

# 首 聚 世 盛 華 芳 寶 天

圓明園獸首暨文物展

THE GRAND GATHERING OF THE CENTURY  
Zodiac Heads from the Yuanmingyuan and Important Treasures



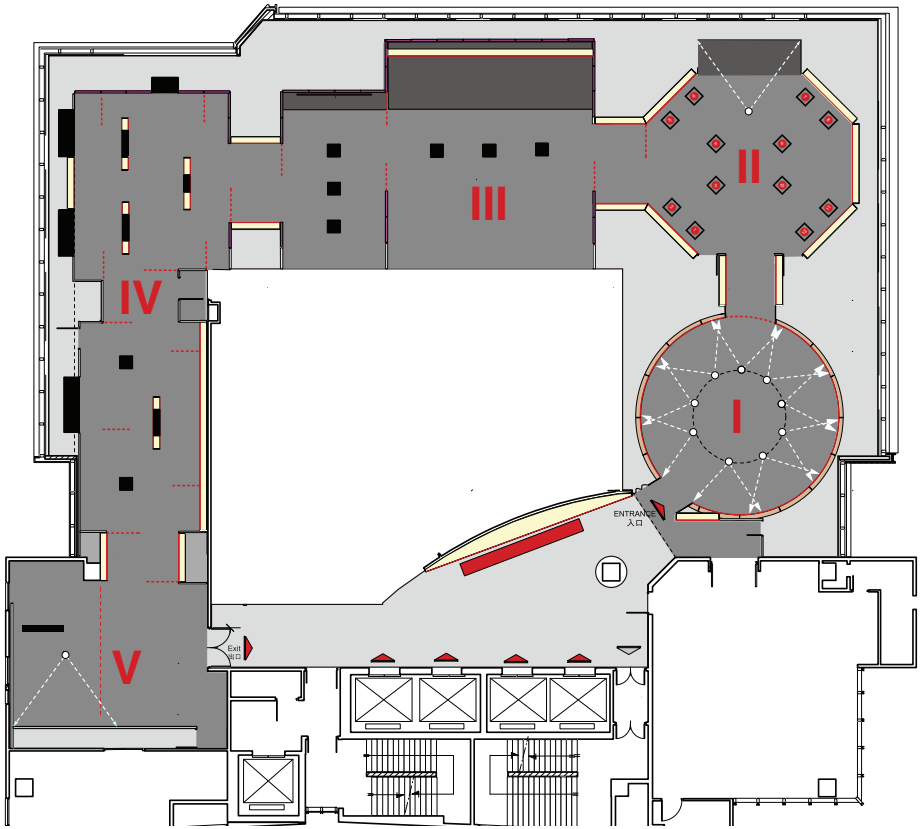
呈獻 Presented by

**CityU** Indra and Harry Banga Gallery  
香港城市大學  
City University of Hong Kong

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**保利藝術博物館**  
POLY ART MUSEUM





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# 引言

為慶祝香港回歸祖國二十六周年暨中旅集團成立百年，香港城市大學般哥展覽館聯同中國旅遊集團有限公司【香港中旅（集團）有限公司】、中國保利集團有限公司呈獻「盛世聚首天寶芳華：圓明園獸首暨文物」國寶珍品展。

展覽著重東西文化交流、藝術科技和沉浸式體驗，透過各種創新的互動手法，讓觀眾理解世界文化遺產的保育和藝術科技的發展。彰顯本館在融合藝術、科學與數碼技術的努力創新，並達致更廣泛的社區參與。

展覽匯聚 18 世紀清代皇家園林圓明園的十二生肖獸首銅像，當中四件獸首原物在本港同時展出。青銅獸首散失了百多年，20 世紀後期陸續重現。獸首為圓明園西洋建築群中海晏堂的水力噴泉裝置，按十二時辰每一獸首會依次噴水報時。此外，展覽亦會展出早期中國青銅禮器等重要珍寶，藉此追溯清宮帝皇，乃至中國歷代文化中，從「器」到「禮」禮樂儀式制度的廣續和發展。

展覽分兩期舉行，第一期（7 月 4 日至 8 月 31 日）展出四件圓明園獸首銅像原物。第二期（9 月 5 日至 11 月 30 日）將展出影星成龍捐贈新加坡亞洲文明博物館的全套十二生肖獸首雕塑，重現水力噴泉的設計巧思，以體現中西科技文化的交流匯通。展覽亦會與本港數間博物館合作，借展所藏早期中國青銅禮器等重要珍寶。

除了透過認識圓明園獸首珍品及水力噴泉裝置的科技原理外，展覽還會介紹 17 至 19 世紀中西方在文化藝術、建築方式、科學技術等的多元交流，與公眾一同反思如何保護世界文化遺產，共同應對更多挑戰。本次展覽更會透過各種沉浸式體驗、創新的藝術科技、擴增實境（AR）、混合實境（MR）、人工智能（AI）技術和其他創新的互動手法，讓觀眾得以動態方式理解世界文化遺產的保育、藝術科技和歷史變遷。

# Introduction

This summer, a major national treasure exhibition at the Indra and Harry Banga Gallery, City University of Hong Kong, will showcase East–West cultural exchanges and art technology via an immersive experience that will stimulate broader community engagement.

Held in conjunction with the 26th anniversary of the establishment of Hong Kong SAR and the 100th anniversary of the co-organiser, China Tourism Group Corporation [China Travel Service (Holdings) Hong Kong Limited], the exhibition has also been co-organised by China Poly Group Corporation Ltd. and the City University of Hong Kong.

This exhibition spotlights a set of highly valued national treasures, including four zodiac heads from the *Yuanmingyuan* (The Old Summer Palace) of the Qing imperial court that were lost for over a century and other treasures dating back to Early China and other important periods of the development of Chinese culture. Also to be explored are the dynamic cultural exchanges between China and the West in art, culture, architecture, lifestyle, gardening and farming, and science and technology from the 17th to the 19th centuries. The exhibition empathises the vital need to preserve world cultural heritage.

Phase I from 4 July to 31 August 2023 will display four original zodiac heads and phase II from 5 September to 30 November 2023, in collaboration with the Asian Civilisations Museum, Singapore, will feature the full set of 12 zodiac head sculptures donated by the actor Jackie Chan. These heads will be displayed in a re-creation of the Great Fountain design that features in the Western architecture of the *Yuanmingyuan*. The Indra and Harry Banga Gallery will work with several local museums on exhibiting other essential treasures.

Audiences can embrace and better understand the historical, artistic, and social context of the exhibition through innovative art technology and interactive experiences enabled by augmented reality, mixed reality and artificial intelligence technology. To expand audience reach, a series of related educational materials have been designed for schools, students, families, children, and young people.

# 東方凡爾賽宮

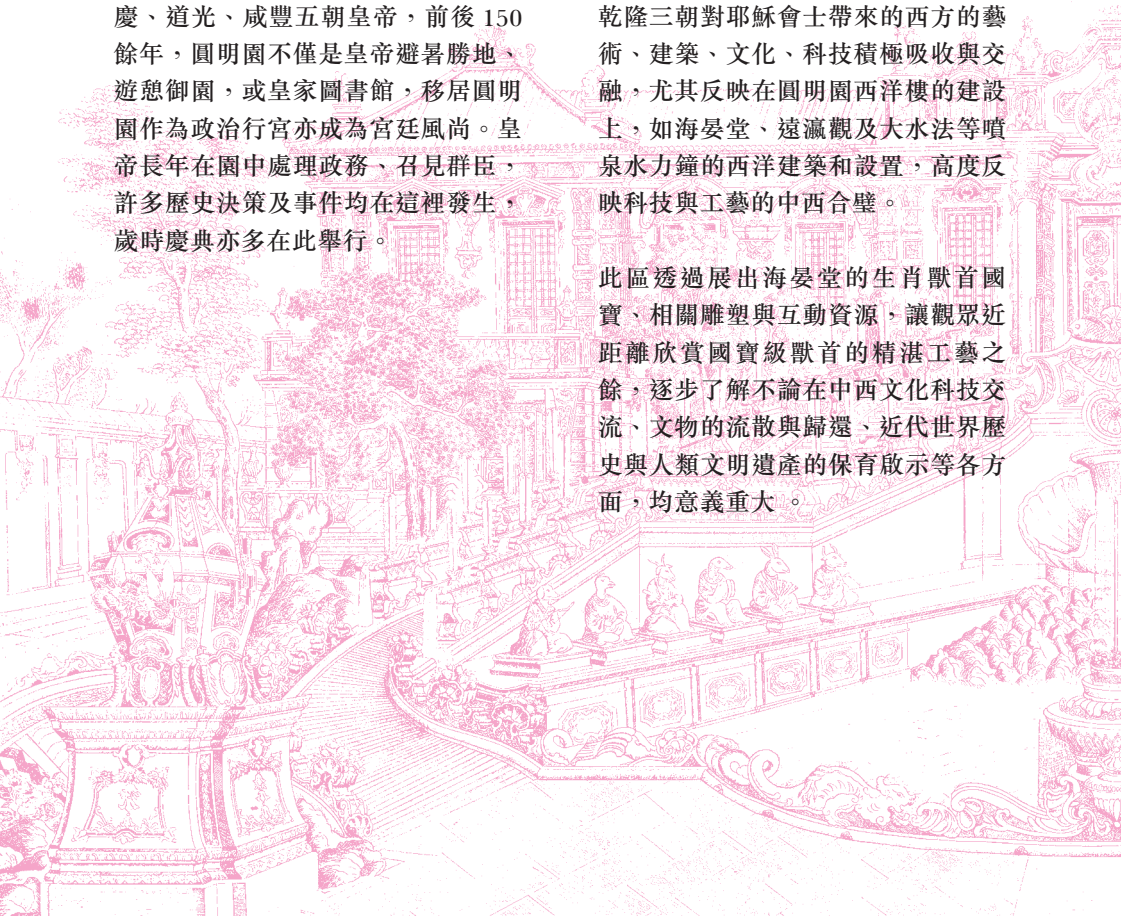
## 認識圓明園

建於1707年的圓明園，是被譽為「萬園之園」的大型清代皇家園林，佔地5,000多畝，建築面積達160,000平方米，河湖水系設施佔總面積的四成，由圓明、長春、綺春三園組成，囊括了所有中國古代園林的精粹，亦包涵中國首次仿建的大型西式園林，景致動人壯麗。歷經雍正、乾隆、嘉慶、道光、咸豐五朝皇帝，前後150餘年，圓明園不僅是皇帝避暑勝地、遊憩御園，或皇家圖書館，移居圓明園作為政治行宮亦成為宮廷風尚。皇帝長年在園中處理政務、召見群臣，許多歷史決策及事件均在這裡發生，歲時慶典亦多在此舉行。

## 西洋樓群

處於長春園最東北位置的西洋樓群，是中國首次仿建的一組西式宮殿和噴泉建築，被譽為「東方凡爾賽宮」。清初大批歐洲耶穌會士來到中國，當中有意大利人、法國人、波希米亞人和比利時人等，如畫家郎世寧(Giuseppe Castiglione, 1688-1766)便是其中佼佼者。盛清康熙、雍正、乾隆三朝對耶穌會士帶來的西方的藝術、建築、文化、科技積極吸收與交融，尤其反映在圓明園西洋樓的建設上，如海晏堂、遠瀛觀及大水法等噴泉水力鐘的西洋建築和設置，高度反映科技與工藝的中西合璧。

此區透過展出海晏堂的生肖獸首國寶、相關雕塑與互動資源，讓觀眾近距離欣賞國寶級獸首的精湛工藝之餘，逐步了解不論在中西文化科技交流、文物的流散與歸還、近代世界歷史與人類文明遺產的保育啟示等各方面，均意義重大。



# Versailles of the East

## An Introduction to Yuanmingyuan

Built in 1707, *Yuanmingyuan* was a large-scale imperial garden known as the “Garden of Gardens”. It spanned more than 5,000 acres with a floor area of 160,000 square metres, of which 40% was river and lake facilities. The imperial gardens comprised *Yuanmingyuan* (The Garden of Perfect Brightness), *Changchunyuan* (The Garden of Eternal Spring) and *Qichunyuan* (The Garden of Elegant Spring), which together encapsulated the essence of ancient Chinese gardens as well as China’s first large-scale imitation of Western-style gardens. Throughout the reigns of Qing emperors Yongzheng, Qianlong, Jiaqing, Daoguang, and Xianfeng for more than 150 years, *Yuanmingyuan* was a summer resort, recreational garden and royal library for the emperors, and it served as a political abode outside the imperial court. The emperor handled government affairs and summoned his ministers to the gardens for lengthy periods, and many historical decisions and events took place here, including birthdays or official imperial celebrations.

## European Palaces

The European Palaces located in northeast of the *Changchunyuan* is a group of Western-style palaces and fountain structures imitated for the first time in China. They earned a reputation as the “Versailles of the East”. Since the beginning of the Qing dynasty, many European Jesuit missionaries had travelled to China, including Italians, French, Bohemians and Belgians. The Italian painter Giuseppe Castiglione (1688–1766) is an outstanding example. During the prosperous years of the Qing dynasty, emperors Kangxi, Yongzheng and Qianlong actively assimilated the Western art, architecture, culture and technology introduced by the Jesuits, as reflected by the construction of the Western mansions such as *Haiyantang* (Hall of Calm Seas), *Yuanyingguan* (Observatory of Distant Oceans), and the *Dashuifa* (Grand Fountain), which combined Chinese artistic craftsmanship with Western science and technology.

Through a display of precious bronze zodiac heads from *Haiyantang* and other relevant sculptures and interactive technology, this section invites the audience to closely admire the meticulous craftsmanship of national treasures and the importance of cultural heritage conservation as a way of understanding the cultural and technological exchanges between the East and the West, the dispersal and return of cultural artefacts, and modern world history.



圓明園牛首銅像

BRONZE HEAD OF OX FROM THE ZODIAC  
FOUNTAIN IN THE YUANMINGYUAN

清乾隆年間（西元 1736~1795）

QIANLONG PERIOD, QING DYNASTY (AD 1736-1795)

現藏保利藝術博物館

Collection of Poly Art Museum



圓明園虎首銅像

BRONZE HEAD OF TIGER FROM THE ZODIAC  
FOUNTAIN IN THE YUANMINGYUAN

清乾隆年間（西元 1736~1795）

QIANLONG PERIOD, QING DYNASTY (AD 1736-1795)

現藏保利藝術博物館

Collection of Poly Art Museum





圓明園猴首銅像

BRONZE HEAD OF MONKEY FROM THE ZODIAC  
FOUNTAIN IN THE YUANMINGYUAN

清乾隆年間（西元 1736~1795）

QIANLONG PERIOD, QING DYNASTY (AD 1736-1795)

現藏保利藝術博物館

Collection of Poly Art Museum



圓明園豬首銅像

BRONZE HEAD OF PIG FROM THE ZODIAC  
FOUNTAIN IN THE YUANMINGYUAN

清乾隆年間（西元 1736~1795）

QIANLONG PERIOD, QING DYNASTY (AD 1736-1795)

何鴻燊博士捐贈

Donated by Dr Stanley Ho

現藏保利藝術博物館

Collection of Poly Art Museum

# 中西科技與藝術的交流

乾隆初年在長春園建的西洋樓建築群，標誌歐洲建築與造園藝術首次引入中國皇宮。與此同時，在中西方交流影響下，歐洲如英、法等國出現「中國風」(chinoiserie)的中國庭園設計，亞洲審美風格的藝術品也大受歡迎。

明末，西方耶穌會士陸續東來，到17、18世紀的中國，清帝對天文數理、機械範疇如自鳴鐘、噴泉之類尤其好奇，如乾隆帝命傳教士郎世寧、蔣友仁和王致誠等設計監修，艾啟蒙督造水法，並由湯執中主持綠化。從1747至1783年，一組包含西式宮殿和噴泉建築的西洋樓建成。它融合了中西方的藝術風格，採用歐洲巴洛克風格的宮殿形制，但仍保有中國元素，選用漢白玉(大理石)精雕細刻，並以中國製的彩色琉璃瓦覆頂和西洋花卉造型裝飾作為點綴。



## 中西古機械的啟示

在電力未出現前，圓明園「水力時鐘」設計如何運作？我們可從中西古機械的發明中找到答案。早期歐洲機械鐘的機械系統，可以闡明海晏堂十二生肖獸首噴泉每日如何對應各時辰進行噴水；十二生肖獸首能在正午十二點同時噴水，則可利用中國北宋蘇頌渾儀的圭表來調校時間。

與此同時，同為北宋蘇頌設計的水運儀，是人類最早設計的水力式步進馬達和機械鐘的擒縱調速器，其水輪稱漏裝置是以人力運轉河車(helm)，將水由低水位逐級提升至高水位，以注入天池(upper reservoir)，這樣的設計非常適合大水法中的提水裝置。

緙絲繪畫描述英國馬戛爾尼使團於圓明園運送禮品(包括大型天體運行儀、天球儀)給乾隆皇帝的情況，1793

英國國家海事博物館藏

Silk tapestry depicting the arrival of a planetarium and celestial globe at the Yuanmingyuan of the Emperor Qianlong, 1793. These items were presented by an Embassy from George III led by Lord Macartney.

Collection of Greenwich Maritime Museum

# Science and Arts Exchange between China and the West

The European Palaces of *Changchunyuan* built by Qianlong in the early years of his reign marked the first introduction of European architecture and garden design into Chinese imperial residences. At the same time, under the impact of cultural exchange between China and the West, chinoiserie gardens, which incorporated Chinese designs, began to appear in European countries such as England and France while artworks with Asian aesthetics became highly popular.

Since the late-Ming dynasty, Western Jesuit missionaries began travelling to the East. In China during the 17th and 18th centuries, Qing emperors became especially interested in astronomy, mathematics and the mechanics of clocks and fountains. For instance, Emperor Qianlong ordered the Italian painter Castiglione and French missionaries Michel Benoist and Jean Denis Attiret to supervise the design; Ignatius Sichelbart to oversee the construction of waterworks, and Pierre Nicolas d'Incarville to administer greening in the gardens. From 1747 to 1783, these European palaces had been completed, integrating Chinese and Western styles, following the palatial structure of European Baroque architecture, while keeping Chinese elements such as white marble for impeccably carved reliefs and Chinese-coloured glaze tiles adorned with Western floral motifs for roofing.

## Revelations from Chinese and Western Ancient Machinery

How did *Yuanmingyuan's* water clock fountain operate before there was electricity? We must search for the answer within the inventions of ancient Chinese and Western machinery. The mechanical system of early European clocks could explain how the twelve bronze fountainheads of the *Haiyantang* zodiac fountain were able to spout water at different times of day; while the fountainheads were synchronised to simultaneously spout water at noon using the gnomon of the armillary sphere designed by Song dynasty scientist Su Song to tell the time.

At the same time, the hydro-mechanical astronomical clock tower, also designed by Su Song, featured humanity's earliest hydraulic stepper motors and escapement governors for mechanical clocks. Its steelyard clepsydra-controlled waterwheel relied on human power to run, and water rose gradually from low to high levels into the upper reservoir. This design was very suitable for the water lifting device in the *Dashuifa*.

# 帝王之「禮」到「儀」

商周時期的青銅禮器，是早期中國天子與諸侯貴族的身份標誌。禮儀中使用的食器、酒器和樂器，按使用數量的多寡，能體現貴族等級制度的尊卑。到東周時期，逐漸建立以孔子為首的儒家倫理系統，用禮儀來構建社會、人倫與政治的道統典範。

宋元以降，仿古之風盛行，宋代宮廷內府藏商周青銅禮樂器被大量仿製。王黼奉宋徽宗之命，於宣和年間編纂《宣和博古圖》，著錄宋代皇室所藏商至唐的青銅器精華，對後世青銅器的造型藝術發展影響極大。

周代作為政治和禮儀的理想，是許多統治者和文人追求的典範。乾隆皇帝喜好古物，當朝仿古盛行，許多瓷器均仿青銅器型而製，材質亦有玉、竹、掐絲琺瑯等，而仿製的銅器類型，以鼎、尊、壺、觚等為主。乾隆皇帝追尋的「古」、「周制」，其朝禮的「復古」，除了追溯漢傳統文化理想，同時也能在禮制上建立一套專屬系統。這種新舊禮器的變革，如《皇朝禮器圖式》中所記的「乾隆十三年欽定祭器」，透過儀式與禮器等象徵意義，演繹來自中央的規範，也讓沒有機會面見帝王的地方子民能夠接收其信息。乾隆皇帝也將西洋儀器、槍砲一同編入《皇朝禮器圖式》，

列作禮器與禮制的範疇，這是從未有過的創舉。另外，乾隆朝禮制轉變中，瓷質祭器替代了青銅祭器，乾隆朝以降更出現各種顏色繽紛的瓷質祭器。又如《大清會典》中的五供使用，康熙時期五供僅用於天壇祭祀，到了雍乾時期，民間也使用五供來祭祀。

此區深入淺出地介紹早期中國青銅器的禮儀和功能，以及追溯歷代對青銅器禮儀系統的傳承，尤其乾隆一朝的復古與變革，是延續儒家思想典範和劃時代創新的體現。



# Chinese Rites and Rituals

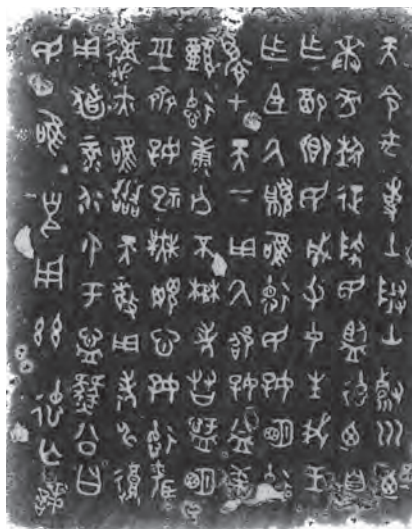
Chinese ritual bronzes were status symbols for rulers and aristocrats in the Shang and Zhou dynasties. The amount of food or wine containers and musical instruments used in the rituals were carefully chosen to reflect the different ranks of the nobility. By the Eastern Zhou dynasty, with Confucianism rising to become a significant ethical and philosophical belief system, rituals became a means to govern the state and regulate social behaviour.

From the Song and Yuan dynasties onwards, antiquarianism became influential. This is reflected in the sizeable Song imperial collection of bronze vessels from the Shang and Zhou dynasties. Many of these objects were also replicated in great quantities. During the Xuanhe reign, Wang Fu was ordered by Emperor Huizong of the Song dynasty to compile the *Xuanhe Bogu Tu (Illustrated Catalogue of Antique Objects from the Xuanhe Hall)*. This catalogue records the vast imperial collection of bronze vessels that date from the Shang to the Tang dynasties, exerting a great influence on the development of later vessel forms.

Throughout the history of China, the Zhou dynasty was regarded by many rulers and literati figures as the pinnacle of state rituals. The Qianlong Emperor, for instance, exhorted his court and craftsmen to produce objects in emulation of archaic bronze vessels. These come in various mediums such as jade, bamboo, and painted enamels; as well as in various shapes such as *ding*, *zun*, *hu*, and *gu*. The emperor's allusion to concepts of "antiquity", "rites of Zhou", and "antiquarianism" not only harks back to the origin of traditional Han philosophy, but also allows him to create

a specific ritual system that fused old and new vessels. For instance, the mention in *Huangchao Liqi Tushi (Illustrated Regulations for Ceremonial Paraphernalia of the Qing Dynasty)* of the "ritual vessels designated by imperial order in the thirteenth year of Qianlong reign" point to the symbolic function of both the rituals and the vessels employed. As a result, the message of centralised imperial power could be delivered even to those who never had a chance to meet the emperor in person. Moreover, the Qianlong Emperor also made the unprecedented decision to include Western paraphernalia and procession equipment in the category of ritual and ceremonial objects in the same illustrated regulations. Other changes include the replacement of bronze vessels with porcelains for use in ceremonies. In subsequent reigns, even colourful porcelains were used. For instance, the five offerings mentioned in *Da-Qing Huidian (Collected Statutes of the Great Qing)* were used exclusively for ceremonies at the Temple of Heaven during the Kangxi reign. During the Yongzheng and Qianlong reigns, however, they also appeared in rituals conducted by the general public.

This section introduces the functions of early bronze vessels and traces the long history of rituals and ceremonies in China. Moreover, the antiquarian movement and the new transformations that took place during the Qianlong reign also attest to the timeless quality of Confucian ideals as well as the various innovative attempts in updating rituals throughout history.



### 遂公盨

西周中期（約公元前9世紀）

青銅

保利藝術博物館借展

此盨是距今約2,900年的西周中期食具。原本有蓋，現已缺失。雖其貌不揚，但其內底所鑄98字銘文，記述了「大禹治水」與「為政以德」等重要內容，是目前所知中國最早的關於大禹治水及德治的文獻紀錄，大力推動了中國古史的研究。

### Suigong Xu Food Vessel

Mid-Western Zhou period (ca. 900 BCE)

Bronze

On loan from the Poly Art Museum

This Xu is a type of food vessel used approximately 2,900 years ago in the mid-Western Zhou period. The lid that originally came with it is no longer extant. In spite of its deceptively plain design, the bottom of the vessel has a 98-character-long engraved inscription about such important concepts as “Great Yu controls the waters” and “governing the state by means of virtue.” As the earliest extant record about these related texts, this object is of great import in the studies of ancient China.



夔龍紋貫耳壺

元 (1271-1368)

青銅

香港藝術館借展

*Hu* Wine Vessel with Tubular Handle and  
*Kui*-dragon Design

Yuan Dynasty (1271-1368)

Bronze

On loan from the Hong Kong Museum of Art



夷觚

商代 (約公元前 17 世紀 - 公元前 11 世紀)

青銅

保利藝術博物館借展

*Gu* Wine Vessel of the Yi Tribe

Shang Dynasty (ca. 17th-11th century BCE)

Bronze

On loan from the Poly Art Museum



觚

清代晚期 (約 19 世紀)

青銅

香港大學美術博物館借展

*Gu* Wine Vessel

Late Qing Dynasty (ca. 19th century)

Bronze

On loan from the University Museum and Art  
Gallery, The University of Hong Kong

# 齊來保育圓明園

當我們置身於圓明園西洋樓廢墟中，看着一張張被戰爭洗劫與焚毀後圓明園的陳舊照片：像諸奇趣屋頂部分幾乎被摧毀，前方噴水池也塌陷。這些無人使用的失能空間，僅剩下荒煙雜草、頹垣破瓦，隨時空流逝衰敗，徒具空殼。我們還能窺探它的繁榮景象嗎？

原本這片壯麗的皇家園林，17世紀以來對於中西方園林建築發展尤其重要，是全球人類的共同文化遺產，經歷了戰火洗禮 160 多年後的今天，究竟圓明園的盛衰興廢對人類帶來甚麼啟示？

1860 年的第二次鴉片戰爭中，英法聯軍破壞與掠奪圓明園，經過三日三夜的焚燒，令這個曾經舉世聞名的皇家園林殘破敗壞，而其後列強發動的侵略戰爭和國內動亂，使得逾百萬件宮廷文物散失海內外。這種浩劫，使得各國有志之士對於戰爭的破壞不再忍耐，紛紛聲言反對。終於到 1899 年，各國才通過第一批有關戰爭法的條約，禁止在戰爭中破壞文化遺產。這一倡議由沙俄提出，其中一些規範特別規定了有關文化遺產的約束性義務，如《海牙公約》就是禁止戰爭時從平民或國家元首手中，掠奪或帶走私人財產的國際法。

自 20 世紀後期開始，中國一直修復和保護圓明園遺址。採取的措施包括：1976 年成立圓明園管理處，旨在維持遺址的原貌。1980 年開展全面勘查，舉行首次大型研討會，並成立圓明園學會。1984 年創立圓明園公園遺址，逐步恢復圓明園舊貌，對一些殘存的建築和結構進行修復工作。然而，在遺址修復與商業旅遊之間取得平衡，成為一直討論的議題。同時，在遺址復種原本的園林植物，對遺址進行科學發掘、考古研究，通過與其他國家談判或經私人捐贈，一些重要的文物，如海晏堂馬首經已歸還中國。還有，透過數碼科技與大量的研究工作，以「數字圓明園」方式，將每個朝代的圓明園面貌，以虛擬方式精準地復原。

透過教育、宣傳、展覽、出版、講座、線上資源等，從嚴酷的歷史教訓中，努力喚醒公眾對珍惜和推廣圓明園歷史文化的意識，並反思保護人類珍貴的文化遺產的重要性。



# Preserving Yuanmingyuan

Imagine standing in the ruins of the European Palaces and looking at photos of *Yuanmingyuan* in the aftermath of its destruction during war: *Xieqiqu* (Pavilion Harmonizing Surprise and Delight), for example, has a collapsed roof; the fountain in front of it is completely ruined. The site has become an empty space without a proper function. With the passage of time, only the crumbled walls, broken tiles, and overgrown weeds remain. Today, can we still imagine the former glory of the Old Summer Palace through these images?

As an important example showing the development of Chinese and Western garden design from the 17th century onwards, the spectacular imperial garden is a world cultural heritage that belongs to all of us. Over 160 years after it was destroyed by war, what can the rise and fall of *Yuanmingyuan* tell us?

In 1860, during the Second Opium War, the entire *Yuanmingyuan* was set ablaze in a massive fire that lasted three days and looted by the British and French armies amidst the destruction. The once world-renowned imperial gardens were left in ruins, and subsequent wars of aggression on China by foreign powers and domestic unrest caused over a million imperial objects to fall into foreign hands. Aspiring individuals from all nations could not stand for this type of catastrophe caused by the destruction of war and voiced their opposition. Finally in 1899, all nations passed the first treaties on the laws of war to preserve cultural heritage and protect cultural property from destruction or damage in the event of an armed conflict. The Hague Convention, a set of international laws initiated by the

Russian Empire, prohibits the destruction or seizure of civilian property, whether it belongs to private individuals or the State.

Since the late 20th century, the Chinese government has implemented a series of measures to protect *Yuanmingyuan*. In 1976, the Administrative Office of *Yuanmingyuan* was established to preserve its existing site. In 1980, a full-scale survey was conducted in tandem with a major academic conference. The *Yuanmingyuan* Society was founded in the same year. In 1984, *Yuanmingyuan* Park was established and plans to gradually restore the existing structures to their original condition began. The problem of how to strike a balance between heritage restoration and tourism revenue has remained a central topic of debate. In addition, the replanting of original imperial garden plants, extensive archaeological activities and academic research have been conducted. Through negotiations with other regions or through private donations, a number of important artefacts, including the bronze horse head from *Haiyantang*, have now been returned to China. Moreover, new technologies and pioneering research have enabled us to virtually restore the different looks of the “Digital *Yuanmingyuan*” at different points in history with relative precision.

Through education and promotion, exhibitions, publications, lectures and online resources, we hope that the lessons learnt from history will raise public awareness about preserving *Yuanmingyuan*. Only by doing so can we understand and reflect on the historical and cultural significance of this valuable site that belongs to us all.

諧奇趣，恩斯特·奧爾末攝，1873年。

相片由徐宗懋圖文館提供。

*Xieqiqu* (Pavilion Harmonizing Surprise and Delight), photograph by Ernst Ohlmer, 1873.

Image courtesy of the Hsu Chung Mao Studio



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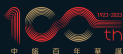
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