



19th century ceramic in Greek style: Bates, Brown-Westhead & Moore; Hjorth; Villeroy & Boch and Copeland (c) Corinna Reinhardt

CONFERENCE JULY 16-17, 2021

Artes Etruriae resuscitantur 2.0.

The reception of Greek vases

by European ceramic factories, ca. 1840–1900

PROGRAM

(all time in the program UTC+2)

Friday, July 16

14:00–14:30 **Corinna Reinhardt**: *Introduction – The Grecian Vase: 1840–1900*

14:30–15:15 **Hildegard Wiegel**, *„Greek“ Vases in the Royal Collection. A diplomatic gift and its afterlife*

Panel 1: Spectrum and diversity of productions *à la grecque*

Chair: Andreas Grüner

15:15–16:00 **Caterina Maderna**, *Napoleon und die Folgen: Triumphierende Antike im Porzellan*

Coffee break



16:30–17:15 **Nancy Ramage**, *After the Antique: The Giustiniani Pottery and its Roots in ancient South Italy*

17:15–18:00 **Anja Klöckner**, *Neapolitaner Keramikwerkstätten und die vielschichtige Rezeption griechischer Vasen im 19. Jahrhundert*

18:00–18:45 **Janett Morgan**, *Designs on the Past: Dillwyn's Etruscan Ware and the art of social transformation*

Saturday, July 17

Chair: Georg Gerleigner

14:00–14:30 **Norbert Franken**, *Kopien antiker Vasen aus der Tonwarenfabrik Bernhard Bertram in Lüftelberg bei Bonn*

14:30–15:15 **Katharina Hefele, Jannis Rütten, Corinna Reinhardt**: *A new image of the Greek Vase? Eclecticism in using models for vase production by the factory of August Sälzter at Eisenach/Thuringia*

Panel 2: The reception of Greek vases in other artistic media

15:15–16:00 **Andreas Grüner**, *Schwarz / Orange*

Coffee break

Chair: Arne Reinhardt

16:30–17:15 **Paolo Persano**, *Images of Greek Vases in 19th Century Tuscany*

17:15–18:00 **Kilian Kohn**, *A deviation à la grecque – John William Waterhouses Ulysses and the Sirens (1891) in the context of 19th century reception of Greek vases in Britain.*

18:00–18:45 **Bénédicte Garnier**, *The reception of Greek vases by Rodin in his sculpture factory, an example of «Greek-style production»*

Short break

19:00–19:30 **Corinna Reinhardt**, *Concluding remarks*

In the second half of the eighteenth century, collecting Greek vases gradually became a more widespread phenomenon. Many of them were found in the newly excavated graves in Campania and (later) Etruria and attracted much attention. The appreciation of Greek vases resulted in a new taste and fashion – first known under the terms *Etruscan taste*, *à l’etrusque*, *all’etrusca* or *hetrurisch*, before most of these vessels began to be widely recognised as Greek products and the fashion was then termed *Greek revival* or *neogrec/neoclassical*. This fashion concerned nearly every part of everyday life, especially the contemporary ceramic production. In 1769, Josiah Wedgwood started imitating ancient vases in his factory called ‘Etruria’ and coined the motto ‘*Artes Etruriae renascuntur*’ for his famous stoneware ceramics. In 1787, the Servizio Etrusco of Naples’ Real Fabbrica Porzellana di Ferdinanda was presented as a gift to George III of Great Britain and Ireland and at the same time, Sèvres manufactured an Etruscan service for Marie Antoinette’s country house Rambouillet. Other production sites quickly followed, and at the end of the 18th century, various, even small factories produced ceramics in ‘Etruscan’ taste. These 18th-century neoclassical reproductions of ancient pottery are well-known, and a lot of publications and exhibitions have addressed them.

However, the aesthetic paradigm of the design and paintings of Greek vases did not find an end with the beginning of the 19th century. On the contrary, Greek vases remained prestigious artefacts in 19th-century Europe (no matter if they were originals, nearly identical copies or new creations in the same style). Until now, this period of reception has found only little attention. Publications are available only for some factories (such as Hjorth and Ipsen [Enke] in Denmark)^[1] but there has been a rise in interest as indicated by recent research which focuses on English ceramic production using ancient models in relation to its social context.^[2]

From an European perspective, a considerable number of questions have remained open so far: what kind of pictures come out of individual European countries, is it possible to discern specific developments, and how and to what extent were the agents of this craft interrelated with one another? What were the reception mechanisms of Greek vases and their imagery during the 19th century – and in what sense do they relate to – or differ from – those in the initial period in the late 18th and early 19th century? What was the relationship between the development of artistic production and the desire to imitate the appearance of ancient pottery?

Albeit almost unknown today, a wide range of different factories and productions existed in the middle and second half of the 19th century which imitated Greek vases in different techniques and colours. A good example is the factory of August Sältzer at Eisenach/Thuringia (founded in 1858). Sältzer began as stove producer before he focused on imitating Greek vases as well as other historical styles in the mid-sixties (his company was to last until the beginning of the 20th century). The production range of this factory, the technical development, the ancient models and reproduction media used for these ceramics stand at the core of a current research project conducted by Corinna Reinhardt, the initiator of this conference which seeks to discuss the reception of Greek vases in Europe, ca. 1840–1900, within an interdisciplinary environment.

The aim of the conference is, on the one hand, to provide an overview over the heterogeneous factories especially in Austria, Denmark, Britain, France, Germany, and Italy which produced ceramics after the design and paintings of Greek vases in the period between ca. 1840 and 1900. Here, the main objective is to bring together research which is often separated by disciplinary boundaries, different subjects as well as different European countries, in order to provide for the first time a pan-European view on the reception of Greek vases in this period. On the other hand, the contrast and comparison between different productions is supposed to bring to light different aspects of this reception, and will help to understand the various phenomena within specific contexts and constellations.

[1] P. Birk Hansen (ed.), Kähler, Ipsen, Hjorth. Fra pottemageri til fabrik. De tidlige år ved tre danske keramikværksteder. Herman Käblers værk i Næstved fra 1839, Peter Ipsens terracottafabrik i København fra 1843, Lauritz Hjorths terracottafabrik i Rønne fra 1859 (Næstved 2005).

[2] E. Hall/H. Stead, A People’s History of Classics. Class and Greco-Roman Antiquity in Britain and Ireland 1689 to 1939 (London 2020); A. Petsalis-Diomidis / E. Hall (edd.), The Classical Vase Transformed. Consumption, Reproduction, and Class in Eighteenth- and Nineteenth-century Britain, Bulletin of the Institute of Classical Studies 63 (Oxford 2020).

ABSTRACTS

Caterina Maderna, *Napoleon und die Folgen: Triumphierende Antike im Porzellan*

If the French Revolution led to a temporary decline of the royal porcelain manufactory Sèvres, founded in 1756, it then experienced an extraordinary upswing again under Emperor Napoleon. However, the former rococo designs of the Sèvres products were abandoned and the porcelains were instead adapted both in their forms and in their pictorial decoration - not least by using completely new techniques - to the new ruler’s claims to power, which were also everywhere clothed in Roman imperial motifs. The paper aims to shed light on this process and its effects on other royal manufactories in Europe.

Führte die Französische Revolution zu einem temporären Niedergang der 1756 gegründeten königlichen Porzellan-Manufaktur Sèvres, so erlebte sie unter Kaiser Napoleon dann wieder einen außerordentlichen Aufschwung. Allerdings wurden die vormaligen Rokoko-Designs der Sèvres-Produkte aufgegeben und die Porzellane stattdessen nun sowohl in ihren Formen, als auch in ihrem Bilddekor - nicht zuletzt unter Verwendung ganz neuer Techniken – den auch sonst überall in römisch-imperiale Motive gekleideten Machtansprüchen des neuen Herrschers angepasst. Der Beitrag möchte diesen Prozess und dessen Auswirkungen auf andere royale Manufakturen Europas beleuchten.

Nancy Ramage, *After the Antique: The Giustiniani Pottery and its Roots in ancient South Italy*

The Giustiniani workshop in Naples, founded by Nicola Giustiniani in 1760, was heavily influenced by the ancient Greek and South Italian pottery that was being discovered at the time. The firm

lasted in the 19th century, continuing even after the death of Nicola's son, Biaggio, in 1848. One of the most important sources for Giustiniani were the engravings in Sir William Hamilton's publications of his two vase collections, which were widely used also by other potteries as well, including Wedgwood and Neale in the UK.

The decoration of Giustiniani pottery ranged from near-slavish imitations of Apulian red figured vases to others that borrowed motifs from that source, but used them in a manner that bore little resemblance to the originals. Others copied scenes from Pompeian painting in the mode of the nearby Real Fabbrica Ferdinanda. Yet other pot painters attempted to capture Egyptianizing motifs, but used them in a manner that is quite unlike anything seen in ancient pottery. Thus, the work of its potters and decorators ranged from faithful copies of ancient vases and wall paintings that were being excavated at that time in the region of Campania and Apulia, to inventive fabrications.

Turning to the reception of products from this pottery, in order to show how widely known it was in the 19th century market, we shall examine how the American writer Edgar Allan Poe used two Giustiniani vases in one of his stories.

Anja Klöckner, *Neapolitaner Keramikwerkstätten und die vielschichtige Rezeption griechischer Vasen im 19. Jahrhundert*

The Goethe University Frankfurt's collection of antiquities owns a group of neoclassical ceramics from Neapolitan workshops of the 19th century. This group serves as the basis for this contribution, which intends to trace the quite complex processes of reception which initiated the production of these objects but were at the same time prompted by them. Using selected examples from the workshops del Vecchio, Giustiniani and Mollica, the various, sometimes quite intricate modi of imitating, reproducing and modifying greek models shall be monitored. First and foremost, however, it shall be exposed how the Neapolitan producers adjusted the neoclassical vases to the contemporary taste and thereby also imparted current aesthetic and moral ideas. These ideas are therefore disguised as Greek while they are adapted to the expectations of the modern art market in a more or less subtle way. The focus of this contribution is on different visual strategies which are used to give specific reading clues to the contemporary viewer and also on the compositional and motivic references between the works of different workshops. Their relationship was shaped by rivalries and economic pressure of competition, which led to a continuous exchange of motives and ideas and sometimes even to a sort of contest in outdoing each other in the production of individual works.

Janett Morgan, *Designs on the Past: Dillwyn's Etruscan Ware and the art of social transformation*

Between 1847 and 1850, the Cambrian Pottery in Swansea, Wales produced and developed a new range of 'Etruscan' ware pottery. At this time, the vast majority of 'Etruscan' ware produced in the United Kingdom was aimed either at the prestige market (e.g., Wedgwood), or at the market for fine wares developing amongst the ambitious middling orders (e.g., Samuel Alcock). Dillwyn's Etruscan Ware was an exception to this rule. Lewis Llewelyn Dillwyn created his products for 'humble homesteads' with the aim of 'placing in the hands of all, ornaments of a

high character at a cheap rate' (*Art Journal* 1849, 262). Dillwyn's Etruscan Ware was ancient art made for working-class buyers.

In this paper, I will look more closely at the commercial, political, social, and intellectual context of this unique and ambitious project. Focusing on two specific products, the 'dancing girls' *oinochoe* and the 'cupids with torches' spill vase, I will show how Dillwyn chose and adapted his shapes and images to stimulate desire and encourage aspiration. His aim was to tempt working-class households into becoming collectors and connoisseurs. In designing his project, Dillwyn drew on the work of eighteenth and early nineteenth-century philosophers, such as Anthony Ashley Cooper and Friedrich Schiller, who believed that art could improve the moral character of a people. In 1840s Britain, as revolutions raged in Europe and social unrest fermented in domestic fields and factories, the transformative potential of beauty was a topic debated at the highest levels of government and in the pages of contemporary art journals. Dillwyn's Etruscan Ware was a reaction to these debates. It was an attempt to move beyond talking and show exactly how designs from the past could be used to stimulate social and political change.

Norbert Franken, *Kopien antiker Vasen aus der Tonwarenfabrik Bernhard Bertram in Lüftelberg bei Bonn*

Based on an old advertising photograph from around 1890, which happened to appear in the Internet trade a few years ago, the lecturer follows all the references to copies of Greek vases that were made from the late 19th to the early 20th century in the pottery factory, which initially specialized in the production of roof tiles by Bernhard Bertram (1832-1915) in Meckenheim-Lüftelberg near Bonn (North Rhine-Westphalia, Germany). The main question is about the range of types, the models and possibly copies that are still preserved today.

Ausgehend von einer alten, um 1890 entstandenen Werbefotografie, die vor einigen Jahren zufällig im Internethandel auftauchte, verfolgt der Vortragende sämtliche Hinweise zu Kopien griechischer Vasen, die vom späten 19. bis ins frühe 20. Jahrhundert in der zunächst auf die Produktion von Dachziegeln spezialisierten Tonwarenfabrik von Bernhard Bertram (1832 – 1915) in Meckenheim-Lüftelberg bei Bonn (Nordrhein-Westfalen, Deutschland) hergestellt wurden. Dabei geht es vor allem um die Frage nach dem Typenspektrum, den Vorbildern und möglicherweise heute noch erhaltenen Kopien.

Katharina Hefele, Jannis Rütten, Corinna Reinhardt, *A new image of the Greek Vase? Eclecticism in using models for vase production by the factory of August Sältzer at Eisenach/Thuringia*

In 1858, August Saeltzer founded a small factory in Eisenach/Thuringia, producing "Greek" vases, historic beer steins and other types of porcelain/ceramics of earlier periods like Italian Renaissance Majolica. His production is nearly unknown today although he presented his work on various exhibitions not only in Germany but also, for example, at the 1873 Vienna World's Fair. His attempt to imitate the styles of the past concerned technical aspects as well the imagery, both well situated within the German *Historismus* and the *Kunstgewerbe*/arts and crafts. In our presentation, we aim to discuss the models used for his "Greek" vases reconstructing a specific (German?) view on Greek style, vase design and images. The factory used various famous

publications of ancient imagery like Aubin Louis Millin's *Galerie Mythologique* (1811) or Eduard Gerhard's *Auserlesene Griechische Vasenbilder, hauptsächlich Etruskischen Fundorts* (1840-1858). Furthermore, other works like Flaxman's illustrations of the *Iliad* and *Odyssey* and other (non-Greek) images served as models because these engravings used a reduced outline drawing technique suitable for the demands of transferring it to red-figure vases. By the end of production at the beginning of the 20th century, "new and old" Greek vases from his factory stood side by side equally, presenting a very specific view on the Greek Vase in Germany, which now filled abundantly the famous collections of antiquities in Berlin and Munich since the discovery of the Etruscan *necropoleis* such as Vulci in the 19th century.

Andreas Grüner, *Schwarz / Orange*

Vom punktuellen Phänomen wie der Bilingualität oder den Versuchen der Erweiterung der Farbskala in der späteren Klassik abgesehen spielt der Aspekt des Kolorits in der archaisch-klassischen Vasenmalerei kaum eine Rolle. Dies ändert sich in der frühen Rezeption der griechischen Vasenmalerei im späten achtzehnten und neunzehnten Jahrhundert. Die (im wahrsten Sinne des Wortes) monotone Kopplung von Schwarz und Rotorange wird sofort zum Wiedererkennungsmerkmal der neuentdeckten Gattung. Gleichzeitig widersetzt sich dieses sperrige Kolorit derart vehement der feinkalibrierten Farbpalette von Louis XVI, Directoire und britischem Neoklassizismus, daß die griechische Keramik als Lieblingsobjekt der Sammler zum Alptraum der Innenarchitekten und Maler wird. Der Beitrag versucht, die Geschichte dieses Konflikts und seine schrittweise Auflösung im neunzehnten Jahrhundert nachzuzeichnen.

Paolo Persano, *Images of Greek Vases in 19th Century Tuscany*

The present paper aims at discussing the presence of Greek / Etruscan vases and their imagerie in Tuscan manufactories, through the few decades that cover the last years of the Grand Duchy, the short period of Florence as capital of Italy (1865-1871) and the last years of the 19th century, when Florence became point of attraction for elitist tourism. In particular, I want to discuss some examples of adoption of Greek motives in decorative artifacts produced in Tuscany. I will examine the two following case studies.

The first concerns the presence of ancient models in Doccia Manufactory. Doccia Manufactory, established by the marquis Ginori in 1735, is massively inspired by ancient works of art, mainly ancient sculptures or ancient neoattic vases, made in porcelain. Except for some rare examples, ancient vases are virtually absent from this kind of production. I will provide a possible explanation of this phenomenon.

The second case study concerns the presence of Greek vases in commesso fiorentino (hard stones) mosaics. These have been deeply studied only for the last twenty years of the 18th century, especially for the four "piani di tavolo" preserved in Palazzo Pitti (whose models were painted by Antonio Cioci). However, the presence of Greek vases has been overlooked as far as the 19th century is concerned: here I will show some examples taken from the production of this period, which was explicitly made for bourgeois clients.

Kilian Kohn, *A deviation à la grecque – John William Waterhouses Ulysses and the Sirens (1891) in the context of 19th century reception of Greek vases in Britain.*

In 1891 the painter John William Waterhouse (1849-1917) showed his monumental painting *Ulysses and the Sirens* (1) at the Royal Academy of Arts in London – a triumph, though not uncontroversial. At the centre of critical attention and public debate was Waterhouses decision to paint the sirens surrounding Ulysses' ship as giant birds with female heads, a decision that many viewers condemned as a clear deviation from the traditional depiction of sirens as beautiful, nude women (2). Public debate came to a height in the reader's column of the *London Evening Standard*, where one reader condemned the painting as "a strange misconception of the fable" (3), while another advised Waterhouse to consult Ovids *Metamorphoses* for the correct depiction of sirens (4). Others, like the archaeologist Henry Beauchamp Walters (1867-1944) rushed to Waterhouses aide, pointing to Greek vases as a source for Waterhouses' sirens – and rightly so, as Waterhouses painting clearly resembles an Attic stamnos (5) in the British Museum.

But why did Waterhouse choose to deviate in this way from a strongly established pictorial tradition? What role played the 19th century reception of Greek vases in Waterhouses decision and what can we learn about this reception from the painters usage of an Attic stamnos as a visual source? How does this reception relate to Waterhouses position in the British art market of the late 19th century? These are the questions I'd like to address in my paper for the *Reproductions of Greek vases* conference.

(1) Oil on canvas, 100.6 x 202 cm, National Gallery of Victoria (Melbourne).

(2) E.g. William Etty: *The Sirens and Ulysses*, 1837. Oil on canvas, 442.5 x 297 cm, Manchester Art Gallery.

(3) J.W.A.C.: Letter, 21st may, in: *London Evening Standard* No. 20.865 (22nd may 1891), p. 3.

(4) W.T. Ansell: Letter, 21st may, in: *London Evening Standard* No. 20.865 (22nd may 1891), p. 3.

(5) *The Siren Vase. Stamnos, 480BC-470BC (circa)*, h.: 34 cm, w.: 38 cm, d.: 29 cm, British Museum (1843, 1103.31).

Bénédicte Garnier, *The reception of Greek vases by Rodin in his sculpture factory, an example of « Greek-style production »*

Rodin was interested in Greek vases throughout his life. In his youth, he copied their drawings from books. From the 1890s, the artist became obsessed with Greek vases. He then began a collection of several hundred pieces, until his death in 1917. Rodin made Greek vases special objects in his huge collection of antiques, consisting of more than six thousand works. He found there new ways of representing the human body, simplified, surrounded by red and black colours and enhanced by lines. He used these patterns in his drawing and his sculpture. Before Marcel Duchamp's ready-made, Rodin assembled vases from his collection with his plaster figures, often created for the *Gate of Hell*. This games revealed the various creative processes that the artist organized in his small factory of the sculpture.

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"Greek" Vases of the firm August Sältzer at Eisenach/Thuringia © Kunst-Auktionshaus Wendl, Rudolstadt