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The Fine Pewter of Austria-Hungary

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Nota Bene: This 3rd Part is announced but not included in the 1972-version of Sectional Types of Old P.

The Baroque and Rococo Movement

LOBING, of which a Viennese example dating about 1700 was illustrated in ANTIQUES for August 1935 (Fig. 15, p. 71), was followed by folding, and so we reach the baroque and rococo movements in tableware evolution. In Austria this movement was perhaps more eagerly accepted and followed than in northern and western portions of Europe, the fanciful and gay disposition of the Austrian being very easily impressed by the coquettish qualities of the rococo fashion.

We begin by illustrating an exclusively Tyrolese type from Innsbruck (Fig. 1) from the Ruhmann collection. This beautiful dish has the remarkable feature of a second folding in the inside, that is, around the bouge. Such dishes are to be found in no other district. It is the work of the eighteenth-century pewterer G. Apeller of Innsbruck.

Straight-Fold Rococo

Figures 2 and 2a illustrate a fine soup tureen and a handled tray from the Vetter collection. They afford fine examples of the type known as straight-fold rococo, in which the folding is straight and sharply cut, the principle laid down in the contours of the rim being repeated in every horizontal section. It was made by a member of the famous Pitterof family of Carlsbad in the first half of the eighteenth century.

Twisted-Fold Rococo

Shortly after this, the folds become twisted right and left, to offer additional opportunities for the reflection of light. In spite of all the waviness, a certain steadiness is maintained, resembling

in some measure certain very elaborate Chinese work. Figures 3 and 3a show a large Carlsbad tureen with tray *en suite*, of the first half of the eighteenth century, from the Vetter collection designed after the principle of the twisted-fold rococo. The

handle illustrated in Figure 3b is of the so-called G.S. pattern, and the picture shows also the manner of its attachment to the underside of such trays, whereon even the padding seems to show an arrested-wave suggestion. The design of these pieces is of great vigor and passionate motion, the large knob giving a fine "echo" effect of the whole.

Figure 4, from the Hungarian Museum of Applied Arts, and Figure 5, from the Vetter collection, show minor objects of church and domestic use, as made by pewterers of Carlsbad and Schlackenwald.

Scroll and Shell Rococo

Also from the Vetter collection are Figures 6, 7, and 7a. The former gives evidence of another experienced and very able rococo designer. This soup tureen is of the so-called Schlackenwald pattern, which is very eagerly sought by Continental collectors. A wreath of

free scroll- and shellwork surrounds and adorns the body, whereas four cartouches, enclosing small openwork grilles, relieve the surface of the cover. The outline, however, seems more suggestive of porcelain than of silverwork, and the whole may be regarded as the ultimate stage of rococo evolution during the second half of the eighteenth century in Austria.

Austrian Rococo Plates

To facilitate recognition of eighteenth-century Austrian plates

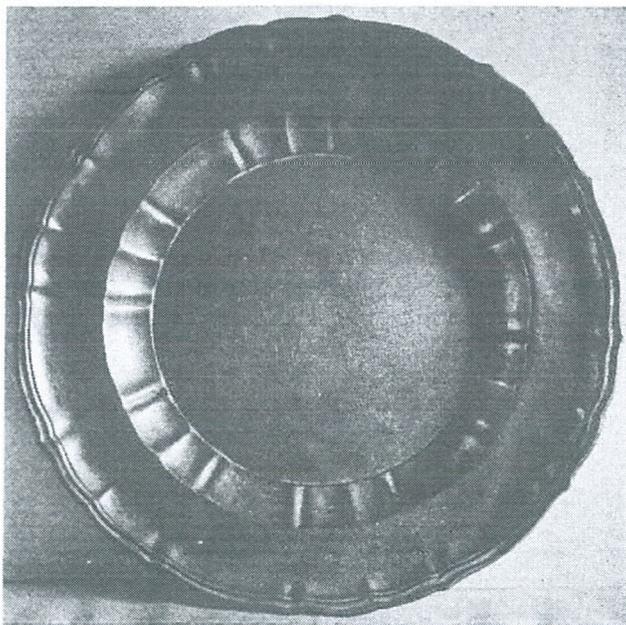
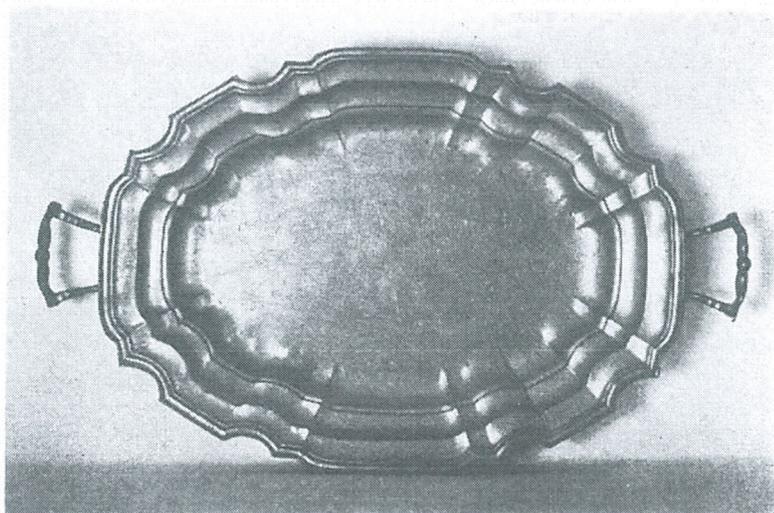
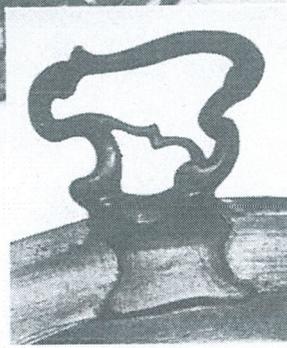
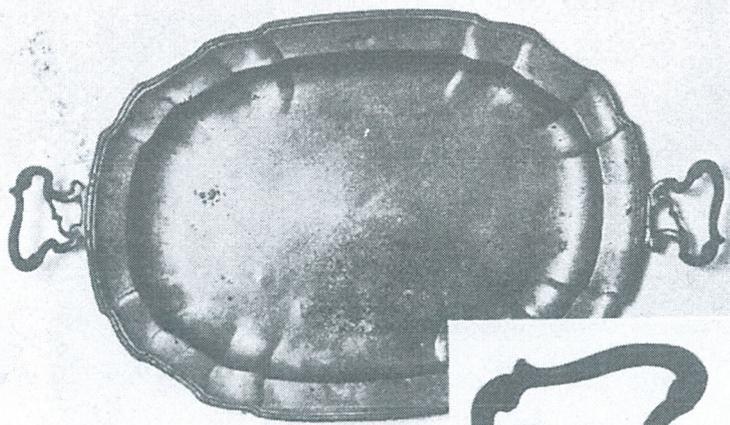
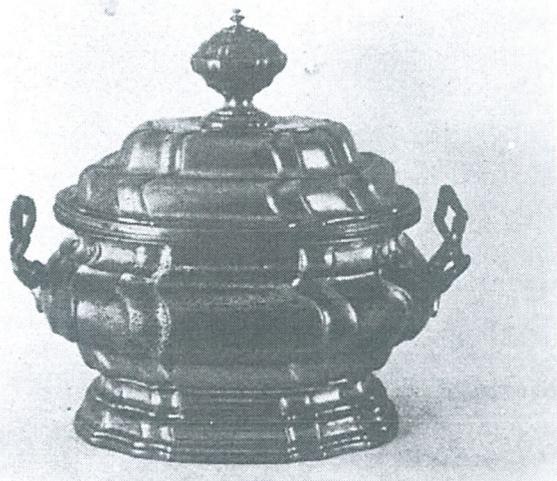


Fig. 1 — TYROLESE DISH (eighteenth century)
A type exclusive to the Tyrol. Diameter, 13 inches



Figs. 2 and 2a — TUREEN AND TRAY (before 1750)
Straight-fold rococo. Made in Carlsbad. Tureen, 13 3/4 inches; tray, 20 inches



*Figs. 3, 3a, and 3b (above) — CARLSBAD TUREEN AND TRAY, AND DETAIL OF HANDLE (first half, eighteenth century)
Twisted-fold rococo. Tureen, 10 inches; tray, 20 inches*

Figs. 4 and 5 (below) — CHURCH AND DOMESTIC UTENSILS (eighteenth century)



*PUBLIC LIBRARY OF YALE UNIV.

— which were made in large quantities at Carlsbad and Schlackenwald — we illustrate four of the principal patterns in Figures 7 and 7a. On account of their good metal and workmanship these plates were widely exported. Their size is rather smaller than usual, and they seem to consist almost of pure tin, without any admixture.

In the marks on such pieces are frequently found the devices of the *crossed hammers*, the Austrian quality label *S. W. Fein Zinn*, with one or other of the names mentioned below. See also *Label Table* (ANTIQUES, January 1927), where likewise we have explained some of the Austrian methods of marking pewter.

The following are some of the names

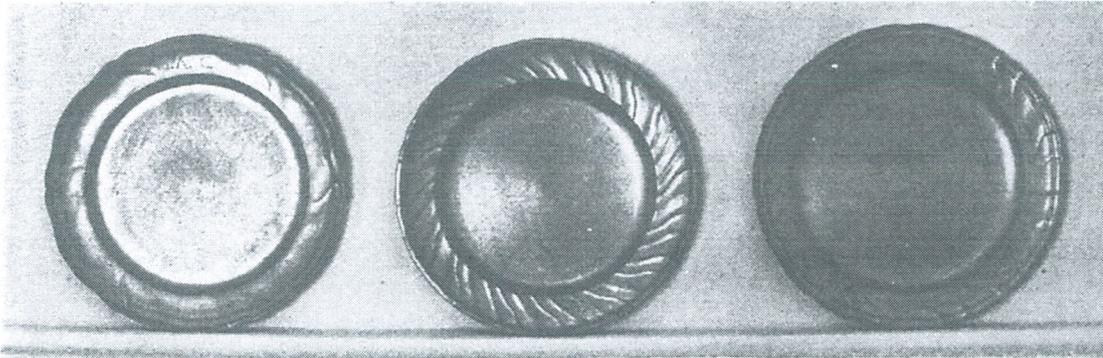


Fig. 6 — RocoCo Tyreen (second half, eighteenth century)

Lederer of Győr
 Lehr of Salzburg
 Peretti of Salzburg and Hallein
 Schirsand of Carlsbad
 Schmidt of Schlackenwald
 Stoll of Vienna
 Zamp(h)oni of Steyr and Leob

“Zopfstyl”

Toward the nineteenth century rococo is supplanted for a short period by designs which adopt certain elements from the French Louis XV. In Austria this style is dubbed *Zopf*, i.e., pigtail style, alluding to the fashion in hairdressing at that time. Rosettes and garlands, ram's heads and medallions, ribbons and bows — some of the important, if rare



Figs. 7 and 7a — AUSTRIAN ROCOCO PLATES (eighteenth century)
 Diameter, about 9 inches



of well-known pewtering families, which are found on Austro-Hungarian pewter from the time when names began to appear *in extenso*, i.e., first half of the eighteenth century:

- Aichinger of Salzburg
- Apeller of Innsbruck
- Heilingotter of Carlsbad
- Hofmann of Carlsbad



Fig. 8 — SALZBURG STANDING CUP; “ZOPFSTYL” DECORATION (1795)

stereotyped, decorative elements of this period. Such garlands appear on the Salzburg standing cup dated 1795, formerly the property of the Tanners' Guild, and now in the Museum of the Carolino Augusteum (Fig. 8). This piece shows a very curious assemblage of styles and thus testifies to the pewterer's resourcefulness in combining molds of various dates. The decoration corresponds with those found on rococo candlesticks; the stem, with spherical



ould seem to have been formed on the lathe; the cup and cover of mid-eighteenth-century type may have been used for small tureens, the *pfstyl* garlands being soldered to the rim, whereas the figure of the banner-bearing knight may quite easily be cast from a seventeenth-century mold. Molds were expensive and, once bought, were not willingly replaced, but new uses were found for them by son, grandson, and — who knows — great-grandson. Still the final effect of this piece is by no means one of unfeeling technical work. A combination of stylistic motives from various epochs, though by no means infrequent in pewter work, though for dating such pieces the latest element is decisive. A salver from the Ruhmann collection is given in Figure 9. A band,



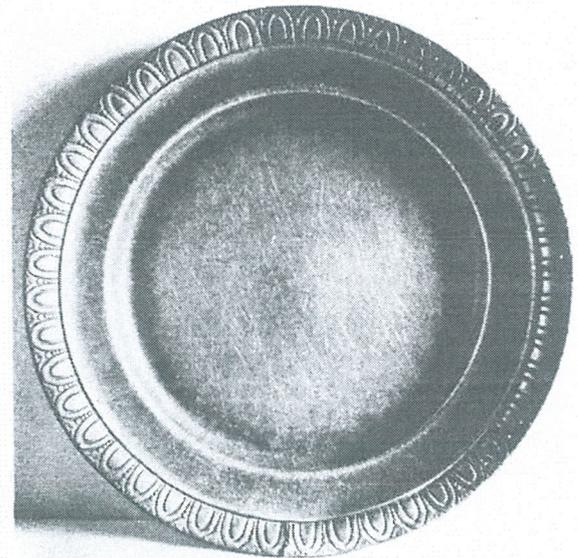
Fig. 9 — SALVER WITH "ZOPF" MOTIVES (c. 1790)
Diameter, 12 1/2 inches

the form of a tureen, dating from the first quarter of the nineteenth century, and Figure 11 shows a plate of the same period. The tureen is the work of Ambros Zamponi of Steyr, Upper Austria. There are collectors who specialize in this Biedermeier ware. Its metal contains much antimony and no lead. At best the designs betray an honest, if misguided, attempt to reconcile shapes to a material which had become foreign to the mechanical spirit of the age.

A type of spouted wine flagon exclusively confined to Egeria, which was made in large quantities and persisted there over a long



Figs. 10 and 11 — BIEDERMEIER TUREEN AND PLATE (c. 1825)
Sizes, 10 by 6 inches, and 8 1/2 inches



of *Zopf* motives, surrounds the plate, which dates from about 1790. Pure Empire style was also applied to pewter in Austria, but the result is of such displeasing coldness that we may well afford to pass it by unnoticed.

Biedermeier Style

The "homely Empire," or Biedermeier, however, added some patterns which may be considered distinctly pleasing, though the sharpness of detail and geometric rigidity demanded by its style conflict with the true nature of its beloved and softer metal. We propose, therefore, to conclude these Austro-Hungarian notes with two examples of the Biedermeier ware from the Ruhmann collection, and a late example of an early type, in the possession of M. L. Koerner, of Amsterdam. Figure 12 shows one of these homely designs in



period, is shown in Figure 12. Although the one illustrated is quite a late example — it was made and presented to Mr. Koerner some forty years ago — the fine photograph by P. J. Ducro displays all the old features so well as to make it more acceptable for our purpose than a less perfect print of an earlier piece.

Editor's Note. The preceding article is the last of a series treating of European Continental pewter which has been published at irregular intervals in *ANTIQUES* during a period of ten years. It is pleasant to announce that this invaluable opus, with amplifications covering the few countries previously omitted, will shortly appear in book form under the auspices of The Worshipful Company of Pewterers, in London. To this happy consummation *ANTIQUES* has contributed by donating all the several hundred photo-engravings used to illustrate the series.

Fig. 12 — WINE FLAGON (c. 1890)
A late version of an early form confined to Egeria. Height, about 13 inches