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## RIASSUNTO

*Il pittore di maioliche Johannes Brunner  
(1820—1899)*

Theodor Spühler, Kilchberg

Johannes Brunner era il figlio di un calzolaio di Bülach. Il primo documento che dimostra la sua attività come pittore di maioliche a Schooren (Kilchberg) è una tazza che egli dipinse nell'anno 1839 per Susanna Wettstein (ill. 4). Nel 1840 egli fu anche tangibile negli archivi a Kilchberg. Sono conservati vari fogli con dediche che egli indirizzò alla sua futura sposa Regula Welti durante il decennio 1840—1850 (ill. 3). Questi fogli rendono possibile d'identificare tutta una serie di opere che Brunner fece nelle officine di Kilchberg dal 1839 al 1850 (ill. 5—11). Con queste opere egli non si mostra soltanto come creatore di ornamenti fini calligrafici e decorativi, ma anche come abile pittore di paesaggi. Siccome alla pittura di maioliche fu tolto sempre di più il suolo dallo sviluppo industriale di quegli anni, Brunner prese in consegna l'ufficio postale di Kilchberg nel 1854 ed aprì un negozio di stoffe. La sua ditta si sviluppò bene. Tuttavia trovò anche più tardi ancora tempo per eseguire ordini particolari di pittura nelle officine a Schooren.

*Scritture ornamentali dal circolo della manifattura  
di maioliche di Norimberga*

Dott. Kurt Pilz, Norimberga

I mastri dal circolo della manifattura di maioliche di Norimberga hanno anche svolto l'attività di

calligrafi. Così l'autore può riferirsi ad un foglio calligrafico dell'anno 1750 del pittore di maioliche Andreas Marx (ill. 12). Inoltre richiama l'attenzione su dei fogli calligrafici dalla penna del mugnaio Johann Leonhard Tauber (ill. 13—15), il cui fratello era il pittore di maioliche Georg Michael Tauber.

*San Giacomo con l'arco di lana*

Dott. Irmgard Peter-Müller, Basilea

Nelle collezioni del Museo dell'Artigianato di Basilea si trovano due mattonelle per stufa con raffigurazioni di San Giacomo il Giovane con attributi che non corrispondono più agli strumenti di tortura originari della sua leggenda. Non lo mostrano con l'asta del gualchierio, con la quale fu ucciso, ma in un caso con un arco di lana (ill. 17) e nell'altro caso con un regolo (ill. 25). L'autrice esamina questi attributi e dimostra che l'asta del gualchierio fu fraintesa come attributo professionale e che fu sostituita con un altro attrezzo del feltraiuolo, l'arco di lana. In seguito anche questo attributo non fu più capito e fu interpretato come regolo.



## SUMMARY

*The faïence-painter Johannes Brunner, 1820—99*

By Theodor Spühler, Kilchberg

Johannes Brunner was the son of a shoemaker from Bülach. The first document from his hand is a cup he painted in 1839 for Susanna Wettstein (fig. 4). In the 1840's he wrote several fancy letters to his later wife Regula Welti (fig. 3). These letters make it possible to recognize his hand in a series of works he painted at that time in the faïence factories at Kilchberg (fig. 5—11). Brunner was not only a good calligrapher, but also a painter of landscapes. The industrial development brought about a recession in the demand of hand painted faïence. Brunner entered therefore in 1854 the post office at Kilchberg and opened a clothshop. Beside his business which developed well he continued to carry out special orders for the faïence workshops at Kilchberg.

*Ornate types from artists connected with the Nürnberg faïence factory*

By Dr. Kurt Pilz, Nürnberg

The author shows that several artists who were connected with the Nürnberg faïence factory

were good calligraphers. One of them was the faïence painter Andreas Marx (fig. 12), another one was the miller Johann Leonhard Tauber (fig. 13—15), the brother of the faïence painter Georg Michael Tauber.

*St. James the Little with the cotton bow*

By Dr. Irmgard Peter-Müller, Basle

Two stove tiles in the collections of the Gewerbemuseum Basle show St. James the Little with attributes which correspond no more with the original instrument of torture of his vita. They show the saint not with the fuller's club with which he was slain, but in one case with a cotton bow (fig. 17), in the other with a setsquare (fig. 25). The author studies these attributes and shows that the fuller's club was misunderstood as a professional instrument. So it was replaced by the cotton bow which is another instrument of the fuller. Later this instrument too was no more understood and misinterpreted as a simple setsquare.



**RESUME**

*Le peintre faïencier Johannes Brunner, 1820—1899*

Theodor Spühler, Kilchberg

Jean Brunner était le fils d'un cordonnier de Bülach. Le premier document de sa main qui ait été préservé est une tasse en faïence qu'il a peinte pour Susanna Wettstein en 1839 (ill. 4). Ses descendants ont gardé quelques lettres historiées écrites au cours des années 1845/50 à Regula Welti (ill. 3) qui allait devenir sa femme. Grâce à ces lettres, il est possible de reconnaître quelques faïences décorées par Brunner (ill. 5—11). Ces œuvres montrent que Brunner était non seulement un calligraphe de goût, mais qu'il créa aussi des décors de paysage. Le développement industriel ne fut pas favorable à l'art de Brunner. Dès 1854 il tint l'office de poste à Kilchberg et il ouvrit un magasin d'étoffes. A côté de ses affaires, qui étaient prospères, il continua d'exécuter des ordres spéciaux pour les ateliers de faïence à Kilchberg.

*Lettres historiées des environs de la faïencerie de Nuremberg*

Dr. Kurt Pilz, Nuremberg

L'auteur montre que divers artistes des environs de la faïencerie de Nuremberg étaient des calli-

graphes doués. Parmi ces artistes figurent le peintre faïencier Andreas Marx (ill. 12) et le meunier Johann Leonhard Tauber (ill. 13—15), frère du peintre faïencier Georg Michael Tauber.

*St-Jacques le Mineur avec l'archet triangulaire*

Dr. Irmgard Peter-Müller, Bâle

Le Gewerbemuseum de Bâle possède deux carreaux de poêle qui montrent St-Jacques le Mineur avec des attributs qui ne correspondent plus à l'instrument de torture de sa légende. Le saint n'y tient pas le bâton de foulon avec lequel il fut assommé, mais un archet triangulaire (ill. 17), respectivement une équerre (ill. 25). L'auteur examine ces attributs et montre que le bâton de foulon fut à tort considéré comme outil professionnel. Pour cette raison, on pensait pouvoir le remplacer par un autre outil du fouleur: l'archet triangulaire. Plus tard, cet outil fut déformé en équerre.



## SUMMARY

*The Sociocultural Development of Kröning and Kröning Ceramics*

Gerhard Pletzer

The Kröning is a range of mountains 10 km east of Landshut in Bavaria. Already in the early Middle Ages the extensive clay beds of the region were exploited and used in the manufacture of potter's ware. The pottery guild statutes of 1428 probably give us the earliest written reference to Kröning pottery. Around 1680 there were apparently 125 master potters in the Kröning region. At the end of the 18th century there were still about 60. The census of 1903 mentions 40 master potters with 50 journeymen and 20 apprentices.

As early as the Middle Ages the Kröning potters worked not only at their own trade but also as farmers. Every independent master had his own oven in his own house. The same room was usually used to live and work in, so that family life ran its course next to the potter's wheel. There was usually very little space in the room, as there were normally 10 to 20 children in a potter's family, though of course most of the children died at birth or shortly thereafter. As late as the period 1866—1905 the potter's average life span was calculated to be 21 years.

The last of the Kröning potters cannot recollect that any of them ever had to pass an examination. However, older guild statutes (1646) inform us that formerly journeymen received indentures of apprenticeship which enabled them to be hired anywhere as honest artisans. The term of apprenticeship at that time was four years, two of which were spent as a traveling apprentice.

Many of the Kröning potters had their own clay pits. The potter prepared the clay in his own house. A peculiarity of the Kröning region was the so-called crosswheel, driven by a pulling motion of the left foot. The Kröning pottery was glazed unfired. Aside from the potters who produced both fine and coarse glazed pottery, there were the so-called 'black Kröning potters' who manufactured unglazed earthenware, especially cider and vinegar jugs, baked in a reducing fire.

The oven, made of bricks, was always in the potter's home. Pottery was baked in the top part of the oven. The fire was underneath and was fed from the back of the oven. Fir and spruce exclusively were used as fuel. There were no failures due to poor firing.

During the florescence of the trade, Kröning ware could be sold at market only by the master potters themselves. There was a demand for it in Bavaria and Salzburg and in the Tyrol, and it always sold well. The fact that Kröning pottery production nevertheless ceased in 1920 was due partly to external causes (inflation, competition from industrial products), but mostly to internal resignation. The Kröning artisans, with a 500-year tradition, were unable to muster the necessary innovation and reorganization to revitalize their craft. The drawings accompanying this article illustrate the development of the finer Kröning ceramics.

*Friesen China*

Dr. P. Mediger

Several Meissen dinner services have disappeared. Among them is the Friesen service, which, according to a note by Kaendler, was made in the year 1731. A scratched decoration in relief must have been characteristic of this service. A plate which recently surfaced among art dealers is decorated in such a manner. This plate (ill. 95), although from the Marcolini period, is probably a piece ordered later to complete the set of Friesen china which has been lost.

*A Review of the Exhibit 'Faïence from 1740—1760 in Switzerland'*

Rudolf Schnyder

In the exhibit 'Faïence from 1740—1760 in Switzerland' the products attributed until now to Lenzburg were declared to be for the most part imported wares which were sold at Swiss markets in the 1750's. Instead of Lenzburg, it was rather the South-German Künersberg and the Lotharingian Lunéville manufactories which came into consideration as places of origin. While the share of credit falling to Künersberg could be eliminated on the basis of reliable comparative material, the attribution of the other share to Lunéville could not be proved immediately and unequivocally, for the products of Lunéville from the period

under consideration were practically unknown. Until recently arguments in favor of the Lunéville origin of this faïence were mainly of a historical, economic and typological nature. However, comparative pieces from Lunéville have now been found which give direct support to the Lunéville theory. The author is of the opinion that the pitchers from the old hospital apothecary of Lunéville are such key pieces. There are illustrations of them accompanying this article.

The author feels that the exhibit has served a further purpose in that it has once again made clear how difficult it is, on the basis of present research, to localize the impulses radiating from Strasbourg, the center of faïence production. There will be a great deal of effort needed until we are thoroughly and reliably acquainted with the products of the many important manufactories in eastern France and southern Germany which made faïence according to the Strasbourg pattern.