

Théodore Deck: Artist and Master Potter

by Bernard Bumpus

Théodore Deck (1823-1891) was the leading French ceramist of his age. He was a scientific potter whose many innovations were quickly copied by others, and at the same time he was an artist who successfully encouraged many artists to work for him. The portrait of him in *Figure 1* was made by one of the most successful of them, the Swiss artist Albert Anker. Deck was then aged about 50, and at the height of his powers.

Deck's beginnings had been modest. He was born in the small town of Guebwiller, in Alsace, very close to the Swiss and German borders. At the time of his birth, in 1823, textiles were the staple trade of the area and Deck's father was a silk dyer, though not a very successful one. Wealthy relatives paid for him to go to the Episcopal College of Lachapelle, a boarding school near Belfort, where he is said to have excelled at chemistry. But when he was seventeen his father died and he returned to Guebwiller to take over the family business. This was a failure. Perhaps he was too young, or perhaps his heart was not in it, as he had artistic ambitions. He then tried to apprentice himself to the Strasbourg sculptor, André Friedrich, but Friedrich's charges were too high. So he apprenticed himself instead to the leading Strasbourg stovemaker, Père Hügelin. At that time most houses had stoves, though not all were decorated. While he was in Strasbourg he succeeded, in his spare time, in studying sculpture under Friedrich. And, he said, he dreamed about making stoves 'more artistic'.

After his apprenticeship finished, he went on



Figure 1, Théodore Deck, pencil drawing by Albert Anker c. 1870. Musée du Florival, Guebwiller.

working for Hügelin until he was due for military service. This was an unattractive prospect, so he set off for central Europe on foot, paying his way by working on stoves as he went and at the same time studying the local stove making techniques. His growing reputation evidently preceded him, and when he reached Vienna he was engaged to make stoves for the Imperial palace,



the Schloss Schönbrunn. He stayed in Vienna for 18 months, though there is no precise record of the work he did there. He then moved on, stopping at Berlin and other cities, before returning to France in December 1847.

He did not go back to Guebwiller but went to Paris, where, on the recommendation of his old master, Père Hügelin, he was engaged by another stovemaker, Madame Vogt. But the revolution that broke out in February 1848 closed the factories, Madame Vogt's included, and Deck, along with many other workers, found himself destitute. To provide the unemployed with a small income, the Provisional Republican Government hastily cobbled together a scheme called the National Workshops. This was designed to employ them on public works and Deck was fortunate to be enrolled and then to be elected a squad leader. But more disturbances followed and after fresh riots had broken out on June 22 - the June Days - the Workshops were suppressed.

Deck then went back to Guebwiller, avoiding the police, who controlled the roads, by joining a detachment of the National Guard returning to Lorraine. In

Figure 2, Two Deck plaques with Iznik decoration. Diameter of each: 11 1/8 in. (30 cm.)

Guebwiller he set up his own pottery. Stoves and sculptural objects seem to have been his main productions though no doubt he made other things too. None of his stoves have survived, though there are a few painted tiles in the Musée du Florival, Guebwiller.¹ From this period the museum also has a crisply sculpted medallion commemorating a young girl, Anna Keinzle, who died when she was 18, a bust of Mozart, made for the local music society, and a terra-cotta model of a Genoese fisherman.

Deck returned to Paris at the end of 1851 in response to an invitation from Madame Dumas, daughter of Madame Vogt, to become the foreman of a new stove factory. Under Deck's guidance it developed into the leading manufactory in Paris, and in 1855, at the International Exhibition there, Madame Dumas was awarded a medal.

This exhibition was to be a watershed for Deck. The English ceramics he saw there were, he thought, so superior to anything made in France at the time, that



Figure 3, Néo-Grec plaque painted by J.-B. Hamon, *Female Artists*. Included in Deck's display at the London International Exhibition in 1862. From plate 22, Masterpieces of Industrial Art at the International Exhibition, 1862 by J. B. Waring

he resolved to better them. So he left Madame Dumas and, with his brother Xavier, set up a small pottery of his own. It was the Minton ceramics display which impressed him so much, particularly the Minton majolica, garden furniture and other new lines, decorated in bright glazes. These glazes had been developed by Léon Arnoux, one of France's most knowledgeable ceramists, who had joined Minton's in 1849.

Deck's artistic interests had ensured that he had contacts with many artists, and particularly with fellow

Alsatians. One of the earliest pieces he made after leaving the Dumas factory was a vase decorated with a winter scene by the Barbizon landscape artist, Henri Harpignies. But during these early years Deck had to struggle hard to work out his own methods and processes. One of these was a reproduction of the technique that had been used for the rare sixteenth century Henri-Deux wares, which involved inlaying a white body with patterns in different coloured clays. Deck did not imitate the Renaissance designs on these pieces, but only adopted the technique. It was very skilful work, but Deck found it slow and expensive. Xavier confessed later that the results were rather dull, too.

In 1857 there was an exhibition of Turkish Iznik wares at the Cluny Museum in Paris, though at the time



Figure 4, Plaque painted by Eléonore Escallier decorated with a pair of South American Quetzals. She had probably seen the birds in the Jardin des Plantes in Paris. Dated 1867 and shown at the International Exhibition in Paris that year.
Diameter: 23½ in. (60 cm.)

these Iznik wares were thought to be Persian. Deck was so struck with the colours and glazes that he determined to reproduce them and he succeeded in doing so after obtaining a broken Iznik tile and analysing it. The best known of his glazes, a turquoise blue, became famous as *bleu Deck*. The following year he succeeded in reproducing his first Iznik type plate. These plates, two of which are illustrated in Fig.2, immediately became an important part of his output, and were soon copied by other manufacturers. Most of Deck's Iznik designs were based on original pieces, though he often varied the colours. Another design source appeared in 1859 when the potter Collinot, and

the Orientalist Adalbert de Beaumont, published a series of etchings intended for artists and industrialists. They included works from China, Japan and India as well as the Middle East and Europe.²

Success gradually came to Deck, and in 1858 he was able to formally found his manufacture for the production of 'artistic faience'. At this time it was still quite a

modest establishment, according to this contemporary account:³

A dilapidated store-house... had been hastily turned into a work-shop; it contained the indispensable potter's wheel, a few tables and benches, and two small kilns... There every weekday Deck was at work with his brother, throwing, turning, decorating, and firing a small stock of vases and dishes. On Sundays a few young and friendly artists, all of Bohemian persuasion, assembled in the extempore atelier... ready to make more trials with ceramic colours.....at the end of the day each painter had covered with a light sketch of his own invention a vase or plate....

These artists, all well known at the time, included Jean-Louis Hamon, Victor Ravier, Henri Harpignies, Eugène Gluck, Félix Bracquemond and the flower painter Eléonore Escallier.

At one of these Sunday sessions it was suggested that each artist should paint a plate for a dessert service. The set was included in Deck's display at the 1861 Paris exhibition of industrial arts. In the event, and perhaps unexpectedly, the dessert service sold for a high price. Thus, perhaps, was born the idea of selling faience plaques and plates which had been decorated by Salon artists. They immediately became an important part of Deck's output. Like the Iznik plates, these were pioneering works, and they cut across the artificial line between the fine and decorative arts.

At this 1861 exhibition Deck showed not only the dessert service and his Iznik range, but Chinese and Japanese wares too. These designs were often based on Oriental originals, though the motifs were frequently mixed. Deck had made so much progress since 1858, when he had established his *manufacture*, that one critic already called him 'a master'. Léon Arnoux and Colin Minton Campbell, Minton's owner, were in Paris for the exhibition and they thought so highly of Deck's exhibit, that they visited his workshop. Deck found this very flattering.⁴ That his reputation was already established is evident, as he obtained the contract to tile the sumptuous bathroom of the Hôtel Paiva in the Champs Elysées. This was a highly important commission as the adventuress, Blanche Lachmann, wife of the Marquis de Paiva y Aranja, had determined to build 'the most beautiful house in Paris', and the Hôtel was being decorated by the best artists. As for the bathroom itself, the floor was paved with onyx, the bath itself was of silver-plated bronze, and the taps were studded with turquoises.⁵

The critic who described Deck as 'a master' at the

1861 exhibition had also praised him for employing the artist Jean-Louis Hamon. Hamon had been a founder member of the néo-Grec movement in the 1840s. The néo-Grecs painted genre scenes, which they placed in Greece or Pompeii. Hamon had also worked at Sèvres, where he introduced a new range of pastel colours. He had only stayed for a few years as his irregular timekeeping, due perhaps to a great liking for red wine, had been too much for the Sèvres management. But he was one of the few artists with experience of ceramic painting.

The next year Deck put on a large display at the International Exhibition in London, where it was well received by the critics. Among them was the architect J. B. Waring, who wrote enthusiastically about Deck's contribution:

The decorative ware designed after Oriental or Arabic models was exceedingly pleasing and effective, mere suggestions being worked out with an originality of elaboration in the highest degree attractive. Some of these pieces are executed like the Henri-Deux ware.....others are only painted in enamelled colours; but all are characterised by refinement, good taste, finish and brilliancy of tone.⁶

Waring also illustrated two plates by 'the celebrated artist J.B.Hamon'.⁷ One of these Waring titled 'female artists' (Fig.3). In this néo-Grec scene, two women in archaic costume are painting classical pots. The South Kensington Museum bought the other plate, a seated woman 'preparing perfumes'. The Museum also bought, at a knock-down price, one of Deck's most prestigious exhibit, his version of the Alhambra Vase. It was a copy of the large vase in the Alhambra Palace in Granada, made sometime before 1400, and regarded as one of the finest examples of pottery produced during the Arab occupation of Spain.

During the 1860s Deck had many opportunities to show his work at exhibitions. Following the success of the 1861 industrial arts exhibition, a new body, the Union centrale, was set up to boost the industrial arts. Deck immediately appreciated the Union's potential and became a founder member. The first Union centrale exhibition was held in 1863. Apart from the Iznik wares, Deck again showed vases and other Chinese or Japanese objects. Among them was a flower holder like the one in the centre of Figure 5. It was designed by Emile Reiber, another of Deck's Alsatian friends. This vase was much admired; loosely based on an Iznik original, it was so popular that it remained in production for many years. It had six outlets for



Figure 5, Five works from Deck's display at the London International Exhibition in 1871. The two plaques were painted by Victor Ravier, and the central flower vase was modelled by Emile Reiber. From *The Art Journal*.

Nelle sta in questo che la maggior parte dei colori, benché tolti dal regno vegetale, non reggono ad un gran fuoco, e poco o tanto si smar-

faenze, dacchè un lavoro così costoso viene riservato piuttosto alla porcellana, come quella che è una materia molto più preziosa; oltracciò una

vernice. Siccome col liquefarsi dello smalto si scioglieva nuovamente anche il colore e s-



N. 4. — VASI E TONDI FAENTINI di Deck di Parigi.

ricono. Peraltro anche questa difficoltà si può vincere dipingendo sulla vernice già cotta e fissando la vernice con una leggera cottura a lento fuoco. Pur troppo questo processo dà tante dure e vecche, perciò il colore rimane alla superficie

faenza ben trattata avrà sempre un'impronta più artistica che non le pitture più fine sovra una porcellana inverniciata. Molto migliori risultati si ottengono col primitivo processo che tiene la strada opposta, quello cioè che consiste nel dipingere so-

pera alla vernice, dessa talvolta vi penetra producendo così una trasparenza, la quale egualmente è vero, la vera malattia in quanto bellezza delle tinte, ma la supera nella forma colorito.

flowers, came in two sizes and was made with several finishes. The vase became something of a Deck icon too, being illustrated in many articles about him. It even turned up in 1913 in a unexecuted proposal for a commemorative monument for Deck in Guebwiller.

The most spectacular part of Deck's display at the 1865 Union centrale exhibition were the plates and plaques decorated by artists, well over sixty of whom were associated with him at one time or another. He seems to have given them their heads, for they worked in a great many different styles. As Solon pointed out:

Deck's showroom was always full of remarkable works of art, which under ordinary circumstances, could not have been brought together without an enormous outlay.⁸

But Deck managed it because the artists only got their money when the work was sold. And they were obviously happy with this arrangement. During this decade the most prolific of these artists were Victor Ranvier, Eugène Gluck, Emmanuel Benner, François Ehrmann, Jules Legrain, Eléonore Escallier and Albert Anker, though only Escallier and Anker are remembered today.

Ranvier was, like Hamon, a néo-Grec, and painted

Figure 6, Work shown by Deck at the Vienna International Exhibition in 1873. The box was modelled by Emile Reiber and the plaque was probably painted by Emmanuel Benner. From *Esposizione Universale di Vienna del 1873 Illustrata* (Milan, 1874)

'idyllic scenes'. But unlike Hamon, whose characters were usually dressed in Greek costumes, Ranvier often seems to have preferred discreet undraped models. The two plaques at the top of Figure 5 were his work. François Ehrmann was another Alsatian and during the 1860s he painted a series of attractive plates illustrating characters from the Arabian Nights. They are very popular with collectors and fetch high prices when they appear on the market. Two other Alsatian artists associated with Deck were Jules Legrain and Emmanuel Benner. Legrain specialised in rather sentimental images of Cupids or children. They often hold hands or dance in a ring, and are not to everyone's taste today. Benner usually painted birds and the plate in the top left corner of Figure 6 is probably his.

Albert Anker, who drew the portrait of Deck in Figure 1, joined Deck rather later than the others, probably around 1866. He was one of his most prolific

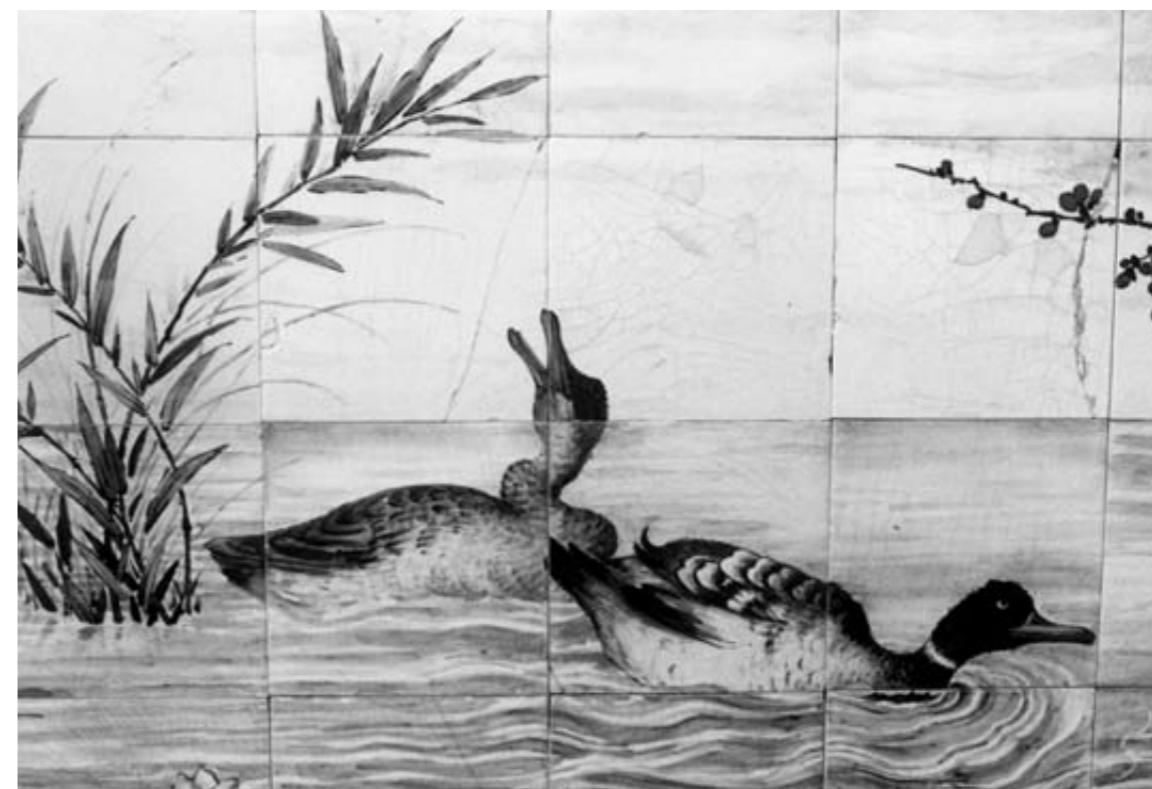


Figure 7, Detail from bathroom tiles made for the Schlumberger Villa Guebwiller, and now in the Musée du Florival. The tiles were designed and painted by Edmond Lachenal in 1876.

artists, and specialised in historical subjects, though he also painted genre scenes. At the 1867 International Exhibition in Paris, one of his plates, *The Convalescent*, depicting a young girl sitting up in bed and holding a cup, attracted Léon Arnoux, the Minton art director. He was in Paris to report on the ceramics for the British Government and the Illustrated London News. He described Deck's display as 'the principal feature of French faience' and called Anker's *Convalescent* 'a gem'.⁹ Deck and Anker clearly thought highly of it too, as Anker went on to make at least twelve more versions.

One of the best of Deck's artists at the time, and one whose reputation has not evaporated, was Eléonore Escallier. Although regarded as a flower painter, she was also very skilful at depicting birds (Fig.4). She probably saw the Central American Quetzals which she illustrated on this plaque in *le Jardin des Plantes* in Paris. She painted at least three of these Quetzal plaques in 1867 and all may have been included in Deck's display at the International Exhibition in Paris that year. The asymmetrical placing of her designs show that she was strongly influenced by Japanese prints. The designs too are enhanced by being painted in relief, another of Deck's innovations.

Deck's skills were soon recognised in England and many of his customers were English, as the *The Art Journal*, in its report on the Paris exhibition, confirmed:

His [Deck's] productions are admirable, both in style and execution. Among other objects we especially noticed were plates and dishes, the pictures on which are painted with remarkable vigour, and are most brilliant in colour. They seem to have attracted the special notice of English collectors, whose names, as purchasers, appear on numerous specimens.¹⁰

One businessman wanted Deck to come to England to manage a new pottery that he proposed to build. Deck was tempted, but decided not to leave Paris. His success, and greater prosperity, now allowed him to move from his first small workshop to a larger building in the area, between the rue de Vaugirard and the Passage des Favorites. The brothers moved there too, living over the works, an unmarried sister looking after the domestic arrangements. To judge by an oil painting,

now in the Musée du Florival Guebwiller, it must have been a pleasant spot. And there were certainly apple trees in the garden, as Escallier painted one of them in 1871.¹¹ At the same time Deck opened a large shop, with massive glass windows, in the rue Halévy, in the centre of Paris. This was managed, most efficiently, by another unmarried sister.

Despite this prosperity, Deck never stopped expanding his range or developing new procedures. In 1868 he started trials with porcelains and copper red flambé glazes. But these were so expensive that he had to suspend them.

The Franco-Prussian War which broke out in the summer of 1870 brought a stop to most potting activities, particularly after the siege of Paris began in September. Deck remained in city though it is not known what part he played. The terms of the Armistice, agreed at the end of January, included the ceding of Alsace, together with much of Lorraine, to the Prussians. This provision caused enormous resentment throughout France and must have been particularly hurtful to the Alsatian community in Paris. Emile Reiber, for instance, described it as immensely heart-breaking.

In spite of the difficulties caused by the siege, and the cutting of the railway line to the ports, Deck was able to send a display to the International Exhibition which had opened in London on May 1. Although Deck's exhibit, like those of other French manufacturers, was late in arriving, it was a remarkable achievement as the Commune was still convulsing Paris at the time.

To judge from an *Art-Journal* illustration (Fig.5), many of the exhibits had been made before the war. The tall bottle, for instance, was copied from a glass bottle in Collinot & Beaumont's 1859 collection of designs. And the Reiber vase in the centre of the illustration had been introduced in 1863, though it was still in production. The two plaques were painted by Ravier. It is clear, though, from a French report on the exhibition, that Deck had sent a substantial exhibit which included cups and vases in many shapes and with different finishes.

Works by a dozen or more artists were also included. Among them were paintings by Hamon who had left Paris eight years before. As Deck's artists were content to wait until their work was sold before they were paid, many of these pieces were probably painted before the war, though there may have been some new works by Eléonore Escallier. She too had probably remained in Paris during the siege, along with her

husband and children, and a large plaque by her painted with a parrot, and now in the Musée Adrien-Dubouché in Limoges, is marked 'Paris 1871'. At this time Escallier had close connections with Deck and frequently worked at his pottery, and he may have employed her for some of the routine decorations, as well as for her plaques.

The London exhibition was followed in 1873 by a major show in Vienna. Deck's exhibit was considered to be the best of the French displays there. It was dominated by two colossal jardinières designed by Emile Reiber, which visitors could hardly have missed as they were 13 foot high and over 6 foot wide. An illustration (Fig.6) from an Italian publication shows a few of the works on display, an Iznik plate, a covered box of Middle East inspiration, two Oriental type works and a plaque probably painted by Emmanuel Benner. There were many other artist painted works too, two large plaques by Albert Anker, one with the head of a mediaeval youth and the other with an Egyptian head, were specially mentioned.

Raphael Collin was an artist whose work for Deck made its first appearance at Vienna and became increasingly important over the decade. He and six other of Deck's artists, among them Escallier, Benner and Ravier, all received gold medals. So did Edmond Lachenal, Deck's head painter, who had joined him around 1870. Deck got his reward too, being made a member of the *Légion d'Honneur*. He now became an establishment figure and soon found himself serving on official committees. One of these had been set up to oversee the work of the State Porcelain Manufactory at Sèvres and Deck began to play an important, behind-the-scenes, part in the Sèvres operation.

Deck's next innovation, introduced in 1874, was cloisonné ware. He devised the technique after studying Chinese porcelains, using thin lines of clay to separate the colours. It was an interesting development as in the eighteenth century Chinese Kangxi potters, who had developed the technique in China, had originally done so in an attempt to imitate French metal cloisonné work. Deck's version of these cloisonnés was obviously very popular and production continued until the pottery closed.

Making tiles must have been a profitable part of the business and in 1876 Deck provided the tiles for the bathroom of a wealthy textile manufacturer in Guebwiller. Edmond Lachenal, Deck's head painter, made the design, an aquatic scene populated with a variety of exotic birds, and painted the tiles. The



Figure 8, Jardinière with Oriental decoration dated 1872, Musée du Florival. Prestige pieces such as this would also have been shown at the International Exhibition in Paris in 1878.

bathroom no longer exists but some of its tiles are now in the Musée du Florival (Fig.7). There must have been many more such commissions, but most have now been destroyed. However there is still at least one complete room in Paris, and it too features ducks like those in Figure 7. It was also the work of Lachenal, and is dated 1879.

In 1877 Deck made his first visit to Venice. He was so struck by the gold mosaics in Saint Mark's that when he returned to Paris he developed a new line - gold-ground wares. The complicated process, which he described later in his book, *La Faïence*, involved sprinkling the ground with sand and sometimes adding quince seeds for texture. These gold ground works soon became an important part of his output.

When they were introduced in 1878 they were one of the sensations of the Paris International Exhibition. Critics were not slow to praise Deck, and the official report on the decorative pottery at the exhibition, referred to him as the 'sovereign master' and 'the supreme head above all his rivals'.¹² These gold grounds were particularly successful when adopted by artists as backgrounds for their plates and plaques, and Collin especially had great success with them.

The exhibits included the usual wide range of objects, among them large vases or jardinières with Oriental decoration. The jardinière illustrated in Figure 8, although made a few years before, is a good

example. Deck also provided four of the massive panels on the facade of the Beaux-Arts building. These were designed by Françoise Ehrmann and painted by Jules Legrain (Fig.9) and were also widely praised. Although the United States Commissioner, William Blake, did not attribute these panels to Deck, his report on Deck's exhibit was enthusiastic:

By common consent the productions of Deck bear off the palm of excellence and artistic merit. His vases and plaques and reproductions of Persian and Japanese art-pottery and his enamels are unsurpassed.....T. Deck was one of the fortunate three to receive the grand medal.¹³

In 1880 Paul-César Helleu began working for Deck, one of the most famous artists to do so. Helleu is celebrated for his portraits of beautiful *fin-de-siècle* women. It is said that he took up painting on faience as his mother kept him very short of money. Presumably he enjoyed it as he continued with it for some ten years.

Another young artist who joined Deck about this time was the Swiss Sophie Schaeppi. She also painted beautiful women, but unlike Helleu, she favoured



Figure 9, La Gravure, one of four massive panels provided by Deck for the facade of the Beaux-Arts building at the Paris International Exhibition in 1878. It was designed by François Ehrmann and painted by Jules Legrain.

mythological or fictional characters such as *le Petit Chaperon rouge* (Red Riding Hood). There were new flower painters too, Éléonore Escallier having joined the staff of the Sèvres Manufactory. One of the most prolific was A. L. Regnier.

In the decade Deck turned his attention again to making porcelains. He had suspended his trials in 1868 because of the cost but may have felt able to take them up again now that he was involved with the Sèvres Manufactory and had access to its records and research. From catalogue descriptions, it seems that Deck used many of the same shapes and decorations for his porcelains as he had for his faience, so it is not always easy to tell one from the other.

Another new line which appeared in the 1880s were celadons with incised decorations. These were often the work of Ferdinand Levillian and there is a particularly attractive dish by him in the Musée du Florival, carved with animals and birds. Levillian was a sculptor, medallist and designer, and another of Deck's close friends, though he does not seem to have done any work for him before 1880. Perhaps Deck was now turning towards sculptural forms, in which he had always been interested, as other sculptors, such as Joseph Chéret, also began modelling for him during the decade.

Around 1885 Deck was taken ill with stomach trouble. Nevertheless when the prestigious post of Director of the Sèvres Manufactory was offered to him in 1887, he accepted it, though perhaps without much enthusiasm, insisting on retaining the connection with his pottery. This was agreed, and he handed over the day-to-day running to his brother. Xavier had the help of a nephew, Richard Deck, a shadowy figure who had presumably worked there for some time. It was soon after the Sèvres appointment Deck published his only book, *La Faïence*, in which he described his formulae and procedures.

Xavier and Richard had the responsibility of putting on the Deck display at the 1889 Paris International Exhibition. Accounts suggest that there were many porcelains on show as well as plaques painted by established artists such as Helleu and Collin, and a newcomer, Ernest Carrière, a specialist bird painter.

Deck died unexpectedly in May 1891, less than four

years after his appointment at Sèvres, and was buried with great ceremony in the Montparnasse Cemetery in Paris. The monument over his grave, designed by Auguste Bartholdi, was unveiled the following year. It is inlaid with ceramics, including a bunch of jonquils, made in Deck's pottery. At the top is a bronze medallion, the work of Ferdinand Levillian and inscribed 'Son ami, F. Levillian'. Above is a Latin inscription, which translates "He brought down light from the heavens" - a tribute to Deck's brilliant colours and glazes.

The pottery did not close after Deck's death. Xavier successfully carried on until his own death in 1901 when Richard Deck took over. But it seems to have been beyond him, perhaps because many of the productions must now have looked old fashioned. Some time around 1904 Richard disappeared, leaving no trace, and the pottery closed soon after. Two years later the buildings were pulled down, a sad end to what had been such a great and successful enterprise.

NOTES

1. The Musée du Florival, Guebwiller, has over 400 works by Deck.
2. E.Collinot and A. de Beaumont, *Recueil de dessins pour l'art et l'industrie*, 2.v., Paris, 1859.
3. M. L. Solon, *French Faience*, London, 1903, pp. 169-170.
4. Minton's was regarded not only as the outstanding British pottery, but as one of the best in the world.
5. The Hôtel is now the Travellers Club and the bathroom is a private dining room.
6. J.B.Waring, *Masterpieces of Industrial Art at the International Exhibition, 1862*, London 1863, 3 v., unpaginated, v.3, plate 297.
7. Waring, v.1, plate 22 and v.3, plate 297.
8. Solon, op. cit., ibid.
9. *The Illustrated London News*, 14 Sept. 1867, p.303.
10. *The Art-Journal Catalogue of the Paris Universal Exhibition*, p.289, article on Porcelain and Pottery by James Dafforne.
11. The painting is now in the archives, Manufacture Nationale de Sèvres.
12. Adrien Dubouché, *Exposition Universelle de 1878, Groupe III, Classe 20, Rapport sur la Céramique, Poteries Décoratives*, pp. 125-126.
13. William P. Blake, *Ceramics, Reports of the United States Commissioners to the Paris Universal Exposition, 1878*, Washington, 1880, v.3, p.166.