

“Very Poorly Represented in the Museum”: East Asia in the Austrian Museum of Art and Industry under the Directorate of Rudolf Eitelberger 1864–1885

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Introduction

Publications on the founding phase of today’s MAK—Museum of Applied Arts in Vienna primarily deal with Rudolf Eitelberger (1817–1885), this institution’s first director. For more than twenty years, he was the “leader” of this museum and determined its structures and working methods, many of which are still effective today.

A museum’s expert staff is intensively involved in its programme in that they are often asked to develop and implement their own initiatives, but the director has always set the central themes and made the final decisions—Viennese museums function according to this system, and probably many others as well. We can therefore speak of a personally formed “Eitelberger era” within the period from the founding of the museum in 1863 until his death in 1885.

The MAK or Museum of Applied Arts houses one of the most extensive collections of East Asian art and decorative arts in the Germanophone world and beyond. We take for granted this museum’s aim to present global connections in technology and art and make them visible. However, a museum’s concept is subject to constant change. Alignments grow and change over time, often against the intentions of the founders. Formerly “revolutionary” ideas become stale and they are changed either slowly or sometimes even radically upon a decisive break.

This article aims to shed more light on the early days of this institution, which was founded as the Imperial Royal Austrian Museum of Art and Industry. Namely, it answers questions such as: What significance did products from East Asia have in the more than twenty years of Eitelberger’s directorate? What opportunities did this museum offer a potentially interested audience to get information about East Asia and its productions? During Eitelberger’s era, i.e. the founding phase of the museum, was there a perceived need to include art objects from East Asia in this “model collection”?

It is important to take a detailed look at the Imperial Royal Museum’s goals and activities. Inventories, catalogues, book lists, and publications were reviewed line by line, which has never been done before in depth. In this way, a real and vivid picture of this time opens up to us. The detailed list is preceded by a presentation of the ideas behind the museum’s founding as well as references to the possibilities of including products from East Asia in the programme.

The Founding of the Museum

The Austrian Museum of Art and Industry—now the Museum of Applied Art—in Vienna¹

¹ Over time, the name of the museum has changed: The Imperial-Royal Austrian Museum of Art and Industry (k. k. Österreichisches Museum für Kunst und Industrie), which opened in 1864, was subsequently known by the following names: Austrian Museum of Art and Industry

was founded in 1863 (declaration of intent) and opened in 1864. Following several foreign models and also predecessor institutions with similar goals in Austria itself, it was intended to be a “useful museum” for the promotion of the quality and international competitiveness of industrial products.²

Inspired by the Great London Exposition in 1862 and the South Kensington Museum Rudolf Eitelberger projected a concept for a museum of decorative arts in Vienna based on the model of this Museum in London. In 1864, it was finally opened under his leadership.³

In a lecture⁴ in the early summer of 1863, Eitelberger outlined his museum concept and set out its goals:

We can study the technique independently and, like other nations, we can also build on the great examples of past stylistic periods. Hence it will be a question above all that what we have, and as far as we have it, as complete and incomplete as it will be, be established, arranged, made accessible to

contemplation, contemplation, and study in the freest and most liberal manner. That is the one purpose that this museum has to fulfill. Another purpose ... consists in the fact that ... to give the Austrian industrialists themselves the opportunity to exhibit particularly excellent objects. ... A space is to be created where what is created by the Austrian industrialists is also seen by the Austrians.⁵

The aim of this “Austrian Museum”, as it has been called since its foundation, was the creation of a national institute for the promotion of the national art industry.

... when we enter into this new museum, and we see the old objects in it, these old objects will not be exhibited for the sake of antiquity; for because of their antiquity they belong in a cabinet of antiquities, in an antiquarian museum, but they are exhibited because of the art form, or because of the material, or because of the technique.⁶

Eitelberger deliberately neglected the historical aspect of objects in favour of timeless exemplars of technology and design. Just as Gottfried Semper (1803–1879) depicted antiquity as his ideal,⁷ for Eitelberger it was the architecture and ornament of the Italian and French Renaissance, which is why he acquired an extensive collection of ornamental engravings as early as 1863.⁸

It is thus also understandable that the museum’s inventory entries omit time indications. And why, in the “exhibitions”, as they were listed monthly in the *MKI* (*Mitteilungen des k. k. Österreichischen Museum für Kunst und Industrie*), objects were apparently put together without regard to type, origin, or time of origin.

As an example, a list of such an exhibition in the year 1867 is quoted from *MKI* 2, no. 19: 329:

(Österreichisches Museum für Kunst und Industrie, 1918–1938), State Arts and Crafts Museum in Vienna (Staatliches Kunstgewerbemuseum in Wien, 1938–1947), Austrian Museum of Applied Arts (Österreichisches Museum für angewandte Kunst, 1947–1990), MAK—Austrian Museum of Applied Arts, abbreviated as MAK. (MAK—Österreichisches Museum für angewandte Kunst; Kurzform, MAK, ca. 1990–2018). Since 2018, the museum has been known as the MAK—Museum of Applied Arts (MAK – Museum für angewandte Kunst).

2 Since the late 18th century, efforts to promote the national art industry have been made throughout Europe. With regard to Austria, a few institutions are mentioned incompletely:

1807 Imperial Royal National Factory Products Cabinet in Vienna (k.k. National Fabriksprodukten-Kabinett);

1811 Joanneum in Graz, Museum and Educational Institution;

1835 General or Central Trade Producers Exhibition in the rooms of the Vienna Hofburg on the order of Emperor Franz I.;

1838 Foundation of the “Austrian Trade Association” (Österreichischen Gewerbevereines), (from 1839 “Lower Austrian Trade Association”, (Niederösterreichischer Gewerbeverein)). See Pokorny-Nagel (2000).

3 Kernbauer and Pokorny-Nagel 2019.

4 Eitelberger 1863a, 601–18.

5 Ibid., 606.

6 Ibid., 605.

7 Semper 1860–1863, vol.1, XV.

8 Eitelberger 1863b, 689–94.

(Newly exhibited items.) March 13th:
A tea service of Chinese porcelain with mounting of gold and enamel, property of Count Waldstein; a landscape painting by Marko, property of the Baron von Metz-
burg; a porcelain bowl and a wedding ring, inscribed 'Martino Luther', property of Mrs. Krug of Nidda;

two miniature portraits from the possession of Count Marasse; a bowl with reliefs of terracotta, Venetian, 16th century, property of the Herrn Adamberger; the curvature of a bronze pastoral with enamel, 12th century, property of St. Peter's Abbey in Salzburg; a relief from the 12th century and a traveling altar with depictions from the Passion story in gilded silver and enamel, 15th century, property of the cathedral treasury in Salzburg;

Finally, the fifth series of glass objects destined for the Paris exhibition by the firm of J. & L. Lobmeyr and a cloth mosaic carpet made by Franz Pekarek.—At the same time, a collection of woven fabrics and embroideries from the museum's collection of fabric samples was presented, which are used to illustrate the lectures of the Custos J. Falke on the history of weaving and embroidery.⁹

In this lecture of 1863, Eitelberger felt compelled to cite the "Orient" as an example with an argumentation worthy of discussion—at least from today's point of view:

We see this at every World's Fair. Who will win the prize in terms of ornamentation at the World's Fair? If we wish to be frank and honest, we must say, above all, the nations of the East, now semi-barbarous, or abandoned from the height of civilization, and these Oriental nations because even today, in their sunken state, they are in a certain respect the bearers of a thousand-year-old

culture, and because they have the style of those ornaments, which has stood the test of time for thousands of years, is still maintained today. That is why fashion is not so dangerous in those countries, and fashion does not exist, because the principle of art has not been corrupted by fashion ...¹⁰

Eitelberger thus attested to a cultural standstill in non-European countries, which could therefore hardly make a positive contribution to the further development of art and industry. His remarks raised doubts in advance as to whether he would also include Asian/East Asian works in his museum concept.

Gottfried Semper, the Theoretician

Gottfried Semper (1803–1879) was the theoretician and Rudolf Eitelberger the practitioner who realized the idea of a new type of museum. Let us therefore take a brief look at the writings of Gottfried Semper, who must be regarded as the mediator between arts and crafts museums on the European continent.

Inspired by the first World's Fair (Great Exhibition of the Works of Industry of All Nations) in London in 1851 and the subsequent South Kensington Museum, now the V&A Museum, he developed a concept for an "ideal museum" during his stay in London (1850–1855), which, however, remained stuck in a manuscript that was not ready for printing. Semper's original manuscript is apparently lost, but two copies exist; one in the National Art Library at the V&A Museum, which is dated 1852, the same year as the original,

10 Eitelberger 1863a: 605. It is not clear whether Eitelberger's term "Orient" also included East, Southeast, and South Asia. However, from the museum's activities over the next twenty years, the more intensive study of the products of Southwest and Central Asia can be observed. More attention is also paid to India, which explains the interest in acquiring the paintings from the Hamzanama. Over the course of time, however, a large part of the Indian objects were given away/exchanged, so that the important group of Hamzanama illustrations seems isolated today.

9 Eitelberger 1863b, 689–94.

and the Viennese copy, which was probably replicated in 1855 after the London exemplar. In 1867, Semper dedicated this copy to the museum; the donation was arranged by architect Josef Zitek (1832–1909), who was associated with the Viennese Museum.¹¹

Semper himself doubted that his “ideal museum” could be realized:

... A Complete and Universal Collection must give, so to speak the longitudinal Section, the transverse Section, and the plan of the entire Science of Culture; it must show how things were done in all times; how they are done at present in all Countries of the earth; and why they are done in one or another Way, according to Circumstances; it must give the history, the ethnography, and the Philosophy of Culture.

... Such an ideal Collection will perhaps never be practicable, nor would it yet be desirable to try it; but special Collections of whatever kind they may be, should be considered as forming parts of this great ideal Collection, and the System adopted for their Organization should be based upon this principle.¹²

To illustrate his ideas, he listed objects from collections scattered throughout Europe. It is already noticeable in this work that the historical component played a subordinate role. Objects from Asia were mentioned only occasionally, without any discernible systematics.

For instance, the list under the topic “drinking vessels” looks like this:

Goblets were the favourite forms for the Drinking Vessels with the people of the Northern and western Europe in the middle ages. We have still a great many Vessels

of the kind in stoneware, Tin, Silver, Glass, Crystal, and other Materials. The best manufacturers of such Vessels were in Germany and Belgium. Specimens in the German Collections and everywhere.

The Arabian Turkish & Indian Goblets or Drinking Vessels for hot potions are not flat on the bottom, and have separate stands or holders like Egg Cups, these stands are often tastefully chased & ornamented. The Chinese Vessels of this Class are well known, they have been the prototypes for our modern Tea and Coffee Cups ...¹³

So Semper dared to look beyond Europe’s borders from time to time. In 1860 and then again in 1863—during his stay in Zurich—Semper published his magnum opus *The Style in the Technical and Tectonic Arts or Practical Aesthetics*.¹⁴ The starting points for his reflections were textiles and ceramics as well as tectonics in their original form.

In the first part on textile art, Semper dealt with the structure of the Chinese house and its ornamental decoration.¹⁵ As a source for his reflections, he cited a manuscript from the Bibliothèque Nationale in Paris, which he was apparently able to study during a stay on his escape to London: *Essai sur l’architecture Chinois*, a two-volume, richly illustrated work, dated around 1750–1760, apparently compiled by Jesuit missionaries and brought to Europe.¹⁶

In detailed drawings, the architectural structure of the pagoda, residential house, and palace is depicted, from the simplest tools to the richest room decorations.

In general, Semper describes Chinese architecture as it was reported to him by the missionaries.

13 Ibid., 181.

14 Semper 1860-1863.

15 Ibid., vol.1, 241–56.

16 *Essai sur l’architecture chinoise* c. 1750-1760. Semper cites yet another source for his studies: Chambers (1776).

11 Nicka 2007, 7–9; Noever 2007.

12 Noever 2007, 55. (The original English quotes by Gottfried Semper have been taken over without modifications.)

In the second part, he devoted himself to ceramics, whose artistic zenith he considered in the European classical period. His view of Asia, on the other hand, was unflattering:

... Let us now turn our gaze back to those oldest Eastern cultures, where pottery had been guided from time immemorial into quite a different course by the above-mentioned tools. The ancient invention of the potter's wheel had brought about the negative effect of impoverishing and depreciating the pottery, without a new idea of art. Pottery was despised in Egypt, as well as probably also in Asia, and was practiced only by servants, it only served the need, or it created cheap substitutes for precious magnificent objects made of metal and precious stones. Here it acquired a thoroughly industrial tendency, and in this it achieved more than it had ever attained, or even aspired to, with the Greeks. But it was reserved for them to revive the degraded art by the same instrument that, handled by the barbarian slave hands (skillful but without real art), brought about its decay. Unlike the barbarians, pottery was a free art for the Greeks; they were held in such high esteem that medals were struck for excellent potters and monuments were erected to them.¹⁷

Semper's view of the East was not unclouded by prejudices; if he found an object that seemed to fit into his argumentation, he mentioned it, but otherwise he concentrated on the Western art industry.

Missed Opportunities— The Eitelberger Era 1864–1885

From 1863 to 1885, three major events occurred that gave the Museum of Art and Industry the opportunity to reorient itself, and in some cases even the will to do so can be observed. From 1869 to

¹⁷ Semper 1860-1863, vol. 2, 134.

1871, the so-called East Asia Expedition¹⁸ took place and, during preparations for the expedition, Eitelberger showed interest in acquiring objects and, above all, photographs of them.¹⁹

If this expedition is carried out, which can hardly be doubted at present, it will touch countries whose arts and crafts activity is still relatively very poorly represented in the museum, and in which that healthy sense of colour and form of ornamentation and good taste in general has been preserved in all products, from the finest luxury work down to the ordinary objects of daily use, the further development and naturalization of the Austrian Museum in the patriotic arts and crafts is the focus of the efforts of the Austrian Museum.

The use of this expedition for the purposes of the Austrian Empire Museums thus appeared to be a matter of great importance, as a scarcely recurring opportunity to establish new and significant connections.²⁰

However, this much-heralded interest bore little fruit. Only a few objects found their way into the collection and there were no exhibitions. The numerous photographs by Wilhelm Burger (1844–1920), the expedition's official photographer, still provide insight into the prevailing interests in East Asia. Alongside numerous single prints, the museum's library keeps the luxury album for Emperor Franz Joseph, who donated it to the museum.

The next opportunity came just a few years later: many Asian countries were represented at the

¹⁸ Scherzer 1872.

¹⁹ From the very beginning, a plaster workshop and a photo studio were planned in order to be able to document objects from other collections (see note 6).

²⁰ Quoted from a letter dated 1 July 1868 from Rudolf Eitelberger to the Ministry of Trade, archive of the MAK Museum of Applied Arts. The expedition set off from Trieste on 18 October 1868. On 18 October 1869, it ended with its departure from Yokohama Harbor. But some members of the delegation stayed in Japan fulfilling other duties and completing other journeys, returning to Vienna only in 1871. See Scherzer (1872).

Vienna World's Fair in 1873 with numerous and varied objects and material samples. The museum made purchases, but the majority of the acquisitions were donations from state commissions or producers and dealers.²¹

The museum did not take part in the World's Fair but held the first congress of art historians with a focus on the Renaissance.²²

This openly shown lack of interest certainly contributed to the founding of the Oriental Museum, which gave the Museum of Art and Industry a great and active competitor.²³

Finally, in 1883, Heinrich Siebold (1852–1908) set up an exhibition of art industrial objects from Japan, wrote a small catalogue—and the museum only half-heartedly tried to acquire the objects—which was ultimately neglected “for budgetary reasons.”²⁴

Around 1880, a veritable Japanese boom began in Europe's most important cities, driven by artists and the antiquity trade.²⁵

The major museums of decorative arts, for example in London and Hamburg, have long recognized the importance of East Asian works for the further development of Western art, and even the Museum of Decorative Arts in Budapest, which was only founded in 1872 based on the Viennese model, was able to be one of the main lenders for the “historical bronze exhibition” with its East Asian holdings in 1883.

Especially the “Historische Bronze-Ausstellung” (Historical Bronze Exhibition) at the Austrian Museum of Art and Industry attests to the museum's passivity. The detailed catalogue²⁶ lists 1657 objects and describes them briefly but

precisely. In addition to the preponderance of European works of art, 63 numbers are described as Persian, Arabic, or Ottoman, and 275 (!) metalworks are listed as originating from Eastern, Southeastern, and South Asian regions, mainly from China and Japan.

The largest lenders of the last group were Count Edmund Zichy with 90 objects, the art dealer Carl Trau followed with 73 loans, 44 works were borrowed from the Budapest Museum of Decorative Arts, 18 objects were provided by Heinrich Siebold, and 9 pieces came from the ethnographic cabinet of the Natural History Museum, from which today's World Museum emerged in 1928.²⁷

Not a single Asian object from the collection of the Museum of Art and Industry was shown.

Since the late 1870s, Western European historians and artists have come together in various arts and craft movements and have had an impact on the major cultural institutions with their efforts to reform. The idea that united them was the theme of “ornament”, which had been around since the World's Fairs—Owen Jones' (1809–1874) *Grammar of Ornaments* (1856) was inspired by the 1851 Great Exhibition and opened up a new world for many artists; subsequently these ideas spread over Europe, but this development occurred much later in Vienna.

Eitelberger's successors had to catch up, and it was only under the directorate of Arthur Scala (1845–1909) that a major contemporary step was taken towards a reorientation determining the museum's future through the takeover of the collection of the Oriental Museum/Trade Museum and through a more active exhibiting policy.

The mere fact that, with the help of the German and French art dealer S. Bing (1838–1905), he organized Europe's most extensive exhibition on Hokusai at the Museum for Art and Industry, illustrates this long overdue turnaround.²⁸

There was a generational change in the staff and a change in the direction of art history and museum policy. As early as 1860, Gottfried Semper

21 Wieninger 2014.

22 Murr 2022. The congress reports were published in the *Mitteilungen des k. k. Österreichischen Museums für Kunst und Industrie* (MKI 8, no. 96 - MKI 9, no 100).

23 Wieninger 2012.

24 The objects on display in 1883 are now in the collection of the Weltmuseum; Siebold donated them to the Trademuseum in 1892, from where they were transferred to today's Weltmuseum Wien. Wieninger 2021a; 2021b.

25 Wieninger 2024.

26 von Frimmel 1883.

27 Zorn 2005.

28 Hirschler 1901.

hinted in the preface to *The Style* that there were two groups of historians/art historians:²⁹ one school he called the neo-Gothic, even romantic direction, including restoration approaches, whose most important representatives were located in England and France, and the other, the so-called classical school, which also included archaeology, was the more forward-facing. And, of course, he saw himself as one of the main representatives of this direction, and we can confidently count Eitelberger among them too.³⁰

While the classical school dominated cultural life in the Germanophone world until the 1880s—Semper died at the age of 76 in 1879, Eitelberger at the age of 68 in 1885—in the 1890s, a much younger generation took over, for whom European classicism, be it antiquity or the Renaissance, no longer held such a unique position. They looked to England and France, where, certainly also under the influence of the world exhibitions but also of colonialist activities, a more generous understanding of world art was already possible.

In 1897, the 52-year-old Arthur Scala moved from the Trade Museum to the Museum of Art and Industry as director and, together with artists and students from the Kunstgewerbeschule (School of Arts and Crafts), paved the way for reforms.³¹ With the acquisition of the majority of the collection of the Handelsmuseum, he also changed the museum's character and created the basis for the acquisition and donations of further Asian collections over the course of the 20th century.

Conclusion

Semper and Eitelberger were both preferring classical art and architecture—one shaped architecture,

29 Semper 1860-1863, vol.1, XV.

30 In the same preface, Semper mentions “Three necessary conditions of formal beauty: 1. Symmetry; 2. Proportionality; 3. Direction”, which he derived from nature. Of course, with these conditions of art and architecture, it is difficult to approach the art of East Asia (Semper 1860-1863, vol.1, XXIV).

31 Wieninger, 2000.

the other teaching at the university, technical schools and the museum landscape.³² Eitelberger attended the 1862 World's Fair in London and came back with great enthusiasm for the idea of creating a national institute for the promotion of art and industry, along the lines of the Kensington Collection.

The engagement with non-European topics was marginal under his leadership, with the museum's interest limited to Western antiquity, Byzantium, and India, i.e. all “cradles of so-called classical culture”. East Asia is present in singular pieces, and Eitelberger was only half-heartedly involved in the donation of larger collections of Asian origin. Any attempt to recognize a clear rhyme or reason in the few acquisitions or accepted donations fails. The most likely indication is that there was an interest in Chinese enamel work for a short period. The purchase of porcelain duplicates from the Dresden collection was a stroke of luck, but was not expanded by further acquisitions.

It is characteristic of the Viennese situation that the Museum of Art and Industry did not participate in the Vienna World's Fair in 1873, but instead Eitelberger hosted the first international art historians' congress to discuss museum-related problems.

However, the Vienna World's Fair encouraged a younger generation to look beyond the borders and enrich Viennese cultural life with non-European works. With the founding of the Oriental Museum (later renamed the Trade Museum) in 1874, a more open institution emerged under the “guise” of promoting international industrial and trade relations.

32 On this topic, see Semper's introduction in *Der Stil* (Semper 1860-1863, vol.1, XV). He describes three “schools” that look at art and architecture from different aspects:

- a) The Materialists, under the influence of the natural sciences and mathematics, which strives for “truth to materials”, an ideal of Western antiquity.
- b) Historians, under the influence of art history and the antiquarian research. They are in favour to imitate art ideals of long ago or foreign peoples with the most critical stylistic fidelity.
- c) The Schematists and Purists who are under the influence of speculative philosophy. Semper considers this group to be insignificant, which is why for him the “materialists” (those preferring classical art and architecture) and the “historians” dominate the discussion in the 2nd half of the 19th century.

Although the young founding director Arthur von Scala did not have his own museum building, he took every opportunity to stage highly acclaimed exhibitions and brought new topics into art history (including with curators from the Museum of Art and Industry, e.g. Alois Riegl). He left the Handelsmuseum at exactly the right time and took over the management of the Museum of Art and Industry.³³

Even if it can be guessed from what has been stated so far that Asia, especially East Asia, did not play a major role in Eitelberger's museum world, an attempt will be made to list in detail and historical order which objects were added to the collection, along with their sources, what was exhibited and published, and what literature was added to the museum's large library. Therefore, the following lists are divided into five groups according to the activities of the museum: Collections, Library, Exhibition, Publications, and Lectures.

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³³ Wieninger 2000; 2012.

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- . 2024. "Networks of Enthusiasm for Japan." In *Collecting Asian Art. Cultural Politics and Transregional Networks in Twentieth-Century Central Europe*, edited by Markéta Hánová, Yuka Kadoi, and Simone Wille, 97–100. Leuven: Leuven University Press.
- Zorn, Bettina. 2005. "Museum of Ethnology, Vienna." In *Japanese Collections in European Museums: Reports from the Toyota Foundation Symposium, Königswinter 2003*, edited by Josef Kreiner, 509–13. Bonn: Bier'sche Verlagsanstalt.

List of Activities

Collection

The inventories are compartmentalized by materials. From the founding of the museum until 1885, there are the following entries (approximate % of total collection items given in parentheses):

- BJ (Bijou/Jewellery): out of 986 objects, 25 from East Asia (2.5%)
- BR (Bronze): out of 197 objects, 2 from East Asia (1%)
- EI (*Eisen*/iron): out of 370 objects, none from East Asia
- EM (*Email*/ émail cloisonné): out of 131 objects, 25 from East Asia (23%)
- GL (*Glas*/glass): of 1514 objects, 62 from East Asia (4%)
- GO (*Gold, Edelmetalle*/gold, precious metals): out of 630 objects, 63 from East Asia (10%)
- H (Holzarbeiten/woodwork): out of 315 objects, 7 from East Asia (2%)
- KE (*Keramik*/ceramics): out of 3400 objects, 96 from East Asia (3%)
- KI (Kunstblätter/prints and drawings): out of 3400 objects, 63 from East Asia (2%)
- KU (*Kupfer, Messing*/copper, brass): out of 382 objects, 13 from East Asia (3%)
- LA (*Lack*/lacquer ware): of 121 objects, 53 from East Asia (43%)
- LE (*Leder*/leather): of 239 objects, 24 from East Asia (10%)
- MAL (*Malerei*/painting): out of 55 objects, one from East Asia (1%)
- T (*Textilien*/Textile): out of 4000 objects, 75 from East Asia (1.8%)

Not all objects are still in the collection, as there were several exchanges with other collections and collectors. Some items were also discarded and these are marked with the note “(null)”.

Since the inventories largely omit temporal information, it was not added to the list.³⁴

Library

The library is considered the “backbone” of the museum. Of the approximately 8000 books acquired up until 1885, only 8 were on East Asian topics (approx. 0.1%).³⁵

Exhibitions

At the beginning, there were only a few exhibitions in the modern sense, the first of which were probably “The Heraldic-Genealogical-Spragistic Exhibition” of the “ADLER” association in 1878 and the “Historical Bronze Exhibition” in 1883.³⁶

However, there were continuous, almost weekly, presentations of objects—“newly exhibited objects”—of various kinds, which were also listed monthly in the *MKI*. According to these rubrics, the objects are listed here. It can be observed that many objects were exhibited and subsequently acquired for the collection.

Publication

With the monthly issues of the *Mittheilungen des k. k. Österreichischen Museum für Kunst und Industrie*,³⁷ the museum created a periodical publication

34 The preserved objects are available in the museum’s online database (<https://sammlung.mak.at/en>).

35 *Katalog der Bibliothek des K. K. Österreichischen Museums für Kunst und Industrie* 1883. Under the chapter “Egypt, Orient, America”, 45 publications are listed. (The other data up to 1885 were provided to the author by the library’s staff.) In the private library of R. Eitelberger, which was incorporated into the museum library, there are no publications on East Asian topics. The library’s online catalogue: <https://search-mak.obvsg.at/primo-explore/search?vid=MAK>.

36 von Frimmel 1883.

37 *Mittheilungen des k. k. Österreichischen Museums für Kunst und Industrie (Monatsschrift für Kunst und Kunstgewerbe)*.

in which a wide variety of activities were archivally noted. Lectures were written down in more extensive contributions and were thus preserved.

The articles on East Asian objects, techniques, and smaller exhibitions can usually be found in the regular section “Kleinere Mitteilungen (Minor Communications)”, which in turn is divided into personal news, newly exhibited objects, and other news, also from friendly institutions.

Lectures

In October 1885, Jacob von Falke gave a lecture in honour of the late director Rudolf Eitelberger and mentioned in the introduction that 220 public lectures had taken place in the course of the museum’s history. Of these, only four (-1.8%) were devoted to East Asian topics.³⁸

List of Activities in Historical Order

1864

Collection

EM 1 vase Chinese, purchased by Carl Trau (see fig. 1)

Library

Alcock, Rutherford. 1862. *Catalogue of Works of Industry and Art, Sent from Japan*. London: Clowes.

Alcock, Rutherford. 1862. Specimens of Japanese Papers, which the Extraordinary Ambassador to the Japanese Court, Mr. Rutherford, Brought to Alcock at the London World Industrial Exhibition of 1862. Gift of the Count of Hohenbruck (Arthur Adolf Schwäger von Hohenbruck).

Alcock, Rutherford (attributed). 1862. Sample of Chinese papers (same layout as the sample book of Japanese papers). Gift of the Count of Hohenbruck (Arthur Adolf Schwäger von Hohenbruck).

1865

Collection

KE 109 Plate with coat of arms, Chinese, acquisition unknown

38 Falke 1885.



Fig. 1: Basin, China, Wanli period (1573–1619). Bronze with émail cloisonné. MAK Inv. no: EM1. Photo: © MAK/Nathan Murrell.

- KE 110 Smoker, Lion, acquisition unknown
- KE 111 – 128 Porcelain, Chinese, from the porcelain factory (k.k. Aerial Porzellanmanufaktur, Viennese porcelain factory)
- KE 299 Cup, China, porcelain factory (null)
- KE 439 Tea Bowl, purchased from Carl Trau
- KE 491 Mug, Chinese, purchased from Mrs. R. Schloszau
- KI 525 – KI 527 Photos of Chinese bronzes from the Edmund Zichy Collection

1866

Collection

- KE 492 Saucer, Japanese, porcelain factory (null)
- KE 655 – KE 677 Chinese and Japanese porcelain, porcelain factory
- BJ 9 Jewellery, Silver u Feathers, China, gift from Kraft (?)
- Donation of a Chinese house altar (so-called Josshouse) from Shanghai.
- MKI* 2, no. 15: 254
- Has not been inventoried, (null)

Library

- Jones, Owen. 1866. *Examples of Chinese Ornament: Selected from Objects in the South Kensington Museum and Other Collections*. London: Gilbert.
- Julien, Stanislas. 1856. *Histoire et fabrication de la porcelaine chinoise et augmenté d'un Mémoire sur la porcelaine du Japon*. Trad. du japonais par J.(ohann Joseph) Hoffmann. Paris: Mallet-Bachelier.

1867

Collection

- GO 151 Damascened vessel, Chinese, acquisition unknown
- KE 988 Pot, Chinese, acquisition unknown
- KE 1015, KE 1016 Two flowerpots, Chinese, purchased from Emilie Allesch
- KE 1982, KE 1083 Two cups and saucers, Chinese, acquisition unknown
- KE 1122 Bowl, Chinese, purchased from Spengel/Munich
- KE1201 – KE 1203 Porcelain, Chinese and Japanese, porcelain factory

KE 1907 Plate, Chinese, porcelain factory
BJ 11 Flower Holder Silver Filigree, Chinese, Paris Universal Exhibition
T 1161 and T 1162 Two bandages, Japanese, Paris Universal Exhibition
T1164 – T 1168 Five ribbons, Japanese, Paris Universal Exhibition
Purchase of printed and painted Chinese papers
MKI 2, no. 18: 311

First list of objects acquired at the Paris Universal Exhibition (1867).

MKI 2, no. 22: 387–88

Including:

16. Two bandages (all the same, silk knitted), Japanese
18. Five ribbons of silk, Japanese
21. Fans. Round Disc, Japanese
22. Handkerchief. Silk, Chinese
23. Paper knife ivory, Chinese
24. Flower holder silver filigree, Chinese

Library

De Montblanc, Charles Descatons. 1867. *Le Japon tel qu'il est*. Paris: Bertrand

Exhibitions

A Chinese tea service with a mount of gold and enamel from a private collection

MKI 2, no. 19: 329

Chinese and Indian works (ivory, mosaic, glass, etc.) from private collections

MKI 2, no. 20: 345

Samples of Japanese color printing on paper” property of Carl Trau

MKI 2, no. 24: 424

Publications

Japanese and Chinese porcelain at the Exhibition of the Industrieverein in Graz.

MKI 2, no. 20: 347

Falke, Jacob. *Die Epochen der Seidenindustrie (The Epochs of the Silk Industry)*.

MKI 2, no. 19: 321–25

1868

Collection

EM 26 Vase hexagonal, Chinese, purchased from Carl Trau

KE 1308 Bowl, Chinese, acquisition unknown

KE 1366 – KE 1383 Chinese and Japanese porcelain, purchased from the Japanese Museum, Dresden

Library

Berg, Albert. 1864. *Ansichten aus Japan, China und Siam. Die Preussische Expedition nach Ost-Asien. (Views from Japan, China, and Siam. The Prussian Expedition to East Asia)*. Berlin: Verlag der kgl. Geheimen Ober-Hofbuchdruckerei.

Gottfried Semper donates his manuscript “Ideal Museum of Metallotechnics.”

MKI 3, no. 28: 83

Exhibition

Exhibition of Chinese and Japanese porcelain objects

MKI 3, no. 36: 259

1869

Collection

EM 29 Plate, Japanese, purchased at the Gasselich auction

EM 37 Vase, ancient Chinese, acquisition unknown

GO 193 Vase, purchased from Karl Scherzer

KE 1395 and KE 1395 Two bowls, Chinese, purchased from Carl Trau

KE 1427 – KE1447 Chinese porcelain, acquisition unknown

KE 1538 Brick, China Nanking, gift from Derobe, Dubois & Comp., Paris (null)

KE 1922 – KE 1932 Porcelain objects China and Japan, acquisition unknown

LA 19 Plate, Japanese, purchased from Carl Trau

LA 20 Box, Japanese, purchased from Carl Trau

LA 21 and LA 22 Two “sets for tea”, 7 and 13 pieces, purchased from Carl Trau

LA 23 Writing Box, Japanese, purchased from Carl Trau

LA 24 Plate red, Chinese, purchased by Derobe, Dubois & Comp., Paris

LE 45 – LE 48 Samples of colourful printed leather, Japanese, acquisition unknown

BJ 44 – BJ 46 rings, China, purchased in Singapore by Karl Scherzer

Gifts to the museum: a plate, Chinese lacquer work and a brick from the Porcelain Tower in Nanking (also mentioned under “Newly Exhibited Objects.” *MKI 5*, no. 50: 39)

MKI 5, no. 50: 38

Exhibition

Exhibition of Chinese and Japanese porcelain objects from private collections (*MKI 4*, no. 48: 502)

Publications

East Asian Expedition

MKI 4, no. 40: 336

From the East Asian Expedition

MKI 4, no. 44: 424

From the East Asian Expedition

MKI 5, no. 49: 9

From the East Asian Expedition

MKI 5, no. 50: 40

From the East Asian Expedition

MKI 5, no. 52: 81

1870

Collection

BR 197 Girandole Japanese purchased, acquisition unknown

EM 39 Belt Buckle, Ancient Chinese, purchased from Expedition

EM 40, 41, 42 Bronze Vases from China, purchased from Expedition

EM 50 Bottle, ancient Chinese, gift from Archduke Rainer

GO 135, 136 Two Swords with Scabbards, Japanese, gift from Militzer (Millitzer) in Nagasaki

GO 140, 141 Two Vases, Chinese, Purchased from Karl Scherzer

GO 147 Vase, Chinese, acquisition unknown

KE 1542 – KE 1545 Ceramics Chinese, East Asia Expedition

KE 1552 Two teapots, brown, Chinese, Expedition

KE 1588 – 1599 Ceramics, Chinese and Japanese, Expedition, (partly null)

KE 1610 Plate China, purchased from Millwich in Gröbming

KE 1933 – KE 1938 Ceramics, Chinese and Japanese, Expedition

KI 2146 Watercolour, depicting a vase by émail cloisonné from the private collection of the British envoy Sir Rutherford Alcock in Beijing (see fig. 2)

ME 106 – ME 110 Altarpiece, candlestick, jugs, Chinese, purchased through the Ministry of Agriculture (null)

ME 118 – ME 121 Vessels, Siamese, Chinese, by Karl Scherzer (null)

LA 39 Vessel, Japan, gift from Baron Eugen Ransonnet (null)

LA 40 Tea box ..., gift from Baron Eugen Ransonnet

LA 45 – LA 50 lacquer objects, Japan, gift from Mr. Millitzer (Militzer), Nagasaki

T 1559 – T1581 Textiles, Chinese and Japanese, purchased from Expedition

Library

Chambers, William. 1776. *Traité des édifices, meubles, habits, machines et ustensiles des Chinois, ... compris une description de leurs temples, maisons, jardins, etc.* Paris: Chez le Sieur Le Rouge

Julien, Stanislas, and Paul Champion. 1869. *Industries anciennes et modernes de l'empire chinois: d'après des notices trad. du chinois par Stanislas Julien et accompagnées de notices industrielles et scientifiques par Paul Champion.* Paris: E. Lacroix

Humbert-Droz, Aimé. 1870. *Le Japon illustré: ouvrage contenant 476 vues, scènes, types, monuments et paysages.* Paris: Hachette

Exhibitions

A group of Japanese bronze objects acquired by the East Asian Expedition

MKI 5, no. 52: 88

Enamel, porcelain, and lacquer objects from Java, Japan, and China from private collections.

Chinese chessboard made of ivory pieces ... from the property of His Royal Highness Archduke Rudolf

Japanese robes and embroidery, sent in by the East Asian Expedition

MKI 5, no. 53: 111

Japanese armour from private ownership

The gifts of the Mikado of Japan to His Majesty the Emperor and Empress

30 pieces of Japanese bronze objects from private collections

MKI 5, no. 55: 138

Japanese fabric and Chinese fans, property of Arthur Skala (Scala)

MKI 5, no. 56: 156

A group of vessels and utensils, old Chinese works of different eras in émail cloisonné from the possession of the old count Salm

MKI 5, no. 57: 168

Two large round plates and two vases in the shape of elephants, ancient Chinese cell enamel work, property of Carl Trau (a “vase in the shape of an elephant” found its way into the museum’s collection via the collection Exner, Inv. No. EM 475)

MKI 5, no. 59: 212

Cabinet in which the Japanese commercial treaty was brought to Vienna, Japanese lacquerwork; two Japanese swords; tobacco box of a Japanese noble man and other lacquerwork. A group of colossal Chinese porcelain vases

MKI 6, no. 61: 259

A group of artificial flowers, modern Japanese works. Japanese Terracotta Figurines



Fig. 2: Watercolour, Vase of émail cloisonné from the private collection of the British envoy Sir Rutherford Alcock in Beijing. Beijing(?), before 1869. MAK Inv. no: KI 2146. Photo: © MAK.

MKI 6, no. 62: 279

A big group of Japanese paintings and wallpapers

MKI 6, no. 63: 297

Publications

Friedrich Lippmann. *Eine Studie über chinesische Emailvasen, Teil 1 (A Study of Chinese Enamel Vases, Part 1)*.

MKI 5, no. 60: 213–21

Friedrich Lippmann. *Eine Studie über chinesische Emailvasen, Teil 2 (A Study of Chinese Enamel Vases, Part 2)*.

MKI 6, no. 61: 235–46

Friedrich Lippmann. *Eine Studie über chinesische Emailvasen, Teil 3 (Schluss) (A Study of Chinese Enamel Vases, Part 3)*.

MKI 6, no. 63: 285–92

Also published as a stand-alone publication by the museum in the same year.

1871

Collection

EM 53 Plate Chinese, purchased from Blum

EM 57 Tea kettle Chinese, purchased from Kunsthandlung Pickert, Nuremberg (null)

KI 13660 Album with photographs of Siam, China, and Japan by Wilhelm Burger, taken on the East Asia expedition of the “Imperial and Royal Mission to East Asia” 1868–1871

Gift from His Majesty the Emperor (not inventoried until 1883) (see fig. 3)

T 1728 – T 1732 silk fabrics, Japanese, gift from His Majesty the (Japanese) Emperor (Mikado)

Exhibitions

Photographic album of the East Asian Expedition, property of His Majesty the Emperor

MKI 6, no. 66: 353

Samples of Japanese silk fabrics (brocade) which the Taikun sent to His Majesty the Emperor; His Majesty's gift to the museum

MKI 6, no. 67: 373

A Chinese Enamel Plate

MKI 6, no. 68: 391

Étagère and cassette by lacquer, modern Chinese work; a pair of porcelain vases with lacquer painting, a few larger ones completely covered with lacquer, Chinese, private property

MKI 6, no. 72: 471

1872

Collection

KE 1972 Jug, Delft or China, purchased from Kunsthandlung Pickert in Nuremberg

KE 1973 Jug set in gilt copper, China, purchased from Kunsthandlung Pickert in Nuremberg

KE 1985 Bowl, Chinese, purchased from Kuhn, Munich

Library

Feuillet de Conches, Félix. 1856. *Les peintres européens en Chine et les peintres chinois*. Paris: Dubuisson.

Exhibitions

Addendum to the Catalogue of the Exhibition of Reproducing Drawing Arts

Chinese Woodblock Print “Harvest Scene”

MKI 7, no. 82: 149

Gallery II in the Museum

(Includes Chinese and Japanese ceramics)

MKI 7, no. 83: 162–63

Publications

Ilg, Albert. *Einiges über die Technik orientalischer Lackarbeiten. größtenteils nach Berichten französischer Missionare, Teil 1 (Notes on the Technique of Oriental Lacquer Work, Mostly Based on Reports from French Missionaries, Part 1)*.

MKI 7, no. 79: 74–77

Ilg, Albert. *Einiges über die Technik orientalischer Lackarbeiten. größtenteils nach Berichten französischer Missionare, Teil 2 (Notes on the technique of oriental lacquer work, mostly based on reports from French missionaries, Part 2)*.

MKI 7, no. 80: 92–99

1873

Collection

BJ 90 – BJ 93 Eight pairs of shirt buttons, enamel, Japanese, purchased at the World's Fair

BJ 94 Bracelet with 8 balls, Japanese, purchased at the World's Fair

BJ 96 and BJ 98 Scarf rings, Japanese, purchased at the World's Fair

BJ 97 Two shirt buttons, Japanese, purchased at the World's Fair

BJ 131 Filigree Pieces (Pendant), Chinese, purchased at the World's Fair



Fig. 3: Wilhelm J. Burger: "Jakonin's wife". Photo, albumin print from the East Asian Expedition, 1868–1871. MAK Inv. no: KI 13660-32-11. Photo: © MAK.



Fig. 4: Writing box (*suzuribako*) with drawer. Japan, before 1873. Lacquer on wood (*maki-e*). MAK Inv. no: LA 69. Purchased from Heinrich Siebold at the Vienna World's Fair (1873). Photo: © MAK/Aslan Kudrnofsky.

- BJ 132 – BJ 134 Brooches, Chinese, purchased at the World's Fair (null)
- EM 62 Two upper and lower shells with cell enamel, Japan, purchased at the World's Fair
- EM 63 Handle Vase with Cell Enamel, Japan, purchased at the World's Fair
- EM 81 Table top with cell enamel, Chinese, purchased at the World's Fair (null)
- EM 82 Two vases with cell enamel, Chinese, Purchased at the World's Fair (null)
- GO 249 Sword fittings (Fuchi and Kashira), Japanese, acquisition unknown
- GO 250 Bowl, Japanese, acquisition unknown (null)
- GO 251 34 Sword fittings (Fuchi and Kashira), Japan, acquired at the World's Fair
- GO 252 Knife (Kogatana) Japan, acquired at the World's Fair
- H 307 Box, Chinese, purchased at the World's Fair (null)
- H 308 Base, Chinese purchased at the World's Fair
- H 309 Makeup box, Chinese, purchased at the World Fair (null)
- H 312 Small table, Chinese, purchased at the World's Fair (null)
- H 313 Armchair, Chinese, purchased at the World's Fair (null)
- KE 2031 Teapot, Japanese, purchased at the World's Fair (null)
- KE 2064 – 2069 Ceramic objects, Japanese, gifts from the Japanese Commission at the World's Fair (KE 2065 and KE 2068 null)
- KE 2071 Porcelain plate with landscape (Fuji) in blue, Japanese, gift from the Japanese Commission at the World's Fair
- KE 2072 Picture with relief, God of Wealth, Japanese, gift from Heinrich Siebold (null)
- KE 2073 Porcelain Attachment, Japanese, gift from Heinrich Siebold
- LA 51 Can, Japanese, purchased at the World's Fair

LA 56 Plate, circular (fan-shaped wall decoration), gift from the Japanese Commission at the World's Fair
 LA 57 Sample of Japanese lacquer painting under glass and frame, gift from the Japanese Commission at the World's Fair
 LA 69 Writing cassette, Japanese, purchased from Heinrich Siebold (from the World's Fair) (see fig. 4)
 LA 70 Table (?) with cranes, Japanese, purchased from Heinrich Siebold (null)
 LA 71 Medicine box (Inro), Japanese, purchased from Heinrich Siebold
 LA 72 Box, red lacquer, Japanese, purchased from Heinrich Siebold (null)
 LA 73 Letterbox, Japanese, purchased from Heinrich Siebold
 LA 74 Oblong box with the coat of arms of the emperor, Japanese, purchased from Heinrich Siebold (null)
 T 2001 Yellow silk fabric, Chinese, gift from the World's Fair
 T 2002 Red silk fabric, Chinese, gift from the World's Fair (null)
 T 2008 Japanese Brown Gold Brocade, gift from the Japanese Commission at the World's Fair
 T 2023 Japanese Pattern Book with Fabric Samples, gift from the Japanese Commission at the World's Fair

Publications

Appointment of Heinrich v. Siebold as Correspondent of the Museum

MKI 8, no. 98: 504

The Oriental Museum in Vienna

MKI 8, no. 99: 510-11

Exhibitions

A Japanese saddle, Chinese table, carved screen walls

MKI 8, no. 99: 538

1874

Collection

BJ 141, Four balls, iron with silver, Japanese, acquired at the World's Fair
 BJ 142 Three balls, iron with gold, Japanese, acquired at the World's Fair
 BJ 149 Four damascened balls, Japanese, acquired at the World's Fair
 GL 1939–1951 Glass objects, Japan, acquired at the World's Fair (null)
 GO 299 Vase, Chinese, acquired at the World's Fair

GO 300 Vase, Chinese, acquired at the World's Fair
 GO 301, 302, 303 Two bottles, one jug, Japanese, purchased at the World's Fair (null)
 GO 308 Jug in the shape of a tree branch, Japanese, purchased at the World's Fair
 GO 310 Mixed group of sword fittings, Japanese, gift from Heinrich Siebold
 H 314, 315 Screens, Chinese, purchased at the World's Fair (null)
 KE 2076 Bowl, Chinese, gift from Dr Pollak
 KE 2085 Tea caddy, Chinese, gift from Dr Pollak
 KE 2086 Bowl, Chinese, gift from Dr Pollak
 KE 2087 Bowl, Chinese, gift from Dr Pollak
 KE 2089 Pot with ivory lid (tea box, Jap. chaire), Japanese, gift from Heinrich Siebold
 KE 2090 Bottle, Japanese, gift from Heinrich Siebold (null)
 KE 2251 Vase with relief, Chinese, acquisition unknown
 KE 2252 Vase blue and gold, Chinese, World's Fair
 KE 2253 Vase celadon, Chinese, World's Fair
 KE 2254 Vase celadon, Chinese, World's Fair
 KE 2255 Vase scrawled, Chinese, World's Fair
 KE 2256 Vase white and blue, Japanese, World's Fair
 KE 2257 Bowl Japanese, World's Fair (null)
 KE 2258 – KE 2265 Chinese ceramic objects, World's Fair (see fig. 5)
 KE 2266 – KE 2270 Japanese ceramic objects, World's Fair
 KE 2278, KE 2279 Two bowls, Japanese, gift from Dr Pollak (null)
 KE 2282 – KE 2286 Five bowls, Chinese, World's Fair (KE 2283 null)
 ME 235 – 239 Pewter objects, Chinese, World's Fair (null)
 LA 75 Can, ancient Japanese, purchased at the World's Fair
 LA 78, LA 79 Two boxes, brown, Chinese, purchased at the World's Fair (null)
 LA 80 Writing box with bamboo decoration (Jap. *su-zuribako*), Japanese, purchased at the World's Fair
 LA 81 Writing box in the form of a stringed instrument (Jap. *koto*), Japanese, purchased at the World's Fair
 LA 82 Stand of colourful lacquer with porcelain pot, Japanese purchased at the World's Fair (Stand lost, porcelain pot newly inventoried as KE 11115)
 LA 83 Lidded box with compass, Chinese, purchased at the World's Fair
 LE 69 Japanese leather saddle, gift from Heinrich Siebold
 LE 70 Blanket, finely openwork (cartridge), Japanese, acquired at the World's Fair
 LE 71 – LE 76 Leather samples, Japanese, acquired at the World's Fair



Fig. 5: Dish. Porcelain painted in cobalt blue under the glaze. China, Yuan dynasty (1279–1368), mid-14th century. MAK Inv. no: KE 2259. Purchased at the Vienna World's Fair (1873). Foto: © MAK/Georg Mayer.

Acquisitions at the World's Fair

MKI 9, no. 100: 23–24

Japanese ceramic and metal goods, gift of Heinrich Siebold

MKI 9, no. 102: 65

Siebold Heinrich: Little container (Jap. *chaire*) from the Tscha No Yu Society

MKI 9, no. 103: 77–79

Library

von Overbeck, Gustav. 1873. *Special-Catalog der chinesischen Ausstellung—Hongkong: III. Abtheilung: Boden-, Industrie- & Kunst-Produkte* (Special Catalog of the Chinese Exposition – Hong Kong: III. Department: Soil, Industrial & Art Products). Wien: Schönberger.

Notice sur l'Empire du Japon et sur sa participation à l'Exposition universelle de Vienne, 1873. 1873. Yokohama: Imprimerie de C. Lévy.

Catalog der kaiserlich japanischen Ausstellung (Catalog of the Imperial Japanese Exposition). 1873. Wien:

Verl. der Japanischen Ausstellungs-Commission.

von Bavier, Ernst von. 1874. *Japan's Seidenzucht, Seidenhandel und Seiden-Industrie (Japan's Silk Farming, Silk Trade, and Silk Industry)*. Zürich: Orell, Füssli.

Publication

Oriental Museum

MKI 9, no. 111: 256

1875

Collection

BJ 156 – BJ 158 Hairpins, Japanese, purchased from Carl Trau

EM 93, 94, 95 Three Bowls, Japan, purchased from Carl Trau

LA 84 Plate, Japanese, purchased from Carl Trau
La 85 and La 86 Two plates, Japanese, purchased from Carl Trau (null)
LA 87 Cup, Japanese, purchased from Liebermann (null)
T 2366 – T2372 Tableaux with samples of Japanese fabrics, subsequently inventoried, acquisition unknown

Library

Palliser, Bury. 1875. *The China Collector's Pocket Companion*. London: Sampson Low, Marston, Low, & Searle.
von Kudriaffsky, Eufemia. 1874. *Japan – vier Vorträge nebst einem Anhang japanischer Original-Predigten (Japan—Four Lectures and an Appendix of Original Japanese Sermons)*. Wien: Wilhelm Braumüller.

Exhibitions

Chinese and Oriental gallantry objects
MKI 10, no. 113: 294
Two Japanese bronze chandeliers
Japanese Gold Lacquer Cassette
MKI 10, no. 116: 354
19 pieces of older Japanese sword guards (Jap. *Tsuba*), property of Carl Trau
MKI 10, no. 117: 366

Publication

The Oriental Museum in Vienna
MKI 10, no. 117: 357–58

Lectures

Reg. Rat Exner (Wilhelm Franz Exner): “Technologisches aus Japan (Technological Things from Japan)”
MKI 10, no. 122: 439
“Summary of the lecture”
MKI 11, no. 127: 73

1876

Collection

EM 97 Mug, émail cloisonné, Chinese, purchased from Liebermann, Vienna
Em 98, 99 Two vases, Chinese, purchased from Liebermann, Vienna
KE 2558 Tea bowl, Japanese, purchased from Carl Trau
KE 2559 Tea bowl, Japanese, purchased from Carl Trau (null)
KE 2565 and KE 2566 Two vases Satsuma, Japanese, purchased from Liebermann

KE 2660 and KE 2661 Two bowls, Japanese purchased from Am... Ratoliska
LA 88 Irregular Shaped Box, Japanese, Purchased from Liebermann
La 89 Box, red, Japanese, purchased from Liebermann (null)
LE 98 – LE 100 Papers, colourfully printed, Chinese, acquisition unknown
(newly inventoried under KI 14404)
LE 101 – LE 110 Papers colourfully printed, Japanese, acquisition unknown
(newly inventoried under KI 14403)
T 2802 Chinese lady's slipper embroidered, gift from Mrs. Pick
T 2871 A pair of Chinese stockings, acquisition unknown
T 2872 A pair of Chinese socks, acquisition unknown

Exhibitions

Japanese wood carvings, private property
MKI 11, no. 124: 19
Chinese and Japanese art industrial objects, lacquer and tortoiseshell work, porcelain, enamels, Miako lacquers, Satsuma porcelain, ivory carvings and wallpaper paintings, large bronze figure of a Buddha, embroidered Chinese blanket, property of Mr. Liebermann
MKI 11, no. 126: 60
Japanese enamel vases, property of the museum
MKI 11, no. 127: 75
Collection of Chinese and Japanese art industrial objects, property of Mr. Liebermann
MKI 11, no. 129: 114
Two Japanese porcelain bowls from the 18th century
MKI 11, no. 134: 203

Publications

Oriental Museum
MKI 11, no. 124: 17–18
Japanese Recipes for Lacquer Work (According to an Original Source)
MKI 11, no. 133: 174–77

Lectures

Wilhelm Franz Exner: “Technologisches aus Japan I (Technological Things from Japan I)”
MKI 11, no. 134: 184–99
Wilhelm Franz Exner: “Technologisches aus Japan II (Technological things from Japan II)”
MKI 11, no. 135: 208–14

1877

Collection

- GO 368 – 397 Mixed group of Tsuba, Japanese, purchased from Carl Trau
GO 398 Can, Japanese, purchased from Carl Trau
GO 410 – 413 Napkin rings, Japanese, purchased at Posonyi's auction (all null), Checken Pozsonyi?
KI 3023 277 Photographs and heliotypes from the Berlin Kunstgewerbemuseum, including 10 photographs of Chinese and Japanese objects, donation
T 3026 Chinese embroidery, purchased from Sigmund Helbing in Munich

Exhibitions

- Chinese porcelain from a private collection
Japanese glass bottles decorated with metal and lacquer
MKI 12, no. 138: 51
30 Japanese Engravings in Iron
MKI 12, no. 139: 66
Eight different Japanese objects, property of Carl Trau
MKI 12, no. 142: 113
Lamp, Chinese
MKI 12, no. 146: 185

1878

Collection

- EM 114 Two vases, Japan, purchased at the Paris exhibition
EM 121 Two vases, Japan, gift of Baron Hirsch (possibly Baron Maurice de Hirsch)
EM 122 Two lidded vases, Japan, gift from Baron Hirsch (null)
KE 2786 – KE 2790 Tea bowls, Chinese, purchased at the Keglevich auction
KE 2791 – KE 2795 Various bowls, Japanese, purchased at the Keglevich auction (null)

Exhibitions

- Ernst v. Hartmann-Franzenshuld
“The Heraldic-Genealogical-Spherical Exhibition” of the Association “ADLER” in Vienna, opened on 17 April 1878 in the rooms of the k. k. Oesterr. Museum. A brief overview. Part I.
MKI 13, no. 152 (Beilage/Supplement)
Ernst v. Hartmann-Franzenshuld
“The heraldic-genealogical-spherical exhibition” of the association “ADLER” in Vienna, opened on 17 April 1878 in the rooms of the k. k. Oesterr.

- Museum. A brief overview. Part II.
Oriental ... and Japanese heraldic art, main exhibitors Carl Trau, Edmund Zichy, and others
MKI 13, no. 153 (Beilage/Supplement)

1879

Collection

- EM 113 Bowl, Japan, purchased from Carl Trau
GO 451, 452 Two Vases, Japanese, gift from Baron Hirsch
GO 453 Tin, Japanese, gift from Baron Hirsch
KE 2856 and KE 2857 Two vases, Japanese, acquired at the Paris Exhibition (null)

Library

- Le Japon: à l'Exposition universelle de 1878. 1: Géographie et histoire du Japon; 2: Art, éducation et enseignement, industrie, productions, agriculture et horticultur.* 1878. Paris: publ. sous la direction de la Commission Impériale japonaise

Exhibition

- Japanese and Persian enamels, property of Edmund Zichy
MKI 14, no. 167: 398

Publications

- Chinesisches Glas im Kunstgewerbemuseum in Berlin (Sammlung von Brandt)*
MKI 14, no. 168: 423
Tschudi Hugo: Die Kunst in Japan Teil I
(Art in Japan, part I)
MKI 14, no. 170: 450-56
Tschudi Hugo: Die Kunst in Japan Teil II (Schluss)
(Art in Japan, part II)
MKI 14, no. 171: 475-79

1880

Collection

- GL 1473 – 1515 Glasses, China, purchased from the Kunstgewerbemuseum Berlin (mostly null)
MAL 55 Panneau with fruits, watercolour painting, Japanese, gift from the Prince of Liechtenstein (null)
T 3319 – T 3333 Chinese silk fabrics (but they are Japanese), from the Brandt Collection, procured by the Berlin Gewerbemuseum (some null)
T 3348 and T 3349 Two large plates with Chinese embroideries, acquisition unknown

Additions to the collection of older Chinese fabrics with gold paper
MKI 15, no. 174: 55

Exhibitions

Collection of older Chinese glasswork and silk fabrics, property of the museum; Japanese ivory box, gift to the museum

MKI 15, no. 174: 54

Japanese objects in porcelain and lacquer, property of J. Becker

MKI 15, no. 177: 111

Publications

Opening of the Oriental Museum

MKI 15, no. 172: 17–18

1881

Collection

BJ 742, 743 Two brooches, Japanese, purchased from Richard Bucher, London

GO 511 Business Card Holder, Japanese, Gift from the Prince of Liechtenstein

GO 514 Vase, Japanese, purchased from Galerie Miethke

GO 515 Two vases, Japanese, purchased from Galerie Miethke

GO 521 Business Card Holder, Japanese, gift from the Prince of Liechtenstein

KE 3051 Jug, Chinese, purchased from Schafranek (null)

1882

Collection

EM 128 Bowl, Japan, purchased from Kohn (null)

GO 543 – 547 Electroplates after Japanese originals, purchased from Christoffle Paris (Go 544 and 547 null)

KE 3121 and KE 3122 Two Vase, Chinese, Purchased from Haas and Sons

KE 3123 and KE 3124 Two pumpkin bottles, Japanese, purchased from Haas and Sons

KE 3331 Bowl, Satsuma, Japanese, acquisition unknown

KI 3940 10 Chinese paintings on rice paper, gift from His Majesty the Emperor

LA 111 – LA 116 Six plates with samples of lacquer work, Japanese, gift from Heinrich Siebold

1883

Collection

GO 582 Electroplate after Japanese original, purchased from Christoffle Paris

KE 3131 – KE 3142 Ceramic objects, Japanese, purchased from the department store Ernst Wahliß (partly null)

KE 3147 Bowl, Chinese, purchased from Count Edmund Zichy

KE 3172 – KE 3175 Bowls, Satsuma, Japanese, purchased from Carl Trau

KI 4000 City Maps of Yedo and Yokohama

LA 117 – LA 119 Three plates with samples of old Japanese lacquer samples, gift from Heinrich Siebold

Library

Herdtle, Hermann. 1883. *Ostasiatische Bronze-Gefäße und Geräte in Umrissen: ein Beitrag zur Gefäßlehre. Zum Studium und zur Nachbildung für Kunstindustrie und gewerbliche Lehranstalten (East Asian Bronze Vessels and Utensils: A Contribution to Morphology. For Study and Reproduction for the Art Industry and Commercial Schools)*. Wien: Hölder.

Audsley, George Ashdown. 1882. *The Ornamental Arts of Japan*. London: Sampson Low, Marston, Searle & Rivington.

Gonse, Louis. 1883. *L'art japonais*. Paris: Quantin.

Publications

Katalog der Bibliothek des K. K. Österreichischen Museums für Kunst und Industrie: Ausgegeben im December 1883 (Catalogue of the Library of the Imperial and Royal Austrian Museum of Art and Industry).

Katalog der historischen Bronze-Ausstellung im k. k. österr. Museum für Kunst und Industrie (Catalogue of the historical bronze exhibition in the k. k. österr. Museum of Art and Industry). 1883. "Objekte aus Ostasien Kat., No. 1292–1567." Wien: Verlag des k.k. Österreichischen Museums. https://hauspublikationen.mak.at/viewer/image/AC06633473/1/LOG_0000/ (see fig. 6)

Review of Herdtle, Hermann. 1883.

MKI 18, no. 217: 523

Donation of Objects from the Exhibition Of Art-Industrial Objects from Japan by Heinrich Siebold

MKI 18, no. 217: 525–26



Fig. 6: Victor Angerer (Photographer). Photography "Two Equestrian Statuettes, Japanese." Catalogue number 1526, 1527 "Historical Bronzes" exhibition in 1883. On loan from Edmund Zichy, (the figures are Chinese). MAK Inv. no. KI 4207-6, Photo: © MAK.

Exhibitions

"Historische Bronze-Ausstellung im k.k. Österreichischen Museum für Kunst und Industrie (Historical Bronze Exhibition)"

2. Kapitel Ostasien

MKI 18, no. 208: 297–99

"Exhibition of Art-Industrial Objects from Japan"

Explanations by Heinrich Siebold, owner of the objects

MKI 18, no. 214: 441–445 (see fig. 7)

1884

Collection

Ke 3350 Plate, Chinese, Gift from the Prince of Liechtenstein

KI 4068 40 Photographs by Raimund Stillfried

Library

Bowes, James Lord. 1884. *Japanese Enamels*. Liverpool: Marples & Co. Ltd.

Publications

Japanese exhibition in Berlin (opening planned for 1 May 1885)

MKI 19, no. 228: 212

Rudolf Eitelberger: *The Export Museums*

MKI 19, no. 229: 228–29

Jakob Falke: *The Oriental-Ceramic Exhibition at the Oriental Museum Part I*

MKI 19, no. 231: 268–73

1

aus Japan

Lack und Lackarbeiten.

ganz

In keinem Lande der Welt gibt es Lacke
 künstlich so schön gemacht wie in Japan. In be-
 sonderer Gabe der Materialien, denn
 man dazu bedarf, als Lack, Sandel-
 Holz, Birken, die roten und irisirenden
 roten Muscheln, die leichten, zähen, feinen
 Holzarten, Pflasterstein, Magnetenkiesel,
 weißer Umrissstein, schwarzer Pflasterstein
 und andere Poliermittel, Tische und
 Lampenköpfe und die Geschicklichkeit
 im Malen und Vergolden und Silbren, das
 Holz und die Gesteine und die feinsten
 japanischen Lacke, welche in Verfertigung
 beim Auftragen der verschiedensten
 Farben und des ^{oder} ~~mit~~ ^{mit} ~~mit~~
 rosen oder zu bereiten Lackfarben,
 die Anwendung in der Glanz der feinen
 Lacke, der natürlichen Linnen und

Fig. 7: Page from Heinrich Siebold's catalogue for his "Exhibition of Art-Industrial Objects from Japan" at the museum in 1883. MAK Archive. Photo: © MAK.

1885

Collection

- EM 130 Vase, Japanese, purchased at the exhibition in Nuremberg (“Internationale Ausstellung von Arbeiten aus edlen Metallen und Legierungen (International Exhibition of Works of Precious Metals and Alloys)”, Nuremberg 1885)
- EM 131 Vase, Japanese, purchased at the exhibition in Nuremberg
- GO 626 Incense burner, deer, Japanese, purchased from Engelsrath Vienna
- GO 630 Bottle, Japanese, purchased at the exhibition in Nuremberg
- KE 3354 – KE 3356 Bowls, Chinese, acquisition unknown

Library

- Gonse, Louis, Joseph Karabacek, and O(ctave) du Sartel. 1885. *Sammlung von Abbildungen keramischer Objecte aus dem nahen und fernen Oriente (Collection of illustrations of ceramic objects from the Near and Far Orient)*. Wien: Verl. d. Oriental. Museums.
- Kumsch, Emil. 1885. *Japan-Album – Decorative japanische Handzeichnungen im Königlichen Kunstgewerbe-Museum zu Dresden (Japan-Album-Decorative Japanese hand drawings in the Royal Museum of Decorative Arts in Dresden)*. Leipzig: Hessling.

Publications

- Jakob Falke. *Die orientalisch-keramische Ausstellung im Orientalischen Museum. Besprechung Teil II (Schluss) (The Oriental-Ceramic Exhibition at the Oriental Museum. Review Part II)*.
MKI 20, no. 232: 296–304
- Hans Macht: *Über Email und dessen Verwendung zu kunstgewerblichen Zwecken II (Schluss)* Textfassung des Vortrages, Teil II zu chinesischen und japanischen Arbeiten (*On Émail Cloisonné and its Use for Arts and Crafts Part II*. Text Version of the Lecture, part II on Chinese and Japanese works).
MKI 20, no. 236: 398–406

Exhibitions

- “Chinese Celadon Bowls, property of Theodor Graf”
“Japanese Porcelain with European Silver Mount”
MKI 20, no. 233: 327

“Japanese Enamel and Bronze Vessels Purchased at the Nuremberg Exhibition” (“International Exhibition of Works of Precious Metals and Alloys”, Nuremberg 1885)

MKI 20, no. 243: 553

Lectures

- Jakob Falke: “Chinese and Japanese Porcelain”
MKI 20, on. 232: 304
- Bruno Bucher: “On Japanese Arts”
MKI 20, no. 242: 531