

中國古代書畫圖目 七

中國古代書畫鑑定組編

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中國古代書畫鑑定組編

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文物出版社

ILLUSTRATED CATALOGUE
OF SELECTED WORKS
OF ANCIENT CHINESE PAINTING
AND CALLIGRAPHY

VOLUME VII

GROUP FOR THE AUTHENTICATION OF ANCIENT WORKS
OF CHINESE PAINTING AND CALLIGRAPHY

THE CULTURAL RELICS PUBLISHING HOUSE, BEIJING

1988

前 言

中華人民共和國成立以來，黨和政府對文物事業一向十分重視。敬愛的周恩來總理在世時，尤為關心。從五十年代到六十年代初，國家文物機關大力收購文物，並立法杜絕文物外流；許多文物收藏家出於愛國熱忱，競相把藏品捐獻國家。於是各博物館度藏書畫不斷增加，而鑑定工作也亟須跟上。當時曾組成鑑定小組到各地工作。但不久發生了十年動亂，隨後周總理不幸逝世，這項工作遂歸於停頓。黨的十一屆三中全會以來，文物戰綫從各個方面進行撥亂反正，為完成周總理的遺志，《中國古籍善本書目》已經開始定稿。最近，書畫鑑定工作又得到谷牧同志、鄧力羣同志的關懷和支持。一九八三年六月，經中共中央宣傳部批准，由文化部文物局成立中國古代書畫鑑定組，在全國範圍內，對現存古代書畫進行全面的系統的考查、鑑定並編印目錄、圖目及大型畫冊。

這次鑑定的目的和作用有四：一是考查全國各文物部門和文化教育機關團體所存歷代書畫的情形；二是協助各單位鑑定藏品，分出精粗真偽；三是部分私人藏品也獲得鑑別評定；四是由此而基本鑑定出書畫的真偽，品定其等級，從而更有利於文物的保護，為美術史研究者提供豐富材料，提高其研究的科學性。並擬通過此舉培養出一部分中青年專業人員，建立起書畫鑑定隊伍。

配合這次鑑定工作編輯出版三種書：一、帳目式的目錄，凡鑑定為真蹟的作品，基本編入，是為《中國古代書畫目錄》；二、選拔佳作制成單色圖版，是為《中國古代書畫圖目》；三、選最精、最重要的名作，編成書畫專冊。

《中國古代書畫目錄》、《中國古代書畫圖目》採用隨鑑定隨編目隨出版的辦法。以鑑定時間為次序，以收存書畫的機構為單元，每一單元中所存的書畫，以作者的時代為先後。將來鑑定工作完畢，各冊目錄編齊，然後出版綜編索引，以便檢查。

這次鑑定的對象除各單位藏品之外，還有在十年動亂之中被抄的私人藏品。這些藏品，根據黨和政府的政策，都要陸續歸還原主。為此，我們的鑑定工作即先從這部分書畫做起。然後逐步推移到各館正式入藏的書畫。

這次鑑定工作，承蒙各級領導的關懷和各有關團體的支持，將會取得預期的成果，謹在此表示我們的衷心敬意！

中國古代書畫鑑定組

一九八三年十二月

Preface

Ever since the founding of the People's Republic of China, the work on cultural relics has received much attention of the Party and the Government, especially of the late Premier Zhou Enlai. From the 50's to early 60's, much efforts were made by the governmental organizations in purchasing cultural relics and formulating regulations to stop all loopholes of export. Out of patriotism, many private collectors contributed their art treasures to the State. As a result, the works of painting and calligraphy in the collections of many museums increased greatly in number. Groups for authentication were formed in various localities to meet the requirements. However, with the decade of turbulence and the passing of Premier Zhou, work on authentication was suspended. After the political change of historic importance in 1979, rectification has been carried out in cultural relics. The compilation of the "Catalogue of Chinese Ancient Rare Books", a behest of Premier Zhou, has reached its final stage. Recently, the task of authentication of ancient Chinese Painting and calligraphy has won deep concern of Gu Mu and Deng Liqun, the leaders of the Party and Government. It was approved by the Propaganda Department of the Central Committee of CPC in June, 1983 to organize the Group for the Authentication of Ancient Works of Chinese Painting and Calligraphy under the Administrative Bureau of Museums and Archeological Data, Ministry of Culture. The task of the Group is to carry out comprehensive, systematic investigation and authentication in the country, as well as the compilation of catalogues, illustrated catalogues and special books.

The functions of the Group include the following four points: (1) to investigate the conditions of relevant collections in museums and cultural organizations throughout the country; (2) to assist various organizations in classification of collections according to quality and authentication as to genuineness; (3) to authenticate also private collections; and (4) to contribute to relic preservation, to raise the scientific level of research on art history by supplying abundant materials, and to train and build up a contingent of middle-aged and young connoisseurs of painting and calligraphy.

The results of authentication will be published in three sets, each in a number of volumes: (1) "Catalogue of Ancient Works of Chinese Painting and Calligraphy", which includes most items of all the works authenticated as genuine; (2) "Illustrated Catalogue of Ancient Works of Chinese Painting and Calligraphy", which includes fine works with black-and-white illustration; and (3) special books, showing the best and most important works.

The first and second sets will be published side by side with authentication. In these books, items are arranged to the chronology of dynasties, and according to the lifetimes of the artists in each dynasty. A comprehensive index will be published as the last volume of each set.

Apart from the collections preserved by various organizations, works in private collections confiscated during the decade of turbulence have also been authenticated. These works will be returned to the respective owners in accordance with the policy of the party and the government. Therefore, the authentication work began with these works, and afterwards with the regular collections of museums.

The authentication work will be completed as expected under the concern and support of the leaders and staffs of relevant organizations, to whom we are gratefully indebted to.

Group for the Authentication of Ancient
Works of Chinese Painting and calligraphy

December, 1983

編輯說明

一 本書爲多卷本《中國古代書畫圖目》的第七冊。《中國古代書畫圖目》滙編中國古代書畫鑑定組在全國巡迴鑑定中選出的佳作，所收作品概以原作照相製版。

二 本冊收錄中國古代書畫鑑定組一九八六年在江蘇地區南京博物院鑑定的部分藏品，共計六百九十七件。

三 本冊所收的古代書畫均爲南京博物院藏品，以江蘇地區鑑定的時間先後爲序，標作蘇24。

四 每一單元內的作品按中國的歷史朝代編排，各朝代中以作者的生存年代爲序。對於生存年跨兩個朝代的作者，其全部作品按歷史上的傳統歸屬標注朝代。同一作者的作品，按自署的創作年代先後排列，未署年代的排於署年代者之後。無名款或作者生卒尚未考得的作品，按時代風格排在各該朝代的後部。由於版面編排的技术原因，在圖版中容有次序參差之處。

五 對於流傳有緒，歷代著錄認定爲真蹟的著名書畫，基本上沿用原題原名。

六 每件作品的圖版下，標注該品的編號，可在本頁下端依編號查閱作品時代、名稱及作者。

七 長卷及冊頁等多幅不易辨認前後關係的作品，均在圖版下標注(1)、(2)、(3)等符號，以見其順序。個別橫卷過長，冊頁頁數過多則選刊卷中首尾部分或冊頁中幾頁。

八 《中國古代書畫圖目》僅選拔《中國古代書畫圖目》中的佳作，故《中國古代書畫圖目》中作品的編號並不連續。爲方便讀者，將相應之《中國古代書畫圖目》附於《中國古代書畫圖目》之末。已收入《中國古代書畫圖目》的作品，均在《中國古代書畫圖目》備注欄中加「△」標誌。凡選入本冊的作品，均可在所附《中國古代書畫圖目》中查閱該作品的形式、質地、墨色、尺寸。

九 所附《中國古代書畫圖目》的創作年代欄中，爲作者自署的年款，夾注公元紀年，王朝紀年或干支。

十 凡本冊所收多人合作的作品只以其中一人之名爲題，在所附《中國古代書畫圖目》中同一作品的備注欄內，標有○、◎、⊙等符號，依符號在本頁下端查閱其他合作者的姓名。

十一 本冊收錄的作品，基本上是鑑定組意見一致的作品。對少數意見不一致的作品，在所附《中國古代書畫圖目》的備注欄內用①、②、③等符號標誌，依符號在本頁下端查閱各家的意見，供讀者進一步探討。

Explanatory Notes

1. This is the seven volume of the second set of publications mentioned in the Preface.
2. This volume includes illustrations of 697 works selected from the collections of the Nanjing Museum authenticated 1986.
3. The contents are arranged according to the order of authentications in Jiangsu District. All illustrations in this volume are Nanjing museum collections, designated as 蘇24.
4. Under each preserving organization, the items are arranged according to the chronology of dynasties and the lifetimes of the artists. An artist often lived beyond a certain dynasty. In such a case, the traditional attribution as to dynasty is adopted and all his works selected are grouped together. For the signed works of each artist, those dated by himself are listed first in time order, and then his undated works. For works without signatures, or the lifetime of the artist uncertain, they are arranged under respective dynasties according to the general artistic styles and in the later part of that group. Owing to the reasons in format layout, sometimes the illustrations are not shown strictly in their numerical order of reference numbers.
5. For some famous works which have long been recognized as authentic, the traditional titles of the works and the names of artists attributed to are retained.
6. The reference number of each work can be found under the illustration, and the dynasty, name of artist and title of works in the footnotes.
7. For a hand scroll or an album, which has to be reproduced in separate illustrations, numbers are given to show the original order. For an exceptionally long hand scroll, only the beginning and the end are shown. For an album with many leaves, selections are shown.
8. As this illustrated catalogue includes only selected items among those included in the catalogue of authenticated works, the reference numbers of works are not consecutive. For the convenience of the reader, the corresponding catalogue without illustrations, which lists all the works authenticated, is included at the end of the book as an appendix. Items marked with "△" in the Appendix show selected works included in this illustrated catalogue. Descriptions of each work as to the form (hanging scroll, hand scroll, album, etc.), color (monochrome or colored) and size are also given in the Appendix.
9. For works dated by the artists, years quoted from their own ways of notations are given in the Appendix. Notations in other ways and in A.D. for the same years are included in parentheses.
10. For a collaborated work, only the name of one artist is given in the entry in the Appendix, with the names of his collaborators in the footnotes.
11. In the great majority of cases, the authenticators agreed unanimously in their opinions. However, in exceptional cases when there were different views, such works have also been included in the Appendix for further discussion, and are each marked with the figure "①, ②, ③".

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編輯說明

南京博物院 蘇 24

附：中國古代書畫目錄

編後記

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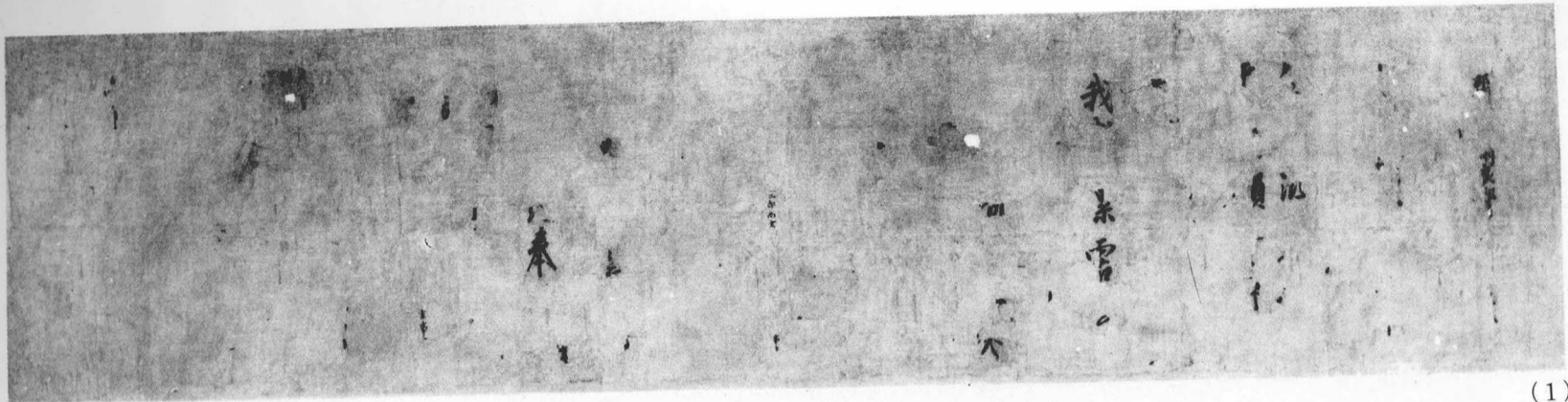
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圖 版



(1)

右一世祖所愛錄宗告
 亡世世父書自維變亂
 十亡八九此書獨存於
 三百年干戈之後子孫
 保之當何如耶紹興三
 年八月朔裝捐于廣州
 官舍右朝奉郎權發遣
 廣東路轉運判官正國
 謹書

積厚者流光積薄者流
 卑自然之理也范氏自
 唐咸通柱國起家至
 我宋紹興歲凡三百年
 本支六世
 文正忠宣二公繼世將
 相有功德於
 本朝所積厚矣流光而
 朱奕紫未艾後世宜有
 是似者厥惟懋哉新安
 汪伯孝庭俊題于南粵
 之聚繡堂紹興三年九
 月一日

召嗣興觀
 昔者鄒子能言其祖居子紀之述世
 諸學與他族系弗明重以兵革擾
 攘士大夫家能保其先世父書者鮮
 惟范氏公諸孫遠請謀著明而
 子儀之能保其
 六世祖命書斯可尚也其與章惟謹題
 中書

(2)

予儀之能保其
 六世祖命書斯可尚也其與章惟謹題
 中書

示者告元祐書帖既獲後子孫
 道上海山辰淡教區頓覺天地似
 中書自託
 門下弟輩不情信因人事且
 歷心重名於前子孫欲得一等
 下依以之福望生前後未也然絕不
 二月 幸五科

柱國為鈞特時魚已及此而行事無用
 於傳記數世之後地有
 文正公
 忠宣公為之子孫愚知柱國有隱矣德
 紹興甲子冬十月春國共并謹題

晉范宣子歆其家世自虞夏商周
 道晉之主盟保姓受氏以為不朽而
 魯穆叔難之曰太上有立德其次
 有立功其次有立言是之謂不朽
 本朝范氏如
 文正
 忠宣盛德俾烈忠言嘉謀既卓
 無不可及而傳系之遠又如此則
 二子所謂不朽者兼得之矣嗚呼
 盛哉紹興壬戌中元日揭陽劉所
 謹題

惟范氏遠存世序自唐柱國五
 世而至忠宣公可謂祿之大者
 今湖北漕使忠宣幼子也一日出
 示咸通柱國之語則其保性重
 特守宗祚而已哉光緒
 果朝代為興家其祝史陳信於
 鬼神無愧辭矣紹興歲乙丑月
 丙戌日丙辰歲石首宋書

(3)

果朝代為興家其祝史陳信於
 鬼神無愧辭矣紹興歲乙丑月
 丙戌日丙辰歲石首宋書

范氏保性受氏固遠矣然其於各
 秋傳子孫變
 國朝傳
 忠宣公為之子孫愚知柱國有隱矣德
 紹興甲子冬十月春國共并謹題

忠宣公世濟其美百世之後聞其
 風者足以興起今
 湖北運使
 忠宣公之季子善繼前脩有
 祖風烈德澤之久不知何時而已耶
 宣子謂世祿為不朽穆叔告之以立
 言若
 聖家之范氏其真不乃者歟紹興
 十六年三月望日高舉同奉書

歐陽文忠公嘗作家譜序曰自唐
 末之亂士族亡其家譜今雖顯族
 名家多失其世次譜學由是廢絕
 因知干戈擾攘之際能保其譜系
 者鮮矣竊觀
 運使公所收
 六世祖柱國誥命即唐懿宗朝所
 賜珍藏至今傳之子孫俾知世次
 且欲屬而不絕可謂知尊祖者矣
 歎服之次報書卷末以贊盛美云
 時紹興十六年歲次丙寅正月六
 日溇陽馬九十謹題

(4)

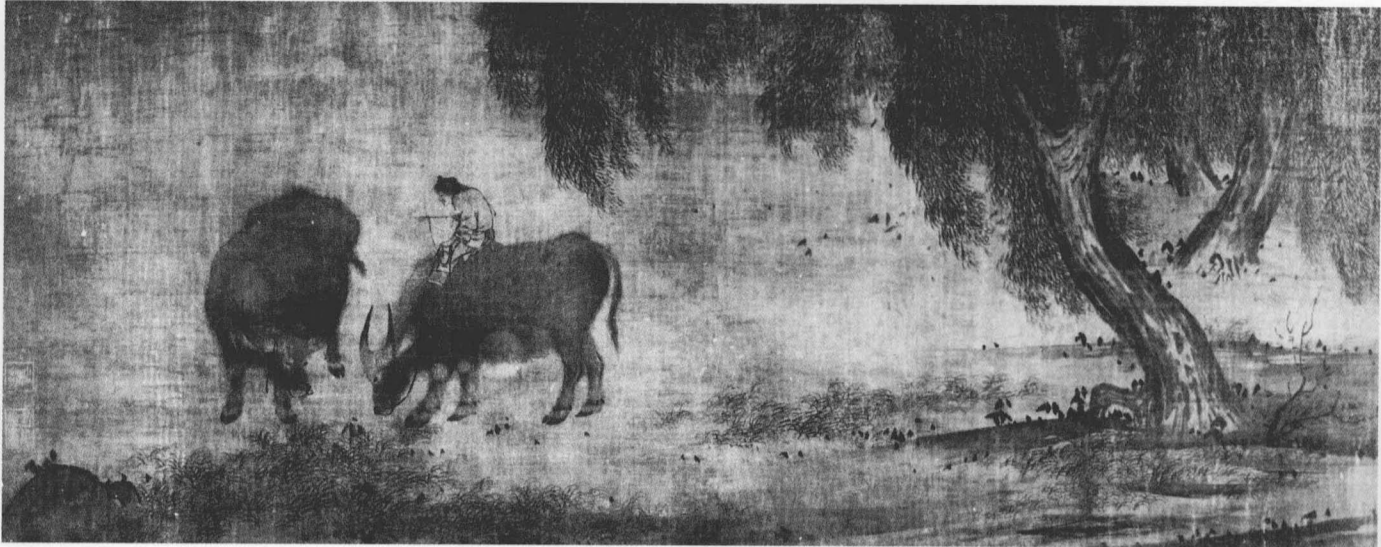
歐陽文忠公嘗作家譜序曰自唐
 末之亂士族亡其家譜今雖顯族
 名家多失其世次譜學由是廢絕
 因知干戈擾攘之際能保其譜系
 者鮮矣竊觀
 運使公所收
 六世祖柱國誥命即唐懿宗朝所
 賜珍藏至今傳之子孫俾知世次
 且欲屬而不絕可謂知尊祖者矣
 歎服之次報書卷末以贊盛美云
 時紹興十六年歲次丙寅正月六
 日溇陽馬九十謹題

柱國公告史夫其姓名治行無所
 稽考然四世之後有
 文正公五世之後有
 忠宣公積慶流澤可想見其
 人
 子儀即中奉以國祚不致失墜是
 能保其家者傳之宜仍與王氏
 寶章報世系之遠近固無難也
 紹興丁卯仲春東郡趙子謹書

呈朝輔相如
 文正公
 忠宣公天下皆知尊仰今觀其
 上世履咸通中柱國告又知其世德
 之遠也報梁子云德厚者流光信
 多夫紹興十八年正月二十五日左承
 議郎主管台州崇道觀許行謹題

右子儀六世祖柱國告以其時去
 九於校自漢中書介使書白
 敘中是以官為鳳翔節度使
 九左承議郎東門下侍郎平章事

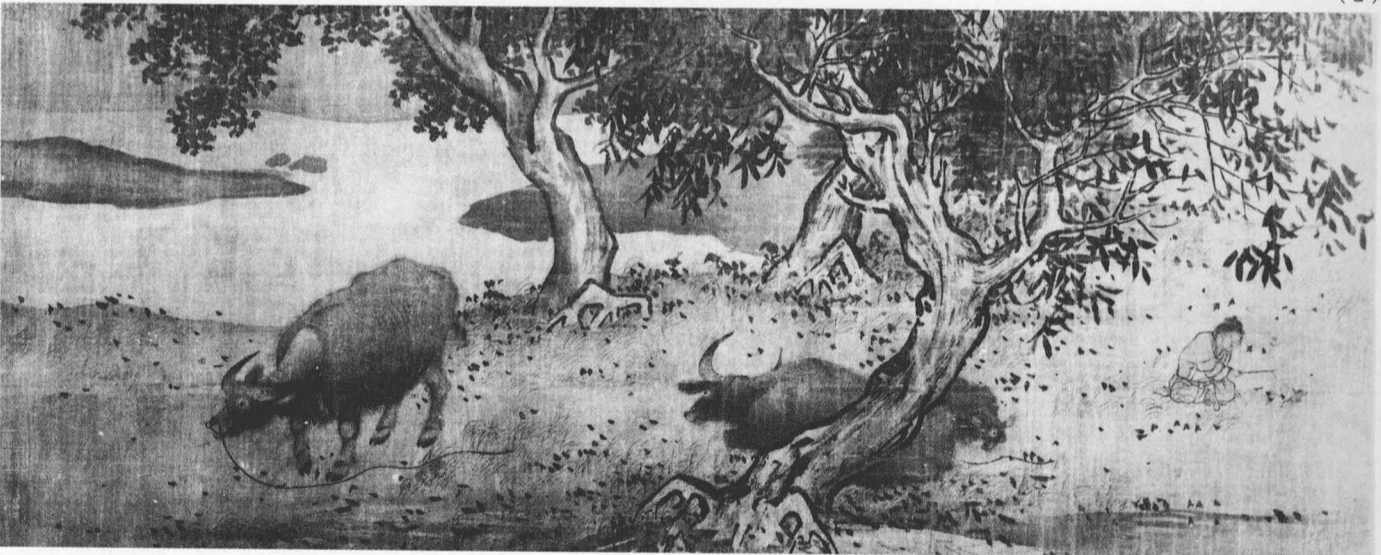
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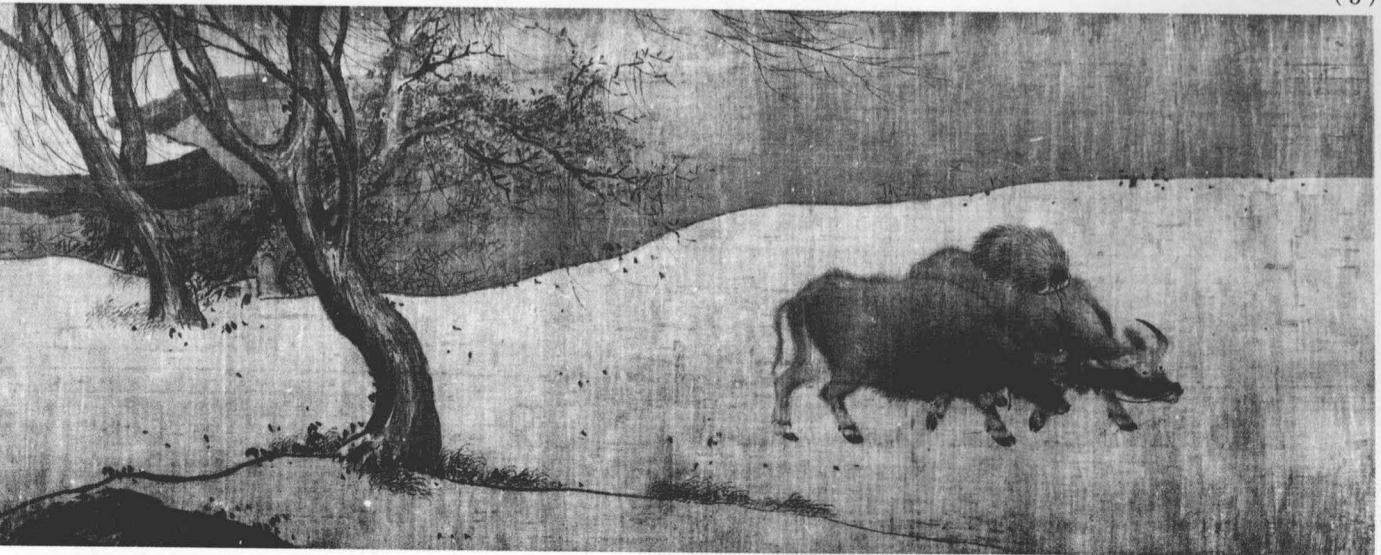
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(2)



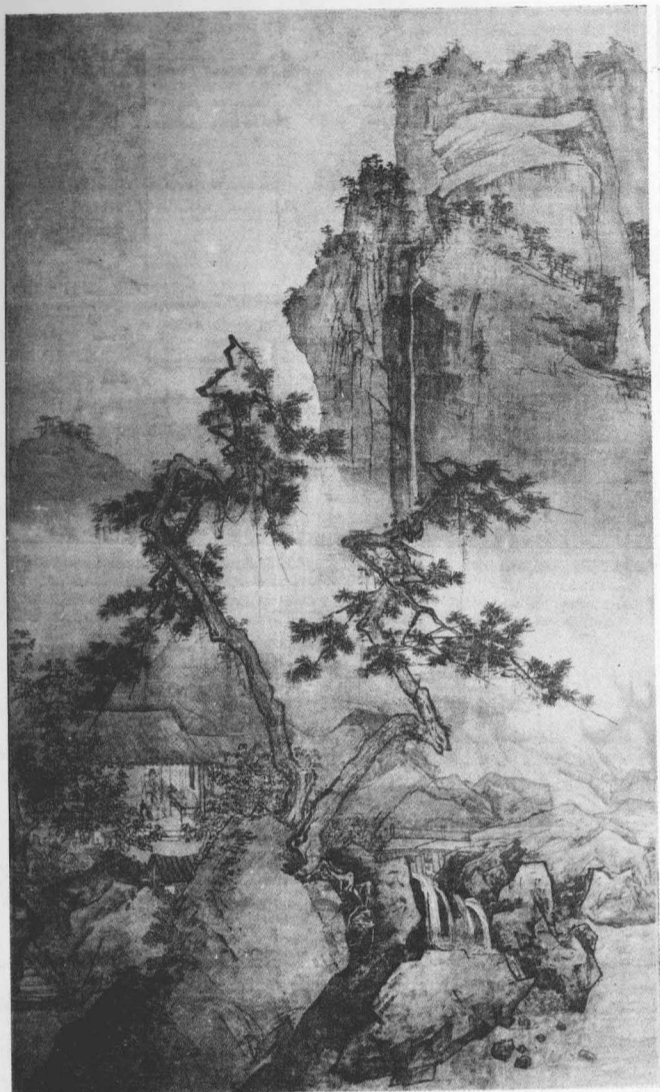
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(4)

蘇24-0003

蘇24-0003 宋 閻次平 四季牧牛圖



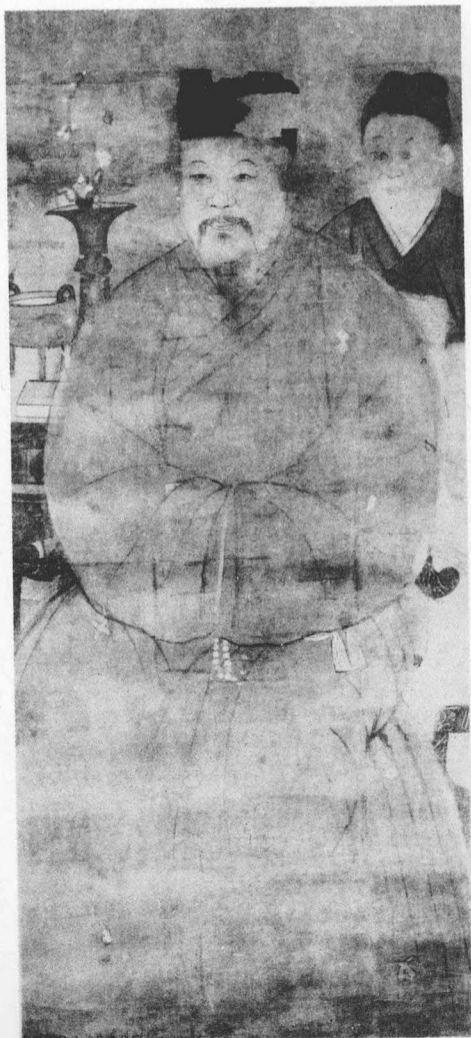
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蘇24-0004



蘇24-0008



蘇24-0007



蘇24-0006

蘇24-0007 宋 無 款 陳 東 像
蘇24-0008 宋 無 款 灞 橋 風 雪 圖

蘇24-0004 宋 無 款 江 天 樓 閣 圖
蘇24-0005 宋 無 款 松 齋 靜 坐 圖
蘇24-0006 宋 無 款 桃 花 鴛 鴦 圖