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南嶺之南——館藏廣東繪畫選

Art of the South Nanling: A Selection of Guangdong Painting from the Hong Kong Museum of Art

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引言

放眼中國地圖，「嶺南」一地據於南嶺山脈之南，尤指比江南更為南隅的一方土地；翻閱藝術史冊，「嶺南」一詞卻是標識着中國南方藝術文脈的一個註腳，當中廣東地區更是中國近代繪畫的藝術搖籃。近百年來廣東畫壇名家輩出，風格迭現，成為傳統繪畫主流根幹中萌發的一株新枝。

古代的嶺南長期被視為天地以隔的南方邊陲，因其偏遠險峻，歷為仕宦文人失意官場的遷謫之地。至唐修古道、宋室南渡、明清通商，廣東地區成為外貿經濟發展的重鎮，粵人與外省士人來往密切，惠及書畫收藏和流通，廣東畫家得以獨起一隅，迄至晚近，更躍身為與上海、京津地區並峙的藝術群體。

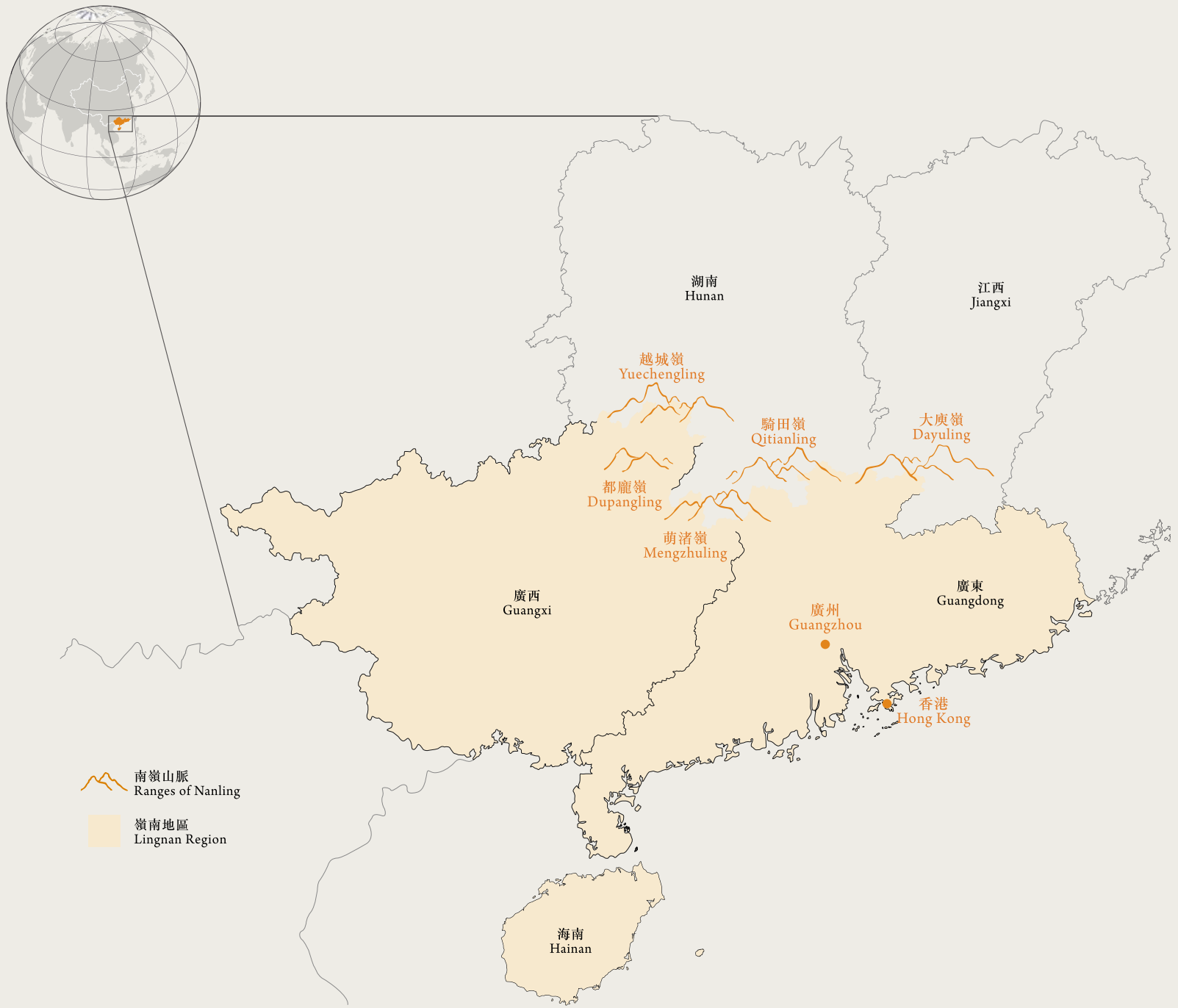
是次展覽精選八十多組由明末清初至二十世紀的廣東繪畫作品，反映「南嶺之南」一帶的廣東畫家群體，在封建朝代走到革命維新這個世代更迭的浪潮下，如何適從和演繹傳統與創新的思想碰撞，共同促成中國畫的現代轉型。一嶺之隔，廣東繪畫自成面貌卻傳承有緒，從明末畫跡的源起、清代諸家的開拓，以至近代「嶺南畫派」與「國畫研究會」的爭鳴，粵地畫家致力在傳統與變革、外來與本土之間輾轉求索，共謀出路。「折衷派」與「傳統派」營壘分明，從衝突走向調和，殊途而同歸，相互補足了二十世紀廣東畫壇的全貌，影響一直南延至香港，為早期香港藝術植下萌芽的種子，也為中國近代繪畫史寫下重要的篇章。

Introduction

“Lingnan” is situated south of the great Nanling Mountains that geographically separate it from the region of Jiangnan, while leafing through the history of art brings up the term “Lingnan” as a cultural footnote marking the development of art in southern China. Over the past 100 years or so, the region of Guangdong has become the cradle of modern Chinese painting. From its origins, Guangdong painting quickly flourished and established itself in Chinese art history as a new offshoot branching out from the traditional mainstream of its northern counterparts.

For many centuries, Lingnan remained a far-flung southern borderland. Remote and treacherous, it was a destination for government officials and scholars who were transferred or even exiled there when their careers took a downwards turn. The situation changed in the Tang dynasty when roads were built to connect the south. The subsequent southern migration of the Song royal family and increased trade in the Ming and Qing dynasties fuelled the growth of Guangdong, and the province became a hub of external trade and economic development. Many painting and calligraphy works were enabled to collect and circulate, and Guangdong artists earned a reputation for their distinctive style. In more recent times, they have become well recognised as their counterparts in Shanghai, Beijing and Tianjin.

This exhibition showcases over 80 works from Guangdong dating from the late Ming dynasty to the 20th century that outline the historical and artistic development of Chinese painting in the Lingnan region. Highlighting the regional style of Guangdong painting, the exhibition presents how artists from Guangdong paved the way for the modernisation of Chinese painting by adopting both traditional and modern ideas, and integrating local and foreign elements during the revolutionary era in China. Guangdong painting first developed in the Ming dynasty, made great progress in the Qing dynasty and was once again elevated by the Lingnan School and Chinese Painting Research Society in more modern times. Guangdong painters have always been dedicated to finding a way to progress, and, although they took different routes, the early eclectics and the traditionalists were essentially aiming for the same goal. Clashing with and complementing each other and thus giving full scope to 20th century Guangdong painting, they not only exerted a major influence on Hong Kong’s early painting movement but also wrote an important chapter in the history of modern Chinese painting.



「南嶺」與「嶺南」

「南嶺」是中國南部最大的山脈，東西延綿六百公里，橫亙在粵、贛、湘、桂四省邊界，由大庾嶺、騎田嶺、萌渚嶺、都龐嶺和越城嶺五組山脈組成，故又稱為「五嶺」。其將中國南方地區細分為「江南」與「嶺南」，對中國自然地理的劃分具重要意義。

「嶺南」是「南嶺以南」的指稱，廣義上涵蓋了今廣東、廣西、海南和越南北部，至宋以後，越南北部始分離出去。現代稱「嶺南」多泛指廣東、廣西、海南以及港澳地區，其地域概念有別於「嶺南畫派」的藝術定義。

Nanling and Lingnan

Nanling is the greatest mountain range in southern China. Stretching across 600 km, it extends along the provincial borders of Guangdong, Jiangxi, Hunan and Guangxi. Encompassing the Dayuling, Qitianling, Mengzhuling, Dupangling and Yuechengling , it is also known as Wuling or the Five Ranges. Dividing China's south into Jiangnan and Lingnan, these uplands are important elements of China's natural geographical delineation.

Lingnan refers to the region south of Nanling and covers generally Guangdong, Guangxi and Hainan as well as northern Vietnam, which was excluded after the Song dynasty. In modern times, Lingnan is a broad term for the area encompassing Guangdong, Guangxi, Hainan, Hong Kong and Macau. This geographical definition is different from the artistic definition of the Lingnan School.

粵畫肇跡

The origins of Guangdong painting

廣東僻處中國南疆，文化藝術發展晚於中原，明代之前的廣東畫壇夙稱沉寂，畫跡不傳，相對其他地域的繪畫派別，廣東繪畫在早期中國藝術史上著墨甚罕。至明中葉，粵籍畫人如顏宗 (1393 – 1459)、林良 (約 1426 – 1495 後) 多流寓省外，畫風受北方影響，取法宋元名跡，嶄露頭角；明末遺民張穆 (1607 – 1683)、高儼 (約 1620 – 1687 後)、深度 (活躍於約 1647 – 1663) 則尚文人雅興，不囿於董其昌 (1555 – 1636) 以來的復古餘緒，發展出有別於主流正統的藝術追求；入清而後，黎簡 (1747 – 1799)、謝蘭生 (1760 – 1831) 被視為廣東畫壇的砥柱中流，作畫一脫「四王」時風，以石濤 (1642 – 1707) 為法，參入己意，並開始有意識地將具本地特色的嶺南風光入畫；蘇六朋 (1791 – 約 1862)、蘇仁山 (1814 – 約 1850) 處於清朝盛衰之交，山水人物個性鮮明，題材廣泛，筆下盡染南國風情。遂至晚清，嶺南畫家風格漸成而獨具面貌，為二十世紀廣東繪畫的開創鋪平了道路。

The development of culture and art in the far-flung southern province of Guangdong arrived much later than in other parts of central China. No Guangdong paintings from before the Ming dynasty have been found. Relative to painting schools of other regions, Guangdong is rarely mentioned in early chronicles of Chinese art history. In the middle of the Ming era, Guangdong painters such as Yan Zong (1393 – 1459) and Lin Liang (ca. 1426 – after 1495), spent most of their time in other provinces and their painting style was influenced by artists of the north, primarily drawing on the masters of the Song and Yuan dynasties. Loyalists of the late Ming dynasty such as Zhang Mu (1607 – 1683), Gao Yan (ca. 1620 – after 1687) and Shendu (act. ca. 1647 – 1663) emphasised literati aesthetics. They were not confined to the mainstream orthodox school which focused on the revitalization of traditional style as formulated by Dong Qichang (1555 – 1636). Since the Qing dynasty, Li Jian (1747 – 1799) and Xie Lansheng (1760 – 1831) emerged as the mainstay of Guangdong painting. Departing from the popular artistic style of the Four Wangs, they emulated the techniques of Shitao (1642 – 1707), but enriched it with their own forms of expression. This marked the beginning of a movement where artists consciously portrayed local Lingnan landscapes in paintings. Su Liupeng (1791 – ca. 1862) and Su Renshan (1814 – ca. 1850) who lived through the crossroads where the Qing dynasty's prosperity met its decline, featured distinct characters and diverse themes. Their landscapes and figures epitomised the charisma of southern China. By the late Qing dynasty, Lingnan painters had succeeded in forging their own distinctive style, paving the way for the advance of Guangdong painting in the 20th century.

黎簡 (1747 – 1799)
山水

Li Jian (1747 – 1799)
Landscape

1794

水墨設色紙本立軸
Hanging scroll, ink and colour on paper

194.5 x 83.9 厘米 cm

FA1973.0022

謝蘭生 (1760 – 1831)
羅浮分霞嶺圖

Xie Lansheng (1760 – 1831)
Scenery at Mount Luofu

1819

水墨設色紙本立軸
Hanging scroll, ink and colour on paper

99.8 x 40 厘米 cm

FA1996.0068

蘇六朋 (1791 – 約 1862)
羅浮山市圖

Su Liupeng (1791 – ca. 1862)
Market gathering at Mount Luofu

無紀年 Not dated

水墨設色紙本立軸
Hanging scroll, ink and colour on paper

156.3 x 39.3 厘米 cm

FA1984.0057

蘇仁山 (1814 – 約 1850)
五斗五緯牽牛織女圖

Su Renshan (1814 – ca. 1850)
The twelve celestial constellations

無紀年 Not dated

水墨紙本立軸
Hanging scroll, ink on paper

175 x 95 厘米 cm

FA1973.0024

隔山二居

The Two Jus of Geshan

居巢 (1811 – 1865) 和居廉 (1828 – 1904) 是清末嶺南地區具鮮明地域風格的花鳥畫家，合稱「二居」。其畫風上追清初惲壽平 (1633 – 1690)，近承江蘇畫家宋光寶 (活躍於約 1824 – 1878)、孟覲乙 (約 1764 – 1833)，擅寫花鳥草蟲，尤以寫生見長。其中居廉於「十香園」設館教學，弟子雄踞廣東畫壇，形成「隔山畫派」，或稱「居派」。「二居」在古典沒骨花鳥畫的基礎上，結合敷色用粉，筆致兼工帶寫，主張師法自然，為廣東花鳥畫的發展推進了一大步，成為後繼「嶺南畫派」的濫觴。

Ju Chao (1811 – 1865) and Ju Lian (1828 – 1904), known as the Two Jus, were both renowned bird-and-flower painters from the late Qing dynasty whose works are rich in the regional flavours of Lingnan. Following the style of early Qing artist Yun Shouping (1633 – 1690) as well as more contemporary Jiangsu painters such as Song Guangbao (act. ca. 1824 – 1878) and Meng Jinyi (ca. 1764 – 1833), they were experts in depicting flowers and insects from nature and specialised in painting from life. Ju Lian owned a studio at the Garden of Ten Fragrances where he taught art. His protégés dominated the Guangdong painting scene and formed the Geshan School, also known as the Ju School. The Two Jus also established the classical *mogu* or "boneless" style by employing their excellent skills in the application of colour and pigments and using both meticulous and expressive brushwork to advocate a natural style. Taking bold steps forward in Guangdong bird-and-flower painting, they laid the foundations for the subsequent emergence of the Lingnan School of Painting.

居巢 (1811 – 1865)
草蟲花鳥扇面冊

Ju Chao (1811 – 1865)
Birds, insects and flowers

1847 – 1864

水墨設色絹本十開冊 (選頁)
至樂樓藏中國書畫
Album of 10 fans (selected), ink and colour on silk
Chih Lo Lou Collection of Chinese Painting and Calligraphy

約 ca. 24 厘米 cm (直徑 Dia)

CL2018.0212

居廉 (1828 – 1904)
百花圖

Ju Lian (1828 – 1904)
A hundred flowers

1875

水墨設色絹本手卷
Handscroll, ink and colour on silk

36.8 x 611 厘米 cm

FA1983.0207

折衷求變

Reforming art through eclecticism

「嶺南畫派」於民國初年在廣東崛起，以「嶺南三傑」高劍父 (1879 – 1951)、高奇峰 (1889 – 1933)、陳樹人 (1884 – 1948) 為代表，大力標舉「折衷中西，融會古今」的理念開拓「新國畫」，時名「折衷派」，與以古為徒的「傳統派」互成抗衡之勢。時逢政局飄搖之際，嶺南畫派早期成員多兼具革命者與藝術家的雙重身份，他們以改革社會的精神投身藝術，也體現了近代中國「西學東漸」在繪畫領域上的轉型，其變革的吶喊就如投水之石，在二十世紀廣東畫壇上激盪起一陣漣漪，波瀾至今。

The Lingnan School of Painting emerged in Guangdong during the early years of Republican China. It was represented by Gao Jianfu (1879 – 1951), Gao Qifeng (1889 – 1933) and Chen Shuren (1884 – 1948), who became known as the Three Masters of the Lingnan School. Self-proclaimed "eclectics", they signalled the idea of "eclectically synthesising China with the West and bridging the modern with the ancient". They created an innovative style known as New Chinese Painting and challenged the traditional school that faithfully followed the ancient approach. In this time of political turmoil, many early members of the Lingnan School were both artists and revolutionaries. Engaging in art based on a spirit of social reform, they sought to transform modern Chinese painting at a time when Western learning was increasingly influencing the east. Like a stone dropped in water, this cry for reform made a splash in 20th century Guangdong painting circles, and the ripples have endured to this day.

「西洋今日新中之新，未必能適於我國也；然則我國古中之古，又豈能為用於今日者哉？吾擇兩途之極端，合爐而冶，折而衷之，以我國之古筆，寫西洋之新意。」

—— 高劍父 (1879 – 1951)

"The latest Western ideas may not suit our country. But then, how can ancient Chinese ideas be applicable today? I take the extreme of both worlds and blend them together in an eclectic approach. I interpret novel Western concepts with ancient Chinese brushwork."

— Gao Jianfu (1879 – 1951)

設帳授徒

Setting up schools for apprentices

「我們要到處提倡，到處教育，到處遺留光明美善的種子……多開畫展，使藝術界得到參考、觀摩之益……使他們知舊國畫有改造、革命之必要。」

—— 高劍父
(1879 – 1951)

"We have to advocate and educate everywhere and plant seeds of brightness, goodness and beauty... Hosting regular art exhibitions can benefit the art circle with references and learning examples... So they will recognise the need to reform and revolutionise old-school Chinese painting."

— Gao Jianfu
(1879 – 1951)

自晚清居氏昆仲闢「十香園」作畫授徒，嶺南畫派延續了一種傳統學徒式的畫學教育，薪火相傳。高劍父在廣州創辦「春睡畫院」收徒講學，桃李滿門；高奇峰早年開設「美學館」辦學，後因養病築「天風樓」定居授藝，門下的「天風七子」各具面目，卓然成家。二十年代起，嶺南畫派致力培植後學，言傳身教，又積極籌辦畫展，不時清遊雅集，共濟籌款，即席合作，作品和諧融洽，亦是他們深厚情誼的見證。

Following in the footsteps of the Ju brothers, who had set up the Garden of Ten Fragrances in the late Qing dynasty, the Lingnan School developed a tradition of artist apprenticeships as a way to pass the torch on to the next generations. Gao Jianfu founded the Spring Slumber Studio in Guangzhou, where he gave art lessons to many students. Gao Qifeng, for his part, founded the Aesthetic House in the early years and then set up the Tianfeng Studio as his home for convalescence and education. His students, the Tianfeng Seven, were famous for their individual characteristics and eventually became masters in their own right. From the 1920s onwards, the Lingnan School made great efforts to teach young artists by both precept and example. They regularly hosted art exhibitions and gatherings and participated in fund-raising events for charity. Artists worked harmoniously together and jointly created impromptu paintings that bore witness to their deep roots of friendship.

周一峰 (1890 – 1982)
葉少秉 (1896 – 1968)
何漆園 (1899 – 1970)
黃少強 (1901 – 1942)
趙少昂 (1905 – 1998)
容漱石 (1903 – 1996)
天風舊夢

Zhou Yifeng (1890 – 1982)
Ye Shaobing (1896 – 1968)
He Qiyuan (1899 – 1970)
Huang Shaoqiang (1901 – 1942)
Chao Shao-an (1905 – 1998)
Rong Shushi (1903 – 1996)
Kingfisher at the riverbank

1934

水墨設色紙本立軸
Hanging scroll, ink and colour on paper

161.2 x 33.7 厘米 cm

FA1998.0044

旁搜遠紹

Searching all around and learning from afar

「擷中西畫學的所長，互作微妙的結合，並參以天然之美，萬物之性，暨一己之精神，而變為我現實之作品。」

—— 高奇峰
(1889 – 1933)

"Take the strengths of Chinese and Western painting and blend them artfully. Enrich them with natural beauty, the nature of everything and your own spirit to create a tangible piece of work."

— Gao Qifeng
(1889 – 1933)

廣東是近代西學啟蒙的重地，「二高一陳」曾先後負笈日本，深受東洋畫風和西方潮流熏陶，高劍父更主張多開「國際公路」，大膽吸收外來養分，將中西藝術調和取捨，以彼之長，補己不足。嶺南畫派借鑑了西方繪畫的賦色、構圖、光影、透視，充分掌握物象的明暗變化、空間氣氛，突破了傳統中國畫的藩籬；另一方面又沿續了「二居」傳統，師法自然，精於寫生，廣泛選材，認為世間一切皆可入畫，筆下題材信手拈來。在新舊交替、中西碰撞的歷史時空下，嶺南畫派遠師中外之法，旁取自然萬物，在治藝的道途上爬羅無遺，實踐與時代相呼的「新國畫」。

Guangdong was an important base for the spread of the ideas of Western enlightenment in modern China. The Gao brothers and Chen Shuren all studied in Japan at different times – influenced by Japanese painting and Western art trends, Gao Jianfu promoted the idea of "international highways" as a bold way to seek foreign elements and reconcile Chinese and Western art approaches – and they encouraged Chinese artists to overcome their shortcomings by learning from international contemporaries. Reflecting the influences of Western realism in their choice of colours, composition, light, shadow and perspective, their works demonstrate an excellent control of brightness, shade and spatial ambience, breaking down the barriers of traditional Chinese painting. Moreover, the Lingnan School continued the legacy of the Two Jus, adopting their true-to-nature approach and the idea of painting from life. Believing anything could be used in art, they turned diverse subjects from daily life into creative works. In this historical era when the new was replacing the old and East and West mixed as never before, the Lingnan School artists drew on foreign techniques from afar while incorporating anything and everything from nature and their surroundings. They brought New Chinese Painting to life in a way that resonated with the times.

高劍父 (1879 – 1951)
烏賊

Gao Jianfu (1879 – 1951)
Sepia

無紀年 Not dated

水墨設色紙本立軸
Hanging scroll, ink and colour on paper

135.8 x 69.1 厘米 cm

FA1978.0026

高奇峰 (1889 – 1933)
棠梨雙雞

Gao Qifeng (1889 – 1933)
Rooster and hen in spring rain

無紀年 Not dated

水墨設色紙本立軸
Hanging scroll, ink and colour on paper

138.5 x 64.6 厘米 cm

FA1978.0167

陳樹人 (1884 – 1948)
嶺南春色

Chen Shuren (1884 – 1948)
Two grey starlings on a kapok

1928

水墨設色紙本立軸
Hanging scroll, ink and colour on paper

82.8 x 32.5 厘米 cm

FA1990.0001

畫稿
Sketch

藝術興國
Revitalising the nation through art

「藝術關係國魂，推陳出新，視政治革命尤急。予將以此終身責任矣。」

—— 陳樹人
(1884 – 1948)

"Art is closely linked to the national spirit. The quest for innovation is endless and today political revolution is the most urgent cause. I will make it my lifelong duty."

— Chen Shuren
(1884 – 1948)

二十世紀初的中國正值多事之秋，從辛亥革命到抗日戰爭的動蕩歲月裏，嶺南畫派肩負起救亡圖存的時代重任，將知識分子的憂患意識宣之丹青。高劍父早年主張「藝術救國」作為其政治抱負的延伸，帶領嶺南畫派深入時代與民眾，為國難寫真。嶺南畫派積極投身社會題材的創作，戰火烽煙、流亡勞動、敵寇侵略，或直抒胸臆，或比興諷喻，無不以「亂畫哀亂世」，縱有別於文人雅趣，卻見憂時傷世的寄調，以冀喚醒國魂。

China faced troubled and tumultuous times in the early 20th century. From the 1911 Revolution to the Sino-Japanese War, Lingnan School artists took on the important mission of salvaging the nation and ensuring its survival, interpreting the literati's worries and sense of crisis in their paintings. As an extension of his political ambition, Gao Jianfu advocated "saving the nation with art" and led the Lingnan School to engage intensely with the problems of this period and to seek a connection with the people by recording a picture of a country in distress. The Lingnan School artists actively explored social themes in their creative works: war, exile, labour and enemy invasion. Some spoke their minds frankly, others used metaphors and allegories. Their works usually expressed deeply held concerns and mourned the chaotic times. In contrast to the academic charm of literati works, they highlighted indignation and despair as a way to waken the national spirit.

李文珪 (? – 1934)
真茹灰劫圖

Li Wengui (? – 1934)
Warfare at Zhenyu

1932

水墨設色紙本立軸
Hanging scroll, ink and colour on paper

145 x 81.2 厘米 cm

FA1991.0039

胡藻斌 (1897 – 1942)
義無反顧

Hu Zaobin (1897 – 1942)
Righteousness permits no turning back

1942 (傳) (attri.)

水墨設色紙本橫幅
Horizontal scroll, ink and colour on paper

胡伍惠珍女士捐贈
Donated by Ms Wu Ng Wai–chun

149.4 x 356.6 厘米 cm

FA1987.0068

傳統守成

Adhering to orthodoxy and tradition

二十世紀二十年代起，廣東地區出現一批以維護傳統，保存國粹為己任的繪畫群體，他們面對正統國畫受到「折衷派」變革的衝擊，有感廣東畫風積習靡弱，去古日遠，遂聯群結社，循傳統途徑探求中國畫的發展路向。1923 年，「癸亥合作畫社」隨著廣州市立美術學校的成立而組織起來，其後擴整為「國畫研究會」，以復興中國畫為宗旨，正名分，紹學統，藉弘揚傳統來啟發新意，與當時的「新國畫」分庭抗禮。其及後於東莞、香港相繼成立分會，於「市美」亦設有分會，一度發展成為當時華南地區規模最大的藝術團體。

「降至今日，士多鄙夷國學，畫學日就衰微，非急起而振之，恐文化蕩然，將為印度之續。某等有見於此，於是聯合同志，設立斯社，以研究國畫振興美術為宗旨。」

——《合作畫社呈請立案》

In the 1920s, a group of painters emerged in Guangdong who were committed to defending tradition and preserving the idea of the quintessence of the nation. Resisting the impact from reforms initiated by the eclectics, these traditionalists felt that Guangdong painting was being undermined by bad practices and was consequently deviating from ancient traditions. They formed art clubs and societies to look for a future roadmap for Chinese painting that relied on traditional channels. In 1923, following the establishment of the Guangzhou Municipal College of Fine Arts, they formed the Guihai Painting Cooperative, which was later expanded and renamed the Chinese Painting Research Society. The aim was to revive Chinese painting, to re-establish its true nature and to pursue the intellectual tradition in order to counter the influence of the New Chinese Painting movement. The society set up branches in Dongguan and Hong Kong and later at the Guangzhou Municipal College of Fine Arts and was at one time the largest art organisation in southern China.

"Most scholars today disdain traditional Chinese culture. There is urgent need to revive the declining painting art. We fear that our cultural heritage will be destroyed, as in the case of India. In view of this situation, we are forming this society with like-minded artists to study Chinese painting and revive art."

— Proposal for the Painting Cooperative

藝苑交遊

Intellectual gatherings of art clubs

「吾粵畫壇之俊彥咸集，每星期必例會於此，吟詩吮墨，揮毫賦彩，極一時之盛。」

—— 黃般若
(1901 – 1968)

"Talents from our painting circle in Guangdong gather here every week to recite poetry and draw paintings, creating brilliant works of ink and colour with their brushes on these grand occasions."

— Huang Bore
(1901 – 1968)

國畫研究會成立之初，定址於廣州六榕寺「人月堂」，定期舉行雅集，畫會成員聚首一堂，切磋畫藝，每多即席揮毫，詩畫唱和，興酣筆隨，重現了明清以來的文人雅集遺風。國畫研究會扮演著聯合傳統畫家的領銜角色。隨著頻繁的藝苑交遊，傳統派畫家得以凝聚藝事，他們志趣相投，為守護畫學道統群而起之，不時舉辦展覽，辦學興教，投身公益，抱持共同的藝術理念，彼此相知相交，促成廣東傳統畫家間的翰墨交流。

To begin with, the Chinese Painting Research Society was housed in Renyue Hall at Liurong Temple in Guangzhou. Gatherings were held regularly for members to meet and interact, where they often created impromptu art and composed poems and paintings together in a revival of the Ming and Qing legacy of literati gatherings. The Chinese Painting Research Society was a driving force in uniting painters of the traditional school. Its frequent scholarly meetings enabled traditionalist artists to cohere around a common purpose. Sharing the same aspirations, members of the society came together to defend the orthodoxy of Chinese painting and to organise exhibitions, talks and forums. They also played an active part in community affairs and forged great friendships with each other, which allowed them to promote intellectual exchanges between the traditionalist painters of Guangdong.

姚禮脩 (1878 – 1939) 作
李研山 (1898 – 1961) 補成
山水

Yao Lixiu (1878 – 1939)
Completed by Li Yanshan (1898 – 1961)
Landscape

1939

水墨設色紙本立軸
Hanging scroll, ink and colour on paper

328.2 x 106.2 厘米 cm

FA1977.002

李鳳公 (1884 – 1967)
北園修禊圖

Li Fenggong (1884 – 1967)
Gathering at the North Garden

1920

水墨設色絹本橫幅
Horizontal scroll, ink and colour on silk

28.9 x 124.5 厘米 cm

FA1997.0181

汲古溯源

Tracing an ancient legacy

「每每於作品之上，絕非摹仿者，輒題曰仿某人法，此不過表現中國畫人之道德，不忘其本之美性。是則我國藝術界，習慣如此，社會不察，以為俱屬臨摹古本，抑亦誤矣。」

—— 黃般若
(1901 – 1968)

"Very often, paintings that are not traced copies bear inscriptions that say they imitate the style of certain artists. This aptly demonstrates the moral excellence of Chinese painters who always salute their origins. It is a usual practice in Chinese art circles. The public does not realise and thinks all these works are copies of old paintings. It is a misconception."

— Huang Bore
(1901 – 1968)

國畫研究會並無明確的入會條件，然會員多有出身書香門第，家學淵源者，他們浸淫於傳統，飽覽古人名跡，畫學根底深厚，當中不乏仿古高手。傳統派以臨摹為畫學根基，反指來自西方、東洋的泊來之學流於駁雜，認為「習古人筆法，則無師承之難」，故多從「四王」取徑，上追元明，由兩宋院體以至南宗山水皆有專攻，正反映當時廣東收藏圈對仿古作品的趨求。所謂取法古人，每多力謀變化於古法之中，摹古而不泥古，在承古與創新之間不斷求索。

The Chinese Painting Research Society had no specific membership requirements, but most members came from scholarly families and had gained their erudition as a result of paternal influences. Immersed in their Chinese heritage, they studied masterpieces by renowned artists of ancient eras with great thoroughness, and based on their ingrained convictions about traditional art, many of them were highly adept at imitating ancient works. Tracing was a basic foundational skill practised by these traditionalist painters. Criticising the exotic schools of the West and Japan as too heterogeneous, they believed that following ancient brushwork enabled them to break through the barriers of time and learn from past masters. Many therefore retraced the footsteps of the Four Wangs and looked for references from as far back as the Yuan and Ming dynasties – from the descriptive landscapes of the Song imperial court to the literati brushwork of the Southern School. Paintings in an archaic style were evidently sought after by Guangdong collectors. When paying tributes to the past masters, traditionalists made a concerted effort to explore the space between inheritance and innovation so that their imitations were free from cliché.

盧振寰 (1887 – 1979)
仿夏珪山居圖

Lu Zhenhuan (1887 – 1979)
Mountain retreat in the style of Xia Gui

1925

水墨設色絹本立軸
Hanging scroll, ink and colour on silk

133.8 x 58.9 厘米 cm

FA1994.0006

溫其球 (1862 – 1941)
石門圖

Wen Qiqiu (1862 – 1941)
Landscape in Shimen

1924

水墨紙本立軸三連屏
Set of 3 hanging scrolls, ink on paper

156 x 284 厘米 cm

FA1992.0025

丹青見節

Celebrating integrity in painting

「雖然境遇之困難，吾人不能逆世界潮流，不過借此荏苒之光陰，以消磨胸中之壘塊而已。」

——《癸亥合作畫社第二次展覽弁言》(1924)

"Although the situation is so adverse we cannot turn the tide, we will work to reduce our grievances during this period of time."

— Foreword of the 2nd Guihai Painting Cooperative Exhibition (1924)

傳統派畫家不但對傳統範式、文人名跡心摹手追，更藉哲人典故發思古幽情，以表現博物君子的骨鯁修養。面對干戈紛擾的世道人心，相比起折衷派的奮起疾呼，他們傾向潛心於個人的精神修養，對文士風雅、布衣隱世、殉節就義者孜孜推崇，透過古聖前賢的嘉言懿行，抒寫胸中丘壑。國畫研究會在動盪的時局裡始終堅持對丹青的追求，時窮見節，然哲人日遠，則見賢思齊，體現傳統士人「窮則獨善其身」的處世態度。

Traditionalist artists not only adhered to established conventions, but also savoured classical allusions as a way to muse on the distant past and celebrate the integrity and modesty prized by the ancient masters. During this period of great unrest, traditionalist artists did not shout out like their eclectic contemporaries, but tended to concentrate on personal spiritual cultivation. They acclaimed the resolute loftiness projected by the literati, recluses, hermits and even martyrs of the past. The Chinese Painting Research Society continued its pursuit of painting excellence, and the artists' virtues shone through in this era of turmoil. Harking back to the great philosophical ideas of the distant past, they strove to model their works, in ink and brush, on the virtues and deeds of the ancient masters and to embody in their art the scholarly attitude of "upholding one's dignity when cornered by circumstances".

趙浩公 (1881 – 1948)
鄺露像

Zhao Haogong (1881 – 1948)
Portrait of Kuang Lu

1937

水墨設色紙本立軸
Hanging scroll, ink and colour on paper

黃般若先生捐贈
Donated by Mr Huang Bore

127.3 x 46.8 厘米 cm

FA1968.0058

民國時期廣州城區
Guangzhou City in the Republican Era

❶ 春睡畫院

取名自諸葛亮詩句「草堂春睡足，窗外日遲遲」，為高劍父於二十年代所設的藝學私塾，後遷至朱紫街的自置房舍，作為早期嶺南畫派的教育基地。

Spring Slumber Studio

The name originated from Zhuge Liang's famous verse "I have had a good spring slumber in my thatched cottage; the sun outside the window is moving slowly". A private art school founded by Gao Jianfu in the 1920s and later relocating to his own premises in Zhuzi Street, it quickly became an education centre for the early Lingnan School artists.

❷ 六榕寺

廣州著名佛教古剎。國畫研究會成立後，在鐵禪和尚支持下，設固定會址於其寺「人月堂」內，以作雅集、展覽之用，為當時廣東畫家交流切磋之重地。

Liurong Temple

One of the most renowned Buddhist temples in Guangzhou. With the help of the monk Tiechan, the Chinese Painting Research Society set up its permanent meeting place inside Renyue Hall in the temple complex, which became a platform for exchanges, learning and exhibitions for Guangdong painters.

❸ 天風樓

位於廣州二沙島，是高奇峰晚年定居之所。高氏自 1930 年遷入此療養肺病，與弟子論藝其間，成為嶺南畫派重要標誌之一。

Tianfeng Studio

Gao Qifeng moved into this studio on Ersha Island, Guangzhou, to convalesce during his treatment for pulmonary disease in 1930. He studied and pursued art there with his protégés and the studio became his home in the later years. It also became an important symbol of the Lingnan School.

❹ 廣州市立美術學校

成立於 1922 年，為中國南方最早創立的公立美術學校，至 1938 年日軍南下始結束營運。市美辦學的十六年間，一時名家雲集，培育出不少優秀學生，散布香港、澳門以至海外地區，為廣東書畫的承傳及發展貢獻深遠，在中國近代藝術教育史上佔有重要地位。

Guangzhou Municipal College of Fine Arts

Established in 1922, the Guangzhou Municipal College of Fine Arts was the first public art academy in south China and remained in operation until 1938 when Japanese troops advanced into the region. During the 16 years that it served as an education centre, the school gathered many renowned artists and trained many outstanding students who later settled in Hong Kong, Macau and overseas. These artists made far-reaching contributions to the ongoing heritage and development of Guangdong painting and calligraphy and played pivotal roles in the modern history of art education in China.

❺ 十香園

原為居巢、居廉的祖屋，位於隔山鄉，是「二居」起居、繪畫之所。居巢去世後，居廉在此作畫授徒，高劍父、陳樹人均曾學畫於此，視為嶺南畫派的發源地。「十香」源自居巢的《十香詞》，推斷為月季、小含笑、白紫薇、茉莉、米蘭、金粟蘭、夜合、素馨、夜來香及桂花十種香花。

Garden of Ten Fragrances

The Ju brothers set up this art studio at their family home in Geshan in Henan province, where they could live and paint. After Ju Chao's death, Ju Lian continued to teach students, including Gao Jianfu and Chen Shuren, at the studio. The Garden of Ten Fragrances is regarded as a cradle of the Lingnan School. "Ten Fragrances" come from Ju Chao's poems which refer to the ten fragrant flowering plants — Chinese rose, banana shrub, Chinese privet, Arabian jasmine, Chu-lan tree, pearl-orchid, Chinese magnolia, large-flower jasmine, creeping telosma and sweet osmanthus.

香江流緒

Influence on Hong Kong

香港開埠以來，華洋共處，思想自由，清末以降，廣東士人先後赴港開展革命事業。辛亥革命後，晚清遺老南下寓居，革命士子與前朝遺民將廣東的文藝風氣移植香江，他們聯朋結社，辦報興學，雅集文會，承接了與廣東藝壇一脈相連的書畫活動。潘達微 (1881 – 1929)、鄧爾雅 (1884 – 1954)、黃般若 (1901 – 1968) 一眾早於二十年代成立「國畫研究會香港分會」，延續傳統畫學，帶動了香港書畫團體的發展；趙少昂 (1905 – 1998)、何漆園 (1899 – 1970) 和楊善深 (1913 – 2004) 等人亦留港為嶺南畫派的後繼發展扎下根基；抗日戰爭後，又有廣東畫人如李研山 (1898 – 1961)、呂壽琨 (1919 – 1975) 等陸續流寓香江。畫家們挾藝遊港，或四處寫生搜奇，追憶名勝；或筆錄本土民情，留下足印。香港獨特的文化環境為他們提供長足的發展空間，使新舊思潮在這片「南中之南」的土地上並駕齊驅，寫下香港早期繪畫史上承先啟後的一章。

Ever since it was established as a British colony, Hong Kong has always been a cosmopolitan city where people have enjoyed and valued freedom of thought. In the late Qing dynasty, Guangdong scholars came to Hong Kong to pursue their revolutionary efforts, while after the 1911 Revolution, adherents of the late Qing migrated south to settle in Hong Kong. These revolutionaries and Qing loyalists brought Guangdong's scholarly activities to Hong Kong: forming art clubs and societies, publishing newspapers, founding art schools and organising literati gatherings. As early as the 1920s, Pan Dawei (1881 – 1929), Deng Erya (1884 – 1954), Huang Bore (1901 – 1968) and others established the Hong Kong branch of the Chinese Painting Research Society to advocate the art of traditional painting, thus driving the development of painting and calligraphy groups in Hong Kong. Chao Shao-an (1905 – 1998), He Qiyuan (1899 – 1970), Yang Shanshen (1913 – 2004) and others also settled in Hong Kong and laid a solid foundation for the subsequent development of the Lingnan School. After the Sino-Japanese War, gifted Guangdong artists such as Li Yanshan (1898 – 1961) and Lui Shou-kwan (1919 – 1975) also spent time in Hong Kong, exploring the local scenery and lifestyle and leaving their artistic mark here through their creations. The territory's unique cultural environment provided vast space for artistic development for the Guangdong artists, and new and old trends of thought consequently advanced shoulder to shoulder in this southernmost corner of Lingnan. Together, they wrote a compelling chapter in the early art history of Hong Kong that built on the heritage of the past and opened up a path to the future.

黃般若 (1901 – 1968)
紅香爐峰

Huang Bore (1901 – 1968)
Victoria Peak

1958

水墨設色紙本立軸
Hanging scroll, ink and colour on paper

127.8 x 66.8 厘米 cm

FA2010.0009

何漆園 (1899 – 1970)
鶴咀幽岩

He Qiyuan (1899 – 1970)
A scene of Hok Tsui

1961

水墨設色紙本直幅
Vertical scroll, ink and colour on paper

何氏家族及香港美學會捐贈
Donated by Ho's family and Hong Kong Fine Arts Association

137.6 x 68 厘米 cm

FA2005.0044

鄧芬 (1894 – 1964)
避風塘之夜

Deng Fen (1894 – 1964)
Night scene of the typhoon shelter at Causeway Bay

1963

水墨設色紙本立軸
Hanging scroll, ink and colour on paper

96 x 34.8 厘米 cm

FA1985.0037

趙少昂 (1905 – 1998)
沙田望夫山

Chao Shao-an (1905 – 1998)
Amah Rock, Shatin

1968

水墨紙本立軸
Hanging scroll, ink on paper

184 x 69.4 厘米 cm

AC1979.0002

彭襲明 (1908 – 2002)
西貢山水冊

Peng Ximing (1908 – 2002)
Sketches of Sai Kung

無紀年 Not dated

水墨設色紙本冊頁八開冊 (選頁)
虛白齋藏中國書畫
Album of 8 leaves (selected), ink and colour on paper
Xubaizhai Collection of Chinese Painting and Calligraphy

各 40.7 x 30.2 厘米 cm each