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經銷者

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# 中國古代書畫鑑定組編

一國古代書 畫國目

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出

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版

社

目 十九

# ILLUSTRATED CATALOGUE OF SELECTED WORKS OF ANCIENT CHINESE PAINTING AND CALLIGRAPHY

VOLUME XIX

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

CULTURAL RELICS PUBLISHING HOUSE, BEIJING

1998

正, 對現存古代書畫進行全面的系統的考查、鑑定并編印目録、 關懷和支持。一九八三年六月,經中共中央宣傳部批准, 獻國家,于是各博物館庋藏書畫不斷增加, 代到六十年代初, 十年動亂, 爲完成周總理的遺志, 中華人民共和國成立以來, 隨後周總理不幸逝世, 國家文物機關大力收購文物, 《中國古籍善本書目》 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, 這項工作遂歸于停頓。 黨的十一届三中全會以來, 而鑑定工作也亟須跟上。 并立法杜絕文物外流, 已經開始定稿。最近,書畫鑑定工作又得到谷牧同志、 由文化部文物局成立中國古代書畫鑑定組, 圖目及大型畫册。 當時曾組成鑑定小組到各地工作, 許多文物收藏家出于愛國熱忱, 文物戰綫從各個方面進行撥亂反 尤爲關心。 在全國範圍 但 競相把藏品 鄧力群同志的 不久發生了 從五十年 内

專業人員,建立起書畫鑑定隊伍。 從而更有利于文物的保護,爲美術史研究者提供豐富材料, 位鑑定藏品 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 分出精粗真偽; 三是部分私人藏品也獲得鑑别評定; 四是由此而基本鑑定出書畫的真偽, 提高其研究的科學性,并擬通過此舉培養出 一部分中青年 品定其等級

目録》;二、選拔佳作製成單色圖版,是爲 配合這次鑑定工作編輯出版三種書:一、賬目式的目録, 《中國古代書畫圖目》;三、選最精、最重要的名作, 凡鑑定爲真跡的作品, 基本編入, 編成書畫專册。 是爲 《中國古代 書畫

以便檢查。 機構爲單元, 《中國古代書畫目録》、 每一單元中所存的書畫, 《中國古代書畫圖目》 以作者的時代爲先後。將來鑑定工作完畢, 採用隨鑑定隨編目隨出版的辦法。 各册目録編齊, 以鑑定時間爲次序, 然後出版綜編索引 以收存書畫的

要陸續歸還原主。爲此, 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, 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。 根據黨和政府的 ]政策, 都

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!

一九八三年十二月中國古代書畫鑑定組

### **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 50s to early 60s, 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 increased greatly in number in the collections of many museums. 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 the work on 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 Authenticated Works of Ancient Chinese Painting and Calligraphy", which includes most items of all the works authenticated as genuine; (2) "Illustrated Catalogue of Selected Works Ancient 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

# 編輯説明

- 出的佳作,所收作品概以原作照相製版。 本書爲多卷本《中國古代書畫圖目》的第十九册。 《中國古代書畫圖目》匯編中國古代書畫鑑定組在全國巡回鑑定中選
- 二 本册收録中國古代書畫鑑定組一九八三年至一九八四年在故宫博物院鑑定的部分藏品,共計七百零六件。
- 書畫圖目》(一)。 本册所收作品編號爲京 1 -172至京 1 -900。京 1 -001至京 1 -171的作品是『文化大革命』中的私人藏品,已收入《中國古代

未考得的作品,按時代風格排在各該朝代的後部。由于版面編排的原因,在圖版中容有次序參差之處。 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,未署年代的排于署年代者之後。無名款或作者生卒年尚 所有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,對于生存年跨兩個朝代的作者,其全部作品按歷史

五 對于流傳有緒、歷代著録認定爲真跡的著名書畫,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。

册頁頁數過多則選刊卷中首尾部分或册頁中幾頁。 長卷及册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。 個别横卷過

色、尺寸。 便讀者,將相應之《中國古代書畫目録》附于《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 代書畫目録》備註欄中加『△』標誌,凡選入本册的作品,均可在所附《中國古代書畫目録》中查閱該作品的形式、 《中國古代書畫圖目》僅選拔《中國古代書畫目録》中的佳作,故《中國古代書畫圖目》中作品的編號并不連續,爲方 《中國古

九 所附《中國古代書畫目録》的創作年代欄中,爲作者自署的年款,夾註公元紀年、王朝紀年或干支。

凡本册所收多人合作的作品只以其中一人之名爲題,在所附《中國古代書畫目録》中同一作品的備註欄内, 標有⊖、

〇、 ⑤等符號,依符號在本頁下端查閱其他合作者的姓名。

用①、②、③等符號標註,依符號在本頁下端查閱各家的意見,供讀者進一步探討。 十一 本册收録的作品, 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 《中國古代書畫目録》 的備註欄内

## **Explanatory Notes**

- 1. This is the nineteenth volume of the "Illustrated Catalogue of Selected Works of Ancient Chinese Painting and Calligraphy", which contains excellent works chosen from those identified by the Group for the Authentication of Ancient Works of Chinese Painting and Calligraphy during the nation wide tour. All the works are photographed and then made into plates.
- 2. This volume includes 706 illustrations of the collected works in the Palace Museum authenticated by the Group for the Authentication of Ancient Words of Chinese Painting and Calligraphy from 1983 to 1984.
- 3. The works in this volume are numbered from 京 1-172 to 京 1-900. Those from 京 1-001 to 京 1-171 are private collections confisticated during the "Cultural Revolution", which have already been included in the "Illustrated Catalogue of Authenticated Works of Ancient Chinese Painting and Calligraphy", Volume 1.
- 4. Under each preserving organization, all 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 "\(^{\text{\tems}}\)" 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), texture color (monochrome or colored) and size are also given in the entry 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, …".

編後記	附:中國古代書畫目録 329	故宫博物院 京111	編輯説明 5	前 言
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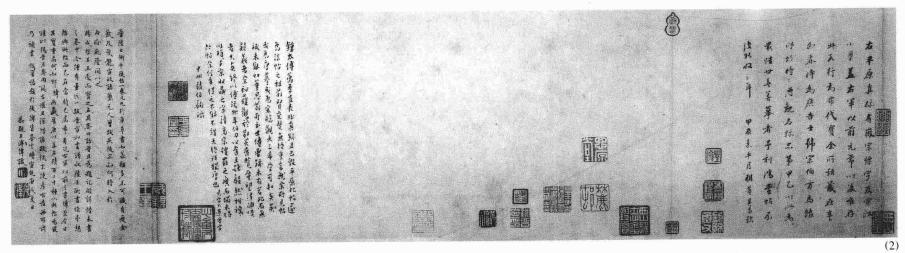
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圖版





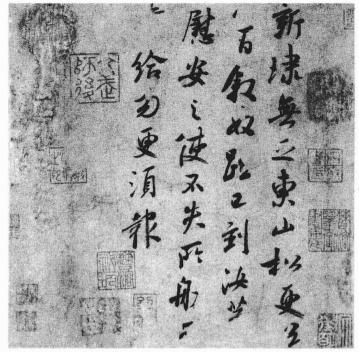
預達的班永 拜受敬敬按 **港省官殿奉祖尚科手等都下面并** 雞王之際府神物細避千年 首重田沿 徐父何能擅照才珠邦獨派事 勘馬圖尾的再主際之售行為海州得住三百絲六山卷稿馬的同雅後本湖无人越守斯售打時事之敢在傷水 玄濟南在衛山東那 楊青堂司龍之雲同都天鍋井 親又怪 得觀於深氏記入墨緣彙觀中然放各中有安儀 諸人題名亦早為肆估折去其京元以来流轉點連點 代濟南張斯立東耶楊青堂雲間郭天錫淫陽馬胸 和御府著録後抵存嚴宗災金截題去字相傳動 鳳州此為晉初開山第一祖墨子如字極第山的自宣 属最古云令人得右軍書數行已動色相告於為星 初年前右軍蘭厚無集叙大的百有餘歲此帖當 帝代實生於言少宣和書譜言平服帖作六替武帝 瑰寶也董玄宰謂者軍以前无常以後惟此數行為 想帖久己無傳作此帖如魯靈先殿歸照獨存二 二軸一為行書望想帖一為章草即平服帖也今望 故無心評定其甲七耶惟宣和書譜載御府所藏 被諸家之論意士衛遭蹟自六朝以来傳世绝军 真書品後則置之下上之首謂其精帶古風觀 吾書品列機打中之下而情其以私才接近唐李嗣 普王僧 意論書云陸機兵士也無以戰其多少東看 刻冠八三帝何乃快雪之前獨遺平原此帖顧愚 **凡松府所储名醫墨炒靡不遍加品題并辛成實** 尾此近世授受源流之大略也或疑純廟田情翰思 嗣王溥偉為文詳該始末并補録成即詩文於奏 於目勒載 治改題為私晉府同先間轉入恭 親王郎 遺賜得之遂以出晋名齊集中有一跋二詩紀之嗣傳 其年月乃不可悉乾隆丁酉成親王以孝聖憲皇后 周珍藏印則此能旋歸安氏可知至由安氏以內府 定梁底林侍郎家曾摹刻於我碧堂帖安養部初 董立幸摩觀之餘出各有撰述載之集中清物歸真 張氏清河書畫新陳氏妮古録咸著録之李本寧及 不可考至明萬歷時始見於其門難宗伯世能家由是 千年来亦行天壤間此洵曠代之奇珍非懂墨林之 白聖前来言心審新選親丧資用活粮此帖將待 書苦前的魯公書告身温日觀蒲桃號為名品 盤桓即中所藏名書古畫如韓幹蕃馬圖懷去 與心當王孫見季締交垂二十年花展月夕鶴該 年而不獲上邀宸當物之顯晦其上有數存耶余 又為遺念所領法無沒進之理故藏內禁者數十 其地属東朝未敢指名宣索泊成即以皇孫拜賜 陳列之品官在乾隆時為聖母憲皇后所居緣 意揣之不難索解觀成即手記朗言為壽康官 價而治余深思絕代奇蹟倉卒之間不託非人或 後直書北宋傳元常以後古軍 遠投海外流落不歸尤堪嗟惜乃走告張君伯 成得寫目獨此帖松情未以相示丁五歲暮鄉人 點看新紀書請 後井町若作拍丞相有亦生二後将軍無命到三台 持行主に関 (3)

京 1-173

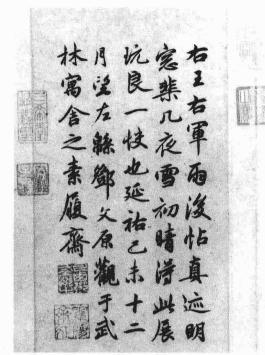
裁在戊寅正月下濟江安傳 增湘職 题 草運筆猶存第法似為得之矣全素不工書而審 書乃得索靖華或有論其華法圓潭如太真女酒 勒慨擲鉅金易此實翰視馮涿州當年之值站 物護持永離水火蟲魚之厄使昔賢精號長存 實來投蔚然為法書之并冕墨緣清福好非偶 宇相望賴歲過後當奇析異為樂無極今者鴻 數心悍神怡半載以来問置危城沈憂順鬱之 古成癖間有前賢名翰恒思目玩手摩內窺尋其 士衛善章草與索幼安出師頌齊名陳眉公謂其 識紙似藍繭造年深頗渝散墨色有緑意華力聖 然後此牙籤錦表什襲珍蔵且祝在一處一有神 古惟獨契宋元劉蹟精鑑靡遺下居城西与全衛 懷為之海釋伯駒家世儒素雅擅清載大隱王城 旨趣不意垂老之年忽觀此神明之品數喜替 者今細衛之乃不盡然惟安養村所記謂此帖大非章 動低強如萬歲枯藤與閣帖晉人書不類替人謂 龍龍神采燥裝帖九九行八十四字:青古不可盡 是獨也明日膏来留案頭者竟日精窓展歌古香 騰昂百倍矣嗟中黄金易得免品難求余不僅 為伯勒廣得實之歌且喜此松帖幸歸雅流為尤 前文琴日記年日十月初十於蘭前爾得見後年原年複帖 此情本未沅好同年、誠言《群矣顧尚有輕關可補者 時其母太如五手後被日指晉名病後衛至治其勒只勒 死今肆恭即却以時蘭雜相國大恭而言如此華日為光 京高字題載董看无盖成親王藏山差為成發親王公府 起止,這樣有看光一以而己前後宣和印安政印張工印 手迹紙墨池五军法全是茶指四如光管鋪於班上不見 伯勒馬為記此不住後之請文本日記者有正經也樣 緒七年是在李文山房矣何日又歸恭即詢七文三長日 据指督府 詩帖為者聖無皇后遺賜而文恭言分府 子符当侍郎始知枯留射月即日還鄉枝今仍与即出此 稀年識於北京深親五牌之館時幸子有一 時母大妃子按則傳聞之誤當為訂正成實如月至追越 高字為繳官之罪 旨禁 (4)

京 1-172

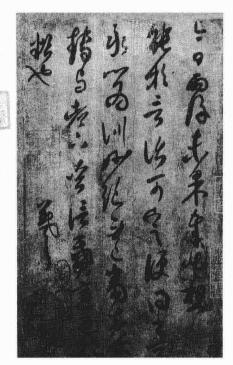
京 1 – 172 晉 陸 機 草書平復帖 京 1 – 173 晉 謝 安 行書中郎帖





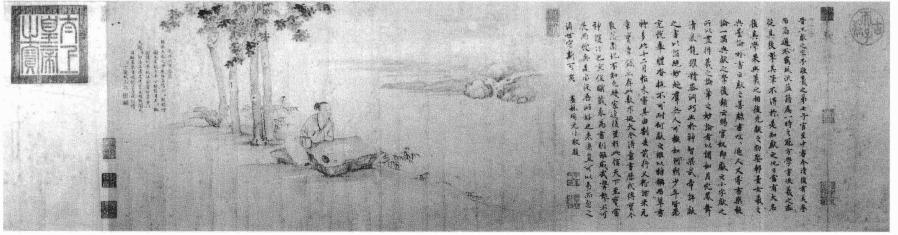


京 1-174





七馬十古快事東者曹三人将大令書例 剪一二字售請好事者以此古格每不可 又方為一筆書前有十二月割寺治今天 也像秋斌刻玉堂新事例學機敢實殊霸五雲楼不識春光 入野诗太嚴秋風繳金穀不順阁阁 希物 驗素師 周解雕瓜 華素香依想昨年蟾宝景一秋底像覺得好風 完桂影隻要 四項刑南極二星能比網西華 乾隆西寅八月擬成此词死 命內廷词臣屬和這些大令 帖體及蘇家堡直金臺河 南府喜為華 進進宜春保 成秋臺上律被阊阖鵲飛 無邊住景團園四三五五 **便低影氣餐蘭紀知典** 象而城倉福叶萬子之 看不慎社管吸



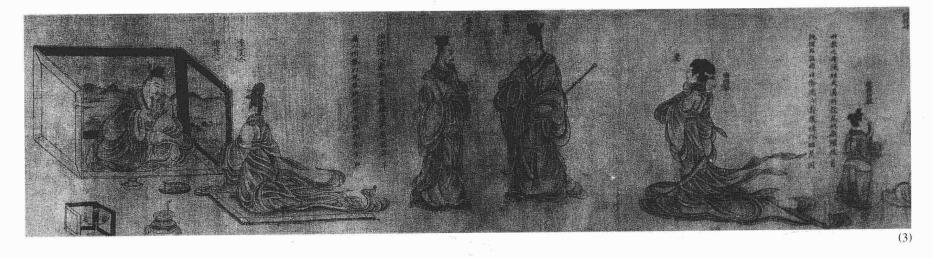
京 1-176

(3)

### 故宫博物院 京1

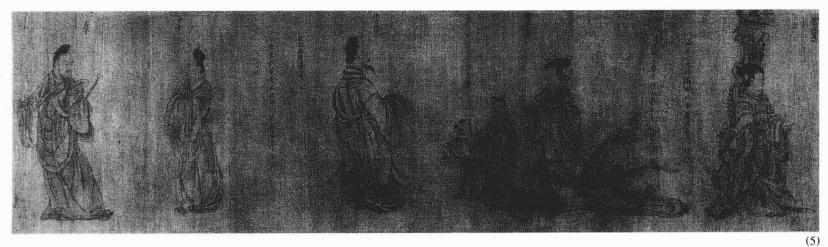








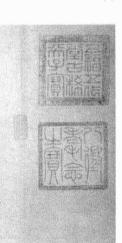
京 1-174 晉 王羲之 行書雨後帖 京 1-175 晉 王獻之 行書東山松帖 京 1-176 晉 王獻之 行書中秋帖



存人間無二時間畫歸八百

象典此月連由枯生類以排造余家所蔵惟金鄉武梁石室畫傳有結古畫眼中絕少聊以鞋目 葉士則这世好事之家宜其法

草 後 2% 而 續 21% 人 草 奎 有 装~ 彩 補 不 其 残镁衛壁夫 廷 蹟 ; i 調 湖 刀椒 徒



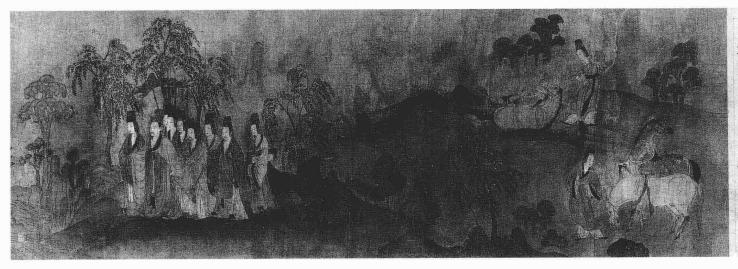
(6)

京 1-177

(1)

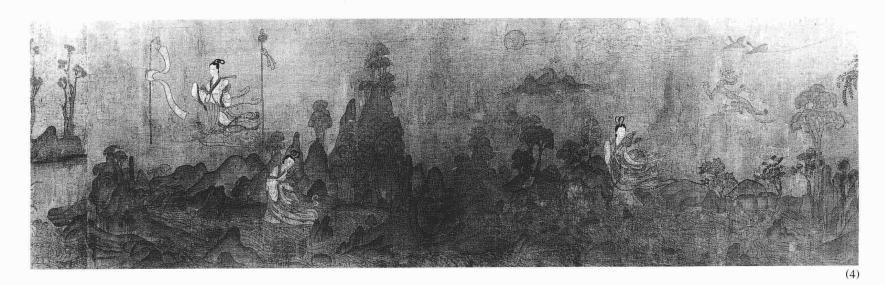
乾隆年面小春岭是 於隆年面小春岭是 於春年一十年一十年一十年一十年多高機快美鹭 應子達 時惟夢高機快美鹭 應子達

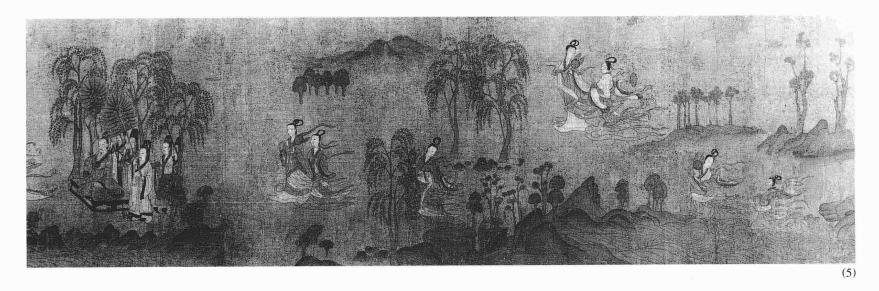
(2)

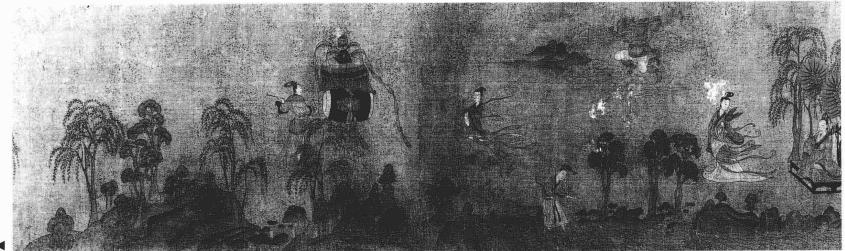


乾隆年 图小春 馬題 在 一般 一个 俊長 秦 童 裏 雄 二雜 今 東 惟 夢 而 縣 快 美 鹭 健 子 建 明 作 學 而 縣 大 勇 個 應 色 即 空傳 (3)

(3)







(6)