



## Ruth Tanbara Papers

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A wedding robe of heavily embroidered silk with ibis motifs is worn by Mrs. Earl Tanbara, trustee of the Museum, who is standing at the Moongate entrance to the Weyand Room of the Asian Galleries. The robe was among recent gifts of Asian art by Mr. and Mrs. Louis Weyand to the Permanent Collection. Other gifts were a Phoenix bird of wood overlaid with carved ivory and semiprecious stones, and a carved coral female deity Mrs. Tanbara is holding. Photography by Buzz Magnuson, Saint Paul Dispatch-Pioneer Press.

## PREVIEW: PORTFOLIO / 50

On Friday, November 11, 1977 the Minnesota Museum of Art will celebrate its Fiftieth Anniversary. The occasion will be highlighted by the Annual Meeting, a number of special events, and guest speakers, and a major exhibition tracing the growth of the Museum, its programs and its collections. In recognition of the importance of this anniversary year, Museum trustee Louis F. Weyand

and Mrs. Weyand have presented a group of important Asian art works to the Museum for its Permanent Collection, some of which are illustrated as part of this special supplement to *Art Report*. This very generous gift provides an occasion for inaugurating our celebration and announcing the forthcoming exhibition . . . PORTFOLIO/50.

MAY, 1977



Above, Walter N. Trenerry, trustee of the Minnesota Museum of Art, receiving the National Cup on behalf of the Museum from Mr. and Mrs. Louis F. Weyand of San Francisco in 1970. The National Cup was executed from a design of John Flaxman (1755-1826) and bears the hallmark of the year 1826, as well as the names of Rundell and Bridge, goldsmiths to King George IV of England.



Above right, FEMALE DEITY WITH ATTENDANT FIGURE OF CARVED CORAL, Chinese, Ch'ing Dynasty, 8½" high. Gift of Mr. and Mrs. Louis F. Weyand, San Francisco, to the Permanent Collection of the Minnesota Museum of Art.

Color plate: Chinese bronze-form vase (Hu), Ming period, 11¼" high.

Below, CHINESE CLOISONNÉ MANDARIN DUCK (one of a pair), Ch'ing Dynasty, 8" high. Gift of Mr. and Mrs. Louis F. Weyand, San Francisco, to the Permanent Collection of the Minnesota Museum of Art.



Bronze-form vase (Hu): Ming period. (Gift of Mr. and Mrs. Louis F. Weyand, San Francisco, to the Permanent Collection of the Minnesota Museum of Art.)



PHOENIX FROM CHINA'S CH'ING DYNASTY (T'UNG CHIH OR KUANG HSU PERIOD, 1865-1885), wood, with overlay of ivory, mother of pearl, and semi-precious stones. Height 40", base 27", pole with ivory finial 45". Gift of Mr. and Mrs. Louis F. Weyand, San Francisco, to the Permanent Collection of the Minnesota Museum of Art

## PHOENIX BIRD

The Chinese love of nature manifested in the overwhelming prevalence of nature's scenes in their arts was complimented by a penchant for the exotic and a frankly materialistic regard for material by the period of the Ch'ing Dynasty. The summer palace in Peking is a living museum of fanciful, decorative embroidery, paintings and decorative objects of exotic form and precious substance. The large figure of the bird perched on a rock, a recent gift to the Museum from Louis Weyand, perfectly illustrates what might be called the courtly taste of the Ch'ing Dynasty.

Exotic birds with rich plumage and unusual form were part of the Imperial aviary. They provided a splendid backdrop to the setting of sumptuous architecture and elaborately dressed courtiers. This sizable sculpture executed in wood with a brilliant overlay of mother of pearl and brightly painted design would have seemed perfectly in place in one of the official reception rooms or the expensive, elaborately decorated salons of the inner palace. One must reconstruct in the imagination the setting in which a great many objects of jade, lacquer, cloisonné, carved wood set with colored stones, et cetera, all contributed to an overall elegance as brilliant as the costumes of the people who inhabited these rooms.

Yet for all of the stylish and admittedly contrived elegance of a sculpture of this sort there still remains an interesting reference to nature. This bird stands by a rock and not in a cage as though it were somehow or other in the wild, or rather a willing and natural companion in the elaborate court environment. This somewhat studied "naturalness" recalls the French court of Versailles where a certain artificial rural simplicity was upon occasion introduced into the formal and etiquette-bound life of the court. And like Versailles, the Chinese court found the most exotic and elegant form, the most natural accompaniment to the taste of the time.

Robert J. Poor  
Curator of Asian Art

## SNUFF BOTTLES

Since the late 19th century when Chinese snuff bottles were first exhibited in England, these small objects have fascinated western audiences and have been a collectible item.

The use of tobacco is relatively recent by Chinese standards. The first evidence of smoking in China dates from the latter part of the 16th century and by the 17th century there are references to Japanese exports of the product to the mainland although an imperial edict banning the use of tobacco had already appeared in 1640 A.D.

Snuff apparently was introduced as an item of tribute or gift to Chinese court officials by Western envoys who wished to win diplomatic favor. The appealing fragrant leaf and the lavishly decorated boxes in which it was presented soon established something of a fad, although the Chinese were quick to re-

place European snuff containers with glass bottles of Chinese design. The interest of the Ch'ien Lung emperor (1736-1795 A.D.) in these miniature art works stimulated production of snuff bottles of all sorts in the workshops of the inner palace and later throughout all of China. Although early literary records speak only of glass snuff bottles, by



CHINESE SNUFF BOTTLE, Ch'ing Dynasty glass bottle, interior-painted with polychrome scene, and inscription.

the late 18th century nearly every conceivable material was used to make them; these included nephrite and other stones, wood, bamboo, lacquer, ivory, bone, gold, bronze, enameled metals, metals with cloisonné designs and porcelains, as well as glass, which remained the most common material. Glass bottles with painted designs either on the interior or the exterior were frequently signed by craftsmen, indicating a new status for these objects. A variety of designs employed for their decoration embraces all of the forms then current in the Chinese decorative arts, and in the case of the painted bottle, of the Chinese court painters. In a sense snuff bottles were objects of portable art carried on the person which provided a pleasant subject of conversation among friends and a quiet sense of pleasure for the aristocratic owner who could place a bit of snuff on the back of the hand and lift the fragrant mixture to the nostrils with a delicate ivory spoon, while admiring the beautiful and unique container.

Robert J. Poor  
Curator of Asian Art



## NETSUKES: JAPAN'S UNIQUE ART FORM

The mode of dress in feudal Japan for both men and women was a long robe-like garment of wrap-around style called a *kimono*. It was kept closed in front by means of a waist sash (*obi*). There were no pockets in the kimono and only the women had places in their long sleeves to hold personal items. Tobacco pouches, purses, writing implements, and compartmented cases for medicines or seals (*inro*) were carried suspended by a cord on the *obi*. To prevent the suspended objects



2.



4.



1.



3.



5.

Above, JAPANESE NETSUKES FROM THE COLLECTION OF MR. AND MRS. JOSEPH DUKE, 1. ivory shishi dog; 2. ivory octopus entwined around a courtesan; 3. ivory cube, carved with pavilions and a flower-form plug which lifts out to reveal an attachment for the cord; 4. stag antler incense burner (koro) signed Masayuki (an early 19th century carver); 5. ivory gong (mogiyuko) being cleaned by a temple servant, signed Hidemasa (a late 18th century carver).

Below, CHINESE SNUFF BOTTLES, CH'ING DYNASTY, FROM THE COLLECTION OF MR. AND MRS. JOSEPH DUKE, (left to right): Bronze-form (ting) snuff bottle of carved blue hardstone; blue porcelain bottle with jade stopper, decorated with polychrome bird and flower motifs; Peking Red Overlay glass bottle, carved with a dragon design; blue and white porcelain bottle with jade stopper, decorated with various bronze-form vessels in blue overlay.



(*sagemono*) from slipping, a small toggle was attached to the other end of the cord; a toggle called a *netsuke* (pronounced "netskay"). Toggles have been used by other cultures throughout the world, but only the *netsuke* evolved into an art form.

From 1639 until the Meiji Restoration 230 years later, Japanese society was isolated from the rest of the world. Foreigners, except for a few Chinese and Dutch traders, were not allowed entrance following the takeover of the country by the Tokugawa family. The effects of the isolation caused a great proliferation of native styles and techniques in the arts. Lacquer work, metalwork, and woodblock printing flowered. So did *netsuke* craftsmanship. Early *netsuke* were simple nature forms such as burls, gourds, nuts, and bones. The flourishing of the arts during the isolation, the Japanese love of the diminutive, and their dexterity and craftsmanship turned a utilitarian object into a charming art form.

*Netsuke* had to be lightweight to fulfill their function. The majority were carved of wood or ivory. Other materials were lacquer, stag antler, horn, boar's tusk, coral, fruit pits, pottery, and porcelain. Some artists combined materials or used inlays effectively.

A *netsuke* had to be rounded and free of sharp projections that could tear the fabric of a kimono or jab the wearer. The most common type of *netsuke* was the three-dimensional carving (*katabori*). Another common form was the *manju*, named after the round rice cake it resembles. Its button-like shape was usually decorated with a carving in high or low relief. *Kagamibuta* ("mirror-lid") *netsuke* resembled the *manju* with a decorated metal plate fitted into one side. *Sashi* *netsuke* were elongated and worn under the *obi*. Other *netsuke* forms had other uses such as sundials, knives, flint-lighters, and ashtrays.

The subjects depicted in *netsuke* are endless and record every phase of Japanese life. Deities, animals, humans engaged in occupations or frivolity, mythical creatures, legends, toys, and everyday objects are all treated; sometimes seriously, sometimes humorously.

As in every art form, *netsuke* art has its outstanding artists. Their names are unfamiliar to most western ears. Tomotada, Okatomo, Shuzan, Minko, Tomokazu, Toyomasa, Kaigyokusai and Mitsuhiro are but a few who have left their indelible mark.

With the Meiji Restoration in 1868 Japan's doors were opened. The western style of dressing became popular and the need for *netsuke* declined. A few outstanding artists of this late period kept the art form viable and it survives today with a small nucleus of talented carvers who produce beautiful sculptures in miniature. But there are also forgeries and poor contemporary carvings that find their way onto the market through unknowledgeable or unscrupulous dealers. A would-be collector must be wary and seek expert advice.

The *netsuke* is an art form that is indigenous to Japan. To view a representative collection of these tiny sculptures (averaging but 2 inches in height) is to glimpse every aspect of the Japanese experience; to see the farmer engaged in lighting his pipe, the *geisha* clipping her toenails, an animal tending its young, a snail eating a rotten gourd, or a legend telling its story without words. It is an experience in history that cannot be found in books.

Sharen Chappell



SÈVRES PLATE, all pieces in the fruit set bear the interlaced "L's" of the Sèvres factory. Individual center scenes are set off by the famous rose Pompadour ground color. Gift of Miss Margaret MacLaren to the Permanent Collection of the Minnesota Museum of Art

## THE STORY OF SÈVRES

The factory which was to produce the beautiful soft-paste porcelain known throughout the world as Sèvres had its beginnings in 1738, when Gilles and Robert Dubois, runaway workers from the factory at Chantilly, persuaded nobleman Orry de Fulvi that they possessed the secret of porcelain-making, and with it had every prospect of successful competition with other centers of production. Orry de Fulvi (whose brother, the Comptroller General of Finances, had power over all industrial undertakings in France), succumbed to temptation and obtained premises for their workshops in the unused royal chateau of Vincennes, not far from Paris.

The results of the Dubois experiments were disappointing, and they were dismissed in the early 1740's. However, de Fulvi continued to finance the experiments of François Gravant, a potter who had accompanied the brothers from Chantilly and had obtained their secret during one of their frequent periods of inebriation. Successful production began in 1745, and in that year a company was formed in the name of Charles Adam, who had been at Vincennes since 1741 and had worked with Gravant. The first of seven privileges was granted to the factory, giving exclusive right to make porcelain "in the Saxon fashion". (The reference is to Meissen, the source of their inspiration, which had been formally established by Elector Augustus the Strong of Saxony in 1710.)

A second auspicious event was the appointment of Jean-Baptiste Machault as Comptroller of Finances, to replace Orry de Vignori, brother of Orry de Fulvi. Machault was a cultured patron of the arts, and his fostering interest largely determined the direction of the factory until his departure in 1754. In 1747 he issued a new order forbidding other manufacturers to make porcelain or to engage Vincennes workmen, threatening the workmen themselves with severe penalties in case of desertion.

Machault appointed Jean Hellot, a distinguished chemist, to work on perfecting the technique of porcelain-making, and the royal goldsmith Duplessis was charged with the modeling, while the king's enameler Mathieu supervised decoration of the pieces.

In 1752 Charles Adam left the enterprise and a new and larger company was formed, passing on the monopoly to Eloi Brichard. He received an exclusive authorization to manufacture "every kind of work or piece in porcelain, painted or not painted, gilded or not gilded, smooth or with raised pattern, in sculpture or in flowers", to be in effect for twelve years after October 1, 1752.

In 1753 another order or patent was issued, confirming the privilege granted to the company and forbidding the manufacture elsewhere in France not only of porcelain, but even of white pottery decorated in colors. The mark of the two interlaced "L's", certainly in use prior to 1753, was for the first time declared to be the factory mark. From this time,



however, date letters began to be added (the letter "A" signifying 1753, the letter "B" 1754, the letter "C" 1755, and so on), and the factory was designated the "Manufacture Royale de France".



Also in 1753 a transfer from Vincennes to Sèvres was decided upon, to take place in 1756. The factory was to occupy a newly erected building close to the chateau at Bellevue of Madame de Pompadour, between Paris and Versailles. Louis XV began to take a personal interest in the enterprise, no doubt influenced by Madame de Pompadour, and in 1759 became its owner, investing the sum of 96,000 francs into it annually.

The administration remained unchanged under the king's proprietorship; Boileau, Hellot, Blanchard and Bachelier (who was appointed around 1748 to succeed Mathieu) retained their positions, and sculptor Etienne-Maurice Falconet was added to take charge of the modeling studio. He remained until his departure for Russia in 1766 to execute a colossal statue of Peter the Great for Catherine II.

In its first period (1738-1753) the Vincennes factory appears to have applied itself to competing with Meissen — the real object of its existence. Vases and other pieces in various forms were painted with landscapes "in the Saxon fashion", as were the multi-colored bouquets of flowers for which Vincennes became famous. The second period (1753-1772) produced the finest and most accomplished pâte tendre (soft paste), the porcelain with which the name of Sèvres is most familiarly associated. After the Seven Years' War (1756-1763), during which work at Meissen was disrupted, European leadership passed to the royal factory of Sèvres, where new colors and new styles of shape and decoration had been developed.

Much effort was devoted to the development of the colors, both for use in painting and as ground colors. The latter, in the order of their appearance, were: gros bleu, a Vincennes color, around 1749; bleu céleste (turquoise), 1752-53; jaune jonquille (yellow), 1753; verte pomme (apple green), 1756; rose Pompadour (pink — misnamed rose du Barry in England), 1757. The vogue for this last, famous color is believed to have ended with the death of the Marquise de Pompadour in 1764. Bleu de Roi, a powerful blue enamel, replaced the underglaze gros bleu sometime before 1760.

After 1768 the discovery of hard paste in France brought many rival establishments, and two separate manufactures began to function at Sèvres. From 1772 to 1800 both hard and soft paste were made concurrently. In the 1770's and 1780's important presentation services and individual masterpieces were produced as diplomatic gifts to the Chinese Emperor Ch'ien Lung (surely a kind of "coals to Newcastle" gesture); to Gustavus III of Sweden, to the King of Denmark, the Elector Palatine, and to Tippoo Sahib, a dignitary whose identity has been lost in the mists of history.

In 1804, after Alexandre Brongniart was appointed director by Napoleon, the manufacture of soft paste was stopped because of

economic pressures; hard-paste was far easier and cheaper to make. The factory saw difficult times at the end of the 18th century and the beginning of the 19th; to raise money large quantities of undecorated or lightly decorated porcelain were sold, much of it bearing the factory mark, to be painted and gilded by foreign decorators more or less in the style of the factory itself. The factory is still in existence today, although it no longer reaches the height of artistic and technical perfection it knew in the 18th century. Sèvres porcelains are well represented in the world's great museums, but the most comprehensive collection is in the Sèvres Museum, outside of Paris.

The porcelain fruit set of 25 plates and 5 compotes in the collection of the Minnesota Museum of Art reveals the beautiful rose Pompadour ground color and bears the interlaced "L's" of Sèvres traced in blue on the back of each piece. In the center of each plate and compote is a painted landscape with a different depiction of the fashionable shepherd and shepherdess tale of the 18th century. They are executed in the style of François Boucher, a master of the pastoral comic-opera convention which was so greatly admired at that time. The set was purchased at auction by Admiral Williams of the U.S. Navy in 1883 in Lima, Peru, following Peru's unsuccessful war with Chile. It had been the property of a once-wealthy Peruvian family whose ancestor had brought it from France. The set is a gift to the Permanent Collection from Miss Margaret Mac Laren, Saint Paul, in honor of Mr. and Mrs. Archibald Dean Mac Laren.

Patricia Heikenen

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## CHINA TRADE PORCELAIN

China trade porcelain has had many aliases. It has been called "East India China", "India Ware", "Chinese Foreign-Market Porcelain", "Chinese Armorial Ware", "Compagnie des Indes Porcelain", "Chinese Export Porcelain", and, erroneously, "Oriental Lowestoft" — the latter by William Chaffers in his book *Marks and Monograms on Pottery and Porcelain* (edition 1876). Chaffers believed the various specimens of hard-paste porcelain, of a texture and type with which he was not familiar, came from the pottery at Lowestoft, a little Suffolk fishing town on the East Coast of England. His error was corrected in the next edition of his book, but the name, once given, was difficult to expunge. But by whatever name it is called, "It is a Chinese product — as Chinese as bird's nest soup and pigtailed." (Homer Eaton Keyes in *Antiques Magazine*, March, 1928.)

The ware is a hard-paste porcelain, usually of an attractive off-white color, made and decorated in China for export to Western markets. This "made for export to Western markets" gives it its peculiar identity, for these porcelains, in form and decoration, depart clearly from Oriental traditions, since they were produced at the order of European trading companies, and the character of their design was dictated by the commercial requirement of pleasing a European rather than an Asiatic taste. Objects made at the same time and decorated according to Chinese taste might have a single spray of flowers, a mythological figure encircled by a lightly etched floral scroll or a key border, or a dramatic scene with personages in antique costume. Porcelains sent to European markets appeared in complete tea and dinner services, punchbowls, pitchers, mugs and flagons, mantel garnitures (for use on Colonial mantels) and various other forms. The glaze was often pebbled or richly curdled, and is designated today as "lemon peel", "orange peel", or "potato soup" glaze.

The porcelain was made in the chimney-crested Chinese town of Ching-tê-chên, located on the south bank of the River Ch'ang in Kiangsi Province, about 400 miles northwest of the city of Canton, and was decorated at the factories and/or by the artists of the enamel works outside the city of Canton and in the villages on the island of Honam opposite the city. Ching-tê-chên was for centuries, and perhaps still is, China's porcelain center. Although inhabited by a million persons, according to the French Jesuit Missionary, Father D'Entrecolles in 1712, and one of the largest cities of the entire 18th century world (larger than London or Paris at that time), it was never given the status of a city by the Chinese. It lacked that essential dignifying element of Chinese cityhood — a surrounding wall — and the presence of the literati, men of education and culture, to give it the distinction the Chinese prized.

Whatever it lacked in prestige, however, it made up for in the ingredients for making fine porcelain. Not far from Ching-tê-chên could be found the earth and rocks and waters necessary for the making of the sought-after material. Kaolin, a natural clay of fine texture and white cast, was present — and petuntse was formed by crushing a granitic rock (petuntse stone having a quartz content) and adding water until the resulting mass attained the consistency of clay. These two clays reinforced each other when joined together, and formed a superior body.



CHINESE EXPORT PORCELAIN TUREEN IN ROSE CANTON PATTERN, C. 1870, from a dinner set of over 70 pieces, a gift to the Permanent Collection of the Minnesota Museum of Art from Mrs. C. A. Kutz of Judson, Minnesota

During the period of the China Trade, about 500 kilns were in operation in Ching-tê-chên, with between 3,000 and 4,000 factories. The work in the factories was divided into many separate operations, on a kind of assembly-line basis, and assigned to different groups of workers, with each man having to learn only one operation. Moulds were used, to enable pieces to be made exactly alike, and to facilitate delivery of orders to Europeans quickly and cheaply.

The Imperial Factory had been established at Ching-tê-chên by the time the Ming Dynasty was ruling China, and a high point in the annals of porcelain manufacture was reached under Emperor Hsüan-tê. Under the Ch'ing Emperor K'ang-hsi, porcelains of unparalleled splendor and richness were produced, in brilliant colors, complicated shapes, and the pattern called Famille Verte.

This gave way to the Rococo elegancies of the ware known as Famille Rose, as Yung Cheng and later the great Emperor Ch'ien Lung succeeded to the throne. Rose-pink enamels (derived from gold) were introduced; they were called *yuan ts'ai* (soft colors) or *yang ts'ai* (foreign colors) by the Chinese, and are known in the West by the French name Famille Rose. With this came a new and more effeminate type of decoration with delicate designs and refined execution.

For the European trade, more elaborate ruby-back dishes, and table services crowded with figure subjects and complicated borders were painted in the Canton enameling establishments. Also at Canton, large quantities of Ching-tê-chên porcelain with coats of arms and other European designs were decorated to order for the foreign merchants.

The European trade began in volume with the establishment of the various East Indian Trading Companies. The Portuguese in 1557 formed a settlement on the island of Macao, where the Pearl River flows into the China Sea. They were followed by the Dutch in 1602 (or Red Barbarians, as the Chinese called them). English ships were soon after in Far Eastern waters, and finally, in 1699, the Emperor K'ang-hsi established Canton as the only port in which Europeans would be allowed to trade. Soon 13 nations had established themselves at Canton, in a restricted area and under their respective flags. As trade increased, a guild of Canton merchants called Hong merchants was formed to supervise the "foreign devils", making it possible for the officials at Canton to control the trade while avoiding any direct contact with the foreigners.

After the Revolutionary War, the Americans entered the scene. The first American ship to reach Canton was the "Empress of China" in

1785, with Samuel Shaw of Boston as Super-cargo. The Yankee ships were small, but swift and efficiently operated, and soon there were 500 in the service, sailing from New York, Salem, Providence and Philadelphia, as well as various other Atlantic ports. The porcelain they brought back featured the American eagle, a great favorite (sometimes depicted by the Chinese as a giant sparrow), armorial designs, monograms and ciphers, ships, Biblical scenes, memorial pieces to George Washington made after his death, blue and white ware, and multicolored florals. Of the latter, Rose Medallion or Mandarin and Rose Canton were often carried in the westbound cargo of second and third generation sailing ships.

These colorful wares were designed exclusively for the export market and were not intended for home consumption. However, the patterns were derived from the 18th century Chinese floral and figural designs of the Famille Rose porcelains and from the 18th century Chinese-style porcelains made for earlier export to Western markets. In decoration, green was the basic color, used to separate large medallions of people, pink flowers, birds and butterflies. When medallions of pink flowers alternated with medallions of people, the ware was called Rose Medallion; when all the medallions were filled with the



other decorative elements mentioned, it was differentiated as Rose Canton. This multicolor enamel overglaze decoration of birds, flowers and butterflies remained popular long after the days of sailing ships, and was being imported even into the early 20th century.

The Minnesota Museum's Rose Canton dinner set of over 70 pieces was sent from Shanghai in 1873 to Herbert Dumaesq of Boston, Massachusetts. It consists of a large assortment of western-shaped plates, platters, covered vegetable dishes and food warmers, demi-tasse cups and saucers, a covered tureen, and a punchbowl. It was a gift to the Permanent Collection from Mrs. C. A. Kutz of Judson, Minnesota in honor of her parents, Mr. and Mrs. S. A. Kollner of Stillwater.

Patricia Heikenen

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## JULES CLAUDE ZIEGLER — VIEWED WITHIN THE CONTEXT OF FRENCH ART

In the most general sense, the history of art can be viewed as a struggle between the rational and the irrational. Classicism versus anti-classicism. Reason versus emotion. Order, balance, serenity versus disorder, asymmetry, and stridency. The linear versus the painterly. The expected versus the unexpected. These two co-existing trends or tendencies have characterized Western art since its beginnings — one recedes into the background while the other assumes dominance, but never disappears. The pendulum swings, to borrow E. P. Richardson's imagery, first in one direction, then the other. The classic world of Greece and Rome is overshadowed by the otherworldliness and mystery of the Gothic. The Quattrocento returns to the Greek precedent and places man at the center of the universe. The balance and tranquility of the High Renaissance is overturned by the Mannerist and the Baroque. The Baroque disintegrates into the frivolity of the Rococo. The Neoclassic reacts against the artificiality of its predecessor and once again venerates the ideals of the ancient world. The Romantic stamps his foot at the logic and sobriety of neoclassicism and insists that art originates with the emotions. Realism laughs at the antics of the romantic hero and places

objective reality center stage, *ad infinitum*, into the twentieth century where the battle continues as realism versus abstraction, objectivism versus subjectivism.

French art, in particular, can be seen in terms of this on-going rivalry. Walter Friedlaender writes: "Two main currents appear in French painting after the sixteenth century: the rational and the irrational. The first is apt to be moralizing and didactic; the second is free of such ethical tendencies. The rational stems from France's classical epoch, the seventeenth century, and continues, with more or less strength, throughout the eighteenth; the irrational current is less constant, but appears most splendidly in the first half of the eighteenth century. Both, though in a variety of transformations and mixtures, can be recognized in the complicated structure of French painting of the nineteenth century and continue even to our own day."<sup>1</sup>

Seventeenth century French thought was dominated by the rationalism of Poussin, Corneille, and Descartes. Making reason a religion, their *méthode classique* stressed the importance of *bon sens* and *raison*. Inspired by the monuments of ancient Rome, Nicholas Poussin produced paintings infused with ethical and didactic overtones. His land-

scapes, especially, evoked an arcadian past of order, simplicity, and tranquility.<sup>2</sup> But the classicism of Poussin gave way to the gaiety and irreverence of the Rococo, which pervaded French aesthetics from 1700-1750. The purpose of painting became no longer to instruct nor elevate the spectator, but merely to amuse him. The light and airy oils of Watteau, Boucher, and Fragonard did this well. Basing their work on the tenets of *coeur* and *esprit*, these artists painted sensual, decorative scenes which emphasized the charming, pleasant, and nostalgic. But at mid-century the neoclassic current again assumed control with the voice of Diderot crying out against the shallowness and sentimentality of the Rococo. This return to a neo-Poussinist ideology was further spurred by the writings of the German art historian Johann Winckelmann and the excavations of the buried cities of Herculaneum and Pompeii. A renewed fascination with the antique worlds of Greece and Rome became omnipresent and was translated along with Winckelmann's ideas on beauty into an art form that strove to reflect the ideal.<sup>3</sup> Visually, *le grand goût* was exemplified best in the work of Greuze, Vien, and David. But the supremacy of classicism and its staid reproduction of universal truths was



CHRIST NAILED TO THE CROSS, PAINTING BY JULES CLAUDE ZIEGLER (1804-1856), oil on canvas, 35½" x 43½". One of twelve paintings illustrating The Passion of Christ by the French artist, on view in the Permanent Collection Gallery through May 14, 1977. On loan from the Rojman Foundation, Inc., New York City.

soon challenged by the romanticism of Gros, Girodet, and Géricault. The contest between neoclassicism and romanticism continued well into the nineteenth century where the neoclassic banner was taken up by Jean-Auguste Ingres and the romantic badge by Eugene Delacroix.<sup>4</sup>

Briefly, then, two concurrent moods governed French artistic output for nearly one hundred years (ca. 1750-1850). The neoclassic sought to portray the ideal, was moral and ethical in flavor, and didactic in purpose. It stressed clarity, rationality, and social commitment. It emphasized drawing and the careful depiction of form. A linear style, *par excellence*, it produced three-dimensional images, fully contoured, and hard-edged. Color was considered merely an adjunct of painting, often incidental. Moreover, neoclassic thought maintained that the "proper study of mankind is man." Accordingly, their canvases were dominated by the human form and history painting was dubbed the highest art form (as opposed to genre or portraiture) because it depicted man at his best and most heroic. Romanticism, as a concept, first appeared in the writings of Jean Jacques Rousseau and rapidly spread to the other arts. It embraced the irrational, the exotic, the fantastic, and the

mysterious. It affirmed the need for emotions and the imagination. It stressed the particular and the spontaneous as opposed to the general, the ideal, and the calculated of neoclassicism. Often dealing with such themes as suffering, pain, and death, it endeavored to elicit an emotional response from the viewer, not to appeal to his intellect or moral sense as neoclassicism had done. Nature and man's relationship to it were also of special interest to the romantic sensibility which saw brute power, impenetrability, and mystery everywhere in God's universe.

But in addition to the rational and irrational strains, there is a third protagonist in the story of French art — the Academy. Founded in 1648 under Louis XIV, the Royal Academy of Painting and Sculpture soon came to dominate the art scene. The institution was the brain child of Colbert, the king's minister of finance, who realized the usefulness of art as propaganda. Believing that a government was enhanced by the number of monuments created under it, the Academy was given the authority by the state to determine a national character for the arts. The Academy, along with its offshoot the Salon des Artistes Français, became the vehicle for an official style which was academic, conservative, and

classically-biased. Exhibitions were held biennially in the Louvre's Salon d'Apollon (from which the Salon derives its name) and exclusively showed those artists affiliated with the Academy. In 1748 competitions and juries were introduced, but since the jurors were appointed by the Academy, their choices invariably reflected academic standards. The Salon became, in essence, an arbiter of taste and culture and literally held the professional life or death of the artist in its hands. Those works exhibited in the Salon shows were by association considered "good art" by the buying public (i.e. the middle class), while those refused admittance (and indelibly stamped "R" for *refuse*) were regarded as inferior and thus rendered unsaleable for the artist. Because the Salon by its very nature was conservative, and at times reactionary, it supported only those artists who produced according to standardized, academic formulae, often passing over the talented individual who deviated from its norms. Because of this, modern scholarship often regards the Salon with disfavor, frequently casting it in the role of the villain. For better or worse, Jules Claude Ziegler was one of those artists endorsed by the salon.

Born in Langres in 1804, Ziegler was a stu-



dent of Heim, Cornelius, and Ingres — all classically-oriented painters.<sup>5</sup> He made his Salon debut in 1831 with the oil *Étude sur Venise*, the undoubted result of a journey to Italy in 1830 (an absolute "must" for a neoclassical artist.) He exhibited continuously at the Salon throughout his career, with the exception of the years 1838–42 during which time he abandoned painting for the art of ceramics. He received special honors from the Salon in 1838 with the award of a Medal Second Class and again in 1848, with a Medal First Class. Never lacking official recognition, he was made an officer of the Legion of Honor in 1838, Director of the École des Beaux Arts in Dijon in 1854, and also Conservator of the Dijon Museum in the same year. Clearly, he was an artist schooled and nurtured by the Academy, saluted by the Salon, and medaled by the government.

By definition, a nineteenth century Salon painter was a narrator first and an artist second. The public, i.e. the bourgeoisie, wanted pictures they could read as they would read stories. History painting fit the bill perfectly. Logically, Ziegler's ambitious series *The Passion of Christ* (executed ca. 1847–48), was meant to instruct the viewer — to be a narrative first and only secondarily to function as a work of art. Ziegler's primary purpose, then, was to relay the events of the Passion as clearly and systematically as possible.

The primary source for the life of Christ is found in the four New Testament gospels: Matthew, Mark, Luke, and John. The events leading up to and including the Crucifixion, depicting the suffering and death of Christ, are often called and shown in art as *The Passion of Christ*. The drama begins with the Entry into Jerusalem, includes the Last Supper, and concludes with the Road to Golgotha. The final events of the Crucifixion are further broken down into fourteen scenes and are collectively known as *The Stations of the Cross*. Ziegler has employed artistic license in his cycle of *The Passion* beginning with the Agony in the Garden and climaxing with *The Marys at the Tomb*, a scene commonly outside the scope of *The Passion* which properly ends with the Entombment.

The story line running through *The Passion* and the episodes Ziegler has illustrated are as follows. After the Last Supper, Christ (attended by his disciples Peter, James, and John) went to a garden in a place called Gethsemane. While his disciples slept, a troubled Jesus prayed for the strength to meet the forthcoming ordeal. Upon leaving the garden, He was met by a band of officers, priests, pharisees, and his disciple Judas Iscariot. Judas identified Christ to the mob by an embrace and a kiss. Christ was then bound and led away. He was taken before the High Priests Annas and Caiaphas who questioned him asking if he were the son of God. Jesus answered, "... hereafter shall ye see the Son of Man seated at the right hand of Power, and coming on the clouds of heaven" (Matthew 26:64). And they condemned him to death for his blasphemy. He was then brought before the Roman governor Pontius Pilate who asked, "Art thou the King of the Jews?" Jesus answered, "Thou sayest it" (Mark 27:11). Pilate then said, "I find no fault with this man" (Matthew 27:11) and offered to free the prisoner as was the custom at Passover. But the people clamored for the release of the murderer Barabbas instead and Christ's fate was sealed. Pilate, wishing to appease the anger of the crowd, scourged Christ (*The Flagellation*)

and delivered him to his soldiers for crucifixion. The soldiers dressed Christ in a purple robe and placed a crown of thorns upon his head. They mocked him saying, "Hail, King of Jews!" (Mark 15:18) and Pilate said, "I bring him forth to you. Behold the man" (John 19:5). (In Latin this is *Ecce Homo* and the scene is commonly called this). Then the soldiers took Christ, bearing his own cross, to a place called Golgotha (which means "the place of the skull"). Along the way, Jesus fell three times and a passerby, Simon of Cyrene, was compelled to help carry the cross. At Golgotha, Christ was stripped of his garments and nailed to the cross between two thieves. At this time He said, "Father forgive them for they know not what they do" (Luke 23:34). From the sixth to the ninth hour it grew dark. Jesus said, "I thirst" and at the ninth hour he cried, "My God, my God, why hast thou forsaken me?" (Matthew 27:46). Finally he died saying, "Father, into thy hands I commit my spirit" (Luke 23:46). The sky darkened and an earthquake rent the veil of the Temple in two. Longinus cried, "Surely, this man was the son of God" (Matthew 27:54). Jesus was then taken down from the cross (*The Deposition*) and laid to rest in the tomb of Joseph of Arimathea (*The Entombment*). On the Sunday following the Crucifixion, Mary Magdalene and Mary Cleophas (sometimes Mary Salome and Joanna are also named) brought spices to the tomb with which to anoint the body. They found the stone of the sepulcher rolled away and the tomb empty. Standing there instead was an angel who said, "Fear ye not, . . . he is not here; for he has risen, as he said. Come, see the place where he lay" (Matthew 28:6).

Ziegler has related the drama of *The Passion* with great strength and dignity. His technical skill readily reveals his academic training. His forms are firmly contoured, solidly three-dimensional, have weight, and occupy space. There is nothing painterly in his approach — all his forms are clearly defined, meticulously rendered, and hard-edged. Throughout, the emphasis is upon drawing and the line — neoclassic concerns. The figures and the action seem posed, stopped, frozen — typical again of neoclassic compositions. Ziegler's use of enamel-like color, however, is surprising for a classical painter, but not at all unusual when we consider that he was not only cognizant of Ingres' use of sensual, warm color, but also acquainted with the brilliant oils of the Venetian painters. With the exception of a few expressionistic faces (e.g. the ghoully taunter in the *Crowning of Thorns*), the overall mood of the cycle is one of restraint. Emotions are in check and the figures seem resigned to the tragedy in which they participate. As in all neoclassic work, the human form dominates. And true to classical forms, Ziegler carefully includes the trappings of antiquity — the simple drapery, the lofty architecture, and the household wares (viz. the half-covered amphora in the *Deposition*). Ultimately, Ziegler has chosen a theme which befits an academic artist to deal with — a drama of human courage and sacrifice.

But there are elements in the works which reveal Ziegler's awareness of romanticism and its modes. His penchant for night scenes and his dramatic use of light (viz. the flaming, orange-red torches against a black sky in the *Betrayal*) are a romantic concern, not a neoclassic one. He also pays particular attention to weather and atmospheric conditions (e.g. the gray trembling sky in the *Deposition*) and to nature (the inclusion of fauna, far-away land-

scapes, horses, and dogs). This awareness of the natural world was integral to the romantic spirit, but not the neoclassic. Moreover, Ziegler often gets caught up in detail, in the particular and specific. His figures are individualized and are juxtaposed against one another in complicated configurations. We see the crouched figure, the pointing figure, the gaping figure, the beseeching figure, and the calm figure. This potpourri of types reveals his tendency to specify and particularize and is clearly not within the classical tradition which sought to generalize and simplify. And at times, Ziegler loses control completely and the veneer of the classic hero falls away. We are left instead with a romantic hero — anguished and alone — the Christ of the Flagellation who seems to lament, "the spirit indeed is willing, but the flesh is weak" (Matthew 26:41).

Jules Claude Ziegler was a competent, well-trained painter. His art was moulded by the Academy, but colored by romanticism. He could be considered either a neoclassic-romantic or a romantic-neoclassic. In his work the rational and irrational blend without incident. Unfortunately for Ziegler and countless others trained by the Academy and lauded by the Salon, a certain something is lacking which the modern viewer finds essential. That something is a quality which the Academy neither taught nor believed in — inspiration.

Sandra L. Lipshultz  
Curator

<sup>1</sup> Walter Friedlaender, *David to Delacroix* (New York, 1968), p. 1.

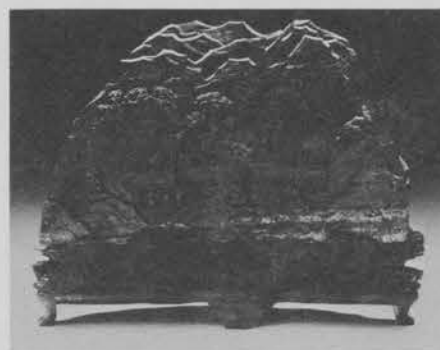
<sup>2</sup> Poussin's style, imitative of the antique, was distinguished by a skillful manipulation of form, bold outline, and delicate coloring.

<sup>3</sup> Winckelmann believed the proper condition of beauty to include harmony, simplicity, quiet, and tranquility. He further expostulated that the essence of beauty was not to be found in the particular, but in the general. One arrived at the beautiful through a process of selection, i.e. one chose the most beautiful parts of many and combined them to arrive at a conception of the ideal, the universal.

<sup>4</sup> With David's death in 1825, Ingres officially became the leader of the old school, while Delacroix was made, by the death of Gericault in 1824, the leader of the rising romantic movement. A bitter rivalry between the two was unavoidable.

<sup>5</sup> François Joseph Heim (1787–1865) was a classical painter of the most academic kind. He was a recipient of the much-coveted Prix de Rome (1807) and ultimately received a Grand Medal of Honor (the Salon's highest award) in 1855. Von Cornelius (1783–1867), a German neoclassicist, was Director of the Academy of Munich. He, too, was saluted by the Salon of 1855 with a Grand Medal of Honor. Ziegler studied the art of fresco with Cornelius when he was in Munich in 1830. Ingres was the third neo-Poussinist by whom Ziegler was influenced. Ingres returned to Paris from Florence in 1824. He was soon named the President of the École des Beaux Arts, the official school. He taught as many as a hundred students at a time, "teaching beauty as one teaches arithmetic," according to his rival Delacroix. In 1834 when his painting *The Martyrdom of St. Symphorien* met with a bad reception from the Salon, he transferred back to Rome, vowing that he would never exhibit at the Salon again. Sometime during Ingres' ten year stint in Paris (1824–34), Ziegler studied with him.

<sup>6</sup> History painting was regarded as the noblest form of painting possible because it imparted a lesson or a moral to the spectator. It drew upon scenes from ancient history, classical mythology, and Christian lore for its subject matter.

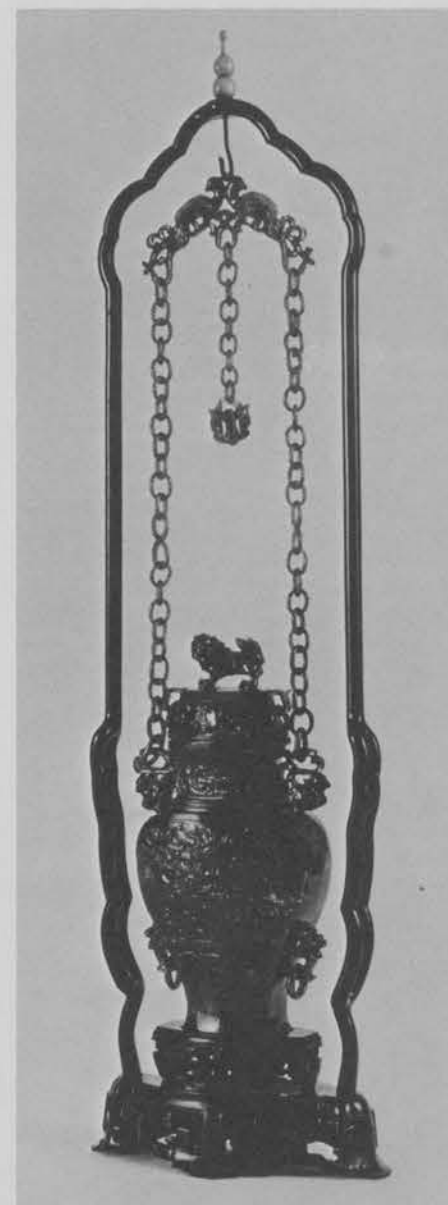


Above, LAPIS LAZULI MOUNTAIN FROM CHINA'S CH'ING DYNASTY, carved with design of a scholar's retreat in a pine grove overlooking a river, 6 3/4" overall height. Gift of Mr. and Mrs. Louis F. Weyand, San Francisco, to the Permanent Collection of the Minnesota Museum of Art.

Below, THREE-FOOTED CHINESE INCENSE BURNER OF IVORY, RICHLY CARVED WITH DRAGON DESIGN, Ch'ing Dynasty, overall height 32 3/4". Gift of Mr. and Mrs. Louis F. Weyand, San Francisco, to the Permanent Collection of the Minnesota Museum of Art.



Right, CHINESE BRONZE-FORM LIDDED VASE (Hu) OF CARVED JADE, hung with linked chain, Ch'ing Dynasty, Ch'ien Lung period (1736–1795), overall height 37". Gift of Mr. and Mrs. Louis F. Weyand, San Francisco, to the Permanent Collection of the Minnesota Museum of Art.



Below right, KUAN YIN FIGURE OF CARVED JADE, Chinese, Ch'ing Dynasty, 6 1/2" high. Gift of Mr. and Mrs. Louis F. Weyand, San Francisco, to the Permanent Collection of the Minnesota Museum of Art.





Above, JAPANESE WEDDING ROBE (detail), crane embroidered in satin stitch on silk.

Right, JAPANESE WEDDING ROBE, early 20th century, heavy silk embroidered in couched gold and colors with traditional good-luck symbols of pine, bamboo, and plum, crane, and abstract tortoise shell motifs. Gift of Mr. and Mrs. Louis F. Weyand, San Francisco, to the Permanent Collection of the Minnesota Museum of Art.

Below, CHINESE CLOISONNÉ MANDARIN DUCKS (pair), Ch'ing Dynasty, each 8" high. Gift of Mr. and Mrs. Louis F. Weyand, San Francisco, to the Permanent Collection of the Minnesota Museum of Art.



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on cover



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(P218 R.L.G.)

#### Information

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## Oregon Multicultural Archives

Supporting Community





## Our Vision

The OSU Libraries' Oregon Multicultural Archives will comprehensively acquire, preserve, make available and provide outreach for collections that document the lives and activities of African American, Asian American, Latino and Native American communities of Oregon. The diverse collections will reflect how these communities have contributed to the identity of the state of Oregon. The collection will advance scholarship in ethnic studies and racial diversity both on the Oregon State University campus as well as on a state and regional level.

Cover Image:  
Ruth Namuro in Japanese costume  
(P095:093)

## Welcoming Tradition Oregon Multicultural Archives



Black Student Union walkout  
(P003:1538)

## Highlights of the Archival Record Groups & Manuscript Collections

- Association of Latin American Students (ALAS) Records
- Colegio Cesar Chavez Collection
- Annabelle Jaramillo Papers
- Native American Language Collection
- Te May Ching Papers
- Richard Y. Morita Papers
- Urban League of Portland Records

University Archives  
Oregon State University



Cinco de Mayo dancers  
(P094)

## Digital Collections

The Oregon Multicultural Archives Digital Collection consists of images that document the lives and activities of ethnic minorities in Oregon. The images are drawn from the archival collections that form the Oregon Multicultural Archives. Some of the highlights of the Oregon Multicultural Digital Collection are the selected photographs from the Benjamin A. and Ralph I. Gifford Collection (P 218) and a beautiful John Garman color autochrome (glass) positive of Ruth Namuro in Japanese costume.

[digitalcollections.library.oregonstate.edu/cdm4/client/cultural](http://digitalcollections.library.oregonstate.edu/cdm4/client/cultural)

In addition to the Oregon Multicultural Archives Digital Collection the University Archives also has the Braceros in Oregon Photograph Collection. This digital collection of photographs from several University Archives photograph collections documents Oregon's Bracero workers, 1942-1947. The collection illustrates Braceros' cultivation and harvesting work in the fields and orchards as well as the farm labor camps in which they lived.

[digitalcollections.library.oregonstate.edu/cdm4/client/bracero](http://digitalcollections.library.oregonstate.edu/cdm4/client/bracero)

## How to Help

We are seeking help from the diverse communities in Oregon in identifying materials that document lives and activities of ethnic minorities in Oregon. Often, individuals do not realize that their photographs, letters, and records can provide a unique perspective about what it means to be a minority living in Oregon. Donating your collection to the Oregon Multicultural Archives will ensure that your experiences, stories and legacy are preserved and told for future generations.

The Oregon Multicultural Archives accepts monetary gifts, which are used to support special projects and activities. Please contact the OSU Foundation at 800-354-7281 for details.

..... Fostering Respect