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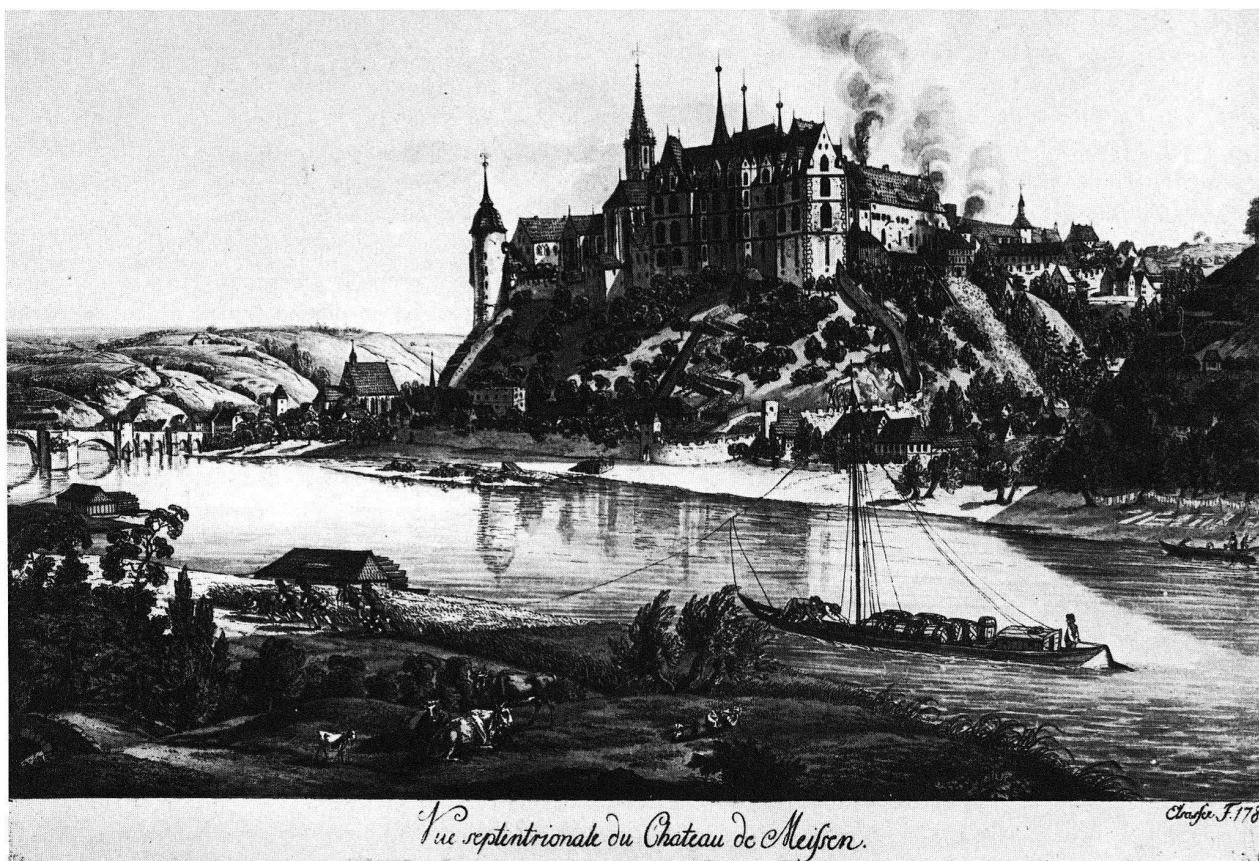
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Johann Joachim Friedrich Elsasser's Engravings
of the «Academic» and Marcolini Periods, 1785—1792
OR
«Contouren» von Johann Joachim Friedrich Elsasser

T. H. Clarke

I. *Friedrich Elsasser and his outline engravings of the Marcolini Period*

The Kunstbibliothek in W. Berlin has the following entry in the *Katalog der Ornamentstich Sammlung*, Vol. II, Berlin 1939: «4225. Contouren von allerley Figuren, Vasen und Gruppen aus der Meissner Porzellan-Fabrik. In den Jahren 1785—1792 in Kupfer gestochen von Joh. David Elsasser, Vorsteher des weissen Korps. Titel (Abschrift des handschriftlichen Titels in der Meissner Porzellanmanufaktur), 153 Bl., mit den Fabriknummern bezeichnet (im ganzen sind 176 Bl. gestochen worden).» This is accurate with one major exception: the engraver was not David Elsasser but his son Friedrich, as the following paragraphs will show.

Berlin's bound volume is incomplete, as the description indicates. The remaining «Contouren» or outline engravings have been supplied by the Werksarchiv of the Meissen factory; these have the advantage in that most of them are either signed, dated or described in ink by the younger Elsasser.

It would seem that these outline prints, so typical of neo-classic artists like Flaxman, for example, have either been overlooked by ceramic scholars or perhaps not considered worth publishing.¹ With the latter point of view I am in total disagreement, for these seem to me to be the only prints of Meissen models published in the 18th

century, and for that reason alone are worth preserving and rescuing from obscurity. On the other hand their importance to the student of Meissen should not be overrated. These are not originals in any sense; they are not *Vorlage* for Marcolini figures and groups. They are engravings on copper *after* Marcolini models. In a sense they are like an illustrated catalogue of the most popular models made from 1764 to 1788, some 200 out of a possible total of about 1000². They must surely represent either what Elsasser personally preferred or what he considered the most saleable figures. In either case the «Contouren» form a fascinating study in current taste.

Apart from their interest as a reflection of the so-called «goût grec», these «Contouren» have other facets worth considering. In particular the prevalence of reproductions of classical sculpture — some quarter of the total — can be explored in the light of modern scholarship with Francis Haskell and Nicholas Penny's brilliant *Taste for the Antique* (1981) as guide. They can also be enjoyed for their naïveté rather than for their subtlety. The Callypigian Venus, for example, no. H 40, is positively hilarious, at least to modern taste.

The attentive reader will have noted that two Elsassers have been mentioned in the opening paragraphs: «the younger Elsasser» and «Joh. David Elsasser, Vorsteher des weissen Korps». There is a certain ambiguity here, which has been resolved by the investigations of Herr Haude. It has become clear that the entry in the Berlin Catalogue is erroneous, and that the engravings here published were the work of the son, «the younger Elsasser», and not of the father. But we are told that father and son were so close to each other in the years after 1770 that confusion can be excused. An account of their careers, then, is essential in clearing up any doubts that may exist as to their respective activities.

The careers of the two Elsassers, names that rarely appear in Meissen literature, give us an insight into the practical workings of the factory. The father, Johann David Elsasser (1726—1804) was born in Ober-Gurke (now called Obergurig) in August 1726. On 22 April 1741 Johann David, then aged 14, was first employed as an apprentice mould-maker (*Formerlehrling*); incidentally, at the same time as Carl Schönheit, whom we shall meet again later in this essay. We know almost nothing of his activities in the next 23 years, until after the end of the Seven Years' War (1756—1763) and the near-collapse of the Meissen factory. David Elsasser then comes into prominence with the re-organisation essential for the survival of the factory. He must have spent the intervening years in perfecting his technical and organising abilities, for he never achieved any fame as a *Modelleur*, as he is described in Thieme-Becker.³

In June 1764 he was nominated one of the many members of the Meissen staff to travel abroad, both to find new markets, new techniques, new ideas and new modellers. In this task he was to prove a success. Setting out in June 1764 together with the painter Johann Christoph Hummizsch, he visited a large number of both German and French factories. In order to be able to buy samples of their wares, he was allocated a sum of 320 talers, which had all been spent after his early visit to Höchst.

In Frankenthal he persuaded Johann Friedrich Lücke to return to Meissen with a free pardon for having absconded in 1757. In Paris, where he and his colleague arrived late in July, he prepared an unusually detailed report, not only on Sèvres porcelain, but also on furniture, silver and stucco-work. His verdict, as regards style, was that the «so-called Greek taste henceforth has the upper hand («der so genannte Goût grec annoch die Oberhand hat»)». In his attempts to get hold of the secrets of the Sèvres ground colours — Meissen was particularly keen to obtain the colours «Rose, Couleur de Chair, bleu de roi und ein schönes grün» — he had little success. These and other colours as well as the French distinction in inventing new shapes for wares had made Sèvres the arbiter of European taste in porcelain. Meissen by now was not even in the second rank of successful porcelain undertakings. Elsasser particularly admired the soft-paste Sèvres biscuit, so suitable for «le goût grec»; and there is little doubt that his enthusiasm for this glazeless porcelain for figure sculpture helped to make Meissen experiment in it with some success. But neither Elsasser nor anyone else seemed to realise that the Sèvres ground colours would never have fitted the Meissen hard-paste material, just as Meissen biscuit never rivalled the French soft-paste material with its slight yellowish tone.

Foiled in his commercial espionage, David Elsasser — for it is evident that he rather than Hummizsch was the moving spirit — was nonetheless to prove his worth in negotiations for a new modeller. After failing to employ a young sculptor, François-Nicolas Delaistre (1746—1832), he managed to persuade the French sculptor, Michel Victor Acier, to leave Paris for Meissen, under favourable conditions as to salary and pension. The intention was not only to introduce new models with a French and classicising trend, but also to have someone ready to take over eventually from Kaendler, who found some difficulty in adapting himself to the new style. Elsasser fortunately was able to find an intermediary in his dealings with Acier, a fellow-German J.-G. Wille, *graveur du Roi*; and an unusually unselfish and much-liked person. Wille notes in his *Mémoires et Journal*⁴ two dinners with «MM. Humitsch et Elsasser» on July 22nd and 25th 1764. A month later negotiations had proceeded so far that Wille and the two

Saxons went to visit Acier to prove his artistic abilities. Let Wille speak: «MM. Elsser, Saxon, et Acier, sculpteur, me sont venus pour prendre me mener à l'hôtel de Monville pour voir des ouvrages qu'y a faits, en terre cuite, ce dernier. Les directeurs de la fabrique de Meissen m'ayant prié pour cela au nom de cour de Saxe, je les ai examinés, et je le crois en état de remplir la place qu'il doit avoir comme sculpteur modeleur pour la fabrique. Je dois en donner mon certificat que j'enverra a M. Dietrich directeur de l'Academie de Meissen.»

In 1774 David Elsser was appointed *Vorsteher des weissen Corps* (Director of the White Corps); he was also appointed Hofkommisar and arcanist. What the function of the *weisses Corps* entailed is to be found rather strangely in an obituary of the factory's greatest modeller, Kaendler, who died in the following year, 1775. The footnote reads: «this Corps comprises the mould-makers, the turners, the repairers, the modellers, the sculptors and all other workers who have to do with the raw paste.»⁵ In other words, it dealt with figures and groups up until the moment that they were ready to be placed in the kiln. The «Contouren», then, seem to have been prepared when the figures were in an unfired biscuit state. This may account for the lack of inscriptions on the *Devisen Kinder* and also explain the reason for mere outline engravings; because there was nothing in the way of decoration to warrant a more complicated engraving technique.

1774 was also the year in which Graf Marcolini took over direct control of the Meissen factory. One of Elsser's duties was to soothe the susceptibilities of the ageing Kaendler, who was still producing figures and ambitious groups in plenty. Kaendler's natural jealousy of the Frenchman Acier was such as to make life difficult. Elsser's instructions were to allocate work fairly between the rival sculptors. On 15th September, 1774 each order was entered in a special book, from which Kaendler had the first choice and Acier the second. But this arrangement lasted only for a few months: on 18th May, 1775 Kaendler died, working to the last.

As for David's son, Johann Joachim Friedrich, Herr Haude, factory archivist, has recently uncovered valuable information. Appointed an apprentice (*Lehrling*) in 1770, he had been promoted to piece-work in 1774. In 1780 begins a strange two-year episode. On 1 February Friedrich Elsser, as we shall call him (his first two Christian names possibly given to him in honour of Johann Joachim Kaendler), applied for and was willingly granted leave of absence. This alone was unusual, to say the least, since the factory had always tried not to lose its best employees, and even threatened them with dire punishment (as in the case of von Loewenfinck, for instance). But, further, he was provided with a testimonial that during his ten years

work as a painter he had proved himself trustworthy and hard-working, so that the factory was pleased with his conduct and his work.⁶

Two years later, on 23 March 1782, Friedrich Elsser returns to Meissen like the prodigal son. At the request of his father, «Hof-Commisar u. Arcanist», Friedrich is appointed assistant to his father as «Vorsteher des Poussierer-, Former-, u. Dreher-Corps». The report continues that Friedrich in his absence from Meissen had devoted himself to painting, first in Vienna and then at the Ludwigsburg porcelain factory. Before he takes up his new appointment at the Meissen factory, he is to give a written account of the work he has done at the different factories and to report to higher authority on their successes and performance. For this young Elsser was to be rewarded by his more responsible appointment and too by the possibility of a holiday at full pay.⁷

The two previous paragraphs, in combination with the sudden departure from the factory of both father and son with full permission and remaining on full pay, this in July 1790,⁸ can only mean that something out of the ordinary had happened to the advantage of the two Elssers. On the face of the scant evidence it looks as though this must have been the reward of successful commercial espionage. In the case of the father, David, this dates back to 1764—1765; in the case of the son it is more recent, 1780—1782. But there must have been more to it than stealing industrial secrets: what it was will probably remain for ever unknown.

David Elsser was paid his salary until his death at the age of 77 on 4 April 1804.⁹ The son, Friedrich, had to give up his pension on being appointed a Customs receiver in Herrnshtut on 19 May 1794. He had obviously remained in close and good contact with the Meissen factory, certainly until the completion of his «Contouren» in 1792.¹⁰

There are two reports in the Werksarchiv of the Meissen factory of importance in giving us details of young Friedrich Elsser's (*Herr Elsser jun.*) activities as an engraver. The first is dated June 1785¹¹ and reports that the Director of the White Korps (the writer has left out the all-important word *assistant* director: it is this omission which has led to confusion), Herr Elsser jun. has, with permission of the senior directors, already begun to engrave on copper some groups und figures, which formerly were made as drawings for certain foreign amateurs. 50 examples will be made of each in 4to with indications of size and model number. By the end of June 1785 four had been delivered and paid for.

Friedrich Elsser continued with this work, even after he and his father had left the factory in July 1790; which shows that he must have remained on good terms at least with the staff of the White Korps. For a further report of

May 1792 records the delivery on 3 May of the last batch of the copper-engraved figures, vases and groups. In all 176 sheets had been delivered, at a cost of 7 Thaler 16 Groschen making a total of 1349 Taler und 8 Groschen. The report concludes that many of the copper plates were placed in the factory archives; none, unfortunately, have remained there.¹²

The drawings of Meissen models referred to in the report of June 1785 were, one must presume, made by modellers and their assistants as a way of earning extra money, as well as to fulfil a need for those too poor to buy the porcelain figures. One can in imagination see these drawings, probably in watercolour, simply framed on the walls of many a bourgeois home, or even perhaps in a grander setting such as the home of Leopold III, Prince of Anhalt-Dessau (1740—1817) at Schloss Wörlitz: a cultural centre including the architect Erdmannsdorff or the pedagogue Basedow. We have been made aware of this enlightened

group since the Schallaburg exhibition of selected themes from the DDR.¹³

Whether any of these drawings of Marcolini porcelain have survived I do not know. There cannot have been many of them made, judging by young Elsassers' intention of making only 50 copies of each «Contour». Since the scheme took seven years to complete there must be very few sets of 176 engravings to have survived. They were not made in any haste; an average of just over two a month is slow by any standard. One knows only too well how hard it is even to preserve each Heft of the KFS, delivered at the rate of from one to three a year, to understand the difficulty of anyone striving to preserve each issue of a few prints at a time over seven years, and that at a time which included the outbreak of the French Revolution. Then, finally to have the complete set bound in one or two volumes is to ask for the impossible. Hence, to my mind, the advisability of publishing now the «Contouren» in full.

¹ My attention to the Elsassers and the «Contouren» was first drawn some decades ago by note 312 in Karl Berling's so-called *Festive Publication* published in 1911 in honour of Meissen's bi-centenary. I have used in this article the Dover re-print of the English version, unless otherwise stated. My re-discovery of the «Contouren» was pure chance; in fact I was looking in the Berlin Kunstbibliothek for chinoiserie prints. Likewise it was chance that led me to find the missing prints in the Meissen Werksarchiv. I was travelling by coach from Dresden to Meissen during the tercentenary celebrations of Böttger's birth in 1981. My neighbour turned out to be the new Archivist, Herr Haude; he produced the missing prints within minutes of arriving at the Meissen factory.

² The earliest «Contour» is A. 75, dating from about 1764; the latest is J. 88, dateable to 1788—89.

³ Information on the Elsassers is scattered in many standard works on Meissen porcelain. In particular in Berling 1900, p. 115; Berling 1911, p. 73, note 312, p. 180; Thieme-Becker; and especially Walcha, 1973.

⁴ Wille 1856, vol. I, pp. 262, 264 and 531. J.-G. Wille (1713—1808), born a German, worked in Paris since 1736. Engraver and dealer in prints, pictures and coins, he was universally liked. He had much influence on German engravers and painters, particularly on the Meissen designer of figures, Schenau.

⁵ The duties of the *Vorsteher des weissen Korps* are neatly summarised in the obituary of J.-J. Kaendler which appeared in the *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, 1776, vol. 18. The writer notes that Kaendler was appointed «Direktor des sogenannten weissen Korps» in 1730. A footnote adds: «Dieses Corps begriff die Former, Dreher, Pussirer, Verputzer, Bildhauer und alle übrige Arbeiter unter sich, die mit rohen Mass zu thun haben». See also Berling 1911, German edition, p. 161.

⁶ WA I Ag 49, Blatt 58, 1. Februar 1780 «... So wird ihm nicht nur der gebethene Abschied hier durch ertheilet, und er seiner bey gedachter Porcelaine-Manufaktur geleisteten Pflicht hinwiederum entlassen und davon losgezählet, sondern auch das Zeugnis ertheilet, dass er, während den Zehen Jahren, als so lange er bey der Manufaktur als Landschafts-Maler engagirt gewesen, sich dergestalt treu, fleissig, gehorsam und unverdrossen bezeiget, dass man mit seiner guten Ausführung und Arbeit durchgehend wohl zufrieden gewesen...»

⁷ WA I Ab 59/115 «Zu folge höchsten Rescripte aus Dresden, den 23. März c.a. 1782 ist Joh. Joachim Friedr. Elsassers, auf Ansuchen seines Vaters des Hof-Commissär u. Arcanist auch Vorsteher des Poussirer-, Former-, u. Dreher-Corps, demselben zum Assistenten in gedachter Vorsteher Funktion zugegeben worden. Es hat sich derselbe eigentlich der Malerey gewidmet, set dem April 1780 die Manufactur quittiret und sich bald in Wien bald anderswo aufgehalten, zuletzt aber bey der Porcelän-Manufactur in Ludwigsburg Dienste angenommen, von da er am 16ten dieses zur Übernehmung seines Vorsteher Amts wiederum zurückgekommen. Ehe er dasselbe antritt, wird er zuvor die Aufträge, die ihm bey der Besuchung verschiedener Fabriken gemacht worden, ratione ihres Erfolgs und Ausführung niederschreiben um sie hohen Orts übergeben zu können. Daher wohl auch der hohe Posten und die Möglichkeiten eines Arbeits-urlaubs bei voller Bezahlung.»

⁸ The official report of departure of the two Elsassers, father and son, is brief. WA I Ab 68/87, Juni 1790 reads as follows: «Vom 18, (Jni) an haben die beide Elsassers Vater und Sohn, den Ihnen von Sr. des Herrn Directors Excellens conendirten Urlaub die Manufaktur nicht zu besuchen, angetreten und zwar mit Beybehaltung ihres Tractaments». The words «nicht zu besuchen» is a strange way to announce either a dismissal or extended leave. Berling (1911, p. 80 and note 312) comments: «Zu welchem Zweck dieser Urlaub, während dessen ihre Gehälter aus

Meissen fortbezogen, erteilt worden war, liess sich nicht mehr feststellen».

⁹ WA I Ab 84: «1804 4. April, der Hof-Commissär und vormalige Arcanist Johann David Elsasser, er brachte sein alter auf 77 Jahr, 8 Monat, und genoss monatl. 34 Rt. 17 Gr. 4 Pf. Tractament bis an seinen Tod».

¹⁰ To show the riches of the Meissen *Werksarchiv*, how every piece of paper has been preserved, I cannot resist including the following: «WA Ab 72/112 Mai 1794. Der bisherige Vorsteher Adjunktus des Weissen Corps Johann Joachim Friedrich Elsasser jun. zeigt in Beilage No. 112 unterthänig an, dass er auf höchsten Befehl Sr. Churfl. Durchl. zum G(e)leits- und Zoll Einnehmer in Herrnhut ernannt worden. Er ist am 19. May d.J. dahin abgegangen, dessen Gehalt von jährl. 200 rT. fällt mit dem 1. Juni d.J. der Manufactur Casse anheim».

¹¹ WA I Ab 63/117, Juni 1785. Endlich ist anzumerken, dass der Vorsteher des weissen Korps Herr Elsasser jun. mit hoher Direktorial

Genehmigung einige Gruppen und Figuren, wovon bisher Zeichnungen für die auswärtigen Liebhaber gemacht worden sind, in Kupfer zu stechen angefangen hat. Es werden von jeder Gruppe 50 Abdrucke in 4^{to} mit Angabe der Höhe derselben und der Nummer der Forme schwarz abgeliefert, wofür derselbe 4 rth. 16 Gr. erhält. Bis ende Juni sind deren 4 abgeliefert und bezahlt worden.

¹² WA I Ab 70 Rapport Mai 1792 100. Am 3ten überreichte Herr Elsasser jun. die letzte Lieferung seiner von ihm mit hoher Direktorial Bewilligung seit dem Jahr 1785 in Kupfer gestochenen Figuren, Vasen und Gruppen. Es sind überhaupt 176 Blatt gestochen, welche zu 7 Thaler 16 Gr. 1349 Thaler 8 Groschen betragen. Sämtliche Kupfer-Platten sind im Archiv der Manufaktur beygelegt.

¹³ *Barock und Klassik: Kunstzentren des 18. Jahrhunderts in der deutschen Demokratischen Republik*, Schallaburg 1984, Part III.

II. Notes on the Marcolini Period and brief biographies

This is not the place for a detailed study of the period from 1774 to 1811, when Graf Marcolini was in charge of the Meissen factory. For an account of this period — at present so out-of-fashion with collectors but rapidly becoming a favourite with the art historian — the interested reader is referred to the standard works on the Meissen factory: the two Berlings of 1900 and 1911, the Zimmermann of 1926 and in particular to the more recent work of the late Otto Walcha, archivist of the factory, whose article in *Keramos* of April 1968 and, even more cogent, his posthumously published book, *Meissener Porzellan*, of 1963, together form a detailed account from original documents of this neglected period of the factory's history.

Many collectors of early Meissen think of the Marcolini Period as a homogeneous style. The fact that it was usual for the crossed swords of Meissen to have a star, also in blue, added between the hilts of the swords, during the years from 1774 to 1811 tends to confirm this imaginary unity of style.¹ In fact, there was a mixture of styles — Louis XV, Louis XVI, «goût grec» and the universal Empire style at the end. It is this aspect that is brought out by Elsasser's outline engravings. No one pretends that this period marked the height of Meissen's achievements: the Seven Years' War put paid to Meissen's supremacy. Both the contemporary market as well as today's collector, be he private or a museum director, prefers novelties of other factories and styles: Fürstenberg, Höchst, Nymphenburg and the lesser S. German factories. It is a truism that the earliest years of any porcelain factory, before production

had become stereotyped, are those that the collector most prizes. Meissen was already some seventy years old. Nonetheless there are aspects of late eighteenth century Meissen production which are worthy of study, both aesthetically and above all as a more or less unexplored chapter in the history of taste — or of lack of taste.

The post-war period from 1764 to the second post-war period of 1814 form a continuous episode in the factory's history, embracing both the so-called Academic or «dot» period with the long Marcolini Period. In figure production these fifty years saw two styles or moods curiously entwined, a sort of eighteenth century *Historismus*; as can be seen by glancing through Elsasser's «Contouren». The first style was not so much an innovation as a continuation of French rococo influence, which had been growing even before the introduction of Christophe Huet's drawings for models of the *Cris de Paris* in 1753. This French influence was epitomised by the appointment of a minor French sculptor, Michel Victor Acier, in 1764. This mediocre sculptor remained, alongside the ageing Kaendler, who found it difficult to adapt himself to the newer styles, the leading modeller of the factory for his contract period of fifteen years: not a day over.² Supposedly a practitioner of «the new style», to my mind he shows very little of the classifying influence characteristic of the Louis XVI style, but continued to produce figure sculpture in a rather feeble fading out of the Louis XV style, itself a civilised and restrained rococo which lacked the exuberance of, for example, South German rococo. Acier's subject matter



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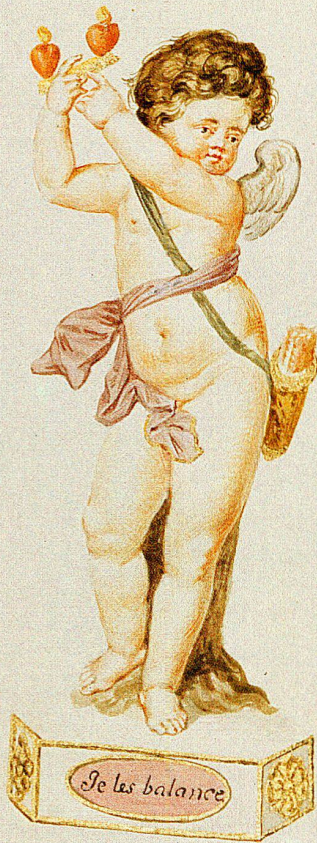


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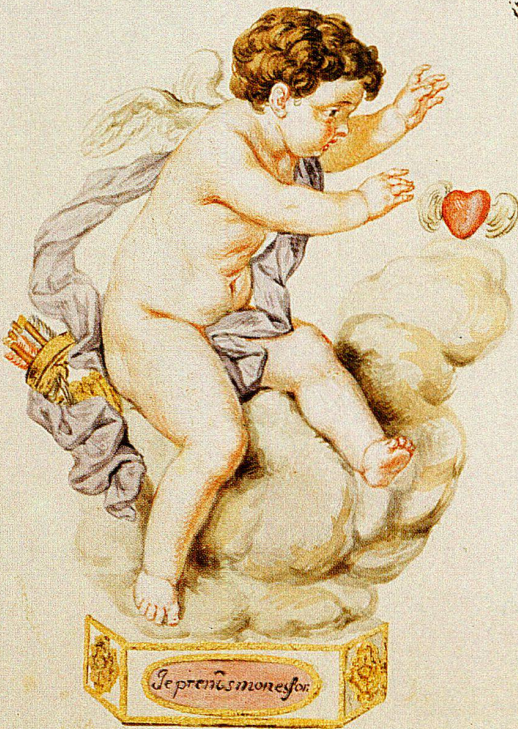
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Je te dompte

included the seemingly endless taste for naked putti such as the *Devisenkinder*,³ but also it did produce a new type of domestic group, a porcelain version of the paintings of Greuze through the usual intermediary of prints. These bourgeois and often over-sentimental groups found an appreciative market all over Europe. This belated rococo lasted until the 1780's (Acier retired in 1781). Gradually it paid lip service to the classicising Louis XVI taste by the introduction of certain classic mouldings on the round bases of the groups, such modest ventures as bands of Vitruvian scrolls, key-frets, ovolos and other architectural devices; but the figures themselves remained unaltered in their expressions, their colouring and in their modelling.

The *goût grec* was at first a modest affair in a half-hearted conversion to fully developed neo-classicism. This second Marcolini style existed alongside the Louis XV rococo; and indeed until the latest of Elsasser's *Contouren*, towards 1790, we still find sentimental family groups. But these are by then the exception, and most of the *Contouren* show either copies of classical gods and goddesses, or else groups in classical style. The Meissen neo-classic biscuit and glazed figures and groups are more fully mentioned in Chap. III.

These two quite separate styles, the limpid Louis XV rococo and the Winkelmann-inspired neo-classical are both covered by the term Marcolini Period (Marcolini-

Zeit); as is too a derivation from the latter, the international Empire style. This latest development is stronger in wares than in figure sculpture. Typical is the elaborately decorated cabinet cup and saucer; so overplayed is the decoration that the porcelain as a material in the white can only be observed by turning the cup or saucer upside down. This was, and is, considered bad manners, but, since the very term «cabinet cup» suggests that such masterpieces of virtuosity were kept behind glass, opportunities for such bad ceramic behaviour must have been few.

The Marcolini Period in all its diverse aspects has for long had «a bad press», with the exception of the Empire wares. One result is that the collecting world has neglected the Acier figures and the biscuit gods, with the result that their value is low when compared with products of the lesser factories of the late eighteenth century. Since the values are low, they seldom appear on the open market in their original editions — nineteenth century copies tend to be more readily available than the originals. But like all fashions, there is only one certainty, namely, that all fashions change, and one day Marcolini will be a word of esteem rather than of disrepute.

Early writers on the Dresden porcelain collection, such as its directors, Dr. Joh. Georg Theod. Grässe in 1853 and his predecessor, Gustav Klemm in 1834, were naturally loth to criticise the porcelain under their care, crowded in the lower rooms of the Japanese Palace; they were content to describe. Berling in 1900 and 1911 again avoided an aesthetic judgment. But soon after the first World War, with the baroque, after a century of neglect, again finding admirers in Germany and even in England, critics became bolder and severe in castigating the decline of Meissen porcelain of the post-Seven Years' War era. Kaendler may still have been fighting a rearguard action, breaking out from time to time in his earlier baroque and even rococo; but the younger Frenchman, Acier, was the forerunner of a different style, a pale Louis XVI, an abomination to such as Otto Pelka⁴ writing in 1923. Here is no mincing of words. After praising the worldly elegance of early Meissen porcelain, he attacks the Marcolini Period in strong words as being «cool, calculating, petty, commonplace and lacking in fantasy and taste», adding the untranslatable word «Geschmacksbürokratismus».

Zimmermann in 1926 is hardly encouraging, and steps warily for fear perhaps of hurting his readers; he was, after all, in charge of the Porzellansammlung. But W. B. Honey, usually restrained in his opinions, in his *Dresden China* of 1934 (still by far the most informative book on Meissen in the English language) writes of «the amorous allegories of a particularly offensive kind», of «tedious allegories of the state of Saxony», and, as far as the sense of colour goes he attacks «the mawkish pink flesh

Fig. p. 8:
Friedrich Elsasser's outline engraving or «Contour» of Acier's group called *Married Bliss* or *Les Délices de Mariage*, modelled in 1775. Slightly enlarged from the original, 19.5 x 15.8 cm. See p. 26, N. 31.

Plate 1:
Watercolour drawing of *Les Délices de Mariage*, modelled by Acier in 1785 after a print from a painting by Greuze. Werksarchiv of the Meissen Factory.

Plate 2:
«Contour» by Friedrich Elsasser of Acier's group of 1775, «Three figures under an apple-tree», slightly enlarged. See p. 25, N. 26.

Plate 3:
Elsasser's «Contour» of *The Secret of The Young Bride* (*Das Geheimnis* or *Die junge Braut*). See p. 25, N. 26.

Plate 4:
Watercolour drawing by J. E. Schenau (1737—1800) of four of the set of sixteen *Devisenkinder* (children with mottoes), modelled by Acier 1775—8. See p. 27f., N. 27, 41, 46, 51. Werksarchiv of the Meissen Factory.

tones». But this was over half a century ago. The late Otto Walcha is less prejudiced. With his vast knowledge he tries to explain the financial and other difficulties that beset the Meissen factory; and sees good where it exists. It is time, with the help of Elsasser's outline engravings, to take a fresh look at Meissen's neo-classical period: to acknowledge its shortcomings and to appreciate its successes.

The following very brief biographies of the principal characters involved in the production of the figures and groups of both the so-called Academic Period (176 — 177) and of the Marcolini Period may be found of use when reading the notes on the «Contouren» in part V.

FREDERICK AUGUSTUS III, 1750—1827. Elector of Saxony 1763—1806, King of Saxony as Frederick Augustus I 1806—27. Steady supporter of Marcolini.

GRAF CAMILLO MARCOLINI, 1739—1814. Rose rapidly in the favour of the Elector during his minority. Appointed Kämmerer (Chamberlain) 1767. In 1774 took over the running of the Meissen factory. 1778 Oberkammerherr. 1780 made director of all the Saxon collections. Responsible for relegating the oriental and Meissen porcelain from the first floor of the Japanese Palace to crowded rooms in the basement, replacing the porcelain with antiquities, books and coins. On the whole a good administrator in a very difficult period, both financially and artistically.

JOHANN JOACHIM KAENDLER, 1706—75. Creator of the porcelain figure and group as a work of art. Modellmeister from 1733. Evidently not a favourite of Elsasser, who illustrates only a handful of his models.

CHRISTIAN WILHELM ERNST DIETRICH, 1712—1774. Painter, director of the Meissen Kunstschule 1764—70. Supporter of the «antique» taste through his friendship with Winckelmann, who lived in or near Dresden from 1748 until his departure for Rome in 1755.

MICHEL VICTOR ACIER, 1736—1799.⁵ French sculptor persuaded by Elsasser to migrate to Meissen as modeller, and eventual replacement for the ageing Kaendler, at a high salary. Arrived in Meissen on 30th March 1765, remaining according to his contract exactly fifteen years before retiring in 1781 to Dresden. A prolific

modeller, much under the influence of Greuze. In his early days a proficient sculptor but no genius; his classicism was only superficial, and he preferred to model sentimental groups. Recently summed up as follows: «Er erreichte nie die Grösse und Geschlossenheit in seinen Werken, wie sie Kaendler eigen war. Später dürfte er sicherlich nur noch produktiv gewesen sein. Er schuf oft moralisch belehrende, sentimentale kleinbürgerliche oder mythologische Darstellungen, die künstlerische Aussage in den meisten Fällen vermissen lassen» (Exhibition Catalogue, *Meissner Porzellan von 1710 bis zur Gegenwart*, Cologne, 1983, p. 248).

JOHANN CARL SCHÖNHEIT, 1730—1805. Pupil of Kaendler, then assistant to Acier and inheritor of his studio. Revised some of Kaendler's figures, in later years modeller in biscuits of figures after the Antique. Retired 1794.

SCHENAU, JOHANN ELEAZAR ZEISSIG, genannt Schenau, 1737—1806. Pupil of the Dresden Court Painter Silvestre with whom he spent the 7 Years' War in Paris, where he was close to Greuze. Returned to Meissen in 1769 as a senior painter (*Obermaler*), 1773 appointed Court Painter (*Hofmaler*). 1773 Director of Meissen drawing school. Lived nine months of the year in Dresden as Director of the Dresden Academy from 1777. Prepared drawings for important groups.

CHRISTIAN GOTTFRIED JÜCHTZER, 1752—1812. 1769 apprentice modeller at Meissen, (*Modellbossierer*), worked with Kaendler. 1794 Modellmeister. Made much use of the Mengs collection of casts (see p. 15). Exhibited in Dresden art salon, e.g. *The Three Graces* in biscuit in 1785. Regarded as modeller of the best works of the classic revival.

JOHANN GOTTLOB MATTHÄI, 1753—1834 (or 1832). 1773 apprentice painter (*Malerlehrling*), then switched to sculpture (*Bossierer*). Spent a few months in Copenhagen in 1776, but returned to Dresden in 1777 to draw in the Antikensammlung. From 1777 to 1795 Bossierer at the Meissen factory. In 1795 appointed inspector of the Dresden Collection of Casts (*Gipsgussammlung*). An important protagonist of the «Antique». Compiled a catalogue of the Mengs Collection of Plaster Casts, 1831. See Bibliography.

¹ Rückert, 1966, p. 23 notes that the star is nowhere officially registered as the mark of the Marcolini regime.

² Acier's salary was a high one. Besides the title of *Modellmeister*, he had a salary of 800 Thaler, a pension of 400 Thaler, 600 Thaler for removing himself and his effects from Paris to Meissen.

³ From designs sent from Paris by Schenau, modelled according to Walcha by other modellers besides Acier; Walcha 1968.

⁴ «Meissens Blüte war gebrochen. Böttgers Erbe war vertan, Fremde mussten das kostbare Vermächtnis, dessen Wertbedeutung den Erbfolgeberechtigten entging, vor gänzlichem Untergang retten. An die Stelle reichster gesellschaftlicher Kulturansprüche, hinreissender Formen- und

Farbenfülle, lebensprühender Grazie und weltmännischer Eleganz war kühle, berechnende, kleinliche, phantasie- und geschmacklose Spiessbürgerlichkeit, versüßlichte Empfindelheit, von einem gelehrten Literatentum gezüchteter papierener Geschmacksbürokratismus und dunkelhafte Überhebung über die Schönheit der lebendigen Erscheinung getreten. Erst in diesem Jahrhundert erblühte an dem alten Stamm ein neues Reis.» Otto Pelka, *Alt-Meissen*, Leipzig, 1923, p. 166.

⁵ For Acier see an invaluable article by Willi Goder, «Michel Victor Acier zum 250. Geburtstag». *Keramos* 112/86; published after this article went to press.

III. Meissen and the Antique

The following pages might well be better headed *Taste and the Antique*, to borrow the title of Francis Haskell and Nicholas Penny's entertaining account of the decline and fall of appreciation of the classical sculpture unearthed since the Renaissance. In a way this essay is a detailed footnote to Haskell's work, which is essential reading for anyone at all interested in the neo-classical «Contouren» produced from 1785 to 1792 by Elsasser. These copper engravings embrace what Gustav Klemm, an early director of the porcelain collection in the Japanese Palace in Dresden, categorised in 1834 as «in part copies of existing Antique groups and statues, in part figures in the taste and style of the Antique.»¹ Of the 176 prints here illustrated, some 55 are concerned with his broad definition of the Antique; but, since many of them include pairs of figures, the proportion of the total is a good deal higher than appears at a cursory glance.

Haskell devotes many pages to the various materials used for copying classical sculpture, including amongst them pottery and porcelain.² He stresses the importance of those remarkable glazed white figures produced in the 1740's at the Marchese Riccardo Ginori's factory at Doccia, outside Florence. These were based on the classical marbles assembled by generations of the Medici family in the Uffizi, and so readily available. The size of some bears comparison with the large animals made by Kirchner and Kaendler for the furnishing of the Japanese Palace in the early 1730's. As an example, the Doccia Amor and Psyche group of 1745 was 90 cm high, whilst the Medici Venus measured 132 cm.³ Some heads of the Roman Emperors were life-sized; Hadrian's head measured 35 cm. It is probable that the figures were made from casts rather than after drawings of the originals.

Other noteworthy classical reproductions came in their hundreds from that great industrial enterprise established by Josiah Wedgwood in the factory named Etruria. This was in 1768. In 1769 was produced the first «Etruscan» vase (Greek pots were then believed to be Etruscan), of a new, hard and black material named black basaltes.⁴ Of the same material were made in the 1770's library busts of classical authors, followed by a host of reliefs in a variety of wares, including the popular jasper-ware. At the other end of Europe, in Rome, in the Via Pudenziana, Giovanni Volpato established in 1785 a factory devoted to the production of reduced models of classical sculpture in both porcelain and a variety of creamware.⁵ In the second Naples factory of Ferdinando IV large presentation services were painted with «Etruscan» motives and mod-

elled in the same style; these included a service presented to George III in 1787.⁶

One could point to many instances of minor European porcelain factories producing replicas of Antique statues, in order to make at least a pretence of being fashionably involved in *le goût grec*. France, so long the leader of fashion in the arts as well as in dress, literature and gastronomy, had little need to exaggerate its dependence on the neo-classical movement in its ceramic industries, so far ahead of the Meissen factory was Sèvres considered to be. It preferred a gentler Louis XVI style to full-blooded imitation of the Antique. Nevertheless, Sèvres, inventor of biscuit porcelain, did as early as 1766 produce a small version of the Medici Venus, of course in its characteristic slightly yellowish *pâte tendre* biscuit. Amor and Psyche followed in 1769, the Callipygian Venus in 1768; all of these earlier in date than the first of the Meissen Antique groups, the Cupid and Psyche of 1770.⁷

After this rehearsal of some European factories' success stories in climbing on the band-waggon of neo-classicism, it might be thought that Meissen's contribution to the revival of classical learning was negligible. But in fact the re-

Fig. p. 12:

Elsasser's «Contour» of a vase modelled by Schönheit in 1782 as part of a garniture of five to stand on Neuber's chimney-piece (see p. 39, N. 106). See pl. 5.

Plate 5:

A Chimney-Piece of Meissen porcelain and hardstones, designed by Schenau for the Grines Gewölbe in order to display the virtuosity of the celebrated hardstone artist, Johann Christian Neuber. The contour fig. p. 16 is one of the outside vases of the Chimney-Piece. (Reproduced after Friedrich H. Hofmann, *Das Porzellan*, Berlin 1932, fig. 565.)

Plate 6:

Watercolour of a table clock (see p. 29, N. 57). It is possible that this clock corresponds with an entry in January 1776 of Acier's Work Notes: «L'arrangement d'un vase d'après Mr Schenau dans le goût antique, pour faire une pendule, coupé et donné aux mouleurs, le moule est marqué f. 39». The number «39» would then be an error for «36». Such errors, as has already been shown, do occur occasionally. It is of interest that the same Louis XVI style clock was also made without the seated Amor of both drawing and «Contour». (*Werksarchiv of the Meissen factory*).

Plate 7:

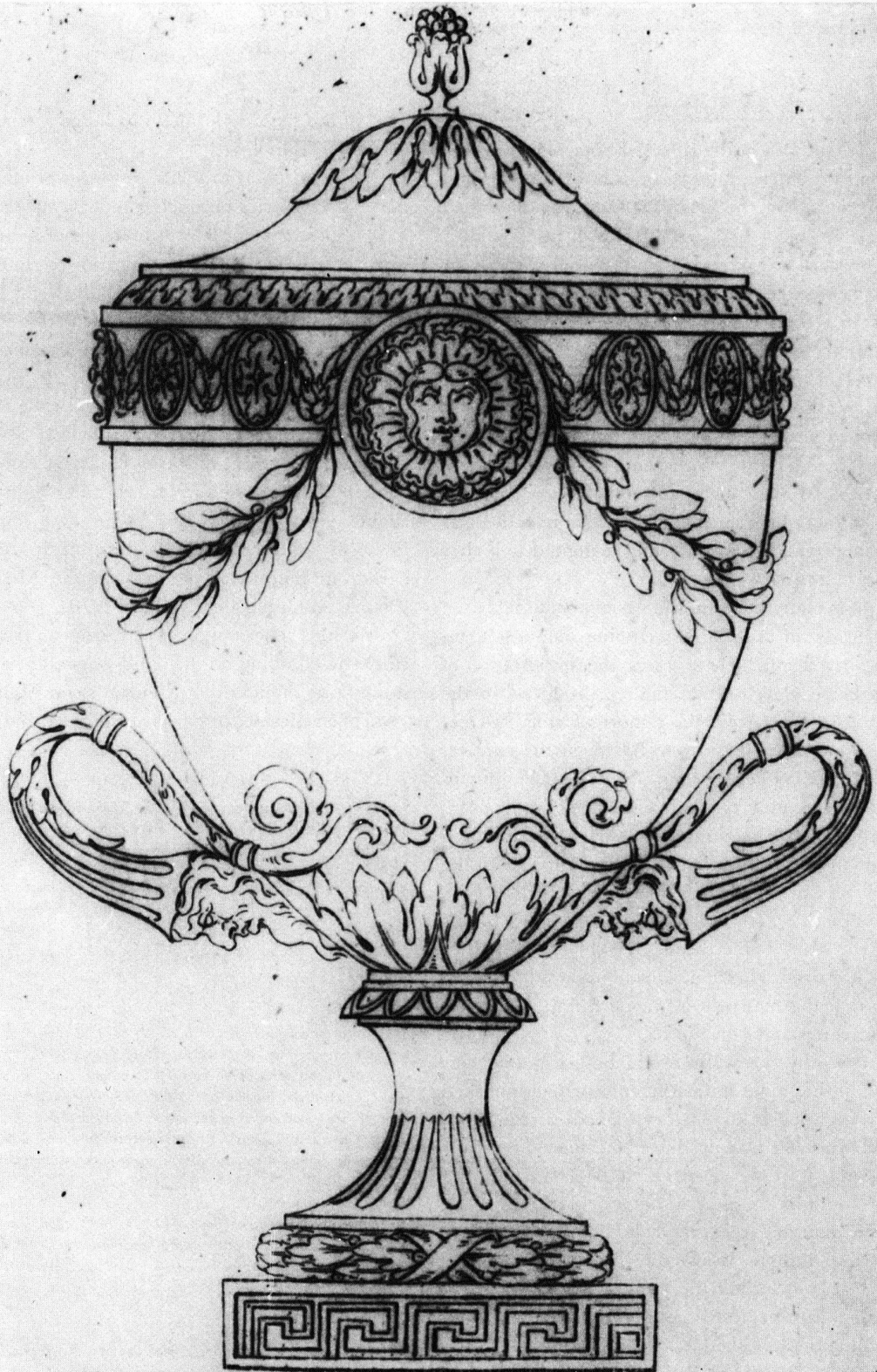
Drawing of the three Graces (See p. 44f., N. 141), a familiar and popular subject, which was modelled by Jüchtzer after a pencil drawing by Schenau. The completed biscuit model was exhibited in Dresden in 1785 (*Werksarchiv of the Meissen factory*).

Plate 8:

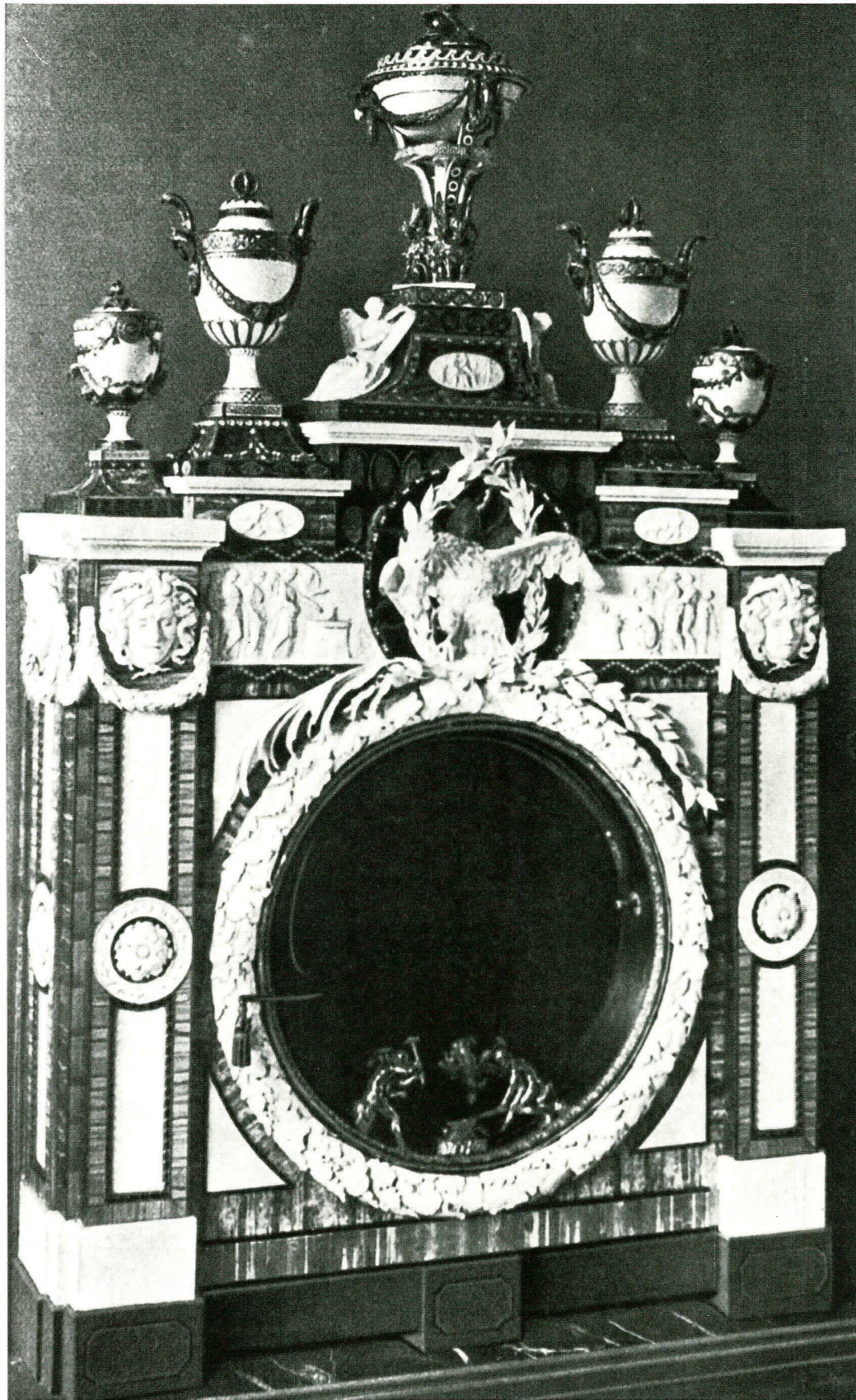
Biscuit group of the Three Graces, modelled by C. G. Jüchtzer in 1784. Victoria and Albert Museum.

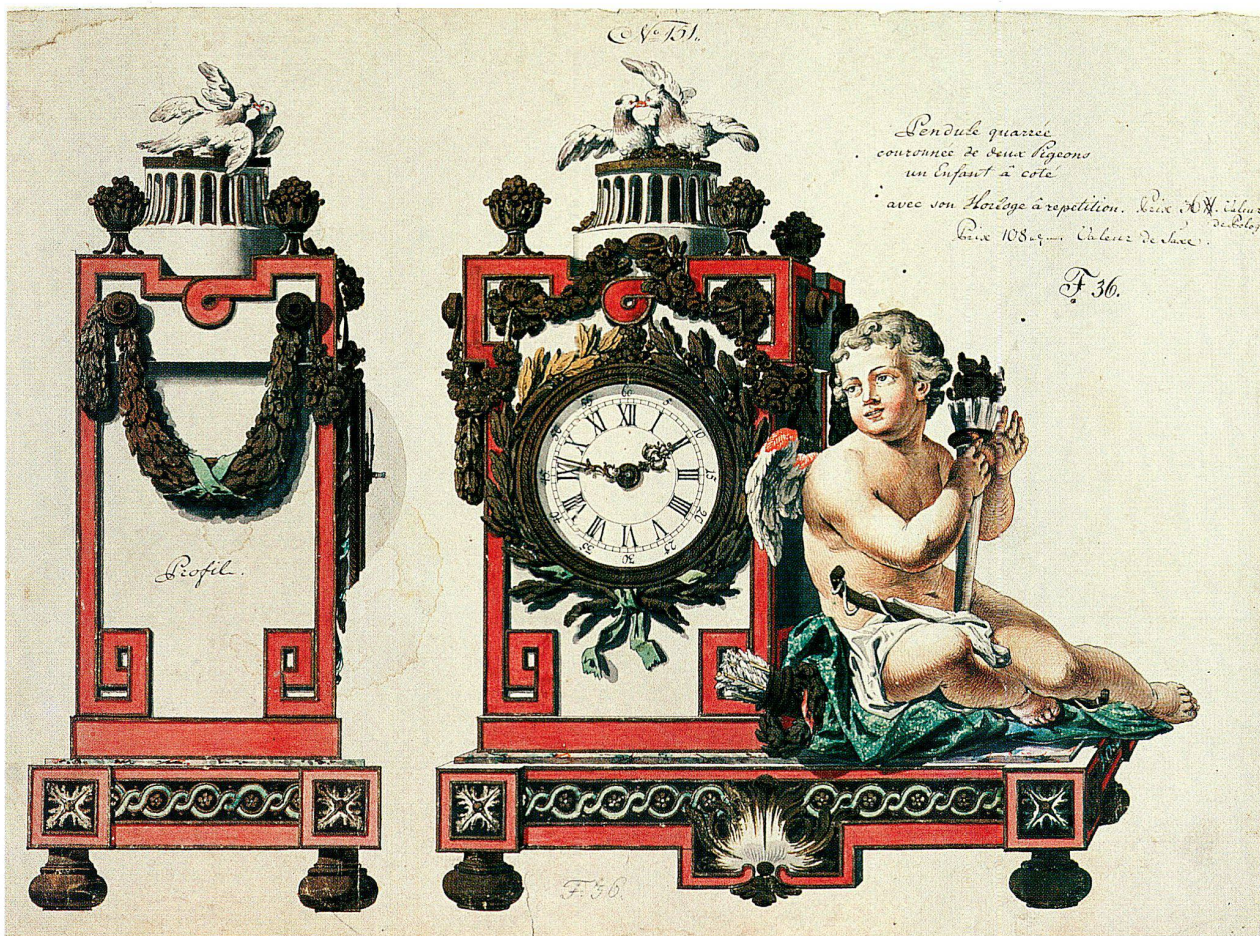
Plate 9:

Elsasser's «Contour» of the group modelled by Schönheit in 1787, called *The decisive choice* (*Die entschlossene Wahl*). See p. 51, N. 185.



13 Zoll hoch. G. 99.

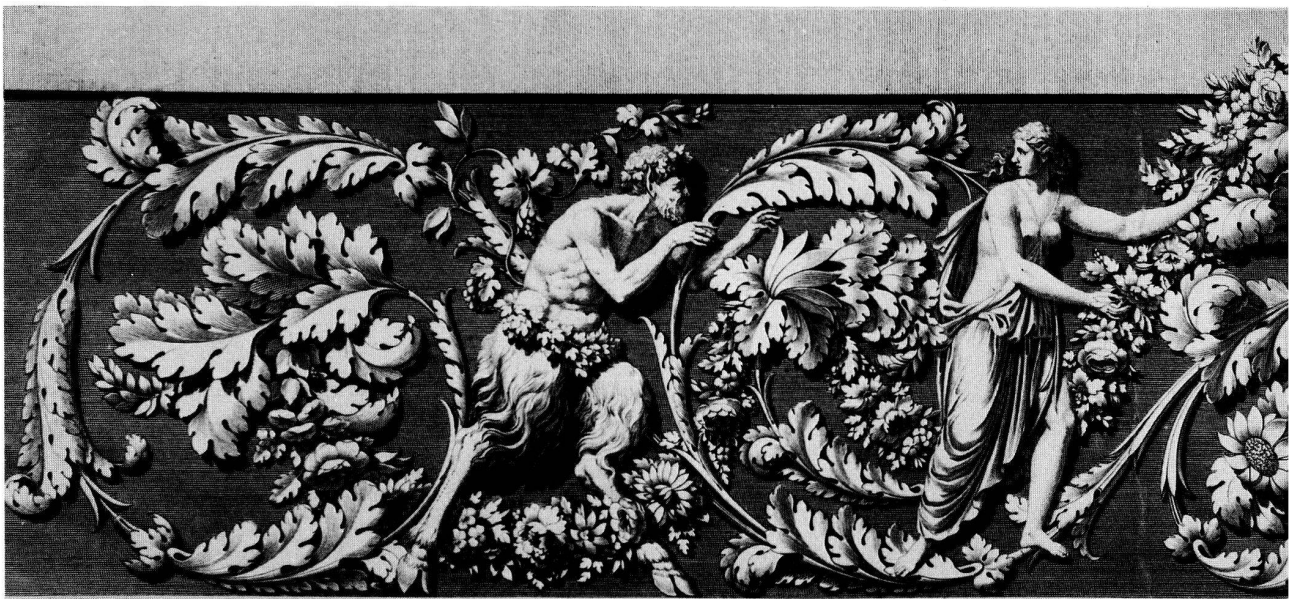




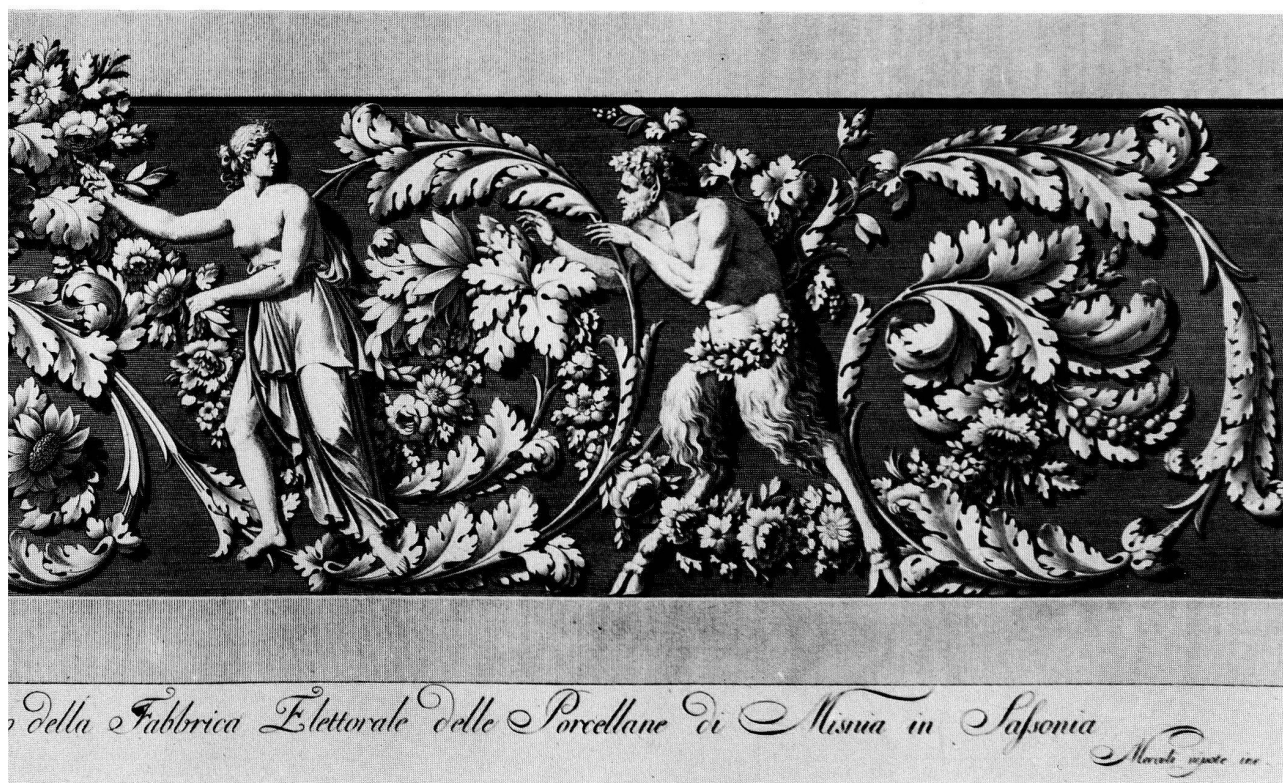








*Fregio ornato all'Autore dall'All.^{mo} Sig. Cristiano Guglielmo de Steinauer, Direttore
Giuseppe Allertollini incis. e sculp. 1755.*



The frieze in neo-classical taste by the celebrated Italian designer of architectural decoration, Giocondo Albertolli (1742—1839), is dedicated to a high official of the Meissen factory, Christian Wilhelm Steinauer. The latter is described in the legend as «Direttore Primario della Fabbrica Elettorale delle Porcellane di Misnia in Saxonia».

*Dated 1788, the engraving comes from Albertolli's *Alcuni Decorazioni di Nobili sali et altre ornamenti*. It shows how far the «gout grec» had penetrated the upper echelons of the Meissen factory. Not that Steinauer had a particularly savoury repu-*

*tation. He was accused by a later technician of the factory, Heinrich Gottlieb Kühn, in an unpublished history of the factory (*Geschichte der Königl. Sächsischen Porzellanmanufaktur, 1710—1833*), as «a bankrupt merchant» (*Bankrott gewordener Kaufmann*) and one of the directors responsible for the decline of the factory. Steinauer had been appointed Oberkontroller with particular responsibility for financial affairs in 1780; in 1796 he was privileged to become an arcanist and third commissioner a year earlier. But he did not get on with the Russians, who had him dismissed in 1814.*

Whether Steinauer ever made use of Albertolli's design is not recorded.



12



13



14



verse is the truth. Meissen cannot be considered in isolation from Dresden, 20 miles away up the river Elbe. The Electoral court of Saxony was, at least in its upper echelons, more sophisticated than is sometimes imagined. Opera flourished, baroque architecture seldom had princes so lavish in their building activities as Augustus the Strong and his son. Pictures were collected, above all by Augustus III, and antiquities were a passion with his father. Not perhaps so great a passion as Augustus the Strong had for his porcelain factory, for some ten years the only one in Europe to make porcelain in the Chinese manner, that is, in a hard paste differing only slightly from the Chinese. That Augustus the Strong's antiquities should one day be harnessed to the output of the Meissen Factory was inevitable. But this development was unfortunately a slow affair. An attempt will be made to trace this connection, a theme apparently never fully explored.

It was a dictum of Johann Winckelmann⁸ that is in part responsible for giving Meissen — and indeed all European porcelain — a bad name. In a paragraph in his celebrated and fundamental work on classical sculpture, his *Geschichte der Kunst des Altertums* (Dresden 1764), written in Rome, he interpolates an attack on the poor use made of the «schöne Materie» porcelain, comparing it unfavourably with the Roman masterpieces of glass. He continues by stating that out of this new material nothing has

been created worthy of being called a work of art (*Kunstarbeit*). Then comes the celebrated phrase describing porcelain figures as «ludicrous dolls»: even more insulting in the German, «lächerliche Puppen». It should, however, be mentioned that these two words are usually taken out of context, and that Winckelmann actually wrote that «most porcelain is made in the form of ludicrous dolls.» This does just allow for the fact that even Winckelmann admitted that there were some porcelain figures that were not too bad; generous praise, perhaps, from a dedicated classicist. Perhaps he was recalling the Meissen Italian comedy figures and the so-called «crinoline» groups by Kaendler, whom he probably knew before he left Saxony for Rome in 1755. Or possibly he was excepting those Meissen figures in the palace of his protector, Cardinal Alessandro Albani.⁹ But what he was not aware of was that from the beginning, at the time of the invention by Böttger of his red stoneware or jaspis-Porzellan in 1709, classical busts and reliefs were already in production.

Despite the prejudice of a Winckelmann writing with the strength of someone converted to classical, and above all Greek art (which he had never himself seen), there is plenty of evidence to show that from its very beginning, even before the invention of porcelain, Böttger and his associates were fully aware of classical sculpture. In fact Meissen can claim to have produced for sale Antique heads and reliefs before even Winckelmann was born. There is ample evidence that Böttger produced series of heads of the Roman Emperors, both in the round and as bas-reliefs.¹⁰ Few have survived to our knowledge, though doubtless many remain to be discovered. Heads of Augustus and of another Emperor called Vitellius, still exist: also another of Proserpine. No reliefs have been found; they are mentioned in 1711 as «Kayser Kopff glat in Bassio». Amongst objects in a classical manner is a head of Apollo, derived from the Bernini group in Rome.

Apart from the latter we do not know what were the sources of these Böttger red stoneware busts and reliefs. Possibly casts already in the Electoral collections, or perhaps drawings brought back from Italy by such sculptors as Paul Herrmann (1673—1732) who returned to Dresden in 1705. No classical figures are known in early Böttger porcelain, and indeed none for a considerable time, although it would have been feasible for Kirchner or Kaendler to have produced figures as large as the birds and beasts made for the Japanese Palace. Further, Augustus the Strong became interested in making yet another collection, of antique marbles, so that there would have been material at hand to act as inspiration for the Meissen modellers. It is perhaps worth listing in brief the growth of the Saxon Antikensammlung. From Frederick William of Prussia Augustus bought the finest marbles in

Plate 12:

Fig. 12: Pompeo Batoni (1708—87), *John the Baptist*, formerly in the Staatsgemäldesammlung Dresden, but destroyed in the war.

Fig. 13: Pompeo Batoni (1708—87), *Maria Magdalena*, formerly in the Staatsgemäldesammlung Dresden, but destroyed in the war.

Fig. 14: *The Penitent Magdalen* is one of the most popular subjects to be copied onto porcelain plaques. This example is from the Berlin factory.

Fig. 13: *Elsasser's Contouren* of the figures «*Mary Magdalen*» (see p. 41, N. 125) and «*John the Baptist*» (see p. 52, N. 188).

the Brandenburg Collection in the years 1723—26. A little later was acquired a series of busts of Roman Emperors from the collection of Canon J. B. Bellori in Rome. But the outstanding purchases were of parts of the collections of Prince Agostino Chigi and of Cardinal Alessandro Albani, both in 1728. The Court surveyor and architect Baron Le Plat, who had already helped to design some large Böttger stoneware vases and was later to become Director of the Electoral Collections, was despatched to Rome to handle the negotiations. In this he was successful after much hard bargaining, shipping his marble treasures via Leghorn to Amsterdam; and from thence probably by the Elbe up river to Dresden.¹¹

A further addition of particular interest was that of three marble figures of women from Herculaneum, presented to Prince Eugen of Savoy, against all the strict regulations of the Viceroy, by Prince d'Elbeuf. On Eugen's death, Augustus managed to buy them from the heiress in 1736.

In addition to these marbles of varying quality in the *Antikensammlung*, there would have been available to the Meissen modeller, if the production of classical figures had been contemplated as early as the 1730's, reproductions of classical sculpture in other mediums — bronzes, terracottas and above all plaster casts. Of these there was a small group in the Electoral collection, and, at a later date, others bought by the father of the celebrated neo-classical painter, Raphael Mengs, especially for the use of his son.¹² But it was not until later in the century, in 1784, that the Elector Frederick Augustus III was able to make a major acquisition in the purchase of the same Raphael Mengs personal collection of casts. Mengs had died in 1779; the casts, containing both classical and baroque examples, were bought from Mengs sister, Madame Maron. Ninety-six cases, carefully packed, were shipped from Rome, arriving in Dresden late in 1784.¹³

Housed first in a large room in the Brühl gardens, the casts were eventually displayed in a specially constructed gallery below the electoral paintings. The opening was on 24 August, 1794, a date just after the Elsasser «Contouren» had been completed. A catalogue was made in 1831 by the keeper of the cast collection, Johann Gottlob Matthäi, a man who had long been connected with the Meissen factory as modeller. The catalogue contains 744 items of supposedly Antique sculpture, with a few modern pieces included; to these were added ten more from the Electoral or rather by now royal *Antiken-Cabinet* in 1828: before then housed with the antique marbles on the first floor of the Japanese Palace. There is little doubt that the Mengs casts were extensively used by Meissen modellers, in the second half of the 1780's and later; it is then that

most of the «Contouren» are of Antique or related subjects.

Dresden was by no means unique amongst the German courts in boasting of a collection of casts. Earlier in the field were Cassel and the famous collection of the Elector Palatine, Carl Theodor, in his *Antikensaal* in Mannheim, visited by Goethe in 1769. Goethe himself bought a head of the Laocoon at Frankfurt in 1773.¹⁴

We are running slightly ahead of the main narrative in this discursion on the prevalence of casts. But it does show how any porcelain factory could have had models for figures of antique interest ready at hand. Long before the publication of Winckelmann's works in the 1760's, the appreciation of the heavily restored remains of Antiquity (whether they were Greek or Roman or even Etruscan was not known until Winckelmann began his serious studies) was not rare. Even Johann Joachim Kaendler was fully aware of the interest in such matters. On 15 December 1738 he wrote a long memorandum¹⁵ on various matters, of which the last paragraph, no. 42 (proximity was a common fault, then as now), makes the suggestion that for 30 to 40 thalers the factory could acquire a number of small plaster figures — «Roman», he calls them — as an aid to the teaching of young modellers. He mentions specifically the Apollo, «die Griechische Venus, den Hercules, den Lacon mit seinen Söhnen, die Ringer, den Claudiateve, den Mercurium, die Leda, den Atlantem und so weiter.» Whether it was the intention to copy these in porcelain is ambiguous.

There is no ambiguity in the suggestions of Francesco Algarotti (1712—1764), an international connoisseur who advised both Frederick the Great and Augustus III on the purchase of paintings, a patron of contemporary Venetian painters and an influential if shadowy character.¹⁶ On his return from a journey to Russia he passed through Dresden in the summer of 1739. Some six months, then, after Kaendler's memorandum, Algarotti strongly advised the Meissen factory to produce glazed white porcelain «versions of antique reliefs, medallions of emperors and philosophers» and figures of «the most beautiful statues, such as the Venus, the Fawn, the Antinous, the Laocoon sufficient to adorn all the cabinets and desserts of England». From the short period of time between Kaendler's and Algarotti's suggestions, it almost looks as though they were in league to bring pressure to bear on the authorities. But it was all talk and no action.

Most of the earlier groups and figures reproduced by the «Contouren», both contemporary and classical, were glazed, coloured and gilt; some were left in the white. But it was soon realised that the ideal material for the imitations of marble antiquities was biscuit porcelain, invented at Vincennes where it was first marketed on a small scale

in 1751. Not that Vincennes and its successor Sèvres (1756) had initially any intention of using this new material with its delicate yellowish tinge and agreeable soft paste for anything except models by Boucher and Falconet; it was not until 1768 that the earliest classical figure was produced, and a few more in succeeding years.

But the Meissen factory thought along different lines. When Elsasser visited Paris in 1764 after the Seven Years' War on a combined recruiting and commercial espionage mission, he was very impressed by the new (to him) material of soft-paste. He had certain practical reservations, namely that Sèvres biscuit, because of its slightly uneven surface was inclined to gather dust and so had to be protected by glass domes: something which doubtless riled his tidy German nature. Nonetheless, on his return to Meissen Elsasser strongly advised that experiments should be started to try to imitate the Sèvres biscuit. By 1766 a

passable paste had been developed, but was not used commercially until the mid-1780's. It never, unfortunately, succeeded in emulating the soft-paste biscuit of Sèvres.¹⁷

Fortunately the hard and brittle-looking nature of Meissen biscuit never excluded the continued use of glazed and coloured figures and groups. For example, Jüchtzer's splendidly large group of *The Three Graces* of 1785 was produced in biscuit and in glazed and coloured versions.¹⁸ Later, it seems that most of the Antique figures were made of biscuit porcelain — as they still were in 1906. Unfortunately it is impossible to distinguish between biscuit and glazed figures in the «Contouren», because Elsasser must have made drawings for his outline engravings in the «weisse Stube» or «Corps», which dealt only with figure production in the raw, unfired material.

¹ Klemm 1834, p. «Es sind theils Nachbildungen wirklich vorhandenen antiker Gruppen und Statuen, theils Figuren im Sinn und Styl der Antike...».

² Haskell and Penny, chap. XII, pp. 93—8.

³ Giuseppe Liverani, *Il Museo delle Porcellane di Doccia*, 1967, pls. V and VI.

⁴ W. B. Honey, *Wedgwood Ware*, London 1948, pl. 50.

⁵ Hugh Honour, «Statuettes after the Antique: Volpato's Roman Porcelain Factory», *Apollo* May 1967, pp. 371—3.

⁶ Angela Carola Perrotti, *Le Porcellane della Fabbrica Ferdinanda*, 1978, figs. 25—6 and 28—30 and the same author's *Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda, 1743—1806*, Exhibition Catalogue, Museo Archeologico Nazionale, Naples, 1986—7, esp. nos. 439—491.

⁷ Bourgeois and Lechevallier-Chevignard, *Le Biscuit de Sèvres*, n.d. 1913, nos.

⁸ Winckelmann 1764, Book 1, Chapter 2, Paragraph 29.

Winckelmann in the previous paragraphs had been writing on the use of glass amongst the Ancients, in particular of the more ornate techniques such as that used on the Portland Vase. He then in para. 29 branches off without any historical justification on a petty attack on the misuse of the modern material, porcelain: «Wie unendlich prächtiger müssen nicht solche Geschirre (of glass) von Kennern des wahren Geschmacks geachtet werden, als all so sehr beliebten Porzellengefäße, deren schöne Materie bisher noch durch keine ächte Kunstarbeit edler gemacht worden, so dass aus so kostbaren Arbeiten noch kein würdiges und belehrendes Denkbild eingepreget gesehen wird. Das mehreste Porzellane ist in lächerliche Puppen geformet, wodurch der daraus erwachsene kindische Geschmack sich allenthalben ausgebreitet hat.»

⁹ See Lesley Lewis, *Connoisseurs and Secret Agents in Eighteenth Century Rome*, London 1961. Albani had lost a Meissen service in a fire in 1760, p. 198.

¹⁰ Ingelore Menzhausen, «Das rothe und das weisse Porcelaine,» in *Johann Friedrich Böttger: die Erfindung des europäischen Porzellans*, Leipzig, 1982, pp. 223—4, figs. 142—4.

¹¹ Most of the paragraph is derived from the introduction to Hermann Hetner's *Die Bildwerke der Königlichen Antikensammlung zu Dresden*, Dresden 1856.

¹² Haskell and Penny 1982, p. 80.

¹³ Matthäi 1831, pp. IV-VIII, for this and the following paragraph.

¹⁴ Haskell and Penny 1982, p. 80.

¹⁵ Seyffarth 1981 (pub. 1982), p. 189; and Ingelore Menzhausen, «Das klassische Meissen», Cologne 1983, p. 69. The full text, from Seyffarth is as follows: «42. Ist noch beyläufig mein ergebnstes Ansuchen, dass wenn die Fabrique 30 bis 40 Thaler wollte dran wenden, dass die Römischen Gipss-Statuen, welche man ins kleine von trefflichen medern copiret hat, als den Appollo, die Griegische Venus, den Herculem, den Lacon mit seinen Söhnen, die Ringer, den Claudiateve, den Mercurium, die Leda, den Atlantem und so weiter, hierher geschaffet werden sollten, wornach man trefflich studiren, besondes aber die noch unerfahrene Jugend dadurch zu informiren gleichsam als in einer Academie ich wohl ohne eiteln Ruhm so viel versichern wollte, dass eine hohe Commission nachgehends innerhalb kurtzer Zeit einen solchen effect sehen sollten, was ich der Fabrique zum grössten Nutzen denen vielen jungen Purschen wollte beybringen, dass selbige aufs trefflichste was erlernen sollten, weil sie besondere Lust darzu bezeigen, überlasse übrigens alles Einer hohen Commission reifflichen Überlegung, wobey gehorsamst ersuche, meine geringe Schreibe-Arth bestens zu pardonieren. Meissen den 15 Decembris anno 1738. Johann Joachim Kändler, verpflichteter Modell-Meister bey der Königlichen Porcelaine-Fabrique.»

¹⁶ Haskell, *Patrons and Painters*, 1980, pp. 347—60.

¹⁷ Walcha 1968, p. 35 and Walcha 1973, chap. 12.

¹⁸ Rückert 1977, pl. 151.

IV. Introduction to the «Contouren» of Elsasser, 1785—92

Of the 176 copper engravings recorded by Elsasser as having been delivered between 1785 and 1792, the dates of the Meissen figures and groups can be approximately fixed according to a new system of numbering introduced in 1764. This system combines a capital letter with Arabic numerals from 1 to 100; against these model or mould numbers has been set the number of engravings by Elsasser executed within these dates:

<i>Approximate dates of Meissen manufacture</i>		<i>Quantity of Elsasser «Contouren»</i>
From 19 July 1764	A 1—100	3
From May 1766	B 1—100	0
From March 1768	C 1—100	2
From August 1770	D 1—100	14
From June 1772	E 1—100	5
From 1774	E 61 f.	12
From August 1775	F 1—100	50
From 1778	G 1—100	19
From 1783	H 1—100	34
From 1787	J 1—100	35
From 1791	K 1—100	

The size of the blocks varies from 19.2 cm by 15.3 cm to 20 cm. by 16 cm. Each full page is roughly 23.8 by 19 cm.

In the Kunstbibliothek, Berlin, the paper is a mixture of thin and thick. In the Werksarchiv the paper is almost always thin and of Dutch origin.

Each «Contour» has the measurement of the figure in Zoll incorporated in the engraving. A Saxon Zoll in the eighteenth century measured just under one English inch (.0235 metre as against .0254 metre). The model or mould number is also given: an invaluable aid to dating the original issue of the figure.

The majority of prints come from W. Berlin. Those from the Werksarchiv of the factory in Meissen usually have the additional advantage of bearing the monogram and sometimes the title of the subject and date in the hand of Elsasser.

Since Graf Marcolini was appointed to his post as head of the Meissen factory on 20 August 1774, and since only about 24 prints antedate his appointment, virtually all the «Contouren» except for about 12 % are outline engravings of the Marcolini Period: which justifies calling this essay an account of the Marcolini Period rather than of the Academic Period (1764—74) in addition.

The notes in part V give not only the titles of the groups and figures as far as can be deduced from printed sources, but also certain comments and references to literature on the particular group or figure. These are not intended to be in any way complete (there are many blanks waiting to be filled in), but may be found helpful to anyone wishing to pursue the matter further.

The most valuable part of this section is the use made of the *Arbeitsberichte* of Kaendler, Acier and Schönheit, material for the most part here published for the first time. For the privilege of incorporating the descriptions of the models by the sculptors concerned, I once again am indebted to the directors of the *Werksarchiv* at Meissen. The extracts are given in the original language: French in the case of Acier, German for Kaendler, Schönheit and Jüchtzer.

Many readers may think the descriptions and references too long. But I like to think that these notes may well be considered essential in years to come, when Meissen porcelain of the last third of the eighteenth century may be studied in as great detail as is that of the first half of this century.

The most verbose of the entries are those of the Frenchman, Acier, from 1775—80. Although Acier was employed since 1765, his reports of the first ten years have either been mislaid or, as has been suggested, were never made; perhaps as a Frenchman he was excused this tiresome bureaucratic effort. Schönheit is terse and precise. The extracts show that neither Acier nor Schönheit were notable for the accuracy of their spelling or punctuation. No attempt has been made to make corrections.

The Work Notes, where they refer to figures engraved by Elsasser, give us the precise dates of creation, descriptions of the work, which are sometimes not easy to decipher in their sentimental allegories, and, perhaps of greater moment, the names of the sculptors. Some of the assumptions made by Karl Berling in 1911 are corrected. But there remain a small number of instances where the sculptor is still in doubt, and even the subject depicted lacks a title. Close study of the Meissen sculptors' notes reveal much more of interest. For example, it is possible to watch the career of Schönheit, starting as an assistant to Kaendler, and then on the latter's death in 1775 transferring his allegiance to Acier, now the head modeller, to whom he refers with an air of reverence as *Herr Modellmeister*. And when the latter retires in 1780, Schönheit becomes an independent modeller in his own right.

Another aspect of the *Arbeitsberichte* only becomes clear

when they are read in their entirety, although in some of the following notes this can be observed on occasions. This aspect has to do with the numerous entries referring not to the creation of new models so much as the preservation of older ones. More than half the entries refer to the «repairing» of past models. This has two advantages to the Meissen scholar. One is that it shows the comparative popularity of a model, when the moulds have worn out after over-use; the second is that it is clear that popular models of the Kaendler baroque period of the 1740's were re-issued with new or rather «repaired» moulds thirty or forty years later. This is a warning for the collector to be aware of such practices, and may help him avoid buying the later rather than the earlier issue.

To illustrate these points a random sample is given, first of figures and groups directly connected with the Elsasser engravings. The closer the date of the «repaired» figure to its original date of creation, the greater the success of the model. Unfortunately I am not aware of how many examples of a figure could be successfully produced from the original moulds; nor have I seen such information published. When a series of figures is copied or «repaired» within a few years, such as the Christophe Huet *Cris de Paris* of 1753 and the *Affenkapelle* of the same year, the success of the initial issue is obvious; but with the Marcolini period it is not so easy, even with the benefit of hindsight, to tell what will succeed and what will, commercially, prove a flop.

The one exception was the series of *Devisenkinder*, which proved to be a «best-seller» from the first. Modelled by Acier from June 1755 to January 1778, the moulds were wearing thin by March 1789, when Schönheit began to «repair» nos. F. 1, 3, 4, 5, 6, 8, and 14; and probably the other six also (there is a page missing in his notes).

Other figures and groups to have been repaired within a short time of their original issue were the following:

F 31 Two children playing badminton. Modelled by

Acier June to August 1775. «Repaired» by Schönheit in May 1781. The lapse of only six years between the first and second issue is unusually short.

- D.92 Gardening group by Acier, May 1772; «repaired» by Acier in May 1778.
- D.93 Another gardening group by Acier, June—July 1772. «Repaired» by Acier in December 1780, one of his last tasks, as he retired at the end of the year.
- D.94 Three figures under an apple-tree, Acier August 1772. «Repaired» by Schönheit March 1781.
- D.97 Gardening group, Acier November—December 1772. «Repaired» by Schönheit December 1781 —January 1782.

It should be noted here that there are often slight alterations of detail — a neo-classical base instead of a late rococo one — on the «repairing» of a group. The «Contouren» can sometimes be of help here in differentiating between original and «repaired».

Many other instances of re-worked moulds are mentioned in the notes that follow.

Although it forms no part of the Elsasser engravings, it is just worth mentioning a few of the earlier Meissen groups and figures that were «repaired» in the Marcolini period, as a helpful warning to the collector. Acier, for example, made new moulds in 1772 for the set of Liberal Arts of the 1750's and for the Silenus group of the late 1750's, as well as an earlier goat; their model numbers he records as 1715—18, 2724 and 1604 respectively. Schönheit was responsible for a revised edition of the golden oriole (*Pirol*) in late 1782, for the large set of Continents of c.1745 in September 1783, also for the Senses (models 1742—1745) in 1784. A careful analysis would reveal the dates of many more models of the Kaendler period of the 1740's and 1750's.

V. Notes on the «Contouren»

Those «Contouren» from the Werksarchiv of the Meissen factory are marked with an asterisk: thus, *. Those from the Kunstbibliothek Berlin are without a distinguishing mark.

boussiret», and «1. Figur als Frau mit Vogelneste, in Thon boussiret».

Schönheit's descriptions tend to be short and sometimes a little imprecise; the «Frau» is surely a girl.

A 1—100
19 July 1764— May 1766

B 1—100
May 1766— March 1768

1

VASE

(Vase mit Lorbeer behangen)

A. 75

Possibly by J. J. Kaendler, 1764

In Kaendler's *Arbeitsberichte* for September 1764 there is the following entry: «1 antique Vase nach einer Zeichnung mit Zierrathen, um deren Corpus herum Blumen Vestunen hangen, pouhsiret.»

Lit.: *Trade Catalogue*, c. 1899, pl. 53; *Price List*, 1906, p. 48; and *Berling* 1911, fig. 143 (erroneously numbered D 18).

2, 3

TWO NAKED CHILDREN

A. 78, 79

By Schönheit, December 1765

His *Arbeitsberichte* for December 1765: «1. Figur mitlere Grösse mit 1. Vogel in beiden Händen haltend, in Thon

4

APOLLO

B. 89

Wrongly numbered by Elsasser; see G. 69 (Abb. Nr. 101)

C 1—100
March 1768— August 1770

5, 6

GARDENER AND COMPANION

(FIGURES DE JARDINAGE)

C. 69

Modelled by Acier with the help of Schönheit, April 1770

Since Acier's *Arbeitsberichte* are only available after 1775, it is Schönheit's description of April 1770 that is here used: «1. ditto (Figur) als Gärtner welcher sich auf 1. Giesskanne stämmt mit Blumen Pouquett nebst Mons. Acier verfertigt», and «1. ditto Frau zu diesen, mit einen Blumenköbgen und Rock mit der Hand haltend, d. (nebst Mons. Acier verfertigt).

The models, proving popular, were «repaired» in June 1777 by Acier, who, as usual, gives more details than his assistant, Schönheit. His entries are as follows: «Reparer deux figures de jardinage de 8. pouce d'hauteur arrangè de nouveau avec des pieds à l'Antique. La premier est un jeune homme appuie sur un arrosoir, tenant un bouquet dans sa main droit. Ajustè dans le genre galant et pastoral. Coupè et donnè aux Moûleurs, le Moûle est marquè, C. 68. Le pendant est une jeune fille dans le meme gout, tenant sous le bras une corbeille pleine de fruits, et à còttè d'elle un vase à l'antique plein de fleurs.. Coupè et donne aux moûleurs le moûle est marquè, C. 68».

An example of the earlier version of 1770 with rococo base is in the Bayerisches Nationalmuseum. The examples drawn and engraved by Elsasser were of the revised version of 1777 with circular bases moulded with «antique» ornament, a sop to the prevalent «gòt grec».

The numbers of this pair of figures have been confused by both Acier and indeed Elsasser. One gives them both the number C. 68, the other C. 69. In fact, the numbers should be C. 68 and C. 69.

Lit. : Price List 1906, p. 7; Hofmann 1908, no. 262; Rückert 1966, no. 1035, pl. 254; Trade Catalogue 1918, pl. XII and 1963, pl. 13.

D 1—100
August 1770— June 1772

MINING GROUP

D. 17

By Acier, March 1771, with aid of Schönheit

Elsasser made an engraving of this group, which has unfortunately been mislaid

Lit. : Berling 1911, pl. 19, no. 5.

7

«ANTIQUÉ» VASE

D. 18

Possibly designed by Kaendler, who made a number of vases in 1771 with «ornaments à la Grecque». These included one especially designed for an English client, a set of three in different sizes and another over one Elle high. The latter just could be the «Contour» here shown as D. 17, the number an error by Elsasser. The size is shown as 18 ¾ Zoll, and just might be a later version of the one called «over one Elle high» made for a Roman client. In the confusion over the exact measurement of a Saxon Elle, it is difficult to be certain. But the vase as described in Kaendler's work notes is not unlike that illustrated by Berling (1911) under the number D. 18.

Lit. : Berling 1911, fig. 143; and Gröger 1956, p. 208.

8, 9

TWO GROUPS OF INFANT SATYRS AND CHILDREN

(Satyrgruppe)

D. 25, 26

By Acier and Schönheit, April and September 1771

D. 25 appears in Schönheit's *Arbeitsberichte* in April 1771 as follow: «1. Groupgen von 2. nackenden Kindern, als I. Mägden und Satyr-Kind neu poussiret, nach Schenau Zeichnung». D. 26 is likely to be the group mentioned by Schönheit in September 1771: «1. Satyr-Gruppe mit Baum nebst Monsieur Acier gefertigt».

This pair, and the following pair, D. 27—8, by Kaendler have a thematic connection with four groups modelled by Gaspero Bruschi for the Doccia factory, and also made in bronze. Possibly Italian bronzes from the collections of Grafts Wackerbarth and Brühl, both bequeathed to the Electoral Collection, may have influenced the sculptors.

Lit. : Lankheit 1982, p. 160.

10, 11

TWO GROUPS OF INFANT SATYRS
AND CHILDREN

(Satyrgruppe)

D. 27, 28

Modelled by J.J. Kaendler, March and April 1771

His *Arbeitsberichte* of March 1771 reads: «Eine neue Gruppe aus 2 Kindern modelliret. Es befindet sich auf einem felsigten Postamente ein Satyr Kind mit Bocksfüssen mit etwas Gewand bekleidet, hält einen Vogel mit beyden Händen, welchen er dem neben ihm stehenden Bacchus Mägdgen geben will ; dieses Mägdgen, welches mit etwas Gewand bekleidet, hat einen Vogelgebauer in ihren Händen und wendet sich zu dem Satyr, den Vogel abzunehmen».

That of April 1771 reads: «Eine Bacchus Gruppe aus 2 Kinder bestehend, wie ein Satyr-Kind ein ander Kind auf den Armen trägt, modelliret und aufs beste ausgestellt. Sie ruhen auf einem auf Felsen Arth vorgestellten Postament, sind mit etwas Gewand umgeben auf den Köpfen mit Wein Blättern verzieret».

All four groups, D.25—8, have similar flat rockwork bases.

Lit. : Berling 1911, fig. 142.

12, 13

PAIR OF FIGURES OF A LADY WITH MUFF
AND A GALLANT WITH SPY-GLASS

(Herr mit Stock und Fernrohr, Dame mit Muff)

D. 65*, 66*

Modelled by Acier in December 1771, with help of Schönheit

The latter's *Arbeitsberichte* gives this brief description «December 1771:» 1. Figur stehend als Cavalier zum Spitzen, von Mons. Acier invendirt und von endes-unterschriebenen gefertigt» and «1- Figur gallant als Dame zu obigen Cavalier nebst. Mons. Acier gefertigt».

The last of the «Contouren» to have a rococo base.

These «Contouren» from the Meissen factory *Werksarchiv*, like most of them, have the monogram and date of Elsasser

written in the bottom right corner: 4 and 18 February 1790 (or 1791). The interval would suggest that Elsasser spent a week over each «Contour».

Lit. : Berling 1911, fig. 140; Zimmermann 1926, fig. 94; Acier 1964, no. 87; and Trade Catalogue 1966.

14

CUPID AND PSYCHE

(L'Amour und Psyche)

D. 79

Modeller unidentified. About 1772

Repaired by Schönheit January to April 1789; «Eine grosse antique Groupe 12 ¼ Zoll Schwindungs-Maass L'amour und Psyche zu reparieren angefangen».

This is one of the earliest classical groups said to be modelled after a marble in the collection of Augustus the Strong. There is conflicting evidence as to its source. It was either bought in Rome in 1728 or acquired in 1736 from the Princess Victorie de Savoie after Augustus's death in 1733. Becker (1804—11) regrets the addition of drapery to the figure of Cupid; indeed, such prudery is not usual in the eighteenth century. Klemm (1834) confirms that the porcelain group is «nach dem Originale hiesigen Antiken Kabinett».

Lit. : Becker, 1804—1811, vol. II, pl. LXV and p. 113; Klemm 1834, p. 107; Price List 1906, p. 27 (as *Amor and Psyche*); and, above all, Haskell 1982 for other versions and a detailed history, no. 26 and fig. 52.

15

THREE CHILDREN ROUND AN URN

A so-called Gardening Group

D. 92*

Modelled by Acier with the aid of Schönheit, May 1772
The «Contour» signed «El. 3 July 1789» (?)

Schönheit has his usual terse entry: «Eine Groupe von 2 Figuren, und Kind mit Vase, H. Acier invendirt, ich ver-

fertiget». It is likely that the original base was rococo, and that the «goût antique» was an alteration of Acier's when the group was «repaired» in 1778.

His description is the first to be mentioned in his report of May 1778: «Un groupe de deux figures, avec un jeune garçon et un Vase au pot-pourie qui est posé sur une éminence! Ses trois figures sont ajusté toutes dans le gout pastorale, entourant le Vase avec une guirlande de fleurs qu'il font passer dans les ançes! Le petit garçon qui est assis sur le devant du groupe tient le bout de la guirlande, et une corbeille des fleurs sur les genoux! Sur le dernier du groupe il y a aussi une grandes corbeilles de fleurs, et autres attributs. Le tout est posé sur une plainte ronde dans le gout antique».

Despite Acier's alteration of the base with its Vitruvian scrolls, the group remains sentimentally late Louis XV and Greuze-like.

Lit.: Trade Catalogue 1918 a), pl. XII, the lid of the urn missing.

16

GARDEN GROUP

(Gärtnerkinder)

D. 93

Modelled in June and July 1772 by Acier with the help of Schönheit

Acier in his *Arbeitsberichte* for June 1772 mentions only four of the six figures: «1. Frau mit Spinnrocken, einen galand Mann zu dieser Frau; 1 Frau mit Vogelbauer nebst einen Mann mit Vogel in der Hand, Herr Acier invendirt, ich mit vergertiget». He adds the two remaining figures in his July report: «Eine Frau schlafend, nebst einen stehenden Mann, zu einer Gruppe von 6. Figures, nebst Baum und Postament mit Zierathen, mit Herrn Acier gefertiget».

Schönheit's description was published in Berling 1911, but a fuller description is provided by Acier when he «repaired» the group in December 1780. Although long, it is worth repeating to understand how the Meissen groups of this date remained popular, but when «repaired» were altered to meet the growing neo-classical taste. Acier, then, in the last month of his contract with the factory (he retired on 1 January 1781), reports: «Pour le magasin, un grand groupe de six figures à reparer, Sur une éminence est assise sous un grand arbre, une jeune fille, qui est oc-

cupé à filé à l'aide d'un jeune Cavalier qui lui tient le fil. Plus bas est une autre jeune Bergere endormie négligement appuyé sur sa main, son amant est auprès d'elle et cherche à l'éveillé malicieusement en lui passant une paille sous le né. Du côté oppose est une autre jeune fille qui tient une cage ouverte pour y recevoir un Oiseau qu'un jeune Bergé veut faire voler dedans. La plainte de ce groupe est décorer avec des ornements dans l'ancien gout, avec une seconde plainte dans le gout Antique».

This choice of bases is interesting, showing that not every client appreciated the «goût Antique». The «Contour» by Elsasser is plain, in fact neutral. But we know that the original model had a rocaille base, as there was such a group in white in the Lanna Collection. Another example in Berlin has the neo-classic base of triple interlaced circles and masks.

Lit.: Julius Leisching, *Sammlung Lanna, Prague, vol. I, Leipzig 1909* (the only volume completed, because Lanna died soon after); *Berling 1911, fig. 165 and note 289; Trade Catalogue 1925 a), pl. XIII; Acier 1964, no. 104; and Berlin 1980, no. 327.*

17 (plate 2)

THREE FIGURES UNDER AN APPLE-TREE

(Drei Figuren an Baum)

D. 94

Pendant to D. 95

Modelled by Acier, August 1772, assisted by Schönheit

The *Arbeitsberichte* of Schönheit mention under August 1772: «Eine groupe von 2 Fig. und Kind, so Früchte vom Baume nimmt, mit Herr Acier gefertiget». In September was added: «Ein Postament, zu einer Gruppe mit Mann, und 1 Mädgen, welche Obst vom Baum nimmt, poussirt».

Nine years later, in March 1781, the moulds were worn, and had to be replaced, evidence of the popularity of this group. Schönheit gives a fuller description than earlier: «eine Gruppe mitle Sorte. Ein stehender galanter Mann, einen sitzenden Frauenzimmer ein Band vorhält, dass Frauenzimmer reicht ein Blumen Pouquet. Ein Mädgen stehet an einen Fruchtbaum die Früchte abzupflücken nebst Zierathen Postament, mit Eichelblättern reparirt».

Lit.: Trade Catalogue I 1963.

GROUP OF THREE FIGURES UNDER A TREE

(Gärtner gruppe . . 3 Figuren an Baum)

D. 95

Pendant to D. 94

By Acier and Schönheit, September 1772

Schönheit's work notes mention «eine Gruppe von 2. Figuren und 1. Knaben, welcher 1. Frauenzimmer 1. Krantz aufsetzt, mit 1. Baum und 1. Postament mit Eichenblättern mit H. Acier».

PASTORAL GROUP OF SIX FIGURES

(Gärtnergruppe 6 Figuren)

D. 96

By Acier and Schönheit, September and October 1772

The group is dated 1780 by Zimmermann; but this date refers to the later «repaired» version by Acier. Both are mentioned in the respective *Arbeitsberichte*.

Schönheit's description first mentions «Eine Groupe von 2. Figuren, 1. Mann mit Dudelsack, 1. Frau mit Leyer, mit H. Acier verf.» in September 1772. In October the remaining four figures are briefly described: «1. Groupe von 4. Figuren: Ein sizender Mann in deutschen Habit schenket 1. Frau welche 1. Becher in der Hand hat ein- = zwey Figuren Materus und Materosin tantzen mit einander, nebst Baumzierrathen, 1. Hund und Postament mit H. Acier».

Eight years later, such was the popularity of this scene of pastoral bliss, the moulds had to be renovated. Acier reports as follows in July 1780: «A réparer pour le Magazin, un grand groupe de six figures, donc les deux premiers sont sur un éminence sur quoy il y à un grand arbre qui les couvrent. L'une est une savoïarde qui joue de la Vielle, avec un savoïard qui l'accompagne avec sa musette. Sur le devant, sont deux figures dançante, représentant un matelot hollandais avec sa compagne qui dansent ensembles! Et sur le deriere, est un riboteur avec une fille de meme calibre qui sont à faire la dèbauche ensembles. Ce groupe est pour être posé sur le milieu d'une grande table attendue qu'il se voit de tout les cottés!

Ançer en branche d'arbre pour un grand plat de Mènage décorer avec des ornemants à l'antique.»

Pendant to D. 93

Lit.: *Trade Catalogue 1925 a*), pl. XIV; and *Zimmermann 1925*, pl. 56.

GARDENING GROUP OF SIX FIGURES

(Gärtnergruppe, 6 Figuren)

D. 97

By Acier and Schönheit, November to December 1772

«Repaired» by Schönheit in January 1781

The following notes all come from Schönheit's *Arbeitsberichte*. In November 1772: «2. Figuren zu 1. Groupe von 6. Figuren: 1 Stehender Mann welchen ein Körbgen in der Hand hat und 1. Frau welche redet mit H. Acier». In the next month December: «Zu 1. Groupe von 6. Figuren, 2. Figuren verfertigt und 2. Kinder, 1. Mann mit Grabscheit, 1. Frau mit 1. Körbgen auf dem Kopfe, 1. Junge mit Giesskanne, 1. Mädle mit Blumentöpfgen, nebst Postament und Zierathern, mit H. Acier verfertigt». In December 1780 and January 1781 Schönheit «repaired» the group without Acier's help, since Acier had retired on 31 December. The description is too close to that of 1772 to be worth repeating, except that the «Zierathen» are now described as French.

In the Acier exhibition of 1964 the group was dated 1780; and it may well have been the second version that was shown.

Lit.: *Acier 1964*, no. 104.

E 1—61

June 1772—1774

CLOCK

(Pendule en Colonne)

E. 29

Modelled by Acier, circa 1772

Doubtless adapted from a French shape in porcelain or ormolu through the intermediary of one of the many engravings in current supply. There is some similarity to an urn-shaped clock of circa 1765—70 in the Musée Condé at Chantilly, for which see Eriksen, fig. 187.

A water-colour sketch, possibly by Acier himself, could be seen in the Vienna and Cologne exhibitions in 1982—83. Also illustrated in those catalogues was an example of the same clock made in about 1840.

Lit.: Cologne 1983, figs. 199 and 47.

22

VASE

(Vase à l'Antique)

E. 54

Modelled by Johann Gottlieb Matthäi, according to Berling

Matthäi (1753—1832) had been employed as *Bossierer* since 1773, before fleeing to Copenhagen in 1786. If the approximate date of the vase's number, E. 54, is correct, this would indicate a date of 1773—74. For once it would appear that Meissen had anticipated Sèvres, where in 1782 were produced a set of vases remarkably similar in form, with the title *Vases des Ages, à Têtes, d'Enfants, de jeunes Femmes* and *de Vieillards*.

A vase of this form with a view of Pillnitz on a *königsblau* ground is dated circa 1780.

Lit.: Berling 1911, p. 77 *nd* fig. 186; Zimmermann 1926, fig. 114; Marcel Brunet and Tamara Préaud, *Sèvres des origines à nos jours*, 1978, figs. 241—43.

23

COVERED VASE

E. 55

Modeller not identified. Circa 1774

Apparently identical with a vase «repaired» by Schönheit in May 1781, when he described it in his *Arbeitsberichte* as

«Eine Vase streift mit Fratzenköpfe, ebenfalls mit Hörnern an der Vase, oben ist eine Ausziehung mit gebunten Gewand und halben Perlen».

Otto Walcha found the original design in a French book of vases in the *Werksarchiv*; he published it as fig. 159 in the Typology section of his posthumous book on Meissen published in 1973. Zimmermann illustrates a painted version of about 1780.

Wedgwood produced an agate-ware vase in about 1775, evidently based on the same print; and another of identical form in black basalt in about 1785, except that the knob is replaced by a seated figure. Sèvres too made an oviform vase of similar type in about 1780.

The influence of the print in ceramic design is therefore once again made evident.

Lit.: Zimmermann 1926, col. pl. 61; W. B. Honey, *Wedgwood Ware 1948*, fig. 57 and col. pl. B; Walcha 1973, p. 488, fig. 19; and Brunet and Préaud, *ibid.*, fig. 247.

24

VASE AND COVER

E. 56

Modeller untraced. Circa 1774

Probably by the same modeller responsible for the previous vase, E. 55. The lower part oviform, at the juncture with the domed neck are again satyrs, but with crumpled horns. Schönheit seems to have «repaired» such a vase in May 1781.

25

A GIRL ASLEEP

(Schlafendes Mädchen)

E. 57

Modelled by Acier with the aid of Schönheit in September 1774

Schönheit's description from his *Arbeitsberichte* reads: «1. sizende Figur als Frauenzimmer in deutscher Kleidung fällt in Ohnmacht, lehnet sich mit 1. Arm auf

1. Tisch, 1. Postament hierzu poussirt mit Einlass antique Zierrathen als 4. Sonnenrosen und Eichel-Guirlandet mit *Mons. Acier*».

It is strange that Elsasser's «Contour» lacks «the antique decoration». Perhaps the plain shaped base was an alternative for those clients who were unsympathetic to the new style.

Lit.: *Acier* 1964, no. 44.

E 62—100

June 1774—August 1775

26

THE SECRET or THE YOUNG BRIDE

(Das Geheimnis, or Die Junge Braut)

(Instruction à l'amour or C'est ainsi que l'amour decouronne)

E. 70*

By Acier, January 1775; the base by Schönheit
Pair to E. 71

This is the first entry in Acier's surviving *Arbeitsberichte*, since it appears that he did not comply with the regulations during his first ten years as modeller, from 1765.

Under the general heading of *Spécification*, Acier writes: «Deux groupes ébauchés à la fin de Décembre dernier. Le premier est composé de deux jeunes filles galamment ajustées devant un autel à l'antique, sur quoy est posé une cassolette avec les attributs de l'amour, à leur pieds sont deux tourterelles qui se bechent, ce groupe représente (instruction à l'amour) ou (c'est ainsi que l'amour decouronne). Le moule est marqué, E. 70».

Schönheits addition is brief: «January 1775. (Postament mit) Einlass zu 1 Gruppe wo zwey Frauenzimmer einander umfassen.» But in his favour it must be said that he had an earlier entry under November 1774: «1. Groupe von 2. Frauenzimmer, welche einander mit den Armen umschliessen, in galanten Aufputz, an 1. Altar stehend, worauf 1. Vase stehet, unten auf den Fussboden schnabeln sich auf 1. Rosenstocke 1 paar Tauben, mit *Herr Acier* verfertigt».

Lit.: *Sauerlandt, Porzellan Figuren des XVIII. Jahrhunderts*, 1923, fig. 22; and *Jedding* 1979, fig. 194.

27 (plate 3)

THE BETROTHAL

(Die Liebesprüfung or Liebesurakel)

(Epreuve d'amour)

E. 71

By Acier, January 1775

Pendant to E. 70

Acier reports as follows: «Le pendant, est une jeune personne ajustée dans le même gout appuyée sur un piédestal, sur quoy est un Vase à l'antique. Elle tient une fleur dans sa main qu'elle éparpille pour tirer le sort de son amant sçavoir s'il est aimé. Il est assis à ses pieds, et tint une guirlande de fleurs, ce groupe à pour titre (epreuve d'amour) Sous ces deux groupes il y a des pieds à part pour les recevoir, fait avec des ornements dans le gout antique ! le moule est marqué E. 71.»

An example in the Hamburg Museum is illustrated in colour by Rückert 1966, pl. XXVI.

Lit.: *Köllmann, Meissner Porzellan: Ein Brevier*, 1965, fig. 49; and *Rückert* 1966, no. 1033, col. pl. XXVI.

28, 29

CHILD IN A CRADLE and CHILD ON LONG STOOL, a pair

(Kind auf Bettchen sitzend and Kind auf Bettchen liegend mit Hund)

(Amusement de l'enfance and La Douceur de l'enfance)

E. 76, 77

By Acier February 1775 with the help of Schönheit

The first mention of E. 76 is by Schönheit in December 1774: «1. Groupe, wo in 1. Wiege 1. galanter Junge sizet, an der Wiege stehet 1. galant Mäddgen, welches das Kind wieget».

This is enlarged by Acier in February 1775, as follows: «Une group de deux enfants, la fille peut avoir environ huit ans, et le garçon un an et demi, tous deux ajustés dans le gout le plus galant, le petit garçon est assie sur un berceau, la fille le berce pour l'amuser, ce groupe à pour titre (amusement de l'enfance), le numero du moule est marqué, E. 76».

Acier continues with the pair, E. 77: «Le pendant est un petit enfant d'un an environ couché sur un canapé à l'antique, un chien grimpe sur le canapé, le petit enfant le tire machinalement par l'oreille pendant que le chien lui mange un biscuit qu'il tient dans la main, ce groupe représente (la douceur de l'enfance) le moule est marqué, E. 77. Ces deux groupes ont des pieds à part à l'antique comme les précédents. Se dernier n'est par encore tout donné au mouleur».

The separate bases seem to have been delegated to Schönheit who reports making «1. Postament zu den Gruppen mit Wiege und wo das Kind aufn Bette liegt, Schabelon mit Einlass», also in February 1775.

The first of these two groups, with plump children and Louis XVI furniture (that is, goût à l'antique) must have been a best-seller, for Schönheit was working on a new issue from June 1786 to January 1787. The second group, E. 77, was «repaired» by Schönheit from July to August 1788.

Lit.: Berling 1911, pl. 19.8 and fig. 166; Zimmermann 1914, p. 169; Acier 1964, nos. 42—43; Walcha 1973, fig. 176; and Butler 1977, no. 288.

30

VASE

E. 79*

By Acier and Schönheit, January 1775

Schönheit's *Arbeitsberichte*, January 1775 headed «Der Modell-Arbeit welche Endes unterschriebener mit dem Modellmeister Acier in Monat Januar: a. c. gefertigt als:»; and then continuing with a list of work accomplished, including «Vase 14 Zoll hoch, mit mühsamen antiken Zierrathen, auf dem Deckel ein Köcher und Bogen, 1 Lorbeer und Rosencrantz, an der Vase 1 Paar Turtel Tauben, Drusen-Girlanden, der Fuss mit Zierrathen».

This is a complicated and unsuccessful pastiche of a Louis XVI vase, reminiscent of one of Fabergé's Imperial Easter Eggs. One expects the pairs of doves to sing, and to move their beaks mechanically.

Evidently there was some criticism of this vase, for Acier re-modelled it slightly in April 1780: «A un Vase modelé deux têtes de femmes drapées dans le gout Antique ses deux têtes tiennent lieu d'Anses. Moulé et Marquéé comme l'ancien Modele, E. 79.»

31 (p. 8, plate 1)

MARRIED BLISS or LES DELICES DE MARIAGE

(Das eheliche Glück or Die glücklichen Eltern)

(Les douceurs et les transports de l'amour conjugal)

E. 81*

Modelled by Acier, March 1775

Acier's work notes are in this case not in his own hand, it seems; or, if they are, then his writing is far clearer than usual. The description reads: «un groupe de quatres figures dans le genre le plus galant, représentant (les douceurs et les transports de l'amour conjugal). C'est un jeune homme avec sa femme assis sur un grande sofa a l'antique, ces deux époux sont à coté l'un de l'autre, la femme tient sur elle un coussin avec une Tar qui est sur ses genoux, un petit nouveau né est couché dessus, l'un et l'autre admire les fruits de leur Amour en se caressant mutuellement. Un petit garçon de six ou sept an est derriere la Sopha, habillé en matelot, jouant avec un chalumeau de paille avec quoi il fait des boules de savon, ce qui fait allégorie a la fragilité de la vie humaine, qui n'est pas plus stable que le jeu de cet enfant. Tout n'est pas encore donné au mouleur. Le moule est marque E. 77.» (In this the writer has erred; the number should be E. 81). The rest of the group was handed over to the mould-maker in April.

The success of this ambitious group is proved by the fact that by June 1783 the moulds had so worn that they had to be «repaired» by Schönheit. In his *Arbeitsberichte* for June and July 1783 he calls the group «das eheliche Vergnügen», describing it as «Eine mühsame Gruppe von 2. szenden galanten Figuren auf Canapee die Frau hat ein kleines Kind auf ihren Schoose liegen, - Ein kleiner Knabe stehet hintenan den Canapee und macht Seifen-Blasen».

This is one of Elsasser's better «Contouren», echoing faithfully the cloying sentimentality of the porcelain original; but he has cheated on the perspective in order to include the boy blowing bubbles. This can be seen when the «Contour» is compared with the original drawing, shown in the Vienna and Cologne exhibitions in 1982—83. The model was a success. An example in biscuit is in the Bayerisches Nationalmuseum.

Lit.: Sauerlandt, *Deutsche Porzellan Figuren des XVIII. Jahrhunderts*, 1923, pl. 23; Zimmermann 1926, col. pl. 58; Rückert 1966, no. 1038; Rückert 1977, pl. 149; and Vienna/Cologne 1982—83, fig. 206.

A PAIR OF WINGED CUPIDS

(Die gekrönte Freundschaft and Monument mit schreibenden Amor)

(L'amitié couronné and La bouche de vérité)

E. 82

Modelled by Acier, April 1775 and January 1777; the first with help from Schönheit

A rather long description by Acier for a single figure, as follows: «Un groupe d'un Amour devant un autel à l'antique décoré avec les têtes de bœufs sur les côtés, et des guirlandes de lauriers qui viennent s'attacher à un médaillon qui est sur le devant, ou l'on peut peindre le chiffre ou le portrait de la personne à qui on le destine. Cet autel est enrichi en haut et en bas avec des ornements à l'antique, L'Amour est devant, regardant avec affection et avec fierté le pupile, tenant dans ses deux mains une couronne de roses qu'il pose sur la tête de deux petits tourterelles qui sont dessus l'autel, et qui semblent triompher de l'hommage que leur fait ce Dieu. Ce group représente (L'image des amours constant couronné par l'amour). La plainte de ce groupe est aussi décoré avec des ornements à l'antique». Schönheit apparently helped only with the base, which he prepared in clay in April 1775.

The second figure was not modelled by Acier until twenty months later, in January 1777. Here again the description in the *Arbeitsberichte* is prolix: «Un Amour pour faire pendant à celui qui couronne deux colombes sur un autel. Ce dernier représente la bouche de vérité, il est appuyé contre un autel décoré d'ornement à l'antique, dessus est posé une tête d'ou sort la vérité, comme, la vertu de Julie, Sophie, etc. etc. L'amour grave sur une planche avec une flèche les noms qu'elle entend prononcer à la bouche de vérité. Il est aussi sur une plainte ovale enrichi d'ornements à la grec, ses deux figures feront milieu aux huit amours traversés».

In these two figures Acier comes nearer to the ideal of *le goût grec* than ever before. Indeed, it could be argued that the antique ornament is overdone.

A white figure of the latter is in the Kunstgewerbe Museum, Cologne; and a coloured version in Hamburg.

Lit.: Cologne 1975, fig. 153; and Jedding 1979, fig. 199.

A PAIR OF CHILDREN

(Knabe mit Steckenpferd and Mädchen mit Puppe)

E. 94, 95

The boy with a hobby-horse is attributed to Acier, after a drawing by Jüchtzer; the girl with sadistic inclinations, beating her doll, is unattributed. Both bases are circular and with Vitruvian scrolls as their contribution to the neoclassic.

Lit.: *Trade Catalogue* 1966.

F 1—100
August 1775—1778

36—51 (plate 4)

DEVISENKINDER

(Cupids with mottoes)

F. 1—16

The two amours or putti of E. 82 were a precursor of the most celebrated series of sixteen figures of Cupids or Amours, small figures under six inches in height. Each figure is inscribed in French with a brief motto, whose meaning is interpreted by the Cupids or Amours. A typical allegory of love, for example, is F. 16. This is inscribed «je le dompte» (I tame him). Here Cupid has attached reins to a heart, which he is breaking-in as one trains an untamed horse.

Modelled by Acier from June 1775 to March 1778, with the aid of Schönheit, after drawings by Schenau. The *Arbeitsberichte* prove beyond doubt that neither Jüchtzer nor Matthäi had any hand in their composition, as Walcha and others have stated.

To give all Acier's descriptions would be tedious; instead, a list of the individual dates of each figure and Acier's descriptions only of the first and last are reproduced here. Schönheit's notes are omitted.

F. 1	<i>Je les unis</i>	Acier June 1775
F. 2	<i>Je les balance</i>	Acier July 1775
F. 3	<i>Je les couronne</i>	Acier August 1775
F. 4	<i>Je les enflamme</i>	Acier August 1775

F. 5	<i>Je les rends legers</i>	Acier September 1775
F. 6	<i>Je les punis</i>	Acier September 1775
F. 7	<i>Las de vaincre je me repose</i>	Acier September 1775
F. 8	<i>Un me suffit</i>	Acier October 1775
F. 9	<i>Je les accouple</i>	Acier October 1775
F.10	<i>Coup sur coup</i>	Acier December 1775
F.11	<i>Je prends mon essor</i>	Acier April 1777
F. 12	<i>Je les ramène</i>	Acier October 1777
F. 13	<i>Je découvre tout</i>	Acier November 1777
F.14	<i>Je blesse, et soulage</i>	Acier December 1777
F.15	<i>Je les captive</i>	Acier March 1777
F.16	<i>Je les dompte</i>	Acier January 1778

Acier's description of F. 1, from his *Arbeitsberichte* is as follows: «Devise. Un petit amour couronné de roses, il est de bout devant une colonne canelée sur quoy sont posé deux cœurs à coté l'un de l'autre qu'il attache avec un ruban ce petit Amour est posé sur une plainte à trois pans, avec de petits cartouches sur les trois faces et trois rosettes a l'antique dans les angles, ce premier à pour devise (Je les unis) coupé et donné aux mouleurs, le moûle est marqué F. 1.»

Acier's description of the last in the set, F. 16, modelled in January 1778, reads: «Devise. Un petit Amour de bout, tenant un mord de cheval de la main gauche, et dans la droite, un miroir, un cœur est prie dans le mord du cheval, il a pour devise (Je les dompte)».

Twelve drawings by Schenau are in the Meissen Archives; they were exhibited in the Acier Exhibition of 1964.

Note that Elsasser's «Contouren» all have blank ovals were the mottoes should be inscribed; another indication that Elsasser made the drawings for his engravings in the *weisse Stube* before the white figures were handed over to the painters.

Lit.: Berling 1911, pl. 19, 1 and 2; Trade Catalogues, 1899 and 1963; Walcha 1968, esp. p. 35 and fig. 5; Walcha 1973, Typology, fig. 112 and in every general book on Meissen, the most recent being Röntgen 1984, pl. 61.

52, 53

TWO CHILDREN PLAYING

(Knabe mit Raquette und Federball, Mädchen mit Raquette)

F. 31 *

By Acier with the aid of Schönheit, June to August 1775

Under the heading «Modell-Arbeit mit Modellmeister Acier» in his *Arbeitsberichte* for June 1775, Schönheit briefly describes the boy as «1. Galanter Knabe, als Schweizer, schlägt den Ball». In August he adds the girl as «1. Galantes Mädgen, in einem Hut mit Federn und 1. Racht zum Ball schlagen in der rechten Hand hält 8. zoll deutsch Maas». Schönheit «repaired» the figures in May 1781. The two overdressed children are preparing for a game of battledore and shuttlecock (in England, re-named Badminton in 1874).

Lit.: Karl N. Leisching, *Sammlung Lanna, Prague 1909, nos. 1370—71; and Trade Catalogue 1966.*

54, 55

TWO CHILDREN SHOOTING

(Mädchen mit Pfeil spielend, Knabe mit Armbrust)

F. 32, 33

By Acier, November 1775

In his usual long-winded manner, Acier describes these two figures at length, thus: «Pour le Magazin, un jeune garçon habillé galamment, le coôteau de chasse au côté, une cravate autour du col. Il est appuié contre un bout de colonne ruiné, il est dans l'action de tirer de l'arbalette après deux cœurs qu'il cherche à abattre y sont attachés a une grande pèrche qui est a cotté de la petite fille qui y fait pendant, coupé et donné aux moûleurs, le Moûle est marqué f. 32».

The girl gets equal treatment: «Son pendant, est une jeune fille de même âge habillée aussi élégamment avec une petite robe à consideration, elle est de meme appuiée contre bout de colonne ruiné, tendant de la main gauche une flèche au petit garçon qui tire de l'arbalette. son action est de ses mocquer de lui en mettant le doigt index sur le bouche, semblant lui dire qu'il n'attrappera aucun des deux cœurs après quoy il vise».

Each figure stands on a circular base moulded with Vitruvian scrolls.

Lit.: Trade Catalogue, c. 1899; Acier 1964, no. 75; and Trade Catalogue 1966.

GIRL WITH BROKEN MIRROR

(Mädchen mit zerbrochenem Spiegel)

F. 34

By Michel Victor Acier, March 1776

Pair to a figure of a boy of which there is no «Contour», called *Schadenfreude*. It too has the number F. 34.

Acier's description in his work report is unusually brief: «Une petite figure galante, la petite fille qui a cassé son miroir».

Lit. : Berling 1911; pl. 19; and Acier 1964, no. 83.

57

TABLE CLOCK

(Uhr mit Putto und Täubchen)

F. 36*

A drawing in watercolour, said to be dated 1766 (probably in error for 1776), was shown at the two 1983 exhibitions of Meissen porcelain mounted by the Meissen factory in Vienna and Cologne in celebration of Böttger's tercentenary. This has no. F. 36 clearly inscribed, as well as a brief description: «Pendule quarré couronnée de deux Pigeons, un Enfant à coté, avec son Horloge à repetition».

There is also a version lacking the child; and too this model was later subjected to the horrors of *Der Historismus* by conversion to a neo-rococo allegedly preferred by the English. Other Meissen clocks suffered the same fate.

Lit. : Vienna/Cologne 1983, figs. 44 and 208.

58, 59

PAIR OF SEATED CHILDREN

(Knaben mit Hund, Mädchen mit Hund)

F. 50

By Acier, September 1776

For some unknown reason, Acier describes only the girl in his *Arbeitsberichte*: «Plus une petite figure galante. C'est une petite fille assise sur un tabouret à l'antique ajusté avec toute l'élégance possible tenant un miroir sur son genoux, et dans la main droit un chien qu'elle fait mirer dedans, et qui abois après sa ressemblance». The companion youth also plays with a dog, likewise seated on a Louis XVI stool, and holding a gun. Both bases have oblique fluting.

Lit. : Berling 1911, pl. 20; Zimmermann 1926, fig. 106; and Trade Catalogue 1966.

60, 61

PAIR OF SEATED CHILDREN

(Knabe mit Kirschen, Mädchen mit Buch)

F. 51

Modelled by Acier in December 1776 and January 1777. The girl is described thus: «Pour le magasin, une petite fille galante, assise sur un tabouret à l'antique, ajusté avec une petite robe de cour avec des volants, elle est coiffé en cheveux, tenant dans la main droite un papier de musique et de la gauche elle tient son tablier qui est plein de fleurs». The boy is called «Une petite figure galante, pour faire pendant à celle du mois précédent qui tient un papier de musique et des fleurs. Celui-cy est un jeune homme élégamment mis. Assis de meme sur un tabouret à l'antique, se moquant de la jeune fille, en lui faisant sous le né le passe passe avec des serises».

This pair has the same base as F. 50.

Lit. : Berling 1911, pl. 20; Trade Catalogue 1966.

62, 63

PAIR OF PUTTI

(Knabe mit Baum, Säule und Vogelnest, Mädchen am Butterfass)

F. 52

By Acier, October and November 1776

«Plus pour le magasin un petit enfant où amour traversi dénichant des oiseaux, il est sur un plainte ronde à l'antique», writes Acier in his work notes for October 1776. In

November he describes the girl as «Pour le magasin, une petite fille battant le boeur pour aller avec les petits Amours traverssti qui sont sur des plaintes rondes à l'antique, c'est le huitième et dernier dans se genre».

Lit. : *Berling 1911, pl. 20.7; and Trade Catalogue 1966.*

64

PUTTO AND PIGEON

(Amor, Täubchen haltend)

F. 53

Modelled by Acier, August 1776

One of a pair; the second does not figure amongst Elsassers' engravings.

Described by Acier as follows: «Pour le Magazin. Un petit amour de bout addossé à une colonne cannelée, jouant avec un pigeon qu'il tient en l'air dans les deux mains. Il est sur plainte ronde à l'antioque».

Lit. : *Trade Catalogue c. 1899, pl. 10.*

65

BOY WITH A TARGET

(Knabe mit Schild)

F. 54

Modelled by Acier, June 1776. Its pair not engraved

Described by Acier as: «Pour la Magazine, Un Amour traverssti venant de tarrer au blanc, et qui est devenu Roi, il est debout devant une colone, ayant la main droit sur le cotté, relevant son manteau, de la main gauche il montre le rond qui est à cotté de lui ou il vient de tarrer, il a trois cartelles pendue devant lui et est semblé marché au son des tambours, et autres Musiques, la plainte de cette figure est ronde et dans le gout Antique».

An unusually long and devious explantation, even for Acier.

Lit. : *Berling 1911, pl. 20.9.*

66

THE BROKEN BRIDGE

(Die zerbrochene Brücke, or, La Fille a qui son amant fait affranchire le pas)

F. 63

Modelled by Acier in February 1777

Acier's words describe the group in detail: «Ebauché un groupe de quatres figures dans le gout galant et pastorale, le sujet, est (La fille à qui son amant fait affranchire le pas.) cette jeune personne galament mis est soutenuë par son amant qui lui montre la planche cassé sur la qu'elle elle doit passé. L'Amour est devant elle qui couvre la casure avec des rose, elle hesite, crain et cependant elle affranchie le pas. Un second Amour est derier elle qui la pousse malicieusement. Ce group est possé sur une plainte ovale décorer avec des festons, et des ornament à l'Antique».

Grammatically and in spelling possibly Acier's worst composition.

This group, together with F. 65 (*The broken Eggs*), have been castigated by Honey as «tiresome and sentimental groups... amorous allegories of a particularly offensive kind».

Lit. : *Berling 1911, pl. 19; Honey 1934, p. 140; Acier 1964, no. 111.*

67

BOY AS OFFICER

(Knabe als Offizier)

F. 64

Modelled by Acier in May 1775, Schönheit assisting
Completed in July 1776

First described by Schönheit in May 1775 as «1 Knaben, welcher nach der Uhr siehet und 1. Stock für sich stämmt». As usual, Acier's description is fuller: «un petit officier en uniforme, appuié d'une main sur sa cané, et dans l'autre tenant sa montre pour voir si il est tems d'aller à son rendez vous, coupé et donné aux moûleurs, la moûle est marqué F. 64». This is given a later date, July 1776.

The companion figure of a girl playing cards (*Mädchen als Kartenschlägerin*) is also fully described; but the «Contour» is lacking.

Lit.: Trade Catalogue, circa 1899, pl. 2.

68

THE BROKEN EGG

(Die zerbrochenen Eier, also Die Verlorene Unschuld and Die Kupplerin. Named by Acier La jeune fille qui a cassé ses oeufs)

F. 65

Modelled by Acier, March to April 1777, with help from Schönheit

Here again we have the benefit of the two sculptors' *Arbeitsberichte*, the long and the short. Acier's March entry is as follows: «Ebauché un groupe de quatre figures galantes représentant (La jeune fille qui a cassé ses oeufs) elle est sur le devant, les deux bras croisé devant elle, les yeux baissé dans la plus grande confusion du monde, sa Mere la tire par l'Epaule et lui montre d'un air plein de colere les oeufs qui sont cassé a terre. L'amour est a genoux devant la vieille mere, il cherche à l'appaissé en lui montrant deux coques d'oeufs qu'il à ramassé à terre et qu'il rejoint ensemble en lui disant que le mal n'est pas grand et qu'on peut les recoler. Un second amour se cache sous la robe de la jeune fille et se sauve en riant derier elle en passant la main autravers de la faute desa robe. Ce groupe est sur un plainte ovale à l'antique t'elle que le prècédent». In April 1777 Acier notes that «le groupe galant» has been completed.

Schönheit's comments are more matter-of-fact: «Eine Groupe, als ein stehends galantes Frauenzimmer . Eine sizende alte Frau mit kniendem Kinde, so ein Ey in Händen hat und zerbricht, nebst noch einem dabey befindlichen Kinde». The date is April 1777.

This is one of the groups that aroused the sour remarks of Honey (see F. 63).

Despite the mention of an oval plinth with decoration «à l'Antique», the «Contour» shows a plain base, as in many other instances. This is difficult to justify, because El-sasser in the «weisse Stube» must surely have had the opportunity of seeing the completed model, at least in its unfired state.

Lit.: Berling 1911, pl. 19.3; Zimmermann 1926, fig. 197; Honey 1934, p. 140; Acier 1964, no. 39; and Rückert 1966, no. 1034, pl. 254 (the white Hamburg example).

69

VIRTUE

(Tugend zum Tempel)

F. 66

Modelled by Acier in December 1776, as part of a large centrepiece ordered by Graf Marcolini for the Elector, Frederick Augustus III.

Acier's *Arbeitsberichte* describe the figure as follows: «Plus celle de la Vertus, tenant dans la main droite un cercle d'or, et dans la gauche un soleil, image de la verité. Elle foule aux pieds l'envie, son ajustement est simple et modeste, cette figure doit etre placé dans le temple corinthien».

70, 71

PAIR OF CHILDREN

(Knabe und Mädchen mit Blumenguirlande)

F. 67*

Modelled by Acier, May 1777

Described by Acier in unusually terse form: «Une figure d'un jeune garçon qui dance ajusté dans le gout pastoral, tenant une guirlande de fleurs avec quoy il veut enchainé sa compagne». As for the girl, «Son pendant est une jeune fille dans le meme gout qui tient aussi une guirlande de fleurs, ses deux figures sont a peut-près copiè d'après des figures de la fabrique de Franckenthal».

The reference to copying figures from a rival porcelain factory, in this case Frankenthal, is a surprising admission by what was once the leading European factory.

Lit.: Trade Catalogue, circa 1899, pl. 67; Zimmermann 1926, fig. 108; and Trade Catalogue 1963 (*Gärtnerkinder*, pl. 20).

CHILDREN AS SHEPHERDS

(Knabe mit Vogelneſt, Mädchen mit Schaf)

F. 68

By Acier with help from Schönheit, May to June 1777, after drawings by Schenau

First Schönheit's bald words, under June 1777: «Eine Figur mit Schaaf nach Schönau's *Zeichnung* pouſſiert» and «Eine dergl. mit Vogelneſt im Hute als Compagnon». Then Acier's words of July: «Deux autres (figures) de Berger et Bergere, ajuſté auſſi dans le gout le plus galant. Le premier eſt une jeune fille qui fait la toilette à ſon mouton favorite, elle le pare avec des rubans!» and «Son pendant eſt un jeune Berger qui lui preſente un nid dans ſon chapeau».

A ſuſſeſſful pair, both «repaired» by Schönheit in March 1787.

Lit.: *Trade Catalogue of c. 1899, pl. 1 and of 1963, pl. 10; also Acier 1964, no. 74.*

PAIR OF GARDENERS

(Knabe, einem Baume propfend, Mädchen mit Blumen-
guirlanden)

F. 69

By Acier and Schönheit, May to July 1777, after a drawing by Schenau

In chronological order, Schönheit diſmiſſes briefly his aſſiſtance in May 1777: «Eine Einen ſtehenden Gärtner, welcher ppropfet nach Schönau's *Zeichnung*», and «Eine Frau deſgleichen, welche eine Vase mit Blumen umfaſſt». Acier in July writes: «Figures galantes de jardinage de 8. pouce d'hauteur celle-cy reſpreſente un jardinier qui eſt occupé à greffé, toutes ces figures ſont ſur des plaintes ronde decôrer d'ornement à l'antique». And of the girl he adds: «Son pendant eſt une jeune fille galamment ajuſté, tenant un pot à fleurs dans les mains avec une ſerpette».

Lit.: *Trade Catalogue 1963, where three pairs of ſimilar figures are illuſtrated.*

THE SECOND GELLERT MONUMENT

(Zweites Gellert-Monument)

F. 72

Modelled by Acier, June 1777

The poet and moralist Chriſtian Fürchtegott Gellert died in Leipzig, where he was Profeſſor of Literature at the University, in 1769. His verſified tales were immensely popular, often compulsory reading for ſchoolchildren; but there is evidence that the latter ſometimes found them tedious. When Mozart heard of Gellert's death whiſt touring Italy in 1770, he wrote to his ſiſter in facetious vein that «the Leipzig poet is dead and ſince his death has written no more poetry».

The Meiſſen factory made three porcelain models of monuments in honour of Gellert. The earlieſt was the laſt important work by Kaendler, helped by Jüchtzer, of 1775. This, the ſecond, was based on a monument formerly in Leipzig (but deſtroyed); it was deſigned in 1774 by Oeſer, and carved by F. S. Schlegel and Heſſe.

Acier's *Arbeitsberichte* was quoted by Berling in 1911; it is repeated here from Acier's original of June 1777; «Le monument de Gellert, compoſé de trois enfants reſpreſentant les trois graces, Deux ſont ſur un Vase ou Urne à l'antique étouffant leurs ſanglots et leurs larmes, l'une à un dé auprès d'elle, et l'autre, une branche de laurier! Ce Vase eſt poſé ſur une colonne canelée. La Troiſième des graces eſt deſſus qui Attache le médaillon de Gellert à la colonne, à l'oppoſé eſt une inſcription où eſt écrit (Memoria C. F. Gellert ſacrum) elle tient auſſi une branche de laurier et de Roſe. Coupé et donné aux moûleurs, Le moûle eſt marqué F. 72».

Examples of this model are in the Hamburg Muſeum für Kunſt und Gewerbe, and in the Ansbach Reſidenz. For the third Meiſſen monument, ſee under F. 90.

Lit.: *Berling 1911 (German edition), note 311; Zimmermann 1926, fig. 105; Münchner Jahrbuch, Vol. IX/X, 1958/59, pp. 415—16; Acier 1964, no. 115; Rückert 1966, no. 1032; Walcha 1973, Typologie, figs. 165—66; and The Age of Neo-Classicism, London 1972, no. 1436.*

SHEPHERD AND SHEPHERDESS

(Schäfer und Schäferin)

F. 73

Modelled by Acier with help from Schönheit, August to September 1777

«Deux figures galante de Berger et Bergere», writes Acier, «8. pouce d'hauteur. Le premier est un jeune Berger qui fait la leçon à un pigeon apres lui avoir attaché une lettre au col afin qu'il la porte à sa maitresse. Coupé, et donné aux mouleurs, le Moule est Marque F. 73». Acier continues: «Le pendant est une jeune fille qui reçoit la lettre, elle la cache malicieusement, elle tient aussi un cage sur l'épaule avec un petit oiseaux dedans a qui elle fait la leçon!».

Acier's description is the first on his report dated 31 August 1777. But Schönheit was still working on the pair of figures early in September 1777, although Acier reported that both had been delivered to the mould-makers in August. A small point, perhaps accounted for by Acier's more cavalier handling of his affairs. Schönheit reports in September 1777 only on the shepherdess: «Eine stehende Schäferin mit 1 Schaafe und auf der Achsel einen Vogelbauer, worinnen ein Vogel, mit dem H. Modellmeister verfertigt».

Lit.: *Trade Catalogue 1963; Acier 1964, no. 73; and Röntgen 1984, pl. 60.*

79

SCHOOL FOR LOVE

(Die Liebesschule, Liebesunterricht or L'Ecole de l'Amour)

F. 74 *

By Acier, August to October 1777. Schönheit helping

Details of the preparations for this large and important group occupy entries in Acier's *Arbeitsberichte* for August, September and October 1777. Two years later, in December 1779 and February 1780, there are further entries for the construction of an elaborate base.

The earliest entry describes the group in some detail, although written in atrocious French. Thus: «Un grand groupe de sept figures (à l'ébauche) représentant l'Ecole

de L'Amour ! Ce Dieu est monté sur un éminence ayant devant lui un Autel à l'antique sur quoy est posé un pulpitre avec un livre dessus. Une jeune fille galament misse est à cotté delui qui fait L'espiégle à tous ses discours ! Quand aux cinq autres les unes écoutent, d'autre jouent. Une compte par ses doigts les remarques qu'elle à fait des leçons que l'amour donne. Pendant qu'une autre d'un Air malicieux et fin lui fait faire des refléctions sur le discours qu'elle entend prononcé en leurs faveurs. Ce groupe est posé sur deux marches, recouvertes artistement de rochès et de terrasse avec des plantes et des herbages d'un cotté et d'autre. Le Moule sera Marqué F. 74».

The September entry notes that three of the figures are finished and moulded. The October 1777 entry continues: «Terminé en général le grand groupe de sept figures représentant L'Ecole de L'Amour, dont y restoit encore quatres figures à finire avec le pié-destale, un Autel à l'antique décorer avec des têtes de belliers, des guirlandes, et autres ornements».

Schönheit's contributions are comparatively primitive. In August 1777 he reports: «An einer grossen Groupe von 8 Figuren die Liebes Schule vorstellend, gearbeitet»; and in September «Übrigens an der Grossen Groupe die Liebes-Schule mit dem H. Modellmeister gearbeitet».

Work on a new base in December 1779 was elaborate. Acier relates thus: «Pour le Magazin, l'arrangement d'un grand pied d'architecture pour posé le groupe de l'Ecole de l'amour. Ce pied est decorer tout autour d'ornement à l'antique, festons, guirlandes de fleurs, &c avec deux médaillons pour y peindre les portraits de leurs Majesté Imperiale d'Autriche, S.M le Roi de Prusse. Avec quatres avant-corps d'Architecture soutenuë chacun par trois têtes de bèlliers, avec des draperies dessous!» The final entry in February 1780 seems to cancel out the previous one. «Pour le Magazin. Rechangè le pied du groupe de l'Ecole de l'Amour à la place d'architecture refait tout en terrace». The reason is obscure.

This group is unusual in having a mound base at so late a date, when the *gout à l'antique* was almost universal.

Lit.: *Trade Catalogue, c. 1899, pl. 25; and Berling 1911, pl. 20, no. 8.*

80, 81

CHILDREN AS VINTNERS

(Winzer and Winzerin, Vigneron and Vigneronne)

F. 80

By Acier, May 1778

Two from a set of four «nouvelles figures de Vigneron et Vigneronne haute de 7. Pouces».

Acier's report from his *Arbeitsberichte*, May 1778: «3^{ème} Jeune garçon dans le meme gout du précédent, représentant un èspece de tonnelier, ayant un cerceau dans la main droit, et dans la gauche un robinet, il est appuié contre un tonot !

4^{ème} Le pendant est une jeune fille ajusté aussi galament que la première. Elle est occupé à remplir un tonot».

Lit.: *Trade Catalogue 1963 (Gärtnerkinder)*, pl. 20; and *Acier 1964*, nos. 78—79.

82

A VINTAGER

(Winzer or Vigneron)

F. 84

By Acier, May 1778

From the same series as F. 80; the pendant, a girl, not engraved by Elsasser.

Acier's description: «1^{er} Un jeune homme, tenant de la main gauche des raisons sur sa tête, et de la droite il tient son chapeau plein de raisins devant lui ! cette figure est possé sur une plainte ronde décorer avec des petits ornements a l'antique».

Lit.: *Trade Catalogue 1899*, pl. 1; and *Acier 1964*, no. 84.

83

THE THIRD GELLERT MONUMENT

(Drittes Gellert-Monument)

F. 90

Modelled by Acier with the help of Schönheit, July 1778

This is a reduction of Friedrich Samuel Schlegel's monument in the Johanniskirche at Leipzig, but this origin is not mentioned by Acier in his worknotes, which are, for him, remarkably brief. «Le Monument de Gellert», we read, «haut de 15 pouce représente par deux femme caractérisé par la Doctrine, et la Religion, elles sont assises sur un tombeau décorer avec des tables entourées de guirlandes de laurier ! Sur les tables sont écrite des Incriptions à la gloire de ce celebre Poëte. Le tout est posé sur un

corp d'architecture, décorer avec des ornements dans le gout antique».

The portrait bust of Gellert (1715—1769) is strangely omitted from Acier's description, but is correctly mentioned by Schönheit, also in July, 1778: «Ein antique Postament zum Gellertschen Monument, worauf 1. Sarg mit 2. Figuren in Wolcken und das Gelertsche Portrait komt, mit antique Zierrathen poussiert».

The Elsasser copper engraving leaves the tablets bare of any inscription.

See F. 72 for the second Gellert monument.

Examples are in the Germanisches Nationalmuseum, Nuremberg, also in the Museum für Kunst und Gewerbe, Hamburg. A coloured example without inscriptions and with some differences in detail was in the collection of the late Lord Clark of Saltwood.

Lit.: *Berling 1911*, fig. 169 and p. 75; *Sauerlandt, Deutsche Porzellanfiguren des 18. Jahrhunderts*, 1923, pl. 24; *Trade Catalogue 1963*, pl. 12; *Acier 1964*, no. 114; *Rückert 1966*, no. 1040, pl. 256; *Cologne 1975*, fig. 154; and *Sotheby's Sale Catalogue of the Lord Clark Collection*, 27 June 1984, lot 19.

84

ALLEGORY OF SPRING

(Der Frühling)

F. 93

By Acier and Schönheit, August to October 1778

Acier writes: «plus un nouveau groupe de deux enfants pastorale fill, et garçon, La premiere est assise sur une terrasse ayant devant-elle une corbeille de fleurs d'ou elle prend une guirlande qu'elle tient entre ses mains, Et le garçon est après à la parrer avec des fleurs qui lui m'est dans les cheveux. Ce groupe est posé sur une plainte ovale dans le gout Antique !» This entry is dated October 1778.

Schönheit's contribution is: «Eine neue Kinder Gruppe, von 1. stehenden Knaben, welchen den Mädgen Blumen aufm Kopff steckt und vor sich ein Blumen-Körbgen stehen hat, mit antiquem Postament mit den Herrn Modellmeister verfertigt». This was in August 1778.

From a set of the Seasons (F. 25, 91 and 92), the only one to appear as a «Contour».

Lit.: *Trade Catalogue 1963 (Gärtnerkinder)*, pl. 12; and *Acier 1964*, no. 47.

SWEDISH COURT GROUP

(Schwedische Hofgruppe)

F. 98

By Acier and Schönheit, September to November 1778, after Schenau

Acier's work notes read as follows: «Un grand groupe nouveau dans le gout suèdois composé de deux figures, homme et femme, le premier est assis, la main appuié sur sa cane, regardant une jeune personne qui est de bout auprès de lui, appuiée sur un bout de colonne cannelé sur quoi est posé un vase antique, ses deux figures sont ajusté avec toute l'élégance possible dans le gout que les cavaliers suèdois et les femmes de condition se présente à la cour les jours de grandes fêtes. Ce groupe est posé sur une plainte ronde decorer avec des ornemens à l'antique!»

Acier's words were written at the end of November 1778, whilst Schönheit's notes are two months earlier, in September: «Eine galante Groupe von 2. Figuren nach Schwedischer Kleidung der Mann sitzend um welchen das stehende Frauenzimmer den Arm schlägt, nach Schenauischer Zeichnung mit dem H. Acier gefertigt».

The title may derive from a possible visit by Schenau to Sweden.

Elsasser's engraving differs in details from the model as illustrated by Berling in 1911. Since the «Contouren» were only begun in 1785, and the Swedish court group was completed in 1778, it is a matter of guesswork to decide which is more like the original model.

Lit.: Berling 1911, pl. 20.4; and Zimmermann 1926, p. 293.

G 1—100
1778—1783

86, 87

TWO CUPIDS

(Amor mit Herzen, Amor mit Bogen)

G. 29, 30

By Acier and Schönheit, January 1780

Conceived as a pair to E. 82, modelled in April 1775 and January 1777

«Un petit Amour pour faire suite à la bouche de verité, et l'amour couronné. Ce troizieme Amour est debout devant un bout de colonne canelé en forme d'Autel. Deux cœurs enflamé sont posé dessus, il tient un vase plein de parfumd qu'il verse dessus pour éteindre leurs flames. La plainte est ovale et dans le gout antique t-elle que les Anciens» is Acier's first entry under January 31, 1780. This is followed by: «Le pendant. C'est un amour qui décoche une flèche. il est appuié contre un grand pied d'architecture sur quoy est posé un carquois avec des flèche renversé à terre, deux colombes posé sur une guirlande de fleurs se becte et se caresse. La plainte sera la meme du précédent!» Schönheit's entry, also dated Januar 1780, reads: «Ein gross stehend Kind mit Bogen schiessend, grossen Flügeln, architectisches Postament, wovon das Kind stehen und 1. Köcher liegt, 2 Tauben welche sich schnäbeln, die Platte worauf das Kind steht mit a la grecque, mit dem H. Modellmeister gefertigt». This, of course, applies to the male only.

A late example of this genre, unsympathetic to modern taste. Note how Elsasser has left one base plain, the other moulded «à l'antique».

Lit.: Trade Catalogue, c. 1899, pl. 6; and Berling 1911, fig. 170.

88

CHILDREN AT PLAY

(Drei spielende Kinder)

G. 35

Modelled by Acier, November 1780

«Un grande groupe nouveau», notes Acier with pride in his *Arbeitsberichte* under the date 30 September 1780. He continues: «de trois figures et un terme au milieu représentant, le jeux d'Echasse. C'est une jeune fille qui est monté dessus et qui veut marché à l'aide d'un jeune Berger qui le soutient par derrier pour la faire aller. Sur le devant, est un autre jeune garçon a demie couché par terre appuié sur un bout de colonne qui lui regarde malicieusement sous la jupe. Au milieu de ce groupe est un grand terme qui represente une Bachante. Ce groupe est posé sur une plainte ovale décorer avec des ornements à l'antique».

At first glance the girl appears to be walking on crutches, but in fact she is standing on stilts. This group is the pair to G. 32 (not used by Elsasser).

Lit.: *Trade Catalogue c. 1899, pl. 19.*

89

VASE

G. 47

By Acier, December 1780, after a drawing by Schenau

Acier reports tersely: «Un vase moiienne sorte d'après le dessin de M^r Schenau, le corp de vase unis, les ances dans le gout antique, une couronne sur le couvercle, et le pied entourré d'une légère draperie».

Derived from Sèvres shapes a decade or more earlier; see, for example, the *vase à panneau* of 1761 and another of 1764 also with angular handles.

Lit.: *Eriksen 1974, figs. 270 and 275.*

90

Called HEBE WITH VASE

G. 54

Modeller not traced, circa 1780

On same sheet is G. 60 (q. v.)

One of the earlier classical figures that were to dominate the output of the factory for the succeeding years. Also one of the earlier figures with the Greek key-fret moulding on the base.

91

VASE

G. 59

Probably by Schönheit, January 1781

Schönheit's work notes of January 1781 seem to refer to this vase: «Zu einer Vase, gross, einen Henckel von zwey Schlangen durcheinander verwickelt. Ein andick Laub auf die Stürze nebst Knopf mit andiken Laube, auch Fuss mit dergleichem Laube und viereckigten Blatte poussirt». An example with *königsblau* ground is figured by Doenges (see below).

Lit.: *Berling 1911, col. pl. 24; and Doenges 1921, fig. 60.*

92

GANYMEDE WITH EAGLE

G. 60

Modelled about 1781, possibly by Schönheit, whose *Arbeitsberichte* for the month of February 1781 are missing

On same Elsasser «Contour» is no. G. 54 (q. v.).

This Meissen figure is ultimately derived from a classical marble repaired by Cellini. A terracotta figure based on this was amongst the models by Masimiliano Soldani (1658—1740) purchased by Marchese Carlo Ginori (1701—1757) for his porcelain factory at Doccia; such a porcelain figure is in the Musée Jacquemart André in Paris. The Meissen modeller may well have based his figure on a bronze in the Dresden Electoral Antikensammlung, one perhaps from the collection of «modern» bronzes bequeathed by Count Brühl or by Count Wackerbarth.

Lit.: *Hettner 1856, p. 7; Lankheit 1982, figs. 19 and 51; and Haskell 1982, p. 103.*

93

DIANA

G. 74*

See under H. 85 (Abb. Nr. 144)

94

CANDELABRUM

(Tafel-Leuchter)

G. 75

Modelled by Schönheit after a drawing by Schenau, September 1781. One of two «antiquen Tafel-Leuchter» after Schenau modelled in the same month; the other with the no. G. 76.

Lit.: *Leplat 1733*, p. 142 (?); *Reinach 11/11 666 (2)*; *Hettner 1856*, p. 7; *The Splendor of Dresden: Five Centuries of Art Collecting, Exhibition Catalogue*, U.S.A., 1978—79, no. 563; *Haskell 1982*, p. 74; and *Vienna/Cologne 1983*, pl. 59.

Schönheit's description is: «Einen detto (antiquen Tafel-Leuchter) auch mit Chorinthischer Säule und Lorbeer-Girlanten unter den Fuss glat, nach *jenaus* Zeichnung poussirt».

96

The style is that used a decade or more earlier by French silversmiths, such as the St.-Germain two-branched candelabrum of 1764—65 in Lisbon, and the drawings of single sticks by Forty of c. 1765—66 (for which see Eriksen below).

Called EUTERPE

G. 79

Called MELEAGER

Lit.: *Eriksen 1974*, figs. 257 and 431.

G. 63

Modeller perhaps Jüchtzer, about 1781

Both figures on same «Contour»

Meleager perhaps derived from an inaccurate cast in Dresden, after the Vatican figure discovered in 1546.

Lit.: *Haskell 1982*, no. 60, fig. 137.

95

TWO WOMEN, FROM HERCULANEUM

(Herkulanische Frauenstatuen)

G. 77 + 55

Modelled in about 1781, perhaps by Jüchtzer

97

APOLLO

G. 80 *

BACCHUS

G. 57 *

Apollo perhaps identical with *Leplat 1733*, fig. 49

Bacchus modelled by Jüchtzer, c. 1780

These two figures (and a third, for which see H. 84) were reductions of perhaps the most admired of the Electoral Collection of classical marbles. The history of their acquisition is unusual. A Prince d'Elboeuf had begun to excavate the site of Herculaneum early in the eighteenth century. Despite a strict prohibition on their export by the Neapolitan authorities, they were presented secretly to Prince Eugen, hero of the Turkish wars and resident in Vienna. On Eugen's death in 1736, the three Vestal Virgins, as they were then called, were secured for Augustus III (1733—63) from the Prince's heiress. Because of Winckelmann's deep appreciation of the three marbles, they had a powerful effect on the development of the neo-classical style in Germany.

Both figures on same print by Elsasser. An example from the Meissen factory archives, inscribed in ink «Apollo Bachus El 4 Apr.86». This early date makes this «Contour» amongst the earliest, since a start was only made in June 1785.

The Meissen factory made larger figures in biscuit of two of the figures in 1800 and 1801, modelled by Jüchtzer and Matthäi.

Lit.: *For Bacchus, Berling 1911*, pl. 23.

VASE or URN

G. 81

Modeller not identified. Circa 1781

A favourite French shape, especially in Sèvres porcelain. An example in the British Museum, called a «vase cassollette à festons» is dated 1767; and another in the Wallace Collection is only a little earlier than this vase drawn and engraved by Elsasser.

Lit.: Eriksen 1978, fig. 276; and Brunet & Préaud, *Sèvres des origines à nos jours*, 1978, fig. 258.

99

FAUN WITH KID

(Faun mit Ziegenbock)

G. 82*

About 1781

After the original Roman marble, once owned by Queen Christina and now in the Prado, Madrid. Probably derived from a bronze by Soldani Benzi in the Electoral Collection.

Lit.: Haskell 1982, no. 37, fig. 109; and *The Twilight of the Medici: Late Baroque Art in Florence, Exhibition Catalogue*, 1982, no. 73.

BACCHANTE

(Bacchantin mit Reh)

G. 56*

About 1781

Modeller uncertain, but «repaired» by Schönheit in March 1787

Lit.: Becker 1804—11, vol. II, pl. LIII.

Note. G. 56 and G. 82 are engraved on a single sheet and inscribed by Elsasser: «Faunus Bachante El. v. 7. Febr. 86».

HOPE

(Die Hoffnung)

G. 86

Probably modelled by Jüchtzer in about 1781, perhaps from a print after Angelika Kauffmann, a number of which were supplied to the factory in 1781, «repaired» by Jüchtzer in 1789; «1 Stück Figur die Hoffnung angefangen zur Reparatur».

A pair to J. 13 (*q. v.*).

101

APOLLO

Modelled by Jüchtzer, about 1782

G. 89*

This figure is now called Apollino or Apollon Lykeios. A wax model is amongst the Florentine baroque collection of figures of classical antiquity, purchased by Carlo Ginori, founder of the Doccia porcelain factory.

Inscribed by Elsasser with the single word, «Apollo». Elsasser has mistakenly numbered his engraving B. 89.

Lit.: Berling 1911, fig. 177; Haskell 1982, no. 7, fig. 76 and *Lankheit* 1983, fig. 33, p. 105—06.

102, 103, 104, 105

THE SEASONS

(Die Jahreszeiten)

G. 91—94

Modelled by Schönheit, January to June 1782

Each Season is personified by two children. The groups are described in the *Arbeitsberichte* of their creator, Schönheit. Winter was the first to be mentioned, in January 1782: «Eine Gruppe von 2 Kindern Mädchen und Knabe auf einen Schlitten sizend worauf reissig Holz liegt den Winter vorstellend neu pussirt und verfertiget». Spring was begun in the same month, and completed in February. «Eine Gruppe von 2 angekleideten Kindern Mädchen und Knabe den Frühling vorstellend. Ein sizend Mädchen

welche eine Blumen Girlante über einen vor sich stehenden Nachtigallen Bauer hält, der Knabe stehend: zu puschiren angefangen« reads the entry.

Summer was begun in February and completed in March. A girl playing a lute is mentioned as the main feature. Autumn was begun in March and completed in June.

Lit.: *Trade Catalogue 1966, Die Jahreszeiten, pl. 6; and Walcha 1973, p. 156.*

106 (p. 12, plate 5)

VASE

G. 99

Modelled by Schönheit in August 1782

One of a pair of neo-classic vases designed to ornament, with another pair and a single vase, the chimneypiece designed by Schenau, and ultimately placed in the Grünes Gewölbe in Dresden. Schönheit describes it as follows: «Die Vase mit antiquem Zierathen Klein zum Camin nach des Professor *Schenau Zeichnung* mit antiken Koben, an Haupt Körper als eine Rose, oben eine Kante mit antiken Rosetchen und Lorber Giralantchen, und Lorbeer-Zweige um den ganzen Körper herum, unten antique Blätter-Henkel mit Zierathen und Gesichte ein alter Manns-Kopf, Fuss und Stürze alles angelegt».

The chimneypiece was intended to display the skill of the celebrated hardstone maker of *Galanterie*, Johann Christian Neuber. All the three shapes of vases display a somewhat exaggerated view of *le goût grec* as interpreted in Saxony.

Lit.: *Honey 1934, p. 142; Walter Holzhausen, Johann Christian Neuber: ein sächsischer Meister des 18. Jahrhunderts, 1935, pp. 35—36; and F. H. Hoffmann, Das Porzellan, 1932, fig. 565.*

H 1—100
1782—1785

BUSTS OF GODS

(Götterbüsten)

(Götterbüsten)

H. 3—14

Modelled after drawings by Schenau in late 1782. They are the work of the two sculptors, Schönheit and Jüchtzer.

The odd numbers are the work of the former, the even numbers the work of the latter.

The classical models were provided by plaster busts in the Royal Collection of Casts in Dresden (*Königliche Abgussammlung zu Dresden*). The busts, either glazed or left in the biscuit state, proved a successful venture; they were still obtainable in 1906.

107

H. 3

Mars «Die beyden Brust-Stückgen Apollo und Marsch (*sic*) von vorigen Monathe mit Postament woran Attributis gänzlich verfertigt», writes Schönheit in November 1782.

108

H. 4

Minerva probably the work of Jüchtzer. Wrongly numbered H. 14 by Elsasser.

109

H. 6

Vesta. Presumably by Jüchtzer

110

H. 12

Ceres, probably by Jüchtzer.

111

H. 8

Diana, as an even number, probably modelled by Jüchtzer

112

H. 11

Bacchus. Modelled by Schönheit in December 1782.

113

H. 10

Juno (Jüchtzer)

114

H. 13

Neptune, by Schönheit, who enters this description in December 1782: «ein Bruststückgen nebst Postament woran Attributis dem Neptunius vorstellen nach H. Professor Schenaus Zeichnung poussirt».

115

H. 9*

Jupiter, by Schönheit, November 1782; «ein Brust-Stückgen nebst Platte und Postament Jupiter 4, und $\frac{3}{4}$ Zoll hoch pouss.» (Wrongly named Aesculapius in the 1906 Price List.).

116

H. 7*

Mercury by Schönheit, begun in October 1782 and completed in November.

117

H. 14*

Venus, by Jüchtzer in all probability.

Lit.: Becker 1804—11, pl. 61 and Hettner 1856, fig. 101, for Apollo, H. 5; Klemm 1834, p. 109; Price List 1906, p. 66; Berling 1911, fig. 184; and Walcha 1973, pp. 488—89, no. 163.

118

H. 5

Apollo. See under H. 3 and a further note by Schönheit written in October 1782: «Ein Brust-Stückgen 4 und $\frac{3}{4}$ Zoll hoch mit Postament Apollo nach Schenaus Zeichnung zu poussieren angefangen». The Apollo head possibly after a restored Chigi head.

119

URN OR VASE

H. 15

Attributed to Schönheit, 1782, by Berling

Perhaps to be identified with the following entry in Schönheit's *Arbeitsberichte* for December 1782: «Eine vase als Leuchter und Pot porie mit antiquen Zierathen und Ringen unter eine 4eckigte Platte pouss.».

Lit.: Berling 1911, col. pl. 22 (Wrongly numbered H. 16).

120

VASE

H. 16

Perhaps by Acier, 1780

The type of vase with a tiger or lion head forming the cover and the skin falling over the body is mentioned by Acier in July 1780. He writes: «Reparer un Vase Antique, entoure d'une peau de tigre qui couvre aussi une partie du corp du Vase», with the model number G. 23.

Lit.: Walcha 1968, p. 23, fig. 11 (same type vase).

121

THE SACRIFICE

(Das Opfer)

H. 18

Modelled by Jüchtzer, circa 1783

This group of a woman pouring a libation onto a flaming altar, closely watched by winged Cupid, is evidently based on the rather similar Sèvres biscuit group called *Groupe de l'Amitié*. In the latter the woman warms her heart at the flame of love. An example of the Sèvres group is in Palazzo Pitti.

Lit.: Bourgeois 1913, no. 74, pl. 22; Doenges 1921, fig. 61; Svend Eriksen, *French Porcelain in Palazzo Pitti*; and Butler 1977, no. 293.

SATURN AND CUPID

(Saturn Amor's Pfeile aus dem Schleifstein schleifend)

H. 19 *

Modelled by Schönheit. January to April 1783

The first entry in the modeller's notes is included in his January 1783 work: «Eine Zeit Figur von 12. Zoll hoch, welche Pfeile auf einen Schleifstein scharf macht, nach H. Professor Schenaus Zeichnung auf einen Camin angefangen zu poussieren». By April the group was finished.

This group was recommended by Klemm in 1834, calling it a «modern group» and admired for its artistic qualities (*Künstlichkeit*). It forms a pair to H. 24.

Lit.: Klemm 1834, p. 108.

123

VASE

H. 20

Attributed to Acier in the 1964 exhibition. But this is unlikely because of its number, indicating a date of about 1783—84, by which time Acier had been pensioned off.

Perhaps the finest examples of early date are the three in the Jones Collection in the Victoria and Albert Museum, a garniture of two sizes. Bernard Rackham describes them in a little-known book of 1910 (*A Book of Porcelain*) thus: «The symmetrical amphora form, the square architectural plinth, the wreaths of oak on the cover and foot, point to the new interest awakened in ancient, more particularly Roman, art by the publications of the antiquities of Herculanum; the garlands and festoons of forget-me-nots recall the sentiment of an age that amused itself with the study of the language of flowers».

The Elsasser «Contour» shows a band of figures apparently in relief. An example decorated in sepia is in the collection of the Meissen factory, much illustrated.

Lit.: Bernard Rackham, *A Book of Porcelain: Fine Examples in the Victoria and Albert Museum*, London 1910 pl. 20 and p. 69; Berling 1911, pl. 24; *Catalogue of the Jones Collection, Victoria and Albert Museum*, 1924 no. 182, pl. 38 and Walcha 1975, col. pl. 178.

SATURN AND CUPID

H. 24 *

Perhaps by Schönheit, since it is a pair to H. 19; but oddly it is not mentioned in his *Arbeitsberichte*. Early 1783

Inscribed by Elsasser «? El 27. M»; The letter M. presumably for March or May.

Lit.: Klemm p. 108.

125 (p. 13, plate 12)

MARY MAGDALEN

H. 31

Modelled either by Matthäi or Jüchtzer, circa 1783, but often dated later. The reclining figure was certainly «repaired» by Jüchtzer early in 1788, for his *Arbeitsberichte* for March to April 1788 have the following entry: «2) 1 Dergleichen (grosse Figur) die Maria Magdalena reparirt ebenfalls gänzlich verfertiget und zerschnitten».

This large figure and its companion, St. John the Baptist (J. 63, 1788), were modelled also in bas-relief by Matthäi after two well-known paintings by Pompeo Batoni (1708—1787). These were bought by Augustus III before 1754; they were destroyed in the last war.

It is unusual for Meissen figures to be derived from oil paintings. The penitent Magdalen was much copied, both in painting and in porcelain particularly in the nineteenth century. The porcelain plaques from a variety of factories are well described by Waltraud Neuwirth (see *Lit.* below).

Lit.: Zimmermann 1914, p. 172; Waltraud Neuwirth, *Porzellan-Lexikon (Brunswick 1977)*, vol. I pp. 34—41; and Anthony M. Clark, *Pompeo Batoni, Oxford 1985*, pp. 226—27.

126, 127

A PAIR OF CLASSICAL FIGURES

H. 35

Modeller not identified

Probably not after classical models but essays in classical style, allegories of Abundance.

128

THE CALLIPYGIAN VENUS

(Venus griechisch)

H. 40 *

Possibly modelled by Schönheit in April and May 1783.

Modelled probably from a cast after the original now in the Museo Nazionale, Naples. Called in Italian «venere delle belle chiappe» and in French «Venus à belles fesses». A reduced model in wax is in the Doccia Museum.

Haskell (1982) relates John Evelyn's comments in Rome in 1645 as «that so renowned piece of a Venus pulling up her smock, and looking backwards on her buttocks». He also illustrates a marble copy of the Goddess entirely clothed, made for Louis XIV, from whom one would not expect such prudery.

Inscribed by the engraver «El. 13 Ags 86. Venus à belles fesses».

Lit.: Zimmermann 1914, p. 172; Haskell 1982, p. 39, no. 83, fig. 168; and Lankheit 1983, fig. 34.

129

PARIS

(Paris mit Apfel)

H. 42

Modelled by Schönheit, November 1783 to Januar 1784

«Eine Figur antuque von 13 ¼ Zoll hoch, den Paris vorstellend, angefangen zu poussiren», writes the modeller in November 1783. He seems to have made a mistake with the size, since Elsasser's «Contour» gives 11 Zoll as the height, in line with other Greek and Roman Gods and Goddesses (H. 40—50).

In December 1783 Schönheit was still working on this model, which he completed in January 1784, with this comment: «Eine grosse Figur Paris mit den güldnen Apfel von 13 ¼ Zoll hoch, in der Hand gänzlich fertigget».

Lit.: Berling 1911, p. 76 and fig. 179 (attributing Paris to Jüchtzer); and Doenges 1921, fig. 68, with the correct attribution.

130

THE MEDICI VENUS

(Venus mit Delphin)

H. 43

Modelled by Schönheit, February 1784

«Eine grosse Figur die Venus von Medices 13 und ½ Zoll deutsch Maas hoch, einen Delphin an der Seite neu poussirt nach Gips-Modell», read Schönheit's work notes for February 1784. There are two points of interest. First, «Deutsch Maas» indicates that this makes the Zoll of German type smaller than the usual Saxon measure; for the Elsasser engraving gives the measurement as 11 Zoll, and not 13 ½. Secondly, Schönheit says he worked from a plaster model, although there was a replica of the Medici Venus in the Dresden Collection, acquired by Augustus the Strong with the Alessandro Albani collection in 1728. The plaster cast was most likely made by Jüchtzer.

A biscuit example of this figure in the Bayerisches Nationalmuseum has the letter «E» incised; which Rückert (1966, no. 1944) has suggested may be that of the Bossierer, David Elsasser, father of the engraver of the «Contouren», Johann Joachim Friedrich Elsasser. Recent research by Robert E. Röntgen does not confirm this, but tells us that David Elsasser was one of three arcanists who had to sign with their initial letter in underglaze blue those pieces with new types of glaze in the first three months of 1789. Elsasser naturally signed with an «E».

Lit.: Leplat 1733, figs. 28—32; Becker 1804—11, pls. XXVII—XXX; Hofmann 1908, no. 267; Rückert 1966, no. 1044; Haskell 1982, no. 81, fig. 173; and Röntgen 1984, p. 278.

131

LEDA AND THE SWAN

H. 44

Modelled by Schönheit, February to March 1784

«Eine detto (grosse Figur) die Leta 13 und ½ Zoll deutsch Maas, mit einem Schwaan an der Seite, neu zu poussieren

angefangen, nach Gips-Modell», is the February entry. The March entry merely reports the completion of the group.

Of particular interest is the wording of the earlier entry. The words «neu zu poussieren» suggest that there had been an earlier model; and in fact this is exactly so. In about 1753 F.E. Meyer modelled another Leda and Swan, rather smaller, but with exactly the same pose. This a rare occurrence, to convert a rococo figure into a neo-classic one; more often it is the reverse.

Lit. : Berling 1911, pl. 16.2 (for the Meyer model).

132

JUPITER

H. 45

A model again by Schönheit, completed August 1784

The figure was begun in April as the following extract shows: «Eine Figur, antuque, den Jupiter 13 ½ Zoll hoch zu poussieren angefangen, mit einem Adler». Progress continues in May, and in July is «bis zum Abgiessen verfertigt».

133

APOLLO WITH LYRE

H. 46 *

Modelled by Schönheit, March to August 1784

«Einen Apollo 13 ½ Zoll deutsch Maas mit der Leyer zu pussiren angefangen», March report. In August completion: «Den neu angefangenen Apollo von Monat März 13 ½ Zoll deutsch Maas hoch, gänzlich verfertigt».

Possibly the reduction of a bronze from the Brühl Collection by Pierre Legros (1629—1714).

Inscribed by Elsasser: «26. Aug. 86 Apollo».

Lit. : Leplat/II, 1733, pl. LXVII (similar figure in reverse); Hettner 1856, no. 86; Berling 911, fig. 171, p. 76; Doenges 1921, fig. 68; and Lankheit 1983, fig. 18, for a wax Apollo by Soldani after the Antique.

134

BACCHANTE

H. 47

Modelled by Jüchtzer, April 1785

His description is brief and to the point: «1 Antique Figur als Bachante gänzlich verfertigt und zugeschnitten».

Modelled after an antique figure in the collection of Augustus the Strong.

Lit. : Leplat 1733, fig. 21.

135

FARNESE FLORA

H. 48

Modelled in April 1785 by Jüchtzer

«1 wieder ausgestellte antique Figur die Flora mit Trapperie» is the brief description in the *Arbeitsberichte*.

Lit. : Leplat 24; and Haskell 1982, no. 41, fig. 113 for a detailed account of one of the largest of classical statues, reproduced all over Europe in a variety of mediums. The Bow porcelain version was popular in England.

136

CAPITOLINE ANTINOUS

H. 49 *

Modelled by Jüchtzer late in 1787

The final item mentioned under the months of October to December 1787 is: «Antiqve Figur mit Trapporie den Antinoes genannt, und einem Postament ausgestellt, und bey nahe fertig». It was completed in January or February 1788.

Probably after an antique marble or cast in the Electoral Collection.

The inscription on the Meissen Werksarchiv «Contour» is differently named: «Adonis El. 4 Fbr 88». This «Contour» only postdates the model by a few weeks.

Lit.: Leplat 1733 (as Meleager); Becker 1804—11, pl. XLII with other drapery; and Haskell 1982, no. 5, fig. 74.

137

EROS

(Amour décochant une fleche)

H. 50

Modelled by Schöne in about 1784

After a marble figure in the collection of Augustus the Strong, which also has a square base; but in the porcelain reduction a tripod with billing doves replaces a quiver of arrows.

Repaired by Jüchtzer in June 1790: «1 Stück Antiquv Figur ein Amor mit einem Altar und 2 Tauben von H. Schönen verfertigt, habe sie untersucht, reparirt und zerschnitten».

According to Berling, Johann Daniel Schöne (Schön) was first employed in 1783. He was much praised by Jüchtzer, many of whose models he finished off. Schöne was still working in 1833.

Lit.: Leplat, fig. 17; Becker 1804—11, pl. LXXIII; Reinach vol. I, p. 355; and Berling 1911, pp. 78—79 and 84.

138

VENUS AND ADONIS

H. 59

Modelled by Jüchtzer

Begun in April/May 1786 and completed in June/August «1. Antiquv Groupe zur Venus und Adonis» ist the earlier entry; «gänzlich verfertigt» is the usual wording for completion. Possible an adaptation of a somewhat similar group illustrated in Leplat, pl. 2.

Lit.: Georg Hirth Sale Catalogue, 1916, no. 139.

139

BOY WITH SHEEP

(Knabe mit Schaf)

H. 69*

Modelled by Schönheit in two parts, as a salt, November 1784

«Einen nackenden Knaben mit einem Gewand, mit Schaaf, welches ein Salzfäschen vorstellt, neu poussirt und gänzlich verfertigt», writes the modeller in his work notes for November 1784.

The term «neu poussirt» suggests that this is a transformation of an earlier model.

Inscribed by the engraver «El 4. May 90» at the bottom; and in the top right hand, apparently by the same hand «N: 124».

140

WOUNDED WARRIOR

H. 73

After a marble in the collection of Augustus the Strong, and illustrated by Leplat in 1733

The marble is perhaps a version of the group known since 1513, now in the Galleria of the Capitoline Museum; it was restored by Pierre-Etienne Monnot (1658—1733); and in its day almost rivalled the Dying Gladiator in the same museum.

Lit.: Leplat 1733, pl. 79; Reinach 1897—1930, Tome I, p. 531, pl. 872, no. 2213; and Haskell 1982, especially p. 277.

141 (plates 7, 8)

THE THREE GRACES

(Die drei Grazien)

H. 71

Modelled by Jüchtzer after a drawing by Schenau dated 1784

The pencil drawing is illustrated in the Vienna and Cologne exhibition catalogues of 1983. It is a large group, 41.5 cm high; it was produced in biscuit most effectively, and in colour.

The subject, of which many ancient versions were known, had been treated earlier at Meissen, by Eberlein, in October 1745 as part of a centrepiece for the Spanish Ambassador (Doenges 1921, pl. XIX).

Lit.: Berling 1911, fig. 176; Zimmermann 1914, p. 171; Zimmermann 1926, p. 299; Honey 1934, pl. LIX; *The Age of Neo-Classicism, Arts Council Exhibition 1972, no. 1438*; Rückert 1977, pl. 151; and Cologne 1983, nos. 58 and 197 (the drawing).

142

APOLLO

H. 80

Modelled by Johann Gottlieb Matthäi, circa 1785, after one of the antique marbles in Florence: either that in the Palazzo Vecchio or that in the Uffizi. Matthäi worked in the Dresden *Antikensammlung* since 1777.

Lit.: Reinach 1897—1930, *Tome II, vol. 1, p. 99*; and Berling 1911, fig. 186 and p. 76.

143

A MAIDEN FROM HERCULANEUM

H. 84

Drawn and modelled by Matthäi, circa 1785

For the history of this and the other two figures discovered in Herculaneum, see unter G. 77 and G. 85. In brief, all three were smuggled out from Naples as a gift to Prinz Eugen early in the eighteenth century. See a detailed description of their significance in *the Splendor of Dresden, Exhibition Catalogue 1978—8, no. 563*.

A larger biscuit figure was produced by Schöne in 1803.

Lit.: Hettner 1856, no. 260; Berling 1911, fig. 182; and p. 77; and Cologne 1975 for the larger edition, no. 156.

144

H. 85* and G. 74*

Both on same sheet

VENUS

(Venus mit Apfel und Spiegel)

H. 85*

Modelled by Jüchtzer in May 1785

Described as «1 Antique Figur mit Trapporie die Venus genannt, ausgestellt, und bey nahe fertig gemacht».

DIANA

G. 74*

Modeller not identified

Probably after the antique group in the collection of Augustus the Strong, a copy in reverse of the goddess in short tunic, a hound at her side.

The single «Contour» with Venus and Diana, from the *Werksarchiv*, Meissen, bears the signature of Elsasser, the names of the Greek goddesses and the date «14. Jan. 86». Since the Venus was only modelled in May 1785, this is an instance of a figure being drawn and engraved within a few months of its first issue.

Lit.: Leplat, pl. 123 and Reinach, vol. I, p. 298; pl. 562, no. 1203 for the figure of Diana.

145

TWO CHILDREN

(Zwei Kinder)

H. 90

Modelled by Schönheit, September 1785

From a set of four groups of children, the present one described in his *Arbeitsberichte* for September 1785 as: «Ein Kinder Groupgen mit Papagoy und Lämmgen gänzlich verfertigt».

Lit.: Trade Catalogue, c. 1899, pl. 16.

CUPIDS FOR SALE

H. 95*

Modelled by Jüchtzer from August 1785 to January 1786

This unusually large and brilliantly modelled biscuit group, 47 cm high and 53 cm wide, was made in separate pieces. It was accurately based on a celebrated antique Roman wall painting discovered in a house near Pompeii: a fresco which measured only 28 × 35 cm. Such an ambitious undertaking occupied Jüchtzer for six months.

The *Arbeitsberichte* begins in August 1785 with mention of «1. Antique grosse Groupe von 3. Figuren mit Trapporie, und 3 Kinder, nebst Käfig. Die hefftige Liebe, die flattere Liebe, und die Melanchol. Liebe, ziemlich reinlich ausgestellt». There are two more entries in September: «1. gross Postament gänzlich fertig mit denen Verzierungen und zerschnitten zu der Groupe aus dem Herculano» and «1 grosse stehende Figure mit Trapperie zu der erwähnten Groupe gehörig eben fertig und zugeschnitten». October follows with encouraging news: «1. Antique grosse Figur mit Trapperie. Die hefftige Liebe, nebst einen Kinde zu der erwähnten Groupe aus den Herculano welche ziemlich fertig ist».

November 1785 continues: «1 Antique grosse Figur — Die hefftige Liebe und einen Kinde solche gänzlich fertig und zerschnitten». In December: «1 Antique sitzende Figur, eine ältliche Frau die flatter Liebe zu der erwänten Groupe aus dem Herculano gänzlich fertig». And finally in January 1786 there are two entries: «1. Kind zu der letzterwähnten Figure Die Flatter-Liebe gänzlich fertig» and «1. dergleichen die Melanchol. Liebe ausgestellt, rein fertig und zerschnitten».

As soon as Jüchtzer had completed successfully this ambitious group, he began work on a companion group, «Der Unterricht in der Liebe», which bears the later number, K. 44, and so falls outside the scope of these notes.

Jüchtzer's identification of the three female figures as allegories of particular types of love is unusual at so late a date.

Klemm (1834) comments that this and its companion group were considered «particularly successful». Examples are in the Porzellan-Sammlung, Dresden and in the Victoria and Albert Museum.

Lit.: Klemm 1834, p. 107; Zimmermann 1926, pl. 60; Honey 1934, pl. LIX, pp. 14—2; Pompeji, *Leben und Kunst in der Veststätten, Exhibition Catalogue, Essen 1973, no. 293; and Rückert 1977, no. 150.*

THE GOOD FATHER

(Der gute Vater)

H. 98*

Modelled by Schönheit in October and November 1785

«Eine mühsame Groupe, den guten Vater genannt», notes Schönheit in his *Arbeitsberichte* for October, «auf Canapee sitzend, welcher ein Kind auf den Fusse mit beyden Händen haltend, schaukelt, ein Kind stehend auf den Schooss, und ein Kind unten, welches den Vater auf den Fuss tritt, und sich an des Vaters Bein anhält. Diese Kinder alle galant angekleidet, zu pousiren angefangen». After eight days of illness, Schönheit completes the group in November: «gänzlich fertig zum Abgiessen».

The group is still in the style of Acier, who indeed had composed the companion group, *Die gute Mutter*, in 1774. It is a late example of the sentimental joys of a bourgeois rather than courtly world: the antithesis of Kaendler's world of intelligent aristocratic frivolity and satire.

Lit.: Berling 1911, pl. 21; Vienna/Cologne 1982—83, pl. 56; and Röntgen 1984, col. pl. 63, for an example of circa 1850.

J 1—100
1785—1789

148, 149

A PAIR OF GROUPS OF THE VINTAGE AND WINE-PRESSING

(Die Weinlese or Die Weinernte and Die Weinpresse)

J. 2—3

Modelled by Schönheit from November 1785 to August 1786

These complicated groups evidently proved irksome, since, although the first was completed in three months, the second was spread over six months. «Eine mühsame Groupe, die Weinlese vorstellend, mit 7. angekleideten Kindern, nach Schenau's Zeichnung, angefangen zu pousiren», writes the modeller in November. In December modelling was continued, and in January of 1786 the group was «gänzlich fertig». In the same month work was begun on the second group: «Eine mühsame Groupe

von 7. angekleideten Kindern, mit Weinpresse, angefangen zu pousieren». In the next four months the work was «fortgearbeitet», and in July completed — «gänzlich fertiget».

Lit. : Berling 1911, p. 76 and fig. 174; Walcha 1968, p. 18; and Cologne 1982—83, col. pl. 55; also Röntgen 1984, pl. 64.

150

THE MILKMAID

(Mädchen kühmelkend)

J. 7

By Schönheit, April 1786

The *Arbeitsberichte* for this rather unproductive month, mostly taken up with two larger groups, reads: «eine Kuh, mittle Grösse, als Butterbüchse, eine Frau, welche die Kuh milcket, neu pousirt, und gänzlich fertiget». Despite this statement by Schönheit, it seems that Jüchtzer also was concerned, for, in his *Arbeitsberichte* for June to August 1786 he has this entry: «Kuh als Butterbüchse ausgestellt fertiget und zerschnitten, nebst einem Mädchen, die die Kuh milcket, reparirt». This mention of «repariren» suggests that perhaps the moulds had been accidentally damaged.

Lit. : For an example of the porcelain group in the *Porzellansammlung, Dresden*, see Albiker, *Die Meissner Porzellantiere, 1959, no. 219.*

151

DIANA AND ENDYMION

J. 8

Modelled by Jüchtzer, February to April 1786

Noted in the *Arbeitsberichte* in February 1786 as «1. Groupe Kuss der Diana an Endimion im Schlaf ausgestellt», and in March as «1. Die schon erwähnte Gruppe den Kuss der Diana an den Endimion, wovon die Diana gantz fertig ist, an denen übrigen fast avancirt». Finally, in April (or May) there is the entry: «1. Groupe den kuss der Diana an den Endimion gänzlich fertiget und zerschnitten». Compare the more dramatic rendering of this subject in Sèvres biscuit (see Bourgeois below).

Lit. : Klemm 1834, p. 107; Berling 1911, fig. 170; Bourgeois no. 190, pl. 28, for the Sèvres version; Butler 1972, no. 296; and Cologne 1975, no. 155.

152

APOLLO AND DAPHNE

J. 9

Modelled by Jüchtzer in the summer of 1786

The first reference combines this group with one of Venus and Adonis: «1. Antique Groupe zur Venus und Antonius (Adonis), den Apollo und Daphne ebenfalls reinlich ausgestellt». This entry is dated April and May 1786. It was completed in the period June to July, where a terse entry on its completion reads: «1. Antique Groupe den Apollo und Daphne gänzlich fertiget und zerschnitten».

In fact, this group is after the celebrated marble by Bernini in the Villa Borghese, Rome: a fact seemingly unknown to Jüchtzer, who was to become engrossed by the antique sculpture and plaster casts in both the Electoral and Mengs collections in Dresden. There was a bronze model in the Brühl collection.

Boizot's contemporary Sèvres biscuit group of 1786 has a river god added to Bernini's composition.

Lit. : Hettner 1856, no. 48; Trade Catalogue, circa 1890, pl. 11; Zimmermann 1914, p. 168; John Pope-Hennessy, *Renaissance and Baroque Sculpture, 1965, cat. vol., pp. 125—26.*

153

CUPID AND PSYCHE

J. 10

Modelled by Jüchtzer in summer 1786

There are two entries in the sculptor's Notes. The first under the date June to August 1786 reads: «1. Groupe von zwey Figuren Zephir und Flora mit Trapporie reinlich ausgestellt». The second listed under September to November repeats similar words: «1. Antique Groupe von 2. Figuren Cephyr und Flora mit Trapporie gänzlich fertiget und zerschnitten».

Why Jüchtzer should call this well-known group after the Antique by this title is strange. It is an error into which Kaendler would never have fallen, having been well educated by his father in classical mythology. The model

used might either have been the antique version in the Antikensammlung acquired by Augustus the Strong in 1728 from the Chigi Collection in Rome; or more likely from a cast in the Mengs Collection. Hettner commented in 1856 that the heads of the Antique marble had been «sehr schmacklos ergänzt», and that the wings had only recently been removed.

Sèvres produced a similar group after Boucher in 1769.

Lit.: Leplat 1733, p. 132; Becker 1804—11, pl. LXIV; Matthäi 1831, no. LXXX (a cast from the Mengs Collection); Georg Hirth Sale Catalogue 1910, lot 138 (called *Zephir and Flora*); Bourgeois 1913, no. 48, pl. 12; Doenges 1921, fig. 63; Butler 1971, no. 296; and above all Haskell 1982, no. 26.

154

HERO AND LEANDER

J. 11

Modelled by Jüchtzer, September to November 1786

There are two brief entries by Jüchtzer: «1 Dergleichen von 2. Figuren Leander und Hero mit Trapporie reinlich ausgestellt», and the second recording its completion in the usual phrase.

It has been suggested that the model may have been a marble group by Antonio Corradini (d. 1752) in the Dresden Collections. Corradini had worked in Venice and Vienna before reaching Dresden in 1734. But an Antique source is more likely.

Lit.: Leplat 1733, pl. 201; Berling 1911, pl. 23 and p. 76; Zimmermann 1914, p. 168; and Doenges 1921, fig. 62.

155

SLEEP

(Der Schlaf or Somnus)

J. 13

Modelled by Jüchtzer, April to about June 1786

A companion figure to the allegory of Hope (G. 86) Jüchtzer's first entry in April or May 1786 (the two months' work are reported together) reads: «1. grosse Antiquie Figur als Compagnion zu der Hoffnung den Somnus oder die Glückseligkeit des Schlauffs mit Trapporie und brennender Fackel reinlich ausgestellt». The second entry,

covering the months June to August 1786 reports that the figure is «gänzlich verfertigt und zugeschnitten».

Lit.: Berling 1911; fig. 181 and p. 77; and Zimmermann 1926, fig. 111.

156

HEBE

J. 16

Modelled by Schönheit in May to July 1786

«Eine antique Figur, 8 Zoll hoch, die Heba vorstellend, angefangen zu pouiren», is the sculptor's entry in May 1786; by July the goddess was «gänzlich verfertigt».

Lit.: Berling 1911, fig. 172, and p. 75.

157

MERCURY

J. 17

By Schönheit, August 1786

«Eine dergleichen (Figur), Mercur vorstellend, mit Schlangenstabe, 8 deutsche Zoll hoch, nach vorgedachter Zeichnung in Modell verfertigt» is the description in Schönheit's August *Arbeitsberichte*.

Probably after an antique marble in the Dresden Collection, or a cast. Compare the Uffizi Mercury, which is in reverse.

Lit.: Haskell 1982, no. 61, fig. 138.

158

LEDA

J. 18

Modelled by Schönheit in August 1786

«Eine Figur, die Leta vorstellend, 8 deutsche Zoll hoch, nach des H. Professor Jenaus Zeichnung in Modell verfertigt», is Schönheit's terse report. «Jenau» is of course J. E.

Zeissig, called Schenau or Schönau, director of the Dresden Academy of Painting, and provider of drawings for the Meissen factory. The «vorgedachter Zeichnung» of J. 17 also refers to Schenau's work.

Lit. : Berling 1911, fig. 172.

159

DIANA

J. 19

By Schönheit, September 1786

«Eine Figur, 6 Zoll hoch, Diana mit Fackel, pousirt, und gänzlich verfertigt», writes the modeller. This figure stands on the same base as Leda, J. 18; circular, with a key-fret pattern.

Lit. : Berling 1911, fig. 172.

160

BACCHUS

J. 20

Modelled presumably by Schönheit in 1786 as part of a set of five Romane deities, all on similar round bases with key-fret pattern (nos. J. 16—19). Omitted, perhaps accidentally, from the *Arbeitsberichte*.

161—180

GREEK CHILDREN

(Griechische Kinder or Opfer-Kinder)

J. 21—24, 28—40*, 46*, 48, 56

Nine were modelled by Schönheit and eleven by Jüchtzer after drawings by Schenau between June 1786 and August 1787. The title *Griechische Kinder* is inscribed by Elsasser himself on the one *Contour* from the Werksarchiv, Meissen, J. 40 and J. 46, together with the date February 1787. On the other hand, Jüchtzer refers throughout to *Opfer-Kinder*, or Children Sacrificing.

The following nine figures are the work of Johann Carl Schönheit, modelled from August to December 1786:

161

J. 21 «Einen Knaben 6½ Zoll, antick, nach eben derselben Zeichnung (by Schenau) angefangen zu pousiren!» This was in August 1786; the figure was completed in September.

162

J. 22 «Ein Mädgen zu diesen Knaben, welche ein Körbgen in der linken Hand hält, pousirt, und gänzlich verfertigt.» Modelled and completed in September 1786.

163

J. 23 «Ein Mädgen in Gewand, antick, welche in die Höhe siehet, und eine Girlande in beyden Händen haltend, pousirt.» October and November 1786.

164

J. 24 «Einen Knaben, welche in die Höhe siehet, und in der rechten Hand einen Kranz hält, ebenfalls pousirt.» J. 23 and 24 make a pair on a single «Contour». October and November 1786.

165

J. 28 «Einen Knabe mit einer Pfeifen in beyden Händen haltend, in anticken Gewand pousirt.» Pair to J. 29. October and November 1786.

166

J. 29 «Ein Mädgen mit Gewand um und um in beyden Händen haltend, in welchem sie Blumen hat pousirt.» October/November 1786.

167

J. 30 «Einen anticken Knaben in Gewand, welcher ein Schmuck-Kästgen in beyden Hände hält.» Both October and November 1786.

168

J. 31 «Ein Mädgen mit Lorbeerzweige in Gewand eingehüllt, in der einen Hand eine Schaale haltend.» Also October and November 1786. Pair to J. 30.

J. 31 may derive from a figure in the Dresden Collection, called the Empress as Ceres.

169

J. 32 «Einer anticken Knaben, welcher eine Vase auf der Achsel mit der einen Hand hält, 6½ Zoll hoch, und in der einen Hand einen Dolch hält, nach des *H. Professor Jenau's Zeichnung* pousirt.» Modelled in December 1786.

The following are the work of Christian Gottfried Jüchtzer, modelled and completed between June 1786 and August 1787.

170

J. 33 «1 Dergleichen als Mädgen mit einer Opferkanne mit Trapporie reinlich ausgestellt», June to November 1786.

171

J. 34 «1 Antiques Opfer-Kind als Knaben mit einem Kästgen». June to November 1786.

172

J. 35 «1 Dergleichen (Opffer-Mädgen) mit Trapporie und zwey Tauben ebenfalls verfertigt», March to May 1787 and «1 Dergleichen als Mädgen mit Trapporie und eben mit einer Stohle ziemlich fertig», January/February 1787.

173

J. 36 «1 Opfer-Kind mit Trapporie als ein Priester der Diana mit einer Stohle ausgestellt und zerschnitten», December 1786 to February 1787.

174

J. 37 «1 Dergleichen als Mädgen mit Trapporie und einer Opffer-Kanne nebst Kästgen», March to May 1787. Completed by August.

175

J. 38 «Dergl. als Knabe mit Trapporie, einer Opffer-Schüssel und einem Beil ebenermassen verfertigt und zerschnitten.» June to August 1787.

176

J. 39 «1 Dergleichen Mädgen mit vielen Trapporien einer Henne, junges Hühnlein und einem Priesterstab», March to April 1787, completed between June and August.

177

J. 40* «1 Antiques Opffer-Mädgen mit Trapporie und einer Fackel ausgestellt und verfertigt», March to May 1787.

178

J. 46* «1 Dergl. als Knabe mit Trapporie und zwey Pfeiffen ebenfalls zerschnitten», June to August 1787.

179

J. 48 «1 Dergl. als Mädgen mit Trapporie und mit einem Schaaf ausgestellt, verfertigt und zerschnitten», June to August 1787.

180

J. 56 «1 Dergl. Opffer-kind mit Trapporien und einer Schaalen mit zwey Tauben», March to April 1787. Completed before August.

Lit. : Le Plat 1733 (for J. 31); Berling 1911 for J. 28, 34 and 38; and Zimmermann 1926, p. 300.

181

BELVEDERE ANTINOUS

J. 42

Modelled by Schönheit in January 1787, after a copy in the Alessandro Albani Collection, purchased by Augustus the Strong in 1718.

«Eine anticke Figur», writes Schönheit in his *Arbeitsberichte*, «8 Zoll hoch, den jungen Hercules vorstellend, nach Gips pousiert».

The original figure in the Vatican was discovered or at least recorded in 1543. It has been called Meleager as well as Hercules. See Haskell, *Taste and the Antique*, no. 4, for the reputation of this marble over the past 400 years.

Lit. : Berling 1911, fig. 172: and Haskell, 1982, no. 4.

182

ATHLETE

J. 43

Modelled first by Matthäi, and re-modelled in late 1786 or early 1787 by Jüchtzer

Jüchtzer writes in his Notes for the months of December 1786 and January and February 1787: «3 Figuren die H. Matthaei verfertigt hat, ich aber selbige noch einmal machen müssen». He then goes on to mention J. 43, 44 and 45.

On J. 43, he writes «1 Dergleichen Diadomene genannt mit einer Säule und Trapporie sämtlich ausgestellt und zerschnitten».

The figure is based on a marble in the Villa Farnese.

Lit. : Reinach, vol. I, p. 524, fig. 2189A.

183

EROS

J. 44

Modelled first by Matthäi and then by Jüchtzer (see J. 43)

Jüchtzer names the figure «1. Figur Genius mit Flügel und einer Säule mit Gewand behängt».

After a marble figure in the Giustiniani Collection, Rome, of which there was presumably a cast in the Mengs or Electoral Collection.

Lit. : Reinach, vol. I, p. 355.

184

MINERVA

J. 45

The third figure re-modelled by Jüchtzer after an apparently unsuccessful attempt by Matthäi.

It is described as: «1 Dergleichen die Medicinl (?) = Minerva mit Trapporie, einem Pfeil, Schild und Helm».

Evidently modelled on a cast or perhaps bronze in the Electoral or Mengs Collection. Engraved on the same plate as J. 43.

Lit. : Berling 1911, pl. 23, no. 25 and p. 76.

185 (plate 9)

THE DECISIVE CHOICE

(Die entschlossene Wahl)

J. 49

By Schönheit, June to December 1787

Intended as a pair to J. 60 (*q. v.*), which had been begun in May.

Schönheit's first description, dated June/July 1787 is as follows: «Eine dergleichen, (grosse Groupe) von eben der Grösse, die entschlossene Wahl, von 3. Figuren, eine stehende Frau, welche einen Mann umarmt, ein sizend Weibgen, welche von der stehenden Frau zurückgestossen wird, angefangen zu pousiren». The August/September entry adds other details, such as the size, 13 ½ Zoll, and the fact that the standing woman presses the knee of her chosen lover; whilst the October/November report alters the composition, in that the young man is now chucking the young woman under the chin, whilst the discarded girl is weeping. The final entry under December 1787 is: «Eine grosse Groupe von 3. Figuren, die entschlossene Wahl, 13 ½ Schwindungs Zoll hoch, gänzlich verfertigt».

It is interesting to note that the modeller was able to alter the model when half way to completion.

Lit. : Trade Catalogue, c. 1899, pl. 49; and Price List 1906.

LOVE CONQUERED

(Die besiegte Liebe or Die geläuterte Liebe)

J. 50

Modelled by Jüchtzer December 1786 to December 1787

The first entry is: «1 grosse antique Gruppe von 2. Figuren mit Trapporie, einem Opfer-Altar und 2 Tauben, die geläuterte Liebe genannt, völlig reinlich ausgestellt, wovon das Postament zum Abgiessen bereits geliefert». This is on a sheet dated December 1786, January and February 1787. A second reference on a sheet dated June to August 1787 mentions merely that the group is «bereits in Arbeit». More details are given in the final entry (October to December 1787) as follows: «Grosse schon erwähnte Gruppe die geläuterte Liebe mit vieler Trapporie mit einem 3.eckigten Altar Sphinx, Widder Köpfen and zwey Tauben, wie auch mit einem Opfer-Kästgen nebst Schale gänzlich fertig und zerschnitten».

A typical composition in the «goût antique», in which a maiden in classical drapery stands besides a triangular altar richly ornamented with neo-classic motifs; opposite her lover leans languidly on the dove-topped altar pressing his case.

Lit.: *Trade Catalogue*, c. 1899, pl. 49; and 1906 *Price List*.

187

THE APPROACH or THE NOBLE DECISION

(Die Annäherung)

J. 60

Modelled by Schönheit from May to September 1787, as a pendant to J. 49, after a drawing by Schenau.

Schönheit's first description is dated either April or May 1787. It goes as follows: «Eine grosse Gruppe von 3. Figuren, eine Frau, welche sich auf eine Säule stützt, einem Mann, welcher sie umarmt, einen knienden Mann, welcher einen Hut vor sich hält, worinnen zwey Tauben sind, welche sich schnäbeln, 13 ½ Zoll hoch, angefangen zu pousiren, nach des Herrn Professor Jenaus Zeichnung».

The final entry of August or September 1787 (for the two months are listed on a single sheet), adds little, except that the measurements are again in «Schwindungs Zoll», and that the group is «verfertiget».

This group and its companion, J. 49, are amongst the last of the sentimental groups still in the style of Acier, who had retired seven years earlier. The «goût antique» is confined to the moulding of the circular bases.

Lit.: *Trade Catalogue*, c. 1899, pl. 60; *Price List* 1906, p. 31; and *Berling* 1911, fig. 170 and p. 75.

188 (p. 13, plate 12)

JOHN THE BAPTIST

J. 63

Modelled by Jüchtzer between January and May 1788

The earliest mention is in Jüchtzer's *Arbeitsberichte* for January/February 1788: «1 grosse Figur zur Maria Magdalena als Compagnon, Johannis der Täufer mit Trapporie, einem Schaaf und Creutz-Fähnlein ausgestellt, und bey nahe fertig». A further report in the period March to May 1788 records the completion of the model: «1 grosse Figur den Johannis als Compagnion sur Maria Magdalena gänzlich fertig und zerschnitten».

The latter report is rather ambiguously worded, so that we can not be sure whether Jüchtzer was also creator of the earlier figure of Mary Magdalen (H. 31).

The two figures of John the Baptist and Mary Magdalen are three-dimensional interpretations of religious paintings by Pompeo Batoni (1708—87) of about 1742—43. These were bought by Augustus III before 1754, and have always been much admired and much copied. The Meissen modeller Matthäi is known to have made bas-reliefs of the two paintings in a special porcelain paste that he had developed.

Batoni is better known in England for his portraits of English milords painted in Rome whilst on the Grand Tour. As for his religious paintings, Bénézit (see *Lit.*) describes them as «d'un raphaélisme sirupeux».

Lit.: *Klemm* 1834, p. 109; *Nagler* 1832—52, vol. I, pp. 304—06; and *Anthony M. Clark, Pompeo Batoni, Oxford* 1985, pp. 226—27; also *Bénézit, Dictionnaire*, 1976 edition, vol. I, p. 507.

189

VASE

J. 68

Circa 1788. Of so-called Medici shape, with narrow vertical fluted lines.

The Medici vase, first recorded in 1581, was copied in every conceivable material, especially at the end of the seventeenth century.

Lit. : Haskell and Penny, 1981, p. 316.

190

VASE

J. 69

Pear-shaped vase or perhaps ewer, with flutes, stiff leaves and acanthus decoration.

191

CUPID ENCHAINED

(Amors Fesselung)

J. 70

Modelled by Jüchtzer from about May 1788 to February 1789

The earliest mention of this group is given under the months March to May 1788: «I grosse Gruppe als Compagnion, zur Gruppe der drey Temperante der Liebe, von 2. Figuren und einem Kinde, die Haupt-Figur reinlich ausgestellt». From June to December there are the following two extracts: «An oberwähnten grosse Gruppe von 2 Figuren und einem Kinde die Haupt-Figur mit dem Kinde gänzlich verfertigt, nebst einem Postament gross oval» and «Die andere darzu gehörige Figur mit 2 Tauben, welche bereits grösstentheils fertig ist». An entry in early 1789, between January and March, continues: «Eine Figur zu der schon erwähnten Gruppe mit 2. Tauben und einem runden Postament mit antiqyen Zierrathen gänzlich verfertigt und zerschnitten». The final entry under the months April to July 1789 is: «1 Als schon erwähnte Gruppe von 2 Figuren mit einem Kinde, anti-

qven Stuhl und vieler Trapporie, wie auch 2 Tauben, Bogen und Köcher, nebst einem grossen u. 2. kleinern Postaments völlig verfertigt u. zerschnitten».

The reference in the first extract is to the large group called *Cupids for Sale* (H. 95). Although the present group is smaller in size — 14 Zoll as against 19 ½ Zoll — the two have identical mouldings at the foot. This group is also a pair to J. 82. All three are usually to be found in biscuit porcelain, although enamelled examples also occur.

Lit. : Klemm 1834, p. 108; Trade Catalogue, c. 1899, pl. 23; and Price List 1906, p. 64.

192

CASTOR AND POLLUX or
THE ILDEFONSO GROUP

J. 77*

Modelled by Jüchtzer late in 1788 and early in 1789

The two extracts from the *Arbeitsberichte* read: «Eine grosse Gruppe von 2 Figuren Castor und Pollux, die Unsterblichkeit vorstellend, die erstern mit einer Opfer-Schale in der rechten Hand und die andere mit Zwey Fackeln in jeder Hand eine, mit der in der rechten Hand sie im Begriff ist, dieselbe auf einem kleinen Altar auszudrücken, mit der linken aber sie im Begriff stehet, sie auszuschleudern, nebst einer kleinen Götzin die Isis, mit Trapporie und einem lanf viereckigtem Postament. Diese Gruppe ist in Dresden verfertigt». The work was completed in the first three months of 1789: «Eine antique Gruppe Castor und Pollux, die Unsterblichkeit vorstellend gänzlich verfertigt und zerschnitten».

Two points worth noting are, first, the invention by Jüchtzer in his notes of an allegory of Immortality (*Unsterblichkeit*) for what is in reality only a straightforward copy of an antique marble group which had no such hidden meaning; and secondly the fact that this group was created, not in the Meissen factory, but in Dresden.

First modelled in miniature from a cast in the Mengs Collection, which arrived in Dresden from Rome in 1784. Praised by Klemm as an «excellent copy of the celebrated group of Castor and Pollux at San Ildefonso» (*Treffliche Nachbildung der berühmten Gruppe des Castor und Pollux von St. Ildefonso*). This group was first recorded in 1623, sold to Spain in 1724, and removed from San Ildefonso to the Prado in 1839. It is the first biscuit group to be mentioned by Klemm as on view in Room 9, *Das Biscuitzimmer*.

Lit. : Matthäi, 1831, p. 2; Klemm 1834, p. 107; Haskell 1982 no. 19, fig. 90; and Bursche 1980, no. 328.

193

CUPID IN TROUBLE

(Amor in Nöten)

J. 82

Modelled by Jüchtzer early in 1789

«Eine grosse Gruppe von 2. Figuren mit einem Kinde und viele Trapporie reinlich ausgestellt» is the only note to be found under the months January—March 1789. This was conceived as a pair to J. 70. Both are 14 Zoll high and have the same neo-classic border of single and liked ovals on the foot band, as does the larger group, Cupids for Sale (H. 95). The three compose a kind of *garniture de cheminée*, in the manner of Augustus Rex vases.

Lit. : Klemm 1834, p. 108; *Trade Catalogue*, c. 1899, pl. 82; and *Price List 1906*, p. 64; where the cost of the group in biscuit is given as 180 marks.

194

A SPHINX CANDLESTICK

J. 85

The winged sphinx, posed on an oblong neo-classical base, has a tulip-shaped candle nozzle. Possibly of Wedgwood inspiration.

Possibly the head modelled by Jüchtzer early in 1788: «1 Sphinx-Kopf zu einer Vase verfertiget».

An exceptional «Contour», no example apparently in the Meissen Werksarchiv.

195

BUST OF A SATYR

B LXX

The socle inscribed «SATYR»; the height 24 Zoll.

Lit. : Possibly after Leplat, pl. 175.

B LXX

BUST OF A FAUN

The socle inscribed «FAVN»; the height 23 Zoll.

SK N 861

HEAD OF ALEXANDER THE GREAT

Inscribed «ALEXANDER MAGNUS». No height given. The original head, in Medici possession since 1579, was much copied. There was a plaster copy in the collection of Carl Theodor, Elector Palatine, in Mannheim by 1767; another was in the Mengs Collection acquired by Frederick Augustus III in 1784. Haskell, as usual, gives a detailed account of the copies and of its probable origin.

Lit. : Matthäi, p. 64, no. 703; Haskell 1982, no. 4, fig. 170; and *Lankheit 1982*, p. 145.

The engravings on this sheet are bound in with the other Elsasser «Contouren» in the Kunstbibliothek in W. Berlin; on paper similar to most of the other «Contouren». There is little doubt that they are also the work of Elsasser. The meaning of the various numbers remains undecided.

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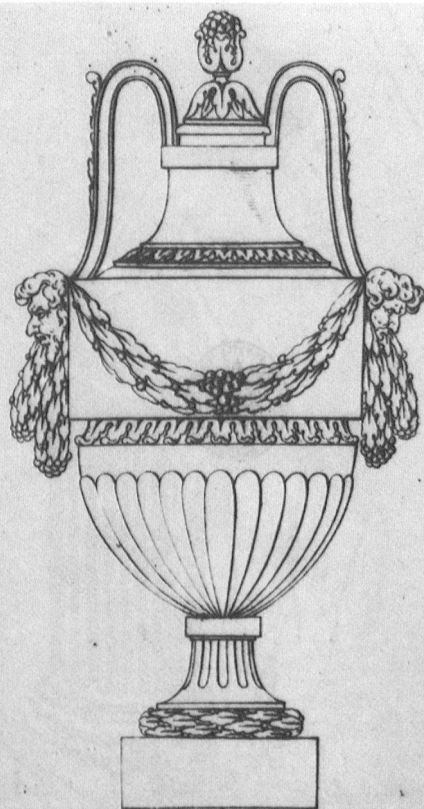
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- Trade Catalogue, c. 1925 *Trade Catalogue of the Staatl. Porzellan Manufaktur*, a series of octavo volumes each confined to one or more specialist themes. Of concern in the context of this work only two are of value. 1925 a) *Gärtner und Winzer* (gardeners and vintners), XVII plates; 1925 b) *Schäferfiguren und Gruppen* (pastoral figures and groups), XI plates. (No date).
- Trade Catalogue c. 1966 Oblong quarto with coloured plates of models still in production. Arranged under a variety of themes, with brief descriptions, attributions to specific sculptors and dates, often unreliable. (No date).
- Vienna 1883 *Meissner Porzellan von 1710 bis zur Gegenwart*, 24. 11. 82 to 30. 4. 83. The Cologne edition (q. v.) has been used rather than the Vienna edition.
Werksarchiv des VEB Staatliche Porzellan-Manufaktur Meissen.
- WA Werksarchiv
- Walcha 1968 Otto Walcha, «Die Marcolini-Zeit der Meissner Manufaktur», *Keramos*, 40/68, pp. 13—38
- Walcha 1973 Otto Walcha, *Meissner Porzellan*, Dresden 1973
- Wille 1857 J.-G. Wille, *Mémoires et Journal du J.-G. Wille, Graveur du Roi*, ed. Georges Duplessis. Preface by E. & J. Goncourt, Paris, 2 vols., 1857
- Winckelmann 1764 J. J. Winckelmann, *Geschichte der Kunst des Altertums*, 1st edition Dresden 1764, Book 1, Chap. 2, para. 29
- Zimmermann 1908 Ernst Zimmermann, *Die Erfindung und Frühzeit des Meissner Porzellans*, Berlin 1908
- Zimmermann 1914 Ernst Zimmermann, *Führer durch die Kgl. Porzellan-sammlung zu Dresden*, Dresden 1914
- Zimmermann 1926 Ernst Zimmermann, *Meissner Porzellan*, Leipzig 1926

VII. *The «Contouren» by David Elsass*

Contouren
von allerley Figuren,
Vasen und Gruppen
aus der
Meißener Porzellan-Fabrik

In den Jahren
1785 - 1792
in Kupfer gestochen
von

Joh. David Elssasser
Vorsteher des weissen Korps



8½ Zoll hoch. N. 75.

1



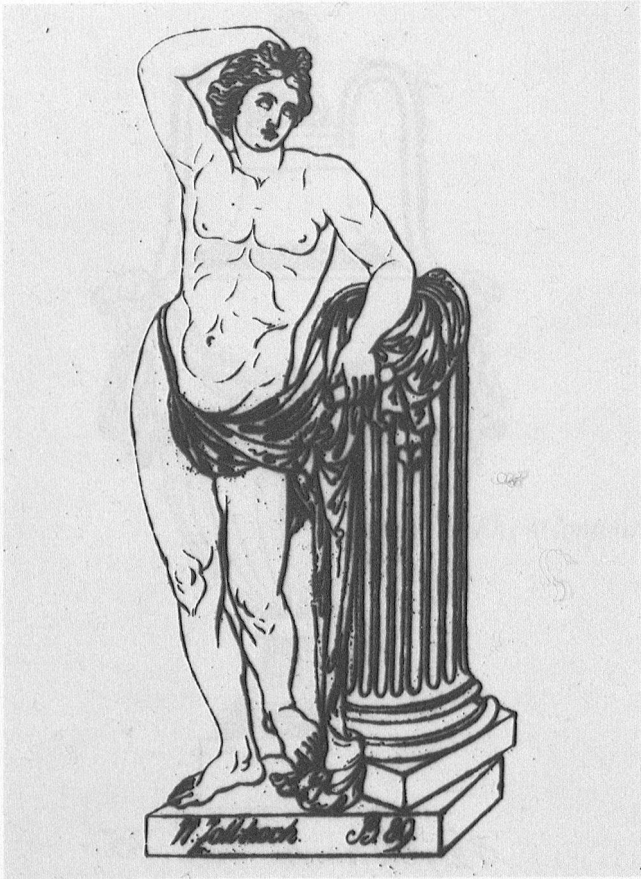
10 Zoll hoch. N. 78.

2



10 Zoll hoch. N. 79.

3



4



5



6



7



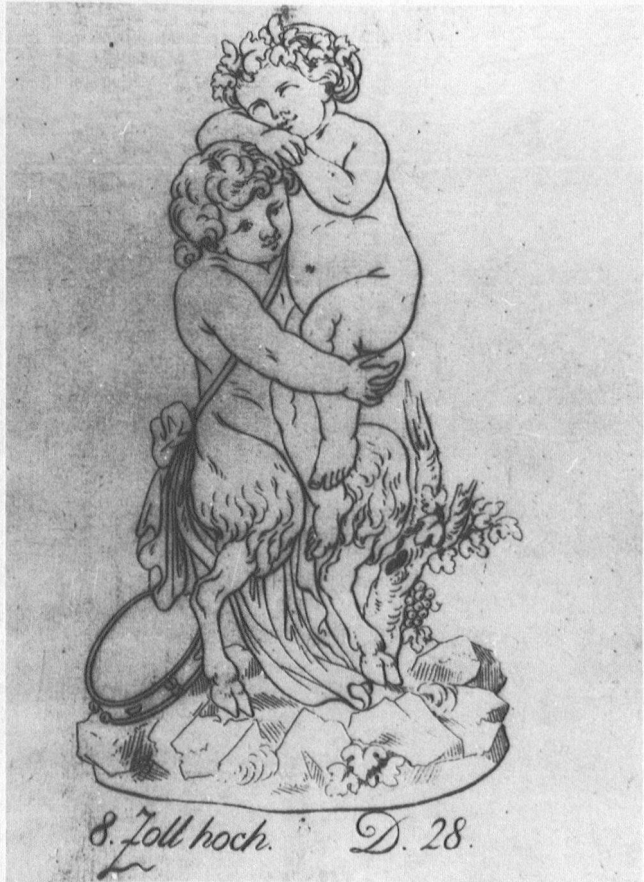
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15



17 Zoll hoch D. 70.



16



19

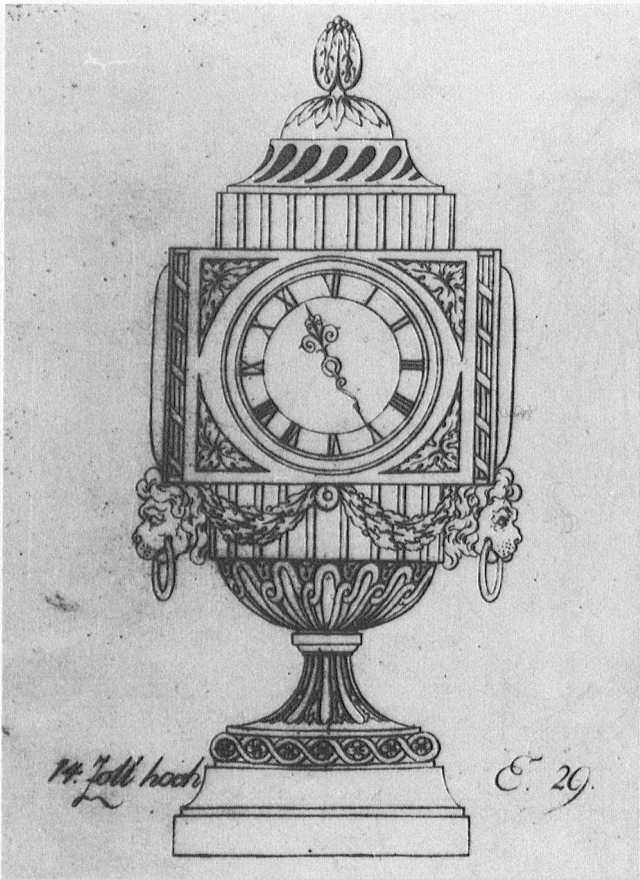


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18

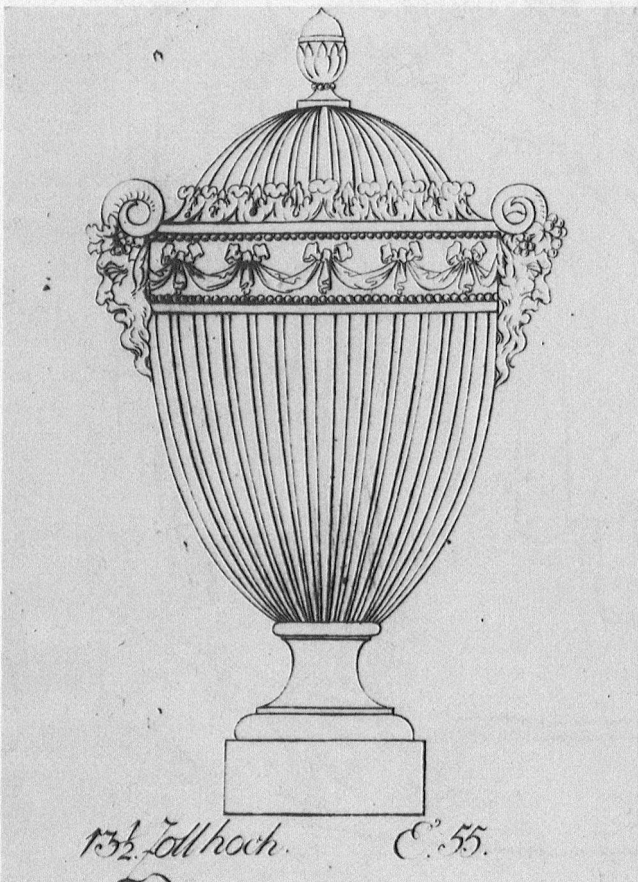




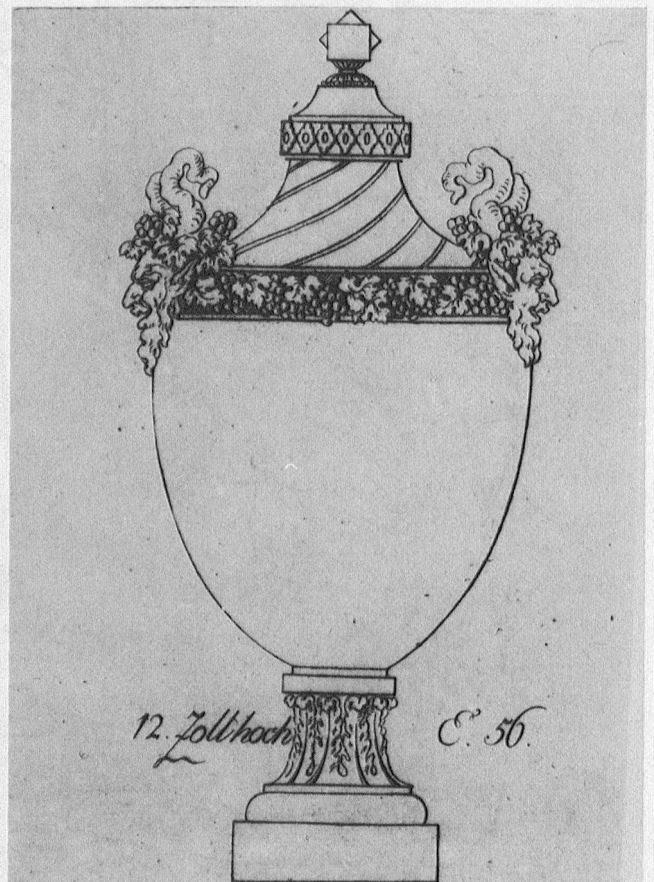
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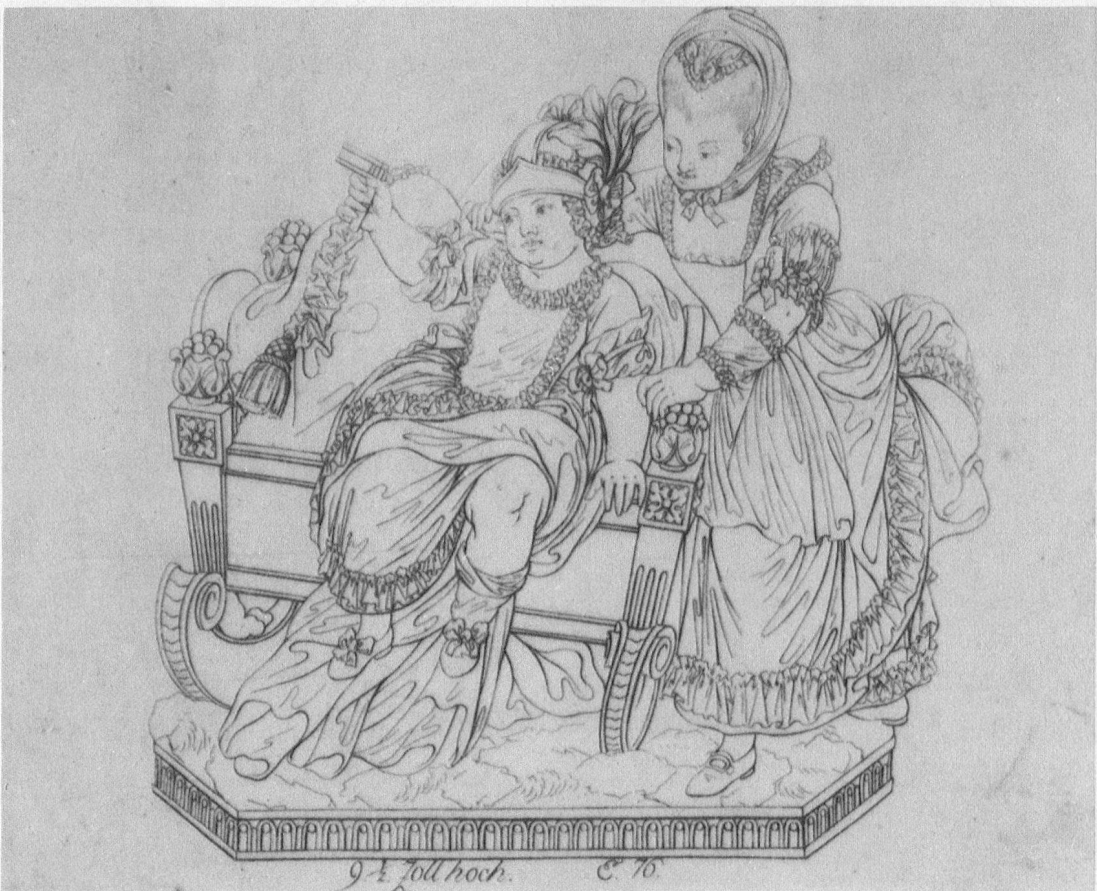
10. Zoll hoch.

C. 58.

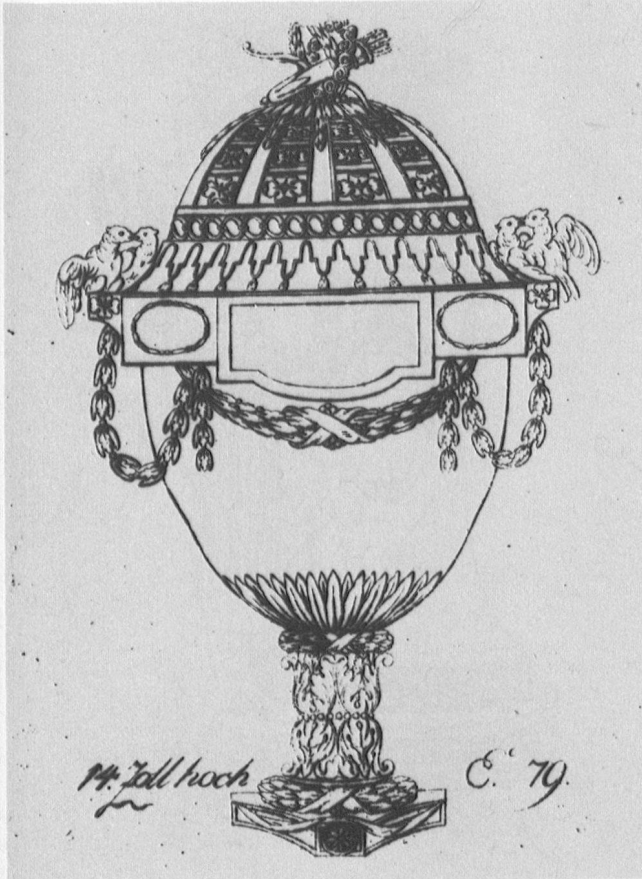


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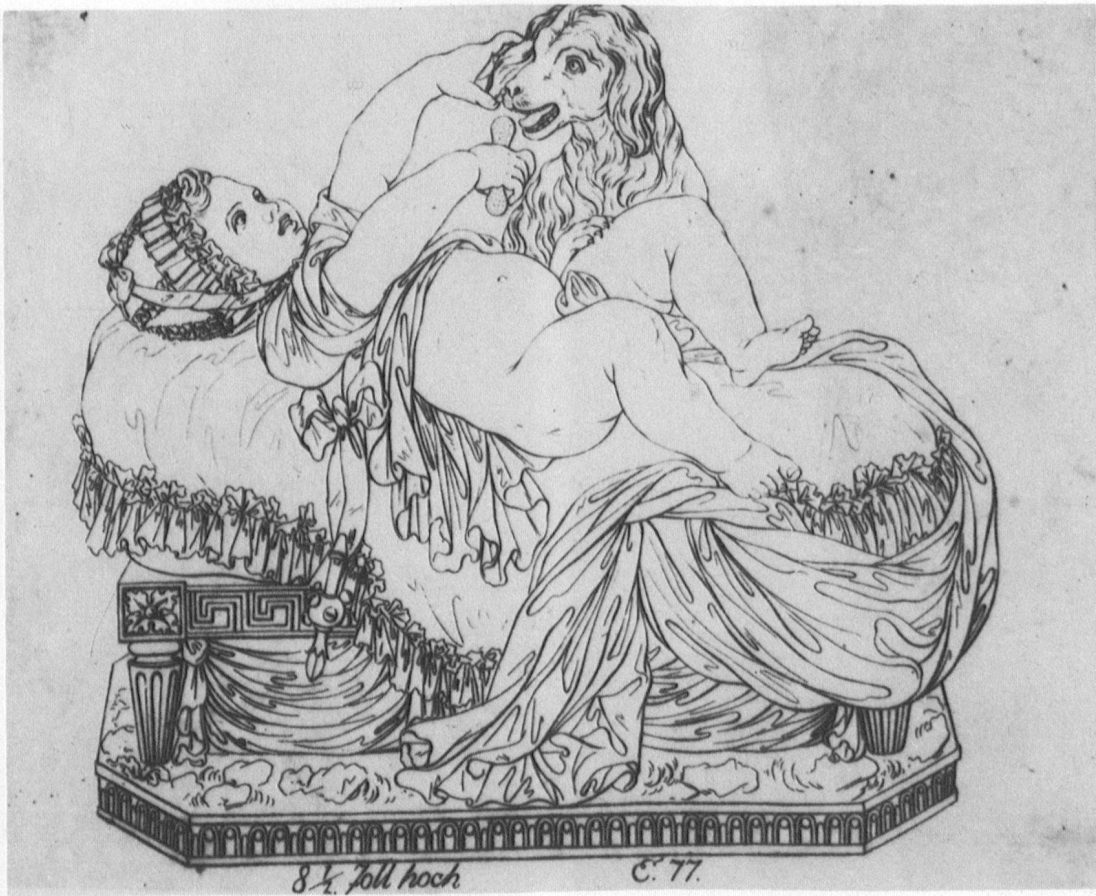
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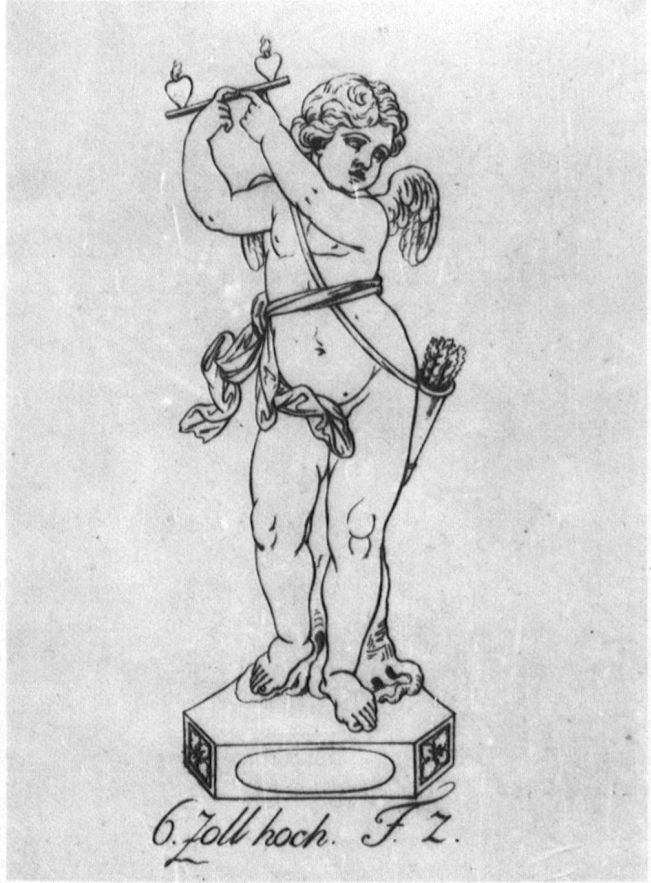


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43



6. Zoll hoch. F. 9.

44



6. Zoll hoch. F. 10.

45



6. Zoll hoch. F. 11.

46



6. Zoll hoch. F. 12.

47



48

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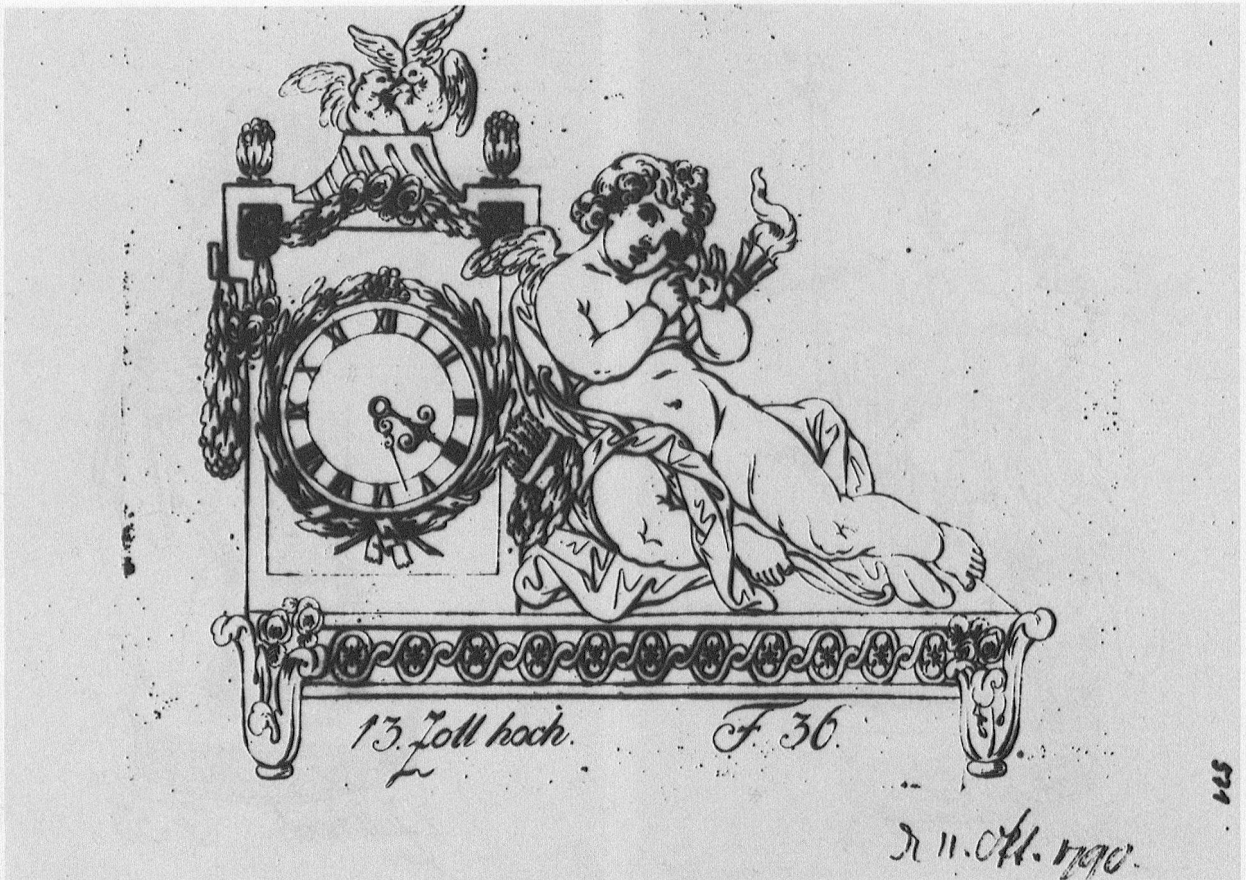


55



6½ Zoll hoch. F. 34.

56



13 Zoll hoch. F. 36.

21. Okt. 1790.

57

57



58



59



60



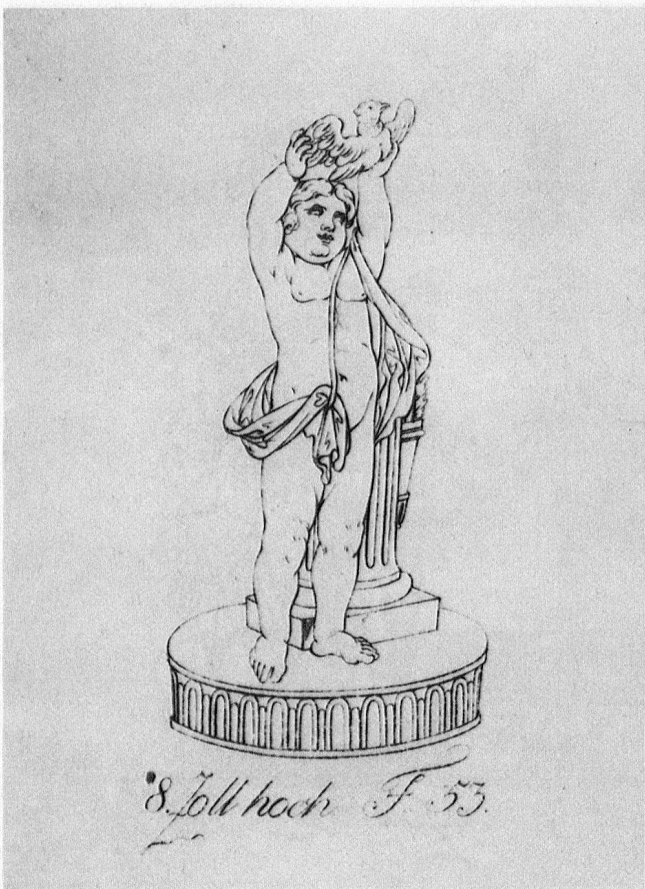
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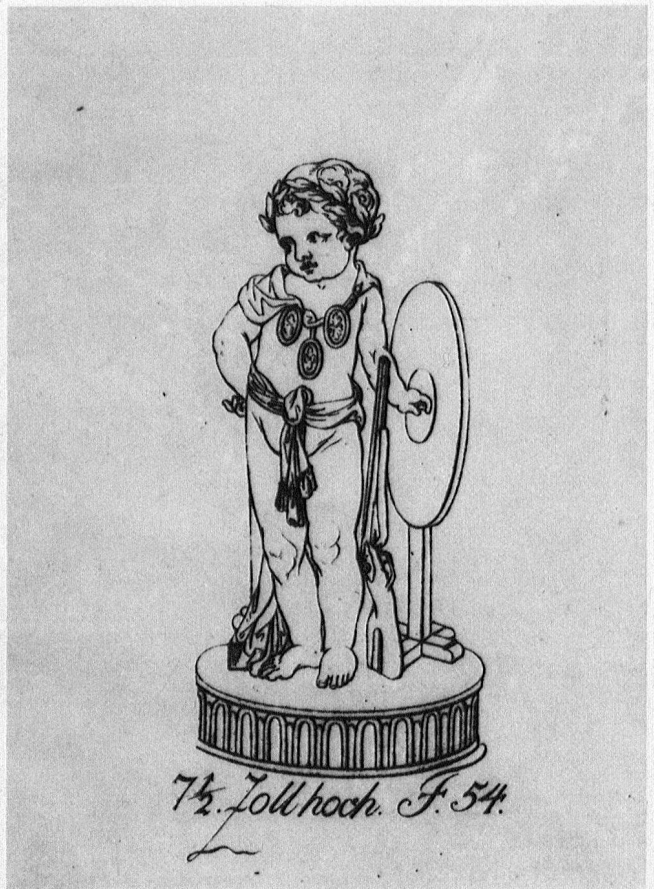
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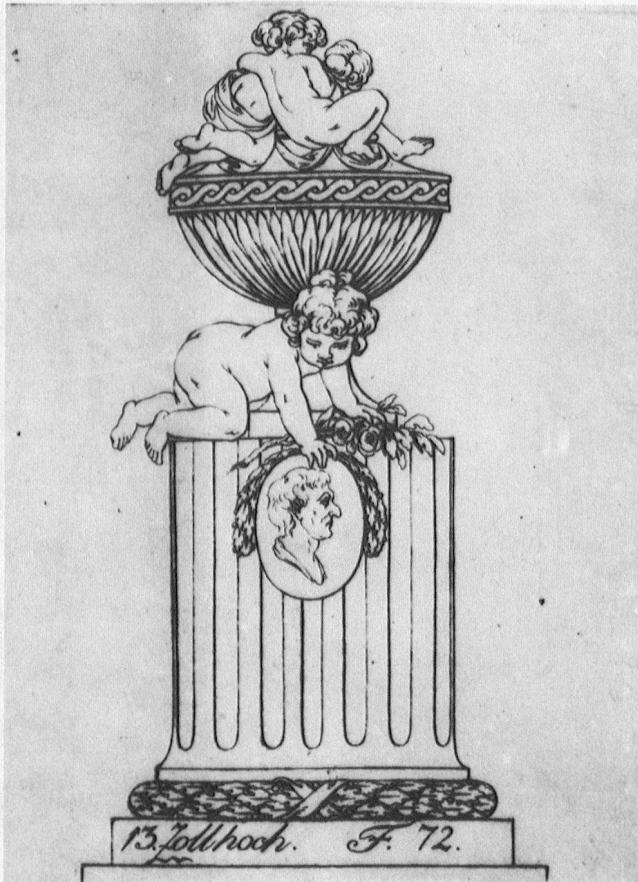
F. 69. 8 Zoll hoch.

74



F. 69. 8 Zoll hoch.

75



13 Zoll hoch. F. 72.

76



77



78



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81



12. Zoll hoch

F. 74.



82



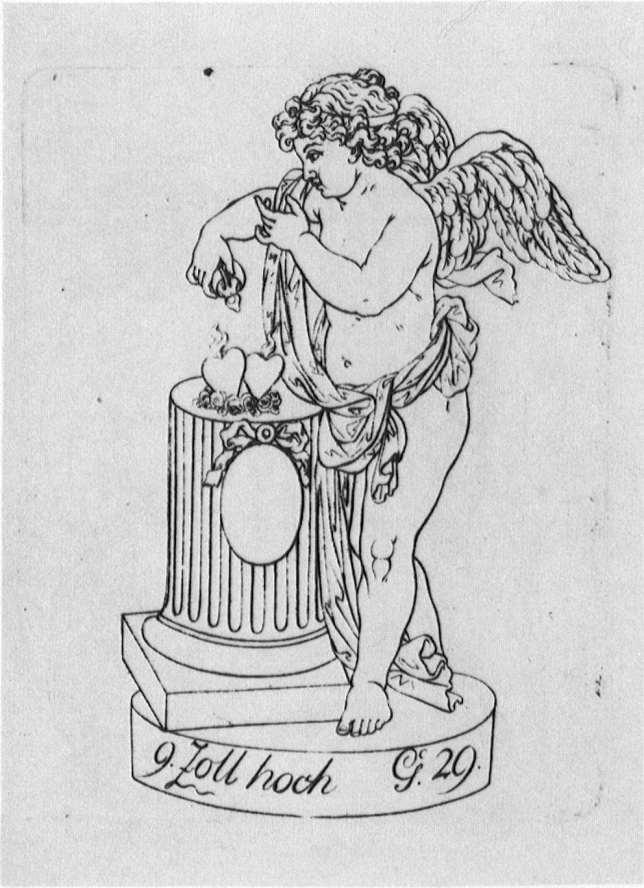
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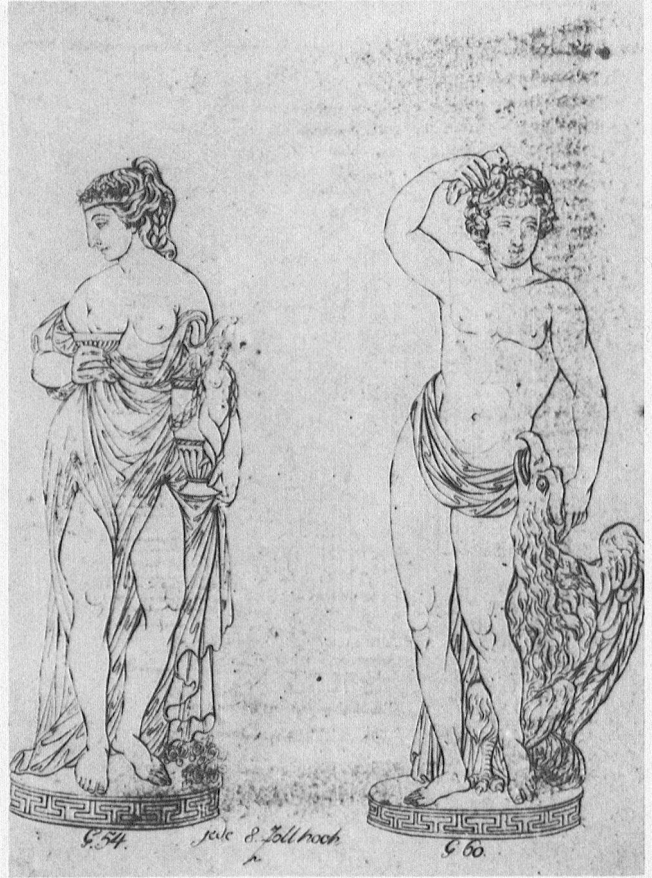
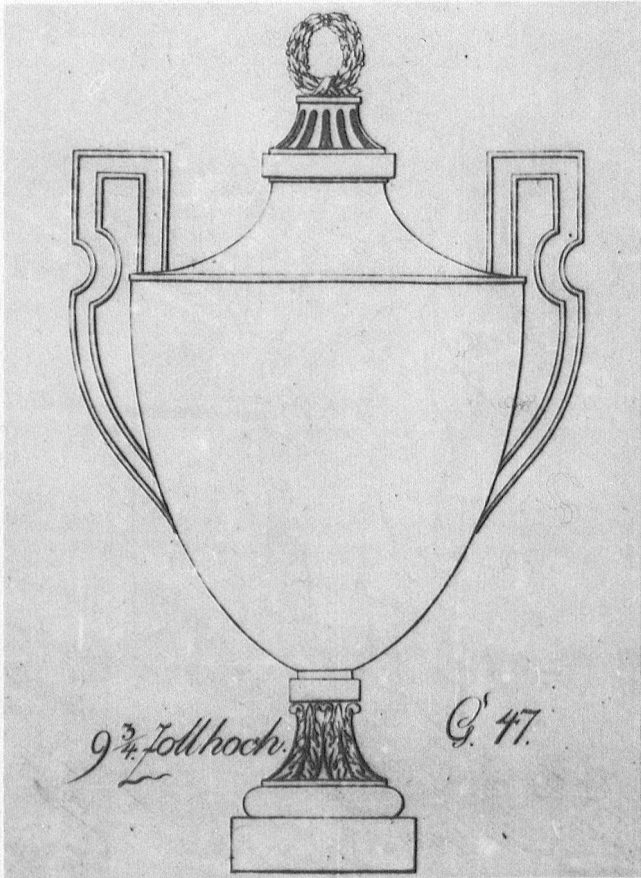
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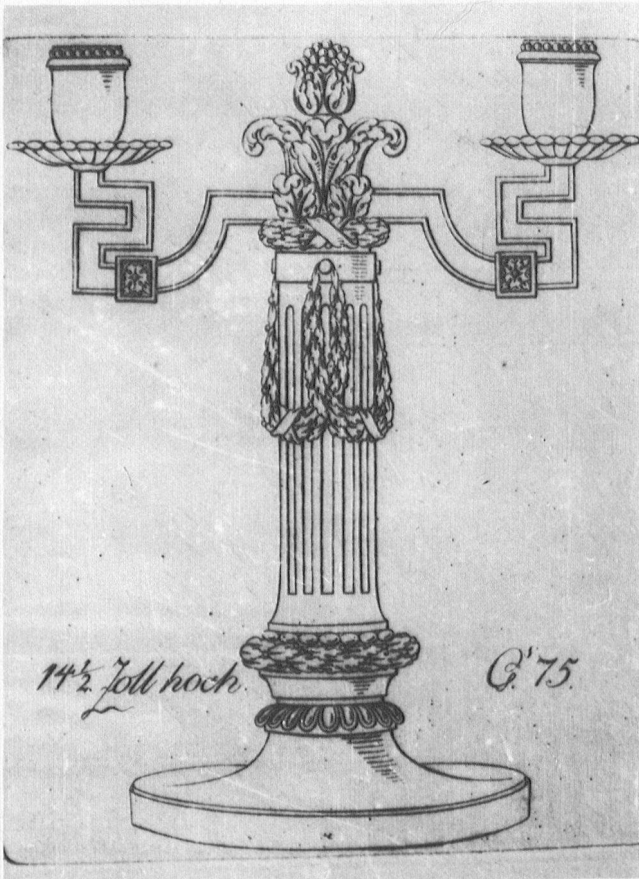
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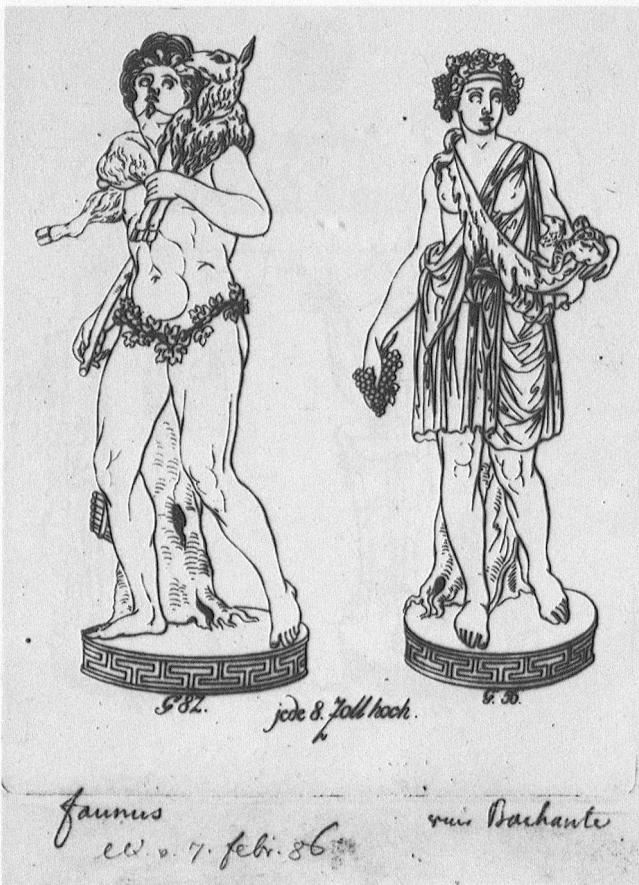


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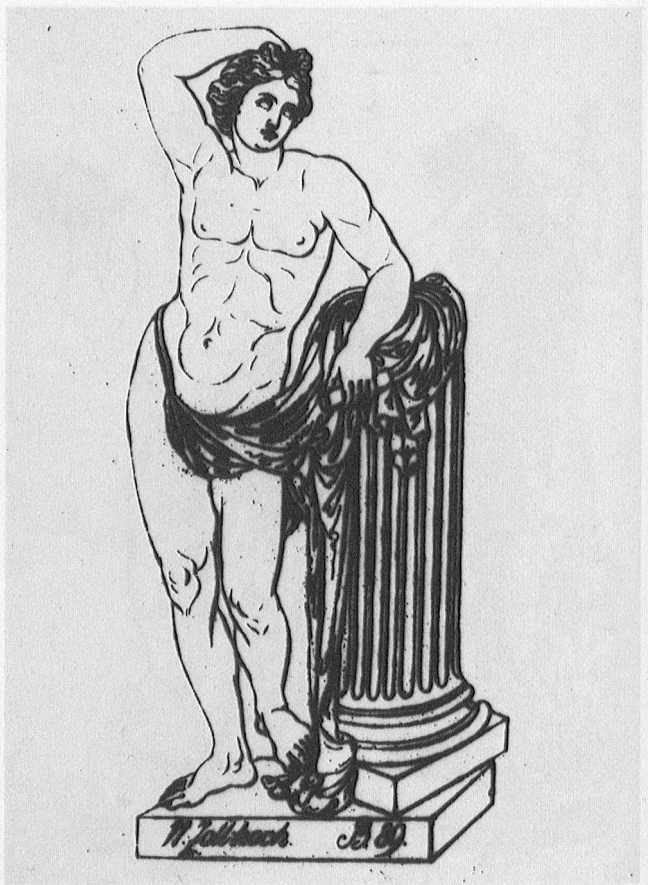
apolo ca v 4 Aug. 86. Pacher



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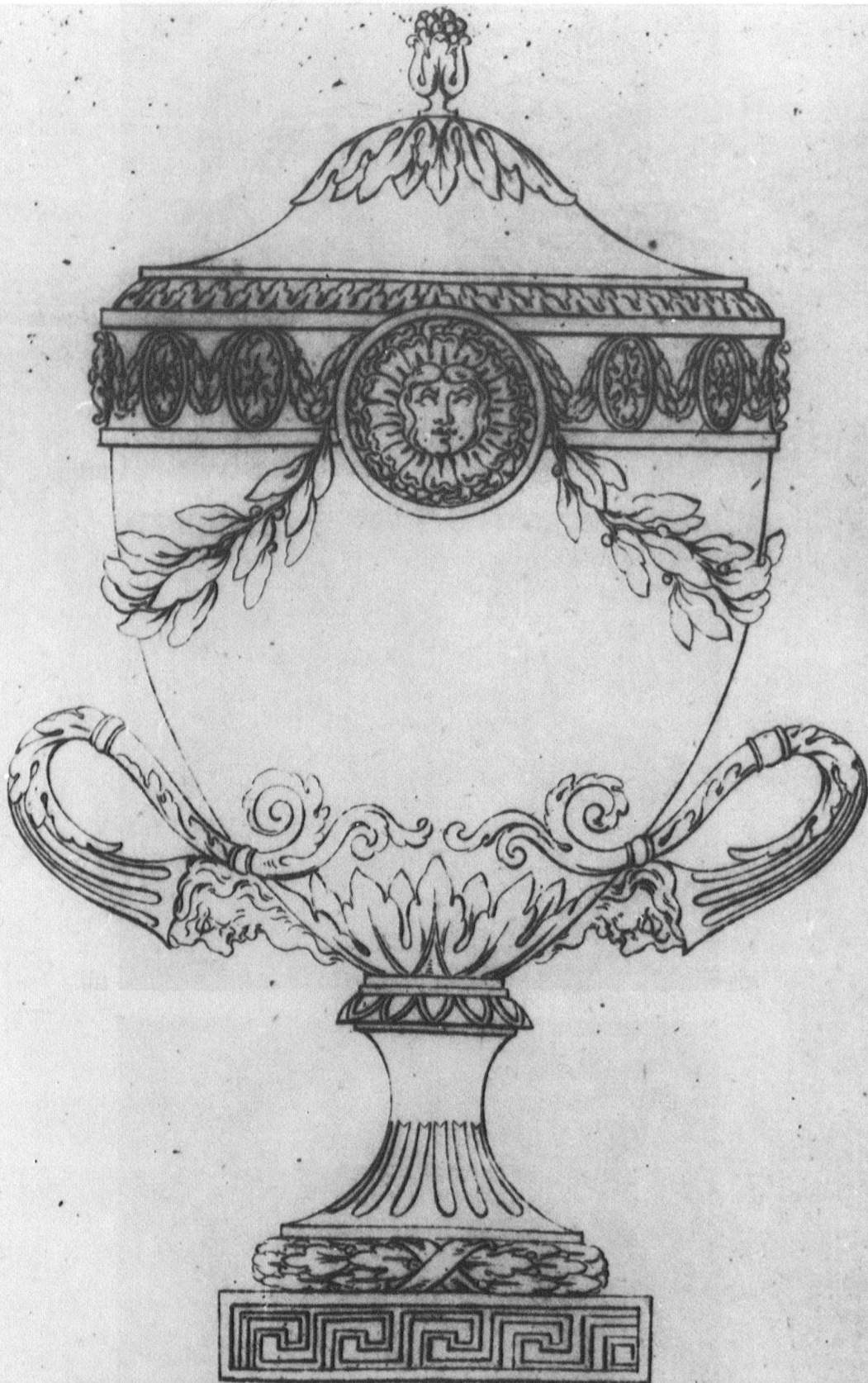
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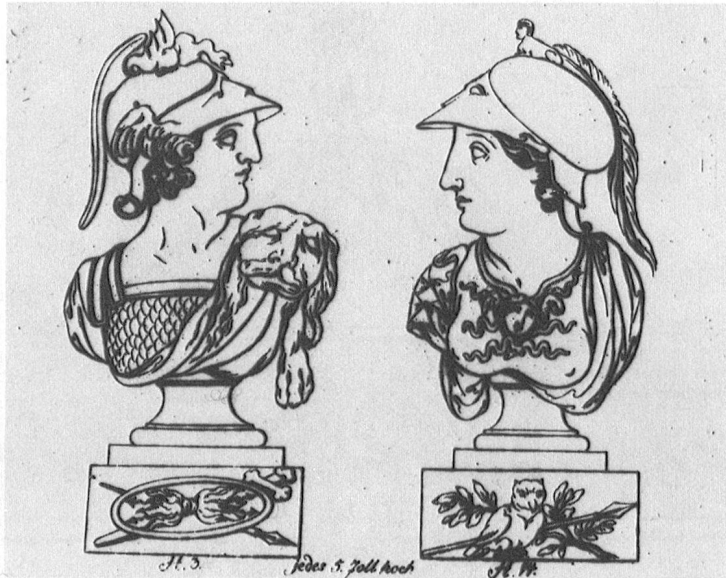


105



13 Zoll hoch.

G. 99.



107

Pl. 3.

Jedes & Joll hoch

Pl. 11.

108



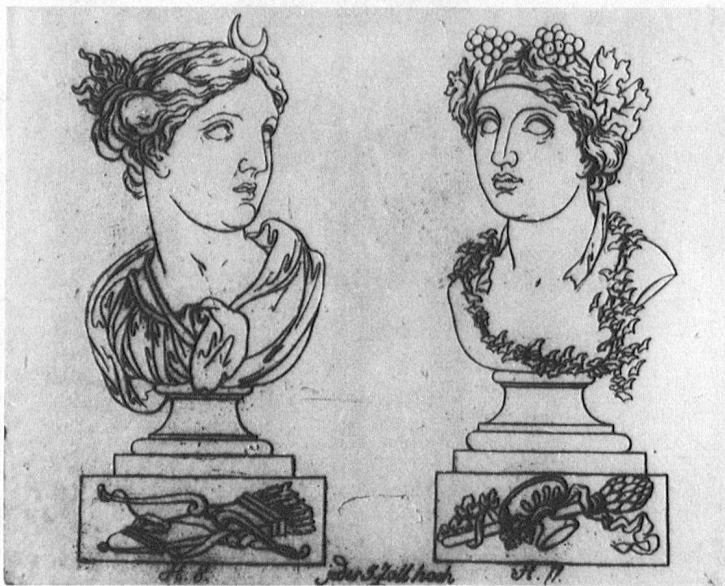
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Pl. 6.

Jedes & Joll hoch

Pl. 12.

110



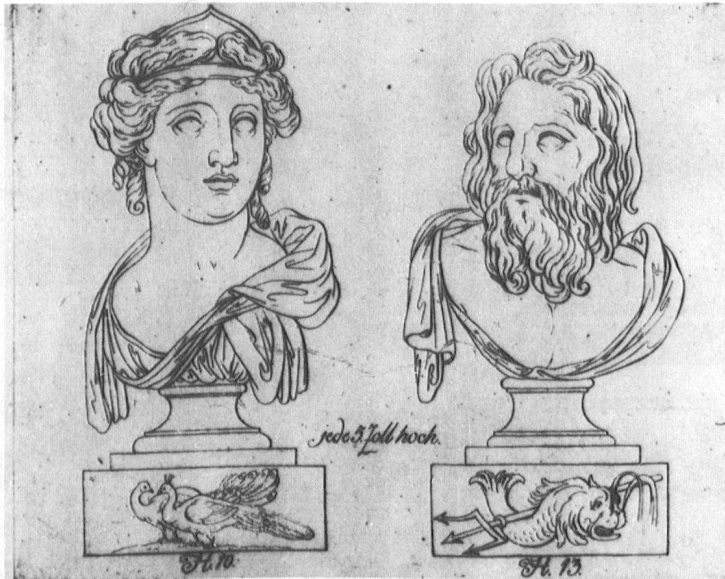
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Pl. 8.

Jedes & Joll hoch

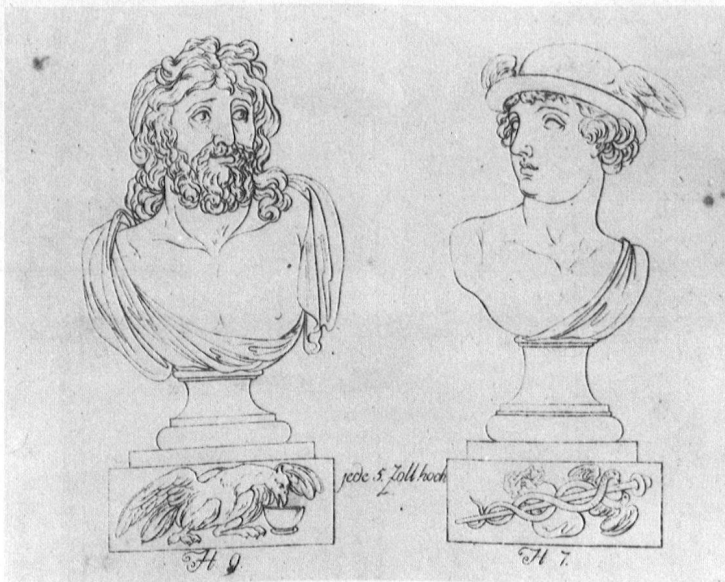
Pl. 11.

112



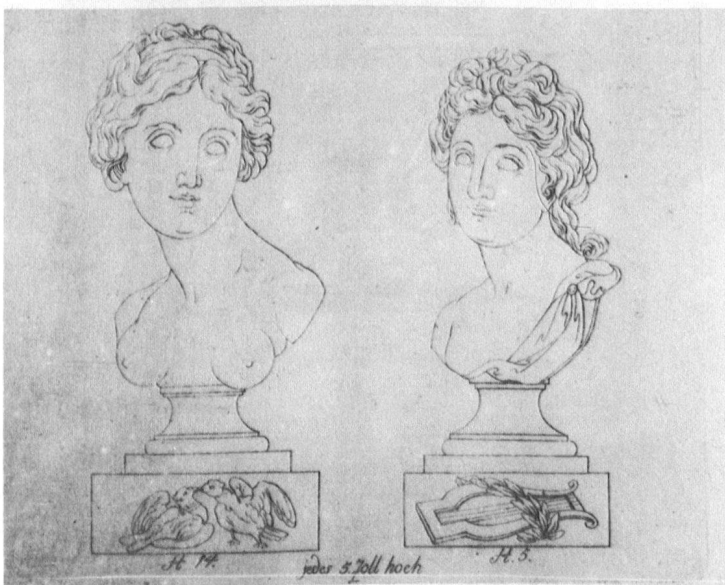
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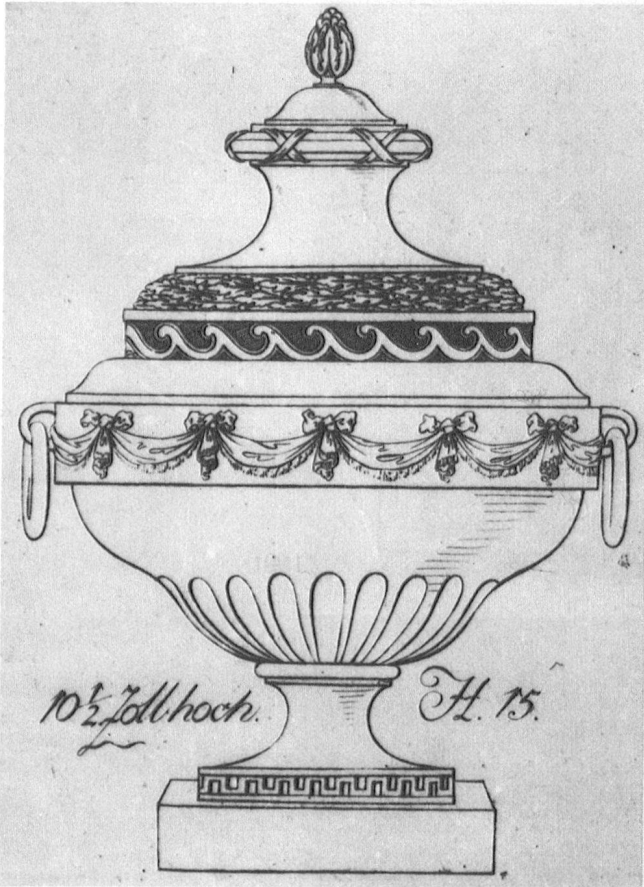
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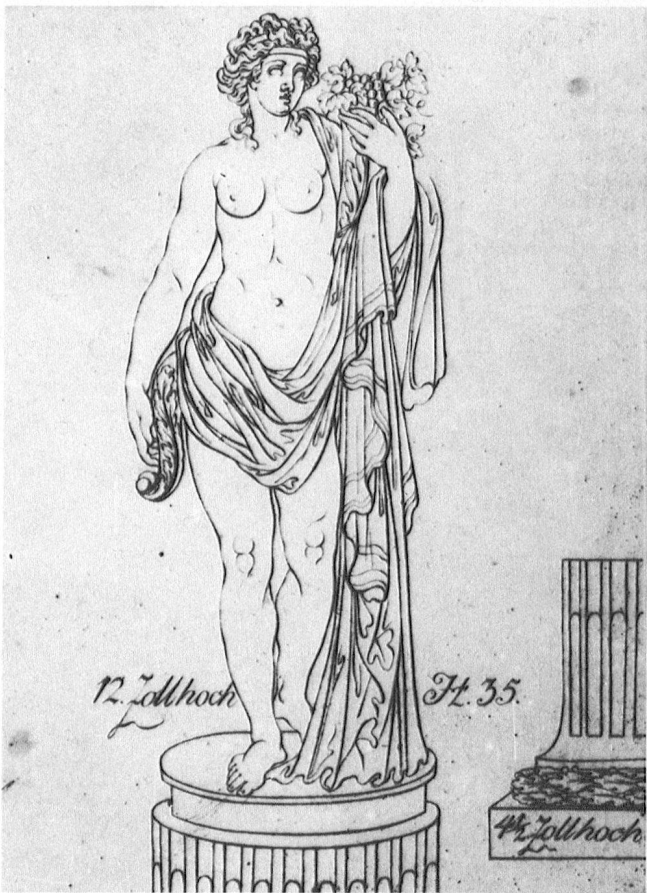
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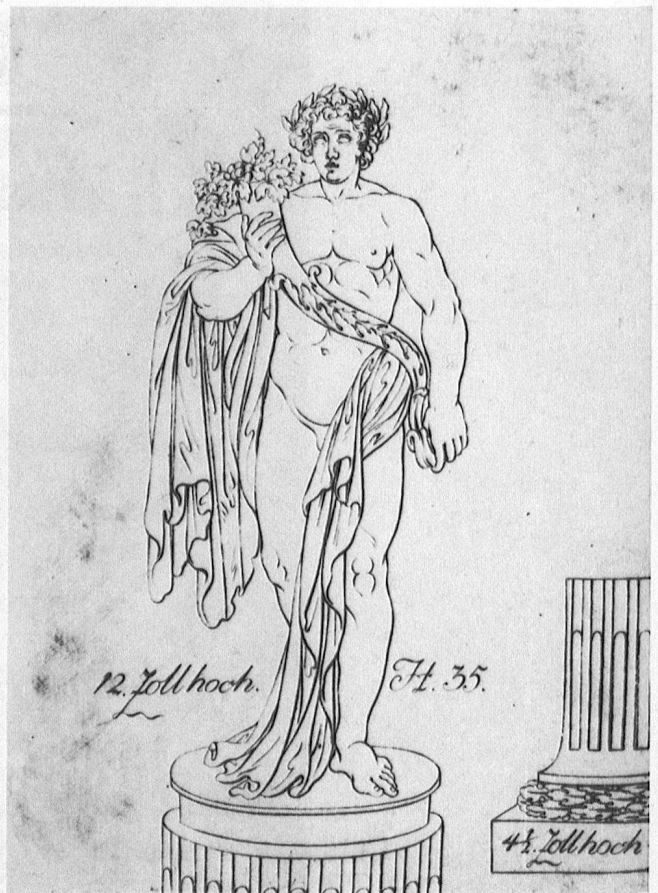
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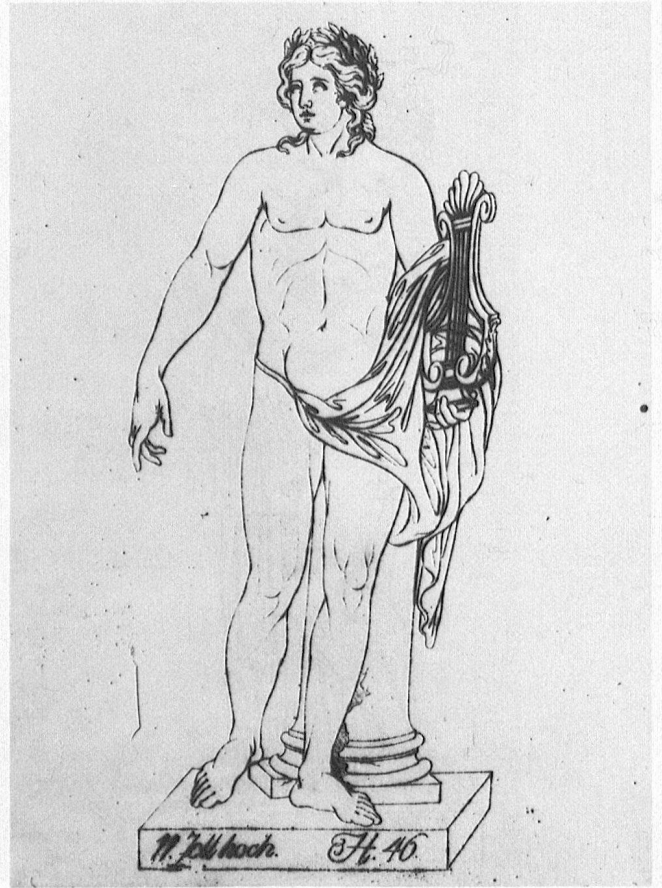
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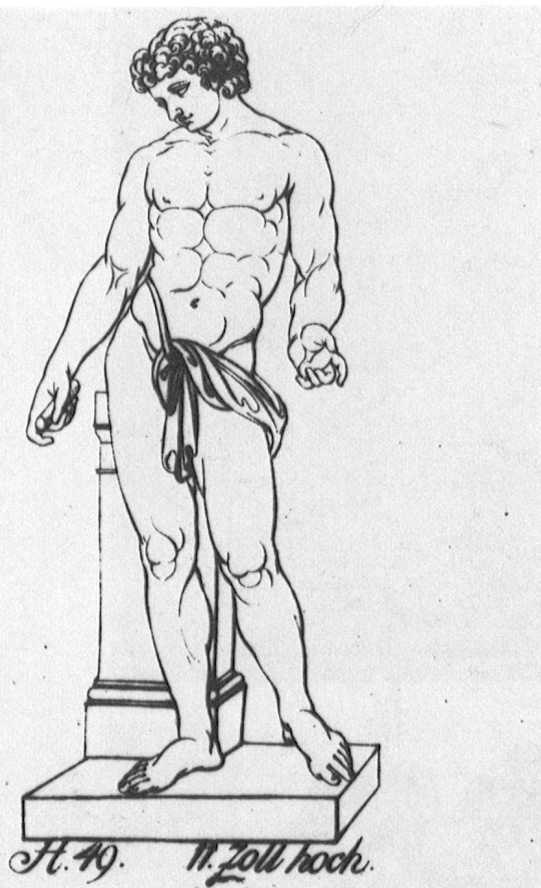
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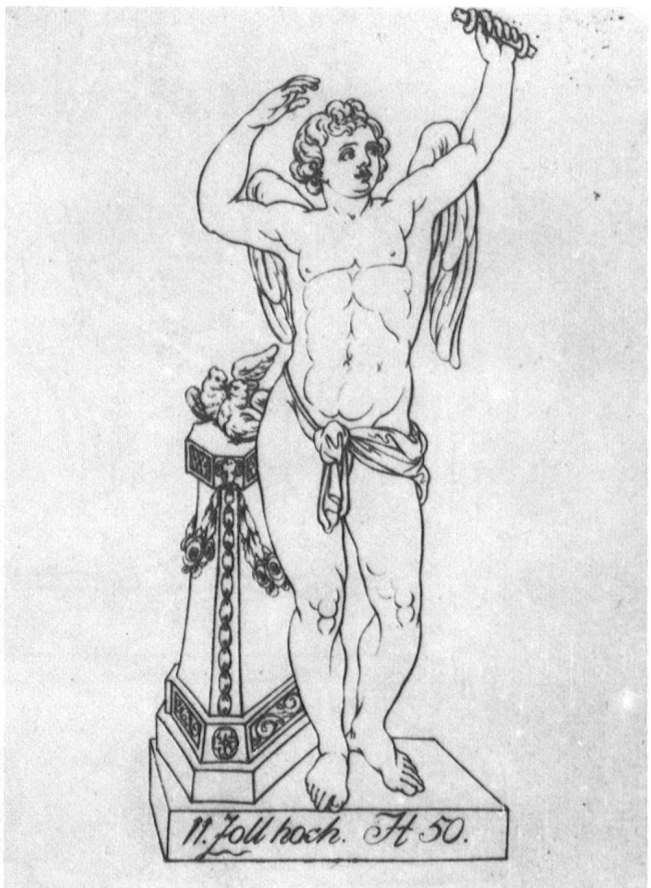
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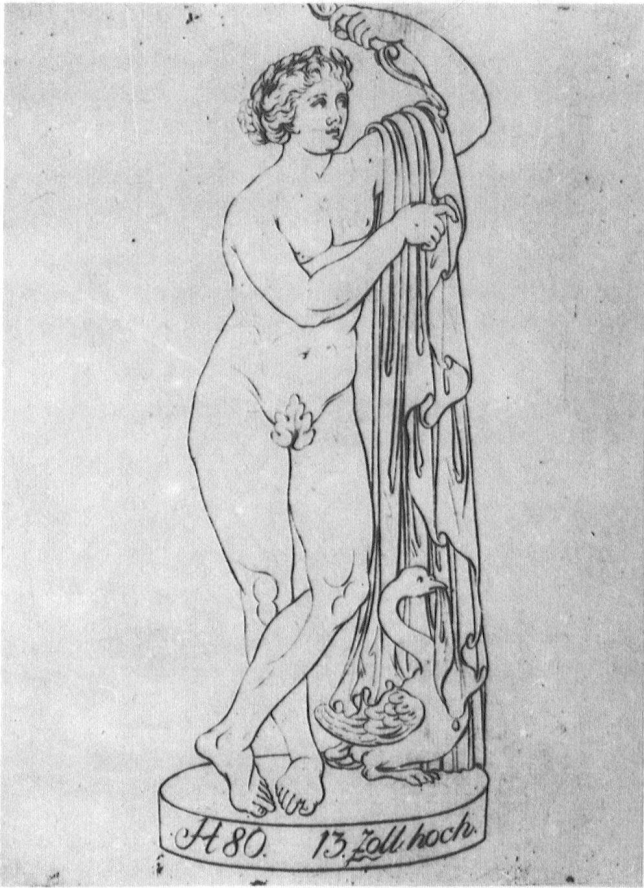
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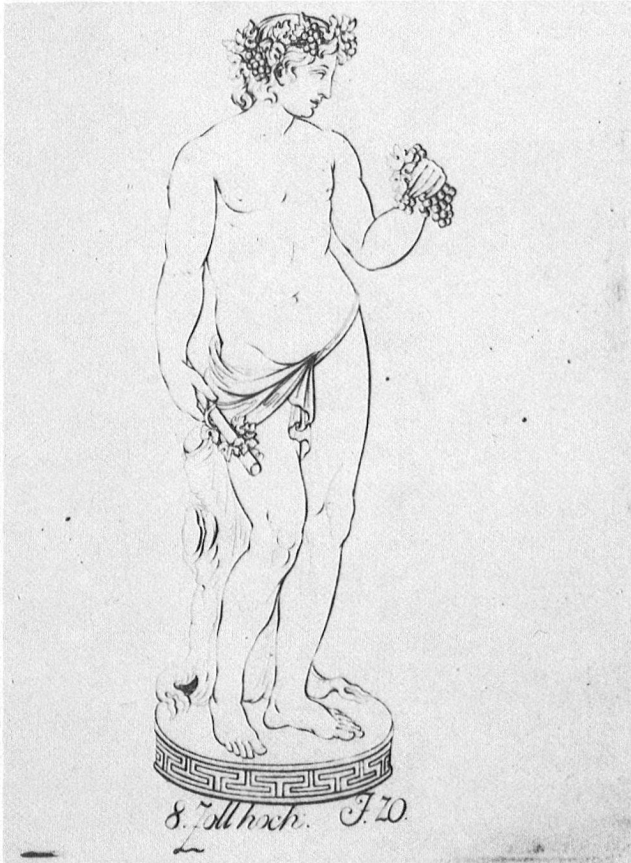
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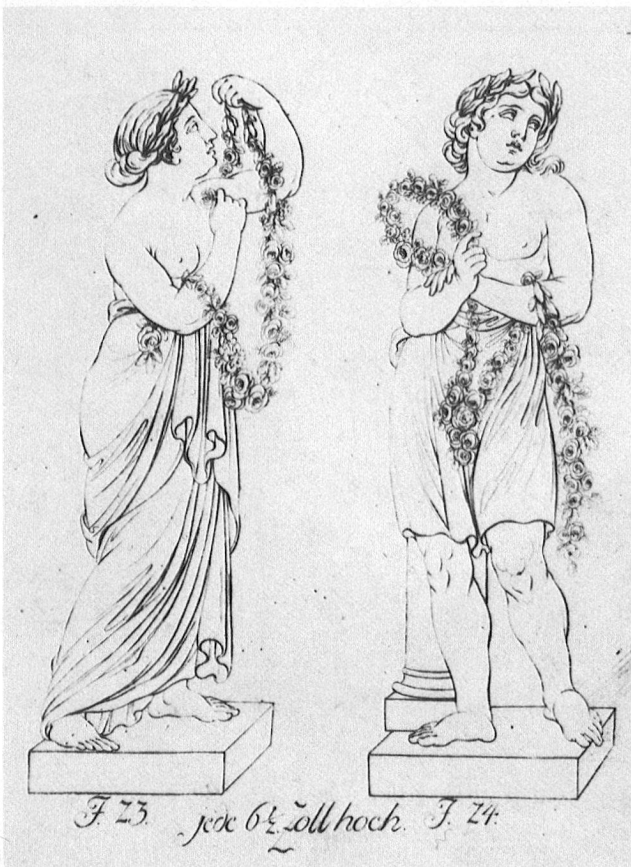


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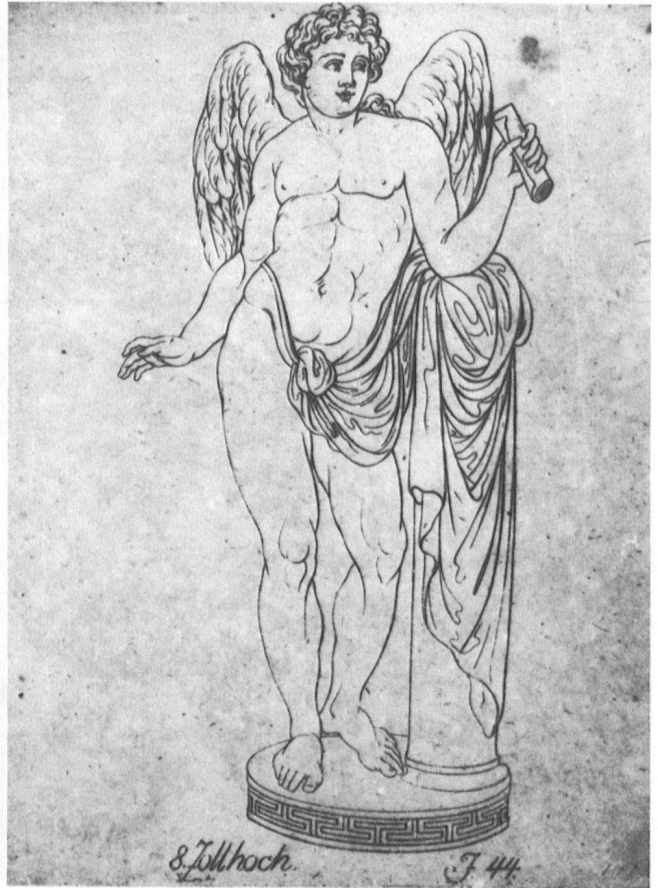
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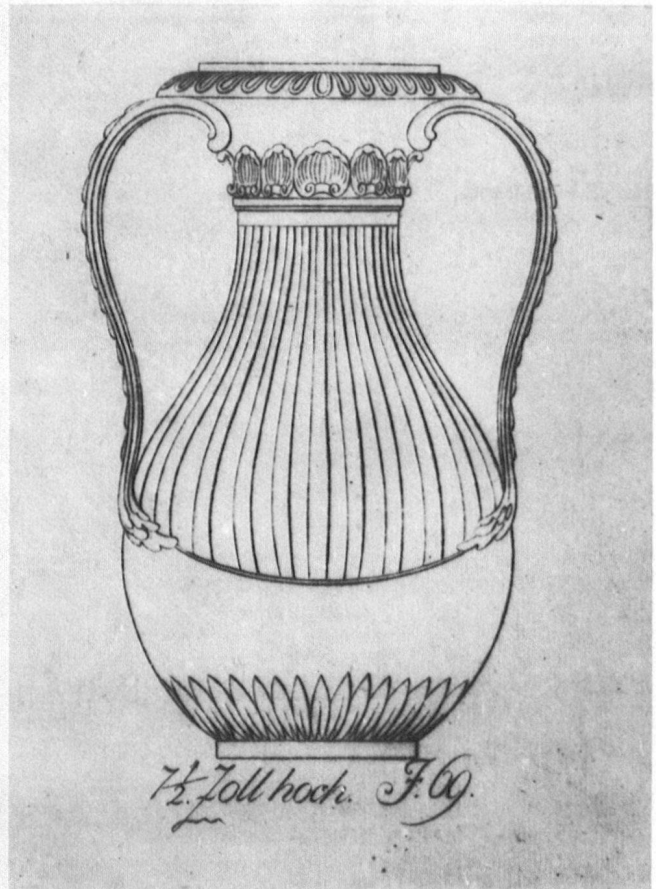
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190



14 Zoll hoch.

F. 70.

191



14 Zoll hoch.

F. 82.

193





194



195

