

中國古代書畫鑑定組編

中國古代書畫圖目一

文物出版社

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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，許多文物收藏家出于愛國熱忱，競相把藏品捐獻國家，于是各博物館度藏書畫不斷增加，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，這項工作遂歸于停頓。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、鄧力群同志的關懷和支持。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、鑑定并編印目錄、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，從而更有利于文物的保護，為美術史研究者提供豐富材料，提高其研究的科學性。并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、賬目式的目錄，凡鑑定為真跡的作品，基本編入，是為《中國古代書畫目錄》；二、選拔佳作製成單色圖版，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 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 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 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》的首冊。《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出的佳作，所收作品概以原作用相製版。

二 本冊收錄中國古代書畫鑑定組一九八三年至一九八四年在北京地區十三個單位鑑定的部分藏品，共計一千零二十件。

三 鑑定工作開始時，各收藏單位尚存部分在十年動亂中被查抄有待歸還的私人藏品，中國古代書畫鑑定組對這部分書畫也進行了鑑定。本冊收錄故宮博物院的書畫只限于當時待歸還的私人藏品。收錄首都博物館的書畫編爲兩部分，前部分爲當時待歸還的私人藏品，後部分爲館內藏品。收錄中國歷史博物館的書畫也編爲兩部分，前部分爲近年新入館藏品，後部分爲原有藏品。

四 本冊所收作品以收藏單位爲單元，以鑑定的時間先後爲序，標作京1、京2、京3……等。

五 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，未署年代的排于署年代者之後。無名款或作者生卒年尚未考得的作品，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。

六 對於流傳有緒、歷代著錄認定爲真跡的著名書畫，基本上沿用原題原名。

七 每件作品的圖版之下，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。

八 長卷及冊頁等多幅不易辨認前後關係的作品，均在圖版下標註(1)、(2)、(3)等符號，以見其順序。個別橫卷過長，冊頁數過多則選刊卷中首尾部分或冊頁中幾頁。

九 《中國古代書畫圖目》僅選拔《中國古代書畫目錄》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《中國古代書畫目錄》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《中國古代書畫目錄》備註欄中加「△」標誌。凡選入本冊的作品，均可在所附《中國古代書畫目錄》中查閱該作品的形式、質地、墨色、尺寸。

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

十一 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《中國古代書畫目錄》中同一作品的作者欄內，標有⊙、⊖等符號，依符號在本頁下端查閱其他合作者的姓名。

十二 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《中國古代書畫目錄》的備註欄內作「▲」標記，以備進一步探討。

Explanatory Notes

1. This is the first volume of the second set of publications mentioned in the Preface.
2. This volume includes illustrations of 1020 works selected from the collections of 13 organizations in Beijing authenticated 1983 – 1984.
3. Both private collections not yet returned to their respective owners at the time of authentication and the regular collections kept in different organizations are included in this volume. All items listed under “Collections of the Palace Museum” belong to the former category. The items under “Collections of the Capital Museum” are divided into two parts accordingly. The items under “Collections of the Museum of Chinese History” are also divided into two parts: newly acquired works and old ones.
4. The contents are arranged according to the order of authentication, with each preserving organization as a unit, designated as “京 1”, “京 2”……etc.
5. 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.
6. 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.
7. 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.
8. 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.
9. 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.), texture, color (monochrome or colored) and size are also given in the entry in the Appendix.
10. 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.
11. For a collaborated work, the special figure is given after the name of one artist, with the names of his collaborators in the footnotes.
12. 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 “▲”.

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中國古代書畫鑑定組編

中國古代書畫圖目一

文物出版社

ILLUSTRATED CATALOGUE
OF SELECTED WORKS
OF ANCIENT CHINESE PAINTING
AND CALLIGRAPHY

VOLUME I

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

CULTURAL RELICS PUBLISHING HOUSE, BEIJING

1986

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，許多文物收藏家出于愛國熱忱，競相把藏品捐獻國家，于是各博物館度藏書畫不斷增加，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，這項工作遂歸于停頓。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、鄧力群同志的關懷和支持。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。

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中國古代書畫鑑定組

一九八三年十二月

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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 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.

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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》的首冊。《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一九八三年至一九八四年在北京地區十三個單位鑑定的部分藏品，共計一千零二十件。
- 三 鑑定工作開始時，各收藏單位尚存部分在十年動亂中被查抄有待歸還的私人藏品，中國古代書畫鑑定組對這部分書畫也進行了鑑定。本冊收錄故宮博物院的書畫只限于當時待歸還的私人藏品。收錄首都博物館的書畫編爲兩部分，前部分爲當時待歸還的私人藏品，後部分爲館內藏品。收錄中國歷史博物館的書畫也編爲兩部分，前部分爲近年新入館藏品，後部分爲原有藏品。
- 四 本冊所收作品以收藏單位爲單元，以鑑定的時間先後爲序，標作京1、京2、京3……等。
- 五 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，未署年代的排于署年代者之後。無名款或作者生卒年尚未考得的作品，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。
- 六 對於流傳有緒、歷代著錄認定爲真跡的著名書畫，基本上沿用原題原名。
- 七 每件作品的圖版之下，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。
- 八 長卷及冊頁等多幅不易辨認前後關係的作品，均在圖版下標註(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。
- 九 《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《中國古代書畫圖目》備註欄中加「△」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。
- 十 所附《中國古代書畫圖目》的創作年代欄目中，爲作者自署的年款，夾註公元紀年、王朝紀年或干支。
- 十一 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》中同一作品的作者欄內，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。
- 十二 本冊收錄的作品，基本上是鑑定組意見一致的作品。對少數意見不一致的作品，在所附《中國古代書畫圖目》的備註欄內作「▲」標記，以備進一步探討。

Explanatory Notes

1. This is the first volume of the second set of publications mentioned in the Preface.
2. This volume includes illustrations of 1020 works selected from the collections of 13 organizations in Beijing authenticated 1983 – 1984.
3. Both private collections not yet returned to their respective owners at the time of authentication and the regular collections kept in different organizations are included in this volume. All items listed under “Collections of the Palace Museum” belong to the former category. The items under “Collections of the Capital Museum” are divided into two parts accordingly. The items under “Collections of the Museum of Chinese History” are also divided into two parts; newly acquired works and old ones.
4. The contents are arranged according to the order of authentication, with each preserving organization as a unit, designated as “京 1”, “京 2”……etc.
5. 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.
6. 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.
7. 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.
8. 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.
9. 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.), texture, color (monochrome or colored) and size are also given in the entry in the Appendix.
10. 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.
11. For a collaborated work, the special figure is given after the name of one artist, with the names of his collaborators in the footnotes.
12. 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 “▲”.

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圖 版

