

期至明代前期（宣德以前）之物。和其他收藏家不同的是，大衛-維爾更喜歡小型作品，且顯然對擁有多樣器形與圖樣的作品感興趣。

大衛-維爾手邊有哪些書籍或出版品影響到他的選擇？他與哪些拍賣商有交集？時至今日，我們要如何看待這一批收藏？這些是我們致力欲解決的問題。

Western Collectors and Chinese Cloisonné Enamels. 1860's –1920's : David David Weill's Exceptional Taste

The institution that is called today the Musée des Arts Décoratifs (Decorative Arts Museum) in Paris was created in 1864. Combining a library, spaces to exhibit contemporary and ancient objects, and a lecture room, the place was founded to offer artists, craftsmen, industrials opportunities to see, study, read, and talk or hear about decorative arts. Middle eastern arts and Far eastern arts were already exhibited and collected for their motives, shapes, techniques or savoir-faire, so for very different purposes than a Museum of civilizations. Among the Chinese objects, cloisonné enamels were considered not only for the motives and shapes but also for the technique. Originally coming from the West, the technique was highly developed in China, and nearly forgotten in Europe. International exhibitions had permitted China to export their products, and Europe to rediscover this savoir-faire.

Including more than 200 objects, the Chinese cloisonné enamels collection of the Musée des Arts Décoratifs is composed on large majority by the bequests of Charles Rochard (1903), Alexandrine Grandjean (1923), the baroness Salomon of Rothschild (1923). It is also famous for his quality, and specifically the pieces coming from the David David-Weill (1871-1952)'s collection. In 1923, he gave about 150 pieces to offer interior designers, craftsmen a source of inspiration. The constitution of the collection is very specific compared to other Chinese cloisonné collections of other famous Western collectors like the Rothschild family, Henri Cernuschi or Ernest Grandidier in France, the Walter George Vincent Smith in Springfield (Massachusetts) or the Samuel P. Avery in Brooklyn, all famous collectors from the second half of the 19th century and the 1920's.

The major criteria of these collectors were quite obvious if we look and compare their collections : a preference for large scale objects, but also a strong taste for Antique ritual bronze shapes. The “nianhao” on pieces was favored, as it was for bronzes or porcelain. Large incense burner, tall *zun* or *hu* shape vases, large basins, tall animals used as chandeliers or incense burner, screens are the most common shapes. The wide range of colors from the Qing dynasty, and most particularly from the Qianlong reign onwards were also deeply appreciated by the Western collectors. All of these criteria correspond to the production exhibited by the Chinese manufactures for the International fairs all over Europe and the United States of America.

David-Weill's collection includes some of these Qing pieces but with a lower scale. On the other hand, the collection includes more pieces from the Ming dynasty then from the Qing dynasty. With the new approach for dating cloisonné since the late 1980's, the David-Weill's collection includes very early pieces form the late Yuan- early Ming period, before the Xuande period. Unlike the other collectors, David-Weill favored small scale pieces and was obviously interested in having a large diversity of shapes, and motives.

What type of literature and publication did David-Weill had in hands to make his own choice ? Who's antique dealers he was in contact with ? And today, how can we consider the collection with our knowledge ? These are the questions we will try to answer.

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西方收藏家與中國掐絲琺瑯器——1860 至 1920 年代大衛·大衛-維爾（David David-Weill，1871-1952）的獨特品味

位在巴黎的「裝飾藝術博物館」創立於 1864 年。結合圖書館、當代與古代收藏的展示空間與演講廳，其創建目的是為了提供藝術家、工匠與產業，觀看、閱讀、討論或聆聽裝飾藝術之機會。中東與遠東藝術品以因其母題、器形、技術或熟練性而被收藏或展示，因而有別於民族學博物館的收藏及展示目的。掐絲琺瑯最初來自西方，其技術在中國境內高度發展在歐洲卻幾乎被遺忘。中國因國際展覽而輸出作品，並使歐洲重新發現這類令人歎為觀止的傑作。

裝飾藝術博物館的中國掐絲琺瑯藏品超過 200 件，主要來自 Charles Rochard（1903）、Alexandrine Grandjean（1923）與羅斯柴爾德家族的 Salomon 公爵夫人（1923）遺贈。這批收藏品質甚佳，來自大衛·大衛-維爾的收藏尤是。1923 年，其捐贈約 150 件作品，提供室內設計師、工匠靈感來源。這批收藏的組成非常明確，和其他十九世紀後半葉至 1920 年代著名西方藏家所收的中國掐絲琺瑯作品非常不同，當時其他藏家如羅斯柴爾德家族、法國的 Henri Cernuschi 或 Ernest Grandidier、馬薩諸塞州春田市的 Walter George Vincent Smith 或布魯克林的 Samuel P. Avery。若我們檢視並比較這些藏家所藏，其標準不言而喻：偏好大型作品，特別是具青銅禮器形制之物，珍愛附「年號」的青銅器或瓷器。大型香爐具，如尊或壺式瓶、大盆、大型的動物造型燈具與香具皆然，屏則是最常見的形制。清朝用色多樣，特別是乾隆之後的作品深受西方收藏家所愛。而上述標準，符合中國作坊為歐洲、美國等國際貿易而製作的產品。

大衛-維爾的收藏也涵蓋部分如此的清代器物，但尺寸較小。然而，他所藏的明代作品比清代製品還來得多。使用 1980 年代後的掐絲琺瑯定年方法來看這批收藏會發現，大衛-維爾的收藏包含更早期——元代晚

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