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of all claims that have been published. In particular, it is necessary to bear in mind that many pieces which show strong traces of Nicola's style may rather be attributed to his son, Guido Durantino, who may be assumed to have followed closely in his father's footsteps. But even here caution is necessary; the pieces in the well-known service, now scattered in many museums and collection, bearing the arms of Anne de Montmorency, Constable of France, and dated 1535, are inscribed «In botega de M. Guido Durantino in Urbino». This is no certain proof that they were actually painted by Guido himself, although it is likely that this is the case. It can be said that they are by the same hand that painted many other pieces characterized by a more or less close similarity to the manner of Nicola Pellipario but showing certain weaknesses of drawing, for instance, stunted and ill-articulated figures and imperfections in the structure of buildings. The difficulty of clear discrimination is illustrated by the fact that a dish in the Ashmolean Museum, Oxford, with Gubbio lustre enrichment and the date 1526, was attributed by Fortnum¹¹ to Nicola, an attribution not acknowledged by Ballardini¹²; it is indeed difficult to accept the shortcomings observable in this piece as due to the same hand that painted the St Cecilia two years later. On the other hand, a dish at Cambridge in the Fitzwilliam Museum, bearing the lusted date 1524 is given by Ballardini to Nicola¹³, whereas the author, who discussed the whole matter in an article in the Burlington Magazine¹⁴, has been inclined to ascribe it to the painter of the Montmorency service. These considerations do not justify any hesitation in claiming Nicola as the author of the superb dish described above.

¹ Otto von Falke suggested that the Correr Service should be known as the «Ridolfi Service», for the reason that on a plate, now at Oxford, belonging to the service, the same subject (The Calumny of Apelles) is found as on a dish at Amsterdam on the rim of which are seen the arms of the Ridolfi family; the author has expressed, in a note to the English translation of E. Hannover's *Keramisk Haandbog* (Pottery and Porcelain, London, 1925, vol. I, p. 552, note 137) some hesitation in accepting this suggestion, owing to the improbability of a subject being repeated (though with modifications) on pieces in one and the same service.

² Vol. 18, 1930, p. 61.

³ B. Rackham, *Italian Maiolica*, London, 1952, fig. 70 A.

⁴ It was published by an anonymous writer in *Connaissance des Arts* (fig. 1, p. 32, July, 1952), as showing «le style et l'influence de Nicolo Pellipario», without recognition of the subject depicted or of the source of the composition.

⁵ «XVII Plates by Nicola Fontana da Urbino at the Correr Museum Venice». London, 1905, p. 24.

⁶ A. M. Hind, *Early Italian Engravings*, vol. VI, London, 1948, pl. 541. Mr. A. E. Popham has informed the author that he has been unable to find any other engraving from the fresco of so early a date, and he considers it «very unlikely that, if any engraving existed, all impressions should have disappeared».

⁷ Both are reproduced in *Kunstmuseets Aarsskrift*, Copenhagen, 1950, Guy de Tervarent, «Enquête sur le sujet des Majoliques», figs. 33, 35; the Dijon plate is reproduced (front and back) in J. Chompert, *Répertoire de la Majolique Italienne*, Paris, 1949, vol. II, figs. 125, 126.

⁸ A. M. Hind (op. cit., vol. V, no. 21) speaks of «a supposed anachronism and connection with the Maccabees» suggesting «an almost incomprehensible medley of circumstances».

⁹ G. de Tervarent (loc. cit.), though at the time apparently unaware of the engraving, gives interesting illustrations of this aspect of the subject in connection with the two plates reproduced by him.

¹⁰ B. Rackham, *Catalogue of Italian Maiolica in the Victoria and Albert Museum*, London, 1940, nos. 573, 575.

¹¹ A descriptive Catalogue of the Maiolica . . . in the Ashmolean Museum, Oxford, 1897, no. C. 431, p. 69.

¹² *Corpus della Maiolica Italiana*, Rome, 1933, vol. I, no. 191.

¹³ Op. cit., no. 138.

¹⁴ Vol. LXXVII, 1940, p. 182, «The maiolica-painter Guido Durantino».

The Jagd-Service Du Paquier

By J. F. Hayward, London

In his recent contribution to the *Mitteilungsblatt* entitled «Early Du Paquier Porcelain» (Nr. 43) Mr. Stanley Ungar of New York discusses at length the question of the correct dating and the authorship of the Du Paquier Jagd-Service, most of which is in the Oest. Museum, Vienna, though some pieces are in private possession. As some of his conclusions differ from those arrived at in my book on Du Paquier porcelain, I should be grateful if you could find space to publish the following reply.

Briefly Mr. Ungar's contentions are as follows:

A. that the decorator Jakob Helchis was influenced by Preussler rather than by Bottengruber and that he was engaged by Du Paquier in the early days of the factory, about or soon after 1720.

B. that the Jagd-Service was decorated by Helchis and that certain scratch-marks on the base of a Jagd-Service tureen in his collection constitute a dated signature by Jakob Helchis.

C. that the tradition that the Jagd-Service was the first service produced at the Vienna factory is correct and that it should be dated back to the period 1720—1725.

1. To prove his first point he refers to certain coffee-beakers decorated with Chinoiseries in the Preussler manner and signed with the initials I. H. The authenticity of these pieces or, at least, of their signature has been doubted, but I agree with him that they must be genuine and that the signature is probably that of Helchis. As I had not had an opportunity of examining one of these cups in the original I did not express an opinion on them in my book. The presence of a signature suggests that they are not factory but outside-decorated work. Whereas they show that Helchis was decorating Du Paquier porcelain as early as the 'twenties, when such Schwarzlot chinoiseries were mainly fashionable, they do not, of course, prove that he was doing so in Vienna.

2. As to the second point, this is largely a matter of faith. In my book I suggested that, in view of the extent of the Jagd-Service, it was unlikely that the whole should have been decorated by Jakob Helchis alone; it is, on the other hand, very probable that he was engaged upon it. Mr. Ungar's identification of a few scratches inside the foot-rim of his tureen as the dated signature «JH 15 M 24» seems to me, however, unconvincing. It is a characteristic of Du Paquier porcelain that the foot rim was often very rough with sanding after the firing and it was, therefore, necessary to grind its smooth. Mr. Ungar dismisses the possibility that the scratches around the foot-rim were caused when the sanding on the latter was ground away. Whereas the process of cleaning up the footrim would account for the scratches running parallel to it, it would hardly explain those running at right angles to it. If, however, they were not caused by the grinding away of sand-pits or other blemishes, it is necessary to offer some more likely explanation of their existence. His suggestion that his tureen and, by implication, that in the Thornton-Wilson Collection, which also has scratch-marks inside the foot-rim, were proof-pieces, that «descriptive material was painted to identify the sources, the design, the artist and the date and was fired at the same time as the decoration» and that subsequently, when the design was approved and there was no further need for the legend, the latter was removed with an abrasive wheel, seems to me rather far fetched.

3. The problem as to the correct dating of the first Du Paquier service decorated with hunting subjects has never been definitely settled. The 1929 edition of the official «Führer durch das Oest. Museum» describes it (p. 81): — «Jagdservice, das älteste Service der Wiener Manufaktur, mit Ergänzungen von 1744/55». Dr. Mrazek in his study of Vienna porcelain published in 1952 dates the service as

1725/30. What seems clear is that the decoration of many of the pieces is based on prints by the highly prolific Augsburg artist, Johann Elias Riedinger. Since a service was not made in instalments but was ordered and delivered as a whole, it follows that the date of the Jagd-Service must be subsequent to that of the latest Riedinger print represented in its decoration. Mr. Ungar points out that the decoration of his tureen is not derived from Riedinger, but this does not affect the fact that many other pieces evidently are. Unless, therefore, he can show that Riedinger delivered designs of hunting subjects to Du Paquier directly before he issued them as prints, and for this there is no evidence whatsoever, the dating of the Riedinger prints remains a decisive point.

As a result of Thienemann's biography of the artist, we are fully informed about his life. He was born in Ulm in 1698 and was apprenticed at the age of fourteen to a painter in that city. On the completion of his apprenticeship he moved to Augsburg where he worked with a flower and bird-painter. After about a year he left Augsburg for Regensburg but returned in 1718/19. He attended the Augsburg Academy of Painting, and set up as an independent master after a few years, presumably in or about 1722. He had learnt to specialise in hunting subjects and he eventually produced many hundreds of them. The following list gives the titles and dates of publication of the earlier Riedinger sets of prints illustrating hunting and allied subjects.

Neue Reit Kunst. 23 plates. 1722.

Vier Jagdstücke. 4 plates. 1723.

Grosser Herren Lust in allerhand Jagen. 8 plates. 1722.

Neues Thier Reis-Buechl. 12 plates. 1728.

Vorstellungen der Fürstenlust. 36 plates. 1729.

Gründliche Beschreibung und Vorstellung der wilden

Thiere. 8 plates. 1733/8.

Neue Reit Schul. 18 plates. 1734.

Betrachtung der wilden Thiere. 40 plates. 1736.

Entwurf einiger Thiere. 126 plates. 1738 onwards.

Abbildungen interessanter Jagdthiere. 1718 onwards.

If Mr. Ungar is correct in dating the Jagd-Service before 1729, then he must show that all the very great variety of hunting subjects which decorate it are based on the twelve plates in the two hunting series that appeared before 1728, and the few early plates in the «Abbildungen interessanter Jagdthiere». An alternative solution would be that the Jagd-Service decoration is not based upon Riedinger prints at all. I consider that these two solutions can both be excluded. The composition and execution of the Jagd-Service subjects are unmistakably in Riedinger's manner, and I know of no other source of hunting, subjects which could have provided the great variety of scenes represented on it. If we accept Riedinger as the source, it

becomes clear that the service must be dated after the publication of the later series of prints such as the «Gründliche Beschreibung» of 1733 or the «Vorstellungen der Fürstenlust» of 1729.

In order to be able to establish the exact relationship between the various Riedinger sets and the Jagd-Service, it is necessary to be able to compare all the prints and all the pieces of porcelain. I have only about twenty photographs of parts of the Jagd-Service, but these I have compared with the almost complete series of Riedinger prints in the British Museum. My conclusions are that while the general style and composition is based on Riedinger, the porcelain decorators did not follow the prints exactly but

selected some figures from one and others from a second print, putting them together in new combinations. As the Du Paquier subjects do not follow the Riedinger originals exactly, it is difficult to tie up individual pieces of porcelain with the Riedinger prints upon which they are based. One can, however, approach the problem from another point of view. Several of the porcelain plates are decorated with lion-hunting subjects (see illustration), none of which appear in Riedinger's earlier sets of prints of the 1720's. We are left with the conclusion, therefore, that I indicated in my book, namely, that the Jagd-Service should be dated in the 1730's rather than the 1720's.

Frühe nordamerikanische Porzellan-Importe aus dem Fernen Osten

Prof. Dr. Wilhelm Treue, Göttingen

Als im Jahre 1776 der nordamerikanische Unabhängigkeitskrieg ausbrach, waren weder das Porzellan noch das englische oder Delfter Steingut in Nordamerika weit verbreitet.¹ Noch stand dort das Zinn entschieden im Vordergrund; selbst das Glas war verhältnismässig selten, und der Punsch wurde häufig aus Silber getrunken. Porzellan zu besitzen und zu benutzen, war im wesentlichen eine Besonderheit vornehmer Kreise mit modernem Geschmack.²

Das schloss nicht aus, dass es um 1776 und selbst bis 1780 einen bemerkenswerten Import von Keramik gab. Aber diese Ware blieb fast ganz in den wenigen Hafencities, wo auch die importierten englischen Möbel Liebhaber und die Zeichnungsvorlagebücher aus England schnell in New York, Boston und Philadelphia Nachahmer fanden, die häufig ausgewanderte Handwerker waren.³ Reiche Kaufleute, Reeder und Grundbesitzer liessen sich unter englischer Vermittlung um 1775 ihr ostasiatisches Wappen-Porzellan herstellen⁴, was um diese Zeit in England aus der Mode zu kommen begann. Wie einflussreich diese mengenmässig begrenzten Importe waren, geht aus der Entwicklung des Silberschmiedewesens in Nordamerika hervor; denn die gleichen Bevölkerungsgruppen, die am Porzellan interessiert waren, traten auch als Käufer von Silberwaren auf. Ob es sich in der ersten Hälfte des 18. Jahrhunderts um Samuel Vernon in New Port und John Coney in Boston handelte oder in der zweiten Hälfte um Ephraim Brasher in New

York, William Swan in Worcester (Mass.), Jonathan Otis in New Port oder um Otto und David Parisien: ihrer aller Werk war in Form und Dekor deutlich beeinflusst durch das importierte ostasiatische und europäische Porzellan. Neben ihnen gab es vor allem in Boston eine ganze Reihe, von denen das gleiche gilt.⁵ Teetopf und Tablett, die Jeronimus Alstyne um 1775 schuf, der aus einer holländischen Einwandererfamilie stammte, können in der Form die ostasiatischen Einflüsse und im Geschmack die Anlehnung an Wedgwood-Ware nicht verleugnen.⁶ Der genannte Ephraim Brasher, der die Prägestöcke für die durch ihn berühmt gewordenen Golddublonen hergestellt hat, befand sich bei der Arbeit an seinen Kaminen und Töpfen gleichfalls unter ostasiatischem Einfluss.⁷ Boston, Philadelphia und das von dem letzteren stark beeinflusste Baltimore mit seinem lebhaften Porzellanimport standen auch auf dem Gebiete der Silberschmiedekunst unter chinesischen Impulsen entschieden voran.⁸

Alle diese Verbindungen wurden während des Unabhängigkeitskrieges für ein paar Jahre unterbrochen. Dass um diese Zeit noch nicht viel Porzellan im Lande war, zeigen u. a. die Testamente, in denen zum Beispiel neben Pferden, Tischdecken, Möbeln, Bettzeug und Kleidung sowie viel Silber auch Steingut- und sehr selten Porzellangegenstände in verhältnismässig geringer Zahl gewissenhaft aufgeführt wurden.⁹ Als in New Jersey die Farmer, die im Kriege