

THE JAPANESE PALACE COLLECTIONS AND THEIR IMPACT AT MEISSEN

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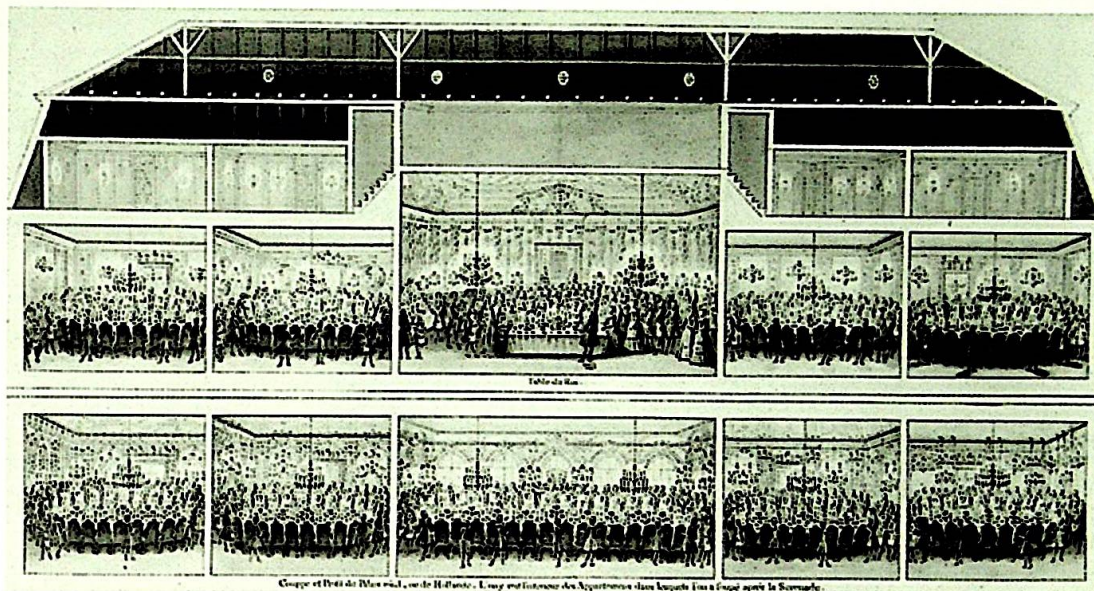


Figure 1. Raymond Leplat, *Coupe et Profil du Palais royal, ou de Hollande....*, drawing after 1719, pencil, ink and watercolour on paper, 54.5 x 97.7cm. Kupferstich Kabinett, Dresden (inv. nr. Ca 202).

UNTIL KÄNDLER'S ARRIVAL AT MEISSEN IN 1731, the Royal Porcelain Manufactory founded in 1710 was without a permanent modeler. Nonetheless, by August of 1711, the factory had over 140 models in production formed from plaster moulds, including sculptural figures, heads and relief plaques, and table and tea wares¹. Factory records indicate that artists at the Court of Augustus the Strong were responsible for certain Meissen models, but the apparently unique record of a loan to Böttger in 1709 of Oriental porcelains from the King's collection suggests that the Electoral collections were, from the factory's inception, the primary source for models². With the break-up of the renaissance *Kunstkammer* and the development of specialized collections, several inventories were produced ca.1720³ which reveal that the Japanese Palace of Augustus the Strong, always synonymous with the Oriental porcelain collection it housed, was actually a repository for ceramics of all sorts as well as for exotic furnishings and objects from various sources. Largely forgotten today, these non-porcelain collections were not overlooked by the manufactory in the search for Meissen models. The purpose of this article, therefore, is to shed new light on the richness of the Japanese Palace collections and in this way to demonstrate their impact at Meissen.

The Japanese Palace which stands today in Dresden was the result of a massive re-building begun in 1727 of the original, smaller *Holländisches Palais* or Dutch Palace. Until recently, it was thought that the King's Cabinet Minister, Count

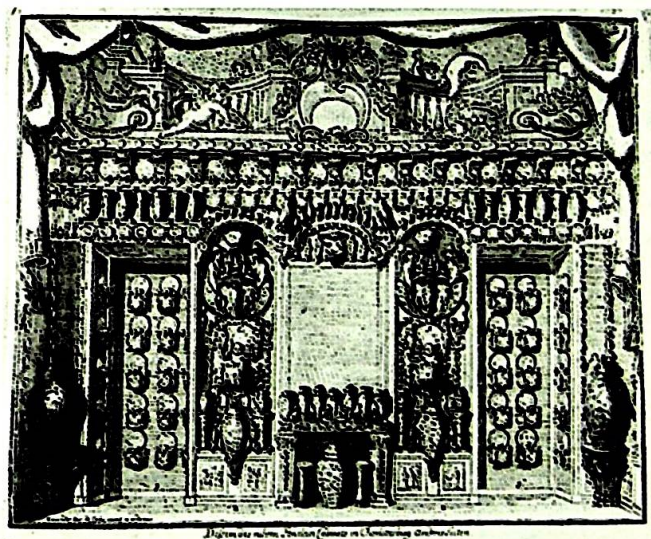


Figure 2. 'Dessein des rahren Porcelain Cabinets in Charlottenburg, andere Seiten', M. Merian after Eosander de Götthe (ca. 1703-1706), from *Theatrum Europæi XVI und XVII* (Frankfurt, 1717 and 1718).

Flemming, built the smaller structure in 1715 for himself, leased it for a year to the Dutch envoy, Harsolde von Craneborg, which gave the building its original name, and then sold it to the King in 1717. New research suggests,

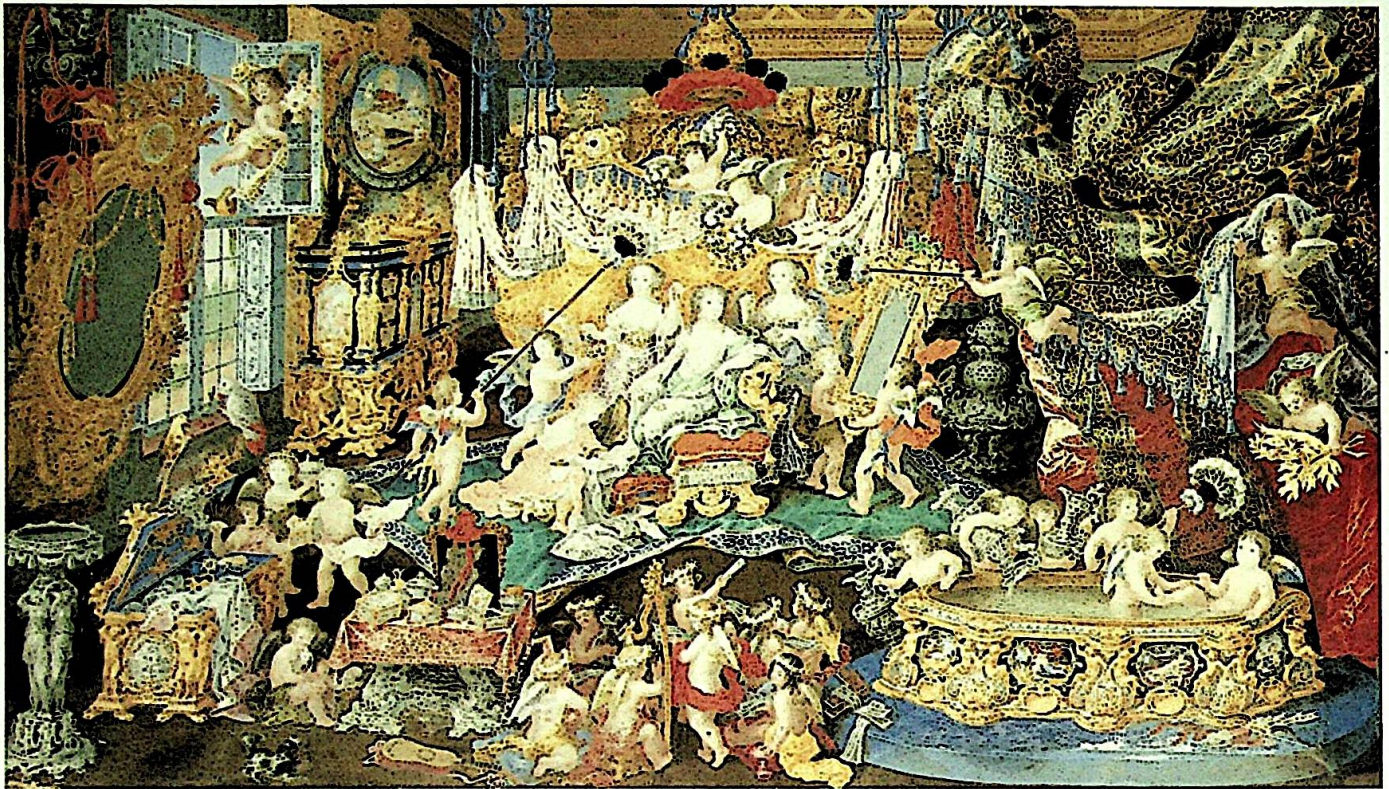


Figure 3. Anon. Design for a fan, French, ca.1670. A lady, possibly Madame de Montespan, in the Trianon de Porcelaine. Gouache on vellum heightened with gold and silver. 27.5 x 47.5 cm. [Victoria & Albert Museum no.P.39-1987].

however, that Count Flemming built the palace at the request of the King, who was too immersed in his own building plans on the opposite river bank to undertake the work himself. This hypothesis is supported by the fact that the design of the original building is now attributed to the King's architect Matthäus Daniel Pöppelmann¹.

The name *Holländisches Palais* probably made reference to the interior decoration of the palace, which from the beginning featured a series of porcelain rooms in the Dutch tradition where ceramics and other goods largely acquired in Holland were exhibited. The King is known to have enriched the palace and its grounds beginning in 1717, in preparation for its use as one of the sites for the celebration of the marriage of the Crown Prince to the Archduchess Maria Josepha in 1719⁵. The name *Japanisches Palais* came into use around the time of the wedding and shifted the emphasis from Holland to the Orient⁶.

Raymond LePlat recorded the interiors of the palace in an elevation depicting the State Dinner of 10 Sept. 1719 (fig.1). An abundance of porcelain was displayed in decorative arrangements on the walls and pilasters, and on the cornices and overdoors, although the famous Silver Buffet amassed for the occasion dominated the room where the King was seated. One of the porcelain rooms on the lower floor shows clearly the influence of the *Porzellankammer* at Charlottenburg, probably known personally to the King and widely publicized via engravings (fig.2)⁷. The other rooms reveal the pervasive influence of the designs of Daniel Marot and his followers, notably in the use of Oriental silks and lacquer panels on the walls mounted alongside the mirrored displays of porcelain⁸.

Black-and-white images, however, belie the drama and novelty of the European 'porcelain room'. A recently-identified gouache of the interior of the *Trianon de Porcelaine* (fig.3),

which was pulled down in 1688 the year after the visit of Augustus as Crown Prince, captures some of the colour and exoticism of these rooms⁹, an impression echoed also in the remarkably-preserved rooms of the Margravine of Baden-Baden's *Schloß Favorite*, built ca.1710 (fig.4). Artifice and illusion were integral to the formula for the 'porcelain room', so mirrors were used to make the collection appear twice as large, lacquering made dull surfaces reflective, and *trompe-l'oeil* painting and *papier-maché* took the place of rare and costly materials.

Period engravings can also give the impression that there was not much more than Oriental porcelain and lacquer or silk in these gilt and mirrored settings, yet inventories of the period, and the rare early European collections to have survived dispersal, present a vastly different picture¹⁰. In fact, ceramics of all sorts from Asia, Europe and the Americas were brought together in the context of the 'porcelain room', and objects now classified as ethnographic material had special meaning within the confines of these rooms.

The *Inventarium über das Palais zu Alt-Dresden Anno 1721*¹¹, which begins with a room-by-room description of the palace, confirms that the interiors of the palace conformed to prerequisites established years earlier¹². For example, the Japanese Palace contained several 'porcelain kitchens' in the cellar where the so-called Japanese or Chinese '*Küchen Service*' were displayed, as well as rooms with the window openings and fireplaces tiled in blue-and-white, as found in Charlottenburg¹³ or in *Schloß Favorite* today. A non-residential summer-palace or



Figure 4. View of Schloß Favorite. The *Sala Terrena*, Schloß Favorite bei Rastatt.

Lustschloß, several so-called 'French beds' with richly-embroidered hangings were placed in various rooms. Mirroring, windows, shelving and woodwork, lighting, curtains, ceilings and floors are all described in enough detail that the flavour of the rooms is preserved.

The marked use of contrasting colours and highly-reflective surfaces is demonstrated by the following descriptions transcribed from the *Inventarium 1721*:

"A room furnished with Oriental painted paper, black lacquered-wood panels, on which the designs are carved and painted; with 3 windows opening onto the Court and, besides the cotton curtains, the windows are hung with curtains of green silk moire. The window piers are each covered with 3 1/2 pieces of mirror where green Chinese porcelain is displayed, partly on the 16 red-lacquered and 12 carved and gilt-metal brackets, and partly on the over-door, and beneath the cornices or on shelves." [Fol. 16-17]

"A small room with 5 windows, 3 opening onto the Court and 2 opening onto the garden, one of which can be used as a door. All the windows are hung with both cotton curtains and with curtains of green silk moire. The whole room is furnished with black Oriental lacquer panels on which the figures are first carved and then painted; and at the 4 corners there are mirrors; The woodwork, cornice, ceiling and doors are all painted to match the panels and the fireplace is painted in red and gold. The red Chinese porcelain is displayed here on delicate gilt shelves." [Fol. 18-19]

A room hung with blue and white Oriental printed silk ('calico') panels and with 3 windows opening onto the Court, hung both with plain cotton curtains and curtains of the same white calico fabric. The panels are not only bordered on the seams with narrow gold braid, but they are also attached with a strip of plain gilt-wood fillet. The two window piers are covered with 3 1/2 pieces of mirror with gilt frames, and the woodwork of window and door paneling are of oak; In this room, besides other laquered things, there are 2 pretty carved and gilt vertical panels, each with 4 vases with many small shelves holding Saxon (Meissen) porcelain with gilt decoration and nice painting. [Fol. 29-30]

A room with 5 windows, 3 opening onto the garden, 2 however opening to the side, all hung with both plain cotton curtains and with bright yellow taffeta. Two sorts of fabrics are used here on the walls, hung in alternating panels, one in the style of yellow silk moire and the other of white silk with various colourful embroidered figures and ornaments and other rich detailing, bordered on all sides with a plain gilt-wood fillet. The 2 window piers on the garden side are each covered with 3 1/2 pieces of mirror and narrow gilt frames, but on the other window pier is a large and tall angular mirror with a narrow carved and gilt frame, all mounted in an oval oak frame. On 7 carved and gilt stands, black lacquer vases and lacquer boxes are displayed. [Fol. 31-33] [transl.]

Following the room-by-room survey, the contents of the Japanese Palace are grouped in various chapters according to material or type and inventory number. Among the ceramics,



Figure 5. Plate 59 from *Porzellan / Gemälde / Elfenbeinskulpturen / Waffen aus den Sächsischen Staatssammlungen...in Dresden*, sale catalogue nr. 1854, Rudolphe Lepke's Kunst-Auctions-Haus, Berlin, 12 Oct. 1920.



Figure 6. Three vases and one teapot, Bohemian, late 17th century, red 'Terra Sigillata', H. 10.9 - 27.4 cm. Porzellansammlung, Dresden (left to right, P.E. 1681, 1685, 1683, 1680).

Chapter VII is devoted to maiolica, termed 'Clay vessels mostly painted by Raphael Urbino.[transl.]¹⁴. The original collection numbered over one hundred pieces. Several examples were sold from the Porcelain Collection in 1920¹⁵ (fig.5) and the remaining maiolica was transferred to the Kunstgewerbemuseum in 1962, including eight pieces which can be traced to the *Inventarium 1721*¹⁶.

Only two types of red-body wares are recognised in the inventories: *Terra Sigillata* and Böttger stoneware. Chapter VIII details the collections of red and white German 'Terra Sigillata', vessels of supposedly medicinal clay produced from ca.1630 in Bohemia and Silesia and named for a category of Roman pottery (fig.6 and 7). *Terra Sigillata* production *per se* did not include figures, and the three figures which remain in the Porcelain Collection today, from the original four listed in the Chapter for red *Terra Sigillata*, are instead Dutch red earthenware (fig.8). In the chapter for 'Brown Saxon or so-called Böttger Porcelain'[transl.] three of the eight figures listed as 'Eight small figures, of different sizes, some are damaged, No. 242.[trans] remain in the Porcelain Collection and are also Dutch (fig.8)¹⁷.

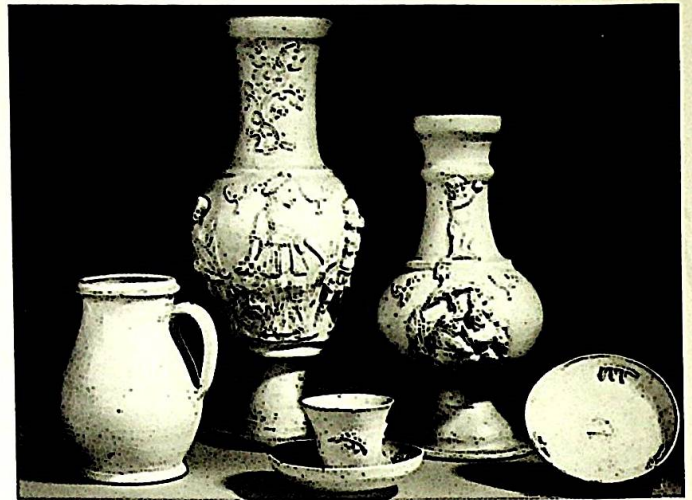


Figure 7. Two vases, one tankard, one teacup and two saucers, Bohemian, mid-late 17th century, white 'Terra Sigillata', H. 6-36.6 cm. Porzellansammlung, Dresden (left to right, P.E. 1671, 1677, 1674 (teacup and saucers), 1676).

Surprisingly, no category for Chinese red stoneware (Yixing ware) exists, so the pots and vessels in this material are found masquerading among the *Terra Sigillata* and Böttger stoneware¹⁸. Augustus the Strong's collection of 17th century Mexican red earthenware vessels, numbering over 50 pieces, was similarly absorbed into these two chapters (fig.9). Comparable to European *Terra Sigillata*, Guadalajara-ware, as it is now known, was ingested to combat illness. A subject in several 17th century Spanish still-life paintings, Guadalajara-ware moved to the German porcelain room in the 18th century¹⁹.

French (soft paste) porcelains belonging to the Japanese Palace are listed with both Meissen and Oriental porcelain²⁰, yet when examples of Ignaz Preissler's *Hausmalerei* on Chinese porcelain(!) are entered in the chapter for 'Weiß Sächsisch Porcelain', the attribution 'This decoration was executed in Bohemia'[transl.] is given²¹.

This inexactness, whether due to ignorance or confusion, seems to indicate the relative unimportance of such distinctions in the context of the 'porcelain room', where the aim was to bring together 'like' objects in sufficient quantity to create a unified impression²². The way the variant ceramics are re-classified may simply be an indication of how objects were grouped for display in the various rooms. Most of the foreign objects destined for the Japanese Palace were purchased using agents in Holland²³ or France, so the assortment of goods was also largely dependent upon availability, and substitutions for desired objects were probably routine. It would appear that objects were bought as pairs or sets, if possible, or at least in equal numbers, and that quality was perhaps a secondary concern.

Chinese carved soapstone figures are listed in one chapter of the inventory and were exhibited together as a collection in one room of the palace. Study of the figures which were transferred from the Porcelain Collection in 1876 and belong today to the Staatliches Museum für Völkerkunde (State Ethnographic Museum) (fig.10), reveals that the category 'Speckstein' (Soapstone) routinely comprised Chinese carvings in other materials, such as ivory and quartz, and European carvings in alabaster²⁴ (fig.11). A unified impression was

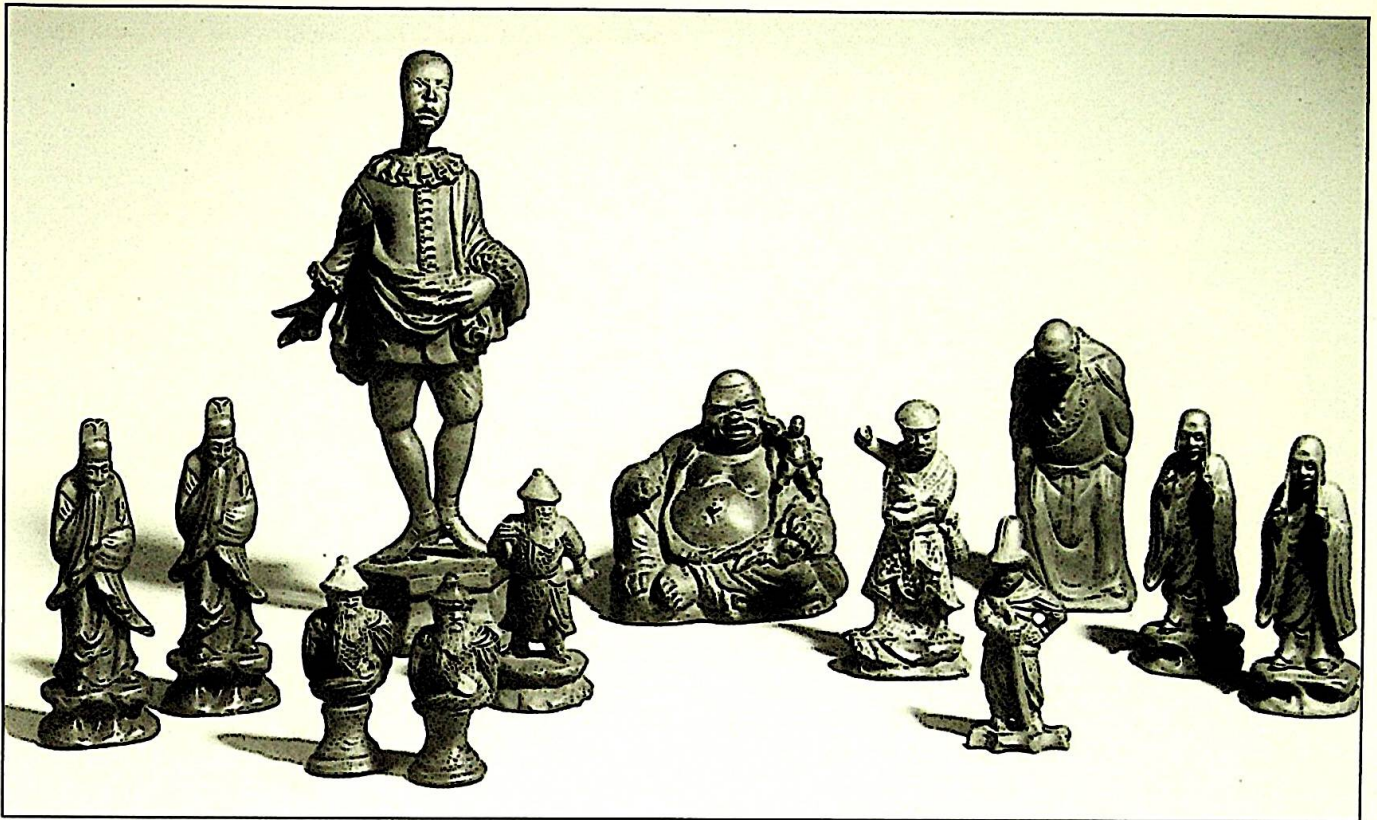


Figure 8. Group of Figures: two outside pairs of Oriental divinities, Meissen, ca.1710-15, stoneware, H. 12.5-15 cm.; in centre, eight figures including seven Oriental divinities and one actor, Dutch, ca.1700 (?), red earthenware, H. 8.6 cm. - 31.5 cm.
Porzellansammlung, Dresden (left to right, P.E. 2395, 2394, 2535b, 2535a, 2534, 2531, 2533, 2536, 2530, 2397, 2396).

formed by the strong colouring applied to the surfaces of these figures, now largely worn away.

Recent research has shown that soapstone figures from the Japanese Palace were copied at Meissen²⁵. Once a collector's item of some rarity, the expanding China Trade increased the availability of soapstone figures and vessels in Europe, and so they became curiosities better suited to the new European 'porcelain room'. Hundreds of figures were purchased in Holland to decorate porcelain rooms throughout Europe, and the impact of these figures was great. Certain Dutch red earthenware figures in the Japanese Palace appear to derive directly from models in soapstone²⁶, and the Chinese figures spawned also a series of engravings by Christoph Weigel (fig.12) and a related set of carved alabaster figures²⁷ (fig.13).

At least one of the Dutch figures from the Japanese Palace, an Asian deity sold from the Porcelain Collection in 1920²⁸ (fig.2), was copied in Böttger stoneware (fig.8). Apart from *blanc-de-chine*, the only other ceramic figures available for copying were the mis- classified Dutch manufactures, which included a small group of Orientals, some of these modelled like playing pieces, a satirical figure of a peasant urinating, and a large *Commedia dell'Arte* figure with a head modelled



Figure 9. Covered vessel, Mexican, 17th century, red clay, H. 15.5 cm., Kunstgewerbemuseum, Dresden (inv. nr. 42591).



Figure 10. Five Figures: Oriental divinities, Chinese, late 17th century (?), H. ca. 28 cm., soapstone (steatite) with original colouring, incised ornament and gilding. Staatliches Museum für Völkerkunde, Dresden (inv. nr. (l to r.) 23034; 23168; 23169; 23131; 23130).

separately and set into the neck on pins so that it wobbles (fig. 8). It is possible that the famous series of *Commedia dell'Arte* figures in Gotha today, although attributed to various Court sculptors and also linked to Robert Boissart's *Mascherades* of 1597, was inspired in part by the large Dutch model in the King's collection. Dutch figures may also have supplied the impetus for the early series of small figures produced in Böttger porcelain and sold as playing pieces, such as the dwarfs and Orientals after *Il Callotto Resuscitato*, the *Neu-erörmte Welt-Galleria*²⁹, or Charles Ferriol's *Währeste...Abbildung des Türkischen Hofes...*²⁹.

Oriental lacquer is clearly the inspiration for the black glaze applied to Meissen stoneware and porcelains ca.1710-15³⁰, and perhaps also for certain Meissen models. The Japanese Palace inventories contain five chapters devoted to lacquer, with objects grouped according to type:

- I. Chests
- II. Tables and stands
- III. Lacquer and such things as: small chests, toilette boxes and other sorts of boxes, large and small vases, screens, seats, trunks, chandeliers, writing sets, window furnishings and such
- IV. Table wares
- V. Tea wares and related things

[transl.]

Oriental lacquer was not separated from that produced by



Figure 11. Two Figures on Pedestals, possibly playing pieces, European (?), ca. 1700 (?), alabaster with yellowed varnish or yellow surface paint, H. 11, 13 cm. Staatliches Museum für Völkerkunde, Dresden (inv. nr. (l.) 23093, (r.) 23158).

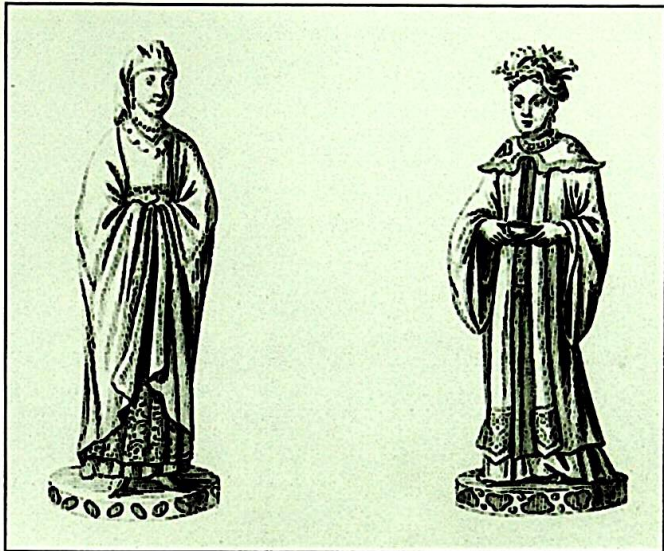


Figure 12. Sheet from untitled series published by Johann Christoph Weigel, Nürnberg, ca.1700 (?), engraving, 13.6 x 20.2cm.. Kupferstich-Kabinett, Dresden (B 1156, 2 (III), Blatt 32).

the Court Lacquerer, Martin Schnell, or in other European workshops.

The furniture and vases are largely what has survived the intervening 250 years³¹. The fragility of this material has meant that, from the hundreds of small boxes listed in the inventory, only three survive, one much damaged, in the Staatliches Museum für Völkerkunde. Comparative examples in the Schloßmuseum Gotha, in the Rijksmuseum Amsterdam³², or in the Royal Danish Kunstkammer (fig.14) reflect the types of small shaped lacquer boxes which were translated into Meissen porcelain ca.1730³³ (fig.15). The decoration of the Meissen shell-shaped box, however, conforms to that on the shells of the Japanese *Katawase* game (fig.16), found in comparable early collections. In the Japanese Palace inventories, there were at least twelve small black lacquer chests containing various sorts of playing pieces, though no shells are specifically mentioned³⁴. There were also several shell-shaped Japanese *papier-mâché* boxes in the Japanese Palace decorated *en suite*, a possible alternative source for the Meissen model³⁵. A comparable example survives from the Danish Royal Kunst-kammer (fig.17).

Similarly, though they must have served as prototypes for the Meissen black-glazed teabowls and saucers³⁶, none of the lacquer tea wares listed in quantity in the inventories survive. The *guri* lacquer prototype for a Meissen stoneware teabowl is also known only through examples located outside Dresden³⁷.

Although some of the Meissen models cited above pre-date the building of the Japanese Palace, an invoice from 1704, which details the purchases made by the King's agent in Amsterdam³⁸, demonstrates that objects appropriate to the European 'porcelain room', and perhaps destined for the Japanese Palace, were in the King's collection prior to the founding of the manufactory. Collector's items which came together for a brief period in the context of 'the porcelain room', their impact at Meissen is clear.

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NOTES

1. See Claus Boltz, 'Formen des Böttgersteinzeugs im Jahre 1711' in *Keramik-Freunde der Schweiz*, Nr. 96, March 1982, pp.7-40. Several models seem to copy forms typical of metalwork of the period, and suggest the use of silver models belonging to the King. The *Leipziger Zeitung* from 4 May 1710 reported the beauty of the Meissen stoneware on display at the *Ostmesse*, noting a range of models, including tankards, teapots, coffeepots, bottles, and vessels belonging to garnitures; the condition of the stoneware body, its colouring and decoration, were detailed, with particular mention made of the so-called 'Jaspisporzellan' and of the use of faceting, engraved ornament, polished



Figure 13. Two Asian divinities, European (?), ca. 1700 (?), alabaster with coat of discoloured varnish or greenish paint, H. ca. 30 cm.Schloß Favorite bei Rastatt (inv. nrs.G3688, G3689). [Photo: Landesbildstelle, Baden, Karlsruhe.]

surfaces, gilding, enamelling and inset stones. Obviously the factory sent its best pieces to the Leipzig Fair and as 'showpieces', many were unique. The remarkable early collection of Meissen stoneware and porcelain at Schloß Favorite contains many unique examples which belong to the

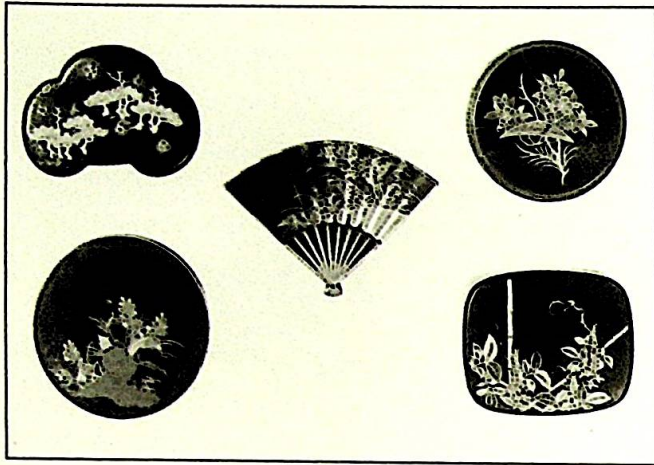


Figure 14. Five small boxes and covers, Japanese, 17th century, lacquer 5-7 cm. The National Museum of Denmark, Department of Ethnography (inv. nrs. (top) Ac72, Ac70, (middle) Ac71, (bottom) Ac91, Ac87).

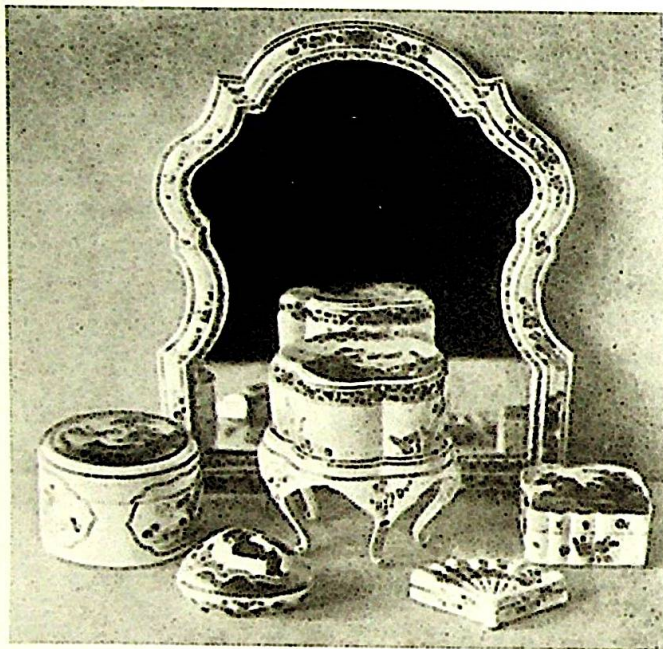


Figure 15. Five toilette boxes with covers and mirror, Meissen, ca.1730, hard paste porcelain.

Photo from Robert Schmidt, *Porcelain as an Art and a Mirror of Fashion* (London, 1932), Figure 32, p.69.

category of wares exhibited in Leipzig, and it is conceivable that the Margravine of Baden-Baden bought her 'showpieces' from the the Leipzig Fairs. For the newspaper text, see Rolf Sonnemann and Eberhard Wöchtler, *Johann Friedrich Böttger/Die Erfindung des Europäischen Porzellans*, Stuttgart/Leipzig: Edition Leipzig, 1982, p.214.

2. The document from 1709, before the founding of the manufactory and its move to Meissen, belongs to the Porzellansammlung; no other documents relating to the loan of objects from the Royal Collections have been located in the factory archives or Staatsarchiv, except as noted below.

Once a range of fired enamel colors and ground colors were achieved at Meissen, the aim was not to produce copies of Oriental porcelains but rather porcelains which could be distinguished from Oriental porcelain. Most productions would fall into this category (consider the turquoise-ground wares and the chinoiserie and other decoration attributed to

Höroidt, Stadler and even Löwenfinck). Confusion has arisen due to the fact that the manufactory did produce faithful copies of over 200 Oriental porcelains from Augustus the Strong's collection between 1729 and 1731, but these copies were specifically ordered by Rudolphe Lemaire for sale in France. For more, see Claus Boltz, "Hoym, Lemaire und Meissen" in *Keramos*, 88/April 1980, pp.3-101, and M. Cassidy-Geiger, "Returning to 'Hoym, Lemaire und Meissen'" in *Keramos*, 146/Oct. 1994, pp.3-8.

The Electoral Collections remained an important source of inspiration at Meissen during Kändler's tenure, influencing the design of sculptural details such as the handles of the Swan Service cups.

3. See Elfriede Lieber, *Verzeichnis der Inventare der Staatlichen Kunstsammlungen Dresden 1568-1945*, Dresden: Staatliche Kunstsammlungen, 1979.
4. A thorough history of the Japanese Palace was published by F. Fichtner in a series of articles in the *Berichte der Deutschen Keramischen Gesellschaft* vol.20, no.7 (1939), pp.293-309; vol.21, no.9 (1940), pp.330-70; vol.22, no.7 (1941), pp.237-64. Heinrich Gerhard Franz surveyed the history of the building in *Zacharias Longueueune und die Baukunst des 18. Jahrhunderts in Dresden*, Berlin: Deutscher Verein für Kunstwissenschaft, 1953. Important revisions to the traditional history of the palace were presented by Walter May in his essay "Das Holländische und das Japanische Palais" in *Matthäus Daniel Pöppelmann, der Architekt des Dresdner Zwingers* (Harald Marx, ed.), Leipzig: E.A. Seemann, 1989. See also Jean Louis Sponcel, *Kabinetstücke der Meissner Porzellan-Manufaktur von Johann Joachim Kaendler*, Leipzig: 1900, and Friedrich Reichel, *Early Japanese Porcelain/Arita Porcelain in the Dresden Collection*, London: 1981.
5. According to a document reporting on the 'Festival of the Sun' and the fireworks held at the Japanese Palace, the guests were led through the palace to admire the porcelain collection and exotic furnishings. I am grateful to Elisabeth Mikosch for supplying this information in a letter dated 25 Feb. 1994.
6. Both names remained in use, however, until ca.1730.
7. On Charlottenburg, see L. Reidemeister, "Die Porzellankabinette der Brandenburgisch-Preussischen Schlösser" in *Jahrbuch der Preussischen Kunstsammlungen*, IV/1934, pp. 44-51.
8. For a thorough discussion of the European 'porcelain room', see Meredith Chilton, 'Rooms of Porcelain' in *The International Fine Art and Antique Dealers Show* (catalogue), New York: 1992, pp. 13-20. See also John Ayers, Oliver Impey and J.V.G. Mallet, eds., *Porcelain for Palaces/The Fashion for Japan in Europe 1650-1750* (exh. London: The British Museum, 1990), London: Oriental Ceramic Society, 1990, and Ulrich Schmidt (ed.), *Porzellan aus China und Japan/ Die Porzellangalerie der Landgrafen von Hessen-Kassel* (exh. Kassel: Staatliche Kunstsammlungen, 1990), Berlin: Reimer Verlag, 1990.
9. For more information, see Pamela Cowen, "A Glimpse Inside the Trianon de Porcelaine?" in *The Furniture History Society Newsletter*, No. 106, May 1992, pp. 6-8, and "The Trianon de Porcelaine at Versailles" in *The Magazine Antiques*, vol.CXLIII, no.1, pp.136-143. This visit to Versailles so influenced the future King that forty years later, when such things were long out-of-fashion, he ordered silver furniture and a service mixing silver and silver-gilt for the wedding of the Crown Prince in 1719. For more, see Gerda Weinholz, 'Silbermöbel des Museums für Kunsthandwerk' in *Dresdener Kunstblätter*, vol.9, 1967, pp.134-39, and F. O'Byrn, *Die Hof-Silberkammer und die Hof-Kellerei zu Dresden*, Dresden: 1880.
10. For example, see Schmidt, op. cit.; *Herzog Anton Ulrich von Braunschweig. Leben und Regieren mit der Kunst* (exh. cat. Braunschweig: Herzog Anton Ulrich-Museum, 1983); Gunter Rudolf Diesinger, *Ostasiatische Lackarbeiten ... Katalog der Sammlung*, Braunschweig: Herzog Anton Ulrich-Museum, 1990; Hermann Maué and Sonja Brink (eds.), *Die Grafen von Schönborn/Kirchenfürsten, Sammler Mäzene* (exh. cat.Nürnberg: Germanisches Nationalmuseum, 1989); Herber Bräutigam (ed.), *Schätze Chinas in Museen der DDR*, Leipzig: Seemann Verlag, 1989; Bente Dam-Mikkelsen and Torben Lundbaek (eds.), *Ethnographic Objects in The Royal Danish Kunstskammer 1650-1800*, Copenhagen: Nationalmuseet, 1980); S.W.A. Drossaers and Th. H. Lunsingh Scheurleer (eds.), *Inventarissen van de Inboedels in de Verblif ven van de Oranjes, 1567-1795* (Rijks Geschiedkundige Publ., no.147), The Hague: Nijhoff, 1974; Linda Schulsky, "Queen Mary's Collection of Porcelain and Delft and its Display at



Figure 16. Shell from the Kaiawase game, painted in Japan, 17th century, 8 cm. The National Museum of Denmark, Department of Ethnography (inv. nr. Ac. 25).



Figure 17. Shell-shaped box and cover, Japanese, 17th century, papier-mâché; 12 cm. The National Museum of Denmark, Department of Ethnography (inv. nr. Ac. 36).

Kensington Palace" in *American Ceramic Circle Journal*, vol.VII, 1989, pp.50-74.

See also the curiosities and collector's items brought together by Jan van Kessel in his allegorical paintings *Europa, Afrika, Asien* and *Amerika*, ca.1664-66, in the Alte Pinakothek in Munich; for illustrations, see Norbert Schneider, *Stilleben...*, Cologne: Benedikt Taschen Verlag, 1989, pp.160-169.

11. Referred to hereafter as *Inventarium 1721*. Two later five-volume inventories exist titled *Inventarium vom Churfürstl: Sächsischen Japans. Palais zu Neustadt bey Dresden...*; the earlier set from 1770 belongs to the Staatssarchiv Dresden and the later set from 1779, housed in the Porzellansammlung, belongs to the Staatliche Kunstsammlungen.
12. The interiors of the Japanese Palace were quickly out-of fashion, which may in some way have prompted the alterations begun in 1727. While construction was under way, a portion of the King's porcelain collection was exhibited in the *Turnzimmer*, a room designed originally for the Silver-Buffer; for more on this, see Friedrich Reichel, 'Zur Geschichte des Turnzimmers im ehemaligen Dresdener Residenzschloß' in *Dresdener Kunstblätter*, vol.16, 1972, pp.141-46. The porcelain from the *Turnzimmer* was returned to the Japanese Palace in 1783, according to notations in the 1779 inventory, including turquoise-ground wares. These wares were exhibited again in (the) *Turnzimmer* and appear in the ca.1930 photographs of that room; the interiors were lost when the *Schloß* was bombed in 1945.
In the enlarged palace, which was unfinished when the King died in 1733, the original furnishings were to be re-installed in the rooms of the ground floor together with the original furnishings of these rooms, and new rooms in the latest style were designed for the main (first) floor, where specially-commissioned Meissen porcelains in various ground colours were to be displayed. These plans were abandoned ca.1737 and whatever remained of the furnishings as well as the porcelains were placed in storage in the cellars of the palace. Over time, these collections were dispersed, although the ceramics and other residual objects were exhibited in the vaulted cellar rooms of the palace until the ceramics were moved to the Johanneum in 1875. See Gustav Klemm, *Die Königlich Sächsische Porzellan-und Gefässe-Sammlung...im Japanischen Palais zu Dresden*, Dresden: 1841 (up-dated version of 1834 edition titled *Die Königlich Sächsische Porzellan-Sammlung*).
13. See Reidemeister, *op. cit.* (note 7), p.50-1.
14. The enormous collection belonging to Herzog Anton Ulrich von Braunschweig and exhibited in his *Lustschloß Salzdahlern* was similarly ascribed ca.1710 to Raphael:
'At the end of this gallery, on the right, is a large room where the exceedingly rare

vessels by Raphael d'Urbino, numbering over 1000 pieces, including chargers, bottles and salt-cellars, are arranged in such richness and in such a manner as can be seen nowhere else.' [transl.]

For more on this collection, see Johanna Lessmann, *Italienische Majolika. Katalog der Sammlung*, Braunschweig: Herzog Anton Ulrich-Museum, 1979, pp. 11-12. The collection of Horace Walpole at Strawberry Hill was also described in these terms, according to Ms. Jessie McNab, Metropolitan Museum.

15. *Porzellan... Elfenbeinskulpturen, Gemälde und Waffen aus den Sächsischen Staatssammlungen ... in Dresden*, sale cat., Lepke, Berlin, 12-14 Oct. 1920, lots 10-34, pp.11-12 and pl.59.
16. Gerda Weinholz, 'Aus der Majolikasammlung des Museums für Kunsthandwerk' in *Staatliche Kunstsammlungen Dresden-Jahrbuch*, 1965-66, pp.124-125 and fig.4.
17. For more on this subject, see Josef Horschik, 'Die Deutschen Terra-Sigillata-Gefäße des 17. und 18. Jahrhunderts und Ihre Siegelmarken' in *Keramos*, 33/July 1966, pp.3-55. In this context, it is interesting to note that the Böttger stoneware *Commedia dell'Arte* figures in the Schloßmuseum Gotha were described in an inventory of 1721 as 'six statues of indigenous Terra Sigillata of the Dresden type.'; I. Menzhausen, *Early Meissen Porcelain in Dresden*, Berlin, 1990, p.195, cat.20. And, in the *Leipziger Zeitung* for 4 May 1710, Böttger stoneware was compared to 'der Ost-Indischen Terra sigillata'; see Sonnemann, *op. cit.* (note 1).
For a discussion of the Dutch figures from the Japanese Palace, see M. Cassidy-Geiger, 'Forgotten Sources for Early Meissen Figures: Rediscovering the Chinese Carved Soapstone and Dutch Red Earthenware Figures from the Japanese Palace of Augustus the Strong' in *American Ceramic Circle Journal*, 1995 (forthcoming). See also the following note.
18. According to Friedrich Reichel, the chapter for 'Chinese red porcelian' contains only white porcelains painted largely in red. Figures in Chinese (Yixing) stoneware are not known to exist. Nelson and Impney, in the 1994 International Ceramics Fair Handbook, p.39, discuss the *terre des Indes* owned by Louis-Henry de Bourbon-Condé. Comprised largely of teapots, teabowls and saucers, there was also one figure of a peasant which cannot be Chinese and must instead be Dutch, a possibility also suggested by the authors. A group of Dutch figures of peasants in various occupations belong to the Gemeentemuseum Arnhem; for illustrations, see W.F.K. Baron Van Verschuer, 'Ary de Milde, Mr. Theepotbacker' in *Oud-Holland*, fol.34, 1916 (pp.1-34), pl.X-XI. In the Herzog Anton Ulrich-Museum, Braunschweig, there are various Dutch figures including a woman posed urinating into a chamber pot, a model which resembles the figure described as 'N:83. Eine auff einem nuden Postamente Urin laßende Weibs Persohn, so sich hinten und vorne aufhebet 4. Z. hoch.'

which is missing from the Porcelain Collection today.

19. For more on Guadalajara-ware, see Sylvaine Hänsel, 'Andenken aus der Neuen Welt' in *Weltkunst*, vol.15/1 August 1989, pp.2163-67.

Forty-five examples from the Japanese Palace are found today in the Kunstgewerbemuseum; three of these were published in *Das Stilleben und sein Gegenstand* (exh. Dresden, Albertinum - 23 Sept. - 30 Nov. 1983), cat. nrs.97a-c and pp.189-190. Like most of the 17th century Dutch or German earthenwares found in these rooms, the surface of the red body was additionally lacquered in red. The purpose of this lacquering, worn away in areas over time is unclear, but the appearance of the same sort of red lacquer colouring on a group of alabaster figures in Schloß Favorite may indicate that its original purpose was to approximate the surface and shine of Oriental lacquer or polished stoneware, or simply to unify such objects for display.

20. See, for example, Annette Loesch, *Die Napoleonische Schenkung 1809/Französisches Porzellan in Dresden* (exh. Dresden: Porzellansammlung [Staatliche Kunstsammlungen Dresden], 1992), cat. nrs.74 and 76.
21. Ingelore Menzhausen, *Böttgersteinzeug Böttgerporzellan*, Dresden: Staatliche Kunstsammlungen Dresden, 1969, p. 36.
22. A range of ceramic wares is depicted in the painted ceilings in Schloß Favorite (fig.18) which, due to their verisimilitude, seem to represent objects belonging to the Margravine of Baden-Baden and displayed in the rooms of the palace. This use of 'in house' models is seen also in the ceiling paintings by Terwesten in the palace of Oranienburg.
23. See Appendix as well as Ellinoor Bergvelt and Renée Kistemaker (eds.), *De wereld binnen handbereik/Nederlandse Kunst- en rariteitenverzamelingen.1585-1735* (exh. Amsterdam: Amsterdams Historisch Museum, 1992).
Exotic birds imported by the Dutch East India Company and purchased in Holland for Augustus the Strong were the source for several large Meissen figures of birds; see Rainer Rückert, 'Christian Reinow und die großformatigen Tierfiguren aus Meißener Porzellan' in *Jahrbuch der Staatlichen Kunstsammlungen Dresden*, 1989/90, pp.47-52.
24. For more on the history of Chinese carved soapstone in Europe and further references, see M. Cassidy-Geiger, 'Changing Attitudes Towards Ethnographic Material: Re-Discovering the Soapstone Collection of Augustus the Strong' in *Abhandlungen und Berichte des Staatlichen Museum für Völkerkunde*, 1994/1995 (forthcoming).
25. See M. Cassidy-Geiger, 'Rediscovering the Specksteinkabinett of Augustus the Strong and its Role at Meissen: An Interim Report' in *Keramos*, 145/July 1994, pp.3-10.
26. Cassidy-Geiger, *op. cit.* (note 18).
27. The author would be grateful for information concerning the production of carved figures, playing pieces and vessels in alabaster ca. 1700. Generally considered North German or Dutch, a workshop or region for the production of these figures has not been located. The large and varied collection in Schloß Favorite may point to a workshop near Rastatt or in the Margravine's homeland, Bohemia. The Japanese Palace inventories list several figures and vases, although only two allegorical (?) figures have been located to date.
28. See *Porzellan*, *op. cit.* (note 15), lot 35, p.12 and pl. 59.

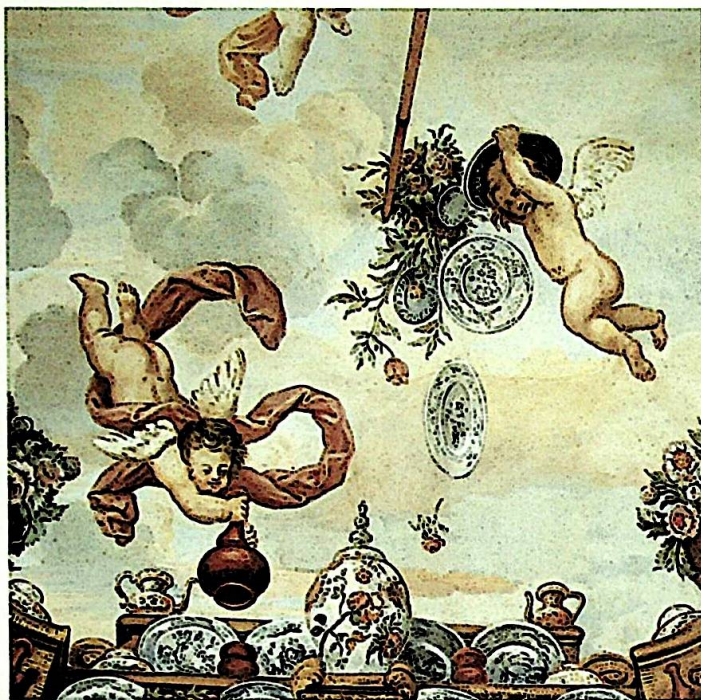


Figure 18. Ceiling of Familienzimmer (detail) Schloß Favorite bei Rastatt
[Photo: Landes-bildstelle Baden, Karlsruhe].

29. See T. H. Clarke, 'Die Neu Eröffnete Welt-Galleria, Nürnberg 1703, als Stichvorlage für Sogenannte Callot-Zwerge' in *Keramos*, 127/Jan. 1990, pp.3-28.
30. Black-glazed wares were listed in the chapter 'Schwartz Porcelain/An Schwartz Indianischen und schwarz laquirten rothen Sächß. Porcelain.'
31. These objects belong today to the Kunstgewerbemuseum and are exhibited or stored in Schloß Pillnitz and in Schloß Moritzburg. A rare survivor found outside Dresden is illustrated and discussed by Franz Adrian Dreier, 'Ein Dresdener Kabinettsschrank des 18. Jahrhunderts von Martin Schnell' in *Jahrbuch Preussischer Kulturbesitz*, vol. XVII, 1980 (Berlin: Kunstgewerbemuseum, 1981), pp.221-240. For further information and references, see also Gisele Haase, *Dresdener Möbel des 18. Jahrhunderts*, Leipzig: 1983.
32. Consider especially the large box on stand (12 1/4 in. x 7 1/2 in.) in the Gotha collections from the early 18th century which contains two layers of fitted powder boxes in irregular shapes (inv. nr. J36L).

And in the Rijksmuseum, the Meissentoilette - box on stand [inv.17353] is exhibited with an example of the Japanese lacquer prototype [inv.1968-113].

33. Two boxes in the Porzellansammlung today (P.E. 616 and 624) carry the inventory number '339' for:
'Forty toilette boxes, of different styles with landscapes, flowers, and pagods, also with gold borders. No. 339.' [Inventarium 1770, fol. 20b] [transl.]
See also the more extensive toilette services with turquoise-ground colour in the Schloßmuseum Gotha and in the Residenz in Munich; for the latter, see Rainer Rückert, *Meissener Porzellan 1710-1810* (exh. Munich: Bayerisches Nationalmuseum, 1966), Munich: Hirner, 1966, cat. nrs.424-432, p.107 and pl.108. And see the individual example illustrated and discussed by Ulrich Pietsch, *Early Meissen Porcelain/A Private Collection* (exh. Lübeck: Museum für Kunst und Kulturgeschichte/St. Annen-Museum, 1993-94), Lübeck: Drägerdruck, 1993, cat.72, pp.88-89.
34. 'Ten [crossed out: eleven, twelve] Oriental black lacquer chests of different sizes containing various playing pieces. No.170.' [Inventarium 1770, vol.I, fol.20, verso]. [transl.]
Two *Kaiauwase* shells are found in the Museum für Völkerkunde today, but these date from the 19th century and are decorated in black and gold.
35. Chapter 12 of the *Inventarium 1721* is devoted to 'Oriental Paste-and Paper' [*papier-mâché*], including 16 shell-shaped boxes variously decorated beginning with entry for: 'N:3. Two of the same [white] boxes, each in the form of a shell, on one cover a hen is painted while on the other there is a landscape with Oriental figures'. [transl.]
36. For an example of a Meissen teabowl and saucer decorated in imitation of Oriental lacquer, see Pietsch, *op. cit.* (note 33), cat.18, pp.30-31. Alabaster was also decorated to imitate Oriental lacquer; see, for example, the teabowls and saucers of turned alabaster, or the garnitures of vases, in Schloß Favorite.
37. For the Meissen model, see Rückert, *op. cit.* (note 33), cat.6. For an example of the Japanese prototype, see O.R. Inupei and M. Tregear, *Oriental Lacquer/Chinese and Japanese Lacquer from the Ashmolean Museum Collections*, Oxford: Ashmolean Museum, 1983, pl.7 (inv. nr.1964.169); two more examples were exhibited at the 1994 International Fine Art and Antique Dealers Show by Blitz Antiek En Kunsthandel.
38. See Karl Berling, *Das Meissener Porzellan und seine Geschichte* (Leipzig, 1900), endnote.