

國立臺灣大學藝術史碩士、國立暨南國際大學歷史學博士，現任國立故宮博物院器物處副研究員。研究關心人與物的互動，舉凡佛教藝術、漆器工藝、文房用具皆有涉及；近年注意清代宮廷服飾、珠寶等，籌畫有「皇家風尚——清代宮廷與西方貴族珠寶特展」（2012）、「貴貴琳瑯游牧人——院藏清代蒙回藏文物特展」（2017），撰有〈古樸天成——清高宗對於文房珍玩的藝術品味〉（2013）、〈清代宮廷婦女簪飾之流變〉（2016）等。

Hui Xia Chen earned an M. A. in art history from the National Taiwan University and a Ph.D. in history from National Chi Nan University. She is associate curator in the Department of Antiquities at the National Palace Museum. She has previously worked on interactions between human and objects, such as Buddhist art, Lacquer Crafts, and treasures from the Chinese scholar's studio, and lately worked on Imperial costumes and jewelry of the Qing dynasty, and curated “Royal style : Qing dynasty and western court jewelry”, and “Splendid accessories of nomadic peoples: Mongolian, Muslim, and Tibetan artifacts of the Qing dynasty from museum collection.” She has published several papers, including “Essence of nature: the aesthetic tastes of the Qing Emperor Gaozong for treasures from the Chinese scholar's studio”, and “The Development of Court Ladies' Hairpins and Accessories during the Qing Dynasty.”

來自西藏的木碗：清代宮廷與西藏的互動

木碗是蒙、藏等游牧民族日常飲食用器，可用來喝茶、抓糌粑和盛裝各種食物。由於木碗輕便耐用、不燙手、不改味，甚至傳說可以解毒，因此成為個人隨身攜帶的專屬用具。木碗以雜木的根部製成，最貴重的材質則是取自植物節瘤的部位，木質堅硬緻密，具有特殊香味，經過乾燥、鑲胎、打磨等程序，製成細薄均整的木碗，呈現木質天然變化的紋理。木碗通常存放在碗套內，除了布套或氈套之外，金屬套更為特殊，清代西藏官員將碗套繫在腰上，木碗鑲嵌金、銀、寶石，不僅是一種裝飾，還是職位高低的標誌。

清代康熙年間西藏於初春時節常進呈木碗以賀年，乾隆朝時西藏也曾敬獻木碗為皇帝祝壽，整理活計檔的記錄發現，西藏進呈木碗是清代的慣例。本文的目的首先透過博物館度藏的清代宮廷木碗及碗套，探討西藏工藝製作的特點及其與宮廷工藝的互動，第二部份討論以木碗為貢品的意義與起源，進貢者與呈進事件的背景，第三部份分析清代宮廷受禮的反應與回禮，並整理其對木碗處理的方式。清代宮廷與西藏之間的研究，在宗教方面上已累積豐碩的成果，然而西藏的地方貴族也是影響雙方關係的重要因素，本文從日常用器出發，期望從物質文化與經濟文化的角度，能對清藏關係多一份瞭解。

The Wooden Bowls from Tibet: The Interaction Between the Qing Court and Tibet

Wooden bowls are used as utensils for daily meals by the Mongolian and Tibetan nomads. Bowls serve the functions of tea drinking, Zanba (barley-flour-dough) making, and to contain various food. Due to the nature of wooden bowls that are convenient, durable, resisting heat, preserving flavours, and even to be believed that could treat poisoning, thus wooden bowls have become personalized equipments to take along. Wooden bowls are made of wood in variety, and the most precious material would be collected from the wood knots that are solid in quality and also fragrant. After a series of process includes drying, woodturning, and polishing, the final wooden bowl with even thickness demonstrates the natural pattern of wood grain. Wooden bowls are usually stored inside cases that made of fabric or wool, and metal cases are more particular. Regional officers of Tibet in the Qing dynasty attached the bowl cases on their waist, and the bowls inlaid with gold, silver, and gemstones were not only for decorations, but also as a symbol to state the professional standing.

Tibet had often offered wooden bowls to the Qing court in the early spring to celebrate New Year during the Kangxi reign, and wooden bowls had been also presented to wish longevity to the Emperor Qianlong. From the records of the *Archives of the Imperial Workshop (Huojidang)*, it documented that wooden bowls offered to the imperial court from Tibet was a continuous custom in the Qing dynasty. This article firstly examines wooden bowls and cases from the Qing court collected by the NPM to investigate the craftsmanship of Tibet and their interaction with imperial crafts. Secondly, reviews the meaning and origin of offering wooden bowls as tributes, and studies the context behind the contributors and the events. The final part is to analyse the reactions and rewards given by the Qing court, and to organize the arrangements for those wooden bowls. Studies regarding the Qing court and Tibet have achieved the remarkable heights on the religion aspect. The regional nobilities were inevitably a crucial factor to influence the connection of both parties. This article begins the search from daily utensils, in hope to further the understanding of the relationship between the Qing court and Tibet from the material culture and economic perspectives.