

# 清代宫廷包装艺术









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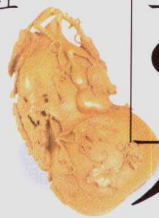




# 清代宫廷

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# 包装艺术



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# The Imperial Packing Art of the Qing Dynasty

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# **THE IMPERIAL PACKING ART OF THE QING DYNASTY**

*Edited by*  
The Palace Museum



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故宫博物院副院长

杨新

1999 年 11 月 18 日

几年前，我曾想利用故宫博物院丰富的文物收藏，举办一个包装艺术展。之所以有这个想法，是有感于往昔清宫中有许多包装文物的囊、匣、盒等，都十分精美、讲究，而这些却从未在观众面前展示过。如果从中挖掘有关的文物史料，也许能对发展今天富有民族特色的包装艺术，提供有益的借鉴。在一次闲谈中，我将这个想法和来访的法国友人杜泽林先生说了，他不但十分赞赏，而且热情地提出合作。杜泽林先生在 60 年代就到过中国，曾多次到中国南方各省市旅行，看到许多民间包装艺术非常有特色，却正在随着“现代化”而消失，于是便自己着手进行收藏。回到法国之后，杜泽林先生又将这一想法，告知了巴黎吉美博物馆文物部主任戴浩石先生，戴浩石先生十分赞赏并同意合作。戴浩石先生是一位博物馆学家和中国文物专家，很早他就注意到了中国古代文物中的包装艺术。于是，我们三方经过反复探讨和协商，决定首先在故宫博物院将展览推出，一切具体工作交由我院官廷部副主任张荣女士负责。经过一年多的收集展品资料、摄影和陈列设计，终于将展览办成。展览共三个内容：一、历史的回顾，二、清代宫廷包装，三、中国民间包装；按“中国包装艺术的历史回顾”、“清代宫廷诗文书画包装”、“清代宫廷文玩包装”、“清代宫廷生活与娱乐用具包装”、“清代宫廷宗教经典与法物包装”和“中国近现代民间包装艺术（杜泽林先生藏品）”六个部分展出。所选展品，以故宫博物院的收藏为主，配合有吉美博物馆的藏品和杜泽林先生的个人藏品，另外还有布洛克先生的藏品，共计 161 件套。

这里所展示的包装，包含着多方面和多层次的意义。例如，一件盛酒的陶（瓷）器，即是包装；盛满酒的陶瓷器在运输过程中，为防损坏也需包装；而这件陶（瓷）器一旦成为珍贵的文物的时候，为保护它又要进行一次包装；当它作为室内陈设品时，为突显它的珍贵和美丽，需要制作座架等，又再一次进行包装。包装本来是一种保护措施，但是每一次包装时，人们总是对它进行精心的设计，

表现着人们追求美的心理，凝聚着人们的智慧，它应当属于一种文化，体现着民族和地域的特色，这就是我们要展示给观众的“包装艺术”。

从历史的回顾中，我们可以了解到中国的包装艺术源远流长。展品中有新石器时代的陶器和青铜时代铜器上的绳纹装饰，那原本是草绳一类的外包装，一定是人们看到它所系的环扣是那么美丽，编制的网结是那么有规律，不忍心拆除扔弃，才永恒地将它固定在器物上的；同样，不忍丢弃包袱布而作为装饰永恒地保存，在清代宫廷漆盒和瓷器中也得到反映。可见有史以来，人们对包装艺术的喜好。

清代的包装是最讲究的，体现着皇家的华贵。在一件清代乾隆时期盛装古代玉器的囊匣上，我们不但可以看到它制作的精工与华美，而且还可以看到它的合理与科学。囊匣由若干个小匣组合而成，每一个小匣都有一个抽屉，抽屉内覆盖固定的丝绸，上面绘制有该件玉器的图形及名称，不但开启方便，而且使用后放归原处不会弄错，这是一件完整的档案资料，是十分珍贵的艺术品；很遗憾，我们在过去整理文物的过程中，却将玉器与囊匣分离，如今要按图索骥，物归原处，已十分不易。清代宫廷中，还有许多属于“趣味”性，以小巧玲珑取胜的包装，通过包装盒匣，可以得到一种愉快的享受。至于书画、图籍等的包装，更是精工巧妙，贵重至极，令世人叹为观止。

对比宫廷包装的华贵与不惜工本，中国民间的包装却是粗犷、质朴、实用，表现出另一番景象。但是它的设计与构思，很多地方是宫廷包装的原创形式；这些作品，经杜泽林先生的摘取和巧妙安排，又与“现代派”艺术息息相通。民间艺术应当是一切高雅艺术的母体。

这个展览能够如期地举行并出版这本图录，应当感谢杜泽林先生、戴浩石先生真诚的合作，感谢阿梅都斯公司和法国—亚洲艺术协会主席徐展堂先生以及其他有关人士的支持，在此致以深深的谢意。



# FOREWORD

*Xin Yang*

Several years ago, I intended to use the rich collection of the Palace Museum to hold a packing art exhibition because all kinds of exquisite packing in the Forbidden City had never been displayed to its visitors before. Besides, these historical materials might provide reference for developing the packing art with distinctive national features today. During a conversation, I communicated this idea to Monsieur François Dautresme, who not only appreciated it but also warmly offered cooperation. Monsieur Dautresme first came to China in the 1960s. Since then, he has traveled in South China for many times and collected numerous examples of unique folk packing art disappearing with the invasion of modernization. Back in France, Monsieur Dautresme informed Monsieur Jean-Paul Desroches, chief curator of patrimony of the National Museum of Asian Arts-Guimet, of this suggestion. As a museologist and an expert of Chinese cultural relics, Monsieur Desroches had long ago recognized the value of Chinese ancient packing. Therefore, he affirmed this proposal almost immediately. After repeated discussions and negotiations among our three parties, this exhibition was decided to be presented first at the Palace Museum of Beijing. Madame Rong Zhang, deputy director of the Palace Department of the Palace Museum, was responsible for the specific work like exhibit collection, photography and design. After the preparation of over a year, the exhibition is finally ready to be on display. Composed of 161 exhibits coming from the Palace Museum of Beijing, Monsieur François Dautresme, the National Museum of Asian Arts-Guimet and Mr. George Block, this exhibition focuses on Chinese packing history, imperial packing of the Qing dynasty and folk packing of China.

The "packing" of this exhibition is a comprehensive concept. For instance, a porcelain wine container is packing. To prevent it from being damaged during transport, another layer of packing is necessary. When the porcelain container is regarded as precious cultural heritage, it is again imperative to preserve it with packing. When it becomes interior furnishing, pedestal, another packing form, is adopted to emphasize its beauty. Originally, packing is a protective measure. However, its meticulous design reflects the beauty-pursuing psychology and embodies the superb wisdom of the artisans. As a result, packing itself is culture with distinctive national and local




features. This is the packing art we are trying to show our visitors.

From the first part of the exhibition, one may get a glimpse of the long packing history of China. Cord patterns on pottery of the Neolithic Age and bronze of the Bronze Age originated from cord packing, whose knots are so beautiful and the spaces of whose nets are so regular that they were adopted to permanently decorate the vessels. A similar example is the bundle pattern on imperial lacquer and porcelain of the Qing dynasty. Both patterns reflect the popularity of packing art since the dawn of history.

The second part shows the sumptuous packing of the Qing court. Its exquisiteness and rationality are displayed by a container of ancient jades in the Qianlong reign. This container consists of several drawers, in which there are silk coverings with titles and pictures of the jades on them. The design ensures that the jades can be located and returned conveniently. It is indeed a complete file. Unfortunately, the jades were separated from their container when the Palace Museum sorted out this precious work of art. Now, it is far from an easy matter to return the jades to their original places even with the aid of the pictures. The imperial packing of the Qing dynasty is noted for its tastefulness. Here, the container of ancient jades is a perfect example. Besides the packing of treasures, one would also be impressed by the ingeniousness and preciousness of the other aspects of imperial packing.

In comparison with the luxurious imperial packing, folk packing of China, the third part of the exhibition, is bold, simple and practical. However, its conception proves to be the origin of imperial packing. Through ingenious choice and arrangement of Monsieur Dautresme, these folk works seem to be closely bound up with modern art as well. In a way, folk art is the breeding ground of all elegant arts.

On this occasion, I would love to express my heartfelt gratitude to Monsieur Dautresme, Monsieur Desroches, Mr. T. T. Tsui, Amedeus S.A., French Asian Art Society and all those who have contributed to the presentation of the exhibition and publication of this catalogue.



# 贺词

能在故宫与千年文物一并展出我的民间艺术品收藏，于我是一件幸事。它们是我 30 年走遍中国，尤其是中国乡间的旅行成果。这种被称为“设计”的实用与美观相结合的和谐统一，无疑是源于中国的。

重要的是，应当注意到，中国人民直到今天还在制作着这些与五千年文化同步的艺术品。因此，它们值得被摆放在这个它们从未涉足过的久负盛名的地方。

这次独具文化和历史意义的展览得以举办，还应归功于杨新先生的创见和他对各种形式的中华文化的热爱。

中国工艺美术品收藏家  
中华文化展览组织者  
杜泽林

It is a great honor for me to present at the Forbidden City this collection of popular objects together with objects dating from thousand of years. This collection is the result of 30 years of travel throughout China and particularly rural China.

This adequation between usefulness and beauty, referred to as "design", most certainly finds its origin in China.

It was important to remind that Chinese people still make objects that remain at pace with 5000 years culture.

Therefore, they deserved their place in this prestigious museum where they had never been displayed before.

Thanks to the inventive concept of Mr. Xin Yang and to his love for all aspects of Chinese culture, this exhibition which is a cultural and historical event could take place.

*Collector of Chinese Crafts Art  
Organizer of Chinese Cultural Exhibitions*

*Maureen*



法国巴黎吉美博物馆从 1996 年开始因为大规模整修，关闭至今。在此期间，本馆仍然在北美、欧洲和亚洲举办了多次展览。

这次展览展出了吉美永久收藏中的 8 件艺术品。我们为有这样的机会与久负盛名的故宫博物院紧密合作感到非常高兴。这 8 件艺术品由我馆文物部主任、本次展览的技术顾问戴浩石先生精心挑选。它们将对发现我馆中国藏品的不同层面有所帮助。

我们一直重视与亚洲朋友的交流与合作。这次有机会同故宫博物院一起庆祝中华人民共和国成立 50 周年使我们感到更加荣幸。

借此机会，我想向故宫博物院的杨新先生、单国强先生、张荣女士，法国—亚洲艺术协会主席徐展堂先生以及协会的所有成员说一声“谢谢”，感谢他们对此次展览的大力支持和重视；同时，我们也要感谢戴浩石先生和杜泽林先生为本次展览坚持不懈的努力。

通过法国吉美博物馆所提供的艺术品，我们希望能够提高欧洲对中国基本文化遗产的认识和扩大双方文化机构的国际交流。

吉美博物馆馆长  
法国学会会员  
夏瑞哲



The National Museum of Asian Arts-Guimet has been closed for a major renovation since 1996. During its period of transformation, this Museum continues to live through several exhibitions in North America, Europe and Asia.

We are particularly happy to closely collaborate with the prestigious Palace Museum by the loan of eight works from our permanent collections to this exhibition. Jean-Paul Desroches, chief curator and scientific advisor for this exhibition, chose works which will help discover different aspects of our Chinese collections.

Communication and dialogue with our Asian friends has always been our priority. This opportunity to celebrate together with the Palace Museum the fiftieth anniversary of the founding of the People's Republic of China makes us extremely pleased.

I would like to thank Mr. Xin Yang, Mr. Guoqiang Shan, Ms. Rong Zhang from the Palace Museum and Mr. T. T. Tsui, the Chairman of the French Asian Art Society, for their continuous support and vision for seeing the interest of this exhibition, Mr. Jean-Paul Desroches and Mr. François Dautresme for their unending perseverance.

With a symbolic loan of works from Guimet Museum, we hope this dialogue will increase our European knowledge of essential Chinese heritage and expand our exchanges with cultural institutions internationally.

*Jean-François Jarrige, Director*  
*The National Museum of Asian Arts-Guimet*  
*Member of the Institute of France*