

漫談國畫的鑑藏與保管

沈以正



▲韓熙載《夜宴圖》中畫出了在屏障上的大幅絹畫，和榻上各種小幅作品

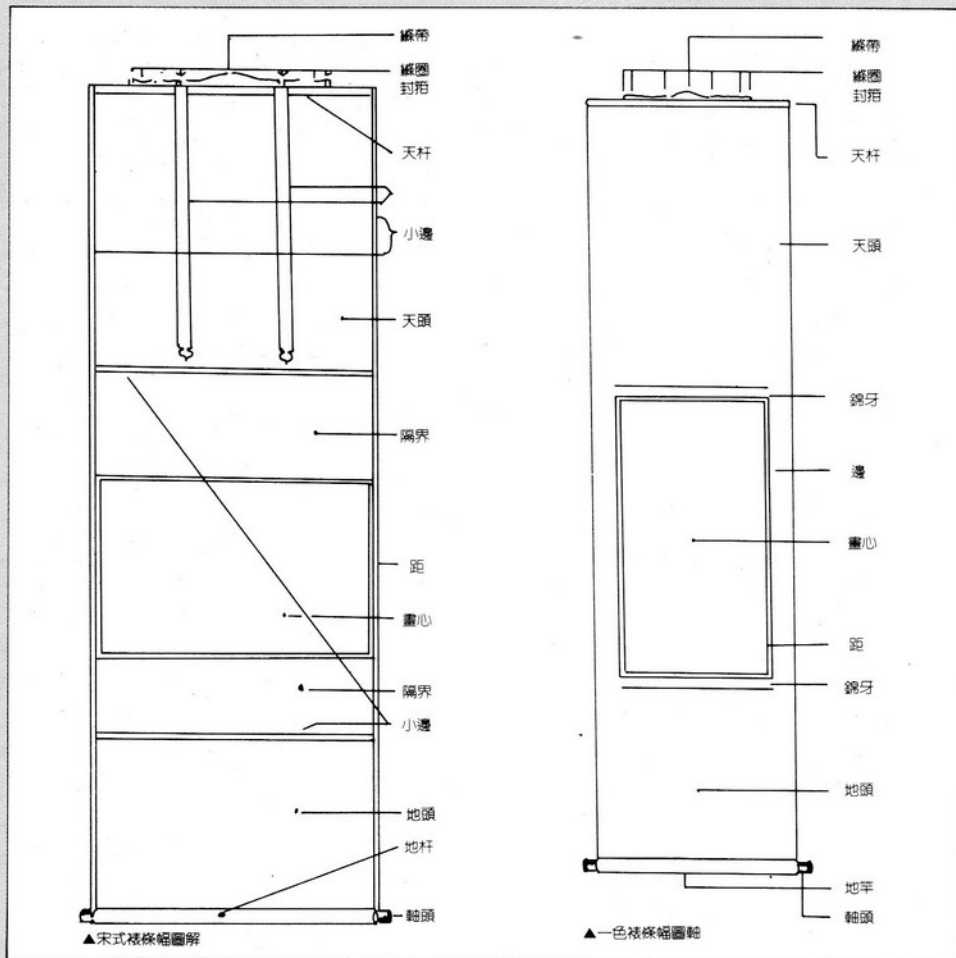
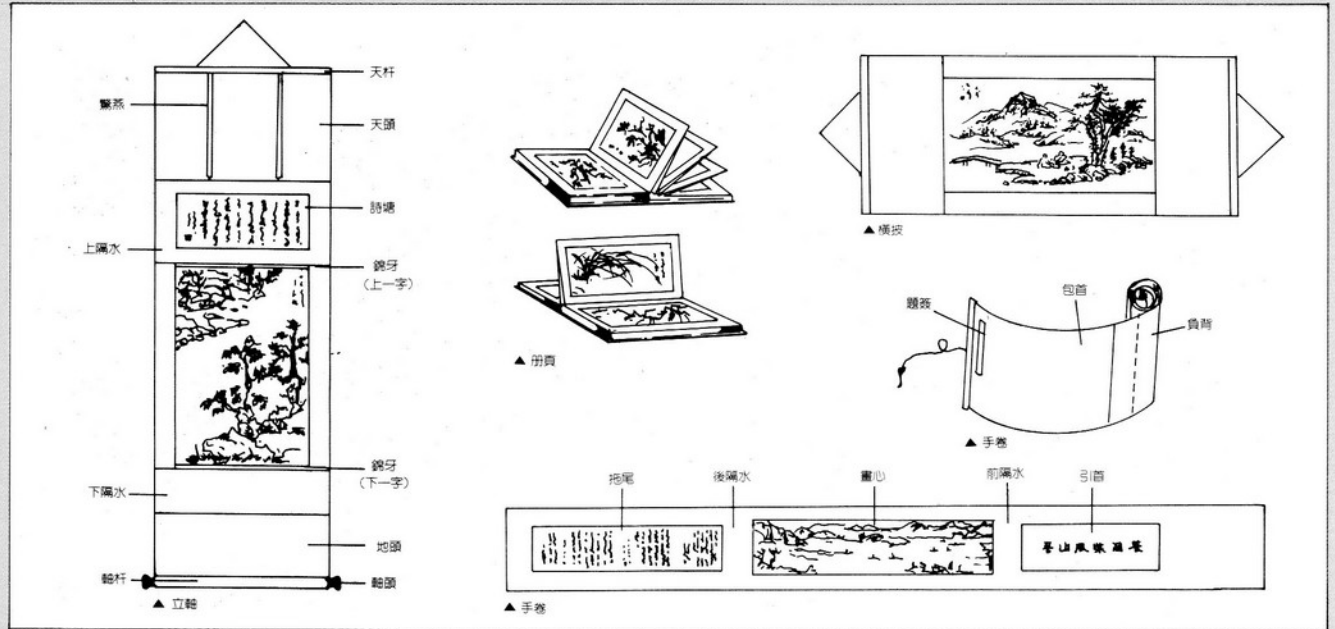
中國書畫於漢代已很普遍，由於缺乏記載，祇能說在南朝宋范曄的時代，已經精於裱袂了。唐人的著述曾提起在漿糊中研入薰香，書畫裱裝後背面要入蠟細密，使畫面既勻整又能防潮。污漬可以皂莢水去除等，大致都能瞭解到當時收藏的慎重。古代碑拓也盛行得早，講究的拓碑用紙用墨都很考究，展開時一股墨香，直撲眉宇。大幅的絹畫是和壁畫盛行的唐代同時興起的。張璪所作的八幅山水障的移動壁畫畫在絹上，是朱泚作亂時（公元七八三年），破墨未了，臨時出走

而為後人發現塞在破甕之中。從「六幅故牢建，知君恣筆蹤」的詩句，（註一）可見大幅的山水是代替壁畫而繪成的。這類絹畫的好處是不易為風兩塵土及污穢沾染，可以「禪房時一展，兼稱苦空情」（荆浩答詩），能保管名家的真蹟，也是當時士大夫階層中生活的情趣。如韓熙載《夜宴圖》中畫出了在屏障上的大幅絹畫和榻上的各種形式的小幅作品樣式，我們便瞭解若干古代名家作品，與佈置並美化環境關係非常密切。宋郭熙由於神宗的賞識，奉旨作玉華殿兩壁半林石屏等百餘幅，又在各宮殿作大小畫不

計其數。但日後郭畫因不被重視而由宮中退下，竟為裱袂匠作抹布用，古畫的遭劫，令人嘆息。（註二）

古畫為防止燕鳥停落畫軸，所以在天扞處垂下兩條名「驚燕」的綾條。每當風起，綾條飄動，使燕雀不敢下落。橫披的形式始自米芾，理由為「欲肩汗不致染漬畫面」，精神與現代框裝的原理甚為相近。大千先生摹敦煌壁畫，畫心用絹布，質地較一般畫地子厚。所以不用傳統漿糊裱袂方法，隔水與天地及四緣，以手工縫合，頗有唐人移動壁畫製作的面貌。

中國裝裱形式介紹圖



古畫的鑒賞內容繁多；一幅重要的作品，由於明清以前的鑒藏家對考據方面用功極深，有關畫史、畫傳、畫學、畫法、畫評、畫鑒等各類畫籍中，對內容、筆法、題裁與印鑒、題跋等，都有詳細的論述，也都是研究古畫很好的參考資料。古代資訊尚未普遍，得知一件名作，能有緣一睹，誠屬難事。相同的便是一件大家的作品，很少有收藏數百年不為人知的情形。

以畫史來說，人物畫發展最早，次花鳥、次山水。宗教和歷史故事為人物畫的主要內容，南宋賈師古和梁楷以後，承襲李公麟白描畫法的觀念日漸受到重視，人物畫也



▲郭熙奉神宗令，於各宮殿作大小畫不計其數。圖為其〈雪山訪友圖〉



▲梁楷〈八高僧故事圖〉卷局部

▼遺民畫家中，石濤與石谿為題畫能手。圖為石濤〈山水圖〉，現藏於美國



步上了文人畫的領域。

山水由最早期的金碧及青綠重色，至五代及宋初受晚唐「水墨為上」的觀念，而產生水墨及淺設色的畫法。元代時以紙代替畫絹，原本在絹上水墨混融的趣味，因紙的使用，而使在「皴」、「染」之外，增多了「擦」的技法，使畫面更形蒼老、鬆燥的意趣。北宋構圖氣象森嚴，主山堂堂正正矗立中央，南宋時採一角半邊，以較空靈的水墨煙障作虛烘托的構成；到了元代以後，更著意於取景的層次變化，筆的輕重利疾，墨的乾濕濃淡，不但境界幽深，將山水推到更具浩渺飄逸的完善境界。中國畫以山水為

重，山水之可觀、可游、可行、可居，與自然景觀中的山光水色相契合，實可使精神愉悅舒暢，獲得最完善的美的觀照。

花鳥畫始終稟持於對自然的寫生，工筆設色與水墨意寫，並行不悖，或點或寫，逸趣橫生，在寥寥數筆中，形神俱到，實非西方靜物寫生可以相比的。

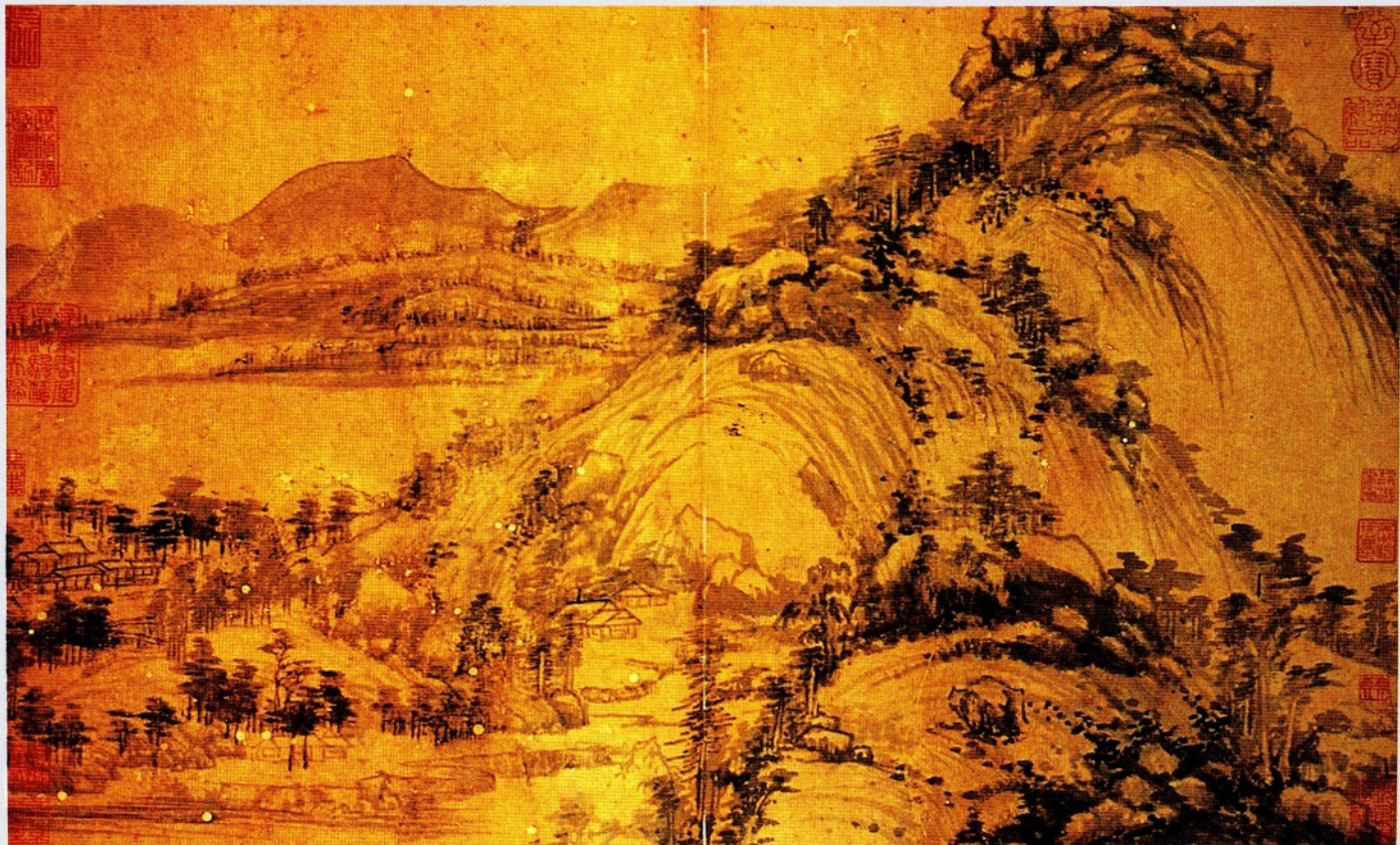
除了工筆與意寫等筆墨的技法與觀念的表達以外，國畫尚有它獨特的風貌，那便是構圖時的留白與題畫文學興起以後，所謂的「三絕藝術」的發展。而題畫、落款與印章，也是畫作本身技法以外，鑒定繪畫真偽的重要憑證。

三、

千古以來，畫壇不斷成為文人畫家及職業畫家相互消長的局面。五代以前，兼有學養造詣的畫家不但享有盛譽，且可兼領官職；像初唐的閻立德兄弟，（註三）大李將軍李思訓居官左武衛大將軍，而吳道子為「太子友」，南唐的董源則為後苑副使。但宋代畫院也有文人以畫知名者，如文同、王詭、李公麟等，但他們是兼擅繪畫，與兩宋畫院諸家或以家學世襲，（註四）或由畫院考試得來是不同的。（註五）

題畫始於北宋蘇東坡和黃山谷，他們文學造詣高深，字又寫得好

▼黃公望《富春山居圖》



，文同畫成墨竹，往往請蘇東坡這位表親來題，而蘇氏更是「詩不能盡，溢而為書，變而為畫」，由他的題郭祥正壁詩：「枯腸得酒牙角出，肺肝槎牙生竹石，森然欲作不可回，寫向君家雪色壁」句，音節與內容之美，可謂擲地有聲，題於畫上，豈非相得益彰。所以黃蘇等人所倡導的題畫文學，將宋人以前或作花押，或題於絹縫、石罅、染色下等的秘密落款法，（註六）一變而為大書特書，誇大自己詩文書法特徵的手法，元人繼之發揚，大放光彩。明清畫人輒無畫不題；遺民畫家中石濤與石谿可謂能手，揚

州八怪等更是結合了書法詩詞之妙，與畫相呼應。所以民國初年的陳衡恪（師曾）謂「文人畫」要：一有人品，二有學問，三有才情，四有思想。「人品」與「學問」在才情之前，便是強調了繪畫不止是以形似表達物象，而是寄情於物，以物寓意，藉外物的情趣傾訴自我的人格與境界。

四、

題款先有「單款」，即署姓名，故也稱為名款，最為簡單。加上受畫者姓名，則謂「雙款」，先書標題並加書年月者為「畫意款」，

「詩款」則以小長詩或以小賦寫出，字數較多，工寫皆有。徐渭石榴詩自題道：「山深熟石榴，向日笑開口，深山少人收，顆顆明珠走。」以明珠自況被埋於深山野地，其胸懷中的抑鬱，盡在句中。「夾畫款」為書法夾雜於畫中，「鋪地款」則為多人的題詠。故宮名畫上乾隆皇帝為表示他深諳風雅，在畫上一題再題，並加褒貶。像黃公望子明本《富春山居圖》，三五日則一展玩，最後連裱畫的隔棧都不放過，寫出「今後不復題也」，無處可題已達滿幅鴉塗，對古畫的不能珍惜，已足詆為題畫的蝥賊了。



▲唐寅〈嫦娥圖〉行書款略大，有侵佔畫面之嫌



▲徐渭圖文詩俱瀟灑超逸，圖為〈花竹圖〉



◀ 董其昌常令人代筆作畫，由其本人題字。圖為其真蹟《霜林秋思》

題款與印章的真偽是考證的重要依據，畫法與印章極難作偽，易於露出破綻。作畫時除應先留題款的位置使與構圖均衡外，對印章的位置也應包含於題畫內，方便全幅統一。古人中像沈石田的筆法習黃山谷，灑落清趣；文徵明清麗而端

正；唐寅自詡為詩書俱佳，行書款略大，有時反倒覺得略為侵佔畫面；仇英不諳詩文，僅落款附於山根石罅；徐渭的瀟灑超逸；陳淳的題志精卓，每侵畫位，頗多奇趣。這些都是明人題畫落款大致的分析。

標於前的文字謂「題」，繫於

後的謂「跋」。古畫上不乏許多先題後跋，益增奇趣的例子。如沈周的《崇山修竹》軸，除了自題外，先後有吳寬、劉珏、文林等人的題識。著名的畫跡，尤其手卷或冊頁，在裱袂時都預留了題跋的位置。如長卷的引首固然必須請名人題識，凡觀賞的名家都會在拖尾作跋或書款題識；卷子拖尾較畫幅更寬的例子亦不在少數。當然，如沈周、文徵明等的確也會在偽做作品上落下真款，董其昌常令人代筆作畫而由他本人題字，老師遺失的畫稿或畫作由別人或學生代題的應更普遍。做字畫賣買的欲偽造古畫，最高明的手法便是購得一卷真蹟，折為四五段，真畫配以偽的題跋，將題跋中精彩部份，則裱於偽畫之後。古畫的考證，往往經由著錄，與著錄記載相符，而跋語文詞精彩，摹畫又是高手，往往可使鑒藏家極難辨識。「著錄」為古畫鑒定的重要參考佐證；歷年來一件名作，在公私的著錄上都會記述了收藏的印鑑，名人的題詠等，所以都有其來源出處，平白無故的發現一件李唐、沈周，可以肯定絕非真蹟。清代甚至有先出版著錄，再出售偽作古畫的例子，當時蘇杭、北京與揚州等地，專有店肆培植作偽的高手做製，不可不慎。

General Discussions on the Collecting and Preservation of Chinese Paintings

by Shen E-Cheng

translated by Margaret Chen

I.

Although Chinese painting was already very popular in the Han Dynasty, we can only trace the history of mounting back to Fan Hua's era of the Southern Dynasty. Tang Dynasty literature mentions the mixing of fragrances in the mounting paste, the waxing of the backing to refine and waterproof the surface, and the cleaning with the pod liquid of *gleditschia siucusis*. We can tell that people were very careful in their preservation of paintings around these early periods.

Stone tablet rubbing also became popular at an early age. Some rubbings used very particular papers and inks. The fragrance of the ink would hit a person once the rubbings were unrolled.

Large-size silk paintings developed in and thrived the Tang Dynasty during the flourishing of mural paintings. Chang Tsao's unfinished eight-panel portable mural, which was hidden in an old urn during his fleeing from Chu Tzu-riot (783 A.D.), was painted on silk. It is to preserve silk paintings from smudging and weathering. Therefore we know that the large-size silk paintings were supposed to be substitutions of murals.(1)

Art collecting had become a pleasure of life in the upper classes at that time. In Han Hsi-Tsai's painting, *The Banquet*, we can see a large silk painting on a big screen and many small works in various forms displayed on a couch. From this painting we can tell that old masters' works were used widely for decorative purposes. The Sung Dynasty's Kuo Hsi, who was favored by Emperor Shen-Tzun, was ordered to paint more than 100 paintings on stone screens to decorate the two walls of the Yu-Hwa Palace. Sadly, the paintings were used later as rags by the mounting workers when Kuo was purged.(2)

In Chang Ta-Chien's works where he copied Tun-Huang Cave murals, he utilized sewing instead of pasting methods to attach the brocade borders due to the heavier silk backings of the

paintings. Thus, they have a similar look to Tang Dynasty portable mural paintings.

Sometimes two brocade stripes, known as *ching yen* (scare-swallow), were placed drapping down from the top dowel of old vertical hanging scrolls. The strips would flow with the breezes and scare the birds away from landing on the paintings.

Mi Pei invented the horizontal scrolls for displaying them higher to "prevent the shoulder sweat from smudging on the paintings". This form is closer to the concepts of modern day framing.

II

Thanks to the connoisseurs' profound research before the Ming and Ching Dynasties, we can find detailed information about content, brush strokes, subject matter, colophons, and seal imprints of masterpieces in books of art history, artist biography, painting theory, painting methods, painting critics and painting connoisseurships. This information has provided very valuable reference data for research. In the past, transportation was limited, so it was very difficult to be able to view a masterpiece personally. But all the works of art in collections would be made known to people through writings sooner or later.

According to painting history, portrait paintings developed first, followed by flower-and-birds and landscapes. Religious and historical stories were the main content of portrait paintings. After Southern Sung's Chia Shih-Ku and Liang Kai, the contour method which was developed by Li Kung-Ling became prominent and the portrait paintings have since entered the territory of literati school.

Landscape paintings started with the heavy coloring of gold, green, and blue of the early years and developed later into the ink-only and light-coloring methods of the late Tang. After paper replaced silk in the Yuan Dynasty,

besides "tsun" (texturing and shading) and "wash", "dry rubbing" was added to the ink brush techniques. This gave the paintings an older and drier appearance. The Northern Sung's composition had an air of sternness because of main mountain erected at the center. In the Southern Sung, composition's main focus moved to a side or a corner and left the rest of the space for a misty and airy background. After the Yuan, artists more highly emphasized the depth of the landscape, the weight of the brush strokes, and the wetness and value of the ink tones to push the landscape paintings to a more lyrical and higher plateau. Landscape painting has played a most important role in Chinese painting. A lot of artists believe that it is the best aesthetic experience when their spirit and nature become united in a beautiful scenery.

Flower-and-bird paintings have always been loyal to drawings of nature in either detailed color paintings or expressional works in ink. Sometimes only a few strokes in a drawing would capture both the form and soul of the object. This is very different compared to Western still-life drawing.

In addition to the different brush and ink techniques and expressional concepts in Chinese painting, there are other unique qualities such as so called "art of three uniques", colophons, signatures and imprints of seals. These qualities also comprise the essential evidence that is used to identify the authenticity of paintings.

III

In the history of painting, literati school artist and professional artists have taken turns in having their glorious moments. Before the Five Dynasties, painters with high scholastic attainments would get both fame and an official position in the government. For example, there were the Yen brothers (3), Older General Li and the "Prince's Peer" Wu Tao-Tze in the early Tang, and high official Tung Yuan of the Southern Tang. In the Sung Dynasty, the palace painters either inherited their positions (4) or obtained them

through examinations (5). There were a few exceptions among those scholars who had high acclaim in paintings, like Wen Tone, Wang Shen, and Li Kung-Lin.

Colophon started with Su Tung-Po and Huang Shang-Ku of the Northern Sung. They both had great achievements in literature and calligraphy and Su's "inspiration and talent often spilled over from poetry to calligraphy and to painting." His cousin Wen Tong usually asked him to write the colophon for his bamboo paintings. The beautiful content and rhythm of Su's poems complimented Wen's paintings perfectly. From this point on, the form of colophon in paintings took a sharp turn from the pre-Sung's signature logo and hidden writings on silk seams, backings and rock gaps, into elaborate displays of poetry and calligraphy. It was called colophon literature by Huang Su and his peers. In the Ming and Ching, there was rarely a painting without colophon. Late Ming artists Shih Tao and Shih Hsi were experts in this area, and Yangchou School went even further to collaborate calligraphy, poetry and painting.

Chen Hen-Lo of the early Republic said that literati painters had four criteria: ethics, scholastic achievements, talents and ideas. Ethics and scholarly quality were put ahead of talents, a hierarchy that emphasized that painting was not only for depicting objects, but also for expressing feelings and ideas, and to convey one's personality and state of mind through objects.

IV

Colophon has several different Styles: 1) Started simply with only the signature, called "single kuan"; 2) Adding another line to address the receiver of painting, called "double kuan"; 3) Adding the title and dates of the painting, called "idea kuan"; 4) Containing poems and "fu"s on either detailed or expressional paintings, called the "poetry kuan", the lengthiest kuan; 5) Mixing calligraphy into the painting, called "mixed kuan"; 6) Containing multiple writings, sometimes by more than one person, called "carpet kuan".

To show off his ability in art appreciation, Emperor Chien-Lung wrote on paintings of the palace collections over and over, sometimes with critiques. For example, he viewed and wrote on Huang Kung-Wang's "Mountain Retreat in Spring" (Tze-Ming version) every three to five days for a long period of time and did not even leave the silk boarder-trims alone. The whole painting finally looked like graffiti and Chien-Lung's last verse was "I will write no more". This was an extreme case of abuse and disrespect to masterpieces.

It is very difficult to forge calligraphy and seals, so colophons and seal imprints have become major evidence for judging the authenticity of paintings. Before starting, the area for colophon and seal imprints should be counted into the planning to attain a well balanced and unified composition. Among the Ming artists, Shen Shin-Tien, who studied calligraphy with Huang Shih-Ku, had a re-reshing and carefree style; Wen Tsen-Ming's strokes were refined and graceful; Tang Yin was too proud of his excellency in both poetry and calligraphy—therefore sometimes his writings occupied slightly too much space in the paintings; Tzou Yin was not proficient in poetry, so he only put down his signature and dates on the foot of the mountain or rock cracks; Hsu Wei's calligraphy was very dashing; Chen Tsun's colophon often evaded the painting area and created many interesting effects. This is a brief analysis of the style of colophon in this era.

There are two types of colophons, "ti" (preface) and "pa" (postscript) and some ancient paintings have both "ti" and "pa". For example, on Shen Chou's "Towering Mountains and Slim Bamboos", besides his own writing, there are other people's "ti". Colophon sections usually were added to the famous paintings during mounting, especially for albums and hand-scrolls. Painters often asked a prestigious person to do the "ti" and had other viewers often wrote the "pa" for long hand-scrolls. Sometimes the added-on colophon part appeared longer than the painting itself.

There is evidence that Shen Chou, Wen

Tsen-Ming and Tung Chi-Chang put their signatures on forged paintings. And the cases of students signing paintings for teachers were even more common. The trickiest way of forging was to cut a authentic painting into four to five parts and match it with forged colophon parts. The real colophon parts were then mounted to forged paintings. A masterpiece always had public and private record, "Chu Lu", which was to note its collection history, colophon and seal imprints. When an unheard of work of Shen Chou or Lin Tang suddenly surfaces, we can almost certainly be sure that it is not authentic. But when a painting is forged by an excellent hand and its elaborate colophon is identical with the descriptions on the record, then it is almost impossible to tell it apart from a real work. In the Ching Dynasty, there were fake records published ahead of time to match the forthcoming forged paintings. Because of these sophisticated methods, we cannot be too careful when we try to identify a painting.

1. It was also explained in a poem, written to request a painting from Ching Hau, composed by monk Ta Yu of Chin-Lian Temple in Yeh Tu.
2. See Kuo, Jo-Hsu, "Tu Shu Chien Wen Lu".
3. Yen Pi served in the Sui court. His sons, Yen Li-Te and Yen Li-Pen both had a position in the Tang government.
4. Ma Yuan's great grandfather, uncle, and brother all had government positions and his son Ma Lin inherited their art profession. Hsia Kuei's son Hsia Sen and Li Tsung Hsun's stepson Li Sung both inherited their professions.
5. "Hua Chi" recorded the composition title of Li Tang's examination.
6. Chen Yung-Chih's "The Coming-out of Buddha" was at first mistakenly identified as Wei-Chih I-Seng's (Tang Dynasty) painting. Chen's signature was later discovered on the edge of a cliff during the remounting of the painting.