

中華民國建國八十年  
中國藝術文物討論會

INTERNATIONAL COLLOQUIUM ON CHINESE ART HISTORY, 1991

論文集  
PROCEEDINGS

書畫(上)

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PAINTING AND CALLIGRAPHY, PART 1

國立故宮博物院  
National Palace Museum

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## 李總統登輝先生賀詞

秦院長、並請轉致全體參加中國藝術文物討論會學者專家：

國立故宮博物院為慶祝中華民國建國八十週年，舉辦「中國藝術文物討論會」，邀集國內海外學者專家，共聚一堂，從事中國藝術文物學術討論，今天隆重開幕，登輝首先對於各位的參與，表示誠摯的歡迎。

中華民族五千年的歷史，歷經千迴百折，而仍然河山零落，浩蕩流離，實皆由於民族文化的悠久深厚，方能生生不息，光景日新。國立故宮博物院豐富的典藏，正代表著華夏五千年一貫的文化傳統，是人類文化史上的瑰寶。

人類文明的發展應該是精神與物質並重，多年來我們所作的努力，各項物質建設已經卓然有成，但對於精神文明的提昇，則仍有待進一步加速發展。中華民國政府目前正積極推動「國家建設六年計畫」，其中「文化與社會建設」，是當前施政最重要的部分。博物館的典藏、展覽、研究、出版、推廣，原就是一種重要的文化指標。國立故宮博物院歷年來對華夏文化的宣揚與成就，固然有目共睹，而在座諸位專家學者，無論在國內在海外，對於人類歷史文化的研究，也都有輝煌的貢獻。此次學術討論會，正值中華民國再創新機的時刻，相信以諸位多年辛勤鑽研之所得，經由這次會議的彼此切磋研究，必然可以獲致豐碩的成果，而故宮博物院在原有的優良基礎上，再一次集合大家的德慧術智，必將使中華文物的閃耀，益見精微而致廣大，煥發出更璀璨的光芒。敬祝

大會圓滿成功

諸位健康愉快

總統 李 登 輝

中華民國八十年七月二十一日

**Congratulatory Message**  
**By**  
**His Excellency President Li Teng-Hui**  
**of**  
**Republic of China**

Director Chin and all the participants in the International Colloquium on Chinese Art History:

The year 1991 marks the eightieth anniversary of the founding of the Republic of China. In celebration of this great occasion, the National Palace Museum has organized this International Colloquium, in which many scholars and experts in the field from all over the world have been invited to participate. I would, first of all, like to extend to you all my most sincere welcome.

During the 5,000 years of our history, we Chinese have passed through countless twists and turns. Nevertheless, our people have withstood the tribulations and upheavals, and are growing stronger and standing taller. This is because of the richness of our civilization, which has always served as a source of renewal and enlightenment. The unparalleled collection of the National Palace Museum perfectly attests to the continuity of China's cultural heritage. This unique characteristic is a glittering light in the history of mankind.

The cultivation of a human civilization should rely equally upon the spiritual and the material. Over the years, our hard work in Taiwan has resulted in numerous accomplishments on the material side. It is in the upraising of the spiritual aspect of our culture, however, that the development has not been so rapid. Realizing this shortcoming, our government has placed the greatest emphasis on the societal and cultural uplifting in its implementation of the current 6-Year National Development Plan. In this respect, the collection, exhibition, research, publication, and educational activities in museums will definitely serve as an important guidepost for our progress.

The National Palace Museum's achievements in the promotion and preservation of China's cultural heritage over the years are clear to everyone, and you scholars gathered here today are all renowned for your work in the study of our history and civilization. I am confident that the fruits of all of your years of painstaking research, given the opportunity to be debated and revised during the Colloquium, will yield even greater results. The National Palace Museum, building upon its excellent foundation by bringing your collective wisdom and talents here once more, will be able to present the subtleties and grandeur of China's cultural relics with greater clarity.

I congratulate all of you for your great success, and I wish all of you health and happiness.

## 榮譽主席蔣夫人開幕詞

主席、各位貴賓、各位女士、先生：

中華民國五十九年六月十八日，余曾經為中國古畫討論會致開幕詞。

於二十一年後中華民國建國八十年之今日，再至國立故宮博物院參與「中國藝術文物討論會」，並致開幕詞。余今代表中華民國予以與會者致誠摯歡迎之意，亦為故宮博物院能聚集眾多中國藝術文物之知名學者致賀。

諸位諒必皆知，世人祇認為中國人發明指南針、蠶絲、火藥、紙張及諸所熟知之所謂「意大利麵」。當余閱及羅伯特·譚波爾所著「中國—發現和發見之邦」之書時，甚感欣慰。此書係基於著名漢學家倪頓博士揭示中國人乃發明世界上百餘件傑出「第一」者，足若干早逾一千五百年矣。國人具發明之天資與智慧及工作勤勉兼注；與之機會如近四十年之時局持續安定與社會穩定一亦即自民國誕生以還，於大陸時未曾享及者—致有所謂之「臺灣奇蹟」：

往昔列強迫使腐敗之滿清朝廷簽訂不平等條約，強索治外法權、租界及開放港口等。諸位均熟知一八四〇年鴉片戰爭，一八八四年中法戰爭，一八九四年中日戰爭及一九〇〇年「義和團之亂」，每每終使吾國喪失更多領土。

中華民國國父 孫中山先生，深感腐蝕無能之滿清，使中國淪為準殖民地之恥辱，乃決意推翻滿清拯救中華之志業。遂於國內外各地奔走，宣揚手創之三民主義—民族主義、民權主義、民生主義—籌募革命經費，組織革命黨，號召愛國志士，從事革命推翻滿清。孫先生之天下為公，大義純誠，堅忍不拔，與全心奉獻，革命同志沐其感召一家父亦為其至交同忘之一一固屢遭挫敗，惟革命志士甘願犧牲，仍奮不顧身視死如歸，於一九一一年，孫先生終於推翻歷時兩百六十八年之滿清，建立中華民國，更為亞洲第一之民主共和國。

民國十四年，孫總理逝世之前已策劃北伐，剷除各省軍閥，建立以三民主義—民族、民權、民生為基礎之政府統一全國，現今蔣介石將軍成立黃埔軍校並任校長，訓練學生為國民革命軍之基幹，統率北伐，征討盤據各省軍閥。經征服而投降或擊潰西撤退避，致久久為軍閥相互傾軋割據而四分五裂之中區，得以連向統一，於民國十六年奠都南京。

國民政府自衰敗滿清皇朝承繼累積鉅額負債外，弊風罄盡。尤有甚者，軍閥多擅權軍政重、橫征暴斂，竟有預徵十至二十年重稅者。

國民黨建立之國民政府，承接連年動亂後之殘局，毅然肩負極為艱鉅之重建國家、整頓軍隊、更新裝備之重責大任。其時，共產黨由第三國際協助與策劃陰謀實施不斷顛覆政府之行徑，日本帝國主義者斯時並未無所事事，誠如俗語之「雪上加霜」於民國二十年九月十八日吾政府甫成立四年之際，發動所謂之「淞滬事件」—「九一八事變」。我國請求國際聯盟來華調查提供公正報告，國際竟延宕多時始派李頓調查團來華，結果，則為空。前四個月，民國二十一年一月廿八日日本復發動攻擊謂之「上海事件」—「一二八事變」，吾軍隊死抵抗致終未得逞。日本再於民國二十六年七月七日發動最後

一次侵略，謂之「蘆溝橋事件」，「七七事變」揭起全面抗戰，斯時諸西方「軍事專家」與「權威學者」預言，該戰爭僅能維持三個月，然令人驚奇者乃我於孤立無援之下，與擁有優勢空軍及重裝備之敵人，奮勇抗戰五年之久。雖艱忍萬難備嘗困苦，全國軍民士氣，概異常高昂。直至民國三十年日軍偷襲珍珠港之翌年末，倍受歡迎之援助始自美國盟友處來臨。

抗戰期間，蔣委員長率領軍民浴血抗日為生死存亡之戰時，尚需因應狡詐之共產黨，蓋其非違背誓言效忠政府與國軍並肩作戰抗日，竟反值國軍與日軍激戰之際，以游擊戰術背後偷襲使國軍腹背受敵。此奸險行動，大半外籍人士均不知悉，聞及者亦歸之與宣傳！

國立故宮博物院係推翻清後，於民國十四年成立。此前，該無價之寶，皆為皇帝之收藏，貯藏禁城宮闈內。庶民禁地。

日本帝國主義者於民國二十年製造所謂「瀋陽事件」時，蔣委員長乃洞察日本侵華全面戰爭將無可避免僅為時日而已，故堅決主張故宮全部古物南遷，以免遭受劫掠破壞，爰於民國二十六年對日抗戰開始，即下令將故宮及中央兩博物院文物疏散至西南大後方，以確保安全。其以匪土失守尚可收復，惟文物一旦損毀，則萬劫不復消失於世。民國三十七年，蔣總統雖將引退之際，仍心懸古物之安全，因兩院典藏歷代彙集廣博文物悉數遷移，時或不與，遂令儘量遷運，運往臺灣。

另一人余必需於此提者為孔祥熙博士，因其接長財政部後，實行法幣政策，若非此項政策，抗日戰爭勢必數日內慘遭失敗終結之噩運。

眾所周知，中國歷史悠久，傳統文化廣博遼奧，故宮博物院典藏絕無僅有之藝術華文物逾六十餘萬件，其中不乏越三千年前者，不唯可供研究中國藝術文物，亦為窺視中國文化與歷史之豐盛礦床。

余將保全無價文物經數次艱辛險難輾轉之旅程，因賴幸運之眷顧，終於安全抵臺，作此扼要簡述，俾集會於斯者，得以略悉其顛沛歷程於今貯藏本故宮博物院展覽，亦予吾等欣賞、審察與研究之機會。余深信此次集會於日後之研究中國藝術文化與歷史將貢獻至多。

近日余閱報欣悉，二次大戰時被掠奪所謂「戰利品」一世界著名西畫大師傑作與其他寶物，以及戰爭終止時被竊者，終將歸趙。既如此，則清末所謂之「拳匪叛亂」—「義和團之亂」時被掠奪之國寶文物，以及抗戰期間被日本軍閥擄竊國人之古董文物，豈非亦應歸趙一中國人？余不知購置此類掠奪物與擄竊物之人士，將有何補償？准則確信毋庸證實，無疑為吾中國之國寶。



**Opening Address**  
**By**  
**Honorary Chairman**  
**Her Excellency Madame Chiang Kai-shek**

Mr. Chairman, Honored Guests, Ladies and Gentlemen:

On June 18, 1970, I spoke at the opening ceremony of the International Symposium on Chinese Painting.

Today, twenty-one years later, in the eightieth year of the founding of the Republic of China, I find myself again at the National Palace Museum, this time speaking at the opening ceremony of the International Colloquium on Chinese Art History. On behalf of the Republic of China, I would like to extend a sincere welcome to each and every one of you. I also wish to congratulate this Museum in bringing together so many renowned scholars on Chinese art and cultural relics.

As you probably realize, the world at large believes that China only invented the compass, silk, gun powder, paper and what has become known as spaghetti, therefore, I was delighted to come across a short advert of a book entitled *China Land of Discovery and Invention* by Robert K.C. Temple, based on Dr. Needham, a distinguished sinologist, who brought to light that China had invented over one hundred outstanding "firsts," some conceived fifteen hundred years ago. The inventive genius as well as the innate intelligence and industrious work ethic of the Chinese race given a chance such as a forty year uninterrupted peaceful environment and social stability a luxury which incidentally we, while on the mainland, never enjoyed since the birth of our Republic—brought about the so-called Taiwan miracle.

The unequal treaties forced on the decadent Ch'ing dynasty by the Foreign Powers exacted extraterritoriality and concession. All of you are doubtless familiar with the 1840 Opium War, the 1884 Sino French War, the 1894 Sino Japanese War and the "Boxer Rebellion" of 1900—each time inevitably resulting in further loss of China's territory.

Dr. Sun Yat sen, the Father of the Republic of China, seeing the shame and near colonial status the corrupt and inept Ch'ing dynasty brought upon China, resolved and devoted his life to dethrone the Manchus and resurrect China. He travelled around the country as well as abroad preaching his San Min Chu I Nationalism, Democracy and People's Livelihood—soliciting funds, organizing the Kuomintang Party and recruiting fellow patriots towards organizing and mounting a revolution against the Ch'ing dynasty.

Dr. Sun's unimpeachable integrity, utter selflessness, personal courage, sheer determination and total dedication inspired his fellow revolutionists my father

was one of his close associates—despite repeated failures during which many brave young revolutionists willingly sacrificed their lives. By 1911, Dr. Sun succeeded in overthrowing the decadent Ch'ing dynasty of 268 years. Thus, the Republic of China was born ushering in the first Republican Nation in Asia.

Before Dr. Sun died in 1925, he planned the Northern Expedition to root out the warlords in the many provinces so that the country could be united under a Government based on the San Min Chu I—Nationalism, Democracy and People's Livelihood. He commissioned General Chiang Kai-Shek to establish the Whampao Military Academy to train cadets as nuclei for the expeditionary force and to lead them on their mission northward. The dedicated Revolutionary Army of the Kuomintang fought the warlords and either subjugated or routed them from their strongholds in their various provinces, thus uniting China after having been fractionalized for decades by internecine wars between the warlords. The seat of the Central Government finally was established in Nanking in 1927.

The Government inherited empty coffers from the corrupt Ch'ing dynasty and a host of foreign debts compiled through the years. To compound matters the warlords with their private armies bled the provinces they controlled by levying heavy taxes and in some provinces collected taxes ten to twenty years in advance.

The Government under the Kuomintang undertook the Herculean task to rebuild the country devastated from years of turmoil, simultaneously reorganizing and re-equipping the army. Meanwhile, the Communists with the help of the Third International were nefariously scheming and busily disrupting the Government at every turn. "Adding insult to injury," as the saying goes, the Japanese Imperialists too were not sitting idle for on September 18, 1931, barely four short years since our fledgling Government was established, launched the so-called "Mukden Incident," whereupon, we asked the League of Nations to dispatch a Commission to investigate and make an unbiased report. After dawdling, the League sent the Lytton Commission, the result of which was NIL. On January 28, 1932 four months later the Japanese Imperialists launched an attack on Shanghai, termed the "Shanghai Incident," in which they failed to attain their goal. Japan launched her final aggression on July 7, 1937, termed the "Lukouchiao Incident," culminating in the Sino-Japanese War which many "western military experts" and "pundits" predicted could last only three months. We, however, surprised one and all, as we fought against the enemy for the first five years alone whilst the enemy had an air force, superior equipment and heavy armament. Despite the heartbreaks and sufferings endured during these torturous years, the morale of the troops and that of our people were high. It was only after Pearl Harbor at the end of 1942 that the much welcomed aid from our American

ally came.

Many were not aware, and others who heard, chalked it up as propaganda that during the war Generalissimo Chiang aside from conducting a war in a life and death struggle with the Japanese army had also to contend with the Communists' duplicity for instead of fighting in conjunction with the government troops, as they had pledged, they instead instituted hit and run tactics behind the back of the government troops that were engaging the enemy.

The National Palace Museum was established in 1925 after the fall of the Ch'ing dynasty. Prior to this, the priceless artifacts were the sole property of the Emperor, housed in the Palace located in the Forbidden City, where mere mortals were forbidden to tread.

When the Japanese Imperialists created the "Mukden Incident" in 1931, the Generalissimo realized that Japan's all-out war of aggression was inevitable and that it would only be a matter of time. Therefore, he insisted on having all the treasures of the National Palace Museum moved southward to prevent any possibility of damage or plunder.

When the Sino-Japanese War began in 1937, he gave orders to have both the National Palace Museum and the National Central Museum with their collective treasures moved to the vast hinterland of the Southwest in the rear to ensure their safety. He felt that lost territory could be regained whereas, ancient art relics once destroyed are forever lost to posterity and the world. Hence, in 1948 even when he was about to resign from his office he had the safety of the national treasures at heart, and knowing that time would not permit the vast collection in the two museums to be safely shipped in toto, he issued orders to make a selection for shipment to Taiwan.

Another man I must mention here is Dr. H.H. K'ung who, upon becoming Finance Minister, instituted monetary reform. Had this not been done we would have lost the war in a few months.

The wealth of Chinese traditional culture from our long history is common knowledge. The more than 600,000 irreplaceable art treasures some dating back over three millennia, are a rich source for research, not only of Chinese art per se; they also provide insight and understanding of Chinese culture and history.

I have tried to give you a brief résumé of the priceless artifacts' hazardous journeys to ensure their safety and how good fortune smiled on them so that we who congregate here can better understand and appreciate under what circumstances our national treasures arrived in Taiwan and today are housed safely in this Museum, affording us the opportunity to enjoy, study and do research which I am certain will contribute further towards the study of Chinese

Art, Culture and History.

Recently I was happy to read in the papers that the paintings by world renowned great masters of the West and other art treasures either taken as spoils of war during World War II or stolen immediately after the end of the War may finally be returned to their rightful owners. Such being the case, should not the national treasures plundered from the Chinese during the so-called "Boxer Rebellion" and those robbed from private collections by the Japanese militarists during the Sino Japanese War also be returned to the Chinese—the rightful owners? I don't know what redress await those who bought the plundered or stolen properties, but I am certain no verification is necessary to prove that they are unquestionably Chinese national treasures.

## 謝召集人東閔先生講詞

秦院長、諸位與會的女士先生：

今天，國立故宮博物院邀請了國內外中國藝術史研究專家，聚集一堂，舉行中國藝術文物討論會，是紀念中華民國建國八十年的一次盛舉。

近四十餘年來，臺灣已成為保存與發揚中華傳統文化之所在。回顧臺灣的開發，從考古學上證明，遠在史前的芝山岩文化、長濱文化，以及中古時代以來的八里十三行遺址，都顯示出與華南地區的文化連成一氣，明末鄭成功氏開發臺灣，更是直接大量地移入中原文化，即使是在不幸淪於日本殖民地的時代裡，絕大多數人士，仍然保留著中國文化的生活形態，不但有許多像我一樣的同胞，到大陸求學，也有許多來自大陸的書畫藝術家，在臺灣活動，努力地維繫中國傳統文化於持續不墜。

近四十年來臺灣成為中國文化的重心，故宮博物院的典藏、研究、出版、展覽以及教育推廣等工作，正是最具特色的文化標竿。原本典藏於北平故宮的國寶，隨著時局的變遷，為了免於戰火的浩劫，南遷至上海、南京，而隨後中央博物院也一同搬運至西南大後方，並一同渡海來臺。這是在座諸位女士先生所熟悉的，相信這種大轉徙的過程是世界博物館歷史所絕無僅有的例子。故宮博物院遷運來臺，帶給了臺灣文化的提昇無限助力。專制時代，誰也不容易看到宮廷的收藏，就是民國以來，故宮正式成立，臺灣地區同胞，能有機會到北平參觀的，畢竟是少數中的少數，如今，自由地區任何人，都可以自由自在來到這精心設計的殿堂裡，悠然欣賞國寶重器，容我引用一句成語做比方，博物館的搬遷是近代中國歷史的「禍」所促成，對臺灣地區，卻是因「禍」得「福」。

四十年來，這一批寶藏在臺灣得到妥善的維護，完美的展示，以及公開給學術界做研究，使得中國藝術史學研究的領域，迅速地茁壯擴大。古代文物是先民智慧的結晶，藝術的歷史，雖然存於古文物之中，但是古文物本身是靜態的，它有待於博物館界以及學術界來詮釋發揚。學術的研究，並不專主一家一派，學問因相互切磋而進步，藝術也因相互辯論而更加凸顯出精微博大，而這就正是我們這次討論會的目的，在討論的過程中，廣泛地表達各人的見解，印證彼此的認知，即使是同中有異，也說明了大家對學術研究態度的忠懇。這一次學術討論會，廣泛地包羅了所有的中國藝術史的各部份，相信在大家集思廣益之下，必然是可以為中國藝術文物的研究，也為人類藝術文化的研究，樹立一個新的里程碑。

敬祝大會成功，大家身心愉快。

**Address By His Excellency  
Former Vice-President Shieh Tung-min  
Chairman of the Advisers to the  
National Palace Museum**

Director Chin, Ladies, and Gentlemen:

The National Palace Museum has invited specialists of Chinese art history from all over the world to gather here today for the International Colloquium. This great event helps to celebrate the eightieth anniversary of the founding of the Republic of China.

Over the past forty years, Taiwan has been the place where the cultural tradition of China has been preserved and uplifted. On examining the history of Taiwan's development, archaeologists have proven, with the finds at the Chih Shan-Yen and Ch'ang-Pin cultures of paleolithic times, and the Shih-San-Hang historical site at Pa-Li of the medieval period, that Taiwan's culture has long been part of the culture of southern China. With Cheng Cheng Kung (i.e., Koxinga, 1624-1662) and his followers' immigrating to Taiwan at the end of the Ming dynasty (1368-1644), the mainstream of Chinese culture was directly transplanted into this island. Even during the unfortunate period of Japanese colonization, the great majority of the populace closely held onto their Chinese cultural roots. Not only did a good number of people, including myself, travel to the Mainland to study, but also many artists from Mainland came here to create their arts and to preserve Taiwan's ties to China's traditional culture.

That Taiwan has become the heart of Chinese culture over the past forty years is no coincidence. The National Palace Museum, with its unparalleled collection and splendid exhibitions, and various research, publication, and educational activities, has been the most outstanding cultural guidepost demonstrating this. The palace collections at Peiping were forced by historical circumstances to be moved in order to avoid the catastrophes of war. They were first transported southward to Shanghai and then to Nanking, where they joined the treasures of the National Central Museum before being moved to the south-west of China, and then across the straits to Taiwan. You are all well aware of this part of the Museum's history, and I firmly believe that no other museum in the world has ever experienced such a large scale movement of its collections.

With its relocation to Taiwan, the National Palace Museum has given an immeasurable boost to the cultural development in Taiwan. When China was still under imperial rule, only the most elite were able to view the treasured art objects in the palace, and even after the establishment of the Republic of China in 1911, only a very small number of people from Taiwan had the opportunity to see the Palace

Museum's collection. But now, people from the free area can freely come to this ingeniously designed building and, at their leisure, appreciate their great national treasures. To borrow an old saying, the National Palace Museum's forced transport was triggered by a disaster in modern Chinese history; however, it is "a fortune derived from disaster" for Taiwan.

In the last four decades, not only have the national treasures in the Museum's collection been kept intact and well preserved, they have been beautifully displayed and made available to the research community, resulting in the rapid development of the study of Chinese art history. The cultural artifacts are the crystallization of the wisdom of our ancestors; however, their beauty and the artistic evolution they symbolize will remain in silent rest without the interpretation of both the museum and the academic worlds. Rigorous scholarly inquiries are not limited to any one school or any one line of thought, it is only through mutual discussion and debate that knowledge can move forward. Art, too, makes manifest both its subtleties and greatness through the benefit of critical discourse. This, in fact, is precisely the goal of this Colloquium. It is hoped that in the course of the conference, personal opinions will be extensively expressed and facts mustered, so that new knowledge and understanding will be brought to light. Different ideas and interpretations will only demonstrate the sincerity with which each one of you approaches your research.

The scope of this International Colloquium is indeed very extensive, encompassing all categories of Chinese art history. It is my belief that the bringing together of all of your knowledge, and the benefits that will emerge therefrom, will prove to be an important new milestone not only for the study of the art and culture of China, but for the study of all arts and cultures.

I wish you every success of the Colloquium, and you all health and happiness.

## 行政院郝院長爲中國藝術文物討論會設宴講詞

郝院長，各位女士、先生：

今年是我們中華民國建國八十週年，國立故宮博物院特舉辦中國藝術文物討論會，邀請國內、海外學者專家，共集一堂，提供高文，發抒卓見，這是有對人類、對中國、文化藝術展的重要意義。各位女士、先生冒著暑熱，一連四天參加大會討論，估計於表示由衷感謝之餘，對各位卓越的學術見解，及大會的圓滿成功，更要表示由衷的敬意。

人類創造文明的目的，是在為人群造福。這一理念，也正是我們政府施政的總目標，行政院為推動國家進步，規劃了國家建設六年計劃，就是以增進民眾福祉為依歸的，希望在廿一世紀到來之前，我們的國家社會不但早已臻於生活富裕，而且已經具有高尚的生活品質，正邁向於民主、均富、統一。但這一目的最終達成，則有賴於文化建設的一以貫之，因此六年國家建設計畫，文化建設，是其中最重要的主導關鍵。

藝術是人類心靈文化的表現，任何一個民族藝術，沒有不託依於民族文化的。中華文化以人文為基礎，著重於天人合一、知行合一，中國儒家「據於德，依於仁，游於藝」就是我們文化藝術的最高境界。今天我們的社會，已經進入了富裕的境界，所迷失、所祈求的是完善人格的再體現，再闡成。這次中國藝術文物討論會，在推動我們國家六年建設肇始之際召開，實在有他特殊的意義，可以說是一次先導性的會議，不論故宮博物院，以至於行政院，都將綜合各位女士、先生的高見，歸納出具體可行的方向方法，作為我們文化建設的重要參考。

國立故宮博物院有最豐富的典藏，是中華五千年文化的表徵。文化是不能以時間、空間絕對予以分割的，甲地區所發現的真理，乙地區的人一樣可以接納享用；古人的文化果實，現代人更可以接納享用；而且還可以從傳統文化中再創造新文化的果實出來。過去國立故宮博物院在典藏、展覽、宣揚各方面，已經做了不少的工作，也得到了極好的成果，今後希望更能擴大研究、展覽、出版、整合、推廣，以更多更好的中華藝術文化文物，宣揚光大，使世人都能感受到我們文化藝術的悠久博厚，而類似這一次有意義的國際性學術會議，也希望能夠繼續舉辦，相信今後中華藝術文化在大家心靈感通、藝術共享的前提之下，會更加發榮滋長。估計十分高興，有機會能與各位專家學者聚眾一堂，向大家請益，特以簡便的餐會，來表示個人的感謝，也祝賀大會的圓滿成功。最後並祝禱大家身心愉快。



**Address to the International  
Colloquium of Chinese Art History  
By  
His Excellency Premier Hau Pei-tsun  
of  
Republic of China**

Director Chin, Ladies, and Gentlemen:

This year marks the eightieth anniversary of the founding of the Republic of China. The National Palace Museum has organized this International Colloquium on Chinese Art History, inviting scholars and experts from all over the world to be here together and present their research results. It is truly a significant event, manifesting a substantial contribution to the human race, to the Chinese people, and to the cultivation of art and culture in general. Let me express my sincere thanks to all of you who have braved the summer heat to participate in this four day conference. Even more so I would like to extend my highest respect for your outstanding academic accomplishments and for the success of this Colloquium.

The enlightened goal that mankind has set forth for itself is the realization of collective well-being. This ideal is precisely the goal that our government strives to achieve. In order to further our country's progress, the Executive Yuan has projected a Six-Year National Development Plan, aiming at the promotion of the well-being of our people, so that by the 21st century our society will not only attain material prosperity, but also will enjoy a high quality of living, and thus forward the goals of democracy, equality, and unity. Ultimately, however, the realization of these goals relies upon culture to function as a unifying force. For this reason, the uplifting of our culture assumes the most important, leading role in the current Six Year Plan.

Art is the expression of human soul. There is no people in the world whose art does not entrust its roots to its culture. The basis of Chinese culture is the human condition, with emphases on the unity of Heaven and Man, and the merging of Knowledge and Practice. The loftiest realm for our culture and art is best summarized in the following Confucian idea: "Let every attainment in what is good be firmly grasped, let perfect virtue be accorded with, and let relaxation and enjoyment be found in the polite arts."

Today, our society has already entered the world of prosperity. What we have lost is the conception of "the well-rounded man," and we seek for its realization. It is significant that this International Colloquium coincides with the initiation of our Six-Year National Development Plan. One might say that it is a ground breaking meeting destined to lead us forward. Your insights and ideas will be brought together and synthesized by both the National Palace Museum and the Executive Yuan, so that concrete directions and methods for cultural enhancement in our society can be reached.