

鑑賞家

CONNOISSEUR

No.7

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中國
古今書畫真偽辨
專輯

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Title: Calligraphy of Ma Chengyuan



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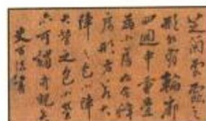
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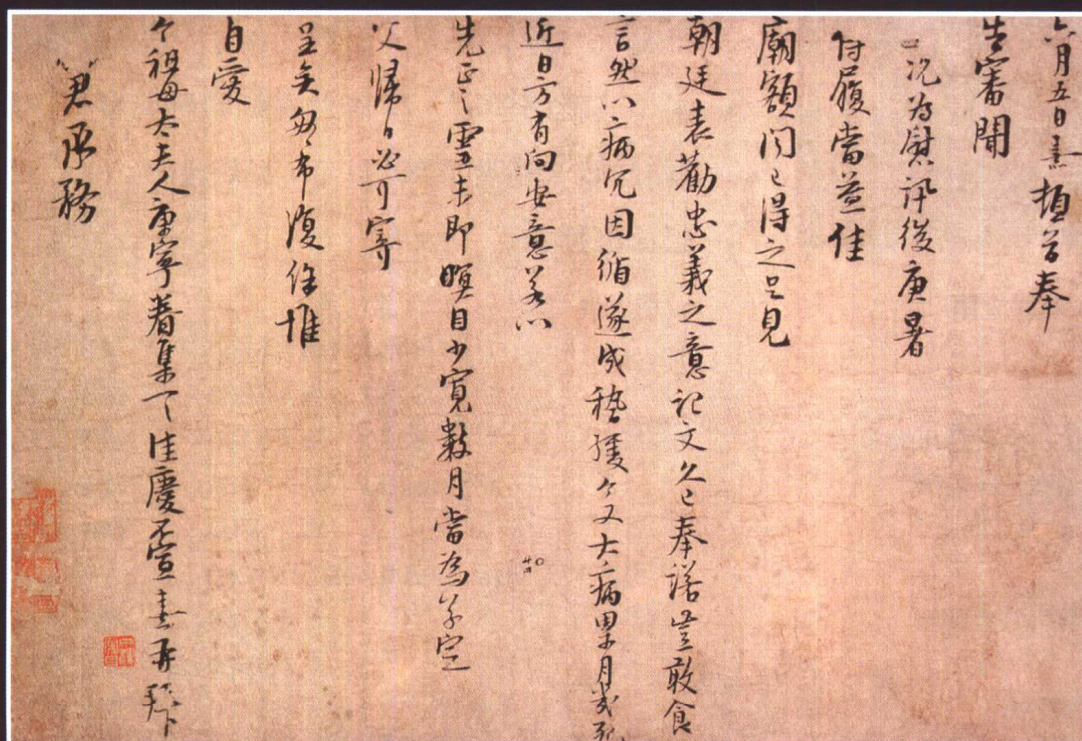
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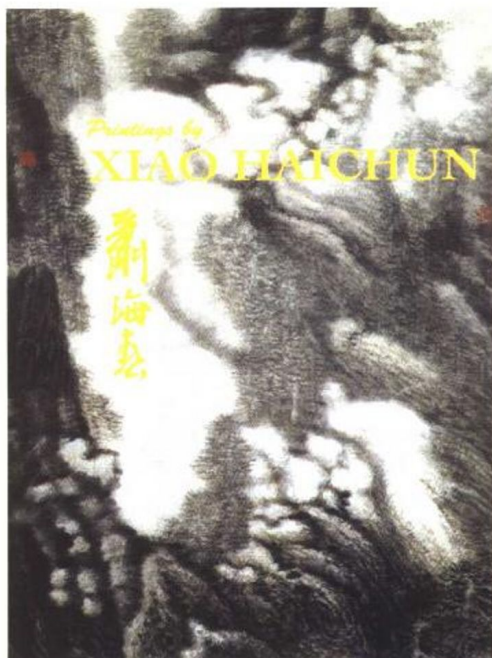
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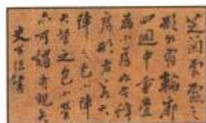
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談談中國書畫作品的真贋問題

On the Fakes of Chinese Calligraphy and Paintings

□ 楊仁愷

By Yang Renkai

At least since the Wei and Jin Dynasties, the works of calligraphy and paintings of China have been collected by dynastic courts and private citizens, which have become precious treasures of spiritual civilization of the world. However, the problem of telling the true specimen from the fake is revealed as an obstacle hard to overcome for both the state and private collectors. As is known, determining authenticity is a very complex procedure and can not be stated clearly in only a few words.

Generally speaking, the authentication of works depends on whether they were done by the writers or painters claimed. "Copy and Imitation are the techniques to carry forward the traditional calligraphy and paintings," said Xie He of the Southern Qi Dynasty in his "On Six Principles" and it has been regarded as a criterion through the ages. As a result, copies and imitations were preserved spontaneously and thus there came both the true specimen and the forgeries.

Copies and imitations have a long history and good copies are second best to the original works. The value of "Nu Shi

Chen Tu" which claimed to have been painted by Gu Kaizhi of the East Jin Dynasty, for example, with the authentic having been lost, would not be inferior to that of the later famous authentic works. So the extant copies similar to the originals should be given much attention. After the middle of the Ming Dynasty, with the development of industry, some cities along the coast of China came into the embryonic stage of capitalism, from the point of view of contemporary historians. The demand for works of calligraphy and paintings increased rapidly and the manufacturers of forgeries emerged in response to it. They set up workshops in Suzhou to copy the famous calligraphy and paintings and sold them in the markets of Zhuanzhu Lane which resulted in a new industry during the Ming Dynasty. Forgeries made in the workshops were called "Suzhou Piece" by later generations. Zhang Zeduan's "Embarking in the Pure Brightness" and "Flowers and Birds" of Cui Bai brothers, etc. were all made here. Following Suzhou, Kaifeng of Henan Province, Changsha of Hunan Province, Guangzhou of Guangdong Province and Houmen of Beijing sold more and more forgeries with the irresistible tide at that time.

至遲從魏晉以來，我國的書法和繪畫精品，一直被歷代宮廷和民間作為藝術品收藏起來，已然成為全人類精神文明的寶貴財富。可是，在流傳過程中，竟然出現作品的真贋問題，成為公私收藏難以逾越的障礙，須知作品之真贋，內涵相當複雜，很難用三言兩語說得清楚的。

大體而論，真與贋的判斷，是指作品是否出自作者本人之手而定。可從歷史上考查，在南齊謝赫《六法論》中，已明確指出“傳移模寫”作為承繼書畫傳統技法之一，歷代奉為圭臬。如此沿襲下來，自然會保存若干臨摹本，這樣，作品就有了真贋之分。

臨摹本之出現，由來久矣，不過上好的臨摹本，下真跡一等。如今日流傳的東晉顧愷之《女史箴圖》，原跡早已散佚，其珍貴程度不下於後世名家之真跡。因此說，歷來流傳下來的摹本，只要是接近原作的，都應該予以重視。直到明中葉以後，部份沿海城市的工商業先後發展，即是近現代歷史學家認為當時社會已進入資本主義萌芽時期，由於社會客觀現實的演變，書畫作品的需求日漸增多，民間制造贋品應運而生。首先在蘇州地方開設作坊，專門做造歷代名家書畫，在專諸巷一帶市場出售，於是形成一種新興的行業，作坊製作的贋品，後人謂之為“蘇州片”。今天還流傳於世的所謂北宋張擇端《清明上河圖》、崔白兄弟的花鳥圖

等，皆是從此地製造出來的。明代蘇州肇其端，河南開封、湖南長沙、廣東廣州、北京後門相繼步其後塵，故而市面上愈到後期，贗品愈益充斥，甚囂塵上，不可遏止。

開封貨大都以粉箋為之，類多帝王、名臣、文士之作，長沙、廣州大都偽造以本地明清作品及清初四僧為主。而北京後門則偽造清宮畫院特別是意大利郎士寧、艾啟蒙的作品，通過琉璃廠以外國客人為對象，即所謂“洋莊貨”，曾風靡一時。明末《寶繪錄》一書，唐宋元明的“名跡”均予著錄，集贗品之大成，付梓流傳，影響廣泛，誤人尤深。

至於散見於民間的各色各樣的贗品，或複製品，或勾填，或對臨，或改款，或真跡假跋，或假畫真跋，或移真題於贗品之後，或改頭換面，或張冠李戴，或一分為二，或魚目混珠，如此等等，五花八門，甚至出人想象之外，不一而足。作偽者可謂挖空心思，千方百計地企圖蒙混鑑賞家之目，故歷來精於鑑賞者，難免出現差誤，此類事例，所在多有。既散見於明清知名鑑藏家著錄之中，亦見之流傳於今日的煊赫巨跡，間有誤鑑者，不足為奇。

時至今日，對古人作品，因時代遙遠，書畫之流傳多為孤本，難於對比研究，偶爾出現差誤，可以理解。至於近現代名家作品，數量龐大，大眾需索隨經濟形勢好轉而倍增，從而贗品層出不窮。由於科技昌明，作偽手段遠遠高出前人，一些低檔之作尚易辨識，但出自高手之筆，就得認真考察，不可輕易認可。

為了適應現代文化生活不斷高漲之需，我館特籌備《古今書畫真偽作品展》。應上海博物館之邀請，於1997年末至1998年初在上海博物館展出。展品共近百件，通過直觀的真偽作品對比陳列，冀能為廣大觀眾和書畫愛好者提供書畫鑑別的感性知識，為人家創造直觀明察的客觀條件，這是我們博物館應盡的職責。

我們選出此次展覽中具有代表性的部份真偽作品，刊載於《鑑賞家》上，

並請兩館專業研究人員撰寫文章，就書畫作偽的手法和作品真贗諸問題，進行論述和辨析，希望能夠引起有志趣人士更深入的研究。■

Kaifeng forgeries were mainly copies of works of emperors, famous officials and literati, while forgeries of Changsha and Guangzhou were mainly copies of local works of the Ming and Qing Dynasties and Four-Monk-painters of the early Qing Dynasty. As to Houmen of Beijing, the works of the Palace Art Academy of the Qing Dynasty, especially the works of Giuseppe Castiglione were copied and sold in Liu Lichang Market as popular “Yang Zhuang Huo” (Goods for Foreign Customers) at that time.

“Bao Hui Lu” (Catalogue of Painting Treasures) listed all the so called famous works of the Tang, Song, Yuan and Ming Dynasties, which was the published collection of forgeries spreading its harmful influence on the society.

There are unimaginable varieties of forgeries, including imitations, contours, copies, true works with seals and signatures changed, or true colophons with spurious works or true works with spurious colophons and uncompleted piece removed from the whole, etc. The forgers tried various devices to deceive connoisseurs. Sometimes, even excellent connoisseurs could hardly avoid mistakes in their appraisals. Such things happened not only to the catalogues of calligraphy and paintings written by connoisseurs of the Ming and Qing Dynasties but also to the folk collections of famous masterpieces. Therefore, it is not at all surprising to find wrongly-authenticated works.

Some of the ancient works are the sole genuines handed down through the ages and it is liable to have occasional errors in determining authenticity. As for

the contemporary famous works, forgeries emerged one after another. Because of the increasing demand and the advanced scientific devices, forgeries out of skillful hands are so superb that it is more difficult to recognize them in contrast with the rough ones. So the connoisseurs have to investigate them in every detail.

At the invitation of the Museum of Shanghai, the Museum of Liaoning, after careful planning and preparation, put on a special theme exhibition in the Museum of Shanghai called *Rare Ancient Paintings and Calligraphic Scrolls and Authentic and Inauthentic Ancient Art*. The exhibition began on November 27, 1997 and will last until February 1, 1998.

The ten Paintings and calligraphic works of Tang, Song, Yuan and Ming on display at the exhibition are rarest of rare art works which the general public seldom has a chance to see. To help people gain a better and more appreciative understanding of these works of ancient art, we have decided to feature in this issue of *The Connoisseur* these ten rare works of art, presenting pictorial reproductions as well as expository articles about them written by specialists of Liaoning Provincial Museum and the Shanghai Museum.

The second part of the exhibition, that is, *Authentic and Inauthentic Art*, which presents some 100 pieces of authentic and inauthentic ancient paintings and calligraphic works, focuses on the many techniques employed by counterfeiters and the different forms of counterfeit art.