



Introduction

*T*here is something magical, collectors and holiday hosts agree, about porcelain. It is the finest, whitest, and most difficult to make form of ceramics, and it enraptured Chinese emperors long before the first pieces made their way to Europe in the fourteenth century. For four centuries, European royals and rich merchants cherished their imported porcelains, and entrepreneurial craftsmen mixed endless concoctions in the hopes of cutting in on this lucrative luxury trade. When a desperate Saxon alchemist finally hit upon an approximation of the Chinese recipe, his vessels were dubbed “white gold”: and in the small Saxon town of Meissen, in the heart of Europe, an industry, and obsession, was born.

The book tells the story of Europe’s reinvention of porcelain and concludes with the state of the fine ceramics industry today. It is a rich and complicated adventure, in which we not only visit lavishly decorated palaces but also linger in blisteringly hot craft workshops and spartan working-class homes. Though actual porcelain objects in all their splendor and strangeness play a central role, the focus is really on the people who made, marketed, and purchased them, whether they were princes, or peddlers, or middle-class housewives. While originally its uses were purely ornamental and decorative, over time, porcelain became a kind of “plastic,” one that could be molded to please any palate or pocketbook. A number of large-scale manufactories—some state sponsored, many not—offered busts of Frederick the Great and Napoleon, as well as Zeus and figures from the *commedia dell’arte*, classicizing toast racks, and “orientalizing” inkwells. Centuries later, under the Nazi regime,

one whole factory devoted itself to SS paraphernalia. Porcelains were made to imitate Parian marble, lapis lazuli, or, as in the case of the many dolls' heads made from the mixture, human flesh. And then there were the less visible uses of porcelain: in telegraph insulator tubes, in doorknobs and floor tiles, in false teeth. Across three centuries, from the eighteenth to the twentieth, in its central European birthplace *porcelain* has been a word to conjure with, and an everyday part of life. This, then, is the story of the rich and complicated lives people and porcelain have shared—down to the present moment, when the European chapter of this tale, at least, seems to be drawing to a close.

When I began this inquiry, I conceived of it as a part of my work on the modern afterlives of classical antiquity and the biblical Orient. My eye was caught by the spectacular confections that fill German (and non-German) decorative arts museums and so many exquisitely illustrated and researched exhibition catalogs. I owe most of what I know about porcelain as an art form to these sources.¹ In those pages I discovered a world of vast diversity—of styles, of objects, of uses—and began to be intrigued by the business history side of the story: who were these manufacturers, and who bought all this stuff, from squirrel-shaped teapots to semipornographic porcelain pipes? How were Rembrandt's masterpieces reproduced on tiny teacups, and just how did Meissen—originally founded by King Augustus II—survive and even flourish during the era of East German communist rule? Intrigued, I pursued my interests by delving into manufactory histories and then archival documents, and as I turned this material on my historian's wheel, I increasingly found that I had a wonderful means to tell a story about people, about states and markets, and about the changing nature of work and consumption over the last three centuries. This was, perhaps most importantly, the story of the struggle between a long-surviving mercantile economy and the arrival of new forms of capitalist production and management, and the story of the transformation of an aristocratic obsession into a bourgeois necessity—and finally into an unloved white elephant. Much more than describing the imagery and artistry of porcelains, I discovered I wanted to tell these wider stories, stories that offer us a fresh way not only to grasp porcelain's unique and

fascinating trajectory, but also to narrate German and central European history as a whole.

In keeping with this attempt to fuse porcelain's story together with the history of central Europeans since about 1700, this book does not pretend to be a commodity history of the sort that has taught us so much about the trades in coffee, tea, salt, sugar, and other transnational substances. Here, porcelain is featured, but firmly rooted in the wider context of economic and cultural developments, and treated as part of a network of other commodities, both those that competed with it (such as fine-grade earthenware, or faience, and much cheaper stoneware) and those that enabled its spread (such as coffee, tea, and etageres for its display).² By no means is this a truly transnational study, like the wonderful, related works of Robert Finlay, whose *The Pilgrim Art* tells the story of the earlier East Asian and Near Eastern traffic in porcelains, and of Erika Rappaport, whose work describes the British Empire's commandeering of the tea trade.³ I do, however, emphasize the reality that central European developments were very much shaped by consumption and production patterns elsewhere, including those in China, England, France, the Ottoman Empire, and the United States. Similarly, though informed and inspired by the now-extensive literature on material culture and consumption, most of which focuses on Britain, France, and the United States, I am not deeply concerned with porcelain as a "thing" or with theories of materiality.⁴ My method is rather guided by Daniel Roche's insistence that historians ought to pay more attention to "the real world of objects without high aesthetic value," and by Leora Auslander's advice that the best writing about material culture is that which "seeks to grasp how the large-scale transformations of the world are crystallized, reproduced, and changed in the small gestures of the everyday."⁵

This focus on porcelain and material goods generally is not an approach familiar to most historians of Germany, who, for understandable reasons, typically feel obliged to treat more serious, often political, subjects. While historians of Britain, America, France, and the Netherlands have shown us the great value and delight offered by histories of consumer goods, central Europeanists have been slow to devote attention to objects of minor aesthetic

value, or even to the history of consumption itself.⁶ Perhaps the presumption that a consumer culture did not exist even in West Germany until the 1950s—and arrived in other parts of central Europe only after 1989—has stifled interest in consumption in earlier periods.⁷ In Marx’s homeland, too, the *critique* of consumption has seemed more important to study than consumption itself.⁸ But times are changing. The study of food cultures—again mostly emerging from the United States, Britain, and France—is now attracting German historians as well, and innovative cultural histories have demonstrated the ways in which central Europe’s monarchies and regional states won nineteenth-century hearts and minds, partly through their inhabitants’ consumption of commemorative goods.⁹

Yet we still have a need for some close studies of courtly and urban consumption in the eighteenth century and especially for work that helps us understand the ups and downs of the transition from courtly to middle-class consumption across the “saddle period” of 1780 to 1830 or 1840.¹⁰ Even if consumption and material objects—as opposed to status, education, political party, or ethnicity—did not define central Europeans’ social roles until quite recently (and one may still debate how much of a part it plays today), it can nevertheless be held that consumer goods such as silk hats or porcelain have played an important role in shaping Germanness (as well as Czech and Hungarian identities, of which this author can say little but that they too need investigation). It would be wonderful to have studies of the Wilhelmine household as evocative and detailed as some of the recent works on the Victorian home.¹¹ I hope that this book may help to promote interest in this sort of inquiry for this region.

The biggest difference between this study and previous books on the subject, however, is that while it is partly a cultural history, *Porcelain* is also an economic and business history, one that illuminates German-speaking central Europe’s transition from a plurality of mercantile states to its imbrication in a globalizing capitalist economy. The book’s focus, then, is on porcelain as an *industry*, one in which German princes as well as private entrepreneurs from the outset have played a major role. Economic history, so profoundly important for understanding both cultural and political

developments, has been neglected by German and Austrian historians for some time and is in need of revival and reemphasis. By using some of its tools and rephrasing its questions, we can comprehend developments that still resonate strongly in our time. In the porcelain industry, for example, competition on price had already begun by the 1760s, and makers regularly committed what we would today call “industrial espionage.” Here we can see the special challenges faced by would-be private entrepreneurs in central European conditions, and how they responded—not always successfully—to the more advanced industrial societies to the west. *Porcelain* relates in concrete detail the particular history of central European industrialization and gives us a glimpse of the evolution of the highly skilled workforce and the elegantly designed consumer goods for which Germany, in particular, remains famous today. Economic histories do not need to be dry, and this one, it is hoped, makes it all the easier to understand the origins of the European consumer marketplace by coating the tale in the translucent splendor of porcelain.

Of course, there are many excellent economic histories of central Europe, and one might rightly ask: why does porcelain matter, as compared to iron, coal, steel, cotton, or beer, all commodities of greater consequence for the economy as a whole? Social historians might wonder why one should focus on employees in this semiluxury industry—who never numbered more than one hundred thousand—rather than on the millions of workers in other branches of manufacturing? Porcelain may have played a smallish part in gross national output, but it was a highly visible, mercantile product, for centuries mass-produced with large inputs of skilled artisanal labor but without the stereotypical steam-powered machines, making porcelain’s history a window on the trades and production practices of the Old Regime. Porcelain played a central role in putting the previously “backward” German states on Europe’s luxury-making map and, as one of the commodities first exported en masse, it helped to integrate the states that produced it into the wider global marketplace. Founded in 1710, Augustus II’s Meissen manufactory earned itself one of the first internationally admired “brand” names, and the strategies this and other mercantile makers developed to protect the

brand's reputation while also attempting to turn a profit foreshadow in remarkable ways the operations of luxury makers today. As a non-necessary consumer good, one associated primarily with women and family life, porcelain also takes us into the world of bourgeois self-presentation and individual (and especially female) choice, something impossible for historians of the coal or steel industries. And finally, the history of porcelain illuminates the many strategies state officials and business owners have attempted to tame the unpredictable capitalist marketplace, made more volatile by Germany's history of internal fragmentation, warfare, and dictatorship. Most economic histories do not emphasize the contingencies that make or break an entrepreneur, or an entire industry; this one—I hope readers will pardon the pun!—is all about that fragility.

Finally, perhaps the most unconventional aspect of this book is that its center of gravity lies not in the period usually identified as the heyday of central European porcelain production, the eighteenth century, but in the nineteenth and twentieth centuries.¹² Many connoisseurs regard this period as one that—aside from a few Jugendstil masterpieces—produced only “flea market trash.”¹³ But it is in the post-1800 era that the history of the porcelain industry offers us real insight into the very long afterlives of mercantile economies and of forms of craft production, even as capitalist markets and mass production begin to take hold. Of course, porcelain is much too frail a foundation on which to build a comprehensive history of political and economic developments in Germany and Austria since about 1700. But time and again fascinating moments in this history flash past, illuminating in new ways familiar developments such as the rise of the nation-state and the ravages of the Great Depression, the power of cartels and the increasing centrality of advertising. I hope readers will be convinced that while there are other stories to be told through porcelain, the history of this industry tells us a great deal about the peculiarities of central European capitalism that have shaped German and European culture and economic development down to the present day.

At the end of this story, however, we find ourselves at a crossroads, at which porcelain and central Europeans seem to be parting ways. In the last

thirty years, and especially since the economic downturn beginning in 2008, the European porcelain industry has entered a period of severe crisis. This has to do partly with global competition and the relentless pressure underselling exerts on small, artisanal businesses, and partly with the lapsing of state subsidies for the arts and crafts. But lifestyle changes are also afoot, and for younger Europeans and Americans—many of whom are growing up without porcelain in their lives—the magical ambience of “white gold” has almost entirely vanished.

My own biography illustrates just how recently this special commodity lost its international allure. Although I grew up in a middle-class Californian household, from the time I was small I knew that one used the “fine china” for holidays and that grandmother’s porcelain figurines were to be admired only in their glass cabinet. When I married, I picked out a “china” pattern—in my case, a Viennese Secession pattern made by a Japanese firm—and now we use that set only for guests and holidays. We store our own motley collection of other porcelain pieces in my husband’s grandmother’s breakfast; this includes some coffee cups hand painted by my grandmother and my great aunt, but no figurines (I have always disliked those). All are terribly dusty and neglected; I suspect my children have never even noticed them. We eat our meals from mismatched earthenware dishes—some of them printed with the ubiquitous “blue willow” pattern, and others made by the Welsh Portmeiron factory. Had we come from more affluent families, or families with central European heritages, we might have chosen, or inherited, porcelain pieces made by Meissen, the oldest and most prestigious, German manufacturer, or Rosenthal, the masterful adapter of modern designs. Had we been married not in 1989 but in 2009, we might not have put any “china” at all on our wedding registry. Americans have traditionally cared less about the quality of their tableware than Europeans have, yet until very recently, porcelain was very much part of our cultural and economic history too. *Porcelain* thus ends with a poignant question: Has this story, which began with an alchemical miracle at Europe’s heart, and eventually embraced by so many, come to an end? I would hope not; but porcelain’s fate will be decided beyond these pages; perhaps, even, in the readers’ dining rooms.



Index

- Acier, Michel Victor, 83, 85
advertising, 64, 78, 135–37, 226–27, 273, 303, 333, 338, 347, 348, 352–53, 362–63, 398
Africans, porcelain images of, 143
Albrechtsburg Castle (Meissen), 36, 39, 134, 284, 285, 382
alchemy and alchemists, 1, 10, 30–34, 95, 97, 99
Allach porcelain manufactory, 2, 365–67, 372, 378
Älteste Porzellanfabrik Volkstedt. *See* Volkstedt porcelain manufactory
Amberg, Adolf, 315
Ansbach porcelain manufactory, 47, 91, 122, 129, 166, 180, 269, 431n80, 431n94, 435n47; faience production in, 17
Applegate, Celia, 444n42
apprentices, 122, 123, 134, 232, 244, 264, 265, 266–67, 342, 379, 397
arcanists, 35, 38, 39, 41–42, 51–55, 88, 91, 92, 95, 101, 122, 156, 159, 182, 261, 419n73
Arcanum (secret recipe), 59, 122, 126, 136, 186, 419n73; abolition of, 155, 178, 187, 221; search for, 29–35, 40; spreading of, 38, 41–44, 47, 48, 51–52, 95, 97, 101
Arnhold family and Gebrüder Arnhold bank, 257, 259, 342, 374, 375, 427n109, 449n17
art nouveau, 283, 285, 294, 314, 316
artisans, self-image of, 118, 121–23, 196, 262; status of, 211–12, 229–38, 332, Plate 5
Arzberg porcelain manufactory, 270, 345, 352–53, 382, 407; “Arzberg 1382,” 352–53
Arzberg (town), 249, 407
auctions, 82, 85, 87, 135, 159, 176, 310
Augarten porcelain manufactory, 279, 351, 367, 379, 404–5, 410
August Siekmann furniture, 400
Augustus, Duke of Saxe-Gotha-Altenburg, 96
Augustus II, Elector of Saxony and king of Poland, 20–21, 22, 30, 40, 48, 36, 54, 65, 70, 81, 115, 118, 142; as East Asian porcelain lover, 16, 31, 32, 35, 69–70, 141; as Meissen founder and patron, 2, 5, 32–39, 44–45, 128, 177, 310; porcelain images of, 211
Auliczek, Dominikus, 121
Auslander, Leora, 3
Bald, Albrecht, 365
Bareuther, Oskar, 387, 445n44
Bassetouche, Elisabeth de, 70
bathrooms, 206, 243, 255, 273–75
Bauhaus, 322, 330, 351, 369, 399
Bäuml, Albert, 277–78, 369–70
Bäuml brothers (Alfred, Fritz, Kurt), 370, 371, 380, 392
Behrens, Peter, 315
Benckgraff, Johann, 51
Bentley, Thomas, 76, 78, 79
Berg, Maxine, 75, 232
Bertuch, F. J., 130–31
Bettauer, Hugo, *Die Stadt ohne Juden*, 358

- Betts, Paul, 350, 362, 399
Beuth, Peter von, 191
Biedenkopf, Kurt, 411, 412
biscuit porcelain, 146–51, 295–96, 313
Bismarck, Otto von, 242, 256, 258, 275, 279, 285, 291, 384; porcelains of, 286, 291, 295
Blackbourn, David, 257
Boch-Buschmann, Jean-François, 125, 162, 180, 189–92, 231
Boch, Eugen, 192, 272
Boch Frères, 161–66, 189–92, 273
Bohemia, as porcelain (and glass) region, 93, 103, 179, 184, 207, 249, 353, 336, 365, 454n25
Bonaparte, Napoleon. *See* Napoleon
bone china, 30, 81, 175, 181
Börne, Ludwig, 239
Böttger, Johann Friedrich; 41, 125, 139, 140, 179, 187, 285, 381, 398, 414, 419n75; death of, 38–39, 122, 126; as prisoner, 32–39; as would-be alchemist, 31–34
Böttger stoneware, 34, 36–37, 45, 55, 85, 140, 335, 347, 394
Boucher, François, 56, 151, 313
Bow china factory, 58, 81
brands and branding, 5, 6, 84, 104, 130, 210, 228, 275, 276, 277, 283, 293, 300, 308, 332, 333, 351, 374, 376, 398, 407, 408, 410
breakfast, 114–15, 129, 199
Breker, Arno, 371
British East/West India Companies, 63, 110
Brongniart, Alexandre, 158–61, 165, 181–82, 185, 213
Brophy, James, 214, 416n10
Brühl, Count Heinrich von, 45–46, 49–50, 125, 129, 211, Plate 3
Buen Retiro porcelain manufactory, 54, 163
Bustelli, Franz Anton, 52

C. M. Hutschenreuther manufactory, 259, 270, 336, 342, 344, 360
Capodimonte porcelain manufactory, 54–55, 163
Carl August, Duke of Saxe-Weimar-Eisenach, 99
Carl Eugen, Duke of Württemberg, 10
Carl I, Duke of Braunschweig-Wolfenbüttel, 50–51, 72, 86
Carl Theodore, Elector Palatine, 87
Carl Tielsch porcelain manufactory, 248, 250, 251, 254, 257, 258, 270, 322, 336
Carl William Ferdinand, Duke of Braunschweig-Wolfenbüttel, 163
Cartels, 6, 242, 243, 255, 257–61, 289, 378, 445n48. *See also* Manufacturers' Cartel; Retailers' Cartel
Catherine I, Czarina of Russia, 55, 78
Charles Theodore, Palatine Elector, after 1777, Elector of Bavaria, 163
Charlotte, Crown Princess of Prussia, 212
Charlotte, Queen of Great Britain and Ireland, after 1801, Queen Consort of the United Kingdom of Great Britain and Ireland, 75
Charlottenburg, Palace of, 21, Plate 1
Chatwin, Bruce, *Utz*, 32
Chelsea porcelain manufactory, 57–58, 81, 136
chemistry, 11, 33–34, 56, 156, 178–83, 250–51, 295, 296–97
child labor, 124, 243, 343. *See also* apprentices
Chinese (persons), porcelain images of, 143, 217, Plate 6
Chinese porcelain industry, 8–9, 12–15, 19, 152; European imitations of, 35, 138, 139–40, 152, 215; Yixing porcelains, 34, 36, 140
chinoiserie, 21, 45–46, 139–44
Chladni, Samuel, 131
classical antiquity, porcelain images of, 144–52, 217, 219, 220, 295, 313, 315, 370, 372, Plate 7
Cobenzl, Johann Karl, Philipp von, 68, 115–16, 155, 422n13
coffee, 3, 17, 18, 25, 62, 69, 72–73, 107, 108, 113–15, 133, 140, 172, 198, 199, 338; bans on, 72, 114; coffee gardens and early cafés, 202–3; coffee houses, 113–14, 202; substitutes, 72, 114, 127
Cohen, Deborah, 302
Colbert, Jean-Baptiste, 23, 24
Continental System, 155, 169, 202, 220, 225

- court society, consumption in, 20–23, 69–72, 106–8, 111–13, 142, 418n31
- Coutts, Howard, 92, 149
- Crown Derby porcelain, 215
- Czartoryzski, Jozef Klemens, 102
- Dalwitzer Stoneware, 188, 227
- De Waal, Edmund, 374
- delftware, 14, 15, 16, 21, 30, 33, 79, 110, 140
- dental porcelains. *See* teeth (porcelain)
- D'Entrecolles, Xavier, 41
- department stores, 135, 299, 301–2, 310, 361, 390, 403, 338
- desserts, 18, 69, 112, 115, 118, 302, 307, 429n29
- Deutscher Werkbund, 315, 319, 321, 322, 345, 350–52, 371, 399, 401
- dining habits, 18th-century, 17–18, 111–13, 129, 133; 19th-century, 195, 204–5, 306; 20th-century, 331, 392, 406, 428n19; *à la française*, 22, 55, 112, Plates 2, 4; *à la russe*, 198, 199, 307
- Doccia porcelain manufactory, 53–54, 82, 125, 131, 145; majolica at, 54
- dolls, 2, 188, 205–6, 252, 293, 305, 355, Plate 13
- Du Paquier, Innocent, 41, 42, 44, 50, 54
- Dutch East/West India Companies, 14, 63, 135
- E. H. Henneberg & Co., 96
- Eastlake, Charles, 322
- Eichhorn, Heinrich, 188, 437n98
- Eitelberger, Rudolf von, 279
- Elbogen porcelain manufactory (later Haidinger Brothers Porcelain), 104
- Elias, Norbert, 22
- Elizabeth I, Czarina of Russia, 55, 129
- England, fine ceramics industry in, 57–58, 81. *See also* Staffordshire “potteries” and Wedgwood ceramics manufactory
- entrepreneurs, 5, 27, 64–65, 187–92; in Thuringia, 93–102
- Esser, Max, 351, 373
- Eugen, duke of Saxe-Hildburghausen, 101
- exports, 224, 245, 252–53, 258, 288, 324, 331, 336, 363, 365, 379, 387, 393–94, 395, 443n4
- F. A. Schumann porcelain manufactory, 189, 227, 233, 269, 270
- faience, 3, 10, 13, 14–17, 18–19, 27, 50, 53, 55, 112, 200
- Fairchild, Cissie, 62
- fairs and exhibitions, 102, 117–18, 133, 135, 196, 227–28, 242, 299, 303; Crystal Palace Exhibition, 212, 228, 296, 312; Leipzig fair, 16, 24, 37, 70, 97, 118, 133, 310, 346, 357, 373, 397; world's fairs, 228, 254, 280, 283, 292, 293, 309–14, 317
- Falconet, Étienne Marie, 146–47, 367
- Ferdinand, Prince of Saxe-Coburg-Gotha, 299
- Ferdinand I, Emperor of Austria, 167, 185
- figurines, 84, 113, 142–52, 196, 197, 214, 215, 216, 218–19, 233, 294–95, 310, 348–49, 352, 358, 366–67, 373, 404, 405, 432n115, 433n122
- Flurl, Matthias, 88, 158, 181
- France, fine ceramics making in, 15, 33, 55, 56–58, 69, 71, 82, 87, 142, 146, 154, 157–61, 189, 219, 249, 273, 275, 285. *See also* Limoges, Sèvres porcelain manufactory
- Francis I, Emperor of Austria, Holy Roman Emperor to 1806, 155, 171
- Francis II, Emperor of Austria, 167
- Frankenthal porcelain manufactory, 44, 53, 82, 83, 87, 136, 163
- Franz, Prince of Anhalt-Dessau, 79
- Franz Josef I, Emperor of Austria, 278; ‘Kaisersemmel,’ 278, 405
- Frederick Augustus II, elector of Saxony, 44, 46, 51, 81, 123, 128–29
- Frederick Augustus III, elector of Saxony, after 1806, king of Saxony, 81, 164, 165, 176
- Frederick I, Duke of Württemberg (after 1806, king of Württemberg), 91
- Frederick II (“the Great”), king in Prussia, 28, 104, 128, 139, 166; coffee laws, 72, 114–15; as conqueror of Saxony, 46–47, 49, 81; as KPM head, 48–50, 89–91, 125–26, 226, 231, 369, 430n70; mercantile policies of, 61, 79–80, 82; as porcelain figurine 1, 207, 214, 217, 219, 367, 372; as Prussian ruler, 60–62, 65–66; tastes of, 68, 90, 424n59
- Frederick III, Duke of Saxe-Gotha-Altenburg, 95

- Frederick III, Elector of Brandenburg-Prussia; after 1701 Frederick I, king in Prussia, 21, 32, 421n1
- Frederick William, Elector of Brandenburg-Prussia (“the great Elector”), 16, 17, 60
- Frederick William II, King in Prussia, 90, 166
- Frederick William III, King of Prussia, 225, 236
- Frederick William IV, King of Prussia, 225–26
- Fredericke, Princess of Mecklenburg-Strelitz, 149–50
- French Revolution, 65, 154–61, 201
- Freytag, Gustav, 115, 138, 426n102, 432n102
- Frick, George, 159, 182–83, 225–26, 236–38
- Friedenstein, Palace of, 21, 78, 95
- Friedlaender-Wildenhain, Marguerite, 351
- Friedrich Casimir, Count of Hanau-Münzenberg, 16
- Fulda porcelain manufactory, 91
- Fürstenberg porcelain manufactory, 95, 119, 125, 127, 138, 163–64, 233, 352–53; “630 Rhinegold,” 352–53; ‘Alt’ lines, 352; designs of, 147–49, 152, 218; employee numbers, 86, 124, 361; first years, 44, 50–51, 86; leasing of, 256, 278, 279; during Nazi era, 361, 371; profits and losses, 86, 327, 379, 409; R&D at, 182–83; wages at, 51, 122, 235
- Gebrüder Bauscher porcelain manufactory, 248, 270, 315, 342, 366, 408
- Geldner, Erich, 369–70
- Gervert, Victor, 163–64
- Gesell, Paul, 286–89, 448n150
- Gesundheitsgeschirr*. *See* porcelain and hygiene
- Gießhübel porcelain manufactory, 188, 215
- Ginori, Carlo, 53–54, 82, 145
- Ginori, Lorenzo, 54
- glass and glassmaking, 24, 33, 73, 84, 103, 138, 179, 180, 217
- glazes, 13, 29, 38, 182, 183, 251, 282–83, 296, 313, 317
- Goebbels, Josef, 366
- Goethe, J. W. von, 19, 99, 152, 287; porcelains of, 147, 207, 217, 219; *Faust*, 219, 222
- Göring, Hermann, 281, 367, 372
- Gotha porcelain manufactory, 95–96, 101, 373
- Gotzkowsky, Johann Ernst, 49–50, 280
- Greiner, Johann Gottfried, 96, 97, 99
- Greiner, Johann Gotthelf, 96–99, 101
- Greiner family, 98, 101, 102, 103, 445n48
- Gretsch, Hermann, 352
- Grieningner, J. G., 49–50
- Grossnigg, Ehrhard, 410
- guilds and guildsmen, 25, 26, 28, 68, 70–71, 119, 125, 166, 170, 171, 229, 240
- Habermas, Jürgen, 201
- Hamann, Anna Margarete (née Greiner), 96, 99
- Hamann, J. W., 96, 99
- Hannong, Karl, 42, 418n39
- Hardmuth, Joseph, 184, 189
- hard-paste, 15; specifics of, 30, 38; at Sèvres, 160–61
- Hausen porcelain manufactory, 188
- Hausmaler, Hausmalerinnen*, 102, 119, 123, 259, 270
- Haviland, David, 250
- Heidenreich, Fritz, 400
- Heine, Heinrich, 239
- Heinitz, Friedrich Anton Freiherr von, 91, 166, 173, 180, 182, 435n47
- Helbig, Georg Friedrich, 136–37
- Helbig, J. M., 47
- Henneberg, Friedrich Egidius, 96
- Henneberg porcelain manufactory *See* Ilmenau
- Henriette Catherine, Princess Consort of Anhalt-Dessau, 16
- Herend porcelain manufactory, 104, 409
- Hiltl, J. G., 225
- Himmler, Heinrich, 365–68, 371–72
- Hindenburg, Paul von, 359, 372, 373
- Hitler, Adolf, 330, 333, 335, 344, 360, 361, 362, 367, 368, 384, 385; porcelain tastes of, 369–72, Plate 15; porcelains of, 372
- Höchst porcelain manufactory, 42, 44, 48, 51, 52, 87, 91, 143, 162; post-1945 reinvention of, 410
- Hoffmann, Josef, 314, 351, 405
- Höroldt, Johann Gregor, 45–47, 142, 398, 420n83

- “hotel” porcelain, 259, 300, 351, 391
- Humboldt, Alexander von, 91, 130, 166, 180–81, 431n81, 434n31, 435n47
- Hummel figurines, 401
- Hunger, Christoph, 41
- Hutschenreuther, Carolus Magnus, 100, 187–88, 224, 438. *See also* C. M. Hutschenreuther porcelain manufactory
- Hutschenreuther, Lorenz, 249. *See also* Lorenz Hutschenreuther porcelain manufactory
- Ikea, 406, 408
- Ilmenau porcelain manufactory, later Henneberg porcelain manufactory, 77, 96, 99, 101, 137, 146, 393, 403
- Ingrao, Charles, 87
- insulators (porcelain), 247, 251, 252, 254, 256, 277, 278, 280, 292, 305, 393
- Irminger, J. J., 40
- Iznik wares, 12
- Jaeger & Co. porcelain, 361
- Jaenicke, Friedrich, 312–13
- Japanese Palace (Dresden), 21, 38, 45; porcelain menagerie at, 38, 44, 46
- Japanese porcelains, 14, 253, 336; imitation of, 56, 138, 139, 140–42, 152, 283, 313
- Jenkins, Newell Still, 252
- Jews, 61, 127, 167, 330, 385; depicted in porcelain, 220, 359, 373; as merchants, entrepreneurs, 49, 67, 277, 301, 389; as peddlers, 135, 228; persecution of, 359, 361, 369–71, 373–76, 378. *See also* Königliche Porzellan Manufaktur (Berlin; KPM): Jews forced to buy
- Jingdezhen, 12, 40, 417n10
- Johann Friedrich, Duke of Schwarzburg-Rudolstadt, 95, 97, 99
- joint-stock companies, 53, 91, 94, 97, 102, 251, 256–57, 289, 333
- Joseph II, Holy Roman Emperor and Emperor of Austria, 22, 68, 88–89
- Kaffeekränzchen*, 116, 199, 204–5, 269, Plate 10
- Kahla porcelain manufactory, 205, 248, 249, 259, 260, 293, 322, 342, 360, 414; after 1989, 406, 408; employee numbers, 250, 271; under GDR, 381, 393, 395, 397, 398, 406; during WWII, 379–80
- Kändler, Johann Joachim, 46, 47, 54, 83, 84, 85, 128, 142, 144, 146, 210, 288, 313, 351, 398; “monkey orchestra,” 46, 142, 211, 448n150
- kaolin, 30, 35, 37, 42, 43, 53, 56, 81, 103, 118, 165, 189, 249, 250, 259, 282, 335, 342, 365
- Karl Krister porcelain manufactory, 248, 270, 336
- Kassel porcelain manufactory, 87, 126, 137, 146
- Kaufhaus des Westens, 338, 339
- Kelsterbach porcelain manufactory, 47, 52–53, 87, 162, 434n19; faience production at, 53
- Kesselbach, Wilhelm, 240, 241
- kiln design, 180, 183, 191, 251, 295, 392
- Kips, Alexander, 315
- Klaproth, Martin Heinrich, 181
- Klein, Ursula, 34, 181
- Klemm, Gustav, 159
- Klemperer, Gustav von, and family, 374–75
- Kloster Veildorf, 95, 96, 100, 101, 119, 122
- Klösterle porcelain manufactory, 104, 183, 248
- Kocka, Jürgen, 170, 171, 189
- Kolbe, Georg, 320, 321
- Königliche Porzellan Manufaktur (Berlin; KPM), 43, 71, 89–91, 104, 123, 166–67, 192, 216, 243, 248, 250, 260, 272, 301, 324, 326, 329, 344, 345, 367, 392, 399; at 1900 world’s fair, 310–13; ‘Alt’ (retro) styles, 211, 283, 331; artistic criticism of, 282, 312, 320; “Arcadia,” 369, 372, 404; designs of, 217, 219, 283, 313; employee numbers, 52, 250, 254, 409; first years of, 44, 48–50; *Gesundheitsgeschirr*, 91, 166, 182, 269, 280; Jews forced to buy, 89–90, 91, 166; labor relations at, 125, 234, 235–38; ministerial management of, 173–75; move to Charlottenburg, 270–71; name changes of, 50, 334, 380; during Nazi era, 333, 378; neoclassicism at, 146, 149–52, 212 (*see also* ‘chaste’ classicism); outlets for, 90, 134, 166;

- Königliche Porzellan Manufaktur (cont.)
political criticism of, 237, 281–82, 287, 315, 344–45; post-1945 conditions, 377, 384, 389; privatization of, 409; profits and losses, 90, 172, 180–82, 279–82, 345, 409; as Prussian cultural institution, 178, 225–26, 277, 308; R&D at, 78, 85, 180–82, 183, 185, 251–52, 282, 286, 296; tiles, 273; trademark of, 50, 269, 297; “Urbino,” 345, 351, 404; wages at, 326; “Waterloo” service, 165, 174; women workers at, 232; WWII damage, 380
- Königszelt porcelain manufactory, 248, 270, 381
- Korzec porcelain manufactory, 102–3, 172, 215
- Kreklau, Claudia, 306
- Kühn, Heinrich Gottlob, 165, 183, 212, 238, 287, 333
- Kurtzke, Christian, 412
- Lay, Friedrich, 162
- Lemaire, Rudolphe, 141–42
- Lemire, Beverly, 108
- Lennox, Walter Scott, 303
- Lessing, G. E., 147
- Leuteritz, Ernst, 212
- Limbach porcelain manufactory, 96, 99, 101
- Limoges, 42, 181, 189, 249, 250, 444n39
- lithography, 179, 196
- lithophanes, 216, 219
- Loewy, Raymond, 389, 400
- Lorenz Hutschenreuther manufactory, 259, 260, 270, 271, 324, 325, 342, 372, 379, 382, 390, 397, 408, 437n98
- Louis Günther II, Duke of Schwarzburg-Rudolstadt, 98
- Louis Philippe, King of the French, 160
- Louis XIV, King of France, 20–21, 110, 115, 129
- Louis XV, King of France, 46, 56–57
- Louis XVI, King of France, 157
- Louis XVIII, King of France, 165
- Louise Henriette, Countess of Nassau and Electress of Brandenburg-Prussia, 16, 18
- Löwenfinck, Adam Friedrich von, 42
- Ludwig I, King of Bavaria, 178, 186, 276, 437n93
- Ludwig VIII, Landgrave of Hesse-Darmstadt, 53
- Ludwig X, Landgrave of Hesse-Darmstadt; after 1806, Grand Duke of Hesse, 162
- Ludwigsburg porcelain manufactory, 42, 44, 52, 53, 91, 146, 172, 421n107
- Luise, Queen in Prussia, 149–50
- Macheleid, Georg Heinrich, 96–99, 101
- “Made in Germany,” 253, 321
- majolica, 12–13, 18, 54, 112, 131, 312
- Mann, Thomas, 291; *Buddenbrooks*, 306; “Wälsungenblut,” 358
- Manufacturers’ Cartel (Verband der keramischer Gewerke in Deutschland), 256, 299, 318, 325–27, 336–38, 343, 361, 373
- Marées, Carl de, 234–35
- Maria Amalia of Saxony, Queen Consort of Spain after 1759, 54, 115
- Maria Anna Sophia, Electress of Bavaria, 51, 115
- Maria Theresa, Holy Roman Empress and Empress of Austria, 18, 44, 46, 50, 68, 113, 161
- Marie Antoinette, Queen of France, 157
- Marks, Gerhard, 351
- Marx, Karl, 4, 238
- mass consumption, 172, 240, 241, 245, 289, 292, 298–305, 364–65
- mass production, 245, 250–52, 289, 292, 293–98, 322, 329; artisanal forms of, 63, 74
- Maximillian II, king of Bavaria, 276
- Maximillian III Joseph, Elector of Bavaria, 51, 163
- McKendrick, Neil, 423n20, 423n36
- Meissen porcelain manufactory, 5, 7, 55, 56, 87, 104, 109, 122–23, 125, 126, 130, 133–34, 139, 152, 159, 177, 192, 238, 243, 248, 260, 261, 303, 322, 324, 326, 335, 351, 369, 375, 386; after 1989, 410, 411–14; Albrechtsburg location, 35–36, 39, 119–20, 134, 284–85; artistic criticism of, 211–13, 312, 313, 316–17; employee numbers, 37, 44, 47, 83, 124, 164, 237,

- 250, 285, 380, 383, 395, 411, 414; faking of, 101, 123, 129, 287, 297; first years, 37–48, 49–50, 51, 52, 53, 78, 103; under GDR, 377, 393–98; imitations of, 48, 58, 82; labor relations, 237, 261, 332, 442n105; marketing of, 133, 134, 136, 260, 300, 362–63; move to new factory, 281, 284–85; name changes of, 334, 383; and Napoleonic Wars, 164–65; during Nazi era, 282, 333, 366–69, 371, 372, 380; political criticism of, 284, 286–88, 346–51, 413; profits and losses of, 39, 45, 46, 85, 90, 136–37, 164, 172–73, 176–78, 216, 282, 284–89, 346, 349, 360, 369, 381, 411–14; R&D at, 182–83; Russian occupations of, 164–65, 382–83; as Saxon institution, 177, 185, 207, 286, 308, 349–50, 413–14; and Saxon Finance Ministry, 175–78, 188, 264, 285, 287–88, 312, 346, 348, 412–14; tiles, 273; trademark, 37, 97; wages at, 37, 45, 83–84, 263, 442n105; in age of Wedgwood, 78, 79–85, 166; and women workers, 232; WWII damage of, 381
- Meissen (town), 2, 36, 39–40, 412
- Meissen porcelains, patterns and styles of, 151, 208, 217, 220–21, 273, 295, 351, 352, 355, 403–4; ‘Alt Meissen,’ 210–13, 283–86, 287–89, 316, 321, 331, 336, 346–50, 358–59, 363, 394, 396, 398, 411; “Blue Onion,” 131, 132, 140, 215, 216, 285, 316, 411; first styles of, 45, 100, 129, 138, 140, 141–45; “Red Dragon,” 140, 367; “Swan Service,” 46, 128; “Yellow Tiger,” 140
- Melchior, Johann Peter, 143
- men, as consumers of porcelain, 204, 220–22, 308
- Mendelssohn, Moses, 89
- mercantilism, 23–29, 53, 59, 63, 64, 88, 129, 153; afterlife of, 6, 275–76, 319, 344–47, 395; porcelain as mercantile product, 5, 37, 55, 56, 64, 82, 90, 91, 92, 168, 172, 186, 321, 329; relationship to cameralism, 65–74, 155–57, 193; relationship to capitalism, 2, 4, 157, 167, 171, 189, 196, 245, 276
- Metternich, Clemens von, 167, 239
- Mettlach, 162, 190, 232, 249, 254, 265, 271–73
- Meyer, Johann Hermann, 96, 100
- Milly, Comte de (Nicolas Christian de Thy), 86–87
- mineralogy, 11, 179
- Minton china manufactory, 81, 312
- Mitterteich porcelain manufactory, 366
- Möller, F. H. G., 281
- Monteglas, Maximilian von, 225
- Montespan, Madame de (Françoise-Athénaïs de Rochecouart), 21, 115
- Monti, Alessandro, 82–83, 136
- Morris, William, 209
- Müller, F. H., 87
- Muthesius, Hermann, 321–22, 328
- Napoleon, 105, 154–55, 159, 163, 164, 169, 218, 220; porcelains of, 1
- Napoleonic Wars, 65, 149, 161–67, 169, 189–90, 194
- Native Americans, porcelain images of, 143
- neoclassicism, 144–53, 211; ‘chaste’ neoclassicism, 145, 146–52, 166, 169, 210, 345, 369, 370, 371; ‘libertine’ neoclassicism, 85, 144–46, 210, Plate 7; of Wedgwood, 75, 78, 80, 210, 424n47, 424n48
- neo-rococo. *See under* rococo
- Neuhaus, Herbert, 382–83
- Nicholas I, Czar of Russia, 198
- Niedermayr, Matthias, 165
- Nigg, Joseph, 184, 216
- Nonne, Christian, 97, 101
- Nymphenburg, Palace of, 21, 54
- Nymphenburg porcelain manufactory, 121, 123, 126, 135, 158, 174, 181, 195, 212, 217–18, 226, 243, 248, 277, 312, 324, 326, 329, 344, 380, 382, 392; ‘Alt’ (retro) porcelains, 211, 297; as Bavarian cultural institution, 178, 186, 276; employee numbers, 52, 88, 277, 380; first years of, 42, 43, 44, 51–52; leasing of, 256, 277–78, 279; merger with Frankenthal, 163; during Nazi era, 333, 369–72, Plate 15; “Pearl” pattern, 215; profits and losses of, 52, 186, 276–78, 409; R&D at, 184, 186–87; return to royal ownership, 378, 409; trademark, 334

- Olbrich, Joseph Maria, 314, 315
Oppel, Carl Wilhelm, 164–65, 176
Oranienbaum, Palace of, 16, 21
Oranienburg, Palace of, 21
orientalism, 139–44
Orry de Fulvy, Jean-Henry-Louis, 56
Oscar Schaller & Co., 380
Ottomans, as consumers of European
porcelains, 8, 14, 45–46, 50, 84–85,
100, 129–30, 155, 165, 210, 421n103
outlet shops, 82, 84, 90, 102, 120, 134, 166,
177, 184, 227, 300, 310, 318, 340, 345,
380, 390, 401, 413
Ovid, *Metamorphoses*, 142, 145, 147, 401

Pabst von Ohaim, Gottfried von, 34–35
‘Pagodas,’ 46, 140–42, Plate 3
Palissy, Bernard, 13
pastry chefs, confectioners (*Konditoren*), 69,
112
pastry shops (*Konditoreien*), 202, 246
pâte-sur-pâte, 296
Paul, Nikolaus, the elder, 95
Paul, Nikolaus, the younger, 101
Pechmann, Günther von, 345, 351, 369
peddlers, 1, 133, 135, 196, 206, 224, 228,
299, 307, 310, 442n82
Petermann, Karl, 394–95
Petri, Trude, 351
Pfeiffer, Max, 346, 349, 352, 369
pipes (porcelain), 199, 208, 215, 216,
220–22, 252, 441n64
Pirkenhammer porcelain manufactory, 104,
183
Pompadour, Madame de (Jeanne Antoinette
Poisson), 56–57, 111, 115; styles after,
210, 211, 271, 318, 351
porcelain, and court society, 38, 111–13,
115–18
porcelain, as bourgeois commodity, 195–208,
305–9, 354, Plates 8, 10
porcelain, and holidays, 135, 200, 205, 288,
299, 302–3, 306, 340, 348, 355–56, 358,
390
porcelain, and “home,” 11, 307, 356–57,
362–63, 375–76, 399, 405–6
porcelain, and hygiene, 11, 166, 167, 182,
206, 252, 255, 269, 305, 350, 408. *See also* bathrooms
porcelain, in munitions, 298, 324, 378, 379,
380
porcelain, and provincial pride, 207, 256,
308, 324, 410, 413
porcelain, prices of, 131, 348, 365,
339–40, 378, 431n94. *See also* price,
competition on
porcelain, recipes for paste, 29, 41, 58, 179,
181, 282, 295, 419n58
porcelain, religious imagery, 207, 217, 219,
220
porcelain, sales points for, 133–35, 224,
227–28, 300, 310, 338–39, Plate 11. *See also* department stores, fairs, outlets, and
peddlers
porcelain cabinets, 16, 18, 54, 198, Plate 1
porcelain industry, creation of, 29–31, 37;
employee numbers, 246, 247, 269, 320,
325, 331–32, 342–43, 387, 379, 391–92,
410 (*see also* individual manufacturers);
forced labor in, 365, 374, 379; labor
relations, 229–38, 327–28, 340–41, 261,
262; number of firms, 247–48, 341, 387,
392, 407, 443n15; paternalism in, 92,
124–25, 127, 159, 268, 445n57;
porcelain manufactories, artistic commis-
sions, 314–17, 332, 351, 352; machines
in, 5, 78, 166, 184, 230, 251, 254, 392;
management of, 121–22, 332–33; relation-
ship to state bureaucracies, 160, 173–78,
193, 276–89, 328, 337, 361, 378, 393;
working conditions in, 40, 90, 118–28,
244, 266–67, 379–80
porcelain workers, living conditions of, 266;
political loyalties of, 237–38, 261–63,
334, 344; wages of, 121–24, 231–32,
263–64, 331–32, 334, 341, 343, 362,
429n50, 458n152; and WWI, 324–25,
327
Preis courante, 135–36, 333, 372
price, competition on, 5, 63, 82, 86, 89–90,
102, 135–37, 179, 192, 258, 286, 327–28,
336, 338
Prössel, Carl, 182–83

Rappaport, Erika, 3
Rauch, Christian Daniel, 149
Rauenstein porcelain manufactory, 102
Régnier, Antoine, 157–58

- Reichmannsdorff porcelain manufactory, 188
Reimarus, Hermann Samuel, 131, 133
Retailers' Cartel (National Cartel of German Shops Specializing in Porcelain, Glass, Housewares and Kitchenwares; Reichsverband deutscher Spezialgeschäfte in Porzellan, Glass, Haus- und Küchengeräte), 260, 302, 326–72, 336
Revers, 260, 271, 302, 317, 326, 337–38
Ribbentropp, Joachim von, 369
Riefenthal, Leni, 372
Riegl, Alois, 138, 185
Riemerschmid, Richard, 317
Ringler, J. J., 42, 52
Roche, Daniel, 3, 22, 110–11, 133,
rococo, 52, 53, 56, 76, 87, 139, 142, 147, 152, 208, 210, 371, 393, 420n85, 424n59; neo-rococo, 208, 210, 211, 212, 213, 283, 285, 286, 288, 294, 297, 308, 318, 346, 363, 367, 369, 377, 389, 394, 401, 405. *See also* 'Alt' styles
Rönneper, Heinz-Peter, 251
Röntgen, David, 71
Rosenthal, Philip, 318, 351, 389–90, 402, 408, 461n49
Rosenthal, Philipp, 249, 270–71, 317–18, 326, 373–74
Rosenthal porcelain manufactory, 7, 248, 259, 260, 270, 278, 293, 324, 336–38, 341–42, 344, 346, 351, 360, 382, 392, 408; artistic commissions, 317–18, 351, 389–90, 392, 401; designs of, 297, 317–18, 321, 322, 340, 351, 355, 400, 401–2, 406; employee numbers, 250, 325, 379; "Form 2000," 389, 400; during Nazi era, 366, 367, 370, 373–74, 378, 379; "Studio Houses," 388; "Studio Line," 390, 402
Rosenthal, Turpin, 463n94
Rosenthal, Friedrich Philipp, 235–36
Rotberg, Wilhelm Theodor von, 95, 96
Royal Copenhagen porcelain manufactory, 87, 163, 172, 211, 219, 282–83, 296, 311, 313, 314, 406, 425n80
Rubin, Eli, 402
Rublack, Ulinka, 110
Russia, porcelain industry in, 55, 174, 189; after 1917 Revolution, 359
Russians, as consumers of porcelain, 84–85, 129–30, 155, 210
Saalfeld, Diederich, 108
Saarland, 109, 271, 335, 365; as fine ceramics region, 93, 243, 246, 247, 249, 269
Sans Souci, Palace of, 61
Schacht, Hjalmar, 374
Schadow, Johann Gottfried, 149, 150, 166
Scheurich, Paul, 351–52, 369, 371
Schinkel, Karl Friedrich, 149, 212, 345, 369, 384
Schlaggenwald porcelain manufactory, 103, 104, 184, 188, 211, 215, 219, 248, 409
Schmoller, Gustav, 195, 240–42, 249
Schmuz-Baudiss, Theo, 283, 313, 315
Schney porcelain manufactory, 188
Schnorr von Scheeberg, Veit Hans von, 35, 42
Scholz, Benjamin von, 184–85, 233
Schönbrunn, Palace of, 21
Schönwald porcelain manufactory, 327, 381, 391
Scotznorsky, Ferdinand, 277
Seger, Hermann, 181, 251, 282
Selb, 249, 267, 270, 317, 341, 344, 374, 380, 384, 390, 391, 408
Seltmann porcelain manufactory, 270, 343
Semper, Gottfried, 212, 213, 319–21, 394, 404, 440n40
Septfontaines, 161, 162, 191, 248, 272
Seven Years' War, 47, 49–50, 61–62, 65–66, 72, 83, 87
Sèvres porcelain factory, 19–20, 94, 146, 160, 174, 185, 226, 297, 310–11; 'Alt' (retro) porcelains, 213; artistic leadership of, 83, 84, 283, 312, 313; first years, 56–57, 58, 82, 84, 87, 279; and French Revolution, 154, 157–61; prices at, 71, 129, 147; profits and losses at, 157–61, 282. *See also* Vincennes
Sheehan, James, 19
shop windows, 224, 227, 301, 303, 318, 338, 358, 401
Silesia, 46–47, 67; as porcelain-making region, 93, 246, 269, 335–36, 380, 381; Prussian annexation of, 61, 65–66, 104
silicosis, 126, 232–33, 267–68, 360, 387, 397
silk industry, 25, 28, 49, 51, 61, 422n4
silver services, 18, 22, 112, 129, 198, Plate 2
silversmiths, 37, 40, 138

- slip-casting, 251, 295
Smith, Adam, 119, 170
Society of Dilettanti, 76, 145
soft-paste porcelain, specifics of, 10, 15; at
Sèvres, 160
Sophia Charlotte, Electress of Brandenburg,
after 1701 Queen in Prussia, 116
Sophienau porcelain manufactory, 336
Sorgenthal, Conrad von, 88, 92, 165, 333
Speer, Albert, 369, 371, 372
Spiekermann, Uwe, 224, 415n6
Spode china manufactory, 81
St. Cloud, faience factory, 16, 33
Staffordshire “potteries,” 15, 30, 74, 76, 249
Stöltzel, Samuel, 41
stoneware, 3, 13, 18, 19, 34, 75, 79, 88, 93,
188, 192, 200, 216, 224, 227, 228, 246,
259, 271, 273, 307, 325, 328, 382, 393,
397, 404, 408. *See also* Böttger stoneware
Strupp banking house, 259, 336, 342
sugar, 3, 22, 62, 69, 71, 73, 112–14, 133,
172, 199; sugar sculptures, 112–13
sumptuary laws, 25, 110, 117, 209
Szokurlat, Anna, 102
- table- and kitchenware, consumption of,
17–18, 69–70, 108, 114–15, 130–33,
138, 196, 199–201, 299, 302–3, 307–8,
327, 339–40, 350–51, 354, 362–63,
373, 385–86, 402; Plates 8, 10, 13
tariffs, 23, 79–80, 87–88, 175–76, 191, 245,
252, 256; Prussian 1818 tariff, 170, 235,
256, 331, 336, 343
tea, 3, 17, 18, 62, 108, 113, 116, 133, 140,
338
technical and electrical porcelains, 247, 251,
254–55, 297–98, 317, 324, 332–33, 360,
378, 387
teeth (porcelain), 2, 247, 251, 252, 292
Tettau porcelain manufactory, 181, 188, 248,
270, 379
textiles and textile industry, 25, 62, 63, 67,
110, 124, 246, 247
Theodor Paetsch Stoneware, 328
Thirty Years’ War, 14, 20, 60
Thomas porcelain manufactory, 270, 317, 318
Thonet, Michael, 227
Thorwaldsen, Bertel, 149, 219, 219
Thuringia, as porcelain-making region,
93–102, 152, 245, 246, 249, 269, 355, 410
Tiefenfurt porcelain manufactory, 258, 270
tiles, porcelain and other ceramics, 2, 15, 21,
206, 247, 251, 254, 271, 272–75, 292, 412
tinware, 13, 130, 133
Tirschenreuth porcelain manufactory, 188,
249, 270, 371, 380, 392, 404, 437n98
tobacco, 91, 103, 198, 199, 220, 221
Tocqueville, Alexis de, 107, 153, 428n3
Tournai porcelain manufactory, 68, 192,
422n13
transfer printing, 58, 78, 176, 179, 251,
296
Treue, Wilhelm, 71
Troost, Gerdy, 370, 371
Troost, Paul Ludwig, 369, 370, 372
Tschirnhaus, Ehrenfried Walther von, 32–35,
40, 179
‘Turkish cups,’ (*Türkenkoppchen*), 45–46,
50, 51, 129, 155, 420n84
Turks, porcelain images of, 140, 143, 152,
217, 221
- Umbach, Maiken, 253
Union of German Porcelain Manufacturers
for the Promotion of the Porcelain Industry
(Vereinigung deutscher Porzellanfabriken
zur Hebung der Porzellanindustrie GmbH),
259, 260
United States, as porcelain importer, 130,
252–53, 258, 288, 363
Upper Franconia, as porcelain region, 53, 93,
108, 243, 246, 247, 249, 265, 269, 317,
335, 341, 386, 407, 410
- Van de Velde, Henry, 316
Versailles, Palace of, 20–21, 46, 51, 57, 115,
119, 318, 335; ‘Trianon de Porcelaine,’
20, 115
Vesper, Will, 358–59
Vickery, Amanda, 116
Villeroy, Nicholas, 125, 162, 189–90
Villeroy & Boch, 162, 189–92, 217, 259,
292, 294, 335, 365, 390, 408, 441n80;
employee numbers, 250, 254; during
Nazi era, 365, 366; tiles, 272–73; wages
at, 264; women workers at, 232, 264–65

- Vincennes porcelain manufactory (later Sèvres), 56, 146
- Vogelmann, Carl, 53
- Volkstedt porcelain manufactory (later Älteste Porzellan Manufaktur Volkstedt), 95, 97, 100, 102, 297, 393, 409
- Volognes porcelain manufactory, 158
- Voltaire, 41, 61; in porcelain, 147
- Wackerle, Joseph, 370, 371
- Wagenfeld, Wilhlem, 351, 352, 371, 399, 401
- Walcha, Otto, 403–4
- Waldsassen porcelain manufactory (Bareuther & Co.), 248, 270, 324, 327, 357, 379, 380, 392, 445n44
- Walküre porcelain manufactory, 294, 361
- Wallendorf porcelain manufactory, 95, 96, 99, 100, 101, 104
- Wallerfangen ceramics manufactory, 189
- Walther, Hannes, 412
- Watteau, Jean-Antoine, 45, 142, 151, 313
- Wedgwood, Josiah, 64, 73 74–81, 82, 163, 190; as experimental chemist, 77–78, 179; as salesman, 76, 78, 80, 137, 138; use of coal, 74–75, 180
- Wedgwood ceramics manufactory, 30, 74–81, 84, 91, 104, 105, 118, 147, 149, 179, 253, 389, 405, 408; “creamware,” 75, 77, 79; “Frog Service,” 78; imitations of, 77, 80, 146, 164, 216, 294; “Jasperware,” 76–80, 146, 179, 424n47, 424n48; “Queen’s Ware,” 75–78. *See also* neoclassicism
- Wedgwood family, 75, 78
- Wegeley porcelain manufactory (later KPM), 44
- Wegeley, William Caspar, 47–49, 95
- Wellington, duke of (Arthur Wellesley), 163, 165
- Westerwald stoneware, 19, 397
- White Lion*, 8–12, 59, 416n1
- whiteness, importance of, 10, 12, 17, 34–35, 41, 76, 88–89, 110–11, 175, 351, 371–72, 402
- Wiener Porzellanmanufaktur (WPM), 43, 44, 50, 55, 82, 103, 113, 129, 124, 165–66, 184–85, 195, 200, 216, 217, 243, 312, 421n103, Plates 5, 8; Augarten as successor, 351, 367, 379; closure of, 276, 278–79; employee numbers at, 50, 52, 124, 165, 233; outlets, 50; profits and losses at, 165, 166, 184–85; Technisches Kabinett, 185–86
- Wiener Werkstätte, 314, 319, 351
- Wikkala, Tapio, 389
- Wilhelm, Landgrave of Hesse-Philippsthal, 98
- Wilhelm I, king of Prussia, after 1871 Emperor of Germany, 242; porcelains of, 295
- Wilhelm II, Emperor of Germany, 243, 283, 315, Plate 14
- Winblad, Bjorn, 389
- Winckelmann, J. J., 147–49
- Winterling porcelain manufactory, 270, 379
- Woltmann, Jörg, 409
- women, as consumers of porcelain, 6, 11, 115–18, 130–31, 204, 220, 302, 303–5, 308, 327, 354, 385–86, 390, 405–6, Plates 8, 10, 11, 13
- women, household advice for, 117–18, 199, 302, 307; as manufactory operators, 122, 188; as porcelain workers, 122, 124, 191, 231–32, 236, 245, 262, 254, 264–66, 294, 314–15, 323, 325, 343, 355, 444n39; as tastemakers, 16, 18, 56–57
- wood, 37, 50, 51, 73, 119, 180, 183, 187, 188
- Worcester porcelain manufactory, 58, 81
- Workers’ Association (Workers’ Association for Porcelain, Glass, and Related Trades; Gewerkverein in der Porzellan-, Glas- und verwandten Arbeiter; later Union of Porcelain Workers and Related Tradesmen, Verband der Porzellan- und verwandten Arbeiter), 261–62, 341
- World War I, 298, 323–38
- World War II, 298, 366, 374, 375, 376, 378–81
- Zachmann, Karin, 399
- Zeh porcelain manufactory, 270, 379
- Zollverein, 156, 170, 171, 177, 192, 224, 361
- Zürich porcelain manufactory, 91