

從宦官到文人：二黃藏畫冠江南研究

王鈺晨*、潘星輝**

明憲宗朝司禮太監黃賜藏畫甚富，在南京守備任上去世後，由長侄錦衣衛官黃琳繼承。在黃賜、黃琳豐富的收藏中，以王維真跡的藝術價值尤高，黃琳亦憑此與士大夫、文人展開交遊。二黃藏品多源自內府，因緣際會現身江南，成為貴族的、院體的、注重寫實的繪畫作品的大規模展出。二黃藏品在江南的顯晦、存佚，反映了從宦官到文人的藝術傳播與變遷，背後暗藏著從北京到南京、從宮廷到民間、從「北宗」到「南宗」的線索，貫穿身分、場域和畫派流變。

關鍵詞：宦官、文人、黃賜、黃琳、藏畫

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From the Eunuch to the Literati: A Study of the Huang Collection of Paintings in Jiangnan

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During the reign of the mid-Ming dynasty Emperor Xianzong, his eunuch Director of the Directorate of Ceremonial, Huang Ci amassed an extensive collection of fine paintings. After Huang Ci's death in Nanjing, his eldest nephew Huang Lin, an Imperial Bodyguard, inherited these invaluable collections. There were many fine works in this collection, among which Wang Wei's paintings possessed a high artistic value. Huang Lin relied on these invaluable collections to expand his circle of scholar-official and literati contacts. Much of the Huang collection originated from the imperial storehouse, but through a series of circumstances it was displayed in a last large scale exhibition in Jiangnan as an example of the noble "Academy" style (*yuanti*) of realistic depictions. As for the fate of the Huang collection in Jiangnan, its appearance and obscurity, its preservation and loss all reflect the spread and transformation of these works in the hands of eunuchs to literati. A study of these circumstances further offers some clues as to how this work moved from Beijing to Nanjing, from the palace to the populace, and from northern to southern schools of painting. This shows the change of identity, region and the school of painting.

Keywords: Eunuch, the Literati, Huang Ci, Huang Lin, collection of paintings

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