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蔣得莊為英國巴斯東亞藝術博物館研究員兼館長，倫敦大學科陶德藝術學院碩士及亞非學院博士，博士論文〈乾隆皇帝隱藏的藏品：重新審視清皇室的收藏〉改編後將於2019年9月由香港大學出版。其研究興趣為中國清代的物質文化和藝術、跨文化交流研究、收藏史、博物館研究和理論。最近與畢宗陶（Stacey Pierson）教授合作一項研究計劃，關注中國早期飲食的物質文化。蔣博士也曾於國立故宮博物院、大英博物館和劍橋菲茲威廉博物館工作。■ Dr. Nicole Chiang is the Curator at the Museum of East Asian Art in Bath, UK. She obtained her MA degree from the Courtauld Institute of Art and her Ph.D. degree from The School of Oriental and African Studies (SOAS), University of London. The adaptation of her Ph.D. thesis 'Emperor Qianlong's Hidden Treasures: Reconsidering the Collection of the Qing Imperial Household' will be released by Hong Kong University Press in September 2019. Her research interests include the art and material culture of China's Qing dynasty, cross-cultural studies, collecting histories and theories and museum studies. She is currently collaborating with Dr. Stacey Pierson (SOAS) on a research project that focuses on the material cultures of food and drink in pre-modern China. Dr. Chiang has previously worked at the National Palace Museum in Taipei, the British Museum, and the Fitzwilliam Museum in Cambridge.

收與藏——東西方宮廷中 收藏、視覺與展示之間的關係

長期以來，學術界對乾隆皇帝的收藏有某些既定的看法，認為乾隆黃帝好大喜功，為要展示皇權與掌控天下的能力，搜羅各種物品。這種以藏品來展示權力的概念在西方已盛行數百年，從梅第奇家族以降，歐洲各地在上位者皆以展示收藏來表徵自身的地位或展示自己的文化品味，視覺與收藏之間的關係密不可分，畢竟有了觀眾，才有人讚嘆與推崇。直到今日，仍有西方學者定義收藏為「成系列的物件……展示於外」，可見藏品需要展示的想法在學術界深根蒂固。

然而這種以藏品展示權力地位的概念即使在歐洲傳統中也並非全然適用，文藝復興時期各地區的君主都流行建立專屬自己、不對外人示的小收藏室，說明許多歐洲皇室雖以收集各類物品來代表統御天下，但並非所有徵集而來的物品都是拿來展現皇權所用，有些物品集合起來所代表的意涵反而被視為機密資訊，君主希望私人獨佔且不欲人知。

即使在歐洲，收藏的功用與君權的展現都有錯綜複雜的關係，不能以一種理論一概而論，那麼收藏的目的是用來展示皇權的概念是否可以套用到東方的皇室收藏上更是有商榷餘地。在東方，愈是神秘與隱而不見，才愈顯得出尊貴與高高在上的地位。相較於西方，東方在傳統上更常以隱藏的方法來對比出權力與地位。此篇文章試圖從「隱藏」的觀點重新檢視乾隆時期的清宮收藏，並以此淺談東西方宮廷中收藏、視覺與展示之間的關係。

To Collect and to Treasure: the Relationship Among the Collection, Visual Sense, and Display in the Eastern and Western Imperial Courts

Ever since a long time, the academia holds a few definitive opinions towards the collection of the emperor Qianlong. Considering Qianlong as an ambitious man craved for greatness and success, and he gathered various objects in desire to demonstrate his royal authority and ability to rule the empire. The concept of displaying power through collected pieces has been celebrated for hundreds of years in the West. Since the rise of the house of Medici, superiors across the Europe have all been showing possessed collection to amplify their social status and to present cultural taste. The visual sense associates with the collection inseparably, because of that all the praises and admirations come from its audiences. Till nowadays, there are Western scholars continue to regard the definition of 'collect' to be 'to arrange a series of objects...to be seen by the public', and this shows that the idea of collection requires to be displayed roots deeply in the academic field.

The idea of demonstrating power and status through displaying collection could not apply to all even in the European traditions. To establish a personal and private collection room was trendy among the regional lords during the Renaissance, and this phenomenon suggested that the European royalties took the act of collecting various objects as a signifier of dominance, but not every gathered piece was a mean to declare authorities. The context embedded in some united objects was intentionally treated as confidential information that kept only by lords and unknown to others.

Even in Europe, the function of collecting has a complex relationship with the demonstration of authorities, and it cannot be concluded with a single theory. Thus, discussions remain open regarding if it's appropriate to determine the purpose of collection held by the Eastern imperial courts was to declare royal authorities. In the East, the level of mystery and invisibility elevates the superiority and prestige. Comparing to the West, the 'invisibility' is much often used to contrast the power and status in the East in tradition. This article intends to re-examine the Qing court's collection in the Qianlong reign through the perspective of 'invisibility', and to discuss the relationship among the collection, visual sense, and display in the Eastern and Western imperial courts.