

何德來的文字畫研究

饒祖賢

旅日台籍畫家何德來(1904-1986)出生於新竹一戶佃農之家，五歲過繼給大地主為養子，九歲便被送往東京就讀小學。從小對藝術頗感興趣的他，於1927年考入東京美術學校西洋畫科，畢業後曾與妻子何秀子短暫返回新竹，籌組新竹美術研究會，致力於振興地方美術風氣。然而考量到個人健康與進修等因素，何德來於1936年毅然決定返回東京定居，此後加入日本民間藝術團體新構造社與其他諸多畫會，潛心創作之餘也投身推廣東京學院體制之外的美術教育活動。何德來後半生的藝術舞台幾乎與台灣絕緣，旅居日本的他所感受到的文化氛圍和藝術刺激，都異於我們一般熟悉的台灣畫壇。如此特殊的人生際遇也觸發了他對自我生命的省悟與故鄉的感懷，並將這樣的情思融入短歌和繪畫的創作之中。

二戰後五〇年代，何德來在創作主題上轉向日月星辰、人類生命真諦的呈現，在技法上則捨棄學院式的寫實筆法，改採平塗純粹的色彩和簡約的線條來描繪物象。此外，更出現了多幅在油彩創作中極為罕見的文字繪畫，包涵獨立漢字，以及在大尺幅畫面中結合文句與圖像的多元形式。1958年何德來曾自言：「我對東洋畫法或西洋畫法或書法(字是依其約束表現事物)，都毫無分別地注重畫面的構成，抓住機會吸收各派多位畫家的色彩，一點，一線賦予其意義……。」¹目前學界對於何德來繪畫創作中「文字入畫」現象的討論仍屬簡要，²因此本文欲聚焦於此，從畫面的構成、字型、色彩等各個面向，探究1950-60年代一系列的文字繪畫如何借鏡並融合東西洋的文化元素。最後再試圖放入畫家對生命理念的思考脈絡下，推敲其內涵意義。

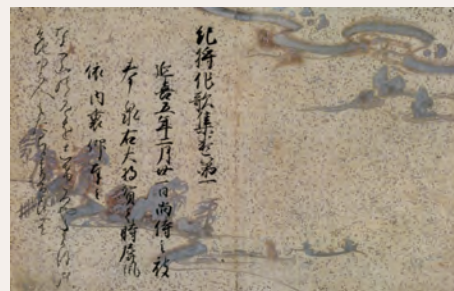


圖1 Fig.1
三十六人家集貫之集上 *An Anthology of Thirty-Six Poets*
十二世紀前半 First half of 12th century
粘葉裝、紙本設色 Butterfly binding, Ink, watercolor on paper
20.1 x 31.8 cm
京都西本願寺收藏 Archived in Nishi Honganji Temple, Kyoto.

一、二十世紀中葉日本現代書道與文字藝術的發展

1950年代開始，何德來一系列的文字入畫作品可粗分為獨立漢字畫、短歌文字畫與圖文結合三種形式。綜觀日本近代油畫的發展，幾乎未見相似的創作手法，但倘若將這些作品的表現模式放入同時期日本書道與文字藝術的發展趨勢之下來看，或許就能更清楚何德來文字畫形式風格的建立及其獨特性。在日本美術傳統中很早就出現結合和歌與繪畫的做法，例如平安時代的《三十六人家集》(圖1)，文字詩詞與裝飾圖像

1 何德來，〈成長於東京的我〉，收錄何德來著，陳千武譯，《我的路：何德來詩歌集》(台北：國立歷史博物館，2001)，頁164-165。

2 李欽賢教授曾簡略論及何德來文字畫與日本傳統的關係，參見李欽賢，〈失去國籍的異鄉人一畫家何德來的日本式思維〉，《雄獅美術》289(1995)，頁102-108；賴瑛瑛，〈藝術至上主義的何德來〉，收錄台北市立美術館展覽組編輯，《何德來九十紀念展》(台北：台北市立美術館，1994)，頁15-17；王淑津，〈異鄉與故鄉的對話：論何德來的繪畫藝術〉，收錄林泊佑主編，《異鄉與故鄉的對話：旅日台灣前輩畫家何德來畫集》(台北：國立歷史博物館，2001)，頁21-31。

A Study on Ho Te-Lai's Word Paintings

Jao Tsu-Hsien

Ho Te-Lai (1904-1986), a Taiwanese artist who lived in Japan, was born to a tenant farmer family in Hsinchu. He was adopted by their landlord at the age of five, and was sent to Tokyo to attend elementary school when he was nine. He began to show a great interest in art at an early age, and in 1927, he passed the entrance examination and was admitted to the Western Painting Program at Tokyo School of the Arts. Upon graduation, Ho returned to Hsinchu briefly with wife Hideko, and founded the Hsinchu Art Research Association to promote art in the region. However, due to health and career issues, Ho Te-Lai left hometown again in 1936 and moved to Tokyo. Later on, he joined private art groups in Japan, such as Shinkozo-Sha and other art societies, and dedicated himself to not only painting, but also art education outside of the formal education system. In the latter half of Ho's life, Taiwan was never his stage; as he lived in Japan, the cultural atmosphere and artistic stimulations were nothing like the Taiwanese art circles we are familiar with. The unique life experience also triggered his reflection on life and nostalgia for home, and he injected these emotions into the poems and paintings he created. After WWII, Ho's creative themes changed, and he depicted sun, moon, stars, and the true meaning of human life in his works during the 1950s; technically, he abandoned the realistic expressions he learned in art school, and used flat application of pure colors and simple lines to depict objects and scenes. Furthermore, many of his oil paintings were rarely seen word paintings that featured independent *kanji* (Chinese characters) and diverse forms where he combined sentences, words, and images on large canvas. In 1958, Ho Te-Lai said, "*Regardless of Western painting, Eastern painting, or calligraphy (where words are bounded by its rules to express things), I emphasize on the composition, grabbing the opportunity to absorb the colors of many artists of different schools, and giving meaning to it through dots and lines. . .*"¹ At the moment, there are yet to be extensive discussions on Ho Te-Lai's use of "characters" in paintings in the academic circles;² therefore, this paper aims to focus on this topic, and explore he borrowed and incorporated cultural elements of both the West and East for a series of word paintings from 1950 to 1960, in the aspects of composition, font, and color. The paper will then examine the meaning of this use of characters in paintings within the context of the artist's beliefs in life.

I. Developments of Japan's Modern Calligraphy and Letter Arts in Mid-20th Century

Ho's series of word paintings since the 1950s can be roughly categorized into independent *kanji* (Chinese character) paintings, *waka* (Japanese traditional poetry) paintings, and paintings combining words and images. If we examine

1 Ho, Te-Lai. "Me, Grown in Tokyo." Compiled in *My Journey: Poems of Ho Te-Lai*, translated by Chen, Chien-Wu. P. 164-165.

2 Professor Lee Chin-Hsien once briefly discussed the relation between Ho's word painting and the Japanese traditions. Refer to Lee, Chin-Hsien. *A Stranger without Nationality: Japanese Thinking of Artist Ho Te-Lai*. Lion Art Magazine, 289 (1995), Pg. 102-108; Lai, Ying-Ying. *Ho Te-Lai's Art Suprematism*, in *In Remembrance of Ho Te-Lai on his 90 Birthday* compiled by Exhibition Division, Taipei Fine Arts Museum. Taipei: TFAM, 1994, pg. 15-17; Wang, Su-Chin. *Dialogues between Foreign Land and Homeland: Ho Te-Lai's Painting in Dialogue between Foreign Land and Home Soil: Catalogue of Ho Te-Lai, Taiwanese Artist in Japan* published by National Museum of History (Taipei: National Museum of History, 2001), p. 21-31.



圖2 Fig.2
 芹澤銈介 Serizawa Keisuke
 心の字 Character of Heart, 1960

彼此錯落、重疊，形式優美舒朗。這樣的傳統持續至現代，在其他媒材如屏風、版畫工藝中也可見到，例如二十世紀中葉棟方志功（1903-1975）的刻版文字詩畫，一轉古代和歌集的娟秀之氣，詩詞文字散佈於圖像之間，風格蒼勁有力。³ 此外，自古以來日本以文字為主題的工藝品也相當多，與何德來活躍於同時期的著名染色工藝家芹澤銈介（1895-1984）受到朝鮮民畫的影響，於昭和三〇年左右開啟了單一漢字模樣化的文字繪創作，重視點畫之間的筆勢線條與文字的象形功能，風格多變。⁴ 如1960年的《心の字》（圖2），以略帶捲摺的多色布條組成漢字，呈現出半抽象半寫實、同時又具有些許立體感的視覺表象，

此種富含裝飾性的表現手法也讓畫面呈現出介於文字與圖畫間的曖昧感。

相較於二十世紀中葉工藝美術中詩畫結合與獨立漢字的創作構想，二次大戰後因應現代社會的成形，日本現代書道也發展出多元的表現形式，至今可區分出漢字、假名、少字數書、近代詩文書、前衛書等類別。除了追求書寫相應於現代社會生活的思想內容外，為求適應展覽會場的展示形式，也競相開拓文字書寫與筆墨表現上更多的可能性。此時期受到西洋現代美術的影響，部分書家開始將文字本身或書寫空間視為一種造型藝術，著重於畫面整體的視覺效果，例如將富有涵義的漢字做結構本身的發揮，既有創意又能吸引觀者目光。⁵ 至此，書法文字的藝術性提升，文字與繪畫間的分界逐漸模糊。例如上田桑鳩（1899-1968）曾在晚年時嘗試以顏料代替用墨來書寫外，其作品也展現出文字在畫面空間中的造型佈排，如1952年的《青山近》（圖3）；而德野大空（1914-1974）則從繪畫性的構想出發，1963年的《草原》（圖4）以上萬個草的象形文字「艸」為單位鋪陳出一片草原，再以墨色濃淡的變化模仿草地在微風吹拂之下翻飛的姿態與輕柔質感。綜觀1950年代以來日本書道與文字藝術的發展趨勢，創作者越發重視文字本身與畫面構成的視覺效果，同時也開始注意畫面構成與書寫內容之間的呼應關係。何德來此時期的文字畫創作很可能受到藝壇流行風氣的啟發，卻在油畫媒材中更進一步創造出獨特的風格，將自身私密的情思轉化為公開展示的文字圖像訊息。

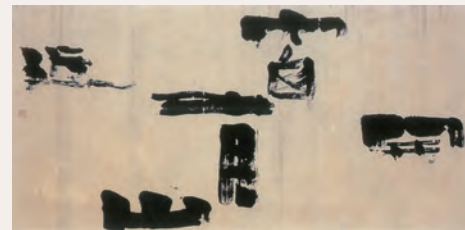


圖3 Fig.3
 上田桑鳩 Ueda Sokyo
 青山近 Near Green Mountain, 1952
 墨、紙 Ink on Paper, 67 x 138 cm
 個人藏 Private Collection



圖4 Fig.4
 德野大空 Tokuno Taiku
 草原 Prairie, 1963
 二曲屏風 Two-Panel Screen, 69.2 x 118 cm
 個人藏 Private Collection

3 李欽賢，〈失去國籍的異鄉人一畫家何德來的日本式思維〉，《雄獅美術》289（1995），頁106-107。

4 靜岡市立芹澤銈介美術館編，《芹澤銈介：その生涯と作品》（靜岡市：靜岡市立芹澤銈介美術館，2008），頁54-55；芹澤長介、杉浦康平，《芹澤銈介の文字》（東京：里文出版，1997）。

5 關於日本戰後書道的發展可參考香取潤哉，〈1950年代前後日本現代書道發展的考察〉，《書畫藝術學刊》第六期，頁159-182；田宮文平執筆、監修，《書：戰後六十年的軌跡》（東京都：美術年鑑社，2005）；《墨スペシャル 10號 現代の書 半世紀の歩みと書》（東京都：藝術新聞社，1992）。

modern development of Japanese oil painting, there are no similar creative methods; however, if we turn our attention to development trends of calligraphy and letter arts in Japan during the same period, we perhaps will gain clearer understanding on the form and style of Ho Te-Lai's word painting and its uniqueness. In Japanese traditions, the combination of poetry and painting has long existed. For example, in *An Anthology of Thirty-Six Poets* from Heian period (Fig.1), poems and illustrations are arranged to be coinciding or overlapping one another, presenting an elegant format. This tradition has continued until today, which can be seen in other media, such as screen or printmaking. For example, the prints with poems created by Munakata Shiko (1903-1975) in the mid-20th century feature a strong and swift style by scattering words among images, which is different than the tender and elegant *waka* in the past.³ Also, Japan has traditionally had a wide range of word-themed crafts. Serizawa Keisuke (1895-1984), stencil-dyeing master also active during Ho's time, was influenced by Korean folk paintings, and began using patterned single *kanji* for word paintings around 1955, where he emphasized abstract functions of lines and words and showcased diverse styles.⁴ For example, in *Character of Heart* (Fig.2) from 1960, Serizawa combines slightly rolled and folded fabric strips into a *kanji*, displaying a semi-abstract, semi-realistic, and at the same time, somewhat three-dimensional visual expression. This decorative expression also creates ambiguity between word and painting.

Compared to creative themes that combined poetry, painting, and independent *kanji* of arts and crafts in the mid-20th century, Japanese modern calligraphy developed diverse forms of expression in the post-war era in response to the formation of modern society. These forms can be categorized as *kanji*, *kana*, less number calligraphy, modern poetry

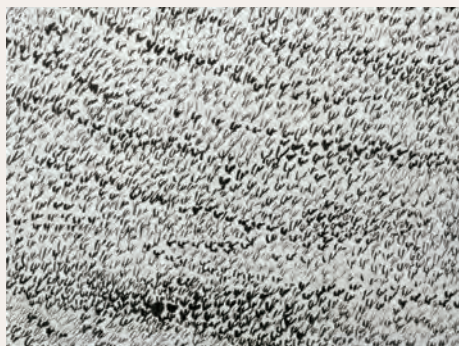


圖4 局部 Fig.4 partial

calligraphy, and avant-garde calligraphy. In addition to pursuing corresponding ideas and thinking between calligraphy and modern society, new possibilities of calligraphy and ink expressions were explored to adapt to the new modes and venues of exhibition. During this time, some calligraphers began to regard characters and writing space as a type of plastic art under the influences of Western modern art, and emphasized the overall visual effect of paintings; for example, they elaborated the structures of meaningful *kanji* to showcase their creativity and attract viewers' attention.⁵ It was during this period that calligraphy and characters became more artistic, and the borderline between words and painting gradually became blurry. For instance, Ueda Sokyō (1899-1968) attempted to use paints in place of ink later in his career, and his works display designs and arrangements of characters in the space on paper, such as *Near Green Mountain* (Fig.3) from 1952; Tokuno Taiku (1914-1974) adopted a pictorial

approach, and in *Prairie* from 1963 (Fig.4), he uses tens of thousands of hieroglyphic “艸” to form a vast grassland, and different shades of ink to simulate the position and tender texture of grass in the wind. Examining the development trends of Japanese calligraphy and art of calligraphy since the 1950s, artists have been paying stronger emphasis on visual effects created by characters and compositions, and at the same time, become aware of the corresponding relation between composition and written content. Ho Te-Lai's word painting may have been inspired by this popular trend, yet he further developed own unique style using oil painting as medium, converting private and intimate emotions into publicly displayed messages in words and images.

3 Lee, Chin-Hsien, *A Stranger without Nationality: Japanese Thinking of Artist Ho Te-Lai*. *Lion Art Magazine*, 289 (1995), p. 106-107.

4 *Serizawa Keisuke: Career and Works* compiled by Shizuoka Municipal Serizawa Keisuke Art Museum (Shizuoka: Shizuoka Municipal Serizawa Keisuke Art Museum, 2008), pg. 54-55; Serizawa, Chosuke and Sugiura, Kohei, *Serizawa Keisuke's Word Painting – Eulogy* (Tokyo: Ribun Publishing, 1997).

5 For development of Japanese calligraphy in the post-war era, refer to Katori, Junya, *A Study on the development of Japanese Modern Calligraphy a Tamiya round 1950s*, *Calligraphic Art Journal*, 6, pg. 159-182; Bunpei, *Calligraphy: Development in the 60 Years after the War* (Tokyo: Art Annual, 2005); *Ink Special No. 10 Modern Calligraphy – Half Century of Development and Future Prospects* (Tokyo: Geijutsu Shinbunsha, 1992).

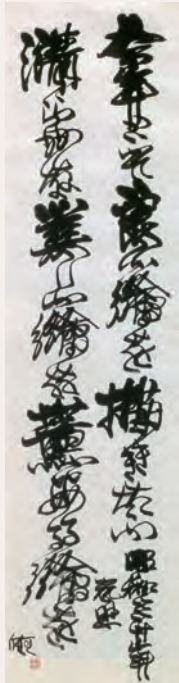


圖5 Fig.5
書法作品之六 Calligraphy 6
1955
墨、紙 Ink on paper, 133 x 34 cm
台北市立美術館收藏
Taipei Fine Arts Museum

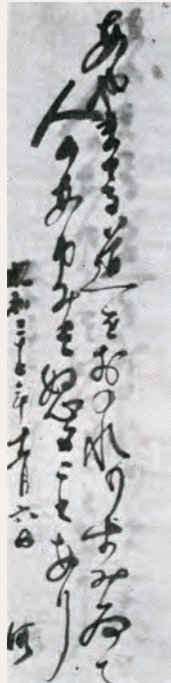


圖6 Fig.6
書法作品 calligraphy
1957
墨、紙 Ink on paper
尺寸不明 藏地不明
Size and collector unknown

二 從書法到文字畫

現今可見何德來所留下的長聯書法作品中，多數採用了畫家在短歌中自述的特殊書寫方式：「持著濃淡 著色的筆兩支 開始 寫字已經二十年了」。⁶ 但是短歌中並未註記創作時間，因此僅能根據目前留有紀年的作品來判斷，何德來對於文字書寫的特殊嘗試應該始於1950年代中期。在由台北市立美術館收藏，紀年昭和三十年（1955）的〈書法作品之六〉（圖5）中，何德來以兩支筆沾墨書寫，筆畫線條因為相互交錯疊壓，而使得字面產生晃動般的視覺效果，模糊了「書」與「畫」之間的分野。在往後的墨書作品（圖6）中，何德來轉而使用濃、淡墨重疊書寫兩遍，進而塑造出一種前後分離般的繪畫性空間層次，乍看之下文字彷彿脫離平面漂浮了起來。這樣的書寫手法一直延續到1970年代晚期的墨書作品中仍可見到。

有趣的是，何德來在書法創作中以重疊濃淡二色墨來營造立體層次的書寫方式，也出現在其文字油畫的色彩表現上。最早的文字畫記錄見於何德來1955年8月的短歌：「寫下美 誠 愛 和 清 薰幾個字 都是我喜愛的字喲」。⁷ 然詩中提及的可能作品目前僅見《愛》（圖7）：「一口氣寫了 愛 的字很快樂 用紅色和黃色的 兩支筆」。⁸ 以紅色為主線、淺黃色襯底，兩者相互交錯，雖然筆畫無法如毛筆墨書一般連貫

流暢，但是線條與色彩依舊飽滿有力。何德來於創作的幾十年後，跟姪子談到這幅畫時說道：「我畫了一輩子的畫，最得意的就是這幅「愛」字……它像兩人在跳探戈。」⁹ 對何德來而言，欣賞漢字有如看一幅圖畫，若將字型和色彩的表現與生活情思做聯想，那麼這一個「愛」字即蘊含了何德來夫婦在生命樂曲中相守一生的共舞。

何德來這類以獨立漢字兼以鮮豔色彩映襯來增加視覺感染力的作品，也可見於1961年兩幅同名作品《心》：其中之一再次以雙色油彩書寫「人類之幸福不在科學 在於心之培育」（圖8），「心」字特別以紅彩凸顯，呼應了另一件獨立漢字《心》（圖9）。在獨立漢字作品中，「心」的字體如行書，由紅、黃搭配成的高彩



圖7 Fig.7
愛 Love, 約1955年 Cir. 1955
油彩 Oil painting, 尺寸不明 Size unknown
私人收藏 Private collection

6 何德來著，陳千武譯，《我的路：何德來詩歌集》，頁108。

7 何德來著，陳千武譯，《我的路：何德來詩歌集》，頁100。

8 何德來著，陳千武譯，《我的路：何德來詩歌集》，頁136。

9 《愛》在何德來創作生涯中具有相當重要的地位，1956年何德來返台於中山堂開設畫展，當年輕裝抵台的他只背了一幅畫，正是這幅《愛》。參見《中國時報》民國83年7月16日，版43。

II. From Calligraphy to Word Painting

Most of Ho Te-Lai's long couplets that still remain today feature the unique writing style similar to the artist's narratives in short waka, "*Dark and light / two coloring brushes / I have begun / writing for twenty years.*"⁶ However, Ho did not indicate the date on which he wrote the poems, and we can only determine from his dated works that his unique writing attempt began in mid-1950s. In *Calligraphy 6* (Fig.5) from 1955, which is in the Taipei Fine Arts Museum collection, Ho writes with two brushes, and thus the lines and strokes intertwine and overlap, giving the work a shaking visual effect and blurring the border between "calligraphy" and "painting." In his later calligraphic work (Fig.6), Ho uses dark and light ink on top of each other to create pictorial layers where the front is separated from the back, as if the characters are floating above the surface. This technique remained and could still be seen in his calligraphic works from late 1970s.

Interestingly, Ho's technique of creating three-dimensional layers by using ink of different shades in his calligraphic works can also be seen in his oil paintings. Earliest record of his word painting is a *waka* written in August 1955, "*Write down beauty (美) / honesty (誠) / love (愛) / harmony (和) / clarity (清) / fragrance (薰) / these characters / are all my favorite characters.*"⁷ However, among the possible works mentioned in this poem, only *Love* (Fig.7) remains to be seen today, "*Writing the character of / love (愛) / makes me happy / I used red and yellow / two brushes.*"⁸ Using red to set the main tone and yellow as decoration, Ho allows the two colors to interweave; although the strokes are not as continuous and fluid as calligraphy written with ink and brush, the lines and colors remain powerful and sumptuous. A few decades later, Ho talked about this work with his nephew, "I've been painting all my life, and my proudest work is this painting, *Love*...it looks like two people dancing the tango."⁹ To Ho Te-Lai, admiring Chinese characters is like admiring a painting; if we connect the expressions of character and colors and the emotions in life, we will see that *Love* embodies the artist and wife's loving tango of life.

This use of single *kanji* with rich bright colors that enhance the visual appeal is also seen in the two works titled *Heart* from 1961. One of them feature again writing in two colors: "*Men's happiness lies not in science / but the nurturing of heart.*" (Fig.8). The character of heart, 心, is highlighted using red paint, echoing the other work of the same title (Fig.9). In the work featuring a single character, the character "心" is written in running script, featuring highly saturated red and yellow colors to give the painting a clean and undecorated finish; nonetheless, this effect further triggers visual stimulations. Just as the artist said, "*Japan's kanji / always unforgettable / take a closer look / and think about it / I think it is a painting / a lesson.*"¹⁰ On surface, it seems that Ho regarded characters as creative themes and elements, and



圖8 Fig.8
心 *Heart*, 1961
油彩、畫布 Oil on canvas, 60 x 80 cm,
新竹市立文化中心收藏
Hsinchu Municipal Cultural Center



圖9 Fig.9
心 *Mind*, 1961
油彩、畫布 Oil on Canvas, 38 x 46 cm

6 Ho, Te-Lai. Translated by Chen, Chien-Wu. *My Journey: Poems of Ho Te-Lai*. P. 108.

7 Ho, Te-Lai. Translated by Chen, Chien-Wu. *My Journey: Poems of Ho Te-Lai*. P. 100

8 Ho, Te-Lai. Translated by Chen, Chien-Wu. *My Journey: Poems of Ho Te-Lai*. P. 136.

9 *Love* is an important work in Ho's creative career. Ho returned to Taiwan and held a solo exhibition at Zhongshan Hall in 1956. When he arrived in Taiwan, he had no other luggage except for one painting, and it was *Love*. Refer to *China Times*, July 16, 1994, page 43.

10 Ho, Te-Lai. Translated by Chen, Chien-Wu. *My Journey: Poems of Ho Te-Lai*. P. 138.

度畫面乾淨俐落不加裝飾，卻能引發視覺上的震撼。如同畫家自言：「東洋的漢字 令人眷戀的 仔細看看 也想一想 就覺得那是畫 是教訓」。¹⁰ 從表面來看，他將漢字的字體視為一種繪畫的創作題材與元素，時而指涉著具體存在的物象。然而深入表象底下，字體入畫後並不是單取其形態，也不只是著力表現文字的裝飾造型，何德來更借重於字型、字義的相互思辨，融入他對生命、天地萬物的感懷與哲思。

除了獨立漢字與色彩的運用，何德來也進一步透過字詞在畫面空間中的佈排，來表現他對文字的知性理解。紀年1959年的《父母》（圖10）與《七首歌》（圖11）皆以漢字加上詩詞文字的堆疊與排列來構成畫面，可視為相互呼應的兩幅作品。首先，《父母》將形似民藝字體書寫的「人、父、母、親」大字與短歌創作由大到小相互重疊，以支撐畫面上下緣的「人」字為底，說明在個人生命的基礎上，父母親所扮演的角色；例如將「親」字象形化解釋為根基之意，故將「親」擺在畫面的下方，「父」與「母」則平分左右，各自以自己的方式守護生命。漢字是古代中國人將自然物體與抽象概念象形化的結晶，何德來轉從人類生命孕育與扶持的角度來重新詮釋文字的結組，¹¹ 充分顯示出其所關懷的人生課題以及對當前社會人心墮落的焦慮。¹² 畫面的形式表現更進一步呼應何德來欲以正向思考導正社會亂象的企圖：對稱規整的字句佈排使得畫面結構穩定，凸顯出繪畫主題嚴肅而深刻的一面。有趣的是畫家使用近似民藝字體來寫大字，並描繪字體框線，不但增加字體的醒目程度，更親切地反璞歸真，展示和傳遞文字的形體意義。

相較於具有強烈公眾訓誡意味的《父母》，同年另一幅作品《七首歌》則是屬於畫家私密的生命省思。畫面中心的「生」字線條飽滿、收尾圓融，數首短歌文字組成的四層同心圓環繞其周圍，金黃的色彩隨著文字漸層式地向外擴展綻放，整體佈排比擬太陽的形象，光芒萬丈的太陽正是何德來詩畫作品當中最重要之母題之一，富有正面而積極性的意義。遠看如光暈一般的背景，細看後發現畫家使用淡黃色彩描繪了一個縱貫畫幅上下緣的「神」字。何德來在詩集當中不止一次謙卑地提及「生命乃是神所賜予」，¹³ 因此《七首歌》中文字佈排疊壓的相對關係正反映了畫家心中對於神的敬畏，以及對於人



圖10 Fig.10
父母 *Father and Mother*, 1959
油彩、畫布 Oil on Canvas, 130.5 x 194 cm

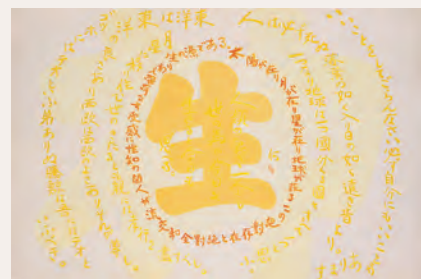


圖11 Fig.11
七首歌 *Seven Waka Poems*, 1959
油彩、畫布 Oil on Canvas, 130.5 x 194 cm



圖12 Fig.12
何氏的手印 *Palm Print*，年代不詳 Undated
墨、印泥、紙 Ink on Paper, 37 x 45 cm

10 何德來著，陳千武譯，《我的路：何德來詩歌集》，頁138。

11 何德來透過自身對漢字的觀察進行聯想，其解釋與文字學考訂的說法並不全然相同。例如東漢許慎《說文解字》：「親，至也。母，牧也，象孛子形，一曰象乳子也。父，矩也，家長率教者，從又舉杖。人，象臂脛之形。」（漢）許慎著，班吉慶、王劍、王華寶校點，《說文解字校訂本》（南京：鳳凰出版，2004），頁245、361、82、221。另可參考白川靜著，蘇冰譯，《常用字解》（北京：九州出版，2010）。

12 「現在這個社會 像打樁子那麼 把一言一句的教訓 聽從的人都沒有。」節自何德來著，陳千武譯，《我的路：何德來詩歌集》，頁114。

13 「この生命神より賜へるこの生命 今日も正しく今日も安けく」何德來著，陳千武譯，《我的路：何德來詩歌集》，頁82。

at times as references to actual things that exist. However if we probe deeper, Ho did not simply use the forms of these characters in his painting, nor did he strive to present the decorative designs of the characters; he focused more on the dialectics on the relation between shape and meaning, and incorporated in his works his insights and philosophy on life and all things in the universe.

In addition to the use of single characters and colors, Ho further expressed his intellectual understanding of words through his arrangement of characters and sentences in the paintings. Both *Father and Mother* (Fig.10) and *Seven Waka Poems* (Fig.11) from 1959 have a composition that feature aligned and overlapped kanji and poems, and can be regarded as two corresponding works. First, *Father and Mother* features the characters of people (人), father (父), mother (母), and kin (親) written in folk art style, and a poem, and they overlap one another from large to small with “人” that stretches from top to bottom as the foundation, illustrating the roles played by parents in a man’s life. For example, Ho pictorializes “kin (親)” and interprets it as the foundation, and thus places it at the bottom of the painting; “father (父)” and “mother (母)” are placed on the left and right, as they each guards life in their own ways. Chinese characters are the fruits of ancient Chinese people’s pictorial representation of natural things and abstract concepts, but Ho reinterprets the formation of characters from the perspectives of nurturing and supporting human life,¹¹ fully depicting the topics in life he cared about, and his concerns for degeneration of morality in the society.¹² The composition and expression further reflect Ho’s ambition to right the wrongs in the society through positive thinking. Symmetrically aligned sentences give the composition a stable structure, setting off the seriousness and profoundness of the theme. It is interesting that the artist uses folk art font for the characters, and outlines the words not only to make the characters jump out even more, but to also make them more approachable and simple, displaying and conveying the meaning of the characters’ forms.

In comparison to the educational *Father and Mother*, the other work from the same year, *Seven Waka Poems*, depicts the artist’s inner reflection on life. “生 (to live; life)” at the center features full strokes and round edges with a number of short poems form four concentric circles around it, and golden color spreads outwardly with the poems to resemble the shape of sun. Radiant sun has always been an important creative theme in Ho Te-Lai’s works, and has a positive and proactive meaning to it. From afar, the background seems to be illuminated; If we look at the painting more closely, we can see that the artist uses light yellow to write a “神 (God)” that stretches from the top to bottom of the painting. More than once has Ho mentioned in his poems that “Life is God’s gift.”¹³ Therefore, the corresponding relations of the overlapping and intertwining characters in *Seven Waka Poems* reflect the artist’s reverence for God, as well as his belief that all matters are in the hands of God! Another undated calligraphic work (Fig.12) in Taipei Fine Arts Museum collection reinterprets the “生” character and the short poems written in orange paint that praise the universe as the source of life in *Seven Waka Poems* in ink.¹⁴ The red palms printed at the center of the poems symbolize an individual’s life in the eternal universe, projecting the artist’s own image.¹⁵

11 Ho’s interpretations of Chinese characters are based on his own observation and are not exactly consistent with scholars’ studies, such as Xu Shen’s *Shuowen Jiezi* (說文解字, Explaining Graphs and Analyzing Characters).

12 “The society today / like piling / lessons in words and sentences / no one listens.” An excerpt from Ho, Te-Lai. Translated by Chen, Chien-Wu. *My Journey: Poems of Ho Te-Lai*. P. 114.

13 “This life / the life God has given / I live this life surely and peacefully today” Ho, Te-Lai. Translated by Chen, Chien-Wu. *My Journey: Poems of Ho Te-Lai*. P. 82.

14 “There’s Sun / There’s moon / there are stars / there is Earth / only this perfectly harmonic interaction / is the universe people sense intellectually / it’s eternity / it’s the source of life” Ho, Te-Lai. Translated by Chen, Chien-Wu. *My Journey: Poems of Ho Te-Lai*. P. 24-25.

15 “In my room / the only pair / remaining in this world / Mr. Miyagi Michio’s palm prints” Miyagi Michio (1894-1956), famous Japanese musician and master of Chopin. He was also Ho Te-Lai’s wife’s zither instructor. Therefore, Miyagi was a key figure in Ho’s life. Today we still cannot identify the owner of the palm prints in this work, but Ho could have been inspired by these prints in his collection that, later, he replaced his signature with his palm prints. Ho, Te-Lai. Translated by Chen, Chien-Wu. *My Journey: Poems of Ho Te-Lai*. P. 82.

世間生死諸相最後皆由神來掌控的內心感懷吧！另一件由台北市立美術館收藏、年代不明的書法作品（圖12）以墨書的形式詮釋了《七首歌》中心的「生」字與讚頌宇宙生命泉源的橘彩短歌。¹⁴在迴環詩歌中捺下一雙朱紅的手印，象徵了存在於永恆宇宙中的個人生命，以此投射出畫家的自我形象。¹⁵

三、文字與圖像從並列到融合

如果從畫家的經歷來考察其文字畫創作，也可發現文字藝術對於何德來而言應當並不陌生。1944年戰爭期間，台日交通中斷造成經援受阻，何德來在胃疾手術初癒、亟需工作以維持生計的狀況下，於1944-48年擔任日產土木會社庶務社長秘書、1948-49年就職興民建設裝飾部，擔任事務及現場監督。¹⁶根據詩歌集，何德來這一年多的工作經驗中曾經製作過大型看板，¹⁷而看板注重的是藉由顯目文字搭配圖像來達到廣告宣傳的目的，其中對於文字設計的接觸理當不可避免。這些看板藝術具有的特質或許因此觸發了何德來1950-60年間的巨大尺幅創作，和以漢字為母題或是圖文結合形式的巧思。

戰爭與病痛帶來的也不僅是生活上的困頓，更觸發了何德來對生死的體悟與對和平的憧憬。這樣的情思成為他1950年代系列創作最重要的主題。其中，1957年《人終須一死》（圖13）開啟了何德來創作中文字與圖像並置、甚至是融合的新嘗試。在這幅畫中，畫家沿續近代西方繪畫中常用的概念式裸體人物，以呈現出地球上跨越國籍與種族的人生百態：生育、愛情、信仰、死亡等等。從何德來留下的草稿（圖14）可知，人群原先呈現聚合、擁擠的狀態，由右上角向左下角散佈，然在《人終須一死》的構圖當中，畫家將人群打散後重新佈排，並在背景與空隙中置入常用的象徵元素如日月山海、貓頭鷹，以及二次大戰時原子彈爆炸的景象。以廣告字體寫成的「人終須一死像落葉 像落日」、「The death indicates what our life is」的日、英文詩句穿插其間。這種將個別概念性圖像與文字匯集起來拼貼於同一畫面中、省略空間深度的特殊創作形式，極可能與何德來工作中接觸廣告看板的經驗有關。

相較五〇年代後期採取「圖文穿插」模式的《人終須一死》，1960年代後，何德來轉而開啟「以文象形」的創作方式。1964年六十歲的何德來完成了自傳式的文字圖像化作品《五十五首歌》（圖15），這件作品延



圖13 Fig.13
人終須一死 *The Death Indicates What Our Life Is*, 1957
油彩、畫布 Oil on Canvas, 181.5 x 227 cm



圖14 Fig.14
素描草稿 Sketch
年代不詳 undated

14 「太陽があり 月があり 星があり 地球がある この全和交流が人間の知性に感受する 宇宙であり 永遠であり 生の泉源である」何德來著，陳千武譯，《我的路：何德來詩歌集》，頁24-25。

15 《我的路》詩集中記錄了「我房間裡 只有一張 是在這世間 宮城道雄先生的雙手手印」。宮城道雄（1894-1956）是日本著名的邦樂大師，也是何德來妻子的爭曲老師，因此宮城道雄對於何氏夫妻兩有著重要的意義。儘管我們至今仍未準確辨識作品中手印的主人，但是何德來很有可能是受到其所收藏手印的啟發，且在日後其它作品中仍可見到按捺手印的簽名方式。前引詩作參見何德來著，陳千武譯，《我的路：何德來詩歌集》，頁110。

16 王淑津，〈異鄉與故鄉的對話：論何德來的繪畫藝術〉，頁23。

17 「多麼摩登的油漆師父喲 聽了這一句話 心裡覺得怪怪的 繼續畫完看板那天」。節自何德來著，陳千武譯，《我的路：何德來詩歌集》，頁81。

III. Words and Images Come into One

Examining the artist's works based on his life experience, we can see that word painting was no strange concept to him. In 1944, transportation between Taiwan and Japan was cut off by the war, and Ho could not receive financial support from family back in Taiwan; having just recovered from stomach surgery, Ho had to work hard to make ends meet. From 1944 to 1948, he worked at Nissan Construction as secretary, and between 1948 to 1949, he worked in the clothing department of Kyomin Construction in charge of general affairs and onsite supervision.¹⁶ According to Ho's poems, part of his job this year was to paint large billboards,¹⁷ and the billboards required large, outstanding fonts to go along with images in order to achieve advertising purposes. It was inevitable that Ho was exposed to different designs of characters. All these qualities of billboard art later inspired Ho Te-Lai's large paintings from 1950 to 1960, and gave him the ideas of using *kanji* as the main creative theme and combining words and images.

War and illness not only brought hardship to life, they also inspired Ho's realization on life and death and longing for peace. These emotions became important creative themes of his series of works in the 1950s. Among these paintings, *The Death Indicates What Our Life Is* (Fig.13) from 1957 marks the beginning of Ho's new attempt to place words and images beside one another, or even fusing words and images, in paintings. In this oil painting, the artist adopts the common concept

of nude characters still found in modern Western painting today to present the lives of people on earth, which transcend barriers of nationality and ethnicity: birth, love, belief, and death. From the draft sketch (Fig.14) left behind by the artist, originally the people were crowded together, spreading from top right corner down towards the bottom left; however, in *The Death Indicates What Our Life Is*, the artist dismisses the crowd and rearranges their positions, and places common symbols, such as sun, moon, mountain, sea, owl, and the scene of atomic bomb exploding from WWII, in the background and blank spaces. Japanese and English verses written in advertisement font, "All people will die, like fallen leaves, like setting sun, one thing that has never changed since the beginning of time," and "The death indicates what our life is," interweave in between the images. This creative method of collaging conceptual images and words in the same painting and omitting spatial depth is likely inspired by Ho's experience working with billboards.



圖15 Fig.15
五十五首歌 *Fifty-Five Waka Poems*, 1964
油彩、畫布 Oil on Canvas, 130 x 194 cm



圖16 Fig.16
明月 *The Moonlight*, 1963
油彩、畫布 Oil on Canvas, 130.5 x 194 cm

In comparison to *The Death Indicates What Our Life Is* from 1950s featuring the "interweaving words and images" format, Ho converted to another creative method where "words are abstract representations of things" after the 1960s. In 1964, Ho completed the autobiographic word painting *Fifty-Five Waka Poems* (Fig.15). This painting features a composition similar to *The Moonlight* (Fig.16) from a year ago: the characters such as "dream (夢)" are used to construct the rolling hills at the bottom of the painting, and the sky where the bright moon hangs is decorated with the artist's poetic murmur. In addition to arranging characters to represent concrete things, if

16 Wang, Su-Chin. *Dialogues between Foreign Land and Homeland: Ho Te-Lai's Painting*. P. 21-31.

17 "What a modern painter / when I heard this / I felt strange / the day I continued finishing the billboard" Ho, Te-Lai. Translated by Chen, Chien-Wu. *My Journey: Poems of Ho Te-Lai*. P. 81.



圖17 Fig.17
知天命 *Fatalitas*, 1965
油彩、畫布 Oil on Canvas, 130 x 194 cm



圖18 Fig.18
日本 *Japan*, 1964
油彩、畫布 Oil on Wooden Board, 130 x 194 cm

續前一年《月光》(圖16)的構圖：以「夢」字等構成畫幅底下的低緩山丘，而皎潔明月高掛的天空中則襯滿了畫家的詩歌低語。除了以文字佈排指涉具體的物象之外，仔細觀察用色也可發現，畫家特意將畫幅左上部的文字以深色油彩反覆勾勒，因而讓夜空的色彩從左上到右下呈現出隱約的深淺過渡，呼應了《月光》中夜色的明暗變化。這種以文字為單位並輔以色彩變化來構成圖像的企圖，頗似前述德野大空的作品《草原》(1963，圖4)，然不同的是，此處何德來結合繪畫與詩歌，保留了文字的可讀性以兼顧具體意義的傳達。最後，1965年的《知天命》(圖17)可視為何德來現存一系列文字油畫作品的尾聲。此畫的構圖類似於前一年的作品《日本》(圖18)，概念式的太陽位於畫面中央，而畫幅下方的粉色色塊乍看之下可聯想到山石或海島的形象，¹⁸但細看則可發現從右至左其實是畫家以極粗線條描繪的「知天命」三個字。大型字體充塞畫幅下方的空間，字體邊界彼此相連，降低了字形的辨識度，可說是擺盪在文字與圖像之間一個非常有趣的嘗試。巨幅平塗的色彩雖讓畫面看來簡淡且溫煦，然而光輝雄強的太陽鼓舞著畫家生存與奮鬥的意志，¹⁹其中所傳達的意念與力度確是深刻而偉大。

四 結語

同時擁有詩人和書畫家身份的何德來，於戰後展開了探索文字、和歌與繪畫之間呼應結合的嘗試。從何德來的人生經歷來看，他在戰後曾短暫任職於建設公司繪製大型看板，讓我們推測這樣的工作經驗可能觸發了他1950年代製作大尺幅圖文結合作品的想法，並且重視文字本身所俱有的視覺效果與意義。此外，二戰後日本現代書道突破傳統、追求文字藝術性的新表現模式，以及日本民藝傳統與同時代知名工藝大家芹澤銈介的型染漢字作品等，都可能給予何德來一些創作靈感上的啟發。他在多幅書法長聯作品中利用濃淡墨兩隻筆寫字，並將此技法引入文字油畫的創作中營造色彩共鳴，同時也善用字體的空間佈排、疊壓等方式來暗示所欲傳達的理念。

綜觀何德來以文字入畫的系列作品，在彰顯文字的圖畫性特色之餘，也希望透過結合繪畫和書寫的方式，來傳達並展示自身的心象風景與生命省思。二戰後面對戰爭的創傷，何德來將對人類社會現實的批判、對和平的渴求以及對生命根源的探索化為一首首短歌。而這些難以用具體圖像表達的哲學性思考，何德來則適時地挪用自身擅長的日月天象母題，將圖像與文字並列、或是以文字為單位構成具體形象，並確保作品中文字素材的可讀性，清晰地傳達訓誡意涵。換言之，他在創作過程中絕非僅止於將心力花在形式佈局與色彩調和上，而是以富有自覺的理念性情來統合畫面。今日站在這些巨大尺幅的文字繪畫面前，細細閱讀，無不感受到圖像帶來的詩意性視覺震撼，他當年的理想與新時代之間持續進行著無止盡的對話。

18 參見林泊佑主編，《異鄉與故鄉的對話：旅日台灣前輩畫家何德來畫集》，頁84圖版解說。

19 「人類の良き一人とし世の為に 今日も生きる今も思へる：今日依然自許 要以人類一優秀份子 為世人世事生存奮鬥下去」參見台北市立美術館展覽組編輯，《何德來九十紀念展》，頁20。

we examine the colors carefully we will discover that the artist intentionally emphasizes the characters at the top left portion of the painting using layers of dark paints, so that the color of the sky shows a subtle fade from top left corner to bottom right corner, echoing the different shades of the night sky in *The Moonlight*. This attempt of using characters as the basic element and pairing them with changing color shades to compose paintings is similar to the aforementioned work of Tokuno Taiku, *Prairie* (1963, Fig.4); however, the difference between the two lies in Ho's combination of painting and poetry, reserving the readability of the words in order to ensure conveyance of concrete meanings. Lastly, *Fatality* (Fig.17) from 1965 can be regarded as the closing act of Ho's word painting series. The composition of this painting is similar to *Japan* (Fig.18) from the previous year, where the conceptualized sun is placed at the center of the painting, and the pink patches at the bottom remind people the images of mountain rocks or seabirds at first glance;¹⁸ however, after close examination, viewers will realize that it is actually “知天命 (knowing one's mandate)” drawn from right to left by the artist using extremely thick lines. The giant characters cram the space in the bottom of the painting, and are connected at the edges, making them hard to recognize. This is a rather interesting attempt bordering between words and images. The large flat-colored patches of paints give the painting simplicity and warmth, but the radiant sun encourages the artist to survive and fight.¹⁹ The will and power conveyed through this painting are certainly profound and incredible.

IV. Conclusion

As both poet and artist, Ho Te-Lai began exploring the links between and combinations of words, *waka*, and painting after WWII. Examining the artist's life experience, his brief stint as a billboard painter for a construction company after the war allows us to presume that this experience may have inspired his large word paintings in the 1950s, as well as his emphasis on the visual effects and meanings of characters. Furthermore, in the post-war era, Japanese calligraphy's new expressions that broke the traditions and pursued artistry, Japanese folk art traditions, and famous artisan Serizawa Kaisuke's stencil-dyed characters were all likely sources of inspirations for Ho's creative works. In many of his long couplets, Ho writes with two brushes with dark and light shades of ink. He introduced this technique to his word paintings to create resonance between colors, and at the same time, he arranged and overlapped characters and spaces to imply the ideas he really wanted to convey.

Looking at Ho's series of word paintings, in addition to highlighting the pictorial nature of words, he also aims to convey and display his own inner landscapes and reflections on life through the combination of painting and writing. Facing the trauma of war in the post-war era, Ho Te-Lai converted his criticisms of social realities, longing for peace, and exploration of the origin of life into poems. For these philosophical ideas difficult to express through concrete images, Ho appropriately utilized themes such as sun and moon, which he excelled in, to either place images and words together or form concrete shapes using characters as elements, ensuring the readability of the words in his works and conveying clearly what he wanted to preach. In other words, he did not simply focus on compositions and harmonizing colors in the creative process; rather, he unified the painting through emotions and ideals full of self-awareness. Standing in front of these large paintings and reading them carefully today, every viewer will feel the poetic visual shock brought by the images, as Ho's ideals continues to conduct eternal dialogues with new eras.

18 Refer to description of figures in *Dialogue between Foreign Land and Home Soil: Catalogue of Ho Te-Lai, Taiwanese Artist in Japan* compiled by Lin Po-Yu, p. 84.

19 “I still encourage myself today / to live on as an outstanding human being / fight and survive for the people and things in this world” Refer to *In Remembrance of Ho Te-Lai on his 90 Birthday* compiled by Exhibition Division, Taipei Fine Arts Museum. P. 20.

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- 圖2 靜岡市立芹澤銈介美術館編，《芹澤銈介：その生涯と作品》，靜岡市：靜岡市立芹澤銈介美術館，2008，頁55。
- 圖3 田宮文平執筆、監修，《書：戰後六十年の軌跡》，東京都：美術年鑑社，2005，頁75。
- 圖4 田宮文平執筆、監修，《書：戰後六十年の軌跡》，東京都：美術年鑑社，2005，頁64-65。
- 圖5 創價藝文中心委員會編輯，《望鄉隔水：何德來紀念畫展》，勤宣文教基金會，2012，頁33。
- 圖6 國立歷史博物館編輯委員會，《我的路：何德來詩歌集》，台北：國立歷史博物館，2001，頁18。
- 圖7 數位典藏（查詢日期：2015.6.5）<http://catalog.digitalarchives.tw/item/00/5c/0f/02.html>
- 圖8 鄭淑花、黃林淳編輯，《何德來遺作返鄉紀念展》，新竹：新竹市立文化中心，1995，頁42。
- 圖9 林泊佑主編，《異鄉與故鄉的對話：旅日台灣前輩畫家何德來畫集》，台北：國立歷史博物館，2001，頁80。
- 圖10 林泊佑主編，《異鄉與故鄉的對話：旅日台灣前輩畫家何德來畫集》，台北：國立歷史博物館，2001，頁81。
- 圖11 林泊佑主編，《異鄉與故鄉的對話：旅日台灣前輩畫家何德來畫集》，台北：國立歷史博物館，2001，頁80。
- 圖12 台北市立美術館典藏網站（查詢日期：2015.6.6）
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- 圖15 林泊佑主編，《異鄉與故鄉的對話：旅日台灣前輩畫家何德來畫集》，台北：國立歷史博物館，2001，頁82-83。
- 圖16 林泊佑主編，《異鄉與故鄉的對話：旅日台灣前輩畫家何德來畫集》，台北：國立歷史博物館，2001，頁73。
- 圖17 林泊佑主編，《異鄉與故鄉的對話：旅日台灣前輩畫家何德來畫集》，台北：國立歷史博物館，2001，頁85。
- 圖18 林泊佑主編，《異鄉與故鄉的對話：旅日台灣前輩畫家何德來畫集》，台北：國立歷史博物館，2001，頁68。

圖版釋文

- 圖5 就在今年想畫好畫
清雅美麗的畫 芬芳的畫
昭和三十年元旦
- 圖6 錯誤的路 自己在走著 卻看
人家也走上了 就會很生氣
昭和三十二(?)年十一月六日
- 圖8 人類之幸福不在科學 在於心之培育

Sources of Figures:

- Fig.1 *Comprehensive Survey of Japanese Art, Vol. 9 Art of the Heian Court – The Tale of Genji Scrolls and An Anthology of Thirty-Six Poets*, Tokyo: Gakken, 1985, Figure 43.
- Fig.2 *Serizawa Keisuke: Career and Works* compiled by Shizuoka Municipal Serizawa Keisuke Art Museum. Shizuoka: Shizuoka Municipal Serizawa Keisuke Art Museum, 2008, p. 55.
- Fig.3 Tamiya, Bunpei. *Calligraphy: Development in the 60 Years after the War*. Tokyo: Art Annual, 2005, p. 75.
- Fig.4 Tamiya, Bunpei. *Calligraphy: Development in the 60 Years after the War*. Tokyo: Art Annual, 2005, p. 64-65.
- Fig.5 Compiled by Taiwan Soka Association. *Nostalgia – Art Exhibition in Memory of Ho Te-Lai*. Taipei: Taiwan Soka Association, 2012. P. 33.
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- Fig.8 *Return of Ho Te-Lai's Legacies Exhibition* compiled by Cheng, Shu-Hua and Huang, Lin-Chun. Hsinchu: Hsinchu Municipal Cultural Center, 1995, p. 42.
- Fig.9 *Dialogue between Foreign Land and Home Soil: Catalogue of Ho Te-Lai, Taiwanese Artist in Japan* compiled by Lin Po-Yu. Taipei: National History Museum, 2001, p. 80.
- Fig.10 *Dialogue between Foreign Land and Home Soil: Catalogue of Ho Te-Lai, Taiwanese Artist in Japan* compiled by Lin Po-Yu. Taipei: National History Museum, 2001, p. 81.
- Fig.11 *Dialogue between Foreign Land and Home Soil: Catalogue of Ho Te-Lai, Taiwanese Artist in Japan* compiled by Lin Po-Yu. Taipei: National History Museum, 2001, p. 80.
- Fig.12 Taipei Fine Arts Museum Digital Archive (Access date: 2015.6.6) <http://www.tfam.museum/Collection/CollectionDetail.aspx?ddlLang=zh-tw&CID=2816>
- Fig.13 *Dialogue between Foreign Land and Home Soil: Catalogue of Ho Te-Lai, Taiwanese Artist in Japan* compiled by Lin Po-Yu. Taipei: National History Museum, 2001, p. 79.
- Fig.14 *In Remembrance of Ho Te-Lai on his 90 Birthday* compiled by Exhibition Division, Taipei Fine Arts Museum. Taipei: TFAM, 1994.
- Fig.15 *Dialogue between Foreign Land and Home Soil: Catalogue of Ho Te-Lai, Taiwanese Artist in Japan* compiled by Lin Po-Yu. Taipei: National History Museum, 2001, p. 82-83
- Fig.16 *Dialogue between Foreign Land and Home Soil: Catalogue of Ho Te-Lai, Taiwanese Artist in Japan* compiled by Lin Po-Yu. Taipei: National History Museum, 2001, p. 73
- Fig.17 *Dialogue between Foreign Land and Home Soil: Catalogue of Ho Te-Lai, Taiwanese Artist in Japan* compiled by Lin Po-Yu. Taipei: National History Museum, 2001, p. 85
- Fig.18 *Dialogue between Foreign Land and Home Soil: Catalogue of Ho Te-Lai, Taiwanese Artist in Japan* compiled by Lin Po-Yu. Taipei: National History Museum, 2001, p. 68

Translation

- Fig.5 This year I want to paint good paintings
Elegant, beautiful paintings Fragrant paintings
New Year's Day Showa 30
- Fig.6 Wrong way / I walk alone /
yet I see / someone is making the same mistake / makes me mad
November 6, Showa 32 (?)
- Fig.8 Men's happiness lies not in science / but the nurturing of heart