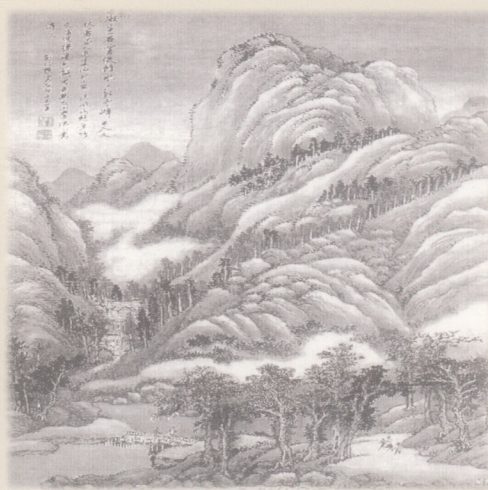


GENUINE  
AND FAKE  
ILLUSTRATED  
DICTIONARY  
OF CHINESE  
CALLIGRAPHY  
AND PAINTINGS  
IN EVERY  
DYNASTY

杨仁恺主编

GENERAL EDITOR  
YANG REN KAI

中国古今书画真伪图典



辽宁画报出版社

LIAONING PICTURE  
PRESS



GENUINE AND FAKE ILLUSTRATED DICTIONARY OF CHINESE  
CALLIGRAPHY AND PAINTINGS IN EVERY DYNASTY

# 中国古今书画真伪图典



LIAONING PICTURE PRESS  
辽宁画报出版社

图书在版编目 (CIP) 数据

中国古今书画真伪图典／杨仁恺等著．—沈阳：辽宁画报出版社，1997.4

ISBN 7-80601-130-7

I. 中… II. 杨… III. ① 中国画-辨伪-图集 ② 法书-辨伪-图集 IV. J212

中国版本图书馆CIP数据核字 (97) 第07777号

辽宁画报出版社出版

(沈阳市和平区民族北街29号 邮政编码110001)

辽宁美术印刷厂印刷

全国新华书店发行

开本：787×1092毫米 1/8 字数：20千字 印张：30 1/2

印数：1—3 000册

1997年4月第1版

1997年4月第1次印刷

责任编辑：施大光

责任校对：侯俊华

林震

版式设计：苍小东

封面设计：周小风

许大庆

定价：680.00元

# 序

至迟从魏晋以来，我国的书法和绘画精品，一直被历代宫廷和民间作为艺术品珍藏起来，已然成为全人类精神文明的宝贵财富。可是，在流传过程中，竟然出现作品的真赝问题，成为公私收藏难以逾越的障碍，须知作品之真赝，内涵相当复杂，很难用三言两语说得清楚的。

大体而论，真与赝的判断，是指作品是否出自作者本人之手而定。可从历史上考查，在南齐谢赫《六法论》中，已明确指出“传移模写”作为承继书画传统技法之一，历代奉为圭臬。如此沿袭下来，自然会保存若干临摹本，这样，作品就有了真赝之分。

临摹本之出现，由来久矣，不过上好的临摹本，下真迹一等。如今日流传的东晋顾恺之《女史箴图》，原迹早已散佚，其珍贵程度不下于后世名家之真迹。因此说，历来流传下来的摹本，只要是接近原作的，都应该予以重视。直到明中叶以后，部分沿海城市的工商业先后发展，即是近现代历史学家认为当时社会已进入资本主义萌芽时期，由于社会客观现实的演变，书画作品的需求日渐增多，民间制造赝品应运而生。首先在苏州地方开设作坊，专门仿造历代名家书画，在专诸巷一带市场出售，于是形成一种新兴的行业，作坊制作的赝品，后人谓之“苏州片”。今天还流传于世的所谓北宋张择端《清明上河图》、崔白兄弟的花鸟图等，皆是从此地制造出来的。明代苏州肇其端，河南开封、湖南长沙、广东广州、北京后门相继步其后尘，故而市面上愈到后期，赝品愈益充斥，甚嚣尘上，不可遏止。

开封货大都以粉笺为之，类多帝王、名臣、文士之作，长沙、广州的伪造以本地明清作品及清初四僧为主。而北京后门则伪造清宫画院特别是意大利郎士宁、艾启蒙的作品，通过琉璃厂以外国客人为购买对象，即所谓“洋庄货”，曾风靡一时。明末《宝绘录》一书，唐宋元明的“名迹”均予著录，集赝品之大成，付梓流传，影响广泛，误人尤深。



至于散见于民间的各式各样的赝品，或复制，或勾填，或对临，或改款，或真迹假跋，或假画真跋，或移真题于赝品之后，或改头换面，或张冠李戴，或一分为二，或鱼目混珠，如此等等，五花八门，甚至出人想象之外，不一而足。作伪者可谓挖空心思，千方百计地企图蒙混鉴藏家之目，故历来精于鉴赏者，难免出现误差，此类事例，所在多有。既散见于明清知名鉴藏家著录之中，亦见之流传于今日的煊赫巨迹，间有误鉴者，不足为奇。

时至今日，对古人作品，因时代遥远，书画之流传多为孤本，难于对比研究，偶尔出现误差，可以理解。至于近现代名家作品，数量庞大，大众需索随经济形势好转而倍增，从而赝品层出不穷，加之科技昌明，作伪手段远远高出前人，一些低档之作尚易辨识，但出自高手之笔，就得认真考察，不宜轻易认可。

为了适应现实文化生活不断高涨之需，我馆继年前在故宫博物院举办的“历代书画赝品展”一再延期之后，国内外观众意犹未尽。我馆有鉴于此，与国内少数几家兄弟博物馆和文物店着手筹备同一性质的展览，既于古代真赝之作对比陈列，便于比较研究，又侧重于近现代名作辨伪，是当今许多收藏家急欲获至的知识。在陈列和图录中将它作为重点，予以介绍，庶几使观者凭眼前展示的各类书画作品，有明确实物可资考证，不至于大海捞针。针对面前的作品，端详其各方面的特点，进行深入的对照，从而辨清其真伪和是非，为大家创造直观明察的客观条件，这是我们博物馆应尽的任务。

自从展览配搭图鉴面向广大观众以来，受到社会各方人士的青睐，图鉴的销售量超出了原计划。为满足客观需要，又曾再版一次，仍难适应当前的要求。在此期间，读者和我们编者发现图鉴由于出版仓促，其中还存在一些缺陷，于是增加作品，放大版面和图版，增加特写镜头及说明文字，重新编排出版，改名为《中国古今书画真伪图鉴》，随同展览分赴国内外巡回展出销售，庶几收到更佳的效果，以告慰我们敬爱的同行和国内外众多的读者是幸！

杨仁恺



# PREFACE

At least since the Wei and Jin Dynasties, the works of calligraphy and paintings of China have been collected by dynastic courts and private citizens, which have become precious treasures of spiritual civilization of the world. However, the problem of telling the true specimen from the fake is revealed as an obstacle hard to overcome for both the state and private collectors. As is known, determining authenticity is a very complex procedure and can not be stated clearly in only a few words.

Generally speaking, the authentication of works depends on whether they were done by the writers or painters claimed. "Copy and Imitation are the techniques to carry forward the traditional calligraphy and paintings." said Xie He of the Southern Qi Dynasty in his "On Six Principles" and it has been regarded as a criterion through the ages. As a result, copies and imitations were preserved spontaneously and thus there came both the true specimen and the forgeries.

Copies and imitations have a long history and good copies are second best to the original works. The value of "Nu Shi Chen Tu" which claimed to have been painted by Gu Kaizhi of the East Jin Dynasty, for example, with the authentic having been lost, would not be inferior to that of the later famous authentic works. So the extant copies similar to the originals should be given much attention. After the middle of the Ming Dynasty, with the development of industry, some cities along the coast of China came into the embryonic stage of capitalism, from the point of view of contemporary historians. The demand for works of calligraphy and paintings increased rapidly and the manufacturers of forgeries emerged in response to it. They set up workshops in Suzhou to copy the famous calligraphy and paintings and sold them in the markets of Zhuanzhu Lane which resulted in a new industry during the Ming Dynasty. Forgeries made in the workshops were called "Suzhou Piece" by later generations. Zhang Zeduan's "Embarking in the Pure Brightness" and "Flowers and Birds" of Cui Bai Brothers, etc. were all made here. Following Suzhou, Kaifeng of Henan Province, Changsha of Hunan Province, Guangzhou of Guangdong Province and Houmen of Beijing sold more and more forgeries with the irresistible tide at that time.

Kaifeng forgeries were mainly copies of works of emperors, famous officials and literati, while forgeries of Changsha and Guangzhou were mainly copies of local works of the Ming and Qing dynasties and Four-Monk-painters of the early Qing Dynasty. As to Houmen of Beijing, the works of the Palace Art Academy of the Qing Dynasty, especially the works of Giuseppe Castiglione were copied and sold in Liu Lichang Market as popular "Yang Zhuang Huo" (Foreign Village Goods) at that time.



"Bao Hui Lu" (Catalogue of Painting Treasures ) listed all the so called famous works of the Tang, Sung, Yuan and Ming dynasties, which was the published collection of forgeries spreading its harmful influence on the society.

There are unimaginable varieties of forgeries, including imitations, contours, copies, true works with seals and signatures changed, or true colophons with spurious works or spurious works with true colophons and uncompleted piece removed from the whole, etc. The forgers tried various devices to deceive connoisseurs. Sometimes, even excellent connoisseurs could hardly avoid mistakes in their appraisals. Such things happened not only to the catalogues of calligraphy and paintings written by connoisseurs of the Ming and Qing dynasties but also to the folk collections of famous masterpieces. Therefore, it is not at all surprising to find wrongly-authenticated works.

Some of the ancient works are the sole genuines handed down through the ages and it is liable to have occasional errors in determining authenticity. As for the contemporary famous works, forgeries emerged one after another. Because of the increasing demand and the advanced scientific devices, forgeries out of skillful hands are so superb that it is more difficult to recognize them in contrast with the rough ones. So the connoisseurs have to investigate them in every detail.

In order to meet the cultural needs, the " Fake Exhibition of Every Dynasty" was held by the end of 1996 and the exhibition time was prolonged several times in order to meet audience's requirement. Since then the audience are still expecting more exhibitions like that. In view of that, we are preparing a similar exhibition cooperating with a few domestic museums and antique stores. In the exhibition, we shall offer both the authentic works and the forgeries with emphasis on the audio-visual authenticity of modern famous works, It is hoped to be helpful to the collectors to authenticate works in contrast to the forgeries.

Since the exhibition of the catalogue companied with illustrated pictures opened to public, personalities of various circles have favorably commented on it and the sales volume of the catalogue has exceeded expectations. Even the second edition couldn't meet the increasing demand of readers. In this edition, we revised the errors in the former editions, enlarged the printing and painting size and plates and added the works the detailed photographs and the versions. We shall hold exhibitions with the new edition of the catalogue for the audience at home and abroad.

WANG REN KAI



主 编 杨仁恺  
 副 主 编 刘中澄 施大光  
 编 委 王绵厚 杨 桁 罗春政 马宝杰  
 责任编辑 大 光 林 震  
 文字编辑 刘中澄 罗春政 马宝杰  
 图片编辑 刘中澄 罗春政 马宝杰  
 翻 拍 李振石 林 利  
 翻 译 刘金库  
 封面设计 周小凤  
 版式设计 苍小东 许大庆 黄 喆 黄 东  
 中文校对 侯俊华  
 英文校审 龙志超

EDITOR-IN-CHIEF: YANG REN-KAI

VICE EDITOR: LIU ZHONG-CHENG, SHI DA-GUANG

EDITORS BOARD: WANG MIAN-HOU, YANG HENG, LUO CHUN-ZHENG, MA BAO-JIE

EXECTIVE BOARD: DA GUANG, LIN ZHEN

VERSION CONTENT: LIU ZHONG-CHENG, LUO CHUN-ZHENG, MA BAO-JIE

PICTURE EDITORS: LIU ZHONG-CHENG, LUO CHUN-ZHENG, MA BAO-JIE

PHOTOGRAPHERS: LI ZHEN-SHI, LIN LI

ENGLISH VERSION: LIU JIN-KU

COVER DESIGN: ZHOU XIAO-FENG

EDITION DESIGN: CHANG XIAO-DONG, XU DA-QING, HUANG ZHE, HUANG DONG

PROOFREADER: HOU JUN-HUA

REVISER: LONG ZHI-CHAO



## 目 录

### CONTENT

序 .....	1
PREFACE	
摹本 .....	6
MO BEN (COPY)	
临本 .....	18
LIN BEN (TRANSCRIPT)	
仿本 .....	23
FANG BEN (IMAGINED REPRODUCTION)	
造本 .....	116
ZAO BEN (EXTREME FAKE)	
假画真跋 真画假跋 .....	119
FORGERY PAINTING WITH TURE COLOPHON	
TURE PAINTING WITH FORGERY COLOPHON	
改款 .....	130
CHANGING SIGNATURE	
转山头 .....	136
ZHUAN SHAN TOU (CUT OFF ALONG THE MOUNTAIN SLOPE)	
后添款 .....	138
ADDING THE SIGNATURE LATER	
苏州片 .....	148
SU ZHOU PIECE (FAKE)	
河南造 .....	156
HE NAN FAKE	
湖南造 .....	161
HU NAN FAKE	
广东造 .....	164
GUANG DONG FAKE	
后门造 .....	166
HOU MEN FAKE	
张大千仿制的古代书画 .....	172
ZHANG DAQIAN'S COPIES OF ANCIENT CALLIGRAPHY	
AND PAINTINGS	
近现代书画伪品种种 .....	178
MODERN AND CONTEMPORARY FAKES	
后记 .....	229
POSTSCRIPT	
图版目录 .....	230
CONTENT OF PICTURE	

## Mo Ben (COPY)

### 摹 本

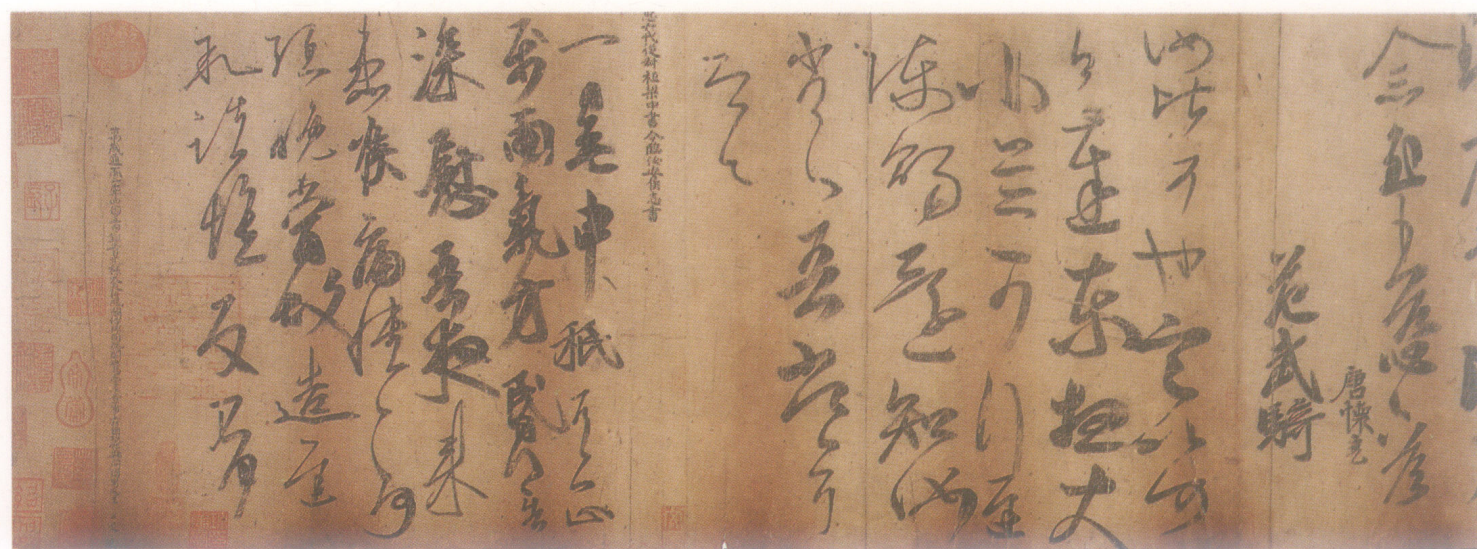
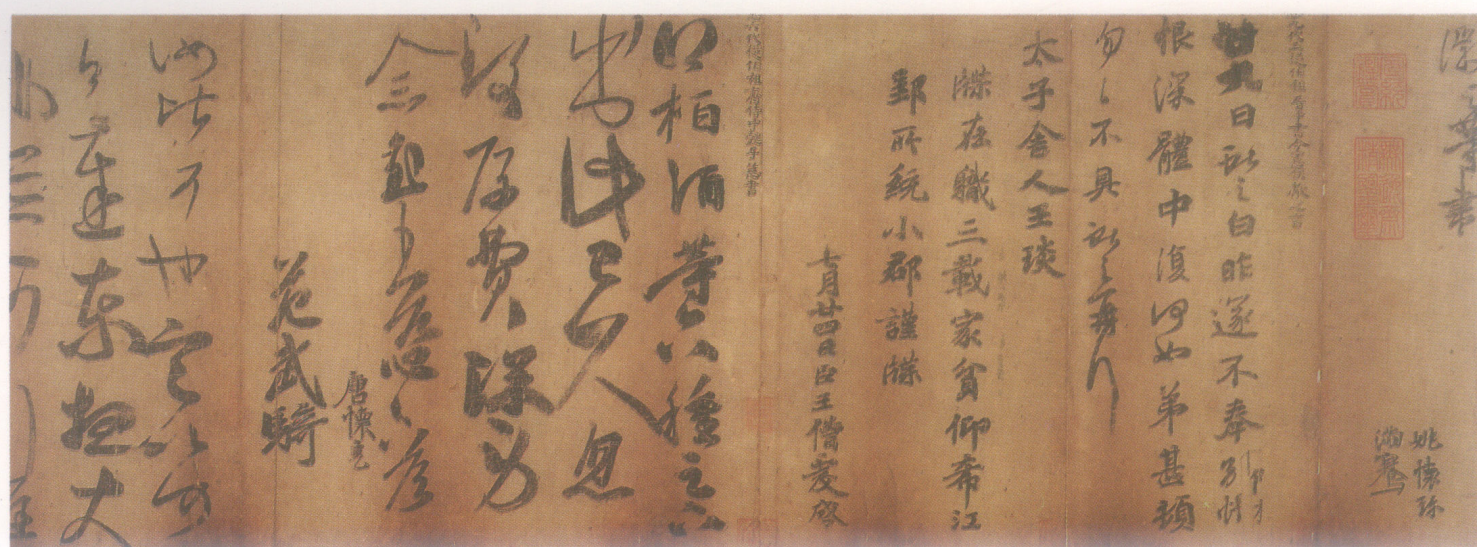
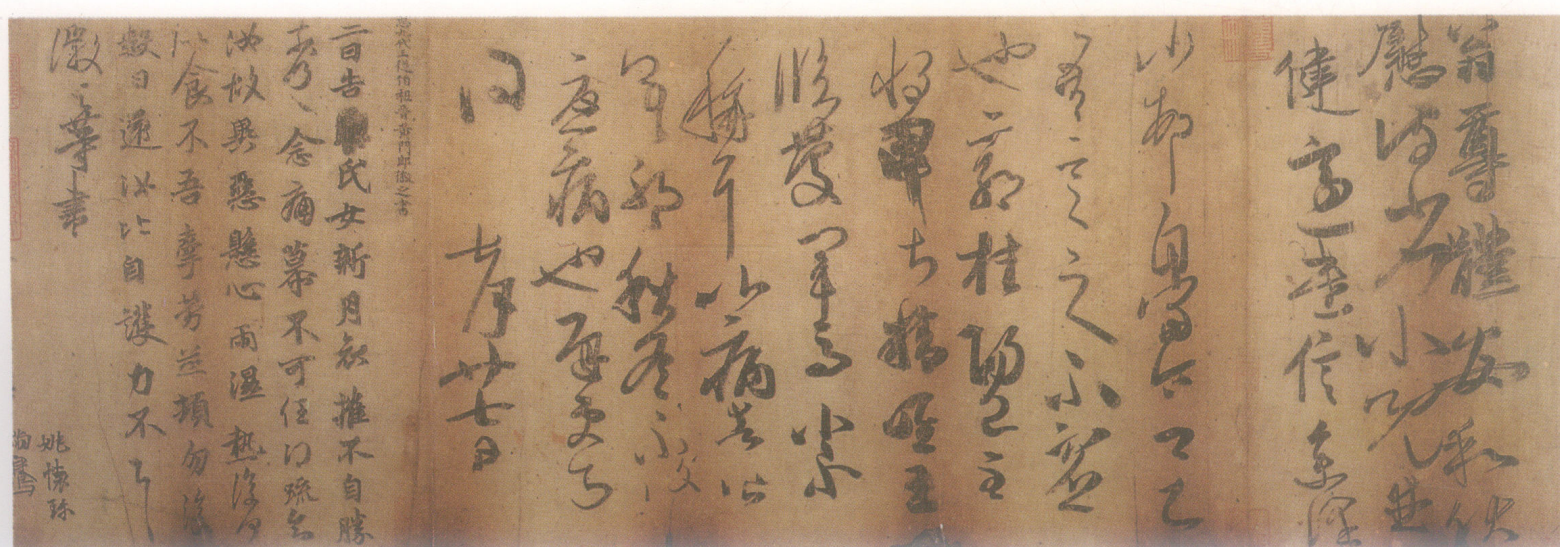
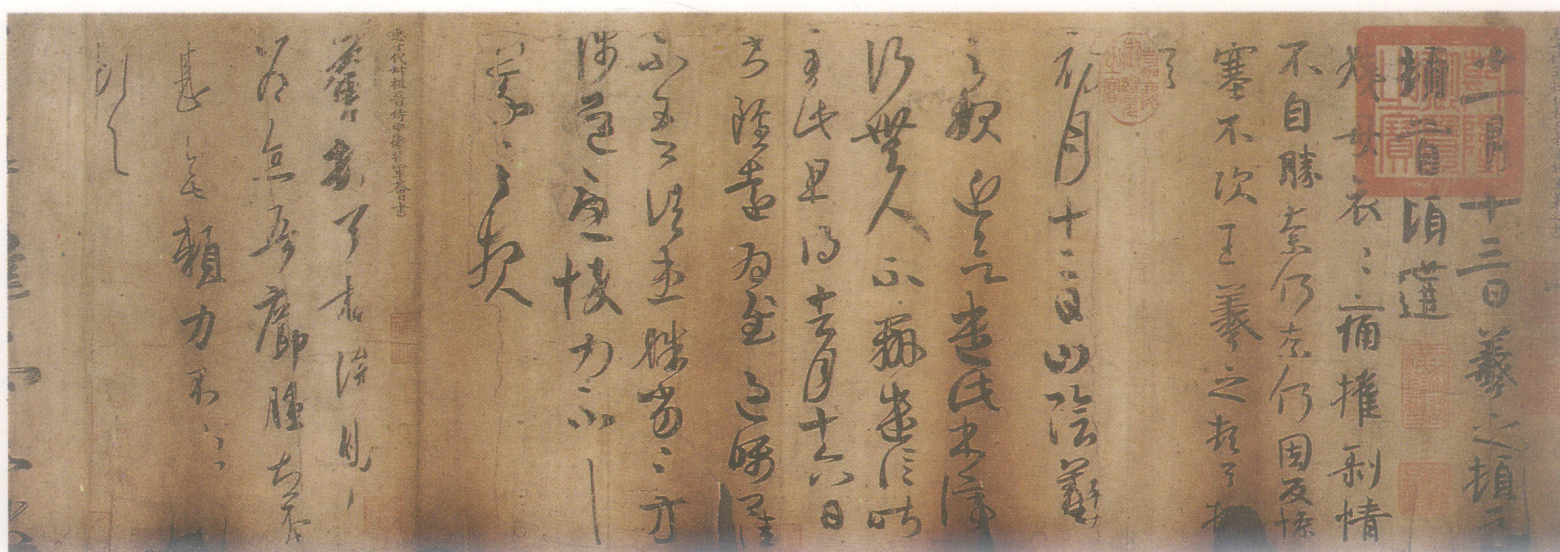
摹本是复制古书画的一种方法，一般指在书画原作上覆上一层较为透明的薄纸（现在则多采用透明胶片），先把作品的轮廓用墨线勾描下来，然后再用纸或绢在稿本上勾摹，墨线勾好后再染墨敷色。书法则必用细线双钩后再填墨，称之为双钩廓填。也有用薄纸或绢在原作上直接勾描的，但这样容易污损原作。上好的摹本与真迹几可乱真，如真迹失传，摹本就更加珍贵了。而今看来，唐以前的真迹大部分是依靠摹本传世的，如顾恺之的《洛神赋图》、《女史箴图》，张萱的《虢国夫人游春图》，王羲之的墨迹《奉橘帖》、《快雪时晴帖》、《丧乱帖》等俱为宋以前摹本。

唐代的所谓“响拓”即先用黄蜡纸压叠在原迹之上，用很细的墨线勾出轮廓，又在纸或绢上面双钩廓填，这是因为古代没有现在所使用的透明胶片之类的材料。现在传世的唐摹本《万岁通天帖》（也称《王羲之一门书翰》）即属此类。此帖原是武则天时东晋丞相王导十世孙，凤阁侍郎王方庆将珍藏的历代祖先书迹凡二十八人，十一卷进献给武后，武后令人摹写宫内，又将真迹赐还王方庆。时至今日真迹早已失传，摹本经过几次劫难也仅余七人十通。此帖因出自皇家高手，勾填技艺精湛，历来有下真迹一等之誉。现在公认此帖是研究二王书法的最可靠的摹本，身价日高。米芾的《天马赋卷》也属此类摹本，但与《万岁通天帖》相比则略逊一筹。摹本往往得在位置，失在神气。精彩的摹本是不多见的。米芾曾云：“媼来鹅去已千年，莫笑痴儿收蜡纸”，可见早在唐代以前摹制古书画的技艺已很发达。到了宋代，唐以前的真迹似已很少见，摹本便显得十分珍贵。不过那时的书画摹本其目的并不在于牟利或骗人，而是具有范本的功能，或为了更好地流传和保存。明清以来的情况却大不相同，古书画的摹制已被书画古玩商视为牟取暴利的重要手段，各类摹本益多，像《清明上河图》、《洛神赋图》，即出现了许多摹本，有些摹本由于摹制者素质不高，水平也日见低下，离原作愈远了。

Mo Ben is a method used to reproduce ancient calligraphy and paintings. The fakers of paintings would put a thin transparent paper (now often film) on the genuine work, draw the outline by brush strokes, and then copy the draft on the paper or silk and apply colour on it. As for the fakers of calligraphy, they would draw the outline with double thin lines, and then fill in with ink. This method is called Double Lines Copy. Sometimes the genuine work can be copied directly with thin paper or silk, but it is liable to smear the original. The first-class copies are comparable to the genuine works, and so when the originals are lost, they will be more precious. Nowadays, almost all the works before the Tang Dynasty were copies handed down, such as "Luo Shen Fu Tu" (Luo River Goddess) and "Nu Shi Zhen Tu" (Female Officials) of Gu Kaizhi; and "Guo Guo Fu Ren You Chun Tu" (Mrs. Guoguo Outing in Spring) of Zhang Xuan, "Feng Ju Rubbing" Kuai Xue Shi Qing Rubbing" and "Sang Luan Rubbing" of Wang Xizhi, etc.

The so called "Xiang Ta" was copied by putting the folded yellow wax paper on the genuine work, drawing the outline with very thin double ink lines on paper or silk as there were no transparent films in ancient time. The copy of the Tang Dynasty, "Wang Xizhi Yi Men Shu Han" was done by the same technique. This rubbing collected 28 ancestors' calligraphy handed down to the 10th generation from Wang Dao of the Dong Jin Dynasty to the Feng Ge Official, Wang Fangqing, who presented 11 volumes to the Empress Wu Zetian. Wu ordered them copied and then bestowed the originals back to Wang Fangqing. However, the true specimen was lost and only 10 copies of 7 persons left. Because the copies came from most skillful hand of the royal court, they were considered the second best with great value and reliability for researching calligraphy of Wang Xizhi and Wang Xianzhi. "Tian Ma Poem Scroll" of Mi Fu of the Sung Dynasty is the same kind of copy, but not as good as the former. The copies were usually skillful on composition but inferior on spirit, so perfect copies are rare. Mi Fu once said in a poem "It has been 1000 years with old ladies coming and geese flying away. Please don't laugh at innocent children collecting wax paper." It can be seen that the copy technique of calligraphy and paintings had been developed before the Tang Dynasty. In the Song Dynasty, it was very hard to find true works before the Tang Dynasty, so the copies were valuable treasures. At that time copying ancient calligraphy and paintings were not for profit or deception but for handing down models for practice or collection. However, in the Ming and Qing Dynasties the situations swiftly changed and the technique was used mainly for reaping staggering profits by the antique dealers. There were varieties of copies of one work, such as "Embarking in the Pure Brightness" and "Luo River Goddess" and most of them were of inferior quality because of low-grade techniques.





唐 王羲之一门书翰卷 (勾填本)

纸本 26.3cm×253.8cm

Tang Dynasty, "Wang Xizhi and His School Calligraphy" (Outlined Copy) paper

26.3cm×253.8cm



Mo Ben (COPY)

摹 本



唐 周昉调琴啜茗图卷 (摹本)

绢本，设色 28.4cm × 129.9cm

Tang Dynasty, Zhou Fang's "Playing the Zither and  
Drinking Tea" (Copy) silk, colour 28.4cm × 129.9cm



萬里無疆收古盡焉  
 魏舉雄傑感今  
 以二故賦  
 方唐牧之至威有  
 天骨之超俊勃  
 四十万之數而隨方  
 以分色焉此馬居其  
 中以為鎮目星角  
 以電光及陽控路以  
 風過諸龍顯而孤  
 起耳鳳齊以雙  
 步闔闔下而輕勞  
 低首群而不斯橫  
 扶風以獨賴若夫  
 躍溪舒急冒紫  
 迄叔直突而建德  
 項舉橫馳則在光  
 領斷威絕材以以

肉張竹動埋其林  
 德也蓋不以偷虛  
 嗚嗚策蹇井紫  
 鑄黃蝟而吐水盡白  
 澤以除灾但覺馳垂  
 就帝虎伏防猪始心  
 雜屬則弓期諧答  
 悅首以畢世亦以樞  
 以興懷焉士所謂英  
 風頻盡兀伏長排  
 若不市駿骨改龍  
 媒如此馬者一旦  
 天子巡朔方外裔岳  
 掃四夷之塵較故  
 陽之龍則飛黃囊  
 腰箭雲追電何  
 所招而不足來何所  
 從而盡來

宋 米芾行书天马赋卷(勾填本)

纸本 24.7cm × 192.9cm

Sung Dynasty, Mi Fu's "Tian Ma Poem  
in Running Script" (Outlined Copy) pa-  
per 24.7cm × 192.9cm



Mo Ben (COPY)

摹 本



南宋 李唐采薇图卷

(真迹)

纸本、设色

25.6cm × 88.3cm

Southern Sung, Li Tang's

"Picking up the Rose" (True

Specimen) paper, colour

25.6cm × 88.3cm



李唐谈道图卷 (摹本)

纸本、设色 25.6cm × 88.3cm

Li Tang's "Talking the Taoism" (Copy) paper,

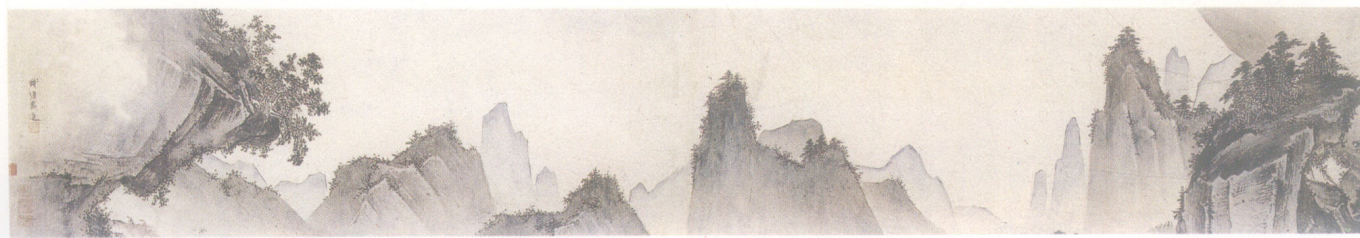
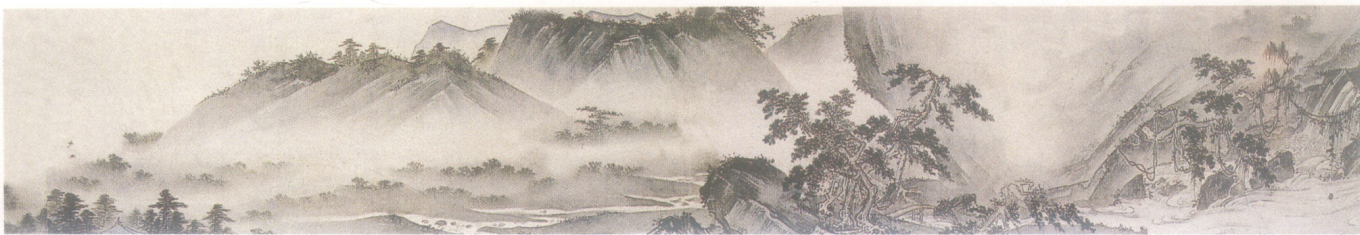
colour 25.6cm × 88.3cm



明 戴进摹江山无  
尽图卷（真迹）  
纸本，设色

50cm × 1423cm

Ming Dynasty, Dai Jin's  
copy of "the Endless Ri-  
ver and Mountain" (True  
specimen) paper, colour  
50cm × 1423cm



南宋 夏圭江山无  
尽图卷（摹本）

纸本，设色

46.5cm × 1631.5cm

Southern Song, Xia Gui's "the  
Endless River and Mountain"  
(Copy) paper, colour 46.5cm  
× 1631.5cm



## Mo Ben (COPY)

## 摹本

南宋 马麟荷乡清夏图卷  
(真迹)

绢本，设色

40.9cm × 322.8cm

Southern Sung, Ma Lin's "Passing the Summer along the Lotus Pond" (True Specimen) silk, colour 40.9cm × 322.8cm



马麟荷乡清夏图卷(摹本)

绢本，设色

43.5cm × 327cm

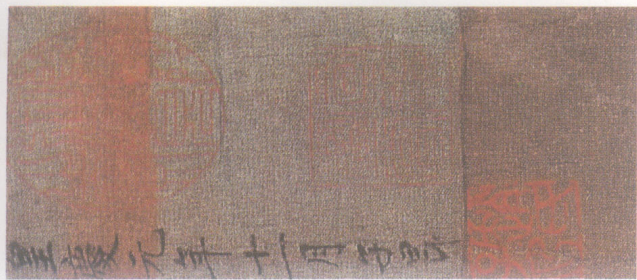
Ma Lin's "Passing the Summer along the Lotus Pond" (Copy) silk, colour 43.5cm × 327cm



元 赵孟頫秋郊饮马图卷(真迹)

绢本, 设色 27.2cm × 68cm

Yuan Dynasty, Zhao Mengfu's "Breeding Horse in the Autumn Outskirts" (True Specimen) silk, colour 27.2cm × 68cm



赵孟頫秋郊饮马图卷(摹本) 绢本, 设色 23.6cm × 59cm Zhao Mengfu's "Breeding Horse in the Autumn Outskirts" (Copy) silk, colour 23.6cm × 59cm