

劉九庵書畫鑑定文集



THE HISTORY OF THE
CITY OF LONDON
FROM THE FOUNDATION
TO THE PRESENT
STATE

劉九庵書畫鑒定文集



A Collection of Essays
on the Authentication of
Chinese Painting and Calligraphy
by Liu Jiu'an

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介紹《劉九庵書畫鑒定文集》

故宮博物院研究員劉九庵先生曾任國家文物局文物諮議委員會委員、國家文物鑒定委員會常務委員、全國書畫鑒定組組員，是著名的中國書畫鑒定家。這部《劉九庵書畫鑒定文集》是他畢生研究成果的精華，反映了他在中國書畫鑒定方面所取得的多方面成就和卓越水平。

他的論文的一個重要的特點，就是所談的問題大都非常具體、細緻、專業化，使讀者易於理解和掌握要領，具有可操作性。

著名書畫鑒定家張珩先生曾說過『既想知真，必須知假。』劉九庵先生也特別強調書畫鑒定中的辨偽與知真的問題，故其第一篇論文《談中國古代書畫鑒定》即先從辨偽開始。他總結自己數十年研究心得，列舉了摹、臨、仿、代、改、造六種作偽的方法，詳細舉例，加以辨析，然後在餘論中介紹如何知真，包括時代風氣、個人特點等，並強調知真和辨偽相結合，纔能更好的把握書畫鑒定工作。

在對歷代作者署款的特點的識別的二篇專門論文中，劉先生綜合畢生收集的大量資料和研究心得，除介紹署款格式的時代風氣變化外，還特別注意某些作者署款隨年齡而改變的情況。如趙孟頫在大德元年前後署款時『孟』字寫法有變化，對翁方綱考定的『趙氏子昂』銅印凹損年代也根據更多的例證加以修正，更為精確；文徵明四十歲前署文壁，且從土不從玉；王鑒原來字玄照，但在康熙以後，為避康熙之諱，改署圓照；朱耷在六十九歲以前所署八大山人之『八』字上端曲腳，以後則為正常寫法等。對鄭燮、黃慎、

李鱣乃至吳昌碩、任頤署款的變化規律也都有細緻的分析。並指出研究一件作品時，如發現署款的形式與該人年歲變化的特點不符，則需慎重考慮其真偽問題。這些重要的具有標記性的細節對於鑒定作品真偽和作者的創作年代有時起關鍵作用。

對於辨偽，一般鑒定時能定其真偽，排除偽品也就夠了，但他對偽本也進行研究，還要盡可能找出作偽者。如指出偽作多件祝允明書法的為吳應卯、文葆光，偽作張雨《自書詩》的為文彭，偽作王寵書法者有金用、吳敏道等，都是他在鑒定工作中發現的，他考證細密，分析入微，舉證足以服人，解決了一些公案。我們在書畫鑒定組工作時，發生了意見分歧，有時有人會問：『你說不是他畫（寫）的，誰能畫（寫）得這樣好？』可能是有感於此，劉先生總是盡可能在這方面加以注意，遂有這一類的研究成果和論文出現，這在同代人中是少見的，也表現出他鑒定工作中精密、細緻、負責的特點。

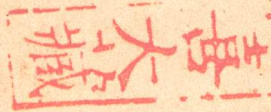
劉先生還特別注意作者署款的具體年月、地點和齋館名。在書畫鑒定組七年工作中，在已定為真品的作品中，凡有這方面資料的，他都仔細紀錄，盡管有人埋怨他影響工作進度，他還是堅持下來。把年月、地點和齋館名三者結合起來，可以掌握作者不同時代的風格、署款特點、齋館名使用的時間範圍和本人的行蹤。這些材料作偽者不太可能準確地掌握，在時間、地點、使用齋館名上易出破綻，出現『硬傷』，故這些資料也是鑒定真偽的重要參考依據。這是一項極有意義的工作，可以認為是書畫鑒定組工作的一個重要副產品。他的這項成果沒有收入此集，已做為專著《宋元明清書畫家傳世作品年表》出版，與此集合觀，也可以互相補充。據此也可以體驗到劉先生研究工作周密、細緻、求實、具體的特點。

劉先生特別深入、細緻、具體的作風，形成他鑒定工作的特有風格和優長之處。這和他的工作經歷有關。在《張大千偽作名人書畫的瑣記與辨偽》一文中，他說十八歲時曾在古字畫店悅古齋學徒，這早年的經歷對他極為重要，因為在古字畫店工作，面對的

大量字畫中既有真品，也有偽品，既有大名家，也有不知名者。收藏家可以只買名家真品、佳品，置小名家和偽物於不顧，但在古字畫店工作則必須對大小名家和真跡偽品兼顧，才能做到沙裏淘金，巨細不遺。這方面的『基本功』造就了他較全面、細緻的鑒定能力，特別是對同為名家真筆的佳作和次品的識別和對真品、偽品的辨別能力。這是他與一般收藏家、鑒賞家在鑒定上側重點不同之處。到故宮博物院工作後，除研究名品本身外，他也注意後附的題跋，並對院藏大量明清尺牘特別關注，這就使他在研究大名家的同時，也掌握了大量中小名家的情況，逐步形成了他在書畫鑒定上的優長之處。在近代大鑒定家中，張珩先生和劉九庵先生都掌握大量明清名家的資料。張珩先生曾藏有明人尺牘數千通，又結合地方志的人物傳及《千頃堂書目》所載明清之際的作家，對明代名家最為熟悉。劉九庵先生則是得力於早年工作和閱覽了大量明清尺牘，對一般鑒賞家不大留意的清中後期中小名家更為熟悉。通過研究尺牘，不僅使他熟悉各種人物及其相互關係，還可了解不同時代書牘格式和書法風氣，對他做書畫鑒定工作極有幫助。在書畫鑒定組工作時，對少量名家的不成功之作他往往能力排眾議定其為真筆。對明、清人，特別是一些清代中後期的小名家的題跋，劉九庵先生也多能知其籍貫生平，有助於解決其流傳經歷，這都得力於他在這方面的資料和知識的積累。

在書畫鑒定組進行鑒定時，我和劉先生是鄰座，他長我十五歲，我總以前輩視之，但他和光同塵，不自崖岸，彼此可以坦誠交換意見，故對他鑒定的水平和優長之處也有較多的了解，現在結合他的文集介紹我的體會，希望有助於讀者對劉先生學術水平和特點的理解。

傅熹年（二零零六年五月）



集腋成裘 鑒古開今

劉九庵先生的《書畫鑒定文集》終於付梓面世了。作為師從先生二十餘年的弟子，伴隨着先生的研究和論文撰寫，自然比別人先期有了一番深入的了解和頗多的受惠。在先生的文集出版之際，略談學習所得，藉此介紹先生的治學與書畫鑒定的獨到之處。

想當年，作為一個書畫學的門外青年，跟隨先生，當然不會甫進門就習書畫鑒定，而是從書畫開卷的基本操作學起。先生素不多言，但見先生開卷之先，俯身側看案上有無灰塵、水漬，然後輕舒手卷，右手拉開，左手隨送，以至不至拉傷手卷。至今，先生的動作、神情、言語，歷歷如新。其實，先生的治學，與先生的開卷如出一轍，從來都是具體而微，最終集腋成裘的。

先生一生無他好，蔬食布衣而已，惟於觀覽書畫之際，每遇佳作或有新的發現，方見其拍案驚奇般的興奮與暢意，更多的是看到先生於披卷之時的不停記錄。因為工作的緣故，曾見一冊『文革』期間先生使用的粗糙的練習本，內記諸書畫著錄書中所著錄的和先生所目鑒的元代錢選的書畫作品，並按不同年款、不同署名、不同印章、不同詩題將這些作品匯編列次。自然，先生也便從中發現了一些需要解決的疑點。在先生文集中，有關明朱檀墓出土的《錢選花卉卷》的研究文章，不過是先生有關錢選研究的『一角編』而已。類似的記錄本、卡片數量多矣，除可見先生用功之勤外，內中包含著先生已發表的和更多未及進一步研究、撰文發表的研究所得。

大凡從事書畫研究的前輩先生都有一個共同的特點，那就是胸無他念，一心專注於

書畫鑒定之道，故於數十年間所閱書畫，猶如電腦，一旦輸入進去，隨時可檢出對比，以供研究之用。先生曾舉示一端楷抄錄的資料冊，翻閱之際，不覺與先生對視而笑，原來那端楷正是先生研究並撰文揭示出的，王寵弟子金用所偽的那類王寵小楷書模樣。先生笑着解釋說，昔時人們都把這類作品當做標準的王寵楷書，故特為臨學，並用來記錄，既練書法，又錄資料，以取雙美之效。時隔數十年，如果細細體味先生的書法，內中仍有此類書字的痕跡。正因如此，一旦發現了金用的本款書法，經排比鑒定，先生即可鑒出一批偽王寵的作品。這也堪稱一樁美談。類似的發現，還有祝允明、金農、鄭板橋……都在文集中有專文研究。由此，給我們提出了一個深刻的問題：除老一輩的諸位先生已揭示出並解決的問題，在大量的傳世古書畫作品中還有沒有類似的、迄今仍未被發現的、一直被古今人所普遍認為是真跡的專人專仿的偽作呢？答案是肯定的。


劉先生的研究成果，猶如一個個的範例，深刻地揭示了書畫鑒定的傳統方法和普遍規律。比較分析是主要的傳統方法。從大範圍而言，需要掌握時代風格、個人風格和諸如名款、題跋、收藏印記、歷代著錄等輔助依據。更為具體的則是確定一些可作為書畫家典型的真跡作品，以此對照待鑒定的作品。已被確定的真跡作品，在長期的、反覆的鑒定活動中，也常常會被否定，而引發的結果，則是一系列作品的被否定。這較某一件作品的真偽鑒別意義更為重大。就此而言，當代世所公認的書畫鑒定大家，均有所不同的發現，從而將傳統的書畫鑒定發展到前所未有的更高水平上。劉先生就是當代的鑒定大家之一。

因此，我們學習前輩先生的研究所得，除掌握其已發現的研究成果外，更要學習他們鍥而不舍的治學精神、長期積累的經驗所得，以及具有普遍規律的鑒定方法，以期有新的發現，將前輩先生開創的事業不斷地發展下去。

門生 蕭燕翼（二零零六年七月）

劉九庵書畫鑒定文集

Introduction to *A Collection of Essays on the Authentication of Chinese Painting and Calligraphy* by Liu Jiu'an

 Fu Xinian

Liu Jiu'an was a Research Fellow at the Palace Museum and a renowned connoisseur of ancient Chinese painting and calligraphy. He was also a member of the Consultative Committee of the State Cultural Relics Bureau, the Standing Committee of the State Cultural Relics Authentication Committee, and the Authentication Group of Ancient Works of Chinese Painting and Calligraphy. The present publication, *A Collection of Essays on the Authentication of Chinese Painting and Calligraphy* by Liu Jiu'an, represents the result of his lifelong research as well as his manifold and outstanding achievements in the appraisal of Chinese painting and calligraphy.

One key feature about Liu's writing is that he tended to discuss the issues he raised in his essays in a very meticulous and professional manner which allows us to grasp the main points of his arguments. Of all the issues on connoisseurship, Liu placed a particular emphasis on authentication. In the first essay of the present anthology entitled "A Discussion on the Authentication of Ancient Chinese Painting and Calligraphy", he summarizes decades of his studies of forgery into six methods, namely copy (*mo*), emulation (*lin*), imitation (*fang*), substitution (*dai*), modification (*gai*) and fabrication (*zao*), and presents concrete examples for their identification and analysis. He also introduces to us the ways of discriminating genuine works from their copies, such as by identifying the period styles and special features of individual artists. Liu stressed the importance of exploring both the genuine and fake pieces as he deemed that only by doing so could one better master the work of authentication. In the two essays addressing the specific signatures of authors of former times, Liu outlines for us the stylistic changes in regard to the format of signature down through the ages, whilst calling our attention to certain authors' change of their signatures as they advanced in age.

As a rule, the practice of connoisseurship is to identify the genuine works by distinguishing them from the fake ones. Liu, however, took the trouble of studying the forgeries as well; what's more, he ventured to find out the identities of those forgers. Owing to his painstaking study and analysis, he was able to put forward substantial evidence to unravel a number of complicated cases. This particular aspect of authentication is exceptional of his generation and testifies to his careful and accountable attitude towards work. Liu also paid special attention to the establishment dates,

locations, and studio names of individual artists when exploring their signatures. A command of such information enabled him to understand different period styles and patterns of signature, as well as the duration of specific studios in use and the whereabouts of their owners. As such information is unlikely to be fully grasped by the imitators, they serve as an important reference material for connoisseurship.

Liu's meticulous attitude constituted a unique virtue of his connoisseurship, which in fact was closely related to his early working experience. In the essay entitled "Some Trifles on Zhang Daqian's Forgery of Famous Works of Painting and Calligraphy and Their Identification", he discloses that when he was eighteen he once served his apprenticeship at Yueguzhai, a shop selling old works of painting and calligraphy. This working experience proved to be of great value to him in authentication as working there required him to tackle a vast number of genuine and fake works, by celebrated masters or unknown artists. His subsequent ability in conducting comprehensive and thorough authentication work, particularly in respect of distinguishing the fine pieces by masters from their more casual works, as well as the genuine pieces from the fake copies, was predicated on this basic training that he gained in the early years. When he started working at the Palace Museum, Liu came to pay extra attention to the postscripts on masterpieces and take special notice of the considerable number of Ming and Qing model-letters in the Museum collection. Study of both permitted him to perceive the circumstances surrounding the works by both well-known and lesser masters. By studying those model-letters, he acquainted himself with a wide variety of names and their mutual relationships, while at the same time acquiring an understanding of the different formats of letter writing and calligraphic styles. Such knowledge was very useful for his connoisseurship. For instance, in examining a small number of unsuccessful works purported to be done by masters, he was able to, based on his rich expertise, prevail over all dissenting views and confirm them as authentic. In studying the inscriptions by some less prominent masters who were active in or after mid-Qing, Liu could also often tell the birthplaces and life stories of the authors which serve to further explain the circulation of their inscriptions.

Liu and I once worked together for the Authentication Group of Ancient Works of Chinese Painting and Calligraphy. Since he was fifteen years older than me, I always looked upon him as my senior. Yet, thanks to his modesty, we were able to exchange our views in a frank manner, as a result of which I came to learn more about the level and strengths of his connoisseurship. My appreciation of his work is expressed in this introduction which I hope will be of aid to readers in understanding his academic standard and unique characteristics.



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Illustrations of the Works of Painting and Calligraphy Donated by Liu Jiu'an

Brief Chronology of Liu Jiu'an

Compiled by Liu Kai
Examined and Collated by Qi Yuan

Epilogue

Liu Kai