

嘉慶君遊臺灣

清仁宗文物特展

Lord Jiaqing and the Journey to Taiwan:

A Special Exhibition on Cultural Artifacts of the Qing
Emperor Renzong



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國立故宮博物院
NATIONAL PALACE MUSEUM

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Emperor Renzong

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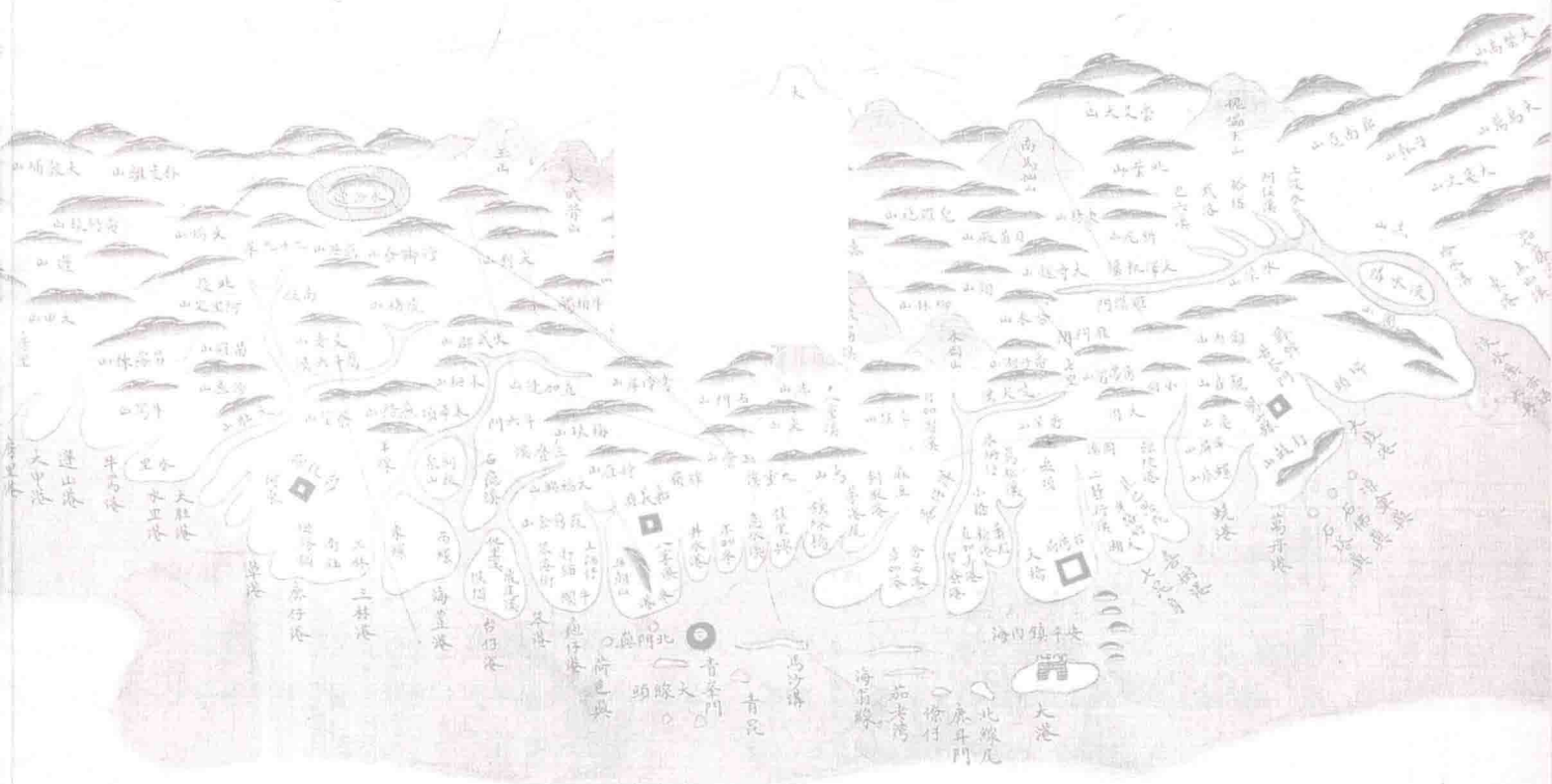


嘉慶君遊臺灣

—— 清仁宗文物特展 ——

Lord Jiaqing and the Journey to Taiwan:

A Special Exhibition on Cultural Artifacts of the Qing
Emperor Renzong



國立故宮博物院
NATIONAL PALACE MUSEUM

序

2013年，當國立故宮博物院推出「十全乾隆—清高宗的藝術品味特展」之際，筆者已盤算著策劃清仁宗嘉慶皇帝文物大展，作為故宮南部院區開幕後第一檔特展。「嘉慶君遊臺灣」是一則深植社會流傳極廣的傳說，傳言嘉慶皇帝為太子時曾遊歷臺灣，臺灣中南部許多名勝古蹟因攀附嘉慶君曾經到訪，成了旅遊景點。故宮南部院區座落於嘉義，正是「嘉慶君遊臺灣」傳說源頭所在。據學者考證，傳說見諸文字記載始於1905年（光緒31年，明治38年）8月6日漢文《臺灣日日新報·易樓為閣》：「嘉義東南西北四城樓，巍峨高曠，甚壯觀瞻。俗傳乾隆年間，林逆（林爽文）倡亂，嘉慶皇帝為太子時，曾過臺灣巡視，駐蹕嘉義，所以蓋造雄壯為全臺城樓之冠，嘉人呼為太子樓……。」報導中有「俗傳」兩字，說明故事早已流傳，然考之於歷史，嘉慶皇帝登基前或即位後均未曾到訪臺灣，為何有此傳說？興起於何時？引起研讀清史的我之好奇，遂結合同仁探究其成因，並從傳說源頭說起，策劃展覽，將嘉慶朝文物送到故宮南院展出，以饗臺灣鄉親。再者，本院典藏的嘉慶朝文物相當豐富，近年來策劃過「清高宗文化大業」（2002）、「雍正—清世宗文物大展」（2009）、「康熙大帝與太陽王路易十四」（2011）以及上述「帝王的品味—清高宗文物大展」等以帝王為主軸的展覽；如今何不配合故宮南院地緣，扣合臺灣流傳甚廣的民間傳說，並延續康雍乾四檔展覽受歡迎的效果，以嘉慶皇帝為主軸策展呢？這是筆者主導策劃「嘉慶君·遊臺灣—清仁宗文物大展」的起心動念。

一年以前，當故宮九十周年院慶及南部院區開幕十大首展策展工作大致底定後，筆者即邀集圖書文獻處鄭永昌、許媛婷、周維強、陳龍貴、蔡承豪、李泰翰，器物處的侯怡利，書畫處邱士華與何炎泉及南院處賴玉玲等，組成跨四處龐大策展團隊，展開研究，從追蹤嘉慶君遊臺灣的文本源頭、傳說形成與影響，到嘉慶皇帝與臺灣、清仁宗其人、其事、其事功、其藝術以及其文化事業等，進行探索，並尋找可鋪陳展覽的展件，最後集合本院典藏，搭配借自瀋陽故宮博物院、中央研究院歷史語言研究所、國立臺灣圖書館、國立公共資訊圖書館、國立臺灣歷史博物館、宜蘭縣文化局，及林文龍先生、王誠明先生等民間私人收藏，共計151組件文物，以「嘉慶君與臺灣」、「嘉慶皇帝其人」、「宮廷收藏與藝術」、「文化事業」與「安內靖亂」等五單元，鋪陳展覽。

傳說，是歷史文化發展的折射，形成過程與地域社會人文生活有關，嘉慶君遊臺灣這則民間傳說起源於何時已不可考，見諸文字記載可溯源自前述《臺灣日日新報》，其後陸續散見採訪紀錄，到1947年發展成章回小說，影響渲染力隨之快速蔓延。在「嘉慶君與臺灣」單元中，分傳說與歷史雙線鋪陳，傳說部分選展報章雜誌、小說文本、黑膠唱片與錄音帶等，以實物呈現這則民間傳說如何發展成為家喻戶曉的傳唱戲曲與電視影集；歷史部分則還原嘉慶皇帝與臺灣的深厚情緣，呈現他與王得祿的君臣關係、剿滅了危害臺灣海域平靜的海盜、噶瑪蘭開埠建廳設治，以及嘉慶時期對臺灣政經社會與文化教育等施政。第二單元從人本出發，以嘉慶皇帝權位來源〈太上皇帝傳位詔書〉拉開序幕，展陳記錄他進德修業及情感寄託的詩文集，御用過的袍服寶璽及各式

器用，他的賓天遺詔，以及他的肖像與詳載一生的《本紀》與《實錄》等，認識嘉慶皇帝其人。第三、四兩單元，介紹嘉慶一朝如何承繼康雍乾三位帝王在藝術與文化輝煌成就下而有所延續與創新，清仁宗無可避免地受到父祖輩的影響，在書畫、器物製作上延續了乾隆朝遺風，在鑑賞整理與編輯出版上，他踵繼了前朝作為，不但修補了闕遺，也有所創新；他節制了自身的逸樂玩賞，期待宮廷藝術與君王治道相輔相承。最後一單元則以史冊檔案，細數嘉慶皇帝重要政績：他親政之初，抄滅和坤集團，整頓吏治；平定三省白蓮教亂事及苗民起事，安定地方；他打造同安船，改革綠營海軍，重用福建水師提督王得祿與浙江提督邱良功，剿滅大海盜蔡牽，帶來東南沿海近三十年較安定的洋面；他整治了直隸永定河，確保京師免除惡水威脅等。證之於歷史檔案，他留心民瘼，孜孜圖治，策展人以「安內靖亂」四字，總結了嘉慶皇帝在位二十五年的政績。

「嘉慶君・遊臺灣－清仁宗文物大展」是本院繼康雍乾三帝後又一次以一位君王為主軸策劃的大型展覽，由於盛清三朝各方面的成就淹蓋了清代其他王朝，以致典藏清宮文物最豐富的兩岸故宮，從未思考以乾隆後其他君王策展。本展的出現，完全因故宮南部院區的地緣關係與「嘉慶君遊臺灣」傳說而起。俗語說：「天下事無巧不成書」，傳說中嘉慶皇帝為太子時登臨過座落舊嘉義地區的太子樓已不復存在，但以典藏清宮文物為主的國立故宮博物院，其南部院區卻選址落腳於傳說源頭地嘉義，歷史的因緣巧合耐人尋味。策展團隊集合眾人之力，大膽地從正面詮釋這位站在大清王朝由盛轉衰關鍵時期的君主，看他如何匡時杜弊，勵精圖治，以及他與臺灣深厚的情緣。感謝恩師陳捷先教授配合展覽，以深入淺出的筆法，撰成《嘉慶皇帝與臺灣》專書，為觀眾進一步解惑；執行編輯陳龍貴與周維強摘錄書中〈我看嘉慶君遊臺灣〉一文，併入圖錄；策展人分別撰成〈嘉慶君遊臺灣的傳說與溯源〉、〈師訓與治道－從御製〈五箴〉談嘉慶皇帝的治國理念〉、〈「寓意於物」的嘉慶御筆書蹟－以國立故宮博物院藏品為例〉、〈獻繪徵祥瑞・披圖存治功：嘉慶朝宮廷繪畫新象〉等四篇專論及編輯〈嘉慶皇帝大事紀〉，增強了展覽論述。最後感謝所有借展單位及個人給予展覽的協助，更感謝同仁完成本人策展規劃，為本人三十八年博物館生涯以最喜愛的工作之一「策展」，劃下美好的句點。

國立故宮博物院 院長

馮明珠

中華民國一〇五年清明

Preface

In 2013, on the occasion of the National Palace Museum's "The All Complete Qianlong: A Special Exhibition on the Aesthetic Tastes of the Qing Emperor Gaozong," I was already contemplating plans for a major display about Qianlong's successor, the Jiaqing emperor (also known as Emperor Renzong), to serve as the first special exhibition after the opening of the Southern Branch of the National Palace Museum. "Lord Jiaqing's Journey to Taiwan" is a legend that has long taken root in Taiwanese society. As the tale goes, the Jiaqing emperor while still prince traveled to Taiwan, and many places in south central Taiwan said to have been visited by Lord Jiaqing became renowned as a result.

The Southern Branch of the National Palace Museum is situated in Chiayi, which just so happens to be the birthplace of this tale. Research has discovered a Chinese report dated to the equivalent of 6 August 1905 in the Japanese newspaper, *The Taiwan Daily News* (published in Taiwan's Japanese colonial days), with the following details: "The north, south, east, and west corners of the Chiayi city wall have tall and majestic towers offering grand views. It is reported that in the Qianlong reign, during the Lin Shuangwen Rebellion, the Jiaqing emperor while still prince came on an inspection tour of Taiwan and stayed in Chiayi, so he had the grandest wall tower in all of Taiwan built there, the locals calling it 'Prince Tower.'" The report uses the term "reported" because the tale already had a long history by that time. Research, however, has uncovered absolutely no evidence that the Jiaqing emperor, either before or after assuming the throne, visited Taiwan. So where did this story come from? What are its origins?

As someone who has always been curious about Qing history, I gathered several of my colleagues to discuss this issue and thereafter formed a curatorial team to deliberate on how to curate an exhibit on the legend and bring artifacts of the Jiaqing reign to the Southern Branch of the National Palace Museum for people to learn more about and appreciate. Another important reason for creating this exhibit is that the National Palace Museum has a rich collection of objects related to the Jiaqing reign, making for an ideal follow-up to the Museum's special exhibitions on "Emperor Ch'ien-lung's Grand Cultural Enterprise" (2002), "Harmony and Integrity: The Yongzheng Emperor and His Times" (2009), "Emperor Kangxi and the Sun King Louis XIV: Sino-Franco Encounters in Arts and Culture" (2011), and the aforementioned "The All Complete Qianlong: A Special Exhibition on the Aesthetic Tastes of the Qing Emperor Gaozong," which focus on the three emperors of the High Qing. So the question was, "How could we complement the opening of the Southern Branch, connect it with this widespread tale among the people of Taiwan, and continue in the footsteps of these four popular exhibitions on the Kangxi, Yongzheng, and Qianlong emperors by developing one on the Jiaqing emperor?" This was the original motivation behind "Lord Jiaqing and the Journey to Taiwan: A Special Exhibition on Cultural Artifacts of the Qing Emperor Renzong."

Last year (2015) marked the ninetieth anniversary for the founding of the National Palace Museum and the opening of ten major exhibitions at its Southern Branch. That was when I formally