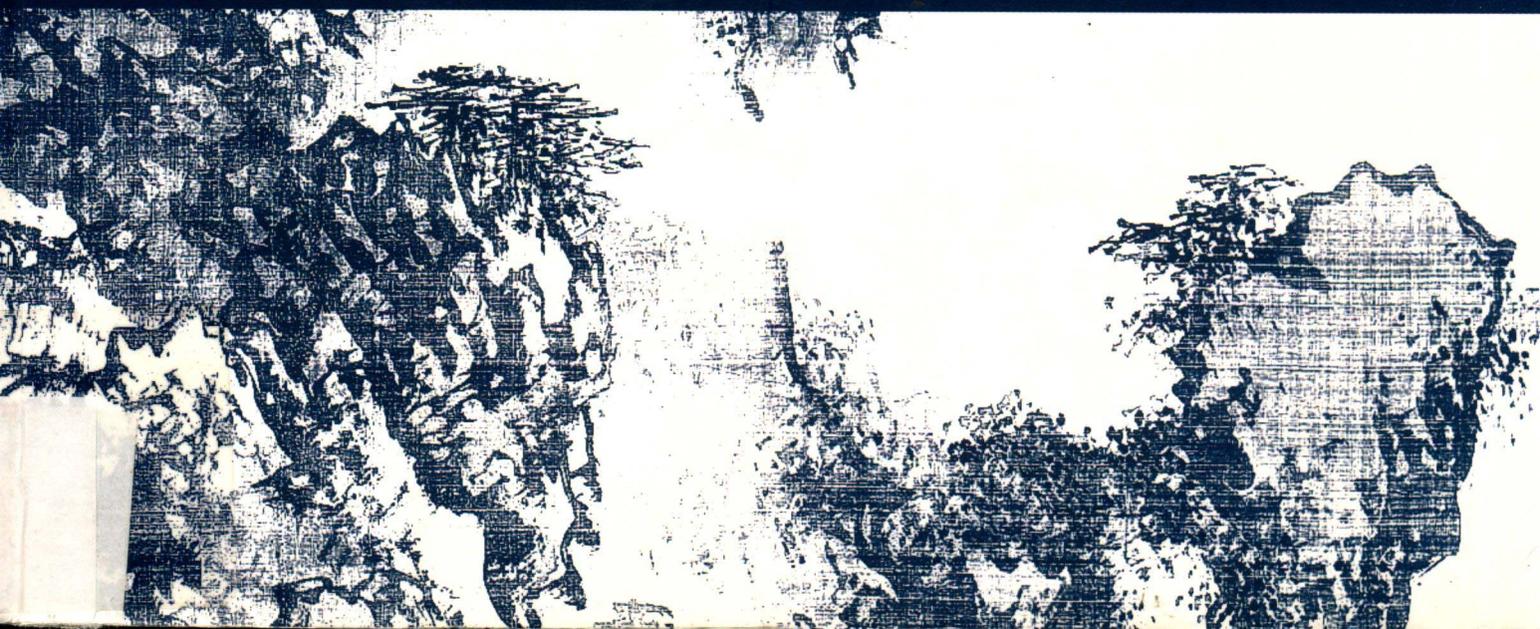


追索浙派

Tracing the Che School in  
Chinese Painting



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# 追索浙派

## Tracing the Che School in Chinese Painting

主編：陳階晉、賴毓芝

Chief Editors: Chen Jie-jin Lai Yu-chih



國立故宮博物院  
NATIONAL PALACE MUSEUM

中華民國九十七年七月



## 序

中國繪畫發展史上，明代的浙派繪畫具有顯著的特色。浙派畫家承襲北宋與南宋宮廷繪畫，變化宋人的構圖，豐富筆墨與色彩的表現；在繪畫題材方面，雅俗並陳，山水、花鳥、人物各有專精，形成獨具時代與地域性的繪畫風格。尤其隨著明代回歸漢人統治的新局，帝王推行文化與藝術的復興，畫藝優異，出身於浙江及鄰近福建、廣東的畫家被延攬到宮中，供職內廷，類似宋代畫院畫家一般，負責繪製大量宮廷所需畫作。浙派繪畫與宮廷繪畫的結合，成為十五至十六世紀前期繪畫的主流。十六世紀中葉以後，浙派繪畫由於風格趨向粗略狂縱以及文人畫論的盛行，逐漸沒落，不過仍然潛流在民間藝術中，另外藉由畫家的流動或作品的外流，在日本與韓國都產生顯著的影響。

本院繪畫收藏中，此一時期浙派名家與宮廷畫家作品十分豐富，並有重要代表性，如宣宗宣德時的戴進、李在、邊文進、周文靖、石銳，英宗正統時的商喜、馬軾，英宗天順時的倪端，憲宗成化時的周全、林良，孝宗弘治時的呂紀、鍾禮、王誥，武宗正德時的朱端、吳偉，均有精彩傑作，為明清內府以至本院典藏。另外有多件舊題為宋人的畫作，也經由現代學者的考察，回歸浙派畫家的本名。

以往本院曾舉辦與浙派對應的吳派繪畫特展，近年書畫處提出浙派特展的構想，先於去年由王耀庭處長主持，陳階晉副研究員及賴毓芝助理研究員共同主持下，完成數位博物館「追索浙派」網站，以本院所有浙派及相關作品為主，另選擇中國大陸、美國、日本等地重要博物館的收藏，分別從浙派的藝術傳統、與宮廷的交會、浙派的尾聲等議題，探索十五世紀至十六世紀的演變，配合高解析度的圖像，提供詳盡的作品賞析，此網站獲得美國博物館協會2008年MUSE AWARD的銅牌獎。「追索浙派」特展即根據近兩年先期的研究，規劃為四個單元，分別在今年秋季（7-9月）、冬季（10-12月）兩個檔期，完整展出浙派及相關繪畫作品，並出版特展圖錄，內收錄展品圖版、作品解說、專論及研究論著，以為觀者對於本項特展多方面的參考。

國立故宮博物院 院長

周功鏞

中華民國九十七年六月



## Preface

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The paintings of the Che school hold a special place in the history of Chinese art. Che school painters inherited the traditions of Northern and Southern Sung court art, but transformed the compositions of Sung works and gave them vivid expressions of ink and color. As for subject matter, both the common and the elegant exist side by side in the works of these artists who specialized in landscapes, birds and flowers, and figures, forming a unique period and regional painting style. In particular, the new environment following the return to native Chinese rule in the Ming dynasty led the emperor to pay special attention to promoting the revival of art and culture, especially painting. Master artists from Chekiang and nearby Fukien and Kwangtung were summoned to the court to serve there. In a situation similar to the Painting Academy of the Sung dynasty, these artists were responsible for producing the large quantity of paintings needed by the court, and the confluence of Che painting and court art became a trend in the fifteenth and early sixteenth centuries. After the mid-sixteenth century, however, the increasing tendency towards coarseness among the styles of Che painters, combined with the rise of literati painting, gradually led to the demise of the Che school. It still remained, nonetheless, an important undercurrent in popular art, and through the circulation of artists and works, even had an impact on paintings produced in Korea and Japan.

Works by Che school masters and court painters of this period are quite abundant in the National Palace Museum collection and representative of them as well. They include such Hsüan-te reign artists under Emperor Hsüan-tsung as Tai Chin, Li Tsai, Pien Wen-chin, Chou Wen-ching, and Shih Jui; Shang Hsi and Ma Shih in the Cheng-t'ung reign of Emperor Ying-tsung; Ni Tuan in Ying-tsung's T'ien-shun reign; Chou Ch'üan and Lin Liang in the Ch'eng-hua era of Emperor Hsien-tsung; Lü Chi, Chung Li, and Wang E in the Hung-chih reign under Emperor Hsiao-tsung; and Chu Tuan and Wu Wei in the Cheng-te era of Emperor Wu-tsung. Masterpieces by all of these artists became part of the Ming and later Ch'ing imperial holdings before forming the core of the National Palace Museum collection. Many paintings in the name of Sung dynasty artists can now, following research and analysis in modern times, be re-attributed to Che school artists of the Ming.

In the past, the National Palace Museum held a special exhibition on another major school of Ming dynasty art, the Wu school of literati painting. To complement it, in recent years the Department of Painting and Calligraphy came up with the idea of a special exhibition devoted to the Che school. Led by Chief Curator Wang Yao-ting and assisted by Associate Researcher Chen Jie-jin and Assistant Curator Lai Yu-chih, they oversaw the completion of a special thematic website of the National Palace Museum entitled "Tracing the Che School in Chinese Painting." Featuring all the known Che school and related works in the Museum collection, selections were also made from the holdings of major museums in mainland China, the US, and Japan to round out the presentation. Divided into such themes as the Che school tradition, the Che school and court painting, and the epilogue of the Che school to discuss the works in further detail, the course of Che painting has been traced throughout the fifteenth and sixteenth centuries. Combined with high-resolution images, the website provides an ideal opportunity to explore and understand this vital tradition in Chinese art. This exceptional production even won the 2008 Bronze MUSE Award for Online Presence from the American Association of Museums. Now, this special exhibition of "Tracing the Che School in Chinese Painting" is being presented on the foundations of nearly two years of research and has been divided into four sections. Due to the size and depth of the display, the exhibition is separated into two rotations, autumn (July to September) and winter (October to December), providing a complete offering of Che school and related paintings. With a fine catalogue featuring full-color illustrations as well as explanations and research in Chinese, it hopefully will serve as an equally fitting complement to this truly special exhibition for general audiences and researchers alike.

Kung-shin Chou  
Director, National Palace Museum  
June 2008



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## 展覽總述

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「浙派」是十七世紀以降時用來指稱以明代浙江地區為中心的職業畫派，這群畫家以戴進、吳偉為首，多學習北宋的李郭畫派與南宋畫院的馬夏風格。山水呈現一種充滿力感的表現，人物花鳥則以通俗或吉祥題材為主，洋溢熱鬧活潑的民間氣息，晚期益發往恣肆放逸的筆墨風格發展，追求一種外放且戲劇性的視覺效果。這群畫家涵蓋明代早期最活躍的宮廷與地方畫家，畫風甚至影響了日本室町時代的畫家與朝鮮時代的韓國畫家，可說是中國畫史上影響深遠且最國際化的一股力量。

浙派畫家並不侷限浙江一地，也有來自福建、廣東或其他各省的畫家。隨著明代的建立，宮殿廟宇需要大量的畫作裝飾，這批畫家因此在地方與中央間頻繁流動。浙派作品通俗的題材取向與戲劇性強調視覺的表現與文人欣賞的含蓄筆墨大相逕庭，使得這批具有相同風格來源與社會身分的職業畫家，被十六世紀末以降的文人藝評家貶抑為「狂態邪學」。

收藏史上，許多浙派的畫作，為了在市場上獲得更高的價值，往往被商人或收藏家以改款等方式，換上古代大師的名字，逐漸淹沒於歷史之中。本次展覽重新檢視院藏的浙派相關作品，更正若干傳稱宋元畫的作品，尋找其消失的名字，重現此一曾經是歷史上最具有影響力之一的畫派及其生命史。

由於院藏相關作品豐富，此次展覽將分為秋冬兩檔，各依「藝術的傳統」、「浙派與宮廷的交會」、「北京與南京」、「狂態邪學」四單元，追索浙派的起源、浙派由地方到中央的歷程、浙派第二代的發展及浙派如何消失於歷史的偏見之中。

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## Introduction

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The "Che school" is a term that has been used since the seventeenth century to refer to a group of Ming dynasty (1368-1644) professional painters linked stylistically and centered in the Chekiang area. With Tai Chin and Wu Wei as its leading artists in the fifteenth century, this group mostly followed the styles of the Li Ch'eng and Kuo Hsi school from the Northern Sung (960-1127) and Ma Yüan and Hsia Kuei of the Southern Sung (1127-1279) imperial painting academy. Che school landscapes are often filled with an expressive energy, while figural and bird-and-flower themes mainly deal with easily understood or auspicious subjects frequently permeated by a bustling and vigorous folk manner. In the later years of the Che school, some artists developed increasingly carefree and unbridled forms of brush and ink as they pursued extroverted and dramatic visual effects. This group encompassed the most active of both local and court painters in the early Ming dynasty, the style eventually influencing even Japanese artists of the Muromachi period (1393-1573) and Korean ones in the Chosön dynasty (1392-1910). Thus, in many ways, the Che school was one of the most influential and international forces in Chinese painting history.

Che school artists, however, were not confined to the Chekiang area, because they also came from Fukien, Kwangtung, and other provinces. After the establishment of the Ming dynasty, painters were in great demand to decorate palaces, halls, temples, and shrines, so they were active both locally and in the central government. The easy-to-understand subjects of Che school works frequently are complemented by visually emphatic forms of expression, standing in marked contrast to the more introverted styles of brush and ink appreciated by literati. The rise of literati painting thus led these professional painters of similar stylistic and social background to be disparagingly labeled by scholar-critics starting from the late sixteenth century as "wild and heterodox."

In the history of collecting art in China, the original signatures and seals on many Che school paintings often were modified by dealers and collectors to command higher prices in the art market. Provided with the

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names of more revered masters from antiquity, the original identities of these works were relegated to obscurity and the recesses of history. This special two-part exhibition is thus a critical review of the Che school and a re-examination of related works in the National Palace Museum collection. Not only masterpieces of this school are on display, but so-called Sung (960-1279) and Yüan (1279-1368) paintings are also re-evaluated to retrieve their hidden true identities, helping to reconstruct the story of this once powerful painting school in Chinese art history.

In light of the National Palace Museum's rich holdings, this exhibition has been divided into two rotations of autumn and winter displays, each presented in four sections for "Traditions in Art," "Che School and Court Painting," "Peking and Nanking," and "Wild and Heterodox." As such, this exhibit allows both scholars and visitors alike to trace the origins of the Che school, the course of its spread from a regional to a central style, the rise of second-generation artists in the school, and how the style eventually faded in the prejudices of history.