

何漆園書畫作品捐贈展  
萬茂傳德

AN INHERITANCE

OF VIRTUOSITY

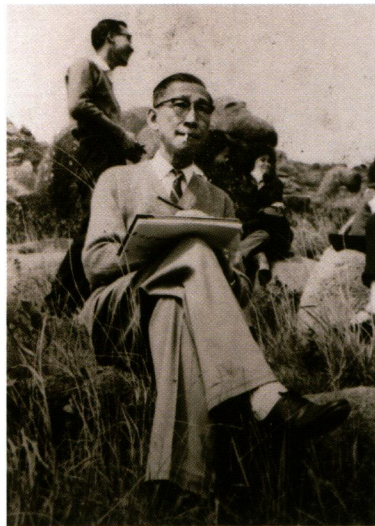
Donated Chinese Paintings of Ho Chat-yuen



# 萬茂餘韻 The Legacy of Ho Chat-yuen

何漆園(1899-1970)是嶺南派第二代的佼佼者。他十九歲從高奇峰(1889-1933)學藝，深得真傳，為「天風七子」之一。何氏更秉承師輩推動美育之志，畢生獻身教育。他曾執教於佛山市美、廣州市美。1936年來港，聘任漢文師範學校等教職；1939年併入新成立的羅富國師範專科學校；1951年葛量洪師範專科學校成立，兼任兩師範教席，至1959年退休，於本港美術教育貢獻良多。退休後，設「萬茂草堂」授徒，亦經常主持藝術講座。1968年與學生成立「香港美學會」，以示與高奇峰的「美學館」一脈相承。

何漆園一生不倦地推動嶺南畫藝，他辭世後，門人後嗣繼火傳薪，歷年舉辦展覽及出版，並捐贈何氏遺作予各地博物館，繼續弘揚何氏德藝。



1961年鶴咀寫生  
Sketching at Hok Tsui in 1961

Among the second-generation artists of the Lingnan School, Ho Chat-yuen (1899-1970) was definitely one of the most outstanding figures. Learning painting from Gao Qifeng (1889-1933) since 19, he became one of the Seven Disciples of Tianfeng. Following in the footsteps of his late teacher, Ho devoted himself to art education. He had taught at Foshan and Guangzhou. Arriving in Hong Kong in 1936, he took up teaching at the Hong Kong Vernacular Normal School which was later merged into the newly set up Northcote Training College in 1939. When the Grantham Training College was founded in 1951, he served as teacher at both institutions until retiring in 1959. The many students who had benefited under his tutelage represented just a facet of his contribution to local art education since he continued to pass on his skills and

knowledge at his Monmouth Studio. Talks were also frequently held at various institutions to promote Chinese art. In 1968, there was the Hong Kong Fine Arts Association founded together with his students as a continuation of Gao Qifeng's Aesthetic Institute. These efforts were upheld after his departure by his students who not only masterminded exhibitions and publications over the years but also donated works of their late teacher to museums to perpetuate his legacy.



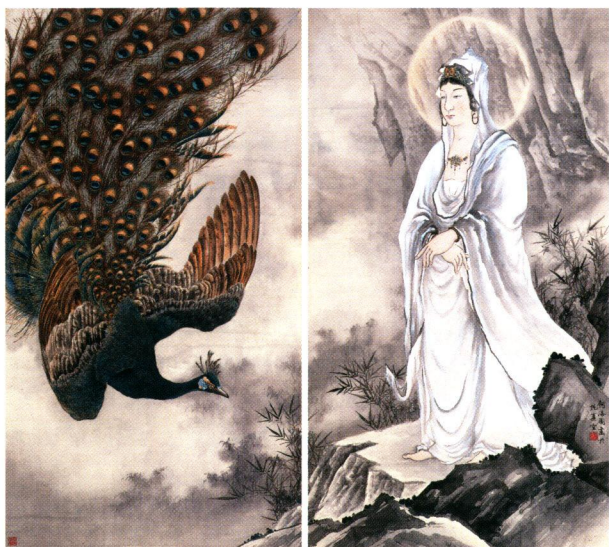
1931年合影於廣州國民花園展覽，左起：周一峰、何漆園、趙少昂、張坤儀、高奇峰、葉少乘、黃少強  
Left to right: Zhou Yifeng, Ho Chat-yuen, Zhao Shao'ang, Zhang Kunyi, Gao Qifeng, Ye Shaobing and Huang Shaoqiang at the exhibition in Guangzhou Public Garden in 1931

## 嶺南傳緒 Perpetuating the Lingnan Tradition

高劍父(1879-1951)師承居廉(1828-1904),復將畫法傳授其弟高奇峰,故居氏畫風,成為二高承自廣東繪畫的傳統風格淵源;此外,高劍父於1907年攜奇峰赴日本學畫,毋庸置疑近代日本繪畫亦成為他們的另一個重要藝術淵源。高奇峰在東京曾從圓山·四条派名家田中賴璋(1868-1940)習畫。然而,二高在日本為時短暫,故其所得,實非某一家之長技,而是他們認識到當時日本繪畫如何融入西法,改革復興傳統的門徑。他們更認同這些畫法和主張,正是切中其時急切需要改革的中國畫,故把之移植過來,成為其「新國畫」的基礎。

高奇峰前期作品保留了濃厚的東洋風味和體現其對寫實技法的追求。他的畫學綱領其實是「技巧寫實」和「題材現實」。可以說,高氏實際是借鑑日本繪畫的模式,嘗試以中國畫的筆墨去處理「技巧寫實」和「題材現實」的問題。

何漆園髫齡就讀於廣州聖心書院,亦嘗從吳鏡明(生卒待考)學習寫實人像畫,早受西方事物薰陶。何氏入美學館,學習高氏「擷中西畫學所長」的畫學觀念,自更事半功倍。期間,何氏更入博文美術學校,隨留學美國的女畫家劉博文(?-1924)習西畫,並以優異成績畢業。從何氏早年的《楊柳蒼鷹》、四十年代的《孔雀明王》,可徵其早年已深得奇峰真傳。



楊柳蒼鷹  
Willow and Hawk  
1930-40s 年代

Gao Qifeng acquired his painting techniques from Gao Jianfu (1879-1951), who was in turn a student of Ju Lian's (1828-1904). It was through Ju that the Two Gaos had part of their origins in Guangdong painting. Another source of inspiration for the brothers is undeniably modern Japanese painting to which they were exposed when Jianfu went to further his painting studies in Japan in 1907, bringing along with him his younger brother Qifeng. While in Japan, Qifeng studied under Tanaka Raisho (1868-1940) a master of the Maruyama-Shijo School. However, the Two Gaos' stay in Japan was too brief for unraveling the secrets of any one school. What they had benefited from the stay was the realization of how the reformist Japanese painters embraced Western elements and concepts to revive traditional Japanese painting. Seeing these as exactly the catalysts to a badly needed revolution in Chinese painting, they freely borrowed the same to form the basis of New Chinese Painting.

Gao Qifeng's early works are marked by a strong Japanese flavour and the pursuit of realism. It is plain that Gao learned from the Japanese example and tried to achieve "realism in techniques" and "realism in themes" with the brush and ink of Chinese painting.

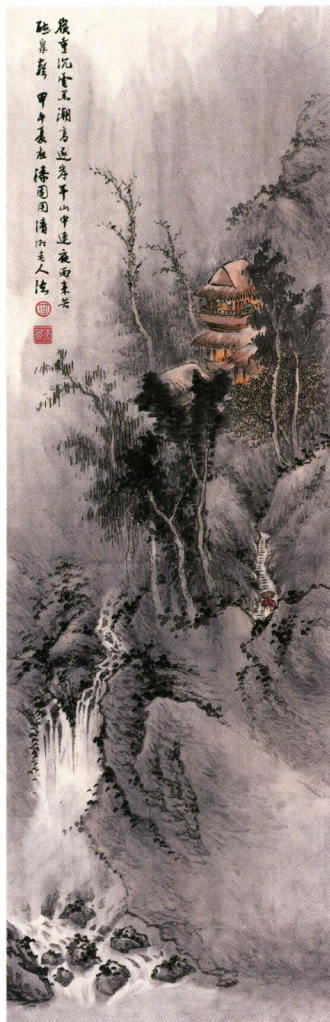
Thanks to Ho's early exposure to things Western through his schooling at the Sacred Heart College in Guangzhou and his lessons in realistic portraiture from Wu Jingming (unknown), he had little difficulty embracing Gao's advocacy for "synthesizing the best of the East and West" and his realistic style inspired by Japanese painting while learning painting at the Aesthetic Institute. The legacy of Gao Qifeng is discernible in Ho's early works such as *Willow and Hawk* and *Mahamayuri-vidya-rajā*. In the meantime, Ho was equally fascinated with Western painting which prompted him to enroll in the Bowen Art School headed by Liu Bowen (?-1924), a woman painter returning from the US, and later graduated with flying colours.

孔雀明王  
Mahamayuri-vidya-rajā  
1943-1954

何漆園深知傳統畫學，絕非純粹視覺元素，更重要是文學、歷史、哲學、文化等畫外功夫的培養。他亦專心研習畫史、畫論，尤特推崇明末·清初的石濤(1642-1707)《畫語錄》與龔賢(1618-1689)《畫訣》。此外，他與傳統派畫家的交往，使他深受薰陶，因而亦留心廣東繪畫的傳統。

究清代廣東畫風，實為兩大主流影響：一為四王正統畫派，一為石濤。石濤風格植根粵地畫壇實始於黎簡(1747-1799)；謝蘭生(1759-1831)師承黎簡而廣傳石濤畫法。何氏的《茅屋迎賓聽夜泉》，正是上承黎、謝，遠追石濤的面貌，充分體現何氏對鄉邦傳統的珍視和繼承。

其《古寺雲峰》筆圓氣厚，墨韻豐潤，於筆法、墨色、丘壑、氣韻之表現，俱可與龔賢之畫論相互印證。故其畫石明暗對比強烈，石質肌理、立體感俱備。其畫樹則葉子濃淡有致。畫中飛瀑流泉，正是早年從化、鼎湖寫生所得。畫面構圖大山大水、峰巒迭起，而層次井然安穩，別具一種寧逸。畫家在承襲傳統山水畫構圖的同時，亦把西洋畫的透視法原理不經意地融入其中，使畫境更具空間層次，更富現代感。



茅屋迎賓聽夜泉  
Expecting Evening Guests by the Stream  
1954

Ho stood out among his fellows for his familiarity with the literati painting tradition, especially landscapes, and his voraciousness for all kinds of painting methods and all fields of knowledge. Besides cultivation in literature, history, philosophy, Ho also made efforts in painting theory, particularly *Expositions on Painting* by Shitao (1642-1707) and *Fundamentals of Painting* by Gong Xian (1618-1689) among late Ming and early Qing publications. Besides, Ho's long-term dealings with traditional painters should also have impacted on his interpretation and reinterpretation of the great tradition, including that of Guangdong painting.

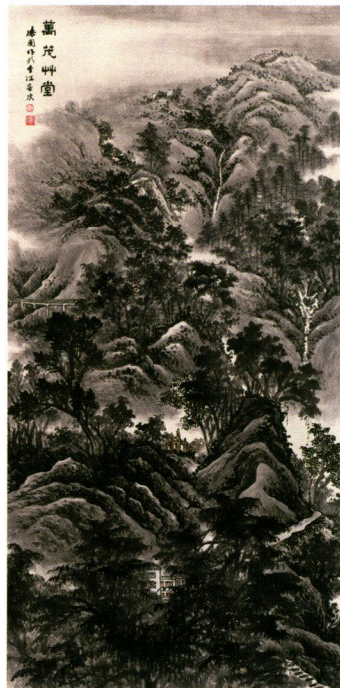


古寺雲峰  
Old Temple amidst Mountains and Clouds  
1967

Guangdong painting in the Qing dynasty was very much shaped by the orthodoxy of the Four Wangs on the one hand and Shitao on the other. Shitao was first introduced into Guangdong by Li Jian (1747-1799) as a painting icon and his legacy was spread further by Li's student Xie Lansheng (1759-1831). Traces of Li's and Xie's styles inherited from Shitao can be picked up from the natural landscape depicted in Ho's *Expecting Evening Guests by the Stream*, which obliquely pointing to Ho's love for and inheritance of his native tradition.

In *Old Temple amidst Mountains and Clouds*, the rounded powerful strokes and the rich pitchy tones are testimonies to Gong Xian's theories for brush methods, ink gradation, mountain forms and resonance. In the painting, Ho's rocks are marked by sharply contrasting hues and three-dimensional texturing and his trees by light and dark leaves intermingling with one another. The plunging waterfalls are transposed from the sketches he did earlier on in Conghua and Ding Lake. With the properly arranged mountain forms, serenity exudes from the monumental landscape where the sweeping forests and undulating mountains are harmoniously structured. Ho was also tireless in enriching the tradition composition with perspectives from Western painting to add a touch of modernity to the renderings. The eclecticism practiced by Ho has succeeded in setting his works squarely in the contemporary world.

何漆園在嶺南派及傳統的基礎上，發展出其別開蹊徑的「融合風格」，何氏《寒潭清喚》與《羽翼光明欺積雪》均作馬遠式的對角線構圖，同時又採用了西洋畫透視法的原理，將花鳥畫巧妙構築於山水畫之中，以「小」畫面，營造出自然環境的空間感和縱深感。此外，仙鶴飛掠潭面，潭中倒影隱現，便是其以光影原理入畫



萬茂草堂  
Monmouth Studio  
1962

的實例。畫家捕捉仙鶴拍翼翱翔的剎那神態，應是受了日本的藝術造型和攝影作品的啟發，這正是作為現代畫家可資利用的新資源、新材料。

他亦嘗試在傳統山水構圖中結合西畫透視原理，並與新題材共冶一爐。1962年的《萬茂草堂》堪稱典範。此作取材正是其時何氏所居灣仔萬茂台山後，從灣仔峽道迂迴至山頂的沿途景物。港島的山形橫向延伸，草木華滋，雖窮擬南、北宗之法，亦未能盡得其意。何氏作主峰矗立的北宗大山水構圖，並放棄傳統的鳥瞰式散點透視，取國畫中較罕見的仰角透視，意在加強山峰層層直上的氣勢，既符合真實取景的透視角度，亦產生高山仰止之感。畫中取景更是傳統山水移步換景的綜合式作法。其皴法則以點代線，復加渲染，使山巒土坡茂密蓊蔚，樹亦作濃墨點葉，使畫面豐厚渾淪。由於畫面以墨韻為主，故特以山泉、野徑、煙嵐及沿途建築物，使黑白參差，畫中氣脈相連，使畫境予人「可登可涉，可止可安」之感。

Ho opened up his own path towards synthesis on the foundation of both the Lingnan School and the great tradition. In *Crowing Crane over a Clear Pond* and *White Cranes in Flight*, the diagonal composition is reminiscent of that of Ma Yuan, the Song painter who was known for his cornered compositions, while the perspective is borrowed from the West for superimposing the genre of bird-and-flower onto that of landscape. The reflection of the flying crane on the water is evidently an optic consideration whereas capturing the bird in flight an inspiration from Japanese art and photography. These are but a few examples of the new materials and resources available to painters of our time.



寒潭清喚  
Crowing Crane over a Clear Pond  
1960

In his landscapes, Ho was eager to try out new themes with a wide variety of techniques while introducing perspectives into his traditional compositions as best exemplified by the painting *Monmouth Studio* dated 1962. This was a view of the Wan Chai Gap Road wiggling its way up to the Peak as seen from Monmouth Terrace where Ho lived at the time. For all the options offered by the Northern and the Southern Schools, a traditional treatment would never have served the purpose. What Ho did was to have the central mountain portrayed along the lines of the monumental landscapes of the Northern School. To emphasize the impressiveness of the overlapping mountains and to tally with what was actually seen at the spot, the artist chose a low vantage point, which is rare in Chinese painting. Far from realistic, however, it is a multi-perspective representation in which the scene is enriched with lines in place of dots and an abundance of washes. The dominantly dark surface is punctuated by streams, trails, mists and buildings in lighter ink for stark contrasts, turning the painting into an endearing landscape where one “can climb, wade, stop and stay”.

# 寫貌傳神 Capturing the Form and the Spirit



鶴咀寫生  
A Sketch of Hok Tsui  
1961

嶺南派重視寫生。何漆園認為寫生作品不僅為浮光掠影式的記錄，更應是「情景相生」的產物。如其《鶴咀寫生》緣於1961年與學生同遊赤柱鶴咀，此作以寫生為藍本，畫家着力表現嶙峋的石理，以橫向構圖加強經海水侵蝕岩石而形成的這條天然拱橋的奇險，旨在傳遞景物客觀的形相。然而在繪畫《鶴咀幽岩》一作時，構圖由橫轉直，雖保留了奇巖斷岸的景觀，但更重視畫的整體性，畫中加入了正在寫畫的人物，配合題跋的長詩，畫作的紀遊作用似乎多於表現自然景物，表達其對此次旅程的感受。

何氏教授弟子亦從寫生入手，據何氏弟子回憶：每逢夏季，草堂前的鳳凰木盛放，綠影婆娑，嫣紅遍佈，正是《半天紅翠一蟬飛》的畫境。前人罕有以蠶蟲入畫，而《遍身羅綺者不是養蠶人》一作，是何氏在畫課中即席寫生，並配以桑葉桑棗，復加題詩，情味濃郁。

何漆園的作品表現他對藝術與人生的訴求，體現其躬身實踐，用合理務實的眼光看傳統、看新事物的態度，故其功夫都在平凡處，其藝術亦平易近人，誠如其座右銘云：「不立異以鳴高，不降格以諧俗。」

Sketching from life is very much prized by the Lingnan School. Ho sketched not only for capturing a fleeting moment in time but also for imbuing his feelings into what he painted. Primarily a sketch from life, the painting *A Sketch of Hok Tsui* was done in 1961 during a visit to Hok Tsui in Stanley and was intended to be a record of objective observation as well as an illustration of how sketches could be turned into paintings. The focus is on the rugged texture of the rocks and the natural arch formed by marine erosion in the horizontal composition. When the same spot is made the subject of another painting

*A Scene of Hok Tsui*, then a vertical composition, the artist's focus is shifted to the documentation of the pleasurable visit with his students by adding in the students at work and a long inscription although the spectacular view of the natural landform is retained.

Sketching from life was also made a prerequisite for Ho's students. As fondly recollected by his students, the flames of the forest in front of the studio were in full bloom in summer, the lush green and the fiery red translated perfectly into the painting *Flame of the Forest and Cicada*. There are also subjects that are less common in Chinese painting as in the exhibit *Silk Worms*, which features silk worms together with mulberry leaves and berries that Ho painted in class.



Ho's art is a manifestation of his aspirations in life. Practical and pragmatic in approaching the tradition as well as the modern world, he impressed and appealed without resorting to outrageous means. As the artist has put it, it is "neither to stand out with eccentricity nor to garner popularity by compromise".

半天紅翠一蟬飛  
Flame of the Forest and Cicada  
1962

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九龍尖沙咀梳士巴利道十號

Special Exhibition Gallery (1), 2/F, Hong Kong Museum of Art

10 Salisbury Road, Tsim Sha Tsui, Kowloon

查詢電話 Enquiries: (852) 2721 0116

網址 Website: <http://www.hk.art.museum>

### 工作小組 Production Team

香港藝術館總館長 鄧海超

Chief Curator, Hong Kong Museum of Art Tang Hoi-chiu

### 研究及展覽籌劃 Research and Curatorial

司徒元傑 Szeto Yuen-kit

鄧民亮 Tang Man-leung, Raymond

何芝萌 Ho Chi-ming, Asta

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鼎湖風雨

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1944-1954

昨日入城市場  
者不是養蠶人  
身經綺  
壬寅仲夏  
對翁桑生



遍身羅綺者不是養蠶人

Silk Worms

1962

