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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 Kaendler 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.

Anton Schulz remained no more than a name until, in 1915, the Oest. Museum acquired a coffee-pot² and cup and saucer en suite signed «A. S. 1740. Die 15 May», which were attributed by Braun³ to him, on the not unreasonable ground that Schulz was the only decorator with these initials known to have been employed by Du Paquier. When he first published these pieces, Braun commented on the high quality of the painting and on their attractive colouring; dated as they are to the year 1740, they represent the work of a decorator with some twenty years of experience behind him. As is indicated above, Schulz is thought to have spent his last years in Vienna (he left the city in 1743 to take up employment at Fulda) working as an independent decorator. The presence of so complete a signature as that on the coffee-pot should probably be interpreted as meaning that this service was decorated outside the factory, and this conjecture can be supported by reference to one feature in its decoration. Of the five large panels, two on the coffee-pot, two on the cup and one on the saucer, four are decorated with European figure subjects, recalling the Watteau subjects favoured at Meissen at this time, but the fifth is painted with a chinoiserie subject. While such a mixture of motifs might have been perpetrated by a Hausmaler, it seems inconceivable that it would have been acceptable at a factory whose aim it was to compete with the great Saxon undertaking at Meissen.

Schulz's œuvre as a painter of chinoiseries received an important addition in recent years through Dr. Schönberger's discovery⁴ in the Baltimore Museum of a fine tankard moulded with flower sprays in relief and decorated with panels of polychrome chinoiseries, signed in the border «Antonius Schulz 1737». Both the chinoiserie and the border decoration of this tankard are typical of the factory production of the period and there seems no reason this time, in spite of the signature, to question its claim to be a factory decorated piece.

In a small undertaking, such as that of Du Paquier, which employed only a small number of decorators (the names of a bare dozen are known from the twenty-five years of its existence), it would be normal for the decorators to be required to paint in any of the various manners which contemporary fashion demanded rather than to confine themselves to one particular genre, such as chinoiseries, landscapes, or mythological subjects. The discovery by Dr. S. Ducret of a tankard signed A. S.⁵ (Fig. 4) enables us to extend Anton Schulz's œuvre to include mythological subjects. The tankard is of Meissen porcelain of the Böttger period and is painted with Bacchus and Ariadne, the colours.

The signature is fired in gilt letters on the base and is accompanied by the figure 2½ lb., evidently the price, 2½ livres. A vessel priced in this way must have been a sample sent to a merchant abroad^{5a} (Fig. 5). In view of the fact that it is painted on a Böttger body, the tankard must have been decorated by Schulz outside the factory, perhaps about 1740, but more probably at an earlier date, for it is known that the Du Paquier decorators were in the practice of competing with the factory by painting pieces at their homes.

The tankard in the collection of Dr. Ducret is of particular importance since it enables us to attribute a number of other pieces to the same artist. First and foremost amongst these is the

important tankard formerly in the Ole Olsen collection⁶ (Fig. 6 and 7). This unusual piece is painted with the same subject as the Ducret Coll. tankard, and it is sufficient to notice only a few of their common features to be convinced that they not only derive from the same graphic source but are the work of the same hand: — e. g. the treatment of Bacchus' right eye, and of his knees, the faces of the cherubs, the trees in the background, the ship, etc. I have attributed the tankard in Fig. 6 which is unsigned, to the 1720/25 period⁷, but now that the identity of its decorator is known it would perhaps be wiser to put it circa 1725. Schulz was married in the year 1726 and we can safely assume that he had been employed in the factory for at least a few years previously, since he would hardly have been in a position to marry immediately after his appointment as a young man at the factory.

If the date of circa 1725 for the Du Paquier tankard, (dating based on the form and border ornament) is correct, then the Ducret tankard should hardly be dated much later. The quality of the drawing is somewhat deficient on the former, but there is certainly no improvement to be detected on the latter.

In making further attributions, it must be remembered that the Du Paquier factory had its own style, or series of styles, probably dictated by Mathäus, the Premier-Maler, and the skill of the decorators it employed was judged by the success with which they suppressed their own personality and conformed to the factory style. There are, in fact, a great many pieces of Du Paquier porcelain which seem at first sight to show the same features and colouring as these two tankards. Colouring is not, however, a significant point as the painters all used the factory colours, and similarities of colouring are to be expected.

The putti which appear on these two tankards are, for instance, standard elements of Du Paquier ornament and were frequently painted by at least two other decorators, Christian Frey and Jakob Helchis⁸. However, the putti, as also the figures of Bacchus and Ariadne, show an uncertainty of drawing which is not a characteristic of the recognised or attributed work of the other two painters, and it is probably amongst the less competently painted figure or mythological subjects that we should look for Schulz's hand. Working on the principles indicated above, the following pieces known to me can be attributed with reasonable likelihood to Anton Schulz: a tea-caddy⁹ also in the collection of Dr. Ducret, decorated with persons of quality dressed as shepherds and shepherdesses, a flask¹⁰ in the British Museum, decorated with religious subjects, a cup¹¹ and saucer formerly the property of Mr. H. Backer, decorated with scenes from classical mythology, an ollio pot¹² with shepherd and shepherdess subjects in the collection of Dr. Syz, a pair of square bottles¹³ in the possession of Mr. Blumka (one of the most ambitious of the Schulz pieces) a flask¹⁴ in the Museo Civico, Turin, etc. This does not purport to be by any means a complete list of the pieces which can now be recognised as having been decorated by Schulz, since I have confined it to pieces illustrated in my own work on Du Paquier porcelain, but it does provide a corpus to which further additions can be made. I have considered here only Schulz's figure subjects. As long ago as 1915, Braun drew attention to a coffee-pot¹⁵ painted with landscapes in schwarzlot

which he considered to have been decorated by Schulz this in turn recalls a coffee-pot¹⁶ formerly the property of Mr. H. Backer, also decorated in Schwarzlot.

It cannot be suggested that Schulz's gifts were such as to fit him for decorating porcelain with large scale figure subjects of the type described above. It is, however, a measure of the difficulties experienced by Du Paquier in staffing his factory that he should have continued to employ Schulz on work of this nature. It was, perhaps not till later that Schulz displayed his talent for painting chinoiserie, of which we have sufficient evidence in the Baltimore tankard.

Notes:

¹ Kunst und Kunsthandwerk. Vol. XVI., p. 251.

² Illustrated J. F. Hayward. Viennese porcelain of the Du Paquier period, Pl. 61b.

³ Kunst und Kunsthandwerk. Vol. XVIII, p. 160.

⁴ The Magazine Antiques. New York 1951, p. 328.

⁵ The form of the letters is very similar to that of the signature on the coffee-pot in the Oest. Museum, illustrated Hayward. op. cit. pl. 72 f.

^{5a} The livre was not a normal unit of currency within the Austrian Empire in the 18th century and it seems therefore that the tankard was a sample piece to be sent to France or some country where French currency was in use.

⁶ First published in Connoisseur. June 1954, pp. 18/24. J. F. Hayward «Early Vienna Porcelain».

⁷ In the article referred to under note 6.

⁸ See Hayward op. cit. Chapter 11.

⁹ Hayward op. cit. Pl. 7b.

¹⁰ ibid. Pl. 7d.

¹¹ ibid. Pl. 8b.

¹² ibid. Pl. 16b.

¹³ ibid. Pl. 21.

¹⁴ ibid. Pl. 36a. The important wine-cooler at Turin (ibid. Pl. 18) is very close to this flask in its ornamentation and should probably be given to Schulz also.

¹⁵ Illustrated Braun. Kunst und Kunsthandwerk. Vol. XVIII, p. 162, Fig. 5.

¹⁶ Illustrated Hayward. op. cit. Pl. 37b.

Das Porzellan im Handelsbereich der Österreichischen Niederlande während des 18. Jahrhunderts

Von Prof. Dr. *Wilhelm Treue*, Göttingen-Hannover

Das Problem der quantitativen und kommerziellen Fundierung des Kulturphänomens der europäischen Chinoiserie und damit eines wesentlichen Bestandteiles des Spätbarock und Rokoko ist bisher nicht untersucht worden. Ueber die Mengen des im 16.-19. Jahrhundert aus China und Japan nach Europa gelangten Porzellans bestehen nur sehr unklare und zumeist unzutreffende Vorstellungen. Nicht besser steht es um die Kenntnisse von den Handelswegen und Handelsformen dieses zwar mengenmässig oder besser gewichtsmässig im Verhältnis zu anderen Importwaren aus dem Fernen Osten (Seide, Tee) nicht sehr bemerkenswerten, dagegen wertmässig und kulturpolitisch umso wichtigeren Erzeugnisses. Auf das Gesamtproblem habe ich sehr cursorisch und eigentlich sein Wesen nur andeutend kurz aufmerksam gemacht.¹ Geht man wirklich an die Quellen – und die wesentlichen sind hier bezeichnenderweise gerade für Kunstgeschichte, Wirtschaftsgeschichte und Kulturgeschichte dieselben – so bietet sich ein unwahrscheinlich buntes Bild mit unzähligen Details. Zwischen China und Japan einerseits, den indonesischen Inseln, dem asiatischen Festland bis Arabien und Europa andererseits segeln in den monsunbestimmten Jahreszeiten die verschiedenen Typen der Dschunken und die Schiffe der asiatischen Kompagnien der europäischen Staaten.

Die Verhältnisse der Wiederausfuhr des Importgutes etwa über Stockholm oder Königsberg liegen noch weithin im Dunkeln. Jede Dschunke und jeder East-Indiaman trägt Porzellan.

Es bestand nicht etwa die ganze Ladung aus diesen kostbaren Kunst- und Gebrauchsgegenständen, die besonders in Zeiten der Silber- und Goldeinziehungen zur Kriegsfinanzierung von Ludwig XIV. bis zu Friedrich dem Grossen überall sehr begehrt waren. Jedes Mitglied der Besatzung, vom Kapitän, Supercargo und Geistlichen bis zum Schiffsjungen und jeder Passagier vom heimkehrenden Gesandten und Residenten der Kompagnie über den Jesuitenpater bis zur Witwe des einfachen Kompagnie-Soldaten – sie alle haben in ihrem Gepäck Porzellan, Seide, Tee, ein paar Fächer und etwas Chinawurzel, ein Wandschirm oder Lackkästchen, -truhen und Schränke. Die einen brachten sie als Souvenirs mit, die andern, um sie in London, Amsterdam oder Kopenhagen zu verkaufen und damit die kärgliche Heuer aufzubessern, wieder andere aber als Agenten europäischer Händler.

Spätestens seit der Mitte des 17. Jahrhunderts gab es zwei ununterbrochene, in ihrer vollen Mächtigkeit nicht zu berechnende, aber auch kaum zu überschätzende Ströme, die aus China und Japan nach Westen flossen. Zwar verzweigten sie sich in Formosas Hafen Taiwan, in Batavia und anderen Küstenstädten, indem der eine Zweig asiatischen Zielen zuströmte. Was aber weiter bis Europa reiste, umfasste Tausende von Kisten mit Millionen von Stücken, die von den Häfen Europas zum Adel in Stadt und Land und zu dem aufsteigenden Bürgertum gelangten und dort als Träger und Repräsentanten einer fremden Welt erschienen.