Same objects, different museums: Chinese porcelain in the British Museum and the National Palace Museum, Taiwan.
Introduction

The word ‘porcelain’ has first been shown used in the late 13th century, it has been and was used to describe Chinese pottery by the traveler of Venice, Marco Polo.\(^1\) It is evident that the Chinese Blue and White porcelains has greatly influenced on the pottery of the Near East and Europe.\(^2\) Through global trading, the effect of the Blue and White porcelains has extended. In fact, its influence has reached Southern Asia, Japan, and the Middle East in the 14th century.\(^3\) Chinese porcelains had been a significant part of trading merchanides in the past, during for hundreds of years, and these commodities had played an important role in the international market. Not only was it a genre of goods, but also a symbol of culture.\(^4\) The Blue and White porcelains as a popular trading products it has revealed the cultural interaction and, therefore, the Blue and White porcelains can be viewed as an epitome of cultural facts in a specific era.

Along with the its long history, those Blue and White porcelains as a symbol of culture, it revealed not only its own aesthetic accomplishment, but also the cultural interaction at that time. Through its spreading involvement with world trade, the Blue and White porcelains have had an influential impact on widely various cultures in for centuries. The regions affected included Southeast Asia such as the Philippines, Northeast Asia such as Korea and Japan, South Asia such as India, the Middle East such as Iran, Turkey, Africa such as Egypt, and also Vietnam and Tibet.\(^3\) Through the maritime expansion led in European countries, the Blue and White porcelains had finally sold arrived into European countries in the 16th century.\(^4\) Around the 1560s, the first Chinese porcelains had reached England. Its rarity made people has regarded them as treasures. Moreover, the trading policy of China has changed their attitude due to different reign, and the this fact has influenced the exportation of the porcelains. Until the 17th centuries, with the collapse of the Ming dynasty, the trade between with Europe has developed. However, the imitation of Chinese porcelains have been made

\(^1\) John Carswell

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\(^3\) 明代瓷器 27

\(^4\) 明代瓷器 29
was now being copied all across the whole European continent.

The production of the Blue and White porcelains was reached prosperity-a peak in the 15th century emerged from with the settlement development of the imperial kilns in the early Ming dynasty (1368-1644). Nowadays, it can be seen that the Blue and White porcelains have been preserved in various museums in different countries and diverse cultures. From popular merchandise to a valuable relic, the Blue and White porcelains have transferred its role in the Western culture. It is especially interesting to look at what kind of role it has played and what message it has contained in these different cultures.

This dissertation will focus on the same genre of objects, the Blue and White Chinese porcelains, to compare the differences while displayed in two different museums, the British Museum in the UK and National Palace Museum in Taiwan.

The British Museum as a national public museum, it has displayed the history of the world. Meanwhile, the National Palace Museum has preserved the treasures which were inherited from the imperial court. Both of them have conserved a remarkable collection of the Blue and White porcelains. The one in the British Museum is the Sir Percival David Collection, and has been viewed as the substantial collection of Chinese ceramics outside of Chinese culture. In the mean time, the treasures of the National Palace Museum have been recognised as the collection of imperial taste. It is comparable how the two exhibitions interpret the same objects, the Blue and White porcelain. Furthermore, by comparing the Chinese objects in different aspects, it is therefore to concern how offers the chance to view does the interpretation of Chinese porcelain in the British Museum and the National Palace Museum differ, and what does this these differences mean.

In the following chapters, it will concern the historical background of the Blue and White porcelains in the global trading will be discussed. Next, a brief introduction of the two exhibitions about the Blue and White porcelains in the two museums, the ‘Sir Percival David Collection’ in the British Museum and ‘The New Era of Ornamentation’ in the National Palace Museum will be noted respectively. In addition, an explanation of the importance of each exhibition and each museum, and the reasons why chose the two exhibitions were chosen as a case study to depict the

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difference of the same objects in different museums will be given. Then, to illustrate the differences more concretely, it will compare the two exhibitions using four aspects in chapter three. To compare the collecting history especially look with particular regard to the taste of the original collector is the first step. Then start to compare a comparison of the content of the two exhibitions, from the length of the collection period in the exhibitions, to the narrative used of them and the display style of them, and a finally comparison of the differences between of the two national museums. To be more specific, the narrative part will use three examples to signify the comparison between them, and the display part will look at the order of objects and how they labeled the objects.

Chapter One

To discuss the Blue and White porcelains, it is necessary to look at its historical background. In this chapter, it will briefly introduced the history of the Blue and White porcelains and the prosperity in the early Ming dynasty. The in the last part, will look at the relationship between the porcelains with global trade, and, therefore, revealed how does the porcelains influenced the other cultures at that time.

Along with For nearly one thousand years, the kilns has produced various characteristic and distinctive styles of porcelain, but the Blue and White porcelain have become a significant style and become prevalent dominated production in the 14th century. The Blue and White porcelains represents the wares with a transparent glaze, and that were covered the with first-sketched cobalt blue on the molded clay, then gone through and then fired at a high temperature fired process. Emerging from the late Yuan dynasty (1279-1368), this kind of porcelains has prevalent spread inside and outside of China for more than 600 years, experienced three dynasties; Yuan, Ming (1368-1644) and Qing (1644-1912). During these six hundred years, the Blue and White porcelains are not only one of the most significant ceramics in the ancient ceramic history, but also spread with the trading around the world no matter through land or sea. From Asia to Europe, the wild range of its export global trade has influenced the porcelain production of many other countries. Throughout the As a result of maritime development, it has also reached Africa and America. The Blue and White porcelains are not only the a popular merchandise selling overseas, but also the wares were
also for imperial use. Moreover, it still provides the domestic use such as worship or daily use. Because of it can be applied in a wild range, In order to satisfy different classes with different tastes, the shape and decorations used have been designed with diverse elements. However, this result from the production of porcelains cost a large amount of money and human resources, and it is hard to establish a kiln industry without financial supporting. As a matter of fact, the imperial kilns were supported by the court and produced the porcelains of the highest quality whereas the non-imperial kilns has presented lower quality in many aspects and without supporting. This kind of quality difference also presented itself in the exporting porcelains that was exported, and therefore showed different textures and quality according to the market.  

In the Yuan dynasty, Jingdezhen became the main industrial town of ceramics. Inheriting the porcelain making skills with over a long history, Jingdezhen moved in more and more craftsmen at that time. In addition to the high quality of raw materials of this area, it has fundamentally established an environment that supplemented for the prosperity of the Blue and White porcelains. Even though, the Yuan dynasty has focused on the financial profits and therefore positively promoted the foreign trade, namely, the demand from overseas has finally increased the inner popularity. Hence, the Blue and White porcelain has emerged to become a prevalent as the style to produce -production and considerably been made in Jingdezhen. 

In the Ming dynasty (1368-1644), it has firstly founded the imperial kilns were made to make the porcelains for royal use. Based on the imperial support, Jingdezhen has developed into a larger scale, the porcelains has appeared with various shapes and decorations because of it combined diverse cultural elements and therefore to to enrich its design. In this period, despite of the underglaze porcelains, it has also innovated overglaze porcelains which can present more than one colour on the surface.

In the Qing dynasty (1644-1912), the court still paid attention on to the official support of the imperial kilns, hence, the underglaze porcelains has presented a new style while the overglaze porcelain has become more prevalent and mature than before.

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7 青花瓷鑑賞 11
8 青花瓷鑑賞 50
9 青花瓷鑑賞 75
10 青花瓷鑑賞
Trade

Looking at the trade policy of each period from Yuan to Qing, the different diplomacy policies has influenced export and trade. In order to promote commerce, the Yuan dynasty chose to decline taxes and help the relations with other countries for to encourage trading development. Especially compared to prior dynasties, the Yuan government tended to encourage commerce ever more than before. The commodities included handicrafts, porcelains, spices, textiles, and so ones, and were transported by sea or by routes through Central Asia in the 14th century. In the early Ming dynasty, the Hongwu reign (1368-1398) reduced foreign trade due to the political strategies and had has already changed into tributary exchanges. In other words, all these commercial activities had to be controlled by the court. In the following Yongle reign (1403-24), the policy has changed again. The emperor encouraged foreign trade and established grand maritime voyages. The trade with the Near East included Blue and White porcelains, mostly of which were table-wares. In terms of Tibet, it was followed a tributary system, and so as did the other neighbours like Vietnam and Korea. Moreover, the emperor has organised a series of maritime expenditures, it has and connected with South Asia, India and the Near East, and also has reached to the East Africa. The extraordinary scale of expenditure with hundreds of ships brought Chinese products to trade with to other countries. However, these kinds of expeditions has did not establish a permanent way to trade with the West. Conversely, there was no such tributary relationship between Europe and China in the 14th and 15th century, and the fact causes made it difficult for Europeans to acquisition of the Blue and White porcelains. Until European maritime exploration started, it has started direct trade between Europe and China was established. The Portuguese first established the trade control with China, they also become the first Europeans to ordered the Blue and White porcelains with Portuguese styles and patterns. Therefore, the porcelains finally reached the other European countries through the Portuguese. In the 16th century, the Dutch started to send their own ships to the Far East in order to bring back goods such as spices, textiles, and ceramics. Though the scale of Dutch ships could not

11 明代瓷器 27
12 明代瓷器 28
13 John 31
14 明代瓷器 29
compete with the inner Asian trade which the Portuguese has had established, they still contributed to Europe-China trade. In the mean time, the English were still focused on their activities in India.\textsuperscript{15}

Through maritime trading between the West and the East, Blue and White porcelains was a rare merchandise that spread to other countries. With the porcelain exports became more and more popular, it has been influenced by diverse cultures. The porcelains with exotic decorations and various shapes is evident proved the cultural interaction at that time. As a result, this cultural factor can also be observed by in the objects items on display in the museums.

\textsuperscript{15} 明代瓷器 30
CHAPTER TWO

After looking at the origin of Blue and White porcelains and the trading in the 14th to 16th century, this chapter will move on to explain what is the importance of the Sir Percival David Collection in the British Museum and the New Era of Ornamentation in the National Palace Museum, and what they have represented.

The British Museum as a national public museum, conserved diverse culture with different periods of history, in other words, it is a museum that preserved the history of the world. It is especially revealed particularly evident what kind of role had the Blue and White porcelains played under a worldwide cultural scale. In the mean time, the National Palace Museum inherited the treasures from the Imperial court of Chinese culture. In addition, the New Era of Ornamentation has exhibited the most prosperous period of the prosperity of the Blue and White porcelains, so it has demonstrated the role of the Blue and White porcelains in Chinese traditional culture. To illustrate this, the Sir Percival David Collection is a remarkable exhibition specifically focused on Chinese ceramics in the British Museum. Therefore, it has been comparable with to the New Era of Ornamentation in the National Palace Museum which presented the Blue and White porcelains in a comprehensive way under the theme of the Chinese culture. In this chapter, it will mainly introduce the background of each exhibition in the museums.

2-1 The Sir Percival David Collection of Chinese Ceramics in the British Museum

Sir Percival David Collection of Chinese Ceramics used to be known as a significant collection of imperial wares outside Chinese culture. Including nearly 1700 ceramics and one painting, it is an impressively large collection and basically covered most of representable wares from each period. This section will look at the collector, Sir Percival David, as well as how his taste influenced his collecting. Therefore, the features and the importance of the collection can be seen clearly. In addition, the history of its display will also be discussed.

Sir Percival David (1892-1964) was a remarkable collector but his private life and professional cultivating process is little known. He was enthusiastic at collecting

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ceramics, and started to acquire essential knowledge about Chinese culture and language since he was 22 years old. He not only studied the language but also massively read extensively; historical materials related to the object items he was interested in. Based on the tradition of Chinese literati connoisseurs, his understanding about the background, especially geographical and historical aspects, accumulated over four decades. His efforts has exceeded dilettante leisure and he become one of the most noteworthy private collectors of Chinese porcelains in western culture.

Due to his knowledge of Chinese culture and his unique consciousness about history, he specifically focused on those items objects made by imperial wares. Moreover, he also recognised the quality of workmanship and importance in history. For example, the “David Vases”, one of the most representative porcelains in the collection, is decorated not only with a fine pattern but also has dated inscriptions on the surface of its neck part. It can be observed stating the production period and the purpose of why it was made. This pair of vases has clearly revealed the taste and intention of his collection. Despite of his realisation of how important the documentary inscriptions were represented for their specific history, he also appreciated the imperial provenance. For instance, some porcelain was appraised by the emperor with poems engraved by the emperor. As a result, all these factors of his collecting intention made him passionate about hard and dense ceramics, and therefore established a unique overview of the developing process of Chinese porcelains. Until today, his collection includes one painting and almost 1700 ceramics, and it can be viewed as an impressively large collection of Chinese ceramics.

It has been changed that The storage and exhibiting of these valuable objects has moved from Gorden Square to Sir Joseph Hotung Centre for Ceramic Studies in the past century. In 1930, Sir Percival David has assigned R.L. Hobson, the ceramic expert at that time, to compile a catalogue of his collection for publication. It can be recognised that this is the first time the collection was considered ready to show to the public. In the next year, at the University of London, Sir Percival David has established a chair of made a donation to the Department of Chinese Art and Archaeology, namely, he donated his collection to the university in 1950. The storage of the precious objects was at a townhouse in Gordon Square, was originally planned to be a temporary storing residence. However, during the following
55 years, it has become an exhibiting space and catered to students and ceramic devotees from 1952 to 2007. It then moved to its permanent lodgings in the British Museum, Sir Joseph Hotung Centre for Ceramic Studies, and remains there today until now. Today, this collection occupies the room 95 in the ground floor, located on level 2 in the British Museum.

The selection of the Sir Percival David Collection has oriented more toward education rather than simply taste consideration. In addition, the other feature is that the collection did not originally aim to cover every historical period of China, but concentrated on a specific time and genre which is representative of Chinese porcelain. This ambition was revealed in the exhibition, which with a massive display of porcelain on display was produced from the Song dynasty (AD 960-1279) until the Qing dynasty (AD 1644-1911). In fact, Blue and White porcelain has played a significant role among for hundreds of years since it was first produced in the 14th century. Consequently, there is a high proportion of the objects on display were Blue and White porcelain.

The Sir Percival David Collection of Chinese Ceramics has displayed hundreds of objects in one room, basically the first impression is one of full of many objects on the wall. It can be observed that a number of porcelains have been displayed in order chronologically from the Bronze Age to the Qing dynasty. The arrangement of exhibits is gathering the objects produced in the same period in one glass-displaying closet from head to toe. Different from the lining up of items into one simple row, this exhibition chooses to extend the line into a plane.

The factors of its taste of collecting and the content and features of its display will be compared with another exhibition in chapter three. Having looked at the Sir Percival David Collection in the British Museum, it is then we can now move on to the next part and look at the other exhibition, ‘The New Era of Ornamentation’ in the National Palace Museum.

2-2 The New Era of Ornamentation 1350-1521 in the National Palace Museum

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18 (http://www.soas.ac.uk/library/about/what-makes-soas-library-special/iv-subject-collections.html)
The New Era of Ornamentation 1350-1521 is one of the permanent exhibitions in the National Palace Museum. As a representative symbol of civilisation, ceramics have taken a significant place in this national museum. This section will briefly introduce the background of the museum, the objects of the collection, as well as the content and features of the exhibition.

To trace back the establishment of the National Palace Museum in Taiwan, it is necessary to look at its historical background. The collection of the National Palace Museum has originally inherited the royal collection from the imperial Qing court, these objects have been accumulated over a prolonged period since one thousand years ago and crossed four consecutive imperial courts. Because of the threat of war in 1931, it has now been located in Taiwan for more than half a century. During the war time, the government chose the best selection of the royal collection, evacuated to the south away from the Forbidden City in Beijing, from the palace of royal residence. After being transported several stops from Shanghai (1934), Nanjing (1936), it finally went to Taiwan in 1948, one year earlier than the government politically separated from China. In 1965, the museum complex for permanent use was founded at Wishuanxi, Taipei. These royal treasures have finally settled from nearly 50 years of being transported from place to place, with proper conditions for preservation.

To look at the features of the collection, based on the precious conditions has been mentioned above, the factors have revealed the collection was an accumulation of royal taste. Even though the dynasties changing several times during the thousand of years, it is evident that the imperial courts highly influenced the production of the official kilns, which have been considered as the finest kilns at that time. Imperial kilns have been considered that they had been directly controlled by the court, and, therefore, influenced by the taste of traditional literati connoisseurs. Causes of the production of specific items has been selected by the emperors or the officers in charge of the imperial kilns, who with well-good traditional education, it has been the a significant reason why the imperial kilns has were affected by royal taste, and transferred its style through the different reigns. It has been commonly accepted that the finest Blue and White porcelains were made during

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19 splendors I
20 splendors iv
21 宣德 26
theby Xuande reign, because causes of the emperor had a higher artistic accomplishment and, therefore, controlled the production of the imperial kilns. Thus, the prosperity of the Blue and White porcelain had begun. Because of the taste of the emperor, the production of the porcelains has achieved a higher level in artistic aspects. Even though Xuande has only reigned for ten years, the whole quality and even quantity of porcelain production has exceeded the prior and even the later reigns.

In addition, the severe restrictions of the production from the official kilns was beneficial to the quality of the wares. The fact attributed to the craftman-craftsmen with had advanced skills, the raw materials with were of superb quality, and the designs with had elegance and beauty. Ever since the Ming dynasty firstly established the imperial kilns in Jingdezhen, the imperial kilns were controlled by the court and were mainly served for royal use. In other words, the production of the Blue and White porcelains was made to satisfy the royal taste. Under the imperial control, it possessed the best resources for making products. The patterns were originally from the imperial painters, and the raw material and cobalt for the porcelain production were sourced from the best places, all these conditions supported the production of high quality porcelain from the of imperial kilns. There are also more social and economical factors behind the success of Jingdezhen as the industrial town for making porcelains, including the imperial court. According to historical facts, the workers increased and related industries has developed as a whole, all these factors have assisted the expansion of Jingdezhen in the early Ming Dynasty.

This exhibition has focused on a specific period of history in terms of Chinese ceramics. During 1350 to 1521, this is the time which imperial court was first established and developed into a peak of the production of Blue and White porcelains. Aimings to present the porcelains in the early Ming dynasty, this exhibition showed the characteristics of the era, which consists of various decorations has presented on the porcelains, and this change claimed the introduced a new age of porcelain production. Moreover, it has further explored the reasons behind this significant development, was that the Ming court has settled the imperial kilns and

Comment [3]: Do you mean “developed” / “built”?
supported the porcelain production by providing patterned designs and sending officers to supervise its production. It has also displayed the various skills and porcelains in from this era. In addition, besides, it has still considered how trading and exotic cultures has influenced the shape and pattern of the porcelains.\footnote{http://www.npm.gov.tw/exh95/ming/exhibition_en/en.html}

In the exhibiting room, it can be observed that this exhibition is one of four rooms which mainly introduce different eras of Chinese ceramics. In these rooms, it has basically displayed the objects in one row. With six different themes, it has divided them into ‘The Beginning of Underglaze Wares’, ‘Paragons of Underglaze Wares’, ‘Clear and Delicate Underglaze Blue’, ‘Trade and Exchanging- Porcelains with Persian Shapes and Designs’, ‘Trade and Exchange- Porcelains with Tibetan Script and Decoration’, ‘Colour Glazes and Overglaze Colours’ six parts. It explained each theme and picked several items objects to further develop how these feature applied to the theme.
Chapter Three

Armed with the overview of these two exhibitions about the Blue and White porcelains, it is then move on to analyse the difference of them. This chapter will compare the differences of the same objects in two different museums, which are the British Museum and the National Palace Museum respectively. To illustrate more specifically, it will focus on the Blue and White porcelains to look at how does it differ from two distinct museums under dissimilar background. Furthermore, because of the Blue and White Porcelains could be seen as a representative symbol of Chinese civilisation, the way it has been presented can be recognised the position of the culture that the museum presented, and therefore it can also be observed how the museum define itself. In this chapter, the exhibitions will be discussed and compared in four different aspects, the taste of the collection, the content of the exhibition, the display of the objects and the vision of the museums.

3-1 The Taste of the Collection

First of all, to look at the original collections of the two museums is fundamentally one of the important phases to compare two exhibitions, the ‘Sir Percival David Collection’ of the British Museum and ‘the New Era of Ornamentation 1350-1521’ of the National Palace Museum. The origin collecting process of the two collections is opposite, the one of the British Museum depended upon individual opinion of one collector in 50 years, Sir Percival David, whereas the one in the National Palace Museum inherited treasures from imperial courts of four dynasties, and the collecting progression has been more than one thousand years long.

It is prevalently accepted that the history of the SPDC (known as Sir Percival David Collection) has emerged from 20 century, causes of the living time of the collector is around 1892-1964.27 He started his collecting when he aged 22, and continually acquired essential knowledge to search more acquaintance about the objects he admired. Consequently, the SPDC can be viewed as private collection. It has contained the specific taste of one person, and the collecting duration is approximately half century. To compare with, the collection in the NPM is apparent in the contrast. The collecting process is much longer than the SPDC, to be more specifically, it has been across one

27 CC
thousand years collecting and has unceasingly selected in the four different dynasties. In addition, according to the records, the emperor can lead the taste of imperial kilns, and even determined the design of those porcelains which imperial kilns produced for royal use or simply appreciated decoration. To demonstrate, these treasures can be seen as a representation of royal selection even a symbol of traditional Chinese royal taste.

It can be perceived there has obvious distinction from the single foreign collector with a long-term changing imperial connoisseurs.

It is worth noticing that the taste of both collections are quite similar, they appreciate the same aesthetic point of view, such as they both recognised the wares from imperial kilns as finest quality of porcelains. The colour has influenced by the resource of cobalt, it has been considered the better materials of cobalt comes from Middle East. According to Burke, the Taste as he recognised has no extreme accuracy. In other words, it is not fixed principle neither definitely correction. Rather, the definition of Taste that he has stated is those faculties which one had affected in mind or created a judgment.

He also claimed that the Taste is all about understanding, in his words, only understanding operates. Sir Percival David as a collector has acquiring Chinese culture, historical and geographical factors, and therefore his taste has consistency with traditional Chinese refinement taste. Even though he is a foreigner, his collection also revealed his understanding and capacity of appreciation. Furthermore, due to the same chapter of Burke, the taste improvement has based on the knowledge extension as well as numerous exercises. This notion can be reflected on Sir Percival David. Within four decades studying specific knowledge of those porcelains, he has already established a deep understanding of the objects that he concerned. Not only acquired fundamental information about Chinese ceramics, he also exercised frequently through collecting his own collection.

On the other hand, the treasures in the NPM are not selected from one person or one sight but from the different emperors, the quality of the objects in the royal collection

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has still maintained undoubtedly high. It can be viewed the emperors has consist the Chinese traditional aesthetic education. As Bourdieu stated, taste has closely related to the various social positions in community and connected with the systems of habitus feature of the various social class. It can be seen the imperial possession in the NPM has selected by the higher class of the imperial courts, and therefore revealed the taste of upper class of the society. Holding the traditional aesthetic point of view, the treasures have been chosen by the inherited taste. In ‘A Panorama of Ceramics in the Collection of the National Palace Museum’, Liao claimed evaluation by scholars could increase the popularity of the production of imitating old style works, and literature of the late Ming dynasty (1368-1644) stimulated the repetitive reproduction of remarkable Xuande period (1426-1435) wares by craftsman in Qing dynasty (1644-1912). It can be seen the taste of upper class in Chinese culture has inherited from previous accumulation.

Consequently, it can be seen both of the two collections are based on the taste of upper class, fundamentally affected by knowledgeable scholars, intellectuals and imperial courts, who were recognised to appreciate more than the objects has revealed. In Bourdieu’s own point of view, it is different from vulgar taste, because of higher taste represents the capability to appreciate refined pleasures. It is in a way superior to the lower or vulgar taste and therefore distinguish from coarse enjoyment is affirmed the superiority to the one who is capable to be satisfied with sublimated pleasures. Conforming the consistent aesthetic taste has revealed the two collections consciously differed from vulgar community.

Hence, it clearly reveals the two collections with the different collecting conditions lead to same result. To be more specifically, although the collection has quite different collecting process, including different collectors and time duration, the objects of the collections has present the same appreciation with higher-class taste.

Even though they both based on the same taste, there are still some difference between them. To look at the features of each collection, it is clearly revealed the distinction from the two. Sir Percival Davis has especially considered the objects with recognised

32 宣德
33 distinction 6
34 宣德 51
35 distinction 5
36 distinction 7
historical inscriptions whereas the imperial collection has focused on the fine artistic works. This situation is because of the different alternative purpose of the two collections. The prior one is conscious appreciate the historical value, this has contributed to the descendant researchers. With documentary inscriptions, it is more evident to trace back its provenance and historical background. For instance, the objects known as ‘the David Vases’ is a remarkable representation because of the producing history has already shown on the appearance of its neck part. The inscription with 61 Chinese characters has detailed depict the purpose of production, who assigned this work as well as where he came from, moreover, it still recorded the year, month and date. In brief, the content of the texts of the vases is that the person named Zhang Wenjin made the two vases in order to dedicate to a Daoist temple, because he wanted to pray for happiness of his whole family. The remarkable value of the vases is more significant, causes of the distinctive text, the vases has become a unique evidence of the development of the Blue and White porcelains. In fact, the vases might be the earliest porcelains with dated inscriptions. They dates from Yuan dynasty in 1351, and it can be seen as a fact which demonstrated the their production has been well founded at Jingdezhen, the most important kilns for Blue and White porcelains in six hundred years.

In contrast, the historical importance is not the priority of imperial collection, rather, the quality and artistic presentation is the key consideration. That is the reason the imperial kilns is mainly producing the works for royal use and managed to follow the royal taste. In reality, the wares produced by imperial kilns has directly influenced by the current court at that era, which was the emperor of that time. The imperial kilns is settled in order to satisfied the aesthetic and practical use of royal family, hence, the emperors could ultimately determine the design of those products. In other words, the collectors of imperial courts is highly influenced the production of the objects in their collection. To illustrate, it has been recorded the Emperor Xuande has directly controlled the production of imperial kilns. Not only delivered his eunuch Chang Shan to supervise the production of porcelains, he also decreed the patterns of porcelains have created by court painters. These determinations upgraded the artistic accomplishment of the Blue and White porcelains in Xuande period, and therefore has become the imitating samples for following producers. It has been recognised the artistic accomplishment of

37 CC 大衛著眼歷史性的物件
38 CC 53
the Emperor Xuande is significant, and that is well explained the Blue and White porcelains in his period have been considered as the finest example during the long history in making Blue and White porcelains.\(^3^9\)

In summary, the features of the two collection is distinctive. Despite of imperial quality is both appreciated, the SPDC is more concentrate on the historical tracing inscriptions whilst the imperial collection has focused on the artistic representation, further, they can also influenced the production of the Blue and White porcelains.

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3-2 The content of the exhibition

After looking at the taste and collecting history of the two collections from the British Museum and the National Palace Museum, it is now to move on the second part of the chapter, which is the content of the exhibitions. It is the essential part to analyse and compare the difference in the two exhibitions in the following three phases, the length of period of the objects in the exhibition, the interpretation and narrative of objects and the features of the content selection.

The first section of the content analysis is the historical period of exhibits. In fact, the exhibits in the text will be specifically focused on Blue and White porcelains which is commonly accepted this kind of porcelain production has emerged from 14\(^{th}\) century, the Yuan dynasty (1279-1368).\(^4^0\) While the white wares made by Jingdezhen, which is the main porcelain-producing town, has glazed in cobalt blue, the Blue and White style has conquered the world.\(^4^1\) In order to clarify the period of the exhibits on display, it is necessary to look at the brief history of the Blue and White porcelain has developed. It results from the 14\(^{th}\) century and continually developing in the following hundreds of years. (還沒完)

Even though Sir Percival David was not aim to collect every style of each era but choose the fine ones with historical documentary, the rich collection on display still covered every era from Yuan (1279-1368), Ming (1368-1644) to Qing (1644-1912)

\(^{3^9}\) 宣德 34
\(^{4^0}\) 青花瓷鑑賞 11
\(^{4^1}\) CC 14
dynasties in the genre of the Blue and White porcelains. It can be observed the different characteristics of each period, not only the further improved style with more colours, but also the composition and pattern design distinguished from each era. Displaying over than 600 years development of Blue and White porcelains, the SPDC can be viewed as attended to show the longer historical developing in one time.

As a significant symbol of oriental civilisation, the Blue and White porcelains play an important role of Chinese ceramics, thus, among the four themes exhibitions of ceramics, the Blue and White porcelains is one of the themes to be presented. This exhibition focused on the early Ming dynasty and chose wares produced during 1350-1521 to present a more comprehensive view on the era. Due to the Xuande period has been seen as the best production of the Blue and White porcelains wither in quality or quantity of them, this exhibition can be recognised as showing the artistic accomplishment of the Xuande craftsman has achieved. As a matter of fact, this duration including the emerge of Blue and White porcelains, the best production of them, also conceived the further developing rudiment in the following hundreds of years. Included of various shape and pattern design, it has urgently presenting the characteristics of this era.

The second section aims to approach the interpretation and narrative comparison of the two exhibitions. The interpretation of the SPDC exhibition is simply introduced the collecting background and named from the collector, as a matter of fact, it is not indicate its content in the name of the exhibition. In the same way, the interpretation of the content in each part is also simply sketching the background of each era.

In contrast, the NPM collection is not from a specific donation so that the exhibition named by its theme, even pointed out its era. The theme ‘the New Era of Ornamentation’ implies the topic, the Blue and White porcelains. Further, contrast to the SPDC, the introduction of exhibition gives more detailed narrative on the exhibition. Despite of explaining historical background, it has interpreted features of the Blue and White porcelains of this duration and the reason how it has been made with high qualities, meanwhile, pointed out future skill developing and mentioned the international trading influenced the production of porcelains.

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Take a look at the interpretation of the two exhibitions, there are one more different characteristics, the implied concept. The notions of the two exhibition curating are emphasis on different aspects. The SPDC is more attended on cultural interaction whereas the NEO is appeared to be more aesthetic concerned. This situation can be observed through three comparative examples as below.

The first example is the flasks with dragons, the text of the SPDC has mentioned its producing time, its usage and the shape has inspired by Middle East culture. It assumed the original inspiration possibly from glass vessel, even gave an example to approve its statement. The similar flask with dragons in NPM have somehow different explanation. Named as Porcelain Underglaze-blue Celestial-Globe Vase with dragon decor, its features such as shape, decoration with dragon, produced in Yongle era are similar with the flasks in the SPDC. Closely read the text of the vase, the content has explained it produced in Yongle reign, and detailed described the colour and the pattern. It says the colour is ‘rendered beautifully’, the dragon has presents ‘strong and powerful’, also appears ‘mighty and majestic’. With plenty of adjective to illustrate the artistic appreciation, the content of text undertake more culture implied. It also explains the dragon has not fly into sky is yet to become a real dragon, causes of the background is lotus blossom rather than cloud.

They are comparative and therefore revealed the difference of the two exhibitions. In SPDC, it demonstrates the cultural influence through comparing the shape of the porcelains. Despite of the basic information, it tends to develop more details on culture interaction. However, the NEO emphasise on the persistent cultural aesthetics. By using descriptive words, the NEO imparts the traditional aesthetic views on the pattern of the flask.

This kind of interpretation tendency also appears on other exhibits. Take the wares with flower pattern to compare with, it can be seen that the ones in the SPDC has explained more details about communication of different culture while the objects in NEO has still taken an aesthetic consideration to describe the artistic inspirit. The ‘Large serving dish with flowers and waves’ in SPDC has approached in ways of visual features, producing skills and multi-cultural background. The text has pointed out these kind of dishes was designed more suitable for foreign culture and mainly exported to Southeast
Asia, India and Middle East. It can be seen clearly the text has focused on culture rather than aesthetics. In artistic phase, it explained how does the patches diffused and the appeared with objectively description.

In terms of the porcelains in NEO, the ‘Tea cup with underglaze blue decoration of lotus pond’ can be seen as a representative one to be compared with. Look at the narrative of the object, it also inherits the interpreting style with descriptions on artistic appreciation. With the adjectives like ‘natural and soft’, it also praises the composition of the pattern on its surface, however, this comment only appeared in Chinese text, the composition has been appraised as clear and not too tense. Besides, the rest of text is just simply describe the shape, the decoration of the whole object and the pattern details such as lotus, pond and waves. As a result, this is also approved that the importance of aesthetic interpretation in the NEO exhibition of the NPM.

The third examples are the comparison of objects with foreign elements. It can be observed the comparative difference between the two exhibitions, how they approach the cultural interaction and the content besides of exotic culture. The one called ‘Kraak dish depicting two Persian figures’ has various exotic patterns decorated, namely, the theme in the middle is two Persian sitting opposite to each other. The narrative briefly touched the social background of the producing era, it was the time which declining imperial use and increasing export to overseas, including Middle East, Europe and Japan. The trace of its history is not affirmative, it has been considered as Mughal painting with Dutch tulips or imitated from Dutch porcelains with Chinese landscapes. In spite of this, it still reveals the multiple culture relationships, no matter in the process of the original design or the exporting trade.

Regard of the ‘Flask with underglaze blue decoration of musicians in a landscape’, the figure is depict foreign musicians and the shape was inspired by the Middle East culture. The text has described each details in a comprehensive way, including the patterns from the rim to the bottom, the shape from neck to body, the colour in each part appeared slight differences, etc. Further, It explains more cultural features through this vase, firstly, the decoration is apparently followed Chinese style with traditional painting method, monochrome. Secondly, the way of aesthetic appreciation has changed from

46 SPDC展覽
47 NEO展覽
48 SPDC展覽
complex and dense composition in Yuan dynasty into leaving more space on white blank in Yongle reign. Thirdly, the imperial wares in Yongle was reputable in its ‘Figure-few’, the design composed less blue against more white has expressed more purity and beauty of the pattern. By way of declining blue figures, it allowed more imagination and therefore the blank part could be appreciated as further meaning. In fact, the text also applied some aesthetic point of view to interpret this work, delicate body and marvelous ware are the praise in it. However, in terms of the exotic culture involved has not been applied much. In this case, the content is simply mentioned the shape has imitated the Middle East, and the two musicians are ‘non-Chinese’. Compared to the detailed aesthetic explanations, it is much more simple and relatively short. It mentioned foreign culture in a vague way whilst the exotic dish in the SPDC has specifically illustrated as Dutch or Mughal.

Above all, it is evident that the NEO of the NPM is tending to interpret the aesthetic appreciation whereas the SPDC in the BM pays attention to analyse multiple cultural background. As a matter of fact, the examples has mentioned above reveal the different point of view in each museum.

Following is the third section, which aims to compare the features of the selection. Having previously mentioned the time period of two exhibitions in the first section, it is clear that they have chosen different length of history to approach. Therefore, the order of each exhibition has different strategy to display. One of the feature of the content of the SPDC is the objects on display followed the order of time sequence. To illustrate, it can be observed that porcelains made in the same reign has gathering together. Apparently, the collaborative fact of objects in neighbour is they were made in the same time. As a matter of fact, following the history development is the narrative of the SPDC. It mainly presents the social background, briefly explained the current situation and how does this influenced the production of ceramics, no matter in pattern design or material use. Take the narrative on label to explore, it separates the development of Blue and White porcelain into six periods, including Southern Song to Yuan (1127-1368), Yongle to Xuande(1403-35), Ming to Qing (1426-1911) Chenghua to Zhengde (1465-1521), Jiajing to Wanli (1522-1620), Wanli to Chongzhen (1573-1644). It has basically divided by different reign, and has picked several wares as instances to explain the historical background and cultural factors.

49 SPDC 展覽
Different from the SPDC, the NEO deployed the objects into different themes. It considers to highlight the feature of each genre of porcelains, and therefore use the six themes to sketch the development of the Blue and White porcelains. They are ‘The Beginning of Underglaze Wares’, ‘Paragons of Underglaze wares’, ‘Clear and Delicate Underglaze Bluc’, ‘Trade and Exchange- Porcelains with Persian Shapes and Designs’, ‘Trade and Exchange- Porcelains with Tibetan Script and Decoration’ and ‘Colour Glazes and Overglaze Colours’ respectively. It is obvious that the exhibition appears not only time sequence but more developing feature of the Blue and White porcelains. Even though it can still be seen the consequence related developing coincided with time, the objects of each theme have crossed strict time limit and appears their features corresponded to the theme. It can also observed the themes have depicted the development of the Blue and White porcelains, which is Underglaze wares in NEO, from the beginning to the paragon established, then turn to different style in later time, moreover, pointed out the interaction with other cultures, such as Persian style and Tibetan symbols. Finally, introducing the improvement of producing skills and the wares started turns to more colourful style, Overglaze Colours.

Compared the features of the two exhibitions, they both deployed the objects through timeline and gathered the similar porcelains to reveal the characteristic of each period. In fact, the NEO has more attended to focus the feature rather than time sequence. It can be seen the NEO managed specific topics to attract visitor and organised the narrative of the exhibition. In contrast, the SPDC chose to mark the producing year and deployed with timeline. It is also explaining the feature and background in the text, for example, it has pointed out the importance of Jingdezhen, the industrial town for main kilns with thousands years history. In addition, it also depicted how the material import influenced the making of porcelains, and therefore affirmed the highest quality of the Blue and White porcelain production was in Yongle and Xuande period. Conversely, despite of background information, the NEO has deeper applied the what is the standard of high quality, such as how the colour and material affected, the painting skill and pattern composition can be evaluated more artistic, and the shape innovated into various style. It contains more appreciation in artistic phase, furthermore, it also gives more concrete factors about the exotic decoration to approve how the cultural interaction operates. Hence, the NEO illustrates the importance of the objects. For instance, the theme of the

50 NEO 展览
porcelains with Tibetan script demonstrates the diplomacy relationship with Tibet and at Ming dynasty. It also explains the Buddhist religion influence the court, and the importance of this kind of shape and decoration.

Among all these factors listed above, It has been noticed the contrast characteristics of the two exhibitions. The Sir Percival David Collection has displayed a longer time period for more than 600 years, but has appeared multi-cultural affect and illustrated the interaction of different cultures through the objects. Through vertical display with timeline, it tends to reach the horizontal width at the same time, as a result, the content explained the exotic cultural effect in many ways. Rather, the New Era of Ornamentation has focused on the era shorter than 200 years from 1350 to 1521, and demonstrated the cultural aesthetic taste which has inherited from a prolonged tradition. Within the respectively shorter period, it has attempted to contain a wide variety styles and types from the emerge to the evolution. Through the comprehensive view on the Blue and White porcelains, it has shown the decent appreciation inherited from the prolonged aesthetic tradition.

In summary, this part has looked at the content of the two exhibitions and compare in three aspects. First, compare the period length of the objects on display. The SPDC present a 600-year long development whilst the NEO focused on no more than 200 years and present a comprehensive view in that era. Next, demonstrate the difference of the interpretation and narrative of the two by three comparisons, the flask with dragon, the flower pattern on the porcelains and the foreign portrait pattern with exotic cultural influence. In this section, it can be seen the text by SPDC is tend to explain cultural interaction and the influence through objects whereas words by NEO are rather focused on artistic appreciation. Finally, compare the feature of the SPDC and the NEO. The SPDC deployed the objects chronologically while the NEO arranged the objects by themes. It can also be seen the SPDC tends to display the wider cultural affects with a longer duration, rather, the NEO concentrate on the shorter period and revealing the taste of traditional aesthetics in some ways.

3-3 The Display of the Exhibitions

Despite the content of an exhibition, there is one more factor highly influenced the exhibition, the way of display. Consequently, after looked at the content of exhibition, it is now move on to see the display of the exhibitions. In this part, there are several considerations in two aspects, how they display the objects and how they labeling the
objects in the SPDC and the NEO.

Looking at the Sir Percival David Collection, it has obvious deployed linear arrangement of chronological display. The objects has gathered due to their producing era, it can be observed the exhibits has displayed on transparent glass closets. Actually, it is quite different from even other exhibitions in the British Museum. The large cabinet has divided into five to seven layers from head to toe, and put on those ceramics on display. Each cabinet presents a specific period, epitomises the features or historical origin through the objects. This way of display results visitors have to look through from upper layers to the lower ones, and therefore causes some advantages and disadvantages. Regard of the merit aspects, firstly it has economized the displaying space. To illustrate, this way of display has different from the line up exhibiting. More than one simple row for display, it has extended the space for further objects. The further layers contains more objects to support the history development, with amount of similar objects, it has more comprehensively illustrated the history and clearly depict the feature of the era. The second advantage is the flow of history has become more distinctive. Not only the moving line in the room is simple and clear, but also the gathering of the objects has been even distinctive in each period. Therefore, it has become a clear timeline of history in related to the porcelains producing development. Through this way, it enriched the content in a relatively less space.

Moved on to compare with the NEO in the National Palace Museum, it has displayed the objects in a long row, and clearly showed the objects one by one. Although it allows visitors followed the moving line to appreciated the objects step by step, it still present more possibilities causes of the theme divided the exhibition into different parts. Declined the clear time consequence of each part, the themes in NEO seems related to each other but also preserve their own independent idea to be presented. Through observing, there are some themes can be allocated into prior period and some can be later, but this fact has not effect the appreciation and understanding. Because of the themes can be viewed as an individual topic, also has connected with other themes to present a more comprehensive sight on the same period, it is therefore brought more possibilities and become more flexible on appreciation. That is to say, the SPDC has attempted to contain all the factors

Despite of the way of display, there is more comparable characteristics on how the two exhibitions labeling the objects. It can be seen the NEO put the label beside of the
object, in reality, there are texts on the label to interpret objects. In contrast, the SPDC chose a different way to label its objects on display, namely, the label simply numbering the objects rather than put on the narrative beside.

Observing the New Era of Ornamentation, the label can be seen they are just next to the objects. With name and narrative of the objects, the labels are play a supporting role to assist audience appreciate and understand more factors through the objects. The content has therefore contains some historical background and the way of appreciating the porcelains. Besides, the label has also showed the basic information of the objects on display, such as its size, approximate producing era, and the name of the objects. It has put all these information on the label but draw our attention to focus on the interpretation rather than other elements. To be more specifically, it can be seen the interpretation play a significant role on the label. Even though some objects were without description but only show the basic information on the top, the selected objects with interpretation has been recognised as an important and representative exhibits to be presented.

It can be seen that in the SPDC, the similarity is they will both choose specific objects as examples to more interpret its feature in relation to the social background and historical facts. It can be perceived that each cabinet has focused on one object and depicted the history through the example object. The evident difference was the label of the other objects. To demonstrate, it can be seen that most of the objects on display has simply labeled with a code. Not only removed the basic information, such as year of production and exact size, it also uninvolved the name of the objects. In fact, there are two guide machine in the exhibiting room, the way to check all these information is key in the code of the object, and it will show the information on the screen. Through this way of labeling, it supported the clearance of display strategy; furthermore, it can also save more space and then leave it for more objects. Transferred the original label into digital way, it allows visitors to explore more information on machine rather than simply stand in front of the cabinets. Causes of the compact display, it is another way to disperse crowds.

To be short, this part has already compared the way of display in two exhibitions. In the SPDC, it choose to display a rather compact way with several layers in one cabinet, whereas in NEO the display is in a simple row. In the SPDC, it has more focused on the order of historical development, rather, the NEO composed with six themes and
disperse the sequences of time. In the end, while comparing the way of labeling, it can be perceived that the SPDC use digital way to remove basic information of object into a digital code, the interpretations has saved in the guide machine and people who interested could enter the code to check the information. Rather, the NEO put detail information on the labels, with name, size and narrative of objects. In the mean time, leave the label next to the objects.

3-4 The Vision of the Museums

The prior part of this chapter has compare the two exhibition in many ways, including the taste, and the content as well as display of the SPDC and the NEO. In this section, the comparison will go on the museum itself, to compare what the difference of the two ‘national’ museums. It will then take the two exhibitions as examples to observe how they position themselves. Due to the Blue and White porcelains could be seen as a significant cultural symbol, how to dealing with it can be viewed as a self-definition of the two museums, the British Museum and the National Palace Museum.

As a national public museum, the British Museum has the feature as the other representative universal survey museums. As Duncan and Wallach stated, a universal survey museum signifies a museum shows a wide range of art history. Historically, this is the fist type of museum emerged in the world, and that is also the idea of public art museum has been identified from the beginning. The universal survey type, in other words, is the term public museum as people recognised. The universe and the publicity of the British Museum represents the meaning in two aspects, on one hand, it stands for the BM opened to the public, on the other hand, it represents the BM has preserved and presented a broad range of culture and history. From West to East, along ancient time to the following thousands of years, the British Museum has contained the comprehensive cultural objects. As a national museum, it can be seen the publicity of the BM is a significant characteristic of its operating. It focused on presenting diverse culture with a long history rather than the British own. In contrast, the National Palace Museum is a museum which concentrate on present Chinese traditional culture and aesthetics. Because of its historical factors, the collections of the NPM directly inherit the court treasures of imperial China. These treasures originally collected and

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51 http://www.britishmuseum.org/about_us/the_museums_story/the_collection.aspx
52 the universal survey museum P 452
appreciated by the royal family as art works, and that is why the objects have represented more than culture but even aesthetics.

Look at the two exhibitions in the two museums, it can be observed how the museum position itself and also how they define the exhibitions. The Sir Percival David Collection is mainly display Chinese ceramics whereas the New Era of Ornamentation is basically display the underglaze porcelains in late fourteenth century to early sixteenth century. It can be seen the SPDC in the BM has occupied a single room in level 2, relatively far from the Great Court, the main entrance. The room 95 of the BM is where the SPDC located, in addition, it belongs to Asia part. It can be seen Asia part has four sections, they are ‘China, South Asia, and Southeast Asia’, ‘Chinese jade’, ‘Korea’, ‘Chinese Ceramics’ respectively. It is evident that the SPDC, which is the exhibition named Chinese Ceramics, has belonged to Asia, however, it plays an important role in Asia part. By this, it can be seen the BM aims to present the world culture rather than simply one, and through the deployment of the floor map, the Chinese ceramics of the SPDC can be viewed as an important symbol of Asian culture under the world structure of cultural aspect.

Contrast to the British Museum, the Chinese ceramics has distributed in the east side of second floor in NPM, there are five exhibitions approaches Chinese artifacts including ceramics, which are ‘Traditions and Convergence’, ‘Prototype of Modern Styles’, ‘The New Era of Ornamentation’, ‘The Contest of Craft’, ‘Treasures from an Age of Prosperity’. The NEO is one of them and occupied room 205 in the centre of the east side of second floor. It can be seen the National Palace Museum focused on the traditional Chinese culture and separate into sixteen themes to display different genres of art works, such as ceramics, calligraphies, paintings, jades, bronze, etc. Through this kind of deployment, it can be seen the NEO represent an era of Chinese ceramics under a Chinese traditional culture structure.

To compare with, the British Museum as a national public museum, it preserved the culture of the world history. Its universe has revealed not only in the content is culture of world, but also embracing the visitors of the whole world. In the BM, the SPDC has played an important role under Asian culture. Rather, in the National Palace Museum, the NEO has epitomized a period of Chinese ceramics under the structure of Chinese traditional culture. Different from a public museum, the NPM focused on one culture and displayed its diversity of art works. As a national museum, it presents a culture
rather than a world. The divergence has specifically revealed by the structure of the museums. The SPDC is a distinct sample of the Asian culture, it can be viewed as a symbol of Chinese culture in the BM. However, the NEO in the NPM is a specific era of Chinese ceramics, it has represent a taste of a long period. It has been said the meaning of an objects only revealed when related to other objects, to illustrate, the meaning has formed by the arrangement as a whole.\textsuperscript{53} Therefore, that is why the same objects have contained different meaning and representation in different museums. Hence, under the different structure, it is clearer revealing the self position of each museum, a museum of world history and a museum of Chinese culture and aesthetics. Because of the sight and the tendency have generated by different bases, it is therefore presented the same objects into different meanings.

In summary, this chapter has compared the Sir Percival David Collection in the British Museum and the New Era of Ornamentation in the National Palace Museum in four aspects, the collecting taste, the content and display of the exhibitions, and finally the vision of their museums. It is because of the original collecting attention has fundamentally difference, the SPDC has chosen the works with historical importance whereas the NEO has selected the ones with high quality and artistic appreciation. In addition, the collecting process is quite contrast, the SPDC was revealed the taste from one collector in one era whilst the collection in the NPM was originally from imperial court of China, inherit those royal treasures from thousands of years. However, based on all these different originalities, it has revealed similar taste. Even though the collector Sir Percival David is a foreign connoisseur, he still presented a Chinese traditional aesthetic taste. They both recognised porcelains made by imperial kilns had higher quality and achieved higher artistic accomplishment. Based on the different collections, the two exhibitions also revealed some differences on their exhibiting. Results from the curating concept behind has different sights, the length of period, the narrative of objects and the features of objects selection has also become a kind of different interpretation to the same objects, the Blue and White porcelains. When the SPDC focused on Chinese ceramics and displayed its history throughout hundreds of years, the NEO choose to focus on one specific era for no more than two hundred years, presented the taste and feature of the decoration of that time. In the narrative of the objects, they has been conceived more differences between them. Due to the different

\textsuperscript{53} on collecting 14
point of view, the SPDC tend to illustrate how the diverse cultures interacted with each other. From those objects on display, their narrative used to thoroughly trace the exotic decorations and indicate what it has represented. In contrast, although the objects contained the multi cultural influence, the NEO has attempted to appreciate them in aesthetic view. Mentioned the exotic factors about the shape and decorations, it still spend more description on the artistic aspects. Within three comparative examples, this part concretely demonstrates the difference of in two exhibitions narrative and how they interpret those objects. In fact, the concepts of the two exhibitions are based on different point of view. The feature of the SPDC is the objects have followed timeline and therefore the exhibition showed the developing history of Chinese ceramics throughout hundreds of years. Rather, in NEO it composed by six themes to illustrate the feature of this era. Removed the simple timeline, it has been presented as six independent themes for visitors to appreciate the artistic factors of these objects. At the same time, it can still observed the sequences of each theme. After then, the next part looked at the comparison of the display of each exhibition. It can be observed the SPDC use cabinet with several layers from head to toe, as a matter of fact, this way has extend more space for its linear display. By gathering the objects produced in the same time, the linear display has showed the historical developing with features changing. In contrast, the NEO deployed a simple line to display the objects, and in some way guided visitors to explore the exhibition step by step, though it is not necessarily the only way to see through the exhibition. In the last part of this chapter, it has then compared the museums, the BM and the NPM. The BM as a national public museum, its publicity presents not only on its worldwide collection, but also its embrace toward visitors. Under a historical structure of the whole world, the SPDC represented as a remarkable symbol of Asian culture. Contrast to the BM, the NPM has presented one culture and the NEO represented an important era of the porcelain development. Under a historical structure of Chinese culture, the NEO depicted the improvement and characteristic of that time.
Chapter Four

Conclusion

This dissertation has already looked at the historical background of the Blue and White porcelains and seen that, basically, the production of Blue and White porcelains has already developed for more than six hundred years. The longest period emerged from the 14th century and was spread to overseas through world trade, and it has influenced both oriental and occidental culture, as well as the Middle East.\(^{54}\) In fact, the Blue and White porcelains indicated those were white wares which were glazed in cobalt blue. This kind of style has prevalently been admired by many different cultures and, therefore, created a large amount of trading in exports. It has consequently resulted in the enormous popularity of the Blue and White porcelains in the nation. Moreover, this kind of porcelains has been imitated by the whole of Europe.\(^{55}\) Hence, the Blue and White porcelains can be viewed as a representative cultural symbol, and it has been preserved in the museums of both Eastern and Western cultures.

The Sir Percival David Collection in the British Museum is a considerable Chinese ceramic collection outside of the Chinese culture and— it can be viewed as a representative example in the Western culture. Likewise, the New Era of Ornamentation is the exhibition about the era of the Blue and White porcelains. Actually, the collection of the National Palace Museum was inherited from the imperial Qing court and was collected over with more than one thousand years accumulation. As a symbol of the Blue and White porcelains in the Eastern culture, it is comparable with the SPDC. By comparing, it is therefore revealed the a different view through the same objects.

In chapter three, it has analysed the similarity and differences of the two exhibitions over in four aspects. In terms of the taste of the two collections, the SPDC and the NEO has presented the same appreciation of fine qualities, which are wares made by the imperial kilns. The SPDC has especially put particular attention on those wares with documentary inscriptions whereas the NEO purely focused on the ones pieces with higher artistic accomplishment. Because of the imperial kilns were has controlled by the

\(^{54}\) 青花石鑑賞 11

\(^{55}\) 找出處，全歐洲模仿
court, the emperor as a collector could influence the production of porcelain by their with his own taste. **About**—With regard to the content of the exhibition, it has firstly compared the difference of the period of time covered length, the SPDC displayed the a period of more than six hundred years while the NEO focused on a specific era of around 200 years to the present day. Then **secondly compared** the interpretation of the two exhibitions were compared with three examples presented respectively, the narrative of the SPDC has intended to emphasise the cultural interaction whilst the NEO has chose to focus on an explanation of the aesthetic appreciation instead. The NEO in the NPM, based on Chinese tradition, has attempted to interpret the beauty of the pieces objects; it contained the appreciation and the consistency of aesthetics, inherited from a long tradition. However, Rather, the SPDC represented a significant cultural symbol of oriental culture under a worldwide structure. In NEO its presentation has was composed of six themes to construct the comprehensive realm of development and changes that occurred ing of to the Blue and White porcelains. In contrast, the SPDC chose to display the objects chronologically with according to their producing era of production. In The way of actual displays, were also different—it has differently dealt with them, the NEO displayed the exhibits with a simple row whereas the SPDC displayed them with several layers in one cabinet. The labeling are offered quite a contrast as well, in NEO the label with contained a narrative and basic information will be shown on the side of objects the item whilst the label for the pieces of objects in the SPDC has only shown showed only a digital code. The narrative and basic information has was preserved in the guiding machine. The last part is was a comparison of the differences between of the two museums; the BM is a national public museum and aims to conserve a history of the world but, rather, the NPM is focusing on one culture and concentrates on digging with its cultural background and inherent aesthetics.

Accordingly, the definition of self is in a way achieved by defining others. The Orient has assisted to European self-definition, by way of contrasting cultures and aesthetics. The Blue and White porcelains can be seen as a part of the contrast in a world structure and therefore revealed the Western conscious in an occidental society more clearly, in other words, the differences dealt with by the teach objects piece of porcelain is the consciousness of culture itself.

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56 collecting the other 308
57 Orientalism 1