

異鄉與故鄉的對話

何德來的繪畫

王淑津

「我底生命 只有一個 我底命運 只有一個 覺得很寶貴」—— 何德來詩歌集《我的路》(1974)¹

定居日本的台灣畫家何德來(1904-1986)，其繪畫與詩歌創作不易歸於台灣主流文藝脈絡，然而他對於自我生命的認知與詮釋，卻正是理解台灣百年特殊歷史情境中那些游移於文化邊界之藝術創作的珍貴個案。

因長住日本，故鄉台灣之於何德來宿命地成為永恆的對話課題。緣於這種距離感的向心力，時時勾喚畫家心靈深處的鄉愁，使其對於台灣的記憶既遙遠模糊又親密無間，成為藝術創作不竭的源泉。畫家的童年生活，對於母親與家鄉苗栗(時屬新竹州)景致的回憶，或隱或顯地表現在其描繪的心象風景。而在借景寓情的回憶與想像裡，畫家不僅將日月星辰、晨昏雨露等自然現象轉化成詩意般的個人心象符號，更引詩歌文字入畫，創造文字與圖像融匯的藝術形式。

「山的孩子 該要耕田種植 我卻為什麼越過海遠行」

何德來自述出生於苗栗淡文湖——以湖為名，雖有文學趣味卻沒有湖，是一個閑靜的部落。他排行三男，生父何水，母親何鄭藤。吃芋粥配田螺為生的童年貧困異常，五歲時更因父親無力繳租，不得已將何德來過繼給地主何宅五。

九歲，何德來留學日本，進入位於現今東京都千代田區的錦華小學校。在這家出過夏目漱石的貴族學校裡，來自「生番國」的少年求學生活必然充滿挫折，三個月後就無奈地轉學到山吹小學校，其後情況才稍有好轉，且因寫生課上畫提燈受到老師讚揚，把畫貼起來公開，引起他對繪畫的喜愛。

小學校畢業後何德來返台，進入剛成立不久的台中第一中學校(1918)，童年時代美術興趣的幼芽在這裡繼續生長。1927年，歷經多次努力，24歲的何德來考入美術的殿堂——東京美術學校(今東京藝術大學)。再次赴日，不僅決定了人生的美術之路，更讓他結識了木邑謙二郎一家，與終生伴侶木邑秀子相遇，在疼愛自己的義父過世之後，幸運地在異鄉得到另一個家庭溫暖的親情。

¹ 何德來著，陳千武譯：《我的路》，台北：國立歷史博物館，2001年。

何德來原著為和歌集《私の道》，1974年。本文所引何德來歌作皆出上述中譯本，後文不再重複說明。

Dialogues between Foreign Land and Homeland

Ho Te-Lai's Painting

Wang Su-Chin

"My life / there's only one / my life / there's only one / I believe it's very precious" – My Journey: Poems of Ho Te-Lai (1974)¹

Taiwanese painter Ho Te-Lai (1904-1986) made Japan his permanent home, and it is not easy to include his painting and poetry into the mainstream context of Taiwan's history of art and literature. Nonetheless, his insights into and interpretations of own life are precious examples showing people how art creations vacillated over cultural borders in Taiwan's unique historical context over the past century.

As he lived in Japan, hometown Taiwan was destined to become the eternal topic of Ho Te-Lai's dialogues. A cohesive pull made stronger by distance constantly triggered the artist's nostalgia, which made his memories of Taiwan blurry and distant, yet intimate and private at the same time, becoming the source of Ho's endless creativity. The artist's childhood, memories of his mother, and sceneries of hometown Miaoli (Shinchiku Prefecture at the time) were all represented, one way or another, in paintings that depict his landscapes of mind. In the memories and imaginations where the landscapes he depicted encompass his emotions, Ho not only converted natural elements—sun, moon, stars, dusk, dawn, rain, and dew—into poetic personal symbols of inner world, he also introduced poetry and calligraphy into paintings, creating an art form that is a fusion of words and images.

"Children of the mountains / should work in the farms / why did I travel far across seas"

According to the artist, he was born in a place named Danwen Lake in Miaoli; it was not an actual lake, but a small quiet village. His father was Ho Shui, and his mother was Ho Cheng Teng; he was their third son. Life was hard and his parents struggled to make ends meet. Eventually, Ho Te-Lai was adopted by their landlord Ho Chai-Wu when he was five, as Ho Shui could not pay the rents and had to give him up.

When he was nine, Ho went to study in Japan, and entered Kinka Elementary School in Chiyoda, Tokyo. Natsume Soseki, the great Japanese writer, had also been a student of this prestigious school, and it was inevitable that this young boy from "barbarian country" would have a hard time here. Three months later, Ho had no choice but to transfer to Yamabuki Elementary School. Things were better there at Yamabuki, and Ho discovered his passion in painting when a lantern he drew in art class was praised by the instructor, who posted the painting on the wall for the entire school to see.

After he graduated from elementary school, Ho Te-Lai returned to Taiwan, and entered the newly founded Taichung First High School (1918). The seed of painting planted in his heart continued to grow here. In 1927, after many tries, Ho Te-Lai passed the exam and entered the famed Tokyo School of Fine Arts (modern day Tokyo University of the Arts). Ho set off

¹ Ho, Te-Lai. Translated by Chen, Chien-Wu. *My Journey: Poems of Ho Te-Lai* (Taipei: National Museum of History, 2001). Original publication was Ho Te-Lai's collection of *waka* (Japanese poems), *Watashi no Michi*, published in 1974. All verses cited in this paper are taken from the translation.



圖1 Fig.1
台灣的夕陽 Formosa Sunset, 1929
油彩、木板 Oil on Panel, 33 x 24 cm

為了報考東京美術學校，何德來曾到川端畫學校短期學習，似也曾進入藤島武二的畫室。東美學期間（1927-1932），何德來選擇進入和田英作的畫室接受學院訓練。《台灣的夕陽》（1929）（圖1）中，殘陽透紅天空，灼燒般的熱情讓樹木也躍動了起來。大色塊與粗曠得近乎任意塗抹的線條一起，營造出天地共舞的騰躍意象。多年後在異鄉日本，畫家寫到：「被黃昏的天空 吸住了似的 我底心 想著故鄉的山 故鄉的河 不知從何時起 喜歡描繪天空的夕暉 心便靜和下來」。

1928年25歲的《自畫像》（圖2）是在學期間的習作，與1932年的畢業作《自畫像》（參考圖版）相差僅四年，兩者間卻呈現出畫家自我審視態度上的巨大變化。前者以接近正面的角度描繪自我，濃眉、深眼，俊長的人中，輪廓堅毅的長方臉及略帶蓬鬆的後翻頭髮，即使稍有刻意，眼神仍是堅定而自信。後者是轉向左方近四十五度的側面像，淡定的心態已流露得沒有絲毫不適，更加強調瘦削臉龐的長凹輪廓，對比白色夾克烘托出的寬闊肩膀與高挺身形，佔據畫面二分之一的身軀給予整幅以穩定的基座力量。人物視線微微朝下，造成觀者的仰角。畫家的勾勒恬淡細膩，淡彩著色，雖是油畫，效果卻介乎粉彩與素描之間，簡淡的風格與人物強烈的性格對比鮮明，令觀者耳目一新。

關於畫家隱藏的潛台詞，他會有這樣直白的自述：「哥哥都叫我 突兀 突兀 真討厭 現在卻要畫 這突兀肖像畫」，「為什麼前額會像山那麼突出 要把裡面的腦汁好好應用才行」長臉與凸額，曾是畫家少年時本不自信的外型特徵，所以「去新竹的 理髮店 幸運地 能聽到 把我的馬臉 說成富貴相」那樣的日常瑣事，也會被畫家記錄下來。1932年的《自畫像》中，畫家本不喜歡的特徵已徹底轉為自我認同的形象，甚至進一步作為自身特色加以強化。

1934年東美畢業後，何德來偕同妻子返回台灣，號召李澤藩等地方同好籌組「新竹美術研究會」。兩年後，由於健康與其他因素，何德來返回東京定居，並參加新構造社美術團體，為營運委員兼任作品審查委員。他與妻子相知相惜，鶼鶼情深，心靈得以停泊，人生旅途得以偕行。藉由愛妻與侄兒給予精神與經濟的雙重支持，何德來得以一生執著於自己的藝術道路。

1940年代的戰爭期間，舊疾惡化與經濟困頓曾一度中斷何德來的繪畫創作。戰爭的陰影與死亡的恐懼，一直到戰後很久都困擾著畫家的心靈。但對於他，唯有重拾畫筆，才能透過藝術重新尋回生命的源泉。



圖2 Fig.2
自畫像 Self-Portrait, 1928
油彩、木板 Oil on Panel, 33 x 24 cm

for Japan once again, and this time, not only was he determined for a lifelong career in art, he also got to meet the family of Kimura Kenjiro, and encountered his life companion, Kimura Hideko. After the demise of his loving adoptive father, Ho was fortunate to be embraced by the warmth of another family on the foreign soil.

To prepare for the entrance examination for Tokyo School of Fine Arts, Ho Te-Lai had studied at Kawabata Art School for a short period of time. He had probably also studied at Fujishima Takeji's studio. During his time at Tokyo School of Fine Arts (1927-1932), Ho chose to be trained at Wada Eisaku's studio. In *Formosa Sunset* (1929) (Fig.1), the sky is lit by the red setting sun, and the burning passion makes the trees dance. Large color patches and bold and rustic lines that seem to be randomly painted jointly create a vibrant image where heaven dances with earth. Years later in Japan, a foreign land, the artist wrote: "*The sky at dusk / seems to have captured / my heart / thinking about the mountains at home / rivers at home / I don't remember since when / that I grew fond of painting the sunset / and my heart always calms down.*"

Self-Portrait (Fig.2) was painted in 1928. The artist was 25, and painted this painting as an exercise. This painting and his graduation work, *Self-Portrait* from 1932, were only four years apart, but the two paintings exhibit a tremendous change in the way Ho Te-Lai regarded himself. In the former, the artist depicts an almost front view of himself: thick eyebrows, deep set eyes, long philtrum, rectangular face with willful features, and loosely combed back hair. Though somewhat deliberate, his eyes still glitter with determination and confidence. The latter features a 45-degree side view, and his calm attitude is put on full display without any uneasiness; he stresses the long and lean silhouette of the face, contrasting it with the broad shoulders and tall build in white jacket. His body takes up nearly half of the painting, providing it a stable foundation. He looks slightly downward, creating an upward angle for viewers. Despite being an oil painting, the artist's use of delicate and calm strokes and light colors create an effect between pastel paintings and sketching. The simple and calm style forms powerful contrast with the subject's strong character, bringing refreshing sensations to viewers.

As for the hidden message here, Ho Te-Lai once had these straightforward words: "My older brother always says I am out of place, and now I have to paint a portrait of this prominent forehead of mine," "How come my forehead stands out like a mountain; I must make good use of the brain cells inside." Long face and large forehead are facial features that gave

the artist low self-esteem when he was younger, so even little things that took place in life, like "how fortunate to go to a barbershop in Shinchiku (Hsinchu) and hear someone say my horse face means wealth," would be recorded by the artist. In *Self-Portrait* from 1932, Ho Te-Lai completely converts facial features that he had disliked into his own self identity, and even takes a step further by highlighting these unique features.

After graduating from Tokyo School of Fine Arts, Ho Te-Lai returned to Taiwan with his wife, and cofounded Hsinchu Art Research Association with local friends such as Lee Tze-Fan. Two years later, due to health and other factors, Ho Te-Lai moved back to Tokyo, and joined Shinkozo-Sha (the New Structure Society), serving on the committee of operations and the committee of work review. As a loving and sweet couple, Ho could find spiritual peace in the companionship of his wife, and the two embarked on a harmonious journey of life together. With spiritual and economic supports from wife and nephew, Ho was able to devote his life to art.

During wartime in the 1940s, Ho had once stopped painting as his nagging illness and financial condition worsened. The shadow of war and fear of death continued to haunt the artist long after the war. But to Ho Te-Lai, only by picking up paintbrushes once again could he rediscover the source of life through art.



參考 Reference
自畫像 Self-Portrait, 1932
東京藝術大學美術館藏
Archived in the University Art Museum,
Tokyo University of the Arts



圖3 Fig.3
今日仍在旅途 Another Journey Day, 1951
油彩、畫布 Oil on Canvas, 160 x 130 cm

1950年代初期，他一面用畫筆針砭時弊，一面依舊反觀自我的心靈世界，藉由描繪風雨雷電的自然意象，捕捉內心深處的詩意。他刻意採用單色系和極簡構圖，去除現實的繁瑣細節，將風景元素抽象化，以凸顯某種情緒或氛圍。無論疾風勁雨中極具動感的《今日仍在旅途》（1951）（圖3），抑或湖面空靈、柳渚纖細、帆影輕盈的《薰風》（1952）（圖4），均予人以詩意的抒情，呈現的都是畫家潛藏的心象風景。相較於上述中尺幅油畫分別模擬粉彩、素描的視覺效果，小尺幅的《朝露》（1957）（圖5）則保留了純然的油彩風貌，畫家俯察一方蘆叢，以織工般的細膩描繪折光的晨露，頗有「一沙世界，一葉菩提」的意境。

1950年代的《遠古之夢》（又名《靜夜螢光》）（圖6）是1951年起畫家開始繪製的「西湖」主題系列之一，採用了古裝、垂柳、拱橋、烏篷船的組合元素。該主題的創作動力，顯然源自畫家對母親無盡思念的寄託——如其歌中所述：「貧窮渡過一生的生母曾經說過 要遊西湖的心願」。從母子伴遊西湖的渴望衍生而來的，是畫家幻想中的美好勝景。畫面上水波蕩漾，楊柳依依，母儀優雅，雛稚囊螢，青紫短線塗抹出的超現實景象，正是母親呢喃、兒子記掛的那個悠遠的夢。

何德來對故鄉的思念，終於在1956年化為行動，他跟隨東京華僑返台，且在中山堂舉行了畫展。畫家在珍藏的筆記本裡，悉心整理了展覽剪報和親友合照，封面題寫著他的歌：「山河美麗 友情溫暖 從天空所見的风物無法忘懷」。

1956年返鄉後，故鄉的記憶如泉汨湧。《吾之生》（1958）（圖7）近乎襁褓時期的自畫像：藍衫的母親、肚兜的嬰孩、溫柔的懷抱，母子壯碩結實的福態，充盈著飽滿的幸福感，二人一致的團圓形態，既是概念化的，也是理想化的。畫面金黃色的基調，暗示著稻穗的成熟，傳遞了鄉土的氣息。畚箕、鋤頭、搖籃和「敬神、愛友」的對聯，鉅細靡遺的物件，無不述說著畫家的童年記憶。窗外月下的河川人物，彷彿掛在牆上的一幅油畫，是畫家對學院技法訓練的刻意顯露。瀟灑室內的燭光與窗外銀瀉般的月光，散發的是溫柔甚至聖潔，正如畫家的詩句：「看油燈 想起幼年時 懷念的台灣的山 台灣 的河川」從此，月夜成為畫家反覆表現的母題，其詩歌集亦與之相應，描繪了月影疊加的種種纏綿：



圖4 Fig.4
薰風 Scented Breeze, 1952
油彩、畫布 Oil on Canvas, 80 x 116.5 cm

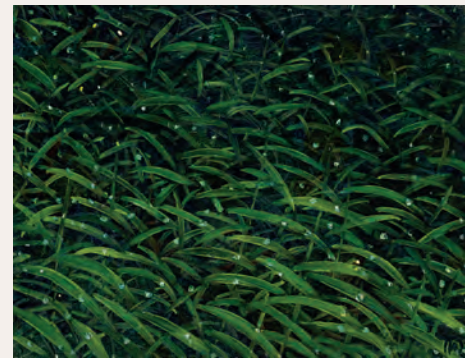


圖5 Fig.5
朝露 Dewdrops, 1957
油彩、畫布 Oil on Canvas, 32 x 41 cm



圖6 Fig.6
遠古之夢 A Dream of Distant Past, 1985
油彩、畫布 Oil on Canvas, 130 x 162.5 cm

In early 1950s, Ho Te-Lai used paintbrush to probe social issues on one hand, and continued to reflect on own spiritual world on the other; through painting natural phenomena such as wind, rain, thunder, and lightning, Ho captured the poetry hidden deep down within. He deliberately used monochromatic and minimalist compositions, removing realistic trivial details, to abstractly represent elements of landscape, highlighting certain emotions or atmosphere. Whether it is the dynamic raining scene depicted in *Another Journey Day* (1951) (Fig.3), or the tranquil lake, thin willow branches, and light sails in *Scented Breeze* (1952) (Fig.4), Ho embeds poetic narratives in the paintings to present the hidden landscapes in his mind. Unlike the aforementioned mid-size oil paintings that feature visual effects simulating pastel and pencil sketching, the small-size *Dewdrops* (1957) (Fig.5) preserves the authentic oil painting look; the artist observes the reeds, and depicts the light-reflecting morning dewdrops in an intricate, weaving-like manner, as if conveying the idea of "seeing the world in a grain of sand, realizing Bodhi through a leaf."

A Dream of Distant Past (or *Fireflies in a Quiet Night*) (Fig.6) from the 1950s is one of the paintings in the *West Lake* series the artist began painting in 1951. The artist uses elements such as historical clothing, hanging willow branches, arch bridge, and black roof boat in the painting. Ho's endless yearning for his mother was obviously the source of the creative drive behind this series, as he expressed in as poem: "My birth-mother who endured poverty all her life once expressed her dream of touring the West Lake (Xihu)." Derived from his longing for a trip with his mother to the West Lake are the fantasized beautiful sceneries. The painting depicts wavy lake water, weeping willows, elegant mother, dependent children, and a surrealist scene constructed by short blue and purple lines. This is the distant dream his mother constantly talked about, and the dream the son will always remember.

Ho Te-Lai's longing for a homecoming was finally turned into action in 1956, as he returned to Taiwan with some expatriates living in Tokyo, and held an exhibition at Zhongshan Hall. In a notebook carefully kept by the artist, Ho Te-Lai organized and collected newspaper clippings of the exhibition and photographs taken with friends and family. On the cover of the notebook, he wrote a poem: "*Beautiful mountains and rivers / heartwarming friendship / the things and scenes seen from the sky cannot be forgotten.*"

After his homecoming in 1956, Ho's memory of home flowed out like a spring. *Mother and Son* (1958) (Fig.7) is a portrait of himself as an infant, featuring mother in blue shirt, baby in halter top, and a warm embrace. Chubby bodies of the mother and son exhibit rich and full sense of happiness. The image of mother and son together is a concept and an ideal. The gold color tone of the painting implies the ripeness of rice, suggesting a rural ambience. Dustpan, hoe, cradle, and "Respect Gods, Love Friends" couplet on the wall, objects depicted in details are all narrating the artist's childhood memory. The river and people outside the window under moonlight seem like an oil painting on the wall, which is the artist's intentional display of techniques acquired through academic training.

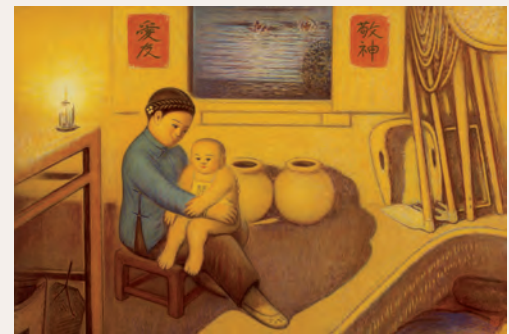


圖7 Fig.7
吾之生 Mother and Son, 1958
油彩、畫布 Oil on Canvas, 130 x 194 cm

「把竹竿子 連結了二十支 就會到達那個月亮 幼少時我認真地這麼想」

「跟母親在一起 那是很久以前的回憶 故鄉 淡文湖的雨 淡文湖的月」

「月亮走到哪裡都會跟隨著來 好像 我溫柔的母親一樣」

畫家對月的反復描繪，始於對故鄉無盡的懷念。高掛天際的宇文星象，常是離鄉背井人思念故鄉的寄情對象。東坡的「千里共嬋娟」，正是與其弟蘇徹以明月作為維繫彼此的理想中介。如畫家宣稱，日月星辰即跨越今古時空所共有的宇宙觀照。

1962年《黎明》（圖8）前夕的藍色夜幕上，朦朧的半月尚未消離。畫面下方逆光處，沉睡著淡青灰的巨大冰蓋。耀眼的雪線上方是巨大的天空，在這裡畫家細膩地捕捉到日夜交替之際天色變幻的瞬間，從即將溢出畫面邊角的靛藍，到逐層過渡的青灰，再到留白中心隱約暈染出的淺淡朝霞，色彩琢磨得纖細動人。整體氛圍簡潔純淨，雖是油畫，同時亦有近乎彩色版畫的視覺效果。

1963年的《明月》（圖9）與《月明》（圖10）都是純然的黑色油彩，卻分別帶出水墨與版畫的趣味，風格、技法別出心裁。巨幅《明月》偌大的畫面以幾道水平線勾出海面的寧靜，凸起的小山引人注目，一輪半月高掛天空，構圖雖然簡潔，然而月形投射海面的光影、由遠而近依節奏排列

的帆影及山丘徐緩變化的輪廓，無不蘊蓄著讓人回味的力量。中幅《月明》中，綿亙的一線遠山，連結圓弧的海岸線，綿白的沙灘環抱海灣，夜幕襯出高掛的滿月及銀光投射的雲影，前角設置一方墨色岩塊，達成了圖面的平衡感。月光下並坐白沙的一對，襯比出海面的遼闊。兩幅作品都充溢著沉靜的力量，將景致抽象化為一種詩意的風景母題。

1950至1960年代，是何德來創作力最充沛的一段時期。彷彿急欲尋求生命安頓的力量，他探索了多種不同的藝術形式。其中，最具爆發力的作品是引和歌入畫，進行文字、圖像融匯實驗的油畫《五十五首歌》（1964）（圖11）。

五十五首和歌，不妨直接視作一篇畫家的自傳，錯落交織滿布畫面，隱襯在每個文字底下的淡墨疊影，創造出空間的立體深度，墨色濃淡錯落有致，文字與圖像間的平衡感張力十足。密佈盈滿的文字構成夜空，既是背景也是前景，如泣如訴的長篇「歌傳」彷彿夜幕上綴滿的喃喃夢囈。畫面底端的濃墨，不只是隱現的丘巒，也以「泣」、「夢」、「人」等字標示出畫面主題。與上述相對，畫布上方留白的小小圓月是安頓力量的象征，雖然遙遠到幾不可及，卻在天邊昭示著一點未滅的希望。相較於此前一年（1963）的自畫像，這幅「歌傳」性質的巨作實是作者別出機杼的另類自畫像，其創新技法與深沉意涵的混融，標誌著何德來一生藝術創作的巔峰。



圖8 Fig.8
黎明 At Dawn, 1962
油彩、畫布 Oil on Canvas, 130 x 194 cm

The candle light that fills the room and the silver moonlight that falls down outside the room are both warm, or even sacred, just as the artist described in a poem: "Look at the oil lamp / I think of childhood / How I miss Taiwan's mountains / Taiwan's rivers" Moonlit night had since become a main theme of the artist's creative works, as it also became a subject of Ho's poetry, where he used the moon to further express his emotions:

"Take bamboo sticks / connect 20 of them / you will reach that moon / as a child I sincerely believed"

"Being with Mother / a distant memory / home / rain of Danwen Lake / Moon of Danwen Lake"

"Wherever you go the moon follows / just like / my loving mother"

The artist's repeated portrayal of the moon originated from his endless nostalgia. The stars high above in the sky are often targets people away from home express their emotions to. Su Dongpo's "Though thousand miles apart, we can still share the beautiful moon together" describes how he used the moon as the medium to connect with his younger brother, Su Che. Just as Ho claimed, sun, moon, and stars transcend all temporal and spatial barriers, and are shared by the entire universe.

At Dawn (Fig.8) from 1962 shows a blurred crescent moon that has yet to disappear into the bluish sky at dawn. A giant graphite ice sheet sleeps in the unlit corner at the bottom of the painting. Above the bright line of snow is a vast sky, and in this painting, Ho Te-Lai delicately captures the moment between day and night when the color of sky changes. From the blue hue that spills over the edges, gradually changing shades of graphite, to vague, light morning rays at the center of the intended blank drawn through washing technique, the artist exhibits his delicate and intricate use of colors. The overall ambience is pure and clean, and even though it is an oil painting, it has almost the visual effects of a colored print.

The Moonlight (Fig.9) and *The Moonlight* (Fig.10) from 1963 are both painted in black oil paint, but they display the effects of ink painting and print respectively, as the artist showcases unique styles and techniques through the paintings. The large painting, *The Moonlight*, features a number of horizontal lines on the large canvas to outline the calmness of the surface of the sea; the small hill captures the attention of viewers, and a crescent moon hangs in the sky. Though the composition is clean and simple, the shadows and reflections of the moon on the surface of water, the rhythmic arrangement of sails from far to near, and the hill's gradually changing silhouette all leave strong impressions in viewers' mind. The medium-size oil painting, *The Moonlight*, features rolling hills across the horizon far in the backdrop; the curvy coastline stretches towards and connects with the hills. Soft white sand beach embraces the bay, and the darkness of the night sets off the full moon in the sky



圖9 Fig.9
明月 The Moonlight, 1963
油彩、畫布 Oil on Canvas, 130.5 x 194 cm



圖10 Fig.10
月明 The Moonlight, 1963
油彩、畫布 Oil on Canvas, 72.5 x 91 cm

祈願 要畫一生最好的畫的時候 畫家 都會把那時的心也畫出來

綜觀何德來的繪畫全貌，他隨著生命每個階段開拓不同的藝術主題，刻畫飄泊的生命旅程，在視覺形式與藝術思維之間努力尋求平衡。生命底層的漂泊感讓他跌入宿命的蒼涼，而藝術獨有的力量又常常載著他飛翔起來。執著於藝術的旅人，即使是在最抒情的作品中也保有一絲苦澀，使其不流於甜俗，有讓人想要一探究竟的吸引力。

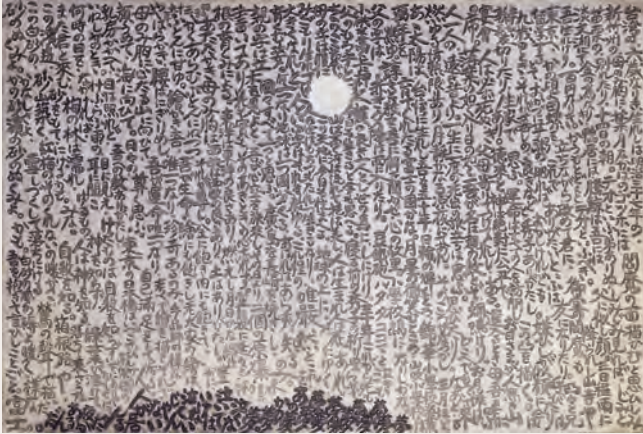


圖11 Fig.11
五十五首歌 Fifty-Five Waka Poems, 1964
油彩、畫布 Oil on Canvas, 130 x 194 cm

百多年來，台灣從日本殖民地到現在國家地位曖昧難明的狀態，無數人跨越國界、族群與地域的藩籬，與這塊土地產生這樣那樣的關聯。台灣，或者是他們生活的中心，或者是生命的出發點，甚至是一點也不重要的邊緣，然而無論是哪一種的地域互動，從「台灣」的角度看來，無不是珍貴的生命體驗。即使是異質的想像力，也一樣是豐富台灣文化內涵的另類源泉。何德來不若許多異鄉人的藝術背負沉重的家國主題，其藝術在台灣美術史上最大的意義，是說明一種另類的台灣人命運，一種生命價值及一種藝術姿態。

and the clouds that radiate rays of silver light. An ink-black rock is placed at the front to balance the composition. In comparison with the couple sitting on the beach under moonlight, the sea is vast and wide. Both paintings showcase a powerful calmness, abstractly representing landscapes into poetic themes.

The period from 1950s to 1960s was when Ho Te-Lai reached creative pinnacle. As if he was looking desperately for a power that would stabilize his life, Ho explored various forms of art. Among them, the most explosive work is *Fifty-Five Waka Poems* (1964) (Fig.11), in which the artist introduced Japanese *waka* poems into the painting to experiment the fusion of text and image.

These fifty-five *waka* poems, which can be regarded as the artist's autobiography, are scattered and interwoven on the canvas. The shadows in light ink overlapped under the words help to create depth of the space. Dark and light shades of ink are carefully arranged, and text and image are in perfect balance, yet full of tensions. The dense words construct a night sky, and it is both the backdrop and the foreground. The long, sorrowful "autobiographic poem" seems to be decorating the curtain of night with murmured words. The words written in dark ink at the bottom of the painting are not just a half-hidden hill, they also indicate the themes of the painting with the characters of "weeping (泣)" and "dreaming (夢)" and "people (人)." Compared to the text, the blank spot at the top, a small full moon, is the symbol of that stabilizing power; although it is far out of reach, it represents the dim light of hope. Compared to his self-portrait a year ago (1963), this large painting of "autobiographic poem" is an alternative kind of self-portrait. This fusion of innovative techniques and deep meanings mark the creative peak of Ho Te-Lai's career.

When artists wish / to paint the best paintings of life / the artists / will paint their inner world at that very moment

Examining Ho Te-Lai's paintings, the artist explored different artistic themes at various stages to chronicle his journey through life, searching tirelessly for balance between visual forms and artistic thoughts. Ho had fallen into desolation of life as he wandered at the bottom of society, yet unique strengths possessed by artist often took him flying into the sky. A traveller determined in art, Ho reveals a hint of bitterness even in the works that express love; as a result, even his most expressive works are not overly sweet and conventional, and always trigger people's curiosity to probe deeper.

Over the past century, from a Japanese colony to an ambiguous sovereign state, countless people have crossed national, ethnical, and regional barriers to establish all kinds of connections with Taiwan. Taiwan may be the center, the beginning, or unimportant border of their lives, but these are all precious life experience from Taiwan's perspective regardless of what kind of regional interaction it is. Even heterogeneous imaginations are alternative sources of Taiwan's rich culture. Unlike other artists who lived overseas, Ho did not carry the heavy burdens of nationality and ethnicity; the greatest significance of his art to Taiwan's art history is that he demonstrated an alternative fate for Taiwanese people, a value of life, and an attitude of art.