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über diesen frühen Nürnberger Hausmaler. Erstmals wird über vier neue Glasscheiben, ein Dienstleistungszeugnis für Conrad Lothes aus Plech von 1707, an dem Helmhack mitgearbeitet hatte, und das «Oerthenbuch der fremden Gesellen» Nürnberg 1697 berichtet. Interessant wäre die Abbildung des Porträts Helmhacks aus dem Geschworenenbuch gewesen zum Vergleich mit dem hier publizierten Selbstporträt. Von Fayencemalereien Helmhacks scheinen keine neuen mehr entdeckt worden zu sein. Abschliessend schreibt *Adam Winter* über «Die töpfertechnische Herstellung einer Lekythos (griechischer Henkelkrug).

*Dr. Eduard Briner* bringt im «Tagesanzeiger für Stadt und Kanton Zürich» unter Heimatkunde (14. 11. 58) eine ausgezeichnete Zusammenfassung über unsere schweizerischen Fayencen. Solche Aufsätze haben das grosse Verdienst, auch im Volk, und nicht nur bei Keramikfreunden, das Interesse und die Liebe für dieses echt schweizerische Kunstgewerbe des 17. und 18. Jahrhunderts zu wecken, und wir müssen *Dr. Briner* dankbar sein, dass er dadurch indirekt unserem Verein grosse Dienste leistet.

*Faenza*, Bolletino del Museo internazionale delle Ceramiche in Faenza, No. 3—4/1958.

*G. Liverani*: Des témoignages classiques d'une activité céramique à Faenza.

On parle des restes céramiques de l'époque romaine impériale découverts casuellement à la suite de récentes fouilles.

*G. Gennari*: Une crèche faëntine du quattrociento à Pesaro.

Il s'agit d'une plaque polychrome à bas-relief représentant la Nativité de notre Seigneur et l'Annonciation aux bergers, pièce que l'A. attribue aux dernières années du quinzième siècle.

*B. et M. G. Krisztinkovich*: L'art hongrois dans la poterie «HABANA».

Ce sont des exemplaires de poterie d'artisans hongrois qui travaillèrent dans la genre appelé «habaner ware» pendant le seizième et dix-septième siècle. Ils étaient produits par des hérétiques chrétiens de la secte des anabaptistes qui, fuyant de l'Occident et particulièrement de l'Italie, de Faenza et de Venise, trouvèrent un abri en Hongrie, pour se soustraire aux persécutions de la contre-Réforme.

*G. Liverani*: Le seizième concours de la céramique à Faenza.

Compte-rendu de la manifestation qui a eu lieu à Faenza de Juin à Juillet, des notices sur la «Journée de la céramique», les prix décernés, et de la préface du catalogue.

*O. Vergani*: Faenza et le renouvellement des études céramiques.

L'art de la poterie, le Musée de Faenza et la personnalité de son idéateur et fondateur *G. Ballardini* sont les motifs qui ont inspiré la noble oraison que *M. Orìo Vergani*, un

de plus célèbres journalistes et écrivains de l'Italie, pronça dans la «Journée de la céramique».

*Mitteilungsblatt* Nr. 12 der «Vrienden van de nederlandsche ceramiek», Amsterdam 1958.

*Dr. van Gelder* berichtet über Künstler im alten Delft und zeigt Signaturen von Heijndrick Jansz van Peredom; Hendrick Jansz. Knijff und Adriaan van Rijsselberg. Solche Malersignaturen sind selten; meistens haben nur die Manufakturen ihre Marke verwendet. Die Ausgrabungen bei der alten Cisterzienser Abtei Mariendael förderten verschiedene Fussbodenfliesen aus dem frühen 16. Jahrhundert zu Tage, worüber *J. Renaud* schreibt. *Hans Redeker* widmet einen Aufsatz dem modernen Keramikünstler Dingeman Korf in Hilversum, der sich heute hauptsächlich mit Baukeramik befasst.

*La Ceramica*, Monatsschrift der Keramischen Industrie Italiens, Mailand.

Augustnummer: *Franco Ferniani* in Faenza bringt hier den Schluss seiner schon in frühern Nummern dieser Zeitschrift erschienenen Arbeit über die Manufaktur der Ferniani in Faenza: 19. Jahrhundert mit einer neuen Blütezeit und grossen Erfolgen an den Weltausstellungen in London 1862, Wien 1873 und Paris 1878 usw. Mit dem Tode Annibale Fernianis im Jahre 1893 erlosch auch diese Fayencerie, die nahezu 200 Jahre bestanden hatte.

In der gleichen Nummer findet sich ein Aufruf zur Beiträgezeichnung für den berühmten «Giovanni della Robbia», der zurzeit im amerikanischen Handel steht und 8 Mio Lire kostet. Es handelt sich um eine grosse Madonnenplastik mit Kind von Robbia, die bis 1774 im Stadtschloss von Vinci, der Heimat Leonardos, stand und seither verschwunden war. Alle italienischen Zeitungen und Kunstzeitschriften hatten sich zur Rückkauffinanzierung in den Dienst dieser Aktion gestellt, nachdem von seiten des Staates nichts getan wird. Der Erfolg ist noch fraglich, da bereits Verhandlungen wegen des Ankaufs durch ein amerikanisches Museum eingeleitet worden sind.

Septemberrnummer: *Gino Bavioli* bringt eine zusammenfassende Arbeit mit guten Abbildungen über «Le Ceramiche di Bassano, delle Nove e di Vicenza», die im Oktoberheft abschliesst.

## IV. Das Auktionsjahr 1957/58 in London

### 1. Sotheby's Sales, 1957—1958 Season

For the second year running the total of sales at Sotheby's rooms in Bond Street exceeded £ 3 000 000. European porcelain amounted to only a fraction of this total, but

prices on the whole remained very high. The £ 32 775 realized on May 20th was the highest figure yet obtained for a single day's sale of European porcelain. It is satisfactory to note that important pieces were sent from Sweden, Denmark, France and America.

Meissen porcelain remained in as high favour as ever. The £ 2 500 obtained for a Meissen tureen by Löwenfinck has already been reported in this journal. A smaller circular tureen and cover also possibly by Löwenfinck fetched £ 1 050 on May 20th, while a yellow-ground tea service made £ 400 in a sale on December 3rd, 1957. Another high price was £ 1 250 paid on July 1st, 1958, for a Meissen group of two lovers seated with a birdcage, an early model by Kaendler. For two of the rare busts of Holy Roman Emperors sold on May 20th the total of £ 595 was obtained; busts of this series are discussed in an article in the April, 1958, issue of this journal. A figure of Froehlich standing on a pedestal and dated 1739 made £ 620 in a March sale.

Meissen birds and animals continued to sell extremely well, and some of these have been noted previously. An ormolu-mounted pair of swans sold for £ 5 800, a pair of dogs for £ 2 200, and a pair of cats for £ 1 800. The remarkable price of £ 4 200 was obtained for a pair of cockatoos mounted in ormolu not of the finest quality.

Amongst Meissen wares, mention should be made of a pair of candlesticks of fine quality sold for £ 460, an unusual ewer and basin with chinoiserie figures of almost Löwenfinck type for £ 1 200; a tankard with «gold Chinese figures» for £ 300; and two extremely fine tea caddies sold for £ 260 and £ 210, on March 25th.

Among interesting items from other German factories were a very rare Fulda figure of a harlequin (£ 625 on March 25th), a pair of early Höchst bullfinches (£ 460 on May 20th), and an early Höchst harlequin by Feilner (£ 490 on July 1st).

Collectors of European soft paste fared less well than hard paste collectors, but there were some interesting things. A pair of Vincennes «Seaux à Verre» could be identified with some sold by Lazare Duvaux on July 2nd, 1753. They were decorated with landscapes in puce camaieu, and fetched £ 400. An apple-green Sèvres déjeuner painted by Buteux l'aîné dated 1761 fetched £ 700 in the same sale on March 25th, 1958, while a small plateau with pierced border fetched £ 170 in the same sale. A small Capodimonte figure of a dog was sold for £ 290. Worthy of mention in the Ivan Traugott collection which came to Sotheby's for sale from Stockholm was a Milan faience dish with theatrical figures (£ 160) and a pair of plates with similar decoration (also £ 160).

The demand for English pottery was a marked feature of the year's sales. A slipware cup of a type known in England as a «tyg» made in 1709 at Wrotham in Kent

sold for £ 330, while record prices were paid for English delft drug jars in a sale on April 15th; two Lambeth delft drug jars with the arms of the Apothecaries' Company, one dated 1724, fetched £ 410 and £ 490.

There was less good English porcelain on the market than in the years immediately after the war, but there were some good pieces. A single plate from the Worcester factory painted with a subject from Aesop's fables fetched £ 440, and a cup and saucer with a yellow scale ground fetched £ 300, both on March 4th. The popularity of wares modelled as vegetables continues, and a Chelsea asparagus tureen fetched £ 510, a Worcester cauliflower tureen £ 260, and a Longton Hall cos lettuce tureen £ 350. Chelsea miniature figures, or toys as they were called in contemporary accounts, were also in demand, notably five miniature figures of gardeners which were sold for over £ 1000. The high price of £ 1000 was paid for a pair of Chelsea owls, even though they were much damaged. T. H. Clarke

## 2. *Christies, London*

Although there have been no outstanding sales of Collections of English and Continental porcelain during the last season some very satisfactory prices have been obtained. Perhaps the most important price was the £ 1260 paid on December 16th, 1957 for a Sèvres ecuelle, cover and stand painted with exotic birds on a rose Pompadour ground. Another Sèvres item of importance was a large dessert service with the date letters for 1774/75 painted with trophies within blue and gilt borders which fetched just over £ 1300, being sold in several lots on July 14th, 1958. This service came from the Collection of the Earl of Derby. In the same sale a Meissen group of Beltrame and Columbine, also known as «The Spanish Lovers», by J. J. Kaendler realised £ 577, although it had suffered a slight crack at the back.

One of the interesting trends of the past season has been the ever increasing interest in useful services dating from the late 18th and early 19th century. On July 21st, 1958 an early 19th century Worcester dessert service painted in colours with landscapes, birds and flowers within canary yellow borders realised £ 1470, while on July 7th, 1958 a late 18th century Chinese famille rose small dinner service, enamelled in colours with flower sprays in the German style realised £ 714.

On July 14th, 1958 a Collection of Welsh porcelain from the early 19th century Swansea and Nantgarw factories aroused considerable interest and realised over £ 5000 for eighty lots, the highest price being £ 420 for an oval Nantgarw dish painted with exotic birds within elaborate gilt borders.

In the sphere of Chinese ceramics there have been a num-

ber of interesting sales. The most important single item were the pair of Ch'ien Lung figures of pheasants perched on rockwork — 35 cm. high, brilliantly enamelled in famille rose colours, which realised the record price of £ 4410 on July 21st, 1958. An interesting Collection of late 17th and early 18th century pieces «enamelled on the biscuit» were sold on July 1st, 1958. Although no single item realised an outstanding price the general standard was very high, as exemplified by a pair of wine ewers, each formed as a hen with her chicks, which realised £ 504. In the same sale a Sung celadon funeral vase, formerly in the Eumorfopulos Collection, realised £ 714 and a pair of large famille rose late 18th century figures of ladies, from the celebrated Chatsworth Collection, realised £ 525.

Another interesting feature of the past season has been the revival of interest in Islamic and Near Eastern pottery. On April 25th, 1958 in a collection of Isnik ware a 16th century plate painted in colours and decorated with typical Turkish flowers realised £ 241. H. du Boulay, London

## V. Ausstellungen und Museen

NEAPEL

Die bedeutendste Privatsammlung Italiens — ein Geschenk an den Staat!

### LA COLLEZIONE DE CICCIO AL MUSEO DI CAPODIMONTE

*Dr. Mario Leproni*

Chi è solito recarsi a Napoli, attratto non soltanto dalle bellezze del golfo e dal folclore ma anche dai suoi tesori d'arte, troverà qualcosa di nuovo. Dal luglio scorso, infatti, sono state inaugurate quattro nuove sale nel rinnovato Museo di Capodimonte. Esse accolgono degnamente la collezione donata dal Comm. Mario de Ciccio, in memoria del figlio e del fratello.

Il Comm. Mario de Ciccio è notissimo e non solo in Italia, per il raffinato gusto e la consumata esperienza di raccoglitore di cose d'arte e soprattutto come collezionista di maioliche e porcellane. Chi, come me, frequentando le gallerie antiquarie non si è sentito dire: «E' sicuramente autentico, l'ha detto anche il Comm. de Ciccio?»

La collezione comprende intorno ai 1200 pezzi, dei quali circa la metà è costituita da porcellane e maioliche. Insieme a queste, intere raccolte di vetri, bronzi, smalti, stoffe, argenti e pezzi di archeologia, sono ordinate nelle quattro sale.

Tavole di scuola toscana, pregevoli bassorilievi del Rinascimento, terracotte robbiane, mobili ed altri importanti pezzi, ambientano e valorizzano le numerose vetrine.

Nella prima sala si trovano nove vetrine, nelle quali

sono esposti scelti esemplari di maioliche ispano moresche, toscane, umbre e liguri del XV<sup>o</sup> e XVI<sup>o</sup> secolo.

Nelle sette vetrine della seconda sala ammiriamo: maioliche umbre ed abruzzesi del XV<sup>o</sup> e XVI<sup>o</sup> secolo (notevole una coppa di Casteldurante datata 1532 ed attribuita a Nicolò Pellipario), maioliche dell'Asia minore con esemplari dal XIII<sup>o</sup> al XVIII<sup>o</sup> secolo, una raccolta di bronzi italiani del Rinascimento, alcuni dei quali pregevolissimi di Alessandro Vittoria, del Cigoli, del Riccio, di Jacopo Sansovino e di scuola del Donatello, altre raccolte di ottoni sbalzati, legni scolpiti ed avori d'arte lombarda ed islamica, sempre del XV<sup>o</sup> e XVI<sup>o</sup> secolo, vasi cinesi d'epoca Chien Lung e K'ang Hsi e due magnifici pappagalli Chien Lung.

Nella terza sala sono undici vetrine. Una con smalti di Limoges e Venezia, esemplari che vanno dal XIII<sup>o</sup> al XVI<sup>o</sup> secolo. Tre vetrine con numerose porcellane straniere, tra cui predominano per numero e qualità quelle di Meissen ma sono notevoli anche gruppi di Vienna, Ludwigsburg, Höchst e due figurine di pastori della manifattura di Zurigo. Gran parte delle porcellane di Meissen è costituita da gruppi e figurine. Molto belle alcune coppie di animali, tra cui, magnifici, due grandi uccelli e due pappagalli dai forti colori del buon periodo di Kaendler. La dama con cagnolini su base ottagonale e, come compagno, il gentiluomo in costume da framassone sono pure molto belli. Crinoline, gruppetti di cinesi, di bambini, coppe con frutta, fiori e paesaggi, completano queste vetrine di porcellane tedesche.

Nelle rimanenti vetrine sono contenuti in ordine di esposizione: orologi francesi e svizzeri in oro e smalto del XVIII<sup>o</sup> secolo ed alcuni esemplari di oreficeria, 63 scatole e astucci di varie forme del XVIII<sup>o</sup> secolo, in gran parte Battersea e Venezia, decorati con fiori, cineserie e scene di genere, porcellane italiane di Napoli, di Doccia e di Venezia tra cui di particolare pregio alcune piccole maschere, un paramento sacro completo d'arte siciliana del XVIII<sup>o</sup> secolo ed altre stoffe, argenteria sacra del XIV<sup>o</sup> e XV<sup>o</sup> secolo, paramenti sacri insieme a tre crocifissi di bronzo del XVI<sup>o</sup> secolo e ad uno d'avorio del XVIII<sup>o</sup>. Nell'ultima vetrina contenente porcellane di Napoli, Carlo III<sup>o</sup> e Ferdinando IV<sup>o</sup> predominano i gruppi e le figurine. Da notarsi i gruppi Carlo III<sup>o</sup> con scena galante e «la maestra di ricamo». Pregevoli i piccoli animali e piacevolissimi i quattro gruppi Ferdinando IV<sup>o</sup> con scenette familiari ai giardini.

Nella quarta sala la prima vetrina contiene uno stucco di scuola toscana ed oggetti vari in bronzo e porfido, la seconda porcellane cinesi Chien Lung e K'ang Hsi, le due seguenti pezzi archeologici di grande interesse e di grande epoca: esemplari del III<sup>o</sup>, IV<sup>o</sup> et VI<sup>o</sup> secolo a. c. Nelle ultime due vetrine si ammirano stupendi vetri di Murano dalle più svariate forme e dai più splendidi colori (esemplari dal XV<sup>o</sup> al XVIII<sup>o</sup> secolo).