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日本東北大學文學研究科歷史科學博士，專攻東洋、日本美術史，曾任大和文華館學藝部部員、東京國立博物館研究員，現為東京大學東洋文化研究所副教授。研究興趣為中國宋元時期繪畫史，其論文〈皇帝の文物と北宋初期の開封——啓聖禪院、大相国寺、宮廷をめぐる文物とその意味について——（上・下）〉獲得 2012 年第 24 回國華賞殊榮，2016 年出版專書《北宋繪畫史之成立》一書，獲 2018 年三島海雲學術獎。■ Tsukamoto Maromitsu is associate professor in institute Institute for Advanced Studies on Asia at The University of Tokyo. He earned his Ph.D. in history from Tohoku University, specializing in Japan and East Asian art history, and has been a member of curatorial department at the Museum Yamato Bunkakan and a research fellow at Tokyo National Museum. Dr. Tsukamoto's fields of research include history of painting in Song and in Ming dynasties. His essay "Imperial Cultural Properties and Kaifeng in the Early Northern Song Dynasty: The Culture of the Imperial Court and the Buddhist Temples Qishengchanyuan and Daxiangguosi (part 1&2) [in Japanese]" has been awarded with the twenty-fourth Kokka Prize in 2012. In 2016 he published *The Formation of Art History of Northern Song* [in Japanese] which has been awarded with the Mishima Kaiun Memorial Foundation Award in 2018.

清宮收藏與江戶幕府的中國繪畫收藏

自江戶幕府在 1603 年成立之後，德川將軍家應該便開始收藏大量的中國繪畫，足以與室町時代足利將軍家的「東山御物」爭艷，有「柳營御物」之美譽。不過它具體的收藏情況和成立過程甚為模糊。本文以《德川實紀》等德川幕府的第一手文獻資料與傳世（傳）柳營御物的作品為材料，探討江戶幕府收藏中國繪畫的具體情況和收藏模式。

我們經由閱讀文獻資料能夠輕易發現，在江戶幕府，中國繪畫的收藏是流動式的。為子孫建立永久式的典藏並非德川將軍家的主要意圖；相反地，大量文獻中貢獻與下賜的記載，顯示當時德川將軍家與全國 300 多大名家互動的情形。全國大名貢獻給將軍的禮物有明顯的傾向；給將軍或皇子（若君）的貢品一定是中國繪畫或名刀，給將軍夫人（御台所）或公主（姬君）的貢品則一定是能代表日本和歌文化之假名的作品。這能夠說明，在江戶時代中國繪畫的收藏，並不是所謂中國憧憬這麼簡單的一回事，而是他們以中國繪畫作為社會統治的工具，自在的運用之，使這些藏品在社會中流通。

與清乾隆時期同時代的日本，也成立了中國繪畫收藏的新體系。無論是收藏目錄的編輯，或繪畫鑑定的盛行，都是跟清朝同樣的收藏行為。本文最後即試圖探討清朝與江戶時代收藏概念間的某些時代連結。

The Chinese Paintings Collected by the Qing Court and the Edo Bakufu

Since the founding of Edo Shogunate in 1603, the Tokugawa shogun family had begun to collect Chinese paintings in great quantity. The collection of Tokugawa is praised as the '*Ryuei Gomotsu*' (Treasures of Willow Camp), which could be vying with the '*Higashiyama Gomotsu*' (Treasures of East Mountain) collected by the Ashigawa shogun family from the Muromachi period. Nevertheless, the specific process and establishment of the collection can hardly be traced. This article takes primary recourses including the *Tokugawa Jikki* (*Documentary of Tokugawa*) and extant artworks of (attributed to) *Ryuei Gomotsu* as materials to explore the conditions and patterns of how the Edo Shogunate collected the paintings from China.

We can easily realize through the archival documents that the Chinese paintings in the collection were circulated during the Edo Shogunate period. To build a permanent collection for offspring was not the intention of the Tokugawa shogun family. On contrast, the offerings and rewards documented in the numerous archives show the interactions between the Tokugawa shogun family and more than three hundred Daimyo (feudal lord) houses. There was a evident tendency on the offerings presented to the shogun from daimyo houses that Chinese paintings and swords were presented to the shogun or wakakimi (young lords) and karina works represented the Japanese Waka poetry cultures were offered to the wife of shogun or himekimi (princess). This discovery indicates that to collect Chinese paintings in the Edo period could not be easily concluded as the fascinations toward China. Instead, the Chinese paintings were employed as the tool to dominate the society. The flexible usage of these Chinese paintings encouraged their circulation within the society.

Japan established the new system to collect Chinese paintings during the time corresponding to the Qianlong reign, Qing dynasty. From the editing of collection's catalogue to the prevalence of paintings' appraisals were all activities happened simultaneously in the Qing dynasty. This article lastly intends to explore the connection of the collecting concept shared between the Qing dynasty and the Edo period.

關鍵詞
KEYWORDS

江戶時代、清代、將軍、大名、收藏、鑑定、東山御物、柳營御物、唐物、牧溪
Edo Period, Qing Dynasty, Shogun (General), Daimyo (Feudal Lord), Collection, Appraisal, Higashiyama Gomotsu (Treasures of East Mountain), Ryuei Gomotsu (Treasures of Willow Camp), Karamono (Artworks from China), Mu Xi