



山水合璧

黃公望與富春山居圖特展

Landscape Reunited Huang Gongwang and "Dwelling in the Fuchun Mountains"

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國家圖書館出版品預行編目資料

山水合璧：黃公望與富春山居圖特展／何傳馨主編

-- 初版 -- 臺北市：故宮，民 100.05 面；公分

ISBN 978-957-562-614-3（精裝）

1. 書畫 2. 作品集

941.6

100008624

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黃公望與富春山居圖特展 **Landscape Reunited**
Huang Gongwang and "Dwelling in the Fuchun Mountains"

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英文編譯 | Donald E. Brix（蒲思棠）

攝影 | 故宮書畫攝影小組

美術設計 | 東喜設計工作室

出版者 | 國立故宮博物院

地址 | 臺北市士林區至善路二段 221 號

電話 | 02-2881-2021 ~ 4

傳真 | 02-2882-1440

網址 | <http://www.npm.gov.tw>

製版印刷 | 昆毅彩色製版股份有限公司

地址 | 新北市三重區中正北路 430 號 8 樓之 6

電話 | 02-2971-8809

展售處 | 有限責任國立故宮博物院員工消費合作社

地址 | 臺北市士林區至善路二段 221 號

電話 | 02-2881-2021 轉 2248、2264

劃撥帳號 | 1961234-9

電子信箱 | order-dept@npm.gov.tw

中華民國一〇一年六月初版三刷

定價 | 850 元

GPN | 1010001065

ISBN | 9789575626143

版權所有 翻印必究



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山水合璧

黃公望與富春山居圖特展 **Landscape Reunited**
Huang Gongwang and "Dwelling in the Fuchun Mountains"



序

黃公望的〈富春山居圖〉是本院典藏品中極重要的名蹟，也是文人畫的代表作。黃公望這幅名畫對山水自然的掌握與筆墨的多元寫意變化，具體呈現元代文人畫的精神，並影響明清兩代水墨繪畫發展至為深遠。

〈富春山居圖〉自黃公望於元代至正十年（1350年）完成後，即被視為名品中的名品，在畫史上具有顯赫名聲，除藝術史價值外，也由於在清順治年間，不幸遭遇火厄，殘損的前一紙通稱〈剩山圖〉，與後六紙分離。三百六十餘年間，〈剩山圖〉與〈富春山居圖〉各自流傳，傳奇故事亦甚多。其中另一則令人樂道的是題贈鄭無用鍊師，稱為〈無用師卷〉的長卷，而與另有一卷構圖完全相同，落款「子明」的雙胞本，稱為〈子明卷〉，也在本院收藏。兩卷於乾隆時期先後進入內府，乾隆帝誤辨〈子明卷〉為真，〈無用師卷〉為仿本，引發後世諸多討論。如今〈剩山圖〉與〈無用師卷〉在「山水合璧－黃公望與富春山居圖特展」首次合璧展出，〈子明卷〉也一併在展覽的另一單元「富春山居圖臨仿本」陳列。觀眾可以藉此次展覽對〈富春山居圖〉的原貌及其影響明清畫家各時期畫作有一全面完整的認識。

為呈現黃公望的繪畫師承，以及對後世的影響，此次特展規劃為六個單元，分兩期展出。第一期為「黃公望富春山居圖」、「黃公望書畫珍蹟」、「富春山居圖臨仿本」、「黃公望的師承與交遊」四個單元，第二期為「明清時期黃公望的影響」及「黃公望傳稱作品」等單元。此次特展因浙江省博物館慨然同意出借〈剩山圖〉，是促成「山水合璧－黃公望與富春山居圖特展」關鍵所在，得以實現三百六十多年之後的合璧併列。為讓展覽內容更為完備，浙江省博物館還出借另二幅王原祁〈仿富春山居圖軸〉與奚岡〈仿黃公望富春筆意圖軸〉；此外，也向北京故宮博物院、中國國家博物館、上海博物館、南京博物院、雲南省博物館等六館，以及台北私人收藏，商借黃公望其他傳世書畫遺蹟及相關畫蹟，共同參與展出。本次特展，是本院繼2009年「雍正－清世宗文物大展」、2010年「文藝紹興－南宋藝術與文化特展」兩項大展後，與大陸博物館再次交流合作的成果，承蒙各博物館慨允出借珍藏共襄盛舉，以及大陸文物交流機構鼎力協助各項借展業務，一併表示由衷謝忱。

此次特展得以成就，尤其感謝鳳凰衛視總裁劉長樂先生的奔走與襄贊。2008年8月功鑫回任故宮，劉總裁於聚會中提及舉辦兩卷合併展出之構想。繼之，率鳳凰衛視同仁，經多方斡旋，與浙江省博物館緊密聯繫，商議〈剩山圖〉借與本院展出。經兩年努力，終露曙光，於今年元月中旬，透過廣達文教基金會與浙江省博物館完成借展備忘錄簽署，此次展覽終得以順利呈現在國內外觀眾眼前。

為配合展覽推出，本院策展團隊亦編印特展圖錄，將展品資料與研究成果結集成冊，為觀眾提供更深入、詳盡資訊，讓觀眾得以對黃公望的書畫淵源及對後世的影響有一全面認識。今特於展覽推出前，謹識始末。

國立故宮博物院 院長 周功鑫

Preface

Huang Gongwang's "Dwelling in the Fuchun Mountains" is an extremely important and famous painting in the collection of the National Palace Museum, and it also a representative work of Chinese literati art. The natural grasp of the landscape in this famous handscroll by Huang Gongwang and the diverse sketchy variations to the brush and ink concretely manifest the spirit of Yuan dynasty literati art and had a profound influence on the development of ink painting in the following Ming and Qing dynasties.

Starting from the year that Huang Gongwang finished "Dwelling in the Fuchun Mountains" (1350), this work has been considered a masterpiece among masterpieces, enjoying an illustrious reputation in the subsequent history of Chinese painting. Despite its great value in art history, it was almost destroyed intentionally by fire in the early Qing dynasty. It was fortunately saved, but not before damage resulted in the first section of the painting being remounted and becoming known as "The Remaining Mountain." The painting on the remaining six sections of paper would retain the title "Dwelling in the Fuchun Mountains." For more than 360 years, "The Remaining Mountain" and "Dwelling in the Fuchun Mountains" have been collected in their separate ways. Tales like the above abound with regard to this scroll. Another that is often told involves its alternate name as "The Master Wuyong Scroll," in reference to an inscription on the painting as being presented to Alchemist Zheng Wuyong. This name is to distinguish the scroll from its compositional twin, which gives the name "Ziming" and is hence known as "The Ziming Scroll." Both of these paintings are in the National Palace Museum collection. The Ziming scroll entered the Qing imperial collection in 1745 during the Qianlong reign and the Wuyong scroll followed it the next year (1746). The Qianlong Emperor erroneously believed the Ziming scroll to be authentic, later considering the Wuyong one as a copy and thereby leading to considerable debate among following generations. Now "The Remaining Mountain" and "The Master Wuyong Scroll" are being brought together for the first time in this special exhibition of "Landscape Reunited: Huang Gongwang and 'Dwelling in the Fuchun Mountains,'" with "The Ziming Scroll" being presented in another section of the display entitled "Copies and Imitations of 'Dwelling in the Fuchun Mountains.'" By means of this exhibition, viewers can come away with a complete overview to the original appearance of "Dwelling in the Fuchun Mountains" and an understanding of its influence on painters of the Ming and Qing dynasties.

In order to portray Huang Gongwang's heritage and his influence on later generations, this special exhibition has been divided into six sections over two periods. The first rotation includes the sections "Huang Gongwang's 'Dwelling in the Fuchun Mountains,'" "Huang Gongwang's Treasures of Painting and Calligraphy," "Copies and Imitations of 'Dwelling in the Fuchun Mountains,'" and "Huang Gongwang's Heritage and Associations." The second rotation features the sections "Huang Gongwang's Influence in the Ming and Qing Dynasties" and "Huang Gongwang's Attributed Works."

The generous loan of "The Remaining Mountain" from the Zhejiang Provincial Museum has been key to the realization of this special exhibition of "Landscape Reunited: Huang Gongwang and 'Dwelling in the Fuchun Mountains.'" After more than 360 years, it has made the coming together of the two sections of the original a reality. To further enrich the contents of the exhibit, the Zhejiang Provincial Museum also loaned two other paintings, Wang Yuanqi's "Imitating 'Dwelling in the Fuchun Mountains'" and Xi Gang's "Imitating Huang Gongwang's 'Fuchun' Brush Manner." In addition, arrangements were made with

five other institutions such as the Palace Museum, Beijing; National Museum of China, Shanghai Museum, Nanjing Museum, and Yunnan Provincial Museum and a private collector in Taipei to borrow other surviving examples of Huang Gongwang's painting and calligraphy as well as related works to take part in the display. This special exhibition by the National Palace Museum, following in the footsteps of its major exhibits of "Harmony and Integrity: The Yongzheng Emperor and His Times" in 2009 and "Dynastic Renaissance: Art and Culture of the Southern Song" in 2010, marks another successful chapter in the cooperative exchange with museums on the mainland. We are once again much indebted to the generous loan of precious works from these museums to take part in this project as well as to the effort and support of various mainland cultural exchange agencies to make it possible. To them all I wish to express my sincerest gratitude.

For the success of this special exhibition, I wish to particularly thank Mr. Liu Changle, Chairman and CEO of Phoenix TV, for his ardent support. It was in August of 2008 after returning to the National Palace Museum that I met with Mr. Liu and he mentioned the idea of bringing together these two scrolls for display. Afterwards, colleagues at Phoenix TV mediated on numerous occasions to forge close relations with the Zhejiang Provincial Museum, helping to broker a loan of "The Remaining Mountain" to be exhibited at the National Palace Museum. After two years of effort, the light appeared at the end of the tunnel. Finally, in mid-January of this year, Quanta Culture Education Foundation completed a memorandum of understanding for the loan, making this exhibition become a reality for visitors foreign and domestic alike.

To complement the opening of this exhibit, the curatorial team at the National Palace Museum has prepared a catalogue to bring together information and research on the display works. Providing audiences with deeper and more detailed information, they can come away with a complete overview of the origins of Huang Gongwang's painting and calligraphy as well as the influence on later generations. I have prepared the above for this preface to the catalogue on the eve of the exhibit opening.

Kungshin Chan

Director, National Palace Museum