

多面體造型及相關問題一 以乾隆朝玻璃胎畫琺瑯黃地福壽八楞瓶為例

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多面體是指由平面和直線組成的幾何式形體而言。因造型特殊，無論是否出於模製，接合面都需要仔細計算方能成器，故鮮見於工藝美術之列。然而，清乾隆朝的玻璃器中極其難得的存在一件「玻璃胎畫琺瑯黃地福壽八楞瓶」（以下簡稱乾隆八楞瓶）。該器長頸之下的器身由八個正三角形和六個正方形共同組成一個十四面體。追溯文獻記載，無論是乾隆六年（1741）《內務府造辦處各作成做活計清檔》（以下簡稱《活計檔》）、道光十五年（1835）乾清宮《琺瑯玻璃宜興磁胎陳設檔案》（以下簡稱乾清宮《陳設檔》），及1920年代彙編的《故宮物品點查報告》（以下簡稱《點查報告》）均將之登錄為「八楞」瓶，其名稱和今日理解之多面體似有落差。另一方面，乾隆八楞瓶圈足「乾隆年製」款識，則說明該品出產自十八世紀的宮廷作坊。據此對比其他類型工藝品，而可發現整體形制近似於英國維多利亞與亞伯特博物館（Victoria and Albert Museum）藏鑄造於伊朗呼羅珊省（Khorasan）的青銅器多面體玫瑰水瓶。由於青銅多面體玫瑰水瓶定年為十至十二世紀（以下簡稱十至十二世紀青銅瓶），離乾隆朝已有一段時間。在此之下，究竟是什樣的機緣而讓八楞瓶再度出現？與傳教士游走清宮引進西方文化有關，還是來自於過去未曾注意到的伊斯蘭風潮再度興起的影響？本文以下擬以乾隆八楞瓶做為討論的基點，一方面檢視學界已然存在的論點，另一方面亦透過實際作品例探討乾隆朝多面體器形出現的契機。

Polyhedron design and its formation: Glass octagonal vase during Qianlong reign (1736-1795) in the Qing dynasty

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Polyhedron is a solid geometric figure formed by planes and lines. It is rarely seen in artifacts because its connecting surfaces require thorough calculation. Among the glass objects in the imperial collection of Qianlong emperor, “Glass octagonal vase with inscription of blessing and longevity in painted enamels” (fig.1) is a tetradecahedron formed by eight triangular and six square surfaces, also known as an Archimedean solid. However, according to the “Imperial Household Department Archives” (1741), “Archive of Cloisonné, Glass, Enamels, and Yixing ware” (1835), and “Object reports of the National Palace Museum” (1920), this vase is categorized as an “octagonal” vase but this categorization fails to describe the true nature of its shape. This glass vase is made by the Qing court and has a reign mark of the Qianlong emperor at its bottom, proving its origin from the imperial workshop of the eighteenth century. Compared to other objects in history, this vase is similar to the bronze “Rosewater Sprinkler” made in the Khorasan province in Iran around the tenth to twelfth centuries, now a collection of the Victoria and Albert Museum. How did Qianlong emperor’s glass octagonal vase emerge after such a long time? Was it introduced by Western missionaries to the Qing court? Or was it a transformation based on the faceted vase from the Ming dynasty? This article aims to discuss the preceding polyhedron designs before the Qianlong period and the meaning and emergence of polyhedron designs during the Qianlong period.