

TWO PRIVATE COLLECTIONS OF EUROPEAN CERAMICS, GOLD BOXES AND SILVER

An American Private Collection and
The Robert G. Vater Collection of European Ceramics, Silver and Galanterie

London 16 December 2021



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TWO PRIVATE COLLECTIONS OF EUROPEAN CERAMICS, GOLD BOXES AND SILVER

THURSDAY 16 DECEMBER 2021

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Front cover: Lots 8, 18, 73, 74, 75, 78, 79
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AUCTION

Thursday 16 December 2021 at 10:30am

An American Private Collection

Lots 1 - 43

The Robert G. Vater Collection of European Ceramics, Silver and Galanterie

Lots 44 - 204

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A GEORGE II GOLD AND HARDSTONE DOUBLE-OPENING SNUFF-BOX

PROBABLY LONDON, CIRCA 1750, WITH TWO FRENCH IMPORT MARKS

Double-opening circular box with reeded gold mounts, each cover set with alternating gold panels chased with hunting scenes between diaper-work lapis lazuli panels, each centred with a chased gold plaque featuring on one side, the Fox and the Stork from Aesop's fables and on the other Diana and a greyhound, the sides with *sablé* gold bands chased with running hounds and deer within landscapes, gold interior divider, with slightly raised scroll thumbpieces
2½ in. (65 mm.) diameter

£15,000-20,000

US\$21,000-27,000
€18,000-24,000




The stork and the fox, after Jean de la Fontaine's Fables, François Chauveau @wikimedia



The general theme of this unusual snuff-box is centred around hunting, but the choice of Aesop's fable of the Fox and the Stork attest to the popularity of this story also known as The Fox and the Crane, later made popular again by Jean de La Fontaine (1621-1695) in his famous fables published from 1668 (Book I.18). Jean de La Fontaine was probably the most widely read French poet of the 17th Century. Among his sizeable *oeuvre*, the 'Fables' are without doubt his most celebrated work. La Fontaine had many predecessors in this genre and took inspiration from Aesop, Horace, and ancient Indian literature, such as the Panchatantra. The first collection of his 124 *Fables Choisies* appeared in 1668 and were dedicated to Louis, the Grand Dauphin, the six-year-old son of Louis XIV.

The present box illustrates the fable 'The Stork and the Fox'. La Fontaine tells the story of a stork which has been unable to enjoy a meal offered by a fox as it was served on a plate. In return, the stork invites the fox to have a meal served in a long-necked vase, which of course the fox cannot enjoy. Unkindness begets unkindness is La Fontaine's message here.





GERMAN BOXES

The manufacture of gold boxes in Germany was for a long time considered to be relatively small operation, consisting mainly of gold-mounted hardstone boxes, large shaped rectangular gold boxes chased and embossed with rococo motifs or boxes applied with carved ivory and mother-of-pearl, produced mainly in Berlin and Dresden. A minority were enamelled *en plein* enriched with diamond-set scrolling thumbpiece modelled on French examples.

A study led by the German silver academic Lorenz Selig has revealed the importance of Hanau as an important centre of production of gold boxes which has resulted with many boxes often with *poinçons de prestige* to be re-attributed to Hanau makers.

The gold box industry in Hanau flourished from the late 1730s and by the 1760s the guild, the *Gesellschaft der Neu-Hanauer Bijoutiers*, introduced its own regulations, which primarily included the 18-carat standard giving the Hanau makers, in common with Geneva, an advantage over Paris goldsmiths. Quality also rose, helped by the opening of the Hanau Drawing Academy, which trained young craftsmen in the art of drawing and also engraving. But it was the contract passed with Etienne Flamant in 1773 that boosted production. Flamant, a *guillocheur* from Geneva, who owned a lathe-turning machine of his own invention, contracted with five Hanau bijouterie manufacturers to supply boxes: the Freres Toussaint (lot 17), the Freres Souchay, Daniel Marchand, Esaias Obicker and Esaias Fernau (lot 19). Their work, as well as that of many still unnamed Hanau goldsmiths, was exceptional due to the quality and inventiveness of their enamelling as well as the engine-turning. Many of these Hanau goldsmiths, well represented in this collection, went on to create boxes of a standard comparable to Paris examples, which fooled collectors and specialists alike for many years.

***5**

**A GERMAN GOLD-MOUNTED HARDSTONE
BONBONNIERE**

PROBABLY HANAU, WITH SPURIOUS MAKER'S MARK
AND THE CHARGE MARKS OF ELOY BRICHARD AND
ETIENNE SOMFROYE, 1756-1762 AND TWO FRENCH
POST-1893 IMPORT MARKS FOR GOLD

Circular box set with panels of smokey quartz mounted *en cage* within chased gold mounts, the cover and sides applied with gold cagework of scrolling ribbon tied foliage, flowers and musical instruments, the cover set with an oval enamel portrait miniature, in the manner of Jean Petitot (1607-1691), of Anne of Austria (1601-1666), on copper, within a diamond-set silver-mounted frame

2¾ in. (74 mm.) diameter

£4,000-6,000

US\$5,400-8,100
€4,800-7,100

Anne of Austria (1601-1666), daughter of King Philip III of Spain and Margaret of Styria, was the sister of King Philip IV of Spain. She was married to King Louis XIII of France in 1615. Despite his lack of interest in his wife, she finally gave birth to the future King Louis XIV in 1638. Her frivolous character caused gossip, particularly concerning the love affair and even a later secret 'private' marriage with Prime Minister Cardinal Mazarin. She was officially regent for her son 1643-1651 but continued to rule until 1661 when she retired to the convent of Val de Grâce.



***6**

**A GERMAN GOLD-MOUNTED HARDSTONE
SNUFF-BOX**

PROBABLY SAXONY, CIRCA 1780, WITH TWO FRENCH
POST-1893 IMPORT MARKS FOR GOLD

Oval box, the cover and sides set with panels of rock crystal within gold mounts chased with scrolling motifs, the cover with openwork linked scrolls, the base later set with a brown agate panel

3¼ in. (83 mm.) wide

£3,000-5,000

US\$4,100-6,700
€3,600-5,900

PROVENANCE:

Sotheby's, New York, 13-15 October 1981, lot 862.





*7

A GERMAN ENAMELLED VARI-COLOUR GOLD SNUFF-BOX

PROBABLY HANAU, 19TH CENTURY, BEARING SPURIOUS FRENCH MARKS RESEMBLING THOSE OF JEAN-BERNARD SAUVAGE (FL. 1749-1791), PARIS, 1762/1763, AND WITH TWO POST-1864 FRENCH GUARANTEE MARKS FOR GOLD

Oval box, the cover, sides and base set with panels of translucent red enamel on a horizontal reeded ground, the cover set with an oval enamel plaque depicting the goddess Minerva offering an olive branch, her shield and sword resting at her feet, the sides and base set with *sablé* plaques chased with agricultural trophies in vari-colour gold, with applied green enamelled laurel ribbon-tied garlands, the side pilasters with enamelled columns and arches set with vari-colour gold vases

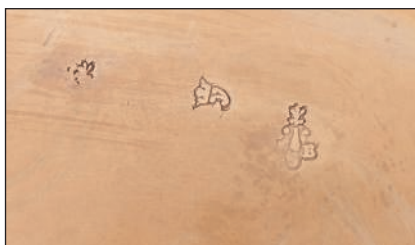
3 1/8 in. (80 mm.) wide

£20,000-30,000

US\$27,000-40,000

€24,000-36,000

Athena – and Minerva, her Roman equivalent – is often shown wearing a chiton, an ancient Greek tunic, and a helmet to demonstrate her prowess in war; her symbols also include the spear and shield as well as the owl and the olive tree. Indeed in the founding myth of Athens, Athena beat Poseidon in a competition over patronage of the city by growing the first olive tree, while Poseidon gave Athens a spring of salted water less useful to the city. Athena is therefore often portrayed offering an olive branch to the defeated, to show her sympathy for those her armies had vanquished.





*8

A GERMAN GOLD-MOUNTED HARDSTONE SNUFF-BOX

CIRCA 1780, WITH LATER SCRATCHED INSCRIPTION 'NEUBER A DRESDE'

Rectangular box, the cover, sides and base formed of bloodstone panels inset with apricot-coloured agate pellets in gold *cloisons* mounted à *cage* within pilaster corner mounts, the cover mount chased with a frieze of scrolls and florets on a *sablé* ground, the foot mount chased with egg-and-dart motif, the flange later engraved 'Neuber a Dresde'
3 1/8 in. (81 mm.) wide

£15,000-20,000

US\$21,000-27,000
€18,000-24,000

This snuff-box is very similar to one made in Paris in 1749-1750 in the Thyssen-Bornemisza Collection (No 51, pp.182 and 183, A. Somers Cocks and C. Truman, London, 1984) with cagework chased with flowers on matted ground.

This unusual, though somehow very modern, style of decoration bears some resemblance to the *zellenmosaik* lapidary in which hardstone panels are suspended *en cage* within a fine geometric cagework of gold. This technique was perfected by the Dresden goldsmith and jeweller Johann Christian Neuber (1736-1808) who had understood the artistic and commercial potential of using local Saxon stones in his work to satisfy his rich patrons' emerging interest in mineralogy.

However, gold-mounted hardstone boxes were by no means the privilege of Germany. The fashion for these existed in England and in France much earlier, certainly prompted there in part by the rescinding of the sumptuary laws relating to gold and also an appreciation of the beauty and symbolic value of hardstones. Aristocrats and courtesans 'accumulated' gold snuff-boxes as a fashion accessory with Madame de Pompadour owning no less than eighteen stone boxes when she died in 1764 (Cordey, No 2385-2401), while the Dauphine Marie-Joséphé's inventory after death in 1767 lists fourteen gold-mounted hardstone snuff-boxes.



*9

A GERMAN VARI-GOLD SNUFF-BOX SET WITH AN ENAMEL PLAQUE

CIRCA 1810, WITH SPURIOUS FRENCH CHARGE MARK FOR 1768-1774, THE FLANGE STAMPED 9984

Rectangular box, the cover set with an enamelled plaque depicting the Greek goddess Tyche, set in a chased gold frame with blue enamel border, the sides chased with foliate festoons and keys, the sides and base set with panels of reeded engine-turning, the base further centred with an octagonal cartouche chased with architectural trophies
2 7/8 in. (72 mm.) wide

£6,000-8,000

US\$8,100-11,000
€7,200-9,500

PROVENANCE:

Alan and Simone Hartman Collection, New York.

Tyche was the Greek goddess of chance, fate and fortune. The ancient Greeks thought she was the reason for unexpected events in their lives, both good and bad. She was especially revered in Athens, and Athenians believed that the goddess favoured their city.

In Greco-Roman and medieval art Tyche was depicted wearing a mural crown, carrying a *cornucopia*, an emblematic *gubernaculum* (ship's rudder) and the wheel of fortune, sometime standing on the wheel, presiding over the entire circle of fate.

Tyche is here depicted as the 'Triumph of Venice' on her cart drawn by two winged lions, the attributes of St. Mark, the patron saint of Venice, after a painting by Pompeo Batoni, dated 1737, and now in the North Carolina Museum of Art (acc. 60.17.60). This image celebrates the flourishing of the fine arts under the Doge Lionardo Loredan, governor of Venice in the early sixteenth century.



This depiction was used on another box sold at Christie's, Geneva, 14 May 1996, lot 259.



*10

A GERMAN ENAMELLED VARI-COLOUR GOLD SNUFF-BOX
 POSSIBLY BERLIN, CIRCA 1790, WITH SPURIOUS MARKS FOR PARIS
 1784-1789

Oval box, the cover, sides and base each centred with an enamel plaque, each with a colourful domestic scene, after Teniers, within lapis-lazuli coloured enamelled frames, the cover and base plaques further framed by enamel floral sprays, the *sablé* borders set with slightly raised trailing garlands of translucent green enamel foliage held by gold rosettes, the side pilasters with chased vari-colour gold musical and theatrical trophies on a *sablé* gold ground 3 in. (75 mm.) wide

£20,000-30,000

US\$27,000-40,000
 €24,000-36,000

PROVENANCE:

A. Maze.
 Anonymous sale; Christie's, Geneva, 28 April 1976, lot 181 (CHF 26,000).
 Anonymous sale; Christie's, Geneva, 14 November 1978, lot 322.
 Sotheby's, New York, 6 December 1995, lot 28.

The enamelled scenes are in the style of David Teniers the Younger (1610-90), whose paintings of village, family and tavern scenes were extremely popular with European aristocracy and therefore a source of inspiration for enamel artists particularly in France and Switzerland. However, in this instance the enamelled scenes are painted in the French 18th century taste, with domestic scenes in softer tones, much in the style of Jean-Baptiste Greuze. The quality of the decoration is more refined than would have been produced in Hanau and is comparable in style to snuff-boxes by Mathieu Coigny *fils* and Jean-Charles Ducrollay (see one by Coigny dated 1762-63 in the Metropolitan Museum, New York - acc. no 17.190.1112 - and one by Ducrollay dated 1759-60 in the Gilbert Collection, Victoria and Albert Museum, London - acc. No 310-1885).

In the 1978 catalogue, the box was catalogued as Louis XVI and the enamelled scenes were attributed to Pierre de Maillé who worked in Paris from 1748 to 1785.





***11**

AN AUSTRIAN ENAMELLED SILVER-GILT CLASP

MAKER'S MARK OF KARL ROSSLER, VIENNA, 1890-1922

In the Neo-Renaissance style, made up of two symmetrical clasps, each with enamelled scrolls and grotesques framing a female mask with phoenix above, applied with rubies and emerald cabochons, in original fitted leather case 7 in. (18.7 cm.) long

£3,000-5,000

US\$4,100-6,700
€3,600-5,900

***12**

A GERMAN GOLD-MOUNTED ENAMEL SNUFF-BOX

THE ENAMELS CIRCA 1780, WITH LATER GOLD MOUNTS CIRCA 1840, STAMPED ON THE FLANGE 562, WITH LATER UNIDENTIFIED CONTROL MARK

Rectangular box with boldly chased foliate mounts, the cover with a sleeping Diana and her attendants in a forest observed by Bacchus after François Boucher, the sides and base with playful putti 3 3/8 in. (85 mm.) wide

£800-1,200

US\$1,100-1,600
€960-1,400

PROVENANCE:

Christie's, Geneva, Anonymous sale, 19 and 21 November 1979, lot 198.
Sotheby's, New York, 13-15 October 1981, lot 863.





*13

A GERMAN ENAMELLED GOLD SNUFF-BOX

PROBABLY FRANCOIS-CLAUDE THEREMIN AND JEAN-LOUIS JORDAN, HANAU, CIRCA 1790; MARKED WITH A CROWNED T AND J, A LAUREL BRANCH AND A PALM LEAF, STAMPED 709 ON FLANGE

Oval box, the cover, sides and base set with panels enamelled in dark blue over reeded engine-turning scattered with pellets, within slightly raised foliate and berried enamelled *sablé* borders, the cover set with an enamel plaque depicting Mars crowning Venus with a wreath within an enamelled beaded frame, with later leather fitted case
3¼ in. (82 mm.) wide

£12,000-18,000

US\$17,000-24,000
€15,000-21,000

PROVENANCE:

Property of a gentleman; Sotheby's, Zurich, 7 November 1975, lot 3 (CHF 7,000).

This maker's mark believed to be that of François-Claude Theremin and Jean-Louis Jordan can be found on several snuff-boxes held in museums notably the Louvre Museum (see No.s 578, 579 and 580 in S. Grandjean, *Les Tabatières, boîtes et étuis des XVIIIe et XIXe siècles du Musée du Louvre*, Paris, 1981) and the Musée Cognacq-Jay (see No.s 74 and 75 in J.de Los Llanos and C. Gregoire, *Boîtes en or et objets de vertu*, Paris, 2011).



François-Claude Theremin, Jean-Guillaume-Georges Krüger's son in law, set up in Berlin with André et Jean-Louis Jordan a '*fabrique de joaillerie et de bijouterie*', bringing artisans from Geneva and Paris. In 1794, he joined his brother Pierre's workshop making enamelled gold boxes in the neoclassical Swiss style.

This box, like the ones held in the Louvre and Cognacq-Jay, is set with an enamel plaque painted with an allegorical love scene in the style of Jean-Baptiste Greuze and François Boucher. The scene featured here depicts Venus and Mars exchanging vows. Venus was the goddess of love and beauty who attracted many suitors, gods and mortals alike. Married to the graceless and lame Vulcan, the god of fire, her true love was Mars, the god of war. Their child was the goddess Harmonia. Ultimately they were caught in an invisible but strong net forged by Vulcan, and exposed to the ridicule and laughter of the other gods at Mount Olympus.





***14**

A GERMAN JEWELLED ENAMELLED VARI-COLOUR GOLD SNUFF-BOX

HANAU, CIRCA 1780, STRUCK WITH THE HANAU TOWN MARK FOR EIGHTEEN CARAT GOLD AND TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

Oval box, the cover, sides and base set with panels of translucent purple enamel on an engine-turned ground, within chased vari-colour gold foliate and vine borders and side pilasters, the cover set with an enamel portrait miniature, on copper, of a gentleman, within a silver diamond-set frame and gold *taille d'épargne* vine and leaf border
 3¼ in. (81 mm.) wide

£15,000-20,000

US\$21,000-27,000
 €18,000-24,000

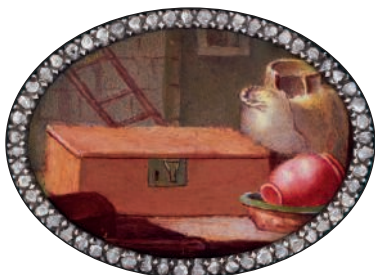
PROVENANCE:

Anonymous sale; Christie's, Geneva, 19 May 1992, lot 42.
 Anonymous sale; Crott, Frankfurt, 11 May 2019, lot 204.

The miniature set on the cover is possibly that of Johann Wilhelm II (1658-1716) of the Wittelsbach dynasty, Elector Palatine (1690-1716), Duke of Neuburg (1690-1716), Duke of Jülich and Berg (1679-1716), and Duke of Upper Palatinate and Cham (1707-1714) as depicted by Johann Friedrich Ardin (fl. 1700-1720).



Johann Wilhelm II (1690-1716) by Johann Friedrich Ardin (fl. 1700-1720) ©Tansey Collection



***15**

A GERMAN JEWELLED ENAMELLED GOLD SNUFF-BOX

PROBABLY HANAU, CIRCA 1790, WITH SPURIOUS PARIS MARKS FOR 1756-1762; WITH TWO FRENCH CONTROL MARKS AFTER 1838

Rectangular box, the cover and four sides applied with enamel plaques, after Teniers, depicting tavern scenes within diamond frames, on a translucent blue-green enamel sun-ray *guilloché* ground, the mounts chased with *entrelac* and flowerhead border, with applied silver-mounted diamond-set thumbpiece 2 $\frac{7}{8}$ in. (68 mm.) wide

£20,000-30,000

US\$27,000-40,000

€24,000-36,000

PROVENANCE:

Sotheby's, 5 December 1960, lot 78;

Anonymous sale; Christie's, London, 28 April 1983, lot 599.

Anonymous sale; Christie's, London, 25 November 2014, lot 178.

The enamelled scenes on the lid are in the style of Jean-Baptiste Greuze's interpretation of Teniers tavern scenes combining unjaded subject matters expressed in soft colours and which remained extremely popular and were often used as decoration on snuff-boxes.



***16**

A GERMAN ENAMELLED GOLD SNUFF-BOX

HANAU, CIRCA 1780, WITH SPURIOUS FRENCH MARKS FOR 1774-1780, STAMPED WITH INVENTORY NUMBER 109, TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD AND A POST-1911 FRENCH IMPORT MARK FOR GOLD

Oval box, the cover, sides and base enamelled with translucent blue on reeded engine-turned ground scattered with pellets, within chased berried laurel border enamelled in green and white, the cover set with an enamel plaque depicting a tavern scene after Jean-Baptiste Greuze, in fitted red leather case stamped *Wartski*
3 in. (84 mm.) wide

£20,000-30,000

US\$27,000-40,000
€24,000-36,000

PROVENANCE:

Doyle, New York, 15 April 2013, lot 47 (described as French).

The enamel on the lid depicts *La lecture de la Bible, ou un père de famille expliquant la Bible à ses enfants* by Jean-Baptiste Greuze (1725-1805) exhibited at the Salon in 1755 and praised by the critic and the public. Greuze first trained with the Lyon based painter Charles Grandon, following him to Paris in 1750. He then trained with Charles-Joseph Natoire (1770-1777) at the *Académie royale de peinture et de sculpture*. Greuze introduced to French 18th century paintings a Dutch influenced realism in the style of Teniers, with attention to details and costumes captured in soft tones.





***17**

**A GERMAN JEWELLED ENAMELLED GOLD SNUFF-BOX SET
WITH AN ENAMEL MINIATURE**

BY LES FRÈRES TOUSSAINT, HANAU, CIRCA 1780; WITH LATER
FRENCH CONTROL MARKS POST-1838

Oval box, the cover, sides and base set with panels of translucent red enamel on an engine-turned *moiré*-pattern ground stamped at intervals with pellets within opaque white enamel frames, the cover centred with an oval enamel miniature depicting a gentleman with powdered wig, in blue coat and grey cloak resembling Voltaire (1694-1778), within a silver-mounted old-mine cut diamond frame, the *sablé* gold borders and side pilasters applied with white enamelled beads within translucent green enamelled trailing foliage 3¼ in. (84 mm.) wide

£20,000-30,000

US\$27,000-40,000
€24,000-36,000

PROVENANCE:

Nathaniel Mayer Victor, 3rd Baron Rothschild (1910-1990).
The Lord Rothschild; Christie's, London, 30 June 1982, lot 18.
Anonymous sale; Christie's, London, 21 June 1999, lot 177 (catalogued as Swiss).
Distinguished Private Collection; Christie's New York, 24 October 2017, lot 27.

LITERATURE:

L. Seelig, 'Gold Box Production in Hanau: The Extended Workbench of Frankfurt and its Trade Fair', *Going for Gold, Craftsmanship and Collecting of Gold Boxes*, Eastbourne, 2014, pp. 74-91.

Charles Toussaint (1720-1790) and his brother Pierre-Etienne (1726-1806) were Berlin *bijoutiers* of Huguenot descent who arrived in Hanau in 1752. By 1762 they were employing several German and foreign craftsmen, chasers and engravers.

Their boxes are generally marked LDF with a mark resembling the Paris charge and discharge of 1768-1774 and the date-letter K for 1773-74. It seems that they chose their marks after signing a contract with Etienne Flamant, an expert *guillocheur* originally from Geneva, agreeing to supply him with around 385 to 430 gold boxes for decoration every year.

The company was taken over around 1802-03 by Pierre-Etienne Toussaint's sons, Louis Otto (1766-1825) and Charles Jacob (1768-1813) and continued to enjoy the patronage of prestigious clients such as the Landgraves of Hesse-Cassel.

Boxes set with a portrait of Voltaire born François-Marie Arouet (1694-1778) became popular after the return of the great Enlightenment writer, historian and philosopher to Paris after over 25 years of exile; these Voltaire boxes remained popular even after his death in 1778.





***18**

A GERMAN ENAMELLED VARI-GOLD SNUFF-BOX

POSSIBLY HANAU, WITH SPURIOUS MARKS FOR CHARLES-SIMON BOCHER, WITH THE CHARGE MARK OF ELOY BRICHARD 1756-1762 AND THE DATE LETTER FOR 1750-1752, STAMPED WITH INVENTORY NUMBER 260

Rectangular box, the cover, sides and base set with panels of sunburst pattern engine-turning, each set with an oval enamel plaque painted with colourful floral sprays within chased vari-colour gold foliate frames, the outer vari-colour gold borders and column corners enamelled in imitation lapis lazuli and chased with *rocaille* and scrolls, with wavy internal flange 3 in. (76 mm.) wide

£20,000-30,000

US\$27,000-40,000
€24,000-36,000

This box carries a maker's mark resembling that of Charles-Simon Bocher who registered his mark in March 1751 but was declared bankrupt in 1756. In spite of this the Louvre Museum holds an enamelled snuff-box set on the cover with a *grisaille* depicting putti playing and dated 1775-1781 suggesting that he was still working by then (see S. Grandjean, *Catalogue des tabatières boîtes et étuis des XVIIIe et XIXe siècles du musée du Louvre*, Paris, 1981, n° 42, acc. No OA 2200).

PROVENANCE:

Distinguished Private Collection; Christie's, New York, 24 October 2017, lot 19.





***19**

A GERMAN ENAMELLED GOLD SNUFF-BOX

BY ESAIAS FERNAU & COMPAGNIE, MARKED, HANAU, CIRCA 1785, WITH FRENCH SPURIOUS CHARGE MARKS FOR JULIEN ALATERRE 1768-1774, LETTER F UNDER CROWN, WITH THE HANAU 19 CARAT CONTROL MARK ON FLANGE

Oval box, the cover, sides and base enamelled in translucent orange on a geometric engine-turned ground within white enamelled *taille d'épargne entrelac* border set with slightly raised translucent red and blue enamel flowers and green enamel leaves on a *sablé* ground, the side pilasters each set with an enamelled urn on a matted ground, the cover set with an enamel plaque depicting two seated young women personifying Painting and Sculpture 3 3/8 in. (85 mm.) wide

£15,000-20,000

US\$21,000-27,000
€18,000-24,000

PROVENANCE:

Alan & Simone Hartman Collection.
Anonymous sale; Christie's, London, 21 June 1999, lot 173 (catalogued as Swiss).

LITERATURE:

L. Seelig, *Eighteenth century Hanau gold boxes*, Silver Society of Canada Journal 2015, p. 47-48.
L. Seelig, *Die Hanauer Golddosen des 18. und 19. Jahrhunderts - 2019 für das Historische Museum Hanau erworben*, in Neues Magazin für Hanauische Geschichte, Hanau, 2020, p. 149-188.

Esaias Fernau (circa 1734-1795) was one of the leading jewellers in Hanau and a founding member of the *Zeichenakademie* (Drawing academie) in 1764 with the Souchay brothers, the Toussaint brothers, Esaias Obicker, Daniel Marchand, the Colin brothers, and G. Bocquet. This academy aimed to teach students to become engine-turner, enameller, chaser and engraver.

From 1762 to 1780 he was in partnership with another native of Hanau, the goldsmith and enameller Daniel Marchand (1733-1794), before setting up another company with enamel painter and jeweller Friedrich Wagenführer (1743-1818) later joined by his brother Johann Friedrich Fernau (active 1773-1789). The company traded as "E. Fernau et Comp.", "Gebrüder Fernau et Comp." or just "Gebrüder Fernau" (Brothers Fernau).



SWISS BOXES

For many years enamelled snuff-boxes in the French 18th century style with unidentified or French spurious hallmarks (lot 24) were described as Swiss but recent research by Lorenz Selig have re-attributed many of these boxes to German goldsmiths, although there sometimes remain some doubt as to their nationality such as for lots 21 and 31 which start and finish this section of Swiss boxes.

Swiss boxes were made in Geneva where a 1/5 of the population was employed by the watch and jewellery trade. In 1753 the goldsmiths' Guild had revised their regulations and aligned on other European cities with the use of a town mark, a date-letter and a maker's mark; but except for the 18 carat-standard which gave the goldsmiths an advantage over Paris and London where the standard was 20 carat, hallmarking was never enforced.

Between 1750 and 1798, eighteen masters are recorded as making snuff-boxes and thirty, objects of *vertu*. However, two goldsmiths led the snuff-box market: Jean-Francois Bautte and Jean-Georges Rémond. Rémond native of Hanau where he probably trained first made boxes imitating Paris ones. He quickly found in own style: his first boxes are rectangular with neo-classical enamel scenes painted in full on the lid (lot 30), with pearl borders (lot 27) ; later boxes became shallower and with cut-cornered to fit in pockets and with translucent enamel over engine-turned base (lot 26).

In 1798 after the Napoleonic invasion, Geneva petitioned to retain the 18-carat standard, expecting only a maker's mark to be stamped. However, in 1806, Napoléon decreed that a *bureau de garantie* be opened and that boxes intended for export to France be completely hallmarked leaving the majority unmarked. In 1815 after the fall of the French Empire, a new *bureau* was opened and hallmarking finally enforced.



Detail of cover

***20**

**A SWISS OR GERMAN ENAMELLED VARI-COLOUR GOLD
SNUFF-BOX**

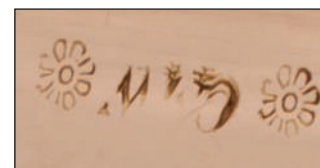
GENEVA OR HANAU, CIRCA 1810, MAKER'S MARK GW, STAMPED 156
ON FLANGE; WITH TWO FRENCH IMPORT MARKS FOR 1864-1893

Rectangular box with rounded corners, the sides enameled in translucent
green on engine-turning framed by chased foliate *sablé* borders, the cover
set with an enamel plaque depicting a landscape with lake before a city with
mountains beyond and figures in the forefront on an opalescent ground, within
a broad slightly raised chased vari-colour gold foliate *sablé* border
3½ in. (88 mm.) wide

£12,000-15,000

US\$17,000-20,000

€15,000-18,000





*21

A SWISS OR GERMAN ENAMELLED GOLD SNUFF-BOX
 GENEVA OR HANAU, CIRCA 1780, STRUCK WITH A SPURIOUS MARK
 RESEMBLING THE DECHARGE MARK OF JULIEN ALATERRE AND
 TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR
 GOLD

Oval box, the cover, sides and base enamelled in translucent deep blue with
 white and sky blue enamelled stylised frames, the *sablé* outer borders set with
 slightly raised trailing red and green enamelled leaves and berries, the cover
 later set with an enamel miniature of Henrietta of England within a similar
 frame

3¼ in. (82 mm.) wide

£12,000-18,000

US\$17,000-24,000

€15,000-21,000



Henrietta Maria after Wenceslas Hollar (1607-1677) after
 Anthony Van Dyck (1599-1641) © Christie's Images



***22**

A SWISS ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1780; MAKER'S MARK B. G., STRUCK WITH MARKS RESEMBLING THE CHARGE MARK OF JULIEN ALATERRE AND THE DECHARGE MARK OF JEAN-BAPTISTE FOUACHE, PARIS 1768-1774, AND CROWNED LETTER K FOR 1773

Oval box, the cover, sides and base enamelled in translucent steel-blue on an engine-turned reeded ground scattered with pellets, within chased and enamelled borders of slightly raised intertwined foliage, berries and pearl garlands, the sides panels interspaced with *sablé* pilasters of stylised enamelled foliage, the cover set with an enamel plaque depicting Alexander the Great and his physician Philip
3 1/8 in. (78 mm.) wide

£15,000-20,000

US\$21,000-27,000
€18,000-24,000

PROVENANCE:

Christopher Henry Thomas Hawkins of Trewithen, Cornwall and 10 Portland Place, London, landowner and prodigious collector.
C.H.T. Hawkins, deceased, of 10 Portland Place; Christie's, London, 17 May 1904, lot 1182 (250 gns. to Duveen).
Joseph Duveen (1869-1939), later knighted, created a baronet and made Lord Duveen of Millbank, art dealer and benefactor, director of Duveen Brothers.
Anonymous sale; Christie's, London, 28 November 1984, lot 229.
Anonymous sale; Christie's, London, 21 June 1999, lot 176.
French & English Furniture from a Distinguished Private Collection; Christie's, New York, 24 October 2017, lot 6.

The scene on the cover could depict Philip of Acarnania, a friend and physician of Alexander, removing an arrow from Alexander's shoulder following the siege of Gaza in 332 BC. Alexander's life had previously been saved by Philip when he had been seized with a severe attack of fever. Parmenion had sent a letter to warn Alexander that Philip had been bribed by Darius III to poison him; however Alexander refused to doubt the honesty of his physician and drank the draught that Philip had prepared for him. The king's speedy recovery fully justified his confidence in the skill and honesty of his physician.





***23**

A SWISS JEWELLED ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1780

Oval box, the cover, sides and base enamelled in translucent deep blue on reeded engine turning scattered with pellets, the cover later set with an enamel plaque depicting a lady in diamond frame, all within chased borders of trailing green enamelled laurel leaves and white enamelled pellets, the side pilasters set with trailing garlands of green enamel foliage
 3½ in. (80 mm.) wide

£12,000-18,000

US\$17,000-24,000

€15,000-21,000

PROVENANCE:

The Property of the Lord Rothschild; Christie's, London, 30 June 1982, lot 18.

The distinctive portrait set on the cover can be found on another Swiss oval snuff-box dated *circa* 1780 sold at Christie's, New York, 18 October 1995, lot 111.



***24**

A SWISS ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1780, MAKER'S MARK LC CROWNED, WITH SPURIOUS FRENCH MARKS FOR JULIEN ALATERRE, 1768-1774 AND JEAN-BAPTISTE FOUACHE, 1774-1780 AND THE PARISIAN DATE LETTER FOR 1761

Shuttle-shaped box, the cover, sides and base enamelled in translucent steel-blue on *moiré* pattern engine turning within white enamel frames and beaded borders, the cover set with an enamel plaque depicting the Coronation of Esther within an enamelled *sablé* frame of laurel leaves, the outer border chased and enamelled in slightly raised opalescent white, green and red with foliate pearls and quatrefoils, the side pilasters hung with beads, green enamel garlands and foliage
 3¼ in. (97 mm.) wide

£15,000-20,000

US\$21,000-27,000
 €18,000-24,000

PROVENANCE:

Christopher Henry Thomas Hawkins of Trewithen, Cornwall and 10 Portland Place, London, landowner and prodigious collector.
 C.T.H. Hawkins collection; Christie's, London, 17 May 1904, lot 1178.
 Anonymous sale; Christie's, London, 28 November 1984, lot 215.
 Anonymous sale; Christie's, London, 21 June 1999, lot 175.

The scene on the cover depicts the coronation of Esther. King Ahasuerus, a Persian monarch, took the beautiful Esther, the adopted daughter of the Jew Mordecai, as his queen, after divorcing his wife, Vashti, for disobedience. When Mordecai refused to bow down before Haman, Ahasuerus' chief minister, Haman, enraged he plotted the slaughter of all the Jews in the kingdom. Esther then successfully pleaded with Ahasuerus on behalf of the Jews and Haman their persecutor was hanged on the gallows that had been built to execute Mordecai. Her story provides a traditional background for Purim, which is celebrated on the date given in the story for when Haman's order was to go into effect, which is the same day that the Jews killed their enemies after the plan was reversed.







***25**

A SWISS ENAMELLED GOLD SNUFF-BOX SET WITH AN ENAMEL PLAQUE

BY JEAN GEORGE RÉMOND & COMPAGNIE (FL. 1783-CIRCA 1820), GENEVA, CIRCA 1815

Rectangular box with canted corners, the sides and base set with panels enamelled in a diaper-work pattern in dark blue with black borders, over a *moiré* pattern engine-turned ground enamelled in translucent dove-grey, within white enamel frames, the *sablé* cover chased with fruiting vines and foliage set with a rectangular enamel miniature depicting Hercules leading Alcestis from the underworld back to her husband Admetus, between two gold allegorical figures each bearing a cornucopia and within a blue enamel frame

3¾ in. (94 mm.) wide

£15,000-20,000

US\$21,000-27,000

€18,000-24,000

PROVENANCE:

Property of a gentleman; Christie's, London, 6 June 2017, lot 40.

The subject of the enamel plaque depicts Hercules bringing Alcestis back to her husband Admetus by Louis Desplaces (1682-1739), after Antoine Coypel (1661-1722), and is derived from the play *Alcestis* by Euripedes, written in 438 BC.

When King Admetus fell ill, it was decided by the gods that he could live if another person willingly took his place in death. The King's wife, Alcestis, offered herself in his place and as he recovered, she descended into the Underworld. However, Hercules went down to Hades to rescue her and as testament to their love, the couple were both allowed to live.

One of Geneva's most celebrated case-makers, Jean-Georges Rémond, was a renowned '*monteur de boîtes en or*' or maker of gold cases. In 1790 he founded Georges Rémond & Cie, excelling in elaborate gold cases for watches and snuff boxes, often destined for export to the Orient.



Hercules bringing Alcestis back to her husband Admetus, by Louis Desplaces (1682-1739 after Antoine Coypel (1661-1722) ©Metmuseum



***26**

A SWISS ENAMELLED GOLD SNUFF-BOX

BY JEAN GEORGE RÉMOND & COMPAGNIE (FL. 1783-CIRCA 1820),
GENEVA, CIRCA 1804-1811

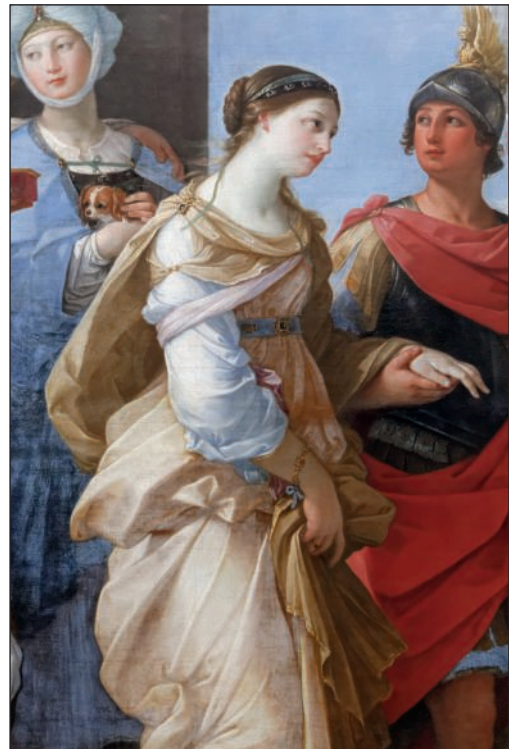
Rectangular box with rounded corners, the cover set with an enamel plaque depicting Paris and Helen of Troy, within a seed-pearl border, the sides and base enameled in a rich translucent green on an engine turned ground, the corners with chased *taille d'épargne* vases enameled in blue and black, the border similarly enameled with foliate arches
3 1/8 in. (81 mm.) wide

£8,000-12,000

US\$11,000-16,000
€9,600-14,000

The scene on the cover depicts the Abduction of Helen after Guido Reni's painting, dated 1631, and now in the Louvre Museum. The painting was commissioned amidst diplomatic negotiations between the Spanish monarchy and the papacy of Pope Urban VIII. Although actually commissioned for the King of Spain by his ambassador to the Vatican, the papacy sought to control the artist's interpretation of his subject - the famous event that caused the Trojan War - by transforming it into a political metaphor alluding to the war between France and the Habsburgs.

This scene carries a strong political message still relevant in the context of the French Revolutionary Wars, which overran Switzerland in 1798, renamed the Helvetic Republic by Napoleon. In 1803 Napoleon's Act of Mediation re-established a Swiss Confederation that partially restored the sovereignty of the cantons, and the former tributary and allied territories of Aargau, Thurgau, Graubünden, St. Gallen, Vaud and Ticino became cantons with equal rights. But it was not until the Congress of Vienna of 1815 that Swiss independence was fully re-established and the European powers agreed to permanently recognise Swiss neutrality.



The abduction of Helen by Guido Reni, circa 1626-1629



***27**

A SWISS ENAMELLED GOLD SNUFF-BOX

BY GUIDON, GIDE & BLONDET, GENEVA, CIRCA 1801-1804

Rectangular box with canted corners, the sides and underside enamelled in deep blue with black hexagonal motifs, the rim with foliate *taille d'épargne* arched border, the cover set with an octagonal enamel plaque depicting a mother with two infants within a chased gold frame and further applied with four gold medallions chased with trophies, within blue enamelled hexagonal frame on a black background, the side pilasters with *taille d'épargne* gold trophies

3½ in. (90 mm.) wide

£8,000-12,000

US\$11,000-16,000

€9,600-14,000

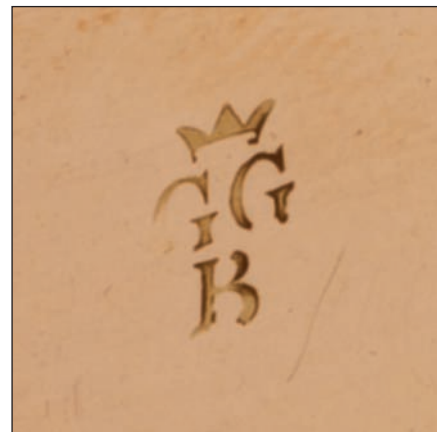
PROVENANCE:

Alan and Simone Hartman Collection, New York.

The snuff box bears the mark of the firm Guidon, Gide & Blondet fils of Geneva active from 1801 until 1804; the company was founded when the company Guidon, Rémond, Gide & Co. closed down on 1 January 1801 and the two partners traded respectively as Rémond, Lamy & Co. and Guidon Gide & Blondet.

The finest gold and enamel snuff boxes produced in Geneva at the time are signed with marks from either of these two companies.

The enamel is possibly by Jean-Abraham Lissignol (1749-1819), known as Père Lissignol who was trained by Jean-Marc Roux. As well as painting plaques for snuff boxes, he also supplied workshops with portrait miniatures for watch cases and boxes. He appears to have specialised in allegorical subjects particularly those including cherubs and family scenes.





***28**

**A CONTINENTAL ENAMELLED GOLD MUSICAL
AUTOMATON AND TIMEPIECE CASKET**

THE CASKET, 19TH CENTURY; THE AUTOMATON,
CIRCA 1920

Rectangular case on four paw feet, chased with scrolling foliage and musical trophies, each panel set with an enamel plaque, on the cover Apollo and his lute, signed 'L' on the bottom right, the sides with musical instruments, the interior revealing on one side, a circular enamel panel featuring a lakeside view, with three vari-colour gold automaton figures of a putto, helped by his mother, dance to the music of a lute player, and on the other side a rectangular panel with an enamel dial with landscape view above in beaded oval frame, on an engine-turned ground enamelled in deep blue, with original key
4¼ in. (108 mm.) wide

£12,000-18,000

US\$17,000-24,000

€15,000-21,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 15 May 1984, lot 579.
The Midas Touch; Sotheby's, London, 29 October 2019, lot 30.





***29**

A SWISS ENAMELLED GOLD SNUFF-BOX

BY JEAN GEORGE RÉMOND & COMPAGNIE, GENEVA,
1804-1811

Rectangular box with rounded corners, the cover set with an enamel plaque depicting Virgil reading the Aeneid to Octavia and Augustus within *taille d'épargne* enamelled leaf border, the sides and base set with panels of diaperwork engine-turning enamelled in deep blue and black, with *taille d'épargne* acanthus leaf motif at each corner
3½ in. (90 mm.) wide

£20,000-30,000

US\$27,000-40,000

€24,000-36,000

The scene featured on the cover depicts the story of Virgil reading the Aeneid to the Roman Emperor Augustus (r. 31 b.c. - a.d. 14), his wife Livia, and his sister Octavia. As the poet recites the words "Tu Marcellus eris" ("Marcellus you shall be"), Octavia faints upon hearing the name of her dead son. Livia, who is believed to have commanded the murder of Marcellus, holds her and appears impassive. Marcellus was Augustus' nephew and adoptive son; when he died, Livia's son Tiberius became heir to the throne.

The scene appears to be after the painting by Angelica Kauffmann, dated 1788, and now in the Hermitage Museum, St Petersburg. Angelica Kauffmann was a favourite choice of inspiration for Swiss enamellers and many of her works are featured on snuff-boxes.





***30**

A SWISS OR GERMAN ENAMELLED VARI-COLOUR GOLD SNUFF-BOX

EARLY 19TH CENTURY, MAKER'S MARK I S WITH CROWN ABOVE, GENEVA OR HANAU, WITH SPURIOUS FRENCH MARK FOR MENUS OUVRAGES 1717-1722

Oblong box, the cover, sides and base enamelled in warm green over a ground chased with reeding and *basse taille* laurel festoons, interspaced with large flutes within white enamelled frames flanked by rosettes, all within egg-and-dart foliate gold border, the side pilasters set with enamel portrait miniatures within chased ribbon tied wreaths, the cover and underside set with an enamel plaque, on the cover depicting Melpomene and putti as an allegory to epic poetry, and on the underside, Euterpe and angels as lyrical poetry

3 in. (84 mm.) wide

£15,000-20,000

US\$21,000-27,000

€18,000-24,000

The two plaques set on the cover and the base are part of the Four Poems published by Claude Augustin Duflos le Jeune (1700-1786) after François Boucher (1703-1770), panels painted in 1741 for the Cabinet des Médailles in the Bibliothèque Nationale de France.



Lyrical Poetry by Claude Augustin Duflos le Jeune, circa 1741 ©Metmuseum



Epic Poetry by Claude Augustin Duflos le Jeune, circa 1741 ©Metmuseum



FRENCH BOXES

French boxes were and still are amongst the most desirable and sought-after snuff-boxes. The fashion for this luxury accessory started during the end of the reign of Louis XIV; but it was under the reign of Louis XV and the lifting of the sumptuary laws which had until then prohibited the production of items weighing more than one ounce of gold that goldsmiths were able to create snuff-boxes made of gold, embellished with diamonds, enamelled decoration, lacquer, and other luxurious materials. Snuff-box became an important social prop and the elite such as would own snuff-boxes for every day of the year!

It was with enamels that Paris goldsmiths truly excelled and paintings by the masters of the Rococo movement Francois Boucher and Jean-Baptiste Greuze, and the prints after them, were a source of inspiration for enameled decoration.

The collection offers a great selection of 18th century colourful enamelled boxes produced by some of the most respected and successful goldsmiths: la Veuve George (lot 36), Jean Formey (lot 40), Pierre-François 9lot 41) Draï and Charles-Barnabé Sageret (lot 37) and Joseph-Etienne Blerzy (lot 42 and 43) to name a few. The collection also offers a selection of boxes which are fantastic examples of the enduring skills of the gold box makers throughout the 19th century even if the intention was to fool collectors.



***31**

A FRENCH ENAMELLED GOLD SNUFF-BOX

PROBABLY PARIS, CIRCA 1880, STRUCK WITH SPURIOUS MARKS FOR RENE-JEAN LEMOYNE (FL. 1765-1793), PARIS, 1782 AND TWO FRENCH POST-1893 IMPORT MARKS, THE ENAMEL ATTRIBUTED TO JEAN-BAPTISTE WEYLER (1747-1791)

Oval box, the cover, sides and base of *sablé* gold set with panels of dove-grey enamel on an engine-turned ground, the cover centred with an oval enamel miniature of a gentleman, wearing a maroon coat with lace frilled shirt, within a chased foliate frame, the sides applied with ribbon-tied gold foliate swags with column pilasters, the outer *sablé* borders with trailing green and red enamel foliage and berries set within white enamel beads
3¾ in. (95 mm.) wide

£12,000-18,000

US\$17,000-24,000
€15,000-21,000

PROVENANCE:

Distinguished private collection; Christie's, New York, 24 October 2017, lot 34.

It is worth noting here that the hallmarks stamped on this box are different from the usual Hanau or Geneva spurious marks suggesting this box was possibly made in Paris in the late 19th century. The weight of the box is also markedly heavier than boxes made in Hanau and Geneva in the 18th century.





***32**

A FRENCH ENAMELLED GOLD SNUFF-BOX

PROBABLY PARIS, CIRCA 1880, MAKER'S MARK LF, WITH SPURIOUS CHARGE MARK FOR ELOY BRICHARD 1756-1762 AND THE PARISIAN CHARGE MARK FOR SILVER FOR HENRY CLAVEL 1780-1782, STAMPED 680 ON THE FLANGE

Oval box, the cover, sides and base chased with trellis-work centred with engine-turned cartouches within scrolling rococo borders, each containing playful putti of silvered enamel, the side corners set with translucent red enamel ribbon-tied masks depicting characters from the *Commedia del Arte* 3 in. (73 mm.) wide

£20,000-30,000

US\$27,000-40,000
€24,000-36,000

This very distinctive box with its unusual silvered enamelling is stamped with a mixture of hallmarks including two Paris Charge marks for 1756-1762 and 1780-1782 as well as a maker's mark LF with arrow between, unrecorded in Henri Nocq, *Le Poinçon de Paris*, 1926. The box is further marked twice on the flange with the owl (gold 750/18kt) used since 1893 for imported pieces or pieces without any clear origin. This leaves some doubt as to the nationality of the box.





***33**

A FRENCH JEWELLED ENAMELLED VARI-COLOUR GOLD SNUFF-BOX

19TH CENTURY, MAKER'S MARK II OR I L WITH CROWN ABOVE, WITH FRENCH SPURIOUS SILVER CHARGE MARK FOR PARIS 1762-1768

Oblong box, the cover and sides set with enamelled panels depicting interior family scenes in the manner of Fragonard, the base set with an enamelled panel with musical and love trophies, within chased vari-colour foliate and *entrelac* gold *sablé* borders and side pilasters enhanced with diamonds, in red leather case
3½ in. (90 mm.) wide

£10,000-15,000

US\$14,000-20,000
€12,000-18,000

The same unidentified maker's mark, II or I L with crown above, is on two boxes in the Louvre Museum. (See S. Grandjean, *Catalogue des tabatières, boîtes et étuis des XVIIIe et XIXe siècles du musée du Louvre*, Paris, 1981, No.s 560 and 561.)





***34**

A FRENCH ENAMELLED GOLD SNUFF-BOX

POSSIBLY PARIS, 19TH CENTURY, WITH SPURIOUS FRENCH MARKS RESEMBLING THOSE OF PIERRE-ANDRE BARBIER (FL. 1764-1776) AND THE DECHARGE MARK OF JULIEN ALATERRE 1768-1774, WITH A LATER FRENCH CONTROL MARK FOR 1847 ONWARDS

Oval box, the cover, sides and base enamelled in translucent blue-grey on wavy engine-turning scattered with pellets and within slightly raised chased enamelled *sablé* borders of foliage, berries and pellets, the cover set with an enamel plaque depicting two figures seated at a table being served with a plate of fruit

3 in. (75 mm.) wide

£15,000-20,000

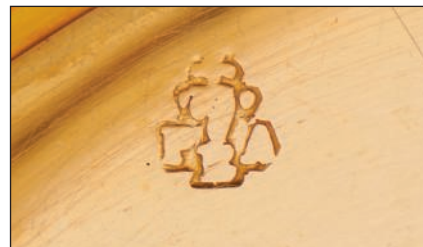
US\$21,000-27,000

€18,000-24,000

PROVENANCE:

Eric Caudron; Paris, 18 November 2011, lot 105 (sold as 18th century Paris).

The Louvre Museum holds a snuff-box by Pierre-André Barbier dated 1767-68 (acc. No OA 7962) set on the cover with an enamel plaque depicting a mythological scene featuring five characters painted in the same style as the scene on this box.





***35**

A LOUIS XV ENAMELLED GOLD SNUFF-BOX

BY MATHIEU COINY (FL. 1755-1788), MARKED, PARIS, 1765/1766, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768

Oblong box, the cover engraved en *basse taille* with *fête galante* scenes in a circular cartouche and flanked by two demi-lune reserves all enamelled in translucent green within reeded gold frames, the side and base panels similarly enamelled on a scalework ground, the sides later applied with ribbon-tied laurel garlands, the side pilasters set with gold terms amidst foliage, the underside with chased rosettes within reeded gold borders, with translucent brown enamel foliate outer borders
3½ in. (88 mm.) wide

£20,000-30,000

US\$27,000-40,000

€24,000-36,000

PROVENANCE:

The Property of a European Collector; Christie's, Geneva, 14 November 1995, lot 122.

Mathieu Coigny represents the third generation of a family of goldsmiths, with his father and grandfather both working in Versailles. His brothers Joseph-Urbain and Jacques-Toussaint were also goldsmiths in Paris. Mathieu Coigny became master, endorsed by his brother, in 1755 and worked on the Pont Notre-Dame. He was elected *garde* of the corporation of goldsmiths in 1771-1772, and his studio was ranked in 1774 in 116th position among the goldsmiths of Paris. His boxes can now be found in the collections of the Louvre, the Wallace Collection and the Metropolitan Museum.





***36**

A LOUIS XV ENAMELLED VARI-COLOUR GOLD BONBONNIERE

BY LA VEUVE GEORGE, ALIAS JEANNE-FRANCOISE TEXIER (D. 1786), MARKED, PARIS, 1764/1765 AND 1765/1766, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768, STRUCK WITH INVENTORY NUMBER 92, ENGRAVED ON THE FLANGE 'V GEORGE A PARIS'

Circular box, the cover, sides and base enamelled in translucent emerald green on a scalework ground, within polished gold borders chased with cartouches hung from foliage, the sides chased with scrolling flutes set with flowerheads and acanthus leaves with green enamelled columns between, the cover set with an enamel plaque depicting Terpsichore playing the lute watched by a putto within a ribbon tied foliate frame, the base centred with a circular chased vari-colour gold rosette, engraved on flange 'Veuve George à Paris' 3 in. (74 mm.) diameter

£30,000-50,000

US\$41,000-67,000
€36,000-59,000

PROVENANCE:

A La Vielle Russie.
The collection of Henry Ford II; Sotheby's, New York, 25 February 1978, lot 12.



Jean George, seigneur de Bry, was undoubtedly 'one of the most celebrated of the French gold boxes makers' (C. Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, p. 71). He worked extensively for the Royal Court of France, supplying a gold box for the service of the *Menus Plaisirs du Roi* in 1755, and, between 1755 and 1761, several other boxes for the service of the royal gifts, the *Présents du Roi*. He gave his name to a particular type of box, the 'georgette', known from contemporary references, although the exact style is no longer clear.

Following his death on the 6 June 1765 his widow, Jeanne-Françoise Texier, continued his business with her late husband's only pupil Pierre-François-Mathis de Beaulieu. The firm continued under the names Mme George, Veuve George Beaulieu and Veuve George Beaulieu and Guenet until 1778 when the name Beaulieu appears alone. Jeanne-Françoise Texier died in 1786.

This bonbonniere is stamped with the date-letter B which came into effect on the 12 July 1765, just over a month after the death of Jean George; as the maker's mark is illegible, it is arguable that the box was 'started' by Jean George himself and completed by his widow.

The fluting as well as the distinctive vivid green enamel is very similar to an oval box held in the Louvre Museum in Paris dated 1762-63 (Acc. No. OA 2152).



Le Grand Dauphin, workshop of Hyacinthe Rigaud (1659-1743)
© Christie's Images

***37**

A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX

BY CHARLES-BARNABE SAGERET (FL. 1752-1792), MARKED, PARIS, 1770/1771, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774, THE FLANGE STAMPED WITH NUMBER 139, WITH FRENCH CONTROL MARKS POST-1838

Oval box, the cover and base set with panels of vertical fluting between chased *entrelac* and flowerhead vari-colour gold outer borders, the sides each set with a *sablé* panel with finely chased animals including a rabbit, fox, horse and a tortoise in wooded landscapes, the base centred by an oval *sablé* plaque depicting a seated man, the interior of the cover further set with another *sablé* plaque depicting a peacock amongst trees, each within a bright-cut foliate frame and all after La Fontaine's Fables, the side pilasters with columns and chased trophies hung from ribbon-tied foliage, the cover set with an enamelled miniature of the Grand Dauphin Louis de France (1661-1711) in a diamond set silver-mounted frame
3¼ in. (84 mm.) wide

£40,000-60,000

US\$54,000-81,000
€48,000-71,000

PROVENANCE:

Anonymous sale; Habsburg, Feldman, Geneva, 15 November 1989, lot 212.
Collection of the late H. Schneider; Sotheby's, New York, 6 December 1995, lot 23.



The hare and the tortoise by François Chauveau circa 1668 @wikipedia



The hare and the frogs by François Chauveau circa 1668 @wikipedia



The Horse and the wolf François Chauveau circa 1668 @wikipedia



The fox and the stork by François Chauveau circa 1668 @wikipedia





The jay decked in peacock feathers by François Chauveau circa 1668 @wikipedia

This fine box is in the tradition of Louis XV boxes made of chased gold set on the cover with a portrait miniature adorned with cut diamonds often intended as a diplomatic gift. Sageret, one of the most important gold box makers provided numerous boxes for the King and the court, and Madame Pompadour was an avid collector of this style of boxes.

ORFEVRE DES MENUS-PLAISIRS

Charles-Barnabé Sageret was the son of the celebrated gold box maker Barnabé Sageret. He was apprenticed to Jean-Jacques Vuyriot from 1737 and to Jean Chabrol after the death of the former in 1738. In 1752, he became, like his father, goldsmith to the *duc d'Orléans* registering his mark that same year. From 1756 he supplied gold boxes for the *Menus Plaisirs* for both King Louis XV and the *Dauphin*. Sageret also held important positions within the guild. In 1764 he was appointed high commissioner 'du grand bureau des pauvres de la ville' (the office for the poor) and from 1765, 'guard' of the guild. In 1787 he was elected alderman of the City of Paris.

DEDICATED TO THE GRAND DAUPHIN

This box is set on the cover with an enameled miniature of Louis de France after a portrait by Hyacinthe Rigaud painted in 1697. Louis de France (1661-1711) was *Dauphin* of France (heir apparent to the throne) as the eldest son of King Louis XIV and his spouse, Maria Theresa of Spain. He became known as the *Grand Dauphin* after the birth of his own son, Louis, Duke of Burgundy, the *Petit Dauphin*. He died before Louis XIV and never became king. Louis was raised and educated voluntarily differently from his father and at the age of seven, was removed from the care of women and placed in the society of men. He was tutored by Jacques Bénigne Bossuet, Bishop of Meaux, who overwhelmed him with knowledge, forging in the *Dauphin* a lasting horror of learning, history and books except Jean de La Fontaine's fables.

JEAN DE LA FONTAINE FABLES

Jean de La Fontaine (1621-1695) published in several volumes from 1668 to 1694, fables which he collected from a wide variety of sources, both Western and Eastern, and adapted them into French free verse. The first collection of *Fables Choisies* appeared on 31st March 1668, comprising 124 fables divided into six books over two volumes. These were dedicated to the six-year-old "Monseigneur" Louis, *le Grand Dauphin*. The first six books, collected in 1668, were mainly adapted from the classical fabulists Aesop, Babrius and Phaedrus and feature anthropomorphic animals and contain an explicit or implicit moral. Almost from the start, the *Fables* became a French literary classic and were regarded as providing an excellent education in morals for children.

A COMMEMORATIVE SNUFF-BOX

The box is chased on the sides, underside and inside with six panels depicting fables from the first six books and comprised: The man and his image (Book I, No 11), the fox and the stork (Book I, No 18), the hare and the frogs (Book II, No 14), the jay decked in peacock feathers (Book IV, No 9), the horse and the wolf (Book V, No 8), the hare and the tortoise (Book VI, No 6). The box was commissioned 100 years after the publication of the first fables dedicated to Louis de France, Louis XV's grandfather. This combination seems to make this box a commemorative to celebrate not only the publication of the famous Fables but also Louis de France who died in 1711.

A ROYAL WEDDING PRESENT?

The box is hallmarked with the date-letter G for the year 1770-1771 a year of important royal weddings. In 1770 was the *Dauphin's* wedding to Marie-Antoinette; and the *Dauphine* received a basket of snuff-boxes, fans, watches, cases, knives, scissors, perfume bottles, *boîtes à mouche* and souvenirs, many of which were made by Sageret. According to the Royal records, he delivered for 66,736 *livres* of boxes intended for the future Queen and for all the members of her Household. Sageret was by then one of the most important gold box makers in Paris.

In 1771 was celebrated the Comte de Provence's wedding (1755-1795), the King's brother, when again Sageret delivered thirty-seven boxes amounting to 62,746 *livres*.

A. Maze-Sencier makes no reference to a box that might resemble this one but he records that the boxes delivered for the Comte de Provence's wedding were decorated with portraits, children and with Flemish or pastoral scenes without further information (see A. Maze-Sencier, *Le livre des Collectionneurs*, Paris, 1885, p. 108-113).



***38**

A LOUIS XV ENAMELLED GOLD SNUFF-BOX

BY PIERRE-ANDRÉ BARBIER (FL. 1764-1776), MARKED, PARIS, 1764-1765, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PRÉVOST 1762-1768

Oval box, the cover, sides and base set with panels of translucent green enamel on a scale-pattern engine-turned ground, within scrolling polished gold and green enamel outer borders, the sides later hung with gold foliate garlands between chased foliate pilasters, the cover centred with an oval *grisaille* pink enamel miniature depicting three putti within a later gold foliate wreath surround, the interior cover later engraved with the inscription 'FROM / HER MAJESTY QUEEN CHARLOTTE / TO / COLONEL PETER RYVES HAWKER, / 1st TROOP OF HORSE GUARDS'

3¾ in. (86 mm.) wide

£6,000-8,000

US\$8,100-11,000

€7,200-9,500



PROVENANCE:

Presented by Queen Charlotte (1744-1818), consort of King George III (1760-1820) to Lieutenant Colonel Peter Ryves Hawker (d.1790), of Longparish House, Hampshire and 1st Troop of Horse Guards, bodyguards to the monarch. Anonymous sale; Christie's, Geneva, 14 May 1996, lot 348. French & English Furniture from a Distinguished Private Collection; Christie's, New York, 24 October 2017, lot 25.

The elongated shape of this snuff-box might be what was referred to in 18th century inventories as *boîte en baignoir* (in the shape of a bathtub). Pierre-André Barbier became a Master in 1764 and is recorded working in the rue Quincampoix until 1776. A box by him is in the Louvre Museum (acc. No. OA 7962), and two are in the Ashmolean Museum, Oxford (acc. No WA1948.24 and WA1948.10).





***39**

A LOUIS XV GOLD-MOUNTED BONBONNIERE A MINIATURES

PARIS, 1775-76, MAKER'S MARK INDISTINCT POSSIBLY THAT OF PIERRE-FRANCOIS DRAIS; WITH LATER SILVER CONTROL MARKS AFTER 1838, THE MINIATURE ON THE BASE SIGNED 'T. P. 1780'

Circular gold-lined box, the cover, sides and base inset with *fixé-sous-verre* miniatures in the Dutch style depicting village scenes mounted *en cage*, the base with later signed miniature on vellum featuring a seascape, the cagework with geometric motifs in two-colour gold on a *sablé* ground, the border of the cover with slightly raised foliage in two-colour gold, with foliate column pilasters

2¾ in. (70 mm.) diameter

£7,000-9,000

US\$9,400-12,000

€8,400-11,000

The maker's mark stamped on this bonbonnière is partially illegible but could be attributed to Pierre-François Drais whose hallmark was often disfigured and partially legible as shown in H. Nocq, *Le poinçon de Paris*, 1926, p. 98. Pierre-François Drais (1726-1788) was a pupil of one of his Ducrollay cousins, a Parisian master goldsmith. Drais registered his mark in 1763 and was soon employed by the service of the *Menus Plaisirs du Roi*. Thus he was commissioned for the famous gold box made for the marriage of the Comte d'Artois to Princess Marie-Thérèse of Savoy. As a result, Drais became *bijoutier du Roi* and had among his many clients Madame du Barry and, later, King Louis XVI of France.

Drais specialised in the production of gold boxes mounted with miniatures and other precious and exotic materials: porcelain, marble, lacquer. The Metropolitan Museum in New York holds a *boîte à miniatures* (acc. No. 7.190.1152) by Drais dated 1774-75 with miniatures by Louis Nicolas van Blarenbergh (1716-1794).

The scene featured on the cover is in the style of David Teniers the Younger (1610-90) with the softness and neoclassical feel found in 18th century French paintings. For another box by this goldsmith see lot 41.



(underside)



***40**

A LOUIS XVI ENAMELLED GOLD BONBONNIERE

BY JEAN FORMEY (FL. 1754-1791), MARKED, PARIS, 1785, WITH THE SECOND CHARGE AND DECHARGE MARKS OF HENRY CLAVEL 1782-1789 AND TWO FRENCH POST-1838 CONTROL MARKS

Circular box, the sides and base set with panels of translucent gold enamel on an engine-turned ground struck with alternating pellets and flowerheads, within slightly raised enamelled foliate and berry *sablé* gold borders, the cover set with an enamel plaque depicting a marriage proposal, beside a stream with the goddess Venus and a putto looking on
2 7/8 in. (74 mm.) diameter

£20,000-30,000

US\$27,000-40,000

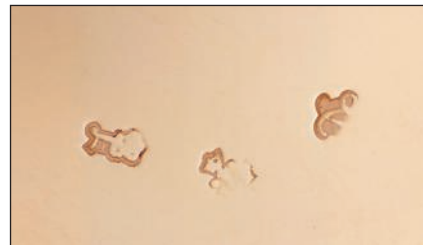
€24,000-36,000

PROVENANCE:

Alan & Simone Hartman Collection, New York.

Jean Formey worked as *compagnon* at the Gobelins between 1741 and 1754 after completing his apprenticeship. He registered his mark in Paris in July 1754, sponsored by Antoine Clerin, from the Pont au Change, where he worked for thirty years. He is described as having retired in Fontainebleau from 1785 to 1791 but there was no record of his death.

Henri Nocq (*Le poinçon de Paris*, 1926-31, vol. II, p. 183) indicates that Formey worked almost exclusively in gold, regularly presenting important quantities of gold for hallmarking as confirmed by his trade card which advertised that: 'Formey Md Orfèvre Joyallier Bijoutier, Fabrique, Vend, Achete, & Troque toutes sortes de Joyalleries Bijouteries'.





***41**

A LOUIS XV ENAMELLED VARI-COLOUR GOLD SNUFF-BOX

BY PIERRE-FRANÇOIS DRAIS (FL.1763-1788), MARKED, PARIS, 1771/1772, WITH THE CHARGE AND DECHARGE MARKS FOR JULIEN ALATERRE 1768-1774

Oval box, the cover, sides and base enamelled in translucent emerald green on a *moiré* ground, the cover and sides each set with an enamel plaque depicting, on the cover, two lovers in a pastoral landscape after François Boucher, the sides with love trophies, within chased acanthus and *entrelac* borders and gold column pilasters, the base centred with an applied openwork chased acanthus gold rosette
3 $\frac{3}{8}$ in. (85 mm.) wide

£50,000-70,000

US\$68,000-94,000

€60,000-83,000

PROVENANCE:

The property of a gentleman; Sotheby's, New York, 13 December 1984, lot 114.



Pierre-François Drais (1726-1788) registered his mark in 1763, sponsored by Jean Fremin when he was then living with Jean Ducrollay and Louis Roucel. He was soon employed by the service of the *Menus Plaisirs du Roi* and was thus commissioned for the famous gold box made for the marriage of the Comte d'Artois to Princess Marie-Thérèse of Savoy. As a result, Drais became *bijoutier du Roi* and had among his many clients Madame du Barry and, later, King Louis XVI of France.

Drais had a taste for enamelled plaques featuring classically Louis XV *scenes galantes* often after François Boucher which he liked to set on fully enamelled grounds in vivid colours which act as a perfect landscape to enhance the enamelled plaques.

His maker's mark is notoriously difficult to read; indeed it sometimes seems to be distorted on purpose, perhaps because Drais wished it to be confused with that of the great Jean Ducrollay, whose pupil he was.

The theme of the plaque on the cover is after François Boucher's '*Couple near a fountain*' dated 1749 and now held in the Wallace Collection. This painting is a variant of an earlier one called '*Are they thinking about grapes*' dated 1747 which was inspired by a contemporary theatre piece, first performed as a pantomime at a Parisian fair in 1745.

François Boucher's canvases of pastoral themes with idealised visions of rustic life typically featuring amorous pursuits, represent his most influential contribution to 18th-century French art.





***42**

A LOUIS XVI ENAMELLED GOLD SNUFF-BOX

BY JOSEPH-ETIENNE BLERZY (FL. 1768-1806), MARKED, PARIS, 1784/1785, WITH THE SECOND CHARGE AND DECHARGE MARKS OF HENRI CLAVEL 1782-1789, THE FLANGE STRUCK WITH AN INVENTORY NUMBER 504

Oval box, the cover, sides and base enamelled in translucent cherry red on a wavy engine-turned ground within green foliate and enamelled pearl borders, the side pilasters each set with ribbon-tied pearl garlands above a medallion enamelled with winter branches on a mauve ground, the cover set with an enamel plaque depicting an allegory of Catherine II, the Minerva of the North presenting the Nakaz
 3¼ in. (83 mm.) wide

£30,000-50,000

US\$41,000-67,000
 €36,000-59,000

The plaque on the cover depicts Catherine the Great presenting the Nakaz. Catherine II (1729-1796) succeeded her husband Peter III (1728-1762) and dedicated herself to integrating Russia culturally and economically into Europe. Known as the 'Minerva of the North' after the goddess of war and Wisdom, Catherine devised new legislation designed to impact the population with the support of the elite. The new legal code known as the Instruction (Nakaz) announced in 1767, was an extensive survey and rationalisation of the laws regulating the Russian economy, the rights and privileges of nobles in relation to the crown and the land, and the welfare of the peasantry. The text seen as a 'public coronation' of Catherine was translated into German, French and English and became a headline achievement of her reign, attracting admiration from abroad for its opening declaration that 'Russia is a European state'.

Catherine II was often depicted as Minerva, the goddess of wisdom, war and art and Joseph-Etienne Blerzy's composition contributed to promoting this image of a new Russia.



Allegory of the Empress Catherine II with the Text of Nakaz by Pierre-Philippe Choffard (1730-1809), 1778, after a drawing by Charles Monnet (1732-1808)



***43**

A LOUIS XVI ENAMELLED GOLD SNUFF-BOX

BY JOSEPH-ETIENNE BLERZY (FL. 1768-1808), MARKED, PARIS, 1784/1785, WITH THE SECOND CHARGE AND DECHARGE MARKS OF HENRI CLAVEL 1782-1789, STRUCK WITH INVENTORY NUMBER 584 AND TWO FRENCH POST-1838 CONTROL MARKS

Oval box, the cover, sides and base set with panels of translucent dark-blue enamel on an engine-turned ground and set at intervals with *taille d'épargne* gold stars, between opalescent pearl enamel bead and green enamel foliate *sablé* borders, the side pilasters set with purple *camaieu* roundels of winter branches within ribbon tied green foliage and pearl enamel beads on a *sablé* ground, the cover set with an enamel plaque depicting Apollo and Marpesa 3½ in. (80 mm.) wide

£20,000-30,000

US\$27,000-40,000
€24,000-36,000

Joseph-Etienne Blerzy was apprenticed in 1750 to François-Joachim Aubert and became a master in 1768. He was still working in 1806 but was not listed among active Parisian goldsmiths three years later. A prolific goldsmith of highly decorated boxes, examples made by him can be found in the Wallace Collection, The Gilbert Collection and the Louvre Museum.

In Greek mythology, Marpesa, an Aetolian princess, was courted by both the Messenian prince Idas and the god Apollo. She was carried off by Idas in her chariot but Apollo found them, and tried to take her. At this point Zeus, the king of the gods, intervened, and ordered Marpesa to choose between the two. The scene depicted on the cover show the moment Marpesa chose Idas as she was fearful that Apollo would leave her when she grew old.





The Robert G. Vater Collection of European Ceramics, Silver and Galanterie

Robert Vater was a dealer and collector of great connoisseurship. His shop in the main entrance of the Frankfurt Stock Exchange, where he worked with Fleur Dornier, always had good things, and he also had stands at the German Art Fairs. He visited London frequently, buying at Christie's and Sotheby's throughout the 1960s and the first half of the 1970s. He was buying at a time when there was a wealth of important pieces on the market, and this sale represents a snapshot of what a good dealer-collector was able to buy at that time, if sophisticated taste and money was at his or her disposal.

The collection is not a comprehensive survey of European ceramics. Although there are representative examples from many of the key porcelain manufactories and pottery centres, instead the collection leans in particular directions where something was of particular interest to him. Ceramics from Franconia, where he lived, and Meissen porcelain were two areas of particular interest for him, but there are all sorts of surprises. For example, given that the group of Italian Renaissance *maiolica* is very small, it is surprising that it should include a very important 16th century Gubbio dish. It's decorated with a very early form of the emerging *istoriato* (or storied) style, a style which then developed to dominate the following four decades of the 16th century in Italy. His group of gold-boxes includes an extremely rare box by *Johann Christian Neuber* which is of particularly unusual construction.

Robert made a more comprehensive study of early Meissen. His pieces chart the early and experimental Böttger stoneware period, and its reliance on the external decorating workshops of Martin Schnell and Georg Funcke, progressing to the impact of Johann Gregorius Höroldt's arrival from Vienna, which revolutionised painted decoration at Meissen. It also includes four pieces from King Umberto II of Italy's legendary 1968 Geneva sale.

Late Renaissance German stoneware and the 17th century independent decorators (or *hausmaler*) at Nuremberg were another focus of his attention. There are some truly great pieces from this period, many published in the seminal work on the subject by Helmut Bosch, and many of which are signed. Early Höchst porcelain and *fayence* was also clearly of great interest for him. At its best, the

fayence produced at Höchst is absolutely exquisite, rivaling the products of Strasbourg, which factories all over Europe tried to emulate. Both Höchst and Strasbourg are represented in the sale, and there is also a lively group of *trompe l'oeil* pieces from various factories. His interest was varied, and he clearly liked textures, colours and fun. Another surprise is the incredible *fayence* snail tureen, which is both amusing and remarkably rare (it is possibly unique), and the collection of gold boxes is eclectic, with a number of colourful hardstone-mounted boxes including a hardstone box with fruit typical of Hoffmann's workshop.

Over a relatively short period of fifteen years or so, Robert Vater amassed a group of extremely well chosen and interesting pieces which he kept in the home he had built in the 1960s at Mammolshain, near Frankfurt. Visiting the house, which clings dramatically to a steep wooded hillside, was slightly like entering the set of a *James Bond* film. After the heavy front door one emerged at first floor level, looking down a large sweeping staircase into a cavernous double-height Sitting Room. An internal swimming pool ran the length of the room and the mezzanine landing above it glistened with glass cases with Meissen porcelain. Steps led up to another Sitting Room where a tall 18th century bookcase dramatically displayed a broad array of fabulous *fayence*.

Robert Vater also had a clothing business, *Leder Vater*, which made ladies' leather wear, and when he sold this firm in the mid-1970s he effectively retired to Monte Carlo, keeping his house in Mammolshain as well as a place in Paris. I remember dining with him in the Hôtel de Paris in Monte Carlo with Hugo Morley-Fletcher, whom he had got to know well while visiting the London salerooms in the 1960s. He was tall, good-looking and very affable.

Robert died in November 2017, and he was followed slightly less than two years later by his loving wife of many years, Ilse, in August 2019.

The dispersal of this collection represents an important moment for the art market, particularly for collectors of German ceramics, giving a new generation of collectors the chance to acquire rare and interesting pieces which have not been on the market for 50 years, or more.

DJS



(cover)



(base)

***44**

A GERMAN GOLD-MOUNTED ENAMEL AND HARDSTONE SNUFF-BOX

PROBABLY BERLIN, CIRCA 1740

Oval box with reeded gold mounts, the baluster sides decorated with raised gilded foliate on painted foliate and scroll background, the cover and base each set with a carved hardstone cameo of an emperor
2½ in. (65 mm.) wide

£3,000-5,000

US\$4,100-6,700
€3,600-5,900

***45**

A GERMAN VARI-COLOUR GOLD SNUFF-BOX

BY DANIEL MARCHAND & COMPAGNON, HANAU, CIRCA 1770

Oval box, the cover, sides and base chased with panels of horizontal reeding, each set with oval *sablé* cartouches depicting musical, floral and love trophies in vari-colour gold amidst foliage and trailing garlands
2½ in. (65 mm.) wide
2 oz. 13 dwt. (83 gr.)

£4,000-6,000

US\$5,400-8,100
€4,800-7,100

LITERATURE:

L. Seelig, *Eighteenth century Hanau gold boxes*, Silver Society of Canada Journal 2015, pp. 32-55.

Daniel Marchand (1733-1794), native of Hanau and brother-in-law of the Frères Toussaint, was one of the most important *bijoutiers* in Hanau after the Frères Toussaint. He was also named in the agreement signed with the engine-turner Etienne Flamant in 1773 and contracted to supply 70 boxes a year to Flamant for turning. Marchand went bankrupt before 1790.







***46**

A GERMAN GOLD-MOUNTED HARDSTONE SNUFF-BOX
 WORKSHOP OF FRIEDRICH LUDWIG HOFFMANN, PROBABLY
 BERLIN, CIRCA 1760/1765

Oval gold-mounted box of cloudy quartz, the cover applied with a hardstone
 tree, fruit, flowers and flying insects
 3½ in. (80 mm.) wide

£15,000-20,000

US\$21,000-27,000
 €18,000-24,000

The application of hardstone insects on the present lot reflects the tradition of decorating Scythian warriors' breastplates with small talismanic creatures. It was believed that the more living souls depicted on an object, the more effectively it would bring its owner good fortune.

The technique of raised hardstone decoration is usually associated with the court of Frederick the Great in Berlin and the rich mineral deposits found in Saxony. Friedrich Ludwig Hoffmann was active as a stone-cutter in Bayreuth, Germany, in 1762 and may have been one of a group of artists who moved to Berlin in 1763. For more information on Hoffmann, see L. Seelig, *Golddosen des 18. Jahrhunderts aus dem Besitz der Fürsten von Thurn und Taxis*, Munich, 2007, pp. 258-261, 383-385.

A similarly decorated gold-mounted quartz snuff-box, signed 'F. L. Hoffmann', is in the Gilbert Collection at the Victoria and Albert Museum, London, (inventory no. GILBERT.416-2008), Charles Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, p. 192, pl. 66. The Louvre's collection also includes a similarly encrusted oval cloudy quartz snuff-box, inventory no. OA 2145, see S. Grandjean, *Catalogue des tabatières, boîtes et étuis des XVIIIe et XIXe siècles du Musée du Louvre*, Paris, 1981, p. 291, pl. 442. Another oval snuff-box of cloudy quartz, encrusted with fly and ladybird motifs is recorded in a Private Collection in Berlin, see S. Bursche, *Galanterien: Dosen, Etuis und Miniaturen aus Gold, Edelsteinen, Email und Porzellan. Eine Berliner Privatsammlung*, Berlin, 1996, p. 92, no. 35.



***47**

A RUSSIAN VARI-COLOUR GOLD HARDSTONE SNUFF-BOX SET WITH A MICROMOSAIC PLAQUE

BY JOHANN WILHELM KEIBEL, ST PETERSBURG, CIRCA 1830/1840; THE MICROMOSAIC, ROME, CIRCA 1810; STAMPED WITH INVENTORY NUMBER 552 AND TWO FRENCH IMPORT MARKS FOR GOLD 1864-1893

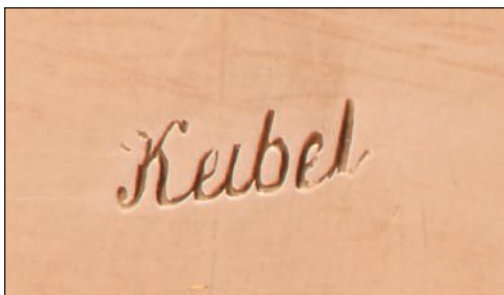
Rectangular gold-lined box of green porphyry with vari-colour gold foliate mounts, the cover set with a micromosaic plaque depicting the Doves of Pliny within a conforming gold frame
3½ in. (85 mm.) wide

£20,000-30,000

US\$27,000-40,000
€24,000-36,000

Johann Wilhelm Keibel was the son and apprentice of the famous goldsmith Otto Samuel Keibel. After his father's death in 1809, he adopted the same mark and became master in 1812. Keibel was one of the most important workshops producing gold boxes in Russia in the first half of the 19th Century. After the death of Johann Wilhelm Keibel in 1862, the firm specialised in the production of insignia until 1917.

The original mosaic panel of the Doves of Pliny was discovered in 1737 by Monsignor Furetti on the floor of the Villa Hadrian (125-133 AD), and later purchased by Pope Clement XIII. The scene was described by the natural historian Pliny the Elder in Natural History book XXXVI as proof of the perfection to which the art of mosaics had arrived. He writes: '*At Pergamos is a wonderful specimen of a dove drinking and darkening the water with the shadow of her head; on the lip of the vessel are other doves pluming themselves in the sun*'. In the eighteenth and nineteenth centuries, the much revered *Capitoline Doves of Pliny* was perhaps the most celebrated mosaic preserved for antiquity and as such, the most frequently repeated by mosaicists.





*48

A GERMAN GOLD, ROCK CRYSTAL AND ENAMEL CUP AND COVER

THE ENAMELLED BOWL SIGNED JOHANN JACOB PRIESTER I, AUGSBURG, CIRCA 1710; WITH POSSIBLE 19TH CENTURY ELEMENTS

On rock crystal domed foot carved with a flower garland, the gold mounts enamelled in blue, white and green, the fluted rock crystal stem beneath a tulip shaped enamelled bowl with a continuous scene depicting two seated female figures, a kneeling gentleman fitting one with a shoe, the interior scene featuring a large chimney with a fire-back figuring the French Royal arms, signed 'J.J: priester. pin:', the domed rock crystal cover carved with alternating ribbon tied flower and military trophies, the pine cone finial on enamelled foliate terrace
5½ in. (13 cm.) high

£7,000-10,000

US\$9,400-13,000
€8,400-12,000

Johann Jacob Priester I (1660-1726) was the most famous enameller working in Augsburg during the early 18th century and was noted not only for his polychrome enamels such as this but also as a decorator of porcelain and a goldworker although his hallmark has yet to be found on any piece.

Priester was well known for producing exquisite *scenes galantes*, some acknowledged as being after the work of the French draughtsman, engraver and book illustrator, Bernard Picard (1673-1733). Interestingly in this instance, the engraving used by Priester was clearly of French origin in view of the French Royal arms figuring on the fire-back in the chimney.

This drinking cup is comparable to three similarly shaped cups now in the Victoria and Albert Museum in London with only one signed but identified as being all part of the same set (877-1882).



Detail of bowl



Detail of bowl

***49**

**A JEWELLED AND ENAMELLED GOLD-MOUNTED
BAROQUE-PEARL HAND-SEAL IN THE FORM OF A
COMEDIA DELL'ARTE FIGURE**

LATE 19TH CENTURY

The polychrome enamelled and jewelled figure with smiling face, dancing on one leg pretending to play the violin, with baroque-pearl body and playfully outstretched leg, standing on a chased gold-mounted hardstone base, the matrix deficient
2¾ in. (70 mm.) high

£1,500-2,000

US\$2,100-2,700
€1,800-2,400

This dancing figure is reminiscent of Koch, the jolly cook fiddler who plays the violin on a grid, held in the Green Vaults, inventory no. VI 88, described and illustrated in Dirk Syndram, *Gems of the Green Vault in Dresden*, p. 132. Modelled probably after the 'Varie Figure Gobbi' by Jacques Callot (1592-1635), it is believed to have probably been made in Frankfurt am Main, first quarter of the 18th Century and acquired with the other Perlfiguren in the collection by the Frankfurt resident Huguenot jeweller Guillaume Verbecq.



***50**

**A GERMAN SILVER-GILT AND GILT-METAL ENAMELLED
HARDSTONE CUP**

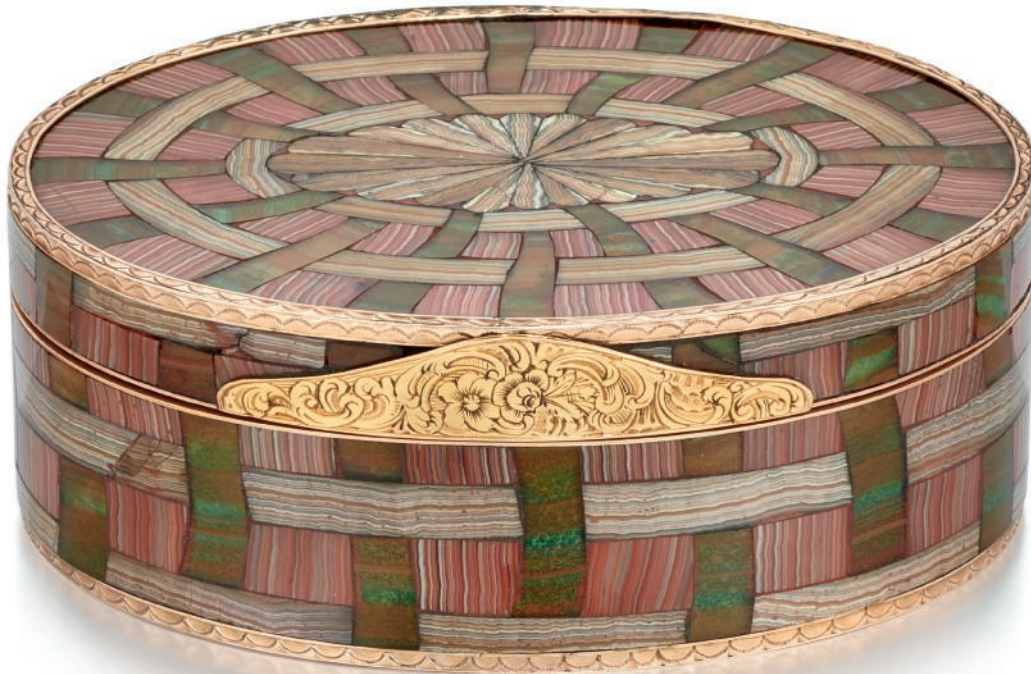
POSSIBLY 18TH CENTURY

On circular foot with baluster stem between two black and white enamelled calyxes, the shaped oval bowl held on the stem with an enamelled flower shaped motif
3¾ in. (9.3 cm.) high

£1,800-2,200

US\$2,500-3,000
€2,200-2,600





***51**

A SAXON GOLD-MOUNTED HARDSTONE SNUFF-BOX

BY JOHANN CHRISTIAN NEUBER (1736-1808), DRESDEN, CIRCA 1765-1770

Oval gold-mounted box, the cover, sides and base of interwoven vari-coloured ribbon agate, the cover and base each centred with tapering strips of agate in the shape of lichen set with carnelian, within chased gold mounts with floral gold thumbpiece, the interior lined with striated agate within polished gold mounts 3½ in. (85 mm.) wide

£60,000-80,000

US\$81,000-110,000

€72,000-95,000

PROVENANCE:

Hallstein Collection.
Sotheby's, London, 9 November 1964, lot 111.

LITERATURE:

A. Kugel, *Gold, Jasper and Carnelian, Johann Christian Neuber at the Saxon Court*, London, 2012, no. 60, ill. no. 60, p. 344.



A SAXON MASTER WITH A EUROPEAN REPUTATION

Johann Christian Neuber is considered to be one of the most important masters of the Neoclassical style and is remembered especially for his hardstone-inlaid pieces which proved a success in his lifetime with the enlightened aristocracy, combining scientific curiosity, craftsmanship and beauty. As Jean Auguste Lehninger, a contemporary visitor to Dresden, wrote in 1782 *Chez le Sieur NEUBERT, Jouailler de la Cour, on trouve nombre de pierres rares et très belles, toutes sortes d'ouvrages de Jouaillerie et particulièrement un superbe assortiment de tabatières de pierres composées, espèce de mosaïque qui étonne le connoisseur et dont le Sr NEUBERT fait un commerce considérable* [In Neuber's workshop, court jeweler, one can find rare and beautiful stones, all sort of jewellery pieces and in particular a superb selection of snuff-boxes set with mosaic of hardstones, which will surprise visitors and are popular with collectors].

ZELLENMOSAIC

After an apprenticeship with Johann Friedrich Trechaon, a goldsmith of Swedish origin from 1752, Neuber became a master goldsmith and burger of Dresden in 1762. Five years later he was named a court artisan to Friedrich Augustus III (1750-1827), Elector of Saxony and sometime before 1775, he was appointed the Elector's court jeweller. Educated in hardstones by Heinrich Taddel, his father-in-law and the director of the Grünes Gewölbe whom he succeeded in 1769, Neuber saw, according to Walter Holzhausen,

the artistic and commercial potential of using the many native stones of Saxony in his work. Neuber perfected the local tradition of working with stones by developing the technique known as *Zellenmosaic* [cloisonné mosaic] which corresponded to the emerging interest in mineralogy in elite and aristocratic circles. Neuber advertised a wide range of small objects made from inlaid hardstones called *Galantarietwaren* (useful but precious objects) including boxes for ladies and gentlemen, cane handles, watch cases, chatelaines, and jewellery such as bracelets and rings which accounted for the majority of his production. His distinctive style was eventually counter-productive with a novelty-seeking public and by the end of the 1780s, his over-extended enterprise started to suffer severe financial problems. Despite holding a lottery in 1788 and other fundraising measures, business failure finally led Neuber to retire in 1805 to the house of his son Christian Adolf in Eibenstock where he died on 2 April 1808.

A UNIQUE BOX

This box decorated with geometric and basket weave patterns inspired from French marquetry work is amongst the earlier examples of Neuber's work with the first boxes in this style dating from 1760-1770. Although seemingly simple, this particular box required four types of striated agates arranged to simulate a basket weave without the support of a gold framework, and are set on a base of stone making it a unique example in the corpus of recorded boxes.



***52**

A GUBBIO MAIOLICA LUSTRED ISTORIATO FOOTED BOWL
 CIRCA 1515-20, PROBABLY WORKSHOP OF MAESTRO GIORGIO
 ANDREOLI

Painted in pale-blue, dark-blue, yellow, green and white, enriched in gold and ruby lustre, the centre with Vulcan fashioning Cupid's wing on an anvil, Cupid seated nearby with a lustre blindfold over his eyes, before a rocky outcrop and a distant mountainous river landscape, the gold-lusted border reserved with four pointed oval foliate panels divided by grotesques with dolphins issuing cornucopiae and winged putti heads
 8¼ in. (21 cm.) diameter

£25,000-40,000

US\$34,000-54,000
 €30,000-48,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 December 1971, lot 12.

This footed bowl bears strong similarities to the bowl in the Ashmolean Museum, Oxford, painted with a Saint and dated 1520.¹ Timothy Wilson has attributed the Ashmolean bowl to the author of the large lusted plate painted with the Judgement of Paris in the Dutuit Collection, Musée du Petit Palais, Paris, dubbed 'The Painter of the Judgement of Paris'. The Paris plate is inscribed with *M[ae]str[o] Giorgio 1520 adi2de otobre 1520 B.D.S.R iugubio*, leaving no doubt about where the piece was made.² Other pieces identified as being by this painter include a lusted bowl in the V&A Museum, London, painted with St. Francis,³ an armorial *tondino* in the British Museum with a grotesque border including winged putti heads and dolphins⁴ and a shallow bowl in the Metropolitan Museum of Art, New York.⁵

1. Timothy Wilson, *Italian Maiolica and Europe*, Oxford, 2017, pp. 248-249, no. 109.

2. Françoise Barbe et al., *La faïence italienne au temps des humanistes 1480-1530*, Château d'Ecouen October 2011-February 2012 Exhibition Catalogue, Paris, 2011, pp. 112-113, no. 57.

3. Elisa P. Sani, *Italian Renaissance Maiolica*, London, 2012, p. 96, figs. 113 and 114.

4. Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A catalogue of the British Museum collection*, London, 2009, Vol. II, pp. 490-491, no. 296.

5. Timothy Wilson, *Maiolica, Italian Renaissance Ceramics*, Verona, 2016, pp. 218-219, no. 72.





***53**

**A FAENZA MAIOLICA TROMPE L'OEIL DISH
MID-16TH CENTURY**

The bowl of shallow form with blue *alla porcellana* decoration to both sides, the interior applied with fruit, nuts and vegetables
7 $\frac{1}{2}$ in. (19.3 cm.) wide

£4,000-6,000

US\$5,400-8,100
€4,800-7,100

Of the surviving bowls modelled with *trompe l'oeil* fruit and nuts, none are marked except the example in the British Museum. See Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A catalogue of the British Museum collection*, London, 2009, Vol. I, pp. 157-158, no. 101, where other examples are cited.

A 16th century *trompe l'oeil* dish applied with fruit and vegetables from the collection of the 4th Viscount of Allendale, Bywell Hall, was sold by Christie's, London on 31 January 2018, lot 134 (part).



(reverse)





*54

AN URBINO MAIOLICA ISTORIATO DISH

CIRCA 1580, PROBABLY PATANAZZI WORKSHOP

Painted with classical warriors surrounding an ambassador from Caesar to Pompey, the reverse inscribed *Ambasciadore di / cesare a pompeio* in blue script 8 7/8 in. (22.7 cm.) diameter

£2,500-4,000

US\$3,400-5,400
€3,000-4,800

PROVENANCE:

Sir William H. Bennett Collection (Printed Collection label with crest attached to reverse).

His sale, American Art Association/Anderson Galleries Inc., New York, 30 April 1932, lot 61 (Sale catalogue illustration and lot details attached to reverse).

The subject of this plate, depicting an episode from Caesar's campaigns, was most probably derived from a drawing by Taddeo or Federigo Zuccaro. The Zuccaro brothers were commissioned by the Duke of Urbino to submit designs for 'The Spanish Service', an important diplomatic gift to the King of Spain which was completed by 1562.¹ The service is recorded as being decorated with scenes from the life of Julius Caesar, and it was probably made by the Fontana workshop, the dominant workshop in Urbino at the time. After the completion of the service the imagery derived from Zuccaro's drawings continued to be used, and presumably passed into the hands of the Patanazzi workshop, who were connected to the Fontana by marriage, and who continued their business. If the subject of this plate was derived from a Zuccaro drawing, the drawing appears to have been lost, or has yet to come to light. For an Urbino plate of circa 1600 decorated with a scene taken from a drawing attributed to Federico Zuccaro, see Johanna Lessmann, *Italienische Majolika*, Herzog Anton Ulrich-Museum, Brunswick, Catalogue, Brunswick, 1979, p. 324, no. 450.

1. For Zuccaro drawings and a discussion of the 'Spanish Service', see J.A. Gere, 'Taddeo Zuccaro as a designer for Maiolica', *Burlington Magazine* No. 105, 1963, pp. 306-315. Also see Timothy Clifford 'Some unpublished drawings for maiolica and Federigo Zuccaro's role in the Spanish Service', in T. Wilson (ed.), *Italian Renaissance Pottery, Papers written in association with a colloquium at the British Museum*, London, 1991, pp. 166-176.



(reverse)



***55**

**A CALTAGIRONE MAIOLICA LARGE TWO-HANDLED OWL-JAR
AND COVER**

FIRST HALF OF THE 18TH CENTURY

Applied with two rope-twist handles, painted with stylised plumage in shades of pale-blue, ochre, green and manganese, its features boldly modelled
25¼ in. (64 cm.) high

£5,000-8,000

US\$6,800-11,000
€6,000-9,500

It has been suggested that the smaller examples of this type may have been used for water or wine, the covers of the smaller examples serving as drinking vessels. A related example is in the Hunt Museum, Limerick, Ireland (museum no. HCN 288), and another is illustrated by Antonio Ragona, *La Maiolica Siciliana Dalle Origin All'Ottocento*, Palermo, 1986, no. 204.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.







***56**

**A PEWTER-MOUNTED GERMAN SALTGLAZE STONEWARE
DATED ARMORIAL ENGHALSKRUG AND COVER**
1579, PROBABLY RAEREN

Moulded with three coats-of-arms in circular medallions enclosed by Latin inscriptions, below a further crowned coat-of-arms for the Holy Roman Empire
11 $\frac{1}{2}$ in. (29.4 cm.) high overall

£3,000-5,000

US\$4,100-6,700
€3,600-5,900



(alternate view)



***57**

A GERMAN SALTGLAZE STONEWARE ARMORIAL BARTMANNSKRUG

CIRCA 1600, PROBABLY COLOGNE OR FRECHEN

Of large bulbous form, the neck with a rope-twist handle and applied at the front with a mask with a bifurcated beard, the body with three armorial medallions, two with the reversed Royal arms of England flanking a central Imperial double-headed eagle, with dabs of blue under a speckled brown saltglaze

10¼ in. (26.2 cm.) high

£3,000-5,000

US\$4,100-6,700

€3,600-5,900

PROVENANCE:

The collection of Mrs. James de Rothschild, sold; Christie's, London, 10 April 1972, lot 17.

A *krug* with a ropetwist handle and very similar dentil border on the neck is illustrated by Karl Koetschau, *Rheinisches Steinzeug*, Munich, 1924, no. 5, where it is attributed to Frechen. Two *krugs* with similar moulded panels in the Victoria and Albert Museum, London, are illustrated by David Gaimster, *German Stoneware 1200-1900*, London, 1997, pp. 214 and 216, nos. 55 and 57, col. pl. 13, where they are attributed to Cologne. Another example moulded with the arms of England is in the British Museum (museum no. 1854,0726.1).



(alternate view)



***58**

**A PEWTER-MOUNTED WALDENBURG SALTGLAZE
STONEWARE BARREL-COSTREL**

CIRCA 1600-40

With a short handle and a short neck mounted with a hinged cover, the barrel-shaped body applied with repeating diamond foliate prunts flanking two central rectangular panels moulded with a finely dressed couple embracing, mounted with pewter cooping, on two block feet
6 3/4 in. (16.3 cm.) high overall

£2,000-3,000

US\$2,700-4,100
€2,400-3,600

An almost identical example formerly in the Eigel Collection and now in the Hetjens Museum, Düsseldorf, is illustrated by Ekkart Klinge, *Deutsches Steinzeug der Renaissance- und Barockzeit*, Hetjens Museum September – November 1979 Exhibition Catalogue, Düsseldorf, 1979, p. 116, no. 222, where it is dated as *circa* 1600. Another almost identical example is illustrated by Josef Horschik, *Steinzeug 15. Bis 19. Jahrhundert Von Bürgel bis Muskau*, Dresden, 1978, p. 120, no. 30, where it is dated as *circa* 1640-50.



(detail of moulding)



***59**

A SIEGBURG SALTGLAZE STONEWARE ARMORIAL FLASK AND COVER

CIRCA 1600

Of double-gourd form with a stepped cover, applied and impressed with floral ornament, the front with two armorial roundels beneath the initials R N (reversed)

8 7/8 in. (22.5 cm.) high

£2,000-3,000

US\$2,700-4,100
€2,400-3,600

PROVENANCE:

Thomas Gambier Parry (1816-1888) Collection, Highnam.

EXHIBITED:

Leeds, National Exhibition of Works of Art, 1868, no. 1136.

***60**

A PEWTER-MOUNTED GERMAN STONEWARE DATED TANKARD AND COVER

1682, THE COVER DATED AND INCISED O.G. 1692

Decorated with lozenges in blue and white, some further lozenges with traces of gilding, moulded with masks above and below, variously adorned with feathers and ribbons, the lower masks divided by tulips, the handle with a lion mask and pendent foliage, the date 1682 below, the cover with a foliate thumbpiece

9 1/2 in. (24 cm.) high overall

£2,500-4,000

US\$3,400-5,400
€3,000-4,800

R.G. Vater Collection no. 565 (paper collection label attached to cover interior).





*61

**A PEWTER-MOUNTED FREIBERG SALTGLAZE STONEWARE
BIRNKRUG**

CIRCA 1665

With a central band of joined oval *Kerbschnitt* panels between enamelled chequered lozenges and moulded cherub heads enriched in gilding, the lower part with further D-shaped *Kerbschnitt* panels, the hinged cover embossed and tooled with a flower and with a linked double-ball thumbpiece
8 1/4 in. (21 cm.) high overall

£2,000-3,000

US\$2,700-4,100
€2,400-3,600

A *birnkrug* of identical form and decoration, but without the enamelled and gilt decoration, is illustrated by Ekkart Klinge, *Deutsches Steinzeug der Renaissance- und Barockzeit*, Hetjens Museum September - November 1979 Exhibition Catalogue, Düsseldorf, 1979, p. 147, no. 289, where it notes that the mount is dated 1666.



***62**

TWO PEWTER-MOUNTED DIPPOLDISWALDE STONEWARE TANKARDS AND COVERS

17TH CENTURY, THE MOUNT TO THE GLOBULAR EXAMPLE PROBABLY LATER, THE COVER OF THE OTHER EXAMPLE DATED AND INSCRIBED G:W:T. :1.6.7.9.

One example of globular form, moulded with brightly coloured scales, the other example moulded with bands of husks enriched in gilding, gilt scales and line ornament

The globular example 6 $\frac{7}{8}$ in. (17.5 cm.) high overall; the other 6 $\frac{1}{2}$ in. (16.8 cm.) high overall (2)

£3,500-5,500

US\$4,700-7,400
€4,200-6,500

The globular example R.G. Vater Collection no. 569 (paper collection label attached to cover interior).

A globular stoneware tankard and cover with similar decoration is illustrated by Josef Horschik, *Steinzeug: 15. bis 19. Jahrhundert*, Dresden, 1978, p. 459, no. 20, where it is attributed to Annaberg. It was previously thought that stoneware was made at Annaberg, but no archival material supports this, and following excavations at Dippoldiswalde in the early 1990s, it is now thought that these pieces were in fact made at Dippoldiswalde, a small town nearby, slightly nearer to Dresden. See Anne Barth, *Dippoldiswalder Steinzeug. Ein Töpferhandwerk und seine kulturhistorische Bedeutung*, Dresden, 2018.



***63**

A DUTCH DELFT HAUSMALEREI ENGHALSKRUG

CIRCA 1660-65, THE DECORATION BY JOHANN SCHAPER,
NUREMBERG

Finely painted in sepia with figures in a wooded landscape with a distant fortified bridge, the foreground with figures at discussion below a tree by a large rock, the rock with a *Sgraffito* *iS* monogram flanked by *Sgraffito* reeds and flowers, the elaborate cartouche gilded and enhanced in shades of red with two hounds clambering over scrolling strapwork to attack a central hawk or eagle, the neck with a winged insect, the reverse with a ladybird covering a small firing fault

8 $\frac{3}{8}$ in. (22.5 cm.) high

£3,000-5,000

US\$4,100-6,700
€3,600-5,900

PROVENANCE:

Anonymous sale; Sotheby's, London, 25 March 1969, lot 19.

LITERATURE:

Philip Wilson, *Art At Auction: The Year at Sotheby's & Parke-Bernet 1968-1969*, London, 1969, p. 382.

Helmet Bosch, *Die Nürnberger Hausmaler*, Munich, 1984, p. 32, no. 6.

The landscape scene is after an engraving by Gabriel Perelle, whose engravings were frequently used by Schaper for the basis of his decoration. The distant fortified bridge on the present lot is not present on Perelle's engraving, and is presumably an addition of Schaper's. A Delft *birnkrug* decorated by Schaper (signed and dated 1663) follows the Perelle engraving more faithfully (see Bosch, *ibid.*, p. 37, fig. 10b for the engraving). The tightly-packed decoration of the cartouche of the present lot, and the similarity of the dogs clambering to attack the central bird, bear a striking similarity to a 1664 ornamental design engraving by Johann Heel (one of 6 engravings illustrated by Bosch, *ibid.*, p. 501). Heel also decorated *fayence* in Nuremberg, and his cartouches often featured tightly packed decoration.



*64

A SILVER-GILT-MOUNTED GERMAN FAYENCE HAUSMALEREI ENGHALSKRUG

THE AUGSBURG DECORATION BY BARTHOLOMÄUS SEUTER CIRCA 1715, THE ENGHALSKRUG NUREMBERG OR ANSBACH

With a joined double rope-twist handle, painted with a large central ribbon-tied bouquet of flowers flanked by parrots perched on branches and insects between puce band foliate borders, the neck with a flowering shrub below a green foliate border, the mount chased with up-turned acanthus leaves
10½ in. (26.7 cm.) high

£2,500-4,000

US\$3,400-5,400
€3,000-4,800

PROVENANCE:

The collection of Mrs. M. Quinn, sold; Sotheby's, London, 29 March 1971, lot 105.

LITERATURE:

Siegfried Ducret, *Meißner Porzellan bemalt in Augsburg, bis 1718 um 1750*, Brunswick, 1972, Vol. II, Front Cover, Col. pl. 1 and p. 35, no. 1, where the *enghalskrug* is attributed to Nuremberg.

A pewter-mounted *enghalskrug* of identical form with very closely related decoration in the Museum für Kunsthandwerk, Frankfurt am Main, is illustrated in Margrit Bauer ed., *Europäische Fayencen*, Frankfurt, 1977, p. 182, no. 356, col. pl. opposite p. 113, where the *enghalskrug* is attributed to Ansbach, and is also illustrated by Ducret, *ibid.*, p. 61. No. 5.



(alternate view)



*65

**A PEWTER-MOUNTED GERMAN FAYENCE HAUSMALEREI
BIRNKRUG AND COVER**

CIRCA 1690-1700, PART OF WR MONOGRAM FOR WOLFGANG
ROSSLER, NUREMBERG, THE BIRNKRUG ATTRIBUTED TO
FRANKFURT, THE MOUNT ATTRIBUTED TO NUREMBERG

Painted with an oval panel with two figures in a mountainous and rocky
wooded river landscape, a fortified town in the distance, within a loose
cartouche of pink roses, the lower terminal with the remnants of a puce W[R]
signature, the armorial hinged pewter cover with a ball thumbpiece, the
interior stamped with a shield
9 7/8 in. (25 cm.) high overall

£1,500-2,000

US\$2,100-2,700
€1,800-2,400

PROVENANCE:

Anonymous sale; Bruun Rasmussen, Copenhagen, October 1971, lot 156.

LITERATURE:

Helmet Bosch, *Die Nürnberger Hausmaler*, Munich, 1984, p. 308, no. 245.

For a similar *birnkrug* with a related scene by Rossler, with a WR monogram
on the handle terminal, see Alfred Ziffer, *Malerei und Feuerkunst, Fayencen
der Sammlung Neuner*, Munich, 2005, pp. 54-55, no. 20.



(alternate view)



***66**

**A SILVER-GILT-MOUNTED FRANKFURT
FAYENCE MARBLED SMALL ENGHALSKRUG
AND COVER**

CIRCA 1670-90, INCISED B

With a white, blue, ochre and puce marbled ground, the
scroll handle mounted with a hinged cover
7 $\frac{1}{2}$ in. (20 cm.) high overall

£1,000-1,500

US\$1,400-2,000

€1,200-1,800

***67**

**A FRANKFURT FAYENCE MARBLED
BUCKELTELLER AND SALT**

CIRCA 1670-90

Each decorated in manganese, ochre, blue, orange and
white marbled glazes

The bucketteller 11 $\frac{1}{8}$ in. (30.2 cm.) wide; the salt 4 $\frac{1}{8}$ in.
(10.5 cm.) high (2)

£1,000-1,500

US\$1,400-2,000

€1,200-1,800

R.G. Vater Collection no. 518 (paper collection label
applied to the underside of the *Bucketteller*) and 519
(paper collection label applied to the underside of
the salt).





(alternate view)

***68**

A PEWTER-MOUNTED GERMAN FAYENCE HAUSMALEREI ENGHALSKRUG AND COVER

CIRCA 1700-1710, PROBABLY HANAU, THE DECORATION BY ABRAHAM HELMHACK, NUREMBERG

Brightly painted with Apollo and the Muses, Apollo seated centrally, playing the lyre, flanked by the Muses playing musical instruments, in a rocky wooded landscape supported by a manganese line border below, the hinged mount with a ball knob thumbpiece
14¼ in. (36.2 cm.) high overall

£2,000-3,000

US\$2,700-4,100
€2,400-3,600

PROVENANCE:

Löwenich Collection, Cologne.
Heinrich Mayer Collection, Munich.

LITERATURE:

Helmet Bosch, *Die Nürnberger Hausmaler*, Munich, 1984, p. 264, no. 196.



***69**

A SILVER-MOUNTED NUREMBERG FAYENCE TANKARD AND COVER

CIRCA 1720-30, THE NUREMBERG DECORATION BY M. SCHMID, THE UPPER AND LOWER MOUNTS CONTEMPORARY, THE HINGE AND THUMBPIECE LATER

Painted in *Schwarzlot* with four wolves fighting a lion within a wooded landscape, a further lion observing from a cave, the cover set with a gold medallion

8¾ in. (22.3 cm.) high overall

£2,000-3,000

US\$2,700-4,000

€2,400-3,600

PROVENANCE:

Heinrich Mayer Collection, Munich.

LITERATURE:

Helmet Bosch, *Die Nürnberger Hausmaler*, Munich, 1984, p. 397, no. 318.



(alternate view)



***70**

**A PEWTER-MOUNTED FRANKFURT OR HANAU FAYENCE
HAUSMALEREI ENGHALSKRUG AND COVER**

CIRCA 1720, THE DECORATION ALMOST CERTAINLY BY
BARTHOLOMÄUS SEUTER, AUGSBURG

Painted in *Eisenrot* with an amorous couple in an embrace and smoking pipes, within a colourful cartouche with parrots perched on scale-pattern panels, ribbon-tied palms below and a central vase of flowers above, the neck with ribbon-tied flowering garlands, the neck interior marbled, the hinged pewter cover engraved with the initials : C :: Z ::
12½ in. (30.2 cm.) high overall

£3,000-5,000

US\$4,100-6,700
€3,600-5,900

The print source for the amorous couple is a 1705 engraving by Bernhart Picart. For an illustration of the engraving, see Deborah Gage and Madeleine Marsh, *Tobacco Containers & Accessories*, London, 1988, p. 127.

For a tankard dated 1717 with a related cartouche in the Museum für Kunst und Gewerbe, Hamburg, see Gustav E. Pazaurek, *Deutsche Fayence-und Porzellan-Hausmaler*, Leipzig, 1925, Vol. I, col. pl. 6.



***71**

**A PEWTER-MOUNTED GERMAN FAYENCE HAUSMALEREI
BIRNKRUG AND COVER**

CIRCA 1700, THE DECORATION NUREMBERG, PROBABLY ABRAHAM
HELMHACK

Painted in *Schwarzlot* with a river landscape within a scrolling floral cartouche
8 $\frac{5}{8}$ in. (21.8 cm.) high overall

£1,800-2,500

US\$2,500-3,400
€2,200-3,000

PROVENANCE:

Anonymous sale; Christie's, London, 18 May 1970, lot 42.



(alternate view)



***72**

A BÖTTGER RED STONEWARE CUP

CIRCA 1710-13, JAPANESE PALACE BLACK ENAMEL 177. / R ·
INVENTORY NUMBER TO BASE

Designed by *J.J. Irminger*, with a matt sponged surface, finely potted with a flared rim and on a stepped moulded foot, the upper part of the handle moulded with a scroll
3¼ in. (8.1 cm.) high

£5,000-7,000

US\$6,800-9,500
€6,000-8,300

PROVENANCE:

Augustus the Strong, Elector of Saxony and King of Poland (1670-1733), Japanese Palace, Dresden, and by descent in the Royal Collections of Saxony; Probably moved from the Japanese Palace to the Johanneum, Dresden, in 1876. Property of the Free State of Saxony, 1918. Staatssammlungen sale, Lepke, Berlin, 12 October 1920, lot 91. Rudolf Weigang Collection, No. 1 (according to the paper label attached to the underside).

In the Japanese Palace inventories, the numbers for red stoneware pieces were accompanied by an R for *Roth*. Four separate rooms in the palace were dedicated to the display of 'Saxon porcelain', two of which were used to display red stoneware. For a discussion of the palace interiors and its three 18th century inventories, see Maureen Cassidy-Geiger, "...a wholly new style of porcelain..."; Lacquer-Style Production at the Meissen Manufactory" in *'Schwartz Porcelain'*, Museum für Lackkunst December and Schloß Favorite bei Rastatt 2003-2004 Exhibition Catalogue, Munich, 2003 (English Edition, Munich, 2004, pp. 73-77).



(underside)

A cracked example was sold by Christie's Geneva on 14th November 1983, lot 179. A two-handled beaker with an *Eisenporzellan* finish to the glaze and with handles identical in form to the present lot remains in the Saxon Staatliche Kunstsammlungen (inventory P.E. 1784), and is illustrated by Willi Goder *et al.*, *Johann Friedrich Böttger die Erfindung des Europäischen Porzellans*, Leipzig, 1982, pl. 88.

*73

A BÖTTGER BLACK-GLAZED RED STONEWARE VASE AND COVER

CIRCA 1710-15, THE COLD COLOUR DECORATION ALMOST CERTAINLY MARTIN SCHNELL WORKSHOP, DRESDEN

The baluster octagonal-section form probably designed by *J.J. Irminger*, glazed and painted in cold colours to imitate Japanese lacquer, with decorative borders and pendent husks and foliage, on a spreading octagonal foot, the centre of the underside with cold colour, the octagonal cover with a faceted knob finial, the flange with a cold colour band
6 in. (15.2 cm.) high

£15,000-20,000

US\$21,000-27,000
€18,000-24,000

The Markgräfin Caroline Luise von Baden-Durlach (1723-83) owned vases of this type with related black 'laccirt' decoration that she kept in the Naturalia Cabinet of her Karlsruhe Residence. The vases remained in the family until they were sold in the Sotheby's Baden-Baden sale on 7 October 1995, lot 1268. One of these vases was subsequently sold by Christie's, London, on 11 December 2007, lot 3, and the other, which is illustrated in recent literature,¹ was sold by Bonhams, London, on 22 July 2020, lot 4. The form of the vase is thought to have been designed by Johann Jakob Irminger, the Court Silversmith. Cassidy-Geiger notes the form is similar to the designs of the Italian architect, Giovanni Giardini da Forlì, published a short time later in 1714, but a connection between the two designs has yet to be substantiated.²

Böttger's early factory quickly adapted the use of black lacquer and other decorative elements found on Asian imports into its highly innovative repertoire for the decoration of red stoneware. Red stoneware and black-glazed red stoneware were first offered for sale at the Easter Fair (*Ostermesse*) at Leipzig in 1710, the same year that the factory opened. Also in January the same year, Martin Schnell was employed by Augustus 'the Strong', Elector of Saxony, as his *Hofflacquierer* (Court lacquerer), and a collaboration with the Meissen factory was formed. Schnell is recorded as having been paid a high salary by the factory for lacquering and decorating red stoneware. In a list of factory workers drawn up in Autumn 1710 (probably by Böttger himself), a *Laccierer* Schnell is recorded with a weekly salary of 5 *thalers*.³ By August 1711 he was hugely busy, being paid 30 *thalers* every two weeks.⁴ It is clear from his extremely high wages that his work was very highly regarded by Augustus, even if the wages included the cost of the gold which he needed for his work.⁵

Specific information about Schnell's work appears to be scant. Monika Kopplin takes on the problem of attribution for Schnell's work by detailed comparison between simulated lacquerwork on Böttger pieces with lacquer furniture and other wood objects applied with lacquer decoration known to have been supplied by Schnell.⁶ Schnell's workshop didn't decorate Meissen stoneware pieces for very long; from 1716 onwards Schnell's name no longer appears in the Meissen records. The factory's development and shift to white porcelain production from 1713 onwards is thought to be a factor in this, and by 1717, Schnell and his workshop were fully preoccupied with the fittings and interior decoration of various buildings for the king.



1. Maureen Cassidy-Geiger, "Ein ganz gantz Neue Arth von Porcellain" Die Produkte der Meißenner Manufaktur im Stil von Lack' in Monika Kopplin (Ed.), *Schwartz Porcelain*, Museum für Lackkunst und Schloß Favorite bei Rastatt 2003-2004 Exhibition Catalogue, Munich, 2003, p. 165, no. 77, and Maureen Cassidy-Geiger, 'Porcelain and Prestige. Princely Gifts and "White Gold" from Meissen' in M. Cassidy-Geiger (Ed.), *Fragile Diplomacy*, 2007, p. 13, fig. 1-24, cat. no. 21, where it is illustrated with a mounted unpolished and undecorated example and two red examples decorated with gilding.

2. Cassidy-Geiger, *ibid.*, 2003, p. 165, no. 77.

3. Barbara Szelejejd, *Red and Black Stoneware and their Imitations in the Wilanów Collection*, Warsaw, 2013, p. 211.

4. Barbara Szelejejd, *ibid.*, 2003, p. 211.

5. Noted by Monika Kopplin in her essay 'All Sorts of Lacquered Chinese on a Black Glaze - Lacquer Painting on Böttger Stoneware and the Problem of Attribution to Martin Schnell' in Monika Kopplin (Ed.), *ibid.*, 2003 (English Edition, Munich, 2004, p. 84). The 1712 factory payroll records that Schnell's monthly salary was 100 *Reichstaler*.

6. Kopplin, *ibid.*, Munich, 2003, pp. 171-193 (English Edition, 2004, pp. 83-91).

*74

**A SILVER-GILT-MOUNTED BÖTTGER POLISHED RED
STONEWARE TANKARD AND COVER**
CIRCA 1710-12, THE MOUNTS CONTEMPORARY

The body moulded and cut with facets between stepped borders, the loop handle with a foliate lower terminal, the domed cover with facets around a central medallion with radiating bands, the hinged mount with a scroll thumbpiece, a foliate clasp on the handle and a band of up-turned stiff leaves around the cover rim, the interior unpolished
7 $\frac{1}{2}$ in. (20 cm.) high overall

£20,000-30,000

US\$27,000-40,000
€24,000-36,000

Painted numerals 552. in black to the underside. R.G. Vater Collection no. 502 (paper collection label attached to cover interior).

Tankards and vessels with cut faceted ornament were among the first pieces advertised for sale at the Leipzig Easter Fair in 1710: *'Erstlich findet man Geschirre / als Tisch-Krüge / Thée-Bottgens / Türkische Caffée-Kannen und Aufsetzen nützliche Sorten / von duncklen und hochrothen Farben / welche theils mit Zug- und Laubwerck künstlich geschnitten / theils auch wegen ihrer ungemeynen Härte / al sein Jaspis, so wohl godroniret oder glatt poliret / als auch eckigt und facet geschliffen sind / und vortrefflichen Lustre haben / auch einen hellen Thon / al sein Metall von sich geben'* (Firstly one finds vessels such as tankards, teapots, Turkish coffee pots and vases of required kinds, dark and deep red in colour, which are partially cut to be decorated with Laub- und Bandelwerk ornament and partially – due to their exceptional hardness that equals jasper – gadrooned or polished plain, or cut in edges or facets, and have remarkable sheen as well as a resonant tone like metal).¹

This tankard is an extremely fine example of how successful Böttger's factory adapted techniques which had previously only been used on precious stones and glass to finishing stoneware pieces. The majority of the exterior surface is a pattern of shimmering facets, all reflecting and catching the light at different angles.

It was originally thought that the glass-cutters achieved these remarkable *gemuschelt* surfaces (with multiple facets, such as the present lot) by cutting alone, but this was disproved by the plaster moulds at Meissen, which clearly showed that the majority of the *gemuschelt* surface on some pieces was actually moulded, and it was then finished by the Bohemian glass-cutters after firing,² a process which would have saved a great deal of time and labour.³ Although this was the case for teapots, it was different for tankards, which were thrown.⁴ The 1711 manufactory inventory has twelve entries recording a total of 383 tankards at various stages of production, of which three were polished and *gemuschelt*, and in 1719 there was one *gemuschelt* tankard listed still at the factory.⁵

In 1710 the factory '*conducteur*', Adam Heinrich Blumenthal, was sent to Bohemia to recruit a team of glass-cutters. He recruited Samuel Hölzel, his two sons and 27 other glass-cutters and polishers. Böttger's plan for a grinding and polishing mill on the river Weißeritz was not completed until 1713, by which time the demand for stoneware was due to wane with the arrival of white porcelain. In 1712 there were only four glass workers left.⁶ Although it's possible the present tankard could have been created shortly after 1712, it is more likely to have been made in the first few years of production.

Two tankards with cut facet decoration are illustrated by Willi Goder *et al.*, *Johann Friedrich Böttger, Die Erfindung des Europäischen Porzellans*, Leipzig, 1982, fig. 60.

1. Barbara Szelejejd, *Red and Black Stoneware and their Imitations in the Wilanów Collection*, Bielsko-Biala, 2013, p. 223, citing I. Menzhausen and M. Miels, *Böttgersteinzeug – Böttgerporzellan aus der Dresdener Porzellansammlung, Zum 250. Todestag Johann Friedrich Böttgers*, Dresden, 1969, p. 14.

2. Barbara Szelejejd, *ibid.*, 2013, p. 151.

3. Claus Bolz, 'Formen des Böttgersteinzeugs im Jahre 1711' in *Keramik-Freunde der Schweiz*, No. 96, March 1982, p. 8.

4. Barbara Szelejejd, *ibid.*, p. 224, notes that Claus Bolz was unable to correlate any of the tankards recorded in the manufactory with plaster moulds in the August 1711 inventory of moulds at Meissen (under numbers 1-143), Bolz, *ibid.*, 1982, p. 35, but she also notes 'the fact that fifty-three unfired items were already described as covered with a "honeycomb pattern", fluted (or ribbed) indicates that the decoration was made from a mould, even before the red stoneware was hardened by fire'. However, Ulrich Pietsch notes that the unfired stoneware was cut with a knife, see Ulrich Pietsch

"Of red or brown porcelain" – decoration and refinement of Böttger stoneware' in Dirk Syndram and Ulrike Weinhold (Ed.), *Böttger Stoneware, Johann Friedrich Böttger and Treasury Art*, Altenburg, 2009, p. 44.

5. Bolz, 'Steinzeug und Porzellan der Böttgerperiode – Die Inventare und die Ostermesse des Jahres 1719 –' in *Keramos* No. 167/168, April 2000, p. 44, table 4.

6. Ulrich Pietsch, *ibid.*, Altenburg, 2009, p. 38.





In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



(alternate view)



(alternate view)

***75**

A SILVER-MOUNTED BÖTTGER BLACK-GLAZED RED STONWARE TANKARD AND COVER

CIRCA 1710-15, THE COLD COLOUR DECORATION PROBABLY MARTIN SCHNELL WORKSHOP, DRESDEN, THE UPPER MOUNT LATER, PROBABLY 19TH CENTURY

Glazed to imitate Japanese lacquer and painted in cold colours in shades of green, orange-ochre, red and pale-blue, with chinoiserie figures at various pursuits in a landscape with a pavilion, shrubs and rockwork below a foliate pendant lappet border, the strap handle with flowers, the flat centre of the domed cover with a bird in flight encircled by a fretwork border, the cover with a hinged silver mount and thumbpiece, the silver-gilt mount on the foot with up-turned acanthus leaves
7 7/8 in. (19.3 cm.) high overall

£15,000-20,000

US\$21,000-27,000
€18,000-24,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 6 December 1965, lot 108.

Tankards with 'black lacquer' decoration are very rare as it appears that very few were made, as evidenced by inventories of the factory's products. An inventory of the factory's stock in August 1711 listed 383 stoneware tankards, but only one of them appears to have had 'black lacquer' decoration.¹

Böttger's early factory quickly adapted the use of black lacquer and other decorative elements found on Asian imports into its highly innovative repertoire for the decoration of red stoneware. Red stoneware and black-glazed red stoneware were first offered for sale at the Easter Fair (*Ostermesse*) at Leipzig in 1710, the same year that the factory opened. Also in January the same year, Martin Schnell was employed by Augustus 'The Strong', Elector of Saxony, as his *Hofflacquierer* (Court lacquerer), and a collaboration with the Meissen factory was formed. Schnell is recorded as having been paid a high salary by the factory for lacquering and decorating red stoneware. In a list of factory workers drawn up in Autumn 1710 (probably by Böttger himself), a *Laccierer* Schnell is recorded with a weekly salary of 5 *thalers*.² By August 1711 he was hugely busy, being paid 30 *thalers* every two weeks.³ It is clear from his extremely high wages that his work was very highly regarded by Augustus, even if the wages included the cost of the gold which he needed for his work.⁴

Specific information about Schnell's work appears to be scant. Monika Kopplin takes on the problem of attribution for Schnell's work by detailed comparison between simulated lacquerwork on Böttger pieces with lacquer furniture and other wood objects applied with lacquer decoration known to have been supplied by Schnell.⁵ Schnell's workshop didn't decorate Meissen



stoneware pieces for very long; from 1716 onwards Schnell's name no longer appears in the Meissen records. The factory's development and shift to white porcelain production from 1713 onwards is thought to be a factor in this, and by 1717, Schnell and his workshop were fully preoccupied with the fittings and interior decoration of various buildings for the king.

For cold colour chinoiserie figures and flowering shrubs very similar to those on the present lot, see the pair of ormolu-mounted vases illustrated by Kopplin and attributed to Schnell's workshop.⁶ A Böttger tankard with closely related simulated black lacquer and chinoiserie decoration (and with a silver-gilt cover) from the Margarete and Franz Oppenheimer Collection and subsequently the Rijksmuseum, Amsterdam, was sold by Sotheby's, New York, on 14 September 2021, lot 4. A tankard in the Wilanów Palace Museum, Warsaw, has similar simulated black lacquer and chinoiserie decoration and a glazed stoneware cover similar to the present lot.⁷

1. Claus Bolz, 'Formen des Böttgersteinzeugs im Jahre 1711', in *Keramik-Freunde der Schweiz*, 1982, no. 96, p. 35.

2. Barbara Szelegejd, *Red and Black Stoneware and their Imitations in the Wilanów Collection*, Warsaw, 2013, p. 211.

3. Barbara Szelegejd, *ibid.*, 2003, p. 211.

4. Noted by Monika Kopplin in her essay 'All Sorts of Lacquered Chinese on a Black Glaze - Lacquer Painting on Böttger Stoneware and the Problem of Attribution to Martin Schnell' in 'Schwartz Porcelain', Museum für Lackkunst and Schloß Favorite bei Rastatt 2003-2004 Exhibition Catalogue, Munich, 2003 (English Edition, Munich, 2004, p. 84). The 1712 factory payroll records that Schnell's monthly salary was 100 *Reichstaler*.

5. Kopplin, *ibid.*, Munich, 2003, pp. 171-193 (English Edition, 2004, pp. 83-91).

6. Kopplin, *ibid.*, Munich, 2003, p. 191.

7. Barbara Szelegejd, *ibid.*, 2013, pp. 207-215, no. 31, where Szelegejd discusses the 2006 scientific tests carried out on this piece and other pieces attributed to Schnell. Also see Kopplin, *ibid.*, p. 175, fig. 7.



***76**

A BÖTTGER RED STONEWARE OVAL SUGAR-BOX AND COVER

CIRCA 1710-15

Designed by *J.J. Irminger*, with a matt sponged surface, the lower part of the box with spirally-moulded gadroons, on four pad feet modelled with claws, the shallow-domed cover with a similar band of gadrooning and with a gadrooned knob finial

4 $\frac{5}{8}$ in. (11.7 cm.) wide

£6,000-10,000

US\$8,100-13,000

€7,200-12,000

PROVENANCE:

Rudolf Weigang Collection, No. 4 (according to the paper labels attached to the underside and cover interior).

A sugar-box of the same form in the Wilanów Palace, Warsaw, is illustrated by Barbara Szelejejd, *Red and Black Stoneware and their Imitations in the Wilanów Collection*, Bielsko-Biala, 2013, pp. 155-158, no. 21. The plaster mould which was used to make sugar-boxes of this form at Meissen was catalogued in August 1711 as 'Eine godron: Zucker Büchße mit 4 Füßgen' (Gadrooned sugar bowl with 4 legs). Eighty-three sugar-boxes of this type (at various stages of production) were recorded,¹ and their price was 1 $\frac{1}{2}$ thalers.² A partially-polished example, which was formerly in the State Porzellansammlung, Dresden, is now in Schloss Friedenstein, Gotha, see Willi Goder *et al.*, *Johann Friedrich Böttger, Die Erfindung des Europäischen Porzellans*, Leipzig, 1982, fig. 100.

1. The entry is dated 3rd August 1711, and is cited by Claus Bolz, 'Formen des Böttgersteinzeugs im Jahre 1711', in *Keramik-Freunde der Schweiz*, 1982, p. 20.

2. On 28th May 1711, six pieces of this type were listed in the storeroom, each priced at 1 $\frac{1}{2}$ thalers, cited by Barbara Szelejejd, *ibid.*, 2013.



***77**

A BÖTTGER WHITE PORCELAIN SEATED 'PAGODA' FIGURAL INCENSE-BURNER

CIRCA 1718

Modelled seated with his arm resting on his raised right knee, his left leg tucked beneath him, his robe open at the front, his smiling face with a pierced mouth, with pierced mouth and ears, his bald head with tufts of hair behind his ears

3¾ in. (9.6 cm.) high

£4,000-6,000

US\$5,400-8,100
€4,800-7,100

These small figures were used as covers for incense-burners; the pierced holes in their mouths and ears allowed scented smoke to escape. In her catalogue of the Gutter Collection, Maria Santangelo notes that these seated Buddha figures are still 'misleadingly referred to as "pagodas", following their identification as such in the Japanese Palace inventory',¹ but this is not quite the case, as Saxony probably adopted the term used in France (at the time the cultural epicentre of Europe), where figures of this type were referred to as *pagodes*, or as *magots*.² Santangelo notes the Böttger model has been

attributed to the Court Sculptor Johann Benjamin Thomae (1682-1751), whereas Melitta Kunze-Köllensperger notes that this model is attributed to a different sculptor, Johann Joachim Kretschmar, and that they are based up a depiction of the Chinese Budai deity Ho-Shang, the god of contentment.³

1. M. Santangelo, *A Princely Pursuit, The Malcolm D. Gutter Collection of Early Meissen Porcelain*, San Francisco, 2018, pp. 62-67 for a discussion of the model and three illustrated examples; one in red stoneware, one in white porcelain and a third Funcke-decorated white porcelain example.

2. Daniëlle Kisluk-Grosheide, 'The Reign of Magots and Pagods' in *Metropolitan Museum Journal*, 2002, p. 177, where she cites numerous contemporary descriptions, and Denis Diderot's *Encyclopédie*, Neuchâtel, 1765, where the word *pagode* 'referred to a temple-like structure used by Indians and idolaters and, by extension, to the idols worshiped in these buildings', and magots were 'heavy-set, bizarre figures of clay, plaster, copper, or porcelain that were regarded as representations of Chinese or Indians'.

3. M. Kunze-Köllensperger, 'Early Meissen Porcelain' in Ulrich Pietsch and Claudia Banz ed., *Triumph of the Blue Swords*, Staatliche Kunstsammlungen, Dresden, Exhibition Catalogue, Leipzig, 2010, p. 170.



Vittorio Amadeo II, Follower of Maria Giovanni Battista Clementi
© Christie's Images, 2003

***78**

A BÖTTGER WHITE PORCELAIN VASE AND COVER

CIRCA 1715

Applied with two satyr masks alternating with *Irmingersche Belege* flowering roses, the lower part with up-turned stiff leaves, the domed foot with lambrequins, the shallow domed cover applied with three flower sprays below a gadrooned knop finial

9 7/8 in. (25 cm.) high; 5 1/2 in. (12.8 cm.) diameter

€20,000-30,000

US\$27,000-40,000

€24,000-36,000

PROVENANCE:

Probably given by Augustus II (1670-1733), King of Poland and Elector of Saxony to Vittorio Amadeo II (1666-1732), King of Sardinia in 1725, and thence by descent to the Kings of Italy,

King Umberto II of Italy (1904-1933), his sale ('An Important Collection of Early Meissen Wares, The Property of the Head of a European Royal House'); Christie's, Geneva, 7 June 1968, lot 23 (illustrated pl. 4).

The present vase, from the important King Umberto II of Italy sale at Christie's Geneva in 1968, was probably one of the items given in 1725 by Augustus 'the Strong', King of Poland and Elector of Saxony, to his friend Vittorio Amadeo II, King of Sardinia, in Turin. The 1725 gift is exceptional and important as it was one of the earliest and most prestigious diplomatic gifts to include Meissen porcelain.¹ The Meissen porcelain in the gift included newer pieces which had been made shortly before the gift took place (such as the famous armorial tea and chocolate-service painted by J.G. Höroldt),² and older pieces, including Böttger-period stoneware and Böttger-period porcelain, such as this type of vase.

The present vase was designed by the Court Silversmith, Johann Jakob Irminger (1635?-1724), who had been expressly asked by Augustus the Strong to contribute designs for Meissen wares and to oversee them.³ Claudia Banz notes that Irminger developed the applied three-dimensional flowering branches (*Irmingersche Belege*) from Japanese originals.⁴ The lower part and foot of the present vase have much in common with the design of the monumental vase which was worked on together by Irminger and the French Interior Designer, Raymond de Leplat,⁵ which was originally intended for Louis XIV of France.⁶ After delays and technical problems, in the end the garniture was never sent to France. Once fired successfully, and without the French Regent's coat of arms on the central vase, instead the garniture was transferred to Augustus's collection, where it remained until it was selected for the gift to the King of Sardinia in 1725.⁷

Porcelain which was already in the Royal collection was selected for the gift, along with newer porcelain from the factory. Annotations to the 1721 inventory of the Japanese Palace in Dresden record which pieces in the palace were chosen for the gift to the King of Sardinia.⁸ The preceding lot (lot 22) in King Umberto II's 1968 Geneva sale, which was a Böttger white porcelain vase of very similar type to the present vase, has been identified as part of the 1725 gift from Augustus to the King of Sardinia. This vase appears to match number 17 in the Japanese Palace inventory,⁹ which is described as a *Becher*, and the cover is described as *worrauff ein codronirtes Knöpffgen* (with a gadrooned knop finial).



It is not clear if the present lot is definitely one of the items annotated as being gifted to the King of Sardinia, but it could very possibly be Japanese Palace number 22. This entry has only a scant description unfortunately, but the dimensions are almost identical to the present vase. The entry for number 22 reads: *Ein stuck do. 11. Z. hoch. Und 5 Ω Z. in diam.* (one piece ditto 11 Zoll high and 5 ½ Zoll in diameter).¹⁰ Although the form of number 22 is not described, it follows sequentially in a list of related pieces with masks alternating with foliage, and all with covers. It was presumably a *Pocal* as the previous entry also begins with *2. Stk. do.* (two pieces ditto) and these in turn follow number 20 which is described as a *Pocal* and cover.¹¹ The cover of number 20 is described as having a gadrooned knob finial, and the cover of number 17 (the vase now thought to be lot 22 in the King Umberto II 1968 Geneva sale) is described in exactly the same way. This description is equally applicable to the cover of the present lot. There are differences in the decoration of numbers 20 and 21, but the unifying feature of the three sequential entries is their type and their *Pocal* form with covers.¹²

As it is not described, it is not clear if number 22 had a cover like 21 (with vine leaves) or like 20 (with gadrooning, similar to the present lot). Given that the three entries are sequential, it is equally possible that the cover of number 22 could be the same form as either entry 20 or entry 21. The accuracy of the inventory descriptions is not sufficient to be sure, but as the height and diameter correspond to the present vase, it seems very probable that number 22, which was sent as a gift to the King of Sardinia, is the present lot.

Ingelore Menzhausen notes that the 'Johanneum numbers' in *schwarzer Farbe* (black enamel) were erased from pieces which were destined for Turin.¹³ Typically the palace inventory numbers were wheel-engraved, and their removal leaves a ground-out area (see the underside and cover interior of lot 101 in this sale), but the narrow shape of the steeply-concave hollow foot of the present vase, and of the vase which preceded it in the King Umberto II 1968 Geneva sale, would have made it difficult to engrave an inventory number, so the numbers must indeed have been painted. Not all pieces in the 1725 gift were removed from the Japanese Palace. Some, like the famous armorial service mentioned above (and note 2) were specifically made for the gift, or they had been very recently made by the factory. The shipping list for the items which were sent to Turin survives, and it shows additional objects which were added to the Japanese Palace selection. It also illustrates that it was larger and more prestigious than most diplomatic gifts, consisting of about 300 individual items which had to be shipped in twelve crates. The shipment included five 7-vase garnitures, nine boxed coffee, tea and chocolate-services, two small table-services, other wares, chamber-pots and prize horses.¹⁴

1. For a discussion of the gift, see Julia Weber, "...that other nations must be amazed by it..." Saxon Porcelain in European Diplomacy" in Ulrich Pietsch and Claudia Banz (Eds.), *Triumph of the Blue Swords*, Porzellansammlung, Zwinger, Dresden Exhibition Catalogue, 2010, pp. 152-155. Also see Cassidy-Geiger [Ed.], *Fragile Diplomacy: Meissen Porcelain for European Courts ca. 1710-63*, Bard Graduate Center November 2007-February 2008 Exhibition Catalogue, 2007, pp. 14-15 and pp. 208-211; and also see Ingelore Menzhausen, 'Ein Porzellangeschenk Augusts Der Starke für den König von Sardinien' in *Keramos* No. 119, 1988, pp. 99-102.
2. The principal part of this armorial service, which was previously thought to have been lost, was sold from the collection of a 'Member of the Royal House of Savoy' by Christie's, London, on 4 July 2019, lot 104.
3. Irminger was asked by the king in 1710 (and subsequently formally instructed in 1712) to contribute designs for Böttger's new stoneware. He submitted designs to Meissen in copper or silver, and sometimes oversaw the quality of what was produced, but he rarely visited the factory; see Ulrike Weinhold, "of unusual design" – Johann Jakob Irminger as the Designer of Böttger stoneware' in Dirk Syndram and Ulrike Weinhold (Eds.), *Böttger Stoneware, Johann Friedrich Böttger and Treasury Art*, 2009, p. 105. The manufactory inspector, Johann Melchior Steinbrück, complained about Irminger's absence, and not long after Böttger's death in 1719, Irminger's name was deleted from the salary list at the factory.
4. Claudia Banz, 'Early Meissen Porcelain' in Ulrich Pietsch and Claudia Banz (Eds.), *Triumph of the Blue Swords*, Porzellansammlung, Zwinger, Dresden Exhibition Catalogue, 2010, p. 173, Cat. No. 19, which is a vase of very similar form as the present lot which is still in the State Porzellansammlung, Dresden (inv. No. PE 670 a, b).
5. Leplat (1664?-1742) was first employed by Augustus 'the Strong' in 1697, and went on to have a very influential role in many of Augustus's principal building projects, introducing the French style to Dresden and Warsaw. He also acted as his art agent, sourcing works of art for the king (in 1722-23 Leplat travelled in Italy sourcing antique sculptures and painting for Augustus, see Günter Reinheckel, 'Leplat und Meissen', in *Keramos* No. 23, January 1964, p. 21). Leplat's association with the Meissen manufactory began in 1713 when he collected porcelain on behalf of the duchesse d'Orléans.
6. Work on the commission began in 1715 but was delayed, and after Louis XIV's death in September 1715 it appears that the recipient of the commission was revised to the Regent of France, the duc d'Orléans. Work was ongoing in 1716 when the overly large central vase with the Orléans coat of arms failed in the kiln (see Pietsch and Banz [Eds.], *ibid.*, 2010, p. 155 and Cassidy-Geiger, 'Porcelain and Prestige, Princely Gifts and "White Gold" from Meissen' in Cassidy-Geiger [Ed.], *ibid.*, 2007, p. 15).
7. The main central vase from this garniture was sold by Sotheby's, London, on 14 July 1998, lot 84. Three vases from this garniture, including the Sotheby's central vase, are illustrated by Cassidy-Geiger, 'Princes and Porcelain on the Grand Tour of Italy' in Cassidy-Geiger (Ed.), *ibid.*, 2007, p. 208. The two vases from the garniture that are still in Turin are illustrated by Andreina Griseri and Giovanni Romano (Eds.), *Porcellane e Argenti del Palazzo Reale di Torino*, Palazzo Reale Exhibition Catalogue, 1986, pp. 226-228, Cat. No. 65, and also by Claudia Banz, 'A Passion for Porcelain' in Ulrich Pietsch and Claudia Banz (Eds.), *ibid.*, 2010, p. 168, Cat. No. 10.
8. The transcription of this inventory (with annotations dating up to 1727) was published by Ingelore Menzhausen, *Böttgersteinzeug Böttgerporzellan*, 1969, pp. 36-53 (for the white porcelain pieces). As noted by Cassidy-Geiger, the palace 'was a bit of a waystation or storehouse for porcelain gifts', see Cassidy-Geiger, 'Princes and Porcelain on the Grand Tour of Italy' in Cassidy-Geiger (Ed.), *ibid.*, 2007, p. 242, note. 12.
9. See Ingelore Menzhausen, *ibid.*, 1988, p. 99. Fig. 1.
10. *Zoll* was a measurement used in Saxony in the 18th century. One Saxon *Zoll* is the equivalent of 2.35 cm., see Maureen Cassidy-Geiger, 'Hof-Conditori and Court Celebrations in 18th Century Dresden' in *The International Ceramics Fair & Seminar*, Exhibition catalogue, London, June 2002, p. 24.
11. A vase was sometimes called a *Pocal*. In the shipping list of items sent to Turin, a garniture of 7 vases is described as containing 3 *Pocale* with covers and 4 *Becher* (beaker-vases). See Maureen Cassidy-Geiger, *ibid.*, 2007, p. 328.
12. Number 20 is described as having rose branches alternating with lion masks, and number 21 is described as having angel masks, and the cover is described as being different from 20, with vine leaves.
13. Ingelore Menzhausen, *ibid.*, 1988, pp. 100-101.
14. Documents HStA13458, currently on loan to the Porzellansammlung, Staatliche Kunstsammlungen Dresden, Archives ('*Verschiedene Specificationen und Belege über Zu- und Abgänge 1700-1876*'), '*Nachrichten von den Sächsischen Porcellain so im Monat Septemb. Anno 1725 nach Turin ist geschicket worden.*' A transcription of the full shipping list of what was sent is published by Maureen Cassidy-Geiger, *ibid.*, 2007, pp. 327-331.





***79**

A BÖTTGER PORCELAIN TEAPOT AND COVER

CIRCA 1715-17, THE DECORATION CIRCA 1717, JOHANN GEORGE FUNCKE WORKSHOP, DRESDEN

Of squat bulbous form, the spout modelled and incised with a horned screaming mask terminal, the loop handle with incised foliate terminals, the body and cover decorated in coloured enamels and gilding with 'Indian' flowers issuing from stylised rockwork

4 $\frac{7}{8}$ in. (12.6 cm.) high

£15,000-20,000

US\$21,000-27,000

€18,000-24,000

Before Johann Friedrich Höroldt arrived from Vienna in 1720, establishing his own painting workshop within the factory at Meissen, the factory had contracted out painted decoration of white porcelain to the Dresden goldsmith's workshop of Johann George Funcke. This relationship started on 13th May 1713. The invoices Funcke sent to the factory for enamelled colours still survive, and their publication by Claus Bolz gives an indication of the dating of Funcke's decoration.¹ By 1717, Funcke was billing Meissen for the colours blue, green and puce, but red and black are colours which didn't make an appearance in his invoices until 1718. The absence of black and red on the present teapot suggests that its decoration probably pre-dates 1718.

The 'Indian' decoration, loosely based on Japanese Kakiemon designs, is related to the blossoming branches issuing from stylised rockwork on a beaker in the Kunstgewerbemuseum, Berlin,² and on the reverse of an armorial beaker in the British Museum, London.³

1. Claus Bolz, 'Steinzeug und Porzellan der Böttgerperiode' in *Keramos*, No. 167/168, 2000, p. 143.

2. Ulrich Pietsch and Claudia Banz ed., *Triumph of the Blue Swords*, Staatliche Kunstsammlungen, Dresden, Exhibition Catalogue, Leipzig, 2010, p. 178, Cat. No. 32.

3. The beaker and its saucer are both painted with the arms of Electress Sophie of Hanover (inv. No. 131, 13-8,5), see Pietsch and Banz ed., *ibid.*, 2010, p. 179, Cat. No. 35, and also T.H. Clarke, 'Böttger-Wappenporzellan' in *Keramos*, No. 95, January 1982, p. 22, fig. 2.



***80**

SIX BÖTTGER PORCELAIN TEABOWLS AND SAUCERS

CIRCA 1715-17, THE DECORATION CIRCA 1717, JOHANN GEORGE FUNCKE WORKSHOP, DRESDEN

The teabowl exteriors and saucer undersides decorated in puce, yellow, blue, green and gold with three groupings of fruit divided by three moulded flower-sprays, the teabowl interiors and saucer obverses richly gilt

The saucers 4 7/8 in. (12.5 cm.) diameter (12)

£20,000-30,000 US\$27,000-40,000
€24,000-36,000

R.G. Vater Collection no. 806 (paper collection label to underside of one saucer and five teabowls).

For a saucer painted with similar fruit by Funcke or his workshop, see Ulrich Pietsch and Claudia Banz ed., *Triumph of the Blue Swords*, Staatliche Kunstsammlungen, Dresden, Exhibition Catalogue, Leipzig, 2010, p. 177, Cat. No. 30. A part tea-service decorated by Funcke or his workshop is in the Syz Collection, Washington, D.C., and is illustrated by H. Syz, J.J. Miller and R. Rückert, *Catalogue of The Hans Syz Collection*, Washington, D.C., 1979, pp. 52-53 (an attribution for the decoration is not given).



(part)



*81

A MEISSEN PORCELAIN CHINOISERIE WASTE-BOWL

CIRCA 1724, BLUE ENAMEL CROSSED SWORDS MARK, GILDER'S 20. MARK

Probably painted by *J.G. Höroldt*, with figures on terraces trading precious items and at discussion within elaborate gilt shaped quatrefoil cartouches with iron-red and puce scrolls and lustrous panels, the sides with *indianische Blumen*, the interior with a chinoiserie vignette of two figures playing with black lobsters
6 $\frac{1}{2}$ in. (16.7 cm.) diameter

£6,000-10,000

US\$8,100-13,000
€7,200-12,000

PROVENANCE:

Probably given by Augustus II (1670-1733), King of Poland and Elector of Saxony to Vittorio Amadeo II (1666-1732), King of Sardinia in 1725, and thence by descent to the Kings of Italy, King Umberto II of Italy (1904-1983), his sale ('An Important Collection of Early Meissen Wares, The Property of the Head of a European Royal House'); Christie's, Geneva, 7 June 1968, lot 152 (illustrated pl. 33, where it is erroneously numbered as lot 132).

The present bowl, from the important King Umberto II of Italy sale at Christie's Geneva in 1968, may possibly be one of the items which was given in 1725 by Augustus 'the Strong', King of Poland and Elector of Saxony, to his friend Vittorio Amadeo II, King of Sardinia, in Turin. The 1725 gift is exceptional and important as it was one of the earliest and most prestigious diplomatic gifts to include Meissen porcelain.¹ The Meissen porcelain in the gift included newer pieces which had been made shortly before the gift took place (such as the famous armorial tea and chocolate-service painted by *J.G. Höroldt*),² and older pieces, including Böttger-period stoneware and Böttger-period porcelain which had been selected from the Japanese Palace in Dresden (see lot 78).

The surviving shipping lists for the items which were sent to Turin in 1725 record what Meissen porcelain was sent, but the descriptions are less precise than the Japanese Palace inventory descriptions, and unlike the palace inventory, the shipping list entries do not include dimensions, making precise identifications more difficult.³ The present bowl appears to have been painted in about 1724, making it a possible candidate for inclusion in the

1725 gift. The shipping lists record a number of services decorated with gold ornament and *Japanischen Figuren* (Japanese figures) which included waste-bowls (or rinsing-bowls), described variously as *Spühl Compen*, *Spühl Napff* and *Spühl Compen*. It is very probable that the present bowl once belonged to one of these services, but it is not absolutely certain.⁴

The shipping lists illustrate that the gift from Augustus was larger and more prestigious than most diplomatic gifts, consisting of about 300 individual items which had to be shipped in twelve crates. The shipment included five 7-vase garnitures, nine boxed coffee, tea and chocolate-services, two small table-services, other wares, chamber-pots and prize horses.

The painting on the exterior of this bowl is of exceptional quality, and it appears to have been painted by Höroldt himself, like the famous armorial service which was sent to the King of Sardinia as part of the gift (see note 2 below). The figures standing either side of a table on this bowl are adapted from sheet 35 of Höroldt's *Schulz Codex*, the sketchbook which was used as a source of inspiration for the artists in his workshop.



Schulz Codex, sheet 35

1. For a discussion of the gift, see Julia Weber, "...that other nations must be amazed by it..." Saxon Porcelain in European Diplomacy" in Ulrich Pietsch and Claudia Banz (Eds.), *Triumph of the Blue Swords, Porzellansammlung, Zwinger, Dresden Exhibition Catalogue*, 2010, pp. 152-155. Also see Cassidy-Geiger [Ed.], *Fragile Diplomacy: Meissen Porcelain for European Courts ca. 1710-63*, Bard Graduate Center November 2007-February 2008 Exhibition Catalogue, 2007, pp. 14-15 and pp. 208-211; and also see Ingelore Menzhausen, 'Ein Porzellangeschenk Augusts Der Starke für den König von Sardinien' in *Keramos* No. 119, 1988, pp. 99-102.

2. The principal part of this armorial service, which was previously thought to have been lost, was sold from the collection of a 'Member of the Royal House of Savoy' by Christie's, London, on 4 July 2019, lot 104.

3. Documents HStA13458, currently on loan to the Porzellansammlung, Staatliche Kunstsammlungen Dresden, Archives ('*Verschiedene Specificationen und Belege über Zu- und Abgänge 1700-1876*'), 'Nachrichten von den Sächsischen Porcellain so im Monath Septemb: Anno 1725 nach Turin ist geschicket worden.' A transcription of the full shipping list of what was sent is published by Maureen Cassidy-Geiger, *ibid.*, 2007, pp. 327-331.

4. Maureen Cassidy-Geiger, *ibid.*, 2007, p. 328, No. 38, which was a boxed service decorated mit goldenen Zierrathen, und Japanischen Figuren fein emailirt (with gold decoration and enamelled with fine Japanese figures); p. 329, case No. 10, No. 27, was 2 kleinere Compen (smaller bowls), which were decorated mit Japanischen bunt emailirten Farben, und Figuren (with brightly enamelled Japanese colours, and figures); p. 330, No. 40 where a bowl is part of a service decorated mit Goldenen Zierrathen und bunten Japanischen Figuren, fein emailirt (with gold borders and colourful Japanese figures, finely enamelled); p. 330, folio 2, where there are 7 bowls decorated with Japanischen Figuren und Landschaften (Japanese figures and landscapes, so it may not be these as the present bowl doesn't really include landscapes); and the final entry for the gift on p. 331, which includes a bowl in a service decorated mit Gold und bunten Japonischen [sic] Figures en miniature emailirt (enamelled with gold and colourful Japanese figures in miniature).



***82**

**A MEISSEN PORCELAIN KAKIEMON CIRCULAR DISH
CIRCA 1723, THE REVERSE WITH LUSTRE NUMERALS 723**

Painted in underglaze-blue and overglaze enamels with a tiger, phoenix,
flowering shrubs and banded hedges enriched in gilding
8¼ in. (21 cm.) diameter

£4,000-6,000

US\$5,400-8,100
€4,800-7,100

PROVENANCE:

King Victor Emmanuel II (r. King of Sardinia 1849-1861 and King of Italy until 1878) by 1871, and by descent, King Umberto II of Italy (1904-1933), his sale ('An Important Collection of Early Meissen Wares, The Property of the Head of a European Royal House'); Christie's, Geneva, 7 June 1968, lot 57 (illustrated pl. 13).

Although the present dish was part of the important King Umberto II of Italy sale at Christie's Geneva in 1968, it is not clear if it was one of the items given in 1725 by Augustus 'the Strong', King of Poland and Elector of Saxony, to his friend Vittorio Amadeo II, King of Sardinia, in Turin. The 1725 gift is exceptional and important as it was one of the earliest and most prestigious diplomatic gifts to include Meissen porcelain. The Meissen porcelain in the gift included newer pieces which had been made shortly before the gift took place (such as the famous armorial tea and chocolate-service painted by J.G. Höroldt),¹ and older pieces, including Böttger-period stoneware and Böttger-period porcelain.² The Geneva 1968 sale included items which are clearly too late to have been part of the 1725 gift, but as the present dish most probably dates from around 1723, as indicated by the use of underglaze blue, and the absence of any factory marks on the reverse (whether the lustre numerals 723 on the reverse refer to a date is unclear), it could perhaps have been part of the 1725 gift.

The preceding lot (lot 56) in the 1968 Royal sale was a Meissen dish which was also decorated with a Japanese Kakiemon-inspired pattern. This dish (painted with the flying phoenix and bound hedges pattern), was of a similar size to the present lot and it also bore the same lustre numerals 723 on the reverse. As the sale catalogue notes, it was probably *en suite* to the present lot. Four dishes of flying phoenix type remain in the Palazzo Reale in Turin, and it is very probable that the present lot was once part of this group. It is not clear when these pieces entered the Savoy collection, but they appear in the 1871 inventory, so they must have entered the collection before that date.³

Annotations to the 1721 inventory of the Japanese Palace in Dresden record how a variety of pieces were chosen for the gift to the King of Sardinia.⁴ The present lot does not appear to be among the pieces listed. As noted by Cassidy-Geiger, the palace 'was a bit of a waystation or storehouse for porcelain gifts'.⁵ It is also not clear from the shipping list of what was sent to Turin in 1725 if the present lot was among the porcelain sent.⁶

1. The principal part of this armorial service, which was previously thought to have been lost, was sold from the collection of a 'Member of the Royal House of Savoy' by Christie's, London, on 4 July 2019, lot 104.
2. The Böttger-period white vase from King Umberto's Geneva sale, lot 22, has been identified as a component of the 1725 gift, see Ingelore Menzhausen, 'Ein Porzellangeschenk Augustus Der Starken für den König von Sardinien' in *Keramos* No. 119, 1988, p. 99. Fig. 1. Also see lot 78 in this sale.
3. The 1986 Palazzo Reale exhibition catalogue notes that in the inventory of 1871, the dishes / plates were included as a series of six, but in 1882 and 1911 this increased to thirteen described as '*di porcellana antica Chinese di varia forma con decorazioni assortite*', but more recent inventories now record them as a distinct group of four. See Andreina Grisieri and Giovanni Romano (Eds.), *Porcellane e argenti del Palazzo Reale di Torino*, Palazzo Reale, Turin, Exhibition Catalogue, 1986, pp. 231-232, no. 70.
4. The transcription of this inventory (with annotations dating up to 1727) was published by Ingelore Menzhausen, *Böttgersteinzeug Böttgerporzellan*, 1969, pp. 36-53 (for the white porcelain pieces).
5. Cassidy-Geiger, 'Princes and Porcelain on the Grand Tour of Italy' in Cassidy-Geiger (Ed.), *Fragile Diplomacy: Meissen Porcelain for European Courts ca. 1710-63*, Bard Graduate Center Exhibition Catalogue, 2007, p. 242, note. 12.
6. Documents HStA13458, currently on loan to the Porzellansammlung, Staatliche Kunstsammlungen Dresden, Archives ('*Verschiedene Specificationen und Belege über Zu- und Abgänge 1700-1876*'), '*Nachrichten von den Sächsischen Porcellain so im Monath Septemb: Anno 1725 nach Turin ist geschicket worden*'. A transcription of the full shipping list of what was sent is published by Maureen Cassidy-Geiger, *ibid.*, 2007, pp. 327-331.





***83**

A MEISSEN PORCELAIN BEAKER AND COVER

CIRCA 1720, THE DECORATION CIRCA 1723-24

Painted with a continuous rocky river landscape with a waterfall, distant buildings and huntsmen, between moulded husks above and moulded up-turned acanthus leaves below issuing gilt scrolls, the footrim with an iron-red concentric curve ornament border, the cover moulded with radiating acanthus leaves enclosing *indianische Blumen* below an elaborate knob finial

6 $\frac{7}{8}$ in. (17.5 cm.) high

£4,000-6,000

US\$5,400-8,100

€4,800-7,100

In his catalogue entry for a beaker of similar form, Abraham L. den Blaauwen notes that the form pre-dates the decoration, dating from the Böttger era, and that the factory were probably decorating older stock pieces. See den Blaauwen, *Meissen Porcelain in the Rijksmuseum*, Amsterdam, 2000, p. 79, no. 40. Deborah Gage and Madeleine Marsh publish a beaker of this form as a tobacco jar, see Gage and Marsh, *Tobacco Containers & Accessories, Their Place in Eighteenth Century European Social History*, London, 1988, pp. 104-105, no. 17. For a bowl, cover and stand decorated with landscape scenes by the same hand as the present lot, see Maria L. Santangelo, *A Princely Pursuit, The Malcolm D. Gutter Collection of Early Meissen Porcelain*, Munich, 2018, pp. 122-125.



(alternate view)



***84**

A MEISSEN (K.P.M.) PORCELAIN TEAPOT AND COVER
 CIRCA 1728, UNDERGLAZE BLUE K.P.M. MARK, BLUE ENAMEL
 CROSSED SWORDS MARK

Painted in iron-red with a continuous river landscape with figures and a fortified bridge, above a puce scroll and *Böttger-lustre* support, the spout issuing from a bearded screaming mask enriched in *Böttger-lustre*, the handle and the spout with puce scroll ornament, the domed cover similarly decorated 5 $\frac{1}{8}$ in. (13.8 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,600-14,000



***85**

A MEISSEN PORCELAIN CHINOISERIE TEACADDY AND COVER

CIRCA 1723

With six fielded panels painted with chinoiserie figures, one with a teabowl and saucer and a teapot, the raised ribs, shoulder and foot all richly gilt, the cover with a band of gilt scrollwork between gilt bands, the recessed top with a gilt flowerhead

4½ in. (10.2 cm.) high

£4,000-6,000

US\$5,400-8,100

€4,800-7,100

R.G. Vater Collection no. 202 (paper collection label attached to interior of cover).

The standing figure holding a pipe and a teacup is adapted from sheet 23 of Höroldt's sketchbook, the *Schulz Codex*, and two further figures are adapted from figures on sheet 19 (the figure with an object hanging from her wrist and the lady with her left hand held out). The figure of the black lady holding a mace is taken from a playing card, from the card game '*Jeu de la Géographie*' published in 1644, which is embellished with an engraved depiction of a lady from *Egypte* by Stefano della Bella (see Claudia Bodinek, *Raffinesse im Akkord: Meissener porzellanmalerei und ihre grafischen vorlagen*, Dresden, 2018, Vol. II, p. 59, no. 42).

A teacaddy of similar type with chinoiserie and exotic figures, also probably painted by Höroldt, is illustrated by Maria L. Santangelo, *A Princely Pursuit, The Malcolm D. Gutter Collection of Early Meissen Porcelain*, Trento, 2018, pp. 112-113, no. 30, where an engraved illustration of Honan (Cathay or China) from Carel Allard's *Orbis habitabilis oppida et vestitus (The Towns and Costumes of the Inhabited World*, published circa 1695) is illustrated as it appears to be the source for one of the figures on the teacaddy. A teacaddy of the same form painted by Höroldt with 'half-figures' was sold by Christie's, London, on 11 December 2007, lot 16.



(alternate view)



*86

A MEISSEN PORCELAIN BALUSTER COFFEE-POT AND COVER
CIRCA 1724-25

Painted with figures on shores before galleons and warships within elaborate oval cartouches with *Böttger*-lustre panels issuing gilt and iron-red scrolling foliage, with insects, birds and *indianische Blumen* below the spout and around the handle, the cover painted with a bird and *indianische Blumen*
8¼ in. (21 cm.) high

£3,000-5,000

US\$4,100-6,700
€3,600-5,900

A part-tea and coffee-service of circa 1722-25 with related scenes is illustrated by Ulrich Pietsch (Ed.), *et al.*, *Triumph of the Blue Swords*, Staatliche Kunstsammlungen Dresden, Exhibition Catalogue, 2010, p. 213, cat. no. 101, where the author notes that the source for the scenes are the engravings of Stefano della Bella from the 'Marines' series. The service Dr. Pietsch illustrates is similarly painted with charmingly naïve figures in coastal landscapes with galleons, and he attributes the painting to Johann George Heintze, who joined J.G. Höroldt's workforce as an apprentice in 1720, aged fifteen.



(alternate view)



***87**

A MEISSEN PORCELAIN CHINOISERIE BEAKER AND SAUCER

CIRCA 1723-24, DREHER'S X TO THE SAUCER

Probably painted by J.G. Höroldt in Eisenrot, with chinoiserie figures at various pursuits, the figure on the saucer seated on a throne with two mythical beasts
The saucer 4 $\frac{7}{8}$ in. (12.4 cm.) diameter (2)

£4,000-6,000

US\$5,400-8,000

€4,800-7,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 November, 1972, lot 146 (where it was catalogued as du Paquier).

The present lot is part of an early service with iron-red chinoiserie figures which are thought to have been painted by Johann Gregorius Höroldt.¹ There has been debate among scholars about whether the chinoiserie service was produced at du Paquier's factory in Vienna and painted there by Höroldt before his departure for Meissen in 1720.² There are surviving pieces of du Paquier porcelain with chinoiserie decoration that corresponds to figures found in Höroldt's *Schulz Codex* sketchbook (which is thought to date from circa 1723-24, and which was used at Meissen as a source of inspiration to painter's in his workshop).³ In his first year at Meissen, Höroldt is recorded as having painted a 'service decorated in red', but it is not known if any of these pieces have survived or not. A teapot which is thought to be from the same service as the present lot bears an underglaze KPM mark, which suggests a very slightly later date for the service if this is the case.

The scene on the present saucer which has a man on a throne with two mythical beasts corresponds to a scene on sheet 18 of Höroldt's *Schulz Codex*. Höroldt took his inspiration from this scene from Athanasius Kircher's 1667 engraving 'China monumentis qua Sacris qua Profanis [...]'. The engraving is illustrated by Claudia Bodinek, *Raffinesse im Akkord: Meissener porzellanmalerei und ihre grafischen vorlagen*, Dresden, 2018, Vol. II, p. 565.

1. Another beaker and saucer was sold by Sothebys, London, on the 7 November 1972, lot 145, as the companion to the present lot. This example is now in the Arnhold Collection and is illustrated by Maureen Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50*, London, 2008, p. 298, no. 74. The teapot and cover, waste-bowl, three beakers and saucers and three teabowls and saucers from the same service were sold by Christie's, London, on the 28 June 1976, lots 138-143. For another early service painted with European figures, which is thought to possibly have been painted by J.G. Höroldt in circa 1722-23, see Maria L. Santangelo, *A Princely Pursuit, The Malcolm D. Gutter Collection of Early Meissen Porcelain*, Trento, 2018, p. 247, numbers 73 (teabowl and saucer) and 75 (teapot).
2. Noted by Ulrich Pietsch, *Early Meissen Porcelain, Carabelli Collection*, Munich, 2000, pp. 34-35 and p. 38).
3. See Johanna Lessmann, 'du Paquier and Meissen: inspiration and competition', in *Fired by Passion, Vienna Baroque Porcelain of Claudius Innocentius du Paquier*, Stuttgart, 2009, Vol. I, p. 453-455 for du Paquier pieces decorated with a figure which is extremely similar to a figure found in the *Schulz Codex*. For a pair of du Paquier pilgrim-flasks decorated in iron-red with chinoiserie figures which correspond to figures in Höroldt's *Schulz Codex*, see Mary and Peter White, *Drinking at the Whites' House, Ceramics from the Whites' House collection*, 2021, Vol. 2, p. 427.



*88

A VIENNA (DU PAQUIER) PORCELAIN HAUSMALEREI TEABOWL AND SAUCER

CIRCA 1735, ATTRIBUTED TO IGNAZ PREISLER OR HIS WORKSHOP

Painted with chinoiserie figures in landscapes with rockwork and flowering trees

The saucer 4 7/8 in. (11.7 cm.) diameter

(2)

£3,500-5,000

US\$4,700-6,700
€4,200-5,900

PROVENANCE:

Jacques Mühsam Collection, Berlin, his sale; Glückselig, Vienna, 27-30 April 1925, lot 474.

Otto and Magdalene Blohm Collection, Hamburg, their sale; Sotheby's, London, 10 October 1961, lot 681.

LITERATURE:

Robert Schmidt, *Early European Porcelain as Collected by Otto Blohm*, Munich, 1953, no. 107.

This teabowl and saucer is part of a small group of similarly decorated du Paquier teabowls and saucers which possibly once formed a service. They were previously attributed to various *Hausmalern*, although a consensus appears to have been reached that they were painted by the Breslau painter Ignaz Preissler, or his workshop.¹ Other examples include another formerly in the Blohm Collection,² one from the Jacques Müsam Collection, Berlin, sold by Glückselig, Vienna, in April 1925, lot 474, and another formerly in the Margarete Oppenheim Collection, Berlin, sold by Julius Böhler, Munich, on 18th-20th May 1936, lot 930, and possibly again by Christie's Geneva on 10th November 1986, lot 203. Another example of this type was sold by Christie's, London, on 11 December 2007, lot 12. An armorial teabowl and saucer from the Schiff von Suvero Collection (with Turbanned figures), which is also possibly by the same hand, was sold in these Rooms on 7th May 2003, lot 38. The inspiration for these subjects was almost certainly derived from the prints by Petrus Schenk the Elder and his imitators.

1. See Sebastian Kuhn, 'Breslau Hausmaler, Ignaz Preissler', in *Fired by Passion, Vienna Baroque Porcelain of Claudius Innocentius du Paquier*, Stuttgart, 2009, Vol. I, p. 525, no. 6:20, where it is illustrated alongside a teabowl and saucer with related decoration executed in purple monochrome.

2. Hermann Jeddig, 'Porzellan aus der Sammlung Blohm', Catalogue, Hamburg, 1968, no. 119 for a teabowl and saucer painted in a similar manner with European scenes inspired by David Teniers, which the author attributes to Carl Ferdinand von Wolfsburg.



(detail of teabowl)



(reverse)

*89

A VIENNA (DU PAQUIER) PORCELAIN WRITING-SET

CIRCA 1730

Painted in *Schwarzlot*, the top with diaper panels about a central panel with a river landscape flanked by two apertures fitted with an inkwell and a pounce-pot / sander, a square aperture above for a candle, the inkwell and pounce-pot of tapering cylindrical form and painted with flowers, the front with an extending compartment for a knife and quills before a pierced frieze, the compartment walls surmounted by two seated beasts, the reverse painted with a moated schloss, the sides with further views, on ten shallow gadrooned bun feet

8¾ in. (20.8 cm.) wide

£6,000-10,000

US\$8,100-13,000

€7,200-12,000

A du Paquier writing-set, which may have been decorated in black, is recorded among the possessions of Queen Sophia Dorothea of Prussia (the daughter of George I of England). A 1738 inventory records *Ein Schreib Zeug, bestehend aus einem Tintenfaß, Streu-Büchse und Glocke*¹ (a writing set, consisting of an inkpot, pounce pot, and bell) in the Dutch Kitchen (*Holländische Küche*) of her Schloss Monbijou. The writing set is the last entry on the list, following 20 consecutive items decorated in 'white and black', and although the inventory does not specify whether the last item is also decorated in this manner, it is reasonable to assume that this was probably the case. Ghenete Zelleke, citing Braun, notes that Emperor Charles VI 'is said to have given' Vienna porcelain decorated in black and gold to Sophia Dorothea.²



Writing-sets must have been one of the manufactory's most expensive objects to produce due to their complexity (clock-cases were even more complex). The candleholder on this set was detachable so that excess wax could be removed easily. A writing-set of very similar form,³ complete with a figural candle-holder, is illustrated by Elisabeth Sturm-Bednarczyk, *Claudius Innocentius du Paquier, Wiener Porzellan der Frühzeit 1718-1744*, Vienna, 1994, p. 126, no. 146, and again in 'The Early Viennese Porcelain of Claudius Innocentius du Paquier' in *artibus et historiae, an art anthology*, Vienna-Kraków, 2005, No. 52 (XXVI), p. 181, no. 26.

1. The inventory published by Thomas Kemper in 2005 is cited by Ghenete Zelleke, 'Gifts, Diplomacy and Foreign Trade: du Paquier Porcelain Abroad' in *Fired by Passion*, Stuttgart, 2009, Vol. 2, pp. 1000, and p. 1107, note 53.

2. Edmund Wilhelm Braun, 'Die Fabrik als Privatanstalt 1718-1744' in Følmesics and Braun, *Geschichte der K. K. Wiener Porzellan-Manufaktur*, 1907, p. 10.

3. Three writing-sets of different form are illustrated in *Fired by Passion*, Stuttgart, 2009, Vol. 3, p. 1318, nos. 403, 404 and 405.



***90**

**A MEISSEN PORCELAIN CHINOISERIE HAUSMALEREI
WASTE-BOWL**

CIRCA 1720, THE DECORATION SLIGHTLY LATER

Painted in *Schwarzlot* with a continuous chinoiserie scene of figures at various pursuits, including taking tea and a figure riding a camel, the interior richly gilded

6½ in. (16.5 cm.) diameter

£1,200-1,800

US\$1,700-2,400
€1,500-2,100

PROVENANCE:

Anonymous sale; Christie's, London, 28 March 1966, lot 81 (where it was described as du Paquier).

The scene of the group drinking tea is taken from an engraving by Johann Christoph Weigel (1661-1726), from a series of engravings titled *Chinoiseries With Different Professions* (*Chinoiserien Mit Verschiedenen Berufen*), published in Nuremburg between 1681-1726. A copy of the engraving is in the Herzog Anton-Ulrich Museum, Brunswick (museum no. JCWeigel Verlag AB 3.172).



Engraving, J.C. Weigel, *Chinoiseries Mit Verschiedenen Berufen*, Nuremburg, 1681-1726



*91

A MEISSEN PORCELAIN HAUSMALEREI COFFEE-POT AND COVER

CIRCA 1720, THE AUGSBURG DECORATION VERY SLIGHTLY LATER, SEUTER WORKSHOP, ENAMELLED W (?) MARK TO THE BASE OF THE POT

Painted *Schwarzlot* with figures and animals in landscapes on silvered scroll supports within scalloped and scroll borders, the cover similarly decorated with birds on branches, the handle, spout and rims silvered, the cover flange and rim of coffee-pot gilt
8 1/2 in. (20.6 cm.) high

£2,000-3,000

US\$2,700-4,100
€2,400-3,600

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 March 1970, lot 59.

LITERATURE:

Siegfried Ducret, *Meissner Porzellan bemalt in Augsburg, 1718 bis um 1750*, Brunswick, 1971, Vol. I, p. 242, no. 322.



(alternate view)



*92

**A MEISSEN PORCELAIN CHINOISERIE
WASTE-BOWL**

CIRCA 1724, GILDER'S K. MARK

Painted in the manner of *J.G. Höroldt* with figures at various pursuits within elaborate shaped quatrefoil gilt cartouches edged with puce and iron-red scrolls and lustrous panels, the sides with *indianische Blumen*, the interior with another chinoiserie vignette
7½ in. (17.8 cm.) diameter

£3,000-5,000

US\$4,100-6,700

€3,600-5,900

PROVENANCE:

Anonymous sale; Christie's, London, 25 March 1968, lot 105.



(alternate view)



***93**

**A MEISSEN (K.P.M.) PORCELAIN
CHINOISERIE TEAPOT AND COVER**

CIRCA 1728, BLUE K.P.M. MARK AND ENAMEL
CROSSED SWORDS MARK, GILDER'S 63. TO
EACH PIECE

Painted in the manner of *Herold*, each side with
chinoiserie figures at various pursuits within elaborate
gilt, puce and iron-red cartouches enriched in *Böttger-*
lustre, surrounded by sprays of *indianische Blumen*, the
spout modelled as an eagle's head
5½ in. (14 cm.) high

£6,000-10,000

US\$8,100-14,000
€7,200-12,000



(alternate view)



*94

**A GILT-METAL-MOUNTED MEISSEN
PORCELAIN TEAPOT AND COVER**

CIRCA 1725-28, BLUE CROSSED SWORDS
MARK, THE MOUNT TO THE SPOUT WITH
A CONTROL MARK, PROBABLY THE
CONTREMARK FOR PARIS 1756-1762

Each side painted with figures in river landscapes,
one with a bridge and a statue, within shaped
quatrefoil gilt cartouches with lustrous panels
edged with iron-red and purple scrolls surrounded
by sprays of *indianische Blumen*, the shallow
domed cover with a continuous harbour scene, the
handle and spout with gilt-metal mounts
4 $\frac{7}{8}$ in. (11.8 cm.) high

£4,000-6,000

US\$5,400-8,100
€4,800-7,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 March
1970, lot 19.

For a K.P.M. teapot painted with related scenes,
see Ulrich Pietsch, *Frühes Meißener Porzellan,
Sammlung Carabelli*, Munich, 2000, pp. 88-89,
where he cautiously attributes the painting to
Johann George Heintze.



(alternate view)



*95

A MEISSEN PORCELAIN OVAL SUGAR-BOX AND COVER

CIRCA 1730, BLUE CROSSED SWORDS MARK AND DREHER'S * MARK

Each painted with continuous terraces with chinoiserie figures at various pursuits, the lower part of the box moulded with gilt fluting, the domed cover with a similar scene below fluting radiating from a gilt recumbent lion finial
4 7/8 in. (11.7 cm.) wide

£3,000-5,000

US\$4,100-6,700
€3,600-5,900

A teabowl and saucer similarly decorated with chinoiserie figures and moulded gilt-fluting, which may possibly have been from the same service as this sugar-box, was sold by Christie's, London, on 9 July 2019, lot 28.



(cover)



***96**

**A MEISSEN PORCELAIN TWO-HANDLED KAKIEMON
OLLIO-POT AND COVER**

CIRCA 1725

Painted in underglaze blue and coloured enamels enriched in *Böttger-lustre*, with a chinoiserie figure and *indianische Blumen*, on three feet, the shallow domed cover similarly decorated below an elaborate knob finial

6½ in. (15.3 cm.) high

£4,000-6,000

US\$5,400-8,100
€4,800-7,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 July 1973, lot 20.



(alternate view)



***97**

A MEISSEN PORCELAIN KAKIEMON SHAPED CIRCULAR PLATE
 CIRCA 1740, BLUE CROSSED SWORDS MARK, PRESSNUMMER 20

Painted with the Flying Fox pattern, the lower part with brocade pattern within a brown-line rim
 9½ in. (24 cm.) wide

£2,000-3,000

US\$2,700-4,100
 €2,400-3,600

***98**

A MEISSEN PORCELAIN CHINOISERIE TEABOWL AND SAUCER
 CIRCA 1725-28, BLUE CROSSED SWORDS MARKS, GILDER'S 22.
 AND DREHER'S / MARK

Painted in the manner of J.G. Höroldt with chinoiserie traders weighing and selling merchandise within quatrefoil cartouches with gilt, puce and iron-red scrolls and lustrous panels within gilt *Laub-und Bandelwerk* borders
 The saucer 4¾ in. (12.2 cm.) diameter

£1,200-1,800

US\$1,700-2,400
 €1,500-2,100

PROVENANCE:

Anonymous sale; Christie's, London, 4 October 1971, lots 161 (part, the teabowl) and 162 (part, the saucer).





***99**

A MEISSEN PORCELAIN NODDING-PAGODA FIGURE

CIRCA 1740, INCISED #52 (?)

Modelled seated with her legs crossed on a large flowered blue cushion, on a shaped rectangular base with canted corners
7 $\frac{1}{2}$ in. (19.3 cm.) high

£6,000-10,000

US\$8,100-13,000

€7,200-12,000

A model of the same form was sold by Christie's, London, on 9 July 2001, lot 237.



***100**

A MEISSEN PORCELAIN CHINOISERIE FIGURAL INCENSE-BURNER

CIRCA 1735-40, BLUE CROSSED SWORDS MARK

Modelled by *J.F. Eberlein* as a seated chinoiserie figure, with pierced holes to his ears and mouth, seated on a green cushion and wearing a flowered robe, feeding an open mouthed monkey on his right knee
6¼ in. (16 cm.) high

£5,000-8,000

US\$6,800-11,000

€6,000-9,500

Another example from the Hasse Collection was sold by Bonhams, London, on the 8 October 2014, lot 22.

See Dr. Erika Pauls-Eisenbeiss, *German Porcelain of the 18th Century*, London, 1972, Vol. I, p. 76, where she notes that the *Taxa* price list from 1735 states: 'Ein Pagott mit einem Affen von Thon bossiert' (a pagoda with a monkey modelled in clay).



***101**

A MEISSEN PORCELAIN KAKIEMON TWO-HANDLED CIRCULAR TUREEN AND COVER

CIRCA 1728, BLUE CROSSED SWORDS MARK, ERASED JAPANESE PALACE INVENTORY NUMBER TO BOTH

With fish handles to the tureen and cover, painted with phoenixes and flowering shrubs issuing from banded hedges
12¾ in. (32.5 cm.) wide

£2,500-4,000

US\$3,400-5,400
€3,000-4,800

A tureen and cover with similar fish handles is illustrated by Rainer Rückert, *Meissener Porzellan 1710-1810*, Munich, 1966, pl. 76, no. 296. An example from the Korthaus Collection, Frankfurt, was sold by Christie's, London, on 21 September 1992, lot 22 and again by Bonhams, London, on 22 July 2020, lot 74.

R.G. Vater Collection no. 551 (paper collection label attached to interior of cover).



***102**

A PAIR OF MEISSEN PORCELAIN PLATES OF EARL OF JERSEY SERVICE TYPE

CIRCA 1740, BLUE CROSSED SWORDS MARKS AND PRESSNUMMER 16

Painted with chinoiserie figures and animals at various pursuits, the borders with sprays of *indianische Blumen* within brown-line rims
8½ in. (21.5 cm.) wide

(2)

£5,000-8,000

US\$6,800-11,000
€6,000-9,500

PROVENANCE:

Anonymous sale; Christie's, London, 17 June 1968, lots 155 and 156.

Plates with this distinctive chinoiserie decoration have traditionally been associated with the Villiers family, the Earls of Jersey. In 1948, the renowned collector, Ralph H. Wark, bought a quantity of Meissen wares including dishes, plates and tankards, which were decorated in this style and said to have been owned by the Earl of Jersey. This is possible as 21 plates of this type remain at Osterley Park near London. Furthermore, the plates at Osterley Park could be those mentioned by Sarah Sophie, Countess of Jersey, who in 1860 made an inventory of her London residence in Berkeley Square in which she recorded: 'Old China- 33 Dresden plates Chinese figures', see Abraham L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum*, Amsterdam, 2000, p. 279, cat. no. 202. The pieces purchased

by Wark are now in the Cummer Museum of Art, Jacksonville, Florida and are illustrated by Ulrich Pietsch in *Early Meissen Porcelain, The Wark Collection from The Cummer Museum of Art & Gardens*, London, 2011, pp. 214-226, cat. nos. 200-213.

Wark argued that the decoration of this service was by Adam Friedrich von Löwenfinck. However, several extant pieces with this decoration bear impressed numerals (including one plate in the present lot), which were introduced after Löwenfinck had left the factory in October 1736. This would suggest that Löwenfinck was not the only artist to paint in this distinctive style and that Meissen may have produced more than one service of this type.

Many of the scenes on pieces with this decoration are based on prints by Petrus Schenk Junior from his series *Nieuwe geinventeerde Sineesen* and others published by Johann Christoph Weigel, however the sources for the scenes on the present examples have not been identified.

Two dishes and a plate of Earl of Jersey Service type, from the Oppenheimer Collection, were sold by Sotheby's, New York, on 14 September 2021, lots 42, 43 and 45.



(alternate view)

***103**

**A SILVER-GILT-MOUNTED MEISSEN
PORCELAIN CHINOISERIE SNUFF-BOX AND
COVER**

CIRCA 1728, THE MOUNTS CONTEMPORARY

With concave sides, a serpentine front and canted corners, painted with *indianische Blumen*, the cover interior with chinoiserie figures drinking from goblets and horn-shaped glasses, two in a pavilion, two at a table and another sitting on a barrel, the box interior richly gilt

2½ in. (6.4 cm.) wide overall

£4,000-6,000

US\$5,400-8,100
€4,800-7,100

R.G. Vater Collection no. 201 (paper collection label attached to underside).

A Meissen snuff-box with an almost identical scene to the interior of the cover is illustrated by Sarah-Katherina Acevedo et al., *Meissen Snuff Boxes of the Eighteenth Century*, Munich, 2013, p. 151, cat. no. 21.



***104**

**A GOLD-MOUNTED MEISSEN PORCELAIN
CHINOISERIE SNUFF-BOX AND COVER**
CIRCA 1730-35, THE MOUNTS CONTEMPORARY

With concave sides, a serpentine front and canted corners, painted with chinoiserie figures at various pursuits on terraces including playing musical instruments, the interior of the cover painted with a chinoiserie couple dancing observed by musicians and onlookers, the box interior richly gilt
2¾ in. (7 cm.) wide overall

£3,000-5,000

US\$4,100-6,700

€3,600-5,900

PROVENANCE:

The Collection of P.C. Melville, Esq., sold; Sotheby's, London, 11 April 1972, lot 203.



(alternate view)



***105**

**A MEISSEN (AUGUSTUS REX)
PORCELAIN BALUSTER WHITE
CHINOISERIE VASE**

CIRCA 1725-30, BLUE AR MONOGRAM

After a Kangxi original, carved with a continuous chinoiserie scene of figures in Sampans, fishing by the shore of a lake and in a pavilion in a rocky landscape, some areas with further incised detail

18 $\frac{1}{2}$ in. (47.5 cm.) high

£15,000-20,000

US\$21,000-27,000

€18,000-24,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 28 June 1973, lot 60.

R.G. Vater Collection no. 3741 (paper collection label applied to the underside).

The cut decoration with chinoiserie figures in a landscape emulates Chinese originals of the Kangxi period (1662-1722), and it is extremely rare in Meissen porcelain. Surviving documents do not appear to record the details surrounding the commission of vases of this type with carved decoration, although the Augustus Rex marks indicate that they would have been commissioned by the king for himself, or to be given as gifts.¹ A Meissen white beaker-vase with the same type of cut decoration as the present lot, which also bears an Augustus Rex mark, is in the State Porzellansammlung, Dresden (Inv.-Nr.: P.E. 7698),² and another beaker-vase was sold by Sotheby's, London, on 16 July 1991, lot 110 (although this may be the Dresden example). The Dresden beaker-vase (and the Sotheby's 1991 vase, if it is a different vase) and the present baluster vase may have once been part of the same garniture, but it is unclear if the vases were deemed to have unacceptable firing defects, and were consequently left undecorated, or if they were intended to be left in the white.

Another related type of chinoiserie decoration was produced at Meissen in response to Kangxi originals; this was in low relief, rather than the cut decoration of the present lot, which is not in low relief. A very small number of these were made, of which some have coloured enamel decoration,³ and some were also left in the white. Undecorated white examples of this low relief decoration also exist; a baluster vase and a beaker-vase in Prague⁴ illustrated by Rudolf Just in 1959 were part of a garniture of six vases formerly at Schloss Dux in Bohemia.⁵ It is equally unclear whether these vases were meant to remain undecorated, or if they were left in white because their firing faults were considered to be unacceptable.



1. Noted by Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, Stiftung Ernst Schneider in Schloss Lustheim, Munich, 2013, Vol. II, p. 328, where Weber notes that surviving documents do not appear to discuss these extraordinary vases.

2. Illustrated by Ulrich Pietsch, *Meißener Porzellan und seine Ostasiatischen Vorbilder*, Leipzig, 1996, p. 99, fig. 40, where it is illustrated alongside a Chinese vase of similar form (with additional coloured enamel decoration) from the Kangxi period, illustrated by J. Weber cited above. This vase in Dresden is not part of the historic collection, and was acquired from the Art Trade in 1994.

3. Part of a garniture of Meissen vases (with the addition of coloured enamel decoration), formerly in the J.P. Morgan Collection and now in the Wadsworth Atheneum, Hartford (Inv. Nr. 1917.1186,1188,1187), are illustrated by Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, Stiftung Ernst Schneider in Schloss Lustheim, Munich, 2013, Vol. II, p. 329, fig. 50.

4. These are illustrated by Rudolf Just, 'Unbemalte Augustus-Rex-Vasen' in *Keramik-Freunde der Schweiz*, No. 48, October 1959, pl. I, figs. 1 and 2, and p. 27. Just notes that the baluster vase is made in two sections and looted together, in the same manner as the Kangxi originals, and notes that there was a garniture of six vases. A baluster vase with this low relief decoration in the white in Schloss Jägerhof is not published. A baluster vase with low relief decoration of the same type (with the addition of coloured enamel) was sold by Sotheby's, London, on 28 November 1961, lot 159.

5. The Counts Waldstein at Schloss Dux (or Duchov) had the finest collection of porcelain in Bohemia, including twenty-two Meissen white busts of Habsburg rulers. Augustus III visited the Schloss in 1739, and later acquired most of the paintings collection in 1741.

(alternate view)



(underside)

***106**

**A MEISSEN (K.P.M.) PORCELAIN OVAL
CHINOISERIE SUGAR-BOX AND COVER**
CIRCA 1725, BLUE K.P.M. AND CROSSED SWORDS
MARK, GILDER'S 70. MARK TO BOTH PIECES

Painted in the manner of *J.G. Höroldt*, the box with a continuous scene of chinoiserie figures at various pursuits, the cover with two figures on a terrace within an elaborate gilt, puce and purple scroll cartouche with *Böttger-lustre* panels
4½ in. (11.8 cm.) wide

£3,000-5,000

US\$4,100-6,700
€3,600-5,900



***107**

A MEISSEN PORCELAIN CREAM-POT, COVER AND STAND

CIRCA 1730, BLUE CROSSED SWORDS MARK, GILDER'S 6. TO ALL PIECES AND DREHER'S / MARK TO THE FOOTRIM OF THE SAUCER

With a scroll handle and three paw feet, painted with merchants in harbour scenes within gilt quatrefoil cartouches issuing iron-red and puce scrolls, the domed cover and stand similarly decorated

The stand 6 $\frac{7}{8}$ in. (17.5 cm.) diameter (2)

£3,500-5,000

US\$4,700-6,700

€4,200-5,900

R.G. Vater Collection no. 541 (paper collection label attached to the interior of the cream-pot).



(alternate view)



***108**

A SILVER-GILT-MOUNTED MEISSEN PORCELAIN CHINOISERIE TANKARD AND COVER

THE PORCELAIN CIRCA 1720, THE DECORATION EITHER MEISSEN CIRCA 1725 OR BAYREUTH, CIRCA 1737-50, THE UPPER AND LOWER MOUNTS CONTEMPORARY, THE THUMBPIECE LATER

Decorated in the style associated with *Danhöffer* with chinoiserie figures amongst flowering shrubs enriched in gilding, the domed cover inset with coin dated 1667, the thumbpiece with a shell and a mask, the foot with a foliate mount, the underside cut with an indistinct inscription
8½ in. (20.7 cm.) high overall

£3,000-5,000

US\$4,100-6,700
€3,600-5,900

R.G. Vater Collection no. 587 (paper collection label to the interior).

It still remains unclear as to whether decoration of this type was executed independently of the factory at Bayreuth by Johann Philipp Danhöffer (1712-90), or by Christian Daniel Busch, another painter at Bayreuth, as suggested by Siegfried Ducret, 'Johann Philipp Danhoffer oder Christian Daniel Busch?' in *Keramos*, No. 17, 1962, pp. 19-26. For a further discussion, see Barbara Beaucamp-Markowsky, *Europäisches Porzellan, Kataloge des Kunstgewerbemuseums Köln*, Vol. VI, pp. 89-93. Also see H. Syz, J.J. Miller and R. Rückert, *Catalogue of The Hans Syz Collection*, Washington, D.C., 1979, pp. 548-549 for a chinoiserie tankard painted with similar elongated figures.



(alternate view)



***109**

A MEISSEN PORCELAIN TOBACCO-JAR AND COVER
CIRCA 1735, BLUE CROSSED SWORDS MARK

Painted with harbour scenes within three quatrefoil cartouches with *Böttgerlustre* panels and gilt scrolls and divided by sprays of *indianische Blumen*, the domed cover similarly decorated around a gilt pinecone finial, with gilt band rims

5¾ in. (14.5 cm.) high

£3,000-5,000

US\$4,100-6,700

€3,600-5,900

PROVENANCE:

King Umberto II of Italy, his sale (sold anonymously as The Property of The Head of a European Royal House); Christie's, Geneva, 7 June 1968, lot 158.

Although the present lot was part of the important King Umberto II of Italy sale at Christie's Geneva in 1968, and its ownership presumably descended to King Umberto II via his ancestors, it cannot have been part of the legendary 1725 gift from the Elector King Augustus 'the Strong' of Poland and Saxony to his friend Vittorio Amadeo II, King of Sardinia, in Turin, as it is slightly too late in date. The unusual form appears to be a jar for storing snuff. As noted by Deborah Gage and Madeleine Marsh, *Kändler distinguishes between boxes for smoking tobacco and jars for snuff*. In his July 1735 daybook, *Kändler* notes that he had finished 'one large tobacco box (for smoking) complete with cover decorated with numerous reliefs and ornaments, also made to accompany the box, a decorated tray into which the ash may be tipped', see D. Gage and M. Marsh, *Tobacco Containers & Accessories, Their Place in Eighteenth Century European Social History*, London, 1988, pp. 45-46, and where a box of this type is illustrated on p. 48, pl. 33.

***110**

A MEISSEN (AUGUSTUS REX) PORCELAIN YELLOW-GROUND CHINOISERIE BOTTLE-VASE

THE PORCELAIN POSSIBLY CIRCA 1730, THE DECORATION 19TH CENTURY, BLUE AR MONOGRAM MARK, DREHER'S IMPRESSED QUARTERED CIRCLE TO FOOTRIM

The broad central yellow band reserved with three ogival quatrefoil panels, each painted in the manner associated with *J.E. Stadler* with chinoiserie figures at various pursuits on terraces, each gilt-edged panel divided by *indianische Blumen*, a white band below the neck with three flower-sprays, the yellow-ground neck with further flowering branches
7¾ in. (19.7 cm.) high

£1,500-2,000

US\$2,100-2,700

€1,800-2,400

For a pair of bottle-vases with related, slightly more complex, decoration formerly in the Von Pannwitz and Mannheimer collections, see Abraham L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum*, Amsterdam, 2000, pp. 264-265, no. 193.





(cover)

***111**

**A MEISSEN (K.P.M.) PORCELAIN OVAL
CHINOISERIE SUGAR-BOX AND COVER**
CIRCA 1725, BLUE K.P.M. AND CROSSED
SWORDS MARK, GILDER'S 53. TO BOTH
PIECES

Painted in the manner of *J.G. Höroldt*, the box with two panels of chinoiserie figures within shaped quatrefoil cartouches with *Böttger*-lustre panels issuing purple scrolling foliage, the cover with two vignettes of chinoiserie figures below a gilt recumbent lion finial

4¾ in. (12 cm.) wide

£3,000-5,000

US\$4,100-6,700

€3,600-5,900

PROVENANCE:

The Collection of Mark Horowitz Esq., sold;
Sotheby's, London, 18 November 1969, lot 9.



***112**

A MEISSEN PORCELAIN OVAL SUGAR-BOX AND COVER

THE PORCELAIN PROBABLY CIRCA 1725-28, THE DECORATION PROBABLY 19TH CENTURY, BLUE CROSSED SWORDS MARK, GILDER'S DOT AND T. MARK TO BOTH PIECES

Each side of the box painted with a panel with merchants and figures on the banks of estuaries with fortifications, quaysides and ships, within flattened quatrefoil cartouches with lustrous panels, gilt and coloured scrolls, the ends with *indianische Blumen*, the domed cover with two similar scenes below a crouching gilt hare finial and within a gilt *Laub-und Bandelwerk* border 4 $\frac{1}{8}$ in. (12.3 cm.) wide

£700-1,000

US\$940-1,300

€840-1,200



(cover)



(alternate view)

***113**

A MEISSEN PORCELAIN DATED FIGURE OF THE COURT JESTER 'HOFNARR' FRÖHLICH

1740, BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kändler* with a green conical hat, his braces inscribed in gilding 'J.F' and '1740'
10 in. (25 cm.) high

£7,000-10,000

US\$9,400-13,000
€8,400-12,000

Joseph Fröhlich (1694-1757) was from Austria, and from 1725 he was a juggler in the Court of the Margrave of Bayreuth. On the recommendation of the Margrave's sister, Electress Eberhardine, who was the wife of King Augustus II 'the Strong', Fröhlich moved to Dresden where he served as Court Jester to the King. In Dresden he was the Electoral and Royal Court juggler, adviser *kurzweiliger Rat*, magician and jester and from 1744 onwards he was the Royal Polish *Mühlenkommisar*. After Augustus the Strong's death he continued in his duties for Augustus III, and even moved to Warsaw with the King at the start of the Seven Years' War. He was highly esteemed at court and his popularity was such that he was depicted not only in several Meissen figures and groups, but also in a variety of other materials. Fröhlich is always shown in his Tyrolean dress of the Viennese fool, sometimes together with his colleague 'Baron' Schmiedel.

A figure of Fröhlich first appears in the *Porzellan-waren-Lager* on 7 March 1733 described as '*Für den Königl. Printzen von Pohlen and Littauen und Cour-Fürstl. Durchl. zu Sachsen.*' '1. Josephs Figur'. Later, in September 1736, the figure appears in Kändler's *Arbeitsbericht* as *Eine Josephs Figur in Thon geändert und Verpeßert, damit solche aufs Neue hat können abgeformet werden* (A figure of Joseph in clay, altered and improved so it could be modelled again).² The model appears to be based on the engraving 'Joseph Frölig Hof=taschen spieler' of 1729 by Christian Friedrich Boetius. The inscribed dates on his braces range between 1733 and 1758, the year after his death.

Examples of the figures vary slightly. For a similar example of this model, see Yvonne Hackenbroch, *Meissen and other Continental Porcelain Faience and Enamel in the Irwin Untermyer Collection*, London, 1956, pl. 45, fig. 100, and for a further discussion of the model, see Ulrich Pietsch *Die figürliche Meissner Porzellanplastik von Gottlieb Kirchner und Johann Joachim Kaendler*, Munich, 2006, pp. 11-13, nos. 4 and 5.

Another example of this model from the Patricia Hart Collection was sold by Christie's, London, on the 5 July 2012, lot 35.

1. Ingelore Menzhausen, *In Porzellan verzaubert, Die Figuren Johann Joachim Kändlers in Meissen aus der Sammlung Pauls-Eisenbeiss Basel*, Basel, 1993, p. 85.
2. Ingelore Menzhausen, *ibid.*, 1993, p. 85.





***114**

A MEISSEN PORCELAIN FIGURE OF THE 'KAMMERHUSAR' SCHINDLER

CIRCA 1735-45

Modelled by *J.J. Kändler*, dressed as a Hussar, playing the goat bagpipes with a dog at his feet, on a waisted rectangular base with gilt scroll corners 6¾ in. (17.2 cm.) high

£4,000-6,000

US\$5,400-8,100

€4,800-7,100

PROVENANCE:

Sotheby's, London, 8 November 1966, lot 155.

An example of this rare model, in the Irwin Untermyer Collection, (Metropolitan Museum of Art, New York, museum no. 64.101.130), and another is illustrated by Angela Gräfin von Wallwitz, *Celebrating Kaendler, Meissen Porcelain Sculpture, Zum 300. Geburtstag Johann Joachim Kaenders 1706-1775. Porzellanskulpturen aus Meissen*, Taufkirchen, 2006, p. 29, cat. no. 1, and by Maureen Cassidy-Geiger, *The Arnold Collection of Meissen Porcelain 1710-50*, London, 2008, p. 257, cat. no. 45 (sold by Sotheby's, New York, on 24 October 2019, lot 311). An ormolu-mounted pair, from the Marouf Collection, were sold by Bonhams, London, on 5 December 2012, lot 40.

According to Angela Gräfin von Wallwitz, *ibid.*, 2006, p. 29, Schindler was the personal *Leibhusar* of Graf Heinrich von Brühl (1700-63). The author also reproduces (p. 30) a painting of 1747 depicting a *Leibhusar* standing between a court blackamoor and a *Heiduck* of Graf Brühl, and suggests that it was probably painted to celebrate the marriage of Princess Maria Josepha to the Dauphin of France in 1747. The model of Schindler, who wears the uniform of the Hussar regiment, was probably created around the same time as Kändler's figure of Augustus the Strong's court jester, Joseph Fröhlich. The model was reproduced in a simpler version at the Kelsterbach factory.



(alternate view)



***115**

A MEISSEN PORCELAIN FIGURE OF THE GREETING HARLEQUIN

CIRCA 1740

Modelled by J.J. Kändler wearing a puce and yellow chequered tunic, leaning forwards holding his hat, seated on a tree-stump
6 in. (15.3 cm.) high

£8,000-12,000

US\$11,000-16,000
€9,600-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 November 1972, lot 45.

The underside inscribed in sepia ink 'A n (?)/N=11' which appears to be an old inventory number, which may date from the 18th or 19th centuries.

Kändler's *Taxa* records the model as 'A Harlequin with his hat making a very deep bow. 2 Thalers.'. Ingelore Menzhausen has suggested that the inspiration for this *grussender Harlequin* model is the engraving of the

Expulsion of the Italian Comedians in 1697 after a lost painting by Watteau. Meredith Chilton, in *Harlequin Unmasked*, Singapore, 2001, pp. 124-126, discusses this specific bowing pose, which appears to reflect a movement performed by the *Commedia dell'Arte* actors. She also illustrates the example in the Gardiner Museum, Toronto, fig. 199, and quotes Pierre Rameau's description of the pose in his 1714 publication *Maître à danser*: 'In regard to the passing bow, this is done in the same manner as the bow forwards, save the body must be turned diagonally towards the persons you salute. That is, you turn half-sideways towards them, sliding forwards the foot that is nearest them, whether it be the right or the left, bending at the waist and inclining the head at the same time...'

Another example of this model was sold by Christie's, London, on the 11 December 2007, lot 130, and another example mounted as part of a mantel clock was sold by Christie's, London, on the 13 November 2019, lot 109.



***116**

**A MEISSEN PORCELAIN FIGURE OF COLUMBINE FROM THE
COMMEDIA DELL' ARTE**

CIRCA 1745-50, BLUE CROSSED SWORDS MARK TO BACK OF BASE

With her right hand raised to her face, wearing a chequered jacket and purple skirt, the base applied with flowers and foliage
5¼ in. (13.5 cm.) high

£2,000-3,000

US\$2,700-4,000
€2,400-3,600



(detail)



***117**

A GERMAN PORCELAIN FIGURE OF AN ACTOR
POSSIBLY 18TH CENTURY

Possibly a character from the *Commedia dell'Arte*, wearing a black skullcap, white ruff, yellow-lined purple cloak and red jacket with *Sgraffito* scrolls, and black and white striped breeches
5¼ in. (13.3 cm.) high

£1,000-1,500

US\$1,400-2,000
€1,200-1,800

R.G. Vater Collection no. 627 (paper collection label attached to the base).



(alternate view)



***118**

**A MEISSEN PORCELAIN LARGE
YELLOW-GROUND TWO-HANDLED
ECUELLE AND COVER**

CIRCA 1735, BLUE CROSSED SWORDS
MARK

Reserved on each side with quatrefoil panels
of merchants on quaysides, the cover similarly
decorated with four quatrefoil panels surmounted
by a pine cone finial, the pierced gilt strapwork
handles centred with rosettes
9¼ in. (25 cm.) wide

£3,000-5,000

US\$4,100-6,700

€3,600-5,900



(cover)



***119**

A MEISSEN PORCELAIN TURQUOISE-GROUND LEAF-SHAPED DISH

CIRCA 1740, BLUE CROSSED SWORDS MARK, PRESSNUMMER 26

The upper part painted in the manner of *B.G. Hauer*, with a harbour scene with ships, merchants and buildings, within a gilt-line rim
9½ in. (24.2 cm.) wide

£2,000-3,000

US\$2,700-4,000

€2,400-3,600



***120**

A PAIR OF MEISSEN PORCELAIN YELLOW-GROUND OCTAGONAL TEACUPS AND SAUCERS

CIRCA 1740, BLUE CROSSED SWORDS MARKS, PRESSNUMMER 23 TO SAUCERS

Painted with birds perched on flowering shrubs, issuing from stylised rockwork, within brown-line rims
The saucers 4 $\frac{1}{4}$ in. (11.7 cm.) wide

£1,800-2,500

(2)

US\$2,500-3,400
€2,200-3,000

***121**

A MEISSEN PORCELAIN OLIVE-GREEN-GROUND WASTE-BOWL

CIRCA 1740, BLUE CROSSED SWORDS MARK, BROWN TRIANGLE PAINTER'S MARK, PRESSNUMMER 3, DREHER'S DOUBLE CIRCLE MARK

Reserved with two shaped quatrefoil panels with merchant harbour scenes, the interior painted with a further harbour scene in *purpurmalerei* within a iron-red double line border
6 $\frac{3}{8}$ in. (16.3 cm.) diameter

£2,000-3,000

US\$2,700-4,000
€2,400-3,600







Augustus the Strong, Continental School
© Christie's Images, 2004

***122**

A MEISSEN PORCELAIN ROYAL ARMORIAL DISH FROM THE CORONATION SERVICE

CIRCA 1733, BLUE CROSSED SWORDS MARK, WHEEL-ENGRAVED JAPANESE PALACE INVENTORY NUMBER N=147- / W HEIGHTENED IN BLACK ENAMEL

Decorated with the crowned Royal arms of Poland and Saxony within a trefoil gilt *Sgraffito* panel and *Böttger*-lustred escutcheon edged with palms and drapery, the well with scattered *indianische Blumen* and wheat sheaves within an elaborate gilt border
8 $\frac{7}{8}$ in. (22.5 cm.) diameter

£4,000-6,000

US\$5,400-8,100
€4,800-7,100

PROVENANCE:

Augustus III Elector of Saxony and King of Poland (r. 1733-1763), and by descent to the Royal Collections of Saxony, Japanese Palace, Dresden.

This dish is from the important Royal service which later became known (in the 19th century) as the 'Coronation Service'. According to Ulrich Pietsch, the service was first used on 17th January 1734 in Kraków, on the occasion of the coronation of Augustus III, who succeeded his father Augustus 'the Strong' as King of Poland and Elector of Saxony. Pietsch suggests that the porcelain service was probably displayed on a buffet behind the coronation table where the new king and his courtiers would probably have been eating off silver.¹ The service was moved to the Japanese Palace in Dresden later that year, and according to the delivery specification it comprised of 77 pieces. By the time the 1770 inventory of the Japanese Palace had been taken, one plate had been broken and three tureens were missing.²

1. Ulrich Pietsch, *Early Meissen Porcelain, The Wark Collection from The Cummer Museum of Art & Gardens*, London, 2011, p. 459.

2. Claus Bolz, 'Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769', in *Keramos* No. 153, July 1996, p. 91.

123-124 NO LOTS





***125**

A MEISSEN PORCELAIN LARGE ARMORIAL KAKIEMON SHAPED CIRCULAR DISH FROM THE HENNICKE SERVICE

CIRCA 1735-38, BLUE CROSSED SWORDS MARK, DREHER'S /// AND QUARTERED CIRCLE MARK

Decorated with a central Kakiemon roundel within a double line rim, with a coat-of-arms to the border within a brown line rim
13¼ in. (33.5 cm.) diameter

£2,000-3,000

US\$2,700-4,100
€2,400-3,600

PROVENANCE:

Anonymous sale; Christie's, London, 5 April 1971, lot 71.

Johann Christian Henicke (1681-1752) was Count Brühl's favourite henchman, and was knighted in 1728 by the Holy Roman Emperor. This service was made for him shortly before he became the deputy director of the Meissen factory in 1739, and the coat of arms on the service denotes his position as a knight. He was made a baron in 1741, and then a count in 1745.

For a pair of chargers and a porcelain spoon from this service, see Dieter Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts, Katalog der Sammlung Hoffmeister*, Hamburg, 2000, Vol. II, pp. 532-535, nos. 350-353. A charger from the service was sold by Bonhams, London, on 24 November, 2010, lot 69.



***126**

THREE MEISSEN PORCELAIN KAKIEMON PIERCED PLATES FROM THE HENNICKE SERVICE

CIRCA 1740, BLUE CROSSED SWORDS MARK, PRESSNUMMER 21 TO TWO AND 22 TO THE OTHER

The centre decorated in the Kakiemon palette with a stylised landscape roundel, surrounded by *indianische Blumen* and stooks, the border with a pierced strapwork and rosette band
9 1/8 in. (23.2 cm.) wide

(3)

£2,000-3,000

US\$2,700-4,000
€2,400-3,600

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 July 1970, lot 142 (part).

Johann Christian Henricke (1681-1752) was Count Brühl's favourite henchman, and was knighted in 1728 by the Holy Roman Emperor. This service was made for him shortly before he became the deputy director of the Meissen factory in 1739. Three years later he was made a baron in 1741, and then a count in 1745.

A charger from the same service was sold by Bonhams, London, on 24 November, 2010, lot 69.



*127

**A PAIR OF MEISSEN PORCELAIN ARMORIAL CANDLESTICKS
FROM THE SULKOWSKI SERVICE**

1735-1738, BLUE CROSSED SWORDS MARKS, DREHER'S
QUARTERED CIRCLE MARKS TO ONE

Each with faceted and knopped stem and *ozier*-moulded nozzle, applied on
each side with a crowned escutcheon with the marriage coat of arms, painted
with scattered *indianische Blumen*

Each 9¼ in. (23.5 cm.) high

(2)

£5,000-8,000

US\$6,800-11,000

€6,000-9,500

PROVENANCE:

Graf Alexander Joseph von Sulkowski (1695-1762) thence by descent;
Anonymous sale (The Property of a Lady of Title); Sotheby's, London, 23 May
1967, lot 33.

R.G. Vater Collection no. 803 (paper collection label applied to the underside
of both).

This pair are one of 28 candlesticks made for the important armorial service
produced between 1735 and 1738 for Alexander Joseph Graf von Sulkowski
(1695-1762). Preceding Count Heinrich von Brühl's Swan service, it was the
first privately commissioned armorial service of large size, and each piece
bears the arms of the arms of Sulkowski (on the left) and his wife, Electoral
Princess, Maria Anna Franziska Catharina Freifrau von Stein zu Jettingen
(1712-41), whom he married in 1728. It was famously used on 28 February
1737 for the wedding of Prince Stanislaus Lubomirski III and Baroness von
Stein zu Jettingen, a relative of Sulkowski's wife, that was attended by
Augustus III.

Sulkowski was born into a prominent Polish noble family and entered royal
service as a page at the Warsaw court. From 1711, he was raised in the
household of the Electoral Prince Friedrich Augustus, the heir of Augustus
the Strong. On the accession of Augustus III in 1733, Sulkowski was made
Minister of State, Cabinet Minister, Privy Councillor and an Imperial Count
and among his other duties, he supervised the completion of the Japanese
Palace and the deliveries of porcelain to the Palace. In 1733, he was created
a Count by the Holy Roman Emperor Karl VI, and he was put in command
of Augustus's troops in Poland from 1735, and of the troops fighting the
Turks in 1737. In spite of his friendship with the king, in February 1738 he
was dismissed from Court (see Rainer Rückert, *Biographische Daten der
Meissener Manufakturisten des 18. Jahrhunderts*, Munich 1990, pp. 267-279).
He was allowed to retain his titles and property, and the second delivery of
the service (the first delivery took place in 1737) was made to the Japanese
Palace shortly after his dismissal. The list of items delivered (signed by
Höroldt) records 28 candlesticks: '28 Tafel Leuchter'. This list was published
by Hilde Rakebrandt, *Meissener Tafelgeschirre des 18. Jahrhunderts*,
Darmstadt, 1958, pp. 14-15.

The Sulkowski Service was first published and discussed by Julius Lessing,
'Das Porzellangeschirr Sulkowski' in *Kunstgewerbeblatt*, Leipzig, 1888, Vol.
4, pp. 43-8. Shortly after this article was published, the majority of the
service was apparently sold, though a substantial portion was preserved in
the family home in Poland until the 1960s when it was sold by Sotheby's,
London ('The Property of a Lady of Title') on 23 May 1967, lots 29-50. The
pair in the present lot were lot 33 in that sale. Another pair with the same
provenance, also sold by Sotheby's, London on 23 May 1967 (lot 34) were
sold by Bonhams, London, 6 July 2021, lot 78.



***128**

**A SET OF FOUR GERMAN SILVER
CANDLESTICKS**

BERLIN, 1842, MAKER GJ

Each with lobed shaped foot and spiral fluted and faceted baluster stem and nozzle, engraved with crest, marked to edge of foot, maker's mark *GJ incuse*

8¼ in. (21 cm.) high

37 oz. 2 dwt. (1,154 gr.)

(4)

£3,000-5,000

US\$4,100-6,800

€3,600-6,000

***129**

**A MEISSEN PORCELAIN ARMORIAL SHAPED CIRCULAR PLATE
FROM THE VON MÜNNICH SERVICE**

CIRCA 1738, BLUE CROSSED SWORDS MARK

Painted with the coat-of-arms surrounded by the collar and badge of the Russian Order of Saint Andrew above the motto *OBSEQUIO ET CANDORE*, flanked by crowned oval cartouches with cyphers and martial trophies within a basket-weave border
9½ in. (23 cm.) wide

£1,000-1,500

US\$1,400-2,000

€1,200-1,800

PROVENANCE:

Given by Augustus III of Poland and Saxony to Count Burchardt Christoph von Münnich in 1740.

The service to which this plate belonged was made for General Field Marshall Burchard Christoph Graf von Münnich (1683-1767). The service was a gift (along with the Polish Order of the White Eagle) from the Saxon Elector, Friedrich August, in recognition of Münnich's important role in the War of the Polish succession (1733-35/38), which resulted in Friedrich August's election as King (Augustus III) of Poland. In 1734, Münnich led the 135-day siege of Danzig, where Friedrich August's rival, Stanislaw Leszcynsky, had taken shelter. The decision to give Münnich a gift may have been made around this time. The service is first mentioned in 1738, though it seems possible that it was the elevation of Münnich to First Minister (at the end of 1740) that resulted in the service finally being delivered.

For a detailed discussion of the service by Anette Loesch in Ulrich Pietsch (ed.), *Meissen for the*

Czar: Porcelain as a Means of Saxon-Russian Politics in the Eighteenth Century, Exhibition Catalogue, Munich, 2004, pp. 50-51 and pp. 50-55, cat. nos. 38-45, for other examples of pieces from the service.





***130**

A GERMAN SILVER-GILT EWER

MARK OF GUSTAV FRIEDRICH GERICH, AUGSBURG, 1773-1775

The helmet-shaped body with loop handle on domed spreading foot, engraved and chased with a fisherman in a landscape flanked by pomegranates and ho-ho birds, the reeded borders with flowerheads and scrolls, *marked on body and foot*

9¼ in. (23.5 cm.)

20 oz. 16 dwt. (647 gr.)

£2,000-3,000

US\$2,700-4,100

€2,400-3,600



***131**

**A GERMAN SILVER ENTRÉE DISH AND COVER FROM
CATHERINE THE GREAT'S PERMSCHEN SERVICE**

MARK OF CHRISTIAN DRENTWETT II, AUGSBURG, 1779-1781

The shaped circular dish with moulded border, the conforming cover with acanthus and foliate-clasped berried terminal, *marked underneath of dish and outer rim of cover, struck with number '2' to dish and cover, the dish further prick-engraved 'Пп:2'*

13¼ in. (33.6 cm.) wide
80 oz. 17 dwt. (2,515 gr.)

(2)

£3,000-5,000

US\$4,100-6,700
€3,600-5,900

PROVENANCE:

Ordered for Catherine the Great, Empress of Russia (r.1762-1796) for use in the Governor's Palace, Perm.

Recalled to Winter Palace, St Petersburg, by her successor Paul I, Emperor of Russia (r.1796-1801).

Sold by The Soviet Government.

This dish cover is *en suite* to those commissioned by Catherine the Great from the Paris goldsmith Robert-Joseph Auguste. Twenty-two silver table services were ordered for the new seats of regional government which Her Imperial Majesty established in Russia. To avoid transporting silver during her tours of the country, Catherine decreed that each centre of government should have a complete service of its own. Four of the French-made services employed the talents of one of the greatest silversmiths of the 18th century, Robert-Joseph Auguste. He was involved in producing, with the help of Louis-Joseph Lenhendrick and Charles Spriman, the services for Kazan (1778-1779), Nizhny-Novgorod (1778-1779), Ekaterinoslav (1776-1778) and Moscow (1782-1783). Five services were commissioned from Russian, London and Augsburg silversmiths. Christian Drentwett was ordered in the 1780s to produce the Permschen (1779-1781) and Charkowschen services. The services are all engraved with the same cyrillic inventory numbers, here 'Пп' for Permschen, and other dish covers square, rectangular and circular can be found in museums including in the Musée Nissim de Camondo and the Musée des Arts Décoratifs in Paris.

After Catherine's death the services were re-called to St Petersburg by her successor, Tsar Paul the First. The next full published assessment of the remaining pieces is by Baron A de Foelkersam, in 1907. In the aftermath of the Revolution, the new Soviet Government sold some of the elements of the services along with other treasures from the Imperial collections.



***132**

TWO MEISSEN PORCELAIN MODELS OF PARROTS

CIRCA 1740-50, TRACES OF BLUE CROSSED SWORDS MARK
TO ONE, THE YELLOW-BREADED EXAMPLE PROBABLY LATER
DECORATED

Modelled by *J.J. Kändler*, each perched on a tree-stump, with brightly coloured
plumage

The tallest 7¾ in. (19.5 cm.) high

(2)

£5,000-8,000

US\$6,800-11,000

€6,000-9,500

R.G. Vater Collection no. 5005 (paper collection label applied to the
underside of green example).



***133**

A MEISSEN PORCELAIN MODEL OF A SEAGULL

CIRCA 1750

Naturalistically modelled by *J.J. Kändler*, standing on a mound base with a reed support

10¾ in. (27.5 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,600-14,000

A pair of seagulls of the same model are in the Rijksmuseum, Amsterdam (museum nos. BK-17499-A and BK-17499-B) and are illustrated by Abraham den Blaauwen, *Meissen Porcelain in the Rijksmuseum*, Amsterdam, 2000, p. 415, no. 303.



***134**

TWO MEISSEN AND BERLIN (KPM) WHITE PORCELAIN MODELS OF BIRDS

THE MEISSEN EXAMPLE CIRCA 1745, THE BERLIN EXAMPLE CIRCA 1766, UNDERGLAZE BLUE SCEPTRE MARK TO INTERIOR

The Meissen bird probably modelled by *J.J. Kändler*, perched on a tree-stump with a beetle and a caterpillar, fungi below; the Berlin magpie modelled by *J.B. Pedrozzi* or *F.E. Meyer*, after a Meissen original modelled by *J.J. Kändler*, the magpie perched on a tree-stump leaning forward to snatch a snail

The Berlin bird 11 in. (28 cm.) high

The Meissen bird 13 in. (33 cm.) high (2)

£1,800-2,500

US\$2,500-3,400

€2,200-3,000

A similar white Berlin example from the Dr. K.H. Wadsack Collection was sold by Christie's, London, on 8 October 2002, lot 161. The same model is illustrated by Erich Köllmann and Margarete Jarchow, *Berliner Porzellan*, Munich, 1987, Vol. I, p. 54, fig. 22. For another very similar (but coloured) example of this model, see Köllmann and Jarchow, *ibid.*, Vol. II, p. 350, fig. 141.



***135**

A PAIR OF MEISSEN PORCELAIN MODELS OF BULLFINCHES

CIRCA 1740-50

Each naturalistically modelled perched on a tree-stump

The largest 6½ in. (15.3 cm.) high (2)

£1,500-2,500

US\$2,100-3,400

€1,800-3,000

R.G. Vater Collection no. 612 (paper collection label applied to the underside side of one example).

Similar examples are illustrated by Rainer Rückert, *Meissener Porzellan 1710-1810*, Munich, 1966, pl. 274, nos. 1115 & 1116, where they are attributed to Kändler.



***136**

FOUR MEISSEN AND GERMAN PORCELAIN MODELS OF PARROTS

ONE MEISSEN EXAMPLE CIRCA 1740, THE DECORATION PROBABLY 19TH CENTURY, THREE MEISSEN EXAMPLES CIRCA 1745, THE GERMAN PORCELAIN SMALLER MODEL PERHAPS MEISSEN, PROBABLY 19TH CENTURY

Each with brightly coloured plumage, their heads turned, perched astride tree-stump bases applied with foliage, flowers and berries

The largest - 7¾ in. (19.7 cm.) high

(5)

£4,000-6,000

US\$5,400-8,100

€4,800-7,100

R.G. Vater Collection no. 537 (paper collection label applied to the underside of the smallest bird).

THE CHRISTIE MILLER SERVICE

Engravings by the Augsburg engraver Melchior Küssel, published in two series in 1681 and 1682 by Johann Wilhelm Baur, were used as the principal graphic sources for this service.

Samuel Christie-Miller reputedly bought the service in Paris from a member of the House of Orléans in about 1840, but the early provenance of this service still remains obscure, and it is not known for whom the service was originally made. Ulrich Pietsch suggests that from the sheer quality of the decoration, executed by the leading artists at Meissen, Christian Friedrich Herold, George Heintze and Bonaventura Gottlieb Häuer, indicates that it may have been a gift from Augustus III to the French Court. This is extremely probable, given that his daughter Josepha married the Dauphin in 1747.

Until the appearance of seventy-two pieces from the Estate of the late S.R. Christie-Miller at Sotheby's London in 1970, only one piece of the service, in the Victoria and Albert Museum (museum no. 1976-1855), was known and had been published. For the example in the Carabelli Collection, Switzerland, see Ulrich Pietsch, *Frühes Meissner Porzellan, Sammlung Carabelli* Catalogue, Munich, 2000, pp. 242-243, no. 118, and p. 244, where he mentions an example in the Pauls Collection, Switzerland which has a G.H. monogram on the saddlebag of a horse, which he attributes to George Heintze. The examples in Hamburg, formerly in the Hoffmeister collection, Hamburg, were sold by Bonhams, London, on 24 November 2010, lots 52 and 53; see Dieter Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts, Katalog der Sammlung Hoffmeister*, Hamburg, 1999, Vol. I, nos. 96-101.



***137**

A MEISSEN PORCELAIN OCTAGONAL DISH FROM THE CHRISTIE MILLER SERVICE

CIRCA 1740, BLUE CROSSED SWORDS MARK AND PRESSNUMMER 22

Painted with figures in a river landscape before a hilltop town, the elaborately gilt well and border each reserved with four quatrefoil vignettes
8¾ in. (22.3 cm.) wide

£6,000-10,000

US\$8,100-14,000

€7,200-12,000

PROVENANCE:

The Late S.R. Christie-Miller, sale Sotheby's, London, 7 July 1970, lot 15 (part).

R.G. Vater Collection no. 598 (paper collection label applied to the underside).



***138**

A MEISSEN PORCELAIN LARGE OCTAGONAL DISH FROM THE CHRISTIE MILLER SERVICE

CIRCA 1740, BLUE CROSSED SWORDS MARK, PRESSNUMMER 22 AND DREHER'S 3 TO FOOTRIM

Painted with a friar forcing a gentleman to confront two ladies before a harbour with palaces and boats, the elaborately gilt well and border each reserved with four quatrefoil vignettes

13 $\frac{3}{8}$ in. (34 cm.) wide

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

PROVENANCE:

The Late S.R. Christie-Miller, sale Sotheby's, London, 7 July 1970, lot 42.

*139

A PAIR OF MEISSEN PORCELAIN OCTAFOIL PLATES FROM THE TSARINA ELIZABETH I OF RUSSIA SERVICE

CIRCA 1744-45, BLUE CROSSED SWORDS MARKS, PRESSNUMMER 20 TO BOTH

Modelled by *J.F. Eberlein*, moulded with *Gotzkowski erhabene Blumen*, the centres painted with *Holzschnitt Blumen*, the border with four landscape panels within elaborate scale-ornament cartouches, within pierced foliate rims

9½ in. (24.2 cm.) wide

(2)

£12,000-18,000

US\$17,000-24,000

€15,000-21,000

PROVENANCE:

Tsarina Elizabeth I of Russia, and by descent to the Tsars and Tsarinas of Russia.

The Collection of M. Frederic Filliol, sold; Christie's, Geneva, 20 November 1970, lot 409 (the plate painted with a ladybird).

Anonymous sale; Christie's, London, 10 April 1972, lot 143 (the plate painted with lily-of-the-valley).

Archival research has revealed that work began on this service on 28 April 1741.¹ At this time Russia was ruled by a Regent, Anna Leopoldovna, Princess of Mecklenburg, whose son, Tsar Ivan VI, was only two months old when he came to the throne. Anna's regency of Russia was short-lived because in December 1741 her cousin Elisabeth seized power in a *coup d'état*, imprisoning Ivan and his parents in exile.

Lydia Liachkova notes that the Meissen *Elizabeth Service* appears to have originally been a gift for the Regent, Anna Leopoldovna, but as work on the service was still in progress in November 1741, the eventual recipient was actually Tsarina Elisabeth.² Surviving archival evidence shows that Elisabeth was not very impressed with the service, presumably because it was too modest in size.³ Empress Elisabeth would have been unaware that Augustus III, the Elector of Saxony, had already commissioned a new service as a Diplomatic gift (which was the *St. Andrew First Called Service*). Once word of Elisabeth's dissatisfaction reached Dresden in 1744, work on a supplement to aggrandize the existing *Elizabeth Service* was begun.

As Liachkova notes, there are stylistic differences between the first delivery of the service and the second delivery. The first delivery (intended for Anna Leopoldovna but received by Elizabeth), had *indianische Blumen* painted at the centres, with birds perched on the branches.⁴ The supplement, which was created between 1744 and 1745, had *Holzschnitt Blumen* (flowers derived from prints) at the centres. The present pair of plates must therefore have been part of the supplement, which was created specifically for Empress Elizabeth as a Diplomatic gift. The gift was an attempt to secure Russia's assistance against Frederick The Great of Prussia. The *St. Andrew First Called Service* arrived in July 1745, and in October 1745 the empress finally agreed to help Saxony.⁵



1. Lydia Liachkova, 'In a Porcelain Mirror, Reflections of Russia from Peter I to Empress Elizabeth' in Maureen Cassidy-Geiger (Ed.), *Fragile Diplomacy*, Bard Graduate Center Exhibition Catalogue, 2007, p. 73.

2. Lydia Liachkova, *ibid.*, 2007, p. 73.

3. In a report on the Empress in the summer of 1744, the Saxon Ambassador to Russia wrote that 'on the Order's festival H.I.M. - having shown that the porcelain with which She was served for the dessert displeased her, the Minister mentioned, who discovered this by chance, eulogised the porcelain of Saxony and H.M. Empr. - replied to him that she did not believe she had a complete service of this porcelain, and assured H.M. the Empr. - that if H.M. the King - knew of this he would be persuaded to remedy it immediately', citing Tobias Burg, Lydia Liachkova and Ulrich Pietsch, 'Das Andreas-Service' in Pietsch (Ed.), *Meissen for the Czars*, Exhibition Catalogue, Munich, 2004, p. 66.

4. For an illustration of pieces from this first supplement, see Lydia Liachkova, 'Das Elizabeth-Service' in Pietsch (Ed.), *Meissen für die Zaren*, 2004, pp. 59-61. Pieces from the supplement are illustrated pp. 62-65.

5. For the background of the 'St. Andrew First Called Service', which evolved at the same time as the 'Elizabeth Service', see Lydia Liachkova, *ibid.*, 2007, pp. 72-74.



***140**

**A MEISSEN PORCELAIN TWO-HANDLED OVAL SOUP-TUREEN,
COVER AND STAND**

CIRCA 1740, BLUE CROSSED SWORDS MARKS, PRESSNUMMER 26
TO THE TUREEN AND COVER AND 27 TO THE STAND

The gold-ground reserved with quatrefoil panels painted with figures in
landscapes and harbour scenes enclosed by white and gilt cartouches with
scrolling foliage, linked on the tureen and cover by shell motifs, the tureen with
ribbon-tied bracket handles, the stand with double scroll and shell handles
The stand: 15¼ in. (40 cm.) wide (2)

£7,000-10,000

US\$9,400-13,000

€8,400-12,000

R.G. Vater Collection no. 626 (paper collection label attached to the interior
of the tureen and cover).



***141**

**A MEISSEN PORCELAIN ARMORIAL COFFEE-POT AND COVER
FROM THE CAMPOFLORIDO SERVICE**

CIRCA 1739-40, BLUE CROSSED SWORDS MARK

Probably painted by *B.G. Häuer*, with a large coat-of-arms below the spout and against a continuous river landscape with merchants, dilapidated buildings barrels and bags of cargo, ships and distant buildings including a windmill, the mask spout richly gilt, the wishbone handle with a gilt shell thumbpiece and elaborate scale ornament, the domed cover with a continuous scene below a gilt knob finial

8¾ in. (21.3 cm.) high

£6,000-8,000

US\$8,100-11,000

€7,200-9,500

This coffee-pot bears the coat-of-arms of Don Luigi Reggione Branciforte, known as the prince of Campoflorido. Campoflorido was the Spanish ambassador to Venice at the time of Crown Prince Friedrich Christian of Saxony's Grand Tour of Italy between 1738 and 1740.

Pieces from a table-service have survived with a more elaborate version of the same coat-of-arms, including ermine and the Order of St. Januarius, which was established by the King of Naples on 8 July 1738 to commemorate his marriage to Princess Maria Amalia of Saxony. This armorial service is thought to have been a gift from the Crown Prince as a token of his appreciation for Campoflorido's hospitality during his visit to the Veneto in 1740. When Campoflorido was later posted to France, the duc de Luynes admired the service in use at a dinner in Campoflorido's home in Paris: 'We noted a very beautiful porcelain service which was used at both tables; it displayed the coat of arms of the ambassador; it seemed quite substantial; there are even covers to go over the plates. The Royal Prince of Poland gave him a gift and has added to it since'. For a tureen and cover from the service and further discussion of the gift see Maureen Cassidy-Geiger (ed.), *Fragile Diplomacy*, New York, 2007, pp. 228-230 and fig. 10-43 for the tureen.

The armorial on the present coffee-pot does not include the Order of St. Januarius, which may suggest that it belonged to a coffee-service which predated the larger table service. This may explain the reference in a letter of January 1740, in which the Saxon agent in Venice wrote to Count Brühl that he had mentioned to Prince Campoflorido that the porcelain promised to him would be ready in February. However, the table service is not mentioned in the manufactory work reports until June 1741, although it is possible that existing models were used prior to this date. Interestingly, Count Brühl then wrote to the Saxon agent in Venice in December 1740, requesting another rendering of Campoflorido's arms, since the original at Meissen had been lost (Cassidy-Geiger, *ibid.*, New York, 2007, p. 229). It is possible that the agent's mention of porcelain in January 1740 refers to a service to which the present lot belonged and the new rendering of the arms - presumably including the Order of St. Januarius - was used for the table service some 18 months or so later. A two-handled beaker and saucer, also with the Campoflorido coat-of-arms without the Order of St. Januarius and with similar painted scenes, was offered by Bonhams, London on 6 July 2021, lot 63.



(alternate view)



***142**

THREE MEISSEN PORCELAIN ARMORIAL PLATES

CIRCA 1745-50, BLUE CROSSED SWORDS MARKS, PRESSNUMMEN 61 AND 67

Painted with a crowned coat-of-arms in an escutcheon on a mound above rococo scroll supports surrounded by flower sprays, within an ozier-moulded border

9½ in. (24.2 cm.) diameter

(3)

£2,500-4,000

US\$3,400-5,400

€3,000-4,800

A plate from this service forms part of the Wark Collection in the Cummer Museum, Jacksonville (museum no. AG.1966.23.14), and is illustrated by Ulrich Pietsch, *Early Meissen Porcelain, The Wark Collection*, London, 2011, p. 463, no. 555, where it is confirmed that the arms are as yet unidentified. Another plate from this service was sold by Christie's, Geneva, on the 17 November 1980, lot 109.



***143**

A MEISSEN PORCELAIN PARTRIDGE BOX AND COVER

MID-18TH CENTURY, BLUE CROSSED SWORDS MARK, PAINTER'S B. MARK TO BOTH

Naturalistically modelled sitting in a nest lined with moss
6 in. (15.3 cm.) wide

£2,000-3,000

US\$2,700-4,100

€2,400-3,600

PROVENANCE:

With E. Allain, Paris, according to paper collection label on the underside of the cover.

R.G. Vater Collection no. 614 (paper collection label attached to underside).

Another example of this model was in the collection of Peggy and David Rockefeller, and was sold in their sale, Christie's, New York, 9 May 2018, lot 206.



***144**

A MEISSEN PORCELAIN PIERCED SHAPED TROMPE L'OEIL DISH

CIRCA 1765, TRACES OF BLUE CROSSED SWORDS AND DOT MARK, PRESSNUMMER 10

Applied with naturalistically modelled cherries, with a pierced foliate and trellis-work border within a gilt line rim
10¼ in. (26 cm.) wide

£2,000-3,000

US\$2,700-4,100
€2,400-3,600

The underside inscribed in sepia ink 691 and with some further numerals, possibly indicating an old inventory number from the 18th or 19th centuries.

***145**

A MEISSEN PORCELAIN PIERCED SHAPED TROMPE L'OEIL DISH

CIRCA 1770, TRACES OF BLUE CROSSED SWORDS MARK, PRESSNUMMER 10

Applied with naturalistically modelled pea pods and flowering shoots, the pierced border after a Sèvres chestnut basket design
9¾ in. (24.7 cm.) wide

£2,000-3,000

US\$2,700-4,000
€2,400-3,600

R.G. Vater Collection no. 584 (paper collection label applied to the underside).



FROM THE SERVICE OF FREDERICK AUGUSTUS III, ELECTOR OF SAXONY,
KNOWN AS THE 'FA IN THE SHIELD' SERVICE (LOTS 146 AND 147)



***146**

A PAIR OF GERMAN ROYAL SILVER CANDLESTICKS

MARK OF CARL DAVID SCHRÖDEL, DRESDEN, CIRCA 1772

Each on spreading circular moulded foot and baluster stem, engraved underneath 'FA', numbered '58' and '56' respectively, *marked underneath and with scratch weight* '1. Mr: 3 lt qs.dt.' and '1. Mr: 2 lt. 1. qs.dt' and *striche* 6 in. (15.2 cm.) high
17 oz. 5 dwt. (537 gr.)

The initials are those of Frederick Augustus III, Elector of Saxony and later Frederick Augustus I, King of Saxony (1750-1827). (2)

£3,000-5,000

US\$4,100-6,800
€3,600-6,000

PROVENANCE:

Frederick Augustus I, King of Saxony (1750-1827) and by descent through the Kings of Saxony to Frederick Augustus III, King of Saxony (1865-1932) until 1918 when the monarchy was abolished.
Frederick Augustus III, Elector of Saxony.

Frederick Augustus III, Elector of Saxony, later Frederick Augustus I, King of Saxony, was the eldest surviving son of Frederick Christian, Elector of Saxony and his wife Princess Maria Antonia of Bavaria. His father had succeeded in 1763 but died only three months later. As Frederick Augustus III

had not yet come of age, a regency was set up with his mother and his uncle sharing the role of Regent until 1768 when Frederick turned 18 in 1768. Frederick married, in 1769, the Countess Palatine Maria Amalia Augusta of Zweibrücken-Birkenfeld, sister of King Maximilian I Joseph of Bavaria. During their marriage, Amalia gave birth to four children, but only one daughter survived to adulthood. Frederick Augustus was created King of Saxony in 1806 and Duke of Warsaw in 1807. When he died in 1827 without male heir he was succeeded as King of Saxony by his brother Anton.

The 'FA' in Shield Service

The present pair of candlesticks, together with the dish and cover (lot 147), are part of the so called 'Silver Service with FA in Shield' ordered initially in 1772 and added to at various times during the remainder of the 18th century. The inventory of the court silver prepared in 1774 records nearly 50 categories of objects and gives an idea of how extensive the service was. For example it records that 200 *tafelteiler* (dishes for the table) were ordered from Carl David Schrödel in 1772, with a further 164 ordered in 1780 and another 36 in 1782. As Carl David Schrödel had died in 1773 these later orders were undertaken by his sons and widow, who carried on working for the court at Dresden.



***147**

A GERMAN ROYAL SILVER MEAT DISH AND COVER

MARK OF CARL DAVID SCHRÖDEL, DRESDEN, CIRCA 1780

The plain shaped oval dish with moulded border, *marked underneath, engraved with monogram 'FA' and numbered '21' and '7 Mr: - lt - qs: 3 d.'*; the associated domed cover with bud finial, *marked inside dome and engraved with monogram 'FA', numbered 4*

the dish: 16 $\frac{5}{8}$ in. (42.2 cm.) long

116 oz. 8 dwt. (3,621 gr.)

The initials are those of Frederick Augustus III, Elector of Saxony and later Frederick Augustus I, King of Saxony (1750-1827). (2)

£6,000-8,000

US\$8,100-11,000

€7,200-9,500

PROVENANCE:

Frederick Augustus I, King of Saxony (1750-1827) and by descent through the Kings of Saxony to

Frederick Augustus III, King of Saxony (1865-1932) until 1918 when the monarchy was abolished.





***148**

A PAIR OF GERMAN SILVER FOUR-LIGHT CANDELABRA

MARK OF JOHANN JAKOB IV BAUR, AUGSBURG, 1771-1773

Each on shaped circular domed bases, the baluster stems with swirling cartouches, the detachable foliate three-light branches with a central nozzle, *marked on foot-rims*

14¾ in. (37.5 cm.) high
51 oz. 7 dwt. (1,598 gr.)

(2)

£3,000-5,000

US\$4,100-6,800
€3,600-6,000



***149**

A PAIR OF GERMAN SILVER CANDLESTICKS

MARK OF JOHANN CHRISTOPH SCHMIDT, HANOVER, 1794

Each on square shaped base with knopped baluster stems with stylised shells, *marked on foot-rims*

8¼ in. (21 cm.) high

25 oz. 14 dwt. (799 gr.)

(2)

£1,200-1,800

US\$1,700-2,400

€1,500-2,100



***150**

A MEISSEN PORCELAIN MODEL OF A DOG ON A KENNEL

CIRCA 1735-40

Possibly modelled by *J.J. Kändler* as a barking dog crouching on the red-tiled roof of a wooden kennel to which it is chained
4¼ in. (11 cm.) high

£2,500-4,000

US\$3,400-5,400
€3,000-4,800

PROVENANCE:

With the Antique Porcelain Company, New York (according to the paper label attached to the underside).

It is not clear if Kändler's work records record this specific model or not. A model listed in May 1734 is described as: *'Auch ist eine Hunde Hütte, welche so inventiret ist als wen selbige von Steinen gebauet und mit Dach Ziegeln gedecket wäre'* (Also there is a dog-kennel, which is so inventive that it seems as if it was built by stones and the roof tiled with bricks). Several dog kennel groups were modelled, one of which has brickwork on the kennel walls. An example of the model with some minor variations is illustrated by Melitta Kunze-Köllensperger, *Idylle in Porzellan*, Leipzig, 1996, p. 36, no. 24, where it is illustrated alongside a du Paquier copy, no. 23. The Dresden Conditorei

inventory of 1733-48 recorded two of these groups and another was recorded in the Warsaw Conditorei inventory of 1750; three further examples were recorded in the Brühl inventory of 1753.

A similar example was sold in the Antique Company of New York sale at Sotheby's, New York, on 10 November 2006, lot 542, and another from the Sir Gawaine and Lady Baillie Collection was sold by Sotheby's, London, on 1 May 2013, lot 199.



***151**

A MEISSEN PORCELAIN MODEL OF A PUG-DOG

CIRCA 1745

Naturalistically modelled by *J.J. Kändler* as a male pug-dog seated on its haunches with its head turned to its right
9 $\frac{1}{8}$ in. (25 cm.) high

£4,000-6,000

US\$5,400-8,100
€4,800-7,100

R.G. Vater Collection no. 585 (paper collection label applied to the underside).

An ormolu-mounted version of this model from a private collection is illustrated by Claire Dumortier and Patrick Habets, *Porcelain Pugs: A Passion*, Brussels, 2019, p. 162, cat. no. 9 (left). By the 18th century, the pug-dog had become a favourite of court society across Europe, frequently depicted in paintings and sculpture commissioned by the aristocracy. Meissen was soon to immortalise the breed in porcelain as Kändler's work reports suggest that by May 1734, Meissen was making various miniature models of the breed and by 1736 a pug was included in a group of lovers also modelled by Kändler. The pug-dog's depiction in Meissen is discussed in the essay by Sarah-Katharine Andres-Acevedo, 'The pug, a pet dog at court, its representations in Meissen porcelain', *ibid.*, Brussels, 2019, pp. 30-47.

The pug became particularly popular following the formation of quasi-Masonic lodges in response to the Papal bill issued by Clement XII in 1738, forbidding Roman Catholics from belonging to Masonic orders. As a reactionary measure Clemens August of Bavaria (1700-1761), Archbishop Elector of Cologne, founded an alternative pseudo-masonic order in Germany and Sweden to provide members with a legitimate substitute for Masonic social rites. This pseudo-Masonic order was called the Order of the Pug or *Mops-Orden*. The Order was principally composed of Roman Catholics and was active between 1740 and 1782. Members of the *Mops-Orden* were pledged to secrecy and unlike Freemasons, admitted women to their meetings. The pug-dog was chosen as their emblem as it symbolised the attributes of devotion and fidelity. It is interesting to note that the Director of the manufactory and Prime Minister of Poland, Count Brühl, was particularly fond of pug-dogs.

For a further discussion of the *Mops-Orden*, see Erich Köllmann, 'Der Mopsorden', *Keramos*, no. 50, October 1970, pp. 71-82.



***152**

AN ORMOLU-MOUNTED MEISSEN PORCELAIN MODEL OF A CAPARISONED CAMEL

CIRCA 1745-50, BLUE CROSSED SWORDS MARK TO END OF THE BASE, THE ORMOLU MOUNTS PROBABLY 19TH CENTURY

Modelled by *J.J. Kändler*, with a feathered headress and tassled drape moulded with cartouches, on a rocky support and mound base applied with flowers and foliage

9¼ in. (23.5 cm.) high overall

£2,000-3,000

US\$2,700-4,000
€2,400-3,600

R.G. Vater Collection no. 574 (paper collection label attached to the underside).

An example of this rare model is illustrated by Dr K. Berling, *Königlich Sächsische Porzellanmanufaktur Meissen 1710-1910*, Dresden, 1911, pg. 28, table 10, fig. 6 and another is in the Toledo Museum of Art, Ohio (museum no. 1956.61). Another pair in the C.H. Fischer Collection, sold by Lempertz, Cologne, 22-25 October 1906, lots 316 and 317 and illustrated pl. XII (illustration unavailable and unchecked), and a pair were in the Klemperer Collection illustrated by Ludwig Schnorr von Carolsfeld, *Porzellansammlung Gustav von Klemperer*, Dresden, 1928, pl. 87, nos. 769 and 770. A single ormolu-mounted version from the René Fribourg Collection, sold by Sotheby's, London, on 25 June 1963, lot 27.



***153**

A PAIR OF MEISSEN PORCELAIN MODELS OF A LION AND A LIONESSE

CIRCA 1750, THE LION WITH BLUE CROSSED SWORDS MARK TO BACK OF BASE, THE LIONESSE WITH TRACES OF MARK GROUND FROM FRONT EDGE OF BASE, THE DECORATION PROBABLY 19TH CENTURY

Probably modelled by *J.J. Kändler*, each seated on their haunches with one foreleg raised, the lioness modelled with a cub, on rocky mound bases applied with flowers and foliage

The lion 5¼ in. (13.3 cm.) high (2)

£2,500-4,000

US\$3,400-5,400
€3,000-4,800

R.G. Vater Collection no. 536 (paper collection label attached to the underside of the lioness).

Another pair is illustrated by Ulrich Pietsch *et al.*, *Porzellan Parforce, Jagdliches Meißner Porzellan des 18. Jahrhunderts*, Munich, 2005, p. 74, no. 19.

A similar pair from the collection of Laurence S. Rockefeller, were sold by Sotheby's, New York, on 12 October 2005, lot 479. A further ormolu-mounted pair (mounted as part of a clock garniture) was sold from the Peggy and David Rockefeller collection by Christie's, New York, on 10 May 2018, lot 715.



***154**

TWO MEISSEN PORCELAIN MODELS OF A STAG AND A DOE
CIRCA 1750, BLUE CROSSED SWORDS MARK TO THE DOE

Each standing on a mound base applied with flowers and foliage

The stag 9¾ in. (24.7 cm.) high

(2)

£2,500-4,000

US\$3,400-5,400

€3,000-4,800

***155**

A GOLD AND HARDSTONE-MOUNTED VIENNA PORCELAIN SNUFF-BOX AND COVER

CIRCA 1750-51, SIGNED BY JOHANN CHRISTOPH LUDWIG VON LÜCKE, THE MOUNTS CONTEMPORARY

Modelled as a dog's head, the gold collar with the inscription 'fidèle', the interior inscribed 'L.V. LVCKe'

2½ in. (6.7 cm.) wide overall

£5,000-8,000

US\$6,800-11,000

€6,000-9,500

PROVENANCE:

Anonymous sale; Christie's, London, 29 November 1973, lot 62.

LITERATURE:

Christian Theuerkauff, 'Johann Christoph Lücke - "Ober-Modell-Meister" and "Inventions-Meister" in Meissen, "Oberdirektor" in Wien', in *Alte und Moderne Kunst*, no. 183, 1982, p. 32, fig. 20.

Cited by Barbara Beaucamp-Markowsky, *Bôîtes en Porcelaine, des manufactures européennes au 18e siècle*, Fribourg, 1985, p. 251.

A very similar box of the same form in the Hermitage, St. Petersburg, is signed *L. v. Luck* in violet-blue on the interior, and is illustrated by Barbara Beaucamp-Markowsky, *ibid.*, Fribourg, 1985, p. 251, no. 202, where it is attributed to Vienna. Johann Christoph Ludwig Lück (or Lücke, circa 1703-1780) was primarily a sculptor (mainly in ivory), but at various points in his career he worked for porcelain factories as a modeller. He was appointed *Modell-Meister* at Meissen in April 1728, but was dismissed in 1729. After returning to sculpting ivory he worked at Vienna briefly between 1750 and 1751,¹ before moving on to Fürstenberg and other factories.

1. Surviving documents didn't record his departure until July 1752, see J. Folnesics and E.W. Braun, *Geschichte der K. K. Wiener Porzellanmanufaktur*, Vienna, 1907, p. 63.







***156**

A GOLD-MOUNTED MEISSEN PORCELAIN RECTANGULAR SNUFF-BOX AND COVER

CIRCA 1750, THE MOUNTS CONTEMPORARY

The exterior painted with sprays of *deutsche Blumen* within *rocaille*-moulded borders, the interior of the cover painted and stippled with a portrait of an aristocratic lady
2 $\frac{7}{8}$ in. (7.3 cm.) wide overall

£3,000-5,000

US\$4,100-6,700
€3,600-5,900



(alternate view)



***157**

A GOLD-MOUNTED MEISSEN PORCELAIN OVAL SNUFF-BOX AND COVER

CIRCA 1755-60, THE MOUNTS CONTEMPORARY

The puce-scale-ground exterior reserved with scroll-edged cartouches painted with children in landscapes, the interior with a young man pouring a glass of wine for his female companion with fruiting vine to the left 3¼ in. (8 cm.) wide overall

£5,000-8,000

US\$6,800-11,000

€6,000-9,500

The scene on the interior of the cover is taken from F. Joullain's engraving of 1751 which was after Jean-Marc Nattier's painting of 1744. See Barbara Beaucamp-Markowsky, *Boîtes en Porcelaine, des manufactures européennes au 18e siècle*, Fribourg, 1985, p. 117 where the engraving is illustrated, and where the author notes the engraving was also used as a source of inspiration by J.W. Lanz at Frankenthal (see lot 173), and where other boxes with the same scene on the interior are noted.



(alternate view)



(alternate view)

***158**

**A SILVER-GILT-MOUNTED MEISSEN PORCELAIN CIRCULAR
SNUFF-BOX AND COVER**

CIRCA 1755, THE MOUNTS POSSIBLY 19TH CENTURY

The puce-scale ground enriched with gilt crosses and reserved with rococo panels, the panels painted with fruit and fungi and edged with flowered bright *rocaille* scrolls, the interior finely stippled with Leda And The Swan on a reeded riverbank with a russet drape hanging from a tree, the box interior richly gilt 3 in. (7.6 cm.) diameter overall

£4,000-6,000

US\$5,400-8,100
€4,800-7,100



***159**

A GOLD-MOUNTED HÖCHST PORCELAIN OVAL SNUFF-BOX AND COVER

CIRCA 1775, THE MOUNTS CONTEMPORARY

Probably painted by *J.H. Usinger*, the exterior with vignettes of figures on foot and on horseback by encampments and in park landscapes, the interior with figures with horses by a fountain and parkland temple
 3 $\frac{3}{8}$ in. (9.2 cm.) wide overall

£1,500-2,000

US\$2,100-2,700
 €1,800-2,400

A similar box, with a JHU signature, is illustrated by Barbara Beaucamp-Markowsky, *Boîtes en Porcelaine, des manufactures européennes au 18^e siècle*, Fribourg, 1985, p. 281, no. 228. Johann Heinrich Usinger (1745-1813) worked at Höchst between 1775 and 1784.



(alternate view)



(alternate view)

***160**

**A GOLD-MOUNTED MEISSEN PORCELAIN RECTANGULAR
SNUFF-BOX AND COVER**

CIRCA 1770, THE MOUNTS CONTEMPORARY

The exterior painted with *deutsche Blumen* and garlands tied with ribbons, the interior with a lady and Cupid reading from a text entitled '*Escole d'Amour*' within a circular cartouche and architectural frame
3½ in. (8 cm.) wide overall

£3,000-5,000

US\$4,100-6,800
€3,600-6,000



(alternate view)

*161

A GOLD-MOUNTED GERMAN PORCELAIN SNUFF-BOX AND COVER

THIRD QUARTER OF THE 18TH CENTURY, PROBABLY FÜRSTENBERG, THE MOUNTS CONTEMPORARY

With a concave front and sides and canted corners, the box sides painted with pink roses meandering around a continuous gilt-edged blue stave, the base and cover with shaped rectangular staves enclosing central shaped oval panels, the cover interior painted and stippled with characters from the *Commedia dell'Arte* in persuasive discussion with a lady seated in a formal garden, the mount chased with ribbon-tied reeds 2 $\frac{3}{8}$ in. (6.8 cm.) wide overall

£2,000-3,000

US\$2,700-4,000

€2,400-3,600

R.G. Vater Collection no. 620 (paper collection label attached to box interior).

A lobed circular box with very similar blue-stave borders entwined with pink roses is illustrated by Barbara Beaucamp-Markowsky, *Collection of 18th Century Boxes, on loan to the Rijksmuseum Amsterdam*, Amsterdam, 1988, pp. 118-119, no. 61, and also B. Beaucamp-Markowsky, *Boîtes en Porcelaine, des manufactures européennes au 18e siècle*, Fribourg, 1985, p. 313, no. 257. (and p. 290 for a col. pl.). In both publications she cites Siegfried

Ducret's 1965 work on Fürstenberg porcelain which illustrates a signed and dated plaque painted with figures which are very similar to the figures on the interior of the Rijksmuseum loan box.¹ In Ducret's view, this made the Rijksmuseum loan box 'the only tobacco box which can, with certainty, be ascribed to Fürstenberg. To our knowledge there are none with marks'. The plaque was dated 1767 and signed by Georg Heinrich Holtzmann (employed at Fürstenberg between 1757 and 1798).

1. Siegfried Ducret, *Fürstenberger Porzellan*, Brunswick, 1965, Vol. II, p. 63, fig. 56.



***162**

A GOLD-MOUNTED MEISSEN PORCELAIN SCENT-FLASK AND STOPPER

CIRCA 1760, THE MOUNTS CONTEMPORARY

Painted on each side with figures in river landscapes, flanked by moulded scrolls with puce-scale ornament panels

4½ in. (11.3 cm.) high overall

£1,500-2,000

US\$2,100-2,700
€1,800-2,400



(alternate view)



***163**

**A MEISSEN PORCELAIN HAUSMALER DATED DOCUMENTARY
RECTANGULAR PLAQUE**

1773, THE EDGE INSCRIBED IN PUCE G.E. SCHICKER 1773

Painted by *G.E. Schickert* with Venus and Cupid reclining on a bed, within a gilt-metal frame

5 $\frac{1}{2}$ in. (14.3 cm.) wide overall

£800-1,200

US\$1,100-1,600

€960-1,400

Gottfried Emanuel Schickert is recorded as having done piecework for the Berlin KPM factory from 1763, and he later joined Meissen in 1776 where he worked until 1781. At the time this plaque was painted he was presumably an independent *hausmaler*. Another signed and dated plaque painted in Dresden in 1775 with Danaë and the golden shower was sold by Christie's, London, on 14 July 2006, lot 113.



***164**

TWO MEISSEN PORCELAIN FIGURES OF HARLEQUIN AND COLUMBINE FROM THE COMMEDIA DELL'ARTE
 CIRCA 1738-40, BLUE CROSSED SWORDS MARK TO HARLEQUIN

Modelled by *J.J. Kändler*, Harlequin playing the bagpipes and Columbine playing the hurdy-gurdy seated on rockwork bases

Columbine 4¾ in. (12 cm.) high

(2)

£3,000-5,000

US\$4,100-6,800

€3,600-6,000

Other examples of these figures are illustrated by Len and Yvonne Adams, *Meissen Portrait Figures*, London, 1987, p. 206.



***165**

A MEISSEN PORCELAIN FIGURE OF A MAP-SELLER FROM A SERIES OF PARISIAN STREET-TRADERS

CIRCA 1745, TRACES OF BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kändler* and *P. Reinicke*, holding a map of German states and neighbouring countries

6¾ in. (17.2 cm.) high

£2,000-3,000

US\$2,700-4,100
€2,400-3,600

This figure is from the first series of Parisian street-traders. It was based upon the first page of the third edition of *Études prises dans le bas Peuple ou les Cris de Paris* published in 1738, from an engraving by the *Comte de Caylus* after *Edmé Bouchardon*.

In October 1744 the figure is mentioned in Reinicke's work records as: '*1 Tyroler, einen Tabulet-Kasten tragend mit Bildern in der Hand, 9 Zoll hoch, in Thon bossiret*'.



***166**

**A MEISSEN PORCELAIN FIGURE OF A WHITE RADDISH SELLER
FROM THE 'CRIS DE PARIS' SERIES**

CIRCA 1755, BLUE CROSSED SWORDS MARK TO BACK OF BASE,
PRESSNUMMER 29 AND INCISED V

Modelled by *P. Reinicke*, holding a tray of white raddishes
5 $\frac{1}{2}$ in. (14.5 cm.) high

£2,500-4,000

US\$3,400-5,400
€3,000-4,800

Another example of this rare model is illustrated by Len and Yvonne Adams,
Meissen Portrait Figures, London, 1987, p. 116.

The Meissen 'Cris de Paris' series of street-vendors was modelled by P.
Reinicke and overseen by J.J. Kändler after a series of drawings produced
by Christophe Huet in 1753. Work began in 1753-4 and it became the most
extensive series made at the Meissen manufactory.



***167**

**A MEISSEN PORCELAIN FIGURE OF A NIGHT WATCHMAN
FROM THE 'CRIS DE PARIS' SERIES**

CIRCA 1754, BLUE CROSSED SWORDS MARK TO BACK OF BASE

Modelled by *P. Reineke* carrying a lantern and a basket with bottles

5¾ in. (14.7 cm.) high

£1,800-2,500

US\$2,500-3,400

€2,200-3,000

R.G. Vater Collection no. 833 (paper collection label applied to the base).

The Meissen 'Cris de Paris' series of street-vendors was modelled by P. Reinicke and overseen by J.J. Kändler after a series of drawings produced by Christophe Huet in 1753. Work began in 1753-4 and it became the most extensive series made at the Meissen manufactory.

Another example of this model formed part of the collection of Peggy and David Rockefeller, and was sold in Their sale, Christie's, New York, 9 May 2018, lot 264. A further version of the model was sold in Christie's, New York, 14 December 2015, lot 227.

An example of this model is illustrated by Martin Eberle, *Cris de Paris Meissener Porzellanfiguren des 18. Jahrhunderts*, Leipzig, 2001, no. 43, p. 115.

DUKE OF WEISSENFELS SERIES

This figure and those in the following three lots are from the series of table decorations commissioned from the Meissen factory by Johann Adolph II, duke of Sachsen-Weissenfels (1685-1746). The duke of Weissenfels was first cousin of Augustus the Strong, and the series is traditionally thought to have been ordered to commemorate his wedding to Frederike von Sachsen-Gotha in 1743. The table sculptures, depicting *Commedia dell'Arte* characters, were among the most popular and influential made

at Meissen. The series appears to consist of eighteen figures modelled by Peter Reinicke, with some supervisory corrections by Johann Joachim Kändler. Ten of the figures were directly, and two (the Dottore and Pantalone), were indirectly inspired by the engravings of François Joullain, some of which were after Watteau, Bérain, Gillot, Callot and Coypel, in Luigi Riccoboni's *Histoire du théâtre italien*, published in Paris in 1728.



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***168**

A MEISSEN PORCELAIN COMMEDIA DELL' ARTE FIGURE OF NARCISSIN DE MALALBERGO FROM THE DUKE OF WEISSENFELS SERIES

CIRCA 1744, BLUE CROSSED SWORDS MARK TO BACK OF BASE

Modelled by *P. Reinicke* and probably assisted by *J.J. Kändler*, wearing a black hat, purple robe and yellow breeches
5 7/8 in. (14.3 cm.) high

£2,500-4,000

US\$3,400-5,400
€3,000-4,800

The figure of Narcissin is among those directly inspired by one of François Joullain's engravings, 'Habit de Narcissin de Malalbergo' in Luigi Riccoboni's *Histoire du Théâtre Italien*, Paris, 1728. In his work notes for 1744 Reinicke mentions fourteen of the figures from the series, including Narcissin (model no. 576), which he created in September 1744: '1 Italienische Comödien-Figur, Narcissino Malabergo, in Thon bouhsirt' (1 Italian comedy figure, Narcissino Malabergo, modelled in clay). For further discussion of the series see the essay by Meredith Chilton, 'The Duke of Weissenfels Series', in Reinhard Jansen ed., *Commedia dell'Arte: Carnival of Comedy Players*, Stuttgart, 2001, pp. 16-20; see also Reinhard Jansen (Ed.), *Commedia dell'Arte Fest der Komödianten*, Stuttgart, 2001, p. 53, cat. no. 32 for an example in the Pauls-Eisenbeiss Collection. For the engraved sources, see H. E. Backer, 'Komödienfiguren in der Sammlung Dr. Ernst Schneider, Düsseldorf', *Keramik-Freunde der Schweiz*, 1960, No. 50, p. 59-62.

***169**

A MEISSEN PORCELAIN COMMEDIA DELL'ARTE FIGURE OF BELTRAME FROM THE DUKE OF WEISSENFELS SERIES

CIRCA 1744

Modelled by *P. Reinicke* and probably assisted by *J.J. Kändler*, with a beard, white ruff, purple jacket and white and turquoise breeches, holding a letter addressed to *L Blanc / Paris*
5 1/4 in. (13.3 cm.) high

£2,000-3,000

US\$2,700-4,000
€2,400-3,600

Inscribed in sepia ink 2306 to the underside, which may date from the 18th or 19th centuries.

The figure of Beltrame is among those directly inspired by one of François Joullain's engravings, *Habit de Beltrame de Milan*, in Luigi Riccoboni's *Histoire du théâtre Italien*, Paris, 1728. In his work notes for 1744 Reinicke mentions fourteen of the figures from the series, including Beltrame (model no. 1355), which he created in August 1744: '1 Figur, Beltrama di Milan, 7 1/2 Zoll hoch, in Thon boshirt' (1 figure, Beltrama di Milan, 7 1/2 Zoll high, modelled in clay). For further discussion of the series see the essay by Meredith Chilton, 'The Duke of Weissenfels Series', in Reinhard Jansen (Ed.), *Commedia dell'Arte: Carnival of Comedy Players*, Stuttgart, 2001, pp. 16-20; see also Meredith Chilton, *Harlequin Unmasked, The Commedia dell'Arte and Porcelain Sculpture*, London, 2001, for further information on the series (pp. 308-9) and p. 311, cat. no. 111 for an illustration of the Beltrame figure. For the engraved sources, see H. E. Backer, 'Komödienfiguren in der Sammlung Dr. Ernst Schneider, Düsseldorf', *Keramik-Freunde der Schweiz*, 1960, No. 50, p. 59-62.



***170**

A MEISSEN PORCELAIN COMMEDIA DELL'ARTE FIGURE OF A COLUMBINE FROM THE DUKE OF WEISSENFELS SERIES
 CIRCA 1744-47, BLUE CROSSED SWORDS MARK TO BACK OF BASE

Modelled by *P. Reinicke* as a lady in a striped skirt playing the castanets
 5 $\frac{1}{8}$ in. (14.3 cm.) high

£1,200-1,800

US\$1,700-2,400
 €1,500-2,100

The figure of Columbine (model no. 1118) was not among those figures based on François Joullain's engravings in Luigi Riccoboni's *Histoire du théâtre Italien* and as it does not appear in Reinicke's worknotes it is not certain what date it was created. For further discussion of the series see the essay by Meredith Chilton, 'The Duke of Weissenfels Series', in Reinhard Jansen (Ed.), *Commedia dell'Arte: Carnival of Comedy Players*, Stuttgart, 2001, pp. 16-20; see also Meredith Chilton, *Harlequin Unmasked, The Commedia dell'Arte and Porcelain Sculpture*, London, 2001, for further information on the series (pp. 308-9) and p. 311, cat. no. 109 for the Columbine model. For the engraved sources, see H. E. Backer, 'Komödienfiguren in der Sammlung Dr. Ernst Schneider, Düsseldorf', *Keramik-Freunde der Schweiz*, 1960, No. 50, p. 59-62.



***171**

A MEISSEN PORCELAIN COMMEDIA DELL'ARTE FIGURE OF PANTALONE FROM THE DUKE OF WEISSENFELS SERIES
 CIRCA 1744, BLUE CROSSED SWORDS MARK TO BACK OF BASE

Modelled by *P. Reinicke* and probably assisted by *J.J. Kändler*, wearing a black skullcap, black robe, red jacket and breeches and yellow shoes, the base applied with flowers and foliage
 5¼ in. (13.3 cm.) high

£1,800-2,500

US\$2,500-3,400
 €2,200-3,000

The figure of Pantalone is loosely based on one of François Joullain's engravings, *Habit de Pentalon Ancien*, after Jacques Callot, in Luigi Riccoboni's *Histoire du théâtre Italien*, Paris, 1728. In his work notes for 1744 Reinicke mentions fourteen of the figures from the series and Pantalone

(model no. 541) was the first, in March 1744: '*1 Pandelon in Thon reparirt*' (1 clay Pandelon repaired). It is mentioned again in April, 1744, '*1 Pandelon, 7½ Zoll hoch, zu bohsiren angefangen*' (Started to model 1 Pandelon 7½ zoll high). Kändler corrected the model in March 1744 and again in May. For further discussion of the series see the essay by Meredith Chilton, 'The Duke of Weissenfels Series', in Reinhard Jansen (Ed.), *Commedia dell'Arte: Carnival of Comedy Players*, Stuttgart, 2001, pp. 16-20; see also Meredith Chilton, *Harlequin Unmasked, The Commedia dell'Arte and Porcelain Sculpture*, London, 2001, for further information on the series (pp. 308-9) and p. 198 for the Pantalone model (fig. 315) and illustration of Joullain's engraving (fig. 316). For the engraved sources, see H. E. Backer, 'Komödienfiguren in der Sammlung Dr. Ernst Schneider, Düsseldorf', *Keramik-Freunde der Schweiz*, 1960, No. 50, p. 59-62.



***172**

**A HÖCHST PORCELAIN FIGURE OF COLUMBINE FROM THE
SMALLER COMMEDIA DELL'ARTE SERIES**

CIRCA 1755, IRON-RED WHEEL AND C MARK

Modelled wearing a chequered bodice on a pierced trellis mound base
4¾ in. (12 cm.) high

£1,200-1,800

US\$1,700-2,400
€1,500-2,100

Another example of this model can be seen illustrated by Kurt Röder and Michel Oppenheim, *Das Höchster Porzellan*, Mainz, 1925, pl. 18, no. 95, along with her companion Harlequin, no. 93.

The Pflueger Collection Harlequin from this series is illustrated by Hugo Morley-Fletcher, *Early European Porcelain & Faience as collected by Kiyi and Edward Pflueger*, London, 1993, Vol. I, pp. 86-87.



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***173**

A FRANKENTHAL PORCELAIN FIGURE OF COLUMBINE FROM THE COMMEDIA DELL'ARTE

CIRCA 1756

Modelled by *J.W. Lanz*, wearing a black mask, chequered bodice and yellow skirt, on a scroll-moulded base
6 7/8 in. (15.3 cm.) high

£1,200-1,800

US\$1,700-2,400

€1,500-2,100

This extremely rare figure is from a series modelled by Johann Wilhelm Lanz, who had previously been the chief modeller at Strasbourg, in Alsace. Once Hannong had discovered hard-paste porcelain, because Vincennes had been granted a monopoly in France by King Louis XV, Hannong established his new factory across the border under the protection of Elector Carl Theodor, the Elector Palatine. Lanz moved to Frankenthal in 1755. For a figure of Harlequin in the Pflueger Collection, now in the Museum of Fine Arts in Boston, see Hugo Morley-Fletcher, *Early European Porcelain & Faience as collected by Kiyi and Edward Pflueger*, London, 1993, Vol. I, pp. 180-181.



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***174**

A HÖCHST PORCELAIN FIGURE OF THE GREETING HARLEQUIN FROM THE COMMEDIA DELL'ARTE

CIRCA 1752, RED WHEEL MARK, INCISED WHEEL MARK

Modelled by *S. Feilner*, wearing a green conical hat and yellow puce-striped clothes

5 7/8 in. (14.8 cm.) high

£2,000-3,000

US\$2,700-4,100

€2,400-3,600

LITERATURE:

K. Röder and M. Oppenheim, *Das Höchster Porzellan*, Mainz, 1930, pl. 31, no. 174.

THE HÖCHST 'LARGER ITALIAN COMEDY SERIES'

Lots 175 and 176 are from the famous larger series of fifteen *Commedia dell'Arte* figures. For some time the series was thought to be connected to the slightly later series modelled at the Fürstenberg manufactory in circa 1754 by Simon Feilner. Feilner had worked at Höchst (see lot 177) before leaving in 1753 to become *Modellmeister* at Fürstenberg, and it was thought that he was the author of the earlier Höchst series.¹ This was convincingly ruled out by Horst Reber in his essay published in the Pflueger Collection.² The Pflueger figures are the only complete set of 15 Höchst figures, which is now in the Museum of Fine Arts, Boston.³ Reber notes that the Höchst figures are so rare that 'were one to gather together all the surviving examples, one might with difficulty put together a further set'.⁴ He also notes that as the financial situation at Höchst was not robust, it is more likely that the series was produced as a specific commission rather than being produced for unknown future buyers, and this may also explain why so few figures were made.⁵

Reber convincingly conjectured that the series was probably commissioned by the Elector of Mainz, Johann Friedrich von Ostein, the owner of the Höchst manufactory. The Elector may perhaps have commissioned the series for himself, or he may have gifted the series to his sister, the Gräfin von Bassenheim, for whom he had just built a palace (completed in about 1750), or perhaps they each had a series. Their uncle, Friedrich Carl von Schönborn, had eight stone *Commedia dell'Arte* figures in his parterre garden at the Schönborn Palace, Vienna, which were on very similar plinths, and it is very possible that the Elector of Mainz commissioned the series to resemble his uncle's now lost

stone figures.⁶ Although the bases of the Höchst figures evoke the stone figures, the porcelain figures themselves are based upon the engravings of Johann Jacob Wolrab.⁷

Reber argues that the most probable author of the Höchst series is the itinerant sculptor Johann Christoph Ludwig von Lücke, who was in Vienna in 1750 (see lot 155), and who may even have seen the stone figures at Schönborn. It is generally accepted that the Höchst *Commedia dell'Arte* series dates from circa 1750-53 (this is because of the decorators marks on some of the figures), and although von Lücke does not appear in the Höchst factory records, the existence of a Höchst porcelain figure inscribed *v. Luck* confirms that von Lücke was there.⁸ Reber also notes the stylistic similarity of an ivory figure of Scaramouche in the Grüne Gewölbe, Dresden, to the Höchst porcelain comedy figures.⁹

1. See Robert Schmidt, *Early European Porcelain as collected by Otto Blohm*, Munich, 1953, pp. 124-134.

2. H. Reber in H. Morley-Fletcher, *Early European Porcelain & Faience as collected by Kiyi and Edward Pflueger*, London, 1993, Vol. I, pp. 100-127.

3. At the time of publication in 1993, Reber published 14 figures. A further figure of Dottore Boloardo, unknown in 1993, was added after the publication.

4. H. Reber, *ibid.*, 1993, Vol. I, p. 100.

5. H. Reber, *ibid.*, 1993, Vol. I, p. 104.

6. The garden figures were drawn in 1737 by Salamon Kleiner. The drawing is now in the Nationalbibliothek, Vienna, and is published by Reber, *ibid.*, 1993, Vol. I, p. 106.

7. For prints by Wolrab see H. Reber, *ibid.*, 1993, Vol. I, pp. 107-108, p. 122, p. 124 and p. 126; also see Birte Abraham, *Commedia dell'Arte, The Patricia & Rodes Hart Collection of European porcelain and faience*, Amsterdam, 2010, p. 112 and see Meredith Chilton, *Harlequin Unmasked, The Commedia dell'Arte and Porcelain Sculpture*, Singapore, 2001, pp. 258-259.

8. The signature (in red) is on a female peasant figure, which, together with its companion figure, is in the Historisches Museum in Frankfurt (see W. Braun, *Der Kunstwanderer*, 1924).

9. The ivory figure (signed C.L. Lücke) is also on a plinth, similar to the Höchst porcelain figures, see Joachim Menzhausen, *Das Grüne Gewölbe*, Leipzig, 1968, p. 105.

*175

A HÖCHST PORCELAIN FIGURE OF RAGONDA FROM THE COMMEDIA DELL'ARTE

CIRCA 1752, IMPRESSED IG AND INDISTINCT INCISED SCRIPT MARK

Almost certainly modelled by *J.C.L. von Lücke*, wearing brightly coloured clothes, standing on a blue-edged plinth base before a tree-stump
8½ in. (22 cm.) high

£4,000-6,000

US\$5,400-8,100
€4,800-7,100

R.G. Vater Collection no. 549 (paper collection label applied to the base).

The Pflueger Collection figure of Ragonda was formerly in the Otto Blohm Collection before it was sold by Sotheby's, London, on 1-2 May 1956, lot 192. It's illustrated by Robert Schmidt, *Early European Porcelain as collected by Otto Blohm*, Munich, 1953, pl. 42, No. 170, and then by H. Reber in H. Morley-Fletcher, *Early European Porcelain & Faience as collected by Kiyi and Edward Pflueger*, London, 1993, Vol. I, p. 122.

*176

A HÖCHST PORCELAIN FIGURE OF ISABELLA'S MAID FROM THE COMMEDIA DELL'ARTE

CIRCA 1752

Almost certainly modelled by *J.C.L. von Lücke*, wearing, wearing a tasselled red cap, white ruff, yellow bodice, and floral skirt, standing on a gilt-edged plinth base before a tree stump
8¾ in. (22.7cm.) high

£4,000-6,000

US\$5,400-8,100
€4,800-7,100

The Otto Blohm Collection had two figures of Isabella's Maid, one is illustrated by Robert Schmidt, *Early European Porcelain as collected by Otto Blohm*, Munich, 1953, pl. 46, no. 163, and the other, which later passed into the Pflueger Collection, is unillustrated but noted on p. 131, no. 164. The Pflueger example is illustrated by H. Reber in H. Morley-Fletcher, *Early European Porcelain & Faience as collected by Kiyi and Edward Pflueger*, London, 1993, Vol. I, p. 122.



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***177**

A HÖCHST PORCELAIN GROUP OF PEASANT LOVERS

CIRCA 1751-53, BLUE IZ PAINTER'S MARK, IMPRESSED B AND 2 MARKS

Modelled by *S. Feilner* and painted by *J. Zeschinger* with a peasant holding a walking-stick and his companion carrying a basket of fruit, standing before a tree, the base applied with flowers and foliage
9½ in. (23.3 cm.) high

£1,000-1,500

US\$1,400-2,000
€1,200-1,800

This group was modelled by Simon Feilner who later moved to Frankenthal. For another example of this rare early group in Hamburg, see Johanna Lessmann, *Porzellan, Glanzstücke der Sammlung des Museums für Kunst und Gewerbe, Hamburg*, Reinbek, 2006, p. 73; the same group is also illustrated by Kurt Röder and Michel Oppenheim, *Das Höchster Porzellan*, Mainz, 1925, pl. no. 32.



***178**

A HÖCHST PORCELAIN TWO-HANDLED NIGHT-LIGHT FOOD-WARMER (VEILLEUSE), COVER, LINER AND PAN

CIRCA 1755, IRON-RED WHEEL MARK, INCISED F TO THE WARMER, PUCE PAINTER'S MARKS

The warmer with two pierced satyr masks, one above a shaped aperture, two scrolling foliate handles, painted with puce landscape vignettes and sprays of flowers, the cover painted with puce fruit and a bird, the liner with two puce and gilt handles

8½ in. (20.7 cm.) high

£1,000-1,500

US\$1,400-2,000

€1,200-1,800

A night-light food-warmer of related form was sold along with the contents of Petit Fleur d'Eau, Lake Geneva, by Christie's, London, on 2 May 2002, lot 437. Another example is illustrated by Kurt Röder and Michel Oppenheim, *Höchster Porzellan*, Mainz, 1930, pl. 126, no. 712, and another (without a cover and liner) pl. 128, no. 714.



***179**

A PAIR OF HÖCHST PORCELAIN MODELS OF BOARS

CIRCA 1755

Each naturalistically modelled running and leaping over tree-stump mound bases

7½ in. (18 cm.) wide

(2)

£2,000-3,000

US\$2,700-4,000

€2,400-3,600

PROVENANCE:

Anonymous sale; Sotheby's, London, 5 May 1970, lot 75.

R.G. Vater Collection no. 535 (paper collection label attached to the underside of both).

This model is thought to have been created by Laurentius Russinger or by Johann Gottfried Becker. A model of a single boar with very similar decoration, and bearing the gilt wheel mark, was offered by Lempertz, Cologne, on 29 May 2020, lot 904. Versions of this model were also made at Strasbourg and subsequently at Frankenthal. For the Frankenthal model, see René E. Felber, *Jagdmotive in der Keramik*, Kilchberg, 2001, p. 21.



***180**

**A FRANKENTHAL PORCELAIN GROUP OF THE HUNT
BREAKFAST (JAGDFRÜHSTÜCK)**

CIRCA 1775, BLUE CROWNED CT MONOGRAM / 74

Probably modelled by *K.G. Lück*, with two huntsmen at rest with a dog between them, being served by a woman and a pageboy, with game at their feet

7 in. (17.8 cm.) high

£1,000-1,500

US\$1,400-2,000

€1,200-1,800

An example of this model is illustrated by *F. Bruckmann*, *Frankenthaler Porzellan*, Munich, 1911, Vol. II, pl. 121, no. 505. Another similar example, without the pageboy or the game, is illustrated by *Edgar J. Hürkey*, 'Frankenthaler Porzellan' *Catalogue* (1990), p. 22, no. 10, which is attributed to *K.G. Lück*.



***181**

A FRANKENTHAL PORCELAIN CHINESE PAVILION GROUP
 CIRCA 1770, BLUE CROWNED CT MARK OVER VIII

Modelled by *K.G. Lück*, with four chinoiserie figures at various pursuits including picking fruit and playing musical instruments around a tiered pagoda, by a river, on a rockwork base with a pierced fence and applied with melons

11¼ in. (30 cm.) high

£5,000-7,000

US\$6,800-9,500

€6,000-8,300

An example of this model is in the Metropolitan Museum of Art, New York (museum no. 1982.60.294).



(alternate view)



***182**

**A NAPLES (REAL FABBRICA FERDINANDEA) PORCELAIN
FIGURE OF L'IMMACOLATA CONCEZIONE**

CIRCA 1775-1780

Modelled by *F. Cebrano*, with The Virgin standing on the serpent and the globe, with a crescent moon and putti representing the winds issuing from clouds, on a foliate *rocaille* plinth base
11 in. (28 cm.) high

£1,500-2,000

US\$2,100-2,700
€1,800-2,400

Another example is illustrated by Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 - April 1987, Naples, 1986, pp. 319 & 321, no. 248.

The present model of this Counter-Reformation subject may have been based upon a print after 'The Immaculate Conception' by Giovanni Battista Tiepolo of 1767-1769, as it bears strong similarities to Tiepolo's painting. A related but slightly different figure (with her left arm out-stretched, and without the crescent moon) was made by Wenzel Neu at Fulda in circa 1768-1770. An example of the Fulda model is illustrated by Ernst Kramer, *Fuldaer Porzellan, in hessischen Sammlungen*, Melsungen, 1979, Abb. 1, where the print source by G.B. Göz which inspired it is also illustrated, and another example is illustrated by Johanna Lessmann, *Porzellan, Glanzstücke der Sammlung des Museums für Kunst und Gewerbe, Hamburg*, Reinbek, 2006, p. 82. An earlier and much larger figure of the Madonna of the Immaculate Conception was modelled by Kändler at Meissen in 1738.



***183**

TWO NYMPHENBURG PORCELAIN FIGURES FROM THE OVIDIAN GODS SERIES

CIRCA 1760, HERCULES WITH TRACES OF IMPRESSED SHIELD MARK, VENUS WITH INCISED ARROW AND CIRCLE MARK

Modelled by *F.A. Bustelli*, Hercules wearing a lion pelt and holding a club, Venus holding a flaming heart and a flaming torch, her foot resting on a shield and a sword

Venus 4 in. (10.2 cm.) high

(2)

£3,000-5,000

US\$4,100-6,800
€3,600-6,000

These figures are from the 'Ovidian Gods' series of circa 1755, probably the earliest of Bustelli's models. Other examples are illustrated by C. H. Beck, *Franz Anton Bustelli*, Munich, 2004, p. 135 and p. 142.



***184**

A HÖCHST PORCELAIN PASTILLE-BURNER GROUP OF 'DER LAUSCHER AM BRUNNEN'

CIRCA 1762-65, PUCE WHEEL MARK

Modelled by *L. Russinger*, with a seated young lady bathing in a fountain, a man peeping up her skirt, surmounted by Cupid with his bow, beneath an urn supported on a pierced column
8 3/8 in. (20.7 cm.) high

£1,000-1,500

US\$1,400-2,000
€1,200-1,800

This model was derived from a slightly earlier model made at Nymphenburg by Franz Anton Bustelli in about 1756. Another example of Laurentius Russinger's Höchst group is illustrated by Horst Reber, *Höchster Porzellan aus drei Jahrhunderten*, 1988, p. 63, and examples of the Nymphenburg models are illustrated by C.H. Beck, Bustelli, *Nymphenburger Porzellanfiguren des Rokoko*, Munich, 2004, pp. 208-209, nos. 97 and 98.

PROVENANCE:

Anonymous sale; Christie's, London, 24 March 1969, lot 43.



***185**

A NYMPHENBURG PORCELAIN FIGURE OF A TURKISH LADY
CIRCA 1780, IMPRESSED SHIELD MARK TO SCROLL

After the model by *F.A. Bustelli*, wearing a striped headdress, green jacket and red skirt, holding a pineapple in each hand
4½ in. (11.4 cm.) high

£1,800-2,500

US\$2,500-3,400
€2,200-3,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 28 June 1973, lot 154.

A related figure is illustrated by Rainer Rückert, *Franz Anton Bustelli*, Munich, 1963, no. 20 (the right arm is slightly different).



***186**

**A GERMAN FAYENCE BLUE AND WHITE CHINOISERIE LARGE
OVAL DISH**

CIRCA 1700, POSSIBLY FRANKFURT

Painted with chinoiserie figures at various pursuits, the well with a scroll
border

2½ in. (54.5 cm.) wide

£1,000-1,500

US\$1,400-2,000

€1,200-1,800



***187**

A GERMAN FAYENCE RECTANGULAR PLAQUE
LATE 17TH CENTURY, POSSIBLY FRANKFURT

Painted in *purpuralerei* with Lot and his daughters seated before drapery in a landscape with *Sgraffito* shrubs, with another figure in the background, possibly Lot's wife turning to look back at the burning city of Sodom
8 $\frac{1}{2}$ in. (22 cm.) high; 6 $\frac{1}{2}$ in. (16.8 cm.) wide

£1,000-1,500

US\$1,400-2,000
€1,200-1,800

PROVENANCE:

Caillot Collection (according to the paper label applied to the reverse).

An *Enghalskrug* with similar *purpuralerei* decoration, possibly by the same hand, is illustrated by Margrit Bauer, *Europäische Fayencen*, Frankfurt, 1977, p. 84, no. 113, col. pl. 96.

***188**

A STRASBOURG FAIENCE HEXAFOIL TRAY
CIRCA 1745

Decorated with chinoiserie figures at various pursuits in a rocky landscape with pavillions below a pair of birds in flight, surrounded by scattered flower sprays
15 $\frac{1}{2}$ in. (39.7 cm.) wide

£1,200-1,800

US\$1,700-2,400
€1,500-2,100

R.G. Vater Collection no. 821 (paper collection label applied to the underside).

A Strasbourg faïence tray of the same form is illustrated by Jacques Bastian, *Strasbourg: Faiences et Porcelaines 1721-1784*, Strasbourg, 2002, Vol. I, p. 210, ill. 201.







***189**

A FRENCH FAÏENCE TROMPE L'OEIL DISH

MID-18TH CENTURY, PROBABLY ROUEN, BLUE N MARK

The centre applied with walnuts, two of which are cracked open, the border painted with flower sprays and insects
9¾ in. (24.7 cm.) wide

£2,000-3,000

US\$2,700-4,100
€2,400-3,600

Two trompe l'oeil dishes of very similar type formed part of the collection of Helen Fioratti, and were sold by Christie's, New York, on 16 October 2019, lots 725 and 727.

***190**

A GERMAN FAYENCE TROMPE L'OEIL DISH

MID-18TH CENTURY, POSSIBLY HANAU

Of gadrooned form, applied with sliced hard-boiled eggs
11¾ in. (29.5 cm.) wide

£1,500-2,000

US\$2,100-2,700
€1,800-2,400

A dish of very similar form without the applied eggs is illustrated by Margrit Bauer, *Europäische Fayencen*, Frankfurt, 1977, p. 114, no. 185, where it is attributed to Hanau.





***191**

A STRASBOURG FAÏENCE DUCK-TUREEN AND COVER

CIRCA 1750

Naturalistically modelled and painted as a mallard, its plumage with brown markings and green feathers to its head, the mound base applied with flowers and foliage, the footrim underside painted with a green band
10% in. (27 cm.) high; 13% in. (34 cm.) wide

£20,000-30,000

US\$27,000-40,000

€24,000-36,000

PROVENANCE:

Anonymous sale; Christie's, London, 17 June 1968, lot 56.

A duck-tureen and cover of very similar form is illustrated by Jacques Bastian, *Strasbourg Faïences et porcelaines 1721-1784*, Strasbourg, 2002, Vol. I, p. 46, pl. 30. Another tureen and cover of similar form was in the René Fribourg Collection and is illustrated in the *Répertoire de la Faïence Française*, Paris, 1933, Vol. II, pl. 24.

A duck-tureen and cover at Schloss Favorite is illustrated by Ulrike Grimm, *Favorite, Das Porzellanschloss der Sibylla Augusta von Baden-Baden*, Altenburg, 2010, p. 146, fig. 125, and also as part of the spectacular array of Strasbourg faïence on pp. 142-143.





***192**

TWO CONTINENTAL FAYENCE HEXAFOIL DISHES

MID-18TH CENTURY, THE LARGER DISH PROBABLY HOCHST, THE SMALLER DISH PROBABLY STRASBOURG

Both painted with flower sprays within a brown-line rims

The larger dish 13 $\frac{3}{8}$ in. (34 cm.) wide

(2)

£1,000-1,500

US\$1,400-2,000

€1,200-1,800

R.G. Vater Collection no. 848 (paper collection label applied to the underside of the smaller plate).



***193**

A NUREMBERG FAYENCE SHAPED CIRCULAR PLATE

MID 18TH-CENTURY, BLUE NB MARK OVER K:- MARK FOR GEORG FRIEDRICH KORDENBUSCH OR HIS WORKSHOP

The centre painted with floral specimens and the rim painted with flowers, creatures and insects, including a fritillary, a snail and a bee
10½ in. (25.6 cm.) wide

£600-800

US\$810-1,100

€720-950

For a tankard painted by Georg Friedrich Kordenbusch (d. 1763), see W.B. Honey, *European Ceramic Art*, London, 1952, pl. 111c.



***194**

A GERMAN FAYENCE SNAIL TUREEN AND COVER

MID-18TH CENTURY, PROBABLY HÖCHST

Naturalistically modelled and painted, the spirally-moulded shell forming the tureen, with manganese, green-ish yellow, brown and blue markings, the cover formed as the snail with a dappled grey-ish blue body with a slightly pimpled surface, with a ridged underside and with long antennae
10 in. (25.5 cm.) high overall

£7,000-10,000

US\$9,500-14,000

€8,400-12,000

R.G. Vater Collection no. 568. (paper collection label attached to cover interior).



(alternate view)



***195**

**A STRASBOURG (PAUL HANNONG) FAÏENCE TROMPE
L'OEIL DISH**

CIRCA 1750, BLUE PH MONOGRAM

The centre modelled with olives
9¾ in. (24.7 cm.) wide

£1,500-2,000

US\$2,100-2,700
€1,800-2,400

R.G. Vater Collection no. 546 (paper collection label attached to the underside).

A similar trompe l'oeil dish modelled with olives can be seen illustrated by Imgard Peter-Müller et al., *Strassburger Keramik*, Basel, 1986, p. 107.



***196**

TWO CONTINENTAL FAIENCE TROMPE L'OEIL DISHES
THIRD-QUARTER OF THE 18TH CENTURY

One of ogival octagonal form, the centre naturalistically applied with shelled and cased almonds within a blue foliate scroll and double-line border, the other shaped oval dish naturalistically modelled with asparagus spears

The ogival octagonal dish 8¼ in. (21 cm.) wide;
the other 12⅞ in. (33 cm.) wide

(2)

£2,000-3,000

US\$2,700-4,100
€2,400-3,600



***197**

A HÖCHST FAYENCE PARTRIDGE TUREEN, COVER AND STAND
 CIRCA 1750, MANGANESE WHEEL MARK / I-Z MONOGRAM FOR
 JOHANNES ZESCHINGER TO COVER, YELLOW WHEEL MARK / W. TO
 STAND FOR JOHANN CHRISTOPH WALTHER

The tureen and cover naturally modelled and coloured as a seated bird with reddish-brown flecked plumage, yellow feet and claws and puce and pale-blue markings to its head, the border of the shaped oval stand painted with three flower-sprays enclosed by a moulded band of feathers, within a yellow line rim
 The stand 10½ in. (26.5 cm.) wide (2)

£3,000-5,000

US\$4,100-6,800
 €3,600-6,000

PROVENANCE:

The collection of Mrs. A. Granet, sold; Sotheby's, London, 27 January 1970, lot 102.

LITERATURE:

Horst Reber, *Die Kurmainzische Porzellan-Manufaktur Höchst*, Munich, 1986, Vol. II (Fayencen), p. 66, no. 38.

R.G. Vater Collection no. 523 (paper collection label attached to interior of cover).



***198**

A HÖCHST FAYENCE ROCOCO TUREEN, COVER AND STAND
 CIRCA 1750, THE STAND WITH BLACK WHEEL/G. MARK

The tureen moulded with a pendent *rocaille* border and painted with loose bouquets of flowers, painted in *Schwarzlot* with landscape panels within moulded cartouches beneath the handles, on four foliate scroll feet, the domed foliate cover with a scrolling upturned flower finial, the shaped oval stand similarly moulded and decorated
 The stand: 15¾ in. (40 cm.) wide

(2)

£4,000-6,000

US\$5,400-8,100
 €4,800-7,100

R.G. Vater Collection no. 578 (paper collection label attached to the interior of the cover).

Clampanan (?) Collection label (possibly dating from the 19th century) attached to the interior of the cover.

Examples of this form are illustrated by Horst Reber, *Die Kurmainzische Porzellanmanufaktur Höchst*, Munich, 1986, Vol. II, pp. 171-174.



***199**

**TWO GERMAN FAYENCE MELON-TUREENS, COVERS AND
FIXED STANDS**

THIRD QUARTER OF THE 18TH CENTURY, PROBABLY SCHREZHEIM

Each naturalistically modelled and coloured with scrolling branch handles, on
lobed shaped oval stands

Both 10 $\frac{3}{4}$ in. (26.3 cm.) wide

(2)

£4,000-6,000

US\$5,400-8,100

€4,800-7,100

A similarly modelled tureen on a leaf-shaped stand, also attributed to
Schrezheim is illustrated by Erich Köllmann *et al.*, *Sammlung Europäischer
Fayencen Des 17. Bis 19. Jahrhunderts*, Cologne, 1991, no. 176.



***200**

A BAYREUTH FAYENCE MELON-TUREEN, COVER AND FIXED STAND

CIRCA 1770, MANGANESE 17. MARK TO THE TUREEN AND COVER

Naturalistically modelled and coloured, the stand painted with sprays of flowers

9½ in. (24.2 cm.) wide

£1,500-2,000

US\$2,100-2,700

€1,800-2,400

A Bayreuth tureen, cover and stand in the form of a bunch of grapes is illustrated by Albrecht Miller and Alfred Ziffer, *Bayreuther Fayencen*, Bayerische Verwaltung der Staatlichen Schlösser, Gärten und Seen, 1994, p. 122, Kat. No. 166.



***201**

THIRTEEN CONTINENTAL PORCELAIN FLOWERS
18TH CENTURY AND LATER, PROBABLY FRENCH

Modelled as specimens such as carnations, cornflowers and tulips
The largest 2 $\frac{7}{8}$ in. (7.3 cm.) wide

£1,000-1,500

(13)

US\$1,400-2,000
€1,200-1,800

***202**

**A PAIR OF CONTINENTAL PORCELAIN RECTANGULAR
PLAQUES**

PROBABLY FIRST HALF OF THE 19TH CENTURY

Each painted with blue ribbon-tied bouquets of flowers with butterflies and
other insects, in Empire-style gilt-wood frames

Each 18 in. (45.7 cm.) high; 14 $\frac{1}{2}$ in. (37 cm.) wide including frame (2)

£2,000-3,000

US\$2,700-4,100
€2,400-3,600



***203**

EIGHT HÖCHST PORCELAIN PLATES AND A BOWL ENSUITE
 CIRCA 1780-84, BLUE WHEEL MARKS, VARIOUS INCISED LETTERS
 AND NUMERALS

Painted by *J.H. Usinger* with classical figures in square gilt-framed panels festooned with garlands above gilt script titles in French, comprising:

- Two pink-ground plates,
- Three blue-scale-ground plates,
- Three soup-plates,
- A bowl

The largest 9 $\frac{7}{8}$ in. (25 cm.) diameter (9)

£2,000-3,000

US\$2,700-4,100

€2,400-3,600

PROVENANCE:

Dr. William P. Harbeson Collection, Philadelphia (according to collector's label attached to the underside of the bowl).

R.G. Vater Collection no. 607 (paper collection label applied to the underside of the blue-scale-ground plates).

R.G. Vater Collection no. 590 (paper collection label applied to the underside of the bowl).

A pink-ground plate in the British Museum (museum no. Franks.152), most probably from the same service as the pink ground examples in the present lot, is signed by Johann Heinrich Usinger and dated 1784. The decoration on these plates is derived from etchings by François-Anne David, after engravings published in *Pitture antiche d'Ercolano*, Book II, Rome, 1780, which recorded the murals of Pompeii and Herculaneum. For further discussion of services with this type of decoration see Christina Kallieris, 'Antikenrezeption im späten 18. Jahrhundert anhand von Höchster Porzellantellern', in *Keramos*, no. 223, 2014, pp. 13-44.



***204**

A PAIR OF FÜRSTENBERG WHITE BISCUIT PORCELAIN BUSTS OF THE KING AND QUEEN OF WESTPHALIA

CIRCA 1808, ONE SIGNED RUHL FEC., THE OTHER RUHL, VARIOUS INCISED MARKS, BLUE F MARKS TO BASES

Modelled by *J.C. Ruhl*, wearing classical attire, the reverses inscribed '*Jérôme Napoléon/premier./Roy de Westphalie*' and the other '*F.C.S.D./premiere./Reine de Westphalie.*', each on a white porcelain square pedestal base with gilt imperial eagles and paw feet to each corner, with a gilt oak-leaf pendent garland

The largest 16 1/8 in. (41 cm.) high

(2)

£4,000-6,000

US\$5,400-8,100

€4,800-7,100

R.G. Vater Collection paper collection label applied to the underside of the Queen.

These two busts represent the King and Queen of the Kingdom of Westphalia, Jérôme Napoléon I (1784-1860) and his wife Princess Katharina Friederike of Württemberg (1783-1835).

These busts were modelled by Johann Christian Ruhl (1764-1842), the son of a cabinet clerk who studied sculpture under the guidance of Johann August Nahl the Younger (1752-1825). At the start of the 19th century he began working with the established modeller Karl Heinrich Schwarzkopf at the Fürstenberg porcelain factory. Jérôme was so impressed with his work that he appointed him as Court Sculptor in 1808, almost certainly the year that these busts were made.

The Kingdom of Westphalia was a short-lived realm, existing from only 1807-1813. Jérôme Napoléon was the youngest brother of Napoléon I, and the Kingdom was created for him by his older brother in 1807 by merging Prussian and Hannoverian territories between the Weser and the Elbe rivers. The new Kingdom became a vassal state for the First French Empire, and was intended to be a model state for the Napoleonic Empire. In 1807, a constitution was signed which granted equal rights to all male citizens and saw that serfdom was abolished.

Once installed in Westphalia, Jérôme and Katharina set about furnishing their palaces with furniture and works of art in the French Empire taste from leading manufacturers. Biscuit porcelain busts such as the present examples were highly fashionable at the start of the 19th century, and several different models of Jérôme's older brother Napoleon I were made at the Sèvres factory. In 1813, after Jérôme and his army tried and failed to defend their capital of Kassel from invading Prussian and Russian troops, the Kingdom of Westphalia was dissolved. During the Congress of Vienna in 1814-15, most of the Kingdom was absorbed into Prussia and a new Province of Westphalia was declared instead, with Münster named as the capital.

Further examples of these models are in the Museum Schloss Fürstenberg (museum nos. 1243 and 1352). A bust of Napoléon I, dated 1808, mounted on a plinth and gilt in the same manner with eagles and garlands is illustrated by Christian Scherer, *das Fürstenberger Porzellan*, Berlin, 1909, p. 190, pl. 153. A slightly different pair of busts of the King and Queen of Westphalia were sold by Christie's, London on 24 February 2003, lot 125.

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