



千禧年宋代文物大展

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China at the Inception of the Second Millennium
Art and Culture of the Sung Dynasty, 960-1279

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序

上溯西元第一千禧，正值我宋真宗咸平三年，此際宋世治平，文風鼎盛，宮廷更廣蒐珍秘，而發為「故宮」寶藏之權輿。千年遞嬗，代有增益，今日國立故宮博物院典藏文物為一世冠冕者，非偶然也。

故宮立足第二千禧，回顧千年文化淵藪之所自，以史觀史，以千禧觀千禧，近思遠紹，翫索臥遊，自足清勝。

名畫如范寬谿山行旅、燕文貴溪山樓觀、馬遠山徑春行、崔白雙喜圖、黃居寀山鷓棘雀、馮大有太液荷風、馬麟暮雪寒禽、秉燭夜遊…皆限展寶繪也。

法書如歐陽脩集古錄跋、蘇東坡寒食詩帖、前赤壁賦、黃山谷苦筍賦、米元章紫金研帖、朱熹易繫辭、吳琚七言絕句…，亦俱海內甲觀。

善本圖籍如宋版周禮疏、春秋公羊經傳解詁、孟子注疏解經…，最為逸品重珍。

而精緻如玉之官窯、鈞窯、定窯、汝窯、哥窯、龍泉窯、耀州窯，尤為觥觥罕觀。至於宋真宗禪地祇玉冊，更屬裡祀重器。

凡此書、畫、器用、圖書、文獻，相映相發，允為華夏第一千禧之璀璨風華。本院以此名寶巨構，又當此第二千禧運會，特繼「漢代文物大展」之后，推出「宋代文物大展」，豈不可謂時乎時乎！大哉大哉！

展覽大別為五單元：

一曰「道與藝」，宋代儒學，主敬窮理，起衰振弊，即藝術亦往往以載道自見。

二曰「師法自然」，宋代初設畫院，傳移摹寫，草木蟲魚、逸筆抒興，顧仍壹以妙造自然為宗。

三曰「樸素之美」，宋代瓷漆，專尚雅潔，雖曰樸素，而實美無度、雅且無度。

四曰「生活與藝術」，文人雅致，每形諸筆、硯、琴、棋、書、畫，起坐云為，皆成藝術。

五曰「文化融合」，宋代文治特盛，益以諸夏往還，參互浸染，亦屬「文化融合」之佳致。

凡此五端，非唯盡擷有宋一代文化之菁華，亦足以明我故宮上承千年傳統，為華夏文物之樞府。

本院為回應千禧之盛，先是有「三星堆傳奇」展出，以啓華夏古文明之多元探索；繼之以「漢代文物大展」，集長沙、廣東漢墓考古文物，與院藏書、畫、吉金、貞玉、磚陶，分館聯展，以見公元伊始兩漢四百年間之異彩。而千禧又適值庚辰龍年，爰有「龍鳳呈祥」之特展，藉頌新釐。

凡此，均故宮於歷史珍貴時刻—「跨世紀」與「千禧」運會，「弘既往風規」「導將來器識」之具體云為。回顧往轍、瞻望來軫，因更以「世紀的新生」合院藏嬰戲圖與奇美兒童油畫雕塑展出殿之，以完足有開必先之世紀使命。

國立故宮博物院成立迄今，歷七十五星霜，今日已由宮廷風華轉型為華夏七千年歷史文化之世界唯一民族博物院，顧視此「宋代文物大展」，與故宮新世紀之充實光輝，華夏新中原文化之願景，亦可以觀、可以興、可以群矣。

千禧庚辰春吉 衡山 秦孝珩 謹序

Preface

The dawning of the second millennium coincided with the third year of the Hsien-ping reign of the Sung Emperor Chen-tsung. It was a time of peace and prosperity during which China witnessed remarkable intellectual and artistic growth. Concurrently with the nourishment of culture, the imperial court accumulated a sizable collection of fine objets d'art then known, which, substantially augmented by succeeding dynasties in the ensuing one thousand years or so, was to become the foundation of the National Palace Museum. That the Museum is acknowledged today as one of the most prestigious museums in the world is thus no mere accident.

Standing at the outset of the third millennium and looking from a historical perspective at the collection that formed the Museum's initial core in the second millennium, we return time and again to the conclusion that the art of the Sung Dynasty indeed reached a degree of perfection in terms of design and technique scarcely rivaled in the Middle Kingdom or elsewhere, before or since.

In the Museum's collection of Sung paintings, such masterpieces as *Travelers Amid Streams and Mountains* by Fan K'uan, *Temples on the Mountainside* by Yen Wen-kuei, *On a Mountain Path in Spring* by Ma Yuan, *Magpies and Hare* by Ts'ui Po, *Blue Magpie and Thorny Shrubs* by Huang Chu-ts'ai, *Lotus Pond* by Feng Ta-yu, and *Birds in a Late Snowfall* as well as *Waiting for Guests by Candlelight* by Ma Lin, are so treasured that they have been classed as restricted works and are exhibited in alternating groups.

The calligraphy section, too, boasts many a crowning piece of the Sung Dynasty; notable examples include *Colophon from Inscriptions to Collected Antiquities* by Ou-yang Hsiu, *Poems Written on the Cold-food Festival* and *First Ode to the Red Cliff* by Su Shih, *Poem on Bitter Bamboo Shoots* by Huang T'ing-chien, *Note on the Tzu-chin Inkstone* by Mi Fu, *Commentary on the Book of Changes* by Chu Hsi, *A Seven-syllable Quatrain* by Wu Chu, and so forth.

The art of book-printing also reached the height of perfection in the Sung Dynasty. Featured in the Museum's collection are the finest imprints of the time, among which *Chou-li Shu*, *Chun-chiu Kung-yang Ching-chuan*

Chieh-ku, Meng-tsu Chu-shu Chieh-ching, etc., are known for their harmonious and artistic appearance.

With their warm and lustrous, translucent glazes as elegant as jade, ceramics of important kilns of the Sung Dynasty, including Kuan, Chun, Ting, Ju, Ko, Lung-ch'uan, and Yao-chou, demonstrate an extraordinary blend of good taste and sobriety, a sense of delicacy and harmony of shape and color. On the other hand, the set of jade tablets inscribed with the prayer read by Emperor Chen-tsung at the *shan* ceremony is even more momentous for its rich ritual significance.

To be sure, all of these works are illustrative of the splendors of Chinese culture at the beginning of the second millennium. Hereby they are presented in the exhibition *Art and Culture of the Sung Dynasty* as part of the Museum's celebration of the arrival of the new millennium and as a follow-up to the much acclaimed exposition *Art and Culture of the Han Dynasty*. Frankly, what other occasion would be more opportune for a show of such historical significance, and what other collection would be more appropriate for a project of such a comprehensive scale.

The exhibition comprises five themes:

1. The Tao and Art

Two lines of thought were visible in Sung Neo-Confucianism. One was concerned with moral education, the basis of which was serious-mindedness and reverence, and the other with the cultivation of knowledge, with rational elucidation as the goal. With the rise of the school the old China came to an end, and in art a new consciousness of nature and of the world was born.

2. Nature as Teacher

The Imperial Painting Academy was first erected in the Sung period to foster established traditions in art. By and by, landscape became an integral part of the artist's mentality, and he sought to fix the impression of natural beauty and the artistic emotion that was felt. Indeed, it was in landscape art, the depiction of nature, that the Sung age found the peculiar expression of its genius.

3. The Beauty of Simplicity

The art of painting in the Sung Dynasty permitted an outpouring of personal emotion, an expression of inner experience. Whether the theme was grass, tree, insect, or fish, the artist was able to find the means of calling forth spiritual activity by the representation of form and color, and produce works that had a strength and simplicity. In ceramics, simple shapes were fashioned, and the style and technique of the decoration were exquisite and ambitious, expressing the spirit of a most civilized era in Chinese history. There was nothing that was rough or unfinished; everything was beautiful and polished.

4. Life and Art

The refined taste of the members of the Sung scholarly elite was evidenced in their selection and collection of studio objects, their leisure pursuits in zither music and chess match, as well as their love for painting and calligraphy. For this distinctive class of educated and cultured individuals, life was an art in its own right.

5. Cultural Synthesis

With the social sentiment of peaceful meditation and inward assimilation complemented by cultural enrichment yielded from continued interaction with the neighboring nomadic states, none of which was devoid of rich traditions of its own, China arrived at the greatest achievements in the integration of diverse legacies.

Not only do the works featured in these five sections represent the cream of Sung art, they also serve to confirm the Museum's prominent status as the center for the preservation and study of the gem of Chinese culture that has been passed down over the preceding ten centuries.

Other events organized by the National Palace Museum in celebration of the new millennium include the exhibitions of *Mysteries of San-hsing-tui*, a loan project aimed to show that the ancient civilization of China had not been shaped by any one culture, of *Art and Culture of the Han Dynasty*, a joint undertaking by the Museum and museums in the provinces of Hunan and Kwangtung to highlight, through archaeological finds of Han tombs, paintings of Han-related themes, bronzes, jades, as well as stone

reliefs, the marvels of Chinese civilization at the very inception of the first millennium, and of *The Dragon and the Phoenix in Chinese Art*, staged at the time of the Chinese New Year to introduce auspicious motifs for the new millennium and the year of the dragon.

While the programs outlined above were organized to promote the appreciation of cultural accomplishments of specific historical periods, we are by no means incognizant of the need to come up with measures conducive to the continued development of culture in the new era and beyond as well as courses towards the realization of the mission of "carrying on the heritage of the past and opening up new horizons for the future." It is exactly in this vein that the Museum concludes its celebration with the exhibition *The Birth of a New Century* in which paintings of children at play and artifacts of children-related themes from the Museum's own collection along with Western works of the same subject on loan from the Chi-mei Foundation are featured.

The National Palace Museum was inaugurated seventy five years ago, then the prototype of a museum that was imperial in nature. Yet, we are pleased to note that it has been successfully transformed into a unique world-class art collection that is national in character, fully representative of the development of Chinese culture coming down in continuity from one and the same origin. With the exhibition *Art and Culture of the Sung Dynasty* being staged, it is our expectation that, as we forge ahead with a vision for the new century, the Museum will become an even finer place where people gather and view what is best in Chinese art and culture and find spiritual enlightenment therein.

Chin Hsiao-yi
Director
Spring 2000

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