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CONTENTS

1
AUCTION & EXHIBITION INFORMATION

3
AUCTION ENQUIRIES

7
SAMMLUNG OPPENHEIMER: IMPORTANT MEISSEN PORCELAIN
LOTS 1–117

274
APPENDIX:
SAMMLUNG MARGARETE UND FRANZ OPPENHEIMER, 1927
PLATES

282
HOW TO BID

283
CONDITIONS OF SALE

284
TERMS OF GUARANTEE
ADDITIONAL TERMS AND CONDITIONS
FOR LIVE ONLINE BIDDING

285
BUYING AT AUCTION

288
SELLING AT AUCTION
SOTHEBY’S SERVICES
INFORMATION ON SALES AND USE TAX
IMPORTANT NOTICES

290
GLOSSARY OF TERMS
PROVENANCE AND PRESTIGE: THE MARGARETHE AND FRANZ OPPENHEIMER COLLECTION

by Maureen Cassidy-Geiger, FSA

It is a delicate matter, writing about works of art that return to the market after decades in museums, especially when the catalyst is restitution, as opposed to deaccessioning. And yet this opportunity is somehow thrilling, given the history and rarity of the Oppenheimer property on offer at Sotheby’s, New York. The Rijksmuseum provenance is the icing on the cake, so to speak, when so many pieces are descended from the collection of Saxon Elector and Polish King Augustus the Strong (1670-1733), founder of the Royal Porcelain Manufactory operating in Meissen since 1710, or were diplomatic gifts to other courts, or even personal gifts. In the interim, some were owned by noteworthy German private collectors (von Bode, Bandli, Buckardt, Clemm, Fischer, Jay, Hoth, Mühsam, Weizinger, and Max von Goldschmidt-Rothschild), distinguished English collectors (Bernal, Hamilton, Argyropoulo, Sir Anthony Rothschild), Dutch collectors (Rosenfeld-Goldschmidt and Roos), Ole Olsen of Denmark, Baron von Born of Hungary and, eventually, by banker Fritz Mannheimer (1890-1939), who bought them advantageously as the Oppenheimers fled Berlin and then Vienna for America. When Mannheimer suddenly died, aged 41, his artworks were seized to repay banking debts, then commandeered for Hitler’s Führermuseum, then hidden in the Altaussee mines, recovered by the Monuments Men and, finally, awarded to the Dutch State. Beyond the glittering roster of former owners, and the astonishing saga of loss and recovery, Meissen porcelain has its own cachet: it was the product of a royal industry of enviable prestige for the successful discovery of the coveted arcanum, or clay recipe, for a hard-paste body and operated without significant competition for decades, at a time when porcelain was a luxury item and the prerogative of the privileged few. In short, one doesn’t expect to find such masterpieces for sale in the 21st century.

Fig. 1 Title page of the ornament booklet, Nieuwe geïnventeerde Sineesen [...], Pieter Schenk (II), Amsterdam, ca. 1720 (Rijksmuseum, Amsterdam; object no. RP-P-2013-9-37)
As acknowledged by Ludwig Schnorr von Carolsfeld (1877-1945), eminent curator of ceramics and glass at the Kunstgewerbemuseum (Decorative Arts Museum) in Berlin and author of the Oppenheimer catalogue published in 1927, the collectors favored Meissen porcelain in the so-called ‘chinoiserie’ taste and planned to leave the collection to the nation. The term ‘chinoiserie’ is a catchall from the Victorian era that was applied to pseudo-Asian forms and decorations invented in Europe from the 17th century onward, in response to the exoticism and novelty of contemporary Asian imports, not to mention travelers accounts and illustrations of life in faraway China and Japan. The latter spawned fanciful ornament prints that originated in The Netherlands, were emulated in Germany, and found their way into the princely collection in Dresden as well as the painting studios at Meissen (Fig. 1). Some were even based on Chinese woodblock prints that were likewise royal collector’s items in Europe, due to their rarity, but hardly survive (Fig. 2). At the time of Meissen’s founding, exotic otherness was called “indianish,” a reference to ‘East India’, as Asia was known in the era of exploration. How the Oppenheimers decided to target chinoiserie- or indianish-style Meissen is unknown, though it is possible von Carolsfeld, born into an artistic Dresden family, helped them find their way to this otherwise unconventional focus. Over time, they collected more than three-dozen small porcelain sculptures of seated Asian deities (lots 1, 2, 3), which were called “pagods” in the 18th century (from the French, pagode, meaning a temple god) and still so-named by von Carolsfeld in 1927, and an extraordinary range of vases and wares decorated with captivating capriccios in underglaze blue, overglaze enamels, silver and gold. Their taste extended to Meissen painted by the “Hausmaler,” the independent artists working outside the factory who were catapulted into favor with the publication in 1925 of Gustav Pazaurek’s groundbreaking study of this otherwise amorphous group. Most collectors in the orbit of the Oppenheimers were more universal in their tastes, whether collecting only Meissen, like the Dresden banker Gustav von Klemperer (1852-1926), or a broader array of 18th-century German or Continental factories. 

Von Carolsfeld was one of a handful of museum specialists of the interwar years who regularly lent their names and expertise to private collectors and Berlin auction houses alike, authoring the von Klemperer catalogue (1928) as well as the Lepke, Cassirer and Ball & Graupe auction catalogues of the Darmstaedter (1925), Buckardt (1925), Kirchberger (1927), Salz (1929) and Goldschmidt-Rothschild (1931) sales. Private collections like these were more or less a twentieth-century phenomenon and response to the groundbreaking European porcelain exhibition mounted in Berlin in 1904, which brought a curated selection of over 1200 fragile masterpieces to public awareness, including 575 examples of Meissen, with loans from private collections as well as museums. The Kunstgewerbemuseum, where it was staged, was not far from the Oppenheimer’s grand villa at Regentenstrasse, 2. Another show with outstanding decorative arts was held in Berlin in 1906, by the Kaiser Friedrich Museums Verein founded in 1897 and ongoing, though the museum was renamed The Bode-Museum in 1956. Some of the loans of Meissen porcelain to the 1906 exhibition were later acquired by the Oppenheimers (lots 59, 69, 110, 111).
In his introduction to the 1927 Oppenheimer catalogue --- which was unillustrated, albeit black-and-white photographs of some pieces were tipped into the copies destined for worthy recipients --- von Carolsfeld suggested that a subsequent volume was planned for the later acquisitions and the collection did grow from 239 to 332 inventory numbers before its dispersal. Additions included the signed Löwenfinck tankard from the Buckardt collection (lot 36), an almost unique blue paste vase (lot 47), three Earl of Jersey-type dishes (lots 42, 43, 45), the boxed armorial tea-, coffee- and chocolate-service gifted to the Venetian Morosini family in 1731 (lot 94), and two chocolate cups with the arms of the Duchy of Parma that were sent to Elisabeth Farnese (1692-1766), Queen of Spain, part of an extensive Meissen tribute delivered to her in 1738, when her son, King Charles VII of Naples and later Charles III of Spain, married Maria Amalia, granddaughter of Augustus the Strong (lots 92 & 93). Two of the three seated Buddhist divinities in this sale (lots 2 & 3) were also acquired after 1927, as were the two small scent bottles in the shape of pilgrim flasks (lots 86 & 87), and several rare items with significant Japanese Palace associations (lots 1, 6, 7, 26, 27, 28, 30, 35, 96).5

The origins of many of the pieces collected by the Oppenheimers can be associated with royal commissions for Meissen porcelain to decorate the interiors of Augustus the Strong’s colossal ‘porcelain palace’, conventionally known as the Japanese Palace (Japanisches Palais), on the banks of the river Elbe in Dresden-Neustadt (Fig. 3 & map).6 The present building incorporates a much smaller two-story belvedere of around 1715 that was acquired by the king in 1717 and called the Dutch Palace (Holländisches Palais), in reference to its au-courant porcelain rooms in the Dutch taste. The vogue for such rooms, where rare Asian porcelains exported to Europe by the Dutch East India Company were massed in symmetrical arrangements against mirrors to stunning effect, came to Germany with the dynastic marriages of the daughters of Amalia of Solms-Braunfels (1602-1675), Dutch Princess of Orange, to German princes, notably Luise Henriette (1627-1667), consort of The Great Elector, Frederick William of Brandenburg (1620-1688), for whom the legendary porcelain room at Oranienburg was created in 1695.7 Engravings by Daniel Marot (1661-1752; Fig. 4) and Paul Decker (1677-1713) also fueled the fashion for such rooms. With the meeting of the ‘three Fredericks’ in Berlin in 1709 (Augustus the Strong (christened Friedrich August), Friedrich III of Prussia and Friedrich IV of Denmark), Augustus the Strong personally witnessed the Oranienburg room as well as porcelain rooms at the Prussian palaces of Caputh (completed ca. 1690) and Charlottenburg (completed in 1706; Fig. 5). The Danish king even made a note in his travel journal about the Charlottenburg room, commenting that “porcelain in front of mirrors is an impressive sight” and asked for
drawings to bring home to Copenhagen. In 1717, Augustus the Strong acquired 151 blue-and-white Chinese porcelains from the Prussian royal collection in exchange for a regiment of Saxon Dragoons (Fig. 6), underscoring the princely association of this palette, already instilled from his time in Paris while on the Grand Tour (1687-89). At Versailles, he would have seen blue-and-white Chinese porcelain presented to Louis XIV by the famous Siamese embassies of 1684 and 1686, some of it in the apartments of the king’s brother, known as Monsieur, an acknowledged connoisseur of Asian ceramics, who arrayed his pieces on the walls, on mantelpieces and massed on furniture.

The novelty of Augustus the Strong’s Dutch palace in Dresden was not only that it comprised several porcelain rooms in a single palace dedicated to the display of this rare and fragile medium; in addition, some of the rooms were devoted to the products of the king’s own royal manufactory at Meissen. The building was acquired and furnished in anticipation of the extravagant monthlong festivities that were mounted in Dresden in September 1719 to celebrate the marriage of the Crown Prince, Friedrich August II (1696-1763; later Augustus III) to Archduchess Maria Josepha (1699-1757), a daughter of Habsburg Emperor Joseph I (1678-1711). The palace served as the setting for the opening events held on Sept. 10, 1719, which comprised a theatrical performance in the gardens, a banquet indoors and fireworks over the Elbe (Fig. 7 and Fig. 8). The royal couple were introduced in Vienna in 1717, married there in August 1719 and entered Dresden on Sept. 2, 1719, where the king welcomed them to the state apartments in the royal residence which were likewise refurbished for the occasion. Some of the high-style furnishings were purchased in Paris in 1715, when the Crown Prince, like his father before him, was on the Grand Tour; among the deliveries were two grand Boulle clocks for the throne room (Fig. 9). Silver furniture was commissioned from Augsburg, in a nod to Augustus the Strong’s memories of Versailles, and grand silver vessels were acquired in reference to the great Silver Buffet he witnessed in Berlin in 1709. The famous double-gilt table service was also assembled for the occasion. These efforts demonstrate the significance of this strategic marriage, which elevated the status of the Dresden court (Augustus the Strong was an Electoral Prince in Saxony but a King in Poland) and put the Crown Prince in line for the imperial throne.

As a result of his Grand Tour, which took the future Augustus the Strong to the courts and capitals of France, Italy, Spain and Portugal, he was well-versed in the role of art and architecture in the projection of majesty. Accordingly, his life and that of his son and successor were regularly immortalized in paintings and tapestries and a grand publication on the 1719 wedding was planned. Construction of the overblown orangerie known as the Zwinger (Fig. 10), which was completed by 1728 and functioned as a setting for tournaments and festivities, paralleled the creation of the legendary Green Vaults and the expansion of the royal menagerie, among other groundbreaking royal initiatives. The king also established a network of outlying pleasure palaces after the model of Louis XIV. When there was not enough money to replace the royal castle in Dresden Altstadt with a more modern representational residence or ‘Saxon Versailles,’ however, he decided to commission an expansion of the Dutch Palace in the Neustadt, renamed the Japanese Palace, to create an architectural emblem and showpiece for his achievements in the realms of porcelain, politics and commerce. Three wings were added to the original structure, thereby creating a central courtyard, with rooms en enfilade on two floors. The architects were Matthäus Daniel Pöppelmann (1662-1736), author of the Zwinger and a student of the Roman baroque, who traveled to Berlin to study the porcelain rooms there, Jean de Bodt (1670-1745) and Zacharias Longuelune (1669-1748). The king too produced his own annotated drawings.
According to a succession of architectural plans, elevations and handwritten orders dating from around 1725-35, the outmoded baroque interiors of the smaller Dutch Palace would be reinstalled on the ground floor of the expanded Japanese Palace while the upper floor would feature specially commissioned Meissen porcelain in a series of high-ceilinged neoclassical reception rooms en enfilade and long galleries leading to a throne room, state bedroom and chapel (Figs. 11-13). In concept, the visitor would progress through the lower rooms, with their impressive but somewhat retardataire furnishings and Asian ceramics, and ascend to the light-filled parade rooms on the upper floor, where Meissen manufactures would be densely installed as if porcelain tapestries. A long gallery with an astonishing porcelain menagerie of over 900 life-size Meissen animals and birds would lead to rooms with Meissen of a specific ground-color or decoration, including a dining room, buffet room, "retrade" (withdrawing room) and, finally, another long gallery of 120 feet in length, with a carillon (Glockenspiel) or clock at one end and a throne at the other, both situated under a baldachin (state canopy; Figs. 14-15). The instrument or timepiece in the elevation is so diminutive, it reads as if a clock case instead of a keyboard instrument and even resembles the porcelain clock in the architecture of the Zwinger, which was completed in 1728 and celebrated in print in 1729 (Fig. 16). Pöppelmann collaborated with local organ builder Johann Ernst Hähnel (1697-1777) but it was ten years before the instrument was ready; the Meissen work reports indicate the carving of the wooden case was overseen in 1736-37 by Johann Joachim Kändler (1706-1775), the legendary sculptor who arrived at Meissen in 1731 as head of the modeling studio (Fig. 17). Five different models of Meissen porcelain clocks were produced ca. 1727, perhaps for various rooms in the palace. Although similar models in DuPaquier porcelain are known, the artistic communication between the private industry in Vienna and the royal manufactory in Saxony is not understood, except for the likelihood this was facilitated by the consort of Augustus III, Habsburg archduchess Maria Josepha, daughter of Emperor Joseph I.

According to the archival documents, the king initially placed a small order for Meissen copies of Asian porcelain for the new interiors of the Japanese Palace, notably replicas of the distinctive Japanese blue-and-white porcelain "birdcage vases" acquired in Holland in 1717, in order to demonstrate that Meissen was equal to Asian porcelain, if not superior (Fig. 18). This approach would align with the relief decoration of the extant pediment of the building which shows Minerva, the goddess of wisdom, war, art and commerce, seated in judgement as she is presented with, on one side, porcelain tributes from Asian merchants and, on the other, Meissen porcelain from Saxony, which she demonstrably favors. Rather quickly, however, it was decided to decorate the upper floors with porcelain models and decoration that were Asian in flavor but would never be confused for Asian originals. Accordingly, on a floorplan of around 1730, the upper rooms were labeled to indicate the desired colors and decoration of the Meissen. There was a room for “Seladon” (Fig. 19 / lot 35), and one for “Paillie” (straw-color or yellow; lot 98); a third was labeled dark blue (lot 49), the fourth indicated light blue and a fifth was labeled purple (lot 110). In other words, the white Meissen porcelain was fired with an opaque glaze in the specified color except for shaped reserves which were glazed canvases for miniature enamel paintings; these painterly capriccios were additionally framed with ornamental gilding. On the basis of extant examples, it seems that different styles of chinoiserie were used on the fronts and backs of the pieces: a primary panel faced the viewer and the secondary painting on the back was reflected in the mirrored walls of the room (lot 50). The floorplan shows there were also rooms devoted to white Meissen porcelain with polychrome chinoiseries (lot 41) and while Meissen porcelain with gilt decoration, the latter doubtless an indication of the signature gold chinoiserie decoration commissioned by the factory from the Seuter workshop in Augsburg (lots 10-15); at the time, Meissen could not produce the same inhouse. Finally, the so-called (then and now) Yellow-Lion pattern was indicated for the Dining Room.
There exists as well a handwritten order for the Meissen porcelains required for the palace, dated 1733, apparently copying earlier orders that are now lost. The author of the surviving list assigns the following ground colors to the various rooms: seladon; another sort of green (without a modifier and perhaps indicating grass green or pea green, according to known pieces in these colors); deep yellow; dark blue; purple; gray (meaning gris-de-lin, a pale lavender); “pleumerent” (presumably a sky or pale blue); and peach-bloom. Meissen in blue-and-white was indicated for the long gallery with the throne and carillon at either end (lots 6 & 7); Chinese porcelains with blue-and-white decoration were variously termed “indianish” or “alt-indianish” or “Krack.” Although Japanese kakiemon porcelain was sometimes called “Alt-indianish,” the abundance and importance of porcelain in the blue-and-white palette favored by princes and kings, whether imported from China or made at Meissen and marked “AR” for Augustus Rex, leads us to conclude that it was the palette for the long gallery and throne room in the Japanese Palace. The porcelain shapes signaled in the orders included garnitures (sets) of vases for symmetrical arrangements, as well as individual vases; tablewares; tea-, coffee- and chocolate services; various small sculptures; candlesticks; toilette services (lot 34) and writing sets; and clock cases. Porcelain at the time was too precious for everyday use, so the ‘useful wares’ were actually representational elements for display on the walls as opposed to table settings for dining or tea. One could imagine the architects and administrators of the project were neither conversant with the desired repertoire of shapes, nor aware of the limitations or capabilities of the fledgling royal factory, so they sketched or listed imagined models known to them in other media to serve as placeholders. Longuelune expressly stated that the displays should avoid the appearance of a “well-stocked warehouse, and present the eye and the mind with amusing objects which – as it were – speak for themselves.”

The subjects of the never-completed ceiling paintings for the long gallery were described in a document by Longuelune, who refers to associated sketches by the court painter Louis de Silvestre (1675-1760), which are mostly lost with one exception. According to the architect, the ceiling above the throne would represent “the dispute between Minerva and Neptune regarding the naming of the city of Athens. This is a grand subject in which all the pagan gods can be depicted, and a knowledgeable and skillful painter will find scope for ornaments and ingenious allegories.” The ceiling above the carillon was dedicated to the Sun god, Apollo, and incorporated his attributes as well as figures representing the seasons and the continents; the subject would have been more appropriate to a clock and perhaps the carillon was to incorporate a timepiece. The long gallery ceiling would reference the exterior pediment by showing “Saxony and Japan engaged, in the presence of Minerva, in a dispute on the merits and perfection of the works made in their respective porcelain manufactories. [...] The goddess shall put the crown into the hands of Saxony;” while Asian representatives are instructed to return their porcelains to their ships. The margins of the ceiling would present allegories of “the arts and the manufactories established in Saxony [...] and the natural beneficial products grown and the art produced in the land.” There would also be several medallions devoted to Minerva “who presides over the arts, and
the subject matter shall represent the most memorable elements in her history […]. That particular myth is the subject of the sculptural group atop the Oppenheimer clock (Figs. 20 & 21) and on a standing cup in the Rijksmuseum, suggesting they were intended for this space. Fourteen clock cases were ordered for the Japanese Palace: four for the long gallery, six for the state bedroom and two each for the gris-de-lin and purple rooms, reflecting the example of the state apartments in the Royal Palace in the Altstadt, which featured the Boulle clocks from Paris.16 In the same 1715 shipment from France were more than three dozen small bronzes for the Kunstkammer, which joined an already established collection that eventually entered the Green Vaults and remains an almost unrecognized source of inspiration for the modelers at Meissen. 17 George Fritzsche seems to have worked with Paul Wildenstein (1681-1744) on the ambitious three-dimensional model for the porcelain clock case in early 1727, an astonishing architectural masterpiece which warrants a dissertation and probably refers in some respects to a two-dimensional gilt metal clock frontal by Dresden clockmaker Johann Gottlieb Graupner (1690-1739; Fig. 22). Although print sources are known for the myth of Minerva and Arachne, the dynamic composition of the pair atop the roof was likely drawn from the antique and modern sculptures acquired by Augustus the Strong’s agents in Rome and Paris for the decoration of his palaces and gardens in Dresden (Figs. 23, 24, 25). By contrast, the very small, seated figures positioned in the niches seem inspired by Dresden goldsmiths – or gilt-metalwork.18

Altogether, nearly 4000 Meissen vases and around 19,000 wares were ordered for the Japanese Palace, as well as 300 small figures, over 900 large animals and birds, two dozen so-called Venus Temples19, standing cups, toilette boxes (lot 34) and desk sets (lot 76), candlesticks, flowerpots, two wine coolers and the aforementioned fourteen clock cases. It is likely some of the pagodas owned by the Oppenheimers were intended for the Japanese Palace. Successive waves of deliveries left the factory by wagon for Dresden, where they were put into storage while the building was under reconstruction.20 When Augustus the Strong died in Warsaw on Feb. 1, 1733, his visionary palace in Dresden was far from finished. A few months later, thousands of undecorated Japanese Palace pieces were counted in the factory workrooms, including 790 vases and 16 clock cases. Deliveries of finished pieces continued until 1738, when the project was abandoned. Some of the porcelains were reassigned to the Tower Room (Turzzimmer) in the state apartments or were repurposed as diplomatic gifts.21 The rest languished in the basement of the Japanese Palace until 1876, when the porcelains were transferred to the former royal picture gallery, the Johanneum, where they remained until World War II.22 A temporary display was mounted in the cellars of the Japanese Palace in the 19th-century and items perceived to be overstock were regularly sold to visitors, including dealers from England. Some Meissen porcelains...
were also exchanged with ceramics museums across Europe, towards the creation of a universal ceramics collection in Dresden. In the early 20th century, in order to raise money for acquisitions to expand the limited range of the former royal collection, considerable numbers of Asian and Meissen porcelains were deaccessioned and auctioned by Lepke, Berlin, in 1919 and 1920, which allowed collectors like the Oppenheimers to acquire them.

A BRIEF HISTORY OF MEISSEN PORCELAIN

The royal manufactory founded at Meissen in 1710 was already exhibiting their luxuries at the famous Leipzig fair the following year, yet the industry was largely staffed by arcanists and craftsmen with little internal artistic direction until the arrival of the talented miniature painter Johann Gregorius Höroldt (1696-1775) in 1720. While models in other media informed the earliest repertoire of shapes, the surface decoration, whether painted, gilded or engraved, was provided by court artists in Dresden, notably lacquerer Martin Schnell (ca. 1675-ca. 1740), who applied the unfired chinoiseries to the extremely rare Oppenheimer black-glazed stoneware tankard (lot 4). This fine-bodied stoneware, reverentially called terra sigillata as well as 'red porcelain,' was produced at Meissen from ca. 1710-13 and appears in the Japanese Palace inventories, in shipments to the royal palace in Warsaw, and was gifted to the king of Denmark.

Höroldt ran the painting studio and art school at the factory, despite remaining an independent contractor from 1720 until 1731, when he officially joined the staff with the title "Hofcommissarius." There were only five painters on the payroll in 1720, seven were listed in 1721-22, and twelve were on staff in 1723-24. Some were journeymen or apprentices, which means that Höroldt was largely responsible for miniature painting in fired enamel colors as well as training the incoming artists until 1725 or later, when there were sixteen on the payroll. Thirty-four painters were registered in 1729-30 and by 1740, there were forty, including seven "blue painters" who were responsible for underglaze blue decoration. All of the painters worked 'anonymously' in a uniform factory style and were not allowed to sign their work. The chinoiserie style so beloved by the Oppenheimers was Höroldt's invention and reflects a unique assimilation of Asian and European print sources (Fig. 26). That is, the painters learned the factory style by sketching from the master’s own paintings on porcelain or copying his drawings on paper; over a hundred practice sheets by various hands have survived and are known as the Schulz Codex. It is...
possible they came onto the market when the factory moved premises in the late 19th century, and consequently retired or destroyed some of the historic property, whether bundles of sketches or plaster molds.

In 1726, Höroldt was inspired to publish etchings of his chinoiserie compositions and acquired a printing press for this purpose. Whether he was the author of the variant Meissen chinoiseries we sometimes assign to others, for example, to Johann Ehrenfried Stadler (1701-1741), is uncertain.

Beyond painting and teaching, Höroldt’s responsibilities extended to the chemistry and technology of kilns, glazes and enamels. Although he inherited a small number of enamel recipes from the Dresden goldsmiths who had been supplying that sort of decoration before his arrival, fired in a simple muffle kiln, Höroldt grew the palette to sixteen colors by 1730 (red, brown, black, various yellows and greens, blacks, purple, overglaze blue, brown, as well as a metallic luster and an underglaze blue.) He also mastered ornamental gilding on Meissen which was previously the purvey of Dresden and Augsburg goldsmiths well into the 1720s. Metalwork mounts were applied by outside workshops and fitted leather boxes for the display and transport of diplomatic gifts were supplied by a separate trade as well.

In 1731, when Höroldt transitioned from freelance artist to salaried administrator, he sold to the king (i.e. the royal factory) a personal collection of 510 pieces of Meissen comprised of test pieces, samples and models he created in around 1726 in response to the Japanese Palace commissions. According to the invoice, there were more than forty small bowls, seven vases and fifty-three beaker-shaped cups, some with handles, and three dozen cups and saucers of varying shapes, decorated with different ground colors and decorations. The ground colors were given as yellow, dark blue, peach bloom, "steel" green, sky blue, gray (meaning gris-de-lin), purple, sea green (celadon), and red, and each piece had reserves with miniature painting. A few of the items were described as white, and some of these were painted with small figures or flowers. It is possible the extraordinary Oppenheimer vase executed in a pale blue paste (Fig. 27 / lot 47) was a byproduct of Höroldt’s efforts to produce a pale blue ground color. Several of the small sample bowls have been identified, including two inscribed on the underside, in underglaze blue, “Meißen den 27. Augusti 1726,” thereby providing a date for this period of experimentation. Some of the samples were transferred to the Japanese Palace and appear in the 1770 and 1779 inventories. The Oppenheimer beaker and saucer with a yellow ground (Fig. 28 / lot 96) may represent a sample supplied to the king for the room with yellow-ground Meissen in the Japanese Palace; it was one of six beakers and saucers delivered to Dresden in 1727 and assigned the Japanese Palace inventory number N – 117.

Markings on Meissen are few and yet they provide important clues to dating and interpreting the items on which they appear. The most common is the underglaze blue cross-swords, still in use today, drawn from the swords on the Saxon coat of arms, albeit in a nod to the underglaze symbols on Asian porcelain in Augustus the Strong’s collection. A mark was seen as a guarantee of the authenticity of the porcelain as well as the decoration. In 1722, the abbreviation “M.P.” was applied to teapots and sugarboxes, signifying “Meissener-Porzellan-Manufaktur;” within the same year, K.P.F. took its place, for “Königliche-Porzellan-Fabrik;” (lot 52). By 1723, the abbreviation “K.P.M. for “Königliche-Porzellan-Manufaktur;” (lots 65 & 70) paired with the crossed-swords, was used on teapots and sugarboxes, with the plain crossed-swords in underglaze blue applied to other shapes. By 1726, the “K.P.M.” was abandoned and the swords were retained. Various pseudo-Asian marks are found on products of the early 1720s. The cipher “AR” for Augustus Rex (Fig. 29 & 30) was introduced in the 1720s and appears on many of the Oppenheimer vases (lots 6, 7, 35, 41, 49, 50, 79, 80, 104, 107), on the yellow beaker and saucer delivered to Dresden in 1727, and on some of the Höroldt samples. It is here suggested that Meissen porcelain with this mark was property of the King, who was, after all, owner of the manufactory and its principal
client. Meissen ‘smalls’ and ordinary wares were sold at various outlets, but the great painted and sculptural production was the prerogative of the king and his ministers, and functioned as well as a national treasure and diplomatic gift.

Inventory numbers were painted onto, or even engraved into, the glaze on the underside of some of the porcelains delivered to the Japanese Palace, whether Asian or Meissen or otherwise; the numbers were paired with a symbol signifying the palette or perceived origin of the piece. ‘Japanese,’ for example, referred to Imari decoration, whether from China or Japan and ‘green’ indicated famille-verte. ‘Indianish’ was a catchall: it was applied to blue-and-white porcelain of various origins, including French soft-paste pieces that somehow made their way from Paris to Dresden in the early 1720s. ‘Terra Sigillata’ was likewise a loose term for red or brown bodies, whether Meissen stoneware, Chinese Yixing, stoneware from other Continental workshops or even so-called “Guadalajara ware” imported to Europe from Mexico. Although white Meissen porcelain in concept occupied its own chapter, white Asian ware were inventoried there as well. Clearly, the scribes and supervisors responsible for the inventories were property managers, not porcelain specialists, and were chiefly concerned with an accurate counting of pieces according to shapes and size, with the occasional notations of provenance or condition. Japanese Palace inventories were taken in 1721, 1770 and 1779.

On paper, the king’s ambitions for his nascent royal porcelain manufactory were boundless. In reality, the manufactory was limited in scale and technology, and stretched thin, not only by the royal commissions and waves of diplomatic gifts, but a French merchant named Rudolphe LeMaire was also ordering vast quantities of Meissen for sale to his Parisian clientele in 1729-31.\textsuperscript{25} The short-lived arrangement involved an exclusive contract with the king for accurate copies of over 200 pieces of mostly Japanese kakiemon in the royal collection, to satisfy the French collectors of these alluring but scarce Asian imports. His ally in this effort was the former Saxon envoy to France, Count von Hoym (1694-1736), who by 1729 was back in Dresden and director of the Meissen manufactory. Lemaire’s thinly veiled effort was to sell the Meissen copies to unsuspecting collectors as Asian originals. The Marquis de la Faye, Comtesse de Verrue, Marshal d’Estré, Duc de Framont and Vicomte de Fonspertuis, were all fooled. Indeed, when Fonspertuis’s collection was sold by Edme-François Gersaint in 1748, the entry for lot 94, a pair of twelve-sided Kakiemon-type dishes, like the one owned by the Oppenheimers (Fig. 31 / lot 26), included a lengthy disclaimer and discourse:

\begin{quote}
94. Deux très-beaux Saladiers creux à petits pans, & à Pagodes de Porcelaine de Saxe.

Ces deux morceaux sont copiés d’après l’ancien Japon. Quoique copies, les Curieux conviendront aisément qu’ils sont admirables dans leur genre, en ce qu’ils ressemblent si parfaitement aux Originaux qui sont de la plus rare & de la plus belle sorte, que les yeux les plus fins pourroient être séduits par cette exacte imitation de toutes les parties essentielles & dépendantes de cette qualité de Porcelaine si estimée des Connoisssers, si l’on n’y voyoit dans le dessous de chaque Pièce, la marque des deux épées en sautoir, qui caractérise les ouvrages de la Manufacture de Dresde. Je n’ai pas été le seul qui ait balancé à pouvoir en constater la qualité, & je ne rougis pas d’avouer, que j’ai même été quelque temps à
\end{quote}

\begin{figure}
\centering
\includegraphics[width=0.5\textwidth]{Fig_30.jpg}
\caption{Design for the roof of the Japanese Palace incorporating the AR cipher and painted decoration in blue-and-white, Matthäus Daniel Pöppelmann, ca. 1729-30 / Dresden, Landesamt für Denkmalpflege Sachsen, D-M 16, VII, Bl. 11}
\end{figure}
délibérer. Mais je m’aperçus qu’il y avait un cachet au milieu du dessous de chaque Pièce. Ce cachet qui me dénotait quelque petite supercherie, confirma mon soupçon, & en effet, après l’avoir levé, mon doute fut éclairci par les deux épées en sautoir que j’y vis peintes. Il est sur qu’au premier coup d’œil, il serait difficile de ne s’y pas laisser tromper, était surtout dans une juste prévention, que dans un Cabinet de cette conséquence, il ne doit se trouver que du vrai. Peut-être que M. de Fonspertuis avait acquis ces copies, dans l’intention de se procurer le plaisir de la surprise de la part de quelque Curieux. Quoi qu’il en soit, ces deux morceaux ont du mérite, ainsi que huit autres du même genre, qui se trouveront ci-après. Je doute qu’il soit jamais rien sorti de la Manufacture de Dresde qui ait été fait avec plus de soin, pour imiter l’ancienne Porcelaine. Comme je me suis toujours fait une loi envers le Public (autant que mes lumières peuvent me l’indiquer) de ne lui jamais rien donner que pour ce qu’il est ; j’ai levé les cachets du dessous de chaque Pièce, & je me suis fait un devoir d’annoncer ces Pièces telles qu’elles sont. C’est une méthode que je suivrai toujours, à moins que je n’aye le malheur de me tromper. C’est aussi, je crois, l’unique moyen de gagner de plus en plus la confiance.”

Hiding the crossed-swords mark under a paper label, as on the Fonspertuis pieces, was hardly an ideal solution, but Lemaire could not convince the king to eschew the mark altogether on the pieces going to France, though the factory did so secretly for a limited time before the scheme was discovered in 1731. As a result, von Hoyrm was imprisoned, Lemaire was deported, and the Meissen copies awaiting transit to France were seized, entering the Japanese Palace instead, where they were inventoried. An overglaze enamel crossed-swords is found on some of the Lemaire pieces, perhaps an effort to comply with the king’s wishes, albeit the overglaze mark was easily abraded. When Höroldt gave up his freelance status and joined the factory in 1731, another consequence of the Lemaire debacle, the king purchased his private collection of Meissen copies of Asian prototypes, created to serve as models for the factory painters; these are distinguishable from Lemaire’s stock because they are incised with the inventory numbers of the Japanese originals that were somewhat surreptitiously and briefly borrowed from the royal collection in Dresden.28 Indeed, until 1731, Höroldt seems to have had a certain amount of freedom to work on private commissions, including gifts to members of his family (lot 58).

DIPLOMATIC GIFTS AND PERSONAL TRIBUTES

The Meissen manufactory was a royal industry akin to the Gobelins in France or the Opificio in Florence, and its products were likewise bestowed as gifts. By chance, the Oppenheims owned a number of gifted items, ostensibly acquired for their chinoiserie decoration. The boxed Morosini service is remarkable for several reasons, not least that it survived intact in the family palazzo in Campo San Stefano in Venice until 1894, when it was sold from the estate of Loredana Morosini Gatterburg (d. 1884; Fig. 32 / lot 94). Each piece is emblazoned with the arms of the legendary military hero and doge, Francesco Morosini (1619-94), bearings that were awarded to him by Pope Alessandro VIII Ottoboni in 1690 and extended to his family in perpetuity. Although the decoration on the sugarbox is inscribed “K.P. M. F. Meissen 1731” (Königliche Porzellan Manufaktur [Fabrik or Fecit?] Meissen 1731), thereby providing a date for the production and the gift, neither the precise Morosini recipient nor the reason for the gift are known.29 The same mystery attends a later Meissen service with the same Morosini arms, but decorated with landscapes and the date 1743,
which was likewise sold in 1894. Many such gifts of Meissen porcelain with Venetian armorials were sent to the hosts of Saxon Crown Prince Friedrich Christian (1722-63), who spent six months in La Serenissima in 1739-40 and interacted with members of the Morosini family. Indeed, the prince’s father (Augustus III) and grandfather (Augustus the Strong) also sojourned in Venice on their respective Grand Tours, so the connections to the leading families of Venice were long established and would account for the many armorial services of the 1720s and later.

By contrast, we have clear documentation for the two beakers with the arms of the Duchy of Parma (lots 92 & 93), which were part of a service sent to Elisabeth Farnese (1692-1766), Queen of Spain and Duchess of Parma. It was one of fourteen boxed tea-, coffee- and chocolate-services delivered to Madrid in 1738 in conjunction with the marriage of her son, Charles (1716-88), to Princess Maria Amalia (1724-59), daughter of Augustus III. Remarkably, this fragile gift, which also included a colorful garniture of vases plucked from the Japanese Palace, was stolen en route by a rogue courier but was finally recovered and presented to the Queen. Part of the service was sold to the Porcelain Collection in Dresden in 1901 by Wilhelm von Bode, who may have somehow acquired the entire service before selling it piecemeal to museums and private collectors (Fig. 33, lots 92 & 93). There were only two armorial services among the fourteen shipped to Madrid, one with the arms of the Naples/Sicily and Saxony/Poland and the other with the arms of the Duchy of Parma; the twelve other boxed services were described in the archival documentation as white with gold chinoiseries (Fig. 34), white with applied flowers, fluted with chinoiserie figures (Fig. 35), and with the ground colors “gris de lin,” celadon, blue, and a hexagonal service in yellow. No traces of the gift are known in Madrid today, and the sale to von Bode suggests some or all of the services were sold or otherwise dispersed before 1901.

The Oppenheimer also owned the waste bowl from the utterly captivating tea- coffee- and chocolate-service made for the great porcelain connoisseur, Clemens August (1700-61), Prince-Bishop of Cologne, in 1735 (Fig. 36 / lot 78). The service was inventoried in one of his residences, the Indianisches Haus in Brühl, outside Cologne, after his death. Three years later, in 1764, some of his property was sold at auction in Bonn, according to the existence of two printed catalogues for sales in May and December of that year. The May sale included more than a thousand paintings, hundreds of gemstones, twenty clocks and around 500 lots of porcelain, defined as only a part of his vast collection of Asian and European ceramics. Most of it was “porcelaine de Saxe”, comprising more than two dozen vases, thirteen tea-, coffee- and chocolate-services, two table services, various ecuelles, poltpourris, candelabra, two standing cups, a porcelain aviary of nearly 80 birds, and around fifty small figures and animals.

Fig. 32 Lot 94, A Meissen Armorial Tea and Coffee Service made for the Morosini family, the sugar box dated 1731
Fig. 33 Parts of the Meissen service with the Arms of the Duchy of Parma, gifted to Elisabeth Farnese, Queen of Spain, in 1738 © Porzellansammlung, Staatliche Kunstsammlungen Dresden, Photo: W. Lieberknecht
Fig. 34 Lot 12, A Meissen Hausmaler Waste Bowl, the porcelain circa 1720-25, the decoration slightly later
Fig. 35 Lot 31, A Meissen Kakiemon Fluted Beaker, circa 1730
Two richly decorated tea-, coffee- and chocolate services are amply described as follows:

276. Un petit Service de Porcellaine de Saxe, d’une dorure très-riche, avec des figures & fleurs peintes dans la derniere perfection consistant en un sous-coupe quarree, Cafetiere, pot à lait, sucrier, Jatte, boëtte à Caffée, douze tasses à Caffée, six tasses à Chocolat avec leurs sous-tasses.

277. Un Service de Porcellaine de Saxe dans le gout du precedent, consistant en un théiere, un pot à lait, un pot à sucre & sa tasse, une Jatte, une boëtte à thé, douze tasses à thé, six tasses à Chocolat avec leurs sous-tasses. 31

Many consider lot 276 to be the beguiling 1735 armorial service. The sale of December 1764 was devoted to pastels, miniatures, sculptures and 'other curiosities': as well as three lots of porcelain, none of them Meissen. Evidently, there were other sales for which we have no catalogue evidence.

Clemens August actually owned three customized Meissen services -- a chinoiserie tea service of ca. 1725-30 (Fig. 37), the 1735 service, and a table service of 1741 painted with naturalistic flowers and insects and his beribboned cipher -- and he was also the recipient of a 'hunting' cup with his coat of arms and dateable to 1741. In the inexplicable absence of archival information for these four personalized commissions, it is impossible to know how they came about and whether they represent gifts from the king or commissions from the Prince-Bishop. One could speculate that Höroldt had a hand in the design or execution of the whimsical artistic programs of the ca. 1725-30 and 1735 services, the latter being the most elaborate and extensive of any painted tribute executed at Meissen in the 18th-century; only the decoration of the standing cup made for Sophie Dorothea, Queen of Prussia, in 1735, is as personal and inventive. Clemens August was the son of Bavarian Elector Maximilian II Emanuel (1662-1726), a great collector of Asian ceramics, many of which were mounted and have survived in the Residenz in Munich. His older brother, Charles (1697-1745), succeeded their father and, thanks to his marriage to Archduchess Maria Amalia (1701-56), daughter of Emperor Joseph I, he was elected Emperor Charles VII in 1742. Thus, he was brother-in-law of Augustus III, also a contender for the imperial throne, and his consort, Maria Josepha. Where that positioned Clemens August in terms of interest and access to Meissen is not clear.

Von Carolsfeld defined the Oppenheimers as collectors of Meissen chinoiseries, whether sculpted or painted. This suggests they acquired the extraordinary clock, the extensive Morosini service, quantities of Japanese Palace vases and the Clemens August bowl on that basis alone, not for their rarity or the significanc of the armorials or provenance.
by porcelain and silver specialists alike. In the process, we hope the narratives in Abraham den Blaauwen’s 2000 catalogue, as the famous Lepke sale catalogues of 1919 and 1920. Admittedly, the sale also inspired John Whitehead’s account of the longer histories of the individual manufactures. By the time the factory’s Jubilee in 1910, a literature emerged and there were guidebooks to the Porcelain Collection in Dresden as well as the famous Lepke sale catalogues of 1919 and 1920. Admittedly, we know far more now than was understood before WWII, as reflected in Abraham and the Blauuwen’s 2000 catalogue, Meissen Porcelain in the Rijksmuseum, where most of these pieces were published. Nevertheless, in the intervening twenty years and, indeed, in the process of cataloging these pieces anew, we have been able to restore, amplify, or even reframe many of the individual narratives, and certainly this process will continue. The sale also inspired John Whitehead’s account of the longer histories of the individual manufactures.

ENDNOTES
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10 John Whitehead and Sir Francis Watson, An inventory dated 1689 of the Augustus the Strong, Dresden, 2014, pp. 119-130; the document is actually dated 1733.

13 John Whitehead and Sir Francis Watson, An inventory dated 1689 of the Augustus the Strong, Dresden, 2014, pp. 119-130; the document is actually dated 1733.

15 See Annette Leesch (ed.), Das Porzellanmuseum im Hausmannsturm des Dresdner Residenzschlosses, Dresden, 2020. See also the chain of events. Likewise, the bracketed scenes on the two Oppenheimer oversize figures (lot 79) were gifts to Hanbury Williams or otherwise made for him. Whether the present collection of colleagues near and far who contributed to the realization of this essay, especially given the impact of Covid restrictions that have greatly limited access to archives and impacted travel. Nicholas Zumbulyadis, Susan Walker, Jeffrey Collins, Daniela Krolk-Groschide, John Ward, Alexander von Sachsen, Patricia Ferguson, Peter H. John, Martin Schreier, Johannes Agostsson, Samuel Wittmer, Marcus Kätter, Julia Winter, Sabine Pedievich Schmidt, Pablo Vasquez Guadal, Errol Mannens, Michael Koray, Claudia Kryzy-Grenc, Francesca Stoppa, Alberto Drachov, Andrew Hopkins, Simon Guerrier, Massimo Ruscetti, Leon Chisnall, Alexander Rossell, Christian von der Gense, Evelyn Konsch Sassa Weltig, Cora Wernli., Ulrike Wehrloid, Maria Granados Ortega, Jakob Mark Anderson, Jakob Silt, Katharina Harritschmann, Matthew Wenthworthkim, John Whitehead, Thomas Kamper.


12 See John Ward’s essay, ‘Laocoön in Disguise: Johann Joachim Kaendler and the Art of Antiquity’ (Haughton International Fair; Art Antiques London, 2011; online at Haughton.com).
Franz and Margarethe Oppenheimer were connoisseur collectors – they had the determination to build a magnificent Meissen collection, and at a time when it was still possible to acquire important pieces as they were being deaccessioned from the Royal collections in Dresden. Dr Franz Oppenheimer, a native of Hamburg, was a lawyer and became part owner and CEO of Emanuel Friedlaender und Co, a private company that dominated the Silesian coal industry before WWII. Margarethe, whom he married in 1902, was born in Vienna and was his partner in building their porcelain collection. The couple lived in a grand apartment block on Regentenstrasse in Berlin, immediately next to the Tiergarten. In the early 20th Century this was in the heart of Berlin’s collecting community. Jakob Goldschmidt lived one street away on Matthäikirchstrasse and other close neighbours included the collectors Eduard Arnhold, Oscar Huldschinsky, Franz and Frieda von Lipperheide, Eduard Simon and James Simon and art world luminaries such as Max Liebermann, Max Friedländer and Julius Elias.

It is likely that the Oppenheimers were close to many of these collectors. They would certainly have known the Friedländer family – major partners in Franz Oppenheimer’s coal business – including the great post-impressionist collector Milly von Friedländer-Fuld and her daughter ‘Baby’ Mitford (who married Rudolf – son of the great porcelain collector Max von Goldschmidt-Rothschild).

In 1927, like many serious Berlin connoisseurs, the couple commissioned a private catalogue of their collection. They chose Professor Ludwig Schnorr von Carolsfeld, curator of the nearby Berliner Schlossmuseum, as their author. Schnorr von Carolsfeld catalogued 239 entries of Meissen porcelain – many comprising more than one object. A number of the pieces in this sale were included in this privately produced catalogue and bear an Oppenheimer inventory numbers between 1 and 239 inked in black on the underside.

Franz and Margarethe continued to collect after the publication of the 1927 catalogue and added over 100 pieces of Meissen porcelain to their holdings – each of which was allocated a number in the series between 212 and 332. The later objects were marked in red ink with the serial number without letters.

Once the Nazis came to power Franz Oppenheimer was persecuted because of his Jewish origins. Consequently, in around December 1936, he and Margarethe fled from Berlin to the comparative safety of Vienna, having paid punitive emigration taxes to the Nazi Government (so called Reichsfluchtsteuer). They rented an apartment close to the Belvedere in Vienna’s third district (at Reisnerstrasse 48) and were able to take some possessions, including part of the Meissen collection, with them.

Franz and Margarethe’s exile in Vienna did not last long. German troops entered Austria on March 12, 1938, and Adolf Hitler proclaimed the Anschluss of Austria into Germany the following day. The Oppenheimers had been able to escape to Budapest the day before the Anschluss carrying only hand luggage. From Hungary they travelled via Sweden and Colombia before finally reaching their new home in New York three and a half years later - in December 1941. By 1941, their resources had been further eroded by another tranche of Flight Tax that they had to pay to emigrate from Austria.
The Nazi authorities confiscated everything that they found in the Oppenheimers’ Vienna apartment but discovered that the collectors had succeeded in removing at least two crates of their most valuable porcelain from Vienna before their flight. There is some likelihood that some of the porcelain in this sale was smuggled out of Vienna to keep it out of Nazi hands.

Franz and Margarethe chose to spend the remainder of their lives in an apartment on East 86th Street in Manhattan, close to Franz’s brother Leo and, as it happens, just a few blocks from Sotheby’s present-day headquarters. Margarethe died in 1949 and Franz the following year. Their home on Regentenstrasse in Berlin was obliterated by bombing in the closing months of WWII and the site where they displayed their collection now lies directly underneath Berlin’s Gemäldegalerie in the Kulturforum.

It is not known precisely when the objects in this sale were lost to Franz and Margarethe, but we do know that they were with their next owner, Fritz Mannheimer, before his premature death in 1939.

Fritz Mannheimer was another great connoisseur-collector. He was born in Germany in 1890 and moved as a young man to Amsterdam where he established the Dutch branch of the Berlin based Mendelssohn Bank in 1920. In less than 20 years, Mannheimer built both a thriving bank and an art collection of outstanding breadth and quality: a contemporary described his holdings as “de grootste en kostbaarste particuliere verzameling in Nederland”, [“the biggest and most valuable private collection in the Netherlands”]. Like the Oppenheimers he commissioned a scholar to catalogue his collection. He chose Otto von Falke, late director of the Berlin Kunstgewerbemuseum, to prepare his catalogue. The porcelain in this sale however was all acquired after von Falke completed his work on the catalogue in March 1936.

Fritz Mannheimer was an active opponent of the Nazi regime and was active in supporting Jewish refugees from Germany. After the Kristallnacht, on November 9, 1938, the Mendelssohn Bank in Berlin was shuttered by the Nazis and Fritz Mannheimer lost its collaboration, and its balance sheet, for his Amsterdam bank. Mannheimer kept trading. His last major deal was the refinancing of a part of the French National debt in 1939; this failed – partly due to the deteriorating political situation in Europe – and the young banker was obliged to buy back unplaced French bonds at his own expense.

This triggered a severe liquidity crisis for his bank and for himself. On August 8, 1939, in the midst of the bank’s crisis, Fritz Mannheimer left for a break in France. Upon his arrival in Vaucresson he went for a walk in the garden and tragically suffered a massive heart attack. He died a few hours later at the age of 48.

Mannheimer’s bank stopped its operations immediately after the death of its principal figure. An audit showed the bank carried a huge debt of over 42 million guilders for which the collector’s personal estate was jointly liable. Experts from the Rijksmuseum valued the art collection at six and a half million guilders and Mannheimer’s executors decided to liquidate it as a contribution to the Bank’s losses. Kajetan Mühlmann, a member of the SS based in Holland, acquired the collection for Adolf Hitler in 1941.

As Allied bombing placed the Führer’s art holdings in peril, the Meissen porcelain that had been acquired from Fritz Mannheimer’s estate was moved for safe keeping first to Vyšší Brod Monastery in Bohemia and later to the salt mines in Bad Aussee. The porcelain was eventually discovered by Allied Monuments Officers and was transferred to the Central Collecting Point Munich (the former Führerbau) in 1946. The collection was sent back to the Netherlands between 1945 and 1949. After the recovery of the Mannheimer collection, the collector’s executors did not seek restitution (because they would have been obligated to refund the price paid by the Führer’s curators) and the collection passed into the Dutch State holdings. Of the porcelain, some was held as property available for restitution (so called ‘NK’ property) and some was transferred to the Rijksmuseum.

Earlier this year the Restitution Commission of the Netherlands accepted that the porcelain in this sale that had belonged to Franz and Margarethe Oppenheimer must be restituted to their heirs.

Sotheby’s is honored to have been chosen to offer this remarkable collection for sale, a physical testament to the connoisseurship of Franz and Margarethe Oppenheimer and a witness to the turmoil of the 20th Century.

LUCIAN SIMMONS
VICE CHAIRMAN, WORLDWIDE HEAD
RESTITUTION DEPARTMENT
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Shono, Masaio, Japanisches Antiporzellan im sogenannten 'kakemonostil' als Vorbild für die Meissener Porzellanmanufaktur, Munich, Germany, 1973.


Unterberg, Michael, 'Mit höchsten Nahmen, Wappen oder Nahmenszugs(eine) chürfürst(liche) D(urch)l(euch)t gezeichnet undt schön bemahlet', Keramos, No. 189/190, 2005.


Zimmermann, Ernst, Kirchner. Der Vorläufer Kändler an der Meissner Manufaktur, vol. II, Berlin, Germany, 1929.

Zimmermann, Ernst, Meissner Porzellan, Leipzig, Germany, 1926.

EXHIBITIONS

London, Burlington Fine Arts Club, 1873

Berlin, Kg. Kunstgewerbe-Museum, 1904

Berlin, Graflich Rednernesses, 1906

Lüttich, La Salle de l'Émulation, 1954
La Salle de l’Émulation, Liège, Belgium, L'influence de l'art chinois sur les arts européens au XVIIIe siècle, May 15 to June 6, 1954.

Munich, Residenz, 1958

Dresden, Albertinum, 1959
Albertinum, Staatliche Kunstsammlungen, Dresden, Germany, Der Menschheit bewahrt: Schätze der Weltkultur - vom Altertum bis zur Gegenwart. May 8 to August 30, 1959.

Dresden, Zwinger Palace, 1996
Zwinger Palace, Staatliche Kunstsammlungen, Dresden, Germany, Johann Gregorius Höroldt 1696-1775 und die Meissener Porzellanmalerei, August 4 to October 30, 1996.
A MEISSEN WHITE PORCELAIN FIGURE OF A SEATED PAGOD, CIRCA 1715

the loosely robed and smiling figure modelled seated with his right hand resting on his raised right knee, engraved Japanese Palace inventory number "220 W".

Height: 3¼ in.; 9.5 cm

PROVENANCE
The Royal Collections of Saxony, Japanese Palace, Dresden; Margarethe (née Knapp, 1878-1949) and Dr. Franz (1871-1950) Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 2 in black); Dr. Fritz Mannheimer (1890-1939), Amsterdam & Paris, inv. no. Por. 142 (acquired between 1936 and 1939); Dienststelle Mühlmann, The Hague (acquired from the estate of the above in 1941 on behalf of the Sonderauftrag Linz for the proposed Führermuseum); On deposit at Kloster Stift Hohenfurth; On deposit at Salzbergwerk Bad Aussee; Recovered from the above by the Allied Monuments Officers and transferred to the Central Collecting Point Munich (MCCP inv. no. 2367/31); Repatriated from the above to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021.

EXHIBITED
Liège, La Salle de l’Emulation, 1954, no. 45

LITERATURE

A pagoda figure of a different model with enamel decoration bearing the same inventory number was in the Collection of Marian and Michael Sabee, sold, Sotheby’s New York, November 10, 2006, lot 176. A white pagoda figure bearing this inventory number, of a third varying model, seated on a mat with a teapot and bowl, was sold, Sotheby’s London, November 7, 1972, lot 113. An identical white model, engraved with the inventory number N:87/W from a Swiss collection was sold at Christie’s, London, February 21 2005, lot 3.

$ 5,000-7,000

Note:
Full provenance for lot 1 is cited above. For full provenance for lots 2-117 see sothebys.com/oppenheimer
AN EARLY MEISSEN GILT PORCELAIN
FIGURE OF A SEATED PAGOD, CIRCA 1715

modelled seated, wearing loose gilt-patterned robes and a
gilt pendant, his right knee drawn up and supporting his right
hand, a teabowl and saucer decorated in gilt resting on his
fingertips, unmarked.
Height: 3¾ in.; 9.5 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna,
bearing label (no. 268 in red);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 166;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to
Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in
1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz
Oppenheimer in 2021

EXHIBITED
Liège, La Salle de l’Emulation, 1954, no. 46

LITERATURE
Kieslinger, 1941 II, p. 19, cat. no. 93
De Borghgraef d’Altena, exh. cat., 1954, no. 46
den Blauwen, 2000, p. 421, cat. no. 307
First produced in Böttger stoneware from approximately
1711 and in porcelain by about 1713, pagoda figures are
recorded in the first inventory of Augustus the Strong’s
porcelain collection. In the 1721 Inventarium über das Palais
zu Alt-Dresden, which lists the contents of the Holländische
Palais, later to become the Japanese Palace, 6 examples are
recorded under numbers 87 and 88 respectively, published in
Böttgersteinzeug Böttgerporzellan, 1969, p. 46. Several dozen
pagodas are listed in the warehouse inventories of Dresden and
Leipzig in 1719; see Pietsch and Banz, 2010, pp. 170-71, cat. no.
13, where two similar figures modelled with teawares, from the
Porzellanammlung, Dresden are illustrated.
By 1927, the Oppenheimers owned 32 pagoda figures of various
models (Scheer van Carolusfeld, 1927, nos. 1-29, 32-34.)
and continued to acquire examples after their catalogue
was published. They were subsequently acquired by Fritz
Mannheimer and later sold, Fred. Muller, Amsterdam, October
$ 6,000-8,000
A MEISSEN ENAMELLED FIGURE OF A SEATED PAGOD, THE PORCELAIN CIRCA 1720, THE DECORATION CIRCA 1730

modelled wearing a colorful flower-patterned robe, his right fist resting upon his raised knee, unmarked.
Height: 3½ in.; 8.9 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 287 in red);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 161;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 18, cat. no. 88
den Blaauwen, 2000, p. 422, cat. no. 309

The collection of Fritz Mannheimer in situ, 1940, courtesy Noord-Hollands Archief, archief Rijksmuseum en rechtvoorgangers te Amsterdam (toegang 476), inv.nr. 2142

Japanese Palace. The 1721 inventory lists under no. 88: 6 Stk. do. Kleine 3 1/2 Zoll hoch (6 ditto small (seated pagodas with open mouths) 3 1/2 Z (dol) hoch), published in Böttgersteinzeug Böttgerporzellan, 1969, p. 46. A white figure bearing this number was sold at Phillips, London, June 9, 1999, lot 124. The 1721 inventory also lists under no. 90 an elaborate pierced porcelain pavilion featuring the same figure model, still retained in the Porzellanammlung, Dresden, inv. no. PE 2186 illustrated in Pietsch, 1996, p. 65 alongside a close Kangxi prototype.

$ 7,000-10,000
AN EXTREMELY RARE BÖTTGER ENAMELLED AND GILT BLACK-GLAZED RED STONEWARE TANKARD, WITH SILVER-GILT MOUNT, CIRCA 1711-15, THE MOUNTS ABRAHAM III WARNBERGER, AUGSBURG, 1732-34

cold-painted and gilded, in the workshop of and probably by Martin Schnell, around the black-glazed exterior of the cylindrical body with two cranes before buildings in a rocky landscape, figures of a lady and four children, one carried on the back of another, flowering prunus and chrysanthemum issuing from rockwork and a group of scrolls standing in a pot near a rectangular box, the flattened handle with band of pendant calyces, mounted with a hinged silver-gilt cover with a pierced cartouche-shaped thumbpiece, the finial formed as a bunch of grapes resting in a bed of leaves within a chased border of strapwork suspending further bunches of grapes, mount with maker’s mark AW as ligature in an oval for Abraham III Warnberger (1670-1753).

Height: 7⅛ in.; 20 cm

PROVENANCE
PROVENANCE:
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (by 1927) (no. 35 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 177;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 35, pl. 9
Kieslinger, 1941, no. 346
Schnorr von Carolsfeld & Köllmann, 1956, p. 47, fig. 18
Holzhausen, 1960, fig. 7
den Blaauwen, 1962, fig. 3
Ducret, 1962, pl. 2
Meister & Reber, 1982, fig. 1
Sonnemann & Wächtler, 1982, fig. 124 (color)
den Blaauwen, 2000, pp. 23-25, cat. no. 5

$ 70,000-100,000

Martin Schnell and Lacquer

Regarded as one of the greatest lacquerers of early 18th century Europe, Martin Schnell (ca. 1675-1740) was active in Berlin from 1703 to 1709, following which he was appointed to the position of Hoflackierer to the court in Dresden in January 1710, where he applied lacquer decoration to furniture, room decoration and even tournament equipment. On January 22 of that year, Böttger wrote to the King, “the glaze [of the stoneware] has also achieved perfection, and is preferred by true connoisseurs to the Indian lacquer and the lacquerer Schnell employed by your Majesty expressed his special pleasure at this, and regards himself as very fortunate to have been taken into your Majesty’s service,” Loesch, p. 128.

The Meissen-factory inventory of August 3, 1711, lists among the fired beer tankards one example with a black-glaze, ‘1 hohen Beier Krug (schwarz glassurt)’, Boltz, 1982, p. 35.

Manufactury Inspector Johann Melchior Steinbrück included in his 1712 report: “...Apart from this, he [inventor Böttger] has coated some of the red ware with a black glaze, and thus again produced a completely new kind of porcelain such as has not been seen from India... and has partly had it lacquered in gold and paints, which has given it a very attractive appearance.” Anette Loesch in, Dirk Syndram and Ulrike Weinhold (ed), Böttger Stoneware, Johann Friedrich Böttger and Treasury Art, Munich, 2009, p. 123.
The Höllandisches Palais

Augustus the Strong began acquiring lacquer and other exports from Asia, including black-glazed Chinese porcelain, to furnish the Dutch Palace (Höllandisches Palais; later known as the Japanese Palace) and it is here that the black-glazed stonewares from the factory were sent. He collected with some urgency, in part to have the interiors ready for the 1719 wedding of his son, Friedrich August, later Augustus III of Poland, and Maria Josepha of Austria.

The early palace had a Corps de Logis, which comprised a two floors, a cellar and an attic, and two side buildings, all decorated in the Dutch taste, with exotic wall coverings, lacquered woodwork, and mirrors. The ground floor rooms had painted or lacquer wall coverings interspersed with mirrors and Chinese and Japanese porcelain displayed on brackets, shelves and over doors. Each room held a specific type of porcelain, described as “green” (famille-verte) or “red” Chinese (meaning iron-red decoration). Rooms for porcelain termed “Krack,” “indianish,” and “Japanisch” are indicated, and there were two rooms of white porcelain, one of Asian wares and the other with Meissen porcelain. The upper (main) floor had even grander porcelain rooms devoted to larger porcelains, whether garnitures of vases or standing figures of Guanyin. One room was decorated with blue-and-white textiles, lacquer furniture and brackets displaying Meissen porcelain; another had a green interior but no porcelain and yet another room had yellow and white textiles on the walls and black lacquer vases and boxes on display. A room with green and white wall coverings had brackets with white Meissen porcelain. A large central room or “Salon” with glass doors opening onto a balcony, had wall coverings embellished with serpentine columns in gold and silver and other woven ornaments, mirrors, and a history painting on the ceiling but no ceramics; this was the location of the state dinner held on Sept. 10, 1719. Green embroidered tapestries from Berlin were mounted on the walls of a room where Meissen stoneware was exhibited. There were two rooms with red wall hangings, one for the state bed and the other exhibited the king’s collection of Chinese carved soapstone figures. There were ‘show kitchens’ located in the cellars where Asian porcelain table services were displayed. Such show kitchens were common to other pleasure palaces, and a rare survivor is found at Schloss Favorite today. In conjunction with the royal wedding, the Kunstkammer was moved from the castle to the top floor of the Palace and silver chandeliers and other fittings were temporarily installed in some of the rooms.

The Royal Collection of black-glazed stoneware was first listed in the 1721 inventory of the Höllandisches Palais under Schwartz Indianischen und Schwartz laquirten roth Sächß. Porcelain. The heading suggests that both black-glazed stoneware and black-glazed Asian porcelain were inventoried as a group and likewise exhibited together on the upper floor in the yellow and white room.
Surviving pieces

In total only five black-glazed tankards with cold polychrome painting and gilt decoration appear to survive, which all depict Chinoiserie figures. The surviving examples are listed in Cassidy-Geiger, 2004, pp. 50-51. A second was in the collection of Felix Kramarsky, sold, Parke-Bernet, New York, January 10, 1959, lot 681, now in the Museum of Fine Arts, Boston, acc. no. 1983.607; a third is in the Kunstgewerbemuseum, Berlin, indent. no. K 1350; a fourth, with a black-glazed cover, was in the C. H. Fischer Collection, Dresden, sold, Gallery Helbing, Munich, May 13-15, 1918, lot 447; and the fifth, with a black-glazed cover, was sold at Sotheby’s London, December 6, 1955, lot 108.

While the immediate print source for the painted scenes is not yet identified, it likely derives from engravings by Petrus Schenk the Younger. The cluster of pagoda buildings seen on the present lot bear strong resemblance to a black-glazed pilgrim bottle and cover in the Metropolitan Museum of Art, New York, acc. no. 43.100.38a, b; and a pair of beaker vases in The Royal Collections of Sweden, inv. no. HGK Porslin 958/959.
A BÖTTGER POLISHED RED STONEWARE HAUSMALER TANKARD, WITH SILVER MOUNTS, CIRCA 1715-20, THE DECORATION, PROBABLY CIRCA 1725-40, THE MOUNTS CONTEMPORARY

Decorated in the Seuter workshop, Augsburg, in Goldchinesen style, with figures paying homage to a seated dignitary feeding a spotted dog, flanked at both ends of the stepped scrollwork bracket by birds and fruiting branches below a C-scroll border on the rim, the footrim applied with a silver mount cut with a band of stiff leaves, the flattened hinged cover chased with strapwork within a medallion between the script initials C.C.V.L. and E.E.S.V.L. and affixed with a ball thumbpiece, the mounts probably North German, apparently unmarked.

Height: 8¾ in.; 21.8 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (by 1927) (no. 36 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 178; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 36, pl. 9
Kieslinger, 1941, no. 347
Honey, 1954, p. 179, n. 23
Blackburn, 1957, pp. 36-37
den Blauwen, 2000, pp. 26-27, cat. no. 6

As noted by den Blauwen, figures from the gilt scene appear on the exterior of the saucer included in the Oppenheimer Collection (lot 21). The figure with a pointed hat also appears on the Hausmaler tankard (lot 15). Ducret, op. cit. 1971, attributes a series of objects featuring this figure to the Augsburg Hausmaler Seuter, on the grounds that it bears similarities to a waste bowl signed by the decorator. Ducret illustrates nine further pieces decorated with the figure wearing a pointed hat and holding a basket, as well as a factory polychrome-decorated chamber pot, which suggests a print source was used (pp. 120-25, 160, figs. 72-81, 154).

Relatively few gilt-decorated Böttger stoneware tankards survive. A polished example with a hinged stoneware cover, decorated in gilding with Chinoiserie figures, is illustrated by Ducret, ibid., p. 125, fig. 80. A second, similarly gilt, with pewter mount, is in the Gardiner Museum, Toronto, obj. no. 83.1.574, and a Kapuzinerbraun-glazed tankard, similarly gilt, was in the Baron Erich von Goldschmidt-Rothschild (1899-1987), included in his sale at Hermann Ball & Paul Graupe, Berlin, March 23-25, 1931, lot 581, taf. 84.

$ 20,000-40,000
Cross-section of the Japanese Palace, ca. 1722-27 (SächsStA-D, 10006 Oberhofmarschallamt, Cap. 02, No. 11)
A VERY RARE MEISSEN AUGUSTUS REX UNDERGLAZE-BLUE AND WHITE BEAKER VASE, CIRCA 1725

the Gu-shaped vase painted on each side of the flaring neck with either a bird or a caterpillar upon a flowering branch beneath a foliate scrollwork border around the rim and above the slightly swelling mid-section painted with seated and standing figures in a continuous landscape, painted above the foot with birds and insects amidst flowering branches issuing from rockwork, AR mark in underglaze-blue.
Height: 12¼ in.; 31.1 cm

PROVENANCE
The Royal Collections of Saxony, Japanese Palace, Dresden; Perzellan und Waffen aus den Kgl. Sächsischen Sammlungen in Dresden, Rudolph Lepke’s Kunst-Auctions-Haus, Berlin, October 7-8, 1919, lot 219; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 42 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 185 a/b; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 42, pl. 12
Kieslinger, 1941 II, p. 20, cat. no. 105
Schönberger, 1953, p. 13, 34, n. 13
Honey, 1954, p. 71, 183, no. 63 pl. X
Schnorr von Carolsfeld & Köllmann, 1956, p. 96, fig. 56
den Blaauwen, 1962, fig. 6
Jedding, 1971 and 1979, fig. 62
den Blaauwen, 2000, pp. 40-41, cat. no. 15

$ 50,000-70,000

The present lot and lot 7 illustrated in the auction catalogue, Perzellan und Waffen aus den Kgl. Sächsischen Sammlungen in Dresden, Rudolph Lepke’s Kunst-Auctions-Haus, Berlin, 1919

58 SAMMLUNG OPPENHEIMER: IMPORTANT MEISSEN PORCELAIN
A brief but informative summary of the development of underglaze-blue decoration at the Meissen porcelain factory is provided in Santangelo, 2018. The author explains on p. 89 that it was of paramount importance to Augustus the Strong that his factory be successful in achieving the brilliant underglaze-blue decoration of the Asian porcelains in his collection. And so, a prize of 1,000 thaler was to be awarded to whomever could solve the complex issues of firing blue under the glaze.

In 1720, the arcanist David Köhler (1683-1723) succeeded in overcoming these issues by adapting the porcelain paste. Köhler had come to Meissen from Freiberg and by 1704 was working with Johann Friedrich Böttger in the Albrechtsburg at Meissen. Following Böttger’s death in 1719, he was appointed to the position of factory Obermeister. It was at this same time that he also embarked upon the experimental work that would ultimately result in the factory’s ability to successfully produce the underglaze-blue decoration on Meissen porcelain that Augustus the Strong so desired.

The King’s appetite for blue and white porcelain is perhaps best presented in the infamous exchange in April and May of 1717 in which Augustus acquired 151 Chinese blue and white pieces owned by Frederick William I of Prussia (90 pieces from Schloss Oranienburg, and 61 from the Schloss Charlottenburg), in exchange for 600 mercenary soldiers from his own army. By 1927 the Oppenheimers owned three further underglaze-blue Augustus Rex vases, comprising a pair of monumental baluster vases and a single vase (64.5 and 64.8 cm) (Schnorr von Carolsfeld, 1927, nos. 38-40). One of the pair (no. 39) is now in the Gutter Collection, attributed to painter Johann Caspar Ripp, illustrated in Santangelo, op. cit., pp. 90-91, no. 23. According to the catalogue entry, this vase was possibly sold by Mannheimer, along with other duplicates and pieces deemed lacking in quality or condition, between the time he acquired the collection in 1936 and his death in 1939. Indeed the vase, which has a reduced neck, was not photographed with the pair in 1927. Prior to the Gutter Collection, the vase was in the Frederick J. and Antoinette H. Van Slyke Collection, Baltimore, Maryland, sold, Sotheby’s New York, September 26, 1989, lot 3. The pairing vase (no. 38) was sold in the Mannheimer sale, Frederik Muller & Cie, Amsterdam, October 34-35, 1952, lot 285. The single vase (no. 40), also likely painted by Ripp, is illustrated in Ernst Zimmermann, 1926, taf. 9, but by 1952 was badly damaged, and was sold together with the previous vase in the same lot.
A VERY RARE MEISSEN AUGUSTUS REX UNDERGLAZE-BLUE AND WHITE BEAKER VASE, CIRCA 1725

similarly decorated to the preceding lot, AR mark in underglaze-blue.
Height: 12 in.; 30.3 cm

PROVENANCE
The Royal Collections of Saxony, Japanese Palace, Dresden; Perzilliane und Waffen aus den Kgl. Sächsischen Sammlungen in Dresden, Rudolph Lepke’s Kunst-Auctions-Haus, Berlin, October 7-8, 1919, lot 220; Margarethe and Dr. Franz Oppenheimer, bearing label, Berlin & Vienna (by 1927) (no. 41 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 185 a/b; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolisfeld, 1927, no. 41/42, pl. 12
Keesingcr, 1941 ii, p.20, cat. no. 103
Schönberger, 1953, p.13, 34, n. 13
Honey, 1954, p. 71, 183, no. 63 pl. X
Schnorr von Carolisfeld & Köllmann, 1956, p. 96, fig. 56
Eisenbrau, 1962, fig. 6
Jedding, 1971/79, fig. 62
den Blaauwen, 2000, pp. 40-41, cat. no. 15
See the note to the preceding lot.

$ 50,000-70,000
A MEISSEN TEABOWL AND SAUCER, CIRCA 1725-30

Decorated in Goldchinesen style, perhaps at the Meissen factory, on the front of the teabowl with a building and rockwork flanked by figures, one holding a tethered bird and the other holding a parasol; the reverse with a figure offering fruit to a bird perched atop fencing; the saucer similarly decorated with a large building flanked by figures, unmarked.

Diameter of saucer: 4¾ in.; 12.2 cm

PROVENANCE

PROVENANCE:
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 71 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 197;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE

Schnorr von Carolsfeld, 1927, no. 71, pl. 16
Kieslinger, 1944 II, p. 20, cat. no. 122
Den Blaauwen, 2000, p. 212, cat. no. 131

A teapot in the Porzellanammlung, Dresden, with similar decoration and bearing KPM and crossed swords marks, is cited by den Blaauwen, 2000, p. 222, where the author raises the question as to whether this provides a basis for attributing similar decoration on Meissen pieces to the factory.

Two teabowls and saucers with the same scenes and likely from the same service as the present lot, were sold at Lempertz, Cologne, October 16-18, 1928, lots 641-42. The first, sold again at Christie’s London, February 24, 1997, lot 388 (part), the latter (unillustrated) is probably the example that sold at Sotheby Parke-Bernet Inc., New York, May 14, 1970, lot 254. The Oppenheimer Collection originally included a hexagonal tea canister, likely from the service or by the same hand, unusually decorated with alternating gilt and silver panels. It subsequently entered the Mannheimer Collection and was later sold at Frederik Muller & Cie, Amsterdam, October 14-21, 1952, lot 430-438.

$ 2,000-3,000

decorated in Gold/Goldenes style, in Augsburg, with a tethered donkey standing on a raised platform and wearing a fool's cap amidst figures and trees within a dentil-edged quatrefoil cartouche, the handle flanked by smaller vignettes of figures beneath trees, above and below narrow scrollwork borders, the hinged mount chased with foliate scrollwork and with a pailette thumbpiece, the mounts marked Augsburg; maker's mark EA for Elias Adam.

Height: 6½ in.; 17 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (by 1927) (no. 44 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 188;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927 , no. 44, pl. 14
Kieslinger, 1941 II, p. 20, cat. no. 108
den Blaauwen, 2000, p. 202, cat. no. 120

It is noted by den Blaauwen that the Seuter family did not generally incorporate cartouches in their gilt decoration, as seen on the present tankard. A Hausmaler tankard with a shield shape cartouche is in the Kunstsammlungen & Museen, Augsburg; and a part-coffee service with cartouches is in the Spindelwald-Museum, Lübbenau, illustrated in Duret, 1971, p. 184, abb. 198 and pp. 238-40, abbs. 314-318.

$ 10,000-15,000

Elias Adam, Silversmith

Elias Adam became a master in Augsburg in 1703, and spent the first part of his career specializing in mounting in silver and silver-gilt various precious materials: carved agate, ruby glass, painted enamels, carved ivory, even ostrich shells. Around 1720 he was mounting Augsburg-decorated faience, including pieces from the workshop of Bartholomaus Seuter. This connection may have brought him to the attention of the Dresden court, who started having Adam mount their new precious material, the “white gold” of Meissen, around 1722 – the same year the factory began commissioning the Seuter workshop to decorate its white porcelain with gilded decoration.

For the rest of the 1720s, Adam’s workshop production was almost exclusively mounts for Meissen porcelain, particularly coffee pots and tankards. On the latter form, he displayed a sophisticated French-influenced Régence style, with chased interlace strapwork on matted grounds. Adam finished not just Augsburg-decorated pieces but also factory-decorated items, and mounted more Meissen than any other silversmith of the period. His work for Dresden tapered off after 1729, when the factory began sending less to Augsburg for gilding, but the backstock of locally-decorated pieces kept him occupied, and he continued to supply some mounts, and spoons for cased sets, through the 1730s.

For a further discussion of the work of Elias Adam, see sothebys.com/oppenheimer
A MEISSEN HAUSMALER ARMORIAL TEABOWL AND SAUCER, THE PORCELAIN CIRCA 1720-25, THE DECORATION SLIGHTLY LATER

each decorated, in the Seuter workshop, Augsburg, in Goldchinesen style, with the arms of Johann Wilhelm Widmann, and a small panel of Chineserie figures at various pursuits above gilt-scroll brackets, the interior of the teabowl with a vignette of a bird perched on a branch, the rims with gilt-scrollwork borders, the saucer with numeral 3 2/3. in lustre.

Diameter of saucer: 4¾ in.; 12.4 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (traces of illegible numeral in red);
Dr. Fritz Mannheimer, Amsterdam & Paris;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch state to the Kunstmuseum Den Haag by 1953;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

The arms belong to Nuremberg doctor Johann Wilhelm Widmann (1690-1743), who married Anna Magdalena Engelland (1691-1741) in Nuremberg on December 3rd, 1720. Widmann was admitted in June 1717 to the Sacri Romani Imperii Academia Caesareo-Leopoldina Naturae Curiosorum, now the German National Academy of Natural Sciences or Leopoldina, and served as “Director Ephemeridum” of their journal in 1735. Additionally, Widmann earned the distinctions of chief physician for the city of Nuremberg, imperial physician and councilor, and count palatine, serving as a mediator between the Academy and the court.

A teapot and two teabowls and saucers from this service are in the Germanisches Nationalmuseum, Nuremberg, inv. nos. Ke567-568a, and a waste bowl is in Museum für Kunst und Gewerbe, Hamburg, illustrated in Ducret, 1971, pp. 134-35, abbs. 98-101, where the author attributes them to Abraham Seuter. The teapot, teabowls and saucers were formerly in Georg Adolf Remé Collection, Hamburg, sold, Hans W. Lange, Berlin, April 7-9, 1938, lot 661.

$ 1,000-1,500

affixed with two gilt shell-form handles, decorated, probably in the Seuter workshop, Augsburg, in Goldchinesen style, around the exterior of the box and the cover with vignettes of figures at various pursuits, with gilt scrollwork-edged rims, script letter B mark in lustre.

Height: 2¾ in.; 7.3 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (partially legible number 302(?) in red);
Dr. Fritz Mannheimer, Amsterdam & Paris;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch state to the Kunstmuseum Den Haag by 1953;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

A variation of this form, raised on three paw feet and painted with polychrome Chinoiserie panels is illustrated in Ducret, Band I, Braunschweig, 1971, p. 263, abb. 356, where the author attributes the decoration to Elizabeth Wald. A further Goldchinesen example of this rare form, lacking its cover, was sold at Sotheby’s New York, December 8, 1989, lot 42.

$ 1,500-2,500

A MEISSEN HAUSSMALER WASTE BOWL, THE PORCELAIN CIRCA 1720-25, THE DECORATION SLIGHTLY LATER

decorated, in the Seuter workshop, Augsburg, in Goldchinesen style, around the exterior of the bowl and in the centre of the interior with four vignettes of figures at various pursuits above swags beneath the gilt scrollwork-edged rim.

Diameter: 6¾ in.; 17.2 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 51 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 191;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch state to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 51, pl. 17
Kieslinger, 1941, no. 325
den Blaauwen, 2000, p. 208, cat. no. 126

$ 3,000-5,000
A MEISSEN HAUSMALER COFFEE POT AND COVER, CIRCA 1720-25

Decorated in Goldchinesen style, probably in the Seuter workshop, Aursburg, on both sides with shaped panels of figures at various pursuits in gardens, between fluted borders above the foot and below the rim, repeated on the cover, the finial and handle mounted with a silver chain.

Height: 8¼ in.; 20.6 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 50 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 191 a;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch state to the Kunstmuseum Den Haag by 1953;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 50, pl. 17
A coffee pot with silver mounts by Elias Adam, with very similar goldchinesen arched panels is illustrated in Ducret, 1971, p. 198, abb. 223, sold at Sotheby’s London, Property of the Trustees of the later Field-Marshal, the Rt. Hon. Lord Methuen, May 22, 1951, lot 138. A detail image of another Hausmaler piece bearing the monogram mark seen on this lot, combined with other lustre marks, is illustrated in Ducret, 6th ed., p. 254, abb. 341d.

$ 4,000-6,000

decorated in gilding, in Augsburg, with three vignettes of riverscape scenes enclosed within trees above linked foliate scroll- and strapwork panels, similarly decorated on the domed cover, the spout, double-scroll handle, stepped foot and finial richly gilded, and the hinged silver-gilt mounts cut with stiff leaves and affixed with a scroll thumbpiece, II or JJ cursive mark in red lustre, the mount to cover marked Augsburg, maker’s mark EA for Elias Adam.
Height: 9½ in.; 23.8 cm

PROVENANCE
Kommerziernrat Jacques Mühsam (1857-1930), Berlin, his sale, Glückselig, Vienna, April 27-30, 1925, lot 19; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (by 1927) (no. 45 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 189; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927 , no. 45, pl. 15
den Blaauwen, 2000, pp. 204-05, cat. no. 122

$ 8,000-12,000

The unusual decoration of shaded landscapes is comparable to a Hausmaker part-tea and coffee service in the Spreewald-Museum, Lübbenau, the silver-mounted coffee-pot of the same baluster shape as the present lot, marked with lustre monogram Kg; and a bourdaloue in the Bavarian Nationalmuseum, Munich, illustrated in Ducret, 1971, Band I, pp. 238-42, 244, abs. 314-323 and 325, where the author attributes them to Abraham Seuter. A Meissen Hausmaker part-tea and coffee service, decorated in this uncommon manner was sold at Christie’s London, November 25, 2014, lot 75.

For silversmith Elias Adam, see the note to lot 9.
decorated in Goldchinesen style, probably in the Seuter workshop, Augsburg, with a continuous scene of an attendant pushing a figure seated in a canopied cart with his pet monkey and reaching for a child held out in the hands of a woman before him, flanked by further figures beneath trees in a fenced and terraced garden, supported on an ornate foliate scrollwork panel between narrow scrollwork borders at the rim and foot, the centre of the hinged cover chased with a scroll- and diaperwork medallion within a similar border around the edge and affixed with a double scroll thumbpiece terminating in lions’ heads, silver-gilt cover marked Augsburg, date letter A, maker’s mark EA for Elias Adam.
Height: 7¾ in.; 18.8 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (by 1927) (no. 70 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 196;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 70, pl. 22
Kieslinger, 1941, no. 348
den Blaauwen, 1962, fig. 4
Ducret, 1967, p. 12, fig. 22
Ducret, 1971, p. 26, fig. 162 (attributed to Abraham Seuter)
den Blaauwen, 2000, pp. 203-04, cat. no. 121
A silver-gilt mounted tankard with a near identical gilt scene was sold at Sotheby’s London, March 9, 1965, lot 161, illustrated in Ducret, 1971, figs. 165-66. Another is in the Henry H. Arnhold Collection, The Frick Collection, New York, illustrated in Cassidy Geiger, 2008, p. 599, no. 295. A waste-bowl with the same gilt figures was in the Georg Adolf Remé Collection, Hamburg sold, Hans W. Lange, Berlin, April 7-9, 1938, lot 659, later sold at Sotheby’s Monaco, May 26, 1980, lot 372. Ducret, illustrates factory wares decorated in colours using the same figuration which he believes to be the models for the Augsburg painter, figs. 161, 163-64, including a coffeepot from the Hans C. Syz Collection, in the Smithsonian, acc. no. 1982.0796 and a teapot in the Metropolitan Museum of Art, New York, acc. no. 42.205.70a, b. The ultimate source is likely the engraving by Arnoldus Montanus, Gesantschappen aem de Kaisaren von Japan, der Ostindischen Kompagnie, Amsterdam, 1670, p. 161, though probably through an intermediary Chinoiserie print.
For silversmith Elias Adam, see the note to lot 9.
$ 15,000-25,000

Alternate view
A MEISSEN HAUSMALER BROWN-GLAZED HEXAGONAL TEA CANISTER AND COVER, CIRCA 1730
decorated, in Goldchinesen style, with alternating panels of figural vignettes above scrollwork and birds in branches within gilt moulded borders, crossed swords mark in blue. Height: 4 in.; 10.2 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (by 1927) (no. 68 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 194; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 68, unillustrated
Kieslinger, 1941 II, p. 20, cat. no. 111
den Blaauwen, 2000, p. 240, cat. no. 128
A brown-glazed octagonal form sugar box with similar gilt-decoration of Chinoiserie figures and birds was in the West Collection, New York, sold, Christie’s New York, October 17, 2017, lot 738.
$ 3,000-4,000

A MEISSEN HAUSMALER BROWN-GLAZED GILT-GROUND TEAPOT AND COVER, CIRCA 1740-35
decorated in Goldchinesen style, in Augsburg, covered in gilt-reserving a scroll-edged trefoil panel on either side depicting figures at various pursuits in gardens, crossed swords mark in underglaze-blue. Height: 3¾ in.; 9.5 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 246 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 202; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 20, cat. no. 116
den Blaauwen, 2000, p. 207, cat. no. 124
Siegfried Ducret illustrates a further teapot of this shape and decoration from the Albrecht Collection, Rheinfelden, 1971, p. 227, abb. 290.
$ 5,000-7,000
A MEISSEN BROWN-GLAZED HAUSMALER RECTANGULAR TEA CANISTER AND COVER, CIRCA 1730-35, THE DECORATION SLIGHTLY LATER,
decorated in silver, in Augsburg, on the front and reverse with a Chinoiserie figure seated on a circular draped dais with attendant figures, the sides with a figures facing inwards, one wearing a sword and holding a staff, the other with kneeling over beneath a palm tree, crossed swords mark in underglaze-blue.

Height: 4½ in.; 11.1 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 315 in red);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 207;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 21, cat. no. 120
ducret, 1971, p. 29, fig. 206

Figures from the scenes on the present lot feature on three recorded polychrome Hausmaler Meissen porcelains illustrated in ducret, 1971, fig. 205, 207-08, comprising a fluted bowl from the Gustav and Charlotte von Klemperer Collection, Dresden (Schnorr von Carolsfeld, 1928, no. 812); a square-shaped sake bottle; and a tankard from the Pauls Collection, later sold at Christie’s Geneva, November 14, 1988, lot 100. Both figural scenes appear on a pair of square-shaped sake bottles from the Maurice de Rothschild Collection, sold, his (anon.) sale, Christie’s London, March 28, 1977, lot 37.

Schnorr von Carolsfeld, ibid., p. 221, speculated the painter of the Klemperer bowl was based in Dresden or Bayreuth. The style of painting seen on the abovementioned pieces has traditionally been attributed to the Hausmalern Johann Philipp Danthöfer and Christian Daniel Busch, who both worked in Bayreuth. The figures must have been inspired by engravings, which have yet to be identified.

$6,000-$8,000

decorated in silver, in Augsburg, on the front with a bearded figure carrying a boy on his back walking behind another boy holding a mug aloft and on the reverse with a figure carrying a scroll and a basket of flowers atop a pole seated astride a stag led by a boy holding a horn, mounted with a hinged silver-gilt cover, crossed swords mark in underglaze-blue. Dreher’s mark II or IIi to footrim, the hinge struck twice with a Dutch control mark for 1853-1905.

Height: 7½ in.; 20 cm

PROVENANCE
Generaldirektør Ole Olsen (1863-1943), Copenhagen, no. 1508;
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 73 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 199;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnitz & Olsen, 1924, no. 1508, pl. 54
Schnorr von Carolsfeld, 1927, no. 73, pl. 24
Kieslinger, 1941 II, p. 20, cat. no. 113
Honey, 1954, p. 185
Wark, 1957, p. 24
Rückert, 1966, p. 65
den Blaauwen, 2000, pp. 206-07, cat. no. 123

According to the catalogue entry by den Blaauwen, 2000, p. 207, brown-glazed Meissen coffeepots are first mentioned in the factory reports of September 7, 1726, though brown-glaze is produced at least by 1721-22, as at this time six dishes painted with underglaze-blue river scenes, with brown reverses, are recorded in the Royal Collection at Dresden; see the dish from the collection of Henry H. Arnhold, sold at Sotheby’s New York, October 24, lot 392. The scene of a figure with a boy on his back appears on a Meissen factory-decorated tea caratser in the Wark Collection, catalogue, 1984, p. 143, cat. no. 205. The small boy leading a stag is seen, in gilding, on a Böttger (?) stoneware tankard that was in the Gustav von Gerhardt, Budapest, sold, Rudolph Lepee’s Kunst-Auctions-Haus, Berlin, November 9-11, 1911, lot 181. Further pieces, decorated with the same figures, are listed by den Blaauwen, which suggests a print source was used as a source, as yet unidentified.

$4,000-$6,000
A MEISSEN POWDERED LILAC-GROUND GOLDCHEINESE TEAPOT AND COVER, CIRCA 1730-35

decorated on either side of the teapot with a Chinoiserie figural vignette in tooled gilt against a powdered lilac ground, similarly decorated with smaller vignettes on the cover, the handle and spout, painted with Kakiemon flower sprigs, and the gilt initial of the cover all mounted with a silver-gilt chain, crossed swords mark in underglaze-blue.
Height: 3 ¾ in.; 9.6 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 316 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 208; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 54, cat. no. 368
den Blaauwen, 2000, p. 208, cat. no. 125
den Blaauwen concludes that this is factory decoration noting the similarity of one vignette to a drawing in the Schulz-Codex. The Kakiemon style sprigs would also support this. An oviform tea canister and cover decorated in this manner and almost certainly from the same service was sold at Christie’s Geneva, December 3, 1982, lot 125.

$ 4,000-6,000
A RARE MEISSEN TEABOWL AND SAUCER, CIRCA 1725-30

decorated in tooled gilding around the dark brown-black iridescent glazed exteriors, in Goldchinesen style, with continuous scenes of figures at various pursuits amongst trees, grasses and rockwork beneath birds and insects in flight, the teabowl with a winged mythical beast, the interiors brightly painted in underglaze-blue and enamels, heightened in gilding, with ruyi-edged floral roundels within borders of flowering branches at the rim edges, crossed swords marks in underglaze-blue.

Diameter of saucer: 5¾ in.; 13.8 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 69 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 195; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Looted by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021.

LITERATURE
Schnorr von Carolsfeld, 1927, no. 69, pl. 21
Pazaurek, 1928, p. 232
Kieslinger, 1941, no. 383
Blackburn, 1957, pp. 36-37
Ducret, 1971, p. 21, fig. 83
den Blaauwen, 2000, pp. 48-49, cat. no. 21

$ 3,000-5,000

The unusual brown/black glaze derives from Chinese porcelain and is rare to find in Meissen porcelain. A teabowl and saucer with the same underglaze-blue and polychrome decoration, though gilt with birds to the exteriors, was in the collection of Geheimrat W., Dresden, sold, Rudolph Lepke’s Kunzt-Auctionshaus, Berlin, February 24-26, 1937, lot 495, and a further teabowl was in the Roy Byrnes Collection, sold at Christie’s London, May 12, 2010, lot 61. Julia Weber, 2013, illustrates a black-glazed bowl gilded with fighting cockerels from the Schneider Collection, Schloss Lustheim, where the author notes that, in all, pieces from only three black-glazed and gilt-services are recorded, citing the present teabowl and saucer and the abovementioned pieces (band II, p. 330, kat. 319). den Blaauwen, 2000, p. 49, cites three cups with the same interior decoration but with incised decoration to the exterior, in the Topkapi Saray Museum, Istanbul.

The gilt decoration on the present lot was attributed by Ducret in 1971, to the Augsburg Hausmaler Seuter, on the grounds that it bears similarities to works signed by the decorator. Ducret illustrates nine further pieces decorated with the figure wearing a pointed hat and holding a basket, as well as a factory polychrome-decorated chamber pot, which suggests a print source was used. This figure and the flanking figures of a crouching man and seated man gesturing to a dog on the saucer also appear on the Oppenheimer Böttger-stoneware tankard (lot 5). Considering the quality of the gilding one can speculate that it was done in the factory.
A MEISSEN SAUCER, CIRCA 1725-30
after a Chinese Kangxi original, decorated in underglaze blue, iron-red and gilding with a scholar on horseback flanked by attendants, one holding a parasol, the other a pole suspending a lunchbox and guqin, before two pagodas in a distant mountainous landscape beneath an iron-red sun, crossed swords mark in underglaze-blue, Dreher’s mark of a cross. Diameter: 4½ in.; 11 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (by 1927) (no. 75 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 210;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Dr. Fritz Mannheimer Collection, Amsterdam, sale, Frederik Muller & Cie, Amsterdam, October 14-21, 1952, lot 412 (7);
F. H. J. Elst Collection, Domburg;
Purchased by the Rijksmuseum in 1968;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 75, pl. 25
Kieslinger, 1941 II, p. 21, cat. no. 122
den Blaauwen, 1962, fig. 14
den Blaauwen, 2000, p. 47, cat. no. 20

A Chinese prototype teabowl and saucer with a slight variation in the pattern, bearing Japanese Palace inventory number N: 634 and a zig-zag line (the symbol applied to blue and white porcelain), is in the Porzellanammlung, Dresden, inv. no. PO 7480 a/b, illustrated in Pietsch and Baroz, 2010, p. 244, cat. no. 174, together with a Meissen copy of the saucer, previously sold at Sotheby’s London, June 4, 1996, lot 61.

$ 1,000-1,500

A RARE MEISSEN IMARI SMALL TEAPOT AND COVER, CIRCA 1730
painted in underglaze-blue and iron-red, heightened in gilding, on either side of the teapot with a building beneath a tree and a fisherman in a mountainous riverscape, and on the shoulder with stylised panels of a floral scroll, a Chinese knot and cloud scrolls, repeated on the domed cover, the curved spout and loop handle with trailing flowers in iron-red, crossed swords mark in underglaze-blue. Height: 3½ in.; 9 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 74 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 209;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 74, pl. 25
Kieslinger, 1941 II, p. 21, cat. no. 122
den Blaauwen, 1962, fig. 14
den Blaauwen, 2000, p. 218, cat. no. 136
den Blaauwen, 2000, p. 218, cat. no. 136

Chinese blue and white teapots of this form are recorded in the 1770 inventory of the Japanese Palace. One such teapot with inventory N: 171, and a zig-zag line (the symbol for blue and white porcelain) is in the collection of the Porzellanammlung, Dresden, inv. no. PO 2681. A Meissen bowl with similar decoration, in the same collection, inventory N: 452, is cited by den Blaauwen, 2000, p. 218. A Meissen blue and white teapot of this form and diminutive size is in the Wark Collection, Pietsch, 2011, p. 97, cat. no. 56. A further Meissen blue and white example was in pre-War collection of Wolfgang von Dallwitz, Berlin (Adolf Brüning, Europäisches Porzellan des XVII. Jahrhunderts, exh. cat., Berlin, 1904, no. 359, pl. XVI.

$ 3,000-5,000
AN EXTREMELY RARE MEISSEN FAMILLE VERTE GOBLET, CIRCA 1725

the bell-shaped bowl supported by a cylindrical knopped stem
on a domed foot, decorated in an atypical palette of enamels,
gilding and Böttger lustre with three robed figures of ladies
standing in a fenced garden, two before a screen and the third
carrying a small child in her arms, the stem with a running child
flying a kite, the foot and the interior of the rim each with a
demi-flowerhead and foliate border, unmarked.

Height: 6 in.; 15.3 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna,
bearing label (by 1927) (remnants of no. 77 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 212;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to
Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in
1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz
Oppenheimer in 2021.

LITERATURE
Schnorr von Carolsfeld, 1927, no. 77, pl. 26
Kieslinger, 1941 II, p. 21, cat. no. 125
Jedding, 1971 and 1969, fig. 63
Meister & Reber, 1980, fig. 8

Only five or six pieces of Meissen porcelain painted in this
distinctive familie verte style appear to be recorded. A (K.P.M)
teapot was in the collections of Erich von Goldschmidt-
Rothschild, Berlin, sold, Hermann Ball & Paul Graupe, Berlin,
March 23-25, 1931, lot 483; and Otto and Magdalena Blohm,
New York, illustrated in Robert Schmidt, Early European
Porcelain as collected by Otto Blohm, 1953, no. 21, pl. 6,
sold, Sotheby Parke Bernet, New York, July 5, 1960, lot 137.


A recently traced Meissen octagonal sugar box, which was in
the Sir Bernard Eckstein Collection, sold, Sotheby’s London,
May 31, 1949, lot 127, and acquired by Asprey, probably
represents a sixth piece painted in this rare pattern.

The form may derive from a Chinese Kangxi blue and white
porcelain prototype, examples of which were in the collection of Augustus the Strong and remain in Dresden today, inv. nos.
PO 2386/2387. The form also exists in Japanese Kakiemon
porcelain, and three are in the historic collection at Burghley
House, Peterborough, inv. no. CE00488/0083.

$ 50,000-70,000
AN EXTREMELY RARE MEISSEN FAMILLE VERTE GOBLET, CIRCA 1725
similarly decorated to the preceding lot, unmarked.
Height: 6 in.; 15.3 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 76 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 211;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 76, pl. 26
Kieslinger, 1941 ii, p. 21, cat. no. 124
den Blaauwen, 1962, fig. 15
Jedding, 1971 and 1969, fig. 61
Meister & Reber, 1980, fig. 8
den Blaauwen, pp. 46-47, cat. no. 19
See the note to the preceding lot.

$ 20,000-30,000
A MEISSEN KAKIEMON ‘HOB IN THE WELL’ DODECAGONAL DISH, CIRCA 1730

Painted with a scene from the life of Shiba Onkô, the youth about to throw a stone at a large jar to rescue his drowning friend, within a trailing floral and foliate border on the brown-edged rim, crossed swords mark in blue enamel, Dreher’s mark of a cross in a circle twice, engraved Japanese Palace Inventory number N=35 W.

Width: 9½ in.; 24.2 cm

PROVENANCE
The Royal Collections of Saxony, Japanese Palace, Dresden; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 81 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 216; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 81, not illustrated
Kieslinger, 1941 II, p. 21, cat. no. 129
den Blaauwen, 2000, p. 237, cat. no. 158

$ 8,000-12,000

Porcelains of this type, primarily copying Japanese Kakiemon models in the Japanese Palace collection of Augustus the Strong and bearing crossed swords marks in blue enamel rather than underglaze blue, were included in a large order negotiated, circa 1729-30, between the Meissen manufactory’s director, the Count of Hoym, and the Paris merchant, Rudolph Lemaire, whose intention it was to offer the pieces for sale in France as their much-in-demand Japanese prototypes. Shortly thereafter, as the King became suspicious of the business arrangement between the Count and Lemaire, Hoym fell out of royal favor and was exiled, Lemaire was detained and eventually deported, and the remaining porcelain in Hoym’s townhouse was ordered seized and incorporated into the Royal Saxon Collection, where the pieces received their Japanese Palace inventory numbers. A comprehensive explanation and discussion of the entire Hoym-Lemaire affair is provided by Julia Weber, in a paper presented at the International Ceramics Fair and Seminar, London, June 16, 2012. “A detective story: Meissen porcelains copying East Asian models. Fakes or originals in their own right?” and published the following year in the Fair’s Catalogue, pp. 41-49.


According to den Blaauwen, op. cit., only one dish bearing this inventory number remains in the Porzellanammlung, Dresden. Two are in the Rijksmuseum, illustrated in den Blaauwen, ibid., nos. 157 and 159, a fourth is in the David Collection, Copenhagen, and a fifth is in Dr Ernst Schneider Collection, Schloss Lustheim. A further dish was sold at Christie’s London, February 25, 1991, lot 170.
A MEISSEN KAKIEMON ‘HOB IN THE WELL’ OCTAGONAL DISH, CIRCA 1730

similarly decorated to the preceding lot, crossed swords mark in blue enamel, engraved Japanese Palace inventory number N=36 W.

Width: 10½ in.; 27.6 cm

PROVENANCE
The Royal Collections of Saxony, Japanese Palace, Dresden; C. H. Fischer, Dresden; his sale, J. M. Heberle, Cologne, October 22-25, 1906, lot 1926, illustrated, bought by Gerhard van Aaken, Berlin, for RM 240; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 80 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 215; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 80, pl. 29
Kieslinger, 1941 II, p. 21, cat. no. 128
Den Blaauwen, 2000, pp. 238-39, cat. no. 160

$ 8,000-12,000

The other two octagonal dishes bearing this inventory number were in the Louis Jay Collection, Frankfurt, sold, Hugo Helbing, Frankfurt am Main, May 31 - June 2, 1934, lot 420, one illustrated, taf. 33. A dish bearing this inventory number later sold at Sotheby’s London, June 14 1983, lot 126 and subsequently entered the Hoffmeister Collection, sold at Bonhams London, May 26, 2010, lot 26.
This dish belongs to the group of Meissen porcelains ordered by the Paris merchant Rudolph Lemaire who intended to sell them as Japanese originals. For a note on Lemaire see lot 26.
28  
A MEISSEN KAKIEMON 'HOB IN THE WELL' SOUP PLATE, CIRCA 1730

similarly decorated to the two preceding lots, crossed swords mark in blue enamel, Dreher’s mark x for Johann Daniel Rehnsch, engraved Japanese Palace Inventory number Ni=75 W. Diameter: 8¼ in.; 22.4 cm

PROVENANCE
The Royal Collections of Saxony, Japanese Palace, Dresden; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 213 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 222; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 22, cat. no. 135
den Blaauwen, 2000, p. 240, cat. no. 162


According to den Blaauwen, op. cit., five pieces bearing the Johanneum number 75 are still retained in the Porcellansammlung, Dresden, and a further plate is in the Museum für Kunsthandwerk, Dresden. A plate bearing this inventory number was sold at Christie’s Geneva, December 3, 1982, lot 150, published in Pietsch, 1993, no. 70.

This plate belongs to the group of Meissen porcelains ordered by the Paris merchant Rudolph Lemaire who intended to sell them as Japanese originals. For a note on Lemaire see lot 26.

$ 5,000-7,000

29  
A MEISSEN TWO-HANDLED CIRCULAR OLIO POT AND COVER, CIRCA 1726-27

decorated in underglaze-blue, enamels and gilding on either side of the pot with a lady holding a long upright stem of flowers beside banded hedges issuing flowering branches and plants beneath a border of floral and scroll motifs on the everted rim, the cover with a running boy holding a flower stem, further banded hedges and a mythical beast, set on either side with an angular handle and raised on three short gilt-heightened feet, unmarked.

Height: 5¾ in.; 14.2 cm

PROVENANCE
Probably the example, Haenert Collection, Halle A. S., sold, Jacob Hecht, Kunst-Auktions-Haus, Berlin, May 23-24, 1927, lot 654; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 228 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 251; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 22, cat. no. 157
den Blaauwen, 2000, p. 216, cat. no. 133
Pietsch & Banz, exh. cat., 2010, cat. no. 203

This form derives from a Japanese prototype, an example of which was acquired for Augustus the Strong’s Collection in 1723. An olio pot of this form and decoration, lacking its cover is in the Dr. Ernst Schneider Collection, Schloss Lustheim, illustrated in Weber, 2013, Band II, p. 56, kat. 35, who illustrates a slightly earlier example of the form and pattern, kat. 34

$ 4,000-6,000
A MEISSEN KAKIEMON HEXAGONAL VASE AND COVER, CIRCA 1729-31

after a Japanese original, painted in a typical palette with three blue and turquoise leaf-edged vignettes, of a woman standing and holding a branch of flowering prunus, birds perched upon bamboo or in flight and cranes in flight or standing beneath a pine, each extending across two sides, the shoulder with three spread-winged birds in iron-red, yellow and gilding on alternating corners painted with birds, flowerheads and tendrils, the vase with crossed swords mark in blue and black Japanese Palace inventory number No: 138. /W. in black, the cover with engraved number.

Height: 12¼ in.; 31.1 cm

PROVENANCE

The Royal Collections of Saxony, Japanese Palace, Dresden; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (by 1927) (no. 79 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 214; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch state to the Kunstmuseum Den Haag by 1953; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021.

LITERATURE

Schnorr von Carolsfeld, 1927, no. 79
den Blaauwen, 2000, p. 223, cited

$ 20,000-30,000

The present vase was included in the 1770 inventory of the Japanese Palace, Dresden, under number 138: “Sechs und zwanzig Stück Eckeckige Flaschen, divers. 13 Zoll hoch, 8 Zoll weit. No. 138. ([twenty-six six-sided bottles (vases), various...]), Boltz, 1996, p. 22.

This vase belongs to the group of Meissen porcelains ordered by the Paris merchant Rudolph Lemaire who intended to sell them as Japanese originals, which were subsequently seized and incorporated into Augustus the Strong’s collection. For a note on Lemaire see lot 26. Most recently vases of this type have been discussed by Weber, 2013, pp. 118-23, who illustrates a Meissen vase with this decoration in the Schneider Collection, kat. no. 108, as well as a pair of Japanese originals mounted with Parisian gilt-bronze mounts of circa 1725-35, in the Musée du Louvre, abb. 20.

A vase of this form and decoration bearing Japanese Palace inventory number 138, remains in the Porzellanammlung, Dresden, inv. no. PE 651, illustrated in Shono, 1973, pl. 58. A pair of gilt-bronze-mounted Meissen hexagonal vases with this decoration was sold at Sotheby’s London, February 9, 1960, lot 163, with one cover catalogued as having an “incised Johanneum mark” (Japanese Palace inventory number). A vase of this form, bearing a caduceus mark, was sold at Sotheby’s New York, October 27, 2001, lot 6, and subsequently at Bonhams London, December 6, 2018, lot 264.
A MEISSEN KAKIEMON FLUTED BEAKER, CIRCA 1730

decorated in a characteristic palette of enamels and gilding on the front with a boy standing, carrying a basket of flowers on his back, and a second boy seated, holding a fan, the reverse with two small birds in flight, crossed swords mark on underglaze-blue, the inner edge of the footrim incised with Dreher’s mark. Height: 2½ in.; 6.4 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 322 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 224; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021.

LITERATURE
Kieslinger, 1941 II, p. 22, cat. no. 137
den Blaauwen, 2000, p. 251, cat. no. 182

$ 2,000-3,000

Meissen beakers and saucers of this type, bearing enamelled crossed swords or underglaze blue caduceus marks, were first intended for the Paris merchant Rodolph Lemaire, who intended to sell them as Japanese originals. The majority were confiscated by Augustus the Strong and integrated into his collection at the Japanese Palace. For a note on Lemaire see lot 26. Beakers of this form and design were recorded in the 1770 Japanese Palace inventory under numbers including 327, 341, 362 and 373. Circular teabowls and saucers painted with these figures are recorded as number 355. From the inventories we can deduce the large quantities in which wares of this type were made; included under number 341: “Neunzehen Stück gerippte und gemuschelte Chocolaten-Becher, einige Defect mit grün und rothen Pagoden gemahlt; 3, Zoll hoch. 3½, Zoll in Diam: und Achtzehen Stück detto Unterschaalen, 1¼, Zoll hoch. 6½, Zoll in Diam.” [nineteen lobed chocolate beakers, some damaged, painted with red and green pagodas... and eighteen ditto saucers...], Boltz, 1996, p. 57, and number 362: “Acht und Dreyßig Stück gemuschelte Theé Copgen, mit Pagoden gemahlt... nebst Acht und Dreyßig Stück detto Unterschaalen... No. 362”, [thirty-eight pieces of lobed teabowls painted with pagodas... with thirty eight pieces ditto saucers]. Boltz, ibid., p. 58.
A MEISSEN KAKIEMON FLUTED CUP AND SAUCER, CIRCA 1730

The quatrefoil cup and saucer, each with a lobed and barbed rim, similarly decorated to the preceding lot, crossed swords marks in underglaze-blue. Width of saucer: 5 1/4 in.; 13.3 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 85 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 220; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 85, pl. 31
Kieslinger, 1941 II, p. 21, cat. no. 133
Den Blaauwen, 2000, p. 250, cat. no. 180

Cups and saucers of this form are more typically found painted with flowers and the 1770 inventory of the Japanese Palace lists such examples: ‘Fünf Dutzend und 4 Stück ovale geschweifte Thée Tassen, mit einem Henkel, mit rothen Vögeln und Blümen gemahlt, 2 Zoll tief, 3 1/4 Zoll in Diam; und Fünf Dutzend und 3 Stück detto Unterschaalen, 1 Zoll tief, 3 3/4; Zoll lang, 5 3/4 Zoll in Diam. No. 365; [five dozen and four oval wavy tea cups, with one handle, painted with red birds and flowers...]; and five dozen and three similar saucers...’, Boltz 1996, p. 58. Two cups and saucers bearing inventory number 365 remain in the Porzellanansammlung, Dresden, inv. nos. PE 5074 and PE 5073 a. b.

$2,000-3,000

A MEISSEN KAKIEMON MUG, CIRCA 1740

Similarly decorated to the two preceding lots and painted on either side of the handle with birds in flight or perched upon a flowering branch, beneath a narrow border of iron-red foliage and gilt flowerheads, crossed swords mark in purple enamel, impressed numeral 24. Height: 3 3/4 in.; 9.1 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 86 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 221; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 86, pl. 31
Kieslinger, 1941 II, p. 22, cat. no. 134
Shono, 1973, p. 60, n. 267
Den Blaauwen, 2000, p. 250, cat. no. 181

Three mugs of this rare small size and painted with Stadler-type figures, were sold at Sotheby’s London, February 21, 1989, lots 184-186.

$2,000-3,000
AN EXTREMELY RARE MEISSEN KAKIEMON TOILET BOX AND COVER ON STAND, CIRCA 1730

after a Japanese lacquer prototype, the cover of the cinquefoil box decorated in enamels and gilt with a figural scene from The Tale of Genji, depicting a noblewoman and her lady-in-waiting beside a standing figure and before two seated onlookers, between chrysanthemum issuing from rockwork and pine branches beneath clouds within a gilt-edged moulded rim, raised on a conforming gilt-heightened table-form stand with five cabriole legs, the sides of the box and the stand scattered with sprigs of Kakiemon flowers, crossed swords marks in blue enamel, the stand impressed four times with Dreher’s mark of a cross in a circle.

Height: 5¼ in.; 13.5 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, toilet box and cover (by 1927) (no. 103 in black), the stand acquired prior to 1936;
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 237;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Munich, Residenz, 1958, no. 735
Berlin, Ephraim-Palais, 2010, cat. no. 26

LITERATURE
Schnorr von Carolsfeld, 1927, no. 103, pl. 41 (toilet box and cover)
Kiesling, 1941, no. 429
Residenzmuseum München, exh. cat., 1958, no.735
den Blaauwen, 2000, pp. 254-55, cat. no. 188
Pietsch & Witting, exh. cat., 2010, cat. no. 26

$ 30,000-50,000
Oriental lacquer in the Dresden Royal Collection provided the principal inspiration for the first black-glazed stonewares produced at Meissen and it seems that they were also the prototypes for some early porcelain shapes. The Japanese Palace inventories contain five chapters devoted to lacquer, with objects grouped according to type. Chinese and Japanese lacquer was not separated from works produced by Court Lacquerer, Martin Schnell, and other contemporary European workshops. Chapter III contained lacquer and such things as: small chests, toilette boxes and other sorts of boxes, large and small vases, writing sets, window furnishings and such. (Cassidy-Geiger, 1995, pp. 20-21). Because of their fragility, few pieces have survived from the hundreds of boxes listed in the inventories. A comparative form in late 17th century Japanese lacquer is in the Rijksmuseum, obj. no. AK-RBK-1968-113. In the 1733 specification of porcelain orders for the Japanese Palace, 100 toilet boxes were destined to be included in the long gallery overlooking the River Elbe flanked by the throne alcove and glockenspiel pavilion, which highlights that such precious objects though intimate in function, were intended for display rather than use.

At least three other surviving examples of Meissen boxes and stands of this rare form are known. One was included in the seladon-ground toilet service bearing the Imperial arms of Habsburg, given as a gift by Augustus III to his mother-in-law the Dowager Empress Wilhelmine Amalie (1673-1742), now retained in the Munich Residenzmuseum, inv. K. II. Mei. 45-65, illustrated by Lessmann in Cassidy-Geiger, 2007, p. 118, fig. 6-10. Another, part of a seladon-ground toilet service painted with Kakiemon panels, is in the historic collection in Schloss Friedenstein, Gotha, illustrated in Däberitz and Eberle, 2011, pp. 67-73, fig. 33-34. A third painted with Höroldt-style Chinoiserie figures is in the Albert Kocher Collection (by 1965) in the Historisches Museum, Bern, illustrated in Andres-Acevedo, et al. (ed.), 2020, pp. 192-93, cat. no. 27. A fourth, now probably lost, was part of a forty-piece toilet service decorated in the same manner as the present lot, and inventoried at the Japanese Palace, Dresden in 1770 under number 339: 'Forty toilette boxes, of different style with landscapes, flowers, and pagods, also with gold borders.' (Boltz, 1996, p. 35). It, along with other pieces from the toilet service, was photographed and reproduced in Schmidt, 1932, p. 69, fig. 29. A shell-shaped box painted with figures like the present lot, and a circular box and cover, each bearing number 339 remain in the Porzellanammlung, Dresden, PE 616/624.

The scene on the cover of this toilet box is most likely derived from the Edo period (1603-1867) paintings of Tosa Mitsuoki (1617-1691) depicting scenes from the Japanese literary work, The Tale of Genji. Written by noblewoman Murasaki Shikibu during the first quarter of the 11th century near the end of the Heian period (794-1185), the fifty-four chapter saga offers a portrait of the courtly world of imperial Japan through the life and romances of its protagonist, Prince Genji, an emperor’s son removed from the line of succession. Often attributed as the world’s first novel, the Tale of Genji has remained a rich source of artistic inspiration for over a thousand years.
A VERY RARE MEISSEN AUGUSTUS REX LARGE SELADON-GROUND BOTTLE VASE,
CIRCA 1735
reserved with four double gilt line-edged quatrefoil panels,
painted on the front panel with a stylised Chinese warrior on
horseback approaching a shelter, the reverse panel painted
with two birds perched on a branch of flowering indianscbe Blumen, the two side panels with indianscbe Blumen issuing
from stylised rockwork, the tall neck and the footrim edged in
gilding, AR mark in underglaze-blue, Dreher’s mark x for Johann
Daniel Rehschuh, Hausmarschallamt inventory number III 253.
in black enamel.
Height: 14½ in.; 37 cm

PROVENANCE
The Royal Collections of Saxony, Japanese Palace, Dresden
(probably delivered in 1737); Residenzschloss Dresden, Turmzimmer (by 1769); Thence by descent in the Royal Collections of Saxony;
Property of the Free State of Saxony, 1918; Restituted to the former Royal family of Saxony (Haus Wettin, Albertinische Linie e.v.) in 1924 as part of the agreement with
the State of Saxony;
Sold shortly thereafter by the Wettin family; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 100 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 234; Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Munich, Residenz, 1958, no. 724

LITERATURE
Berling, 1900, pl. VIII
Schnorr von Carolsfeld, 1927, no. 100, pl. 39
Kieslinger, 1941 II, p. 22, cat. no. 146
Residenzmuseum München, exh. cat., 1958, no. 724
den Blaauwen, 1962, fig. 33
den Blaauwen, 2000, pp. 260-61, cat. no. 191

$ 50,000-70,000

A 1730 projected floor plan of the Japanese Palace shows
that Meissen seladon-ground porcelains were allocated to
the main (upper) floor in a room on the façade facing the city,
published in Wittwer, 2006, p. 33, pl. 33. In a contemporary
account by Johann Georg Keypster, of October 23, 1730, he
describes the Japanese Palace: ‘The rooms of the upper story,
which is to be thirty-eight feet high, are to contain nothing
other than Meissen porcelain...The second room is to contain
many kinds of seladon-coloured porcelain with gilding and
the walls are to be fitted with mirrors and other ornaments;’
Wittwer, 2006, pp. 263-64.

Following Augustus the Strong’s death, his son and heir
Augustus III, who intended to continue the Japanese Palace
project, made a large order for approximately 1,300 pieces of
seladon-ground Meissen porcelain on November 26, 1733. The
factory managed to deliver this order, of around 600 pieces, to
the Japanese Palace between 1734-38, though some porcelains
went directly to the Turmzimmer of the Dresden Residence.
The delivery list of December 1737 to the Japanese Palace,
published by Boltz, 1996, p.98, includes among the listing of
‘green’ (seladon) ground wares ‘5 large bottle vases’ as well as
3 medium and 1 small bottle vase, ‘Vor Ihro Königl. Majt. und
Chur Fürstl. Durchh. zu Sachsen wurde in diesem 1737 Jahr zu
Dero Jap' Palais aus dem Porcelain Wahren Lager geliefert’ [In
1737 these items were delivered from the warehouse to the
Japanese Palace on behalf of the King.] The present vase is
probably one of the five large vases listed.
By 1769, the Turmzimmer of the Dresden Residence included 680 pieces of Meissen displayed on the walls, of which 186 were seladon-ground, though it seems that porcelain had begun to be moved from the Japanese Palace as early as 1733-36. The movement of porcelain is discussed in detail by Loesch, 2019. The 1769 Turmzimmer inventory lists under no. 358: ‘Fünf Stück große Aufsatz Bouteillen, Celadon Couleur, mit weißen Feldern, goldenen Ränden, worin Vögel, Blumen und Pagoden bemahlt, 15 1/2 Zoll hoch und 9 Zoll in diam.’ [Five large bottles, celadon colour, with white fields, golden edges, with painted birds, flowers and pagodas, 15 1/2 inches high, and 9 inches in diam.]

In a remarkable early series of photographs of the Turmzimmer, the 1896 album *Das Königliche Residenz-schloß zu Dresden* by Dresden firm Römmler & Jonas, two vases, very likely of the five delivered, appear on the high cornice in the corner of the room (plate 20), reproduced in Loesch, 2019, p. 39. A pendant vase with Hausmarschallamt inventory number III 254 remains in the Porzellansammlung, Dresden, inv. no. PE 633, illustrated in Loesch, ibid., p. 209, cat. 37-37.1, who illustrates a third vase from this group, which disappeared from the collection during World War II.

Sotheby’s would like to thank Anette Loesch for her kind assistance in the cataloguing of this lot.
A MEISSEN DOCUMENTARY TANKARD, WITH SILVER-GILT MOUNTS, CIRCA 1730-35, THE MOUNTS, KOCH & BERGFELD, CIRCA 1900

decorated, probably by Adam Friedrich von Löwenfinck, in enamels and gilding with a Chinoiserie figure astride a galloping horse behind a youth riding backwards on a mythical beast and followed an attendant wearing gilt-dotted iron-red trousers, incorporating a gilt script L or F at either hem, flanked by flowering plants, the rim with border with a flowerhead- and cell-patterned border reserved with elongated panels of flowers, mounted with a gadrooned silver-gilt cover, crossed swords mark in blue, L. in red on base, the mount marked H., or N., for retailer Schaper, Berlin, with modern 800. silver marks.

Height: 7½ in.; 20 cm

PROVENANCE
Fritz Buckardt (1849-1929), Berlin; his sale, Cassirer and Helbing, Berlin, December 8-9, 1925, lot 84; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 276 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 263; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Leaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Munich, Residenz, 1958, no. 741
Dresden, Japanese Palace, 2010, cat. no. 129
Dresden, Zwinger Palace, 2014-2015, no. 7

LITERATURE
Schnorr von Carolsfeld, 1927, introduction and p. 35
Röder, 1938, p. 163, fig. 4
Kieslinger, 1941, no. 352
Wark, 1949, pp. 366-67, Illustrated
Honey, 1954, pp. 79, 171, 184, n. 89
Lewin, 1955, p. 11
Ducret, 1956, p. 68
Wark, 1956, pp. 11-13, figs. 1-2 (with attribution to Locke)
Zoll, 1956, p. 17
Schönberg, 1956, p. 18
Schnorr von Carolsfeld & Köllmann, 1956, fig. 18
Hülscher, 1957, p. 274
Wark, 1957, p. 23
L’Oeil, 1958, Illustrated on p. 22
Residenzmuseum München, exh. cat., 1958, no. 741
Lewin, 1961, pp. 58-61, figs. 1-3
den Blauwen, 1962, fig. 34
den Blauwens, 2000, pp. 276-78, cat. no. 201
Pietsch & Banz, exh. cat., 2010, no. 129
Pietsch, exh. cat., 2014, no. 7

$ 20,000-30,000
In November 1727, thirteen year-old Adam Friedrich von Löwenfink began a seven year apprenticeship at Meissen under the direction of Höroldt. In 1731 he is listed in the factory records as a painter of coloured flowers, but by 1736 he is recorded as a painter at the faience factory in Bayreuth. His relatively short tenure at Meissen (Höroldt would continue to work at the factory until 1775) has raised questions as to how much material the painter was able to complete, and how much can be attributed to his hand. Nevertheless a style emphasizing the contoured line with vibrant shades of colour became associated to his name.

The present tankard belongs to a small group of Meissen porcelains featuring a script letter L in red-enamel, read to be an initial for Löwenfink, which include: a waste bowl in a Dresden private Collection; include a jug and cover, from the Gustav and Charlotte von Klemperer Collection, Dresden, sold at Bonhams London, December 8, 2010, lot 52; a pair of bottle coolers in the Porzellanmuseum Dresden, inv. no. PE 8005/04; a double-lipped sauceboat in the Rijksmuseum, as illustrated in Pietsch, 2014.

Throughout the 20th century there has been speculation that the gilt initials L F seen on the attendant’s trousers represent the signature of Löwenfink. This interpretation was offered by Schnorr von Carolsfeld in the 1927 Oppenheimer Collection catalogue, who cites a ‘large vase’ that was signed in the same manner in the Schlossmuseum, Berlin (p. 35). According to den Blauwen, 2000, p. 259, this vase was lost during the Second World War.

The iconography seen on the tankard may be inspired, in part, by Chinese famille-verte and famille-rose porcelains depicting Yang Jia Jiang Yanyi, The Generals of the Yang Family. Augustus the Strong’s collection of Asian porcelains included dishes painted with this subject, and such a dish remains in the Porzellanmuseum, Dresden, inv. no. PO 6226., illustrated in Pietsch, 2014, p. 69, fig. 21 and 23, alongside a detail of the present tankard, and the Oppenheimer Collection milk jug (lot 39).
A MEISSEN TEA CANISTER AND COVER,
CIRCA 1730-35

painted, probably by A. F. von Löwenfrink, with a Chinoiserie
tfigure astride a galloping horse, two children at play and
flowering plants, the flattened cover painted with a flower sprig
on the top and an iron-red trellis-pattern band reserved with
panels of chrysanthemum around the sides, crossed swords
marks in underglaze-blue, with incised Dreher's mark of an x for
Johann Daniel Rehsschuh.
Height: 4¼ in.; 11 cm

PROVENANCE
Louis Jay, Frankfurt am Main (possibly);
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna,
bearing label (no. 106 in black) by repute acquired in 1926-27;
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 238 a/c;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to
Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in
1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz
Oppenheimer in 2021

EXHIBITED
Dresden, Zwinger Palace, 2014-2015, cat. no. 18

LITERATURE
Schnorr von Carolsfeld, 1927, nos. 104-6, pl. 42-45
Pazaurek, 1929, p. 28, fig. 12 (jug)
Kieslinger, 1941 II, p. 22, cat. no. 148
Honey, 1954, pp. 79, 171, 184, n. 88
Wark, 1956, p. 13, fig. 3 (jug), and 5 (bowl); and 1957, p. 23
Zell, 1956, p. 17
Schönberg, 1956, p. 18
den Blaauwen, 2000, pp. 285-87, cat. no. 206
Pietsch, exh. cat., 2014, nos. 18 (jug), 22 (tea canister), 29 (bowl)

Pieces belonging to services of this type include a coffee pot,
teapot and stand, oval sugar box, rectangular tea canister,
waste bowl, and three teabowls and saucers, in the Victoria &
in Pietsch, 2014, pp. 118-37. Pietsch suggests there are at least
three services of this type on the basis of the diaper borders
being different. From this he suggests the milk jug and tea
canister offered in this sale are associated with the group in
the V&A, and the bowl with another service now separated
across other collections. A further waste bowl and a milk jug
painted in this manner are in the Prague Museum of Decorative
Arts (UPM). A lobed dish or stand sold at Bonhams, London,
December 6, 2018, lot 257, is evidence of a fourth service.

$ 3,000-5,000
A MEISSEN WASTE BOWL, CIRCA 1730-35

Painted, probably by A. F. von Löwenfink, with a rider and his horse led by an attendant and two children amongst among flowering bamboo and shrubbery the interior of the flared rim with an iron-red and gilt trellis-pattern band reserved with elongated panels of leaves. Crossed swords mark in underglaze-blue, with a cross in a circle, twice. Diameter: 7 ¼ in.; 18.1 cm

PROVENANCE
Louis Jay, Frankfurt am Main (possibly); Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 105 in black) by repute acquired in 1926–27; Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 238 a/c; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Dresden, Zwinger Palace, 2014–2015, cat. no. 18

LITERATURE
Schnorr von Carolsfeld, 1927, nos. 104-6, pl. 42-45
Pazaurek, 1929, p. 28, fig. 12 (jug)
Kieslinger, 1941 II, p. 22, cat. no. 148
Honey, 1954, pp. 79, 171, 184, n. 88
Wark, 1956, p. 13, fig. 3 (jug) and 5 (bowl); and 1957, p. 23
Zell, 1956, p. 17
Schönberg, 1956, p. 18
den Blaauwen, 2000, pp. 285-87, cat. no. 206
Pietsch, exh. cat., 2014, no. 18

$ 3,000-5,000

A MEISSEN MILK JUG, CIRCA 1730-35

Painted, probably by A. F. von Löwenfink, on the front with two figures on horseback and on the reverse with a running boy carrying a basket of flowers on his back and pulling a flowering branch tied with a cord. Crossed swords mark within concentric circles in underglaze-blue, with incised Dreher’s mark of an x for Johann Daniel Rehschuh.

Height: 5 ¾ in.; 14.6 cm

PROVENANCE
Louis Jay, Frankfurt am Main (possibly); Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 104 in black) by repute acquired in 1926–27; Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 238 a/c; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Munich, Residenz, 1958, no. 742
Dresden, Zwinger Palace, 2014–2015, cat. no. 18

LITERATURE
Schnorr von Carolsfeld, 1927, nos. 104-6, pl. 42-45
Pazaurek, 1929, p. 28, fig. 12 (jug)
Kieslinger, 1941 II, p. 22, cat. no. 148
Honey, 1954, pp. 79, 171, 184, n. 88
Wark, 1956, p. 13, fig. 3 (jug) and 5 (bowl); and 1957, p. 23
Zell, 1956, p. 17
Schönberg, 1956, p. 18
Residenzmuseum München, exh. cat., 1958, no. 742
den Blaauwen, 2000, pp. 285-87, cat. no. 206
Pietsch, exh. cat., 2014, no. 18

It has been suggested by Schnorr von Carolsfeld, 1927, pp. 34-35, that the gilded folds in the leg of one of the riders on the milk-jug could be interpreted as pseudo-Chinese characters which include ‘LF’ for Löwenfink.

$ 2,000-3,000
A MEISSEN TWO-HANDLED BOWL, COVER AND STAND, CIRCA 1730-35

Decorated, in the manner of A. F. von Löwenfink, in enamels, gilt and Böttger lustre, on either side of the circular bowl, around the cover beneath the floriform finial and in the centre of the stand with various scenes of children at play, crossed swords marks in underglaze-blue.

Diameter of stand: 8¾ in.; 22.4 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 325 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 270; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941, no. 339
den Blaauwen, 2000, pp. 271-72, cat. no. 198

The scene on the cover with a boy holding a toy windmill is taken from Petrus Schenk the Younger’s series Nieuwe gecombineerde Smeeren, plate 23.

$ 10,000-15,000
A MEISSEN AUGUSTUS REX VASE AND A LATER COVER, CIRCA 1730-35

Painted with two figures in conversation walking between an attendant and a boy with a dog towards a building and pagoda in a wooded and rocky landscape beneath birds in flight, scattered with sprigs of flowers around the neck and above the foot, the cover with a similar smaller landscape and scattered sprigs, AR mark in underglaze-blue, Dreher’s mark x for Johann Daniel Rehschuh.

Height: 13¾ in.; 34.7 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 99 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 233; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 99, pl. 38
Kieslinger, 1941 II, p. 22, cat. no. 145
Beaucamp-Markowsky, 1980, under no. 27
den Blaauwen, 2000, pp. 265-66, cat. no. 194

In the catalogue of the Rijksmuseum collection den Blaauwen, 2000, p. 265, cites a photograph in the archives of the Kunstgewerbemuseum, Cologne, of an Augustus Rex vase of the same shape, and near identical decoration, though the whereabouts of this vase was unknown to him.

Sotheby’s Scientific Research department used non-invasive XRF for this lot to screen the green enamel for chromium, which was detected on the cover.

$ 15,000-20,000
A MEISSEN ‘EARL OF JERSEY SERVICE’-TYPE DISH, CIRCA 1735-40

painted with a Chinoiserie figure astride his galloping steed followed a running boy holding a fan in each hand in river landscape with sailing junks on the distant horizon and a gilt sun in the sky above, the shaped brown-edged rim scattered with sprigs and flowerheads; crossed swords mark in underglaze-blue, Dreher’s mark of two dots for Johann Martin Kettle Junior, the interior edge of the footrim incised with Dreher’s mark //. Diameter: 11¼ in.; 30.2 cm

PROVENANCE
Miss H. Argyropoulo Collection, her sale, Christie’s London, May 12, 1927, lots 35-36, acquired at the sale by [Hermann] Ball for a total of £155 7s; With Hermann Ball, Berlin; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 237 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 253 a/b; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 23, cat. no. 159
Wark, 1956, p. 18
den Blaauwen, 2000, p. 280, cat. no. 203
Bodinek, 2018, p. 370, pl. 285a

$ 15,000-25,000

Plates of this distinctive type have traditionally been associated with the Villars family, the Earls of Jersey. In 1860 Sarah Sophie, Countess of Jersey, made an inventory of her London residence in Berkeley Square in which she recorded “Old China- 33 Dresden plates Chinese figures...” den Blaauwen, 2000, p. 279, cat. no. 202. In 1948 the renowned collector Ralph H. Wark purchased a group of similarly decorated Meissen wares, which was said to once have been in the collection of the Earls of Jersey. The group is now in the collection of The Cummer Museum of Art & Gardens, Jacksonville, Florida, and is illustrated in Pietsch, 2011, pp. 204-25, cat nos. 200-212. In 1949, the 9th Earl gave twenty-one plates to the National Trust which remain at Osterley Park House, Greater London. Wark considered the painting to be by Adam Friedrich von Löwenfink. However, some pieces painted in this manner have impressed numerals and are therefore datable to after Löwenfink’s departure in 1736, indicating that other artists at Meissen worked in this style, and that there may perhaps have been more than one service of this type.

The figures of a horseman and running boy are inspired by engravings by Petrus Schenk the Younger’s series Nieuwe geinventeerde Sineesen, plates 7 and 23, the former illustrated in Bodinek, op. cit., p. 370, pl. 285.

Two dishes of this large size were in the collection of Otto and Magdalena Blohm, New York, sold, Sotheby Parke Bernet, New York, April 25, 1961, lots 426-427; the latter illustrated in Robert Schmidt, Early European Porcelain as collected by Otto Blohm, 1953, no. 24, pl. 8.
A MEISSEN ‘EARL OF JERSEY SERVICE’-TYPE DISH, CIRCA 1740

Painted in with a Chinoiserie equestrian figure of an archer and his two companions on the bank of a river with junks sailing on the distant horizon beneath a gilt sun, the brown-edged rim scattered with sprigs and flowerheads, crossed swords mark in underglaze-blue, impressed numeral 20, the interior edge of the footrim incised with Dreher’s mark //. Diameter: 11½ in.; 30.2 cm

PROVENANCE
Miss H. Argyropoulo Collection, her sale, Christie’s London, May 12, 1927, lots 35-36, acquired at the sale by [Hermann] Ball for a total of £155 7s; With Hermann Ball, Berlin; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 237 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 253 a/b; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 23, cat. no. 159
Wark, 1956, p. 18
den Blaauwen, 2000, p. 280, cat. no. 203
See the note to the preceding lot.
The standing figures on the dish are inspired by an engraving by Johann Christoph Weigel (1661-1726) from series 124, print B. illustrated in den Blaauwen, op. cit., p. 280.

$ 15,000-25,000
A MEISSEN TEABOWL AND SAUCER, CIRCA 1730

painted with vignettes of children at play between flowering plants and birds in flight, the rims edged in brown, underglaze-blue stylised caduceus mark to the teabowl and crossed swords mark to the saucer.

Diameter of saucer: 4½ in.; 12 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 102 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 236;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 102, pl. 40
Kieslinger, 1941 II, p. 8, cat. no. 8
den Blaauwen, 2000, p. 293, cat. no. 213

Teawares exist from a second service painted in this manner but with gilt rims; a coffee-cup and saucer was in the Dr. Albert Weitnauer Collection, Zürich, sold, Christie’s Geneva, November 11, 1985, lot 326.

A slightly later service with shaped rims and ogee-shaped cups was also produced: a cup and saucer from this service is in the Gutter Collection, illustrated in Santangelo, 2018, pp. 128-29, 246, pl. 39.

$ 2,000-3,000

A MEISSEN ‘EARL OF JERSEY SERVICE’-TYPE PLATE, CIRCA 1735

painted, in the manner of A. F. von Löwenfink, with Chinoiserie figures in a rocky landscape, two figures playing with a makeshift swing suspended between trees before two further figures engaged in conversation, the brown-edged scalloped rim scattered with Kakiemon flower sprigs, crossed swords mark in underglaze-blue, Dreher’s mark of a cross.

Diameter: 8¼ in.; 22 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 214 in red);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 248;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Wark, 1949, pp. 366-67
Wark, 1956, pp. 14-15
Schniberg, 1956, pp. 18-19
Wark, 1957, pp. 23-24
den Blaauwen, 2000, p. 279, cat. no. 202

Pieces from what appear to be at least three services decorated with this distinctive style of painting are recorded. Fritz Mannheimer owned eleven similarly decorated dinner plates, which are listed in the 1936 catalogue of his collection by Otto von Falke, and are now in the collection of the Rijksmuseum, Amsterdam. Unlike the present lot those plates are painted with fuller landscape scenes which all feature a river, and can be dated to at least 1739 given to the presence of impressed numerals. The scene on the present lot is closer in style to a plate of ca. 1735 from the Collection of Henry H. Arnhold, sold at Sotheby’s New York, October 24, 2019, lot 384.

The source print for the present plate has yet to be identified.

$ 5,000-7,000
A VERY RARE MEISSEN HEXAGONAL TEA CANISTER AND COVER, CIRCA 1730-35

of baluster form, each side painted in Chinoiserie style in a vivid palette and Böttger lustre with various insects, floral, figural, or bird subjects within moulded green-ground diaper pattern borders, the flattened cylindrical cover similarly decorated and edged in lustre, crossed swords mark in blue enamel.

Height: 4½ in.; 11.1 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 327 in red);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 271;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
den Blaauwen, 2000, p. 292, cat. no. 211

No other pieces of this highly experimental pattern were known to den Blaauwen at the time of the publication of the Rijksmuseum collection catalogue. A similar treatment of birds on branches, plants and lustred rockwork is seen on two Meissen teapots, one of which was sold at Sotheby’s London, June 20, 2000, lot 23 and recently at Bonhams London, December 6, 2018, lot 253; the other was in the collection of Baron von Born, Budapest, sold, Rudolph Lepke’s Kunst-Auktionen-Haus, Berlin, December 4, 1929, lot 9. A hexagonal tea canister from the same service as one of these teapots was sold at Sotheby’s October 21, 1975, lot 116; and again Christie’s Geneva, May 13, 1985, lot 157. The present lot is engraved with a cursive letter D, which possibly represents an inventory mark.

The Oppenheimer Collection originally included nineteen hexagonal tea canisters, on which the full breadth of Chinoiserie decoration could be seen.

$ 8,000-12,000
AN EXTREMELY RARE MEISSEN BLUE-TINTED BEAKER VASE, CIRCA 1727-30

applied with two white meandering fruiting grape vines, painted, in the manner of J. E. Stadler, on the front or reverse with a scene within a fenced garden, one with two figures fending off a dragon beneath a second dragon in flight above, and the other with a seated figure and a boy flying a small tethered dragon beneath a phoenix in flight, the moulded foot with a band of narrow gilt scrollwork, crossed swords mark in blue enamel.
Height: 9¼ in.; 23.5 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 256 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 339; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED

LITERATURE
Kieslinger, 1941, no. 312
Untermeyer Collection, cat., p.130
den Blaauwen, 1962, fig. 11
den Blaauwen, 2000, pp. 74-75, cat. no. 37
Pietsch & Barz, exh. cat., 2010, no. 232

$ 50,000-70,000
In the mid-1720s Höroldt briefly experimented with new ground-colours and to a rarer extent with tinted porcelain pastes. Of the few experimental pieces that have survived perhaps most well-known is a series of small bowls painted with Chinoserie figure panels reserved on various ground colours. Höroldt invented new colours, including those described as yellow, dark blue, light blue (“Himmelblau”), peach blossom (“Pflaumenschleuder” [sic]), steel green (“Stahlgrün”), sea green (“Meergrün”), grey, light grey and purple (quoted from Cassidy-Geiger, 2007, p. 388, who illustrates 9 surviving bowls). Of the rare recorded survivals, an approximate date of 1726 is provided by a dated sea-green bowl, now in the Musée national de céramique, Sèvres, MNC 2274-9, see Cassidy-Geiger, ibid. p. 388. Höroldt’s experiments in paste-colours include shades of blue, grey, and pale violet, principally seen on a series of ‘Augustus Rex’ pouring cups and stands bearing an applied crowned AR monogram, see Boltz, op. cit., 1996, p. 59, figs. 26-27. Arguably, Höroldt may have been disappointed with the results which may explain the very few which are recorded today.

Only nine other pieces of Meissen blue-tinted porcelain pastes appear to survive, all in museum collections. The closest in style to the present vase is a garniture of three baluster vases and covers in the Irwin Untermyer Collection, by 1949, and donated in 1964 to the Metropolitan Museum of Art, New York, acc. nos. 153-155a.b., illustrated in Yvonne Hackenbroch, 1956, p. 130, fig. 127, col. pl. 85. Like the present vase they are applied with leafy grapevines and painted with vignettes of Chinoserie figures in the manner of Stadler. Hackenbroch suggested the present vase formed a garniture de cheminée with the Untermyer vases but the differences in the gilt bands makes this unlikely. A small tankard, 12.5 cm high, applied in relief with a profile portrait of Augustus the Strong, flanked by painted flowers, is in the Porzellanammlung, Dresden, inv. no. PE 1482, illustrated in, Maureen Cassidy-Geiger, ‘Princes and Porcelain on the Grand Tour of Italy’ in Cassidy-Geiger, 2007, p. 222, fig. 10-26. Two small teabowls painted with flowers are in the Nationalmuseum, Stockholm, inv. nos. NMK 733/1885 and NMK 40/1905.

The other three pieces are without painted decoration. Two pieces are in the British Museum, London, a small pot and cover, 11.4 cm high, applied with white branch handles and painted with polychrome birds; and a small fluted cup applied with white leaves and flowers, bequeathed by Sir Augustus Wollaston in 1897, mus. nos. Franks.72 and Franks.74, illustrated in Hugh Tait, Porcelain, 1962, pl. XV. A small flared octagonal beaker, 5.6 cm high, applied with white prunus sprigs, is in the Museum für Kunsthandwerk, Frankfurt, which entered the collection in 1912, mus. no. 5144/WF 618, illustrated in Margit Bauer, Deutsches Porzellan des 18 Jahrhunderts, Frankfurt am Main, 1983, p. 36, no. 9.

The scene of two figures prodding a dragon appear on a Meissen tankard in the Dr. Ernst Schneider Collection, Schloss Lustheim, illustrated in Hermann Jedding, 1971, taf. 1.
AN EXTREMELY RARE MEISSEN JUG AND HINGED COVER, CIRCA 1722-23

the decoration attributed to Johann Christoph Horn, painted in underglaze-blue and enamels with a seated woman nursing an infant, a child clinging to her shoulder and a figure presenting a second infant, flanked by figures before flowering branches issuing from pierced rockwork, either seated on a carpet, taking tea and engaged in conversation or standing holding the cover of a smoking brazier, the cover with a small bird perched upon further pierced rockwork issuing flowers, rosette and ‘kite’ mark in underglaze-blue.

Height: 8¼ in.; 21 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 245 in red);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 255;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Dresden, Japanese Palace, 2010, no. 70

LITERATURE
den Blaauwen, 1962, fig. 12
Menzhausen, 1988, p. 8
den Blaauwen, 2000, pp. 62-63, cat. no. 32
Pietsch & Banz, exh. cat., 2010, no. 70
Langeloh, 2019, p. 567, abb. 426

$ 50,000-70,000
This jug was first attributed to the painter Johann Christoph Horn in 1927 by Schnorr von Carolsfeld in the catalogue of the Oppenheimer Collection. Horn was an apprentice in Martin Eggebrecht’s faience manufactory in Dresden where from 1711 he trained as a painter in blue. In the second half of 1720 he was enlisted by Höroldt and began working as a journeyman in his workshop. By the 1731, the payroll listed Horn as second after Höroldt, where it is indicated he had been working at the factory for 11 years as a painter ‘im Blauen und bunden Japansischen Figuren und Bluhmen-Werk’ (in blue and polychrome Japanese figure and flower-work) (Rückert, 1990, p. 166).

The disarming painterly technique of laying down underglaze-blue passages which were then completed in overglaze-enamels, was technically very difficult and required great skill by the painter to create an interplay in the composition and calculate spacing. For this reason perhaps only 15 or so pieces of this type are recorded, almost all attributed to Horn. Only two other jugs of this shape appear to be known. One painted with European figures bathing is in the Porzellanammlung, Dresden, inv. no. PE7292 (Pietsch, op. cit., cat. no. 71, Loesch, 2019, pp. 128-29, fgs. 4-5). Like the present, the jug features the same ‘kite’s tail and gridded hombus’ mark in underglaze-blue, which according to Rückert was first documented in 1723 (Rückert, 1946, p. 38). The other, which is painted with very similar Chineseiser figures as the present lot, is with Langeloh Porcelain, Weinheim.

Other pieces combining underglaze-blue and overglaze enameled Chineseiser figures attributed to Horn are illustrated in Pietsch, 2010, pp. 200-02, cat nos. 68-75. These include: a small plate in the Porzellanammlung, Dresden, inv. no. PE. 1483; a silver-mounted tankard in the Kunstdindustrimuseum, Copenhagen, inv. no. 115/1986; a baluster-form vase and cover in the Museum für Angewandte Kunst, Vienna, inv. no. MAK 02022/1867; a baluster-form vase (attributed to Höroldt) from the Arnhold Collection, now in the Frick Collection, New York, acc. no. 2019.9.38 (it’s pair is in the Paul-Eisenbeiss Collection, see Pauls-Eisenbeiss, Vol. I, pp. 422-23); and a teabowl and saucer in the Kunstgewerbemuseum, Berlin, inv. no. 19376.

Before acquiring this jug, the Oppenheimers first owned a silver-mounted tankard painted by Horn with Chineseiser figures against a white-ground, purchased from the Hoth Collection (Schnorr von Carolsfeld, 1927, no. 87; Langeloh, 2019, p. 567, abb. 429). That piece later sold at the Mannheimer sale in 1952, lot 311. The work of Johann Christoph Horn is most recently discussed in Langeloh, ibid., pp. 558-67.
AN EXTREMELY RARE PAIR OF MEISSEN AUGUSTUS REX UNDERGLAZE-BLUE-GROUND BEAKER VASES, CIRCA 1725

Each Gu-form vase reserved on the upper and lower body of the front and reverse with gilt-edged shaped panels, painted on one side, possibly by J. G. Höroldt, with Chinoiserie figures at various pursuits in landscapes or fenced gardens, and on the other side, possibly by J. E. Stadler, with pagodas or buildings and Böttger lustre-enhanced rockwork in riverscapes, the underglaze-blue and white floral and foliate patterned ground of mid-section reserved on each side with panels similarly decorated, AR marks in underglaze-blue.

Height: 10½ in.; 27.3 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (one vase by 1927) (nos. 171 in black and 326 in red), one vase acquired later:
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 363; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Munich, Residenz, 1958, no. 715 a/b

LITERATURE
Schnorr von Carolsfeld, 1927, no. 171, pl. 74-75 (one vase)
Kieslinger, 1941, p. 25, cat. no. 184
Residenzmuseum München, exh. cat., 1958, no. 715 a/b
den Blaauwen, 1962, fig. 17
den Blaauwen, 2000, pp. 84-85, cat. no. 43

$ 80,000-120,000

After the death of Augustus the Strong, beaker vases of this type were sent to the Dresden Residence to be installed in the Turmzimmer. A remarkable series of early photographs show how the Meissen porcelain, including surviving vases of this form, was displayed there. In one plate from the 1896 album Das Königliche Residenz-schloß zu Dresden, published by the Dresden firm Römmler & Jonas, six appear on brackets, flanked by “Element” vases (pl. 20); and in a photograph of the south wall, two vases feature on brackets flanking the doorway to the loggia, reproduced in Berling, 1900 (pl. 1), both illustrations are reproduced in Loesch, 2019, p. 264, p. 59.

An underglaze-blue-ground beaker vase of this form and size, which features the same painted floral band at the centre, remains in the Porzellanammlung, Dresden, inv. no. PE 1524, illustrated in Seyffarth, 1960, pp. 151-59. Unlike the present pair, all the figure panels are painted in a manner ascribed to Stadler. The same central medallion of a fisherman seen on one of the present vases also appears. Another is in the Reiss-Museum, Mannheim, illustrated in Rückert, 1999, pl. 58, no. 217, attributed to Stadler. Unlike the present vases, the midsection has no reserves but is decorated with gilt flowers and birds.
The collection of Fritz Mannheimer, 1940, with the present lot in situ, courtesy Noord-Hollands Archief, archief Rijksmuseum en rechtsvoorgangers te Amsterdam (toegang 476), inv.nr. 2142.
As suggested by den Blaauwen, 2000, p. 85, the use of Böttger lustre, seen on the verso panels in the rockwork below the pagoda buildings, could point to a Stadler attribution. Similar buildings and lustre-filled rockwork feature on works generally accepted as being by Stadler, including a tall beaker vase and documentary lantern, both in the Porzellansammlung, Dresden, inv. nos. PE 1523/22, the latter, with its Jingdezhen prototype, is illustrated in Pietsch, 1996, p. 103, abb. 42. It is interesting to note the two different gilt borders around the reserved panels on either side of the vases, reaffirming one side was the principle view (with the more elaborate gilt border) and the opposite side was the verso.

The Oppenheimers acquired these vases separately and only owned one by the 1927 publication date of the Schnorr von Carolsfeld catalogue of the collection, in which the author notes the similarities in the treatment of the painted figures on the one vase (Oppenheimer no. 171), and the scene on the tankard dated 1726 (lot 62 in this sale).
A VERY RARE PAIR OF MEISSEN AUGUSTUS REX UNDERGLAZE BLUE-GROUND BEAKER VASES, CIRCA 1725-30

Each Gu-shaped vase painted on either side, in the manner of J. E. Stadler, with figures and birds within gilt foliate scroll-edged shaped panels reserved above and below the slightly swelling mid-sections similarly decorated with figural vignettes. AR mark in underglaze blue, Hausmarschallamt number III, numeral 349 or 350 in black enamel.

Height: 13¼ in.; 35.4 cm

PROVENANCE
The Royal Collections of Saxony, Residenzschloss, Dresden, Turnzimmer;
Thence by descent in the Royal Collections of Saxony;
Property of the Free State of Saxony, 1918;
Awarded in 1924 to the State of Saxony, as part of the agreement with the former Royal family of Saxony (Haus Wettin, Albertinische Linie e.v.)
Possibly exchanged with the Wettin family and by whom sold shortly thereafter;
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 236 in red);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 337 a/b;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
den Blaauwen, 2000, p. 71, cat. no. 35

$ 70,000-100,000
An unusual feature of the present pair of vases is the alternating shades of different green platforms at the base of the reserved compositions between the larger and smaller cartouches, the significance of which is uncertain and invites further research. One possibility is that painters worked in their own personalized enamel palettes which could indicate two different hands painted these vases. The same feature is seen on a smaller (24 cm) Augustus Rex underglaze blue-ground vase of this form, in the collection of the Porzellansammlung, Dresden, inv. no. PE 1528. Another underglaze blue-ground beaker vase of this form and scale with painting on the front panels attributed to P. E. Schindler, and verso panels to Stadler, was sold at Christie’s London, November 27, 2012, lot 96, after being restituted to the Royal House of Wettin in 1999, illustrated in Pietsch, 1996, pp. 210-11, no. 155. A third with figure panels attributed to Stadler remains in the Porzellansammlung, Dresden, inv. no. PE 234; its pair, formerly in the Lesley and Emma Sheafer Collection, is in the Metropolitan Museum of Art, New York, a bequest of Emma A. Sheafer in 1973.

Sotheby’s would like to thank Anette Loesch for her kind assistance in the cataloguing of this lot.

According to the 1733 Spezifikation von Porzellan, Cassidy-Geiger, 1996, p.122 a listing of the Meissen porcelains ordered for the Japanese Palace, though not necessarily produced, Room 4, the middle room in the east wing entlade of the main (upper) floor was to include wares and vases of ‘Dunkel-Blau- Couleur, mit weissen Feldern und schmähen goldenen Rändgen, eingefässt auch weniger Malerien...’ [Dark-blue colour, with white reserves framed in gold, also with a little painting...]. The room was flanked by smaller rooms dedicated solely to yellow or purple ground porcelain respectively.

The large order of dark blue-ground porcelain included 3 garnitures (sets) of five vases, 8 garnitures of seven vases and 5 garnitures of five vases, 96 individual vases, 62 beaker vases and vast numbers of smaller table wares. The measurement of the present vases (15 Zoll) does not correspond exactly with the vases listed in the order, though they may have formed part of one of the garnitures with centerpieces 1.75/22. Zoll high. One can speculate that the orders were an idealized list which is not reflected in the pieces actually produced for the Japanese Palace.
A MEISSEN TEABOWL AND SAUCER,
CIRCA 1722-23

painted, in the manner of J. G. Höroldt, on the front of the teabowl with a figure walking in a garden and carrying a staff within a Böttger lustre iron-red, puce and gilt foliate scrollwork-edged shaped quatrefoil cartouche, the reverse with a large colourful butterfly flanked by a dolphin swallowing a fish and a frog caught by a crane and the interior with an iron-red roundel painted with a stylised building and flowers issuing from rockwork, the saucer with a similar cartouche of a seated figure holding a large green leaf and a small rabbit in a garden, numera\'l 8 to both pieces in lustre.
Diameter of saucer: 4 3/4 in.; 12.1 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 235 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 336; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 26, cat. no. 195
den Blaauwen, 2000, p. 115, cat. no. 65

Two teabowls and saucers from this service were in the collection formed by Lisa and Heinrich Arnhold and acquired in 1927 from M. Salomon, Dresden, illustrated in Cassidy-Geiger, 2008, pp. 229, cat. no. 75, and p. 739, fig. 11. The decoration on the opposite side of the present teabowl, like the Arnhold examples, derives from variations of Aesop’s Fables, in this case ‘The Frogs asking for a King’ or ‘Jupiter and the Frogs’, and ‘The Tuna and the Dolphin’. For the probable sugar box from this service, acquired at a slightly later time by the Oppenheimers, see lot 52.

$ 4,000-6,000
52

A MEISSEN (K.P.F.) OCTAGONAL SUGAR BOX AND A COVER, CIRCA 1722-23

Painted, in the manner of J. G. Höroldt, on the front and reverse of the box with figures at various pursuits within elaborate iron-red, Böttger lustre and gilt-edged elongated cartouches and on the sides with bird vignettes, the cover with figures and buildings beneath a cloudy sky and a gilt band and iron-red border around the rim edge. K.P.F mark in underglaze-blue.
Length: 4⅜ in.; 11.4 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 275 in red);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 347;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 26
Den Blaauwen, 2000, p. 112; cat. no. 61

In the 2000 publication of the Rijksmuseum Collection catalogue, den Blaauwen, 2000, p. 112, suggested this sugar box probably belonged to the same service as Lot 51.

$ 5,000-7,000

53

A MEISSEN SMALL TEAPOT AND COVER, CIRCA 1725-30

Painted, in the manner of J. G. Höroldt, on front and reverse of the teapot with figures at various pursuits in gardens within Böttger lustre, iron-red, puce and gilt scrollwork-edged shaped quatrefoil cartouches and scattered insects and sprigs of indiansche Blumen beneath a gilt scrollwork border around the shoulder, the cover with figures carrying either a sword or a spear and a goat grazing on a leaf on either side of the gilt frisel, both pieces with letter H mark in gilding.
Height: 3⅞ in.; 9.2 cm

PROVENANCE
Rudolf Bandli, Hamburg, his estate sale, Rudolph Lepke’s Kunst-Auctions-Haus, Berlin, April 20-21, 1926, lot 104, pl. 9;
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 131 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 284;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 131, pl. 53
Pazaurek, 1929, p. 51, n. 1
Den Blaauwen, 1962, fig. 26
Den Blaauwen, 2000, p. 108, cat. no. 55

A teabowl and saucer from this service, also once in the Oppenheimer Collection is illustrated in Schnorr von Carolsfeld, 1927, no. 152, pl. 53. A teapot of this form and decoration was in the Dr. Julius Bischitz Collection, Budapest, sold, Auktionshaus für Altertümer Glückselig, Vienna, April 11, 1929, lot 67.

$ 3,000-5,000
A MEISSEN TWO-HANDLED BEAKER AND STAND, CIRCA 1725-28

The beaker affixed with richly gilt double-scroll handles, painted, in the manner of J. G. Höroldt, on the front and reverse of the beaker with figures at various pursuits in gardens and in the centre of the stand with a vignette of two figures, the robes of one held by a child attendant, all within Böttger lustre, iron-red, purple and gilt scrollwork-edged shaped quatrefoil cartouches, the rims with gilt lacework borders and the underside of the stand enamelled in iron-red with three concentric circles, the beaker with crossed swords mark in underglaze-blue, the stand with crossed swords mark in blue enamel, both with three gilt dots.

Diameter of stand: 5¼ in.; 13 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 176 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 312;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 176, pl. 77
den Blaauwen, 2000, p. 120, cat. no. 69

$ 3,000-5,000

A MEISSEN TWO-HANDLED BEAKER AND A STAND, CIRCA 1725-28

The beaker set with richly gilt double-scroll handles, each painted, in the manner of J. G. Höroldt, with figures at various pursuits, the front of the beaker with an attendant pouring tea for a dignitary seated at a table, a second attendant adjusting purple drapery, the reverse with figures standing on either side of a table in a garden, centre of the stand with a woman standing at her dressing table with her attendant and combing her long hair, all within Böttger lustre, iron-red, puce and gilt scrollwork-edged shaped cartouches, the rims with gilt lacework borders and the stand enamelled in iron-red with three concentric circles, crossed swords marks in blue enamel, the beaker with gilt numeral 8.

Diameter of stand: 5¼ in.; 13.7 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 177 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 313;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 177, pl. 77
den Blaauwen, 2000, p. 121, cat. no. 70

$ 2,000-3,000
A MEISSEN BEAKER AND STAND, CIRCA 1725-28

The beaker affixed with a single richly gilt double scroll handle, each piece painted, in the manner of J. G. Höroldt, with seated figures and their attendants at various pursuits, within Böttger lustre, iron-red, puce and gilt foliate scrollwork-edged shaped quatrefoil cartouches, the rims of both with gilt lacework borders, the cup painted in iron-red on either side of the handle with a trailing spray of indische Blumen and the underside of the saucer enamelled with three concentric circles, crossed swords marks in blue enamel, the beaker with Dreher’s mark of two dots for Johann Martin Kittel Junior, the inner footrim of the saucer with an incised line.

The stand diameter: 5½ in.; 14 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 178 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 314;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021.

LITERATURE
Schnorr von Carolsfeld, 1927, no. 178, pl. 78;
Kieslinger, 1941 II, p. 25, cat. no. 185;
den Blaauw, 2000, p. 122, cat. no. 71.

A beaker from this service, with a matched stand, was in the Dr. Paul von Ostermann Collection, Darmstadt/Munich, sold, Paul Cassirer, Berlin, October 30 - November 2, 1928, lot 76. A further beaker and stand from this service was sold at Christie’s London, April 9, 1971, lot 85.

$3,000-5,000

A MEISSEN BEAKER AND STAND, CIRCA 1725-28

Painted, in the manner of J. G. Höroldt, on one side of the beaker with a seated figure holding a steaming beverage and on the other side with a figure standing beside a small table, the centre of the stand with a lady seated and her attendant standing on either side of a brazier and kettle, all within Böttger lustre, iron-red, puce and gilt foliate scrollwork-edged shaped quatrefoil cartouches, the rims with gilt lacework borders, the underside of the saucer with three enamelled concentric circles in iron-red, crossed swords marks in blue enamel, gilt numeral 12., the beaker with Dreher’s mark of two dots for Johann Martin Kittel Junior.

Diameter of stand: 4½ in.; 12.4 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 179 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 315;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021.

LITERATURE
Schnorr von Carolsfeld, 1927, no. 179, pl. 78;
den Blaauw, 2000, p. 123, cat. no. 72.

$2,500-3,500
A VERY RARE MEISSEN INSCRIBED AND DATED BEAKER, 1726

of tapering cylindrical form, moulded around the rim with a band of pendant calyces and applied above the foot with stiff acanthus leaves alternating with gilt scroll devices, painted. by J. G. Höroldt, on the front with a Chinoiserie scene of an artist seated at a low table with a teapot and strewn with artist’s materials, working on a tablet, supported by another figure and bearing the inscription Beate/Chriftina/Keilen/Den 16.Sep/1726 in lustre, a further figure observing the scene at the left, within a Böttger lustre iron-red, puce and gilt foliate scrollwork-edged quatrefoil cartouche, the reverse with indische Blumen and birds, unmarked.

Height: 4¾ in.; 12.1 cm

PROVENANCE
By repute, Baronesse Hammerstein Collection, Dresden (information from art dealer Arthur Wittekind, according to den Blauwen); sale, Dr. Weizinger & Co., Munich, April 28-29, 1921, lot 134, pl. IX (illustrated with cover); Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 130 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 283; Acquired for the proposed Führermuseum in Lh'z; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Dresden, Zwinger Palace, 1996, no. 140
Dresden, Japanese Palace, 2010, no. 60

LITERATURE
Schulz, 1922, pp. 129-30
Pazaurek, 1925, pp. 296-97
Schnorr von Carolsfeld, 1927, no. 130, pl. 52
Pazaurek, 1928, illustrated on p. 233
Kieslinger, 1941, no. 296
Honey, 1954, p. 184, n. 79
Just, 1958, p. 35
den Blauwen, 1962, fig. 23
Ducret, 1967, p. 12, fig. 14
Menzhausen, 1970, p. 6
Ducret, 1971, fig. 62
Behrends, 1978, p. 32, pl. XIII, fig. 131
Pietsch, exh. cat., 1996, no. 140, illustrated
Lübke, 1999, fig. 5
den Blauwen, 2000, pp. 80-81, cat. no. 41
Pietsch & Blarz, exh. cat., 2010, no. 60

$ 30,000-50,000

On November 26, 1725 in the Meissen Cathedral, Höroldt married Rahel Eleonore Keil (1686-1765), the only daughter of Gottfried Keil (died 1732) and his second wife Beate Christina Malsiu (died 1739). In that same year Höroldt painted a beaker dedicated to his wife bearing the date of their marriage, illustrated in Pietsch, 1996, pp. 146-47, no. 117.

In 1725, the Meissen factory had 36 staff members of which 16 were painters. In the same year Höroldt was allocated three rooms in the Albrechtsburg Castle, close to the kilns, and worked with 10 journeymen and five apprentices. Just a few years later in 1728 the Meissen staff had increased to 40 of which the number of painters had almost doubled to 30.

As suggested by den Blauwen, the present beaker, dated 1726 and dedicated to Höroldt’s mother-in-law, could possibly have been intended as a birthday present. A few months later Höroldt painted a tankard dedicated to his father-in-law, Gottfried Keil, dated Anno 1726 d: 1 Dec, now in the David Collection, Copenhagen, inv. no. 16/1977, Pietsch, 1996, pp. 188-89, no. 141. Two tankards are recorded bearing the name George Ernst Keil, one dated 6 Juli 1724 is in the British Museum, London, mus. no. Franks 63, Pietsch, 1996, pp. 140-41, no. 113; the other dated 9 Juli 1724 was in the Gustav von Gerhardt Collection, Budapest, sold, Rudolph Lepke’s Kunst-Auctions-Haus, Berlin, November 7-20, 1911, lot 183. A third, inscribed and dated G.E Keil, Meißen 1726 is in the Hermitage, St. Petersburg, inv. no. 16059. In 1927 Schnorr von Carolsfeld suggested the present beaker may also have been painted for his sister-in-law, who had the same Christian name as her mother. Höroldt’s brothers-in-law Carl Heinrich and Johann Gottlob Keil both later worked at the Meissen factory. Carl worked as a composer of the colours and overseer of the painters and Johann Gottlob as a painter, Rückert, 1990, pp. 164-65.
A MEISSEN BEAKER AND COVER, CIRCA 1725

of tapering cylindrical form, moulded around the rim with a band of purple and iron-red pendant calyces, applied above the purple and gilt-edged foot and around the cover beneath the vase shaped finial with a band of stiff acanthus, painted, probably by J. G. Höroldt, with a Chinoiserie scene of robed figures in conversation above steps before an estuary, within a Böttger lustre and gilt scrollwork-edged elongated shaped quatrefoil cartouche, the reverse with a bird in flight above indianische Blumen issuing from rockwork.
Height: 6¾ in.; 17.1 cm

PROVENANCE
Dr. Fritz Clemm, Berlin (by 1904), sale, Rudolph Lepke’s Kunst-Auctions-Haus, Berlin, December 3-5, 1907, lot 61, pl. 13; Fritz Buckardt, Berlin, sale, Cassirer & Helbing, Berlin, December 8-9, 1925, lot 85, illustrated; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 150 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 302; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Berlin, Kgl. Kunstgewerbe-Museum, 1904, no. 165
Berlin, Gräflich Redernsches Palais, 1906, no. 448

LITERATURE
Brüning, exh. cat., 1904, no. 165
Kaiser Friedfrich Museumsverein, exh. cat., 1906, p. 97, no. 448
Schnorr von Carolsfeld, 1927, no. 150, pl. 66
den Blaauwen, 2000, p. 79, cat. no. 40

Beakers of this form are among the earliest productions Böttger red stoneware and early porcelain at Meissen, and the shape is traditionally attributed to the Saxon court silversmith Johann Jakob Irminger. Further examples of early painted Harbour scenes on Meissen porcelain, contemporary to the present lot, can be seen on two beakers and covers of similar form, which also feature green stiff-acanthus, and a pair of tureen, covers and stands in the Bayerische Nationalmuseum, Munich, illustrated in Rückert, 1966, pls 54-55, cat nos. 195-200; and Pietzsch and Banz, 2010, pp. 190-92, cat nos. 54-56.

$ 20,000-30,000

Alternate view
A VERY RARE MEISSEN DATED TROMPE L’OEIL WASTE BOWL, CIRCA 1729

painted on front and reverse, in the manner of J. G. Höroldt, with vignettes of figures at various pursuits in gardens within Böttger lustre, shaded iron-red and gilt foliate scrollwork-edged shaped quadrofoil cartouches, one side with a trompe l’œil pinned fragment of a calendar dated November 1729 and the other with part of an inscribed scroll suspended from the rim, the interior with a spray of indischen Blumen beneath a gilt foliate scrollwork border around the rim edge, unmarked.

Diameter: 6¾ in.; 17.1 cm

PROVENANCE
Hoth Collection, Berlin, sale, Rudolph Lepke’s Kunst-Auctions-Haus, Berlin, February 23-24, 1926, lot 113, pl. 5; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 145 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 298; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Dresden, Japanese Palace, 2010, cat. no. 62

LITERATURE
Schnorr von Carolsfeld, 1927, no. 145, pl. 63
Pazaurek, 1929, pp. 47-48
Kieselinger 1941, no. 403
Honey, 1954, pp. 76, 100, 189, n. 148
den Blaauwen, 1962, fig. 22
den Blaauwen, 2000, p. 109, cat. no. 56
Pietsch & Banz, exh. cat., 2010, no. 62

The partially legible inscribed faux-page to the verso can be read as:

‘[…] Deo … […]’

Michael, 1700 rthl. sage/
Solches ich versprech … als/
rhen gangbahen Cu/empfangen solches … ‘

The fragments seen on these lots could relate to the merchants’ correspondence that was available to painters in the factory.

Very few ‘calendar’-decorated Meissen wares are recorded. An exceptional plate decorated with a Danish Court calendar page for November 1735 may have been included in a Royal gift to King Christian VI of Denmark (1699-1746) and his consort Sophia Magdalena (1700-1770). The plate bears the birthdays of both the King and Queen and is in the collection Rosenberg Castle, Copenhagen, inv. no. 12-266. A desk set with decoration taken from the same calendar page is in the Museum für Kunst und Gewerbe, Hamburg, inv. no. 1922-194, illustrated in Hein and Bencard in Cassidy-Geiger, 2007, p. 184, figs. 8-16/18, alongside the calendar page source, fig. 8-17. A single teabowl painted with a harbour scene with undated calendar page was sold at Christie’s London, October 7-9, 1997, lot 296, and three Hausmaler Aufenwerth workshop-decorated teabowls, one bearing year 1737, were in the Siegfried and Lola Kramarsky Collection, New York, sold at Christie’s New York, October 30, 1993, lot 22.

A teabowl and saucer probably from this service was in the sale of the Hoth Collection in 1926, as cited above, lot 112.

$ 12,000-18,000

The court and state calendar, Königlich-Polnischer und Churfürstlich-Sächsischer Hoff- und Staats-Calander, was a handwritten record of events, holidays and celebrations (and weather) at the royal court in Dresden; its published version only introduced in 1728. Understandably, the printed calendar reported the events of the previous year, giving the names of members of the royal family, of the government and staff, listing all court and religious holidays and reporting the weather of the period. The published calendar for 1730, reflecting the events of 1729, is completely unknown, so the weather fragment dated November 1729, as rendered on the bowl, does not survive in the State archives and may represent a lost edition, a hiatus or the published calendar of a different court or city. In fact, the Dresden court calendar usually gives the year in Roman numerals, whereas here it is given in Arabic numerals. Nevertheless, the trompe-l’œil is otherwise consistent with the way such calendar pages appear on Meissen porcelain.
A VERY RARE MEISSEN TROMPE L’OEIL COFFEE POT AND COVER, CIRCA 1729

Painted, in the manner of J. G. Höroldt, on the front and reverse of the coffee pot with an elaborate Böttger lustre, shaded iron-red and gilt foliate scrollwork-edged cartouche, each depicting two figures either seated or standing by a steaming kettle or seated at a low table taking tea, a trompe l’oeil fragment of scroll and wax seal beneath the spout and scattered insects on either side of the handle, the cover similarly decorated with smaller figural cartouches, unmarked.

Height: 8¼ in.; 21 cm.

PROVENANCE
Hoth Collection, Berlin, sale, Rudolph Lepke’s Kunst-Auctions-Haus, Berlin, February 23-24, 1926, lot 114, pl. 5; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 144 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 297; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021.

EXHIBITED
Munich, Residenz, 1958, no. 734
Dresden, Japanese Palace, 2010, cat. no. 62

LITERATURE
Schnorr von Carolsfeld, 1927, no. 144, pl. 62
Piazzaurek, 1929, pp. 47-48
Kieslinger, 1941, no. 403
Honey, 1954, p. 78
Residenzmuseum München, exh. cat., 1958, no. 741
den Blaauwen, 1962, fig. 22
den Blaauwen, 2000, p. 106, cat. no. 53
Pietzsch & Banz, exh. cat., 2010, no. 62

The partially legible inscribed faux-page can be read as:

‘Votre très hum[ble]…/
Johann Martin/
Böttfridm…/
nebst 1. Balle [??] mit dem Sigl: Zc/
zur fracht ge…/
6 Le…’

The language at the court of Saxony was French, the practice of which is reflected in the legible opening address. The rest of the letter is written in German ‘Gothic’ script and may perhaps derive from an invoice and/or shipping document. The painted ‘wax seal’ is impressed with an as yet unidentified coat-of-arms.

$ 18,000-25,000
A VERY RARE MEISSEN DATED TROMPE L’OEIL TANKARD WITH SILVER MOUNTS, DATED 1726, THE MOUNTS DRESDEN, CIRCA 1750

Painted, in the manner of J. G. Höroldt, with a seated Chinoiserie figure drinking tea beside a boiling kettle beneath two birds and a dragonfly in flight above, within an underglaze-blue-edged shield-shaped cartouche and a Böttger lustre and gilt scrollwork border, flanked by shaded insects. Painted on one side of the handle beneath the rim with a trompe l’oeil fragment of a folded and wax-sealed letter dated 6 Oct. 1726, the rims with underglaze-blue line and gilt scrollwork borders, the cover inset with a 2/3 thaler, the obverse struck with a profile portrait of Augustus the Strong and inscribed D.G.FRID. A AUGUST.REX.POLOVARUM., the reverse with the conjoined coats-of-arms of Poland/Lithuania and Saxony beneath a crown, inscribed and dated 1699, unmarked, the mount with script monogram maker’s mark.

Height: 6½ in.; 17.5 cm

PROVENANCE
Hoth Collection, Berlin, sale, Rudolph Lepke’s Kunst-Auktionshaus, Berlin, February 23-24, 1926, lot 124, pl. 4; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (by 1927) (no. 170 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 309; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch state to the Kunstmuseum Den Haag by 1953; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 170, pl. 73

The partially legible inscribed faux-page can be read as:

‘A Mōsieur/ Monsieur Julius Ernst/ de Bex. pour.../ Ro...berg/ ...6. Oct./ 1726.’

The name Julius Ernst von Bex (de Bex in French), and the variant Ernst Julius von Bex(en), appear in various documents in the Dresden State Archive in ca. 1702-1715, when he was evidently a Captain in the Saxon Dragoon Leibregiment (life guards). His father may have been the Leipzig merchant and local official Franz Bex, whose family had a dedicated chapel in the Lutheran St. Thomas Church in Leipzig from 1642 until the renovation of the interiors in the 1880s. A relation, Captain Ludwig Wilhelm von Bex, is also named in the Dresden archives. It would seem the archival references to the family concern legal actions; how or why Julius Ernst’s name appears on the Oppenheimer tankard dated 1726 has not been determined. It is possible the wax seal is the crested Bex-family armorial, which is given in Siebmacher, vol. 6, section 6, p. 10.

The Oppenheimers were able to amass a collection of twenty-three Meissen porcelain and Böttger-stoneware tankards. Five tankards were painted with cartouches of Chinoiserie scenes outlined in underglaze-blue. Of these, three subsequently entered the collection Dr. Fritz Mannheimer and were sold in the 1952 sale of his collection at Frederik Muller & Cie, Amsterdam, lots 312, 313 and 322. Lot 313 from this sale, formerly in the collection of Warda Stevens Stout, is now part of the permanent collection of the Dixon Gallery & Gardens, Memphis, acc. no.1985.DA.46. The fourth tankard, the present example, was retained by the Dutch state and transferred on loan to the Kunstmuseum Den Haag; and the fifth, published by Schnorr von Carolsfeld, 1927, no. 128, was not acquired by Mannheimer and is presumed lost.

$ 20,000-30,000

Detail
AN EXTREMELY RARE MEISSEN TWO-HANDED JAR AND COVER, CIRCA 1725-28

of compressed form, affixed with scroll handles and raised on three lion’s paw feet, painted, in the manner of J. G. Höroldt, with an elaborate scene depicting figures at various pursuits supported on a gilt and Böttger lustre-ground bracket device issuing iron red and puce scrollwork above a band of stiff leaves applied around the foot, the cover similarly decorated with small figurative vignettes and stiff leaves beneath the knop painted with a harlequin pattern, unmarked.

Height: 6 in.; 15.2 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 281 in red);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 350;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941, no. 398
den Blaauwen, 2000, pp. 110-11, cat. no. 58

$ 30,000-50,000
A second Meissen two-handled jar and cover, formerly in the Oppenheimer Collection (no. 282), Lost Art-ID 527190.

At the time of publication of den Blaauwen’s Rijksmuseum catalogue, no other examples of this form were known to him. In fact the Oppenheimer Collection included a second example of this form (no. 282), which was later acquired by Mannheimer (inv. no. Por. 355), and subsequently sold in the sale of his collection at Frederik Muller & Cie, Amsterdam, October 14-21, 1952, lot 419. That piece had slight differences to the present, featuring a flat base without paw-feet and a stiff leaf band, but was sprigged with grapevine issuing from the handle terminals. A third example, similar in shape to the abovementioned, was sold at Bonhams London, March 20, 2013, lot 6, which had formerly been in the collection of the Reverend the Rt. Hon. Lord Byron (Frederick Byron, 10th Baron Byron 1861-1949), Thrumpton Hall, Nottinghamshire.
A HIGHLY IMPORTANT DOCUMENTARY AND DATED MEISSEN MANTEL CLOCK CASE, DATED 1727, THE GILT-BRONZE MOUNT PROBABLY GERMAN, MID-18TH CENTURY, THE MOVEMENT SIGNED BARREY À PARIS, CIRCA 1700

the clock case modelled by George Fritzsche, the figure group attributed to Johann Gottlieb Kirchner, the slightly waisted case supported on an integral scroll-footed base, below a mythological group atop a simulated tiled roof, the corners moulded with pilasters painted with iron-red, purple and green foliate scrollwork and terminating at each end with a gilt-heightened volute, the lower portion of the body pierced with turquoise-edged foliate scrolls flanking the figure of a kneeling supplicant on the front and a figure wearing a black hat seated on a cushion on each side, all within Böttger lustre and gilt scrollwork-bordered archways, beneath a gilt and enamel dial mounted in gilt-bronze on the front, and on each side beneath a Böttger lustre, iron-red, purple, green and gilt scrollwork-edged quatrefoil cartouche painted, in the manner of J. G. Höroldt, with Chinoiserie figures at various pursuits; the gilt titled dome of the roof supported above a Böttger lustre arched lintel finely decorated in gilding with Chinoiserie figures amidst foliate scrolls and applied with a female mask, surmounted by the figures of Minerva wearing a plumed helmet and curass and the robed figure of Arachne seated on a Böttger lustre and gilt cushion above three small pagoda figures seated cross-legged on gilt-tasseled cushions at the base of the dome; the Böttger lustre and gilt trellis- and scroll-work ground of the columned plinth of the base reserved on the front and sides with panels and lappets edged in underglaze-blue and painted with Chinoiserie scenes, the columns with similar small gilt-edged panels, raised on four scroll feet, applied with turquoise-edged acanthus leaves and heightened in gilding, the reverse brightly painted with a colourful spray of indische Blumen issuing from rockwork, inscribed Medien über crossed swords mark and date 1727 in underglaze-blue. The timepiece with Scm dial with cartouche enamel numerals, engraved centre and single hand, the gilt timepiece movement with split Egyptian pillars, verge escapement with mock pendulum balance, the balance bridge engraved with foliate scrolls, signed BARREY À PARIS. Height: 17¼ in.; 44.1 cm

PROVENANCE
Ralph Borough, M.P. (1783-1854), his estate sale, Christie’s, London, April 1855, lot 195, illustrated, acquired at the sale by Sir Anthony de Rothschild (1810-1876) for £120;
Sir Anthony de Rothschild, Alden Clinton, Buckinghamshire;
J. Nachemsohn, London;
Margarethe and Dr. Franz Oppenheimer, Berlin & Venna, bearing label (by 1927) (no. 135 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 288;
Acquired for the proposed Führermuseum in Linz. Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Munich, Residenz, 1958, no. 716
Dresden, Japanese Palace, 2010, no. 61

LITERATURE
Bohn, 1862, no. 135, Illustrated opposite p. 11
Zimmermann, 1926, pp. 85-86
Schmorr von Carolstaid, 1927, no. 135, pls. 55-56
Zimmermann, 1929, fig. 13
Pazaurek, 1929, p. 44
Kieslinger, 1941, no. 285
Honey, 1954, pp. 83, 186, n. 103
Residenzmuseum München, exh. cat., 1958, no. 716
den Blaauwen, 1962, fig. 20
Rosa, 1966, fig. 126
Meister & Reber, 1980, fig. 200
den Blaauwen, 2000, pp. 93-95, cat. no. 48
Pietsch & Banz, exh. cat., 2010, no. 61

$ 200,000-400,000

THE 1727 OPPENHEIMER CLOCK CASE

SAMMLUNG OPPENHEIMER: IMPORTANT MEISSEN PORCELAIN
This magnificent Meissen clock case can be counted among the most ambitious and successful of sculptural models produced at the factory at this early date. The crisply modelled architectural silhouette is enhanced further by an extraordinary trove of techniques of decoration including exuberantly painted Chinoiserie figural panels, enriched by either puce and iron-red foliate scrollwork, or underglaze-blue borders, and gilt Chinoiserie figures and scrollwork over Böttger-lustre. The clock, unarguably, is the rarest piece in the Oppenheimer collection and exemplifies the Chinoiserie style they so loved. Franz and Margarethe were able acquire the clock case after it had passed through two prestigious 19th century English collections, at some point between 1923-1927, and coincidentally, almost exactly two-hundred years after it was made.

At least five varying clock case models were produced at Meissen in the late 1720s and early 1730s, and one can presume that Meissen clocks from this date were intended for the royal industry’s principal client and patron, Augustus the Strong, and were to be included in the rooms of the Japanese Palace, Dresden. As of today, at least 26 clock cases from this period have been recorded in auction catalogues, museums and private collections.

The Claus Boltz article, Keramos 148, April 1995, Eisbären und Polarfüchse / 6 Kästen Sächsisches Porzellan quotes Zimmermann, 1929, who describes a report in the Meissen archives, dated 25 Jan. 1727 which states that the porcelain housing for a clock was made after an ‘eingesandten Modell’ [supplied model] which was used for a ‘Porzellanuhrgehäuse’ [Porcelain clock case] that had fired well enough to be completed. The early clock cases, including the present one, were modeled by George Fritzsche (1697-1756), who worked as a modeler (as porcelain sculptors were termed) until Kirchner’s arrival in April 1727. In February 1727 Fritzsche was working on a clock ‘17 stck. Modelle zu einem Uhr-Gehäusze’ (1 Feb; 17 pieces to the model of a clock case) and Ein Uhr-Gehäusze (8 Feb; one clock case) (den Blauweyen, 2000, p. 95).
The 1733 Specification

According to the 1733 specification, a listing of the Meissen porcelains ordered for the Japanese Palace, though not necessarily produced, a total of fourteen clocks were ordered. The compilation of this specification was carried out in the year of Augustus the Strong’s death and is largely a reflection of the initial orders of the late 1720s. The fourteen clocks were allocated to four rooms in the piano nobile, and from the specification it is even known in which rooms and on which walls the clocks were intended to be placed. In the east wing enfilade, two were to be placed in the so-designated ‘Room 5’ decorated with ‘Des Porcelains Purpur-Couleur’ [purple-ground porcelains], which was the last room in the east wing one would see before entering the Throne Alcove. They were to be placed ‘An die Fenster Schäfte u. T rinos’ [on the spaces between the windows and overdoors]. Four were to be placed in ‘Room 6’ the long gallery on the south front overlooking the River Elbe, flanked by the throne at one end and the glockenspiel pavilion at the other. The gallery was to be decorated with ‘Alt-Indianisch’ [Blue and White porcelain], and the four clocks were to be placed ‘An die hinterste Gallerie nach den Garthen zu’ [The furthest gallery on the garden side]. Judging by the sheer volume of pieces included under this subheading, it is likely this was the long wall opposite the windows. In the west wing enfilade two were to be placed in ‘Room 7’, decorated with ‘Des Porcelains, Grau’, [gris-de-lin/pale violet]. ‘An die Fenster Schäfte u. T rinos’ [on the spaces between the windows and overdoors]. The remaining six were to be included in the State Bedroom, ‘Room 10’ decorated with ‘Des Porcelains, Pfirsich-Blüten-Couleur’ [peach-bloom-ground porcelains], situated off the Long gallery. Of these, two were to be placed ‘An die Camin Seite’ [the side with the fireplace] two ‘An die Seite wo das Feder Bette stehe’ [on the side where the featherwork state bed is], and two ‘an die Seite dem Bette gegen über’ [opposite the bed].

In November 1733, there were 35,798 pieces of undecorated Meissen porcelain remaining at the factory belonging to the Japanese Palace orders, which included 16 clocks (housings for clocks), as cited by Cassidy-Geiger, 2008, p. 235, quoting from J.L. Sponsel, Kabinettstücke der Meissner Porzellan-Manufaktur von Johann Joachim Kändler, Leipzig, 1900, p. 55.
The medallions were to depict the triumphs of Minerva “who
presides over the arts, and the subject matter shall represent
the most memorable elements in her history […] such as her
triumph over Arachne, who for her boldness was changed into
a spider,” transcribed in Wittwer, 2004, p. 266.

Given the subject matter of the figurual group which tops it, it
is likely the present clock case was intended to be displayed
close by. The same figurual group by Kirchner in a slightly larger
scale, forms the final of a silver-gilt mounted goblet, applied
with crowned Böttger lustre-filled shields reserving gilt AR
monogram marks, now preserved in the Rijksmuseum, inv.
no. BK-17438. Longuelune’s description confirms that the
ordered porcelain, and almost certainly the present clock given
its exuberantly painted reverse, was to be placed in front of
mirror glass, of which hundreds of pieces were delivered to
the Japanese Palace, according to lists of their removal to the
Dresden Residence in 1759.

The panels of richly gilt scrollwork and diaper motifs on
lustre, and leafy puce and red enamelled scrollwork, can be
seen on the pendant drops of the Meissen chandelier in the
Rijksmuseum. den Blaauwen, 2000, p. 73, refers to factory
reports where on February 22, 1727, Höroldt is recorded busy
painting the chandelier ahead of Augustus the Strong’s return
from Poland, and that it was delivered to the King at some point
between May 26 and July 27, 1727. In den Blaauwen’s entry for
the present clock he raises the possibility that the chandelier
and the Russian gift clock (dated with the King’s birthday) may
have been intended as birthday gifts for the King.

Imagery

The figurual group surmounting the clock case depicts Minerva
and Arachne. The ancient Greek mythological tale of Arachne,
a young weaver from Lydia, who was so skilled at her craft that
she rivaled the goddess Athena [Minerva in the Romanized
interpretation], the divine patroness of the art. A contest was
arranged, and having been bested by the mortal Arachne, the
infuriated goddess cursed the girl, turning her into a spider
in punishment for her effrontery. The image of Minerva,
Goddess of the Arts, features heavily in the design of the
Japanese Palace. In the extant pediment of the Palace she sits
in judgment while being presented on one side with Meissen
porcelain tributes from Saxony, which she favours, and Asian
porcelain on the other side. This competition for dominance of
Meissen porcelain over Asian porcelain, a personal intent of
Augustus the Strong, can subjectively be read in the choice of
Minerva and Arachne.

In Zacharias Longuelune’s ca. 1735 description of his concept
for the throne gallery, he includes a passage outlining the long
gallery (the middle gallery between the throne alcove and the
glockenspiel pavilion) which was located on the south front and
overlooked the River Elbe:

“In the middle of the gallery, on the side opposite the windows,
two pyramids have been prescribed, made up of pieces of
porcelain, with a mirror behind in order to multiply the objects
[…] On this same side statues and medallions have been put
opposite the windows […] to avoid a simple arrangement
which would look too much like a well-stocked warehouse”.

The medallions were to depict the triumphs of Minerva “who
presides over the arts, and the subject matter shall represent
the most memorable elements in her history […] such as her
triumph over Arachne, who for her boldness was changed into
a spider,” transcribed in Wittwer, 2004, p. 266.

Given the subject matter of the figurual group which tops it, it
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between May 26 and July 27, 1727. In den Blaauwen’s entry for
the present clock he raises the possibility that the chandelier
and the Russian gift clock (dated with the King’s birthday) may
have been intended as birthday gifts for the King.
Pöppelmann’s Zwinger vs. the model of a Dresden watch maker?

The form of the clock exudes the aesthetic of Dresden Court architect Matthäus Daniel Pöppelmann, responsible for the Baroque festival pavilion, The Zwinger, completed one year after the clock was made. In 1728, though the form may be inspired by a treasury object and timepiece of the same period, Johann Gottlieb Graupner (circa 1690-1759) was a watchmaker in Dresden in the early 18th century and was appointed master in 1716. His father Paul Graupner, born in Augsburg, was also a watchmaker, and a member of the newly founded Dresden watchmakers’ guild. In the 1720s, Johann Graupner supplied time pieces in richly ornamented cases to the court of Augustus the Strong; in 1725 he collaborated with Court Jeweler Johann Heinrich Köhler (1669–1736), and cover in the Rijksmuseum, mentioned above. According to den Blaauwen the clock had been in the Porzellansammlung, but the level to which Graupner may have been involved with Meissen is unclear and invites further research; indeed, we know the Meissen factory worked with external workshops, according to the quantities of porcelain fitted with Augsburg silver-gilt mounts, though archival documentation for this collaboration is lacking. It is conceivable the Graupner model was the ‘supplied model’ referenced in the January 1727 factory report, cited above. It is interesting to note the Meissen clock case included in the Russian gift, which is also of this form and dated 1727, as listed below under recorded examples, is fitted with a watch movement by Graupner.

Recorded examples

While we do not know how many examples of this particular clock case model were made in the 18th century, by the early 20th century it appears only five clocks had survived, each with slight variations in the modelling which make them all unique. Of these today only three, including the present lot, are accounted for, as follows:

Hermitage, St. Petersburg.

The clock in the Hermitage (Inv. no. 3-1978) was part of a magnificent gift of six crates of Meissen porcelain delivered to Russia in 1728. The gift had originally been intended for Catherine I who assumed the throne in 1725 but she died in 1727 before the gift was ready for shipment. When it finally arrived in 1728, the gift was received by Catherine’s successor, Elizabeth. The clock was first identified as being part of the Russian gift by Claus Holtz, 1995, p. 12. It bears a crossed swords and K.P.M mark in underglaze-blue and the gilt date den 12. Majus Anno:1727, the birthday of Augustus II the Strong. It has been suggested that this example may have originally been intended as a gift for the King himself. It was likely made for the Japanese Palace and repurposed for the Russian gift, which sought a return gift of arctic animals for Augustus the Strong’s royal menagerie. The clock is illustrated in Lackheva, 2007, pp. 62, 66-67, fig.4-8.

Hetjens-Museum, Düsseldorf.

An example surmounted with a figure of an eagle is in the Hetjens-Museum. According to the entry in den Blaauwen’s 2000 catalogue, the interior of the clock is inscribed GF 12. Augt. 1727.

Meissen clock presented by Augustus the Strong to Princess Elisabeth Petrovna, 1727, the clockcase by Georg Fritzsche the Elder and the mechanism by Johann Gottlieb Graupner (The State Hermitage Museum, St. Petersburg), Photograph © The State Hermitage Museum (photo by Svetlana Suetova)

Meissen clock presented by Agustus the Strong to Princess Elisabeth Petrovna, 1727, the clockcase by Georg Fritzsche the Elder and the mechanism by Johann Gottlieb Graupner (The State Hermitage Museum, St. Petersburg), Photograph © The State Hermitage Museum /photo by Svetlana Suetova

Around the time the present Meissen clock case was made, or perhaps just slightly earlier, Graupner made an unusual table clock which may have served as a model for the Meissen manufactory. The clock, retained in the Kunstgewerbemuseum, Dresden (inv. no. 17565) where it is catalogued as being made in Augsburg, is formed of a gold-plated flat metal sheet and is cut in the same architectural silhouette as the present lot and engraved with similar architectural elements. A second clock of this unusual type by Graupner, signed Joh. Gottlieb Graupner/Dresden was sold at Dr. Crott Auctioneers in 2018. It is conceivable the Meissen factory used Graupner’s clock as a model, but the level to which Graupner may have been involved with Meissen is unclear and invites further research; indeed, we know the Meissen factory worked with external workshops, according to the quantities of porcelain fitted with Augsburg silver-gilt mounts, though archival documentation for this collaboration is lacking. It is conceivable the Graupner model was the ‘supplied model’ referenced in the January 1727 factory report, cited above. It is interesting to note the Meissen clock case included in the Russian gift, which is also of this form and dated 1727, as listed below under recorded examples, is fitted with a watch movement by Graupner.

Hermine Feist (1855-1933), Berlin.

Perhaps the closest to the present is the example that was owned by the eccentric Berlin porcelain collector Hermine Feist. By 1920 the clock was cited by Schnorr von Carolsfeld in Porzellan der europäischen Fabriken des 18. Jahrhunderts, 1920, p. 53 as being in the Fest Collection. Its current location is unknown, and it is presumed lost, see Lost Art id. 447026.

Berlin Art Trade in the early 20th century.

A related clock, but of triangular section with a reticulated pyramid hood is illustrated in Zimmerman, 1929, p. 49, abb. 15; and Hofmann, 1932, p. 433, fig. 478. This example is noteworthy for the applied escutcheon reserving the gilt AR monogram on a Böttger lustre ground, as seen on the goblet and cover in the Rijksmuseum, mentioned above. According to den Blaauwen the clock had been in the Porzellanamsammlung, Dresden until 1945. Its current location is unknown, and it is presumed lost.

Meissen clock, 1727-28, movement signed ‘Barney a Paris’, formerly in the Fest Collection, Berlin

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Perhaps the closest to the present is the example that was owned by the eccentric Berlin porcelain collector Hermine Feist. By 1920 the clock was cited by Schnorr von Carolsfeld in Porzellan der europäischen Fabriken des 18. Jahrhunderts, 1920, p. 53 as being in the Fest Collection. Its current location is unknown, and it is presumed lost, see Lost Art id. 447026. Berlin Art Trade in the early 20th century.

A related clock, but of triangular section with a reticulated pyramid hood is illustrated in Zimmerman, 1929, p. 49, abb. 15; and Hofmann, 1932, p. 433, taf. 478. This example is noteworthy for the applied escutcheon reserving the gilt AR monogram on a Böttger lustre ground, as seen on the goblet and cover in the Rijksmuseum, mentioned above. According to den Blaauwen the clock had been in the Porzellanamsammlung, Dresden until 1945. Its current location is unknown, and it is presumed lost.
Ralph Bernal, a politician and art collector, was born at Colchester, Essex, in October 1783, into a Sephardic Jewish family of Spanish descent, though he was not brought up in the Jewish faith, and was baptized at St. Olaves, Hart Street, London. Bernal became president of the British Archaeological Society in 1853. By this time he had amassed a substantial collection of European and Asian porcelain, glass and works of art. After his death in 1854, most of the collection was offered for auction. The sale of the Bernal collection in 1855 was an historic occasion, held at 93 Eaton Square over thirty-two days between March 5 and April 30, 1855 and achieved a total of £70,954, a substantial figure for the time. Bernal's reputation as a prolific and discerning collector garnered the attention of the top buyers were the Rothschilds, the Marquess of Hertford, and the British Museum.

In his preface to the sale catalogue, J. R. Planché offered the following remarks: “Distinguished amongst English antiquaries by the perfection of his taste, as well as the extent of his knowledge…Mr. Bernal could be tempted by nothing that was inferior.”

Prior to the sale in 1855, an attempt was made to secure Bernal’s collection for the nation. In January 1855, the executors of the estate wrote to Sir Henry Cole, chief administrator of the Royal Commission for the Exhibition of 1851, offering the collection en bloc for a sum of £50,000. The price was ultimately deemed too high, and in response, Prince Albert drafted a proposal on February 28, 1855 at the meeting of the Commissioners, petitioning the House of Commons for a grant to purchase a large selection of objects, with particular interest in the glass, porcelain, and Limoges enamels. After lengthy debate, an agreement was made to allot £20,000 towards acquisitions at the sale. The Society of Arts attempted to appeal this decision, though their efforts were ultimately unsuccessful and many notable objects, including the Meissen clock, were dispersed among private collectors and dealers.

According to an 1855 volume of The Art Journal, the French government was also rumoured to have offered 50,000 livres for the collection prior to the sale. Though this account is unconfirmed, the mere existence of such a rumour serves as a testament to the widespread repute of Bernal’s collection. The government’s acquisitions at the sale served as the foundation for the collections of the newly-formed South Kensington Museum of Art, which would later become the renowned Victoria & Albert Museum.

The sale included 153 lots of ‘Dresden’ porcelain and the present clock was purchased by Sir Anthony de Rothschild for £120. The top lot was No. 469, ‘a pair of Rose du Barry Sevres vases’ acquired by Lord Hertford for the staggering price of £1,942 (possibly the pair now in the collection of the Louvre, Paris). Another coveted lot in the sale was The Lothair Crystal, £1,942 (possibly the pair now in the collection of the Louvre, Paris). Another coveted lot in the sale was The Lothair Crystal, acquired by Augustus Wollaston Franks for the British Museum for £267 where it is still preserved today.

The sale of the Bernal collection in 1855 was an extraordinary event and an opportunity to acquire significant works of art. The collection was dispersed to various institutions and private collections, including the British Museum, the Victoria & Albert Museum, the Tower of London, and to the Rothschilds. The sale was comprised of 225 lots and achieved a total of £767,688. The clock was acquired at the sale by the prestigious London art dealer, J. Nachensohn.
A MEISSEN (K.P.M.) OVAL SUGAR BOX AND COVER, CIRCA 1725
painted, in the manner of J. G. Höroldt, the box with a continuous scene of Chinoiserie figures in a garden with animals and birds and a further figure boiling a tea kettle, the cover with an oval Böttger lustre and gilt scrollwork-edged panel painted with two figures stoking the fire beneath a kettle on a trivet, flanked by flowering shrubs and insects above, K.P.M. and crossed swords mark in underglaze-blue, both with gilt numeral 99.
Length: 4¼ in.; 12.4 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 139 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 292;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 139, pl. 69
Kieslinger, 1941, no. 394
den Blaauwen, 2000, p. 111, cat. no. 59

$ 5,000-7,000

A MEISSEN COFFEE POT AND COVER, CIRCA 1725
painted, in the manner of J. G. Höroldt, on the front and reverse with a Böttger lustre, iron-red and purple scrollwork-edged panel of Chinoiserie figures seated at low tables within gardens, the spout painted with a multi-coloured tasseled ornament, body beneath the spout and handle painted with branches of indische Blumen, and the domed cover with continuous garden scene of a seated Chinoiserie figure smoking a pipe beside a candle-lit table, both with gilt numeral 35.
Height: 8½ in.; 21.3 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 149 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 301;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Museum Boijmans Van Beuningen, Rotterdam;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 149, pl. 65
A hexagonal tea canister and sugar box probably from this service, bearing gilt numeral 35, from the collection of the Dukes of Cleveland, 19 St. James Square, were sold at Christie’s London, June 30, 1975, lots 90-91.

$ 7,000-10,000
A MEISSEN TEABOWL AND SAUCER, CIRCA 1728

painted, in the manner of J. G. Höroldt, with Chinoiserie figures at various pursuits in gardens, within Böttger lustre, iron-red, purple and gilt scrollwork-edged quatrefoil cartouches, the interior of teabowl with a small spray of indische Blumen, crossed swords marks in underglaze-blue, the saucer with numeral '85 in gilt.

Diameter of saucer: 4¾ in.; 12.1 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 165 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 307: Acquired for the proposed Führermuseum in Linz;
 Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
 Loaned by the Dutch state to the Museum Boijmans Van Beuningen, Rotterdam;
 Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 165, unillustrated

By 1927 the Oppenheimers owned four teabowls and saucers from this service, two of which were illustrated in Schnorr von Carolsfeld, pl. 72. They also owned a hexagonal tea canister and cover with corresponding gilt numeral which may have belonged to the same service. Schnorr von Carolsfeld, no. 162, pl. 67. A teabowl and saucer from the service was sold at Christie’s London, February 20, 2006, lot 10.

$ 1,500-2,000

A MEISSEN TEA CANISTER AND COVER, CIRCA 1730

painted on the front and reverse of the ovoid body, in the manner of J. G. Höroldt, with figures at various pursuits, within a Böttger lustre, iron-red and purple scrollwork-edged quatrefoil cartouches, the sides with colourful sprays of indische Blumen, and the top of the flattened cover decorated with a gilt star device, gilt numeral '20' to both.

Height: 3¼ in.; 9.5 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (by 1927) (no. 164 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 306: Acquired for the proposed Führermuseum in Linz;
 Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
 Loaned by the Dutch state to the Museum Boijmans Van Beuningen, Rotterdam;
 Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 164, pl. 72

A teabowl and saucer from this service was in the Arnhold Collection, acquired by Lisa and Heinrich Arnhold in 1927 from M. Salomon in Dresden, illustrated in Cassidy-Geiger, 2008, p. 302, cat. no. 76.

$ 5,000-7,000

Teabowl and saucer, ca. 1725-30, from the same service as the present lot, Arnhold Collection
FOUR MEISSEN BEAKERS, CIRCA 1728

each painted with continuous scene of figures at various pursuits in a garden setting between a gilt gadrooned foot and a gilt flowerhead and scrollwork border around the rim, the moulded feet richly gilt, crossed swords mark in underglaze-blue, numeral 1., 1., 2., or 4 in gilding.
Height: 3 3/4 in.; 8.5 cm

PROVENANCE
Dr. Fritz Clemm, Berlin (at least two by 1906), sale, Rudolph Leple's Kunst-Auctions-Haus, Berlin, November 31-December 2, 1907, lot 74, pl. 9;
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (nos. 172-175 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 311 a/d;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch state to the Kunstmuseum Den Haag by 1953;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Berlin, Gräflich Redernsches Palais, 1906, no. 445 (two)

LITERATURE
Kaiser Friedrich Museumsverein, exh. cat., 1906, p. 97, no. 445
(two) (unillustrated)
Schnorr von Carolsfeld, 1927, nos. 172-175, pl. 76
Most recently a beaker of this type painted with a continuous Chinoiserie scene was sold at Sotheby’s London, June 9, 2015, lot 6, illustrated in Ulrich Pietsch, Preziosen, einer süddeutschen Kunstsammlung, 2001, p. 40; a further beaker was in the Marouf Collection, illustrated in Ulrich Pietsch, Passion for Meissen, 2010, p. 72, no. 28. A particularly close example from the Irwin Untermyer Collection is in the Metropolitan Museum of Art, New York, acc. no. 64.101.162, illustrated in Hackenbroch, 1956, pl. 82, fig. 119.

$ 40,000-60,000
A MEISSEN (K.P.M.) OCTAGONAL SUGAR BOX AND COVER, CIRCA 1725-30

of elongated compressed form, painted, in the manner of J. G. Höroldt with figures at various pursuits seated in gardens amongst birds, insects and shrubbery between simple and meandering line bands around the shoulder and foot, the cover with concentric enamel patterned and gilt bands, crossed swords and K.P.M mark in underglaze-blue, the cover with gilt crossed swords, gilt numeral 85, to both pieces.
Length: 4½ in.; 11.4 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 143 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 296;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 143, pl. 72
Kieslinger, 1941, no. 394
den Blaauwen, 2000, p. 112, cat. no. 60

$ 4,000-6,000
A VERY RARE MEISSEN CHOCOLATE SET, CIRCA 1730-35

comprising a beaker, a two-handled reticulated trembleuse, a footed sweetmeat dish and a shaped trefoil footed stand; the beaker painted beneath the rim with a continuous scene of Chinoiserie figures at various pursuits in gardens and above the foot with three Böttger lustre, gilt, iron-red and purple enamel trellis- and scrollwork-edged cartouches painted with harbour scenes, the trembleuse pierced with a band of gilt mons devices, the sweetmeat dish painted with a quayside scene within a Böttger lustre, gilt, iron-red and purple enamel trellis- and scrollwork-edged cartouche, and the stand with a central star device in Böttger lustre and gilding and moulded with three gilt-edged wells for its components painted with Chinoiserie figures, alternating with three Böttger lustre, gilt, iron-red and purple enamel trellis- and scrollwork-edged cartouches painted with quayside scenes, the underside painted with scattered indische Blumen within a black-dotted turquoise-ground border painted with blue and yellow chrysanthemums issuing leafy tendrils, the stem of the foot painted with purpurmalerei scenes, Chinoiserie figures and gilt trelliswork and scrollwork borders, crossed swords marks in underglaze-blue, the beaker and holder with Dreher’s mark of two dots for Johann Martin Kütte Junior. Width of stand: 8¼ in.; 20.7 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (by 1927) (no. 213 in black); Dr. Fritz Macnheimer, Amsterdam & Paris, inv. no. Por. 370; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021.

EXHIBITED
Dresden, Japanese Palace, 2010, cat. no. 121

LITERATURE
Schnorr von Carolsfeld, 1927, no. 213, pls. 97-98
Kieslinger, 1941, no. 330
Jedding, 1971/1979, fig. 72
den Blaauwen, 2000, pp. 158-60, cat. no. 90
Pietsch & Banz, exh. cat., 2010, no. 121

$20,000-30,000

Only one other complete Meissen set of this type appears to have been recorded, from the Ludwig Darmstadter Collection, Berlin, sold, Rudolph-Lepke’s Kunst-Auctions-Haus, Berlin, March 24-26, 1925, lot 100.

Silver-gilt versions of this form appear in two contemporary paintings by Johann Heinrich Tischbein the Elder (1722-1789), circa 1755, in the Ahnengalerie of Schloss Wilhelmshai, Caten, Kassel. One portrays Princess Wilhelmine von Hessen-Kassel (1726-1808), holding a blue and white porcelain beaker in a trembleuse mount, seated by a console table supporting blue and white vases and white figures; the other depicts an unknown lady, holding what appears to be a Meissen Hausmaler beaker in a trembleuse mount, seated by a console table supporting blue and white vases and white figures; the other depicts an unknown lady, holding what appears to be a Meissen Hausmaler beaker in a trembleuse mount. The depictions are illustrated in Marianne Heinz and Erich Herzog (eds.) Johann Heinrich Tischbein d. Ä. 1722 - 1789. Kassel trifft sich - Kassel erinnert sich in der Stadtsparkasse Kassel, Kassel, 1989, kat. nos. C4, C15. The form is included in a cased silver-gilt breakfast service, including glass and Meissen porcelain, by silversmith Johann Erhard Heuglin II, Augsburg and others, at The Clark Art Institute, Worcester, Massachusetts, ob. no. 2012.1.1-13. It can be argued that the present chocolate set was once part of a larger breakfast service.
A similar Meissen chocolate set illustrated in the auction catalogue, Sammlung Darmstädter, Berlin, Rudolph Lepke’s Kunst-Auctions-Haus, 1925.

Johanna Lessman in Chilton and Lehner-Jobst, 2009, p. 421, argues that the reticulated trembleuse form was probably a Vienna invention, with such vessels being produced perhaps in 1723, and later adopted by Meissen. Meissen beakers and reticulated trembleuses are recorded circa 1727 and related forms appear in a delivery that year to the Japanese Palace, see Cassidy-Geiger, 2008, p. 307, no. 80 for a Kakiemon example in the Arnhold Collection.

den Blaawen 2000, p. 160, cites an entry in Kändler's Taza for December, 1739 which may correspond to a later variation: "1 grosze Einsatz Schalin gefertiget, fast viereckigt, für die Frau Cammer Herr de Klitzingen. Chocoladen Becher hinaus zu setzen nebst Zucker Dose." (Pietsch, 2002, p. 66). A stand of this form painted with Chinoiserie figures is in the Ludwig Collection, Bamberg, illustrated in Ursula Timann, et al., Glanz des Barock, Sammlung Ludwig in Bamberg, Fayence und Porzellan, Bamberg, 1995, no. 149. A single sugar dish was sold at Sotheby’s London, October 9, 1984, lot 219; and a beaker was sold at Christie’s London, June 6, 2011, lot 70.
A MEISSEN TWO-HANDED CIRCULAR SMALL TUREEN, COVER AND STAND, CIRCA 1730-35

decorated in enamels, gilding and Böttger lustre, on the front and reverse of the tureen with Chinoiserie figures at various pursuits supported on foliate scrollwork brackets incorporating two small purpurmalerei quatrefoil panels of harbour scenes and affixed at each end with a scroll handle issuing indanische Blumen, the flattened domed cover painted above the rim with two elaborate scrollwork-edged panels of harbour scenes alternating with figural scenes on scrollwork brackets, the top with two scrollwork-edged purpurmalerei panels of harbour scenes alternating with two small figural scenes supported on scrollwork pedestal beneath the gilt ball finial, painted in the centre of the stand with a large spray of indanische Blumen and around the rim with four further scrollwork-edged panels of harbour scenes, crossed swords marks in underglaze-blue, Dreher’s marks of a cross in a circle to stand.

Diameter of stand: 9¾ in.; 24.1 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 210 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 368 a/b; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 210, pl. 94
Kieslinger, 1941 II, p. 27, cat. no. 209
Kieslinger, 1941 II, p. 27, cat. no. 209
A bowl and cover which probably formed part of the same service as the present lot and the following, was in the collection of Henry H. Arnhold, New York, sold, Sotheby’s New York, October 21, 2020, lot 156, illustrated in Cassidy-Geiger, 2008, pp. 542-43, no. 259. The collection of Gustav and Charlotte von Klemperer included a pair of bowls, covers and stands of this form, painted with Chinoiserie figures in the manner of both Höroldt and Stadler, illustrated in their catalogue by Schnorr von Carolsfeld, 1928, nos. 77-78, taf. 5.

$ 20,000–30,000
A MEISSEN TWO-HANDED CIRCULAR SMALL TUREEN, COVER AND STAND, CIRCA 1730-35

similarly decorated to the preceding lot, crossed swords marks in underglaze-blue, Dreher’s marks of a cross in a circle to stand. Diameter of stand: 9 ¼ in.; 23.5 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 211 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 368 a/b; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 211, pl. 95
Kieslinger, 1941 II, p. 27, cat. no. 209
den Blaauwen, 2000, pp. 146-47, cat. no. 83 (part)
See the note to the preceding lot.

$ 20,000-30,000
A MEISSEN CIRCULAR DISH OR STAND, CIRCA 1735

Painted, in the manner of J. G. Höroldt, with Chinoiserie figures at various pursuits on a tiered console elaborately decorated in gilding and Böttger lustre and reserved with three quatrefoil panels painted in purpurmalerei with oriental harbour scenes, the rim with four gilt-edged elongated quatrefoil panels painted with harbour scenes, alternating with shaped Böttger lustre and gilt diaperwork panels and purpurmalerei baskets of flowers within gilt foliate scrollwork, crossed swords mark in underglaze blue.

Diameter: 8¾ in.; 22.4 cm

PROVENANCE
Miss H. Argyropoulo, her sale, Christie’s London, May 12, 1927, lot 37, 38 or 39, all of which acquired at the sale by Vollman for a total of £1,165 10s; Possibly with Arthur Wittekind; Magarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 238 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 378 a/b; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Dresden, Japanese Palace, 2010, cat. no. 122

LITERATURE
den Blaauwen, 1962, fig. 29
den Blaauwen, 2000, pp. 156-57, cat. no. 89
Pietsch & Banz, exh. cat., 2010, no. 122

The 1927 Argyropoulo sale at Christie’s included six dishes of this type sold as pairs. The three lots, which sold for a total of 1,110 guineas, were not illustrated so it is difficult to be certain which recorded examples may have come from that sale. Surviving dishes include one in the Metropolitan Museum of Art, New York, gifted by Thornton Wilson in 1954 (Cassidy-Geiger, 1996, Vol. 31, p. 103, fig. 13); one in the Dr. Schneider Collection, Schloss Lustheim (Eikelmann, 2004, p. 122, cat. no. 12); one in the Badisches Landesmuseum, Karlsruhe and another in the Hermitage in St. Petersburg.

A dish was in the von Dallwitz Collection, Berlin by 1904 (Brüning, 1904, cat. no. 166, pl. IX). A further dish, formerly in the collections of Dr. Albert Kocher, Bern, and Dr. Paul Schnyder von Wartensee, Luzern, was sold from a Swiss private collection by Christie’s London, July 8, 2002, lot 29.
den Blaauwen 2000, p. 156, notes a subtle difference in the two Oppenheimer dishes, compared to the abovementioned, in that the lowest section of the lustre bracket is filled with gilt dots rather than gilt diaper. This feature is also seen in a larger dish (28.9 cm diameter) from the Hoffmeister Collection (Hoffmeister, Band I, 1999, pp. 142-43, cat. no. 66), sold, Bonhams London, November 29, 2009, lot 55.

$ 25,000-40,000
A MEISSEN CIRCULAR DISH, CIRCA 1735

similarly decorated to the preceding, crossed swords mark in underglaze blue.
Diameter: 8 3/4 in.; 22.8 cm

PROVENANCE
Miss H. Argyropoulos, her sale, Christie’s London, May 12, 1927, lot 37.98 or 39, all of which acquired at the sale by Vollman for a total of £1,165 10s;
Possibly with Arthur Wettekind;
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 238 in red);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 378 a/b;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Dresden, Japanese Palace, 2010, cat. no. 122

LITERATURE
den Blaauwen, 2000, pp. 156-57, cat. no. 89
Pietsch & Barz, exh. cat., 2010, no. 122
See the note to the preceding lot.

$ 25,000-40,000
A RARE MEISSEN TABLE BELL AND STAND,
CIRCA 1730-35

The domed bell painted on the front and reverse with Chinoiserie harbour scenes within Böttger lustre and gilt scrollwork-edged cartouches, the sides with oval panels of figures in landscapes within Böttger lustre and gilt borders incorporating small purpurmalerei panels, affixed with an upright moulded handle with similarly edged iron-red or purpurmalerei figurative panels, the exterior and interior of the rim with gilt trelliswork borders reserved with further small panels, the centre of the stand painted with figures in a landscape within an elaborate Böttger lustre, iron-red, purple and gilt scrollwork-edged cartouche, the rim with a wide gilt trelliswork border reserved with oval figurative panels iron-red or purpurmalerei, the underside of the stand painted with four trailing branches of indische Blumen, the stand with caduceus mark in underglaze-blue.

Height of bell: 5 1/4 in., Width of stand: 6 in.; 13 cm., 15.3 cm.

PROVENANCE
Hoth Collection, Berlin, sale, Rudolph Lepke’s Kunst-Auktionshaus, Berlin, February 23-24, 1926, lot 117, pl. 4; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 212 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 369; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch state to the Kunstmuseum Den Haag by 1953; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 212, pl. 96
Kändler records in his Taxa, or work reports for August 1734: “Eine Einsatz Schale zu einer Klocke oder Schelle auf Paßigten art mit einem Füßgen gefertigt” [A lobed stand with a little foot for a bell], and again in May 1735: “Eine Einsatz Schale zur Tisch Glocke repariert” (Pietsch, 2002, pp. 26 and 31).

The rare survivals of this fragile form include a bell and stand, painted with Chinoiserie figures, formerly in the collections of Dr. Fritz Clemm, Berlin; and Dr. Ludwig Darmstädter, Berlin, which subsequently entered the collection of Dr. Fritz Mannheimer and is now in the Rijksmuseum, illustrated in den Blaauwen, 2000, p. 94, Inv. BK-17414-A/B; A bell painted with harbour scenes is in the Pauls-Eisenbeiss Collection, Basel, illustrated in Dr Erika Pauls-Eisenbeiss, 1972, Vol. I, pp. 464-65; A bell, part of a desk set with an inkwell, pounce pot and a rectangular tray dated 1735 and painted with harbour scenes, was included in a group of porcelains delivered to Christian VI of Denmark and his consort Queen Sophie Magdalene, now in the Museums für Kunst und Gewerbe, Hamburg, illustrated in Jørgen Hein and ‘Mogens Bencard, Denmark and Saxony, Family Ties and Meissen Porcelain’ in Cassidy-Geiger, 2007, p. 184, fig. 8-18. A bell stand of this form, also bearing a caduceus mark was in the Maurice de Rothschild Collection, sold, his (anon.) sale, Christie’s London, March 28, 1972, lot 20, alongside an associated bell, lot 19.

$ 20,000-30,000
A MEISSEN SMALL CIRCULAR DISH OR STAND, CIRCA 1730-35

Painted, after Jan van de Velde II, in the centre with a winter scene of figures skating on a frozen river before a stone bridge in a Dutch landscape within an elaborate Böttger lustre, gilt, iron-red and purple foliate scrollwork-edged quatrefoil cartouche supporting a gilt bracket on either side painted with Chinoiserie figures warming their hands over smoking braziers, the gilt-edged rim with a Böttger lustre and gilt flowerhead and scrollwork border and painted around the underside with three sprays of indische Blumen, crossed swords mark in blue enamel.

Diameter: 6¼ in.; 17.5 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 254 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 371;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Munich, Residenz, 1958, no. 737
Dresden, Japanese Palace, 2010, cat. no. 105

LITERATURE
Schnorr von Carolsfeld, 1927, no. 21, pl. 99
Pazaurek, 1929, p. 48, fig. 27
Kieslinger, 1941, no. 358
Honey, 1954, pp. 95, 188, n. 132
Residenzmuseum München, exh. cat., 1958, no. 737
den Blaauwen, 2000, p. 318, cat. no. 227
Pietsch & Barz, exh. cat., 2010, no. 105
Bodinek, 2018, p. 437, pl. 333a
The scene is inspired by the ‘December’ engraving from the 1616 Calendar series by Jan van de Velde II (1593-1641). The two figures in the foreground are taken from ‘January’, illustrated in Bodinek, 2018, Band II, p. 436, pls. 332-333, who also illustrates a dish formerly in the Hofmeister Collection painted with a panel using figures from the December plate, pl. 333b.

$ 6,000-8,000
THE CLEMENS AUGUST WASTE BOWL

A UNIQUE MEISSEN ARMORIAL WASTE BOWL FROM THE SERVICE MADE FOR CLEMENS AUGUST, ELECTOR OF COLOGNE, CIRCA 1735

decorated in enamels and gilding, on one side with the crowned coat-of-arms of Clemens August of Bavaria, Elector and Bishop of Cologne, supported on either side by a lion rampant standing on a pierced and scrolled lintel, the other side with a pedestal bearing a crossed sword and crozier and supporting the script monogram CA in gilding, flanked by Chinoiserie figures, on the left, a figure carrying an Elector’s bonnet and carrying a flaming heart on a tray, a second carrying a basket of hearts and on the right, a figure carrying a large palm leaf in his upraised arm and two further figures bearing an unfurled tasseled banner inscribed in gilt beneath a crown Clement/August/Z.C.Z./nat.1700/D.16 August, all supported on an elaborate Böttger lustre and gilt bracket reserved with an estuary scene in purpurmalerei within a quatrefoil cartouche, the centre of the interior with a spray of indische Blumen beneath a gilt scrollwork border around the rim edge, crossed swords mark in underglaze-blue, Dreher’s mark of four dots for Johann Elias Grund Senior. Diameter: 7 1/2 in.; 18.1 cm

PROVENANCE
Clemens August von Wittelsbach (1700-1761) Archbishop and Elector of Cologne; Recorded in the 1761 inventory of the Indianisches Haus, Brühl, and moved to Bonn the same year; Included in the sale of the late Elector’s possessions at the Bonn Residence in May-June 1764; Probably purchased at the sale by Hofrat Veigel in the name of Herr von Derme; Edward Hamilton Esq., M.D. Collection, London (by 1873); Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 228 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 375; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1962 and transferred to the museum in 1966; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021.

EXHIBITED
London, Burlington Fine Arts Club, 1873, pl. 8
Dresden, Japanese Palace, 2010, no. 67

LITERATURE
Burlington Fine Arts Club, exh. cat., 1873, pl.8
Schnorr von Carolsfeld, 1927, no. 218, pl. 101
Renard, 1927, p. 86, fig. 95
Pazurcek, 1929, p. 44
Kieslinger, 1941, no. 413
Honey, 1954, pp. 44, 188, no. 131
Müller, 1957, p. 23-25, n. 5/6
Beaucamp-Markowsky, 1980, no. 29
den Blaauwen, 2000, pp. 181-83, cat. no. 107
Iwe, 2005, pp. 14, 22
Unterberg, 2005, pp. 60, 63
Pietsch & Banz, exh. cat., 2010, no.67

$ 40,000-60,000
This celebrated armorial chocolate, coffee and tea service was made for Clemens August in 1735. The incorporation by the Meissen decorators of the Elector’s initials and name into the complex and idiosyncratic Chinoiserie designs distinguish it from contemporary services. Only the gifts to the Queen of Prussia in 1735 were as elaborate.

Clemens August of Bavaria (1700-61), was born in Brussels in 1700, the fourth son of Max Emanuel II, the Wittelsbach ruler of Bavaria and his second wife, Princess Teresa Kunegunda Sobieska of Poland. In 1723 he succeeded his uncle as Archbishop and Elector of Cologne. In 1725 he was ordained a priest and two years later was consecrated by Pope Benoît XII. In 1728, he was elected Bishop of Osnabruck and in 1732 he was elected Grand Master of the prestigious Teutonic Order. At the Elector’s death in 1761 the service was inventoried in the Indianisches Haus within the grounds of the Elector’s residence at Schloss Augustusburg. The Chinoiserie house, built in 1745, was the only the third of its kind in Europe after the Saxon Elector’s palaces, Schloss Pillnitz and the Japanese Palace (quoted from Köhler, p. 202).

In June 1873, Edward Hamilton Esq. is recorded as the lender of elements from the service including the present bowl for the exhibition at the Burlington Arts Club in London of English and Continental porcelain. He lent 16 pieces of Dresden porcelain including “2 Coffee-pot, 2 Cups and Saucers, 2 Basins, part of a service of Clement Augustus”. The present lot is the larger of the two basins, or waste bowls, included: the smaller is now in the Museum für Angewandte Kunst, Cologne, together with other pieces from the service including the coffee pot from Hamilton’s collection and six teabowls and saucers, illustrated in Beauchamp-Markowsky, 1980, pp. 101-08, tafs. 4-11. The chocolate cups as well as some of the teabowls and coffee-cups from the service are dated 1735. The Elector’s date of birth is inscribed on the present bowl (the larger of two recorded in the service), a teacaddy from the R. Thornton Wilson Collection, in the Metropolitan Museum, New York (acc. no. 50.211.233a, b) and on a chocolate-pot sold at Bonhams, London, June 15, 2016, lot 130, suggesting that the service was commissioned to celebrate Clemens August's 35th birthday. It has been suggested that the service was commissioned by the recipient himself and was not a diplomatic gift.

AN EXTREMELY RARE AND PROBABLY UNIQUE PAIR OF MEISSEN AUGUSTUS REX HEXAGONAL VASES AND COVERS, CIRCA 1735-40

the shape following an Arita prototype, painted on each side with vignettes of Turkish figures, after engravings by Charles François Silvestre, or Chinoiserie figures at various pursuits between broad iron-red ground Kakiemon-style borders painted with scrolling turquoise tendrils issuing from blue chrysanthemums, the covers similarly decorated with small Chinoiserie vignettes around flattened knob finials, AR mark in blue to one, crossed swords mark in blue to the other, the latter with Drether’s mark of four dots for Johann Elias Grund Senior.

CIRCA 1735-40

is painted with figure panels taken from both of the present & Albert Museum, London, acc. no. C.336-1926. This vase

Alfred E. Hutton Collection. It was later gifted to the museum

matched. The figure panels of one of the Chelsea vases, now

Meissen and Chelsea variants, the colour palette, the painted

English ownership by the mid-18th century. Although there

provenance of these vases remains unknown, the survival of

This would appear to be the only pair of Meissen vases of

$80,000-120,000

PROVENANCE

Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (by

Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 336 a/b;

Acquired for the proposed Führermuseum in Linz;

Recovered by Allied Monuments Officers and repatriated to

Holland between 1945 and 1949;

Loaned by the Dutch State to the Rijksmuseum, Amsterdam in

1952 and transferred to the museum in 1960;

Restituted by the above to the heirs of Margarethe and Franz

Oppenheimer in 2001

LITERATURE

Schnorr von Carolsfeld, 1927, nos. 184-185, pls. 82-83

Kieslinger, 1941, no. 310

Schnorr von Carolsfeld & Köllmann, 1956, p. 93, fig. 52 en p. 91

(one vase)

Aveyx, Impy, & Mallet, 1990, p. 44, fig. 7 (one vase)

den Blaauwen, 2000, pp. 127-29, cat. no. 75

Manners, 2007, pp. 444-46, pl. 41

Bodinek, 2018, pp. 389-92, pls. 297a, 298a, 299a, 300a

$80,000-120,000

This would appear to be the only pair of Meissen vases of this type recorded in the literature. While the 18th century provenance of these vases remains unknown, the survival of at least three rare red-anchor Chelsea porcelain vases, circa 1752-56, which appear to be direct copies, suggests a possible English ownership by the mid-18th century. Although there are slight differences between the Kakiemon borders of the Meissen and Chelsea variants, the colour palette, the painted figures and even the patterns on their costumes clearly match. The figure panels of one of the Chelsea vases, now in the Museum of Fine Arts, Boston, acc. no. 30.318a-b, are copied from one of the present vases. By 1921 this vase was with Stonor and Evans, London and subsequently entered the Alfred E. Hutton Collection. It was later gifted to the museum by Richard C. Paner in 1930. A second Chelsea vase, lacking its cover, and probably the pendant to the above, is in the Victoria & Albert Museum, London, acc. no. C.336-1926. This vase is painted with figure panels taken from both of the present vases, illustrated in Manners, 2007, p. 446, pls. 42 & 43, where the author cites a further pair in the Huntington Library (which, however, employed different sources for the figure panels), and an example in a private collection (illustrated in Aveyx, Impy, & Mallet, 1990, p. 201, fig. 197).

Whilst it cannot be proven with certainty, it seems probable

that the Chelsea porcelain factory had access to the present vases. A potential 18th century owner of the vases is Sir Charles Hanbury Williams (1708-59), who was British Envoy to the Saxon Court between 1747-49 and 1751-54. In a letter dated June 9, 1753, Sir Charles wrote from Dresden to his friend Henry Fox at Holland House:

“I receiv’d a letter about ten days ago from Sir Everard Fawkener Who is I believe concern’d in the manufacture of China at Chelsea. He desir’d me to send over models for different Pieces from hence in order [to] furnish the Undertakers with good designs -And would have had me send over fifty or threescore pounds’ worth. But I thought it better & Cheaper for the Manufacturers to give them leave to take away any of my China from Holland House and to copy what they like. I have therefore told Sir Everard that if He will go to your house you will permit him and anybody He brings with him to See my China, & to take away such pieces as they may have a mind to Copy.” (quoted from T.H. Clarke, ‘Sir Charles Hanbury Williams and the Chelsea Factory’, E.C.C. Transactions, Vol. 18, No. 2, 1985, pp. 110-11.)

In the late 1740s the Chelsea manufactory’s chief financier was Sir Everard Fawkener (1695-1758), secretary to William, Duke of Cumberland, and a personal friend of Sir Charles. We know that at least two pieces from the Meissen ‘Hanbury Williams’ service were borrowed by the factory, as nearly identical Chelsea copies exist: a dish painted with a Rhinoceros, now in the Metropolitan Museum of Art; and a lobed dish painted with a stag, now in a private collection. The Meissen prototypes for these are now in the Collection of the Duke of Northumberland, Alnwick Castle, illustrated in Clarke, ibid., pls. 66-67.

On June 16th, 1751, Henry Digby, late 7th Baron Digby, who was an aide to Sir Hanbury Williams in Dresden, wrote a letter to his uncle Lord Ilchester, in which he recounts his observations of the Saxon Court and opulent lifestyle of Count Brühl, but in closing he writes:

“Sr Charles sends his very humble Respects to Her Ladyship (Lady Ilchester) & that he will certainly send her Ladyship two or three very fine pieces of China soon, that he should be glad to know what her Ladyship likes [\ldots] for as to such Jars at his Holand House they are not to be got & if he was to be speak such they would cost a vast deal He desires likewise to know whether there are any particular Pieces at Holland House Her Ladyship had taken a particular Fancy to” (quoted from Patricia Ferguson, Digby, Tollemache and Hervey: three aristocrats and their ceramics, E.C.C. Transactions, Vol. 20, No. 1, 2008, p. 54).

Vases, both Japanese Kakiemon examples and those inspired by them, were referred to as ‘Jars’ or ‘Jarrs’ in mid-18th century service were borrowed by the factory, as nearly identical Chelsea copies exist: a dish painted with a Rhinoceros, now in the Metropolitan Museum of Art; and a lobed dish painted with a stag, now in a private collection. The Meissen prototypes for these are now in the Collection of the Duke of Northumberland, Alnwick Castle, illustrated in Clarke, ibid., pls. 66-67.
this reference). The chinaman Robert Fogg included in his card of the 1760s, ‘at the China Jarr (sic)’ New Bond Street, London. It is tantalising to speculate the present vases were included among the ‘Jars’ at Holland House referenced in Digby’s letter, however documentation that would firmly place the vases there has yet to be discovered. From the letter we do learn that Hanbury-Williams was using the display of his personal collection at Holland House as a sort of showroom to procure clients for whom he could source Meissen porcelain in Dresden. By the mid-18th century ‘Dresden’ (Meissen) porcelain was slowly becoming available, in small quantities, to the London market via Chinamen and Toymen. In 1747 the Chinaman James Anderson, presumably based in London, is selling stock, including “Jars, Beakers, Ewers…Some fine Dresden…”; in 1750 Mr Ford is stocking “curious Dresden and Chelsea figures” and in 1758 an advertisement for Thomas Turner of Bennet Street, St. James, lists his entire stock in trade to be sold, including “fine old Japan and other china including Dresden and Chelsea brought from his warehouse at Grand Parade at Bath”. The ‘toyman’ William Beard, who in the 1750s dealt in Haymarket handled ‘Dresden and other Fine China’ (as cited by R. Hildyard, ‘London Chinamen and others’; E.C.C. Transactions, Vol. 18 No. 3, 2004). The direct source for the Turkish figures appearing on the present examples is the book by Charles-François Silvestre (1667-1738), “Differents habillements de Turcs, dediez a monseigneur le duc de Bourgogne”, circa 1700. One vase is painted with three figure panels taken from plates titled ‘Vizir Azem, ou Grand Vizir’; ‘Un Dogangi, ou Fauconnier du G.S.’; and ‘Vendeur de balets Turc’; the other vase with a figure panel from a plate titled ‘Selictar Aga ou Celuy quiporte l’Epée ou les armes du G.S.’.
A MEISSEN AUGUSTUS REX HEXAGONAL VASE AND COVER, CIRCA 1730-35

The sides painted with gilt-edged panels of Chinoiserie figures in gardens engaged in various pursuits, including two figures playing musical instruments, a figure seated beneath a palm tree with a monkey on his back and two figures holding quivers of weapons beneath a fire-breathing dragon in flight above, supported on foliate scroll and diaperwork stylised pedestals incorporating small panels of purpurmalerei landscapes, each side of the cover similarly decorated beneath the gilt compressed knop finial, AR mark in blue.

Height: 12¼ in.; 31.4 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (by 1927) (no. 186 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 317;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021.

LITERATURE
Schnorr von Carolsfeld, 1927, no. 186, pl. 84
den Blaauwen, 1962, fig. 27
den Blaauwen, 2000, pp. 130-31, cat. no. 76, dust-jacket

An assembled five vase garniture, including three hexagonal vases and covers painted and gilded in this manner is in the J. Paul Getty Museum, ob. no. 83.DE.334, illustrated in Adrian Sassoon and Gillian Wilson, Decorative Arts: A Handbook of the Collections of the J. Paul Getty Museum, 1986, p. 156, no. 243, formerly sold at Sotheby’s London, March 5, 1957, lot 123.

A flaring hexagonal vase associated with two of the vases in the abovementioned garniture was in the Korthaus Collection, sold at Christie’s London, September 21, 1992, lot 67. A further hexagonal vase and cover of this type is in the Cleveland Museum of Art, inv. no. 1986.10.

The figure seated with a monkey on his shoulder derives from pl. 44 from the Schulz-Codex.

A pair of Helena Wolfsohn vases in this style was sold at Christie’s New York, October 23, 2006, lot 76. One of which was an exact copy of the present vase, and therefore it is conceivable the other represents a now lost Meissen pendant vase to the present.

$40,000-60,000
A MEISSEN CUP AND TREMBLEUSE SAUCER, CIRCA 1740

the cup with a gilt heightened C-scroll handle affixed with a gilt shell thumbpiece, painted, in the manner of C. F. Herold, on either side of the exterior and in the centre of the interior of the cup with vignettes of figures at various pursuits, the centre of the saucer with an iron-red puce and yellow trellis and flowerhead pattern within a raised gilt-edged ring encircled by three small figural vignettes beneath the rim, the underside of the saucer enamelled with three concentric circles in iron-red, the rims of the cup and saucer with gilt lacework borders, crossed swords marks in underglaze-blue, impressed numeral 23.

Diameter of the saucer: 5¼ in.; 13.4 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 264 in red);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 343;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
den Blaauwen, 2000, p. 163, cat. no. 93

See the note to the preceding lot.

$2,000-3,000
A MEISSEN OVAL TUREEN, COVER AND STAND, CIRCA 1730-35

Richly painted on either side of the tureen and cover, and in the centre of the stand, with Chinoiserie figures and children at assorted various pursuits in garden settings, above or within a wide border of gilt trelliswork reserved with small figural panels on the cover and stand, the knopped finial of the cover moulded with gilt-heightened acanthus leaves above a domed base painted in purpurmalerei with further figural scenes, affixed on either side of the tureen with a female mask wearing a feathered headdress forming the handle, and the stand with gilt-heightened upright scroll-and-shell handles, crossed swords marks in underglaze-blue, the tureen with Dreher’s mark of a cross with four dots for Andreas Schiefer.

Length of stand: 14¼ in.; 26.2 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 298 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 326; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolfeld, 1927, nos. 198, pl. 91
Kieslinger, 1941, no. 334
Wark, 1955, pp. 29-30
den Blaauwen, 2000, pp. 149-51, cat. no. 85

A tureen and stand, cited by den Blaauwen 2000, p. 150, probably associated with or the pair to the present example, is in the Schlossmuseum, Arnstadt, inv. nr. PM 116-117, illustrated in Günter Reinheckel, Prachtvolle Service. Aus Meißner Porzellan, Leipzig, 1989, abb. 21 (only cover illustrated). A tureen stand painted with the same scene as that in the Schlossmuseum is in the Wark Collection, Pietsch, 2011, p. 163, cat. no. 141. Chinoiserie figural scenes of this larger scale are sometimes seen on some surviving table fountan basins, such as the example in the Hetjens Museum Deutsches Keramikmuseum, Düsseldorf, illustrated in Alfred Ziffer, “... skilfully made ready for moulding... The Work of Johann Joachim Kaendler”, in Pietsch and Banz, 2010, pp. 296-97, no. 30.

$30,000-50,000
84 — A MEISSEN TWO-HANDLED BEAKER AND STAND, CIRCA 1725

The beaker affixed with gilt heightened double scroll handles, its lower body and the underside of the stand each moulded with alternating green and gold flutes, painted, in the manner of J. G. Höroldt, on the front and reverse of the beaker with figures at various pursuits and in the centre of the stand with a Chinoniserie figure standing in a garden, an offering to a fire-breathing dragon in flight above held in his outstretched hand, all within Böttger lustre, iron-red, puce and gilt-edged shaped quatrefoil cartouches, unmarked.

Diameter of stand: 5¾ in.; 13 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 134 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 287;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 134, pl. 106
Kieslinger, 1941, no. 378
Residenzmuseum München, exh. cat., 1958, no. 753
den Blaauwen, 2000, p. 114, cat. no. 63

Two saucers from this service were sold at Sotheby Parke-Bernet Inc., New York, May 14, 1970, lot 282 (part-lot, catalogued as a pair of double-handled beakers and saucers, one saucer and matched beaker illustrated). A teapot and coffee pot possibly belonging to this service, or one similar, were sold at Sotheby’s London, June 16, 1987, lots 93-94.

84

$ 4,000-6,000

85 — A RARE MEISSEN HAUSMALER TWO-HANDEL BEAKER AND STAND, CIRCA 1728

Decorated in Augsburg, in the Aufenwerth workshop, probably by Anna Elizabeth Wald or her sister Sabina Aufenwerth, on one side with Chinoniserie figures taking tea within a fenced garden and on the other with a seated figure playing a lute beside a companion and flanked by two further figures above a moulded border of alternating green and gold flutes, repeated on the underside of the stand, the centre of the stand with an iron-red and gilt scrollwork-edged cartouche painted with two figures either holding a steaming kettle or tending to a fire beneath a stand, unmarked.

Diameter of stand: 5¾ in.; 13.7 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 236 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 386;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 236, pl. 106

$ 3,000-5,000

85
A MEISSEN SILVER-MOUNTED SCENT-BOTTLE AND STOPPER, CIRCA 1730-35
of flattened flask form, painted, in the manner of J. G. Höroldt, on the front and reverse with Chinoiserie figures at various pursuits in a garden beneath a gilt diaperwork-patterned neck and above a Böttger lustre and gilt scrollwork-patterned lower body, interrupted on the each of the four sides by a recessed gold band. The foot and rim each edged in blue enamel. Crossed swords mark in blue enamel.
Height: 3½ in.; 8.8 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 257 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 340; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
den Blaauwen, 2000, p. 168, cat. no. 96
Scent bottles are counted among the earliest of luxury objects produced at Meissen, and examples of this form with Frauenkopf masks are recorded in Böttger stoneware and early porcelain. A polished stoneware example, circa 1711-15, was sold at Sotheby’s London, February 24, 2015, lot 235; and two early white porcelain scent bottles, circa 1715, painted in the workshop George Funcke, Dresden, were in the Collections of the Margraves and Grand Dukes of Baden sold at Sotheby’s Baden-Baden, October 18, 1995, lots 1272 and 1273. There appears to be very few scent bottles recorded of this rare ribbed form. A close example was sold at Christie’s Geneva, November 9, 1987, lot 63.

$ 5,000-7,000

A MEISSEN SILVER-GILT-MOUNTED SCENT BOTTLE AND STOPPER, CIRCA 1730-35
of flattened flask form, moulded with enamel, gilt and Böttger lustre-heightened female masks on two sides and painted, in the manner of J. G. Höroldt, on the front and reverse with Chinoiserie figures at various pursuits in a garden, beneath a Böttger lustre and gilt scrollwork border around the shoulder and a gilt, iron-red and purple foliate scrollwork-patterned neck, interrupted on each of the four sides with a recessed gold band. Height: 3½ in.; 8.9 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 273 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 346; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 24, cat. no. 172
den Blaauwen, 2000, pp. 168-69, cat. no. 97

$ 4,000-6,000
A MEISSEN HORN-SHAPED CANE HANDLE, CIRCA 1735

painted in shades of brown with the head a chamois or goat, the terminal painted, in the manner of J. E. Stadler, with Chinoiserie figures with fans before a fence.
Height: 2¾ in.; 7 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (by 1927) (no. 116 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 244;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 116, not illustrated
den Blaauwen, 2000, p. 295, cat. no. 215
The figures seen on the present lot also feature on a pug-head cane handle, illustrated in den Blaauwen, 2000, p. 295, no. 216.
A similar cane handle painted with Chinoiserie figures in this manner was sold at Christie’s London, June 26, 2005, lot 140.

$ 3,000–5,000

A MEISSEN SILVER-MOUNTED HORN-SHAPED CANE HANDLE, CIRCA 1730-15

painted in shades of black with the head of a goat or chamois, the gilt-edged terminal painted, in the manner of J. G. Höroldt, with a hound between two figures.
Height: 2¾ in.; 7 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 226 in red);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 333;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
den Blaauwen, 2000, p. 169, cat. no. 99
A similar cane handle painted with Chinoiserie figures in this manner was sold at Christie’s London, March 30, 1987, lot 79.
Another was sold in the same rooms, June 5, 1996, lot 447.

$ 2,000–3,000
A MEISSEN WASTE BOWL, CIRCA 1725-28

painted, possibly by C. F. Herold, with a continuous quayside scene of European and Chinese figures, masted sailing ships and smaller boats anchored at shore or at sea below a cloud strewn sky, the centre of the interior with a trellis- and flowerhead pattern roundel beneath a gilt flowerhead and scrollwork border on the rim, crossed swords mark in blue enamel.

Diameter: 7 in.; 17.8 cm

PROVENANCE
Marie Rosenfeld (1841-1914) (née Goldschmidt, sister of Max von Goldschmidt-Rothschild), her estate sale, Fred. Muller, Amsterdam, May 9-12, 1916, lot 562, illustrated; sale, Fred. Muller, Amsterdam, April 5-7, 1927, lot 566, illustrated; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 244 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 381; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 27, cat. no. 213
den Blaauwen, 1962, fig. 13
Gutter, 1988, fig. 2
den Blaauwen, 2000, p. 77, cat. no. 38
Bodinek, 2018, p. 53, pl. 36a

A milk jug from this service was in the Collection of Rita and Frits Markus by 1965, who in 1980 gifted it to the Museum of Fine Arts, Boston, acc. no. 1980.64a-b. A coffee pot is in the Wadsworth Atheneum, Hartford; a teabowl and saucer, an octagonal sugar box and a further teabowl are in the Gutter Collection, the latter two illustrated in Santangelo, 2018, p. 122-25, 245, pls. 36 and 37. The teabowl is also illustrated with the present lot and the abovementioned coffee pot in Gutter, 1988, figs. 1 and 4. A pair of teabowls and saucers from the service was in the David Sachs Collection, sold, Sotheby’s London, March 10, 1970, lot 28; one later sold at Christie’s Geneva, May 13, 1985, lot 177; the other sold at Christie’s London, November 12, 2018, lot 303.

The two large ships appear to be inspired by the engraving by Stefano Della Bella, plate 5 from the series Paysages Maritimes, Italian, 1620-1664 (The Clark Art Institute, object no. 1988.209E).

Alternate view

A saucer from this service in the Malcolm Gutter Collection, San Francisco

Ten Boats about to Weigh Anchor, plate 5, from the series Paysages Maritimes, Stefano Della Bella, Italian, 1620-1664 (The Clark Art Institute, object no. 1988.209E)
A MEISSEN ARMORIAL BEAKER AND SAUCER, CIRCA 1735

the beaker painted on the front with the arms of the Counts Michiel of Venice and on the reverse with figures fishing on a rocky bank, a large gold-scaled fish caught by one, the centre of the saucer with figures in a garden holding a basket and below the rim with two vignettes of figures seated upon rockwork, a butterfly and a flower sprig, the rims with gilt patterned borders trailing flower sprigs above the coat-of-arms, crossed swords marks in underglaze blue.

Diameter of saucer: 5¾ in.; 13 cm

PROVENANCE
C. H. Fischer Collection, Dresden; J. M. Heberle, Cologne, October 22-25, 1906, lot 894, illustrated; Hugo Helbing, Munich, May 13-15, 1918, lot 203, pl. 60; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 288 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 265; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

$ 12,000-18,000

LITERATURE
Kieslinger, 1941, no. 384
den Blaauwen, 2000, p. 190, cat. no. 112

The ancient and noble Venetian Michiel family provided three Doges to the city, Vitale I Michiel (reign 1095-1102), Domenico Michiel (reign 1117-1130) and Vitale II Michiel (reign 1156-1172). One of the family’s palazzos, the Palazzo Michiel del Brusà, was completely devastated by a fire in 1774, apparently due to the neglect of a maid, and was rebuilt three years later. The family’s coat of arms survive over the entrance ways to the building. In 1714 the family acquired an adjacent property, which came to be called Palazzo Michiel dalle colonne. It is here in 1716 that Friedrich August (the future Augustus III), during his Grand tour.

If this beaker and saucer belonged to a service, it seems no other surviving pieces have been recorded.

Alternate view
THE FARNESE ARMORIAL BEAKERS

AN EXTREMELY RARE MEISSEN ARMORIAL TWO-HANDED BEAKER FROM THE SERVICE MADE FOR ELIZABETH FARNESI, QUEEN OF SPAIN, CIRCA 1735

richly decorated in enamels and giltting on each side with an elaborate crowned escutcheon bearing the arms of the Farnese family, Dukes of Parma, flanked by Chinoiserie figures standing or seated in gardens beneath a gilt scrollwork border on the gilt-edged rim, the interior, handles and footrim fully gilt, crossed swords mark in underglaze-blue, two dots in giltting. Height: 22.6 cm, 6.7 cm

PROVENANCE
Gift of Augustus III, King of Poland and Elector of Saxony, to Elisabeth Farnese, Queen of Spain, on the occasion of his daughter’s marriage to the King of Naples; Wilhelm von Bode, Charlottenburg; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 262 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Pur. 342 a/b; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1959; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Dresden, Albertinum, 1959, no. A229 or A233

LITERATURE
Pazaurek, 1929, p. 43
Kieslinger, 1941, no. 373
Staatliche Kunstsammlungen Dresden, exh. cat., 1959, no. A229 or A233
Jedding, 1971/1979, fig. 74
Menzhausen, 1988, p. 201, pl. 63
Reinhöch, 1989, pl. 42
Pietzsch, 1996, nos. 163-77
den Blaauwen, 2000, p. 178. cat. no. 104
$ 10,000-15,000

In May 1738, Augustus III’s daughter, the 14-year-old Princess Maria Amalia of Saxony (1724-1760), was married, by proxy, in Dresden, to Charles VII (1726-1788), King of Naples. Shortly thereafter she set out on the month long journey to her new home in Italy, accompanied by her elder brother, the crippled Crown Prince Friedrich Christian, who was travelling incognito to an island off the coast of Naples in hope of a cure. In celebration of the marriage, Augustus presented his young daughter with the gift of a silver toilette service which included Meissen armorial tea and chocolate wares. The marriage had been orchestrated by Charles’ ambitious mother, Elisabeth Farnese (1692-1766), Queen of Spain, who wanted to keep control of the courts of Savoy and Naples, as well as Spain, within her family. She too received a gift from Augustus, a substantial group of Meissen porcelain, so numerous in size that it filled seventeen boxes and which included a service decorated with her family’s arms.

The gift itself was somewhat tainted by scandal. According to a surviving packing list it was prepared for shipment by June 29, 1738 and its delivery to Madrid was entrusted by Count von Brühl, director of the Meissen factory, to a Frenchman named Velasco. However, unbeknownst to Brühl, Velasco was a swindler, who was wanted by most of the courts of Europe, and who had already embezzled four million florins from the Spanish ambassador to The Hague. Upon learning of his misjudgment, “Wanted” posters for Velasco appeared throughout Europe describing him as “of around twenty-four, small, well built, tanned, blond, brown eyebrows, blue eyes...” He and the porcelain disappeared, and while the porcelain was eventually found the following August in Livorno, Velasco remained at large, reappearing in London a few years later, Cassidy-Geiger, 2007, p. 213.

The gift arrived at El Escorial Palace, Madrid on November 12, 1738. According to the gift packing list from June that year, it included thirteen coffee, tea and chocolate services; among which box 1 included an armorial service decorated with the “Royal Sicilian” arms and landscapes; and boxes 4-7, each respectively held a service decorated with either a purple, gris-de-lin, seledon, or yellow ground colour. It is conceivable that these services may have been formed from wares originally destined for the colour-coordinated rooms of the Japanese Palace. Similarly, included in box 13 was a seven vase ‘harniquai’ garniture, formed of a central gris-de-lin-ground vase, two seladon, two yellow and two blue-ground vases. The service to which the present lot belongs was probably packed in box 14, which contained a service ‘...mit Wappen mewendi gantz vergild und Chinesischen Figuren’. [...] with coat-of-arms and Chinese figures.” Cassidy-Geiger, 2007, pp. 338-40.

It is not known when the service left the Spanish Royal Collection but by 1901, parts, or the service in its entirety, were in the possession of Berlin curator Wilhelm von Bode (1845-1929), who that year sold the majority to the Porzellanammlung, Dresden. These pieces, which remain in Dresden today, inv. nos. PE 1506 a-o, included a service decorated with either a purple, gris-de-lin, seledon, or yellow ground colour. It is conceivable that these services may have been formed from wares within her family. She too received a gift from Augustus, a substantial group of Meissen porcelain, so numerous in size that it filled seventeen boxes and which included a service decorated with her family’s arms.

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AN EXTREMELY RARE MEISSEN ARMORIAL TWO-HANDLED BEAKER FROM THE SERVICE MADE FOR ELIZABETH FARNESE, QUEEN OF SPAIN, CIRCA 1747

Similarly decorated to the preceding lot, crossed swords mark in underglaze-blue, two dots in gilding.

Height: 2½ in.; 6.7 cm

PROVENANCE
Gift of Augustus III, King of Poland and Elector of Saxony, to Elisabeth Farnese, Queen of Spain, on the occasion of his daughter’s marriage to Charles VII, King of Naples; Wilhelm von Bode, Charlottenburg; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 262 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 342 a/b; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Dresden, Albertinum, 1959, no. A229 or A233

LITERATURE
Pazaurek, 1929, p. 43
Kieslinger, 1941, no. 373
Staatliche Kunstsammlungen Dresden, exh. cat., 1959, no. A229 or A233
Jedding, 1973/1979, fig. 74
Menzhausen, 1988, p. 203, pl. 63
Reinheckel, 1989, pl. 42
Pietsch, 1996, not. 163-77
.den Blaauwen, 2000, p. 178, cat. no. 104
See the note to the preceding lot.

$ 10,000-15,000
A RARE MEISSEN ARMORIAL TEA AND COFFEE SERVICE MADE FOR THE MOROSINI FAMILY, THE SUGAR BOX DATED 1731

Painted and gilt with the arms of Morosini of Venice within an oval escutcheon beneath a Doge’s cap crest enclosed by crossed palm branches and painted, in the manner of J. G. Höroldt, with figures at various pursuits, comprising: a coffee-pot and cover, a teapot and cover, its curved spout terminating in a richly gilt mask, an ovoid tea canister and cover, an oval documentary sugar box and cover painted with figures inspecting an oval tablet inscribed K.P./M.F./Meis/sen/1731, a circular waste bowl and six teabowls and saucers, crossed swords marks in underglaze-blue, the teapot with KPM mark in underglaze-blue; fitted in a fabric-lined leather presentation case.

Height of coffee pot: 8¼ in.; 22.1 cm

PROVENANCE
Countess Lauredana Gatterburg-Morosini, sale, Palazzo Morosini, Venice, May 17, 1894, lot 240 (sold for 7,800 Lira) (part); Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna; Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 414; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Dresden, Japanese Palace, 2010, no.65

LITERATURE
Kieslinger, 1941, no. 328
den Blaauwen, 1962, cover illustration
den Blaauwen, 2000, pp. 176-77, cat. no. 103
Chilton and Lehner-Jobst (eds.), 2009, Vol. 1, p. 474, fig. 5:61
Pietsch & Barz, exh. cat., 2010, no. 65

$ 120,000-180,000
According to den Blaauwen, 2000, p. 177, the municipal archives of Venice provided the information that the arms depicted on the present service were adopted by the doge Francesco Morosini (rule 1688-1694) by decree on November 25, 1690. As yet, it is not been possible to identify which member of the Morosini family was the recipient of this service. In 1890 the interiors of the Morosini Palazzo were described by Alberto Salvagnini, ‘Il Palazzo Morosini in Venezia’ in La Rassegna Nazionale. Salvagnini describes eight rooms, the first was the Doge’s private chapel, where above the altar, tied in the guise of a canopy was a Peloponnesian flag; in the second room, a great reception room, the walls were lined with rich gold soprarizzi with crimson velvet florals, where seventeen large armchairs were placed, twelve of which were lined with the same soprarizzi, the others with velvet. He then describes superb tables where ‘small objects of Saxon porcelain’ were displayed (p. 12).

Countess Lauredana Gatterburg-Morosini was the last living member of the branch of the Morosini family which descended from Francesco Morosini. When the Countess died in 1894 she left no will, and though the state of Venice wanted to save the collection, they succeeded in buying only the archives, the library, and some key elements pertaining to the Doge, while the rest went to auction. The auction, which comprised 769 lots and lasted seven days, included weapons, bronzes, medals, jewels, marbles, Chinese, Japanese and Italian porcelain, glass, furniture, costumes, lace and carpets. The ‘Morosini Helmet’, lot 1 in the sale, which was illustrated on the catalogue cover, was later gifted to the National Gallery of Art, Washington (acc. no. 1942.9.356). The dated teapot and saucer is now in the Carabelli Collection (Pietsch, 2000, no. 134).

A drawing of a figure offering tea, as seen on the teapot of the present lot, is in the Schutz Codex, pl. 102. Sotheby’s would like to thank Francesca Stopper for her kind assistance in the cataloguing of this lot.
A MEISSEN BEAKER, CIRCA 1725

painted on one side with Chinoiserie figures in conversation beneath a palm tree above a harbour and on the other with a dignitary being transported in a sedan chair towards a distant town, each within a Böttger lustre, iron-red, purple and gilt scrollwork-edged shaped quatrefoil cartouche, above a border of stiff acanthus leaves applied above the foot and heightened in gilding, crossed swords mark in underglaze-blue, letter A in gilding.

Height: 4 in.; 10.3 cm

PROVENANCE
Friedrich von Parpart, Schloss Hünegg, Bern, his sale, Rudolph Lepke’s Kunst-Auctions-Haus, Berlin, March 18-22, 1912, lot 693 (lacking cover) (sold for 1160 Mark);
Fritz Buckhardt, Berlin, his sale, Cassirer & Helbing, Berlin, December 8-9, 1925, lot 96;
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 151 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 303; Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch state to the Kunstmuseum Den Haag by 1953;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

A similar beaker painted with a continuous scene of boats in a harbour is in the David Collection, Copenhagen, inv. no. PM 35

$ 4,000-6,000
A MEISSEN AUGUSTUS REX YELLOW-GROUND CHOCOLATE CUP AND SAUCER, CIRCA 1727

reserved on the cup with a gilt-edged shaped quatrefoil cartouche painted, probably by J. G. Höroldt, with a figure standing in a garden holding a fan in one hand and with a bird perched on his finger of his other, the saucer with a similar figure wearing a head covering and holding a fan. AR marks within concentric circles in underglaze-blue, engraved Japanese Palace inventory number N. 117 W. Diameter of saucer: 4 1/2 in.; 12.4 cm

PROVENANCE
The Royal Collections of Saxony, Japanese Palace, Dresden; Perzellan und Waffen aus den Kgl. Sächsischen Sammlungen in Dresden. Rudolph Lepke’s Kunst-Auctions-Haus, Berlin, October 7-8, 1919, lot 196, pl. 15, the saucer only, (sold for 16 800 Mark); Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, the cup and saucer (no. 332 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 365; Acquired for the proposed Führermuseum in Linz; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 27, cat. no. 208
Honey, 1954, p. 184, n. 83
den Blaauwen, 2000, pp. 116-17, cat. no. 67

$ 5,000-7,000

This chocolate cup and saucer was originally part of a set of six, and can be identified in the listing of porcelain delivered to the Royal Court of Augustus the Strong between May 26 and July 28, 1727: "6 st. fein emaillirte Chocolade becher mit 1. Henckel mit gelber Glazur und 6. st. do. unterschaalen". (6 finely enamelled chocolate cups with 1 handle, with yellow glaze, and 6 matching saucers.). Claus Boltz, ’Eisbären und Polarfüchse ./ 6 Kästen Sächsisches Porzellan’ in Keramos 448, 1995, p. 13.

In 1770, the chocolate cups and saucers are included in the inventory of the Japanese Palace: “Sechs Stück Chocolaten Tassen auswendig gelb mit vergoldeten Zierrathen auch einem Schilde gemalht, mit einem Henckel, 2 3/4 Z. tief, 3 Z. in Diam No. 117”. (Six chocolate cups, yellow on the outside, painted with gilt decorations, also a reserve, with a handle... together with six matching saucers... No. 117). Boltz, 1996, p. 51.

The 1919 Rudolph Lepke sale of duplicates catalogue includes a similar cup, illustrated with the present saucer which is not referenced in the lot entry. Following the sale that cup, paired, however, with a different saucer, entered the collections of Dr. Paul von Ostermann, Darmstadt/Munich, sold by Paul Cassirer and Hugo Helbing, Berlin, October 30 - November 2, 1928, lot 194, taf. 9; and Baron Erich von Goldschmidt-Rothschild (1899-1987), included in his sale at Hermann Ball & Paul Graupe, Berlin, March 23-25, 1931, lot 573, taf. 90. Both are now in the Nationalmuseum, Stockholm, inv. no. NM 124/1940.

According to den Blaauwen, 2000, p. 117, two other cups from this service (lacking saucers) are still in the Porcelain Collection, Dresden, one is on loan to the Schauffalle of the Meissen manufactory, illustrated in Rud. 2010, p. 225, 6C; the other is badly damaged. A further cup, probably the sixth from the service, was sold at Christie’s London, September 30, 1991, lot 264.
A MEISSEN YELLOW-GROUND BOWL, CIRCA 1725-30

Painted, in the manner of J. G. Höroldt, with three panels of pairs of figures at various pursuits, including an elder whipping a small boy with branches, within gilt cartouches, above a gilt-scrollwork band and gilt foot, possibly erased Japanese Palace inventory number. Diameter: 5 ¼ in.; 14.9 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 293 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 355; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch state to the Kunstmuseum Den Haag by 1953; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

It is possible this bowl may have been included in the large quantity of porcelains of ca. 1727 that were owned and painted by Höroldt and sold to the King/Manufactory in 1731. Included among the 510 pieces of Meissen porcelain were...8 bowls with yellow ground, white reserves, colourful (= polychrome) figures and with gilding (= gold ornaments), transcribed in Boltz, 1997, pp. 3-24. The unusual gilt border around the top of the foot and early yellow palette can perhaps support this supposition.

$ 2,000-3,000

A MEISSEN YELLOW-GROUND BOWL AND COVER, CIRCA 1725-30

Reserved on either side of the bowl with a gilt-edged shaped quatrefoil cartouche painted, in the manner of J. G. Höroldt, with a Chinoiserie figure in a garden, one seated and smoking a pipe, the other standing and tending to the garden, the cover similarly decorated with figural cartouches, crossed swords mark in underglaze-blue, two gilt dots to both pieces. Diameter: 5 ¾ in.; 14.9 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 212 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, Inv. No. Por. 328; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941, p. 26, cat. no. 193
den Blaauwen, 2000, p. 110, cat. no. 57

According to the 1733 Specification von Porcilan, a listing of the Meissen porcelains ordered for the Japanese Palace, though not necessarily produced, ‘Hoch-Gelb-Couleur’, [deep-yellow-colour] Meissen porcelain was designated to be allocated to Room 3, in-between rooms for seladon and dark blue-ground Meissen porcelains. Several entries which could correspond to this form, include: 36 Stk. Confect-Schalen, [36 confectionary bowls]; 8 Stk. terrine mit deckeln, [8 tureens and covers] and 12 Stk. Randler order Suppen-Näpfgen, [12 saucepans(?)] or soup bowls. A pair of small Augustus Rex vases (22.5 cm high) with this early yellow ground-colour was formerly in the collection of Franz and Margarethe Oppenheimer, and subsequently entered the Mannheimer Collection, sold Frederik Muller & Cie, Amsterdam, October 14-21, 1952, lot 282; later entering the Maurice de Rothschild Collection, sold, his (anon.) sale, Christie’s London, March 28, 1977, lot 53.

$ 6,000-8,000
A MEISSEN YELLOW-GROUND POURING CUP AND TWO-HANDED STAND, CIRCA 1730
painted, in the manner of J. G. Höroldt, on each side of the cup
Chinoiserie figures at various pursuits in a garden within a
gilt-edged quatrefoil reserve, and in the center of the stand with a
figure holding a scroll standing before a smoking brazier on a
pedestal within an elaborate Böttger lustre, iron-red, puce and
gilt foliate scrollwork-edged cartouche incorporating a small
figural panel in iron-red, the gilt-edged handles with similar
scrollwork, the interior of the cup painted with an iron-red,
yellow and blue diaperwork and flowerhead roundel, crossed
swords marks in underglaze-blue, Dreher’s mark of a cross to both pieces.
Width of stand: 7/16 in.; 18.8 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 216 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 373;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz
Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 216, pl. 100
Kieslinger, 1941 II, p. 26, cat. no. 202

$ 4,000-6,000

A MEISSEN YELLOW-GROUND POURING CUP
similarly decorated to the preceding lot, in the manner of J. G.
Höroldt, with Chinoiserie figural panels, the panel in the centre
of the stand edged with a Böttger lustre, iron-red, puce and gilt
foliate scrollwork and drapery border surmounted by a mask,
The interior of the cup painted in iron-red and purple with a
floral and foliate roundel, crossed swords marks, within two
concentric circles on the cup, in underglaze-blue, Dreher’s mark
of a cross to both pieces.
Diameter of stand: 5/8 in.; 13.6 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no.
291 in red);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 354;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz
Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 26, cat. no. 202

den Blaauwen, 2000, p. 126, cat. no. 74

A pouring cup, probably from the same service as the present
example, was in the Collection of Siegfried and Lola Kramarsky,
As cited by den Blaauwen, 2000, p. 125, a further pouring cup
and stand, probably from the same service was in the Hermann
Emsen Collection, Hamburg, sold, Rudolph Lepke’s Kunst-Auktions-Haus, Berlin, November 9-7, 1908, lot 454. A third cup
and stand, probably from the service, is in the Metropolitan
Museum of Art, New York, acc. no. 42.205.87/88.
$ 3,000-5,000
A MEISSEN YELLOW-GROUND POURING CUP AND TWO-HANDLED STAND, CIRCA 1730-35
reserved on either side of the cup with a quatrefoil panel painted, in the manner of J. E. Stadler, with a Chinoiserie figure standing a fenced garden, the stand painted in the centre with a figure seated in a garden and holding a parasol, the interior rim of each with an iron-red, purple and yellow floral and foliate border at the rim, crossed swords marks in underglaze-blue.

Width of stand: 6¼ in.; 17.2 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 120 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 247;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch state to the Kunstmuseum Den Haag by 1953;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, Berlin, 1927, no. 120, unillustrated

A yellow-ground pouring cup painted with Stadler-type Chinoiserie figures, perhaps from the same service as the present lot, was sold at Christie’s London, December 5, 2004, lot 427.

$ 2,000-3,000

A MEISSEN YELLOW-GROUND POURING CUP, CIRCA 1730
painted, in the manner of A. F. von Löwenfinck, on the front with a black-robed figure standing in a fenced garden holding a fan and on the reverse with a seated figure holding a teabowl and saucer, each reserved within a shaped quatrefoil cartouche, crossed swords mark in underglaze-blue.

Height 2¼ in.; 5.6 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 101 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 235;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch state to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 101, pl. 100
Kieslinger, 1941 II, p. 22, cat. no. 147
den Blaauwen, p. 294, cat. no. 234

Both Chinoiserie figures are taken from a print by Johann Christoph Weigel, reproduced in den Blaauwen, 2000, p. 294. A pouring up with similar decoration and possibly from the same service as the present lot is in the Museum of Fine Arts, Boston, acc. no. 1980.636, gifted by Rita and Fritz Markus in 1980, formerly sold at Sotheby’s London, November 28, 1961, lot 132. A further example was sold in the same rooms, June 14, 1983, lot 84.

$ 1,200-1,800
A MEISSEN YELLOW-GROUND TEA CANISTER AND COVER, CIRCA 1730-35

reserved on each side of the canted square-form body with a shaped quatrefoil cartouche painted with either a figural or floral subject, the shoulder scattered with flower sprigs beneath the similarly decorated conforming cover, crossed swords mark in blue.

Height: 4¾ in.; 11.1 cm

PROVENANCE
Baron von Born, Budapest, his sale, Rudolph Lepke’s Kunst-Auctions-Haus, Berlin, December 4, 1929, lot 92, pl. 30; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 311 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 267; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 24, cat. no. 168
den Blaauwen, 2000, p. 291, cat. no. 210

The 1929 sale of the Collection of Baron von Born included two teabowls and saucers and the teapot from this service (lots 90-91 and lot 89). The teapot later entered the collection of Siegfried and Lola Kramarsky, New York, offered at Christie’s New York, October 30, 1993.

$ 4,000-6,000

The present lot illustrated in the catalogue of the Baron von Born Collection, Rudolph Lepke-Kunst-Auctions-Haus, Berlin, 1929, lot 92

Alternate view
A PAIR OF MEISSEN AUGUSTUS REX YELLOW-GROUND BALUSTER VASES AND COVERS, CIRCA 1735

Each vase reserved on the front and reverse with a purple-edged lobed panel painted with two Chinoiserie figures and flowering plants beneath a boldly painted garland of indianische Blumen on the shoulder, the sides reserved with three leaf-shaped panels suspending blue bellflowers variously painted with a cranes, birds, insects and indianische Blumen, the neck painted with scattered indianische Blumen sprigs, the domed covers similarly decorated beneath the finials, AR marks in underglaze-blue.

Height: 18½ in. and 18¼ in.; 47 cm and 46.2 cm

PROVENANCE
Count Vietinghoff-Scheel, Berlin (by repute, information from the art dealer Arthur Wittekind, according to den Blaauwen’s catalogue); Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 259 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 259 a/b Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941, no. 314 den Blaauwen, 2000, pp. 270-71, cat. no. 197

$ 150,000-250,000

According to the 1733 Specification von Porcelain, a listing of the Meissen porcelains ordered for the Japanese Palace, though not necessarily produced, ‘Hoch-Gelb-Couleur’ (deep-yellow-colour) Meissen porcelain was allocated to so-designated Room 3, between the rooms for seladon and dark-blue-ground Meissen porcelains. The large order of yellow-ground porcelain included approximately 267 vases, bottles and beakers, including 6 garnitures formed of seven vases and 2 garnitures formed of five vases, as well as over 1,000 tablewares including standing cups, Cassidy-Geiger, 1996, pp. 121-22.
A yellow-ground ogee (waisted bottle) vase decorated in this manner (41 cm high), formerly in the Royal Collections of Saxony, Dresden, may have once formed a garniture with the present vases. That vase, missing since 1945, was originally installed in the Turmzimmer of the Residenzschloss, bearing Hausmarschallamt number III.381, and is illustrated in Anette Loesch, 2019, pp. 228-29, cat. 47. An assembled garniture of three yellow-ground vases decorated in this manner was in the collection of S. Carter Burden and sold at Sotheby Parke Bernet, New York, February 26, 1975, lot 253; it was subsequently in the Christiner Collection, Dallas, later selling at Christie’s New York, June 8, 1979, lot 124. The two ogee vases from this same garniture (each with a differently gilt foot) may have formerly belonged to other pairs or garnitures. The central vase, which may have formed part of a garniture with the present lot and the Dresden vase, sold again at Christie’s Paris, April 16-17, 2008, lot 261, and most recently at Bonhams, London, July 22, 2020, lot 62.

The figures in the larger reserved panels are based on engravings by Petrus Schenk the Younger (1718-1775), from the series Nieuwe geinventeerde Sineesen, plates 2 and 13. The somewhat unusual leaf-form cartouches seen on the present vases are recorded on Chinese Kangxi vases, examples of which were in Augustus the Strong’s collection, now in the Porzellansammlung, Dresden, inv. no. P03271.
105


The teabowl reserved with four gilt-edged quatrefoil panels painted with Chinoiserie figural scenes; the centre of the saucer similarly decorated within a scrollwork-edged cartouche, the teabowl with crossed swords mark in underglaze-blue, the saucer with crossed swords mark in blue enamel

Width of saucer: 4¼ in.; 10.8 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 188 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 319;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch state to the Kunstmuseum Den Haag by 1953;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 188, unillustrated

A teabowl and saucer, perhaps associated, from the Albert Kocher Collection, Bern, is illustrated in Andres-Acevedo et al., 2020, p. 243, no. 51.

$ 300-500

106

A MEISSEN SELADON-GROUND TWO-HANDED ÉCUETTE, COVER AND STAND, CIRCA 1735

Reserved on either side of the écuelle, around the cover and the stand with gilt-edged quatrefoil cartouches painted, in the manner of J. G. Höroldt, with figures at various pursuits among flowers and shrubs, the well of the stand with indianische Blumen, crossed swords marks in underglaze-blue.

Diameter of stand: 6¾ in.; 17.1 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 189 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 320;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch state to the Kunstmuseum Den Haag by 1953;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 189, pl. 86

A very similar Meissen écuelle stand was sold at Bonhams Edinburgh, June 14, 2017, lot 169

$ 4,000-6,000
A PAIR OF MEISSEN AUGUSTUS REX PURPLE-GROUND BALUSTRE VASES AND COVERS, CIRCA 1730

each painted, in the manner of J. G. Höroldt on one side and J. E. Stadler on the other, with vignettes of figures at various pursuits in gardens among flowering shrubbery beneath insects and birds in flight, reserved within gilt-edged shield-shaped cartouches on a rich claret ground beneath the gilt scrollwork edged shoulder; the domed covers similarly decorated with smaller figural panels on either side of the gilt ovoid initials, AR marks in underglaze-blue.

Height: 15¾ in. and 16¼ in.; 40.3 cm and 41.3 cm

PROVENANCE
By repute, Max von Goldschmidt-Rothschild Collection for one, the other with Wittekind (information from art dealer Arthur Wittekind); Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 306 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 357 a/b; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 27, cat. no. 205; den Blaauwen, 2000, p. 92, cat. no. 47

$ 40,000-60,000
A MEISSEN PURPLE-GROUND CREAM POT, COVER AND STAND, CIRCA 1730-35

Each piece painted, in the manner of J. E. Stadler, with figures standing or seated in gardens holding fans or parasols within quatrefoil cartouches reserved on the purple ground; the cream pot raised on three lion’s paw feet and affixed with a scroll handle painted with indische Blumen, the cover with a pinecone finial, crossed swords mark in underglaze-blue, numeral 4 in red.

Diameter of stand: 7¾ in.; 18.1 cm

PROVENANCE
Sale, C.F. Roos, Amsterdam, November 18-21, 1913, lot 629, illustrated;
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 119 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 246b;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 119, pl. 47
Kieslinger, 1941 II, p. 23, cat. no. 153
den Blaauwen, 2000, pp. 286-89, cat. no. 208

In his 2000 publication den Blaauwen, p. 289, cites a similar cream pot in the Kocher Collection, Bernisches Historisches Museum, Bern, inv. no. 27993.

$ 4,000-6,000

A MEISSEN PURPLE-GROUND ÉCUELLE, COVER AND STAND, CIRCA 1730-35

Each piece painted, possibly by C. F. Herold, with various figural scenes reserved within gilt-edged quatrefoil panels, including, on one side of the circular écuelle affixed with gilt heightened foliate scroll handles, a man on the back of a goat tilting at golden rings suspended from a stand, and on the other side, a singierie scene of a musician accompanying a dancing couple, the well of the stand painted in iron-red, purple, yellow and green with a diaperwork and flowerhead pattern, crossed swords marks in underglaze-blue, incised numeral 10 to écuelle, numeral 5 to stand.

Diameter of stand: 6¾ in.; 17.5 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 193 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 323;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 193, pl. 89
Kieslinger, 1941 II, p. 25, cat. no. 189
den Blaauwen, 2000, p. 148, cat. no. 84

$ 4,000-6,000
A MEISSEN PURPLE-GROUND TWO-HANDLED BEAKER AND STAND, CIRCA 1730-35

The beaker reserved on either side with a gilt-edged cartouche painted with either an equestrian scene or figures in a landscape, the centre of the stand with a hunt scene within a Böttger lustre, iron-red, puce and gilt foliate scrollwork-edged cartouche, the interior rim of each with a wide foliate scrollwork band in gilding, crossed swords marks within two concentric circles in under-glaze blue.

Diameter of stand: 5 in.; 12.7 cm

PROVENANCE
Dr. Fritz Clemm Collection, Berlin (by 1906), sale, Rudolph Lepke's Kunst-Auctions-Haus, Berlin, December 3-5, 1907, lots 97/98, pl. 25;
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 192 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 322 a/b;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

EXHIBITED
Berlin, Kgl. Kunstgewerbe-Museum, 1904, no. 170
Berlin, Graflich Redemiches Palais, 1906, no. 449 (part)

LITERATURE
Brüning, exh. cat., 1904, no. 170
Kaiser Friedrich Museumverein, exh. cat., 1906, p. 98, no.449 (part)
Schnorr von Carolsfeld, 1927, no. 191/192, pl. 88
Kieselger, 1941 II, p. 25, cat. no. 189
Kieslinger, 1941 II, p. 25, cat. no. 189

A coffeepot, teapot, waste-bowl, and three two-handled beakers and stands from this service were sold at Stuker Bern, November 21/30, 1963, lots 554-9, as cited by den Blaauwen, op. cit., p. 309. A further beaker and stand from the service was sold at Sotheby's London, July 14, 1998, lot 111. A beaker and stand from this service was acquired by Henry Walters, Baltimore and upon his death in 1931 were included in his bequest to the Walters Art Museum, Baltimore, acc. no. 48.877.

$ 3,000-5,000

A MEISSEN PURPLE-GROUND TWO-HANDLED BEAKER AND STAND, CIRCA 1730-33

En suite to the preceding, reserved on either side of the beaker with a gilt-edged lobed and barbed cartouche painted with European or Chinese figures in landscapes, the centre of the stand painted with European figures along a riverbank within a Böttger lustre, iron-red, puce and gilt foliate scrollwork-edged cartouche, the interior rim of each with a wide foliate scrollwork band in gilding, crossed swords marks within two concentric circles in under-glaze blue.

Diameter of stand: 5 in.; 12.7 cm

PROVENANCE
Dr. Fritz Clemm Collection, Berlin (by 1904), sale, Rudolph Lepke's Kunst-Auctions-Haus, Berlin, December 3-5, 1907, lots 97/98, pl. 25;
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 191 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 322 a/b;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
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EXHIBITED
Berlin, Kgl. Kunstgewerbe-Museum, 1904, no. 170
Berlin, Graflich Redemiches Palais, 1906, no. 449 (part)

LITERATURE
Brüning, exh. cat., 1904, no. 170
Kaiser Friedrich Museumverein, exh. cat., 1906, p. 98, no.449 (part)
Schnorr von Carolsfeld, 1927, no. 191, pl. 88
Kieselger, 1941 II, p. 25, cat. no. 189

A further beaker and saucer from this service in a private collection, published in Fabian, 1997, pl. 61-62.

$ 2,000-3,000
A MEISSEN PURPLE-GROUND MILK JUG AND COVER, CIRCA 1730-35

painted in a distinctive Chinoiseries style on the front and reverse of the lobed baluster jug with either two children playing musical instruments or a child holding a parasol in a garden, and beneath the spout with a spray of Kakiemon flowers, reserved within shaped quatrefoil cartouches on the purple ground, the cover similarly decorated with smaller figural and floral panels around the bud finial, the handle and spout scattered with sprigs of flowers, crossed swords mark in underglaze-blue, Dreher’s mark of a cross and four dots for Andreas Schiefer.

Height: 6¼ in.; 15.8 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 255 in red);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 258;
Acquired for the proposed Führermuseum in Linz;
Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;
Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 24, cat. no. 163
den Blaauwen, 2000, p. 290, cat. no. 209

A coffee pot of this form and decoration, and likely from the same service, was in the Collection of Gustav and Charlotte von Klemperer, Dresden, illustrated in Schnorr von Carolsfeld, 1928, p. 65, no. 127, taf. 29; and Hofmann, 1932, p. 51, fig. 5. In the Klemperer catalogue Schnorr von Carolsfeld speculated that a detail in the sleeve of one of the Chinoiseries figures could be interpreted as initials VI for A.F. von Löwenfinck. According to den Blauwen on information supplied by Dr. Rainer Rückert the Klemperer coffee pot was with a German dealer in the 1970s.

$ 3,000-5,000

A MEISSEN PURPLE-GROUND COFFEE POT AND COVER, CIRCA 1730-35

painted, in the manner of J. E. Stadler, on the either side of the lobed baluster coffee pot and beneath the spout with single Chinoiserie figures standing or seated in gardens reserved within shaped quatrefoil cartouches on the purple ground, the cover similarly decorated with smaller panels of flowers beneath the bud form finial, the handle and spout scattered with sprigs of indische Blumen, crossed swords mark in underglaze-blue.

Height: 7½ in.; 19.1 cm

Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960;
Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 118, pl. 47
Kieslinger, 1941 II, p. 23, cat. no. 153
den Blauwen, 2000, p. 288, cat. no. 207

A teapot of this form and decoration, possibly from the same service, was offered at Sotheby’s Geneva, May 10, 1988, lot 7.

$ 6,000-8,000
A MEISSEN-STYLE LOBED CINQUEFOIL BOX AND COVER, 19TH/EARLY 20TH CENTURY
painted in Chinoiserie style with figures and dogs before rockwork issuing trees, shrubs and flowers, the cover similarly decorated, crossed swords mark in blue enamel, engraved pseudo-Japanese Palace Inventory number N=317/W.
Width: 5 in.; 12.7 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (no. 263 in red);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 260; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kieslinger, 1941 II, p. 24, cat. no. 164
Beaucamp-Markowsky, 1980, under no. 27
den Blaauwen, 2000, pp. 292-93, cat. no. 212
Sotheby’s Scientific Research department used non-invasive XRF for this lot to screen the green enamel for chromium, which was detected.

$ 800-1,200

painted with a continuous landscape, with Chinoiserie figures in conversation and walking towards a pagoda, the hinged scrollwork cover inset with a thaler bearing the portrait of Johann Georg of Saxony, inscribed and dated 1633, and affixed with a palmette thumbpiece.
Height: 6¼ in.; 16.7 cm

PROVENANCE
Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (by 1927) (no. 98 in black);
Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 232; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949; Loaned by the Dutch State to the Rijksmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 98, pl. 32
Kieslinger, 1941 II, p. 22, cat. no. 144
Beaucamp-Markowsky, 1980, under no. 27
den Blaauwen, 2000, pp. 272-73, cat. no. 199
Sotheby’s Scientific Research department used non-invasive XRF for this lot to screen the green enamel for chromium, which was detected.

$ 3,000-5,000

Height: 5¾ in.; 14.3 cm

PROVENANCE
Nathan Samuel Kaplan Collection, Petrograd (St Petersburg) and Paris; Anderson Galleries, New York, November 30 - December 4, 1926, lot 524; Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna (no. 224 in red); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 377; Acquired for the proposed Führermuseum in Linz; Recovered by Allied Monuments Officers and repatriated to Holland between 1945 and 1949;

Loaned by the Dutch State to the Rijkmuseum, Amsterdam in 1952 and transferred to the museum in 1960; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Kiesinger, 1941, no. 355
den Blaauwen, 2000, pp. 180-81, cat. no.106
A silver-mounted Meissen tankard bearing the arms of the Von Zobel family, the decoration of which apparently has been copied on the present tankard, was in the C. H. Fischer Collection, Dresden, sold, Gallery Helbing, Munich, May 13-15, 1918, lot 105; and the Erich von Goldschmidt-Rothschild Collection, Berlin, sold, Hermann Ball & Paul Graupe, Berlin, March 23-25, 1931, lot 599.
Sotheby’s Scientific Research department used non-invasive XRF for this lot to screen the green enamel for chromium, which was detected.

$ 2,000-3,000


Height: 9¾ in.; 24.8 cm

PROVENANCE
C. H. Fischer Collection, Dresden; Hugo Helbing, Munich, May 13-15, 1918, lot 250, pl. 52 (6 900 Mark); Margarethe and Dr. Franz Oppenheimer, Berlin & Vienna, bearing label (by 1927) (no. 187 in black); Dr. Fritz Mannheimer, Amsterdam & Paris, inv. no. Por. 318; Acquired for the proposed Führermuseum in Linz; Loaned by the Dutch state to the Museum Boijmans Van Beuningen, Rotterdam; Restituted by the above to the heirs of Margarethe and Franz Oppenheimer in 2021

LITERATURE
Schnorr von Carolsfeld, 1927, no. 187, pl. 85
Sotheby’s Scientific Research department used non-invasive XRF for this lot to screen the green enamel for chromium, which was detected.

$ 3,000-5,000
APPENDIX

Ludwig Schnorr von Carolsfeld,
Sammlung Margarete und Franz Oppenheimer, Berlin, 1927
Plates featuring lots in this sale.

LUDWIG SCHNORR VON CAROLSFELD

SAMMLUNG
MARGARETE UND FRANZ
OPPENHEIMER

MEISSENER PORZELLAN

BESCHRIEBEN UND KINIGELEITET VON
LUDWIG SCHNORR VON CAROLSFELD
SAMMLUNG OPPENHEIMER: IMPORTANT MEISSEN PORCELAIN
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(b) Where acting as agent (with Sotheby’s authority having jurisdiction over the transaction activity is authorized in writing by the government of the relevant country), the principal is not a Sanctioned Person(s); or owned (or partly owned) or controlled by such sanctioned person(s)

(c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by a Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

In order to bid on “Premium Lots” you must complete the required Premium Lot pre-registration application. Sotheby’s decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby’s to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby’s may require such necessary financial references, guarantees, deposits and/or such other security as in its absolute discretion, as security for your bid(s).

7. Online Bids via an Online Platform

Sotheby’s may offer clients the opportunity to bid on sothebys.com or through the Sotheby’s App, or any other online platform through which bidding may be made available for selected sales. By participating in a sale via any of the Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Online Bidding (“Online Terms”). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve

If the auctioneer deems that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if having acknowledged an opening bid, he deems that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser’s Responsibility

On the fall of the auctioneer’s hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby’s has received the full purchase price in cleared funds. The purchaser’s obligation to pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby’s is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser’s unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale state charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein.

Please note Sotheby’s reserves the right to refuse to accept payment from a source other than the buyer of record.

Sotheby’s New York office is currently open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sales Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby’s, all property must be removed from our or our vendor’s premises no later than 30 calendar days following the auction. Purchasers are reminded that Sotheby’s liability for loss of or damage to sold property shall cease upon...
The earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's assignee, as applicable. If the purchaser acknowledges in writing within five calendar days that the lot is not to be returned, or if the purchaser does not return the property to Sotheby's within five calendar days of the date of the auction, we have an interest in the lot other than our right to bring proceedings in a court other than the New York County Supreme Court, New York, New York, and in such case shall be deemed to have granted and assigned to Sotheby's, or any affiliated company, or any payment then or hereafter received by Sotheby's or any affiliated company in respect thereof, all rights of the parties accorded a secured party under the New York Uniform Commercial Code. You will be deemed to have obtained good funds unless and until Sotheby's has collected such funds. We will no longer be responsible or liable for the lot or the property, and we reserve to ourselves all rights of the secured party under the New York Uniform Commercial Code. You may implement such reserve by opening the reserve (if applicable). Please note that the reserve (if any) will not be disclosed to you by Sotheby's in writing within three (3) months after the commencement of the sale of such lot. If the reserve (if any) is disclosed to you, you may not withdraw your bid or re-bid on such lot or on any other lot on which you have placed a bid. The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which are available online at sothebys.com or at the time of the auction, the auctioneers or their agents are acting as agents and principals in the sale of the property. Neither we nor our vendors are responsible for any due diligence, security or other obligations due to any such bid or offer being accepted by Sotheby's following the sale, the Online Platforms, or for such question; and (ii) return the Lot to Sotheby's upon written instruction therewith. In no case shall we have an interest in the lot other than our right to bring proceedings in a court other than the New York County Supreme Court, New York, New York, and in such case shall be deemed to have granted and assigned to Sotheby's, or any affiliated company, or any payment then or hereafter received by Sotheby's or any affiliated company in respect thereof, all rights of the parties accorded a secured party under the New York Uniform Commercial Code. You may implement such reserve by opening the reserve (if applicable). Please note that the reserve (if any) will not be disclosed to you by Sotheby's in writing within three (3) months after the commencement of the sale of such lot. If the reserve (if any) is disclosed to you, you may not withdraw your bid or re-bid on such lot or on any other lot on which you have placed a bid. The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. 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In addition, from time to time, an irrevocable bidder may have knowledge of the amount of the reserve. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires that the irrevocable bidder disclose to the agent joint with Sotheby's if a property is irrevocably bid on a lot. If you are the irrevocable bidder, Sotheby's will notify bidders that there is an irrevocable bid on the lot. The irrevocable bid is not binding until the hammer price is paid by the irrevocable bidder. If the hammer price is paid by another party, the irrevocable bid is not binding on the irrevocable bidder. The irrevocable bidder may give instructions to withhold his or her bid or to withdraw a bid at any time or to place the bid at any time during an auction. The irrevocable bidder may withdraw his or her bid or cancel outstanding instructions at any time before the hammer price has been paid. The irrevocable bidder acknowledges that he or she is not considered to be a final bidder until the hammer price has been paid. If the hammer price is paid by an irrevocable bidder, the irrevocable bidder is the successful bidder. If the hammer price is not paid by an irrevocable bidder, the irrevocable bidder is not the successful bidder.

Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an ownership interest. The symbol may be either printed or typed. Ownership interest includes the possession or control of the lot and reflects that Sotheby's has an ownership interest. Ownership interest is not limited to the time the digital catalogue is initially available for viewing. It includes the continuous or periodic agreement that the lot is sold to Sotheby's for as long as it is available for viewing on the catalogue. The symbol is not included in the catalogue if there is no printed catalogue or PDF catalogue or if the catalogue is not available in analogue format. For lots for which the symbol is not included in the time the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is an ownership interest.

2. BEFORE THE AUCTION

Bidding in advance of the live auction

For certain lots, you may place an advance bid ("Advance Bid") on sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, you may bid in numerical order as listed in the catalogue ("Place Bid" button). You may bid at or above the starting bid displayed on the Online Platforms. Please note that any reserve is not sighted and the starting bid is the hammer price. You may also input your maximum bid, and the Online Platforms will automatically calculate your maximum bid, and the Online Platforms will automatically calculate your maximum bid. The Online Platforms will place bids on your behalf up to this pre-determined maximum value, in response to other bids. If you are not the successful bidder, the Online Platforms will place bids on your behalf up to this pre-determined maximum value. If you are the successful bidder, any premium, shipping and/or insurance paid by you on the lot will be deducted from the advance bid and the hammer price. You may withdraw any advance bid or decrease it at any time prior to the close of bidding and, if you are the successful bidder, any non-wage paid by you on the lot will be deducted from the hammer price. You may withdraw any advance bid or decrease it at any time prior to the close of bidding and, if you are the successful bidder, any non-wage paid by you on the lot will be deducted from the hammer price.

Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information made available for the convenience of bidders is of a general nature. The absence of this symbol is not a warranty that there are no restrictions regarding import or export of the lot. Bidders are advised to contact the Specialist in charge of the sale or a Specialist for additional information. If material which may be subject to restrictions regarding import or export is included in the lot, the hammer price will be net of any duties, fees, taxes, or other cost that may be assessed by the buyer as a result of the importation or exportation of the lot.

3. DURING THE AUCTION

The Auction

Auctions are open to the public (subject to the conditions set forth for the auction, including the buyer's premium and any other applicable charges). Prospective bidders must register to bid live on the Sotheby's representative on the auction floor. Please contact the Bids Office or visit Sothebys.com for a list of all US Economic Sanctions.

Employee Bidding

In person bidding is currently not available for this auction. For the most up-to-date information regarding in-person bidding, please visit Sothebys.com. Bidders are encouraged to submit bids online at Sothebys.com or through the Sotheby's App. If you do not wish to bid online during the live auction, you may place your bid(s) prior to the conclusion of the auction via telephone, fax, or internet. If you do not wish to bid online during the live auction, you may place your bid(s) prior to the conclusion of the auction via telephone, fax, or internet.

Payment by Credit Cards

Sotheby's accepts major credit cards, including Visa, Mastercard, and American Express only. Credit card payment is available for approved transactions only. Please ensure that payment is made in the currency of the lot. Payment by Credit Cards

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Provenance

In certain circumstances, Sotheby's provides provenance information about properties held in its archives. The provenance information includes the history of ownership of a work of art of if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded from publication so as not to disclose the identity of a potential irrevocable bidder who is not the successful bidder. In certain circumstances, interested parties may have knowledge of the provenance of the lot. If this auction has a printed catalogue, a PDF catalogue or both, interested parties may participate in the sale but are not bound by the catalogue description. If there is no printed catalogue or PDF catalogue or if the catalogue is not available in analogue format, the bidders will be informed if there is an irrevocable bid on the lot and the irrevocable bid is not binding for the purposes of the sale. If the hammer price is paid by an irrevocable bidder, the irrevocable bidder is the successful bidder. If the hammer price is not paid by an irrevocable bidder, the irrevocable bidder is not the successful bidder. Under such circumstances, the total compensation to the irrevocable bidder is the buyer's premium and any other charges paid to Sotheby's in connection with such charges. If the hammer price is paid by an irrevocable bidder, the irrevocable bidder is not the successful bidder. If this auction has a printed catalogue, a PDF catalogue or both, the irrevocable bidder is not the successful bidder.

Live Online Bidding

In person bidding is currently not available for this auction. For the most up-to-date information regarding in-person bidding, please visit Sothebys.com. Bidders are encouraged to submit bids online at Sothebys.com or through the Sotheby's App. If you do not wish to bid online during the live auction, you may place your bid(s) on the specified platform at the next increment above your maximum bid. The auctioneer will not disclose the maximum bid on your behalf. If you are the successful bidder, any premium, shipping and/or insurance paid by you on the lot will be deducted from the hammer price. You may withdraw any advance bid or decrease it at any time prior to the close of bidding and, if you are the successful bidder, any non-wage paid by you on the lot will be deducted from the hammer price. You may withdraw any advance bid or decrease it at any time prior to the close of bidding and, if you are the successful bidder, any non-wage paid by you on the lot will be deducted from the hammer price. If you are the successful bidder, any premium, shipping and/or insurance paid by you on the lot will be deducted from the hammer price.
Collection & Shipping
All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. For any in-person collections at any of our vendor’s premises, please alert Post Sale Services of your proposed collection date to ensure that all outstanding invoices have been paid for and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified. Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinately pick up at our office location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

Important Notice Regarding Packing
As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings, Sotheby's is unable to remove canvases off stretcher bars or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Notice Regarding Endangered Species
Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country.

There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on time payment for the total purchase price.

Important Notice Regarding Clocks and Watches
Prospective buyers should satisfy themselves by personal inspection as to the condition of each lot. If the prospective buyer is not able to inspect the piece, as a courtesy to our clients, we are pleased to provide an opinion of the condition of the property on request. However, since we are not professional clock and watch restorers, any statement of opinion listed is purely subjective and is not a statement of fact. Condition reports may not specify all mechanical replacements or imperfections to the movement, case, dial, pendulum, separate base(s) or dome or any other replacements or additions to the lot. The absence of a condition report or the absence of a reference to damage in the catalogue does not imply that the lot is in good condition, working order or free from restoration or repair.

Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant.

Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

In addition, certain manufacturers will not service or repair pieces if all the component parts are not original to the piece. The refusal of a manufacturer to service or repair a piece on this basis does not constitute grounds to rescind the sale under the Terms of Guarantee.

Furthermore, in reference to bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

Important Notice for Ceramics
The catalogue descriptions do not include a general indication of repair and damage, and the absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any additional enquires may be directed to the Ceramics Department at +1 212 894 1442.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue.

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer Circa 1735. This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and a Saucer Circa 1735. Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer 1730-50. This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer Dated 1735. This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term “Dated” mean the actual year of manufacture.

"Meissen" Cup and Saucer, 19th Century. This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.