

The ‘Japanese Palace’ in Dresden: A Highlight of European 18th-century Craze for East-Asia.

Cordula BISCHOFF

Dresden, seat of government and capital of present-day federal state Saxony, now benefits more than any other German city from its past as a royal residence. Despite war-related destructions is the cityscape today shaped by art and architecture with a history of 500 years. There is possibly no other place in Germany where to find so many exceptional artworks concentrated in such a small area. This accumulation is a result of the continuously increasing significance of the Dresden court and a gain in power of the Saxon Wettin dynasty.

The Holy Roman Empire of the German Nation was a conglomeration of more than 350 large and tiny territories. The 50 to 100 leading imperial princes struggled in a constant competition to maintain their positions. ¹⁾ In 1547 the Saxon Duke Moritz (1521-1553) was declared elector. Thus Saxony gained enormous political significance, as the seven, in 18th century nine electors, were the highest-ranking princes. They elected the Roman-German emperor and served as his innermost councils. The electors of Saxony and of the Palatinate were authorised to represent the emperor in times of vacancy.

At the same time in 16th century Saxony rose due to its silver mining industry to one of the richest German territorial states. ²⁾ In the second half of the 17th century the Saxon court even counted among the most important European courts. A peak of political power was reached under Frederick August(us) I. of Saxony (1670-1733), called August the Strong. He was at the same time elector and Arch-Marshal, that is military representative of the emperor. Furthermore in 1697 he was elected king of Poland. Two events led to a further increase in prestige: after the death of emperor Joseph I. in 1711 August held the position of imperial vicariate, which means that he temporarily managed imperial responsibilities. Moreover he forged close links to the imperial house by marrying his son to the emperor's daughter Maria Josepha in 1719.

The outstanding position of an elector and the even more exposed office of a king required the visualization of these entitlements. For one thing he had to illustrate his own position within the hierarchy of German princes; secondly he strove to reach or exceed the standards of culturally leading international courts. Indicators for representation expenses were “splendour” and “magnificence”, visible in art and architecture, for instance in size of buildings, modernity of refurbishing, use of elaborate and costly materials, extensiveness of painting and art collections, property of rare and exotic items, or exclusiveness of certain objects. According to this between



1) The Japanese Palace in Dresden
Photo: X-Weinzar [CC BY-SA 2.5 (<https://creativecommons.org/licenses/by-sa/2.5>)], from Wikimedia Commons

1710 and 1720 the planning and construction activity and the modernization and structuring of the residence increased tremendously.

(ill.1) One of these prestigious buildings will be examined in the following: the so-called Japanese Palace in Dresden. ³⁾

With a number of 50-60.000 porcelain objects from Asian as well as European origin August the Strong possessed around the year 1730 the most extensive porcelain collection in Europe. To create a suitable accommodation for them he erected a specially designed palace, the largest building ever planned or built to present porcelain.

In 1717 August bought a small summer palace in French style which had been erected two years before, called the 'Dutch Palace' because it was meant to be furnished in Dutch style with Oriental porcelain. It is situated opposite to the Residential Palace on the other side of the Elbe river. From the beginning the plans envisioned an Asian style interior design exhibiting the collections of porcelains and Asian art as part of the room setup.

Nine rooms on the ground floor and nine rooms on the first floor were furnished mainly in Chinoiserie style, that is a mixture from European wall coverings, silver furniture and French mirrors, panelling and paintings in Chinoiserie style copying East Asian patterns, decorated with original Far Eastern porcelain and lacquerware. New was the concept to create each room in a different colour setting, each matching a special group of porcelain.

On the occasion of the marriage of the crownprince and the emperor's daughter in 1719 one of the major festivities took place in this palace, the festival of the planetary god Apollo or Sol (September 10th, 1719) which was celebrated with costly fireworks. Starting already in 1719 the building was now also called 'Japanese Palace', a fact to which I will return later.

From 1722 onwards numerous, constantly changing architectural plans were made. The



2) The building of the Japanese Palace

Photo: Creative Commons: BY-SA 4.0, <https://www.pictokon.net/bilder/ausflugsziele-sachsen-2015/1055-japanisches-palais-museum-fuer-voelkerkunde-in-dresden-201206.html>

expansions were mainly realized between 1727 and 1733, but were retarded until the 1750s. The Palace never was completely finished. The building we see today is a four-wing castle forming the centrepiece of the newly constructed city quarter 'New King's Town'. (ill. 2) The number of rooms was doubled to 35. The first floor served as representation floor, containing a gallery, audience chamber, parade bedroom and chapel, and all furnished with European Meissen porcelain. The Asian porcelain objects were placed in the rooms of the ground floor. From its function the palace still was a pleasure palace, but from its décor and setting it resembled more an official secondary residence.

The death of August the Strong in February 1733 marked a break. His son Friedrich August II. / August III. king of Poland (1696-1763) proceeded construction as requested, but nevertheless significantly simplified. The interior decoration above all suffered from falling interest and lack of finances. In the end the Seven Year's War (1756-63) caused the final stop. Thereafter the idea of a porcelain palace had withered away. Instead the sculpture collection and the royal library were installed and finally the first museum was opened here in 1785.

At the date of acquisition and reconstruction of the Dutch Palace there existed already a 70-year-old tradition of porcelain collecting on a large scale. Starting from mid-17th century and initiated by female members of the Dutch House of Orange small cabinet rooms in Chinoiserie style emerged.⁴⁾ The interior decoration in Asian look provided a suitable framework for the presentation of East Asian porcelain. The use of both original imported as well as imitated Asian objects – especially laquerware and textiles – and the attachment of mirrors created the impression of an extremely splendid exotic ambience. The idea of exhibiting Oriental porcelains in such rooms

called *Indiaanse Cabinet* (Indian cabinet) was developed in Northern Netherlands. (ill. 3) The required imported products in 17th century were almost exclusively traded via Holland, and the cheaper copies of Chinese porcelain, the local faience ware, was produced in Holland as well.

All Chinoiserie cabinet rooms created in German castles before 1685 were based on the Netherlandish pattern, since their female patrons were influenced by dynastic relations to the Dutch House of Orange.⁵⁾

The now lost lacquer room created in about 1654 at Huis ten Bosch by Amalia van Solms-Braunfels (1602–1675), wife of Stadholder Frederick Henry (1584–1687) is considered the earliest attested porcelain room, or Asian cabinet, as it formed a unified whole, in which the wall coverings, furnishings and porcelain were all in an Asian style. Her four daughters all were married to German

princes. They as well as Mary Stuart II., the wife of her grandson William III. of Orange, established porcelain rooms according to Amalia's model in many Dutch, German, and English summer palaces. Over the course of the 17th century other types of rooms decorated with porcelain and faience came into being: not only the Chinoiserie cabinet, part of the state apartments, but also the grand kitchen, the grand bathroom and the porcelain grotto or summer refectory.

The walls of those rooms usually were decorated in the 'Dutch manner', that is lined with blue-and-white Delft faience tiles, produced in the Netherlands, and soon they became as indispensable in palaces as porcelain cabinets. (ill. 4) As the amount of Asian objects grew, it was obviously more and more frequently aimed at establishing entire sequences of rooms, building wings or even whole castles in Asian style.

Until about 1700, all those porcelain rooms had female connotations. Almost all of them had been built by women or for women. As interior design was regarded as a woman's domain during the



3) Daniel Marot, Design for a chimneypiece in Chinoiserie style, from "Nouvelles Cheminées faites en plusieurs endroits de la Hollande et autres Provinces de du Dessein de D. Marot", Amsterdam 1712, etching and engraving, Rijksmuseum Amsterdam, inv. no. RP-P-OB-6366

Photo: Rijksmuseum Amsterdam, public domain

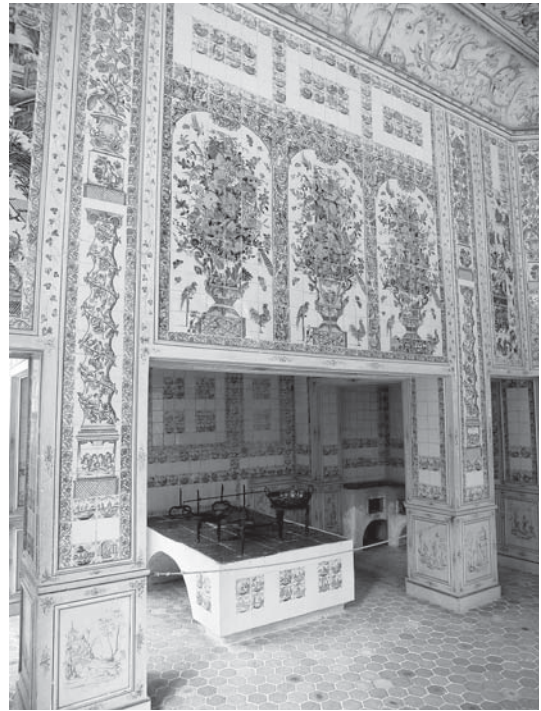
17th and 18th centuries, complementary to the princes' task of governing, the princesses created interiors which represented their political and dynastic interests, a development that can be observed at all European courts. Court ceremonial defined women's apartments as communication spaces that were accessible to a broader circle of courtly society. Since it was usually there that diplomats and visitors were received, meals were eaten and courtly entertainment took place, it was therefore necessary to fit out the princesses' rooms with the most opulent and up-to-date symbols of high status.

Within 40 years porcelain cabinets had risen up to an essential component of every princess's state apartment, and they were considered as the most exclusive and imposing courtly rooms. Particularly during the first two decades of the 18th century

porcelain cabinets became so widespread that by and by they lost their female character. From the 1690s onwards did men gradually begin to set up their own porcelain cabinets, which, at least in France and England was met with criticism: the attitude being that the Chinese style was 'effeminate'.⁶⁾ Notably, of the first men who created their own porcelain rooms most were princes of the Catholic Church and other unmarried men, since they had no wives with opulent apartments to enhance their prestige.

The Saxon princesses also possessed Chinese rooms adorned with porcelain, although only little is known about them.⁷⁾ Christiane Eberhardine (1671-1727), wife of August the Strong, had fallen out with him because August had converted to Catholicism to become king of Poland and had also forced their son to do so. She avoided to come to the Residential Castle at Dresden and mainly lived in her own estates Torgau and Pretzsch. Only if inevitable, she played her role as wife of the sovereign and appeared in public together with her husband. Due to her widespread absence she did not fulfill her role as courtly lady of the house and hostess, and her apartments could not be used as prestigious society rooms. Hence August's ambitions to create his own suitable parade rooms maybe were more pronounced than those of other princes.

The Japanese Palace formed part of a gigantic construction design to underline August's status. From the year 1715 a hand-written list has been preserved in which the king has noted down ideas



4) Amalienburg, the Grand Kitchen, 1734-39, Nymphenburg/Munich
Photo: Cordula Bischoff

concerning new definitions and installations of his pleasure palaces. For 24 castles lying in a circle around Dresden he designed different functions and matching interior designs. The intention was a systematic differentiation of styles. He explicitly mentioned Spanish, French, English, Italian, Turkish, Persian and Chinese furnishing.⁸⁾ From the later building process we can conclude that some of the projects were realized but not necessarily at the listed places. In fact the plans were changed constantly. A castle in Japanese style is not mentioned. This idea only developed step-by-step from 1719 onwards.

As of this date the Palace was not only called “Dutch” but increasingly “Japanese”. The inventory from 1721 recording the in the palace exhibited porcelains listed 13.228 Oriental porcelain items. In 1727 the number had grown to 21.099. In first place – indicating this was the most important group – 3636 Japanese works are mentioned; in 1727 5558 pieces.⁹⁾

(ill. 5) Japanese porcelain was understood as coloured brocade-like Imari ware.¹⁰⁾

Whereas blue-and-white porcelain was considered as embodiment of Chinese porcelain. The decisive reasons for the allocation to Japan were colour and décor, not the actual origin. Thus Chinese vessels in Imari style were also assigned to the Japanese group, whereas cobalt blue Japanese ware and Kakiemon vessels were not. The Japanese group constituted only one fourth of August’s East Asian ceramics but in the eyes of the contemporaries it represented the most sought-after and precious porcelain at all. To possess several thousand pieces was a sensation at that time.

(ill. 6) The installation sorted by colour allocating each room a certain colour scheme like red, green, dark blue or white also indicates that polychrome

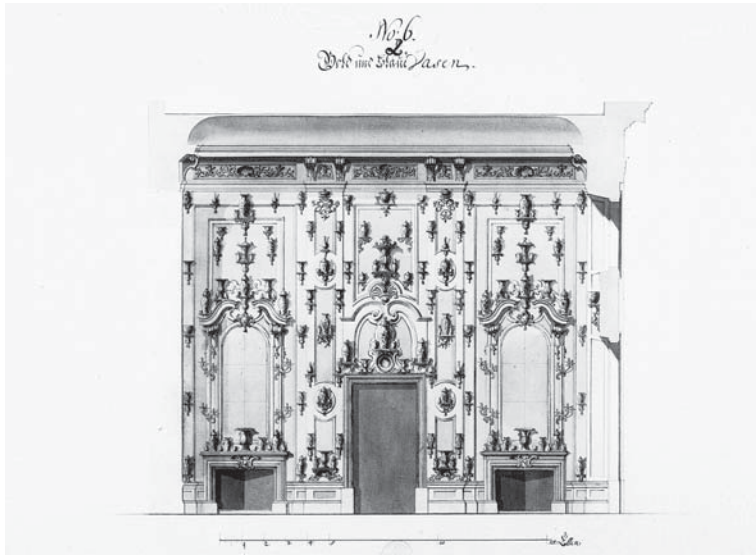


5) Plate decorated in Imari style, Arita/Japan, end 17th/beginning of 18th century, Dresden State Art Collections, Porcelain Collection, inv.no. PO 2974

Photo: reproduction from Ulrich Pietsch / Cordula Bischoff (eds.): *Japanisches Palais zu Dresden. Die Königliche Porzellansammlung Augusts des Starken*. München 2014, ill. 40

porcelain was supposed to be the dominant topic of the palace. It is striking that the architectural plans show no room dedicated to blue-and-white porcelains although they accounted for 37% of the holdings. The explanation lies in a second castle, the summer palace Pillnitz near Dresden which in the 1720s should be established as a Chinese Palace. (ill. 7) All blue-and-white ‘typical Chinese’ porcelain objects should have been transferred to this place – a plan which was abandoned only after 1727.¹¹⁾ The Turkish ceramics however were taken to a third castle, the Turkish Palace.

The 'Japanese Palace' in Dresden (BISCHOFF)



6) Zacharias Longuelune, Design for the Japanese Palace, room no. 6 "gold and blue vases", 1735, Saxon Central State Archive, Dresden, 10006 Oberhofmarschallamt, P, Cap. II, Nr. 15, Bl. 26 f/3

Photo: reproduction from Ulrich Pietsch / Cordula Bischoff (eds.): *Japanisches Palais zu Dresden. Die Königliche Porzellansammlung Augusts des Starken*. München 2014, ill. 95



7) Pillnitz Castle, Hillside Palace, 1720-24

Photo: Kolossos, Multi-license with GFDL and Creative Commons CC-BY-SA-2.5

Right from the beginning it was intended to present the 'Japanese' porcelain in the ground floor and the European in the top-ranking first floor. The very first European porcelain manufactory had been founded by August the Strong in Saxon place Meissen. They produced since 1710 and copied

East Asian designs from the start. (ill. 8) In spite of this in 1721 from 14,513 ceramics exhibited in the Japanese Palace only 959 were from Meissen manufactory.¹²⁾ The reason is that the painting in enamel colours, that is in Japanese style, represented a much bigger technical challenge than white-blue 'Chinese' colouring. Only in 1720, when the painter Johann Gregorius Hörold joined the company, the manufactory was able to produce satisfying copies and adaptations of Japanese porcelain. As of 1723 many Meissen vessels in Japanese style were supplied (ill. 9).

The exact number of Meissen ware exposed in the palace is not known, but it must have exceeded the number of Asian items by far. In 1733 alone 35,798 pieces were requested from the Meissen warehouse.¹³⁾ The set goal to exceed the imported goods was now reached.

Around 1700 doubtless the Prussian court was exemplary among the German principalities as regards the collection of porcelain. By kinship connections to the Dutch House of Orange for several generations the House of Brandenburg had gained a reputation as expert for Chinoiserie cabinets and their furnishing with Chinese porcelain.¹⁴⁾ (ill. 10) August's efforts to put the focus more on Japan than on China indicates his competition with Prussia.¹⁵⁾ The China subject had already been occupied; so he had to develop a strategy to create something new of his own. This does not imply that he collected or displayed Japanese porcelain only – by far the largest number was produced in China. But the focus was laid on polychrome ware and thus passing for Japanese, regardless of its production in China, or Japan or Meissen.

The basic idea of the Japanese Palace's interior decoration consisted in an installation sorted by colour. This as well was a major difference to the hitherto predominant blue-and-white installation.



8) Bottle (to the left), China, Yixing, ca. 1700, stoneware; Bottle (to the right), Meissen, ca. 1710-1712, Böttger stoneware, Dresden State Art Collections, Porcelain Collection, inv. nos. PO 3971, PE 2313

Photo: reproduction from Naoki Sato / Cordula Bischoff / Wolfgang Holler (eds.): Dresden – Spiegel der Welt. Die Staatlichen Kunstsammlungen Dresden in Japan. Katalog, Exh. Cat. Tokyo 2005, no. 137/138.

The 'Japanese Palace' in Dresden (BISCHOFF)

Whereas Brandenburg had made blue-and-white Chinese and Chinoiserie ceramics including Dutch faience into its trademark, Saxony tried to show off with colourful porcelain. This seemed obvious as Saxony in contrast to Brandenburg had no direct relations to China. But several Saxon persons had travelled to Japan already in 17th century.¹⁶⁾ For instance the famous Dresden clerk, draftsman and merchant Zacharias Wagner (ツァハリアス・ヴァグナー), the first German traveller to East Asia who spent several years in South America and Japan. Parts of his autobiography and his coloured drawings of Brazilian



9) Plate decorated in Imari style. Meissen, ca. 1740, porcelain, Rijksmuseum Amsterdam, inv. no. BK-17337-B

Photo: Rijksmuseum Amsterdam, public domain



10) Charlottenburg Castle (Berlin), Porcelain Cabinet of Queen Sophie Charlotte of Prussia, 1705

Photo: Reproduction from Hans-Joachim Giersberg / Jürgen Julier: Preußische Königsschlösser in Berlin und Potsdam, Leipzig, 1992, p. 74

people and animals are kept since his death in 1668 in August's art collections and today in Dresden State Art Collections.¹⁷⁾ Wagner contributed in a decisive way to porcelain export from Japan to Europe.¹⁸⁾

A second important traveller was the botanist Georg Meister who brought more than 400 plant seeds from Japan to Dresden. After his return he was appointed court gardener. In 1692 he published a book on his travel experience with descriptions of the Asian plants.¹⁹⁾ Even today we find in Dresden Print Collections some Japanese maps and drawings that had been in the princely collections already in August's days.²⁰⁾

Saxony's image cultivation as porcelain producer, especially of colourful porcelain, was perceived by the public. It is worth noting that in a travelogue from 1744 the description of Dresden starts with a remark concerning its perfect porcelain manufacturing. Particular reference is made to Saxon's colour brilliance which exceeds the Japanese.

“Das auf den höchsten Gipffel der Vollkommenheit gebrachte Sächsisch-Meißnische und Dreßdnische Porcellain-Werck, so dem Japanischen am Wesen gleichet, an der Bildung aber es weit übertrifft, zeuget von so etwas ausserordentlichem, das Ost-Indien so wie China beständig vor unmöglich gehalten, und welches doch durch die ietziger Zeit so hoch gestiegene Emaillen-Kunst, vermittelst deren die Farben mit Golde und Silber auf das schärfste eingebrannt werden, in die völlige Wirklichkeit versetzt werden.”²¹⁾

(analogous translation: The Saxon-Meissen and Dresden porcelain brought to the absolute pinnacle of perfection, which resembles the Japanese porcelain, but exceeds it in forming by far, testifies the extraordinary result which East India and China found virtually impossible but which now has come true by the highly rosen art of enamel colours whereby the colours will be strongly burnt-in with gold and silver.)

Of course August the Strong knew the Prussian porcelain cabinets. In 1717 he sought to buy more than 2000 vessels and one of the specially designed pyramidal racks from Brandenburg castles, but King Frederick William I. did not part with these pieces. Instead he surrendered 151 very large vessels in exchange for soldiers, a dragoon regiment. That's why those vases later were called 'dragoon vases'.²²⁾

Around 1730 plans for the interior decoration of the Japanese Palace changed again which can be also seen in a programmatic picture at the entrance portal.²³⁾ (ill. 11) The relief from 1731 depicts the allegory of the state Saxonia characterized by elector's coronet and a shield with electoral coat of arms. From the right European figures with porcelain are approaching. They are headed by a woman with a mural crown which is a sign for the personification of a town; presumably the city of Meissen. From the left a group of Asians present their imported porcelain which they unload from a ship.

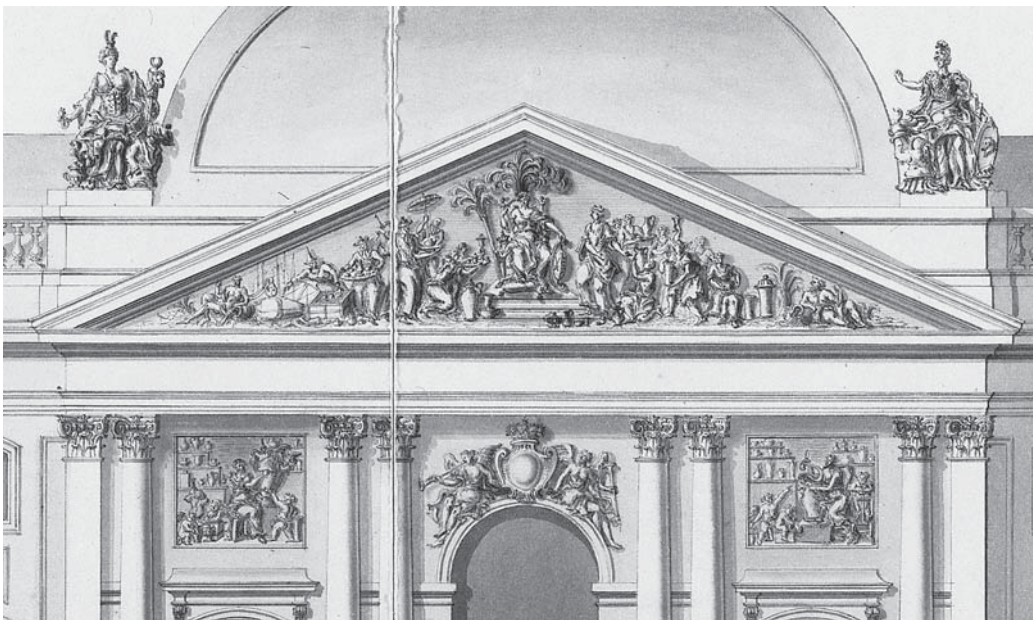
(ill. 12) Beneath the tympanum two more reliefs were projected which have not been realized. From the drafts by Jean de Bodt we can see the details. To the left and right of the Saxon-Polish arms allegories of porcelain painting and pottery making should have been placed.²⁴⁾ One would

The 'Japanese Palace' in Dresden (BISCHOFF)



11) Japanese Palace, tympanum, Benjamin Thomae, ca. 1730

Photo: Cordula Bischoff



12) Jean de Bodt, Design of portico (detail), ca. 1730, ink drawing, Saxon Central State Archive, Dresden, 10006 Oberhofmarschallamt Cap. II, 16.9

Photo: reproduction from Ulrich Pietsch / Cordula Bischoff (eds.): *Japanisches Palais zu Dresden. Die Königliche Porzellansammlung Augusts des Starken*. München 2014, ill. 120

expect such a characterization at the entrance of the porcelain manufactory, but not at a princely city palace.

It is very unusual to place this statement at such a prominent position, at the gable of the main entrance. In so doing the main function of the building is visible already from outside: the triumph of Meissen porcelain over East Asian porcelain. This idea which had been wishful thinking from the founding of the Meissen manufactory indeed could be implemented from about 1730. At this time the manufactory was able to supply large quantities of technically and aesthetically convincing products. The conception to arrange Asian and European porcelain separately fell into

place and resulted in a completely new reorganisation. The first floor was dedicated exclusively to Meissen ware which thus symbolically was victorious over Asian porcelain in the ground floor.

After August's death his son August III. continued to pursue the policy and concentrated on Meissen ware. He pushed the decoration of the palace with Saxon porcelain to a previously unknown extent. In November 1733 he took more than 35.000 items from the manufactory's warehouse, and in 1734 he gave order to treat external orders subordinately. Finally, in 1735, the decision was taken not to furnish the palace in Asian style any longer. Within a couple of years the aim of creating a total Asian artwork was replaced by the attempt to demonstrate a performance show of Meissen manufactory. That's why Asian features like the cabinet with Chinese soapstone figures, the parade kitchens and the lacquer rooms were dispersed now.

By the perfect technical mastery of porcelain as a material everything seemed to be achievable. In the beginning August the Strong wanted to impress by the sheer number of objects. With increasing technical possibilities it also meant to probe the boundaries of the material. This idea was carried on by August III. Now monumental animal sculptures were planned as well as a porcelain throne and a huge carillon in the audience chamber, a whole chapel interior decoration with altar, crucifixion group, life-size busts of apostles and an organ with porcelain organ pipes and even a life-size equestrian statue installed in a public place. This execution of large-scale sculpture, furniture and architectural sculpture in porcelain offered a new dimension.

It was intended to decorate the gallery of the Japanese Palace with a ceiling fresco which has not been executed. The written draft from about 1735/37 describes the three-part painting. In the centre the triumph of Saxon porcelain would have been depicted, accompanied by the arts and manufactories on the one hand, and the Saxon natural and mineral resources on the other hand. A similar programme can be found on a royal sedan chair.²⁵⁾ On the front panel Mercury, the god of trade and many putti with insignias of arts and sciences can be seen. The back panel is divided into two pictures. At the top Minerva, the goddess of wisdom, is enthroned. Below, we find personifications of the electorate of Saxony and the kingdom of Poland, whereby Saxony is clearly emphasized. (ill. 13) At her feet some porcelain vessels are set down, pouring from a cornucopia full of fruit. Here as well porcelain is given priority over other Saxon products.

By this the Japanese Palace with its decoration manifests itself as a propaganda tool for a Saxon product whose outstanding advantage was its uniqueness. The efforts of all early modern mercantilistic states focussed on the production of luxury goods with unique features. The exclusiveness might be founded in a rare raw material or natural resource limited to a certain region or in a local artisanal skill. Those goods often were intended as diplomatic gifts, having also a welcome and intentional side effect: the raised demand provoked high consumption.

By the successful invention of European porcelain Saxony was able to provide such a valuable commodity which was presented and promoted like in an exhibition hall. The strategy proved highly successful. Within a few years the esteem of Meissen porcelain exceeded the estimation of Oriental porcelain. Meissen ware now on its part became exemplary, above all since the start of

production of dining services. At most courts and at Saxon court, too, from 1715 onwards the dessert with official banquets was served on Oriental porcelain plates. But in Dresden already from 1717 porcelain, and especially the most costly and rare Japanese porcelain was used for all courses of a meal instead of gold or silver dishes. This means that Dresden was one of the first courts using dinner services completely from porcelain.²⁶⁾ Already when founding the Meissen manufactory Johann Friedrich Böttger, the inventor of European porcelain, pursued a visionary idea. He intended to produce complete porcelain table services based on the model of silver services; but at that point of time the technical realisation was not possible.

For some years they had to make do with Japanese ware which was even more sought-after than Chinese ware, and which gradually rose in rank to be

on a par to tableware from precious metal. After 1728 the manufactory was able to fabricate complete Meissen dinnerware, and so they replaced the Asian ware. These were at a disadvantage because the single items had to be put together to sets only in Europe and they lacked many of requested European vessel forms. Meissen porcelain could be produced in any form and colour and in matching sets. That's why Saxony used Meissen porcelain as diplomatic gifts, and thus the idea to use it even for official banquets spread more and more.

To sum up, it can be concluded that in constructing the Japanese Palace a 50-year old female tradition to create Chinoiserie rooms was continued. August the Strong followed the increasing tendency to establish the constantly growing porcelain collections in sequences of rooms. At the same time, during the first decade of the 18th century, more and more male patrons built their own Chinoise architectures. August started to collect porcelain and other Asian items on a grand scale only from 1715, at first like other objects with the intention of furnishing several castles and rooms in different styles. The issue "Asia" was linked to porcelain; even more: each porcelain object represented East Asia as a whole. When it became clear that the Meissen manufactory indeed was



13) Rear panel of a sedan chair, painted by Christian Wilhelm Ernst Dietrich, ca. 1740, State Palaces, Castles and Gardens of Saxony, Castle Moritzburg and Little Pheasant Castle, inv. no. 899/86

Photo: reproduction from Ulrich Pietsch / Cordula Bischoff (eds.): *Japanisches Palais zu Dresden. Die Königliche Porzellansammlung Augusts des Starken.* München 2014, ill. 121

able to copy porcelain in the same quality as the original porcelain, the Asian topic obtained highest priority for the Saxon elector. In the first place August wanted to impress by sheer quantity. Then, in competition with Prussia, he tried to cover the topic "Japan". When finally the Meissen porcelain had matured into a high-quality product which was able to play a key role in European courtly diplomacy of gifts, the Asian issue lost its significance at Saxon court. The Chinoiserie fashion in the second half of the 18th century shifted in Saxony as well as in other European courts to garden art.

Notes

- 1) Cf. Jörg Jochen Berns: Zur Frühgeschichte des deutschen Musenhofes oder Duodezabsolutismus als kulturelle Chance, in: Jörg Jochen Berns / Detlef Ignasiak (eds.): Frühneuzeitliche Hofkultur in Hessen und Thüringen. Jena 1993, 10-43.
- 2) Dresdner Geschichtsverein e.V. (ed.): Dresden. Die Geschichte der Stadt von den Anfängen bis zur Gegenwart. Dresden 2002, 43.
- 3) The porcelain collection and decoration is treated extensively in Ulrich Pietsch / Cordula Bischoff(eds.): Japanisches Palais zu Dresden. Die Königliche Porzellansammlung Augusts des Starken. München 2014. A new book on the architectural history, based on a research project, is forthcoming.
<https://tu-dresden.de/gsw/phil/ikm/kuge/forschung/forschungsprojekte/abgeschlossene-projekte/Das-Japanische-Palais>.
- 4) Cordula Bischoff: Spiegel-, Lack- oder Porzellankabinett? Der chinoise Sammlungsraum und seine Ausdifferenzierung, in: Kritische Berichte, 2, 2004, 15-23.
- 5) Cf. for more details Cordula Bischoff: Women collectors and the rise of the porcelain cabinet, in: Jan van Campen / Titius Eliëns (eds.): Porcelains for the Dutch Golden Age. Zwolle 2014, 171-189.
- 6) A statement of the 3rd Earl of Shaftesbury, an adherent of English Palladian architecture, in 1711. Dawn Jacobson: Chinoiserie. London 1999 [1993], 34.
- 7) Cf. Silke Herz: Porzellan im Besitz sächsischer Fürstinnen bis 1733, in: Ulrich Pietsch / Cordula Bischoff (eds.): Japanisches Palais zu Dresden. Die Königliche Porzellansammlung Augusts des Starken. München 2014, 62-81.
- 8) Cordula Bischoff: Die Schlossplanungen Augusts des Starken – eine Stichwortliste neu interpretiert, in: Peter Heinrich Jahn / Henrik Karge /Matthias Müller / Stephan Hoppe (eds.): Zwinger & Schloss – die Dresdner Residenz Augusts des Starken im europäischen Kontext (1694–173). Heidelberg University Press 2018/19 (forthcoming).
- 9) Elisabeth Schwarm: 'Das Inventarium über das Palais zu Alt-Dresden. Anno. 1721' und die Bestandsaufnahme der Porzellane und Kunstwerke im Holländischen Palais, in: Ulrich Pietsch / Cordula Bischoff (eds.): Japanisches Palais zu Dresden. Die Königliche Porzellansammlung Augusts des Starken. München 2014, 102-111, 106.
- 10) Elisabeth Schwarm: 'Das Inventarium über das Palais zu Alt-Dresden. Anno. 1721' und die Bestandsaufnahme der Porzellane und Kunstwerke im Holländischen Palais, in: Ulrich Pietsch / Cordula Bischoff (eds.): Japanisches Palais zu Dresden. Die Königliche Porzellansammlung Augusts des Starken. München 2014, 102-111, 107.
- 11) Désiree Baur: Die Ausstattung des Japanischen Palais ab 1727 – Konzeptionen für das Erdgeschoss und das Piano nobile, in: Ulrich Pietsch / Cordula Bischoff (eds.): Japanisches Palais zu Dresden. Die

- Königliche Porzellansammlung Augusts des Starken. München 2014, 200-251, 207.
- 12) Elisabeth Schwarm: 'Das Inventarium über das Palais zu Alt-Dresden. Anno. 1721' und die Bestandsaufnahme der Porzellane und Kunstwerke im Holländischen Palais, in: Ulrich Pietsch / Cordula Bischoff (eds.): Japanisches Palais zu Dresden. Die Königliche Porzellansammlung Augusts des Starken. München 2014, 102-111, 106.
 - 13) Elisabeth Schwarm: Zeittafel zum Holländischen und Japanischen Palais, in: Ulrich Pietsch / Cordula Bischoff (eds.): Japanisches Palais zu Dresden. Die Königliche Porzellansammlung Augusts des Starken. München 2014, 314-321, 320.
 - 14) Cordula Bischoff: Porzellansammlungspolitik im Hause Brandenburg, in: Guido Hinterkeuser / Jörg Meiner / Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg (eds.): Aspekte der Kunst und Architektur in Berlin um 1700. Berlin 2002, 15-23.
 - 15) Cf. for more details Cordula Bischoff: Die Porzellansammlungspolitik der sächsischen Kurfürst-Könige, in: Ulrich Pietsch / Cordula Bischoff (eds.): Japanisches Palais zu Dresden. Die Königliche Porzellansammlung Augusts des Starken. München 2014, 287-299; Cordula Bischoff: Chinoiserie am sächsischen Hof – Mainstream oder Avantgarde?, in: Elisabeth Tiller (ed.): Bücherwelten – Raumwelten. Zirkulation von Wissen und Macht im Zeitalter des Barock. Köln / Weimar / Wien 2015, 307-334.
 - 16) These were in addition to the mentioned persons the Leipzig surgeon Caspar Schamberger (1623-1706) and the soldier and surveyor Caspar Schmalkalden (ca. 1617-1675). Herbert Bräutigam: Wettiner Lande in Kontakt mit Ostasien – Facetten eines Kennenlernens, in: Dresdner Geschichtsverein (ed.): Im Banne Ostasiens. Chinoiserie in Dresden. Dresdner Hefte, 96, 2008, 67-79.
 - 17) Kurtze Beschreibung / Der 35. Jährigen Reisen und Verrich= / tungen, welche Weyland / Herr / Zacharias Wagner / in Europa, Asia, Africa und America, / meistens zu Dienst der ost= und West= / Indianischen Compagnie in Holland, / rühmlichst gethan und abgeleget, / gezogen aus des seelig= gehalte=nen eigenhändigen Journal. See also Wolfgang Michel: Zacharias Wagner und Japan (I) – ein Auszug aus dem Journal des 'Donnermanns', in: *Dokufutsu Bungaku Kenkyu*, 37, 1987, Kyushu University, 53-101 (also published online https://catalog.lib.kyushu-u.ac.jp/opac_download_md/2907/28.pdf).
 - 18) Herbert Bräutigam: Wettiner Lande in Kontakt mit Ostasien – Facetten eines Kennenlernens, in: Dresdner Geschichtsverein (ed.): Im Banne Ostasiens. Chinoiserie in Dresden. Dresdner Hefte, 96, 2008, 67-79, 71.
 - 19) Georg Meister: Der Orientalisch-Indianische Kunst- und Lust-Gärtner Dresden 1692.
 - 20) Cordula Bischoff: Die ostasiatischen Werke in Augusts des Starken Kupferstich-Sammlung: das Inventar von 1738, in: Jahrbuch der Staatlichen Kunstsammlungen Dresden, 36, 2010, 62-71.
 - 21) Carl Christian Schramm: Neues Europäisches Historisches Reise-Lexicon, Worinnen Die merckwürdigsten Länder und Städte nach deren Lage, Alter, Benennung, Erbauung, Befestigung, Beschaffenheit, Geist- und Weltlichen Gebäuden, Gewerbe, Wahrzeichen und andern Sehenswürdigkeiten ... beschrieben werden ..., 2 vols. Leipzig 1744, vol. 1, lemma Dresden, col. 349-448, 351.
 - 22) Elisabeth Schwarm: Die erste Ausstattung des Holländischen Palais, in: Ulrich Pietsch / Cordula Bischoff (eds.): Japanisches Palais zu Dresden. Die Königliche Porzellansammlung Augusts des Starken. München 2014, 94-99, 96.
 - 23) For the following refer also to Cordula Bischoff: Die Porzellansammlungspolitik der sächsischen Kurfürst-Könige, in: Ulrich Pietsch / Cordula Bischoff (eds.): Japanisches Palais zu Dresden. Die Königliche Porzellansammlung Augusts des Starken. München 2014, 287-299.
 - 24) Samuel Wittwer: Die Galerie der Meißener Tiere. Die Menagerie Augusts des Starken für das Japanische Palais in Dresden. München 2004, 36.

- 25) Sedan-chair, ca. 1740, Staatliche Schlösser, Burgen und Gärten Sachsen, Schloss Moritzburg und Fasanenschlösschen, inv. no. 899/86. Harald Marx: *Sehnsucht und Wirklichkeit – Malerei für Dresden im 18. Jahrhundert*. Exh. Cat. Gemäldegalerie Alte Meister Dresden. Köln 2009, cat. no. 165.
- 26) Cf. in detail Elisabeth Schwarm: Tafeln am sächsisch-polnischen Hof. Böttgers “Unvorgreifliche Gedanken” für das Repertoire der Meißner Manufaktur – der frühe Gebrauch indianischer Porzellane auf dem fürstlichen Tisch, in: *Jahrbuch der Staatlichen Schlösser, Burgen und Gärten Sachsen*, 15, 2007/08, 28-42.