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南宋藝術與文化·書畫卷

Dynastic Renaissance
Art and Culture of the Southern Song
Painting and Calligraphy



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主編：何傳馨



序

博物館展覽的品質呈現在對展覽內容的研究深度與展覽目的之清楚傳達。

「文藝紹興—南宋藝術與文化特展」繼去年「雍正—清世宗文物大展」後，由功鑫帶領本院同仁為觀眾策劃的另一個展覽。去年「雍正—清世宗文物大展」詮釋的是清世宗一個皇帝，而「文藝紹興—南宋藝術與文化特展」介紹的是南宋一個時代，對我們策展團隊來說是項更大的挑戰。這項展覽也是功鑫自2008年5月20日甫上任後即規劃的展覽。經過兩年多的籌備與同仁們認真努力蒐集資料與研究，讓展覽終於成形。展覽名稱引用南宋第一個皇帝宋高宗的年號「紹興」，定為「文藝紹興」，除取高宗當時以此為年號蘊含文化振興之意，也藉此展以顯示南宋在藝術與文化方面的特殊成就。

南宋一百五十三年，是中國文化發展中極為重要的時期。歷史學家劉子健先生指出，南宋模式的文化，已經成為漢文化的大傳統，而南宋的文化模式有幾個特點，其中最值得注意的是重視文化，以教化維持社會秩序，「因為尚文，各種文學、藝術，特別是哲學，不但造詣高超，且漸趨普遍」。這段時期朝廷重振禮樂規章，重視儒學教育，獎勵各種經濟發展，以至於農耕進步，商業繁榮，手工業興盛，海外貿易蓬勃。從南宋人的著作，如吳自牧《夢梁錄》，或周密《武林舊事》等記載，可以看到此時的精神與物質文化豐富而多元。尤其在書畫、圖書與工藝製作方面，隨著皇室的倡導，地理環境、氣候條件與人文風氣的轉變，無論在內容與形式上，都創造出獨特而有高度藝術性的特色，對後世藝術發展影響深遠。

不過要呈現南宋文化全貌，除了文獻資料的收集剖析外，還需要從文物實證入手。南宋時期流傳的文物，如善本圖書、瓷器、銅器、玉器、漆器、文玩、書法與繪畫，既是富於審美價值的藝術品，也是說明南宋模式文化的最佳例證。以往國內外博物館因收集不易，少有較為全面的南宋藝術特展，而本院所藏南宋文物數量及品質，堪為舉世之最，以書畫為例，包含帝后書法、宮廷藝術家創作、士人書畫、重臣名賢及道釋書翰，多達兩百餘件；器物方面，包含官窯瓷器百餘件，另有龍泉青瓷、端硯、玉雕、銅鏡等；宋版圖書亦近二百部之多，且不少舉世孤本，極為珍貴難得。這些藏品過去曾分別舉辦個別特展，如「千禧年宋代文物特展」、「宋代書畫冊頁名品展」、「大觀—宋版圖書展」等，不過尚未有結合書畫、器物與圖書文獻，以呈現南宋文化藝術全貌的展覽，因此，特規畫於2010年10月8日至12月26日，在本院一、二樓的十個陳列室，舉辦大型特展，全方位地呈現南宋在文化與藝術上的創新作為與成就。

「文藝紹興—南宋藝術與文化特展」展出三百餘件南宋珍貴文物，分為「文化振興」、「藝術創新」、「生活美學」和「傳播與融合」四個單元，以展現南宋藝術的特色與豐富的文化內涵。

此次展覽靈感的來源得自美國加州大學洛杉磯分校藝術史教授，也是本院老同事—李慧淑女士二十多年來的南宋研究成果。他窮其一生對南宋藝術與文化深入的研究成為我們策展的基礎，並參與策展發想。在此特別向李教授表達感謝之意。此外，本次特展另向中國上海博物館、遼寧省博物館、浙江省六館、福建省三館以及日本東京國立博物館、京都國立博物館，與本地臺北縣十三行博物館、連江縣政府、澎湖縣政府文化局等地商借部分南宋文物，一方面以出土的文物彌補清宮舊藏的不足，再方面又可與本院所藏文物兩相印證，使國人對南宋的文化和藝術能有更全面完整的認識。在此特別感謝國內外共襄盛舉的博物館與機構，在大家同心協力下，方得以成就如此一項別開生面的展覽。是為序。

國立故宮博物院 院長 周功鑫

Preface

The quality of a museum's exhibit is reflected in the depth of research that has gone into it and whether its purpose has been clearly conveyed.

"*Dynastic Renaissance: Art and Culture of the Southern Song*" at the National Palace Museum this year follows in the footsteps of its 2009 "*Harmony and Integrity: The Yongzheng Emperor and His Times*," in which I have led my colleagues once again in planning the exhibit for audiences. Last year's "*Harmony and Integrity*" provided a new interpretation of this pivotal Qing dynasty emperor, while this year's "*Dynastic Renaissance*" presents an engaging introduction to the crucial period of the Southern Song, making it in many ways an even more challenging project for the curatorial team. "*Dynastic Renaissance*" is also an exhibit that I formulated not long after assuming office as Director of the National Palace Museum on May 20, 2008. Now, after more than two years of planning and concerted effort in collecting materials and research by my colleagues, the exhibit is finally about to materialize. The Chinese title chosen for the exhibit, loosely rendered as "*Dynastic Renaissance*" in English, derives in part from the Shaoxing reign name of the first Southern Song emperor, Gaozong. Shaoxing can be translated literally as "continuing prosperity," representing the dynastic and cultural goals of invigorating Song rule at the time. The term "renaissance" is also included here to reflect the special accomplishments of the Southern Song in terms of art and culture.

The 153 years of the Southern Song was a crucial period in the history of China's long cultural development. The renowned historian James T. C. Liu once pointed out that the Southern Song cultural mode would become the model of tradition in Chinese culture and featured several characteristics, the one of most particular note being its emphasis on culture using didactic means to maintain social order. Professor Liu indicated that this focus on culture resulted in not only lofty attainments of literature, art, and especially philosophy, it also gradually spread throughout society. This period saw the court continue promoting rules governing rites and music, emphasizing Confucian education, and encouraging various forms of economic development, which yielded a flourishing society marked by the rise of agriculture, commerce, handicrafts, and foreign trade. The writings of such Southern Song authors as Wu Zimu and Zhou Mi reveal the spirit and diverse richness of material culture at this time. The production of paintings and calligraphy, books, and handicrafts in particular reveal unique and high levels of artistic attainment in both content and form, which resulted from the sponsorship of the imperial house and from changes brought by the new geographic environment, climate conditions, and literati trends. As it turns out, these would have a major impact on the development of art for many generations to come.

To present a complete overview of Southern Song culture requires not only the collection and analysis of documentary evidence, it also would necessitate the study of the actual objects from the period. The artifacts that have survived from the Southern Song, including rare books, ceramics, bronzes, jades, lacquerware, objects of the scholar's studio, calligraphy, and paintings, are not just works of art valued for their aesthetic beauty but also ideal testimony to the Southern Song cultural mode. Unfortunately, it has long been difficult for both domestic and foreign museums to collect Southern Song objects, making the presentation of a comprehensive exhibit on this period a formidable task. The collection of the National Palace Museum, however, can be considered unparalleled in the world for its quantity

and quality of Southern Song artifacts. Its painting and calligraphy, for example, feature calligraphy by members of the imperial house, works of court artists, painting and calligraphy by literati, and calligraphy of important officials and scholars as well as religious figures, comprising more than two hundred in all. In terms of antiquities, it has more than a hundred Official (Guan) porcelains as well as Longquan celadons, Duan inkstones, jade carvings, and bronze mirrors of the period. And among the almost two hundred Song books in the collection, not a few are also sole surviving copies, making them even more precious. Many of these objects have been featured independently in previous special exhibitions at the National Palace Museum, such as "China at the Inception of the Second Millennium A.D.: Art and Culture of the Song Dynasty, 960-1279," "The Beauty of Song Dynasty Album Leaves of Painting and Calligraphy," and "Grand View: Song Dynasty Rare Books," but these paintings and calligraphy, antiquities, and books of the Southern Song have never been brought together for a special exhibit of their own to offer an overview of art and culture from this period. Consequently, the National Palace Museum is offering this major display organized for October 8 to December 26, 2010, in ten galleries on the first and second floors of its main exhibition building, offering a rare and comprehensive look at the innovations and accomplishments in art and culture of the Southern Song period.

"Dynastic Renaissance: Art and Culture of the Southern Song" has more than three hundred precious artifacts of the Southern Song divided into four sections ("Cultural Invigoration," "Artistic Innovation," "Life Aesthetics," and "Transmission and Fusion") to reveal the rich cultural contents and artistic features of this period.

The inspiration for this exhibit comes from Professor Hui-shu Lee, who teaches art history at the University of California, Los Angeles, and is a former colleague of ours at the National Palace Museum. With more than twenty years of research on the Southern Song, Professor Lee's in-depth study of Southern Song art and culture over much of her career has formed a solid foundation for our curatorial efforts here. Having also participated in the formulation and development of this exhibit, I would like to take this opportunity to thank Professor Lee for all she has done. Furthermore, for this special exhibition, the National Palace Museum has also arranged for loans of Southern Song objects from the Shanghai Museum, Liaoning Provincial Museum, six institutions in Zhejiang Province, and three institutions in Fujian Province in China; the Tokyo National Museum and Kyoto National Museum in Japan; and collectors and local institutions such as the Shihsanhang Museum in Taipei County and the departments of cultural affairs at the Lienchiang and Penghu county governments. These loans not only fill the lacunae at the National Palace Museum (derived in large part from the former Qing imperial household) with archaeological objects, they also complement the Museum's collection for an even fuller picture of this period, presenting audiences both foreign and domestic with a more complete understanding of Southern Song art and culture. To all the institutions and individuals who have contributed to the cooperation effort of seeing this unprecedented exhibit come to fruition, I offer my most sincere gratitude as I prepare this preface for its catalogue.

Kungshin Chou

Director, National Palace Museum

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文藝紹興—南宋藝術與文化特展

南宋為期一百五十三年（1127-1279），為中國文化發展中極為重要的時期。南宋朝廷一方面宣示承繼大統，重振禮樂規章；一方面振興江南文風，重視儒學教育，融合釋道，確立以朱熹為代表的經學道統；此外，獎勵各種經濟發展，以至於農耕進步，商業繁榮，手工業興盛，海外貿易蓬勃。經濟富庶帶動文藝創作之風，詩文詞章，或尚以文載道，或追求閒逸自然；風雅之士喜好文物鑑藏，講究生活品味。在書畫與工藝製作方面，隨著皇室的倡導與地理環境、氣候條件與人文風氣的轉變，無論在內容與形式上，都創造出獨特而有高度藝術性的作品，對後世藝術發展影響深遠。

南宋時期流傳的文物，既是富於審美價值的藝術品，也是說明南宋文化的最佳實證。為求呈現南宋藝術與文化全貌，本次特展展品除包含本院所藏南宋大量珍貴文物，書畫如帝后書法、宮廷藝術家創作、士人書畫、重臣名賢及道釋書翰；器物如官窯瓷器、端硯、玉雕、銅鏡等；文獻如宋版圖書等文物，多達200餘件外，亦向日本東京國立博物館、京都國立博物館，中國上海博物館、遼寧省博物館、浙江省博物館、福建博物院等十餘個博物館商借部分南宋文物，全方位呈現南宋在文化與藝術上的創新作為與成就。

展覽規劃於2010年10月8日至12月26日，結合書畫、器物與善本圖書，在本院一、二樓的十個陳列室展出。分為「文化振興」、「藝術創新」、「生活美學」和「傳播與融合」四個單元，以說明南宋宣示承繼大統的理念、創新的藝術品味、江南地區的審美意念，以及書畫、工藝、圖書等，在不同地區、不同文化圈之間的流通、傳播與融合等各個面向，以展現南宋藝術的特色與豐富的文化內涵。

Dynastic Renaissance: Art and Culture of the Southern Song

The Southern Song portion of the Song dynasty, lasting for 153 years (from 1127 to 1279), was a crucial period in the history of China's cultural development. The Southern Song court not only promoted itself as inheriting the line of orthodox rule by reinvigorating traditional rules of rites and music, it also helped breathe life into literary trends of the Jiangnan area in the south, attaching great importance to education in Confucian studies, converging Buddhist and Daoist thought, and firmly establishing Zhu Xi as representing the Confucian orthodoxy in the study of the Classics. Furthermore, the court successfully encouraged various forms of economic development, to such an extent that agriculture expanded, commerce thrived, handicrafts blossomed, and foreign trade flourished at this time. Economic prosperity helped drive the winds of change in art and culture as well. All forms of literary expression reveal in one way or another fulfillment of the Way as well as the scholarly pursuit of ease and naturalness. Cultivated scholars were fond of connoisseurship and collecting objects of culture and refinement, paying particular attention to expressions of taste in life. In terms of painting and calligraphy as well as arts and crafts, guidance from the imperial family, new geographic and climatic conditions of the area, and changes in humanistic trends all helped to yield unique and highly artistic qualities in both content and form that had a profound influence on developments in later art.

Today, objects surviving from the Southern Song are not only artworks of immense aesthetic value, they also serve as ideal evidence to explain cultural modes of the period. To present a complete overview of Southern Song art and culture, the displays in this exhibition feature a large number of precious artifacts of the period from the National Palace Museum collection. Painting and calligraphy, for example, include examples of imperial calligraphy, the works of court artists, scholar-official painting and calligraphy, and calligraphy by famous sages, important officials, and Buddhist and Daoist figures. The antiquities feature Guan (Official) porcelains, Duan inkstones, jade carvings, and bronze mirrors. And along with numerous Song editions of rare books, this exhibit consists of more than 200 works in all. In addition, the National Palace Museum has arranged for loans of Southern Song artifacts from more than ten other institutions and individuals, including the Tokyo National Museum and Kyoto National Museum in Japan as well as the Shanghai Museum, Liaoning Provincial Museum, Zhejiang Provincial Museum, and Fujian Museum in China, providing a full presentation of the innovations and achievements in Southern Song art and culture.

The exhibit is scheduled to run from October 8 to December 26, 2010. The numerous works of painting and calligraphy, antiquities, and rare books are being displayed in ten galleries on the first and second floors of the Museum's main exhibit building. The four sections of the exhibit ("Cultural Invigoration," "Artistic Innovation," "Life Aesthetics," and "Transmission and Fusion") help explain how the Southern Song promoted, respectively, the notion of continuing the orthodox line of rule, innovative artistic tastes, aesthetic ideas in the Jiangnan area, and various directions in regional exchange and transmission in cultural circles through painting and calligraphy, arts and crafts, and books and publishing. In doing so, the rich and unique forms and content of Southern Song art and culture are revealed for all to study and appreciate.