

故

(二)

法書
碑帖
銘刻

宮
文
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大
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夢年廣學
之子
執
心



內容簡介

故宮博物院以明清兩朝的皇家宮闈為院址，其建築羣落巍峨壯麗，金碧輝煌，收藏的文物珍品浩如煙海。本書就是從故宮博物院收藏的九十餘萬件文物中，遴選出精品一千七百餘件彙編而成的。

輯入本書的文物，無論其藝術價值，還是歷史價值，均名重海內外，堪稱稀世之寶。這些文物，分繪畫、法書、碑帖、銘刻、雕塑、青銅器、玉器、金銀器、琺瑯器、玻璃器、漆器、陶瓷器、傢具、竹木牙角器、織繡、筆墨紙硯、其他等十七類，其他類又包括科技儀器、時鐘、盆景、武備、樂器、匏器。每類文物，按其形成的年代先後順序編排。

本書採用圖文並茂、賞鑒結合的形式，介紹文物的質地、造型、用途、藝術特徵及其聚散、遞藏的情況，並以精彩的照片，逼真地再現了文物本身的神態。不同層次的讀者都可從中得到高雅的藝術享受，並可獲得有關文物欣賞、鑒定的基本知識。

故宮文物大典



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(二)

法書 碑帖 銘刻

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法書概述

中國古代書法是中華民族傳統藝術門類之一；法書則是傳世著名書法作品之可作楷模者，或是對他人墨迹的敬稱。故宮博物院的古代法書收藏，以其數量之巨，作品之精，蜚聲海內外。

中國的書法藝術歷史悠久，它是伴隨着漢文字的發生、發展、使用而逐漸產生的。從東漢末年開始，書法便進入了具有自覺意識的藝術創作階段，隨之亦產生了賞玩、品評、收藏書法作品的社會風氣。自此以後，書法作品始終被作為藝術珍品或物質形態的文化財富，廣為人們所搜求和珍藏。其中，宮廷又歷來是珍藏各類古今藝術品的寶庫。故宮博物院藏品大部份是明清兩代內府藏品。據清康熙時所纂《佩文齋書畫譜》和乾隆、嘉慶兩朝所纂《石渠寶笈》三編等書著錄，即可了解清內府收藏法書、名畫的薈萃情況。

原清宮所藏的大部份法書珍品，現在臺北故宮博物院收藏。如唐顏真卿的《祭姪季明文稿》、懷素的《自叙帖》，以及北宋富弼、歐陽修、司馬光諸人的墨迹。現今為故宮博物院所藏的晉、唐、宋、元名帖，雖曾為清宮舊藏，但大部份為該院重新蒐集入庫。如序為法書作品之首的西晉陸機的《平復帖》，是最早的傳世名家墨迹。在乾隆年間該帖即被人進呈入宮，後轉賜與皇十一子成親王永理。永理因之以“詒晉齋”名其室，示其珍愛。最後輾轉歸張伯駒，並捐獻給故宮博物院。再如晉王獻之的《中秋帖》、王珣的《伯遠帖》、王羲之的《快雪時晴帖》，曾被清高宗弘曆喻為“三希”，即三件稀世的晉人名帖，並貯存於清宮三希堂中。《中秋帖》與《伯遠帖》被清遜帝溥儀攜出宮後，幾經磨難，被典當於香港某家銀行，最後由中國政府出巨資贖出，轉歸故宮博物院。可以說，該院所藏的法書名帖，幾乎都有着各自不平凡的經歷，凝聚着古代先人，以及中華人民共和國政府、社會各界人士對民族文化遺產的珍重與熱愛。在清宮舊藏法書名帖中的大部份精華被移運臺灣後，故宮博物院積四十餘年的大力搜集，已使法書名畫的收藏數倍於前，再次使這古代藝術寶庫名副其實，飲譽中外。

這些法書作品各自都具有不同的藝術歷史價值。縱觀書法藝術史，大致可劃分為三個大的階段，即魏晉至唐代期間，為藝術的自覺與深化、完善的階段；五代、宋至明末清初期間，是以文人意識化的帖學書法為主體表現階段；從清代中期開始的以碑學書法為主、帖學書法為輔的演化階段。本書選錄的法書作品，從一個側面反映了書法史上三大階段的發展。如王珣的《伯遠帖》明董其昌

曾題云：“瀟灑古澹，東晉風流，宛然在目。”其意是指王珣書法體兼古今，上承陸機《平復帖》一類古草書的樸茂渾拙的風軌，下襲二王書法新風，以瀟灑秀俏的書貌，寫出晉人風神。雖然比較王羲之的《蘭亭序帖》，仍有變而未盡處，但比較典型地表現了當時書法發展的大趨勢和用書法來“寫人”的藝術自覺意識。唐代法書則隨着楷書一體的確立與成熟，進一步深化、完善了書法的藝術表現，並使之法度化。歐陽詢、顏真卿諸人皆是唐代著名楷書家，從《卜商帖》、《季鷹帖》與《祭姪季明文稿》看，雖為行草書，依然法度嚴謹，而呈千錘百煉之姿。五代時期的時局動亂，使宋以後的社會呈衰微之勢，由此而引起書法藝術的巨大變化，即由漢、唐時的外向的豐碑式的正書書法，演變為內向的、怡情遣興式的帖學書法。北宋四大家蔡襄、蘇軾、黃庭堅、米芾的書法，以及他們由唐取晉，最終宗法二王書法的藝術道路，成為元、明、清諸代帖學書法家所遵循的道路與藝術楷模。在元、明、清這一歷史時期內，元代的趙孟頫、明代的祝允明、文徵明、王寵、董其昌以及清初的王鐸、傅山，皆是成就卓著者。清代從乾嘉時起，由於帖學書法的衰微，金石考據學的興起，以及當時大量金石碑版的被發現，開始湧起以宗法北魏碑學為主的碑學書法，是為“書道中興”。如鄧石如、伊秉綬、趙之謙等人的隸書作品，都是從漢碑、魏碑書法中演化出來的隸、楷兼參的新體模。他們都是清代碑學書法的代表者，直至今天仍有着較大的影響。可以說，收錄於本書的每一件法書作品，既適應着書法史的發展，又印證着各歷史階段間演化的必然聯系。

“一代之書無不肖乎一代之人與文者”。古代法書在總體上是以其書法的藝術特質來折射歷史的真實面貌的，因而它不僅具有書之楷模者這一含義，還可以給我們提供多種信息。如孫過庭的《書譜》是書法理論的代表作，它同時具有書法的藝術價值和獨特的學術價值。吳彩鸞的《王仁煦刊謬補缺切韻》，既是一件書法藝術作品，同時也作為一件歷史信物，證實《切韻》確為唐人抄本，從而從一個側面反映了唐代詩歌高度發達與盛唐這一特定的社會歷史背景之間的必然聯系。再如歐陽修的《集古錄跋尾》、姜夔等《保母帖題跋》，其本身即是宋代金石學興起的產物，而且自宋代起，演變為品評、彙錄詩歌、書畫題跋等重要文體形式之一。凡此種種，祇要我們對每件法書作品潛心鑒賞，可以得到豐富的歷史文化知識。

CALLIGRAPHY

Ancient Chinese calligraphy is one of the departments of traditional art of Chinese nation; and the model calligraphy means the famous standard autographs handed down from ancient times, which can be used as calligraphic specimens. These calligraphic works have their own artistic and historical value, either embodying the development of each stage of calligraphic history with their unique artistic form of expression, and reflecting the true face of the then history in their artistic characters, or bequeathing us authentic valuable historical documents with their writing contents. The value was created by calligraphers and was reflected through the specific characters of art created by them. From these works, therefore, we can grasp and get a hint of the late calligraphers' spirit, feeling, natural disposition and intelligence that really reproduced in their works. Just as Liu Xizai of the Qing Dynasty had incisively pointed out: "All generations of calligraphic works, without exception, are similar to all generations of calligraphers and their writings."

During the late Eastern Han Dynasty, with the creation of calligraphic art entered a conscious stage, the general mood of society to delight in, comment on, and collect the calligraphic works produced too. From then on, the calligraphic works have been consistently regarded as art treasures and, what's more, they have been collected by the best people, especially by imperial court. Among the works of art in the Palace Museum, the ancient works of calligraphy are considerable figures, including most of masters' calligraphy from the Western Jin to the late Qing, so they enjoy a high reputation both at home and abroad. Here only a selected part of them are offered to the readers.