
Vol. 9, No. 1/2019

Still-Lives of “The Lesser Dutches” as Primary Sources “The German Flowers” Motifs in Porcelain Ware of European Countries

Shkol'naja Olga Vladimirovna¹

Abstract: A research objective – to analyse sources of loans of motives “the German flowers” (“the Saxon pattern”, “the Saxon attire”) in the European porcelain and the faience, connected with creativity of known masters of a brush of “the Lesser Dutches”. This is important because of the vectors of the porcelain and faience brands in the Danube, starting from Germany and Austria, continuing to Slovakia, Hungary and Ukraine. **The research methodology** covers the collection of historical-genetic and art criticism and culturological approaches. It also includes set ontological, historical-hronological and a method of the art criticism analysis. The first is connected with an existing in painting of old masters of a genre of a flower still-life. The second – with the list of names of artists, which addressed to the image field and garden flowers in the fine arts of the Netherlands, Holland and Flanders 17–18th centuries. The third will be used for the analysis of products of leading European manufactories of thin ceramics in which assortment patterns “the Saxon attire” have been extended. **The results** are expected in the presentation of the genesis of the main patterns of the Danube-porcelain-faience of the 20th century “the German flowers” with works of fine art of the Netherlands, Holland and Flanders 17–18th centuries. The result will be an awareness of the vector of development of the décor of the European leading porcelain and faience centers, where the motifs «the Saxon pattern» were distributed. **Scientific novelty** is connected with an establishment of interrelation of a decor “German flowers” in the European Danubes productions, and a particular in the Ukrainian porcelain-faience of late 18th – early 20th of centuries, with the first models from flowering still-lives of “the Lesser Dutches” in the 17–18th centuries.

Keywords: “the German flowers”; «the Saxon attire»; still-lives of “the Lesser Dutches”; the Ukrainian porcelain-faience of end 18th – middle 20th of centuries

¹ Professor, PhD, Department of Fine Art of the Borys Grinchenko Kyiv University, Ukraine, Address: 18/2 Bulvarno-Kudriavska Str, Kyiv, 04053, Ukraine, Corresponding author: dushaorchidei@ukr.net.

Challenge Problem

Ukrainian fine ceramics of the period of classical development, from the late 18th to the early 20th centuries, has not been studied thoroughly so far. Both the bank of forms and styles as well as decor of domestic white ware production items require undergoing research. Moreover, this issue is relevant in modern Ukrainian fine ceramics market, on which old white ware brands ceased to exist almost completely, and the new ones that do not have yet a developed culture of ware forming and decorating, have begun to appear gradually. The objective of this study is to analyze the origin of “German flowers” motifs in European china ware and Dutch ware related to work of the famous “lesser dutchmen”. The task of study is tracing the emergence of floral still-life in European painting, describing the specifics of this genre development in the certain Dutch, Flemish artists, clarifying the time of development of similar motifs in decorating German, Austrian, Slovak, Hungarian and Ukrainian white ware.

Reference Base Analysis

Since the range of «white gold» items are a part of a modern for industrial design (proto-design) source base, it is worth considering the separate development, under which the sources of inspiration of various painting types can be set. One of the earliest and, at the same time, very interesting from an artistic point of view, is the motif of décor known under the combined name «German flowers» or «Saxon pattern» («Saxon ornament» in European literature. A German researcher Hela Schandelmayer wrote about it in the article «Baltic Rococo»: Dutch ware of the 18th century from the Baltic region countries’ in a collective monograph «Vinogradov Readings» published in 2012 in St. Petersburg with the assistance from the European Association of Friends of Ceramics.

For example, she stated on P. 118 that «the most popular painting motif became “German flowers” created around 1735 at the Meissen china ware manufacturing works.’ And continued, ‘We are talking about floral images performed in an extremely realistic manner with the exceptional botanical precision and, as a rule, in a different color range. In general, it is typical for almost all European manufacturing works» (Shandelmayer, 2010, p. 118) But the aforementioned author who has a very good reputation explains nothing of prototypes and sources of inspiration.

Reference Base Methodology and Analysis

The study methodology is based on the ontological, historical-chronological and art research analysis methods. The ontological method enables revealing everyday life works of old artists in the genre of floral still-life. The historical and chronological methods enabled forming a list of names of artists who addressed the image of field and garden flowers in the fine arts of the Netherlands, Holland and Flanders of the 17th – the 18th centuries. The art research analysis method allows us to analyze paintings of the leading European fine-ceramic manufacturing works, the products of which had the common ‘Saxon pattern’.

Study Results

Compared to ornaments used for Russian china ware that was mainly of French genesis of (Tarhanova, 2010; Tarhanova, 2012), Ukrainian china ware of the period of classical development (from its appearance before the revolutionary competitions of the early 20th century) absorbed the culture of decor of the German-speaking countries to a greater extent. This may be related to the fact that the owners of the first fine ceramics manufacturing works, in particular, Prot Potozski and Józef Czartoryski, founded their enterprises in Chudnow and Korets in the early 1780-ies, soon after the era of August III ended. Traditionally, this King of the Polish-Lithuanian Commonwealth, whose lands then included Volyn, was the Austrian prince-electoral at the same time. Accordingly, the art marks of noble society of that time, which was the customer of the highest quality models of Ukrainian «white gold», was near the king’s and court nobility’s aesthetic marks.

Therefore, the mother of the last Polish king Stanislaw II Poniatovsky (1764–1795), as another German researcher Egon Klein notes, was the princess Konstanzia Czartoryski (Klyayn, 2010, p. 132). That is, Józef Czartoryski was her close relative. Prot Potozski was a companion of the latter, being an owner of almost 1/5 of Korets enterprise shares, beside Chudnow where white ware production has been already active in 1783. The factory was founded here in 1783, and commissioned in 1884, i.e., prior the third reorganization of Poland, when partially Ukrainian Western lands moved under the legal subordination of the French emperor Napoleon Bonaparte (Duchy of Warsaw, 1805–1813/1815), and further, Russia.

Taking into consideration that by the middle of the 18th century tableware manufactured by the pioneering German china ware factory in Meissen was designated, in the first turn, for monarchs and their closest circle, only from the second half of the century, the high quality fine ceramics has started to be democratized. So, the European floral decoration started its 'standardization'. Early Meissen floral ornaments, mostly dark blue, 'Onion décor' (contour drawing with further brush work, in the form of a combination of pomegranate, bamboo, chrysanthemum and peach motifs) and 'Dry flowers'(linear pattern) oriented on oriental fashion in fine ceramics finishing, were replaced by hedonistic polychrome compositions of the Europeanized "flower blossom bouquets" (Tarhanova, 2012, p. 148-153).

Instead of focusing on the notorious «Flowers and birds», the motif «German flowers» preceded the appearance of a more emasculated «Manner» of the 1790-ies, where the painting of vivid floral motifs that appeared to be dynamic, turned into still-life. Essentially, the «Saxon pattern» prepared ground for the appearance of 'Botanical flowers' in England on the verge of the late 18th – early 19th centuries, which triggered the development of well-known motifs like 'Flora Danica', 'Flora Rusica', and others of that kind. However, the 'Manner' itself that separated from «German flowers», was trying to get rid of just this botanical effect for half a century, and moved away from the natural floral atlas of flowers to a herbarium stylized in a certain manner (Tarhanova, 2012, p. 151-153) that gave rise to this name.

Thus, between 1735 and the 1790-ies, the «Saxon pattern» motif was the leading one in the European white ware, although the «Indian flowers») ornament existed together with it, and around the 1740-ies (Lehelt, 2012, p. 73), the 'Xylographical flowers' pattern marked by features of marcescence, started spreading. Among others, «German flowers» became the most «alive» and were acknowledged by garden connoisseurs that was accompanied by breeding rare flora species as well as by naturalists, biologists, plant breeders, and so on. That is, a picturesque free manner, virtuously performed manually, often at one session, without taking the hand off (muster), became of the highest demand during this period.

The most vivid colors of «German flowers» were used during Rococo era, i.e., between the 1740-ies and the 1750-ies, when china ware production was absent in Ukraine. The total fashion for this decoration of tableware sets and separate items was observed between the 1750-ies and 1760-ies. In the middle – the second half of the 18th century, painting was often combined with relief decoration. In

particular, with such patterns as ‘Old Osier’ (wicker basket from osier, invented in 1730), ‘New Osier’ (since the 1730-ies, the motif of osier was combined with the wavy line typical for rococo), ‘Swan tableware set’ (1737–1741, with swan flexible motifs), ‘Old Brandenstein’ (since 1738, for the customer Friedrich August Brandenstein; it was used in the form of a wicker along the board and straight bands from the item board to the center, often supplemented by «chinoiserie» painting in intervals), ‘Convex flowers of Gotsovsky’ (for German merchant Gotsovsky, a pattern of tiny blossoming flowers), ‘Marceilles’ (1739–1743, garlands of blossoming flowers and six horns of Amalthea, borrowed from the Dutch ware motifs of Rouen), ‘Dulong relief pattern’ (at the order of the French merchant Dulong, fine relief flower decor, since 1743).

Moreover, in plaster decor of Meissen, the ‘Bruhl relief’ was widespread (1742–1746, wicker elements with floral curls alternating with the areas of floral polychrome painting), ‘New Brandenstein’ (the motif of osier with s-shaped bands, since 1744). Later, the separate designs of plastic decor of this production found their reproductions at other German and Austrian manufacturing works. For example, around 1790, the ‘Old Osier’ ornament was observed in the production of Vienna china ware manufacturing works. In the modern range of this production, it is called ‘Biedermeier’ (Vasileva).

By the 1780-ies, the «color grade» in fine ceramic products started decreasing gradually, although the fine thin and perfect brush painting was still in fashion. At the end of the 18th century, the polychrome vivid décor becomes inferior to monochrome one-paint in blue shades or in gray-brown grisaille range. Germans inherited this «one» from the French Sevres of the Marcolini era, when strict antique aesthetic ideals were fashionable.

The «German flowers» décor blueprints are still-life paintings with floral motifs in the paintings by the «the lesser dutchmen». The first painting of this kind belongs to Jan Brueghel the Elder – «Flowers in a wooden Vase» (1606–1607). It was ordered by Albrecht VIII of Austria (Fig. 4.1).



Figure 4.1. Jan Brueghel Old. Flowers in a Wooden Flowerpot. 1606–1607.

It is known that the artist, in order to bring more naturalisticness to the painting, was making sketches using the combined technique of ink and watercolor in the Brussels Botanical Garden, for which the artist was going there from Antwerp. The ability to make sketches of flowers close-up from different angles and considering them thoroughly in various lighting conditions was crucial to him.

Jan Brueghel the Elder made many floral still-life paintings and their sketches. His skills were taken by the artist's son, another famous artist, Jan Brueghel the Younger, who turned flowers from fine and fragile creatures into royal «persons» that acquired the signs of a 'portrait look'. Let us consider the still-life painting of the latter called «Flowers in a glass vase», painted approximately in the second third of the 17th century. In this work, the artist invented the paradigmatic for the future china ware art combination of four king-flowers: trefoils, roses, daffodils and tulips surrounded by forget-me-nots, bell-flowers, cornflowers and other plants that do not bloom simultaneously in nature (Fig. 4.2).

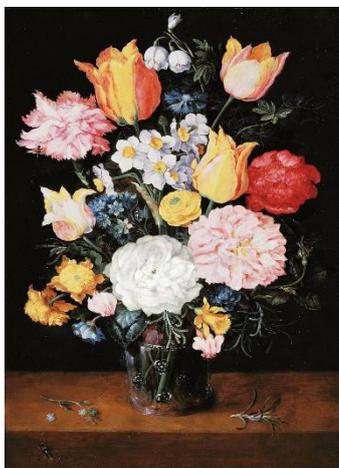


Figure 4.2. Jan Brueghel Younger (1601–1678). The Bunch of Flowers in a Glass Vase. Apprx. Second Third XVII Centuries



Figure 4.3. Jan Brueghel I (Velvet, Flower). Flowers in a vase [with irises]. First quarter XVII the item

This ‘fancy’ principle made the basis for the appearance of the «German flowers» motif on «white gold». However, both Brueghel brothers (Fig. 4.3) often introduced the fifth king-flower into their painting. That was iris, which appeared just for a short time in the «Saxon pattern» sets (Fig. 4.4).



Figure 4.4. Jan Brueghel Younger. Flowers in a Vase [with Irises]. Apprx. Second Third XV II the Item

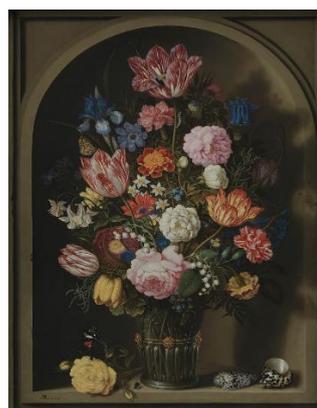


Figure 4.5. Ambrosius Bosschaert I. A Bunch of Flowers in a Niche. 1618

The example for Jan Brueghel the Younger was another Flemish artist of the Dutch art golden age, Ambrosius Bosschaert the Elder (Fig. 4.5).

He was interested in the image precision and the harmonious combination of vivid flower colors in the composition. Another outstanding artist of this genre was the Dutchman called Hans Bolognier (Bologner, Bolonier). After 1623, this artist joined the St. Luke Harlem Guild, specializing in floral still-life paintings. In his works of the second third of the 17th century, he tried to 'adjust' the color of tulip petals and other colors, giving them signs of varying degrees of the head opening, expressing a certain «temper» of each flower (Fig. 4.6).



Figure. 4.6. Hans Boloner. A Flower Still-Life. 1639.

However, his works differ from hedonistic works of his colleagues Jan Brueghel the Elder (Velvet Brueghel) and Jan Brueghel the Younger in lower chromaticity, their color is dilute, close to the tone color. The invention of the characteristic combination of separate tulips with cloves, roses, narcissi and tulips, that became a sign of the «German flowers» pattern afterwards, should also be related to paintings by Hans Bolognier.

In general, it should be noted that the choice of motives itself depended on flower beauty and rarity. The most attention was given to tulips, which were considered

almost exotic in other European countries. The «the lesser dutchmen» who addressed this genre in the 17th century, beside Ambrosius Bosschaert the Elder, Jakob (Jacques) de Gheyn the Younger, Jean Baptiste van Forenburg, and Veusters Vosmar, should be supplemented by new names. In their work, which prepared the grounds for the development of floral still-life painting of the artists of the Netherlands, Flemish and Dutch artists of the 18th century, formed the main «iconographic grounds» of floral motifs of that period. In particular, a combination of bouquets of tulips, narcissi, roses, fiasalis with china ware vases.

Laid tables, kitchen still-life, breakfasts with tulips, roses, gladioluses, hyacinths, cloves, lilies, irises, lilies of the valley, forget-me-nots, violets, marigolds, calendula, mallows, and other flowers, gradually became a sign of a good style in the settlements of the establishment of neighboring European countries. One of the best artists in the of «Quiet Life», as it was called, was the Dutchman Jan Davidsz de Heem, in whose work floral still-life obtained Baroque features (Fig. 4.7). In the future, tulips and their images became interesting to the inhabitants of Germany, England and France, who studied from the «lesser dutchmen» in connection with which the popularization of such motifs gain the scale unprecedented earlier.



Figure 4.7. Jan Davidsz de Heem. The Vase with the flowers. Apprx. 1645.

By the late 17th – early 18th century, the time of European china ware invention, the floral still-life painting of the latter, rolled-out throughout Europe, became widespread. In the late 17th century, German artist Jakob Morelle, student of Jan Davidsz de Heem worked in this genre. He brought more romanticism to realistic Dutch motifs owing to the complex bends of the petals of his perfect tulip heads (Fig. 4.8). In the developed baroque era, floral still-life paintings of the Flemish artists became somehow overloaded with details, gained an ‘iconic view’ as artists

started making them as «brands» for every season of the year. An example is a work by Peter Castels III, who lived in the 18th century: he made ‘Flower bouquets for 12 months’ (Fig. 4.9).



Figure 4.8. Jacob Morrel, pupil of Jan Devids de Ham. A still-life with a lizard. 1634.



Figure 4.9. Pieter Castels III (1684–1749). A bunch of flowers for 12 months. First half XVIII the item

Actually, during the late 18th and the early 19th centuries, the field flowers motifs, deriving from the German-Austrian analogues, spread in the Bohemian china ware of the Czech Republic, which as well as Western Ukraine was then a part of the Austrian Empire. In our lands, the aesthetic tastes of the Meissen china ware manufacturing works (Fig. 4.10), the Royal china ware manufacturing works in Berlin and the Vienna china ware manufacturing works in Augarten also became the high ‘white gold’ artistic marks. Korets, most likely, Chudniv (for regret, its products are still not found; however, they should have been close to the Korets products, since the owner of the latter was at the same time the co-owner of the shares of the first), Baranivka and Gorodnitsa, later, Romanov and Bilotyn (Shkolna, 2013) promoted the same artistic prerogatives in china ware and fine Dutch ware.



Figure 4.10. Henry Fletcher. One of 12 still-lives written to 1730 April.

Some examples of ‘German flowers’ motifs in domestic china ware of Baranovka and Gorodnitsa were preserved until the early 20th century (all other enterprises from the list have been already closed by that time). After World War II, on the wave of access to the secrets of old technologies of the Czech and German china ware and the contribution, the Ukrainian Soviet ‘white gold’ acquired various motifs of «German flowers» in decalcomania. In particular, that developed at the Kyiv Experimental Ceramic and Artistic Plant, which was functioning at that period as a republican creative laboratory for domestic enterprises in the field (Shkolna, 2011).

Gradually, among other European schools in the Czech Republic (Bernadotte), Hungary (Herend) (Fig. 4.11), Germany-Poland (Altwasser-Waldenburg) (Fig. 4.12), France (Sevres) (Fig. 4.13), England (Minton) (Fig. 4.14), etc., our compositions a la «German flowers» acquired expressive features relating them to floral still-life paintings by the ‘Small Dutchmen’, where the ink drawing was used in combination with the application of layer-by-layer oil painting with transparent (translucent) paints. Moreover, the domestic iconography of plants was affected by the connection with the Ukrainian flora flower motifs when the nature for tulip was rock-lily, which grew on our latitudes, rose, daffodil or cloves, from the front garden, and were surrounded by tiny field flowers. There is some special relation of our «Saxon pattern» between the Bohemian heritage (Fig. 4.15) of the former Austrian Empire, developments of the Royal china ware manufacturing works in Berlin (Fig. 4.16), and the bank of paintings in our native Korets (Fig. 4.17) and Baranivka (Fig. 4.18, 4.19).



Figure 4.11. Henry Fletcher. One Of 12 Still-Lives Written To 1730 April.



Figure 4.12. A Modern Basket With A Procarved Board For Grain Products Or Fruit Of The Hungarian Manufacture «Herend» Which List Is Executed With Excessive Brightness Of Paints.



Figure 4.13. Subjects Of Post-War Service (Till 1952) Charles Tilsha's German-Polish Porcelain Manufacture In Altvasser-Valdenburg, The Bottom Silesia.



Figure 4.14. A Plate Of Manufacture In Vincennes, France, 1745–1756.



Figure 4.15. Tea Pair Of 1950th Of English Manufacture «Minton» With Naturalistic Colours.



Figure 4.16. Modern products bohemian porcelain (heridon and form for salad) under the name «Field flower» of manufacture «Bernadotte», decorated with motives «German flowers».



Figure 4.17. A plate with procarved a board of manufacture of the Royal porcelain manufactory in Berlin. End XIX the item.



Figure 4.18. The form for frozen end XVIII the item and shanks of knives of beginning XIX the item of manufacture of the Koretsky farforo-faience manufactory with motives «German flowers».



Figure 4.19. A Plate of Manufacture of Baranovsky of the Porcelain Factory, Decorated with Motive «German Flowers». Beginning XX The Item.

Scientific Novelty and Practical Implications

Observing the works of the North Renaissance artists and the Baroque in the museums Albertina, the Old Pinakoteka, the Berlin and Dresden Picture Galleries, the Louvre, the Hermitage, etc., and the natural models of the high china ware of the leading European enterprises that were available for examination for the last 12 years, allowed us assuming the presence of close connection between ornaments of domestic fine ceramics floral decorations in the circle of European schools and still-life paintings by old artists. Making a thorough comparison of the motifs of the

«quite life» genre of the certain artists from Holland, the Netherlands, Flanders of the 17th – the 18th centuries of and German, Austrian, Hungarian, Czech, Polish, Ukrainian, French, English ‘white gold’ ware of the 18th – the 20th centuries, we managed to trace the close relations between the iconography of individual plants, elements of composition construction, and colorist preferences, which became the scientific novelty of this study.

Results

Having studied the centerpieces of still-life paintings by the «lesser dutchmen» of the 17th – the 18th centuries and the European china ware and Dutch ware of the 18th – the 20th centuries, we established the genetic relation of their painting. In particular, works of the leading European «white gold» centers, starting with Meissen and Berlin, and ending with Ukrainian Korets and Baranovka, appealed to the paintings of Jan Brueghel the Elder (Floral), Jan Brueghel the Younger, Ambrosius Bosschaert the Elder, Hans Bologner, Jan Davidsz. de Heem, Jacob Marrel, Peter Castels III. At this, artists of thin-ceramic enterprises relied on the bank of drawings and the iconography of the «fancy bouquet» flowers (from different seasons), which included, in the first turn, motifs of «king-flower» (tulip, cloves, daffodils, roses) surrounded by the «royal escort» flowers, namely, daisies, cornflowers, poppies, blueweeds, calendula, violets, lilies of the valley, peonies, forget-me-nots, hedge rose, etc.

Further research can focus of developing an atlas of the «German flowers» ornament floral motifs in various countries of Danube Region.

References

Васильева О. А. *Растительные мотивы в декоре фарфора/ Plant motifs in porcelain décor.* <http://worontsovpalace.org/rastitelnye-motivy-v-dekore-farfora/>. Дата доступа: 23.03.2019 г.

Кляйн Э. (2010). *Европейские фарфоровые мануфактуры XVIII в/ European porcelain manufactories of the 18th century.* Виноградовские чтения в Санкт-Петербурге. Фарфор XVIII–XXI вв.: *Предприятия. Коллекции. Эксперты: Мат-лы междунар. научно-практических конференций 2007–2009* / сост.: Е. М. Тарханова (С.-Петербург), Dr. А. Циффер (Германия). СПб.: Изд-во Политехнического ун-та. С. 127–133.

Лехельт К. М.-А. (2012). *Искусство декора на майсенском фарфоре 1710–2010 гг.: Условия и особенности/ The art of decor on Meissen porcelain 1710–2010: Conditions and features.* Виноградовские чтения в Петербурге. Фарфор Европы и России XVIII веков. *Аналогии и*

различия. Восточные влияния. Мастер-класс / сост.: Е. М. Тарханова (С.-Петербург), Dr. А. Циффер (Германия). СПб.: Изд-во Политехнического ун-та. С. 64–106.

Тарханова А. (2010). *Русский и зарубежный фарфор и фаянс 1840–1930-х гг. в коллекции Елагиноостровского дворца-музея: Аналогия форм и декора // Виноградовские чтения в Санкт-Петербурге/ Russian and foreign porcelain and faience of the 1840-1930s. in the collection of the Yelaginoostrovsky Palace Museum: An analogy of forms and decor // Vinogradov Readings in St. Petersburg.* Фарфор XVIII–XXI вв.: Предприятия. Коллекции. Эксперты: Мат-лы междунар. научно-практических конференций 2007–2009 / сост.: Е. М. Тарханова (С.-Петербург), Dr. А. Циффер (Германия). СПб.: Изд-во Политехнического ун-та. С. 308–328.

Тарханова А. (2012). Таинственный цветок: Флоральные мотивы в декоре фарфора и фаянса XVIII–XX вв. из коллекции ЕОДМ и их графические прототипы./Mysterious flower: Floral motifs in the decoration of porcelain and faience of the XVII – XX centuries. from the EODM collection and their graphic prototypes. *Виноградовские чтения в Петербурге.* Фарфор Европы и России XVIII веков. Аналогии и различия. Восточные влияния. Мастер-класс/сост.: Е. М. Тарханова (С.-Петербург), Dr. А. Циффер (Германия). СПб.: Изд-во Политехнического ун-та. С. 140–167.

Шандельмайер Х. (2010). «Балтийское рококо»: фаянс XVIII века из стран Балтийского региона. *Виноградовские чтения в Санкт-Петербурге/“Baltic Rococo”: faience of the 17th century from the countries of the Baltic region. Vinogradov readings in St. Petersburg.* Фарфор XVIII–XXI вв.: Предприятия. Коллекции. Эксперты: Мат-лы междунар. научно-практических конференций 2007–2009 / сост.: Е. М. Тарханова (С.-Петербург), Dr. А. Циффер (Германия). СПб.: Изд-во Политехнического ун-та. С. 115f–126.

Школьна О. (2011). *Київський художній фарфор ХХ століття/Kiev artistic porcelain of the twentieth century.* К.: День печати. 400 с.: ил.

Школьна О. (2013). *Фарфор-фаянс України. Історія виробництва (середина XVII – початок ХХІ століття)/ Porcelain faience of Ukraine. Istoriya virobnitstv (middle of the XVII - the cob of the twenty-first century).* Таблиці. Реєстр імен провідних майстрів галузі [у 2 кн.]. К.: День Печати. Кн. 2. Частина 1. 400 с.: іл.