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MITTEILUNGSBLATT DER KERAMIKFREUNDE DER SCHWEIZ

SUMMARY

*About new Læwenfinck Porcelains and Fayence to have become known,
as well as other matters pertaining to the subject. (Ralph Wark)*

Since publishing the article on Adam Friedrich von Loewenfinck in our Bulletin No. 34 and comments made thereon published in the issues No. 35 and 36, a great deal of interest was aroused in the Loewenfinck question. As was to be expected, some new specimens turned up and, as was further to be expected, prices for Loewenfinck ceramics soared.

The article in Bulletin No. 34 proved Loewenfinck to be an accomplished artist. Not only, as was shown, did he copy decorations from etchings traced to the Nürnberg artist and publisher Weigel, but he also created decorations of his own, which are best represented in two Dinner-Services, of which pieces are still preserved. These Services are what we termed the Earl-of-Jersey Service, and a second one, which has as its characteristic a Black-and-Gold stripe with Landscape and Animal decorations.

The new Loewenfinck pieces that have become known are a Bayreuth Fayence Tea-Caddy (Abbildung 10), a Dinner-Plate of the Black-and-Gold stripe Service (Abb. 11), a Tankard of fine quality with an original silver gilt lid and mounting (Abb. 12), another Tankard of equal quality (Abb. 13).

Most important are two small Tureens with Caryatid handles (Abb. 14 und 15). These came up at auction sales in London at different times and were of different ownership. Unfortunately, the lids of these Tureens at some distant time have been erroneously exchanged, possibly in settling an Estate. It is to be hoped that an exchange can be brought about, so that the Tureens again have

their original lids. Negotiations to this effect are in progress by the present owners. If this exchange is carried out, one of the Tureens will be from the Service with the Black-and-Gold stripe a personally painted decoration by Adam Friedrich von Loewenfinck. As to the other Tureen, this painting does not appear to be a Loewenfinck creation, but copied from a design of which the original author is still unknown. These two Tureens brought exceedingly high prices at public auction, both surpassing 2000 Pounds Sterling, each, a high for this artist.

In the meantime a solution has also been found for some of the monogram signatures to be found on Meissen porcelains, which have been up to now tentatively attributed to Loewenfinck, monograms showing the inter-twined letters AFL. As has now been determined, the monograms in two cases are not of Loewenfinck, but of an Austrian noble Family «von Altham». A Tea-Caddy with the Altham crest and the letters AFL is shown in Abb. 18. This same Family also owned another Tea-Service of which a high Chocolate-Cup decorated with iron-red monochrome Landscapes is a specimen (Abb. 19). Both of these pieces are in the collection of Dr. E. Schneider of Düsseldorf, who traced the origin of the Altham Coat-of-Arms.

An new evaluation of the accomplishments of Adam Friedrich von Loewenfinck was published recently by Prof. E. Meyer of the Hamburg Museum, dealing with Loewenfincks activities at the Hoechst Factory. (Jahrbuch der Hamburger Kunstsammlungen, Band 3, 1958.)

Habaner Ceramic, Ruzena Hrbkova, Olmütz.

The discovery of the Habaner Ceramic is of recent date. Above all the excavations and the exhibition in Brno (Brünn) have brought new knowledge. The oldest piece known is from the year 1593. Over all old castle- and family inventories are very instructive. The Habaner were very serious and conscientious people, and their products are amongst the best fayences. Their fate is closely connected with the history of Moravia. There the first anabaptists appeared in 1525. They were constantly persecuted. They not only followed the trade of potters, but they were also very skilled in other trades. 1522 they were compelled

to leave Moravia. They then went to Hungary. Their vessels were painted in four colours: Blue, yellow, green and manganese. In decor and form influences of Italy and later of Holland make themselves felt. From the 18th century on decay makes its appearance and their fayences pass over into the popular art.

Otto Walcha's essay on «Hörolsts' Propositions for the reorganising of the Meissen Manufacture, dated 24. February 1731», because of its importance, will appear in the next bulletin in the English translation by Ralph Wark in Hendersonville NC.