

THE RARE ROLLTOP DESK OF PRINCESS ELEONORE OF
SCHWARZENBERG

EL ESCRITORIO DE TAPA CORREDIZA DE LA PRINCESA ELEONORE DE
SCHWARZENBERG

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*“Just go on, my friend, knock on the door
and you shall see a miracle...
He who has seen a precious Roentgen
secretaire, in which at a pull a multitude of
springs and latches are set in motion and
appear at once or sequentially – a desk
with a writing-kit, drawers for letters and
money – can imagine the system of the
palace I visited with my sweet guide who
led me in... I shall refrain from a long
description – all was spacious, splendid
and elegant.”*

Johann Wolfgang von Goethe (1796)¹

Abstract

Castle and Château of Krumlov in South Bohemia (Czech Republic) was a generously built residence of the famous Schwarzenberg noble family. There are unique works of decorative art hidden within the castle's numerous interiors dating from the 16th to the 19th centuries. The Schwarzenberg family's art collections traditionally rank among the most important nobility furniture funds in the Czech lands. Many precious pieces of furniture have been preserved in Krumlov Castle, but particularly exceptional is a rolltop desk (bureau à cylindre) made in Roentgen's workshop. This rare bureau had placed in her study Princess Eleonore (1812–1873), wife of Johann Adolf II Fürst zu Schwarzenberg.

This unsigned mechanical bureau à cylindre was created c. 1775 in David

Roentgen's manufactory, it represents the design of a desk that was typical for this company's luxury production during the 1770s and 1780s, and it has particular analogies which are very similar in shape and have a similar type of marquetry with chinoiserie inspired by the graphic work of Jean Pillement.

The unknown Krumlov rolltop desk has survived for centuries in admirably authentic condition and has never been restored.

Keywords: Czech Republic, South Bohemia, Krumlov Castle, Schwarzenberg noble family, historical furniture, Roentgen's workshop, late 18th century, rococo style, chinoiserie.

Resumen

El Castillo y palacio de Krumlov en el Bohemia del Sur (República Checa) fue construido como residencia de la famosa familia aristocrática Schwarzenberg. Hay piezas decorativas únicas ocultas en numerosos interiores del castillo que datan desde el siglo XVI hasta el XIX. Las colecciones artísticas de la familia Schwarzenberg ocupan un lugar destacado entre los más importantes acervos de muebles nobles en tierras checas. Muchas piezas únicas de mueble se conservan en el Castillo Krumlov, pero es particularmente excepcional el escritorio de tapa corrediza (*bureau à cylindre*) realizado en el taller de Roentgen. Ese raro escritorio o buró se localizaba en el estudio de la Princesa Eleonore (1812–1873), esposa de Johann Adolf II Fürst zu Schwarzenberg.

Este *bureau à cylindre*, que no está firmado, fue ejecutado alrededor de 1775 en la manufactura de Roentgen y presenta un diseño del mueble y una marquetería con chinoiserie que fueron típicos de la producción de lujo de la firma en la séptima y octava décadas del setecientos, inspirándose en la obra gráfica de Jean Pillement.

Este desconocido escritorio Krumlov ha sobrevivido durante siglos en unas admirables condiciones y no ha sido nunca restaurado.

Palabras clave: República Checa, Sur de Bohemia, Castillo Krumlov, familia aristocrática Schwarzenberg, mueble histórico, taller de Roentgen, finales del siglo XVIII, estilo rococó, chinoiserie.

One can find many reasons for visiting the complex of buildings of the State Castle and Château of Krumlov in South Bohemia (Czech Republic) with a unique example of a baroque theatre whose original furnishings have been preserved in almost their complete entirety, as well as the "Masquerade Hall" with illusive paintings by Viennese painter Josef Lederer dating from 1748.

This well-preserved court residence dating from the 16th to the 18th centuries, which is included to the list of UNESCO World Cultural Heritage Monuments, ranks among Europe's most important sights. Moreover, the conservation project to preserve the castle has set new standards of Czech monument care and is appreciated as an excellent example of a respectful approach to conservation. This is reflected in the fact that it has twice been

awarded the Europa Nostra Prize – the most significant prize in this field conferred by the European Union. Another reason for visiting this former centre of the dominion of the famous Schwarzenberg noble family is the overlooked but unique works of decorative art hidden within the castle's numerous interiors dating from the 16th to the 19th centuries.



Fig.

1. Rolltop desk in the Chinese Room in the baroque suite of the Krumlov Castle (Inv. no. CK 3375), attributed to David Roentgen, ca. 1775.

Oak, pine, veneered with maple, framed in palissandre bahia, marquetry in maple, hornbeam, boxwood, apple tree, pear wood, walnut, mulberry tree, Cuban mahogany; gilt bronze, brass, steel; (screw legs)
(h. 111 cm, w. 113,2 cm, d. 59 cm).

During the 18th century, Krumlov Castle (*Krummau*) was a generously built residence of the Schwarzenberg family. However, during the reign of Prince Johann Adolf II Joseph August Friedrich Karl Fürst zu Schwarzenberg, the ruling Duke of Krummau (Vienna 22 May 1799 – Frauenberg 15 September 1888), and his wife, Eleonore, née Princess von und zu Liechtenstein (Vienna 25 December 1812 – Wittingau 27 July 1873), an extensive investment was focused on building a new family residence by reconstructing Hluboká Château

(*Frauenberg*, South Bohemia) in modern neo-Gothic style (1840–1871). From the middle of the 19th century, Hluboká thus became the official House of Schwarzenberg, the permanent residence of the Krumlov-Hluboká branch (*Krummau-Frauenberg Primogeniture*)².

The interiors of Hluboká Château were furnished at great expense with a significant portion of the family's art collections, which traditionally rank among the most important nobility furniture funds in the Czech lands³. Although Krumlov Castle lost its erstwhile significance in the middle of the 19th century, some precious pieces of furniture have been preserved (e.g. a *Kunstschränk* with a playing mechanism from Augsburg, c. 1625–1630; an “à fleurs” marquetry table by Pierre Gole, Paris c. 1660–1670; an empire mahogany game table by J. J. Chapuis, c. 1810; etc.). Particularly exceptional is a rolltop desk (*bureau à cylindre*) made in Roentgen's workshop and situated in the Chinese Room in the baroque suite of Krumlov Castle. Probably in the process of the rebuilding of Hluboká château in the historicist style, Princess Eleonore had this rare *bureau* placed in her suite in Krumlov Castle, in room no. 18, called “the study of Princess Eleonore” (formerly called “Der blaue Saal” or “Gobelinssalon” and furnished with Flanders tapestry). Eleonore's rolltop desk is recorded in the 1879 inventory of this room,⁴ and can still be seen in the same place in a photograph dating from the early 1950s (inv. no. 56.187).



Fig. 2. Interior of the Krumlov rolltop desk revealing drawers around a central compartments.

The *bureau à cylindre* of the Schwarzenberg furniture collection at Krumlov Castle (inv. no. CK 3375) was created c. 1775 in Neuwied, Germany, in David Roentgen's manufactory, and it represents the design of a desk that was typical for this company's luxury production during the 1770s and 1780s⁵. The writing table with late rococo morphology is framed on a rectangular platform on four slender, slightly ogee legs, with a characteristic extension piece featuring a quarter-cylinder roller shield. The forefront of the corpus is slightly convex-concave undulated, structured by a drawer in the centre, and on the outer axes by a doublet of smaller drawers. The sector of the writing table with the roller shield, which is mechanically connected to the extension and retraction of the writing desk, conceals compartments for storing documents and a pair of narrow drawers on both sides of the interior, designed for storing valuables.

The formal design of the Krumlov writing desk, including its authentic metal parts, has its particular analogies which can be traced in the Roentgen workshop's production from the late 1760s to the 1770s. This *bureau* belongs to an assortment of less than ten known Roentgen rolltop desks of early design, created still in the fading rococo style. One of its close analogies is the *Zylinderbureau* in the collections of the Kunstgewerbemuseum, SK Dresden, in Pillnitz Castle (inv. no. 37 349) from the Elector's collection in Moritzburg Castle and made by David Roentgen's manufactory c. 1778. This unsigned mechanical cylinder bureau is very similar in shape and has a similar type of marquetry with *chinoiserie* inspired by the graphic work of Jean Pillement (the same motif was used on the *bureau* owned by Marie Antoinette)⁶. Another analogous *Zylinderbureau*, which is clearly signed by Roentgen in one of the inlays, was formerly in the possession of the Kunstgewerbemuseum, SM Berlin (inv. no. 1926,15), c. 1771–1773.⁷ A piece of almost identical shape is in a private collection in northern Germany, but is made of mahogany and lacks any inlay decoration⁸.



Fig. 3. Cabriole screw leg with gilt-bronze mounts, detail

from the Krumlov rolltop desk made by D. Roentgen



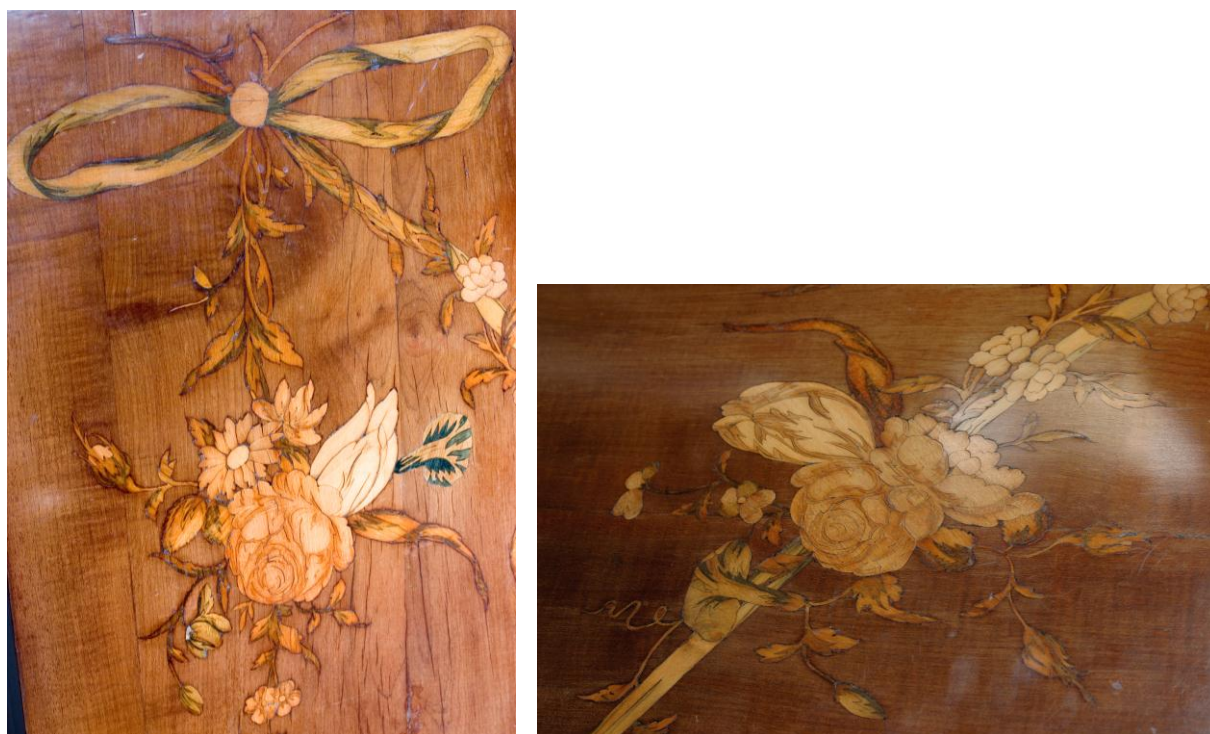
Fig. 4. Closed mechanical cylinder of the Krumlov rolltop desk with chinoiserie scene executed in the D. Roentgen's splendid marquetrie à la mosaïque.

The Krumlov *bureau* has authentic metal parts (these affirm its origin in the Roentgen workshop's rococo production), and among other things also gilt-bronze *rocaille* mounts on the “knees” of the screw cabriole legs. The same have been used on an “architect’s” table dating from 1765–1768 and owned by Otto von Mitzlaff (Schloss Wächtersbach)⁹. These decorative metal ornaments also cover the connecting points of the detachable/screw legs – a constructional element used by Roentgen for tables of this style.

An elaborate marquetrie on the cylinder shield dominates the Krumlov table. It was made using the “à la mosaïque” diminutive technique which is characteristic of Roentgen’s production since the late 1760s¹⁰. It depicts its subject in “*façon de la Chine*” with the motif of a Chinese snake charmer, a kneeling servant and a lady looking on. In the foreground, there is a small bridge and a parasol set aside not far off. On the right, there is a table on slender legs with a ready teapot and cup. The background features a cluster of palm trees and a Chinese pavilion. Two parrots complete the composition.

This exotic scene, which originates from contemporary graphic compendia of *chinoiserie* motifs, has direct equivalents in Roentgen’s works from the 1770s (as well as inlay motifs of flower festoonery with ribbons which decorate the fronts of the drawers and the sides of the desk). A small number of luxury desks were made during this period and decorated with inlays inspired by similar *chinoiserie* motifs which oscillated between the late rococo and early Neoclassicism. The finest of this group is one of David Roentgen’s masterpieces – the Neoclassical *bureau à cylindre* owned by Marie Antoinette and made in the late 1770s (Kunstgewerbemuseum, SM Berlin, inv. no. 1910,49)¹¹. Its other production variants can be found at the Hermitage in St Petersburg (inv. no. E

5.090) and feature pictorial marquetry motifs compiled from Jean Pillement's *chinoiseries* (fol. 39, 40, 42). In 1760, these motifs were published in a popular pattern compendium, *The Ladies Amusement or Whole Art of Japanning Made Easy* by Robert Sayer, a London publisher¹². The workshop later used the same composition to decorate a number of other tables¹³. The resulting pictorial compositions used by the workshop originate from trained painters such as Januarius Zick and Johannes Juncker. It appears that the models by Jean Pillement (1728–1803) were those that most influenced the style of the *chinoiseries* and possibly also the floral motifs of inlays created in the Roentgen workshop.



Figs. 5 y 6. Left: Detail of the floral marquetry *à la mosaïque*, decorating the left side of the Krumlov rolltop desk. Right: 'Blumenbouquet' – roses, convolvulus, mallow – detail of the floral marquetry *à la mosaïque* on the left side of the Krumlov rolltop desk

This thematic group of Roentgen works also includes the late rococo desk at Krumlov Castle, and the exotically stylised marquetry on its *cylinder* / rolltop – similar to the style of J. Pillement's *chinoiseries* – ranks among to the best pieces there. The same "*façon de la Chine*" composition with the motif of a snake charmer was mounted (slightly reduced) on the lift up rectangular top of an architect's table dating from the first half of the 1770s (Kunstgewerbemuseum, SM Berlin, inv. no. 1912,80)¹⁴. This motif was also used on a pair of game tables which Roentgen sold to Charles Alexander of Lorraine in 1775,¹⁵ and on a second pair of game tables from the Elector's Little Pheasant Castle in Moritzburg¹⁶.

Another motif which enriches the Krumlov rolltop desk and is typical for Roentgen's work from that period are flower-swags splendidly elaborated "*à la mosaïque*" using as the dominant flowers rose and *convolvulus althaeoides* and arranged with delicate ribbons on the sides of the corpus and the fronts of

drawers. These compositions were also presumably inspired by Robert Sayer’s pattern compendium with similarly stylised flowers and flower arrangements to those of Jean Pillement (these were often combined with *chinoiserie* motifs).¹⁷



Fig. 7. Composition with roses, convolvulus, mallow and carnation, designed by Jean Pillement and published by Robert Sayer in *The Ladies Amusement or whole Art of Japanning made easy*, London 1760, fol. 123.



Fig. 8 Engraving with roses combined with chinoiserie motive, designed by Jean Pillement and published by Robert Sayer in *The Ladies Amusement or whole Art of Japanning made easy*, London 1760, fol. 1.



Fig. 9. The architect's table by D. Roentgen from the half of the 1770s, registered under inv. no. 1912,80 at the Kunstgewerbemuseum Berlin, deposited during the war at the castle Sonnewalde in Lausitz, and since 1945 has been missing.



Fig. 10. Detail of the chinoiserie marquetry *à la mosaïque* on the *Zylinderbureau* from the elector's coll. in the château Moritzburg, David Roentgen ca. 1778, (Kunstgewerbemuseum SK Dresden in Pillnitz Castle, inv. no. 37 349).

Analogous examples of the *Blumenbouquets* can be found on several other desks and tables from Roentgen's workshop – e.g. on the sides and rolltop of the early Neoclassical *Zylinderbureau* in the collection of the Kunstgewerbemuseum Berlin (inv. no. W-1989,40), originally from the Paris collection of J. Doucet,¹⁸ and in the decorations of the *Zylinderbureau* from the Munich Residence dating from 1773.¹⁹ There is some archival evidence of collaboration on these floral marquetrys with engraver Elie Gervais from Neuwied and his journeyman, Raillard, who made four “*Blumenzeichnungen*” in 1771.²⁰ In the autumn of 1773, the firm was charged for an engraving of a large rose.²¹



Fig. 11. A one of the pair of game tables from the elector's Fasanerie château in the Moritzburg, D. Roentgen's manufactory Neuwied, ca 1775, (Kunstgewerbemuseum SK Dresden in Pillnitz, inv. no. 37 587ab).

The Krumlov desk has survived for centuries in admirably authentic condition and has never been restored except for minor interventions. The circumstances under which this rare piece became part of Krumlov Castle's furnishings remain somewhat unclear, however. It would not be surprising at all if the desk had been ordered from the Roentgen manufactory by Joseph Adam zu Schwarzenberg (1722–1782) himself. He held an important post in the Imperial Court in Vienna as the highest court tutor of Empress Maria Theresa and later also of Emperor Joseph II, and transformed Krumlov Castle into a residence in late baroque style with lively social and artistic operations.²²

The *bureau à cylindre* cannot be found in the Krumlov inventory of 1844, however, and thus it is more likely that this acquisition was ushered in by the attractive Princess Eleonore, a prominent aristocrat and lover of art, who (before 1873) commissioned a portrait of herself from the renowned Hans Makart against the background of a sumptuous Augsburg cabinet dating from the first third of the 17th century. This temperamental collector and anglophile initiator of the historicising reconstruction of the baroque Hluboká Château (“for whose dominant position, age and associated historical memories the medieval style is very well suited...”) ²³ had several major opportunities to acquire important works of art. She accompanied her husband, Johann Adolf II zu Schwarzenberg, on diplomatic missions in the service of the Habsburg Court – in 1835 to the Prussian Court in Berlin, in 1838 to England for Queen Victoria’s coronation, and later to Paris and elsewhere.



Fig. 12. The Neoclassical *bureau à cylindre* owned by Marie-Antoinette created by David Roentgen in the 1778–1779, (Kunstgewerbemuseum, SM Berlin, inv. no. 1910,49).

Furniture pieces created in the workshop of David Roentgen, who has been called “perhaps the greatest cabinetmaker of all time”,²⁴ are proudly exhibited in museum institutions and top collections worldwide. It is very heartening that Krumlov Castle can preserve such an excellent example originating from the production of this famous workshop.

NOTES

¹ Johann Wolfgang von Goethe, *Wilhelm Meisters Wanderjahre oder die Entsagenden*, Buch III., Kap. VI., Stuttgart / Tübingen 1821.

² Shortly after the end of World War II, the extensive assets of the Schwarzenberg primogeniture passed, in a markedly controversial manner, into the ownership of the Czechoslovak state. It was first confiscated by the German Protectorate administration in 1940 and the last owner, Dr. Adolf Schwarzenberg, had to flee overseas due to his anti-Nazi positions. Already at the end of the war on 8 May 1945, national administration of the Schwarzenberg assets was introduced by the Czech regional authority. On 4 October 1945, this administrative authority (the District National Committee in České Budějovice) purposively designated Adolf Schwarzenberg as a German, and on the basis of the so-called Beneš decrees (of 21 June 1945) his assets were confiscated. This act of expropriation, utterly without compensation, was then confirmed by the Constitutional Assembly of the Czechoslovak Republic on 10 July 1947 with the passage of Act No. 143/1947, the so-called “Lex Schwarzenberg”. In this light, the Schwarzenberg family dictum *Nil nisi rectum* (“Nothing but justice”) is a tragic paradox of history.

³ The extent and quality of the historical furniture collection deposited at Hluboká Castle is outstanding. Its dominant pieces are a set of six early baroque tortoise cabinets from Antwerp, dating from the 2nd and 3rd quarters of the 17th century, alongside a few extraordinary baroque works of Italian, Dutch and Central European provenance.

⁴ State Regional Archive in Třeboň – Český Krumlov branch, old inventories of Český Krumlov Castle, sign. I.B6I3, inventory from 1879 (the inventory entry contains only a brief description of the table-secretaire without a designation of origin).

⁵ Rolltop desk inv. no. CK 3375, David Roentgen, c. 1775. Oak, pine, veneered with maple partially stained, framed in Bahia rosewood, marquetry in maple partially stained, hornbeam, boxwood, apple, pear wood, walnut, mulberry, Cuban mahogany; gilt bronze, brass, and steel; (screw legs); (h. 111 cm, w. 113.2 cm, d. 59 cm). The desk at Krumlov Castle is not signed by the workshop in Neuwied, but the Roentgen manufactory’s production of luxury furniture reached a few hundred pieces per year and was far from thoroughly signed. The name of the maker used to be set in the marquetry, and during the period when David Roentgen supplied furniture to the French market he signed his works on the bottom with a steel stamping die (“D.ROENTGEN”) in accordance with the requirements of the Parisian guild.

⁶ Joseph Maria Greber, *Abraham und David Roentgen: Möbel für Europa – Werdegänge, Kunst und Technik einer deutschen Kabinett-Manufaktur*, Starnberg 1980, vol. I. p. 155, vol. II. p. 206, fig. 409; Dietrich Fabian, *Roentgenmöbel aus Neuwied: Leben und Werk von Abraham und David Roentgen*, Bad Neustadt / Saale 1986, p. 109, cat. no. 224–229; Dietrich Fabian, *Abraham und David Roentgen. Das noch aufgefundene Gesamtwerk ihrer Möbel – und Uhrenkunst in Verbindung mit der Uhrmacherfamilie Kinzing in Neuwied. Leben und Werk, Verzeichnis der Werke, Quellen*, Bad Neustadt / Saale 1996, p. 102, no. 219; Gisela Haase, *Kunstgewerbemuseum Dresden – Meisterwerke 18. und 19. Jahrhundert*, Dresden 1996, cat. and fig. no. 54, pp. 91–92; Staatliche Kunstsammlungen Dresden – *Für Sachsen erworben : Schätze des Hauses Wettin*, Kulturstiftung der Länder – Patrimonia 186, Dresden 2000, p. 106.

⁷ The two rolltop desks are strikingly similar in shape and are identical in certain details including the metal parts among other details – gilded brass grab handles on the draw-out desk, brass fittings on the escutcheon plates on the table’s sides, application of brass pressed plate to the drawer fronts. Also analogous is a *faceta* on the inner side of the legs which is covered with a veneer band. During World War II, the Berlin table (inv. no. 1926,15) was deposited at Sonnewalde Castle in Lusatia, but it has been missing since 1945. Period photos capture its image, however (see Achim Stiegel, *Präzision und Hingabe. Möbelkunst von Abraham und David Roentgen*,

Kunstgewerbemuseum – Staatliche Museen zu Berlin, Berlin 2007, cat. no. 24, fig. p. 145).

⁸ See Stiegel (note 7), fig. 168.

⁹ The older literature on this desk includes Greber (note 6), vol. I., p. 103, vol. II., fig. 279–280; Fabian 1986 (note 6), pp. 38–39; Fabian 1996 (note 6), no. 17. See also Stiegel (note 7), fig. p. 167.

¹⁰ David Roentgen himself presented the fascinating technique of decorating his furniture as a marquetry “à la mosaïque”, during his second stay in Paris in 1779. (Stiegel (note 7), p. 68).

On D. Roentgen’s marquetry technique, see most recently Hans Michaelsen, “Painting in Wood: Innovations in Marquetry Decoration by the Roentgen Workshop”, in: *Extravagant Inventions: The Princely Furniture of the Roentgens*, ed. Wolfram Koeppel, The Metropolitan Museum of Art, New York, 2012, (appendix) p. 228–234.

¹¹ Stiegel (note 7), cat. no. 5, p. 64–70.

¹² Robert Sayer, *The Ladies Amusement or Whole Art of Japanning Made Easy*, London 1760, 1762 and 1771 (reprint, The Ceramic Book Company – Newport – Mon – England, Bath 1966). This very successful collection of patterns consists of more than 1,500 drawings by several authors (mainly by Jean Pillement). The drawings were converted into copperplate engravings with decorative motifs of *chinoiseries*, flowers, landscapes, animals, exotic birds, insects, etc.

¹³ The central motif of the marquetry used for Marie Antoinette’s *bureau à cylindre* also decorates the *bureau* from the Elector’s collection (Kunstgewerbemuseum, SK Dresden, in Pillnitz, inv. no. 37 349), and is also repeated in a smaller oval desk in the possession of Rijksmuseum Amsterdam (inv. no. BK – 16678), in a *bureau* owned by The Metropolitan Museum of Art, New York (inv. no. 41.82), and in a *bureau* in a private collection (Christie’s, London, 7.6.2005, cat. no. 400). Top-class solitaires were also produced at the workshop in several versions with slight variations; the outstandingly demanding inlay motifs “à la mosaïque” were sometimes applied to totally different pieces of furniture (naturally in view of the technique of the marquetry).

¹⁴ The desk registered under inv. no. 1912,80 at the Kunstgewerbemuseum Berlin, was deposited at Sonnewalde Castle in Lusatia, and has been missing since 1945. Its form is currently known owing to contemporary photos (see Stiegel (note 7), cat. no. 21, p. 139).

¹⁵ Fabian 1996 (note 6), no. 67 and 68; Stiegel (note 7), pp. 138–139, note 3.

Charles Alexander, Duke of Lorraine (1712–1780, Governor of the Austrian Netherlands, brother of the Emperor Francis I. who was married to Maria Theresia) was Roentgen’s first great international patron, see R. Baarsen – L. de Ren, ‘Ébénisterie at the court of Charles of Lorraine’, *The Burlington Magazine* 147, 2005; see also Reinier Baarsen, A Unique Relationship: Charles Alexander of Lorraine and David Roentgen, in: *Extravagant Inventions: The Princely Furniture of the Roentgens*, ed. Wolfram Koeppel, The Metropolitan Museum of Art NY 2012, pp. 25–30.

¹⁶ A pair of game tables from the Elector’s Little Pheasant Castle in Moritzburg, D. Roentgen’s manufactory, Neuwied, c. 1775, Kunstgewerbemuseum, SK Dresden, in Pillnitz, inv. no. 37 587ab. Greber (note 6), vol. I., p. 140, vol. II., p. 178, fig. 350–356; Fabian 1996 (note 6), fig. 43f; *Für Sachsen erworben : Schätze des Hauses Wettin* (note 6), p. 108, fig. p. 109.

¹⁷ Cf. e.g. Sayer (note 12), fol. 1–4, 123, 124, etc.

¹⁸ See Stiegel (note 7), cat. no. 6, p. 72. Another analogy to the flower motifs on the sides is the *Zylinderbureau* dated 1773 of the Munich Residence, see Fabian 1996 (note 6), cat. no. 214; Chr. Graf von Pfeil, “Die drei Zylinderbureaus in der Münchener Residenz von David Roentgen”, in: *Möbel der Residenz München*, Bd. 2, München / New York 1996, pp. 219–239, cat. no. 66.

¹⁹ The *Zylinderbureau* dated 1773 from the Munich Residence, see Fabian 1996 (note 6), cat. no. 214; Pfeil (note 17), p. 219–239, cat. no. 66.

²⁰ Archiv der Brüdergemeinde Neuwied, accounts ad Elie Gervais of 13 March 1771, see Fabian 1996 (note 6), Quelle No. 2, 92; Stiegel (note 7), p. 76, note 4.

²¹ Archiv der Brüdergemeinde Neuwied, accounts ad Elie Gervais of 20 October 1773, see Fabian 1996 (note 6), Quelle No. 2, 119; Stiegel (note 7), p. 76, note 5.

²² Luxury furniture produced by Roentgen’s workshop was highly regarded and famous in its time. It became a synonym for sophisticated luxury, as Johann Wolfgang von Goethe, a contemporary of David Roentgen, mentioned in his work. The prices were exorbitant – a commode could cost the same as a city house, a secretaire was worth a farmhouse with lands (see Rosemarie Stratmann-Döhler – Wolfgang Wiese, *Möbel für den Fürstenhof: Karlsruhe, Mannheim, Sankt Petersburg 1750 bis 1850*, Sigmaringen 1994, S. 57).

²³ See the contract on performing the reconstruction of the château dated 28 December 1842 concluded between Johann Adolf II zu Schwarzenberg and architect Franz Beer (State Regional Archive in Třeboň, Hluboká file, fasc. sign. I.C 6 B beta 2, period 1841–1843).

²⁴ Simon Jervis, Cabinetmaker Supreme, *Country Life*, April 19., 1990, p. 144.

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