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美國耶魯大學藝術史系博士，現任國立臺灣大學歷史學系副教授。研究領域為中國青銅時代的美術與考古、宋代物質文化與印刷文化、晚期復古藝術。關注宋代對「三代」因素的借用與挪用，也留意古代的大眾傳播媒體「印刷圖籍」在知識傳播中扮演的角色。近年有系統地進行宋代墓葬的整理與研究，並投入「遼宋金墓葬資料庫」之建置。■ Ya-hwei Hsu is associate professor of history at National Taiwan University. She earned her Ph.D. in art history from Yale University, and her research focuses on art and archeology in the Bronze Age of China, and the role printed catalogues, mass media in the ancient times, played in the dissemination of knowledge then. Lately she has been working on systemizing and researching on Song dynasty tombs, and the database for Laio, Song, Jin burial.

南宋的古器收藏： 皇帝、權相與士人的館閣網絡

中國皇室收藏的傳統，可遠溯至漢代的藏書樓「石渠」與「東觀」；至於現存最早、最完整的皇室收藏記錄，則是宋徽宗（1100–1126在位）敕編的《宣和博古圖》、《宣和書譜》、《宣和畫譜》。其中著錄商周古銅器的《宣和博古圖》帶有器物與銘文的圖像，圖、文對照，讓觀者對古銅器本身產生客觀的認識。北宋後期古銅器圖錄所呈現出來，近乎科學、強調實證的古物觀察與記錄，不僅在中國收藏史上是一大創舉，放到世界各文化來看，也獨具特色。

靖康之難，宋室收藏付之一炬，高宗趙構駐蹕臨安，在此重建趙宋王朝以及汴京的輝煌文化。在宋金南北對峙的情勢之下，主和或主戰，中興或恢復，是朝野之間反覆爭論的問題。反映在內政上，受到皇帝寵信的權相專擅朝政，排除異己。皇家收藏有其政治目的與象徵，徽宗與高宗二朝也已累積不少研究成果。本研究在過去的基礎之上，以高宗的紹興內府為起點，探討在內政、外交的政治局面下，南宋皇室的古器收藏如何發展？徽宗一朝，館閣大臣掌握古器物鑑賞與論述的局面，進入南宋有何變化？權相在其中又扮演什麼角色？希望以此釐清南宋皇室在整體收藏圖景中的位置。

The Antiquity Collection of the Southern Song Dynasty: The Structure of Academic Institutes Formed by the Emperor, Ministers, and Officials

The tradition to build an imperial collection in China could be traced far back to the ‘*Shiqu*’ and ‘*Dongguan*’ bibliotheca buildings from the Han dynasty. As for the most ancient and intact imperial archives of collection are the *Xuanhe Illustrated Studies on Antiquities*, *Xuanhe Catalogue of Books*, *Xuanhe Catalogue of Paintings*, which were compiled under royal authorisations of the Song Huizong (reign: 1100–1126). The *Xuanhe Illustrated Studies on Antiquities* documents the ancient bronze wares from the Shang and Zhou dynasties and consists of illustrations of the antiquities and inscriptions, and the corresponding images and words allow the viewers to have objective acknowledgments regarding the ancient bronze wares. The catalogues of ancient bronze wares from the later Northern Song dynasty had delivered the almost scientific observations and documents that emphasised on the authentic evidences. The catalogues had not only signified the innovated achievements in the Chinese history, but also demonstrated the outstanding quality among the worldwide cultures.

The *Jingkang* incident had occurred and destroyed the collection of the Song’s imperial court with a flame. The Gaozong Zhao Gou had moved the capital to Linan in hope to rebuild the dynasty and reconstructed the glamorous culture of Bianjing. To remain the peace or start the war, to unite the nation or regain authority had been the constant arguments in the court during the confrontation between Song dynasty in the South and Jing dynasty in the North. The politics had reflected the situation in the way that those ministers favoured by the emperor had dictated the government and eliminated all different voices. The imperial collection has been embedded with the political purpose and meanings, and the academic research has already acquired high achievements regarding the Huizong and Gaozong reigns. This study takes the past research as the foundation and begins with the Gaozong’s *Shaoxing Neifu* (Shaoxing Imperial Inner Court) to explore how had the antiquity collection of the Song imperial court developed under the political situations. As for the Huizong’s reign, to investigate how had the power that originally held by the officials of academic institute to give appraisal and statements for the antiquities changed in the Southern Song dynasty, and what role had the ministers played in this circumstance? This article is in hope to understand the position of the Song imperial court in the general history of collecting.