

傳移模寫

The Tradition of Re-Presenting Art:
Originality and Reproduction in Chinese Painting and Calligraphy



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主編：王耀庭

Chief Editor: Wang Yao-ting



國立故宮博物院
NATIONAL PALACE MUSEUM

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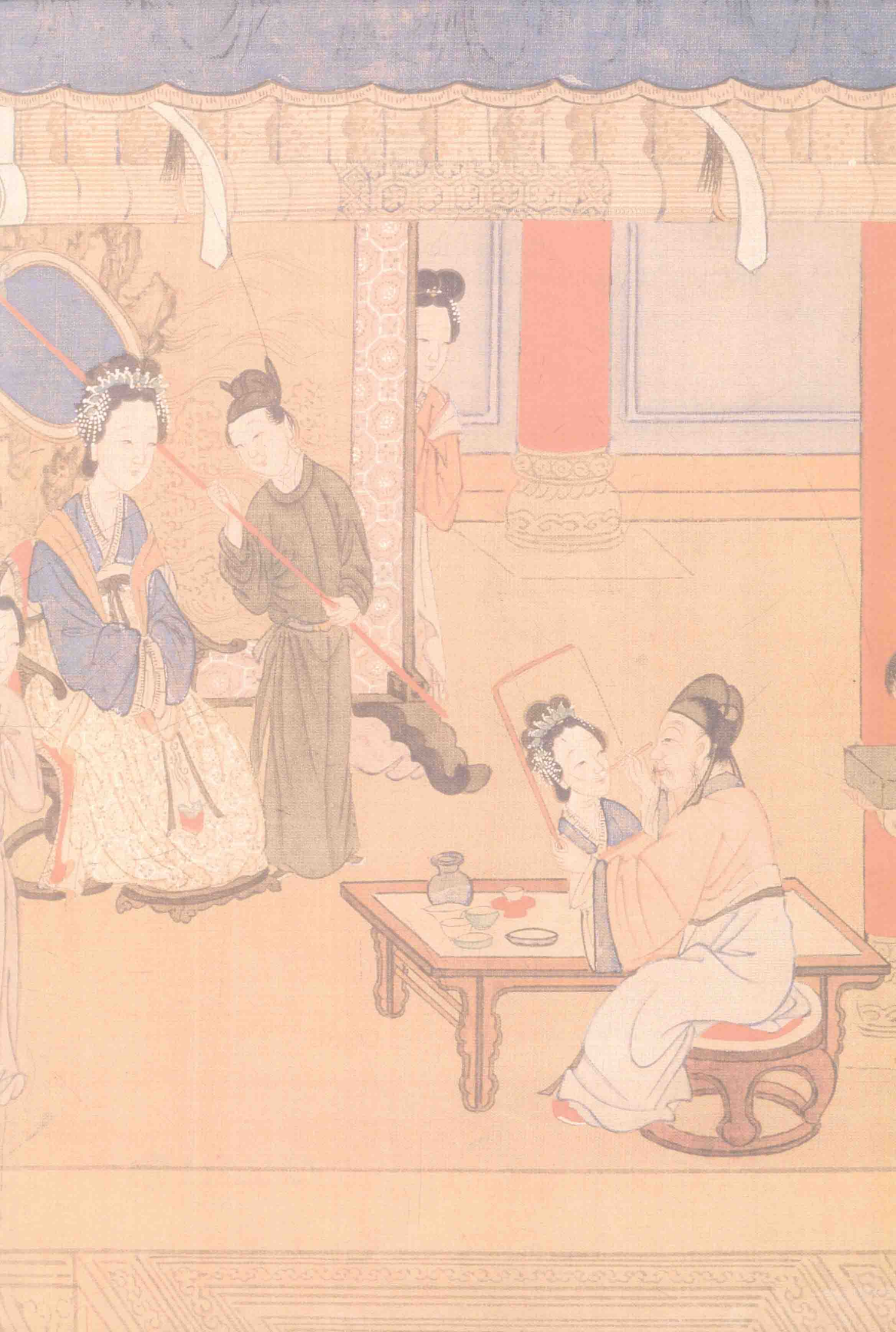
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序

早在西元五世紀時，謝赫對古代繪畫總結出「畫有六法」，最後一項「傳移模寫」，一般的解釋是由一件原創的稿子，轉移成正式的畫。更進一步解釋為如何複製一件書畫作品，甚至是書畫的學習的途徑，即以古代名家作品為對象，從筆畫的形態，形象的架構與畫面的布局等等，都謀求完全相似。此外，在古代無論公家或私人對於名家創作的繪畫與書法，也相當重視複本的製作，藉由此一途徑保存珍貴的名家書畫。正如許多偉大作品的原件雖以佚失，然而透過「傳移模寫」得以在一定程度上保存原貌。比如，傳世的王羲之名品，都是隋唐時代所精工細製的摹本，而這些摹本成為我們今日想了解王羲之書法的最佳管道。

隨著時代不斷的推移，對於「傳移模寫」也出現更寬廣的解釋，除了由單純地繪畫技巧，也兼具書畫學習所謂的「臨摹」。更成為書畫風格傳承上的重要象徵。眾所周知，文化與藝術是由代代積累而逐漸豐富，因此透過對前代風格及重要作品的模仿與學習，得以承續偉大藝術的成就，這樣的歷程古今中外皆然。在書畫發展的歷程中，藉由不斷地「傳移模寫」，使得傳統得以延續且有所創新，正是「Old is New」的另一詮釋。

本院所典藏歷代書畫名品，正可以提供「傳移模寫」各各面向的例證，無論是書法或繪畫，對於經典作品的摹拓、臨寫與創新，或是刻意的模仿，乃至於假造，無論動機為何，皆提供今日的我們可以更多方面角度去欣賞認識古代書畫。許多經典題材，經由不同時代畫家的詮釋而有新風貌。即使是仿作，也提供給我們研究的好材料。因此本次展覽選出院藏這一類的歷代書畫作品，比如同一畫家一稿多本之作，後代畫家對前代經典畫作的模仿、縮放的創作，甚至是同樣畫稿的偽作以及書法上的摹、臨、拓等分類，藉由跨越時空不同組合與題材的書畫對比，提供「傳移模寫」在各個時空環境下所詮釋出的傳統與意涵，透過重新詮釋老傳統。學術研究，難免見仁見智，對於本展覽的解說，研究同仁，並不以為是，還期各方討論指教，也期望帶給大家「老東西，新感動」。



國立故宮博物院 院長

Preface

Back in the fifth century AD, the famous artist-critic Hsieh Ho proposed the last (but not necessarily the least) of his “Six Principles of Painting” as “to transmit by copying,” which has generally been interpreted as the transfer of an original draft into a formal work of art. In other words, it can be explained as a means by which a work of painting or calligraphy is reproduced and even is studied. With works of ancient masters as their subject, artists developed various ideas and ways to deal with the nuances of brushwork, appearance of forms, and arrangement of the composition in order to achieve an acceptable likeness in their reproductions. Furthermore, both court and private painters and calligraphers devoted considerable attention in the past to creating reproductions as both a means of study as well to preserve precious works by ancient masters. Consequently, though many originals have been lost through the ages, the tradition of “to transmit by copying” has allowed their appearance to be preserved to a certain extent in the form of copies. For example, several renowned works by the “Sage of Calligraphy,” Wang Hsi-chih, survive only as a result of the precise T’ang dynasty copies, treasured nowadays as the best way to understand his art.

The passage of time led to a broadening definition of the concept “to transmit by copying.” In addition to its meaning as a purely technical aspect of painting, it also was applied to copies and other forms of reproduction as a method of studying painting and calligraphy. It therefore went on to become an important symbol in the transmission of painting and calligraphy styles. As we all know, art and culture amass and are enriched over the ages. As a result, the study and copying of important works and styles from the past have allowed us to inherit the great artistic achievements we possess today, and it is this process that marks progress now and in the past as well as around the world. In the course of the history of Chinese painting and calligraphy, constant emphasis on “to transmit by copying” has led to the preservation of and innovation within tradition, something that lies at the heart of the National Palace Museum’s new motto--“Old is New.”

The numerous precious works of painting and calligraphy in the National Palace Museum collection testify to the many facets of “to transmit by copying” in Chinese art. Both in painting and calligraphy, the tradition of reproduction by rubbing copy, tracing, emulation, and innovation lie behind many of these masterpieces. Some are deliberate imitations, while others may be outright forgeries, but whatever the motivation for their production, they all provide important information for understanding and appreciating ancient painting and calligraphy from different perspectives. Painters over the ages have likewise rendered many classic subjects with new interpretations and styles, as copies and imitations also offer crucial material for research. This is why such works of painting and calligraphy have been selected as the focus of this exhibition, since they present so many different avenues of approach. For example, an artist may do several versions of the same painting, and later painters may do new works as imitations and versions of previous classics. In addition, the inclusion of forged paintings as well as the classification of different types of copies in calligraphy all present various means of comparison and contrast that span the depths of time and subject matter, offering new interpretations of the tradition behind the ancient and classic notion of “to transmit by copying.” In academic research, as in almost everything in life, the opinions of people are bound to differ. Some of the interpretations of works in this exhibit represent opinions of fellow researchers and are certainly not the last say in the matter. For this reason, I hope that the ancient works here stimulate new and constructive discussions as a way for all of us to appreciate “old things and new inspirations” at the National Palace Museum.



Lin, Mun-lee
Director, National Palace Museum



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