

# LACQUER PAINTING ON BOTTGER STONEWARE: THREE WALZENKRUGE AND THE PROBLEM OF ATTRIBUTION TO MARTIN SCHNELL

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*'Le Lacq est encore un genre de curiosité, qui s'assortit à merveille avec la Porcelaine; & ils ont tant de rapport entr'eux, qu'on seroit surpris de voir un beau Cabinet de Porcelaine, sans y rencontrer quelques-unes de ces Pièces précieuses de Vernis, [...]*<sup>1</sup> [Lacquer is still a sort of curiosity which goes together well with porcelain; and they are so much in keeping with one another that one would be surprised to see a fine porcelain cabinet without encountering some of those precious pieces of lacquer]. This remark made in the introduction to an auction catalogue in 1747 by the Paris art agent Edmé-François Gersaint (1694–1750) has touched on a phenomenon that represented a pivotal aspect of the European mania for things Asian during the late Baroque and the Rococo, albeit one that has yet to be researched in depth: the interrelationship between lacquer and porcelain and the influence they exerted on each other.<sup>2</sup> Both originated in the East Asian cultural landscape, both were made in a way that was unknown and arcane and above all, objects made of both had a similar-looking finish. All these characteristics made them appear in the West as closely related, and predestined them to be displayed in close proximity to one another. Nevertheless, lacquer was the more appreciated of the two since it was a far more expensive material, which in the decades shortly before and after 1700 sparked off what can only be called a lacquer craze and an aesthetic craving for black glossy surfaces. This was the prevailing taste, which at the same time gave rise to the making of black glazed porcelain in the style of lacquer.

The passion for lacquer and porcelain ran highest at the Dresden court of Augustus the Strong (reign 1694–1733). It is well known that the Prince Elector of Saxony provided an appropriate setting for a porcelain collection of unequalled size and scope and that he wanted to convert the Holländisches Palais in Dresden

he had acquired in 1717 into a palace of porcelain. It is not so widely known, on the other hand, that he intended to wed the lustre of East Asian porcelain and Meissen recreations of it to the brilliance of Far Eastern lacquers and Saxon imitations of them. Not only did Augustus the Strong possess an important collection of Japanese export lacquer. He had, moreover, a unique gift for talent spotting which led him to engage for the Dresden court presumably the most gifted artist of his day working in lacquer: Martin Schnell (circa 1675–1740).

In Germany, Dresden followed Berlin as an important centre for lacquer during the first half of the 18th century. The Great Elector (reign 1640–1688) had ensured the establishment of a renowned court lacquer workshop as early as 1687 by summoning Gérard Dagly (1660–1715) to Berlin. Although much groundbreaking work in lacquer was done in Berlin, Dresden was from the outset committed to developing lacquer in association with red Böttger stoneware, which was, in fact, the point of departure in this undertaking. Martin Schnell was appointed *'Hofflacquierer'* [lacquerer to the court] on 22 January 1710, just one day before the Meissen Porcelain Factory was granted its royal patent. A felicitous conjunction of circumstances thus made lacquer painting and painting on porcelain almost twins.

After Martin Schnell had been verified in the first wage rolls of the Meissen Factory,<sup>3</sup> Rudolf von Arps-Aubert drew attention to him in an essay on the *'Hauptmeister der Dresdner Lackmalerei'* [the leading master of Dresden lacquer painting] and *'Lackierer des frühen Böttgersteinzeugs'* [lacquerer of early Böttger stoneware].<sup>4</sup> Since then Schnell has been associated with the lacquer decoration painted on Böttger stoneware. In an essay published in 1950, Walter Holzhausen added support to attributions to Schnell by interpreting a rebus-like sign in the decoration of a



Figure 1, Two cylindrical tankards, black-glazed Böttger stoneware painted with lacquer and sprinkled pulverised metals, Meissen/Dresden, Martin Schnell, 1711–1715, Budapest, Museum of Applied Arts (left), Gotha, Stiftung Schloss Friedenstein (right)

coffee pot as a ‘*redendes Monogramm*’ [speaking monogram] of Schnell’s.<sup>5</sup> In 1998 the Museum für Lackkunst in Münster devoted a comprehensive exhibition to the work the court lacquerer did for the Meissen Factory, as well as his collaboration from 1717 on the furnishings and appointments of the Holländisches Palais and other Saxon castles and palaces, where Schnell’s contribution included lacquer furniture, wainscoting, musical instruments and ornamental objects made for display. At the Münster exhibition, most of the lacquer objects still in Dresden collections, as well as those from elsewhere, were assembled for the first time.<sup>6</sup> Confronting lacquer furniture and ornamental objects made of lacquer over a wood carcass with a group of black-glazed Böttger stoneware vessels decorated with gold and lacquer painting has not, however, led to the comparison of styles and motifs on cold-painted Böttger stoneware with the decoration on Dresden lacquer furniture which this juxtaposition might have seemed to suggest. Neglect of this approach, as called for as it might seem, has instead

led in recent decades in studies on porcelain to contradictory and, in our opinion, erroneous attributions which do not meet the test of critical scrutiny.

Attributions to Martin Schnell have included such dissimilar decoration styles on various vessel types as polychrome nosegays, festoons and harlequins applied in broad brushwork to bottles and *Stangenvasen*<sup>7</sup> [trumpet vases] and vessels boasting a tracery of gold painting with figurative chinoiserie as well as fine, lacy strapwork borders.<sup>8</sup> Under the auspices of a broad-based research project dealing with Martin Schnell, the author of the present essay has taken the opportunity afforded by the recent exhibition on ‘*Schwartz Porcelain. Die Leidenschaft für Lack und ihre Wirkung auf das europäische Porzellan*’ [Passion for Black. The Lacquer Craze and its Impact on European Porcelain] shown at Münster and Schloss Favorite near Rastatt to devote a study comparing motifs and styles to this aspect of Schnell’s work.<sup>9</sup>

The starting-point for, and focus of, the following observations were three *Walzenkrüge* [cylindrical tankards] decorated with festive gold and lacquer painting. The figurative scenes on the three cylindrical tankards, which are in the Budapest Museum of Applied Arts,<sup>10</sup> the Schloßmuseum Gotha<sup>11</sup> and Wilanów Palace, Warsaw,<sup>12</sup> reveal in every respect a uniform approach.



Figure 2, Cylindrical tankard, black-glazed Böttger stoneware painted with lacquer and sprinkled pulverised metals, Meissen/Dresden, Martin Schnell, 1711–1715, Budapest, Museum of Applied Arts

A particularly significant feature is the ornamental device underscoring the composition on all three tankards. Framing the handles, this foliate decoration flanks them to ascend steeply while densely covering the surface (Figure 1), with the lustrous black ground of the picture on the front reserved for a more economically orchestrated figurative scene (Figure 2). The tankards in Gotha and Wilanów Palace boast fanciful chinoiserie landscapes characteristically featuring lofty rock spires, pavilion architecture built down into water and bizarre pine branches picturesquely thrusting into space similar to those familiar from the lacquer cabinets in Drottningholm<sup>13</sup> and Wilanów Palace.<sup>14</sup>

The figurative chinoiserie on the front of each of the cylindrical tankards is noticeably identical to the repertoire of motifs on lacquer furniture by Schnell. A particularly striking motif is a group of three Chinese figures in front of a delicate trelliswork fence on the Wilanów tankard.<sup>15</sup> This motif also appears on numerous pieces of lacquer furniture: in a polychrome

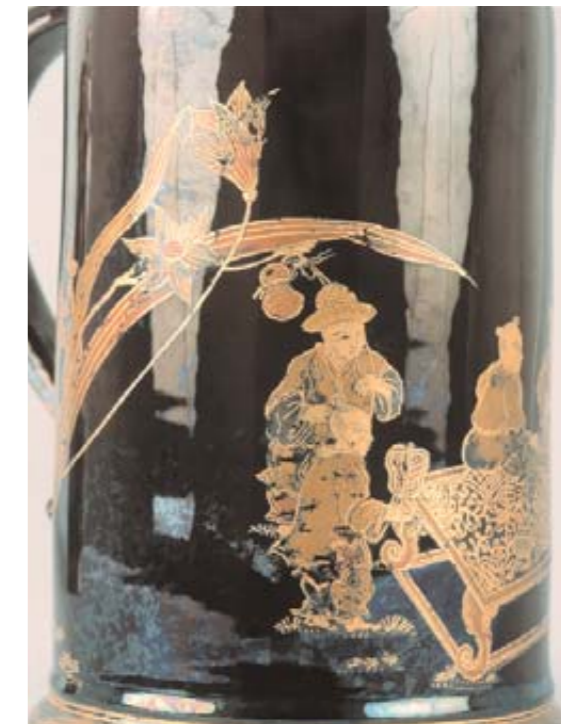


Figure 3, Cylindrical tankard, detail of front, black-glazed Böttger stoneware painted with lacquer and sprinkled pulverised metals, Meissen/Dresden, Martin Schnell, 1711–1715, Gotha, Stiftung Schloss Friedenstein

version reproduced in mirror-image on the Berlin chest-on-stand<sup>16</sup> and in raised gold lacquer painting – with all three figures or just two of them – on the black lacquer cabinets in the Hamburg<sup>17</sup> and the Dresden Applied Arts Museums.<sup>18</sup> It is also encountered on the cabinet in the Amsterdam Rijksmuseum<sup>19</sup> and on a similar piece on the German art market. The group consists of a man with one arm raised to hold a long staff, another bearing a basket of flowers on his back and a crouching figure. This group of figures occurs so frequently in fact that the motif can be safely regarded as a standard one used by the Dresden court lacquer workshop. The key role it plays in the repertoire developed by Schnell and his workshop is demonstrated by its appearance in a polychrome lacquer version on a magnificent pair of bottles whose provenance from an old French collection is attested by their sumptuous ormolu mounts.<sup>20</sup>

Figurative chinoiserie is at its finest on the Budapest tankard. Three boys hopping, skipping and jumping in carefree play have pride of place on the front of the



Figure 4, Cabinet-on-stand, detail of the apron, wood, with white gesso, gold and polychrome lacquer painting, Martin Schnell and the Schnell workshop, circa 1720, Budapest, Museum of Applied Arts

Figure 5, Cabinet-on-stand, detail of a drawer, wood with black lacquer and gold lacquer painting, partly in relief, Dresden, Schnell workshop, 1710–1720, Dresden, Staatliche Kunstsammlungen, Kunstgewerbemuseum (exhibited in Moritzburg castle)



tankard, lending it a timeless charm. Schnell has here innovatively appropriated from Chinese iconography the enchantingly propitious motif of children playing that originated in Song (960–1279) figurative painting. Schnell remained so particularly fond of the motif of the running boy, his arm exuberantly swinging up as he leaps, that he continued to use it for more than two decades. The figure occurs on the Budapest tankard<sup>21</sup> and on a Böttger stoneware saucer painted in gold during the same period (1711–1715),<sup>22</sup> on the drawers of quite a number of lacquer cabinets<sup>23</sup> and finally on a splendid late work, the lacquer cabinet Schnell decorated for Wilanów Palace between 1730 and 1732.<sup>24</sup> Further, the group of figures round a chinoiserie table on the Gotha tankard (Figure 3) confirms the close relationship between the figurative motifs on the three tankards and the later lacquer furniture. Two of the small chinoiserie figures on the apron of the white lacquer cabinet-on-stand in Budapest<sup>25</sup> have very recently been identified as belonging to this motif group (Figure 4).

There are numerous convincing examples of

compelling correspondences between motifs painted in gold on Böttger stoneware and Schnell's lacquer painting on furniture. The charming detail of a pair of copulating dragonflies uniting to form a circle on a lacquer cabinet-on-stand of Schnell's in Moritzburg Castle (Figure. 5) and on a panel in the lacquer cabinet in Wilanów Palace seem made to be translated to the moulded floor of two little stoneware tea bowls (Figure. 6).<sup>26</sup> Also on the floor of a larger slop bowl<sup>27</sup>



Figure 6, Tea bowl, view from above, floor, black-glazed Böttger stoneware with gold lacquer painting, Meissen/Dresden, Schnell workshop, 1711–1715, Staatliche Schlösser und Gärten Baden-Württemberg, Schloss Favorite near Rastatt

there is a motif borrowed from the emblematic decoration repertoire on Kangxi porcelain: a still life composed of an inkstone and a brush pot (Figure 7). It recurs frequently in the polychrome lacquer decoration of the punched and gilt mounts and fittings on the two Wilanów cabinets-on-stands (Figure 8). These mounts and fittings are among the most outstanding and distinctive features of Schnell's lacquer furniture because their chinoiserie decoration is so variegated and the workmanship is peerless.<sup>28</sup>

Even more striking, however is the borrowed motif of a Chinese boy crouching with arm stretched out known from two black-glazed tea bowls (Figure 9).<sup>29</sup> The same motif also adorns a Javanese kris (creese) sheath, undoubtedly coated with black lacquer and overpainted with chinoiserie figures and other motifs in the Schnell workshop. It was kept in the 'Indianische

Kammer' (i.e., *Kunstzimmer* containing exotic artifacts) of Augustus the Strong (Figure 10).<sup>30</sup> Moreover, a corroborating indication that the decoration on the above mentioned tea bowls is by a painter in the Schnell workshop is that the Indian flowers and exotic bird motif on the outer rims of the saucers, belonging to the same set as the tea bowls, is identical to that on another drawer front of one of the Moritzburg lacquer cabinets.

The two tea bowls can beyond doubt be associated with the Schnell workshop. Stylistic comparison of the figures on them with the handling of the figures on the cylindrical tankards, however, reveals different signatures. The assured handling and liveliness of line with which the figures have been captured on the tankards – whether in animated movement or in repose – is admirable. The rendering of the free composition



Figure 7, Slop bowl, detail of interior, floor, black-glazed Böttger stoneware with gold lacquer painting, Meissen/Dresden, Schnell workshop, 1711–1715, Staatliche Schlösser und Gärten Baden-Württemberg, Schloss Favorite near Rastatt

distinguishing the scenes as well as the exuberance of line reveal the handwriting of an artist who deftly mastered his medium. This can only be the leading master of Dresden lacquer painting. Finally, that the three cylindrical tankards were painted by the same hand, in all probability by Schnell himself, seems to be confirmed in the circumstance that the handling of the faces and hands of the figures is so very draughtsman-like. The oval forms of the heads, the elongated brows and the lines indicating extremely narrow eyes drawn in parallel arcs as well as the long-jointed hands follow a specific type, which is noticeably identical with the outstanding figurative painting on the Budapest cabinet-on-stand.

Stylistic attribution to Schnell's oeuvre has been further corroborated by UV-VIS spectral analysis conducted after the Münster exhibition on selected

objects as well as by special photographs of the objects magnified more than sixty times under the microscope.<sup>31</sup> Even under scrutiny with the naked eye and especially under the magnifying glass, the ornamental technique used on the cylindrical tankards has evoked admiration for the subtle effects achieved. Gold and oxidised silver painting were evidently used here, together with lacquer painting in low-contrast shades of ochre and light reddish brown and only sparingly dark brownish red, with the aim of imitating the shading created in Japanese sprinkled lacquer (*maki-e*). The use of this technique not only entails the most consummate artistry but also implies accurate knowledge of East Asian lacquer. To attain such perfection, Martin Schnell must have already been so highly skilled that he could profit from studying the sophisticated effects created by the use of *maki-e*. Schnell is known to have studied intensively the rich collection of 'indianische' [meaning 'Asian'] lacquer amassed by Augustus the Strong. He in fact owed many of his most handsome motifs to the top-quality material available to him for study and, what is more, he often replicated



Figure 8, Mount from a cabinet-on-stand, gilt brass with polychrome lacquer painting, Dresden, Schnell workshop, circa 1720, Warsaw, Muzeum Pałac w Wilanowie

to scale the motifs on the Japanese originals in Dresden.<sup>32</sup>

However, as magnifying details of the decoration on the Budapest and Gotha cylindrical tankards has revealed, Schnell not only attempted to replicate the effects created in the Japanese gold sprinkled lacquer pictures he so much admired. Even more importantly, he understood the *maki-e* technique and adapted it for his own use. He did not achieve those subtle gradations by reducing the colour range of pigmented lacquer painting to fine nuances. Instead, he created his sophisticated effects by sprinkling pulverised metal of different colours into lacquer drawings (Figures 11 & 12). This astonishing finding tallies with some entries made in the Japanisches Palais (as the Holländisches Palais was later called) inventory relating to Saxon works in lacquer: 'so mit Silber und Streugold lacquiert sind' [which are lacquered with silver and sprinkled gold].<sup>33</sup>

The combination of mature technique and consummate artistry as well as a specific handling of line makes the three cylindrical tankards stand out among the Böttger stoneware vessels which can be attributed to the Schnell workshop on the basis of motif similarity. Conversely, the technical probe to which a *Stangenvase* in the Gotha Schloßmuseum,<sup>34</sup> which originally belonged to a five-piece garniture, was subjected resulted in findings that were no less groundbreaking. The coarse painting lacks both the precision and liveliness of Schnell's inventions (Figure 13). Primarily, however, the painting is technically at a far remove from pieces from the Schnell workshop since it was executed entirely in oils. This would seem, therefore, to confirm our view that – in contradistinction to attributions published to date – presumably all pieces of black-glazed Böttger stoneware with polychrome painting, comprising purely European motifs such as nosegays, dancing harlequins and fool's faces, must be eliminated from Schnell's oeuvre and even from the output of his workshop. This conjecture seems all the more plausible in view of the fact that no example of



Figure 9, Tea bowl, black-glazed Böttger stoneware with gold lacquer painting, Meissen/Dresden, Schnell workshop, 1711–1715, art market

similar decoration is encountered on the lacquer furniture and ornamental objects for display from Schnell's hand. Schnell's thematic range – even on his Turkish inspired *Aufsätze* [centrepieces] – is entirely restricted to East Asian motifs. The only European motif for which he widened his scope was delicate strapwork. Schnell seems to have been too involved in Japanese lacquer and its technical and aesthetic perfection to have followed other models.

Although he worked for twenty years at the Dresden court before moving to Warsaw in 1730, Martin Schnell has only been verified as active at the Meissen Factory for the brief space of time between 1711 and 1715. Consequently, the bulk of the work that can be attributed to him comprised furniture decorated with lacquer painting, *Aufsätze* [chimney-piece ornaments] and other display pieces. The number of surviving pieces (although so much has been lost) that can be attributed beyond all doubt to the Schnell workshop is so large that a sufficiently wide variety of material is still available for study comparing technique, choice of motif and style. Nevertheless, the pieces with lacquer over a wood carcass, attributed to the Schnell



Figure 10, Kris (creese) sheath, detail, Java, probably 17th century, wood with black lacquer (over the original Javanese red lacquer finish) and decorated with gold lacquer painting, Dresden, Schnell workshop, circa 1720, Staatliche Ethnographische Sammlungen Sachsen, Museum für Völkerkunde, Dresden



Figure 11, Cylindrical tankard, enlarged detail, black-glazed Böttger stoneware with lacquer painting and sprinkled pulverised metals, Gotha, Stiftung Schloss Friedenstein

workshop, also reveal noticeable fluctuations in quality as well as differences in figurative styles. This is equally true of Böttger stoneware with decoration that is similar in technique and motifs. An explanation for these stylistic deviations within a group of obviously related works might be sought in the organisation of the Schnell workshop, about which, however, nothing is known. When one considers the number of commissions Schnell had to deal with – think of the *Holländisches Palais* alone and the dauntingly wide range of tasks connected with furnishing and appointing it – one must assume that the lacquerer to the court had quite a large workshop operating with a complex division of labour. He left his personal signature on the pieces made under his supervision by virtue of his consummate technical skill and his flair for design. This applies especially to the comprehensive repertoire of chinoiserie motifs which Schnell had borrowed or so often replicated from original pieces of Japanese lacquer, Chinese porcelain and even Chinese prints and designs

he studied in the electoral collections. Tracings of his motif drawings may have been used in the workshop either as they were or as mirror-images. This repertoire of motifs was presumably made available – as has been shown, over the lengthy timespan of more than twenty years – to all employees of the Schnell workshop, that is, to the skilled as well as the less talented and, of course, the court lacquerer himself for his personal use. This is the only plausible explanation for the wide range of applications found for these motifs, including lacquer furnishings and the mounts and fittings on them, wainscoting and Böttger stoneware. It also explains the fluctuations in quality and the noticeable differences in handling which reveal several hands at work. Consequently, it is right to attribute both the lacquer furniture and the Böttger stoneware decorated in the Schnell manner to the '*Schnell-Werkstatt*' [Schnell workshop]. Which pieces deserve top rating as '*Lackmalerei von Martin Schnell*' [lacquer painting by Martin Schnell], meaning that Schnell personally did the decoration, will probably continue to be decided solely on the basis of the superlative quality of the painting in connection with an inimitable signature as manifest in the decoration of the three cylindrical tankards.

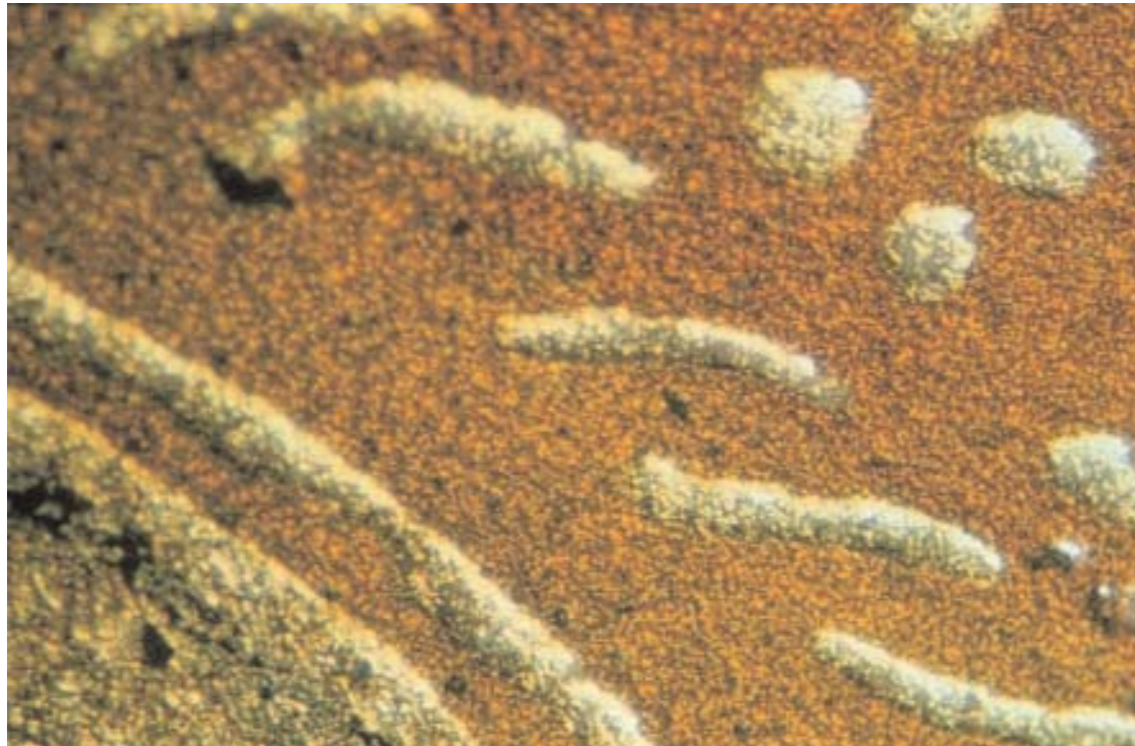


Figure 12, Cylindrical tankard, enlarged detail, black-glazed Böttger stoneware with lacquer painting and sprinkled pulverised metals, Gotha, Stiftung Schloss Friedenstein

NOTES:

- 1 E.F. Gersaint, *Catalogue raisonné, des bijoux, porcelaines, bronzes, lacqs, [...] provenans de la succession de M. Angran, Vicomte de Fospertuis [...] (Paris 1747)*, p. 116.
- 2 An exhibition was recently dedicated to this thematic complex: Monika Kopplin and Staatliche Schlösser und Gärten Baden-Württemberg (eds.), *Schwartz Porcelain. Die Leidenschaft für Lack und ihre Wirkung auf das europäische Porzellan* (Museum für Lackkunst: Münster 2003). The English version of the essays was published separately: Maureen Cassidy-Geiger and Letitia Roberts (eds.), *Schwartz Porcelain. The Lacquer Craze and its Impact on European Porcelain* (Munich 2004).
- 3 Ernst Zimmermann, *Die Erfindung und Frühzeit des Meissner Porzellans. Ein Beitrag zur Geschichte der deutschen Keramik* (Berlin 1908), p. 325.
- 4 Rudolf von Arps-Aubert, 'Sächsische Lackmöbel des 18. Jahrhunderts', *Zeitschrift des Deutschen Vereins für Kunstwissenschaft*, Vol. 3, Nos. 4/5 (1936), pp. 342–368.
- 5 Walter Holzhausen, 'Lackmalerei auf Böttgersteinzeug. Der Hoflackierer Martin Schnell', *Freunde der Schweizer Keramik. Mitteilungsblatt*, No. 15 (1950), p. 14.
- 6 Monika Kopplin and Gisela Haase (eds.), 'Sächsisch Lacquirte Sachen. Lackkunst in Dresden unter August dem Starken' (Museum für Lackkunst: Münster 1998).
- 7 *Meißen, Frühzeit und Gegenwart: Johann Friedrich Böttger*

- zum 300. Geburtstag (Staatliche Kunstsammlungen Dresden: 1982), nos. I/35, I/36. Monika Kopplin and Gisela Haase (note 6), nos. 33, 34. Maureen Cassidy-Geiger, 'Eine ganz Neue Arth von Porcelain: Die Produkte der Meißener Manufaktur im Stil von Lack', Monika Kopplin (n. 2), p. 146, figs. 11, 12; p. 147, fig. 15.
- 8 *Meißen, Frühzeit und Gegenwart* (n. 7), nos. I/28, I/29, I/38. Monika Kopplin and Gisela Haase (n. 6), nos. 31, 35.
- 9 Monika Kopplin, 'Allerlei lackierte Chinesen auf schwarzer Glasur. Lackmalerei auf Böttgersteinzeug und das Problem der Zuschreibung an Martin Schnell', *Schwartz Porcelain* (n. 2), pp. 170–193.
- 10 Budapest, Iparművészeti Múzeum, Inv. no. 5861.
- 11 Gotha, Stiftung Schloss Friedenstein, Inv. no. St 29.
- 12 Warsaw, Muzeum Pałac w Wilanowie, Inv. no. WIL 2346.
- 13 Royal Swedish Collections (Drottningholm Palace), Inv. no. Oll St Skåp 7,5.
- 14 Warsaw, Muzeum Pałac w Wilanowie, Inv. no. WIL 2738, WIL 2739. An inventory catalogue of Saxon lacquer in Wilanów Palace is in progress: author Monika Kopplin.
- 15 Monika Kopplin (n. 9), p. 176, fig. 9.
- 16 Berlin, Staatliche Museen Preußischer Kulturbesitz, Kunstgewerbemuseum, Inv. no. 1980,106. Monika Kopplin (n. 9), p. 176, fig. 10.
- 17 Hamburg, Museum für Kunst und Gewerbe, Inv. no. 1989.135.
- 18 Dresden, Staatliche Kunstsammlungen, Kunstgewerbemuseum, Inv. nos. 37 319 and 37 769. Both cabinets-on-stands are displayed in Moritzburg

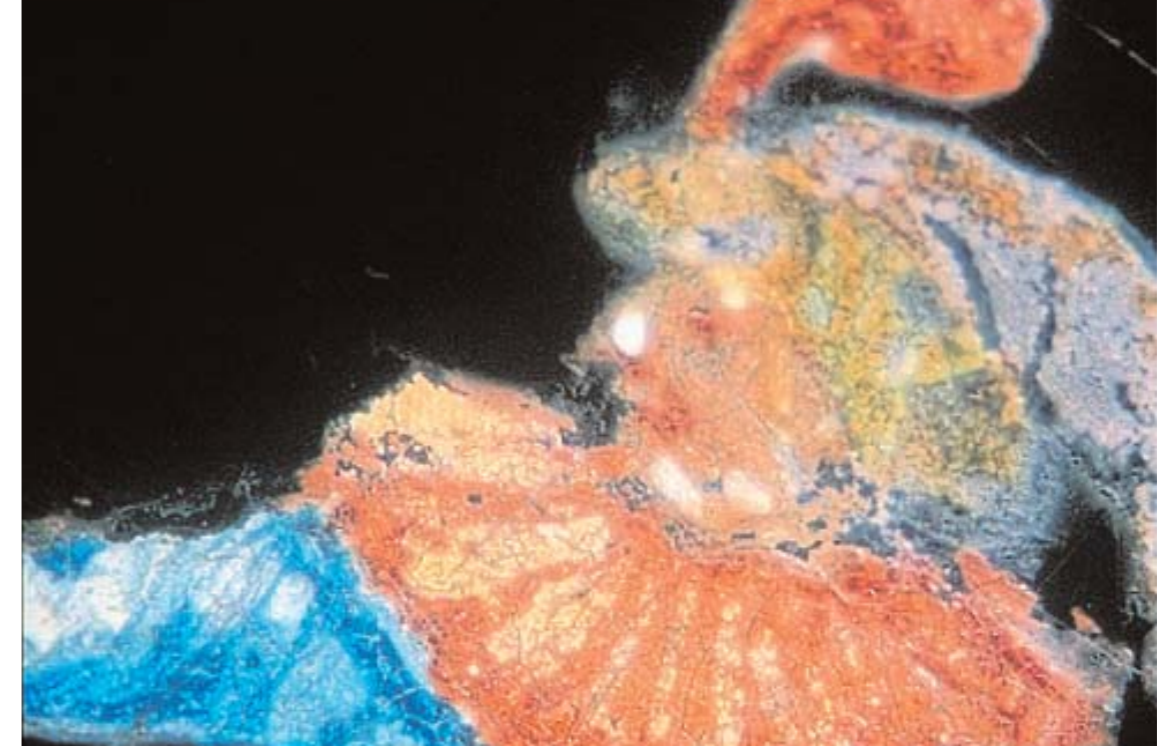


Figure 13, Trumpet vase, enlarged detail, black-glazed Böttger stoneware with polychrome painting in oils, Dresden, Staatliche Kunstsammlungen, Porzellansammlung

- 19 Amsterdam, Rijksmuseum, Inv. no. BK-1959-26.
- 20 Frankfurt am Main, Dresdner Bank AG: Monika Kopplin (n. 9), p. 191, no. 91 a,b.
- 21 Monika Kopplin (n. 9), p. 178, fig. 15; p. 179, fig. 16.
- 22 Private Collection, Chicago: Monika Kopplin (n. 9), p. 179, fig. 17; p. 189, no. 88 a,b.
- 23 Kopplin (n. 9), p. 179, figs. 18, 19.
- 24 The small 'Lackkabinett', measuring only 4 x 4 m, in Wilanów Palace is in an almost perfect state of preservation and will be published in the Wilanów Palace inventory catalogue (n. 14).
- 25 Budapest, Iparművészeti Múzeum, Inv. no. 24 354.
- 26 Staatliche Schlösser und Gärten Baden-Württemberg, Schloss Favorite, Inv. no. G 7562-7565.
- 27 Staatliche Schlösser und Gärten Baden-Württemberg, Schloss Favorite, Inv. no. G 7566.
- 28 Another still life, composed of a bowl and a vase with a fan stuck into it adorning the cover of the Gotha cylindrical tankard, has also been discovered in the decoration of those mounts and fittings so characteristic of the Schnell workshop: Monika Kopplin (n. 9), p. 177, figs. 11, 12.
- 29 One of these tea bowls is for sale on the antiques market: Monika Kopplin (n. 9), p. 180, fig. 21. The other is in a German private collection: *Frühes Meissener*

- Porzellan aus einer Privatsammlung* (Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck 1993), no. 18.
- 30 *Gaben an die Residenz. Ethnographische Kostbarkeiten aus den Kurfürstlich-Königlichen Sammlungen Dresdens* (Museum für Völkerkunde: Dresden 2004), pp. 14–15, fig. 8.
- 31 We are greatly indebted to Heinrich Piening, Bayerische Verwaltung der Staatlichen Schlösser, Gärten und Seen in Munich, for bringing the necessary equipment to Münster and carrying out the complicated examinations as well as evaluating the results. He will present in detail the data recorded in an essay to be published separately. We are also very grateful to our colleagues at the Art Institute of Chicago, the Budapest Museum of Applied Arts and the Gotha Schloßmuseum as well as the private donors who so kindly permitted us to conduct these studies.
- 32 Monika Kopplin, 'Chrysanthenen am Ostzaun und andere ostasiatische Motive in der Dresdner Lackmalerei', *Jahrbuch der Staatlichen Kunstsammlungen Dresden*, Vol. 28 (2000), pp. 47–55.
- 33 Monika Kopplin and Gisela Haase (n. 6), p.89, nos. 30, 35.
- 34 Formerly Gotha, Schloßmuseum, Inv. no. St 138. As Anette Loesch, of the Dresden Porcelain Collection, has been able to confirm but not until 2003, the trumpet vase, which had been taken to what was then the Soviet Union after the second world war with the objects from the Dresden art collections, was returned by mistake to Gotha. It has since been restored to its proper place in the Dresden Porcelain Collection (Inv. no. P.E. 7801).