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中國古代書畫鑑定組編

中國古代書畫圖目十三

文物出版社

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；許多文物收藏家出于愛國熱忱，競相把藏品捐獻國家。於是各博物館皮藏書畫不斷增加，而鑒定工作也亟須跟上。當時曾組成鑒定小組到各地工作。但不久發生了十年動亂，隨後周總理不幸逝世，這項工作遂歸于停頓。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，書畫鑒定工作又得到谷牧同志、鄧力群同志的關懷和支持。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鑒定組，在全國範圍內，對現存古代書畫進行全面的系統的考查、鑒定並編印目錄、圖目及大型畫冊。

這次鑒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；二是協助各單位鑒定藏品，分出精粗真偽；三是部分私人藏品也獲得鑒別評定；四是由此而基本鑒定出書畫的真偽，品定其等級，從而更有利于文物的保護，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，建立起書畫鑒定隊伍。

配合這次鑒定工作編輯出版三種書：一、帳目式的目錄，凡鑒定為真迹的作品，基本編入，是為《中國古代書畫目錄》；二、選拔佳作製成單色圖版，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》採用隨鑒定隨編目隨出版的辦法。以鑒定時間為次序，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。將來鑒定工作完畢，各冊目錄編齊，然後出版綜編索引，以便檢查。

這次鑒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，我們的鑒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。

這次鑒定工作，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！

中國古代書畫鑒定組

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 Archaeological 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 本書為多卷本《中國古代書畫圖目》的第十三冊。《中國古代書畫圖目》匯編中國古代書畫鑒定組在全國巡迴鑒定中選出的佳作，所收作品概以原作用相製版。

二 本冊收錄中國古代書畫鑒定組一九八八年對廣東省博物館收藏的古代書畫鑒定的部分藏品，計七百六十一件。

三 本冊所收的古代書畫均為廣東省博物館的藏品，以廣東省鑒定時間先後為序，標作粵1。

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為序。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註朝代。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，歷代著錄認定為真迹的著名書畫，基本上沿用原題原名。

六 每件作品的圖版下，標註該品的編號，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，均在圖版下標註(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《中國古代書畫目錄》中的佳作，故《中國古代書畫圖目》中作品的編號並不連續。為方便讀者，將相應之《中國古代書畫目錄》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《中國古代書畫目錄》備註欄中加「△」標誌。凡選入本冊的作品，均可在所附《中國古代書畫目錄》中查閱該作品的形式、質地、墨色、尺寸。

九 所附《中國古代書畫目錄》的創作年代欄中，為作者自署的年款，夾註公元紀年、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為題，在所附《中國古代書畫目錄》中同一作品的備註欄內，標有①、②、③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，基本上是鑒定組意見一致的。對少數意見不一致的作品，在所附《中國古代書畫目錄》的備註欄內用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 thirteenth volume of the second set of publications mentioned in the Preface.
2. This volume includes illustrations of 761 works selected from the collections of the Guangdong Provincial Museum authenticated in 1988.
3. The contents are arranged according to the order of authentications in Guangdong District. All illustrations in this volume are Guangdong Provincial Museum collections, designated as 粵1.
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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圖 版

佛說了知經

姚秦三藏法師鳩摩羅什譯

佛謂舍利弗意有所厭惡及有所著在空牀
卧行欲學如法今說令汝知聽汝發大正勤
勝我暮教汝令旦獲勝便知薩是薩非薩是

非薩彼謂此顯知有無義由不詳審故作是
言此中薩聲正顯妙義非薩聲顯非妙義故
謂有世間由邪教力令其弟子起顛倒解非
妙謂妙妙謂非妙佛則不然由正教力令諸
弟子解無顛倒於妙不妙能如實知如是名

為此中經意理必應分故次復言有上是有
上無上是無上勿有謂上知薩非薩言正顯
弟子知有非有義故次後復說知有上無上
為令解上知薩非薩言正顯弟子知妙非妙
義言妙非妙者是無失有失是有上無

失是無上故有上無上顯妙非妙義或為顯
此妙非妙中有勝有劣故復為說有上無上
令其了知若作如斯釋經義者顯佛說法有
大義利謂令弟子於諸法中了妙非妙勝劣
差別能於諸法發大正勤有斷有修遠殊勝

(1)

法非惟令知有及非有可名說法有大義利
又此經文前後所說無不皆與我釋相符謂
此經中前作是說若有諸法今諸有情能證
不能證彼彼勝解迹如來於中得無所畏能
正了知如是諸法云何於此能正了知謂正

了知如是諸法此於彼彼勝解迹中有能作
證有不能者於正了知得無畏者以善通達
諸法性故此中意顯佛知諸法此是能障礙
此是出離道於如是法無倒了知次經復言
若有於我正師子吼有感有疑善來苾芻乃

(3)

為所緣境若不介者無處應見既無月處此
識不生故此即緣月輪為境然夢等識緣有
境生行相分明有差別故如覺等位緣青等
心寧引證成有緣無識言於非有了知為無
此覺以何為所緣者此緣遮有能證而生非

又引經說知非有故如契經言於無欲欲則
能如實了知無者此亦不然知對治故又約
斷滅說為無故謂彼永斷說為彼無非此無
言顯無體性又說世間夢中瞽目多月識等
境非有者理亦不然且夢中識緣非有境非

(5)

(2)

極成故謂由將睡計度思惟或正睡時天
神如被或由身內諸界手達故睡位中於過
去境起追念覺說之為夢過去非有理不極
成如何引證有緣無覺夢所見境皆所曾更
然而曾更非唯所見如菩薩夢是所曾聞而

有夢中見兔角者曾於異處見兔見角今於
夢中由心惛倒謂於一處和合追憶或大海
中有此形獸曾見聞故今夢追憶而餘夢境
准此應思故夢不能證緣無覺依瞽目識境
亦非無謂此識生亦緣形顯由根有瞽取境

(4)

至廣說於此經後復作是言苾芻當知此是
定道此非定道乃至廣說是故經主所釋經
義極為迷謬意趣蘊淺於緣無識為證不成
故說定無知見無故無緣無覺其理極成又
有由諸幻事有相無實能惑亂他名能亂眼

不明故於境中起顛倒解行相雖倒境實非無
以瞽目人要有色處見種種相非色全無異
此則應無色處見緣多月識境亦非無謂眼
識生但見一月由根變異發識不明迷亂覺
生謂有多月非謂此覺緣非有生即月輪

(6)

識不得無此識界五蘊法老出離世間法也
五恐怖慧不畏至心學遠可欲勤蚱蟻亦蛇虫
人惡聲四足獸非身法意莫識無色聲光無形
悲非我悲忍捨莫聞善貪邪縣所被痛不可身
恐若各恣受行是曹苦痛難忍以精進作拒杆

願綺想念莫隨極惡栽根拔止著愛可若不可
有已過後莫墜存點想熟成善越是去避麁聲
忍不樂坐在行四可忍衰悲法常何止在何食
欲洗真求日明欲鼓鞞吹內垢
佛說了知經

維皇宋熙寧元年龍集戊申二月辰朔于六日己起首寫造焉 頌書

杖勘僧 經仁

勾當寫大藏經僧 惠明

都勸緣住持傳法沙門 釋益勸

(8)

右宋人書藏經字跡紙色與唐時
經書無異甚不可解疑叙馮預按
預書名不甚顯于宋而運筆結勢
能發靈飛之冥幻洵可寶也康
熙癸未立夏後二日道出涿州得之

市肆故紙中豈曾為馮氏收藏者
耶惜未刻入快雪堂帖與臨摹家
共欣賞之 松南居士汪士鋐

(9)

前人得舊藏經字跡極多而唐人
或宋人書刻入類帖此獨有明代名姓
甚難得也字六况者個個俱佳且各稱
之小者吸當考為孫星衍人耳
嘉慶辛巳秋望五日孫星衍記

(10)

夜味觀廣坑觀

余曹見唐人書不全標嚴經字體與黃庭內景經相仿
佛是以昔人有疑內景經為唐人寫經生所書也今又
獲觀此本未嘗時代及書人姓名尤足寶貴矣

非石鈕樹王書於涿州山館

粵1-0001

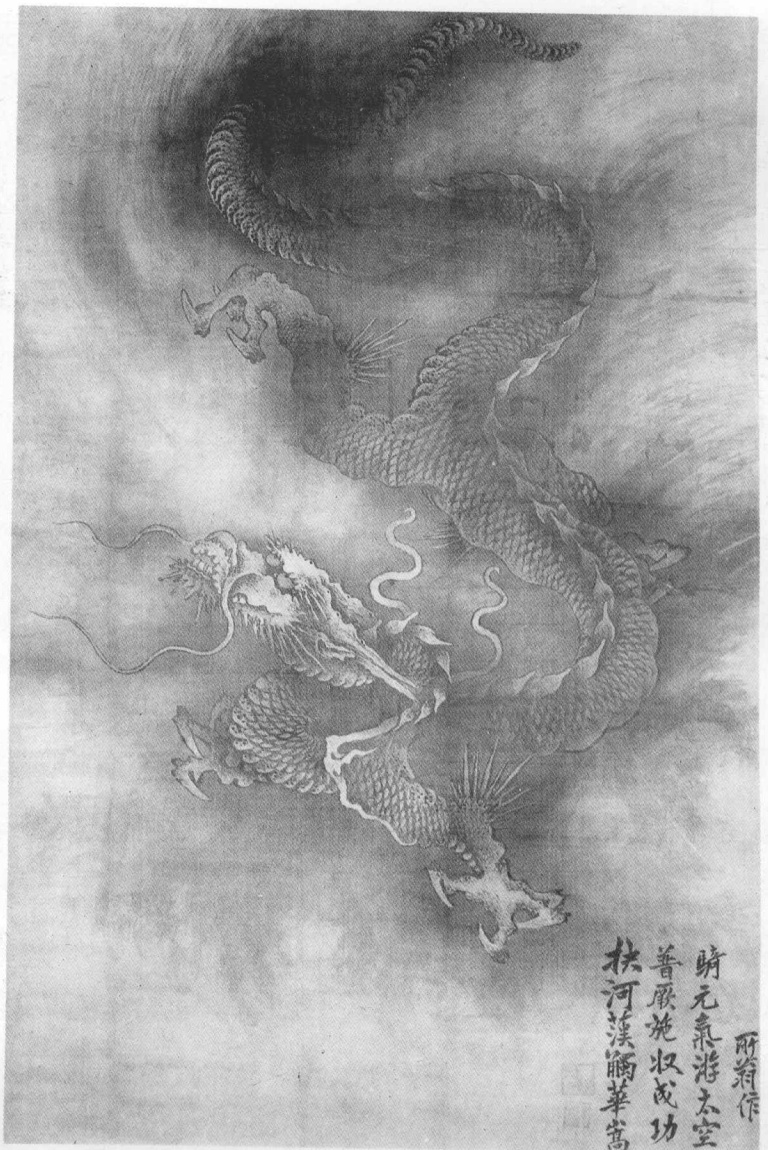
陋室銘

山不在高有
仙則名水不
在深有龍則
靈此是陋室
唯吾德馨苔
痕上階綠草
色入簾青談
笑有鴻儒往
來無白丁可
以調素琴閱金
經無絲竹之
亂耳無案
牘之勞形南
陽諸葛廬
西蜀子雲亭
孔子云何陋
之有

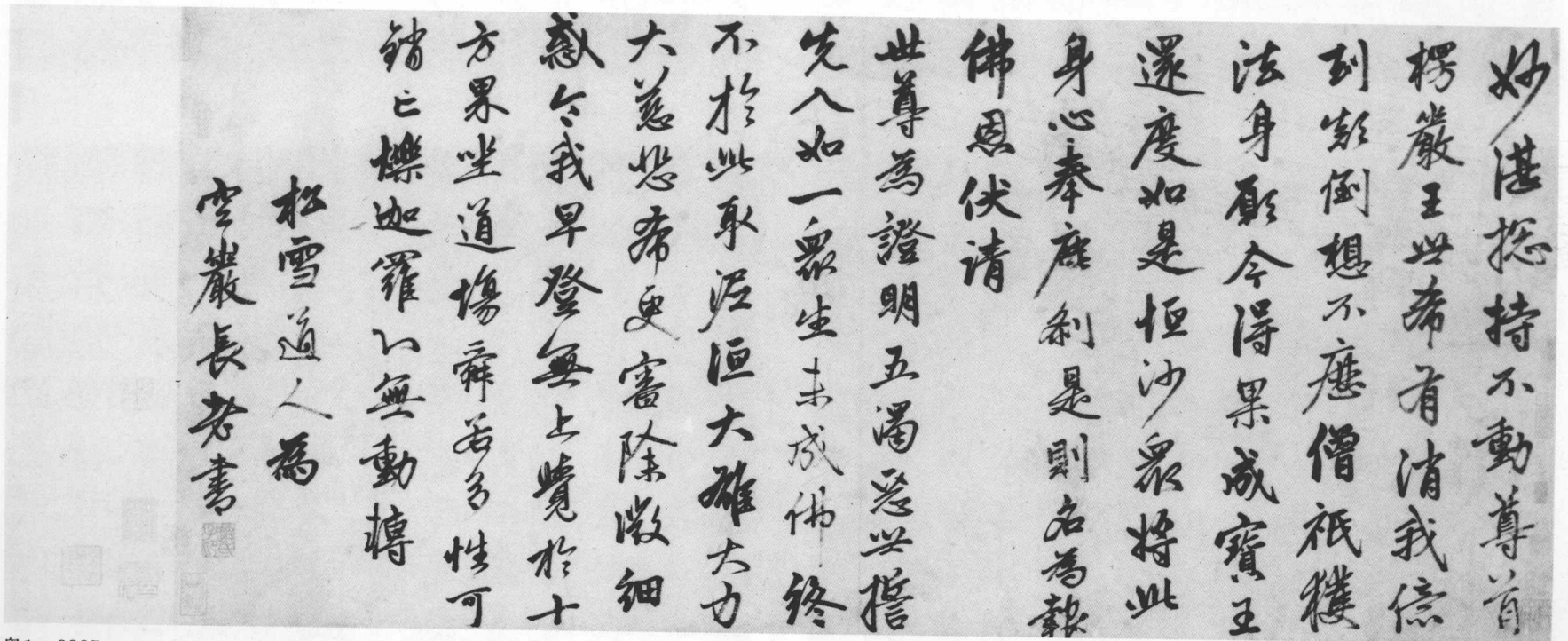
0004



粵1—0003



粵1—0002



粵1—0005

- | | | | |
|---------|---|-----|---------|
| 粵1—0001 | 宋 | 馮 預 | 楷書佛說了知經 |
| 粵1—0002 | 宋 | 陳 容 | 雲龍圖 |
| 粵1—0003 | 宋 | 無 款 | 伏虎羅漢圖 |
| 粵1—0004 | 元 | 趙孟頫 | 行書陋室銘 |
| 粵1—0005 | 元 | 趙孟頫 | 行書楞嚴經 |

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梁員外散騎侍郎周
梁員外散騎侍郎周

梁員外散騎侍郎周
梁員外散騎侍郎周
梁員外散騎侍郎周

(1)

天地玄黃宇宙洪荒日月
天地玄黃宇宙洪荒日月
天地玄黃宇宙洪荒日月

盈昴辰宿列張寒來暑往
盈昴辰宿列張寒來暑往
盈昴辰宿列張寒來暑往

(2)

調陽雲騰致雨露結為霜
調陽雲騰致雨露結為霜
調陽雲騰致雨露結為霜

金生麗水玉出崑岡劍號
金生麗水玉出崑岡劍號
金生麗水玉出崑岡劍號

(3)

菜重芥薑海鹹河淡鱗潛
菜重芥薑海鹹河淡鱗潛
菜重芥薑海鹹河淡鱗潛

羽翔龍師火帝鳥官人皇
羽翔龍師火帝鳥官人皇
羽翔龍師火帝鳥官人皇

(4)

讓國有虞陶唐弔民伐罪
讓國有虞陶唐弔民伐罪
讓國有虞陶唐弔民伐罪

周發殷湯坐朝問道垂拱
周發殷湯坐朝問道垂拱
周發殷湯坐朝問道垂拱

(5)

遐邇壹體率賓歸王鳴鳳
遐邇壹體率賓歸王鳴鳳
遐邇壹體率賓歸王鳴鳳

在對白駒食場化被草木
在對白駒食場化被草木
在對白駒食場化被草木

(6)

