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Simon Swynfen Jervis

## Joseph Friedrich Freiherr zu Racknitz

Born on 3 November 1744, Joseph Friedrich Freiherr zu Racknitz was the second son of Gallus Maximilian zu Racknitz, who died in 1758 after serving as court marshal to the crown prince and future elector of Saxony, Friedrich Christian.<sup>1</sup>

### Ancestry

The Racknitz family originated in a place of that name in mountainous Steiermark (Styria) in eastern Austria; their lineage can be traced back to 1224.<sup>2</sup> From the mid-fifteenth century their fortunes waxed. Christoph Racknitz, who died in 1529, was on the council of the emperor Maximilian I and in 1517 married Magdalena von Perneck, of a family that died out in 1543. After a lawsuit his sons inherited part of the Perneck property, and in 1553 were raised by the emperor Ferdinand I to the hereditary rank of Freiherr, or baron, a title confirmed in 1570. In the next generation Gall II Racknitz, whose uncle Gall I had built a mansion at Saint Ulrich (later called Frauental) in 1542, erected a grand Renaissance residence on the site of the old castle at Perneck; it was built from 1578 to 1582. After his death in 1588 a monument was erected on the west front of the Frauenkirche in Perneck; signed by “Jermias Franckh Bildhauer 1590,” a Graz sculptor; it is the most important Protestant memorial in the Steiermark.<sup>3</sup>

Like many local aristocrats, the Racknitz family members were early supporters of the Reformation. Their faith was tested in 1627 to 1628, when imperial mandates issued by Emperor Ferdinand II outlawed Protestant observance. Consequently, they sold their possessions and in 1631, after a brief stay in Regensburg, Gall III Racknitz, a nephew of Gall II, settled in Nuremberg. He became a leading figure among the noble Austrian exiles, moved in poetic circles, and in 1657 wrote a book of hymns, *Hauss- und Hertz-Musica* (Nuremberg: Christoff Gerhard, 1657; second edition, *Herz- und Seelen-Music*, after his death in 1658).<sup>4</sup> He enjoyed some fame, being the subject of five engraved portraits.<sup>5</sup> The earliest, engraved by Lucas Kilian in 1629, bears two inscriptions: one vaunts his titles and status as a gentleman of the

### Fig. 1.

Anton Graff (Swiss, 1736–1813), *Portrait of Joseph Friedrich Freiherr zu Racknitz* (1744–1818), ca. 1791, oil on canvas, 82.5 × 67 cm, Staatliche Kunstsammlungen Dresden (Gemäldegalerie Alte Meister), inv. Gal. No. 2180 N. bpk Bildagentur / Gemaeldegalerie



**Fig. 1.**  
Jacob von Sandrart (German, 1630–1708),  
after Georg Strauch (German, 1613–1650).  
*Portrait of Gallus Freiherr zu Racknitz*  
(1590–1658), ca. 1660, engraving on paper,  
25.4 × 17 cm. Herzog August Bibliothek,  
Wolfenbüttel.

chamber to Emperor Ferdinand II; the other, appropriately, praises him as one of the brave and pious whose fatherland is universal. Most elaborate is a memorial print of 1658, engraved by Jacob von Sandrart, its frame mixing former imperial rank and station and Protestant imagery and inscriptions (fig. 1).

Gall III's son, Gustav, moved to Saxony, where he became a court marshal at the electoral court in Dresden; it was an advantage that an earlier Racknitz, Franz, who died in 1615, had also been a courtier in Dresden. Gustav's son, Carl Gustav zu Racknitz, followed his father in this role: he was a gentleman of the chamber from 1713 and in 1725 was appointed chief equerry. From 1714 to 1721 he rebuilt Schloss Nischwitz, east of Leipzig, to the designs of Matthäus Daniel Pöppelmann. In 1743 it was purchased and aggrandized by Heinrich, Graf von Brühl, the Elector Friedrich August II's chief advisor, who in 1746 was appointed his prime minister, a byword for corrupt extravagance. The Racknitz family retreated to Schloss Lockwitz, southeast of Dresden, acquired in 1726; it remained theirs until 1787. Carl Gustav's son Gallus Maximilian zu Racknitz, born in 1711, rose, as noted, to become court marshal to Friedrich Christian, the crown prince of Saxony. Said in 1796 to have been a man of learning, he was certainly well educated; in 1750, a youth of nineteen, he defended a thesis at Wittenberg University before his teacher, the learned jurist Augustin Leyser (1683–1752), who had arrived in 1729.<sup>6</sup>

Joseph Friedrich zu Racknitz was fourteen when Gallus Maximilian died in 1758. His mother lived on for thirty-two years. Later described as a woman of good sense who fostered Racknitz's love of the arts, she was important to him: their enduring fondness is recorded.<sup>7</sup> She was born Franzisca Henriette Friederike von Flemming, one of the most ancient, prominent, and wealthy noble families of Pomerania, as the only child of Adam Friedrich von Flemming, a gentleman of the chamber in Dresden. Her mother was a von Ahlefeld, a member of an ancient noble family from Holstein, with Danish connections. The von Flemmings held many court offices in Dresden, her grandfather, Graf Heino Heinrich von Flemming (1632–1706), having been a Prussian

field marshal and governor of Pomerania.<sup>8</sup> The young Franzisca met the future Frederick the Great in 1728 and gave him his first flute.<sup>9</sup>

This genealogy is not of merely antiquarian interest, as it provides clues to Joseph Friedrich zu Racknitz's station in life, attitudes, and interests. An obvious consideration is that he was a nobleman. He was not of a rank to rule personally but earlier ancestors had served Holy Roman emperors and recent paternal and maternal forebears had been important courtiers, mainly but not exclusively in Saxony, and he had many relations of similar rank. Racknitz thus belonged to an elite who was far from narrowly national. During Racknitz's life Germany was an unintegrated conglomerate, more idea—or language—than reality, and the allegiance of Racknitz and his like was rather to the particular princely dynasty they served. The Racknitz link to Saxony was established but not immemorial. He had cousins in Baden and Württemberg. Such loyalties might be transferable: what was not negotiable was a code of caste honor whose symptoms might be trivial but whose basic dictates were implacable, albeit they were subject to evolution and might, in individuals, be honored more in the breach—or neglect—than observance.

The next significant dimension is Protestantism. In 1628 Gall III had left his ancestral home and rejected excellent prospects for preferment at the imperial court for conscience's sake. The two succeeding generations bore the name Gustav, indicating admiration for Gustavus Adolphus of Sweden, the Protestant champion in the Thirty Years' War. Racknitz's father had studied at Wittenberg, that Lutheran stronghold, and it is clear from chance observations that Racknitz himself took Protestantism for granted as a basic intellectual and theological position. The equation is not simple but, for Racknitz, it evidently involved a preference for clarity above numinosity, an aversion to dark mysteries, and a declared faith in God and the Bible. However, pragmatic religious tolerance was encouraged by the religious settlement in Saxony, a Protestant nation that allowed its electors—from the ruling house of Wettin, who had turned Catholic to secure the crown of Poland—to practice as Catholics in their court church on the Elbe.

The Racknitz inheritance was also intellectual and artistic. Joseph Friedrich's ancestors had published poems and gained juristic skills; his only sister, Johanne Margarethe, was a gifted musician and her husband, Johann Karl Friedrich, Graf von Dallwitz (1742–96), was an art collector, draftsman, painter, and a pioneer of prehistoric archaeology.<sup>10</sup> And finally, Racknitz was rich, although not very rich.

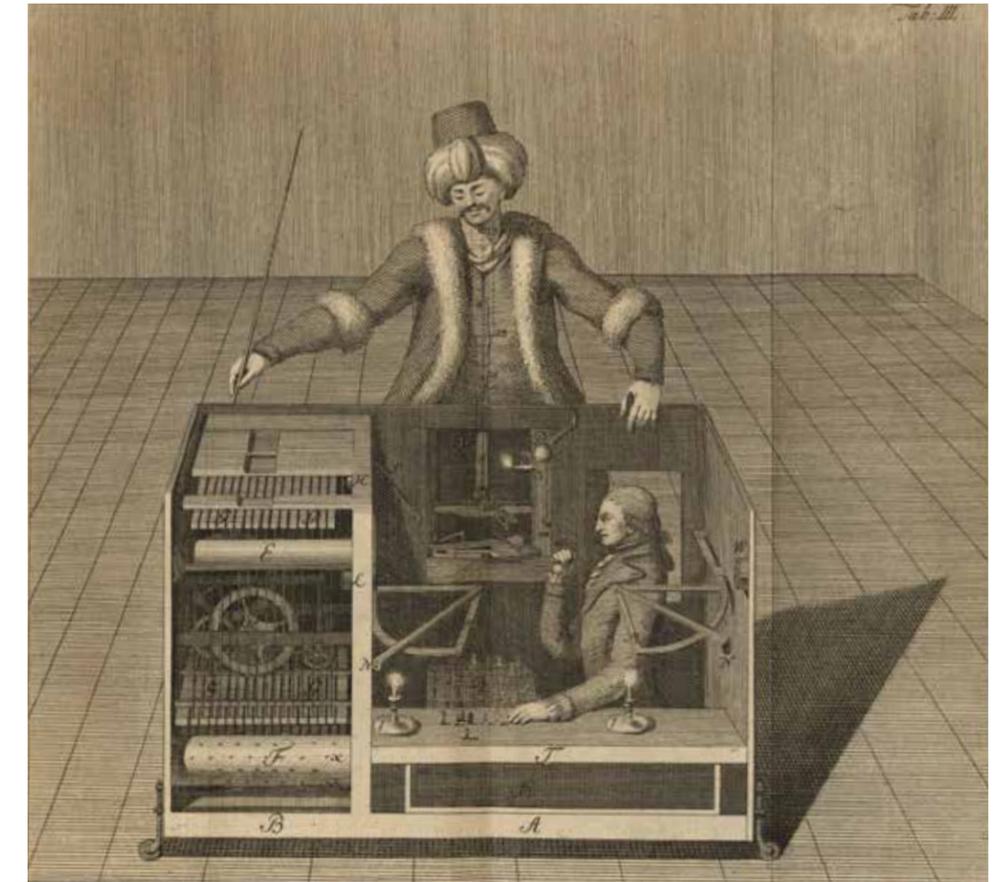
#### Career and Interests

Racknitz's career started in 1761, when at seventeen he joined the Herzog Karl Chevauxlegers-regiment, of Polish light horse or uhlans, where he was attached to its colonel, the future general Ludwig Ernst von Benkendorf (1711–1801), who in 1757 had distinguished himself at the battle of Kolin, in Frederick the Great's only defeat at the hands of Austria and Saxony. In 1763, after the Peace of Hubertusberg concluded the Seven Years' War and the Polish regiments were disbanded, Racknitz transferred to the Leibgrenadiergarde, the electoral life-guards, as first lieutenant. In 1768, when Elector Friedrich August III took over personal rule at nineteen, Racknitz was appointed a junior gentleman of the chamber, and in 1769, at twenty-five, he quit the military service. (He retained military interests to the end and considered an annotated edition of *Mes rêveries*, the war treatise by the French marshal Maurice de Saxe, the illegitimate son of August II of Saxony, published posthumously in 1757.) Henceforward, Racknitz's career was at the electoral court, becoming a full gentleman of the chamber in 1774. Appointed a marshal of the household in 1790, in 1791 he was made a knight of Saint John of Malta. Such titles and honors have a Ruritanian ring, but it should be recalled that Saxony, despite the loss of the crown of Poland in 1763, was still a middle-ranking power, that Dresden was one of the architectural and artistic treasure houses of Europe, that the Meissen factory was preeminent for porcelain—usually called “porcelaine de Saxe” or “Dresden porcelain”—and that Leipzig was the German center of printing and publishing.

Racknitz took his court duties seriously but he had many other interests. Freemasonry was a constant. In 1772 he led the foundation of the Dresden Freimaurerinstitut for the reception and education of distressed children, where he sponsored many pupils. In 1781 he published a pamphlet on the inauguration of the newly decorated hall of the Loge zu den drey Schwerdten (three swords lodge) in Dresden and introduced his friend and future obituarist Karl August Böttiger (1760–1835), then a student at Leipzig, to Dresden's Masonic establishment.<sup>11</sup> In November 1815 his lodge celebrated Racknitz's fifty-year membership.<sup>12</sup> Freemasonry was much in vogue and a quasi-religious vision of the craft as a secular but theistic engine of Enlightenment ideals was prevalent.

One of Racknitz's enthusiasms was idiosyncratic. Indeed, what little fame he now enjoys reflects his fascination with a celebrated confidence trick, the mechanical Turk invented and exhibited internationally by Wolfgang von Kempelen (1734–1804). This chess-playing automaton was formed as a large pedestal desk full of clockwork mechanisms supporting a chessboard with, seated behind, a turbaned mannequin, the Turk, which moved the pieces. An illustrated encomium was published by Karl Gottlieb von Windisch (1725–93) in Basel in 1783.<sup>13</sup> Racknitz's analysis, with five plates depicting his reconstruction, followed in 1789 (fig. 2).<sup>14</sup> Racknitz detected it as a fraud, and his recreation of the method by which a human player was concealed was largely, if not entirely, accurate.<sup>15</sup>

Music was a life-long love. Racknitz was musical, like his sister, and a productive composer, publishing five piano works from 1789 to 1800, songs, sonatas, dances, and entr'actes. Other works remained in manuscript, including a duet for two sopranos. In 1792 Ernst Ludwig Gerber published a dictionary of musicians, describing Racknitz as a “musical dilettante” and quoting a review of 1790 cruelly but perhaps justly stating that Racknitz's ignorance of the rules of composition was equaled only by his lack of creative talent.<sup>16</sup> This criticism was omitted in Gerber's 1813 second edition.



**Fig. 2.** Joseph Friedrich Freiherr zu Racknitz (German, 1744–1818), engraved by Johann Gottlieb Seiffert (1761–1824) after Julius Friedrich Knöbel (1753–1818). Racknitz's model of Wolfgang von Kempelen's “Turk,” revealing a concealed player, 1789, engraving, [TK] × [TK] cm. From Joseph Friedrich zu Racknitz, *Über den Schachspieler des Herrn von Kempelen und dessen Nachbildung* (Leipzig; Dresden: J. G. I. Breitkopf, 1789), pl. 3.

Geology, mineralogy, and natural history were central preoccupations. This first two had a patriotic character given the economic importance of mining to Saxony: as the nineteenth-century geologist Hanss Bruno Geinitz (1814–1900), observed, “science is international, but mineralogy is Saxon.”<sup>17</sup> In August 1786, while at Carlsbad in Bohemia with Carl Heinrich Titius (1744–1813), the mineralogist who had in 1776 been appointed supervisor of the electoral Naturalien-Kabinett in Dresden, Racknitz met Johann Wolfgang von Goethe, who described them as two worthy new acquaintances.<sup>18</sup> In 1788 Racknitz published letters on Carlsbad and the natural products of the area.<sup>19</sup> Two epistolary works, on basalt and on meteorites, followed in 1789 and 1804. (Also in 1789 one of the last works of the Swedish-born

mineralogist and geologist Johann Jacob Ferber comprised three letters addressed to Racknitz.<sup>20</sup> In late 1790 Goethe visited Racknitz in Dresden and in 1791 he thanked him, saluting him as best of friends and “best of men,” for feldspar specimens from Saint Gotthard in Switzerland, promising to send him minerals in return.<sup>21</sup> Racknitz was one of twenty-six subscribers to the *Mustertafeln* (plates of samples) published in 1794 by Johann Georg Lenz (1748–1842), founder of the mineralogical society of Jena, others including the prince of Anhalt-Dessau and Goethe. And in 1796 Racknitz's private museum was described as arousing the curiosity and earning the praise of many foreign scholars visiting Dresden: it comprised “one of the most complete and beautiful collections of minerals and a very interesting

botanical collection, as well as insects, shells and similar cabinets, and many models and machines.<sup>22</sup> Goethe and the scientific traveler Alexander von Humboldt were admirers.<sup>23</sup>

This praise was not merely rhetorical. In 1805 the collection, valued in 1802 at 13,215 thaler, was purchased by the electoral Naturalienkabinett, or natural history museum.<sup>24</sup> The money was raised by selling the national stock of Saxon pearls for 7,000 thaler and disposing of scrap gold and silver from the Grüne Gewölbe (green vaults) and old damaged crosses of various orders for 1,883 thaler. The residue was paid from the treasury's reserve funds. More of Racknitz's collections were later acquired, and thirty-three glazed display cabinets. In 1806, when Saxony became a kingdom as a result of the Napoleonic upheavals, 1,850 thaler were still owed, a debt commuted to an annual three hundred thaler. The Racknitz collection (parts survive in the Dresden Museum für Mineralogie und Geologie) was indeed on the grand scale. One illustration of excellent contacts and opportunism was a specimen of the beetle named *Dermestes capucinus* by Linnaeus in 1758, which the conscientious inspector of the electoral gallery, Johann Anton Riedel, had discovered eating the wooden panel of Correggio's *Madonna with St George*.<sup>25</sup> (Riedel did not always seem diligent: the theologian Johan Daniel Falk, having visited the gallery in 1803, observed that Riedel hated Weimar and Berlin, reserved his fondness for blockheads, and believed that the collection was not for students of art, but for himself and the worms, so that they could feed without disturbance.)<sup>26</sup>

Racknitz's memberships of the Royal Prussian Academy of the Arts and Mechanical Sciences, the Berlin Association for Scientific Research, the Leipzig Economic Society, and the Warsaw Association for Friends of the Sciences, were an expression and a recognition of his serious scientific and technical interests.

Botany and gardening were closely interlinked, and Racknitz, at a time when the English landscape garden was an object of feverish interest and debate in Germany, was fascinated by both. In 1797 he published a new cabinet displaying trees and shrubs capable of sur-

living the climate of Saxony in Wilhelm Gottlieb Becker's *Taschenbuch für Gartenfreunde*. This magazine, which only lasted from 1795 to 1799, was dedicated to Racknitz. His collection included flower paintings by, among others, David Friedrich Weller, whose career began in the Meissen porcelain factory.

#### Art

Racknitz's early education, supervised by his mother, took place at Schloss Lockwitz, now within Dresden but then a rural retreat. He rebelled against his strict tutor's attempts to teach him the classical languages, an omission later regretted. However, once appointed to court office he practiced self-education, attending lectures on natural history by Wilhelm Friedrich Adolf Gerresheim (1742–1814), on mineralogy by Titius, and on chemistry by the apothecary Carl Gottsred Bünger (d. 1813). Art, his principal interest, was catered for by Giovanni Battista Casanova, younger brother of the celebrated adventurer. Casanova, appointed a professor at the Dresden Academy of Art in 1764, had studied in Rome with Anton Raphael Mengs and collaborated with him on a forgery of an antique mural painting, which deceived Johann Joachim Winckelmann, causing a public quarrel, despite which Casanova's drawings were used in Winckelmann's *Monumenti antichi inediti* (Rome, 1767). Architecture was treated by Christian Traugott Weinlig, who had also known Winckelmann, after his return to Dresden in 1770 from a four-year study trip to Paris and Rome. These lectures, which Racknitz helped to subsidize, were attended by many courtiers, diplomats, and members of the Dresden establishment.

Casanova's lectures led to Racknitz's rediscovery of tapestries attributed to Raphael, some hanging unrecognized, others in store: Casanova recounted that he had heard from Cardinal Alessandro Albani, Winckelmann's patron, that Pope Leo X Medici (r. 1513–21) had divided a set between Dresden and Vienna. Several were in a neglected and dirty state but once cleaned by Josef Lechner, inspector

of the Japanese Palace, they were recognized as great treasures.

*Briefe über die Kunst an eine Freundin* (Letters on art to a female friend), a hundred and forty pages long, published in Dresden in 1792, was Racknitz's first major work, in which he stated that he was turning from nature to art.<sup>27</sup> As with his work on basalt the form is epistolary, and Racknitz acknowledged that in this he was following Fontenelle and Diderot.<sup>28</sup> The summary index describes Racknitz's exceedingly conventional hierarchy of painting. But this absence of originality renders the book an invaluable compilation of *idées reçues*. Two quotations may give some flavor of tone and content: "I am delighted, my dear friend, to see that you agree with me that beauty and truth are synonyms;"<sup>29</sup> and "So one may regard the Greeks as the best Interprètes or interpreters of nature, Raphael as the best interpreter of the Greeks, but Poussin as the best interpreter of Raphael."<sup>30</sup>

Racknitz's canon of masterpieces is also predictable. The Apollo Belvedere, the Medici Venus, Annibale Caracci's frescoes in the Palazzo Farnese, and Correggio's Saint Mary Magdalene (compared, to the latter's disadvantage, with that by Pompeo Batoni, both in the Dresden Royal Gallery) are a sample.<sup>31</sup> However Racknitz displays his wide reading and breadth of interests with references to the comte de Caylus's experiments with encaustics, to Francesco Algarotti's *Newtonisme dévoilé*, to René de Réamur, and to William Hogarth.<sup>32</sup> Hogarth was much admired in Germany; a German translation of his *The Analysis of Beauty* (1753), made with his help, had appeared in London in early 1754 and another edition, with a preface by Gotthold Ephraim Lessing, in Berlin-Potsdam later that year. Racknitz may have been encouraged to cite Hogarth's "line of beauty" by the illustrator of his *Briefe über die Kunst*, Johann Heinrich Ramberg, court painter to the elector of Hanover, that is George III of England, his protector since 1780 who arranged for him to study at the Royal Academy in London. Ramberg, the son of a courtier, was a friend of Georg Christoph Lichtenberg, whose moral commentary on Hogarth's prints, published from 1794 to 1799, became a key text for German art theory. Ramberg's illustrations to Racknitz's book are full of humor,



**Fig. 3.** Johann Heinrich Ramberg (German, 1763–1840). *Rectilinearity*, ca. 1791, engraving, 22.5 × 15.7 cm. From Joseph Friedrich zu Racknitz, *Briefe über die Kunst an eine Freundin* (Dresden, 1792), pl. 4.

not shared by the Neoclassical vignette showing the instruments of the arts on its title-page, by Julius Friedrich Knöbel, the son of an electoral architect, who also supplied other livelier illustrations (fig. 3). Knöbel designed interiors, worked for the electoral mirror manufactory, and in 1795 became treasurer to the marshal of the household, Racknitz himself. One illustration, a bust of the poet Christian Fürchtegott Gellert, was by the portrait painter Anton Graff, whose father-in-law,

Johann Georg Sulzer (1720–1779), compiled a lexicon, his *Allgemeine Theorie der schönen Künste*, which Racknitz acknowledged.<sup>55</sup>

*Briefe über die Kunst*, published in Dresden at Racknitz's expense, is mainly concerned with painting, but also includes a lengthy comparison of the English landscape garden and the formal French garden. The latter was so outmoded that it is notable that Racknitz, although he awarded the palm to England, specified circumstances in which the French approach was the more appropriate and practical. He compared the French taste to a diamond, which derives its beauty from art, and the English to a pearl, which owes its beauty to nature.<sup>54</sup>

#### Further Projects of the 1790s

As will emerge in the next essay, this didactic exercise, reprinted in Leipzig in 1795, preceded the much more ambitious *Presentation and History of the Taste of the Leading Nations in relation to the Interior Decoration of Rooms and to Architecture*, published in four volumes from 1796 to 1799. But that was by no means Racknitz's only activity. From December 1792 he conducted a lively correspondence with Friedrich Justin Bertuch, whom he had befriended earlier in Weimar, where Bertuch served Karl August, Duke of Saxe-Weimar (1757–1828), as keeper of the privy purse and in other offices until July 1796, when he resigned to concentrate on his entrepreneurial activities.<sup>55</sup> These included numerous publications with a broadly educational purpose, among them, from 1785, the *Allgemeine Literatur-Zeitung* and from 1786 the *Journal des Luxus und der Moden*, the leading German vehicle for the dissemination of new ideas and technical and design developments in the arts, to which Racknitz contributed, not to mention *Der eutsche Obstgärtner*, regularly accompanied, from 1795, by a box containing colored wax models of different varieties of fruit, christened the *Pomologische Kabinet*. In spring 1791 Bertuch founded his Landes-Industrie-Comptoir to incorporate his publishing activities and to raise local skills and promote local industry, exports and, consequently, prosperity. In his application to Karl August for the necessary

franchise, Bertuch cited his successful efforts to have new foreign inventions and fine consumer products, such as glass, tin plate, leather, and furniture after English designs, made by Weimar craftsmen and exported.<sup>56</sup> Racknitz was evidently impressed and in March 1793 he wrote pressing Bertuch to come to Dresden to discuss various mercantile projects, including the establishment of an art business.<sup>57</sup> In May 1793 Racknitz had organized a meeting with Count Camillo Marcolini, director of art, and of the Meissen porcelain factory, at which he and Bertuch would propose a joint project for this business with shareholders. Racknitz had spoken to Marcolini about the matter and had sent him a copy of an earlier paper, dated December 1791, addressing obstacles to good taste and to Dresden's art industries, and arguing for a general exhibition of art and furnishings and for the foundation of a design school. In August and September 1793 Bertuch published a two-part article in his *Journal des Luxus und der Moden* proposing a state institute of industry, based on his Weimar experiment, as a model for all Germany.<sup>58</sup> Thus when in December Racknitz revived their project, drafting a proposal, he could incorporate Bertuch's main outlines, adding provisions peculiar to Dresden. In the official memorandum which emerged, after much redrafting, in 1794 Racknitz nominated Bertuch as the first director of the new venture, now dubbed the Allgemeine Commercial und Industrie Comptoir. Nothing came of this scheme, last mentioned in 1796, despite occasional outbreaks of optimism, but it demonstrates Racknitz's desire to improve taste and to encourage trade by practical intervention.

In January 1794 Racknitz confessed to Bertuch his preoccupation with three follies, first “the *building folly* I am building and furnishing myself a house.”<sup>59</sup> In August 1795 he reported its position as superb, and in January 1796 its furnishing as complete. The Haus Racknitz in Dresden, described in 1796 as “furnished in his own fine taste” was handsomely sited next to the Japanese Palace, built in 1715 by Racknitz's maternal relation, the powerful general and statesman Jakob Heinrich, Graf von Flemming (1667–1728) and bought by the elector Friedrich August I in 1717 to house his vast collection of Oriental



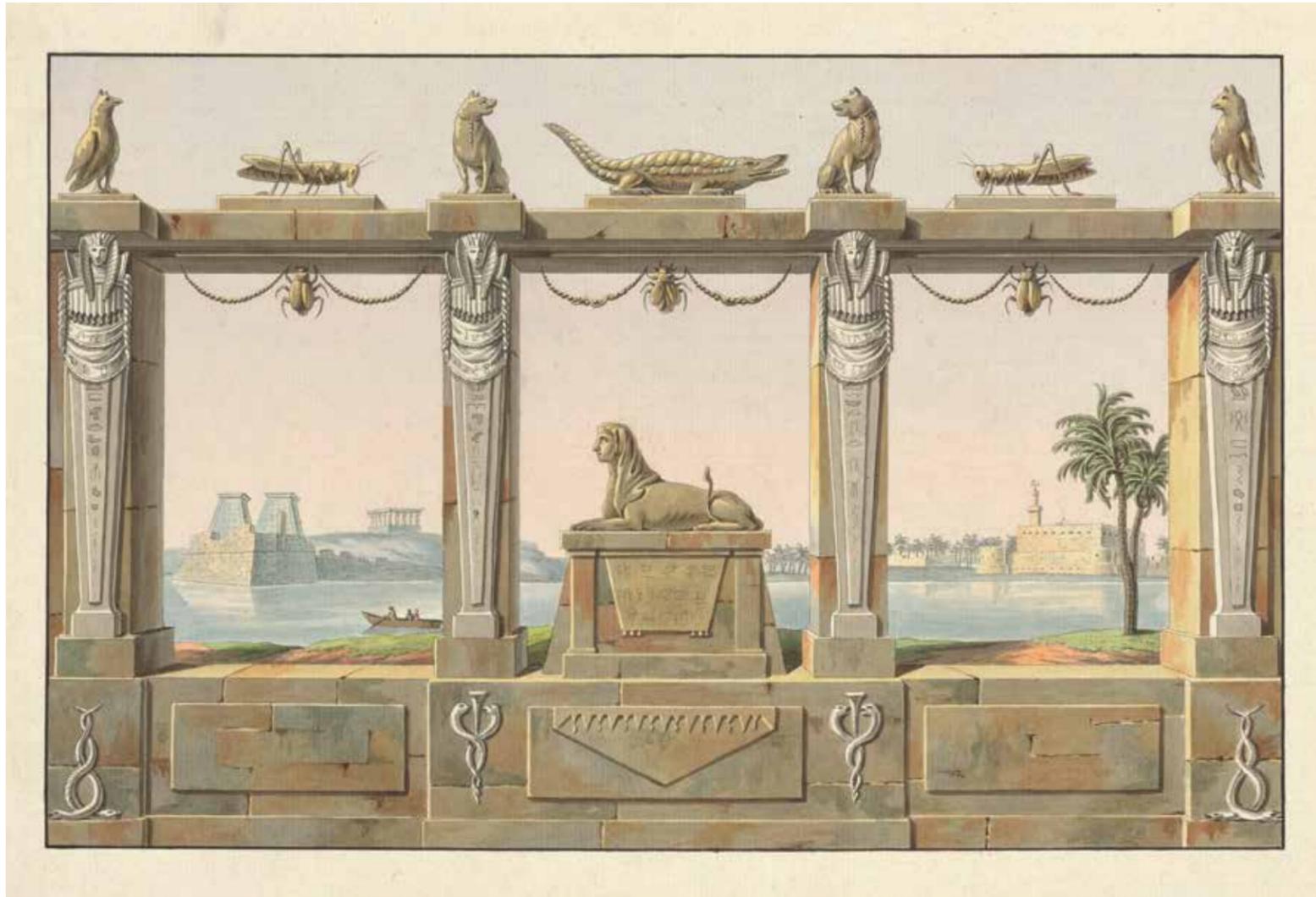
**Fig. 4.** Emanuel Traugott Goebel (German, 1754–1815). *The Japanese Palace and the Racknitz House, Dresden (Neustadt), 1795*, watercolor on paper, 54.8 × 62.1 cm. Dresden, Sächsische Landesbibliothek, Kartensammlung.

porcelain. In the 1780s it was altered to incorporate the electoral collection of classical antiquities, cabinet of coins and medals, and library.<sup>40</sup> Racknitz was perfectly placed to pursue his wide-ranging researches. His house was an unpretentious classical design, seven bays with a central pediment: a Dresden guide praised its tasteful interior decoration and its elegance and harmony, comparing its external simplicity to a country house (fig. 4).<sup>41</sup> In 1790 Racknitz had shown two architectural designs at the annual exhibition of the Berlin academy, titled “Die Einsamkeit des Philosophen oder das Haus des Aristippus” (the philosopher's solitude or the house of Aristippus), one a simple entrance for friends, the other a rich Corinthian entrance for festive occasions, and he was probably his own architect.<sup>42</sup>

The second folly Racknitz confessed to Bertuch was his great work on interior decoration, and the third “the marriage folly”; he had told Bertuch about his possible intended at the 1793 Leipzig Easter Fair, but, although she had accepted, difficulties remained, so he requested confidentiality. He had evidently been seeking a wife for some years, although it may be significant that he did not marry until after his mother's death in 1790. In 1789 Friedrich Leopold Graf zu Stolberg-Stolberg, poet, diplomat and friend of Goethe, wrote to his prospective second wife, Sophia von Redern, warning her against Racknitz's attentions, and in a letter of June 1793 to Bertuch Racknitz quoted a quatrain written when abandoned by an earlier love.<sup>43</sup> Twice, in January 1796 and again in June, after his wedding on 31 May, Racknitz

## PLATE 1

Egyptian taste



## PLATE 2

In the Egyptian taste

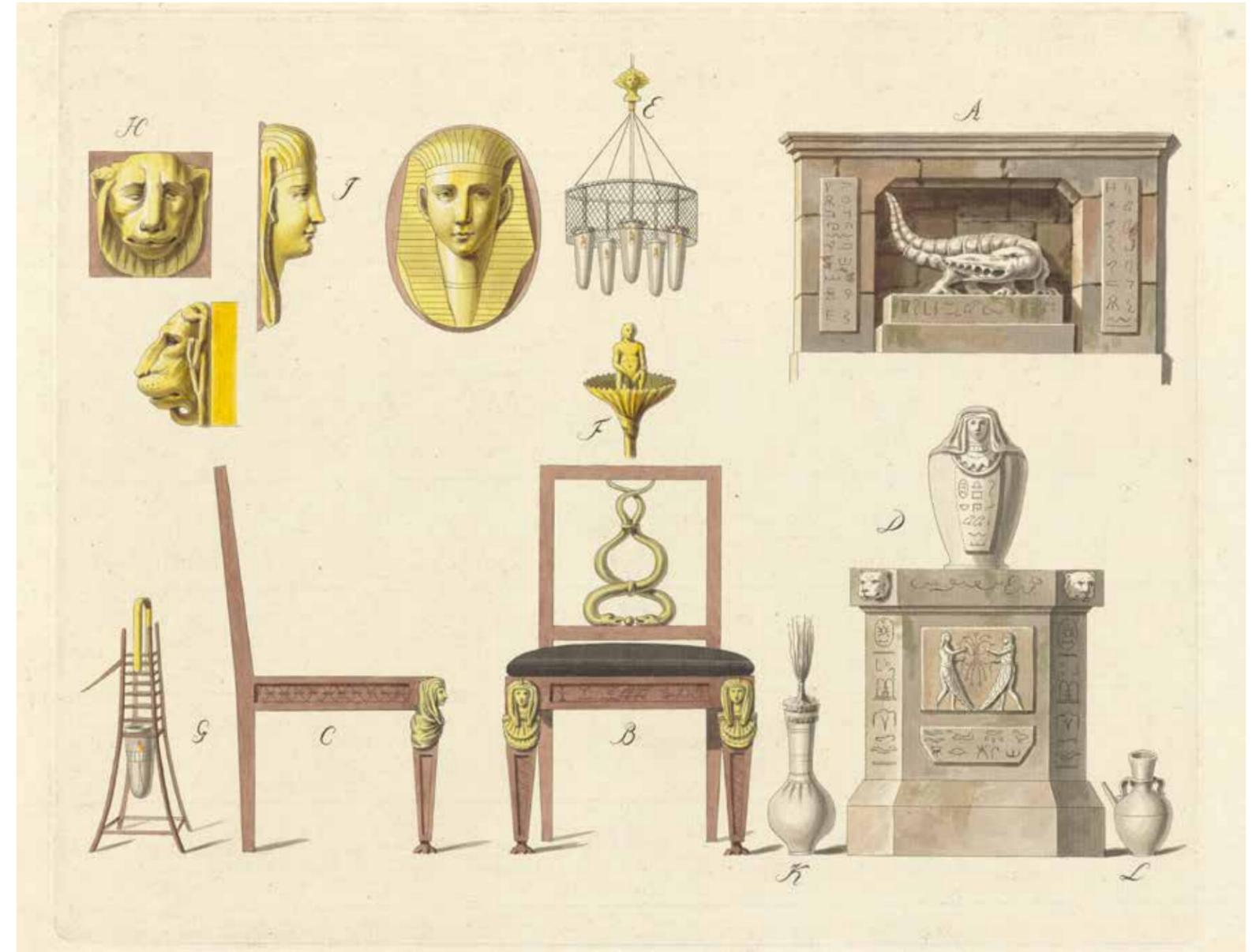


PLATE 3

Etruscan taste



PLATE 4

In the Etruscan taste

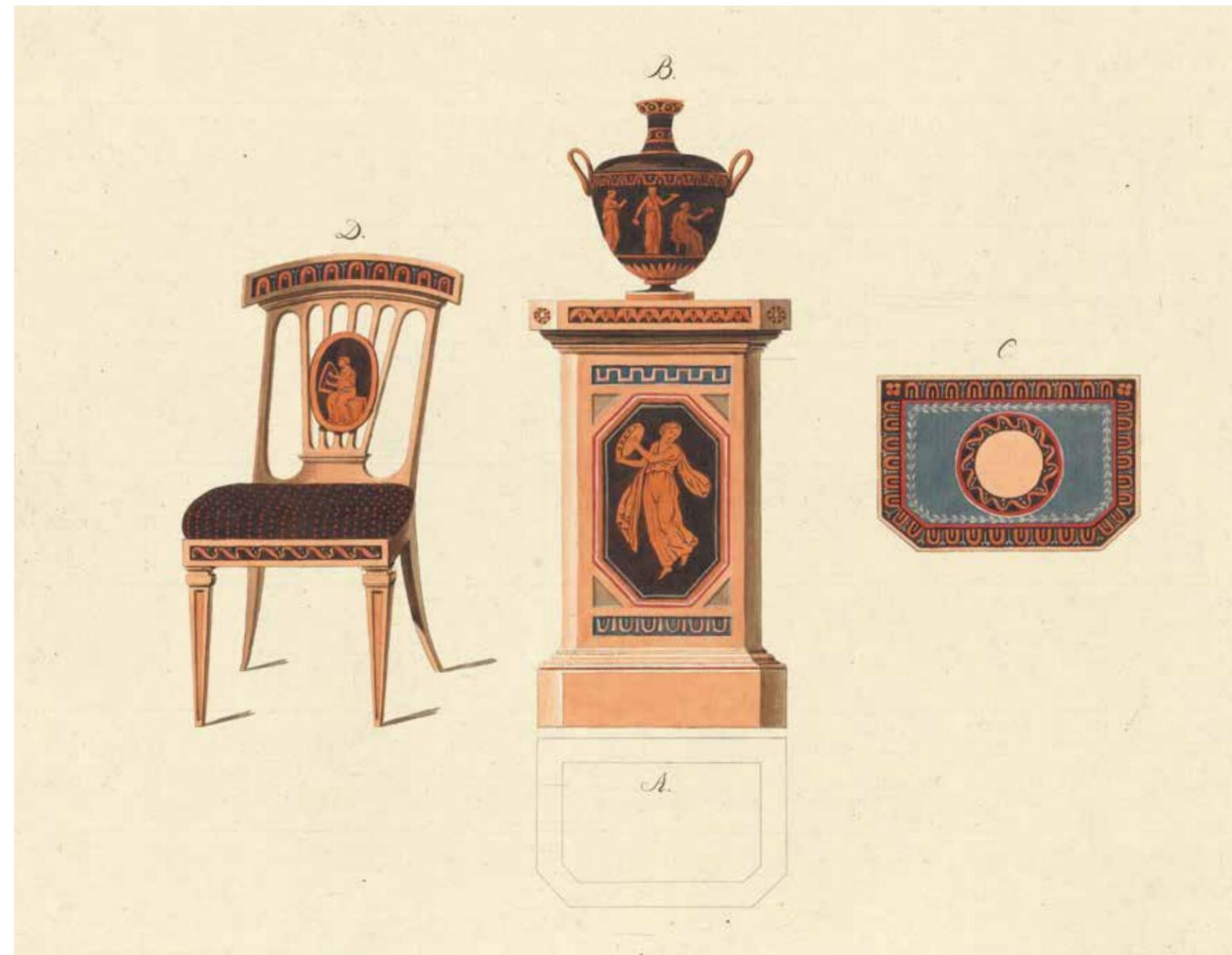


PLATE 11  
Chinese taste



PLATE 12  
In the Chinese taste

