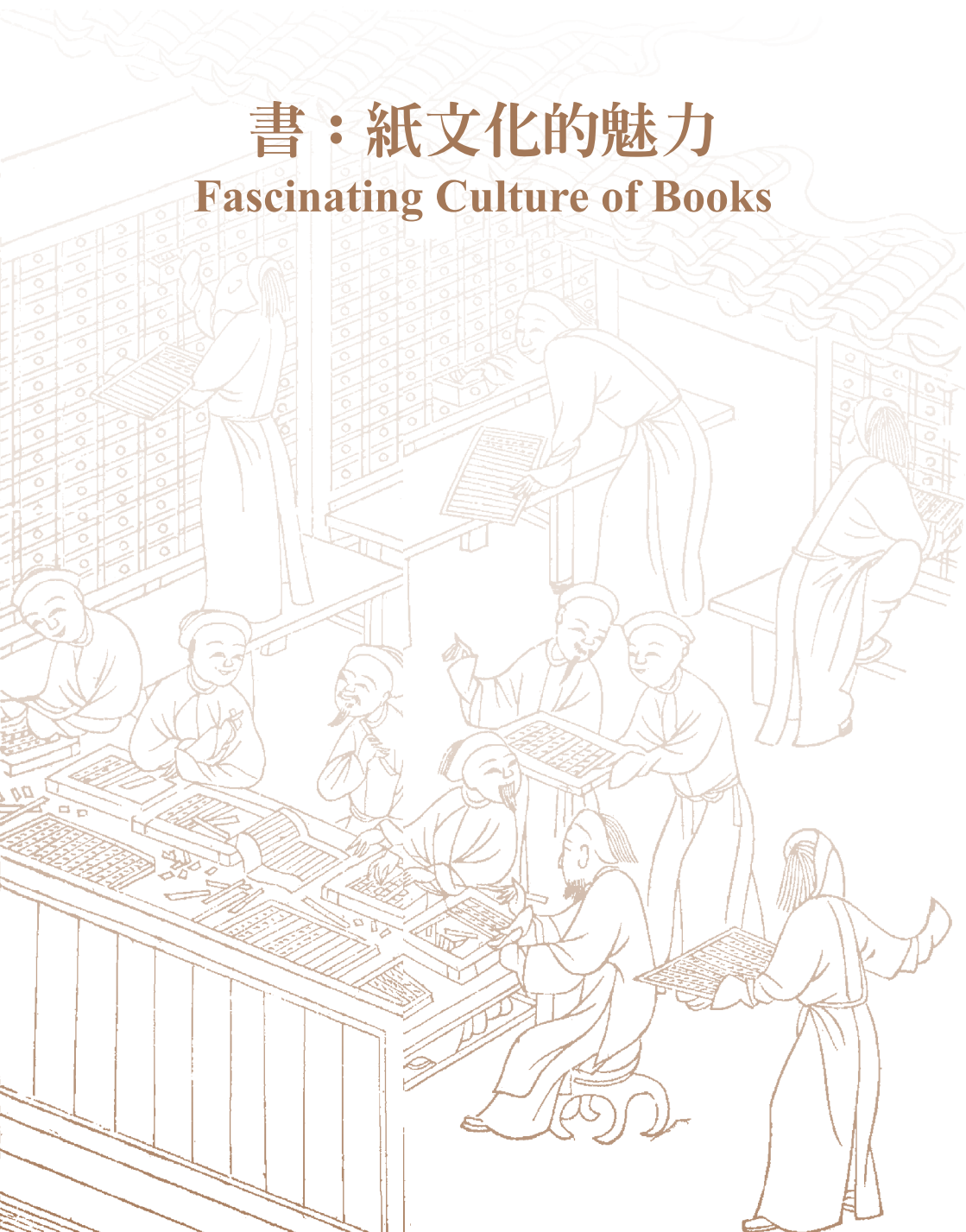


書：紙文化的魅力

Fascinating Culture of Books



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前言 Introduction

紙是人類文明史上最重要的發明之一。除了作為表達思想之媒介，紙的發明並影響了書籍文明的發展，為書籍演進史上最主要與重要的材料。本展覽以紙為內容主軸，期以透過造紙術之發明、寫本書籍的誕生、印刷術的發明與發展、書的裝幀藝術等子題，並搭配國家圖書館館藏古籍與臺灣當代書籍為展品，讓大眾一窺紙文化的魅力，理解紙與書籍在人類文明史上的重要地位。

Paper is one of the most important inventions in human civilization. The invention of paper as a medium to deliver thoughts has a direct impact on the development of books and civilization, since paper has been the most important material for the development of books from ancient to modern times. The subject of this exhibition is paper, including the invention of papermaking, the origins of written books, the invention and development of printing, book-binding art, among others. The Rare Book Collection of the National Central Library and contemporary publications in Taiwan are also part of the exhibition which allows visitors to learn about the fascinating history of paper culture and to understand the important role played by paper and books in the history of human civilization.

斬竹漂塘



紙的誕生 Invention of Paper

造紙發明前，民間已利用植物纖維製作薄頁。但由於麻或苧麻等材料質地粗糙，書寫不方便，而棉花製紙，又因為價格昂貴無法普及。

Before the invention of paper, commoners began making paper from plant fibers. However, paper made of hemp or ramie was too coarse for writing, and paper made of cotton was too expensive for daily use.

造紙術的發明，一般公認蔡倫（西元 63-121 年）造紙為代表。蔡倫用樹皮、麻頭、破布、魚網等材料造紙，並改進造紙技術。之後，造紙技術在新原料發現上，取得進一步的發展，並成為人們書寫和製作書籍的主要材料。

During the Eastern Han dynasty (89-105), Cai Lun (63-121) used barks, hemp, rags, and fishing nets to produce paper. After that, paper gradually became widespread and used as books' materials.

造紙術發明後，隨著交通的逐漸發達，約在公元 4 到 5 世紀前後傳入朝鮮，其後傳往日本，再而傳到中亞。公元 7 世紀，傳入阿拉伯，再傳入西亞和北非，進而歐洲，17 世紀從歐洲傳入美洲。世界文明發展上，造紙術具重要地位。

With the development of transportation, papermaking techniques then spread to East Asia, South Asia (4th-7th century), inner Asia, middle-east (8th century) and north Africa (between the 8th and the 15th centuries), Europe (after the 12th century), and from Europe to America in the 17th century. Papermaking certainly should be credited as a great contribution to world civilization.

造紙流程 The Process of Papermaking

古代代表性的綜合性科學技術著作《天工開物》，以分類方式記載了古代各工藝技術。〈殺青〉一節記載了古代造紙術的五個流程，分別為：

Tiangong kaiwu (The Exploitation of the Works of Nature), written by Song Yingxing (1587-1666), is the representative book on traditional science and technology. A variety of craftsmanship and workmanship are categorized and recorded. In the chapter “Paper-making Procedure”, the author records the five steps of papermaking. They are:

1. 取材：

將竹子置於水塘浸泡，使竹子纖維充分吸水。可加上樹皮、破布、麻繩頭和舊魚網等植物原料，加以搗碎混合。

1. Bamboo chopping and soaking:

Bamboos are chopped down and soaked in a pond allowing fibers to absorb water. Raw materials, such as barks, rags, and hemp ropes, can also be added to soaked bamboos and then mashed together.

2. 蒸煮：

把碎料煮爛，使纖維分散，直到煮成紙漿。滾水大鍋中的碎料可用大石壓住，有助於完全煮爛。

2. Boiling and cooking:

Mashed materials are boiled and cooked thoroughly allowing the fibers to form a pulpy mass. The picture shows the mashed materials being pressed down by a big rock so that they can be fully prepared.

3. 取紙膜：

紙漿冷卻後，使用平板式竹簾把紙漿撈起，過濾水分，成為紙膜。此一步驟須有純熟技巧，才能撈出厚薄適中、分布均勻的紙膜。

3. Dredging and Filtering:

When the pulp cools off, a flat bamboo screen is used to dredge the pulp and filter the water to form a thin layer of film. It takes much skill to dredge and filter an even layer of film.

4. 壓紙：

撈好的紙膜一張張疊好，用木板壓緊，上置重石，將水瀝出。

4. Pressing:

The thin strips of film are arranged evenly in layers and pressed down with a plank and a heavy rock to squeeze out the water.

5. 烘紙：

將壓到半乾的紙膜貼在爐火邊上烘乾，揭下即為成品。

5. Drying:

The half-dry strips of film are pressed against the side of an oven to dry. The dry strips are then peeled off to become a finished product.



紙發明後的寫本書籍 After the Invention of Papers: Handwritten Books

稿本 Manuscripts

印刷術未發明前，書籍端賴手寫。稿本即是寫本的原始資料，指已寫定而尚未刊印的書稿。

Manuscripts are books in their most original form: completed, but not yet carved onto woodblocks and printed.

鈔本 Hand-copied Books

印刷術未發明前，圖書全靠用手抄寫。印刷術發明後，如有卷帙鉅大而不宜刊雕的書籍，也會使用寫本傳世。此外，藏書家若遇無法獲得孤本書籍，也往往會聘請名手影摹臨寫。

Before printing was invented, the production of books relied on hand-copying. After the invention of printing, the only hand-written copies that were kept were rarities or volumes too large to make into woodblocks. In addition, when book collectors had difficulty getting hold of the out-of-print books, they would ask an expert to make a copy by hand.

《性命雙修萬神圭旨》，舊鈔本

Xingming shuangxiu wanshen guizhi (Principles of the Joint Cultivation of Inner Nature and Vital Force and of the Ten Thousand Spiritual Forces) Old hand-copied edition

書中內容以四個步驟講述修持步驟：築基、煉精化氣、煉氣化神、煉神還虛，講究道、儒、釋三教合一，性命雙修。全書介紹內煉理論及具體功法，均圖文相配，顯示師授秘傳之法。

This work describes four stages in the process of self-perfection, covering the basic principles: training the essence and transforming it into energy; training the energy and transforming it into spirit; and training the spirit and returning to emptiness. It uses a combination of teachings from Daoism, Confucianism, and Buddhism to cultivate one's nature and vital force. The work introduces theories of inner training and specific practices through step-by-step instructions. The text is accompanied by illustrations, revealing what was originally transmitted secretly from teachers to students.



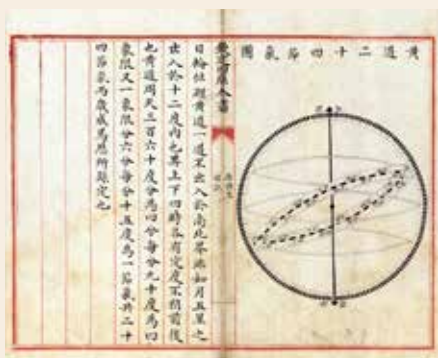
《歷體略》（明）王英明撰，清文瀾閣四庫全書本

Li ti lue (An Outline of Calendrical Systems and Celestial Bodies) By Wang Yingming (?-1614), Ming dynasty.

From Siku quanshu, the Wenlange edition, Qing dynasty (1644-1911).

作者是最早接受西學的先驅之一。書中呈述耶穌會傳教士所帶來歐洲天文學之知識。

The writer was one of the first to accept Western learning. This book demonstrate European astronomy that the Jesuit missionaries introduced to China in Ming dynasty.



繪本 Hand-Illustrated Books

相較稿本或鈔本以文字為主，繪本則為手繪圖之書籍，或為以圖輔文的寫本。

Besides hand-copied editions, manuscripts and commented editions, hand-illustrated editions also encompass illustrations. Some use images to supplement the text, while others focus primarily on the images with concise explanations.

《山海經圖》清彩繪本

Shanhai jing tu (The Illustrated Classic of Mountains and Seas)

Illustrated edition in color, Qing dynasty (1644-1911).

本書為就古代神話《山海經》中靈祇、神怪與地理之繪本書，畫風精細，用色柔和尚雅，為清代少見彩繪本。

The book describes the mythical deities and creatures and geography which appear in Shanhai Jing (Classic of Mountain and Sea). The gods and spirits depicted in this edition have been meticulously painted in an elegant soft palette. This was a rare color-illustrated edition produced during the Qing dynasty.



《太古遺音》明精鈔彩繪本

Taigu yiyin (The Lost Sounds of Remote Antiquity)

Fine illustrated edition in color, Ming dynasty (1368-1644).

中國最早的琴歌譜集，書中文字書寫精美，圖像均以彩繪呈現，特別是在解說撫琴手勢，以圖輔文，描摹細膩，栩栩如生，世所罕見。

This book is China's earliest collection of scores for zither. The calligraphy is exquisite, and color illustrations are used throughout the book to help explain hand gestures used in playing the instrument. The rarity of the book comes from those vividly drawn illustrations accompanying the texts.



印刷術的發明

The Invention of Printing: Woodblock Printing Technique

印刷技術的初步階段 The Early Stage of Printing

紙張發明後，逐漸成為文字書寫的主要材料。然而，書籍仍須以手抄寫，甚耗人力與時間。直到印刷術發明，才取代以手寫。在印刷發展的早期階段，刻製印章使用石頭、木頭或其他材料刻出反體陽文，被認為是印刷術的前驅。

After paper was invented, texts were hand transcribed word by word and it was time-consuming. Then, woodblock printing was invented for the inconvenience of handwriting. The early use of printing techniques could be traced to ancient seals and steles. When making a seal, characters are cut in relief in reverse, similar to making a carved printing block or movable-type board.

雕版印刷 Woodblock Printing

印刷術使傳播更便利，推動了書籍的發展。古代印刷術主要有三種：雕版、活字與套版印刷。雕版印刷為最早，為傳統書籍使用最廣泛的印刷方式，始於唐代初期。雕版利用雕工技術刻在紋質細密、堅實的木板上，其後以油墨轉印到紙張，便為雕版印刷。

The invention of printing was the second important event in the historical development of books. Printing brought much convenience to the communication; it therefore substitutes the inconvenient method of writing by hand. Traditional printing techniques can be divided into three types: woodblock, movable type and color block printing. Before the invention of movable type, woodblock printing was the most widely used method. The origins of woodblock printing can be traced back to the early Tang dynasty (581-907). Woodblock printing begins by carving words or pictures on a finely grained and solid block of wood, then a piece of paper is placed on top and then brushed with a clean brush to transfer the image from the block to the paper.

《白雪齋選訂樂府吳騷合編》（明）張楚叔編，明崇禎十年（1637）
武林張氏白雪齋刊本

Baixuezhai xuanding yuefu Wu sao hebian (Collection of Songs from the Wu Region)

Compiled by Zhang Chushu (also known by his literary name, Snow Studio). Printed edition, 1637

本書內容主要是浙江地區戲曲小調，選錄多為昆曲曲目，並由雕工名家鏤刻精美插圖。

This book contains songs from the traditional opera of the Zhejiang area. The compiler believed that singing could cure mental problems. This book features delicate illustrations printed from blocks carved by master craftsmen.



《列僊酒牌》（清）任熊繪圖，清咸豐四年（1854）蕭山蔡照初刊本
Lie xian jiu pai (Drinking Cards with Images of the Immortals)

By Ren Xiong (1823-1857), Qing dynasty. Prints, 1854.

清代畫家任熊的線描代表作，描繪仙人 48 位，再逐一注釋飲酒法則，其形式多種，約可分為無背景與概括式背景，其線條古拙，似明代著名畫家陳老蓮筆風，素樸靈動。

A representative example of Ren Xiong's line drawing work. Each of the forty-eight drinking cards carries a picture of an immortal and a rule for a drinking game. The images depict popularized figures and themes against blank or sketchy backgrounds. The lines are crude and primitive, resembling the work of the Ming engraver Cheng Laolian (1598-1652).

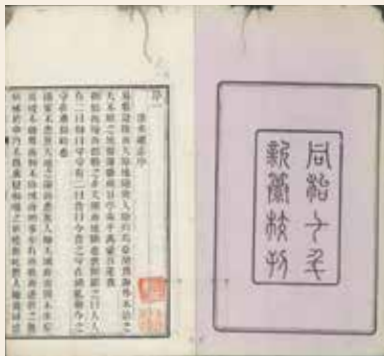


《同治淡水廳志》清陳培桂等修，清同治十年(1871)刊本

Tongzhi Danshuei Tingzhi (Record of Tamsui District during the rule of Tongzhi), by Chen Peigui and others (Qing dynasty). 1871 Edition (the 10th year of Reign of Tongzhi, Qing dynasty).

淡水廳，1723 年清代雍正元年設置的北臺灣行政區。從 1834 年撰寫初稿，陸續進行續稿與重修，《淡水廳志》於 1870 年完成定本 16 卷，並於 1871 年刊行。該書收錄不少時人著作，並配有不少數量的北臺灣地景繪圖，對於研究清代臺灣行政區域之劃分與村舍聚落等，具史料價值。國圖藏有《淡水廳志》雕版一塊，歷史價值彌足珍貴。

Tamsui District was a district in northern Taiwan designated in 1723 during the Reign of Emperor Yungzheng (1678-1735) of the Qing Dynasty. The record was first written in 1834, with subsequent additions and revisions; and the definitive edition of 1870 includes 16 volumes, published in 1871. The book includes many works by contemporary authors with numerous illustrations of the landscape of northern Taiwan and is thus a valuable historical record for those doing research on the history of administrative districts and settlements of Taiwan during the Qing Dynasty. NCL's collection includes a precious relief block of Danshuei Tingzhi.



臺南「松雲軒」善書，清咸豐到光緒年間（1850-1900）刊本

“Songyun Xuan” Virtue Book of Tainan. Edition dating from the reigns of Emperor Xianfong and Emperor Guangshu in Qing dynasty (1850-1900).

松雲軒為臺灣第一家印刷廠，創立於清代道光初年（1780 年代）的臺南府。該書局採用雕版印刷，主營善書經文的印製，併及輿圖、科考範文、童蒙讀本和譜牒籤詩等，其出版特色彰顯了臺灣早期出版業與地方信仰、民間習俗與庶民文化的關係。館藏松雲軒出版善書有《太陰經元君真經》（1853）、《東廚司命竈君靈籤》（1858）、《敬竈全書》（1859）與《救苦真經》（1903）等，當中或以朱藍墨印，形式輕薄，便於民眾傳閱與唸頌。

Songyun Xuan (Pine-Cloud House), the first printing shop in Taiwan, was established in Tainan Prefectural City in 1780. The store printed mainly virtue books and scriptures, as well as maps, model essays for examinations, children's books, genealogical records and divine oracles in relief printing, which shows the close relationship between early publications in Taiwan and local beliefs, folk customs and culture. The library collection of virtue books published by Songyun Xuan include *Taiyin Jing yuanjun Zhenjing* (1853), *Dongchusi Ming Zhaojin Lingqian* (1858), *Jingzhao Qiuanshu* (1859), and *Jiuku Zhenjing* (1903). They were printed in red-blue ink in small volumes, thus make them easy to carry on and circulate.



套版彩印本 Color Block Printing

隨著雕版印刷技術成熟，印刷術由單色雕版進一步發展為多色套版印刷。單版印法為：使用單一版塊，在不同位置塗上不同顏色，以一次印成；或分次塗上不同顏色，分次印成。彩色印法為：在幾塊大小一樣的版面之不同部位塗上不同顏色，然後疊印在同一張紙上。

Single color block printing was further developed into color printing during the Yuan dynasty (1271-1368). Color block printing uses either single block or multiple block technique. In single-block color printing, different colors are smeared on to different locations on the same plate and printed once. Alternatively, different colors are split across separate prints using the same plate onto the same page. In multiple-block color printing, each plate is carved with an image to be printed in a single color. Then one by one the plates are printed on the same page. This technique is sometimes called chromatography.

《金石韻府》（明）朱雲撰，明雲間俞顯謨刊朱印本

Jinshi yunfu (Rhyming Epigraphic Dictionary)

By Zhu Yun, Ming dynasty. Red ink printed edition, Ming dynasty (1368-1644).

朱印本，又稱紅印本，書版刻成後，以紅色而不用墨色印刷，一作校正之用，再則贈送關係密切之師友，以示文人雅趣。

Red ink was applied on the carved blocks to make the prints. These prints were for proofreading, or were possibly used as gifts to close friends to share literary refinement.



《杜工部集》（唐）杜甫撰、（明）王世貞、（清）王士禎、（清）宋犖、（清）邵長蘅評，清光緒二年 (1876) 粵東翰墨園刊朱墨紫藍黃綠六色套印本

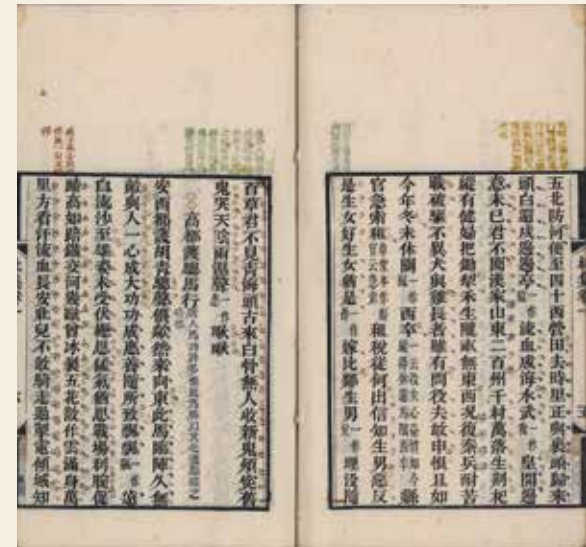
Du Gongbu ji (Anthology of Poetry by Du Fu)

Written by Du Fu (712-770), Tang dynasty, commented by Wang Shizhen (1526-1590), Wang Shizhen (1634-1711), Song Luo (1634-1714), and Shao Changheng (1637-1704).

Six-color block printed edition, 1876.

唐代著名詩人杜甫的詩文集，全書以朱、墨、紫、藍、黃、綠六色套印。

It is an anthology of the realist poet Du Fu's poetry and prose, block-printed in red, black, violet, blue, yellow and green ink.



印刷術的發展

The Development of Printing Techniques

活字印刷 Movable-type Printing

雕版印刷需要花費長時間才能將一本書雕刻完畢，活字版因此應蘊而生。活字版只需雕刻一套活字，當活字不足或毀損時，再行刻製即可，並可重複利用，靈活性比雕版印刷大。早期活字印刷術根據製作材料，主要可分為泥活字、木活字與金屬活字。

Carving book-length inscriptions into wooden blocks was extremely time-consuming. A more convenient and efficient method of printing was therefore needed, and the answer was movable type printing. It takes only one set of movable types for movable-type printing. More types can be reproduced when needed, and they can be reused. Movable-type printing techniques can be divided into three main types according to the material used to make the letters, including clay, wood, and metal.

活字製作方式 Making Movable Types

以膠泥為材料，製成小方塊，上刻字，火燒使其變硬。製成活字後，按韻排列，以便排版時使用。之後，準備一片鐵板，上鋪松脂，蠟與紙灰的混合材料，將鐵板加熱，使活字粘於鐵板上，待活字固定，即可準備印刷。在版面上著墨，進行印製。印完後，將鐵板以火燃燒，將松脂融化，取回活字後放回原處，以便下次使用。

The process of making movable clay type is: firstly make the finished types be warmed by fire and arranged them in rhyme-groups. Secondly, spread a mixture of pine resin, wax, and paper ashes on an iron plate, make movable type pieces be set on the plate, heat the plate up so that the pieces can be glued by the heated pine resin mixture. After typesetting is complete, the movable types were pressed down to stick onto the plate, flattening the types for printing. After printing, the types were removed from the plate and set aside to be reused.

《欽定武英殿聚珍版程式》（清）金簡撰，清道光八年(1828)福建重刊同治間至光緒二十年(1894)續修增刊本

Qinding wuyingdian juzhenban chengshi (Handbook for Printing with Movable Types from the Hall of Martial Valor)

By Jin Jian (?-1794), Qing dynasty. Printed edition, 1828-1894.

本書是清乾隆時期武英殿用木活字排版印刷的書籍，故稱武英殿聚珍本。此書展現了當時中國活字印刷技術達到最高峰的階段。

金簡將排印的工藝編成此書，記載木活字印刷設備的製作，以及殿本書籍的印刷流程及管理。此書反映當時的印刷文化與相關的歷史情況、思想觀念、管理制度與人事系統等。該書是繼泥活字與木活字的記載後，對古代活字印刷技術的又一重要文獻。

This book was printed in wood block type printing in Wuying Palace (Hall of Martial Valor) during the reign of Emperor Qianlong (1711-1799), and is a rare edition of Wuying Palace. This book is a important document of movable type printing. The author Jin Jian explains the printing process of movable type, including how to manufacture printing parts, as well as equipment and the management of the production in the imperial print house. This book reflects the culture, ideas, management systems, personnel, and design aesthetics of its time, showing the peak of the Chinese type printing technique during that period.



鉛印與石印

Stereotype and Lithographed Printing

15 世紀中期，古登堡（Johannes Gutenberg, c. 1394-1468）發明哥德體拉丁文金屬活字印刷技術，傳入歐美。19 世紀中期，美國傳教士創立美華書館，其採用機器輔助人力鉛印印刷，對古籍的複刻和大量傳播起到重要作用。18 世紀末，石版印刷術發明。印刷方式為將圖文用脂肪性物質書寫或繪圖於石板上，再通過照相、轉寫紙或轉寫墨等方式，將圖文間接轉印於石版上。19 世紀中期後，石版逐漸成為近現代書籍主要印刷方式之一。

In the middle of 15th century, a printer named Johannes Gutenberg (c. 1394-1468) invented metal stereotype printing for Gothic style Latin which spread to other areas of Europe. In the mid-19th century, American missionaries set up the first stereotype printing company called American Presbyterian Mission Press. With a machine-assisted manpower technique, stereotype printing facilitated the reproduction and the widespread propagation of otherwise rare books. In the late 18th century, lithography printing was invented. Words or illustrations were written or painted in fat ink on a slab-stone before, it is then transferred to a lithograph stone through photography or decalcomandia paper for printing.



《談天》（英）侯失勒原本、（英）偉烈亞力口譯、（清）李善蘭刪述，清咸豐九年（1859）墨海鉛印活字本

Tan tian (Discussion about the Heaven) Chinese translation of John F. W. Herschel's book, *Outlines of Astronomy*. Translated and revised by Alexander Wiley and Li Shanlan. Movable lead type edition, 1859.

原書直譯為《天文學綱要》，書中對太陽系結構和行星運動有詳細敘述，對萬有引力定律、彗星軌道等理論亦有所述及。此為清鉛印活字本，印刷字體清晰，顯示鉛印技術隨著時代發展而漸趨成熟的表現。

This book describes in detail the structure of the solar system and planetary motion. It touches upon the theories of comets and the universal law of gravitation. The clearly printed words in the book indicate that the letterpress printing technique developed gradually over time.

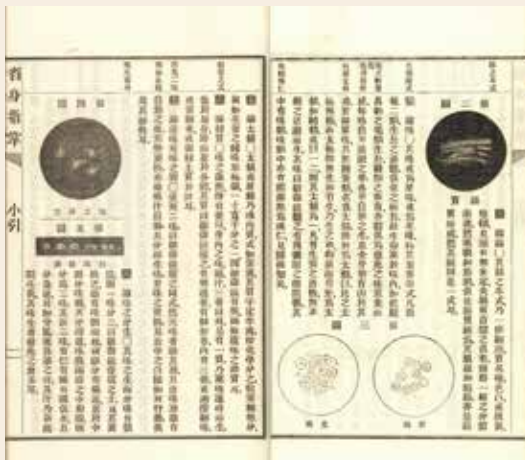


《省身指掌》（美）恆理博 (Porter, Henry D.)，清光緒二十三年 (1897) 京師美華書局排印本

Xingshen Zhizhang (A Chinese Translation of Elementary Physiology : A Text Book for Schools. By Henrt D. Porter, M.D)
3rd Edition Enlarged. Peking: American Board Mission Press, 1897.

此書為人體解剖之醫學基礎教程書籍，內容反映晚清時期西方醫學新知與相關中譯新詞傳入中國。圖繪精美細緻，或為色彩，生動描摹了人體器官之肌理結構，附錄並有中、英文醫學詞彙對照表，利於學習記誦。相較於傳統雕板印刷，此書排印精美細緻，反映了近現代鉛印技術對書籍印製帶來的影響。

This book is a basic medical textbook of human anatomy. Its content reflects the introduction of Western medical knowledge and related new medical terms in Chinese translations during the late Qing period. The exquisite and artistic illustrations, some in colors, vividly portray the texture and structure of human organs. A cross-referenced list of medical terms in Chinese and English can be find in the appendix for learning and memorizing. Compared to traditional relief printing, the printing here is more delicate, illustrating the positive influence of modern stereotype printing.



臺灣「玉珍書局」歌本 臺灣嘉義，日據時代（1895-1945）

Songbooks of “Yuzhen Bookstores” in Taiwan. Chiayi, Taiwan, during the Japanese Occupation Period (1895-1945)

玉珍書局創辦人陳玉珍（1897-1970）1928年創設「玉珍漢文部」，出版販售漢文圖書，並從上海等地選購漢文書籍回臺刊印。玉珍書局並主編了許多歌仔冊本，銷售斐然。館藏玉珍書局歌冊有《社會黑狗歌》（1931）、《最新流行城市之夜歌》（1932-1935）、《日臺會話新歌》（1932-1935）等，內容呈現社會風俗、城市夜歌和閩南語「唸唱」文學，體現了臺灣日據時代民間說唱藝術與時人風俗心態，具有相當在地色彩。

The Yuzhen Bookstore was founded by Chen Yuzhen (1897-1970), who set up the “Yuzhen Chinese Division” in 1928 to publish and sell books in Chinese and selected Chinese books from Shanghai and other areas to print in Taiwan. The Yuzhen Bookstore also edited many Taiwanese songbooks which sold well. The library collection of the songbooks published by the Yuzhen Bookstore include *Shiahuei Ogao Hiang* (1931), *Zuixin liuxing chengshi zhi yege* (The Most Current Popular City Night Songs) (1932-35), and *Ritai huihua xinge* (Conversational New Songs in Japan and Taiwan) (1932-35). These books reveal the folk singing art and contemporary customs of Taiwan in rich local color during the Japanese Occupation Period.



書的古典裝幀 Traditional Book-Binding Techniques

紙一直是製作書籍的主要材料。由於紙的特殊性質，讓書發展出各式各樣的裝幀表現。以下簡介幾個主要的傳統裝幀方式。

Paper has always been the primary material for books; due to its unique nature, it allows for different kinds of binding techniques. The following presents some of the major kinds of traditional book-binding techniques.

卷軸裝 Scrolls

軸子採細木棒，將末卷紙端粘連在軸上，以捲起和拉開進行收放。

Several pages are glued together to form a horizontal scroll. A wooden rod is attached at the end to roll the scroll. A string or ribbon is attached to the other end to fasten it when not in use.

《一切如來心秘密全身舍利寶篋印陀羅尼經》（唐）不空譯，宋開寶八年（975）吳越王錢俶刊本

Yiqie rulaixin mimi quanshen sheli baoqieyin tuoluoni jing (Early Facsimile of the Leifeng Pagoda Dharani-Sutra)

Translated by Amoghavajra (705-774), Tang dynasty. Woodblock print, Song dynasty, 975.

1924 年杭州西湖畔雷峰塔倒塌後，磚牆內發現「陀羅尼經」。館藏此卷為館藏最早刊本，引首有手繪雷峰塔及題記，經文前有禮佛圖，圖右有吳越國王錢俶造此經刊記，拖尾題記。



In 1924, the Leifeng Pagoda on the shore of West Lake in Hangzhou collapsed. This scripture was found within the bricks. It is the earliest block-printed book in the Library's collections. On the frontispiece is a hand-painted illustration of the pagoda with an inscription. Before the text of the sutra is an icon of the Buddha and a colophon stating that "Qian Chu, the king of Wuyue, commanded the printing of the sutra."

經摺裝 Folded Sutra Binding (Accordion-fold binding)

又稱摺本。將紙反覆摺疊為一疊紙書，前後加上硬紙防護，使閱讀更方便。

Individual sheets of paper are glued together to form a long sheet which is folded every five or six lines. Paperboards are added to both ends to form front and back covers.

《妙法蓮華經》（姚秦）鳩摩羅什譯，宋刊小字本

Miaofa lianhua jing (The Lotus Sutra) Translated by Kumārajīva (334-413), Later Qin dynasty.

Small-text woodblock edition, Song dynasty (960-1279).

以蓮華比喻微妙甚深的佛法，闡述成佛之大法。是中國流傳最廣、影響最深，也是佛經中傳寫最多之本。全書鏤版極為精細，沒有缺損。

Using the lotus flower as a symbol of the Buddha's subtle and profound teaching, this sutra expounds the great path to becoming a Buddha. The Lotus Sutra is China's most influential Buddhist text. It was widely distributed through copies made by hand. The making of this particular print was related to the nun Deqiu's upholding the Sutra during the Song dynasty.



旋風裝 Whirlwind Binding

將一張張書頁按照先後順序，並以書頁距離相間，分別黏貼在同一張帶有卷軸的紙面。由於翻閱時有如旋風旋轉，故名旋風裝；又因書卷捲起時向內卷曲，猶如龍鱗片，又名龍鱗裝。

An improvement of folded sutra binding was made by folding a piece of paper in half with the first half glued to the front of the book and the second half glued to the back of the book, so that the pages of the book could be turned easily. The alternative is as follows: a part of each page is glued to interlace like fish scales, and a wooden rod was attached at one end making it easy to roll up. This is also called “Dragon-scale binding.”



蝴蝶裝 Butterfly Binding

將單面印刷的書葉反摺，再以板心為中線對摺。將書葉累積起來，再以糊粘牢摺縫處背面，外添加厚紙為護面。由於書頁攤開有如蝴蝶展翅，故稱蝴蝶裝。此裝幀方式堅牢耐久，缺點則是書葉僅能單面印刷，閱讀時必須連翻兩頁。

Pages are folded so the text faces inward. The book is glued at the creased edges of the pages, so that two pages (without text) have to be flipped before the next page of text appears. When opening such a book, one often opens to blank pages. This format is extremely inconvenient.

《芥子園畫傳》（清）王概、王蓀、王臬摹繪，清康熙四十年年（1701）金陵芥子園甥館刊彩色套印本

Jiezi Yuan Huachuan (Manual of the Mustard Seed Garden) By Wang Gai, Wang Shi, and Wang Xiao (Qing dynasty), the 40th year of the reign of Emperor Kangxi (1701), the color block printing edition of the Jinling Branch of the Mustard Seed Garden

《芥子園畫傳》，著名畫譜，內容詳細介紹了有關山水、植物花草及鳥蟲繪畫之技法，展現出十八世紀中國雕版彩色套印印刷技術之高峰，此書影響甚鉅，後人重印多次，流傳深遠。

Manual of the Mustard Seed Garden is a famous book on the art of painting that introduces the painting skills for landscapes, plants, birds, and insect painting. The book shows the peak of relief process printing in 18th-century China and is truly influential. It has been reprinted countless times in later generations as its influence spread far and wide.



線裝 Thread Binding

將紙葉正摺，以紙捻訂書身，待紙葉裁切整齊後，再進行打眼穿紙針。其後，根據針眼位置，以絲或麻線穿過眼孔，將書頁訂牢，即完成裝裱。線裝為最常採用的傳統裝幀形式。

The pages are folded in the same manner as wrapped-ridge binding, except that the spine of the book is not covered. Rather, holes are made and a thread is run through to tie the book fast from cover to cover. Thread-binding is the most popular type of book-binding before pre-modern time.

《重廣補註黃帝內經素問》（唐）王冰註，明嘉靖二十九年（1550）武陵顧從德覆宋刊

Chong guang buzhu Huangdi neijing suwen (The Broadly Corrected and Annotated Yellow Emperor's Inner Canon with Basic Questions) Annotated by Wang Bing (710-805), Tang dynasty.

Reprint of a Song dynasty block-printed edition, 1550.

本書原本只是神話人物的對話，經過歷代醫學研究者的詮釋考證，於是在宋代發展為嚴謹的醫學著作。

Originally the book was just an account of conversations between mythical figures, but after generations of interpretation and verification, by the Song dynasty it had developed into a rigorous work on medicine.



包背裝 Wrapped-Ridge Binding

書頁正摺，版心向外，在書腦部分，先用紙捻釘牢，外表再用書皮黏連包裹。

Fold two pages with the text showing, then glue the pages of a book to form the spine before wrapping up the exterior of the book, with the spine in the center, with a piece of paper.

《永樂大典》存兩卷，（明）解縉等撰，明嘉靖隆慶間（1522-1572）內府重寫本

Yongle Dadian (Yongle Encyclopedia), 2 volumes extant, by Jie Jin etc. (Ming dynasty), Inner Chamber Replicated Edition of Emperor Jiajing of the Ming Dynasty (1522-1572)

《永樂大典》，中國最大的類書，編撰於明永樂年間（1403-1423），約一萬一千餘冊。此書編者把許多書籍中主題相近的語句摘抄在一起，彙編成資料集，保留了大量文獻資料。永樂年間時正本煅，後於嘉靖隆慶間（1522-1572）重寫副本，現存世者不及四百冊。此書書頁以紙捻，用整幅粗黃絹包裹書之前後，使其不露書背，為館藏最大的冊葉書，為國寶級藏品。

This book series is the biggest Chinese encyclopedia. It was compiled during the reign of Yongle (1403-1423) in the Ming Dynasty and contains more than 11,000 volumes. The editors collected terms of similar subjects in many books and compiled them into a collection of data, thereby preserving a great quantity of documents and information. The original edition was destroyed during the Yongle period, but a replica was compiled during the Longqing period of Emperor Jiajing (1522-1527). Less than 400 volumes of this replica are in existence now. The book is of wrapped-ridge binding, with a course yellow cloth wrap around it to cover the spine. It is the largest book in the library's collection, a true national treasure.



書的現代裝幀 Moern Book-Binding Art

相較傳統線裝書受到印刷技術限制而在圖文表現無法有較大突破。隨著近現代印刷技術與科學的發展，書籍有更多空間發揮裝幀藝術，使現代書籍不僅在封面和內頁上色彩更豐富，並有多樣的版面設計，展現出豐富的視覺吸引力和創意藝術表現。

Compared to traditional binding techniques, modern books have been more artistically bound since the development of improvement of printing techniques and science. Modern books thus are more colorful both in terms of covers and the pages themselves. The layout design is more variable which can produce books that are visually attractive and creatively bound.

版式設計在書籍中最主要的作用，為具有強化傳達書中訊息的功能。透過書籍的外觀設計，讀者獲取到強烈深刻的印象。此外，透過內頁特殊的組織編排，亦能凸出書籍的內容主題，使書籍具獨特特色。除了實際用途外，特殊的版式設計與裝幀方式亦可帶來美的效果。有目的性的裝幀設計展現了現代工藝技術的發達，使閱讀不再僅限於書內圖文，而能讓讀者產生感官上的物質體驗，擴大了閱讀的文化意義。

The major function of a book's layout design is to reinforce the information presented by the book. A book's exterior design can make a very positive impression on readers. Furthermore, the interior layout of pages enhances a book's content and highlights its features. Other than their practical value, layout design and bookbinding have an aesthetic appeal. Book-binding design for specific purposes demonstrates how the development of modern technology has expanded the reading experience from merely getting to know a book's content to experiencing it.

隨著時代發展，現代裝幀藝術領域在臺灣倍受重視，並產生許多優秀作品。為鼓勵與表揚優秀的書籍設計者與裝幀藝術者，臺灣近幾年特別設置了金蝶獎，該獎項不僅為出版界注入創新與

活力，並帶動書市的多元開發與國際化接軌。本次展出之臺灣現代出版書籍，主要有以下裝幀表現形式：

With the changing times, modern book-binding as an art has gained increasing attention in Taiwan, and many excellent works of art are being produced. In recent years, the Golden Butterfly has been awarded to outstanding book designers and book-binders to recognize and encourage their achievements. These awards have brought innovation and energy to the publishing industry and have helped diversify the book market in terms of development and internationalization. This exhibition focuses on modern book-binding developments in Taiwan, highlighting the following features:

彩色風格

利用圖文設計或特殊素材，製作多采多姿的彩色書籍，使書籍不再單調，而充滿著變化多端的可能。

Colorful Style

Books are produced with specific layout designs and special materials, thereby creating new possibilities for the format and appearance of books, which are no longer monotonous in nature.

《那隻斑馬》

李格弟 / 夏宇 作
夏宇個人出版

That Zebra

Li Gedi (Hsia Yu)

Xia Yu (personal publication)



《在一起》

幾米

臺北：大塊文化出版股份有限公司，2016

Being Together

Jimmy

Taipei: Locus Publishing Co., Ltd., 2016



《Play·紙標本：聽黃子欽說封面故事》

黃子欽

臺北：啟動文化，2012

Play: Paper Art

Huang Zichin

Taipei: On Books, 2012



《誰抄誰？西洋名畫的對照、剖析與探源》

卡洛琳·拉霍許著，劉美安譯

臺北：野人文化股份有限公司，2014

Qui Copie Qui: la peinture sous influence

Caroline Larroche, Liu Meian trans.

Taipei: Yeren Publishing House, 2014



《島嶼禮物：台灣紐西蘭圖像小說創作合集》

小莊、61Chi、安哲等著

臺北：大辣出版，2015

Island to Island: a graphic exchange between Taiwan & New Zealand

Hsiao-Zhuang, 61Chi, Anzhe, etc.

Taipei: Not Only Passion Publishing Co., 2015



立體剪裁

利用立體剪裁技巧，使書籍不再限於平面閱讀，使讀者在打開書頁時得到直接的視覺與觸覺感受。

3-Dimensional Formatting

With three-dimensional formatting, books take on an extra dimension. When opening a book, readers now enjoy an impressive visual and tactile experience.

《台灣彈起》

劉斯傑

臺北：時報文化出版企業股份有限公司，2014

POP UP TAIWAN

Liu Sijie

Taipei: Reading Times

Publishing Co., Ltd., 2014



《自己蓋台北孔廟》

林瑛瑛、蔡明芬設計；陳世仁上色；別冊製作；台灣館 著

臺北：遠流出版，2003

Build Your Own Taipei Confucius Temple

Produced by Taiwan Expo.

Taipei: Yuan-Liou Publishing Co., Ltd., 2003



《POP-UP 林家花園》

林瑛瑛、蔡明芬，模型設計與製圖；

黃崑謀，模型上色

臺北：遠流出版，2003

Pop-up Lin Family Mansion and Garden

Taipei: Yuan-Liou Publishing Co., Ltd., 2003



手作裝幀

利用特殊材料與剪裁，使書籍展現在大小與質感上的百變風情，讓閱讀更像是一場工藝之美的體驗旅程，特殊限量之手作裝幀，並具有珍藏的價值。

Hand Binding

With special materials and designing, books are more variable in size and texture, and reading becomes a rich journey which allows the reader to experience the beauty of craftsmanship. Special hand-bound books produced in limited editions can be collectors' items.

《摩擦—無以名狀》

夏宇

臺北：唐山出版社

Fusion Kitsch

Hsia Yu

Taipei: Tonsan Books



《渾變》

黃建宏

臺北：田園城市文化事業有限公司，
2011

New Directions: Trans Plex

Huang Jianhong

Taipei: Garden City Bookstore, 2011



《臺灣年俗》

邱德宏

臺北：聯經出版事業股份有限公司，2009

Taiwanese Customs

Chiu Dehong

Taipei: Linking Publishing, 2009



《阿根廷失憶卡》

Apple 吳欣怡

臺北：時報文化出版，2011

Memory Lost Card in Argentina

Apple Wu Hsin-yi

Taipei: Reading Times Publishing Co., Ltd., 2011



《設計流感力》

台灣設計師連線

臺北：木馬文化，2012

FLOW: The Power of Forward

Taiwan Designers' Web

Taipei: Ecus Publishing House, 2012



特殊包裝

使用特殊素材進行外包裝，既對書具保護功能，亦展現活潑的包裝創意。內素材除書籍外，並可涵蓋 CD、迷你小冊、海報、票卷、明信片等，展現文藝創作之不拘一格、創意無限。

Special Packaging

Special types of packaging protect books and display vibrant creativity. In addition to books, CDs, pamphlets, posters, tickets, postcards, among others, can also be creatively packaged, demonstrating the boundless creativity of artistic creation.

《不在：_____博物館》

童偉格、阮慶岳、許哲彬、鄭智源、
李時雍、胡晴舫、胡淑雯、萬金油、
何曼莊、鯨向海、羅浥薇薇

臺北：大鴻藝術股份有限公司，2014

Absente: Musée de _____

Tong Weige, Ruan Chingge,

Hsu Zhebin, etc.

Taipei: Big Art Co., Ltd., 2014



《旅行，爲了回家：那些流浪漢偷不走的時光》

黃俊隆

臺北：自轉星球文化創意事業有限公司，2015

Have a Nice Trip

Huang Junlong

Taipei: Rstar Book, 2015



《臺灣創意百科 2010》

林榮松

臺北：大計文化，2010

Encyclopedia of Taiwan's Creativity 2010

Lin Rongsong ed.

Taipei: Tigax Co., 2010



《暗社工》

藤井樹（吳子雲）

臺北：商周文化，2015

In Justice

Wu Ziyun

Taipei: Business Weekly Publications, 2015



《喜歡的話可以試穿》

羅于婷

臺北：斑馬線文庫，2017

Try It on If You Like It

Luo Yuting

Taipei: Zebra Crossing Publishing, 2017



《電影裡的象小姐》

王登鈺著，黃嘉倩繪

臺北：小寫創意，2013

Miss Elephant in the Movie

Written by Wang Deng-yu; Illustrated by Huang Jia-chien

Taipei: Initial Publishing Co., 2013



《吟唱詩人：概念音樂詩輯（CD+書）》

黃安祖

臺北：禾廣發行，2015

Troubadour: A Conceptual Musical Poetry Album

Huang An-zu, Raymond

Taipei: Hove Entertainment, 2015



經典複刻

以現代裝幀形式重新改編與設計傳統經典，賦予古代典籍在外觀上的新生命與新表現，展現當代工藝與設計概念的活潑生命力。

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臺北：青林國際出版股份有限公司，2017

The Monkey King

Rewritten by Yuan Chiu-hsiang and Wang Re-ching;

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Paper art designed by Shan Hong-bing

Taipei: 012 Book Children's Publishing Co., 2017



《一日紅樓一日夢》

曹雪芹原著

臺北：聯經出版公司，2016

365 Days of Dreams of Red Chamber

Originally by Cao Xue-qin

Taipei: Linking Publishing Co., Ltd., 2016



《山海經圖鑑》

李豐楙審訂

臺北：大塊文化，2017

An Illustrated Handbook of the Classics of Mountain and Sea

Examined by Li Feng-mao

Taipei: Locus Publishing Co. Ltd., 2017



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陳艾妮編著

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3-D Books of the Four Famous Chinese Novels: The Story of the Three Kingdoms, Journey to the West, Water Margin, Dream of the Red Chamber

Edited by Chen Ai-ni

Taipei: Happy Project

Publishing House, 2012



《金剛般若波羅蜜經：蔣勳手抄》

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臺北：有鹿文化，2014

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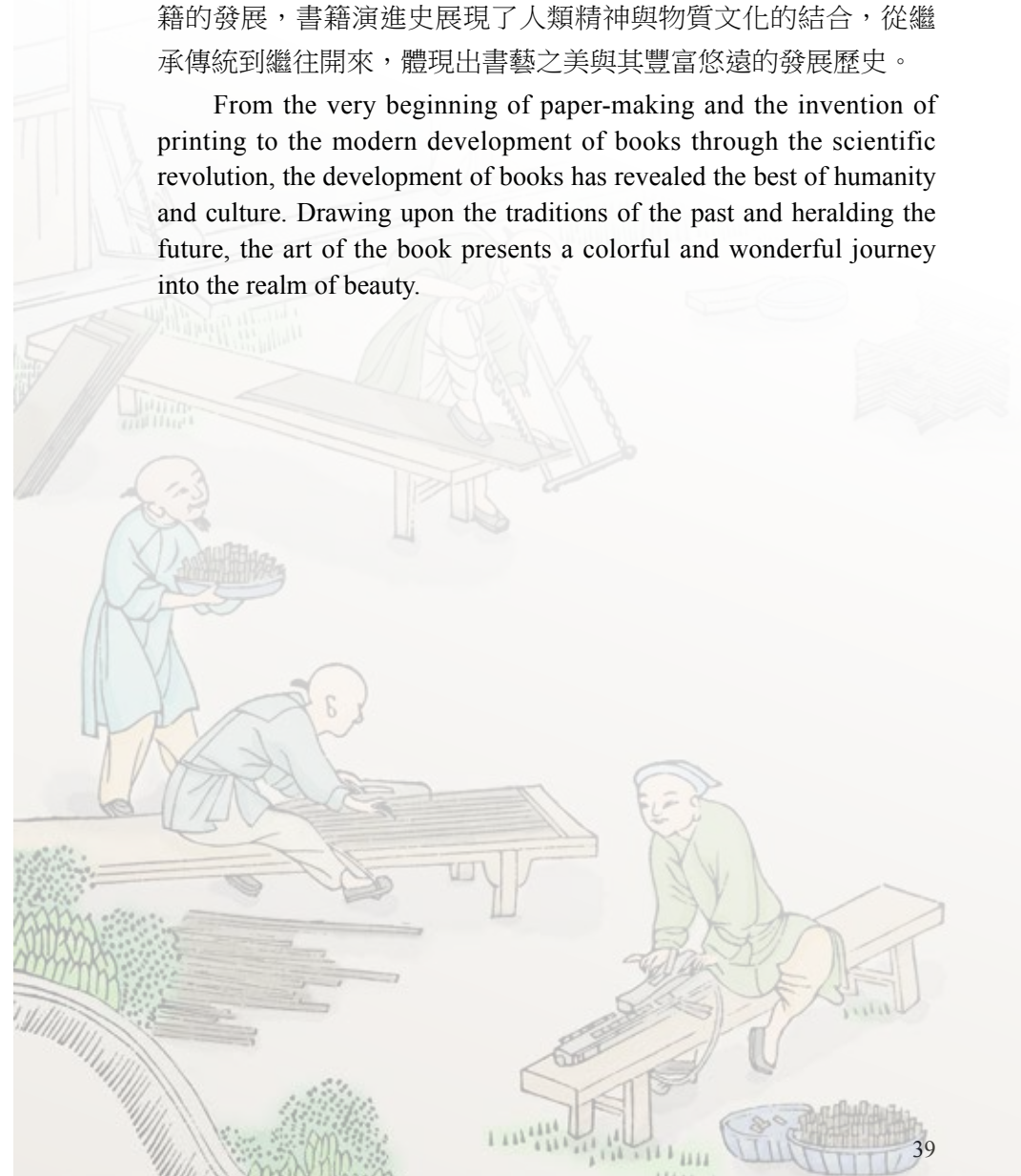
Taipei: Uniqueroute Publishing House, 2014



結語 Conclusion

從造紙術的誕生、印刷術的發明，再到科學革命以來現代書籍的發展，書籍演進史展現了人類精神與物質文化的結合，從繼承傳統到繼往開來，體現出書藝之美與其豐富悠遠的發展歷史。

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