



Quest for Reforms: The Art of the Gao Brothers of the Lingnan School

嶺南三高畫藝

香港中文大學文物館 藏品
From the Collection of the Art Museum,
The Chinese University of Hong Kong

 湖北省博物館 編
Hubei Provincial Museum

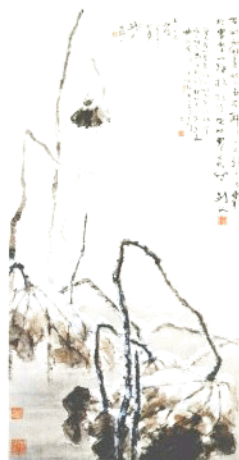
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振衷古今

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序 一

自明代董其昌提出山水畫“南北宗”和“文人畫”的理論以來，中國傳統繪畫以“南宗”為法的主流地位在清末之前一直未能動搖，無論是清初的四王吳惲還是石濤八大乃至揚州八怪等各家畫派的發展與革新都不出文人畫的抒情寫意範疇。近代以來，西方工業革命對世界之影響無遠弗屆，中國傳統社會在三千年未有的大變局之下開始發生深刻的變化，西風東漸也為傳統的中國繪畫帶來革命性的影響。得風氣之先的廣東在清末民初，出現了提倡“折衷中外，融合古今”的嶺南畫派。

形成於二十世紀二十年代的嶺南畫派源自清末嶺南的居廕（1828—1904）、居巢（1811—1865），其代表人物高劍父（1879—1951）、高奇峰（1889—1933）和陳樹人（1883—1948）都是嶺南人。嶺南畫派的主要特點是吸收西洋的寫實主義，突破文人畫的傳統題材以描繪嶺南特有景物和社會景象，強調光、影、色的統一；在技法上，一反文人畫以墨筆立骨的“勾勒法”而用直接用彩色作畫的“沒骨法”，用“撞水、撞粉”法來表現景物的光影陰陽變化。

嶺南畫派是中國傳統繪畫中的革命派，成員雖為廣東人，但絕非地域性的畫派。它與近代其他畫派最大的不同就是其成員都受到民主革命思想的影響，如高劍父、陳樹人都曾留學日本，參加了同盟會和辛亥革命。高劍父認為民國乃革命時代，國畫亦有革新必要。他在藝術上宣導“折衷東西方”，技法上主張融合中國、日本和西洋等繪畫技巧，“即如‘印度畫’、‘埃及畫’、‘波斯畫’及其他各國古今名作，苟有好處，都應該應有盡有的吸收採納。”由此可見，嶺南畫派的“新國畫”具有時代的革命精神。

“嶺南三高”是高劍父與其弟奇峰、劍僧（1894—1916）的合稱。劍僧幼

年隨劍父學畫，後亦往日本學習工藝美術，甫學有所成，不幸病故，其傳世作品更為稀少。此次《折衷古今——嶺南三高畫藝》展覽的全部作品來自香港中文大學文物館。該館自1971年成立以來就以收藏、研究廣東地區的物質文明和地域文化為主要方向，所藏大量的“嶺南三高”繪畫作品是研究第一代嶺南畫派作家極其珍貴的資料，該館也因之成為研究嶺南畫派的重鎮之一。

湖北省博物館與香港中文大學中國文化研究所文物館有著長期的友好合作關係，曾多次在該館舉辦湖北出土文物展覽。在湖北省博物館綜合陳列館免費開放之後，香港中文大學文物館即允諾將在合適的時候無償為湖北觀眾提供該館精品展覽，以進一步擴大兩館以及湖北與香港之間的文化交流。在湖北省文化廳的支持下，經國家文物局批准，《折衷古今——嶺南三高畫藝展覽》終於與湖北廣大觀眾見面。借此機會，我謹向香港中文大學文物館館長林業強教授以及為籌備該展覽辛勤工作的鄂港雙方的專家學者表示誠摯的感謝，並預祝展覽圓滿成功！

湖北省文化廳副廳長
湖北省文物局局長

沈海寧

二〇〇九年九月

Preface I

The Ming master Dong Qichang proposed the aesthetic theories of the "Southern and Northern traditions" and "literati painting" in explaining the development of landscape paintings since early times. The dominance of the "Southern tradition" in Chinese painting had continued until the late Qing period. In brief, the original painting styles of the orthodox "Four Wangs" of the early Qing, Daoji (Shitao, 1642-1707), Zhu Da (Badashanren, 1626-1705), and the "Eight Eccentrics of Yangzhou" had all evolved from and retained the expressive manner of literati painting. The global effects of the Industrial Revolution since the late 18th century in the West was overwhelming, bringing about far-reaching social changes also in old China that had a civilization firmly established over three millennia. Western influences caused revolutionary changes in traditional Chinese painting as well. Guangdong had been at the forefront of exposure to Western ideas and values from the late 19th century on, and a new "Lingnan School of painting" with the objectives "to adopt the best from both the East and the West, and to synthesize the past with the present" eventually came into being in the 1920s.

The late Qing painters Ju Lian (1828-1904) and Ju Chao (1811-1865) from the Lingnan region were the forerunners of the founders of the Lingnan School of painting, Gao Jianfu (1879-1951), Gao Qifeng

(1889-1933) and Chen Shuren (1883-1948). Inspired by the realism in Western painting, early artists of the Lingnan School went beyond the traditional painting repertoire to include scenes of daily modern life and subjects of strong southern aspects in their works, which at the same time had a perfect balance of light and shade and colour. They renounced the "outlined" technique of literati painting, but applied and dashed colour pigments directly onto the paper in a "boneless" manner. To emulate light and shade, they adopted the techniques of "zhuangshui (water infusion)" and "zhuangfen (powder infusion)" that involved, respectively, the application of water or white powder to semi-dry painted surfaces.

The Lingnan School, a group of reformists in Chinese painting, comprised basically Guangdong artists. Notwithstanding, it was not a localized school of painting. It had a unique feature that many of its artists were exposed to and pursued the ideology of democracy, for instance, Gao Jianfu and Chen Shuren had studied in Japan, were members of the revolutionary alliance named Tongmenghui and participated in the 1911 Revolution. For Gao Jianfu, the new Republic was a time of revolution, not only in politics but also in Chinese painting. He advocated a synthesis of Eastern and Western art by combining painting techniques original to Chinese, Japanese and Western artists. In

his words, "No matter which, Indian painting, Egyptian painting, Persian painting and paintings from all other countries and times, ancient and present, have merits of their own that should be fully appreciated and adopted. " The "New Chinese paintings" by the Lingnan School artists were revolutionary reflections of their time.

The "Three Gaos from Lingnan" refers to the three Gao brothers: Jianfu, Qifeng and Jianseng (1894-1916). Jianseng learnt painting from Jianfu. As he died young from illness while studying in Japan, he left behind very limited works of art. All the exhibits of this exhibition *Quest for Reforms: The Art of the Gao Brothers of the Lingnan School* are selected from the collection of the Art Museum, The Chinese University of Hong Kong. Ever since the Art Museum's establishment in 1971, it has been taking an active role in acquiring Guangdong art and material culture for research and teaching purposes. By now, it has a sizable and renowned collection of works of the Three Gaos brothers, who are representative figures of the first generation of the Lingnan School of painting.

The Hubei Provincial Museum and the Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong have been collaborators a long time and have co-organized many joint-exhibitions presenting excavated artefacts from Hubei. To coincide

with the free admittance to the General Exhibition Hall of the Hubei Provincial Museum, the Art Museum initiated a special exhibition of selections from its collection so as to offer the general public of Hubei an opportunity to enjoy the fruit of cultural exchanges between Hubei and Hong Kong, and hoping that such exchanges will continue in the future. This exhibition *Quest for Reforms: The Art of the Gao Brothers of the Lingnan School* has been made possible with the support of the Department of Culture of Hubei Province and the endorsement of the State Administration of Cultural Heritage. I would like to offer heartfelt thanks to Professor Peter Y. K. Lam, Director of the Art Museum, as well as to the scholars who have given their advice and support to this exhibition and the staff members of both museums. I wish the exhibition every success.

Deputy Director of Department of Culture
And Chief of Administration of
Cultural Heritage Bureau of
Hubei Province
Shen Haining
September, 2009

序 二

清末民初，經歷戊戌維新及辛亥革命的衝擊，中國社會風尚急劇變化，出現了革故鼎新的社會潮流。社會新舊並存，改革新潮流涉及領域廣泛，氣勢澎湃，給中國舊有社會帶來了嶄新的氣象。中國歷史悠久的文人藝術傳統，能否在西潮的衝擊下延續和更新，是中國藝術家所要面對的嚴峻課題。因此 19 世紀末至 20 世紀初，是中國畫繼往開來的重要時刻，藝術家處身於東西文化碰撞的夾縫，古今歷史的過渡，承傳與變革的取捨之間，名家輩出，異彩紛呈。位處中國南疆的廣東，西風東漸，嶺南畫派興起，與上海、江浙、京津畫派鼎足而立，對傳統中國繪畫藝術的承傳、創新與發展起到了舉足輕重的作用。

嶺南畫派之成立，源於上世紀二十年代，始創者為高劍父（1879—1951），他曾遊學日本。高氏鑑於當時中國傳統畫壇，互相抄襲，陳陳相因，因而提倡改革，主張“折衷中外，融合古今”。他始創新國畫運動，其後漸漸為國人接受，從而冠以“嶺南畫派”之稱號。嶺南畫派強調寫生，注重骨法用筆，畫面賦色，尤其長於表現物象明暗以及空氣感，於近代中國畫壇影響深遠。高劍父、高奇峰（1889—1933）和高劍僧（1894—1916）三兄弟，合稱“嶺南三高”。劍父親授兩弟藝事，又安排二人先後往日本留學，具見兄弟三人情誼。三兄弟在年歲、聲譽、藝術成就等，頗為懸殊，但以“嶺南三高”合稱，應是他們兄弟的心願。

香港中文大學中國文化研究所文物館成立於 1971 年，為中國藝術文物的教學及研究中心。由於香港與廣東在歷史和地理上的血緣，省、港、澳素為一體。文物館自創立以來，即以收藏、發揚和研究廣東地區鄉邦文化藝術及物質文明為主要目標。創館後兩年，入藏廣東文史學者簡又文先生（1896—1978）“斑園”所藏廣東書畫一千三百餘種。簡氏幼年學藝於高劍父，又與高劍僧同窗。抗戰之

前，高劍父多次作客上海斑園，師友之間的饋贈很多，再加上簡氏自世紀二十年代以來的多方搜求，文物館現藏的有關作品為數不少，為中外“嶺南三高”的重點收藏機構之一。館藏三高作品之中，以高劍父書畫最為全面，早、中、晚各期俱備，總數達百項以上，簡氏亦以“百劍樓”顏其藏畫之所，並於劍父作品上鈐蓋“簡氏斑園供奉劍父百品之一”鈐印。館藏高奇峰、高劍僧作品則分別為23幅和5幅。劍僧天不假年，二十三歲病逝異鄉日本，館藏數幀，彌足珍貴。

香港中文大學文物館與湖北省博物館關係密切，過去近二十年間，合作無間。1990年至1991年，湖北省博物館《湖北省出土戰國秦漢漆器》展覽來港於文物館展出，展覽精品之多，在海內外均為創舉。其後於1999年，兩館再度合作，並聯合荊州、宜昌博物館在港舉辦《江漢地區先秦文明》展覽，再次引起學術界的重視。此外，湖北省博物館科研專家又曾支援文物館新收簡牘及漆器脫水研究。此次館藏“嶺南三高”畫作80幀，在湖北省博物館新館展出，當可為湖北、香港之間的文化交流作出具體的貢獻。謹祝展覽成功，並向所有為此展覽辛勞的湖北省博物館工作人員致謝。

香港中文大學文物館館長

林業強

二〇〇九年九月

Preface II

As a result of a series of reform movements around the last decade of the 19th century and the 1911 Revolution, the old China experienced a period of radical changes with the pronounced impact of modernization. Innovative thinking was introduced in parallel with traditions in all fronts, bombarding the long-established social conventions and values. Likewise, it was a critical time for artists to get the literary tradition in Chinese art moving under the growing impact of western notions. For Chinese painting, the late 19th to the early 20th century marked a turning point. Artists of the time experienced the transition from dynastic China to the new Republic, found themselves confronted by western cultural traditions, and pondered over the notions of "artistic inheritance" and "reforms". Guangdong painters of the Lingnan School rose to fame as the time-honoured artists of the Shanghai, Jiangsu-Zhejiang and Beijing-Tianjin schools of painting. Those painters from Southern China, influenced by western artistic ideas, were cardinal figures in the reform of Chinese painting.

Gao Jianfu (1879-1951), who sojourned and studied in Japan, was the founder of the Lingnan School of painting. In view of the conventionalism and sterility of his more conservative contemporaries, Gao advocated "to adopt the best from both the East

and the West, and to synthesize the past with the present." He launched the movement for reforms in Chinese painting, the new painting style of which was finally acknowledged as the "Lingnan School of painting". Lingnan School artists uphold the practice of painting from life, find expression in brushwork and rich colour, and in particular, they excel in capturing and representing light and air. Their influence on modernizing Chinese painting is profound. Widely known, the "Three Gaos from Lingnan" refers to Gao Jianfu and his younger brothers Gao Qifeng (1889-1933) and Gao Jianseng (1894-1916). As his brothers' teacher in art, Jianfu sent Qifeng and Jianseng to Japan to pursue their studies. The three brothers' life and gift for art vary, yet calling them the "Three Gaos" is a warm commemoration of brotherly sentiments.

Founded in 1971, the Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong is dedicated to the teaching and studies of Chinese art and cultural heritage. Special bonds have been forged between Guangdong, Hong Kong and Macau due to geographical and historical ties. Since the inception of the Art Museum, Guangdong art and material culture have been its major objectives in acquisition and research. In 1973 the Art Museum acquired the

Jian Youwen (Ban Yuan) Collection of painting and calligraphy which consists of over 1,300 works by scholars and artists of Guangdong province. Jian Youwen (1896-1978), a scholar specializing in Guangdong literature, philosophy and history, learned painting with Gao Jianfu in his youth and was a classmate of Gao Jianseng. Gao Jianfu visited and stayed at Ban Yuan, Jian's residence in Shanghai many times before the Sino-Japanese War. Hence, in the Jian Youwen Collection are gifts of paintings from Gao as well as works by the "Three Gaos" acquired personally by Jian since the 1920s. The Art Museum is known for the rich collection of the three Gao brothers, above all, there are more than 100 works by Gao Jianfu which form a comprehensive representation of the early, middle and late periods in his art career. Jian Youwen named his studio "Bei Jian Lou", literally Pavilion with one hundred [works by] Jian, and had special seals carved for his collection of Jianfu's paintings. In the Art Museum are 23 paintings by Gao Qifeng and 5 by Gao Jianseng. The youngest brother Jianseng died in Japan at the age of 23, thus the five works of his in the Art Museum collection are noteworthy.

The Art Museum of The Chinese University of Hong Kong and the Hubei Provincial Museum have been working in close collaboration over the last two

decades. The joint exhibition of "Lacquerware from the Warring States to the Han Periods Excavated in Hubei Province" toured to Hong Kong in 1990 was a great success. In 1999 the two Museums, together with the Jingzhou and the Yichang Museums, organized a joint-exhibition in Hong Kong of "Pre-Qin Civilization in the Jiangnan Region". It was very well received by scholars and the general public. Furthermore, the Hubei Provincial Museum has shared their expertise and provided technical support to the Art Museum in the studies and conservation of waterlogged inscribed wooden slips, tablets and lacquer artefacts. This time 80 pieces of works by the "Three Gaos" are selected from the Art Museum collection for an exhibition in the newly built Hubei Provincial Museum. We sincerely hope that it will contribute to further the cultural exchanges between Hubei and Hong Kong. I wish the exhibition every success and offer my sincere appreciation to the staff members of the Hubei Provincial Museum whose joint effort has made this exhibition possible.

Peter Y. K. Lam
 Director, Art Museum,
 The Chinese University of Hong Kong
 September, 2009



高劍父 (1879 ~ 1951)



高奇峰 (1889 ~ 1933)



高劍僧 (1894 ~ 1916)

導論

高美慶

香港中文大學文物館在1973年荷蒙熱心人士支持，購入簡氏斑園所藏廣東書畫千餘種，其中包括簡又文先生（1896—1979）的好友高劍父（1879—1951）及其弟奇峰（1889—1933）、劍僧（1894—1916）的書畫作品百餘幅，是研究嶺南畫派的重要資料。

高劍父、奇峰和劍僧三兄弟合稱“嶺南三高”，應是高劍父本人的心願。他親授兩弟藝事，復



高劍父

促成二人先後往日本留學，民國元年（1912）三人連同兄長冠天並肩在上海創業，雄心萬丈，誓為新時代的藝術開創新貌。豈料劍僧學甫有成，客死異鄉，年僅二十三歲。雁行折翼，自是劍父一大憾事。其後奇峰聲名與乃兄並進，加上陳樹人（1884—1948）而成嶺南畫派的三位創始人，被譽為“嶺南三傑”。然而奇峰又以45歲英年遽然而逝，“嶺南三高”碩果僅存者唯有劍父得享高壽。他在晚年避戰亂於澳門，時有感懷往事，曾賦詩詠《三高合作畫》，當為“三高”一詞見諸文獻之始。

其詩云：

心緒無端亂似麻，年年除夕不還家。

從今畫石心如石，怕見春殘杜宇花。

□年除夕，於滬上黃葉樓與奇峰、劍僧兩弟圍爐守歲，飲酒作畫，以消寒夜。奇弟伸紙畫石，僧弟繼作杜鵑一枝，頗覺清逸，予補小鳥其上，聊破荒寒。嗟乎，人

事靡常，而僧弟不可復作矣。因憶前塵，感而賦此，不禁有折翅之悲矣。¹

劍父由是興起輯刊三高畫集的意念，但終因故未能成事，至1968年始由家人弟子完成遺願，出版《三高遺畫合集》。²

如前所述，高氏三兄弟無論在年歲、聲譽，以至藝術成就各方面都頗為懸殊，“嶺南三高”的合稱，固然不足以與“清初四王”（王時敏、王鑑、王翬及王原祁）以及晚清三任（任熊、任薰及任預）等量齊觀，而其間意義所在，當為兄弟情誼的銘誌。此外，又因簡氏與劍僧曾於述善小學有共硯之緣，故致力蒐集其遺作以為紀念。³劍僧創作年期極短，流傳畫蹟至稀，附刊於此，亦有保存廣東畫人資料的文獻價值。

在中國現代藝術的舞台上，廣東藝術家擔當了舉足輕重的角色。他們所開創的新風氣和拓展的活動空間，令廣州一躍而成為與江蘇和京津地區鼎足而立的新藝術陣地。⁴其中至具代表性的人物便

是嶺南畫派主要創始人高劍父。他一生的際遇和藝術事業，典型地反映在傳統與現代的交接中，新舊價值觀的矛盾統一，表現強烈的民族使命感和濃厚的時代憂患意識。眾所周知，高劍父有“革命畫家”的稱譽，不僅是因為他曾經加入中國同盟會，積極參與推翻清廷創建民國的革命事業，更由於他帶著革命家的激情，推動革新中國藝術的運動。他曾明言：“兄弟追隨總理作政治革命以後，就感覺到我國國畫實有革命之必要。……欲創一種中華民國的現代繪畫。”⁸他自題的聯句“上馬殺賊，提筆賦詩”⁹正是這位革命家的寫照；而“藝術救國”¹⁰的口號簡潔地表明了他作為現代中國

藝術家的使命，其實也是他的同代人的心聲。

高劍父在漫長的藝術生涯裡，創作不輟。然而生當亂世，其傳世之作屢遭浩劫，損失慘重。文物館所藏的逾百幅書畫作品，乃簡氏自二十年代起多方搜求，亦有來自劍父親贈者。簡氏因顏其藏畫之所為百劍樓，並於畫上鈐“簡氏斑園供奉劍父百品之一”為記。這批藏品是兩人數十年的師友情誼的紀錄，更是研究劍父藝術發展的重要資料。¹¹因為百餘幅作品中，包括劍父童年初入居廉門下的鈎本，至晚年避難澳門時的傑作，年代跨度近半個世紀，其中七十餘幅題有年款，足為研究劍父畫藝演變的基石，具見其藝術改革的成就。

高劍父早年的藝術風格，建基於隔山畫派居廉（1828—1904）的傳授。居廉及其堂兄居巢（1811—1865），並稱二居，師承江蘇花鳥畫家宋光寶和孟覲乙，得以領會吳派寫意畫法的雅逸和常州沒骨畫法的精麗，加上嚴謹的寫生和富有生活氣息的題材，因而創立具有濃郁的南方特色的花鳥畫。二居擅長“撞粉”“撞水”的技法，在半乾的色、墨上用筆蘸上白粉或清水，令其自然融合而產生濃淡陰陽的效果。因此，二居所繪的花鳥草蟲，神韻自在，生意盎然。¹²此一晚清嶺南花鳥畫的新風，與同時期活躍於上海的趙之謙（1829—1884）、任伯年（1840—1896）等海派名家那種以筆力勁健和色彩古艷取勝的風格，可謂大異其趣。

高劍父十四歲時拜師居廉門

下，至赴日留學止，是為其傳統奠基時期。但是劍父早年經歷的資料，有不少是闕失和含糊的，尤其是他留學日本的時間、年期和學習，更是眾說紛紛。簡氏所修劍父年表中所記之1906年暮冬初次赴日，由於發現劍父於丙午年六月三日（1906年7月23日）在東京加入中國同盟會的紀錄而須提前。¹³鑑於日本留學一事是劍父藝術發展的里程碑，對此問題李偉銘撰專文作出迄今最詳盡而透徹的分析，訂為1903年初至1907年底多次往返日本。¹⁴此論極有說服力，惟未能充分解釋劍父的早期繪畫風格及至1905年仍呈現居派花鳥畫的連貫和統一的性格。文物館藏劍父自1892年至1904年畫作共二十二幅，全屬花鳥草蟲的題材，不見其對乃師山水、人物方面的學習，風格則工意兼備。這批作品有二居畫作的鈎稿和臨本，亦有師祖宋光寶作品的臨摹，¹⁵是劍父遵循傳統師徒傳授模式的明證。作於1899年的《仿羅兩峰飼鳥圖》及《水仙蟹石》（圖版1），雖云取法古人，前者臨仿居巢畫作，¹⁶後者實仿居廉。由是可見此時劍父已得居氏真傳，不僅技巧熟練，風格工整中帶寫意，且設色明艷悅目，善用“撞粉”、“撞水”法分濃淡陰陽，意境閑逸清麗，充滿生趣，是畫家綜合古人、師承和寫生的結晶。雖云個人風貌不彰，卻是傳統學畫的正途。劍父晚年撰文詳述居氏畫法，¹⁷深得箇中三昧，尤其是居氏以自然為師的寫生精神，“無物不寫”，“無奇不寫”，不問雅俗，不分貴賤，突



簡又文、高劍父、高勵華

破傳統題材的局限，更是奠定高氏日後推動國畫改革的基石。

劍父曾拜同門伍德彝(1864—1928)為師，留宿伍家，潛心臨習古畫，得以加強對傳統書畫的鍛煉，亦確定其兼採眾長的創作道路。《牡丹雞石》(1902年12月30日至1903年1月28日；圖版2)即畫於伍氏萬松園的鏡香池館，題款中雖云“背摹青藤老人舊本”，但與明代徐渭(1521—1593)的水墨淋漓的畫風大相逕庭，不過是藉此探索較豪放的藝術表現，亦流露了劍父個性中激情的一面。翌年冬季所作的《並蒂蓮花》，可謂早期裝飾性寫生畫風的代表作品。他繼承了居氏的審美意趣和技法特徵，卻呈現較自由和活潑的發展。施諸蓮葉和莖上的“撞水”、“撞粉”法呈現斑駁的質感效果，並蒂蓮花卻以適勁的線條勾勒。隨意的背景渲染，烘托主題，營造氣氛，而大膽的對角式構圖和書法性的筆觸顯示畫家別開生面的意匠。劍父作此畫時已屆二十六歲，浸淫於居派亦有十二年，加上在伍家對歷代名蹟的學習，以及在黃埔水師學堂、澳門嶺南學堂、法國畫家麥拉或日本國畫教師山本梅涯處可能接觸到的西洋和日本美術知識，使他作出漸進式的個人風格的探索。或謂此畫中的大片渲染，反映畫者對空間和大氣效果的興趣，應是來自日本的影響，因此可以是一個極重要的開端，足以作為1903年已遊學日本的旁証之一，¹⁵此論可備一說。

作於乙巳年(1905)的《花瓜魚蟲四屏》，是劍父早年少見的

大型佳作。¹⁶其中牡丹和凌霄花兩屏，畫於該年六月，以居廉慣見的題材和技法，經營以勢取勝的構圖，已見劍父的個人特色。另外兩屏是瓜花和荷花，畫於天中節(即端午節)，則是劍父終生喜愛的題材。此兩屏採用的“撞水”、“撞粉”法，光影陰陽效果較前言及的兩屏顯著，且用水面浮萍及月影的渲染技巧，營造了深入的空間效果和視覺性的真實世界，換言之，此時高劍父的畫風已引進傳統以外的元素。至於是在廣州所汲取的新風，還是日本遊學的創獲，這問題則仍需待更多畫作的發現。又此四屏中之三屏分別題款：“乙巳天中節高崙寫生”、“劍父高崙作於劍廬”及“乙巳六月弟高崙”，首次見其新名號的使用。劍父原名麟，或作麐，字爵廷，別署爵庭、鵲亭、芍亭、員嶠樵子，皆見諸早年畫作的款印。自此易名崙，別署劍父、寓劍廬，亦有劍、老劍的落款，其他名號皆棄之不用，可證其求變之心。晚年時連姓氏也刪去，只題劍父二字，以示藝術家精神的超脫。¹⁷

如前所述，劍父於1904至1905年間，藝術上醞釀重大變革，在思想上亦受到時代的衝擊。他感悟國家民族內憂外患的危機和人民的貧困無知，與何劍士(1877—1915)、潘達微(1880—1929)、陳垣(1880—1971)等創辦《時事畫報》，揭發時弊，鼓吹革命。簡氏回憶他於1905年春就讀述善小學時，劍父對學生演講“嘉定三屠”、“揚州十日”、“廣州屠城”等民族慘史，激發學生的民主革命思想，簡氏是眾多

受他感召的學生之一。¹⁸在簡氏惠贈本館有關高劍父文獻資料中有一份署款“鵲亭高麟訂”的《論畫》手稿影本，以洗練的鄭板橋(1693—1765)書風為之，年代下限應是1905年夏季改名之前，上限當是前述之《牡丹雞石》之1903年初，因該畫的題款書法已呈現鄭氏書風的跌宕鋒芒。從內容而言，最大可能是為他參與創辦的《時事畫報》設立“研究畫學科”而撰寫，然不知何故並未見諸報刊。¹⁹此文寥寥五百餘字，卻是探討劍父早期藝術思想的珍貴史料，惜原蹟下落不明。劍父此時重申傳統畫學“成教化，助人倫”的功能，亦知悉“歐美則以畫報開民心，法國則以畫圖礪民恥，而東洋新國，則尤以美術為科學之大宗。……則畫界之于個人與國家之關係，必有極重要者。”因此可借重“像生”之西洋畫法，推廣美術，“俾下愚之人見之，一目了然”，得以“大發我國人之感情”。至於“像生一派，其法要不過見物抄形，先得其物之輪廓，決定其物體之光陰，隨加以形影，則所繪之畫無不毫髮畢肖矣。”劍父對西洋畫法的理解，僅及於其視覺的寫實性，尤其是文中所用詞語如“像生”、“光陰”，皆有別於當時在日本明治時期已通用的“寫實”、“光線”、“陰陽”等詞語，劍父是否曾在1903至1904年間留學日本，親歷蓬勃的明治中晚期畫壇，乃成疑問。尤其重要的是，此文強調寫實的繪畫對激勵民心，開啟民智的功用，因此宜積極宣揚，但對日後折衷中西畫法以革新中國藝術的理想