

TRANSACTIONS OF THE  
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# 東方陶瓷學會匯刊

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東方陶瓷學會

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理事會成員

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# TRANSACTIONS 2019–20

The activities of the Society in the period October 2019–December 2020 covered by this volume of the *Transactions* were inevitably affected by the COVID-19 pandemic and lockdown. However, while some activities were curtailed, the Society also devised new ways of reaching out to members, which have been very successful. One of the innovations was the hosting of lectures online. In addition to the formal programme, a series of six informal lectures was also presented online. The scheduling of these informal lectures at lunchtime in Britain enabled overseas members, especially those in Asia and America, to participate in real time and to engage in the question-and-answer sessions from their home countries.

As usual, the formal lectures presented to OCS members in 2019 and 2020 addressed a wide variety of subjects from a number of different perspectives. Several of the speakers included the theme of collecting in their papers covering such diverse areas as Chinese architectural remains in Britain, Ming porcelain in Austria, Chinese jade in a private Asian collection, 16th

and 17th century Chinese porcelain in Europe and the New World, Japanese ceramics in the British Royal Collections, and Asian art collected and used in interior designs. Other speakers addressed topics such as Chinese wallpaper, building a national museum for Iran in the 20th century, Chan figure painting, appraisal methods applied to Chinese ceramics, and Yuan dynasty bronzes.

Once again, the Society's activities have been greatly enhanced by generous donations and sponsorships from individuals and institutions, including the Butler Collection Partnership, John Lightfoot, the Woolf Charitable Trust, and the Dr H. Y. Mok Charitable Foundation, as well as Bonhams, Christie's, Sotheby's, Woolley & Wallis, Dreweatts and Lyon & Turnbull. The OCS has also benefitted from the generosity of museums, as in the case of the tour of the *Sir Stamford Raffles collecting in Southeast Asia 1811–1824* exhibition and handling session of Javanese art at the British Museum, the introduction to Korean art in the Victoria & Albert Museum, and the Study Day on the subject of imperial yellow porcelain held at the British Museum.

## 2019

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8 October	THE ANNUAL SIR MICHAEL BUTLER MEMORIAL LECTURE Stacey Pierson <i>Fragments of China: Destruction, Location and the Collecting of Chinese Architectural Remains in 19th-century Britain</i>
4 November	THE BONHAMS/OCS ASIA WEEK LECTURE Johannes Wieninger <i>Collecting Ming Ware: Ming Porcelain in Austrian Collections</i>
12 November	THE SOTHEBY'S/OCS ASIA WEEK LECTURE Anna Wu <i>Chinese Wallpaper, Global Histories and Material Culture</i>
10 December	A special guided tour of the exhibition <i>Sir Stamford Raffles collecting in Southeast Asia 1811–1824</i> and handling session of Javanese art for OCS members at the British Museum
10 December	Laurie Margot Ross <i>Visualizing the Silk Road: Integrating Commerce and Aesthetics in Colonial Java</i>

# COLLECTING MING WARE: MING PORCELAIN IN AUSTRIAN COLLECTIONS

*Lecture given by Johannes Wieninger on Monday 4 November 2019*

*The Bonhams/OCS Asia Week Lecture*

Austria's museums and collections are not very rich in Ming porcelain, but if you follow the acquisition histories, the topic becomes more and more important, as this country is home to one of the oldest art collections in Europe—the “Kunst- und Wunderkammer” (Chamber of Art and Curiosities) at Ambras Castle. Significantly, there is an important inventory of the estate from 1596, in which objects in the collection were recorded and described. The descriptions are so good that individual preserved objects can actually be identified from the inventory. In the course of time, this core collection was scattered among several public institutions through reforms, exchanges and the establishment of new museums, so that a synopsis is necessary in order to be able to reconstruct the history.

Together with other artefacts, the Ming porcelains are now in three public collections: at Ambras Castle near Innsbruck, Tyrol, which is managed as an independent department of the Kunsthistorisches Museum; in the Kunstkammer of the Kunsthistorisches Museum in Vienna, and in the Museum for Applied Art in Vienna (hereafter referred to as MAK),<sup>1</sup> which took over object groups from the Kunsthistorisches Museum due to the museum reform after the end of the Habsburg monarchy.

## *I – From the Collection at Schloss Ambras*

On the occasion of the *Exotica* exhibition, which was held in Vienna in 2000,<sup>2</sup> the scientific staff of the Kunstkammer of the Kunsthistorisches Museum investigated the individual objects. It was a great pleasure for me to be involved, and this is how one of the most

exciting historical collaborations between a number of institutions began.<sup>3</sup>

Before going into the objects in more detail, let us take a look at the importance of Ambras Castle and its collection. Although the castle has a long history, the reign and building activities of Ferdinand II (1529–95, r. 1564–95) are most important in terms of its present appearance and its central importance for all of Europe as the “first museum in the world”. Archduke Ferdinand of Austria was the second son of Emperor Ferdinand I. (1503–64, r. 1556–64) and thereby cousin to King Philip II of Spain (1527–98, r. 1556–98, also King Philip I of Portugal from 1580). Philip's first wife, Maria Manuela of Portugal (1527–45), daughter of King John III of Portugal (1502–1557, r. 1521–57) gave the Spanish ruler the legitimacy to unite both countries in personal union after King Sebastian of Portugal (r. 1557–78) died without descendants at the Battle of Alcaicer Quibir in 1578, provoking a succession crisis. There was resistance

<sup>1</sup> 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 (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); Austrian Museum of Applied Arts, abbreviated to MAK (MAK – Österreichisches Museum für angewandte Kunst; Kurzform, MAK, c. 1990–2018). Since 2018, the museum has been known as the MAK – Museum of Applied Arts (MAK – Museum für angewandte Kunst).

<sup>2</sup> Other locations for the *Exotica* exhibition were Ambras, Lisbon and, a modified version of the exhibition in Madrid.

<sup>3</sup> *Exotica* 2000.



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