An analysis of hunting and sporting scenes portrayed in the decoration of glass, pottery, and porcelain wares in the Brunnier Collection

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An analysis of hunting and sporting scenes portrayed in the decoration of glass, pottery, and porcelain wares in the Brunnier Collection

by

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A Thesis Submitted to the Graduate Faculty in Partial Fulfillment of The Requirements for the Degree of MASTER OF ARTS


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INTRODUCTION

In the prehistory of human development, hunting activities have been closely linked to the evolution of man's intelligence. However, in the eighteenth century hunting was more closely associated with the wealth and grandeur of European estates. Provisions of food for survival were no longer entirely dependent upon hunting. The activity for the wealthy had become a sport and a display of pagentry. By the nineteenth century hunting parties were less grand and the middle class also enjoyed the hunt as a sport.

A similar trend exists in the production of glass, pottery, and porcelain wares in the eighteenth century. For glass and porcelain wares on which the hunting motif was used were manufactured primarily for the upper class. By the nineteenth century a variety of pottery and porcelain wares were available to all classes. This analysis addresses the hunt as a decorative motif and the cultures from which it was inspired.

The hunter, artisan, and author must perform within certain limitations. The hunter followed rules set by the hunting hierarchy. Artisans performed within guidelines of the factory. In the same manner, the breadth and depth of this analysis have been limited.

The Brunnier Collection served as a foundation from which to focus this study. The chosen glass, pottery, and porcelain wares were produced in the eighteenth and nineteenth centuries. Wares from other collections help to clarify a style, form, or the frequency of their production. Pertinent primary information was not as forthcoming for glasswares. For
this reason and because fewer wares with hunting motifs exist in the Brunner Collection, the glass section of this study was limited in scope.

The development of hunting techniques were discussed for they have persisted since prehistoric cultures. Selected wares on which the hunt motif was applied, in the Brunner Collection, were produced in the eighteenth and nineteenth centuries. Whereas the bulk of this study examines the eighteenth and nineteenth centuries, intermittent references have been made to events or wares produced by earlier cultures.

Tallyho!
DEVELOPMENT OF HUMAN HUNTING AND SPORTING ACTIVITIES

Man, under nature's guise, learned to stalk and capture prey for food. For like some animals, man is characteristically a predator. In his early stages, Pliocene man gathered vegetative nourishment. Small prey such as lizards and other reptiles were also killed for food. From the Lower Paleolithic period onwards, possibly after observing the methods of capture used by other animals, man began to hunt larger game with these adopted methods.

Two hunting methods were frequently used. The first, similar to that of the cat, was to lie still close to the ground; once the prey appeared, man would pounce quickly and attempt to kill the game. The other was a relay method, encompassing a team of dogs and men. The first team would chase the game as far as they could, at which time another team of rested dogs would continue chasing the game; the rested and tired teams alternated chasing the game until it was eventually captured or escaped.

Both methods, especially the former, could be accomplished with the use of decoys in the forms of live animals or dead carcasses on the backs of the hunters. Live animal decoys were usually the young offspring of larger captured game, used to attract their own or predators of their species. The use of decoys taxed the hunters' endurance less than a chase, as the game would come to him.

Primitive man, like his modern day counterparts, was challenged by tests of endurance, especially when either man or beast emerged the victor. A sighted or wounded deer, or other animal, offered the hunter such an experience; for he would be forced to use any available signs or signals to
find his prey. Blood droppings, feemets, footprints, and bent twigs or grasses, were among several clues used by the hunter to determine the whereabouts of a beast struggling for his survival.

Large game and herds of game were sought including red deer, cattle, and wild pig. A method for hunting large game included digging a pit large enough to trap the game and maintain its capture until the hunter arrived to claim his prey. Herds of animals were captured in a similar manner and were chased over cliffs or into trenches. Excavations at Solutre, near Lyons, from c. 40,000 B.C. suggest that approximately 10,000 wild horses, were hunted in this manner for food. When large game was captured by migrating tribes camps were established near the sites. The people were nourished by eating the game for one or two weeks before continuing their travels. This practice of eating the game where it was captured alleviated the problem faced by most hunters, even in the twentieth century: that of transporting the game home or back to camp.

In the Neolithic Period man and nature became more like a team. Agricultural skills were developing and animals were beginning to be domesticated for food. However, hunting remained a challenge between man and nature.

It appears that even in primitive cultures, hunting activities were closely associated with the competitive, political, and social activities present in later societies. In the Mediterranean region, the only area in which hunting activities were continued at the end of the Ice Age (c. 10,000 B.C.), some eastern Spanish paintings portray "scenes of the chase,
of war, of revelry, and ceremony." The similar tasks of the chase and war were complemented by pleasant ceremonious activities.

In general, ceremonies may be classified as a ritual or as a celebration. A ritual is an activity carried out as an observance or practiced behavior for a particular event, i.e., a function; in religious, sporting and hunting, or warring events. A celebration is often a gathering of people to observe a ritual, incorporated with social graces and activities arising from the event. A celebration is frequently included as part of a ritual and vice versa. Ceremonies are often noted for their elaborate and sometimes pompous display of humanity, wealth, and physical strength.

Rituals associated with the phenomenon of death have affected all cultures. Religions deal with death in an explanatory or spiritual sense, while sports and wars attempt to conquer death in a physical sense. In the physical enactment, one party usually emerges the victor and retainer of life while the losing party succumbs to doom in defeat or death.

In the Egyptian religion, as in most others, rituals are observed to aid in an individual's understanding and acceptance of death. "To guard against the misery of death," tombs were supplied with symbolic furnishings. Gifts of food, such as fowl and game, were gathered for the dead person's next life. When geese or bulls were hunted for burial offerings they were dedicated to the Gods of the East, North, West, and South.

Similar efforts were incised on the walls of the Chapel of Ravemka, Saqqara. Hunting played a ritualistic role in preparing for a dead person's next life, either in terms of the game caught for that life or in the depiction of persons participating in the activity on artifacts, in this life.
Later in western societies, the ritual of capturing game for food was continued amongst all classes of people. However, the aristocracy began to enjoy hunting as a sport or pastime and the activity became progressively festive.

Within European court grounds aristocratic hunting involved the pursuit of one beast or a herd of animals. The chase involved a fox, hare, or deer, sighted and chased until its capture or death. The sighting and driving of a herd of deer into nets or a blockade, with "huntsmen" whose guns were aimed and ready to be fired, was called a parforcejagd; a method elaborated by the Germans. This form of hunt could be completed in stands on land, or in rivers on barges or rafts (see Plate 3).

In a chase the process of sighting, determining the game to be hunted, and dismembering the game has remained relatively unchanged from medieval hunts. Early in the morning, teams of scent dogs and their caretakers were released to search for a stag about six years old, the most desired size to hunt. After each of the teams had returned reporting their sightings to the Lord, he would assimilate the information and decide which stag to hunt. The information gathered included the "size of the footprint, gart, droppings, and even the height of the post where the antlers have rubbed," (see Plate 1). Following a breakfast of "divers meats sat upon great platters" the lord announced the location of the stag to be hunted. After the kennel keeper released the hounds in pairs and placed the relay teams the hunters began their pursuit. With the sounding of three long "moots" blasted from a horn, the first sighting of the pursued stag was announced and the chase had officially begun (see Plate 2).

Men and hounds discover the footprint of a deer. Note palace or other architectural structure in the distance and women drawn to the site in wagons or carts.


The gathering of the hunting party. Note the wagons used to carry the lady, her attendants, and the small dog (probably a pet) running by the cart.


Barges are anchored in the river for some members of the hunting party. Other persons drive the deer into the river.

The designated stag was chased through the forest, river, and pasture until he was eventually captured (see Plate 4).

Following the capture and killing of the stag, his body was dismembered and distributed to various participants of the hunt. The right foot of the stag was given to the king. Various other portions of the stag were dispersed as follows:

The heart was given to lepers; the cartilage of the heart to pregnant women, to a lord or to a child; the left shoulder was given to the forester; the liver to the forester’s son; the suet and urine were saved for their medicinal value; the head was given to the master huntsman, to the lord of the household or to the limer; and the pelvic bone was given as 'the corbels fee' to the ravens.

The hounds were rewarded with tid-bits of the organs and sometimes bread soaked in the animal's blood.

John Salisbury, writing in the twelfth century records the magnitude in which hunting affected the lives of the nobility and other peoples.

In our time, hunting and hawking are esteemed the most honourable employments, and most excellent virtues, by our nobility; and they think it the height of worldly felicity to spend the whole of their time in these diversions; accordingly they prepare for them with more solicitude, expense, and parade, than they do for war; and pursue wild beasts with greater fury than the enemies of their country.

The author continued describing the participants of these hunts as becoming more "savage" in their enthusiasm for the hunt than "the very brutes they hunt." Indeed, this ritualistic enthusiasm knew no physical boundaries, as hunting parties followed the game in any direction. Sometimes this meant intruding on a farmer's territory, disrupting his meadows and planted

Fifteenth plate in the series. Johann Elias Ridinger.

The capture of a stag by the hounds and men. Other members of the hunting party are summoned by the sound of the horn.

fields. Upon such an intrusion Salisbury suggested that the inhabitant "...bring forth all the refreshment you have in your house, or that you can readily buy, or borrow from your neighbor; that you may not be involved in ruin, or even accused of treason." Despite the absence of common-folk participation in the actual pursuit of game, they were involved in the upper class hunts.

Royal hunts of the eighteenth century were no less ceremonious than in the twelfth century. Numerous men and animals were needed to assist a few participants.

When the King goes to shoot, four pages of the Great Stables are sent to His Majesty, and they call them the four ordinaries. They follow the King and take charge of his dogs. Six pages from the Little Stables follow also. If any ladies go with the King, pages from the Great Stables accompany the ladies. The six pages from the Little Stables have the honour of carrying His Majesty's guns, and the game shot by the King is frequently distributed among them. In other hunts, when there are ladies mounted on horses from the Little Stables, a page of the Little Stables accompanies each lady.

Indeed, by c. 1760, extra pages were needed, with supports attached to the end of poles, to help support ladies' high hairstyles (see Plate 2).

Wealth was unevenly distributed in Germany and other European countries. Extravagance in the hunting ceremony escalated costs, causing havoc among the middle class. The German court continually tried to defray the costs of their hunts by taxing the members of the lower classes for any game they hunted on a royal hunt. The expenses incurred were tremendous. A German count was known to have spent as much as 3,000 guldens in one afternoon of hunting on royal grounds. The expenses could increase another 3,000 guldens if the party was in need of fresh horses.
The absurdity of excessive hunting expenses, as well as other forms of expenses, had an adverse effect upon the overtaxed peasant class. Thus, in 1789 when Count Wilcezek invited the peasants to a chase, only six peasants participated. As the ritual of hunting for the gathering of food decreased, it increased in ceremonial value, especially for the aristocratic classes. These changes, with the increased interest in hunting as a sport, caused the powerful to monopolize the land and game for hunting. This was accomplished through the passage of game laws to reserve or protect a hunting region.

The first game law was drafted in Britain during the year 1016 by King Canute, proclaiming his right to hunt on royal land.

I will that each one shall be worthy of such venerie as he by hunting can take, either in the plains or in the woods within his own fee or domain, but each man shall abstain from my venerie in every place where I will that my beasts shall have firm peace and quietness upon the same to forfeit as much as any man may forfeit.

King Canute retained the individual freeman's right to hunt on his own property; the beasts and the property of the king were forbidden to all others.

The farmers of a manor supported the lord in return for his protection, by farming, tending his horses and hounds, as well as assisting in his hunting endeavors. The lords hunted frequently within their own grounds and at times in the royal forests; while the freemen and farmers occasionally hunted on their allotted properties.

After the Norman conquest in 1066 stricter laws pertaining to hunting were beginning to be enforced. Forest laws of this period retained the
death or mutilation penalties for violators caught trespassing or pursuing game on royal hunting grounds. The laws were extended to include all dogs accused of the same violations, threatening to cut away the balls of their feet, if caught. However, the hunting practices in London remained virtually unchanged during the reign of Henry I. "The citizens of London may have chases and hunt as well and as freely, as their ancestors have had; that is to say, in the Chiltre, in Middlesex, and Surrey." Henry II, furthering the protection of royal forests, forbade hunters to enter royal forests with hunting armaments without a warrant. Clergymen were also denied the right to hunt or hawk on anyone's property. The forest and game laws preserved prize game and hunting grounds for the nobility during an era when the animal population was substantial, retaining the existence of the hunted species, despite the sport.

During the eighteenth century the population of game animals had begun to dwindle. However, the sport did not include the pursuit and capture of only one beast, but often included thousands of animals. Louis XV held an extravagant hunt lasting 18 days for 13 hunters; the party killed a total of over 48,000 animals. Laws were passed to slow the quickening destruction and extinction of forests and game animals. In England, around 1728, it was a common practice to move herds from one area to another for a chase, because of the decreased number of herds. Even today, skins from some of the hunted animals are used for the ornamentation of human beings. Skins of exotic animals such as leopards or tigers have been used for the construction of coats. A coat may require fur from at least six of these animals. Considering that some persons owned more than one
coat, certain populations of animals were monopolized for fashion. Game laws also limited the numbers of animals to be hunted for apparel. Certainly, the decrease in herds of game might also be attributed to the poaching activities, the pursuit and killing of game on another person's property. Poaching game became very common in England and Germany and the poacher was constantly in fear of being caught or possibly losing his life. In Germany, under Privy Councillor von Ickstadt the penalty for poaching, after a first offense, was death. The extreme penalties did not alter the behavior of the poachers.

Poaching was still menacing property owners in the nineteenth century. In 1828 an act was passed in England forbidding three or more persons to kill game at night. If caught the violators would receive "seven years transportation to Botany Bay." During William IV's reign in 1831 the game laws were changed; levying a fine upon poachers caught in the act, instead of "forfeiting as much as any man may forfeit," as King Canute had proclaimed. The new policy set "maximum fines for daytime poaching ... at five pounds for shooting game on someone else's land without a license and two pounds for trespassing in search of game."

The hunt may be termed a competition between forces. The most easily recognized forces are those of man and nature. In most cases, man as a part of nature pursues elements of nature to conquer them for food, protection or pleasure.

Man also competes against himself, as each hunting group strives for equal hunting opportunities. The preservation of some lands and game for the official use of a select group indicates man's strong desire to hunt.
His pleasure is indicated by the elaborate preparations and parties formed for the celebration of a successful hunt. His hunting parties, like the land and game he hunted, were for those selected to enjoy the activity with him. Sometimes these excesses of land and game led to antagonisms by other groups.

Nature also presents an internal competition of which man is a part, between the forces of life and death. Spiritually, life and death have been explained to us in religions. The hunt encompasses these forces. However, life is cyclical and death is an integral part of the cycle. In the hunt one experiences motion and then tranquility, the cycle completed. Death may also be applied to a broader range of thought, as some animal species have become extinct because of hunting activities and no species have been created because of hunting.


4 Cornwall, *Prehistoric Animals and Their Hunters*, p. 68.

5 Ibid.


7 Cornwall, *Prehistoric Animals and Their Hunters*, p. 69.

8 Ibid., p. 83.

9 Ibid., p. 70

10 Ibid., p. 80.


12 Cornwall, *Prehistoric Animals and Their Hunters*, p. 162.

13 Ibid., p. 70.

14 Ibid., p. 82.


17 Metropolitan Museum of Art, *Egyptian Wing*, New York, N. Y.


20 Later, the Master of the hunt assumed many of these responsibilities.

22. Ibid.


24. Ibid., p. 38.


26. Ibid.

27. Ibid., p. 29.

28. This absence does not include the participation of common-folk employed in the manor.


31. Ibid.

32. Ibid., p. 297.


38. Ibid.


41 Caras, *Death as a Way of Life*, p. 93.


44 Ibid.
When instances of the hunt are captured in memory and expressed pictorially, three elements interact and emerge in most portrayals: the landscape, animal, and human components. In their pictorial state, these forms are inspired from the familiar styles, trends or other visible information present during a person's lifetime. It is for this reason the hunt scene has been discussed in terms of historical developments. Visible historic changes can be portrayed pictorially in the decoration of flat surfaces such as on canvas, paper, and on the surfaces of artifacts treated decoratively. It is hoped this discussion will introduce and indicate some instances in which design or generic and genetic differences have influenced the pictorial elements of hunt scenes, from the eighteenth to the present century.

Landscape

The earth has been a provider, giving forth the raw materials from which man has created his shelter, clothing, and fuel. In the beginning, he gathered fruits and hunted game from the land to feed his family and in sport. Terrain with ample game provided for enthusiastic hunting endeavors. These lands were regarded with great reverence for many were royal hunting grounds.

The division of spaces utilizing earth and plant materials changed in formality during the eighteenth and nineteenth centuries. However, the philosophic relationship between nature and man has remained from ancient
cultures: Nature was to serve man. This relationship fostered the symmetrical ordering of spaces in formal gardens near a dwelling and the manipulation of spaces for activities. In England and especially on the continent in France these gardens were often surrounded by forests and glens necessary for a chase or other outdoor activities. During the Renaissance, the Italians desired an "axial" or symmetric arrangement of spaces,\(^1\) applying these architectural principles to the landscape.

France, during the seventeenth and eighteenth centuries became one of the leaders in design, influencing much of Europe. However, other foreign influences were prevalent, especially from the Dutch and the Chinese through trade relations during the seventeenth century.\(^2\) England throughout this period capitalized on foreign influences but developed her own interpretations and eventually a typically "English" treatment of the landscape.

Design influences of the eighteenth century are primarily inspired from a classical or formal approach. The influences of the Landscape Gardening School were beginning to evolve during this century: These gardeners turned away from the formal ordering of spaces and created "natural" asymmetric landscape spaces for the eyes' pleasure. Decoratively, gardeners moved away from attempts made at topiary (the manipulation of shrubberies, via shearing, into forms; sometimes zoomorphic forms were desired) frequently used by the French and Dutch.\(^3\) Instead they tended towards the planting of trees, shrubbery, and forms of architectural ornament placed in a picturesque composition.
Landscape architecture in France focused upon visible open spaces of earth, possibly surrounding a chateau. Conceptually, it was important to shape and divide the earth into symmetric patterns, which complemented the structure. The parterres consisted of flower gardens sometimes creating "a reflection of the silken brocades and embroideries used in fashionable dress." These patterns and devices for the landscape were adapted in England; the forests and other grounds for enjoyment continued to surround the structure.

In some royal hunting forests lodges were constructed for the convenience of hunting party members and their families. Many of these lodges were eventually transformed into great estates or chateaux with adjoining gardens and "pleasure grounds;" stables were also incorporated into an overall scheme for the property. Hunting lodges were usually located in forest reserves known for an abundance of game. The grounds immediately surrounding the hunting lodge were planted in formal, symmetrical patterns, surrounded by a clearing and the forest.

The hunting lodge was to serve the participants of a hunt. The Chateau at Chambord was begun in 1519 as a hunting lodge. The grounds and building were developed "to provide a big open space where ladies of the court could gather in comfort, with all the viands and trappings of the usual elaborate picnic, while their gallants hunted boar or stag in the forest." The forests which surround the lodge provided game for the hunters' pursuits and the gardens charmed the ladies while preparing for the return of their gallants from hunting. The hunting lodge, among other architectural structures, was incorporated into the landscape.
Augustus the Strong maintained hunting facilities at Dresden-Neustadt where numerous animals, including those foreign to Germany were housed. Some of these animals, "lions, tigers, stags, does, and wild boars" were mercilessly lured away from their cages for hunting. According to one person in the eighteenth century, "the menagerie gardens are so laid out that all the doors of the wild beasts' cages face the same way." The hunting facilities and animals were located away from the main palace at Dresden, and were carefully planned.

Perhaps the most formal and opulent display of manipulating the landscape in this manner was at the Palace of Versailles, under the direction of Le Notre and Louis XIV. Originally, in 1624, Versailles "was nothing but the brick and stone hunting lodge, on the edge of a wide, swampy tract built for Louis XIII." Forty years later the palace workers began renovating the gardens which continued through the eighteenth century. As the gardens grew in size the realm of the palace also increased, usurping hunting lands and continuing to break down, manipulate, and compound garden spaces.

During the transition between the formal ordering of nature to the "natural" manipulation of nature, literary artists were developing new theories for garden planning. In the 1720's Pope wrote:

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He gains all ends, who pleasingly confounds,
Surprises, varies, and concedes the bounds.
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Similar attitudes influenced Capability Brown and other landscape designers who deemed Brown's pastoral scenes unacceptable. Following his death in 1783, some landscape gardeners questioned the results of his
work and the superficial, idyllic scenes he created with nature. Sir Uvedale Price was one such individual. His view of nature was not in agreement with the calm, peaceful effects of Brown's but instead saw nature as a rugged and sometimes brutal force. In effect, he felt the raw and possibly original landscape should be reflected in landscape plantings.

These landscape plantings were to evoke strong emotions and to surprise and delight the viewer. In order to achieve this effect, areas of irregular spaces were created and landscaped to entertain, adding to the enjoyment of man. This style of landscaping very often required the use of garden ornament. By the middle of the nineteenth century garden designs, using the picturesque principles of the beautiful and the sublime, were becoming exaggerated. The creativity imposed upon garden plantings during the latter half of the nineteenth century illustrates this exaggeration. Exotic plants were combined with garden ornaments to create their own peculiar effects.

In his book, The Villa Gardener, Loudon expressed the opinion that architecture and sculpture should be envisioned separately and that architecture should dominate the landscape or garden. According to Loudon, the flowers or other plantings used should not detract from the architectural structures but should complement them. Artistic expressions were to be a separate entity in the landscape; however, man was considered to be nature's organizer, striving to accentuate her essence.

The primary motivation to create a landscape to evoke or heighten emotions was not only limited to the upper classes as in earlier cultures.
The principles could be adapted to the smaller gardens of the middle classes. The mid-to-latter years of the nineteenth century marked the growing momentum of the Industrial Revolution. With this change in lifestyle and income industries mass-produced products for the individual's home and garden.

Land ownership in the nineteenth century was reflective of industrialization upon the landscape. The iron, coal, and textile industries developed slowly in the eighteenth century and the effects of fuller employment were not noticed until the nineteenth century when more individuals were employed in factories. The middle classes grew. Increasingly, people were able to afford suburban homes, escaping the city. The suburbs afforded people great pleasures in establishing their own gardens away from the industrialized centers. Meanwhile, aristocrats became concerned about the plight of city dwellers; various parks were created for the enjoyment of both the upper and lower classes. In England, Regents Park, formerly a portion of the King Regent's hunting field, was transformed during the nineteenth century into a public park. Just prior to becoming a park, in c. 1811, royal hunting parties continued hunting buck in the once "Mariebone Park."

The garden, either created by a landscape gardener or by a property owner was visualized as a growing and forever changing painting or picture. In this picture were props allowing one to view the scene from different positions. The props, or garden structures and ornaments, presented in this picture were particularly necessary to Victorian gardens. Whether a
formal or informal approach was taken, the plantings and props symbolized man and nature's combined expressions, which as a whole, created the landscape.

Landscape gardeners used elements of the landscape to create scenes reflecting their understanding of nature. Some advocated a cyclical, life to death, view of the elements and planted trees either dead or alive. Group plantings were organized to appear as native, natural, irregular landscapes creating an informal atmosphere. Others advocated the manipulation of landscape elements for a desired effect. The use of topiary in carefully planned gardens was employed creating a formal regularized garden. The development of landscape and garden spaces required the integration of these theories throughout the eighteenth and nineteenth centuries. In most hunting scenes the grounds surrounding the lodge or palace were not depicted (see Plate 1). However, the grounds remain an integral part in man's relationship with the landscape. In the hunt neither man nor nature was in control of the other. Formal gardens offered man an opportunity to control nature within his tastes and needs.

Animal

In any biosphere, plants and animals interact, each contributing to the causes for survival or extinction of a species. Charles Darwin (1809-1882) believed that through natural selection (On the Origin of Species, 1859), plants and animals choose to reproduce and therefore genetically strengthen the existence of their species. However, there are two forms of strength, including numbers and skills necessary for survival.
Animals may be separated into two groups displaying different forms of skills used for their survival and to provide a natural balance. Prey and predators create such a balance, preventing one species from becoming dominant or extinct. The wolf is a predator whose careful selection of prey helps to strengthen the hunted species, for he kills only the slow, weak, sick, or elderly animals in a herd. Pursued animals have developed defensive behavior to discourage a predator and in a sense to prove their right to life. One device used by the moose and other deer is to "stand at bay" trying to discourage the predator from attacking by staring and threatening to attack the opponent. Foiling is another ploy used frequently by deer. While being pursued the deer runs a fairly direct path, then leaps in flight to one side or the other, and circles back. If the predator relies heavily upon the scent of pursued animals he is usually confused. Another defense requires detecting the predator early and outrunning him. Physical features, such as antlers and other appendages may also be useful for defending or asserting himself.

Every prey and predator relies on some form of physical locomotion for defense or aggression. Man, a bipedal or two footed animal, has relied heavily upon horses for achieving about twice as much speed as he can provide himself. When man runs, he leans forward slightly and is primarily upright for the entire activity. The horse and "nearly all quadrupedal animals lower their head and shoulders when fighting or defending themselves (see Figure 33). There are some exceptions: bears, stallions, and deer bucks (in season when they have no antlers) may fight on their hind legs and use their front legs to beat the opponent." A four-legged
animal will also lower his head and shoulders when jumping over obstacles or when in pursuit, such as the hound in full cry (see Figures 23 and 24). For quadrupedal animals to maintain high speeds, whether running in full cry, trotting, leaping, or in a full gallop "the hind legs must overreach the front ones, being placed to the side of the latter." 17 This phenomenon may be observed in dogs, horses, rabbits, boars, and deer.

Dogs and horses

Dogs and horses are essential aids to man in his hunting endeavors. Dogs respond to man's commands as well as being predators in their own right. They initially sniff out and capture game while testing their endurance, speed, and agility in unfamiliar territory. Horses also respond to man's commands for without the horse, man would not be able to maintain the speed necessary to capture the kinds of game he liked to hunt. In some present hunts, horses and dogs have been replaced by the jeep, motorcycle, airplane, or helicopter, which allow man to travel at great speeds.

Speed and endurance were the most important qualities a dog or horse could possess. In hunting, it was necessary to maintain a high speed for a fairly long period of time until the game was captured or injured. This was one of the primary reasons for which dogs and horses were bred -- for speed.

The greyhound, sometimes referred to as a lymer, has been bred for his speed and agility since prehistoric cultures. The Greeks and Romans bred these dogs especially for this purpose. As each culture conquered and moved into new territories throughout Europe, new strains of this dog developed, sometimes for appearance but primarily for speed. Among
existing strains developed from the greyhound are the "saluki or gazelle hound from Arabia, afghan hound, borzoi or Russian wolfhound, Scottish deerhound, and the heavier Irish wolfhound." Dogs in this category have been known to run 30 or more miles per hour.

The attributes of greyhounds were described by Edward Topsell in 1607 as follows:

...among the divers kinds of hunting-dogs the greyhound or Graecian Dog, called Thereuticos or Elatica, by reason of his swiftnesse, strength, and sagacity to follow and devour wild beastes of great stature, deserveth the first place, for such are the conditions of this dog as Plato hath observed, that he is reasonably scented to finde out, speedy and quick of foot to follow, and fierce and strong to take and over-come; and yet silent coming upon his prey at unawares.

Physical characteristics unite ancient and present breeds of greyhounds. All variations have a long neck and a thin head which appears relatively small in comparison with the rest of the body (see Figures 12 and 31). The head appears thin and long in part because of the nose which is rectangular and pointed. Ears are minimal with small turned flaps covering the ear canal. The legs of this animal are long and slender appearing moderately muscular. The belly or ribs hang long, tapering and becoming narrower towards the hind legs. The back is slightly curved, like an elongated cyma curve, with ridges visible from the protruding rib cage. A narrow tail hangs almost to the ground and is sometimes curved upwards. The greyhound was built for speed and his thin, narrow, streamlined structure affords the greatest speed. Possibly, for this reason, the greyhound has short hair, kept close to his body, appearing at times sheen-like. In contrast, are deerhounds, for they are very similar to the greyhound in body structure, but are covered with longer spaniel-like hair.
Greyhounds were bred for their speed and sight; but hunting also required dogs to be rugged, aggressive hunters, and possess a keen sense of smell. Greyhounds relied heavily upon speed and sight for capturing game. Mastiff dogs were usually large dogs, averaging 27-30 inches in height and approximately 145 pounds in weight; in contrast, greyhound breeds averaged the same in height but weighed between 65 and 120 or more pounds depending on the breed. The mastiff (similar dogs, see Plate 1), pug (see Figure 2), or boxer-like dogs and greyhounds were frequently interbred, especially during the middle ages.

Physical characteristics of the mastiff dog reflect the stalwart nature of the breed. The neck is short and broad supporting a rectangularly shaped head; with sagging cheeks or jowls and a protruding boxer-like nose. The eye openings of these dogs are shaped characteristically, not unlike a rectangle placed on one of its corners, with an eyebrow-like wrinkle above the eyes. The ears are slightly larger than those of the greyhound and are covered with larger flaps or outer ears. Proportionately, the head is suited well for the stocky body type. The emphasis or center of gravity for this breed is placed on the chest and the forelegs; the body is broadest at this point, tapering gradually to stocky hind legs. A tail of medium length extends to the hocks or ankle-like joints. The feet are large and massive, characterizing the steadfast body build of this breed of dog.

Horses were also bred for speed. Arabian horses have been bred since prehistoric times for this purpose. During their early development, the Arabian horses were allowed to evolve into a distinctive breed, in part due
to the location of the Arab states, for they were surrounded by desert.\textsuperscript{27} The Arabian horse was recognized at the end of the eleventh century for its speed and agility, for the horse was known to be faster than the horses used by the Crusaders.\textsuperscript{28}

The English thoroughbred was developed in part from Arabian and other "eastern crosses on the native mares."\textsuperscript{29} However, the English thoroughbred was not an accepted breed until the publication of the \textit{General Stud Book} in 1793.\textsuperscript{29} When Arabian horses were bred with other European horses different physical characteristics became more or less pronounced. Differences between the Arabian and thoroughbred horses appear at different points or locations on the horse. Of these points the head and neck base or withers portray sufficient differences for identifying these breeds of horses, in hunting scenes (compare Figures 11 and 32).

The face or head of the Arabian and thoroughbred horses differ in their overall shape. The Arabian horse head is of a predominantly triangular form, as opposed to the rectangular form of the English thoroughbred. The forehead and the nostrils in both breeds are both the same. Arabian horses have what appears to be a narrower head, especially where the nostrils are formed, than the thoroughbred. This feature is sometimes greatly exaggerated in cross breeds, especially in the Godolphin Arabian, included in paintings by John Wooton and George Stubbs;\textsuperscript{30} for the nostrils and cheeks are emphasized. The cheeks or jowl portion of the face is also affected by the overall shaping of the head. The Arabian has a fuller, rounder cheek formed beneath his eye, extending in a line to the poll or
back side of the ear. The cheek is sometimes exaggerated, appearing rounded in crossbreeds. The head of thoroughbred horses is more rectangular, thus the cheek also follows this line but retains the character of a cheek.

The withers are more clearly noticeable on English horses than Arabian breeds — except when crossbred. The location of the withers greatly depends upon the shape and form of the neck. The Arabian horse has an upwardly curved neck blending into the shoulder and withers points, minimizing both. The English thoroughbred horse has a narrower straight neck which connects just above the shoulder point and just before the withers point, accentuating both. Crossbreeds have produced horses with large neck bases and small heads with slender bodies, either similar to the Arabian horse or an elongated version more like the thoroughbred, as in the Darley Arabian and the elongated Byerley Turk, respectively.31

The preceding physical descriptions of horse and dog breeds are important for understanding the precise pictorial representation they receive. Horses and dogs are domesticated for the specific tasks they perform. This is in contrast with the animals they and man hunt, for prey animals are not ordinarily raised domestically.

Hare and rabbit

Rabbits and hares are usually thought of as the same animal; however, a female hare will bear young with fur and open eyes at the time of birth. At maturity the offspring of rabbits and hares appear the same. Rabbits and hares are known to us in childhood as innocent animals plagued by the
problems of living near man. Farmers and land owners were menaced by the rabbits delighting in their planted crops or gardens.

Certainly, this problem exists where the populations of the natural predators of rabbits, excluding man, are not sufficient or present to control the growth of this species. Among natural predators of the hare are the goshawk and the owl. The migratory habits of these animals have been studied, and when the population of prey is low the predators continue to migrate southward. When the population of the prey increases, the predators increase their populations, for there is plenty of food to feed their young. These population fluctuations react like a see-saw, rarely attaining a balance.

Predator-prey imbalances were occasionally reached when a new species was introduced to a foreign country or continent. The species may die off leaving no survivors, or it may flourish unchecked, interbreeding with native animals of the same species. The European hare has been introduced to several countries outside Europe, including North America, as most domestic rabbits of the United States were derived from the European species. The European hare was also introduced to Australia and New Zealand in 1860. Two efforts were made to establish the species in Australia; the second group being imported from England succeeded. Because of the removal of nature's checks and balances the rabbit family prospered, eventually becoming a nuisance because of overpopulation. This has in turn made the rabbit more "pleasurable" prey for man to hunt (see Figures 5 and 28).
Wild boar

The wild boar is one of the unique quirks of nature, for his worth as a living beast has been greatly questioned. In appearance and in temperament the boar has been acclaimed an undesirable animal. Thomas Bewick in *A General History of Quadrupeds* (1824) comments: "The common boar is, of all other domestic quadrupeds, the most filthy and impure. Its form is clumsy and disgusting, and its appetite gluttonous and excessive. Useless during life and only valuable when deprived of it..." The last sentence characterizes most men's attitudes about this animal.

The wild boar is a large beast weighing 350 or more pounds whose body is covered with black wiry hair and a strip of longer, denser hair growing down the middle of his back (see Figure 12). His large head is carried at shoulder height and is also covered with hair, supporting a long snootish nose. Another physical characteristic of the boar is his teeth, which grow throughout his lifetime, sometimes curling like tusks outside his mouth adding to his sinister appearance.

The wild boar was considered one of the greatest hunting challenges because of his difficult nature. One hunter felt the wild boar should not be hunted with hounds, exclaiming that:

...he is the only beast which can dispatch a hound at one blow, for though other beasts do bite, snatch, tear, or rend your houndes, yet there is no hope of remedie if they be well attended; but if a Bore do once strike your hounde, and light between the foure quarters of him, you shall hardly see him escape; ...and amongst others I saw once a Bore chased and hunted with fiftie good hounds at the least, and when he saw that they were all in full crie, and helde in round togethers, he turned head afore them, and thrust amiddest the thickest of them. In such sorte he slew sometimes sixe or seaven (in manner) with twinkling of an eye; and of fiftie houndes there went not twelve sounde and alive to their masters' houses.
To prevent or to lessen a large depletion of hounds, dogs were usually teamed in relays, in much the same way as primitive cultures used this device. It was hoped that continually fresh hounds would survive the beast being hunted, in this case, the wild boar. When the boar was confined to a small area or "held at bay" by the dogs and men on horses, some men attempted to slay the beast with swords or boar spears.

**Deer or stag**

The deer, whose body has supplied man with a variety of materials necessary for his existence, is a large animal with delicate features, choosing surroundings which best support his survival. Deer have been known to inhabit plains, wooded forests, mountains, and swampy terrain. To be classified as a deer the animal's upper jaw must have no incisor or cutting teeth. Since the animal is a member of the same family as "antelope, cattle, sheep, and goat;" he ruminates or chews cud. Unlike some animals in the family, the deer supports antler growth.

Food sought by the deer changes with each season, accommodating changes in the terrain. During winter months deer feed primarily on lichens and grasses. Partially digested lichen acquired from a dead deer's stomach is considered a delicacy. During summer months "sedges (or marsh plants with solid stems), willow, birch, and forbs (herbs other than grasses) are sought.

Another characteristic of the deer is the growth of antlers (see Figures 4, 7, 15, 17, 22, and 23). This form of growth is induced by the presence of the male sex hormone, testosterone; females injected with this hormone have also grown antlers. The formation of new antlers begins in
late fall or early winter, shortly after they have been shed, usually fol-
lowing their rutting season. The antler growth is coated with a fuzzy
skin-like covering called velvet. Velvet remains on the antlers until
the blood which allows growth to continue is stopped from flowing. The
channels or ridges found in antlers are caused by the flow of blood in the
antlers. Should the antler be injured during the growing season, the
antler may ultimately be deformed. The head with antlers intact is a
trophy highly treasured by hunters.

Deer of differing breeds develop varying forms of antlers. The red
deer, a dominant breed in Europe, may develop antlers with 20 or more
branch-like endings. When antlers are developed to this degree, they may
weigh as much as 20 or more pounds. The fallow deer, very common in
England but less in Germany, develops antlers into a "palmate" or leaf-
like structure. Among other European breeds, the European roe deer and
reindeer develop antlers in a branch-like manner; some breeds of the elk
develop antlers in a leaf-like manner.

Unlike the boar and hare, deer migrate instead of hibernating. Winter
grazing terrain is sought roughly from December through March. This feat
is achieved through "visual, olfactory, and auditory clues"; for in migra-
tion deer have been known to follow the same path yearly, following a long-
lasting scattered scent.

The deer population is subject to predators to aid in maintaining a
certain equilibrium between the food supply and the survival of the species.
The natural predators of deer, excluding man, are the coyote, puma, and
wolf. When the deer population increases, the predator population also
increases; thus, in time, decreasing the deer population. However, if a
forest fire should destroy a wooded area, the new plant growth provides
more food for the deer and their population increases very rapidly. The
population is controlled by other animals as well as by seasonal changes.
Winter has claimed approximately 60 percent of one observed herd because
of severe weather conditions and the lack of food for survival. The
cycle renews itself in early summer with the birth of young deer. If
food supplies are ample for the present year, the next herd will be justifi-
ably larger, increasing or decreasing the populations of the natural
predators of deer, depending upon seasonal changes.

Animals involved in a chase or hunt may be separated into two classes:
those helping man to capture game; the dog and horse; and those who are
the game; the hare, wild boar and deer. Dogs and horses were domesticated
to assist man. The other animals were sought as prey for a number of rea-
sons, including overpopulation, especially of rabbits; the undesirability
and challenge offered by wild boars; and the importance or contribution of
an animal, as exemplified by the deer, to man's survival.

The degree to which hunters pursued certain animals suggests stronger
emotional rather than rational reasons (such as population control) for
hunting game. Consider the results of a French hunt in 1755 when the fol-
lowing animals were killed by 13 people: "19 stags; 18,243 hares; 10 foxes;
19,545 partridges; 9,499 pheasants; 114 larks; 353 quail; and 454 'other
birds,' or 48,235 total animals killed."
Human

Human resources were important in capturing game for food or clothing. Man first used skins as wrapped coverings before sewing skills were acquired. Clothing served as a protective covering giving warmth to the individual. The domestication of plants and animals fostered a new development in the creation of fabric from fibers, possibly acquired from cotton or flax and sheep. Fabric production, tailoring, and sewing skills progressed with each generation.

The human component of any hunt scene was represented primarily by the individuals' costumes and head or hair dress. Rendered, these elements give clues as to the period and sometimes the purpose for which the attire was worn. Often, costumes reflect contemporary trends of dress, sometimes designed for an activity, such as hunting, tea drinking, or portrait sitting.

Shirts

The proper English gentleman, during the eighteenth century, wore by our standards very formal attire for hunting and other sporting activities. Hunting parties equally encompassed fashion as much as the ritual of the activity (see Plate 2). A shirt worn by a particular gentleman would most likely be plain at the neck with a neck band collar called a stock; lace frills adorned the cuffs and front closure of the shirt. A shirt of this type was worn in England during the eighteenth century.

During the first quarter of the nineteenth century shirt decoration had developed into a full ruffle. The lace frills were omitted. Collars
were high, almost reaching to the earlobes. A tie, cravat, or neck cloth was customarily worn, wrapped around the neck twice and tied, with high collared shirts. Cravats or narrow ties were primarily black or white.

The neck band or stock has been continued into this century for sporting costume. Honored members of a hunting party, such as the Master of the Hunt, invariably wear a stock around their necks. Conventionally, the stock has been "tied neatly and held with a safety pin, placed horizontally."

**Coats**

Coats for daily wear during the eighteenth and nineteenth century were tailored in various styles. The waistcoat and sometimes an undercoat, worn over a shirt and under the waistcoat, were worn in the same manner as sweaters are worn today. The layers of coats were increased for added warmth.

Waistcoats were sleeveless vest-like garments, worn over a shirt and trousers; with a center front opening and fastening with many buttons. The fabric was sometimes ornately embroidered. Towards the beginning of the eighteenth century waistcoats extended to the middle of the knee or calf in length, shortening with the progression of the eighteenth century to waist length by c. 1790.

During the nineteenth century people generally became more interested in fashion, fostered by an increased availability and wider distribution of fabrics. Because of the increased interest in fashion, waistcoats became an important part of a man's wardrobe. Waistcoats were high collared
white, with a horizontal waist until c. 1815. At times, the waist coats were tailored with shawl collars, similar to the rounded collars worn on coats.

With the progression of the eighteenth and nineteenth centuries, overcoats became tailored more effectively and shorter in length. Decorative braid and other trimmings were added to the garment giving a militaristic flair, especially during the 1790's. Throughout the eighteenth century coats became more uniform in appearance. Coats remained double breasted, medium in length, and similar to eighteenth century prototypes.

Changes occurred in the range of rich colors of fabric used to complement the waistcoats of the period. During the 1820-50's tailored fittings were minimized as the frock coat gained popularity (compare Plate 2, Figures 1 and 11 to Figures 26 and 34), becoming recognized as a simple square cut coat with long sleeves, lapels and collars or attached hoods. The overcoats were usually middle knee in length and in plum, mulberry, blue, or dark brown in color. Darker colors were considered more practical for hiding unsightly dust particles.

Clothing worn at hunting parties in the nineteenth century were uniform. This trend began in the populous hunts of the eighteenth century; for coats of red, black, or green were worn to differentiate between different hunts; for example, participants in the Pitchley hunts traditionally wear red or "pink" coats. Margaret Cabel Self suggests that coats be tailored from "melton cloth or heavy twill," and that "the color and
facing of hunt coats should be in conformity with the regular uniform of the hunt." Coat color follows the tradition of specific hunts.

E. P. E. writing in Bailey's Hunting Directory 1898-9 suggested the sportsman buy the "strongest cloth" and choose either scarlet or black of a "good dye" for his hunting coat. Accordingly, swallow tails, which became popular in the later part of the nineteenth century, were not recommended for waists over 40 inches. Sometimes flannel linings placed inside the coat sleeves for added warmth were considered "bothersome," especially when worn with flannel shirts. Sporting coats were worn for identification and warmth.

Breeches

Breeches were an important but bothersome portion of any man's wardrobe, for they required pressing and more attention than other garments in his wardrobe. Breeches were like trousers extending to the knee or mid-calf in length. In portrait paintings of the eighteenth century, the practice of wearing skin tight knee breeches can be observed. Breeches worn in portraits were usually constructed from very ornate and delicate fabrics such as silk, satin, and brocades. In contrast to the formality displayed in portraiture are the breeches worn by the more active individual. Everyday breeches were usually of the same construction and length as formal wear; however, they were looser to accommodate the wearer in a variety of activities, such as riding a horse. Compare the breeches worn by the man in the foreground in Plate 3 to Plate 4, Figures 2 and 11.

During the nineteenth century, weaving techniques and fabric mills produced more durable woven fabrics. Different weaves of cottons, linens,
and wools were available to tailors. Bailey's Hunting Directory suggested breeches be made of white cotton or cord cloth. Buckskin, also worn during the eighteenth century for its elasticity and durability, was suggested. Persons living in the nineteenth century were concerned about improving living standards and published articles on health care and cleanliness. The hunter, according to the Directory, must wear trousers of a "humble wool or expensive silk, else will his hunting career be shortened by rheumatism."  

Footwear  

Shoes and boots were worn as protective foot coverings by persons who could afford them during the eighteenth and nineteenth centuries. Certain materials, such as nails, were either scarce or expensive, forcing some people to expend with shoes. Shoes were made, from 1700 until 1730, with a square tongue extending approximately one inch above a large buckle. This boxy and bulky look continued and gradually lessened; for between 1750 and 1760 the tongue became almost non-existent. Buckles were made larger, conforming to the shape of an individual's foot; the decorative buckle was sometimes replaced with leather tassels in the 1780's. As shoe tongues began to shrink, the toes of shoes became more pointed. Shoe styles became more graceful.  

Boots were frequently worn during the eighteenth century for sport, becoming a more important part of everyday dress in the nineteenth century. Boots with a cuffed upper edge were worn primarily throughout the eighteenth and nineteenth centuries (see Figures 2 and 11). For those who preferred, spatterdashes or gaiters could be worn. Made of cloth or
leather and white or beige in color, they were leg coverings worn for added protection and looks, "buttoning on the outer side of the leg," over the shoe or boot. Boots made for hunting and sporting were constructed from a strong and sturdy leather.

**Hairdress**

From 1700-1750 powdered wigs were worn for professional and social occasions, i.e., hunting. Wigs were formed with rows of ringlet curls worn near the ear, in a variety of styles. Hair pulled back and tied, in a ponytail style, was easily adapted to natural hair at the end of the eighteenth century. During the 1760's and 1770's hair styles began growing in height, followed by softer and lower hairstyles in the last decade of the eighteenth century. Nineteenth century hairstyles were less flamboyant than eighteenth century styles, for they were softer and shorter for both men and women (compare Figures 2 and 26 for hairstyles).

**Hats**

Hat styles throughout the eighteenth century remained relatively unchanged, for the tri- or bi-corne hat was preferred in central Europe and in England (see Figures 2, 13, 15, 21, 23 and 27). Variations in hat styles had begun to occur, circa 1800, with the tall top hat and bowler hat (see Figure 34).

The brim of a tri-corne hat is turned upward in three places, rendering three corners. The bi-corne hat, worn in c. 1780, consisted of only two corners. Hats of this type were finished with decorative braid and trim in different degrees or ornateness, depending upon individual tastes.
Other styles of headwear began to appear as hatmakers experimented with hat forms. Hats similar to those worn by the beater, on foot in Figure 2, and by the gentleman on horseback, in Figure 11, were worn by some men near Bohemia. Modelled into some faience figurines produced during the latter part of the eighteenth century, was a hat similar to an engineer's; the hat was shallow and cylindrical with a brim protruding above the face of the wearer. On the brim side, the face of the cylinder was raised, protruding above the remaining cylindrical edge. This hat form may have been worn by manorial hunters.

During the first quarter of the nineteenth century the bi-corne, commonly referred to as a "chapeau bras", was an acceptable hat form for all occasions. Another hat worn specifically for formal wear was the tall or "chimney pot" hat, deemed unpractical for hunting and other sporting activities. In hunting the tall hat was considered symbolic, worn "as a token of respect for the Master's presence" in the hunt.

The style of hat to evolve for comfort, durability, and practicality was the "bowlers" hat; shaped like an inverted bowl with a visor to shade the face. This form of hat, developed during the nineteenth century, is still worn today as part of riding habits or attire. Hat styles changed during the eighteenth and nineteenth centuries, becoming more specialized for specific activities or reflecting the varying degrees of formality desired by different individuals.

Female hunting attire

Female hunting attire follows the same trends as male hunting attire; reflecting prevailing fashion trends. Some women preferred to hunt or
attend hunts in their daytime dress. During the eighteenth century this would have included panniers or polonaise, and the supports necessary to achieve the desired puffed effects at the sides of the hips (see Plates 1 and 2). However, from the waist upwards the styling was predominantly masculine. In c. 1650 when Queen Maria Theresa and other ladies of royalty went hunting, their costumes consisted of "a male hat, wig, cravat and coat with a trailing skirt." The hat, cravat, and coat remained similar components of hunting attire for both men and women throughout the eighteenth and nineteenth centuries.

In Hefner-Altneck's, Costumes Oeuvres d'art et Utensils, volume X, a German couple in a c. 1730-50 hunting costume was depicted. In comparing the individual costumes, the same style of tri-corne hat in black with red trim, powdered wig tied in a bow, leather gloves, and a collarless overcoat were retained. The hunting attire of the couple was made from like fabric in coordinating colors; the female's overcoat may have been gold and lined in green fabric, while the male's overcoat may have been green and lined in gold fabric, as they were depicted. The female wore a full length skirt trimmed with one row of braid near the bottom, while the male wore gold knee length breeches, similar to prevailing fashion.

Hunting attire for females during the nineteenth century continues to follow male precedents. The type of fabric and colors change to become more subdued as "light and dark brown check" or tweeds were worn more regularly. Overcoats worn by females continued to reflect the styling of men's coats. Women had begun to wear trousers or bloomers for sport in the
nineteenth century even though trousers or breeches had been worn by women for hunting and other sporting activities in earlier centuries. The attire was not considered "proper" or socially correct for "ladies" despite their participation in hunting activities.

Hunting attire remained an extension of common clothing trends. Sporting wear became more specialized for activities at the turn of the eighteenth and nineteenth centuries, for a riding costume could be easily recognized from everyday dress styles by the end of the nineteenth century. German and other continental modes of dress were dictated primarily by France. In England, variations of French styles evolved, reflecting similar styles of dress. A primary difference of costume between the two regions, England and Germany, culminates in the amount and elaboration of decoration on shirts, coats, breeches, footwear, hairdress, hats, and on female hunting attire.

Landscape, animal, and human components of hunting scenes reflected attitudes and styles present during periods of their development. The land was to be manipulated to serve man's needs which included the construction of hunting lodges and the maintenance of live animals on these properties. Urbanization of the landscape fostered the formation of public parks from hunting grounds. In general, hunting practices appear to be related to human attempts in the utilization or elimination of certain animal species. Human hunting attire which was worn during the eighteenth and nineteenth centuries was derived from fashions present during these periods. Representations of the landscape, animal, and human constituents appear on hunting accessories and other wares used in hunting festivities.
FOOTNOTES


3 Newton, Design on the Land, p. 209.

4 Ibid., p. 162.

5 Ibid., p. 175.

6 Ibid., p. 156.


8 Ibid., p. 172.

9 Allen, Tides in English Taste, p. 130.

10 Newton, Design on the Land, p. 215.

11 Ibid., p. 216.


15 Ibid., p. 273.


17 A. Brazier Howell, Speed in Animals: Their Specialization for Running and Leaping (Chicago: University of Chicago, 1944), p. 69.

18 Ibid., p. 49.
19 Ibid., p. 50.


21 Ibid., plate 66.

22 Ibid., plate 67.


24 Ibid., pp. 105, 149, 151.

25 Ibid., p. 149.

26 Ibid., Figure 78.


31 Ibid., p. 63.

32 Ibid., Figures 15 and 16.


35 Ibid.


38 Breland, Animal Life and Lore, p. 44.
Ibid., p. 15.


Ibid., p. 15.


Orr, Animals in Migration, p. 169.

Breland, Animal Life and Lore, p. 34.

Orr, Animals in Migration, p. 169, parentheses mine.


Ibid., p. 4.

Ibid., p. 19.

Ibid., p. 70.

Ibid., p. 88.

Orr, Animals in Migration, p. 170.

Ibid., p. 226.


Ibid.


Ibid., p. 454.

Ibid.


61 Payne, History of Costume, p. 400.

62 Ibid., pp. 454-5.

63 Ibid., p. 454.

64 Ibid., p. 400.

65 Ibid., p. 459, Figure 483, "Fashion et Theorie," 1848.

66 Ibid., p. 460.

67 Self, The Horseman's Encyclopedia, p. 16.


69 Breeches made of these materials may be seen in paintings by Reynolds and Gainsborough, among others.

70 E. P. E., Bailey's Hunting Directory, p. 16.

71 Ibid.


73 Payne, History of Costume, p. 393.

74 Ibid., p. 400.

75 Ibid.

76 Wilson, A History of Shoe Fashions, p. 214.

77 Payne, History of Costume, p. 397.

78 Ibid., p. 392.


80 Payne, History of Costume, p. 458.

82 Ibid., p. 19.


84 Ibid.


POPULARITY OF HUNTING SCENES MANIFESTED
IN THE DECORATIVE ARTS

Hunting has become an accepted decorative motif on many art forms, attesting to its popularity as an activity and as a motif. The hunting motif has been applied to many forms of objects, including: hunting accessories, tapestries, ceramic wares, glass wares, and on paper in the form of engraved prints. The hunts portrayed may show legendary or actual animals being hunted. Wares were sometimes produced for a specific purpose in hunting traditions for feasts and for trophies. The engraved print, produced in large quantities, allowed people the opportunity to enjoy hunting scenes in their homes and supplied factory artists with pictorial information about the hunt.

The implements used in hunting were diverse, including hunting knives, guns, and hunting horns. Some of the hunting knives belonging to Maximilian I (1459-1519) may be found in the collections of Weltliche Schatzkammer and Waffensammlung, Vienna; the Wallace Collection, London; and in the Metropolitan Museum of Art, New York City.¹ The knives were decorated with elements of hunting scenes and were occasionally accompanied with a message. One knife decorated with a stag hunt was inscribed with the protective message: "Hilf Elder Ritter Sand Jorg aus...Nodd (urf)" meaning "Help, noble Knight Saint George, out of trouble!"² The hunting knife was an important part of hunting, for aside from protection it was with this instrument the beast was dismembered and delegated to patrons of the hunt.
The gun was also a pragmatic instrument, sometimes decorated with hunting scenes. An eighteenth century hunting gun and gun powder pouch were illustrated in an auction catalog of F. von Parpart's collection in 1912. The gun was decorated with a bronze relief hunting scene. The porcelain gun powder pouch was also decorated with a hunting scene. The decoration initially depended upon the patron for whom the gun was made.

The horn, primarily an instrument of communication among hunters, was often decorated with the hunting motif. At times legends were depicted. St. Hubert eventually became the patron saint of hunters after hunting on a religious holiday. While in the forest he received a vision. A stag with an illuminated cross between his antlers stood before him. This event has been documented on a hunting horn in the Metropolitan Museum of Art's collection, decorated with relief scenes and bands of enameled silver. It is believed the horn was made near the end of the fifteenth century. Legends of the hunt have become an added dimension in hunting iconography.

Perhaps one of the most celebrated hunting legends has been carefully depicted in the unicorn tapestries in the Cloisters of the Metropolitan Museum of Art. The tapestries depict a unicorn sought by unsuccessful hunters. However, the unicorn becomes attracted to a virgin maiden and is slain by the hunters. The unicorn is resurrected and remains in a fenced area. Two themes have been applied to the meaning of the tapestries. They are (1) the allusion of pursuit and capture in courtship and marriage; and (2) the religious significance of the birth of Christ, pursuit by his enemies, and his resurrection after death.
Because of a continual interest in hunting, other tapestries were made with hunting as the subject matter. Among these, a series of tapestries entitled "Hunters' Chase" were commissioned by a Dutch church in London to tapestry weavers in Mortlake. The purpose was to employ the weavers, for in 1645 many of the weavers were unemployed, and to decorate the London church. Church members preferred the hunting subject matter to the "Act of the Apostles" created by Raphael. As noted by A. J. B. Wace in "Hunters' Chase," the wolf, fox, stag, and boar hunts as well as traditional festivities including "The Hunt Breakfast" and "Evening Entertainment" were among nine known tapestries made for the church.

Traditional festivities of the hunt often required vessels for eating before and after the hunt. The hunt breakfast or feast followed the hunt. Hunting cups, jugs, and table services were made for these traditions. At the beginning of the hunt a stirrup cup filled with sherry was passed amongst the hunters. Sometimes special cups commonly referred to as sporting cups were made in the shapes of animal heads for drinking. Following the hunt the participants imbibed in home brewed liquors "to make mere wind-stung, frost bitten mortals into gods." Jugs were also produced for the festivities. Some jugs bear the name of the hunt. They were also sometimes given as a gift or trophy from the Master of the hunt. Lustred jugs were preferred c. 1820's for this purpose. Many factories produced jugs with hunting scenes. Wedgwood in his Etrurian period (1769-1940), produced a molded jug about 1800, with a hunt scene. Apparently hunting wares were desired by many persons for Wedgwood's competitors produced similar wares. Thus scenes similar to
Figures 29 and 32 were produced throughout England. John Turner (1755-1803) produced stoneware jugs with scenes very similar to those of Wedgwood, between 1790-1800. His hunting scenes are usually accompanied with vine borders. Cups and jugs were useful components in the hunting festivities.

Elegant table settings of the eighteenth century German court were often adorned with hunting figures and table services. Special porcelain table wares were made for these settings. Glass wares were also made for the purpose of commemorating the event. The Libbey Company made a punch bowl and cups "for the Chicago Columbian Exposition of 1893" with decoration reminiscent of "British sporting scenes at the beginning of the nineteenth century." 

Exhibitions also attest to the popularity of the hunting motif. In 1899 the Victoria and Albert Museum presented "A Collection of Pottery and Porcelain Illustrating Popular British History." In the exhibition 139 hunting subjects made between 1750 and 1847 were displayed. In another, the "Coronation Exhibition" of 1953, a hunting service made at the Du Paquier factory c. 1725-35 was displayed. Probably commissioned by Prince Trioulzio of Milan, the service consisted of 36 plates, two large round dishes, one rectangular dish with rounded ends and two covered tureens of different sizes. The scenes were painted in Schwarzlot in the style of Jacob Helchis. It is also likely the scenes were inspired from engravings.

Artisans choosing the hunting motif for the decoration of objects frequently received their pictorial information from engravings. The engraving is therefore not only an art form in itself, but also a valuable
source of pictorial information. When another artist interprets the information and transfers it to another medium the scene receives a new meaning. During the eighteenth and nineteenth centuries the prints of Johann Elias Ridinger were used in Germany for pictorial information. During the same period, from 1740, the English used engraved hunting scenes by Burford and Semour to send to China. The pictorial information was used in the decoration of wares for the English market. Pictorial differences occur in the interpretation of prints, especially between European engravers and European or Oriental decorators. For each artisan assimilates pictorial information with his present knowledge.

The decorators of Meissen, Du Paquier, and other German porcelains frequently consulted engraved prints by J. E. Ridinger. The decorator could isolate or broaden the scene. He also added or removed foliage from the foreground. In Siegfried Ducret's Meissener Porzellan Books 1 and 2 (1971) the iconography of hunting scenes as they were printed on paper and painted on porcelain are compared. At times the approach was linear, portrayed in scenes chased in gold, or painterly in style.

Motion and emotion are more vividly portrayed in prints for they depict linearity more explicitly than a paint brush used on canvas or porcelain. Artists creating hunting scenes must have an understanding of the elements in a hunting scene: the landscape, animal, and human components. He must also know the forms of stress and strain they must all endure and how they react to these forces. When these prints are copied in another media, by an artist who does not understand the forces, the subjects rarely depict the stress and strain of the scene. The forces are modified with
figures appearing dazed or "removed" from the immediate action. Many of these differences in translation occurred when decorators of porcelain wares acquired these engravings.

The engravings of Johann Elias Ridinger have been attributed as a possible source of decorative information for painters or decorators of German porcelain. Ridinger's engravings of hunting activities depict the motions of animals and man in an immense landscape (see Plate 1 through Plate 4). When Ridinger painted isolated sketches, including the animals of the hunt, the depth and texture of the scenes were evident in a painted manner. The treatment of the landscape and surrounding foliage when transposed to the medium of porcelain painting is similar in manner. However the viewer experiences a greater sense of depth in the engraved scenes than in the painted ones.

The eighteenth century has thus been a period in which hunting activities increased for pleasure. The export porcelains of China, from c. 1740 to the beginning of the nineteenth century, reflect this increased interest in hunting. However, the exports from China to England also represent an English interest in the Chinese civilization. Some Englishmen believed the Chinese society to be utopian in nature. Thomas Astley's A New General Collection of Voyages and Travels...Thro' Tartary, China, Turkey and the East Indies written during 1745-47 reflects such a view. He describes China as a country with "the Advantages of its Soil and Situation, or the Beauty of its Manufactures, and Richness of its Manufactures, and Richness of its Commerce, ...." The Chinese, regarded in part for
their commerce and manufactured wares, attempted to make wares suitable for an Englishman's interests, which included hunting.

Engraved hunting prints, when given to the painters of porcelains, transmitted pictorial information to decorators. In England, prints or mezzotints were made from paintings. Thus the sporting paintings of Morland, Wooton, Burford, and Seymour were transformed into prints which could be incorporated into hunting motifs on porcelains. Some English prints were sent to Cantonese painters who used the subject matter, especially of Burford and Seymour, in the decoration of porcelain wares. Decorators in the Cantonese factories carefully copied the English prints. However, Oriental mannerisms appear in the pictorial depictions of the landscape, animal, and of man in these scenes.

The English landscape has characteristically been depicted as rolling hills with scattered clumps of trees. The depiction of these foliated trees on the Chinese export wares is interesting. Usually in European prints and paintings, these foliated clumps are painted almost as if each leaf of the cluster was to be depicted. In contrast, on some export wares they are depicted like cotton ball clusters. Other interpretations include foliated clusters in flower-like masses with petals appearing to unfold from the center mass. The hills and foliation of trees and shrubbery depicted in the English prints were interpreted in an Oriental manner.

Animals were depicted in a vernacular manner. One ware attempts to depict a horse trying to jump a fence but he actually appears to be running into it. Others show differences in the proportion and linearity or flatness of the animals. In many of the prints different breeds of dogs can
be deciphered. Exported wares portray what appears to be one breed and facial expression of the hounds. On an export mug in the Smithsonian, c. 1775-1800 (Figure 24), the hounds were all short, pug nosed, and stocky. Fox hunts, as depicted on this mug, were used regularly on export porcelains. Occasionally a boar or stag hunt was represented. 23

The hat and overcoat typify the English style in clothing portrayed in the engraved prints. These articles of clothing are more likely to be misunderstood by decorators from a different culture. Two men and one woman are depicted on the Smithsonian's mug (Figure 24). They are wearing overcoats with many folds, appearing as full flowing gowns, possibly tied at the waist. The persons are also depicted wearing breeches, black hose with shoes or more likely knee length boots. Shirts are adorned with a cravat at the neck, frills down the front, and at the cuffs of the shirt. The breeches, boots, and shirts are fairly accurately depicted. The hats, especially the tri-corne hat worn during this era, are interpreted with a downward sloping brim and a bowl-like cap or crown.

Enthusiastic hunters among other persons sought and were given wares decorated with the hunting motif. These scenes appeared on knives and guns used in the hunting field, in engravings or tapestries hung on walls possibly in a home or church, and on dinner wares. The Europeans were not alone in their desire to decorate wares with hunting scenes for some wares were produced in China to satisfy an English market. Glass, pottery, and porcelain wares were among those desired on tables prepared for hunting feasts.
FOOTNOTES


2 Ibid., p. 203.

3 Kunstsammlungen F. von Parpart (Berlin: Rudolph Lepke's Kunst Auctions-Haus, 1912), pp. 144-5, pl. 52, figure 1158.


10 Ibid.


21. Efird and Farnham, Reeves Collection, p. 34.

22. Efird and Farnham, Reeves Collection, p. 36; Gordon, Oriental Lowestoft, p. 46.

ANALYSIS OF HUNTING AND SPORTING SCENES
IN THE BRUNNIER COLLECTION

In the process of researching the following glass, pottery, and porcelain wares in the Brunnier Collection containing hunting scenes, additional examples were sought portraying similar scenes or styles. Selected pieces from collections in the Smithsonian Institution and the Metropolitan Museum of Art have been included with other primary source materials in the analysis.

The hunt scenes portrayed on the wares were analyzed for: emotional impact, field of vision, texture, perceived motion, and, when appropriate, the use of color or light. The material of the ware or method of reproducing the hunt scenes were examined for their effect on the expressive qualities of the scenes. The ware was then compared, within other wares, for the expression of similar hunting scenes. Finally, two areas were probed concerning the style and form of the ware to determine if the style was similar to the standards present during the period it was produced and if the form of the ware was similar to the date of decoration.

In the course of searching for styles similar to the Brunnier wares, examples of pottery and porcelain wares were more prevalent than glass wares. This will be most evident in the analysis of engraving. The analysis of painting, transfer and lustre, and molded relief decorations incorporate pottery and porcelain wares.

Engraving

The wares in the following discussion are made of glass and rely primarily upon engraving for decoration. Two wares with engraved hunting
scenes in the Brunnier Collection are from Germany and illustrate different styles of engraving.

The footed tumbler in Figure 1, made in the Silesian style around 1720, shows eight confused members of a hunting party arguing amongst each other. The scene is viewed as if looking up hill from the foreground area and is arranged in a linear pattern around the glass. The "up hill" feeling is further emphasized by the two members standing on the upper portion of the ground. They appear much smaller than the other members, showing the artist's awareness of perspective.

Whereas the scene in Figure 1 is not charged with any strong illusion of movement, the horses and members of the hunt appear to be walking as one foot is placed in front of the other. This may be observed in the horses, the beater, and the dogs. One dog appears to be jumping with both front paws extended upwards towards the horse.

The intensity of the light gives breadth to the elements of the scene. The depth and breadth of the engraving determines the amount of contrast. Thus details of clothing, facial expressions, the manes and tails of the horses are among others which display distinct characterizations. However, the overall intensity of the scene is muddled in middle tones. Intensity depends entirely upon the amount of light present in this case.

Anticipation and anxiety of the hunt party are enhanced in the careful portrayal by the engraver. Because of the transparent and translucent qualities of glass, one may view more than a side or portion of the hunt at
one time (see Figure 2). This added dimension intrigues the viewer and attests further to the popularity of the medium and subject matter.

In my research no other wares with comparable hunting scenes engraved in glass have been found. In the Metropolitan Museum of Art is a standing cup made around 1710, with hunting scenes engraved on the foot and bowl. The treatment of the landscape is similar to Figure 1. However, the engraving on the cup appears flatter and does not render the details and depth expressed on the Brunnier ware.

Wilfred Buckley in *The Art of Glass* placed the occurrence of gilding on the rim of cups between 1750 and 1775. This period is different from the date of the Brunnier ware. The gilding could have been added years after the glass was engraved during this period, or it could have been added at the time of its manufacture. The style of engraving appears to be from the first quarter of the eighteenth century.

The hunt scenes depicted on the covered pokal of the Brunnier Collection in Figure 3 have no immediate effect upon the viewer, because of the miniature size and surrounding engraved ornamentation. The pokal was probably made around 1740 near Braunschweig. The chasing scenes are carefully placed on the center panel surrounded by rocaille ornamentation and are secondary in importance to the entire decoration of the pokal.

There are two chase scenes, one on each side of the pokal, posing prey against predators. Two greyhounds chase a stag through a meadow on one side, while two hounds chase a hare on the other, moving in a right to left direction. Both animals, the stag and hare, are close to being captured, leaping into the left corner of the scenes. Trees are utilized in
the center of the scenes rendering height and compositional balance. A very slender pine-like tree stands in the middle of the stag chase. A taller deciduous tree with extended branches stands in the center of the hare chase.

The chase scenes are of minimal importance when the ware is viewed. For when the miniature scenes are isolated, the prey and predators' competitive anxieties are apparent. In this sense the mood is not affected by the engraved decoration. The size and elaborate treatment of the remaining portions of the ware render hunting as a secondary motif.

Quatrefoyle covered cups were also made in the Riesengebirge mountain area between Silesia and Bohemia. Manufacturers in this area used water power for operating wheels for engraving. Wares were produced in the Silesian area until 1742, when Silesia was ruled by the Prussians, limiting the market for glass. A cup of similar form to Figure 3 in the Metropolitan's collections is illustrated in Figure 6. It is believed the cup was made around 1725 in the Riesengebirge area. Scenes of a dog and stag are placed on the center panel surrounded by foliated and strap ornamentation.

Other quatrefoyle cups were made later in the eighteenth century in different parts of the German states. Figure 3 is believed to be decorated in the Johann Heinrich Balthasar Sang style, for this glass engraver flourished around 1745. Buckley notes there were several persons with the name of Sang engraving glass during the first half of the eighteenth century in a "pronounced rococo style which is different from and earlier than that of Bohemia-Silesia." The form of decoration found on
these wares is characteristic of some wares made during the first half of the eighteenth century.

Painting

The wares to be analyzed in the following section are those which rely entirely upon painted portrayals of hunting. In the Brunnier Collection English wares portraying hunting scenes do not rely upon painting for entire representations of the hunt. Both enamel and lustre painting were applied to Figure 27 which will be discussed under molded relief decorations. Other forms of decoration were achieved through gilding and Schwarzlot painting by factory painters or Hausmalers.

Occasionally hunting scenes depicted in gilding were applied to a porcelain ware with honey and usually portrayed figures in a gold body with chased details on a white ground. Chinoiserie subject matter was also depicted on porcelains in this manner. The Smithsonian collections of porcelain consist of several wares decorated in this mode. These wares depict ostrich, stag, and hare hunts. In contrast with other hunt scenes, the huntsmen and other components of the scenes were painted in a silhouette-like manner, with chased details as in Figure 7.

Schwarzlot painting was first developed for painting on glass. The black glaze was frequently used on porcelain wares sometimes portraying hunting scenes. Preissler, Bottengruber, and other Hausmalers decorated porcelains in this manner. A tea bowl and saucer, in a collection of the Metropolitan Museum of Art, depicts a hawking scene in the style of Johann Ludwig Faber, c. 1720, in Figures 8 and 9.
Hausmalers often organized themselves into workshops or studios in which glazes and colors could be shared with other malers. The Hausmaler would buy and paint undecorated, rejected, or "waster" porcelains from the porcelain factories. During the years in which Hausmalers thrived, when the factories were in an experimental state, wares decorated by Hausmalers were prized as highly as wares decorated by the factory artisans. This is especially true of porcelains made in Meissen.

In the German states porcelains were given as state gifts from Augustus to nobility. In order to maintain the integrity of the factory and to restrict the number of undecorated wares leaving the factory, a marking system was developed for decorated and undecorated wares. Merchants caught and accused of selling the undecorated wares were given "prison sentences, hard labor, and worse." Painters were hired to accommodate the increased number of wares to be decorated and marked in the factory around 1730.

The institution of Hausmalerei was developed in earlier centuries for the painting of glass in an artisan's workshop. During the first half of the seventeenth century Schwarzlot painting was developed in Holland for the decoration of glass, reaching Germany in 1655. Painters on glass also painted on porcelain, for during the last quarter of the seventeenth century J. L. Faber painted in Schwarzlot on glass. House painters also existed in England, however the wares produced never reached the artistic level of the German Hausmalers.

German hunting scenes during the first quarter of the eighteenth century were occasionally painted in a monochromatic manner. At times a
hunting scene was painted on the exterior of a ware made in China, by a Hausmaler. A bowl pictured in the Blohm Collection catalog fits this description. It is believed this scene was painted by Hausmaler Ignaz Preissler. The exterior was decorated in a glaze described as "dead leaf" brown with huntsmen in a wooded landscape painted in Schwarzlot. The bowl, produced and painted in China, was decorated in an underglaze blue with a central medallion of Oriental flowers on the interior. The flowers were repeated in a border around the rim. The inner sides of the bowl were adorned with scrolling flowers in Schwarzlot, painted by the Hausmaler.

In developing painterly styles, the Germans excelled. Hunt scenes were painted by artisans outside and inside the porcelain factories. The cream jug, tea caddy, and trembleuse chocolate cup and saucer of the Brunnier Collection represent some of the Hausmaler and factory painted wares of Germany.

The Meissen cream jug of the Brunnier collection in Figure 10, was decorated in c. 1750. The jug appears naive in its painted decoration which is in contrast with its sophisticated form and application of gold gilding. The scene appears broad and lacks depth as if a curtain was dropped behind the two men, dog, and boar. Applied to a curved surface the scene appears fragmented and reads from a left to center or right to center direction.

Three individual portions of the scene emerge: the man on the horse, the dog biting the boar's ear, and the man on the ground holding a spear. The people and animals are carefully drawn and painted as if they are individual studies. The painted ground and shadows appear to have been
rendered in haste. The facial expressions of the men appear unreal for their activities. Appearing void of any intense expression or emotion, the man on the horse seems to be in an inappropriate state of calmness and peace. He also sits on the horse very stiffly, which may reflect the individual's riding style. In this scene and in some others painted on porcelain, the horse is depicted with a small head and large body, similar to the Arabian horse. Arabian horses were also depicted in some of Ridinger's engravings in the eighteenth century. Holding a spear, the man on the ground appears equally inappropriate for the scene. He is not ready for action in a realistic sense. The colors used are rich and intense. Brown, gold, green, and yellow enamels are used.

The application of the enamels is flat with very little depth expressed except through foreshortening. The flat and at times hasty manner in which the enamels were applied render the figures in a stiff, dream-like manner.

In my research no other wares painted with similar scenes were found. However, the painted manner is repeated as is one portion of the scene. A similar figure appears on the saucer, c. 1740, attributed to Mayer of Pressnitz in Sammlungen: Rüttgers-München und Sonksen-London-Plön auction catalog of 1927. This figure appears more natural and less stiff for his position. A similar figure may be found in the lower left corner of Ridinger's engraving, Plate 4. The figures on the saucer and in the print are in a reversed position from the figure on the cream jug, plunging from left to right instead of right to left. Styling of the men's costumes remains consistent with eighteenth century dress.
Franz Ferdinand Mayer of Pressnitz, Bohemia, painted with enamel colors similar to those used on the cream jug. A chocolate pot in the Brunnier Collection was probably decorated by Mayer. When the two wares are seen together, differences in the painted styles are apparent, as is the likeness of the enamel colors.

The cream jug was probably produced in c. 1720 and the decoration applied in the 1750's. This follows, for F. F. Mayer was known to have purchases "auschuss" or waster porcelains from the Meissen factory. These porcelains were slightly imperfect but generally good in form and were at times outdated. The cream jug, bulbous in shape with an "S" shaped handle, is like many other wares produced during the 1720-35 period. The time lapse between the years of production and decoration was at times characteristic of wares painted by Hausmalers, see Figures 7 and 10.

It is generally believed that Mayer maintained a workshop from c. 1742 until at least 1776 when lightning struck his workshop and burned it. However, many questions have been raised about this Hausmaler. Research by Rudolph Just published in Keramikfreunde der Schwarz (1959) suggests the existence of two Mayers: one F. Mayer flourishing between 1742-1751, and F. F. Mayer, his more skillful son, working from 1747 to 1776. In Gustav Edmund Pazurek's Deutsche Fayence und Porzellan Hausmaler (1925) a chocolate pot with a similar surface texture is painted in a style close to the style found on the cream jug. Pazurek attributes the decoration to the workshops of Mayer of Pressnitz or to the Ferner workshops. W. B. Honey in Dresden China (1946) believes Ferner and Mayer may have worked in the
same workshop, sharing styles and enamels. Either explanation would allow for differences in the "Mayer" style.

The tea caddy in Figure 14 is decorated in the Meissen style and was probably made in the eighteenth century. Two scenes are depicted on the relatively flat surfaces of the caddy; both portray a hunter in a wooded area.

Confusion and anticipation of the conquest are depicted on one side of the tea caddy in the Brunnier Collection. In this triangular composition, the artist has posed the human and landscape elements against the animal. The hunter stands amongst the brush and rocks of the forest with his gun aimed at the confused stag. The stag appears to be standing on a pedestal of earth. A bush to the right completes the composition. The triangular characteristics are repeated throughout the scene in the tree branches and branch-like antlers of the stag. This scene shows absolutely no motion and fills the viewer with anticipation, waiting for the hunter to pull the trigger or for the stag to escape.

The second scene shows a relieved, satisfied, and tired man. In composition, the scene appears to complement the rectangular shape of the tea caddy, retaining the triangular overtones. They are found between the vertical tree behind the relaxed hunter, the angular treatment of the ground and shrubbery around the dog. The man, dog, and landscape appear to stand in a death-like calm and relinquished serenity.

Both scenes are painted "en camieu" puce. Darker values appear in the foreground with lighter values appearing in the distance. In its
manner of decoration the scene adopts a "print-like" appearance, resembling a pen and ink study more than a painting, highlighting linear qualities.

A white porcelain hinged box in the Metropolitan Museum of Art's collection in Figure 17 contains painted scenes resembling the subject matter and its organization painted on the tea caddy. The "shooting" or first scene depicts a distracted or aloof stag. The reason is unknown on the tea caddy. The porcelain box shows the stag in the same stance with another deer approaching him. The tea caddy is painted "en camieu" while the box is painted with colored enamels.

According to available records, the tea caddy is said to have been manufactured in the eighteenth century at the Meissen factory. The porcelain box in the Metropolitan's collection was probably produced in the nineteenth century. In a letter dated January 3, 1958, to the Museum, Mr. Wittekind, a dealer from Vienna, places the date of production for the box in the nineteenth century. He claims it is not from the Meissen factory, but may still be considered German.\(^{18}\)

It is likely the scene was inspired from an engraved print. The artists' stylistic interpretations are present according to the probable periods in which they flourished. However, pictorially the scenes depict an eighteenth century hunting experience, for the clothing is reminiscent of this period: the tri-corne hat, breeches, and overcoat.

To wander, sight, pursue, capture, and to rest are all depicted on the trembleuse chocolate cup and saucer in Figure 20, in the Brunnier Collection, decorated in the Dresden style in the late nineteenth century. The
miniature scenes depict various stages of the hunt painted on curved surfaces.

Natural elements and textures are arranged to guide the eye to the area or point of interest. The scenes painted on the cup portray a circular composition supported with radiating tree trunks or a canopy-like branch protruding from a nearby tree. Other branches and shaded treatment of the ground direct the eye to the struggling stag or to the men on horseback.

Motion is perceived in the scenes. Strained motion is depicted in the positions of the animals' heads. The scene on the saucer shows the horse's head pulled back in an awkward manner as is that of the attacked stag on the cup, whose head is pushed backwards in an attempt to survive. The hounds appear sleek as they run in full cry with all four legs outstretched.

Colors are used to render a balanced composition. For light, middle, and dark tones are used proportionately. The scenes maintain a degree of depth and texture due in part to the clever use of color. For instance, depth is furthered by gray notations of foliage behind the colored scene. The use of shadow is generally notable, especially on the cup scenes.

The manner of application -- hand painting -- is easily adapted to the ware. The depiction of the animals is believable, while certain details are minimized, which may emphasize the mood more clearly. For example, the strained muscles and facial expressions are more difficult to achieve in miniature painting on porcelain. These expressive details are more evident in an engraved print.
In the engraving "Dem Hirschen werden die Hessen abgehauen oder die jarrets coupiret," Plate 4, Ridinger portrays a moment in the hunt which resembles the scenes painted on the trembleuse chocolate cup and saucer in Figure 22. The scene depicts hounds attacking the deer. Members of the hunting party are being summoned to the location by blasts of the horn. In the print this is evidenced by a man on the left and men on the right side of the deer blowing on their circular horns. Several comparisons are to be made between the print and the porcelain ware. Similarities exist where the stag is attacked by hounds and when the hunting party gathers.

The print shows the noble beast struggling for his life, while the dogs and man attack. In front of two diverging tree trunks, the stag throws his head back and tries to push the dogs away. The muscular strain of the stag and dogs is expressed particularly in the leg joint depictions and shadow details. On the porcelain ware, the scene is depicted with three instead of five dogs attacking. The sentiment of the scene remains the same, although some of the textures and details have been softened or removed.

The size of the hunting party being summoned to the deer is evident on the right side of the print. Two principal figures on horseback emerge. They are not unlike the two figures depicted on the porcelain ware in Figure 23. The man on the white or gray spotted horse carries a circular horn and has a hunting knife attached to his waist. Mounted on a black horse, the other man holds his whip in the air. Both the man and horse appear to look at the viewer. Details such as the knife belonging to the
man on the silver horse and the scarf tied around the other's neck are not represented on the cup. Fewer dogs are represented. In the print the dogs have generally lowered heads when running at full cry. On the cup they run at full cry, but are depicted with slightly raised heads. In this scene, as in the previous one, the expressive qualities depicted on the porcelain are modified versions of those portrayed in the print. In the scenes portrayed on the trembleuse chocolate cup and saucer, the landscape portions of the scene have been manipulated to focus on the subject and to strengthen the composition of the scenes. This manner of organization is in the baroque tradition and is called coulisse. Other hunting scenes painted in the eighteenth century and later on porcelain employ coulisse for pictorial organization. The scenes on the tea caddy, especially Figure 16, employ this technique. Another chocolate cup and saucer formerly in the Nachlass J. Paradies Collection is decorated with similar "Jagd-Emblemes," or hunting motifs. The ware is very similar in form to Figure 20. The handles are placed lower on the cup than the handles on the Brunnier cup. Scattered flowers are placed below the molded band near the rim. Both covers are irregularly shaped with a knob handle in the form of a bud. Figure 20 more decorative than the ware featured in the catalog. If Figure 20 was produced as was suggested in the nineteenth century, a situation arises similar to the tea caddy and porcelain box, for these scenes are of eighteenth century hunting expeditions transposed to porcelain decoration in the nineteenth century.
Transfer Printing and Lustre

Transfer printing may be used as a singular process for decoration or it may be combined with other processes, such as lustre. German wares containing hunt scenes in the Brunnier Collection do not use transfer printing or lustre techniques.

The transfer printing process was largely experimental throughout the last half of the eighteenth century and was more fully exploited in the first half of the nineteenth century. The Brunnier Collection of English ceramic wares consists of at least 23 wares decorated in this manner. Five of these wares were decorated between c. 1770 and c. 1790; of the remaining wares, 16 were dated from 1800 to c. 1835; one ware was dated 1907 and another remains undetermined.

Scenes were usually derived from engraved prints made from artists' drawings or paintings. Robert Hancock engraved a series of prints to be used for transferring onto porcelains. Included were: "Garden Scenes," "Ruins," "Birds," and "The Hunt." George Morland's sport and scenic paintings were frequent subjects printed on lustred jugs, c. 1815.

The lustre process was sometimes incorporated into the decoration of transfer printed wares. The transfer print was applied to the ware before it was glazed. Then certain areas of the printed scene are treated with the resist solution before the ware is lustred. A series of jugs were made from c. 1790 through the first quarter of the nineteenth century in this manner.

Motifs usually employed with lustre decoration are birds, flowers, animals, and other stylized designs. The depiction of man is seldom used
in this medium of decoration. Observations by Jeanette Hodgdon in Collecting Old English Lustre (1937) reveal that "when the human figure does occur in silver resist lustre, it is nearly always in underglaze blue of the so-called 'Morland' sportsman type.... As no attempt has been made to copy resist lustre, this is naturally highly prized by the connoisseur." A large collection of these wares exists in the Burnap Collection in the Nelson Gallery, Kansas City.

A jug in Figure 25, of the Brunnier Collection, is a "Morland sportsman type" produced around 1815 combining the transfer printing and lustre processes. The stalking scene on the jug represents a man in search of game. Reading from right to left, the scene portrays a man with two dogs, trees and ground covering, as well as a thatched cottage. The man and dogs are arranged around the pitcher. The placement renders forward motion as the man and his dogs appear to move in a steady, consistent, and cautious manner. The scene, printed in blue enamel, was transferred to a white ware. Lustre was applied using a resist method. The scene appears monochromatic as greater densities of blue were used to identify darker values. However, the blue may become a middle tone depending upon the amount of light present. In the photograph, the lustre is documented in a dark tone.

The application of the subject matter appears flat and cartoon-like because of the method used. The lustre can change the mood of the scene from gloom to delight, depending upon the amount of light present.

Pitchers decorated with this hunting motif are numerous. The Burnap Collection catalog lists 24 wares decorated with the Morland style hunting
motif. In 1914, the Metropolitan acquired a pitcher produced in the early nineteenth century with the same hunting scene. The pitcher was also featured in a sale catalog of the A. V. Stout Collection in 1941.22

Lustre was not only used in resist processes but was applied to wares as secondary decoration. The rim, base, and handle on the pitcher in Figure 27 was decorated with a purple lustre band. The scenes will be discussed under molded decorations. These scenes may also have been inspired by Morland's subject matter.

**Molded Relief**

Scenes which are molded may be of two varieties: those which are molded into the form of the ware, and those which are sprigged or applied to the ware. In the Brunnier Collection three wares produced in England with hunt scenes represent these processes. A hunt scene is molded into the pitcher in Figure 25, while hunt scenes are sprigged onto the jug and beaker in Figures 29 and 32.

Two scenes are illustrated on the pitcher in Figure 25 depicting triumph and fatigue from relentless activity. The primary scene on this pitcher appears flat, having very little or no perspective treatment except foreshortening. The landscape, animal, and human components of the composition are placed in a linear fashion. This arrangement gives the appearance of a broad scene with a backdrop placed directly behind the components. Despite the linear arrangement, triangular forms in the composition emerge; for example, the two men and dogs to their left or right, or the shape of the trees as they are depicted. Practically no motion is shown. The elements appear posed as if for a documentary picture. The
colors used for the ornamentation in this scene are intense and flatten the appearance of the subject matter. They are applied, giving notice to one plane despite the inclusion of relief, rendering form and depth to the composition. The colors used modify the textural qualities in the men's clothing, the dogs' fur, and the bark, branches, and leaves of the trees.

The second scene appears to be an isolated portion of the larger scene. It depicts two dogs on the grass with curved foliage surrounding them. The arrangement of the bushes and grass imply the manipulation of the pictorial elements, suggesting coulisse. The scene suggests stillness depicting the dogs' exhaustion and need for rest. The canary yellow background and other colors are intense. The brown and white of the dogs, with the textural grapevine border help to balance the intense use of yellow and green.

The pitcher was formed from a mold; a quick form of reproduction which is furthered in the painted treatment of the scene. The lack of pictorial details and painted manner reflect a vernacular form of mass production.

The sporting scenes depicted in the two preceding English pitchers in Figures 25 and 27 of the Brunnier Collection are most likely derived from George Morland's paintings or engravings. Morland was an eighteenth century painter who depicted many sporting scenes and other genre. His style was similar to that of Gainsborough and other romantic painters of his time. On pottery and porcelain his scenes are most frequently depicted on lustre wares produced in Staffordshire between 1810 and 1815. The scenes are transfer printed in blue, brown, or green under glaze on a white body.
Sometimes details were added in overglaze polychromes. An interesting variation of the use of Morland's scenes may be observed in a jug also attributed to the Staffordshire factories in a molded relief depiction of two male figures and their dogs painted in overglaze enamels. The figures and dogs in this depiction are probably derived from a Morland print, as they were also depicted on two lustre jugs in underglaze brown and green illustrated in the Burnap Collection catalog. A similar scene is also illustrated on a silver resist lustre jug decorated in underglaze blue in Plate 1 of Collecting Old English Lustre (1937) by Jeanette Hodgdon.

Molded relief motifs were another way in which decoration could be applied to a ceramic ware. The molded clays were usually composed of small segments including a border motif such as a grapevine, anthemium, or a scene carefully applied to the ware. The modeller was then responsible for meshing the parts to appear continuous. The smaller portions allowed for a planar scene or border to be applied to a curved surface. Elements in a relief hunt scene may be depicted as a whole unit or as separate entities. English stonewares often represent these aspects of pictorial depiction.

Elements such as the hunters, a king, dogs, trees, a stag, and sometimes a crest are molded and applied to a mug or jug individually. A mug in the Fulham style decorated in 1733, in the Smithsonian Collection, illustrates this form of decoration. Other examples incorporated windmills with miniature hunting scenes, possibly inspired from Delft designs. The potteries at Mortlake, approximately four miles west of Fulham, produced
salt glazed stonewares from c. 1752 through most of the nineteenth century. Some of the wares produced at the factory were decorated with hunt scenes. The workshop of Joseph Kishere appears to have been a family effort. For Susan, Kishere's daughter, was known to have "helped sometimes to stamp out the hunting figures in clay and place them on the jugs." These wares may have been similar to those wares mentioned with an elemental approach, for these wares were produced at the factory.

Pictorial elements and complete hunting scenes were produced in the Mortlake factories. The scenes included variations of foliages, men on horses or on foot, and hounds attacking a fox or hare. Similar hunting scenes were produced by other factories including those at Chesterfield or Brampton, of Wedgwood, Turner, Copeland, Spode, and at Davenport.

The jug in Figure 29 of the Brunnier Collection is a salt glazed stoneware produced c. 1840. The scene depicts the moment man arrives to the site where the game was captured. The scene reads from a right to left direction, from the horses to the men at the fence, following the dog as he jumps over it to join the four dogs gnawing on what may be a hare or fox. Trees and other foliage are present on either side of the fence. This is a scene relying totally upon relief and texture to portray the subject matter. The fence and foliage are textured while the horses and hounds have a smooth texture, depicting their joints but not their muscular tones. The dog jumping over the fence portrays motion, for he is depicted descending in midair. The remaining pictorial elements appear to remain still, observing the specter of death. The only color is the light brown glaze covering the entire ware. Changes in the texture of the molded
and applied scene determine the degree of contrast, and we perceive the scene visibly through the use of shadow.

The scene is composed from four molds, or one mold cut into four sections: the horses and grass beneath them, a man at the fence holding a whip while one dog jumps over it and two dogs try to run through it, a man jumping over the fence with a dog jumping forward from his two hind legs, and finally four dogs gnawing on a hare or fox. No areas of the scene are highlighted with additional pigments. However, certain areas are more noticeable than others due to surface changes. This manner of application creates an ordinary or dull hunting scene, for the elements are in a like manner.

Hunting scenes like the one portrayed on the jug were made by many English potteries during the eighteenth and nineteenth centuries. Potteries at Mortlake, Brampton, and Staffordshire were among others producing wares with similar hunting subjects, producing wares from the eighteenth century into the nineteenth century.

The hound handle on the jug in Figure 31 is in the form of a greyhound. Mugs and jugs have been known to have hound handles applied to them. On the jug the hound's paws and head rest on a protruding shelf-like structure. The ribs are incised and the hound's hind legs bend to join with the jug. A hound handle was used in this fashion in the potteries at Brampton. In place of a tightly coiled tail seen on the Brunner ware, the tail sometimes protrudes from the body of the hound re-attaching to the ware.29

Apparently hound handled jugs similar to Figure 31 were made by several
factories including Mortlake, Brampton, and as G. Wooliscroft Rhead notes, Isleworth and Staffordshire. Writing in *The Earthenware Collector* (1920), he reveals that "the well known 'hound' jugs associated with Brampton...", were imitated at Isleworth... The brown and buff stoneware jugs with sporting subjects made both in Staffordshire and at Brampton, were also produced at Isleworth from a conventional handle based upon the greyhound form." In Geoffrey Godden's *Encyclopedia of British Pottery and Porcelain* (1965) a hound handled pitcher with a sprigged hunting scene similar to Figure 31 is pictured. It was probably produced near Brampton and was dated around 1890. The greyhound handle and elements of the scene are treated in a similar manner but appear smooth or modified in clarity. The scene, handle, shape, and treatment beneath the spout are similar to Figure 31.

In 1833 William Copeland purchased the pottery works belonging to the Spode family. The Spode factory was known to have produced wares decorated with relief hunting scenes. Arthur Hayden observes in *Spode and His Successors* (n. d.) that "the molds at the old factory indicate Spode's seizure of English subjects in his ornament in relief, as something more appealing to his taste than gods and goddesses out of Italy." Thus, hunting scenes became for Spode more desirable than some of the classical subject matter also in vogue during the last half of the eighteenth century.

A Copeland stoneware beaker in Figure 32 was made around 1900. The scene on the beaker depicts excitement and survival, for the stag and the hounds attacking him. The motif in bas-relief, appears to have two parts; reading from the left to center and from the right to center, following the
cylindrical shape of the beaker. A horizontal rectangular mass forms the left portion of the composition, including a man whipping the hounds as they attack the stag. A vertical emphasis composes the right side of the composition encompassing two men on horses and a tree behind them. Both portions of the scene depict one moment of the hunt. The stressful and emotional factors of these moments have been captured. The man whipping his dogs covers his forehead with his left hand, as one of the dogs lies stunned or dead and others try to overcome the stag. The positioning of each dog is different and the muscles used to attack the stag are depicted. At the same time the stag with every bit of remaining energy tries to sustain and overcome the six or seven hounds which attack him. His weakness and impending doom are expressed as his head is lowered and right antler is torn from his head. His hind legs appear to be losing their anchored position on the ground. The stag's strength appears emaciated, for his muscles and ribs protrude in one final effort for survival.

Forward motion is depicted as two men on horseback approach the scene. The front horse has one leg in the wilderness portion of the scene as the other horse is more closely associated with the attack scene.

The only colors present are the dark brown background and the white applied bas-relief scene. Unlike other bas-relief scenes, this piece portrays great sensitivity and portrays many details in the surface decoration. The wrinkled clothing worn by the men, muscles of the animals, and the picturesque tree are distinct in their shape and portrayal. The fine clay and detailed work of the mold clarify the subject matter, making it
easier to decipher and thus portraying a vivid impression of the competitive life and death forces of the hunt.

Similar scenes were also applied to wares made in the Copeland-Spode factory. Variations were made from the "original" molds as G. E. Stringer states in "Notes on Staffordshire Bas-Reliefs of the Eighteenth and Nineteenth Centuries." He observes that in the factory of Copeland-Late Spode (since 1847), a potter "in his desire to be just that little bit different, has removed the two stocky hunters and substituted for them two broken down nags." Stringer continues to note "New Hall, Davenport, and Copeland-Late Spode, were contemporaries using the same bas-relief of the hunting scene, in the nineteenth century.

A pitcher illustrated in the *Antique Trader* (1977) is decorated with a similar hunting scene to the beaker in Figure 32. The scene is applied to a cobalt blue ground with an anthemium border. Hunting scenes were commonly produced in this style at the Copeland factory.

The clothing and hats of the men on the beaker suggest a nineteenth century depiction of the hunt. This coincides with the probable date of manufacture for this ware.

Hunting scenes represented within the wares of the Brunnier Collection followed trends established by European tastes. Glass wares of the Collection produced in Germany between 1700 and 1750 portray hunt scenes as primary and secondary motifs (see Figures 2, 4, and 5). In both forms the scene was presented in a naturalistic manner. However, the porcelain wares in the Collection were manufactured in Germany and extend from naturalism to realism (compare Figures 10 and 20). Hunt scenes portrayed naturally
represent exact details present in a scene. In contrast, realistic portrayals seek the appearances of naturalism (compare Plate 4 to Figures 22 and 23). Skilled artisans were necessary for the reproduction of these scenes.

English hunting scenes portrayed on wares in the Brunnier Collection were represented realistically. In most cases this includes the portrayal of scenes in a stylized or simplified manner (see Figures 25 through 31). Simplification of the subject matter fostered greater commercial success in the mass production of these wares. In this case craftsmanship was less dependent upon individual craftsmen but depended upon factory improvements for skillfully produced wares during the last half of the nineteenth century (see Figure 32). In general, hunting scenes portrayed in the decoration of glass, pottery, and porcelain wares in the Brunnier Collection were naturally and realistically reproduced. In some cases engraved prints were used as the source for inspiration and at times were transferred from prints to the wares.
FOOTNOTES

1 Bohemian or Central German. H. 10 inches. Accession number 27.185.60. Metropolitan Museum of Art.


4 Metropolitan Museum of Art. Accession number 27,185.192 a, b.

5 Buckley, The Art of Glass, p. 61.


8 William B. Honey, Dresden China (New York: David Rosenfeld, 1946), p. 50.


10 Weiss, p. 154.

11 Ibid., p. 155.


14 Honey, Dresden China, p. 153.

15 Ducret, German Porcelain, p. 290, 261.

16 Gustav Edmund Pazaurek, Deutsche Fayence und Porzellan Hausmaler (Leipzig: Karl W. Hiersemann, 1925), p. 333, Figure 290.

17 Honey, Dresden China, p. 158.

18 Metropolitan Museum of Art. Accession number 89.2.140.
19 Sammlung: Nachlass J. Paradies (Berlin: Hedwig Joseph, Kunst Auktions- haus, n. d.), p. 17, Plate 10, Figure 220.


22 Metropolitan Museum of Art. Accession number 41.66.4; H. 5 5/8 inches.


24 Ibid., p. 174, Figure 779.

25 Ibid., p. 176, Figures 779, 780.

26 Smithsonian Institution. Accession number 65.116.


28 Ibid., p. 126.

29 Ibid., ill. opposite p. 92.


34 Ibid., p. 3.

SUMMARY

In the progression of man's development he has relied upon pictorial images for communication and documentation. Hunting is one activity receiving this form of treatment. Thus, the hunt and events surrounding it have been expressed on cave walls and eventually in engraved prints. Artisans captured the spirit of the hunt and have transposed it into different media, changing the initial meaning of its pictorial representation.

The eighteenth and nineteenth centuries note a stylistic parting of hunting traditions. Primarily in the eighteenth century the hunt was a display of splendor presented by the noble classes. Hunting became a social activity also enjoyed by the aristocracy and middle class in the nineteenth century. These social changes are reflected within the wares produced during the eighteenth and nineteenth centuries. Porcelains and some glass wares made in Germany were regarded as elitist objects produced for patrons of the factories, primarily nobility. In England pottery wares were produced appealing to the aristocracy and middle class. These differences may be observed in the types of decoration chosen by the artisans.

Different kinds of decoration emerged on each object in which hunting motifs were used. Metal implements were inscribed or engraved, paper was printed, bones were carved, and tapestries were woven. Glass, pottery, and porcelain wares incorporated their own particular form of hunting decorations. The glass wares in the Brunnier Collection display hunt scenes
engraved into the surface of the material. Porcelain wares, especially from Germany, rely primarily upon painted portrayals of the hunt. English potteries including stonewares, depicted hunt scenes in a paint-like or flat manner through enamel painting and transfer printing with lustre decoration; or through texture in molded relief motifs.

In the wares analyzed, changes occurred in the manner in which they were decorated. For nobility and aristocracy, wares were decorated with hand processes. In painting or engraving, these hunt scenes were detailed and pictorially accurate according to the artisans' skill. Wares produced for the middle class reflect techniques developed for producing wares in volume, reducing the cost and uniqueness of the wares. England produced vessels from coarser materials with hunting scenes printed and molded onto them. These processes allowed for little variation reflecting more of a factory versus an artisan's style.

Competition is the drive one has to perform better, gather or produce more, and to survive within one's realm. It is present in the hunt and evident in the factories producing glass, pottery, and porcelain wares. Rivalries among manufacturers led to differences in the volume and location of factories producing wares with the hunting motif in England and Germany. The motif also vied with the decorative influences from oriental and classical designs.

In the same spirit, to advance or improve upon the present, portions of this study warrant further consideration. Our present understanding of the individual elements associated with the hunt including the landscape, animal, and human components could be explored further. One may attempt
to establish some correlation between the choice of hunting scenes and
the search for a European expression in pottery and porcelain. Presently,
insufficient evidence exists to determine if the Germans copied printed
scenes on glass or porcelain, transferring the exact pictorial information
derived from engraved prints to present standards. Inspirations for mo-
tifs used on the decorative arts could be interrogated in greater depth.

One may wonder what is to come from the physical and internal im-
provements of an individual, aside from increased chances for survival.
The rewards an animal, hunter, artisan, or writer may reap for possessing
a competitive spirit have been expressed by Anthony Trollope, a Victorian
writer and hunter: "To finish well is everything in hunting."
alkali: The salt acquired from plant ashes. The English and Germans used potash or brushwood ash in their glass. A harder glass was acquired when using potash in the glass. This form of glass was used for wheel engraving, especially during the seventeenth century.

biscuit ware: A ware which has been fired once in the kiln without a glaze.

chase: The technique of scratching through a painted or gilded surface with a metal or stone point. The details of gilded scenes on porcelains were usually chased.

enamels: Applied to ceramic or metal wares, enamels are composed of glass materials which fuse to the ware when fired.

en camieu: A term for painting in one color, such as puce.

engraving: The carving of a surface to form ornament.

en grisaille: A term for painting in shades of gray.

etching: The use of chemicals to erode a surface for decoration.

faience: A glaze containing tin-oxide which is applied to pottery.

feldspatic glaze: A glaze composed of feldspar for porcelains. This type of glaze was used on the wares produced at the Plymouth, Bristol, and New Hall factories in England.

gilding: The application to a ware of gold dust via a fixative and a light firing in a muffle kiln to adhere the gold to the ware. Materials used for fixatives were varied, including honey, oil, or japanner's size, and later mixtures of mercury with gold were used for adhering the metallic dusts. Gilding, applied to glass and porcelain wares through the eighteenth century, was replaced by some manufacturers with electroplating in the nineteenth century.

glass: A material composed of silica and alkali flux. Variations of the silica and alkali produce glass with different qualities in hardness, color, and light refraction. The components are melted at high temperatures and blown, poured, or pressed into desired forms. The cooling process is very slow permitting the glass to become crystalline and prevent destruction of the glass.

glaze: A mixture of clay and other materials which when applied to a ware and fired, form a hard non-porous glass-like surface on the ware.
Colored glazes when applied to a ware were not apparent until the ware was fired at high temperatures. Because similar materials were used in the glaze and clay, they form a permanent bond which adheres the glaze to the pottery or porcelain ware.

green ware: A dried unglazed ware before it is fired and becomes a biscuit ware.

hard-paste porcelain: A mixture of ground earths containing kaolin or china clay and petuntse or feldspar china stone. When the mixture was fired to temperatures near 1400 degrees centigrade the clay became nonporous and translucent; for the materials in the clay mixture, when mixed in proper proportions, became vitrified or glass-like.

Hausmaler or Hausmalerei: "House-painters" practicing the art of decorating factory produced wares outside the factory in private workshops. Beginning in the seventeenth century, Hausmaler painted enamel decorations on glass of lesser grades obtained from factories. Later, in the eighteenth century, some artisans shifted to the decoration of porcelain wares.

lead: A common glaze ingredient used by the Romans and Chinese since the Han dynasty. Leadless glazes were developed and used during the nineteenth century for health reasons. Borax was sometimes used instead of lead oxides or sulphides.

lustre: Lustre was first used in England during the second half of the eighteenth century incorporating gold, silver or platinum, purple, or pink colored lustres. Lustre was applied in a liquid state to a glazed surface before firing; it could be applied directly to a ware or through a resist process.

Maler: The German word for painter.

metallic glazes: Developed in China during the Tang dynasty, these glazes were produced from the ore of various metals. From the ore of copper a green color was obtained, as was "blue from cobalt, purple from manganese, and yellow from antimony."

mold: A block which has been carved with the desired shape and textures for the ware to be produced. For ceramic wares, molds are usually made of plaster to absorb the excessive moisture in a slip solution. Complete wares or appendages could be formed in this manner.

muffle kiln: A kiln used by artisans for light firing. Muffle kilns were often used to adhere enamels and gilding to glass and porcelain wares.

porcelain: A translucent ware produced by a mixture of clays when fired.
Porcelain was originally produced in China to imitate the translucent qualities of jade. Porcelains may be divided into two types: hard paste and soft paste porcelains.

pottery: A mixture of ground earths which when fired produce an opaque and usually porous ware.

resist process: A surface treated with a mixture of glycerine or molasses to repel the decorative material when it is applied. Some potters decorating wares with lustre employed this process.

salt glaze: A permanent "orange peel-like" glaze which occurs when salt is added to the kiln. The heat of the kiln turns the salt to a vapor which settles on the wares in the kiln.

Schwarzlot: A German term for black enamel glazes applied to porcelain and glass wares.

silica: A non-metallic ingredient of glass. Sand is a form of silica.

slip solution: A mixture of clay and water to the consistency of heavy cream.

soft paste porcelain: A mixture of clays combined with powdered glass to produce a porous, translucent ware. England experimented with this mixture around 1800 and added calcined ox bones to make a stronger soft paste porcelain. These porcelains are fired to temperatures nearing 1100 degrees centigrade.10

sprigging: The application of a relief motif formed in small metal or plastic molds to a clay body.

stoneware: An opaque ware composed of clays which when fired become non-porous and partially vitrified. Stonewares are often glazed with salt.

tin-oxide: A metallic compound which when added to a glaze or glass and heated produces opaque white substances. Faience refers to a pottery to which a glaze with a tin-oxide base has been applied.

transfer printing: This process was desired for applying identical decorative patterns to wares. Inspired from the engraving process, paper printed with enamel from a metal plate was applied to the ware. The patterns were first applied to wares with glazed surfaces. As the technique developed, printed motifs were applied before the glaze.11
FOOTNOTES


3 See Osborne, Oxford Dictionary of the Decorative Arts, p. 131; William B. Honey, Old English Porcelain (London: Faber and Faber, Ltd., 1946),

4 Osborne, p. 130.

5 Ibid.

6 Ibid.


8 English and American Ceramics of the Eighteenth and Nineteenth Centuries: A Selection from the Collection of Mr. and Mrs. Harold G. Duckworth (Toledo: Toledo Museum of Art, 1968), p. 19.


10 Ibid., p. 130.

11 English and American Ceramics, p. 17.
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