

IM ZEICHEN DES WEISSEN ADLERS:

HÖFISCHE KUNST AUS SACHSEN-POLEN (1670-1763)

SPLENDOR OF THE WHITE EAGLE:

ARTS AND POWER AT THE SAXON-POLISH COURT (1670-1763)

白鷹之光

萨克森—波兰宫廷文物精品集 (1670~1763年)

故宫博物院 编



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The Palace Museum



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Wie Gott Will Mit Recht

1659



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故宫博物院院长祝辞


德国萨克森州的首府——德累斯顿，是一座有着八百余年历史的美丽迷人的城市，素有“北方佛罗伦萨”的美誉。2004年，德累斯顿易北河谷被联合国教科文组织列入世界文化遗产名录。

在17~18世纪，萨克森公国显赫一时的奥古斯特一世（即强者奥古斯特）及其子奥古斯特二世，把这个中欧的小公国带入到大规模的巴洛克风格兴建中。他们一心想把这里建成理想中的城市，便重金招募意大利及法国的建筑家、艺术家，为其梦想进行设计和创作。一时间，这里成了艺术家创作的乐园，涌现出众多的建筑艺术精品。外来的艺术被充分地借鉴和吸收，德累斯顿也成为展示建筑艺术的最好的“博物馆”。现在人们提到反映17~18世纪巴洛克艺术风格最完美的地方时，自然少不了德累斯顿。

今天的德累斯顿风景如画，建筑精美，并收藏展示着大量无与伦比的艺术瑰宝。浓郁的艺术风情与优美的城市相得益彰。一切都是那样的清幽闲适。静寂中蕴含着奔放与激情，绽放出幸福与美丽。

德累斯顿在二战时遭遇轰炸，城中心几乎夷为平地，精雕细琢的城市在顷刻间不复存在了。二战结束后，德国人民发挥他们坚韧的民族性格，怀着神圣的精神与信念，忠实历史，讲究科学，精益求精，在残垣断壁上，把找寻到的一块残石、一片碎瓦，重新复原到原来的位置，把一座几乎不复存在的城市恢复起来。重建后的德累斯顿已经看不到昔日的伤痕与泪水。新与旧的搭配浑然一体，自然协调，擦干泪水的古城依旧那样美丽迷人。

德累斯顿不愧为一座艺术的城市，众多博物馆云集，收藏有各个门类的艺术珍品，人们来到这里就如同穿越时空的隧道，看到往昔的辉煌，徜徉在艺术殿堂中。2008年，故宫博物院与德国德累斯顿国家艺术收藏馆在美丽的德累斯顿王宫合作，举办了清代皇宫与德国萨克森宫廷在同一时期收藏的艺术品对比展，产生了良好的效果。现在德累斯顿国家艺术收藏馆的珍品来到北京故宫博物院展览，是两馆合作成果的又一次体现。

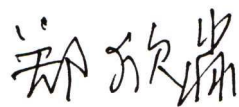


德累斯顿国家艺术收藏馆是德国三大博物馆之一，藏品丰富，研究领域广博深厚。中国的很多艺术品在德累斯顿都有收藏。德累斯顿的茨温格宫有陶瓷艺术品达两万余件，其中中国明清时期瓷器就有一万多件，反映了那个时期的中西方贸易往来，见证了曾经有过的交往历史，它是目前西方最大的陶瓷馆。18世纪欧洲开始创烧瓷器，第一家瓷厂正是建在萨克森的迈森，而创建人就是萨克森公国的“强者奥古斯特”。他一生钟爱中国瓷器，在王宫中还建有专门的陶瓷馆。那时的中国瓷器深受欧洲各国王室及权贵的喜爱，很多王宫都建有中国宫，用来陈设来自中国的各类艺术品。

艺术是相通的。这次德累斯顿国家艺术收藏馆遴选出近二百件17～18世纪萨克森艺术珍品到故宫博物院展览，展品涵盖众多文物门类，内容丰富，相信中国观众定会大开眼界，从政治、经济、科技、文化等方面去领略和了解萨克森鲜为人知的历史和精美绝伦的艺术珍品。

衷心祝愿展览取得圆满成功。

故宫博物院院长



郑欣淼

CONGRATULATORY MESSAGE

Dresden is the capital of the Free State of Saxony and is a beautiful and enchanting city with over eight-hundred years of history. It is renowned as Florence on the Elbe. In 2004, Dresden Elbe Valley was inscribed into the World Heritage List.

In the 17th and 18th centuries, Frederick August I (called August the Strong) and his son Frederick August II carried out large-scale Baroque construction in Saxony. Eager to build Dresden as an ideal city, these ambitious nobles realized their dreams by investing huge funds in Italian and French architects and artists. For a period, Dresden became a paradise for artistic creation, and numerous masterpieces of architectural art were created. Foreign art was borrowed and absorbed, so that Dresden became a veritable museum for the display of architectural art. Now, when one mentions the places that best reflect the 17th and 18th Baroque, Dresden is among them.

Dresden is noted for its exquisite gems of art and architecture. The artistic atmosphere and the splendor of the city bring out the best in each other. Everything looks tranquil and leisurely. The tranquility, however, contains boldness and passion that exudes happiness and beauty.

Dresden was heavily bombed at the end of the Second World War. In the blink of an eye the center of the perfect city was razed. After the Second World War, the German people, with their dauntless national character and embracing sacred spirit and beliefs, took stones and tiles from the ruins and tried to fix each in its original place to recover the city that was almost obliterated. In the rebuilt Dresden, one can hardly find the former scars or tears. Combining the new harmoniously with the old, the ancient city remains beautiful and enchanting.

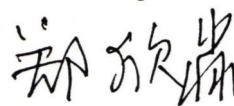
With many museums and various collections, Dresden is an art city in the true sense of the word. It brings visitors through a time tunnel to admire the former glory and enjoy the world of art. In 2008, the Palace Museum cooperated with Staatliche Kunstsammlungen Dresden to present "Golden Dragon-White Eagle: Arts and Power at the Courts of Chinese Emperors and Saxon-Polish Rulers (1644-1795)" in the Dresden Royal Palace. Now Staatliche Kunstsammlungen Dresden brings "Splendor of the White Eagle: Arts and Power at the Saxon-Polish Court (1670-1763)" to the Palace Museum. It is another example of cooperation of our two museums.

With its rich collections and extensive research fields, Staatliche Kunstsammlungen Dresden is one of the three most important museums in Germany. It also contains art works from China. The porcelain collection in Zwinger houses over 20,000 objects, including more than 10,000 Ming (1368-1644) and Qing dynasty (1644-1911) porcelains that reflect Sino-Western trade relations and bear witness to the history of Sino-Western exchange. It is the largest porcelain collection in the West. In the early 18th century, the manufacture of European porcelain started in Meissen and its initiator was none other than August the Strong. Throughout his life he loved Chinese porcelain which led him to establish special porcelain galleries in his palaces. At that time, Chinese porcelain was in favor with European kings and aristocrats; many princely palaces created halls to display works of art from China.

Art is a means of communication. The “Splendor of the White Eagle: Arts and Power at the Saxon-Polish Court (1670-1763)”, with nearly two hundreds of the 17th and 18th century art treasures of Saxony from various categories of collections, is now being exhibited at the Palace Museum. We believe that Chinese visitors will be impressed and will gain a better understanding of Saxon history and art including politics, culture, diplomacy, science, architecture, religion, and daily life.

We hope and fully expect that this exhibition will be a complete success.

Zheng Xinmiao



Director of the Palace Museum

德累斯顿国家艺术收藏馆总馆长祝辞

以“中国在德累斯顿，德累斯顿在中国”为题，德累斯顿国家艺术收藏馆与多个中国伙伴合作，于2008年组织了一系列展览。这一年度活动得到了德意志联邦共和国克勒总统和中华人民共和国胡锦涛主席的支持。通过一个个出色的展览，中国艺术在德累斯顿，欧洲艺术在中国得到了很好的展示。

这些文化交流活动其中一个亮点就是故宫博物院和德累斯顿国家艺术收藏馆合作推出的“金龙银鹰——故宫博物院/德累斯顿国家艺术收藏馆文物联展(1644~1795年)”。两馆文物首次在同一个展览中展出。中国皇家艺术与萨克森-波兰宫廷艺术的比较不仅凸显了文化差异，同时也体现了惊人的相似之处。

这一展览的德国部分——“白鹰之光——萨克森-波兰宫廷文物精品展(1670~1763年)”目前正在故宫博物院展出。特别有意思的是可以展示出作为17~18世纪欧洲宫廷典型代表的萨克森-波兰宫廷在体现统治权方面的策略。展览的主题是萨克森选帝侯和波兰国王奥古斯特二世(强者奥古斯特)及奥古斯特三世时期的宫廷艺术、礼仪和收藏。登上波兰王位要求他们彰显王权，同时也促进了萨克森-波兰艺术的繁荣。

庆典、服装、艺术收藏、建筑和室内设计在尽显宫廷奢华方面起着重要作用。在萨克森-波兰宫廷，“中国风”引发了欧洲最可观的中国瓷器收藏和迈森瓷器的发明。体现这些主题的精美展品将阐释萨克森这一历史时期的丰富内涵。

这一展览得以实现有个很长的故事。2003年，故宫博物院与德累斯顿国家艺术收藏馆建立了良好的合作关系。尤其要感谢故宫博物院郑欣淼院长和我的好友李季常务副院长。同时，非常感谢故宫博物院和德累斯顿国家艺术收藏馆的同仁，他们圆满解决了展览组织方面的种种困难。来自萨克森其他博物馆和艺术收藏的许多文物也充实了这个展览。这个项目的顺利开展还有赖于德国驻华使馆施明贤大使和中国驻德使馆马灿荣大使的大力支持。

强者奥古斯特竭尽全力却未能与中国皇宫建立的直接联系，他的艺术珍品代他做到了。作为异域文化在欧洲的代表，他的收藏在欧亚两洲之间搭建了一座桥梁。

衷心祝愿此次展览取得圆满成功。

德累斯顿国家艺术收藏馆总馆长

A stylized, handwritten signature in black ink, consisting of several fluid, connected strokes.

马丁·罗特

CONGRATULATORY MESSAGE

Themed “China in Dresden in China”, the Staatliche Kunstsammlungen Dresden, in cooperation with many Chinese partners, organized a series of exhibitions in 2008. The whole year was under the patronage of the President of the Federal Republic of Germany, Horst Köhler, and the President of the People’s Republic of China, Hu Jintao. In a sequence of remarkable exhibitions, Chinese art was on display in Dresden as well as European art in China.

A special highlight of the cultural exchange was the cooperation between The Palace Museum and Staatliche Kunstsammlungen Dresden with the exhibition “Golden Dragon – White Eagle: Arts and Power at the Courts of Chinese Emperors and Saxon-Polish Rulers (1644-1795)”. For the first time, the exhibits of both museums were displayed in one show. The comparison of Chinese Imperial Art and Art from the Saxon-Polish court revealed cultural differences as well as amazing parallels.

The German part of the exhibition, “The Splendor of the White Eagle: Arts and Power at the Saxon-Polish Court (1670-1763)”, is now on display at The Palace Museum. Of major interest are the strategies of representation of the Saxon-Polish court, which can be seen as a prototype for other European courts during the 17th and 18th centuries. The main themes are Court Art, and Ceremonies and Collection Policy of the two Saxon Electors and Polish Kings August II (August the Strong) and August III. Their rise to the Polish throne demanded the creation of a high-profile presence and led to the florescence of the Saxon-Polish arts.

Festivals, Garment, Art Collections, Architecture and Interior design played a vital role in the expression of Courtly Splendor. At Saxon-Polish court, the fashion for China (Chinoiserie) led to one of the most comprehensive collections of Chinese Porcelain in Europe and the invention of European porcelain in Meissen. A selection of valuable objects from these themes will communicate the richness of this Epoch in Saxony.

The realization of this exhibition has a long history. In 2003, excellent relations between The Palace Museum and Staatliche Kunstsammlungen Dresden were established. Special thanks to Zheng Xinmiao, Director of the Palace Museum, and to Li Ji, Executive Deputy Director of the Palace Museum, with whom I cultivate a very friendly contact. Many thanks also to the colleagues of The Palace Museum and Staatliche Kunstsammlungen Dresden. They have

solved the organizational difficulties with full commitment. Many artifacts on loan from other Saxon museums and collections have enriched this exhibition. This project was realized with the generous support of the ambassador of Germany to Beijing, Michael Schaefer, and the ambassador of the People's Republic of China to Berlin, Ma Canrong.

What August the Strong, despite all efforts, did not achieve – the direct contact to the Imperial Palace of China – his art treasures now accomplish. As a representative of a remote culture, his collection will build a bridge between Asia and Europe.

I wish the exhibition to be a success.

Martin Roth

A handwritten signature in black ink, consisting of a stylized 'M' followed by a series of loops and a final flourish.

Director General of Staatlichen Kunstsammlungen Dresden