

# The Garden Room from Schloss Seehof and Its Furnishings

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A PROMINENT PLACE IN THE NEW GALLERIES devoted to Central European decorative arts and sculpture at the Metropolitan Museum is occupied by a remarkable set of eighteenth-century furniture (Figure 1). The two corner settees, the pair of armchairs, the four side chairs, and the two wall brackets were part of the Lesley and Emma Sheaffer Collection, bequeathed to the Museum in 1973. It was known at the time that these pieces came from Schloss Seehof, near Bamberg in Franconia, but only recently have they been identified as having been in the garden room of its Franckenstein Pavilion.<sup>1</sup>

With its four monumental domed corner towers, Schloss Seehof, also known as Marquardsburg, was built during the late seventeenth century as the country seat of Prince Bishop Marquard Sebastian Schenk von Stauffenberg (1644–93) (Figure 2).<sup>2</sup> It is believed that the Italian architect Antonio Petrini (1624/25–1701) was responsible for the design and construction of the castle.<sup>3</sup> The interior decoration and furnishing of Schloss Seehof, the layout of its gardens, and the construction of secondary buildings were carried out by the successive prince bishops of Bamberg, in whose possession the estate remained until the secularization of 1802.<sup>4</sup>

The Franckenstein Pavilion as well as the gardener's house, at the east and the west ends of the greenhouses respectively, were built under Johann Philipp Anton von Franckenstein, prince bishop from 1746 to 1753. The pavilion was demolished between 1867 and 1870, but a 1752 design for it by the Bamberg architect Johann Jakob Michael Küchel (1703–69) has survived (see Figure 2 in the article by Burkard von Roda, which follows this one).<sup>5</sup> In May 1753 the

well-known architect Balthasar Neumann (1687–1753) proposed some changes in the design, and construction probably started later that year.<sup>6</sup> The gardener's house, built in 1752, is very similar to Küchel's design and gives a good idea of the Franckenstein Pavilion's architecture (Figure 3).

The pavilion, also called the Franckenstein Schlösschen, was intended to contain a small apartment for the prince bishop.<sup>7</sup> Prince Bishop von Franckenstein, however, did not see the garden pavilion's completion, as he died in 1753. His successor, Franz Konrad von Stadion (1679–1757), was already seventy-four years old at the time of his election to the bishopric and seems not to have had any interest in the decoration of the castle and its gardens or in the completion of the Franckenstein Pavilion. In 1757 this situation changed dramatically, when Adam Friedrich von Seinsheim (1708–79), the prince bishop of Würzburg, was elected prince bishop of Bamberg (Figure 4).

One of the most powerful prince bishops of South Germany, Seinsheim divided his time between the two official residences at Würzburg and Bamberg and his three summer castles, Veitshöchheim, Werneck, and Seehof. Preferring the country to the city, he spent about three months a year at Seehof, where he could enjoy hunting and walking. Fond of gardens, he did much to embellish the castle and especially the park, where a maze, a theater, a cascade with grotto, and trelliswork arcades, as well as an extensive network of water pipes for fountains, were constructed.

In 1760 Ferdinand Tietz (1708–77), who had worked for Prince Bishop von Franckenstein but left

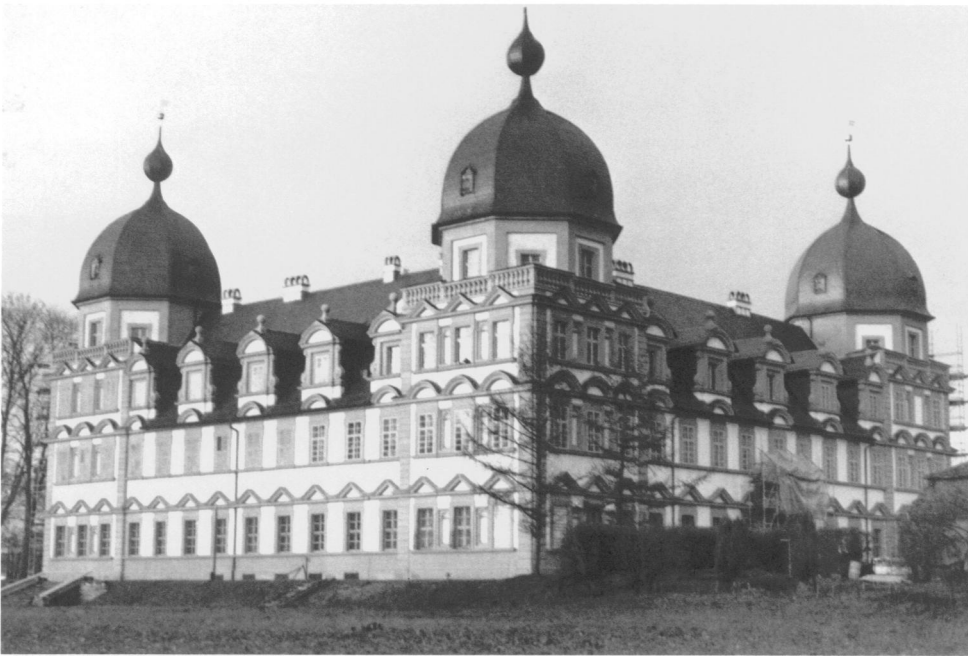
Bamberg after his death, was called back to Seehof as court sculptor. Under Seinsheim's patronage Tietz executed many stone figures, groups, and vases—in all more than four hundred pieces of sculpture.<sup>8</sup> Seinsheim ordered work resumed on the Franckenstein Pavilion in 1761 and decided to have its main rooms, the so-called *Saal* and the *Audienz-zimmer*, decorated with frescoes and stuccowork. He gave his Würzburg court painter, Franz Anton Ermeltraut, precise instructions for the decoration of these rooms.<sup>9</sup> The *Fürstliche Audienz-zimmer* ("princely audience chamber") was to be painted as a garden room with trelliswork and flowers and finished with a small ceiling painting ("um und um als ein Perso obenherum mit Blumen gehänckt, und in der Decken ein

kleiner Plavone";<sup>10</sup> see discussion in von Roda). Ermeltraut was to receive 250 gulden for this work. The stucco was executed by Michael Krieger and Friedrich Manger and was finished in the fall of 1761.<sup>11</sup> The painting took much longer, primarily because of Ermeltraut's frequent illnesses.<sup>12</sup> Moreover, occasional disputes between the painter and the bishop about payments also delayed the completion of the project.<sup>13</sup> The Seven Years' War was straining Seinsheim's already limited funds,<sup>14</sup> and in December 1762 he put a halt to the painting and gilding of the windows and doors in the Franckenstein Pavilion.<sup>15</sup>

This fact led Margarete Kämpf to question whether the planned decorations of the audience chamber were ever executed at all.<sup>16</sup> Archival sources, including inventories, indicate that work on the garden room was resumed and completed sometime later in the decade.

1. View of the Seehof furniture in the galleries of Central European decorative arts and sculpture at The Metropolitan Museum of Art





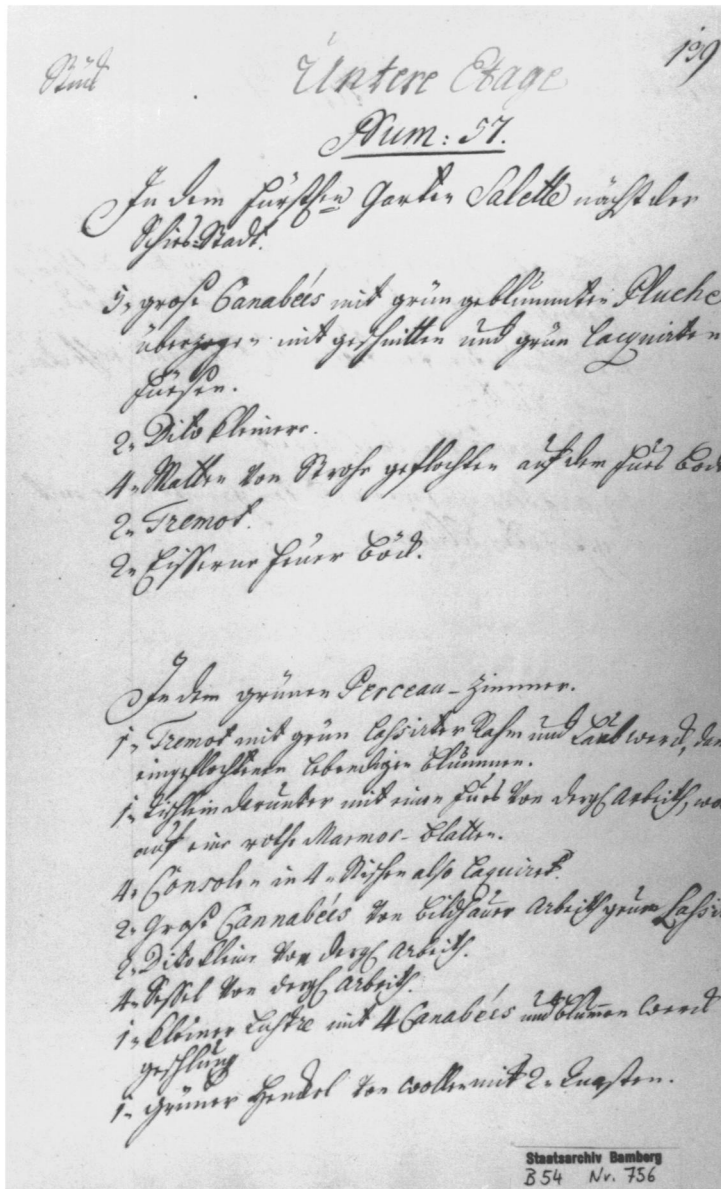
2. Schloss Seehof, north of Bamberg, late 17th century, attributed to Antonio Petrini (1624/25–1701) (photo: author, 1989)



3. Gardener's house in the park of Schloss Seehof, 1752, built by J. J. M. Küchel (photo: Sowieja, Bayerisches Landesamt für Denkmalpflege, Munich, 1976)

4. Nicolaus Treu, *Portrait of Adam Friedrich von Seinsheim in the Garden of Seehof*, German, 1761. Oil on canvas, 99 $\frac{3}{16}$  × 70 $\frac{1}{2}$  in. (252 × 179 cm). Collection of Zdenko Freiherr vom Hoenning O'Carroll, Schloss Sünching (photo: Zwicker-Berberich, Würzburg)





5. Page 139 of the 1774 inventory describing the furnishings in the *grünen Perceau-zimmer*. Staatsarchiv Bamberg, Rep. B54, no. 756, fol. 139 (photo: Staatsarchiv Bamberg)

Especially important is the 1774 inventory of Schloss Seehof, which included furnishings and paintings in the Franckenstein Pavilion.<sup>17</sup> The second room in the pavilion was referred to in the inventory as the *grünes Perceau-zimmer* ("green trelliswork

chamber"), not only indicating that the decoration by Ermeltraut was indeed carried out but also giving clues to the location of the room (Figure 5).

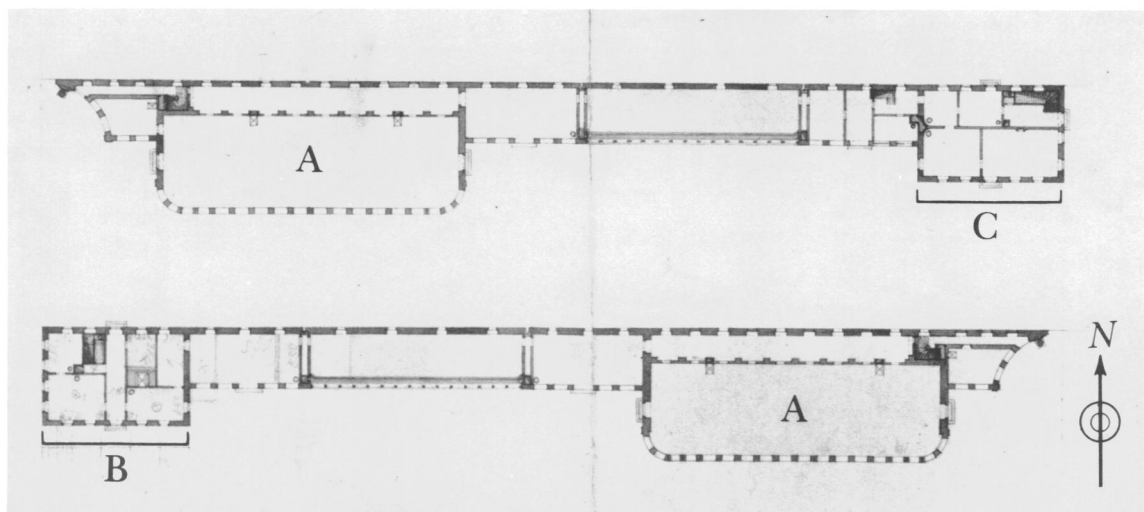
In an undated plan of the entire complex of orangery buildings, greenhouses, the gardener's house, and the Franckenstein Pavilion—possibly incorporating Neumann's suggested alterations—the pavilion has, in addition to the entrance, only one other door in the main room, called *Saalet* by Küchel (Figure 6).<sup>18</sup> This door connected the two front rooms so that the garden room could only have been to the left of the entrance, the *Wohn und Spielzimmer* in Küchel's design. In 1774 the room had the following furnishings:

- 1 Tremot mit grün lassirter Rahm und Laubwerck, dann eingeflochtenen lebendigen blummen [a pier glass with green-glazed frame and foliage, interlaced with lively flowers].
- 1 Tischlein darunter mit einen fues von dergl Arbeith, worauf eine rothe Marmor-blatten [a small table under it with a support of similar work, and a red marble top].
- 4 Consolen in 4 Nischen also laquiert [four brackets in four niches, lacquered as well].
- 2 grose Cannabées von bildhauer Arbeith grün Lassirt [two large settees, carved, glazed green].
- 2 Ditto kleine von dergl Arbeith [two ditto small ones, similarly carved].
- 4 Sessel von dergl Arbeith [four chairs, similarly carved].
- 1 kleiner Lustre mit 4 Canabées und blumen werck geschlungen [a small chandelier with four branches, interlaced with flowers].
- 1 grüner Henckel von wollen mit 2 Quasten [a green woolen bell cord with two tassels].

This description indicates that the Metropolitan Museum's furniture was in the garden room at that time and that the Museum's pair of wall brackets was originally part of a set of four.

Another inventory, drawn up at the time of the secularization in 1802, noted some changes in the furnishing of the room.<sup>19</sup> The red marble tabletop, for instance, had been replaced by one of white marble. The listing of four large green-lacquered settees, instead of two, must have been an error, as the following inventory of 1817/1818 again mentions only one pair of settees.<sup>20</sup> They were at that time described as *grün angestrichen, mit Laubwerck* ("painted green, with foliage"). The chairs and settees were fitted with pillows of green *plösch* (silk velvet). No longer listed are the pier glass and its table, the wall





6. Plan of the orangery (A), gardener's house (B), and Franckenstein Pavilion (C), ca. 1755. Archive at Schloss Seehof (photo: Sowieja, Bayerische Landsamt für Denkmalpflege, Munich)

brackets, and the bell cord. The small chandelier was said to be of metal (*Blech*).

The more detailed inventory of 1820/1821 contains additional information about the garden room. Its painted walls, ceiling, and doors, as well as green-painted window frames, were described for the first time.<sup>21</sup> The inventory also mentions that the room had a parquet floor and no stove, as the room was *nicht Heitzbar* ("not heatable"). The seating furniture and the small metal chandelier remained the only furnishings.

The last inventory, dated 1829, described the two settees as standing in two corners of the room and the two armchairs as "fastened" in the other corners.<sup>22</sup> The pillows of the entire set, made of horsehair and still covered with green *plüsch*, were kept at that time in the main castle.<sup>23</sup> The chandelier was described as small, made of metal, and decorated with foliage. What is new is the green-lacquered pier table, with its support shaped like a tree and fitted with a marble top. The missing mirror was said to have been recently sent to Munich along with several others.<sup>24</sup>

The pier table and, presumably, the mirror, documented as being in the garden room in 1774 and 1802, were executed by the *Hofschreiner* Nicolaus Bauer.<sup>25</sup> In 1761 Bauer had provided a model for a

pier table for the audience chamber "in dem Seehofer Haus," the Franckenstein Pavilion.<sup>26</sup> It was possibly based on Ermeltraut's design and was probably made of wood (see Figure 3 in von Roda). After examining the model, Seinsheim told the cabinetmaker to execute the work on the mirror with greater delicacy and to carve the flowers, especially on the table, in a less compact manner so that the work could be kept light in feeling. Although the mirror was referred to in the document, no model was specifically mentioned. Bauer was to receive 24 Franconian gulden for the carving of the table support. For the gilding of the table and the mirror frame, Georg Müller, the gilder, was to be paid 40 Franconian gulden. It is, therefore, not clear whether Bauer was to execute both pieces at this time or whether the mirror had already been made but lacked the gilding.

Interesting are the precise instructions given by Seinsheim to the two craftsmen about the finishing of both pieces. The carved decorations of the table and mirror were to be retouched (*nachhelfen*) by Bauer when a primary coating had been applied. The pieces were then to be gilded and Müller was asked to supply a choice of three different samples of gilding.<sup>27</sup> The prince bishop chose to have the pieces gilded and then covered with a green glaze. The flowers were to be painted like porcelain, in bright colors, and then a durable varnish was to be applied. The pier glass and its table are also described as having been finished in this manner in the 1774 inventory.

7. Stove, German, 1750–51, possibly by Johann Bernhard Dober from Dresden. Tin-enamelled earthenware, iron firebox, limestone legs, 119 × 30 × 22½ in. (302.3 × 76.2 × 57.2 cm). Originally at Schloss Seehof. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1959, 59.88



In his report of September 10, 1762, to the prince bishop, the *Oberstallmeister* ("chief equerry") mentioned a small model for a stove, commissioned from a young potter from Hollfeld, for the *Perso* or *Audienz-zimmer*.<sup>28</sup> The work of this craftsman, who had lived abroad, was said to surpass in quality the stoves made in Dresden. Quite appropriately for a garden room and corresponding with a representation of spring on the ceiling, the stove was to depict a figure of Flora executed in bright colors. This model, and the stove itself, may, in fact, have never been made; in his reply a week later, Seinsheim stated that although he was very eager to receive the model, he had seen no sign of it.<sup>29</sup> Nothing more was written about this project, and it is possible that it was abandoned in favor of the settees and armchairs, which, by occupying the four corners of the room, left no suitable wall space for a stove. Moreover, the 1820/1821 inventory specifically states that the garden room could not be heated. It is, therefore, highly unlikely that the small faience stove decorated with gilt dragons, originally at Seehof and since 1955 at the Museum (Figure 7), was ever used in the garden room of the Franckenstein Pavilion as has been suggested.<sup>30</sup>

Nothing is known about the present location of the small metal chandelier described in the various inventories. The Museum's large chandelier of painted iron (Figure 8), with eight branches and decorated with flowers of soft-paste porcelain, is mistakenly thought to have come from the Franckenstein Pavilion.<sup>31</sup> Inventory documents allow us to ascertain that it was originally in the audience chamber of the main castle until it was moved to the dining room of the von Zandt family, owners of Seehof from 1842 until 1951 (see Figure 15).<sup>32</sup>

Fortunately, the Museum's set of seat furniture as well as the two wall brackets give us some idea of the former splendor of the garden room and its original furnishings. The two settees, two armchairs, and four side chairs, with their serpentine gilded frames consisting of large C- and other scrolls, have open-work aprons decorated with polychrome flowers and foliage (Figures 9–11). They are supported on slightly curved legs carved with reeds and rest on bun feet that are partly covered by foliage. Most remarkable and in total harmony with their original setting are the off-white studded trelliswork and the carved, gilt, and painted foliage on the inner backs of



8. Eight-light chandelier, German with French porcelain flowers, ca. 1767–70. Painted iron, gilt-bronze and soft-paste (Vincennes?) porcelain, H. 45½ in., Diam. 32 in. (H. 115.6 cm, Diam. 81.3 cm). The chandelier, formerly in the audience chamber at Schloss Seehof, was originally decorated with more flowers. The Metropolitan Museum of Art, The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973, 1974.356.150

all eight pieces and on the outer backs of the side chairs. The outer backs of the settees and armchairs were left unfinished and have the number 56B painted on them in eighteenth-century script (Figure 12).<sup>33</sup> In contrast to the side chairs, which could be seen in the round, the settees and armchairs were placed against the wall or in corners. In fact, it will be recalled that the 1829 inventory describes the settees as standing and the armchairs as fastened in the corners of the room; the holes on the backs of these chairs attest to this installation. The strange gaps on

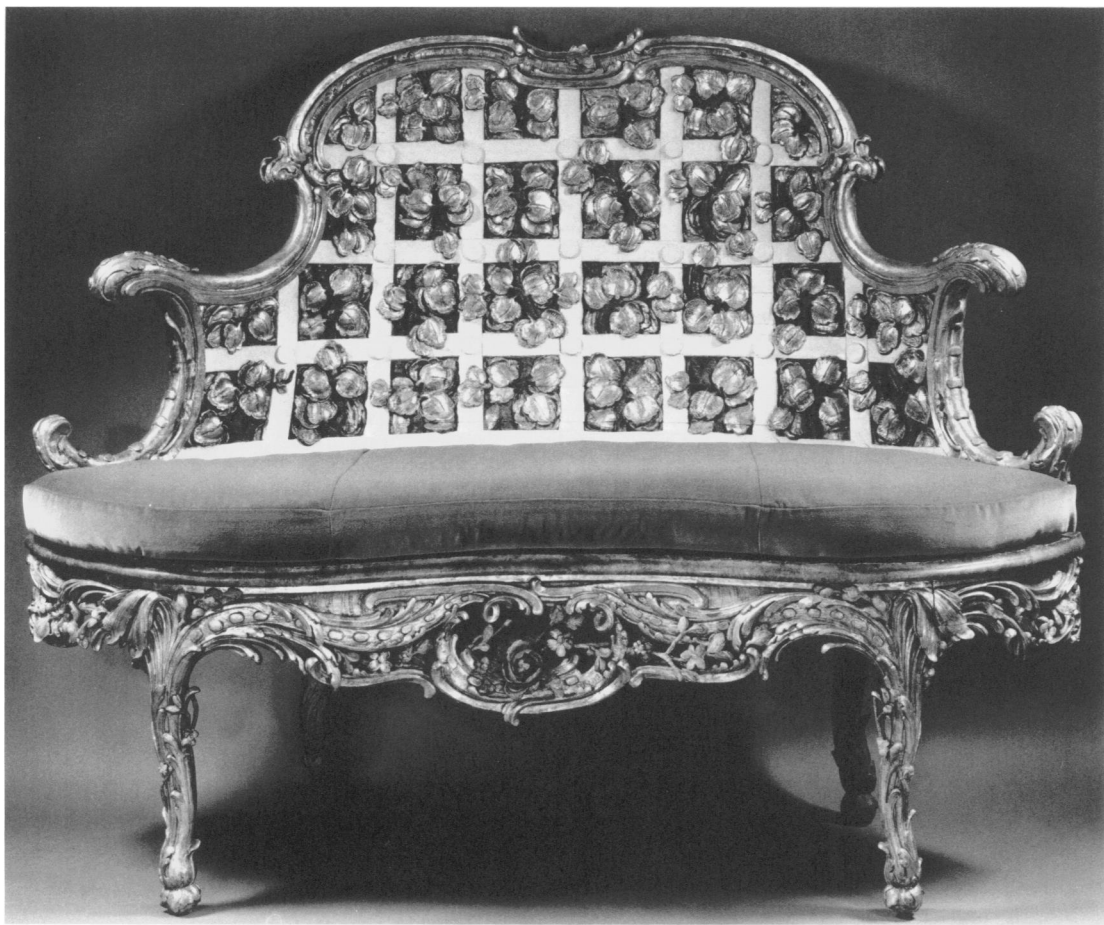
the backs of the settees indicate that they were once also secured to the walls.

Traces of green-colored glaze, so-called *Lüsterfarben*, are found on the seat furniture, revealing that a layer of green glaze was originally applied over the gilding. This glaze was probably similar to the finish Seinsheim chose for the pier glass and table in the same room. It also corresponds to the various inventory descriptions listing the seat furniture as being *grün lassirt*, *grün lackirt*, and *grün angestrichen*. The furniture must have retained its colored glaze until well into the present century, as it was so described by Wilhelm Schonath in 1956.<sup>34</sup>

The individually asymmetrical gilt and polychrome wall brackets are each other's mirror image (Figures 13, 14). Fitted with a shaped shelf, they are carved with a combination of C-scrolls, foliage, and floral trails terminating at the bottom in pendant clusters of leaves, flowers, and berries. The slightly concave shape of the backs is explained in the 1774 inventory, which listed the four brackets as hanging in niches. The reference here is possibly to rounded corners rather than proper niches, so that the brackets were placed above the settees and armchairs in the corners. The brackets also show traces of *Lüsterfarben*.

The set of furniture was brought to the main castle presumably at the time of the demolition of the Franckenstein Pavilion and, along with the large chandelier, was used in the dining room of the von Zandt family. Photographs made at the turn of the century and around 1930–40 show the seat furniture, supplied with cut-velvet pillows, and two of the wall brackets in the former anteroom between the white hall (*Weisse Saal*) and the audience chamber (Figures 15–17). These photographs reveal large carved flowers flanking the central outward curving motif of the top rail on both settees and armchairs, which have since disappeared.<sup>35</sup> Interesting are the vase-shaped carvings barely visible on top of the brackets (Figures 15, 16). It is believed that the missing pair of brackets and tops were used for the construction of the center table, also visible in the same pictures.<sup>36</sup>

In 1956, the suite of seat furniture, two brackets with their tops, as well as the table, were offered by the von Hessberg family, Seehof's last private owners, to a Munich dealer. The dealer, Fischer-Böhler, sold the chairs, settees, and the table in the same year to Mrs. Emma Sheaffer for use in her New York apartment. Two years later the wall brackets were also



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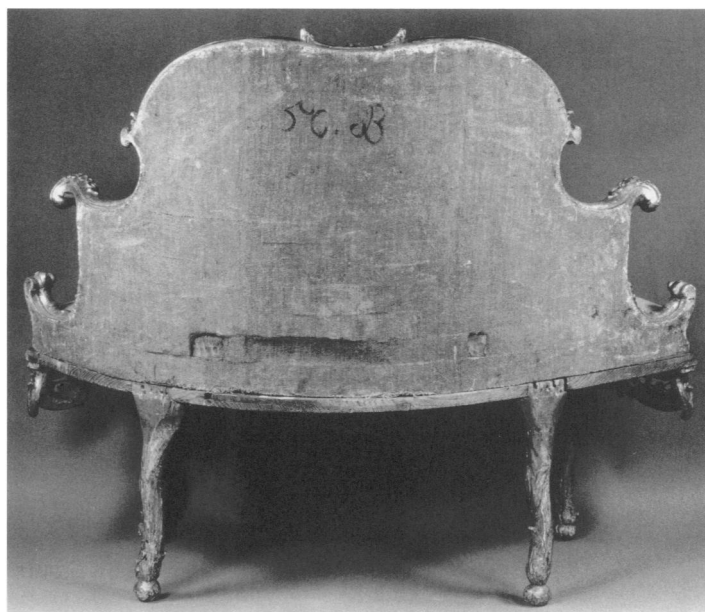


9. Settee, one of a pair, German, ca. 1763–64. Painted and gilded lindenwood, 43 × 54½ × 25¼ in. (109.2 × 138.4 × 64.1 cm). Made for the garden room in the Franckenstein Pavilion. The Metropolitan Museum of Art, The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973, 1974.356.120

10. Armchair, one of a pair, German, ca. 1763–64. Painted and gilded lindenwood, 44 × 26 × 21 in. (111.8 × 66 × 53.3 cm). Made for the garden room in the Franckenstein Pavilion. The Metropolitan Museum of Art, The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973, 1974.356.119

11. Side chair, one of a set of four, German, ca. 1763–64. Painted and gilded lindenwood, 39½ × 19¼ × 17½ in. (100.3 × 48.9 × 44.5 cm). Made for the garden room in the Franckenstein Pavilion. The Metropolitan Museum of Art, The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973, 1974.356.116

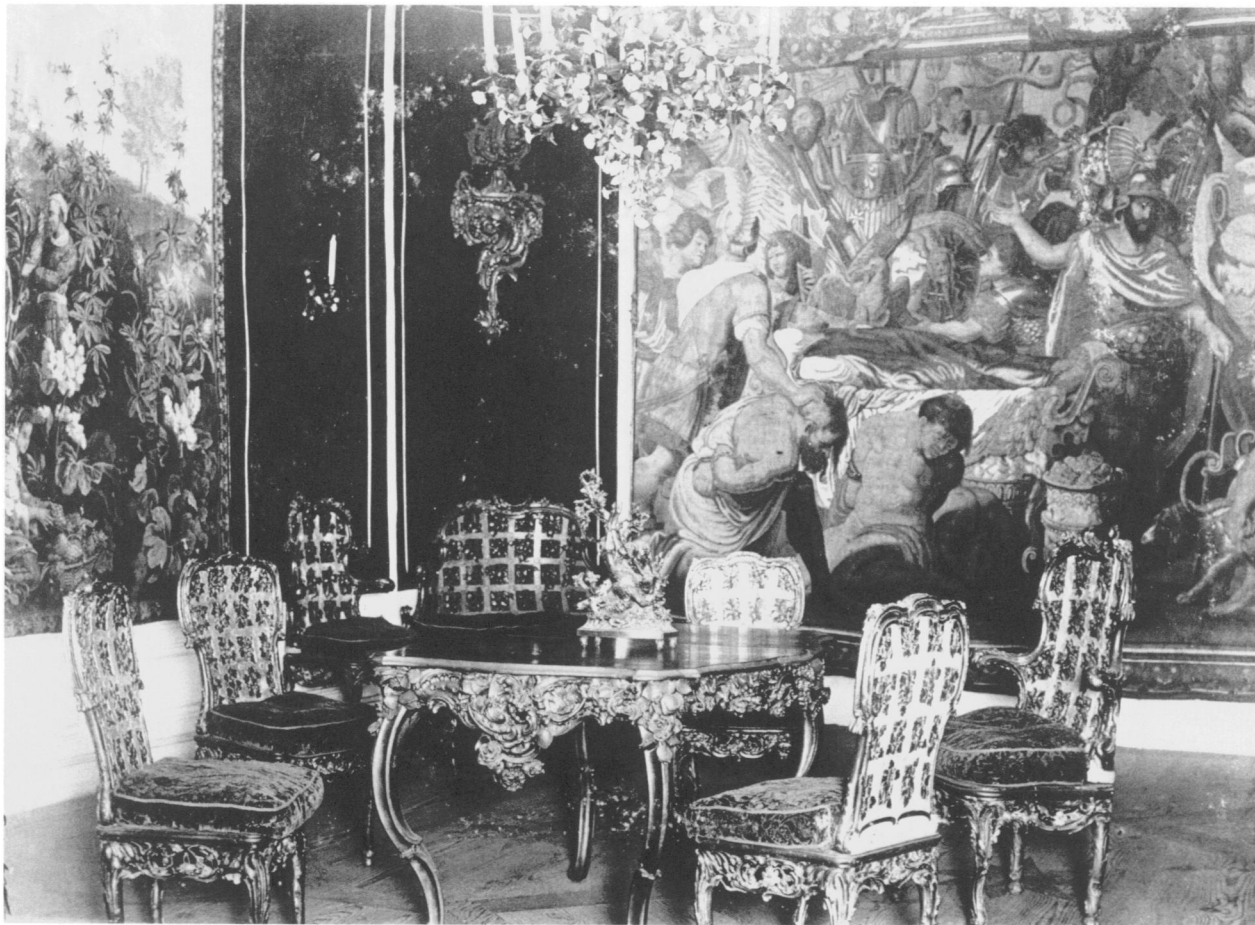
12. Detail of Figure 9, inv. no. 56B



13, 14. Pair of wall brackets, German, ca. 1763–64. Painted and gilded lindenwood, 29 × 20 × 6¼ in. (73.7 × 50.8 × 15.9 cm). Two of the four wall brackets originally made for the garden room in the Franckenstein Pavilion. The Metropolitan Museum of Art, The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973, 1974.356.123, 124







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15. Interior of the dining room of the von Zandt family (former anteroom) at Schloss Seehof, ca. 1890–1900. Munich, Bayerisches Landesamt für Denkmalpflege

16. Dining room of the von Zandt family (former anteroom) at Schloss Seehof, ca. 1930–40. Munich, Bayerisches Landesamt für Denkmalpflege (photo: Fotoatelier Gundermann, Würzburg)

17. Armchair in the dining room of the von Zandt family at Schloss Seehof, 1946 (photo: Bildarchiv Foto Marburg)

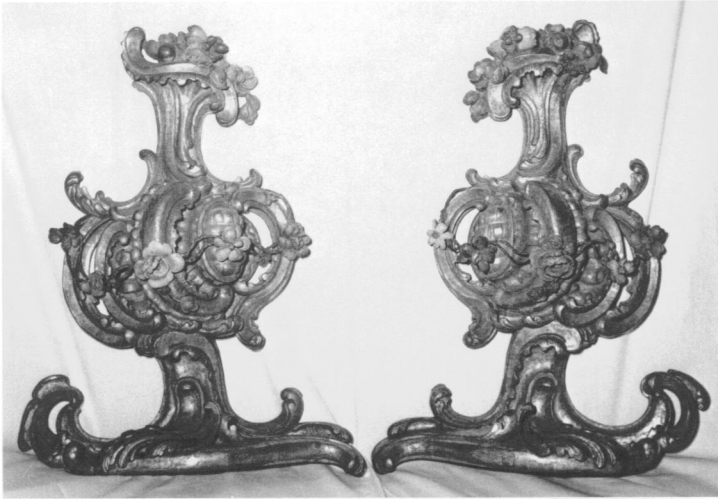
18. Table, German, late 19th or early 20th century with 18th-century carvings. Carved, painted, and gilded lindenwood, oak top, 32 × 57½ × 43 in. (81.2 × 146 × 109.2 cm). Presumably made for the dining room of the von Zandt family at Schloss Seehof to match the seat furniture. The Metropolitan Museum of Art, The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973, 1974.356.122



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19. Pair of vase-shaped carvings, German, ca. 1763–64. Painted and gilded lindenwood,  $24\frac{13}{16} \times 18\frac{7}{8} \times 6\frac{5}{16}$  in. ( $63 \times 48 \times 16$  cm). Two carvings (originally four) for the tops of the wall brackets in the garden room of the Franckenstein Pavilion. Residenz Würzburg, Inv. no. Ver. 1, 2 (photo: Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen, Munich)

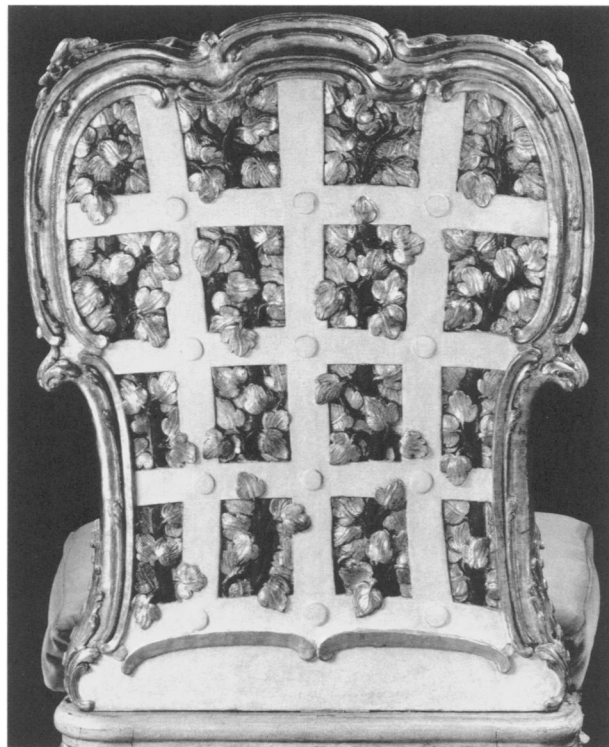
20. Settee, one of a pair, German, ca. 1763–64. Painted and gilded lindenwood, covered in painted silk,  $43 \times 54\frac{1}{2} \times 25\frac{1}{4}$  in. ( $109.2 \times 138.4 \times 64.1$  cm). The Metropolitan Museum of Art, The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973, 1974.356.121



acquired by Mrs. Sheaffer. Their tops had been previously purchased by the Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen, and they are still in its collection today (Figure 19).<sup>37</sup>

At the time of purchase, the set of furniture was covered, presumably by the dealer, with eighteenth-century painted Chinese silk (Figure 20). Only the trelliswork carving on the outer sides of the side chairs was left exposed (Figure 21). Since its purchase by Mrs. Sheaffer, the seat furniture with its Chinese silk upholstery has been illustrated and described in several publications, and the chairs came to the Museum in that condition in 1973.<sup>38</sup> It was, therefore, an exciting surprise when the original trelliswork carving was recently rediscovered.

Since no other documents pertaining to this set of furniture other than the inventories cited here are known, it is interesting to note the attribution, date, and provenance provided by the Munich dealer in 1956. Fischer-Böhler stated that these pieces were made by the Würzburg artist Johann Köhler in about 1765 and that they were presented by the margrave of Bayreuth to Prince Bishop von Seinsheim for the Franckenstein Pavilion.<sup>39</sup> The information about the maker must have derived from the studies by Heinrich Kreisel, who, not very convincingly, ascribed a similar corner settee in the Würzburg Residenz to Johann Köhler (Figure 22). In 1764 the otherwise unknown sculptor Köhler received 82 gulden 10 kreuzer “für unterschiedlich in das in der hochf. Residenz neue eingerichtete Zimmer verfertigte Bildhauerarbeit” (for sculptural work/carving executed in the newly furnished chamber in the princely residence).<sup>40</sup> On the basis of certain similarities Kreisel attributed the Museum’s set to Köhler as well and dated it 1766.<sup>41</sup> Since it is true that Seinsheim was prince bishop in both cities, it would not have been unusual for craftsmen from Würzburg to work for him in Bamberg as well. The court painter, Franz Anton Ermeltraut, for instance, was employed at the Würzburg Residenz, at Veitshöchheim, and at Seehof. However, there is no trace of Köhler’s presence at Seehof. Neither is there any evidence that the sculptor Ferdinand Tietz supplied the design for, or participated in the carving of this extraordinary set, as has been suggested.<sup>42</sup> The only furniture Tietz is known to have executed during his stay at Seehof and Veitshöchheim is a number of stone tables and benches for the gardens.<sup>43</sup>



21. Back view of side chair in Figure 11

It is most likely that this furniture, described in the 1774 inventory as “von bildhauer Arbeit,” was indeed made by one or more sculptors or master carvers, as it seems that more than one person was responsible for the carved decoration.<sup>44</sup> The foliage of the side chairs is different—finer and in lower relief than the bold, more sculptural abundance of overlapping leaves with curved tips found on the settees.

The involvement of a cabinetmaker should not be ruled out, since contemporary documents show that collaboration between sculptors and cabinetmakers occurred regularly.<sup>45</sup> Although the cabinetmaker Nicolaus Bauer is known to have provided the carved pier table and possibly also the mirror for the garden room in 1761, this does not necessarily imply that he was among the craftsmen responsible for the rest of the furniture. Considered part of the wall decoration, pier glasses and their tables were specially designed to fit the pier in a particular room; additional furniture was usually ordered separately.

A major reason for the absence of references to this garden-room furniture in the Seehof records



could be that Seinsheim settled the accounts in Würzburg.<sup>46</sup> Another may be that it was indeed a gift to the prince bishop, perhaps from the Bayreuth margravine as Fischer-Böhler stated. Sophie Caroline von Braunschweig-Wolfenbüttel (1737–1817), widow of the Bayreuth margrave Friedrich von Brandenburg-Bayreuth (1711–63), is known to have visited Seinsheim regularly in Würzburg and also at Seehof.<sup>47</sup> Pieces of furniture were occasionally exchanged; Seinsheim sent the margravine a small writing table in 1771 and he received a firescreen in return.<sup>48</sup> A complete set of furniture would have been a rather large gift and would probably be mentioned by Seinsheim in his correspondence with his brother in Munich, Joseph Franz (1707–87). Not all the letters, however, have been preserved.<sup>49</sup>

In favor of a Bayreuth provenance is the florid style of the pieces; the Rococo furniture of Bayreuth was characterized by unrestricted use of naturalistic

motifs such as foliage, flowers, reeds, and birds. For example, one of the rooms at the Neues Schloss in Bayreuth was furnished with a settee *confidante*, its gilt frame decorated with brightly colored flowers. Another room in the same palace had four chairs with yellow frames carved with green foliage.<sup>50</sup> There was also a preference in Bayreuth for naturalism in interiors. Several rooms in the Neues Schloss were, before 1760, already decorated as garden rooms or treillage cabinets in imitation of latticework pavilions, the first examples of their kind in Germany.<sup>51</sup> (See discussion in von Roda.) In fact, it is possible that the idea of executing such a garden room in the Franckenstein Pavilion came from Bayreuth. However, inventory descriptions of one of these rooms, the so-called *Spalier-zimmer* at the Bayreuth palace, show that it was furnished in 1785 with upholstered furniture and did not have the decorative unity of the Franckenstein garden room at that time (Figure 23).<sup>52</sup>

Because the Museum's furniture was in such perfect harmony with its original setting, it was most likely ordered for the room rather than having been a gift. Seinsheim's attention to the most minute details of Seehof's embellishment also favors this argument.<sup>53</sup> The Museum's pieces are unique; except for

22. Settee, German, ca. 1760. Painted and gilded wood, covered in tapestry, 49 $\frac{9}{16}$  × 57 $\frac{1}{2}$  × 22 $\frac{1}{16}$  in. (126 × 146 × 56 cm). Residenz Würzburg, inv. no. M465 (photo: Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen, Munich)





the Würzburg settee, no other pieces known today bear the slightest resemblance to the garden-room set. Its unusual nature and the absence of archival documents make it impossible to attribute the set to specific artists. Among the possible makers of these pieces one should perhaps consider the two Bamberg sculptors Bonaventura Joseph Mutschele (1728–80/82) and his younger brother Franz Martin (1733–1804). The two brothers were familiar with work executed in Bayreuth, and their pieces were often decorated with flowers and floral festoons. Although they do not seem to have worked in Würzburg, Seehof documents do indicate that Franz Martin received a number of commissions from Seinsheim.<sup>54</sup>

Both the garden-room furniture and the Würzburg settee bear some resemblance to the engravings of the sculptor Johann Martin Hoppenhaupt (1709–ca. 1755). His Rococo furniture designs frequently incorporate naturalistic motifs, combined with curved and sometimes asymmetrical outlines. Among Hoppenhaupt's designs for interiors is a garden room showing a close unity between the decoration of the wall and the furniture.<sup>55</sup>

More restrained than the exuberant settee of about 1760 in the Würzburg Residenz, the Museum's pieces were probably executed somewhat later. They must have been made during the period between 1761, when the interior decoration of the garden room was started, and 1774, when the pieces were described in situ. As a model for a stove was discussed in September 1762, the set of furniture could only have been ordered after that time.

The Franckenstein Pavilion was finished or near completion in 1764, when it was praised in a poem by members of the Society of Jesus.<sup>56</sup> Seinsheim probably visited his Schösschen in May 1765, when he inspected the small pleasure garden, newly laid out behind the pavilion.<sup>57</sup> Later that same year a glazier cleaned the fourteen windows and five large mirrors in the *neuen Salet*, an indication that the Franckenstein Pavilion was then ready for use.<sup>58</sup> These facts and the late-Rococo style of the pieces appear to suggest that the set was very likely made in 1763 or 1764.

We cannot, however, disregard the fact that the inventory number 56B, painted on the outer back of each of the six chairs and the pair of settees, does not correspond with the number under which the garden room was listed in any known Seehof inven-

tory.<sup>59</sup> Other pieces of furniture originally at Seehof do not seem to have received inventory numbers at all. Does this imply that the pieces were somewhere else before 1774 and that they were, in fact, a gift? The answer to this question may still lie buried in some Franconian archive.

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23. Spalier-zimmer in the Neues Schloss, Bayreuth, ca. 1757–58 (photo: Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen, Munich)



## NOTES

1. See Sigrid Sangl, "Das Bamberger Hofschreinerhandwerk im 18. Jahrhundert" (dissertation, Erlangen, 1985) pp. 358–367.
2. The estate with a hunting lodge was already in possession of the Bamberg see at the end of the 15th century. For a complete history of Schloss Seehof, see Margarete Kämpf, "Das fürstbischöfliche Schloss Seehof bei Bamberg," *Bericht des Historischen Vereins für die Pflege der Geschichte des ehemaligen Fürstbistums Bamberg* 93/94 (Bamberg, 1956) pp. 25–254.
3. York Langenstein and Michael Petzet, *Seehof: Baugeschichte und Restaurierung von Schloss und Park, Denkmalpflege Informationen, Bayerisches Landesamt für Denkmalpflege* (Munich, 1985) p. 2.
4. Privately owned for more than a century, the empty castle, its contents sold and its park neglected, was acquired by the State of Bavaria in 1975. At the present time Seehof serves as a branch office for the Munich-based Landesamt für Denkmalpflege, which is also carrying out an extensive restoration program.
5. The demolition of the Franckenstein Pavilion took place either in 1867 (see Kämpf, "Das fürstbischöfliche Schloss," p. 78 n. 2; J. M. Ritz, *Schloss Seehof bei Bamberg* [Bamberg, 1925] p. 18, and Konrad Schrott, *Memmelsdorf: Ortsgeschichte eines ehemaligen Hochstift-bambergischen Amtssitzes* [Memmelsdorf, 1975] pp. 390–391) or 1870 (see Wilhelm Biebinger, "Der Schlossgarten von Seehof, seine Topographie und Figurierung," *Bericht des Historischen Vereins für die Pflege der Geschichte des ehemaligen Fürstbistums Bamberg* 96 [Bamberg, 1959] p. 182, n. 38).
6. Staatsarchiv Bamberg, Rep. B53, no. 326, prod. 58, May 3, 1753.
7. Ibid., "Von den Pavillion zu seehoff unten bey denen glass-häussern, Worinnen Euer Hochfürstl. gnaden Ein Kleines Apartement gnädigst haben Wollen."
8. For detailed information about the gardens and Tietz's sculpture, see Kämpf, "Das fürstbischöfliche Schloss," pp. 130–158, and Biebinger, "Der Schlossgarten von Seehof," pp. 173–205. See also Gerhard Bott, "Ein Plan des Schlossgartens von Schloss Seehof bei Bamberg," *Anzeiger des Germanischen Nationalmuseums* (Nuremberg, 1966) pp. 134–141.
9. Franz Anton Ermeltraut was born in Heidelberg; his precise dates are not known. See Ulrich Thieme and Felix Becker, *Allgemeines Lexikon der Bildenden Künstler* XI (Leipzig, 1915) pp. 2–3.
10. Staatsarchiv Bamberg, Rep. B53, no. 458, fols. 114–117, June 1, 1761.
11. Ibid. According to Thieme and Becker, *Allgemeines Lexikon der Bildenden Künstler* XXIV (Leipzig, 1930) p. 12, F. Manger worked in the Würzburg Residenz beginning in 1763. There is no indication that the stucco-worker J. Vogel worked on the project, as stated by Kämpf, "Das fürstbischöfliche Schloss," p. 95.
12. Staatsarchiv Bamberg, Rep. B66, no. 2, prod. 71, Sept. 17, 1761: "die übrige in dem Seehofer Garten-Hauss-Salet bald zu Ende gehende Stucator-Arbeit ziemlich gut ausfalle. Der Würzburger Hof-Mahler Ermeltraut aber so bis anhero und noch zwar immerhin mit dem 4.tägigen Fiber behaftet."
13. Kämpf, "Das fürstbischöfliche Schloss," p. 227, Q.138, pp. 228–230, Q.139, Q.140, Q.142, Q.143, Q.144, Q.145.
14. Burkard von Roda, *Adam Friedrich von Seinsheim, Auftraggeber zwischen Rokoko und Klassizismus. Zur Würzburger und Bamberger Hofkunst anhand der Privatkorrespondenz des Fürstbischofs (1755–1779)*, Quellen und Darstellungen zur Fränkischen Kunstgeschichte, VI (Neustadt/Aisch, 1980) p. 16 n. 73, p. 45, pp. 112–114.
15. Staatsarchiv Bamberg, Rep. B53, no. 456, prod. 66, Dec. 17, 1762; also Rep. B53, no. 343, prod. 73, Dec. 23, 1762: "Da Ich bey diesen Zeiten eben nicht gemeinet bin, Vieles bauen zu lassen, so kan diese Vergolter arbeit bis auf meine weithere befehl zuruckbleiben, und ist überhaupt in dem bauweesen dermahlen mehr als sonstens gesparsam zu werck zu gehen."
16. Kämpf, "Das fürstbischöfliche Schloss," p. 95.
17. Staatsarchiv Bamberg, Rep. B54, no. 756, fols. 139–149, 1774.
18. Kämpf, "Das fürstbischöfliche Schloss," p. 88, dates this plan about 1755.
19. Transcript of the 1802 inventory, Hausarchiv of Schloss Seehof:  
Room no. 57B:  
1 Trumeau mit grünem Rahme, Laubwerk und lebendigen Blumen.  
1 Tischlein mit einem Fusse von dergleichen Arbeit, worauf eine Platte von weisem Marmor.  
4 Consoln grün lackirt.  
4 Dito grosse Canapees.  
2 Dito kleine.  
4 Sessel von dergleichen Arbeit.  
4 kleine Lüstres mit 4. branches.  
1 grüner Hängel von Wollen mit 4. Quasten.
20. Transcript of the 1817/1818 inventory, Hausarchiv of Schloss Seehof, p. 37, no. 2A:  
2 Cannapee grün angestrichen, mit Laubwerk, mit grün plöschenen Kissen.  
6 Sessel grün angestrichen mit Laubwerk mit ditto.  
1 Kleiner Lüster von Blech.
21. Transcript of the 1820/1821 inventory, Hausarchiv of Schloss Seehof, p. 47, no. 2:  
Die Wände und Plafond und Thüren gemahlt, Fenster wie im vorigen [mit grüner Oehlfarbe], ein Parquet Boden, nicht Heitzbar.  
2 Kanapee grün lakirt, und mit Laubwerk, die Kissen von grünen plüsch.

6 Sessel dergleichen mit dem nemlichen Kissen.  
1 kleiner Lüster von Blech.

22. Transcript of the 1829 inventory, Hausarchiv of Schloss Seehof, VI 2, Grünes Kabinet, nos. 875–879:

2 Kanapee Gestell, grün lackirt, und mit Laubwerk verzieret, in den Ecken des Zimmers. Die dazu gehörigen Kissen komen unter N. 301 vor.

2 Armsessel in den andern Ecken des Zimmers befestiget, in gleicher Art garnirt.

4 Sessel in derselben gearbeitet. Bemerkung. Die hierzu und den vorigen zwey Nummern gehörigen Kissen, sind unter B.n. 16 aufgeschrieben.

1 kleiner Lüster von Blech mit Laubwerk.

1 Consol Tisch, grün lackirt, der Fuss baumartig, und mit Marmorplatte belegt. Bemerkung. Der fehlende Spiegel ist nach Aussage der beiden Richard mit mehreren andern vorlangst nach München gekommen.

Most likely the settees stood in the corners of the wall opposite the windows as there was more space for them than in the corners near the windows where the armchairs were probably placed.

23. Ibid., no. 301: "2 kleine Kanape Kissen, und 6 Sesselkissen von Rosshaar mit Plüsch überzogen, grün."

24. See note 21 above. It is not clear if the mirror was the same as that listed in 1774 and 1802; none was mentioned in 1817/1818 or 1820/1821. It is possible that a different mirror and pier table were placed here at some point, since the table listed in the 1829 inventory does not match the earlier descriptions.

25. There are no written accounts for the table and the mirror.

26. Staatsarchiv Bamberg, Rep. B66, no. 2, prod. 67, Aug. 13, 1761. See also Rep. B53, no. 456, prod. 56, Aug. 19, 1761; Rep. B66, no. 2, prod. 67, Aug. 20, 1761.

27. "... die Von dem Vergulder Müller gleicher gestalten Verfertigte Probe des Verguldens, und zwar auf dreierley Arth, ob ... auf Silber-Grund gantz lassiret, oder ... gantz Verguldt und grün Schattiret, oder ... Verguldt und gantz darüber lassiret." Staatsarchiv Bamberg, Rep. B66, no. 2, prod. 67, Aug. 13, 1761.

28. Ibid., prod. 103, Sept. 10, 1762.

29. Ibid., prod. 103, Sept. 17, 1762.

30. Acc. no. 59.88. See C. C. Dauterman, "The Frankenstein Dragon Stove," *MMAB* (Jan. 1960) pp. 168–170. The MMA stove was probably one of the six white-and-gold "Porcellane Öfen" that were supplied by Johann Bernhard Dober from Dresden in 1751. Staatsarchiv Bamberg, B53, no. 455, prod. 57, May 21, 1751, and A231/I, no. 2331/IV, June 19, 1751.

31. Acc. no. 1974.356.150. Kämpf, "Das fürstbischöfliche Schloss," p. 95; Heinrich Kreisel, "Der Untergang der Garten- und Raumausstattung des Schlosses Seehof," *Schönere Heimat Erde und Gegenwart* 48 (1959) no. 1/2, p. 24; Sangl, "Das Bam-

berger Hofschreinerhandwerk," pp. 194–195 n. 30, pp. 362, 365 n. 19. Sangl suggests that one of the two chandeliers from the Sheaffer collection came from the Franckenstein Pavilion, but the second chandelier (acc. no. 1974.356.149) was never at Seehof.

32. This chandelier was described in 1774 (fol. 41): "1 groser Lustre mit armen von Porcellainen Blumen gezieret"; in 1802 (room 31f): "1 grosse Lüster mit Armen und porzelainen Blumen"; in 1817/1818 (no. 6a, p. 6): "1 Luster mit 8 Arm mit Messing, mit Laubwerk von Porzellain"; in 1820/1821 (no. 6–80): "1 Lüster von Messing und 8 Arme mit Laubwerk von porzellain; in 1829 (no. 30–489): "1 Lüster mit 8 Arm von Messing mit Porzellain Blumen garnirt an einen roth umwundenen Stranze."

The audience chamber was refurnished in 1767/68 with "Pariser" seat furniture presumably executed locally in the French fashion. Staatsarchiv Bamberg, Rep. B66, no. 4, prod. 15, Jan. 19, 1768; see also Kämpf, "Das fürstbischöfliche Schloss," p. 70 nn. 80–81. The soft-paste (Vincennes?) porcelain flowers may have been purchased in France at this time.

33. The presence of similar numbers on the polychromed surface of the outer backs of the side chairs was detected by ultraviolet light.

34. The suite of seat furniture from the garden room, together with some other pieces, was described in 1956 as: "Das Leichte und Elegante der Form wurde noch untermalt von jener prachtvollen Tönung, die dadurch hervorgerufen wurde, dass die bunten Farben in Lasur über silbernem und goldenem Metallgrund aufgetragen waren." See Wilhelm Schonath, "Der Ausverkauf des fürstbischöflichen Sommerschlusses Seehof," *Fränkische Blätter für Geschichtsforschung und Heimatpflege* 9, no. 2 (1956) p. 7.

35. One of these photographs also shows that the front apron of one armchair (acc. no. 1974.356.118) has been changed.

36. The large center table (acc. no. 1974.356.122), not documented in the 18th- or 19th-century inventories, was made during the late 19th or early 20th century, most likely when the von Zandt family needed a dining-room table in the same style. Eighteenth-century carvings were used for the table's frieze.

37. Inv. no. 2218, Sachkatalog, ver. 1–2. The vase carvings were bought from Fischer-Böhler in 1956. I am grateful to Sigrid Sangl for this information.

38. Heinrich Kreisel, *Fränkische Rokokomöbel* (Darmstadt, 1956) pp. 20–21, 38–39, fig. 23; idem, *Die Kunst des deutschen Möbels II* (Munich, 1970) pp. 200, 398, figs. 550–553; MMA, *Notable Acquisitions 1965–1975* (New York, 1975) p. 263 and ill.; Yvonne Hackenbroch and James Parker, *The Lesley and Emma Sheaffer Collection: A Selective Presentation*, exh. cat. (MMA, New York, 1975) no. 25 and ill.; Denys Sutton, "Rococo Furniture from Schloss Seehof," *Apollo* 116 (Oct. 1982) pp. 265–266, figs. 6–8; *The Metropolitan Museum of Art Guide* (New York, 1983) p. 220, no. 42, and ill.; Langenstein and Petzet, *Seehof, Baugeschichte*, pp. 10–11 and ill.; Florence de Dampierre, *The Best of Painted Furniture* (New York, 1987) pp. 128, 129, and ill.

39. This information is listed on the backs of photographs of the furniture taken at the time of the sale to Mrs. Sheaffer. These photos are at present in the files of the Museum's Department of European Sculpture and Decorative Arts.

40. Heinrich Kreisel, *Die Kunstschatze der Würzburger Residenz* (Würzburg, 1930) pp. 29–30.

41. Kreisel, *Fränkische Rokomöbel*, pp. 20–21, 34 n. 28, 38–39, fig. 23. The date 1766 was mistakenly based on documents published by Kämpf, “Das fürstbischöfliche Schloss,” p. 70 nn. 80, 81. Kämpf refers here to two settees and eight chairs for the audience chamber at Schloss Seehof and not to furniture for the garden room of the Franckenstein Pavilion.

42. Kreisel, *Fränkische Rokomöbel*, p. 21.

43. Kämpf, “Das fürstbischöfliche Schloss,” pp. 148–149, 220–221, Q.123–125, pp. 224–225, Q.133. See also Bernd Wolfgang Lindemann, *Ferdinand Tietz 1708–1777. Studien zu Werk, Stil und Ikonographie* (Weissenhorn, 1989) p. 88 n. 231, pp. 323–326, 357–359, figs. 313–319 and 369. Several of the benches are still at Seehof.

44. The meaning of the term *Bildhauer Arbeith* is not clear. It could either refer to the fact that it was made by a sculptor or, more likely, that a certain piece had carved decorations.

45. A good example of this is the writing cabinet in the Würzburg Residenz, made by the cabinetmaker Karl Maximilian Mattern and sculptor Johann Wolfgang van der Auvera in 1742. See Erich Bachmann and Burkard von Roda, *Residenz Würzburg und Hofgarten: Amtlicher Führer* (Munich, 1985) p. 50, fig. 14.

Seehof accounts show that the sculptor Franz Martin Mutschele, together with a cabinetmaker, made a cardtable in 1760. Beatrice Trost, *Die Bildhauerfamilie Mutschele Studien zur Bamberger Dekoration und Skultur im 18. Jahrhundert*, Quellen und Darstellungen zur Fränkischen Kunstgeschichte, VIII (Neustadt/Aisch, 1987) pp. 99, 204 Q.127.

46. Unfortunately, not all of these records have been preserved, as part of the Würzburg Archives was destroyed during World War II.

47. Staatsarchiv Bamberg, Hofdiariën, Rep. B24/I no. 21, pp. 188–191 (June 16, 1770) and no. 21, pp. 279–283 (Oct. 26, 1771). See also Burkard von Roda, *Adam Friedrich von Seinsheim*, p. 96.

48. Von Roda, *Adam Friedrich von Seinsheim*, p. 96.

49. *Ibid.*, p. 5.

50. Staatsarchiv Bamberg, Rep. Cg/IV 2000, Bayreuth inventory of 1785, fol. 135, no. 91: “Ein canapé mit zwey neben sitzen von bleumouranten reuhen [rauhem?] Gros du Tour überzogen und mit silberene Taessen [Tressen?] eingefasst, das gestell ist vergoldet und mit bunten blumen ausgezieret”; Staatsarchiv Bamberg, Rep. Cg/IV 2006, Bayreuth inventory of 1789, fol.

33, no. 56: “Vier dergl. [von rothen Damast] Sessel mit gelben gestellen und grünen Laubwerck.”

51. Eva Börsch-Supan, *Garten-, Landschafts- und Paradiesmotive im Innenraum* (Berlin, [1967]) p. 300; Hella Müller, “Natur-Illusion in der Innenraumkunst des späteren 18. Jahrhunderts,” dissertation (Göttingen, 1957) pp. 4–5, and idem (Hella Arndt), “Gartenzimmer des 18. Jahrhunderts” (Darmstadt, n.d.) pp. 19–20, 32, figs. 2, 3.

52. Staatsarchiv Bamberg, Rep. Cg/IV 2000, fol. 130–131, no. 87; in 1785 the *Spalier-zimmer* was furnished as follows:

Zwey rollvorhänge von Bleumouranten Taffend, mit blauen leinewand gefuttert, sehr alt

Ein dreytheiligen Treteau mit vergoldeten Rahmen

Ein hang leuchter von böhmischen glas mit 6. Armen

Ein grosses vergoldetes Tischgestell mit marmor platten

Zwey Fauteuils und vier Tabourets mit blau damastenen Kissen und perlen farben vergoldeten gestellen und leinewandten überzugen

Drey tapeten Banden mit chinesischen figuren von Jucht gemahlt.

53. Trost, *Die Bildhauerfamilie Mutschele*, pp. 98, 211, Q.151. The sculptor Franz Martin Mutschele was commissioned in 1763, for example, to carve 840 wooden roses for the two trelliswork arcades near the cascade on the south side of the gardens.

54. *Ibid.*, pp. 56–57, 97–99, 103, fig. 19.

55. See Wilhelm Kurth, *Die Raumkunst im Kupferstich des 17. und 18. Jahrhunderts* (Stuttgart, [1923]) pls. 221, 223. See also Sangl, *Das Bamberger Hofschreinerhandwerk*, pp. 364–365.

56. First published in 1764 in Latin with the title: *Deliciae Hortenses Castri A Marquardo Nuncupati*. Also 1764 German translation: *Garten-Lust der Marquards-Burg, oder des sogenannten See-hoffes nächst Bamberg*, pp. 31–32.

See also Biebinge, “Der Schlossgarten von Seehof,” pp. 181–182.

57. Adam Friedrich von Seinsheim in a letter to his brother of May 15, 1765: “Habe ein halbes Stündge gefunden, mein neues Puzgärtge an dem Gartenhaus bey der Schiessstatt zu betrachten, welches recht artig reussiert hat.” See von Roda, *Adam Friedrich von Seinsheim*, p. 226, Q.106.

58. The glazier's bill for this work is dated Sept. 8, 1765. Staatsarchiv Bamberg, Rep. A231/I no. 2345/IV.

59. In the 1774 inventory (see note 17 above) several rooms of the Franckenstein Pavilion, including the garden room, were described under number 57. Number 56 was the orangery; 56B did not exist at that time. In the 1802 inventory (see note 19) the orangery remained number 56, the garden room was listed under number 57B.