

# 近代繪畫選論

Selected Essays on Modern Chinese Painting

劉芳如 著



國立歷史博物館  
NATIONAL MUSEUM OF HISTORY

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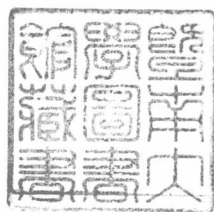
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# 近代繪畫選論

Selected Essays on Modern Chinese Painting

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國立歷史博物館

## 館長序

研究發展是任何一個企業體，亦是各種產業能否廣續經營、效益加速提昇，免於在高度競爭社會下遭淘汰的重要基本原動力。屬於文化產業之一的博物館事業，似可如是觀之。

國立歷史博物館創建迄今將屆四十年，在包遵彭、王宇清、何浩天、陳癸淼及陳康順等歷任館長卓越領導，無私奉獻下，全體館員多能群策群力，積極從事各項法定館務職掌，並多方配合國家各階段制定之文化教育政策，舉其犖犖大者如推動國際文化雙向交流展覽、適時收購流失海外重要中華國寶、注重歷史文物研究及其教育推廣等皆是。就其績效言之，大致不負教育部當初排除萬難籌設本館之旨意暨廣大社會群眾之切望；惟時代丕變，當前社會多元化發展，本館館務之推展已逢轉型期，如何妥善因應邁向二十一世紀之需求，確係頗值省思亟待規劃付諸執行的課題。

猶記本人初接事國立歷史博物館，即揭示未來館務應朝國際化、現代化、資訊化、本土化及精緻化等目標，回歸本館史物研究、典藏、展覽暨其教育推廣之原宗旨。緣此，本館今後當以前輩既有的業績為基礎，並更加強學術研究及人才培育。目前之作法除責成在職同仁各本其專業知識，分就

館藏各類文物撰述，定期提出研究成果外，今年度並將發行、出版歷史文物雙月刊、學報及史物叢刊等三種新刊物，提供發表園地。

上項刊物之一的「史物叢刊」為系列專著或論叢，在內容上以歷史、文物、藝術、民俗相關者為主，務求學術性、歷史性及說明性兼具；撰作者除館內同仁外，亦廣納館外具真才實學的學者專家。此刊物與本館前此與國立編譯館中華叢書委員會合作編印之「歷史文物叢刊」性質類似，惟其收錄的範圍、撰稿人選及出版效率等當更具新貌。

學術是天下公器，立言不朽，歷久而常新。茲值「史物叢刊」梓行在即，殷切期望能為本館學術研究注入活力，並得以達成歷史傳承，社會文化教育深度推廣的時代新使命。爰綴述以上數事為序並與全體同仁共勉。

國立歷史博物館  
館長 黃光男

## Preface

An organization's research and development ability determines whether or not it can survive in a highly competitive society. As a cultural organization, the museum entrepreneur may be viewed as such.

The National Museum of History was founded in 1955, and will celebrate its Fortieth anniversary this year. Thanks to the outstanding leadership and selfless devotions of each director--Mr. Pao Tsung-p'eng, Wang Yu-ching, Ho Hao-t'ien, Chen Kuei-miao, and Chen Kang-shuen, who encouraged all of their colleagues to do their best as a team, they not only enthusiastically engaged in institutionalizing the museum administration, but also cooperated with the national policy on culture and education during each different period. This cooperation included strengthening international and cultural exchanges, collecting Overseas Chinese treasures, emphasizing research on historical artifacts and their development, as well as playing a role as an educational institute. The result demonstrates that



the National Museum of History has fulfilled the expectations of society and of the Ministry of Education which overcame all difficulties to establish the museum. However, as the current trend towards emphasizing the diversity of local history and artifacts continue, our museum is transforming itself. Since our mission is to meet the needs of the 21st century, we must design an overall plan to meet this new development.

When I first became the Director of the National Museum of History, I declared that the future goals of the Museum should become more international, modern, informational oriented and localized. On the other hand, the goal of the museum will continue to research, conserve, display, and educate the public about its collection. The museum, based on the firm foundation of its past, will strengthen academic research and cultivate talented people. Currently, the professionals and specialists in the museum must write treatises on artifacts and present their research findings. From

now on, the museum will offer the curators and researchers the opportunity to publish their academic papers in museum publications such as Historical Artifacts Bimonthly Journal and Artifacts and History Series.

One of the periodicals mentioned above, the Artifacts and History Series consist of a series of collected papers. This series will encompass artistic history, artifacts, art and folklore. The essays in this series will address academic and historical aspects. We have invited not only the specialists of our museum, but also scholars to publish in this series. Its characteristics are as same as the Collected Papers on History and Art of China which was edited by the Chung Hwa Library Committee and National Institute for Compilation and Translation, but the Artifacts and History Series will cover a wide range of topics and with different authors.

Academics is a universal tool for achieving immor-

tality through publishing writings that remaining everlastingly new. The Artifacts and History Series will be published soon, and I sincerely hope that our curators will conduct academic research in our museum with renewed energy. Therefore, the mission of inheriting the tradition and educating the public will be accomplished. As these collected papers goes to press, it is my privilege to contribute these prefatory remarks to encourage my colleagues.

Kuang-nan Huang  
Director  
National Museum of History

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## 摘要

中國繪畫史上所稱的「近代」，大抵是以鴉片戰爭（一八四〇）為起始。當其時，西方文明伴隨政、經勢力的大舉入侵，亦對本土美術帶來了強烈的衝擊。原本於清中葉已漸趨式微的傳統繪畫，緣此激盪，遂得以重新獲得滋養，並朝向多元化的領域，形成饒有時代特質的嶄新風格。

筆者所服務的國立故宮博物院，近十年間（一九八六～一九九五），為具體呈現近代中國繪畫史的發展脈絡，曾陸續於「近代文物展示室」推出專題性特展，如「海上名家書畫」、「近代繪畫名品」、「民初書畫」等，不一而足。而收在〔近代繪畫選論〕中的多篇論述，即係筆者於籌辦展出之際，針對展品所作的系列研究與相關報導。這些文字，過去均曾散見於〔故宮文物月刊〕、〔臺灣美術〕及〔雄獅美術〕等期刊雜誌，而今，能藉國立歷史博物館〔史物叢刊〕匯集成冊，俾便於讀者翻查與參考，實屬幸甚。

誠然，近代百餘年間的美術活動，其錯綜複雜、流派林立，洵非短短十餘萬言所能概括得盡。為避免淪於空泛，〔選論〕中除前兩篇屬通論性文字，其餘八篇，殆以個別之畫家為經，作品為緯，祈能為近代幾位深具代表意義的畫家，爬梳其風格演衍的歷程。目前已完成者，計居巢（一八一～一八六五）、居廉（一八二八～一九〇四）、虛谷（一八二三～一八九六）、任伯年（一八四〇～一八九五）、齊白石（一八六三～一九五七）、徐悲鴻（一八九五～一九五三）、溥心畬（一八九六～一九六三）等七家。至於未及涉獵的範疇，則有待今後的繼續努力，和期待學者、同道們的共同參與。

## ABSTRACT

The term "modern," as it applies to Chinese painting, can be used to describe the period starting from about the Opium Wars, which began in 1840. At that time, Western culture accompanied Western military, political, and economic incursions into China. European art had already influenced Chinese art during the previous century in a limited scope and region, but it was during the 19th century that it became one of the fundamental forces in the art scene. Traditional painting in China, by the mid-19th century, had already gradually come to a virtual creative halt. Being poised on the verge of a major upheaval in society provided the stimulus for renewal in traditional painting, which as a result became increasingly the domain for explorations into new and pluralistic styles.

Over the past ten years or so, from 1986 to 1995, the Department of Painting and Calligraphy at the National Palace Museum, where the author is currently employed, has provided an outlet which has demonstrated in concrete terms the major developments and paths of modern Chinese painting. It has done so through the organization of many exhibitions at the Museum's "Modern Artifacts Exhibition Hall" on such subjects as "Painting and Calligraphy of the Shanghai School," "Masterpieces of Modern Chinese Painting," and "Early Republican Period Painting and Calligraphy." Most of the essays which appear in the present volume

were written specifically with the above exhibits in mind and thus provide an in-depth presentation on the artists and works in question. Furthermore, the essays have previously appeared over the years in such periodicals as *The National Palace Museum Monthly of Chinese Art*, *Journal of Taiwan Museum of Art*, and *Hsiung Shih Art Monthly*. Now, for the first time, the National Museum of History has gathered them into a single volume as part of their "Artifacts and History Series," thus allowing the reader convenient and ready access to the research material contained therein.

It goes without saying that developments in the art scene over the past hundred years have been numerous and quite complex, and the author makes no claims as to being all-inclusive with the limited number of essays in the present volume. However, in order to avoid the most general of remarks, the author has, with the exception of the first two essays which provide some thoughts on and an introduction to modern Chinese art, attempted in the other eight essays to weave the artworks into individual in-depth research on some of the most important artists and themes in 19th and 20th century Chinese art. The styles and themes of artists whom the author has studied so far includes Chü Ch'ao (1811-1865), Chü Lien (1828-1904), Hsü-ku (1823-1896), Jen Po-nien (1840-1895), Ch'i Pai-shih (1863-1957), Hsü Pei-hung (1895-1953), and P'u Hsin-yü (1896-1963). Obviously, this represents only a partial list of artists worth researching, but with the author's continued efforts and the cooperation of other scholars, modern Chinese art will become a better-understood field.

(Translator: Donald E. Brix)



## 清末民初海上派繪畫縱橫談