



國立臺灣大學藝術史研究所 副教授

Associate Professor,
Graduate Institute of
Art History, National
Taiwan University

美國普林斯頓大學美術考古研究所博士，現任國立臺灣大學藝術史研究所副教授。研究領域主要為中國書畫，以及法帖、出版與書籍史。學術代表著作包括《A Forgery and the Pursuit of the Authentic Style of Wang Xizhi (303-361)》in Patricia Buckley Ebre and Shih-shan Susan Huang, eds., *Visual Cultures in Middle Period China*, pp. 193-225 (Leiden: Brill, 2017)、〈唐至宋的六朝書史觀之變：以王羲之〈樂毅論〉在宋代的摹刻及變貌為例〉（《故宮學術季刊》第31卷第3期。頁1-56。2014年春）、〈康里巎巎（1295-1345）行草書分期與風格溯源：再思元代非漢族書家的「漢化」問題〉（《故宮學術季刊》第32卷第1期。頁47-126。2014年秋）及〈碑與帖的交會——錢泳《攀雲閣帖》在清代書史中的意義〉（《國立臺灣大學美術史研究集刊》第31期。頁205-260。2011年9月）等。2015年得余英時先生人文研究獎「專書寫作獎」。

■ Hui-wen Lu is associate professor of art history at National Taiwan University. She obtained her Ph.D. in art and archeology from Princeton University, and specializes in Chinese painting and calligraphy, and history of calligraphy copybooks, publication and books. Her publication includes “A Forgery and the Pursuit of the Authentic Style of Wang Xizhi (303-361),” in Patricia Buckley Ebre and Shih-shan Susan Huang, eds., *Visual Cultures in Middle Period China*, 193-225 (Leiden: Brill, 2017), “A Paradigm Redefined: Wang Xizhi’s (303-361) Calligraphic Masterpiece Essay on Yue Yi (Yue Yi lun) in the Age of Printing,” in *The National Palace Museum Research Quarterly* 31, No. 3 (Spring 2014): 1-56, “Kangli Naonao (1295-1345) and His Cursive Calligraphy: Reconsidering ‘Sinification’ during the Mongol Yuan Period,” in *The National Palace Museum Research Quarterly* 32, No. 1 (Fall 2014): 47-126, “Model Calligraphy of Panyunge in the History of Qing Calligraphy,” in *Taida Journal of Art History* 31 (September 2011): 205-260. Professor Lu received Monographic Book Prize in 2015 Yu Ying-Shih Prize for Humanities Research.

兩宋內府的法書鑒藏變遷及閣帖重刊活動

本文考察兩宋內府數次重刊《淳化閣帖》的活動，試圖理清其在書法、文化及政治上的可能意義。《淳化閣帖》成於北宋太宗淳化三年（992），是宋代第一部官方刻帖，內容共十卷，收歷代法書作者一百零三人，四百二十帖。《淳化閣帖》有不少因編纂及刊刻疏忽所造成的明顯錯誤，但仍然極受重視，北宋徽宗、南宋高宗、孝宗等朝皆曾重刊。徽宗朝所刻的《大觀帖》大幅度改動版式（增高），也改正了數處錯誤，但基本還是延續《淳化閣帖》原本的規模及內容。而高宗及孝宗朝的重刊則是較忠實複製了原本。《淳化閣帖》除作為法書範本，本身亦具備重要的政治與文化正統意義，南宋初年內府對之整理與翻刻，可以視為延續此正統的積極作為，當與同時進行的書畫製作、鑒藏等相關活動一同考量。另一方面，《淳化閣帖》的內容提供了一套新的書法正典，後世習書者視之為必臨之帖，不僅學習書風，連帖中的錯誤也要照實臨習。法帖拓片本身易複製、廣流傳的特性起了重要的作用。筆者亦期待藉由此例，進一步思考複製技術在作品流傳與典範塑造過程中所起的作用。

The Changes of Calligraphy Modelbooks Collected by the *Neifu* Imperial Inner Court of the Song Dynasties and the Re-editions of the *Pavilion Modelbook*

This article investigates the re-editions of the *Chunhua Pavilion Modelbook* done by the *neifu* imperial inner court of the Song dynasties, and attempts to evaluate the influences on calligraphy and political and cultural meanings that might be embedded in these events. The *Chunhua Pavilion Modelbook* was compiled by the Northern Song’s emperor Taizong in the 3rd year of Chunhua reign (992), and it was the first official modelbook of the Song dynasty. The *Pavilion Modelbook* consists of ten scrolls and collects in total of four hundred and twenty calligraphy pieces done by one hundred and three masters of all generations. The *Chunhua Pavilion Modelbook* has obvious corrigenda caused by oversights of editing and carve-printing, but still holds its important value. The Huizong of the Northern Song dynasty, Gaozong, and Xiaozong of the Southern Song dynasty had all engaged in the process of re-editing the modelbook. The Huizong’s *Daguan Modelbook* had dramatically modified the format (elevated the height) and corrected a few errors, but still fundamentally followed the original scale and content of the *Chunhua Pavilion Modelbook*. On the other hand, the re-editions done by the Gaozong, and Xiaozong had truthfully replicated the original. The *Chunhua Pavilion Modelbook* not only stands for the paradigm of calligraphy modelbooks, but also owns the significant orthodoxy in both political and cultural aspects. The organizations and re-carved editions done by the *neifu* imperial inner court of the early Southern Song dynasty can be considered as the positive measure to secure the legitimacy. This should be evaluated together with the production of paintings and calligraphies, and the related activities of appraisal during the simultaneous time frame. On the other aspect, the content of the *Chunhua Pavilion Modelbook* has been considered as the new paragon of calligraphy, and provided the guideline that must be followed for the calligraphy learners. Not only the learners should study the style and genre, but also truthfully copy the errors in the modelbook. The characteristics of the rubbings that could be easily copied and circulated had provided great contributions. By studying this case, the author is in hope to understand the effects encouraged by the copying techniques to the circulation of calligraphy legacies and the process of creating the apotheosis.