

Collecting and study

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- ³¹ Er stirbt am 3. März 1820 im Alter von 79 Jahren (Landshut, Pfarrei St. Jodok, Sterberegister 1820–1831, S. 2).
- ³² Er erhält das Landshuter Bürgerrecht am 2. Oktober 1773 (Landshut, Stadtarchiv, Bürgerbuch von 1737 bis 1782, S. 115)
- ³³ Nach freundlicher Mitteilung von Frl. Barbara Heller, Genealogin in München, war Anna Maria Bustelli, Tochter des Joh. Georg Bustelli, Kürschners in Landshut, verheiratet mit Libertus Renerus von Winter, «fürstprim. Straßeninspektor in Regensburg, dann k. b. Aufschläger». – Die Landauer Bustelli erhalten in den sechziger Jahren erneut Zuzug aus Locarno: am 21. Januar 1767 kommt es zur Eheschließung zwischen dem um 1718 geborenen Kaminkehrer Andreas Bustelli, Sohn des Kaminfegers Joh. Bapt. Bustelli in Locarno und dessen Ehefrau Maria Francisca, und einer fast zwanzig Jahre älteren Landauer Kaminfegerwitwe. Die Ehe blieb kinderlos. (Nach Akten im Landauer Pfarrarchiv.)
- ³⁴ München, Kreisarchiv, Hofamts Registratur 463/208.
- ³⁵ *ibid.*, Hofamts Registratur 463/231.
- ³⁶ Neben Pustell(i), Wustelli, Pousteli treten die Formen Bastelli, Bostel, Pastell u. ä. auf.
- ³⁷ Der Kaminkehrer Franz Bernhard C(h)iara wurde als Sohn des Fischers Carlo Antonio Chiara in Locarno geboren.
- ³⁸ Hofmann, *Geschichte . . .*, S. 394.
- ³⁹ Diese, die unbemalt 8 Gulden kostete, mit dem bereits 1756 erstmalig ausgeformten Schäferstück gleichzusetzen, ist wegen des Preisunterschiedes nicht möglich. Bei dem mit 75 Gulden

- angesetzten Schäferstück von 1756, das übrigens im Jahr seiner Entstehung zweimal an den sächsischen Hof geschenkt wird (München, Kreisarchiv GR 1153), handelt es sich offenbar um das «große Schäffer- oder Pergery-Stuckh, in 2 Figuren unter einer Rudera, 1 Hund und 1 Gaisbockh», das im Formenverzeichnis von 1760 geführt wird (vgl. Hofmann, *Geschichte . . .*, S. 395).
- ⁴⁰ Hofmann a. a. O., S. 456, Anm. 2.
- ⁴¹ Der Stockgriff mit dem strohutgeschmückten Köpfchen befindet sich in Privatbesitz, z. Zt. in USA; genaue Maßangaben waren nicht zu erhalten. Das Stück stammt aus dem deutschen Kunsthandel; seine Provenienz ist nicht weiter zu belegen. – Der Stockgriff mit dem von der Mütze bedeckten Köpfchen gehörte früher dem Kunstgewerbemuseum in Dresden. Nach freundlicher Mitteilung von Prof. E. Hempel, Dresden, gingen sowohl das Elfenbein als auch alle Inventarangaben und Abbildungen im letzten Kriege verloren.
- ⁴² Den Hinweis auf den «Sommer»-Stockgriff verdankt der Verfasser Herrn Prof. U. Middeldorf, Florenz, der schon früher mündlich die Meinung vertrat, daß das Stück Bustelli sehr nahe stehe, ja, eine Arbeit von ihm sei.
- ⁴³ Daß Lücke, der für den Dresdener Hof arbeitete, nicht der Meister der beiden Stockgriffe sein kann, woran man wegen des Aufbewahrungsortes der Dame mit dem Pelzmützchen denken könnte, geht aus dem Vergleich der beiden Stücke mit den für ihn gesicherten Arbeiten hervor.

Collecting and study

by *F. V. C. de Costa Andrade*, Dartmouth

One often wonders what gives a person the urge to collect, the urge to destroy is born with us, but to collect, classify and understand is something requires great concentration and much study, and then can follow great surprises and if one seeks, great rewards.

The vases illustrated in the script are proof of my statement (Fig. 20).

Before I describe the history and finding of this very remarkable pair of vases let me first give you the facts that led to the discovery, for it was no adventure in the dark.

For some fifty years I made it a rule to visit either a Picture Gallery or Museum at least once a week, and having selected the pictures or objects which gave me most pleasure I began my study of them.

Paying in the case of Ceramics great attention to their form, their paste and their particular style of decoration.

During my many visits to the Sevres Museum and Musée des Beaux Arts in Paris, I was drawn to a certain style of decoration and having visualised their most salient points, I sought far and wide for a specimen.

We had nothing like what I sought for in the British Museum, the Victoria and Albert Museum or the Wallace collection.

Then by chance I entered a big Gallery and there in front of me were the vases I had so long dreamed about.

At first I hesitated to ask the price for I felt they would be far beyond my pocket, after a while I did with temerity ask 'how much', and the price although four figures seemed cheap and so I became the possessor of them, I was naturally very excited at my find.

Having received the invoice I travelled home and waited impatiently their arrival, meanwhile searching through my Art books to see what information I could gather.

At last they arrived, I unpacked them with almost feverish haste, took them to the bathroom, placed a pillow in the bath and proceeded to give them a good wash, a very delicate task I can assure you.

After drying them most carefully I was thrilled beyond measure to find that one of them bore an impressed mark V. I. Y. 111. Here was my clue to further research.

V. I. Y. must be Vignory, 111 must be 1743, it could not be 1753, because long before that date Vignory was dead, and his brother who was Finance Minister to Louis XV had been disgraced.

Vincennes Porcelain Factory

1738 - 1755

Orry de Fulvy financed and controlled the first attempts to produce soft paste porcelain at Vincennes and through the influence of his brother Orry de Vignory he obtained the patronage and support of Louis XV from 1738 onwards. He died in 1751.

Orry de Vignory (a Nobleman) brother of Orry de Fulvy was Controller General of the Finances of King Louis XV of France until his disgrace in 1745.

The adventure started in 1738 with a Capital of 60 000 Livres when two brothers Gilles and Robert Dubois were engaged to further their experiments which after two years ended in failure, and the brothers dismissed.

A further Capital was raised and Francois Gravant was retained to continue the work of the factory.

His efforts were successful and from then onwards many beautiful pieces were produced, though few specimens are recorded before 1748.

It was through the influence of Orry de Vignory that his brother Orry de Fulvy was able to obtain the support and patronage of King Louis XV and his friends, and the former gave the use of the Riding School at the Palace of Vincennes for the experimental work.

At first the specimens produced were unmarked.

It may have been as early as 1745 that the first double L entwined was used as a mark.

After 1755 the factory was moved to Sèvres, where it still remains to this date.

In 1753 the productions from the factory bore a letter between the entwined L

A	represents	1753.
B	»	1754.
C	»	1755.

these so marked specimens are Vincennes.

After this date the factory moved to Sèvres and from the letter D 1756 onwards each letter of the alphabet represents the date.

Ref volume of notes in Vincennes Porcelain by Helot 1753, now in the Archives of the Sèvres Museum.

One Boilleau was Director from 1753-1772.

The accompanying Vase bears the impressed mark V. I. Y. 111 and a large 3, the companion Vase bears only the large 3, at this early date only one of a pair of vases was marked.

The Vases are richly decorated with natural flowers in the manner of Mennecy or St. Cloud and some of them are in low relief, the colours are softly brilliant and the gilding appears almost like treacle of the purest quality with an intense blue frame and handles.

The mark V. I. Y. 111 for Vignory 1743, it cannot be 1753 as Fulvy died in 1751, and his brother Vignory lost favour in 1745.

Maybe these Vases were submitted by Orry de Vignory to Louis XV and was instrumental in obtaining full Royal patronage.

The impressed 3 may refer to the Artist or the number of firings, or to the month.

1743. The impressed mark V. I. Y. 111 suggests that this specimen Vase was specially made for Vignory to exhibit before the King and his friends urging their further support and finance.

This was forthcoming and slowly the factory increased its productions, though, from time to time more capital had to be provided.

After so much money had been lost on experiments, it is unlikely that further great sums could be raised without something to show to warrant it.

Having gained this information I approached the firm where I had found them and they gave to me the name of the Collector from whom they had been purchased.

Then followed an interesting correspondence with the Directors of the Sèvres Museum, but it could not lead very far, because the vases had to be seen to be appreciated, so I took a journey to Paris and I was very fortunate to be granted an interview with Monsieur Guerin, the Director of the Musée des Beaux Arts. He was extremely kind and courteous to me and naturally expressed the opinion that they must be seen to be thoroughly appreciated.

I then went to interview other experts of Sèvres and imagine my surprise when one of them said to me I know of a pair, the one has a fire crack on the back, I replied «This is the pair you know of», it was then that he told me they had belonged to the Earl of Jersey and he had tried to buy them, but at that time the Earl would not sell.

He said «they are the finest and rarest examples of Vincennes porcelain known and are of the greatest possible interest.



*Abb. 20 Vase, Vincennes, 1743. 12,5 cm hoch. Slg. de Costa Andrade
(siehe Aufsatz S. 19)*



Schloß Jägerbof, Düsseldorf, Ausstellungsräume der Porzellansammlung Dr. E. Schneider

