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### 楊仁愷其人其事

楊仁愷的爲人和做學問之道,都有別於他人的地方。一切靠自己,默默地耕耘,自得 其樂!這也許與其出身的歷史背景有關。他生於一九一五年,原籍四川岳池,幼年喪父,家 道中落,勉強就讀舊制高中理科,輟學後在成都一家私立女子中學教語文和歷史,還在印刷 廠做過校對,成都是座歷史文化名城,文化氣息比較濃厚,因此,他與古文物和書畫結下了 不解之緣。

抗戰軍興,移居重慶,先是重操校對舊業,兼職國文教員,後與《說文月刊》合作,和 當時集中在重慶的文化藝術界名人郭沫若、徐悲鴻、沈尹默、金靜安、謝無量、馬衡、老舍 諸先生接觸頻繁,言傳身教,受益實多。一九四五年日本投降,復員到北平,進一步與文 化、文物界諸名人交往密切,從中學到在書本上學不到的知識。有人問他的學歷,笑言從 「琉璃廠大學」畢業的。

一九四九年經郭沫若先生推薦去國家文物局工作未果,改就東北人民政府文化部文物處研究員職務。一九五二年「三反五反」運動中,被派往長春處理溥儀僞宮流散書畫和善本圖籍,整理歷代書畫暨善本有一千餘種之多。

東北文化部撤銷建制,他任遼寧省博物館研究員,後任研究室主任、副館長、名譽館長,負責文物陳列設計、鑒定、徵集、登記諸工作。在數十年歲月中,邊工作,邊學習,邊寫作,心無旁騖,以館爲家,無論任何艱難環境,始終堅持不懈。先後撰寫論文百數十篇,《〈聊齋志異〉原稿研究》、《沐雨樓書畫論稿》、《國寶沈浮錄》、《沐雨樓文集》、《高其佩傳》、《唐周昉簪花仕女圖研究》、《李成茂林遠岫圖考》等專著近十部,主編圖册《中國美術全集·隋唐書法卷》、《中國古代書畫圖錄》、《宋元明清絲繡圖錄》二十種以上,其中包括日文、英文,以及港、台諸版本。

從八十年代起與謝稚柳、啓功等人共同擔任中國古代書畫鑒定小組成員,爲全國各個博物館、圖書館、大專院校、文物商店過目鑒定書畫真贋,編印出版文字圖版目錄,爲時八年,鑒定古書畫在陸萬件以上,影響深遠。

自從八十年代以來,他應邀多次訪問歐、美、韓、東南亞各國,一方面宣揚祖國文化藝術優秀傳統,一方面考察各國的文博藝術事業,爲東西方文化交流做出了傑出貢獻。

## **Introduction to Yang Renkai**

That Yang Renkai engages in scholarship and behaves himself differs from others in that everything depends on him, he ploughs and weeds silently, and is content with his lot! Perhaps, this is relevant to his parentage and histori cal ground. He was born in 1915. His ancestral home is Yuechi of Sichuan province. He lost his father when he was in his infancy. The financial situation of his family declines. He narrowly read the science of senior high school in old educational system. After he discontinued his study, he taught literature and history in a private female middle school in Chengdu City and acted as a proofreader in a printing works. Chengdu is a historically famous city with strong cultural flavor. Therefore, he became attached to the ancient cultural relic and calligrapht and painting.

Owing to the anti-Japanese war, he moved to Chongqing, engaged in his former career of proofreading, and held a concurrent post as a senior teacher in national language and literature. Later, he cooperated with "Monthly Journal of Chinese Literature", communicated frequently with the celebrities of cultural and artistic circle Mr. Guo Moruo, Mr. Xu Beihong, Mr. Shen Yinmo, Mr. Jin Jingan, Mr. Xie Wuliang, Mr. Ma Heng, and Mr. Lao She concentrated in Chongqing at that time, taught by personal example as well as verbal instruction, and benefited much from this communication. In 1945, Japan surrendered; he demobilized to Beiping, communicated closely with celebr ties in cultural circles and cultural relic circles, and leant much in this communication process, which can't be leant in books. When somebody asks him his educational background, he laughs to say that he graduated from "university of glazed ware factory".

In 1949, Mr. Guo Moruo recommended him to work at Cultural Relic Bureau without success and later he held the post of researcher in cultural relic department of Ministry of Culture of the Northeastern People's Government. In the "movement against the three evils (corruption, waste and bureaucracy with the Party, government, army and mass organizations) and the movement against the five evils (bribery, tax evasion, theft of state property, cheating on government contracts and stealing of economic information, as practiced by owners of private industrial and commercial enterprises)" of 1952, he was sent to Changchun to deal with lost calligraphy and paintings and good editions of atlas in Pu Yi's emperor palace. Total quantity of treated calligraphy and painting & good edition is over one thou sand in past dynasties.

After the northeastern ministry of culture withdrawn the organizational system, he assumed the office of re searcher in Liaoning Provincial Museum, shouldered the chairman of research office, vice curator, and honorary cura tor, and was responsible for the display design, identification of cultural relic, collections, and registrations. During several decades, he worked while studying and writing. He was intentness and took the museum as his home. No matter how difficult environment it is, he was always unremitting. He wrote successively tens of papers, nearly ten monographs such as "Study on the Manuscript' Strange Stories from a Chinese Studio", "Study on the Callig raphy and Painting at Muyu Building", "Ups and Downs of National Treasure", "Collected Works at Mu Yu Building", "Biography of Gao Qipei", "Study on the Picture of Noble Woman Wearing Flowers in Her Hair by Zhou Fang at Tang Dynasty", and "Examination of the Picture of Dense Forest and Distant Hill by Li Cheng", supervised the publication of over twenty atlas "Collected Edition of Chinese Fine Arts. Sui and Tang Dynasty Volume", "Catalog of Chinese Ancient Paintings and Calligraphy", and "Antique Catalog of Silk and Embroidery in Song Dynasty, Yuan Dynasty, Ming Dynasty, and Qing Dynasty" in which Japanese, English, Hong Kong, and Taiwan editions are included.

Beginning with 1980s, he together with Xie Zhiliu and Qi Gong shouldered the member of appraisal group of Chinese Ancient calligraphy and painting and appraised the true or false of calligraphy and paintings for various museums, libraries, institution of higher education, stores of cultural relics, compiled, printed, and published the plate contents of character . This work lasted eight years . We appraised over twenty thousand of ancient calligraphy and paintings, which have far-reaching significance .

Since 1980s, he was invited to visit various countries of European, America, South Korea, and Southeast Asia. On one hand, he propagated fine tradition of culture and art in our motherland; on the other hand, he exploited the causes of cultural relic museum in various countries and made outstanding contributions to the oriental and western cultural exchange.

# 自序

## **Preface**

After the calligraphy and paintings in our country enter the field of artistic appreciation, the true or false problems of these things occur. Identifying the true or false of them is the all-important task of studying the history of calligraphy and paintings. The calligraphy and paintings are judged by relying on the respective experience of calligraphers and painters for thousands of years. However, peoples ' experience are different in contents and extents, therefore, their reliance differs in thousands ways and is unable to decide which is right, i. e., so-called middle has necessarily the fuzzi-ness. Now that the true or false of these works remains to be judged, let alone other things.

Although works and notes belong to auxiliary materials, they have inalienable use values to appraisal work. However, limited by objective condition of era, most of appraisal works are from the angle of historical appreciation and perceptual knowledge is in the majority. Probability exists in varying extent. Even if single-eyed big connoisseur can enter from the extent of perceptual knowledge to that of rational knowledge for individual callig-

而忽視前人的成就,倒是應該總 結其可資藉鑒的豐富內涵,廣為 運用。

鑒定本身就是屬於實踐認識 的範疇,必須腳踏實地,並有 無的放矢。既然如此,它中有 然存在一個客觀規律,過去不問 對人掌握它而不自知其所以 因此,那還不能算是科學的 說以前各家著述屬於欣賞的 話 居多,而非鑒定學的實質。

書畫鑒定學從屬於社會科學 範疇,但其對象與社會科學有所 區別。從廣義上言之,它偏重於 實踐,就中不斷加深提高認識, 分初、高級兩個階段,亦即通過 感性到理性,量變到質變的過程;從狹義而言,將歷代流傳下 raphy and paintings, their origins unnecessarily reveal the details. However, we can 't ignore the achievements of predecessors and should summarize their rich and exemplary meanings and use them extensively.

The appraisal itself belongs to the domain of practical cognition and must be down-to-earth rather than shoot at random. As things are, it must have an objective law in-between. A few of people in the past master this law, but their knowledge of how to obtain the desired results were gained without knowing why they were obtained. Therefore, that knowledge can 't be fallen into the domain of science. We can only believe that most of writings by former various connoisseurs fall into the scope of appreciation instead of the essence of appraisal science.

Up to now, many historical literatures and relevant auxiliary sciences appear or are found successfully. It is possible to conduct the comparative research and analysis of the true or false of calligraphy andpainting art from a broad field and enter from perceptual stage to rational stage. Thus, several bifurcation are removed to make true or false obvious. Uncovering mysterious veil in the past and letting many scholars working in this field avoid the end-less and zigzag crooked roads that predecessors walk are the historical responsibility that present appraisal science should shoulder.

Appraisal discipline of calligraphy and painting belongs to the domain of social science, but its object differs from social science. In a broad sense, it lays particular stress on the practice and deepens continuously the knowledge which is divided into two stages of primary stages and senior stage, i. e., passing the process

來的經驗,以及自身所直接、問 接耳濡目染的第一手書畫作品, 作具體的比較與分析,考察其時 代和個人風格,發現其共同點和 差異之所在, 比較研究法占有決 定性的分量。如果隋唐以上的作 品,可供比較參考的有限,則衡 之以時代風格。當然,還有許多 輔助性如地方性一類第二手資料 應一併予以考核。總之,由於歷 史上遺留下來的問題如此複雜而 多樣,千餘年的認識積累,時至 今日,客觀上已具備典型鑒定學 誕生的條件。後來者青無旁貸, 明知面前還橫著不可跨越的困 難,但與其因循守舊,不如圖 新,而且今天已有人開始重視這 方面的探索,有了良好的開端。 自知從事這方面的工作閱歷尚 淺,知之有限,眼界不廣,見聞 尤其簡陋,受責任感驅使,不揣 冒昧, 姑妄試之, 貽笑方家, 在 所不免。謬誤往往是正確的先 導,如因此而導致後來具有劃時 代意義的古代書畫鑒定學著作問 世,作爲下世紀新興學科的出 現,我將爲之頷首慶幸。

從事書畫鑒定工作,還有一 個必不可少的前提,那就是首先 of from perceptual stage to rational stage, qualitative stage to the qualitative stage; in a narrow sense, the experiences handed down in past dynasties and the first-hand works of calligraphy and paintings that are unconsciously influenced directly and indirectly by what one frequently hears and sees are compared and analyzed concretely to ex-amine their dates and individual styles and find their common grounds and differences. Method of comparative study occupies decisive status. IF works dated before Sui Dynasty and Tang Dynasty are limited for comparisons and references, their styles of era should be balanced. Of course, some auxiliary data such as local second-hand data should be checked in the lump. Any-way, because the problems lefts behind in history are complex and multiform, the accumulation of this knowledge for over thousands of years has externally possessed the condition for the birth of typical appraisal discipline up to now. There is no shirking the responsibility for later comers. They know perfectly well many difficulties that can ' t be stridden over. However, it is better for them to pursue new things than lockstep. Moreover, somebody begins thinking much of the exploration on this aspect today and has well beginning. I know myself that I still have shallow experience in this aspect, know little, have narrow field of vision, and have especially simple and crude information. Driven by sense of responsibility, I venture to have a try. It is unavoidable to make a laughingstock of myself before experts. Falsehood is often the correct forerunner. IF the falsehood leads to the appearance of the works of ancient appraisal discipline of calligraphy and paintings that possess epoch-making significance, I will rejoice and nod for the appearance of the rising

應熟悉中國通史和斷代史、藝術 史、以及有關專史等。儘管它對 鑒定不起直接作用,卻是必不可 少的知識,相輔相成,日就月 將,逐漸形成一種特有的科學,誰 掌握了它,誰就得到主動,在這神 秘的領域中獲得自由。

一篇簡短的序言,不可能把全 書所有的要點都有所涉及,將分章 節逐步展開敘述,主要是圍繞鑒定 作品真偽。同時,不可避免地對於 賞美學抒發一孔之見,但不能輕重 倒置,而有奪朱之嫌,否則就跨到 另一個領域裡去了。 discipline.

An imperative prerequisite for engaging in the appraisal work of the callig raphy and painting is that man should first of all familiarize with general history of China, modern history, artistic history, and relevant special histories. Though it does not play direct role in the appraisal, it's an essential knowledge that supplements each other, makes steady and continual progress, and forms gradually a special science. Whoever masters it will be active and he will gain freedom in this mysterious field.

It is impossible for me to involve all the main points of whole book in a brief preface. Recount developed gradually in sections and chapters circumfuses mainly the true or false of appraisal works. Meanwhile, I express unavoidably my narrow view to appreciating aesthetics. But I can't put the cart before the horse and am suspected of stealing works of others. Or I will enter another field.

### 《中國書畫鑑定學稿》再版贅語

友人陳照旗、王福榮、劉成群諸先生爲拙著《中國書畫鑑定學稿》商 請臺北蘭臺出版社發行彩色版本,他們花費不少精力,進行各方聯繫, 終於達成協議,著手進行。一切經辦手續都委託劉王兩位先生代表聯 繫,疲於兩岸奔走,極爲辛苦,於心有所不安。

再版前由我的助手黄偉利君負責將遼海出版社的初印本版進行一次 核查,發現其中圖版排放錯位,甚至有個别圖文不一致的,重新一一核 對,避免了張冠李戴之嫌。至於文字,也發現誤置,幸賴友人劉成群先 生的同事于梅君女士,日以繼夜,幾乎廢寢忘食的工作,認真的態度, 使幾十萬字的錯誤,減少到最低的程度,劉先生和我對梅君女士的工作 熱情、負責、認真的態度非常感動。

黄偉利君爲了將黑白圖版換成彩色圖版,並檢查出初版中一些錯置的,予以恰如其當的處置,也花費了不少的精力。總之,拙著承蒙各方面的熱情支援,得以順利再版發行,與諸位友人的熱心支持分不開的,謹在此一並致以誠摯的謝意!同時,希望廣大的讀者隨時提出實貴的意見,使拙著不斷得到改善,尤所企禱!

作者 二〇〇一年十一月二十一日於盛京 6 中國書畫鑑定學稿

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## 第一章 緒 論

從繪畫和文字(書法)的起源探索,繪畫先於文字。早在五六千年前甚至更早的原始社會時代,繪畫已經出現於崖石和種族使用器物的圖騰上面,至今猶有第一手材料可資徵尋。而文字是從象形發展而來,當社會進入文明國家階段,通過甲骨、大篆、籀文、小篆而隸、楷、章草、今草、行書一系列演進過程,先是作爲社會交往的職能,大都掌握在書吏之手。而繪畫最初是作爲記事符號逐步發展起來的,最早畫走獸人物,至遲隋唐時逐漸分科,花鳥、山水、走獸等欣賞之作的出現,更要晚些。我國書畫藝術,同源而不同流,各有特徵,了不相混。唐以後有人主張書畫同源說,在於爲士大夫繪畫張目,影響深遠,此乃後話。

嚴格說來,書法真正形成爲藝術品,始於魏晉之際。在此之前,秦漢碑碣,雖有少數出自名手,而戰國秦漢所傳之帛畫,宮廷和墓葬建築之壁畫,向有可資欣賞之處,然作者無考。事實上當時尚未形成專業,即分工,其本人在意識上根本不存在所謂「藝術財富私有」的觀念,亦即是說書畫進入藝術領域,均有一個由低級發展到高級的過程,也就是從工匠而書吏、而畫師,最後成爲超越群工之書畫家,其作品受到歷代鑒家的品評,於是各種論說著述隨之興起,蔚然成風,此中也有一個演進歷程。先是爲歌頌宮廷功臣、烈女、名賢服務,然後逐步擴大視野,面向自然,描繪山川、神靈、蟲鳥、走獸,從而服務範圍廣爲開拓,於是人們的審美感觀爲之不斷充實,已然屬於文化生活不可或缺的組成部分。

此問題看來似乎單純,愈探究則愈感責任重大。歷代有志於此的專家學者,爲之著書立說,人言言殊,卻各有見地,莫衷一是。不過,從宏觀言之,大體可從哲學和歷史學兩方面加以闡述。哲學中的美學觀點,旣支配書畫家的創作思想,同時也指導著鑒家的欣賞水平。擴而大之,直接和間接涉及人們的文化修養與素質的不斷增進,所以藉此可以衡量國家民族敎育高下之標尺。也許此說會引起一些讀者的異議,認爲未免有誇大其詞之嫌,對此不擬辯解,請縱觀古今中外一系列眞實資料,不難得出各自的結論。