

溥心畬 春夏秋冬四季梅（四屏） 設色紙本 各68×16cm



雨中巖寺 水墨紙本 76×30cm



溥心畬 十猿圖 17.5×110.4cm

此幅〈十猿圖〉用筆用墨極為精鍊雅致，實為溥氏生平畫作之至精者。通幅以手卷之形式呈現，將猿毛茸長臂、飛躍騰移的諸種自然情態，做了生動傳神的描繪。宋人格物致知的寫生觀念、中國人觀萬物生意的老莊精神，在此都做了深刻的發揮。猿性靈，通人性，自古便為詩人畫家所深好的題材，所謂「兩岸猿聲啼不住，輕舟已過萬重山」。

溥氏畫山水遠承南宋人衣鉢，用筆剛健挺秀，有一種骨氣，此幅〈十猿圖〉一方面描寫了猿栩栩如生的情態，一方面亦可作山水畫來欣賞。畫面的章法佈局疏朗而極富動勢，岩石的結構皴法用筆率意古雅，層次分明；舉凡樹梢枝桠、蔓絲葛藤、點苔夾葉等，無不筆筆將力勢送到毫末。明末浙派傅北宗馬夏皴法，其末流皆入放肆粗率之習氣；溥心畬力矯此病，再生了宋人典雅細麗的山水氣息，其中創造性的意義極強。

館藏溥心畬書畫特展

Special Exhibition of the Calligraphy and Paintings of P'u Hsin-Yü



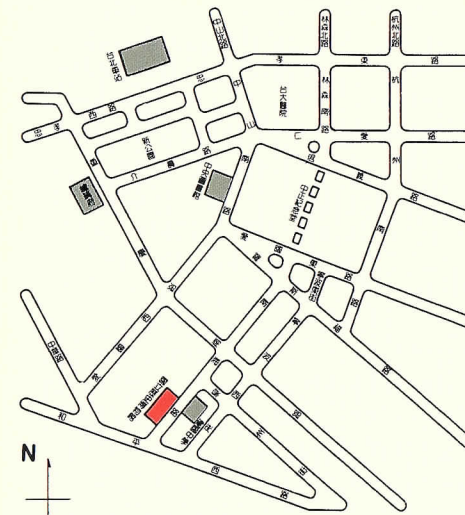
溥心畬 秋荷白鷺 設色紙本 99×43.4cm

展期：中華民國85年5月8日起至6月9日止
地點：台北市南海路四十九號



國立歷史博物館
NATIONAL MUSEUM OF HISTORY

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◆精采預告

1. 館藏長沙窯特展
AN EXHIBITION OF CHANGSHA WARE IN THE T'ANG DYNASTY
85.5.8至7.28 三樓
2. 漢代文物特展
SPECIAL EXHIBITION OF HAN DYNASTY ARTIFACTS
85.1.25至85.5.15 四樓正廳
3. 齊白石畫展
THE ART OF CHI PAI-SHIH
85.6.1至85.7.18 二樓
4. 午日鍾馗畫特展
AN EXHIBITION OF CHUNG-KUEI IN DRAGON BOAT FESTIVAL
85.6.12至85.7.28 三樓
5. 明清民窯青花紋飾特展
AN EXHIBITION OF BLUE AND WHITE FROM NONIMPERIAL KILN OF THE MING AND CHING DYNASTIES
85.6.15至85.9.15 四樓正廳

館藏溥心畬書畫特展

溥心畬先生，原名係愛新覺羅氏溥儒，「溥」為其輩份，民國以後改為姓，出生於民國前十六年，賜名儒，字心畬，又自號「西山逸士」，係清皇室之貴裔；晚清開明幹練之名臣恭親王奕訢即為其祖父。先生自幼即深受傳統中國禮教與文化薰陶，四歲開始學習書法，六歲受教讀論語孟子，九歲能作律詩、古詩，十二歲已能為古文，自幼有「神童」之譽。

由於先生天資穎悟，個性又內向好學，用功不懈，因此有極高的文采與藝術成就展現，但亦使他背負了承傳文化道統及家國情感的重大壓力與使命感。世人最推重其藝術成就，但先生卻自許生平大業為治理經學，讀書由理學入手及至爾雅、說文、訓詁、旁涉諸子百家以至詩文古辭，所下功夫既深且宏，論述常能至人所不及之精微，國學方面亦足成一家，惜為畫名所掩，不為世人所知。先生則不免視書畫為文人餘事，畢生亦未將全幅精力投注於藝術之中，然而實際上詩文書畫已融入溥氏生活之中，亦由於這深厚的文化資源與不刻意為之的風度，方使其畫風流露出一種高雅潔淨的人文特質，為一般畫人遠不能企及。

先生畫風並無師承，早年習畫多係自觀摹皇室大內的收藏入手，清代皇親貴裔大多雅好書畫與鑑藏之道，開拓眼界精研古畫的機會自遠過常人，因此他的畫風多從擬悟古人法書名畫以及書香詩文蘊藉而成。

先生曾收藏一件明代早期佚名畫家之手卷（今藏美國Nelson-Atkins美術館），細麗雅健、風神俊朗，一種大氣清新之感覺滿佈畫面，俱是北宗家法。先生心追手摹，蓋由此深入堂奧遠承宋人衣鉢，上追劉李馬夏近宗明代唐寅，用筆挺健勁秀，不讓古人，真所謂鐵畫銀鉤；因乃開拓其個人秀麗典雅，不同凡俗的書畫風格。

先生畫作以山水名世，實則花卉、人物、草蟲、仕女、鞍馬、走獸、神怪、菩薩、翎毛，無不精擅，亦足為當世之宗主。今之世人皆謂藝術創作需求新求變，視文化傳統及古意古法為淺陋保守而無所長進，殊不知文化之開新創進，必先有自身之根源為本，否則終將流離飄盪不知所止，中國近百年來，受困於此頗深。溥心畬先生之繪畫雖貌似皆從古人而來，但其中實具有真精神、大創意。本館有鑑於此並為紀念一代大師，特精選本館典藏先生精作百餘件供世人同饗，歡迎各界蒞臨參觀指導。

Special Exhibition of the Calligraphy and Paintings of P'u Hsin-Yü

P'u Hsin-yü, also known as P'u Ju was born in the Ching dynasty in 1895, the grandchild of the Daoguang emperor-Yi Hsin. He received a classical education and a traditional training in Chinese culture. He started learning calligraphy while he was four years old and started to study Confucius and Mencius when he was six years old. He wrote poems in an ancient form when he was still only nine years old, and ancient script in his twelve. He was, in short, an infant prodigy.

Hsin-yü was talented and had a diligent personality. Furthermore, he studied hard evident by the high quality of his writing and art. At the same time, he was also a great scholar. His art was well-known, but he tended to concentrate his efforts on scholarship. He not only became an expert in the *four books and five classics*, but also poems and ancient scripts, which enriched the elegance and scholarly quality of his paintings.

Hsin-yü's art is original and most initiated from the Ching empire collection. Most descendants of the Ching dynasty were interested in calligraphy, paintings and collecting. As a descendant of the Ching dynasty, he had greater opportunity for studying ancient paintings. His style was original and learnt from the ancient masters' calligraphy and paintings. He collected one hand scroll, which was painted by an unknown painter in the early Ming dynasty (now in the collection of the Nelson-Atkins Museum, U.S.A.). The writing technique on this hand scroll originated from the North style calligraphy (北宗家法). Hsin-yü learnt the Song style by heart, and he was praised for his elegant and unique vigorous brush-stroke, the equal of any ancient master.

He specialized particularly in landscape paintings, but he was also good at painting the grand subjects such as flowers and plants, portraits, grass and insects, ladies, horses, animals, religious images, Buddhist, and birds, for which he was praised as a contemporary Chinese painting master. Nowadays, people tend to look for the shock of the new in art, and view traditional culture as conservative and old-fashioned. In fact, culture is renewed and progresses only when it re-discovers its origins. Hsin-yü's paintings, while appearing to resemble that of an ancient master are actually creative and unique. The Museum has brought together more than 100 works for this memorial exhibition.



溥心畬 鍾馗馴兔冊（十二幀） 設色絹本 各18.8×11.8cm