

A DECADE OF CERAMICS ACQUISITIONS BY THE MUSEUM OF FINE ARTS, BOSTON

by Tracey Albainy

Russell B. and Andrée Beauchamp Stearns Senior Curator of Decorative Arts and Sculpture, Art of Europe
Museum of Fine Arts, Boston

Since 1996, the Museum of Fine Arts, Boston (MFA) has acquired through gift, bequest, and purchase nearly 450 pieces of European ceramics, running the gamut from 15th century *maiolica* to contemporary British studio pottery.¹ These acquisitions have strategically filled gaps, bolstered areas of specialization, and broadened the scope of the collection. This article offers only a glimpse of the enormous variety of European ceramics acquired by the museum during the past decade.

In the 1990s, the European decorative arts department directed attention to later 19th and 20th century works of art, a field largely ignored by previous generations of curators. The department, then comprising Anne Poulet, Jeffrey Munger, Ellenor Alcorn, and Joellen Secondo, assembled a distinguished group of furniture, metalwork, glass, and ceramics representing the Arts and Crafts and Aesthetic movements, Art Nouveau, the Wiener Werkstätte, and Art Deco. Gifts played a key role in the acquisition strategy and among the most noteworthy was an earthenware vessel designed by Christopher Dresser for the Linthorpe Art Pottery, in Middlesbrough (then in Yorkshire), around 1880 (fig. 1).

One of the most prolific and pioneering designers of the 19th century, Dresser was also the first independent industrial designer, employed by leading British manufacturers of a remarkably large variety of goods. While supplying designs to established ceramic firms such as Minton and Wedgwood, he also worked with new entrepreneurs, such as the Yorkshire businessman John Harrison. In 1879, Dresser, in association with



Figure 1. Vessel, designed by Christopher Dresser, Linthorpe Art Pottery, c. 1880. Glazed earthenware, height: 6 7/8 in (17.5 cm).

Harrison, set up an art pottery at Linthorpe, intending to use the abundant supply of local red clay to produce original, yet affordable wares. According to the firm's brochure, Linthorpe Art Pottery offered the possibility "of possessing a vase or other objects equal in colour and decorative effect to the best Persian, Chinese, or Japanese productions, but at a vastly less cost."² In actuality, the production was even more diverse than advertised. As art director at Linthorpe for three years beginning in 1879, Dresser introduced a wide range of models derived from Bronze Age, East Asian, Islamic, Peruvian,

Celtic, Egyptian, and archaic Greek prototypes.

The MFA's vessel exemplifies his novel and, often, radical designs for Linthorpe. The bridge-spouted shape, first advertised in the *Furniture Gazette* on 12 June 1880, copied ancient Peruvian vessels with only minor modification. Pre-Columbian pottery had been displayed at the British Museum by the 1850s and illustrated in scholarly publications and travel journals, though had never before inspired imitations in Britain.³ Not only was his choice of prototype revolutionary, but Dresser also substituted the variegated Japanese-style glazes that were a speciality of Linthorpe for the painted decoration of the Peruvian wares. This fusion of non-western references, both ancient and contemporary, transformed a recognizable ancient form into what is unmistakably an Aesthetic movement pot.

Building on its 19th century collection, the MFA purchased in 1999 its first work by French ceramic artist Joseph-Théodore Deck: an Isnik-style flower vase of the 1860s (fig. 2). In 1856, shortly after arriving in Paris from his native Alsace, Deck established an atelier on Boulevard Saint-Jacques, where he produced *faïence* stoves, tiles, and ornamental wares in styles as varied as the Italian and French Renaissance, Japanese, Chinese and Islamic. Almost from the outset, the Isnik pottery of western Turkey exerted a particular fascination on Deck. After seeing an exhibition of what were then known as 'Rhodian' ceramics at the Musée de Cluny in 1858, he began to analyze the techniques, glazes, and pastes of Isnik wares in an effort to recreate the material itself, not simply mimic the decorative vocabulary, as was characteristic of his generation.

Isnik-inspired wares remained a lucrative and significant part of his output especially during the 1860s and 1870s. The multi-spouted flower vases, based on a Persian form introduced in the 12th century, are among the best-known examples. Designed by Deck's collaborator Emile Reiber, the model first appeared in Deck's display at the 1863 exhibition of the *Union Centrale des Beaux-Arts Appliqués à l'Industrie* in Paris, and, later, versions were displayed at the international exhibitions held in London in 1871 and Philadelphia in 1876.⁴ The MFA's vase, decorated in an Isnik palette of turquoise, red, and yellow, reveals Deck's fascination with both the Islamic East and the *faïence* medium and is an icon of his career.

Recently, the MFA purchased an original model by

Art Nouveau painter, glassmaker and cabinetmaker Jacques Gruber for the *Société anonyme des produits céramiques de Rambervillers* in Lorraine in 1904 (fig. 3). Beginning the previous year, Alphonse Cytère, the founder of the firm, commissioned models from leading Nancy designers, including Louis Majorelle, Emile Gallé, and Gruber, with the intention of putting them into limited production. Championing the ideal of "*l'art dans tout et pour tous*," the Ecole de Nancy established links with regional manufacturers like Cytère's as a means of diffusing the "grace, spirit, and elegance" of the Art



Figure 2. Flower vase, Joseph-Théodore Deck, model designed c. 1863. Earthenware with lead glazes and enamel decoration, height: 13 1/4 in (33.6 cm).

Nouveau to a broader market.⁵ Rambervillers' commercial range emphasized domestic objects, such as oil lamps, which offered consumers the opportunity to acquire modern design at relatively modest expense.

Gruber's model is nonetheless an extravagant essay in the Art Nouveau style, drawn from by nature rather than the historical revivals dominant at the time. Named 'Algae' by the artist, the form evokes underwater plants and foliage swirling upward to three broad scallop shells cleverly disguising the oil recipient at top. The high-temperature glaze calls to mind the changing



Figure 3. Model for 'Algae' lamp base, designed by Jacques Gruber for the *Société anonyme des produits céramiques de Rambervillers*, 1904. Glazed stoneware, height: 15 3/4 in (40 cm).

colors of water, varying from blue-green to violet.

The medium of glazed stoneware represented an artistic phenomenon in later 19th century France. Once reserved for tiles and utilitarian objects, it underwent a radical reappraisal following an exhibition of Chinese, Japanese, and Korean ceramics at the International Exhibition in Paris in 1867. The Asian stonewares, admired for their extraordinary glazes and enamel colors, were heralded as works of art and inspired a generation of art potters to experiment with *flammé* and crystalline glazes on stoneware. By adapting these glazes to this sculptural model, Gruber achieved Rambervillers' aim of creating an Art Nouveau object of great originality.

In the late 1990s, the museum addressed another gap in the collection by purchasing several significant examples of 18th century *faïence*, including a wall

plaque produced at the Alcora factory between 1755 and 1765 (fig. 4). The Valencian town of Alcora had long been a centre for the production of earthenware pots and jugs for the local market. However, in 1726, Buenaventura Ximénez de Urrea, ninth count of Aranda, conceived a bold plan to build a ceramic factory that could compete commercially and artistically with the leading factories in Europe. To ensure a high level of quality, he employed ceramists from southern France, especially from Moustiers, to train the Spanish artisans at the factory and set up an art academy to instruct apprentices in drawing, painting, and sculpture.

At first, the factory specialized in wares of baroque form, decorated with the *chinoiseries*, Bérainesque grotesques, and hunting scenes popular at Moustiers. But, by 1750, Alcora had adopted a lively rococo style to keep pace with artistic developments elsewhere in Europe. Production expanded to cover the full spectrum of wares, though the factory's greatest achievements were large *rocaille* plaques, designed to hang on the wall like oil paintings.⁶

Their elaborate, asymmetrical cartouche frames were unprecedented in Spanish ceramics. The introduction of the rococo came by way of Julián López, the Spanish sculptor appointed artistic director in 1746, and coincided with the factory's technical mastery of the *faïence* medium. The MFA's plaque, the largest size produced at Alcora, exemplifies the ambitious sculptural pieces created under López. For these exuberant rococo models, Alcora drew on French, German, and English graphic sources, including ornamental prints by Augsburg draughtsman and engraver Franz Xaver Habermann; engravings after Thomas Chippendale for the first three editions of *The Gentleman & Cabinet-Maker's Director*, published in London between 1754 and 1762; and illustrations from the *Letania Lauretana of the Holy Virgin* by the brothers Joseph Sebastian and Johann Rudolf Klauber of Augsburg, available at Alcora by 1768.⁷

These plaques also showcased some of the most sophisticated ceramic decoration in 18th century Europe. The MFA's plaque depicts at centre two episodes from the life of Moses after paintings by Jacopo Amigoni: *Moses slaying the Egyptian* and *Moses with the daughters of Reuel, priest of Midian*. A pioneer of the Venetian rococo, Amigoni had been appointed court



Figure 4. Wall plaque, Alcora manufactory, c. 1755-65. Tin-glazed earthenware, height: 37 in (94 cm).

painter to Ferdinand VI of Spain in 1747 and remained in Madrid until his death five years later. Working from engravings after Amigoni by Joseph Wagner, Alcora painters reproduced the compositions in the factory's distinctive early palette of bright blue, ochre, yellow and green, rather than the original colors of the paintings. In both its form and decoration, this plaque was equal in every way to the fashionable porcelain and pottery being imported from factories elsewhere in Europe.

Recent acquisitions also strengthened the MFA's collection of late 18th and early 19th century porcelain. In 2001, Mr. and Mrs. Henry Kravis generously gave the Museum fourteen pieces from the *Service des plantes de la Malmaison et les Liliacées*, a dessert service made at Sèvres for Joséphine Bonaparte between 1802 and 1805 (fig. 5).⁸ Intended as a lure to attract her future patronage, the service depicts an astonishing variety of flowering plants and trees cultivated by Joséphine in the

gardens and greenhouses at the Château de Malmaison, the Bonaparte's private residence in Rueil, outside Paris.

Malmaison boasted one of the most prestigious botanical collections in early 19th century Europe, famed not only for its exotic, showy blossoms, but also for its encyclopedic breadth. During Joséphine's lifetime, nearly two hundred plants flourished for the first time at Malmaison, including species of acacia, hibiscus, lotus, eucalyptus, camellia, and phlox. Joséphine took advantage of her official status to obtain plants and seeds from around the world from ambassadors, colonial governors, and explorers and to vie with the Muséum National d'Histoire Naturelle (formerly the Jardin du Roi) in Paris for first choice of the immense collections of Australian seeds, fruits, and cuttings arriving in France on the ships *Le Géographe* and *Le Naturaliste* in 1803 and 1804. Many of her most prized plants were obtained from nurseries in The Netherlands and Britain, especially from Lee & Kennedy, proprietors of The Vineyard nursery, based in Hammersmith. Even hostilities between Britain and France didn't disrupt their transactions. Between 1802 and 1809, Lee & Kennedy co-sponsored with Joséphine a scientific expedition to South Africa with the intention of sharing the plants sent back by the English botanist James David Niven.⁹



Figure 5. Pair of ice-cream pails (*seaux à glace forme Hébée*), Sèvres manufactory, 1804-5. Hard-paste porcelain, heights: 12 1/16 in (31.6 cm) and 12 3/16 in (31.9 cm).

For the decoration of this service, Sèvres painters copied the plants from stipple engravings made after watercolours by the celebrated flower painter Pierre Joseph Redouté and published in three botanical treatises. The earliest, the *Plantarum Historia Succulen-*



Figure 6. *Tête-à-tête*, Imperial Vienna manufactory, 1794-1809. Hard-paste porcelain, length of tray: 16 $\frac{1}{16}$ in (41.8 cm); height of coffeepot: 7 in (17.8 cm).

tarum (*Histoire des plantes grasses*), though begun three months before Joséphine purchased Malmaison in April 1799, depicted a number of exotic succulents she cultivated there in the early 1800s and was, therefore, an indispensable source for Sèvres. *Les Liliacées*, comprising 486 plates issued between 1802 and 1816, featured monocotyledons, a class of flowering plants comprising lilies, iris, amaryllis, orchids, and grasses. Even if Joséphine did not commission *Les Liliacées*, her support and patronage were vital to the project and she acquired all Redouté's watercolors for it. The 120 colourplates in *Le Jardin de la Malmaison*, published between 1803 and 1805, portray a sampling of her most spectacular plants from five continents, ranging from Australian acacias to Siberian gentian.

On March 18, 1805, the completed 116-piece service entered the *magasin de vente* at Sèvres valued at 11,240 francs¹⁰ and, ten days later, was delivered to the Palace

of Saint-Cloud,¹¹ one of the official imperial residences. After using it for one full year, Joséphine presented it to Stéphanie de Beauharnais, a niece by her first marriage to Alexandre de Beauharnais, on the occasion of her wedding to Karl Ludwig Friedrich, heir to the grand-duke of Baden. The service left Malmaison in April 1806, bound for the grand-duchy's capital of Baden-Baden, where it remained until recently. Though only seventy-two pieces are known today, the service still remains a most vivid document of the splendid botanical gardens created by Joséphine at Malmaison.

In 2005, the MFA received another major gift of neoclassical porcelain, a whimsical Egyptian-style *tête-à-tête*, or coffee service for two, made at the Imperial Manufactory in Vienna between 1794 and 1809 (fig. 6). A limited repertory of Egyptian motifs appeared in European decorative arts throughout the 18th century. Obelisks, funerary pyramids, marble lions and sphinxes were all available as source material to artists studying in Rome and to collectors, artists and designers throughout Europe through engravings published by Bernard de Montfaucon, Johann Joachim Winckelmann,

and others. The unusual coffeepot in this service is almost certainly based on a basalt canopic jar from the Hadrianic period on view at the time in the Vatican museums.¹² The rest of the set blends familiar Egyptian motifs with neoclassical forms to create inventive new models. A sphinx surmounts the lid of the sugar bowl and a crocodile forms the handle of the oval cream bowl. Completing the set are cups with entwined serpent handles and a large tray with gilded palm trees framing a hieroglyphic tablet at centre.

The Vienna factory had introduced these models by 1792, when Anton Grassi, the factory's artistic director, presented the Queen of Naples with "one of two new sets of breakfast coffee cups and saucers for two, decorated with hieroglyphs and other Egyptian motifs."¹³ Other factories, such as Wedgwood, Naples, and Meissen, had already produced Egyptian-style wares by the 1790s in response to the 18th century's fascination with Egyptian antiquity and its novel decorative possibilities. However, all these fanciful models fell out of favor in the early 19th century, when Bonaparte's Campaign of the Nile (1798-1799) resulted in an explosion of information on ancient Egypt and prompted more scholarly interpretations in the decorative arts.

The MFA's most important ceramics news of the past decade was the gift of the Kiyi and Edward M. Pflueger Collection in 2000. The 377 pieces range from a pair of late 15th century Faenza *maiolica* panels to outstanding examples of 18th century porcelain and *faïence* from factories across Europe.¹⁴ With an unerring eye for quality, perseverance, and a passion for the medium, the



Figure 7. *The Rabbit Catchers*, modelled by Giuseppe Gricci, Capodimonte manufactory, c.1750. Soft-paste porcelain, height: 6 $\frac{1}{2}$ in (16.5 cm).

Pfluegers acquired the works in Europe and the United States over a period of nearly fifty years. Their collection has both extraordinary depth and variety, though their personal preferences can be strongly felt in several areas of concentration.

Beginning in the 1960s, for example, the Pfluegers assembled a remarkable group of sixteen porcelain figures made at the Capodimonte factory. Charles VII, King of the Two Sicilies and, later, King of Spain, had founded the factory in 1743 on the grounds of the royal palace at Capodimonte, outside Naples. Before its transfer to Madrid in 1759, the short-lived factory



Figure 8. *Harlequin* and *Colombine*, modelled by Wenzel Neu, Kloster-Veilsdorf manufactory, ca. 1764. Hard-paste porcelain, heights: 5¼ and 6¼ in. (14.6 and 15.9 cm), respectively.

produced a prodigious number of vases, coffee and tea sets, and other wares for the Neapolitan court, but truly excelled at figure sculpture.

Almost all the factory's sculptural work of the mid-18th century is attributed to Giuseppe Gricci, a talented Florentine sculptor called to Naples in 1737. Little is known about Gricci's training or early career in Florence, though he quickly emerged as one of the greatest porcelain modellers of the 18th century. Beginning in 1744, he created a wide range of engaging genre subjects, capturing ordinary events in daily life. He based many of his sculptures on engravings after

painters of the baroque and early 18th century, such as Annibale Carracci and Gian Domenico Ferretti, though infused the figures with a vitality and immediacy which was enhanced by the warm, white paste and clear, bright palette of the decoration. The figures in the Pflueger Collection capture the appeal of Gricci's models: a street vendor hawking porcelain, a seamstress, fishermen, musicians, a bird catcher, dancers, a peasant couple catching rabbits (fig. 7), and actors from the *Commedia dell'arte*, performing their roles with broad, theatrical gestures.

The *Commedia dell'arte* offered virtually every ceramic factory in 18th century Europe a treasure-trove of models for its figure sculpture. A form of improvised comic theatre, the Italian Comedy was a European phenomenon for more than two centuries

beginning in the mid 16th century.¹⁵ Performances initially took place in the squares, streets, and market-places of northern Italy, but soon spread to courts and towns throughout Europe. A cast of stock characters followed basic plot lines, sketched out roughly beforehand and enlivened with music and dance. The most common scenario was an improbable love story, replete with slapstick humour, intrigue, and often biting satire.

Ceramic factories created an enormous number of models based on the limited repertory of characters, identifiable by their traditional costumes and props. The Pflueger Collection, with eighty-nine figures from seventeen factories in Germany, Austria, Britain, France, and Italy, is one of the most significant private collections of these figures ever assembled. It is an important document not only of the far-reaching popularity of the Italian Comedy in 18th century Europe, but of the variety of the ceramic production it inspired.

Notably, the Pflueger Collection contains several complete sets of *Commedia* figures, including one made at Kloster-Veilsdorf in Thuringia around 1764. The factory's patron, Prince Friedrich Wilhelm Eugen von Sachsen-Hildburghausen, the younger brother of the reigning duke, commissioned the series from chief modeler Wenzel Neu to commemorate performances at the court theater in Hildburghausen. The series includes the two best-known roles, Harlequin and Colombine (fig. 8), wearing their signature patchwork costumes and black half-masks, as well as Scaramouche, Pierrot, Pantaloon, Dr. Boloardo, Mezzetin, Gobiell, and Brigatellin or Isabella, all characters represented in the duke's resident troupe.

Despite the familiarity of the Italian Comedy, many factories relied on engravings for inspiration rather than firsthand experience. Wenzel Neu, for example, based the ten models in the Kloster-Veilsdorf set on a suite of engravings by Johann Balthasar Probst after drawings by Johann Jacob Schübler, which were published in Augsburg in 1729.¹⁶ The Höchst factory in Mainz and the Fürstenberg factory in Braunschweig instead used engravings published by Johann Jacob Wolrab in Nuremberg in 1720 for the important series they introduced around 1752 and 1754.¹⁷ Yet, despite using a common source and limited number of characters, the two series are markedly different. As the Pflueger Collection demonstrates well, the imagination



Figure 9. *Dragon*, modelled by Johann Gottlieb Kirchner, Meissen manufactory, 1730. Hard-paste porcelain, height: 27½ in (69.9 cm).

of the different modellers resulted in highly individual interpretations.

The collection is equally well-known for its seven life-sized birds and two large ewers made at Meissen for the Japanese Palace in Dresden. After acquiring the small city palace in 1717, Augustus the Strong, elector of Saxony and King of Poland, initially used it as a venue for court festivities. By 1725, however, he had conceived an ambitious plan to convert it into a magnificent setting for the royal porcelain collection.¹⁸ Surviving elevations drawn by royal architect Matthäus Daniel Pöppelmann in 1729 show the proposed installation of more than 25,000 pieces of East Asian porcelain in rooms richly decorated with soapstone carvings, lacquer panels, and gilded furniture. Augustus' plans for



Figure 10. *Macaw (Ara ararauna)*, modelled by Johann Joachim Kändler, Meissen manufactory, 1732. Hard-paste porcelain, height: 49 in (124.5 cm).

his “palace of porcelain,” however, changed again the following year. While the ground floor rooms were to showcase his immense collection of Chinese and Japanese ceramics, the upper story was reserved for the porcelain produced at his own factory at Meissen. The most spectacular interior was to be a long gallery, decorated floor-to-ceiling with nearly nine hundred porcelain vases, birds and animals.

In the summer of 1730, Johann Gottlieb Kirchner, then chief modeler at Meissen, was instructed to provide the first models for the gallery, which included the two fabulous ewers in the Pflueger Collection. One of these, listed in factory records as a *dragon*, resembles a seated chimera, with its head thrown back and jaws wide open (fig. 9). Kirchner based this extraordinary form on a bronze vessel illustrated in Bernard de Montfaucon’s *L’antiquité expliquée et représentée*, a pictorial encyclopedia of classical antiquity published in Paris between 1719 and 1724.¹⁹ The fact that the bronze is now securely identified as a 16th century northern Italian work is of little importance, as Kirchner was attracted to its originality and marvellous subject matter, rather than a professed aim to replicate a Roman antiquity.

The plan for the long gallery called for large-scale animals to form a splendid *ménagerie*, a sort of porcelain equivalent to the zoos Augustus had set up at his palaces in Dresden and Moritzburg. The initial order called for thirty-seven different mammals and thirty-two species of birds, with four examples of nearly every model. Among the models required were domesticated animals, such as goats, sheep, dogs, and roosters; wild animals, such as foxes, squirrels, bears, wolves, and vultures; exotic animals, such as elephants, monkeys, peacocks, rhinoceroses, and leopards; and three mythical creatures, the dragon, sphinx, and unicorn.

The earliest birds, such as the Pflueger Collection’s falcon and small macaw modelled in 1731, derived from prints published in zoological treatises, resulting in static poses and occasionally stylized features.²⁰ By spring 1732, however, Johann Joachim Kändler, the Dresden sculptor who had effectively replaced Kirchner on the project, based his models on sketches of live animals in the royal zoos. The models he produced beginning that year display an astonishing degree of naturalism. In May, for example, he created one of his most dynamic and expressive sculptures for the Japanese Palace – a life-

sized Brazilian macaw climbing down a tree trunk, its beak open and claws grasping small branches (fig. 10). Measuring four feet in height, this model is among the largest produced at Meissen and boldly challenged the technical limits of the porcelain medium.

The production of these large birds and animals was such a drain on the factory’s resources that the scheme was abandoned by 1740. Still, Meissen delivered more than three hundred sculptures, one third of which remain in the Porzellansammlung in Dresden. Others can be seen in museums in the United States and Europe, including New York, Philadelphia, Detroit, Los Angeles, London, Sèvres, Saint Petersburg, Amsterdam, Berlin, and, soon, in Boston.

Private collectors and donors, such as the Pfluegers, Vivian S. Hawes, John P. Axelrod, Rita Markus, Jacob Azar, and others too numerous to mention, have transformed the MFA’s collection of European ceramics through their generous gifts of works of art and funds for purchases. The MFA’s collection of European ceramics now numbers roughly 5,800 pieces, spanning one thousand years from the middle Byzantine period to the present. The gaps are considerably fewer, though leave open infinite possibilities for the future.

NOTES

- 1 As of July 1 2005, the complete ceramics holdings of the Museum of Fine Arts are accessible on the Museum’s website, www.mfa.org. All records are currently undergoing revision.
- 2 Widar Halén, *Christopher Dresser*. Oxford, 1990, p. 139.
- 3 Michael Whiteway, ed. *Shock of the Old: Christopher Dresser’s Design Revolution*. London, 2004, p. 92.
- 4 Bernard Bumpus, “Théodore Deck: Céramiste.” In *Théodore Deck: Céramiste* (ex. cat., H. Blairman & Sons, London, 2000), p. 12.
- 5 Catherine Coley, “La diffusion de l’Ecole de Nancy: le rêve social et les réalités commerciales.” In *L’Ecole de Nancy, 1889-1909* (ex. cat., Galeries Poirel, Nancy 1999, pp. 217-18.
- 6 For a discussion of the plaques produced at Alcora, see Anthony Ray, *Spanish Pottery 1248-1898*. London, 2000, pp. 224-26.
- 7 Antoni José I Pitarch, “La Real Fábrica de Loza de Alcora durante las casas de Aranda y de Híjar (1727-1858).” In *Alcora en Nueva York: La colección de cerámica de Alcora, The Hispanic Society of America* (ex. cat., Fundación Blasco de Alagón, 2005), pp. 66-67.
- 8 For the history of this service, see Winfried Baer and H. Walter Lack, *Planzen auf Porzellan* (ex. cat., Schloss

Charlottenburg, Berlin, 1979), pp. 53-57, nos. 55, 58, and 59; Bernard Chevallier et al., *L’Impératrice Joséphine et les sciences naturelles* (ex. cat., Musée national des châteaux de Malmaison & Bois Préau, Rueil, 1997), pp. 182-83; and Tracey Albainy, “Flowers for the Empress: The Sèvres *Service des plantes de la Malmaison et les Liliacées*.” In *The French Porcelain Society Journal*, III (2006), forthcoming.

- 9 For Joséphine’s negotiations with Lee & Kennedy, see Guy Ledoux-Lebard and Christian Jouanin, “Lee & Kennedy: Une expédition botanique au cap patronnée par Joséphine.” In *L’Impératrice Joséphine et les sciences naturelles* (op. cit.), pp. 81-86.
- 10 Manufacture nationale de Sèvres, Archives, Vy 16, folio 26.
- 11 *Ibid.*, Vbb, fo 11 (registres des livraisons).
- 12 *Egyptomania: Egypt in Western Art, 1730-1930* (ex. cat., Musée du Louvre, Paris; National Gallery of Canada, Ottawa; and Kunsthistorisches Museum, Vienna, 1994-95), p. 298.
- 13 *Ibid.*, p. 297.
- 14 The gift to the MFA comprises nearly all the pieces featured in: Hugo Morley-Fletcher, *Early European Porcelain & Faience as collected by Kiji and Edward Pflueger*, 2 vols. London, 1993. All the pieces discussed here are published in this catalogue.
- 15 For a history of the *Commedia dell’arte* and the 18th century porcelain figures inspired by it, see: Meredith Chilton, *Harlequin Unmasked* (ex. cat., George R. Gardiner Museum of Ceramic Art, Toronto, 2001); and Reinhard Jansen, ed., *Commedia dell’arte: Fest der Komödianten*. Stuttgart, 2001.
- 16 Jansen (op.cit.), p. 87.
- 17 Morley-Fletcher (op.cit.), pp. 100-145.
- 18 For the Japanese Palace and Meissen commissions, see: Samuel Wittwer, *A Royal Menagerie: Meissen Porcelain Animals*. Los Angeles, 2001; and Wittwer, *Die Galerie der Meißner Tiere: Die Menagerie Augusts des Starken für das Japanische Palais in Dresden*. Munich, 2004.
- 19 Vol. 3, plate 70 (illustrated in Wittwer, *Die Galerie der Meißner Tiere*, p. 126, fig. 131).
- 20 Morley-Fletcher (op. cit.), pp. 24-25, 30-31.

Acknowledgements

I wish to thank all those who generously shared information about these objects with me and MFA curators before me: in alphabetical order, Antoine d’Albis, Lucille and Aude Audouy, Jean-Dominique Augarde, Michele Beiny, Bernard Chevallier, Didier Cramoisan, Bernard Dragesco, Martin Levy, Errol Manners, Margaret Connors McQuade, Tamara Préaud, Jean Nerée Ronfort, Alexander Rudigier, Gertrud Rudigier-Rückert, Jody Wilkie, and Samuel Wittwer.

Photographic Acknowledgements

Figures 1-6: courtesy of the Museum of Fine Arts, Boston; Figures 7-10: The Pflueger Collection Copyright: © Christie’s Images Limited/Christie, Manson & Woods Ltd 1993.