

流風時尚話歐洲名窯—— 從瑋緻活、麥森、塞弗爾談起

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【上圖】
17世紀中期，咖啡廳是倫敦市民聚會的場所。大英博物館藏。
Coffee house was the meeting place of London citizens in the 17th century. British Museum Collection.

【下圖】
歐洲人使用中國瓷器享用下午茶。
European had used Chinese porcelain to enjoy afternoon tea.

1492年，哥倫布發現新大陸之後，開啟了大航海時代，西班牙掌控海上霸權，但在英國的伊麗莎白時代，無敵艦隊被英國皇家艦隊打敗之後，荷蘭和英國相繼取得海上霸權。大航海時代一登場，西方各國開始與第三世界展開交流，美洲的馬鈴薯、蕃茄、煙草、巧克力、阿拉伯世界的咖啡豆，以及中國的茶葉，相繼流入歐洲。這一來，歐洲人的日常生活更起了很大的變化。

到了1602年，荷蘭東印度公司成立，以爪哇島的巴達維爾為根據地，獨佔亞洲的貿易權，進口東方的瓷器、玉器、紡織品。當時歐洲宮廷燃起中國熱，中國瓷器本身品質優美，製作精良，所以逐漸受到歐洲上流社會的好評。例如，法國國王路易十四（Louis XIV）和薩克森選帝侯奧古斯特兩人都擁有很多中國和日本的瓷器，是名聞遠近的蒐藏家。

17世紀中期，英國尾隨荷蘭的腳步，急起直追，也成立英國東印度公司。英國人流行飲用咖啡，光是倫敦就有兩千家咖啡廳。當時，民眾習慣在咖啡廳裡會客，同時從事社交活動。不過，由英國東印度公司進口的中國紅茶也受到民眾的喜愛。有些咖啡廳也兼賣紅茶，而在宮廷裡王后凱瑟琳是典型的「哈中族」，平時熱愛紅茶，使用的茶具也是由中國進口，因此許多貴族也競相模仿。

此外，貴族也流行喝可可亞飲料，一旦要享用時，也需要精美的瓷杯。回顧過去，西元前兩千年，可可樹早就出現在中美洲，本來是猿猴和鳥類的食物，後來由當地原住民開始栽種。然而，可可豆因西方人的到來而成為商品。1502年七月下旬，哥倫布一行人到達中美洲，親眼目擊當地人在從事交易，整個過程包括運送可可豆。此後率先征服新世界的西班牙就將可可豆引進歐洲，一來是王公貴族的嗜好品；二來逐漸變成昂貴的商品。

歐洲王室的聯婚也把可可亞飲料傳入法國。當時，西班牙王室和哈布斯堡家族結合為一，而由卡爾五世領導的神聖羅馬帝國同大西班牙帝國。面對這種情勢，法國攝政王后瑪麗·德·麥第奇採取親西政策，因此兒子路易十三於1615年迎娶菲利普三世女兒安娜。當時安娜王后早已熟悉西班牙王室的風俗習慣，而到了法國便經常舉行宴會，並提供可可亞飲料。日後，路易十四在1661年迎娶菲利普四世女兒瑪麗亞，同樣也將飲用可可亞的生活習慣傳到凡爾賽宮。值得一提的是，王后還從西班牙帶來一位製造巧克力的師傅，而這種祕方也就傳入法國。

至於對岸的英國是民主先進國家，並率先孕育市民社會，尤其是17世紀的民眾喜歡在咖啡廳和巧克力屋會客、談論政治，而作家也經常在此寫作。當時日記作家皮潑斯在日記中指出，巧克力飲料有安定精神的作用。顯然，其影響力可見一斑。

新古典主義——瑋緻活

當時一手操控進口業務的東印度公司，不斷抬高中國瓷器的價格，如此一來，一般民眾根本消費不起。有鑑於此，一些歐洲人便開始研發，企圖製作屬於西方人的瓷器。當時，薩克森大公國的麥森和法國的塞弗爾兩家窯廠相繼推出瓷器，品質也日漸受到肯定。至於英國則誕生了一位傑出的陶藝家——約書亞·瑋緻活（Josiah Wedgwood）。

他生於1730年，在家排行老么。老家位於柏斯勒姆，世世代代都以製陶業為生。瑋緻活六歲時進入小學就讀，但唸到三年級時，父親不幸過世，此後他無心上學。他



Immortal Style: The Great European Manufactories of Wedgwood, Meissen and Sèvres

Writer Zhen-Feng Gu

Columbus's "discovery" of the New World in 1492 having heralded the age of the explorers, the Spanish armada enjoyed dominion over the seas. But with the strengthening of the British fleet in the Elizabethan era, the intrepid armada's dominance gave way to the Dutch and the British. The subsequent age of exploration opened the door to exchange with the Third World, introducing potatoes, tomatoes, tobacco, and chocolate from the Americas, coffee beans from the Arab world, and tea from China, and engendering significant changes in the European way of life.

Established in 1602 and based out of Batavia on Java, the Dutch East India Company held a monopoly over Asian trade, importing porcelain, jade, and textiles from the Orient. And with the doors open, China fever swept the courts of Europe, charming the nobility with the fine quality and refined texture of porcelain ware, establishing a reputation in Europe's high social circles. For instance, France's Louis XIV and August the Strong of Saxony were each well known as collectors of Chinese and Japanese porcelain.

Following closely on the heels of the Dutch, the British established the British East India Company in the mid-17th century. Coffee took England by storm, and at one time there were two thousand cafes in London alone, as they became the favorite venue to meet guests and socialize. However, black tea imported from China by the British East India Company also won the public's fancy, and some cafes added black tea to their menus. Catherine the Great, a typical fancier of Chinoiserie, frequently enjoyed her black tea, served with authentic tea sets imported from China, sparking considerable emulation among the aristocracy.

Cocoa also became quite popular among the aristocracy, who naturally had to enjoy it in fine porcelain cups. Cocoa plants are known to have existed in Central and South America around 2000 B.C. and were fed on by birds and orangutans, later to be cultivated by natives. And with the arrival of white Europeans, cocoa beans became commodities. Arriving in the region in late July of 1502, Columbus and his expedition party observed locals engaged in trade, including the transport of cocoa beans. The Spanish Conquistadors then introduced cocoa beans to Europe, where they became a favorite of royalty and the rich, and eventually an expensive commodity.

Cocoa also made its way to France as a beverage by way of intermarriage among European royalty. The Spanish royal family and the Hapsburgs were joined together, and with the Holy Roman Empire under Karl V formed a greater Spanish empire. The queen of France, Marie de Medici, adopted a pro-Spanish policy in response, and in 1615 her son, Louis XIII, married Anna, daughter of Phillip III. Steeped in Spanish custom, Queen Anna hosted frequent banquets in France, at which she served cocoa. Louis XIV extended the family tradition, marrying Phillip IV's daughter Maria in 1661 and bringing the cocoa-drinking habit to Versailles. Notably, the queen brought a master chocolate maker with her from Spain, thus introducing the secrets to France.

Across the strait from France, England—a democratic and progressive nation—led the way in cultivating the civil society. Especially in the seventeenth century, people loved to get together with friends in cafes and confection houses to shoot the breeze and debate politics, and authors often sought these venues out to write in their pleasant environment. Contemporary diarist Peoples, noted the soothing effects of chocolate beverages, a clear indication of the potion's power and allure.

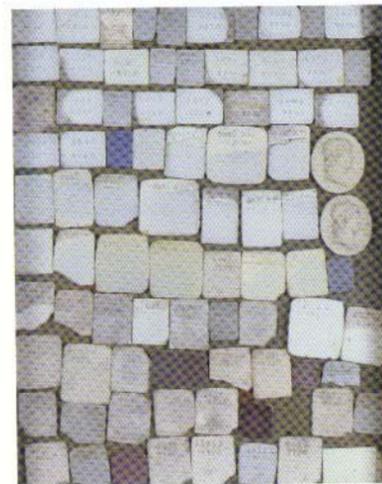
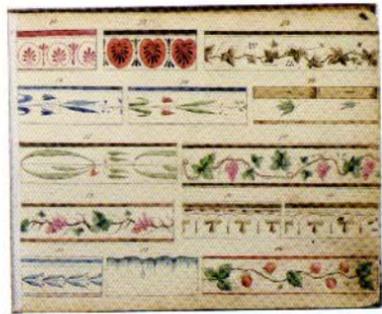
Neo-Classicism: Wedgwood

The Dutch East India Company, which essentially monopolized import business, progressively ratcheted up the price on Chinese porcelain, putting it out of reach of the average consumer. In response, Europeans set out on their own research efforts, with such names as Meissen of Saxony and Sèvres of France developing porcelain the West could call its own and earning plaudits for superb quality. Meanwhile, England gave rise to the outstanding ceramic artist, Josiah Wedgwood.

Born in 1730, Wedgwood was born the youngest member of a Burslem family of potters. Josiah entered primary school at the age of six, but his father's death when he was in third grade left him reeling and uninterested in staying in school. With his eldest brother inheriting the family business, Josiah went to work as an apprentice at the factory, handling tasks from sweeping up to mixing materials and glaze, and working the pottery wheel. Soaking it all



青蛙餐具組——盤
1773-4
瑋緻活博物館信託基金會收藏
Desert Plate from the "Frog Service"
1773-4
The Trustees of The Wedgwood Museum



【上圖】
瑋緻活第一本紋樣目錄
1810
瑋緻活博物館信託基金會收藏
First Pattern Book
1810
The Trustees of The Wedgwood Museum

【下圖】
浮雕玉石試袖片盤
約1772-4
瑋緻活博物館信託基金會收藏
Tray of Jasper Trials
Circa 1772-4
The Trustees of The Wedgwood Museum

大哥繼承家業，因此約書亞便到工廠當起學徒，從灑掃庭除、調製原料和釉藥，到轉動輾轆，無所不學，幾年後，瑋緻活成了個中好手。但不幸的是，約書亞在十二歲時罹患天花，結果右腿因細菌感染而殘廢，走路時必須要拿拐杖。

後來，他的右腿日趨惡化，此後必須雇人來操作輾轆。不過，他並沒有灰心喪志，反而埋首研讀有關製作陶瓷的書籍。當時他哥哥湯瑪斯目睹瑋緻活每天努力向上，內心感到不安，最後拒絕和他合作。

他只好自己開創新天地。上天畢竟不負苦心人，瑋緻活在二十二歲時，認識銀行家的兒子約翰·哈里森（John Harrison），兩人一見如故，此後他們更共同開設哈里森和奧迪斯製陶工廠。不過，兩年後，他們便結束了合作關係。

1754年，瑋緻活認識知名陶藝家湯瑪斯·威爾頓（Thomas Whieldon），兩人開啟了合作事業。湯瑪斯期待他能夠為自己的工房注入新血。五年下來，他不但研究改良瓷器，同時對於經營工房和擴大市場也頗有心得。因此瑋緻活隱隱然表現出一股企業家的氣勢。

1759年，他年屆二十九歲，向叔父借了一筆錢，在故鄉的艾比館創立自己的工房，正式宣告邁向製陶業的第一步。經過多年的研究，他開始以鉛釉燒成著色陶器，同時改良乳白色陶器。後來使用綠釉燒成水果和蔬菜外形的高級陶器，以便讓顧客在飲用咖啡或紅茶時享用。至於材料則是來自於康瓦耳的瓷土，品質優良又耐用。當時，英國爆發了工業革命，提供優良而便宜的物品已經是所有商人的共識，瑋緻活對此早有體認。

1762年，他舊病復發，只好到利物浦請求名外科醫生兼化學家透納博士為他治療。當時透納為他引介頗具人文素養的商人湯瑪斯·班特利（Thomas Bentley）。這位商人從事羊毛和棉花買賣有二十年，並經常到歐陸旅遊，精通法語和義大利語，同時對於古典和文藝復興的美術文學造詣頗深。瑋緻活多年的努力和投入研究的熱情，加上對於時代的變化也深具洞察力，班特利十分佩服。而瑋緻活也發現班特利並非是只顧追求利益的市儈，因此兩人見而時，相談甚歡。後來更成為相知相惜的事業夥伴：他負責製作高級陶瓷器，而班特利則發揮宣傳和物流的長才。

工業革命的到來，機器代替人工，固然可以加速生產，但如果交通不發達，則貨物就無法暢其流。但是他受到地方民眾和製陶業者擁戴，並向議會提議，希望能夠開闢付費道路和運河。雖然費用高昂，但經由地方貴族布理奇·華特加上瑋緻活的大力贊助，終於完成崔恩特和墨爾西運河，英格蘭中部的交通大為順暢，而運費更降低不少。

當時，瑋緻活已經是名聞英國的陶藝家。早在1765年，夏洛特王后已向他訂購青金相間的茶具和咖啡壺，交貨後，他便成為英國的「御用陶藝家」，從此他的產品等級也大為提升。同年，他更在首都倫敦開設展示室，上流人士和貴族即開始競相向他訂購陶瓷器。1773年，遠自俄國的凱薩琳女王更向他訂購九百五十二件作品，這就是著名的「青蜂餐具組」，交貨前，曾先行在倫敦展示，如此一來也大大發揮宣傳效果。瑋緻活的作品大獲好評後，市場便延伸到歐陸以及美洲大陸。值得一提的是，《傲慢與偏見》的作者珍·奧斯汀也向他訂了一套茶具。

1769年6月13日，他和班特利合夥的新工廠終於完成，占地三百五十英畝。他平時受到班特利的古典教養影響下，遠離洛可可趣味，轉向製作以古希臘羅馬為題材的匾額，並開始製作黑炆器。顯然，這也意謂歐洲新古典主義的來臨。

瑋緻活的產銷手法十分成功。在工廠裡，訂定嚴格的作業規範和品質管理，至於成品總會送到大都市展示一番，尤其是在首都倫敦和巴斯溫泉區的分店，而店裡還會提供目錄，以英文和其他歐陸語文解說。此外，他也非常重視社會福利，在公司呈現

up, he became an accomplished expert in just a few years. However, misfortune struck again when he contracted smallpox at the tender age of 12, losing the use of his right leg and necessitating the use of a walking cane.

The progressive worsening of his condition forced Wedgwood to abandon throwing and eventually required amputation of his leg. However, he remained undiscouraged and immersed himself in books and resources on ceramics production. Disturbed at the site of his little brother toiling day in and day out, brother Thomas refused Josiah a partnership in the business, effectively forcing him to venture out on his own. But perhaps such things have a way of working out, and Josiah crossed paths at the age of 22 with John Harrison, son of a banker. The two hit it off right away, and together founded a small factory, but the partnership lasted just two years.

In 1754, Wedgwood made the acquaintance of Thomas Whieldon of Fenton, who looked to him to inject new life into his operation. Over the next five years he worked on methods to constantly refine his porcelain and learned a great deal about operating a pottery operation and reaching a larger market, transforming him into an entrepreneur as well as an artisan.

With funds borrowed from a great uncle, he founded his own factory at the Ivy House factory in Burslem at the age of 29 in 1759. After years of tinkering, he developed colored pottery using leaded glaze, while also perfecting cream ware. He subsequently produced fancy vessels with green glaze in the form of fruits and vegetables for patrons to enjoy their coffee and tea. Wedgwood utilized material from Cornwall, known for its fine quality and durability. His rise coinciding with the dawn of the Industrial Revolution in England, he was one of the first merchants to recognize the demand for fine quality goods at a reasonable price.

A relapse of his condition took him to Liverpool, where he sought treatment from a physician named Turner, through whom he met Thomas Bentley, a wool and cotton merchant with over 20 years of business experience and a refined cultural sense. A frequent traveler throughout the European continent, Bentley was fluent in French and Italian, and was deeply versed in classical and Renaissance fine arts and literature.

Bentley and Wedgwood formed a mutual admiration society of sorts, as Bentley was impressed with Wedgwood's inquisitiveness and enterprising nature along with his keen insight to the changes afoot in society, while Wedgwood appreciated that Bentley was not just a businessman hell bent on pursuing profit. This relationship soon blossomed into a partnership, in which Wedgwood handled production of fine pottery while Bentley put his knack for marketing and logistics to good use.

The Industrial Revolution brought the enhanced speed and efficiency of mechanized production, but delivery remained a problem without the proper roadways. Bolstered by the support of the local public and the pottery industry, Wedgwood petitioned to the local city council to open up a toll road and canal. Despite the hefty cost, with the patronage of aristocrat Peter Bridgewater and Wedgwood's efforts, the Trent and Mersey Canal was completed in 1777, opening up a major transportation avenue in central England and contributing to significant reduction of shipping costs.

Wedgwood had already become an acclaimed potter by this time, his stock having risen greatly when Queen Charlotte commissioned green and gold teaware and coffee pots from him in 1765, leading to the elevation of his works to the status of "Queen's ware." The same year, he established a showroom in London, and members of high society and the nobility eagerly tried to get hold of his earthenware. Royal favor continued to shine on Josiah when Empress Catherine the Great of Russia commissioned 952 pieces of creamware, which was displayed in London prior to delivery to great promotional effect. His works having received great acclaim, Wedgwood's market extended across the European continent and over the ocean to the Americas, and clientele included such luminaries as Pride and Prejudice author Jane Austen, who commissioned a teaset from him.

Construction was finally completed on the new 350-acre pottery facility he and Bentley went in on together on 13 June 1769. Under the influence of Bentley's classical cultivation, far removed from the Rococo style, Wedgwood shifted direction and began producing plaques with ancient Greek and Roman subjects along with black basalt, clearly signifying the arrival of European Neo-Classicism.

Wedgwood's production and sales methods were a great success, starting with the institution of strict quality control measures. Finished products were often sent to major cities for display, especially to branch stores in London and the hot springs town of Bath, where product brochures in English and other major European languages introduced each item in detail. Wedgwood was also a big contributor to social welfare, and when the company turned a signifi-

大筆盈餘時，便大舉興建醫院、圖書館、學校等公共設施。即使瓊緻活和班特利死後，接班人仍沿襲這種經營手法。

經過兩百多年，瓊緻活這個名牌，無疑是象徵品質保證和高級生活品味。目前，瓊緻活的咖啡壺和茶具早已將市場擴展到亞洲，他們的產品還包括紅茶與花草茶，盒子外觀的設計還延續老闆瓊緻活對於古希臘的嚮往。

白金傳奇——麥森

雖然瓊緻活的瓷器已經是許多人耳熟能詳的品牌，但嚴格說來，歐洲瓷器在1709年正式誕生，這要歸功於薩克森選帝侯奧古斯特在麥森建立窯廠，而且還有一段感人的故事。回顧過去，鑽研藥學的煉金師貝特格受到普魯士王腓特烈的命令，從事煉金的工作，經過百般實驗，並沒有成功。身處專制時代，為了自身安全的考量，他便逃到薩克森大公國。

不幸的是，貝特格卻落入薩克森選帝侯奧古斯特的手中。奧古斯特雅好東方的瓷器，因此就將他軟禁，並且在嚴密的監控下強迫他繼續實驗。當時年僅十九歲的貝特格在這位強人的威逼之下，其苦悶可想而知。

奧古斯特在位期間，從1697年以迄1733年，不管是政治經濟藝術以及私生活等層面，都展現做人的活力。他對外攻打波蘭、瑞典，對內壓迫貴族，實行專制統治，因此獲得「強王」的稱號。然而，這位獨裁君王卻著迷於蒐藏東洋瓷器。從德勒斯登的茨溫格宮和麥森的陶瓷博物館可以發現他驚人的蒐藏。尤其是中、日、朝鮮的古陶器，以及明清的瓷器。此外也有一千多件的日本伊萬里古瓷和兩百件的柿右衛門古瓷。顯然，歐洲的東方熱也延燒到這位君王的身上，畢竟擁有豐富的古董收藏才足以誇耀自身的財富和權力。

1703年6月，已被囚禁三年的貝特格在忍無可忍之下，利用月黑風高的夜晚，從斷崖跳下去，沿著多瑙河逃跑。可惜天不從人願，貝特格還是被奧古斯特的部下逮捕。隔年，貝特格的情況稍加好轉，因為奧古斯特派遣名化學家薛恩豪斯跟他一起從事煉金的試驗，並暗中監視他。其間，貝特格趁向他討教有關化學的知識，兩人逐漸建立亦師亦友的關係。後來，在薛恩豪斯的建議之下，他便開始從煉金轉向瓷器的製作。

貝特格才氣縱橫，憑著一股毅力每天不斷地研發。有趣的是，在火爐前，他一面抽煙，一面喝酒，目的就是要製作出心中完美的瓷器。1709年，他利用原土和高嶺土礦石，終於完成接近白瓷的作品，為歐洲的瓷器史寫下第一頁。1710年，奧古斯特龍心大悅，乃下令在麥森的亞伯特堡建造窯廠，任命他為第一任總監，並派遣數名宮廷畫師和雕刻師傅擔任助手。如此一來，所謂「麥森瓷器」正式誕生。

1714年，貝特格向奧古斯特要求人身自由，但依然遭到拒絕。畢竟發展瓷器可以增加一大筆的收入，但要是製作瓷器的祕法流出去，則後果不堪設想。雖然他繼續研發不少新作品而流芳百世，但在形同監禁的日子裡，不免整天以酒澆愁，不幸在1719年去世，當時他年僅三十七歲。

貝特格死後，窯廠只剩下二十四名職員。不過，畫師海洛特（Johann Gregorius Höroldt, 1696-1775）接任窯廠的美術總監之後，加上雕刻家昆德勒（Johann Joachim Kändler, 1706-1775）的努力，讓麥森瓷器繼續發揚光大，特別是兩人共同製作的「白鳥餐具組」也成為足傳後世的藝術品。麥森瓷器的圖案頗受中國山水庭園風貌，以及日本柿右衛門樣式的影響。而旗下的產品如茶杯、咖啡杯、餐具也跟當時的流行時尚結合在一起，因為當時咖啡、紅茶、巧克力已經是歐洲人所鍾愛的飲料。

cant profit he would spend large sums on the establishment of such public works as hospitals, libraries, and schools. The company continued to follow the same operational approach even after the deaths of Wedgwood and Bentley.

Now, over two hundred years later, the Wedgwood brand is synonymous with guaranteed quality and a refined lifestyle. Today, Wedgwood has expanded the market for coffee pots and teapots to Asia, with ancillary products including black tea and herbal tea, packed in boxes that evoke founder Josiah Wedgwood's infatuation with ancient Greece.

The Legend of White Gold: Meissen

While Wedgwood is perhaps the most well known brand of earthenware around the world, strictly speaking European porcelain was born in the year 1709 with the establishment in Meissen of a factory under Augustus the Strong. Behind the white porcelain's birth is the stirring story of alchemist Johann Friedrich Böttger, who fled to Saxony in fear of his life after having failed to produce gold with alchemy under the order of the King of Prussia.

Unfortunately for Böttger, however, he fled into the arms of Augustus the Strong, a lover of fine Oriental ceramics who held him under house arrest and forced him under strict watch to continue his experiments. The pressure on him, barely a man at the age of 19, must have been unreal.

Over the course of his reign, from 1697 to 1733, Augustus the Strong displayed zeal and aggression in politics, art, and personal affairs. Externally, he made moves on Poland and Sweden, while internally he suppressed the nobility and ruled with an iron fist, hence giving rise to his nickname. In spite of his methods, this tyrant amassed an impressive collection of Oriental ceramics, which can be seen in the royal porcelain collection at the Zwinger Palace in Dresden and the Meissen porcelain works. Particularly notable among these are examples of ancient Chinese, Japanese, and Korean pottery, and Ming and Qing dynasty porcelain, in addition to over one thousand varieties of ancient Japanese old Imari and two hundreds Kakiemon porcelain. Clearly, Europe's Oriental fever struck the regent hard, and he never missed a beat in showing off his wealth and power by amassing a tremendous collection of dazzling antiques.

At his wits' end after three years under house arrest, Böttger attempted to escape by jumping over a cliff and fleeing along the Danube River on a blustery moonless night in June 1703. However, despite his valiance he was captured and returned to captivity by Augustus's henchmen. The following year his fortunes took a turn for the better when Augustus dispatched a well-known chemist Tschirnhausen to work on alchemy experiments with Böttger and keep an eye on him. And as Böttger sought chemistry expertise from him, the teacher and apprentice developed a friendship, and it was at Tschirnhausen's behest that Böttger shifted his focus from alchemy to pottery production.

Suffused with talent, Böttger also put all his energies into developing new ideas and techniques. Smoking and drinking while at work in front of the factory, he had his mind set on producing the perfect piece of porcelain. Finally, in 1709, he produced a work of nearly white porcelain mixing clay with Kaolin, writing the first page in the history of European ceramics. Delighted with the results, in 1710 Augustus ordered the construction of the factory in Meissen and Albrechtsburg, naming Böttger the first director and staffing him with court painters and master carvers. Such was the genesis of the renowned "Meissen porcelain."

In 1714 Böttger petitioned to Augustus for his freedom, only to get rebuffed once again; porcelain development was potentially lucrative, but the consequences of the tricks of the trade getting out were unthinkable. And although he continued to further his contributions to the art, ensuring his place for posterity, the virtual imprisonment he suffered wore at him and drove him to drink, contributing to his premature death in 1719 at the age of 37.

Böttger's death left the factory with 24 staff members, but under the capable hands of painter Höroldt, who stepped in as fine arts director at the factory, along with the efforts of etching master Kändler, the Meissen porcelain legacy continued to develop and build, especially the "Swan Service" the two produced together, which became a timeless work of art. Meissen porcelain graphics that were heavily influenced by the landscapes and courtyards of Chinese painting and Japanese Kakiemon patterns. Certain of its products, such as tea cups, coffee cups, and utensils, picked up on contemporary fashions, as coffee, tea, and chocolate had already won the hearts and favor of Europeans.

Meissen experienced a decline after Augustus the Strong's death, but only after Meissen porcelain had become de rigueur in the collections and tableware of European royalty and nobility. However, it would be the Rococo ceramics of France's Sèvres that would establish new milestones in the history of European ceramics.

奧古斯特王死後，麥森瓷窯一度呈現衰退的徵兆，不過，麥森瓷器已經為歐洲王公貴族必備的蒐藏品和餐具。但後來展現法國洛可可美學的塞弗爾瓷器接著更為歐洲瓷器史開啟嶄新的里程碑。

洛可可美學——塞弗爾窯

從17世紀後期到18世紀初，法國國王路易十四可謂是君權神授的代表。他藉著財富和權力所展現的燦爛文化，成為歐洲宮廷文化的模範，而巴黎郊外的凡爾賽宮也讓許多王公貴族競相築起奢華的宮殿。路易十四的時代，在藝術上表現巴洛克的莊重趣味。

從1730年到1780年，流行的洛可可風格則呈現優雅、洗練的趣味和感官美學，取代了過去巴洛克的美學風格。洛可可意指貝殼、碎石，在工藝品和室內裝飾表現左右不對稱的樣式。巴洛克的藝術家喜歡創造大型雕刻、大型繪畫，但洛可可時代則以「愛欲」的情緒，加上淡淡的色調，創造出優雅的餐具和甜美小雕像。

儘管薩克森大公國嚴加管制麥森窯廠的製瓷祕法，但後來還是流到柏林和維也納，不久更延伸到義大利、丹麥、俄羅斯，最後遍及整個歐洲。以法國為例，路易十五的愛妾蓬芭度夫人即收留來自麥森的兩名技師。洛可可時代上流人士聚會的空間，從大宮殿移向小型的文藝沙龍。他們喜歡在貴族或資產階級貴婦的客廳談文論藝。特別是，蓬芭度夫人是知名的沙龍女主人，經常邀請一些名人來討論學問，其中有哲學家伏爾泰以及畫家布欣。此外，她本身也是愛陶人。

平時，她款待賓客，需要大量精美的瓷器，1756年在路易十五授意之下，把位於巴黎東邊的凡塞那窯廠，移往塞納河對岸，而成立塞弗爾窯廠。這個皇家窯廠生產很多代表洛可可趣味的瓷器，例如，「王者之藍」、「蓬芭度玫瑰」。如此一來，代表法國的瓷器正式誕生。

法國大革命期間，法國皇室擁有的塞弗爾瓷器，刻有波旁家族的百合紋章，革命黨政府便將這一大批瓷器堆放在倉庫裡。後來，拿破崙家族，包括拿氏本身和法蘭西第二帝國的拿破崙三世在統治期間經常向塞弗爾窯廠訂購瓷器，目前，杜樂利宮和艾麗榭宮都擁有不少塞弗爾瓷器。

1852年，法蘭西帝國成立後，拿破崙三世登上王位，為了展現法國的經濟力量，分別在1855年和1867年舉辦萬國博覽會，尤其是在第二屆萬博會期間，他以大型晚宴款待各國貴賓，所有的餐具一律使用塞弗爾瓷器，而饋贈他們的禮物也是這家窯廠所生產的。如此一來，塞弗爾瓷器便開始打開知名度。

值得一提的是，舊政權及拿破崙時代所生產的塞弗爾瓷器也成為國寶，1940年，德軍攻入巴黎，法國將這些國寶藏在塞弗爾窯廠後面的洞窟，因此順利保存下來。

結語

麥森、塞弗爾、瑋緻活這三個分別來自德國、法國，與英國的瓷器，是歐洲瓷器史的縮影，也代表了歐洲不同面向的瓷器發展，然而他們所共同堅持的，仍是傳承幾世紀的藝術表現與瓷器製法。時至今日，當我們造訪這些名窯時，仍然可以看到他們持續以古法製作瓷器的方式，以及言談之間對於傳統的自傲，先人所遺留的智慧，使他們受益無窮。然而，在維繫傳統之餘，這些歐洲名窯也致力於創造新的藝術時尚。瑋緻活與英國知名設計師賈斯柏·康倫（Jasper Conran）合作的系列，塞弗爾結合現當代藝術家創作推出的瓷盤，都可以看出他們企圖在傳統的基石上，走出一條新路，或許這也正是這些名窯能夠歷久不衰的主因。堅持傳統同時勇於創新，他們的精神值得臺灣陶瓷業者效法與借鏡。

Rococo Aesthetics: Sèvres

From the late 17th through early 18th century, France's Louis XIV was the epitome of the absolute monarch. The brilliant culture he brought forth with his wealth and power became the quintessence of European court culture, and the palace of Versailles on the outskirts of Paris sent royalty and nobility scurrying to erect extravagant palaces in imitation. Artistically, the Louis XIV period exudes the grandeur of the Baroque style.

From the 1730s through the 1780s, the Baroque style gave way to the Rococo era, marked by graceful, clean design and sensual aesthetics. Rococo is typically characterized by the use of shells, cut stones, and asymmetrical patterns in both art works and interior decorations. While Baroque artists executed large carvings and paintings, Rococo art was infused with a sense of eroticism that, along with light colors, resulted in elegant tableware and charming sculptures.

Despite Saxony's best efforts to guard the secrets of Meissen, they eventually leaked out to Berlin and Vienna, and soon thereafter to Italy, Denmark, Russia, and all of Europe. In France, Louis XV's beloved courtesan, Madame Pompadour, retained two eminent Meissen technicians. During the Rococo period members of society's upper crust moved their gatherings from palaces to smaller salons, discussing arts and culture in the living rooms of nobles and bourgeois matrons. Madame Pompadour was an especially prominent salon hostess, frequently having notable figures over for lively intellectual discussion, among them philosopher Voltaire, and painter Boucher. She was also an avid ceramics lover.

All this entertaining required a large output of fine porcelain, and in 1756, with Louis XV's blessing, she had the Vincennes factory relocated from east of Paris across the Seine, establishing the Sèvres factory. This royal factory produced numerous exemplary pieces of fine Rococo porcelain, including Bleu de Roi and Rose Pompadour, giving rise to the birth of the formal French porcelain style.

During the French Revolution, Sèvres porcelain inscribed with the lily emblem of the Bourbon clan was piled up in warehouses by the revolutionary party government. Subsequently, the Napoleon clan, including Napoleon Bonaparte and Napoleon III of the Second Empire of France, frequently commissioned porcelain works from the Sèvres factory, and numerous articles of Sèvres porcelain are housed in the Tuileries Gardens and palais d'Elysee today.

Following the establishment of the French empire in 1852, Napoleon III, eager to demonstrate France's economic might, hosted the World Expo in 1855 and 1867. Notably, Sèvres porcelain was chosen exclusively for the tableware used to serve international luminaries at vast banquets during the second Expo, as well as the gifts bestowed upon them, establishing its stature and notoriety.

Sèvres porcelain produced under the old regime and the Napoleonic era was so highly regarded as national treasure to the extent that when the Germans overtook Paris in 1940 the French authorities rushed to hide it in caves behind the Sèvres factory, averting destruction and preserving it for posterity.

Conclusion

Meissen, Sèvres, and Wedgwood--porcelain produced in Germany, France, and England, respectively--together present a microcosm of European ceramics, each representing different aspects of porcelain development in Europe, while together embodying the artistic approaches and technical methods of several centuries. When we visit these manufactories we can see the same ancient porcelain production methods at work today, and glean in conversation their pride in tradition and the infinite wisdom handed down by their forebears over generation upon generation. Yet that is not to say that they remain mired in the past, for they have continued to seek to innovate new artistic styles and trends. Wedgwood's line of works produced in collaboration with British designer Jasper Conran and Sèvres's chinaware, designed by contemporary artists, represent efforts to forge new paths on the foundation of tradition that could prove to be the key to keeping these eminent manufactories fresh and relevant through the ages. Taiwan's ceramics community would certainly be well served by emulating their reverence for tradition and courage to innovate.