

余辉 编著

林良



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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，一批画人远赴海外，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

本书通过可靠的画史文献和相关传世作品，在前人的研究基础上，进一步查证了明代宫廷画家林良的生平行状，剖析了产生林良其人其画的诸多社会因素特别是历史文化背景，从粤文化、宦官文化和宫廷文化的角度对林良的艺术特性进行宏观定位、微观探究。如分析其文化成因和艺术类型，鉴定他的一批传世作品，理清15世纪宫廷花鸟画的派系脉络及其艺术影响，并揭示出被尘封百年的艺术史实，使林良在中国古代艺术史的形象更加具体和鲜明。

林良，字以善，南海（今属广东省佛山市）扶南堡人氏，约出生于1428年，卒于约1494年，他历经明宣宗、英宗、代宗、英宗、宪宗、孝宗六朝，其艺术高峰形成于15世纪中后期。他出生于一个较有地位的殷实之家，早年有机会师法名宦颜宗的山水、何寅的人物和边景昭的工笔花鸟。林良曾在广东布政司充当奏差小吏，在向朝廷呈递公文的途中和在京师期间大开了艺术眼界。他曾在布政司里当众向布政使陈金展示画艺，赢得衙署内的喝彩，此后画名日显。成化年间（1465—1487），林良经举荐入朝，相继供奉在工部下的营缮所和锦衣卫。锦衣卫由皇帝心腹统领，奉诏直接干预诉讼，掌管刑狱，具有侦办一切官员和巡察缉捕之权。锦衣卫画家在此绘制御用的教化之图、帝后肖像画和宗教绘画，同时还要完成锦衣卫画家特有的密差。林良官至锦衣卫指挥（三品），达到了古代宫廷画家的最高地位，这与他在锦衣卫里建有奇功不无关系。他大约在晚年退居故里，终老在七十以内。

林良专擅用水墨作大写意花鸟画，为明宫画坛之翘楚，堪称“粤画之祖”。他的出现与元初南宋宫廷遗民画家在广东的艺术传播有一定的脉络联系，也是明代前期广东沿海

地区渐趋发达的社会经济和商业贸易的必然结果，此后的粤籍画家层出不穷，仅明代就达七十六位之多，改变了明以前广东鲜有画家活动的局面。

林良的个性鲜明强烈、坦直张扬，从他粗放雄劲的画风中可以得到印证，他将自己的艺术才华无拘无束地发挥到了极致。林良的花鸟画远承宋代院体的布局程式，受“马家”影响尤多，他横接浙派的树石笔墨，上继范暹、下启吕纪等明代写意花鸟画家，在宫内外传人颇多，形成了名震朝野的“善东派”，终于使水墨大写意花鸟画在宫中登上了正统地位。林良的画艺传子林郊，而他在往返京粤的途中对江南写意花鸟画也产生了积极的交互影响，在沿线的南京、常熟、绍兴、余姚、临海等地均有传人，并影响了明代宫廷花鸟画的艺术格局，甚至对明代中后期乃至清代的文人意笔起到了重要的催生作用，在明代唐寅、陈道复、周之冕、徐渭，清代李鱓等文人的花鸟画里，均可以看到林良不同程度的笔墨影响。

林良的花鸟画可分为前期和中后期。前期是指林良在广东任奏差期间的画作，笔法较为冲和清淡；中后期是指林良在成化至弘治初年（1465—约1488）的绘画活动，其间画家的笔墨受浙派的树石影响，行笔粗重而老到、强烈而沉稳，名款的写法已固定成鲜明的特色，风格亦日益成熟。他画枝干的手法大致有多种，如淡墨法、勾皴并用法、皴笔法、粗笔浓墨法和双钩法等。其绘画主体十分突出，禽鸟结构与笔墨相合，它们多有情感：惊恐、凶贪、得意、英武、温存、悠闲等，竭尽人间势态。林良在承接五代南唐郭乾晖捉勒题材和宋代院体的基础上，以水墨写意表现鹰鹞相遇的惊险场面的手法，更生动、更强烈地揭示了肃杀、残酷的动物世

界，有着较强的视觉震撼力和冲击力。林良在锦衣卫供职长达二十年左右，切身体味到人间阴惨森恐的搏杀一面，对弱肉强食的情景必定有着不同于常人的深刻感悟。

在林良众多的传世作品里，与吕纪之作相比，不难发现《山茶白鹏图》轴（上海博物馆藏）是林良与吕纪的合作之笔。重要的是，《秋鹰图》轴（台北故宫博物院藏）、《双鹰图》轴、《芦雁图》轴、《灌木集禽图》卷、《雪景双雉图》轴（北京故宫博物院藏）、《雪景芦雁图》轴（烟台市博物馆藏）、《松鹤图》轴（广东省博物馆藏）、《禽鸟图》卷（吉林省博物馆藏）、《凤凰图》轴（日本京都相国寺藏）等数十件名作是鉴定其真伪之作的重要标尺。

林良的绘画艺术代表了明代中期宦官阶层的审美好尚。在明代初、中期，由于受到明太祖朱元璋、明成祖朱棣专制与集权主义的影响，宫廷绘画的审美好尚已完全不像宋代

的宦官文化那样优雅闲适，而是充满了激越和强悍。林良的花鸟画正是迎合这种审美意识的产物，融汇了宦官文化、文人文化和艺匠文化的特质。他从一开始研习绘画时就接触了广东的宦官文化，构成了对林良终生的审美影响。从多方面来看，林良还具有一些文人画家的基本要素，他的画业远祖是文人画家文同，他长于写诗，与何经等内廷文士多有交酬，他以草书入画，其传人多有文人气息，并影响到文人画家。林良的花鸟画既有文人画讲求意境和笔墨的一面，又有艺匠画家刻意于造型与技艺的另一面，其绘画语言介于艺匠画和文人画之间，笔者称之为“亚文人画”，这种因包容而产生出复合性的艺术特质是典型的粤文化的产物。因此，应当将林良的花鸟画置于粤文化和文人文化、宦官文化乃至宫廷文化的交互影响中来认识、研究。同时，这对于研究粤文化的形成和发展有着积极的重要意义。

Abstract

This book, based on previous research and through literatures of history of arts and painting works, further investigated Lin Liang's life story as a court painter in the Ming Dynasty (1368–1644) and analyzed the various social factors, especially the historical and cultural background, that cultivated Lin Liang and his art works. This research places Lin Liang in the context of Cantonese culture, courtier and court culture with emphasis on his artistic characteristics. Analysis on the cultural factors and artistic types will be made; identification of his handed-down works will be done; the developing trend and artistic influence of flower-and-bird court painting in 15th century will be clarified; and the historical facts at oblivion for centuries will be uncovered. A more vivid and specified Lin Liang will be revealed through our research.

Lin Liang, alias Yi Shan, was born around 1428 at Fu Nan Bao in Nan Hai city (now in Foshan, Guangdong Province), and died before 1494. He experienced the reign of six Ming Emperors, namely Xuan Zong, Ying Zong, Dai Zong, Ying Zong, Xian Zong, Xiao Zong. His artistic summit appeared in the late fifteenth century. Born in a respectable and well-off family, he had the opportunity to learn from the landscapes of Yan Zong, figure paintings of He Yin (year of birth and death unknown), and detailed flower-and-bird paintings of Bian Jingzhao (year of birth and death unknown) in his early years. Later Lin Liang worked as a low-ranked official titled Zouchai in charge of document submission at Bu Zheng Si (Department for Home Affairs) in Guangdong, through which he widened his horizon in his stay in the capital when presenting documents to the court. In Bu Zheng Si, he had got the chance to display his painting techniques to Chen Jin, the department director, and thus won acclaim within the Government Office, after that he started to gain his fame as a painter. In the reign period of Chenghua (1465–1487), Lin Liang was recommended to the court to serve in the Maintenance Office and then worked as one of the Imperial Guards led by the confidants of the Emperor. With the imperial

decree, they could directly intervene in the proceedings, be in charge of criminal trial procedures, and had the right to investigate, inspect and arrest all ranks of officials. Imperial Guard artists were in charge of drawing the Enlightenment paintings, portraits of the Emperors and Empresses, and religious paintings. Aside from these, they should fulfill their secretive tasks. Lin Liang's intelligence and diligence got him to the highest position of the ancient court painter, the Imperial Guards Commander (the third rank official). Undoubtedly, his position resulted from his excellent service when working as an Imperial Guard. In his late years, he retreated to his hometown and died before 70 years old.

Lin Liang, good at freehand flower-and-bird paintings, topped the list of painters in the Ming court, which earned him the title "ancestor of Guangdong painting". His emergence had links with the art spread in Guangdong in early Yuan Dynasty, brought by painters of the former Southern Song Dynasty. It was also the inevitable result of the gradually developed socio-economic and commercial trade in coastal areas in Guangdong in early Ming Dynasty. Since then, Guangdong artists mushroomed, and the Ming Dynasty witnessed the emergence of 76 famous painters, which changed the situation that few painters appeared in Canton before Ming Dynasty.

Lin's strong, frank and aggressive personality could find its proof in his masculine painting techniques, and his paintings demonstrated that he had brought out his deepest potential and talent. His flower-and-bird paintings, descended from the layout of the Song academy program, were also strongly affected by "Ma" painting school. He followed Fan Xian, gained the trees and rocks painting techniques from Zhejiang School, and inspired the Ming freehand flower-and-bird painters like Lü Ji, etc. He had many followers inside and outside the palace and had a reputation. His influence together with the affluent number of his disciples forged the "Shandong School", which gained flower-and-bird painting a legitimate place in the court. One of Lin Liang's disciples was his son, named Lin

Jiao. Besides, he had positively interacted with the south flower-and-bird painting through his frequent journeys between Beijing and Guangzhou. He had many descendants along Nanjing, Changshu, Shaoxing, Yuyao, Linhai and other places, which impacted the art pattern of court flower-and-bird paintings in Ming Dynasty, and played an important catalytic role on literati painting of the late Ming Dynasty and Qing Dynasty. The flower-and-bird paintings of Tang Yin, Chen Daofu, Zhou Zhimian and Xu Wei of Ming Dynasty, Li Shan of Qing Dynasty and other literati, were tinged with Lin Liang's traces.

Lin Liang's flower-and-bird painting career could be divided into early, middle and late stages. The early stage works refer to his paintings when he served as Zouchai in Guangdong, featured with a simple and mild style. The middle and late stages included his painting activities from the reign period from Chenghua to Hongzhi (1465—about 1488). During this period, the artist's style was impacted by the tree and stone painting techniques of Zhejiang School. His paintings were characterized by the heavy, strong and steady sketches, fixed signatures with distinct characteristics, and a more sophisticated style. He had a variety of techniques to paint branches, such as the light ink method, delineate combining with light-ink strokes method, light-ink strokes method, bold line with thick ink method and double lines method etc. His painting subjects were outstanding, with the birds and the strokes integrated into a harmonious frame. The birds were loaded with various emotions, including terror, ferocity, greed, pride, courage, and gentleness, idleness and so on. Inherited with the theme of hunting birds of Guo Qianhui of Nantang Reign Period in Five Dynasties, and based on the academy painting of Song Dynasty, Lin Liang's freehand ink techniques in describing the breathtaking scene of eagle-and-little-bird-fight revealed a chill and cruel animal world, with shocking and intriguing visual impact. Lin Liang served in the imperial Guard Troops for about two decades, and personally tasted the cruelty, fear and gruesome of the fight in human world, surely he had a much more profound sentiment on the jungle law than ordinary people.

When we compared works handed down by Lin Liang with works by Lü Ji (1477—year of death unknown), it is not difficult to notice that the painted scroll named "White Birds in Camellia" (Shanghai Museum) is a co-work painting by Lin Liang and Lü

Ji, and more importantly, what matters is that the other dozens of masterpieces are important benchmarks to check the authenticity of Lin Liang's works. These masterpieces include "Autumn Eagle" scroll (Taipei Palace Museum); "Double Eagle" scroll, "Swan Goose in Reeds" scroll, "Birds Collection in Bush" scroll, and "Double Pheasant in Snow" scroll (all collected in the Beijing Palace Museum); "Swan Goose in Snow Reeds" scroll (Yantai Municipal Museum); "Pinetree and Crane" scroll (Guangdong Provincial Museum); long paper banner painting named "Birds Collection" (Jilin Province Museum) and "Phoenix's scroll" (Japan Sokokuji).

Lin Liang's painting represents the aesthetic fashion of the official class in Mid-Ming Dynasty. In the early and middle Ming Dynasty, due to the influence of the ruling court, including the totalitarian control of Ming Tai Zu (The first Ming emperor) Zhu Yuanzhang, and Ming Cheng Zu (The emperor consolidated the rule of Ming) Zhu Di, the aesthetic fashion of the court painting switched from leisure and elegance of the ruling class in Song Dynasty to a style full of intensity and power. Lin Liang's flower-and-bird paintings catered to the aesthetic needs and integrated the characteristics of official culture, literati culture and artisan culture. His work experience in the Guangdong government left him a lifelong mark and greatly influenced his painting. In many respects, Lin had some basic elements of a literatus artist since he was a descendant of the literati painter Wen Tong, who is good at writing poetry and had many contacts with literati in court like He Jing and so on. Wen Tong brought his cursive script into painting, which influenced many literati painters and thus most of his followers had the literary temperament. Lin Liang's flower-and-bird painting placed emphasis both on literati painting's artistic conception and pen and ink skill, and on artisan painting's deliberate effort on shape and skill. His painting skill is between artisan painting and literatus painting, so this book would like to name his painting as "Sub-literatus Painting", which is a typical product of Guangdong Culture's openness and featured with a compound artistic nature. Therefore, to understand and study Lin Liang's flower-and-bird painting, we should put him in the context of a cultural network, including Yue (Guangdong) culture and literati culture, official culture and even the court culture, which has a positive significance to study the formation and development of Cantonese culture.

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林良研究

引言

明代林良堪称“粤画之祖”，研究林良是中国古代绘画史不可或缺的重要课题。对林良的研究，起于清代中期，到20世纪后半叶，林良之作日渐受到爱好者的欣赏和学界的关注。当今，进一步认知林良其人其作，必然会出现许多新的研究命题：林良出生于一个什么样的家庭？明代以前的广东画家寥若晨星，至林良的时代，画家辈出，并有多人供奉内廷，是什么原因促使岭南画坛在明代凸显至今而不衰？善东派几乎是被绘画史淡忘的流派，林良的花鸟画与善东派是什么关系？在宫中花鸟画坛起到什么艺术作用？林良在往返京粤的路途中给江南的花鸟画艺术带来什么样的交互影响？这涉及重新对林良进行艺术定位。有意味的是，今天，沿着林良赴京路线上的许多博物馆均藏有林良的作品，林良的传世之作有八十多幅，其

中一些画作的真伪还有值得探讨的空间。林良本是广东布政使司里的一个奏差小吏，最后成为中国古代绘画史中品阶最高的宫廷职业画家（三品），是什么原因使他获得如此殊荣？难道他在锦衣卫里仅仅是一个花鸟画家吗？

除了赏析林良的作品之外，以上诸项问题也是认知其人其画及其生成背景的关键所在，但由于有关林良的文献材料少之又少，因而上述问题未能引起足够的重视。还有一个宏观的问题是，要把对林良的研究置于粤文化之中，林良的艺术是明代广东文化在绘画中显现出的精粹，其与粤文化的发展有着休戚相关的必然联系。

不妨说：林良有他独具的艺术经历，有他独到的绘画风格，更有他独特的艺术影响。

林良生平事略

林良，字以善，其名和字出自于《说文·富部》：“良，善也。”饰以“以”字，谓为善。由此可推知林良出生于一个十分注重德行的家庭，从他早年能跟当地高层宦宦、名师学画的经历来看，其家境必定殷实，且有一定的政治地位。林良是南海（今属广东省佛山市）扶南堡人氏，近年，当地从事地方志研究的专家将林良的祖籍进一步圈定在扶南堡大沥镇的奇槎村，其依据是该古村的林姓是开村家族，可备一说，以便于进一步考证。

关于林良的生卒年，有三种观点，其一是词典说：即约1416—约1480^①；其二是故里说：即约1428—1488^②；其三是单国强说：即约1428—1494前^③。林良在广东布政使司任职奏差大约是在成化年间（1465—1487）之前，如果林良约出生于1416年，林良的家庭有一定的社会地位，不至于快五十岁还为吏卒，奔波于京粤之间；再则，林良晚年退休回乡（详见后文考略），按明朝官员的退休年龄一般在六十岁，故推定林良晚年大约卒于1494年之前，林良的生卒年可从单国强说。林良一生历经了明宣宗、英宗、代宗、英宗、宪宗、孝宗六朝，几乎横跨明代初期、中期，即15世纪。

林良聪颖早发，早年多得贵人相助。他年少时师从的第一个画家是同乡颜宗。颜宗（1393—约1454）是永乐二十一年（1423）的举人，正统十三年（1448）为福建邵武知县，景泰二年（1451）入朝任兵部车驾司郎中，三年后

官至兵部员外郎。他在邵武任上有政声，备义仓赈灾，用智捉拿逃匿凶犯等^④。颜宗长于山水，其画初宗黄公望，后师李成、郭熙，融北派山水画的全景式构图形式和江南文人的笔墨为一体，如他的《湖山平远图》卷（广东省博物馆藏）则具有一定的文人氣息。估计颜宗在福建邵武任职的1448年之前，林良在广州有机缘拜他为师。当林良赶到宫廷任职时，官兵部员外郎颜宗已经离世了，林良十分敬畏颜宗，“曰颜老天趣，不可及也。”^⑤颜宗“善画山水为世所重一时名画若林良尤逊之”^⑥。也许是林良感到此生画山水已无法超越其师颜宗，故不再专事山水，不过，从他画中的树石配景来看，他对山水画还是用心过的。

林良师从的第二个画家是何寅。何寅是永乐十八年（1420）的举人，广州知府，善画人物^⑦，林良的人物画作品今不得见，但何寅传授给他的人物画技艺对林良后来在锦衣卫的仕宦机遇起到了相当大的作用。

林良师从的第三个画家是边景昭。边景昭，字文进，一作名文进，字景昭，沙县（今属福建）人，一作陇西（今属甘肃），实为远祖籍之地。成祖永乐年间（1403—1424）为武英殿待诏，宣宗宣德年间（1426—1435）尚在。林良只有在任奏差期间有机会在京师与边景昭相识，他通过研习明初宫廷画家边景昭的工笔花鸟画，上探五代西蜀黄筌的富贵画风，很可能是边景昭宫廷画师的生涯影响了林

① 邵洛羊：《中国美术大辞典》页102，上海辞书出版社，2002年第1版。② 谢文勇：《广东画人录》页211，1996年广州美术馆刊行，该书将林良卒年印错为1888年，实为1488年。③ 单国强：《中国巨匠美术丛书·林良》页2~3，文物出版社，1998年1月第1版。④ 清·彭蕴灿：《历代画史汇传》页195，《中国书画全书》（十一），上海书画出版社，1997年版，以下凡此版本均同。⑤ 明·黄佐：《广州府志》卷五十九（嘉靖本）。⑥ 冯津：《历代画家姓氏便览》页28，《中国书画全书》（十一）。⑦ 明·黄佐：《广东通志》卷七十《杂事下·补遗·颜主事画》（嘉靖二十九年刻本）。

良对今后生活道路和艺术发展的选择。可见，林良初学花鸟是从工笔起步的，遗憾的是，林良的工笔花鸟画作几乎没有流传下来。

此后的林良并未在山水画和人物画方面显露出才华，而是通过研习山水和人物通晓画理和画法，独辟蹊径，举一反三，攻画花鸟。他“能作翎毛，有巧思，始未知奇也”^①，在翎毛类题材中以画苍鹰、凤凰、仙鹤和大雁为多，其中尤以画猛禽捉勒题材（如雄鹰捕鸟雀）最为擅长，其他配景之物如墨竹、坡石、松木等以及蒲草、芦花等湿地植物无不擅，他还能作“水墨虾蟹，尤生动可爱”^②。但他秘不示人，直到他无奈的时刻，在布政司里偶露一手，这一下，竟然改变了他的一生。

据明代黄佐《广州府志》卷五十九载，景泰六年至天顺元年（1455—1457），布政司里的最高首领是布政使陈金，黄佐说陈金是正统十二年（1447）的丁卯科进士。^③有一天，陈金借了一些名画来欣赏，林良在一旁指出这些画的诸多弊处，这引起了陈金的愤懑，他要鞭打林良，林良自称善画，陈金责令他当堂一试，林良画毕，陈金惊叹不已。这件事很快在宦宦、士绅间传扬开了。据《明实录》载，陈金为成化八年（1472）进士，曾任两广总督军务，没有任布政使的记录，他官至少保兼太子太保、都察院左都御史，嘉靖八年（1529）卒，此陈金较黄佐所记述的陈金差不多晚近三十年，查历史上广州官员没有出现两个陈金，疑黄佐笔下的陈金为他人。

颜宗、何寅善画，林良还曾为惠州同知林某作画^④，一方面可见闽粤画界多有官人涉足，另一方面亦可知林良与

广东的地方官过从甚密。这说明林良从艺一开始接触的就是地方官吏，使他渐渐深谙宦官们的审美趣味。

林良时常奉命到京师朝廷通政司上报公文，其善画的特长自然会传播到内廷，大约在成化年间（1465—1487），年约三十有儿的林良经举荐，入了明宫，开始他长达约二十年的宫廷画家的生涯。他初调入工部任营缮所丞^⑤，营缮所是洪武二十五年（1392）设置的将作机构，隶属于工部，经管木工和漆工、彩绘等活计，在营缮所里，丞系正九品，位在所正、所副之下。其实，林良未必在那里侍奉，他入直仁智殿（位于今故宫武英殿后面的空地），林良在仁智殿里作画成了当时明宫的一景：“……仁智殿前开画院，岁贵鹅溪千匹绢。丹青水墨各争能，谁似羊城林以善……”^⑥不太久，明廷将他的营缮所丞迁为锦衣卫镇抚（五品），在锦衣卫里，林良官运亨通，直至官锦衣卫指挥（三品），其官阶之高，为画史所鲜见。在这期间，他必



新砌的红墙外是明代仁智殿的遗址。

①明·黄佐：《广州府志》卷五十九（嘉靖本）。②清·徐沁：《明画录》卷六，页26，《中国书画全书》（十）。③《明实录》卷103。④民国·汪兆镛：《岭南画征略》卷一，1928年铅印本。⑤林良入宫的时间可从单国强先生说，出处见《中国巨匠美术丛书·林良》，文物出版社，1998年1月第1版。⑥明·刘基：《为王辅卿郎中题雪滩寒雁图》，《御定历代题画诗》卷第九十五，页649，《中国书画全书》（九）。