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崑崙峯堂藏書畫集

啓功題籤



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AND CALLIGRAPHY
FROM KUNLUNTANG

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邦達款



昆仑堂藏书画集序一

杨仁恺

中华民族之书画艺术，以其独特之风貌，屹立于世界文化之林，已成为衡量社会文明标志之一，属于人类文化宝库中极其重要之组成部分，为充实世界各族人民共同享受之精神财富。

丰富多彩之中国书画艺术，源远流长，名家辈出。历代流传之巨迹，乃作者毕生耕耘之成果，天才智慧之结晶，古往今来，无不对之什袭珍藏，视为拱璧。故千余年来之鉴藏家，为之著书立说，深入考辨，阐述流派，图籍灿然。惟年代久远，真迹零落，典型已邈，空存文字而已。

昆仑堂主人侨居东瀛，盖有年所。唯一生留意祖国书画艺术，殚精竭虑，四方搜求，于是铢积寸累，锦匣玉躔，庋藏成山。堂名昆仑，可谓信而有徵矣。

顷悉昆仑堂藏书画集，即将编竣付梓，入选唐、宋、元、明、清以及近、现代名画法书二百余帧，汇成巨帙，蔚然大观。选品中多有精品，卷轴扇册，形式多样，山水花鸟人物，流派纷呈，熔古今名家杰作于一炉，百花竞妍，万壑争流，于欣欣向荣之中，窥知中华书画艺术之根深叶茂。彩印图版，依时代先后为序列。每一作品于集后附有简介，得以目验名作之菁华，揭示传统之深厚，启发继承之轨迹，探索中国书画艺术未来之动向。凡此诸端，皆有功于今日艺术事业之发展，不啻兴造七级浮图也，是为序。

昆仑堂藏书画集序二

薛永年

中国书画源远流长，历代名家辈出，佳作充栋，或意在“穷神变，测幽微”，或旨在“取会风骚之意”，“本乎天地之心”，莫不有裨于“鉴戒贤愚，怡悦情性”，在国人文化生活中占有极重要的位置。

对法书名画的收藏，由来久矣。远在晋唐已蔚成风气，帝室尊为“有国之重宝”，民间亦视为“稀世之奇珍”。虽朝代屡更，藏家迭变，但官私收藏之风相沿不辍。至明清达于极盛，私家有无书画度藏，竟至成为雅俗之分野。

晋唐宋元之际，私人藏家多属达官显贵、文人士夫，非此亦无力罗致雅玩。迨至明清，随着城市商业的发展，大商富贾亦跻身收藏家之列。更后，民主革命，帝制推翻，名作散出内府，乐此不疲的藏家更遍及军、政、商、学各界，原因是：列强的覬覦，唤起了发扬国光的民心；美育的倡扬，推进了艺术的普及；投资的风险，坚定了购藏书画的信心；文化的因革，尤需传世名迹的精研。

虽然，十年一梦，黄钟毁弃，瓦釜雷鸣，私人收藏之风荡涤殆尽。但改革开放以来，西学再度东播，尤待弘扬传统；经济发展迅猛，更期文化腾飞。于是，有识之士，率倡精神文明；后起陶朱，渐耽锦牙玉轴。况复开行拍卖，有利藏宝于民，于是收藏书画之风再度于神州兴起。

自书画以金银论价，伪作便层出不穷。仿古摹今，穷其能事。明清以降，作伪尤奇，致使狂砂埋金，鱼龙混杂。故而，收藏书画贵在鉴识，无论先鉴后收，抑或收而复鉴，均需验其时代，别其真赝，别其精粗优劣。昔之藏家，或反复实践，终成钜眼；或借目他人，亦称睿赏。而现代分工日细，藏家各有所司，系统研习书画殊少闲暇，选购时机难再，不容斟酌，如无力广收而后精鉴，便需借助鉴家法眼下决心于顷刻。鉴家或供职博物馆，或执教高等院校，不乏过眼烟云，亦需日新眼界。于是藏鉴相长，藏家渐精鉴赏，鉴家亦有新著付梓。不独国内为然，海外尤为如此。

我自弱冠研读美术史兼习鉴别，至今已逾三十载。其间于博物馆专司鉴藏，亦满一纪。今虽执教高校，每事个案研究，亦莫不得助于公私藏家。每念鉴界耆宿，年事日高，公私收藏，方兴未艾，深感鉴定书画后继乏人，乃接受国家文物局之托，复得校内外同仁之助，在美术史系内开设书画鉴定专业。拟以渊源流变为经，以鉴家丰富经验为纬，根究其所以然为因，目鉴其然为果，精求鉴赏法理，总结历史经验。俾使鉴定有学，后继多士。硕士生招考甫毕，为增补教学资料，遂遍览已梓图集，乃发现海内公私收藏，出版不及百一；海外私家珍赏，尤待联系剞劂。

正思发起呼吁，不图老友玉山早萌此想。彼主笔美术出版多年，数番出国考察，目睹海外遗珠，亟欲介绍国内。既以开拓读者视野，促进学术交流，又以宏扬伟大传统，提供创新借鉴。已计划陆续推出海外私家所藏书画，并以昆仑堂为首选。盖出版海外华人收藏，固不仅表彰游子怀乡护宝之赤忱，亦足以讴歌中华艺术传统于炎黄子孙之非凡凝聚力。唯因时间匆促，乃热情邀我协助。深感多年学友，灵犀相通；发扬传统，责在我辈；虽杂务纷沓，仍仓促受命。

我与昆仑堂主素不相识，亦无缘拜观原迹。但闻此老自居东瀛，每于经商之余，购藏中国书画。殚精竭虑，废寝忘食，因志在保存乡邦文物，故深会得鱼忘筌之旨，初不以真伪挠怀，渐“买王得羊，不失所望”，更时获佳构快慰平生，日积月累，藏弃已逾五百。论其时代，则远自唐宋近至现代；查其品类，则卷轴册扇齐备；虽名品不及《清河》、《江村》，而藏量已非“一角”可比。曾为公之同好，数年前在港制版，今觉桑榆向晚，又亟欲精选若干在国内刊行，以寄爱国怀乡之情。仅此一端，即令人感动，更况海内名公

已题辞作序于前，晚辈如我，岂可不效法前贤略尽绵力。

所惜编选所据，仅有港版一书及彩照若干，共约二百余件，不及昆仑堂所藏半数。又因时间仓促，难与藏家请教。仅能管中窥豹，略别时代真赝，复论次艺品高下，以时代为序，先有款而后佚名。为呈示收藏概貌，亦不便持例过严，但凡有当代名公品题者，概行入选；未必真迹而有一定研究价值者；亦尽量收入，共得一百余件，二百余图，凡港版断代鉴别讹误者，适当正名；卷册力求分图呈示，以见全貌。其作者小传，体裁内容，别本收藏，时代真赝，艺术特色、研究价值、重要题跋收藏等种种，均于图说中略加说明，务求鉴赏并重，考析结合，既说明藏品，亦启发观者。选编宗旨，概依人民美术出版社之要求，具体作品之断代真伪，亦曾印证于故宫鉴家，但仍以敝见为主。因所学溷陋，编帙匆匆，难免有误鉴之讥，遗珠之憾，但，披览一过，已可见藏者购求之忱，它对于学习书画鉴定与创作的后学，仍有不可替代裨益。

在编选中，曾得故宫博物院副院长杨新先生与国家文物鉴定委员会委员杨臣彬先生讨论商榷，附此鸣谢！

1993. 6

昆仑堂藏书画集自序

朱福元

中华民族五千年的历史文化中，历代书画名家辈出，有如璀璨的明星闪烁在人类艺术的长河中。由他们在各个时期创作的作品，历经天灾人祸，时局变迁，至今能传世者，已屈指可数了。尤其是本世纪以来，我中华珍宝几经劫难，多少精品散失世界各地，流落于异国他乡，每思至此常感叹万千，痛悔之余夜不能寐。

我祖籍昆山家藏书画甚丰。少年时期每于天高气清、风和日丽之时，祖父必将所藏历代书画置于厅堂之内品茗观赏。并向我等后辈讲解一番。当时的肃穆之情至今历历在目，这大概便是我日后收藏书画所受的启蒙教育了吧。而立之年东渡日本经商糊口，日夜辛劳，但是祖父的教诲却始终不敢忘怀。

初至东京正值战后经济萧条时期。书肆画廊各国艺术品堆积如山无人问津，此时我因生意上的关系常往来于香港、新加坡及东南亚各国，见到中国旧书画很多，其中不乏艺术精品。我略有余资即去选购。经营古书画的商人知道我肯出价钱，纷纷找上门来求售。有时正在吃饭有电话来讲有宋画出售，我丢下饭碗立即前往，看到的東西时而令我啼笑皆非，亦时而令我欣喜若狂。每至夜深人静家人睡去之时，我望着这些仅我个人微薄之力，饱含我甘苦之情感收集起来的散失于世界各地的中国历代书画，居然自五代、宋、元、明、清以至于近代洋洋大观达五百余件，欣慰之情油然而生。

尤其是近年来承蒙启功、赵朴初、刘海粟、谢稚柳、杨仁恺、徐邦达诸前辈先生教诲鼓舞，使我在收藏书画过程中不断学习，积累经验，去芜存精。众人鼎力相助，得以建成藏翰之昆仑堂。今春之初，经与诸同好共议，为弘扬我中华文化，使海内外中国书画之共同爱好者能欣赏到昆仑堂之藏品。特拜托人民美术出版社，将我数十年所收藏之书画精选编印出版成集。

纵观当今世界，凡是真正发展起来的民族，必然也是能继承自己民族文化传统的民族。在科学日益精进，经济日趋繁荣的时代，民族精神的发扬显得更加重要。如果这部集子的出版能于我们中华文化的发展有所补益于万一，那将是我最大的欢乐。

1993. 6

Preface 1

by Yang Renkai

Traditional Chinese calligraphy and painting with its unique style and features stands in the world cultures. It has become one of the standards to measure the social civilization and it is one of the most important parts in the cultural treasures of mankind. It enriches the spiritual wealth which can be enjoyed by the people all over the world.

Rich and colourful traditional Chinese calligraphy and painting has produced a lot of famous masters. The masterpieces that have been handed down from each generation in history are the results that artists endeavoured in all their lives and they are crystallizations of wisdom. From the past to the present, all the people without exception regard the hereditary collections as treasures. So from a thousand years ago connoisseurs had begun to write books to make comments on them. They made elaborate explorations to explain its schools and styles in order to make it more splendid and gorgeous. Just because of the passed long years, some of authentic works have lost, the typical features have become vague, some can just be read in words.

The owner of Kunluntang (Hall of Kun Lun) lives in Japan. He pays close attention to the traditional calligraphy and painting of his motherland and exerts himself to search what he can get in all his life. He accumulates a bit by a bit, from little to great and has finally collected so many that we can say the name of his collection hall Kunlun, which is the name of a huge mountain in the west China, we are hereby to compare it with the amount of his collection, is worthy of the name.

I heard of Kunluntang's collection of calligraphies and paintings will soon be compiled and put into print, which selects two hundreds of famous calligraphies and paintings from the Tang, Song, Yuan, Ming and Qing Dynasties to modern and contemporary ages. It is a great collection, very splendid. Many of the selections are excellent works. There are various kinds of painting forms such as handscroll, hanging scroll, fan and album leaf, and different schools and kinds such as landscape, flower-and-bird and figure paintings. It gathers together the masterpieces from the past to present in one book form, which is just like all flowers vying for beauty in full bloom and thousands of streams competing to run fast. In this blooming prosperity we can see the deep roots and luxuriant leaves of traditional Chinese calligraphy and painting. The colourful plates are compiled according to the chronological times, each work is attached with a brief introduction which unfolds us the essence of the masterpieces, shows us the depth of the tradition, enlightens the prints of inheritance and explores the trends of future Chinese calligraphy and painting. All of these will benefit the development of present art cause, which do us so good that we can compare it as if building a seven-stories pagoda. I make a preface for this reason.

Preface 2

by Xue Yongnian

Traditional Chinese calligraphy and painting is of long standing and well established. There are many well known artists and a lot of masterpieces in each generation. These works have either depicted nature or had functions of entertainment, which occupy a very important position in the cultural life of Chinese people.

There is a long history in the collection of famous calligraphies and paintings. Far early in the Jin and Tang Dynasties, it became common practice. The royal families respectably called it "treasure of the country" and common people regarded it "rare pearl in the world". Though one dynasty replaced another and collections changed from one hand to the other, yet the general mood of collection either by officials or by common people still remained. It was in a golden age in the Ming and Qing Dynasties. Whether you had collected calligraphies or paintings became a dividing line to judge whether you were cultured or not.

In the times of the Jin, Tang, Song and Yuan Dynasties, most of the private collectors were either ranking officials or aristocrats, scholars or literates. No others than these people had the capacity to afford such tasteful hobby. When in the Ming and Qing Dynasties, with the commercial development in cities, rich businessmen stepped in the rank of collectors. Later, in the time of the democratic revolution, with the overthrow of the imperial system, famous works spread out of the palace. Those who were never bored with collections covered widely in the circles of army, government, business and academy. The reason for this was that the peeping at by the big powers aroused the national consciousness of developing the quintessence of Chinese culture, the advocating of aesthetic education improved the popularization of art, the risk of investment made up people's mind to collect calligraphies and paintings and the cultural revolution needed the study to the famous works that were handed down from ancient times.

Though a decade were as if but a dream, everything was destroyed, fake works replaced true ones and the mood of private collection was washed away. Yet since the innovation and open-door policy, we are more in need to develop the tradition in the spread of Western culture to the East. We expect the leap forward of culture in the time of fast development of economics. Therefore men of insight have first advocated cultural and ideological progress, up-and-coming rich businessmen reopened auctions to benefit people for their collections of treasures. In such conditions, the practice of collection is again in vogue in Cathay.

Since calligraphies and paintings could be valued by prices, fake works emerged in an endless stream. All tricks had been used such as copying ancient and imitating the present. In the Ming and Qing Dynasties, there were so many counterfeits that it was hard to distinguish true from false and good and bad works were mixed up. Therefore, appraisal is of most importance in the collection of calligraphies and paintings. No matter whether you first make an appraisal of a piece of work, then collect it or vice versa, it needs to identify the time, discern the false from genuine, discard the dross and select the essential. The collectors in the past time possessed great insights because of continuous practices and they became keen appraisers with the help of others' eyesight as well. Today, the division of subjects is more in detail, each collector has his own speciality. The collectors will make a systematic study of calligraphies and paintings and they have less leisure time. The chance of selecting is scarce and it's no time for careful consideration. Therefore, if one has no ability to first collect widely and then make a keen appraisal, he must make an immediate mind with the help of the sharp eyesight of an appraiser. Appraisers either work in some museums or teach in academies, not a few of them are as transient as a floating cloud. So they also need broadening their outlooks. In this way collectors and appraisers supplement each other. Collectors gradually become good at appraising and appraisers have new works in publication. This phenomenon does not only exist in China, overseas countries do have the same.

It has been over thirty years until now since I made a study of appraisal in addition to art history in my early life. In this period of time I studied appraisal in the museum which has passed a dozen years. Though I teach in the academy now, I benefit greatly from public or private collectors whenever I do my research work.

I deeply feel that we lack worthy successors in appraising calligraphies and paintings when I see an old hand in the circle of appraisal who is advanced in age. Yet the collection either for public or for private is in the ascendant. For this reason I have received the commission made by the State Cultural Relic Bureau and set up the Calligraphy and Painting Appraising Discipline in the Art History Department under the aid of colleagues inside and outside the college. We'll take the source as its longitude, the rich experience, of appraisers as its latitude, to track down its reason and identify its result, to keep improving the theory of appraisal and sum up historic experience so that appraisal can be taken as an independent academic subject and has qualified successors. Now we have finished enrolling post-graduates. In order to increase some more teaching materials, we have read all the published albums and collections and found that the publications either by public or by

private collectors inside or outside the country are very few. The overseas private collections do especially need specialists to identify.

Just in the time I wanted to make an appeal, I never thought that my old friend Liu Yu Shan had the same idea. He is a chief editor in an art publication house for many a year. He has made explorations abroad several times, seeing the lost treasures overseas and thinking to introduce them at home. It can widen the readers' visions, improve academic exchange, develop the great tradition and provide lessons for new creation. Now the plan has been made to publish a series of private collections of calligraphies and paintings overseas in succession and Kunluntang is the first choice. The aim to publish the collections made by overseas Chinese does not only praise the enthusiasm of their thinking of their hometown and taking care of Chinese treasures but also eulogize the cohesive force that the tradition of Chinese art possesses in the mind of Chinese people. It is only because of the limited time, I'm invited to help him to do the work. Because we are academic friends for many years and extremes meet, and I think in our generation we have the responsibility to develop the tradition. Though I have a lot of odd jobs to do, I still received the commission in haste.

I do not get acquainted with the owner of Kunluntang nor have chance to see the original works, but I have heard that he lives in Japan and collects Chinese calligraphies and paintings whenever he has chance in the leisure time after his business. He racks his brains and is very absorbed in collection in order to take care of Chinese cultural relics overseas. He has the experience of forgetting the trap as soon as the fish is caught. At first he was puzzled in identifying the false from genuine, then he did not feel disappointed because he bought some really good ones after he bought many. Sometimes he feels pleased all his life for having gotten some masterpieces. By accumulating a bit after a bit, now he has a collection of works over five hundreds. Judging the time, some works are far early in the Tang and Song Dynasties, some are later in the present. To classify the varieties, there are all kinds of handscroll, hanging scroll, album leaf and fan. Though the famous works can not be mentioned together with The Qing River and River Village, yet the amount of collection is so great that A Corner can not compare with it. My friend Yu-Shan has the same interest. So several years ago he had the collections plate making in Hongkong. Now he feels his time is very limited, so he wants urgently to choose some excellent ones to publish at home in order to express the patriotic and home-sick feelings of overseas Chinese. This has made me movable. What's more, the celebrities at home and overseas have done inscriptions and written prefaces, as the younger generation like me, I must follow them and try my bit.

It's a pity that the selection compiled is only based the book published in Hongkong and some colour photoes, two hundreds or so in all, which are not as half as Kunluntang's collection. Because of the haste time, it's hard for us to ask advice of the collector. So we can only have limited view of the works and roughly identify the times and true or false works, then simply explain which are better. We arrange the works chronologically, and put the works bearing artists' names first and then nameless or titleless later. We are not very strict in choosing in order to show the general picture of the collection. We select all those that have inscriptions made by contemporary celebrities. We also try to include some which are not genuine but have some research values. There are a hundred pieces of works and two hundred pictures in all. We suitably correct the times that were mistaken in Hongkong edition. Handscroll and album leaves are separately shown in order viewers can see the whole of the works. The artists' profiles, types and contents of works, the collection of other editions, correct or false times, artistic characters, research values, important inscriptions, postscripts and collections are all roughly explained in the expositions followed each picture. We try to combine appraisal with appreciation, exploration with analysis, either showing the collected works or enlightening viewers. The purpose of compiling is according to the requirement of People's Art Publication House. The time identification of each work is also proved by the appraisers in the Imperial Palace. However, it is mainly relied on my opinions. Because of my little learning and haste compiling, there are inevitably some mistakes in appraising and it is a pity we may have lost including some genuine ones. But when you skim over the book, you can see the enthusiasm of the collector's collection. It has irreplaceable role in benefiting later students who are majored in calligraphy and painting appraisal and creation.

I hereby greatly appreciate Mr. Yang Xin, vice curator in the Palace Museum and Mr. Yang Chenbin, member of the State Cultural Relics Appraisal Committee, whom I had discussions with in the work of compiling the book.