

心
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畫

卷之十二
終

RECENT PAINTINGS
by Professor Chao Shao-An

VOLUME 12

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『它曾予我以一種極其激動的經驗。雖然我曾見過許多世界著名的畫家，如畢加索 (Picasso) 布立克 (Braque) 和博丁那利 (Portinari) 等的工作，但當我看到趙教授作畫，不須起稿，從容構圖，却使我非常深刻地感動了。我當然並不須要親眼看他繪畫才信服他是任何時代最偉大的畫家之一，不論在東方或西方的任何國度裡，也當如此承認。我們若要下一結論，只須對着他的作品沉思欣賞便已足夠了。到現在為止，我已收藏了十六張他的作品，這是我引以自豪並認為是可喜之事。他內蘊着不受羈絆的天才，無論風景花卉菓菜，以至魚鳥昆蟲，都能以同樣熟練的手法，完成他的偉大的創作。對於他底恬靜的，結實的和充滿生命的繪畫，我們也可以引述詩人亞坡連尼亞 (G. Apollinaire) 對那偉大的法國畫家尼雪爾 (Fernand Leger) 所曾說過的話了。他說：「當我看見一張尼雪爾的作品，我便感到愉快」。』

——廖朝石 (Josias Leao)

一九五七年二月十九日

Mr. Josias Leao, Consulate General of Brazil, is well known for his wide collection of good paintings, and is always happy to make the acquaintance of painters. He has recently gone to Belgium, but, before leaving, paid a visit to Prof. Chao Shao An, who drew some paintings in his presence. After that, a photo was taken for remembrance. Mr. Leao made the following remarks in appreciation of Prof. Chao's paintings.

"It was for me a most thrilling experience. Although I had seen many world-famous painters at work—including Picasso, Braque and Portinari—it did impress me very much the apparent easiness with which Prof. Chao Shao An builds up his composition, without any preparatory sketch. I did not need of course to see how he paints to convince myself that Prof. Chao Shao An is one of the greatest painters of all times and would be considered as such in any country, either East or West. To arrive at that conclusion it would have been sufficient to contemplate and enjoy his works, sixteen of which I am proud and happy to have—as of today—in my collection. He is an unfettered genius, capable of producing with equal greatness and facility landscapes, flowers, fruits, and vegetables, fishes, birds and insects. Of his paintings—so calm, so solid and yet so full of life—one could say what the poet Guillaume Apollinaire once said about the works of the great French painter Fernand Leger: "When I see a Leger I feel happy."

— Josias Leao,

Hongkong, Feb. 19, 1957.

介紹趙少昂先生的畫

蔣彝

吾國歷來論畫的書籍真不少。除了一小部份極端愛好畫畫者外，曾去研讀他們的却不很多。原因至少有三點：一是繪畫雖是舉國尊奉為風雅之物，然總以為是雕虫小技，不屬正宗。二是過去畫人，學重經史，思涉佛老。論起畫來，若非駢四儷六，就會虛無色相，說得好像是天上游雲，莫明其妙，難得要領。

還有一點，就是沒有插圖。吾國過去名畫家非常之多，顧愷之陸探微等不必說。究竟那樣的畫是吳道子或王維畫的？馬遠夏圭的作品是些什麼？徐熙黃荃的花鳥又何似？全憑文字去描述，總有點隔靴抓癢，不如見着插圖來得切實。遠代畫家作品也許不易得，即如清之四王、揚州八怪，甚至任伯年吳昌碩的畫件，在近代論畫書中也少有樣本。說到這裡，自然要涉及其他問題。寫書的人，只求行文方便，不大注意怎樣能使讀者明白他對畫的意見。印書的人又多在印刷費上打算，不肯化錢加插圖來吸引讀者。結果是書印了，銷路有限，於畫事無補。

歐美各國在彩色石印術及照相印刷術未精之前，早就利用木刻和銅蝕板來摹擬名作，刊作插圖，就畫論畫，明瞭易曉。在西方還有國家畫苑和不少的公共藝術館，把各名家的作品，在適當光線之下陳列着，以供讀者研究，並隨時協助，相得益彰。這是我國目前尚未做到完善的事，因為我國對於繪畫仍不肯十分重視。

可是國人一談起畫來，却好像大家很有相當了解的。不是說某家代表某派，就是某畫源出某家。甚至某家喜用中鋒、某家側重渲染。什麼潑墨有道、什麼沒骨得法、什麼發古啓今、什麼寫意傳神，說來頭頭是道。仔細推論起來，依然空洞無着，直叫我們真正想研究國畫的人，茫然莫知所從。

我未曾從師習畫。先父好畫，幼年隨侍，耳濡目染，不知不覺的埋下種子，後來自行研習到現在，先後約有二十餘年。在此相當長時間中，因為別的職務關係，沒有好好習畫。但每讀到名家時，就想看到他的真蹟。真蹟却不易見，印刷插圖亦難得，疑團至今猶未釋。

我想我們今人，應該感謝古人。感謝他們曾創出許多用筆用墨之法來表達他們的畫意詩情。但我們不必定要去學古人筆墨。筆和墨是工具，畫才與畫興是畫人獨有的。畫的作品如何，應從畫的本身去賞鑑。先總觀全局，後分部研析。各個畫人的畫才畫興既不相同，他們所用的筆法墨法也自迥異。為什麼要問是不是中鋒或側筆，乾皴或溼染呢？更為何要硬指這畫臨某家那畫摹某派呢？其實臨摹是一種臨摹練習。名家也常臨摹。因為他們已是名家，所以他們的臨摹作品，有時很好而被保留。但我不相信名家作品，幅幅都會好得了不得的。只是他們畫才高、筆墨熟、成了名，每幅好的可能性多些罷了。

自古名家論畫，總勸人以善師造化為主，並未叫人徒事臨摹。我們硬說某

畫臨某家摹某派，豈不厚誣古人？石濤上人常自題畫，曾有「予嘗見諸名家動云此某家法此某家筆意余論則不然畫與書天生來自有一人職掌自是不同一代之事從何處說起」學畫者方說家派，真畫家有甚家派可說？

照着上述的意見，我要特來介紹趙少昂先生的畫。我不願意說容易和空虛的恭維話。我只希望欣賞趙先生畫的人，仔細去從他每幅畫的本身去立論，沒有看到原作以前，可先就此書中插圖，一幅一幅的去研究。研究了以後，再設法去觀賞原作。

一九五二年五月趙先生攜帶作品數十件到倫敦巴黎公展。經張書旂先生的介紹，我拜見了他本人；也拜讀了他的作品，當時心情為之一振。成語說「百聞不如一見」真不錯。我未讀趙先生原作以前，早聽到他的大名，說是高奇峯先生的入室弟子，更是「嶺南自然派」的一員健將。那時我並不驚奇，因為對「嶺南自然派」這說法有疑議。吾國繪畫，自來崇尚自然，以狀萬物之神為主。若僅謂嶺南畫家的作品是自然派，那麼其他畫家所畫之飛禽走獸花卉草虫等等，就不能說是自然派嗎？若改「嶺南自然派」為「嶺南現實派」則比較恰當。但是「現實」二字，僅「狀物」而不「傳神」，更少「氣韻生動」的意義，恐非高奇峯先生之原旨。我見到高先生的原作，祇有「灤江煙雨」「花橋」「孔雀」及「貓頭鷹」四幅而已。惜乎高先生去世太早，否則他留給我們欣賞的作品，必更較前四幅而尤多神韻。這點許是我自拜讀趙先生的作品後推論出來的。

趙先生是高先生的弟子是事實。他的作品中有幾幅，很可看出他仍保持着高先生的章法和情調。但是大部份表現他獨有的畫才和超越的畫興，是不可以混為一談的。這就是說趙先生的畫，不要因為他是高先生的弟子，就說他的畫是高先生一派的畫。

怎樣說趙先生的畫是趙先生的畫？可先把這書插圖仔細觀賞一番。每幅結構，驟然一觀，好像與傳統法無異。但若把他們與過去名作中類似的題材，比較起來，就可看出他有他獨特的奇趣。那奇趣是在他善於佈白，不拘一定的形式。而其一筆一點，又是那麼純熟而神妙，不長不短，不粗不細，把他所要描寫的虫體或花瓣，在一舉手落筆的霎那間而成之，好像毫不經意，却又生動有力。這是他平日體物入微的結晶。同時他沒有順從什麼中鋒或什麼側筆，只求其所以然而然者。他常在作品上喜用一印章「我之為我自有我在」，其意至明。他用他自己的書法作畫，善於運墨，也會使用顏色。所以我說趙先生的畫是趙先生的畫。

我特別要介紹趙先生的畫，就在這點。這點也就是我對趙先生的畫的見解與欣賞，願與同好共研討之。

一九五八年十月於美國康橋

INTRODUCTION TO PROFESSOR CHAO SHAO-AN'S PAINTINGS

Chinese painting has been known to the Western world for more than a hundred years. Though not the first to be interested in things Chinese, Antoine Watteau (1684-1721) was the first famous French artist to use Chinese themes for his work. Had Chinese masterpieces been available to Watteau in public museums and private collections as they are nowadays, he might have been inspired differently: not only by the novelty of the themes but by the aesthetic rendering of the subject-matter in the special Chinese technique. I doubt if any good Chinese painting had reached Paris in Watteau's day. He may have seen Chinese wall-paper handpainted in rich colours, and the detailed decoration on Chinese lacquer cabinets, furniture and screens, such as Madame de Pompadour is said to have admired. Porcelain vases of K'ang Hsi and Ch'ien Lung periods ornamented with intricate designs based on popular Chinese stories were beginning to come into vogue at that time, too. These were all *objets d'art* of one form or another embodying typical Chinese designs, but they no more represented the achievements of Chinese painting than the designs on Greek vases or early Gobelin tapestry the art of Greece or France. Watteau's effort resulted in a sort of French Chinoiserie and no more. After all, his was not a serious treatment of Chinese subject-matter. He did not, for example, find it necessary to make careful studies of Chinese faces and dresses, as did Rembrandt in his paintings of Arab kings and African heads.

Watteau, like all famous Western artists, was a painter of the human form. His work was especially valued for his lyric qualities. Had he understood the stories depicted on the Chinese wall-paper, lacquer and vases of his time, he might have created a quite unusual and interesting work with a Chinese romance as its theme. Being ignorant in this respect he painted Chinese figures which were juxtaposed at random and the result was comic and of little value. Imagine a good Chinese artist imitating a few figures from a Western rendering of the "Crucifixion" and a few others from a Goya battle scene and then combining them on one canvas: how strange the result would be to Western eyes! Of course Watteau cannot be blamed; on the contrary he is to be admired for his wide interests and broad-mindedness at a time when so little was known about China in the West.

The appreciation of Chinese paintings has increased steadily since Watteau's day, but Western connoisseurs still do not understand them as thoroughly as they understand Chinese bronzes, ceramics, jades and sculpture. The main obstacles are an inability to fathom the inner meaning of Chinese legends and stories and an imperfect knowledge of Chinese media and technique.

The human figure forms one of the subjects of Chinese painting but not a frequent one. The main branches are landscape and flower-and-bird paintings. Through the designs on Chinese *objets d'art* people in the West are better acquainted with the flower-and-bird designs than with landscapes. Even when they have seen some Chinese masterpieces they tend to judge them from their knowledge of European art, with its science of anatomy, its modelling, its effects of light and shade, and the rest. One early critic, Monsieur R. Marhuerye, holds that to appreciate Chinese painting properly the Westerner must forget his own mental preconceptions and must throw over his artistic education, every critical tradition, and all the esthetic baggage that has accumulated from the Renaissance to the present day. Another, Stephen W. Busshell, remarks that "the painters of the Middle Kingdom (China) have never appreciated the real substance of things in modelling or relieving the surface; even at the finest epochs of their art they remained incapable of representing solid and living forms, and after twenty centuries of production they are still

where Italian painting was in the time of Giotto and Simone Memmi; they have not aspired to anything further." A third, William Anderson, comments on Chinese painting: "Chiaroscuro sometimes absent, sometimes represented by a kind of shading that serves to throw adjacent parts into prominence, without indicating any study of the true appearance. Projected shadow always omitted. Reflections, whether of form, light, or colour, always ignored, unless the repetition of an image upon the surface of a mirror or lake be required by the exigencies of the story." This kind of criticism of Chinese painting started at the beginning of the present century and still persists. However, recent developments of modern art in the West have removed many misconceptions about art in general and have actually helped people to look at Chinese painting from a new angle.

The real obstacle to a deep appreciation is that the on-looker refuses to abandon his own aesthetic surroundings; to enter the world of Chinese pictorial art and ask why the artist painted in a particular manner and with a particular technique. The Chinese artist aims at expressing his enjoyment of Nature and strives to depict Nature's creatures or the natural scene not as studies in realistic representation but as a work of art poetically interpreted. The Chinese artist is not primarily concerned with pigments and chiaroscuro. It is in a poetic mood, in an almost ecstatic vision of reality that he tries to capture the forms of Nature such as flowers, birds, and insects or the natural scenery. How far his poetic representation is successful depends on the artist's powerful manipulation of the brush, the living moment of the strokes, the strength, harmon cohesion of all linear elements in the composition. A good design can be found for wall-paper, lacquer and porcelain, but the material used has practical limitations; the results cannot be regarded as comparable with a good Chinese painting. The brushwork of Chinese painting is not merely a technique but is bound up with many elements,—taste, learning, mental discipline and sensitive judgement.

I have said all this in order to induce the readers of this book of Professor Chao Shao-an's to discover for themselves what was the artist's aim and to analyze and understand his brushwork. Professor Chao is one of the very few outstanding artists of present-day China. His art has all the elements of the long tradition expressed in a fresh and vigorous manner. Unlike many other competent Chinese artists he has not allowed himself to become a mere copyist of the traditional type of Chinese flower-and-bird painting, but has applied his ink, and sometimes colour, by long-disciplined mental instinct, with a perfect sureness and delicacy of his own. His composition shows a sensitive judgement, fine taste and solid learning; it is neither frivolous nor laboured. He makes great use of space, that is to say, the blank space he leaves in his work have a meaning and significance in the composition as a whole. His economy of strokes is astounding; the directness and spontaneity of his brush, for instance, in the vivid delineation of a small insect—a grasshopper or a butterfly—are absolutely imitable.

There are two traditional methods of painting flower-and-bird in China, one is with contour-lines enclosing a space filled with body or delicate colour, the other is freehand. Professor Chao's method is freehand brushwork. One may link his work with a certain school of painting in the past, but I think his is a school of his own. He incorporates his own style of calligraphy into his pictorial work. I sincerely hope the readers of this book will not call his work merely "Chinese painting." Professor Chao's flower-and-insect and flower-and-bird paintings are Professor Chao's and his alone.

CHIANG YEE
at Columbia, New York, 1958.

趙少昂先生 粵之番禺沙園里人 少孤 賴母備

工就塾 以其貧也 遂溺於學 及長 師事畫聖

高奇峰先生 力學精研 卓然特立 早歲作品參

加比利時萬國博覽會 獲金牌獎 繼之巴黎、倫

敦、柏林、莫斯科等美展 中日聯展 葡京個展

紐西蘭個展 及歷屆中國全國美展 均獲最高

榮譽 民國二十三年即西曆一九三四年 先生挾

藝北上 遍攬幽燕 冀北 雲岡 長城諸勝 故

主席林森重其才 為舉行畫展於南京 繼而天津

北平各地 時汪精衛先生任行政院長亦為辭以張

之曰

高奇峰先生逝世一年 其高足弟子趙少昂先生

携所作畫至首都展覽 見者以為奇峰復出也

嗟乎 火盡薪傳 可為奇峰慰 亦可為藝林喜

矣

復題其所作蟬鳴集詩曰

噤若寒蟬處世精 人間誰作不平鳴 喜君落筆

如風雨 寫出蕭蕭變徵聲

經亨頤先生亦以詩贈之曰

每從高處得其聲 知道人間愛朗晴 南北渡時

聲亦渡 秋風無礙一身輕

一時名流碩彥 及各國大使 爭羅其作 盛況無

兩 七七事變 遷寓香港 值世界風雲緊急 德

國駐華大使陶德曼過港歸國 拒見賓客 獨拜趙

氏之門 羅致所作 刊輯專集 並為長文以譽之

其賞識之殷 可以想見 迨香港易守 先生不

屈所志 冒險乘漁船過澳 留廣州灣一載 設嶺

南藝苑分苑 並舉行個人畫展 及所藏當代名家

畫展 以提倡美育 國立中央大學 及國立藝專

知先生脫險 均聘先生為專任教授 電促入都

時廣州灣情勢日亟 旋亦告陷 先生秘密入桂

慕桂林山水之勝 居留多月 得寫生新作百幀

粵桂兩省教育廳 分別為舉行畫展於桂林 曲

江兩地 事畢入渝 道出柳州 貴陽 次第舉行

畫展 盡以所得 捐贈粵災 時論多之 既抵陪

都 受當地歡迎 徐悲鴻先生更為文以彰其畫展

曰

番禺趙少昂先生 早歲曾遊藝壇名宿高奇峰先

生之門 天才豪邁 有出藍之譽 十年以前

即蜚聲於海內外 當時故主席林公 及德大使

陶德曼 俱精賞鑑 咸購藏先生之作 推崇備

至 事母至孝 故恒居南中 迨港淪陷 先生

獨不屈 間關入國 至韶 至湘 至桂 至黔

藉旅行以宣揚藝事 其卓絕之藝 敦厚之性

所至並為人堅留不令行 其畫可愛 抑其品

尤可慕也 余嘗贈以詩曰 「畫派南天有繼人

趙君花鳥實傳神 秋風塞上老騎客 爛縵春

光艷羨深」 茲因先生應中大及藝專之聘入都

展覽近作 用發揚新興藝術 並鑿文化界同

人之望也

於是峨眉之秀 三峽之險 青城之幽 先生足跡

迨遍 筆底煙雲 變化萬千 詩材畫料 藝益以

晉 客次成都 兩度舉行畫展 河山光復即南飛

返粵 任廣州大學美學教授 翌年以所作展出於

香港 港督親為揭幕 以隆重其事 先生旋亦留

居香港 一九五一年東渡扶桑 朝日新聞社為舉

行畫展於東京三越 觀衆數萬 為中日文化交流

空前創舉 歸途過菲律賓 翌年南遊新嘉坡

及馬來亞群島 所至舉行畫展 由東南亞最高專

員麥唐納剪綵 並以題詞序其畫集曰

余謹序數語於趙少昂教授之集端為發刊詞 趙

氏為一富有天才之大藝術家 其作品充滿生命

力 而富有詩意 力能將大自然美妙表露無遺

所作花卉 禽魚 走獸 莫不靈活生動 而

富有神韻 故其作品不同凡響 趙氏之山水畫

能在輕描淡寫中將山光雲影 日色水聲 描

繪於紙上 出神入化 嘆觀止矣 集中所刊

足窺趙氏作品之一般 閱者當知趙氏之所以被

譽為近代中國畫家中之最傑出人材非偶然也

而其作品將垂萬世而不朽矣 是爲序
一九五三年過英倫 瑪爾勃羅美術館爲舉行畫展
於倫敦 各大報章如泰晤士報等均有長文註論
其中以批評家彼亞利魯夫先生 Pierre Rouve 所論
最爲透闢

文載十一月十四日倫敦美術專刊

Art News & Review 其文曰

我們欣賞此一不平凡之畫展 必須越出西方美
育的傳統 而進入另外一個畫的境界 從一種
出乎意料的感情的簡潔的手法去欣賞趙氏之畫
如果用西方的觀點來看趙氏的作品 可能引
起對新創作的藝術構圖有所誤解 如果我們能
夠拋棄了我們自己固執的偏見 而虛心地去領
畧他 可能我們對此種藝術有更深的認識 對
自然界觀察之深刻 乃趙氏作品特出之點 Sir
Gerald Kelly (英國皇家藝術學院院長) 和 Ger-
ham Sutherland 的附和與贊美者 一定不懂得如
何欣賞趙氏之畫 唯有不持偏見者 方能看到
此一展出之真正意義 趙氏此次之展出 足以
使我們恢復對中國藝術的認識 而重新建立對
中國畫的景仰 一個有超然藝術天才的作家之
作品 能夠使一個普通不懂藝術的人看到他的
作品之超脫 與個性的奔放 趙氏之畫 非但

有中國藝術傳統之優點 而且有他獨特之個性
與一種超逸的美觀 我們對趙氏之作品 不能
從膚淺的目光去欣賞 而必須具備一種時代演
變的觀點去領畧 彼自有其個人獨特之點 此
種有規律的特點 顯示趙氏個性之優美與堅強
趙氏用筆之豪邁與磅礴 以及他對自然界深
刻的觀察 已不必詳述 畫上之題字 非但調
和了中國書法之乏味與單調 而且使到他的作
品更有詩意與情感 假定趙氏之作品傳統多於
創作 他的個性已經過其強有力之筆觸而明白
表演於紙上 所畫樹枝之蒼勁 與花鳥之明媚
鮮艷 實在不是中國傳統畫家所能想象得之
對於此位中國藝術大師趙氏之作品 我們自然
地感覺到時代是在轉變之中 我們也可以看到
永生的傳統和現在活著的人的藝術 我們因此
而有一種愉快而引人入勝的感覺 此種感覺
使我們知道偉大的藝術家如何在他們的作品中
表現出他們的天才。

此文不獨爲先生之榮 實爲吾國藝術爭光不少
閉幕後 繼續展出於曼哲斯特 聲震彼邦 里子
大學因敦請展出於校內 并請演講及即席揮毫
觀聽之衆 空前未有 倫敦BBC電台 更請以
專題向世界廣播 一九五四年抵法京 畫展於巴

黎 既又過瑞士羅馬 分別展出 歸途經德國及
印度 所到備受歡迎 先生所作 山水 人物
游魚 走獸而外 其花鳥草蟲 尤爲卓絕 徐悲
鴻先生許爲中國第一人 當世無出其右 江東楊
雲史先生亦以詩譽之曰

禿筆紛披出莽蒼 秋毫神妙到微茫
屏風誤點亦成趣 不數青藤與白陽

其見稱於世如此 先生之畫大氣磅礴 天才橫溢
得山川靈氣之助 默察自然所得 旁通博引
融會古今 故能獨標真諦 一振近代畫學頹風
先生爲人 胸懷灑脫 卓犖不群 平居恬淡不慕
榮利 嘗曰吾一生爲藝術而努力 與世無所爭
因於畫角自矜一印曰「此生祇願作閒人」 其誨
後學 以真以誠 故其所設嶺南藝苑于今二十餘
稔 從所遊者多已蜚聲於時 早歲任佛山市市立
美術學院 及國立法科學院教席 廣州市市立美
術學校中國畫系主任 著有少昂畫集十四輯近作
集二輯 蟬嫣集一輯 中華書局出版少昂畫集一
輯

編者

A Sketch of Professor Chao Shao-An

Professor Chao Shao-An is a native of Canton, China. He was born in Sha-Yuan-Li, P'An Yu Hsien, in 1904. Being bereaved of father in childhood, he was entirely indebted to his beloved mother for working as a hireling in order to give him an education. When he grew up, he studied art under the late Professor Kao Chi-Feng, a very famous master in China. Being earnest in learning and thorough in research, coupled with his artistic genius, he has become, by his own right, one of the most distinguished artists in Contemporary China.

His work was first exhibited and awarded a Gold Medal in the International Exhibition in Belgium in 1923. Later on the exhibition of his work in Paris, London, Berlin, Moscow, at the Sino-Japanese Joint Art Exhibition and in various sessions of the All-China Art Exhibition as well as his One-Man Show in Lisbon and New Zealand have respectively won the most admirable commendations.

In 1934 Professor Chao went on a tour of North China. He travelled extensively through Fukien, Chekiang, Kiangsu, Anhwei, Shangtung, Hopei, Charhar, Shansi, Suiyang and other provinces. So he had the opportunity of visiting the Caves of Stone Buddhas in Yun-Kang, the Great Wall and many a scenic spot of both historical and artistic interest. Needless to say, this tour has left profound imprints upon his work. He is, therefore, able to interpret the spirit of China in his creative art.

The late President Lin Shen, of the Republic of China, who was a great connoisseur of art, highly appreciated Professor Chao's work. Under his sponsorship Professor Chao's work was exhibited in Nanking, Tientsin, Peiping and other centres of China.

When Mr. Wang Chin-Wei President of the Executive Yuan, he too, expressed deep appreciation of Professor Chao's work in the following words:

"One year after Professor Kao Chi-Feng's death, his disciple, Professor Chao Chao-An has come to hold an exhibition of his art at the Capital of China. Those who have viewed his work have regarded it as a resurrection of Professor Kao Chi-Feng's art. Indeed, this competent transmission of artistic heritage is not only a consolation and compliment to his master, Professor Kao, but also a blessing to the world of art."

He further graced Professor Chao's Collection of Paintings known as the Ch'an Yen (Beautiful Cicada) Collection (蟬嫣集) with a poem. This poem expresses literarily Chinese sentiment concerning cicada. It runs as follows:

"To hold one's peace in life like the cicada in cold weather is the best practice.

Who would then voice sentiment among men (like the singing cicada) Against injustice?

I love your painting with brush
Full of might and main

Of the changing notes in life-

The whistles of wind and rain.!

Mr. Ching Heng-Yi also used cicada as a theme in a poem in praise of his fine art and lofty character:

"Whenever your note is heard from a lofty place where you stay,

We are given to understand that mankind loves clear, fair day.

In bringing your art with this tone from south to north,

Autumn wind doesn't interfere with a care-free self flying back and forth.

Scholars and distinguished people in diplomatic circle were proud of having in possession of Professor Chao's paintings.

At the outbreak of the Japanese War on China in 1937, Professor Chao took refuge in Hongkong. Owing to international tensions, Herr Trautman, the German Ambassador to China, was called back to Germany. When he passed through Hong Kong, though he refused to see visitors, he made special effort to call on Professor Chao. Then he edited a collection of Professor Chao's work with a Preface for publication.

The fall of Hong Kong forced him to evacuate under great risk to Macao. He then went to Kwangcho-wan for a year. In the interest of art he established a Branch of the Lingnan Art College. There he exhibited his own creation as well as the art of contemporary masters.

The news of his escape to Free China in safety was received with great joy in the art circle. He was accorded professorship at the National Central University and the National Art Conservatory, and was urged to proceed right away to the war-time capital, Chungking.

In anticipation of the unavoidable fate of the fall of Kwangchow-wan he left in secrecy for Kweilin. He was so attracted by the scenic beauty of the landscape in Kweilin that he sojourned there for months. He painted hundreds of painting there. Under the auspices of the Kwangtung and Kwangsi Commission of Education his work was exhibited respectively in Kukong and Kweilin.

On his way to Chungking he passed through Liuchow and Kweiyang. Exhibitions were held and the proceeds were donated to the relief work in Kwangtung.

On his arrival in Chungking he was given a royal reception. In introducing his work to the public the late, Professor Peon Ju, a great master of art in the North, made the following statement:

"Professor Chao Shao-An of Canton had studies, while he was young, under the great master, Professor Kao Chi-Feng. He was then hailed as a genius who could some day excel his master. Ten years ago he had already made his name known at home and abroad. The late President Lin Shen of the Republic of China and the German Ambassador, Herr Trautmann, both of whom had high opinion of him, had made collections of his art. To his mother he has discharged his duties as a filial son. This is one of the reasons why he prefers to stay in the South. As he would not yield to the Enemy, he escaped, after the fall of Hong Kong, to the mainland. Whenever he went, touring through Shaokwan, Hunan, Kweilin and Kweiyang, he devoted himself to the promotion of art. His art is unique and his nature so friendly and sincere that wherever he goes, he is welcome as a 'permanent guest'. His painting is lovable, but his character is lovelier still. I have once written a poem in his honour:

An heir to the Southern School of Art,

To birds and flowers life would Monsieur Chao's art bring.

An "old rider" amidst autumn wind in the Northern Frontier

Has cherished deep admiration for his brilliancy in the light of Spring.

On the occasion of Professor Chao's arrival in the Capital, in response to the invitation of the National Central University and the National Art Conservatory, he is now holding an exhibition of his recent work. This is held in the interest of art as well as to fulfil the expectation of his colleagues in the art circle. Therefore, I feel happy to introduce his art to the public."

The Chungking Exhibition was a great success. Two exhibitions were held in Chengtu later. Henceforth he explored and painted with his brush the beauty of the Omei Mountains, the daring heights of the Yangtze Gorges, the tranquillity of the Green City (Ching-Cheng), Mists and

clouds with myriad, changing scenes on the landscape have furnished data and inspiration for his paintings and poetry. His art is rendered perfect and more perfect.

After the V-J Day he returned by air to Kwangtung. He was appointed professor of the Canton University. An exhibition of his art was held in Hongkong the following year. It was held under the patronage of the Governor of Hong Kong who opened the exhibition. From that time on, he has taken up residence in Hong Kong.

In 1951, under the sponsorship of the Asahi Newspaper in Japan, an exhibition of his art was held at the Mitsukoshi in Tokyo. Thousands went to see his art. This was one of the most important media for the blending of Sino-Japanese culture. He returned by way of the Philippines.

In 1952 an exhibition of his art was held in Singapore and Malaya. In opening the exhibition, Mr. Malcolm MacDonald, the British Commissioner of South East Asia, graced the catalogue of his art as follows:

"I gladly write a Foreword to this catalogue of paintings by Professor Chao Shao-An. He is a painter of very high attainment. His pictures of Nature in particular has a sensitive, delicate, lyrical quality which is as exhilarating as a vision of Nature itself. He paints the petalled texture of flowers, the light-as-a-feather plumage of birds, the watery shimmer on the bodies of slim fish and the regal glance in the eyes of a tiger with an exactness which makes his paintings almost as intensely alive as those very creatures. The impression which he gives by a few brush strokes of such things as the transparent liquidity of water and sunlight filtering through the invisible air is magical.

The illustrations, in this catalogue give an indication why he is one of the most distinguished of living Chinese painters. His art is such that he would be a memorable painter in any country in any age."

From 27th November, 1954, an exhibition of Professor Chao's art was held at the Marlborough Art Gallery in London. The success of this exhibition is well portrayed by Mr. Pierre Rouve in the Art News and Review as follows:—

"The Appreciation and perhaps even the mere enjoyment—of this unusual exhibition requires daring excursion beyond the borders of Western aesthetic habits into a land of alien pictorial postulates and unexpected emotional shortcuts. And at every turning of our preceptions lingers the danger of mistaking iconography for invention or art for folklore. What makes this exploration even more arduous is the stubborn egotism of the self-centred West which insidiously urges us to glorify every reflection even of trigles as our home-grown pictorial technique while dismissing striking revelations of outlandish artistic creeds.

The exhibition of Chao Shao-An should be therefore above all an exhortation to humility: the aesthetic pukka-sahib, whether an accomplice of Sir Gerald Kelly or an admirer of Graham Sutherland, will find little pleasure in the Marlborough Gallery. The unprejudiced eye, however, cannot fail to see much than a simple display of chinoiserie and so this exhibition will achieve what may be considered as a welcome contribution to the rehabilitation of the Chinese attitude to visual art.

The juxtaposition of works by an exceptionally gifted artist in his full maturity and by a talented novice enable even the most uninformed spectator to draw a demarcation line between iconographic inventory and individual inspiration, decorative grace, and suggestive power, tradition and personality.

With Chao Shao-An we are neither in the epidemic exotism cherished by the turn-of-the-century connoisseur nor in the soulless racial automatism expounded by learned ethnographers. Chao Shao-An's is a personal idiom within the boundaries

of a stylistic discipline which has only helped to refine and consolidate his individuality.

There is no need to be particularly well versed in the intricacies of Far-Eastern painting to detect the impressive virility of Chao Shao-An's stroke and the amplitude of his colouristic response to nature. Through them he overcomes the calligraphic coldness to reach a higher level of poetic suggestion.

And if his style is a heritage rather than a discovery, then certainly his personal inflection is powerful enough to pierce through what may well be a codified set of subjects: the nervous vibration of the black branches and the jewel-like sensuous glitter of birds and flowers reveal a sensitivity which cannot be compressed by traditional worlds.

With the master Chao Shao-An one feels simultaneously time past and time present, the undying tradition and the living man. This fact itself leads us to salutary meditations. It reminds us that verification has never prevented great poets from showing their genius."

This is a tribute not only to the honour of Professor Chao Shao-An, but also to the glory of Chinese art.

After the Exhibition at the Marlborough Art Gallery, he was asked to show his art in Manchester. Under the sponsorship of the University of Leeds an exhibition was held at the University. He gave lecture on Chinese art and painted off-hand before the audience. In London he was invited to give a broadcast at the BBC.

In 1954 an exhibition of his art was held in Paris. Later on it was shown in Switzerland.

Among his works, such as, mountains and streams, human figures, swimming fish and living creatures, etc., the most outstanding are flowers, birds and insects. Professor Poen Ju once declared that in this line of painting Professor Chao is without peer in China. Mr. Yang Yun-Shih praised his art in verse:

"Out of a brush worn out by use come jungles wild and sky blue.

Marvellous portrayal of minute details to life are true.

Of interest is out of inadvertent brush-strokes mallows,

Not to speak of Ching-Dung and Pei-Yang."

His paintings are full of magnanimous spirit of Nature, with free play of genius. They are greatly enhanced by the inspiration derived from lofty mountains and flowing waters. They are the products of his silent observation of Nature, thorough study and extensive excursions and a blending of the past with the present. Therefore, he is capable of expressing outstanding reality and promoting contemporary art.

He is broad-minded by nature and lofty in thought. He lives a life of simplicity without any desire for wealth or glory. He used to tell his friends that he would devote his whole life to art with no intentions to contend with the world. Therefore he has a seal carved with the inscriptions:—

"In life I only prefer to be a man of peace (or of ease)."

Truth and sincerity are the concepts which he passes on to his followers. For over twenty years after the establishment of the Lingnan Art College, many artists who have come out of his school have already made themselves known in the world of art.

Besides the teaching work which he had done as mentioned above, he also in his earlier days taught at the Fatshan City Art Academy the National Law College and Canton Principal Art School, of which he was the Head of the Department of Chinese Painting.

His publications are:

Collections of Shao-An's Paintings, 14 volumes.

Recent Works of Chao Shao-An, 3 volumes.

Ch'an Yen Collection, 1 volume.

Shao-An' Paintings, 1 volume, published by the Chung Hwa Book Company.

THE PUBLISHER

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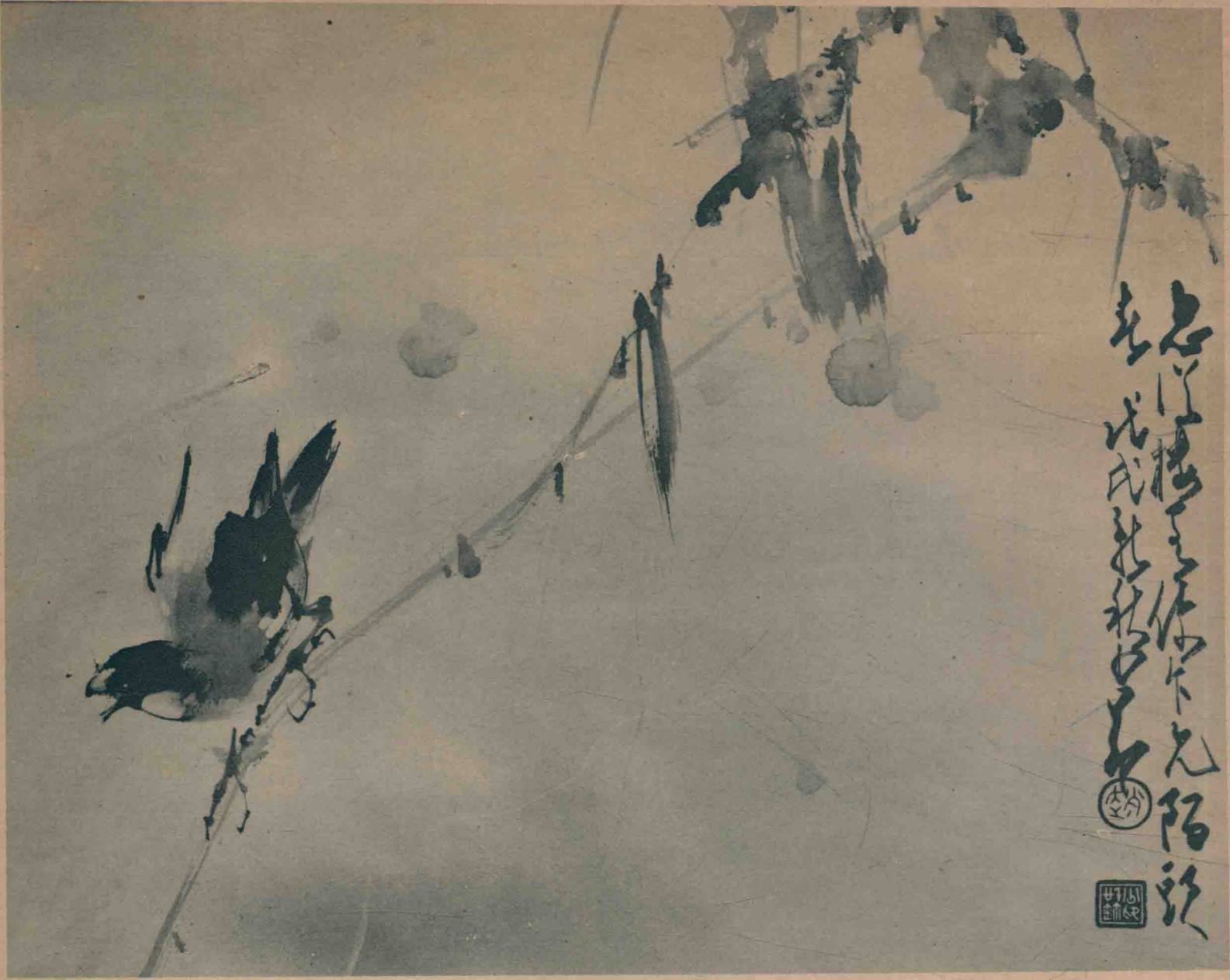
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