



S FOR  
SNUFF

润物瑶辉  
御制凝器

18 / 05 / 14 - 08 / 05 / 15

18世纪中国清代

宫廷玻璃鼻烟壶展

AN OVERVIEW OF 18TH

CENTURY CHINA QING

ROYAL SNUFF BOTTLES



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AN OVERVIEW OF 18TH

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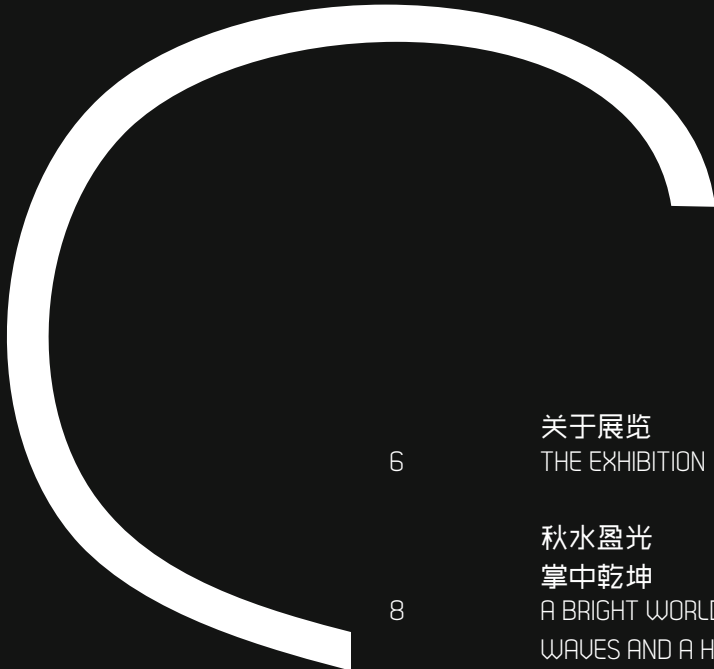
ROYAL SNUFF BOTTLES





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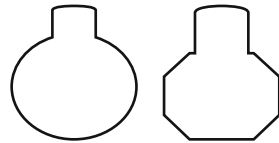
## 关于展览

### THE EXHIBITION

中国玻璃器的发展历经三千多年，玻璃器在古代，由于其特殊的高温制造条件和极高的工艺要求，一直是皇侯将相以及上层社会的奢侈品。玻璃器，由于其光亮透彻，晶莹润泽的特质，古人一直视之为无价之宝，成为身份和荣耀的象征。玻璃器发展至清代，由于康熙，乾隆，雍正三朝皇帝对于玻璃器的极度钟爱，甚至不惜工本在紫禁城建立了造办处，邀请国外传教士驻扎主持，雇佣大量能工巧匠为皇宫打造了一批冠绝中西的中国清代宫廷玻璃器。这些玻璃器，成为紫禁城内

皇宫贵族的争先观赏和把玩的精美绝伦的艺术品，同时也是皇帝的新宠和重要的赏赐品。

鼻烟壶，作为中国清代宫廷玻璃器中极其重要的一个大类，由于其器形小巧精致，却工艺精湛绝伦，集合了清代玻璃器巅峰的制造工艺以及缩形于其的完美艺术。无论是色，形，纹，意，用，都可以从其小巧身形中窥探中国清代宫廷玻璃器的魅力所在。本次展览，将为你呈现一个清代鼻烟壶的光凝秋水般的世界，让你充分领略玻璃器物的艺术之美。



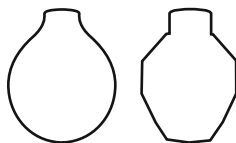
Glass has a development history of over 3000 years in China. In ancient times, as glass manufacturing required the special high temperature condition and very complex process technologies, glassware was a luxury preferred by royal families, military and political leaders as well as top noble class. As glassware looks clear, translucent and sparkling, ancient people regarded it as an invaluable asset and symbol of identity and honor. In the Qing Dynasty, Emperors such as Kangxi, Qianlong and Yongzhen loved glassware very much, and they built royal workshops at all costs in the Forbidden City. They invited foreign missionaries to station here and manage the workshops. Skillful craftsmen were hired to create a large number of unique glassware for the royal palace of the Qing Dynasty. Glass turned into exquisite works of art to be

appreciated by nobles in the Forbidden City. At the same time, emperors of the Qing Dynasty regarded glassworks as important objects to reward members of their court.

The snuff bottle is an important type of royal glassware in the Qing Dynasty. Despite of their small size, snuff bottles were considered exquisite objects. The precious bottles embody the high-end manufacturing skills and unique art forms of the Qing Dynasty. The color, shape, pattern, image and usage of the bottles teaches us a lot about social customs and the glamorous social scene in the Qing Dynasty. This exhibition will unfold the stories associated to this precious type of historic glassware, and it will also help to understand and appreciate the artistic beauty of glass.

# 秋水盈光 掌中乾坤

A BRIGHT WORLD  
IN AUTUMN  
WAVES AND A  
HEAVEN IN A  
PALM



“鼻烟壶中有很多颜色是非常鲜艳的，尤其玻璃器。玻璃器是西方人传给我们的，所以中国人拿到这件东西就觉得特洋气，就互相比较。你拿山楂红的，我

拿鸡油黄，还有人拿葱心绿，宝石蓝……人们会去炫耀这件东西的优点。所以，鼻烟壶拿出来，就是一个人的身份。”

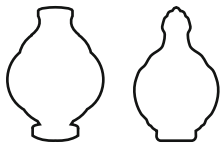
“Many snuff bottles were bright colored, especially those made of glass. As glassware came from the west, Chinese people loved the exotic styles of snuff bottles and showed off them to each other. Someone held a

hawthorn-red snuff bottle, someone kept a bright yellow one, and someone else had a light green or sapphire blue one...All the people showed off their outstanding features. So, a snuff bottle was the symbol of a person's social status.”



## 鼻烟的传入 及功效

### INTRODUCTION OF SNUFF AND ITS EFFICACY



鼻烟明末清初自欧洲传入中国，吸闻之后具有明目避疫的功效。虽然是“外来物种”，鼻烟连同其容器鼻烟壶迅速盛行。几百年下来，鼻烟壶逐渐成为“形式大于内容”的典型，鼻烟如今已几乎绝迹，鼻烟壶则因为涵盖了几乎所有的中国艺术文化，而成为经久不衰的收藏门类。

在清代，吸食鼻烟是非常普遍的，上至皇帝，下至百姓都可以吸食鼻烟。因此，鼻烟的容器很重要，变成社交中展示的工具，以彰显自己的身份。那时没有烟草的牌子，人们就展示手中的壶，翡翠的，白玉的，人与人之间有这种暗自的比较。比如，鼻烟壶中有

很多颜色是非常鲜艳的，尤其玻璃器。玻璃器是西方人传给我们的，所以中国人拿到这件东西就觉得特洋气，就互相比较。你拿山楂红的，我拿鸡油黄，还有人拿葱心绿，宝石蓝……人们会去炫耀这件东西的优点。所以，鼻烟壶拿出来，就是一个人的身份。

关于鼻烟药用的记载，古籍上非常多，我们大家比较了解的《红楼梦》里就有这样的记载。比如《红楼梦》第52回晴雯补裘，晴雯招了风寒以后就吃了两片药不见好。这个时候宝玉便命麝月说取鼻烟来，给她嗅些，痛打几个喷嚏，就通了关窍。麝月果真去取了一个金镶双扣金星玻璃的一个扁

盒来，宝玉道嗅些，走了气就不好了。晴雯听说，忙用指甲挑了些嗅入鼻中，不怎样？又多多挑了些嗅入，忽觉鼻中一阵酸辣透入脑门。接连打了五六个喷嚏，眼泪，鼻涕登时齐流。我们说鼻涕眼泪都流出来的，这个感冒就快好了。

这里提供了一些信息，比如说金星玻璃，金星玻璃是什么呢？它又被称为温都里那石，这是一个外来的名字，在清朝的乾隆年间这种金星玻璃就称温都里那石。温都里那石在乾隆六年的时候就出现了，一般的史籍记载仅乾隆一朝有，其实可能乾隆以后还是有。

In the late Ming and early Qing Dynasties, snuff, with the efficacy of improving eyesight and avoiding epidemic diseases by sniffing, was introduced into China from Europe. Although it was a “foreign thing”, snuff, together with its container, snuff bottle, was soon popular in China. Several centuries later, snuff bottle has gradually become a typical case, of which “the form is bigger than the content”. Today, snuff is completely extinct, but snuff bottle has turned into an un-failing collection category as it nearly covers all Chinese artistic and cultural essences.

In Qing Dynasty, it was very common for Chinese to sniff snuff. All the people, from the emperor to the common people, were able to sniff snuff. As a

result, the container of snuff was very important and became a showing tool in social contact so as to demonstrate one’s social status. At that time, there was no tobacco brand to boast about, so Chinese people used to show off their snuff bottles, such as emerald snuff bottle, white jade snuff bottle... Snuffers preferred to compare snuff bottles secretly. Many snuff bottles were bright colored, especially those made of glass. As glassware came from the west, Chinese people loved the exotic styles of snuff bottles and showed off them to each other. Someone held a hawthorn-red snuff bottle, someone kept a bright yellow one, and someone else had a light green or sapphire blue one...All the people showed off their outstanding features. So, a

snuff bottle was the symbol of a person’s social status. The medicinal effects of snuff were recorded in many ancient books. As we all know, there are records about snuff in The Story of the Stone. For example, in the 52th chapter of the famous novel, Qing Wen caught a cold when she was sewing a coat. After taking some medicine, she did not feel well. Then, Jia Baoyu ordered She Yue to take some snuff for her to sniff so that she could sneeze to help her recover. So She Yue fetched a flat gold plated double-button gold star glass bottle for Qing Wen. Bao Yu told her to sniff some snuff and then cap the bottle tightly to avoid the leakage of the smell. Hearing his words, Qing Wen immediately took out some snuff with her finger nail and sniffed it.

Not enough? She thought. So she took more to sniff. Suddenly, it seemed that a sour and hot smell rushed in her nose and penetrated into her brain. She sneezed for 5 or 6 times with tears and snot running down. We know that, if you sneeze out tears and snot, your cold will disappear soon.

Here we can find some information, for example, about gold star glass. But what is gold star glass? It is also called “aventurine stone”. In fact, this is a foreign name. During Qianlong period of Qing Dynasty, the gold star glass was also called “aventurine stone”, which was invented in the 6th year of Qianlong period. In general historical records, aventurine stone only existed in Qianlong period, but it is possible that it existed after that period.

## 玻璃鼻烟壶的种类

### CLASSIFICATIONS OF GLASS SNUFF BOTTLES

玻璃，古玩界称料器。我们过去都说料鼻烟壶，不说玻璃鼻烟壶，说料。为什么中国人古代不称它为玻璃呢？我们有很多古代的称谓，比如古代管我们这个玻璃叫琉璃，对吧？但是到了清代以后称为料，因为清代北京不烧炼玻璃这个原材料，由山东博山颜神镇烧炼。炼好了这个原材料以后运解北京，北京的工匠再拿它来制作器皿以及鼻烟壶。

玻璃鼻烟壶品种很多，可分为单色，套色，画珐琅，金星和内画等等。它的特点是密封效果特别好，制作的时候随心所欲。与其他鼻烟壶相比，玻璃跟瓷的类似，但跟金属器完全不一样，比如铜是有气味的。我们都有这个经验，手摸完铜以后手上留有铜味。所以用有气味的东西装鼻烟是不好的，玻璃什么气味都没有，所以它不串味，防潮。

单色玻璃里最常见的是仿白

玉的，仿和田玉的，不注意看真的跟白玉一模一样。还有一种非常流行的是宝石红，一般都属亮丽玻璃，透亮的。宝石红，过去有个俗词叫“山楂糕”，很形象。我们现在很少吃这种小吃了，我小时候特别喜欢的就是那个山楂糕，两毛钱买一大块，本来想吃一天，结果五分钟就吃光了，好吃啊！过去这个拿鼻烟的人炫耀，您看我这个山楂糕，漂亮。这个人掏出来说您看我这个，鸡油黄。鸡油黄你没见过那样的玻璃的时候，你不能想像它那个黄的黄度，不高不低恰到好处，非常嫩！

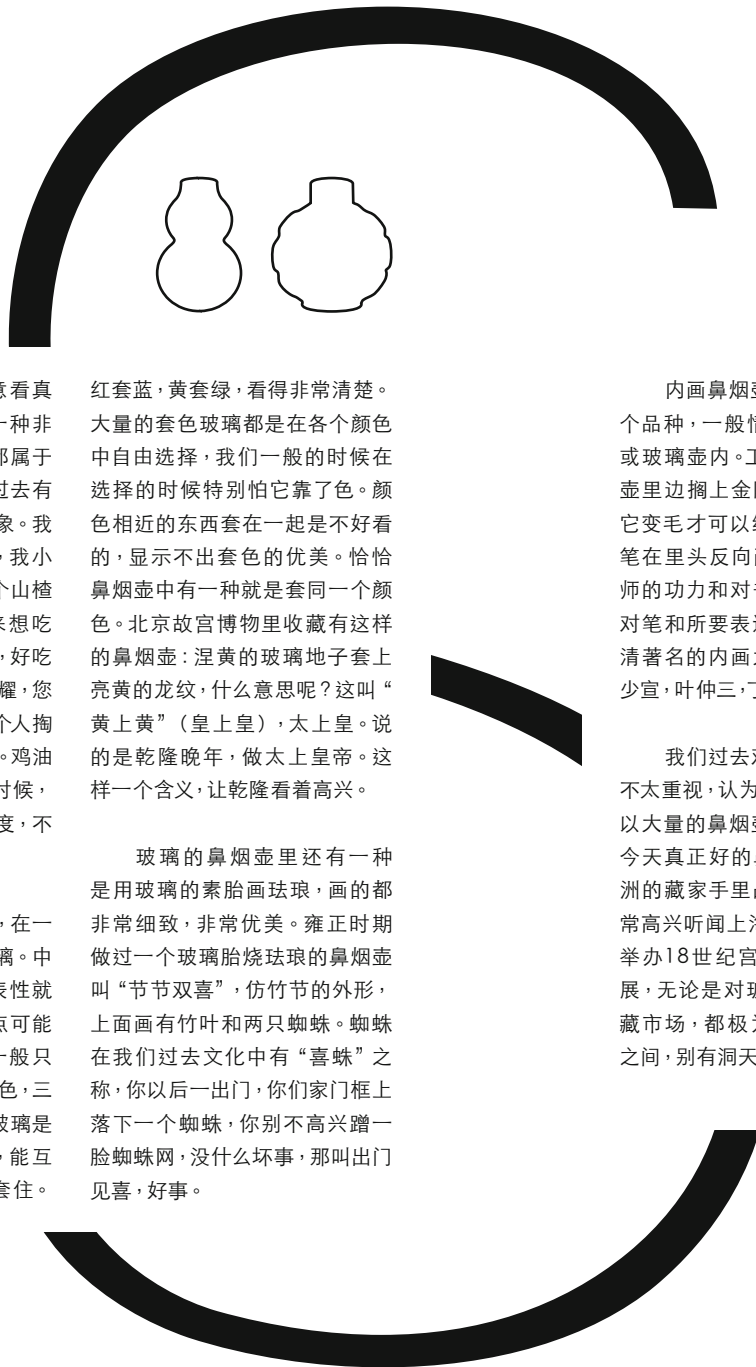
套色玻璃很容易理解，在一个颜色上再套一个色的玻璃。中国的玻璃工艺中非常有代表性就是这套色玻璃。我们有一点可能会忽略，宫廷的套色玻璃一般只套一色，到了民间就开始两色，三色，四色乃至套八色。套色玻璃是利用玻璃在高温下有黏度，能互相粘接这个特点趁热把它套住。

红套蓝，黄套绿，看得非常清楚。大量的套色玻璃都是在各个颜色中自由选择，我们一般的时候在选择的时候特别怕它靠了色。颜色相近的东西套在一起是不好看的，显示不出套色的优美。恰恰鼻烟壶中有一种就是套同一个颜色。北京故宫博物里收藏有这样的鼻烟壶：涅黄的玻璃地子套上亮黄的龙纹，什么意思呢？这叫“黄上黄”（皇上皇），太上皇。说的是乾隆晚年，做太上皇帝。这样一个含义，让乾隆看着高兴。

玻璃的鼻烟壶里还有一种是用玻璃的素胎画珐琅，画的都非常细致，非常优美。雍正时期做过一个玻璃胎烧珐琅的鼻烟壶叫“节节双喜”，仿竹节的外形，上面画有竹叶和两只蜘蛛。蜘蛛在我们过去文化中有“喜蛛”之称，你以后一出门，你们家门框上落下一个蜘蛛，你别不高兴蹭一脸蜘蛛网，没什么坏事，那叫出门见喜，好事。

内画鼻烟壶是出现最晚的一个品种，一般情况下是画在水晶或玻璃壶内。工艺上先要在鼻烟壶里边搁上金刚砂串膛摇晃，使它变毛才可以绘画。用特制的竹笔在里头反向画，非常考验内画师的功力和对书画的理解，尤其对笔和所要表达意境的控制。晚清著名的内画大师有周乐元，马少宣，叶仲三，丁二仲等。

我们过去对鼻烟壶这种文化不太重视，认为这是雕虫小技，所以大量的鼻烟壶都流往了欧洲。今天真正好的鼻烟壶，应该说欧洲的藏家手里占了绝大部分。非常高兴听闻上海玻璃博物馆即将举办18世纪宫廷玻璃鼻烟壶特展，无论是对玻璃文化或是对收藏市场，都极为值得关注。方寸之间，别有洞天！



## 玻璃鼻烟壶的种类

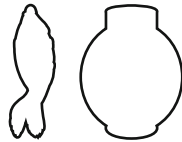
### CLASSIFICATIONS OF GLASS SNUFF BOTTLES

Glassware was called “material ware” in the field of antiques. In the past, we talked about “material snuff bottle” instead of glass snuff bottle. Why didn’t ancient Chinese people call it glass snuff bottle? In fact, we have a lot of ancient article names in Chinese, for example, glass was called “colored glaze”, right? However, after Qing Dynasty, glass was called “material”, because the raw material of glass was not produced in Beijing but in Yanshen town of Shandong province. The ready raw material of glass was transported to Beijing, and then craftsmen in Beijing made it into wares and snuff bottles.

There are many kinds of snuff bottles, including single color glass snuff bottle, flashed glass snuff bottle, gold star glass snuff bottle and in-painting glass snuff bottle, etc. These snuff bottles feature good sealing effect and they could be made as one wished. Compared with snuff bottles made of other materials, glass is similar to porcelain, but different from metal. For example, copper may generate a special odor. We all experienced this: when we touch articles made of copper, copper odor may stay in our hands. As a result, it is not good to use copper container to hold snuff. On the contrary, glass

has no odor, so snuff will not be tainted by other odor and can be kept against damp.

The most common colors of single color glass are like colors of white jade and hetian jade. If you do not observe a white glass snuff bottle carefully, you may think that it is really made of white jade. In addition, ruby red glass is also a very popular variety, generally belonging to bright glass, for it is transparent. Ruby red was called “haw jelly”, which is a very suitable name. Now, few people eat this kind of snack. When I was young, I was a fool for haw jelly, and you could spend twenty cents buying a big



piece haw jelly. I planned to enjoy it for a day but often ate it out in 5 minutes. So delicious! In the past, a sniffer used to show off his snuff bottle to others. If someone boasted about the beauty of his haw jelly snuff bottle, someone else would flaunt a bright yellow snuff bottle like the yellow color of chicken oil. If you have not seen chicken oil yellow glass, you cannot imagine the chroma of the yellow color. It looks so perfect, so delicate!

It is easy to understand what flashed glass is. It refers to the colored glass coated with a layer of glass in another color. It is the most representative glass process of China. However, we may ignore the fact that the royal flashed glass was usually coated with one color but the folk glass may be coated with two colors, three colors, four colors or even eight colors. To make flashed glass is to make use of the viscosity of glass at high temperature to bond them with each other. Blue glass can be coated with red glass or green glass coated

with yellow, and we can see the colors clearly. The colors of many flashed glass were freely chosen from all kinds of colors. When we match colors, we are afraid that the colors are similar to each other. When one color is coated with a similar color, it does not look beautiful. However, there exists a kind of flashed glass snuff bottle whose colors are of the same color family. We can find a collection of such snuff bottle in Beijing Palace Museum: a pale yellow glass body is coated with bright yellow dragon patterns. What does it mean? As the yellow color is exclusively used by the emperor, this yellow flashed snuff boat is called “yellow over yellow”, which symbolizes an emperor of emperors, or father of the emperor. In his twilight years, Qianlong became a retired emperor, so he was very pleased to see a snuff bottle with such an implication.

Pre-burned painted enamel glass snuff bottle is another kind of glass snuff bottle. The paintings on the bottle are very exquisite and very

elegant. During Yongzheng period, glassmakers made a glass body enamel snuff bottle called “bamboo joint and double spider bottle”. This snuff bottle was made in the shape of bamboo joints, and two spiders stay on bamboo leaves. In traditional Chinese culture, spider was nicknamed “happy spider” and was a symbol of happiness. Next time, if you go out and meet a spider web dropping from your door frame, you shall feel happy, because it is not a bad thing but an indication of good thing.

In-painting snuff bottle appeared latest. Generally, in-paintings are drawn inside crystal or glass bottles. The process of making an in-painting snuff bottle is as follows: first put some emery in a snuff bottle and shake it to make the inside wall rough. Then, use a specially made bamboo brush to draw a reverse picture inside it. This is a challenge to a painter in terms of painting skills, understanding of painting and calligraphy, and especially the perfect

control of brush and images to be expressed. In late Qing Dynasty, famous in-painting masters include Zhou Leyuan, Ma Shaoxuan, Ye Zhongsan, Ding Erzhong, etc.

In the past, we did not attach much importance to the culture of snuff bottle and considered snuff bottle making process an insignificant skill, so a lot of snuff bottles flew to Europe. Today, most good snuff bottles are kept by European collectors. I am delighted to know that Shanghai Glass Museum is about to hold a special exhibition of 18th century royal glass snuff bottles. For glass culture and collection market, this exhibition is really worthy of attention. In such a small bottle, we may find a fine world!

# 忽看不似水， 色绝如隔尘 鼻烟壶之色

玻璃鼻烟壶的种类

CLASSIFICATIONS OF GLASS  
SNUFF BOTTLES

## A RAINBOW OF DREAMS - THE COLORS OF SNUFF BOTTLES

清早期宫廷单色玻璃鼻烟瓶，用色瑰丽，令人珍爱有加。所以，当您在观赏清早鼻烟壶的时候，您将领略到鼻烟壶的绝“色”之美。清代宫廷玻璃鼻烟壶的色彩，就如同“骤雨过后，乌云散开，晴空乍现，明亮润泽”。这些充分体现了清代皇帝的艺术欣赏高度以及其对于色彩的独特审美情趣；同时由于当时不惜代价的制作态度，使得清代玻璃鼻烟壶的颜色呈现出如梦如幻之感。

月白，水绿，杏红，柳黄，绀蓝，雪青，紫棠等等，其名如诗，其色如画。也有，如五代柴世宗曾御批：“雨过天青云破处，这般颜色做将来”，成就了“雨过天青”这种以自然天象定格而成的独特颜色，引发文人学士诸多猜测与遐想。清代雍正时期的玻璃器共三十多种呈色，可谓幻彩霓虹，缤纷瑰丽，沁润人心，色彩之美达到了巅峰状态。



The colors of royal glass snuff bottles of the Qing Dynasty reflect the artistic levels and unique aesthetic tastes of emperors of that time. There are over 30 kinds of colors found among the glassware of Yongzheng period of Qing Dynasty. Special manufacturing procedures were developed to create unique new colors, inspired on natural beauty, such as moon white, water green, apricot pink, willow yellow, bronze blue, lilac and violet. Emperor Cai Rong (921 959A.D.) of the Five Dynasties once depicted

the color of ceramics: “The color is like azure burst out of the sky after rain”. In effect, a unique color of glassware was named after the natural color of the blue sky after rain, which aroused the minds of many literates and poets.

The magnificent colors of snuff bottles from the Qing dynasty clearly show that during this time, the development of colors in glass manufacturing reached its peak stage.

# 焯约多逸态, 轻盈不自持 鼻烟壶之形

玻璃鼻烟壶的种类

CLASSIFICATIONS OF GLASS  
SNUFF BOTTLES

ELEGANCE AND  
GRACE -  
THE SHAPE OF  
SNUFF BOTTLES

清代玻璃鼻烟壶，除其润入人心之色，还在于其别样的器形之美。在皇帝对于玻璃器以及鼻烟文化的极度喜爱和引导下，同时中西方的文化碰撞使得玻璃鼻烟壶的器形达到了淋漓尽致的状态。康熙皇帝玄烨非常喜欢现代科技，因此欧洲先进的玻璃吹制及磨刻工艺被吸收采纳，磨棱八角成为清代宫廷最早创造的玻璃

鼻烟壶器形之一，器形端庄典雅，雍容不凡。雍正皇帝颇具审美眼光，不仅增添了许多玻璃颜色配方，更对器物样式做了明确规范，使之更符合传统文化意趣，如葫芦，海棠，竹节等样式，线条柔美雅致，娉婷动人。至乾隆朝更是蓬勃发展，仿古，仿生，象形，烟壶器形丰富多彩。



Apart from their charming colors, glass snuff bottles of Qing Dynasty also boast their distinct beautiful shapes. As the emperors of Qing Dynasty deeply loved and advocated snuff culture and eastern and western cultures fused, the glass snuff bottles gave full expression of delicacy in terms of lines and forms. Emperor Kangxi preferred modern technology, and so advanced glassblowing techniques, and grinding and carving processes from Europe were absorbed in manufacturing process of the royal glass snuff bottles. The grinded octagonal shape - dignified, natural

and graceful - was the earliest creation of the Qing Dynasty.

Emperor Yongzheng had a sharp eye for beauty. He did not only enrich glass colors with many new formulas, he also made clear standards for shapes of snuff bottles so that they more served the purpose of traditional cultural taste. For example, there are shapes like gourd, cherry-apple and bamboo joint. When it came to the period of Emperor Qianlong, the range of shapes of snuff bottles developed into full swing, including ancient styles, bionic styles and pictographic styles.



# 清水出芙蓉, 天然去雕饰 鼻烟壶之纹

玻璃鼻烟壶的种类

CLASSIFICATIONS OF GLASS  
SNUFF BOTTLES

## NATURAL EMBELLISHMENT - THE PATTERNS OF SNUFF BOTTLES



中国古代图案寓意深刻，对器物纹饰的解读颇为有趣。玻璃鼻烟壶上的纹饰，可以说是各种纹饰的一个微观艺术世界。螭虎，龙凤，松鹤，梅蝶，荷鹭，鱼藻各具深意，甚至海水，山石，兰

竹，蝴蝶等常见景物也另有所指。当时社会政治，经济，文化，科技的变迁，在这些历史古物中一一得以映现。这些纹饰，体现了博大精深的中国文化，是中国与西方艺术品最大的差异与价值所在。



In ancient China, patterns often have profound meanings. To a certain degree, all kinds of patterns on glass snuff bottles form a micro art world. Chi and tiger, dragon and phoenix, pine and crane, plum and butterfly, lotus and egret, fish and float grass; they all have their unique connotation. Even seawater, mountain, stone, orchid, bamboo, grasshopper and

other common images have implied meanings. The changes of social politics, economy, culture, science and technology at that time are all reflected in these historical antiquities. The patterns embody broad and profound Chinese culture, which makes the snuff bottles very unique and precious for Chinese art and history.

云想衣裳  
花想容,  
春风拂槛  
露华浓  
鼻烟壶之工艺

玻璃鼻烟壶的种类

CLASSIFICATIONS OF GLASS  
SNUFF BOTTLES

THE FINEST OF  
CRAFT - THE  
MATERIAL  
PROCESSING OF  
SNUFF BOTTLES



清代玻璃鼻烟壶，在皇家巨大财力的支持下，清宫玻璃厂创造出纯净鲜艳的玻璃配方。清三代玻璃器色彩艳丽纯正，料质净透清澈，气泡少密度高，都是其显著特征。从史料我们了解到，康熙朝已有单色玻璃，画珐琅玻璃，套料玻璃，刻花玻璃，洒金玻璃

等品种，雍正朝在前朝的基础上开创了描金玻璃，到乾隆时期更是增加了金星玻璃，钹金玻璃，搅玻璃，缠丝玻璃等多种新工艺。其中，玻璃胎画珐琅工艺在宫廷鼻烟壶中最精致也最具特色，工艺和艺术在小小一方鼻烟壶上得到了最完美的诠释。



As snuff bottles of Qing Dynasty were financed by the royal families, the royal glass factories of Qing Dynasty created pure color glass formulas. The gorgeous and pure colors, the clear and translucent material quality, the few bubbles and high density are salient features of the glass of three generations of Qing Dynasty. From the historical data, we know that during Kangxi period, there were monochrome glass, painted enamel glass, flashed glass, patterned glass, spotted golden glass

and other varieties. In the Yongzheng period, based on the development of the former generation, a new kind of glass - golden glass - was created. Even more new processes appeared in the Qianlong period, such as aventurine glass, gold inlaid glass, mixing glass and wire-wrapped glass. Among these processes, the process of painted enamel on glass body is the most exquisite and the most unique one. The craft and art then are fully interpreted on the small surface of the snuff bottle.



# 共道幽香 闻十里 鼻烟壶之宫廷 时尚

玻璃鼻烟壶的种类

CLASSIFICATIONS OF GLASS  
SNUFF BOTTLES

DELICATE  
FRAGRANCES  
- THE ROYAL  
FASHION OF  
SNUFF BOTTLES

鼻烟，是由烟叶磨粉加入香料发酵陈化制成，直接吸入鼻中，无须点燃，具有贯脑去疾之功效。鼻烟壶，是装盛鼻烟的容器。十七世纪始于欧洲王室的鼻烟潮流，在十八世纪席卷东西，鼻烟文化成为清代上层社会的象征。鼻烟其香宛如花香美酒令人陶醉，而与之相配的鼻烟壶，则成为凝聚中西方工艺精华的一个载体。从档案记录看，清宫玻璃器主要分生活用品，陈设品，文房用品和

宗教用品四大类，玻璃鼻烟壶占到了器物的八成以上。随着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，也成为很多达官贵族和宫廷贵族女子的一种时尚，随身携带，随时把玩，在皇宫和内廷中悄然流行，成为席卷清朝贵族的新潮流。



Snuff bottles contain snuff; aging fermented tobacco powder and spices, that can be sniffed into the nose directly without lighting up. It can refresh the mind and relieve discomforts. Snuff fashion was started by European royal families in the 17th century and spread to the east and the west in the 18th century, and became a symbol of the elite of the Qing Dynasty.

The fragrance of snuff is like that of flower or good wine, and the snuff bottle, used to contain snuff, is condensed as a carrier of western and eastern art essences. Archival records of Qing Dynasty show that the royal glassware of Qing Dynasty mainly includes articles of daily use, furnishing articles, study articles and religious articles. Glass

snuff bottles accounted for over 80%. With the continuous development of snuff culture and extension of snuff bottle user group, the snuff bottles made by the royal court were not only to meet the demands of members of royal family but also used as returning gifts to diplomatic corps of all countries, rewards to generals with special feats, and ministers and political leaders. In addition, snuff bottles became a fashion among many nobles and women of royal families. They took snuff bottles wherever they went and used them whenever possible. The quietly popularity of snuff bottles in the royal palace became a new trend throughout aristocrats of the Qing Dynasty.

# 共道幽香 闻十里 鼻烟壶之宫廷 时尚

玻璃鼻烟壶的种类

CLASSIFICATIONS OF GLASS  
SNUFF BOTTLES

ROYAL  
QUALITY - THE  
CRAFTSMANSHIP  
OF SNUFF  
BOTTLES



十七世纪的中国对玻璃生产并不擅长，掌握并制造出媲美西方的玻璃器物，是彰显大清朝作为天朝上邦的实力象征与政治砝码。皇帝的珍惜喜爱上升到政治层面，因此制造时不计成本，创造出冠绝中西的清代宫廷玻璃器。全盛时局下，清宫借鉴各种珍稀

珠宝，烧炼出绚丽多彩的颜色。以历代雅玩古物为范本，将东西方审美融合于造型。以天子万承之尊谕旨造办，指定样式精工细作，玻璃鼻烟壶这些御制凝器成为宫廷审美趣味及科技创新的完美载体和巅峰之作。



In 17th century, Chinese people were not yet highly skilled in glass production. To master the technology of glass production and to manufacture glass products which had the same quality to that of western glassware was a symbol of strength and a political stake of the Qing Dynasty. As the Emperors attached political significance to glass production, glass was manufactured at all costs and many incomparable royal glasswares were created in the Qing Dynasty. In this period, the royal court of the Qing Dynasty

created many gorgeous glass colors by referring to all kinds of valuable and rare jewelries. At the same time, by taking elegant treasures and artworks of the past generations as models, the shape of glasswares in the Qing Dynasty integrated the aesthetic taste of the west and the east. In addition, all the royal glassware was carefully manufactured according to the required patterns by the emperors. Thus, glass snuff bottles comprise and fuse the royal aesthetic taste and technological innovation.

## 丹青鼻观—— 清代画像中的 鼻烟壶

### SMELLING FUN - SNUFF BOTTLES IN PAINTINGS OF THE 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。

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中拆下，“着垫纸衬平，各配做卷杆”并留存至今。

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陈设赏玩器物。

画中女子斜倚的宫廷制式黄花梨方桌上，月季盛开于仿哥窑摇铃尊上。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。

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。”<sup>1</sup>其中“西腊”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。

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。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。

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，不用沉檀朱火薰，凭鼻观，与缠



绵。只似嗅花然，香尘自扑缘。巧藏机，素簫规圆。莫遣偷将纤指捻。熏醉了，玉婵娟。”<sup>2</sup>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。

与之相配的鼻烟盒，鼻烟壶等容器，则成为凝聚中西方手工艺精华的载体。康熙年间王士禛《香祖笔记》中提及，鼻烟容易受潮，故“以玻璃为瓶贮之，瓶之形象种种不一。颜色亦具红，紫，黄，白，黑，绿诸色。白如水晶，红如火齐，极可爱翫。以象齿为匙，就鼻嗅之，还纳于瓶，皆内府制造。民间亦或仿而为之，终不及”表明康熙年间内府已开始制作玻璃鼻烟瓶，瓶中有象牙小匙，方便取用。于是小口广腹附匙盖的小瓶，成为清宫因地制宜所创制之鼻烟壶。此种样式更适合随身携带而且气味不泄，在皇亲贵胄及内廷中悄然流行，成为席卷清朝贵族的新潮流。

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”，描绘了当时古玩市场上鼻烟壶收藏最为时尚。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。”鼻烟壶是价格高昂的权贵收藏，也在社交活动记录中得以证明。

从档案记录看，雍正朝制作的玻璃器主要有生活用品，陈设品，文房用品和宗教用品四大类，近一半数量为鼻烟壶。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》<sup>3</sup>记载：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監马进忠持去交太監高玉，赏陕西总兵杨弘谔”，同年“十月初七日据圆明园来帖内称：诚亲王，宝亲王，和亲王奉上谕，尔等师傅大学士张廷玉现今告假回南，尔等应送之小式物件可传知海望，向造办处取用，钦此。于十月初九日将红玻璃鼻烟壶一件，呆黄玻璃鼻烟壶一件，呆绿玻璃鼻烟壶一件，呆金玻璃鼻烟壶一件，呆蓝玻璃鼻烟壶一件，司库常保呈诚亲王，宝亲王，和亲王收谕。”

“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, ready to read a book but lost in contemplation. A girl studying in idleness shows the common “slight sadness” aesthetic taste of beauty paintings of the Qing Dynasty.

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.

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 aesthetic 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.

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.

In the 17th centry, snuff was popular in the royal families of Europe. In the 18th century, snuff conquered 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 (1684 A.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.

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 Huairen, which is probably the earliest literature about snuff.

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. 2 This lyric was written in 40th year of Kangxi period (1701 A.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.

The snuff box, snuff bottle and other containers of snuff are carriers of craftsmanship essence of China and the west. During the Kangxi period, Wang Shizhen mentioned in his Xiangzhu notes that snuff was easily affected with damp, so it was stored in “glass bottles, which were made into various images

and various colors including red, purple, yellow, white, black, green and so on. The white bottle looks like crystal, red like fire, very lovely. You can take some out of the bottle with an ivory spoon, sniff it under the nose and then put it back into the bottle. These bottles were made by the royal court. The folk people imitated to make them but could not reach the same quality.” The quotation above shows that the royal court began to make glass snuff bottle as early as in Kangxi period. An ivory spoon was included in the bottle for the convenience of sniffing. As a result, the narrow mouth and big bellied small bottle with an ivory spoon was first created by the royal court of Qing Dynasty. This type of snuff bottle is more portable and the scent of snuff will not leak out easily. So it was very popular among royal families and the royal court, making a new fashion in the noble class of Qing Dynasty.

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.

According to files of Qing Dynasty, the glassware made in Yongzheng period mainly includes four classes: articles of daily life, furnishings, study articles, religious articles, among which half are snuff bottles. With the continuous development of snuff culture and extension of snuff bottle user group, the snuff bottles made by the royal court were not only to meet the demands of members of royal family but also used as returning gifts to diplomatic corps of all countries, rewards to generals with special feats, ministers and political leaders. According to Handicraft File of Qing Dynasty 3, on March 20th, the 11th year of Yongzheng, "eunuch Ma Jingzhong passed one light green snuff bottle to eunuch Gao Yu to reward Yang Hong, commander of Shaaxi army" and "on October 7th of the

same year, the Old Summer Palace presented a report that the emperor notified that Grand Secretary Zhang Tingyu, teacher of Prince Cheng, Prince Bao and Prince He would ask for a leave to return to south China. All the princes shall tell Haiwang to collect some small articles from the royal workshop and send them to their teacher as gifts. On October 9th, Changbao, treasurer of the royal workshop, presented one red glass snuff bottle, one light yellow glass snuff bottle, one light green glass snuff bottle, one light golden glass snuff bottle and one light blue glass snuff bottle to Prince Cheng, Prince Bao and Prince He."



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。

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。

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。

清代内廷制造玻璃制品不计成本，但求事成。如乾隆二十一年四月初六日，乾隆皇帝想按照挂在水法殿游廊内的西洋玻璃灯样式，制作四对五色玻璃灯，让太监胡世杰传旨玻璃厂，先画设计图稿并且估价，玻璃厂在七月十九日上奏说：“为成做西洋玻璃灯四对，共约估买办物料，煤，木工价银三千六百二十两一钱零，另缮清单，一并画样恭呈预览等因具奏。”奉旨：“玻璃灯照样准做，其所用物料工价银两，知道了。欽此！”从活计档记录可知造价惊人，玻璃制品价格昂贵，寻常百姓甚至一般官员可能都无法享受。为了烧炼出色彩丰富，质地精纯的

玻璃器，甚至不惜添加黄金，宝石等珍宝，如乾隆十七年（1752年）玻璃厂所用工料清单中有“配玻璃用头等金叶三两”。因此清代中期的玻璃器，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。

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。



This portrait of a noble prince of Qing Dynast, 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.

It seems as if this prince was taking out a spoonful of snuff and couldn't wait to 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".

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. The royal court of Qing Dynasty did not consider cost in manufacturing glassware, for its only purpose was to make perfect products. For example, on April 6th, the 21st year of Qianlong, Emperor Qianlong hoped to make four pairs 5-color glass lanterns by following the western style glass lanterns hung in the Shuifa palace. Eunuch Hu Shijie was ordered to notify the glass factory to make designs and estimate the

cost first. The glass factory reported on July 19th that "the estimated cost of purchasing materials, coal and woodworking for making the four pairs of western style glass lanterns would be 3621.1 liang (nearly 72.4 g) and the bill list and drawing are submitted for your majesty for view." Then the emperor instructed that "you are required to make the glass lanterns as the models. I know the cost of the materials and labor, etc. Hereby you are ordered!" According to records of Handicraft File of Qing Dynasty, we know that snuff bottles were very costly and the common people or officials could not afford them. In order to make colorful pure glassware, the royal workshop even added gold, gems and other precious minerals to the materials. For example, in the 17th year of Qianlong period, the glass factory recorded "3 liang (nearly 150g) of top class gold for glass making"

in the material sheet. As a result, the glassware in early stage of Qing Dynasty was mainly consumed in three classes: the first is for furnishing of the royal court, the second is for rewards to royal aristocrats, minister, foreign kings and diplomats and the third is for collections by noble class.

During the three periods of Kangxi, Yongzheng and Qianlong, China had a stable political situation and a strong national power. As the emperors 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.

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#### 注释

- <sup>1</sup> (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。
- <sup>2</sup> (清)撰叙, <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)。
- <sup>3</sup> 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。

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#### Notes

- <sup>1</sup> (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)
- <sup>2</sup> (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
- <sup>3</sup> (Retrieval time: July, 23rd, 2012) 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.



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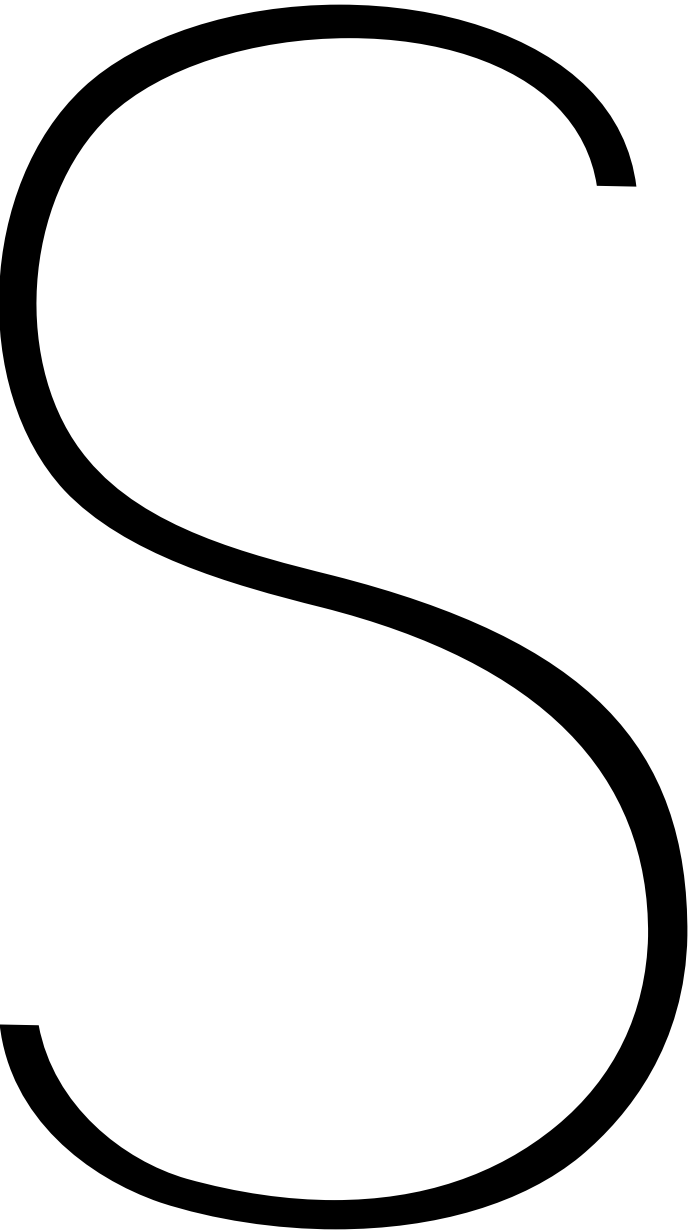
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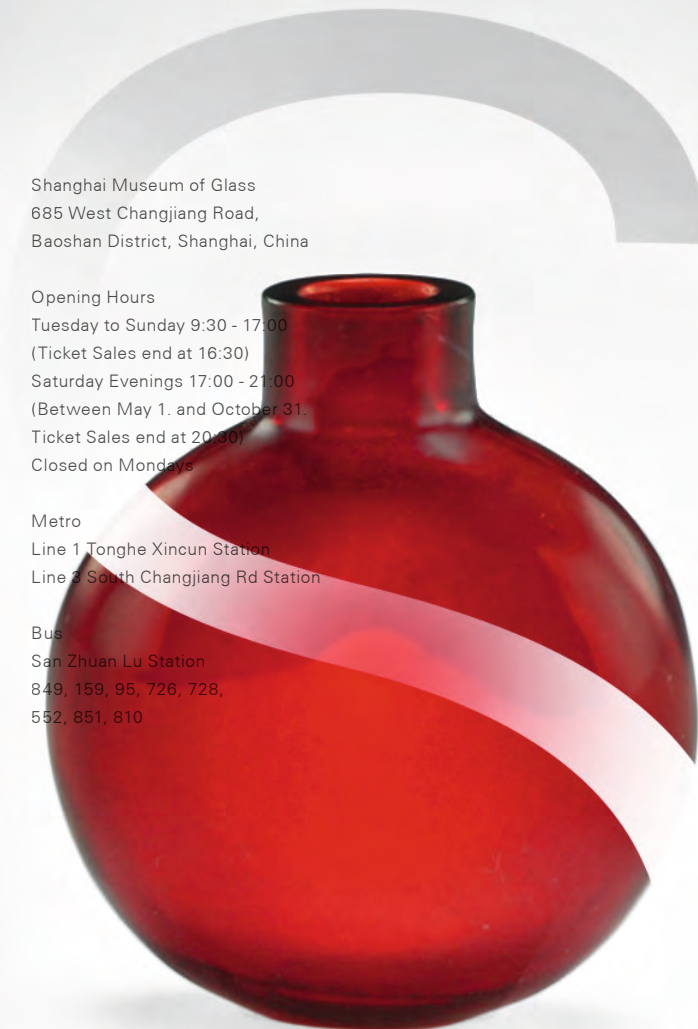
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