

國立故宮博物院
藏品選目

國立故宮博物院
精選物品

SELECTION OF MASTERWORKS
IN THE COLLECTION OF
THE NATIONAL PALACE MUSEUM

Selection of master works in the
the National Palace Museum

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國故博物院品目
國立宮物藏選

**SELECTION OF MASTERWORKS
IN THE COLLECTION OF
THE NATIONAL PALACE MUSEUM**

Republic of China
1973

國立故宮博物院
藏品選目

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故宮藏品選目序

本院現藏文物，原始目錄有關於銅器者，編定於清乾隆間，有西清古鑑，寧壽鑑古，西清續鑑甲乙兩編四種，而嘉慶以後入宮者未能入錄。有關於書畫碑帖者，乾隆嘉慶間有石渠寶笈初續三編，及秘殿珠林初續三編六種，道光以後入宮者未能入錄。文物遷台以來，鑒於舊錄不詳，爰於中華民國四十四年出版故宮書畫錄三巨冊，五十四年復出版故宮書畫錄增訂本四巨冊，四十七年出版故宮銅器圖錄，五十年出版故宮瓷器錄。五十六年出版國立故宮博物院善本書目，五十九年出版國立故宮博物院普通舊籍目錄，於是故宮典藏文物目錄之書乃大備。

惟本院收藏文物，實甚繁富，錄目之書，未能悉舉。故惟專家治學，窮其一端，而一般觀覽，則擇尤已足。爰編故宮選目一種，圖文並錄，精印成書，庶讀者人手一帙，足以觀其大略。

選目內容，計分銅器、陶瓷器、玉器、漆器、琺瑯、雕刻、服飾、珍玩、文具、法器、法書、織繡、碑帖、名畫、圖像、圖書、文獻十七類，圖片一百五十餘幅，以時代言，則自商以迄於清，其間惟南北朝少闕，而院藏文物，蓋已賅其崖略矣。泰山之於一撮，滄海之於一勺，衆寡固爾不侔，而其實質一也。故善擇者貴精而不貴多也。是書選纂，悉由那志良先生主持，欣見告成，因弁數言以為序。

中華民國六十一年二月海寧蔣復璁序於國立故宮博物院

A SELECTION OF MASTERWORKS IN THE NATIONAL PALACE MUSEUM

Preface

There were four original catalogues prepared during the Ch'ien-lung era (1736-1795) of the Ch'ing dynasty which deal with the bronzes in the Museum collection. These are the *Hsi-ch'ing Ku-chien*, the *Ning-shou chien-ku*, and the *Hsi-ch'ing Tu-chien*, which was arranged in two parts. Objects which entered the Palace collection from the Chia-ch'ing era (1796-1820) onwards were not of course recorded in these works. A further six works were written dealing with painting and calligraphy, including the stone tablets and rubbings on which the latter were recorded, during the Ch'ien-lung and Chia-ch'ing eras. These were the *Shih-ch'u pao-chi* and the *Mi-tien chu-lin*, each of which appeared in three editions. Once again, works which were acquired for the Palace collection after their compilation were not recorded here.

After the removal of the objects to Taiwan it was felt that the old catalogues were insufficiently detailed, and so in 1955 a three volume work entitled *Catalogue of the Painting and Calligraphy in the Palace Museum* was published. In 1965 a four volume revised and enlarged edition of the same work was issued. In 1958 the *Illustrated Catalogue of Bronzes in the Palace Museum* was published, and this was followed in 1961 by the *Catalogue of Porcelain in the National Palace Museum*. In 1967 a *Catalogue of Rare Books in the National Palace Museum* appeared, and in 1970 the *Catalogue of Non-rare Old Books in the National Palace Museum*. This completed the series of works cataloguing the objects in the collection of the National Palace Museum.

The objects in the Museum collection, however, are so many and so varied that no catalogues could do them justice. While the specialist seeks completeness, the majority of those who visit the Museum will merely wish to see a selection of the Museum's treasures. We publish this volume of text and illustrations entitled *A Selection of Masterworks in the National Palace Museum* in the hope that a single volume may give the reader a general impression of this collection.

The contents are arranged under the following seventeen headings: bronzes; pottery and porcelain; jade; lacquer ware; enamel ware; carving;

apparel; miniatures; writing materials; Tibetan Buddhist ritual implements; calligraphy; silk textiles; calligraphy rubbings from stone tablets; painting; portraiture; books; and documents. These are accompanied by one hundred and fifty illustrations. The objects range in period from the Shang dynasty (traditionally 1766-1122 B.C.) to the Ch'ing dynasty (1644-1911), though there are relatively few examples from the era of division known as the Northern and Southern Dynasties (420-589 A.D.). Thus the broad contours of China's cultural history are represented here in this selection of objects from the Museum collection.

The compilation of this work has been undertaken by Mr. Na Chih-liang, and I would here like to express my appreciation of his efforts.

Chiang Fu-tsung
National Palace Museum, 1972

簡 介

本院保管文物，大部均為宮中舊藏，而宮中收藏之始，可以上溯至於宋初，距今已有千餘年之歷史。

宋承五代撥攘之後，太祖即位，銳意文教，建隆元年(963)即設翰林圖書院。太宗太平興國元年(976)，詔天下郡縣，求前哲書畫墨蹟，又命高文進、黃居寀搜進民間書畫。太平興國四年作太清樓，慶曆中遼送千鹿角圖，即懸掛於此樓(本院藏有“景德四事圖”，末幅即為太清觀書)。端拱二年(989)，太宗復於崇文院建祕閣，以三館書籍真本並內府古書墨蹟藏之，祕閣蓋即北宋宮中之博物館矣。徽宗宣和間，內府所藏益富，因勅撰宣和書譜二十卷，宣和畫譜二十卷，而宣和博古圖亦成於是時。本院所藏書畫銅器，見於此三書者頗多，是則本院收藏，可以上溯至於北宋也。

靖康之亂，宮中寶藏，或為金人虜去，或則散失民間，宋高宗南渡之後，又事搜集，內府收藏，漸復可觀，本院所藏書畫，每有南宋內府印璽，其鈐“奉華堂”之印，或於瓷器底部鐫刻“奉華”二字者，為高宗之妃劉氏所典藏，鈐“緝熙殿寶”者為理宗時宮中之收藏。南宋亡後，臨安未遭兵禍，元相伯顏派郎中董祺，將宮中所藏，由海道運至大都，即今日之北平，元王士點，商企翁所撰秘書監志，及王暉之書畫目錄，均可稽考。元亡之後，明將徐達將元內府之物，全部運至南京，明成祖定都北平，又復遷返。明代滅亡，全部為清所得。

清高宗酷喜收藏，大臣投其所好，廣為搜集，宮中收藏本富，益以新收、寶藏之豐，為前代所未有。

民國成立之後，清帝溥儀，仍居宮中，劃故宮前部三大殿(太和殿，中和殿、保和殿)予內務部，成立古物陳列所，並撥瀋陽故宮及熱河避暑山莊之文物，充實該所，俾得公開展覽。民國十三年十一月，溥儀遷出故宮，由政府成立清室善後委員會整理之後，即於民國十四年(1925)雙十節成立故宮博物院。

民國二十年(1931)九一八事變發生，故宮博物院為謀文物安全，決定南遷，民國二十二年(1933)，分五批運至上海，古物陳列所文物亦同時附運。民國二十五年(1936)南京庫房落成文物由滬遷京。民國二十六年(1937)七七事變發生，文物疏散後方，分存川黔各地。抗戰勝利之後，古物陳列所撤銷，所有文物，存北平者，撥歸故宮博物院，南遷部份，撥歸中央博物院。

民國三十七年冬，共匪作亂，戰事緊張，故宮博物院及中央博物院各選提文物精品，於三十八年(1949)運來臺灣，儲存於臺中縣霧峯鄉之北溝。

民國五十四年(1965)，中山博物院在臺北上林、外雙溪新址落成，撥歸故宮博物院使用，中央博物院文物，亦暫交由故宮博物院代管。兩院所保管之文物，實已代表三個故宮，即北平故宮，瀋陽故宮，與熱河之避暑山莊

也。

本院收藏之富，爲世所公認，以前本院之統計，所藏件數，爲二十四萬餘件，但此項統計，爲約略之計算，例如書畫一冊，其中含有書畫數幅以至數十幅，以前均以冊計，而未計其幅數；又如檔案，以前未經整理，計算件數，即以南遷時之帳冊爲據，有時以一包爲一件，有時以一捆爲一件，而包與捆之中，恒有奏摺數十件以至數百件者。本院自遷來臺北之後，即積極從事編目整理之工作，按照實際件數統計，本院收藏，實已超過六十萬件，茲將各類件數，列表如下：

甲、器物部份

1.銅器	4,402件
2.瓷器	23,780件
3.玉器	3,894件
4.漆器	421件
5.珫瑯	1,927件
6.文具	2,709件
7.雜項	20,784件
8.新接收	1,198件
9.外人贈品	23件

以上共計 59,138件

乙、書畫部份

1.法書	2,201件
2.名畫	12,295件
3.圖像	491件
4.碑帖	267件
5.成扇	296件
6.織繡	343件

以上共計 15,893件

丙、圖書文獻部份

1.圖書

A善本	14,545冊
B觀海堂	15,471冊
C方志	14,284冊
D佛經	713冊
E殿本	52,833冊
F四庫全書	36,134冊
G四庫會要	11,180冊
H滿蒙文	2,610冊

I 內閣大庫	2,024冊
J 藏文甘珠爾	12函
K 大藏經	32函
L 龍藏經	110函
M 外人捐贈	2,460冊
以上共計	152,408件 (函冊均以件計)

文獻

A 宮中檔	158,497件 (滿漢文合計)
B 軍機處檔	200,000件 (約計數)
C 實錄	4,355本
D 清史館檔	20,000冊
E 起居注	8,913本
F 國書	19份
G 詔書	50件
H 雜檔	270件
I 本紀	667本
J 滿文老檔	40本
以上共計	392,811件 (冊、份、本均以件計)

總計以上件數為六十二萬零二百五十件。

宮中收藏，有將某種文物集中於一處者，如文淵閣之藏四庫全書，摘藻堂之藏四庫薈要，景陽宮、景祁閣之藏明瓷，端凝殿北小庫之存琺瑯彩瓷，內閣大庫之存檔案等；其他則散見於各宮殿或倉庫之中。本院成立之初，對各處有系統之儲藏，仍存其舊，散見於各處者，則設置專庫，分類集中。當時所成立之若干展覽室中之展品，即由以上各處選提。文物南遷之時，對於選件工作，並無困難，首先裝運展覽室中之展品，次及各集中地點之文物，然後始赴各宮殿之中，作最後之選提，故當時所運，數量既多，精品盡數包括在內。

文物遷台之時，本院職員，有曾參與當時集中及南遷諸工作者，對於箱中文物情形，瞭如指掌，於匆忙之中，能將南遷文物中之精品，全部提檢而來。例如瓷器，本院藏有宋汝瓷器二十三件，全數在台，琺瑯彩瓷共有四百五十餘件，運台已有四百五十件；書畫中除御筆及膺品外，幾已全部在台；其他如文淵閣之四庫全書，摘藻堂之四庫薈要，以及善本圖書之南遷者，均已悉數運台。故本院存台文物，數量雖較南遷時為少，而精華已胥具於是矣。

此大量之收藏，本院無法盡數展覽，爰採用兩種辦法：第一為一般性之陳列，即每次展出之件，各類咸備，俾遠道人士之來院參觀者，可以窺見我國文化遺物之全貌；第二為經常舉行專題展覽，使研究之士，對於某一類文物，或某一人之作品，得有一系統之了解。近更成立青少年博物館，以增加青年對文物之了解與興趣。

INTRODUCTION

The majority of art objects preserved here in the National Palace Museum have long been part of the Imperial Collection in China. The beginnings of this collection may be traced back to the early Sung dynasty—thus the legacy of these art treasures dates back more than a thousand years.

After the chaos of the Five Dynasties period (907-960 A.D.) the Mandate of Heaven passed to the Sung. The founder of the new dynasty, Emperor T'ai-tzu sought to encourage literature and the arts and in the first year of the Chien-lung period (963 A.D.) established the Hanlin Academy. His brother Emperor T'ai-tsung came to the throne in 976 A.D. and proclaimed the T'ai-p'ing Hsing-kuo reign (976-983 A.D.). He sought after the painting and calligraphy of the former masters and also ordered two officials, Kao Wen-chin (高文進) and Huang Chu-ts'ai (黃居家) to go out among the common people in search of painting and calligraphy. In the fourth year of the T'ai-p'ing Hsing-kuo reign (979 A.D.) he established the T'ai Ch'ing Gallery. During the Ch'ing-li reign (1041-1048 A.D.) a painting of deer given by the Liao Tartars was exhibited in this T'ai Ch'ing Gallery. (In the Museum collection there is in addition a handscroll entitled "Four Subjects from Ch'ing-te" (景德四事圖), the fourth of which describes a figure seated reading in the T'ai Ch'ing Gallery.) During the second year of the Tuan-kung reign (989 A.D.) Emperor T'ai-tsung also established the Imperial Gallery as part of the Ch'ung-wen Yuan (崇文院), the government department concerned with literature and the arts. In this Imperial Gallery was preserved a collection of rare books, old paintings, and calligraphy. The Imperial Gallery constituted the Northern Sung's Palace Museum. During the Hsuan-ho reign (1119-1125 A.D.) under Emperor Hui-tsung the Imperial Collection increased. Catalogues of art objects collected by the Hsuan-ho Emperor, including 20 volumes each on painting and calligraphy and the *Po-ku T'u* (博古圖) catalogue of bronzes were written during this period; many pieces in the Museum's collection of painting, calligraphy, and bronzes were catalogued in these three works. Thus, the Museum collection originated in the Northern Sung.

During the Ch'ing K'ang disturbance (1126 A.D.) at the end of the Northern Sung the Palace treasures either fell into the hands of the Chin Tartars or became scattered among the common people. Emperor Kao-tsung (1127-1162

A.D.) first emperor of the Southern Sung, began the task of reassembling the dispersed Imperial Collection. Paintings and calligraphy in the Museum collection sometimes bear the seal of the Southern Sung Imperial Court; others bearing the seal of the Feng-hua Pavilion (奉華堂) and porcelains inscribed with the characters "Feng-hua" (奉華) were in that part of Kao-tsung's collection administered by his consort Lady Liu. Articles inscribed with "Ch'i-hsi Court Treasure" (紹熙殿寶) were collected during the reign of Emperor Li-tsung (1163-1189 A.D.). When the Southern Sung capital Hangchow fell, the Mongol Prime Minister Po-yen (伯顏) commissioned Tung-ch'i (董祺) to transport the Imperial Collection by sea to the Yuan capital, the present Peiping. During the Yuan the *Mi-shu Chien-chih* (秘書監志), written by Wang Shih-tien (王士堯) and Shang Chi-weng (商企翁) and the catalogue on painting and calligraphy prepared by Wang Yun (王暉) provide us with sources of reference on the collection during this period. During the succeeding dynasty the Ming General Hsu Ta (徐達) was charged with transport of the entire collection to the new capital Nanking; when Emperor Ch'eng-tzu (1403-1424 A.D.) shifted the capital from Nanking back to Peiping, the art treasures were again returned to the north. With the collapse of the Ming the entire collection fell into the hands of the Manchurian victors, who established the succeeding Ch'ing dynasty.

The Ch'ing Emperor Kao-tsung (1736-1795 A.D.) was an ardent collector of art. Thus, high ministers often presented him with objects he would delight in. The Imperial Collection increased considerably with the addition of these new treasures, the quantity of objects greater than any previous dynasty.

After the founding of the Republic in 1912, the deposed Ch'ing Emperor Henry P'u Yi continued to reside in the Ch'ing Imperial Palace. The three large halls to the fore of the Palace — the T'ai-ho Hall (太和殿), Chung-ho Hall (中和殿), and Pao-ho Hall (保和殿) — were placed under the jurisdiction of the Nei-wu Pu (內務部), which partitioned off this section from the Inner Palace and established it as the Ancient Treasures Exhibition Center. Art objects from the Ch'ing hunting lodge in Manchuria, the Mukden Palace, and the summer palace at Jehol in Inner Mongolia were brought to this Exhibition Center and displayed to the public. In November, 1924, the deposed Emperor P'u-yi was moved from the Inner Court of the Imperial Palace and a special committee organized to catalogue and arrange the

treasures of the Peiping Palace collection. On Double Ten Day, 1925, the National Peiping Palace Museum was also formally established and opened to visitors.

The threat of the Japanese invasion of Manchuria in 1931, known as the September 18th Incident, forced curators of the National Palace Museum to take measures to protect their trust of art treasures representing more than ten centuries of Chinese culture. It was decided to move the collection south. The entire collection was divided into five lots and transported to Shanghai in 1933. Three years later the construction of suitable warehouses in Nanking was completed; the priceless cargo was transferred from Shanghai to Nanking. In July, 1937, the Japanese made a deadly thrust at the Marco Polo Bridge outside Peiping. With the peril to central China apparent, the art treasures were moved to the interior, a portion being stored in Szechuan, the rest in Kueichou. After the Second World War the objects were transported from the interior back to Nanking. The Ancient Treasures Exhibition Center was dissolved. Objects in that collection which had been left in Peiping at the outbreak of the Sino-Japanese War were given over to the National Peiping Palace Museum; those moved south were placed in the National Central Museum in Nanking.

During the winter of 1948 the situation again grew threatening with the outbreak of Communist insurgence. The National Palace Museum and the National Central Museum were forced to select the finest pieces of their collections for shipment to Taiwan. This was accomplished the following year, in 1949. The art treasures were temporarily stored in Peikou, Taichung.

In 1965 construction of the Chung Shan Museum at Waishuang-hsi, Shihlin outside Taipei was completed. The National Central Museum's collection was placed under the jurisdiction of the National Palace Museum and also housed in the new Museum. The collection of art objects preserved here thus actually represents the collections of three Ch'ing palaces: the Peiping Imperial Palace, the Mukden Palace, and the summer palace at Jehol.

The wealth and richness of the Museum collection is already widely known. While the art treasures were being stored at Taichung, the total number of objects was estimated at over 240,000 —however this may only be considered a very approximate figure. For example, a set of paintings or calligraphy may actually contain a number of separate album leaves,

sometimes as many as twenty or thirty; this was formerly counted as one set without recording the album leaves which actually comprised it. Nor were the document collections from the Palace Archives examined and itemized, thus when these Palace records were moved south during the Japanese invasion a parcel was sometimes counted as one object, sometimes a bundle as one. Moreover, these parcels and bundles frequently contained anywhere from ten to a hundred separate articles. Since the Museum's transfer to Taipei it has concentrated on cataloguing and reorganizational work. According to estimations, the Museum collection actually exceeds 600,000 pieces, which may be categorized in the following manner:

I. Art Objects	
1. Bronzes	4,402
2. Porcelain	23,780
3. Jade	3,894
4. Lacquer	421
5. Enamel ware	1,927
6. Writing materials	2,709
7. Miscellaneous	20,784
8. New acquisitions	1,198
9. Private gifts	23
	Total
	59,138
II. Painting and Calligraphy	
1. Calligraphy	2,201
2. Paintings	12,295
3. Portraits	491
4. Rubbings	267
5. Painted fans	296
6. Tapestry & embroidery	343
	Total
	15,893
III. Rare Books and Documents	
1. Rare Books	
A. Rare editions	14,545
B. Books from the Kuan-hai T'ang (觀海堂) collection	15,471
C. Local histories	14,284
D. Buddhist sutras	713

E. Books printed under imperial auspices at the Wu-ying Hall (武英殿)	52,833
F. <i>Szu-k'u ch'uan shu</i> (四庫全書)	36,134
G. <i>Szu-k'u hui yao</i> (四庫薈要)	11,180
H. Books in Manchu or Mongolian	2,610
I. Books from the Ming Imperial Library	2,024
J. <i>Kanjur</i> (Tibetan canon)	12
K. <i>Tripitaka</i>	32
L. <i>Lung-ts'ang Sutra</i>	110
M. Private gifts	2,460
	Total 152,408
2. Documents	
A. The Palace Records	158,497
B. The Archives of the Grand Council	200,000
C. The Veritable Records	4,355
D. Records of the Board on the History of the Ch'ing Dynasty	20,000
E. Diaries of Activity and Repose	8,913
F. The National Credentials	19
G. Imperial Mandates	50
H. Miscellaneous Documents	270
I. The Annals	667
J. The Early Manchu Archives	40
	Total 392,811

The Palace Museum collection is comprised of many diverse kinds of objects. There are, for example, such rare books as the *Szu-k'u ch'uan shu* (四庫全書) originally preserved in the Wen-yuan Hall (文淵閣) and the *Szu-k'u hui yao* (四庫薈要) from the Ch'ih-tsao Pavilion (摘藻堂), Ming porcelains from the Ching-yang Palace (景陽宮) and Ching-c'hi Hall (景祚閣), enameled porcelains kept in the small storehouse north of the Tuan-ning Hall (端凝殿), archives from the Grand Council vault, etc.; other objects were at various times displayed in the Palace and great halls or preserved in storage vaults. With the National Palace Museum's inception there was systematic collection and storage of art objects. For example, articles were allowed to remain in their original halls and palaces while miscellaneous articles at one time

or another displayed in the Palace were placed in a special storehouse and arranged according to categories. At that time the many objects exhibited in the National Palace Museum were selected from each of these various storehouses and brought for display. When the Japanese invasion made the exodus to the south imperative, the task of selecting the articles to be transported was not difficult. First the art treasures displayed in the Palace Museum were crated and transported, to be followed by those being stored in various warehouses, and finally a selection of objects from various palaces and great halls. The quantity of objects transported was thus very great, all the finest masterpieces of Chinese art included therein.

When it became necessary that the collection be transported to Taiwan, many of the original staff members — who had been in charge of the selection and transport of objects south during the Japanese invasion and were thus very familiar with the objects and their packing conditions — were able to select only the very best pieces for removal to Taiwan. For example, the Museum possessed 23 pieces of Ju ware; the entire lot was transported to Taiwan. Of the more than 450 pieces of enameled porcelain, 450 were brought over. With the exception of painting and calligraphy by various emperors and false copies of works, the entire collection of painting and calligraphy is in Taiwan. Other articles such as the *Szu-k'u ch'uan shu* from the Wen-yuan Hall, the *Szu-k'u hui yao* from the Ch'ih-tsao Pavilion and other rare books moved south were, for the most part, transported to Taiwan. Thus, although the quantity of art objects in the National Palace Museum collection in Taiwan is smaller than that originally transported south with the Japanese invasion, the very finest of it is preserved here.

The immensity of the Museum collection makes it impossible to exhibit in its entirety. Therefore, two means of exhibition have been devised. First, the Museum tries to arrange displays representative of the various kinds of objects in its collection. In this way, travelers from afar visiting the Museum may have a fuller conception of the legacy of China's cultural past. Secondly, the Museum regularly offers special exhibitions in order that those who wish to do specialized research may obtain a more complete understanding of the works of a particular artist or type of art object. Finally, the Museum hopes to establish a special section for the young people of Taiwan, that they may gain a richer understanding and appreciation of their cultural heritage.

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