



阿姆斯特丹國家博物館
藝術與裝飾藝術部
研究員

Curator of Fine and
Decorative Arts, The
Rijksmuseum

自 2001 年起為阿姆斯特丹國家博物館研究員，荷蘭萊登大學藝術史博士，主要研究中國貿易瓷、亞洲物品在歐洲的收藏史。著有《來自海牙的律師 Jean Theodore Royer (1737-1807) 和他的中國收藏》(2000)，並且策劃展覽《Royer 的中國閣：Jean Theodore Royer (1737-1807) 的中國收藏》，共同策劃展覽《亞洲在阿姆斯特丹：黃金時代的異國風華》。■ Jan van Campen has been Curator of Asian Export Art at the Rijksmuseum since 2001. He earned his Ph.D. in art history from Leiden University, specializing in Chinese export porcelain and collection history of Asian objects in Europe. Dr. van Campen is the author of *Lawyer from the The Hague, Jean Theodore Royer (1737-1807), and His Collection of Chinese Objects* (in Dutch, 2000), the curator of “*Royer’s Chinese Cabinet: objects from China collected by Jean Theodore Royer (1737-1807)*” (Amsterdam, 2000), and a co-curator of “*Asia in Amsterdam: The Culture of Luxury in the Golden Age*” (Amsterdam, 2015; Salem, MA, 2016).

十八世紀荷蘭海牙的一批中國收藏

1814 年，荷蘭第一任國王威廉一世獲得十八世紀後期律師與業餘漢學家 Jean Theodore Royer (1737-1807) 的大量中國器物與書畫收藏。這批收藏包含彩陶俑、皂石雕、象牙雕、幾套服裝、一系列的冊頁、樂器、書籍、硯台、毛筆與紙張樣品、漆器，以及陶瓷器。這些各式各樣的藏品佔滿了他位於荷蘭政府所在地海牙寬敞住所的兩間二樓房間。

這批收藏有許多有趣之處，其絕大部分依舊被保存在荷蘭博物館中尤其值得注意。這樣的情形很少見，其他的收藏大多只留下文字敘述，但物件本身已佚失。威廉一世創建了一間博物館擺放這批中國收藏與其家族的傳家珍寶。在十九世紀晚期這間博物館關閉時，這批收藏則被分配到現在的阿姆斯特丹荷蘭國家博物館，以及現於萊頓的國立世界文化博物館（民族學博物館）。此為 Royer 藏品被保存之處。

本文欲介紹「Royer 的中國收藏」並提出下列問題：Royer 先生是誰？有哪些物件是他的收藏？我們可以討論哪些 Royer 的觀點？為什麼他要收藏這麼多中國物件？要積累出這樣偌大的收藏在當時常不常見？

事實上，Royer 是少數收集中國器物，且企圖透過這些器物對中國進行更深瞭解的案例。然而現存資料不多，只有一些信件被保留（來自廣州的上層荷蘭東印度公司官員及來自廣州的中國小商人寄給 Royer 的信）和 Royer 在記事本中的記事，以及器物的銘文。這些文字訊息提供有用的資訊說明 Royer 的收藏策略與他初期的漢學與民族漢學抱負。

在基本介紹完後，本文將在有限的時間內更進一步闡述 1770 年代發生在海牙的文化交流。Royer 可取得的物件為何，以及這些東西是否對他的漢學民族研究有用或適當？本文認為，Royer 看的是我們也許會稱為「廣州式」的中國文化。Royer 的部分藏品是為了銷售西方而設計之符合西方對中國想像的製品。至於其他收藏，我們有很好的理由相信其為被塑造成具異國情調、以討中國客戶歡心的歐式中國風格。最後一組收藏則是稀少而稍縱即逝的藝術品，原本是為中國南方中低階層所製，其展現了與中國文人理想的共鳴。在 1770 年代的海牙的確有鑑賞觀的轉變，但是這個轉變為一複雜的歷程。

A Chinese Collection in 18th Century The Hague, The Netherlands

In 1814 the first Dutch King, William I, received a bequest: a vast number of Chinese objects and paintings, collected in the third quarter of the 18th Century by the lawyer and amateur-sinologist Jean Theodore Royer (1737-1807). The collection contained among other things painted clay figures, carvings in soapstone and ivory, sets of clothing, large series of album paintings, musical instruments, books, ink cakes, brushes and paper samples, lacquer ware and ceramics. These varied and numerous collectibles eventually filled up two of the rooms on the first floor of his spacious house in The Hague, the seat of Dutch government.

This collection is of interest for several reasons, primarily because the majority of the objects have been preserved in Dutch museum collections. This is rare since of several other collections only the descriptions remain while the objects themselves are dispersed. In this case King William I founded a museum to house this Chinese collection, in combination with heirlooms from his own family. When this museum was closed later in the 19th century, the collections were divided between predecessors of the Rijksmuseum in Amsterdam and the Museum Wereldculturen in Leiden (the ethnological museum). This is where Royer’s objects are preserved.

I should like to introduce the ‘Royer collection of Chinese objects’ and address the following questions: Who was this Mr. Royer? Which were the objects he collected? Is there anything we can say about Royer’s objectives: why was he amassing those Chinese objects? How common or rare was it to build a collection like this.

It will turn out that Royer was a rare example of a collector of Chinese materials whose aim it was to gain a better understanding of China through these collectibles. Sources are scarce: a few letters have been preserved (to Royer from high-placed VOC (Dutch East Indian Company) officials in Canton and to Royer from a Chinese petty merchant also in Canton) and Royer’s own notes, in a note book and some inscriptions on the objects themselves. Together they provide valuable information on Royer’s collecting strategies and his proto-sinological or etno-sinological ambitions.

After this general introduction, if time permits, I should like to further elaborate on the cultural encounter that took place in The Hague the 1770-ies. What exactly was available for Royer and how useful and suitable was it for his sino-etnological studies? I will argue that Royer was looking at what we might call ‘a Canton translation’ of Chinese culture. Part of Royer’s collectables were produced for export to the West and designed to meet a European vision of China. Of other objects we have good reason to believe that they were fashioned in an exotic European-Chinese style to amuse Chinese clients. A last group contained rare examples of ephemeral art objects, produced for and consumed by the lower middle classes in South China showing resonances of the Chinese literati ideal. Certainly there was conversion of connoisseurship in The Hague in the 1770-ies, but this conversion was a complicated and intriguing process.