

朝鮮帝王之書法探索

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摘要

朝鮮時代書法承繼高麗王朝之後，有了新的變革。高麗王朝書法來自於佛教文化和文人文化的融合，初期字體接受了王羲之、歐陽詢、顏真卿，後來接受了米芾、蘇軾等人的書體，著重在尚意書風。高麗書風到晚期一轉而成為以松雪體為主的特色。松雪體是元朝趙孟頫所創，備受王室推崇，此一書風延續到新的王朝，並為新王朝所接受。

高麗末期因佛教亂政而產生諸多問題，故朝鮮時期崇尚儒教，排擠佛教，以皇宮為中心的四大門之內，不准佛教僧侶進入。尊儒的朝鮮時代，特重書法，不論學者、政治家，抑或是兩班世大夫，均擅寫書法。

高麗末引進的趙孟頫書體，流行於朝鮮王室，以國王、安平大君、成宗等為代表。書法對朝鮮乃是學問與藝術的結晶體。朝鮮時代的國王地位神聖不可侵，擁有立法、行政、司法等大權。御筆是學書法的標準，所以，御筆就是朝鮮帝王書法史的大綱。

朝鮮王朝的歷代國王（27 代，519 年）在這樣的氛圍下，各個好本領。本文即探討從朝鮮太祖直至日本侵韓時明成皇后的夫君高宗為止，歷代國王所留下的書作特色。

關鍵詞：高麗、朝鮮、佛教、儒教、松雪體

An Exploration of the Calligraphic Works of Joseon Kings

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Abstract

After the Joseon Dynasty succeeded the Goryeo Dynasty, calligraphy underwent new changes. The calligraphy during the Goryeo Dynasty was a combination of Buddhist and literary culture. In the early stage, the form of written characters accepted the styles of Wang Xizhi, Ouyang Xun, and Yan Zhenqing. Subsequently, the styles of Mi Fu and Su Shi were also included. The focus was placed on how to express the concept. In the late stage of the Goryeo Kingdom, the Songxue (Pine Snow) style dominated the calligraphic world. Created by Zhao Mengfu of the Yuan Dynasty, the Songxue style was highly praised and valued by the Goryeo royal family and later accepted and embraced by the new Joseon Kingdom.

During the late period of the Goryeo Dynasty, a lot of problems occurred due to the interferences of Buddhism. Therefore, the Joseon Kingdom advocated Confucianism while rejecting Buddhism; Buddhist monks were not allowed to enter the four grand gates of the palace. Paying supreme tribute to Confucianism, the Joseon Dynasty placed great emphasis on calligraphy. Scholars, politicians, and Yangban literati and officials were all very good at calligraphy.

Introduced in the late period of the Goryeo Kingdom, Zhao Mengfu's calligraphy was popular with the Joseon royal family; kings like Prince Anpyung and Seongjong were representative followers of this style. For the Joseon Kingdom, calligraphy was a crystal of knowledge and art. During the Joseon Dynasty,

the status of its kings was sacred and inviolable, in possession of legislative, executive, and judicial powers. The royal calligraphy was the standard brushwork for anyone learning this art. Therefore, the royal calligraphic works were the outline of the calligraphic history of Joseon kings.

In such an atmosphere, all the twenty-seven kings of the Joseon Dynasty (lasting 519 years) were experts at calligraphy. This paper aims to explore the characteristics of the calligraphic works of the Joseon kings from Taejo to Gojong, the husband of Empress Myeongseong, during the Japanese invasion.

Key words: Goryeo, Joseon, Buddhism, Confucianism,
Songxue (Pine Snow) calligraphic style