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邱士華畢業於國立臺灣大學藝術史研究所，現任國立故宮博物院書畫處助理研究員。近年持續關注乾隆皇帝書畫收藏，如乾隆皇帝以「神、妙、能、逸」等單字品評的收藏活動、《石渠寶笈》初編編纂人員研究、南巡隨行書畫收藏等相關議題。近年籌備展覽如「行篋隨行：乾隆南巡行李箱中的書畫」（2017）、「偽好物：16–18世紀蘇州片及其影響」（2018）等。■ Shih-hua Chiu is assistant curator of painting and calligraphy at the National Palace Museum. She earned a MA in art history from National Taiwan University, and her recent research focuses on painting and calligraphy collections of Emperor Qianlong, such as the aesthetic taste and collecting of Emperor Qianlong, the editorial team of *Shiqu Baoji*, and Qianlong Emperor's paintings and calligraphy works on his southern tours. She is the curator of “*Traveling with Art: Painting and Calligraphy Accompanying the Qianlong Emperor's Southern Tours*” (Taipei, 2017), and a co-curator of “*Fineries of Forgery: ‘Suzhou Fakes’ and Their Influence in the 16th to 18th Century*” (Taipei, 2018).

由董誥畫作看清高宗、清仁宗 繪畫鑑賞品味的改變

董邦達、董誥父子皆得清高宗寵睽，奉敕繪製、抄錄、參與的宮中作品豐富。董誥更於嘉慶朝成為清仁宗信賴的股肱之臣，其畫藝雖有步武其父董邦達巨嶂式山水的部分，但亦引領嘉慶朝詞臣畫家更傾向風俗性的繪畫表現。本文擬分析董誥於乾隆、嘉慶兩朝的畫作的差異，藉此闡述清高宗、清仁宗繪畫鑑賞品味的改變。

Through the Paintings of Dong Gao to Observe the Changing Taste of Connoisseurship of Gaozong and Renzong in Paintings

The father and son, Dong Bangda and Dong Gao were both dearly favoured by Gaozong in the Qing dynasty. The Dongs painted, copied, and participated in abundant works of the Qing court under imperial authorizations. Dong Gao further became the most trusted minister of Renzong in the Jiaqing reign. Landscapes painted by Dong Gao possessed high resemblances to his father's *Juzhang* Immense style, and he even led the trend of genre expressions among literati and painters in the Jiaqing reign. This article intends to analyze the variations of paintings from the Qianlong and Jiaqing reigns, and then expounds the changing taste of connoisseurship of Gaozong and Renzong in paintings.