilles garnis de vermeil relevé de fleurons d'or, ce qui constate bien le mérite qui leur avoit été reconnu,

presumably the original mounts made for Monseigneur. In fact, the validity of the auctioneers' assertion is open to question. Mounting porcelain with gilt bronze was rarer in the seventeenth century than mounting it with silver-gilt or even silver, exactly the opposite of the practice current in the Louis XV and Louis XVI periods.

The Grand Dauphin did indeed possess a few pieces mounted with gilt bronze before 1689, as one or two entries in his inventory reveal:

307. *Une grande Urne bleüe & blanche ornée au corps d'une grande campane en broderie & d'une moyenne au bas, sur un pied en cul de lampe de cuivre doré à godrons, soutenu de trois consoles entre lesquels sont trois masques d'appliques, avec son couvercle orné d'une campane en broderie & d'autres petits ornemens, enrichi de deux cercles à moulure de cuivre doré & terminé par une pomme de pin dans une espee de vase à feüillages. Haut de seize pouces deux lignes & de diametre au corps deux pieds trois lignes.*

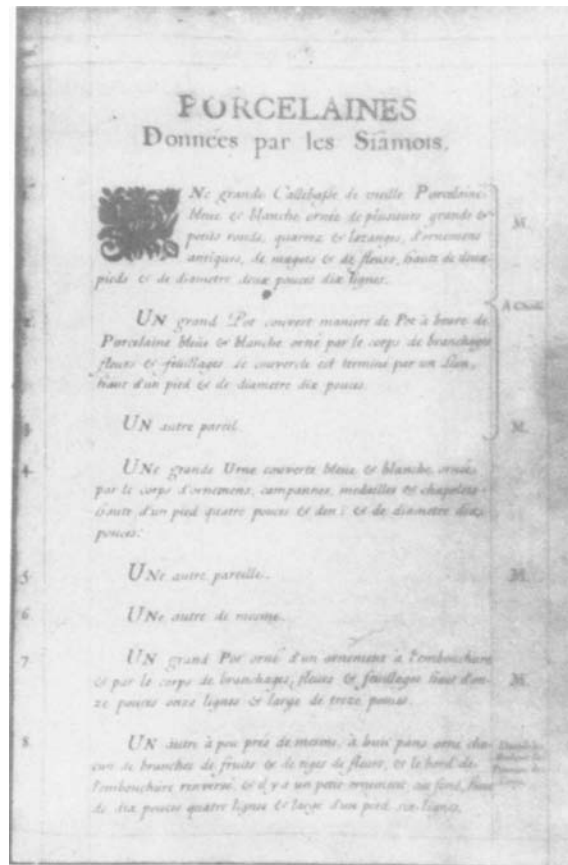


Figure 12. Page from the manuscript inventory of the collections of the Grand Dauphin, son of Louis XIV, listing some of the presents he received from the Siamese "ambassadors" in 1686. Private collection.

This vase, the Dauphin noted, had cost him two hundred *pistoles*, a considerably larger sum than he had paid for many of the pieces mounted with silver-gilt. It would seem therefore probable that Monseigneur may have deliberately chosen gilt bronze mounts for the choicest porcelains in his collection, the precise opposite of what Julliot and Paillet suggest. The use of gilt bronze for the late seventeenth century mounts of catalogue no. 1 below adds strength to this suggestion.

It is by no means easy to date the change in taste which resulted in the supersession of silver-gilt by gilt bronze for the mounting of oriental porcelain. At one time it was thought to be connected with the economic crisis of the later years of Louis XIV's reign and the sumptuary edicts of 1689 and 1709 which led to the melting down of almost all of the nation's finest silver, even though small objects like mounts and snuff boxes were exempted. Certainly porcelains with silver and silver-gilt mounts dating from the later years of the reign and from the *Régence* period survive, even if in smaller quantities than from the earlier part of the Sun King's reign (see under catalogue nos. 3 and 5). Indeed one of the few records of a piece of oriental porcelain being mounted in gold in the eighteenth century actually dates from exactly this period and suggests that gilt bronze was not used for reasons of economics. It was a gift from the prince de Condé to Madame de Verrue, one of the Regent's mistresses and a famous art collector (the story is told in the 1748 sale



Figure 13. Ewer of Chinese cloisonné enamel of the Ming dynasty. Note the handle of gilded copper in the form of dragons. Taipei, Palace Museum.

catalogue of the Angran de Fonspertuis collection, where the piece itself reappeared as lot 52).

It is just possible that a factor contributing to the change was the appearance in France of Chinese *cloisonné* enamels. During the late Ming and Qing periods, particularly during the reign of the Qianlong Emperor, the enamels produced in the palace workshops were often provided with gilt copper and bronze enrichments, sometimes even in the form of dragon handles and feet as well as moldings around the lips of vessels (figure 13).⁴⁴ *Cloisonné* enamels were included amongst the Siamese presents⁴⁵ and appear occasionally in Paris sale catalogues of the eighteenth century.⁴⁶ It is likely that some of these had gilt metal mounts of Chinese origin.

The change must have come about gradually. But it can hardly be doubted that the principal reason for the choice of a golden rather than a silver tone for the color of the mounts was to make the still relatively unfamiliar forms of this exotic material conform more readily with the character of the French interiors of the period.⁴⁷ From 1720 onwards, with the development to the full rococo style, gilding was increasingly used in the interior decoration of Parisian houses on the walls, on the furniture, and for all sorts of decorative objects like clocks, barometers, etc. In Holland and Germany, where less attention was paid to the niceties of interior decoration, pewter was occasionally used to mount oriental porcelain. There is a scarcity of dated and documented examples of mounted porcelain from the first forty years of the eighteenth century, even though certain examples such as catalogue nos. 1, 2 and 4 can be fairly safely assigned to the period on stylistic grounds. The late Seymour de Ricci asserted that the first time a piece of ormolu-mounted porcelain appeared in the sale rooms was in 1744. It has not been possible to trace an earlier instance, but the Grand Dauphin's inventory bears witness that such mounts existed half a century earlier. It is perhaps not without significance that such mounted porcelain began to be purchased for the French Crown for the first time in 1741. The generally conservative character of court taste (and not of the French court alone), and indeed of the King himself, makes such purchases unlikely before the taste was well established elsewhere in society.

The first actual purchase to be recorded is of no great significance except as providing a *terminus post quem* for the general acceptance of the taste for porcelain mounted in gilt bronze. An entry in the *Journal du Garde Meuble* for April 22 of that year mentions:

Un petit Lion de porcelaine bleu céleste garni en chandelier de bronze doré, avec petites fleurs de porcelaine.

The flowers would almost certainly be of Meissen porcelain at this date (the Vincennes factory was not yet producing flowers), for the *marchands-mercier* never hesitated to combine oriental and western porcelains in a single piece. At the end of the same year on December 16th, Julliot, the *marchand-mercier* who had supplied the earlier piece to the Crown, again delivered:⁴⁸

Deux pots pourris de porcelaine de Japon fonds blancs, à fleurs de couleur, garnie de bronze doré d'or moulu pour servir dans le Garderobe du Roy au Château de Choisy together with a pair of mounted porcelain candlesticks. From

this time forward mounted porcelains appear with increasing frequency in the Crown inventories; and invariably, the mounts are of gilt bronze. A large consignment, for instance, was purchased in June 1742 from Hébert, the only *marchand-mercier* to have an establishment within the confines of the palace, of Versailles itself. These, we learn, were intended “*pour servir dans l’appartement de Mlle la comtesse de Mailly*” at the château de Choisy. Having regard to the fact that this beautiful young mistress of Louis XV is already known to have influenced taste in the matter of the furnishings of her apartments,⁴⁹ it seems not unreasonable to assume she inspired the earlier Crown purchase of mounted porcelain. It may be supposed, therefore, that the rage (it was no less) for mounted porcelains, which obsessed French society in the middle years of the century, awoke rather earlier than 1741. The Angran de Fonspertuis collection, for example, dispersed at auction in 1748, included 120 lots of oriental porcelain, more than half of which were mounted in gilt bronze. Such an assemblage must have taken more than a decade to bring together. Dezallier d’Argenville, when discussing the collection of the *fermier* Blondel de Gagny in the 1752 edition of his *Voyage Pittoresque de Paris*, provides evidence of the high esteem in which mounted porcelain was held in the middle years of the century. He writes,

La peinture ne fait pas le seul ornement du cabinet de M. Blondel de Gagny, on y voit avec plaisir une très grand quantité de porcelaines anciennes les plus parfaites, dont les monture semblent disputer le prix avec les pièces qu’elles accompagnent.

The *Livre-Journal* of Lazare Duvaux includes, as explained earlier, innumerable entries for the sale of mounted oriental porcelain in the years between 1748 and 1758 when the fashion was at its height. Interesting as is the light that this document throws on many aspects of mounted porcelain, it in no way explains the reasons for the exceptional popularity of such pieces at this date. To understand this popularity it is necessary to consider for a moment the role played by China in European, and especially French, thought at this period.

The first impact Chinese art had on Europeans was, no doubt, to make them think of the Chinese people as remote and quaint, much like the *magots* or *pagodes* they saw painted on porcelain or lacquered on screens or like the head-nodding figurines of porcelain that became so popular in France. (See note 71 below.) Under the influence of the Jesuit missionaries who began to go to China in considerable numbers in the seventeenth century, this attitude changed rapidly and totally. Through the publication by the Society of Jesus of the *Lettres Edéfiantes*, which began to appear in Paris in 1702, and of even earlier publications sponsored by the order, a wealth of more or less accurate, factual information on the country and its inhabitants began to reach Europe. This was most valuable in so far as it provided, for example, the first adequate description of the manufacture of porcelain at the factories at Jingdezhen. But, in fact, the Jesuits laced their historical and scientific information with a good deal of religious propaganda intended to bolster their somewhat unstable position as the religious order charged with the conversion of the Middle Kingdom to Christianity. Of the

journal of Matteo Ricci (covering the period 1583-1610), the first and probably the most successful of the Jesuit missionaries to go to China, it has been said: “it probably had more effect on the literary and scientific, the philosophical and the religious phases of life in Europe than any other historical volume of the period.”⁵⁰ Ricci wrote of the government of the Middle Kingdom by the mandarin class under the Wanli emperor:

the entire kingdom is administered by the order of the Learned, commonly known as the Philosophers. The responsibility for orderly management of the entire realm is wholly and completely committed to their charge.

The appeal of such ideas to men of the Enlightenment, particularly in France, is all too clear. The *philosophes* in the century preceding the French Revolution certainly thought of themselves, and were increasingly thought of by others, as just the sort of elite to play the role of such mandarins.

It was the same with religion. Of Confucian beliefs Ricci remarked:

of all the pagan sects known to Europe, I know of no people who fell into fewer errors...From the very beginnings of their history it is recorded in their writings that they recognized and worshiped one supreme being whom they called the King of Heaven...One can confidently hope that many of the ancient Chinese found salvation in the natural law.

The appeal of such an interpretation of Confucianism to an age becoming increasingly sceptical of Christian revelation, an age in which many thinkers in France and elsewhere were seeking to replace theology with some form of natural religion, is evident.

No doubt the mandarin class, in the highest echelons of which Ricci moved at the Court of the Wanli Emperor, liked to present their Empire as a monolithic Confucian state. The Jesuits likewise lapped up such ideas, for they encouraged them in their missionary task to think that Confucians were almost natural Christians without knowing it. But one has only to read the letters of contemporary merchants trying to trade with China to realize the almost unbridgeable gap between the Jesuit dream and the Chinese reality; the merchants had hardly any direct contact with the mandarin class except to corrupt them with bribes when they put difficulties in the way of trade.

Translations of Confucius appeared under Jesuit sponsorship quite early on and exercised a surprising influence on European thought. The English version of Confucius’ works was, for example, the first thing that James Duke of York, later King James II, asked to be shown when he visited the Bodleian Library at Oxford in 1683.⁵¹ A year earlier than this the German philosopher Leibnitz had written that he was deeply “immersed in the works of Confucius.” A few years later he published his *Novissima Sinica* in which is expressed the view that, owing to the general corruption of European morals, “Chinese missionaries should be sent to teach us the aim and practice of natural theology,” a curious consequence of the missionary zeal of the Society of Jesus. The general impact of these writings on intellectual Europe was to foster a belief that Confucianism was in some degree a purified form of the Christian religion,

almost indeed that the Confucian Analects could be equated with the Beatitudes as a guide to conduct.⁵² The main consequence of this sentimental idealizing of Chinese life was to produce what has been described as “a cultural misunderstanding on a wide scale...almost unique in the history of Western thought and institutions.”

It is of course easy to understand the attraction of this explanation of Confucianism to an age in which many thinkers, in France and elsewhere, were seeking to replace Christian theology with some form of rationalistic Deism. To Voltaire it provided a particularly useful stick with which to further his crusade against the French church (“*l’infame*” as he called it). Confucius, he found, “appealed only to virtue; there is nothing (in his works) of religious allegory.” Voltaire’s most successful play, *L’Orphelin de la Chine*, had as its subtitle *Les Morales de Confucius en Cinq Actes*. He declared that the Far East was “the cradle of all arts to which the West owed everything.” His *Essai sur les Moeurs* was designed as a reply to Montesquieu’s *Esprit des Lois* and its unfavorable attitude to the Orient. It opens with a chapter on China, and Voltaire’s conclusion is that “the organization of their Empire is, in truth, the best in the world.” In a sweeping condemnation of Western princes and peoples, this secular Pope thundered out from *Les Délices* an anathema that, faced by the exemplary virtues of Chinese civilization, Europeans could do nothing but “admire, blush and, above all, imitate.”⁵³

Such deliberate imitation did indeed occur in particularly extraordinary fashion in 1756. At the spring sowing of that year, the *physiocrat*, François Quesnay (sometimes described as “*le Confucius Européen*”), supported by his patron Mme. de Pompadour, carried his sinophile theories of agriculture so far as to persuade Louis XV to plow the first furrow in imitation of the age-long ceremony carried out by the Son of Heaven at each vernal equinox before the Altar of Earth just outside the Forbidden City. The idea of this most sceptical of monarchs taking part in a fertility ritual intended to promote French crops is an ironical one. Against such a philosophical background, it is easy to understand the wide influence of China on the decorative arts of France at this period. The mounting of Chinese porcelain was only one manifestation, though an important one, of this influence.

There had, of course, always been a few contrary voices raised against this almost universal chorus of praise. As early as 1718 the Abbé Renaudot declared that the Chinese were in fact very little less barbarous than the American savages. There were a few others, amongst them thinkers of the calibre of Fenélon, Malebranche, and Montesquieu, who also raised objections. But it took the better part of half a century for their protests to get any wide attention. The last time that the sentimentalized fertility ritual mentioned above was carried out was in 1769, when the Dauphin, the future Louis XVI, followed the plow.⁵⁴ Four years later the Society of Jesus, which had done so much to further the cause of China in Europe, was suppressed by Pope Clement XIV, and the appeal of Chinese thought and Chinese art began to decline. Ironically the Jesuits themselves had provided the *philosophes*—and Voltaire in particular—with the very

weapons which did so much to bring about their own downfall.

There were other and more purely aesthetic reasons, of course, for the waning of the fashion for mounted porcelain; but it continued to be made, and Chinese porcelains, lacquer, and textiles continued to be imported into France right down to the Revolution and later. The impact of Far Eastern porcelains, Japanese and Chinese lacquers, and even Chinese paintings (though few of these were reaching Europe at this stage, and probably no paintings from Japan) with their use of non-European perspective and arbitrary distribution of figures and landscape details, had been a potent factor in the development of the rococo which had made its earliest appearance little more than a decade after the arrival of the Siamese ambassadors in Paris.⁵⁵ For this reason, mounts in the rococo style seemed to be particularly well adapted to the character of oriental porcelain. The new neoclassical style, which was increasingly evident in France towards the latter end of the 1750’s, did not accommodate itself nearly so well to Far Eastern styles and designs. In addition, at just this moment there were certain economic pressures at work to encourage the use of the relatively newly-invented porcelain manufactured at Sèvres rather than foreign importations. This is clearly apparent in the *Livre-Journal* of Lazare Duvaux, who himself was attached to the Sèvres manufactory in an advisory capacity. Towards the latter part of the period covered by the sales ledger (1748-1758), *porcelaine de France* appears with increasing frequency and, often enough, it is mounted in gilt bronze. The Sèvres factory, as if to emphasize its determination to compete with oriental porcelains, began at just this period to produce monochrome vases of oriental shape. These pieces were never marked with the interlaced “L’s” of the Royal manufactory. Their success may be judged by the fact that Brongniart, perhaps the ablest of all the directors of the Sèvres factory, confesses to having been deceived in the opening years of the nineteenth century into purchasing what he supposed to be a piece of Chinese porcelain only to discover later that it was a product of the factory he directed.⁵⁶ The copies of Japanese lidded shells, generally with a *bleu céleste* ground, were particularly deceptive models produced at Sèvres at this period (see catalogue no. 13).⁵⁷

A certain amount of this pseudo-oriental Sèvres was set in severely neoclassical mounts of gilt bronze.⁵⁸ Nevertheless, in spite of this change of fashion, oriental porcelain set in rococo mounts continued to retain in some degree its popularity right down to the Revolution and even later.

Writing to Bentley from London on 15th March 1768, the English potter Josiah Wedgwood casts an interesting sidelight on the persistence of the taste:

...Mr. Boulton tells me I sho^d be surprised to know w^t a trade has lately been made out of Vases at Paris. The artists have even come over to London, picked up all the old whimsical ugly things they could meet with, Carried them to Paris, where they have mounted & ornamented them with metal & sold them to virtuosi of every Nation...Of this sort I have seen two or three old China bowles, for want of better things, stuct rim to rim, which havd had no bad effect, but looked whimsical and droll enough... (see catalogue no. 10).⁵⁹

In addition to the evidence it provides on the continuance of the taste for such things at a time when baron Grimm tells us that “*tout à Paris est à la greque*,” the letter reflects on two other matters. It makes it clear that the *marchands-mercier* sometimes sought their oriental porcelains for mounting at other centers than Amsterdam, and evidently *potpourris* similar to catalogue no. 10 below continued to attract collectors though they had been launched on the fickle taste of the Parisians at least two decades earlier.

Even later such objects continued to command high prices in the sale room. For example in the Gagnat sale in 1768 (Lugt 1734), a single celadon vase with mounts fetched 2480 *livres* (lot 91), and at the Randon de Boisset sale (Lugt 2652) in 1777 two urns (lot 507) clearly mounted in the rococo style fetched 6001 *livres*, though some of this may have been accounted for by their elaborate marble plinths. Nevertheless several other pieces in the same sale without marble supports attained prices in excess of 3000 *livres*, a price beyond anything that Lazare Duvaux had charged twenty years earlier. But even these prices were exceeded in 1782 by the sum of over 7500 *livres* paid by Louis XVI for a pair of large celadon vases (lot 110).⁶⁰ But these were mounted in the neoclassical style by Gouthière.

Danloux's portrait of the baron de Besenval, painted in 1790-91 (figure 14) when the French Revolution was in full progress, shows him seated beside a chimneypiece covered with celadon porcelain mounted in the style established fifty years earlier; but it must be remembered that the sitter was very much associated with the *ancien régime*, a prominent member of the *vieux cour*, a close personal friend of Marie-Antoinette, and one whose taste might be expected to be retardatory. During the last quarter of the century, the taste for the oriental generally and mounted porcelain in particular was being increasingly overwhelmed by the new enthusiasm for the world of antiquity.

It is difficult to trace the history of a taste for mounted oriental porcelains during the next fifty years: documentary evidence is far too scanty. In the sale room, prices were far lower than they had been in the previous century; but the taste must have continued, for porcelains with mounts clearly dating from the Louis-Philippe period are not uncommonly found today. They are to be identified not only by the coarseness of the gilt bronze mounts but also by the use of more richly decorated porcelain than was general during the eighteenth century. Greater discrimination began to show itself with the return into fashion of French eighteenth century furniture in the 1850's and 1860's. Here, as might be expected, Robert, twelfth Earl of Pembroke, was a pioneer as he was in the taste for French eighteenth century furniture itself. At his sale in 1851 (Lugt 20301), a pair of mounted cisterns of Chinese porcelain attained the then high price of 151 guineas, and at the sale of the contents of his house in the Place Vendôme in 1873 (Lugt 33762) a pair of celadon vases mounted as *potpourris* attained the remarkable price of over 5000 francs. But the only real collector of mounted porcelain at this date seems to have been the duchesse de Montebello, whose sale in Paris in 1857 (Lugt 23441) included no less than eighty-seven lots of mounted Chinese porcelain, a number of which fetched

remarkably high prices.

From that time forwards a steady upward trend in the popularity of mounted porcelain with collectors can be traced. In 1882, the *année miraculeuse* of the Hamilton Palace sale, a single celadon vase with rococo mounts fetched the astonishing price of £2,415 at the Leybourne Popham sale (Lugt 41778). This trend reached its culminating point in the years immediately preceding the outbreak of the first World War, when at the Oppenheim sale in 1913, Duveen paid £7,665 for a pair of “Mazarin blue” vases with mounts in the Louis XV style. At this auction seven pieces of mounted oriental porcelain attained the surprising total of £17,220. This reorientation of taste gave rise to a demand which was met by the wholesale manufacture of reproductions. A number of Parisian firms, notably that of the two Beurdeleys, father and son, specialized in these copies. Although not intended to deceive, the quality of the workmanship of the Beurdeley mounts is so remarkable as to be exceedingly difficult to distinguish from genuine eighteenth century products. At least one Beurdeley piece has received the accolade of entering a great museum as a genuine piece,⁶¹ and it has recently been suggested that the piece sold for a record price at the Leybourne Popham sale mentioned above⁶² was in fact a reproduction made by this firm. Later still deliberate forgeries appeared. A well-known American museum possesses a piece of oriental porcelain set in English seventeenth century silver mounts, bought some thirty years ago. A few years previously the mounts had been embellishing a small Rhenish stoneware jug, an object of much less value.⁶³

By a curious paradox it is from the later eighteenth century, when the fashion for mounted porcelain was on the wane, that we know most about the *fondeurs* who actually created the mounts. Gouthière, of whose distinctive style we gain a fairly clear idea from the engravings of the works he created for his great patron the duc d'Aumont, a discerning collector of oriental porcelain, is a familiar example.⁶⁴ We also know a good deal about the style of Thomire during the pre-Revolutionary period from the documented work he produced for the Sèvres factory. However, he more usually executed mounts for *porcelaine de France* than for oriental wares. Mr. Svend Eriksen and others have made us familiar in varying degrees with the styles of Caffiéri, Felois, Duplessis, and Pithoin, the first of whom mounted a considerable quantity of porcelain. Duplessis, who as chief modeler at the Sèvres factory was particularly in demand for mounting Chinese porcelains, charged high prices for his work, as can be seen from these two entries in Lazare Duvaux's *Livre Journal*:

13 Septembre 1750

M. le Marq. de VOYER: Deux gros vases de porcelaine céladon, montés par Duplessis en bronze doré d'or moulu ... 3000 l.

15 Juin 1754

Mme. la Marq. de POMPADOUR: La garniture en bronze doré d'or moulu de deux urnes de porcelaine céladon modèles fait exprès par Duplessis, 960 l. La garniture en bronze doré d'or moulu d'un vase en hauteur de porcelaine céladon, à tête de bélier, nouveau modèle de Duplessis, 320 l.

Attempts have been made, with very inconclusive results, to attribute certain types of mounts to the silversmith Thomas Germain,⁶⁵ but although signed objects of gilt bronze by *fondeurs* like Osmond and Saint-Germain are reasonably familiar, no mounted porcelains bearing their signatures have so far come to light. The names of *fondeurs* such as Aze or Godille are recorded as specialists in “*les garnitures de porcelaines et autres vases précieux*,” but we have no means of identifying their work. There must have been many dozens

of others doing work of high quality who are not even names today, for these craftsmen were not artists in the modern sense of the word but merely day-workers who had no individual existence outside the quotidian labor of the workshop.

Designs for mounted porcelain are extremely rare. Such things, the mere detritus of the workshop, were no doubt frequently thrown away when they had served their immediate purpose. The best known design of this sort is the elegant drawing for a perfume fountain for Louis XV, where



Figure 14. Henri-Pierre Danloux (1753-1809). Portrait of Pierre-Victor, baron de Besenval (1722-1791), showing him seated beside a chimneypiece on which is displayed a group of mounted Chinese celadon porcelains. Further mounted oriental porcelains (some of them Japanese) are to be seen on the top of a low cupboard behind the sitter's head. Oil on canvas, 1790-91. Paris, Collection Princesse Amédée de Broglie.

a vase of oriental porcelain is supported by a pair of hounds of gilt bronze. This has been convincingly attributed to M.-A. Slodtz and is now in the Bibliothèque Nationale (figure 15). A group of watercolor drawings of mounted porcelain, now in the Metropolitan Museum, New York,⁶⁶ is unlikely to be designs for craftsmen to follow but rather catalogue material issued by a *marchand-mercier*. The same can probably be said of certain drawings in the Berlin Kunstbibliothek.⁶⁷ Engraved designs for mounted porcelain are rare and not always distinguishable from mounted vases of other materials such as marble. No doubt these and the numerous series of engraved designs of vases produced throughout the eighteenth century in France played their part in influencing the style of mounts. Engraved designs for silver also influenced the design of gilt bronze mounts.⁶⁸

In France at first the most popular types of porcelain for mounting were the blue and white wares that were arriving in great quantities well before the end of the seventeenth century.⁶⁹ In the eighteenth century taste gradually changed, and the celadons and other monochrome wares tended to be preferred for mounting.⁷⁰ Especially appreciated were the grey crackled wares (referred to as *porcelaine truitée*, where the cracks in the glaze formed a minute network, and as *porcelaine craquelée*, where the cracks were larger). In the eighteenth century, the distinction between Chinese and Japanese porcelain was a good deal more blurred than it is today. Most celadons, for example, were believed to be of Japanese origin and were described in sale catalogues as "*porcelaines d'ancien céladon du Japon.*" Because less Japanese than Chinese porcelain reached the European market, it was more highly prized than the Chinese. One piece in the collection, catalogue no. 6, combines two different types of porcelain, Chinese and Japanese, in the same ensemble. In this case the Chinese element imitates the type of Japanese Imari porcelain combined with it, and so the two blend readily. But it is possible that the *marchand* responsible for its creation was not, in fact, able to distinguish between the two porcelains and supposed them to have come from the same country. Nevertheless it was not uncommon in the eighteenth century to combine oriental and European porcelain in a single piece. The effect aimed at in mounting porcelain at all was, after all, decorative rather than archaeological or scientific. Porcelain flowers of European manufacture, which were invented at Meissen and enjoyed a widespread vogue in the 1730's and 1740's, when they were exported all over Europe, were frequently used for this purpose. After 1745 such flowers began to be made at Vincennes and tended to displace Meissen flowers, especially when combined with oriental porcelains mounted in Paris. Typical of this practice is a pair of candelabra sold by Lazare Duvaux to "M. de FONTAINE Fermier général" on 13th March 1756:

Une paire de girandoles à terrasse et brancages dorés d'or moulu sur des magots⁷¹ anciens, bleu-celeste, garnis de fleurs de Vincennes assorties... 264 l(ivres).

Such pieces were functional, but they relate to another decorative use of oriental porcelain combined with porcelain of European origin. This is exemplified by catalogue no. 7, in which two or more different objects are united for

a purely pictorial effect. In the piece mentioned, two quite disparate objects of Chinese porcelain, a figure of a boy, flower-covered rockwork, and a pierced porcelain sphere have been combined to suggest a boy looking into a peepshow, a common enough sight in eighteenth century France but with no direct equivalent in China. Much more elaborate effects were often produced in which Far Eastern and European porcelain were used together.⁷²

The *marchand-mercier* Gersaint, whose shop *À La Pagode* specialized in orientalia of all sorts, tells us that the type of porcelain most frequently found in early eighteenth century Paris had a yellow ground, but that this porcelain was hardly ever mounted. His introduction to the sale catalogue of the famous Fonspertuis collection in 1748 gives a good summary of European views on Far Eastern porcelains at that date, and it seems worthwhile to quote it here in full as a coda to this introduction.

On en voit aussi de bleue, de rouge et de verte, mais ces couleurs sont difficiles à étendre également et rarement elles réussissent; ce qui en rend les morceaux fort chers quand ils sont parfaits. J'en ai vu même de noire, mais elle fort rare ici; elle ne pourrait plaire que par sa rareté cette couleur la rendant trop triste. Enfin la Porcelaine la plus ordinaire est à fond blanc, avec fleurs bleues, paysages, figures ou animaux.



Figure 15. Drawing in pen and wash by a member of the Slodtz family (probably Michel-Ange Slodtz) for a perfume fountain, composed of a Chinese porcelain vase mounted with hounds, scrolls of gilt bronze, etc. Probably intended for use in one of Louis XV's hunting boxes. Paris, Bibliothèque Nationale.

FOOTNOTES

1. The oldest surviving mounted object is almost certainly a blue glass cup mounted as a goblet on a foot of Chinese silver, probably of the eighth century A.D., in the Shōsōin treasury at Nara in Japan, where it has been since the ninth century (reproduced, "Glass Objects in the Shōsōin," ed. the Shōsōin Office (Tokyo, 1965) figs. 33-37 and p. iii, § (3)). It has sometimes been claimed that the glass cup is of Western origin, which would make the goblet the precise oriental equivalent of the Western objects discussed below. But this is questionable, and most authorities now agree that the glass is oriental like the silver.
Precedence has been claimed ("Bronzes dorés pour vases de Chine," *Connaissance des Arts* [April, 1959] p. 52) for a cup of blue faience and gold found at Knossos by Sir Arthur Evans (*The Palace of Minos*... [London, 1921] vol. 1, p. 252, fig. 189a), but in fact the gold lining is enclosed within the faience, which reverses the Western practice.
2. The word *chinoiserie* was not used at the period. It does not appear in any printed text before 1848 and was not admitted to the *Dictionnaire de l'Académie Française* until the revision of 1878.
3. The classic instance is, of course, the removal of the late medieval silver mounts from the Gaignières-Beckford vase subsequent to William Beckford's death in 1844. Equally regrettable is the loss of the gold mounts of the antique onyx vase formerly belonging to Isabella d'Este (now in the Herzog Anton-Ulrich Museum, Brunswick); these, after surviving the sack of the Mantuan ducal palace in 1631, were stolen in 1831. The late Leonard Gow, a renowned collector of Oriental porcelain, recounted towards the end of his life that he had always made a point of removing and throwing away the mounts of any porcelain he purchased. It may be some consolation that the porcelains enameled in the Chinese taste that comprised the greater part of his collection could only have borne mounts which were Second Empire pastiches.
4. E.g. Harewood sale, Christie's, London, July 1965, lot 46 (*repr.*). The mounts are in the Adam style and quite un-French.
5. See *Livre-Journal* of Lazare Duvaux *s.v.*, Bolingbroke and other English names. Also E. Meteyard: *Life of Josiah Wedgwood*, 1818, vol. II, p. 78.
6. Oriental porcelain was mounted in France almost exclusively for decorative purposes even when it was given a seemingly functional form (e.g. catalogue no. 9). In Holland and Germany, on the other hand, functional objects like beer mugs, coffee pots, etc. were created from oriental porcelains by the addition of mounts and used.
7. Perhaps the nearest equivalent in England were the London "toy-shops," like that of Mrs. Chenivix often referred to by Horace Walpole. Such establishments purveyed a much wider range of goods than just children's toys but not nearly so wide a range as the Parisian *marchands-mercier* handled.
8. *Thermidore* (an anonymous novel published in 1748) vol. 1, p. 15.
9. See F.J.B. Watson, *Catalogue of the Wrightsman Collection*, vol. III, *Furniture, Gold Boxes, etc.* (New York, 1970), p. 103.
10. F.J.B. Watson, "A Possible Source for the Practice of Mounting French Furniture with Sèvres Porcelain," in *Opuscula in Honorem C. Hernemark* (Stockholm, 1966) pp. 245-254.
11. Mounts were attached to porcelain in a variety of ways. Sometimes they were designed so as to clasp the porcelain closely (e.g. catalogue nos. 9 and 12). This was not always practical with porcelains of certain shapes, and other methods had to be adopted. Holes could be drilled through the walls of the porcelain to accommodate lugs at the backs of the metal mounts (e.g. figure 2). In the case of knobs and handles, the lugs were often threaded and secured on the interior with a screw-nut (catalogue nos. 2, 3, 8, and 10). Possibly some sort of adhesive was used on occasions when neither of these methods was practicable, but contemporary evidence for this is exceedingly scanty. The Japanese are known to have used *urushi* (lacquer) for this purpose as early as the eighth century; the Chinese may have used it also. In Europe it is possible that animal glue or some sort of cement was used for the same purpose.
Quite often the original oriental porcelain had to be cut (see catalogue nos. 4 and 11). This was a tricky business and must frequently have resulted in cracking and even breakage. For the large cutting operations the method of a bow and diamond or carborundum dust was probably adopted. Small projecting elements such as spouts and knobs could be removed (e.g. as in the case of catalogue no. 16) by scoring with a sharp instrument below the part to be taken away, bracing the body with string or similar material, and tapping sharply.
12. See Madeleine Jarry, *Chinoiserie: Chinese Influence on European Decorative Art, 17th and 18th Centuries* (Fribourg, 1981) pp. 214-219 for a number of reproductions of mounted lacquer.
13. Or at any rate survived down to 1873 when Louis Courajod edited and published it. Since then the manuscript has vanished.
14. The full inventory description is cited in Léon de Laborde's *Glossaire français du Moyen Age... précédé de l'inventaire des bijoux de Louis, duc d'Anjou* (Paris, 1872) p. 107:
714. *Une escuelle d'une pierre appelee pourcelaine, borde d'argent dore et esmaille Et a sur le dit bort 111 ecussons de not armes et y a iii fretelz d'argent dorez a perles a petit grenez, et sur chascun fretel une petite langue de serpent.*
We owe this reference to Clare Le Corbeiller of the Metropolitan Museum of Art, New York.
15. *Inventaire de Jean de Berry 1401-1416*, ed. Jules Guiffrey (Paris, 1894) p. 191. A small blue and white figure appears amongst the marginal illustrations of one of the duke's illuminated manuscripts. We are grateful to Ms. Elizabeth Beatson of the Princeton Index of Christian Art for this information. It has recently been suggested that one of the duke's mounted porcelains can be seen in the January miniature in the Calendar of the *Très Riches Heures du duc de Berry* showing the duke feasting. But this seems extremely doubtful.
16. *Ibid.*, vol. 1, item 830, p. 215.
17. Le baron Davillier, *Les Origines de la Porcelaine en Europe* (Paris, 1882) p. 10.
18. E. Müntz, *Les Collections... formées par les Medicis au XVI^e Siècle* (Paris, 1895). Piero de' Medici possessed several other pieces of Chinese porcelain, but none were mounted. The compilers owe this reference to Mr. Joseph Alsop.
19. For a full discussion of the vase, see Arthur Lane; "The Gaignières-Fonthill Vase; A Chinese Porcelain of about 1300;" *Burlington Magazine* (April 1961) pp. 132-136.
20. See note 19 above.

21. Reproduced D.F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen* (Braunschweig, 1980) Plate 1. Its detailed history is given on pp. 4-5.
22. T. Volker, *Porcelain and the Dutch East India Company as recorded in the Dagh-Registers...* (Leiden 1954) p. 129.
23. For instance Philip of Spain is recorded as possessing no less than 3000 pieces of Chinese porcelain at his death in 1598.
24. Repr. Scheurleer, *loc. cit.*, fig. 16.
25. For this and other references to early mounted porcelain in England, see Yvonne Hackenbroch, "Chinese Porcelain in European Silver Mounts," *The Connoisseur* (June 1955) pp. 22-29.
26. Repr. Scheurleer, *loc. cit.*, fig. 6.
27. E.g. the bowl of Jiajing date made for the Turkish market and acquired there by Count Eberhardt von Manderscheidt in 1583. This he had mounted as a chalice on a silver-gilt stem of German workmanship. It has recently been acquired by the Victoria and Albert Museum (repr. Anna Somers-Cocks, "Savoire acheter. Un exemple du Victoria & Albert," *Connaissance des Arts* [January 1982] pp. 58-59).
28. A number of such paintings are reproduced in Scheurleer, *loc. cit.*, *passim*, as are a number of contemporary examples of blue and white porcelain with Dutch mounts.
29. The verses are by the poet Scarron and are quoted by H. Havard, *Dictionnaire de l'Ameublement*, t. 11 (1892) col. 836.
30. Arthur Lane, "Queen Mary II's Porcelain Collection at Hampton Court," *Transactions of the Oriental Ceramic Society* (London, 1949/50) pp. 21-31.
31. *The Splendor of Dresden, Five Centuries of Collecting* (1978-1979), Washington, New York, San Francisco.
32. Even earlier than this, in 1664, Louis XIV had granted a patent to Claude Reverend to establish "*une fabrique de porcelaine de Chine auprès de Paris*," but nothing is known of its productions. They are unlikely to have been of porcelain (*Archives de l'Art Français* 1858-60, t. vi, p. 360).
33. Quoted by L.E. Dussieux, *Le Château de Versailles* (Paris, 1881) t. 1, p. 32.
34. A good description of the Trianon de Porcelaine is to be found in H. Belevitch-Stankevitch: *Le Goût Chinois en France au temps de Louis XIV* (Paris, 1910, reprint Geneva, 1970). R. Davis, *La Première Maison Royale de Trianon* (Paris n.d.) is a rare work on the same subject.
35. *Inventaire général du Mobilier de la Couronne de France sous Louis XIV*, ed. J. Guiffrey (Paris, 1885-86), t. 1, p. 32.
36. The most accessible account of the embassy, the events leading up to its visit to France, and its consequences is to be found in Belevitch-Stankevitch, *loc. cit.* above, Chap. II, pp. 10-48. The scene in which the "mandarins" in their curious conical hats prostrated themselves at the foot of the throne was sensational and is recorded in several medals as well as in sculpture and engravings.
37. Rough lists (though not inventories) of the presents brought for the King and his family are given in the *Relation de l'ambassade du Chevalier de Chaumont à la Cour de Siam* (Paris, 1686) and are reprinted by Belevitch-Stankevitch, *loc. cit.*, Appendix, pp. 256-262.
38. It passed briefly through the London auction rooms some years ago and has since vanished again.
39. It is of some interest to note that Monseigneur ordered special display cases for his porcelain at Meudon from André-Charles Boulle. For his 1687 *Almanach* Gerard Jollain engraved a scene of the *Enfants de France* visiting his *cabinet* to inspect the presents of the Siamese.
40. *Abrégé des Mémoires du Journal de Marquis de Dangeau...* (Paris, 1817) t. 1, p. 250.
41. Dr. Martin Lister, *A Journey to Paris in the Year 1698* (London, 1699) pp. 37-38.
42. D. Angulo Iniguez, *Museo del Prado, Catalogo de la olhajas del Delfino* (Madrid, 1954) *passim*.
43. See Daniel Alcouffe, "The Collection of Cardinal Mazarin's Gems," *Burlington Magazine* (September 1974) pp. 514-526.
44. A large number are to be seen in the Palace Museum, Taipei, Taiwan, and are illustrated in *Catalogue of Cloisonné Enamels from the Palace Museum* (Taipei, 1981) *passim*.
45. E.g. the "6 assiettes de bois verny avec du cuivre emailé" given by Phaulkon to the King.
46. E.g. Lots 340 and 341 in the Angran, vicomte de Fonspertuis sale (Paris, 4 March ff. 1748; Lugt 682) and Randon de Boisset sale (Paris, 1777; Lugt 2652) lots 861 and 862. In the former sale the expert Gersaint describes such objects as "Cuivre Emailé aux Indes." At the opening of the reign of the Yongzheng Emperor, the Viceroy of Kangxi and Kangtung memorialized the throne with a request that enamels which were then being sent in such great numbers to far countries might be painted with the Imperial reign mark so they might redound to the prestige of the emperor's reign. The request was sharply rejected, but the incident suggests a brisk export trade in enamels which, at that date, must have been largely with Europe (see also Lui Liang-Yu, *Chinese Enamel Ware: its History, Authentication, and Conservation*, Taipei, 1978, *passim*.)
47. In the first half of Louis XIV's reign, familiarity with the silver furniture in the Royal palaces and, to some extent, in private houses of the nobility must have made the use of silver mounts for porcelain more acceptable than it was later.
48. Julliot's shop in the fashionable rue Saint-Honoré was under the sign *Aux Curieux des Indes* as an indication of the nature of the wares in which he dealt. The catalogue of his stock in trade sold by auction after his death in 1777 tells us that he specialized in "*porcelaines, anciennes, modernes, nouvelles du Japon, de la Chine, d'effets d'anciennes laques*" etc.
49. On this, see P. Verlet, *Le Mobilier Royal Français* (Paris, 1945) t. 1, pp. 6, 7.
50. Nicolas Trigault (1577-1628) *The China that was; China as discovered by the Jesuits at the close of the sixteenth Century*, trans. from the Latin by Louis-Joseph Callagher (Milwaukee, 1942) p. xix.
51. *The Life and Times of Anthony à Wood*, ed. Andrew Clark (Oxford, 1891-1900) vol. III, p. 36.

52. An even more curious, if frivolous, instance of the wish to interpret Christianity in Confucian terms, quoted by Hugh Honour (*Chinoiserie*, loc. cit.) was the binding by Mounier of a copy of the 1690 edition of *De Imitatio Christi* by Thomas à Kempis, where the entire surface of the morocco has been embossed with Old Testament figures dressed in Chinese costumes and surrounded by a landscape of pagodas, dragons, and dromedaries.
53. Something of the same sort, though on a much smaller scale, arose over French attitudes to the Inca kingdom of Peru. Marmontel in his novel *Les Incas* drew a eulogistic picture of the government of that country largely based on the highly tendentious account given in Garcilaso de la Vega's *Commentarios reales, que tratan del origen de los Incas*, 1609, a translation of which was published in Paris in 1633. But as the Inca kingdom had been extinguished for some two hundred years, it provided a much less forceful example than the still powerful Empire of China.
54. By a curious chance, the first portrait of her future husband that the Archduchess Marie-Antoinette saw before meeting the future Louis XVI in France showed him performing this ceremony. It is reproduced in P.H. Huisman and M. Jallut, *Marie-Antoinette* (New York, 1971) p. 60.
55. See Fiske Kimball, *Le Style Louis XV, Origine et Evolution du Rococo* (Paris, 1949) pp. 59-111.
56. Earlier "experts" were not so easily deceived. Cataloguing the *Porcelaines de France* in the Gaignat collection in 1768, Pierre Remy wrote the following entry:
144. *Quatre autres Vases de même porcelaine & même couleur, bleu céleste, d'une forme imitée de Japon...*
The best oriental monochrome porcelains were then believed to be of Japanese and not Chinese manufacture.
57. In the later years of the eighteenth century there was a tendency to replace the fantasy world of *chinoiserie* by a closer attempt to imitate oriental styles. This may be seen in a pair of black ground Sèvres *seaux à bouteille* dated 1792 in the J. Paul Getty Museum (accession no. 72.DE.53). The decoration in gold and platinum is evidently an attempt to imitate the decoration of certain types of Japanese lacquer. Something of the same sort is to be seen in Dodin's painting in the reserves on the so-called "Dudley vases" in the Getty Museum (accession no. 78.DE.358) which clearly imitate either Canton enamels or perhaps Chinese silk paintings.
58. E.g. the two mounted Sèvres vases in the James A. de Rothschild collection at Waddesdon Manor (repr. Svend Eriksen, *The James A. de Rothschild Collection at Waddesdon Manor: Sèvres Porcelain* [Fribourg, 1968] p. 232 and 233, no. 79). Horace Walpole purchased a garniture of three *bleu du roi* vases of this type with mounts in the high neoclassic style when he was in Paris 1765/66 and gave it to his friend John Chute. One is reproduced in *Walpole...Essays on the 250th Anniversary of Walpole's Birth*, ed. Warren Hunting Smith (New Haven & London, 1967) between pp. 192 and 193.
59. E. Meteyard, *op. cit.*, p. 78.
60. They are now in the Louvre (catalogue no. 438). One of them is illustrated in color in Madeleine Jarry, *loc. cit.*, fig. 231. The mounts are there described as "*attribuée à Gouthière*," but in fact the sale catalogue asserts positively that they are by him.
61. See Geoffrey de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor; Furniture, Clocks and Gilt Bronzes* (London, 1974) vol. 1, p. 758.
62. *Loc. cit.*, p. 758 where it is identified as a vase now at Angelsey Abbey, Cambridgeshire.
63. For a more extended discussion of the evolution of the taste for mounted oriental porcelain, see F.J.B. Watson, *Catalogue of the Wrightsman Collection* (New York, five volumes 1967-73) vol. IV, pp. 375-391.
64. Sale Paris 1-21 December 1782 (Lugt 3488). A facsimile of the catalogue with a long introduction by baron Charles Davillier was published in 1880.
65. See F.J.B. Watson, *The Wallace Collection Catalogues: Furniture* (1956) s.v. cat. nos. F115 and F116.
66. Repr. F.J.B. Watson, *Chinese Porcelains in European Mounts* (New York, 1980) cat. nos. 32a, b, and c.
67. Repr. Bruno Hessling, *Die Französischen Zeichnungen der Kunstbibliothek Berlin* (Berlin, 1970) cat. no. Hdz. 42, there attributed to Duplessis but doubtfully by him, and OZ 81 Blatt 6.
68. See note 65 above.
69. From the opening of the century, entire shiploads of blue and white porcelain were arriving in Antwerp from China. The first large consignment of Japanese porcelain reached a Dutch port in 1659 (see note 22 above).
70. The more highly decorated wares of the *famille verte* and *famille rose* were rarely mounted in eighteenth century Paris. They were much more favored in the nineteenth century when they became more accessible.
71. *Magot* strictly means a deformed figure or person, but it was often applied to Chinese or Japanese porcelain figures. An alternative name, specifically applying to oriental figures of porcelain or lacquer, especially those with nodding heads, was *pagode* or *pagoda*.
Le caractère soit naïf, soit force des Pagodes, leurs attitudes & leurs expressions sont ce qu'on recherche le plus dans ce genre de curiosité, celles mêmes qui sont les plus difformés ont des attitudes tout-à-fait plaisantes, pourvu qu'elles ne soit pas décharnées; alors elles n'inspirent que le degout & l'effroi...
(descriptive passage by the auctioneer Pierre Remy in the sale catalogue of the Gaignat collection in Paris, 1768 [Lugt 1731]).
72. For example the *blanc de chine* figure and cup with flowers of Vincennes porcelain combined in an elaborate "cage" of gilt bronze from the Walters Art Gallery, Baltimore, which is reproduced in *Chinese Porcelains in European Mounts*, loc. cit., p. 29. This is a purely decorative object with no practical use whatever.

CATALOGUE

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EWER

The porcelain: Chinese (Kangxi), 1662-1722

The gilt bronze mounts: French, circa 1700-1710

Height: 1' 6½" (46 cm.) Width: 1' 1¼" (35 cm.) Depth: 5½" (14 cm.)

Acc. no. 82.DI.3

DESCRIPTION

The cylindrical body of the ewer is modeled with a shaped wall lip above a tall slender spout. The flat lid bears a porcelain knob at its centre. Two pierced Buddhist lion masks form the places of attachment for the original pouring handle which may have been of wire covered with cane. This has been replaced by one of gilt bronze that entirely covers the lower lion mask.

The body of the ewer is divided into three stages by four horizontally ridged triple bands encircling the body. It is enameled on the biscuit with pale aubergine, green, white and yellow on a deep mottled green ground penciled with black whirlpools and outcrops of white rockwork. The motifs include mythical carp dragons, horned chimerae and the eight flying horses of Mu Wang (the legendary queen mother of the West) galloping amongst scattered flames, loose prunus blossoms, and the eight Buddhist 'precious things' (*pa pao*: the jewel, the cash, the open and solid lozenges with ribbons, the musical stone, the two books, the paired horns, and the artemisia leaf.) The lip is enameled with a horned Chilong dragon with yellow and aubergine on a green ground scattered with aubergine clouds below a relief molded hatched border. The flat lid is decorated with the "flying horse" motif.

The porcelain knob of the lid is partially encased in a cup of gilt bronze acanthus leaves. The edge of the lid is encircled by a pierced flat gilt bronze band that is hinged to the upper end of the handle. A band of the same design, below a gadrooned molding, is attached to the rim of the body of the ewer and to the edge of the wall lip. A similarly pierced band with gadrooning, of smaller scale, encircles the mouth of the spout, which is closed by a gilt bronze bud-shaped stopper. The engraved stopper is attached to the mount of the wall lip by a six-link chain.

The large gilt bronze handle (fig. a), of rectangular cross section, is interrupted along its length by two clasps, decorated on their outer edges with rosettes. Above the bifurcate and scrolled upper end, the handle is held in a large acanthus leaf. It rests on the top of the small ceramic lion's mask; a drape is knotted to the scroll, its ends depending on either side of the mask. The scrolled base of the handle, clasped by an acanthus leaf along its outer edge, rests on a large gilt bronze lion's mask.

COMMENTARY

When acquired by the museum, the ewer had been broken and poorly mended. It has now been restored. Apart from the replaced handle, the ewer is in its original form. The tall cylindrical ewer; with a wall lip, known in China as *Dou mu hu*, derives from a Tibetan prototype, *bay-lep*. Secularly used



1a. The gilt bronze handle.

for beer, these jugs would have been used for milk tea in the Lamaist monasteries which flourished throughout China during the reign of the Kangxi emperor. Both simple metal bound wooden vessels and more elaborate damascened iron¹ or repoussé copper and brass² examples exist.

These vessels, used in China and Tibet, were not made for export. This example must have arrived in Paris within a few years of its manufacture. The French mounts date from the late seventeenth century, and it is one of the earliest pieces of mounted oriental porcelain of the *grand siècle*.

Chinese *cloisonné* examples of this form, of the Ming period, exist in the Imperial Palace Museum, Beijing³ and in the National Palace Museum at Taipei (fig. 13).⁴ The form is rare of the Qing period in porcelain, but the following examples may be cited: an incised white porcelain ewer of the late Ming dynasty from Jingdezhen, in a Swedish private collection;⁵ a ewer enameled on the biscuit with 'egg-and-spinach' splashed glazes in the Imperial Palace Museum, Beijing;⁶ a ewer enameled with *famille verte* in the Musée Guimet, Paris;⁷ and another ewer, similarly decorated, that was sold at auction in Paris in 1934⁸ and in New York in 1982. This latter ewer was of small size.⁹ A similar ewer with an aubergine glaze and mounts in the neoclassic style of 1770 to 80 was in the collection of W.T. Walters of Baltimore in the 1880's.¹⁰

A pair of monochrome aubergine ewers of this form were on the Paris market in 1979.¹¹ They bore mounts of gilt bronze of the early neoclassical period and were given to the duc de Morny by Napoleon III. A pair of aubergine ewers of similar form are described in the sale catalogue of Gaignat in December 1768 (Lugt 1724).

83. *Deux grands Vases à bec de théière formant buires d'ancienne porcelaine, bleu foncé tirant sur le violet d'environ 18 pouces de haut, garnis à anses surmontées d'un dragon en bronze ciselé & doré.*

Ces deux vases sont très singuliers, tant par leur forme & grandeur que par la richesse & le velouté de la couleur qui tient le milieu entre le bleu & le violet; la garniture en est simple & sage.

They were sold to the duc d'Aumont for 1,250 livres. They appeared in his sale of the 12th December, 1782:

161. *Deux Buires rondes, à bec de théière, de forme très-élevée, fond bleu foncé de Perse, approchant du violet; garnies de couvercle, gorge, anse en console surmontée d'un dragon, et de pied uni à moulure à godron de bronze doré d'or mat; placées sur un socle de prime verte; hauteur, y compris l'anse 18 pouces.*

They were bought by Louis XVI for 1,802 livres. Their present whereabouts is unknown.

PUBLICATIONS

John Getz, *Catalogue of Chinese Art Objects...collected by Edward R. Bacon*, 1919, p. 31, no. 65.¹²

PROVENANCE

Edward R. Bacon, New York, circa 1919.

Gaston Bensimon, Paris.

Acquired by the J. Paul Getty Museum after the sale of the collection of the late Gaston Bensimon, Hôtel Drouot, Paris,

18 and 19 November 1981, lot 103.

FOOTNOTES

1. P. Pal, *The Art of Tibet*, Asia House Gallery, New York, pl. 115, from the Bell collection in the Liverpool City Museum.
2. *The Tibetan Collection and other Lamaist articles*, The Newark Museum, New Jersey, 1971, vol. V, pl. 6.
3. *Selected Handicrafts from the Collections of the Palace Museum*, Beijing, 1974, pl. 76.
4. *Masterpieces of Chinese Enamel Ware in the National Palace Museum, Taipei*, 1971, pl. 17.
5. Jan Wirgin, *Kang Hsi porcelain; Selected objects from Swedish Collections*, 1970, pl. 536.
6. "A preliminary study of the porcelain (made) during the Reign of the Kangxi Emperor of the Qing Dynasty," *The Palace Museum Journal*, no. 4, Peking, 1979.
7. *The World's Great Collections, Oriental Ceramics*, vol. 7, Musée Guimet, Paris, 1981, introd. Madeleine Paul-David, no. 132.
8. Galerie Jean Charpentier, Paris, 7 and 8 June 1934, lot 176.
9. Christie's, New York, 23 June 1982, lot 150.
10. S.W. Bushell, *Oriental Ceramic Art* (1981, first published 1896) p. 8, fig. 19.
11. Palais d'Orsay, Paris, 28 March 1979, lot 18.
12. The ewer is there illustrated with a gilt bronze foot mount of nineteenth century date. It was probably removed by Gaston Bensimon.



1b. Detail showing the porcelain.



1. Ewer of Chinese porcelain of the Kangxi period, mounted with French gilt bronze circa 1700-1710.

PAIR OF LIDDED VASES

The porcelain: Chinese (Kangxi), 1662-1722

The gilt bronze mounts: French, circa 1710-1715

Height: 1' 3 $\frac{3}{4}$ " (40 cm.) Width: 11 $\frac{1}{2}$ " (29.2 cm.) Diameter: 11" (27.9 cm.)

Acc. no. 72.DI.50

DESCRIPTION

Each vase is circular and tapering with rounded shoulders and a cylindrical lid. Each is enameled with vertical panels extending the full height of the vase, with birds, insects, and butterflies amongst scattered branches of lotus, gardenia, tree peony, pink magnolia, plum, and chrysanthemum. These are enameled with green, coral, red, yellow, and aubergine, outlined in black.

The rim of each vase is encircled by a gadrooned molding of gilt bronze. This is linked to the foot mount at each side by vertical bands of pierced and scrolled strapwork surmounted by a shell and with a female mask at the center. Each is attached at top and bottom by pinned hinges, with a drop handle depending from the shell (fig. a). The foot of the vase rests in a deep gilt bronze molding gadrooned along the upper part.

The lid is encircled around its lower edge by a flanged molding. It retains its original flat topped cylindrical lid of porcelain, incorporated into the new lid. This is enameled with loose flowering branches between underglaze blue line borders. It has been mounted top and bottom with moldings of gilt bronze, the lower one being gadrooned. The lid is surmounted by a finial in the form of a cluster of berries in a foliate cup resting on a gadrooned base. This is attached by a long threaded pin which engages with an interior circular plate of gilt bronze chased with circles and fleurons against a matted ground (fig. b).

COMMENTARY

Each vase has been made up from a complete lidded jar. The lid has been formed by attaching the shoulder to the small original lid by means of a mount. A similar complete vase, with a domed lid—but unmounted—was sold in London in 1980;¹ a pair of similarly decorated rouleau vases is in the Devonshire Collection at Chatsworth.² Another pair of vases of similar shape and decoration, but converted into table lamps, was sold in New York in 1930.³ A pair of Chinese vases in the Residenzmuseum, Munich,⁴ has very similar mounts. Similar strapwork mounts with handles are found on a pair of cylindrical Kangxi vases sold in Paris in 1979.⁵ Other similarly mounted vases have passed through the Paris auction rooms in the past few decades, and a pair of lidded bowls with mounts of this design are in the Musée Jacquemart-André, Paris.⁶

The practice of joining mounts with pinned hinges is traditional and dates back to the medieval period. It is to be found, for example, on the Warham Cup at New College, Oxford, which was mounted in silver gilt between 1506 and 1516 (see Introduction, figure 6).

PUBLICATIONS

Gillian Wilson, *Decorative Arts in the J. Paul Getty Museum*, 1977, p. 12, no. 10.

D.F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen*, 1980, p. 252-253, nos. 158a and b, 159.

EXHIBITIONS

Detroit, Detroit Institute of Arts, August-October 1973.

New York, The China Institute in America, *Chinese Porce-*



2a. Detail showing one of the gilt bronze handles.

lains in European Mounts, October 22, 1980–January 25, 1981, p. 38, no. 14.

PROVENANCE

Collection of Louis Guiraud, Paris.

Sold at the sale of Mme. Louis Guiraud, Palais Galliera, Paris, 10 December 1971, lot 11.

Bought by the J. Paul Getty Museum from Alexander and Berendt, London, in 1972.

FOOTNOTES

1. Christie's, London, 28 April 1980, lot 83.

2. *Treasures from Chatsworth: the Devonshire Inheritance*, London, The Royal Academy, 1979-1980, p. 231, pl. 194.

3. American Art Association, Anderson Galleries, New York, 28 February and 1 March 1930, lot 75, the property of Count Piero Venetze.

4. Acc. no. PV6 394-395.

5. Palais d'Orsay, Paris, 28 March 1979, lot 19.

6. Acc. no. D.68.



2b. The interior of one of the lids.



2c. The pair of lidded vases.



2. One of a pair of lidded vases of Chinese porcelain of the Kangxi period, mounted with French gilt bronze circa 1710-1715.

3.

LIDDED BOWL

The porcelain: Japanese (Imari), circa 1700

The silver mounts: French (Paris), circa 1720

Height: 11" (28 cm.) Width: 1' 1 $\frac{3}{8}$ " (34 cm.) Diameter: 10 $\frac{5}{8}$ " (27.5 cm.)

Acc. no. 79.DI.123

DESCRIPTION

The deep circular bowl is mounted with silver around the foot, the lip of the bowl, and the lid. There is a silver handle at each side and a silver finial surmounts the lid (fig. a).

The exterior of the bowl is decorated with irregularly

shaped overlapping panels of flowering chrysanthemum, prunus, tree peony, and weeping willow of deep underglaze blue and overglaze iron red and gilt. The interior is similarly decorated with three sprays of flowers: chrysanthemum, peony, and prunus. They frame a central panel of a classical mountainous river landscape within a double circle of blue.

The lid is in two stages (fig. b), the lower consisting of an inverted shallow dish of Imari porcelain, decorated on its exterior with a loose chrysanthemum scroll with green and yellow enamels over underglaze blue, the base with prunus sprays surrounding a budding branch. The interior (fig. d) is richly decorated with a central formal chrysanthemum head from which radiate panels of flowering branches and iron red and gilt chrysanthemum heads scattered over gilt cell-patterned blue grounds. It is also decorated with pale



3a. The lidded bowl seen from the front.

turquoise and green enamels. The upper stage of the lid is a domed lid taken from another vase, with its lip cut down. It is decorated with flowers and foliage of similar color; four of the flowers are molded in low relief and gilt, two with brocaded petals.

The lip of the bowl is encircled by a silver gadrooned molding, flanked at each side by a handle which is linked to the foot by a pierced mount of scrolled, foliate, and interlacing forms, attached above and below by a pinned hinge (fig. c). The rim of the foot is a simple gadrooned molding. The lower edge of the lid is surrounded by a deep band of silver chased with strapwork cartouches enclosing fleurons against a matted ground. A gadrooned molding encircles the domed lid midway, separating it from the inverted dish. The finial is in the form of a foliate cup heaped with berries; it

is attached to a pin which passes through both components of the lid, securing them together with a nut (fig. b).

COMMENTARY

The silver mounts are unmarked. An Imari bowl in the Bayerisches Nationalmuseum, Munich, bears silver mounts of the same design.¹ The Munich mounts are marked with a fleur-de-lys, the Paris mark of the Maison Commune for the years 1697-1704 and 1717-1722.² As the Imari porcelain of the Munich bowl would appear to date from around 1700, it seems likely that, allowing for a lapse of some years between its manufacture and its mounting in France, the fleur-de-lys mark is the one used between 1717-1722. The silver mounts on this bowl may be given a similar date.



3b. The lid of the bowl disassembled.

PUBLICATIONS

Gillian Wilson, "Acquisitions made by the Department of Decorative Arts, 1979 to mid-1980," *The J. Paul Getty Museum*, vol. 8, 1980, p. 8, no. 5.

EXHIBITIONS

London, *Three French Reigns*, 25 Park Lane, February 21-April 5, 1933, no. 226, lent by Mrs. Burns.

PROVENANCE

Mrs. Walter Hayes Burns, née Morgan (sister of J. Pierpont Morgan), North Mymms Park, Hertfordshire, England.

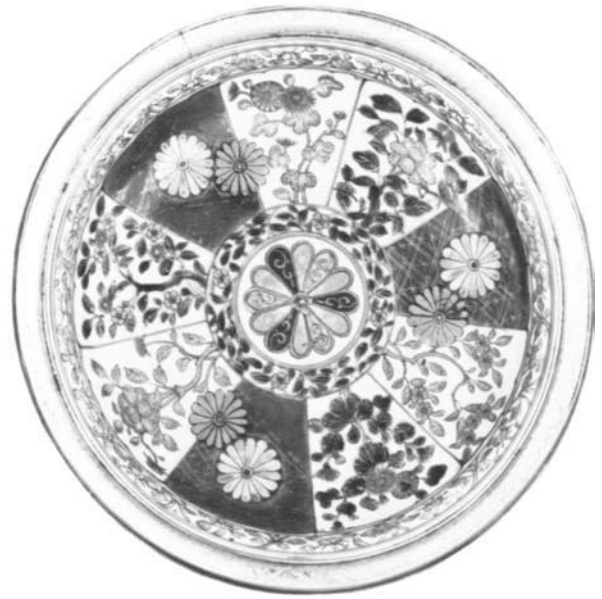
By descent to General Sir Gordon Burns.

Bought at the sale of the contents of North Mymms Park, Christie's, 24-26 September 1979, lot 45 (illus.) by the J. Paul Getty Museum.

FOOTNOTES

1. Acc. no. Ker 1948 u. 1947.

2. We are grateful to Rainer Ruckert for this information.



3d. The interior of the lid.



3c. Detail showing one of the handles and side mount of the bowl.



3. Lidded bowl of Japanese Imari porcelain, mounted with French silver circa 1720.

PAIR OF LIDDED VASES

The porcelain: Chinese (Kangxi), 1662-1722

The gilt bronze mounts: French, circa 1715-1720

Height: 1' 1½" (34.2 cm.) Width: 1' ¾" (32.5 cm.) Diameter: 1' 1" (33 cm.)

Acc. no. 75.DI.5

DESCRIPTION

Each of the circular and tapering lidded vases is composed of three pieces of porcelain cut down from two slightly larger vases and mounted with gilt bronze. The lid is in two stages, joined mid-way by a plain gadrooned molding of gilt bronze. There is a handle at each side of the body (fig. a).

The body and lid are enameled with pale and dark green, aubergine, and iron red with lotus, plum blossoms and Buddhist "precious things." These are scattered over black penciled waves breaking against formal rockwork between double lines of underglaze blue. The foot is held in a simple circular mount of gilt bronze with a gadrooned shoulder between plain borders. This is linked at each side by pierced straps to a similar molding which encircles the rim of the vase (fig. b). Each strap, which is attached above and below by pinned hinges, is of strapwork incorporating acanthus leaves, C-scrolls, and husks. To the upper part of each side is attached a ribbed handle interrupted at the center with adorsed leaf cups.



4a. Side view of one vase.

The lower stage of the lid is the shoulder of the vase, cut at the original luted joint and with the cylindrical neck removed; it is joined to the reduced original lid which has had the plain porcelain knob replaced with a gilt bronze finial in the form of a foliated cup filled with berries, resting on a circular gadrooned base of gilt bronze. The two stages of the lid are joined by a bolt that passes through a circular plate of gilt bronze with matted design within the base of the dome, where it is secured by a nut (fig. c).

MARKS

The gilt bronze mounts are struck with the crowned C mark nine times on each of the vases. Once on the foot, lip, and two rim mounts, on each handle, and on the finial, its base, and the plate in the interior.

COMMENTARY

The shoulders of both the lids have been broken and restored in a number of places. The original lid section of one of the lids (fig. e) has been almost completely over-painted; as this section of the lid is not broken, it is likely that this is a replacement using oriental porcelain of the same date which has been painted to match the rest of the vase (figs. d and e).

The enameled decoration of the type used on these vases was not uncommon during the early Qing period. A complete vase and lid, 1' 2½" high but with an aubergine ground, is in the Musée Guimet.¹

In March 1745 an edict was registered by the Parlement that a tax should be levied throughout France on all objects *vieux et neufs de cuivre pur, de fonte, de bronze et autres de cuivre mélangé, fondu, battus, forgé, plané, gravé, doré, argenté, et mis en couleurs*; and it was laid down that a mark should be struck on each piece at the time the tax was paid, much in the way that taxes had been levied on precious metals for many centuries. Henri Nocq,² the great authority on French silver, suggested that the mark probably took the form of a letter C (for *cuivre*, copper, the principal metal mentioned) surmounted by a crown, often found on works of gilt bronze. But he could not prove this, for the edict made no reference to the form of the mark struck. It remained for M. Pierre Verlet to confirm this hypothesis by demonstrating that the familiar crowned C had been struck on the mounts of a chimney-piece at Versailles which could be shown to have been ordered in 1748.³ Earlier it had been suggested that the mark was a signature or a maker's mark, the names of Cressent and Caffiéri being suggested amongst others.

The edict was canceled by the Parlement in 1749. It has often been supposed that the presence of such a mark indicates that the marked piece was actually made during the short span of four years when the tax was in force. It can, however, be seen from the wording of the edict that the tax was levied on old metal work as well as on new. A chandelier in the Getty Museum,⁴ stylistically datable to about 1710, is struck on each of its component parts with the tax stamp; and the gilt bronze hinges of a late seventeenth century cabinet in the Wallace Collection⁵ are also struck with the stamp.

A similarly mounted vase, without a lid, was sold in



4. One of a pair of lidded vases of Chinese porcelain of the Kangxi period, mounted with French gilt bronze circa 1715-1720.



4b. Detail showing one of the handles and side mount.



4c. The interior of one of the lids.

London in 1978;⁶ its base mount was struck with a crowned C. A pair of lidded vases, of almost identical shape and mounting, was sold in Paris in the same year.⁷

The strapwork mounts of this vase are similar in design to those of silver on the Imari bowls (no. 3 and no. 5). It is possible that they were designed by the same artist but made, necessarily, by craftsmen in different guilds, using the same source of design.

PUBLICATIONS

Gillian Wilson, *Decorative Arts in the J. Paul Getty Museum*, 1977, p. 14, no. 14.

D.F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen*, 1980, p. 250, no. 151.

EXHIBITIONS

Detroit, Detroit Institute of Arts, June 1975-October 1975.
New York, The China Institute in America, *Chinese Porcelains in European Mounts*, October 22, 1980-January 25, 1981, p. 27, no. 3 (illus.).

PROVENANCE

Collection of the late Mrs. Landon K. Thorne, New York. Bought by the J. Paul Getty Museum from Matthew Schutz, Ltd., New York, in 1975.

FOOTNOTES

1. Madeleine Paul-David, *The World's Great Collections, Oriental Ceramics*, vol. 7, Musée Guimet, Paris, 1981, p. 28.
2. Henri Nocq, "L'Orfèverie au Dix-Huitième Siècle: Quelques Marques: Le C. Couronné," *Le Figaro Artistique*, 17 April 1924, pp. 2-4.
3. Pierre Verlet, "A note on the 'Poinçon' of the Crowned 'C,'" *Apollo*, XXVI, no. 151, July 1937, pp. 22-23.
4. Acc. no. 76.DF.13.
5. F.J.B. Watson, *Wallace Collection Catalogues: Furniture*, 1956, p. 32, no. F62. Its companion F61 is stamped I. DUBOIS, so it is likely that both armoires were being repaired by Jacques Dubois in the middle of the eighteenth century.
6. Sotheby's, London, 24 November 1978, lot 127.
7. Palais d'Orsay, Paris, 21 February 1978, lot 26.



4d. The lid of A, shown from above.



4e. The lid of B, showing the overpainted domed upper section.

LIDDED BOWL

The porcelain: Japanese (Imari), circa 1680

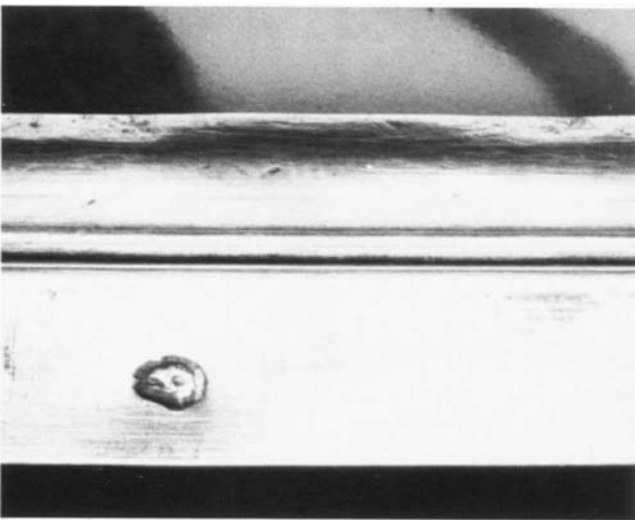
The silver mounts: French, 1717-1722

Height: 8½" (21.6 cm.) Width: 10¾" (27.4 cm.) Diameter: 8⅝" (21.8 cm.)

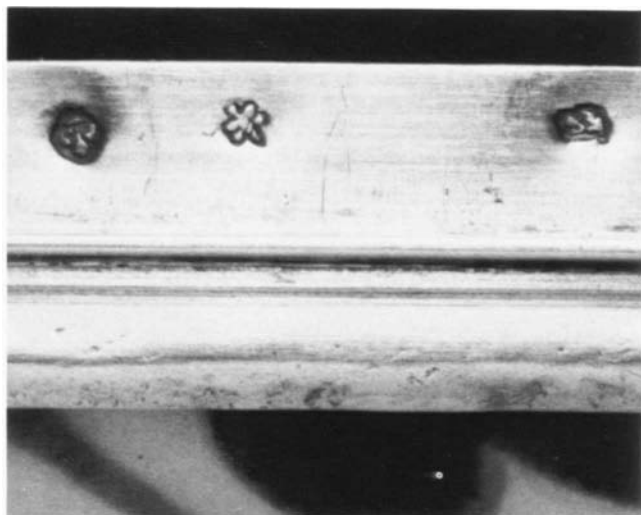
Acc. no. 74.DI.27

DESCRIPTION

The deep straight-sided bowl and shallow lid are enameled with iron red and gilt over underglaze blue with chrysanthemum branches on a white ground. Some of the flowers are molded in low relief. The body is covered with a typical



5a. Detail showing the salmon's head discharge mark on the silver rim of the lid.



5b. Detail showing the dog's head discharge mark, the dragon-fly date mark, and the fleur-de-lys discharge mark on the silver rim of the lid.

Imari blue-tinged translucent glaze. The foot of the lid (an inverted dish) is painted with a classic scroll in underglaze blue.

The bowl is mounted around the rim and foot with silver and fitted at each side with a silver handle attached to pierced strapwork which joins the rim to the foot. The lid is similarly mounted around its lower edge and is surmounted with a finial. The rim of the bowl is encircled by a simple molding, the foot by a larger gadrooned molding. The handle at each side springs from pierced, foliate, scrolled, and interlacing strapwork which is attached to the moldings above and below by pinned hinges (fig. c). The lid is encircled by a gadrooned molding around the rim and surmounted by a tall finial in the form of a leafcup containing a grape cluster, set on a low cylindrical base of silver embellished with gadrooning and acanthus. This fits over the porcelain foot of the inverted dish, which has been adapted as the lid.

MARKS

The silver mounts are struck with the following Parisian marks: on the base of the silver knob: a fleur-de-lys; on the rim of the lid: a fleur-de-lys, a dragonfly, and a salmon's head (fig. a); on each handle: a fleur-de-lys and a dragonfly; on the upper rim of the lid: a fleur-de-lys; on the lower rim of the bowl: a dragonfly, a fleur-de-lys, and a dog's head (fig. b). A dragonfly is the date mark for 1722-1727. A salmon's head is the discharge mark for small silver, 1744-1750. A dog's head is the discharge mark for small silver, 1732-38. A single fleur-de-lys with no crown would appear to be the discharge mark for small work, 1717-1722.¹

COMMENTARY

Most of the gilding has been worn from the flowers in relief on the lid. A bowl with similar mounts was in the possession of Arturo Lopez-Willshaw.² Both the porcelain and the mounts of this vase are of higher quality than those of no. 3.

PUBLICATIONS

Gillian Wilson, *Decorative Arts in the J. Paul Getty Museum*, 1977, p. 22, no. 26.

D.F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen*, 1980, p. 403, no. 439.

EXHIBITIONS

Detroit, Detroit Institute of Arts, August-December 1974.

PROVENANCE

The collection of Consuelo Vanderbilt Balsan.

Lady Sarah Churchill.

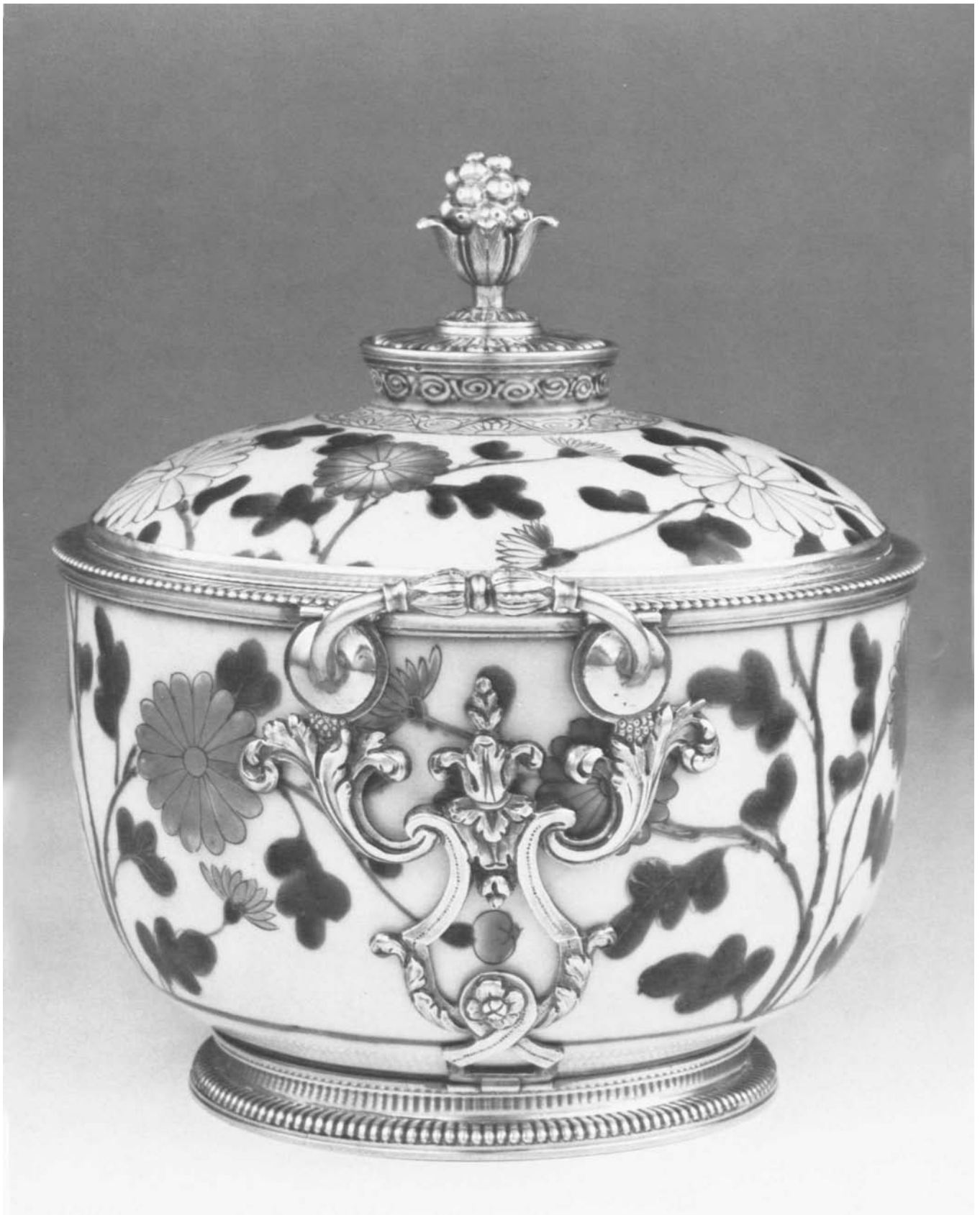
Bought by the J. Paul Getty Museum from Matthew Schutz, Ltd., New York, in 1974.

FOOTNOTES

1. We are grateful to Clare le Corbeiller for her assistance in deciphering the silver marks.
2. Stéphanie Faniel, *Le 17ième Siècle Francais*, 1958, p. 94 (illus. only).



5. A lidded bowl of Japanese Imari porcelain, mounted with French silver circa 1717-1722.



5c. Side view of the lidded bowl showing the silver handle and side mount.

6.

BOWL AND STAND

The porcelain: The bowl, Chinese (late Kangxi), 1662-1722
The stand, Japanese (Imari), late seven-
teenth century

The gilt bronze mounts: German (?), circa 1740

Height: 7 $\frac{3}{8}$ " (18.7 cm.) Diameter: 7 $\frac{3}{4}$ " (19.7 cm.)

Acc. no. 74.DI.28

DESCRIPTION

The deep circular bowl has a flared lip and is supported by three gilt bronze dolphins on a three-legged stand of porcelain, also mounted with gilt bronze. The bowl is painted inside and out with underglaze blue and enameled with iron red and gilt with floral lambrequin panels alternately painted with deep blue grounds. The center of the interior of the bowl is painted with an unidentified and fanciful European coat-of-arms (figs. a and b)¹ surrounded by a composite bird and a foliate scroll with a plain thin molding of gilt bronze. The foot of the bowl is set in a similar molding which is clasped at three equidistant points by the tails of scaly dolphins whose heads rest upon the flat rim of the stand. The tripod stand of Imari porcelain is decorated with iron red and the deeper gray-blue typical of the period, with loose sprays of flowers. There are pierced panels in the shaped aprons between the cabriole legs. The legs are overlaid with a gilt bronze foot mount of scrolling and floral character chased above the knee with cabochons. The three feet are linked by a tripartite stretcher of scrolling and foliate form, surmounted at the junction by a miniature vase and



6a. Detail showing the coat-of-arms painted inside the bowl.



6b. Detail showing the interior of the bowl.

finial of gilt bronze (fig. c).

COMMENTARY

An unmounted Japanese Imari stand, of the same form and decoration but supporting a teapot, was sold at auction in Holland in 1981.²

During the first quarter of the eighteenth century, the Chinese began to reproduce a version of the Japanese Imari style of decoration, of which this bowl is an example. It was intended purely for export and was probably inspired by the notable success that the Japanese were enjoying in Europe with their Imari porcelains through the Dutch and Portuguese traders.

The bowl was originally intended for food and would have had a shallow domed lid to be used as an eating dish. A bowl with similar decoration and the same coat-of-arms is in the Residenzmuseum, Munich.³

It was characteristic of the taste of the *marchands-merciers* that they would combine porcelain from different factories or even, as here, from different countries, into a single unit (See Introduction, p. 15). Thus oriental porcelains were often mounted with Meissen or Vincennes flowers attached to the mounts. Inkstands would be made combining European and oriental porcelain (see no. 14). It is possible that the mounts are not French; there is a certain un-Parisian lack of refinement about them.

PUBLICATIONS

Gillian Wilson, *Decorative Arts in the J. Paul Getty Museum*, 1977, p. 51, no. 66 (illus.).

D.F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen*, 1980, p. 406, no. 451.

EXHIBITIONS

Detroit, Detroit Institute of Arts, September 1974—March 1975.

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, October 22, 1980—January 25, 1981, p. 33, no. 9 (illus.).

PROVENANCE

Collection of Mrs. Anne Beddard.

Sold from that collection, Sotheby Parke Bernet, London, 15 June 1973, lot 36.

Bought by the J. Paul Getty Museum from Partridge Fine Arts, Ltd., London, in 1974.

FOOTNOTES

1. The coat of arms may loosely be described as follows: Argent, 2 chevronels gules and or between 3 eagles or 2 counter-displayed and a bezant and 1, in chief tenné 3 unidentified objects or (a mill-iron? below 2 shackles?) encircled by a laurel wreath and surmounted by a pelican(?). As the coat of arms is painted with a certain amount of heraldic license, we have taken the orange-red colour as red, and the white field as silver. We are grateful to Consuelo Wager Dutschke for reading the heraldry.
2. Sotheby, Mak Van Waay, Amsterdam, 14-22 September 1981, lot 2284 (illus.).
3. Acc. no. R.32.



6c. Detail showing part of the Japanese Imari stand and the gilt bronze mounts.

6. A bowl of Chinese porcelain of the Kangxi period, with a stand of Japanese Imari porcelain, mounted with European gilt bronze circa 1740.



 PAIR OF DECORATIVE GROUPS

The porcelain figures, the rockwork, and the lion finials:
Chinese (Kangxi), 1662-1722

The pierced spheres: Chinese (Qianlong),

The flowers: French (Chantilly), circa 1740

The gilt bronze mounts: French, circa 1740-1745.

Height: 12" (30 cm.) Width: 9" (22.8 cm.) Depth:
5" (12.7 cm.)

Acc. no. 78.DI.4

DESCRIPTION

Each group (figs. a, b, and c) consists of three porcelain objects assembled together: a figure, a pierced and lidded sphere, and a rocky outcrop. They have been combined into a picturesque composition of a boy peering into the pierced sphere. The main feature of each consists of an outcrop of pierced rockwork encrusted with birds amongst flowering branches enameled on the biscuit with dark aubergine with splashes of yellow and green (fig. d). On this rests a porcelain sphere with a lid, perhaps originally intended as a lantern or perfume ball, into which the Chinese boy is peering. The lid of each sphere is surmounted by a Buddhist lion finial.

The spheres are enameled with panels of landscapes and branches of flowers growing from rockwork in green, black, yellow, brown, and blue, surrounded by floral cell pattern borders all reserved on a pierced white ground. The lions are green, yellow, and brown. The standing boys wear yellow trousers and green tunics, enameled with storks amongst clouds, scattered flowers, and peach sprays.

Each ensemble stands on a shaped base of gilt bronze with a repeating leaf motif around the edge. Upon the upper surface of this mount, around the border, are gilt bronze lizards, snails, shells, and small leafy twigs, irregularly placed (fig. e). The boy stands on a low raised and open work plinth of gilt bronze. The lid and the upper rim of the pierced sphere are framed with gilt bronze moldings of repeating pattern. Scattered porcelain flowers with gilt bronze leaves are attached to the pierced sphere, which rests in a calyx

of gilt bronze leaves, from which emerge leafy branches of gilt bronze to which porcelain flowers are attached. These overhang the top of the porcelain rock. Similar branches with porcelain flowers are placed between the lion and the lid of the pierced sphere.

COMMENTARY

The lions, figures, and pierced spheres have been repaired.

In Chinese mythology the boys personify the spirit of accord, the "Hehe Erxian" or Immortal Twins. They were the patron deities of Chinese merchants in general and of Chinese potters in particular.¹

Itinerant entertainers are often shown in French paintings and engravings of the eighteenth century, exhibiting portable magic lanterns or "peep shows" to village children; and it is possible that these composite groups derive from an image of that sort.² Few such assemblages of mounted porcelain survive. This is partly due to their extreme fragility. The fact that they are contrary to neoclassic taste may also have been a contributing factor. They rarely, for example, appear in the great English collections formed at the time of the French Revolution. Many must have been broken during the course of the nineteenth and early twentieth centuries.

A pair of candelabra of somewhat similar conception was sold at Christie's in 1897, from the collection of Sir Charles Booth Bart.³

A pair of small candelabra, formed as groups of rock with shrines and figures of fakirs of old Chinese coloured porcelain, mounted with ormoulu foliage branches for two lights each, fitted with coloured Dresden flowers on plinths of ormoulu chased with lizards and foliage in relief. 8½" high.

A pair of similar rocky mounts with twining floral branches and birds and Buddhist lions above, all unmounted, were in the possession of John Sparks Ltd. in 1938.⁴ The porcelain pierced sphere was probably used to contain solid perfume or fragrant flowers. A single sphere, suspended from a cord which passes through its body and ends in a tassel, is illustrated in Bushell's *Oriental Ceramic Art*.⁵

Gilt bronze bases decorated with lizards, snails, and shells are frequently found in conjunction with oriental



7a. Back view of A. 7b. Front view of A. 7c. Back view of B.

7. One of a pair of decorative objects
(B), the Chinese porcelain of the Kangxi
and Qianlong periods, the mounts of French
gilt bronze circa 1740-1745.



porcelain. Chinese parrots in the Jones Collection at the Victoria and Albert Museum, London,⁶ the Musée Nissim de Camondo,⁷ and the Residenzmuseum, Munich, all rest on such bases, and other examples in public and private collections could be quoted. It is probable that they were all made in the atelier of the same *ciseleur-doreur*.

EXHIBITIONS

Minneapolis, Minneapolis Institute of Art, March–September 1978.

PUBLICATIONS

Gillian Wilson, "Acquisitions made by the Department of Decorative Arts, 1977 to mid-1979," *The J. Paul Getty Museum Journal*, vol. 6/7, 1978/1979, p. 40, no. 5 (illus.).

PROVENANCE

Sold Christie's, February 17, 1921, lot 13 (illus.), Collection H.J. King, Esq.

Edgar Worsch, New York.

Robert Ellsworth, New York (acquired in 1975).

Alan Hartman, New York.

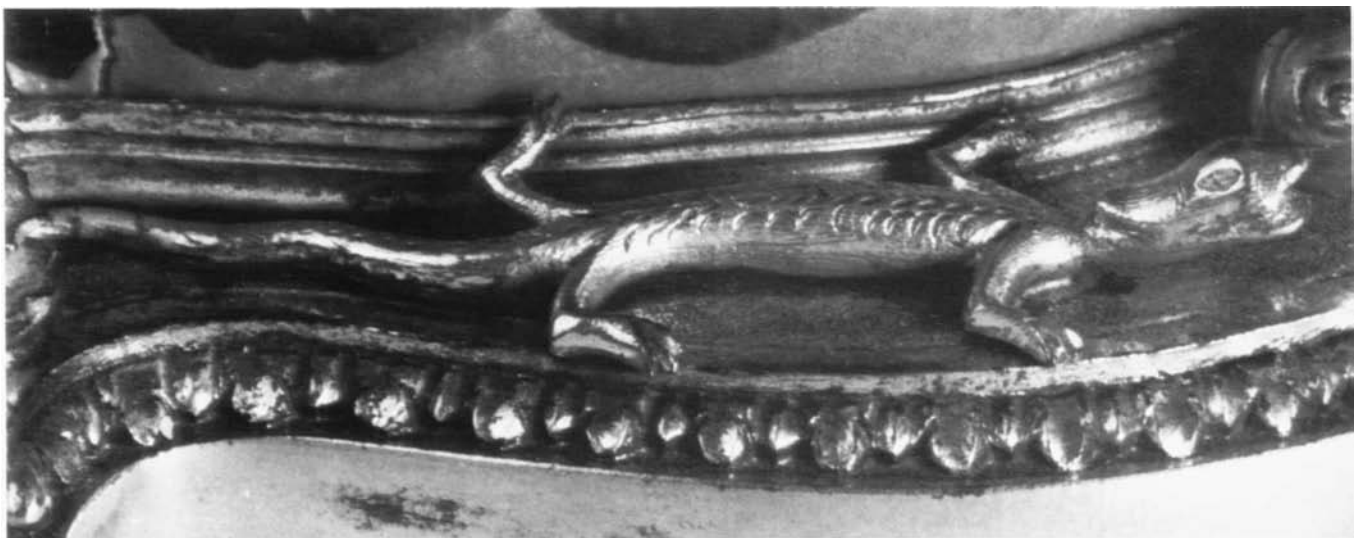
Bought by the J. Paul Getty Museum from Matthew Schutz, Ltd., New York, in 1978.

FOOTNOTES

1. David Howard and John Ayers, *China for the West*, vol. II, 1978, p. 579, no. 60.
2. Edgar Munhall, "Savoyards in French Eighteenth Century Art," *Apollo*, February 1968, pp. 86-94.
3. Christie's, 15 March 1897, lot. 114, bought by Hodgkins for £147. It is possible that these candelabra or others of similar design were sold again at Palais d'Orsay, Paris, 13 June 1979, lot. 40.
4. See "The Antique Dealer's Fair and Exhibition," *The Connoisseur*, July-December 1938, p. 203.
5. Bushell, *op. cit.*, p. 257, fig. 308.
6. Acc. no. 813, 813a-1882.
7. Cat. no. 219.



7d. Detail showing a bird and above it a flowering branch of Chinese porcelain. In the foreground are branches of French gilt bronze set with flowers of Chantilly porcelain.



7e. Detail showing part of one of the gilt bronze bases, with a lizard and a shell.

 PAIR OF LIDDED VASES

The porcelain: Chinese (Kangxi), 1662-1722

The gilt bronze mounts: French, circa 1745-1749

Height: 12½" (31.8 cm.) Width: 12¼" (31.2 cm.) Diameter: 8½" (21.6 cm.)

Acc. no. 72.DI.41

DESCRIPTION

Each consists of a circular lidded vase, the body of bulbous shape with a composite domed lid with a flat top, mounted with gilt bronze handles, base, and finial (fig. a).

The vase, which has been slightly cut down at the shoulder luting, is decorated with underglaze blue and iron red and gilt on a white ground with phoenixes flying amongst scrolling and flowering tree peonies.

The lip of the bowl is encircled by a gilt bronze rim chased with an egg and leaf molding. On each side a scrolled and divided handle, of seaweed form, is attached by pinned hinges to the lip and foot mounts (fig. c). They clasp the lower part of the base. The foot of the vase is mounted with a plain molding that rests in an elaborately scrolled and foliated base with four pierced feet.

The lid is in two sections, the lower of which has been cut from the shoulders of the original vase. There is a molded flange of gilt bronze encircling the lower edge. The upper part is the original flat top of the cylindrical lid. It is surrounded by a molding similar to that around the rim of the lower stage. The whole is surmounted by a complex gilt bronze finial (fig. b) of shells, rockwork, coral, and fish eggs. This is fitted with a threaded rod which passes through a molded and gilded plate in the interior and is held in position by a nut of gilt bronze.



8a. Front view of one lidded vase.

MARKS

The mounts are struck with the crowned C in eight places on each vase: (a) on the finial, on each of the two rims of the lid, on the interior plate, on the lip of the vase, on each handle and on the foot. The same mounts, with the exception of the foot, of the other vase (b) are also stamped.¹

COMMENTARY

The mounts are not of the highest quality. Mounts in the form of seaweed are infrequently found, but a pair of lidded Sèvres bowls sold in Paris in 1978 bore handles similar to those on these vases.²

PUBLICATIONS

Gillian Wilson, *Decorative Arts in the J. Paul Getty Museum*, 1977, p. 41, no. 53.

D.F. Lunsingh Scheurleer, *Chinesisches und japanisches*

Porzellan in europäischen Fassungen, 1980, p. 260, no. 175.

EXHIBITIONS

Detroit, Detroit Institute of Arts, August–October 1973.
New York, The China Institute in America, *Chinese Porcelains in European Mounts*, October 22, 1980–January 25, 1981, p. 40, no. 16 (illus.)

PROVENANCE

The collection of Baroness von Zuylen.
Sold Palais Galliera, Paris, 8 June 1971, lot 42, from the collection of Madame la Baronne de X.
Bought by the J. Paul Getty Museum from Rosenberg and Stiebel, New York, in 1972.

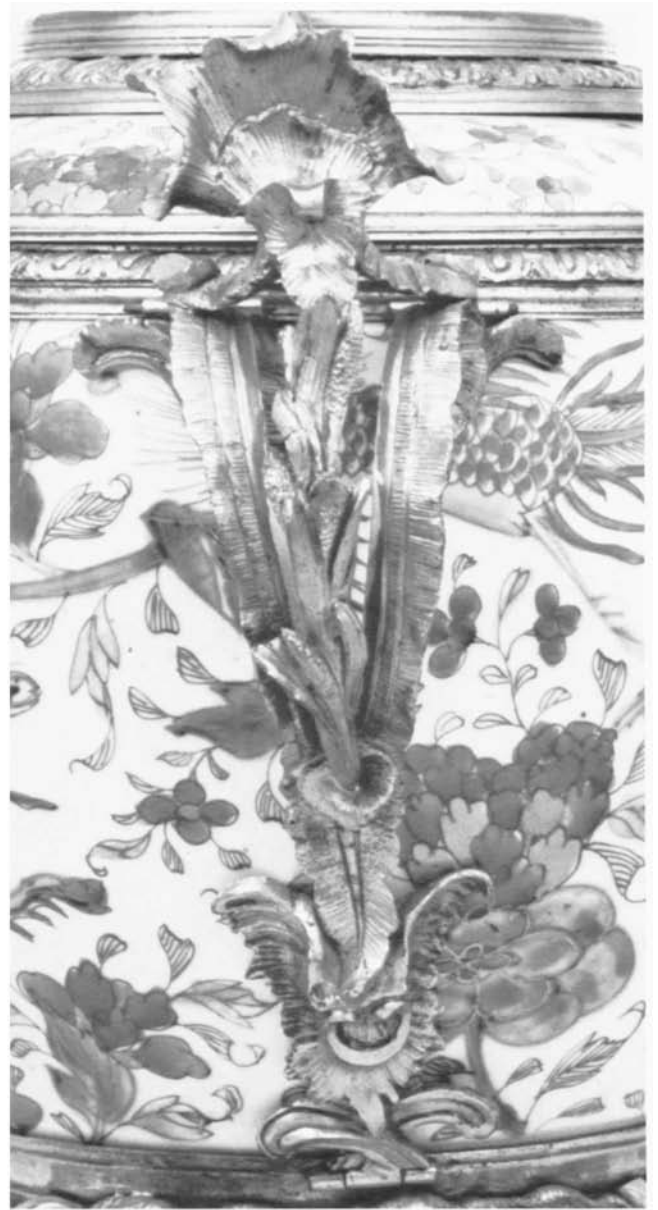
FOOTNOTES

1. For the crowned C, see Commentary for cat. no. 4, p. 32.

2. Palais d'Orsay, Paris, 21 February 1978, lot 23, Collection M.S.



8b. Detail showing the gilt bronze finial on one of the lids.



8c. Detail showing one of the gilt bronze handles.



8. One of a pair of lidded vases of Chinese porcelain of the Kangxi period, mounted with French gilt bronze circa 1745-1749.

PAIR OF EWERS

The porcelain: Chinese (Kangxi), 1662-1722

The gilt bronze mounts: French, 1745-1749

Height: 1' 11½" (60 cm.) Width: 1' 1" (33 cm.) Diameter: 8½" (21.5 cm.)

Acc. no. 78.DI.9

DESCRIPTION

Each circular baluster-shaped vase with a trumpet shaped neck has been mounted as a ewer. The vase is clasped between a raised foot ring and a pouring lip of gilt bronze, with a handle linking these two mounts.

The ground is a pale gray-green celadon painted with a thick white slip and underglaze copper red and blue with deer and storks amongst fungus, pine and stylized flowering trees below clouds.

The gilt bronze pouring lip (fig. c) is of scrolled design with applied sprays of flowers, seed pods, and leaves; its underside is chased with broad flutes. At the opposite side the rim is linked to the foot by a high scrolling handle, split at the top and entwined throughout its length by a similar spray (fig. a). The handle (fig. d) clasps the lower part of the vase and is attached to the base mount by a pinned hinge. The foot of the vase is held by a deep molded ring of gilt bronze, entwined with floral sprays. This, in its turn, is supported on four high openwork feet (fig. b) of scrolling acanthus leaves.

MARKS

The vase 78.DI.9.1 bears one indistinctly struck crowned C stamp on the foot mount, which is also stamped "NO" and "NO. 16." The base of the vase is painted with a double circle in underglaze blue and "B-27-a" in red paint. A small label is glued to the base, inscribed "No. 1" in ink. The vase 2 bears two crowned C stamps on the foot mount, which is also stamped "No. 16." The base of the vase, thickly coated with opaque shellac, is painted "B-27-b" in red paint. These painted figures are probably inventory numbers used by an earlier owner of the vases.

COMMENTARY

The flaring lip of each vase has been ground down. Vase 78.DI.9.2 was cracked at the neck and poorly mended. This has been restored.

The fungus shown in the decoration is known as Lingzhi and is the mushroom of Immortality. The stork and the deer are the vehicles of the god Shoulao. The shape of the vase is known as a Yen Yen. A complete unmounted vase of the same shape was sold in London in 1980.¹

Such ewers were intended purely for decorative use and not as pouring vessels. A similar pair of vases mounted as ewers is in the Musée du Louvre.² A deep blue hexagonal vase in the James A. de Rothschild Collection at Waddesdon Manor³ bears very similar mounts, which probably were made by the same *fondeur-ciseleur*. Another pair of vases mounted as ewers, of ribbed celadon, are in the Wrightsman

Collection, New York.⁴ In the same collection is a mounted vase which bears a high foot mount of similar design including a trailing floral spray.

Another pair of deep blue vases, mounted as ewers, with very similar lip mounts, passed through the London auction rooms in 1924.⁵

Mounted porcelains of this type listed in the *Livre-Journal* of Lazare Duvaux were invariably highly priced: a typical example is the sale to the marquise de Pompadour on the 6th of December, 1751:

*Deux autres vases en hauteur de porcelaine céladon ancienne, montés en forme de buire en bronze ciselé dorée d'or moulu...1,680 livres.*⁶

Another entry in the *Livre-Journal* provides evidence of the cost of transforming vases into ewers: on the 15th July, 1750, Duvaux sold to le Chevalier de Genssin:

*La garniture en bronze doré d'or moulu de deux vases de la Chine, de quoi en fait deux buires...288 livres.*⁷

PUBLICATIONS

Gillian Wilson, "Acquisitions made by the Department of Decorative Arts, from 1977 to mid-1979," *The J. Paul Getty Museum Journal*, vol. 6/7, 1978/1979, p. 42, no. 6 (illus.).



9a. Detail showing one of the gilt bronze side mounts.

9. One of a pair of vases
of Chinese porcelain of the Kangxi period
mounted as a ewer with French gilt
bronze circa 1745-1749.



EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, October 22, 1980-January 25, 1981, p. 52, no. 28 (illus.).

PROVENANCE

Said to have come from the collection of the duc de Cambacérés.⁸

François-Gerard Seligman, Paris.

Jacques Helft, Paris.

Hans Stiebel, Paris.

Henry Ford II, Detroit.

Bought by the J. Paul Getty Museum at the sale of the collection of Henry Ford II, Sotheby Parke Bernet, 25 February 1978, lot 56.

FOOTNOTES

1. Sotheby Parke Bernet, London, 18 November 1980, lot 13.

2. Acc. no. OA 5151.

3. R.J. Charleston and John Ayres, *The James A. de Rothschild Collection at Waddesdon Manor: Meissen and other European Porcelain, Oriental Porcelain*, 1971, p. 278, no. 91.

4. F.J.B. Watson, *The Wrightsman Collection*, vol. II, 1966, p. 434, no. 244a and b.

5. Christie, Manson, and Woods, 26 June 1924, lot 93. They were bought by "Abdy" (Sir Robert Abdy) for the then large sum of 1,365 guineas.

6. Lazare Duvaux, *Livre-Journal de Lazare Duvaux, Marchand Bijoutier, 1748-1758*, ed. Louis Courajod, 2 vols. (1873), p. 104, no. 967.

7. Duvaux, *op. cit.*, p. 55, no. 549.

8. However, these ewers do not appear in the inventory of the contents of the Cambacérés hôtel made in 1807, nor in that taken after his death in 1824. We are grateful to Christian Baulez for this information.



9b. Detail showing part of one of the gilt bronze foot mounts.



9c. Detail showing one of the gilt bronze pouring lips.



9d. Detail showing one of the gilt bronze handles.



9e. Side view of one of the ewers.

10.

COVERED BOWL FOR POTPOURRI

The porcelain: Chinese (Kangxi), 1662-1722

The gilt bronze mounts: French, 1745-1749

Height: 1' 3 $\frac{3}{4}$ " (40 cm.) Width: 1' 3 $\frac{1}{2}$ " (39.3 cm.) Depth: 11" (27.8 cm.)

Acc. no. 74.DI.19

DESCRIPTION

The potpourri bowl is composed of two thickly potted circular bowls of pale celadon glazed porcelain, each carved on the exterior in low relief with scrolls of luxuriant flowering tree peony branches. One bowl is inverted over the other and is separated by a wide band of gilt bronze pierced with concave ovaloes, overlaid with a bunch of flowers and leaves at each side (fig. a).

The lower bowl is supported on a base of gilt bronze resting on eight C-scrolls joined in pairs (fig. f). From each

pair emerges a single flower with leaves and berries. At each side the lower half of the bowl is clasped by gilt bronze straps from which spring trails of foliage, flowers, and berries forming the double-scrolled handles (fig. e), joined at the upper end to the central pierced band. A gilt bronze finial in the form of a spiraling spray of leaves and flowers forms a handle for the upper bowl (fig. b). This is attached by two pins which pass through holes drilled in the porcelain and are secured in the interior by flower-shaped nuts also of gilt bronze. Though originally of identical design, the upper bowl has been cut down around the rim by about an inch, removing a carved border of diamond key-fret, which appears inside the upper edge of the lower bowl. The foot ring has been ground off the inverted bowl to accommodate the finial.

MARKS

The interior of each bowl is carved with a six-character mark reading "Great Ming Xuande period made." (fig. d). This is the reign mark of the Ming Xuande Emperor (1426-1435). It is a mark often used on porcelain made during the



10a. Detail showing the center of the pierced gilt bronze band that separates the lid from the bowl.

Kangxi period.¹ The base of each bowl is painted in underglaze blue with a two-character mark reading "Tsen yu," which means "precious jade" (fig. c). This is possibly a reference to the intended jade green color of the glaze.

The gilt bronze mounts are struck with the crowned C in five places: on the rims of the upper and lower bowls, on the straps below the handles, and on the foot.²

COMMENTARY

The lower bowl is cracked.

The use of bowls of Chinese porcelain mounted together in gilt bronze of similar design is not uncommon. A pair of crackled gray glazed bowls at Waddesdon Manor, England,³ has very similar mounts that are also struck with crowned C's. A pair of crackled bowls of different form but with similar handles, finial, and pierced band was with the Parisian dealer Jacques Perrin in 1977.

Another pair of potpourri vases, each formed of two bowls, with similar mounts, apart from the finial, to this one was sold at auction in Paris in 1980.⁴ It is likely that all these mounts were made in the same *fondeur-ciseleur's* atelier in the mid-eighteenth century, when the popularity of such objects was at its height. Accordingly we find potpourris of oriental porcelain sold by the *marchand-mercier* Lazare Duvaux during this period; but the descriptions in his day book are usually brief and unspecific, and the prices vary greatly. For instance on December 15th, 1756:

Mme. la Ctesse de BENTHEIM: Deux Pots pourris céladon, montés en bronze doré d'or moulu, 288 livres.

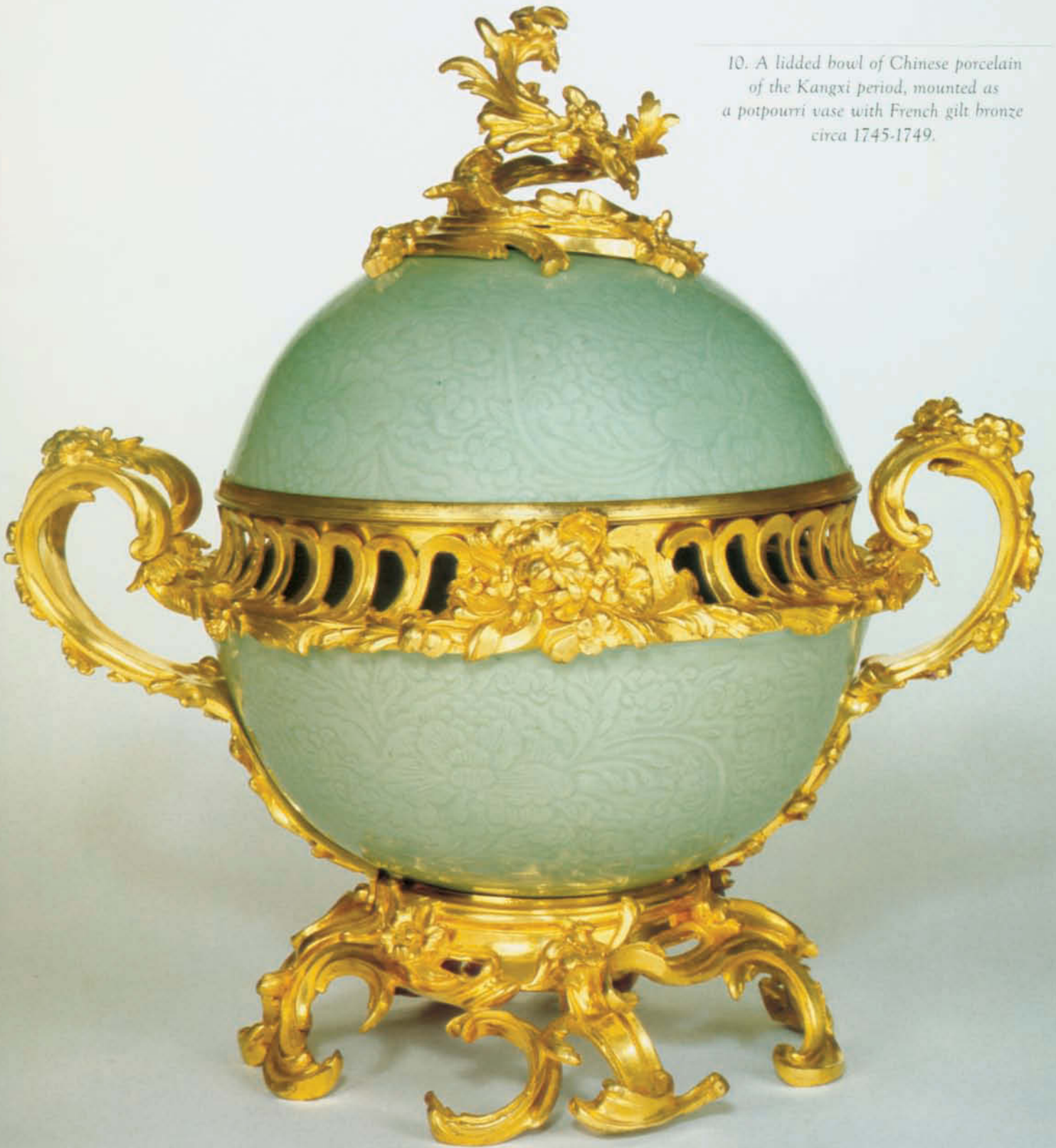
And on April 22nd, 1757:

S.A.S. Mgr. le Duc d'ORLEANS: Un grand vase en urne à dragons de relief, en porcelain truitée, monté en bronze doré d'or moulu; deux autres grand vases de même porcelaine, montés en pots pourris; & deux bouteilles à



10b. Detail showing the gilt bronze finial on the lid.

10. A lidded bowl of Chinese porcelain of the Kangxi period, mounted as a potpourri vase with French gilt bronze circa 1745-1749.



dragons, même porcelaine, aussi montées en bronze doré d'or moulu, 2960 livres.⁵

PUBLICATIONS

Gillian Wilson, *Decorative Arts in the J. Paul Getty Museum*, 1977, p. 43, no. 57.

EXHIBITIONS

London, Partridge Limited, *Summer Exhibition*, 4-28 June 1974, no. 2 (illus. in catalogue).

Detroit, Detroit Institute of Arts, August-December 1974.

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, October 22, 1980-January 25, 1981, p. 42, no. 19 (illus. in catalogue).

PROVENANCE

Sold by the Galerie Jean Charpentier, Paris, 14-15 December 1933, lot 107. Collection of Mme. D.

Sold by the Palais Galliera, Paris, 15 March 1973, lot 25, Collection of the late Mrs. Henry Farman.

Partridge Ltd., London.

Bought by the J. Paul Getty Museum from Partridge Fine Arts Ltd., in 1974.

FOOTNOTES

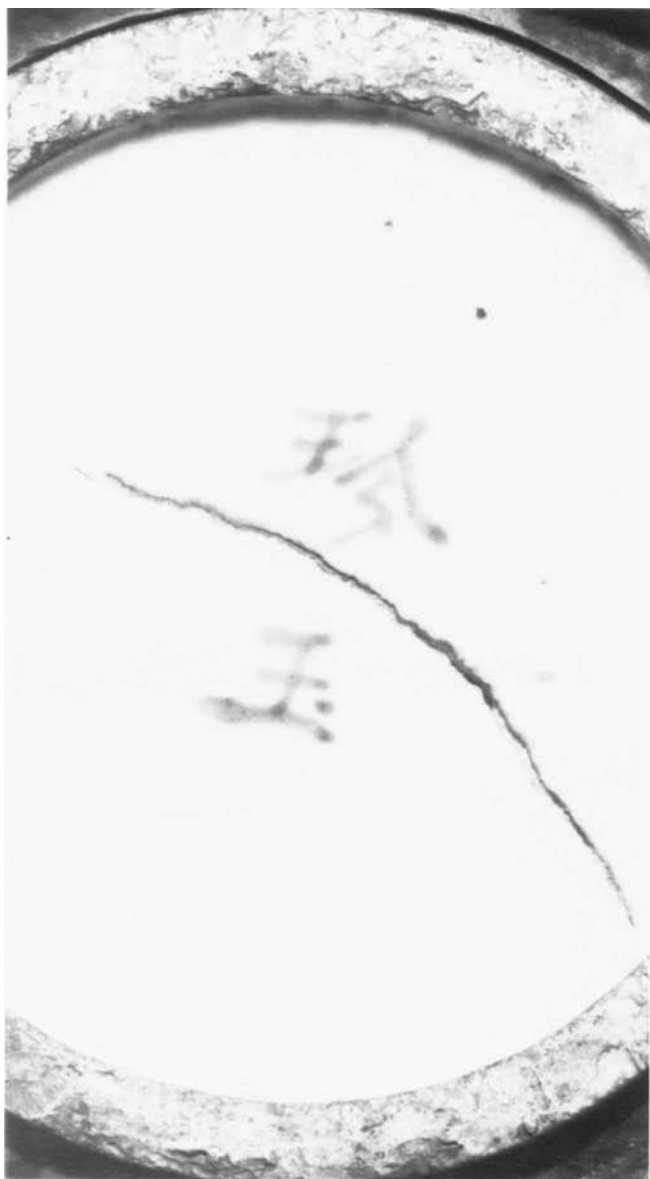
1. Both four and six character reign marks of the Chenghua Emperor (1465-87) are found on ceramics of a later date. In these cases, however, no attempt has been made by the maker to copy the porcelain of the fifteenth century, and no deception was intended.

2. See commentary to cat. no. 4, p. 32.

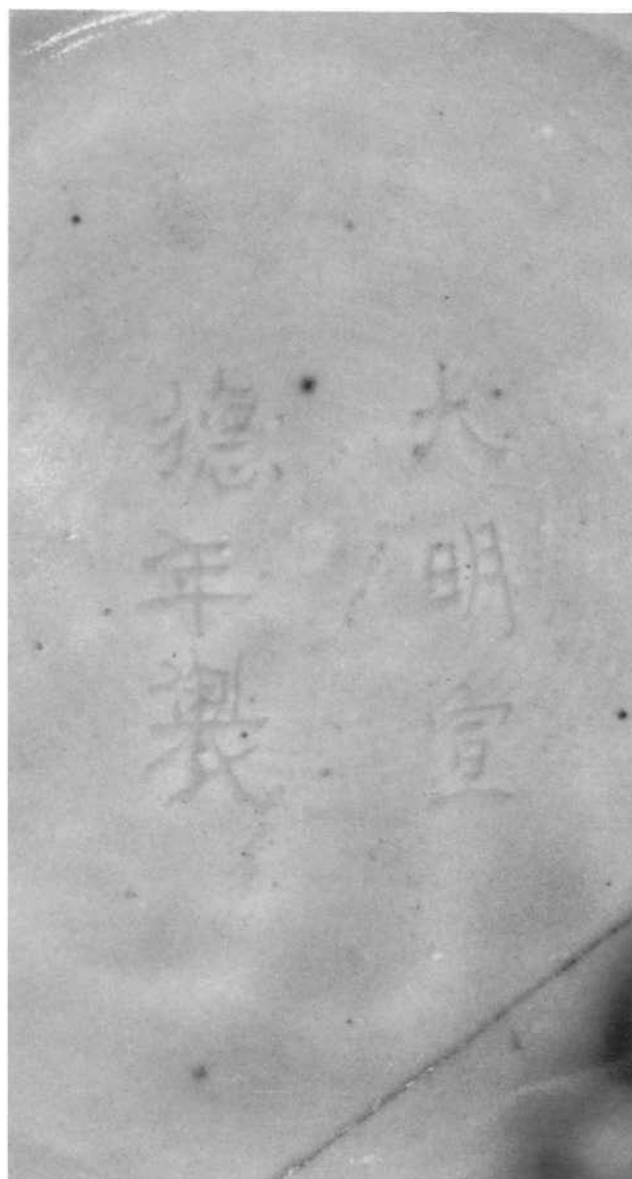
3. R.J. Charleston and John Ayers, *The James A. de Rothschild Collection at Waddesdon Manor, Meissen and other European Porcelain*, 1971, p. 264, no. 85.

4. Drouot Rive Droite, Paris, 10 December 1980, lot 74.

5. Duvaux, *op. cit.*, p. 302, no. 2650 and p. 314, no. 2769.



10c. Detail showing the two character mark painted beneath the bowl.



10d. Detail showing the six character mark incised inside the bowl.



10e. Detail showing one of the gilt bronze handles of the bowl.



10f. Detail showing part of the gilt bronze foot mount.

11.

PAIR OF VASES

The porcelain: Chinese (Kangxi), 1662-1722

The gilt bronze mounts: French, circa 1745-1749

Height: 12½" (31.7 cm.) Width: 1' 2" (35.5 cm.) Diameter: 10½" (26.7 cm.)

Acc. no. 79.DI.121

DESCRIPTION

Each rouleau vase is enameled with green, blue, and aubergine and gilt with sinuous horned dragons penciled in *grisaille* amongst flowering, scrolling tree peonies on an iron red ground. Circular reserves enclose peonies above a base band of panels alternately of squared spiral and basket weave patterns. These are on a green ground separated by four oval reserves enclosing peony sprays.

A rich flaring mount of gilt bronze chased with twisted fluting encircles the mouth of the vase (fig. a). At each side, an elaborately scrolled mount with an inverted leaf at the center depends from the lip (fig. c). The lip is linked to the foot at each side by a scrolled handle from which bullrushes spring which clasps the lower half of the vase. The foot is held in an elaborately scrolled and molded mount resting on five tall C-scroll feet, linked across each side by floral sprays (fig. d).

MARKS

The mounts of each vase are struck with four crowned C stamps: on the foot, each handle, and the rim. The bases of

the vases are painted with double circles in underglaze blue.

COMMENTARY

Each vase is the lower half of a tall rouleau vase, the original height of which would have been about eighteen inches. A complete unmounted vase with an iron red ground and similar decoration is in the Salting Bequest at the Victoria and Albert Museum, London.¹ Another complete vase, again with a coral ground and similar decoration, with elaborate rococo mounts, is at Raby Castle, Yorkshire.

The foot mounts are of unusual design, but a lidded vase of Chinese porcelain in the Frick Collection, New York, bears a similar central motif on the mount encircling the rim.²

PUBLICATIONS

Gillian Wilson, "Acquisitions made by the Department of Decorative Arts, 1979 to mid-1980," *The J. Paul Getty Museum Journal*, vol. 8, 1980, p. 9, no. 6 (illus.).

EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, October 22, 1980—January 25, 1981, p. 44, no. 20 (illus.).

PROVENANCE

Bought by the J. Paul Getty Museum from Alexander and Berendt, London, in 1979.

FOOTNOTES

1. Acc. no. C.1331-1910.
2. Acc. no. 15.8.41/42.



11a. Detail showing the inner surface of one of the gilt bronze lip mounts.

11. One of a pair of vases of Chinese
porcelain of the Kangxi period,
mounted with French gilt bronze
circa 1745-1749.





11c. Detail showing the center of one of the gilt bronze lip mounts.



11d. Detail showing part of one of the gilt bronze foot mounts.



11b. Side view of one of the vases.

VASE

The porcelain: Chinese (Yongzheng period), circa 1730

The gilt bronze mounts: French, circa 1745-1750

Height: 1' 2½" (36.8 cm.) Width: 6" (15.2 cm.) Depth: 4½" (11.5 cm.)

Acc. no. 75.DI.69

DESCRIPTION

The pale celadon vase has a flattened hexagonal baluster-shaped body on a tall flared foot. Hooked loop handles of porcelain are luted to either side of the short trumpet-shaped neck.

A gilt bronze mount of scrolled and foliated design surrounds the lip of the vase (fig. a); the scrolls emerge from a cartouche at each side. The splayed foot rests in a high mount consisting of six foliate scrolls, from which emerge sprays of flowers and berries (figs. b, c). A double leaf motif marks the junction between the front and back scrolls. The foot mounts are joined at the base by a gilt-headed screw at each side.

MARKS

The undersurface of the vase is marked in pencil "3" and "4" in a modern hand. This may well indicate that the vase was originally one of a pair, or one of a larger group.

COMMENTARY

A pair of celadon vases of the same design was in the collection of the Earl of Harewood at Harewood House, Yorkshire; they were sold in London in 1965.¹ Another pair, with

plain gilt bronze molding around the lip and handle mounts in the form of laurel wreaths depending from the porcelain handles, is in the Musée Nissim de Camondo, Paris.² The mounts of the base are clearly from the same *fondeur-ciseleur's* workshop as that on this vase, as are the mounts of the Harewood ones, although the Camondo examples are probably slightly later in date than the others.

On December 30th, 1758, Lazare Duvaux sold to the duchesse d'Orléans:

*Un vase d'ancienne porcelaine, vert-céladon, orné de bronze doré d'or moulu...600 livres.*³

This entry perhaps gives an idea of the price that a single vase of this type commanded.

PUBLICATIONS

Gillian Wilson, *Decorative Arts in the J. Paul Getty Museum*, 1977, p. 51, no. 65.

EXHIBITIONS

Detroit, Detroit Institute of Arts, April–August 1976.
New York, The China Institute in America, *Chinese Porcelains in European Mounts*, October 22, 1980–January 25, 1981, p. 42, no. 18.

PROVENANCE

Bought at the sale of the Trustees of the Swinton Settled Estates, Christie's, London, 4 December 1975, lot 46 by the J. Paul Getty Museum.

FOOTNOTES

1. Christie's, London, 1 July 1965, lot 47.
2. Cat. no. 222.
3. Duvaux, *op. cit.*, no. 3309.



12a. Detail showing the gilt bronze lip mount.



12. A vase of Chinese porcelain of the Yongzheng period, mounted with French gilt bronze circa 1745-1750.



12b. Detail showing the gilt bronze foot mount.



12c. Detail showing a side view of the gilt bronze foot mount.

13.

PAIR OF POTPOURRI VASES

The porcelain: Japanese, circa 1700; (probably from Arita or the early Hirado kilns)

The gilt bronze mounts: French, circa 1750

Height: 6" (15.2 cm.) Width: 7 $\frac{3}{8}$ " (18.7 cm.) Diameter: 6 $\frac{1}{2}$ " (16.5 cm.)

Acc. no. 77.DI.90

DESCRIPTION

Each bowl is of pale celadon glazed porcelain in the form of a univalve conch resting on three coral cluster feet of por-

celain (fig. a). The shells have fluted bodies encrusted with smaller shells, barnacles, and other marine forms. The interior of the serpentine lip of each shell is enameled with blue and iron red.

The slightly domed lid of gilt bronze is formed as a pierced leaf of coral. It is surrounded by a plain gilt bronze rim. The semicircular handle, also of gilt bronze, is in the form of a branch of seaweed (fig. b). Each foot is shod with a gilt bronze mount composed of shells, rocks, and branches of coral (fig. c).

COMMENTARY

There are a number of casting flaws in the gilt bronze lids.

In the Residenzmuseum, Munich, there is a pair of very



13a. One of the vases.

similar shells. In place of the pierced gilt bronze lids of the Getty vases, each has an oval lid of porcelain, surrounded by a gilt bronze rim. A hole in the center appears to have once been fitted with a handle. The porcelain feet are not shod with gilt bronze. Another Japanese shell of almost identical form was sold at auction in 1979.¹ It is painted with polychrome colors and has a rough sponge-like surface. It possesses a porcelain lid and is elaborately mounted in gilt bronze with shells, seaweed, branches of coral, and rocks.

A Japanese porcelain shell is listed in the inventory taken in 1740 after the death of the duc de Bourbon:²

Une vase en forme de coquille, de porcelaine ancienne du japon, monture en bronze d'oré.

In the posthumous sale of the cabinet of M. de Julienne in 1767,³ lot 149 is described as:

*Deux belles coquilles couverts d'ancien & bon céladon uni, à rebords coloriés d'un beau fond rouge, elles sont de la plus grande perfection & garnie de bronze.*⁴

Any of these may have resembled our vases, but other types of mounted porcelain shells are known.

In the inventory of Madame de Pompadour's possessions, taken at her death in 1764,⁵ item 448 is:

Une coquille d'ancienne porcelaine cassée, garny de bronze doré. Prise trente six livres.

The shell was stored in a cupboard on the first floor of the Hôtel de Pompadour. It is probable that this was the same shell that was sold to her by Lazare Duvaux on September 4, 1756:

*Un grand vase de porcelaine céladon, à coquille, monté en bronze doré d'ormoulu de 60 louis, 1440 livres.*⁶

Since that vase was described as large, it is more likely to have resembled the mounted celadon shell in the Wrightsman Collection,⁷ which is almost a foot high. Another type of Japanese ceramic shell was also popular. These took the form of cockle shells and were fitted with circular porcelain lids with a smaller shell as a handle, also in porcelain. One,

painted blue and simply mounted with three conical gilt bronze feet, was sold in Paris in 1978.⁸ Such shells were copied by the Vincennes manufactory, the model dating from 1752. A pair, converted into potpourri bowls, is in the Forsyth Wickes Collection in the Boston Museum of Fine Arts.⁹

PUBLICATIONS

Gillian Wilson, "Acquisitions made by the Department of Decorative Arts, 1977 to mid-1979," *The J. Paul Getty Museum Journal*, vol. 6/7, 1978/1979, p. 37, no. 2.

EXHIBITIONS

Minneapolis, Minneapolis Institute of Art, November 1977 to June 1978.

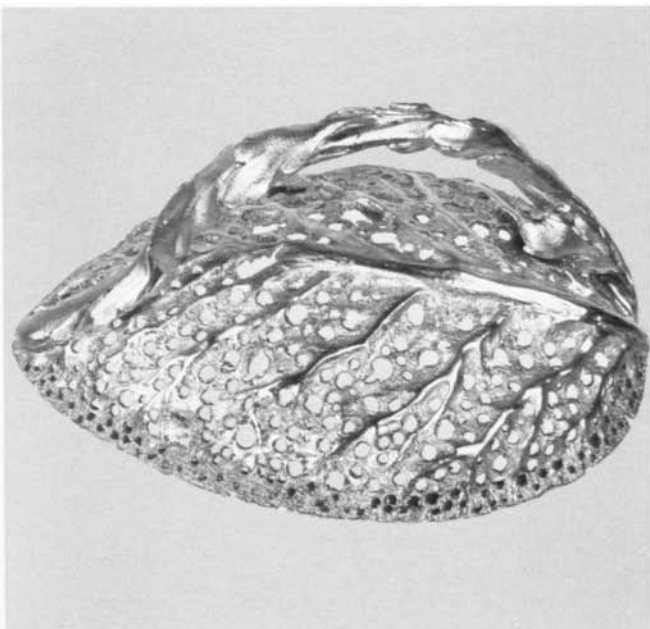
PROVENANCE

Didier Aaron and Claude Lévy, Paris.

Bought by the J. Paul Getty Museum from Etienne Lévy, Paris, September 1977.

FOOTNOTES

1. Sotheby Parke Bernet, Monaco S.A., 25 and 26 June 1979, lot 66, Collection of Monsieur Akram Ojjeh, sold to Stavros Niarchos.
2. Gustave Macon, *Les Arts dans la Maison de Condé*, 1903, p. 86.
3. Lugt 1603, March 30-May 22.
4. We are grateful to Theodore Dell for this information.
5. Jean Cordey, *Inventaire des biens de Madame de Pompadour rédigé après son décès*, 1939.
6. Duvaux, *op. cit.*, no. 2581, p. 294.
7. F.J.B. Watson, *The Wrightsman Collection*, vol. II, 1966, p. 433, no. 243.
8. Palais d'Orsay, Paris, 21 February 1978, lot 18.
9. Acc. no. 65. 1859-1860. Marcelle Brunet and Tamara Préaud, *Sèvres, des origines à nos jours*, 1978, p. 83, pl. XXXII.



13b. The gilt bronze lid of one of the vases.



13c. Detail showing one of the feet with its gilt bronze mount.



13. One of a pair of vases made of Japanese porcelain from the Arita or Hirado kilns, mounted as a potpourri vase with French gilt bronze circa 1750.

14.

INK STAND OR STANDISH

The porcelain: the two outer cups: Chinese (Jingdezhen),
early eighteenth century

the figure group and the central cup: Chinese
(Dehua), early eighteenth century

The gilt bronze mounts: French, circa 1750

The lacquer: French, circa 1750

Height: 8" (20.3 cm.) Width: 1' 2" (35.6 cm.) Depth: 10½"
(26.7 cm.)

Acc. no. 76.DI.12

DESCRIPTION

The wooden stand is European, japanned scarlet and gold, supporting bowls and figures of Chinese porcelain, the whole mounted with gilt bronze.

The tray, of irregular trapezoidal shape, is framed in a scrolled and foliate border of gilt bronze, supported at each of the four cardinal points by a pierced foot of lyre shape resting on two C-scrolls flanking a cabochon.

The surface of the tray is japanned with a basket of flowers of dark brown and gold on a red ground. On it rest three white porcelain wine cups, symmetrically arranged, each held in position by three leafy sprays of gilt bronze. The cups are molded as open magnolia flowers, with leafy stalks, a butterfly, and another flying insect in low relief. The outer cups hold the inkwell (left) and the sand caster (right); pierced mounts of leaves support their metal fittings. The central cup has no interior fittings. At the rear is a candelabrum of two lights of foliate form springing from the branches of a gilt bronze tree. The drip pans are in the form of corollas of leaves. The candelabrum rises behind a group of three white porcelain figures of an official, his wife, and a female attendant (fig. a). They stand on a rectangular white porcelain base which is supported on two gilt bronze feet of scrolled shell form at the front and by a foliate mount below the tree at the rear.

COMMENTARY

The wine cup on the left has been broken and restored. The central wine cup is of misfired soft paste, and it is discolored and crackled.

A number of similar inkstands are known. One with some similar mounts and a similar japanned base was sold from the collection of Mrs. Anna Thompson Dodge in 1971.¹ Another, also with a red japanned support and similar mounts but with blue and white cups, was sold in Paris in 1977.²

These inkstands were probably made in the same *fondeur's* workshop and perhaps supplied by the same *marchand-mercier*.

Lazare Duvaux sold, on 19 December 1749, to:

M. BROCHANT, *correcteur des comptes*: Une écritoire de trois cornet de porcelaine blanche sur un plateau verni. 60 livres.³

PUBLICATIONS

Gillian Wilson, *Decorative Arts at the J. Paul Getty Museum*, 1977, p. 46, no. 60.

PROVENANCE

Bought by the J. Paul Getty Museum from B. Fabre et Fils, Paris, in 1976.

FOOTNOTES

1. Christie's, London, 24 June 1971, lot 32.
2. Palais Galliera, Paris, 22 March 1977, lot 28.
3. Lazare Duvaux, *op. cit.*, p. 38, no. 381.



14a. Detail showing the Chinese porcelain group with one of the porcelain cups in the foreground.



14. A standish of French lacquer, with cups and figures of Chinese porcelain of the Jingdezhen and Dehua periods, mounted with French gilt bronze circa 1750.

BOWL

The porcelain: Chinese (Qianlong), 1736-1795

The gilt bronze mounts: French, circa 1750-1755

Height: 1' 2½" (36.9 cm.) Width: 1' 4¼" (41.2 cm.) Diameter: 11" (27.9 cm.)

Acc. no. 72.DI.42

DESCRIPTION

The deep thickly potted oviform bowl has a clear pale gray glaze, with a fine dark gray cracklelure and a faint secondary golden cracklelure below it.



15a. The side view of the bowl.

It is richly mounted around the rim and the foot with scrolled, foliated, and pierced gilt bronze. At each side a tall scrolling handle (fig. c) of gilt bronze acanthus leaves entwined with flowers and berries links the rim to the foot, clasping the lower part of the bowl (fig. a). The foot ring of the bowl has been ground down to accommodate it to a tall gilt bronze base of scrolling acanthus which forms the four feet (fig. b). It is pierced with a band of concave ovals.

COMMENTARY

Monochrome glazes, such as this, were inspired by the classic Kuan and Ko wares of the twelfth century Song dynasty.

A cluster of berries at the junction of the handle and the bowl is missing on one side. The porcelain is cracked beneath one of the handles. Approximately half an inch of the horizontal rim has been ground away to accommodate the upper mount.

A porcelain bowl with a crackled gray glaze, but lacking the gilt bronze handles and the mount around the rim, was formerly in the Wrightsman Collection.¹ A similarly glazed vase, with later mounts, is in the James A. de Rothschild collection at Waddesdon Manor.² A similarly mounted bowl of enameled *famille rose* porcelain was sold in Paris in 1971.³ The mounts of all these vases were probably made by the same *fondeur-ciseleur*.

The shape of the rim mount might suggest at first sight that this bowl was originally lidded. The placing of the handles, however, makes it impossible to insert a normal lid.

Porcelaine grise is very rarely mentioned in the *Livre-Journal* of Lazare Duvaux, and most of the references to gray porcelain are clearly European; but Madame de Pompadour brought to the shop on the 12th June, 1753:

*Une...garniture de porcelaine grise, garnie partie en or & partie en argent doré remise à neuf...*⁴

to be repaired. Such rich mounting would only have been applied to rare and highly prized porcelain.

PUBLICATIONS

Gillian Wilson, *Decorative Arts in the J. Paul Getty Museum*, 1977, p. 57, no. 74.

D.F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen*, 1980, p. 334, no. 326.

EXHIBITIONS

Detroit, The Detroit Institute of Arts, August-October 1973.
New York, The China Institute of America, *Chinese Porcelains in European Mounts*, October 22, 1980-January 25, 1981, p. 32, no. 8 (illus.).

PROVENANCE

Bought by the J. Paul Getty Museum from Rosenberg and Stiebel, New York, in 1972.

FOOTNOTES

1. F.J.B. Watson, *The Wrightsman Collection*, vol. II, 1966, p. 429, no. 240.
2. Charleston and Ayres, *op. cit.*, p. 270, no. 87.
3. Palais Galliera, Paris, 8 June 1971, lot 40.
4. Duvaux, *op. cit.*, p. 161, no. 1441.

15. A bowl of Chinese porcelain
of the Qianlong period, mounted
with French gilt bronze
circa 1750-1755.





15b. Detail showing the gilt bronze foot mount.



15c. Detail showing one of the gilt bronze handles.

LIDDED POT

The porcelain: Chinese (Kangxi), from Dehua, circa 1670-1700
 The gilt bronze mounts: French, circa 1765-1770

Height: 9 $\frac{7}{8}$ " (25.1 cm.) Width: 7 $\frac{3}{8}$ " (18.2 cm.) Depth: 6 $\frac{1}{4}$ " (15.9 cm.)

Acc. no. 78.DI.359

DESCRIPTION

The hexagonal, molded globular body is composed of six shaped panels, molded in low relief with scenes of philosophers and their attendants in landscapes (fig. a).

The pot is clasped at each side by a gilt bronze handle formed of foliate scrolls. The two handles are joined by a threaded rod extending the full width of the interior of the pot, brazed to one handle and attached to the other by means of a screw. The hexagonal foot of the vase is held by a deep gilt bronze mount around which are repeating ovals enclosing cabochons. This in its turn is clasped by six scrolled and foliate feet at the angles. The hexagonal neck of the pot is mounted with a collar of repeating ovaloes and clasped at four of the corners by a cluster of leaves (fig. d); the two remaining corners are mounted with short sprays of leaves springing from the handles. The porcelain lid, which fits into the collar mount, is surmounted by a gilt bronze finial of pyramidal form supporting a cluster of berries held by scrolling acanthus leaves.

MARKS

The porcelain lid is impressed with an illegible seal mark now covered by the gilt bronze finial.

COMMENTARY

The porcelain pot was originally a lidded tea pot or wine ewer. The original spout, the tall arched handle, and the finial, probably in the form of a seated Buddhist lion, have been removed, thus converting it from a utensil into a purely decorative object (fig. c).

The porcelain lid is discolored and has a heavy crackle-lure; the corners are chipped. Complete *blanc-de-chine* pots of this type are known. Unmounted specimens are to be found in the British Museum¹ (fig. b), at Hampton Court (once in the collection of Queen Mary II, 1689-1694),² and at Blenheim Palace. Another is referred to in the inventory of white tea wares belonging to Augustus the Strong of Saxony (1670-1733). The inventory was begun in 1721, and the pot is the first entry in this section.³ A complete wine pot, with an early eighteenth century gilt bronze addition to the spout and the lid attached to the handle by means of a bronze chain, is in a Dutch private collection.⁴ Vessels of this form must have been known to the potters at the Staffordshire factories in England. They produced red stoneware teapots closely following this model in the early eighteenth century,⁵ and, by the middle of the century, Wheildon-type saltglaze white stoneware teapots made from block molds appeared.⁶

PUBLICATIONS

Gillian Wilson, "Acquisitions made by the Department of Decorative Arts from 1977 to mid-1979," *The J. Paul Getty Museum Journal*, vol. 6/7, 1978/1979, p. 44, no. 9.

EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, October 22, 1980-January 25, 1981, p. 35, no. 11 (illus.).

PROVENANCE

Henry Ford II, Detroit.

Sold from the collection of Henry Ford II at Sotheby Parke Bernet, New York, 25 February 1978, lot 61.

Bought by the J. Paul Getty Museum from Partridge Fine Arts Ltd., London in 1978.

FOOTNOTES

1. Soame Jenyns, *Later Chinese Porcelain, the Ching Dynasty (1644-1912)*, 1971, no. 2, plate CXIX.
2. See Arthur Lane, "Queen Mary II's Porcelain Collection at Hampton Court," *Transactions of the Oriental Ceramic Society*, London, 1949/50, pl. 8c.
3. P.J. Donnelly, *Blanc-de-Chine*, 1969, p. 121.
4. D.F. Lunsingh Scheurleer *Chinesisches und japanisches Porzellan in europäischen Fassungen*, 1980, p. 287, fig. 230.
5. Madeleine Jarry, *Chinoiserie: Chinese Influence on European Decorative Art*, 1981, p. 91, pl. 86.
6. An example of both the teapot and the block mold from which it was made can be seen at the Delhom Gallery and Institute, The Mint Museum of Art, Charlotte, North Carolina (acc. no. 65.48.DC.EPy.SG121 and SG150).



16a. Detail showing one of the scenes on the pot.



16. A lidded pot of Chinese porcelain of the Kangxi period, mounted with French gilt bronze circa 1765-1770.



16b. A complete uncut Chinese porcelain wine pot in the British Museum, London.



16c. The museum's pot with one of the gilt bronze mounts removed, showing the position of the porcelain spout.



16d. Detail showing the gilt bronze neck mount.

STANDING VASE

The porcelain: Chinese (Qianlong), mid eighteenth century.
The gilt bronze mounts: French, circa 1780-1785

Height: 2' 7 $\frac{3}{4}$ " (80.7 cm.) Diameter: 1' 10 $\frac{1}{4}$ " (56.5 cm.)

Acc. no. 70.DI.115

DESCRIPTION

The exceptionally large oviform porcelain bowl is covered with a powder blue (*bleu soufflé*) glaze on the exterior; on the interior the blue glaze is irregularly spattered. It is mounted on four tall splayed legs of gilt bronze terminating in goats' hooves. Below the rim of the vase there are four gilt bronze satyrs' heads. The heads are linked by swags of vine leaves, with tendrils and bunches of grapes.

Above each leg, the vase is clasped by vertical bands of gilt bronze. These bands are fluted and have rope moldings along their inner edges. The satyrs are crowned with vine leaves above which elaborately curling goats' horns spring to rest on the gilt bronze rim of the vase (figs. b and c). This rim is mounted with alternating gadroons and corn husks above a rope molding.

The base is surrounded by an openwork band of oak leaves and acorns, beneath which a large grape cluster depends from a cup of gadrooned gilt bronze. Above the hoofed feet, the legs turn into elongated acanthus leaves.

The hooves rest on projections from the deep red griotte marble plinth. This is inset with rectangular panels of milled gilt bronze around the sides. The top of the base is inset at the center with a corolla of gilt bronze leaves surrounded by an inset milled band, and framed at each side by a bead molding.

The marble base rests on four short bulbous gilt bronze feet.

MARKS

The undersurface of the porcelain bowl is faintly inscribed in black ink "178(?)"

COMMENTARY

The vase was probably originally intended for holding plants. Two other mounted vases of the same design are known. One of these is in the British Royal Collection;¹ the other was sold in Paris in 1970.² There was probably a fourth, making either a set or two pairs. The mounts on these vases have been attributed from time to time both to Pierre Gouthière (1732-1813/14) and to Pierre-Philippe Thomire (1751-1843). The vase in the British Royal Collection was acquired by the Prince Regent (later George IV) in 1812 from Pierre-Philippe Thomire, and its delivery on June 2 to Carlton House is recorded in Jutsham's inventory. It is described there as:

A Blue Seve [sic] porcelain Vase mounted on an Or Molou Pedestal ornamented with wreaths. The China Vase is ornamented with Centaurs in Or Molou. 2 feet 6 inches high.³

It was placed in the Blue Velvet Room.⁴

It seems more likely that Thomire would have pur-

chased examples of his own work at or after the Revolutionary sales than ones made by his rival Gouthière. Furthermore the style of this vase conforms more closely to the early work of Thomire. The swags of vine leaves and grapes closely resemble those found decorating the sides of a porphyry urn on a stand, attributed to Thomire, in the Wrightsman Collection in the Metropolitan Museum of Art, New York.⁵ Other mounts on that elaborate piece can be compared with documented works by Thomire. The band of oak leaves and acorns around the base of the column is similar in design to that found on two mounted Sèvres vases made by Thomire in 1783 and 1784.⁶ Each of these vases is set in a cup of leaves that are of comparable form to those found at the base of the Wrightsman porphyry urn. The ribbed and flattened horns, there springing from goats' heads, may also be compared with the curling horns on the Getty vase. In turn, these goats' heads are also almost identical to those found on a Sèvres vase dated 1814 in the Wellington Museum at Apsley House, London.⁷ These last heads were modeled by Thomire, and the surviving document shows that he was paid 85 francs for the work. By inference it seems therefore possible to attribute the mounts of No. 17 to Thomire.

The vase was acquired by Rosenberg and Stiebel from Count Alfred Potocki. It is reputed to have been bought at the Revolutionary sales by Princess Isabella Lubomirska, who, after the death of her husband in 1783, spent much time in Paris and became an intimate friend of Marie-Antoinette. She returned to her Polish estates at Lancut, and the vase descended through her family to Count Alfred, her great-great-grandson. While there is no documentary evidence to prove that the vase was acquired at the Revolutionary sales, it is certainly true that the princess' ties with France and its royal family were strong.⁸ It is possible that the vase was once in French royal possession.

PUBLICATIONS

Burton Fredericksen, Helen Lattimore, Gillian Wilson, *The J. Paul Getty Museum*, 1975, p. 181 (illus.).

Gillian Wilson, *Decorative Arts in the J. Paul Getty Museum*, 1977, p. 88, no. 113.

D.E. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen*, 1980, p. 308, no. 275.

PROVENANCE

Princess Isabella Lubomirska, after c. 1793.

Count Alfred Potocki, Lancut, Poland by descent.

Rosenberg and Stiebel, New York, c. 1950.

Bought from Rosenberg and Stiebel by J. Paul Getty, December 1953.

FOOTNOTES

1. Geoffrey de Bellaigue, *Sèvres Porcelain from the Royal Collection*, The Queen's Gallery, 1978-1979, p. 31, no. 11.

2. Collection of Madame Vigier, Palais Galliera, Paris, 2 and 3 June 1970, lot 82.

3. Lord Chamberlain's Office, *Jutsham Receipts/Deliveries*, fol. 207. The discrepancies in his description were later corrected in documents of 1812 and 1828.



17a. The standing vase seen from another angle.



17. A vase of Chinese porcelain of the Qianlong period, mounted with French gilt bronze and a marble base circa 1780-1785.

4. The vase was moved to the Rose Satin Drawing Room at Carlton House in 1813. It is now in Windsor Castle.
5. F.J.B. Watson, *The Wrightsman Collection*, vol. III, 1970, pp. 70-74, no. 306.
6. Juliette Niclausse, *Thomire, Fondateur-Ciseleur (1751-1843), sa vie, son oeuvre*, 1947, pls. 8 and 9.
7. W.M. 86162-1948.
8. See Pierre Verlet, *French Royal Furniture*, 1963, p. 69:

“..during the Directory, the Princess Potocki bought twenty coachloads of furniture in Paris for their castles in Poland. The dealers assured them, rightly or wrongly, that it all came from Versailles..” The name of Potocki does not appear in the lists of buyers at the revolutionary sales, nor is the name found among similar lists of buyers of objects excluded from the public sales. We are grateful to Christian Baulez for this information.



17b. Detail showing the gilt-bronze satyr's head in profile.



17c. Detail showing one of the gilt-bronze satyr's heads.

PAIR OF VASES

The porcelain: Chinese (Kangxi), 1662-1722

The gilt bronze mounts: French or German (?), circa 1860-1870

Height: 1' 11½" (59.7 cm.) Width: 12" (30.6 cm.) Depth: 11⅛" (28.2 cm.)

Acc. no. 78.DI.240

DESCRIPTION

Each rouleau vase has a tall cylindrical neck with a powder blue (*bleu soufflé*) glaze. One of the vases is decorated with a row of purple and green lambrequins at its base, each with a green dot at the center. They are mounted with gilt bronze in the extreme rococo style.

The neck of each vase is encircled by an elaborately scrolled and pierced gilt bronze lip from which depends an irregularly shaped leaf at front and back. The lip is linked to the shoulders by double foliated C-scroll handles (fig. b). These in turn are joined at the shoulder by C-scrolled motifs linked to a rococo cabochon, enclosed within prominent twisted flame-like motifs (fig. c). Beneath each handle, the side of the vase is clasped by a pendant of C-scrolls with floral and foliated motifs. The base rests in a tall richly-scrolled mount with piercings, foliations, and aqueous motifs, supported on four richly scrolled feet (fig. d).

COMMENTARY

The mounts of the vase are of an exuberance quite foreign to even the most extravagant eighteenth century French taste. It seems certain that these mounts must have been created by some *pasticheur* in the second half of the nineteenth century, when there was a popular revival of the rococo style. The technical refinement of the gilt bronze is of a high order. The fine quality of both the casting and the chasing is of a type more usual in the neoclassical period than in the mid-eighteenth century, from which these mounts purport to date. Their quality suggests that they are of French origin, but a large pair of Berlin porcelain vases mounted in much the same style was on the London market in 1977.¹ The mounts were signed BORMANN.

PROVENANCE

The property of Mrs. Evelyn St. George (dec'd.), Sotheby's, London, 24-25 July 1939, lot 81. Bought by J. Paul Getty at that sale.

NOTE

The vases are on loan to Filoli, a house near San Francisco administered by the National Trust for Historic Preservation.

FOOTNOTES

1. *Art at Auction 1976-1977*, p. 439. They are there dated circa 1890.



18a. Detail showing the lower part of the handle.



18. *One of a pair of Chinese porcelain vases of the Kangxi period, mounted with European gilt bronze circa 1860-1870.*



18b. Detail showing the neck mount and the handles.



18c. Detail of the central mount on the body of the vase.
18d. Detail showing the foot mount of the vase.

PAIR OF VASES

The porcelain: Chinese (Kangxi), 1662-1722

The gilt bronze mounts: French, circa 1870-1900

Height: 1' 10½" (57.1 cm.) Width: 9½" (23.2 cm.) Diameter: 8¼" (21.2 cm.)

Acc. no. 78.DI.239

DESCRIPTION

Each vase has a tapering cylindrical body below a wide trumpet-shaped neck. It is enameled with aubergine horned dragons (fig. a) cavorting amongst white and aubergine tree-peonies on a coral red ground between bands of overlapping flowered lambrequins on green grounds at the shoulder and the base. The neck is decorated with a peony scroll repeated above a cell pattern with four reserves enclosing phoenix-headed foliate scrolls.

The rim is encircled with a tall flaring and fluted mount of gilt bronze supported at each side by a foliated scroll, clasping the neck of the vase. From each depends a ribbed and knopped drop handle. The foot is held in a deep bolection molding of gilt bronze, fluted and foliated, resting on three gilt bronze feet.

COMMENTARY

The porcelain vases are not identically decorated. Vases of this type were exported in bulk to Europe, and odd vases were frequently mounted so as to become matching pairs. The mounts are in the neoclassical taste and date from the late nineteenth century. They are probably of Parisian manufacture. The watery gilding decorating the originally undecorated white peonies on the bodies was probably applied by low muffle firing in Europe, possibly when they were mounted in Paris.

PROVENANCE

Sold Galerie Charpentier, Paris, 17 June 1937, lot 55, collection of the late Madame Louis Burat.

Sold Sotheby's, London, 1 July 1966, lot 38.

Bought by J. Paul Getty from Frank Partridge, Ltd., London, in 1967.



19a. Detail showing one of the enameled dragons on one of the vases.



19b. One of the pair of vases.



19. One of a pair of vases
of Chinese porcelain of the
Kangxi period, mounted
with French gilt bronze
circa 1870-1880.

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A P P E N D I X
Chinese Dynasties and Imperial Reign Dates

<i>Dynasty</i>	<i>Reign Title</i>	<i>Dates</i>
Yuan		1279-1368
<hr/>		
Ming		1368-1644
	HONGWU* (<i>Hung-wu</i>)	1368-1398
	YONGLE (<i>Yung-lo</i>)	1403-1424
	XUANDE (<i>Hsuan-te</i>)	1426-1435
	QINGDAI (<i>Ching-t'ai</i>)	1450-1457
	CHENGHUA (<i>Ch'eng-hua</i>)	1465-1487
	HONGZHI (<i>Hung-chih</i>)	1488-1505
	ZHENGDE (<i>Cheng-te</i>)	1506-1521
	JIAJING (<i>Chia-ching</i>)	1522-1566
	LONGQING (<i>Lung-ch'ing</i>)	1567-1572
	WANLI (<i>Wan-li</i>)	1573-1619
	TIANQI (<i>T'ien-ch'i</i>)	1621-1627
	CHONGZHENG (<i>Ch'ung-chen</i>)	1628-1643
<hr/>		
Qing	(<i>Ch'ing</i>)	1644-1912
	SHUNZHI (<i>Shun-chih</i>)	1644-1661
	KANGXI (<i>K'ang-hsi</i>)	1662-1722
	YONGZHENG (<i>Yung-cheng</i>)	1723-1735
	QIANLONG (<i>Ch'ien-lung</i>)	1736-1795
	JIAQING (<i>Chia-ch'ing</i>)	1796-1820
	DAOGUANG (<i>Tao-kuang</i>)	1821-1850

*The now standard Pin Yin romanization of Chinese characters officially superseded the Wade Giles system in the 1960's.

G L O S S A R Y

- Baluster.** A vase-shaped support generally used along a balcony or the sides of a staircase. Hence it is often applied to a vase whose body swells out towards the upper or lower part.
- Cabochon.** A style of polishing or simple faceting of precious stones in use in the Middle Ages. Hence it is applied as a description of such decorative motives as a boss treated in this way.
- Celadon.** A popular collective term for the color of high-fired porcelainous wares with blue-green glazes. Silica glazes with iron oxide in suspension reduce in wood-fueled kilns to the characteristic blue-green tones or, in coal-fueled firing, oxidize to tones of darker olive. The name given to these glazes is probably taken from the character of the shepherd *Céladon* in one of the plays founded on the romance *L'Astrée* written by Honoré d'Urfé.
- Ciseleur.** A chaser of metalwork. When a bronze emerged from the casting process, its surface was rough and had to be finished by chasing, i.e. by hammering with tools somewhat resembling a small screwdriver with a circular end. The art of chasing was carried to a very high degree of perfection in France in the eighteenth century. By chasing various parts of the surface of a bronze with tools of differing size, great vitality was imparted to the finished object. This was sometimes contrasted with areas where the surface was burnished. Chasing was carried out before the bronze was gilded.
- Corolla.** The petals surrounding the central part of a flower. Hence any circular arrangement of petal-shaped design.
- Crackelure.** A network of irregular cracks in the surface of the glaze. This results from a difference in the rates of expansion and contraction of the body and the glaze whilst in the kiln and specifically during the cooling. The effect is

	the rates of expansion and contraction of the body and the glaze whilst in the kiln and specifically during the cooling. The effect is found in Chinese ceramics from the Han dynasty onwards and was originally produced by accident. Later it was developed deliberately for decorative effect.		green enamel.
Flange.	A molding with one flattened horizontal surface generally used where two separate parts of an object are intended to join. It provides a guide and a junction between such elements as the lid and body of a vessel.	Lute.	Thinned porcelain clay used to pack a joint. Hence a raised ring around a porcelain vessel originally created in two or more parts.
Fleuron.	Literally, a little flower. Generally used of a decorative motive of conventionalised petal form.	Openwork.	Decoration of an extensively pierced type.
Fondeur.	A founder or caster. One who casts metals and hence the craftsmen who cast the bronze mounts for porcelains.	Ormoulu.	An abbreviation for <i>bronze doré d'or moulu</i> or gilt bronze. The bronze was generally gilded by the mercury process in which the gold was ground or powdered (<i>moulu</i>) to form an amalgam with the mercury.
Gadroon.	A short rounded fluting or reeding used as a decorative motive usually along a molding. The fluting is sometimes twisted.	Potpourri.	A mixture of dried flowers, herbs, and spices treated so as to scent a room. In France the vessel holding the mixture was referred to as a <i>potpourri</i> .
Griotte.	A brilliant red or brownish-red marble quarried at Carcassonne and in the French Pyrenees. It has oval-shaped markings in which there may be white or purple flecks and streaks. A paler version, reddish-brown with white calcite veins, is quarried in Belgium and known as <i>rouge royal</i> .	Rouleau vase.	A tall vase produced in China from the twelfth century onwards. The body is cylindrical with narrow, flat shoulders; the neck is low and wide with the mouth flared.
Imari.	A European term used to describe the Japanese export porcelain made at Arita, which was exported through the port of Imari from the seventeenth century onwards. The decoration typically consists of a dark underglaze blue with red and gold overglaze enamels, sometimes with touches of turquoise blue and	Scroll.	An involuted curve. When used as a repeating motive, it is referred to as scrolling.
		Soufflé glaze.	Glaze applied to the ceramic body by blowing the powdered pigment glaze through a screened tube. This gives a subtly mottled surface built up of minute particles.
		Standish.	An inkstand, generally in the form of a tray-like stand supporting vessels to contain ink, pens, sand, and other writing accessories. The word "inkstand" came into general use only in the second half of the nineteenth century.
		Strapwork.	A decorative motive of interlacing bands or straps. It can either be executed in relief or painted on a flat surface.

S E L E C T B I B L I O G R A P H Y

The bibliography of mounted oriental porcelain is scanty. Seymour de Ricci's: *A Catalogue of a Collection of Mounted Porcelain belonging to E.M. Hodgkins* (Paris, 1911) illustrated a group of important pieces belonging to an antique dealer and for the first time assembled some useful information, mostly extracted from early sale catalogues, relating to the subject. In "Chinese porcelain in European silver mounts," *The Connoisseur* (June 1955, pp. 22-29) Yvonne Hackenbroch surveyed the surviving examples of early mounted porcelain down to the sixteenth century with special emphasis on porcelains mounted in England. The first attempt at a comprehensive view of the subject is a brief essay in the introduction to the relevant section in vol. II of the *Catalogue of the Charles B. Wrightsman Collection* (New York, 1970) pp. 375-391. This was considerably expanded as the Introduction to the catalogue of the exhibition *Chinese Porcelains in European Mounts* held at the China Institute in America, New York in 1980-81. The introduction to the present catalogue is a further amplification of that essay and embraces the mounting of Japanese as well as Chinese porcelains. Almost concurrently with that exhibition D.F. Lunsingh Scheurleer published *Chinesisches und Japanisches Porzellan in europäischen Fassungen* (Braunschweig, 1980) by far the most extensive survey of the subject so far. The author is a well-known authority on oriental porcelain made for export to Europe, and the emphasis of the book is on the types of porcelain mounted rather than on the mounts themselves and their makers. It includes an unrivaled series of illustrations of mounted porcelains of all sorts and dates as well as an extensive bibliography of the subject.

More specialized studies are contained in Svend Eriksen's *Early Neo-Classicism in France* (London, 1974) pp. 93 ff. where he publishes some valuable material on porcelain mounted in Paris during the classical revival of the second half of the

eighteenth century. Likewise Geoffrey de Bellaigue's *The James A. de Rothschild Collection at Waddesdon Manor, Furniture, Clocks, and Gilt Bronzes* (London & Fribourg, 1974) pp. 748-777 includes some valuable comments on the small assemblage of mounted pieces which forms a part of that collection.

Of books which bear on the history of mounting porcelain in France in the late seventeenth and eighteenth centuries, two are of very great importance. *Le Livre-Journal de Lazare Duvaux Marchand-Bijoutier, 1748-1758*, ed. Louis Courajod (Paris, 1873) is the sales ledger of one of the leading Parisian *marchands-mercier* covering precisely the period when the fashion for mounting eastern porcelains was at its height and containing a wealth of information on the subject, both technical and historical. H. Belevitch-Stankevitch *Le Gôut chinois en France au temps de Louis XIV* (Paris, 1910; reprint Geneva, 1970) describes in detail the political events which awoke the widespread fashion for things Chinese in Paris in the late seventeenth century. Other background material is to be found in Hugh Honour, *Chinoiserie: The Vision of Cathay* (London, 1961), in Oliver Impey, *Chinoiserie; the Impact of Oriental Styles on Western Art and Decoration* (London, 1977), in Madeleine Jarry, *Chinoiserie: Chinese Influence on European Decorative Art, 17th and 18th Centuries* (Fribourg, 1981), and in Adolf Reichwein, *China and Europe: Intellectual and Artistic Contacts in the Eighteenth Century* (London, 1923, reprint 1968). C. Yamada, *Die Chinamode des Spätbaroks* (Berlin, 1935) also includes valuable background material.

A number of books concerned with the technical and other points of detail are referred to in the text of the catalogue below, but anyone desiring to go deeply into the whole subject should consult the bibliography included in D.F. Lunsingh Scheurleer's book mentioned above.

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