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breitgeschwungene Wellenlinie (Inv.-Nr. 19646/47). Diese Stücke sind aber unserer prächtigen Platte nur von ferne ähnlich und gehören sicherlich erst ins 19. Jahrhundert. Näher kommt schon das Fragment Inv.-Nr. 33704, das einst eine Jahrzahl trug, die wir nicht mehr deuten können. Glasur, weisse, schmale Streifen, die Wellenlinie auf dem Oberrand entsprechen weitgehend; woher diese steilwandige Platte stammte, ist leider nicht bekannt.

Während der Inventarisierung des Museums Langnau i. E. sind dem Schreibenden ein Nidelnapf und ein Deckelschüsselchen (von 1794) aufgefallen, die bisher als Langnauer Erzeugnisse betrachtet wurden, aber gewiss in die Umgebung unserer Abb. 6 und des letztgenannten Fragmentes gehören. Ob sie zusammen vom Klösterlistutz herühren, liess sich noch nicht feststellen, aber jedenfalls scheinen sie eine kleine Familie zu bilden. In Abb. 7 ist der Nidelnapf wiedergegeben³, der dieselben schmalen Weissstreifen zeigt (der breite Streifen an der Wandung ist hellgrün). Die beiden Tiere sind verwandt. Für die Andeutung

des Grases, für die Blumenstengel, Hufe und das Gesicht wird Braun verwendet, genau so wie bei der Platte Abb. 6. Beim Deckelschüsselchen (Abb. 8 und 9, Inv.-Nr. A139ab) erscheint wiederum die typische Wellenlinie auf dem Oberrand. Zu beachten ist das Fabrikations- oder Serienzeichen «2». Die Muschelhenkel sind gute Langnauer Art. Im Unterschied zu den bisher erwähnten Stücken ist dieses Schüsselchen auch aussen glasiert und dort mit ähnlichen Streifen dekoriert.

Wir stellen hiermit diese Fayengruppe und ihre Herkunft zur Diskussion. Vor allem möchte man wünschen, dass durch neu entdeckte Vertreter die etwas grosse Lücke zwischen 1762 (Abb. 6) und 1794 (Abb. 8) geschlossen wird.

¹W. A. Staehelin, *Keramische Forschungen in bernischen Archiven*, Zeitschrift für Schweiz. Archäologie und Kunstgeschichte 9, 1947, S. 101—118, und briefliche Mitteilungen.

²Staehelin a. a. O., S. 109, und Staatsarchiv Bern, Regionenbuch von 1783, S. 182.

³Museum Langnau i. E., Inv.-Nr. A 134, ursprünglich Sammlung F. Pappé 27.

Viennese porcelain figures of the early State period (1744—1749)

By Arthur Lane, London

(fig. 11—20)

Four years ago, Dr. Ignaz Schlosser published in the *Mitteilungsblatt* a series of very interesting Vienna porcelain figures which he attributed to the later years of the Du Paquier factory¹. They consisted of two single figures and a group of peasants in the Dutch manner derived from engravings after Teniers, and were all unpainted and unmarked. A peculiarity of the figures was that they stood directly on the ground without bases. Dr. Schlosser suggested that they probably dated from the later years of the Du Paquier factory, and were thus made before 1744.

Until quite recently very few Du Paquier figures were known, and the «rediscovery» of the class is largely due to the researches of John Hayward². Most of the figures he mentions are very naive and clumsy in their modelling, but a figure of a Turkish scribe seated on a cushion with a low table beside him, considerably better than the rest, shares with Dr. Schlosser's group the peculiarity of having no proper base. Hayward regarded it as a very late Du Paquier piece, if indeed it was not a production of the State Factory (after 1744).

All the figures assigned by Hayward to Du Paquier are painted, some very richly; those of Dr. Schlosser's class

are not. This is one of several indications that they, and other related figures here to be discussed, belong to the State period. After Du Paquier's retirement in 1744 such a pronounced change of style appeared in the painting of the table wares and decorative vessels as to suggest that with the change of regime and taste some of the earlier painters also departed, leaving the factory weak in this department. The records of sales in 1746 and 1749 published by Folnesics and Braun³ include a number of white as well as coloured figures, and among them are types that may reasonably be identified with the peasants of Dr. Schlosser's class: — «2 zankende Figuren gemahlen (compare Schlosser, Fig. 26); Bauer und Bäurin mit Kräxen mit bunten Farben: 2 doppelte Figuren gemahlen; 2 Bauen Figure detto gemahlen; 1 Tänzerin gemahlen» (all 1746); «1 welschen Bauer; doppelte Bauernfiguren» (1749). To the peasants published by Dr. Schlosser we may add four pairs of dancing figures (two models twice repeated) formerly in a collection of Austrian provenance in London (Figure 11). None of these figures appears to be marked, but their broad and powerful style of modelling is matched by a white pair of a seated man and a seated

woman holding bowls on their knees, in the Museum für Angewandte Kunst, Vienna (Figs. 12, 13); of these, the woman bears the impressed mark⁴. Like another white figure in the same Museum, with a seated man holding a milk-jug as large as himself, this pair is after a Meissen original, and it seems likely that our unknown modeller may have been responsible for some of the other copies from Meissen with which the factory filled in the gap before it got its own production of new models properly organised.

We may also see his hand (pace Dr. Schlosser) in the series of dwarf figures from engravings after Callot, of which the Museum für Angewandte Kunst has 8 examples (4 coloured, and 2 bearing the impressed mark) (Figure 14). In the Gumprecht Collection were three examples (two with the incised or impressed mark, one of these also bearing the impressed B used as a sign by the «Bossierer» Leopold Dannhauser)⁵. Some of these have separately-applied leaves and flowers on the low bases, others not. The series looks as if it had been modelled direct from the engravings, and not after the earlier Meissen figures derived from the same source.

A third series of figures, also usually white, is evidently related in style to the «baseless» peasants and the dwarfs. It is represented in the Museum für Angewandte Kunst by about a dozen figures, mainly of peasants. They stand on low irregular pad bases, which in some cases are scored with parallel grooves to represent the ground, but in most others have rather large applied leaves and flowers, which were made separately. Typical is the standing figure of a peasant leaning against a tree, with half-closed eyes and a mocking smile (Figure 15). Another group shows a standing peasant-woman who looks down on her seated male companion, who blows a long pipe-like instrument (Figure 16). A girl-harvester reclines against a sheaf of cut wheat, the ears of which are excellently modelled, the stalks being indicated by incised lines and stabbing at the cut ends (Figure 17). A companion figure shows a sleeping woman harvester and a little boy (Figure 18). The distinctly French feeling may indicate that engravings, perhaps after Boucher, were used as a source. A reclining male peasant with a basket of vegetables has more sensitively modelled features (Figure 19); the fur of his collar is indicated by stabbing the paste with a sharp point. This figure bears the impressed Bindenschild mark, which appears also on a companion reclining grape-picker. There are two slightly differing unmarked versions of a group in which a similar male peasant sits on a tree-stump, smoking a pipe and looking down at a little girl kneeling to his right who pours him wine from a bottle (the wine-glass is missing) (Figure 20). Here again appear the incised

grooves on the top of the base, the large applied leaves and flowers, and the «stabbing» to represent the fur edges of the man's coat and the girl's apron.

There seems no doubt that these three classes — the «baseless» peasants, the Callot dwarfs, and the harvester series — were all modelled by one artist in the period 1744—49, before the impressed Bindenschild mark was superseded by the blue painted mark. Can he be identified? Unfortunately the scanty records of the Vienna factory name very few modellers, as opposed to «Bossierer» — Johann Joseph Niedermeyer, chief modeller from his appointment in 1747 till his death in 1784; J. C. W. Ludwig von Lücke (1750—51); and Anton Grassi, appointed 1778 and succeeding Niedermeyer as chief modeller in 1784. But in 1772 the Bossierer Leopold Dannhauser (died 1786) was ordered to cease making figures from existing moulds, and to concentrate on «new inventions and drawings». From this it appears that he had done such original work in the past. A list of the identifying letters used as marks by the Bossierer drawn up in 1784 gives the letter B as that assigned to Dannhauser, and as this letter appears on figures with the impressed Bindenschild mark of 1744—49 it has been assumed that Dannhauser was active in the State Factory from the beginning⁶. The incised initials «LD» accompanying the impressed shield on a «baseless» figure of a lady reading and wearing a crinoline, formerly in the Darmstaedter Collection, was assumed by Falke to be Dannhauser's signature⁷. Falke accordingly attributed to Dannhauser the models for a whole series of «baseless» crinoline figures, for the rare «Canape groups» of two figures (also «baseless») mentioned in the records of 1749, and for the series of mounted huntsmen and animals in a «Parforce-Jagd Aufsatz» at Schloss Slatinan in Bohemia⁸. The attribution of all these to a single modeller seems plausible on grounds of style, though some of the single crinoline-figures look more accomplished than others, perhaps because the modeller improved in skill as time went on. The men have small heads, the women narrow and rather ugly faces. In any case they look quite different in style from the figures of the three groups discussed in this article, with their powerfully built, broadly modelled forms and wide faces. It is, of course, a complication that the Bossierer's mark B (? Dannhauser) appears on the Callot dwarf figures as well as on figures of the Slatinan Jagdaufsatz and some of the «baseless» crinoline ladies. But Dannhauser, if indeed it was he, could well have executed as Bossierer not merely his own designs, but those by another modeller. We shall probably never know the name of this second modeller who worked at the State factory in its earliest years. Nevertheless the «Master of the Peasant Figures»

deserves recognition as a clearly-marked personality and a very competent pioneer in the still new art of porcelain-sculpture.

¹ «Bäuerliche Figuren aus Du Paquiers Manufaktur», No. 30/31, 1955, p. 39, and Figs. 24—26. Man seated on a tub, playing a hurdy-gurdy; man standing by a barrel, raising a glass and his hat; standing woman and seated man quarrelling.

² J. F. Hayward, *Viennese porcelain of the Du Paquier period*, London 1952, pp. 152—159, Plates 64—70.

³ J. Folnesics and E. W. Braun, *Geschichte der K. K. Wiener Porzellan Manufaktur*, Wien 1907, pp. 159—160.

⁴ I am deeply obliged to Dr. Schlosser and to Dr. Wilhelm Mrazek of the Museum für Angewandte Kunst, who have so

kindly facilitated my studies and allowed me to publish these photographs. They should not be held responsible for the views here expressed.

⁵ Gumprecht Sale Catalogue, Berlin 21st March, 1918, Nos. 389—391. See also Folnesics and Braun, op. cit. p. 162.

⁶ It is not quite clear from the writings of Braun and others whether there is actual written documentation for his presence before 1762. It would be quite possible in the space of 40 years that an artist might die or leave the factory, and his letter be re-assigned to a new arrival.

⁷ O. von Falke, *Deutsche Porzellanfiguren*, Berlin 1919, Plate 21 and p. 20; idem, «Wiener Porzellanplastik», in *Berichte aus den Preussischen Kunstsammlungen*, XLI, 1920, pp. 102—115.

⁸ Some of these bear the impressed shield mark and their models can be identified among those sold in 1746; others supplied later, have the blue mark (Braun, op. cit. p. 161).

Les Maurer à Nyon

Par le Dr. Edgar Pelichet, Conservateur au Musée de Nyon

Dans ce Bulletin, au No. 46 d'avril 1959, page 34, le Dr. S. Ducret, s'occupant des divers céramistes Maurer, conteste un passage de mon livre (*Porcelaines de Nyon*, Ed. du Musée, Nyon, 1957), où j'ai accordé à Jean-Gaspard Maurer, qui fut peintre à Nyon, trois fils: Marc et Jacques, qui étaient aussi peintres sur porcelaine, et Conrad, qui était modelleur.

Mon savant contradicteur nie cette parenté, pour Conrad, en interprétant divers documents auxquels je renvoie le lecteur.

J'ai voulu en avoir le cœur net. Pensant que ceux qui ont connu les quatre Maurer de la porcelainerie de Nyon devaient bien savoir ce qu'il en était, j'ai ouvert les livres de comptabilité de la manufacture à l'année 1802. Pourquoi? Parce que, cette année-là, tous les Maurer étaient occupés chez Dortu. Cette quadruple présence devait contraindre le comptable à certaines précisions.

Dans le Grand-Livre, en décembre 1801, folio 39, figure un paiement global de 12, 2 livres aux «jeunes Maurer». Celui qui a fait cette écriture les groupe donc en un seul lot ou en groupe en tous cas deux. Le même Grand-Livre, au folio 40, à la date du 3 juillet 1802, indique un paiement de 32 livres «aux fils Maurer».

Ces deux écritures semblent en tout cas faire des trois Maurer jeunes (ou en tout cas de deux d'entre eux) des frères.

Un peu plus bas, au même folio, on lit trois paiements successifs:

«à Maurer père»

«à Marc Maurer»

«à Jacques Maurer»

Ainsi donc, Jean-Gaspard est qualifié de «père»; il devait donc bien passer pour tel à celui qui a tenu les comptes; les autres Maurer, ou deux d'entre eux en tout cas, étant ses fils.

Ces inscriptions (et je n'en trouve pas de plus explicites) ne disent pas si Conrad Maurer était parent, sans être un fils, de Jean-Gaspard. Le fait que le père a travaillé à Nyon déjà en 1787, avec Conrad tandis que les «frères» Maurer n'y ont travaillé qu'à partir de 1801 est troublant. Si l'on doit admettre que le père Jean-Gaspard est né, comme le pense le Dr. Ducret, en 1765, il n'a pas pu avoir de fils capable de travailler dans une manufacture de porcelaine 21 ans plus tard!

Si donc le Jean-Gaspard Maurer qui a travaillé comme peintre à Nyon de 1786 à 1808 est bien né en 1765, ce que j'ignore et que prétend M. Ducret, il en découle forcément que le modelleur Conrad venu à Nyon en 1787 ne pouvait matériellement pas être son fils, ni le frère des peintres Marc et Jacques Maurer.

Mais, M. le Dr. Ducret vient de découvrir la présence à la manufacture de Cassel, en juin 1767, tout à la fois de Dortu, futur Nyonnais, et d'un Jean-Gaspard Maurer (dont le nom est écrit avec une faute: Maurel).

Dans ces conditions, le Jean-Gaspard Maurer qui a été le presque constant camarade de travail de Dortu ne serait pas celui né en 1765!

Le problème reste donc posé.

Et, jusqu'à preuve contraire, les trois Maurer jeunes, sont peut-être bien des frères et les fils du Jean-Gaspard Maurer qui travailla à Cassel, à Zürich et à Nyon, notamment.

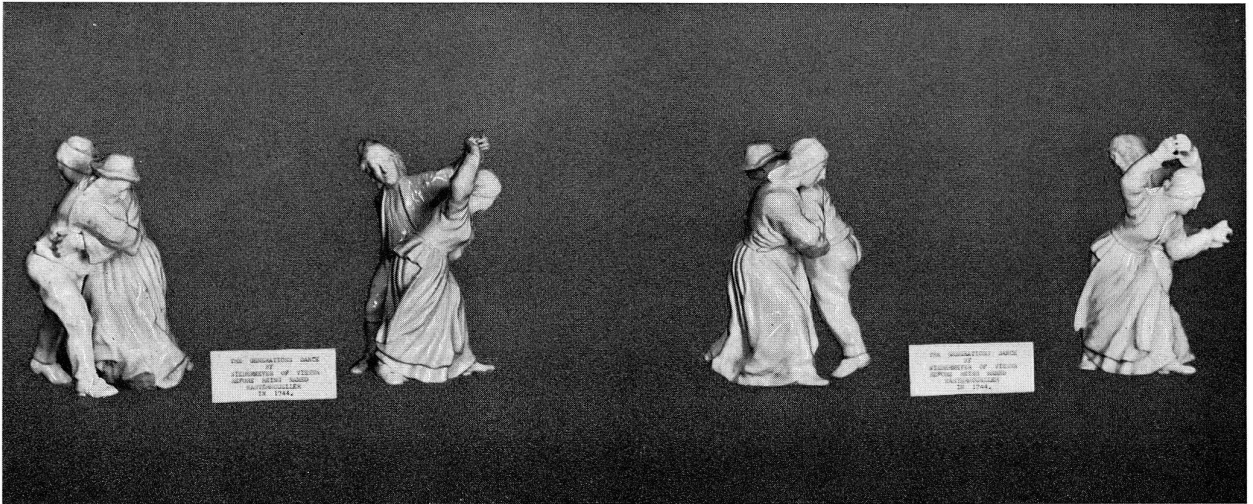


Fig. 11. Peasant dancing groups, Vienna porcelain, 1744—49. Private collection. (Lane)

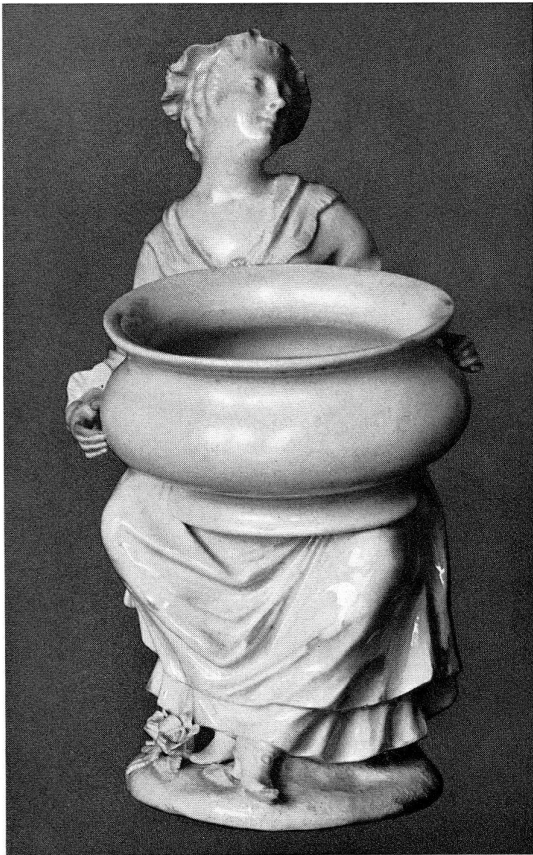


Fig. 12. Seated figure as flower-holder, after Meissen; Vienna porcelain, 1744—49. Vienna, Museum für Angewandte Kunst. (Lane)

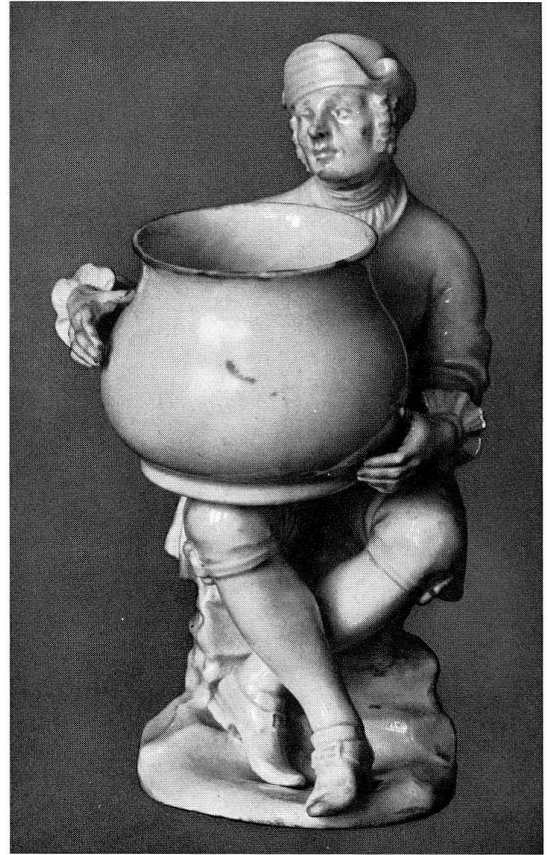


Fig. 13. Pair to Fig. 12, same collection. (Lane)



Fig. 14. Dwarf after Callot, Vienna porcelain, 1744—49. Vienna, Museum für Angew. Kunst. (Lane)



Fig. 15. Standing peasant, Vienna porcelain, 1744—49. Vienna, Museum für Angewandte Kunst. (Lane)



Fig. 16. Group, peasant musician and girl, Vienna porcelain, 1744—49. (Lane)

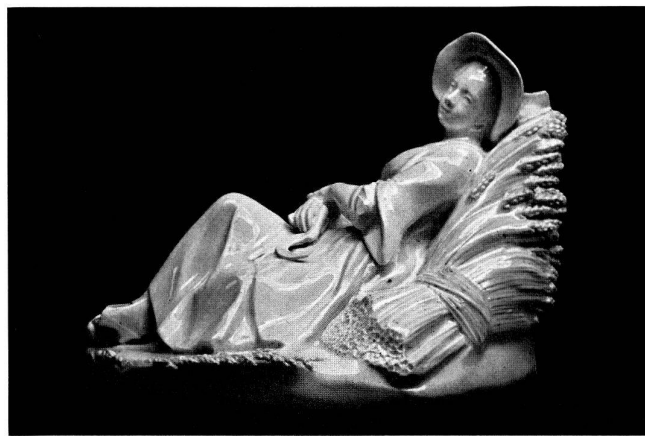


Fig. 17. Girl harvester, Vienna porcelain, 1744—49. Vienna, Museum für Angewandte Kunst. (Lane)

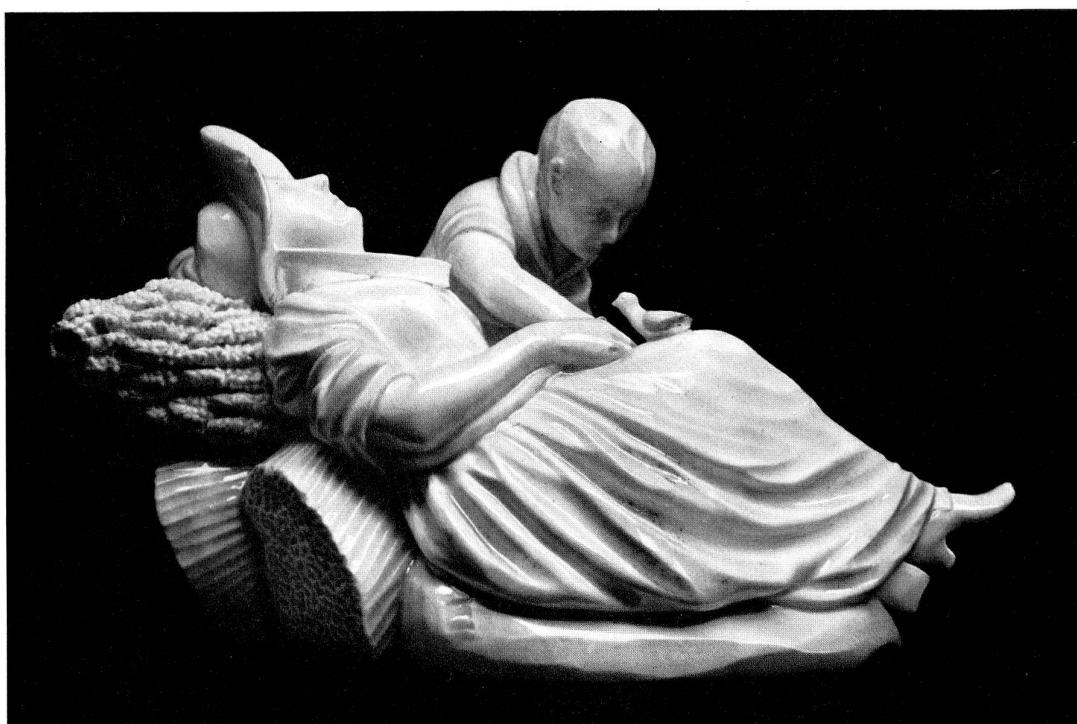


Fig. 18. *Woman harvester*, Vienna porcelain, 1744—49. Vienna, *Museum für Angewandte Kunst*. (Lane)



Fig. 19. *Reclining peasant*, Vienna porcelain, 1744—49. Vienna, *Museum für Angewandte Kunst*. (Lane)



Fig. 20. Group, peasant and girl, Vienna porcelain, 1744–49. Vienna, Museum für Angewandte Kunst. (Lane)



Abb. 21. Unbekannte Zürcher Porzellangruppe, um 1775. Ohne Marken und Ritzzeichen. Pâte tendre. H. 26 cm. Bes. Otto Büel, Luzern. (Ducret)