

丹青鼻观——清代画像中的鼻烟壶

Sniffing fun: snuff bottles in paintings of Qing Dynasty



“樱桃口小柳腰肢，斜倚春风半懒时。一种心情费消遣，绡编欲展又凝思。”北宋名家米元章的诗句，被巧妙描绘成清雅书斋内，窈窕女子身着湖色纱衣半展书页，沉吟瞬间的场景。读书倦懒的仪态展现出清代仕女画常见的“风露清愁”之美。

“With her mouth like a cherry, her waist willow, a beauty is learning in spring wind, idly. She is in a mood for recreation, just lost in contemplation before unfolding the book”. These poetic lines were written by Mi Yuazhang, a famous poet of North Song Dynasty. The images of the poem are vividly depicted by this painting. A slender girl, wearing light green silk blouse, sat in her elegant study, is going to read a book but lost in contemplation. A girl studying in idleness shows the common “slight sadness” esthetic taste of beauty paintings of Qing Dynasty.

此图为北京故宫博物院藏的清代《雍亲王题书堂深居图屏》之一，共十二幅。画幅中绘有雍正为皇子时所号“破尘居士”落款的条幅。此套图屏是为圆明园定做的，原贴于圆明园“深柳读书堂”围屏上。雍正十年（1732

年）八月间才传旨将其从屏风上拆下，“着垫纸衬平，各配做卷杆”并留存至今。

This painting is one of the 12 Screens of Secluded Life in Study Inscribed by Emperor Yongzheng collected by the Palace Museum of Beijing. In these paintings, there are inscriptions written by Yongzheng when he was a prince with an alias name of “Poche Jushi” (unoccupied person). This set of painting screens were customized for the Old Summer Palace. Originally, they were posted on the folding screen of Shenliu Study of the Old Summer Palace. In the August of the 10th year of Yongzheng (1732 A.D.), these paintings were torn off from the screens. Then they were “smoothened out with packing paper, matched with scroll bars respectively” and kept until today.

此套图屏工笔重彩，生动刻画了宫苑美女品茶、赏蝶、倚榻、阅读等生活情景，展现出宫廷绘画雍容华贵的审美情趣。求实写真的画风，使之成为研究康雍朝宫廷女子冠服、发型、首饰等妆饰文化的真实史料，也可旁证初期圆明园的园林布局及居室赏玩器物陈设。

This set of painting screens belong to elaborate-style painting with enriched colors, vividly depicting the life situations of beauties living in the imperial palace including tea-tasting, appreciation of butterfly, leaning on bed, reading, etc. and showing the royal palace's sumptuous esthetic taste about paintings. Since these paintings are of realistic style, they are taken as real historical materials used for studying the clothes, hair style, jewelry and other decoration culture of women living in the royal court of Kangxi period and also an evidence of the overall arrangement, furnishing, playthings and artworks in the early stage of the Old Summer Palace.

画中女子斜倚宫廷制式黄花梨方桌，仿哥窑摇铃尊上月季盛开。在摇铃尊与女子所持书卷的中间，端放着一件颜色鲜艳的宝石红玻璃鼻烟壶。玻璃鼻烟壶何以成为宫中时尚，何时在中国出现？让我们从史料中一探端倪。

In this painting, a girl is leaning on a royal style chrysanthemum square table. Several Chinese roses are in full bloom on a Ge kiln type bell bottle. Amid the bottle and the book in the hand of the girl stands a colorful ruby glass snuff bottle.

十七世纪始于欧洲王室的鼻烟潮流，在十八世纪更是席卷东西，烟壶文化成为上层社会的象征。据档案记载，康熙二十三年（1684）皇帝南巡时，曾于南京诏见汪儒望（Jean Valat, 1614? - 1696）与毕嘉（Giandomenico Gabiani, 1623-1694）两位传教士，传教士进呈四种方物，康熙传旨云：“朕已收下，但此等方物，你们而今亦罕有，朕即将此赏赐你们，惟存留西蜡即是，准收。”¹ 其中“西蜡”是康熙年间鼻烟 snuff 之音译，点出鼻烟之西方来源，且在十七世纪末已自欧洲传入中国。

In the 17th century, snuff was popular in the royal families of Europe. In the 18th century, snuff swept the west and the east and snuff culture became a symbol of upper class. According to the files of Qing Dynasty, when Emperor Kangxi made as south tour in the 23rd year of his times (1684A.D.), he called in missionaries Jean Valt (1614? - 1696) and Giandomenico Gabiani (1623-1694) in Nanjing. The missionaries presented four kinds of tributes to Emperor Kangxi. Kangxi said, "I have received your tributes. However, you have few such treasures, so I decide to grant them back to you except the 'xila' and I accept it."¹ "xila" in Kangxi's edict is the transliteration of snuff, which shows that snuff was sourced from the west and introduced into China at the end of the 17th century.

鼻烟是由烟叶磨粉加入香料发酵陈化制成，直接嗅入鼻中，不需燃点，具有贯脑去疾之功效。由康熙皇帝的言语中可以看出，鼻烟对他来说是非常熟悉的，甚至是尤为喜爱之物，因此才将其它贡品退回，惟独留下鼻烟。而这一段史料摘自南怀仁的《熙朝定案》，可能是最早有鼻烟记载的文献材料了。

Snuff was made of aging fermented tobacco powder and spices. It needs not lighting up and

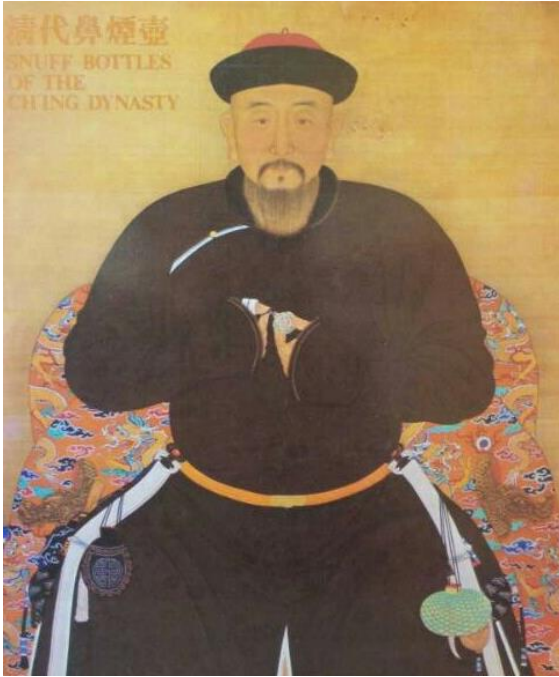
could be sniffed into nose directly, which can refresh mental and relieve discomforts. From the words of Kangxi, we can see that he was very familiar with snuff and even loved it very much so he only kept snuff and returned the other tributes. These historical materials were quoted from *Kangxi's Decisions* by Nan Huai ren, which is probably the earliest literature about snuff.

康熙重臣纳兰明珠的次子纳兰揆叙曾写<咏鼻烟 南楼令>：“分种若华边，（烟草本出东洋）金筒惯吸烟。甚椰帆，方法新传，不用沉檀朱火爇，凭鼻观，与缠绵。只似嗅花然，香尘自扑缘。巧藏机、橐籥规圆。莫遣偷将纤指捻。熏醉了，玉婵娟。”²词作于康熙辛巳年（四十年，1701），与燃香殊异，呼吸间犹如花香美酒令人陶醉，正是鼻烟文化的魅力所在。

Nanlan Kuixu, the 2nd son of Nanlan Mingzhu, a most important minister of Emperor Kangxi, once wrote a lyric titled *Eulogy On Snuff, a Song of Southern Pavilion*: Tobacco grows far away from China (in Japan); It can be smoked with a gold pipe. When a coconut sail came to the southern China, a new method of smoking was introduced. It is not necessary to burn tobacco with sanders fire. Instead, it can be sniffed with your nose. It smells like flower scent, so sweet. The snuff bottles are very exquisite, like a bag or a musical instrument. When sniffing it silently, even the fairy maiden would be intoxicated. ²This lyric was written in 40th year of Kangxi period (1701A.D.). The author highly praised snuff by saying that it was different from burning incense but gave off intoxicating smells like nectar. This, in fact, is the charm of snuff culture.

随着鼻烟文化及烟壶赏玩人群的不断扩展，宫廷制作的鼻烟壶不仅要满足皇室成员使用，更是做为朝贡国使团的回礼、有特殊功绩将领的犒赏、对大臣及政教领袖的重要赏赐品。如清宫《活计档》³，雍正十一年三月二十日中提到“本日将呆绿鼻烟壶一件等交太监马进忠持去交太监高玉，赏陕西总兵杨弘谔”等记载。清代早中期的宫廷鼻烟壶，主要有三类消费族群，一是供宫中陈设等皇室享用，二是皇帝赏赐给皇亲贵族、王公大臣及外国君王使臣，三是权贵阶层的争相收藏。

由此，我们再来看另一幅清代王爷肖像画。一位身着冬常服的皇亲贵胄，威严正坐于铺着绣满四爪蟒龙锦缎椅披的雕龙宝座上。手持心爱的鼻烟壶，一手轻捻壶盖，一手持小壶，神情平和而放松。



Next, let's view a portrait of a noble prince of Qing Dynasty. This is a member of royal family. He is wearing a winter robe, solemnly sitting on a seat with a dragon pattern brocade cover. He is appreciating his favorite snuff bottle, one hand turning on the bottle cap, the other hand holding the bottle, looking peaceful and relaxed.

仿佛已看到这位王爷用细细的烟匙盛满了鼻烟，等不及宫廷画师画完就想放在拇指上享受的情景。难怪乾隆朝的王芑孙曾在<烟壶得烟字十二韵>中对这通窍辟疾的鼻烟有“不住千回嗅”之叹。

It seems as if this prince was taking out a spoonful of snuff and couldn't wait for sniff it before the royal painter finished his painting.

It is no wonder that Wang Qisun, a scholar of Qianlong period, sighed in his poem titled “*Twelve rhymes about snuff bottle*” by saying that “you can't help sniffing for a thousand times”.

由聘请宫廷画师绘制，留给后人瞻仰的画像，出现在画中的事物必须经过精心设计。位于整幅人物画构图最中心位置的鼻烟壶，甚至清晰描绘出鼻烟壶上的纹样，都说明这只鼻烟壶的重要性。我们是否可以大胆推测，因为王爷的赫赫功绩，受到皇帝的特别赏赐，而这只烟壶正是荣耀的象征。因为自康熙开始，经雍正到乾隆及以后，鼻烟和鼻烟壶一直都是身份及权力的象征。

Since this portrait was drawn by a royal painter and would be viewed by post generations, the images in it must have been carefully designed. In the central area of this painting is a snuff bottle and even the patterns on the bottle were clearly depicted, showing that this snuff bottle played an important role in the prince's life. Perhaps, we can make a bold speculation: because this prince made lots of feats, he was specially rewarded by the emperors and the snuff bottle was a symbol of his reputation. As we know, from Kangxi period to Yongzheng period to Qianlong period and later, snuff and snuff bottle had been a symbol of identity and authority.

童槐（1773-1857）《今白华堂诗录》<护国寺观市>诗：“只林荫广场，区落庭阶分，异宝竟璀璨，古器罗纷纭，就中验时尚，曰壶尤所欣”，**表明鼻烟壶收藏在当时的古玩市场上最受追捧**。徐珂《清稗类钞》<豪侈类·德晓峰蓄鼻烟壶>云：“京外达官贵人皆嗜鼻烟，每于公众宴会时，各出其所藏以相炫。”鼻烟壶的**风行**，也在**上层显贵**社交活动记录中得以证明。

Tong Huai (1733-1857A.D.) wrote a poem titled *Fair of Huguo Temple (Jinbaihua House*

Poem Collections): Under the shades of the square, a lot of stalls crowded in the courtyard. Brilliant treasures are shining; precious antiques are contending. If you want a fashionable artware, snuff bottle is the most popularly item. This poem recorded the fashion of snuff bottle collection in the curiosity market at that time. Xu Ke, also recorded snuff bottle in his *Luxuries: snuff bottles collected by De Xiaofeng (Qing Bai Lei Chao)*: “The noble people outside Beijing all had the hobby of sniffing snuff bottles. When they attended a banquet, they would display their collections to each other.” The record of social contact above evidently shows that snuff bottles were expensive collections of noble people.

康雍乾三朝，政局稳定，国力强盛。因鼻烟壶等玻璃器受到皇帝喜爱和大量赏赐的需要，聘请欧洲技师指导创立的皇家玻璃厂规模不断扩大，工匠编制不断增加，使清代玻璃制造工艺、技法、材质的丰富性得以快速提升，生产规模和品类的增加都达到鼎盛，形成中国古代玻璃史的另一个巅峰。清宫鼻烟壶制作因其致广大而尽精微，完全反映时代审美而广受追崇，在世界收藏圈内风行不衰。

During the three periods of Kangxi, Yongzheng and Qianlong, China had a stable political situation and a strong national power. As the emperor's favorite snuff bottles and other glassware and rewarding needed many snuff bottles, the royal glass factories established and directed by European technicians expanded the scale gradually and the number of craftsmen increased quickly. As a result, the glassware process, technologies and profoundness of material in Qing Dynasty were improved rapidly, and the scale of production and product types reached to their most prosperous stage, making a peak of glass production in ancient China. The snuff bottles made by the royal workshop of Qing Dynasty feature rich varieties and refined artistic essence, and completely reflect the esthetic taste of the times. Thus, snuff bottles are always very popular in the collection field around the world.

(完)

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注释：

¹ (清)《熙朝定案》，收入韩琦、吴旻校注《熙朝崇正集·熙朝定案(外三种)》(北京：中华书局，2006)，第155页。

² (清) 揆叙, <咏鼻烟 南楼令>, 《益戒堂诗集》(清雍正二年谦牧堂刻本), 卷 6, 第 84 页。检索自中国基本古籍库 (检索时间 2012.07.23)。

³ 保存於中國第一歷史檔案館的造辦處《各作成做活計清檔》, 記錄了雍正朝至宣統朝玻璃器的名稱、數量、用途、製作過程等情形, 是研究清代玻璃的重要史料。

The end

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注释:

Notes:

1. (Qing Dynasty) *Kangxi's Decisions* is included in *Kangxi Chongzheng Collection-Kangxi's Decisions (3 annexes)* checked and annotated by Han Qi and Wu Min (Beijing: Zhinghua Book Company, 2006)
2. (Qing Dynasty) Kui Xu: *Eulogy On Snuff, a Song of Southern Pavilion, Yijie House Poem Collections* (carved by Qianmutang in the 2nd year of Yongzheng Period of Qing Dynasty) , volume 6, page 84, retrieved from the China Basic Ancient Book Data Base (Retrieval time: July, 23rd, 2012)
3. *File of All Handicrafts Produced by the Workshop of Qing Dynasty*, now kept in the First Historical Archives of China, is an important historical evidence for researches on name, amount, usage and manufacturing process, etc. of glassware from Yongzheng period to Xuantong period of Qing Dynasty.