

Zeitschrift:	Mitteilungsblatt / Keramik-Freunde der Schweiz = Revue des Amis Suisses de la Céramique = Rivista degli Amici Svizzeri della Ceramica
Herausgeber:	Keramik-Freunde der Schweiz
Band:	- (1970)
Heft:	80
Artikel:	Some oriental aspects of European ceramic decoration
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DOI:	https://doi.org/10.5169/seals-395121

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Some oriental aspects of European ceramic decoration

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This article appeared in three sections in «Antiques», 1969, May, July and August. It is here published in a some-what revised and considerably enlarged form. The first section provides general background information; the second deals with chinoiseries in gold on products of German factories of the eighteenth century; and the third covers the same type of decoration in the work of European factories other than the German. Except as noted, all illustrations are from the Hans Syz Collection of the Smithsonian Institution, Washington, D.C.

Historical survey of Far Eastern influence

In the course of collecting eighteenth-century European porcelain I became interested in comparing pieces with similar decorative designs made at different ceramics centers. Comparison of this kind suggested themselves especially with regard to Oriental decorative patterns which appear on the early products of many eighteenth-century European porcelain factories. In order to study the influence of Far Eastern ceramic art upon the West, it seemed worth while to include in the collection Chinese and Japanese pieces which might have served as models for European artisans. In this way series of decorative patterns were assembled which show the Asiatic origin of certain motifs, as well as the variations, modifications, and perhaps misinterpretations which occurred when they were taken up in the West. The European copies or adaptations naturally were influenced by variations in the style, skill, and perceptiveness of the workers involved, who often expressed certain characteristics of their specific ethnographical or cultural background. Thus these comparisons of design are not only aesthetically pleasing, they are also of art-historical value.

As Hugh Honour points out, trade relations between Europe and the Far East apparently existed as early as the fourth century B.C., and by the first century A.D. the Asian silk road, as well as a sea route from Rome to India, was well established. A fragment of a third-century fabric made in Syria and decorated with a Han-style design appears to be the earliest recorded Western imitation of Chinese art. In Byzantine art of the tenth and eleventh centuries, on manuscript illustrations and on an ivory casket at the cathedral of Troyes, we find motifs such as phoenixes, peacocks, and dragons which appear to be adaptations of designs on Chinese silks. The silks continued to reach the West, probably via Persia, although the direct trade routes to the Far East by land or sea had been interrupted by political upheavals since the latter part of the third century and remained closed for over a thousand years. By the middle of the fourteenth century the weavers at the Italian silk center of Lucca were using Oriental designs.

Importation of porcelains seems to have begun in the thirteenth century: Marco Polo, who traveled extensively in Asia between 1271 and 1295, was said to have brought back with him a Chinese porcelain jar, and recently it has been reported by Krisztinkovics and Korach that the 1323 will of Miria, Queen of Naples and Sicily, referred to some pieces of Chinese porcelain. F. W. Hofmann mentions inventories of French and Spanish palaces of the fourteenth and fifteenth centuries which included many pieces of «pourcelaine» (however, some of these may have been enamels, or objects made of glass or mother-of-pearl). Also around the middle of the fifteenth century there are accounts of Oriental rulers, for instance the Sultan of Egypt, giving Chinese porcelains to European sovereigns. Hofmann illustrates a few such Oriental porcelains whose mounts of European silver attest the early date of their acquisition. But it was only after 1498, when the sea route to India was reopened by Vasco da Gama's voyage around the Cape of Good Hope, that porcelain began to be brought to the West in considerable quantities. In 1514 the Portuguese made a first landing on the Chinese coast; this was followed by rather turbulent attempts to trade with China, until in 1557 they were allowed to establish a business center in Macao on the Pearl River, which leads to Canton. In the flourishing commerce which thus developed, Chinese porcelain, especially the blue and white of the late Ming dynasty (1368—1643), began to reach the West through the port of Lisbon. Monarchs and noblemen in many lands were eager to obtain specimens of these Far Eastern products for their curiosity cabinets, or to assemble large collections. Two early collectors whose admiration of Oriental porcelains was influential were Francis I of France (r. 1515—1547) and Philip II of Spain (r. 1556—1598).

Far Eastern forms and designs were also introduced into the ceramics production of European countries through the commerce between Eastern and Western Asia. There is documentary evidence that Chinese porcelains were exported to the Near East as early as 800 A.D.; apparently they were held in high esteem by Arab and Persian alike. Travel diaries of the early fifteenth century refer to the lively trade over caravan routes, and there is a thirteenth-

century report on contacts between China and the Near East by maritime trade, which extended from the East to the African coast, Egypt, Arabia, and Iran. From these regions porcelains found their way farther West, to the lands of the Mediterranean basin and thence to other parts of Europe.

The Chinese porcelains which went through these channels were again largely of the blue and white variety made in the Ming period. Cobalt-blue underglaze designs, which were first used on Chinese porcelain in the fourteenth century, probably came from Western Asia, where ceramics had long been decorated in this manner. A vast collection of these specimens is preserved in the Topkapi Saray Museum at Istanbul, of which outstanding examples have been illustrated by Ernst Zimmermann. Another rich assemblage of these Chinese blue and white pieces was gathered by Shah Abbas the Great of Iran who in 1611 deposited it at Ardebil near the Caspian Sea (it is now in the Archaeological Museum of Tehran). This famous Persian collection, covering the period from 1350 to 1610, has been exhaustively studied and reported on by John A. Pope.

Wherever objects of art are exchanged in active trade between different countries, there is a possibility of mutual influence in form and design. Various suggestions have been made of such interrelations between Persian art and imported Chinese porcelains. The form of some Chinese vessels may at times have been influenced by Persian metalwork; a good example is a Chinese ewer made in the reign of Chia Ching (1522—1566) and considered a faithful copy of a metal ewer from the Near East (see Pl. 197, Lion-Goldschmidt and Moreau-Gobard). But with regard to decorative designs, the influence of Persian models is more problematic; in fact, evidence points rather in the opposite direction. As Friedrich Sarre has brought out, Persian potters frequently imitated Chinese prototypes for commercial reasons. In any case, the blue and white wares — whether Chinese porcelains or Persian faïences — when they reached the West began to influence the artisans of Europe. Thus we find in Italian majolica of the late fifteenth and early sixteenth century a type of decoration called *alla porcellana* which drew its inspiration from the Chinese porcelains of the Ming dynasty, perhaps in part transmitted through Persian imitations. Giuseppe Liverani (2, Figs. XI—XIII; see also «Antiques», June 1963, p. 686) shows a few examples of these wares with blue «porcelain» decoration made in Faenza and somewhat later in Caffaggiolo.

A similar influence from the East is evident in the soft-paste Medici porcelain which was made in Florence in the late sixteenth century, after other attempts to produce porcelain in Italy had proved unsuccessful (Venice as early

as 1470, later Ferrara, Turin, Pesaro). This short-lived venture was begun in 1575 by Francesco I de'Medici, Grand Duke of Tuscany, and it ended with his death in 1587, or shortly thereafter. Various sources influenced the forms and blue decoration of the Medici porcelains: Italian glass and earthenware, certain motifs on Persian and perhaps Turkish faïences, and especially the Chinese patterns of the Ming period. According to Liverani (1), only seventy-two pieces of these early Florentine ceramics are on record, and some of these are not clearly identified; perhaps they were produced mainly for Francesco's own use and enjoyment. In any case it is practically impossible for a private collector to find specimens of this kind, and I have not had the good fortune to find one for my collection.

In the seventeenth century there was a tremendously increased export trade in Chinese and Japanese porcelains which intensified the influence of the Far East upon European ceramic decoration. T. Volker (1 and 2), making use of original business records and correspondence in Hirado and Deshima (Japan) and in Batavia (Java), has dealt extensively with the trade conducted by the Dutch East India Company, which was founded in 1602. This was the year when the Dutch public saw porcelain for the first time in appreciable quantities. A Portuguese trade ship, or carrack, had been captured by the Dutch and its cargo, which included considerable porcelain, was sold at auction in Holland. A similar instance occurred two years later, and from contemporary reports it has been estimated that this second cargo contained about one hundred thousand pieces. These sales stimulated interest in porcelain all over Western Europe, and the Dutch East India Company did its best to meet the growing demand. The porcelain imported in the early years of the seventeenth century was of the blue and white variety of the Wan Li period (1573—1619). These wares, as Volker (1) explains, were called by the Dutch *kraak-porselein* (carrack porcelain) after the ships from which they were taken. Thus this designation has nothing to do with «crack» or «crackle», in reference to the fragility of the ware or to crackles in it, as has sometimes been thought. The magnitude of the Dutch East India trade can be imagined from J. G. Phillips' statement that in 1669 the company owned one hundred and fifty trading ships and forty warships and had a standing army of ten thousand men. Volker (1) estimates that between 1604 and 1657 over three million pieces of Oriental porcelain must have reached the European market. These vast amounts of Far Eastern wares, imported mostly by way of Amsterdam, greatly influenced the decorative designs used by the Delft potters on tin-enamelled earthenware, as well as the patterns on faïence produced at other places such as

Lambeth, Frankfurt, Hanau, and Nevers. Chinese dishes of the Wan Li period (Fig. 1, *right*) served as models for pieces made at Delft and at Hanau (Fig. 2). Japanese dishes of similar design (Fig. 1, *left*) were made to order for Dutch merchants after the middle of the seventeenth century, when porcelain production in China had declined and direct trade between China and Europe was interrupted.

Other Japanese porcelains, especially those of the Kakiemon and Imari type, were a further source of influence from the East upon Western ceramic decoration. While porcelain of the white and translucent kind had been manufactured in China in the late Tang period (618—906), developing from a variety of protoporcelain and vitrified stoneware techniques used long before, the art of making porcelain in Japan began much later; W. B. Honey covers this well. In the early seventeenth century specimens with a somewhat grayish body (illustrated by Soame Jenyns), decorated with rather simple underglaze blue designs, were made in small kilns in the vicinity of Arita in the Hizen province of Kyushu. Kyushu is the southernmost island of Japan, close to Korea and China, whose porcelain techniques finally were adopted by the Japanese. According to Fujio Koyama it was a Korean potter, Ree San-pei, who found kaolin in Kyushu in 1616, and then began to produce porcelain. The polychrome enamels applied on the glaze which inspired European decorators were introduced probably between 1640 and 1646 by potters of the Sakaida family, who continued to work for twelve generations. The first representative of this clan (1596—1666) was nicknamed Kakiemon, a designation which came to be used also for his descendants and for the delightful porcelains produced by them. Koyama says that these wares were exported to Europe as early as 1646, although Volker (2) did not find any recorded in the Dutch register before 1659. The export of these porcelains was never very extensive, and for some time after 1683 they apparently were shipped only privately by employees of the Dutch East India Company and by Chinese traders; in those years the Dutch company, which was in decline, limited its porcelain trade to the interinsular Asiatic market.

In addition to the Kakiemon porcelains (Fig. 4), Imari wares (Fig. 5) were produced around Arita after the middle of the seventeenth century. These porcelains, made from the start largely for export to Europe, show iron-red and gold with underglaze blue as the basic color scheme; their designs often imitated textile patterns and covered almost the entire surface. Although the Imari wares were very popular in Europe, they did not have the originality and artistic distinction of the Kakiemon porcelains.

Perhaps it should be mentioned that the term Imari was taken from the port from which the Japanese porce-

lains were shipped; the kilns were located farther inland, around the town of Arita. Little distinction was made in the seventeenth and eighteenth centuries between Kakiemon and Imari, and apparently all these wares were classified under the general name of Imari. The term Arita porcelain is often applied to all porcelains exported from that region. This usage has certain advantages as there is at times an overlapping or combination of motifs and colors. Naturally the various kilns, many of which were small family undertakings, did not always maintain the traditional distinction between Kakiemon and Imari styles. Nevertheless, in the splendid presentation of the Kyoto-Shoin Company the usual classification of Kakiemon, Imari, Kutani, and Nabeshima is adhered to. The last two types, intended largely for the use of the Japanese nobility, were only rarely exported to foreign countries; they are not called Arita, although Nabeshima wares were manufactured at Okawachi near that town. Kutani porcelain, named after a village in the Kaga province of central Honshu island, was produced for only about thirty years in the second half of the seventeenth century; the kilns were re-established in 1823. Nabeshima porcelain (1628?—1869) was the product of the private kilns belonging to the Nabeshima family (Princes of Arita). According to Jenyns, their best period was between 1716 and 1735, while Koyama gives for the climax of production an earlier date (1689—1711). Not much is known about the early history of these kilns. Here an original style of great perfection was developed at a time when the work of the Kakiemon potters began to deteriorate. In fact, Nabeshima derives from Kakiemon. With its harmony of form and design, its delicacy and clarity of color and line, it is a genuine expression of Japanese taste and spirit.

As previously mentioned, before 1683 many of the imported Japanese specimens were also of the blue and white type, often fashioned after Dutch forms and frequently making use of designs of the late Ming blue and white export ware in order to satisfy the taste of the Dutch, whose shipments of fine Ming porcelain for the European market had ceased in 1657 (Volker, 1954, p. 59).

Examples from the Kakiemon kilns, as well as Imari wares, are found in baroque palaces all over Europe. Inventories of the Kakiemon collections at Burleigh House and at Hampton Court, near London, were taken as early as 1688 and 1696, and many old country houses in England and France were embellished by these Japanese pieces. In France the founder of the Chantilly factory, Louis Henri de Bourbon, Prince de Condé, brought together between 1725 and 1740 a large collection of Oriental porcelains which included numerous Kakiemon pieces; and in Dresden Augustus the Strong, Elector of Saxony

and King of Poland, collected Far Eastern porcelains from the beginning of his reign in 1694, concentrating on Japanese porcelain probably between 1715 and 1730. These specimens were housed in the Japanese Palace together with Meissen pieces, many of which were copies or adaptations of the Oriental wares. A number of these are illustrated in the auction catalogues of 1919 and 1920, when duplicates from the Dresden collection were sold.

In the 1720's, after Johann Friedrich Böttger had reinvented the art of making hard-paste porcelain at Meissen (1708–1709), Kakiemon patterns began to be copied there. The designers often followed the originals quite closely (color plate I), but at other times they showed more freedom in the translation or combination of Oriental motifs. Though they tried to reproduce the Eastern designs faithfully, they not infrequently lacked the fine sense of composition and proportion, the use of empty space and creative asymmetry, which is so characteristic of the Japanese artists. Vienna also used Kakiemon and Imari patterns, and various German factories borrowed them to a lesser degree. In England we see these motifs especially on wares of Bow, Chelsea, and Worcester. Chelsea apparently copied frequently from Meissen but at times also directly from Japanese prototypes, as indicated by certain designs for which Meissen counterparts occur only rarely or not at all (Fig. 6). The Worcester Imari decorations, too, must have been taken directly from Japanese or Chinese specimens.

In France, St. Cloud, Mennecy, and Chantilly especially followed similar trends. Here again we often find close adherence to Oriental prototypes, as for instance on a Japanese and a Chantilly saucer with butterflies illustrated in «Antiques» for December 1959 (p. 545). At other times, particularly at Chantilly, there are free and elegant translations of the Oriental motif. In 1735 the Duc de Bourbon specifically granted to Cicaire Cirou, the organizer of the Chantilly factory, a twenty-year monopoly on imitating Japanese porcelains, which were richly represented in his own collection (Ballu, 1). Comparative series with the quail motif and with the pattern of the red and yellow squirrels from my collection are illustrated in «Antiques» for February 1960 (p. 186). Color plate II shows the quail pattern as it originally appeared on a Japanese saucer and as it was later applied to a Meissen covered dish, a Chantilly jar, and a Worcester mug.

Adaptations of Kakiemon designs were also used on Italian porcelain, for example at Venice by the Cozzi factory (color plate I), and more rarely on Dutch porcelain from the Loosdrecht-Amstel factories (Fig. 7). They also appear on Delft faience (Fig. 8) and on Staffordshire salt-glaze stoneware.

The Oriental motifs used by the Japanese enamels consisted of certain plants and animals of which many or perhaps all can be traced to Chinese prototypes. For instance, H. M. Garner illustrates porcelains of the Chia-Ching period (1522–1566) decorated with lions, dragons, peacocks, and peonies. At the British Museum there is a vase of the Hsüan Té period (1426–1435) which in its underglaze-blue decoration shows the «three friends» — prunus, bamboo, and the pine tree — which were such typical elements of Japanese Kakiemon decoration.

In the Far East these animals and plants had symbolic meanings, mostly related to longevity, fertility, happiness, courage, wisdom, and other positive qualities (Krug gives a detailed account, as does Williams). However, the significance of these symbols was not understood in the West. In fact, as Chisaburo Yamada has pointed out, Eastern art was absorbed into the European art system without comprehension of its essential nature. According to this author, it was not until the second half of the nineteenth century that a deeper appreciation of Eastern feeling and form began to develop.

A special variety of Asiatic decoration is that done by independent Dutch enamels who painted Kakiemon as well as other Oriental and European designs on Chinese, and less often on Japanese, porcelain (color plate III), imported «in the white» or with some underglaze-blue decoration. There is little specific information about these Dutch decorators but they seem to have worked mostly at Delft in the first half of the eighteenth century, applying enamels also to Meissen porcelain as well as to English (Staffordshire) salt-glaze stoneware and cream-color earthenware.

During the eighteenth century the English played an important role in the porcelain trade with the East. Although the English East India Company had been chartered in 1600, it imported very little porcelain until 1699, when a ship loaded with it was permitted to sail from Canton. A «factory» established there by the English in 1715 made possible lively trade relations with China. In addition to porcelains, silk, and other Chinese commodities, it was tea — introduced in England in the 1650's — which was an especially significant article in the trade of the English company throughout the eighteenth century. As early as 1659, according to Honour, not only «China Drink» (tea) but also coffee and chocolate were «sold in almost every street» in London.

With regard to French imports, the Compagnie des Indes, founded in 1664, brought in two shipments of Chinese porcelain between 1700 and 1703, and Michel Beurdeley tells us that its porcelain trade became more important from the company's reorganization in 1719 until its dissolution in 1790. Danish, Swedish, and Dutch traders

also participated in the importation of Chinese porcelain from Canton.

The Oriental porcelains shipped to Europe in the eighteenth century, must have included Japanese Arita wares, perhaps especially of the Imari type, as well as their Chinese imitations. Motivated by the competitive crosscurrents of trade with the West, the Chinese began to copy some Japanese Imari and certain Kakiemon designs in the early part of the eighteenth century (Figs. 9, 10). They also imported Japanese wares for re-export to Europe at a time when direct trade with Japan was not possible. The huge Imari vases, plates, and dishes found in European palaces were made especially for export to the West, and only close examination can determine whether some of them are of Chinese manufacture. In addition to these specimens, large assortments of the *famille verte* and *famille rose* designs of the K'ang Hsi period (1662—1722) and of the Yung Chêng period (1723—1735) were brought to Europe. Unusually rich representations of these Asiatic ceramics have been assembled in the Victoria and Albert Museum and, of course, in the Staatliche Kunstsammlungen at Dresden, which comprise the original collection of Augustus the Strong.

These later Oriental designs at first were reproduced with considerable fidelity by the faïence painters at Delft and elsewhere; but they were also rendered in freer combinations, as on Ansbach faïences. Charming later *chinoiserie* designs are found on English delftware of Lambeth, Bristol, and Liverpool (Fig. 11), as well as on English cream-color earthenware (Fig. 13). The artisans of other faïence centers such as Marseilles (Fig. 12), Strasbourg, Künersberg, Durlach, and Fulda also used figural themes of Oriental type.

On Continental porcelain the *famille verte* and *famille rose* decorations were less frequently used. However, in Rainer Rückert's catalogue of the comprehensive Meissen exhibition at Munich in 1966 there are two plates of 1735—1740 (Figs. 329, 330), and a number of other pieces, decorated in the *famille verte* manner. Chinese decorations of the same period inspired the phoenix and cocks on a Vienna tureen of the Du Paquier period (Figs. 14, 14a, 15). The *famille rose* style is represented by a Meissen plate of about 1740 with rose-pink flowers in the border and Chinese objects in the center (Fig. 16). At the Metropolitan Museum of Art in New York there is a softpaste plate, probably Tournay (c. 1755—1760), with figures in a landscape in *famille rose* colors which was published in the museum's *Bulletin* for February 1968. A rather late plate (1825—1830) in a *famille rose* palette from the Doccia factory is illustrated in Liverani (3).

These later Chinese designs were also the inspiration for the decoration on many English porcelains, where the

painters applied the Oriental motifs and figures with considerable freedom in blue and white as well as in polychrome enamels. At times they attempted to render fairly faithful, although often fragmentary, reproductions of Chinese prototypes. A pleasing rendition of a figural scene by Worcester, about 1770, is shown, together with its Chinese counterpart, by Paul Gardner (*Eighteenth-century porcelain at the Smithsonian*, «Antiques», September 1965, p. 336). While the Chinese frequently continued to use traditional color combinations on their eighteenth-century export porcelains, thus developing what may be considered a subspecies of *famille rose*, they also copied European forms and decorations (German, English, French, and so on), and otherwise followed specific orders from abroad. Thus, for practical mercantile reasons the direction in which motifs traveled was often reversed.

In the use of Eastern decorations on European ceramics we have, then, at times quite close copies, at other times rather free translations. These attempts at finding an European formula for Eastern patterns included European arrangements and forms and fragments of Western designs. There is a fluid transition from such adaptations to the fantastic compositions with pseudo-Chinese figures and scenes known as *chinoiserie*, which found their most elaborate expression at Meissen where Johann Gregor Herold, or Höroldt, introduced them in the early 1720's. The term *chinoiserie* is at times extended to include practically all decorations made in Europe with Chinese or Japanese figural themes and to characterize the vast array of European decorations on porcelains, lacquer furnishings, textiles, wallpapers, and so on which were inspired by the China-mania that swept the West in the seventeenth and eighteenth centuries. But it seems desirable to make a distinction, also verbally, between these fairytale *chinoiserie* and the decorations in Oriental style that keep fairly close to the imported originals (for a comprehensive survey of Far Eastern influences on the decorative arts in general, see Köllmann).

The China mode in Europe appears to have had several roots or motives. The excellence and the novelty of Oriental wares, beginning with the early silks imported in Roman times and continuing to the useful wares and objects of art brought in by the various East India companies, were important. Their high quality not only made these articles desirable and worthy of imitation, it also conveyed a somewhat exaggerated idea of the richness and the unusual character of the land of their origin and its inhabitants. The European imagination was especially stimulated by the many obstacles to the trade and to close contact with China, which resulted in a lack of exact information regarding the Far East. Various travel books helped to create an unrealistic picture of a land where

wealth, wisdom, and happiness were supposed to reign — beginning in the thirteenth century with Marco Polo's imaginative tales about the Eastern marvels and with another medieval best seller, *The Travels of Sir John Mandeville*, which enjoyed great popularity. This book, it was revealed five hundred years after it was published, was entirely fictitious; and as its author had never left the Mediterranean region, it constitutes an especially apt record of the distorted European vision of the Orient. Toward the end of the sixteenth century an extensive literature, originating from the Iberian peninsula, Italy, and Holland, arose in which tradesmen, Catholic missionaries, and adventurers told their tales about China and Japan. And in the second half of the seventeenth century a wave of Dutch travel books flooded Europe, of which the 1665 account of Johan Nieuhoff is an outstanding example. These chronicles not only added to the Utopian picture of the East: they also provided, in their engraved illustrations, visual models for European *chinoiserie* painters.

In many instances one can trace the changes of decorative patterns and stylistic features to specific events and to the inventiveness of creative personalities, who may have been favored by sovereigns and patrons as well as influenced by various sociocultural exchanges. Fiske Kimball, for example, pointed out that the rococo style, originating in France, was based on contributions from many artists working under royal protection. Jean Bérain (1637—1711), Pierre Lepautre (1648—1716), and Gilles-Marie Oppenord (1672—1742) are among the outstanding. In his detailed analysis Kimball concluded that the rococo was not, as has been frequently assumed, a culmination of the high baroque, but that it had its independent genesis in France even before 1700. When it reached other countries, for instance Germany, it combined with a highly vital baroque style to produce new hybrids which were really creations of great art.

In addition to such technical studies of artistic forms, one can try to understand stylistic features and developments in their relation to the underlying mood of the times which produced them. Attempts at such interpretations have been made, for example, by Heinrich Wölfflin and by Wilhelm Worringer, and Arno Schönberger and Halldor Soehner give a well-illustrated discussion of the relationship between the artistic forms and other cultural manifestations of the rococo.

From the viewpoint of dynamic psychological interpretation, perhaps the fascination with Oriental art and decoration and the attempt to imitate and apply it, which culminated in the European creation of a Chinese fairy-land fantasy, may be understood in part as an expression of the general mood that led to the baroque and rococo styles. The harmony and ordered proportions of the Ren-

aissance gave way in baroque art to dynamic movement, to contrast and tension, to massive effects of light and shade which in turn were overcome in the rococo period by its endlessly varied scrolls and the play of lively decorative themes. Perhaps such changes in visible forms can be related to inner unrest and development, to the search for human realignments, whose closer definition is a legitimate concern for the historian of cultural evolution.

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Tafel I

Fig. 1:

Right: Chinese porcelain dish. Such pieces of the Wan Li period (1573–1619), with blue and white decoration, called *carrack porcelain* (after the Portuguese trade ships on which they were first imported), were extensively shipped to Europe by the Dutch in the first part of the seventeenth century. Dm 11½ inches (29,3 cm); late sixteenth century. Left: Japanese porcelain dish, made for export and decorated to order for Dutch traders with Chinese blue and white designs of the Wan Li period at a time when these wares were no longer produced in China and the Dutch commerce between China and the European market had ceased (after 1657). Dm 15½ inches (39,5 cm); c. 1670–1680.

Fig. 2:

Right: Dutch Delft dish of tin-glazed earthenware, following in its blue and white decoration the Chinese and Japanese prototypes seen in Fig. 1. Dm 13½ inches (34,5 cm); unidentified mark, c. 1670. Left: Hanau (Germany) earthenware dish, decorated in cobalt blue and manganese after designs on Chinese *carrack porcelain*. Dm 13¼ inches (33,8 cm); unmarked, c. 1680.

Tafel II

Fig. 3:

Dutch Delft earthenware dish in polychrome. Dm 13½ inches (34,5 cm), c. 1700. British Museum.

Fig. 4:

Japanese porcelain jar with underglaze-blue decoration on shoulder, neck, and above foot rim and polychrome Kakiemon painting over the glaze. A jar of this kind is described by Koyama as a very early example of Kakiemon ware. H. 8 inches (20,5 cm); c. 1660–1680.

Tafel III

Fig. 5 and 5a:

Japanese porcelain dish with polychrome Imari decoration. Delft plates with almost identical decoration are in the Franks collection, British Museum (Fig. 3); in the Rijksmuseum, Amsterdam; and in the Musée du Cinquantenaire, Brussels. This vase-with-flowers pattern was imitated in various adaptations by the Chinese (probably after 1700) and by European porcelain makers, for example at Meissen, Frankenthal, Ludwigsburg, Vienna, Amstel, and Worcester. The reverse of the rim is elaborately decorated with Oriental objects and floral designs. The Johanneum mark, N: 378-/, cut into the glaze and blackened (the + stands for Imari), proves that this piece was once in the personal collection of Augustus the Strong. Beginning in 1721, the porcelains of the royal collection at Dresden were given these marks for inventory purposes; the name Johanneum was taken from the building where the collection was housed after 1755. The spur marks, left by supports used while the plate was being fired, are fairly common on Japanese pieces but very rare on Chinese. Dm 12½ inches (32,2 cm); probably late seventeenth century. A number of these Japanese Imari plates (in two sizes) are in the Residenz, Munich, as well as in the Dresden Porzellansammlung. Reichel illustrated this plate and concluded from various characteristics that it might be a very early example of Imari decoration, probably to be dated in the third quarter of the seventeenth century. With regard to the Johanneum marks on this Japanese Imari dish and on the Meissen dish, plate 1, I had the privilege at a recent visit to the Porzellansammlung in Dresden (October 1969) to examine the inventories of the Royal Saxon collection. The first inventory is dated 1721 and it contains supplements up to 1727; parts of these listings have been published by Menzhausen (Böttgersteinzeug, Böttgerporzellan). The second inventory, comprising five volumes and with many high numbers (even up to 503), is dated 1779; it includes the dishes here used as illustrations. In both inventories the different types of wares are listed separately, starting the numbering over again in each category. No specific criteria are known which might have guided the assignment of the numbers to the pieces. Under these circum-

stances it seems impossible to draw conclusions from the numbering with respect to the date of manufacture of the pieces. Perhaps all one can say is that the dates of pieces included in the first inventory cannot be later than the dates of the sections of the inventory in which they are recorded (1721–1727).

Tafel IV

Fig. 6:

Left: Ten-sided Japanese porcelain plate of Kakiemon type, with peacocks, prunus tree, and bamboo in polychrome enamels. Dm 9½ inches (24,3 cm); late seventeenth century. Right: Similar decoration on Chelsea plate with overglaze red-anchor mark. Scrollwork border in imitation of a Japanese prototype. The decoration may have been copied directly from a Japanese piece, as this design occurs only rarely in Meissen (a Meissen vase with yellow ground and this design is in the Rijksmuseum). Dm 9½ inches (23,5 cm); c. 1755. Other Chelsea dishes are known with two peacocks almost exactly like those on the Japanese plate (see Mac Kenna 1951, Pl. 5, Fig. 9).

Fig. 7:

Oude Loosdrecht (Dutch) coffee or chocolate pot, without cover; polychrome decoration in Kakiemon style. H. 6¼ inches (16 cm); mark, M.O.L. in underglaze blue; c. 1775.

Fig. 8:

Dutch Delft earthenware plate in polychrome, with quail pattern, Chinese emblems on border. Dm 9 inches (23 cm); unidentified mark, c. 1700.

Tafel V

Fig. 9:

Right: Japanese bowl with fan pattern. H. 3½ inches (8,9 cm), c. 1700. Left: Worcester cup and saucer, 1765–1770. Among other factories which used the fan pattern are St. Cloud, Meissen, Vienna, and Derby.

Fig. 10:

The fan pattern on this Chinese dish was probably also copied from a Japanese prototype. Dm 12½ inches (31,6 cm), first half eighteenth century. A large covered Chinese bowl at the Victoria and Albert Museum is another good example of the Chinese application of this pattern.

Tafel VI

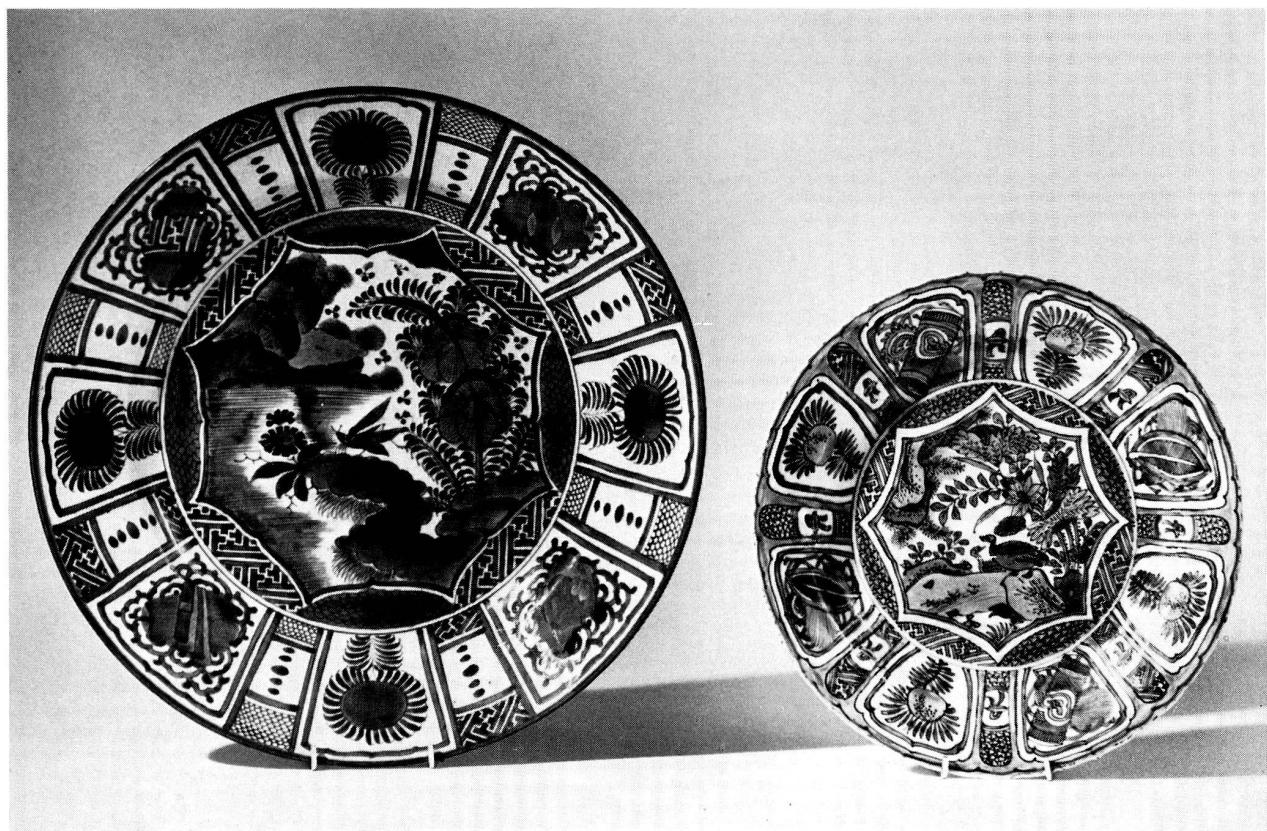
Color plate I

Upper: Japanese dish. Dm 8½ inches (22,7 cm); late seventeenth century. Lower, left to right: Meissen dish, swords mark painted on glaze, Johanneum mark, N: 8/W, 1728–1730, dm 9¼ inches (23,5 cm); Venetian plate, Cozzi factory, c. 1770, dm 9½ inches (24 cm); Chelsea dish, unmarked, raised-anchor period 1749–1752, dm 9¼ inches (23,5 cm). The tiger was considered by the Chinese the king of all wild beasts. It was the symbol of faith and courage; together with the bamboo it represented help of the strong for the weak. This pattern was used at Meissen to decorate one of the first large services produced by the factory; it was called the yellow lion pattern. However, the animal is not a lion and the designation tiger pattern, commonly used in the English literature, seems appropriate.

Color plate II

Left to right: Japanese saucer, dm 4½ inches (11,5 cm), c. 1685. Chantilly mustard pot, h. 2¾ inches (7 cm), c. 1740. Meissen covered dish, 1730–1735; h. over all, 2¾ inches (7 cm); underglaze-blue swords mark. Worcester mug; h. 4¾ inches (12,1 cm), c. 1765. The quail pattern (in England also called partridge pattern) is represented in the Syz collection also on a saucer-shape Japanese dish and on Chinese porcelain of the K'ang Hsi period (1662–1722) as well as on eighteenth-century China Trade ware; on pieces of Bow, where it was very popular; and on the porcelains made at Oude Loosdrecht, Longton Hall, and St. Cloud. It occurs on a Chelsea cup in the Schreiber collection at the Victoria and Albert Museum and on a large Chinese saucer there which was decorated in Holland. At the Cecil Higgins Art Gallery Bedford, this pattern is on a Chelsea tea pot and in underglaze blue on a Worcester plate. The quail is an emblem of courage because of its pugnacious character, and a symbol of poverty as well because of its ragged appearance.

Tafel I

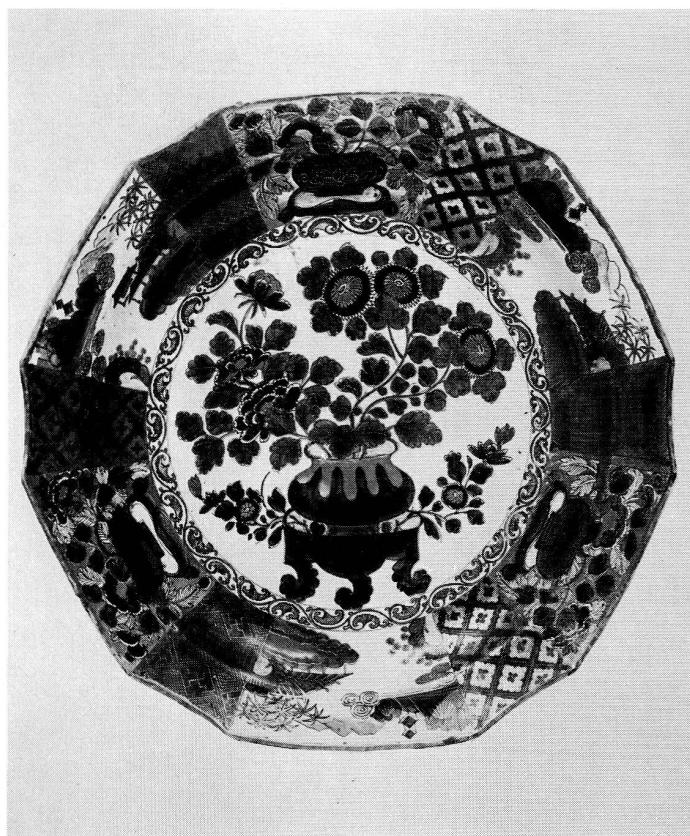


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Tafel II



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Tafel III



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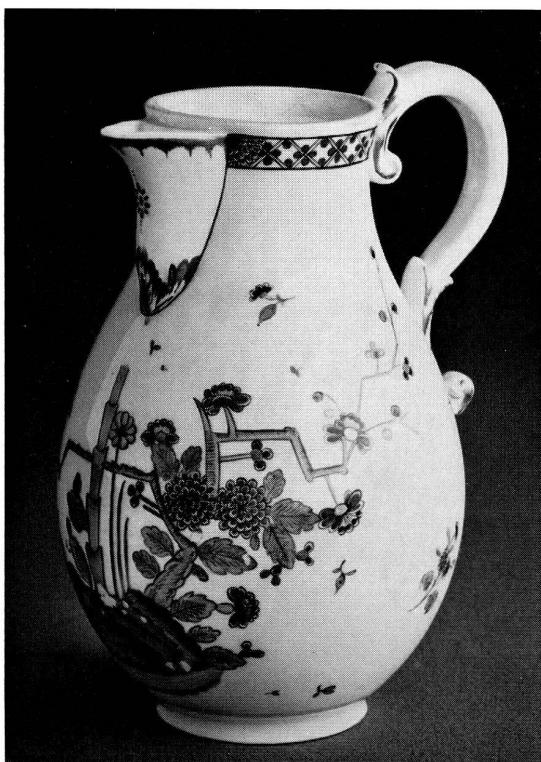


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Tafel IV



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Tafel V



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Tafel VI



Tafel VII



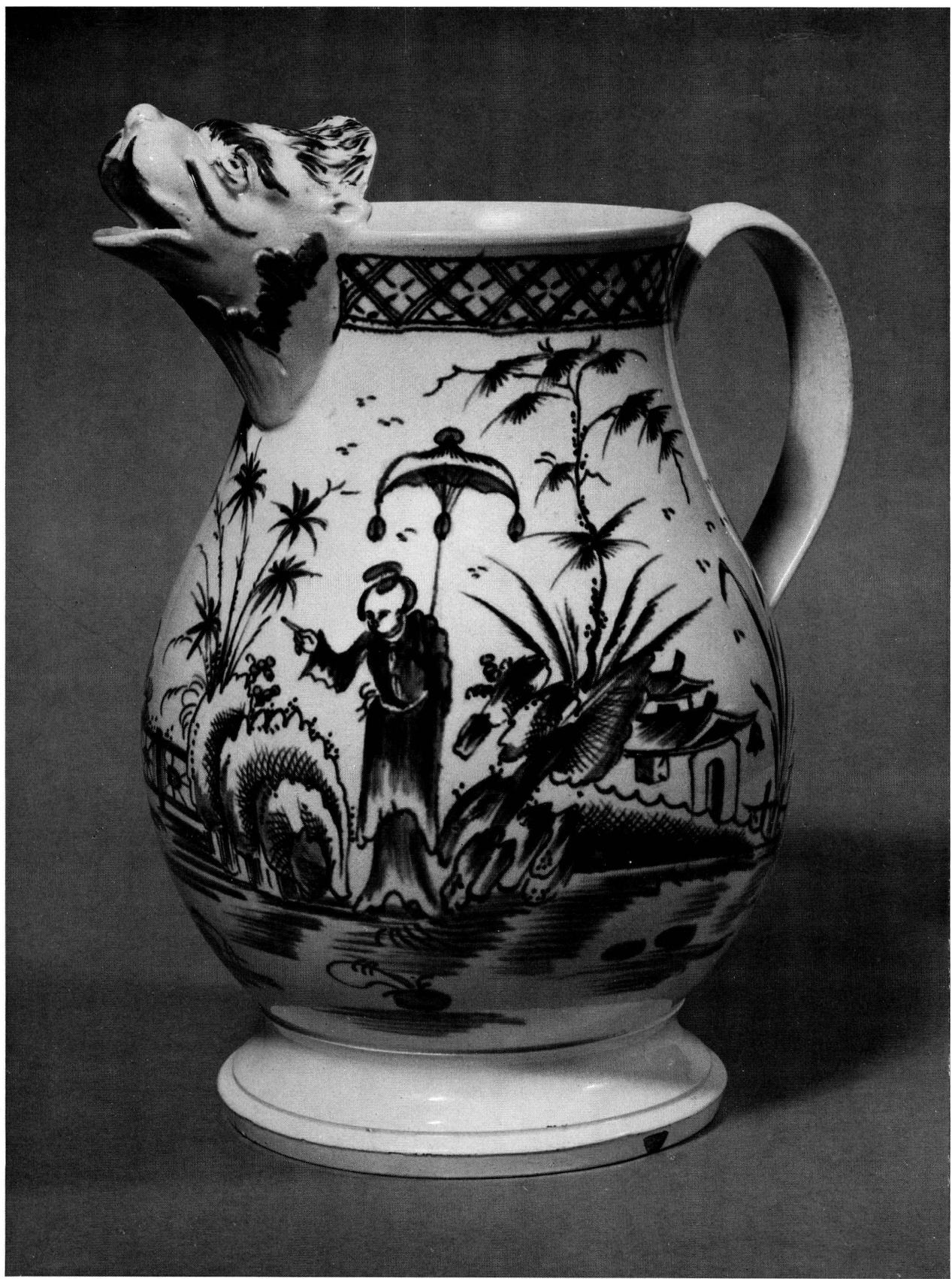
Tafel VIII



11



12



Tafel X



14



14 a



15



16

Tafel XII



17



17a

Chinoiseries in gold on German porcelain of the eighteenth century

Tafel VII

Color plate III

Japanese porcelain bottle, decorated in Kakiemon style by a Dutch enameler in the first half of the eighteenth century. A Japanese bottle with similar design painted in Holland is at the Rijksmuseum. Vases with similar decoration, showing phoenixes (or more correctly Fēng-Huang) and other birds, were produced and enameled in Japan, at Meissen, and at Chelsea. In Chinese mythology the Fēng-Huang is the emperor of all birds, symbolizing beauty, peace, and prosperity. H. 10¹/₂ inches (26,8 cm); c. 1700.

Tafel VIII

Fig. 11: English (Liverpool?) Delft dish with chinoiserie decoration in blue. Dm 13¹/₈ inches (33,5 cm); 1760—1770.

Fig. 12: Marseilles faience dish with chinoiserie decoration in polychrome, produced by the factory of Veuve Perrin. Dm 12³/₄ inches (32,5 cm); 1750—1770.

Tafel IX

Fig. 13: English (Leeds?) cream-color earthenware jug with chinoiserie decoration in blue. W/T-E and date 1777 at base of handle, B on bottom. H. 10¹/₄ inches (26,2 cm).

Tafel X

Fig. 14: Vienna tureen of the Du Paquier period, decorated in the manner of famille verte. H. 8¹/₄ inches (21,1 cm), width 12¹/₂ inches (31,8 cm); unmarked, 1730—1735.

Tafel XI

Fig. 15: A large Chinese dish, c. 1700, showing a design with Fēng-Huang and cocks similar to that on Fig. 14. Dm 15¹/₂ inches (39,5 cm). Musées Royaux d'Art et d'Histoire, Brussels.

Fig. 16: Meissen plate decorated in the famille rose manner, with Chinese objects, peonies, and other flowers. Dm 9¹/₂ inches (24,3 cm); c. 1740.

Tafel XII

Fig. 17 Left: Meissen octagonal teapot of red-brown Böttger stoneware with blackish brown glaze, decorated in gold, pale red, and brown lacquer colors and showing a seated Chinese on one side and a monkey on the other alternating with panels of flowers; h. 4 inches (10,2 cm); 1710—1715. The form was designed by court goldsmith J. J. Irminger after a silver teapot. Right: Meissen coffeepot in red-brown stoneware with blackish brown glaze, decorated with eight alternating panels of foliate and diaper patterns in gold; h. 7³/₄ inches (19,8 cm); 1710—1715. The form is in Turkish style. According to Menzhausen, the similar decoration of a coffeepot of the same form in the Staatliche Kunstsammlungen in Dresden may be attributed to Martin Schnell, court lacquerer of Augustus the Strong.

While gold *chinoiseries* on early Meissen porcelain were produced (mainly at Augsburg) in considerable numbers, and are represented in many museums and collections, this type of decoration is relatively rare on porcelains from other European factories. After I had come across pieces of Frankenthal porcelain in this category, I began to collect examples from other ceramic centers, and in time had assembled a series of specimens that in addition to its aesthetic value demonstrates a variety of techniques employed in bringing about similar decorative effects.

Without having made a thorough study of designs in gold on seventeenth- and eighteenth-century Far Eastern porcelains, I can say at least that this type of decoration was not common in the East but it was occasionally used, as may be seen on a few large Chinese vases of the K'ang Hsi period (1662—1722) at the Victoria and Albert Museum which show Oriental figural and landscape designs painted in gold on a powder-blue ground.

An especially rich assortment of Oriental gold decorations came to the awareness of the European public through the importation of lacquer work from China and Japan which, together with its European imitations, occupied a prominent place in the extension of the Chinese taste to practically all objects of the decorative arts in Europe. The use of lacquer has a long history, reaching back in China even before the Christian era. An Arab account of about 1350 refers to large amounts of lacquer being shipped from Canton to the West. While there is evidence in Europe of lacquer work in Roman times and again in the Middle Ages (especially in Italy), the real vogue for this type of decoration developed after the Portuguese and later the Dutch had established trade relations with the Far East, and imported a great deal of lacquer ware among a variety of other Oriental commodities. Shortly after 1600 we find artisans and workshops in Amsterdam, London, Paris and other European centers engaged in the application of lacquer decoration on furnishings, cabinets, chests and boxes, on ceramics, metal objects and later on articles of papier mâché. The techniques and substances used in Europe differed from those

employed by the craftsmen in the East, and while Western products did not reach the fineness of the original Oriental lacquer wares, they often were rather close copies of Eastern prototypes. At other times the European craftsmen followed more freely the play of their own fantasy and imaginative inventiveness. In the complexity of trade interchanges we find, in addition to imported lacquer furnishings and their European imitations, Eastern exports which adapted European forms and ornaments, at times in combination with Oriental landscape painting; or furniture was made in Europe and sent for lacquering to the East (Holzhausen). In these lacquer techniques Chinese decorations in gold on a black ground were the dominant theme, although other lacquer colors — red, brown, yellow, blue, and green — were also used, often in combination with gilding. The background at times was also in other colors, most frequently red.

In ceramics, lacquer imitations are found in early Meissen stoneware of the Böttger period (1710—1720). Here the red-brown quality of the material, covered by a blackish glaze, provided a background closely akin to black lacquer. The early Meissen stoneware teapot of 1710—1715 (Fig. 17) gives an example of this type of ornamentation. The sitting Chinese figure, painted in gold combined with pale red and brown lacquer colors on the blackish brown glaze of the stoneware, suggests in its simplicity that it may have been copied from an Oriental prototype such as might have been found on one of the numerous Far Eastern porcelains in the collection of Augustus the Strong, owner of the Meissen factory. A monkey on the other side of this piece may be one of the first uses of this motif at Meissen (Fig. 17a). Monkeys and other small animals are frequently found on polychrome *chinoiseries* of about 1725—1735 as well as on Augsburg gold Chinese decorations on Meissen porcelain. Such animals may be seen in the engravings of Stalker and Parker. Although it is doubtful that their book, published in England in 1688, served specifically as inspiration for Oriental designs at Meissen, it was extensively used on the Continent as a guide for the art of lacquering, or «japaning», as well as for other applications of *chinoiserie* motifs. As Menzhausen recently pointed out, different types of lacquer painting occur on black-glazed Böttger stoneware. A style excelling in softly shaded designs and using especially blue and red can be attributed to Martin Schnell, who, employed from 1710 by Augustus the Strong of Saxony as court lacquerer, worked from about 1712 for a few years in the Meissen factory. Our teapot shows another style of decoration which must have been done by a lacquer painter whose name is not known.

That gold Chinese decoration was applied there at this early period is attested also by an entry of April 1710

found in the Meissen archives which gives notice that Böttger sent to Augustus red stoneware objects some of which were «decorated with India figures in gilt» (Rückert, p. 12). It may be added that in German ceramic tradition the term *indianisch* was generally used for Far Eastern designs. Zimmermann (1) presented a variety of Böttger stoneware vessels decorated with these gold designs on black glaze, and more recently Rückert (Fig. 48) showed an attractive example of gold Chinese decoration heightened by lacquer colors, on an early Meissen stoneware teapot.

Toward the end of the eighteenth century gold *chinoiseries* on a black ground in the manner of lacquer decoration were used by other Continental porcelain factories, notably by Vienna of the Sorgenthal period and by Sèvres. Chinese gold decoration on a black ground is rare on Meissen porcelain, however. Examples of this unusual technique can be seen on a Meissen cup and saucer of the Margarete and Franz Oppenheim collection (Pazaurek, 2) and on two beaker vases of the Irwin Untermyer collection whose gilt painting is of such fine quality that Hackenbroch tends to attribute it to Johann Gregor Höroldt. However, there are many features in the painting of these vases which move them in close proximity of the pieces signed by Abraham Seuter (see later).

On early white Meissen porcelain we find essentially two types of gold decoration with Oriental motifs: a small number is ascribed to Christoph Konrad Hunger and a larger group mainly to craftsmen in Augsburg, which for centuries had been a center of gold- and silversmiths.

C. K. Hunger, a goldsmith and enameler, was a rather restless and unreliable but enterprising adventurer, actively engaged in the establishment of several ceramics factories. The dates of neither his birth nor his death are known, but he seems to have traveled in France and around 1715 appeared in Dresden, whence he was lured to Vienna in 1717 to join Claude Innocent du Paquier in the founding of the porcelain factory there. But he seems to have promised more than he could deliver, and from 1720 to 1724 he was in Venice lending a guiding hand to Francesco Vezzi in the first Italian undertaking that produced hard-paste porcelains. Later he reappeared in Dresden, where in 1727 he was appointed at the Meissen factory as «gold enameler» to succeed Johann Georg Funke. From there he traveled to Sweden, Denmark, and finally to St. Petersburg (1744—1748), where his attempts to produce porcelain led to only slim results terminating in his dismissal (Pazaurek, 1; Walcha; Seitler).

Hunger's decorative technique is shown in figures 20 and 21. An especially noteworthy example of his work is a Meissen bowl signed by him and illustrated in color in Pazaurek (1). This bowl, dated about 1715, was probably deco-

rated by Hunger outside the factory, as were a cup and saucer, previously assumed to be Meissen, to whose Oriental provenance Rückert (Fig. 28) has drawn attention. Hunger's decorative style consists of small Oriental figures, pagodas, flowering trees, birds and insects applied in gold relief and often embellished by translucent enamels, mostly in red, green and blue. Details on the raised gilding seem to have been worked in with a rather blunt tool. An especially beautiful cup and saucer of the Vezzi factory at Venice, decorated in raised yellow-gold without enamels, has recently been published on a color plate by Stazzi. On French soft paste porcelain a similar technique was employed with green and red enamels, most often on small boxes, as may be seen at the Musée des Arts Décoratifs in Paris, or here in figures 18 and 19. One wonders how this may relate to the rumor that Hunger traveled in France at an early age. Did he acquire there the technique he later applied or was he in some way responsible for originating the French type of gilding? In this connection it is interesting that Rückert found on the above mentioned cup and saucer, with decoration in Hunger's style on Oriental porcelain, three minute impressed gilded marks in form of lillies, thus suggesting manufacture in Paris, perhaps in the first quarter of the eighteenth century.

In France the raised gilding is often applied in somewhat bolder strokes than is the case with the small scale attributed to Hunger. The decoration on the small soft-paste Mennecy box in figure 18 is practically identical with that on a St. Cloud cache-pot (Fig. 19), which may indicate not only that they are from the same hand, but also that porcelains from different French factories were probably decorated with raised gilding at an independent workshop. This supposition appears more plausible than the assumption that an artisan used almost exactly the same design during his successive employment at two different factories. Amusingly, the seated figure playing an instrument is shown from the rear, perhaps because in this gilt technique it would have been too complicated to show the handling of the instrument in a frontal view.*

The other type of gold Chinese painting on early Meissen porcelain relates in its concept and design to the wealth of polychrome *chinoiseries* developed by Höroldt shortly after he had entered the factory in 1720 and was made *Hofmaler* (court painter) in 1723. He not only introduced an entirely new and rich scale of colors, but also created in his *chinoiseries* a fairy-tale world in which pseudo-Chinese figures in exotic scenes pursue various activities — a genre of ceramic decoration which in its charm, wit, and versatility had no precedent. The freshness

of some of the *chinoiseries* in gold comes close to that of those executed by Höroldt and the decorators working under his guidance. It is known that specimens were sent from Meissen to Augsburg goldsmiths and enamelters for decoration as early as 1711, and that this tradition was kept up in ensuing decades. J. G. Keyssler (1729) and Paul von Stetten (1765, 1779) reported that painting and gilding on Meissen porcelain was performed at Augsburg, especially by Bartholomeus Seuter and Johann Aufenwerth (Pazaurek, 1). Thus a question early arose as to whether these gilt Chinese decorations were products of the Meissen factory or were executed by craftsmen specializing in gilt work at Augsburg. For the past forty years many outstanding authorities in the ceramics field have expressed their views on this problem: Zimmermann (2) and Schnorr von Carolsfeld favored the theory that they were of Meissen factory origin, whereas Pazaurek (1), Hofmann, Honey (1, 2) and more recently Ducret (1, 2, 3, 5, 6) have suggested that many of these gilt *chinoiseries* were *Hausmaler* work done at Augsburg. *Hausmaler* paintings began to be made on faïences around 1660 and from about 1725 on Meissen, Viennese and sometimes Chinese porcelains, rarely also on Japanese wares (Rückert, Fig. 116). *Hausmaler* decorations are also found on Nymphenburg porcelains, as well as on some pieces of the smaller German (Thuringian) factories. Although the established factories made attempts to suppress *Hausmaler* activity, this independent branch of ceramic ornamentation flourished and at times turned out masterly products.

The Augsburg origin of some of these Chinese gilt ornaments was corroborated when Ducret (6) found several signatures of Abraham Seuter on such porcelains which permitted him to attribute to this artisan a fairly characteristic group of gilded decorations (Fig. 22) painted between about 1725 and 1747 (the year of Seuter's death) with considerable originality, humor, and a fine sense of composition.

With the emphasis on Abraham Seuter's work that of his older brother Bartholomeus, who has been often mentioned in the literature, recedes somewhat into the background. The latter, apparently a rather prominent personality, was not only goldsmith and ceramics painter, but also an engraver, publisher, and dealer, who probably arranged for some of the decoration of Meissen porcelain. On the basis of a gold-decorated flowerpot in a painting depicting Bartholomeus Seuter shown by Rückert and by Ducret (6), a group of rather simply painted gold *chinoiseries* has now been attributed to him.

Johann Aufenwerth, to whom Pazaurek had attributed a great many Augsburg gilt *chinoiseries*, was later considered the originator of only a limited number of these (Honey, 2; Rückert; Ducret, 6). He died in 1728 and a

* Mr. R. J. Charleston of the Victoria and Albert Museum was good enough to confirm that the small box is of Mennecy origin.

great deal of gold *chinoiserie* painting is of later date. To judge from a few signed pieces, Aufenwerth painted in a style which permits us to distinguish his gilding from that of other Augsburg workers (Pazaurek, 1; Ducret, 6).

A special variety of gold decoration at Augsburg is seen on plates and other vessels, mostly of Chinese porcelain, which have been completely covered with gilding and then engraved with Chinese motifs or with hunting scenes after engravings by Johann E. Ridinger published in the 1720's. Most of these specimens apparently were decorated between 1730 and 1735 and practically all are in the Bayerisches Nationalmuseum in Munich (Rückert).

A typical feature of the Augsburg gold technique is the fine engraving of details on the gold-silhouetted figures, done with sharply pointed tools. These details achieved by a dry-point technique give life and quality to the decoration. There is a great latitude in the artfulness of these gold engravings which possibly may help in attributing them to specific decorators. For instance, those of Abraham Seuter seem to have been done with greater care and vivacity than the ones Ducret now assigns to his brother, Bartholomeus (Fig. 23, saucer).

Another characteristic of the Augsburg style is the interlacing late baroque scrollwork with sketchy foliage which was used for the framing of the *chinoiseries* and for the base supports upon which they rest. The probable derivation of this *Laub- und Bandelwerk* can be seen in the work of Paul Decker and others whose engravings were published in Nuremberg shortly after 1700; in turn, their style was probably influenced by ornaments Jean Bérain (1637—1711) had designed in France at the court of Louis XIV (Reinheckel, Figs. 2, 3, 4)*. Such decorative motifs as strings of dots and of arrowheads, as well as borders of C scrolls, often partly outlined with dots, are considered especially characteristic of Augsburg. However, one has to keep in mind that similar motifs occur also in Meissen factory work — for instance, C scrolls on an early Höroldt cup (Seitler, Fig. 12) and arrowheads in underglaze blue on a small cup shown by Rückert (Fig. 544).

In examining the details of this gold work, we were assisted in the ceramics division of the Smithsonian Institution by the use of a stereoscopic microscope with a binocular telescope system. With its aid we were able to examine fine nuances of the surface painting, and to observe how the angle of light changes the appearance of engraved lines from glistening gold to darkened traces. As Mields and Lauschke point out, the craftsmen at Meissen used tools of agate, or of finely grained, non-metallic

iron oxide (Blutstein) for polishing the gold and for engraving designs on the unpolished gilded surface.

Some of these Augsburg gilt designs, as well as polychrome Meissen *chinoiseries*, can be traced to pictures in travel books (for instance, that of Arnold Montanus,

Tafel XIII

Fig. 18: Silver-mounted box in Mennecy soft-paste porcelain; dm 3 $\frac{1}{2}$ inches (8,9 cm); c. 1735—1745. Decorated with two Chinese figures in raised and tooled gilding, enriched with green and red translucent enamels and set in a landscape painted on the glaze in polychrome enamels. Collection of Lion Golodetz.

Fig. 19: St. Cloud cachepot marked ST-C/T incised; h. 4 $\frac{1}{16}$ inches (10,3 cm); c. 1730—1740. Decorated with raised gilding and green and red enamels in the same design as on the Mennecy box in Fig. 1, probably by the same hand. Metropolitan Museum of Art, Collection of R. Thornton Wilson.

Tafel XIV

Fig. 20: Meissen teapot, porcelain of Böttger period, 1713—1720. Decoration in raised gilding, with translucent green enamels, attributed to C. K. Hunger. H. 4 $\frac{7}{8}$ inches (12,5 cm). Metropolitan Museum of Art, Collection of

Fig. 21: Pair of Meissen beakers and saucers, porcelain of Böttger period, 1713—1720. Decoration with Oriental figures, pagodas, camels, insects, flowering trees in raised gilding, embellished by translucent red and green enamels, attributed to C. K. Hunger. Delhom Collection, The Mint Museum of Art, Charlotte, North Carolina.

Tafel XV

Fig. 22: Pair of Meissen tea bowls and saucers, in creamy white porcelain of the Böttger period, 1713—1720. Bowls have applied wild roses with stems in gold and the leaves painted in green enamel, and saucers are decorated with silhouetted pseudo-Chinese scenes in gold, with details engraved in dry-point technique. Decoration attributed to Abraham Seuter, goldsmith and Hausmaler at Augsburg; 1725—1735. Birds on the inside of tea bowls and baroque lacework with rows of points were frequently used at Augsburg.

Fig. 23: Fürstenberg tea bowl, c. 1760. Gold decoration of chinoiserie figures in simple style with sparse engraving, on a faint rose ground; the scrollwork is like that on the saucer, which is early Meissen, 1715—1720. The decoration on the saucer, depicting an ostrich hunter, can perhaps be attributed to Bartholomeus Seuter of Augsburg, a brother of Abraham Seuter; 1730—1735.

Fig. 24: Bayreuth bowl in red earthenware with dark brown glaze; h. 2 $\frac{7}{8}$ inches (7,3 cm); 1730—1740. Chinoiseries and scrollwork in gold, with fine details made by a sharp stylus cutting through the gold to the brown glaze after firing.

Tafel XVI

Fig. 25: Meissen porcelain tankard covered on the outside by brown glaze, with gold chinoiserie painting deeply engraved in part. Three Oriental figures, the one at the left holding a cartouchlike object with the inscription Christian Friedrich Höroldt Meissen d 8. Apr 1732; flying dragon, bird, and butterflies. Gold scroll borders. Underglaze-blue crossed swords mark. H. 6 inches (15,3 cm). Silver cover with Augsburg master mark EA (Elias Adam). Metropolitan Museum of Art, Collection of R. Thornton Wilson.

* A comprehensive review of origin and development of these ornaments has been given by Ward-Jackson who finds tributaries in the Renaissance and even in early Roman times.

Tafel XIII



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Tafel XIV



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Tafel XV



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1669) which in part were re-engraved and published in the early eighteenth century by J. C. Weigel in Nuremberg and by Martin Engelbrecht and others in Augsburg. Other travel books which offered inspiration to *chinoiserie* painters were those of Johan Nieuhoff (1665), Athanasius Kircher (1667), D. O. Dapper (1670), and Simon de Vries (1682). An especially valuable discussion of Augsburg engravings after such travel books has been given by Schulz in a number of well-illustrated articles published between 1926 and 1929; and more recently a series of engravings with *chinoiseries* by Petrus Schenk Jr., published in Amsterdam between 1700 and 1705, was made available by Den Blaauwen, who shows that some of these motifs were copied by Meissen decorators (many of them deviating somewhat from the classical Höroldt style) as well as by Dutch *Hausmaler* and Delft faïence painters. Most important, however, for understanding the origin of the *chinoiseries* introduced by Höroldt are the six original etchings executed by him in 1726 (Ducret, 4), and the hundreds of black ink sketches (the *Schulz-Kodex* in the Grassi Museum, Leipzig) which he apparently drew as models for the Meissen decorators. It is characteristic of the artistic genius of Höroldt that he did not follow exactly the engraved prototypes or even his own drawings, but always used them in free and ingenious combinations. Some of the Augsburg *chinoiseries* also follow closely the Höroldt etchings and drawings (Ducret, 6), and one wonders how the Augsburg decorators obtained access to this material. In view of the extensive *chinoiserie* production at Meissen and the long tradition of dealing with Augsburg decorators, it seems likely that at times polychrome *chinoiserie* pieces decorated at Meissen served as prototypes for the Augsburg craftsmen.

Most of the Augsburg gold *chinoiseries* were painted on unmarked, slightly yellowish Böttger porcelain (c. 1712–1724), of which large quantities must have found their way to Augsburg dealers and craftsmen for decoration. But there is gold Chinese decoration also on some early Meissen red stoneware tankards.

Design and gilding on a few Böttger stoneware tankards illustrated in Rückert's catalogue differ from those usually employed by Augsburg decorators. The Chinese figures on these pieces, including the motif of the *Hirschreiter* (the rider on the stag), are not typical of Augsburg, but are found on faïences and on a special type of colored Meissen *chinoiseries* which has been related to the work of Adam Friedrich von Löwenfinck (Wark). On one of the tankards (Rückert, Fig. 99) where the gilding has been fired on the unpolished surface, the details are not engraved but are painted on the gold in shades of black and brown — an unusual technique that may not have been employed by Augsburg craftsmen. On the other two

tankards (Figs. 100 and 101) the gilding has been deeply engraved so that the brown polished surface shines through — again a procedure which is not common at Augsburg but is usual on the brown-red earthenware pieces of Bayreuth (Fig. 24). The fact that one of the tankards has a C-scroll border at the base of the *chinoiserie* design is not necessarily proof of an Augsburg provenance because these motifs, as has been pointed out, also occur on Meissen-decorated porcelains. It is thus quite possible that the gilt ornaments on these tankards are of Meissen origin, although some of them may have been done outside the factory. A question may arise as to whether the work of independent decorators at Bayreuth should also be considered in this connection. While *chinoiseries* in gold and silver were frequently applied to brown earthenware made there, the independent decorators in that center of *Hausmaler* activity usually painted in polychrome enamels, and their predominant style does not show any close affinity to that used on the tankards.

As a last example of gold *chinoiseries* on Meissen porcelain, I should like to refer to the tankard in Figure 25, which has three Oriental figures on a dark brown glaze. The one to the left is holding a cartouchelike object with the inscription: *Christian Friedrich Hörold Meissen d 8. Apr. 1732*. It is reasonable to assume that this legend refers to the decorator of the piece, but as painters' signatures were in general not permitted at Meissen, the gilding may have been done outside the factory. Hörold or Herold (not a relative of J. G. Höroldt), a painter at Meissen from 1725 to 1778 known especially for his harbor scenes, was accused in 1737 of doing *Hausmaler* work (Honey, 1). The gold on this tankard is engraved through to the glaze, which thus appears as a darkly colored design similar in technique to that on two of the stoneware tankards mentioned above. The decoration differs from that done at Augsburg in that the figures give the impression of a more courtly elegance, and their costumes show some Persian or contemporary European influence. Also, the gold scroll-work borders do not seem to be executed in the typical «Augsburg» manner. Thus there seems to be no reason to attribute this *chinoiserie* decoration to Augsburg. That C. F. Herold occupied himself with gold decoration is further shown on a Meissen cup and saucer at the British Museum (Franks collection). They show rather formal architectural designs in gold with purple outlines, partly covered by relief gold in the shape of warriors or mythological figures. On the bottom of the cup is painted in purple enamel: «C. F. Herold invt. et fecit a Meisse 1750 d. 12Sept.» (illustrated in Pazaurek 1, plate 11). C. F. Herold had learned to apply raised gilding when he worked with the enamel-box maker Fromery in Berlin before he came to Meissen where he was

credited with the special technique of «firmly attaching figures of hammered gold to porcelain and glass» (Berlin 9, p. 112). Aside from the above mentioned evidence that C. F. Herold began painting Oriental figures in gold at Meissen shortly after he commenced working there and perhaps after C. G. Höroldt's «Malstube» had taken over the gold work in 1726 (Rückert, p. 16), no specific information seems available regarding similar gold decoration executed at Meissen by other porcelain painters. There is a note in the Dresden archives stating that a service with gilt Japanese figures was sent to the King of Sardinia in 1725; but it is not known what further happened to these pieces (personal information from Mrs. I. Menzhausen).

However, there are in Dresden four large Chinese figures in the gold framing of the polychrome *chinoiserie* on the famous vase which bears the signature of J. G. Höroldt (1726), illustrated in colors by Ducret (1962). Another vase in the Dresden Porzellansammlung shows two similar figures in the gold frame of its polychrome *chinoiserie*. It seems evident that these gold Chinese figures were painted in the Meissen factory. They are engraved in clear individual lines through to the blue ground, which technique is entirely different from the fine light engraving common on Augsburg gold painting. As Dr. Rückert mentioned in personal conversation and as I can fully confirm, the style and technique of these gold Chinese figures on the Meissen vases agrees with that on the above mentioned tankard (Fig. 25), so that there is good reason to assume that they were painted by Christian Friedrich Herold. Knowing about the division of labor in the Meissen factory, it is interesting that there is a piece on which most likely the painting of J. G. Höroldt as well as of C. F. Herold can be identified.

A good example of the gold *chinoiserie* applied to the brown-glazed surface of red earthenware produced at Bayreuth can be seen on the bowl in Figure 24. The Bayreuth factory was famous for the splendid polychrome

faïences which it began to produce in the second quarter of the eighteenth century. At the same time the brown, as well as a yellow and more rarely a blue, variety was manufactured. Preferred patterns for the gold and silver designs were coats of arms, monograms, and *chinoiseries*. The Oriental figures are framed by *Laub- und Bandelwerk* like that used by many *Haussmaler* of that period (1730—1740). The detail on the figures was done by a dry-point technique, scratching through the relatively soft gold film to the brown glaze, which appears as a dark design somewhat similar to that on a few Meissen tankards mentioned previously.

These brown Bayreuth wares have at times been confused with brown Böttger stoneware. However, the Bayreuth earthenware is only lightly fired and is porous, not vitrified as is the Meissen stoneware. It is lighter in weight and the gold can be rubbed off rather easily. The type of Böttger stoneware which is somewhat like the brown Bayreuth pieces is represented by the Meissen pieces in Figure 17.

The Fürstenberg tea bowl in Figure 23 shows a Chinese figural design and scrollwork which in its simplicity and sparse engraving is rather similar to the Augsburg decorated Meissen saucer with which it is «married». As a number of similar Fürstenberg- and Augsburg-decorated pairs appeared some time ago on the market in New York, it probably is correct to assume that the Fürstenberg cups were made to replace missing Meissen pieces in an Augsburg *chinoiserie* service painted perhaps thirty years earlier (c. 1730).

Only a few polychrome *chinoiseries* are known to have originated at the Fürstenberg factory, of which a bowl and a cup with saucer are in my collection at the Smithsonian. As far as gold *chinoiseries* are concerned, the only other type that came to my attention is that shown on a coffee or chocolate pot (Fig. 28) which belonged to a service of about 1765 in the Czermak collection. The decoration is unusual in that the gilded Chinese figures in Meissen style are painted on a dark brown ground in quatrefoil reserves framed by gilt scrollwork. Underglaze-blue decoration is visible beneath some of the foliate designs. The detail work on the figures is painted on in light and dark brown enamels, but in some places it is achieved by cutting through the gold to the dark brown ground.

Very fine engraving may be seen on the gold work of a Nymphenburg teapot (c. 1761—1764) on which the *chinoiserie* and the scrollwork imitate Augsburg designs (Fig. 26). The silhouetted figures appear to be covered by a thin layer of gold on which the details are indicated in heavier gilding combined with engraving. A Nymphenburg *solitaire* (tea set on tray for one person) by the same hand is in a private collection at Munich, and there is a large



Gold Chinese figures on the vase signed by J. G. Höroldt in 1726, Porzellansammlung Dresden (from Ducret, 1962).

coffeepot with similar *chinoiseries* in the Bayerisches Nationalmuseum. Pieces of this kind were probably painted, or at least designed, by Ambros Herrmandorffer, who was chief painter at Nymphenburg from 1761 to 1764 (Bäuml).

While these Nymphenburg specimens definitely show the influence of Augsburg decoration, this influence is less apparent on a few Frankenthal pieces in my collection, a tea canister (Fig. 27) and two cups and saucers. Here the technique of engraving has reached the peak of refinement, with very vividly modeled figures and garments. By this time (1770—1772) butterflies have replaced the birds which animate earlier *chinoiseries*. There is a sugar bowl probably belonging to the same service in the Victoria and Albert Museum.

On the Höchst tray in Figure 29 the gold *chinoiseries* are no longer painted in silhouette, but are applied with a fine brush to imitate engraving. At first sight the rim decoration might suggest a later date, but according to available information the impressed wheel mark indicates that the tray was made about 1755—1760, and on closer inspection it appears that the framing is probably an adaptation in gold technique of the red rim decorations frequently used on Japanese Kakiemon plates and copied by Bow, Chelsea, and Worcester on pieces with Kakiemon designs (Japanese and Chelsea dishes, Fig. 6 and color plate I; and «Antiques», September 1965, p. 337). Meissen also used this type of rim ornament, as is shown on a service in my collection decorated with floral patterns in underglaze blue and overglaze purple with gold, made about 1730—1735. At Höchst Oriental decorative designs in colors are quite rare, and no other pieces with gold *chinoiseries* from this factory have come to my notice.

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Tafel XVII

Fig. 26: Nymphenburg teapot with impressed small shield mark; h. $3\frac{1}{2}$ inches (8,9 cm); c. 1761—1764. Chinoiserie painted in a thin layer of gold with details in heavier gold, partly engraved; scrollwork in imitation of Augsburg decoration, with typical C scrolls and dots on upper rim of teapot and cover.

Fig. 27: Frankenthal tea canister with gilt design of a man in Oriental costume with bow and arrow, and on the reverse a woman sitting in a fenced landscape; h. $4\frac{3}{8}$ inches (11,6 cm); 1770—1772. The engraving on the gold is extremely fine.

Tafel XVIII

Fig. 28: Fürstenberg coffe or chocolate pot; h. $6\frac{1}{2}$ inches (16,5 cm); c. 1765. Gold chinoiserie in Hörolldt style on dark brown ground, with details painted on the gold in dark and light brown; reserves framed by gilt scrollwork; shading on scale ornament produced by polishing the gold.

Tafel XIX

Fig. 29: Höchst tray, with impressed wheel mark; l. $13\frac{1}{4}$ inches (33,8 cm); 1755—1760. Chinese figures in semitropical landscape painted in gilt by brush in the manner of an engraving. The border appears to be an adaptation in gold of similar rim decorations in red found on Japanese Kakiemon plates and on pieces of Bow, Worcester, and Chelsea, as well as Meissen.

Fig. 30: Vienna cup and saucer with underglaze-blue shield mark; 1750—1760. Gold chinoiseries in the style attributed to Bartholomeus Seuter, in reserves on gold ground; border scrolls in Augsburg manner; possibly Vienna factory work.

Tafel XX

Fig. 31: Vienna cup, Sorgenthal period, 1790—1795. Black ground with gold chinoiserie partly in relief, in imitation of Oriental lacquer.

Fig. 32: Vienna cup and saucer, 1765—1770. Bleu royal ground with diaper pattern in gold and gold chinoiseries on white ground surrounded by gilded rococo scrollwork. The gold is applied thickly and the details are tooled in relief.

Fig. 33: Vienna ink and sand jars on oval stand; length of stand, $10\frac{7}{8}$ inches (27,7 cm); c. 1790. Red ground with gold chinoiseries, in imitation of red lacquer ware.

Tafel XXI

Fig. 34 and 35: Vincennes cup and saucer with chinoiserie in lightly engraved gold. H. of cup $1\frac{7}{8}$ inches (4,8 cm), dm of saucer $4\frac{3}{4}$ inches (12 cm). Mark: interlaced L enclosing a dot, c. 1750. British Museum.

Fig. 36: One of a pair of Sèvres hard-paste porcelain urns with chinoiserie decoration executed in gold and platinum on a black ground; h. $14\frac{11}{16}$ inches (37,4 cm); date-mark for 1792. Collection of Mr. and Mrs. Charles B. Wrightsman.

Tafel XXII

Fig. 37: Venice tea bowl and saucer, decorated with Chinese figures in gold enhanced by iron red; the Vena mark used by the Vezzi factory (1720—1727) is painted in iron red on both pieces. Small perforation in center of saucer made before firing, probably for insertion of a metal mount.

Fig. 38: Venice saucer of the Cozzi factory, c. 1765—1770, dm $5\frac{3}{8}$ inches (13,7 cm), no mark. Porcelain of greyish colour, gold Chinese painting in Augsburg manner. Collection of Dr. Andreina Torré, Zurich.

Fig. 39: Doccia cup and saucer, c. 1765—1770. Chinese figure on cup and reclining farmer in European costume on saucer, both in gilt. Victoria and Albert Museum.

Tafel XXIII

Fig. 40: Doccia cup and saucer decorated with Chinese scene in gold on red ground, in imitation of red lacquer; late eighteenth century. Victoria and Albert Museum.

Fig. 41: Opaque-white glass cup and saucer made near Venice, perhaps in workshop of the Miotti family; probably mid-eighteenth century. Gold chinoiseries in sketchy landscapes, heightened by yellow-brown enamels.

Tafel XXIV

Fig. 42: Russian plate with chinoiserie in gold, marked with the Russian double-headed imperial eagle in gold and with the impressed sun and arrow of the Imperial factory in the reign of Tsarina Elizabeth I; dm $9\frac{5}{8}$ inches (24,6 cm); probably c. 1759—1762. One plate from this set is in the Hermitage Museum in Leningrad and six are in the State Historical Museum in Moscow. Collection of Marjorie Merriweather Post.

Tafel XVII

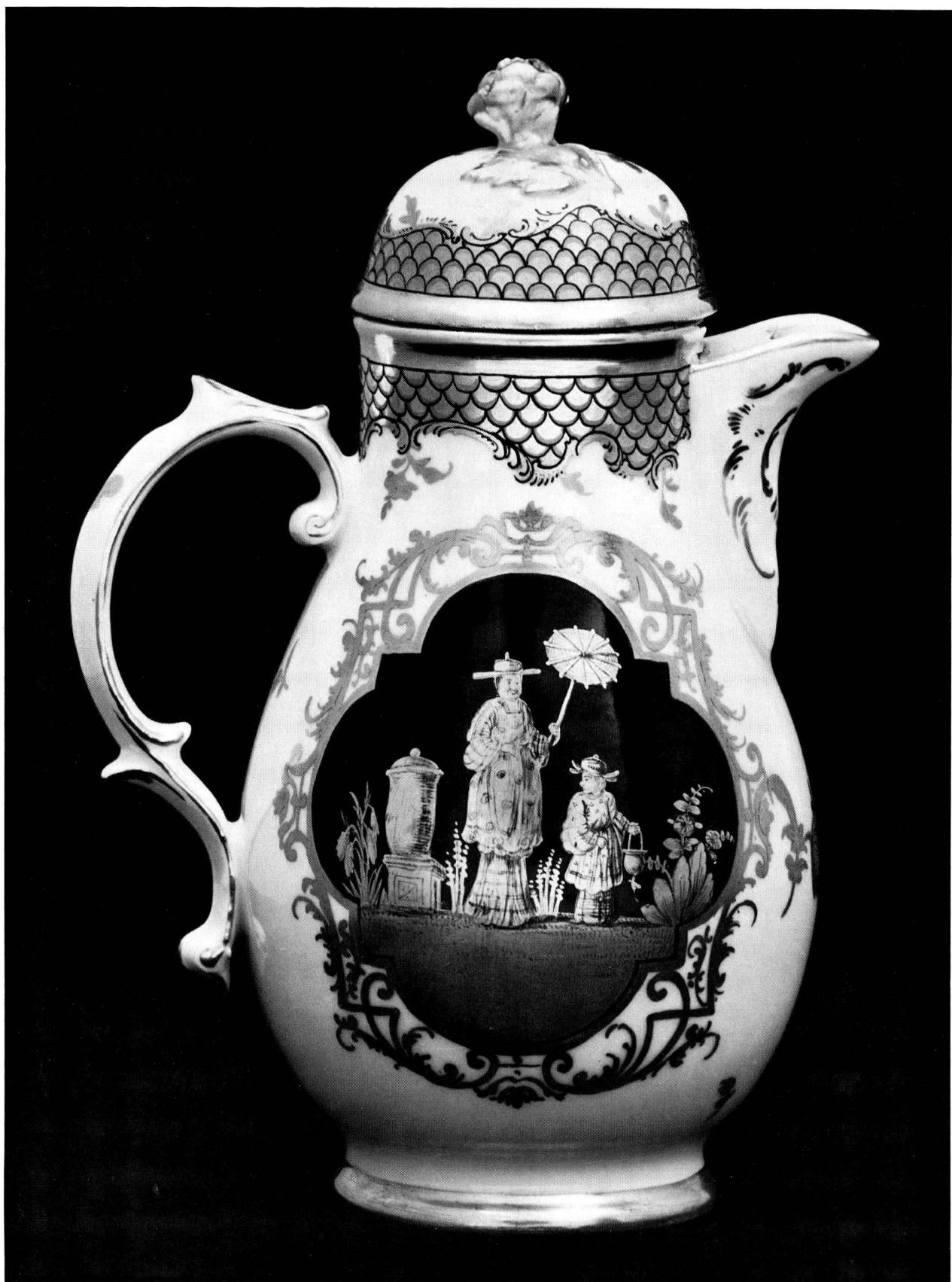


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Tafel XVIII



Tafel XIX

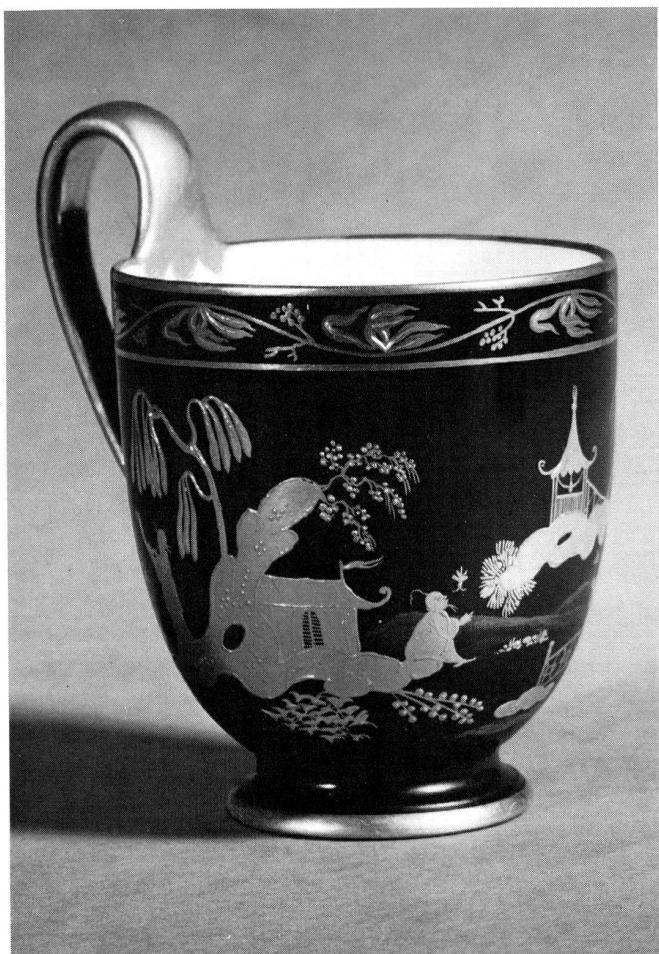


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Tafel XX



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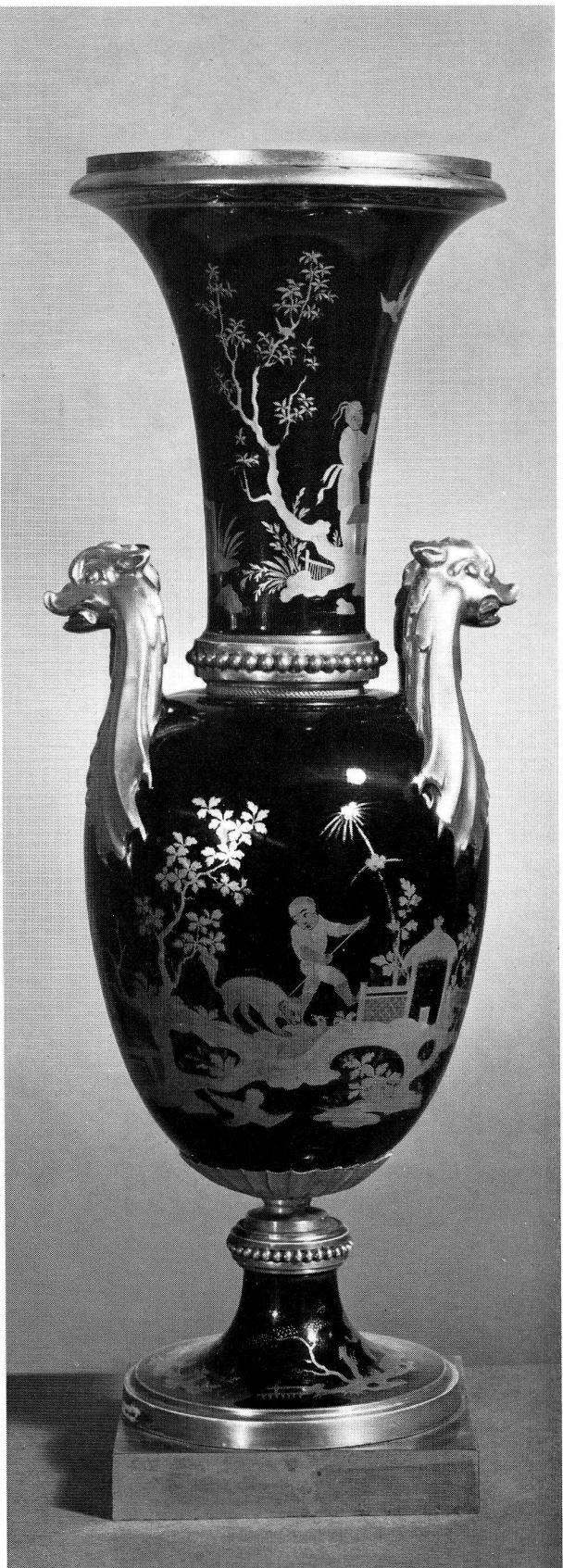
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Tafel XXIII



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Chinoiseries in gold eighteenth-century European porcelain other than the German

In Vienna, a monopoly on the manufacture of porcelain was granted, in 1718, by Emperor Charles VI to the court official Claudius Innocentius Du Paquier. With the help of C. K. Hunger and especially of the arcanist Samuel Stölzel, both of whom had acquired their technical knowledge at Meissen, he organized the second establishment in Europe to produce hard-paste porcelain. Oriental forms and designs, as well as *chinoiserie* figures, were frequently used at Vienna in the Du Paquier period. Whether this can be related in some way to J. G. Höroldt's brief activity at Vienna (which he left for Meissen in 1720) cannot be ascertained because nothing definite is known about his early work (Hayward, 1, 2). Although gilding played a minor role at this time, there are two Chinese figures painted in gold on the front of a rather elaborate, richly sculptured clockcase dating about 1725 (Mrazek).

From the second period of the Vienna factory, after Empress Maria Theresa had taken it over in 1744, come a cup and saucer (Fig. 30) which have the usual underglaze blue shield mark. They are decorated with Chinese figures lightly engraved in the manner of Bartholomeus Seuter, framed by a typical Augsburg border ornament. But the decoration differs from similar designs originating in Augsburg in that the remainder of the surface is completely covered by gold. Whether these were trial pieces made at the factory, perhaps around 1750, or *Hausmaler* work is hard to determine. The decorator, who was probably not skilled in decoration with interlaced strapwork in the Augsburg manner, may have chosen the simpler method of applying solid gold — somewhat similar to the gold-ground technique often used at Meissen between 1740 and 1750, as well as earlier. Dr. A. Torré (Zürich) has a Vienna saucer (with underglaze-blue mark) which shows rather primitive gold Chinese decoration, the gold not being polished nor engraved.

The gilt Chinese designs of a later Vienna cup and saucer, 1765—1770, demonstrate another method of treating gold decoration (Fig. 32). The detail on figures, landscape, and flowers, here is achieved by applying the gold thickly and by tooling it in relief with blunt and sharply pointed instruments. The ground is a blue like that of the *bleu royal* of Sèvres, covered with a diaper pattern which is also found on Augsburg gold *chinoiseries* (Ducret) and in a different form later, for instance on Sèvres porcelains. The white cartouches which serve as background for the *chinoiseries* are surrounded by gilded rococo scroll-work, suggesting again the influence of Sèvres which be-

came dominant at Vienna toward the latter part of the eighteenth century.

In the third period of the Vienna factory (1784—1805), when the operation was reorganized under Konrad Sorgenthal, rich gilding in relief combined with various ground colors and with painting in miniature style reached at times a high degree of perfection. Here gold *chinoiseries* were applied partly in low relief on a black ground in imitation of Oriental lacquer (Fig. 31), or sometimes, as on the ink and sand jars on a footed tray shown in Figure 33, on a red ground. The catalogue of the Karl Mayer collection (Vienna, 1928) gives further examples of this decoration, which also made use of a brown ground.

In France gold decoration often was applied at Vincennes but the motifs usually were birds and foliage. However, at the British Museum there is a charming two-handled cup with saucer decorated in gold with Chinese figures and a pagoda (Figs. 34, 35). Very fine gold *chinoiserie* painting was done at Sèvres toward the end of the eighteenth century. Dauterman illustrates a small teapot with such designs in the Walters Art Gallery, Baltimore, executed in a simple and delightful manner on a gold-flecked *bleu nouveau* ground. More elaborate *chinoiserie* decoration on a black ground has been applied to a pair of urns (Fig. 36); here some parts, especially heads and hands of the figures, are in platinum. This metal has the advantage of maintaining its silvery appearance; that is not the case with silver, which tarnishes. A pair of «black Sèvres» vases at Buckingham Palace are shown by Harris, De Bellaigue, and Millar. The Metropolitan Museum of Art has two sets of Sèvres plates with gold and platinum *chinoiseries* on a black ground, and a few outstanding pieces with this decoration, especially an ewer and basin (Daydi, Vol. 2), can be seen at the Musée National de Céramique at Sèvres.

In Italy we find porcelains with gold Chinese designs at the early Vezzi factory in Venice (1720—1727), in addition to the gilt relief decorations of Hunger previously referred to. On the tea bowl and saucer in Figure 37 the gold painting of the figure is defined and amplified by drawing in iron red (Stazzi, Lane). A porcelain lantern (perhaps for a gondola) shows Chinese figures and ornaments in rather stylized form in underglaze blue and thin gilding (Lane, Stazzi). From the Cozzi factory in Venice (after 1764) I know of only a saucer with gilt Chinese decoration in the collection of Dr. Andreina Torré of Zurich (Fig. 38).

At the Victoria and Albert Museum there are two cups and saucers from Doccia which belong in the series here discussed: Figure 39 (c. 1765—1770) shows a Chinese figure on the cup and on the saucer what appears to be a pipe-smoking farmer in European costume. On the cup and saucer of Figure 40 the Chinese scene is painted in

gold on a red ground in imitation of red lacquer; the technique is like that employed on some Vienna pieces (Fig. 33). The close relation of Vienna to the Venice and Doccia factories, through the transfer of such craftsmen as C. K. Hunger and Johann Karl Wendelin Anreiter and his son Anton, left traces in the production of the Italian factories, and the similarity of Figure 40 to some Viennese ornaments may be an expression of this interrelation

Another speciality of manufacture on Italian soil, gold *chinoiseries* on opaque-white glass, is related to the decorative techniques here considered. In the early eighteenth century the production of opaque-white glass (*lattimo*) was revived at Murano near Venice, and the cup and saucer in Figure 41 with *chinoiseries* in gold, heightened by yellowish brown enamel, belong to this group. Such specimens were produced around the middle of the eighteenth century, perhaps in the workshop of the Miotti family (Mariacher).

Russian ceramics are not especially notable for having been influenced by Far Eastern trends or by the Western *chinoiserie* mode. When C. K. Hunger was in St. Petersburg (1744—1748), the attempts to produce porcelain there were not successful. However, in the 1750's D. J. Winogradoff was able to work out the method of porcelain manufacture in the Imperial factory (Lukomskij), where the style of decoration was influenced by Meissen and later by Sèvres. The work of the Russian factories is not well represented in collections on the Continent outside of Russia. However, in the United States we are fortunate in having a selection from most Russian factories in the unique collection of Marjorie Merriweather

Post (Ross); Figure 42 illustrates an unusual example. This plate from the Imperial factory, of about 1760, shows lightly tooled gold Chinese figures in an Oriental setting. They may have been inspired by the works of such French artists as Jean-Baptiste Pillement (1728—1808) rather than by the Germans. Another plate from the same service is illustrated in Hannover.

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