

An Embarrassment of Riches: Fifteen Years of European Decorative Arts

Author(s): Ghenete Zelleke

Source: *Art Institute of Chicago Museum Studies*, Vol. 28, No. 2, Gift Beyond Measure: The Antiquarian Society and European Decorative Arts, 1987-2002 (2002), pp. 22-89+93-96

Published by: [Art Institute of Chicago](#)

Stable URL: <http://www.jstor.org/stable/4113042>

Accessed: 03-03-2016 20:29 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



Art Institute of Chicago is collaborating with JSTOR to digitize, preserve and extend access to *Art Institute of Chicago Museum Studies*.

<http://www.jstor.org>

An Embarrassment of Riches

FIFTEEN YEARS
OF EUROPEAN
DECORATIVE ARTS





I. *Tea Service for Two*

c. 1705

Augsburg, Germany

Matthäus Baur II (German; act. 1681–1728)

Silver-gilt, cast, embossed and chased,
and enamels on copper; teapot: h. 14.5 cm
(5 ¹¹/₁₆ in.); tea bowls: h. 5.4 cm (2 ¹/₈ in.);
saucers: diam. 14.5 cm (5 ¹¹/₁₆ in.)

Marks: Maker's mark for Matthäus Baur II;
city mark for Augsburg; duty mark for Austria
(1806–07)

Restricted gift of the Antiquarian Society; Pauline
Seipp Armstrong and Charles R. and Janice
Feldstein endowments; through prior acquisitions
of Mrs. Josephine P. Albright, Mr. I. D. Berg
in memory of Alice Kimpton Berg, Estate of
Maribel G. Blum, Mrs. Elizabeth Peabody
Boulton, Dr. and Mrs. William C. Brown, Bequest
of Hans G. Cahen, Mrs. Richard T. Crane, Jr.,
Mrs. Stanley Keith, Mrs. John L. Kellogg, the
Marion E. Merrill Trust, Mr. and Mrs. Morton G.
Neumann, Russell Tyson, Mrs. Joseph L.
Valentine and others, 1999.45.1a–b, .2a–b, .3a–b

In the seventeenth century, the introduction into Europe of three exotic, hot drinks changed social life and customs in ways that are still with us today. The importation of tea from China via Portugal and the Netherlands, of coffee through the Ottoman Empire, and of chocolate from Mexico via Spain provided Europeans with nonalcoholic beverages that were thought to possess both restorative and medicinal properties. These initially rare and expensive indulgences found their most enduring use as lubricants for social intercourse. Their popularity also required the development of new, specialized forms for their preparation and consumption. This precious, almost jewel-like silver-gilt and enameled service is among the earliest matching tea sets, and was specially made at a time when this beverage was almost as precious as the vessels in which it was served.

The earliest European teapots were made of silver; those that survive include English examples from the 1680s, Dutch vessels from the 1690s, and French pieces from the early

ON P. 22

Detail of cat. no. 29.

eighteenth century. Matching services for tea, such as the Art Institute's intimate service for two, were first produced in Augsburg, Germany, in the last decade of the seventeenth century. Augsburg silversmiths established the slightly flattened, spherical teapot form represented here, complete with a figural handle and a spout that emerges from a grotesque face and terminates in the head of a bird. This influential design inspired many imitations, especially in porcelain: first made at Meissen after 1710 and in Vienna from the early 1720s, they were eventually produced by every European ceramic manufacturer.

The Art Institute's service consists of a teapot and lid, two tea bowls, and two saucers, each decorated with elaborate enamel painting on copper and enframed by silver-gilt mounts, some of which bear the mark of the silversmith Matthäus Baur II. The identity of the enamel painter is unknown, but he was clearly working at the top of his abilities at a time when the technology of miniature painting had reached its apex. Here, the enamel miniatures describe an allegorical program that marries images of the Four Elements—water, earth, fire, and air—with the story of Troy's destruction. On one saucer, visible on the front cover of this publication, water is represented by Neptune, who is depicted as a bearded old man with a trident; his young wife, Amphitrite, appears in a cockle-shell chariot drawn by a team of dolphins. The second saucer (upright at left) describes the Asiatic (and later Roman) goddess Cybele, who was thought to rule over all of nature; her attendants bring her the bounty of the earth. The element fire appears around the exterior of one of the tea bowls, on which Vulcan, the god of fire and blacksmith to the gods, is shown with hammer in hand, forging armor. He is accompanied by his burly assistants, the Cyclopes, who attend the furnace and aid him in his work. The decoration of the

other tea bowl represents the fourth element, air, here personified by Juno and her peacock companion. Supported on clouds, they are accompanied by Iris, the goddess of the rainbow.

The imagery around the teapot illustrates the Judgment of Paris, in which the god Mercury invited Paris, a shepherd, to declare Venus, Minerva, or Juno the most beautiful of the goddesses. Reading clockwise from the spout, Paris presents the prize of the Golden Apple of Discord to the naked goddess of love; standing behind her is the helmeted Minerva, and further to the left is Juno, held aloft on a throne of clouds. Paris won Helen as the reward for his choice, setting in motion the events leading to the Trojan War. While the Trojan theme might at first seem to be limited to the teapot, it actually extends beyond it, binding the tea service together iconographically. On the "fire" tea bowl, for instance, Vulcan fashions armor for the Trojan warrior Aeneas, while Jupiter sends bolts of thunder to set the city of Troy aflame.

Such mythological or emblematic scenes were part of the common visual currency of the time. Contemporary paintings were frequently reproduced in editions of prints, which helped spread the latest styles and provided imagery that craftsmen and designers could use in their own work. For example, on the reverse of the teapot, the enamel painter depicted Apollo riding across the sky in his chariot, and the Three Graces dancing in an Arcadian landscape, drawing these scenes from a series of engravings published in Augsburg in 1703 by Johann Andreas Thelott.¹ The scenes on the tea bowls and saucers must be based on another, as yet unidentified set of prints, since the images on the "air" tea bowl and "water" saucer are repeated on a tea service by Baur now in the collection of the Staatliche Museum, Kassel.²



2. *Spoon*

1685/86

London, England

Thomas Cory (d. 1689)

Silver; l. 37.2 cm (14⁹/₁₆ in.), w. 7.1 cm (2³/₁₆ in.)

Marks: in bowl *TC* in script (maker's mark, also struck on the handle); lion passant (Sterling standard mark for 92.5 percent silver, also struck on handle); leopard's head crowned (assay mark for London); *i* (for 1685/86)

Inscriptions: engraved *h* on handle

Gift of Mrs. Eric Oldberg through the
Antiquarian Society, 1987.133.1

Large serving spoons and ladles such as these are relatively rare survivors of forms that once must have been quite numerous. The large spoon has a wide, elliptical bowl that was formed from a sheet of silver, and affixed to a long, tapered, cylindrical handle terminating in a baluster-shaped finial. It is stamped with the maker's mark for Thomas Cory, who may have been a specialist spoon-maker. Cory worked in London, and was apprenticed under the London Goldsmiths' Company in 1646; he crafted this spoon shortly before his death in 1689.¹ This piece may have been equally at home in the kitchen or at the dining table: such utensils were often described in the

3. *Ladle*

1719/20

London, England

William Looker (entered mark 1713)

Silver; l. 31.1 cm (12¹/₄ in.), w. 7 cm (2¹¹/₁₆ in.)

Marks: in bowl, *LO* with two pellets above (maker's mark, also struck above the rib on the handle); seated figure of Britannia (for 95.8 percent silver); lion's head erased (assay mark for London on Britannia standard silver); *D* (for 1719/20). Inscriptions: *F* over *FA*, engraved on underside of bowl; *M*, engraved on front of bowl

Gift of Mrs. Eric Oldberg through the
Antiquarian Society, 1987.133.2

early eighteenth century as soup, ragout, or olive spoons, and were named for the popular olive stew with beef or veal, one of a growing number of soups and stews featured at dinner.² The ladle, meanwhile, was probably used in conjunction with a monteith, or punch bowl, since the utensil's deep bowl, with its slightly everted lip, is ideally formed for the dripless transport of punch from bowl to cup. William Looker, the silversmith who made it, served his apprenticeship with Benjamin Bentley from 1706 to 1713, and entered his mark as an independent craftsman at Goldsmiths Hall, London, on June 12, 1713.³

4. *Coffee Pot*

c. 1715

Meissen, Germany

Meissen Porcelain Manufactory

Decoration attributed to Martin Schnell

(c. 1675–c. 1740)

Red stoneware lacquered black, unfired colors and gilding; h. 20.3 cm (8 in.)

Restricted gifts of Mrs. Marilyn Alsdorf in memory of her husband, James W. Alsdorf, and Mrs. DeWitt W. Buchanan, Jr.; gifts of Mrs. Edgar J. Uihlein, Mrs. Herbert A. Vance, Mrs. Morris S. Weeden, and the James McClintock Snitzler Fund through the Antiquarian Society, 1995.96

The European fascination with exotic trade goods imported from the Far East in the seventeenth and early eighteenth centuries cannot be overstated. Commodities such as tea and spices, and luxury goods such as Chinese and Japanese porcelain, lacquered furniture and screens, and painted silks and other textiles, fed the cravings of traders, wealthy commoners, aristocrats, and royalty alike.

Chief among these consumers was Augustus the Strong, elector of Saxony and king of Poland, who spent Saxony's great wealth to satisfy his many obsessions, including his considerable appetite for porcelain. A commonplace material today, porcelain had held Europeans in its thrall for centuries. Imported from China, where it had been made since around the eighth century, porcelain was far harder than any European-made ceramic. Fired at around 1400 degrees Celsius, it emerged from the kiln brilliantly white and translucent, and was able to stand up to boiling water—a crucial advantage when making tea and coffee. Above all, porcelain was especially beautiful when painted in the blue-and-white palette characteristic of China's Ming



FIGURE 1
Detail of painting under
handle of cat. no. 4.

Dynasty (1368–1644) and, from the second half of the seventeenth century, in an increasingly rich palette of colors.

Augustus enlisted the aid of an alchemist by the name of Johann Friedrich Böttger, who promised to deliver the elector untold wealth by turning base metals into gold. Böttger's talents were soon, however, redirected to a more attainable goal. Working in concert with Ehrenfried Walther von Tschirnhaus, a Dresden court noble and scientist engaged in experiments to make porcelain, Böttger developed two ceramic materials: a high-fired red stoneware—itself related to the red stoneware imported from China—and a white, hard-paste porcelain (see cat. no. 5). While neither material was the gold that Böttger had hoped for, porcelain was itself so valuable that it was referred to as “white gold.”

In 1710 Augustus established the first European porcelain manufactory at Meissen, near Dresden, and remained the firm's principal client until his death in 1733. The elector continued to be captivated by both porcelain and by red stoneware, which was either molded or thrown on a potter's wheel, and could be fired to shades of red, brown, and gray. Such vessels were sometimes cut and polished or, as in the case of this coffee pot, glazed with a lustrous, black ground suggestive of lacquer, and then painted with unfired colors and gilding, using a vocabulary of motifs copied from, or inspired by, Asian imports.

The link between lacquered furniture and lacquered Böttger stoneware is especially intimate. In the same year that Augustus the Strong founded Meissen, he appointed Martin Schnell as his court lacquerer. Schnell also worked at Meissen from 1711 to 1715, and it is not surprising to find that a common artistic vocabulary informed his work on both furniture and Meissen stoneware. This coffee pot is a case in point: visible under its handle are

two fighting cocks (fig. 1), a motif that is echoed on at least two examples of lacquer furniture made under Schnell's direction, and that may ultimately derive from Chinese woodblock prints.¹

This pot's shape is based loosely on that of a popular silver form, the four-paneled, pear-shaped coffee pot. Coffee was also associated with the Turks, through whom it was traded, and this pot bears some resemblance in scale and overall shape to traditional Turkish metal coffee pots, which Meissen also copied in black-lacquered red stoneware.² This piece possesses an especially elaborate spout. While on most Meissen pots the spout terminates without any sculptural detailing, in this case its base emerges from the mouth of a fish and terminates in the head of an eagle in a design recalling that of early silver teapots such as that in the Art Institute's Augsburg service (cat. no. 1).

The painted decoration is unusually sophisticated, with a palette of colors ranging from blue to red to tones of brown. Because these colors were not fired, which would have chemically bound them to the glaze, they were prone to wear and often disappeared over time. In contrast to the norm, though, the decoration on this pot is especially well preserved. Different Chinese genre scenes are painted on each panel: on one, for example, a boy sits at a table holding a lyre while his companion squats low over a circular seat, fanning the embers of a brazier in an attempt to bring his teapot to a boil. Such vignettes appear almost as stock subjects on tea and coffee pots of the period, and produce an odd sense of identification in which the users' own tea- or coffee-making efforts are mirrored by those of their fantastic Asian counterparts.



5. *Teapot*

1723/24

Meissen, Germany

Meissen Porcelain Manufactory

Painted in the style of Johann Gregorius Höroldt
(1696–1775)

Hard-paste porcelain, polychrome enamels and
gilding; h. 12.5 cm (4⁷/₈ in.)

Marks: crossed swords (for Meissen) and *K. P. M.*
(*Königliche Porzellan Manufaktur*) in underglaze
blue; gilder's mark 60 in gold

Gift of Mrs. Edgar J. Uihlein through the
Antiquarian Society, 1991.1 a–b

For about the first ten years of its history, the Meissen factory produced porcelain that was either left white, painted with unfired colors, or enameled with a limited palette of fired colors including blue, gold, iron red, and purple. In the early 1720s, however, a revolution took place at Meissen: thanks to the experiments of Johann Gregorius Höroldt, the range of pigments was broadened to include new shades of blue, brown, green, purple, and yellow.

These improvements opened up new pictorial possibilities, among the most popular of which were imaginative chinoiserie scenes that dominated Meissen painting during the 1720s and 1730s. The Art Institute's teapot, made between 1723 and 1724, is a wonderful early example of these sophisticated, imaginary visions of Far Eastern life.

Höroldt began his career around 1718 at the Du Paquier porcelain manufactory in Vienna (see cat. nos. 6–8), went to Meissen in 1719, and shortly thereafter began to direct Meissen's large studio of porcelain painters. In his characteristic style, seen on this teapot, Höroldt placed figures on a clearly delineated foreground that ends low on the horizon, like a stage set; he left the sky white, describing it alternatively with clouds or several horizontal, blue striations. The figures themselves are finely delineated, with small heads and slender, sinuous bodies. Höroldt's aesthetic became the model for Meissen painters, transmitted by direct example as well as through a

series of his own chinoiserie drawings.¹ For the most part, these works depict one or two figures who might be engaged in either everyday acts—pouring tea from a teapot, for instance—or imaginary pursuits such as riding a flying dragon. Their purpose seems to have been to acquaint Meissen painters with Höroldt's style, rather than to serve as models to be copied exactly onto the firm's porcelain.

This teapot, although simplified in shape, takes its basic form from the slightly flattened, spherical pot first developed in silver around twenty years earlier (see cat. no. 1). It was most likely part of a larger service including cups and saucers, and possibly a sugar box, a tea caddy, and a slop bowl (for used tea leaves). The entire set would have been painted with similar chinoiserie scenes, all framed by cartouches that matched in their colors and decorative details.

6. *Teapot*

c. 1725/30

Vienna, Austria

Du Paquier Porcelain Manufactory

Hard-paste porcelain, purple enamel; h. 13.7 cm
(5 3/8 in.)

Gift of the Antiquarian Society through the
Eloise W. Martin Fund, in memory of Dorothy
Bivans (Mrs. Kenneth R. Bivans), 1987.216a–b

In 1718, eight years after the first European porcelain factory had been founded at Meissen, a minor Viennese court official named Claude Innocent Du Paquier was granted exclusive, twenty-five year rights to make hard-paste porcelain in the Hapsburg territories. Du Paquier persuaded the Meissen artists Christoph Conrad Hunger and Samuel Stölzel to come away with him and use their knowledge of Meissen's trade secrets to help him found a rival porcelain manufactory in Vienna. These runaways did not stay long in Vienna, however, and Hapsburg imperial privileges did





not bring with them imperial subsidies, as was the case at Meissen, which was financed by Augustus the Strong and his son and successor Frederick Augustus II. In 1744, after years of difficulty, Du Paquier sold his struggling concern to the Austrian state, which continued to make porcelain until 1864 (see cat. no. 22).

Du Paquier's output, which consisted chiefly of tablewares, vases, and other nonfigural forms, was painted with an idiosyncrasy that resists easy classification. In contrast to the highly controlled, consistent look that Johann Gregorius Höroldt achieved at Meissen, many painting styles were in play at Du Paquier. The firm's porcelains give the appearance of constant experimentation with both form and decoration: painted subjects, for example, range from broadly rendered chinoiserie scenes, such as those on this teapot, to the tightly conceived, artfully balanced, and exquisitely realized Baroque ornament of the Art Institute's Du Paquier gaming set (cat. no. 7).

The decorator of this teapot employed a soft, purple monochrome, and worked in a style of charming naiveté. Here he painted a Chinese pavilion overlooking a meandering river; a fanciful bird flies overhead while two figures walk on the bank, one carrying a long, drum-shaped bundle. This scene was adapted from *Nieuwe geïnventeerde Sineesen* (Newly Invented Chinoiseries) by Petrus Schenk the Younger (fig. 1).¹ Collections of such prints were often assembled by manufactories for use as source material.²

7. *Gaming Set*

1730/35

Vienna, Austria

Du Paquier Porcelain Manufactory

Hard-paste porcelain, polychrome enamels, gilding, gold, and diamonds; h. 8.3 cm (3 1/4 in.), w. 16.8 cm (6 5/8 in.), d. 14.8 cm (5 13/16 in.)

Eloise W. Martin Fund; Richard T. Crane, Jr., and Mrs. J. Ward Thorne endowments; through prior gift of the Antiquarian Society, 1993.349

Four gaming counters: Gift of the Antiquarian Society, 1995.95.1–4

This sumptuously decorated gaming box ranks among the most exceptional works of art produced by the Du Paquier porcelain manufactory during its short, twenty-five year history. The large, rectangular box, mounted with gold plaques and painted with colored enamels and gilding, opens to reveal four small, similarly decorated porcelain containers within. These smaller boxes are mounted with gold and set with diamonds; each, when opened, reveals two types of porcelain chips for use in gambling while at cards, one of the favorite (and costly) pastimes of the rich.

The boxes were painted according to a complex, tightly organized decorative scheme. The lid of the large box is painted with three trompe-l'oeil playing cards that appear as if they have just been carelessly thrown down, revealing the King of Diamonds on top; the interior of the lid is embellished in a similar way. Each of the corners of the box and lid is painted with a network of violet-and-gold ornament characteristic of Du Paquier's mature, late-Baroque style. These motifs include a four-lobed cartouche filled with a trelliswork pattern and surrounded by bell-flowers, laurel branches, stylized fans, and interlaced strapwork. This combination of motifs, referred to as *Laub und Bandelwerk* (branch and ribbon- or strapwork), is perhaps

FIGURE 1

Petrus Schenk the Younger (1698–1775). Plate 11 from *Nieuwe geïnventeerde Sineesen* (Amsterdam, 1720/30). 16.5 x 26 cm (6 1/2 x 10 1/4 in.). Photo: Kupferstich-Kabinett, Dresden.



the most characteristic element of Austrian Baroque design, and appears not only on Du Paquier porcelain, but in contemporary Viennese silver, textiles, and architectural stuccowork.

Each of the box's four interior compartments holds a container decorated with strapwork and landscape panels similar to those on the larger box. These small containers are inscribed "100 Louis" on the lid—referring to *Louis d'or* (gold Louis), a type of contemporary coinage. Each box contains porcelain counters marked in various denominations, or with the letter "B."

There is a rich, centuries-old tradition of exchanging diplomatic gifts between nations and ruling families, and it may be within this context that the Art Institute's gaming box was conceived. With its liberal use of gold and diamonds, it was certainly among the most sumptuous and costly objects crafted at the Viennese factory. While the absence of factory records make it impossible to determine for whom the box was made or to whom it was given, its more recent history yields some interesting clues. It was apparently in the State Hermitage Museum, St. Petersburg, prior to the Russian Revolution,¹ and appears to have been sold by the Soviets in the mid-1930s, at a time when the government was disposing of art works in order to generate hard currency.² The Hermitage retains other examples of gold-mounted Du Paquier porcelain in its collection, and it has been suggested that these, as well as this box, may have been diplomatic gifts from the Austrian Hapsburgs to their Russian counterparts.³ It is easy to imagine this jewel-like object, precious and impressive in every way, serving as a gesture of political amity between Austria and Russia in the 1730s.

8. *Oval Tureen*

1730/35

Vienna, Austria

Du Paquier Porcelain Manufactory

Hard-paste porcelain, polychrome enamels, silvered and gilt; h. 26.7 cm (10½ in.), l. 41.5 cm (16¼ in.), d. 22.8 cm (8⅝ in.)

Gift of Mrs. Kenneth A. Bro, Mrs. Huntington Eldridge, Mrs. Burton W. Hales, Mrs. Fred A. Krehbiel, and Mrs. Edgar J. Uihlein through the Antiquarian Society, 2000.101

This splendid tureen resembles the Art Institute's Du Paquier gaming set (cat. no. 7) in its general decorative scheme: both the tureen and the double-domed lid are painted with cartouches and panels enclosing trelliswork patterns, bellflowers, strapwork, and stylized palmettes or fans. This piece, however, incorporates quite a different kind of sculptural detail. Both sides of the tureen, for example, are adorned with reliefs of flowering branches that are strung as garlands between gilded loops, and held in the mouth of a grotesque mask. On the lid, small flowers surround a gilded finial in the form of a whiskered, turbaned Turk, who sits cross-legged on a blue cushion, holding a large bowl of coffee. This figure derives from an engraving in a 1685 treatise on coffee, tea, and chocolate (fig. 1).

The tureen is related, in its use of these particular sculptural motifs, to a group of Du Paquier vessels residing mainly in the State Hermitage Museum, St. Petersburg. In addition to two wine-bottle coolers, this ensemble consists largely of covered tureens of circular, octagonal, and oval form. Its history in Russia is documented only as far back as 1857, when a "Viennese porcelain service colored with gilding and black coat of arms" appears in an inventory of the Winter Palace in St. Petersburg.¹ Indeed, the presence of the Russian imperial coat of arms on many of these pieces



must indicate that they were made for the czarina or another high-ranking Russian. These pieces in the Hermitage date stylistically to the first part of the 1730s, and may have been intended as diplomatic gifts from the Austrian emperor Charles VI (r. 1710–40) to Czarina Anna Ivanovna (r. 1730–40).

The Art Institute's tureen is said to have been presented as a diplomatic gift to Prince Nicola I of Montenegro (r. 1860–1910) by the Russian royal family.² Nicola I was politically and dynastically allied with Russia: two of his daughters married Russian grand dukes, and a third was educated in St. Petersburg. The prince subsequently gave the tureen to the honorary consul general in Italy who organized the lavish engagement celebrations for Nicola's daughter Elena at the time of her marriage in 1896 to Victor Emmanuel III, the future king of Italy. The tureen descended through that family before being acquired by the Art Institute.



FIGURE 1
Detail of plate opposite
p. 15 in Philippe Sylvestre
Dufour, *Traité nouveaux
et curieux du café, du thé
et du chocolat* (Lyon, 1685).
Photo: Bibliothèque
Nationale de France, Paris.

9. *Oil and Vinegar Cruet*

c. 1737

Meissen, Germany

Meissen Porcelain Manufactory

Modeled by Johann Joachim Kändler

(German; 1706–1775)

Hard-paste porcelain, polychrome enamels, gilding;

h. 21.3 cm (8 3/8 in.), w. 14.6 cm (5 3/4 in.), d. 7.3 cm

(2 7/8 in.)

Marks: crossed swords (for Meissen) in underglaze blue

Gift of Mr. and Mrs. Samuel Grober in honor of Ian Wardropper and Ghenete Zelleke through the Antiquarian Society, 1998.504a–b

This whimsical oil and vinegar cruet, in the form of a Chinese figure astride a rooster, was once part of a splendid table centerpiece made for Count Heinrich von Brühl, director of Meissen. The cruet complements several other pieces of the ensemble also in the Art Institute's collection, including a large *plateau*, or stand, modeled in five parts; an open basket on four scroll legs; and a pair of sugar casters (fig. 1).

The table centerpiece was conceived as a unified sculptural ensemble in which fanciful Chinese couples and giant roosters play the principal decorative and structural roles. The shaped *plateau* supports the large basket, which is formed with both Chinese couples and roosters with outspread wings; the basket is described in factory records as meant for lemons, a rare and exotic fruit at that time.¹ The sugar casters also take the form of Chinese men and women, who embrace under a pierced, umbrella-like canopy. The ensemble was modeled by Johann Joachim Kändler, the most important sculptor to put his hand to porcelain in the first half of the eighteenth century. Just as Johann Gregorius Höroldt (see cat. no. 5) created a new way of painting, so too did Kändler revolutionize porcelain sculpture at Meissen, where he



FIGURE 1

Johann Joachim Kändler (German; 1706–1775). *Centerpiece and Stand with Pair of Sugar Casters*, 1737. Hard-paste porcelain with enameling and gilding, gilt-bronze (ormolu) mounts, with chased and engraved decoration; 15.2 x 66 x 50.8 cm (6 x 26 x 20 in.). Tureen and stand: Atlan Ceramic Club, Buckingham Luster, and Decorative Arts Purchase funds (1958.405). Sugar casters: Robert Allerton, R. T. Crane, Jr., Mrs. Edward I. Rothschild, Louise D. Smith, and Edward Byron Smith Charitable funds (1984.1228–29).

served as chief modeler beginning in 1731. In works such as this cruet, we see how he transformed tablewares, which had relied heavily on painted decoration for visual interest, into ingeniously conceived, fully three-dimensional forms whose sculptural qualities were further emphasized through painting.

Such porcelain fantasies for the center of the table, as well as larger dinner services com-

plete with candelabra, plates, tureens, and many other serving pieces, were commissioned in great quantity by Count von Brühl, who in 1738 was appointed prime minister to Frederick Augustus III (successor to his father, Augustus the Strong, elector of Saxony, king of Poland, and Meissen's founder). In his new capacity, Brühl was able to place orders at the factory without financial responsibility. The sumptuousness of Brühl's table was remarked upon in 1739 by Sir Charles Hanbury-Williams, British ambassador to the Dresden court, who, upon seeing the dessert course laid out, remarked: "I thought it was the most wonderful thing I ever beheld. I fancyd myself either in a Garden or at an Opera. But I could not imagine that I was at dinner."²

10. *Salt Cellars*

1740/45

Meissen, Germany

Meissen Porcelain Manufactory

Hard-paste porcelain; h. 7 cm (2¾ in.),

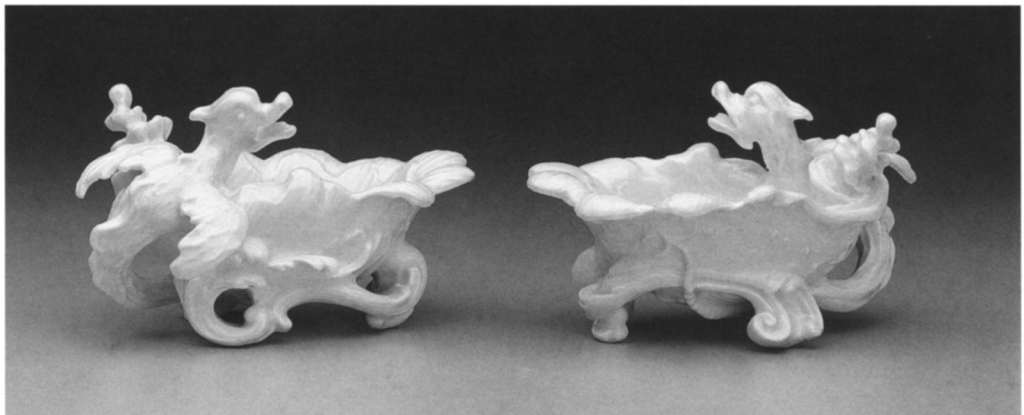
l. 12.1 cm (4¾ in.), d. 7.9 cm (3⅞ in.)

Marks: crossed swords in underglaze blue on underside of each

Gift of the Antiquarian Society through the Mrs. Edgar J. Uihlein Fund, 1987.212.1–2

These rare Rococo salt cellars—only one other example of this model is known (Musée National de Céramique de Sèvres)¹—are fine examples of the Rococo wares produced at the Meissen Porcelain Manufactory during the mid-eighteenth century. Their origin is uncertain: they may have been made as independent objects, or, more likely, as part of a larger table service. The two pieces take the form of deep shells supported by undulating scroll feet and encircled by grotesque, birdlike dragons whose long tails taper into barbs. The Rococo style seems to have emerged fully formed in the silver and engraved work of the Turin-born designer and silversmith Juste Aurèle Meissonnier, whose sumptuous designs were published in folio form around 1735.² While the style was soon adopted throughout Europe, it was received later, and with less enthusiasm, at Meissen, where the Baroque aesthetic of Johann Joachim Kändler (see cat. no. 9) was the dominating influence.

On some occasions Meissen porcelain was glazed, but left unpainted and ungilded, like these salts. The other example of this model, however, is gilded and painted in vibrant colors, with naturalistic flowers and a purple, brown, and yellow dragon.



II. *Figure of the Buddhist Disciple Gama Sennin*

1730/40

St. Cloud, France

St. Cloud Porcelain Manufactory

Soft-paste porcelain; h. 20.3 cm (8 in.)

Gift of the Antiquarian Society, 1997.332

In 1997 The Art Institute of Chicago purchased a white-glazed, porcelain figure of an ascetic seated in a desolate landscape.¹ The extraordinary expressive powers of the figure, modeled entirely in the round, testify to the substantial sculptural talents of eighteenth-century porcelain artists. Porcelain was the most important medium by which Europeans translated Asian religious figures into sculpture; works such as this confirm both the power and availability of Eastern models to firms such as St. Cloud.

Sitting with both legs bent at the knees, the figure is emaciated in the extreme. His limbs are elongated and almost brittle, and his graphically modeled torso reflects deprivation—every vertebra and rib is shown in relief, as if through skin as thin as crepe paper. A single length of cloth encircles his loins, and is drawn across his back and over one shoulder. The hermit's clean-shaven head, too large for his body, is vividly detailed: his face is frozen in astonishment, with eyes open wide and tongue protruding from a gaping mouth.

The key to the hermit's identity is the small toad seated in his lap. The three-legged toad is a potent symbol in traditional Chinese systems of belief,² and is most often associated with Liu Hai, an important figure in the Taoist pantheon of Immortals.³ Liu Hai (or Liu Haichan) was thought to have been a government minister in tenth-century China. He was visited one day by a Taoist holy man who asked him for ten eggs and ten coins, and then proceeded to stack the eggs and coins one upon the other.



FIGURE 1

Japanese. Two figures of Gama Sennin, late seventeenth century. Biscuit porcelain with celadon and iron-brown glazes. Figure on left: h. 14.6 cm (5 3/4 in.). Figure on right: h. 15.3 cm (6 in.). Leon J. Dalva Collection. Photo: Dalva Brothers, Inc., New York.

When Lui Hai remarked upon the instability of such a construction, the holy man replied that his own situation was no less precarious. Taking the hint, Lui Hai abandoned his position and worldly concerns to pursue spiritual perfection.⁴ In traditional Chinese imagery, Liu Hai is usually depicted as a young man holding a rope threaded with coins, standing with one foot on the back of a three-legged toad; he also appears with the toad seated on one of his shoulders.

Far Eastern figures of ascetics, hermits, and monks were well known in Europe in the

late seventeenth and early eighteenth centuries, and it is to Japanese—not Chinese—porcelain versions of such beings that the Art Institute's figure owes its inspiration.⁵ While in Chinese lore the Immortal Liu Hai was a figure of Taoist legend or belief, in Japan he was called Gama Sennin, and known as a *rakan*, a personal disciple of the Buddha.⁶ *Rakan*, who were admired for their spiritual purity and superhuman gifts, were often portrayed as wizened hermits or monks in the wilderness, with shaved heads and exaggerated earlobes. Japanese figures of *rakan* survive to this day in a number of European collections.⁷

Two Japanese figures in particular, now in a private collection (fig. 1), bear striking similarities to the Art Institute's European adaptation.⁸ Depicted in a posture similar to that of the Chicago sculpture, their wasted bodies are modeled with prominent ribs and spinal columns, long limbs, and heads with exaggerated features—among them bulging eyes; large, fleshy ears; and, in the case of the figure to the left, hair prominently knotted on the sides of the head. Each of these figures is partially covered with a celadon glaze, and, tending an iron-brown toad, can be clearly identified as Gama Sennin.

During the final decades of the seventeenth century and well into the eighteenth, Chinese and Japanese porcelains were among the rare and precious objects assembled by collectors at the highest levels of French society. Among these were Louis XIV's brother Philippe, duke of Orléans, and his son Philippe, whose holdings were distributed between the Palais Royal in Paris and the château of St. Cloud, which was situated in close proximity to the St. Cloud manufactory. The firm's shop in Paris was also stocked with examples of Asian porcelain that may have inspired both the factory's painters and its sculptors.

12. *Winter*

First modeled c. 1750; this example c. 1850
Florence, Italy
After a model by Massimiliano Soldani-Benzi
(Italian; 1656–1740)
Doccia Porcelain Manufactory
Hard-paste porcelain, modern, gilt-wood frame;
h. 41.9 cm (16½ in.), w. 57.2 cm (22½ in.), d. 9.5
cm (3¾ in.)

Gift of the Antiquarian Society through the
Mrs. Edgar J. Uihlein Fund, 1988.514

Beginning in 1735, the aristocratic Florentine diplomat and scientist Marchese Carlo Ginori began experimenting with different clays in an attempt to establish a porcelain manufactory in Tuscany. In Vienna two years later,¹ Ginori retained the technician and kilnmaster Giorgio delle Torri, and the painter Karl Wendelin Anreiter von Zirnfeld, both of whom had worked with Claude Innocent Du Paquier at his ambitious but underfunded Viennese porcelain factory. These two men, along with the sculptor Gasparo Bruschi and the marchese himself, formed the core personnel of Ginori's new firm, which he established at Doccia, northwest of Florence.

Ginori initiated an ambitious sculptural program at Doccia that capitalized on two of Florence's greatest legacies: Baroque bronzes and antique sculptures. In 1742 and 1743, he bought models in wax and terracotta (as well as plaster piece-molds) from the estates of some of the finest Florentine sculptors, among them Giovanni Battista Foggini, Giuseppe Piamontini, and Massimiliano Soldani-Benzi. The Art Institute's elaborate, multifigural porcelain relief is based on a terracotta panel by Soldani-Benzi, the model for one of four bronze reliefs of the four seasons (1708–11) that Grand Prince Ferdinando de' Medici (1663–1713) commissioned as a gift for his brother-in-law Elector Palatine Johann Wilhelm of Bavaria. Soldani-Benzi's unusual design depicts the



visit of Venus and Mars to Vulcan's forge, where Vulcan makes a shield at right, with his attendants, the Cyclopes, working behind him. Since the Renaissance, Vulcan was also emblematic of winter due to his association with fire.

Each of the *Four Seasons* relief panels was extremely challenging to create; for example, one panel representing summer, now in the Cleveland Museum of Art, was cast from twenty-three piece-molds, which were fitted together to create the sculpture.² While it is unclear how many panels from the *Four Seasons* were made in the eighteenth century,³ Doccia reproduced the series in the nineteenth. Two panels, *Winter* and *Summer*, remain in the collection of the Richard-Ginori Museo della Manifattura di Doccia, Sesto Fiorentino, and differ considerably from Doccia's mid-eighteenth-century wares due to the use of different clay mixtures

and changes in firing and glazing techniques.⁴ Unlike their precursors, these porcelains are quite uniform in texture, with a brighter white color and few, if any, imperfections. A new glaze formula produced a uniformly brilliant, almost oily surface that blunts the fine, sculptural details that the eighteenth-century pieces, with their matte finish, were able to preserve. Although unmarked, the Art Institute's panel resembles these nineteenth-century examples at Doccia, and must also have been produced perhaps as much as one hundred years after the first porcelain reliefs of the four seasons were realized under Ginori's direction.



13. *Mourning Madonna*

1756/58

Munich, Germany

Nymphenburg Porcelain Manufactory

Modeled by Franz Anton Bustelli

(German, born Switzerland; 1723–1763)

Hard-paste porcelain; h. 30.5 cm (12 in.), w. 17.1 cm (6¾ in.), d. 12.2 cm (4⅓ in.)

Marks: impressed shield (for Nymphenburg)

Gift of the Antiquarian Society through the
Mrs. Harold T. Martin Fund, 1986.1009

Few sculptures are as expressive of anguish and grief as is this porcelain figure of the mourning Madonna, or *Mater Dolorosa*. The work was originally conceived as part of a three-piece Crucifixion group, and stood beside the Cross along with Saint John the Evangelist. Mary's agonized features, from

her furrowed brow, upraised eyes, and open mouth to her clenched hands and awkward stance, reflect both her physical pain and emotional torment as she witnesses her son's crucifixion. This Madonna proved so potent an object that the Nymphenburg manufactory sold it, like Saint John, as an individual figure.

The sculptor responsible for this work was the Swiss-born Franz Anton Bustelli, who worked as chief modeler at the Nymphenburg porcelain manufactory from 1754 until his death in 1763. The concern was founded in 1747 at Neudeck, near Munich, under the protection of Max III Joseph (r. 1745–77), elector of Bavaria; in 1761 it was relocated to Nymphenburg, the electors' summer palace on the outskirts of Munich.¹ The firm's finest years coincided with Bustelli's tenure, during which he modeled figures unsurpassed in their formal sophistication and in their capacity to evoke fleeting, heightened emotional states. *Mourning Madonna* was the sculptor's first important creation for Nymphenburg, and his expressive rendering of Mary's garments—captured in that instant in which a gust of wind appears to blow them away from her body, creating sharply fractured folds—is highly characteristic of his oeuvre.

While little is known of his early sculptural training, Bustelli's handling of porcelain has strong visual parallels in the Rococo wood sculpture of southern Germany. In this figure, for instance, the modeling of Mary's garments, especially when seen from behind, suggest the broad chisel-marks of a sculptor skilled in carving wood. What signals Bustelli's greatness, however, is that the qualities of asymmetry and abstraction usually associated with the popular Rococo style—qualities that led the next generation to dismiss it—are in his hands not just fashionable choices, but compelling formal devices used to express deep emotion.

14. *Bust of Louis, Dauphin of France*

1766

Sèvres, France

Sèvres Porcelain Manufactory

Probably designed by Jean Baptiste Lemoyne II (French; 1704–1778)

Modeled by Florent Nicolas Perrotin (French; act. 1761–72, 1775–94) or Jean Baptiste Leclerc (French; act. 1756–69)

Soft-paste biscuit porcelain; h. 32.5 cm (12¹³/₁₆ in.)

Marks: incised with cursive *B* (for Jean Jacques Bachelier, head of the sculptors' workshop) at back of base

Gift of the Antiquarian Society, 1997.90

Sèvres was the first French porcelain venture to receive royal protection. It grew out of a firm begun in 1740 by renegade artisans who had previously worked at Chantilly, another French porcelain factory. The enterprise was originally centered at the chateau of Vincennes, near Paris; over the next twenty years, it gradually emerged as less a private concern than a state one, and became the full property of Louis XV (r. 1715–74) in 1759. Three years earlier, the factory moved from Vincennes to new premises at Sèvres. The factory's goal in its early years, as stated by its organizers, was to produce porcelain "in the Saxon (or Meissen) style, painted and gilt, with human figures."¹ Meissen (see cat. nos. 4–5, 9–10) was the most successful enterprise of its kind in the first half of the eighteenth century, and inspired the French with visions of the profits and prestige they might gain with a large-scale porcelain manufactory of their own.

This fine, expressive portrait bust depicts Louis, dauphin of France (1729–1765), the only son of King Louis XV and Marie Leszcinska.² It was modeled in 1766 in memory of the dauphin, who had died the previous year at the age of thirty-six. While he never ascended the French throne himself, he and his wife,



Marie Josèphe, were parents to the future kings Louis XVI (r. 1774–92), Louis XVIII (r. 1814–24), and Charles X (r. 1824–30). A man of virtuous, devout character, this young prince enjoyed a complex relationship with his father: while a devoted son, he disapproved of the king's amorous alliances with, among others, Madame de Pompadour. Despite their differences, Louis XV was deeply affected by his son's illness and death from tuberculosis, and may have commissioned this bust from Sèvres as a posthumous tribute to him.

Like his father, the dauphin was considered handsome, and this sensitively modeled portrait reflects his elegant appearance. His face displays all the physical traits of the Bourbons, the ruling house of which he and his family were members: the prince's broad forehead gives way to heavy-lidded eyes and a long, gen-

tly aquiline nose; his small mouth is set against a long chin and rather soft jawline. He wears a cuirass, the protective breastplate of a suit of armor; a mantle; and an ornamental sash denoting his membership in the order of Saint Esprit.

The bust was modeled in biscuit, or unglazed porcelain, which has a matte appearance akin to that of carved, unpolished marble, a material traditionally used for sculpture.³ Sèvres employed prominent sculptors of the day to make the models of important figures or portraits, and Jean Baptiste Lemoyne II, the king's official court sculptor, most probably designed this one. He went on to create portraits of Louis XV's last mistress, Madame du Barry, and Marie Antoinette, the wife of Louis XVI.

Artisans produced porcelain busts like this one in piece-molds; they then unmolded the pieces and assembled them with slip (clay diluted with water), and finished the job by refining details and removing mold-marks. At Christmas 1766, in the annual sales display of new Sèvres designs held in Louis XV's

private apartments at Versailles, the king purchased eight of these busts, which he may very well have used to decorate his own chambers or offered as gifts to members of his immediate family.⁴

15. *Footed Tray*

1757

Sèvres, France

Sèvres Porcelain Manufactory

Soft-paste porcelain, polychrome enamels and gilding; diam. 23 cm (9 in.)

Marks: Interlaced *Ls* (for Sèvres); *E* (for 1757)

Gift of the Antiquarian Society in memory of Mrs. Edward Byron Smith through the Mrs. Arthur S. Bowes, Mrs. DeWitt W. Buchanan, Jr., Mrs. Huntington Eldridge, Mrs. William O. Hunt, Mr. Edward Byron Smith, Mrs. Howard A. Stotler, Mrs. John W. Taylor III, Mrs. Frank E. Voysey, and Mrs. Burke Williamson funds, 1990.83



This footed tray was part of the Sèvres table service presented by France's King Louis XV (r. 1715–74) to Empress Maria Theresa of Austria (r. 1740–80) in 1758.¹ This diplomatic gift was made in recognition of the recent political alliance between France and its former enemy Austria, a pact created to balance the military and political block formed between Prussia and England at the beginning of the Seven Years' War.² This dinner service, known as the Green Ribbon Service after the interlaced ribbons that form the principal decorative motif on every piece, originally consisted of 185 pieces, including biscuit figures as well as painted and gilt tablewares. Forty-eight pieces today remain in the treasury of the Hofburg, the former Hapsburg palace in Vienna.³

Each of these twelve-lobed trays was designed to hold seven small cups of ice cream or flavored ices, which were consumed in a semiliquid, rather than solid, state during the fourth and final course of a formal banquet.

16. *Dessert Plate*

1778

Sèvres, France

Sèvres Porcelain Manufactory

Soft-paste porcelain, polychrome enamels, gilding;
diam. 26 cm (10¼ in.)

Marks: interlaced *Ls* (for Sèvres) enclosing *AA* (for 1778); *Y* (for Edmé François Bouilliat the Elder, painter of the flower garlands); *S* (for Pierre Antoine Méreaud the Elder, painter of the central cipher); *C* with three commas (for Philippe Castel, painter of the cameo scenes and profiles); and cursive *LG* (for Étienne Henry Le Guay the Elder, gilder)

Restricted gifts of Mrs. Dorothy Hale Dunbar, Mr. and Mrs. Samuel Grober, Mr. and Mrs. Stanford D. Marks, Mrs. Eric Oldberg, Harry A. Root, Jr., and the Antiquarian Society through bequests of Lena Gilbert, Harriet Jones, Jessie Landon, Adelaide Ryerson, and the Margaret C. and James D. Vail fund in memory of her mother, Margaret Arronet Corbin, 1995.256

This striking plate is one of 288 such pieces made for an enormous dessert service commissioned by the Russian czarina Catherine the Great (Catherine II, r. 1761–96). The service of eight hundred pieces included sixty place settings, tea and coffee services, a biscuit porcelain centerpiece representing the Arts and the Sciences—an allegorical reference to the empress’s enlightened patronage—and numerous sculptural groups and architectural elements, also in biscuit. Its rarity and cost, plus the innovation of its design and the distinction of its patron, all combined to make it one of the most important ensembles produced at Sèvres in the eighteenth century.¹

The empress issued the commission in mid-1776 through her ambassador in Paris, commanding that it be “in the best and newest style”—Neoclassicism.² The service and its decoration took shape over the course of the following year as a collaboration between the manufactory and Catherine, whose aesthetic

discernment was central to the final design. The plates were newly designed to be entirely circular, with deep, flat rims inspired by ancient *paterae* (disklike forms held by figures in classical temple scenes such as those carved on ancient sarcophagi). This form contrasts with that of most other Sèvres plates, which possess lobed profiles, and rims decorated with relief scrolls or garlands.

Each plate—as well as all the other elements of the service except those made of biscuit—was emblazoned with Catherine’s monogram, “E II” (for *Ekaterina*, the Russian form of Catherine), surmounted by the Russian imperial crown and encircled by branches of laurel and myrtle. The plates were further enriched by a turquoise ground, in imitation of the semiprecious stone turquoise, which added an unusual visual richness, in contrast to the predominantly white grounds of Sèvres plates produced both before and after this service.

Another noteworthy feature of this service, clearly reflecting a revived interest in ancient



Greek and Roman art and classical literature that helped shape the Neoclassical style which emerged in the third quarter of the eighteenth century, was the use of painted cameos around the rim of each plate. Three profile heads alternate with three multifigural scenes derived from mythology and from Greek and Roman history. These cameos, for which Catherine had a passion and of which she amassed a large collection, were transfer-printed and painted on the service after ancient and more recently carved cameos, most likely those from the French royal collection.² The three multifigural, painted cameos on this plate depict scenes from Roman history: an early monarch, King Numa, presenting the law to his people; the Roman soldier Scévola burning his hand before the Etruscan conqueror Porsenna; and the Roman general Popilius Laeneas and his diplomatic adversary, the Seleucid king Antiochus (reading from the top, clockwise).⁴

This service was completed by June 1779, almost exactly three years after it had been commissioned, and was sent by ship from Rouen to St. Petersburg. The great majority of the service remains in the collection of the Hermitage Museum, St. Petersburg,⁵ with the exception of various pieces in private and public collections such as the Art Institute's.⁶

17. *Table Centerpiece*

1754/75

Turin, Italy

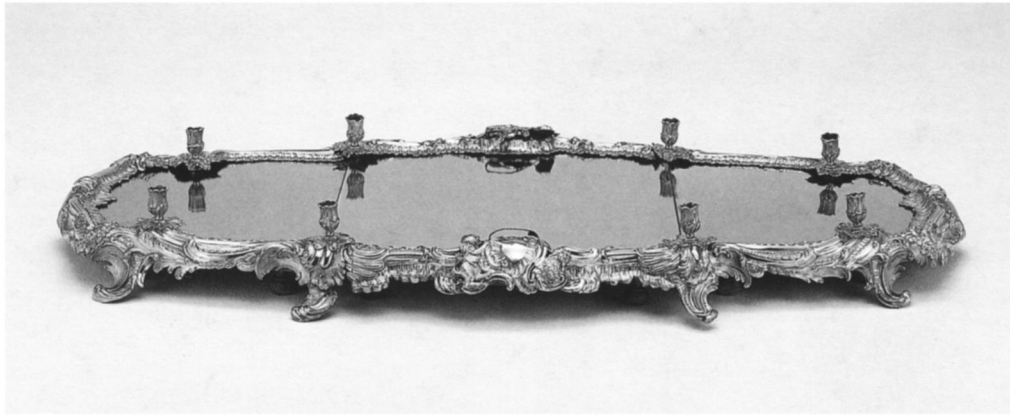
Silver, silver-gilt, mirror glass, wood;

l. 139 cm (54 3/4 in.), w. 67 cm (26 2/5 in.)

Marks: include crowned arms of the city (Turin) and initials *BP* (assay master Bartolomeo Pagliani 1754–75); *BP* within a punched oval; swan within an oval (French mark after 1 July 1893 for silverwork that was auctioned and whose provenance could not be determined)

Gift of Mrs. R. Hixon Glore, Mrs. Thomas B. Hunter III, Mrs. Jack Arlon Larsh, Mrs. Eric Oldberg, Mrs. Lisbeth Cherniack Stiffel, Mrs. Herbert A. Vance, and the Louise Brewer Woods trust; Jessie Spalding Landon and Adelaide H. Ryerson bequests; Memorial/Honorarium fund through the Antiquarian Society, 2001.112

This silver-mounted, mirrored centerpiece is a rare reminder of the eighteenth-century fashion for festive table decoration, and would have formed the visual climax of a formal dinner's final course—the dessert. The vogue for decorating aristocratic tables with miniature gardens, and even scenes from contemporary plays and operas, dates to around 1740, when it spread from France throughout Europe. The ephemeral delights of the dessert table are captured in paintings and engravings that show the manner in which mirrored centerpieces, populated with figures made from porcelain, sugar paste, or wax, served as stages on which tiny dramas were set to amuse diners.¹ One such image comes from *Le Cannameliste français*, a confectioner's guide published in 1751 by Joseph Gilliers, who styled himself “confectioner to the deposed King of Poland.” The print (fig. 1) shows a table adorned with a mirrored, ornamental stand supporting a small garden complete with formal flower beds, hedges, paths, and a central fountain. Assorted chinoiserie figures populate



the landscape, wandering amid “trees” formed from tall, stemmed vessels filled with fruit and sweets.

Designed in the Rococo style, the Art Institute’s example possesses a rhythmic border composed of asymmetrical scrolls, waves, and clusters of flowers. The silversmith heightened this articulated effect by alternating passages of highly burnished, reflective silver with areas of silver-gilt that he hammered to a matte finish. Eight gilt candleholders appear at regular intervals around the frame; their nozzles are shaped as the heads of stylized flowers, and are complemented by the flat drip pans below, designed as circles of leaves radiating outward. The flickering light of the candles, which would have been reflected in both the silver and

the mirrored glass, doubtless made the spectacle of the meal, with its porcelain, silver, and glass accouterments, even more visually scintillating.

Since the centerpiece was made in three parts, users had the option of shortening it for more intimate gatherings by removing the center section. The silver frame, while giving the appearance of being solidly cast, was actually formed from sheets of silver that were each hammered and tooled into undulating contours. Affixed to the sides are two asymmetrically shaped cartouches, or ornamental panels, each surmounted by a crown and supported by a pair of lions. Since no coats of arms appear to have been engraved within the cartouches, however, it is impossible to determine for whom the centerpiece was originally made.

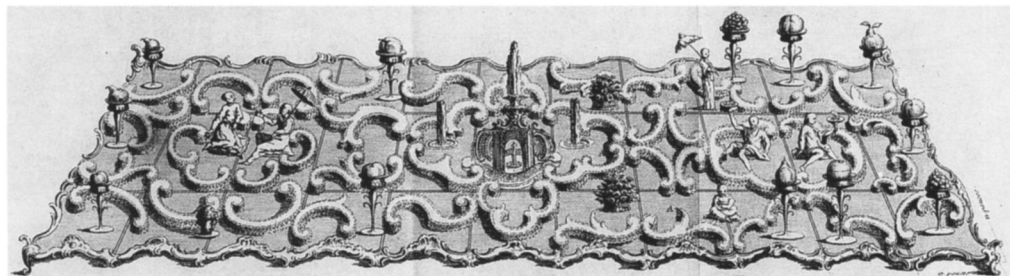


FIGURE I
Joseph Gilliers (French;
d. 1758). Plate 5 from
Le Cannameliiste français
(Nancy, 1751). Photo:
University of Chicago
Library.



18. *Plate*

1785

Sèvres, France

Sèvres Porcelain Manufactory

Designed by Louis Le Masson

(French; act. at Sèvres 1782–85)

Painted by Jacques Fontaine

(French; act. 1752–1800)

Gilded by Louis François L'Ecot

(French; act. 1761–64, 1772–1800)

Soft-paste porcelain, polychrome enamels, gilding;
diam. 25.7 cm (9¾ in.)

Marks: interlaced *Ls* (for Sèvres) enclosing *hh*
(date letters for 1785) in blue; five dots arranged
in the form of a cross (for painter Jacques
Fontaine) in blue; *L* (for gilder Louis François
L'Ecot) in gold; incised mark 18

Gift of the Lester B. Knight Charitable Trust
through the Antiquarian Society, 2000.102

This splendid octagonal plate is a remnant of the Arabesque Service, the third and last table service commissioned from Sèvres for the French king Louis XVI (r. 1774–92), and produced between 1782 and 1787. For this service, the architect Louis Le Masson created new shapes such as this one, decorating them with a combination of classical arabesques based on Roman and Pompeian themes, and lighter designs inspired by Raphael's decoration of the *stanze*, the four-room apartment of Pope Julius II in the Vatican. These stylistic borrowings are clearly visible on the Art Institute's plate: at center, a painted cameo depicts an athlete carrying a baton on a maroon ground, and is framed by a Greek key border in blue and gold. Another border of the same kind defines the exterior and interior edges of the plate's deep, flat rim. On the rim itself are classical urns with butterflies perched atop their handles, surrounded on each side by scrolling foliage within which a bird and snake confront each other. In contrast to the heavy Neoclassicism of the plate from the Catherine the Great service (cat. no. 16), the decoration here is lighter and more playful, reflecting the freer arabesque style of the later 1780s.

The king never took delivery of the service, and it remained at the Sèvres manufactory until 1795. It was finally presented, on the order of the powerful Committee of Public Wellbeing (Comité de Salut Public), as a diplomatic gift to the Prussian minister Karl August Freiherr von Hardenberg.¹ This gift was made in recognition of the Treaty of Basel, which ended the aggressions against France that Prussia had pursued in concert with other European states threatened ideologically and militarily by the revolution.



19. *Covered Bowl and Stand*

1784

French, Sèvres

Sèvres Porcelain Manufactory

Painted by Nicolas Pierre Pithou the Younger

(French; act. 1762–67, 1769–95, 1814–18)

Hard-paste porcelain, dark-blue ground, gilding,

and black enamel; bowl and cover: h. 11.5 cm

(4⁹/₁₆ in.), bowl: l. 20.4 cm (8¹/₁₆ in.),

stand: l. 27.5 cm (10⁷/₈ in.)

Marks: interlaced *Ls* (for Sèvres); *GG* (for 1784);

P.T. jne (for Nicolas Pierre Pithou the Younger)

in black enamel

Gift of the Antiquarian Society through the following funds: Mrs. Huntington Eldridge, Mrs. Rudy L. Ruggles in memory of her husband, Antiques Show and Canada Trip, 1993.343

In the early 1780s, there emerged at Sèvres a distinctive style of Neoclassical decoration in which matte-gold figures, detailed with black enamel lines, were silhouetted against solid-color grounds. This style of figure-painting was referred to as “low relief figures in gold” or “Etruscan figures” in contemporary Sèvres

records. In the complexity of its design and the perfection of its execution, the Art Institute’s covered bowl and stand represent the very best Sèvres made in this new style.¹

Porcelain decorated with “Etruscan figures” first appeared at Sèvres in 1782 in connection with a lavish *toilette*, or dressing table service, offered as a diplomatic gift by Louis XVI and Marie Antoinette to Maria Feodorovna, grand duchess of Russia.² Among the service’s more than sixty pieces was a newly designed *écuelle*, or covered bowl, described as the *écuelle de la toilette*. This bowl and stand, with their bifurcated, angular handles, inspired the Art Institute’s set, which was made two years later.

Informed by this model, the Art Institute’s covered bowl and stand are embellished with rich, Neoclassical ornament partly influenced by the work of Henri Salembier. A Parisian ornamental designer and engraver, Salembier is known for the many engravings of arabesques and floral-scroll friezes, as well as designs for furniture, interior paneling, and metalwork, that he produced between 1777 and 1809.



A suite of prints entitled *Cahier de Frises Composées et Gravées par Salembier* (1770/80) includes plans for friezes that were used by the designer of this *écuelle*. Some of the decoration on the stand, for example, is based entirely on a design by Salembier: the frame for the profile heads on either side consists of two entwined, half-female, half-leafy figures crowned by a wreath of roses and snakes. Other Neoclassical images (originating in other, as yet unidentified sources) include, at top, a female figure holding the Scales of Justice, and, at bottom, an armor-clad woman accompanied by a lion, emblematic of just governance. While Sèvres records indicate when this *écuelle* was painted, they do not, unfortunately, suggest who might have purchased it.³ One proposal, based on the presence of images referring to justice and governing, is that the piece might have been specially made to commemorate the birth of a European prince.⁴

20. *Sauce Tureen on Stand*

1781/82

Vienna, Austria

Joseph Ignaz Würth (act. 1770–after 1803)

Silver; tureen and cover: h. 14.1 cm (5⁵/₁₆ in.),

l. 21.6 cm (8¹/₂ in.), d. 13.3 cm (5¹/₄ in.);

stand: l. 35.5 cm (14 in.), d. 24.7 cm (9³/₄ in.)

Marks: includes *IW* (maker's mark for Joseph Ignaz Würth); 1782/13 (city, date, and standard mark); and early nineteenth-century Viennese control marks

Restricted gift in memory of Jean Ruggles

Romoser, by her mother, Mrs. Rudy L. Ruggles, through the Antiquarian Society, 1998.153a–d

Joseph Ignaz Würth, court goldsmith to the Austrian imperial family, was one of the premier gold and silversmiths in late-eighteenth-century Vienna, creating work that is outstanding for its brilliance of invention and excellence of execution. This tureen successfully blends the intense naturalism of the Rococo style—

evident in the beautifully sculpted radish and leafy greens that form the finial—with the pierced, foliate frieze, fluting, and laurel-leaf borders characteristic of Neoclassical decoration.

The tureen is one of four that Würth made as part of an extensive service for Albert Kasimir, duke of Saxe-Teschen, one of the most prominent art connoisseurs of his day.¹ His collection of Old Master and contemporary prints, drawings, sketchbooks, and miniatures form the core of what is now the Albertina Museum, housed in his former Vienna residence. Albert Kasimir was intimately connected to the courts of Europe: he was the son of Friedrich Augustus II, elector of Saxony and king of Poland, son-in-law of Empress Maria Theresa of Austria, and brother-in-law to Marie Antoinette, the wife of King Louis XVI of France.

Würth worked on the silver service for which this tureen was made between 1779 and 1782; Albert Kasimir may have commissioned it when he expected he would assume governorship of the Southern Netherlands. In 1781 he and his wife, Archduchess Marie Christine, were appointed Governors General in Brussels, where they remained until the turmoil unleashed by the French Revolution forced them to flee twelve years later. By 1794 they were back in Vienna, where they eventually established the Albertina as a splendid home for themselves and their art.

21. *Sugar Bowl*

1781

Sèvres, France

Sèvres Porcelain Manufactory

Painting of birds attributed to Philippe Castel (act. 1771–97); painting of pebbled ground attributed to Pierre Louis Philippe Armand the Younger (act. 1758–81)

Hard-paste porcelain; h. 11 cm (4 1/16 in.), diam. 10.5 cm (4 1/8 in.)

Marks: in purple enamel crossed *Ls* (for Sèvres) enclosing *dd* (for 1781); below, unattributed painter's mark of four dots, three elongated (probably the mark of Philippe Castel); above, a crown (for hard-paste porcelain); the names of the birds are inscribed *Pie violette de la Chine* and *Crapaud-volant varie, de Cayenne*

Gift of Mrs. Edgar J. Uihlein through the Antiquarian Society, 1992.633



Images of birds have been an important decorative motif at Vincennes and Sèvres from the first years of the manufactory. While its designers tended to favor imaginary and exotic rather than scientifically accurate representations of avian life until around 1765, when many of them began to paint scenes based on colored etchings published by the English naturalist George Edwards between 1743 and 1751.¹ The birds painted on either side of this sugar bowl, however, were inspired by the work of Georges Louis Leclerc, count of Buffon, one of eighteenth-century France's preeminent natural scientists. While keeper of the *Jardin du Roi*, the royal zoological garden and natural history museum, Buffon published his *Natural History, General and Particular* (1749–1804), an illustrated work that describes both plants and animals, and eventually came to encompass forty-four volumes.² Ten of these, devoted to birds, appeared between 1770 and 1783, illustrated with hand-colored etchings by François Nicolas Martinet.

Sèvres designers first borrowed images from Buffon's volumes in 1781, and this sugar bowl is among the first wares they decorated using this new source. It is likely that the bowl was decorated *en suite* with other elements of a *déjeuner*, or tea set, which may have included a teapot, cups and saucers, a cream jug, and a tray.³ In addition to their Buffon-inspired birds, these pieces shared another, considerably odder, decorative feature: in the pebbled, blue-and-gilt background appear grotesque, birdlike creatures with overgrown heads and withered bodies. Probably the creations of Pierre Louis Philippe Armand the Younger, these almost monstrous figures seem designed to offer a fantastic counterpoint to painter Philippe Castel's naturalistic rendering of Martinet's birds.

22. *Pair of Ice-Cream Coolers*

1804

Vienna, Austria

Imperial Porcelain Manufactory

Hard-paste porcelain, enamel decoration;

each: h. 39.8 cm (15¹¹/₁₆ in.)

Marks: shield marks (for Imperial Porcelain

Manufactory) in underglaze blue;

impressed 804 (for 1804); impressed 42

Gift of the Antiquarian Society through the
Lena Turnbull Gilbert Fund, 1993.344.1–2

The Viennese porcelain factory belonging to Claude Innocent Du Paquier was sold to the Austrian state in 1744, and renamed the Imperial Porcelain Manufactory. It took forty years, however—until the appointment of businessman Conrad von Sorgenthal as director—for the firm to rediscover its own stylistic identity. While Du Paquier distinguished himself by creatively interpreting the Baroque style of the early eighteenth century, Sorgenthal reinvigorated Viennese porcelain design by throwing off the sweet but entirely outdated Rococo style in favor of the taste of his time: Neoclassicism.

There is no clearer example of this new style than these ice-cream coolers, which were inspired by Greek red-figure vases such as the *stamnos* (wine jar) in the Art Institute's collection (fig. 1). Ancient Greek pottery attracted increasing attention from eighteenth-century art connoisseurs and collectors, most notably William Hamilton, British envoy to the court of Naples. Hamilton's collection was published, between 1768 and 1776, in a four-volume, illustrated edition that includes many examples of red-figure vases as well as bands of ornament derived from them. One of the didactic purposes of this extremely influential publication was to provide models to artists and craftsmen, and so "contribute to the Advancement of the Arts."¹



In decorating the Art Institute's ice-cream coolers, the Viennese painter did not copy an entire frieze from one of Hamilton's engraved plates, but instead chose a number of figures from different plates and assembled them in rhythmic, friezelike processions. Although ancient in inspiration, these pieces were produced using decidedly modern ceramic technologies. While figures on Greek vases take their hue from the color of the clay against the painted, black background, in this case brown and red glazes cover the white porcelain body almost entirely, save for parts of the ornamental borders that were left white. The glazes' glossy effect, moreover, contrasts with both the matte surface of the original Greek vessels and the published engravings of Hamilton's collection. In every way, these coolers present themselves not as deceptive replicas of classical ceramics, but as pleasing, creative adaptations of them.²



FIGURE 1
Greek (Attic). *Stamnos*,
c. 450 B.C. Terracotta, red-
figure technique; h. 37 cm
(14 5/8 in.). The Art
Institute of Chicago, gift
of P. D. Armour and C. L.
Hutchinson (1889.22).



23. *Two Dishes*

1807/13

Worcester, England

Worcester Porcelain Factory

Soft-paste porcelain, polychrome enamels, gilding;

h. 4.8 cm (1 7/8 in.), w. 18.9 cm

(7 7/16 in.), d. 19.7 cm (7 3/4 in.)

Marks, all printed in iron red: a circle surrounding a lion and a unicorn on either side of a crowned shield, at top; *ROYAL PORCELAIN WORKS/WORCESTER / Established 1751*, below; a crown with three plumes, below this; *Manufacturers to their MAJESTIES and the PRINCE REGENT/London Warehouse No. 1 Coventry Street*, around the outside of the circle; impressed with *BFB* and crown

Gift of Mrs. Richard G. Lydy through the Antiquarian Society, 1987.353.1-2

Established in 1751, Worcester remains one of the most successful English porcelain firms to this day. In a manner common to English manufacturies, Worcester passed through different hands as entrepreneurs bought and sold it, in contrast to the constant state ownership (and subsidy) of continental concerns such as Meissen and Sèvres. In 1783, for example, Worcester was bought by the retailer Thomas Flight; ten years later Martin Barr became a partner in the firm, which was then called Flight and Barr. As different members of the Flight and Barr families assumed majority ownership, the name of the manufactory was changed to Barr, Flight and Barr (1807-13), and Flight, Barr and Barr (1813-40).

Shells were a popular decorative motif on English porcelain since the beginning of the nineteenth century, a fashion that coincided with the period interest in natural history and the popular pastime of collecting shells for display in cabinets. These plates, ornamented with a gilt border of bellflowers, are each painted with a circular reserve enclosing a single shell—a volute on the left, a tiger cowrie on the right—set against sprays of seaweed on a shaded, sepia ground. While it is impossible to identify the hand at work here, several artists of that moment are known to have painted shells. Among them was Thomas Baxter, an independent porcelain painter who bought undecorated Worcester to paint and fire in his own workshop. When his business faltered around 1814, he joined Flight, Barr and Barr, training others in the art of shell painting.

Items such as these are representative of Worcester's mid-priced wares: the use of ground colors, elaborate gilding, or larger, more complex forms was characteristic of costlier pieces.

24. *Side Chair*

1815/20

Vienna, Austria

Made by Danhauser Möbelfabrik

Walnut and walnut veneer, modern upholstery;

h. 93 cm (36 $\frac{5}{8}$ in.), w. 48 cm (18 $\frac{7}{8}$ in.), d. 43 cm (16 $\frac{7}{8}$ in.)

25. *Side Chair*

c. 1830

Vienna, Austria

Walnut and walnut veneer, modern upholstery;

h. 94.5 cm (37 $\frac{1}{4}$ in.), w. 69 cm (27 $\frac{1}{8}$ in.), d. 74 cm (29 $\frac{1}{8}$ in.)

26. *Armchair*

1820/25

Vienna, Austria

Walnut and walnut veneer, poplar, modern

upholstery; h. 91 cm (35 $\frac{7}{8}$ in.), w. 44 cm

(17 $\frac{3}{8}$ in.), d. 54 cm (21 $\frac{1}{4}$ in.)

Gifts of the Antiquarian Society from the
Capital Campaign Fund, 1987.215.4, 2, 3



24



25



26

From 1814 to 1815, the Congress of Vienna brought together monarchs and ministers who had earlier fought to contain Napoleon Bonaparte's territorial ambitions, and who now aimed to bring stability to their borders and security to their thrones. For their part, Austrian statesmen were intent on assuring the Austro-Hungarian Empire's internal cohesion by imposing a repressive, authoritarian regime. Political participation was limited, the press censored, and dissent suppressed. With few public outlets for their energies, an increasingly affluent bourgeoisie turned their attentions to the home. Family virtues were exalted at the highest level, with Emperor Francis I enjoining his subjects: "Preserve unity in the family and regard it as one of the highest goods."¹

In the homes of Vienna's wealthy, each room had a particular function, and was outfitted with specialized furniture to fit its purpose. In smaller houses, this idea was expressed by creating discreet islands of activity within a single room, with each cluster made up of furnishings appropriate to such activities as sewing, writing, taking coffee, or making music. Stylistically, the era from the Congress of Vienna to the political upheavals of 1848 and 1849 came to be known as the "Biedermeier" period, after a comic, fictional character who appeared in the contemporary press as an exemplar of domestic virtues.

The most prolific and largest of furniture suppliers to the Viennese middle and upper classes during this period was Josef Ulrich Danhauser. In 1814 Danhauser's Möbelfabrik, or furniture factory, gained permission to supply all manner of home furnishings, including traditional cabinetwork, glass, metalwork, and textiles used for upholstery and wall coverings. Danhauser and the city's other furniture-makers emphasized clarity of form, relying on the inherent beauty of their materials, which included richly grained woods.

The variety of chair designs in the Biedermeier period was unprecedented; three chairs in the Art Institute's collection provide an excellent introduction to this rich visual vocabulary. One, a walnut side chair identified as "design no. 89," was manufactured by the Danhauser firm around 1815/20 (cat no. 24). Its back is the embodiment of elegance, suggesting an open fan or a plume of feathers supported by side rails in the form of two confronting S-curves. This lyricism was achieved without sacrificing comfort: the chair back fans out just below the sitter's shoulder blades and curves forward for better support. Moreover, the legs are set sufficiently far apart to hold a seat of ample dimensions. While the chair's upholstery takes comfort into account, it also acts as a visual extension of the architecture of the legs and seat rail.

A second chair (cat. no. 25), made about 1830, is almost skeletal in outline, composed of voids as much as solids. Exceptionally lightweight, it could have been moved within an interior easily, and as the needs of the moment required. The supple lines of this chair, as in the curve of the knee where the front leg merges with the seat rail, anticipates by twenty years the forms that the German furniture-maker and designer Michael Thonet would create in bentwood.² Close inspection of the chair back shows that it is decorated with a carefully matched and applied walnut veneer.

Architecture literally underpins the structure of the Art Institute's Biedermeier armchair (cat. no. 26). The front legs take the form of fluted, burl-walnut columns surmounted by cushionlike capitals serving as hand rests. These elements, combined with the chair's barrel-back form, give it the monumentality of a throne—a throne devoid of royal or aristocratic insignia, and meant for the private rather than public sphere.



27. *Pair of Side Chairs*

1838–40

Turin, Italy

Designed by Filippo Pelagio Palagi

(Italian; 1775–1860)

Made by Gabrielle Cappello

(known as Moncavallo) (Italian; 1806–1876)

Mahogany, veneered with maple and mahogany,
modern reproduction upholstery

1987.179.1: h. 100 cm (39 3/8 in.),

w. 53 cm (20 7/8 in.), d. 55.2 cm (21 3/4 in.)

1987.179.2: h. 99.7 cm (39 1/4 in.),

w. 53.3 cm (21 in.), d. 54.6 cm (21 1/2 in.)

Gifts of the Antiquarian Society through the
J. S. Landon, Mrs. Clive Runnells, and Mrs. J. T.
Pirie funds by exchange; restricted gifts of the
Antiquarian Society and the Antiquarian Society
through the Mrs. Arthur S. Bowes Fund,
1987.179.1–2

In 1832 Carlo Alberto, king of Sardinia, brought the Bolognese architect, designer, painter, and collector of antiquities Filippo Pelagio Palagi to direct the Scuola di Ornato, Turin's newly established academy of design.

Shortly thereafter he commissioned Palagi to redecorate the royal palaces, among them Racconigi Palace, outside Turin. Palagi was responsible for the design not only of the fixed elements of the interiors, such as ceilings, doors, floors, and mantles, but also for the movable furnishings. These two chairs are from a suite of six side chairs, two armchairs, and two sofas that Palagi designed for the principal drawing room adjacent to the royal bedroom.¹

Palagi's intensely personal, late-Neo-classical visual vocabulary is at its most striking in these works. The crest of the chair rail is adorned with a three-dimensional carving of succulent palmettes and lotuses, which contrasts with the two-dimensional friezes below. These are veneered with bird's-eye maple and inlaid with mahogany palmettes and tendrils, and frame both the seat rail and the top and bottom of the chair back.

Palagi enhanced the masculine look of the suite by using a dark blue-and-white silk

upholstery, fragments of which had survived on several pieces.² The existence of these remnants, as well as the discovery of a panel of the original fabric in the Musée des Tissus, Lyon, made it possible to re-create the set's appearance when new. The upholstery was rewoven by Prella, the Lyonnaise textile manufacturer responsible for the original fabric, and the boxy, tall profiles of the upholstered seats and chair backs were also reproduced.³ The fabric's color contrasts boldly with the marquetry and carving: on the seat is a lyre flanked by swans, and the chair back is decorated with a large rosette framed by a border of radiating leaves. These motifs, like those carved or inlaid into the frame of the chairs, are of Neoclassical inspiration.

28. *Octagonal Library Table*

c. 1840

London, England

Made or retailed by Edward Holmes Baldock
(English; 1777–1845)

Marquetry by Robert Blake

(English; act. 1826–c. 1840)?

Mahogany and pine veneered with ebony,
kingwood, boxwood, mahogany, satinwood, and
various stained woods, ivory, mother-of-pearl,
copper, and brass; h. 76.2 cm (30 in.), diam. 148.6
cm (58½ in.)

Gift of the Antiquarian Society through the
Alsdorf Foundation, 1987.215.1

Two nineteenth-century obsessions—technological innovation and the resuscitation of historical styles—coalesce in this fancifully decorated library table. Designed with a rotating top that permits readers to bring a number of folios or books into viewing range, the table seems ideally suited to the needs of the prosperous bibliophile who might originally have



used it. One of a small group of richly ornamented, closely related pieces made for aristocratic patrons, the table was sold (and possibly fashioned) by the London firm of Edward Holmes Baldock.¹

Baldock was one of early nineteenth-century London's most important dealers (or "brokers," in the parlance of the day).² A purveyor of eighteenth-century French furniture and porcelain to England's king George IV (r. 1820–30) and other distinguished customers, he also owned furniture workshops that made new pieces and "improved" old ones by incorporating both modern and antique elements. This library table is representative of the type of useful, decorative, contemporary furniture that Baldock's firm may have either produced itself or commissioned from a specialist furniture-maker and retailed under its own name.

The table's large, revolving octagonal top is supported on a central pedestal with four scroll feet. Both feet and pedestal are beautifully veneered in ebony; ribbons and leafy branches decorate the feet, while the pedestal is inlaid with four bouquets framed by cartouches in the Rococo style. The tabletop itself is ornamented with eight chinoiserie vignettes, also framed by Rococo designs, placed at each of the angles formed by the table's edge. In one of these, a Chinese figure blows a fancifully looped horn while a monkey sits on a cushion playing a small pipe; in another a cow jumps over the prostrate figure of a bearded man.³ These charming scenes are most likely based on a still unidentified suite of prints. The table's impressive floral marquetry may be the work of the cabinet-inlayer Robert Blake, who would have supplied Baldock's firm with at least the veneers, and perhaps even the tables on which they were used.⁴

29. *Sideboard and Wine Cabinet*

1859

London, England

Designed by William Burges (English; 1827–1881)

Made by Harland & Fisher

Painted by Nathaniel Hubert John Westlake

(English; 1833–1921)

Pine and mahogany, painted and gilt, iron straps, metal mounts, marble; h. 126.5 cm (49¾ in.),

w. 157 cm (61¾ in.), d. 58 cm (22¾ in.)

Restricted gifts of the James McClintock Snitzler Fund through the Antiquarian Society, Mrs.

DeWitt W. Buchanan, Jr., Mr. and Mrs. Henry

M. Buchbinder, Mr. and Mrs. Stanford D. Marks,

Mrs. Eric Oldberg, Harry A. Root, and the

Woman's Board in honor of Mrs. Gloria

Gottlieb; Harry and Maribel G. Blum Foundation,

Richard T. Crane, Ada Turnbull Hertle, Mr.

and Mrs. Fred A. Krehbiel, Florence L. Notter,

Mr. and Mrs. Joseph R. Varley and European

Decorative Arts purchase endowments; through

prior acquisitions of Robert Allerton, the Anti-

quarian Society, Mr. and Mrs. James W. Alsdorf,

Helen Bibas, Mrs. E. Crane Chadbourne, Mr.

and Mrs. Richard T. Crane, Jr., the R. T. Crane,

Jr. Memorial Fund, H. M. Gillen, George F.

Harding Collection, Mrs. John Hooker, and the

Kenilworth Garden Club, 1999.262

William Burges was one of the preeminent architect-designers responsible for the Gothic Revival in the English arts during the middle of the nineteenth century. Like the designer A. W. N. Pugin a generation earlier, Burges championed the close study of Gothic art through both English and continental examples. It was his study of surviving Gothic buildings and furnishings in France that led Burges to create pieces such as the Art Institute's sideboard and wine cabinet, among his earliest documented examples of painted furniture. The cabinet was first shown in 1859 at London's "Ninth Architectural Exhibition," where it was offered for sale at the then large sum of £120.¹ It reappeared three years later at



FIGURE 1
The Medieval Court at the
London International
Exhibition, 1862, with cat.
no. 29 at left. Photo
© The Board of Trustees
of the Victoria & Albert
Museum, London.



the London “International Exhibition,” where it held pride of place in the so-called Medieval Court along with other pieces of painted furniture by Burges (see fig. 1).²

In designing his cabinet, Burges did more than simply fit together panels of wood to provide flat surfaces for painted ornament: he conceived of the sideboard architecturally. The complex figural scenes across the front and sides of the cabinet, and the row of portrait heads below them, were meant to be viewed as two stories of stained-glass windows. They were set within the framework of a Gothic building whose vertical and horizontal elements were stenciled with Gothic tracery and arcades, the whole supported by a rusticated foundation.

The most complex of the painted “stained-glass windows” are the scenes on the cabinet’s

four principal doors. These were executed by Nathaniel Westlake, who initialed and dated two of the panels. Best known as a stained-glass artist, Westlake took as his subject the tale of Saint Bacchus as told in the fourteenth-century French poem “Le Martyre de saint Baccus,” which had appeared in an anthology of medieval poetry in 1839.³ In this work, the anonymous poet contended that feeding the hungry, healing the sick, and consoling the unfortunate are not just the stuff of sainthood, but the work of wine as well. In effect, he canonized the beverage as “Saint Bacchus,” and proceeded to offer a playful hagiography in which he lamented the grape’s “martyrdom” in being pressed to a pulp, trampled to death, and then shut up in a barrel.

In Westlake’s painted version of this narrative, he depicted Saint Bacchus dressed in a pink cloak with green and red stripes, a crown of grapevines around his head. In the second scene, the saint offers wine to his companions who, in the third vignette, push him backward into a cask. The fourth and final panel shows the martyred Bacchus imprisoned in an oak wine-barrel from which one of his admirers draws fine wine—his blood—into a pitcher. In the seven smaller portrait-heads below, Westlake likewise rendered wine with a human face: at far left, for example, burgundy is personified by a crowned, dark-haired prince, while at far right champagne is given the face of a fair-haired maiden. Lest this hymn to wine become excessive, however, the inside surfaces of the two center doors are painted with heads representing Temperance and Sobriety, which reminded the cabinet’s owner to moderate his pleasures even as he pursued them.



30. *Vase (Vase feuille d'eau)*

1859/60

Sèvres, France

Sèvres Porcelain Manufactory

Ornament designed by Émile Renard

(act. 1852–82), 1859

Ornament and gilding applied by Bernard Pine

(act. 1854–70), 1859/60

Figures painted by Paul Roussel (act. 1837–72), 1860

Hard-paste porcelain, polychrome enamels, gilding, and gilt-bronze mounts; h. 55 cm (21.6 in.)

Marks: crowned *N*; *DÉCORE A SEVRES*; 60 (for 1860); painted reserves signed *PM ROUSSEL. INV. & PINX.*

Restricted gift in memory of Jean Ruggles Romoser, given by her parents, Mr. and Mrs. Rudy L. Ruggles, through the Antiquarian Society, 1993.59

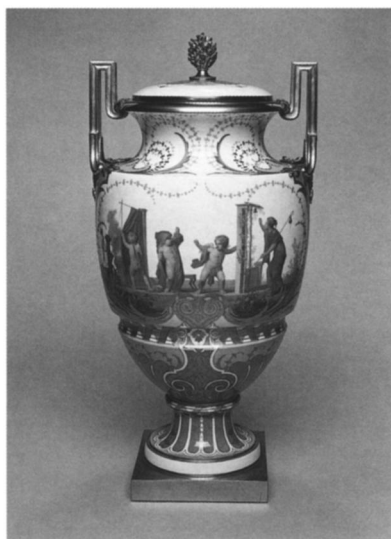
Originally one of a pair, this vase is identical in form to its mate (fig. 1), now in the Cleveland Museum of Art. The principal face of each piece is decorated with a figurative painting derived from an unknown mythological or allegorical source: the theme of the Art Institute's vase is described in Sèvres factory records as "temptation," that of Cleveland as "oracle."¹ The vase itself was named, according to Sèvres records, *Vase feuille d'eau*, or "water-leaf vase."

In February 1859, the pair of blank vases was given to the gilder Bernard Pine, who, following draftsman Émile Renard's design, executed the attenuated, scrolling tendrils and bold fan-and-ribbon ornament in a strong palette of blue, pink, and turquoise enamel. In May of the following year, the pieces were received by the painter Paul Roussel, who decorated them in a monochromatic palette of reddish brown, with white and pale-green highlights. Roussel did his work with skill, creating classically inspired figures arranged in a friezelike procession. Chicago's vase shows, from right to left, a woman who sits with a distaff in one hand, spinning, and a cloaked man who grasps a female figure struggling to

free herself. Through a trellised doorway, a cloaked cherub holds the mask of an old man to his face with one hand, and a dog on a leash with the other. On the vase's reverse side, Roussel depicted two recumbent female figures and a cherub.²

The vases were sent to London for display in the "International Exhibition" of 1862, one of the many nineteenth-century fairs at which European countries showed the finest of their contemporary art and industrial products. In describing the Sèvres in the exhibit, the catalogue noted that "the best artists of France are employed at Sèvres, and maintain its supremacy over all other 'Works' for the production of Ceramic Art."³ In August 1863, Napoleon III (r. 1852–70) presented the pair to the widow of Félix Barthe, a top-ranking civil servant who had been a senator and a first president of the Cour des Comptes (Court of Auditors).⁴

FIGURE 1
Sèvres, France. *Vase (Vase feuille d'eau)*, 1859–60.
Sèvres Porcelain
Manufactory. Hard-paste
porcelain, polychrome
enamels, gilding, and gilt-
bronze mounts; h. 55 cm
(21.6 in.). The Cleveland
Museum of Art, Severance
and Greta Millikin
Purchase Fund.



31. *Drawing-Room Cabinet*

1871/72

England

Designed by Bruce James Talbert

(English; 1831–1881)

Made by Gillow and Company

Walnut, burl-walnut, ebony, boxwood, thuya,
and other woods, gilding, lacquered brass
mounts; h. 148.6 cm (58½ in.), w. 166.3 cm
(65½ in.), d. 52 cm (20½ in.)

Gift of the Antiquarian Society, 1992.632

This drawing-room cabinet was conceived by Bruce James Talbert, a prolific designer who created furniture of a self-consciously artistic nature, drawing inspiration from such widely divergent sources as Gothic architecture and Japanese art. Like many of his colleagues in the second half of the nineteenth century, Talbert often wrestled with the



issue of how fine design and craftsmanship could be fostered in the face of increasing industrialization and mechanization.¹ He simplified and popularized the Gothic style first advocated by A. W. N. Pugin earlier in the century, and offered his designs to furniture manufacturers such as the renowned Gillow and Company of Lancaster. Founded around 1727, Gillow's eventually became one of the preeminent firms of cabinetmakers in England. In the nineteenth century, the company undertook complete schemes of interior decoration and employed leading architects, among them Talbert, to design furniture in the latest taste.

Talbert's work also received wide public exposure through its regular presence at the international expositions so popular during the nineteenth century. Either this cabinet or a related one was shown in the "London Exhibition" of 1871, alongside the work of other

architects and designers. Talbert advocated honesty in construction, and designed many pieces that possess both a strongly rectilinear form and a refined sense of detail. For example, the carved Gothic elements around the perimeter of this sideboard provide the structure for delicate marquetry panels depicting abstract, geometrical designs and Japanese-inspired vases of flowers.

The cabinet was made for Sir James A. Ramsden, a railroad magnate who regularly ordered furniture from Gillow between 1858 and 1879.² Ramsden commissioned the piece for use in his Gothic-revival mansion, Abbots Wood, in the northern English county of Cumbria.³ The work itself bears witness to Ramsden's ownership: its central, arched crest contains a shield carved with the monogram "JAR," while below it, inlaid ebony letters spell out "ABBOTSWOOD" within squares of maple.



32. *Dessert Plate*

1878

Stoke-on-Trent, Staffordshire, England

W. T. Copeland & Sons

Painted by Charles Ferdinand Hürten

(German; [1818–1901], act. at Copeland 1859–97)

Bone china, polychrome enamels, gilding;

diam. 25 cm (9 7/8 in.)

Marks: on underside printed mark of interlaced

Cs; *COPELAND* below; impressed *M/78*

(for March 1878); *Hürten* signature on reserve

Gift of the Antiquarian Society through the

Mrs. Robert E. Straus and Mrs. George B.

Young funds, 1988.245

Held in London's Hyde Park in 1851, the "Great Exhibition of the Works of Industry of All Nations" was a wake-up call to many British manufacturers of the applied arts. The wares of English porcelain and pottery firms, in particular, were found wanting when compared to those exhibited by the large, state-subsidized manufactories of Meissen and Sèvres. William Taylor Copeland

was one of many British entrepreneurs who recognized the need to improve the quality of their products. In 1858 he hired the German-born Charles Ferdinand Hürten, an artist noted for his outstanding paintings of flowers on porcelain. Trained at the Municipal School of Art, Cologne, Hürten worked subsequently at Sèvres.

The exceptional quality of Hürten's art set him apart from his English contemporaries; unique among his colleagues at Copeland, he had his own studio and the freedom to paint unsupervised. He was also allowed to sign his name to his work, and received a generous annual salary instead of being paid piece by piece, as was the custom. Copeland's faith in Hürten's abilities was not misplaced: in 1863 his firm received a commission from Edward, prince of Wales, who requested an extensive dessert and tea service to mark his marriage to the Danish princess Alexandra. Hürten undertook the job, and three years later Copeland was awarded a royal warrant as china and glass manufacturer to the prince of Wales.

This octagonal dessert plate is painted with an intensely naturalistic scene of waterlilies, and is representative of Hürten's work at its finest. The painting is framed with a broad octagonal rim, richly gilt and pierced in a fretwork pattern inspired by Chinese and Japanese designs. The European appetite for the exotic had reawakened in the middle of the nineteenth century, when Japan's borders were reopened to trade, and the trickle of imported goods swelled to a torrent. In hands less skilled, the combination of the waterlilies' naturalism with the rich abstraction of the fretwork border might have resulted in a jarring dissonance; in Hürten's hands, they are harmoniously resolved.

33. *Work Table*

c. 1880

Paris, France

Made for Maison Giroux under the direction of Rosalie Duvinage (act. 1877–82)

Rosewood, ivory, gilt bronze, brass, and pewter; h. 71 cm (28 in.), w. 68.5 cm (27 in.), l. 40.6 cm (16 in.)

Marks: stamped *MAISON ALPH GIROUX PARIS* on interior rim; incised and inked with interlaced initials *FD* (for Ferdinand Duvinage), followed by *B^{té}* (for *breveté*, or “patented”) in lower-right corner of table top

Gift of the Antiquarian Society, 1996.77

“Mosaic,” the innovative marquetry technique displayed on this work table, was patented in 1877 by Rosalie Duvinage, the owner of Maison Giroux, a Paris firm that had produced a wide assortment of luxury goods for generations.¹ In this process, pieces of ivory were held fast within a matrix of engraved metal strips, giving the appearance of a field of cracked ice. Into this groundwork, different woods were inlaid to create complex patterns. This piece shows the costly technique at its most sophisticated. Here the ivory ground is broken up by a network of engraved brass and pewter that forms the branches and leaves of flowering tree peonies, within which rest a large pheasant; both plants and bird are rendered with different wood inlays in an almost painterly fashion (see fig. 1). The shallow sides of the table are veneered in a pattern of maple leaves that incorporates a peony within a shaped frame.

The decorative vocabulary of this table, and of other items veneered in this technique, was inspired by a renewed interest in the artistic and commercial goods coming from the Far East, particularly Japan, in the second half of the nineteenth century (see cat. no. 32). These floral and faunal motifs, while Chinese in origin, had long been absorbed by the Japanese and



made their own. Here, the artists of Maison Giroux managed to deploy them with sensitivity: according to custom, tree peonies represent the male principal *yang*, or masculine virility; the golden pheasant, a traditional symbol of female beauty, is a natural complement.

FIGURE 1
Detail of “mosaic”
table top.



34. *Vase (Vase d'Arezzo)*

1884–85

Sèvres, France

Sèvres Porcelain Manufactory

Form designed by Albert Ernest Carrier-Belleuse (French; 1824–1887)

Painted by Henri Lucien Lambert (French; 1836–1909)

Hard-paste porcelain, enamel decoration, and gilding; gilt-bronze mounts; h. 85 cm (33½ in.)

Marks: *S.84* within a cartouche in blue; *RF/DECORE A SEVRES/85* within a twice-outlined circle in iron red; monogram *HL* (for Henri Lucien Lambert)

Gift of the Antiquarian Society, 1991.313

In 1875 the French sculptor Albert Carrier-Belleuse became artistic director of the Sèvres Porcelain Manufactory. While he is best known for his insightful portrait busts and revivalist works in the Rococo style,¹ Carrier-Belleuse was also knowledgeable about porcelain; in the early 1850s, before establishing himself as a sculptor, he was chief designer at the Minton pottery in Stoke-on-Trent, England. During his tenure at Sèvres, where he worked until his death in 1887, Carrier-Belleuse created a wide range of new porcelain shapes, among them this monumental vase, designed in 1881 and named for Arezzo, a Tuscan center of ceramics production from ancient times.² Like many of the new forms introduced by Carrier-Belleuse, this vase, with its fluid contours and smooth surfaces, offered porcelain painters a vast canvas on which to work.

Under Carrier-Belleuse, Sèvres was the scene of technological advances as well as formal ones. In the early 1880s, the factory's artisans developed a new kind of porcelain that could be fired at temperatures less than 1410° Celsius, which was typical for hard-paste porcelain. The main reason for this innovation was aesthetic: lower firing temperatures permitted a wider range of enamel colors and glazes to withstand the firing process. The new hard-paste porcelain, called *pâte nouvelle*, had a firing temperature of around 1280° Celsius, and was used to make the vase now in the Art Institute.³

The *Vase d'Arezzo* was decorated by Henri Lucien Lambert, a painter who specialized in flowers. Lambert's work here is striking for the natural way in which he represented the four profuse, vibrantly colored sprays of bell heather and gorse that emerge from stylized acanthus clusters. The fully saturated yellow of the gorse is set against the rich pink of the heather, which Lambert also enhanced with shades of muted pink in order to create the

impression of three-dimensional space. This fully European naturalist impulse, however, was balanced by Lambert's attraction to Asian aesthetics. The artist was, like many of his time, caught up in the mania for things Japanese.⁴ Sometimes referred to as *Japonisme*, this cult developed in Europe and America after the opening of Japan to the West in the 1850s, and was fed for decades by the import of Japanese goods.

Here Lambert supplied a hint of exoticism through color: on the vase's neck, the yellow ground is densely mottled with fluffy, gradually diminishing white forms that suggest the pale, hanging flowers of wisteria, a common motif in Japanese art. Butterflies flutter across the surface of the vase, lending it a distinctly Asian air, not unlike the Japanese-inspired butterfly monogram used by the American expatriate artist James McNeill Whistler. The insects were painted in a technique known as *pâte-sur-pâte*, developed at Sèvres in 1849. In this method, the artist created a relief by painting layer upon layer of slip, or liquid clay, onto the unfired porcelain body; he allowed each layer of slip to dry before applying the next, working to achieve the raised profile he desired. The piece was then fired and decorated in the usual manner with enamel colors or gilding.

35. *Jug*

c. 1880

Middlesborough, Yorkshire, England

Designed by Christopher Dresser
(Scottish; 1834–1904)

Made by Linthorpe Art Pottery

Lead-glazed earthenware; h. 19.4 cm
(7 7/8 in.), diam. 14 cm (5 1/2 in.)

Marks: *LINTHORPE/HT* and facsimile
signature *Chr Dresser* above model number *341*,
impressed on underside of jug

Gift of the Antiquarian Society through the
Alsodorf Foundation, 1987.214

The arc of Christopher Dresser's life coincides almost exactly with the reign of Queen Victoria (1837–1901), a period in which Britain's empire expanded, trade and manufacture prospered, and a growing population concentrated itself increasingly in urban centers. In many ways, Dresser exemplified the Victorian ideal: born into an expanding middle class, he became, through his own ambition and vision, the first industrial designer. His unlimited curiosity allowed him to appreciate what he saw, divine its potential, and use it to transform the shape of the decorative arts. Dresser provided designs for a broader range of industries than did any of his contemporaries, and in so doing exercised a wide influence over the appearance of everyday objects such as ceramics, glass, metalwork, silver, and textiles.

Supplying designs to long-established ceramics firms such as Minton and Wedgwood, Dresser also worked with enthusiastic new entrepreneurs such as the Yorkshire brick manufacturer John Harrison. In 1879 Harrison proposed opening an art pottery that, with Dresser as creative director, would use as its raw materials the same local clays that had been employed for brickmaking. Until 1882 Dresser provided the Linthorpe Art Pottery with designs for an enormous range of vessels, including bottles, jugs, vases, and tea and coffee wares, drawing from contemporary European styles as well as from Celtic, Chinese, Japanese, and Pre-Columbian influences. The Art Institute's jug, broadly inspired by Pre-Columbian ceramics, is conical in shape, with a compact base balanced by the seamless profile of the spout and handle; the body's arc is echoed in the line of the spout, which flows directly into the looped handle. Decoration is spare: before the jug was glazed and fired to produce its luminous, dark-brown surface, it was incised with a bull's-eye pattern below the spout, and with horizontal lines below the handle, giving it the look of a barrel.



Dresser's designs for Linthorpe were manufactured in large numbers, and enjoyed enormous popularity due to their combination of practicality and affordability. His work is a testament to the possibility of realizing good design at a low cost, a principle often espoused by progressive designers from the Arts and Crafts Movement to the Bauhaus, but too rarely achieved.

36. *Side Table*

c. 1888
 London, England
 Designed by Arthur Heygate Mackmurdo
 (English; 1851–1942)
 Made by the Century Guild
 Cuban mahogany, gilt brass; h. 74.9 cm (29½ in.), w. 83.8 cm (33 in.), d. 50.8 cm (20 in.)
 Through prior acquisitions of Mrs. Josephine P. Albright and the Antiquarian Society, 2002.13

FIGURE 1
 Arthur Heygate Mackmurdo. Title page of *Wren's City Churches* (Kent, 1883). Ryerson Library, The Art Institute of Chicago.

Arthur Heygate Mackmurdo was born in 1851, the seminal year in which the “Great Exhibition of the Works of Industry of All Nations” was held in London, housed within the magnificent glass and iron pavilion known as the Crystal Palace. This exhibition made explicit the power that had accrued to Britain through her ever-expanding empire, unrivaled material wealth, and technological and manufacturing preeminence. The exhibition also spurred a vigorous debate that would continue for decades, and that concerned the means by which the aesthetic discrimination of the British public might be improved. At issue were the shoddiness of contemporary design and the moral effects of ill-conceived, industrially manufactured goods both on individuals and society as a whole. Among the most vocal and influential thinkers for whom design reform was a moral imperative were John Ruskin and William Morris.

Mackmurdo first trained as an architect, setting up his own practice in London in 1875.¹ In 1882 he established the Century Guild, a cooperative whose aim was “to render all





branches of art the sphere no longer of the tradesman but of the artist . . . [and] restore building, decoration, glass-painting, pottery, wood carving and metal to their right place beside painting and sculpture."² The guild's mouthpiece was its magazine, *The Hobby Horse*, inaugurated in 1884 and published intermittently into the 1890s. In 1883 Mackmurdo wrote a book entitled *Wren's City Churches*, for which he also designed the title page (fig. 1). Bold in his use of black on white, Mackmurdo drew several identical, long-stemmed flowers swept to and fro in an upward, swirling motion as if by a gust of wind. He contained this powerful motion between two elongated peacocks, who stand in partial profile, like sentries, on either side. Compressed within the frame of the page, the flowers appear as though they might, in an instant, suddenly spring beyond its confines.

The Art Institute's Mackmurdo side table also gives the impression of vitality confined.³ Reminiscent of a Japanese temple gate in its overall shape, it is carved with undulating greenery on the front and sides of the frieze; tall, multileaved flowers along the legs; and a series of interlocking arcades, possibly of ginkgo leaves, on the stretchers between the legs. In these carved decorations, as on the title page of *Wren's City Churches*, Mackmurdo seems to have anticipated the lyrical spirit of Art Nouveau, a style that was to sweep the European continent at the turn of the twentieth century.

37. *Box in the Form of an Egg*

Before 1899

St. Petersburg, Russia

Made by the Fabergé Workshop, possibly by Michael Perchin (Russian; 1860–1903)

Moss agate, gold, enamel, diamonds, rubies; h. 5 cm (2 in.), w. 8.3 cm (3¼ in.), d. 5.5 cm (2⅓ in.)

Marks: *FABERGE* (in Cyrillic), 56 (for 14k gold), two crossed anchors intersected vertically by a scepter (for the St. Petersburg assay prior to 1899), on lower gold rim

Gift of Mrs. Burton W. Hales through the Antiquarian Society in memory of Miss Grace M. Merchant, 1986.1358

The egg, a universal symbol of rebirth, has enjoyed a long iconographic association with Easter, embodying the message of new life and hope attendant on Christ's resurrection. Indeed, the practice of making gifts of eggs at Easter has a rich tradition that continues in many cultures to this day. The most exquisite Easter eggs ever conceived were those made for the Russian imperial family by the Fabergé workshop.



The Fabergé firm was founded by Gustav Fabergé in 1842, and achieved its international reputation under his son Peter Carl Fabergé, who became director in 1872. In 1885 he was granted permission to style himself “Supplier to the Imperial Household.” It was at this time that the workshop made its first imperial Easter egg, a gift from Czar Alexander III (r. 1881–94) to his wife, Maria Fedorovna, who received a Fabergé egg from her husband every Easter until his death. When Nicholas II (r. 1895–1917) assumed the Russian throne, he continued his father's Easter custom of giving elaborately jeweled, intricately wrought Fabergé eggs at Easter, presenting one to his mother, now the dowager empress, and one to his wife, Alexandra. This tradition continued through Easter 1916, and inspired the production of fifty imperial eggs in all.

Fabergé also fashioned smaller, less elaborate eggs such as this one, now in the Art Institute's collection. Made from moss agate carved to a transparent thinness, the egg is split from top to bottom and mounted with gold rims, the upper featuring a design of foliate swags and rosettes, its lower counterpart struck with Fabergé marks. Within the egg, nestled snugly into a fitted pad of burgundy velvet, rests a small flask. Made for perfume, this flattened, spherical container is crafted of gold, with a surface of radiating, machine-engraved patterns covered by a transparent layer of pale-pink enamel. The flask is further embellished with an imperial Russian crown placed above the monogram “M,” which is set with a rose-cut diamond and both faceted and cabochon rubies. This crowned monogram suggests that the egg was made for a member of the imperial family, a small treasure that could have been kept for private use or presented as a gift on Easter or another important occasion.

38. *Coffee Pot*

1900/01

London, England

Designed by Charles Robert Ashbee (1863–1942)

Made by the Guild of Handicraft

Silver, ivory, and chrysoprase; h. 15.7 cm (6 3/16 in.), diam. 17.9 cm (7 1/16 in.)

Marks: *G of HL^{td}* (for Guild of Handicraft); lion passant; leopard's head; date letter *E* (for 1900/01)

Gift of the Antiquarian Society through the Eloise W. Martin Fund, in honor of Edith Bruce, 1987.354.

39. *Decanter*

1901/02

London, England

Designed by Charles Robert Ashbee

Made by the Guild of Handicraft

Glass by James Powell and Sons

Silver, glass, and cork; h. 20.3 cm (8 in.)

Marks: *G of HL^{td}* (for Guild of Handicraft) on the stopper and upper collar; assay mark for 1901/02

Gift of Mrs. James W. Alsdorf through the Antiquarian Society, 1998.154

Architect, designer, and socialist, Charles Robert Ashbee believed, like John Ruskin and William Morris, that many social ills resulted from the unchecked growth of industrialization, and from the machine's disruption of workers' creative relationship to the products of their labor. Such reformers reasoned that only by restoring this intimate bond could society be improved and the individual fulfilled. Almost unique among his contemporaries, Ashbee not only trusted in the restorative power of creative manual work, but put his beliefs into practice by founding the Guild and School of Handicraft, which provided working-class men and boys with an education in the crafts of metalworking and furniture-making. Located in the East End of London and later in the Cotswolds, the guild constituted a twenty-year

experiment in communal living and individual creative expression.

The Art Institute's decanter (cat. no. 39) is a classic Guild of Handicraft product, and the earliest of the several versions known.¹ Ashbee's idea for this design evolved slowly. In 1893 the site of the Magpie and Stump, an old London pub, was being cleared in preparation for a house Ashbee planned to build for his mother. Fragments of green glass from broken wine bottles were discovered amid the rubble, and Ashbee kept them, believing them to be Elizabethan in date. Indeed, he wrote that "it was doubtless bottles of that shape, good solid glass, from which Falstaff and his worthies drank their sack."²

Four years later, glassmakers James Powell and Sons re-created the bottle form; Ashbee took the Powell glass, mounted the neck with two silver collars, and sent a network of silver wires from the upper collar to a silver mount affixed to the hips of the bottle, thereby creating a handle for the decanter. A second group of silver cordons cradles the bottle's belly. The openwork handle of silver wires woven loosely together evokes the wirework pommels of sixteenth-century Iberian swords, perhaps suggesting another source of inspiration for Ashbee's creative imagination. Ashbee published a design for a closely related decanter, now in the Victoria and Albert Museum, London, in 1909.³

The coffee pot (cat. no. 38) is expressive of another side of Ashbee's work in silver. Conical in form, it is almost devoid of decoration, relying instead on the subtle articulation of the silver surfaces, achieved by hand hammering. The designer restricted the ornament, in the form of a running vine in relief, to the pot's foot and the perimeter of its lid. The ivory handle is not just a luxurious addition, but also served a practical purpose, as it cannot conduct heat. The use of the green,



semiprecious stone chrysoprase for the finial was a feature much favored by Ashbee, and appears in other examples of his work.⁴ Thanks to the ivory, the chrysoprase, and a significantly greater quantity of silver, this piece must have been considerably more costly than the decanter. Unlike the decanter, of which several versions exist, the coffee pot appears to be unique.

40. *Chest for Photographs*

1902

Vienna, Austria

Designed by Josef Hoffmann (Austrian; 1870–1956)

Made by W. Müller

Palisander and maple veneers, white metal inlays and other metal fittings; h. 55.9 cm (22 in.), w. 52.8 cm (20 ¹³/₁₆ in.), d. 37.1 cm (14 ⁵/₈ in.)

Restricted gift of the Antiquarian Society; restricted gifts through the Antiquarian Society of Mrs. James W. Alsdorf, Mrs. Walter Alexander, Mrs. P. Kelley Armour, Mrs. DeWitt W. Buchanan, Jr., Mrs. Henry M. Buchbinder, Mrs. George M. Covington, Dr. Edwin J. DeCosta, Mr. and Mrs. Robert O. Delaney, Mr. and Mrs. Gordon R. Ewing, Marshall Field, Mrs. Robert Hixon Glore, Mrs. Fred A. Krehbiel, Dr. Kenneth J. Maier, Mrs. Harold T. Martin, Mrs. Brooks McCormick, Dr. and Mrs. Charles F. Nadler, Mrs. John K. Notz, Jr., Mrs. Eric Oldberg, Mrs. James C. Pritchard, Mrs. Edgar J. Uihlein, Mrs. Morris S. Weeden, and Mrs. George B. Young; restricted gifts of John H. Bryan and David P. Earle III; in honor of Lynn Springer Roberts, Eloise W. Martin Curator of European Decorative Arts and Sculpture and Classical Art, 1981–89, 1992.93



In 1897 Josef Hoffmann, like many other Viennese artists and designers, answered painter Gustav Klimt's call to form a new exhibition society known as the Secession. This cadre of young rebels rejected the academic, conservative aspirations of the Künstlerhaus exhibition society and sought to breathe new energy into Vienna's artistic life. The Secession's



motto, “To the age its art, to art its freedom,” is a succinct expression of its members’ intent to escape the tradition-bound historical revivalism of much nineteenth-century art. In their exhibitions and through their own work, the Secessionists emphasized the combined use of fine and decorative arts to achieve a *Gesamtkunstwerk*, or total work of art, a result that they thought could be best realized under the direction of a single architect or designer.

In addition to displaying their own creations, the society also brought the latest in contemporary European art and design to Vienna, exhibiting furniture and metalwork by C. R.

Ashbee (see cat. nos. 38–39) and Charles Rennie Mackintosh, for example, at their 1900 exhibition. Hoffmann designed many of the earliest interiors for the Secession shows; this chest for photographs was included in the society’s installation for the 1902 “Exhibition of Art and Industry” held at the Palais des Beaux-Arts, Düsseldorf. In his first attempts at furniture design, Hoffmann adopted the curvilinear outlines of Art Nouveau, but soon abandoned these for the more rigid symmetries of British Arts and Crafts works. This richly ornamented chest of drawers encapsulates Hoffmann’s synthetic approach, in which

FIGURE 1
Josef Hoffmann.
Model room featuring, at
left, a chest for pho-
tographs similar to cat.
no. 40. Published in
Innen-Dekoration 3
(1902), p. 145. Photo:
Ryerson Library, The Art
Institute of Chicago.



he combined solid British Arts and Crafts forms with ornament inspired by the sinuous patterns and abstractions of Art Nouveau.

Although no longer turning toward Art Nouveau for furniture forms, Hoffmann continued to experiment with this aesthetic in his stencil work for architectural projects, exploring stylized plant forms, wavelike patterns, and attenuated, abstracted lines. He also used curvaceous patterns for inlay within more rectilinear furniture designs, as in the drawer fronts of the Art Institute's chest. By including an inlaid border of squares, Hoffmann emphasized the rigid, geometric quality of each drawer front, at once accentuating and controlling the fluid, billowing forms of the white-metal inlays.

Hoffman conceived of this piece as a work of architecture in miniature: four gently tapered, square-sectioned columns support a flat, projecting roof. The chest's shape was inspired by English furniture—especially the designs of C. R. Ashbee and C. F. A. Voysey—in the manner in which the drawers are suspended between the freestanding pillars and the overhanging roof. But rather than working in oak or walnut, as did the English, Hoffman

created a more sophisticated surface by applying palisander and maple veneers, the deep, richly toned browns of the former contrasting with the latter's honeyed hue. In his refinement of form and ingenious use of wood veneers, Hoffmann followed the elegant tradition established almost one hundred years earlier by the Viennese furniture-makers of the Biedermeier period (see cat. nos. 24–26).

41. *Coffee Service*

1901/02

Vienna, Austria

Designed by Jutta Sika (Austrian; 1877–1964)

Made by Josef Böck Porcelain Manufactory

Hard-paste porcelain with stenciled decoration in blue enamel; teapot with lid: h. 17.1 cm (6 ³/₄ in.), w. 19.7 cm (7 ³/₄ in.), d. 13.2 cm (5 ³/₁₆ in.); sugar bowl with lid: h. 11.3 cm (4 ⁷/₁₆ in.), diam. 10.5 cm (4 ¹/₈ in.); creamer: h. 8.6 cm (3 ³/₈ in.), w. 10.5 cm (4 ¹/₈ in.), d. 8.3 cm (3 ¹/₄ in.); tea cup: h. 5.5 cm (2 ³/₁₆ in.), w. 10.6 cm (4 ³/₁₆ in.), d. 8.4 cm (3 ¹/₁₆ in.); saucer: diam. 16 cm (6 ⁵/₁₆ in.)

Marks: *SCHULE PROF. KOLO MOSER*

stamped in green, *D 501 c* (significance unknown) in blue, on underside of teapot, sugar bowl, creamer, tea cup, and saucer

Gift of the Antiquarian Society through the
1986 New York Trip Fund, 1986.1092–96

Jutta Sika designed this coffee service under the tutelage of Koloman Moser while she was a student at Vienna's Kunstgewerbeschule (School of Applied Arts). Moser was a gifted painter and designer who, like Josef Hoffmann (see cat. nos. 40, 45), had been a founding member of the Vienna Secession; with Hoffmann, he established the Wiener Werkstätte, an arts and crafts society inspired by Robert Ashbee's Guild of Handicraft (see cat. nos. 38–39). Moser taught at the Kunstgewerbeschule from 1899 until his death in 1918, and a number of his designs, as well as those of his pupils, were produced by contemporary ceramic and glass manufacturers.



The school itself was founded in 1867, and conceived as a complement to the Museum für Kunst und Industrie (now the Österreichisches Museum für angewandte Kunst), which was established three years earlier on the model of London's South Kensington Museum (now the Victoria and Albert Museum). By the beginning of the twentieth century, the school had emerged as a training ground for progressive designers, while the museum offered a collection of historical applied arts for study, as well as a venue for annual exhibitions of contemporary arts and crafts. Enrolled at the Kunstgewerbeschule from 1897 to 1902, Sika studied ceramics and benefited from the synergy of school and museum. Her designs, realized by the Viennese manufacturer Josef Böck, were exhibited at the museum's 1902, 1903, and 1909 winter exhibitions; at the St. Louis "Louisiana Purchase Exposition" of 1904;

and at the 1925 "Exposition internationale des arts décoratifs et industriels modernes" in Paris.¹

The pieces in the Art Institute's service, with their simplified volumes, are distinguished by Sika's use of thin, almost finlike appendages, each pierced with a circle to form handles or lids. The enamel decoration seems entirely original, owing nothing to historical precedent: each component is boldly stenciled with a pattern of overlapping circles that both echoes and extends the circular motif of the handle and lid cut-outs, giving the impression of stylized waves, or of bubbles rising from below.



42. *Demitasse and Saucer*

1901/02

Weiden, Bavaria, Germany

Designed by Peter Behrens (German; 1868–1940)

Made by Bauscher Brothers

Hard-paste porcelain, underglaze blue decoration; demitasse: h. 6 cm (2⁷/₁₆ in.), diam. 8.1 cm (3³/₁₆ in.); saucer: diam. 13.6 cm (5³/₈ in.)

Marks: monogram *PB* (for Peter Behrens) within rectangle, above *GESCHÜTZT* (patented) on underside of cup and saucer

Gift of the Antiquarian Society through the Mrs. Huntington Eldridge, Mrs. R. Michael Gately, Nancy C. Gorman, Mrs. Robert E. Straus, and Mrs. Benton J. Willner funds, 1988.246

43. *Pitcher*

c. 1904

Höhr-Grenzhausen, Germany

Designed by Peter Behrens

Made by Westerwald Art Pottery

Glazed stoneware; h. 26.5 cm (10¹/₂ in.)

Marks: *WESTERWALD/ARTPOTTERY* in rectangular cartouche, monogram *PB* (for Peter Behrens) within rectangle, model number 2102 impressed on underside of pitcher

Gift of the Antiquarian Society through the Mrs. Edgar J. Uihlein Fund, 1991.314



Peter Behrens began his career as a painter, but by the late 1890s had begun to shift his activities toward architecture and industrial design. In 1899, for example, he was one of seven artists invited by Ernst Ludwig, grand duke of Hesse-Darmstadt, to establish a colony in Darmstadt. There Behrens encountered the work of British Arts and Crafts designers Charles Robert Ashbee (see cat. nos. 38–39) and M. H. Baillie Scott, who had recently redecorated the duke's sitting and dining rooms in the Neues Palais. Inspired by the stylistic unity of these interiors, Behrens undertook the design of his own home, including its interior furnishings. In 1901 this residence, as well as those of his Darmstadt contemporaries, was opened to the public to much acclaim.¹

One year later, Behrens was one of twelve progressive artists to design model rooms for an exhibition of modern interiors at the prominent Wertheim department store in Berlin. This display was meant to “provide the possibility for spectators at every level of education to experi-

ence the simple unity of these model ensembles, to see the practicality of the furnishings, and to purchase such furniture at moderate prices.”² A contemporary photograph of Behrens’s installation shows an interior unified both in form and ornament: gridlike arrangements of squares, rectangles, and lines gave volume to the chandelier and pattern to the carpet and the stenciled decoration around the upper reaches of the walls, while simple plank construction characterized the ebonized sideboard, dining table, and chairs.³ On the sideboard, Behrens placed a porcelain coffee service of his own conception; commercially produced, the set included demitasse cups and saucers of the same design as those in the Art Institute’s collection (cat. no. 42). In keeping with the dining room’s overall geometric theme, the cups and saucers are hexagonal in form, and are ornamented with stenciled patterns of lines and squares in underglaze blue.

In a related gesture of creativity, Behrens also helped breathe new life into Germany’s centuries-old stoneware industry, located in the Westerwald region of the Rhineland. Potteries had existed there since the Middle Ages, but with invention of porcelain in Europe at the beginning of the eighteenth century—and with every sort of ceramic widely available and affordable by the late nineteenth—makers of stoneware had long since abandoned innovation. In order to recapture a share of the contemporary market, some of these potteries turned to designers such as Behrens and Henry van de Velde (see cat. no. 44) to reinvigorate their product lines. While the Behrens pitcher in the Art Institute exists within a long tradition of German stoneware vessels for beer, it communicates a singular, clear sense of modernity: strongly angular lines and abstract, almost skeletal incised patterns are accentuated by the vivid contrast of cobalt blue, a traditional glaze, with an innovative forest green.



44. *Plate*

1904/05

Meissen, Germany

Designed (1903/04) by Henry van de Velde
(Belgian; 1863–1957)

Made by Meissen Porcelain Manufactory

Hard-paste porcelain, underglaze blue
decoration; diam. 26 cm (10¼ in.)

Marks: crossed swords (for Meissen) and 71. in
underglaze blue; impressed 56 and monogram
(for Henry van de Velde) within rectangle

Gift of the Antiquarian Society, 1988.34

In late 1902, Meissen, the venerable porcelain manufactory founded in Dresden in 1710, commissioned the architect, designer, and painter Henry van de Velde to create a dinner service in the newest style. Although a seasoned practitioner of the Art Nouveau aesthetic,¹ van de Velde had never worked in porcelain, and spent seventeen weeks with a Meissen technician learning how the medium might best serve his artistic vision. By the autumn of 1904, the service, available in gold or blue, was ready for sale.

Van de Velde often incorporated an elongated, zigzag motif into his work in metal and wood; whether incised or rendered in relief, its

sharp angles create a dynamic sense of compressed tension. This plate, now in the Art Institute, shows that van de Velde reused this motif to powerful effect in his porcelain design for Meissen: the whiplash pattern is molded in shallow relief on the plate's wide rim, and enhanced with underglaze blue. Despite van de Velde's fresh design, his service was not a financial success. In addition to preferring reproductions of Meissen's eighteenth-century wares, the firm's clientele favored a less aggressively modern look.

45. *Tea and Coffee Service*

1922

Vienna, Austria

Designed by Josef Hoffmann, c. 1916

Made by the Wiener Werkstätte

Silver and ivory; tray: h. 3.2 cm (1¼ in.), w. 39 cm (15⅜ in.), d. 34.3 cm (13½ in.); tea pot: h. 11.2 cm (4⅜ in.), w. 26 cm (10¼ in.), d. 14.7 cm (5¾ in.); coffee pot: h. 15.6 cm (6⅞ in.), w. 20.3 cm (8 in.), d. 9.9 cm (3⅞ in.); creamer: h. 5.6 cm (2⅜ in.), w. 17.1 cm (6¾ in.), d. 9.6 cm (3¾ in.); sugar tongs: h. 2.2 cm (⅞ in.), w. 13.2 cm (5⅜ in.), d. 3.2 cm (1¼ in.)

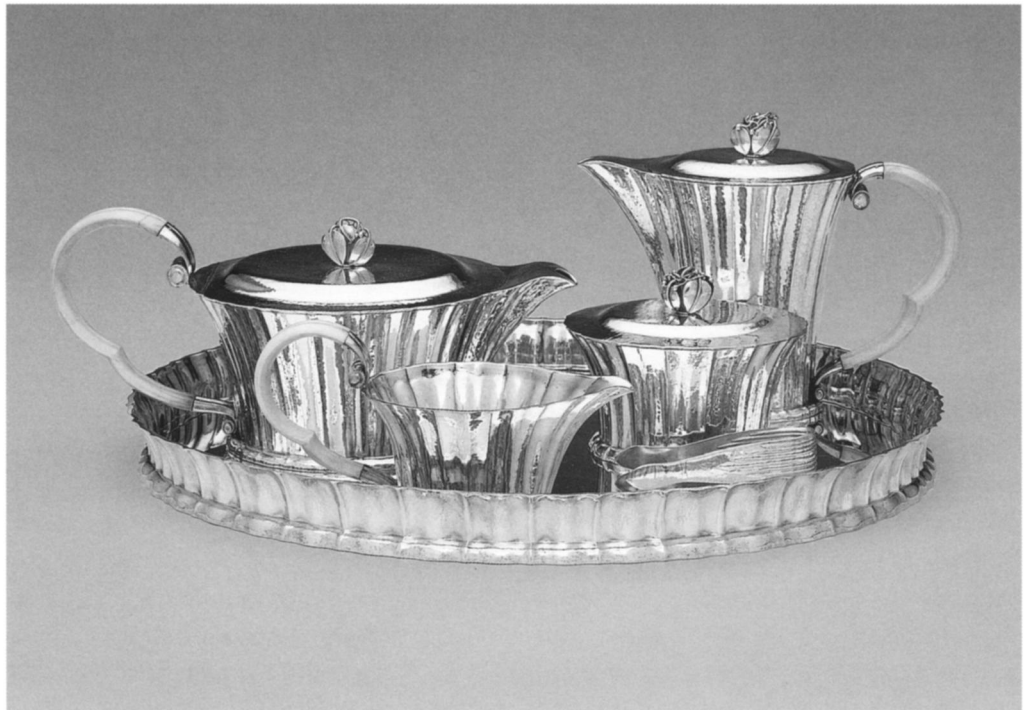
Marks: on the underside of each piece, 900

(Vienna silver mark, valid from 1922),

WIENER/WERK/STATTE, monogram JH

(for Josef Hoffmann)

Gift of the Antiquarian Society through the Eloise W. Martin Fund, in memory of Mrs. Alfred Collins, 1987.213.1-6



In 1903 Josef Hoffmann and Koloman Moser (see cat. no. 41) founded the Wiener Werkstätte (Viennese Workshop), a collaborative society of craftspeople whose aim was “to produce good and simple articles of everyday use.”¹ Influenced by such English workshops as the Guild of Handicraft, established in 1888 by Charles Robert Ashbee (see cat. nos. 38–39), the Wiener Werkstätte was a natural outgrowth of the Vienna Secession, and was similarly devoted to originally designed, affordably produced objects. While the Werkstätte adopted the principles of hand craftsmanship so forcefully advocated by nineteenth-century English aestheticians and designers such as John Ruskin and William Morris, its members embraced the idea of machine production as a means to disseminate their progressive designs to a wide public. While these aims were certainly noble, with few exceptions—the most successful being designs produced for the bentwood-furniture industry—the Werkstätte’s products ended up appealing not to a critical mass of consumers, but to members of Vienna’s avant-garde, bourgeois, and intellectual communities, who demanded furnishings of luxury and sophistication.

First produced in 1916, the Art Institute’s tea and coffee service epitomizes the elegance, beauty, and quality of the objects that Werkstätte members created for this upscale market. Each piece in the set is composed of broad, vertical flutes with shimmering, hand-hammered surfaces. The use of heat-resistant ivory on the twice-curved handles is at once practical, elegant, and luxurious. Foliate finials add an ornamental flourish consistent with Viennese taste of the 1910s, which favored more and more decorative effects.

In comparison to the severe, architectonic form of Hoffmann’s 1902 chest for photographs (cat. no. 40), this tea service would seem almost to verge on the Rococo. Yet both objects, while made fourteen years apart,

reveal an essential characteristic of Hoffmann’s, and indeed of Vienna’s, aesthetic preferences: the enduring importance of elegance in design.

46. *Corner Cabinet*

c. 1916

Paris, France

Designed by Jacques Émile Ruhlmann

(French; 1879–1933)

Possibly made by Haentges-Frères

Amboyna, ebony, and ivory veneer on oak and

mahogany carcass; replacement silvered

escutcheon plate; h. 127.3 cm (50¹/₈ in.),

w. 82.9 cm (32³/₈ in.), d. 52 cm (20¹/₂ in.)

Marks: *Ruhlmann* impressed on left-corner panel

Restricted gift of Mrs. James W. Alsdorf, Mrs.

T. Stanton Armour, Mrs. DeWitt W. Buchanan, Jr.,

Mrs. Henry M. Buchbinder, Mrs. Robert O.

Delaney, Mrs. Harold T. Martin, Manfred

Steinfeld, Mrs. Edgar J. Uihlein, Mrs. T. Stanton

Armour, Mr. and Mrs. Robert O. Delaney, Mr.

and Mrs. Fred Krehbiel and Mrs. Eric Oldberg

funds; Mrs. Pauline S. Armstrong, Harry

and Maribel G. Blum, Richard T. Crane, Jr.

memorial, Mr. and Mrs. Fred Krehbiel, Mary

Waller Langhorne, and European Decorative

Arts endowments; through prior acquisitions of

the Antiquarian Society, European Decorative

Arts purchase fund, Howard Van Doren Shaw,

and Mr. and Mrs. Martin A. Ryerson, 1997.694

This sumptuously veneered corner cabinet by the French designer Jacques Émile Ruhlmann represents what is arguably the apex of Art Deco furniture-making. Its monumental form rests on short, fluted legs that are shod in ivory on the two front feet, and that terminate at the knees in a flourish of ivory sandwiched between veneers of amboyna, a rare Indonesian hardwood. Ruhlmann employed ebony and ivory to depict a large, fluted urn from which cascade an abundance of stylized flowers and leaves, overflowing the limits of their container to form a large, black-and-white oval against the amber tones of a burl-



amboyna background. In none of his subsequent furniture did the designer make such lavish use of ebony and ivory; nor were his decorative schemes so vividly pictorial. The three-sided cabinet, made to fit into the corner of a room, was a centuries-old form popular among eighteenth-century cabinet-makers such as Jean Henri Riesener.¹ Ruhlmann's adaptation of this model became his signature design from its first appearance in 1916 through the middle of the 1920s, and remains so to this day.²

Ruhlmann did not begin his career as a cabinet-maker. Upon his father's death in 1907, he took over a family firm that had grown to encompass gilding; interior wall painting; wall-

papering; and the supply of mirrors, glass, and other interior fittings.³ But Ruhlmann was ambitious, and in 1913 established a sideline business as a furniture-maker and *ensemblier*, a professional who orchestrates complete interiors in work akin to, but more comprehensive than, that of an interior decorator. Ruhlmann employed an atelier of architects and designers to perfect his many sketches for furniture and interiors, which were initially executed by established craftsmen in the Faubourg St. Antoine, the district of Paris in which cabinetmakers had their workshops. Ruhlmann was able to use his income from his family's original firm to support the high cost of his luxury-furnishings business, and by 1919 was able to devote himself fully to his work as an *ensemblier*.

Ruhlmann is widely considered to have been the greatest exponent of Art Deco (also known as Art Moderne). This design term, used since the 1960s to refer broadly to the high-style interiors of the interwar years—that is, the 1910s through the early 1930s—was derived from the title of the 1925 Paris “Exposition internationale des arts décoratifs et industriels modernes.” Like that of many premier Art Deco designers, Ruhlmann's success was based on his skillful use of exotic and costly materials; his emphasis on exquisite craftsmanship; and his mastery of inventive design in the traditions of eighteenth-century French cabinetmaking. His fame also sprang, however, from his innate understanding of the wishes of his wealthy clients for high fashion and conspicuous consumption. Of his work and clientele, Ruhlmann once remarked: “Only the very rich can pay for what is new and they alone can make it fashionable. Along with satisfying a desire for change, fashion's real purpose is to display wealth.”⁴



47. *Two Side Chairs*

c. 1925

Paris, France

Léon Albert Jallot (French; 1874–1967)

Walnut, burl walnut, shagreen; each: h. 85.6 cm

(34 1/4 in.), w. 41 cm (16 3/8 in.), d. 45 cm (18 in.)

Marks on both chairs: *MADE IN FRANCE* on the underside of back seat rails; *L. JALLOT* stamped on underside of front seat rail

Gift of Mrs. Robert Adams Carr in memory of her husband, Robert Adams Carr, through the Antiquarian Society, 1994.813.1–2

A man of fifty-one when he designed these spare chairs, Léon Albert Jallot began his career as a furniture-maker in 1899 at Siegfried Bing's Paris emporium La Maison de L'Art Nouveau, which lent its name to the flamboyant, sensual style that emerged around the turn of the twentieth century. In the years following World War I, Jallot's work became leaner and more severe in form, but retained its characteristically rich surface effects. The designer skillfully exploited the nature of various woods, choosing them for

their intrinsic decorative quality and sometimes combining them with inlay and other forms of ornament. He also used nontraditional materials including mirrored glass, lacquer, and chromed steel, some of which were newly developed for wartime use.

These side chairs, made around 1925, are fine examples of how Jallot's elegant, minimalist aesthetic combined with the period taste for exotic materials. Like Jacques Émile Ruhlmann's corner cabinet (cat. no. 46), Jallot's chairs were inspired by traditional French furniture forms—in this case, by early-nineteenth-century chairs with saber legs and gently curved back rests. Jallot updated the form by slimming the legs, seat, and chair back.

Jallot's choice of upholstery is striking: instead of elaborate textiles or leather, he chose shagreen. Often referred to as sharkskin, shagreen is actually the skin of a tropical fish such as a dogfish or ray. Instead of scales, it consists of nodules, which are often filed flat to disclose its dense, cellular pattern. Shagreen-covered objects were introduced to Europe in the sev-

enteenth century from China and Japan; in the eighteenth century, the material was typically used on small, personal items such as snuff-boxes and sewing kits. Often stained green, shagreen provided a durable, attractively mottled surface, and found renewed favor in the first quarter of the twentieth century for its exotic texture.

These chairs were purchased from the 1925 Paris "Exposition internationale des arts décoratifs et industriels modernes." Jallot's work was well represented at the exhibition, appearing in lavish installations such as Ruhlmann's "Pavilion of a Collector," and in more modest displays sponsored by Parisian department stores.



48. *Sugar Caster*

c. 1925

Paris, France

Boucheron

Silver and niello; h. 23 cm (9 in.)

French marks: *BR & C^{ie}* (for Boucheron, Radius and Company); incised *BOUCHERON PARIS*; stamped head of Minerva in profile to the right within an octagonal shield (for French silver standard). English marks: import mark for foreign plate entering England; *L* within a cartouche (for 1926); 925 within oval cartouche (for English silver standard)

Gift of the Antiquarian Society through the Mr. and Mrs. Morris S. Weeden Fund and the Antiquarian Society General Funds, 1991.315

Founded in Paris in 1858, the celebrated jeweler Boucheron remains in business to this day. With branches in several European cities by the first decade of the twentieth century, the firm made not just jewelry, but also luxurious works of art for the table.

In contrast to the Art Institute's centerpiece by Jean Desprès (cat. no. 50), which derives its composition from the interplay of geometric forms, the stylistic impulse underlying this sugar caster is rooted in a love of ornament and richly worked surfaces similar to that of Jacques Émile Ruhlmann's corner cabinet (cat. no. 46). The designer of this piece used patterns of piercing, relief work, and niello to transform it into a stylized fountain in which blasts of water shoot upward from the center of a tall, circular basin and, in falling back down, cascade over the basin's edges. The latter effect was achieved with areas of silver and blue-gray niello. In this technique, the metal surface is engraved or etched, and the excised area is then filled with a powdered mixture of silver, copper, lead, and sulfur. The niello and silver are then exposed to heat, causing them to fuse; afterward, the surfaces are polished until the darkened areas are flush with the surrounding silver.

49. *Cocktail Shaker*

1926

Copenhagen, Denmark

Georg Jensen Sølvsmiede

Silver; h. 23.5 cm (9¼ in.)

Danish marks: *GEORG JENSEN* within a crowned oval; 925 *S* within a rectangle (for silver standard); 462 (for registered number of design); three towers above 26 (Danish control mark);

1926 within an oval (for 1926); monogram *CFH* (for Copenhagen assay master C. F. Heive).

English marks: 925 within oval (for silver standard); *L* within cartouche (for 1926); *GS* within a rectangle (for assayer); import mark for foreign silver

Gift of Mrs. Eric Oldberg through the Antiquarian Society, 1991.305



The name Georg Jensen is synonymous with modern Danish silver. After apprenticing as a goldsmith and pursuing studies in sculpture and ceramics, Jensen (1866–1935) entered the Copenhagen workshop of silver-smith Mogens Ballin, and opened his own atelier in 1904. One year later, he made his first pieces of hollow ware, a spare tea and coffee service comprised of somewhat squat forms with undulating profiles.¹ Jensen's work subsequently grew more curvaceous, however, and he began to enliven its surfaces in a number of ways. He used hammer-mark patterns, for example, to produce a warm, mottled sheen, and also ornamented his creations with heavy, three-dimensional clusters of stylized acorns, berries, flowers, grapes, or seed pods.

Unlike Charles Robert Ashbee (see cat. nos. 38–39), Jensen was not averse to machine manufacture, and in 1918 he built his own factory to help meet the growing demand for his tablewares and jewelry. By 1930 he employed approximately 250 people,² and at the time of his death in 1935 the firm had opened retail outlets across Europe and in New York.

The silver cocktail shaker is one of the most potent icons of 1920s culture, embodying the freedoms and pleasures of the decade in which prosperous Europeans and Americans threw off the horrors of World War I and challenged the conservative mores of the previous generation. Men's and women's clothing became less restrictive, dancing more fast-paced and erotically charged, and smoking and drinking more socially acceptable.³ It was in this milieu that the cocktail shaker came into vogue, and Jensen, like other silversmiths of the day, created his own variations on the form.

With its gently hammered surface and stylized foliate finial, the Art Institute's cocktail shaker is immediately recognizable as Jensen's work, although it is less elaborate than his designs of the previous decade. With its sleek, tapering body, it reflects the growing Modernist aesthetic of the 1920s, which valued geometry, architectural profiles, and fitness to purpose.



50. *Centerpiece*

1925/30

Paris, France

Jean Desprès (French; 1889–1980)

Silver-plated metal; h. 21 cm (8¼ in.)

Marks: *J. Desprès* incised on underside of foot

Gift of Mrs. James W. Alsdorf in memory of her husband through the Antiquarian Society,

1991.114

Jean Desprès, a prominent silversmith and jeweler who designed both jewelry and table silver in the Art Deco style, often juxtaposed strong geometric forms to create bold, monumental objects. Born into a family of stained-glass artists, Desprès broke with tradition and decided to train as a goldsmith in Paris. There he associated with members of the artistic avant-garde, including painters Georges Braque and Joan Miró. During World War I, he worked as an airplane pilot and subsequently designed

aircraft engines. Desprès's fascination with the machine aesthetic is evident in some of his 1930s work, in which he incorporated forms such as cogwheels, gears, and sprockets.¹

Desprès conceived this centerpiece as a decorative sculpture in its own right. In his design, he balanced a shallow bowl upon a tall, square stem set into a round base. At the point where the stem meets the base, it is flanked by a bracket on one side and by two spheres on the other; with their lightly hammered surfaces, the spheres and the base contrast with the smoothly polished bowl, bracket, and stem. Although (like all of Desprès's creations) this work is entirely handmade, it manages to evoke, through its juxtaposition of polished planes and textured surfaces, the contemporary interest in the aesthetic and philosophical differences between machine manufacture and hand-smithing.

51. *Serving Wedge*

c. 1930

Germany

Hans Przyrembel (German; 1900–1945)

Silver-plated metal (alpaca), ebony;

h. 4.6 cm (1 7/8 in.), l. 12.1 cm (4 3/4 in.)

Marks: *ALPACCA*; monogram *HP*

(for Hans Przyrembel)

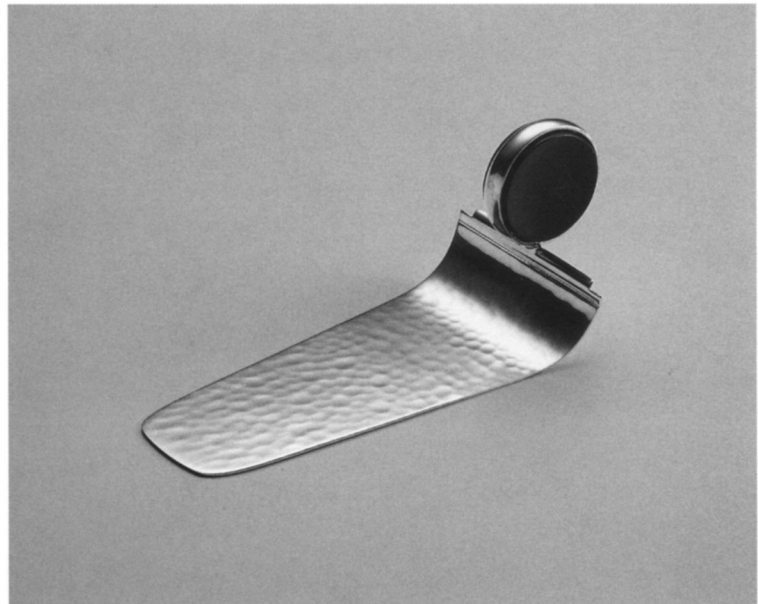
Gift of Mr. and Mrs. Thomas B. Hunter III
through the Antiquarian Society, 1991.115

This simple wedge, designed to serve such delicacies as cake or tea sandwiches, tapers gently to a square toe; at the opposite end, it curls upward to meet the handle, an upright ebony disk mounted in a silver ring. The piece is made from alpaca, an amalgam of metals developed in the 1920s as a less costly, tarnish-resistant alternative to silver. The metal's dimpled surface was achieved by hand hammering with silversmiths' tools.

This is the work of Hans Przyrembel, a little-known silver designer who in 1924 enrolled at the Bauhaus, one of the most important design laboratories in the first half of the twentieth century. Founded in 1919 at Weimar, Germany, under the direction of the architect Walter Gropius, the Bauhaus sought to dissolve the distinctions between fine and applied arts. The school emphasized architecture as its central focus of instruction but, as the 1920s wore on, came to focus increasingly on making prototypes of functional objects as models for industrial production.

The Bauhaus metalwork studios, under the direction of László Moholy-Nagy, were an especially vibrant component of the curriculum. Of Moholy-Nagy, Wilhelm Lotz, a contemporary art critic, wrote:

I think [that Moholy-Nagy] has in mind an entirely different idea of the definition of "craftsman," not the craftsman who produces with his



hands, but the person who oversees the process of production in the crafts as well as in industry, and, by means of this supervision and direction is in a position to influence the design of the product.¹

Przyrembel's contemporaries in metalwork included Marianne Brandt and Christian Dell.² In 1926 Brandt and Przyrembel designed an adjustable ceiling light; manufactured by the Berlin firm Schwintzer and Graff around 1928, it was one of the few Bauhaus inventions that successfully made the transition from prototype to production.³ Most Bauhaus creations exist only in the form of unique, hand-wrought prototypes or limited, experimental production runs. The principles that informed Bauhaus metalwork—an emphasis on geometry and volumetric design, an industrial or mechanical appearance, and the elimination of ornament if it had no bearing on function—proved impractical if not matched by a genuine understanding of industrial machinery and standardization.



52. *Canister for Cigarettes*

1937

Stockholm, Sweden

Designed by Baron Erik Fleming (Swedish;
1894–1954)

Made by Atelier Borgila

Silver; h. 11.1 cm (4 $\frac{3}{8}$ in.), diam. (base)

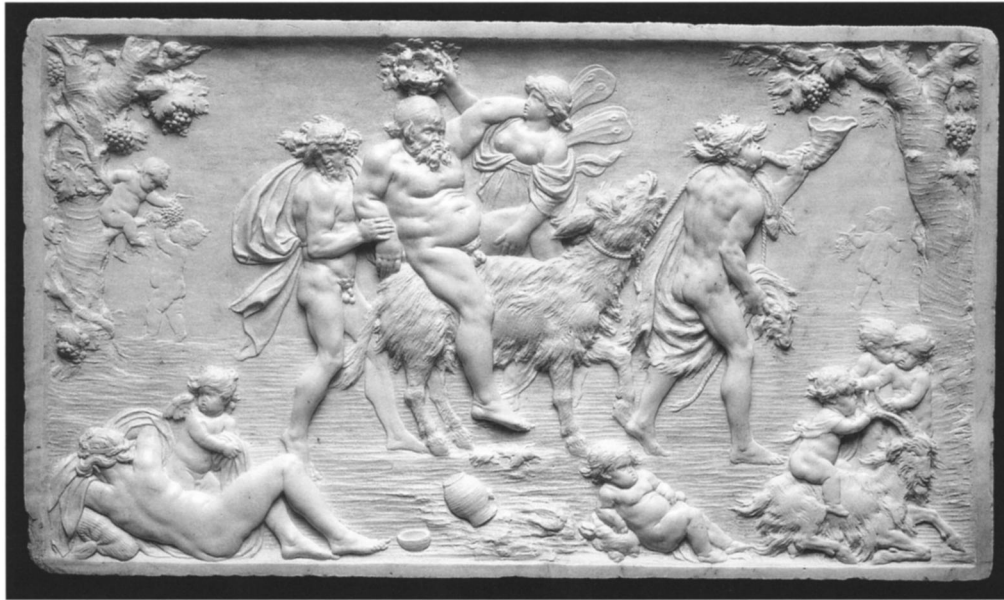
7 cm (2 $\frac{3}{4}$ in.)

Marks: *BORGILA* struck within rectangular
reserve; *L 8* within rectangular reserve (for 1937);
STERLING within rectangular reserve; crowned
female head within circle (for Stockholm); three
crowns within lobed cartouche and *S* within
hexagonal reserve (for Sweden)

Gift of Mrs. Eric Oldberg through the
Antiquarian Society. 1991.306

In the years between the two world wars, Swedish silver was dominated by Baron Eric Fleming's work for Atelier Borgila, the firm he founded in Stockholm in 1919.¹ Trained in mechanical engineering and architecture in Germany, Fleming took up the tools of the silversmith upon his return to Stockholm, and thereafter devoted himself to his craft. Atelier Borgila specializes in hand-wrought silver of elegant form and design, and was patronized by the Swedish royal family, the nobility, and a sophisticated upper-middle class. To mark the 1932 wedding of Prince Gustav Adolf of Sweden and Princess Sibylla of Saxe-Coburg-Gotha, the atelier received its most important commission from the Swedish government, a silver table service of more than eight hundred pieces that became known as the "National Wedding Gift." With the success of this commission, Fleming was designated Court Silversmith to His Majesty the King.²

Fleming's work of the 1930s, generally considered his most original, is characterized by the use of geometric forms; surfaces polished to a brilliant sheen; and ornament restricted to the foot, finial, or neck of the object. With its simple, cylindrical shape and spare decoration, the Art Institute's cigarette canister is a luminous example of Fleming's 1930s aesthetic. It is striking for its flawlessly polished surfaces—the product of countless hours of hand finishing—and for its extremely restrained ornament, which consists only of undulating silver wire sandwiched between the moldings at the foot, and within the upright ring that forms the finial.



53. *The Triumph of Silenus*

c. 1660

Paris, France

Gerard van Opstal (Flemish; 1605–1668)

Marble; w. 38 cm (15 in.), h. 58 cm (23 in.)

Restricted gifts of Mrs. Eloise W. Martin and Mrs. Edward J. Uihlein through the Antiquarian Society, Mrs. DeWitt W. Buchanan, Jr., and Mrs. Frederick K. Krehbiel; Major Acquisitions Centennial, Jane B. Tripp, and Mr. and Mrs. Joseph Varley endowments; through prior acquisitions of the Kate S. Buckingham Endowment, 1997.89

Trained in his native Brussels, Gerard van Opstal was called to work in France by Cardinal Richelieu, the chief minister of state to Louis XIII (r. 1610–43). Working in Paris, he was awarded numerous commissions for decorative carving throughout the city, notably in the Louvre, the Tuileries gardens, and various grand homes. Van Opstal's individual style blends a full-blown Baroque aesthetic, epitomized by the paintings of his countryman Peter Paul Rubens, with the more classical sensibility advocated by his teacher, the sculptor Jacques Sarazin. Van Opstal carved much of his best

work on a relatively small scale in marble or ivory, and combined an almost painterly feel for flow with a precise gouging of hard material. Even though he executed his work in low relief, van Opstal achieved a sense of animation and texture by opposing polished and matte surfaces within a panel.

The subject of this relief, the Triumph of Silenus, enjoyed great popularity in northern Europe at this time. A rural god of Greek mythology, Silenus was portrayed as a fat, jolly old drunkard who was nevertheless wise and prophetic. He, along with satyrs and maenads, is often shown in the retinue of Bacchus, the god of wine, for whose education he was responsible. Here Silenus appears unsteadily mounted on an ass; one young man supports him while another pulls the beast and trumpets his arrival; a nymph crowns him with a wreath. In the left foreground, the winged Cupid tugs at drapes to reveal a nymph whose well-formed body parodies and perhaps arouses the corpulent Silenus. To the right, four youngsters wrestle a ram, mimicking the adult group behind them, while other children pluck grapes from vines in the background.



54. *Bust of Anne Marie Louise Thomas de Domageville de Sérilly*

1780

Paris, France

Jean Antoine Houdon (1741–1828)

Marble; h. (including plinth) 89.9 cm (35 1/4 in.)

Inscription: signed and dated *HOUDON F*

1780 on under-cut of left shoulder

Through prior acquisitions of the George F. Harding Collection; the Lacy Armour, Harry and Maribel G. Blum Foundation, Richard T. Crane, Jr., and European Decorative Arts Purchase endowments; Eloise W. Martin and European Decorative Arts Purchase funds; restricted gifts of the Woman's Board in honor of Gloria Gottlieb and Mrs. Eric Oldberg; through prior acquisitions of Robert Allerton, the Antiquarian Society through the J. S. Landon Fund, Mary and Leigh Block, Mr. and Mrs. Robert Andrew Brown, Miss Janet Falk, Brooks and Hope B. McCormick, Mr. and Mrs. Joseph Regenstein, Sr., Mrs. Florene Schoenborn, and the Solomon A. Smith Charitable Trust, 1996.79

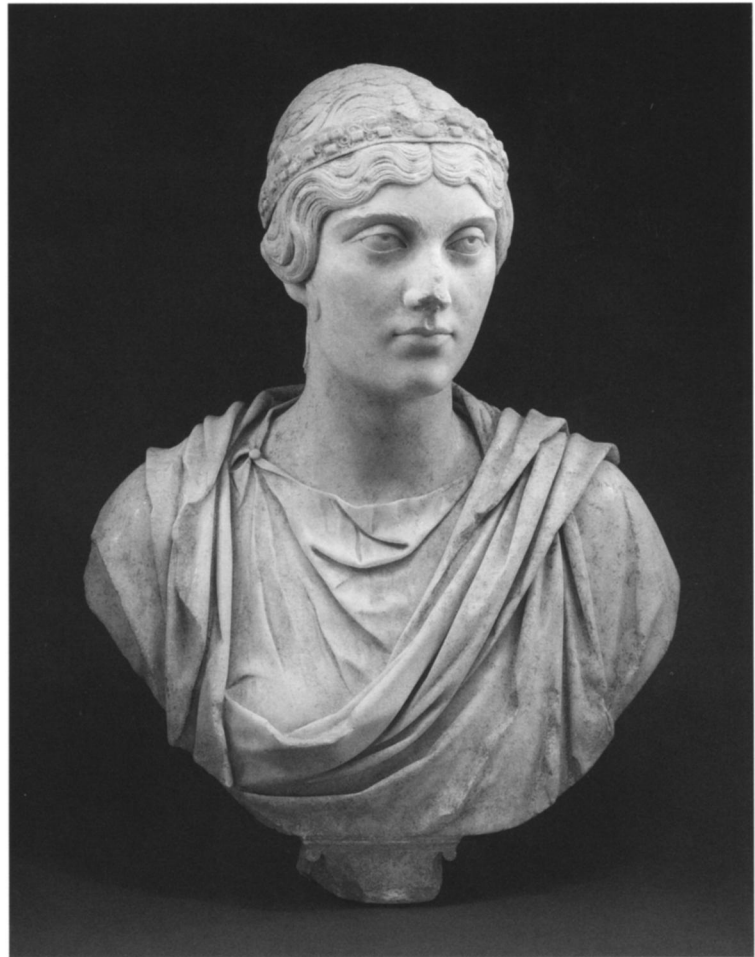
Van Opstal's sources reflect the emerging classical orientation of French art. Roman sarcophagi featuring the "Indian Triumph of Bacchus" (in which Silenus figured) or Roman statues depicting Silenus and Bacchus were well known to artists and patrons with an interest in ancient culture. Paintings by Rubens and his followers also furnished important models.¹ The subject's apparent vogue was fueled by its underlying moral ambiguity. Silenus's unbridled pursuit of pleasure might appear to be corrupt, but it can also be assigned a positive value: Renaissance philosophers from the Platonist Marsilio Ficino to the essayist Michel de Montaigne argued that, in states of ecstasy, bliss becomes indistinguishable from goodness. While we may not agree with this stance, it is easy to see how this image of redeemable revelry would have found wide appeal.

Jean Antoine Houdon was the greatest portrait sculptor of the eighteenth century and, in fact, ranks as one of the greatest portraitists in marble of all time. He had an eye for the essential nature of the individual, and his delicate touch enabled him to capture his sitters' expression and personality in their most subtle states. The economic circumstances of the Revolutionary period in France reduced the number of large-scale commissions available, and obliged Houdon to concentrate on portrait busts for his livelihood. His talent served an extraordinary range of clients, including the *philosophes* of the Enlightenment, royals and nobles in France and throughout Europe, and the founding fathers of the United States of America. His career spanned the years 1756 to 1814, but he reached the height of his creative power in the 1770s and 1780s. In these transitional years, when the Rococo style was sup-

planted by Neoclassicism, Houdon's work often combined the fluidity and exuberance of the first and the ideal simplification of the latter.

One of Houdon's most attractive subjects was Louise de Sérilly, celebrated for her beauty and remembered for the disastrous circumstances she endured during the French Revolution. Cultivated in arts and letters, at age seventeen she married a cousin twice her age. By 1791, when Paris had become dangerous for aristocrats, the family withdrew to their country estate, where they were arrested. Her husband was executed, but Louise was spared the guillotine, and spent the rest of the Terror in impoverished circumstances until she married François de Pange in 1796. Her second husband perished of consumption six months later, however, and her third, General Anne Pierre de Montesquiou-Fezensac, was killed by smallpox in 1798. Louise, too, contracted the disease, and died the following year at age thirty-four.

In light of Sérilly's troubled life, it is poignant to witness the confidence and charm that Houdon captures in his portrait.¹ Most likely completed a year after her first marriage, it would have at once celebrated that occasion and served as a means through which the newlywed couple established their taste and decorated their Parisian mansion. A ribbon draws the sitter's hair away from her forehead, gathering it into five tight curls that hang from the back, and flowing locks that fall forward over her shoulders. Thick drapery wraps her torso, revealing her left shoulder and a beribboned lace bodice. The subject radiates poise and self-assurance, and gives the impression of a keen intellect. Madame de Sérilly's head retains the freshness and movement of the Rococo, but her distant gaze and tightly restrained silhouette indicate that the sculptor's artistic bent was shifting toward Neoclassicism.



55. *Portrait Bust of a Woman*

Roman

Antonine Period, 138–92

Marble; h. 62 cm (24¹³/₁₆ in.)

Restricted gifts of the Antiquarian Society in honor of Ian Wardropper, the Classical Art Society, Mr. and Mrs. Isak V. Gerson, James and Bonnie Pritchard, and Mrs. Hugo Sonnenschein; Mr. and Mrs. Kenneth Bro Fund; Katherine K. Adler, Mr. and Mrs. Walter Alexander in honor of Ian Wardropper, David Earle III, William A. and Renda H. Lederer Family, Chester D. Tripp and Jane B. Tripp endowments, 2002.¹¹

FIGURE 1
Side view showing the
subject's elaborate coiffure.



This exquisite portrait bust depicts the quintessential privileged Roman matron. Fashioned from a fine-grained, cool gray marble, it has developed a creamy patina over time.¹ The piece was carved during the Antonine Period (138–92), when the Roman empire was at the height of its peace, prosperity, and extent. As a sculptural type, portrait busts originally evolved from commemorative wax masks of ancestors that Romans customarily carried in funeral processions and displayed in household shrines. Although they retained their memorial function, in time they were also used to honor the living. The convention of representing the sitter's shoulders and upper torso emerged in the early second century A.D., when it also became common for a rectangular plate to separate the bust from the socle, or flaring, marble base, supporting it. Since the reverse of this bust is not so finely smoothed, it was probably made to be placed within a niche, where it could be viewed from the front and sides (see fig. 1).² It may have been displayed in the foyer of a private home or in a public gathering place in a major Roman

city, which would have been lavishly adorned with statues of gods, heroes, and historical figures.

While the subject's elaborate hairstyle and heavily lidded eyes recall those of Faustina the Elder, the matronly wife of Emperor Antoninus Pius (r. 138–61), her youthful physiognomy suggests she is a private individual emulating imperial style. Perhaps she was the wife of a wealthy senator, merchant, or landowner; her fashionable hairdo, intricate diadem, and the fine fabric of her clothing identify her as a woman of considerable means. She looks to the left, which affords a tantalizing glimpse of her complex coiffure. Thick tresses flow over her forehead and around her face in scalloped waves, each strand articulated separately. Delicate curls fall over her ears and wispy tendrils cascade down the nape of her neck; long, flat plaits are coiled in an ascending spiral, forming a heavy bun on the crown of her head, while a single braid is drawn up the back of the bun and tucked into its top. The intricate diadem around her head is held in place by a thick cord meant to suggest fabric. With a crescent-shaped dip above a single, broadly elliptical gem or pearl, it evokes an original that would have been fashioned of gold and set with precious stones. Squares representing emeralds are intermingled with scrolling tendrils along its length.

The woman's slender face is no less remarkable, with high cheekbones, an elegant nose, and large, round eyes that direct a regal gaze into the distance. The separately incised hairs of her broad eyebrows, which dip over the bridge of her nose, are long and widely spaced. Her chin is strong, her jaw line firm, and her slender neck features three subtle rolls of flesh, or "Venus rings," which Romans considered highly attractive. The sitter's crisply pleated, gap-sleeved tunic is held with a single fastener visible at her right shoulder, and the sheer fab-

ric of its neckline is so thinly carved that light passes through the marble. For modesty's sake, her tunic is covered by a mantle; its deep folds suggest a thick fabric, probably wool. Draped low across her torso, the mantle reveals the gentle swell of her right breast.

Although portraiture is one of Rome's greatest contributions to the visual arts and one of the empire's most enduring legacies, the names of its practitioners remain unknown. Here a masterful sculptor, using the simple tools of a stone mason and a deft hand, transformed a hard block of cold marble into a portrait that captures the noble serenity and timeless beauty of his subject. His name may be lost, but this superb sculpture survives as an enduring testament to his extraordinary talent.

40. The four objects from the Guelph Treasure are a circular monstrance with a relic of Saint Christine (1962.90); a reliquary with a tooth of John the Baptist in a Fatimid crystal vessel (1962.91); the Veltheim Cross (1962.92); and a pyx, or container for Eucharistic wafers (1962.93). While these remain unpublished, the Silver Standard Cross (1931.263) appears in *The Antiquarian Society of The Art Institute of Chicago: The First One Hundred Years* (note 6), cat. no. 319, ill.
41. A 1925 bylaw amendment added "education" to the Antiquarians' original mission.
42. Rich first suggested that the Antiquarians buy furniture of the Italian Renaissance. This idea quickly proved unworkable, as genuine pieces were rare and prices prohibitive.
43. For an informal account of the society's decision to "collect American," see three interviews of Mrs. C. Phillip Miller conducted between Apr. 24, 1984, and Mar. 4, 1985, Oral History Transcripts, AIC Archives.
44. In 1922 the Antiquarians sponsored a show that included colonial costumes borrowed from the leading families of Salem, Massachusetts; see "Antiquarian Society," *Bulletin of The Art Institute of Chicago* 16, 1 (Jan./Feb. 1922), p. 15. In 1926 an Antiquarian committee, working with Bessie Bennett, put together an exhibition of early American furniture with important loans from The Metropolitan Museum of Art, New York. See "Temporary Exhibitions, May–July," *The Art Institute of Chicago: Forty-Eighth Annual Report For the Year 1926* (Chicago, 1927) p. 44.
45. This tankard (1943.1) was published in *The Antiquarian Society of The Art Institute of Chicago: The First One Hundred Years* (note 6), cat. no. 175, ill.

Hilliard, "Robert Allerton," p. 13.

1. The panel, which was from a chest, was acquired in 1912 and later withdrawn from the collection.
2. Mildred Davison, interviewed by Evelyn Willbanks and Mary Janzen, Mar. 12, 1984, Oral History Transcript, AIC Archives.

Zelleke, "An Embarrassment of Riches," pp. 22–89.

1. *Tea Service for Two*, pp. 24–25.

1. See Hans Boeckh, "Barocke Lyrik im Bild oder wie Cupido zum Tee kam . . . Beobachtungen zum Schmelzfarbendeckel an Augsburger Teeservicen," *Kunst und Antiquitäten* 12 (1992), pp. 54–59, for a discussion of these prints and their relation to enameled tea services, including the set now in the Art Institute.
2. Illustrated in Boeckh (note 1), p. 55, fig. 4; Eva Maria Link, *Die Landgräfliche Kunstkammer Kassel: Staatliche Kunstsammlungen Kassel* (Kassel, 1975), pp. 28–30; and Helmut Selig, *Die Kunst der Augsburger Goldschmiede, 1529–1868: Meister, Marken, Werke* (Munich, 1980), vol. 1, pl. 16.

2–3. *Spoon and Ladle*, p. 26.

1. Timothy Arthur Kent, *London Silver Spoonmakers, 1500 to 1697* (London, 1981), p. 49.
2. Philippa Glanville, *Silver in England* (London, 1987), p. 87.
3. Arthur G. Grimwade, *London Goldsmiths 1697–1837: Their Marks and Lives from the Original Registers at Goldsmiths' Hall and Other Stories* (London, 1976), p. 585.

4. *Coffee Pot*, pp. 27–28.

1. Gisela Haase and Monika Kopplin contributed much to the analysis of Martin Schnell's work and the correspondence between lacquered furniture and Böttger stoneware. See, for example, Monika Kopplin, "Chrysanthemen am Ostazun und andere ostasiatische Motive in der Dresdner Lackmalerei," *Jahrbuch der Staatlichen Kunstsammlungen Dresden* 28 (2000), pp. 47–55.
2. See, for example, the Turkish-inspired Böttger stoneware coffee pot from the Hans Syz collection in Hans Syz, J. Jefferson Miller II, and Rainer Rückert, *Catalog of the Hans Syz Collection* (Washington, D.C., 1979), vol. 1, cat. no. 12, ill.

5. *Teapot*, pp. 29–30.

1. These drawings are reproduced in *Das Meissener Musterbuch für Höroldt-Chinoiserien* (Munich, 1978).

6. *Teapot*, pp. 30–31.

1. The correspondence between this print by Petrus Schenk the Younger and the imagery on one side of the teapot was first noted by Rita McCarthy, former research assistant in European Decorative Arts at the Art Institute, at the time the teapot was purchased by the museum in 1987.
2. For a discussion of the print collections assembled at Meissen, for example, see Maureen Cassidy-Geiger, "Graphic Sources for Meissen Porcelain: Origins of the Print Collection in the Meissen Archives," *Metropolitan Museum Journal* 31 (1996), pp. 99–126.

7. *Gaming Set*, pp. 31–33.

1. The box was published as part of the Hermitage's collection in Sergei Nikolayevich Troinitzki, *Tabatières en porcelaine à L'Ermitage impérial* (St. Petersburg, 1915).
2. The box appeared in a full-page advertisement for the London jeweler Wartski; see "From the Imperial Hermitage," *Connoisseur* 97 (June 1936), p. 17.
3. See Edmund Wilhelm Braun, "Alt-Wiener Porzellane in der Kaiserlichen Eremitage zu St.-Petersbourg," *Kunst und Kunsthandwerk* 18 (1914), pp. 30–51; and Sergei Nikolayevich Troinitzki, "Galerie de porcelaines à l'Ermitage Impérial," *Starý Gody* (May 1911), pp. 3–28.

8. *Oval Tureen*, pp. 33–34.

1. Quoted in Natalia Kasakewitsch, "Zaren Service," in Katharina Hantschmann, *Du Paquier contra Meissen: Frühe Wiener Porzellanservice*, exh. cat. (Munich, 1994), pp. 57–60. I am grateful to Inge Neumann, volunteer in the Department of European Decorative Arts, for providing me with a translation of this article.
2. Francesco Stazzi, "L'itinerario di una Zuppiera," *I Quaderni dell'emilceramica* 24 (Mar. 1996), pp. 3–5.

9. *Oil and Vinegar Cruet*, pp. 35–36.

1. Kandler's work on this centerpiece is detailed in his work records in the Meissen archives. Documented in part, they were most recently published in Ulrich Pietsch, ed., *Arbeitsberichte: Des Meissener Porzellanmodells Johann Joachim Kaendler 1706–1775* (Leipzig, 2002), pp. 48–49.
2. Quoted in W. B. Honey, *Dresden China: An Introduction to the Study of Meissen Porcelain* (London, 1934), p. 101.

10. *Salt Cellars*, p. 36.

1. I am grateful to Antoinette Fay-Halle, director of the Musée National de Céramique, Sèvres, for bringing this currently unpublished salt cellar to my attention and allowing me to examine it.
2. See Juste Aurèle Meissonnier, *Oeuvre de Juste Aurèle Meissonnier: Peintre, sculpteur, architecte &c dessinateur de la chambre et cabinet du roy* (Paris, 1735).

11. *Figure of the Buddhist Disciple Gama Sennin*, pp. 37–38.

1. I wish to thank the French Porcelain Society, London, for allowing me to publish this extract from a forthcoming article. See Ghenete Zelleke, "A Singular Saint-Cloud Figure in the Collection of The Art Institute of Chicago," *French Porcelain Society* 18 (forthcoming, 2002).
2. See Wolfram Eberhard, *A Dictionary of Chinese Symbols*, trans. G. L. Campbell (London, 1986), pp. 292–93; and C. A. S. Williams, *Outlines of Chinese Symbolism and Art Motives*, 3d ed. (New York, 1976), pp. 401–403.
3. I am grateful to my Art Institute colleagues Stephen Little, former Pritzker Curator of Asian Art; Bernd Jesse, former Associate Curator of Asian Art; and Edward M. Horner, Executive Vice-President for Development, for introducing me to the three-legged toad and its association with Liu Hai.
4. See, for example, Stephen Little, *Taoism and the Arts of China*, exh. cat. (Chicago, 2000), cat. no. 124, color ill.
5. European pottery and porcelain factories at Meissen, St. Cloud, and elsewhere commonly copied Chinese *blanc-de-chine* figures of Putai or Budai, the smiling, fat-bellied god of happiness and good fortune. The Japanese connection was first brought to my attention through the work of Filip Suchomel; see Filip Suchomel and Marcela Suchomelová, *Masterpieces of Japanese Porcelain*, trans. Linda Paukertová and Gita Zbavitelová, exh. cat. (Prague, 1997), pp. 18–22.
6. For a discussion of rakan and their attributes, see Merrily Baird, *Symbols of Japan: Thematic Motifs in Art and Design* (New York, 2001), pp. 193–97.
7. In addition to being found at Mnichovo Hradiste Castle in the Czech Republic, a pair of related figures reside in the Palazzo Pitti, Florence; one is in the Residenz, Munich; and two more are in the collection at Erddig House, a National Trust property in Wales. Those in Florence and Munich are apparently unpublished; the latter are illustrated in John Ayers, Oliver Impey, and J. V. G. Mallet, *Porcelain for Palaces: The Fashion for Japan in Europe, 1650–1750*, exh. cat. (London, 1990), cat. no. 157, color ill.
8. I am grateful to Leon J. Dalva of Dalva Brothers, New York, for allowing me to examine two figures from his private collection. He freely shared his insights into the meaning of his Japanese figures, both of which he identified as Gama Sennin.

12. *Winter*, pp. 38–39.

1. Upon the death of Gian Gastone de' Medici, the last Medici grand duke, Ginori led a delegation to Vienna to pay respects to the new grand duke and duchess of Florence, Emperor Franz Stefan and Empress Maria Teresa of Austria.
2. This information was kindly provided by Henry Hawley, Curator of Renaissance and Later Decorative Arts and Sculpture at the Cleveland Museum of Art.
3. I wish to thank Oliva Rucellai, director of the Museo Richard-Ginori della Manifattura di Doccia, Sesto Fiorentino, for showing me these panels and sharing her thoughts on the production of the *Four Seasons* in the eighteenth and nineteenth centuries.

4. The porcelain produced at Doccia during the first decades of the factory's existence was subject to firing cracks and other technical difficulties, which were especially evident in large-scale sculptures and complex reliefs. The porcelain was grayish white in color, and lightly flecked with brown spots caused by the presence of iron in the paste. The glaze used at that time imparted a thin, green-gray skin that was often matte in appearance.

13. *Mourning Madonna*, p. 40.

1. For more on the history of Nyphenburg and Bustelli's figural work, see Friedrich H. Hofmann, *Geschichte der bayerischen Porzellan-Manufaktur Nyphenburg*, 3 vols. (Leipzig, 1921–23); Rainer Rückert, *Franz Anton Bustelli* (Munich, 1963); and Alfred Ziffer, *Nymphenburger Porzellan: Sammlung Bäuml*, exh. cat. (Stuttgart, 1997).

14. *Bust of Louis, Dauphin of France*, pp. 41–42.

1. The terms of the royal privilege granted in July 1745 to the porcelain manufactory at Vincennes, the precursor to Sèvres, included the rights to make porcelain in the "façon Saxe peinte et dorée à figure humaine." As quoted in Svend Eriksen and Geoffrey de Bellaigue, *Sèvres Porcelain: Vincennes and Sèvres, 1740–1800* (London, 1987), p. 30.

2. For more on this Sèvres biscuit bust of the dauphin, see Ghenete Zelleke, "A Posthumous Sèvres Biscuit Bust of Louis, Dauphin of France, 1766," in *Mélanges en souvenir d'Elisalex d'Albis, 1939–1998* (Paris, 1999), pp. 86–91.

3. Figures had been made at Vincennes since the late 1740s in a clear-glazed porcelain that was either left white or decorated with polychrome enamels; see, for example, the figure of a river god or Neptune (c. 1748) in the Art Institute's collection (1993.350). This transparent glaze, however, sometimes obscured the sharply modeled details of the figures, and so was born the idea of unglazed porcelain.

4. Sèvres sculptor Florent Nicolas Perrotin finished six versions, his colleague Jean Baptiste Leclerc nine; see Manufacture National de Sèvres, Archives, F 8. Only two other busts of the dauphin have been identified: one (on a replacement stand) is in the collection of the Musée National de Céramique, Sèvres. Another was offered for sale in Paris several years ago, along with a biscuit bust of Louis XV. They are published in *Connaissance des Arts* 351 (Sept. 1996), pp. 44–45. Two other gifts or purchases of this model are recorded on June 13, 1782. A bust of the dauphin was part of a large gift of porcelain from Louis XVI and Marie Antoinette to Russia's future czar Paul I and his wife, Maria Fedorovna. On December 12, 1788, a second bust was sold to a member of the French parliamentary nobility, a Monsieur de Nicolai. Present whereabouts of both of these busts are unknown.

15. *Footed Tray*, p. 42.

1. For more on this service, see Dorothee Guillemé Brulon, "Les Services de porcelaine de Sèvres, présents des rois Louis XV et Louis XVI aux souveraines étrangères," in *Versailles et les tables royales en Europe XVIIème–XIXème siècles*, exh. cat. (Paris, 1993), pp. 184–87, 334–35.

2. This conflict (1756–63) was sparked by Austria's attempt to recover Silesia, a wealthy province seized for Prussia by Frederick the Great in 1740; it also came to involve the military and colonial ambitions of rivalrous England and France.

3. For more on the Hofburg pieces, see *Versailles et les tables royales en Europe XVIIème–XIXème siècles* (note 1), cat. nos. 274–86.

16. *Dessert Plate*, pp. 43–44.

1. See Rosalind Savill, *The Wallace Collection Catalogue of Sèvres Porcelain* (London, 1988), vol. 2, pp. 762–82, for a comprehensive discussion of this service.

2. Letter from Prince Grigori Potemkin to the Russian ambassador to France, Prince Ivan Sergeyevich Bariatinsky, as quoted by Kira Butler, "Sèvres for the Imperial Court," *Apollo* 101, 160 (June 1975), p. 454, who cites A. Prakhov, *Album of the Historical Exhibition of Works of Art in Russia* (St. Petersburg, 1907), p. 30.

3. Savill (note 1), 765–66, proposed that the cameos were based on those in the *cabinet du roi*.

4. See Geoffrey de Bellaigue, *The Louis XVI Service* (Cambridge, 1986), pp. 83, 90, for an identification of these vignettes within a larger discussion of the Louis XVI service, which the French king commissioned in 1783. Many of the scenes painted as cameos and bas-reliefs on the service for Catherine were repeated as larger, polychrome reserves in that made for Louis XVI.

5. Part of the service was arranged on a banquet table set in the eighteenth-century manner in a 1993 exhibition at the Musée National des Châteaux de Versailles et de Trianon; see *Versailles et les tables royales en Europe XVIIème–XIXème siècles*, exh. cat. (Paris, 1993), pp. 241, 322–27.

6. Other collections with items from this service include the Wallace Collection and the British Museum, London. The former are illustrated in Savill (note 1), the latter in Aileen Dawson, *A Catalogue of French Porcelain in the British Museum* (London, 1994), cat. no. 121.

17. *Table Centerpiece*, pp. 44–45.

1. For more information on the decoration of the dessert table, see, for example, Peter B. Brown and Ivan Day, *Pleasures of the Table: Ritual and Display in the European Dining Room, 1600–1900*, exh. cat. (York, 1997); and Selma Schwartz, "A Feast for the Eyes: 18th Century Documents for the Creation of a Dessert Table," *Handbook of the International Ceramics Fair and Seminar* (London, 2000), pp. 28–35.

18. *Plate*, p. 46.

1. The Arabesque Service is itemized in the Sèvres sales registers for December 2, 1795, when it was given to von Hardenberg; see Manufacture National de Sèvres, Archives, Vy' 12 fol. 72 vo. Of the one hundred four pieces listed, fifty-one were plates valued at five different prices from 525 to 900 livres, which probably indicated increasingly complex painted and gilt decoration. Of these fifty-one plates, only four have been identified to date; in addition to the Art Institute's example, two others have appeared on the London art market, the latter of which differs from Chicago's example in its lack of gilding and its circular well. See London, Sotheby's, *English and Continental Ceramics and Glass*, sale cat. (June 4, 1996: lot no. 53), color ill.; and idem, *The Hector Binney Collection*, sale cat. (Dec. 5, 1989: lot no. 136), color ill. The fourth plate, in the collection of the Victoria and Albert Museum, London (inv. 4530-1857), also lacks gilding, and is painted with birds, children, and foliage around the rim; see Marcelle Brunet and Tamara Préaud, *Sèvres: Des Origines à nos jours* (Fribourg, 1978), p. 211, fig. 260.

19. *Covered Bowl and Stand*, pp. 47–48.

1. The Art Institute has another piece of Sèvres decorated with "Etruscan figures," a kettle for boiling water, known as a *bouillotte Chine*, or Chinese kettle (1998.517a–b). Of a slightly flattened ovoid shape, the kettle is entirely covered in imitation lacquer, richly overlaid with a gold, friezelike procession of classical figures.

2. Pierre Ennes, "The Visit of the Comte and Comtesse du Nord to the Sèvres Manufactory," *Apollo* 129, 325 (Mar. 1989), pp. 150–56.

3. Manufacture National de Sèvres, Archives, Vj' 3, fol. 217.

4. Bernard Dragesco of Dragesco-Cramoisan, Paris, has suggested this possibility. I am especially grateful to him for his help in identifying the imagery on this covered bowl and stand.

20. *Sauce Tureen on Stand*, pp. 48–49.

1. One of the four sauce tureens is illustrated in Edmund Wilhelm Braun, *Das Tafelsilber des Herzogs Albert von Sachsen-Teschen* (Vienna, 1910), pl. 6c. I am grateful to Dr. John Batzel for bringing this publication to my attention.

21. *Sugar Bowl*, pp. 49–50.

1. George Edwards, *A Natural History of Birds*, 4 vols. (London, 1743–51). For more on the Sèvres objects painted after Edwards's birds, see Ghenete Zelleke, "From Chantilly to Sèvres: French Porcelain and the Dukes of Richmond," *French Porcelain Society* 7 (1991), pp. 1–14.

2. See Georges Louis Leclerc, count of Buffon, *Natural History, General and Particular*, 3d ed., trans. William Smellie, intro. Aaron V. Garret (Bristol, 2000).

3. For a similarly decorated cup and saucer, see Geoffrey de Bellaigue, "Sèvres at Woburn Abbey," *Apollo* 127, 316 (June 1988), p. 423, fig. 8. Another cup and saucer, dated 1781, is in the British Royal Collection.

22. *Pair of Ice-Cream Coolers*, pp. 50–51.

1. Pierre d'Hancarville, *Collection of Etruscan, Greek, and Roman Antiquities from the Cabinet of the Honble Wm. Hamilton* (Naples, 1768–76), vol. 1, p. vi.

2. These ice-cream coolers were exhibited at the David and Alfred Smart Museum of Art, University of Chicago, in 1992; see Ingrid D. Rowland and Craig Hanson, *The Place of the Antique in Early Modern Europe*, exh. cat. (Chicago, 1999), cat. no. 48, ill.

24–26. *Side Chairs, Armchair*, pp. 53–54.

1. As quoted in Linda Chase and Karl Kemp, *The World of Biedermeier* (New York, 2001), p. 129.

2. For a discussion of bentwood furniture, see Ghenete Zelleke, Eva Ottlinger, and Nina Stritzler-Levine, *Against the Grain: Bentwood Furniture from the Collection of Fern and Manfred Steinfeld*, exh. cat. (Chicago, 1993).

27. *Pair of Side Chairs*, pp. 55–56.

1. Other pieces from this suite can be found in The Metropolitan Museum of Art, New York and the J. Paul Getty Museum, Los Angeles. For the former, see Metropolitan Museum of Art, New York, *Recent Acquisitions: A Selection, 1986–1987* (New York, 1987), p. 2, color ill. The latter is published in Gillian Wilson and Catherine Hess, *Summary Catalogue of European Decorative Arts in the J. Paul Getty Museum* (Los Angeles, 2001), cat. no. 427, color ill.

2. For example, an armchair in the collection of The Metropolitan Museum of Art had remnants of old upholstery on the chair back and seat; these were determined, after close examination, to be the original upholstery for the suite.

3. The Antiquarian Society generously funded the substantial cost of the fabric and trim, as well as the labor-intensive work of reupholstery.

28. *Octagonal Library Table*, pp. 56–57.

1. One of these tables resides in the collection of Temple Newsam House in Leeds; see Christopher Gilbert, *Furniture at Temple Newsam House and Lotherton Hall: A Catalogue of the Leeds Collection* (Leeds, 1978), cat. no. 395, ill. Others are in the collections of the Victoria and Albert Museum, London, and the Duke of Norfolk at Carlton Towers, Yorkshire. See, respectively, London, Christie's, *Fine English Furniture*, sale cat. (Apr. 20, 1978: lot no. 29), color ill.; and John M. Robinson, "Carlton and Stapletons: The History of a Recusant Family," *Connoisseur* 202 (Sept. 1979), p. 21, ill.

2. For more on Baldock, see Geoffrey de Bellaigue, "Edward Holmes Baldock," *Connoisseur* 189 (Aug. 1975), pp. 290–99; and *Connoisseur* 190 (Sept. 1975), pp. 18–25.

3. Closely related, if not identical, episodes appear on the tables at Temple Newsam House, the Victoria and Albert Museum, and Carlton Towers (see note 1).

4. A tray veneered with floral marquetry similar to that on this table, also set within a Rococo cartouche, appeared on the London art market in 1976 with Asprey & Company, London. It bore the handwritten label "Manufactured by R. Blake, 8 Stephen Street, Tottenham Court Road." On the basis of this and other comparisons with marquetry by Blake, Martin Levy of H. Blairman & Son, London, attributed this table to Blake at the time of its sale to the Art Institute in 1987; see files of the Department of European Decorative Arts, The Art Institute of Chicago.

29. *Sideboard and Wine Cabinet*, pp. 57–59.

1. *Architectural Exhibition* 9 (London, 1859), p. 32, cat. no. 19.

2. It was also in the Medieval Court that William Morris and his collaborators Edward Burne-Jones and Dante Gabriel Rossetti first showed their own examples of Gothic painted furniture.

3. See Achille Jubinal, "Le Martyre de saint Baccus," *Nouveau recueil de contes, dits, fabliaux, et autres pièces méditées des 13, 14, 15^{me} siècles* (Paris, 1839), pp. 250–65.

30. *Vase (Vase feuille d'eau)*, pp. 59–60.

1. The original French is "Tentation et oracle." See Manufacture Nationale de Sèvres, Archives, Vr 1^e serie, no. 1, fol. 84.

2. For an illustration of the reverse of Chicago's vase, see *The Art Journal Illustrated Catalogue of the International Exhibition, 1862* (London, 1862; reprint, London, 1973), p. 249.

3. *The Art Journal Illustrated Catalogue of the International Exhibition, 1862* (note 2).

4. Manufacture Nationale de Sèvres, Archives, Vbb 12, fol. 35, no. 2–35.

31. *Drawing-Room Cabinet*, pp. 60–61.

1. Talbert extended his influence through publications such as *Gothic Forms: Applied to Furniture, Metal Work and Decoration for Domestic Purposes* (Birmingham/London, 1867) and *Examples of Ancient & Modern Furniture, Metal Work, Tapestries, Decorations* (London, 1876).

2. For more information concerning Ramsden and the Gillow firm's work for him, see Martin Levy, "Abbots Wood, Barrow-in-Furness: Furniture by Gillow for Sir James Ramsden," *Apollo* 137, 376 (June 1993), pp. 384–88. The Art Institute's drawing-room cabinet is illustrated as pl. 1 on p. 385.

3. Abbots Wood no longer exists; it passed out of the Ramsden family, fell into disrepair, and was demolished in the 1960s.

33. *Work Table*, p. 63.

1. Madame Duvinage inherited the business after her husband's death. For more on Maison Giroux and the "mosaic" technique, see Danielle Kisluk-Grosheide, "Maison Giroux and its 'Oriental' Marquetry Technique," *Furniture History* 35 (1999), pp. 147–72.

34. *Vase (Vase d'Arezzo)*, pp. 64–65.

1. See, for example, the terracotta bust of Bartolomé Esteban Murillo in the Art Institute's collection (1962.962).

2. This particular vase entered the Sèvres sales room in April 1885, valued at 3,700 francs. In July 1887, it was sent as a credit sale to the French embassy in Constantinople, where it may have been used for decoration, given to a staff member, or presented as a diplomatic gift. See Manufacture Nationale de Sèvres, Archives, Vv 9, folio 215, no. 45; and Vaa 6.

3. For more on the complicated development of *pâte nouvelle*, see Françoise Treppoz, "Naissance de la pâte nouvelle à Sèvres," *Sèvres: Revue de la société des amis du Musée national de céramique* 6 (1997), pp. 68–72.

4. An amusing caricature of the artist by Fernand Paillet, another Sèvres employee, depicts the mustachioed Lambert dressed in a kimono; his name is written within the rectangular nameplate as if the image were a Japanese woodblock print. See Manufacture Nationale de Sèvres, Archives, R. 189.

36. *Side Table*, pp. 66–67.

1. London's Savoy Hotel, which Mackmurdo designed with Herbert Horne in 1889, still stands in the Strand.

2. As quoted in William Morris Gallery, *Catalogue of A. H. Mackmurdo and the Century Guild Collection* (London, 1967), p. viii.

3. A table similar to the Art Institute's stood in the hall of Pownall Hall, Cheshire, a country house that was partially designed and furnished by the Century Guild, and constituted the group's most important commission. See T. Raffles Davison, "A Modern Country Home," *Art Journal* 43 (Nov. 1891), pp. 329–35, ill.

38–39. *Coffee Pot, Decanter*, pp. 69–70.

1. For illustrations of this and other decanters, see Alan Crawford, C. R. Ashbee: *Architect, Designer & Romantic Socialist* (New Haven, 1985), fig. 166, pl. 12.

2. *Ibid.*, p. 331. This passage was also cited in Ellenor M. Alcorn, *English Silver in the Museum of Fine Arts, Boston* (Boston, 2000), vol. 2, p. 302, in her discussion of an Ashbee decanter (1904/05).

3. C. R. Ashbee, *Modern English Silverwork: An Essay* (London, 1909), pl. 20.

4. For another example of Ashbee's silver incorporating the semiprecious stone chrysoprase, see the Art Institute's *Loop-Handled Dish* of 1902/03 (1985.261), illustrated in Ghenete Zelleke, "Omar Ramsden and Alwyn Carr: An Arts and Crafts Collaboration," *The Art Institute of Chicago Museum Studies* 18, 2 (1992), p. 171, fig. 3.

41. *Coffee Service*, pp. 72–73.

1. For illustrations of Sika's other work, which consists essentially of variations on the shapes and decoration of this coffee service, see Waltraud Neuwirth, *Österreichische Keramik des Jugendstils: Sammlung des Österreichischen Museums für Angewandte Kunst*, Wien (Munich, 1974), pp. 266–71.

42–43. *Demitasse and Saucer, Pitcher*, pp. 74–75.

1. To learn more about the artists colony in Darmstadt, see Renate Ullmer, *Museum Künstlerkolonie Darmstadt* (Darmstadt, 1989).

2. Curt Stoeving, "Kunst dem Volke," *Deutsche Kunst und Dekoration* 11 (Mar. 1903), p. 257, n. 30, as cited by Laurie A. Stein, "German Design and National Identity 1890–1914," in Wendy Kaplan, ed., *Designing Modernity: The Arts of Reform and Persuasion, 1885–1945: Selections from the Wolfsonian*, exh. cat. (New York, 1995), p. 63.

3. A chair from this dining room is also in the Art Institute's collection (1993.157).

44. *Plate*, pp. 75–76.

1. In the early 1880s, van de Velde trained as a painter in Paris, first at the École des Beaux-Arts and then in the studio of Charles Émile Auguste Carolus Duran; he later came under the influence of William Morris. In 1895 he built his own house near Brussels, designing it and its interior furnishings in the Art Nouveau style. One year later, he created model rooms for Siegfried Bing's Paris shop La Maison de L'Art Nouveau, which lent the style its name.

45. *Tea and Coffee Service*, pp. 76–77.

1. Josef Hoffmann and Koloman Moser, "The Work-Programme of the Wiener Werkstätte" (1905), repr. in Tim Benton, Charlotte Benton, and Dennis Sharp, eds., *Architecture and Design, 1890–1939: An International Anthology of Original Articles* (New York, 1975), pp. 36–37.

46. *Corner Cabinet*, pp. 77–78.

1. Riesener made four corner cabinets for one of the rooms at the Hameau, Marie Antoinette's rural retreat on the grounds of Versailles; one of these is in the Art Institute's collection (1945.185).

2. Several versions of the cupboard were produced for exhibition display and purchase by private clients, as was a variation with four, rather than three, legs. Three-legged examples include a cabinet (c. 1923) in the Brooklyn Museum, illustrated in color in *Masterpieces in The Brooklyn Museum* (New York, 1988), p. 165; and a version (c. 1920) in the Virginia Museum of Fine Arts, illustrated in Frederick Brandt, *Late 19th and Early 20th Century Decorative Arts: The Sydney and Frances Lewis Collection in the Virginia Museum of Fine Arts* (Richmond, 1985), pp. 160–61. A four-legged version (1926), at The Metropolitan Museum of Art, New York, is illustrated in Penelope Hunter-Stiebel, "Art Deco and the Metropolitan Museum of Art," *Connoisseur* 179 (Apr. 1972), p. 274.

3. The most comprehensive study of Ruhlmann's life and work is Florence Camard, *Ruhlmann, Master of Art Deco*, trans. David Macey (New York, 1984).

4. Quoted in *Masterpieces in The Brooklyn Museum* (note 2), p. 165.

49. *Cocktail Shaker*, p. 81.

1. This service is illustrated in Annelies Krekel-Aalberse, *Art Nouveau and Art Deco Silver* (London, 1989), p. 228, fig. 214.

2. Simon Jervis, *Facts On File Dictionary of Design and Designers* (New York, 1984), p. 254.
3. The prohibition of alcohol consumption in the United States, which lasted from 1919 to 1933, only served to drive drinking underground.

50. *Centerpiece*, p. 82.

1. For information on and illustrations of such works, see Melissa Gabardi, *Jean Després: Maestro orafo tra art déco e avanguardia* (Milan, 1999), p. 54–63.

51. *Serving Wedge*, p. 83.

1. As quoted in Hans M. Wingler, *The Bauhaus: Weimar, Dessau, Berlin, Chicago* (Cambridge, Mass., 1969), p. 135.
2. Dell's silver wine jug (1922), now in the Art Institute's collection (1996.605a–b), is a fascinating example of original Bauhaus design. Dell conceived of the jug as a grouping of geometric shapes, a remarkably early example of the Constructivist aesthetic. The absence of ornamentation, simplicity of form, and concentration on geometry give it a "machine age" appearance, but, like other Bauhaus designs, it was completely impractical for large, serial production. See Torsten Bröhan and Thomas Berg, *Avantgarde Design, 1880–1930* (Cologne, 1994), p. 96.
3. Przyrembel left the Bauhaus around 1928; he eventually worked in Leipzig as an independent silversmith, and went on to display his work at the 1937 "Exposition Internationale" in Paris.

52. *Canister for Cigarettes*, p. 84.

1. For more on the work of Atelier Borgila, see Jan von Gerber, *Erik Fleming: Atelier Borgila* (Stockholm, 1994).
2. Parts of the royal service were exhibited at the 1933 "Century of Progress International Exposition" in Chicago; examples of Fleming's silver had been included in the 1931 "International Exhibition of Metalwork and Cotton Textiles" that toured museums in the United States, including the Art Institute.

53. *The Triumph of Silenus*, pp. 85–86.

1. See, for example, Peter Paul Rubens's *Drunken Silenus* (1618; Alte Pinakothek, Munich) and prints by his followers, such as Christophe Jeghers's woodcut *Drunken Silenus* in the Art Institute (c. 1635; 1994.109).

54. *Bust of Anne Marie Louise Thomas de Domageville de Sérilly*, pp. 86–87.

1. Houdon executed three busts resembling the Art Institute's, each with variations. One, a plaster painted to look like terracotta, was displayed in the Paris Salon of 1781, and is now lost. A second, now in the Wallace Collection, London, is dated 1782, and was shown in the Salon of 1783; see Louis Réau, *Houdon: Sa vie et son oeuvre* (Paris, 1964), cat no. 64, ill. A third, now in the Minneapolis Institute of Arts, appears to be a workshop example based on the Art Institute's bust, and is dated 1780.

55. *Portrait Bust of a Woman*, pp. 87–89.

1. An isotopic and statistical analysis of the marble suggests it is probably Anatolian in origin; see letter of Mar. 12, 2002, from Norman Herz, Center for Archeological Studies, University of Georgia, to Barbara Hall, files of the Department of Conservation, The Art Institute of Chicago. The tip of the figure's nose is missing, and there are several breaks along the edges of the drapery folds. A small restoration can be seen on the fold below her right breast. There are breaks on the back, and the socle is missing. The bust was formerly in the collection of Hans von Aulock, Istanbul.
2. The closest stylistic comparisons for this bust are a series of stone portraits carved during the middle of the second century A.D. They are linked by the exceptional quality of their craftsmanship; great sensitivity to the character of their imperial and common subjects; highly detailed treatment of the hair; and similarity in the form of the plate and socle. For examples, see Klaus Fittschen and Paul Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom* (Mainz, 1983), pp. 13–27, 67–78, ill.; and *Masterpieces of the J. Paul Getty Museum: Antiquities* (Los Angeles, 1997), p. 119, ill.