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**Traduction from Mitteilungsblatt No. 48***(Ralph Wark)**Wilhelm Treue, Göttingen*

The author, who personally has been in Istanbul, reports on the collection of porcelains in the Serail, viewing it from the standpoint of its quantity, based on inventories, rather than from earlier publications, which reported on the quality as well as the dating of the material. He reports about the 16 000 pieces of ceramics from the cultural as well as the commercial-political angle. The first catalogue was prepared by Alfred Zimmermann of Dresden in 1910, later subliments were added, however, always stress is placed on date and quality. The question how these many thousands of pieces reached Constantinopel never was delt with. The earliest inventory of 1495 does not mention porcelain, only the second one of the same year reports about 5 Chinese pieces of ceramic. The author then follows up with all additional inventories, and states that the mentioning of «Cini» does not mean Chinese, but refers to «China» in the same sence as china is used in England when refering to porcelain. Of importance is a manuscript preserved at Oxford, which lists the loot obtained by Selim during his invasion of Persia. Later wars with Persia also brought porcelains back to Constantinopel. Suleiman ate off of porcelain ware. After the great fire of 1574, porcelains on several occasions were imported from China. Also the trade of the 16th and 17th centuries brought back much ware to Constantinopel. At that time there existed two kinds of porcelains in the Serail. These were the very precious pieces intended as gifts or brought there as war loot and the others were the plain kitchen ware, of which great quantities existed. In the 16th century between 5000 and 10 000

persons lived in the Serail. All ate off of porcelain dishes. The author further reports on the way these porcelains were brought from China. From Täbris hundreds of potters together with their families were brought to Constantinopel. However, they only produced tiles at Isnik, which were not listed in the Serail inventories.

*Rudolf Just, Prague*

In the Palace at Dux in Bohemia there still are today some very interesting Meissen AR-Vases which, owing to firingfaults remained undecorated. They were all used for decoration purposes, or as gifts by Augustus II. At the Dux Palace thus are six of these vases, which no doubt have been there since the time they were made around 1730. Among them are very interesting specimens having applied decoration in relief copied from Chinese and Japanese originals. There also is one of the so-called «Bird-Cage» vases. The author speaks about the older inventories of the Palace of which the first one dates from the early 19th century. They reveal the lack of knowlege existing at that time when it came to describing fayence and porcelain. The Meissen vases are referred to as Chinese pieces.

*Andres Moser, Muri-Bern (fig. 6—9)*

The author gives a description of paysant ceramics from the time of 1762 and 1794 which, according to unwritten tradition have their origin in the workshop at Klösterli-Stutz. In style they differ considerably from the products of Langnau.



*Edg. Pelichet, Nyon*

From an accounting book of the Nyon factory dating 1802 the author can definitely prove that Jaque and Marc Maurer are the sons of Jean Gaspar Maurer. They have been specifically mentioned there as his sons. Jean Gaspar Maurer worked in Cassel, Zürich and Nyon. His date of birth at Adliswil does not coincide with the date given by Ducret.

*Otto Walcha, Meissen*

At Meissen Höroldt carried out quite a personal and arbitrary trend in dealing with his staff. He ignored Stoeltzel and befriended David Köhler, from whom he expected to obtain greater personal benefit. In July 1720 he employed as his first help the apprentice Johann Georg Heintze who was the son of a store-porter in the factory's Dresden branch. Heintze was to remain an apprentice until 1725 when he was to start earning his own livelihood as a painter. At the beginning his work as an apprentice was satisfactory. Beginning in 1725 he is paid for his work by

the piece, his income, however, is very low. At the time of the burial of his parents during the summer of 1728 he tried to obtain an advance or loan of 18 Taler from the factory. It seems this was not granted. In 1731 he is accused of doing Hausmaler work. He associated closely with Stöltzel. Besides him, Erbsmehl, Dietze and Christian Friedrich Herold are suspects. Heintze is found to have in his rooms porcelains painted with purple and green, colors he was making himself. Unexpectedly without any reason he is taken to the fortress Königstein (prison) in 1747. On April 23rd 1749 he escapes together with Mehlhorn and goes to Prague where both are apprehended. Later he again escapes and turns up in Holitzsch. Passing through Breslau he makes his way to Berlin from where we lose all traces of him.

*S. Ducret, Zürich (fig. 20/21)*

The author describes a newly discovered Zürich porcelain group from about 1775 which has been composed from various other models.