

(京)新登字056號

中國古代書畫圖目 六
中國古代書畫鑒定組編
出版發行者 文物出版社
(北京五四大街二十九號)

封面題簽 啟 功
責任編輯 符昂揚
封面設計 仇德虎
版面設計 浩 揚
圖版攝影 鄭恢基 黃笑玲
責任印制 劉京生

制版者 北京百花印刷廠
印刷者 北京美通印刷廠
裝訂者 大興古籍印刷裝訂廠
經銷者 新華書店

一九八八年十月 第一版
一九九七年六月 第二次印刷
定價 三三〇元

中國古代書畫鑑定組編

中國古代書畫圖目六

文物出版社

ILLUSTRATED CATALOGUE
OF SELECTED WORKS
OF ANCIENT CHINESE PAINTING
AND CALLIGRAPHY

VOLUME VI

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

THE CULTURAL RELICS PUBLISHING HOUSE, BEIJING

1987

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 in 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 according 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》的第六冊。《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二十一個單位鑑定的部分藏品，共計九八八件。

三 本冊所收作品以收藏單位爲單元，以鑑定的時間先後爲序，標作蘇1、蘇2、蘇3等編號。

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。無名款或作者生卒尙未考得的作品，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，基本上是鑑定組意見一致的。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 six volume of the second set of publications mentioned in the Preface.
2. This volume includes illustrations of 988 works selected from the collections of 23 organizations in Jiangsu authenticated 1986.
3. The contents are arranged according to the order of authentication, with each preserving organization as a unit, designated as “苏1,” “苏2,” “苏3” … etc.
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 work 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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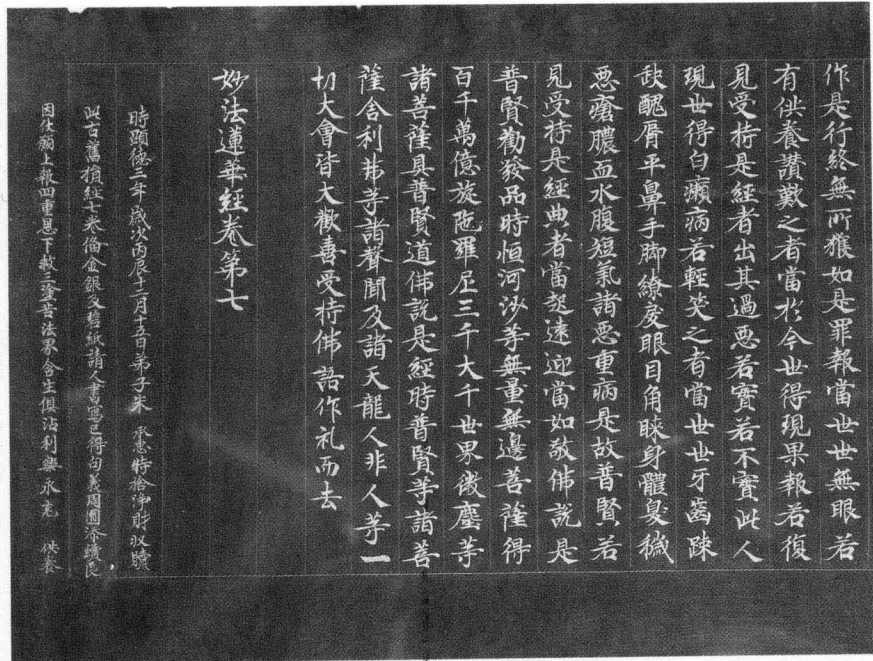
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Appendix “ Catalogue of Authenticated Works of Ancient Chinese Painting and Calligraphy ”

Postscript

圖 版



蘇 1-001(尾)



蘇 1-001(首)



蘇 1-006



蘇 1-002(尾)

蘇 1-002(首)



蘇 1-005



蘇 1-003

- | | | | | |
|---------|---|-----|-----------|-------|
| 蘇 1-001 | 唐 | 無 | 款 | 妙法蓮花經 |
| 蘇 1-002 | 宋 | 張即之 | 楷書華嚴經三十八卷 | |
| 蘇 1-003 | 宋 | 夏 | □ | 錢塘觀潮圖 |
| 蘇 1-005 | 宋 | 無 | 款 | 松下賞月圖 |
| 蘇 1-006 | 宋 | 無 | 款 | 消暑圖 |



蘇 1-004

(4)



(3)



(2)



(1)

門下朕惟朝廷之威
 秉常以輔相為極重
 若根本強固則精神
 折衝故善呂臣奉已
 而不存民則音文無
 復及也波長孺直諫
 而守死節則淮南為
 之寢謀朕思得其人
 付之以政使天下聞風
 而心服則人言無為而
 日尊洛亦在廷咸聽
 朕命中大夫同知樞
 密院事之柱國高平
 縣開國伯食邑九百戶
 食安封貳伯尸賜紫
 金魚袋范純仁器遠
 任重才周誠明進也

(1)

孟子之歎王退為蕭
 生之憂國朕覽觀
 仁祖之道迹以懷慶
 歷三元臣純諫不忘
 喜臧孫之有後我之
 是似命台虎以來宣
 雖兵政之典聞疑意
 歎之未究生論西省
 進貳文呂增秩益封
 兼隆異數於歲時難
 得而易失民難安而
 易危予欲守在四夷
 以汝為偃兵之始宋
 予欲藏於百姓以汝
 為息民之蕭曾勉思
 古人以稱朕意可特
 授大中大夫守尚書

(2)

蘇 1-004 宋 無 款
蘇 1-007 宋 無 款

四天王像
行書范純仁告身

右僕射兼中書侍郎
進封高平郡開國
侯食邑七百戶
食實封叁佰戶餘
如故主者施行
五日

制書如右請奉
制付外施行謹言
元祐三年四月五日

制可

(3)

告奉中大夫守
尚書右僕射兼
中書侍郎上柱
國高平郡開國
侯食邑一千七百
戶食實封伍佰
戶范純仁奉被
制書如右符到奉行
元祐三年四月七日

蘇 1-007

(4)

永和九年歲在癸暮春之初
予會稽山陰之蘭亭脩禊事
也羣賢畢至少長咸集此地
有峻領茂林脩竹又有清流激
湍映帶左右引以為流觴曲水

(1)

列坐其次雅無絲竹管絃之
盛一觴一詠之足以暢叙幽情
是日也天朗氣清惠風和暢仰
觀宇宙之大俯察品類之盛
所以遊目騁懷足以極視聽之

(2)

娛信可樂也夫人之相與俯仰
一世或取諸懷抱悟言一室之內
或因寄所託放浪形骸之外雖
趣舍萬殊靜躁不同當其欣
於所遇暫得於己快然自足不

(3)

知老之將至及其所之既倦情
隨事遷感慨係之矣向之所
欣俛仰之間以為陳迹猶不
能不以之興懷况脩短隨化終
期於盡古人之死生亦大矣豈

(4)

不痛哉每攬昔人興感之由
若合一契未嘗不臨文嗟悼不
能喻之於懷固知一死生為虛
誕齊彭殤為妄作後之視今
亦由今之視昔 悲夫故列

(5)

叙時人錄其所述雖世殊事
異所以興懷其致一也後之攬
者亦將有感於斯文

(6)

余得元錢蕪之書吳永履春游詩卷，昔有翁北平題
謂錢書純出趙法世有辨子亦真迹者以此求之矣矣
今觀吳興所臨蘭亭勝於唐宗乃拓者一尋始知斯時
學者莫不以松雪為宗良有遺也辛巳春日靈石真山
時年六十有二

(7)

右軍蘭亭帖高曾矩矱所存
臨池家不得不向津願唐宗
句拓之在 今世益復希有東

(8)

晉風流邈若河漢此趙松雪
臨本遺韻猶在非伯玉之肖
仲尼也平生以仿以師于父例
臨八百本未及百本而心自愧

(9)

無怪景彩第筆姿天挺之
嗜學銳甚因此卷歸之
以門八百本不私畫不進耳
雍正乙卯清明張照識

(10)

晴嵐世執弱冠工書性凌嗜古直虛清暇
出松雪翁手極撰帖見朕屬正定之楮絹
絕技古香可愛至其行筆秀潤道逸仍
徐文敏本色正如精臨晉帖不失為唐人
之佳吳乾菴謂文敏以書名家其視右軍

(11)

自謂能腕不負心故亦步上趨似不愧後
孟并教而運筆布形不免露本米面目
固知我用我法名手類然
晴嵐研究融賞鑒精密必以余言為允
尚祿藏弄永作書庫之鎮 雍正乙卯上

(12)

已後一日靜海勵宗萬識

(13)

蘇 1-008

翰詞外已司

(1)

邀頭二公承 三賢過陽室風雨
未由情謝
其樹負云 登善董主張兩上
二妙一時真好事 山中整角肯
來過自無絲竹稍陶寫薄有
風雲巨鼎歌流水雅和冰玉
佩綺蘭分住石苔窩世人詎識
去真子西子胡頭雨一策
至正丙戌秋孟又二日靈石塢寫
時大風雨三宵晝未已也

(2)

野雀索予賦鶴巢詩久未能
就適得虞先生雲巢詩墨本因
即韻作五言以塞責云 張雨
僕人有騏驎結巢華頂松上
實云素雲下三千仞峯筆吟
微度曲雲步稍留紫羽衣何
頗然云是趙伯容左帶明月
璫右佩蒼精龍誰令三青鳥
銜花以相從鑿戶繩樞溢藏書
玉檢重懷望浮丘伯人間不再逢
至正甲午歲終未正月二日得春老
學齋試筆

(3)

惠示見懷長句亭和奉
呈村道士硬語不滿廣平梅花
一咲靈石看張雨損首上
閒心噴良閣下
龐公足不入城府乃有市廛
張隱居甘泉坊裏住處僻靈
石峯頭寄竹疏雪天雷教聚
飢雀不岸罷因歸寒奧但得
濁醪澆渴吻讀書政用歲之
餘
土月十日山大風作寒思一見不
可得也

(4)



蘇1-011

宗李書學歲陸蘇蘇老人始
用求更書為注一洗舉子俗書
三際暖居金鍾山世罕見其蹟
鮮于公南未嘗至元間尚及接識
故家諸名公而老人特精楷法公
尤所敬服蓋行草可以中年習楷
書則未易臨換得也觀此帖益信
其尊尚之方外張雨

擬寒山子一首贈活死人高
道玄先生
有一道丈夫船居活潑：視
身為浮漚閱世同水沫釣
徒非我友荷錄未為達作
得活死人方是活人活
甲申歲上元日張雨多悲拜

(6)

(5)

元雨再拜上
去卿外史真人侍者 新秋雨涼佳惟
道深安穩比趙天澤回席
雅翰當暑為之英然三教諸名朕念之不
置遂俾賤子弄脩疏語合辭致屈延真
即擬差職事適李松領請行遂一切委之
蓋前月十日 初翁周祥列祠安奉禮畢矣
執事累書見囑自冬而春而夏于茲三載亦
可起之時想能翻然踐盟又宜嗟者移安
而遽進之况李松領有素祭隨以便携之出山
方文須此舊人守鎖鑰耳丁元善武當回此邦
過天台其三茅洞請併其書同往彼亦待一
會于杭則還都也胡士恭自此來且夕去
迨真衷曲見諸養吾兄書
開玄老人之意尤勤也巧異一
委照餘恣回面傾倒途中
愧愛不宣 七月望張天雨再拜稽首

蘇1-009

(7)

吳興書體

(1)

二月一日汪子志王起喜釣
虎在全亦欲訪主席無暇明老弟
折然而往是日途柳色方新花
事未殷行五六里而極寺門
委蛇喬木幽蔚知其為叢林清
勝之境也目應夢六士所瞰
澄如玉徑造致爽閣小憩
西山橫陳于前相看有兩不狀之
意文室掩關迤知主人且出盤桓
亦久過妙喜誦經室轉小吳軒出
生公臺下尋迴路後過半塘橋且
行且詠得一詩用寄無照子忠起
善相與倚和同作一卷以識歲後有
遊覽而見於吟詠則續而書之以
得詩先後為次弟五時至元三年
後丁丑是月日永菴老人吳壽民
步履隨風過虎丘林亭滿意稍
遲留僧舍放鶴空局屋我愛觀
山巒下樓溪面柳條柔可館樹
頭花曆冷舍人言九十春如夢
誰悟浮生夢裏遊

次韻 汪遂民
古劍池邊席踞丘尋即不遇向
誰留凌雲飛錫深扁戶隔對看
山巒倚樓歌舫已看多艷麗行
厨自嘆之味着詠歸未盡盤桓意
也當新春一度遊

又 王東
生公臺畔閣閣丘暫為西山爽氣
留大士應真存石像浮圖倒影
入經樓老禪庭點點應難見推去行
歌豈解着步轉旗亭更清酌開
情元不自春遊

又 錢良石
病餘未出閣西丘林遊水
永菴示兩偈和想像而賦
春來勝事在西丘寧負偷閒一餉
留印戶頗嫌僧出舍呼尊日挽客
登樓醉窺潭井令人爽老插花

(2)