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現任國立故宮博物院圖書文獻處副研究員。曾任職國立臺北商業大學、國家圖書館特藏組、中華科技大學。在國立故宮博物院工作期間曾經負責圖書文物的典藏管理，現在主要工作為策劃善本古籍的相關展覽。研究領域為中國古典文學、圖書文獻學、版本學，近年更擴大範圍進入藏書史及書籍流通的領域。中國文化大學中國文學研究所博士，現任國立故宮博物院圖書文獻處副研究員。早期研究中國古典文學、版本學；近年研究興趣為明清時期的藏書文化、出版市場與流通空間等議題，籌備展覽如「鄰蘇觀海：院藏楊守敬圖書特展」（2014）、「匠心筆蘊：院藏明清版畫特展」（2015）等。■ Yuan-ting Hsu is associate curator in the Department of Rare Books and Documents at the National Palace Museum. Before joining the NPM, she has served at National Taipei University of Business, Special Collections Division of National Central Library, and China University of Science and Technology. At the NPM Dr. Hsu curates exhibitions of rare and antiquarian books, and previously she has worked on collection management of the rare books. Her research covers classical Chinese literature, Chinese bibliography and rare book editions, and recently history of book collecting and circulation.

### 十八世紀清宮袖珍本製作與皇帝賞賜

五、六世紀的南齊，文人將開本精緻，可放置在行裝箱篋內的小本書籍，稱為「巾箱本」，除攜帶方便外，且隨時可供案頭賞讀。南宋以後，此類巾箱本有其尺寸小巧，雕印省工，便於流通，廣為文人所喜，漸趨盛行。明、清之際，巾箱本被雅稱為「袖珍本」，或有袖珍易刻，方便取攜之故，以致在民間射利之徒趨使下，逐漸作為科場舞弊的工具。

然則，十八世紀的清朝宮廷，乾隆皇帝看待袖珍本的態度，則與民間有著不同的高度與視野。其即位之初係取古人巾箱之式，命武英殿製作「古香齋袖珍十種」，書冊尺寸精巧，封面為黃地灑金箋紙，除充分呈現皇室尊貴地位，更兼具鑑賞與便於省覽的雙重功能；此外，乾隆皇帝陸續下旨製作《御製詩集》及《御製文集》，除彰顯宮廷氣勢宏偉的大開本外，另亦有袖珍形式的小開本，其意欲為何？用意何在？實在令人感到好奇。有趣的是，其後繼位的嘉慶皇帝亦依樣仿製，同樣命武英殿製作袖珍本《御製詩集》及《御製文集》，其心思是否同於父親？或者另有主意？以上種種疑問，正是本文探討的重點。

### The Production of the Qing Court Miniature Editions in the 18<sup>th</sup> Century and the Imperial Rewards from the Emperor

During the Southern Chi dynasty in the 5<sup>th</sup> and 6<sup>th</sup> Century, literati had began the refinement of publications and named the pocket-size books that could be stored inside the travelling luggage as '*Jinxiang cloth-case edition*', which were easily portable and conveniently assessable on the table for casual reads. Since the Southern Song dynasty, the characteristic of *Jinxiang* edition that includes small in size, easily printed, and convenient for circulation had been all favoured by the literati and thus become widely popular. In between the Ming and Qing dynasty, the *Jinxiang* edition was praised as the '*Xiuzhen* miniature edition'. The petite-scale and the handy nature were used by exploiters, and then turned them into tools to commit fraud during exams.

On contrast, Emperor Qianlong ruled the Qing court in the 18<sup>th</sup> Century and he held a different and higher perspective towards the miniature editions. In Qianlong's early ascendancy, he requested *Wuyingdien* palace to produce the *Ten Miniatures of Guxingzhai Studio*, which derived the style from ancient *Jinxiang* edition. This collection was exquisite in size and with gold-sprinkled yellow paper as cover, and these qualities not only demonstrated the imperial prestige, but also served functions of collecting and studying effortlessly. Furthermore, emperor Qianlong continued to give royal edicts to have the *Imperial Poem* and *Imperial Literature* published not only in immense edition to emphasize the royal magnificence, but also in miniature edition. The purpose and intention of emperor Qianlong truly provoke our curiosity. Intriguing enough that the emperor Jiaqing followed his father's footstep, and he also requested *Wuyingdien* palace to produce *Imperial Poem* and *Imperial Literature* in miniature edition. If Jiaqing shared the same value as Qianlong or he had other considerations? The above questions are the focus of this article.