

LANGELOH

PORCELAIN

SAINT ANDREW THE APOSTLE  
ON A HIGH PEDESTAL

MODEL BY JOHANN JOACHIM KAENDLER, 1740  
MANUFACTURE CONTEMPORARY WITH MODEL  
DELICATE FLESH COLOURS, RICH LACE BORDERS AND  
ORNAMENTATION IN GOLD  
CROSSED SWORDS MARK ON THE GLAZED  
UNDERSIDE OF THE PEDESTAL  
H . 48.5 CM (19 1/8 INCHES)



The statue of the apostle Andrew was part of the large altar garniture for the Dowager Empress Wilhelmine Amalia, the history of which is very well documented in the manufactory archives.

On 9 and 20 July 1737 – not long after the family meeting between Augustus III's revered mother-in-law the Dowager Empress and members of the royal house of Saxony in Bohemia on 24 May 1737, which was depicted in a large state picture by the court painter Silvestre – Samuel Chladni, supervisor of the Meissen sales outlet in Dresden, reported on the royal order for an altar garniture including twelve apostle figures as a gift for Empress Wilhelmine Amalia.<sup>1</sup>

The actual items for the altar and for the celebration of mass were to be delivered more swiftly than the twelve apostle figures, as the manufactory already had moulds for the former from the 'Roman order' submitted by Cardinal Annibale Albani in 1735. And the modelling of the apostles – apart from St Peter (September/October 1737) and St John (November/December 1737) – was indeed to prove a very long-drawn-out procedure, partly also as a result of the notorious quarrels between Höroldt and Kaendler (Sponsel 1900, pp. 119 and 111–140). On 14 July 1739 – two years after the royal order – Kaendler submitted a report to the Manufactory Commission, according to whom:

*The twelve apostles were not finished. Herold [Höroldt] had at first entrusted the modelling to his assistant the sculptor Johann Friedrich Eberlein, without involving Kändler. Eberlein was quite a good worker, but Herold had not had Kändler provide him with instructions. Now the damage had been done, but from no fault of Kändler's. The apostles, which had been ordered two years before, were in fact only small figurines, so that they could have been finished long before. The King had seen the apostle figures modelled by Eberlein but he had not liked them, so that H.M. had given the order for all twelve to be done by Kändler.* (Sponsel 1900, p. 119)

Kaendler did not resume work until January 1740 but then worked quickly and completed the commission by June 1740, as one can tell from the relevant work reports. On 10 July 1740 – her name-day – the Dowager Empress

1 Jean Louis Sponsel, *Kabinettstücke der Meissner Porzellan-Manufaktur von Johann Joachim Kaendler* (Leipzig, 1900), p. 118; Johanna Lessmann, 'Meissen Porcelain for the Imperial Court in Vienna', in *Fragile Diplomacy* (N.Y., 2007), p.113 and note 17

was presented with the apostle figures, which had only arrived in Vienna the previous day, by her grandson Prince Friedrich Christian of Saxony (Lessmann 2007, p. 115).

Although the 'Amalia set' of twelve apostles on high pedestals decorated with the imperial coat of arms was manufactured several times over, not one of the following ensembles is complete and original:

– **Kunsthistorisches Museum, Vienna, Schatzkammer**

The garniture despatched to Vienna by Augustus III was finally entrusted to the Imperial Treasury, where it is still preserved, as the property of the Kunsthistorisches Museum.<sup>2</sup>

A not inconsiderable number of pieces from the apostle figures and altar garniture were stolen and replaced with copies made at the Herend manufactory (Rückert 1970, p. 128). Although this was in fact the case with the figure of St Andrew, it was still exhibited in the 2010 jubilee exhibition at the Japanese Palace in Dresden, see *Triumph of the Blue Swords* (Dresden, 2010), no. 387 (without blue swords).

– **The chapel of Count Brühl at his country seat of Pförten**

According to Sponzel (1900, p. 119), Berling,<sup>3</sup> and Lessmann (2007, p. 117), for unknown reasons Count Brühl possessed a complete set (according to Berling, however, with only four apostles) with the imperial coat of arms, the present location of which, if it survived the war, is unknown.

– **Seattle Art Museum, Seattle, USA**

Gift to the museum of Mr and Mrs Henry C. Isaacson. According to Wark,<sup>4</sup> the pedestals on the eleven apostles still in existence display three variants of the imperial coat of arms.

– **Vanderbilt, Biltmore House, Asheville North Carolina, USA**

A complete set of the apostles with twelve large candlesticks all bearing the imperial coat of arms. In this case, too, the ensemble is made up of pieces put together from three different sets (Wark 1960, p. 176 and fig. 1) and

2 Rainer Rückert, 'Neue Funde zur Wiener Altargarnitur', *Keramos*, 50/1970 pp. 125–126

3 Karl Berling, *Das Meißner Porzellan und seine Geschichte* (Leipzig, 1900), p. 129ff. and plate XXII

4 Ralph H. Wark, 'Die Meißner Apostel Figuren und Johann J. Kändler', *Keramos*, 10/1960, pp. 176–177

is regarded as dating from the nineteenth century (Christies N.Y. 26.9.1989, no. 240 & Van Slyke Collection).

This sadly complicated state of affairs, however, only applies to the sets with the imperial coat of arms. In the case of the pieces marked with the crossed swords no copies or forgeries have as yet come to light. In addition, the Meissen pieces from the nineteenth century are impressed with the relevant form numbers (I-II and 15).



## THE APOSTLE ST ANDREW AS A SINGLE FIGURE

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The apostle St Andrew possesses the splendidly early form number 4.<sup>5</sup> Kaendler's work report for March 1740 contains the following reference:

*6. Changed the holy apostle Andrew entirely, modelling him in clay standing against the cross and making the model ready for moulds to be made.*<sup>6</sup>

The above record makes it clear that Kaendler made his model of St Andrew on the basis of Eberlein's, which had been rejected by the King. According to Berling<sup>7</sup> Eberlein made the model of St Andrew ('*standing against the X-shaped cross*') in April or August 1738.

The individual apostle figures were part of the manufactory production programme (Berling 1900, p. 196); the 1765 price list reveals that they were sold for an exceptionally high price, namely, 75 talers and 12 groschen including the pedestal.

The figure of St Andrew is very rare. Over and above those from the sets with the imperial coat of arms, only five further examples are known today:

– **Porcelain Collection at the Zwinger, Dresden**

Cat. no. 143 and exh. cat. 1988 no. 54, H. 48.6 cm, white, no crossed swords mark, Johanneum number '412 – w'

The 1770 inventory lists '28 whole white apostle figures, with and without pedestals, defective'<sup>8</sup>. Eight of these, including one St Andrew, were sent to Sèvres as part of an exchange in 1837.<sup>9</sup>

– **The St Andrew in white and without pedestal** depicted on p. 121 of Sponzel 1900, which probably came from the Dresden collection.

5 Helmuth Gröger, *Johann Joachim Kaendler – Der Meister des Porzellans* (Dresden 1956), p. 200

6 Ulrich Pietsch, *Die Arbeitsberichte des Meissner Porzellanmodelleurs Johann Joachim Kaendler 1706–1775* (Leipzig 2002), p. 69

7 Karl Berling, 'Altarschmuck aus Meissner Porzellan, ein Geschenk an die verwitwete Kaiserin Amalie', *Kunst und Kunsthandwerk*, XVI (1913), p. 134

8 Claus Boltz, 'Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769', *Keramos*, 153/1996, p. 43

9 Maureen Cassidy-Geiger, 'Meissener Porzellan für das Musée National de Céramique in Sèvres', *Keramos*, 179–180/2003, p. 11

- **Monastery of Czestochowa, Poland**  
When Augustus III and Queen Maria Josepha visited Czestochowa to venerate the Black Madonna, they made the monastery a gift of an altar garniture that included a complete set of apostles and was white and undecorated (Lessmann 2007, p. 138, note 31).
  
- **Badisches Landesmuseum Karlsruhe**  
Franzius no. 1  
= Weinmüller 26.3.1942, no. 25  
= Adams 1987, p. 6
  
- **Musée Céramique de Sèvres, Paris**  
Illustrated in Georges Papillon, Paris 1921, plate XVII  
Quoted from Franzius

In addition to the Herend copy in the Vienna Schatzkammer, there also exists a largely identical reproduction of 1778/79 from the Vienna manufactory that was the work of either Josef Niedermayer or Anton Grassi. It is part of the so-called 'large court order' that was originally begun by Kaendler for Pope Clement XIV and was for unknown reasons later completed in Vienna for his successor Pius VI.<sup>10</sup>

In the early nineteenth century the whole set including St Andrew passed into the possession of the Earl of Ellesmere and was finally offered at auction in 1959 at Christies (30.11.1959, lot no. 98 and title). The Vienna St Andrew is depicted on p. 135 of Tietzel (fig. 10); the figure stands on a high neoclassical pedestal, has no blue swords mark but does however bear the impressed repairer's sign 'F' for Joseph Dangl of Vienna and has a height of 47 cm. The same impressed mark is to be found on the Vienna St Andrew in the Zoubaloff Collection; it was sold anonymously at auction at Helbing, Munich, on 26.5.1911 under the number 132, plate 26, whence it passed into the Rüttgers Collection (Helbing 29.10.1927, no. 356, plate 20).

10 Brigitte Tietzel, 'Johann Joachim Kaendlers „Große Hofbestellung“ für Papst Clemens XIV. und die Wiener Folgen', *Keramos*, 153/1996, p. 146

## SOURCE OF INSPIRATION

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In modelling his St Andrew and all the other apostle figures in the Amalia garniture, Kaendler – and most likely Eberlein before him – derived his inspiration from the monumental figures sculpted in 1709 for the Lateran basilica of S. Giovanni in Rome by Camillo Rusconi after a design by his friend the painter Carlo Marati.

Kaendler adhered closely to his famous model, though for a long time it was unclear what his graphic source could have been. As recently as 1979, Clarke<sup>11</sup> was of the opinion that the first engravings of these sculptures were not published until 1786. Thanks to information provided by Michel Vandermeersch of Paris, we now know that the engraving ‘St. André embrassant sa croix’ dates from the first half of the eighteenth century. It is listed in the Louvre collections under the inventory number ‘17949 recto’ and was engraved from a drawing in the Cabinet Crozat; Crozat was a great Parisian collector, financier, and friend of Watteau’s and is known to have travelled to Rome in 1714/15 in order to take possession of an art collection for the French court.

## ICONOGRAPHY

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Andrew (Simon) – the brother of the apostle Peter, but the first to receive the call to follow Jesus – is the fourth of the apostles. He was martyred in Patras, crucified on an X-shaped cross which as the ‘Andrew cross’ became his iconographical attribute. St Andrew is for the eastern Church what St Peter is for the western Church. He is patron saint of Russia and the family of the tsars, and also of Greece, Sicily, and Spain.

11 Tim H. Clarke, ‘Die „römische Bestellung“, die Meissener Altar-Garnitur, die August III. dem Kardinal Annibale Albani im Jahre 1736 schenkte’, *Keramos*, 86/1979, p. 38, note 57



'St. André embrassant sa croix' by Camillo Rusconi, Louvre inv. no. 17949, recto



'Saint André' by Edme Bouchardon, Louvre inv. no. 24233, recto

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