



The Glamour of Gilt White
European Noted Porcelain Wares

國家圖書館出版品預行編目資料

瓷·金·風·華—歐洲名窯瓷器藝術展=

The Glamour of Gilt White: European Noted Porcelain Wares

江淑玲企劃主編；朱嘉曦等翻譯

-- 初版 -- 臺北縣鶯歌鎮：北縣鶯歌陶瓷博物館，

民95 面：21x28公分

中英對照

參考書目：面

I S B N：986-00-4171-7（精裝）

1.陶瓷 — 歐洲 2.陶藝 — 作品集

938

94026520

瓷·金·風·華 - 歐洲名窯瓷器藝術展

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策展單位：

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展示設計：

鄭建榮、謝采容

美術設計：

許志聖、朱墨形象設計廣告公司

攝影：

伊通攝影·洪明志

出版日期：

中華民國95年1月（初版）

統一編號：

1009500127

ISBN：

986-00-4171-7

定價：

新臺幣600元

藝術家出版社 印行

台北市重慶南路一段147號6樓

TEL：(02) 2371-9692~3

FAX：(02) 2331-7096

郵政劃撥：01044798 藝術家雜誌社帳戶

總經銷 藝術圖書公司

台北市羅斯福路三段283巷18號

TEL：(02) 2362-0578/2362-9769

FAX：(02) 2362-3594

郵政劃撥：00176200 帳戶

分社 台南市西門路一段223巷10弄26號

TEL：(06) 261-7268/FAX：(06) 263-7698

台中縣潭子鄉大豐路三段186巷6弄35號

TEL：(04) 2534-0234/FAX：(04) 2533-1186

製版印刷 欣佑彩色製版印刷股份有限公司

法律顧問 蕭雄淋

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行政院新聞局出版事業登記證局版台業字第1749號

J537
20/01

港台書

瓷·金·風·華

歐洲名窯瓷器藝術展

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European Noted Porcelain Wares

指導單位：臺北縣政府

策劃單位： 臺北縣立鶯歌陶瓷博物館
Taipai County Yingge Ceramics Museum

印行單位： 藝術家出版社

展覽地點：臺北縣立鶯歌陶瓷博物館三樓特展室

贊助單位： 智邦藝術基金會
Institut Français Taipei
Aceton Arts Foundation


KPM
柏林王室御瓷
Berlin, Germany


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WEDGWOOD



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縣長序

臺北縣地廣人傑，文藝薈萃，向來對本地各式產業文化的累積著力甚深。近年來陸續推動包含古蹟、生態及人類學等各個層面與當地結合的文化發展計劃。黃金博物館區、三峽客家園區、淡水古蹟園區的成立，以及興建中的「鶯歌陶瓷公園」皆是結合臺北縣各方資源長年努力不懈的成果。

我們除了立足本土文化，同時更應積極與國際文化交流，藉以讓民眾拓展文化視野。此次臺北縣立鶯歌陶瓷博物館主辦「瓷金風華——歐洲名窯瓷器藝術展」，即為一例。

籌辦「瓷金風華——歐洲名窯瓷器藝術展」的主要宗旨，在於期盼透過歐洲精緻陶瓷藝術的呈現，使國人對藝術生活化有全新體會與認識，進而提昇臺灣人的生活美學品味。

在國際藝術舞台從事文化交流，臺北縣立鶯歌陶瓷博物館扮演重要角色。期待縣民參與本展的同時，能學習、感受美的事物，豐富個人生活文化精神。

臺北縣縣長

周錫璋

County Magistrate's Preface

Taipei County is an expansive area whose resources have attracted an equally vast array of arts and culture talents and events, long making it home to a diversity of cultural enterprises. Recent years have seen the promotion of numerous cultural development projects joining forces across all strata over such areas as historical landmarks, ecology, and anthropology. The establishment of the Gold Ecological Park, Sanxia Hakka Cultural Park, Tamsui Historical Sites collection, and the Yingge Ceramics Museum Park currently under construction are the fruits of long-term concerted efforts bridging resources from throughout the county.

In addition to a firm grounding in our own local culture, it is also vital to seek international cultural exchange through which to broaden the public's cultural horizons. The present event, "The Glamour of Gilt White: European Noted Porcelain Wares", presented by the Taipei County Yingge Ceramics Museum, is a prime example of this purpose.

The primary mission of "The Glamour of Gilt White: European Noted Porcelain Wares" is to help deepen the local public's appreciation and familiarization with the integration of life and art through the presentation of fine European ceramics as part of the overall objective of enhancing the aesthetic tastes of our people.

The Taipei County Yingge Ceramics Museum plays a vital role as an active participant in international cultural exchange. It is our sincere hope that this exhibition helps edify, enlighten, touch, and enrich the lives of all who encounter it.

Hsi-Wei Chou

Magistrate, Taipei County Government

館長序

本館自千禧年成立以來，即藉由不同的陶瓷表現主題，提供民眾與愛陶人更廣闊的藝術視野。歷年來，本館除了深入臺灣陶瓷的研究，同時藉由臺灣國際陶藝雙年展及與美國國家陶藝學會合作等的文化交流，舉辦了不同面向的國際陶瓷展覽，這次我們將目光遙望歐洲。

18世紀中國、日本的瓷器風華深深吸引歐洲的王公貴族，而有日後歐洲瓷器產業的發祥。許多國家紛紛建窯燒瓷，創作質地細緻、外觀華麗的瓷器，幾世紀發展下來，從尊貴華麗的宮廷裝飾，逐步成為人們生活實用的品項。

這次「瓷金風華——歐洲名窯瓷器藝術展」，包括九十組件以上，製作年代超過一百年的歐洲名瓷經典，配合名瓷的現代經典新作，在展場具體呈現。以歐洲瓷器發展的歷史背景為主題，強調藝術生活化，生活藝術化之精神，以「夢幻白金——歐洲瓷器的誕生」、「王者之尊——塞弗爾窯」、「優雅年代」及「歐風美學」等主題，從歐洲名瓷發展的歷史脈絡切入，認識歐洲陶瓷藝術，進而學習如何在生活中使用瓷器。舉辦本展最大的用意更在於，這些歷經歲月沖刷，迄今仍發光發熱的歐洲名瓷，如何秉持傳統，同時開拓新局，值得我們深入思考與了解。

最後衷心感謝藝術家雜誌社何政廣先生全力協助，策展人吳曉芳的費心策劃，以及本館同仁們的努力。在此本人誠摯邀請大家共同參與我們精心準備的歐洲藝術饗宴。

臺北縣立鶯歌陶瓷博物館館長

游冉琪

Museum Director's Preface

Since our institution's establishment in the millennium year, we have aspired to instill a love for ceramics and to expand the visual capacity for art in our visitors through a host of thematic exhibitions. Over the years, apart from plunging into an in-depth investigation of Taiwanese ceramics, we hope to present to our audience diverse, international exhibitions derived from the cultural exchange and collaborative interaction that has been occurring at the Taiwan Ceramics Biennale and with the National Council on Education for the Ceramic Arts. This time, our vision has extended unto Europe.

18th century Chinese and Japanese porcelain ruthlessly captured the fantasies of European nobility, instigating the ensuing history of European porcelain industry and its glamorous success. Nations scurried to construct porcelain factories which proceeded to create wares of delicate clay bodies and splendid outer coats. Developed out of generations of progress and improvement, styles characterized by an imperialism or a majesty have evolved into designs that convey a quotidian practicality.

"The Glamour of Gilt White: European Noted Porcelain Wares" boast a collection of no less than 90 exhibits. The range of production period spans over a century's worth of European porcelain history. Through the display of the modern renditions of classical porcelain, a contrast is struck and the exhibition reveals itself. Based on the development history of European porcelain arts, an emphasis is placed on pragmatizing art as well as aestheticizing daily life. Through the thematic exhibitions "Ethereal Gilt White Porcelain", "The Crowning Glory", "The Age of Elegance", and "European Aesthetic Theory", we enter through the historical perspective on European noble porcelain wares, hoping to arrive at a careful understanding on the subject matter. The prime objective behind this exhibition...

Finally, I would like to express gratitude to Artist Magazine Publisher Mr. Cheng-Kuang Ho for his enduring assistance of, to curator Ms. Angela Hsiao-Fang Wu for her brilliant planning and to all my colleagues for their tenacious efforts. Ladies and gentlemen, it is my pleasure to cordially invite you to attend the European banquet we have prepared for all of you.

Jan-Chi Yu

Director, Taipei County Yingge Ceramics Museum

展覽記言

在豪華的晚宴或恬靜的下午茶裡，扮演著重要角色的西洋瓷器餐具與裝飾，散發現代生活優雅高尚的氣息。事實上，今日歐風瓷器，不論在東方或西方，都早已融入現代人的日常生活。然而，很意外的是，仍有許多大眾並不知道這些西洋瓷器起源於數個世紀前中國瓷器輸入歐洲的影響，整個歐洲瓷器的發展過程也與中國或日本等東方瓷器的藝術風格有著密不可分的關係。

「瓷金風華——歐洲名窯瓷器藝術展」以歐洲瓷器藝術黃金年代的珍貴名品，介紹發端與開展的歷程，進而認識歐洲瓷器的製作與裝飾藝術風格。在欣賞難得一見的瓷器藝術作品中，了解歐洲具歷史代表性名瓷的卓越成就及其國際影響力。藉此展出機會，使國人在欣賞歐洲瓷器藝術成就之際，擴展更寬廣的藝術欣賞視野，進而提升生活美學的品味。尤其體認歐洲名瓷的藝術成就，來自於對本身文化傳統的深刻認知與堅持，對於臺灣陶瓷產業，當有一定的啟示作用。

多年從事歐洲古瓷藝術研究，這次有機會能夠在臺北縣立鶯歌陶瓷博物館將歐洲名窯瓷器藝術有系統地介紹給國人認識，首先要感謝藝術家雜誌社長何政廣先生長期的鼓勵與支持，前館長吳進風先生、現任館長游冉琪女士，獨具慧眼提出歐洲名窯瓷器的展示主題，以及陶博館同仁在展覽籌劃過程中的辛勞與努力付出。最後，更要向慷慨出借展品的國內外收藏家、美術館與贊助者表達最大的謝意，因為他們的熱情贊助與參與，展覽得以完美呈現。

策展人 吳曉芳

Curator's Statement

Playing a central role at either a grand banquet or a leisurely afternoon tea party, Western porcelain dining wares and ornaments convey a flavour of modern living and dignified elegance. In reality, the European porcelain of today, whether it will be Western or Eastern, have thoroughly incorporated themselves into our daily lives. However, it generally remains unknown among majority of Asian that Western porcelain was actually first inspired by the Chinese wares that were imported into Europe a few centuries ago. Furthermore, the development of European porcelain is intimately tied with the aesthetic styles of the Oriental porcelain from China and Japan.

"The Glamour of Gilt White: European Noted Porcelain Wares" takes precious pieces from the golden age of European porcelain and narrate the history behind its origin and development. Through this exhibition, we hope to enlighten our viewers with the production techniques of European porcelain and divulge the creativity behind their artistic styles and embellishments. While admiring these porcelain masterpieces, the success story behind the historically significant European porcelain and its subsequent international impact become evident. With this opportunity, we hope to expand everyone's range of art appreciation as the artistic achievements of European porcelain manufactures inspire a sense of daily aesthetic. By recognizing that the accomplishments of European porcelain wares did not occur without the internalized understanding and tenacious insistence of their own cultural traditions, the ceramics industry of Taiwan will learn much that will aid themselves in their artistic maturity.

An exhilarating opportunity to systematically introduce the art of European porcelain in the Yingge Ceramics Museum in Taipei finally arises after many years of engaging in the research and scholarship of European porcelain. First, I would like to offer my gratitude to Mr. Cheng-Kuang Ho, the publisher of Artist Magazine, who has shown me endless support and relentless encouragement, to our former director Mr. Chin-Fong Wu, to our current director Ms. Jan-Chi Yu, who perceptively conceived of the brilliant idea of an exhibition centered around European porcelain arts, as well as to all my dear colleagues at the Museum who have worked so hard and with such dedication on preparations and planning. Last but not least, my sincerest thanks to art collectors, museums and sponsors whom have magnanimously lent us our displays. Without their generous sponsorship and passionate participation, the exhibition would never have come to fruition.

Angela Hsiao-Fang Wu

Curator

展覽執行：在歐洲與瓷金相遇

我與歐洲瓷器的相遇，源於幾次的歐洲經驗，在英國著名的海邊度假勝地布萊頓，參觀了當地的皇室行宮，其充滿了東方異國情調的內部陳設，處處是東西方相遇帶來的文化撞擊，於我是新的藝術體會。無論造訪富麗堂皇的西班牙皇宮、凡爾賽宮，以及大大小小的博物館的瓷器展示區，都可看到類似風格的瓷器，歐洲的瓷器也和當時盛行的藝術風格相呼應，一部歐洲瓷器藝術史，也是歐洲藝術史的縮影。漫步在大大小小的跳蚤市集往往也有著出人意外的驚喜，我的歐洲名瓷經驗逐步開啟。

2005年9月，因為籌畫展覽之故，故地重遊，造訪了英法兩地的陶瓷重鎮，別有一番感受，尤其是因為鶯歌陶瓷博物館也是位於有著臺灣陶都之稱的鶯歌。英國特倫河畔的史托克，雲集了英國最重要的傳統名窯，法國的利摩日也不遑多讓，均有各自的特色。這些窯場多半安排了固定的參觀路線，觀眾可以從中了解瓷器製作過程，走進工廠，領略了他們對傳統堅持，一絲不苟的工作態度，無怪乎現存的許多歐洲歷史名窯，能歷經時代的遞嬗，屹立於全球陶瓷產業。這些名窯因著不同的歷史背景，走向各有不同。在法國，經塞弗爾製瓷所所長卡梅歐（David Cameo）帶領我們一一解說塞弗爾瓷器——至今仍以18世紀的古法製作，推出一套套華麗精緻的佳作。韋緻活（Wedgwood）根植於英國傳統的製作精神，並因應全球化的浪潮，跨出歐洲，以在地思考為各地市場佈局等。維繫傳統之外並彰顯當代精神，成了這些名窯在新世紀的開端，欲以一新世人耳目的方向。塞弗爾窯與當代藝術家合作，韋緻活與設計師推出迥異以往的現代風格系列，皆令人驚艷。

鶯歌陶瓷博物館很榮幸能舉辦「瓷金風華——歐洲名窯瓷器藝術展」，策展人吳曉芳以其多年研究歐洲名瓷的心得，精選難得一見的歐洲名窯瓷器，透過展覽的鋪陳，不同時代的歐洲瓷器藝術風貌，得以呈現在觀者之前。

撫今憶昔，存世的歐洲名窯，以經典傳世，也將瓷器帶入生活。展場上一件件觀者可由柏林王室御瓷、麥森、皇家哥本哈根、韋緻活結合經典作品與餐飲器皿的展示，體驗新舊傳承與生活應用的趣味。

今日，在臺灣享用一套經典的下午茶或歐式晚宴已不用勞師動眾飛到歐洲，只是其中的禮儀，對國人而言大抵還是陌生的。透過對於茶具與餐具在歐洲興起的專文，串連出飲食與瓷器之間相輔相成的關係，是從生活史的層面去了解這些精緻的歐洲瓷器，對於歐洲瓷器的認識將更為完整。

我與瓷金在歐洲幾次不同的相遇，各有不同的領悟。在本展中，伊斯蘭、東方，以及西方風格的展品，共聚一堂，流光溢彩，鎔煉出多采多姿的藝術風貌，因而更堅信，無論時代如何變遷，只有文化能傳之久遠。

The Display Records the Word: My Encounter with Gilt White in Europe

My encounter with European porcelain happened during my miscellaneous excursions to the continent. When in Brighton, a famous beach resort in England, I paid a visit to the local royal palace. The interior design made endless references to Oriental exotic elements and the space was littered with cultural clashes between the West and the East-an utterly novel way of experiencing art to me. Whether it be wandering through the halls of a magnificent Spanish palace, savouring each step at Versailles or perusing the porcelain exhibits in museums of all shapes and sizes, a similar style of wares can be found. European porcelains echoed the popular artistic styles of the time. A book on European porcelain history is the microcosm of European art history. Twisting through the alleyways that make up those local flea markets, one often encounters unpredictable surprises. My European porcelain experience slowly unravels.

In September of 2005, in preparation of the exhibition, I retraced my steps back to these familiar places and paid a visit to two important factory production sites - England and France. I was overcome with a whole, new feeling this time, especially since Yingge Ceramics Museum is in fact situated in Yingge the ceramics capital of Taiwan. Many famous, traditional factories in England are gathered in the nucleus location of Stoke on Trent. Limoges of France is just as outstanding. Each has its own distinctive style. These factories usually arrange a specific viewing route and by following it, visitors can visually learn about the production process behind the creation of porcelain wares. Being inside the factory, one appreciates the worker's dedication to tradition and their flawless work ethic. It is not surprising that these famous manufactories of old managed to endure the hazards of time and preserve their high standings within the international porcelain industry. Supported by divergent historical backgrounds, different manufactories traveled along different paths of development. In France, we had the pleasure of touring around the legendary Sèvres with director David Cameo as our guide. The methods and techniques being used now have not diverged since the 18th century and the factory continues to produce sets and sets of charming, delightful masterpieces. Wedgwood is rooted in the English traditional production attitude. Catering to the pending wave of globalization, the manufactory endeavours to extend beyond Europe and devises a marketing plan targeting all different regions. Apart from a tenacious adherence to tradition, a timely entrance into modernity is also a fresh, challenging direction into which these famous manufactories must veer in this new age. In a pleasantly unexpected turn, Sèvres has engaged in collaborations with contemporary artists and Wedgwood worked with designers to introduce a modern series atypical to past creations.

Yingge Ceramics Museum is honoured to offer "The Glamour of Gilt White: European Noted Porcelain Wares". Our curator Angela Hsiao-Fang Wu instilled many years of precious expertise and in-depth research on European porcelain wares into the planning and design of the exhibition. Enhanced by the inclusion of critically selected, rare and beautiful pieces from various famous European factories, the exhibition will present to the audience the multifarious styles assumed by the European porcelain wares of different periods.

Out of the past and into the present, the existing European porcelain wares enter our daily lives by way of their timeless styles. In the exhibition gallery, through the consolidated power of Berlin K.P.M., Meissen, Royal Copenhagen, Wedgwood classic dining wares and other pieces, we shall vicariously live the posh, delectable lifestyles of the past, assume the legacy and transpose them into the pragmatic present.

Today, we don't need to fly all the way over to Europe if we wish to enjoy an afternoon tea with complete tea wares or a European banquet with formal dining wares here in Taiwan. The rules of etiquette and rituals, however, generally remain elusive to local Taiwanese. Hopefully, through writings on the prevalence of tea wares and dining wares in Europe combined with the emphasis on the mutually dependent connection between dining and porcelain, we can understand these finely crafted European porcelain in the perspective of daily living. Only then can a comprehensive picture of the whole story behind European porcelain be drawn.

I've had several diverse encounters with gilt white porcelain in Europe and each has left me with its own impression. In this exhibition, pieces in Islamic, Eastern as well as Western styles are juxtaposed against each other. A truly colourful and multicultural effect embraces the gallery spaces. It allows me to realize and believe that regardless of the evolution of time and the changing of eras, only culture can persevere.

Shu-Ling Chiang

Project Coordinator

歐洲瓷器的誕生與傳承

策展人 吳曉芳

在希臘、羅馬與伊斯蘭等古陶的影響與基礎背景下，歐洲的近代陶藝於15世紀的西班牙綻現曙光，經過義大利「馬約利卡」(Maiolica)與法國「法安斯」(Faïence)陶器的發揚光大，而擴展至歐洲全境。之後又歷經了無數的改良與幾項主要的發展階段，從中世紀以降陶器或炆器的傳承、遇見東方瓷器、與洛可可藝術文化的融合，終於在18世紀初誕生了歐洲的真正硬質瓷器("Hard-Paste" or "True" Porcelain)。整個歐洲陶瓷發展演進歷程，可以說是無數艱辛與戲劇化轉折演變而孕育出的卓越成果。歐洲陶瓷的文化藝術豐富了人類的生活與品味，其伴隨的經濟效益甚至成為步向現代化社會與產業興盛的重要功臣。

驚艷東方瓷器之美

中世紀以降，藉著絲路的繁盛交易，將中國的絲綢、瓷器等文物帶進了歐洲，也有國家使節將少數的東方瓷器當作進貢歐洲的贈品。13世紀末，由義大利人馬可波羅從中國帶回的瓷器，可稱為中國瓷器正式傳入歐洲的最早紀錄。尤其他舉世聞名的著作《馬可波羅遊記》，也成為首份向歐洲王室呈報的瓷器製法文獻。這種結合釉藥與坯土為一體的「瓷器」，敲擊時會發出如玻璃般清脆的音色，在當時的歐洲是極為稀罕的，僅有極少數的王侯貴族能夠當成至寶般地祕藏，卻沒有一個人真正知道其詳細完整製法。

自從哥倫布發現新大陸，歐洲在15世紀末迎接了大航海時代的來臨，東西方之間的貿易與文化交流更為繁盛，也得以載運更多東方瓷器進入歐洲。16世紀以降，東方瓷器之美與所伴隨的經濟效益漸為人知。無論是以蒐藏瓷器博取雅好藝術的聲名，或者以製造瓷器做為搖錢樹的美夢，都早已成為當時歐洲王公貴族嚮往追求的目標。進入17世紀以後，因為中國情勢一度陷入不安定的狀態，歐洲更積極轉向改從日本大量進口古伊萬里或柿右衛門風格等有田瓷器。於是，17世紀成為中國或日本瓷器大量輸入歐洲市場的黃金時代。龐大數量的瓷器靠著葡萄牙、荷蘭及英國的商船運往歐洲，使西方世界驚艷於東方多元藝術表現的精美瓷器並掀起蒐藏的風潮，從而促成了歐洲各地由君王設立豪華的「瓷器室」或「鏡室」等瓷器典藏館，流傳至今已成為珍貴的國家文化遺產。

王侯之夢與瓷器燒成

由於當時進口的東方瓷器是與黃金寶石同價的稀有珍寶，而擁有「白金」(White Gold)的美稱，能夠握有東方瓷器藏品的國王即象徵著王朝的強權威勢。歐洲王侯之間除了較量東方瓷器蒐藏量以炫耀國威以外，積極競賽瓷器燒成的野心與慾望也日益增強。雖然荷蘭從17世紀開始就已經研發出類似東方瓷器的燒製技術，但因為它終究只是較無透明感的軟質瓷器，所以歐洲各國都處心積慮地想要早一步解開製造硬質瓷器的祕密。當時各國的君王都希冀能夠在自己國境內順利研發成功，除了可以開拓並振興國家產業外，其伴隨的經濟利益將是無法估計的。但是，雖然付出極大代價招攬獎勵技術專家或煉金術師研究開發，歷經數百年的努力與嘗試，成功燒製出如東方瓷器般白皙堅硬的硬質瓷器仍是歐洲人遙不可及的夢想。直到18世紀初，在德國麥森(Meissen, Germany)的成功實驗才破解了這道萬人欲解的謎題，頓時轟動了整個歐洲。

The Birth and the Legacy of European Porcelain

Curator **Angela Hsiao-Fang Wu**

Under the influence of and supported by the foundation deposited by the ceramic cultures of ancient Greece, Rome and Islam, modern European ceramics first stepped into the limelight during 15th century Spain. In the early 18th century, the entire European continent was stirred by the pervading success of the Italian Maiolica ceramics and the French Faience wares. Aided by a continuous host of improvements and respective key stages of development, the legacy of ceramics or stoneware inherited from the medieval times encountered their Oriental counterparts and amalgamated with the artistic culture of Rococo in order to give birth to the "hard-paste" or "true" porcelain that exclusively belonged to Europe. The evolutionary path traversed by European ceramics encapsulated myriad hardships and dramatic revolutions, with the destination being the invention of a truly exceptional product. The culture of European ceramics deeply enriched our lives and stimulated our tastes. The accompanying economic rewards gradually overshadowed the artistic implications of the craft and became the prime catalyst in the quest for modernity and thriving of the industry.

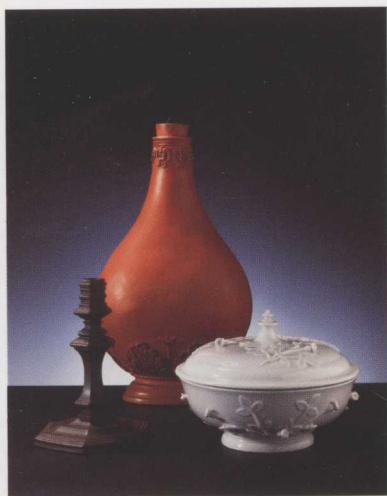
The Spellbinding Beauty of Oriental Porcelain

Ever since the medieval times, allowed by the burgeoning trade occurring on the Silk Road, Chinese silk, porcelain and other exports of arts and crafts were inducted into Europe. As a most elegant gift choice, Oriental porcelain also became popular items for foreign dignitaries to deliver into Europe. At the end of the 13th century, Marco Polo from Italy transported porcelain from China back to his homeland and this constituted the earliest record of Chinese porcelain officially being introduced into Europe. His famous work "The Travels of Marco Polo" became an important record of the brief methods behind the production of porcelain, and was the foremost document composed for the purpose of reporting his newly gained knowledge on the craft to the European royal family. Porcelain - it is a merging between glaze and clay which results in a hardness akin to glass, producing a crisp, resonant sound when struck. Such a rare quality about porcelain elevated its status in the European art market at the time, with only an elite fraction of royalty or aristocracy being able to collect specimens of it. At the same time, not a soul knew the complete method behind its production.

Christopher Columbus discovered new territory and instigated the late 15th century incipience of the Age of Discovery. The exchange in trade and in culture grew energetic between the East and the West, further augmenting the volume of Oriental porcelain being sent into Europe. Since the 16th century, the beauty of Oriental porcelain and the economic effect that followed little by little captured public attention. Upon entering the 17th century, China was trapped in a state of political turmoil. Europe then turned to Japan for supply of their Arita porcelain wares in Koimari or Kakiemon styles. As a result, the 17th century became the golden age of Chinese and Japanese export porcelain being traded into Europe in large volumes. Shiploads of ceramics sailed into Europe on Portuguese, Dutch and British commercial vessels. Oriental porcelain took the Western art world by storm and set off a grand trend of acquisition and collection. Elaborate "Porcelain Chambers" and "Mirror Rooms" were constructed within European palaces and castles to house these precious pieces and such spaces have persisted into the present day, assuming a superior status within national cultural heritage.

The Dreams of the Nobility and the Creation of Porcelain

At the time, imported Oriental porcelain inspired the same kind of awe and commanded similar monetary values as gold or precious stones, some even equated it with "White Gold". Monarchs and kings who managed to acquire specimens of Oriental porcelain were respected and it reflected upon the prosperity and might of their representative countries. Apart from competing for a greater collection of Oriental porcelain, which in turn is proportional to the glory of the empire, European sovereign lords also vied aggressively and tirelessly for the manufacturing and perfection of the craft. Despite the fact that Holland had discovered in the early 17th century the secret behind the creation of a semblance of Oriental porcelain, their pieces never achieved the expected level of transparency since they were after all soft-paste porcelain. All the European states laboured to uncover the complex, nuanced steps behind the creation of



由俄明格設計的貝特格陶土的陶瓶、燭臺及貝特格瓷器的蓋碗。

Bottle vase and candlestick in Böttger stoneware and covered dish with relief pattern in Böttger porcelain, modeled by Johann Jakob Irminger.

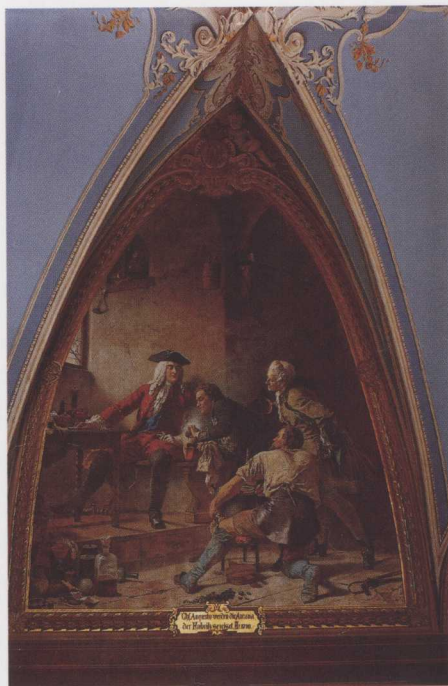
麥森製瓷成功的歷史卻是從一位國王的夢想與謎樣的人物——貝特格（Johann Friedrich Böttger, 1682-1719）——二人之間命運的無奈交集開始。18世紀初期，薩克森大公國選帝侯兼任波蘭國王的奧古斯特二世（Frederick Augustus II, 1670-1733）是一位精力旺盛的野心君主。擁有「強王」之稱的他，不僅對知識的追求擁有無盡的好奇心，對藝術審美觀的培養也極為重視，尤其對於東方瓷器蒐藏的熱誠更勝他人一籌，目前仍典藏於德勒斯登茨溫格宮內的五萬多件瓷器珍品都是他積極蒐藏而來。因此，比其他歐洲國家更早成功研製硬質白瓷早就是他多年來的夢想。於是，他重金招攬各地人才並命令從鄰國逃亡而來的年輕煉金術師貝特格一定要完成白瓷燒製的實驗。

貝特格與著名的化學家沃特·芳·薛恩豪斯（Ehrenfried Walter von Tschirnhausen, 1651-1708）花了三年的時間，共同研究瓷器製法，而燒成了接近瓷器的硬質炻器。但是，這項取名為「貝特格炻器」（Böttger Stoneware）卻是赤褐色的朱泥色炻器，與晶瑩剔透的白色硬質瓷器仍有極大的差別，當然無法滿足強王的要求。於是在強王的龐大壓力下，貝特格繼續研究並取得了製瓷主要原料——高嶺土，終於在1709年成功燒成歐洲第一件真正的硬質白色瓷器。喜不自禁的強王隔年就在舊都麥森的亞伯特堡創設了王室專屬的瓷器製作工房，從此風光展開麥森光輝璀璨的瓷業歷史。可是，悲慘的事實是強王為了防止燒製祕法外漏而殘忍地將貝特格永久軟禁在城堡內。孤單的貝特格每天除了拚命地燒瓷外，只能藉酒澆愁，最後因為過勞與酒精中毒而結束了三十七年的短暫人生。

瓷器製法的洩漏與流傳

在德勒斯登成功燒成瓷器的消息，如疾風般迅速傳遍了全歐。儘管奧古斯特王如何設下天羅地網來保護祕法，但重金之下仍有勇夫冒險帶著製瓷祕法出走。距離瓷器燒成僅九年的時間，祕法就不慎走漏至維也納並廣傳歐洲各地。

首先是麥森瓷窯的金工裝飾師亨格（Conrad Hunger）和窯頭史托爾茲爾（Samuel Stölzel）聯手，趁著貝特格醉酒時偷竊了製瓷配方並逃到維也納，去幫助奧

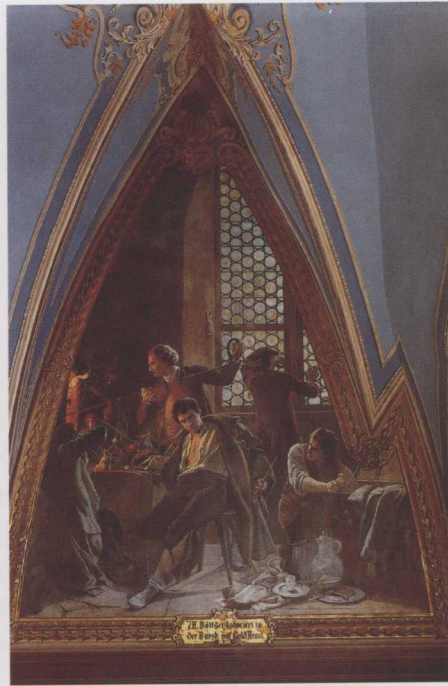


【左圖】亞伯特堡「貝特格廳」的壁畫，是保羅·紀卜林1880年的作品。

1710年向奧古斯特選帝侯報告工廠的祕密。

Wall painting by Paul Kiebling, around 1880, in the Böttger room in the Albrechtsburg.

"Elector Augustus Being Shown the Secrets of the Factory. 1710"



【右圖】1705年貝特格在城堡冶金圖

"J.F. Böttger Working in the Fortress on Gold. 1705"

the true, hard-paste porcelain. The respective monarchs had great aspirations for their national research and relentlessly wished for an eventual breakthrough. Success would lead to the escalation of the manufacturing industry as well as unstoppable growth for the national economy. Unfortunately, regardless of their inexorable efforts expended in seeking out technical experts, skilled alchemists or the great amounts of money channeled into research, Europeans have not prevailed their dreams of firing the immaculate, hard-paste porcelain of the Orient even after centuries of trials and failures. All until the early 18th century in Meissen, Germany where the solution was finally stumbled upon and subsequently shook the entire continent.

It all began when Johann Friedrich Böttger (1682-1719), a mysterious character, first engaged in reluctant interaction with a German monarch. At the beginning of the 18th century, Frederick Augustus II (1670-1733), both the Saxony Elector as well as the King of Poland, was a man of infinite energy and burning ambition. Known as "Augustus the Strong", he not only relentlessly pursued knowledge and possessed an extraordinary curiosity for all new and exciting things, he also placed great emphasis on cultivating a connoisseur's eye for art. His passion for collecting Oriental porcelain was greater than anybody else. The impressive collection of approximately fifty thousand porcelain wares stored at the Zwinger in Dresden can all be attributed to his tireless searching and acquiring efforts. To be the first European state to discover the correct formula for hard-paste white porcelain in order to boost national pride has been his dream for many years. He spared no expenses in recruiting professionals and talents from various countries and commanded the young, fugitive alchemist Böttger from a neighbouring nation to promptly uncover the secret behind the successful creation of hard-paste porcelain.

Böttger joined forces with famed chemist Ehrenfried Walter von Tschirnhausen (1651-1708), spending three years investigating various porcelain firing formulae together. Their efforts resulted in a hard-paste stoneware that was very, very close to porcelain. The product was named "Böttger Stoneware" of a reddish-brownish colour since it was made of red clay. Wildly contrasting the shiny translucence of white hard-paste porcelain, this clearly did not satiate the German monarch. Due to the level of pressure imposed by the monarch, Böttger further pursued his experiments and stumbled upon kaolin clay, the most important ingredient in the creation of porcelain. In 1709, he successfully produced the first hard-paste porcelain in all of Europe. The king, overcome with ecstasy, proceeded to institute the first exclusively royal workshop in Albrechtsburg, initiating the illustrious legacy of porcelain production at Meissen for centuries to come. The unfortunate truth is that the king decided to protect the secret formula from leaking by forever confining Böttger in his castle. The lonely Böttger spent his hours endlessly producing porcelain as well as consuming large amounts of alcohol. A combination of exhaustion and alcohol poisoning ended his life at 37 years of age.



【上圖】

亞伯特堡的轆轤房。木刻版畫，1860年。
Room of the throwers in the Albrechtsburg, wood engraving, around 1860.

【下圖】

亞伯特堡內的彩繪和描金房。木刻版畫，1860年。
Room of the painters and gold platers in the Albrechtsburg, wood engraving, around 1860.

The Disclosure and the Legacy of Porcelain Production Techniques

The porcelain was successfully produced in Dresden and the news spread like wild fire across the European continent. In spite of his concerted efforts to protect the secrets behind the creation of porcelain, Frederick Augustus II could not prevent one of his workers from risking his life for a handsome reward, escaping with the highly coveted formula. Only nine years away from perfecting the production of porcelain, the technique was unfortunately leaked into the public to as far as Vienna and the rest of Europe.

First there was the decorator Conrad Hunger of the Meissen factory, and then there was also the factory supervisor Samuel Stölzel - the two collaborated and plotted to steal the porcelain production formula while Böttger he was drunk. They fled to Vienna in order to deliver their ill-gotten gains to Claudius du Paquier. In 1719, the Vienna factory was constructed and became the second in all of Europe to produce hard-paste porcelain. Regretfully, the two weren't thoroughly familiar with the procedures of the production process and therefore were unable to achieve the highest quality possible. The workers progressively abandoned the factory as they repeatedly found themselves trapped in financial crises. At the end, the operation of the factory rapidly deteriorated and there was no option left but to transfer the ownership and directorship to the Queen Maria Teresa, a devoted lover of ceramics. The institution was since called "Royal Vienna". Teresa came from one of the most prominent European clans since the mid-century - the Habsburg family. Relying upon its substantial influence and financial background, many outstanding artists and sculptors were successfully attracted to render a great number of Baroque and Rococo pieces. The graceful classicism that saturated these creations contributed to the immortal fame of the Royal Vienna porcelain factory. As of now, the