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中國文化大學史學研究所博士，現任國立故宮博物院器物處副研究員兼珍玩科科長。早期研究北宋書畫鑑藏、唐五代節文；近年從事珍玩類器物研究。近年推出展覽如「通曉輕揚——鼻煙壺文化特展」（2012）、「屠蘇酒——皇帝新春的第一杯酒」（2014）、「天香茄楠——香玩文化特展」（2018）等；參與特展有「嘉慶君遊臺灣清仁宗文物特展」（2016）、「皇帝的鏡子——清宮鏡鑑文化與典藏特展」（2015-16）、「品牌的故事——乾隆皇帝的文物收藏與包裝藝術」（2017-18）。■ Yi-li Hou is associate curator in the Department of Antiquities at the National Palace Museum. She earned a Ph.D. in history from Chinese Culture University in Taipei. She has previously worked on collection and connoisseurship of Northern Song paintings and calligraphy, Jie Wen (edict, etiquette, laws and regulations) of the Tang and Five Dynasties imperial courts, and recently Chinese rare and curious antiquities. Dr. Hou is the curator of “*Scents to the Heavens: A Special Exhibition on Agarwood and the Culture of Incense*”(2018), “*Tusu Wine: the Emperor’s First Drink of Chinese New Year*” (2014), and “*Lifting the Spirit and Body: the Art and Culture of Snuff Bottles*” (2012), and has also contributed to special exhibitions such as “*Story of a Brand Name: the Collection and Packaging Aesthetics of the Qing Emperor Qianlong*”(2017-18), “*Lord Jiaqing and the Journey to Taiwan: A Special Exhibitions on Cultural Artifacts of the Qing Emperor Renzong*”(2016), and “*Reflections of the Emperor: the Collection and Culture of Mirror at the Qing Court*”(2015-16).

從《活計檔》看乾隆皇帝對於 九份百什件的重裝

據《內務府造辦處各作成做活計清檔》（以下簡稱《活計檔》）記，乾隆八年十一月二十五日〈匠作〉記錄，乾隆皇帝要求重新改裝九份百什件。本文先釐清「百什件」與「多寶格」名稱問題；指出在乾隆時期「多寶格」是指位於乾清宮東暖閣的大型陳設，上頭有許多各式古玩。明顯不同於現代將「多寶格」等同於箱匣類裝配的「百什件」。而「百什件」無論是用來裝配百什件的古玩等級，或是一種裝配方式，當然最重要的是以外箱裝入各式古玩的型態。在百什件製作中，也有將「格」（即開架式陳列方式）納入的設計。

再將焦點擺在乾隆八年乾隆皇帝要求重新裝配九份百什件開始，瞭解有五份現存於國立故宮博物院，透過實物與檔案比對，從蟲蛀的近因瞭解百什件為何重裝，到五日一看的規定，看到乾隆皇帝對於各種細節的重視，確實看到這些百什件製作上的精美與考究，同時也建立了乾隆朝樣式的百什件，從外箱選擇，到內部古玩的確定，再搭配座架或屜板，甚或名色摺子及外套箱，都可以看到乾隆皇帝的用心與堅持。從內而外看到乾隆皇帝初期對於「百什件」的整理，甚至可以以此做為訂年之基準，對於認識國立故宮博物院所藏「百什件」提供基礎知識，作為瞭解其餘百什件，是如何依循先前所建立之製作原則不斷複製及模仿，創造出許多令人驚艷的作品。

From *Huojidang* to Recognize the Reassembling of Nine *Baishijian* Curio Boxes by the Emperor Qianlong

According to the *Archives of the Workshops of the Imperial Household Department* (hereafter *Huojidang*), the box-making workshop recorded that the emperor Qianlong requested to reassemble nine *Baishijian* curio boxes on the 25th of November in 1743. This article begins with clarifying the definition of *Baishijian* and *Duobaoge*. *Duobaoge* is identified as the large furnishing display located at *Dongnuange* studio inside *Qianqinggong* palace in the Qianlong reign, and numerous antiquities could be placed on the display. It is clearly different from the concept of nowadays that includes *Duobaoge* into the same category of *Baishijian* curio boxes. The significance of *Baishijian* curio boxes is contributed not only by the quality of selected antiquities placed inside, but also the packaging method, and more importantly, the concept to fill the boxes with numerous treasures. The production of *Baishijian* curio boxes also included the design of *Ge* (open-shelf display).

Begins with the focus on the emperor Qianlong’s request to reassemble nine *Baishijian* curio boxes in 1743, it is recognized that there are five extant pieces now collected by the NPM through comparing the objects and the archives. From reassembling *Baishijian* curio boxes due to the damages caused by pests to the order of examining the repairing process every five days, these efforts all demonstrate the emperor Qianlong’s attention on every details significantly. The exquisite and meticulous production can be witnessed from these curio boxes, and they also set the tone of the *Baishijian* curio boxes with the Qianlong style. The attentiveness and persistence of the emperor Qianlong have shown through the choice of the boxes, the confirmation of selected curios, assorted stands and partition plates, and even through royal statements and outer cases. The thorough observation focuses on the reassembling process of *Baishijian* curio boxes by the emperor Qianlong even mark the criterion to determine the year, and provide fundamental knowledge of pieces collected by the NPM. These examples have offered information to understand how other *Baishijian* pieces copied and imitated the preceding standard, and further manufactured more stunning creations.