

翁方綱藏兩幅朱之蕃臨《東坡笠屐圖》及其東亞影響

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摘要 傳說蘇軾謫居海南島時，曾經出行遇雨，向農家借斗笠和木屐穿戴回家，他異於平日的模樣，引起人們笑觀。以此故事為本，南宋興起繪製《東坡笠屐圖》，之後流傳至日本和韓國。本文分析兩件現存最早的中國《東坡笠屐圖》，為明代朱之蕃作於萬曆四十七年（1619），分別收藏於廣東省博物館和北京故宮博物院。兩件作品都曾經被翁方綱收藏，並且因翁方綱而影響東亞紀念蘇軾生日的壽蘇會，以及對蘇軾容貌的認定。

關鍵詞 蘇軾 東坡笠屐圖 朱之蕃 翁方綱 東亞壽蘇會



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ZHU ZHIFAN'S TWO IMITATION PAINTINGS "(SU) DONGPO IN A BAMBOO HAT AND CLOGS" IN WENG FANGGANG'S COLLECTION AND THEIR INFLUENCE IN EAST ASIA

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ABSTRACT Legend has it that when Su Shi was in exile in Hainan Island, he once walked in the rain and borrowed hats and clogs from a farmhouse to wear on his journey back home. This made him look quite different from his usual appearance, causing people to laugh. Based on this story, a series of paintings depicting "(Su) Dongpo in a Bamboo Hat and Clogs" emerged during the Southern Song Dynasty, a theme which later spread to Japan and South Korea. This article analyzes the two earliest extant imitation paintings "(Su) Dongpo in a Bamboo Hat and Clogs" made by Zhu Zhifan in 1619, which are now held in the Guangdong Provincial Museum and the Palace Museum in Beijing respectively. Both works were once in the private collection of Weng Fanggang, and because of Weng Fanggang, they influenced the cult of Su Shi in East Asia which celebrated the anniversary of Su Shi's birthday, as well as ideas about Su Shi's physical appearance.

KEYWORDS Su Shi, "(Su) Dongpo in a Bamboo Hat and Clogs" Paintings, Zhu Zhifan, Weng Fanggang, the Cult of Su Shi in East Asia



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