



寶重之國

GREAT NATIONAL TREASURES
OF CHINA
MASTERWORKS IN THE NATIONAL PALACE MUSEUM



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MASTERWORKS IN THE NATIONAL PALACE MUSEUM

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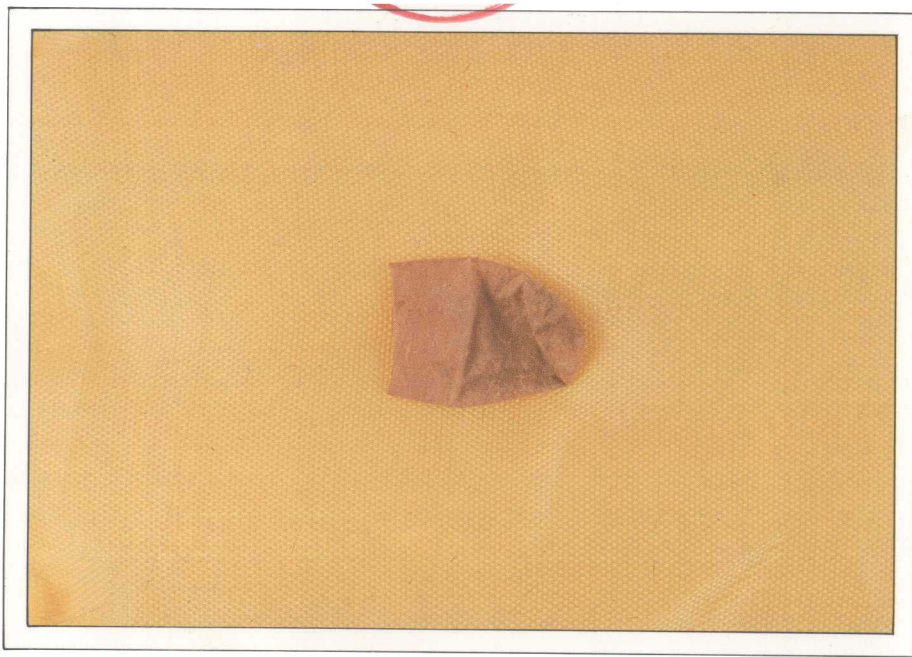
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寶重之國

GREAT NATIONAL TREASURES OF CHINA

MASTERWORKS IN THE NATIONAL PALACE MUSEUM



西陰村蠶繭

Silkworm cocoon

書衣 / 封面圖片 早春圖 (局部)
宋 郭熙 (約西元1020—1090年)

Jacket / Cover Painting: Early Spring (detail)
by Kuo Hsi (Sung dynasty, ca.A.D. 1020—1090)

◀ 西陰村蠶繭

殘長：約1.36公分 寬：約1.04公分

民國十五年，我國考古學家在山西夏縣西陰村新石器時代彩陶文化遺址中，發掘了半個已經切割的蠶繭，顯示遠在五千年前絲織業即已產生，亦足以證明中華文化源遠流長。

5,000-year-old Silkworm Cocoon from Shansi Province

Length: appr. 1.36 cm Width: appr. 1.04 cm

The silkworm cocoon on the title page was unearthed at the Hsi-yin Village archaeological site in Shansi province in 1926, a site that has been dated to the Neolithic period some five thousand years ago. Scholars consider the fact that this cocoon had been cut in half as evidence that primitive sericulture already existed in China at this early date. As sericulture is one of the central characteristics of Chinese civilization, this tiny object has enormous significance, because it indicates both the age and the continuity of China's glorious cultural tradition.

國之重寶 序

本院自成立以來，以典藏精贍，成爲中華文化之主流，故久爲世人之所嚮慕。以此本院對典藏文物、若器物、若書畫、若圖書文獻，皆有專書出版，所以闡揚庥明鴻烈者已多。惟此類著錄，特供專門學術上之參考，如爲遊日寄情，自須另集精要，故特簡院藏重寶足以高視一世、自成面目者，裒爲一集，以見我中華文化之高明博厚。爰屬張心聲女士，本其家學淵源與專業學科之所長，主此編務。

新編於文物分類，務求條貫鮮明，而圖版則用全彩色精印，副以中英文說明，庶幾覽者得以從容涵泳。

此編所輯，無論刻鏤甄陶，丹青翰墨，典籍方策，要皆我華夏先民嘔心瀝血之重寶，此一獨具民族單元之文化，大有別於其他博物館多元收藏者之博雜紛紜。其中雖有一二如郎世寧外邦人士之所作，然皆就筆墨而棄刀刷，多見其融會折中，是則更足以信我中華文化包容孕育之蘊蓄，與祥和敦厚之本質。

抗戰之初，文物遷徙，自故都而滬瀆，而峨嵋。勝利還京，共匪叛國，又復渡海來臺，間關萬里，可謂歷劫不磨。其征途輾轉，維護之難，則舉世無一博物館可與之相提並論，此又足爲我中華文化重寶幸也。攜撫旣成，特擷編輯大意，與故宮文物護持之大凡，以告讀者而爲之序云。

中華民國七十二年十月十日 衡山秦孝儀謹序

GREAT NATIONAL TREASURES OF CHINA

Ever since its establishment, the National Palace Museum has been seen as the principal repository and guardian of the mainstream of Chinese culture. We have published many specialized works on various categories of our collections, which include antiquities, painting and calligraphy, books and documents, and these works have served to spread the fame of our collections. Yet such works, intended as they are for scholars and specialists, do not adequately fulfill the task of introducing our holdings to the general audience. In an attempt to fill this gap, we published *A Selection of Masterworks in the Collection of the National Palace Museum* in 1972. Since that work is now more than ten years old, we recently decided not merely to update it, but to bring out an entirely new book of the national treasures in our collection, in order to better illustrate the vast scope of Chinese art and culture as represented by the Museum's collections. A junior member of our staff, Ms. Chang Sing-sheng, who has a thorough educational and family background in Chinese art history, has revised the text of the earlier work, correcting errors and omissions, and has re-designed its format and presentation.

The categorical divisions of the earlier work have been preserved here in their broad outline, but their order has been slightly rearranged. New illustrative examples in each category have been selected, and all illustrations are now in full color. The explanatory text in Chinese and English has been revised and combined in a single volume for the readers' convenience, allowing them to gain a more accurate impression of the broad range of our holdings.

All the items herein, whether carvings, porcelain, calligraphy, paintings, books or documents, represent the priceless heritage of our Chinese ancestors, and in their cultural unity present a unique contrast to the cultural heterogeneity of other major museum collections of the world. There are also a few works by foreigners such as the eighteenth-century Italian Jesuit missionary Giuseppe Castiglione, but even these were done under Chinese cultural influence and thus have become a genuine part of our native heritage, amply illustrating the ability of our culture to absorb and digest a wide variety of elements.

In the face of the Japanese military threat to Peiping in the early 1930s, a large number of antiquities from the Peiping Palace Museum were removed to Shanghai and later to Nanking. They spent most of the war years in Szechuan province, being returned to Nanking after the Japanese defeat; renewed communist insurgency soon necessitated the removal of many of them to Taiwan in 1948-49 to become the core of our present collection. This journey of thousands of miles, under conditions of great hardship and difficulty, is a unique chapter in the annals of the world's museums, and yet again powerfully illustrates the great strength and resilience of our Chinese cultural heritage. It is with this extraordinary background in mind that we now take pride in presenting to the public this revised introduction to that glorious heritage.

October 10, 1983

Ch'in Hsiao-yi
Director

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簡 介

本院文物，大部爲清宮舊藏，而宮中收藏之始，上溯可至於宋初，距今已有千餘年之歷史。

宋承五代擾攘之後，太祖即位，銳意文教，建隆元年（961）即設翰林圖畫院。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、黃居寀蒐進民間書畫。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”，末幅即爲太清觀書）。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畫墨蹟藏之，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，足以上溯至於北宋也。

靖康之亂，宮中寶藏，或爲金人掠去，或則散失民間。宋高宗南渡之後，又事蒐集，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，爲高宗之妃劉氏所典藏，鈐“緝熙殿寶”者爲理宗時宮中之收藏。南宋亡後，臨安未遭兵禍，元相伯顏遣郎中董祺，席宮中所藏，由海道運至大都，即今日之北平，元王士黔，商企翁所撰秘書監志，及王惲之書畫目錄，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，全部爲清室所得。

清高宗益喜收藏，大臣投其所好，廣爲搜集，宮中收藏本富，益以新收，寶藏之豐，遂爲前代所未有。

民國成立之後，清帝溥儀，仍居宮中。當局因劃故宮前部三大殿（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（1925）雙十節成立故宮博物院。

民國二十年（1931）九一八事變發生，故宮博物院爲謀文物安全，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，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），中山博物院在臺北士林、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，為世所公認，以前本院之統計，所藏件數，為二十四萬餘件，但此項統計，為約略之計算，例如書畫一冊，其中含有書畫數幅以至十數幅，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，即以南遷時之帳冊為據，有時以一包為一件，有時以一捆為一件，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 | 4,389件 |
| 2. 瓷器 | 23,863件 |
| 3. 玉器 | 4,636件 |
| 4. 漆器 | 459件 |
| 5. 琺瑯 | 1,871件 |
| 6. 文具 | 2,062件 |
| 7. 雜項 | 21,135件 |
| 8. 雕刻 | 98件 |
| 9. 新增各項器物 | 9,146件 |

以上共計67,659件

乙、書畫部份

| | |
|------------|--------|
| 1. 法書 | 1,041件 |
| 2. 名畫和圖像 | 4,099件 |
| 3. 碑帖 | 313件 |
| 4. 成扇 | 296件 |
| 5. 織繡 | 254件 |
| 6. 新增書畫法帖等 | 2,664件 |

以上共計 8,667件

丙、圖書文獻部份

| | |
|---------|----------|
| 1. 善本圖書 | 147,924冊 |
|---------|----------|

| | |
|-----------|----------|
| 2. 滿蒙圖書 | 2,764冊 |
| 3. 檔案文獻 | 393,167件 |
| 4. 新增善本舊籍 | 4,457冊件 |

以上共計 548,312件

總計以上件數爲六十二萬四千六百三十八件冊(迄於民國七十一年十二月止)。

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，摛藻堂之藏四庫薈要，景陽宮、景祁閣之度藏明瓷，端凝殿北小庫之度存琺瑯彩瓷，內閣大庫之度存檔案等；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，作最後之選提，故當時所運，數量既多，精品盡數包括在內。

文物遷臺之時，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。例如瓷器，本院藏有宋汝瓷器二十三件，全數在臺，琺瑯彩瓷共有四百五十餘件，運臺即有四百五十件；書畫中除御筆及贗品外，幾已全部來臺；其他如文淵閣之四庫全書，摛藻堂之四庫薈要，以及善本圖書之南遷者，均已悉數運臺。故本院存臺文物，數量雖較南遷時爲少，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、爲一般性之陳列，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、爲經常舉行專題展覽，使研究之士，對於某一類文物，或某一人之作品，得有一系統之瞭解。

HISTORY OF THE COLLECTION

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 (A.D. 907–960) 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 (A.D. 961) established the Hanlin Academy. His brother Emperor T'ai-tsung came to the throne in A.D. 976 and proclaimed the T'ai-p'ing Hsing-kuo reign (A.D. 976–983). He sought after the painting and calligraphy of the former masters, and also ordered two officials, Kao Wen-chin 高文進 and Huang Chü-ts'ai 黃居冢 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 (A.D. 979) he established the T'ai Ch'ing Pavilion. During the Ch'ing-li reign (A.D. 1041–1048) a painting of deer given by the Liao Tartars was exhibited in this Pavilion. (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 depicts a figure seated reading in the T'ai Ch'ing Pavilion.) During the second year of the Tuan-kung reign (A.D. 989) Emperor T'ai-tsung also established the Imperial Pavilion as part of the Ch'ung-wen Yüan 崇文院, the government department concerned with literature and the arts. In this Pavilion was preserved a collection of rare books, old paintings, and calligraphy. The Imperial Pavilion constituted the Northern Sung's "Palace Museum." During the Hsüan-ho reign (A.D. 1119–1125) of Emperor Hui-tsung, the Imperial Collection increased. Catalogues of art objects collected by the Emperor Hui-tsung, 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 present collections of painting, calligraphy, and bronzes were catalogued in these three works. Thus, our present collection has its roots in the Northern Sung.

During the Ch'ing K'ang Rebellion (A.D. 1126) 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 (r. A.D. 1127–1162), 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 "Chi-hsi Court Treasure" 緝熙殿寶 were collected during the reign of Emperor Li-tsung (r. A.D. 1225–1264). When the Southern Sung capital Hangchou fell to the invading Mongols, the Mongol Prime Minister Po-yen 伯顏 ordered Tung-ch'i 董祺 to transport the Imperial Collection by sea to the Mongol capital, the present Peiping, where the Mongols had established the Yüan dynasty. During the Yüan the *Mi-shu chien-chih* 秘書監志, written by Wang Shih-tien 王士黔 and Shang Chi-weng 商企翁 and the catalogue on painting and calligraphy prepared by Wang Yün 王恽 provide us with re-

ference sources to the collection during this period. During the succeeding dynasty, the Ming General Hsü Ta 徐達 was charged with transport of the entire collection to the new capital, Nanking; when Emperor Ch'eng-tzu (r. A.D. 1403–1424) 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 victorious Manchu invaders, who established the succeeding Ch'ing dynasty.

The Ch'ing Emperor Kao-tsung (or Ch'ien-lung, r. A.D. 1736–1795) was an ardent collector of art, and 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 surpassing that of 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 or "Forbidden City." The three large halls to the fore of the Inner Palaces – 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 Interior Ministry, which partitioned off this section from the Inner Palaces and established it as the National Museum (also known as Ancient Treasures Exhibition Center). Art objects from the Ch'ing hunting lodge in Manchuria, the Mukden Palace, and the summer palace at Jehol were brought to this Exhibition Center and publicly displayed. In November, 1924, the deposed Emperor P'u-yi was finally expelled from the Inner Palace of the Forbidden City and a special committee organized to catalogue and arrange the treasures of the Peiping Palace collection. On "Double Ten" Day (October 10), 1925, the National Palace Museum (as distinct from the National Museum) was formally established in the Forbidden City and opened to visitors.

The threat of imminent Japanese invasion of Manchuria, as revealed by the Mukden Incident of Sept. 18, 1931, 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. A large part of the collection was divided into five lots and transported to Shanghai in 1933. Three years later the construction of suitable storage facilities 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, the majority being stored in Szechuan, the rest in Kueichou. After the Second World War the objects were transported from the interior back to Nanking, and the National Museum in Peiping 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 Palace Museum in Peiping; those moved south were placed under the authority of the National Central Museum in Nanking.

During the winter of 1948 the situation again grew threatening with the outbreak of Communist insurgence. The staffs of National Palace Museum and the National Central Museum were forced to select the finest pieces of their collections in Nanking 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 building at Wai-shuang-hsi in the Taipei suburb of Shihlin was completed. The National Central Museum's collection was