

中國當代  
正畫收藏寶典

啓功題





Treasure Dictionary of China Contemporary Painting and Calligraphy

中國當代書畫收藏寶典

上

文物出版社

# 中国当代书画收藏宝典

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## ■ 序

具有五千年辉煌历史的中华民族,在东方艺术漫长的发展过程中,创造和积累了中国丰厚的文化遗产。其中,具有民族特色的中国绘画和书法艺术,就是一颗灿烂的明珠,千百年来深受人们的喜爱,并在世界艺坛上独树一帜,大放异彩。

中国绘画和书法艺术源远流长,从汉唐至今,在不断地发展和变革。新中国成立后,在党的百花齐放、百家争鸣文艺路线指导下,以徐悲鸿为代表提出了艺术也应“古为今用”,“洋为中用”的理论使中国的传统绘画发展出现了全新的局面。随着改革开放形势的发展,人们的物质生活和审美情趣发生了深刻的变化,社会对书画价值的观念有所增强,促进了中国画、书法、油画、版画以及漫画迅速发展。老一代焕发青春,新一代人才辈出,艺坛上标新立异,佳作如林,一派繁荣景象。社会上各种形式的书画艺术市场应运而生,在全国范围内出现了创作热、收藏热、交流热的活跃局面。美术作品也从美术院校、专业画院、个人画室、展览会等艺术殿堂走进了酒店、宾馆和普通家庭。凡此种种都有力地加强了书画艺术与人民群众的密切联系,既美化了生活环境,又满足了人们日益增长的精神需求。

但是,人们在肯定成绩的同时,也应正视尚且存在的问题,在创作方面,由于经济大潮的冲击,一些人一时困惑、无所适从,甚至为追求经济效益而忽视艺术家的责任,又苦于频繁的笔会和种种应酬活动,还有各种求画的、索字的、造假的问题干扰着创作,艺术家难以找到正当的渠道与可信的代理人,以使自己的作品安全进入市场,因此造成创作者、经营者、收藏者之间的纠纷时有发生,甚至诉之法律而对簿公堂。在收藏方面,也由于缺乏应有的书画艺术知识,又没有准确可靠的图书作为依据,往往处于一种盲目的状态,因此难免上当受骗,致使自己的经济和精神受到损失。

鉴于以上种种情况,中国绿野美术之家创始人刘洪志先生和人民日报社神州书画院副院长杨泓女士努力运作,为编辑出版《中国当代书画收藏宝典》一书付出了辛勤的劳动。这部书与一般的书画选集不同之处在于,它是一部由著名专家参与编制的当代书画精英传略。本书荟萃的180余位中国画、油画、版画、漫画和书法家,在全国具有广泛的代表性和知名度。其中有成就卓著、德艺双馨的老前辈;有技艺高超、日益成熟的中年人;还有崭露锋芒,风华正茂的后起之秀。本书在编辑过程中,得到了诸贤的支持,书中收录的传略、作品、签名、印章等资料,都是书画家亲自提供的。内容真实、准确、便于收藏时查阅对照、给人以亲切可信之感,是该书独到的特点。这部书是创作者、经营者和收藏者之间勾通的桥梁,也是鉴赏家、收藏家们必不可少的工具用书。

此书具有极强的观赏与收藏价值,它不仅是图文并茂的优秀读物,也是传播美术收藏知识、普及美育的书库。书中所列举的美术常识和常用名词术语,能增加知识,满足审美上的需求。启功先生《谈书画鉴定》的文章,对提高人们自身的艺术修养和鉴赏水平会有很大的帮助作用。

秦岭

1999.2

## ■ Preface

The Chinese nation is with a glorious history of more than five thousand years. During the development of the oriental arts, a tremendous amount of cultural legacy has been created and accumulated, among which the Chinese painting and calligraphy with national characteristics are two bright pearls. For hundreds of years, they have not only been loved by Chinese people, but also assumed a unique position in the artistic world around the globe.

Chinese painting and calligraphy have a long history. They have been continuously undergoing development and reform since the Han Dynasty and Tang Dynasty. After foundation of new China, under the Party's artistic guideline of letting a hundred flowers blossom and a hundred schools of thought contend, with the theory of making the past serve the present and foreign things serve China as advocated by artists represented by Xu Beihong, traditional Chinese painting has witnessed a new pattern. Along with development of reform and opening situation, people's material lives and esthetic interest have changed, too. Value of calligraphy and painting is more stressed in the society. Traditional Chinese painting, calligraphy, oil painting, engraving and cartoon have seen a rapid progress.

The elder generation is still active with youthful vigor, while the new generation is full of talented, imaginative minds. Excellent works keep emerging, and various kinds of art markets for painting and calligraphy, with different names, come into being as well. There seems to be great enthusiasm for art creation, collection and exchange throughout the country. The works of art are no longer confined to art Institutes, professional academies, personal painting studios, or exhibitions. They are appearing at big hotels and other public places at greater frequencies. They are not only found in big art galleries and auctions at home and abroad, but also in ordinary people's homes. As a result of all these, people are more familiar with the art of painting and calligraphy. Those works fulfill people's growing mental and aesthetic need for art as well as adding decoration to our living environment.

However, while acknowledging these achievements, we should also face up to the existing problems. In art creation, many artists feel somewhat confused and lost in economic development, and some have even neglected the responsibilities of artists in their pursuit of economic benefits. Frequently-held authors' gatherings and various kinds of "eat, drink and be merry" activities are forever pestering them. People asking for or counterfeiting paintings and calligraphy works are disturbing their creation. They are wondering how their works can enter the market safely, in a legal way and with reliable agents. Therefore, disputes among authors, dealers and collectors are not rare these days, some even causing lawsuits. In art collection, since many people lack the necessary knowledge of art, and have no access to accurate, reliable books for reference, they are always in the dark, and can hardly avoid being fooled and cheated, thus having to bear great economic and mental losses.

Concerned with the above mentioned phenomena, Mr. Liu Hongzhi, the initiator of Dalian Green Field Art Home, and Ms Yang Hong, deputy chief of Shenzhou Painting and calligraphy Institute of the People's Daily, have made great effort editing and publishing this Collection of the Treasured Works of Contemporary Chinese Calligraphy and Painting. This book is quite different from other art collections. It is a biography book of elite of contemporary paintings and calligraphy edited by an editing committee composed of famous experts and published by China Cultural Relics Publishing House. The 180-odd artists of Chinese painting, oil painting, etching, cartoon and calligraphy introduced in the book are highly representative and are of considerable fame. Among them, there are respectable seniors with great achievements, maturing middle-aged artists with unique painting skills, and the rising young generation who have just showed their talents. All of them are elite well known both at home and abroad. The editing of this book has won great support from those artists. The biographies, the works, signatures and seals of the artists are all provided by the artists themselves. This book features true and precise information, convenient for collection and reference, making you feel friendly and trustworthy. Meanwhile, this book can also serve as the bridge between the authors and dealers and collectors. So, it is really a necessary reference book of connoisseurs and collectors.

This book has great value of appreciation and collation. With literal statement and pictures, it makes a good reading of spreading artistic knowledge and promoting aesthetic education. Relevant common sense and terms provide for more knowledge and aesthetic satisfaction. Mr. Qi Gong's View on Appreciation of Calligraphy and Painting is very good for readers to improve their artistic self-cultivation and appreciation level.

**Qin Linyun**

## ■ 谈 书 画 鉴 定

故宫博物院举办了一个书画赝品展,将各地藏品调集起来做比较,系统地展示了古书画作伪的多种情况,机会十分难得。“古书画鉴定班”过去办过多次,但不可能象这次展览那样,使大家系统地摩挲一遍。我们知道,古书画的假有多种情况,有完全假,有半真半假,还有张冠李戴,本来是张三的笔迹但添上李四的款,以及挖款、改款、没款给添上款等等。对于摹本,有人笼统地说是假的,不能这么简单。古时没有照相机、摄像机,只能靠画像,给死人画像叫追影。一个摹本,构图不错,颜色不错,用笔的风格,来龙去脉完全一样,你说是真的,他却出自另一个人手笔,所以,不能简单地用真假两字来说。

下面谈谈个人的见解,主要是古书画鉴定中的一些琐碎问题。

第一:书画为什么有鉴定。

现在一谈鉴定,好象只讲是真是假。经常有朋友拿一张字画,问是真是假?这实在不好回答,好比拿一张照片,照着我的面貌,问是真是假?是真的?——难道人只是一张纸吗?真人是立体的,是有血有肉的;是假的?——可它表现出来的确是本人的真实面目。可见真、假不是简单的一句话可以说得清楚的问题。

对于书画作品的鉴定,五代时就有了,南朝梁武帝时有位陶弘景精通书法,梁武帝喜爱王羲之书法,经常与陶弘景书信来往,请他判别哪些是真王字,哪些是假王字。唐代《述书赋》提到过“带名”。帖中有“羲之顿首”,这叫带名,没有款字,则就需要判断了。这种情况很多,一些手札,没有署名,只写“两知”,你知我知。还有“名心印”,我的名字咱俩心照不宣,那到底是谁呢?这就要看经验了。古人的字留下一张,要想流传,只能拿带蜡的透明纸双勾复制。唐代的双勾很仔细,连破损的地方都勾下来,是真迹的影子,可以与真迹同等看待。唐朝人管这勾摹本也叫真迹,即真正笔迹的复制品。

宋代米元章认为,只有本人写在原纸上的才叫真迹,这个要求就高了。米元章也作假,将别人的帖借来临写,然后将自己临写的做旧后还给人家。宋朝的鉴定严格了,收藏的要求高了,说明当时做伪的多了。现在要得到一个真正的宋代人摹本,比如米芾临的二王墨迹,比那些刻本要灵活的多,有血有肉,有笔有墨。

真和假有很多情况,很复杂。第一种,本人写在原纸上的,是十足的真迹;第二种是勾摹;第三种是临写。怎样才算真?勾摹下来的,也是真的形状,但这个真就有些不同了。同是勾摹亦有差别,如唐代人勾摹王羲之帖,东北的《万岁通天帖》、日本藏的《丧乱帖》、《孔侍中帖》、天津的《寒切帖》等,都是原来字的影子,今天是非常宝贵的。

第二:谈谈明清和近代仿本、代笔和自称假的问题。

明代祝允明(枝山)在他的文集中谈到沈周(石田)做画的事,很有意思。他说,沈周上午的画,下午就有仿本。画一样,题诗、字都一样,他亦难分出真假。我们今天就更不好分辨了,只能说哪个好哪个坏。李日华《味水轩日记》载,许多沈石田的画是谢时臣作的。我们可以对照谢时臣的笔墨分辨。但象祝枝山所说,上午画一张,下午出现多少张,这就实在难说了。所以,米元章说:“寄言好事但赏佳,欲说纷纭哪有是”。当然,我们现在也有一些好的科学的办法。

过去很多作伪,亦是因为生计,文徵明的学生画完请老师给题,为的是多卖几个钱。为别人题画,沈石田、文徵明都做过。董其昌的伪作也很多。董其昌的山水多为别人设色,他自己就曾题过让赵左设色。上海博物馆藏董其昌的《秋兴八景》册子,设色美极了,但



我以为颜色未必是董其昌上的。画指画的高其佩,也让袁江设色。董其昌是当官的,书画是其消遣,他是有代笔人的。据说当时有位商人喜爱董其昌书法托人找到董其昌府上,一位老者煞有介事地给他写了一幅。一天,他看到一位老人下轿,行人指说这是董其昌。他方知上当,前次托人找到的是假董其昌。于是他在董其昌门口喊冤,惊动了董,真正地得到一幅董字。他把真假董字挂在家中,来人竟都称假字写得好。其实这很合理,真者往往草率,作假者则要认认真真,聚精会神。所以,鉴定不仅要看真假,还要有个评价问题。我们在全中国巡回鉴定,除了鉴别真伪,还要告诉藏家作品的等级。

清叶廷官《欧陂渔话》记述了这样一件事。董其昌的一位老师拿出很多“董”的作品,请他鉴别哪些是真迹。董其昌将那些写得紧密饱满的挑出,说这是我精力旺盛时写的。老师大笑,说都是假的,并将作伪者一一叫出。鉴定者对自己的作品都认不清了,这种情况很多。

关于清初四王,吴、恽问题。王时敏有很多代笔人,王鉴也有。王翬的代笔人就更多了,他自己公开讲,他带着一批流动的“作坊”,《清晖赠言》、《清晖尺牘》记载他的书信中就有这类事情。别人请他作画,请他带学生来,多少条屏、多少扇子,这些作品都是兑了水的“王翬。”王原祁也有这个问题。他在车中常题写,将箱中旧画重新补写完成。这些“箱中旧画”一定是代笔。清代做主考、学政的,常常学生要送礼,老师便以对联、书扇回赠。学生有几百人怎么写得出来呢?于是就请幕僚代笔。我祖父做过主考、学政、家中也有幕僚。祖父故去后,我在家中找出一竹箱对联,都是幕僚代笔,笔迹很象。

以卖画为生,请人代笔的情况也有。近代吴昌硕的一些画,他题款,别人画。代笔人有赵云壑。我有一本吴昌硕册页,其中一开是山水,谢稚柳先生看过后认定是赵云壑画的。我们知道,齐白石先生的草虫、贝叶画得很仔细、很好,但大多为别人补上。我看见过溥心畲先生画作的半成品。画店请溥先生作画,过了段时间来问画好了没有,溥心畲便问:“你问他们画得了没有?……”“他们”便是代笔人。张大千先生到敦煌临摹壁画,就请了许多画唐卡的喇嘛来给涂颜色、地子。于非闇先生画白鸽子,用石青涂地子,地子是别人涂,鸽子是自己画。一幅完整的画有很多层,从开始的墨框到最后的染色,哪层是真?哪层是假?或者说几层真,几层假?这是一个很深很复杂的问题。

奉敕为《康熙字典》“书叙”的陈帮彦,学董其昌字很像。康熙皇帝喜好董字,把各地进呈的董其昌书法让陈帮彦辨认哪些是他写的。陈帮彦推说看不出来,康熙大笑。其实,陈帮彦未必看不出自己的字,只是不能说,否则进呈者不就犯有欺君之罪了?象这样,作伪者有许多世故人情在里面。

### 第三: 伪迹未必劣。

有人找我写字,我写好后邮寄,信封由别人代写,收信便怀疑其伪找上门来,我便给写了证明:某某作品是我所写,不伪而劣。

现在有些人仿冒我的字,并拿来让我辨认。我说凡写好的就是假的,坏的就是真的。这就是前面所说的,作伪者必然聚精会神的缘故。所以说,伪的未必都劣,不伪的不一定不劣。

有些伪作不用看,光听名就可分辨。比如颜真卿书八条屏,香港有位朋友请我看件东西,米元章书十条屏,不用看就知是假。另外,象理学家周、程、张、朱等人的大条屏全属

此类。岳飞书《出师表》，河南百泉有刻本，四川武侯祠也有，写得很好，但可以肯定地是假的。前面说颜真卿、米元章书条屏，光看书法，气势连贯，笔力雄健，但都是假的。所以，写得好不等于真。

前些年日本影印的一些作品可以乱真，老一辈收藏家都买过这些用珂罗版影印底子，用木刻套色印颜色的假货。有人拿来一幅梁楷《释迦出山》以为真迹，十分得意，我把日本印的刊有此画的画册给他看，他十分失望。现在二泉社印的就更进一步了，连印章深浅颜色都分得清清楚楚。象这类东西怎么分辨？简单的，去装裱，真画揭下一层，背面会透出笔墨，印刷品则全无。石涛的一本册页我也有，图章用的是日本淡色印泥，石涛不会用这样的印泥。

有些伪作则近乎玄了。如王羲之的“鹅”，我还看过一幅，刘备画石头，张飞画美人，关羽补景，诸葛亮题字，这简直跟神话一样！有人请康有为鉴定字画，他题字曰：未开卷即知为真迹！康有为有个“万木草堂藏画录”里面著录的全是顾恺之、吴道子等人的作品。我们在鉴定中会碰到各种奇形怪状的事情，所以，提醒大家不要被大名或者是有著录给蒙了。

今天做伪的更多了。特别是仿现代人的作品，笔墨纸砚都一样，图章照相后复制。齐白石先生生前曾想过多种办法防伪，刻指纹印、做钢印等等，但作伪者依然能依法炮制，所谓道高一尺，魔高一丈。郑板桥在他的诗集后面说，板桥诗集就刻到这儿，以后如果有人托名翻版把我无聊应酬之作收入集中，“吾必为厉鬼，以击其脑！”但他身后如何击呢？

现在让我尤其受不了的是有人造我的假题。一张明白无疑的假画上仿我笔迹写上“真迹无疑”！造假题是犯两重法，一是伪造他人笔迹，一是作伪画的见证。我曾请《光明日报》记者在报上发表声明，我从今后不再给人题画。有我题的，一定是有人代劳！

古书画鉴定是件很困难的事，但现在我们已经可以利用一些先进的科学方法。比如用电脑帮助鉴定。用电脑来分析光谱、色调的差别，输入几个标准的形式，再输几个仿造的形式。但再先进的电脑还得人脑来编软件，所以，要用电脑来帮助鉴定，人编软件还是第一步的问题。

启功

1999.2



## ■ Appreciation of Calligraphy and Painting

The Palace Museum held a show to display various counterfeits of calligraphy and paintings and to make comparison with collection from all over the country, providing a rare chance to systematically exhibit various forgeries of ancient calligraphy and painting works. Although class of ancient calligraphy & painting appreciation has been held many times before, after all, we couldn't make comparison systematically as this show did. As we know, there are various forgeries of ancient calligraphy and painting, some are entirely false, some partially false, while some others confused. For instance, Zhang's works might be mistaken for Li's, and so forth. When it comes to facsimile, it's usually considered as a counterfeit, that's too perfunctory practice. In ancient times, as there were no camera and television camera, people had to rely on painting only. Portraying a dead person is called "pursuing image". Take a facsimile for example, if its composition is good, color also good, and technique and style are absolutely similar to someone's works, it might be mistaken for a genuine one. It's too simple to say it's a genuine piece or a counterfeit.

I would like to give my personal views about detailed appreciation of ancient calligraphy and painting below.

First, why should calligraphy and painting works be appreciated?

Nowadays, when it comes to appreciation, people might think it refers to a question of genuine piece or counterfeit. From time to time, some friends show me a calligraphy or painting and ask me to tell it's genuine or phony piece. In fact, it is difficult to answer this question. Figuratively, if someone compares myself with my photo, and asks me if it's true or false. If I say "yes", does it mean I am a piece of paper? A man is conscious, has blood and flesh. If the answer is negative, but the photo really shows my face. In a word, we can't make clear a question by simply saying it's true or false.

Appreciation of calligraphy and painting dated from Five Dynasties. Emperor Wu of Liang Dynasty was fond of calligraphy by Wang Xizhi very much, he often had correspondence communication with Tao Hongjiang who was also proficient in calligraphy and asked him to judge which were Wang Xizhi's genuine scripts and which not. Prose on *Calligraphy (Shu Shu Fu)* in Tang Dynasty mentioned autograph. If a script had characters of "Xizhi Dun Shou" (meaning Xizhi Kowtow), that's autograph, otherwise, people had to make judgement. There are many similar cases. People had to judge writers of those letters without autograph. In such cases, experience is very important. At that time, if you wanted to preserve handwriting scripts, had to copy it with transparent wax paper by tracing double sides of each stroke as it was, even broken trace, that's shadow (facsimile) of genuine handwriting, being regarded as genuine piece. In Tang Dynasty, such facsimile was called genuine handwriting, namely, replica reproduction of genuine handwriting.

Mi Yuanzhang in Song Dynasty insisted that only the original script was authentic handwriting. This set higher requirement for genuine handwriting. In fact, he also made some counterfeits. He did so by borrowing handwriting from someone, then returning imitated one after aging preparation. Appreciation was strict in Song Dynasty, and standards of collection were higher than before, suggesting popular counterfeits in the society then. Imitation copies in Song Dynasty, for instance imitated Mi Pei's works, were much flexible than those traced ones. Really great handwriting works they are.

It's a complicated thing to tell genuine works from phony ones. Firstly, it's absolutely original calligraphy for handwriting on original paper. Secondly, facsimile. Thirdly, imitation, how to judge its genuineness? Traced copy is also original handwriting, but it's different from genuineness. Even traced scripts vary from one to one. Traced copies of Wang Xizhi's handwriting in Tang Dynasty, such as *Wan Shui Tong Tian Tie* collected in Northeast China, *Sang Luan Tie* collected and *Kong Shi Zhong Tie* collected in Japan, and *Han Qie Tie* collected in Tianjin, are shadow of original characters, very precious now.

Second, counterfeits, painting in the name of other people, autographing other people's painting in Ming and Qing Dynasties

Zhu Zhishan of Ming Dynasty ever wrote of an interesting story about Shen Zhou's painting. Shen Zhou just finished a painting one morning, its counterfeits were seen just that afternoon, same painting, same legend, same handwriting, even himself felt hard to tell which one was his own work. How can you imagine judgement now? We can only say which is better, which is worse. Li Rihua said in his *Dairy of Wei Shui Xuan* that many Shen Zhou's paintings were actually painted by Xie Shichen. We can make comparison with Xie Shichen's works. But it's hard to know how many counterfeits have been made after one painting. Even Mi

Yuanzhang agreed that it's difficult to make judgement. Of course, we have some good scientific aids now.

In the past, people used to make counterfeits for making a live. Even Wen Zhengming's students asked him to autograph their paintings so that paintings sold well. Shen Shitian and Wen Zhengming ever did so. There are a lot of paintings in the name of Dong Qichang which are not actually painted by him. Most of his landscape paintings were not colored by himself. He ever asked Zhao Zuo to paint color for him. Famous finger painter Gao Qipei ever asked Yuan Jiang to paint color for him. The *Eight Scenes of Qiu Xing* in the name of Dong Qichang collected by Shanghai Museum is very beautiful and its color might be added by other people. Dong Qichang was an official, calligraphy and painting were just part of his interest in spare time. It's said that, a merchant fond of Dong Qichang's calligraphy sent someone to visit Dong Qichang's residence, a senior man wrote a calligraphy scroll for him. But one day, that visitor saw another senior man out of sedan, a passerby told him that man was real Dong Qichang. He was very angry and came back to Dong Qichang's residence. This time, he succeeded. The merchant showed both scrolls to other people, everybody thought the phony one was better. It really makes sense. Usually, true handwriting was finished careless, while phony one carefully. Therefore, in addition to true-false judgement, appreciation shall involve assessment. We usually teach collectors knowledge about grade of their collection and certainly told them the collection was genuine or not.

Ye Ting guan Qing Dynasty told a story in his book (*Ou Po Yu Hua*) that, once, Dong Qichang's teacher showed him a lot of works in the name of Dong Qichang for his judgement, Dong Qichang picked up those which he thought were finished by him at peak ages. His teacher laughed and told him those were phony and told him names of the counterfeiters.

As for masters of early Qing Dynasty, Wang Shimin, Wang Jian and especially Wang Yun had other people paint on their behalf. Wang Yun ever acknowledged it in public. That holds true for Wang Yuanqi. He mentioned that he took some old paintings out of trunk while on his way and then added his autograph. You can imagine how many phony paintings in names of famous painters. Many officials in charge of public service examination and education often sent their calligraphy works to students in return for their presents, how could they have so much time to write one by one. To be honest, my grandfather used to be an official in charge of public service examination and education, he had aides. After his death, I found a lot of alike couplets in his name, but actually by his aides.

That holds true for Yun Nantian, too. He had never acted as an official, made his life by selling paintings. Similarly, some of Wu Changsuo's paintings are not his own works, but with his autograph. Zhao Yunhu is one of the painters who painted for him. I have an album of Wu Changsuo's paintings, Mr. Xie Zhiliu was sure that one landscape painting must be painted by Zhao Yunhu. As we know, Mr. Qi Baishi's works of plants, insects and shells are very detailed, actually, most of them were made up by other people. Once, a painting shop urged Mr. Fu Xinshe for a painting, but Mr. Fu asked if they had finished that painting. "They" are those painting for him. Mr. Zhang Daqian ever asked some lamas to paint color for him when he was imitating frescos. Mr. Yu Fei'an asked other people to color background with azurite while himself painted pigeons. A painting has many layers, from ink frame at the very beginning to final coloring, which layer is genuine, and which layer is false? It's a complicated question.

Emperor Kangxi was fond of Dong Qichang's handwriting, he asked Chen Bangyan, who was the writer of preface of *Kang Xi Dictionary*, to tell which pieces were genuine and which phony. Chen Bangyan declined that he didn't have the ability. In fact, himself was a good imitator of Dong Qichang's handwriting, how could it be impossible for him to tell his own imitations from genuine works? Emperor Kang Xi laughed. Actually, he didn't want to offend other people. He for sure knew everything. Third, all counterfeits are not bad works.

Sometimes, some people asked me for my calligraphy, I had other people to write address on envelope for me, some receivers doubted it might be counterfeit. I had to provide certificate to make it clear, and told them authentic ones are worse.

Some people ever showed me my works and some counterfeits in their hands, I told them those better ones were phony, worse ones authentic. It is because counterfeiters are very careful with their works. So all counterfeits are not bad works.

Some works can be judged to be phony from their names. For example, scroll of 8 by Yan Zhenqing. Once, a friend in Hong Kong showed me vertical scroll of 10 by Mi Yuanzhang, I knew it was phony in advance when heard the name. This holds true for big scroll works by moral philosophers such as Zhu Xi. Yue Fei's work prior to *Army dispatch is found* in Henan and Sichuan, in spite of good handwriting, they are phony. Many scroll works of Yan Zhenqing and Mi Yuanzhang are excellent in every area, but they are phony.

A few years ago, some Japanese facsimile copies are made too exquisitely to be told from genuine works. Some old collectors ever bought such collotype copies processed with woodblock chromaticity printing. Someone showed me *Buddha Out Of Mountain* by Liang Kai, eventually, He was very complacent. I showed him one Produced in Japan, then he turned very disappointed. Now much better quality copies are available from time to time. How to judge these copies? Simply take off mounting, if it's genuine work, penetrated ink will be seen on the reversed side, while you won't find it if it is phony copy. I have a picture tract of Shi Tao, the seal was affixed using light Japanese ink paste, it's for sure that Shi Tao wouldn't have used such seal.

Some copies are even funnier. I have ever seen a work captioned Goose by Wang Xizhi, and even a painting as said stones were drawn by Liu Bei, beauties by Zhang Fei, background by Guan Yu and legend by Zhuge Liang. How inconceivable it is. Someone asked Kang Youwei to appreciate calligraphy and painting, he had known it was phony before unveiled the scroll. Actually, himself had a collection of masterpieces by many masters such as Gu Kaizhi and Wu Daozi. We should keep a clear mind when appreciating calligraphy or painting, especially when it comes to very great master.

Nowadays, even more counterfeits come out, especially the imitation of modern works. Same as the painting materials and tools, reproduced seal and so forth. Mr. Qi Baishi ever tried many ways to prevent counterfeits, but he failed. The more illumination is, the more temptation could be. Zheng Banqiao was also annoyed about rushing counterfeits. But his efforts went in vain after his death.

I felt myself almost driven mad when I knew that some people even counterfeited my remarks. I ever saw a phony painting with imitation of my remarks "absolutely authentic work". It's a crime, offending both counterfeit and phony certification laws. I have ever asked reporters of *Guangming Daily* to declare that I wouldn't make any remarks for other people. If you find such remark inscription, it must be phony.

It's a difficult thing to appreciate ancient calligraphy and painting, notwithstanding, we can do this with aid of advanced technology. For example, computer can be used to analyze variance of spectrum and hue. We can also input standards and anti-counterfeit conditions. However, advanced computers have to be programmed by people, to seek for aid of computer, programming software shall be the first thing's first.

**Qi Gong**



# 國畫

黎雄才  
关山月  
崔子范  
潘洁兹  
吴冠中  
刘继瑛  
孙克纲  
田 原  
黄秋实  
杨之光  
姚治华  
冯今松  
张仁芝  
王玉珏  
李宝峰  
张立辰  
钟增亚  
彭先诚  
戴希斌  
林 墉  
戴 卫  
张登堂  
何水法  
刘二刚  
张 伟  
常 进  
张立柱

郑乃珖  
于希宁  
赖少其  
田世光  
宋文治  
程十发  
林 锴  
张世简  
鲁慕迅  
方增先  
傅小石  
徐启雄  
刘勃舒  
范 曾  
杜应强  
杨延文  
王成喜  
孙君良  
赵益超  
刘懋善  
王 涛  
郭全忠  
王西京  
宋玉麟  
朱道平  
秦天柱  
何家英

萧淑芳  
秦岭云  
白雪石  
张 仃  
孙 瑛  
杜显清  
黄永玉  
陈白一  
董辰生  
马西光  
戴敦邦  
于志学  
王子武  
贾浩义  
王晋元  
鲁 风  
韩天衡  
王有政  
张明堂  
李魁正  
李 燕  
王为政  
朱 葵  
朱 鸥  
方楚雄  
赵 奇  
陈 平

梁树年  
卢光照  
袁晓岑  
岑学恭  
孙其峰  
徐庶之  
亚 明  
李文信  
周韶华  
刘宝纯  
崔振国  
温读耕  
韩美林  
苗重安  
林丰俗  
郭怡琮  
耿 建  
吴山明  
王迎春  
贾又福  
方 骏  
毛国伦  
龙 瑞  
董小明  
施大畏  
徐乐乐  
卢禹舜

陈大羽  
魏紫熙  
高冠华  
娄师白  
阿 老  
陈伯希  
汤文选  
颜梅华  
徐昌铭  
喻继高  
刘文西  
卢 沉  
陈家泠  
杨长槐  
石 齐  
宋雨桂  
陈政明  
盖茂森  
杨力舟  
赵绪成  
赵振川  
刘大为  
庄利经  
高卉民  
王明明  
田黎明  
杜树森

# 漫畫

# 書法

# 版畫

# 油畫

華君武

廖冰兄

方成

高馬得

韓羽

王復羊

趙朴初

柳倩

啟功

劉自棣

陳天然

大康

歐陽中石

佟韋

李鋒

劉藝

沈鵬

邵華澤

劉炳森

張虎

熊伯齊

林岫

徐東法

蘇士澍

倫杰賢

高信峰

力群

楊可揚

彥涵

王琦

李少言

黃丕漠

吳燃

李煥民

晁楣

張家瑞

蘇天賜

全山石

詹建俊

馬常利

靳尚誼

朱乃正

宋慧民

閔振鐸

張祖英

陳以祿

尚揚

王懷慶

孫為民

艾軒

羅中立

楊飛雲

# Traditional Chinese Painting

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Li Xiongcai	Zheng Naiguang	Xiao Shufang	Liang Shunian	Chen Dayu
Liu Qian	Yu Xining	Qin Lingyun	Lu Guangzhao	Wei Zixi
Cui Zifan	Lai Shaoqi	Bai Xueshi	Yuan Xiaocen	Gao Guanhua
Pan Jiezi	Tian Shiguang	Zhang Ding	Cen Xuegong	Lou Shibai
Wu Guanzhong	Song Wenzhi	Sun Ying	Sun Qifeng	A Lao
Liu Jiying	Cheng Shifa	Du Xianqing	Xu Shuzhi	Chen Boxi
Sun Kegang	Lin Kai	Huang Yongyu	Ya Ming	Tang Wenxuan
Tian Yuan	Zhang Shijian	Chen Baiyi	Li Wenxin	Yan Meihua
Huang Qiushi	Lu Muxun	Dong Chensheng	Zhou Shaohua	Xu Changming
Yang Zhiguang	Fang Zengxian	Ma Xiguang	Liu Baochun	Yu Jigao
Yao Zhihua	Fu Xiaoshi	Dai Dunbang	Cui Zhenguo	Liu Wenxi
Feng Jinsong	Xu Qixiong	Yu Zhixue	Wen Dugeng	Lu Chen
Zhang Renzhi	Liu Boshu	Wang Ziwu	Han Meilin	Chen Jialing
Wang Yujue	Fan Zeng	Jia Haoyi	Miao Chongan	Yang Changhuai
Li Baofeng	Du Yingqiang	Wang Jinyuan	Lin Fengsu	Shi Qi
Zhang Lichen	Yang Yanwen	Lu Feng	Guo Yizong	Song Yugui
Zhong Zengya	Wang Chengxi	Han Tianheng	Geng Jian	Chen Zhengming
Peng Xiancheng	Sun Junliang	Wang Youzheng	Wu Shanming	Gai Maosen
Dai Xibin	Zhao Yi chao	Zhang Mingtang	Wang Yingchun	Yang Lizhou
Lin Yong	Liu Maoshan	Li Kuizheng	Jia Youfu	Zhao Xucheng
Dai Wei	Wang Tao	Li Yan	Fang Jun	Zhao Zhenchuan
Zhang Dengtang	Guo Quanzhong	Wang Weizheng	Mao Guolun	Liu Dawei
He Shuifa	Wang Xijing	Zhu Kui	Long Rui	Zhuang Lijing
Liu Ergang	Song Yulin	Nie Ou	Dong Xiaoming	Gao Huimin
Zhang Wei	Zhu Daoping	Fang Chuxiong	Shi Dawei	Wang Mingming
Chang Jin	Qin Tianzhu	Zhao Qi	Xu Lele	Tian Liming



# Cartoon

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Hua Junwu  
Han Yu

Liao Bingxiong  
Wang Fuyang

Fang Cheng

Gao Made

# Calligraphy

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Zhao Puchu

Liu Qian

Qi Gong

Liu Zidu

Chen Tianran

Da Kang

Ouyang Zhongshi

Tong Wei

Li duo

Liu Yi

Shen Peng

Shao Huaze

Liu Bingsen

Zhang Hu

Xiong Boqi

Lin Xiu

Xun Dongfa

Su Shishu

Lun Jiexian

Gao Xinfeng

# Engraving Painting

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Li Qun

Yang Keyang

Yan Han

Wang Qi

Li Shaoyan

Huang Pimo

Wu Ran

Li Huanmin

Chao Mei

Zhang Jiarui

Su Tianci

Quan Shanshi

Zhan Jianjun

Ma Changli

Jin Shangyi

Zhu Naizheng

Song Huimin

Yan Zhenduo

Zhang Zuying

Chen Yilu

Shang Yang

Wang Huaqing

Sun Weimin

Ai Xuan

Luo Zhongli

Yang Feiyun

# Oil Painting

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趙

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