

LANGELOH

PORCELAIN

HALF-FIGURE
CHINOISERIE SERVICES

PAINTED BY
JOHANN GREGORIUS HÖROLDT

A TEA BOWL WITH SAUCER
MEISSEN C. 1722

FOUR TEA BOWLS WITH SAUCERS
MEISSEN C. 1723/24

The 'chinoiserie half-figures' ('Halbchinesen') have always been regarded as a special group in the field of early Höroldt chinoiserie decoration, as has been demonstrated by the spectacular success of the nine-piece half-figure part service from the Marouf Collection sold at auction in 2012.¹ There are several reasons for this phenomenon:

- The very fact of the half-figures, which form a small and separate group in the field of early Höroldt painting;
- The superb painting, which represents a first high point of the Höroldt era as a whole, not only because of the brilliance of the enamel colours but also because of the quality of the painting, which is regarded as having come from Höroldt's own hand;
- The rarity of the pieces;
- The particularities of the marks and their diversity during the phase when the crossed swords mark was being introduced;
- Prior to the introduction of the crossed swords mark no gold was used for the painting within the cartouche.

The pieces with chinoiserie half-figures known today display the following marks and variants (with cups and saucers frequently having different marks):

- Entirely unmarked
- KPM without crossed swords mark
- KPM with crossed swords in overglaze blue
- KPM with crossed swords in underglaze blue
- Crossed swords in overglaze blue
- Crossed swords in underglaze blue, placed not in the centre but near the foot ring
- And finally the customary blue crossed swords mark in underglaze blue

This means that the chinoiserie half-figures originated in the period when the crossed swords mark was being introduced in all its variant forms, which are very useful for dating.

A typical sign of this transitional period is the crossed swords mark in overglaze blue enamel, for the following reason. After the royal decree

1 Bonhams 5.12.2012, no. 19, c. 665,000 EUR

on 'swording' ('Schwertern') around 1723 (the exact date has sadly not yet been established), the only way of complying with the decree on the precious stock of unmarked but already glazed porcelain was to apply the crossed swords in blue enamel on top of the glaze.²

- The same period saw the extension of the range of colours used for the cartouche surrounds within which Höroldt painted his chinoiserie scenes. Until then the cartouches had been executed exclusively in two shades of iron-red, which were now complemented with the new colours of purple and yellow. The same is true of the use of gold in the painting within the cartouche.

These facts provide us with important indicators for the dating of early Höroldt painting on Meissen porcelain. Ralph Wark, who coined the term 'Halbchinese' for the 'chinoiserie half-figure', was the first scholar to present the indicators in systematic form, in 1955 and then even more compellingly in 1957³; this having been said, it should be noted that Wark had fewer half-figure chinoiserie pieces to study and compare than we have today.

At present we know of five half-figure chinoiserie services and a variety of single pieces that have not been shown to have been part of a service. The five services in question are listed below.

- 2 Rainer Rückert, *Meissener Porzellan: 1710 – 1810*, exh. cat. Bayerisches Nationalmuseum München (Munich 1966), p. 38; Jürgen Schärer, *Höroldt '96*, catalogue for the 300th anniversary of Höroldt's birth (Meissen 1996), p. 150; E. Robert Röntgen, *The Book of Meissen* (Pennsylvania 1984), p. 266
- 3 Ralph Wark, 'Meissner Chinoiserien der Heroldzeit', *KFS*, 30/31 (March 1955), pp. 29–30; Wark, 'Johann Gregor Höroldt 1696–1775', *KFS*, 39 (July 1957), pp. 29–33

1. THE FIRST, EARLIEST AND RAREST SERVICE: C. 1722

To date the only pieces to have come to light are two cups and saucers:

- Said Marouf Collection, cat. no. 11 (formerly W. W. Blackburne Collection)
- Elfriede Langeloh (formerly Ryland Scott Collection, *Antique Porcelain Digest*, 92, plate 18)

These two cups, the only known examples of this half-figure chinoiserie service, bear eloquently narrative painting from Höroldt's own hand; they display the early light-coloured Böttger lustre, cartouches in two shades of iron-red (without purple), and chinoiserie painting without gold. Neither of the two bowls or saucers bear any mark, which indicates a date around 1722 (before the introduction of the mark), as does the early painting.

This dating is corroborated by the fact that the scene on the saucer from the Marouf Collection was executed directly from the Engelbrecht engraving *'Der Hoch Edle Herr Kiakouli in seinem Lust Haufße'* and not from the relevant sheet of the Schulz Codex (plate 28). This is shown clearly by the fact that Kiakouli is seen sitting at the oval table from the engraving and not at the square table of the pattern-sheet from the Höroldt workshop. That is to say, the service was manufactured before the pattern drawings of the Schulz Codex were used as graphic sources. While Behrends considers that the latter originated in the years 1723–1726 and probably in 1724/25,⁴ Maureen Cassidy-Geiger dates them to 1724.⁵



Cup and saucer
Collection Marouf no. 11

4 See Behrends' introduction to his edition of the Schulz Codex *Das Meissener Musterbuch für Höroldt-Chinoiserien* (Leipzig 1978), p. 35

5 Cassidy-Geiger, 'Der Schulz-Codex und das frühe Meissener Porzellan', in exh. cat. *Exotische Welten* (Leipzig 2010), p. 52

2. FAVORITE – THE SECOND HALF-FIGURE CHINOISERIE SERVICE: C. 1723

The eight-item part service (Rückert 1966, nos. 131–145, plates 43–45), consisting of a teapot, coffee pot, rinsing bowl and five tea bowls with saucers, is the most famous. Its original owner was the Margravine Sybille Auguste of Baden-Baden and it is still preserved at Schloss Favorite in Rastatt. As the teapot bears the mark 'KPM' (without crossed swords), which was introduced in December 1722, we can be sure that it dates from around 1723, shortly before the introduction of the obligatory swords, especially as all the other items in the part service are unmarked and no gold is used in the scenes. However, as mentioned above, the exact date of the 'swording' decree has not yet been definitely established; according to Rückert, it was 1723/24 (Rückert 1966, *ibid.*), according to Menzhausen 1724.⁶

The service is considered to have been painted by Höroldt himself, who made use of numerous pictorial patterns that appear (or later appeared) in the Schulz Codex.⁷ However, it is possible that earlier engravings may still be found to match the painting.



Half-figure service, cat. Schärer (1996) fig. 93

6 Ingelore Menzhausen, *Die schönsten Porzellane im Zwinger – Katalog der Sammlung in Dresden* (Dresden 1982), p. 80

7 Schulz Codex: plates 3, 22, 24, 26, 27, 114 & cf. Schärer 1996, fig. 93, object no. 20

3. THE THIRD HALF-FIGURE CHINOISERIE SERVICE: C. 1723/24

Pieces from this service are likewise very rare; only eight are known at the present time (Carabelli Collection: 3; Dresden Porcelain Collection: 1; Elfriede Langeloh: 4), five of which came from the Andreina Torr  Collection. It was the famous Dresden restorer Richard Seyffarth who first drew attention to this the third of H roldt's half-figure chinoiserie services.⁸ The service is considered to date from 1723/24, both by Seyffarth and also by Pietsch in the catalogue of the Carabelli Collection.⁹

Like the first two half-figure chinoiserie services, the third also displays close links with the Schulz Codex (plates 1, 3, 26, 66), though it cannot be said with certainty whether the graphic sources were actually drawings from the Schulz Codex or engravings. H roldt's painting tends to suggest that engravings were used, especially on the famous sugar box (see Schulz Codex plate 3 III 1 and Pietsch 2000, p. 56), which also has the mark of the transition period, i.e., 'KPM' accompanied by the swords in overglaze enamel.¹⁰ Ingelore Menzhausen also dates the box to 1723/24 and was the one to discover the cryptic H roldt signature:

... an absolutely classic piece of early H roldt painting: the very painterly rendering of the faces and garments, the uniform tilt and 'silent look' ['stiller Blick'] of the heads, and the dawn sky with fluffy blue and red clouds. Given that the painting is so typical of H roldt, it is almost superfluous to mention the fact that he applied his signature in red to a door-frame in the scene on the right-hand side: J G Ht. (Menzhausen 1988)

Although Pietsch questions the validity of the signature, he does not doubt that the painting came from H roldt's own hand.¹¹

Moreover, the cartouches on this service are executed simply in two shades of iron-red without purple. Within the cartouches there is a sparing use of yellow and gold, though with regard to the latter it is noteworthy that the un-

8 Richard Seyffarth, *Johann Gregorius H roldt* (Dresden 1981), figs. 34, 35, 37, 40

9 Ulrich Pietsch, *Fr hes Meißener Porzellan*, Sammlung Carabelli (Munich 2000), pp. 56–59

10 Ingelore Menzhausen, 'H roldt und sein „Seminarium“ – Mei en, 1720 bis 1730', *Keramos*, 120/1988, p. 18 & Menzhausen 1982, pp. 80–81

11 Ulrich Pietsch, *Porzellansammlung im Dresdner Zwinger: F hrer durch die st ndige Ausstellung* (Dresden 1998) pp. 154–155

marked tea bowl (Langeloh no. 02) and the tea bowl with the hare (Langeloh no. 01) have absolutely no gold at all, which also fits in with the dating of the service to 1723/24. Another reason why this, the third half-figure chinoiserie service, can be so confidently dated to 1723/24 is that it displays the greatest variety of markings from the transitional period.

The pieces from this half-figure chinoiserie service display the following combinations of marks:

- Teapot (Carabelli Collection no. 7)
KPM without crossed swords mark
- Sugar box (Dresden Porcelain Collection)
KPM with swords mark in overglaze blue
- Two tea bowls (Carabelli Collection nos. 14 and 15)
Swords mark in overglaze blue
- Their two saucers (Carabelli Collection nos. 14 and 15)
No marks
- Four tea bowls (Elfriede Langeloh, formerly Torr  and Barilla Collections)
Swords mark in overglaze blue
(except for Langeloh no. 2 – no crossed swords mark)
- Their four saucers
Swords mark in underglaze blue

This makes a total of eight pieces.

4. THE FOURTH HALF-FIGURE CHINOISERIE SERVICE, 1723/24, WITH THE GREATEST NUMBER OF EXTANT PIECES

Thirty pieces are known from this service today, of which most are or were preserved in the following collections: Marouf (9), Wark (4), Max Hofmann, Basel (3), Carabelli (2), Schneider (1) and Ludwig (1). The first pieces from this service, which inspired Wark to coin the term 'Halbchinese' or 'chinoiserie half-figure' were published by Elfriede Langeloh in 1953.¹² Shortly afterwards these pieces passed into the collection of Arthur Müller, Münster, who was also the first to write about the Clemens August Service in the predecessor periodical to *Keramos*.¹³

The fourth service is regarded as dating from somewhat later than the third, as is shown not only by the marks (see below) but also by the fact of the cartouches are for the first time enriched with purple. The marks display a similar variety of marks to the third, though there are, significantly, no entirely unmarked pieces: KPM with swords in overglaze blue (two teapots), KPM with swords in underglaze blue (two sugar boxes), swords in overglaze blue (milk pot, rinsing bowl, sugar bowl and tea caddy), swords in underglaze blue near the foot ring (seven two-handled beakers), swords in underglaze blue (ten tea bowls).

The pictorial decoration shows less affinity with the Schulz Codex (plate 90 II, 5 & III, 1; Marouf nos. 18 a and b); and Heike Ulbricht has traced the camel and the oriental gentleman back to an engraving by Jeanne-Sybille Küselin that was in itself derived from an engraving by the printmaker Stefano della Bella.¹⁴

12 *Weltkunst*, 01.04.1953, p. 10 = Marouf nos. 18 a and c, and Hoffmeister nos. 30 and 31

13 Arthur Müller, 'Das Meißner Höroldt-Service für Clemens August, Kurfürst von Köln', *GKF* 5-6/1957, pp. 20–26

14 Heike Ulbricht, 'Stefano della Bella – Grafische Vorlagen für Meißner Porzellan', *Keramos*, 171/2001, p. 13, ills. 3 and 5 = Marouf 18a and 18c

5. THE FIFTH HALF-FIGURE CHINOISERIE SERVICE OF MARCH–JUNE 1725

THE GRAND GIFT OF AUGUSTUS THE STRONG TO KING VICTOR AMADEUS II OF SARDINIA

As a royal gift of Augustus the Strong, the pieces of this service bear the AR mark in underglaze blue (without crossed swords). The chinoiserie scenes are not surrounded by cartouches.

The service is a rare case of there being absolutely no doubt that the painting came from Höroldt's own hand, as this is testified by the manufactory records. This also provides us with a sure means of attributing the painting on the earlier services to Höroldt, because it is of the same genre and quality. The fact that as this latest of all half-figure chinoiserie services falls into the period when Höroldt had in principle given up painting after his appointment as court painter also strongly suggests that the half-figure chinoiserie scene was one of Höroldt's particular preserves. The fifth service is also the best documented. Menzhausen wrote as follows on the service in *Keramos*:¹⁵

What was very likely Augustus the Strong's costliest gift ... was in box no. 11: 'A red leather case with green taffeta and gold lace, containing: 6 saucers and drinking bowls decorated with the royal Sardinian coat of arms and Japanese figures, in addition a rinsing bowl, a teapot, a sugar box and 6 chocolate beakers with their saucers.' This is the famous service with the half-figure chinoiseries by Höroldt for which the Inspector of the Meissen manufactory recorded his admiration in his report of 31 March 1725: 'Furthermore, a number of enamelled chocolate beakers with saucers have been sent to the wares store in Dresden. Decorated with the well-known Sardinian arms by Court Painter Höroldt, they have turned out so well that they have to be considered something quite out of the ordinary.' The complete tea service was sent to Dresden on 28 June 1725.

As noted by Clarke (1979, *ibid.*), there exist only a small number of illustrations of the service, and still fewer that show the half-figures. Shown here – in addition to the sugar box in the Schneider Collection – is the Klemperer tea bowl, which displays a scene from the Schulz Codex (plate 1011) and thus also

15 Ingelore Menzhausen, 'Ein Porzellangeschenk August des Starken für den König von Sardinien', *Keramos* 119/1988, pp. 101–102

demonstrates the close connection between this service and Höroldt's codex of pattern drawings.

At present the only known pieces from the service are the following:

- I sugar box (Schneider Collection, see Schommers cat. no. 125 and p. 316ff.)
- I beaker and saucer (Metropolitan Museum, N.Y., see *Fragile Diplomacy*, fig. 10.4)
- I tea bowl and saucer (Klemperer Collection, no. 47, plate 4 – lost in the war?)
- I saucer (Palazzo Pitti, see Clarke, *Keramos*, 95/1982, p. 25, figs. 6 and 5)
- I saucer (Arnhold Collection, no. 98 = AK Lübeck 1993, no. 43)



Collection Klemperer, plate 4

ELFRIED LANGELOH PRESENTS:

A TEA BOWL AND SAUCER FROM THE FIRST
HALF-FIGURE CHINOISERIE SERVICE



No swords marks

Incised mark 'll' in the foot ring of the saucer

Faint incised mark 'l' in the foot ring of the bowl

Böttger porcelain

Painting by Höroldt, presumably c. 1722/23

Ø of saucer 12.5 cm (4 7/8 inches)

Ø of bowl 7.5 cm (3 inches) / H. 4.7 cm (1 7/8 inches)

Both bowl and saucer are decorated with painting by Höroldt. Early, light-coloured Böttger lustre, cartouche in two shades of iron-red without purple, chinoiserie scenes without gold. Neither piece bears a factory mark, which in combination with the early painting indicates that the bowl and saucer date from around 1722 (before the introduction of the crossed swords).

FOUR TEA BOWLS AND SAUCERS FROM THE THIRD
HALF-FIGURE CHINOISERIE SERVICE



Langeloh no. 01 saucer

Ø 12 cm (4 3/4 in.)

Swords mark in underglaze blue

Gold in the painting

Seyffarth no. 35

= Christie's Geneva no. 182 left

= Barilla no. 109 right

Langeloh no. 01 bowl

Ø 7.2 cm (2 7/8 in.)

H. 4.6 cm (1 3/4 in.)

Swords mark in overglaze blue

No gold in the painting

= Christie's Geneva no. 182 left

= Barilla no. 109 right

Schulz-Codex: plate 66 I 2 (hare)



Langeloh no. 02 saucer

Ø 12.1 cm (4 3/4 in.)

Swords mark in underglaze blue

Gold in the painting

Pseudo-Chinese sign, as also found

on the sugar box from the Dresden
Porcelain Collection that Menzhausen
considers to bear Höroldt's signature

Torré Collection

Seyffarth no. 38

= Christie's Geneva no. 182 right

= Barilla no. 109 left

Schulz Codex: plate 69 | 3

Langeloh no. 02 bowl

Ø 7,2 cm (2 7/8 in.)

H. 4,6 cm (1 3/4 in.)

No swords mark

No gold in the painting

= Christie's Geneva no. 182 right

= Barilla no 109 right

Schulz Codex: plate 26 | 2



Langeloh no. 03 saucer

Ø 12 cm (4 3/4 in.)

Swords mark in underglaze blue

Gold in the painting

Seyffarth no. 37

= Christie's Geneva no. 181 right

= Barilla no. 110 right

Schulz Codex: plate 27 I 2,

plate 67 II 1, plate 70 II 3

Langeloh no. 03 bowl

Ø 7.3–7.6 cm (2 7/8–3 in.)

H. 4.7 cm (1 7/8 in.)

Swords mark in overglaze blue

Gold in the painting

Seyffarth no. 37

= Christie's Geneva no. 181 right

= Barilla no. 110 left



Langeloh no. 04 saucer

Ø 11.8 cm (4 5/8 in.)

Swords mark in underglaze blue

Gold in the painting

Seyffarth no. 34

= Christie's Geneva no. 181 left

= Barilla no. 110 left

Langeloh no. 04 bowl

Ø 7.6 cm (3 in.)

H. 4.6 cm (1 3/4 in.)

Swords mark in overglaze blue

Gold in the painting

Adhesive label from DoMi

Seyffarth no. 38

= Christie's Geneva no. 181 left

= Barilla no. 110 right



LITERATURE

- Behrends, Rainer: Introduction to the Schulz Codex edition
Das Meissener Musterbuch für Höroldt-Chinoiserien (Leipzig 1978)
- Cassidy-Geiger, Maureen: 'Der Schulz-Codex und das frühe Meissener Porzellan',
in exh. cat. *Exotische Welten* (Leipzig 2010)
- Langeloh, Elfriede: article in *Weltkunst*, 01.04.1953
- Ingelore Menzhausen: *Die schönsten Porzellane im Zwinger - Katalog der
Sammlung in Dresden* (Dresden 1982)
- Ingelore Menzhausen: 'Ein Porzellangeschenk August des Starken für den König
von Sardinien', *Keramos*, 119/1988
- Ingelore Menzhausen: 'Höroldt und sein „Seminarium“ – Meißen, 1720 bis 1730',
Keramos, 120/1988
- Müller, Arthur: 'Das Meißenner Höroldt-Service für Clemens August, Kurfürst von
Köln', *GKF*, 5–6/1957
- Röntgen, Robert E.: *The Book of Meissen* (Pennsylvania 1984)
- Rückert, Rainer: *Meissener Porzellan : 1710 – 1810*,
exh. cat Bayerisches Nationalmuseum München (Munich 1966)
- Pietsch, Ulrich: *Porzellansammlung im Dresdner Zwinger: Führer durch die
ständige Ausstellung* (Dresden 1998)
- Pietsch, Ulrich: *Frühes Meißener Porzellan, Sammlung Carabelli* (Munich 2000)
- Schärer, Jürgen: *Höroldt '96*, catalogue commemorating the 300th anniversary
of Höroldt's birth (Meissen 1996)
- Schnorr von Carolsfeld, Ludwig: *Porzellansammlung Gustav von Klemperer*,
privately printed (Dresden 1928)
- Seyffarth, Richard: *Johann Gregorius Höroldt* (Dresden 1981)
- Ulbricht, Heike: 'Stefano della Bella – Grafische Vorlagen für Meißner Porzellan',
Keramos, 171/2001

Wark, Ralph: 'Meissner Chinoiserien der Heroldzeit', *KFS*, 30/31 (March 1955),
pp. 29–30

Wark, Ralph: 'Johann Gregor Höroldt 1696–1775', *KFS*, 39 (July 1957)

ELFRIEDE LANGELOH

Porcelain and Faience of the 18th Century
Friedel Kirsch

Am Michelsgrund 14
69469 Weinheim
Germany

Fon 00(49) 6201 6 73 35
Fax 00(49) 6201 18 28 62

E-mail langeloh.porcelain@web.de
www.langeloh-porcelain.de

English version of *Meissener Halbchinesen-Service*
Weinheim, 2014

Translation: John Nicholson, Vienna

Design: Drei meiner Kollegen, Mannheim
Photographs (Langeloh porcelain pieces): Andreas Friedrich, Karlsruhe
Print: Druckerei Stöckl, Mannheim