

中国古今 书画真伪

图鉴

GENUINE AND FAKE ILLUSTRATED HANDBOOK OF CHINESE EVERY DYNASTIES CALLIGRAPHY AND PAINTINGS

杨仁恺 主编



江先生生為余言讀書鶴林
杜鵑樓處徑雨後對磨斧
鴻鶴山色正是未家粉本先
撫示三晚此畫為指點要由
合雲烟吞吐之收展余重加澄
如初霞善長商確作師子林尚
事定日三晚見之應候我與
甚也

壬子九月廿六日
烏目山中人在谷王筆

以世人之眼光
主決早得古月士
古月士為金之所
不主以主性為
涉意應收力不
家之類

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辽宁画报出版社

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序

至迟从魏晋以来，我国的书法和绘画作品，一直被历代宫廷和民间作为艺术品度藏起来，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，是很难用三言两语说得清楚的。

大体而论，真与赝的判断，是由作品是否出自作者本人之手而定。可从历史上考察，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，于是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的《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，历代流传下来的摹本，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起来，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，后人谓之为“苏州片”。今天还流传于世的所谓北宋张择端的《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、广州大都以伪造本地明清作品及清初四僧的作品为主，而北京后门则伪造清宫画院之藏品，特别是意大利籍画家郎世宁、艾启蒙等人的作品，通过琉璃厂售与外国人士，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，或真画假跋，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，千方百计地期图蒙混鉴藏家之目，故历来精于鉴赏者，难免出现差误，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烜赫巨迹，间有误鉴之者，不足为奇。

时至今日，对古人作品，因时代遥远，画之流传多为孤本，难于对比研究，偶尔出现差误，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，更由于科技昌明，作伪手段远远高出前人，故一些低档之作尚易辨识，而出自高手之笔，就得认真考察，不可轻易许可。

为了适应现实文化生活水平不断高涨之需，年前在故宫博物院举办的《历代书画赝品展》曾一再延期，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，既对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，这是当今许多收藏家急欲获致的知识。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，不至于大海摸针。如是针对面前的作品，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。

由于时间紧迫，资料不尽完善，今仓促成书，难免存在这样那样的缺陷，我们将继续纠正补充，希望广大读者不吝惠赐嘉言为禔。

杨仁恺

PREFACE

In so far as or since Wei and Jin Dynasties, the oeuvre of calligraphies and paintings of our country had been collected by dynastic courts and civil privates, while come into the precious treasures of spirit civilization of human beings. However, the true specimen and fake problem come out during the process of inheritance, being the obstacle which was hard to surpass for both the stated and privated collectors. As we know, true specimen of fake which alluded complex content, are not easy to say it very clearly with quite few words.

In general, the assertion of truth or forgery works means that the oeuvre made by the painter himself or not. In Southern Qi dynasty, Xie He(Hsieh Ho)'s "Six Principles" had pointed out that "Removed and imitated method" is one of conventional skill to inherit ancient calligraphies and paintings, while regarded as criterion by every dynasties throughout the revised art history. Therefore, the large amount of imitated or attributed copies were preserved naturely generation by generation, thus, the oeuvre are divided into truth and forgery works.

The Fake had been long history after it arosed in the society, although the better forgery copies were less than the original works, the value of appreciation will fill the gap when the origin lost, such as the attributed to Gu Kai-zi(Ku K'ai-chih)'s "Nu-Shi-Zh'en-Tu", while the original work had disappeared, its precious value is by no mean less than the truth oeuvre of later famous painters. In some content, the copies, which handed down and imitated to the original works should be paid much attention. Until and after the Middle period of Ming Dyansty, industry and commerce in partial cities along the coast of Southern China had early or late developed into period of the bud of capitalism which called by modern and contemperary historians. Because of the evolved society of economy, the oeuvre of calligraphy and painting were required to be increased day by day, while the spurious copies were made in the civil and come into the society, when initial happening in Suzhou where set up the workshop to imitate every dynasties' famous calligraphers and painters, and sold in markets of the region of Zhuanzhu lane, therefore, this kind of new trade was formed. All of the forgery made in the workshop was called "Suzhou Pieces" by later generations, the circulated works in the society such as Zhang Zheduan's "Ch'ing Ming Shang He Tu"(Embarking in the Pure Brightness)" and Cui Bai brothers' "Flower and Birds" etc. of Northern Sung were made from this place. In Ming dynasty, Suzhou started, Kaifeng of He'nan Province, Changsha of Hu'nan Province, Guangzhou of Canton province and Houmen of Beijing had followed, the later period, the more forgery occupied the market, it was no way to be kept within limits.

Kaifeng Huo(Fake)mainly used golden paper to imitate the handwriting of Emperors, famous officers and literatis. Almost of Changsha and Guangzhou made spurious copies of local collection of Ming and Qing dynasties and "Four Monk-painters" of early Qing dynasty.

Houmen of Beijing copied after the Palace Academy of Qing dynasty, especially the works of Italy painters

Giuseppe Castiglione etc., which sold to Foreign guests in Liulichang Market, i.e. so called "Yang Zhuang Huo" (the Goods of Foreign Village), was popular at that time. the "Bao Hui Lu (Treasured Paintings Catalogue)" at the end of Ming dynasty had listed most of the "Famous Paintings Remained" of Tang, Song, Yuan and Ming dynasties, integrated the large amount of fakes, and published for spreading far and wide, but this did deeply harm of the social influence.

As for the varied forgery in the civil to be found in the manner of imitation, contour, genuine's copy, changed signature, or true specimen with spurious colophon, or spurious painting with true colophon, or removed the true colophon adding the fake, or changed seal and signature, or two separated parts with the fake etc. are hard to imagine and show the multifariously faces. The fakers thought every detailed fake to be expected for passing the eyes of Connoisseurs by each possible means, therefore made the every dynastic excellent connoisseurs had been hard to avoid the mistakes for appreciation, such kind of examples often occurred not only in the Catalogues of Ming and Qing dynasties connoisseurs, but also in the staple and splendid collection. That were not surprised to find the wrong-appreciated works.

Up to now, as for the ancient collection in the remote past, the handed down sole genuine, it is hard for us to research by the way of contrasting, and even if the errors occasionally happened, it is also understandable, especially the large amount of oeuvre of modern and contemporary famous painters to be increased along with the economic methods are far beyond the ancestors. Some of low-grade fake can be easily recognized, but the fake come out of skilled artisan should be revised by every detailed section.

For suiting the cultural life development, after what Beijing Palace Museum held "Every Dynasties Fake Exhibition" and the visitors still felt unsatisfied and eager, our Museum had connected with several Museums and Antique Stores, organized the same exhibition, which contrasted to the true specimen and fake at the same time, it not only is very convenience for future research, but also lay stress on the making fake of modern and contemporary, and is the urgent need for many collectors to gain the knowledge. We put it as the key points to introduce in the exhibition and catalogue, which made the visitors go through the displayed objects, and revised the true specimen and fake, find the every aspects features for not to go in the wrong ways. Throughout the deeply Contrasted, one will find the genuine and fake, we just supply the watching conditions, and it is our duty for our museum to do so.

Because of the limited time and incomplete materials, it should be existed the shorts or drawbacks, we will revise and add the materials, which hope the visitors to advise us to do so.

YANG REN-KAI

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苏州片

SUZHOU PIECES

明代万历到清代乾隆年间，江苏苏州地区有一批具备一般绘画技能的人，专以制作假画为生，所造伪品，后来被称为“苏州片”。苏州的专诸巷和桃花坞成为伪造假画的集中地，采取作坊的形式，分工合作，线描、皴染、设色、写款、题跋、刻印，流水作业，各尽所长。“苏州片”的特点是多用绢本，所画以青绿山水居多，其它还有工笔花卉、人物等，画法工细，色彩鲜丽。伪造的多为古代名家作品，如唐代的李思训、李昭道，宋代的赵伯驹、赵伯骕，明代的文徵明、仇英等。有的还在画后伪造宋四家以及元明时代的赵孟頫、鲜于枢、沈周、文徵明、董其昌等名家的题跋。“苏州片”流传范围相当广泛，几乎遍布国内外，水平也高下不齐。这里选出的李思训的《海天落照图》卷，赵伯驹的《仙山楼阁图》卷，张择端的《清明上河图》卷，仇英的《上林图》卷等便是较为典型的“苏州片”，其中李思训的《海天落照图》卷应属上乘之作。

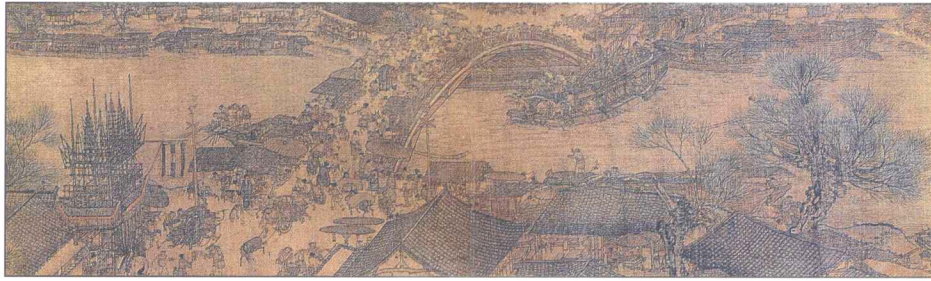
From Wanli reign of Ming dynasty to Qianlong Reign of Qing dynasty, quite a lot skilled artisan in Shuzhou of Jiangshu Province was mainly good at making fakes and called "Shuzhou Pieces" later, where the concentrated area was Zhuanzhu Lane and Taohuawu (peach port) by the workshop and shared the every sections of lines, strokes, wrinkles, colour, signature, inscribe, seal-curving by the skilled artisans, which the fakes feature of using silk for landscape in the colour of blue and green, and the other of elaborate and realistic style, flower and figure, bright colour and elaborate painting. Copied after ancient famous painter such as Li Si-xun, Li Zhao-dao of Tang dynasty. Zhao Bo-ju, Zhao Bo-xiao of sung dynasty, Wen Zheng-ming, Qiu Ying etc. of Ming dynasty, and also made the colophon of Four Painters of Sung dynasty, Zhao Meng-fu, Xian Yu-shu, Shen Zhou, Weng Zheng-ming, Dong Qi-chang etc. of Yuan and Ming dynasties behind the paintings. The "Shuzhou pieces" Were spreaded very extensively both the domestic and foreign countries. What choosed here Tang dynasty Li Si-xun's "Sunset above the Sea". Zhao Bo-ju's "Pavillon among the Fairy Mountain", Zhang Ze-duan's "Embarking in Pure Brightness", Qiu Ying's "Shang Lin Tu" etc. are the kinds of "Shuzhou Pieces", the fake work of Li Si-xun's "Sunset above the Sea" belonged the upper grade work.



唐 李思训 海天落照图卷

绢本 设色 46.7cm × 244.9cm

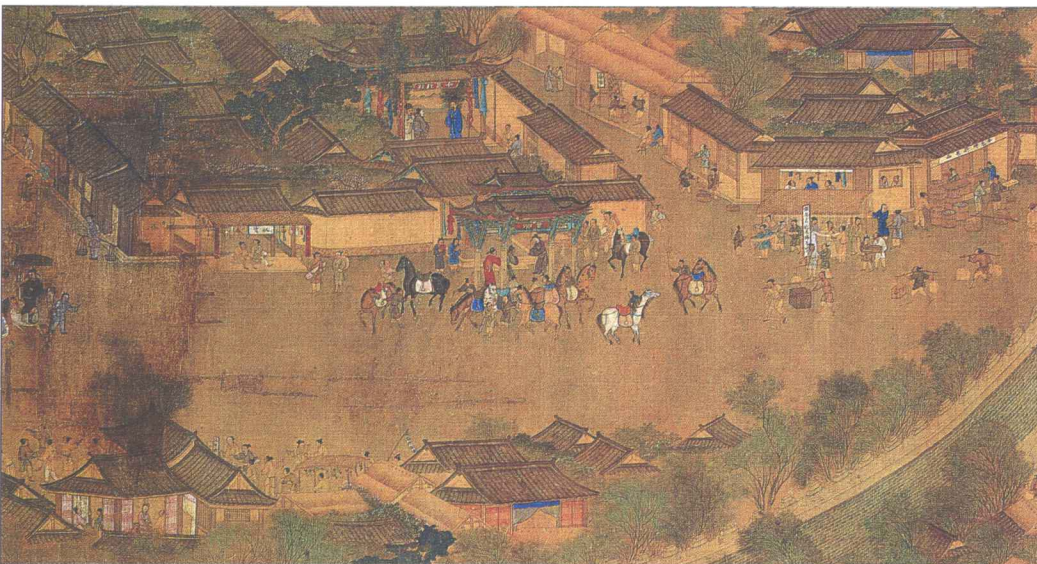
Tang dynasty, Li Si-xun's "Sunset above the Sea", silk, coloured, 46.7cm × 244.9cm.



北宋 张择端 清明上河图卷 (真迹)

绢本 设色 24.8cm × 528.7cm

Northern Sung, Zhang Ze-duan's "Embarking in the Pure Brightness" (True Speciman) , silk, coloured, 24.8cm × 528.7cm.



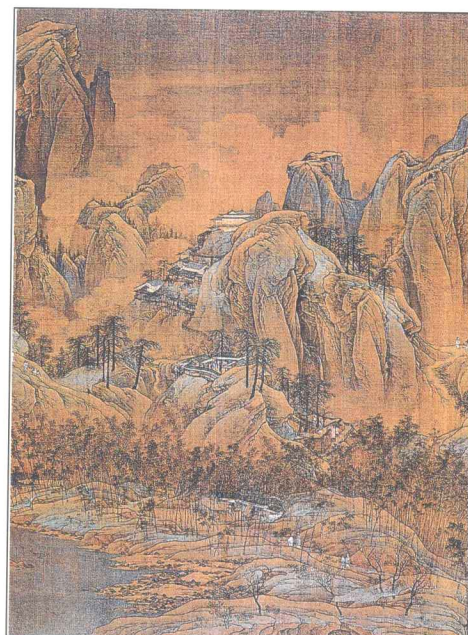
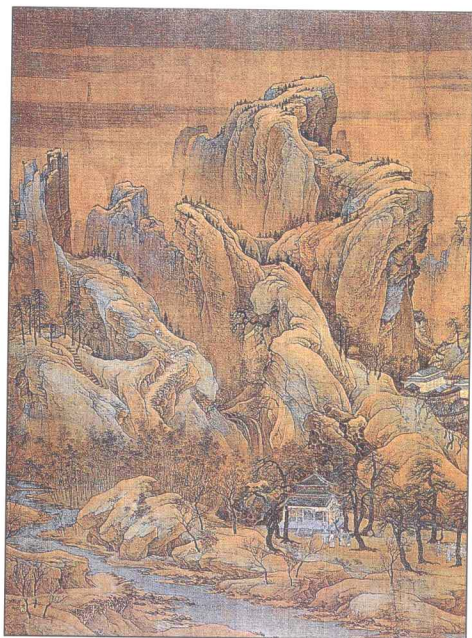
北宋 张择端 清明上河图卷

绢本 设色 30.6cm × 725.6cm

Northern Sung, Zhang Ze-duan's "Embarking in the Pure Brightness", silk, coloured, 30.6cm × 725.6cm

苏州片

SUZHOU PIECES



南宋 赵伯驹 江山秋色图卷 (真迹)

绢本 设色 56.6cm × 323.2cm

Southern Sung, Zhao Bo-ju's "Mountain and River in the Autumn" (True Speciman), silk, coloured, 56.6cm × 323.2cm.



南宋 赵伯驹 仙山楼阁图卷

绢本 设色 41.2cm × 268.8cm

Southern Sung, Zhao Bo-ju's "Pavilion among the Fairy Mountain", silk, coloured, 41.2cm × 268.8cm.



明 仇英 玉洞仙源图轴（真迹）

绢本 设色 167cm × 65.2cm

Ming Dynasty, Qiu Ying's "Jade Cave of Immortal Origin" (True Speciman), silk, coloured, 167cm × 65.2cm.



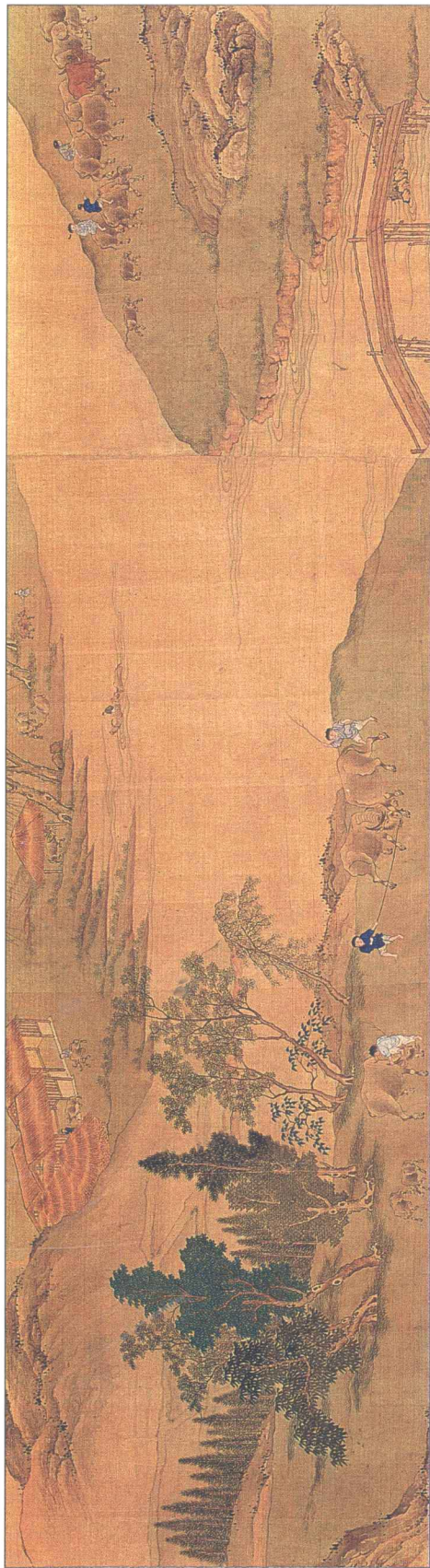
明 仇英 山居文会图轴

绢本 设色 140.6cm × 66.8cm

Ming Dynasty, Qiu Ying's "Literati Gathering in the Mountain Residence", silk, coloured, 140.6cm × 66.8cm.

苏州片

SUZHOU PIECES



明 仇英 百牛图卷

绢本 设色 26.7cm × 393cm

Ming Dynasty, Qiu Ying's "Hundred Oxes", silk, coloured, 26.7cm × 393cm.



明 仇英 职贡图卷 (真迹)
绢本 设色

29.8cm × 580.2cm

Ming Dynasty, Qiu Ying's "Attributed Paintings" (True Specimen), silk, coloured, 29.8cm × 580.2cm.



明 仇英 上林图卷

绢本 设色 47.6cm × 1237.9cm

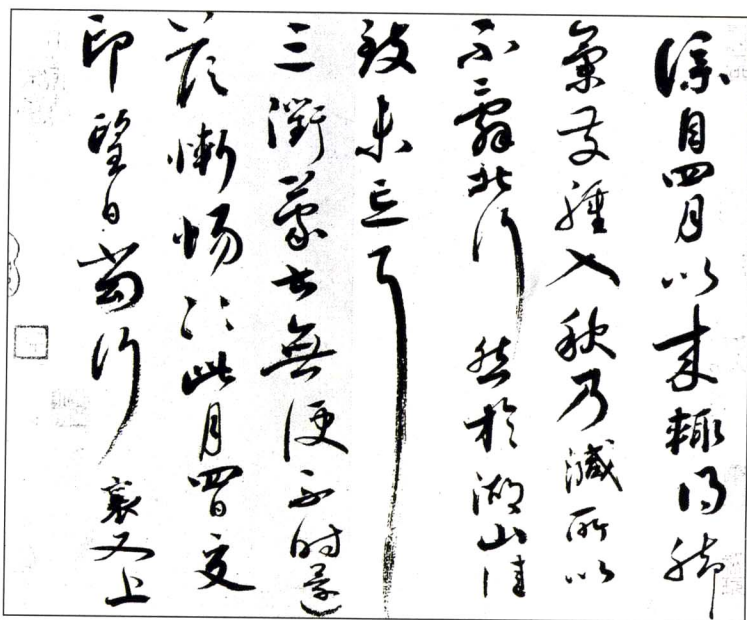
Ming Dynasty, Qiu Ying's "Walking in the Forest", silk, coloured, 47.6cm × 1237.9cm.

河南造

HENAN FAKE

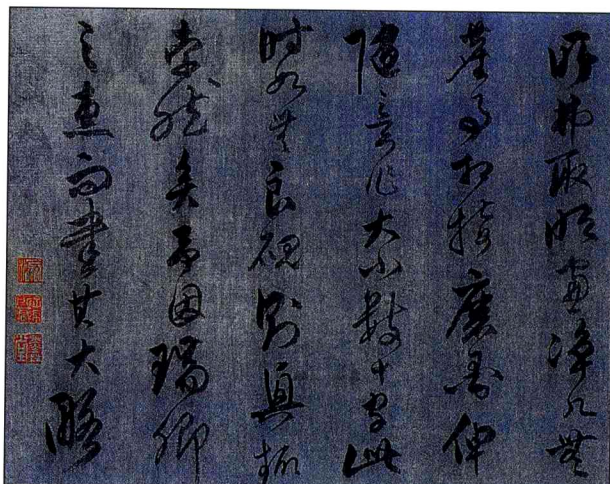
河南造，也称“开封货”，以伪造书法为主。明末清初河南开封地区有一批人专门伪造唐、宋、元时期的名家书法，像颜真卿、柳公权、苏轼、黄庭坚、米芾、蔡襄、赵构、赵孟頫、鲜于枢等人，都在其造假之列。除此之外，还凭空伪造了一些不以书法名世的名臣武将如岳飞、文天祥、包拯、朱熹等人的作品。这里选出的宋高宗的《汉高帝求贤诏》卷，朱熹的《读道有感诗》卷，蔡襄的《行书洮河石研铭》卷，宋孝宗的《周必大手札》卷，均为河南造的典型作品。河南造的特点以手卷为多，也有立轴与挂屏。一般均用纸本，或用河南特产的棉纸，或用粉笺揉后染色，或用蜡光纸，写字后再上色揉折以显陈旧。书写流利，字体光滑，书法水平较差，作假的技巧殊欠高明，比较容易辨别。

Henan fake, also called "Kaifeng Goods", mainly copied the calligraphy. Quite lots of skilled artisan imitated the famous calligraphers of Tang, Sung, Yuan dynasties such as Yan Zhen-qing, Liu Gong-quan, Su Shi, Huang Ting-jian, Mi Fu, Cai Xiang, Zhao Gou, Zhao Meng-fu, Xian Yu-shu etc. persons listed, except that, they also made the fakes of unfamous but devoted officers as Yue Fei, Wen Tian-xiang, Bao Zheng, Zhu Xi etc. Here chosed Emperor Sung Gaozhong's "Emperor Han Gaodi Asking the Sage", Zhu Xi's "Reading the Tao Poem", Cai Xiang's "Tao He Shi Yan Ming in Running Script", Emperor Sung Xiaozhong's "Edict by Zhou Bi-da" are the types of He'nan fake. Its features in the handscroll, and hanging scroll and hanging screen, generally used the paper or used the cotton paper made in Henan, or used the golden paper, and then put the colour, or just used the waxed paper wrinkled after writing to show the old, smoothly writting, but the lower grade level calligraphy, and also the lower grade skill for us easy to be recognized.



北宋 蔡襄 行书脚气帖 (真迹)
纸本 纵 26.9cm

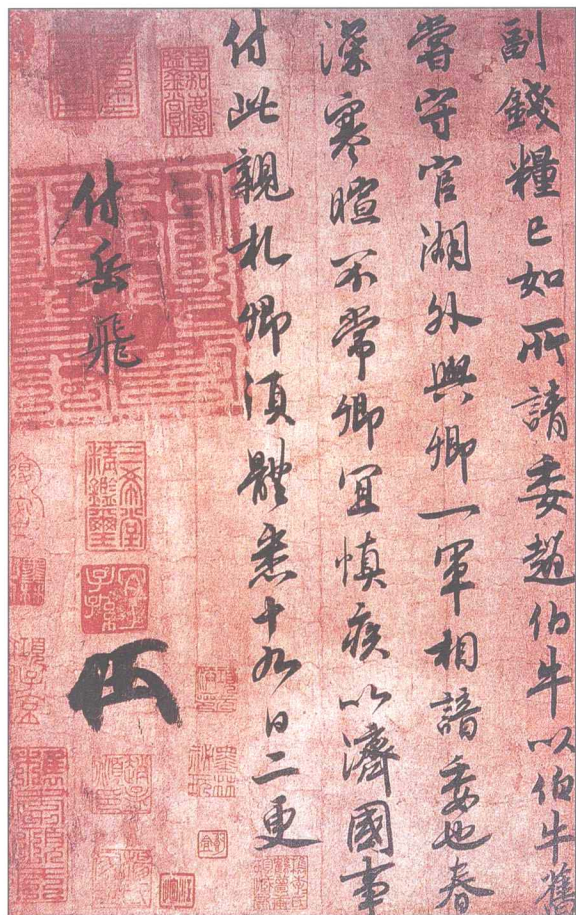
Northern Sung, Cai Xiang's "Jiao Qi Rubbing in Running Script" (True Speciman) . paper, 26.9cm High.



北宋 蔡襄 行书洮河石研铭卷
纸本 27cm X 152.7cm

Northern Sung, Cai Xiang's "Tao He Shi Yan Ming in Running Script" paper, 27cm X 152.7cm.





南宋 赵构 行书付岳飞手勅（真迹）

纸本 36.7cm × 61.5cm

Southern Sung, Zhao Gou's "the Edict for General Yue Fei in Running Script" (True Speciman), paper, 36.7cm × 61.5cm.

南宋 赵构 行书汉高帝求贤诏卷

纸本 33.6cm × 123.3cm

Southern Sung, Zhao Gou's "Emperor Han Gaodi Asking the Sage in Running Script", paper, 33.6cm × 123.3cm.

