The Porcelain Decoration of Ignaz Bottengruber

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The Metropolitan Museum of Art owns a number of pieces of porcelain with decoration attributed to Ignaz Bottengruber, an independent porcelain painter, or so-called Hausmaler, whose painting on porcelain is distinguished by its rich allegorical content and lyrical Baroque style. In the 1720s he resided in the Silesian city of Breslau, and his work for one notable patron, the collector Dr. Johannes Georgius Pauli (d. 1736), was documented by Dr. Johann Christian Kundmann (1684–1751), the chronicler of that city’s outstanding Kunst- und Raritäten-Cabinets. In 1725 Kundmann praised Bottengruber’s painting on porcelain as superior to that of another local Hausmaler, Ignaz Preissler (1676–1741), who worked in a different palette and more formalized style: “darauf in Breslau erstlich Herr Preussler nur grau in grau oder schwarze Gemahlde gemacht, ietz aber verrichtet dieses Herr Bottengruber mit allen bunten Farben, und zwar in solcher Perfection, als es sonst niemals allhier geschehen worden.”

While Bottengruber’s works have remained collectors’ items, almost nothing is known about the painter beyond what was recorded by Kundmann. Gustav E. Pazaurek, who brought the Hausmaler to prominence in 1925 with the publication of his landmark two-volume work, Die Deutsche Fayence- und Porzellan-Hausmaler, located a record for the 1721 baptism of Bottengruber’s son Johannes. He had already published this information in 1902, in the only comprehensive study of the artist.5 Kundmann’s published accounts of the libraries and so-called collector’s cabinets in Breslau therefore remain the primary record of Bottengruber’s activity.

Breslau (now Wroctaw), an important Catholic university city and a center for trade and transport in the region, was home to twelve notable Kunst- und Raritäten-Cabinets, or “Museums,” which Kundmann describes in detail in the Prontuarium rerum naturalium et artificialium Vratislaviiense of 1726.4 Two references to Bottengruber appear in the entry on the collection belonging to Dr. Pauli. Cited under the category Picturae, among works with generous attributions to a range of notable Renaissance and later artists, an album of watercolors of local birds by Bottengruber is singled out for mention, followed by his porcelains: “2.) Aviarium Silesiae ad naturalem sere similitudinem expressum, colore aqueo a Bottengrubero. 3.) Diversa instructa vasorum porcellaniorum eleagerant pictorum & encausticorum a Bottengrubero.”

The circumstances of Bottengruber’s employment by Pauli were published by Kundmann in 1741, with comments and an excursus that are useful to this essay.6 The son of Dr. Matthäus Pauli, personal physician to Friedrich Augustus I of Saxony (later Augustus the Strong), Johannes Pauli undertook a period of travel and study after settling in Breslau as a young man. A trip to Paris provided the opportunity, if not the impetus, to amass a large collection of important books, drawings, and prints from various sources. It may have been Pauli’s erudition, as much as the richness of his library, that inspired the elaborate iconography of Bottengruber’s programs, which were doubtless intended to interest and amuse his patron’s like-minded friends. For example, on a tankard painted with subjects after Bruegel and his circle, a monkey holds open a book inscribed with the instructions “Redeunt Saturnia Regna: risum seneatis Amici,” a reference to Virgil’s Eclogues (Figures 1, 2).7

Bottengruber seems to have worked exclusively for Pauli and lived under his auspices for several years, in the manner of a court artist. He was initially commissioned to produce the avian watercolors singled out by Kundmann, which were eventually sold to a man named Schumacher. Otherwise, Bottengruber painted on porcelain, firing the enamel decoration in a muffle kiln. The decoration of one bowl much coveted by Kundmann, who once had the opportunity to buy it but did not because of its high price, was described as a bacchic festival and may be one of the two known waste-bowls painted with renderings of The Triumph of Bacchus after Maerten-Jacobsz van Veen, called Heems-
At some point, Dr. Pauli dabbled in alchemy and formulated a "universal cure," which proved fatal to a number of his test patients. Because of this catastrophe, he fled to Danzig (now Gdansk, Poland), where he lived under an assumed name until his death in 1736. He left instructions that his collection be sold to cover his debts, with the exception of a number of books that he left to his only son.

A small number of porcelains signed and dated by Bottengruber help document the Breslau years and indicate a subsequent period of activity in Vienna. He painted on blank porcelain from the Meissen and DuPaquier factories or on Chinese porcelain (Figure 5). He commonly placed a signature or initials on the back of his work.
Figure 5. Plate. Decorated by Ignaz Bottengruber, signed and dated Breslau, March 1728. Hard-paste Chinese porcelain. Diam. 20.9 cm. Stuttgart, Württembergisches Landesmuseum, G 25,17 (photo: Württembergisches Landesmuseum)

Figure 6. Underside of Figure 5 showing signature: “Wratisl A 1728/ Mens. Mart./ IABottengruber f” (photo: Württembergisches Landesmuseum)

Figure 7. Saucer. Decorated by Ignaz Bottengruber, signed and dated Breslau, 1726. Hard-paste DuPaquier (Vienna) porcelain. Diam. 4⅜ in. The Metropolitan Museum of Art, Gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1950.50.211.18

Figure 8. Underside of Figure 7 showing signature: “IAB f. Wrat: 1726”

Figure 9. Johann August Corvinus after a painting by Georg Philipp Rugendas and ornament by Abraham Drentwett, Belagerung und Eroberung der Festung Dendermonde from the set entitled Repræsentatio Belli ob Successionem in Rego Hispanico, ... published by Jeremias Wolff (Augsburg, after 1714). Engraving, 44.1 x 37.6 cm trimmed. The New York Public Library, MEOI+ Decker, pl. 27 (photo: New York Public Library)

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reverse, often including the year and name of the place where the pieces were painted. Some of these are signed with an abbreviation of Wratislaviense, the Latin name for Breslau, and are dated 1726, 1727, or 1728 (Figures 6, 8). There are also pieces inscribed on the underside Viennae and dated 1730, placing the artist in that city in that year (Figures 3, 4, 50).

The Museum owns a signed and dated saucer from a tea service painted in Breslau in 1726 (Figures 7, 8). The subject of the decoration, the Austrian victory over the Turks, was extremely popular in the regions threatened for centuries by the Ottomans. The entablature in the center features a battle scene in the manner of Georg Philipp Rugendas (1666–1742), rendered in violet monochrome, with the Austrian eagle appearing in the tableau and atop the pediment. The thick gold foliate strapwork inside the rim supports large and small military trophies painted in polychrome, as well as a putto with military attributes. Bottengruber was able to assimilate a range of sources when devising such a program, influenced as much by French ornament prints as by the elaborate commemorative series published by Jeremias Wolff after 1714 to recognize the important battles of the War of the Spanish Succession.
The decoration of other known parts of the service follows the same general format (Figures 10–12). The placement of trophies on the inside or underside of bowls and saucers is typically Bottengruber (Figure 13).

Bottengruber devised a related program for another service, painted in 1727. The chief distinction is that, in the later service, the putti are fully clothed (Figures 14, 15). The Museum owns a bottle decorated en suite that copies the decoration on another Bottengruber bottle almost verbatim, except for the addition of the coat of arms on one side (Figures 16, 17). Long attributed to Bottengruber, the bottle has a very different style of painting and must be assigned


Figure 20. Saucer. Decoration attributed to Ignaz Preissler, Breslau, ca. 1720-25. Hard-paste Meissen porcelain. Diam. 8.3 cm. The Metropolitan Museum of Art, Gift of Irwin Untermyer, 1964.64.101.240


Figure 22. Two teabowls with saucers and teapot. Decoration attributed to Ignaz Bottengruber, Breslau, ca. 1728; one saucer signed "Bottengruber f." Hard-paste DuPaquier (Vienna) porcelain. Formerly Gustav von Klemperer Collection (from Ludwig Schnorr von Carolsfeld, Porzellanansammlung Gustav von Klemperer [Dresden, 1928] pl. 49)

instead to the hand of Ignaz Preissler. Preissler generally painted in black or iron-red monochrome, in the manner of the late-seventeenth- and early-eighteenth-century Nuremberg glass and faience decorators, who detailed their paintings by scratching through the enamel with a sharply pointed tool. At the end of his life, Preissler expanded his palette with enamel colors purchased for him in Vienna, but he continued to employ the scratch technique, as in the decoration of the bottle in Figure 16.
Bottengruber may have been influenced by Preissler in turn. On parts of a service decorated with painterly scenes of battle in sepia-black monochrome, the palette and treatment of the subject recall Preissler's services commemorating the War of the Spanish Succession but are attributed to Bottengruber on the basis of style (Figures 18–20). Trophies of Turkish arms and military banners in Schwarzlot touched with gold decorate the inside and underside of various pieces of Bottengruber's service.  

Another saucer in the Metropolitan belongs to a service painted with hunting capriccios, inspired perhaps by the designs of Daniel Marot (ca. 1663–1752) and Jean Bérain (ca. 1640–1709) (Figures 21–24). The putti are costumed for the hunt; the trophy, netting, and guns are further allusions to the fox hunt taking place atop and within the richly framed cartouche in the center of the Museum's piece. The decoration of the saucers, teabowls, and teapot in the von Klemperer collection, lost in World War II, featured other game animals and birds. On each piece the painterly version of the hunt, executed in black monochrome, is a conventional depiction of the subject rooted in the seventeenth-century prints of Hieronymus
Cock, Adrian Collaert, Philip Galle, Antonio Tempesta, and others after the designs of Jan van der Straet, called Stradanus. The quality of the gilding is usually poor on Hausmalerei, and this example exhibits the dull, bronzelike appearance of Bottengruber’s gilding, a result of applying the gold over brown enamel.

Mythological subjects dominate Bottengruber’s oeuvre, and, like the military or hunting subjects, most were conceived as allegorical programs modeled on French sources (Figures 26, 27, 30, 31). The heavy, compact decoration of a leaf-shaped dish in the Metropolitan, painted with allegorical subjects—Bacchus and autumn—compares with that on a small group of wares datable to about 1726, according to the signed and dated saucer in the British Museum (Figures 25, 28, 29). On the British Museum saucer the central composition of figures has been copied from the left side of an engraving by Jean LePautre (see Figures 29, 30).

On another group of porcelains with allegories of the seasons or months, the capriccios are lighter and more playful, recalling the concept and format of the polychrome military services. Gods and goddesses...
representing fall and winter join putti symbolizing the seasons on a pair of large, twelve-sided DuPaquier dishes datable to 1728 (Figures 32, 33). On one, Bacchus and Ariadne sit among trailing grapevines and branches heavy with fruit. The other dish shows the winged figure of Boreas, the cold North Wind, appealing to Oreithyia, daughter of an earthly king. Here, the trailing vines bear leaves of ivy and laurel, both evergreen in winter, and the putti are dressed warmly against the cold. Birds and other live attributes complete the program. On a related set of round dishes, putti conduct the labors of the months, supported by signs of the zodiac and other symbolic attributes (Figure 34). Allusions to harvesting and the making and drinking of wine constitute the decoration of a pair of
square DuPaquier bottles in Hamburg and may indicate their use as wine flasks (Figure 35). 18

Obviously a skilled miniature painter, Bottengruber was an artist whose understanding of allegory and talent for invention were unique among the Hausmaler, who were more draftsmen than artists and copied directly from print sources. For a set of beakers and saucers painted with allegories of the months, it seems likely that Bottengruber worked from published

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Figure 34. Dish. Decoration attributed to Ignaz Bottengruber, Breslau, ca. 1728. Hard-paste porcelain. Diam. 23 cm. Collection of Jeffrey Tate and Klaus Kuhlemann (photo: courtesy of the owners)


Figure 37. Beaker. Decoration attributed to Ignaz Bottengruber, Breslau, ca. 1728. Hard-paste DuPaquier porcelain (Vienna). Collection of Jeffrey Tate and Klaus Kuhlemann (photo: Christie’s)

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series, such as Les Douze Mois Grotesques by Jean Audran (1667–1756), or from sheets of French-style ornament issued in numbered sets by Christoph Weigel (Figures 36–40). The resulting program is characterized by its freshness and individuality. On each piece episodes from Ovid’s lives of the gods are rendered in black monochrome, along with their attributes and animal and bird attendants. A wealth of objects associated with each god is entwined in the meandering strapwork or tied into specialized trophies. On one beaker, bulrushes, anchors, tridents, and oars form the trophies flanking Neptune, who stands beneath a shell portal festooned with branches of coral (Figures 37, 38).

A related program decorates a group of objects that have associations with Charles VI. The life of Apollo, god of the sun, is the subject of the reserved decoration on a Metropolitan coffeepot that also has signs of the zodiac (Figures 41, 42). Opposite the handle, Phoebus drives his chariot through the sky, and on the sides he pursues Daphne and stands before the slain Python. Apollo Musagetes and Asclepius, god of medicine and son of Apollo and Coronis, flank the base of the central cartouche. The signs of the zodiac are variously represented by putti, animals, or signs painted in shield-shaped frames, each incorporating a six-
Figure 41. Coffeepot with cover. Decoration attributed to Ignaz Bottengruber, ca. 1728–30. Hard-paste Meissen porcelain. H. with cover 22.2 cm. The Metropolitan Museum of Art, Gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1950, 50.211.17ab

Figure 42. Alternate view of Figure 41


Figure 44. Teabowl. Decorated by Ignaz Bottengruber, ca. 1728–30. Hard-paste DuPaquier (Vienna) porcelain. H. 5.5 cm. Vienna, Österreichisches Museum für angewandte Kunst, Ke 6197 (photo: OMaK)

pointed star, the personal device of Emperor Charles VI, as well as Apollo in apotheosis.\textsuperscript{20} On a set of five paired teabowls and saucers from a closely related service, the incorporation of the six-pointed star and imperial regalia, including the Austrian two-headed eagle, further substantiates an association with the Hapsburg emperor (Figures 43–45).\textsuperscript{21} Painted with the planetary gods—Mercury, Venus, Jupiter, Saturn—the saucer with Jupiter is today paired with the teabowl for Mercury in the Museum für angewandte Kunst in Vienna. The subject of the decoration of the other two teabowls and saucers might have been Diana, the moon, and Mars, the only other planet known at the time.\textsuperscript{22} The use of yellow enamel instead of gilding on the coffeepot, compared with the use of gilding on the teabowls and saucers, distinguishes the two services.

Perhaps the clearest indication that Bottengruber was undertaking commissions for objects destined to be presented to members of the imperial family is a covered two-handled bowl painted on the inside of the cover with the crowned entwined initials of Crown Princess Elisabeth Christina (Figures 46–48). Showing scenes of Flora in violet monochrome and winged putti bearing flowers in tribute, the decoration derives from French sources and is at once feminine and regal (Figure 49). Perhaps part of a toilet service, a beaker and saucer with closely related decoration bear the signature “IABottengruber f. Vienae 1730” (Figure 50).

The signed and dated waste-bowl in the Museum für angewandte Kunst also places Bottengruber in Vienna in 1730, but the circumstances of his situation there are unknown (Figure 3). Painted after Heemskerk’s \textit{Triumph of Bacchus}, on exhibition in the Stallburg about 1730, the piece features enamel colors that copy the original so closely it is possible to suggest that
Bottengruber had seen the picture and was not therefore entirely dependent upon engravings (although he had already produced a monochrome rendering of the scene on a bowl dated 1729). The coffeepot and tea wares discussed above may also belong to the Vienna period, owing to the strong political overtones of the decoration.

Bottengruber was a known artist in Breslau, so it is strange that he completely disappeared after his year in Vienna—unless he was quickly hired by the DuPaquier porcelain manufactory and began to paint there anonymously. Clearly made by the most talented and original of the early Hausmaler, his paintings on porcelain are as prized today as they were in the eighteenth century.

NOTES


For a discussion of Preisler and further references, see Maureen Cassidy-Geiger, "Repraesentatio Belli, ob successionem in Regno Hispanico. . .


2. Gustav E. Pazaurek, Die Deutsche Fayence- und Porzellan-Hausmaler, 2 vols. (Leipzig, 1925). Pazaurek may be responsible for the introduction of the term Hausmaler; the label applied to the independent porcelain, faience, and glass decorators who worked from the mid-17th century in various centers located in the German and Austrian states. While enabling Pazaurek to bring together otherwise unrelated enamlers working in these regions, the term remains in use to distinguish them from factory painters. Later, this comparison unfortunately served over time to denigrate the reputation of the Hausmaler, who functioned as private decorators to patrons of wealth and position until the mid-18th century, when the term came to denote amateur practitioners of the art of porcelain painting. Nonetheless, in the 19th century, so-called Nachmalerei was still a concern at Meissen; see Joachim Kunze, "Die Bedeutung des 'Englischen Handels' mit Porzellanen im 'Alfranzösischen Geschmack' der Meissner Manufaktur in der Ersten Hälfte des 19. Jahrhunderts," in KERAMOS 95 (Jan. 1982) pp. 37–50.

Wolckmanns bei hiesigem Stift Cantzelisten u. Steiereinnemers Eheliebste."

4. Kundmann’s guides reflect the established tradition of publishing descriptive catalogues of private collections of Kunstkammer objects. For a thorough bibliography and further information, see Oliver Impey and Arthur Macgregor, eds., The Origins of Museums (Oxford, 1985).

5. The inclusion of painted porcelains in this category reveals that they were viewed primarily as paintings and not as porcelains, curiosities, or useful wares. According to Danielle Grosheide, in some instances the inlaid stone panels of Dirck van Rijswijk were also inventoried as paintings as opposed to Raritäten, further demonstrating that certain applied arts could attain the status of paintings in the context of the Kunstkammer.

Due to the difficulty of locating copies of Kundmann’s publications, and in order to illustrate the position of Bottengruber’s works as collector’s items, the entire description of Paulus’s cabinet is reprinted here.

Dr. Johann Christian Kundmann, Promtuarium Rerum naturalium et artificialium Vratislaviense (Breslau, 1726) pp. 81–85:

Apparatus, quem in oblectionationem animi & suum & amicorum possidet Tit. Dn. Iohannes Georgius P — est sequens:

1. Picture.


2.) Aviarium Silesiae ad naturalem sese similidinemin expressionem, colore aequo a Bottengrubero.

3.) Diversa instructa vasorum porcellaniorum eleganter pictorum & encausticorum a Bottengruber.

4.) Archetypa imaginum summa praestantiae & dignitatis.

Bachanalia 2. integrarum & 3. dimidiarum figurarum forma supra humanam longe augstiori, praestantissimi opus generis, auctore Annibale Caraccio 3½. pedum altitudine, latitudine 4½. moduli Rhensisens.


Ejusdem generis caput, a Johanne Bellino. Ejusdem generis figura intgra perfecta pulchritudine a Palma Sen. 1. ped. altit. & ¾. latitudine.

Johannis Baptitae effigies dimidia ab Anton. van Dyk.

Sancta familia integris figuris a Rubenio 2. ped. altit. & 1½. latitudine.


Orpheus cum multis ferris, a Saviero. Tabula ovium & gallinarum cum duabus figuris in Italia picta, a Carolo Scorta 3½. ped. altitudine & ¾. latitudine.

Variate species simiarum, mioris & ridiculos gestus prae se serementum cum fructibus, vasis argentei, praeclaere prorsus pictae, auctore Theil Brügel.

Regio cum figuris, a Davide Teniers. Coronatio Christi cum multis figuris integris, a Simone de Vos.


Duae Tabulae maximea, in quibus Charitas Romana, authore Halbaxio.

II. Opera minisata.

Effigies Henrici VIII. uno colore expressa (vulgo grau in grau) ab H. Holbeino.

Regio diligentier pinta, a H. Bol.

X. Tabellae cum floribus & insectis, a Georgio Hoefnagel.

Effigies num. VII. singulariter elegantes ab eodem.

In IV. Libris multa animalia & pisces marini, item fructus, auctore eodem.

III. Opera diagraphica.


3.) Ejusdem generis collectio minor Historiarum LXXX. & amplius, & quidem omnino selectarum, in quibus una est a Raphaele, 2. a Polydoro, 1. a Maratto, 1. a Titiano, 2. a Jos. Arpino, Dürero, Aldegrafo, Mart. Schöino, Holbeino, Luc. van Leyden s. Lugudunensi Bat. multae a Wiericco, de Bray, Ostadeno, Bruauero, Bramero, 1. a Rubenio, 1. a van Dikio, 1. a Jac. Jordaeo, Hollamo, multae a Willmanno, Rembrando, Bloemarto, Dreveto, Jac. Frey, &c.


IV. Figurae anae.

1.) Collectio magna Historiarum Saxarum & civilium a manu Veterum & Recentiorum, Germanorum, Belgarum, Italorum & Gallorum Artificem, multis voluminibus constans. (ubi Dispositio & ordinatio secundum scholas illorum facta est.)

2.) Ejusdem generis Collectio Imaginum humanarum, in qua Collector non tam Historias quam artem spectavit.

3.) Similis Collectio Ferarum & Venationum.

4.) Similis collectio Regionum. Collectiones laudatae praestantissima & rarissima cujusque
Artificis, & integra Opera praecipuorum Chalciographorum in arte sua excellentium complectuntur.

V.

Apparatus satis instructus ichnographias munimento-rum archetypas auctore Vauhonio, Branbu, Devillieris.

Instrumenta egregia & libros ad Sculpturam, Architecutram antiquam & modernam, Opticam facientes, comprehendens.


Diese hat bestanden in der Holländer und Franzosen schönsten Ausgaben, mit denen besten Anmerkungcn, der Autorum Classiorum, vvieler zur Critique, den Alterthümer und Geschichten, it. zur Rechts-Gelcherie gehörigen prächtigen Werken, so er ganz besonders sich angeschaffet: deswegen auch nach seinem Tode, welcher An. 1736. den 19 April erfolg, die Bücher, weil viel Geld darinnen gesteckt, distrahiert worden, biß auf nötighe, so man einem einzig hinterbleibenden Sohne ausgesetzt. Diese Bücher wurden begierig weggekauft, und ihn und wieder von Liebhabern gründlicher Gelerrksamkeit und Wissenschaften zu Ergänzung ihres Vorraths ausgesucht. Der antiquen Müntzten, auslesener Land-Carten, Kupferstiche, Mathematischer Instrumenten, künstlicher Gemählenden und anderer Seltenheiten in grosser Menge, insonderheit des künstlich en miniature gemahlichkeit eingeschmelzen Porcellains, so meistenteils aus der Paulischen Verlassenschaft kommen, nicht einmal zu gedencken.


Daß Jahr darauf erfuhr man, daß er nach Danzig gangen, und daselbst verstorben: welches aber nicht so bald bekannt worden wäre, weil er all da inognito unter einem andern Namen gelebt, wenn ein Brief nicht von Breblau nach seinem Tode angelanget, welcher allda dem Haußwirth Auskunst gegeben, daß er einen Tode hierher berichten können.

[Note: Hereafter, […] used where itemization essentially matches 1726 description.]

Der Betrag dieser Sammlung, wie solchen An. 1726. aus Hrn. Pauli eigenen Händen erhalten, bestand in folgenden: als
I. Mahlereren.

1) An guten Originalien von Portraits, Landschaften, Bataillen, Kleinen Figuren, Thier-Frucht-Blumen- und Bauer-Stücken: als [ ... ]

2) Aviarum Silosiae sehr natürlich in Wasserfarben, von Bottengruber.


4) [ ... ] Ein Bacchanale von zwei gantzen und drey halben Figuren, von Anibale Carache 3½ Fuß Rheinländisch Maaß hoch, und 4½ breit.

[ ... ]

II. Zeichnungen

[ ... ]

III. Kupferstiche

1. Eine grosse Sammlung in vielen Voluminibus Geist- und weltlicher Historien, alter und neuer, Deutscher, Niederländischer, Italienischer und Französischer Künstler ... .

2. Dergleichben von Portraïten

3. Dergleichben von Thieren und Jagden

4. Dergleichben von Landschaften

Un Original-Plans von Fortification von Vauban, Branbeu, Devillieres (so Hr. Pauli aus Frankreich mit vielem Besorgniß in einem Bücher-Kasten mit doppelten Boden bringen müssen)

[ ... ]

Derer Schildereren waren zusammen 86. St. darunter das Bacchanale von Carache, für 1000 Fl.

[ ... ]

Der Kupfer-Stiche, meist grosse Wercke, waren 67 Bände, darunter ein Werck historischer Begebenheiten

von Rubens in 119 Blättern.

von Bloemart in 325 Blättern.

von Albrecht Dürer in 836 Blättern.

von van der Velde in 380 Blättern.

von Carache in 124 Blättern.

von Maratti in 121 Blättern.

von Sadeler in 168 Blättern.

[ ... ].

7. The scene painted inside the cartouche to the right of the handle is the Ass at School, after a drawing dated 1556 by Pieter Bruegel the Elder (ca. 1525-1569); see Louis Lebeer, Catalogue raisonné des estampes de Bruegel l'ancien (Brussels, 1969) pp. 60-62. Kundmann, Promontarium, p. 83, indicates that Pauli owned various satirical works attributed to Bruegel.

8. For an illustration of the painting, see Sylvia Ferino-Pagden et al., Die Gemäldegalerie des kunst-historischen Museums in Wien (Vienna, 1991) p. 66 and pl. 300. For the engravings after the painting, consult F. W. Hollstein, Dutch and Flemish Etchings, Engravings, and Woodcuts IV (Amsterdam, n.d.) p. 29, no. W.8. According to Kundmann, Pauli owned one or more paintings by Heemskerk.

9. Kundmann, Academiae et Scholae Germanicæ, p. 422, however, refers to the porcelain used by Bottengruber as "Dresden," meaning Meissen. According to Otto Walcha, Meissen Porcelain (New York, 1981) pp. 124-125, an outlet for the sale of Meissen porcelain, including undecorated factory seconds and overstock, was not opened in Breslau until ca. 1740. Presumably the patrons of the Hausmaler in Breslau supplied the artists with porcelain.


10. Many examples are noted in Pazaurek, "Ignaz Bottengruber."

11. Wolff's series follows a French model, as discussed in Cassidy-Geiger, "Repræsentatio Belli."

12. For further comparative views, see Pazaurek, Die Deutsche Fayence, I, pl. 14 and p. 189, fig. 157.


14. Another teabowl and saucer belong to the Rudolf von Strasser collection in Vienna (inv. no. P65) and appear in the author's catalogue of the collection, prepared in 1991, as cat. no. 27.


16. Bottengruber also treated the subject in a painterly fashion; for examples, see Pazaurek, Die Deutsche Fayence, I, pp. 169-171, figs. 135-137, and p. 174, fig. 141. For parts to a service composed of Meissen models painted with processions of sea-gods and goddesses in violet monochrome, in the tradition of Andrea Mantegna, see Stefan Bursche, Meissen Steinzeug und Porzellan des 18. Jahrhunderts/ Kunstgewerbemuseum Berlin (Berlin, 1980) pp. 142-150. A teabowl and saucer painted with Pan and his entourage in iron-red monochrome is illustrated in color in Hermann Jeding, Porzellan aus der Sammlung Blohm (Hamburg, 1968) p. 97, cat. no. 121. A waste-bowl in the Museo Civico, Turin (no. 345/9200), is painted with a related bacchic scene but in violet monochrome.

17. The Darmstädter example, representing Aquarius/February, was sold at Lepke, Berlin, March 23-26, 1925, lot 405, p. 84, and pl. 88. The dish with a depiction of Leo/August was sold by Julius Böbler, Munich, May 18-20, 1936, lot 933, and pl. 60, in the auction of the Frau Margarete Oppenheim collection.

18. Another pair decorated en suite was sold by Sotheby's, London, April 15, 1997, lot 128.


21. At one time, the five belonged to various members of the Fröhlich-Feldau family, while the sixth was in the shop of the Graz
dealer named Pattern; for details, see Kunst und Kunsthandwerk 11 (1908) pp. 210–211. Only the teabowl and saucer in the Museum für angewandte Kunst are known today.

22. Uranus was not discovered until 1781, followed by Neptune in 1846 and Pluto in 1930.

23. Pazaurek, Die Deutsche Fayence, I, p. 173, fig. 199.

24. The Museum owns a Meissen dish of ca. 1740 painted with the continents that bears the initials "LAB" (59.208.25). A coffeepot and tankard with the signature "Bottengruber" scratched into the enamel decoration of each piece date similarly to the period ca. 1735–40; see Ignaz Schlosser, "Zwei Bottengruber-Kannen," in Freunde der Schweizer Keramik, Mitteilungsblatt 16 (August 1950) p. 11 and figs. 5–8. Resembling the work of a Hausmaler operating in the circle of the decorator F. F. Mayer of Pressnitz, the signatures and the attributions to Ignaz Bottengruber have raised questions. Some have suggested that his son Johannes executed the decoration of the pieces with the later signatures.