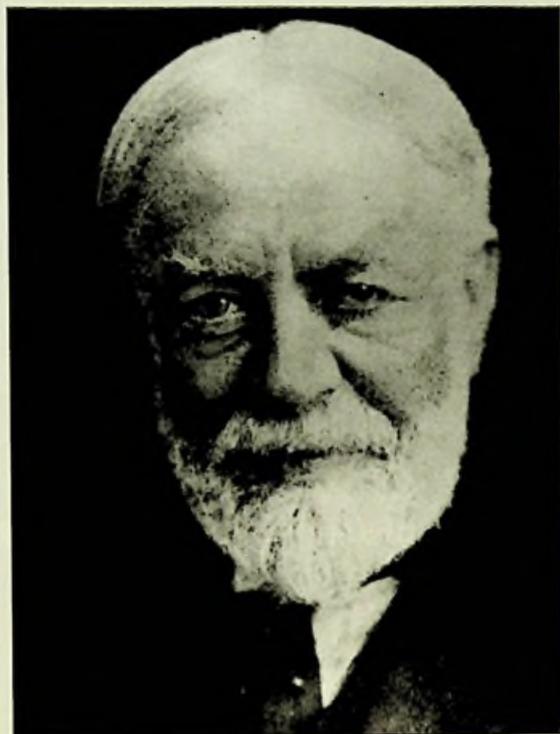


## GERMAN AND DUTCH PORCELAIN IN THE NATIONAL MUSEUM OF WALES

*Oliver Fairclough*

IN 1919 BERNARD RACKHAM, KEEPER OF CERAMICS at the Victoria and Albert Museum, wrote that students of Continental table porcelains would in future have to make a pilgrimage to the National Museum of Wales in Cardiff, an institution founded only in 1907 with the primary purpose of illustrating the art, antiquities and natural history of Wales. He was referring to the recent gift of the de Winton collection, which is still the source of nearly all the museum's foreign porcelain. Between 1917 and his death in 1929 Wilfred de Winton was to give the National Museum of Wales over 2,000 pieces of 18th and early 19th century Continental porcelain, a heroic donation which together with his concurrent gifts of British wares, puts him in the company of Lady Charlotte Schreiber or J W L Glaisher. However pilgrims were to be few, for although some objects from the collection were published by Rollo Charles in 1966,<sup>1</sup> it was until recently almost entirely in store, and largely inaccessible. Now though it is becoming better known, with over a third on view at the National Museum and Gallery, Cardiff, and the remainder available for study.

Wilfred Seymour de Winton (*fig. 1*) was born in 1856, into a Breconshire family which had changed their name from Wilkins to de Winton in 1839.<sup>2</sup> In 1778 the brothers Walter and Jeffreys Wilkins founded the bank of Wilkins and Co. in Brecon. Walter's descendants established themselves at Maesllwch Castle, Radnorshire, while under Jeffreys's son, John Parry Wilkins, who was Wilfred de Winton's grandfather, the bank prospered, opening further branches in South Wales. John's son William de Winton (1823-1907) lived at the Priory in Brecon where Wilfred was born, and at the manor house of Tŷ Mawr in nearby Llanfrynach. Wilfred was the only son of his father's first marriage, and after studying music at Trinity College, Dublin, he became a partner in the bank in 1881. He remained after Wilkins and Co. was bought by Lloyds Bank in 1890, receiving £290,000 in shares, and became a director of Lloyds and of the Royal Bank of Scotland in 1909. He never married, and was a committed High Anglican, being a member of the Canterbury House of Laymen from 1886 and a passionate opponent of the disestablishment of the Church in Wales.



*Figure 1.* Wilfred Seymour de Winton (1856-1929)

Wilfred de Winton began to collect porcelain in the 1890s. His development as a collector has to be established from surviving correspondence and from the labels he applied to some of his pieces, but he appears initially to have confined himself to English and Welsh factories. In the summer of 1901 he was living in Llandaff and became a friend of the Cardiff chemist and antiquarian, Robert Drane, who has been called the inventor of 'comparative collecting'.<sup>3</sup> Drane's distinguished collection of Worcester porcelain sought to document prototypes and illustrate the development of shapes and patterns over time, and consequently contained both Continental porcelains and Oriental export wares. De Winton shared Drane's pre-occupation with factory marks, obtaining examples of marked wares from every European factory up to about 1790 from Marieburg to Naples and from Bordeaux to Moscow. He was also interested in the transmission of



shapes and patterns from one factory to another, and in the interweaving and interdependence of decorative motifs. On his instructions the National Museum of Wales was to compile a card catalogue categorised by decoration. This contains 13 categories, and 73 sub-categories, plates painted with flowers in the centre, centre and borders, pieces with cornflower sprigs or with *façon bois* grounds, and so on.

De Winton was motivated less by aesthetics than by a drive to classify and categorise, and his aim was to assemble as many representative type specimens as possible. The collection is almost entirely one of tableware - very few vases, or toilet or galanterie pieces were included and he showed a complete lack of interest in figures, other than portrait busts. He was for example to assemble seven of a series of nine busts of Dutch republican heroes of the 16th and 17th centuries made at Loosdrecht in the early 1780s after

*Figure 2. Plat de menage. Ansbach, c.1767, hard-paste porcelain, marks. A over a shield in underglaze blue. Height 14½ inches (36.5 cm) (DW 1517-1523)*

engravings by Jacobus Houbraken.<sup>4</sup> Some factories and periods had a particular appeal, and the collection is very strong in Ansbach and Weesp, but relatively weak in Frankenthal and Tournai. Most of his Sèvres dates from the 1780s and 1790s, and with the exception of the Paris factories the collection comes to end in 1800. Although de Winton was a frequent traveller, he bought mostly in Britain, principally from Simmons, in New Oxford Street, though he also frequented Stoner and Evans, Hyam, and Alfred Spero, and bought at auction.<sup>5</sup> He was an undisciplined and indiscriminating collector, rarely spending more than £50 on one object. He had an almost total disregard for condi-



tion, and his collection is full of damaged pieces. Occasionally, though, this disregard could be happy, as it led him to buy important objects that a more fastidious connoisseur might have avoided such an Ansbach plat de menage of c.1767 (fig.2), described in the factory's Preiss Courant of that year as 'Eine kleine plat de Menage, oben mit einem runden durchbrochenen Korb, in der Mitte eine grosse Figur und unten eine runde Schaal, worauf 2 Sucker-Streu-Büschen, 2 Senfft-Kännlein, 1 Oehl und 1 Essig-Kännlein'.<sup>6</sup> The tray is riveted, the basket is crudely reattached, and figures of kneeling putti are missing from the covers of the Büschen (a complete example of one of these in the Cecil Higgins Museum, Bedford). However it bears the sixth and most expensive grade of decoration available, 'mit purpurnen Landschaften und starck vergoldeten Grottesquen' at 200 Gulden, and no other example is recorded.

In 1901 De Winton gave a group of Welsh ceramics to the Welsh Museum of Natural History, Arts and Antiquities (the Cardiff municipal museum), and in 1904 he lent a collection of Chelsea and Bow porcelain. With Robert Drane, he was one of its panel of honorary curators from 1902 until 1912 when the

Figure 3. Teapot, Meissen, c.1711-15, stoneware, copper gilt mounts, former's mark of Johann Kittel. Height 4 inches (10.2 cm) (DW 1504)

Cardiff collections were merged with those of the recently founded National Museum of Wales. Plans for an index hall of natural history in the Welsh Museum may have re-inforced their taxonomic approach to the study of porcelain. In December 1912 de Winton offered to supplement his loan with 150 pieces of Continental porcelain. These began to arrive in March 1913 at the Welsh Museum, as the National Museum's new building was not opened until 1927. De Winton did not stop at 150 pieces and in August 1913 the museum's curator John Ward noted 'the collection is much larger than I had expected'.<sup>7</sup> In November 1913 Ward reported to his director on a visit to the Franks collection at Bethnal Green 'I think the Franks collection is about the same size (about 500 pieces), but some of the factories are better represented ...Franks's does not claim to be a collection of the finest. His aim was to show as great variety of marks as possible, and also other characteristics. This too has been Mr de Winton's aim, perhaps with equal success so far as marks go. But I consider Franks's to be considerably

the better collection. It has a much larger proportion of figures and of sumptuous decoration... But I can well believe that de Winton's is second to Bethnal Green'. By August 1914 the loan had grown to 850 pieces and over the next two years more and more porcelain arrived, and cupboard after cupboard had to be cleared, case after case of archaeological exhibits emptied to accommodate it all. By the end of 1916, when the loan which had mounted to 2,400 pieces, de Winton offered it as a gift, together with any subsequent additions he might make to it, and promised to bequeath that part of the collection remaining at Tŷ Mawr.

Following the acceptance of the de Winton collection, the Director of the National Museum of Wales, William Evans Hoyle, asked Bernard Rackham for an assessment of it. Rackham commented

'The National Museum of Wales now possesses in the De Winton collection the best public collection in this Kingdom of Continental Porcelain, other than figures, which I understand Mr De Winton has not set himself out to buy. The French section is perhaps rather weak, particularly in Sèvres porcelain, of which really good specimens are now difficult to obtain. On the other hand, the sections of German porcelain, especially early Meissen, and some of the minor factories, such as Ansbach and Ludwigsburg, and the Dutch section, are particularly strong. In fact I doubt whether even any Museum in Holland has a better collection of the last named - not only the Hague factory..., but also Loosdrecht, the old and new Anstel works near Amsterdam and the little known porcelain of Weesp. As regards German wares, Mr De Winton has been particularly fortunate in securing so many examples of the very interesting experimental work done at Meissen... during the lifetime of its founder Böttger... It is interesting to note that specimens of Böttger's white porcelain, with applied relief ornament, which may be studied from numerous pieces in the collection, figured largely in the recent sale at Berlin of selections from the Royal Collections of Saxony... The De Winton Collection also illustrates the type with slight formal borders in colours, which were Böttger's first tentative essays in enamel decoration... I think it is no exaggeration to say that students of Continental porcelain, particularly German, Dutch and Italian, must now make a pilgrimage to Cardiff if they wish to complete their knowledge of the subject.'

The remaining part of de Winton's collection arrived in Cardiff following his death in April 1929. During the course of 28 years he had given first to the Cardiff Museum and then to the National Museum of Wales over 3,500 pieces of pottery and porcelain.



Figure 4. Coffee pot, Meissen, c.1715-20, hard-paste porcelain, copper gilt mounts, unmarked. Height 8½ inches (21.4 cm) (DW 648, now NMW A 30,133)

Among a wealth of German table porcelains, one can compare a Berlin plate from the Yellow Japanese service of 1769-70, ordered by Frederick the Great for the Japanese pavilion at Sanssouci, and painted with chinoiserie after Boucher and Pillement,<sup>9</sup> with an Ansbach plate, made around 1770, modelled on the Berlin service given by Frederick the Great to his nephew, the Margrave of Ansbach in 1766.<sup>10</sup> There is a unique teapot of c.1723-5 from Francesco Vezzi's Venice factory among the extensive Italian porcelains,<sup>11</sup> but here there is only space to consider the two areas singled out by Rackham as exceptional - the early Meissen and the Dutch wares.

The de Winton collection contains only two pieces of Böttger stoneware, a bottle and a teapot of c.1711-15 (fig. 3). The latter is a shape listed in the Meissen factory inventory of 3 August 1711 as 'Treckpotten(s) mit einem Kopf unter den Henkel', probably attributable to the Saxon court goldsmith Johann Jakob Irninger (1635-1724), said in 1710 to be responsible for the factory's new designs. The flattened globular



shape, the relief-moulded lambrequins to the rim and cover, and the spout emerging from a mask are all derived from silver prototypes. The spout and finial were replaced in copper gilt at an early date, and this may even be a kiln damaged piece mounted for sale. However it is the Böttger porcelains - the white body and glaze achieved in 1709, but not produced on any scale until 1713- that are one of the principal strengths of the de Winton collection.. Perhaps the most satisfying is a pear-shaped coffee pot of about 1715 (fig. 4). The shape is also found in Böttger stoneware (an example at Schloss Moritzburg is applied with laurel leaves rather than the acanthus found here) and the baluster finial is probably derived from the Böttger 'Turkish' coffee pots. The earliest decorated wares are a teabowl and saucer bearing Böttger's purple or mother of pearl lustre, invented in 1717,<sup>12</sup> and a two handled cup and saucer with lambrequins in gold, Böttger lustre and a narrow range of enamels. The latter dates from around 1717-18, and was perhaps decorated by the gilder Johann Georg Funcke, the only worker then competent in the use of enamels. There are other examples in the British Museum (a Franks collection piece then at Bethnal Green and mis-

Figure 5. Teapot, Meissen, c.1723-25, hard-paste porcelain. KMP mark, perhaps painted by Johann Gregor Höroldt. Height 4 1/8 inches (12.2 cm). (DW 2559 now NMW A 32,630)

identified as Italian) and in Dresden.<sup>13</sup>

The collection is particularly rich in enamelled wares of the 1720s, reflecting the arrival of Johann Gregor Höroldt from Vienna in April 1720. Two tea bowls and saucers, decorated with commedia dell'arte figures are certainly early, and were probably painted around 1722-4 when the range of enamel colours was still limited. The figures have pronounced shadows and stand on a sketchy naturalistic ground, also found on a slopbowl and some saucers in Cardiff painted with early Chinoiserie figures. Commedia decoration of this sort is rare, but is to be found on a teapot in Kunstgewerbemuseum, Berlin, with a KMP mark, another teapot in the Stout Collection, Memphis with an MPM mark, on a coffee pot in a German private collection, and on a pair of two-handled beakers and saucers.<sup>14</sup> Augustus the Strong was a great admirer of the Italian Comedy and of the Venetian Carnival and commedia figures were made in Böttger stoneware. In August 1722 Höroldt 'delivered three services of extra-



Figure 6. Cup and saucer, Meissen, c.1720, hard-paste porcelain, unmarked, decorated 1730-40 by a Bayreuth Hausmaler after Abraham a Sancta Clara, *Neu-eröffnete Welt-Galleria*, Nuremberg 1703. Height (cup) 3 inches (7.6 cm) (DW 2731)

extraordinary work' to the King; and 'requested drawings from the latest volume depicting the carnival' in order to 'paint the costumes and other details' on porcelain.<sup>15</sup>

A teapot (Fig. 5) painted with half-length chinoiserie figures, bought in 1919 for £35, is perhaps most important object in the collection.<sup>16</sup> This bears the KMP mark only in underglaze blue, so was fired not long after April 1723 and decorated before 1725. The decoration was taken directly from sheet number 87 from the Schulz codex, the collection of designs assembled by Höroldt and others between 1720 and 1730. Sheets 87 and 88 are unusual, as they comprise scenes within circular reserves, rather than the frieze of figures found in most of the codex, and may be as early as 1722. One side depicts an enthroned figure below a hanging, perhaps derived from the well-

known engraving by Martin Engelbrecht of the Lord Kiakouli, who is brought a tray of fruit by a group of figures one of whom leads a fantastic camel, and the other a man and woman seated at table under a pineapple-bearing palm tree, also proffered exotic fruits by their attendants. The close correlation between this teapot and sheet 87 suggests that this part of the codex at least is either a group of preliminary designs or a record of work completed rather than a source of ideas for modification by the painters. That it may subsequently have been used in this way is suggested by a slop bowl painted in another hand in the Schloss Museum, Altenburg, which combines elements of both scenes in a single composition.<sup>17</sup> The teapot belongs to a group of tea wares painted with half-length chinoiserie figures, which includes a two-handled beaker and saucer in the Wark collection, two more at Christie's in 1994, a bowl in the Schneider collection, and a service in Schloss Favorite, Rastatt.<sup>18</sup> These are usually attributed Höroldt personally, and the long-necked camel and prominent palm tree occur in other pieces in the group. In all the de Winton collection contains about 35 pieces of Meissen decorated with chinoiserie figures, among them a slop

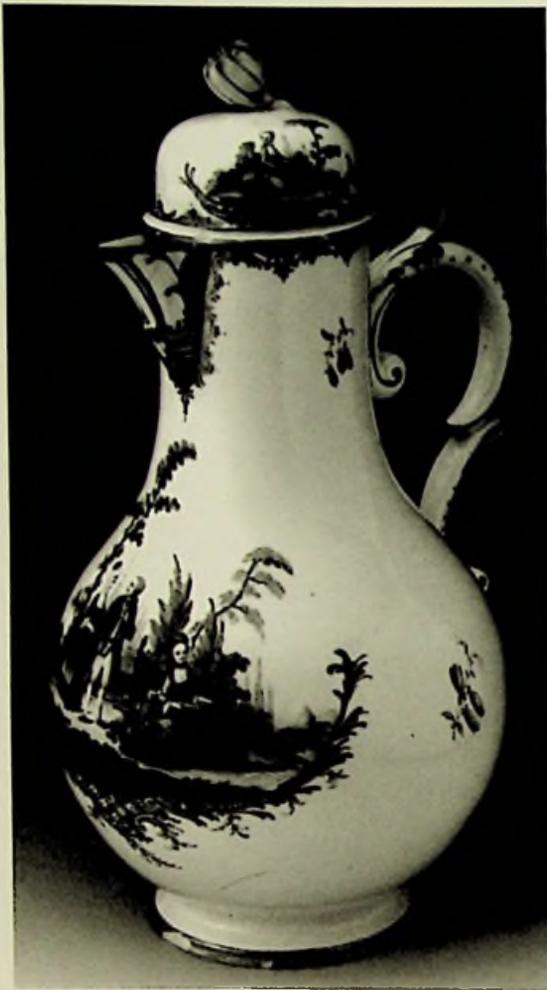


Figure 7. Coffee pot, Weesp, c.1765-70, hard-paste porcelain, mark, crossed swords and three dots in underglaze blue. Height 10½ inches (26.7 cm) (DW 2531)

bowl" bearing a fountain scene probably adapted from Schultz codex sheet 78, which forms part of a tea service of about 1725.

European subjects are also well represented. A splendid baroque teapot of about 1725-30, with an on-glaze swords mark is meticulously painted with a Dutch landscape in red. This resembles a tea service in the Victoria and Albert Museum, and a sugar box and slop bowl in the Schneider collection, but the painting is finer and more complex.<sup>29</sup> The same hand, perhaps that of Christian Friedrich Herold, is also found on a coffee pot in the Stout collection. Among pieces decorated with European scenes within conventional Laub-und-Bandelwerk cartouches is a saucer of c.1725-8, superbly painted with figures sawing wood. The source is Sébastien Le Clerc, *Suite des figures, chevaux et paysages pour l'instruction de monseigneur le duc de Bourgogne*, and the composition is also found on mid

18th century Chinese export porcelain.<sup>21</sup> This too bears an on-glaze swords mark, and the underside is moulded with vine trails. A further forty pieces are painted with harbour scenes in polychrome or in schwarzlot.

The de Winton collection continues with Kakiemon and other oriental decoration, and with underglaze blue wares. There are numerous examples of Meissen flower painting, commencing with *Holzschmittblumen* pieces of around 1740. Unlike many early Meissen collectors, de Winton did not stop in 1756 with the Seven Years War and the Prussian occupation of the factory. Later pieces include a dish from the Stadholder service made around 1772-74, as a gift from the Dutch East India Company to the Stadholder William V, and painted with views in the Netherlands and the Dutch East Indies.<sup>22</sup> One of the thirty two second size round dishes, this bears the East gate of Delft after an engraving of 1757 by Paul van Liender. The service subsequently belonged to William Beckford, being in the Fonthill sale of 1823 and was dispersed in 1868. The Stadholder service is still rococo, but neo-classical wares include a saucer in the Wedgwood jasper manner,<sup>23</sup> perhaps associated with the coffee service in 'englischem Geschmack' modelled for Count Marcolini by Johann Matthai in 1780.

De Winton formed his collection before the publication of Gustav Pazurek's *Deutsche Fayence-und-Porzellan Hausmaler*, in 1925 and the subsequent development of interest in Hausmaler decoration. However he owned a number of significant pieces decorated outside the Meissen factory by independent enamellers or gilders. Commencing with Augsburg, as the city was one of the principal centres of outside or Hausmaler decoration, the collection includes thirty pieces decorated with gilt chinoiserie after designs provided by Höroldt and the engraver Johann Elias Ridinger, probably from the workshop of Bartholomäus and Abraham Seuter, among them a Böttger paste teapot similar to an example signed by Abraham Seuter and dated 1731. These contrast with a tea bowl and saucer decorated around 1730 with gilding over a brown flux, perhaps by a Hausmaler in Dresden.<sup>24</sup> Decoration of this type was formerly attributed to the Meissen painter Christoph Conrad Hunger, at the factory 1715-17 and 1727-9, but it is certainly Hausmaler and similar decoration is found on Saxon glass of the period.

A Böttger paste coffee pot, decorated around 1740, is reserved in purple and red monochrome with commedia dell' arte figures from Watteau. One of these is *Le Conteur*, painted around 1715 and engraved in reverse by Nicolas Cochin in 1727. This may be the source used by the painter as, unusually, the scene is not reversed. The other is derived from *L'Accord Parfait*, now at Kenwood. Both should be added to the



Figure 8. Tobacco pot, Loosdrecht, c.1774-78, hard-paste porcelain, marks, M:OL in black, MG3 incised. Height 4½ inches (12 cm) (DW 201)

ten Watteau subjects published by Siegfried Ducret,<sup>25</sup> and attributed by him to Abraham Seuter. These are perhaps more likely to have been decorated in the workshop of Johann Auffenwerth (who died in 1728) and his daughters, which was also responsible for a Böttger paste teapot with a gilt bronze dragon's head spout terminal, which is painted with typical Auffenwerth chinoiserie figures in a limited palette of lilac, iron-red, with yellow, black and a muddy green, against a background of spindly trees and outsize insects, and within a distinctive border of husks, and Laub und Bandelwork scrolls.<sup>26</sup>

Moving from Augsburg to Bayreuth, we come to a pair of beakers and saucers painted with figures from Abraham a Sancta Clara's *Neu-eröffnete Welt-Galleria*, published in Nuremberg in 1703, a picture book of costume figures in a tradition which goes back to the 15th century.<sup>27</sup> This begins with figures of the Pope and the Emperor, and eventually reaches the Türkischer Gränitz-Bassa and the well-wrapped Turkish lady in street costume of figure 6, the work of a Hausmaler around 1730-40. Among several pieces from the Breslau workshop of Ignaz Preissler is a Böttger porcelain leaf or pickle dish painted in red and gold with a battling sea god.<sup>28</sup> The source is an engraving of 1525 by Barthel Beham, one of the early 16th century Nuremberg Kleinmeister. Other Hausmaler decoration in the collection includes pieces attributed to F F Meyer, J B Ferner and Canon von dem Busch.

Good though de Winton's Meissen is, his Dutch porcelain, some 250 pieces, is in some ways even more remarkable. Although some account of the four factories of Weesp, Loosdrecht, Amstel and the Hague is included in Havard's *Histoire des Faïences de Delft...* published in 1909, Dutch porcelain was virtually unknown in Britain in the early 1900s. In 1916, the

year of the first major exhibition of Dutch porcelain held in the Hague,<sup>29</sup> there was only one minor piece of Weesp porcelain in the Victoria and Albert Museum. This part of the collection was the result of de Winton's personal knowledge of the Netherlands, and much of it was bought in Amsterdam. The story begins with Weesp, the small factory in a former brandy distillery projected by an Irishman called McCarthy in 1757, but effectively founded two years later when it came under the patronage of a Dutch nobleman and former ambassador to Berlin, the Count van Gronsfeld-Diepenbrock-Impel (1715-72). Production began in 1762 and Weesp porcelains are broadly Germanic - the arcanist Nicolas Paul the elder from Höchst and Fürstenberg worked briefly there and was followed in 1764-7 by Anton Wilhelm, also from Höchst. Production was largely confined to tableware, though de Winton owned two of the very rare figures made at Weesp,<sup>30</sup> a lion devouring a horse, and a seated shepherdess. Weesp porcelain is a greyish hard-paste, sometimes with an opacified glaze, and it remained rococo in style through to the factory's closure in 1770. A coffee pot (Fig. 7) is the most elaborate of a number of pieces in the de Winton collection painted with genre figures, and others are decorated with flowers, with landscapes in purple *camieu*, or occasionally with peasant figures or chinoiseries within scale borders. A significant proportion of Weesp porcelain was sold in the white, and the collection includes an undecorated tureen whose bombe shape and sliced lemon finial are derived from Nymphenburg.<sup>31</sup> An even larger tureen and stand<sup>32</sup> can be attributed to the painter and arcanist Louis Victor Gerverot (1747-1829), who was born in Lunéville, and trained at Sèvres and Niderviller, before working as a bird painter at several German factories. He was at Weesp in 1769 to 1770, before going to Höchst, and there is a coffee pot in the Museum für Kunsthandwerk, Frankfurt, painted with the same *Indianische Vögel*.<sup>33</sup>

Gerverot also worked at the second Dutch factory - Loosdrecht, founded in 1774 by Johannes de Mol, a pastor with scientific interests and a sense of social responsibility, who hoped to provide employment for his parishioners in the village of Oud-Loosdrecht, near Hilversum. De Mol bought porcelain clay from the recently closed Weesp factory in 1772, and had Gerverot fire a number of trial pieces for him at the faïence factory at Schrezheim, where he was then working. Commercial production began in October 1774, with Gerverot responsible for preparing the colours until his dismissal by de Mol in 1779. The factory made a wide range of shapes, and employed a number of excellent painters, but it never made money, and de Mol was obliged to sell out to his creditors shortly before his death in 1782. A tea and coffee service, decorated with exotic birds and given

coffee service, decorated with exotic birds and given by de Winton in 1921, was probably painted by Gerverot, c.1774-6, and belongs to a characteristic group of early Loosdrecht wares until recently regarded as Weesp.<sup>34</sup> Another 'international' worker to appear at Loosdrecht in 1783 was Fidelle Duvivier. A landscape-decorated cup and saucer in the de Winton collection is similar to work attributed to Duvivier on early New Hall.<sup>35</sup> Dutch scenes in brown, violet or black were much used, but the factory also employed competent flower and bird painters. Loosdrecht made a number of forms not found elsewhere, for example its flattened 'flower bottles' or flasks, and some of these are characteristically Dutch, such as fish-shaped herring dishes, goblet-like Kandeel cups, or circular tobacco boxes (Fig. 8). Loosdrecht shapes are generally Louis XVI, but the factory used a rococo design derived from Tournai for garnitures of vases, which was also made by the successor factory of Amstel after 1784, as were a number of neo-classical vase forms introduced at Loosdrecht during the late 1770s.

In 1784 the loss-making factory was moved to a more favourable site, a former cotton-printing factory at Ouder-Amstel, but remained under the management of Johann Friedrich Daeuber, appointed by de Mol in 1781.<sup>36</sup> Amstel is therefore a continuation of Loosdrecht, and this continuity is evident in its earlier wares, and a number of Loosdrecht shapes bear the Amstel mark in underglaze blue. Amstel employed a number of German workmen and obtained its kaolin from Passau and from Limoges. During the 1790s, new and more international forms appear, though teawares of this period often have a complicated rectangular bracket handle, unique to Amstel.<sup>37</sup> After Daeuber's death in 1800, the factory was sold to Nicholas Gerard Donner and his son George, who owned a chemical works at Nieuwer Amstel on the other side of the river. The Donners continued with the factory, now with a largely Dutch workforce, and in 1809 they moved it to the site of their Nieuwer Amstel chemical works. It is not certain that porcelain was ever made there, but porcelains, including imported Paris wares, were decorated for sale until Donner's death in 1814, the last comprehensive sale at the factory's warehouse taking place in 1816.

The final Dutch 'factory' is the Hague, established by the German, Anton Lyncker, in 1777. Lyncker claimed that he made porcelain (he also claimed falsely that he had worked at Meissen for twenty five years), but it should be stressed that there is no proof that the Hague was ever more than a decorating business handling German, mostly Ansbach, wares and Tournai soft-paste porcelain, though some of Lyncker's German porcelain was supplied to him already marked with the Hague factory's stork in underglaze blue.<sup>38</sup> Although Lyncker was borrowing heavily in 1777 to

1779, his loans were insignificant compared to de Mol's and nowhere near enough to fund a porcelain factory, nor have either of his sites produced wasters. However his decorators included some excellent bird, animal and flower painters,<sup>39</sup> and Hague porcelain enjoyed some success, contributing to de Mol's difficulties at Loosdrecht. Lyncker died 1781, but the business was continued by his equally unsavoury son, Johann Franz, until his bankruptcy in 1790.

#### ACKNOWLEDGEMENTS

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#### PHOTOGRAPHS

All photographs are supplied courtesy of the National Museum and Gallery, Cardiff.

#### NOTES

1. R. Charles, *Continental Porcelain of the 18th century*, London 1964
2. For the family background, see R.O. Roberts, 'The Brecon Old Bank, 1778-1890', *Brycheiniog*, VII, 1961, pp.56-70, and Susan Loram, *John Parry Wilkins and 'The Old Bank'*, Lloyds Bank, London, n.d., also *Who was Who 1929-1940*. Information from Mrs Loram and Mrs D. Howard is acknowledged
3. B. Hillier, *Pottery and Porcelain 1700-1914*, London 1968, p.295. For Drane's collection see *The Collection of Old Worcester Porcelain formed by the late Mr Robert Drane, F.L.S., exhibited by Albert Amor...*, London 1922. Robert Drane's diary for 1901, Glamorgan Record Office (D/D/xi b 28), 27 Sept., records gift from de Winton of a Worcester cup and matching Chinese porcelain saucer, to whom he 'gave a Worcester cup and saucer with cross swords mark after a Dresden original'. They met on three further occasions that year, subsequent diaries missing.
4. For these busts see W M Zappey, A L den Blaauwen, A.W.A. van der Groes & A.C. Pronk, *Loosdrecht porselein 1774-1784*, ex. cat. Rijksmuseum, Amsterdam, 1988, nos.262-266.
5. He acquired pieces from Lord Sidney's sale, Christie's May 1892 and the 2nd Duke of Cambridge's, Christie's 8 June 1904. He also bought German porcelain from the collection of J.H. Fitzhenry, dispersed at Christie's 8 November 1913.
6. *Preis-Courant Des in der hoch-Fürstl. Anspachischen Fabrique zu Bruckberg verfertigen feinen Porcellains*, Anspach 1767, pp.4-5. Information from Werner Burger, Head of Museums and Archives, Ansbach.
7. Memorandum to W. Evans Hoyle, Director, National Museum of Wales, August 1913, NMW archives, acc.18.18
8. National Museum of Wales, *Twelfth Annual Report Presented by the Council to the Court of Governors*, Cardiff 1919, p.24
9. R. Charles, 1964, pp.30, 88, col. pl.10 (DW 3022, now NMW A 30,056) For the Yellow Japanese service, see E. Köllmann / M. Jarchow, *Berliner Porzellan*, Munich

- 1987, pp.49-50, pls. 19, 271-3.
10. (DW 2195), for other pieces from this service, see *Ansbacher und Den Haager Porzellan* (ex. cat. Hetjens-Museum, Düsseldorf; Residenz Ansbach; Haags Gemeentemuseum, 1980-1), no.87; *Deutsches Porzellan des 18. Jahrhunderts...* (Museum für Kunsthandwerk, Frankfurt am Main, 1983), no. 195.
  11. (DW 546), A.M. Molfino, *L'Arte Della Porcellana in Italia*, 1976, pl.22
  12. The lustre-decorated teabowl and saucer is DW 2470; compare examples in Victoria and Albert Museum (C708 + A - 1909, illus. W.B. Honey, *Dresden China*, London 1934, pl.7D), and in the Staatliche Kunstsammlungen, Dresden (P.E. 920 and 921, illus. exhib. cat. *Meissen Frühzeit und Gegenwart*, Dresden, 1982, pl.1/90
  13. The cup and saucer is DW 585, R. Charles, 1964, pl.8B, for the British Museum's example see, International Ceramics Fair and Seminar, *Documentary Continental Ceramics from the British Museum*, London 1985, no.5. Another in Dresden, see L. Schnorr von Carolsfeld, *Porzellan des Europäischen Fabriken*, Berlin 1912, fig.12. De Winton owned the book and recommended it to John Ward.
  14. S. Bursche, *Meissen Steinzeug und Porzellan des 18. Jahrhunderts: Kunstgewerbemuseum Berlin*, 1980, no.50; Museum für Kultur-Geschichte der Hansestadt Lübeck & Museen der Stadt Aachen, *Early Meissen Porcelain: A Private Collection*, Lübeck 1993, no.32; S. Ducret, 'Vorbilder für Porzellanmalerei', *Keramos*, 44, 1969, pp.12-41, figs.3, 7-8.
  15. R. Rückert, *Biographische Daten der Meißener Manufakturisten des 18. Jahrhunderts*, Munich 1990, p.159
  16. R. Charles, 1964, col. pl A (DW 2559, now NMW A 32,630)
  17. R. Behrends, *Kommentar: Das Meißener Musterbuch für Höroldt-Chinoiserien*, Leipzig 1978, I no.5
  18. For the group see Museum für Kultur-Geschichte der Hansestadt Lübeck & Museen der Stadt Aachen, 1993, no.37 and 38; also Christie's, King Street, 5 December 1994, lot 172
  19. (DW 592), similar to S. Bursche, 1980, no.69, decoration tentatively attributed to P.E. Schindler.
  20. (DW 589), R. Charles, 1964, pl.9A; the service in the Victoria and Albert Museum is C69 + A to C73 + A - 1918, (illus. W.B. Honey, 1934, pl. XXIIB), for the Schneider pieces, see R. Rückert, *Meißener Porzellan 1710-1810*, Munich, Bayerischen Nationalmuseum 1966, nos. 203,204, col. pl.V.
  21. (DW 3063), compare F and N Hervouët, Y. Bruneau, *La Porcelaine des Compagnies des Indes à Décor Occidental*, Paris 1986, p.352, no.15.38 (reversed image)
  22. (DW 782), R. Charles, 1964, pl.18c, see also A. den Blaauwen, *The Meissen Service of Stadtholder Willem I'*, Zwolle 1994
  23. (DW 2287). The figures are derived from the *Dancing Hours* of 1778.
  24. (DW 2323). For this group, A. Dawson, 'Gold foil decoration on enamel, glass and porcelain: a new look', *Burlington Magazine*, CXXXII, 1990, pp.336-42., and Museum für Kultur-Geschichte der Hansestadt Lübeck & Museen der Stadt Aachen, 1993, no.93. The Cardiff example is plainer than the others.
  25. (DW 2981). S. Ducret, *Meißener Porzellan bemalt in Augsburg, 1718 bis 1750*, Brunswick 1972, II, pp.20-23, and col. pl.VIII
  26. (DW 2181). T. Clarke, 'A Meissen Discovery - Sabrina Auffenwerth at Augsburg', *The Connoisseur*, 181, 1972, pp.94-9, and 'Sabrina Hosennestel, geborene Auffenwerth, 1706-1782 : zwei signierte Stücke', *Keramos*, 109, 1985, pp.13-6.
  27. (DW 2731 and 2732) Information from Tim Clarke. The engravings are by Christoph Weigel.
  28. (DW 549). For the use of Beham's engravings by the Preissler workshop, Maureen Cassidy-Geiger, 'Two Pieces of Porcelain Decorated by Ignaz Preissler in the J. Paul Getty Museum', *J. Paul Getty Museum Journal*, 15, 1987, pp.35-52. These leaf dishes are also found in *Schwarzlot* and gold, see an e.g. in the musée national de céramique, Sèvres. Renaissance aquatic themes are also found on neo-classical porcelain; see a Vienna cup of 1805 (NMW A 30,419), with a trident-wielding dolphin derived from Raphael's fresco for the stufetta of Cardinal Bibiena, engraved by Tommaso Piroli in 1804.
  29. Gemeente Museum, *Den Haag, Tentoonstelling van achttiende-eeuwsch Hollandsch porselein*, The Hague 1916
  30. (DW 2985 and 2725). Both acquired in 1925. For the former, K.D. Baxendall, 'Dutch Porcelain', *The Connoisseur*, 103, 1939, pp.258-62, 290, fig.II. Perhaps unique as a single figure, also found as part of an arbour group with a standing shepherd.
  31. (DW 150) Shape also made with moulded cartouches on body and cover, see W.J. Rust, *Nederlands Porselein*, Schiedam, 1978, fig.3; W M Zappey, 'Porselein en zilvergeld in Weesp', *Overdruk uit Hollandse Studien*, 12, 1982, p.181
  32. (DW 2741). Cover modelled with a putto finial now missing. A smaller tureen, Rijksmuseum, Amsterdam, RBK 14542 may be from the same service.
  33. Museum für Kunsthandwerk, Frankfurt am Main, *Deutsches Porzellan: Geschirr und Ziergerät*, Frankfurt 1983, no.320
  34. (DW 2712-2724 now NMW A 30,073-30,088). R. Charles, 1964, pl.58A. Coffee pot, W M Zappey, A.L. den Blaauwen, A.W.A. van der Groes & A.C. Pronk, 1988, p.68, no.15
  35. (DW 2191) W.M. Zappey, A.L. den Blaauwen, A.W.A. van der Groes & A.C. Pronk, 1988, p.222, no.146, for another; compare D Holgate, *New Hall*, London 1987, p.125, fig.118.
  36. W.M. Zappey, A.L. den Blaauwen, A.W.A. van der Groes & A.C. Pronk, 1988, p.27. W.M. Zappey, *Amstelporselein 1784-1814*, ex. cat. Museum Willet-Holthuysen, Amsterdam, 1977
  37. For example teapots DW 218 and 220, the former ill. K.D. Baxendall, 1939, fig.VII, and W.M. Zappey, 1977, nos.65 and 66.
  38. For the Hague 'factory' wares, see *Haags Porselein 1776-1790*, Gemeentemuseum, the Hague 1965 and *Ansbacher und Den Haager Porzellan*, Hetjens-Museum, Düsseldorf; Residenz Ansbach; Haags Gemeentemuseum, 1980-1. For discussion of documentary evidence, W M Zappey, A L den Blaauwen, A.W.A. van der Groes & A.C. Pronk, 1988, pp.32-5.
  39. Pieces discussed included a chamber pot with an underglaze blue mark (DW 2754) and a service painted with birds (DW 130-134), similar to Hetjens-Museum, Düsseldorf; Residenz Ansbach; Haags Gemeentemuseum, 1980-1, no.31