

中國古代書畫圖目 十二

中國古代書畫鑑定組編

出版發行者 文物出版社

(北京五四大街二十九號)

http:// www.wenwu.com

E-mail: web@wenwu.com

封面題簽 啟 功

責任編輯 符昂揚 王麗青

封面設計 仇德虎

圖版攝影 孫之常 王曉寧

李賀仲

製版者 蛇口以琳製版公司

印刷者 美通印刷廠

裝訂者 大興古籍印刷裝訂廠

經銷者 新華書店

一九九三年十二月第一版

一九九九年三月第一版第二次印刷

定價 三三〇元

中國古代書畫鑑定組編

中國古代書畫圖目十二

文物出版社

ILLUSTRATED CATALOGUE
OF SELECTED WORKS
OF ANCIENT CHINESE PAINTING
AND CALLIGRAPHY

VOLUME XII

GROUP FOR THE AUTHENTICATION OF ANCIENT WORKS
OF CHINESE PAINTING AND CALLIGRAPHY
CULTURAL RELICS PUBLISHING HOUSE, BEIJING

1993

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，并立法杜絕文物外流；許多文物收藏家出於愛國熱忱，競相把藏品捐獻給國家。於是各博物館藏書畫不斷增加，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，書畫鑒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鑒定組，在全國範圍內，對現存古代書畫進行全面的系統地考查、鑒定并編印目錄、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。并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，凡鑒定為真蹟的作品，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》的第十二冊。《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，所收作品概以原作照相製版。

二 本冊收錄中國古代書畫鑒定組一九八六年在上海地區對上海畫院等十一個單位，以及一九八七年在安徽省對安徽省博物館等九個單位鑒定的部分藏品，共計一千一百三十二件。

三 本冊所收上海地區和安徽省各文物收藏單位的藏品，以滬、皖兩地鑒定時間先後為序，除上海博物館（滬1）另編圖目專冊外，余均標作滬2、滬3……；皖1、皖2……等。

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。凡選人本冊的作品，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 twelve volume of the second set of publications mentioned in the Preface.
2. This volume includes illustrations of 1,132 works selected from the collections of the Shanghai Art Academy and other ten organizations authenticated in 1986 and the collections of the Anhui Provincial Museum and other eight organizations authenticated in 1987.
3. The contents are arranged according to the order of authentications in Shanghai and Anhui District. All illustrations in this volume are Shanghai and Anhui Collections, designated as 滬2、滬3……etc. 皖1，皖2……etc. (Shanghai Museum 滬1， will be edited separately)
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”.

目次

前言	3
編輯說明	5
上海畫院	滬 2
上海美術館	滬 3
中國美術家協會上海分會	滬 4
上海人民美術出版社	滬 5
上海友誼商店古玩分店	滬 6
朵雲軒	滬 7
上海工藝品進出口公司	滬 8
上海古籍書店	滬 9
上海友誼商店	滬 10
上海文物商店	滬 11
安徽省博物館	皖 1
安徽省文物商店	皖 2
黃山市博物館	皖 3
歙縣博物館	皖 4
桐城縣博物館	皖 5
巢湖地區文物管理所	皖 6
休寧縣博物館	皖 7
附：中國古代書畫目錄	
編後記	
	391
	305
	303
	303
	302
	299
	297
	296
	177

127 126 122 110 33 30 25 18 17 11 5 3

Contents

Preface	3
Explanatory Notes	5
Shanghai Institute of Painting 滬2	11
Shanghai Art Gallery 滬3	17
The Shanghai Branch of the Chinese Artists Association 滬4	18
The Shanghai People's Art Publishing House 滬5	25
The Antique Branch of the Shanghai Friendly Store 滬6	30
Duoyunxuan Studio 滬7	33
Shanghai Handicraft Articles Import & Export Company 滬8	110
Shanghai Ancient Bookstore 滬9	122
Shanghai Friendly Store 滬10	126
Shanghai Antique Store 滬11	127
Anhui Provincial Museum 皖1	177
Anhui Antique Store 皖2	296
The Museum of the City of Huangshan 皖3	297
The Museum of the County of Xixian 皖4	299
The Museum of the County of Tongcheng 皖5	302
The IPAM of Chaohu Prefecture 皖6	303
The Museum of the County of Xiuning 皖7	303
Appendix "Catalogue of Authenticated Works of Ancient Chinese Painting and Calligraphy"	305
Postscript	391

圖 版



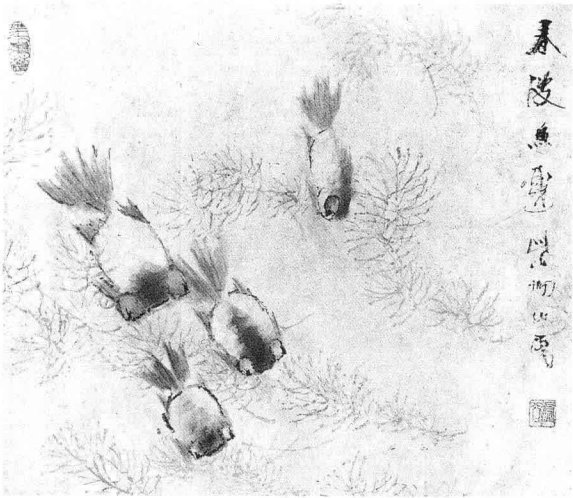
滬2-07



滬2-05



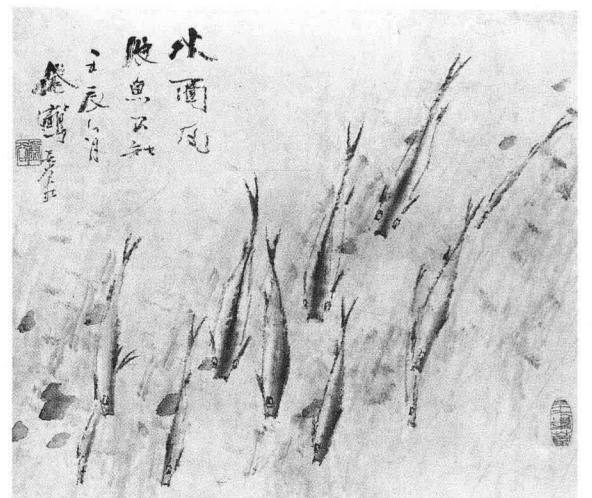
滬2-03



(3)



(2)



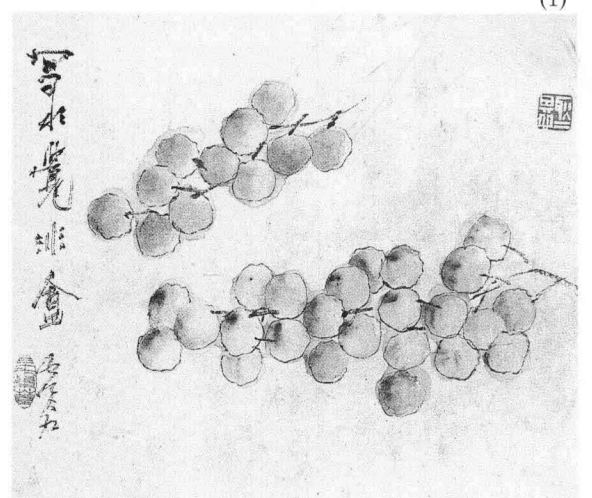
(1)



(6)



(5)



(4)

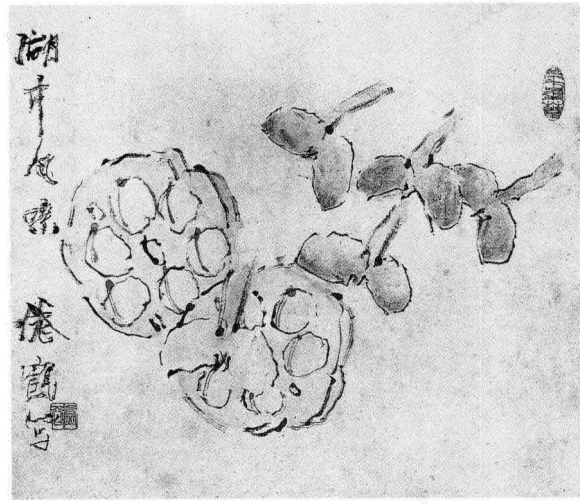
滬 2-03 清 華 岳 仕女圖
 滬 2-05 清 李 鱗 幽蘭竹石圖
 滬 2-07 清 羅 聘 歸牧圖



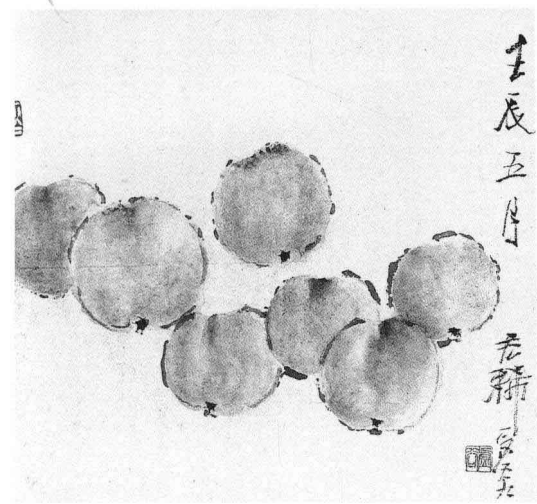
(9)



(8)



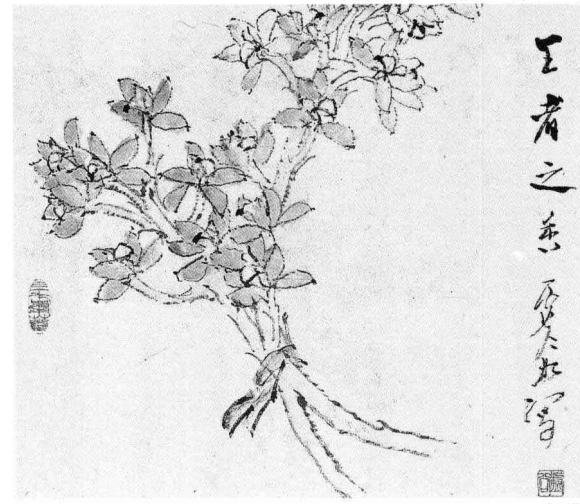
(7)



(12)



(11)



(10)

-09



滬2-12



滬2-10

- | | | | | |
|--------|---|---|---|-------|
| 滬 2-09 | 清 | 虛 | 谷 | 雜畫 |
| 滬 2-10 | 清 | 虛 | 谷 | 白貓菊花圖 |
| 滬 2-12 | 清 | 朱 | 偶 | 菊花孔雀圖 |

旁內子
 旁門子無名氏亂髮垂披
 過身左持竹籃右拄春風
 不吹罡風吹笑尔携籃不采
 長生藥持杖不上燃蒸閣卻
 向紅塵未着脚紅塵十丈高
 七尺之軀難久年繼謂不是
 神仙種君不見年上早緣仙
 人塚



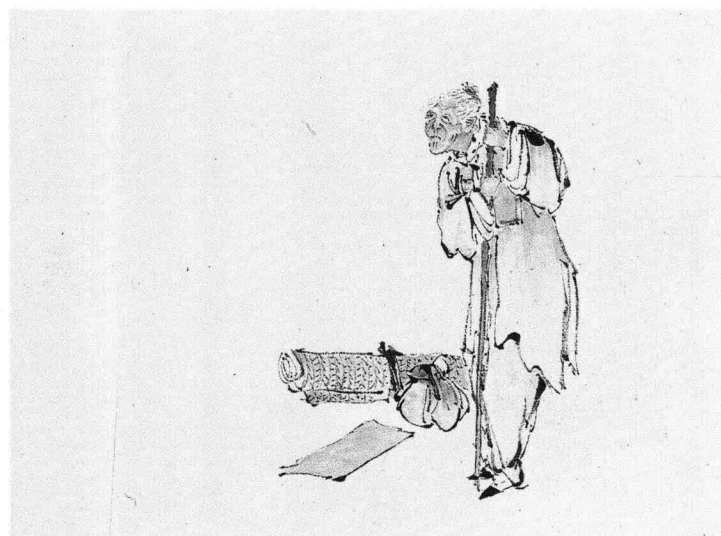
(1)

喫糠
 終朝乞食不盈篋加餐糠粃
 精神佛生况難逢漂母衣
 死猶慮作多劫鬼奮拳供
 膳十萬錢清狂沽酒斗十千
 籠臥忽夢昔日事風燈泡
 影悲當年君不見咸陽糶
 飯表三黑皇孫爭以子狗
 食



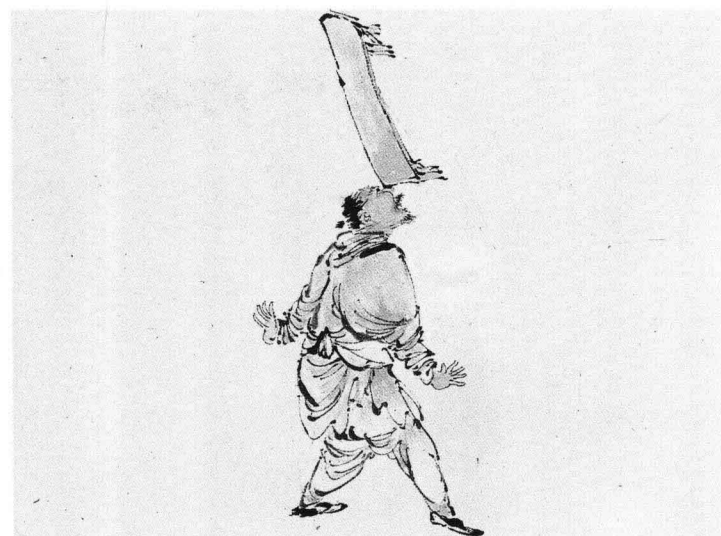
(2)

告地狀
 白髮老樵心悲酸告地狀
 請君看大書某邑某鄉里
 舊名名門今名以此大兒從軍
 世不見晚飢死見想為人妻雖
 孫為人子少年名我未姓苑
 更堪哀哀哉此得何益老涸
 撒三區何煩到多少嗷待哺
 人此鄉尚且無門告



(3)

好武藝
 莫哉兀窮子使身亦使技以
 棍立鼻端其直乃如天沼街
 列肆一陳更番舞弄花樣
 新法未觀去何遠巡以爲嘆
 呼眉以擊碎碗子此技神多神
 近聞片使暮年少帳下健兒
 無汝妙



(4)



(5)

縫窮婦
 高髻我：腰支硬北方風氣日
 劉勁藍盛鍼蒲生路旁織
 女子能縫袁張家根孝官拇
 問未共語他鄉苦日：春風兩
 鬢吹散衣破袴沿街補君不
 見安問繡戶刺鴛鴦偶拾
 鍼線程極忙



(6)

牽黃犬
 黃犬牽苦要錢兩眼昏：不
 見天乞錢犬悲酸得錢犬喜
 歡犬喜歡犬忽怒不怒腐儒
 腐不怒或人武只怒豪門守
 錢虜：乞不肯破怪囊一生
 何苦為人忙勿笑此：畫家狗
 亦不辱：牛馬走



(7)

一吏筆
 眼如漆：如密寫編古今一
 吏筆道旁嘆：兼老前君
 才何富運河窮日寫千萬
 字字：生春風使子當年不
 該書不識字未必困窮至
 此地忽問：呵道長官來前
 騎叱吃趁迴避呵嗟手慢
 將潦倒：薄風塵：前生曾
 現宰官身



(8)

擇草標
 不顧孺兒橋賣兒擇草標低
 頭背生淚滿洗往來行人猜
 且擬是乃出於不得已或老
 養孰無餘資喜兒身更難
 生兒或老夫死重曉飢與其
 駢死靈生離老翁携孫：間
 相戲拈點：示兒共見：以：接
 游懶：讀：書：汝：母：會：將：賣：汝：多

睡狐禪
 佛注不生亦不滅老僧何故
 偏饒舌說法要結衆生緣
 陸教頭落睡狐禪不乞佈
 施稍不乞齋飯錢願乞四
 境享豐年願乞四海清輝
 煙首燃香燭向天祈放火
 光開入北悟



(9)

抱孩兒乞食
 乞食歸來斜易斜悵中鐵兒
 啼啞乞食餉兒已攪奪掃怨
 碎兒聲泣涕我勸乞婦休
 孟派此兒不類風塵樣或現
 官者身或現貴者相人生原
 不可限量乞掃笑免軒謝
 君金玉言但得他年可荷
 福依信有子萬事足



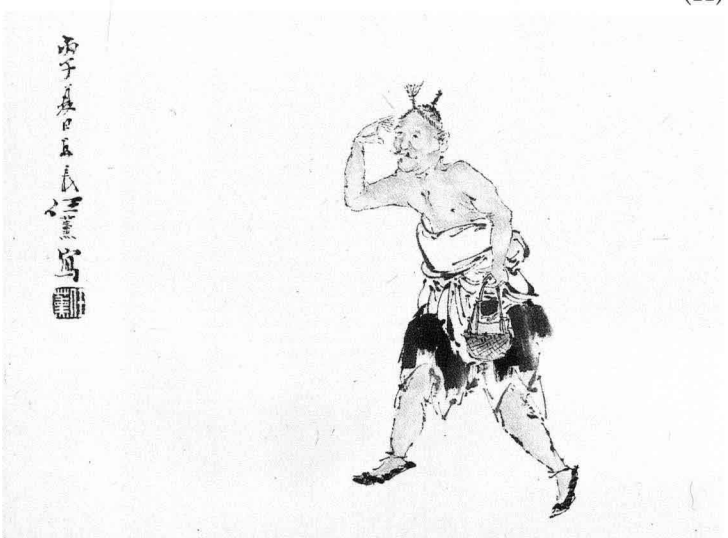
(10)

弄蛇行
 得錢持蛇喜無錢持蛇悲
 借問弄蛇子持此亦何為
 君前設辭君慎勿我嗤我
 生本學屠龍子于今弄蛇
 轉掣肘蛇賴我再蛇肥我
 賴蛇養我日饑待他鱗甲
 森二處會須看我來龍去



(11)

頭上伏草純
 沈沈珠箔垂華臺深之銀燭
 搖春光主人傳餐羅酒漿
 左擁燕趙女右懷邯鄲信朱
 門歌舞音繞梁門內歌聲合
 門外歌聲答似諷似嘲日嘈
 雜丐者笑且言勸君勿悻悻
 幸我當年耽歌舞至今歡
 樂不嫌苦



(12)