

聚翰 珍墨

中國日本美國藏中國古代書畫藝術
Treasures in the Spotlight

Art of Early Chinese Painting and Calligraphy in Chinese, Japanese and American Collections

I

上海博物館
Shanghai Museum

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前言

上海博物館自1952年建館至2012年，已度過了六十個春秋。在慶祝建館六十周年之際，我們將通過一系列的活動載體，來紀念這一歷史性的時刻，加強和推進文物的學術研究工作，則是紀念活動的主旨。

在2002年至2012年這十年內，我館先後舉辦了數次高品位、高質量的古代書法和繪畫珍品大展，為弘揚中華優秀文化傳統，豐富人民精神生活、提高民衆文化素質、促進書畫學科研究等起到了積極和有效的作用。其中最重要的展覽有2002年由故宮博物院、遼寧省博物館、上海博物館聯合舉辦的“晉唐宋元書畫國寶特展”；2010年舉辦的“千年丹青——日本中國藏唐宋元繪畫珍品展”，此展覽有日本東京國立博物館、日本文化廳、京都國立博物館、奈良國立博物館、九州國立博物館、大阪市立美術館、根津美術館、大和文華館和上海博物館、故宮博物院、遼寧省博物館等11個單位參加；2012年舉辦的“翰墨薈萃——美國收藏中國五代宋元書畫珍品展”，由美國的大都會博物館、波士頓藝術博物館、克利夫蘭藝術博物館、納爾遜-阿特金斯藝術博物館聯合舉辦。這三個大展聚集了中國自晉至元代一千餘年間書法和繪畫的傳世精品共二百餘件，同時也是中國大陸收藏古書畫最為豐富的三大博物館、日本和美國收藏中國書畫最為集中的博物館，將藏品中最精美的古代書畫珍品提供展出，可謂是稀珍彙集，瑰寶滿堂，展示出中華文明的皇皇輝光。

晉唐宋元這一千餘年間，是中國書法和繪畫發展最為鼎盛的時期，各種原創性的風格和技法樣式紛紛建立，成為後世取法的楷模。這幾個大展中，就展示了許多古代大家的原迹，或者體現名家風格的典範之作，都是藝術史上具有標志性意義的經典作品。還有諸多傳世極罕的書作和畫迹，具有重要的史料研究價值。這幾次大展的展品，絕大部分是首次在上海展出，尤其是美國四大博物館的古代書畫，更是第一次來到大陸博物館向觀眾展示。通過觀摩這些展覽，為我們認識中國書畫的藝術特徵、意韻情趣、文化精神，為探索書畫藝術的發展脈絡、傳承軌迹、社會依托，提供了最佳的直面觀賞和深入研究的機緣。

特展是有時間性的，為了留下永久的紀載，留下一份彌足珍貴的可資長久觀賞和研究的資料，我們特將“晉唐宋元書畫國寶特展”、“千年丹青——日本中國藏唐宋元繪畫珍品展”、“翰墨薈萃——美國收藏中國五代宋元書畫珍品展”三個展覽的全部展品集中起來，彙編成《翰墨聚珍》一書，以提供廣大讀者能繼續不斷地徜徉在中國書畫藝術瑰寶的園地，仔細品賞，認真研究，讓經典的力量呼喚起文化的傳承。

上海博物館館長

陳燮君

Foreword

The Shanghai Museum, established in 1952, plans to celebrate its 60th anniversary in 2012 by virtue of a series of events and activities in honor of this momentous occasion. We aim to intensify and promote the academic studies through these celebrative events.

In the last ten years of 2002-2012, we organized successive high-quality exhibitions on Chinese ancient calligraphy and painting. These special exhibitions played a positive and significant role in publicizing the Chinese outstanding cultural tradition, enriching the spiritual life of the populace, elevating the civilian's cultural literacy and promoting the academic research on Chinese calligraphy and painting. Most important ones therein are *Chinese National Treasures of Painting and Calligraphy from the Jin, Tang, Song and Yuan Dynasties* which is co-organized by the Palace Museum, Beijing, Liaoning Provincial Museum and the Shanghai Museum in 2002; *Masterpieces of Ancient Chinese Paintings from the Tang to Yuan Dynasty in Japanese and Chinese Collections* in 2010 under the collaboration of 10 institutes including Tokyo National Museum, Osaka Municipal Museum of Fine Arts, Kyoto National Museum, Nara National Museum, Agency of Cultural Affairs, Japan, The Museum Yamato Bunkakan, The Nezu Museum and the Shanghai Museum, the Palace Museum, Beijing and Liaoning Provincial Museum; and the 2012 exhibition *Masterpieces of Early Chinese Painting and Calligraphy in American Collections* co-organized by the Metropolitan Museum of Art, Museum of Fine Arts, Boston, the Cleveland Museum of Art and Nelson-Atkins Museum of Art as well. The three grand exhibitions jointly presented over 200 masterworks of Chinese calligraphy and painting spanning over 1000 years from the Jin to Yuan dynasty. They witnessed the most fantastic representatives coming from the three China mainland museums with the richest holdings of Chinese early calligraphy and painting and those from the Japanese and American museums with the same reputation. Glories of Chinese civilization are therefore revealed vividly through the gathering of treasures.

The art of Chinese calligraphy and painting reached to its peak during the Jin, Tang, Song and Yuan dynasties of over 1000 years. Various original styles and creative techniques were shaped as models for the later generations. Originals by ancient masters or typical works in the manner of precedent masters are unexceptionally classics of landmark significance in the art history. And many extant works of calligraphy and painting are of vital values for academic studies. Most exhibits made their groundbreaking debut in Shanghai, and those early works of calligraphy and painting from the four American museums, in particular, took their first trip for the display at mainland museums in China. By viewing these exhibitions, we can acquire a better understanding of the artistic features, ideational interest and cultural essence of the Chinese calligraphy and painting, and a rare opportunity to explore its evolvement, inheritance and social background as well.

Considering the temporality of these special exhibition, we compile all the exhibits of the three exhibitions *Chinese National Treasures of Painting and Calligraphy from the Jin, Tang, Song and Yuan Dynasties*, *Masterpieces of Ancient Chinese Paintings from the Tang to Yuan Dynasty in Japanese and Chinese Collections* and *Masterpieces of Early Chinese Painting and Calligraphy in American Collections* together with a view to build an eternal memory and provide the documentary evidence for future appreciation and studies. The bound edition titled *Treasures in the Spotlight* aims to provide access for the readers to enjoy, appreciate and study the Chinese art of calligraphy and painting, and thus, to make the classics everlasting.

Chen Xiejun
Director
Shanghai Museum

晉 唐

(公元265 – 907年)

FROM THE JIN DYNASTY
TO THE TANG DYNASTY

(AD 265 – 907)





元和十一年十一月二日
馬家子退

孝女曹娥碑

翰林學士 守侍中 贈特仕郎 奉

孝女曹娥者上虞曹町之女也其父與同榜不
景沈爰來適居町家無節安歌婆婆樂神以漢
二年五月時巡伍嘉選請上為水而淹不

時年十四時魚思町哀令澤畔旬有七日遂自投
江死經五日抱父屍出處安遂于元嘉元年青龍
在軍外真之有來度而終之諒之碑曰

伊惟孝女曄之安端其正而令色孔儀
女巧咲情予宜其家室在治之賜情標未施
眷伊何無父孰怙許梓若哀赴江永號視死如歸

是以眇然輕絕入沙泥翻孝女曹娥立浮成泊

洲興或在中泮或趨湍瀨或還波濤千夫共聲悼

痛萬餘觀者擬道雲集路衛不底掩涕驚動國都

是以哀姜笑市祀崩故國或有怨而計鏡誓有用

01 東晉 佚名 真書曹娥誄辭卷

絹本

縱 32.3 厘米 橫 54.3 厘米

遼寧省博物館藏

Elegy for Cao E

Anonymous, the Eastern Jin Dynasty

Regular script

Ink on silk, handscroll

Length: 32.3 cm, width: 54.3cm

The collection of Liaoning Provincial Museum

