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**«JANUARY» AND «JUNE» FROM THE KHANENKO COLLECTION: A BROAD CONTEXT
SURROUNDING SMALL PLATES****Olga Apenko****«Січень» та «Червень» із колекції Ханенків: широкий контекст довкола малих тарілок****Ольга Апенько**

Дослідження двох емальованих тарілочок із колекції Національного музею мистецтв імені Богдана та Варвари Ханенків у Києві є першою ґрунтовною публікацією цих предметів, попередньо невідомих міжнародній спільноті істориків мистецтва. Розгалужуючись у численних напрямках, її головною метою є виділення потенційних методів контекстуалізації та інтерпретації, необхідних для майбутнього повоєнного переосмислення експозиції Музею Ханенків. Передусім, авторка уточнює атрибуцію тарілок майстерні П'єра Раймона та їхнє датування, а також підсумовує попередні дослідження, які стосуються визначення предметів, що належать до тієї ж серії. Вписуючи предмети в їхній історичний, релігійний та соціальний контексти, розвідка підкреслює їхнє застосування як частини урочистих сервізів, так званих «service d'apparat», а також, вживаючи термін, запропонований Елізабет Каррі, «предметів для розмов/conversation pieces». Нещодавні відкриття французьких дослідників у галузі історії графічних мистецтв та історії рисунку доповнили наші знання щодо тарілок «Січень» та «Червень». Завдяки їм, ми можемо не лише ідентифікувати графічні моделі до цих емалевих предметів (як твори Етьєна Делона), але також віднайти першопочаткового автора композицій (визначеного як Батист Пеллерен). Авторка також відкриває дискусію щодо належного іменування замовників сервізу та пропонує до дослідницького вжитку прізвище Шаспу замість раніше публікованого Шаспу де Верней – що є потенційним виправленням анахронізму у тематичних дослідженнях. Стаття також надає додаткові відомості щодо другорядних декоративних елементів в оздобленні цих та подібних предметів декоративно-ужиткового мистецтва другої половини XVI століття та їхньої інтерпретації, таким чином пропонуючи додаткові елементи до відома музейних кураторів та істориків мистецтва відповідного профілю.

Ключові слова: лімозькі емалі, Лімож, П'єр Раймон, Музей Ханенків, Національний музей мистецтв імені Богдана та Варвари Ханенків, Січень, Червень, герб, урочистий сервіз, service d'apparat, Етьєн Делон, Батист Пеллерен, труди місяців, місяці року, дресуар, креденце, декоративно-прикладне мистецтво, атрибуція, українські колекціонери, протестантизм, Богдан та Варвара Ханенки.

*«(...) the main job of "museum people" is to provide visitors
with clear information about what they are looking at».*
(Michel Laclotte)

Before the full-scale Russian invasion in Ukraine, these two plates depicting genre scenes were part of the permanent exhibition at the Bohdan and Varvara Khanenko National Museum of Arts. They were featured only once in a museum's temporary exhibition (Французька весна/Le

printemps français, 2020) and have not undergone any detailed explanation within the French art museum's display. Although briefly mentioned in a few Ukrainian publications (Бабенцова, Рябікіна 1983, cat. 132, 135; Жильцова 2016, p. 206-207), they remain entirely unknown to the global art historian community.

The article presents an interim summary of ongoing research on these objects and forms a part of a broader investigation dedicated to Limoges enamels spanning the 13th to the 19th century within the museum's collection, encompassing their imitations and variations. The Khanenko Museum's collection, comprising approximately forty enamelled items, offers an avenue to delve into pivotal aspects of the production and circulation history of works by Limoges masters, shedding light on the social connections and practices underpinning their creation. This task becomes particularly challenging for museum curators amidst wartime when the collection remains inaccessible for public viewing, prompting contemplation on future exhibitions and the potential for unveiling new contexts and unexpected connections when these artworks become accessible again.

Through this article, we aim to consolidate existing knowledge surrounding this category of museum objects while introducing fresh points for discussion regarding the contextual backdrop of their creation.

The barometers of power and talking-pieces

Having endured the Black Death in the mid-14th century, Europe embarked on a period of rediscovering the joy of life. With a significantly reduced population, there arose a sense of relative abundance in food, complemented by the Great Geographical Discoveries that introduced new, previously unexplored tastes. These factors likely contributed to the sudden surge in Europeans' interest in tableware. The diversity of consumables and the opulence of the vessels from which they were consumed became indicators of power and social status.

A princely banquet evolved to encompass theatrical elements, leading participants to develop ritualistic social codes, laying the foundation for what would later be termed «protocol» and «etiquette» (Crépin-Leblond 1995, p. 12). The significance of these meals was also underscored by thinkers of the era: in the 1490s, humanist Giovanni Pontano authored «I trattati delle virtui sociale», including the organization and embellishment of feasts among the five principal virtues associated with spending money. Pontano viewed such expenditures as manifestations of core values: hospitality and a willingness to engage in exchange, including intellectual exchange (Leipkes 2010, p. 254).

However, the ornamental use of tableware quickly surpassed its practical function. While 15th-century «Hispano-Moresque» lustreware, as evidenced by numerous documents, was still utilized for dining purposes, Italian maiolica, particularly «istoriato» pieces, gradually transformed into primarily aesthetic objects. The extensive variety and increasing intricacy of these, alongside later enamelled, ware led to the evolution of social customs centred around their display and admiration.

Commencing in the 13th century, the furniture associated with such exhibitions served as a complement to the dining table, receiving dishes immediately before and during dining for the swapping of plates (fig. 2). However, during the Renaissance, this furniture—known as «credenze» in Italian or «dressoir» in French—acquired independent significance. Basic dishes remained on the table for eating purposes, while decorative plates, jars, and candlesticks were showcased to delight guests, subtly reflecting the host's affluence (fig. 3). Thierry Crépin-Leblond noted that decorative tableware «represented the barometer of power» (Crépin-Leblond 1995, p. 8). Consequently, these highly sought-after objects often became part of special orders. Concurrently, «istoriato» maiolica and, from the 1540s onward, painted enamels facilitated erudite conversations. The resurgence of interest in Antiquity, triggered by the archaeological rediscovery of Roman and Greek cultures,

influenced philological and philosophical archaeology. Humanist scholars introduced numerous new narratives to the cultural sphere, unraveling and interpreting them became a distinct pleasure. As a result, decorative dishes were not limited to dining rooms but also found their place in study rooms, or «studiolo». According to Elizabeth Curry, «Antiques were not the only choice for the study; indeed, some objects were particularly in demand precisely because they were in some way novel, often made using innovative techniques or materials. This is one explanation for the frequent appearance of glass and maiolica goods in inventories and paintings of the studies (...) These were all «talking-pieces», intended to stimulate conversation and intellectual exchange». (Currie, 2006, p. 91).

In this context, the service set emerged – a collection of tableware items unified by a common decorative theme, often including the patron's coat of arms. Such services, used for exhibition purposes, are known as *ceremonial services*, or *services d'apparat* (fr.). A hypothesis exists, according to which such services were used only once: at the time of giving or receiving them as an order or a gift, which often coincided with a certain key moment in life: marriage, birth of a child, arrival of a representative of the royal family to the city, etc. (Crépin-Leblond 1995, p. 8). Few documents also exist, which witness some rare cases of enameled and *istoriato* majolica for consuming purposes. Thierry Crépin Leblond mentions the inventory of Anne de Montmorency's possessions of 1556, where six little enamelled bowls are said to be used «to put jam» (Mirot 1920, p. 248, cited in: Crépin-Leblond 1995, p. 105). He adds also that some evidence exists on using covered footed bowls called *tazze* as *drageoirs* (*Idem.*).

January and June

Starting from the last decades of the 15th century, the city of Limoges became a leading supplier of objects produced by highly skillful application of colored enamels and gilding to copper plates. And if almost until the middle of the 16th century, this center produced paxes, series of plates for retables and individual plaques depicting religious subjects (often based on miniatures from illuminated manuscripts and engravings by Dürer), it later changed its specialization. Starting from the 1540s, customers became more and more interested in dishes decorated with images of mythological subjects and characters, grotesque ornaments and allegorical scenes (simultaneously, a certain part of subjects remain borrowed from the New and especially the Old Testaments). The first *service d'apparat* appeared in Limoges after 1548, in the workshop of Pierre Raymond, after which other enamellers joined the new direction. Complex themes and craftsmanship of these items allowed them to be displayed both in the living room on the *dressoir* and in the study. They were used not only as aesthetic pleasures but also as bases for discussions on newly discovered ancient themes, more or less known graphic prototypes, as well as for debating on contemporary political and religious issues, such as conflicts between Catholics and Protestants (about the religious contexts surrounding Limoges enamels see: Grand-Dewyse Camille, 2011).

The plates from the Khanenko collection are part of one of the four currently known Limoges services adorned with a coat of arms. This grants them a unique status among the thousands of works crafted by Limousin masters, generating considerable scholarly interest (Descheermaker 1994, Crépin-Leblond 1995, Verdier 1967, Fay 1977, Notion Barbe 2002, etc.). Fashioned in the trendy grisaille palette, they exhibit restrained use of salmon-pink, red, blue enamel, and gilding. Their stylistic coherence, shared coat of arms, and similar grotesque border designs indicate their membership in the same service d'apparat. However, the most compelling features lie in the imagery adorning the front and back of these plates.

The central scene of the first plate, labelled IANVIER (Middle French for January) (fig. 1), portrays a cosy winter evening in an affluent household. The master and mistress are seated by a domestic fireplace at a table draped with a cloth, accompanied by three pets eagerly awaiting dinner

alongside their owners. A young man is seen serving wine to the master, while his elder colleague brings in a hot dish. In the background, a glimpse into the kitchen reveals a maid removing a pot from a blazing chimney. Through a solitary window, a mountain landscape unfolds. The table setting in «January» hints at contemporary serving practices known to the artist behind the scene's composition.

In front of the master is a flat-footed dish, likely holding a tranchoir – a broad slice of bread on which the main course would be cut. Soaked in its juices, this slice might later be served to those lower on the social ladder. The flat rectangles depicted on the table near the master and opposite him are likely small pieces of fabric for wiping hands, which would touch the food (there are no forks on the table). There is only one wine glass, presumably for the master of the house, along with a footed salt cellar and several small containers, likely containing some condiments. This table setting is observed both in late medieval miniatures (fig. 4) and in 16th-century paintings (fig. 5).

The composition of «January» is crowned with the sign of Aquarius on a golden background, and the reverse of this plate is decorated with a profile of Emperor Titus (39 – 81 AD) with the inscription «TITVS ONZIEME ANPEREVR».

On the plate marked with the inscription IVING (fig. 6), two men and a woman are depicted shearing sheep against a rural hilly landscape with a bricked house. In the second plan, a solitary figure of a shepherd is visible, while in the third plan, an unknown building with ancient columns is depicted. The composition is topped with an image of the zodiac sign of Cancer on a golden background. In keeping with the customs of the time, it is depicted in the form of a shrimp (de Tarvarent 1958, p. 132-133). On the reverse of the plate, a male profile in a laurel wreath is shown. The Middle French inscription «CLAVDIVS SINCVIEME AMPEREVR» surrounding it identifies the figure as Emperor Claudius (10 BC – 54 AD).

«In the sweat of your face shall you eat bread»

The depiction of the months of the year or the activities associated with each month was a common theme in French applied arts. This theme was widely illustrated during the Middle Ages, appearing in tapestries, stained glass, and books of hours. The theological significance of this series lay in reminding the faithful that Original Sin compelled humanity to earn its bread «in the sweat of your face» (Genesis 3:19), rhythmizing human life with the changing of labour that defines the calendar year. In the medieval version of the time, the representation of the months would, undoubtedly, be followed not only by the observation of the sky for the astrological signs on it, but also would mention some link to movable and fixed religious feasts (Hüe 2014, p. 71-96). Represented in a secular Renaissance context, the months get some autonomy, as they are represented with no connection to the religious feasts.

This theme took on a new form with the advent of engraving. It's widely acknowledged that Limoges enamellers extensively utilized graphic sources, meticulously preserving collections of prints passed down within dynasties of masters (Beyssi-Cassan 2006, p. 179-234). The «Labours of the Months» were likely popular among Protestants, given that labour was considered fundamental for salvation. Etienne Delaune (1518/19 - 1583), a member of this religious group, was an engraver whose prints suited the tastes of the time, quickly disseminating as separate sheets (Graver la Renaissance 2020, p. 114). Around 1561, his first series depicting the «Months of the Year» was published. These detailed rectangular images displayed monthly activities framed by imaginative grotesque ornaments. January's scene in this series featured not only dining in a wealthy home but also depicted those freezing outside (fig. 7).

However, the 1561 series did not notably affect Limoges masters. Delaune's second series, «Twelve Months or Various Occupations of People throughout the Year» (1568), presented visually simpler and less allegorical oval compositions, which enamoured enamellers. The theme of annual

activities permeated works from all the major workshops of the 1570s to 1590s (Jean Miette, Pierre and Martial Courteys, Jean de Court). Yet, it particularly captivated Pierre Reymond's workshop (1513 - 1584) and patrons, leading to the creation of at least four thematic services, notably the Louvre Museum's collection (Baratte 2000, p. 222-230). Delaune's engravings from the second series (fig. 8 and 9) served as graphic models for the plates «January» and «June» from the Khanenko Collection.

Resurrection of the Author

Analysing the entry of a particular composition into the Limoges masters' repertoire sometimes allows us to go beyond merely identifying its graphic model. Research conducted by colleagues at the National Institute of Art History in Paris has significantly contributed to understanding the true inventor behind the compositions depicted on our plates. For centuries, Etienne Delaune has been considered the epitome of a Renaissance man: an engraver and jeweller believed to have drawn all the compositions he later approached with his chisel. His engravings, often signed with the Latin variant of his name—Stephanus—never credited the inventor of the depicted composition. However, the significant decline in the quality of Delaune's compositions after his expulsion from Paris to Strasbourg in 1573, amidst heightened persecution of Protestants, led researcher Valerie Auclair (Auclair 2009) to hypothesize that Delaune was forcibly cut off from his primary supplier of graphic models during this period. After years of archival research and a comprehensive campaign to study stylistically related drawings, a research group concluded that «Baptiste Pellerin's thought was behind Delaune's hand» (Baptiste Pellerin et l'art parisien de la Renaissance 2014, p. 27).

Baptiste Pellerin (? - 1575) disappeared from French art history from its earliest researcher, André Félibien (17th century), until the 1950s (see Baydova 2023, p. 173). An artist credited with hundreds of original compositions, illuminating miniatures for *Livre d'Heures* de Claude Gouffier (fig. 10), and collaborating with Jean Cousin, Pellerin was forgotten, and his body of work was only restored four hundred and fifty years after his death. This rediscovery has aptly been termed the «resurrection of Pellerin» (Baptiste Pellerin et l'art parisien de la Renaissance 2014, p. 23). Following articles about his legacy and his associations with other engravers, a significant segment of the exhibition «Engraving the Renaissance: Etienne Delaune and the Decorative Arts», held in 2020 at the Museum of the Renaissance in Ecoen, was dedicated to this newly rediscovered artist.

Henri Zerner observed that «The return of Pellerin takes away from [Delone] the main part of his drawn work - even preparatory drawings for his own engravings - and casts doubt on his abilities as a draftsman» (Zerner 2014, p. 7). Yet, he notes that similar practices by Marcantonio Raimondi, who reworked other people's compositions, did not diminish his renown as a brilliant Renaissance engraver in Italy. Zerner praises Delone's engraving technique for its refinement and delicacy, acknowledging some anatomical discrepancies between his drawings and engravings but attributing them to the challenges of translating intricate details from drawing to engraving. Zerner asserts that despite not being an inventor like Pellerin, Delone remains an original and top-notch engraver.

Delone, who signed most of his engravings, never credited the authorship of his compositions. Researchers speculate on the absence of surviving documents stipulating the terms of Baptiste Pellerin's collaboration with him and other engravers (Baptiste Pellerin et l'art parisien de la Renaissance 2014, p. 23). They suggest that although such contracts might have existed, none have endured to the present day. Notably, Pellerin's notable work for the king suggests he was not a nameless figure. Guy-Michel Leproux, citing few contemporary references to Pellerin as «maistre Baptiste», underscores his recognition among his peers (Leproux 2020, p. 58).

Hypotheses about missing documents are further supported by the argument that the material status of a draftsman was considered inferior to that of an engraver, potentially allowing

Pellerin to fade from historical records. «Execution was often deemed more valuable and lucratively compensated than conception. Pellerin's case exemplifies this paradigm» (Baptiste Pellerin et l'art parisien de la Renaissance 2014, p. 226).

Unfortunately, to this day, no preparatory drawings by Baptiste Pellerin for the engravings «January» and «June» have survived. Nevertheless, the similarities are evident between personages from some of his other compositions and those of the Months of the year (see fig. 11 in comparison with the «Month of January»). As for Etienne Delone's engravings, a copy of «June» has been preserved, in particular, in the Strasbourg Cabinet of Prints (inv. 77.2013.0.305) and the Louvre (inv. L 48 LR/175 Recto), and with «January» – at the National Library of France.

On the reverse side

In examining the imperial profiles featured on the reverse side, one might assume the names were derived from the popular Suetonius treatise «The Life of the Twelve Caesars», newly discovered and well-received in educated circles. The first French edition of this latter occurred in 1548 in Paris, followed by another publication in 1569 in Lyon. It was anticipated that these names would align with a series of widely known engravings by Marcantonio Raimondi (refer to Notin, Barbe, 2002, p. 188-192). However, as elaborated below, the chosen set of emperors for the discussed series doesn't precisely match the Suetonian list, and the profiles don't resemble Raimondi's models. Alongside the initial emperors, Trajan and Nerva's profiles appear on the reverse.

This list, extended by the Antonites, was illustrated by Jean Bourdichon, under the commission of King Francois I around 1520. The profile orientations, their more elongated features compared to the Italian versions, and the depiction of the emperors' attire and embellishments on the plate backs (fig. 14, 15) closely align with Bourdichon's miniatures (fig. 12, 13). The representation of Trajanus, featuring a Cupid on the armour's chest (refer to Netzer p. 87), strongly suggests a connection between Bourdichon and Reymond's workshop. While the manuscript may not directly serve as graphic models for the reverses of our plates at this research stage, an inquiry remains regarding a potential shared graphic model for both depictions or a graphic model derived from the illuminated manuscript.

Name of the Enameller, name of the Patron

The plates «June» and «January» were acquired by Bogdan and Varvara Khanenko at an auction of the Pavillon d'Horloge Museum at Villa Borghese in Rome formed on the basis of princes Borghèse's, comte Grégoire Stroganoff or comte Prosper d'Epinay collections (Villa Borghese 21 mars 1893, p. 90-91). They were sold on the 8th day of the auction, together with four plates with the story of Psyché (later known as lot 117, Hôtel Lambert auction 2022 and one of the Givenchy's plates). A day earlier, an oval plate representing a scene from the story of Moses was sold (lot 114, Hôtel Lambert auction, 2022).

The catalogue authors, whose copy is housed in the Khanenko library, clearly describe the depicted subjects and inscriptions but provide a broad dating of the plates to the 16th century without associating them with the works of the Reymond workshop. Additionally, they do not identify the coat of arms, which remained anonymous until the 1970s. The first attribution of the two plates to Pierre Reymond occurred in Kyiv, in the earliest inventory-like notes presumably made by Bohdan Khanenko *himself* (*Archive of the Khanenko Museum, op. No. 1, case No. 3, unit 11, before 1917*). Further, the plate «June» was published with the same attribution in the catalogue of the Museum of Western and Oriental Art (Бабенцова, Рябікіна 1983, cat. 132, 135). Subsequent comparative analysis with signed examples of Pierre Reymond's works, including the Mesmes service (Louvre) and other samples, led to refining this attribution. Although lacking the author's

monogram, these plates were largely ascribed to his workshop. This attribution seems even more plausible considering the practices of Limoges workshops, where multiple artisans could contribute to different stages of an item's creation, and the pieces crafted by the workshop master were typically marked with his monogram or full name.

In determining the manufacturing year of the plates, several clear indicators help establish a timeframe. The creation of the second series of «Labours of the Months» in 1568 marks the earliest possible dating, while the upper limit aligns with the death year of the workshop's leader: 1584. Another significant date influencing the dating range is the year 1577, denoted on a candlestick from the Foundation Abegg, personally dated and monogrammed by Reymond as 'PR 1577.' Notably, this object bears the same coat of arms visible on Khanenko's plates. Antoinette Faÿ initially endeavored to identify the owner of this coat of arms: «d'azur au phénix d'or sur son immortalité de gueules, accompagné en chef chargé de trois croissants d'argent» (fig. 16). Her research, supported by consultants, linked it to the Chaspoux de Verneuil family (Faÿ 1971, p. 22). Unlike certain other substantial orders with surviving documentation, like those from the Segvier family of Paris (c. 1556-1558) or Linhard I Tucher from Nuremberg (c. 1558), there are no surviving written records documenting the order for our series.

At this juncture of the investigation, a reconsideration of the surname of the patron linked to the coat of arms is deemed necessary based on Antoinette Faÿ's findings. The Généanet database traces the Chaspoux family's origins to the Loire region, with Jean I Chaspoux (Jean I Chaspoux 1540 - ?) being the earliest known member. His son, Jean II Chaspoux Seigneur de la Piardière (1565 - 1652), held the title of knight-squire (écuyer chevalier), and his grandson, Jacques I Chaspoux (October 12, 1606 - 1662), was the first to bear the title of lord of Verneuil et de la Piardière. This is corroborated by the Dictionnaire de la noblesse (Aubert de La Chesnaye Des Bois, Tome IV, 1772, p. 237), confirming Jacques I Chaspoux as the family's first member to acquire the Verneuil castle from Olivier de Saint-Georges around 1644. In 1649, he ascended to state councillor by decree. Hence, the name Chaspoux de Verneuil emerged nearly a century after the creation of our plates, while it is highly likely that the individual for whom the service was intended was still surnamed Chaspoux. An assumption could be posited that it might have been Jean I Chaspoux, the family's initial known member, aged between 30-40 during the service's creation.

The Chaspoux Service: an Attempt at Reconstruction

In the 20th century, two Parisian couturiers, Hubert de Givenchy and Yves Saint Laurent, made efforts to amass various pieces from the Chaspoux (de Verneuil) service. Described in the catalog of the Givenchy enamel collection as «*significant due to its representation of the tastes of affluent provincial nobility, this service reflects a preference for homogeneous monochrome series envisioned for prominent buffets in reception rooms*» (Descheemaeker 1994, p. 26). The Givenchy collection comprised five items: two plates featuring activities of the year («August/Nerva» and «October/Otho»), a large oval plate depicting the judgment of Moses, and two plates illustrating episodes from the story of Psyche. Alexis Kugel and Bernard Descheemaeker, the authors of the catalogue, compiled the first comprehensive list of preserved service items, excluding the plates from Kyiv, which were not within their knowledge.

Subsequently, five items from the Givenchy collection were acquired by Yves Saint Laurent and Pierre Bergé. They supplemented this with the plate «September/Nero» (formerly in the collections of Count Rosebery and the Kugel gallery: Descheemaeker 1994, p. 41) and another plate depicting an episode from the story of Psyche, amassing a total of seven items from the same service. After Saint Laurent's passing, Pierre Bergé auctioned their joint collection at Christie's in Paris, famously dubbed «The Auction of the Century» (de Nicolay-Mazery, 2009). Following a period of absence from public view, the plates «August», «September» the dish portraying the judgment

of Moses, and two Psyche story plates resurfaced in 2022 at a Sotheby's auction (Hôtel Lambert, Une Collection Princière, Volume II: Kunstkammer, 12 October 2022, Paris, lots 114, 115, 116, 117, 118). However, two more items from the former Yves Saint Laurent collection are yet to reappear on the art market.

Part of this service belongs to other, unknown, private collections. Thus, the plates «February/Vespasian» and «July/Galba», which previously belonged to James and Diana Rothschild and were exhibited in the «History of Labour» section at the World Exhibition in 1867 («L'exposition universelle à Trocadéro», 1867, no. 2995), were visible at Paris Sotheby's in March 2005 (Sotheby's 24 March, 2005, p. 16, 17, 18, 19, lot 7). Several more items are kept in state collections: the plate «March/Caligula» in the Museo Civico in Cremona (inv. Fb 45, Puerari, 1976, p. 125-126, ill. 587, fig. 17), and «April/Octavian Augustus» and «May/Trajan» in the Kunstgewerbemuseum in Berlin (Netzer, 1999, p. 84-87, fig. 18).

In total, we know the more or less precise locations of ten plates from the «Labours of the Year» series attributed to Chaspoux. We hold optimism that over time, the plates representing "November" and "December" (featuring emperors such as César, Tibère, Vitellius, Domitien, Hadrien, or Antonin le Pieux on the reverse) will also come to light and be accessible to researchers. Additionally, an updated list of Chaspoux (de Verneuil) plates depicting episodes from the story of Psyche was published in 2002 by Veronique Notin and Françoise Barbe (Notin, Barbe 2002, p. 135-136).

A visual examination of the objects suggests the involvement of various artisans from the workshop in creating this service. For instance, the hand responsible for adding red enamel to the grotesque borders of the «August» and «October» plates tended toward depicting dynamic figures with rounded joints, while the enameller who worked on «April», «May», «June», «July», «January», and «February» favoured a more ascetic depiction with elongated, restrained figures. Master Reymond himself, indicated by a monogram and signature on the candlestick from the Fondation Abegg, crafted light, plump, plastic figures with meticulous attention to developing carnations. Collaborative work under Pierre Reymond's guidance likely facilitated the creation of perhaps the most extensive service produced by this workshop.

It is suggested that a Chaspoux family member's order included twelve small plates representing the months of the year, thirty-two larger plates with the story of Psyche (corroborating existing graphic models and Roman numerals on consecutive plates), one or several large oval plates portraying scenes from the story of Moses (Descheemaeker 1994 p. 42-45), two *tazze* from the Walter's Art Gallery, Baltimore (inv. 44.66 and 44.67 : Verdier 1967, p. 235-243, fig. 19), along with an unspecified number of pitchers, salt cellars (two currently known at the Hermitage, Saint-Petersburg: Rappé, Boulkina 2004, p. 186-187), and chandeliers (including one from the Fondation Abegg). This implies the service encompassed a minimum of twenty (known to researchers) to a potential maximum of fifty objects bearing this coat of arms.

Given the scale of such an order, it likely spanned a considerable period. Thus, we refrain from attributing the entire service to the single year 1577, opting instead to suggest a dating range between 1570-1580 for our plates. The amalgamation of diverse themes within a single order remains enigmatic: spanning ancient myths about Psyche (in Apuleius' retelling), the Labours of Hercules (depicted on the Fondation Abegg chandelier), battles between tritons and centaurs (the Hermitage salt cellars), narratives from the Old Testament about Moses and Abraham (the Baltimore *tazze*), and ranging to «calendar» subjects and Roman emperors.

«Peopled Scrolls»

Almost all the tableware produced in the Reymond workshop is adorned with grotesques, and the plates from the Chaspoux service are no exception. As Camille Grand-Dewyse points out, «The

enameller inherits from a tradition that began in Greek Antiquity, where the intertwining of animal and human characters in plant garlands flourished...» (Grand-Dewyse, 2011, p. 304). Grotesques, observed by artists on the walls of newly discovered ancient Roman patrician houses, became pervasive across various forms of art in Italy and, through the artists of the Fontainebleau school, captivated French creators as well.

The borders of «June» and «January», like the other plates in the series, feature intertwining lush grape clusters, satyr-like creatures, and chariots with putti playing golden trumpets. This decorative motif is replicated on all known plates from this monthly series and also embellishes the signed (bearing the monogram PR) plates of the Mesm service (Louvre, inv. OA 4021 - 4024, Baratte 2000, p. 216-219, fig. 20).

In contrast to many other items, the Reymond workshop's decoration does not carry a concealed anticlerical meaning (refer to Grand-Dewyse, 2011). Instead, it likely conveys alternative worldviews shared by the artist and patrons. The presence of 'peopled scrolls,' also seen on our plates, references the Dionysian visual repertoire: «Dionysian motifs are driven by the excessive and playful nature of these characters, whose physical entanglement harkens back to the dynamism of nature, perpetually creating new forms...» (Grand-Dewyse, 2011, p. 304). This notion of interconnectedness within nature resonated with Renaissance Neoplatonists (Ibid.). However, it remains uncertain whether these philosophical beliefs were embraced by the artist, patron, or both.

Speculation arises as to whether the chosen iconographic themes and the associated social networks might contribute to our understanding of the individuals who, over five hundred years ago, commissioned the creation of the two plates now housed in the museum. Were they Protestants, Neoplatonists, or merely followers of the latest trends? This becomes a potential avenue for future research. It remains a mystery how long the Chaspoux service was in production, whether it was acquired as a whole or in parts, spanning different years or a short timeframe. Ultimately, who selected these themes—what roles did the enamellers play, and what influence did patrons' personal tastes or aspirations for social recognition in their desired circles hold?

The unravelling of the «peopled scrolls» adorning these museum items, somewhat familiar to visitors, unfolds gradually and ties into numerous ongoing discoveries by art historians worldwide. Though these endeavours are ongoing, they bring us closer to the Renaissance-era individuals' experiences. Consequently, they enable our cherished museums to recount ever-evolving narratives, introducing and altering details, posing fresh queries, and shedding light on names previously obscured.



Fig. 1 Pierre Reymond workshop, «January» plate, around 1570-1580, The Bohdan and Varvara Khanenko National Museum of Arts, Kyiv, inv. 151 BR



Fig. 2 Illumination of the French manuscript 9342, The gesture or story of the noble Alexander, king of Macedonia, 15th century, Gallica/BNF

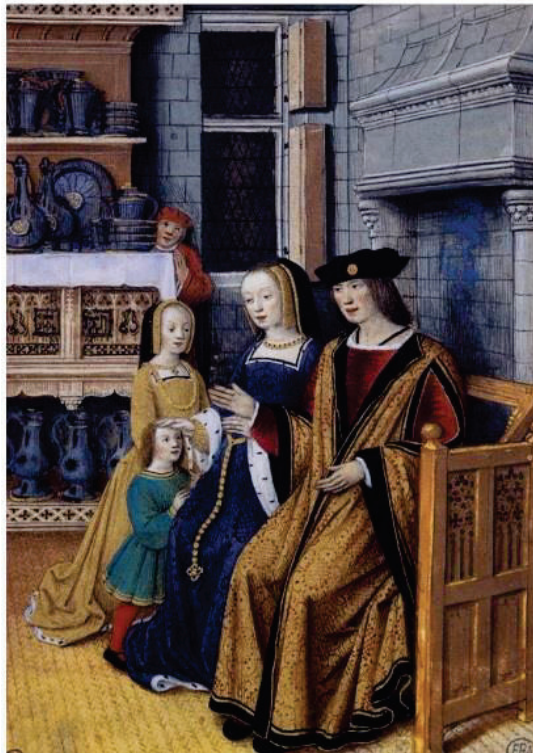


Fig. 3. *The Nobility or The Rich Man*, illumination from a manuscript, painted by Jean Bourdichon (1457-1521), between 1500 and 1510, Paris, Ecole nationale des beaux-arts



Fig. 4. *Décaméron, Le roi s'amuse*, 1, 5, XV century, Ms-5070 réserve, folio 23, recto, Paris, Bibliothèque de l'Arsenal



Fig. 5. *Christ in the House of Simon*, French school, 16th century, Lille, Palace of Arts, inv. P862



Fig. 6. Workshop of Pierre Raymond, "June" plate, Limoges, about 1570-1580, National Museum of Bohdan and Varvara Khanenko, Kyiv inv. 152 BR



Fig. 7. Etienne Delaune, *January* from a suite of 12 entitled *Première Suite des Mois de l'Année*, pre-1566, V&A, London, inv. E.82A-1891



Fig. 8. Etienne Delaune, second series of the months of the year: *January*. After Baptiste Pellerin. Bibliothèque nationale de France



Fig. 9. Etienne Delaune, second series of the months of the year: *June*. After Baptiste Pellerin. Cabinet of prints and drawings, Strasbourg, inv. 77.2013.0.305



Fig. 10. Baptiste Pellerin, *August*, National Museum of the Renaissance, Ecoen, inv. E. Cl. 8632 ©RMN-Grand Palais (Renaissance museum, Ecoen castle) / René-Gabriel Ojéda



Fig. 11. Baptiste Pellerin, *Biblical scene*, Folio 13, Louvre, inv. 12-517993

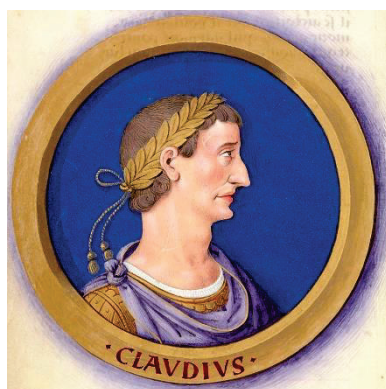


Fig. 12 Jean Bourdichon, *miniatures depicting the emperor Claudius*, *Description des douze Césars avec leurs figures*, Paris, c. 1520, National Library of France, inv. NAF 28800



Fig. 13. Jean Bourdichon, miniatures depicting the emperor Titus, *Description des douze Césars avec leurs figures*, Paris, c. 1520, National Library of France, inv.NAF 28800

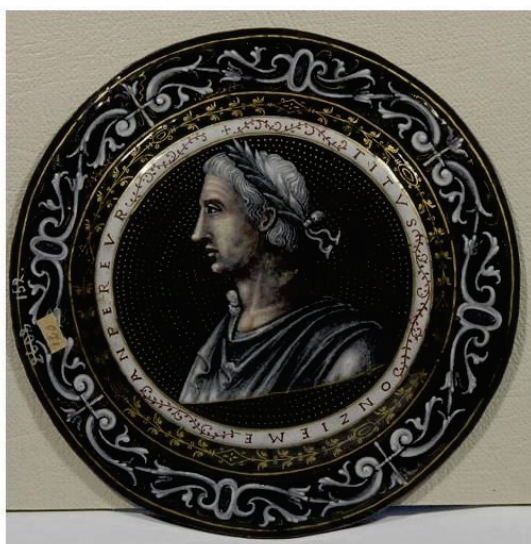
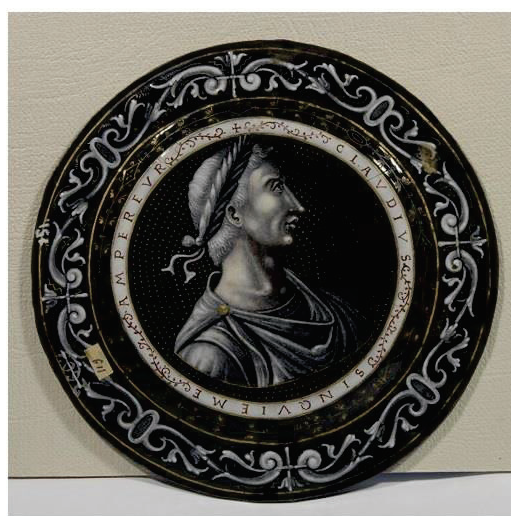


Fig. 14, 15. Reverse sides of the plates "June" (upper) and "January" (bottom), The Bohdan and Varvara Khanenko National Museum of Art, Kyiv, inv. 151 BR, 152 BR

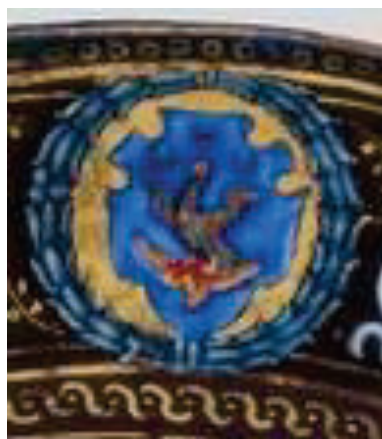


Fig. 16. Coat of arms from the «June» plate, The Bohdan and Varvara Khanenko National Museum of Art, Kyiv, inv. 152
BR



Fig. 17. Plate with a representation of month of March, Museo Civico Ala Ponzzone, Cremona



Fig. 18. Plate with a representation of the month of May, 1577?, inv. K 5018, Staatliche Museen zu Berlin, Kunstgewerbemuseum / Satoria Linke



Fig. 19. Two tazze with the story of Abraham, The Walters Art Museum, inv. 44.67



Fig. 20. Pierre Reymond, Jason seizes the Golden Fleece, plate from the service of Mesmes: Story of Jason (OA 4021 to OA 4024), 1567 / 1568, Limoges, The Louvre Museum, Paris, inv. OA 4024

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«January» and «June» from the Khanenko Collection: a Broad Context Surrounding Small Plates

The study of two enamelled plates from the collection of the Bohdan and Varvara Khanenko National Museum of Arts in Kyiv represents the first comprehensive publication on these pieces, previously unknown to the international art historian community. Diversified in various directions, its primary goal is to outline potential methods of contextualization and interpretation, essential for the future reconsideration of the Khanenko Museum's exhibition spaces post-war. Initially, the author delineates the plate's attribution to the Pierre Reymond workshop, establishing their dating and summarizing prior research dedicated to identifying items within the same series. Placing these objects within their historical, religious, and social contexts, the study highlights their usage as part of ceremonial services or 'service d'apparat,' as well as their role as conversation pieces, a term adapted from Elisabeth Currie. Recent studies in the fields of graphic arts and drawing history have updated our understanding of the plates named 'June' and 'January,' providing details that not only allow us to identify graphic models for these enameled pieces (attributed to Etienne Delaune) but also unveil the name of the compositions' conceptual author (Baptiste Pellerin). Furthermore, there is an open discussion regarding the appropriate nomenclature for the service's commanders, suggesting a reconsideration from the previously published 'Chaspoux de Verneuil' to 'Chaspoux,'

potentially correcting an anachronism. Finally, the study offers additional details for interpreting secondary decorative elements present on the plates, aiming to supplement and enrich the knowledge within the arsenal of museum curators and art historians concerning these exemplary pieces from the prolific Limoges workshop during the latter part of the 16th century.

Keywords: *Limoges enamels, Pierre Reymond, The Khanenko Museum, Bohdan and Varvara Khanenko, Chaspoux de Verneuil, Chaspoux, June, January, coat of arms, ceremonial service, Etienne Delaune, Baptiste Pellerin, Works of the months, dressoir, applied arts, attribution, Ukrainian art collections, Bohdan and Varvara Khanenko, Protestantism.*

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