

The Meissen Porcelains of the Bavarian Electors - Highlights from the historical collection in Munich

Daniela Antonin

The prince electors' art collection of the Wittelsbach family in Bavaria can no longer be displayed as a complete historic collection. In the mid-nineteenth century, numerous works from the Munich residence were presented to the newly-founded Bavarian National Museum as representative exhibits by royal decree. It was further reduced after the Wittelsbach dynasty lost political power as a result of the introduction of democracy in 1918. The royal house received compensation payments, which were paid in selected artefacts from the former estate of the Kingdom of Bavaria, including Meissen porcelain from the Munich residence. In spite of all this, the historic porcelain collection remains in the collections of the Munich residence, the Bavarian National Museum and the Wittelsbach Compensation Fund, which manages the Wittelsbach assets. These collections formed the basis of my research.

Who brought this remarkable collection of Meissen porcelain to the court in Munich? Were one or more members of the Wittelsbach house enthusiastic porcelain collectors? These questions remained unanswered, even after Rainer Rückert published many of the historic pieces in the exhibition catalogue of 1966, which is still held in high esteem today. Thus, the assertion of Friedrich H. Hofmann in 1912, who held Saxon Princess Maria Anna, (1728–1797) to be an



Figure 1. Tea service for the Bavarian Prince Elector Carl Albrecht, 1722-23, silver-gilt stand with the makers mark of Johannes Engelbrecht (around 1673-1748), ca. 1730, Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen (=BSV), Munich, Residenzmuseum, K.II.MeI 196 - 206.

exceptional porcelain enthusiast, remained for a long time valid. The daughter of King Augustus III of Poland and granddaughter of Augustus the Strong, it was assumed, first brought excellent pieces from Meissen to Munich as part of her dowry, as the Saxon Prince Electors ran the Royal Porcelain Manufactory in Meissen.

A note from 1723 confirms the great importance of the close familial relationship between Bavaria and Saxony. The dazzling career of the Bavarian already appeared certain after the battle against the Ottomans outside the walls of Belgrade

(1688). The Emperor paid great respect to his victory and gave him his daughter as a wife. However, her early death, the sudden death of the first successor to the throne and the fact that Max Emanuel sided with France during the Spanish War of Succession turned his political destiny. After the Battle of Hochstadt (Blenheim) in 1704, he was banished by the Emperor, only returning from exile in France in 1715. At that time, Max Emanuel put great hope in his oldest son, Carl Albrecht. His progress through the political ranks was to start with marriage to one of the Emperor's daughters. However, the Emperor Karl VI refused to allow the Bavarian Prince Elector to marry Archduchess Maria Josepha, instead giving her in marriage to the Saxon Prince Elector Friedrich August. Augustus the Strong arranged many days of great celebrations to accompany the wedding of his son. The Saxon King knew how to win the admiration of the royal families of Europe with grand events. He had already succeeded in this in 1710, when porcelain was successfully re-invented in Saxony and he announced the establishment of the first porcelain manufactory in Europe.

The most precious and fascinating designs on Meissen Porcelain include the famous chinoiserie design by the porcelain painter and later court commissarius, Johann Gregorius Höroldt (Fig. 1). It is a cheerful scene with figures of Asian appearance. A note in the archives from 1723 gives an impression of the "Popularity among strangers who come to watch him work, often unannounced, which he suffers, with the result that his most productive hours are stolen".¹ The curious visitors to the Meissen workshop displeased the directors of the manufactory, as the great demand for delicate and precious decorations resulted in shortages in supply. According to the entry in the files, Höroldt had thought up the depictions six months previously. At this time, Augustus the Strong was presented with the first service with chinoiseries:

"The ever improving work of the painter consists of and where the pleasant smooth colours on the glazing, which were invented six months ago and which the king viewed in the service he received with great delight. These smooth colours, find favour with customers, and makes making the work so very popular with outside customers. In a short period of time, that in a short time and for the wedding of his majesty, the Bavarian Prince Elector, various and equally delicately painted dishes and a set of cane heads will go to Munich at an appropriate price [...]".

Until now, 1723 was estimated as terminus post quem for the production of Höroldt's tableware. However, the orders described in the file are directly related to the wedding of the Bavarian Prince Elector to the younger daughter of Emperor Joseph the First, Maria Amalia, which had already taken place

in Munich in October 1722. Thus, the first tableware with the famous chinoiserie design can now be dated to the year 1722. The number of services made for the Munich court is not known. Today, there are four services with chinoiseries by Höroldt in Munich, of which two have silver-plated surtouts [centrepieces] and are kept in the Munich residence and two others without centrepieces are in the Bavarian National Museum. However, I have not been able to find any basis for distinguishing the services by year. Also, there is no basis for identifying the figures depicted on the individual pieces. By then, Höroldt had managed to teach the employees his characteristic style of decoration.

The Rich Rooms in the Munich residence

Among the grandest halls in the Munich residence were the so-called Rich Rooms, whose decoration as state rooms was commissioned by Prince Elector Carl Albrecht in the early 1730's. The Prince Elector had two other state rooms furnished on the ground floor. These were a treasury and a gallery of forefathers, which served to emphasise the nobility of the Wittelsbach house. The Rich Rooms on the upper floor form an enfilade of antechambers, audience rooms, mirror halls and state bedrooms, which were used for the imperial ceremonies. In this way, Carl Albrecht boldly sought to highlight his claim to the imperial crown of the Holy Roman Empire of the German Nation. Fitted porcelain objets d'art were also presented on decorative furniture by German and French cabinetmakers in order to appropriately furnish the grand rooms.

The conserved inventory of the Munich residence of 1769 proves that the porcelain ornamentation gradually increased from the first antechamber to the mirror cabinet². In the state bedroom, which, according to the model of the French royal court, was furnished with a state bed behind a gold-coloured balustrade, the inventory mentions 25 East-Asian porcelain pieces and "2 candleholders with bronze dorée bases, each of which had two arms, on each of which a porcelain animal similar to a stag stood, each of which is ridden by a chinaman."³ This mythical creature, a speckled deer, was an early Meissen porcelain statue, which was still coated with a covering colour glazing. On it sits the mounted god for long living, Shouxing, made of Chinese porcelain. This socket consists of fire gilded bronze which was manufactured in France and adapted.

The highlight of the sequence of rooms is the mirror cabinet, which was decorated with 70 individual porcelain objects and a further 222 vases on wall shelves. Below this was a fitted four-piece chimney cover with Meissen peacock figures, consisting of a clock, two candle holders and a cover socket (Fig. 2), and four silver guéridons with inserted Meissen porcelain plates. (Fig. 3) The luxurious high tables, which illuminated



Figure 2. Clock from a fitted four-piece chimney cover with Meissen peacock figures, Meissen, around 1725, mounted in fire gilded bronze and with porcelain flowers from France, 1st half of the 18th century. BSV, Munich, Residenzmuseum, K.III.MeI 248.



Figure 3. Two of four silver guéridons with inserted Meissen porcelain plates Guéridons, BSV, Munich, Residenzmuseum, K.II.MeI 201 - K.II.MeI 204.

the precious decorations via the reflections in the wall mirrors, feature the hallmark of the respected Augsburg goldsmith, Johannes Engelbrecht (1673–1748). He inserted the thin Meissen porcelain plates into the spaces in the stands, which are decorated with delicate figurative chinoiseries. At first glance, they resemble the work of Höroldt. However, the decoration of these pieces is an imitation by the Augsburg Auffenwerth atelier. Johann Auffenwerth and his daughter, Anna Elisabeth Wald, copied the prized decoration by Höroldt around 1730 as free hausmalerei on the white Meissen porcelain shards. The guéridons are still displayed in the mirror cabinet of the Munich residence today. This blatant and grand courtship of the highest throne in the Holy Roman Empire of German Nation was eminently successful. Prince elector Carl Albrecht of Bavaria was crowned Emperor after the death of Karl VI (1685–1740).

Although the inventory of the Munich residence had been written over twenty years before, it can be assumed that the rooms of Carl Albrecht or Emperor Karl VII changed little in this time. His son, Max III. Joseph, had moved his state rooms into another wing of the palace. Until now, the Meissen porcelain tea service and the Höroldt chinoiseries were believed to have been kept in the Green Gallery, which was opposite the Rich Room on the upper floor. The inventory for

this room lists two each of "a large silver surtout with a tea service of beautiful porcelain ornamented with gold", which was displayed on the table between the windows (Residence Inventory 1769, fol. 38r–fol. 40r). They were linked with the Meissen tea services made in 1722, which Höroldt and his staff had decorated for the wedding of the Bavarian prince elector. However, the bases made by the important goldsmith from Augsburg, Elias Adam were fire gilded, whereas the named tea services stood on silver bases. However, the room of princess elector, Maria Anna, was home to a tea service with a "heavily gilded silver surtout". Two other services "made of Saxon porcelain" – without bases – were displayed in the private rooms of the wife of Emperor Karl VII, Maria Amalia. If this really was the early tea service ornamented by Höroldt, the highly prized porcelain pieces had been moved from the Rich Rooms to the rooms of the Princess Elector and widow of the Emperor; so that it could still be used on state occasions.

Wilhelmine Amalia

The mother in law of Carl Albrecht, the widow of the emperor, Wilhelmine Amalia, had surely learned of his crowning as emperor; before she died on April 10th 1742 in Vienna. She had advised him against realising his ambitious intention. After



Figure 4. Two of four large birds (roller and jaybird) on tree branches modelled by Johann Joachim Kaendler, Meißen, 1735, BSV, Munich, Residenzmuseum, K.I.MeI 61, K.I.MeI 62.

the untimely death of her husband Joseph I (1705–1711), his widow had managed to obtain little political influence. This may explain why her importance has not been the subject of much historic or art-history research.⁴

There is a Meissen grooming service in the Munich Residence, with a celadon-coloured rear; whose open cartouches contain depictions of the Habsburg double-eagle emblem. It has long been known that it was part of the former porcelain collection of Wilhelmine Amalia. This fact did not provoke any further investigation, although the working reports of the Meissen master modeller, Johann Joachim Kaendler, showed the emperor's widow to be an exceptional porcelain enthusiast.⁵ The porcelain pieces made for Wilhelmine Amalia by Kaendler include the apostle figurines after the Roman statues in the San Giovanni church in Laterano and an altar set based on the present made to the Roman Cardinal Annibale Albani by the king.⁶

In my research, I came across a porcelain gift with which Augustus III. explicitly honoured his mother-in-law in 1737. This is documented in an invoice dated May 3rd of the year, which describes a seven-part vase set and a tea service with

gold and purple landscapes in the Dresden warehouse of the manufactory. The pieces included "7 chimney covers glazed in green, yellow and purple, with Japanese figures painted on them" with a total value of 250 Reichstaler.¹⁸⁷ Together with the costs of the "Emballage" [=the packaging],

the factory director Samuel Chladni charged a total of 330 Reichstaler and eight denarii (as a comparison: in 1737, the wages of porcelain painter Carl Wilhelm Böhme amounted to 82 Taler).⁸ The invoice total was acknowledged by the Prime Minister of Saxony and Poland and director of the porcelain manufactory, Heinrich Count Brühl (1700–1763).

Only the Viennese inventory of the estate of Wilhelmine Amalia, which I discovered as part of my studies and published last October in the *Keramos* journal, sheds more light on her collection of Meissen porcelain.⁹ For the "Inventory of the legacy of her imperial and Hungarian and Bohemian royal majesty Lady Wilhelmine Amalia" lists the furnishings of the 30 rooms in her last residence, the Salesian Convent on Rennweg in Vienna.¹⁰ The inventory was completed on July 8th 1742, three months after her death. According to this document, the imperial widow's Meissen porcelain pieces were kept in a room between her library and her bed-chamber. The individual items listed by the inventory include the gilded and painted case of a pocketwatch, 4 large birds on tree branches (Fig. 5), a gold-plated writing set with bells and bowls, 1 "green molten night set, each item is marked with



Figure 5. Garniture of seven vases with Royal "AR" mark for Dowager Empress Wilhelmine Amalia, BSV, Munich, Residenzmuseum, K.III.MeI 3,4, 7-10 and Bayerisches Nationalmuseum, Ker 1763.

the imperial eagle, consisting of 22 boxes with lids, 2 lamps, 1 brush, 1 pin cushion, 1 mirror and a round bowl, a figurine with a mussel on its back in the shape of a watering can" with a corresponding basin ["Lavoir"] (Fig. 6 A & B) and four white religious statues melted with gold, and the statue of Saint John of Nepomuk on an elevated pedestal. The above-mentioned pieces match the porcelain of the Munich residence and the Bavarian National Museum.¹¹

Therefore, the Meissen porcelain collection in Vienna reached Munich as a result of the inheritance. The imperial treasurer, Joseph de France, regulated the division of the estate of Wilhelmine Amalia between the two daughters, Maria Josepha and Maria Amalia. To do so, among other measures, he drew up two lists of Meissen porcelain and paintings and sent them to Munich and Dresden in October 1742. As the elder daughter, Queen Maria Josepha had first choice of one of the two lists, which contained different items.¹² In addition to numerous family portraits and religious images, the first list included a few Saxon porcelain pieces, such as a seven-piece vase set with flowers and figures, a writing set and a chess set. The queen chose the first estate list with the large collection of paintings. The choice can not only be explained by the well-known love of her husband, King Augustus III, for contemporary painting, but also due to the fact that the king already had a large porcelain collection as the owner of the manufactory.



Figure 6a. The Toilet service with Imperial arms of Dowager Empress Wilhelmine Amalia, 1736, BSV, Munich, Residenzmuseum, K.II.MeI 45 - K.II.MeI 66.

Figure 6b. Figure of Neptunus with basin, modeled by Gottlieb Kirchner, Meissen, 1732, Bayerisches Nationalmuseum, Ker 1606, Ker 1556.





Figure 7. Two of four tureens decorated blue with gold, Meissen, model from 1722, BSV, Munich, Residenzmuseum, K.II.MeI 1, K.II.MeI 4.

The partial estate in the second list, which was transported to Munich after Maria Josepha's decisions, contained just eleven portraits of less famous relatives and the abovementioned Meissen porcelain collection of Wilhelmine Amalia. This also included a "dining set with three dishes above one another" and also "4 average-sized pots with lids with bowls, decorated blue with gold"¹³ (Fig. 7), but also the coffee and tea service with a purple ornamentation, which Augustus III had given as a gift. These items were given to the younger sister, Empress Maria Amalia in Munich.

I was able to establish that important Meissen pieces originate from the collection of imperial widow Wilhelmine Amalia, who was among the most important collectors of Meissen porcelain in the first half of the 18th century.

Based on the quoted archives, the theory that the porcelain collection in Munich was part of the comprehensive dowry of the Saxon Princess Maria Anna (1728–1797) can be disproven. In spite of this, I don't want to deprive you of this inventory. The documents on the dowry of the Saxon princess Maria Anna (1728–1797), who married Bavarian Prince Elector Max III Joseph (1745–1777), are preserved, but have not yet been published. The documents show what a princess in the mid-18th century received as a personal endowment. Please allow me to explain some of the circumstances of the wedding agreement.

Max III Joseph

After the wars between Bavaria and Austria, and the sudden death, Max III Joseph sought to reach an amicable agreement

with Maria Theresia. He renounced all claims to the throne and supported the imperial election of her husband, Francis of Tuscany-Lorraine. The 18-year old Bavarian prince elector now sought an appropriate match. He considered a double-linked connection to the Portuguese royal house in order to ease the financial strain on the Bavarian electoral house. However, Portugal was not interested in wedding negotiations. Thus, the early idea of a double-wedding of the children of the two Habsburg sisters in Bavaria and Saxony was entertained. In spite of its economic prosperity, Saxony was repeatedly afflicted by major wars. For example, the battle of Kesselsdorf Saxony lost against Prussia on December 15th 1745 cost one million Reichstaler war reparations and loss of prestige. In contrast, the Bavarian princely house had reconciled itself with Austria, and now had considerable military strength to defend itself against attacks.

Engagement gifts?

In June 1746, the engagement of the Bavarian Prince Elector Max III Joseph and Princess Maria Anna of Saxony and the Saxon Prince Elector Friedrich Christian and Princess Maria Antonia of Bavaria was ceremonially announced.

From this time on, contacts between the Polish Royal Court in Dresden and the Bavarian Court of Electors became more frequent, and consisted largely in sending gifts

or small favours. For example, the brides- and grooms-to-be sent each other portraits to get to know each other, like the preserved portrait of Maria Anna painted by Marie Maximilienne de Silvestre (1708–1797). The Princess holds the precious gift from the Prince Elector in her hand: The gold-framed miniature with his portrait.

Visits to Dresden and Meissen

Max III Joseph travelled to the court of Dresden in August 1746. The Saxon Court Calendar records the *“Arrival of His Majesty the Prince Elector Carl Maximilian of Bavaria in Dresden, on August 28th 1746”*. *“Incognito”* was added to this as a comment to prevent excessive state ceremony during his stay.

Visit to Meissen of the Bavarian Prince Elector

Just a few days later, on September 3rd 1746, Max III Joseph visited the famous porcelain manufactory in Meissen. He toured the workshops in the Albrechtsburg castle and drank from the *“Welcome”*, an oversized Meissen porcelain key. Afterwards, he sat down to dine. His visit to Meissen is also noted in the invoice book: *“In the Meissen porcelain factory, whither his Majesty the Prince Elector and his cortège came to visit on September 3rd, and even took a midday meal, his Majesty paid 100 ducats paid to Director Höroldt as a compliment.”*¹⁴

Thus, the Prince Elector met Höroldt, whose prized paintings decorated the wedding services of his father, shortly before the royal wedding.

Porcelain gifts for Max III Joseph

The Bavarian invoice books also note expenditures for the transport of substantial amounts of porcelain. These amounted to 230 Reichstaler, which were paid to coachman Gottlieb Tieftrunk for the transport of three large and ten small cases *“with enamelled local porcelain, whereby each was addressed separately”*. This was Meissen porcelain with which *“his majesty the King of Poland etc. honours her Majesty the Empress, his Highness the Prince Elector etc. and the privy ministers and cavaliers in Dresden”*.¹⁵ Unfortunately, the contents of the cases of porcelain were not listed in detail in the invoice files of Max III Joseph.

Augustus III often used Meissen porcelain as a fitting diplomatic gift. For example, on the weddings of the Saxon Princesses, he had a gift service delivered to his future sons-in-law, as is also documented for the weddings of Saxony to Naples-Sicily and France in 1738 and 1747. What exactly the Bavarian Prince Elector received as a porcelain gift is, as mentioned already, not recorded in the preserved written documents. However, if one examines the dating of the Munich

porcelain collection and the occasion of the gift from the King, the coffee and tea service decorated in gold and with naturalistic effaced flowers, which would also have been worthy as a high regal present in terms of its value, stands out (Fig. 8). The show-piece of the 25 part gold-plated coffee and tea service is the crane-shaped pot on three elevated rocaille feet. Along with the Höroldt tea set, this service is among the most precious porcelain pieces in the collection of the Court of Munich. It was also an ideal complement to a silver-plated court service of the house of the Princes Elector house, and a set of gold-plated Chinese porcelain dishes engraved with hunting scenes.

Wedding

In June 1747, Bavaria and Saxony celebrated the double marriage of the two houses of Prince Electors. The brides and grooms were wed in the presence of a high-ranking representative. Just a few days after the wedding ceremonies, the princesses travelled to their new husbands. Both ladies brought their endowments and dowries with them.

The inventory of Saxon Princess Maria Anna

On July 12th 1747, Maria Anna arrived in Munich as the married Princess Elector of Bavaria. The personal possessions she brought with her were documented in writing in the *“Inventory of her majesty Maria Anna, Princess Elector of Bavaria, born Pol. and Sax. Princess’s dowry, consisting of bridal jewellery, and other precious items, jewels, gold and silver, clothing, lace, accessoires and weaponry”*.¹⁶ The *“Jewellery”* section mentions the only porcelain in the inventory: *“A porcelain tabatiere decorated with diamonds”*.¹⁷ The comprehensive collection of hunting equipment, summarised under the headings *“Weapons”* and *“Pirschstutzen”*, is also striking. It shows the importance of hunts at the Saxon court.

Inventory of Maria Antonia

The dowry of Maria Antonia, born Princess of Bavaria and now Princess Elector of Saxony, was not acknowledged by Baron Hugo Wilhelm of Wetzel, the Bavarian emissary to the Saxon Court in Dresden, until May 20th 1748.¹⁸ The inventory divides the dowry *“brought here from Bavaria”* into twelve categories. Of these, the headings *“Specification of Jewellery”*, *“Gold and silver jewels, in the form of watches, tabatières, etuis, fans, etc.”*, *“Lace”*, *“Clothing”*, and *“Guns”* correspond to those of the Saxon Princess. The extensive dowry of the Wittelsbach Princess Maria Antonia was also divided into the categories *“Silver dishes, some of which are gold plated, and some are not.”*, *“White linen”*, *“All church ornaments and all items related to the chapel”*, *“Hand library”*, *“Medals, old Roman and modern gold, silver and copper coins”* and

Figure 8. Coffee pot probably from a gift delivered to the Bavarian Elector Max III Joseph in 1746. BSV, Munich, Residenzmuseum, K.II.MeI K.II.MeI 27.



"Musical equipment". The titles reflect the wide range of interests of the deeply religious and highly musical Princess Elector. The comprehensive endowment allowed her to continue to pursue her personal likings and interests. Her Meissen porcelain accessoires are listed under "Gold and silver jewels": "A tabatiere of Saxon porcelain bound in gold, on a pug dog", "A Saxon porcelain tabatiere bound in gold, containing a large portrait of Her Majesty the Queen" and "A rectangular white tabatiere made of Saxon porcelain bound in gold".¹⁹ Based on this general description, these tabatieres can no longer be identified in the Dresden porcelain collection. While the tabatiere with the portrait of her aunt and mother-in-law could have been a gift from the Saxon Court, the mention of the Meissen porcelain pieces in Maria Antonia's dowry remains unusual. After all, the Bavarian Princess was now moving into the Dresden Court as the married Saxon Princess Elector, where, as a member of the Saxon-Polish Prince Elector family, she had preferential access to the products of the famous Saxon porcelain manufactory.

However, the Bavarian Princess not only returned the abovementioned porcelain tabatieres to Saxony. Under the entry "Silver dishes, some of which are gold plated, and some are not"; after the materially more valuable silver and gold dishes, items from Meissen are listed: "A soup bowl with lid and matching saucer made of Saxon porcelain. Coloured figures are painted in gold on the white base. The plate is enclosed in a gold plated double ring on the underside."²⁰

Maria Antonia also brought three other pieces of Meissen porcelain to the Dresden Court: "A white Saxon porcelain statue, seated and holding an open book" and "Two girandoles, each with two lights, painted with flowers, whose foot

is made of gold-plated bronze, on which a white cock made of Saxon porcelain stands."²¹ While the abovementioned candlesticks with the cock are neither in Munich's museums nor in the Zwinger's porcelain collection, the inventory of the Bavarian National Museum contains a female figure reading. The figure depicts a nun in a black habit, reading an open book of psalms.

The last Meissen porcelain item in the inventory could also have been a crucifixion scene which is listed without mentioning the manufactory as "Another porcelain crucifix with the mother of God and Saint John" under the title of "All religious ornaments and other items related to chapels."²² This very probably refers to pieces from Meissen, as there are no products from other manufactories except East-Asian porcelain. Only the figure of a mourning Saint John has remained in the Munich porcelain collection, which definitely was part of a Meissen porcelain crucifixion scene. The ornamentation and the socket of the figurine suggest a date of origin around 1750.

Summary

The publication of the inventories not only allowed us to compare the dowry of a princess in the mid-18th century, but also allows us to conclude how the comprehensive endowments reflect the preferences of the court and the interests of the Princess. Thus, Maria Anna received precious jewellery in accordance with the wealth of Saxony, while the comprehensive hunting equipment reminds us of the passion of King August III for hunting, a passion surely shared by Maria Anna. Of course, the topic of hunting was also used as a basis for many porcelain statues and motifs. As explained, Maria Anna's inventory did not contain any Meissen porcelain – except for a tabatiere with diamonds. Of course, this can be explained by the fact that King Augustus III had already given porcelain gifts to the Bavarian Prince Elector on their engagement. However, it remains surprising that the Saxon Princess possessed no personal porcelain pieces other than a tabatiere.

On the other hand, the dowry list of the Bavarian Princess Maria Antonia proves that the Bavarian Court used Meissen porcelain not only as accessories, but also already – among those who owned some – as state dishes, room and altar decorations. With her personal collection of Meissen porcelain, Maria Antonia, who now moved to Saxony as the wife of the Saxon Prince Elector, demonstrated to the Royal Court in Dresden the esteem in which she held the famous porcelain products of the royal manufactory in Meissen.²³

Footnotes

- 1 Johann Gregorius Höroldt (1695–1775) und die Meissener Porzellanmalerei. Zur dreihundertsten Wiederkehr seines Geburtstages. Ausstellung Porzellansammlung, Staatliche Kunstsammlungen Dresden, hrsg. v. Ulrich Pietsch, Leipzig 1996, p.19.
- 2 See Edgar Bierende: Glanz und Pracht. Ostasiatisches Porzellan in den 'Reichen Zimmern' der Münchener Residenz, *Weltkunst* 7, 2002, p. 1097.
- 3 "2 Leichter samt fußgestellen von Bronze d'orée 200, jeder auf zween Kerzen gerichtet, deren Arm ein ligendes thier von Porcellain, welches einem hirschen gleicht, und worauf ein Chineser von Porcellain sizet, gleichsam umfangen". Inventory of the Munich Residence from 1769, Verwaltung der Bayerischen Schlösser Gärten und Seen, Bibliothek, fol. 17r.
- 4 On this, to date: Charles W. Ingrao: Empress Wilhelmine Amalia and the Pragmatic Sanction, *Mitteilungen des österreichischen Staatsarchivs* 34, 1981, S. 333–341 and *ibid.*: Kaiser Josef I. Der 'vergessene' Kaiser, Graz/Wien/Köln 1982.
- 5 Kaendler's own reports have been published by Ulrich Pietsch (Hrsg.): Die Arbeitsberichte des Meißener Modelleurs Johann Joachim Kaendler 1706–1775, Leipzig 2002.
- 6 See T. H. Clarke: 'Die Römische Bestellung' – Die Meißener Altar-Garnitur, die August III. dem Kardinal Annibale Albani im Jahre 1736 schenkte, *Keramos* 86, 1979, p. 3–52.
- 7 "7 St[ück]. Camin Aufsätze mit grün, gelb und pourpre Glasur und Japansche Figuren darin emailiert". Sächsisches Hauptstaatsarchiv Dresden (=SächsHStAD), Geheimes Kabinett, Loc. 521/02,

Porzellan Warenlager zu Dresden 1737.

- 8 See Rainer Rückert: *Biographische Daten der Meißener Manufakturisten des 18. Jahrhunderts*, München 1990, p. 140.
- 9 Daniela Antonin: Neue Erkenntnisse über die Meißener Porzellane der Kaiserinwitwe Wilhelmine Amalia (1673 - 1742): die Geschenke König Augusts III von Polen sowie weitere Porzellanbestellungen für seine Schwiegermutter in Wien, *Keramos*, 2007, 197, p. 69–76.
- 10 "Inventarium über die Hinterlassenschaft Ihre Kayserlichen auch Zu Ungarn und Böhmen Königlichen: M[aj]es[t]ät: Frauen frauen Wilhelminae Amaliae". The convent was founded by the deeply religious monarch. Sächsisches Hauptstaatsarchiv Dresden[=SächsHStA], Loc. 366/6, Acta der verwitbt gewesenen Römischen Kaiserin Amalia Wilhelmina, 1742, fol. 246r–280r.
- 11 "Ein grünlich geschmolzter ganzer NachtZeug, jedes Stück mit dem kayserl. Adler gezeichnet, bestehend in 22 gedeckten Schachteln 2. Leuchtern 1. Bürste. 1. Nadel Polster 1. Spiegel, [...] 1 Figur in form eines Gießbeckens sammt Lavoir". SächsHStA Dresden, Loc. 366/6, Acta der verwitbt gewesenen Römischen Kaiserin Amalia Wilhelmina, 1742, fol. 256v–257r.
- 12 SächsHStA Dresden, Geheimes Kabinett, Loc. 366/06, f.397r–426v.
- 13 See footnote above.
- 14 "In die Porcellain=fabrica zu Meiss[e]n, alwohin Sich Ihre Churfürstliche:D[u]r[ch]laucht: Unser genedigster Herr u[n]d mit dero Suite den 3t 7bris erhoben, und selben zu beaugenscheinigen, daselbst über Mittag gespeiset, haben höchstgedacht dieselbe als eine Verehrung angeschafft, und an den Directorem Herold durch mich zahlen lassen 100 Ducaten [...]. Geheimes Hausarchiv München, Korrespondenzakten 790/I, fol. 19r.
- 15 "Ihro May[es]t[ät]: der König von Pollen pp an Ihro May[es]t[ät]. Kayhzerin pp Ihro Churf[ür]stliche:D[u]r[ch]laucht: pp dan an die g[e]h[e]imn herr[e]n Ministros und Cavaliers zu Dresden verehret." *Ibid.*, fol. 14v.
- 16 SächsHStA Dresden, OU 14884, Inventarium über der Durchleuchtigsten Fürstin ... Maria Anna, Churfürstin von Bayern, ... mitgebrachten Braut=Geschmuck, 1747.
- 17 *Ibid.*, No 29.
- 18 SächsHStA Dresden, OU 14888, Inventarium über der Durchleuchtigsten Fürstin und Frauen ... Maria Antonia, 1748.
- 19 *Ibid.*, fol. 5v–6r.
- 20 "Eine Suppen=Schaalen mit Deckel, nebst dem dazu gehörigen Untersatz=Teller; von Sächs. Porcellaine, der Grund weiß mit bunten Figuren darein gemahlen, starck vergoldt, die Schaalen und der Deckel inwendig von Silber doppelt vergoldt ausgefütert, und der Teller unten mit einem Silber doppelt vergoldten Reif eingefasst" . *Ibid.*, fol. 9v.
- 21 "Eine Statua von Sächs.weißem Porcellaine sitzend und ein offenes Buch in der Hand haltend" sowie "Zwey Girandoles, jeder Zu Zwey Lichtern, emailirt mit Blumen; das Piedestal von Bronze Surdoré, worauf bey einem jeden ein weißer Hahn von Sächs. Porcellaine stehet". *Ibid.*, No. 28, fol. 10v und No. 41, fol. 11v.
- 22 "Ein anderes Crucifix von Porcellaine, wie auch die Mutter Gottes und St. Joannes" under the title of "sämtlichen Kirchen-Ornat, und allen übrigen zur Capell gehörigen Sachen". *Ibid.*, No. 5, fol. 15v.
- 23 I thank Dr. Sabine Heym and Sabine Weis, Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen (Munich), Dr. Renate Eikemann and Katharina Hantschmann, Bayerisches Nationalmuseum (Munich) for providing me with photographs. With thanks to Julia Weber (Munich) and Jessica Keating (Chicago) for their kind support.