



英國大英博物館
亞洲部中國書畫及版畫
負責人及研究員

Curator of Chinese
Paintings, Prints
and Central Asian
Collection, The British
Museum

英國大英博物館亞洲部中國書畫及版畫負責人及研究員，牛津大學藝術史博士。曾任英國維多利亞與艾伯特博物館亞洲部負責中國收藏的研究員。參與大英博物館「明：皇朝盛世五十年」的策展，及擔任香港嶺南大學視覺研究系助理教授。2016 年出版《皇后與天師：〈張皇后授籙卷〉（1493）研究》一書。■ Luk Yu-ping is Basil Gray Curator of Chinese Paintings, Prints and Central Asian Collection at the British Museum. She received her DPhil in the History of Art at the University of Oxford. Previously Dr. Luk was Curator of Chinese Collections in the Asian Department of the Victoria and Albert Museum, Project Curator of the exhibition “*Ming: 50 Years that changed China*” (London, 2014), and Assistant Professor in the Department of Visual Studies at Lingnan University, Hong Kong. In 2016, she published *The Empress and the Heavenly Masters: A Study of the Ordination Scroll of Empress Zhang* (1943).

「中華文明」的再現：大英博物館 清宮舊藏繪畫的收藏和陳列

在英國，關注和欣賞中國書畫收藏的普及程度，並不及其他中國藝術品，特別是瓷器。儘管如此，大英博物館自建館以來通過購買、捐贈和遺贈等途徑，陸續收藏中國書畫，建立了館藏。當中包括最著名的傳顧愷之（約 344–406 年）《女史箴圖》，此畫曾是乾隆皇帝的清宮珍藏。《女史箴圖》的歷史和文化傳記，以及它如何影響歐美思想中的「中國繪畫」以至「中國藝術」等概念的形成，已獲得學者的關注並且有較詳盡的討論。但是，除了這件極為重要的作品外，大英博物館另有收藏七幅蓋有清宮收藏印的書畫，應都是清宮的舊藏。這些作品分別是：盛懋《映雪讀書圖》、傳劉松年《三生圖》、丁雲鵬《天台劉院圖》、馬和之《陳風圖》、傳李公麟《華嚴變相圖》、唐寅《西山草堂圖》和文徵明《寒林圖》。它們在二十世紀初期至六〇年代通過不同收藏家和贊助人進入了館藏，其中不乏一些傳奇人物，如喬治·尤摩弗普洛斯、盧芹齋的女兒丹妮絲、布魯克·休厄爾、布蘭達·塞利格曼和王己千等。

本文將以大英博物館的清宮舊藏繪畫作為研究重點，探討它們離開清宮，進入藝術市場，然後最終成為大英博物館館藏和展品，其過程中不斷變化的文化意義。本文會考慮在二十世紀歐洲和美國博物館收藏中國文物的趨勢和政治大環境下，大英博物館曾如何看待這些繪畫的宮廷歷史，與理解其他文物類型有何不同之處。本文亦會通過過往陳列和出版記錄，嘗試分析大英博物館如何向不同背景的觀眾展示和詮釋這些作品，並且思考它們處於以展示世界文化歷史為使命的大英博物館中所帶出的各種問題和意涵。

Representing “Chinese Civilisation”: The Collecting and Display of Qing Imperial Paintings at the British Museum

Collecting Chinese painting is not as widely known and appreciated in Britain as the collecting of other types of Chinese art objects, especially porcelain. Nevertheless, at the British Museum, a collection of Chinese paintings has been built up since the founding of the institution through purchases, donations and bequests. Among these, the most renowned is the *Admonitions Scroll of the Instructress to the Court Ladies*, attributed to Gu Kaizhi (c.344–c.406), which was once treasured by the Qianlong emperor. The history and cultural biography of the *Admonitions Scroll* as well as its significance to the formation of Euro-American conceptions of ‘Chinese painting’ and even ‘Chinese art’ more broadly have been discussed by scholars in considerable detail. However, apart from this major work, there are seven other paintings in the British Museum with Qing imperial seals that is believed to originate from the Qing imperial collection. These are Sheng Mou’s (act. ca. 1310–1360) *Reading in the Reflection of the Snow*, *Three Incarnations of the Monk Yuanze* attributed to Liu Songnian (1174–1224), Ding Yunpeng’s (act. ca. 1584–1640) *Liu Yuan on Mount Tiantai*, Ma Hezhi’s (fl. ca. 1131–1162) *Illustrations to the Odes of Chen*, *Metamorphoses of Heavenly Beings* attributed to Li Gonglin (1049–1106), Tang Yin’s (1470–1523) *Thatched Cottage in the Western Mountains* and Wen Zhengming’s (1470–1559) *Wintry Trees*. The museum acquired these works from prominent collectors and patrons from the early 1900s to the 1960s, namely George Eumorfopoulos, Denise Ellenburger-Loo (daughter of C. T. Loo), P. T. Brooke Sewell, Esq, Brenda Zara Seligman and C. C. Wang.

Given their provenance, this paper attempts to study these eight paintings as a group, to consider the shifting cultural meanings of these paintings after they left the Qing imperial collection, entered the art market and subsequently became a part of the British Museum and its displays. It will consider how the imperial background of these objects were addressed and understood at the museum when they were acquired, and if this was any different to objects in other media, given changing trends and the international politics of collecting China among European and America museums during the 20th century. By drawing on records of past displays and publications, this paper also attempts to consider how these paintings were presented and interpreted by curators at the museum for a varied audience, as well as to reflect upon the issues and significance of these paintings as Chinese artefacts within a museum of world cultures and the history of human achievement.