

## Guolong Lai



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美國加州大學洛杉磯分校（UCLA）藝術史博士，現任美國佛羅里達大學藝術史系副教授。研究領域為中國早期藝術與考古、墓葬美術、古文字與上古音、出土簡帛、文化遺產研究和西方中國文物收藏史。出版專著《幽冥之旅：早期中國宗教的考古學研究》（2015）；合編會議論文集《西方中國藝術收藏的歷史與挑戰》（2014）和《帝國主義與殖民主義考古的意識形態》（2018），《新語文學與早期中國研究》（2018）；兼任《浙江大學藝術與考古研究》輯刊和香港《饒宗頤國學院院刊》副主編。■ Guolong Lai is associate professor of Chinese art history, archeology and cultural heritage at University of Florida. He earned a Ph.D. in art history at the University of California, Los Angeles, and his fields of research include art history and archeology of early China, funerary art, old Chinese phonology and paleography, excavated bamboo slips and silk, cultural heritage studies, and history of western collection of Chinese objects. He is the author of *Excavating the Afterlife: The Archaeology of Early Chinese Religion* (2015), and the coeditor of *Unmasking Ideology in Imperial and Colonial Archaeology: Vocabulary, Symbols and Legacy* (2018), *The New Philology and Early China Studies* (in Chinese ; 2018) and *Collectors, Collections, and Collecting Arts of China: Histories and Challenges* (2014). Professor Lai is also editor of *Zhejiang University Journal of Art and Archaeology* (ZUJAA) and deputy editor of *Bulletin of the Jao Tsung-I Academy of Sinology*.

清宮皇室收藏文物性質的變遷  
及其國際背景

1911 年末代皇帝溥儀遜位，清朝垮台。這一事件對與中國近現代的文化遺產保護具有深遠的意義。清王朝成為歷史，構成了與現代截然相反的過去。所謂「遺產」在中西法律傳統中，都是指某一死後遺留下來給子孫後代的財產。清王朝死了，它留給這個現代的民國的文化遺產。在從清皇室的私產到民國的國家遺產（national heritage），再到寄託民族精神的藝術品的過程中，政府使用了強權與立法，但是同時也有很深的國際背景。本文就是探討清宮收藏從皇家的私人收藏，到國家遺產，再到博物館收藏品、出國展覽展品的過程中的國際背景。雖然收藏古董、保存和修復地方名勝古蹟在中國有很長的歷史，南宋以來的地方志裡都有記載，但是在二十世紀之前，這些民間與皇室的收藏，還有文物保護的實踐，缺乏統一的政府、官方的文化政策，或者是系統的理論支持。文化遺產及其保護是一個現代的概念，與中國走向現代國家的轉變有著密切的聯繫。這是中國近代化過程中與國際交往的一個重要側面。

The Changing Quality of Artefacts Collected by the Qing  
Court and the Coinciding International Context

The abdication of the last emperor, Pu Yi in 1911 signified the end of the Qing dynasty. This event profoundly influenced the preservation of cultural heritage in modern China. The Qing dynasty became history and formed the past, which is in contrast to nowadays. The definition of 'heritage' indicates the fact that fortune left to the offspring by the deceased in both traditional Western and Eastern legal terms. The Qing dynasty had ended, and the cultural heritage was passed down to this modern nation. During the course of turning from private property owned by the Qing court into the national heritage, and then evolved into artworks embedded with spirit of nationality, the government applied the strong force and regulations along with coinciding international context. This article explores the international context corresponding the development of the Qing court's collection that turned from private collection to national heritage, and then further became the museum's property and exhibits of exhibitions abroad. Although the activities of collecting antiques, preserving or restoring the regional sights with historical significance all have a long history in China, which could be traced in the local documents since the Southern Song dynasty. But before the 20<sup>th</sup> Century, the civilian or royal collections and the practise of artefacts preservation had lacked of the unified cultural policy from the government officials or the support of a systematic theory. The cultural heritage and its preservation is a modern concept that closely connected to the China's transition of becoming a modern nation. This is a crucial aspect of the China's international relationship during its modernization.