

乾隆皇帝的文化大業

Emperor Ch'ien-lung's Grand Cultural Enterprise



CH' IEN LUNG





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發行人 杜正勝
主編 馮明珠
執行編輯 嵇若昕 王福壽 林莉娜 余佩瑾 陳耀東
助理編輯 陳逸雯
攝影 崔學國 林豐松
英譯 孟繁予 Jeffrey Moser
年表地圖 莊吉發 李天鳴
著作權人
兼出版者 國立故宮博物院
地址 臺北市士林區至善路二段221號
電話 (02) 28812021-4
電傳 (02) 28821440
劃撥帳戶 1961234-9

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序

本院大型展覽出版圖錄，照例都要院長寫序，以示鄭重；序一般多說些冠冕堂皇的門面話，不外展件多偉大、多感人，連帶感謝策展同仁之辛勞。

今（九十一）年本院年度大展主題是「乾隆皇帝的文化大業」，這是將近兩年前就開始規劃的。緣於本院主要以及重要文物多來自清宮舊藏，而清朝宮廷的藝術收藏又以乾隆皇帝的貢獻最大，選取這個主題，不但能闡述本院典藏的特色，對了解中國歷史上這位最偉大的收藏家及其收藏行為也有特別的意義。

展覽籌備接近完成階段時，策展同仁請我為圖錄作一序言，原來留有一定的篇幅，沒想到下筆之後竟然成為也許可以算得上學術論文的長文。因此只好把它改為圖錄的導言，再另外作這篇序。

原序長逾萬言，從比較世界史的角度探討乾隆皇帝的收藏態度，及不可能產生社會作用的原因。我們衡量的準則建立在人類文明的主流進展方向上，蔡元培先生所謂美術進化的公例，由個人所有的進而為公共所有的，換句話說，即是以公共博物館的出現作為評量藝術文化事業的指標。這不是苛求古人，而是透過比較歷史的客觀評量。在十八世紀的歐洲，因為啓蒙運動的影響，藝術收藏「由私轉公」已經完成，但同時代的中國，雖然號稱太平盛世，整個社會心態從上到下都缺乏這種進步性或近代性。

我的討論稍稍涉入近代史研究的領域，也企圖對十八世紀Pax Sincia之遽然衰落這個中國近代史的大課題提供一個思考的角度。也許當時中國知識的落後性和思想的封閉性是重要的原因，可以概括稱作缺乏近代性。

乾隆皇帝收藏的藝術作品無疑是可以稱上「偉大」二字的，但他處理或對待藝術品的態度，卻遠遠落後於並世歐洲的君王或貴族；中國公共博物館要遲到二十世紀才出現，這影響到國民素質的提升，以及近代國家社會力量的增益，論史者，不宜輕忽。

「乾隆皇帝的文化大業」的展品，每件的內容或背景，策展同仁都做了相當充分的說明，整體架構分為乾隆皇帝、文化顧問、上下五千年、東西十萬里，和別有新意五個單元，展覽觀念和手法極富創意，應可作為博物館界同行的典範。我的原序不過提供另外一個視野，讓大家比較客觀地審視乾隆皇帝的文化事業而已。是為序。

杜正勝

九十一年八月十五日
于台北外雙溪國立故宮博物院

Preface

The editors of the catalogues for the National Palace Museum's major exhibits generally ask the present Director of the Museum to compose a preface. This is seen as a gesture of respect. Most of these prefaces offer various high-sounding remarks, praising the magnificence of the objects and the hard work of the curators.

Our major exhibition for 2002, *Emperor Ch'ien-lung's Grand Cultural Enterprise*, is the culmination of over two years of planning. It is particularly fitting that the National Palace Museum hold such an exhibit, for it was Ch'ien-lung, more than any other, who personally shaped the art collection of the Ch'ing court which today forms the core of our holdings. Thus, the objects featured in this exhibit not only offer valuable insights into the remarkable personality of this famous imperial collector, but also extol the unique characteristics of our own collection.

As preparations for the exhibit neared completion, my colleagues asked me to write a preface for the catalogue. Yet, once I laid my pen to the page, that preface inadvertently grew into a full-length essay. The only choice was to add that "preface" to the other papers at the back of the volume, and begin anew with the present text.

The original essay examined, from a comparative historical perspective, Ch'ien-lung's attitude toward collection and its role in society. Our standard of evaluation is founded on the main evolutionary direction of human civilization, what Ts'ai Yüan-p'ei, founder of the Academia Sinica, calls, "common artistic evolution" – the movement from personal ownership to universal possession. In other words, the emergence of public museums is an indicator of artistic and cultural advancement. I say this not in criticism of the past, but rather in the interest of objective historical comparison. In eighteenth century Europe, the Enlightenment transformed the collection of art from a private to a public endeavor. The same was not true of China, where the eighteenth century, although known as a time of peace and prosperity, failed to manifest this type of progressive social consciousness.

The present discussion has implications for one of the most significant questions facing historians of late imperial China – the reason for the sudden demise of the great eighteenth century Pax Sinica. Perhaps much of the answer can be found in the backwardness and closed quality of the era's intellectual life.

The works of art collected by Ch'ien-lung are, without a doubt, worthy of being called "extraordinary." Yet the attitude he brought to the treatment of art was far behind that of contemporary European monarchs and nobles. It was not until the twentieth century that the public museum emerged in China, and its tardiness impeded the cultivation of the Chinese people and the strengthening of the state. In assessing the principles of history, these issues should not be overlooked.

The present catalogue is divided into five thematic sections: *The August Emperor*, *Cultural Advisors to the Emperor*, *Classical Learning*, *Cultural Nexus*, and *Renewing Tradition*. Every object featured here is accompanied by a detailed description that introduces its physical properties as well as its historical background and significance. I am extremely impressed by the conceptual sophistication of this exhibit and creativity that my colleagues have shown in executing it. My original "preface" is simply an attempt to provide an alternative perspective that may help lead to a more objective appraisal of Ch'ien-lung's "grand cultural enterprise."

Tu Cheng-sheng

Director
National Palace Museum
Taipei, Taiwan

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- II-17 新石器時代晚期 玉版
約西元前2600至前2000年
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西元十八世紀
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- II-19 清早期 玉螭紋盃
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西元十八世紀
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清乾隆間寫文淵閣四庫全書
Imperially Commissioned K'ang-chi-lu (Records of social services)

- II-23 御覽經史講義
清乾隆間寫文淵閣四庫全書
Imperially Reviewed Commentaries to the Classics and Histories
- II-24 欽定四庫全書總目
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Imperially Commissioned General Catalogue of Works in the Complete Collection of the Four Treasuries
- II-25 武英殿聚珍版程式
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- II-26 欽定重刊淳化閣帖釋文
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- II-27 欽定音韻述微
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III 上下五千年 *Classical Learning*

- III-1 新石器時代晚期 良渚文化 玉琮 二件
西元前3200至前2000年
Pair of jade *ts'ung*
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Hsi-ch'ing hsiu-chien (Ch'ing court catalogue of bronzes)
- III-3 清 乾隆 澄泥墨硯
Ch'eng-ni (fine clay) inkstone
- III-4 清 乾隆 仿澄泥虎伏硯
Ch'eng-ni clay (fine clay) inkstone shaped like a reclining tiger
- III-5 南宋 官窯 青瓷龍紋洗
Round celadon washer
- III-6 金一元 鈞窯海棠式花盆
Flower vessel in the shape of a Chinese flowering apple
- III-7 清 丁觀鵬 摹顧愷之洛神圖
Copy of Ku K'ai-chih's "Nymph of the Lo River"
- III-8 御定仿宋相臺岳氏本五經 附考證
清乾隆四十八年武英殿刊本
Imperially Commissioned Copy of the Sung Dynasty Hsiang-t'ai Yüeh-shih Edition of the Five Classics, with attached evidential research

- III-9 十三經注疏 附考證
清乾隆武殿刊本
Complete Commentaries and Annotations to the Thirteen Classics, with attached evidential research
- III-10 高宗御定石經
清蔣衡手書十三經本
Stone-engraved edition of the classics commissioned by Emperor Ch'ien-lung
- III-11 二十四史一明史
清乾隆間武英殿刊本
Ming-shih (Official history of the Ming dynasty), from the *Twenty-Four Histories*
- III-12 西清古鑑
清乾隆二十年武英殿刊本
Hsi-ch'ing ku-chien (Ch'ing court catalogue of bronzes)
- III-13 西清硯譜
清乾隆間內府朱絲欄寫本
Hsi-ch'ing yen-p'u (Ch'ing court catalogue of inkstones)
- III-14 秘殿珠林
清乾隆間內府朱絲欄寫本
Mi-tien chu-lin (Ch'ing court catalogue of Buddhist and Taoist painting and calligraphy)
- III-15 石渠寶笈
清乾隆間內府朱絲欄寫本
Shih-ch'u pao-chi (Ch'ing court catalogue of painting and calligraphy)
- III-16 四庫全書
清乾隆間寫文淵閣本
Complete Collection of the Four Treasuries
- III-17 四庫全書薈要
清乾隆間寫堂本摘藻
Fine Selections from the Complete Collection of the Four Treasuries
- III-18 天祿琳琅書目
清乾隆間內府寫本
Bibliography of the T'ien-lu lin-lang Library

- III-19 奏報為恭進澄泥硯材摺
山西巡撫農起奏
Report on the Respectful Presentation of Ch'eng-ni Inkstone Clay to the Court
- III-20 奏報燒造澄泥硯摺
蘇州織造全德奏
Report on the Firing of Ch'eng-ni Inkstones
- III-21 奏為敬陳續購書目事宜摺
兩江總督高晉奏
A Respectful Narration of Recently Purchased Titles
- III-22 奏為恭進書籍事宜摺
陝甘總督勒爾謹奏
Memorial on the Respectful Presentation of Books to the Court

IV 東西十萬里 *Cultural Nexus*

- IV-1 清 郎世寧 畫十駿圖一雪點騶
The Hsüeh-tien-tiao Horse
- IV-2 清 郎世寧 白鶴圖
White Falcon

- IV-3 清 郎世寧 畫十駿犬一蒼猊
The Hunting Dog Ts'ang-ni
- IV-4 清 郎世寧 畫愛烏罕四駿
Four Afghan Horses
- IV-5 清 郎世寧 畫阿玉錫持矛盪寇圖
Ayusi Assailing the Rebels with a Lance
- IV-6 清 艾啓蒙 百鹿圖
One Hundred Deer
- IV-7 清 賀清泰 畫白海青
White Falcon
- IV-8 清 張廷彥 畫平定烏什戰圖
Quelling the Rebels at Wu-she
- IV-9 清 謝遂 職貢圖
Foreign Envoys Bearing Tribute
- IV-10 清 無款 舊洋畫羅漢
An Arhat in Oils
- IV-11 銅鍍金畫珐瑯懷錶 二件
英國倫敦 十八世紀
Pair of gilded bronze pocket watches decorated with painted enamel
- IV-12 清 乾隆 玻璃胎畫珐瑯西洋人物渣斗
Glass spittoon with painted enamel images of European figures
- IV-13 清 乾隆 銅胎掐絲畫珐瑯西洋人物鼻煙壺
Cloisonné snuff bottle with painted enamel images of European figures
- IV-14 清 乾隆窯 珐瑯彩開光西洋人物螭耳瓶
Porcelain vase with twin *chih* dragon ears and images of European figures painted in *fa-lang-ts'ai* enamels
- IV-15 清 乾隆 畫珐瑯西洋人物牧羊圖碟
Painted enamel dish decorated with image of European shepherds
- IV-16 清 乾隆 內填珐瑯西方仕女執壺
Champlevé ewer decorated with image of European women
- IV-17 清 乾隆 畫珐瑯花卉高足蓋杯
Painted enamel covered stem cup with floral décor
- IV-18 清 畫珐瑯西方人物山水盒
Boxes with European figures and landscapes painted in *fa-lang-ts'ai* enamels
- IV-19 平定回疆圖
據郎世寧原作 格登鄂拉斫營圖
The Raid on the Camp at Gadan-ola, from the series *The Pacification of Sinkiang*
- IV-20 平定回疆圖
佚名 凱宴成功諸將士
Victory Banquet for Distinguished Soldiers, from the series *The Pacification of Sinkiang*
- IV-21 青灰玉碗
Ash-green jade bowl
- IV-22 青灰玉蓮瓣大盤
Large ash-green jade plate in the shape of a lotus blossom
- IV-23 白玉雙耳碗
White jade bowl with twin handles
- IV-24 碧玉杓及盒
Emerald jade ladle
- IV-25 碧玉瓜瓣杯
Emerald jade cup in the shape of a melon
- IV-26 碧玉金絲盤
Emerald jade plate with gold tracery
- IV-27 暹羅國金葉表文
Siamese tributary letter on gold leaf
- IV-28 藏文甘珠爾經一密聚演說無二尊勝緣由本續
The *Kanjur*, from the Tibetan Tripitaka
- IV-29 內填珐瑯嵌寶蓋罐
西藏作品 十八世紀
Champlevé covered jar inlaid with precious stones
- IV-30 欽定廓爾喀紀略
清內府朱絲欄寫本
Imperially Commissioned Record of the Nepal Campaign
- IV-31 右旋白螺
Right-spiraling conch
- IV-32 清 乾隆窯 紅彩甘露瓶
Devotional water vase decorated with red enamels
- IV-33 櫻蒔繪方形小套盒
日本 十八世紀
Set of square *maki-e* lacquer boxes, decorated with cherry blossom designs
- IV-34 暹羅國王鄭昭貢單
List of tribute from the Siamese king Cheng Chao
- IV-35 遵旨將得勝圖稿發交法國商船送往巴黎刊刻銅版奏摺
署理兩廣總督楊廷璋等奏
Report on the conveyance of *The Pacification of Sinkiang* series drafts to Paris for engraving
- IV-36 清 乾隆中期 台灣地圖
Map of Taiwan

V 別有新意 *Renewing Tradition*

- V-1 清 孫祐、周鯤、丁觀鵬合繪「陶冶圖冊」
Album of Potters at Work
- V-2 清 乾隆窯 青花博古圖海棠式龍耳扁壺
Flat porcelain *hu* vessel with dragon handles, shaped like a Chinese flower apple and decorated with a *po-ku-t'u* design in underglaze blue
- V-3 清 乾隆窯 青花釉裡紅番蓮梅瓶
Mei-p'ing vase with Indian lotus design in underglaze red and blue
- V-4 清 乾隆窯 白瓷簋
White porcelain *kuei* vessel
- V-5 清 乾隆窯 白瓷銅
White porcelain *hsing* vessel
- V-6 清 乾隆窯 茶葉末描金銀三足洗
Three-footed washer with tea-dust glaze and gold and silver tracery
- V-7 清 乾隆窯 古銅釉雙耳香爐
Incense burner with twin handles, glazed in imitation of ancient bronze
- V-8 清 乾隆窯 古銅釉雲蝠轉心瓶
Vase with revolving interior and auspicious bat and cloud designs, glazed in imitation of ancient bronze

- V-9 清 乾隆窯 古銅釉描金壽字方壺
Square *hu* vessel with imitation bronze glaze, gold painted décor, and *shou* (longevity) character motifs
- V-10 清 乾隆窯 琺瑯彩農耕圖瓶
Porcelain vase with images of rural life painted in *fa-lang-ts'ai* enamels
- V-11 清 乾隆窯 琺瑯彩仙山樓閣碗
Porcelain bowl with images of immortal mountains and pavilions painted in *fa-lang-ts'ai* enamels
- V-12 清 乾隆窯 紅彩花卉瓶
Red-glazed porcelain vase with white floral décor
- V-13 清 乾隆窯 藍彩花卉碗
Blue-glazed porcelain bowl with white floral décor
- V-14 清 乾隆窯 琺瑯彩開光人物貫耳瓶
Porcelain vase with tubular handles and European figures painted in *fa-lang-ts'ai* enamels
- V-15 清 乾隆窯 牧羊圖長方盒
Rectangular box with shepherd girl
- V-16 清 乾隆窯 課子圖碟
Dish decorated with the image of a woman tutoring her child
- V-17 清 乾隆窯 茶葉末六聯瓶
Six conjoined vases in tea-dust glaze
- V-18 清 乾隆窯 剔透番蓮碗
Porcelain bowl with overglazed openwork Indian lotus design
- V-19 清 乾隆窯 金彩三羊開泰瓶
Gold-glazed vase adorned with the auspicious symbol of three goats
- V-20 清 乾隆窯 法花三彩蓮塘蓋罐
Fa-hua style covered jar with lotus pond design
- V-21 清 乾隆窯 仿雕漆百壽瓶
Porcelain vase in imitation of carved lacquerware, decorated with one hundred *shou* (longevity) characters
- V-22 清 乾隆窯 天藍白蝶紋花式盤
Porcelain plate decorated with white butterflies against a sky blue ground
- V-23 清 乾隆窯 冬青釉青花花卉夔耳瓶
Porcelain vase with wintergreen glaze, blue floral pattern, and *k'uei* dragon handles
- V-24 清 乾隆窯 五彩花卉膽瓶
Gall-bladder vase with floral décor in gold glaze
- V-25 清 乾隆窯 金地粉彩花卉戟耳瓶
Porcelain vase with halberd handles and floral pattern painted in *fen-ts'ai* enamels against a gold ground
- V-26 清 乾隆窯 粉青印花游魚轉足碗
Porcelain bowl in powder green glaze with impressed fish design and rotating foot
- V-27 清 乾隆窯 黃釉粉彩八卦如意轉心套瓶
Porcelain vase decorated in *fen-ts'ai* enamels against a yellow ground, with rotating interior and openwork eight trigram and *ju-i* motifs
- V-28 清 乾隆窯 火鐮袋 兩件
Flint purses
- V-29 清 乾隆窯 粉彩花卉瓶
Porcelain vase with floral pattern painted in *fen-ts'ai* enamels
- V-30 清 乾隆窯 粉紅錦地番蓮碗
Bowl with Indian lotus design on a pink brocade ground
- V-31 清 乾隆窯 粉彩雞缸杯
Porcelain cup with chickens painted in *fen-ts'ai* enamels
- V-32 清 乾隆窯 龍泉釉雲龍瓶
Porcelain vase in imitation Lung-ch'üan glaze, decorated with clouds and dragons
- V-33 清 乾隆窯 紅釉僧帽壺
Monk's-cap ewer in ruby red glaze
- V-34 清 乾隆窯 粉彩花蝶活環瓶
Porcelain vase with flower and butterfly design painted in *fen-ts'ai* enamels
- V-35 清 乾隆窯 番蓮蕉葉觚
Ku vessel with plantain-leaf and Indian lotus designs
- V-36 清 乾隆窯 各種釉彩搬指
Thumb rings in various glazes
- V-37 清 雕竹仿古絡紋壺
Carved bamboo *hu* vessel with antiquarian cord-pattern décor
- V-38 清 乾隆 剔紅流觴寶盒
Carved red lacquer box with floating wine-cups motif
- V-39 清 翠玉「暢遠樓」、「寫心」、「執中含和」印
Jadeite seals
- V-40 清 乾隆 玉仙山樓閣山子
Jade carving of pavilions in a mountain landscape
- V-41 清 翠玉松鶴插屏
Jadeite screen with pine and crane design
- V-42 清 乾隆 玉菊花洗
Jade chrysanthemum-shaped washer
- V-43 清 滿文大藏經
乾隆朝內府譯刊本
The Manchu Tripitaka
- V-44 和碩睿忠親王多爾袞列傳
清內府朱絲欄寫本
Biography of Prince Dorgon
- V-45 欽定國史貳臣傳甲編
清內府朱絲欄寫本
Biographies of Turncoat Officials
- V-46 欽定國史逆臣列傳
清內府朱絲欄寫本
Biographies of Rebellious Officials
- V-47 奏報接管九江關兼辦窯務情形摺
九江關監督尤技世奏
Report on kiln administration from the Chiu-chiang Customs Office



乾隆時期清代疆域圖



乾隆皇帝主政六十多年中，在武功方面有「十全武功」的成就，因此自號「十全老人」。此次展出的「緙絲乾隆書十全記（卷）」，以及滿、漢文本的《大清高宗純皇帝實錄》中「御製十全記」的一段，即欲簡述這段史實。展覽中尚藉各類相關文物，以述說他的品味、興趣、信仰、內廷生活和感情世界。

美國克利夫蘭博物館所藏「高宗帝后像」與本院珍藏多年並未曾展出的高宗肖像，以及他曾經戴過的朝冠、使用過的松花石硯臺等，或略可滿足今人好奇心。書聖王羲之「快雪時晴帖」與青玉「三希堂」璽印併同展出，以描繪他的書房—三希堂。

康熙皇帝送給乾隆皇帝的模製壺盧筆筒，一方面可說明祖孫之情，另一方面似也敘述著當年皇祖傳位於皇父（雍正皇帝）的遠見。雍正皇帝在位時曾刊行《大義覺迷錄》，以期消弭漢人的夷夏之防，乾隆皇帝登基後卻下令查禁此書，顯示他與皇父不同的邏輯思考。

史載乾隆皇帝有妻妾四十餘人，但僅元配孝賢皇后最得帝心，去世後皇帝對她的眷念也最深。她親手為皇帝縫製的荷包充分顯示出夫妻鶼鶼情深。乾隆皇帝曾命皇子、皇孫抄錄《帝學》一書，書中纂集自古賢君迄宋代皇帝的典學事蹟，由此可窺知乾隆皇帝治家課子的心境。

此外，內廷畫家描繪紫禁城內環境或皇帝生活的畫作，也可供遙想內廷宮苑之一斑。



乾隆皇帝

The August Emperor

Over the course of his sixty-year long reign, the Ch'ing emperor Ch'ien-lung (also known by his posthumous name Kao-tsung), through a series of successful military campaigns, expanded and stabilized the prosperous empire built by his predecessors K'ang-hsi and Yung-cheng. These expeditions, which came to be known as the Ten Perfect Campaigns, took the Ch'ing military to Zungharia, Moslem Sinkiang, Szechwan, Taiwan, Burma, Annam, and Nepal. In 1792, the emperor publicly proclaimed his military power by recording these conquests in a manuscript entitled the *Record of Ten Perfect Accomplishments*. He also gave himself a new title, The Old One of Ten Perfect Accomplishments, and even sought to leave a record of his martial accomplishments in a variety of different artistic media. A fine example of these efforts is a monumental silk tapestry edition of the *Record of Ten Perfect Accomplishments*, which not only demonstrates the refinement of Ch'ing silk weaving, but also captures the emperor's sense of satisfaction with his own martial accomplishments. According to the Manchu and Chinese *Veritable Records of Kao-tsung, Pure Emperor of the Great Ch'ing*, the term "Ten Perfect Accomplishments" was derived from a line in a poem written by the emperor in honor of the army's 1792 victory over the Nepalese.

In addition to recording Ch'ien-lung's military achievements, surviving artifacts of the period provide information about the personal life of the emperor and his family. Some items, such as the emperor's hats and inkstones, offer insight into the character of the emperor himself. Other pieces give us a glimpse of his family relationships. These include such things as the brush container presented to Ch'ien-lung by his grandfather K'ang-hsi; the wallet sewn by the empress Hsiao-hsien; and the versions of the text *Ti-hsüeh* (On Learning to Be an Emperor) copied, on Ch'ien-lung's orders, by his sons and grandsons.

Yet another way of studying the imperial family is by way of surviving portraits. The present exhibition is pleased to present a handscroll, painted by the Italian Jesuit Giuseppe Castiglione and now in the collection of the Cleveland Museum of Art, entitled *Inauguration Portraits of Emperor Ch'ien-lung, the Empress, and the Eleven Imperial Consorts*. Also featured are a series of portraits from the National Palace Museum's own collection, never before displayed, of Ch'ien-lung at different stages in his life.

An educated man with refined tastes, the Ch'ien-lung emperor was a prolific art collector. Upon obtaining three particularly rare early works of calligraphy, he decided to keep these treasures in his personal study, which he thus named the "Hall of the Three Rarities." One of these works, Wang Hsi-chih's *Clearing After Snowfall*, is presented here alongside an imperial jade seal incised with the name of the study. Together, they help to recall the literary life of the emperor.





