

THE POLITICS OF PORCELAIN: PREVIEW OF AN EXHIBITION

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In his dedication to *The Prince*, Niccolò Machiavelli (1469-1527) wrote: "Those who strive to obtain the good graces of a prince are accustomed to come before him with such things as they hold most precious, or in which they see him take most delight; whence one often sees horses, arms, cloth of gold, precious stones, and similar ornaments presented to princes, worthy of their greatness." The exhibition *Fragile Diplomacy: Meissen Porcelain for Foreign Courts, 1710-1763*, scheduled to open in October 2007 at the Bard Graduate Center in New York, poses the question, 'How did Meissen porcelain function as an object of diplomatic currency in the 18th century, from the founding of the manufactory in 1710 until the death of Augustus III in 1763?'

Porcelain was first produced in Asia in the 8th century and by the 16th century, a small number of pieces of Chinese porcelain were the treasured possessions of emperors, kings and princes in Europe, gifts from courtiers and ambassadors seeking influence and favour at court. Some of these gifts became royal tributes from one European monarch to another and so sixteen pieces of Chinese porcelain entered the royal *Kunstkammer* in Dresden in April 1590, a gift from Grand Duke Ferdinand de Medici (1549-1609) to Elector Christian I of Saxony (1560-1591), a gift of one King's property to another.¹

At the time, porcelain was valued for its rarity but it was not an intrinsically valuable material and this distinguishes it from the more traditional types of princely or diplomatic gifts, such as those named in Machiavelli's statement (that is, the "horses, arms, cloth of gold, precious stones and similar ornaments").² Gold snuffboxes, jewelled swords, medals in gold and silver, and portraits of the ruler framed with gold and gemstones were the norm in this category.³ Known chiefly through archival documents and contemporary reports, very few of these sorts of precious gifts have survived to the



Figure 1. Studio of Nicolas de Largillière. Portrait of Conrad Detlef, Count von Dehn. 1724. Oil on canvas; 92 x 73 cm. (Photo courtesy Sotheby's)

present day, with the exception of medals. Most snuffboxes were simply converted into cash by the diplomats who received countless examples. Some precious gifts were returned to the King on the death of the recipient and were re-used as a gift for someone else, or the gemstones were retrieved for other purposes

The tradition of diplomatic gifts involved bestowing upon kings, courtiers and retainers objects of a predetermined value, in tribute or thanks. Reciprocal gifts were to be of equal value. Protocol required more expensive or rare gifts for more important persons and there was a hierarchy in terms of who could receive what. The ambassadors received snuffboxes, for example, while their secretaries received medals.⁴ In

Nicolas de Largillière's (1656-1746) portrait of Conrad Detlef (1688-1753), Count von Dehn, the envoy for the Duke of Brunswick, in the suit he wore for his audience with Louis XV (1710-1774) in 1724, he is shown with the miniature portrait of the Duke in a jeweled frame, destined for the King, displayed in its fitted leather case (Fig. 1).⁵ Also depicted is the letter from Louis XV addressed to the Duke, and the two books of engravings from the French King, *Médailles de Louis le Grand* and *Perspective de Versailles* after Israël Silvestre. An engraving of a portrait of Louis XV in a jewelled frame belongs to the historical print collection in the Meissen archives, demonstrating how the designs for these types of objects circulated (Fig. 2). Such models supplied information and ideas to the painters and modellers and were also used in the drawing studio where the apprentices were trained.

Objects of exquisite workmanship, in precious or exotic materials, were presented to the Electors of Saxony from the 16th century onwards. Unmounted gems were much esteemed as royal gifts, for example the sapphire nodes from Peter the Great (1672-1725) and the cluster of emeralds from South America, presented by Rudolf II to the Elector of Saxony in 1581 and mounted in 1724 by Balthasar Permoser (1651-1732), Johann Melchior Dinglinger (1664-1731) and Martin Schnell (1675-c.1740).⁶ Swords were exchanged between princes; a Tula-work sword was presented to Augustus the Strong by the Russian Czar in 1697.⁷ Objects of personal workmanship were especially suitable gifts from one ruler to another, and so Peter the Great presented turned ivory boxes with compasses to the Elector of Saxony and to the King of Denmark.⁸

Native animals and objects made of indigenous materials as well as examples of local craftsmanship or even local comestibles were also suitable diplomatic gifts because they represented the uniqueness of the foreign monarch's property and realm. Greenland-falcons from the King of Denmark and hunting dogs from England were especially prized, as were wines from France and Austria, and cheeses from Italy. Every nation had its speciality workshops. A masterpiece of carving by Grinling Gibbons (1648-1721) was sent by the English king Charles II to Cosimo III de Medici (1642-1721) in 1682. *Pietre dure* plaques were sent to Dresden by Rudolf II and, later, by Cosimo III.⁹ So-called

flying tables from Saxony were sent to Prussia and to France.¹⁰ Carved amber from the Baltic was sent all over Europe by the kings of Prussia, the most extravagant being the amber room given to Peter the Great in 1716 at the signing of the Russo-Prussian alliance against Sweden.¹¹ A set of Spanish stallions accompanied the remarkable gift of six differently coloured saddles embroidered in silver and gold sent with pistols to Augustus the Strong in 1715 by Louis XIV of France.¹²



Figure 2. Anonymous engraving with portrait of Louis XV in a jeweled frame surmounted by a crown. Historical Collection, State Porcelain Manufactory, Meissen, inv. nr.VA-1553.

Antiquities and reliquaries were the specialty gifts of the Pope and the clergy in and around Rome. In 1739, during his long stay in the Holy City, the crown prince of Saxony, Friedrich Christian (1722-1763), received a mosaic from Hadrian's villa, incorporated into a tabletop, from Cardinal Alessandro Albani (1692-1779) and an antique sculpture of a gladiator from the Cardinal's brother, Annibale Albani (1682-1751).¹³ He also received dozens of reliquaries which were later installed in the *Silberkapelle* in the Taschenberg Palace, his residence in Dresden. The Blessed Order of the

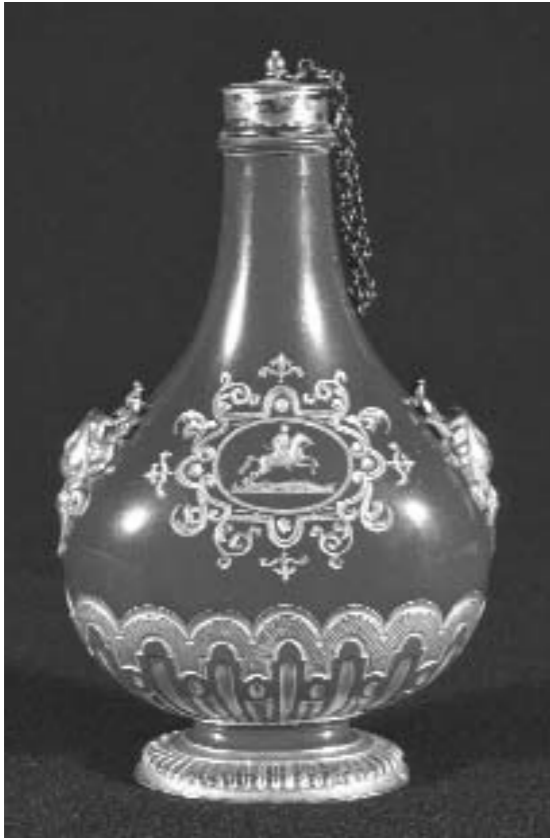


Figure 3. Pilgrim Flask. Meissen stoneware, c.1711. Danish Royal Collection, Rosenborg Palace, inv. nr. 23-1109f.

Golden Rose, presented by the Pope to Catholic queens, and the Ducal Hat, Belt, Scabbard and Case, presented to Catholic princes and kings were the greatest expressions of papal tribute and are still to be found in royal treasuries, cathedrals and armories today. Made and blessed once a year, the rose on the fourth Sunday of Lent and the sword on Christmas eve or Christmas morning, they were gestures of thanks for defending the faith. Benedict XIII sent the Ducal garniture to the Crown Prince, Friedrich August II, later Augustus III, in 1725¹⁴ and the Gold Rose was presented to his consort on Christmas eve 1738.¹⁵

European porcelain was at first one of these sorts of “local specialty items” or “indigenous products”, and was valued chiefly as a curiosity and a rarity. It was the ambition of kings and entrepreneurs alike to discover the Arcanum, the secret of making true porcelain, in order to capture the burgeoning European market for Asian porcelain. There are, for example, references in

the French diplomatic correspondence, in 1735 and 1741, to efforts to obtain the secret for making hard-paste porcelain through intrigue and payoffs.¹⁶ In Italy and France in particular, several glassy soft-paste porcelain-like products preceded the discovery of the formula and the special ingredients for making true porcelain at the court of Augustus the Strong (1670-1733), the ambitious Elector of Saxony who succeeded his brother in 1694 and won the Crown of Poland in 1697. The prestige associated with being the owner of the first porcelain manufactory in Europe distinguished the King and his court and the porcelain made at Meissen quickly achieved the status of “white gold.”¹⁷ Made of the King’s earth, in the King’s factory, by the King’s artists and artisans, the products of the Meissen manufactory were a tangible demonstration of the scientific acumen and mercantile strength of the nation.

Focused experimentation over several years led to the production of a repertoire of models that embodied the artistic and representational traditions of the court of Saxony. Initial inspiration was provided by the thousands of Chinese and Japanese porcelains amassed by the King, who sought to emulate the porcelain cabinets of the French and Prussian Kings. Actual Asian porcelains were copied faithfully in the factory’s so-called “red porcelain”, a high-fired red stoneware, and in the white porcelain body introduced in 1713. Meissen porcelain was also used for vessels and vases modelled after examples in silver from the silver buffet or after the locally-turned mounted hardstone objects so valued by the King, or for small sculptures or portrait medallions as might be found in the Electoral Kunstkammer in carved ivory or stone, in wax, or in silver and gold. Many of the most exemplary early Meissen manufactures remain in historical princely collections in Denmark, Germany, and Italy, demonstrating that Meissen porcelain immediately attained the status of a princely collector’s item. Its use for diplomatic purposes was limited at first to personal gifts from Augustus the Strong to his favourites and peers. Although these early gifts go largely unnoted in the archival documents, the three ‘red porcelain’ pilgrim bottles from Rosenborg Castle may represent a gift to the King of Denmark in 1711 (Fig. 3).

Meissen porcelains were showcased at the elite Leipzig Fair beginning in 1710. Rival to the Frankfurt Fair, royal visitors from throughout Europe came to



Figure 4. Coffee and tea service in fitted box. Meissen porcelain, c.1724-25, gilded decoration applied in Dresden or Augsburg. Arnhold Collection, New York, inv. nr. 1931.226 (Photo: Maggie Nimkin)

Leipzig for the fairs, held three times a year, to view and buy luxury products from the leading workshops and suppliers of the day. Augustus the Strong often took up residence in the city in order to play the generous host, entertaining his guests with elaborate spectacles and banquets and dazzling them with the products of his realm.¹⁸ The first Meissen deliveries caused a sensation and were destined only for the most discerning royal customers, like the Margravine of Baden, Sibylla Augusta (1675-1733), whose unrivalled collection of early Meissen has survived the centuries in her summer residence in the Black Forest, Schloss Favourite. Whether gifts from her former suitor or astute purchases by a woman with an eye for novelty, these were luxury goods for the sophisticated collector.

Meissen porcelain began to function more purposefully as a diplomatic gift by the mid-1720s, when a number of porcelains from the King’s own collection plus specially commissioned wares were sent to the King of Sardinia in 1725, in recognition of past favours (see Appendix). This extensive gift included a set of seven large white vases designed by the court architect, Raymond LePlat (c.1664-1742), as well as seven complete tea and coffee services lavishly decorated in

fired enamel colours or in gold (Fig. 4).¹⁹ Conceived as showpieces rather than as functional objects for daily use, such services were sent in customised leather boxes with velvet interiors trimmed in silver or gold braid. There was a specific trade who made these fitted boxes; according to the manufactory reports, a group of fitted boxes delivered to the Meissen factory in 1737 were all made by women, each termed a “Futteralmacherin”.²⁰

The standing cup with cover and stand secretly delivered to Queen Sophie Dorothea of Prussia by Augustus the Strong in 1728 is nearly unique as a Meissen model and in the use of a highly personalized scheme of decoration.²¹ Somewhat similar is the personalized decoration on the tea-and-coffee service made for Clemens August, Prince-Bishop of Cologne (1718-1761), though there is no evidence to suggest it was a gift.²²

Over time, a standardised repertoire of gifts developed at Meissen. Services for tea, coffee and chocolate were popular gifts, perhaps beginning with the service for the Electress of Hanover.²³ Armorial services went to the Kings or Queens of France, Denmark, and Sweden, and to Pope Benedict XIV. The numerous services with Italian coats of arms acknowledge the hospitality of the hosts of the Saxon princes on the Grand Tour. Snuffboxes in the hundreds, in particular, were handed out to every aristocrat in the room and so it is not surprising to find engraved models for snuffboxes in the historical collection of the manufactory (Fig. 5).²⁴ Among the many sets of vases commissioned



Figure 5. Johannes Baur. Four designs for snuffboxes. Engraving published by Martin Engelbrecht, Augsburg (undated series nr. 285, sheet nr. 2). Historical Collection, State Porcelain Manufactory, Meissen, inv. nr. VA-3763/2



Figure 6. Garniture of five vases. Meissen porcelain, c.1733-1734. Nationalmuseum, Stockholm, inv. K0125-1940 and NMK CXV 658-659 and NMK CXV 1322-1323 (Photo: Alexis Daflos)

as gifts for foreign rulers, the earliest was made for Peter the Great and others followed for his successors.²⁵ The little-known garnitures of vases sent to Sweden in 1734 will be among the highlights of the exhibition (Fig. 6 and 7).

An important garniture (“*Camin Aufsätze*”) of seven vases, albeit of different coloured grounds (green, yellow and purple), the reserves painted with Höroldt-style chinoiserie, was presented to the dowager empress Wilhelmine Amalia during her reunion with her daughter and the Saxon royal family in Neuhaus, Bohemia, in May 1737.²⁶ In return, she gave her family gifts of jewellery: “*A cette occasion S.M. l’Impce. fit des présents magnifiques et d’un prix considerable en pierreries à la Reine et d’un pomeau de canne d’or garni de diamants au Roi, tout comme Elle a regale ensuite chaque Prince et Princesse Royale d’un bijoux de prix. On estime tous ces beaux présents ensemble au dela de 200.lm. florins.*”²⁷ In July 1740, for her Naming Day, the dowager empress received an altar garniture and a toilette service of Meissen porcelain, each piece painted with her coat of arms. Personally delivered to Vienna by one of the manufactory’s administrators, Johann Christian Rost (1700-1784), for presentation by her grandson, Friedrich Christian, in Vienna on his return from Italy, the prince described the gift in his handwritten diary: “*S. M. Imple. voulut ensuite aller dans l’Apartment du dehors de la Clature ou etoient mis en ordre toutes les porcellaines que le Roy a envoyé le jour presedent pour S.M. L’Imperatrice en fut charmée, et m’ordona precisement d’en remercie S.M. le Roi de Sa part [...] Elle le sauroit aussi Elle meme les porcellaines consiste en toute ce qu’il faut*



Figure 7. Vase with the coat of arms of Queen Ulrika Eleonora of Sweden. Meissen porcelain, c.1733-34. Swedish Royal Collection, Stockholm, HGK Porslin 971. (Photo: Alexis Daflos)

*pour l’ornement d’une chapelle et les douze Apotre en Statue de la hauteur haute d’un aune environ. Les desseins de toutes les pieces ont été fait à Rome et ceux des Apotres sont pris de statues qui se trouvent a St. Jean de Laterant de Rome. Il y a outré ces outis[?] pour la Chappelle toute une toilette de Dame aussi de porcellaine.*²⁸

Table services of Meissen porcelain were sent abroad as gifts, beginning in 1734 with the gift of a service to the Swedish King.²⁹ Some went to allies and ambassadors, for example, the armorial service presented to Gerlach Adolf von Münchhausen in 1745³⁰ (Fig. 8) and the engaging service known today as the Northumberland Service, originally presented to the English ambassador to the court of Dresden, Sir Charles Hanbury-Williams, in 1747. The ‘Christie-Miller Service’, so-named for an English family that sold the service at Sotheby’s in 1970, was surely a gift, perhaps to France, but nothing of its early history has as yet been traced. The extraordinary dessert service decorated with the order of St. Andrew, one of two services sent to Empress Elisabeth of Russia in 1745, is the only Meissen



Figure 8. Tureen and stand from the Münchhausen Service. Meissen porcelain, 1745. (Photo courtesy Christie’s)

table service to survive with its accompanying figures.³¹ Comprising dishes and serving pieces of various sizes, cutlery, containers for spices, salvers, sauceboats, candlesticks, a service for coffee, tea and chocolate, 84 small flower vases and 190 white porcelain figures to decorate the centre of the table, the contrast with the manufactory’s earlier services for the Swedish King or for the court of Saxony/Poland is dramatic and shows the influence of the innovative services made for the Saxon prime ministers, Count Sulkowski (1695-1762) and Count Brühl (1700-1763). The ‘Gotzkowsky’ floral relief pattern with painted flowers used for the Russian services was the same pattern used for the table services sent in 1747 to Louis XV and his ministers, the Comte d’Argenson and the Duc de Richelieu (Fig. 9).³² This standardized Meissen pattern was used for diplomatic gifts to foreign princes and ambassadors in England and Denmark as well.

Within two decades of its invention, Meissen porcelain had achieved the legitimate status of a diplomatic gift and thereby set an example that was followed by succeeding European hard-paste porcelain manufactories. This aspect of Meissen production reached its zenith in 1750, when an enormous mirror frame with a matching console table and *gueridons* were sent to the King’s daughter, Marie-Joséphé, Dauphine of France, to celebrate the birth of her first child. Certainly this gift was a calculated response to the Vincennes ‘*Bouquet de la Dauphine*’ sent by the Dauphine to her father in 1749, one of the highlights of the Porcelain Collection



Figure 9. Part service of Meissen porcelain, c.1747-50. (Photo courtesy Christies)

in Dresden today.³³

NOTES

Please note that all transcriptions include the misspellings and inaccuracies of the original.

- 1 Eva Ströber, “The Earliest Documented Ming-Porcelain in Europe: A Gift of Chinese Porcelain from Ferdinando de’Medici (1549-1609) to the Dresden Court”, *International Ceramics Fair and Seminar Handbook*; London, 2004).
- 2 One defines diplomatic gifts as gifts given to rulers or courtiers or ministers for diplomatic purposes, according to established norms and traditions. Many gifts of Meissen porcelain were actually made to members of the Saxon royal family, in conjunction with an important family event, like a royal wedding or a royal birth. Whether such gifts were given with diplomatic intentions will be considered in the exhibition. Consider, for example, that silver-gilt toilette services were the normal gift to a bride from her husband, her father or her father-in-law, and these services had to be ready by the day of the wedding, because they were representational showpieces. If the service wasn’t ready in time for the wedding, it was no longer needed. Was there a diplomatic function to the Meissen porcelains sent to family members which were to be shown in public, or even in private? Consider as well the coffee urn by Permoser and Irminger given by Maria Josepha to her husband in 1722, and the hunting service in Meissen porcelain she received in the same year? These were showpieces that embodied the artistic sophistication of the court of Saxony as much as personal gifts between husband and wife.
- 3 The registers known as the *Presens du Roi*, in the archives of the Ministère des Affaires Etrangères in Paris, tell us how royal gifts were produced, registered, valued and

- handed-out (or returned), and what sorts of gifts were routinely in stock, during the reigns of Louis XIV-XVI. No such documents exist in the Dresden archives, but the French registers allow us to view the system as it must have been under Augustus the Strong and Augustus III. Corinne Thépaut-Cabasset, Centre de Recherche, Versailles, is completing a dissertation on the subject of the *Presens du Roi* during the reign of Louis XIV.
- 4 The exhibition and catalogue will try to define the established diplomatic gift tradition in Europe and at the court of Dresden before the establishment of the Royal Porcelain Manufactory at Meissen in 1710. Much debate has ensued among my colleagues about whether orders (like the Polish Order of the Eagle or the Danish Order of the Elephant) were diplomatic gifts, since they could not be reciprocated and were normally returned upon the death of the recipient. One finds many orders listed in the *Presens du Roi*, and if only for this reason, this is a topic that should be addressed in the context of the exhibition. Interesting is the evidence that in one instance, in 1759, when Louis XV inquired through diplomatic channels whether Carl Theodor von der Pfalz, Elector Palatine, would prefer an order or a service of porcelain, the Elector chose the latter. See Daniela Antonin, "Im Zeichen der Diplomatie. Das Vogelservice aus Sèvres – Ein Porzellangeschenk für Kurfürst Carl Theodor von der Pfalz", *Weltkunst*, nr. 5 (May 2003), pp. 705-707.
- 5 Interesting is the depiction of the leather box, an essential element in the presentation of any precious or fragile gift that had to be transported; the manufacturers of these leather boxes were specialists though little about them is known. For more on the Largillière portrait, the original of which is in the Herzog Anton Ulrich Museum, see Poussin, *Watteau, Chardin, David ... Peintures françaises dans les collections allemandes XVIIe – XVIIIe siècles* (Paris, 2005), pp. 241 and 370-371, cat. 76.
- 6 For the sapphires, see Ulli Arnold, *Die Juwelen Augusts des Starken* (Munich/Berlin, 2001) p. 58, abb. 32. The emerald cluster is illustrated and discussed in *The Glory of Baroque Dresden* (Jackson, Mississippi, 2004), p. 177, cat. 4-38. A rare pink diamond was presented by Augustus III to the Duc de Richelieu, Louis XV's ambassador extraordinaire for the wedding by proxy of Marie-Joséphine to the Dauphin in Dresden in 1747.
- 7 See Dirk Syndram, "Peter und August — eine "Entente cordiale" zwischen Rußland und Sachsen", *Dresdner Hefte*, nr. 74, Jahrg. 21, nr. 2 (2003), pp. 4-12.
- 8 See *Unter eine Krone. Kunst und Kultur der sächsisch-polnischen Union* (Dresden, 1997), p. 183, cat. 260.
- 9 This tradition continued during future visits of the princes of Saxony to Florence; see Maureen Cassidy-Geiger, "Je reçus le Soir le monde marqué" : A Crown Prince of Saxony on the Grant Tour in Italy, 1738-1740, *The International Fine Art and Antique Dealers Show (Handbook; New York, 2004)*, pp. 21-31.
- 10 See Mogens Bencard, "Notes on the Table in Late 17th and Early 18th Century Denmark", *Rosenborg Studier* (Copenhagen, 2000), pp. 228-256 (notes on pp. 271-275), in particular pp. 252-254.
- 11 For the amber gifts to the electors of Saxony, see Jutta Kappel, *Bernsteinkunst aus dem Grünen Gewölbe* (Dresden, 2005).
- 12 For the yellow saddle, see *Unter eine Krone* (note 8), pp. 200-201, cat. 310; for the red saddle, see *The Glory of Baroque Dresden* (note 6), pp. 246-247, cat. 7. 15.
- 13 See Cassidy-Geiger (note 9).
- 14 Jutta Bäuml, "Schwert und Hut für den sächsischen Kurprinzen Friedrich August von Papst Benedikt XIII. 1726", *Jahrbuch der Staatlichen Kunstsammlungen Dresden*, 1986, pp. 133-139.
- 15 See Cassidy-Geiger (note 9). Years earlier, in 1722, Augustus the Strong had received Guido Reni's Christ with the Crown of Thorns as a gift from Pope Innocent XII.
- 16 See the author's "Meissen and France before and after the Seven Years War: Artists, Espionage and Trade" (forthcoming, in a volume of papers to be published by the École du Louvre in 2006.)
- 17 The term "white gold", often applied to Meissen porcelain, has not been traced to an 18th century source and must be considered a modern invention. According to Jørgen Hein, ivory is also sometimes referred to as "white gold."
- 18 For some discussion of the Leipzig Fair, see Maureen Cassidy-Geiger, "Eine ganz Neue Art von Porcellain": Die Produkte der Meißener Manufaktur im Stil von Lacc", *Schwartz Porcelain. Die Leidenschaft für Lack und ihre Wirkung auf das europäische Porzellan* (Munich, 2003), pp. 140-158.
- 19 Three of the vases were sold in recent years at Sothebys London, in July and November 1998.
- 20 Sächsisches Hauptstaatsarchiv Dresden, Geh. Kab., Loc. 521/2, *Porcelain Waaren Lagers zu Dreßden Rechnung Vom 1. Jan. bis ult. Decembr. 1737*, nrs. 165-168.
- 21 See Maureen Cassidy-Geiger, "Meissen Porcelain for Sophie Dorothea of Prussia and the Exchange of Visits between the Kings of Poland and Prussia in 1728", *Metropolitan Museum Journal*, 37 (2002), pp. 133-166.
- 22 A version of Michael Unterberg's MA thesis on the Clemens August service will appear shortly in *Keramos*.
- 23 It is unknown whether this service was a gift. The teapot is in the Hoffmeister Collection and a beaker and saucer belong to the British Museum.
- 24 See Cassidy-Geiger (note 9). Clocks and watches were traditional diplomatic gifts, notably to Turkey, and so porcelain clock cases were produced at Meissen and some of these were likely used as gifts.
- 25 *Meissen for the Czars* (exh. Dresden, publ. Munich, 2004), p. 45-46, cat. 7.
- 26 She received as well a coffee and tea service with landscapes in purple and gold; see Sächsisches Hauptstaatsarchiv Dresden, Geh. Kab., Loc. 521/2, *Porcelain Waaren Lagers zu Dreßden Rechnung Vom 1. Jan. bis ult. Decembr. 1737*, document dated 3 May 1737.
- 27 Sächsisches Hauptstaatsarchiv Dresden, Geh. Kab. 782/8, *Ihrer Königl. Majt. In Pohlen Augusti III und dero Frau Gemahlin Majt. Nebst der Königl. jüngeren Herrschafft Reise nach Neuhauß in Böhmen und allda gehabte Entrevue mit der verwittweten Römisch. Kayserin Amalia Majt. [...] Ao. 1737*, fol. 38. The artist Louis de Silvestre recorded the reunion in a painting now in the Louvre which was also the source for the engraving of the subject. See Xavier Salmon, *Louis de Silvestre (1675-1760), un peintre français à la Cour de Dresde* (Versailles, 1997), p. 38.
- 28 The toilette service was inherited by her daughter, Maria Amalia, Electress of Bavaria, and is found in the Residenz in Munich; part of the altar garniture is in the

- Kunsthistorisches Museum in Vienna. Sächsisches Hauptstaatsarchiv, Geh. Kab., Loc. 769/2, *Ihrer Hoheit der Königl. Chur-Printzens Herrn Friedrichs Reise von Venedig nach Wien, [...] Ao. 1740, Fol. 53*: "Mgr. ayant eu l'honneur de recevoir par l'orde. d'hier la lettre de V.E. du 29. d. p. j'ai celui de repondre sur l'article d'un service de Porcellaine pour Mgr. Le Prince Royal dont Elle presse le depart, que je le fais partir encore aujourd'hui par l'envoi exprès du Facteur de la Fabrique, Rost, qui le remettra à V.E. de meme que les pieces completes pour l'autel d'une Chapelle, lesquelles dernieres le Roi souhaite qu'Elle presente de sa part à S.M. l'Impce. Douairiere le jour de Sa fête." The prince's comments are transcribed from Loc. 355/5, *Journal du Voyage de Son Altesse Royale Monseigneur le Prince Royal de Pologne [...] écrit de sa propre main, Tome III, fol. 393 recto and verso*.
- 29 Günter Reinheckel, *Meissener Prunkservice* (Stuttgart, 1989), p. 196, note 66.
- 30 Claus Boltz, "Zu einem Meißner Tafelservice, *Dresdener Kunstblätter*, Jahrg. 19, nr. IV (1975), pp. 114-118.
- 31 See *Meissen for the Czars* (note 25).
- 32 See Maureen Cassidy-Geiger, "Hof-Conditorei and Court Celebrations in 18th Century Dresden", *International Ceramics Fair and Seminar (Handbook, London 2002)*, pp. 20-35.
- 33 See the author's "The Bouquet de la Dauphine: sources and influences", *The French Porcelain Society Journal*, vol. III (2006; forthcoming.)

Appendix: The Gift to the King of Sardinia in 1725

[Transcription of two untitled documents in the archives of the Porzellansammlung, Dresden]

Document #1

P. 1 Specificatio

Desjenigen Porcellains so von Ihro Königl. Majt: in Pohlen und Churfürstl: Durchl: zu Sachßen an Ihro Königl: Majt: von Sardinien übersendet worden,

- Alß
- N:° 1. 1. Roth Ledern Futterahl mit grünen Daffet und Goldenen Spitzen ausgemacht, darinnen befindl: 6. st. Schälgen und Copgen mit dem Königl: Sardinischen Wappen und mit Japanischen Figuren und goldenen Zierrathen, nebst 1. dergl: Spühlnapff, 1. Theepott, 1. ZuckerDose und 6. st. Choccolade Becher mit Unterschalen.....Th: " 140 " – "
- N:° 2. 1. Dergl. Rothes Futterahl mit grünen Daffet und Silbernen Tressen, darinnen befindl: 6. st. Schälgen und Copgen, so inwendig gantz vergold, und auswendig mit Goldenen Japanischen Figuren nebst 1. dergl: Caffee-Kanne mit Silber beschlagen 1. dergl: Thee-pott mit Silber beschlagen, und 1. Thee-Büchse, 1. Spühl-Napff, 1. ZuckerDose wie auch 2. st. Choccolade Becher mit 2. Henckeln....." 179 " – "
- N:° 3. 1. Dergl: Roth Futterahl mit grünem Daffet und silbernen Spitzen ausgemacht nebst 6. st. Schälgen und Copgen mit erhabener Arbeit inwendig gantz vergold, und auswendig mit Golde-

Summa Transp. Thlr: " 319 " – "

- P. 2 nen Zierrathen, nebst 1. dergl: Spühl-Napff 1. Thee-Pott: 1. ZuckerDose, und 6. st. Choccolade Becher mit 2.

- Henckeln....." 134 " – "
- N:° 4. 1. dergl. Roth Futterahl grün ausgemacht, darinnen befindl: 6. st. Schälgen und Copgen mit Jesmin belegt, nebst 1. dergl: Spühl-Compen, 1. Theepott, 3. st. runde ZuckerDosen, und 1. weiß geflochten Porcellainen Körbgen....." 26 " – "
- N:° 5. 1. dergl: mit 6. st. Blauen Schälgen und Copgen und 1. dergl: Spühl-Napff, 1. Theepott, und 1. ZuckerDose....." 10 " 12 " – "
- N:° 6. 1. dergl: roth Futterahl grün ausgemacht, darinnen befindl: 6. st. Blau und weiße Choccolade Becher mit 2. Henckeln, nebst 6. st. unterschalen und 1. st. Spühlnapff....." 11 " 4 " – "
- N:° 7. 1. dergl: roth Futterahl grün ausgemacht, darinnen befindl: 6. st. Braun Pollirte Porcellaine Schälgen und Copgen, nebst 1. dergl: vierEckigte, fein geschnittene Thee-Büchse, pollirter Theepott mit erhabener Arbeit, 1. st. fein geschnitten und pollirt Treck-pottgen, 1. Spühlnapff und 1. dergl. Achtpaßigte ZuckerDose....." 32 " – "
- N:° 8. 1. Gantz pollirter und fein geschnittener Brauner Porcellain Camin Aufsatz mit erhabener Arbeit von 7. st. als 3. Pocale mit Deckeln, 2. Becher und 2. Bout....." 350 " – "
- N:° 9. 1. Weißer großer Camin Aufsatz von 7. st. alß 3. st. große Vasen, 1. st. mit Henckeln

Summa Transp: Th. " 882 " 16 " – "

- P. 3 und 2. st. ohne Henckel, 2 große Pocale und 2. Bout: mit Figuren und Blumen Werck fein belegt, mit Gold emailirt und Silber beschl:....." 400 " – "
- N:° 10. 1. Mit bunten Farben und Japanischen Figuren fein emailirter Camin Aufsatz von 7. st. als 3. st. Vasen mit Deckeln, und 4. Becher....." 180 " – "
- N:° 11. 1. Großer Blau und Weißer Camin Aufsatz von 7. st. Vasen....." 156 " – "
- N:° 12. 2. große Braun pollirte Porcellaine Terrinen....." 140 " – "
- N:° 13. 2. große Blau und Weiße Terrinen, mit Henckeln und Deckeln....." 48 " – "
- N:° 14. 1. Blau und weiße Assiette, worinnen Ein SenffPottgen, ZuckerDose, Baumöhl pottgen und Eßig Krügel....." 12 " – "
- N:° 15. 4. st. Blau und weiße Saltz-Fäßgen....." 3 " 8 " – "
- N:° 16. 6. st. Blau und weiße ausgeschnittene Confect Schalen....." 26 " – "
- N:° 17. 6. st. detto große glatte Schaaalen....." 18 " – "
- N:° 18. 6. st. detto Kleine glatte Schaaalen....." 12 " – "
- N:° 19. 6. st. detto Achtpaßigte ConfectSchaaalen....." 18 " – "
- N:° 20. 4. Dzt. Blau und Weiße Teller....." 40 " – "
- N:° 21. 1. st. Gantz Weiß facconirt klein Kinder Köpffgen....." 2 " – "

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- P. 4
- N:° 22. 4. st. Große Achtpaßigte Compen mit breiten Rändern, und mit feinen Japanischen bunt emailirten Farben, nebst 4. st. Assietten zum Untersatz....." 62 " – "
- N:° 23. 2. st. detto 4. Eckigte, paßigt und ausgeschnitten Compen, nebst 2. st. Assietten zum Untersatz, mit dergl: Japanischen bunt emailirten Farben....." 27 " – "
- N:° 24. 2. st. detto Kleinere Compen nebst 2. st. Assietten zum Untersatz, mit Japanischen bunt emailirten Farben....." 23 " – "
- N:° 25. 2. st. Große Bouillon-Schaaalen mit 2. Henckeln und Deckeln, nebst 2. st. unterschalen mit fein emailirten, bunten Japanischen Figuren....." 100 " – "
- N:° 26. 2. st. detto Kleine mit 3. Füßgen, 2. Henckeln und Deckeln, nebst 2. Assietten zum Untersatz, mit bunten Farben Japanisch emailirt....." 40 " – "

- N:° 27. 1. st. Wein Krug, nebst 1. gemuschelten Assiette zum Untersatz, mit fein emaillirten Japanischen Farben, 14 " – "
- N:° 28. 4. st. Lange Bout: zu Baumöhl und Eßig nebst 4. st. paßigten und ausgeschnittenen unterschälgen, mit Japan: Farben emaillirt..... 12 " – "
- Summa Transporto Thlr: 2116. " – "

P. 5

- N:° 29. 2. st. Ovale Butter-Büchsen mit bunten Farben nach Japan: Art emaillirt mit 2. Henckeln und Deckeln..... 12 " – "
- N:° 30. 1. st. Rau [?] facconnirt rund Butter-Fäßgen mit dergl: emaillirten..... 7 " 12 "
- N:° 31. 12. st. Meßer mit feinen emaillirten Porcllainen Griffen, mit Gold und bunten Farben so mit Silber beschlagen.....
- N:° 32. 12. st. Silberne Gabeln mit dergl: Porc: Griffen.....
- N:° 33. 12. st. Silberne Löffel mit dergl: Griffen.....
- N:° 34. 1. st. großer Silberner vorlege Löffel mit dergl. Porcellainen Griff fein emaillirt.....
- N:° 35. 2. st. Große Hefte zum Trenchiren mit dergl..... [N:° 31–35 zusammen]..... 174 " 18 "
- N:° 36. 2. st. fein emaillirte und inwendig gantz vergolden Pot de Chambre..... 100 " – "
- Ferner vor Ihre Hoheiten die Printzeßin Maria
- N:° 37. 1. Rothes Futterahl grün ausgemacht, worinnen befindl: 6. st. fein emaillirte Schälgen und Copg. mit Goldenen Zierrathen und bunten Landschaften emaillirt, nebst 1. dergl: Spühnapff 1. Thee pott und 1. ZuckerDose..... 45 " – "
- Summa Transp. Th. 2555. " – "

P. 6

- Ferner vor Ihre Hoheiten die Printzeßin Isabelle
- N:° 38. 1. Roth Futterahl grün ausgemacht, worinnen befindl. 6. st. Schälgen und Copgen mit goldenen Zierrathen, und Japanischen Figuren fein emaillirt nebst 1. dergl: Spühnapff 1. Theepott und 1. ZuckerDose..... 45 " – "
- N:° 39. 1. st. großer 8.paßigter Compen mit breiten Rande nebst Einer großen Schaaale zum Untersatz mit bunten Farben nach Japanischer Art fein email..... 25 " 12 "
1. dergl: Compen mit dem Teller zum Untersatz..... 25 " 12 "
1. dergl. Kleiner Compen mit dem Teller..... 11 " 12 "
1. dergl: noch kleiner ohne Teller..... 6 " – "
1. Weißer fein belegter Camin Aufsatz von 7. st. als 3. Pocale mit Deckeln und 4. st. Becher..... 80 " – "
- Ferner vor Monsieur le Chevailler de Piosasque de Non
8. st. fein Emaillirte Choccolade Becher mit dem Wappen, mit Gold und Japanischen Figuren..... 50 " – "
24. st. gantz weiße glatte Choccolade Becher..... 9 " – "
- Summa Summarum Thlr: 2807 " 18 "

P. 7

Der Herr Graf Castelli, wird gebeten auf meine rechnung, und ganz genaue nach den hölzern Model gefertigten Zulaßen 8. porcellaine Tassen, daran grün und Weiß, und vollkommenen schönen glanz, Zwischen den einfaßringen oder rändern soll mein Wappen stehen, eben nach den Farben der abzeichnung. Die obere einfaßung oder rand soll viol. röthlich und ins purpurfarbige fallend sein, mit einen golden strich umbzogen oder eingefaßt, und nach arth der mosaischen oder eingelegten arbeit gemahlet und in einander geschlungen; die untere einfaßung soll von eben der farbe sein, aber nach godronirter arth gemahlet; Der übrige raum der tassen soll umb und umb auf Chinesisch

mit goldenen Figuren, Indianischen Vögeln sein, so mit einigen farben zeigen illuminiert, oder dergleichen andere Sachen, nach einfall und guth befinden des Mahlers, wan nur alles fein ordentlich und von schönen golde ist, auch sich wohl Zusammen schickt.

P. 8

Auch wird der Herr Graf Castelli gebeten, mir mit den Porcellainen das höltzerne Model, und die abzeichnung des Wappens mit Zurückzusenden damit man sehen kan, ob das Werck genaue verfertigt wie es verlanget worden. ich erwarte auch durch eben diese gelegenheit einige Wahre rings [?] von den ...enfüße [?] des Männchens [?] von ...thier [?]. Den Mahler stehet frey die Zeichnung auf ieden Paar tassen Zu verändern, wan deren nur ein Paar nach übersendeter Beschreibung, ein Paar mit golde gezeichnet. Die übrigen 4. Kan er nach seinen guthbefinden und einfall machen; wie auch die Verzierung umb das Wappen, iedoch muß das Wappen auf allen tassen mit farben gemahlet werden.

Monsieur le Chevailler de Piosasque de Nonn.

Document #2 [Please note, the numbering of the items in Document # 1 does not always match the numbering given here for the same items.]

P. 1.

- Specificatio
- Desjenigen Porcellains so Ihre Königl: Majt: in Pohlen und Churfürst: Durchl: zu Sachßen an Ihre Königl: Majt: von Sardinien übersenden, welches in nachfolgende Kästen eingepackt worden.
- ALB:
- In der Küste N:° 1.
- Von N:° 9. Eine große Vase so mit Figuren und Blumen Werck, fein belegt, mit Gold fein Emaillirt und mit Silber beschlagen, nebst
2. dergleichen Boutellen, und
1. dergl: großer Pocal wie auch 5. dergl: Deckel.
-34. 12. fein Emaillirte Porcellaine Hefte mit Gold und bunten Farben zu Meßern,
- In der Küste N:° 2.
- Von N:° 9. Eine große Vase so mit Figuren und Blumen Werck, fein belegt, mit Gold fein emaillirt und mit Silber beschlagen, nebst
1. dergleichen großer Pocal
-10. 2. Vasen mit Deckeln, mit bunten Farben, und Figuren nach Japanischer Art fein Emaillirt und
2. dergleichen Becher
-35. 12. fein emaillirte Porcell: Hefte mit silbernen Gablen,
-36. 12. detto detto mit silbernen Löffeln,
-37. 1. Großer Silberner vorlege Löffel mit dergl: Porcell:
-38. 2. Große Meßer zum Trenchiren mit dergl: Griffen fein emaillirt
- In der Küste N:° 3.
- Von N:° 9. Eine große Vase so mit Figuren und Blumen Werck, fein belegt, mit Gold fein emaillirt und mit Silber beschlagen, nebst
-10. 1. <Dergleichen> Vase mit Deckel, mit bunten Farben, und Figuren, nach Japanischer Art fein emaillirt ingleichen,
- 2. Becher mit dergl: Emaillirung
-11. 1. große Blau und Weiße Vase.
- 32. 2. Ovale Butter-Büchsen mit 2. Henckeln und Deckeln

- mit bunten Farben Japanisch emaillirt
31. 4. Lange Bout: zu Baumöhl und Eßig nebst 4. st. paßigten, ausgeschnittenen unterschälgen mit Farben, und Figuren Japanisch emaillirt
- In der Küste N:° 4.
- Von N:° 11. 1. Große Blau und Weiße Vase
14. 1. Blau und Weiße Assiette worzu 4. st. kleine Pottgen, Zu Eßig, Baumöhl, Senff und Zucker
15. 4. Blau und Weiße Saltz-Fäßgen
20. 1 ½ Dzt. Blaue Teller
24. 1. st. gantz Weiß facconirtes Kinder=Köpfgn,
33. 1. rau facconirt rund Butterfäßgen mit dergl: emaillirung
- In der Küste N:° 5.
- Von N:° 11. 3. st. Blau und weiße Vasen,
- P. 3** Ferner in der Küste N:° 5.
- Von N:° 20. 1. Dzt. Blau und weiße Teller
-8. 1. st. gantz pollirter und fein geschnittener Brauner Pocal mit dem Deckel
-20. ½ Dzt. Blau und Weiße Teller
- In der Küste N:° 6.
- Von N:° 11. 1. st. große Blau und Weiße Vase
-8. 6. st. gantz pollirte und fein geschnittene Braune Camin Aufsatz. mit erhabener Arbeit als 2. st. Pocale mit Deckeln 2. st. Becher und 2. st. Bout:
-20. ½ Dzt. Blau und weiße Teller
- In der Küste N:° 7.
- Von N:° 2. Ein Roth Ledern Futterahl mit grünen Daffet und Silbernen Dressen, worinnen befindl: 6. st. Schälgen und Copgen, so inwendig gantz vergold, und auswendig mit Goldenen Japanischen Figuren fein emaillirt, nebst 1. dergl: Caffee Kanne mit beschläge 1. Theepott mit beschläge, 1. Thee-Büchse 1. Spühl-Compen, 1. ZuckerDose und 2. st. Choccolade Becher
-4. Ein dergl: Futterahl grün ausgemacht, worinnen befindl: 6. st. Weiße Schälgen und Copgen mit Jesmin belegt, nebst 1. dergl: Spühl-Compen, 1. Theepott, 3. st. runde ZuckerDosen und 1. weiß geflochten Porcellainen Körbgen
-19. 6. st. Blau und weiße Achtpaßigte Confect Schaaalen
- Ferner in der Küste N:° 7.
- P. 4**
- Von N:° 18. 3. st. Blau und Weiße kleine Confect Schaaalen
- In der Küste N:° 8.
- Von N:° 5. Ein roth Ledern Futterahl grün ausgemacht, worinnen befindl: 6. st. Blau und weiße Schälgen und Copgen nebst 1. dergl: Spühlcompe, 1. Theepott, und 1. ZuckerDose
-6. Ein dergl: Futterahl grün ausgemacht, darinnen befindl: 6. st. Blau und weiße Choccolade Becher mit 2. Henckeln, nebst 6. st. unterschalen und 1. Spühnapff
-17. 6. st. Blau und weiße große glatte Schaaalen
-16. 6. st. Blau und weiße ausgeschnittene Confect Schaaalen,
- In der Küste N:° 9.
- Von N:° 7. Ein roth ledern Futterahl grün ausgemacht, darinnen befindl: 6. st. Braune pollirte Porcellaine Schälg. und Copgen, nebst 1. dergl: 4.eckigte feingeschnittene Thee-Büchse, 1. fein pollirter Theebott [?] mit erhabner Arbeit, 1. fein geschnitten und polirt Treckpottgen 1. d.° SpühlNapf, und 1. dergl: ZuckerDose
-12. Zwey st. große Braune polirte Porcellaine Terrinen mit Henckeln und Deckeln
-18. 3. st. Blau und weiße kleine ConfectSchaaalen,
-20. 8. st. Blau und Weiße Teller
- In der Küste N:° 10.
- P. 5**
- Von N:° 13. 2. st. große Blau und Weiße Terrinen mit Henckeln und Deckeln

-28. 2. st. große Bouillon Schaaalen mit 2. Henck: nebst 2. st. unterschalen so mit bunten farben und Japanischen Figuren fein emaillirt.
-30. 1. st. Wein Krug nebst 1. st. gemuschelte Assiette zum Untersatz, mit bunten Farben
-26. 2. st. 4.Eckigte, paßigte, ausgeschnittene Compen mit dergl: Japanischen bunt emaillirten Farben nebst 2. st. Assietten
-27. 2. st. detto kleinere Compen mit Japanischen bunt emaillirten Farben, und Figuren, nebst 2. Dergl: Assietten,
-20. 4. st. Blau und Weiße Teller
- In der Küste N:° 11.
- Von N:° 1. Ein Roth Ledern Futterahl mit grünen Daffet und goldenen Spitzen ausgemacht, darinnen befindl: 6. st. Schälgen und Copgen mit dem Königl: Sardinischen Wappen und Japanischen Figuren, nebst Spühnapff, Theepott, ZuckerDose, und 6. st. Choccolade Becher nebst unterschäl.
-3. Ein dergl: roth Futterahl mit grünen Daffet und Silbernen Dressen ausgemacht nebst 6. st. Schälgen und Copgen mit erhabener Arbeit
- Ferner in der Küste N:° 11.
- inwendig gantz vergold, und auswendig mit goldenen Zierrathen, nebst 1. dergl. Spühnapff, Theepott Zuckerdose, und 6. st. Choccolade Becher mit 2. Henck:
- Von N:° 25. 4. st. große 8paßigte Compen mit breiten Rändern, mit feinen Japanischen bunt emaillirten Farben, nebst 4. st. Assietten zum untersatz
-29. 2. st. Kleine Bouillon Schalen mit 3. Füßgen 2. Henckeln und Deckeln nebst 2. Assietten zum untersatz und mit bunten Farben Japanisch emaillirt
- <Ein> Zwey fein emaillirte Pot de Chambre so inwendig gantz vergoldt und auswendig mit goldenen Zierrathen und bunten Japanischen Figuren gemahlt
- In der Küste N:° 12.
- A son Altesse Serenissime
- Madame la Princesse Isabelle de Savoye de Carignan
- Von N:° 40. Ein roth Ledern Futterahl, darinnen befindl. 6. st. Schälgen und Copgen mit Goldenen Zierrathen und bunten Japanischen Figuren, fein emaillirt nebst 1. dergl. Spühl Compen, 1. Theepott, 1. ZuckerDose
-N:° 41. Ein großer Achtpaßigter Compen, mit dem breiten Rande, nebst 1. großen Schale zum Untersatz mit bunten Farben und Figuren, nach Japanischer Art fein emaillirt
-N:° 42. Ein dergl: Compen mit dem Teller zum Untersatz
-43. Ein dergl: Kleinerer mit dem Teller
-44. Ein dergl. noch kleiner ohne Teller
-45. Ein Weißer fein belegter Camin Aufsatz von 7. st., alb 3. Pocale mit Deckeln und 4. st. Becher
- A Son Altesse Serenissime
- Madame la Princesse Marie de Savoye de Carignan
- Von N:° 39. Ein roth Ledernes Futterahl grün ausgemacht darinnen befindl: 6. st. fein emaillirte Schälgen und Copgen mit Goldenen Zierrathen, und bunten Landschaften, nebst 1. dergl: Spühnapff, 1. Thee pott, und 1. Zucker Dose
- Monsieur le Chevailler de Piosasque de Nonn.
- Acht st. fein Emaillirte Choccolade Becher ohne Henckel mit dem Wappen mit Gold und bunten Farben fein gemahlt.
24. st. gantz weiße glatte Choccolade Becher ohne Henckel