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Report on 1953/54 Sales of European Ceramics at Sotheby's, London

by T. H. Clarke, London

(Fig. 1-3)

It was not an exciting Season on the whole because, although prices remain high, there was a dwindling supply of important pieces. Only occasionally did unknown porcelain of interest from old country house collections turn up in the sale room.

Naturally there was more 18th century *English Porcelain* on the market than Continental. The post-war fashion for early Chelsea wares and figures continued.

A record price of £ 2,250 was paid for a Chelsea Figure of a Fisherwoman, sold on 24th November, 1953 (Fig. 1). This was made about 1755, had the red anchor mark and was inspired by, though not copied from, a Meissen model. A Chelsea Fisherman which was sold in July, 1954, fetched £ 1,200 (Fig. 2).

Even more astonishing were some prices realised on 18th May 1954, when a Chelsea Cup, bearing in underglaze blue the rare trident mark, was sold for £ 225, whilst a single Saucer with the same mark was sold for £ 340.

The vogue for early porcelain shaped as vegetables or animals also continued. As examples it is worth quoting the £ 900 paid for a pair of Chelsea Sauce Boats and covers, modelled as plaice, and the £ 800 paid for a pair of Longton Hall Tureens in the form of melons.

Towards the end of the season one or two small collections of Worcester porcelain also fetched high prices; examples are a single plate from the Duke of Worcester's Service, £ 190; a yellow-ground Mug, £ 240; a pair of blue ground hexagonal Vases, £ 366, and an apple-green Mug, £ 200. All these were sold on July 6th, 1954, and formed part of a collection made in the earlier part of this century.

Italian majolica is rising in value, so that it was scarcely surprising that some pieces from the Damiron and Pringsheim Collections, originally sold by Sotheby's in 1938 and 1939, fetched as much as three or four times the original sale price. In this

section the highest price was £ 350, paid for a Faenza Dish, probably by the «Green Man» painter.

There were some interesting pieces of *French soft paste*; a St. Cloud Tea Service of Kakiemon pattern, consisting of a Teapot, Sugar Bowl and 5 trembleuse Cups, made £ 250, while a Chantilly Vase, with ormolu mounts, sold in May, 1954, made £ 340.

There was a rare *Tournai* Tea Service, with Battle Scenes, which sold for £ 340 on the 2nd February, 1954, while an amusing small Mennecy chinoiserie Group on the same day fetched £ 300.

There was disappointingly little *Sevres*. Here the highest price was £ 460, paid for a pair of apple-green pomade Pots, painted with landscapes, of the year 1767.

Of the *Continental hard paste* factories it is worth recording that a Zurich Turkish military Group fetched £ 130 in July 1954.

There was far less *Meissen porcelain* than usually appears from the still rich English country houses.

It was noticeable that fine quality Meissen wares of the 1730s and early 1740s were fetching double as much as two years ago. As an example, one might quote the £ 700 paid in November, 1953, for a pair of hexagonal Jars and covers with Kakiemon pattern (Fig. 3), and the £ 160 for a Dish painted by Loewenfinck.

There was a marked appreciation in ormolu-mounted pieces, the highest price here being £ 1,600 paid on 9th July, 1954, for a pair of Meissen Groups, one of a Freemason and the other of a Goose-seller, the Louis XV ormolu mounts bearing the crowned poinçon. These were just such objects as Lazare Duvaux provided in large numbers for the French Court.

Finally, a good but not brilliant example of the «Stürmische Liebhaber» Group by Kaendlar sold for £ 600, while a rather rarer Group from the Harlequin family fetched £ 1,050.

Anton Schulz, porcelain decorator at Du Paquier's Vienna factory

by John Hayward, London

(Fig. 4-7)

Ever since Prof. E. W. Braun¹ first drew attention to the information about the Vienna porcelain decorators contained in Haideck's extracts from the Vienna parish registers, it has been recognised that Anton Schulz must have decorated a great deal of porcelain during his many years at Du Paquier's factory. The documentary references to him cover the period from 1726 to 1742, and although the last mention in 1742 describes him as «bürgerlicher Porzellanmaler» in the «Holzerhaus in der Rö-

merstrasse», i. e. probably working as a *Hausmaler*, there seems no reason to doubt that he was employed at the factory for the greater part of its independent existence.

Schulz never achieved the position of head painter at Vienna, for, when he married in 1726, one of the witnesses was Joseph Gabriel Mathäus, described as «Porzellanfabrik Primier-Maler», and this same Mathäus retained the position probably until his death in 1745.