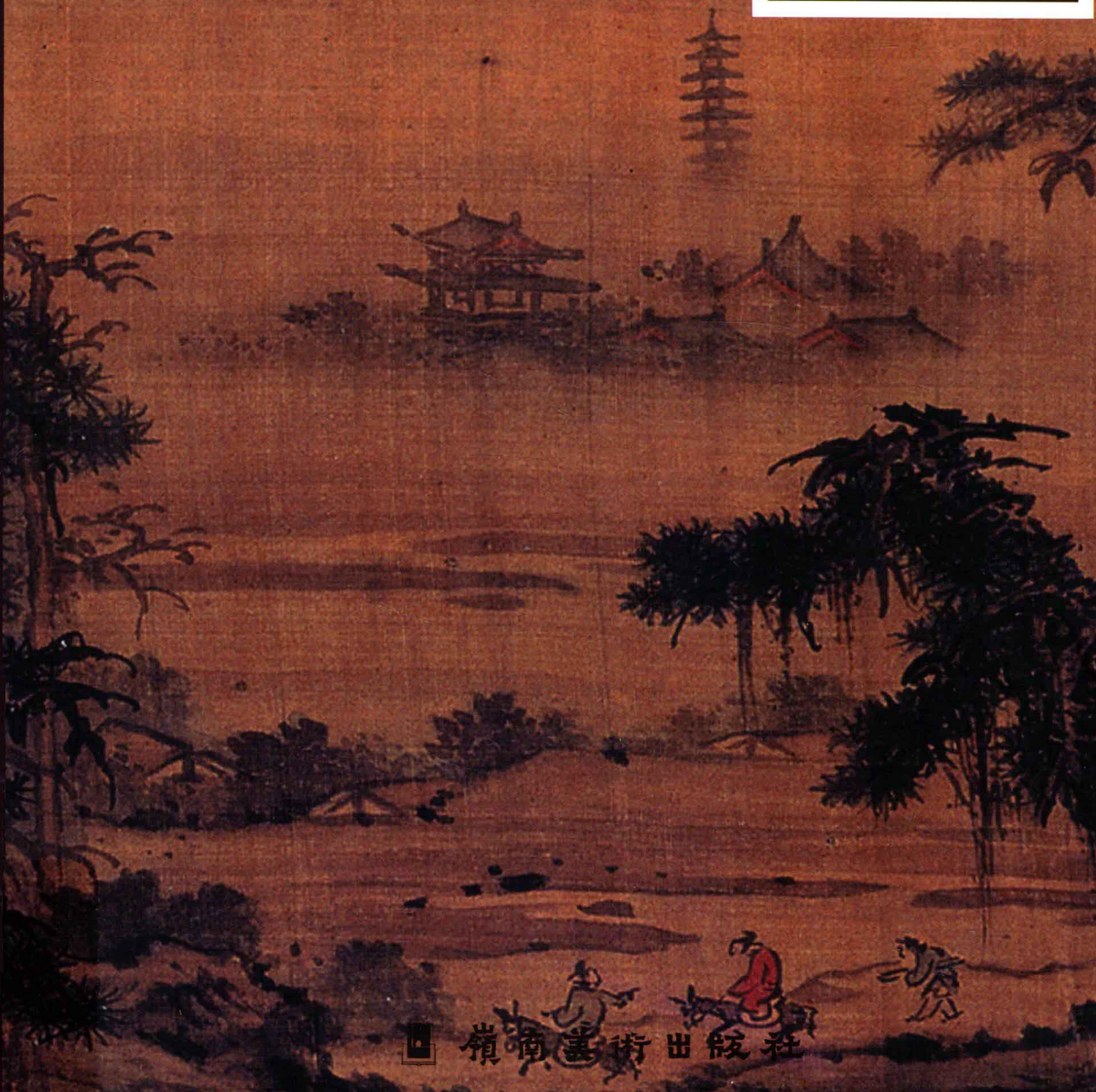


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颜宗



岭南美术出版社

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统筹

广东人文学艺术研究会

总序

刘斯奋

广东绘画，源远流长。唐代的张询、宋代的白玉蟾，开创了广东绘画的先河。自此以后，人才辈出。明代早期的颜宗及宫廷画家林良、何浩等，承继宋元遗韵，享誉主流画坛；明末至清早期，广东画坛名家云集，各擅胜场：

袁登道的米氏云烟山水，张穆的鹰马，高俨、赖镜、李果吉、汪后来的山水，伍瑞隆、赵焯夫的水墨花卉，彭睿瑾的兰竹等等，不仅在岭南画坛交相辉映，即使在中国画史上，也享有很高声誉。清代乾隆、嘉庆以后，广东涌现出一个文人画家群，如黎简、谢兰生、甘天宠、冯敏昌、张锦芳、吴荣光、黄丹书、梁蔼如等，多以诗书画“三绝”著称，其画作融合文人纵逸不羁意趣，达到很高境界。道光、咸丰年间的苏六朋、苏仁山则以人物画奇峰突起，开创了岭南绘画的新篇章。

清末民初，以居巢、居廉为主流的花鸟画家，代表了这一时期岭南绘画的最高成就。居廉的弟子高剑父、陈树人及高氏胞弟高奇峰等创立了融合中西的“岭南画派”，以崭新面目崛起于画坛，引起强烈反响。他们的传人如关山月、黎雄才、赵少昂、杨善深等人薪火相继，影响一直延续至今。与此同时，以“国画研究会”为主体的一批画家如潘毓、赵浩公、姚粟若、黄般若、邓芬、李耀屏、卢镇寰、黄君璧、黄少梅、张谷雏、何冠五、卢子枢等，以守护传统为己任，与“岭南画派”分庭抗礼，使此一时期出现了争鸣互动的活跃局面。

作为曾经是唯一的对外通商口岸，广东很早就受到西方绘画影响。晚清时期广东的外销画是我国美术史上—道奇异的风景，至今具有重要的认识价值。与此同时，—批画人远赴海外，学习西洋技法，成为中国早期油画

的先驱，李铁夫、陈抱一、李超士、冯钢百、谭华牧、关金鳌、胡根天、司徒乔、吴子复、王道源、李秉、余本、陈福善、杨秋人、王少陵、赵兽、梁锡鸿、苏天赐等便是其中的佼佼者。

广东也是中国现代版画、漫画、水彩画的发祥地之一。受时代潮流影响推动，涌现出一大批名家，廖冰兄、谢海若、赖少其、罗清桢、李桦、梅健鹰、胡一川、陈卓坤、陈烟桥、杨讷维、胡其藻、顾鸿干、唐英伟、张在民、张影、罗映球、黄新波、古元、荒烟、王立、周金海、温涛、梁永泰、张慧、王肇民、陈望、余所亚等创作了一大批直面现实、反映社会变革的美术作品，其意义已超越作品本身。

今逢民族重兴，国运昌隆。文化建设已被提上重要位置。广东人文艺术研究会本着弘扬优秀传统文化、鉴古以开今的愿望和宗旨，在中共广东省委宣传部及广东省文学艺术界联合会的指导和支持下，遂有编纂《岭南画库》之举——按照岭南绘画发展的历史脉络，挑选出不同时期具有代表性的画家和作品，并约请相关专家、学者进行深入研究，以图文并茂的方式陆续加以出版，以期为广大读者了解岭南绘画的发展及其成就提供较全面的展示和参考。

为乡邦整理文献，我们深感责任非轻；面对全新的尝试，我们尤其觉得经验缺乏。为着把这套大型丛书尽可能编纂得严谨周详一些，庶几稍减来者之讥，竭诚期待方家识者不断提出改进意见。

2011年1月5日于广州

The General Preface to Lingnan Artists Series

By Liu Sifen

Guangdong painting has a long history. Zhang Xun of Tang Dynasty and Bai Yuchan of Song Dynasty set a precedent for Guangdong painting. Since then, talented painters emerged one generation after another. Yan Zong of early Ming Dynasty and court painters namely Lin Liang and He Hao were well known in mainstream painting circles. From the late Ming to early Qing Dynasty, famous painters gathered in Guangdong, each with his own stunt: Mi's landscape with cloud and mist of Yuan Dengdao; eagle and horse of Zhang Mu, landscape of Gao Yan, Lai Jing, Li Guoji and Wang Houlai; flowers of Wu Ruilong and Zhao Chunfu; as well as orchid and bamboo of Peng Ruiguan. They are not only glorious in Lingnan area, but also made a mark in Chinese Painting History. After the reign period of Qianlong and Jiaqing in Qing Dynasty, a literati artists group, including Li Jian, Xie Lansheng, Gan Tianchong, Feng Minchang, Zhang Jinfang, Wu Rongguang, Huang Danshu, Liang Airu etc., emerged. Their fame lies in the combination of poetry, painting and calligraphy in one and they integrated their scholarly character and interest into the works, which make the group stand out at that time. On top of them, Su Liupeng and Su Renshan in the reign period of Daoguang and Xianfeng gained prominence with their figure paintings and turned a new chapter in Lingnan Painting.

In late Qing Dynasty and early Min Guo (Republic of China) period, the mainstream paintings in Lingnan were featured by Ju Chao and Ju Lian with their flower and bird paintings. Later, the disciples of Ju Lian, Gao Jianfu, Chen Shuren, and Gao Qifeng (Gao Jianfu's brother) founded the "Lingnan School of Painting", characterized by its blending of East and West. The emergence of the School shed a new light in the art circle and drew great attention from the northern painters. Their successors, such as Guan Shanyue, Li Xiongcai, Zhao Shao'ang, and Yang Shanshen kept on passing

the torch and their influence continues today. In the meantime, another group of painters, including Pan He, Zhao Haogong, Yao Suruo, Huang Banruo, Deng Fen, Li Yaoping, Lu Zhenhuan, Huang Junbi, Huang Shaomei, Zhang Guzhi, He Guanwu, Lu Zishu, etc., with "Chinese Painting Research Society" as the main body, took tradition protection as their responsibility and worked against Lingnan School of Painting. As a result, the interaction and competition within these two groups filled this period with vigor, creativity and great productivity.

Guangdong, as the first and only port open to the outside world, has long been influenced by the Western Paintings. Paintings made in Guangdong targeted for export in late Qing Dynasty brought peculiarity to the history of Chinese painting and still has an important aesthetic value. In the meantime, a group of painters went abroad to learn Western painting techniques, and became the pioneers of China's early oil painting. Li Tiefu, Chen Baoyi, Li Chaoshi, Feng Gangbai, Tan Huamu, Guan Jin'ao, Hu Gentian, Situ Qiao, Wu Zifu, Wang Daoyuan, Li Bing, Yu Ben, Chen Fushan, Yang Qiuren, Wang Shaoling, Zhao Shou, Liang Xihong, Su Tianci, etc. are outstanding painters among them.

Guangdong is also one of the birthplaces of China's modern prints, comic books, and watercolor paintings. Promoted by the times and tides, large numbers of famous painters emerged, such as Liao Bingxiong, Xie Hairuo, Lai Shaoqi, Luo Qingzhen, Li Hua, Mei Jianying, Hu Yichuan, Chen Zhuokun, Chen Yanqiao, Yang Newei, Hu Qizao, Gu Honggan, Tang Yingwei, Zhang Zaimin, Zhang Ying, Luo Yingqiu, Huang Xinbo, Gu Yuan, Huang Yan, Wang Li, Zhou Jinhai, Wen Tao, Liang Yongtai, Zhang Hui, Wang Zhaomin, Chen Wang and Yu Suoya, to name just a few. They created abundant works with great historical and social significance.

Now China is experiencing a great rejuvenation and the

sustained prosperity cultural construction on an important position. To promote our traditional culture, to learn from the past and to boost the present development, under the guidance and support of the Propaganda Department, the CPC Guangdong Committee and the Guangdong Federation of Literary and Art Circles, Guangdong Humanities and Arts Association then decided to compile the Lingnan Artists Series. We selected the representative artists and works of different periods in accordance within the historical context of Lingnan Painting, invited experts and scholars to conduct

in-depth research on them, and published them in a succession with graphic and articles, in order to provide a comprehensive display and reference to the readers to understand the development and achievements of Lingnan Painting.

To review and edit the art documents for our own native land, we are bestowed with great sense of responsibility; faced with the new trial, we strongly feel that we are lack of experiences. To better complete and perfect the compilation, we are looking forward to your suggestions and comments.

Guangzhou, January 5th, 2011

内容提要

颜宗是广东绘画史上第一个有画迹传世的画家。关于他的生平、画迹历来知之甚少，更遑论深入细致的研究。本书钩稽索隐，爬梳大量明清文献典籍，并结合今人相关研究成果，对颜宗生平及其艺术展开深入探讨。

一、生平

颜宗生于明洪武二十六年（1393），约卒于天顺三年（1459），字学渊，广东南海人，明永乐二十一年（1423）举人，天顺元年（1457）升兵部车驾司主事，天顺三年（1459）署兵部员外郎，因奔母丧，卒于途中。

颜宗曾出任福建邵武知县。作为一个芝麻官，他首先是一位深受老百姓拥戴的好官，史书记载其为政“平易恺悌，置义仓，以救荒悯旱为先”，且善断狱，因而深得民戴。虽然如此，但真正使其扬名于后世的，还是其独特的画艺。他特别擅长画山水，开始学元代的黄公望，山石以雄浑见胜；后来则师法宋代的李成、郭熙，大凡烟云变幻、树木萧森、飞流危栈、峰峦秀拔，无不精深独到，吐自胸中。所以其画风，更多的是来自于宋人的风貌。

颜宗的郡望及活动区域均在南方（广东、福建），史书并无他去过北方的记录。但他却能融北方山水画风于画中，说明其绘画根源更多是来自北派山水。他所写之山水多为平远景色，极尽潇洒清旷之致，苍浑健劲，独具一格。他对于画山水、人物、虫鱼、鸟兽几乎无所不能。

二、《湖山平远图》卷

颜宗是广东绘画史上最早有画迹传世的画家。他的作品目前可以肯定为真迹的，仅有一件《湖山平远图》卷。从画面看，所画景致并非作者长期生活的珠江流域一带风光，更像是北方河谷、山川及相连的原野景色。画面烟波浩

渺，一泻千里。画端二骑者与一童子行于林中，远处华屋、宝塔半遮半隐于云雾中；苍松虬劲，山石如卷云。平原上，犁者、锄者各司其事，一派乡间繁忙景象。卷中平畴沃野，极目于万里之外如在咫尺，且层峦浅嶂，寒鹭飞鸦，有截流而渔者，有立于船头而罾者，更有云山藏古寺，游人悠然自得，陶然于景。其山，林木参差，薄雾祥云生紫气；其水，浩荡无边，时有浅山涌沧溟。颜宗在画树木时不在枝节中用墨圈，只点上一堆点，树身用淡墨拖抹，用焦墨画古树枯枝，枝干纵横如“蟹爪”形，在平淡中显示出挺拔、雄奇之态。从画法上看，乃典型的宋人笔意。如果我们将郭熙的代表作《早春图》和《窠石平远图》与此画相比，自然就会发现无论在构图、笔墨，还是在意境上都有很多相似之处。颜宗不像当时的其他画家一样，一味地模仿马、夏，而是在流风之外另辟蹊径，使郭熙一路的风格得到传承。

三、《江山胜览图》卷

1998年，香港中文大学文物馆得社会热心人士捐赠一卷署款为“颜宗”的《江山胜览图》卷。该图署款之字迹及其所体现出的时代风格均与《湖山平远图》相去甚远。从书风看，当为清代乾隆时期或以后所书，其印色与款之时代相当。但有意思的是，整幅画之构图、笔法均与《湖山平远图》卷有神似之处。山为平远之景，树为蟹爪之枝，无论赋色、布景，还是意境、气韵，均与《湖山平远图》如出一辙。从时代风格看，也是典型的明代早期作品，明显地传承郭熙风格。因此完全有理由相信，这是一幅颜宗风格的明初山水画。

对于这件极具艺术与文献价值的明初山水画精品，专家意见颇多分歧。关于此画是一幅明画几乎没有异议，但

对于是否是颜宗之画则有不同看法。笔者曾赴香港中文大学文物馆做访问研究，在短暂的半年时间里，对《江山胜览图》仔细辨别、鉴赏，并对照《湖山平远图》反复研究、比较，并参阅海内外所藏同时期的其他山水画作品，初步得出如下结论：《江山胜览图》应该是颜宗所画，但款为后添，拖尾之题跋也是后补上去的。此乃一幅真画假款的范本。

四、历代著录颜宗作品考

颜宗的画迹虽然传世极少，但在明清两代的书画著录中，仍然可以见其不少画迹。据福开森编《历代著录画目》可知，著录颜宗画目之书画著录有七种。另有清人顾复的《平生壮观》和近人张珩的《木雁斋书画笔记》，不在福开森《历代著录画目》中，但也有颜宗画迹之著录。

五、与颜宗同时的其他岭南山水画家

陈璉可称得上明代岭南山水画之先驱。他以山水见长。虽然没有画迹可参证其画风，但从其诗歌和有关文献记载可知其受北宋米芾影响尤甚。他自言“我亦平生亲画史，落笔时时追董、米”。时人罗亨信在《琴轩山水（为姑苏朱以信题）》诗中亦云：“董贾文章世共珍，米高山水尤清致。公余挥翰扫云烟，岩壑陂陀势蔓延。……天光云影含

模糊，树色苍苍半有无。”从这些描述可以看出一幅烟云变幻、墨气淋漓的景象，乃典型的米家风貌。

在陈璉之外，这一时期之画家尚有陈永宽、麦玄中等。可惜二人均没有作品传世。

六、余论

明初画坛，摹古之风盛行。我们在传世的大量明初画迹中可以发现宋代画风的明显痕迹。同样的，在广东画坛也是如此。

正如主流画坛一样，这一时期的广东绘画是以继承宋元画风之遗韵而出现在画坛的。虽然这种绘画时尚阻碍了画家们创造力的充分发挥，但我们在这些有限的画迹中也能感受到：这一时期的广东绘画在延续宋元流风余韵的同时，也融合了画家本人的艺术个性，其作品（如《湖山平远图》）甚至跻身主流画坛而未遑多让。因此可以这样说，明代前期的广东绘画在呈现盎然古意的同时，又显现出岭南地区特有的生机，这种“生机”成为广东绘画的先声。

这也许便是我们今天讨论颜宗及其同时代岭南画家的意义。

Abstract

Yan Zong was the first painter in the history of Guangdong that had works handed down. His life and painting stories were rarely known, let alone in-depth and detailed study. In this book, by checking a lot of books in Ming and Qing Dynasty, I tried to begin my in-depth study on Yan Zong's life story and his art, combined with related research of modern scholars.

I. On Yan Zong's Life Story

Yan Zong was born in the 26th year of Hongwu period(1393), and died in the third year of Tianshun period(1459). With his literary name as Xue Yuan, he was a native of Nanhai, Guangdong. He passed the provincial civil service examination in the 21st year of Yongle period(1423), and was promoted to director of the Department of Fleet of Carriage in the Ministry of War in the first year of Tianshun period(1459), and he was promoted again to the vice minister of the Ministry of War in the third year of Tianshun period(1459), but died on his way home to the mourning of his mother.

Yan Zong had been the county magistrate in Shaowu, Fujian. As a low ranked official, he was deeply loved by his people. According to historical records on his administration, "he is easygoing and built granary in priority to help the famine people", at the same time, he was good at settling law suits, which won the people's respect and support. Even so, what really made his fame in the later ages were his unique painting, landscapes painting in particular. He began with vigorous landscape learning from Huang Gongwang of Yuan Dynasty, and then he learned from Li Cheng and Guo Xi from Song Dynasty. As a result, he was very unique and skilled in painting flowing mists and floating clouds, dense trees, flying waterfalls, buildings on cliffs, and majestic mountains. We could say his painting was mostly influenced by Song style.

Yan Zong's hometown and exercise area were all in typical south China (Guangdong and Fujian), and there is no historical record on his visit to north China. However, he was able to integrate

the style of northern landscape painting into southern ones, which might prove that the source of his paintings mainly lies on northern landscape paintings rather than on imitating that of south China. What he painted are most of far-depth landscape, with natural, unrestrained, peaceful, spacious, vigorous and unique style. He could paint almost anything, like landscape, figure, insect and fish, and birds, etc..

II. On the *Far-depth Lake and Mountain Scroll*

Yan Zong was the first painter in the history of Guangdong that had works handed down. Only one of his works, "Far-depth Lake and Mountain Scroll", is currently sure to be genuine—. Judging from the painting, we could say that the landscape he painted is not the typical scenery of his long-term lived Pearl River region, but the valleys, mountains and the adjacent plain from northern China. In his painting, mist-covered waters are flowing down in a rushing torrent to a far distance; two riders and a boy walk aimlessly in the forest; houses and pagodas far away are half covered in the clouds; the old pine trees are vigorous and strong like dragons and mountain rocks are like curly clouds. Over the plain, farmers with plows and hoes attend to their own duties. What a busy scene of country! In the painting we could have a far reach eyesight easily goes into thousands of miles away, over level and fertile fields, endlessly rising peaks and hills. There are cold herons and crows in the painting. Some are fishing in the middle of the river, some standing on the bow. There is even an ancient temple hidden in the mountains and clouds, with relaxed and intoxicated visitors dotted in between. The mountains are covered with various trees as well as purple mists and clouds; the rivers are broad and boundless, with low islands appeared from time to time. Yan Zong did not use black circles when painting pine tree boles. Instead, he only made a bunch of ink points, mopped the tree body with light ink, and painted old trees and deadwood with coke ink. The twigs and branches he painted had a magnificent "crab claw" shape in mild display. Judging from his painting

techniques, he learned typically from Song Dynasty. If we compared Guo Xi's masterpiece *Early Spring Landscape* and *Jagged Rocks Far-depth Landscape*, we could conclude that they are very similar in ink techniques, screen mood and the composition of a picture. Yan Zong were not like other artists at the time, imitating blindly from Ma Yuan and Xia Gui, nevertheless, he found his new path by inheriting Guo Xi's Road.

III. On the *Enjoy Scenery of the National Territory Scroll*

In 1998, a warm hearted society personage donated to the Chinese University of Hong Kong Heritage Museum a painting named *Enjoy Scenery of the National Territory Scroll* with the inscription of "Yang Zong". However, the handwriting style of the inscription is much different from that of the *Far-depth Lake and Mountain Scroll*. Judging from the handwriting style, it should be written during or after Qianlong period of Qing Dynasty, so does its seal color. However, what is interesting is that the whole painting is very similar in spirit with *Far-depth Lake and Mountain Scroll* on the ink techniques and the composition of picture. The mountains have a far-depth scenery, and the trees have the crab claw branches, regardless of its coloration, composition of painting, mood or style, all are exactly the same with *Far-depth Lake and Mountain Scroll*. Based on the style, it is a typical early work of the Ming Dynasty, clearly inherited Guoxi's style. Therefore, we have every reason to believe that this is a Yan Zong styled landscape painting of early Ming Dynasty.

Experts' opinions differ greatly towards this delicate landscape painting of the early Ming Dynasty. Though there is almost no doubt that this painting is of Ming Dynasty, but people have different views on whether it is Yan Zong's work or not. I have been to the Museum of the Chinese University of Hong Kong for a short time visit In six months' time, I carefully distinguished and appreciated the *Enjoy Scenery of the National Territory Scroll*, and repeatedly compared it with *Far-depth Lake and Mountain Scroll*, referring to the collections at home and abroad on landscape paintings in the same period, I preliminary draw the following conclusion: *Enjoy Scenery of the National Territory Scroll* should be painted by Yan Zong, but the inscription was added later, and the trailing inscriptions were added, too. This is a model of genuine painting with fake inscription.

IV. Recorded Yan Zong's Works in ages

There are many Yan Zong's paintings records in books of the Ming and Qing dynasties, although his works handed down are very few. According to *Recorded Paintings through the Ages* edited by Ferguson, seven kinds of books have recorded paintings of Yan Zong. In Gu Fu's *Spectacular through my Life* in Qing Dynasty and contemporary Zhang Heng's *Painting Notes in Wooden Swan Goose Study*, there are still some more records that are not included by Ferguson's *Recorded Paintings through Ages*.

V. Contemporaneous Painters with Yan Zong

Chen Lian could be regarded as the pioneer of Lingnan painters in the Ming Dynasty. He was known for the landscape paintings. Although there is no works for reference on his painting style, we have found from literature records and his poems that he is particularly affected by Mi Fu in the Southern Song Dynasty. He said, "I like art history all through my life, and I always admire Dong Yuan and Mi Fu when I paint". His contemporary Luo Hengxin wrote in his poem *Qin Temple Landscape, an inscription to Zhu Yixin in Gu Su*, s "You could compare with Dong Jia in article, and Mi Gao in landscape, all are treasures of people in this time. When you begin to paint mists and clouds with your brush, rocks and valleys spreads vigorously... daylight and cloud shade are vague, and the trees color is half-gray." From the description, we could imagine a painting of mists and clouds, with dripping water and gas, which is a typical style of Mi Fu.

In addition to Chen Lian, other painters of this period includes Chen Yongkuan and Mai Xuanzhong. Unfortunately, none of their paintings were handed down.

VI. Further Discourses

Painting pattern after ancient style was popular in early Ming Dynasty, so we could find a large number of visible marks and traces of Song style in paintings of the early Ming Dynasty The same is true in Guangdong painting circles.

The style of Guangdong painting in this period is a succession of the style of Song and Yuan paintings, just like the mainstream painting circles around the country. Although this painting trend hindered artists' creativity into full play, we are also able to feel in these paintings that Guangdong paintings of this period are the inheritor of the Song and Yuan painting style. In addition to that, they also blend simultaneously the artist's own artistic personality

into the pictures. Some of their masterpieces, such as *Far-depth Lake and Mountain Scroll* are even entered into the mainstream painting circle without comparison. It could be said that the paintings of Guangdong in early Ming Dynasty revealed the unique “vitality”

of Lingnan region and made it a prelude of Guangdong painting, as well as showing abundant ancient aroma at the same time.

This may be the significance why we are discussing today Yan Zong and his contemporary painters in Lingnan region.

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顏宗研究

引言

顏宗是广东绘画史上第一个有画迹传世的画家。关于他的生平、画迹历来知之甚少，更遑论深入细致的研究^①。笔者早在1993年起便对其画迹有所关注，并写成小文刊发^②，之后一直留心关于他的史料及其画迹。2006年10月起，笔者在香港中文大学文物馆做为期半年的访问研究，在此期间，搜

集到不少颜宗资料及海外研究颜宗的相关信息，并结合该馆所藏署款“颜宗”的《江山胜览图》，于次年撰成了《重新认识颜宗》一文^③。两文相继发表后，总有言犹未尽之感。现再钩稽索隐，爬梳大量明清文献典籍，并结合今人相关研究成果，对其展开进一步探讨。

^① 目前关于颜宗的研究文章主要有：李天马：《颜宗年代考》（《艺林丛录〈三〉》页38-39，香港：商务印书馆香港分馆，1962年）、若波：《颜宗的〈湖山平远图〉》（《艺林丛录〈三〉》页33-35）、李遇春：《颜宗的〈湖山平远图〉》（上海：《艺苑掇英》1982年，总第14期）、李遇春：《一件现存最早的广东绘画作品——记颜宗的〈湖山平远图〉》（北京：《文物》1983年第5期）、朱万章：《现存最早的广东绘画——明朝颜宗的〈湖山平远图〉》（香港：《大公报·艺林》1993年12月10日）、李遇春：《关于“颜宗”〈江山胜览图〉的真伪辨析》（广州：《广东省博物馆集刊1999》页163-169，广州：广东人民出版社，1999年）、朱万章：《重新认识颜宗》（广州：《收藏·拍卖》2007年第7期）等。^② 朱万章：《现存最早的广东绘画——明朝颜宗的〈湖山平远图〉》，香港：《大公报·艺林》1993年12月10日。^③ 朱万章：《重新认识颜宗》，广州：《收藏·拍卖》2007年第7期。

顏宗生平事略

顏宗，字學淵，廣東南海人，生于明洪武二十六年（1393），約卒于天順三年（1459），年六十餘。明永樂二十一年（1423）舉人，天順元年（1457）升兵部車駕司主事，天順三年（1459）署兵部員外郎，因奔母喪，卒于途中^①。關於他的生平事跡，前人並無詳細記載。最早記錄顏宗的是夏文彥的《圖繪寶鑑》（圖1、圖2），記錄極為簡略：“顧宗，字學淵，五羊人，任中書舍人，畫學黃子久。”^②在這段記述里，作者誤將“顏”字作“顧”，此處之“顧宗”與“顏宗”實為同一人。因“顧”與“顏”形近而產生誤植^③。此後，各類繪畫史著述相繼以訛傳訛，均將“顏宗”誤為“顧宗”，如明韓昂的《圖繪寶鑑續

編》^④、朱謀璣的《畫史會要》^⑤、姜紹書的《無聲詩史》^⑥（圖3）、徐沁的《明畫錄》^⑦、清人《書畫史》^⑧、王毓賢的《繪事備考》^⑨、馮津的《歷代畫家姓氏便覽》^⑩、彭蘊燾的《歷代畫史匯傳》^⑪、魯駿的《宋元以來畫人姓氏錄》^⑫等諸書均如此，連顏宗故里所編撰的《廣東通志》^⑬（圖4—圖7）、《廣州府志》^⑭等史志類書也是如此（圖8—圖10）。有意思的是，《歷代畫家姓氏便覽》、《宋元以來畫人姓氏錄》、《歷代畫史匯傳》中，在“顧宗”條目之前，另有“顏宗”條，



圖3 明·姜紹書：《無聲詩史》/華東師範大學出版社/2009年

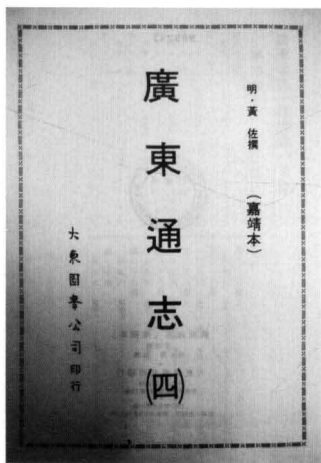


圖4 《廣東通志》書頁



圖1 《圖繪寶鑑》書影



圖2 夏文彥《圖繪寶鑑》所載顏宗資料

① 關於顏宗疑年，李天馬認為他約生于洪武二十六年（1393）前後，卒于景泰五年（1454），參見氏著：《顏宗年代考》；汪宗衍則認為顏宗約生于洪武二十六年（1393），卒于天順初，年六十餘，參見氏著：《嶺南畫人疑年錄》，汪兆鏞編纂，汪宗衍增補，周錫馥點校：《嶺南畫征略·附》頁297，廣州：廣東人民出版社，1988年。② 夏文彥：《圖繪寶鑑》卷六，于安瀾編《畫史叢書》（二），頁162。③ 關於這一點，近人汪兆鏞已在《嶺南畫征略》中特別指出，參見汪兆鏞編纂，汪宗衍增補，周錫馥點校：《嶺南畫征略》卷一，頁35，廣州：廣東人民出版社，1988年。④ 韓昂：《圖繪寶鑑續編》，《中國書畫全書》第三冊，頁837，上海：上海書畫出版社，1992年。⑤ 朱謀璣：《畫史會要》卷四，《中國書畫全書》第四冊，頁558，上海：上海書畫出版社，1992年。⑥ 姜紹書：《無聲詩史》卷六，于安瀾編：《畫史叢書》第三冊，頁96，上海：上海人民美術出版社，1963年。在此書中，作者將“學淵”誤為“學源”。⑦ 徐沁：《明畫錄》卷三，于安瀾編：《畫史叢書》第三冊，頁28，上海：上海人民美術出版社，1963年。此書稱“顧宗”為南海人，與《圖繪寶鑑》所稱“五羊人”略有不同，並稱其畫“蒼勁有法”。⑧ 《書畫史》卷十一，《中國書畫全書》第七冊，頁497，上海：上海書畫出版社，1994年。⑨ 王毓賢：《繪事備考》卷八，《中國書畫全書》第八冊，頁688，上海：上海書畫出版社，1994年。⑩ 馮津：《歷代畫家姓氏便覽》，《中國書畫全書》第十一冊，頁90，上海：上海書畫出版社，1997年。此書將“學淵”誤為“學源”。⑪ 彭蘊燾：《歷代畫史匯傳》，《中國書畫全書》第十一冊，頁195。此書將“學淵”誤為“學源”。⑫ 魯駿：《宋元以來畫人姓氏錄》，《中國書畫全書》第十三冊，頁735，上海：上海書畫出版社，1998年。⑬ 阮元修：《廣東通志》卷三百六十二，列傳五十九，清道光二年（1822）刊本。⑭ 戴肇辰、蘇佩訓修：《廣州府志》卷一百三十九，列傳二十八，清光緒五年（1879）粵秀書院刊本。

内容与“顾宗”条大同小异。所不同者，前两书“颜宗”条称颜宗“永乐时官兵部员外郎，善画山水，为世所重，一时名画若林良犹逊之”^①；后者则详述颜宗在任邵武知县时断狱之事^②，这说明此书将“顾宗”与“颜宗”误作两人，主要是因为所参照的不同史料所致。在古代画

史上，这种因为字形相近而出现误植的现象不乏先例。有时候同一人被误作三人的例子也时有所见。

在诸家画史著作中，除以“顾宗”名记录颜宗之外，以“颜宗”名记录的书画类著作也有不少。在上述《历代画家姓氏便览》、《宋元以来画人姓氏录》、《历代画史汇传》和下文将要述及的历代著录颜宗画迹的多种典籍外，尚有清人王宸的《绘林伐材》^③、黄锡蕃的《闽中书画录》^④。大凡正确记录“颜宗”条的典籍所征引之史料大多源自明代编修的《南海县志》^⑤或《广东通志》^⑥，而误作“顾宗”的典籍多源自前述之《图绘宝鉴》。

时人陈琏有一首诗是专门为他写的，诗题曰《寿萱堂为颜宗赋》，诗曰：“堂上慈亲双鬓皤，阶前萱草青如莎。根菱阅历岁年久，花萼沾濡雨露多。游子承恩到家早，膝下称觞菜衣好。寸心难以报春晖，愿萱与亲长不老。”^⑦据此可知颜宗是一个孝子，这在古代，是为政者必备的品德。



图5 《广东通志》书影

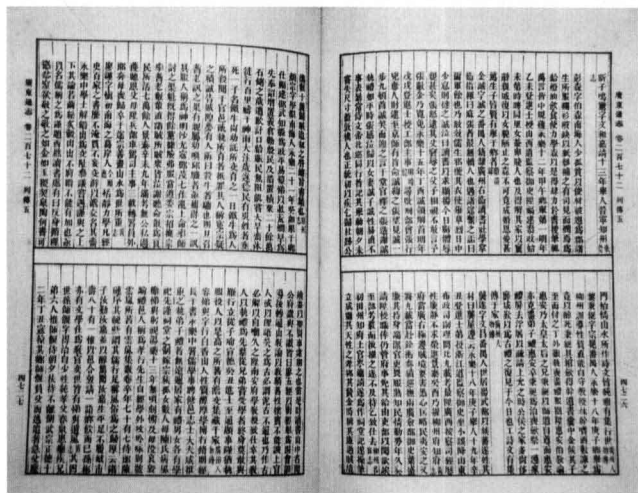


图6 《广东通志》所载颜宗事迹书页之一



图7 《广东通志》所载颜宗事迹书页之二

① 分别参见《中国书画全书》第十一册，页28和《中国书画全书》第十三册，页515。② 《中国书画全书》第十一册，页195。③ 王宸：《绘林伐材》卷七，《中国书画全书》第九册，页938，上海：上海书画出版社，1996年。④ 黄锡蕃：《闽中书画录》卷十六，《中国书画全书》第十二册，页939-940，上海：上海书画出版社，1998年。⑤ 刘廷元修：《南海县志》，明万历三十七年（1609）刊本。⑥ 黄佐修：《广东通志》卷六十，列传七，页38，明嘉靖四十年（1561）刊本。⑦ 陈琏：《琴轩集》卷六，页315-316，东莞：政协东莞市文史资料委员会，2000年。



图8 《广州府志》书影

颜宗曾出任福建邵武知县。作为一个芝麻官，他首先是一位深受老百姓拥戴的好官，史书记载其为政“平易恺悌，置义仓，以救荒悯旱为先”^①，且善断狱，因而深得民戴。虽然如此，但真正使其扬名于后世的，还是其独特的

画艺。他特别擅长画山水，开始学元代的黄公望，山石以雄浑见胜；后来则师法宋代的李成、郭熙，大凡烟云变幻、树木萧森、飞流危栈、峰峦秀拔，无不精深独到，吐自胸中。所以其画风，更多的是来自于宋人的风貌。

颜宗的郡望及活动区域均在南方（广东、福建），史书并无他去过北方的记录。但他却能融北方山水画风于画中，说明其绘画根源更多是来自北派山水。他所写之山水多为平远景色，极尽潇洒清旷之致，苍浑健劲，独具一格。他对于山水、人物、虫鱼、鸟兽几乎无所不能，与他同时的人对他有“勾勒不多而形极层叠，皴擦甚少而骨干自坚”^②的赞语，后学林良也感叹说：“颜老天趣，不可及也”^③，说明他的画更多地表现出一种艺术个性，这不是一般画匠可



图9 《广州府志》所载颜宗条目书页



图10 《广州府志》所载颜宗列传书页

以达到的。美国学者高居翰认为颜宗的画“完全是折中之作，糅合了李郭及马夏的传统”，“很明显，画家在追慕旧法”^④，从颜宗传世作品中可看出高氏所言极是。

① 彭蕴灿：《历代画史汇传》，《中国书画全书》第十一册，页195。② 汪兆镛：《岭南画征略》卷一。③ 黄佐撰，陈宪猷点校：《广州人物传》第二十一卷，页533，广州：广东高等教育出版社，1991年。④ 高居翰著，夏春梅等译：《江岸送别：明代初期与中期绘画（1368-1580）》，页54，台北：石头出版股份有限公司，1997年。