

家學傳承：宋代文人畫中的孝道

中國社會的基礎建立於儒家倫理，孝道——兒女禮儀及侍奉父母——更是儒家內部準則中的一個關鍵性觀念。然而，我們經常忽略孝道對文化的影響，文藝方面的表現更經常被認為與孝道的責任及行為無涉。中國文學或藝術理論多半強調作者獨立世俗的創作層面，不但不討論社會責任，甚至強調創作中所達到的一種無我境界。但是，這類理論的說法與現實情況是有所差距的。事實上，從各層次來看，家庭關係是中國藝術上一個歷久不衰的特色。這點可以藉由那些世代相傳技能的職業工匠來加以說明。有趣的是，在士大夫的文藝作品方面，也能看到孝道的展現。對這些士大夫來說，家學的傳承與謀生較無關，他們反而是著眼於如何在社會上呈現自我，並且關心自己在家譜裡所佔的位置，以及在意別人會如何看待他們。研究這些士大夫的意識，可說是為中國藝術研究增添了一個重要且複雜的範疇。

這場討論會主要探討「孝道」在宋代文人畫及書法中所扮演的重要性。我的重點是放在蘇軾之後的文人身上，討論蘇軾的偉大成就及其引領的潮流，對他後代的文人所造成的影響；時間範疇則以北宋晚期到南宋初期為主。此處有兩位值得注意的藝術家，分別是知名書法家及鑑賞家米芾的兒子——米友仁，以及知名人物司馬光的孫子司馬檉。

Family Matters: Filiality and its Effects in Song Literati Painting

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Filiality—children honoring and serving their parents—is one of the key concepts within the code of Confucian ethics that serve as the basis for so much of Chinese society, yet it is easy to overlook its importance as a shaper of culture. The arts, in particular, are generally perceived as free from the strictures of duty and ritual that filiality represents. Theories of the arts in China tie the creative impulse to disengagement from worldly affairs, to freedom from responsibility, and even to an absence of self. Yet, such theories are deliberately at odds with the realities and practice of art. Family ties, in fact, are an abiding feature of Chinese art at various levels. They are most clearly on display with professional craftsmen, whose specific vocational skills were typically passed from one

generation to the next. More intriguingly, filiality is displayed as well in the practice of art by the educated elite, or literati (*shidaifu* 士大夫). For the literati, however, “family learning” (*jiaxue* 家學) was less about livelihood and more about self-definition. The concerns of these scholar-officials about who they were within the structure of their family lineage, and more importantly how they were perceived, add an important and complex dimension to our study of Chinese art.

The seminar lecture will introduce the issue of filiality as a factor in literati painting and calligraphy of the Song dynasty. The focus is on the period immediately following the great achievements of Su Shi and his circle leading from the late Northern Song into the early years of the Southern Song. Two artists will be of particular concern: Mi Youren (1074–1151), the son of the famous calligrapher and connoisseur Mi Fu, and the lesser-known Sima Huai (dates unknown), who was the grandson of the famous statesman Sima Guang.