

公眾與社會關懷：何德來繪畫與 Pierre Puvis de Chavannes 藝術的關係

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一、前言

人類啊，想一想地球的將來吧！戰爭、公害、人口過多。¹

一幅繪畫作品經常具有私密性與公眾性兩個層次，儘管所佔比例不同，兩者並不能截然劃分，端看畫家創作時的場合與脈絡而定。私密性指的是個人情感的流露，觀眾多半是畫家自己或是親密友人，公眾性則指創作時預設在展覽會展示，面對陌生的大眾。因此，私與公的畫作性質也影響畫家對於形式風格的選擇與處理。

何德來(1904-1986)給我們的印象是位拒絕參加官方展覽的畫家，亦不販賣畫作維生，猶如一位深居山林，不問世事的隱士。然而當我們閱讀他所寫下的詩句，便會得到全然不同的印象。在這位畫家的內心深處，最關心的似乎是如何以藝術增進人類全體福祉。他對於人類因



圖1 Fig.1
幸福之花(青春) *Flower of Happiness*, 1953
油彩、畫布 Oil on Wooden Board, 130 x 194 cm



圖2 Fig.2
春 *Spring*, 1953
油彩、畫布 Oil on Canvas, 130.5 x 194 cm

為內心貪婪造成的戰爭、公共危害，以及人口過剩的社會問題進行批判與反思，富有強烈的社會與公眾關懷的意識。1950-60年間，何德來所創作一批大尺幅畫作反映出此核心概念，主題多半表現和平、幸福、永恆等議題，控訴二次大戰的空前浩劫，帶有思辨味道，深刻描繪對於和平、安居樂業的期許。² 筆者將重點放在最具代表性的五張畫作上，分別是1953年《幸福之花》(圖1)、《春》(圖2)、1954年《常春》(圖3)、1955年《美麗的夜晚》(圖4)、1957年《人終須一死》(圖5)，指出何德來借鏡法國畫家 Pierre Puvis de Chavannes (1824-1898) 的壁畫風格，並進一步探討背後的可能因素。

1 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112。
2 大多研究提及何德來這些作品具有人道關懷，尤其是對二次大戰後物資匱乏，人心沮喪的反省。如李欽賢，〈失去國籍的異鄉人：畫家何德來的日本式思惟〉，《藝術家》，第289期，頁104-105。莊世和，〈傳奇生涯不悔的追尋：一生奉獻藝術的何德來〉，《雄獅美術》，第215期，頁126-127。國立歷史博物館編，《異鄉與故鄉的對話：旅日台灣前輩畫家何德來畫集》(台北：史博館，2001)，頁60、62、66。

Public and Social Concern: Relation between Ho Te-Lai's Painting and Pierre Puvis de Chavannes' Art

Ko Hui-Huang

I. Introduction

*Humans, think about Earth's future! Wars, Public Hazards, Overpopulation.*¹

A painting often consists of two aspects – privacy and publicity. Although they account for different proportions, privacy and publicity cannot be completely separated, as it all depends on the place and context in which the artist creates the painting. Privacy refers to the expression of personal emotions, where the viewers are often times the artist him/herself or close friends; publicity means that the artist has exhibition in mind when creating the work, so the work is targeted at public viewers whom the artist does not know. Therefore, the private or public nature of the painting will affect the artist's choice of forms and styles.

People know Ho Te-Lai (1904-1986) as an artist who refused to participate in official exhibitions, and did not sell paintings to make a living; he led a life of a hermit, who lived away from people and did not worry himself with worldly issues. However, when we read his poems, we get a totally different impression of him. Deep down, he seemed to be most concerned about improving human wellbeing through art. He reflected on and criticized wars and public hazards resulted from people's greed and social issues such as overpopulation, demonstrating strong public and social concern awareness. From 1950 to 1960, Ho created a series of large paintings that reflect this core concept. The themes often demonstrate ideas such as peace, happiness, and eternity, accusing the unprecedented catastrophe of WWII. These paintings are critical in nature, and exhibit in details the artist's expectation for peace and social stability.² This paper will focus on five of Ho Te-Lai's most iconic paintings: *Flower of Happiness* (Fig.1) and *Spring* (Fig.2) from 1953, *Eternal Spring* (Fig.3) from 1954, *Beautiful Night* (Fig.4) from 1955, and *The Death Indicates What Our Life Is* (Fig.5) from 1957, to illustrate how Ho Te-Lai mirrored the style of French painter Pierre Puvis de Chavannes (1824-1898), and explore possible factors behind this.



圖3 Fig.3
常春 *Eternal Spring*, 1954
油彩 Oil, 227 x 182 cm
日本富士美術館藏 Tokyo Fuji Art Museum



圖4 Fig.4
美麗的夜晚 *Beautiful Night*, 1955
油彩 Oil, 227 x 182 cm
日本富士美術館藏 Tokyo Fuji Art Museum

1 Ho, Te-Lai. Translated by Chen, Chien-Wu. *My Journey: Poems of Ho Te-Lai* (Taipei: National Museum of History, 2001), p. 112.

2 Many studies have suggested that humanity is a key theme in Ho Te-Lai's works, reflecting especially on the scarcity of resources and depression of people after WWII. These studies include: Lee Chin-Hsien, *A Stranger without Nationality: Japanese Thinking of Artist Ho Te-Lai*. *Artist Magazine*, Issue 289, p. 104-105. Chuang Shih-He, *Regretless Pursuit in Legendary Career: Ho Te-Lai's Life-Long Devotion to Art*. *Lion Art Magazine*, Issue 215, p. 126-127. *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. 60, 62, 66.



圖5 Fig.5
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

研究者注意到何德來於此時段開始使用巨大尺幅創作油畫，長寬大約3公尺至2公尺之間（或2公尺到1公尺間）雖然主題各有不同，但形式上顯然具有共性，例如顏色使用較為稀薄，色調淡雅，採平塗技法。³ 實際畫面中物件並不多，構圖也不算特別複雜，為何使用大尺幅描繪？換言之，一般畫家考慮諾大的畫面，稍不小心便會瀕臨畫面空洞、貧乏的危險，也許採用小尺幅較為安全，何以何德來反其道而行之？這是否代表何德來有其特別用意，不得不使用巨大畫面的理由？因此針對尺幅大小的問題，筆者認為可再進一步探討。更值得思考的是，畫家又是憑藉什麼讓畫面感到厚實而不會空洞？

何德來詩集為我們提供一些線索。在未記年的詩作中，何德來因構造社友人於昭和39年（1964）病逝有感而發，回憶兩人過往情誼，作詩一首，名為《Chavannes 的畫集》。內容提到這位病逝的友人曾送他 Chavannes 的畫集，且認定何德來是喜歡這位畫家的。⁴ 詩中提到的就是十九世紀象徵主義法國畫家 Pierre Puvis de Chavannes (1824-1898)，再進一步查閱 Chavannes 作品，何德來對其風格該是有所借鏡。何德來除了援引這位畫家的母題、形式之外，又如何轉化 Chavannes 畫作的特色，這些都是非常有趣的問題。實際上，Chavannes 對於日本畫壇影響深遠，如黑田清輝（1866-1924）、藤島武二（1867-1943）、青木繁（1882-1911）、小杉未醒（1881-1964）皆受其繪畫啟發。⁵ 何德來該是在此股潮流下進行吸收、轉化，創作這批風格特異的作品。以下先就 Chavannes 與日本畫壇的關係略作說明。

二、Pierre Puvis de Chavannes 對於日本畫壇的影響

19世紀末，日本全面學習西歐美術時，黑田清輝、藤島武二、青木繁對於 Raphael Collin (1850-1916), Pierre Puvis de Chavannes (1824-1898), Ferdinand Hodler (1853-1918) 所製作的壁畫懷有憧憬，將之移植日本。他們雖然採用西洋人體的描繪方式，但致力日本主題的創造，因而內容多取材自日本歷史、神話、文學故事。⁶ 學者指出黑田清輝《昔語り》（圖6）具有壁畫的特徵，畫作尺幅巨大，縱189cm、橫307cm。⁷ 田中淳根據尺寸推測原作應是為住友春翠（1865-1926）別墅寢室入口制作的壁畫。⁸ 《昔語り》人物動作以及場景構圖位置、色調可能與 Chavannes 《休息》（圖7）有關。⁹

3 李欽賢，〈失去國籍的異鄉人：畫家何德來的日本式思惟〉，頁105。

4 何德來著、陳千武譯，〈我的路：何德來詩歌集〉，頁139。

5 高橋希沙，〈青木繁の構想画に日欧の美術潮流：壁画的性格をめくって〉，《東アジア文化交渉研究》，第5號，頁425-448。林洋子，〈藤島武二の風景畫への展開—「裝飾畫」を軸にして〉，《美術史》，第131號，1992年2月，頁50-65。Chavannes 對於日本畫壇的影響可參見藏屋美香，〈壁畫とタブロ：一九〇〇—一九四〇年代〉收於木下直之編，〈講座日本美術史6：美術を支えるもの〉，（東京：東京大學出版會，2005），頁115-137。

6 高橋希沙，〈青木繁の構想画に日欧の美術潮流：壁画的性格をめくって〉，頁436。

7 原作於二次大戰時已毀，只留下大量草稿。圖檔取自東京文化財研究所檢索網頁，http://www.tobunken.go.jp/kuroda/gallery/japanese/slide_mukashi/（2015年6月10日查詢）。

8 田中淳，〈画家がいる「場所」：近代日本美術の基層から〉（東京：星雲社，2005），頁77。

9 高橋希沙，〈青木繁の構想画に日欧の美術潮流：壁画的性格をめくって〉，頁431。

Researchers have noticed that Ho Te-Lai began to use large canvas for oil paintings during this period, with widths and lengths between 3 to 2 meters (or 2 to 1 meters). Although the paintings have different themes, but they obviously have similar features and forms, such as the use of relatively thinner colors, elegant color tones, and flat color application technique.³ The actual paintings do not depict many objects, nor do they feature complex compositions, so why the larger sizes? In other words, normally when an artists compose larger scenes, there is a risk of paintings turning out to be empty and vacant, so it is safer to opt for smaller sizes. But why did Ho Te-Lai go the other way? Does this mean Ho Te-Lai had specific intentions and that he had to use larger paintings? Thus, regarding the sizes of the paintings, I believe further discussion is warranted. Furthermore, the question we should really think about is how was Ho Te-Lai able to create large paintings that are substantial and not empty?



圖6 Fig.6
 黒田清輝 Kuroda Seiki
 昔語り 草稿
Draft Composition of Talk on Ancient Romance, 1896
 原作已毀 Original Painting Destroyed
 東京國立博物館藏 Tokyo National Museum



圖7 Fig.7
 Pierre Puvis de Chavannes
Rest, 1867
 Washington, D.C., National Gallery of Art

Some clues may be found in Ho Te-Lai's poems. In an undated poem, Ho reflects on a fellow *Kozo-sha* (Structure Company) member's demise due to illness in 1964, and reminisces on their friendship. The poem is titled *Catalogue of Chavannes*. It is mentioned in this poem that the friend had once given Ho a catalog of Chavannes's works, and believed that Ho liked the artist.⁴ "Chavannes" in this poem refers to 19th Century French symbolist artist Pierre Puvis de Chavannes (1824-1898). Further examining of Chavannes' works, it is evident that Ho, to an extent, mirrored his style after the French artist. In addition to borrowing themes and forms from Chavannes, it is also interesting seeing how Ho Te-Lai transformed the unique features of Chavannes' paintings. In fact, Chavannes was profoundly influential to Japanese art, as many artists, including Kuroda Seiki (1866-1924), Fujishima Takeji (1867-1943), Aoki Shigeru (1882-1911), and Kosugi Misei (1881-1964), were inspired by his paintings.⁵ Presumably, Ho was influenced by this trend, and he absorbed and converted the elements and created these works of unique styles. The following section will briefly introduce the relation between Chavannes and Japanese painting.

II. Pierre Puvis de Chavannes' Influences on Japanese Painting

In late 19th Century, Japanese artists were fully committed to study Western European art. Kuroda Seiki, Fujishima Takeji, and Aoki Shigeru were intrigued by murals created by Raphaël Collin (1850-1916), Pierre Puvis de Chavannes (1824-1898), and Ferdinand Hodler (1853-1918), and introduced their styles to Japan. Although they adopted Western techniques to depict human body, the artists also strived to explore Japanese themes; as a result, their paintings often depict stories taken from Japanese

³ Lee, Chin-Hsien, *A Stranger without Nationality: Japanese Thinking of Artist Ho Te-Lai*. P. 105.

⁴ Ho, Te-Lai. Translated by Chen, Chien-Wu. *My Journey: Poems of Ho Te-Lai*. P. 139.

⁵ Takahashi, Saki. *Murals and Japanese and European Trends in Aoki Shigeru's Koso-ga*. East Asia Cultural Interaction studies. Issue 5, p. 425-448.
 Hayashi, Yoko. *Opening Up to Fujishima Takeji's Landscape Paintings – on Decorative Paintings*. Art History. Issue 131, Feb. 1992, pg. 50-65. For influences of Chavannes on Japanese painting, refer to Kuraya, Mika. *Murals and Tableau: 1900s – 1940s in Lectures on Japanese Art History 6: Things that Support Art* (Tokyo: Tokyo University Press, 2005) compiled by Kinoshita, Naoyuki. Pg. 115-137.



圖8 Fig.8
藤島武二 Fujishima Takeji
天平の面影
Reminiscence of the Tempyo Era,
1902
石橋美術館藏
Ishibashi Museum of Art

明治末年至昭和十年間前後所建設的日本公共建築物，常見裝飾壁畫作品，畫家多出黑田清輝門下，如和田英作（1874-1959）、岡田三郎助（1869-1939）等人，畫風屬於Chavannes 的典雅風格。¹⁰ 藤島武二甚至曾摹寫Chavannes 作於1898年的《Sainte Geneviève veillant sur Paris》。此外，植野健造從尺寸大小，推測藤島1902年名作《天平の面影》（圖8）可能也是為了壁面裝飾所作。¹¹

青木繁《天平時代》（圖9），畫面顏色不鮮豔，給人乾澀的印象。研究者高橋沙希認為這是因為青木繁採用壁畫的描繪方式，對於油量特別抑制下的結果。高橋還指出青木繁《海の幸》除了受到 Ferdinand Hodler 壁畫影響以外，可能融合了法隆寺金堂壁畫菩薩的輪廓描繪傳統，特別使用朱色的線條勾勒人體。¹² 此外，小杉未醒1925年於東京大學安田講堂所製作的壁畫《湧泉》（圖10），也可見Chavannes 壁畫製作的影響。¹³ 由此可知，大正年間日本畫壇對於Chavannes 具有高度的學習興趣，只是每位畫家的表現手法有所差異，共通的是，畫家並不是描繪現實生活中的實景，而是充分發揮想像力充實畫面。何德來也應該是在此股潮流下接受影響，然而何德來是否有自己獨特的手法和想法表現在畫作上呢？

三、何德來作品與Chavannes 壁畫製作的關係與轉化：

藉由以上回顧，我們可知20世紀末，日本畫壇對於三位法國畫家所製作的壁畫懷有憧憬。何德來1950年起的系列畫作也應與Chavannes 有關，筆者下文將先從畫面上的表現特徵、圖式、母題等方面說明何德來確實借鏡Chavannes 作品，尤其與「壁畫」的密切關係。對於壁畫製作產生脈絡的理解，也可以幫助我們理解何德來採用此形式，（包涵尺幅、彩度、薄塗技法、輪廓線）的用意與動機。

值得注意的是，1951年《今日仍在描繪和平之夢》（圖11）一改先前較為厚重的油彩處理方式，顏料使用較為淡薄，只是顏色彩度頗高，背景為大片明黃色的平塗，小天使的圖像安排不免給人剪貼般的效果。我們的目光會不斷被畫面中鮮豔的紅、藍、黃所吸引。

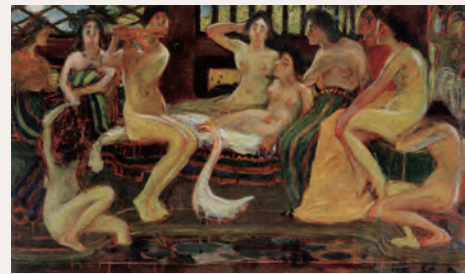


圖9 Fig.9
青木繁 Aoki Shigeru
天平時代 *The Tempyo Era*, 1904
ブリヂストン美術館藏 Bridgestone Museum of Art

10 林洋子，〈藤島武二の風景畫への展開—「裝飾畫」を軸にして〉，頁50-65。

11 畫作縱198.5cm、橫94cm。植野健造，《日本近代洋畫の成立：白馬會》（東京：中央公論美術出版，2005），頁154。

12 高橋沙希，〈青木繁の構想画に日歐の美術潮流：壁畫的性格をめくって〉，頁443。

13 媒材為油彩畫布，縱約540cm、橫約540cm。高階秀爾、陰里鐵郎、田中日佐夫編，《洋画と日本画：近代の美術Ⅱ》（東京都：講談社，1992），頁203。

history, myths, and literature.⁶ Scholars have pointed out that Kuroda Seiki's *Talk on Ancient Romance* (Fig.6) exhibits traits of a mural. The large-scale painting is 189 cm high and 307 cm wide.⁷ Tanaka Atsushi surmises that the painting was intended as a wall panel at the entrance of Sumitomo Shunsui's bedroom at his villa.⁸ The characters' gestures in *Talk on Ancient Romance*, as well as the painting's composition and color tone, may be related to Chavannes' *Rest* (Fig.7).⁹ Public buildings constructed from late Meiji era to the first decade of Showa era often featured decorative murals, and most of these murals were the works of Kuroda Seiki's students, such as Wada Eisaku (1874-1959) and Okada Saburosuke (1869-1939), who demonstrated Chavannes' elegant style.¹⁰ Fujishima Takeji even replicated Chavannes' *Sainte Geneviève veillant sur Paris* from 1898. Also, based on the size of the painting, Ueno Kenzo speculates that Fujishima's famous work from 1920, *Reminiscence of the Tempyo Era* (Fig.8), was perhaps also intended as wall decoration.¹¹

Aoki Shigeru's *The Tempyo Era* (Fig.9) does not feature bright colors, and leaves a harsh and withered impression. Researcher Takahashi Saki believes that this is the result of Aoki's adoption of mural painting techniques, where he limited the amount of oil used. Takahashi also points out that in addition to being influenced by Ferdinand Hodler's murals, it is likely that Aoki Shigeru also incorporated the traditional technique of outlining bodhisattvas in ancient wall paintings in *Kondo* (the main hall) of *Horyu-ji* Temple for *Gifts of Sea*, in which he specifically used red paint to outline human forms.¹² Furthermore, influences of Chavannes' mural style can also be seen in Kosugi Misei's *Spring* (Fig.10) created in Yasuda Lecture Hall at Tokyo University in 1925.¹³ It is thus evident that Chavannes was a popular interest among Japanese painters during the Taisho era, but different artists had different expressions. What they had in common was that they did not depict actual scenes in real life; rather, they created paintings through their imaginations. Ho Te-Lai was perhaps also influenced by this trend. However, did Ho Te-Lai develop unique techniques, and express own ideas through his paintings?

III. Transformation of Chavannes' Murals in Ho Te-Lai's Paintings

From discussions above, we understand that Japanese art circles were intrigued by murals painted by the three French painters. Ho Te-Lai's series of paintings beginning from 1950 should also be related to Chavannes, and the following section will provide further evidences proving that

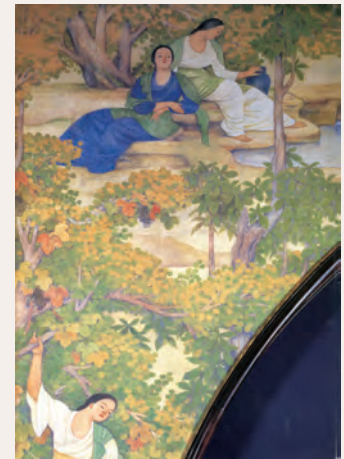


圖10 Fig.10
小杉未醒 Kosugi Misei
湧泉 *Spring*, 1925
東京大學安田講堂內壁畫
Mural in Yasuda Lecture Hall,
Tokyo University



圖11 Fig.11
今日仍在描繪和平之夢
The Dream of Peace Still Depicted Today, 1951
145 x 112 cm

6 Takahashi, Saki. *Murals and Japanese and European Trends in Aoki Shigeru's Koso-ga*. P. 436.

7 The original painting was destroyed during WWII; many draft compositions survived the war. The picture is taken from National Research Institute for Cultural Properties, Tokyo webpage. http://www.tobunken.go.jp/kuroda/gallery/japanese/slide_mukashi/ (accessed on June 10, 2015).

8 Tanaka, Atsushi. *Places where Painters Lived: From the Bottom of Modern Japanese Art* (Tokyo: Seiunsha Publisher, 2005), p. 77.

9 Takahashi, Saki. *Murals and Japanese and European Trends in Aoki Shigeru's Koso-ga*. P. 431.

10 Hayashi, Yoko. *Opening Up to Fujishima Takeji's Landscape Paintings – on Decorative Paintings*. P. 50-65.

11 The painting is 198.5 cm high and 94 cm wide. Ueno, Kenzo. *The Establishment of Japanese Modern Painting: Hakuba-Kai*. (Tokyo: Chuo Kouro Art Publisher, 2005), p. 154.

12 Takahashi, Saki. *Murals and Japanese and European Trends in Aoki Shigeru's Koso-ga*. P. 443.

13 Oil on canvas. The painting is 540 cm high and 540 cm wide. *Western Painting and Japanese Painting: Modern Art II* (Tokyo: Kodansha, 1992) compiled by Takashina Shuhi, Kagesato Tetsuro, and Tanaka Hisao, p. 203.



圖12 Fig.12
夕陽鐘聲 *Tolling at Sunset*, 1951
油彩、畫布 Oil on Canvas, 162 x 130 cm

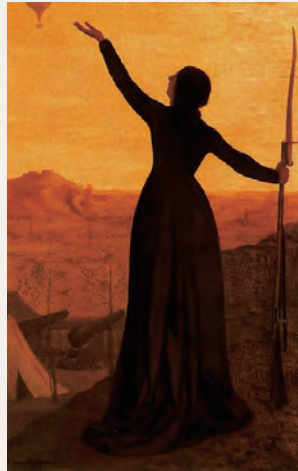


圖13 Fig.13
Pierre Puvis de Chavannes
le ballon, 1870, Musée d'Orsay

此外，1951年《夕陽鐘聲》(圖12)出現極為特殊的構圖，可見一僧人形象，右手拽著繩子，身體微微後傾，正準備擺動身軀往前敲鐘。背景為巨大的日輪，在其照射下，整體呈現特殊的剪影效果。畫面中的人物形象以及物件都經過了適度的簡化，從僧人右手、身軀、足部、直到影子，更像是一體成形、線條流利的人形圖案。經由簡潔色塊黃、橘的分配與平塗，形成單純潔淨的畫面，油彩的彩度也不像《今日仍在描繪和平之夢》那麼高，氣氛顯得較為溫煦。筆者認為此構圖、用色很可能是來自Chavannes作於1870年《le Balloon》(熱氣球)(圖13)的啟發。《le Balloon》畫中，站立著一位伸展身體的女性，背景配上黃褐色的黃昏效果，襯托人物的整體輪廓。這兩件作品的溫暖配色與人物的剪影效果十分類似。

何德來可能採用Chavannes作品做為創作養分，以下四幅作品的表現更為強烈，分別是《幸福之花》(圖1)、《春》(圖2)、《常春》(圖3)、《美麗的夜晚》(圖4)。除了尺幅更為巨大，人物膚色以白色處理，頭髮也呈現紫藍色。作品有幾點特徵相當獨特，一來是何德來採用大片平塗手法，用色變得十分平淡，有別於早期濃豔的色彩，可以感受到似乎非常有意識的節制彩度與油彩厚度，也採用淡薄、乾燥的上色手法，畫面並無太過厚重的筆觸，更增添幾分純淨世界的感受。筆者認為之所以有此現象，當與何德來採用Chavannes壁畫描繪方式有關。研究指出Chavannes可能是受中世紀以來Neo-Byzantinism建築中裝飾壁畫所影響，因此在他的作品經常顏料使用稀薄，並偏好大塊面的金黃色。¹⁴何德來更可能借用Chavannes畫中經常出現的天使形象，例如《常春》(圖3)與《Generosity》(圖14)在形式上極為相似，畫面中央安排一位女性軀體，展開雙臂，似乎有撫慰的力量，周圍則是環繞的小天使形象。在何德來大畫中，更能說明何德來有意學習Chavannes製作壁畫的方式，每幅畫作幾乎都鋪上明亮的金黃色，給人溫暖、光明的感覺。

透過上述分析，顯示何德來有意採用Chavannes壁畫相關的製作方式，我們還得繼續往下追問，為什麼何德來會選擇壁畫風格的表現模式？筆者認為這跟何德來想表達的「畫題」有密切關係。1926年出版的《シャヴァンヌ画》，日本油畫家齋藤與里(1885-1959)大力介紹Chavannes的畫風、學習歷程、乃至於創作理念與訴求。此書提供重要線索，讓我們了解大正末至昭和初年，日本畫壇是如何認知Chavannes的畫作意義。¹⁵齋藤以印象派為對照組進行比較，突出Chavannes藝術的重要性：

14 Aimée Brown Price with contributions by Jon Whiteley and Geneviève Lacambre, Pierre Puvis de Chavannes, New York: Rizzoli, 1994, p142.

15 齋藤與里，《アルス美術叢書：第14編シャヴァンヌ画》(東京：アルス，1926)。日本國會圖書館藏。2015年6月14日查閱。

Ho Te-Lai did mirror Chavannes' works, especially "murals," in terms of expression, presentation, and theme. Contextual understanding on mural production will also help us understand the intentions and motives of Ho Te-Lai's use of this form (including size, chroma, thin coating technique, and silhouette).

It is worth noting that *The Dream of Peace still Depicted Today* (Fig.11) from 1951 does not feature thick oil paints like previous works. Ho uses thinner paints with higher chroma, and adopts flat coating technique for the bright yellow background, and the arrangement of the angels exhibits an effect similar to scrapbooking. Viewers' attention is captured by the bright and vibrant red, blue, and yellow hues in the painting.

Also, *Tolling at Sunset* (Fig.12) features a unique composition, where a monk is leaning slightly backwards with his right hand pulling on a rope, ready to toll the bell. The enormous sun in the background gives the painting a unique silhouette effect. The character and objects in the painting have all gone through a certain degree of simplification; the monk's right hand, body, feet, and shadow come together to form an integrated image of a person with smooth lines. Through the distribution and flat application of yellow and orange color patches, Ho creates a pure and clean scene; the chroma of the colors is not as high as *The Dream of Peace still Depicted Today*, and the overall atmosphere seems much warmer. I believe Chavannes' *le Ballon* (Fig.13) from 1870 may have inspired the composition and use of colors in this painting. *le Ballon* depicts a lady with her arm stretching out; the yellow and brown hues form the setting sun in the background that further sets off her silhouette. Both works feature similar warm colors and silhouette effects.

Ho Te-Lai may have used Chavannes' works as his creative inspirations, and this is even more evident in the following four works: *Flower of Happiness* (Fig.1), *Spring* (Fig.2), *Eternal Spring* (Fig.3), and *Beautiful Night* (Fig.4). Not only are they larger in size, Ho uses white color for the complexion of the characters and purplish blue for their hair in these paintings. There are also some unique traits in these paintings. First, Ho uses flat coating technique on large areas and duller colors unlike the bright colors from before; it seems that he consciously reduced the saturation and thickness of the colors, adopting a thinner and dryer color coating technique, and the paintings show no overpowering brushstrokes, further enhancing the perception of a pure world. I believe this effect is resulted from Ho Te-Lai borrowing Chavannes' mural painting techniques. Studies show that Chavannes may have been influenced by decorative wall paintings of Neo-Byzantine architecture since the Medieval Period, and so his works often feature thin color application and large areas in golden yellow.¹⁴ Ho Te-Lai also borrowed the image of angel that often appears in Chavannes' paintings; for example, *Eternal Spring* (Fig.3) and *Generosity* (Fig.14) are extremely similar in presentation, depicting at the center a female with her arms stretched out as if she has comforting power, and surrounded by little angels. Ho Te-Lai's large paintings further illustrate that he intentionally modeled after Chavannes' mural paintings, as almost every one of the paintings features beaming golden yellow color that makes people feel the brightness and warmth.

Therefore, it is evident that Ho Te-Lai had the intention to adopt Chavannes' way of painting murals, but we should further question why he opted for this kind of expression? I believe this is closely



图14 Fig.14
Puvis de Chavannes
Generosity, 142 x 284 cm
Oil and pencil on paper, mounted on canvas, Victoria and Albert Museum, London.

14 Aimée Brown Price with contributions by Jon Whiteley and Geneviève Lacambre, *Pierre Puvis de Chavannes*, New York: Rizzoli, 1994, p. 142.

與印象派個人主義的繪畫解釋相比較，(Chavannes)的繪畫解釋則是社會主義的……因為與人類生存實際需求的食、衣、住、行無關，屬於精神層次方面，繪畫並非必需品與需效仿學習的事，因此失去社會的普遍性。繪畫成為特定階級享樂的事物，或是限於少數人能理解，變得與一般民眾無所關聯。有志於繪畫者，對於美的追求進行發掘當然是合理的態度，就這點而言，並無非難的餘地……(Chavannes)對於繪畫的解釋則跨越一大步，其作畫態度並非只是滿足個人慾望，在美的追求以外，亦投射了對於大眾教化的理想。¹⁶

更重要的是，齋藤認為 Chavannes 繪畫的出發點並非單單為了獲取作品讓世界認可的名譽心，或是因販賣而製作。而是確信將製作作品、公開這件事，作為人類社會一員的生存權義務。可以說，Chavannes 的繪畫是作為教化機關而存在的。¹⁷ 因此，Chavannes 選擇繪製許多公眾能接觸到的壁畫，非取悅特定的貴族富豪階級，也不僅僅限於基督教教徒，繪畫題材的選擇應該是建立在對於人類永久關懷的基礎上。¹⁸ 齋藤對於 Chavannes 形象的描述，不免讓我們想到何德來不參加展覽、也不販賣畫作的行事作風，或許正因為兩人繪畫理念相近，Chavannes 生平遭遇與經歷更強烈地激起何德來的共鳴吧！

若我們以此角度來閱讀何德來的作品可以更準確獲得何德來採此形式風格的用意。1953年《幸福之花》(圖1)、《春》(圖2)，1954年《常春》(圖3)，1955年《美麗的夜晚》(圖4)，在繪畫語彙上頗為一致，分別敷以淡雅的色彩，幾乎被金黃色所壟罩，天使所在的空間經常是一望無垠的寬闊草原或是海邊，左右延伸的地平線讓畫面更加穩定莊重。¹⁹ 我們也能看到畫家精心布排物象間的關係，小天使或歌唱、或舞蹈、或彈奏樂器與小憩片刻。周遭則有代表和平的鴿子低頭啄食，或是在草地覓食的牛羊，以及隨風起舞的蝴蝶，似乎不受時空所限制，來去自由。這正是畫家所打造的理想和平國度，對於人類未來的世界有許多美好想像，畫作標題也表達對於烏托邦的寄託。畫家詩文提到，「人類啊，想一想地球的將來吧，戰爭、公害、人口過多。」²⁰ 「社會在進步，有超級兵器發明出廠，悲哀的，西方和東方呵。」²¹ 我們從畫家精練的文字中，可以看到何德來對於世界的看法，經常具有橫跨國土疆界的寬容，雖然科技促使社會進步，但也伴隨土地資源的掠奪與侵略，甚至引發慘無人寰的戰爭。畫作中，畫家創造了新世界，是人類返回更加原始、樸素，與大自然母親和諧共存的狀態。

1957年《人終須一死》(圖5)是畫家對於生命的深刻體悟。從畫面上，我們似乎可以感受到畫家想表現生命的完整歷程。從男女之間的愛慾、出生的小孩、撫育、因過世老人等等，像是人生、老、病、死的寫照，畫中的裸體代表的可能是已脫去國族、社會階級、貧富、識別的衣物的全人類，更貼近人的生命本質而不帶任何意識形態的標籤。上頭有代表東洋的漢字、與西洋英文字符，或許希望傳達給不同國族的人，畫面

16 筆者中譯，齋藤與里，《アルス美術叢書：第14編シャヴァンヌ画》，頁24-25。

17 齋藤與里，《アルス美術叢書：第14編シャヴァンヌ画》，頁8。

18 齋藤與里，《アルス美術叢書：第14編シャヴァンヌ画》，頁18-19。

19 這也是 Chavannes 經常用的場景。Aimée Brown Price with contributions by Jon Whiteley and Geneviève Lacambre, Pierre Puvis de Chavannes, New York: Rizzoli, 1994, p142.

20 何德來著、陳千武譯，《我的路：何德來詩歌集》，頁112。

21 何德來著、陳千武譯，《我的路：何德來詩歌集》，頁82。

related to the “themes” that the artist wants to convey. In *Paintings of Chavannes* published in 1926, Japanese oil painter Saito Yori introduced Chavannes’s style, training, and even his creative philosophy and objectives in much detail. This book provides important clues that show us how Japanese art circles in late Taisho era to early Showa era understood the meaning of Chavannes’ paintings.¹⁵ Saito compares Chavannes’ art with Impressionism to highlight its importance:

In contrast to Individualist interpretation of painting by Impressionism, (Chavannes’) painting interpretation is socialist. . . because it is unrelated to actual requirements for human survival, such as food, clothing, housing, and transportation; it is more spiritual. Painting is not a necessity in life, nor is it something that people must learn, and thus it has lost social universality. Painting becomes a recreation of specific social classes, or is only understood by a small group of people, losing its connection with ordinary people. For people aspired in a career in painting, it is reasonable that they pursue and explore beauty, and this attitude should not be criticized. . . (Chavannes’) interpretation of painting has taken a big step forward. His attitude towards painting is not for self-satisfaction; in addition to pursuit of beauty, he also projects his ideal of edification.¹⁶

More importantly, Saito believes that Chavannes’ intention was not just to gain recognitions or sell paintings; rather, Chavannes believed that it was his duty and right as a member of the society to create and publish works. In other words, Chavannes’ paintings exist solely for the purpose of edification.¹⁷ Thus, Chavannes chose to create many murals that are accessible by the public, rather than entertain the noble or wealthy class; he did not limit his audience to just Christians, as he chose themes based on his eternal concern about the humanity.¹⁸ Saito’s description of Chavannes inevitably reminds us how Ho Te-Lai did not participate in exhibitions and sell paintings. Maybe it was because of similar ideals they share so that Ho Te-Lai strongly resonated with Chavannes’ life story and experience!

If we read into Ho Te-Lai’s works from this perspective, then we can understand better why he chose this form and style. *Flower of Happiness* (Fig.1) and *Spring* (Fig.2) from 1953, *Eternal Spring* (Fig.3) from 1954, and *Beautiful Night* (Fig.4) from 1955 share similar vocabulary. They all feature elegant and light hues that are almost covered by golden yellow color; the angels are found in a vast grassland or seashore, and the horizon extending to both sides further adds to the solemnness of the paintings.¹⁹ We can also see the relation between objects and images the artist meticulously arranged; the little angels are singing, dancing, playing instruments, or taking a break. Around them are pigeons that symbolize peace pecking food, or cows and sheep eating grass, and butterflies flying, as if they are roaming freely without being limited by time and space. This is the ideal paradise created by the artist, full of wonderful imaginations for the future of mankind. Even the titles of the paintings reveal the artist’s longing for an utopia. In his poems, Ho Te-Lai wrote, “*Humans, think about Earth’s future! Wars, Public Hazards, Overpopulation.*”²⁰ “*The society is progressing, super weapons are being invented and manufactured, pathetic, West and East.*”²¹ From the artist’s concise words, we can see his views on the world, and his tolerance transcending borders. Technology has propelled the society forward, but it has also brought along exploitation and invasion of land resources, and even led to devastating wars. In the paintings, Ho Te-Lai creates a new world, in which mankind returns to a more primitive and simple state to live in harmony with Mother Nature.

15 Saito, Yori. *ARS Art Series No. 14: Paintings of Chavannes* (Tokyo: ARS, 1926). Archived in Japan National Diet Library. Accessed June 14, 2015.

16 Translated by the Author. Saito, Yori. *ARS Art Series No. 14: Paintings of Chavannes* (Tokyo: ARS, 1926), p. 24-25.

17 Saito, Yori. *ARS Art Series No. 14: Paintings of Chavannes* (Tokyo: ARS, 1926), p. 8.

18 Saito, Yori. *ARS Art Series No. 14: Paintings of Chavannes* (Tokyo: ARS, 1926), p. 18-19.

19 This is a composition often used by Chavannes. Aimée Brown Price with contributions by Jon Whiteley and Geneviève Lacambre, *Pierre Puvis de Chavannes*, New York: Rizzoli, 1994, p. 142.

20 Ho, Te-Lai. Translated by Chen, Chien-Wu. *My Journey: Poems of Ho Te-Lai*. P. 112.

21 Ho, Te-Lai. Translated by Chen, Chien-Wu. *My Journey: Poems of Ho Te-Lai*. P. 82.

本身的符號已橫跨國族、國土疆界、種族、性別間的區分，傳達亙古不變的生命循環道理：「人誕生，人都會死去，在地球上，只是，儼然，知道這一點而已。」²²「人都會死去的，像落葉，像落日，從遙遠古早迄今不變。」²³畫家對於死亡的省思，描述成為落葉、落日的自然現象，反過來說，也是希望觀者思考生命本身的意義吧。可以發現何德來採用 Chavannes 的形式外，在創作理念上也能有所呼應，猶如「箴言」般警醒世人。

也因此，何德來在反思1945年二次大戰時所帶來的人間災難，勾勒人類美好的未來烏托邦時，特別採用了 Chavannes 的繪畫語彙，希望人類對於歷史上的傷痕有更多省思與撫慰。

四、結語

經由上述分析，何德來之所以創作大尺幅畫作，實與他表達自己對生命與人類的期待有關，他強烈不滿人類戰爭，希望人類走向更加美好的未來。何德來1950-60間的這批作品正好為我們解惑，何以他的友人會說何德來該是喜愛 Chavannes 的，並讓我們進一步探索箇中原因。

其實，何德來就讀東京美術學校的畢業製作《大震災の思出》（圖15，作於1932年）已表達自己對於社會的深入關切。²⁴他描繪1923年關東大地震後重建的場景，流離失所的大眾集中營區，有人努力生火，提供熱水讓大家盥洗沐浴，左下角似乎還有小孩嗷嗷待哺，可以感受到人類互助的溫情。大正年間日本畫壇對於 Chavannes 的學習風潮，以及何德來在東京美術學校所受的刺激，都可能是形塑他繪畫觀的潛在因素。如何用繪畫介入社會與表達公眾關懷，早在何德來於東京美校求學時已在心裡萌芽、醞釀，終於燦爛的開花、結果。



圖15 Fig.15
大震災の思出 *Memory of the Great Earthquake*, 1932

22 何德來著、陳千武譯，《我的路：何德來詩歌集》，頁141。

23 何德來著、陳千武譯，《我的路：何德來詩歌集》，頁136。

24 何德來於1922年19歲時，再度赴日本，1923年適逢關東大地震，何德來因而結識木邑謙二郎一家。1927年入東京美術學校就讀，1932年畢業。參閱何德來年表，國立歷史博物館編，《異鄉與故鄉的對話：旅日台灣前輩畫家何德來畫集》（台北：史博館，2001），頁190。

The Death Indicates What Our Life Is (Fig.5) from 1957 manifests the artist's deep understanding of life. From the painting, we are seemingly able to sense the complete journey of life the artist wants to present. From the love and lust of men and women, the birth of a child, nurturing and fostering, and the death of the old, the artist depicts the birth, aging, illness, and death of people. The naked bodies in the painting perhaps represent the whole of mankind, stripped off nationality and ethnicity, social class, wealth, and clothes that set us apart; this is closer to the essence of human life without any ideological labels. The painting also displays Chinese characters that represent the East, and English letters that represent the West, as if the artist is trying to tell people of different origins that the symbols in the painting have already transcended the boundaries between nationality, ethnicity, and genders, conveying the eternal truth of cycle of life: "People are born, and people die, on Earth, only, as if, I know nothing but this."²² "All people will die, like fallen leaves, like setting sun, one thing that has never changed since the beginning of time."²³ The artist reflects on death, and describes it as natural phenomena such as fallen leaves or setting sun; on the other hand, he probably hopes that viewers can also contemplate on the meaning of life. We can see how, in addition to adopting Chavannes' forms, Ho Te-Lai also echoes Chavannes' creative objectives and creates paintings that act like "proverbs" that serve as warning to the people in the world.

This is also why when reflecting on the devastation brought by WWII in 1945, and outlining the utopia in the future, Ho Te-Lai specifically uses Chavannes' painting vocabulary, hoping that the scars in human history can be reflected on and comforted.

IV. Conclusion

Based on the analysis above, Ho Te-Lai created large paintings because he wanted to convey his expectations of life and mankind. He strongly detested wars, and hoped that men could welcome a better future. His works from 1950-1960 help to answer why his friend believed that he liked Chavannes, and guide us to further explore the hidden reasons.

In fact, Ho Te-Lai already expressed his great concerns for the society in *Memory of the Great Earthquake* (Fig.15, painted in 1932), the work he painted for his graduation from Tokyo School of Fine Arts.²⁴ The painting depicts the scene of reconstruction after the great earthquake in 1923. At a shelter for people who lost their homes, some are starting a fire in order to provide hot water for others to shower, and there are babies waiting to be fed in the bottom left corner. The painting exerts the warmth of people helping out one another. Japanese art circles' interests in Chavannes and the stimulations Ho Te-Lai got at Tokyo School of Fine Arts are potential factors that have shaped his creative views. The seed of getting involved in society and expressing concerns for the public through paintings has long been planted since his days at Tokyo School of Fine Arts, and it has ultimately blossomed and fruited

22 Ho, Te-Lai. Translated by Chen, Chien-Wu. *My Journey: Poems of Ho Te-Lai*. P. 141.

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

24 Ho Te-Lai went to Japan again in 1922 at the age of 19. The great Kanto earthquake took place in 1923, and Ho Te-Lai became acquainted with Kimura Kenjiro and his family. Ho entered Tokyo School of Fine Arts in 1927, and graduated in 1932. See timeline of events in Ho Te-Lai's life 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. 190.

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