



國立故宮博物院器物處
研究員兼處長

Chief Curator,
Department of
Antiquities, National
Palace Museum

國立故宮博物院器物處研究員兼處長，國立臺灣大學藝術史研究所博士，研究領域為中國陶瓷史、十八世紀東亞與歐洲的交流。曾經主持股弘緒和郎世寧兩位西洋傳教士與陶瓷工藝相關面向的研究計畫，最近因策劃「品牌的故事——乾隆皇帝的文物收藏與包裝藝術」特展，故也關注乾隆皇帝經手收藏的十五世紀明成化官窯器及其風格特徵等相關問題。■ Pei-chin Yu is chief curator of antiquities at the National Palace Museum. She earned a Ph.D. in art history from National Taiwan University, and specializes in history of Chinese ceramics and exchanges of East Asia and Europe in the eighteenth century. Dr. Yu has led a research project centered on Western missionary priests Père Francois Xavier d'Entrecolles and Giuseppe Castiglione, and their influences on Chinese ceramics. Recently she curated a special exhibition on Emperor Qianlong's collections and their packaging, and has been working on topics surrounding fifteenth century Ming dynasty Chenghua official wares collected by Emperor Qianlong, such as their style and the evolution of connoisseurship.

乾隆皇帝的成化官窯收藏—— 以「采挹流霞」箱為例

乾隆皇帝（1711–1799，在位時間 1736–1795）坐擁清宮琳瑯滿目各式文物，其中不乏明朝成化時期（1465–1487）燒造完成的官窯瓷器。這些作品原本散落在不同的宮殿中，或實用或陳設，不一而足。儘管清宮皇室文物至民國十四年（1925）已經轉變成為全民共享的博物館藏品，但是一箱迄今仍然保留原始組合、收存狀態的成化官窯器與箱匣，始終令人好奇，想要一探究竟，解開隱藏於文物背後的組合機緣。國立故宮博物院過去《成化瓷器特展圖錄》（2003）和《故宮成化瓷器精選》（2017）兩本出版品已連續發佈相關圖片。本文在此資料之上，首先核對該批傳世實物與《內務府造辦處各作成做活計清檔》記事之關聯，從中確認該箱成化瓷器即是檔案記錄的「采挹流霞」箱，進一步為該批文物重新建立歷史傳記資料。其次，以《成窯遺珍》（1993）和《明代成化御窯瓷器》（2016）兩本標本較為周全的考古材料為據，除了逐一釐清「采挹流霞」箱瓷器的燒造年代外，亦以該箱收納的「鬥彩雞缸杯」為例，探討此類產品從製作完成至乾隆朝歷經的文物鑑賞變遷面向；最後則回溯乾隆皇帝組合微型收藏的目的。

The Chenghua Official Ware Collected by the Emperor Qianlong: A Study on the *Caiyiliuxia* Case

The emperor Qianlong (1711–1799, reign year: 1736–1795) had possessed the Qing court's abundant artworks in various categories, and the official ware produced in the Chenghua reign (1465–1487) from the Ming dynasty was also included in his collection. These works had located in different palaces and served multiple functions of practical use or decorative display. Despite the fact that the royal relics from the Qing court has become the collection of the museum since the 14th year of Republic period (1925) and shared by all citizens. The curiosity and the urge to discover the context embedded by the artworks have always been intrigued by the extant case of Chenghua official ware that remained in original combination and preservation state. The National Palace Museum has published the related photographs in two publications as the *Catalogue of Special Exhibition of Chenghua Porcelain Ware* (2003) and the *Essential Collection of Chenghua Porcelain Ware from the National Palace Museum* (2017). This article takes these materials as the foundation, firstly verifies the connection between these treasures and the records documented in the *Archives of the Workshops of the Imperial Household Department*. From the verification process to confirm that this case of Chenghua ware is the documented *Caiyiliuxia* case in the archival records and further to re-establish the historical profile of these cultural relics. Secondly, takes references from publications including the *A Legacy of Chenghua* (1993) and the *Imperial Porcelains from the Reign of Chenghua in the Ming Dynasty* (2016) that both consist of solid archaeological materials. Not only to clarify the production dates of porcelains placed inside the *Caiyiliuxia* case, but also take the 'chicken cup in *doucai* painted enamels' as the example to explore the changing connoisseurship of cultural relics from the finish production period of this type of products to the time of Qianlong reign. Finally, to retrace and discover the emperor Qianlong's purpose to assemble the miniature collections.