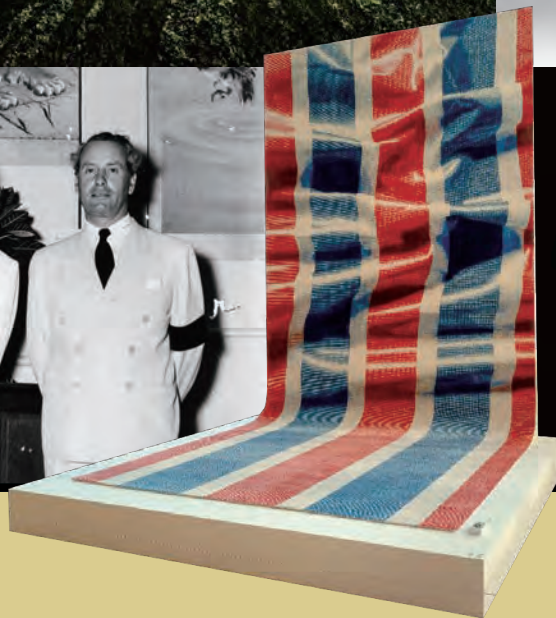
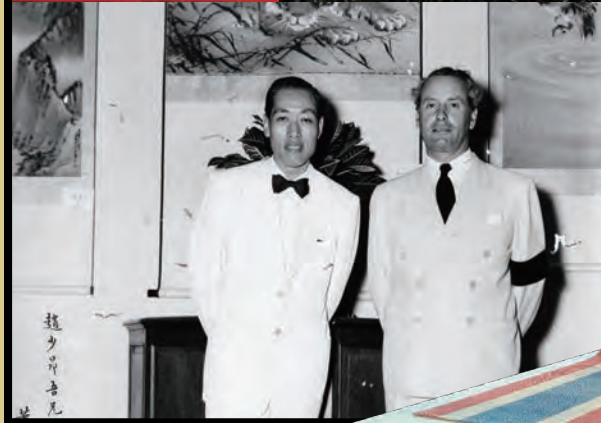
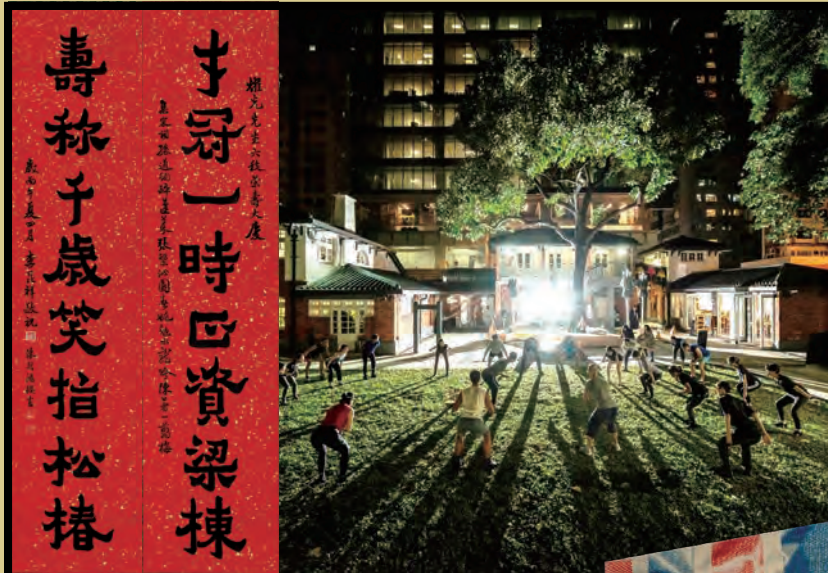


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香港博物館誌

#004





**HONG KONG
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香港博物館誌

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現在

Past Present

從至樂樓藏品管窺香港書法
Hong Kong Calligraphy as Glimpsed
through the Chih Lo Lou Collection

劉湘濤博士 Dr. LAU Sheung-ying, Nadia
助理館長 (至樂樓) | 香港藝術館
Assistant Curator (Chih Lo Lou) | Hong Kong Museum of Art

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一級助理館長 (展品) | 香港太空館
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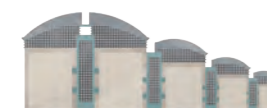
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Hong Kong Museum of Art
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10 Salsbury Road, Tsim Sha Tsui, Kowloon, Hong Kong

1



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Hong Kong Heritage Museum
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1 Man Lam Road, Sha Tin, New Territories

2



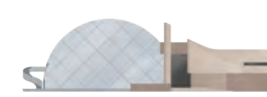
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3



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4



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5



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6



孫中山紀念館
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7 Castle Road, Mid-Levels, Central, Hong Kong

7



茶具文物館
Flagstaff House Museum of Tea Ware
香港中區紅棉路10號
10 Cotton Tree Drive, Central, Hong Kong

8



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Hong Kong Railway Museum
香港大埔大埔墟崇德街13號
13 Shung Tak Street, Tai Po Market, Tai Po, New Territories

9



葛量洪號滅火輪展覽館
Fireboat Alexander Grantham
Exhibition Gallery
香港鯉魚涌公園
Quarry Bay Park, Hong Kong



羅屋民俗館
Law Uk Folk Museum
香港柴灣吉勝街14號
14 Kut Shing Street, Chai Wan, Hong Kong



李鄭屋漢墓博物館
Lei Cheng Uk Han Tomb Museum
九龍深水埗東京街41號
41 Tonkin Street, Sham Shui Po, Kowloon



三棟屋博物館
Sam Tung Uk Museum
新界荃灣古屋里2號
2 Kwu Uk Lane, Tsuen Wan, New Territories



上窰民俗文物館
Sheung Yiu Folk Museum
西貢北潭涌自然教育徑
Pak Tam Chung Nature Trail, Sai Kung, New Territories



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Hong Kong Film Archive
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油街實現 Oi!
香港北角油街 12 號
12 Oil Street, North Point, Hong Kong



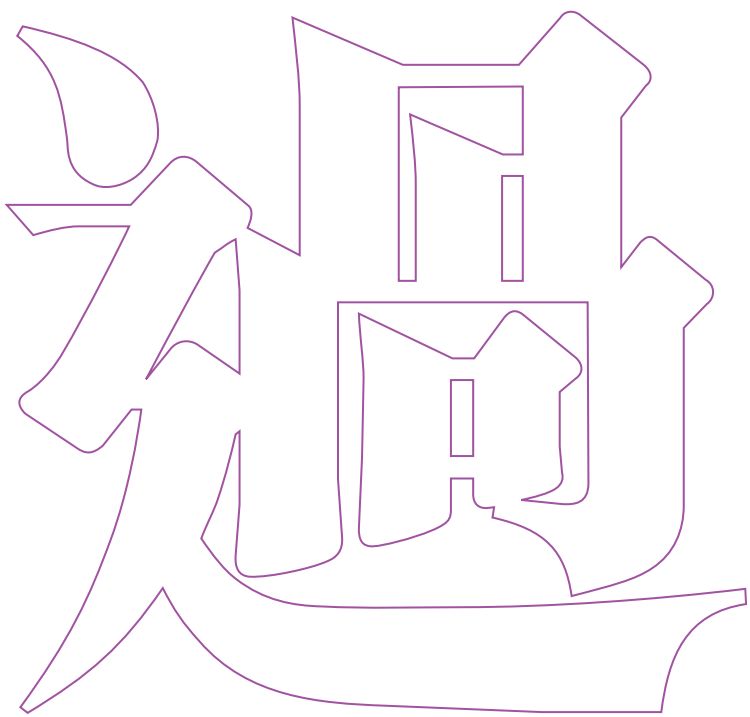
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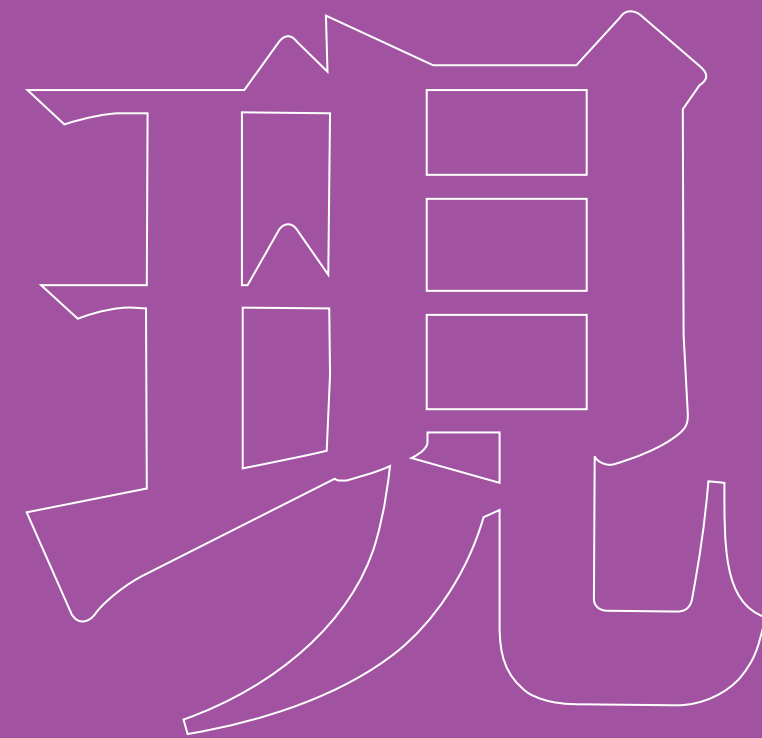
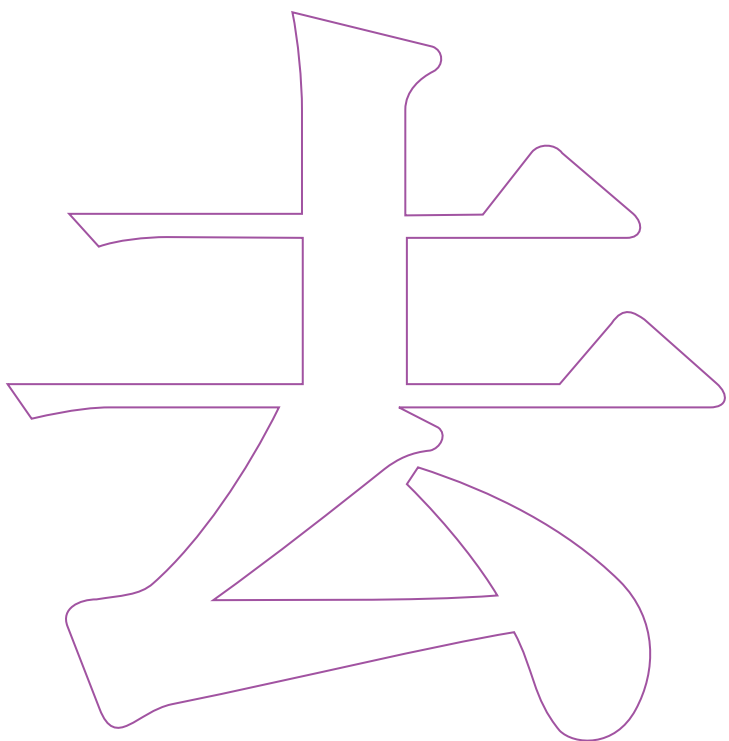
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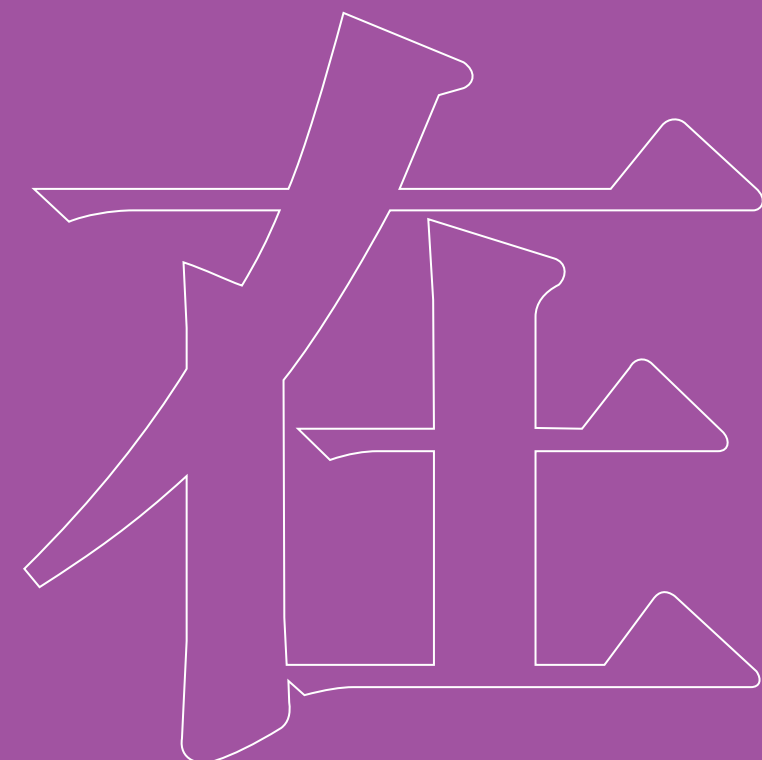
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P A S T



P R E S E N T



從至樂樓藏品 管窺香港書法

Hong Kong Calligraphy as Glimpsed through the Chih Lo Lou Collection



劉湘滢博士 Dr. LAU Sheung-ying, Nadia
助理館長（至樂樓） | 香港藝術館
Assistant Curator (Chih Lo Lou) | Hong Kong Museum of Art

相比於其他收藏，至樂樓特別以明遺民的書畫藏品聞名於世，但較為少人知道的是，至樂樓還有一批為數不少的二十世紀書畫收藏，在其整個收藏中佔有一個獨特的位置。這批收藏中有些是由至樂樓主人何耀光先生（1907—2006）在歷年搜求書畫的過程中結交的友儕饋贈，更有不少作品是出自南來文人之手。由於二十世紀政治及社會的變遷，一批知識分子，包括晚清遺老和廣東儒士等，紛紛離鄉別井，南來香港避居。這些南來的文人創辦學校以培育人才，同時亦結社雅集、創辦刊物、舉辦展覽，以保存及宏揚中國傳統文化為宗旨，對傳統文化在香港的傳承和發展有深遠的影響。

何耀光先生於1907年出生於廣州，1921年跟隨兄長何耀全到香港生活及求學，1938年創立福利建築公司，往後數十年間見證了香港發展成國際大都會的變遷。作為香港建築界翹楚的何耀光先生，在保存、傳播和弘揚傳統中國文化的事業上一直扮演著重要的角色，例如他曾擔任學海書樓董事，負責邀請講師和推動講學的工作，以提高公眾人士對國學的興趣。多年來，至樂樓還聯同一些寓港文人合共出版了超過40種與中國文學及藝術有關的書籍。何耀光先生亦將其藏品整理，出版著錄，同時又舉辦多個展覽和籌劃國際學術研討會，令更多人能夠有機會欣賞及研究其珍藏。

因何耀光先生於保存傳統中國文化方面貢獻良多，1966年適逢其六十大壽，一眾書畫好友、香港文化名流等紛紛送上書畫作品作為賀壽之禮，如盧湘父（1868—1970）、區建公（1887—1971）、馮康侯（1901—1983）、陳荊鴻（1903—1993）、許菊初（1901—1976）、勞天庇（1917—1995）等。其後何耀光先生將這些作品整理成《何耀光先生六秩大慶壽言集》結集出版。至樂樓這批獨具特色的藏品，為傳統文學及藝術留下可貴的第一手資料，同時亦側面反映了香港書法的發展。

Chih Lo Lou has been most celebrated for its collection of paintings and calligraphies by Ming loyalists. Lesser known but also of great value are its numerous painting and calligraphic works dating to the 20th century. Some of them were gifts to the Chih Lo Lou Master Ho lu-kwong (1907-2006) from friends he made during his long collecting years. Others came from literary elites who had migrated from the north. The latter belonged to a group of intelligentsia, including Qing loyalists and Guangdong scholars, who found the political and social upheavals of the 20th century so unsettling that they decided to seek refuge in Hong Kong. Apart from opening schools to advance education, they hosted literary gatherings, started publications and organised exhibitions to preserve and promote Chinese heritage, leaving indelible marks in its inheritance and development in the city.

It was in 1907 that Mr Ho lu-kwong was born in Guangzhou. In 1921, he accompanied his elder brother Ho lu-chuen (1897-1927) to Hong Kong for schooling. In 1938, he founded the Fook Lee Construction Company Limited that would witness the city's transformation into a great metropolis in the decades to come. More than just a leader in the local construction sector, Ho played an important role in the preservation, promotion and furtherance of traditional Chinese culture. To cite just one example, he invited speakers and publicised the related lectures in his capacity as director of the Hok Hoi Library in a bid to arouse public interest in traditional Chinese studies. For years, Chih Lo Lou has partnered with men of letters sojourning in Hong Kong to publish more than 40 titles on Chinese literature and art. Ho also published catalogues besides organising a myriad of exhibitions and international symposiums in order to share his collection with a wider audience for appreciation and research.

Out of reverence for his contribution to the preservation of Chinese heritage, fellow painting and calligraphy lovers and cultural icons in Hong Kong, including Lo Sheung-fu (Lu Xiangfu, 1868-1970), Au Kin-kung (Ou Jianguo, 1887-1971), Fung Hong-hou (Feng Kanghou, 1901-1983), Chan King-hung (Chen Jinghong, 1903-1993), Xu Juchu (1901-1976) and Lao Tianbi (1917-1995), presented Ho with works of painting and calligraphy when he celebrated his 60th birthday in 1966. Subsequently published in *Collected Messages Marking Mr Ho lu-kwong's 60th Birthday (He Yaoguang Xiansheng Liuzhi Daqing Shouyan Ji)*, these gifts in the Chih Lo Lou Collection offer posterity with valuable first-hand materials for researches into literature and art and help illuminate the development of Hong Kong calligraphy.



1 何耀光先生與桂玷賞畫
Ho lu-kwong was appreciating a painting with Gui Dian.

香港二十世紀前期書法

二十世紀初，中國內地政權交替，一批知識分子南來香港，使這個南方小島頓成中西文化滙聚之地，其中包括旅寓或遷居香港的廣東前清遺老，如吳道鎔（1853—1935）、陳伯陶（1855—1930）、桂玷（1865—1958）¹、溫肅（1878—1939）等。這些遺老都是前清翰林，因為清政府覆亡，喪失固有的政治身分及權力，但是憑著淵博的學問，深受香港殷商名流的推崇及尊敬。他們通過雅集酬唱、開設塾館，把濃厚的中國傳統文化氛圍與文人的風雅帶來，推動香港早期的傳統學術發展，而「宋臺秋唱」的詩酒酬唱、正聲吟社的雅集、學海書樓的講學是當時最具代表性的例子。同時，遺老的書蹟亦備受重視。他們獨特的文化身分，使他們除了可以書法作遣懷消日之用，部分亦可賴以為生。¹傳世的遺老書蹟，有為寺廟古蹟題寫的匾額、楹聯，還有日常抒懷、應酬之作，以及書函信札。

First Half of the 20th Century

Regime change on the mainland in the early 20th century prompted a group of intellectuals to move to Hong Kong, turning this small island in the south into a confluence of Chinese and Western cultures. Sojourning or settling in Hong Kong were Qing loyalists from Guangdong such as Wu Daorong (1853-1935), Chen Pa-tao (Chen Botao, 1855-1930), Gui Dian (1865-1958) ¹ and Wen Su (1878-1939). Most of them had previously been Hanlin Academicians but were now divested of both political status and power following the disintegration of the Qing empire. As preeminent scholars, they commanded the respect of local businessmen and dignitaries. Through their literary gatherings and private schools, they introduced in Hong Kong a refined way of life that is strongly tinged with traditional Chinese culture while contributing to the development of traditional studies. The most notable of these activities were the autumn gathering at Song Wong Toi, a memorial to the last two boy emperors of the Southern Song dynasty, during which poems were composed over wine, similar ones held by the Zhengsheng Poetry Society and lectures presented by the Hok Hoi Library. Because of the unique cultural status these Qing loyalists enjoyed, their calligraphic works became desirable collectables such that some of them could easily live on calligraphing if they were not doing it for pleasure.¹

¹ 張惠儀：〈粵籍遺老書法家與二十世紀初期香港書壇〉，載於林亞杰、朱萬章編：《嶺南書學研究論文集》（廣州：廣東人民出版社，2004），頁116-118。

Wai-ye Cheung, "Yueji yilao shufajia yu ershi shiji chuqi Xianggang shutan," in *Lingnan shuxue yanjiu lunwenji* (Collection of Essays of the Study on Lingnan Calligraphy), ed. Yajie Lin and Wanzhsang Zhu (Guangzhou: Guangdong People's Publishing House, 2004), 116-118.

他們的書法保留著館閣體的風尚，法度嚴謹，主要以帖學為基礎，以唐代歐陽詢（557—641）、顏真卿（709—785）、柳公權（778—865）及元代趙孟頫（1254—1322）的楷書入手，間取法於宋代及明代書家如蘇軾（1037—1101）、米芾（1051—1107）及董其昌（1555—1636）²。

帖學書風佔據了二十世紀三十年代之前香港書壇的主流位置，但隨著遺老的相繼離世而式微。³ 接著鄧爾雅（1884—1954）、盧湘父、區建公等碑派名家來港，將清代後期以來廣東流行以金石古意為尚的碑學派書風帶到香港，為香港書壇開創新局面。⁴ 碑派書家往往對金石文字有相當研究，鄧爾雅為香港早期書家中此類型的代表。⁵ 鄧爾雅於1922年來港，精研小學，於古器中殘字、奇字、別字考訂精審，撰有《文字源流》³。其書法作品喜用結構獨特及生僻少見的字，如陳恭尹（1631—1700）《行、隸書送不偕友兄遠游序並詩》卷後⁴，鄧爾雅把題詩中第三行的「展看」寫成《說文解字》中的古字「珪翰」。另一名家盧湘父於1912年移居香港，盧氏曾受學於康有為（1858—1927）的萬木草堂，早年書法受康氏影響，取範清末碑派大家張裕釗（1823—1894），用筆方折。⁶ 盧湘父的學生區建公亦是香港早期碑派的重要人物，曾為香港不少商店、建築物和機構題字，其書風深受趙之謙（1829—1884）的北魏書的影響，行筆方折厚重，生辣剛猛。⁷

Their extant works take multifarious forms: plaques and column couplets for temples and relics, works for self-expression, goodwill pieces and personal letters. Written in the Chancery style, these calligraphies are neat and restrained, falling squarely in the model-calligraphy tradition and drawing inspiration from mainly the regular scripts of the Tang masters Ouyang Xun (557–641), Yan Zhenqing (709–785) and Liu Gongquan (778–865); the Yuan master Zhao Mengfu (1254–1322) and, to a lesser extent, from Song and Ming ones such as Su Shi (1037–1101), Mi Fu (1051–1107), and Dong Qichang (1555–1636)².

Predominating in Hong Kong prior to the 1930s, the model-calligraphy tradition waned with the passing of the loyalists.³ The local calligraphic scene took a new turn with the arrival of Stele School masters like Deng Erya (1884–1954), Lo Sheung-fu, and Au Kin-kung; and their import from Guangdong a passion for mimicking stone and bronze inscriptions for an archaistic flavour.⁴ Very often, calligraphers of the Stele School are epigraphers as best exemplified by Deng Erya among the early Hong Kong masters.⁵ The 1922 arrival was an expert palaeographer whose findings on defaced, rare and variant characters seen on ancient artefacts can be read from his book *Origins of Chinese Characters (Wenzi Yuanliu)*³. Characters that are uncommon in form recur in his calligraphic works. At the end of the scroll *Preface and poem in running and clerical scripts* by Chen Gongyi (1631–1700)⁴, for example, the second and third characters in the third column of the poem are obsolete ones adopted from the lexicon *Dissecting Characters (Shuowen Jiezi)*. Another leading calligrapher was Lo Sheung-fu, who had studied at Kang Youwei

² 有關遺老的書法風格，同上，頁114-116。

For the loyalists' calligraphic styles, see Note 1, 114-116.

³ 張惠儀：〈書法團體與香港書壇〉，《香港書畫團體研究》（香港：香港中文大學藝術系，1999），頁99。

Wai-ye Cheung, "Shufa tuanti yu Xianggang shutan," in *Xianggang shuhua tuanti yanjiu* [A Study on Art Societies in Hong Kong] (Hong Kong: Department of Fine Arts, The Chinese University of Hong Kong, 1999), 99.

⁴ 陳雅飛：〈二十世紀上半葉的香港書法〉，《新美術》（2，2021），頁218。

Yafei Chen, "Ershi shiji shangbanye de Xianggang shufa," *Xinmeishu*, no. 2 (2021): 218.

⁵ 莫家良：〈香江先賢墨蹟——文化承傳與書法〉，載於《香江先賢墨蹟》（香港：香港中文大學文物館，2006），頁20。

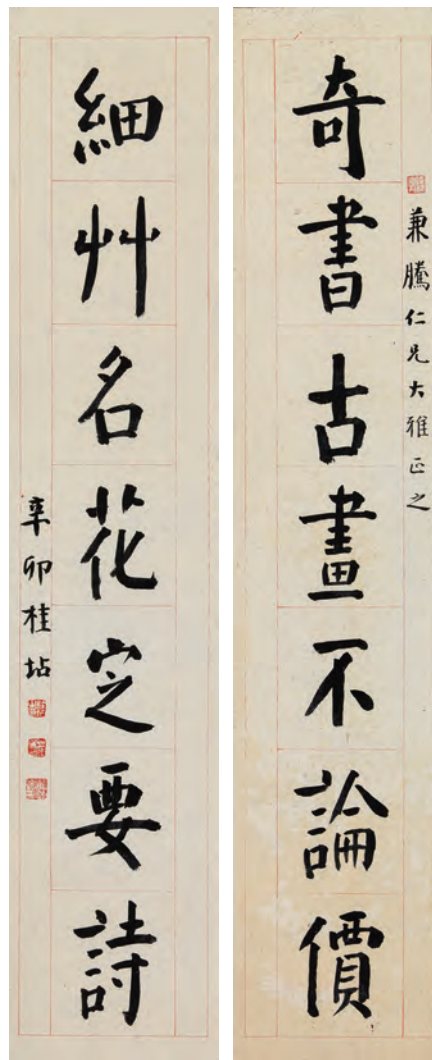
Kar-leung Mok, ed., "Xiangjiang xianxian moji: wenhua chengchuan yu shufa," in *Xiangjiang xianxian moji* [Chinese Handwriting in Hong Kong Gleanings of a Hundred Years] (Hong Kong: Art Museum, The Chinese University of Hong Kong, 2006), 20.

⁶ 馬國權：〈香港近百年書壇概述〉，載於莫家良編：《書海觀瀾——中國書法國際學術會議論文集》（香港：香港中文大學藝術系及香港中文大學文物館，1998），頁202。

Kwok-kuen Ma, "Xianggang jinbainian shutan gaishu," in *Shuhai guanlan: Zhongguo shufa guoji xueshu huiyi lunwenji* (Collection of Essays of the International Academic Conferences of Chinese Calligraphy), ed. Mok Kar-leung (Hong Kong: Department of Fine Arts & Art Museum, The Chinese University of Hong Kong, 1998), 202.

⁷ 同上，頁220。

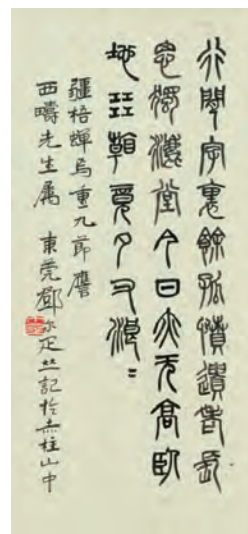
Ibid., 220.



² 桂站 | 《楷書七言聯》 | 1951 | 水墨紙本立軸一對 | 各高101.9厘米；闊20.2厘米
香港藝術館藏品
盧興懷先生、盧興璇女士及盧興翹女士捐贈
Gui Dian | *Couplet in regular script* | 1951 | A pair of hanging scrolls, ink on paper | Height: 101.9 cm Width: 20.2 cm each
Collection of the Hong Kong Museum of Art
Donated by Mr. Lu Xinghuai, Ms. Lu Xingxuan and Ms. Lu Xingqiao



³ 鄧爾雅 | 《文字源流》 | 1880-1950年代 | 水墨紙本 | 高25厘米；闊14厘米
香港藝術館藏品
鄧葉多福女士捐贈
Deng Erya | *Origins of Chinese Characters (Wenzi Yuanliu) in running script* | 1880s - 1950s | Ink on paper
Height: 25 cm Width: 14 cm
Collection of the Hong Kong Museum of Art
Donated by Mrs. Deng Ye Duo-fu



⁴ 陳恭尹（1631—1700） | 《行、隸書送不偕友兄遠游序並詩》（鄧爾雅題跋） | 無紀年（題跋寫於1927年） | 水墨紙本手卷 | 高28.7厘米；闊109.8厘米
香港藝術館至樂樓藏品
Chen Gongyin (1631–1700) | *Preface and poem in running and clerical scripts* [colophon written by Deng Erya] | Not dated [colophon written in 1927] | Handscroll, ink on paper | Height: 28.7 cm Width: 109.8 cm
Chih Lo Lou Collection, Hong Kong Museum of Art

這些名家的很多書法作品都是雅集期間即席揮毫、詩文唱和的產物，但到了二十世紀二十年代中開始，香港的書畫團體漸盛，加上廣東的書畫家亦頻繁往來香港，令書畫活動開始由雅集邁向社團，國畫研究會香港分會、香港書畫文學社、壬申書畫合作社、季廬、袖海堂金石書畫社是較突出的例子。⁸ 這些書畫團體組織舉辦的活動亦由雅集擴展到展覽、比賽、出版雜誌，帶動起香港的書法活動。另外，亦有書法家從事書法教育，如區建公便於1930年設立建公書法學院，使書法得以接近社會大眾。

戰後到六十年代的香港書法

戰後到六十年代，中國內地在動盪及建國後新文化環境的影響下，書法得不到有利的發展空間。反之，香港社會相對平穩，大眾漸有餘裕的時間、空間及經濟能力去培養藝術的情操。⁹ 二十世紀早期南來香港的書家仍活躍於書壇，包括上述的盧湘父及區建公。在盧湘父贈何耀光先生六十大壽的《楷書賀壽頌》中⁵，見其晚年書風有《鄭文公碑》中的雄強圓勁，字勢微欹，結構參照唐代顏真卿。而區建公晚年的作品亦見雄健筆力⁶。

同時，因為政局關係，有不少內地的書法家移居香港，其中一些來港前已有書名，如金石名家馮康侯。馮氏早於1931年已經來港辦《中興報》，後於1949年移居香港。馮氏以篆刻馳譽，兼擅書法，致力臨摹殷商甲骨、兩周金文、秦漢銘刻及北魏碑版。至樂樓的《百壽圖》乃集

(1858–1927)’s Myriad Trees Academy before coming to Hong Kong in 1912. Influenced by Kang Youwei, Lo Sheung-fu modelled on the Stele School master Zhang Yuzhao (1823–1894) to write with angular strokes in his early years.⁶ His student Au Kin-kung, also an important Stele School figure in early Hong Kong calligraphy whose calligraphy graced many shops, buildings and establishments across the city, was greatly indebted to the Northern Wei style expounded by Zhao Zhiqian (1829–1884) for his vigorous, sturdy, and angular strokes.⁷

A wealth of the calligraphic works of these celebrated calligraphers were created during literary gatherings. From the mid-1920s onwards, however, as Guangdong painters and calligraphers visited Hong Kong more frequently, activities during which calligraphic works were produced began to shift from literary gatherings hosted by individuals to all sorts of events organised by local painting and calligraphy associations and organisations, the most notable being the Hong Kong branch of the Guangdong Painting Society, Hong Kong Society of Painting, Calligraphy and Literature, Ren Shen Painting and Calligraphy Cooperative, Ji Lodge, and Xiuhaitang Society of Stones, Bronzes, Painting and Calligraphy.⁸ These bodies played a key role in spearheading interest in calligraphy through the exhibitions and competitions they organised and through the magazines they published while individual calligraphers engaged themselves in education. Au Kin-kung, for instance, founded the Kin Kung Academy of Calligraphy in 1930 to bring the art form closer to the general public.

From the Post-war Years to the 1960s

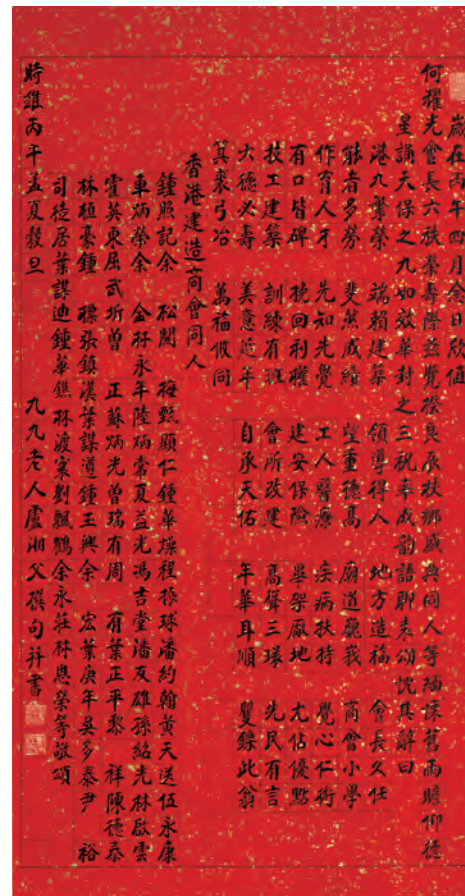
The turmoil and cultural milieu on the mainland from the post-war years to the 1960s were not congenial to the development of calligraphy. By contrast, Hong Kong was relatively stable socially, affording the general public the necessary leisure, room, and means to pursue art.⁹ Those calligraphers who arrived in Hong Kong earlier in the century, such as Lo Sheung-fu and Au Kin-kung, were still very much active. From *Birthday eulogy in regular script* that was presented to Ho lu-kwong on his 60th birthday ⁵, it can be seen that the Lo Sheung-fu’s late-year style recalls the robustness, roundedness, and inclination of *Stele for Zheng Xi* with character structuring borrowed from the Tang master Yan Zhenqing. Similar vigour also characterises Au Kin-kung’s calligraphic works from his late years ⁶.

⁸ 同註5，頁17-20；同註3，頁98-99；同註4，頁214-215。

See Note 5, 17-20; see Note 3, 98-99; see Note 4, 214-215

⁹ 張惠儀：〈現代思潮的回應（六十至七十年代）〉，同註3，頁60。

Wai-ye Cheung, “Xindai sichao de huiying (liushi zhi qishi niandai),” see Note 3, 60.



⁵ 盧湘父 (1868—1970) | 《楷書賀壽頌》 | 1966 | 水墨灑金紅箋本直幅 | 高123.8厘米；闊65厘米 | 香港藝術館至樂樓藏品 | Lo Sheung-fu (Lu Xiangfu, 1868–1970) | *Birthday eulogy in regular script* | 1966 | Vertical scroll, ink on gold-flecked red paper | Height: 123.8 cm Width: 65cm | Chih Lo Lou Collection, Hong Kong Museum of Art

⁶ 區建公 (1887—1971) | 《楷書陳本撰賀壽八言聯》 | 無紀年 (1966) | 水墨灑金紅箋本立軸一對 | 各高179厘米；闊32.3厘米 | 香港藝術館至樂樓藏品 | Au Kin-kung (Ou Jianguo, 1887–1971) | *Birthday couplet composed by Chen Ben in regular script* | Not dated [1966] | A pair of hanging scrolls, ink on gold-flecked red paper | Height: 179 cm Width: 32.3 cm each | Chih Lo Lou Collection, Hong Kong Museum of Art

The period also saw mainlander calligraphers arriving in Hong Kong one after another owing to political change. Many of these calligraphers were already well-established before coming to Hong Kong. Among them was Fung Hong-hou, who founded *Renaissance Daily News* in the city before arriving in 1949 for permanent residence. Most noted for his seal carving, Fung excelled in calligraphy through modelling on oracle-bone inscriptions of the Shang dynasty, bronze inscriptions of the Zhou, engravings of the Qin-Han, and steles of the Northern Wei. His calligraphic individuality with the seal script is represented in the Chih Lo Lou Collection by *One Hundred Shou*



各體篆文成一「壽」字⁷，金文漢印相間，或方正平實，或纖細圓轉，雖為集字，但見個人風格，生機活潑。其楷書用筆源自北魏碑版，剛健有力，略帶欹側之態，喜用異體字。《楷書潘小磐撰賀壽序》此一組四聯屏⁸，乃福興及利達兩間建築公司之股東們共同慶賀其六十大壽之禮物。全篇結構嚴謹工整，用筆剛勁渾厚、圓潤均勻，結體稍長，有北魏《鄭文公碑》的風格。馮氏以隸古定的方法，把《說文解字》、《六書精蘊》等字書中的古體字寫入楷書，如將「敦」寫作「敵」，「並」寫作「竝」，「拜」寫作「拜」。

戰前已活躍於香港書畫社團的陳荊鴻，亦於戰後定居香港。陳氏為嶺南三家陳恭尹（1631—1700）

(longevity) Characters⁷, which features a large character that is actually an assemblage of disparate rounded bronze-script variants alternating with angular ones seen on Han seals. As for his regular script, the vigour, tilted form, and penchant for variant characters are borrowed from Northern Wei steles. An example is found in *Birthday encomium composed by Poon Siu-poon in regular script*⁸, a set of 4 hanging scrolls which Ho Lu-kwong received from shareholders of two local construction companies on his 60th birthday. Neatly constructed with solid strokes, the rounded and slightly elongated characters are stylistically reminiscent of Stele for Zheng Xi. Inspired by the ancient practice of clericalising archaic scripts, i.e. retaining their forms in the clerical script, Fung Hong-hou referred to such lexicons as *Dissecting Characters and Essentials of the Six Principles of Character Formation (Liushu Jingyun)* for obsolete characters for calligraphing the birthday encomium in regular script.

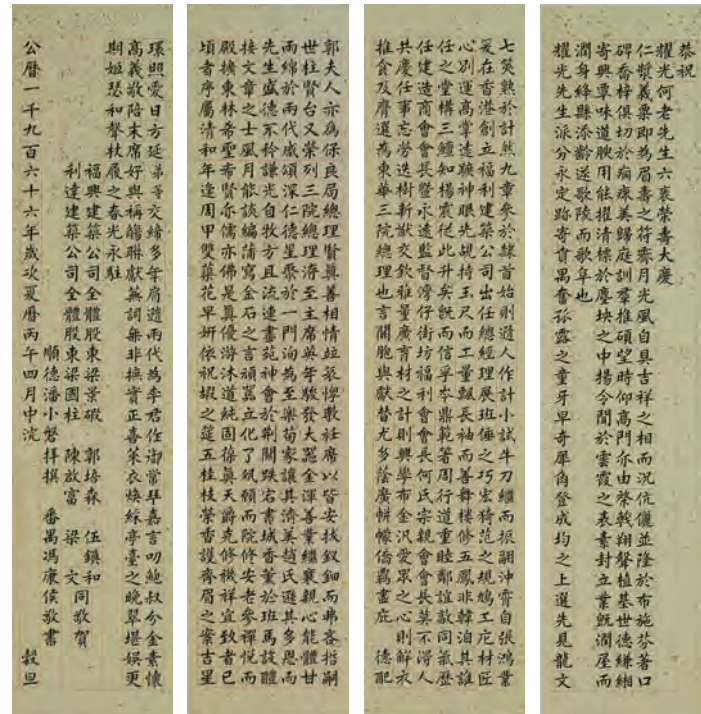
的族人。早年遊學京滬，與吳昌碩（1844—1927）、齊白石（1864—1957）、黃賓虹（1865—1955）、羅惇晏（1872—1955）、黃節等前輩書畫家交善，亦曾師從康有為學習書法及理論，受其尊碑的思想影響，試觀《楷書賀壽八言聯》以東晉《爨寶子碑》筆法寫成⁹，字體方正，古拙勁正。陳氏亦擅長行草，《草書陳本撰賀壽十一言聯》將章草的筆法融入其中¹⁰，捺筆厚重多波磔，勁健古拙。

來港的還有名儒後代、國學大師蘇文擢（1921—1997）。蘇文擢的祖父蘇若瑚（1856—1917）、父親蘇寶盃（1881—1938）乃清代著名學者，以經學書法聞名，對金石研究甚深。蘇氏肄業於無錫

Chan King-hung, who was an active member of Hong Kong painting and calligraphy bodies before World War II, also settled in Hong Kong after the war. A clansman of Chen Gongyin (1631—1700)'s, he studied in Beijing and Shanghai, mingling with Wu Changshuo (1844—1927), Qi Baishi (1864—1957), Huang Binhong (1865—1955), Luo Dunhuan (1872—1955), Huang Jie, and other painters and calligraphers who were his seniors. The extent to which he espoused the Stele School ideas that his calligraphy teacher Kang Youwei advocated can be sampled from *Birthday couplet in regular script*⁹, in which the blocky and unpretentious characters are in emulation of *Stele for Cuan Baozi* of the Eastern Jin. Equally adept in the running-cursive script, he appropriated the brush methods of the draft-cursive script as seen in the archaistic hefty diagonals and flaring strokes in *Birthday couplet composed by Chen Ben in draft-cursive script*¹⁰.



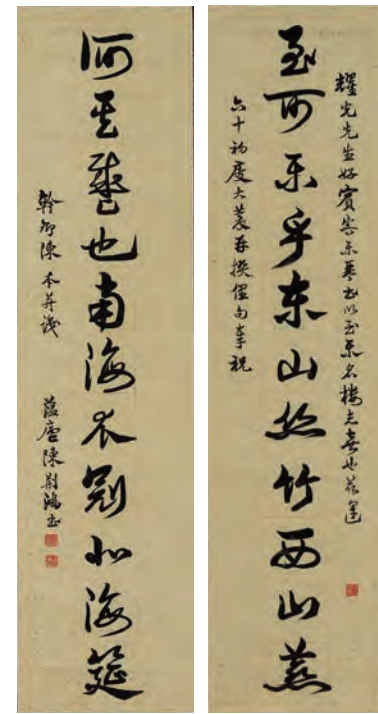
⁷ 馮康侯（1901—1983）|《百壽圖》| 無紀年（1966）| 水墨灑金紅箋本立軸 | 高 156.7 厘米；闊 74.5 厘米 | 香港藝術館至樂樓藏 | Fung Hong-hou (Feng Kanghou, 1901—1983) | *One Hundred Shou (longevity) Characters* | Not dated (1966) | Hanging scroll, ink on gold-flecked red paper | Height: 156.7 cm Width: 74.5 cm | Chih Lo Lou Collection, Hong Kong Museum of Art



⁸ 馮康侯（1901—1983）|《楷書潘小磐撰賀壽序》| 1966 | 水墨灑金黃箋本立軸四屏 | 各高 156 厘米；闊 36.2 厘米 | 香港藝術館至樂樓藏 | Fung Hong-hou (Feng Kanghou, 1901—1983) | *Birthday encomium composed by Poon Siu-poon in regular script* | 1966 | A set of 4 hanging scrolls, ink on gold-flecked yellow paper | Height: 156 cm Width: 36.2 cm each | Chih Lo Lou Collection, Hong Kong Museum of Art



⁹ 陳荊鴻（1903—1993）|《楷書賀壽八言聯》| 1966 | 水墨灑金紅箋本立軸一對 | 各高 126.4 厘米；闊 30.4 厘米 | 香港藝術館至樂樓藏 | Chan King-hung (Chen Jinghong, 1903—1993) | *Birthday couplet in regular script* | 1966 | A pair of hanging scrolls, ink on gold-flecked red paper | Height: 126.4 cm Width: 30.4 cm each | Chih Lo Lou Collection, Hong Kong Museum of Art



¹⁰ 陳荊鴻（1903—1993）|《草書陳本撰賀壽十一言聯》| 無紀年（1966）| 水墨灑金黃箋本立軸一對 | 各高 131.3 厘米；闊 32.8 厘米 | 香港藝術館至樂樓藏 | Chan King-hung (Chen Jinghong, 1903—1993) | *Birthday couplet composed by Chen Ben in draft cursive script* | Not dated (1966) | A pair of hanging scrolls, ink on gold-flecked yellow paper | Height: 131.3 cm Width: 32.8 cm each | Chih Lo Lou Collection, Hong Kong Museum of Art

國學專科學院，從錢基博(1887—1957)、唐文治(1865—1954)等名師，通經史詞章之學，於1950年移居香港，執教於新亞書院、珠海書院、香港中文大學聯合書院等各大專院校。其書風受祖父輩影響，從《楷書賀壽七言詩》及《楷書賀壽五言詩》兩件作品中¹¹ ¹²，見其以魏碑參入歐陽詢、褚遂良(596—658)、顏真卿之唐楷，以中鋒運筆，方圓兼顧，字勢微欹。

Newly arrived in Hong Kong then was the preeminent Chinese scholar So Man-jok (Su Wenzhuo, 1921—1997), whose grandfather Su Ruohu (1856—1917) and father Su Baohe (1881—1938) were both celebrated scholars of Chinese classics and epigraphers revered for not only their learning but also their calligraphy. A graduate of the Wuxi Academy of Traditional Chinese Studies, So Man-jok was well versed in Chinese classics, history, and literature studying under great masters like Qian Jibo (1887—1957) and Tang Wenzhi (1865—1954). He came to Hong Kong in 1950 and taught at tertiary institutes including the New Asia College, Hong Kong Chu Hai College and the United College of The Chinese University of Hong Kong. Under the influence of his father and grandfather, he blended together the style of Northern Wei steles with those of the Tang masters Ouyang Xun, Chu Suiliang (596—658) and Yan Zhenqing for his regular script, as evidenced by his two birthday poems ¹¹ ¹², the slightly slanting characters of which are executed with the centre-tip of the brush to effect strokes that can be rounded or angular for variation.



¹¹ 蘇文擢(1921—1997) | 《楷書賀壽七言詩》 | 1966 | 水墨灑金紅箋本直幅 | 高 65.6 厘米；闊 32.6 厘米 | 香港藝術館至樂樓藏品
So Man-jok (Su Wenzhuo, 1921—1997) | *Birthday poem in regular script* | 1966 | Vertical scroll, ink on gold-flecked red paper | Height 65.6 cm Width: 32.6 cm | Chih Lo Lou Collection, Hong Kong Museum of Art

¹² 蘇文擢(1921—1997) | 《楷書賀壽五言詩》 | 1966 | 水墨灑金紅箋本立軸 | 高 165.4 厘米；闊 75 厘米 | 香港藝術館至樂樓藏品
So Man-jok (Su Wenzhuo, 1921—1997) | *Birthday poem in regular script* | 1966 | Hanging scroll, ink on gold-flecked red paper | Height: 165.4 cm Width: 75 cm | Chih Lo Lou Collection, Hong Kong Museum of Art



¹⁰ 至樂樓藏品中鮮于樞(1257—1302)《草書陶潛歸去來兮辭》、劉基(1311—1375)《草書六言詩》、金宗(1449—1501)《行草書曹植洛神賦冊》、文徵明(1470—1559)《山水冊》、董其昌(1555—1636)《山水冊》、梁啟運(活躍於約1573—1610)《朱竹圖》、張宏(1577—約1652)《仿米芾雲山煙樹圖》、藍瑛(1585—約1664)《山水》、黃道周(1585—1646)《行草書七言詩》、項聖謨(1597—1658)《疊巖圖》、程邃(1607—1692)《讀書秋樹根圖》、王鑑(1609—1677)《仿黃公望山水》、龔賢(1619—1689)《釣罷歸來圖》、石濤(1642—1707)《松竹蘭石圖》、顛道人(活躍於約1680)《山水冊》、羅聘(1733—1799)《粉墨梅花圖》及《明代名人尺牘冊》均為香翰屏舊藏。

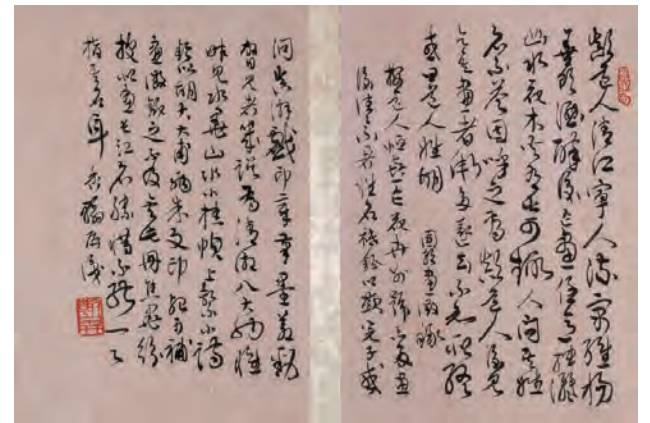
Xian Yushu (1257—1302)'s *Ode of retreat to nature by Tao Qian in cursive script*, Liu Ji (1311—1375)'s *Poem in cursive script*, Jin Cong (1449—1501)'s *Rhyme-prose on Nymph of the Luo River by Cao Zhi in running-cursive script*, Wen Zhengming (1470—1559)'s *Landscapes*, Dong Qichang (1555—1636)'s *Landscapes*, Liang Qiyun (act. ca. 1573—1610)'s *Bamboo in red*, Zhang Hong (1577—ca. 1652)'s *Cloudy mountains and trees in mist in the style of Mi Fu*, Lan Ying (1585—ca. 1664)'s *Landscapes*, Huang Daozhou (1585—1646)'s *Poem in running-cursive script*, Xiang Shengmo (1597—1658)'s *Rocky summits*, Cheng Sui's (1607—1692) *Reading under an autumnal tree*, Wang Jian's (1609—1677) *Landscape in the style of Huang Gongwang*, Gong Xian (1619—1689)'s *Returning from fishing*, Shitao (1642—1707)'s *Pine and rock with bamboo and orchids*, Dian Daoren (act. ca. 1680)'s *Landscapes*, Luo Pin (1733—1799)'s *White plum blossoms*, and *Letters of prominent figures of the Ming dynasty* in the Chih Lo Lou Collection had previously been Hsiang Han-ping's properties.

除了名書家外，亦有善書的國民政府官員南來香港。民國時期曾任中央宣傳部長、海外部部長的梁寒操(1898—1975)在1949年移居香港後，曾任教培正中學和新亞書院。《草書賀壽七言聯》見其草書具米芾風神¹³，字體窄長欹側，跌宕多姿。還有，民國時期的將領香翰屏(1889—1978)亦以其草書著稱，觀顛道人(活躍於約1680)《山水冊》中香氏所書的題跋¹⁴，結字有帖學法度，落筆迅速，字形大小錯落，體勢跌宕縱逸，間帶連綿，富有動感。香氏喜好收藏書畫，戰後，帶同其藏品遷居香港元朗，活躍於文化圈，並與何耀光先生交遊，至樂樓中不少藏品都是來自香翰屏舊藏。¹⁰

Arriving alongside these prominent calligraphers were Republican officials who excelled in calligraphy. One of them was Liang Han-tsao (Liang Hanco, 1899—1975), formerly a minister in charge of central publicity and overseas affairs. After immigrating to Hong Kong in 1949, he taught at the New Asia College and Pui Ching Middle School. In his *Birthday couplet in cursive script* ¹³ the charms of Mi Fu exude from the lean and slightly tipping characters. Also noted for the cursive script was Hsiang Han-ping (Xiang Hanping, 1889—1978), who served the Republican government as Commander. Swiftly executed with a trailing brush in a continuous flow, the colophon ¹⁴ inscribed on Dian Daoren (active ca. 1680)'s *Landscapes* is spontaneous and rich in variation, suggesting his conversance with the Model-calligraphy School. The general-calligrapher was also a zealous collector of painting and calligraphy. When he came to Hong Kong after the war, he brought with him his collection and set up home in Yuen Long. Active in the cultural circles, he became friends with Ho lu-kwong. In fact, many items in the Chih Lo Lou Collection were previously in his collection. ¹⁰



¹³ 梁寒操(1898—1975) | 《草書賀壽七言聯》 | 無紀年(1966) | 水墨灑金紅箋本立軸一對 | 各高 99.7 厘米；闊 17 厘米 | 香港藝術館至樂樓藏品
Liang Han-tsao (Liang Hanco, 1898—1975) | *Birthday couplet in cursive script* | Not dated (1966) | A pair of hanging scrolls, ink on gold-flecked red paper | Height: 99.7 cm Width: 17 cm | Chih Lo Lou Collection, Hong Kong Museum of Art



¹⁴ 顛道人(活躍於約1680) | 《山水冊》(香翰屏題跋) | 無紀年 | 水墨設色紙本十二開冊 | 各高 29.5 厘米；闊 21 厘米 | 香港藝術館至樂樓藏品
Dian Daoren (act ca. 1680) | *Landscapes* (colophon written by Hsiang Han-ping) | Not dated | Album of 12 leaves, ink and colour on paper | Height: 29.5 cm Width: 21 cm | Chih Lo Lou Collection, Hong Kong Museum of Art

此外，不少南來從醫者均雅嗜詩詞、書法，如於1949年來港的牙醫許菊初。許氏擅寫行草，其《行草書賀壽七言詩》墨色厚重，筆法圓潤有力¹⁵。另外，中醫勞天庇戰後因炮彈碎入胸而來港就醫，曾寄寓於何家，歷年協助何耀光先生整理及著錄至樂樓藏品。《隸書賀壽七言詩》特意以「至樂樓」起首¹⁶，以賀何耀光先生六十大壽。書體結字汲取東漢《夏承碑》和《史晨碑》的精髓，尤其是方正的字型結構，橫劃起筆重按，中間輕輕帶過，收筆出鋒尖利。其運筆沉酣，墨色濃厚，是非常用心嚴謹之作。

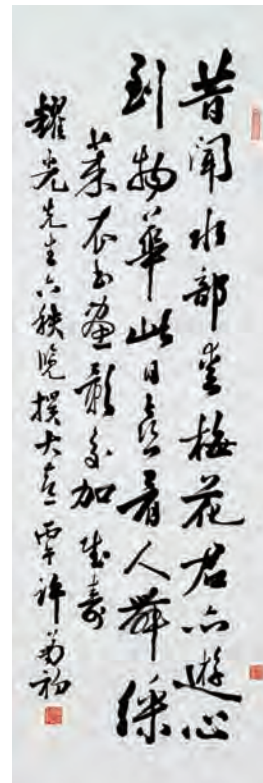
戰後香港書法發展得益於不少卓有成就的書法家從事書法教學及創立專門性的書法組織團體，培育了眾多門生弟子，如林千石（1918—1990）於1966年創立了中國書法研究會。¹¹馮康侯曾於聯合書院教授文字學等課程，及後執教於華僑、經緯等書院，更於1967年與弟子組成廣雅書學社。陳荊鴻及蘇文擢亦曾於聯合書院等大專院校授課。何叔惠（1919—2012）於1976年創立鳳山藝文院教授國學書法。另有黃思潛（1907—1985）創辦光大書畫學院，推動傳統藝術，並邀何叔惠參與教學。黃氏自小少居港，畢業於皇仁書院，擅長隸書，作品《隸書賀壽五言詩》取法《西狹頌》¹⁷，用筆渾厚，章法嚴謹。

除了書法家的參與，香港書法更有先賢的支持。何耀光先生一直推動香港文化事業，保存國粹，出資出版至樂樓叢書，邀請港澳學人參與編纂明清及時賢著作。這些叢書保留了不少名家墨蹟，如《明遺民書畫錄》的書名乃由馮康侯題寫¹⁸；《何耀光先生六秩大慶壽言集》由盧湘父題寫；《至樂樓立身要旨處世經驗漫談》、《傲世百詠》、《至樂樓書畫錄·明遺民之部》及《分春館詞》更分別延請了書法家何叔惠、何幼惠（1931—2023）兄弟鈔錄。¹²何氏兄弟生於書香世家，與何耀光先生淵源甚深。其大伯父何國澄（1854—1909）為進士，二伯父何國澧（1859—1937）獲授翰林院編修，父親何國溥（1875—1952）亦為秀才。上世紀四十年代南來香港後，兄長何叔惠因國學修養深厚，曾任至樂樓的中文秘書。何叔惠的楷書取法唐代

Many people who came to Hong Kong to practise medicine were also lovers of poetry and calligraphy. For instance, the dentist Xu Juchu, who arrived in 1949, was a calligrapher working in the running-cursive script. The flowing grace of his calligraphy in dark ink can be savoured from his *Birthday poem in running-cursive script* ¹⁵. There were also those who practised Chinese medicine as in the case of Lao Tianbi, who came to the city to seek treatment for shrapnel in his chest. For a time, he stayed with the Ho family and, for years, helped Ho Lu-kwong collate and catalogue his Chih Lo Lou Collection. To mark Ho's 60th birthday, he composed a poem and began the first line with a specific reference to Chih Lo Lou. In this *Birthday poem in clerical script* ¹⁶, appropriation from *Stele for Xia Cheng* and *Stele of Shi Chen* dating to the Eastern Han is evidenced by the squarish characters and the horizontals with an emphasised beginning, narrow middle, and tapering end. The restrained rendering and the use of dark ink reveal the pains that the calligrapher took to produce the birthday gift out of love and respect for the Chih Lo Lou Master.

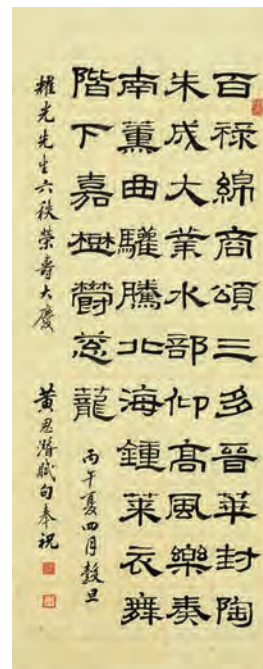
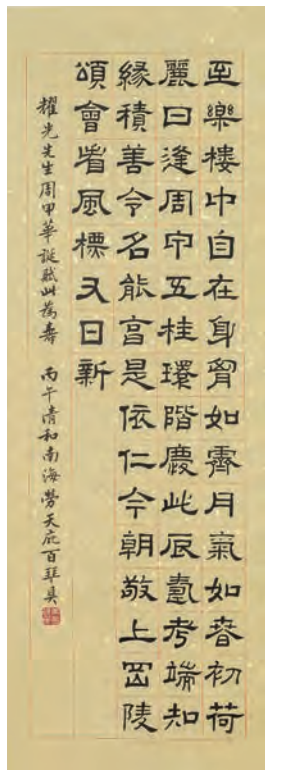
The development of Hong Kong calligraphy in the post-war years was largely propelled by accomplished calligraphers who trained up a great number of young practitioners through teaching and through the calligraphy bodies they formed. Among them, Lam Chin-shek (Lin Qianshi, 1918–1990) founded the Society of Chinese Calligraphy Studies. ¹¹ Fung Hong-hou taught philology at the United College before taking up teaching at the Wah Kiu College and Kingsway College. In 1967, he further founded the Guangya Calligraphy Society with his students. Also teaching at the United College were Chan King-hung and So Man-jok. Later on, there was Ho Suk-wai (He Shuhui, 1919–2012) who established the Fengshan Academy of Arts in 1976 to teach traditional Chinese studies while Wong Sze-chin (Huang Siqian, 1907–1985) founded the Guangda Academy of Painting and Calligraphy, where Ho Suk-wai taught on invitation. A graduate of Queen's College, Wong excelled in the clerical script. His indebtedness to *Eulogy of the Western Gorge* is evidenced by *Birthday poem in clerical script* with its deliberate and precise execution ¹⁷.

Besides calligraphers, well-wishers were also contributing to the development of Hong Kong calligraphy. In support of cultural workers and to preserve national heritage, Ho Lu-kwong funded the compilation and publication of writings since the Ming and Qing dynasties under the Chih Lo Lou series, enlisting the help of Hong Kong and Macao scholars. Some volumes in the series are graced with calligraphy by famed masters. As far as book titles are concerned, *Painting and Calligraphy of Ming Loyalists (Ming Yimin Shuhua Lu)* was calligraphed by Fung Hong-hou ¹⁸ whereas *Collected Messages Marking*

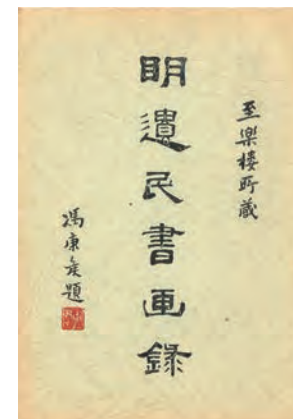


¹⁵ 許菊初（1901—1976）|《行草書賀壽七言詩》| 1966 | 水墨紙本立軸 | 高 97.1 厘米；闊 33.8 厘米 | 香港藝術館至樂樓藏品 | Xu Juchu (1901–1976) | *Birthday poem in running-cursive script* | 1966 | Hanging scroll, ink on paper | Height: 97.1 cm Width: 33.8 cm | Chih Lo Lou Collection, Hong Kong Museum of Art

¹⁶ 勞天庇（1917—1995）|《隸書賀壽七言詩》| 1966 | 水墨灑金黃箋本立軸 | 高 114.8 厘米；闊 39.6 厘米 | 香港藝術館至樂樓藏品 | Lao Tianbi (1917–1995) | *Birthday poem in clerical script* | 1966 | Hanging scroll, ink on gold-flecked yellow paper | Height: 114.8 cm Width: 39.6 cm | Chih Lo Lou Collection, Hong Kong Museum of Art



¹⁷ 黃思潛（1907—1985）|《隸書賀壽五言詩》| 1966 | 水墨灑金黃箋本立軸 | 高 104.5 厘米；闊 41.4 厘米 | 香港藝術館至樂樓藏品 | Wong Sze-chin (Huang Siqian, 1907–1985) | *Birthday poem in clerical script* | 1966 | Hanging scroll, ink on gold-flecked yellow paper | Height: 104.5 cm Width: 41.4 cm | Chih Lo Lou Collection, Hong Kong Museum of Art



¹⁸ 馮康侯題《明遺民書畫錄》 The book title *Painting and Calligraphy of Ming Loyalists (Ming Yimin Shuhua Lu)* was calligraphed by Feng Kanghou.

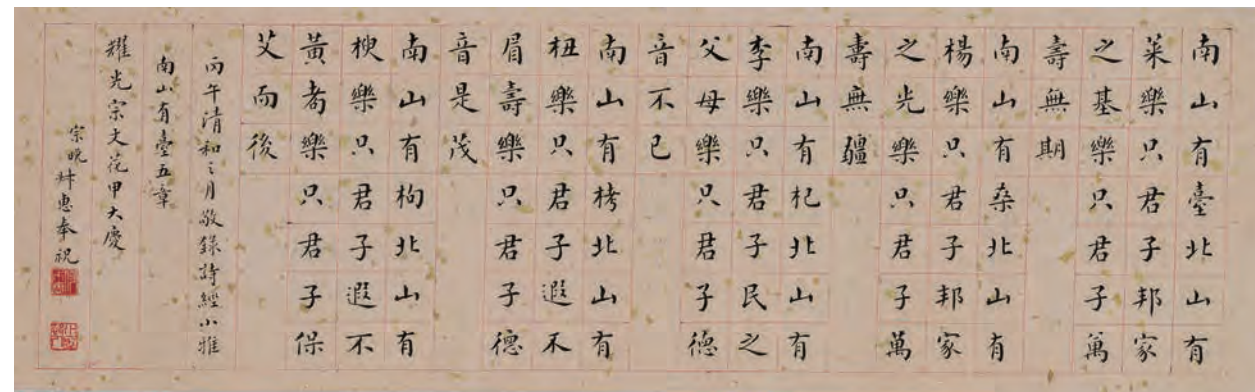
¹¹ 有關香港的書法組織團體，同註9，頁52-60。

For the calligraphy associations and organisations in Hong Kong, see Note 9, 52–60.

歐陽詢及元代趙孟頫，溫潤遒勁，氣質嫺雅¹⁹；弟弟何幼惠以小楷飲譽書壇，其書從晉代王羲之（303—361）、王獻之（344—386）及元代趙孟頫，雅淳秀逸。

何耀光先生在歷年搜求書畫的過程中，結交了不少精於鑑藏的同道及書畫家，不時雅集於家中，揮毫作畫。¹³其六秩壽慶更是一大雅集。除了一眾書家送上的賀禮，當時何耀光先生的家人「向時賢徵集詩文三百餘篇，¹⁴彙成卷帙，付諸研閱」彙成的《壽言冊》共五本²⁰，收錄了政商名流以外不少書畫家的詩文墨蹟，如余少颺（1903—1990）、汪宗衍（1908—1993）、勞天庇、張君實（1912—2003）、顧青瑤（1896—1978）、黃思潛、梁簡能（1907—1991）、賈訥夫（1910—1999）、陳湛銓（1916—1986）、黃君璧（1898—1911）、馮康侯等。

Mr Ho lu-kwong's 60th Birthday by Lo Sheung-fu. Some others, as in the case of *Chih Lo Lou's Cursive Notes on the Essentials and Experiences of Conducting Oneself in Society* (*Zhilelou Lishen Yaozhi Chushi Jingyan Mantan*), *Songs to Caution the World* (*Jingshi Baiyong*), *The Chih Lo Lou Catalogue of Painting and Calligraphy: Ming Loyalists* (*Zhilelou Shuhua Lu · Ming Yimin zhi Bu*) and *Ci-Poems of the Fenchun Studio* (*Fenchun Guan Ci*), even have texts calligraphed by Ho Suk-wai and his brother Ho Yau-wai.¹² The Ho brothers were born in a prestigious family, with their uncles He Guocheng (1854–1909) and He Guoli (1859–1937) respectively a *jinshi*-graduate and a junior compiler of the Hanlin Academy while their father He Guopu (1875–1952) a *xiucai*-graduate. After arriving in Hong Kong in the 1940s, the elder brother Ho Suk-wai,¹² because of his profound learning in traditional Chinese studies, once served as Chinese secretary to Chih Lo Lou. He derived his regular script from the Tang master Ouyang Xun and the Yuan master Zhao Mengfu to write in a refined yet vigorous style¹⁹. The younger brother Ho Yau-wai was widely recognised for his

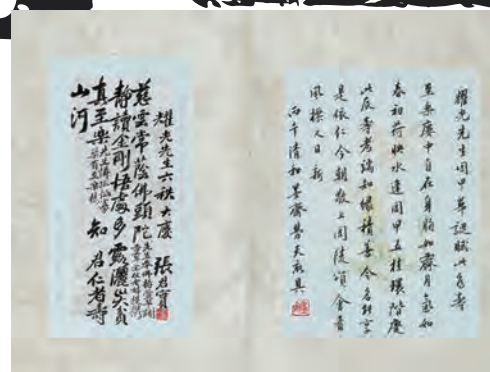
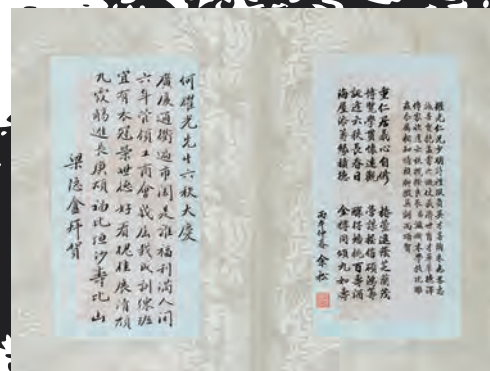
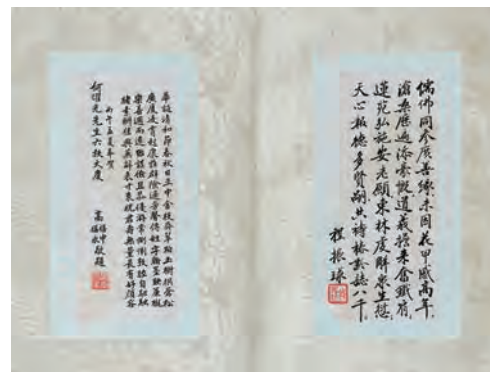
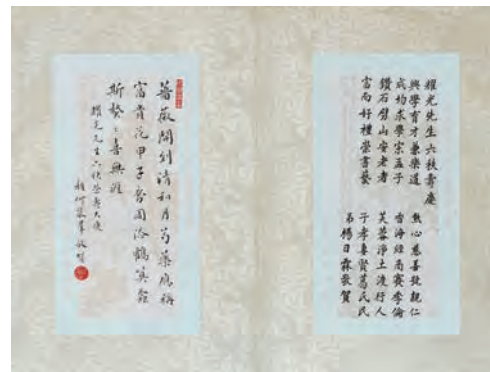


¹⁹ 何叔惠（1919—2012）|《楷書詩經小雅》| 1966 | 水墨灑金米黃箋本橫幅
高 19.9；闊 65 厘米 | 香港藝術館至樂樓藏
Ho Suk-wai (He Shuhui, 1919–2012) | The lesser court hymns from the *Classic of Poetry in regular script* | 1966 | Horizontal scroll, ink on gold-flecked beige paper | Height: 19.9 cm Width: 65 cm
Chih Lo Lou Collection, Hong Kong Museum of Art

¹² 何叔惠鈔錄了《至樂樓立身要旨處世經驗漫談》及《傲世百詠》，而《至樂樓書畫錄·明遺民之部》及《分春館詞》乃由何幼惠鈔錄。
Ho Suk-wai was the one who calligraphed the texts of *Chih Lo Lou's Cursive Notes on the Essentials and Experiences of Conducting Oneself in Society* and *Songs to Caution the World* while Ho Yau-wai *The Chih Lo Lou Catalogue of Painting and Calligraphy: Ming Loyalists* and *Ci-Poems of the Fenchun Studio*.

¹³ 1959 年 1 月 11 日及 1959 年 7 月 2 日的《華僑日報》便有報道至樂樓的雅集。
Chih Lo Lou's literary gatherings were reported by the newspaper *Wah Kiu Yat Po* on 11 January and 2 July 1959.

¹⁴ 〈何耀光六十壽官紳名流到賀者眾〉，《香港工商日報》（1966.6.9）。
“He Yaoguang liushi rongshou guanshen mingliu daohezhe zhong,” *The Kung Sheung Daily News*, 9 June 1966.



small regular script, the elegance of which was modelled from the Jin masters Wang Xizhi (303–361) and Wang Xianzhi (344–386) as well as the Yuan master Zhao Mengfu.

Years of painting and calligraphy collecting gained Ho lu-kwong quite some connoisseur and artist friends, who would often gather together at his home to produce painting and calligraphic works.¹³ A particularly important literary gathering was that held in celebration of his 60th birthday. The gifts he received from his calligrapher friends and the over 300 pieces of poems or writings that his family commissioned were mounted into the five-volume album *Birthday greetings on the 60th birthday of Ho lu-kwong*²⁰, featuring political heavyweights, business leaders, and artists including Yu Shaofan (1903–1990), Wong Chung-yin (Wang Zongyan, 1908–1993), Lao Tianbi, Chang Chun-shih (Zhang Junshi, 1912–2003), Koo Tsin-yaw (Gu Qingyao, 1896–1978), Wong Sze-chin, Leung Kan-nang (Liang Jianneng, 1907–1991), Karr Nafu (Jia Nefu, 1910–1999), Chan Cham-chuen (Chen Zhanquan, 1916–1986), Huang He Chun-pi (Huang Junbi, 1898–1911) and Fung Hong-hou.¹⁴

²⁰ 《賀何耀光六十壽言冊》| 1966 | 水墨紙本冊一套五本（選頁）| 各高 34.5 x 24.7 厘米（裝裱）| 香港藝術館至樂樓藏
Birthday greetings on the 60th birthday of Ho lu-kwong | 1966 | A set of 5 albums, ink on paper (selected leaves) | Height: 34.5 cm Width: 24.7 cm each (mount size)
Chih Lo Lou Collection, Hong Kong Museum of Art

結語

人才遷移是香港書法發展的關鍵。二十世紀初期及戰後南來香港的書家，為香港書壇注入力量。早期的書法因遺老及碑派名家的移居，呈現碑帖交匯的現象，同時亦見館閣體轉向更為廣博的書風。戰後香港書壇，因政治及社會原因，再次有機會吸納來自內地的書風，亦因為香港包容的文化環境，使得各派風格能夠並存，百家爭鳴。這些南來書家扎根傳統，守護著帖學與碑學兩大書法傳統，不僅是香港書法史不可或缺的部分，更為日後香港書法的變革奠定基石。

Conclusion

Inward migration was of paramount importance in the development of Hong Kong calligraphy. Calligraphers arriving in the city in the early 20th century and the post-war years successively energised the local calligraphy scene. In the first decades of the last century, the newly arrived Qing loyalists and Stele School masters ushered in an interplay between the Model-calligraphy and Stele Schools such that the Chancellery style was enhanced and enriched. During the post-war years, political and social factors were at play to trigger another influx of calligraphers from the mainland. Hong Kong being so culturally inclusive that divergent styles had ample room to thrive and flourish. Rooted in the tradition, these calligraphers from the north were advocates of the model-calligraphy and stele traditions. They not only left enduring imprints in the history of Hong Kong calligraphy but also paved the way for future transformation of the art in the city.

Translated by Tina Liem

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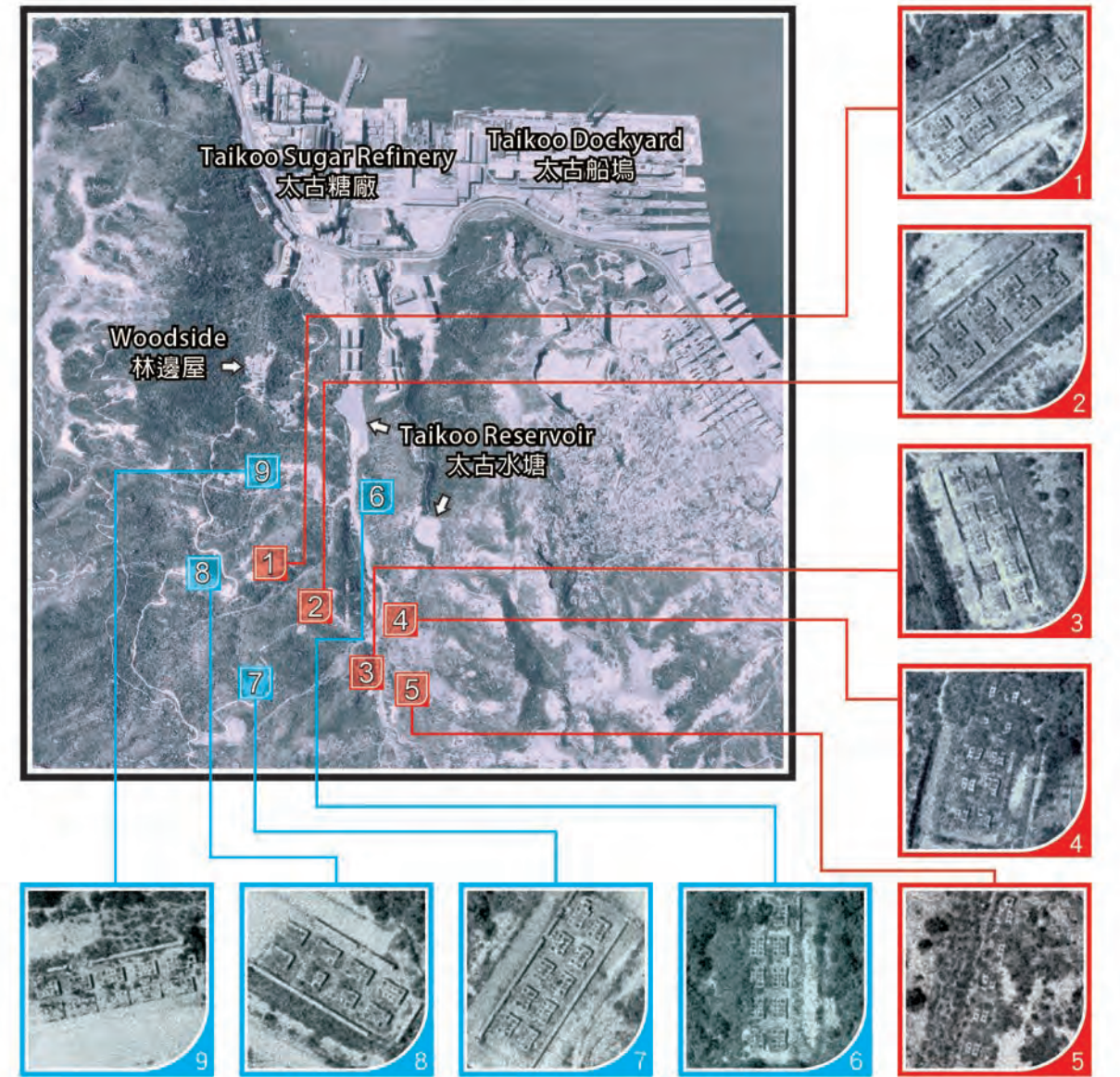
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試說港島太古水塘的 戰時公共飯堂

Wartime Communal Kitchens at the Taikoo Reservoir on Hong Kong Island

孫德榮 SUN Tak Wing, Kevin

館長（歷史博物館）教育 | 推廣及孫中山紀念館
Curator (Museum of History) Education | Extension and Dr Sun Yat-sen Museum



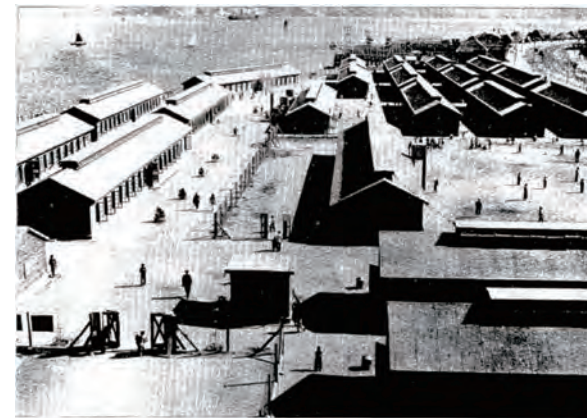


1 1938年大量難民湧入，政府在元朗八鄉蓋搭竹寮，以及在大埔和粉嶺利用鐵路貨卡作臨時收容所。
Owing to the influx of refugees in 1938, bamboo huts at Pat Heung, Yuen Long and the railway trucks at Tai Po and Fanling were used as temporary shelters.



日寇侵華猖熾，1938年戰禍擴至華南，廣州慘告陷落，難民湧到香港，人口驟增約50萬，即原有人口多了一半^{1,2}，糧食、居住和公共衛生等問題益趨嚴峻，援助難民的主力卻是民間慈善團體³。¹ 歐洲戰幔拉開，防衛措施伸延到香港，² 政府官員權充不同的統制員，³ 市政局主席杜德擔任糧食統制員，是時採取限價措施和成立價格管制局，⁴ 1939年10月再實施《基要商品儲備法例》規管米糧進出口。⁵ 戰火陰霾下，米價暴漲，品質又每況愈下，1940年12月政府委任穀米統制專員和實施食米按級限價，^{6,7} 1941年2月成立基要商品委員會和糧食柴薪統制委員會監控糧食等必需品。⁸ 針對米價狂飆的三申五令，皆是徒然，1941年5月19日設立食米專賣局，⁹ 試圖直接控制價格供應米糧予民眾。

The Japanese invasion of China ran rampant in 1938. Guangzhou fell tragically soon after the war spread to South China. The influx of a tremendous number of refugees into Hong Kong boosted the population by about 500,000, which accounted for half of the original population ^{1,2}. The food, living, and public health conditions became worse than ever and refugee relief relied heavily on charitable organisations ³. ¹ After the war broke out in Europe, defensive measures were extended to Hong Kong. ² The government officials were assigned to be different controllers. ³ Adopting price restriction measures, Ronald Ruskin Todd, the Chairman of the Urban Council and Food Controller, served in the newly established Price Board. ⁴ Enforced in October 1939, the *Essential Commodities Reserves Ordinance 1939* was to regulate the import and export of rice. ⁵ On the verge of war, the rice prices skyrocketed but the quality was deteriorating. In December 1940, the government appointed the Rice Controller and issued orders to fix rice prices using a grading system. ^{6,7} In February of the following year, the Essential Commodities Board and Food and Firewood Control Board were formed in an attempt to maintain the stable supply of food and other necessities. ⁸ All those orders and injunctions for combating the soaring price of rice were in vain. Thus, the Rice Monopoly was established on 19 May 1941 to directly control the rice prices for the populace. ⁹



2 北角政府難民營，房舍擠滿難民。1941年11月29日政府8個難民營的收容人數共為11,723人。
Fully occupied huts in the North Point Government Refugee Camp. There was a total of 11,723 persons staying at 8 government refugees camps on 29 November 1941.



3 1941年5月17日南華早報刊登慈善組織的勸捐呼籲，每日有4,000人受惠於四個施食處。
Donation call to support charity in the *South China Morning Post* on 17 May 1941 for feeding 4,000 people daily at 4 food kitchens.

1 "Appendix II - Refugee Relief in 1938, Medical Report," in Administration Reports for the Year 1938 (Hong Kong: Hong Kong Government, 1938), M86-88. Emergency Refugee Council 成立於1938年6月，1939年6月改組為 Hong Kong Refugee and Social Welfare Council。道教團體的難民援助參看游子安、危丁明：《烽火慈航：戰亂期間香港道堂善業1930-1940年代》（香港：書作坊出版社，2021）。

"Appendix II - Refugee Relief in 1938, Medical Report," in Administration Reports for the Year 1938 (Hong Kong: Hong Kong Government, 1938), M86-88. The Emergency Refugee Council was formed in June 1938 and reorganised as the Hong Kong Refugee and Social Welfare Council in June 1939. For refugee relief by Taoism organisations, see Chi On Yau, Ting Ming Ngai, *Feng huo ci hang: zhan luan qi jian xianggang dao tang sen ye 1930-1940 nian dai* (Hong Kong Daoist Associations and Their Charitable Activities [1930-1940]) (Hong Kong: Shu zuo fang chu ban she, 2021) (Chinese only).

2 Emergency Powers (Defence) Act, 1939, extended to this Colony, GA 1939 no. 707, 26 August 1939. Emergency Powers (Colonial Defence) Order in Council, 1939, GA 1939 no. 708, 26 August 1939.

3 GA 1939 no. 744, 4 September 1939.

4 Order fixing the price of food, GA 1939 no. 771, 8 September 1939. Appointment of Price Board, GA 1939 no. 772, 8 September 1939.

5 Essential Commodities Reserves Ordinance 1939, GA 1939 no. 978, 27 October 1939. Essential Commodities Reserves Regulations, GA 1939 no. 1033, 10 November 1939.

6 Defence Regulations 1940 - Powers under regulation 50 relating to Rice, delegated to Mr. F. C. Barry (dated 28 December 1940), GA 1941 no. 16, 3 January 1941. Mr. F. C. Barry to be Rice Controller, GA 1941 no. 1022, 29 August 1941.

7 Food Control Order, GA 1940 no. 1313, 5 December 1940. Food Control Order - Maximum retail price of rice, GA 1940 no. 1334, 11 December 1940.

8 Essential Commodities Board, GA 1941 no. 169, 14 February 1941. Appointment of a Food and Firewood Control Board, GA 1941 no. 219, 21 February 1941. Members of the Food and Firewood Control Board, GA 1941 no. 220, 21 February 1941.

9 Members of a Board of Directors to control the Government Rice Monopoly, GA 1941 no. 617, 19 May 1941.

HONG KONG REFUGEE AND SOCIAL WELFARE COUNCIL
feeds
4,000
POOR PEOPLE DAILY
at its
FOOD KITCHENS

1. St. Peter's West Point
2. Salvation Army Wanchai
3. The Old Magistracy Yaumatei
4. Sham Shui Po ... Castle Peak Road

YEARLY COST - - - - \$30,000
STILL NEEDED
- - - - \$8,000
Please send a donation to:—
FOOD KITCHENS
South China Morning Post
Hong Kong

食米專賣局成立以前，醫務總監司徒永覺於5月7日集結商界、宗教和慈善組織等民間力量，組成公平糶米基金特委會（4及附錄），目的是按政府定價售賣品質對等的食米予民眾，議定辦理方針16項和組成執行委員會，5月10日率先於中區街市和九龍中華基督教青年會開設售米站，5月15日再於灣仔街市開設。該會售米直至7月11日（表1），共得款123,751.91元，支出共為119,184.96元，其中支付政府食米款項總計116,686.58元。食米專賣局成立後，該會沒有解散或更名，進而要求政府補貼以降低米價，轉向新界農民收購蔬菜再提供予商販出售，¹⁰繼續推動開設煤油爐灶煮食的飯堂以售賣米飯予民眾，並且積極宣揚進食糙米可防腳氣病。該會第16次（1941年8月25日）會議紀錄，始稱灣仔街市的賣飯安排和設施為「公共飯堂」，¹¹並交由工作小組安排飯餸和燃料等運作事宜。9月15日颱風侵襲下，灣仔街市公共飯堂開始售賣廉價飯餸予民眾（5及表2）。¹²

1941年7月實施《民防條例》，組織消防、交通、醫務、勞工、供應等十支輔助隊伍，¹³9月《供應輔助隊指示》列明緊急糧食統制服務的隊伍，包括糧食分發官、公共飯堂主管等。¹⁴9月至11月的新聞報道顯示，政府公告在港島

Sir Percy Selwye Selwye-Clarke, Director of Medical Services, united the civic strengths from business, religious, and charitable organisations to establish the Equitable Rice Sales Fund Committee on 7 May 1941 (4 & Annex) before the emergence of the Rice Monopoly. Based on the price list of the grading system to sell rice, the Committee formulated 16 guidelines and formed the Executive Committee. Rice depots were first set up at the Central Market and Chinese YMCA, Kowloon on 10 May; and at Wanchai Market five days later. The Executive Committee sold rice until 11 July (Table 1). The total revenue was \$123,751.91 with the expenditure of \$119,184.96, including the payment of \$116,686.58 for the government's rice. Not dissolved or renamed straightway after the formation of the Rice Monopoly, the Committee further requested the government's subsidy for reducing rice prices, procured vegetables for vendors from the farmers in the New Territories,¹⁰ kept up the proposal of setting up kitchens with gasoline stoves for selling rice to the public, and promoted the consumption of cargo rice (unpolished rice) to prevent the infection of beriberi disease. Selling cooked rice with the facilities at Wanchai Market was first named as the "communal kitchen" in the minutes of the 16th Committee meeting held on 25 August 1941.¹¹ A working team was tasked to arrange meals and fuels for daily operations. Threatened by the typhoon, the first communal kitchen commenced offering low-priced meals to the public at Wanchai Market on 15 September (5 & Table 2).¹²

¹⁰ 司徒永覺在回憶錄中承認蔬菜供應的安排是失敗，參看 Sir Percy Selwye Selwye-Clarke, *Footprints: The Memoirs of Sir Selwyn Selwyn-Clarke* (Hong Kong: Sino-American Publishing Co., 1975), 頁 61-62.

Percy Selwye Selwye-Clarke admitted the arrangement of the vegetable supply was a failure in his memoirs. Sir Percy Selwye Selwye-Clarke, *Footprints: The Memoirs of Sir Selwyn Selwyn-Clarke* (Hong Kong: Sino-American Publishing Co., 1975), 61-62.

¹¹ 除了上世紀40年代《香港淪陷記》和《香港淪陷日記》，不少論著提及 communal kitchen、公共飯堂、平民食堂、街市飯堂或公共飯堂，參看 G.B. Endacott: *Hong Kong Eclipse* (香港：牛津大學出版社，1978)，頁 25；鄭宏泰、黃紹倫：《香港米業史》（香港：三聯書店香港有限公司，2005），頁 79；鄭智文、蔡耀倫：《孤獨前哨：太平洋戰爭中的香港戰役》（香港：天地圖書有限公司，2013），頁 328；小林英夫、柴田善雅著，田泉、李靈、魏芳芳譯：《日本軍政下的香港》（香港：商務印書館香港有限公司，2016），頁 205；李樹芬：《香港外科醫生：六十年回憶錄》（香港：商務印書館香港有限公司，2019），頁 143；鄭寶鴻：《香江冷月：香港的日治時代》（香港：商務印書館，2020），頁 26 及 39；鄭智文：〈Six Taels and Four Maces (Luk-Leung-Sei): Food and Wartime Hong Kong, 1938-46〉載於 Justin Nordstrom 編《The Provisions of War: Expanding the Boundaries of Food and Conflict, 1840-1990》(Fayetteville: The University of Arkansas Press, 2021)，頁 244.

Apart from *Xianggang lun xian ji* (The Fall of Hong Kong) and *Xianggang lun xian riji* (The Diary of the Fall of Hong Kong) written in the 1940s, "communal kitchen", "folk cafe", "market cafeteria", or "communal cafeteria" were mentioned in some publications. For instance, G.B. Endacott, *Hong Kong Eclipse* (Hong Kong: Oxford University Press, 1978), 25; Wan Tai Zheng, Siu Lun Wong, *Xianggang mi ye shi* (A History of Rice Trade in Hong Kong) (Hong Kong: Joint Publishing (H.K.) Co., Ltd., 2005), 79 (Chinese only); Chi Man Kwong and Yiu Lun Choi, *Gu du qian shao: tai ping yang zhan zheng zhong de xianggang zhang yi* (Lonely Outpost: the Battle of Hong Kong in the Pacific War) (Hong Kong: Cosmos Books Ltd., 2013), 328 (Chinese only); Hideo Kobayashi and Yoshimasa Shibata, *Nihon gunseika no honkon* (Hong Kong under the Japanese Military Rule), trans. Quan Tian, Xi Li, and Yufang Wei (Hong Kong: The Commercial Press (H.K.) Ltd., 2016), 205 (Chinese only); Shu Fan Lee, *Xianggang wai ke yi sheng: liu shi nian hui yi lu* (Hong Kong Surgeons: Memoirs of 60 Years) (Hong Kong: The Commercial Press (H.K.) Ltd., 2019), 143 (Chinese only); Po Hung Cheng, *Xianggang leng yue: xianggang de ri zhi shi dai* (The Cold Moon of Hong Kong: Hong Kong during the Japanese Occupation) (Hong Kong: Commercial Press, 2020), 26 and 39 (Chinese only); Chi Man Kwong, "Six Taels and Four Maces (Luk-Leung-Sei): Food and Wartime Hong Kong, 1938-46," in *The Provisions of War: Expanding the Boundaries of Food and Conflict, 1840-1990*, ed. Justin Nordstrom (Fayetteville: The University of Arkansas Press, 2021), 244.

¹² 《華商報》，1941年9月16日第4版。The Hong Kong Telegraph, 20 September 1941, 5。

Hua Shang Daily, 16 September 1941, 4 (Chinese only). The Hong Kong Telegraph, 20 September 1941, 5.

Enacted in July 1941, the Civil Defence Corps Regulations were designated to govern the ten auxiliary corps, such as the fire, transport, medical, labour, and supply services.¹³ The members of the Emergency Food Control Service were listed in the Auxiliary Supply Corps Instructions issued in September 1941, which included, for example, the Distribution Officers and Officers in charge of communal kitchens.¹⁴ According to the news reports from September to November 1941, the government announced the construction of communal kitchens

SALES OF RICE

Committee Formed To Operate Depots
BLOW TO PROFITEERS

For the purpose of ensuring that a proportion of those most in need shall obtain rice of good quality at the prices fixed by Government, an ad hoc Committee has been formed at the instigation of the Hon. Dr P. S. Selwyn-Clarke, Director of Medical Services.

The Committee was called together at a few hours' notice on Thursday, and among those who attended were by Mr H. J. Chen (Manager of the Hongkong Office of the Bank of China), Brigadier W. Darby (Salvation Army), Mr Fung Tsz-ying (Chairman, Tung Wah Hospital), Mr Kwok Lam-to (Manager, Wing On Co.), Mr Ng Chak-wa (Vice-Chairman, Chinese Chamber of Commerce), Mrs P. S. Selwyn-Clarke (Hon. Secretary to the Foreign Auxiliary of the National Red Cross Society of China), Mr Poon Shing-wing (Advertising Manager, Sincere Co.), the Rev. Frank Short (Chairman, Foreign Auxiliary of the National Red Cross Society of China), Mr Tsui Po-lin (Vice-President, Red Swastika Association), Rt Rev. Bishop H. Valtorta (Roman Catholic Mission), Dean J. L. Wilson (St John's Cathedral), and the Rev. H. A. Wittenbach (Acting Vicar, St Andrew's Church).

Dr Selwyn-Clarke was in the chair, and after warmly thanking those present for attending at such short notice, he outlined proposals to set up an ad hoc body to purchase rice from Government and to sell

(12) Such depots would be open from 6 a.m. to 10 a.m. and from 2 p.m. to 6 p.m., except in the case of departmental stores where they would be open from 9 a.m. to 1 p.m. and from 2 p.m. to 6 p.m.;

(13) Depots would be protected from too great rush of crowds by Street Guards, by the kindness of Mr Ng Chak-wah;

(14) If practicable, the takings at depots would be collected twice daily and paid into the bank;

(15) Able-bodied refugees from Government camps would be asked to assist in manual work, cleaning, etc. of depots; and

(16) The prices at which rice was for sale, and for qualities, would be displayed at every depot.

In thanking members for their valuable suggestions, and for their equally valuable promises of help for the Rev. H. A. Wittenbach—to whom all communications should be sent, to St Andrew's Vicarage, Kowloon—Dr Selwyn-Clarke emphasised the fact that it would be their hope that the ad hoc Committee would not have to function actively for very long, since it was to be anticipated that those retailers who had been profiteering and adulterating better quality rice would soon appreciate the fact that it paid to earn a reasonable and honest profit and not victimise those least able to defend themselves.

⁴ 1941年5月10日南華早報報道公平糶米基金特委會的首次會議
The first meeting of Equitable Rice Sales Fund Committee was reported in the South China Morning Post on 10 May 1941

¹³ The Civil Defence Corps Regulations 1941, GA 1941 no. 804, 4 July 1941。1941年10月增加工程和救援與拆除兩隊伍，參看 GA 1941 no. 1237 及 no. 1284。

The Civil Defence Corps Regulations 1941, GA 1941 no. 804, 4 July 1941. Two more corps, Public Works, and Rescue and Demolition, were established in October 1941. 1941 GA 1941 no. 1237 and no. 1284.

¹⁴ Hong Kong Auxiliary Supply Corps Instructions 1941, GA 1941 No. 1167, 26 September 1941。Hong Kong Auxiliary Supply Corps Instructions 1941, GA 1941 No. 1167, 26 September 1941.



⁵ 1941年9月灣仔街市首間公共飯堂運作的新聞報道
A news report on the operation of the first communal kitchen at Wanchai Market in September 1941



6 1941年9月至10月關於公共飯堂的選址、灣仔首間公共飯堂展開運作，以及其他公共飯堂工程進度的三則新聞報道。
List of the proposed sites for communal kitchens, operation of the first communal kitchen in Wanchai and work progress of other kitchens were reported in three news from September to October 1941.

on Hong Kong Island and recruited cooks 6. The seven communal kitchens in the city were located at the Western District Vegetables Market, Central Market, Violet Peel Health Centre, racecourse carpark at Morrison Hill, the rear area of the Eastern Playground, the playground of Man Wah Girls' College at Sai Wan Ho, and Aberdeen Market. The eight rural communal kitchens were situated at the sites along the streams of Taiwoo Reservoir; Stanley Bay, South Bay, Deep Water Bay; areas next to Green Island Brick Factory, Aberdeen Reservoir, as well as the localities on Tai Hang Road and Hatton Road. All these communal kitchens were to be completed by mid-November 7. 15 On 11 November 1941, an evacuation drill was conducted at Tai Hang, which also involved testing the operation of the communal kitchens. 16 On 24 November 1941, the Secretary for Chinese Affairs issued an emergency notice announcing that the eight rural communal kitchen sites were designated as dispersal areas to accommodate 350,000 people. 17 The communal kitchen at O'Brien Road, Wanchai (Violet Peel Health Centre) distributed free meals to 8,000 people on 1 December 1941 8,9. 18

設立公共飯堂和招募煮飯工人6，市內七處公共飯堂分別是西環瓜菜欄、中環街市內、貝督夫人健康院、摩理臣山跑馬地停車場、東區遊樂場後、西灣河文華中學體育場和香港仔街市內，市外八處則是太古水塘山坑、赤柱、南灣、深水灣、青洲磚廠附近、香港仔水塘附近、大坑路和克頓道，並稱11月中旬相繼竣工7。15 11月11日大坑進行疏散演習和測試公共飯堂的運作。16 11月24日華民政務司發出緊急通告及公佈市外八處公共飯堂為疏散區，預計可收容三十五萬人。17 12月1日灣仔柯布連道公共飯堂（貝督夫人健康院）進行分派演習，約八千人獲派免費飯8,9。18

15 《華商報》，1941年9月4日第4版。《香港工商日報》，1941年10月2日和11月21日第5版。《大公報》，1941年9月20日、11月21日及11月25日第6版。地點開列於《華商報》1941年9月4日及《大公報》1941年11月25日的報道。公平糶米基金特委會的會議紀錄中，公共飯堂的討論主要是灣仔街市和擬於太古和九龍設立的建議。
Hua Shang Daily, 4 September 1941, 4 [Chinese only]. The Kung Sheung Daily News, 2 October and 21 November 1941, 5 [Chinese only]. Ta Kung Pao, 20 September, 21 November, and 25 November 1941, 6 [Chinese only]. Locations of communal kitchens were listed in Hua Shang Daily, 4 September 1941 [Chinese only] and Ta Kung Pao, 25 November 1941 [Chinese only]. The meeting minutes of the Equitable Rice Sales Fund Committee revealed that deliberations on communal kitchens were mainly about Wanchai Market and the proposed communal kitchens in Taiwoo or Kowloon.

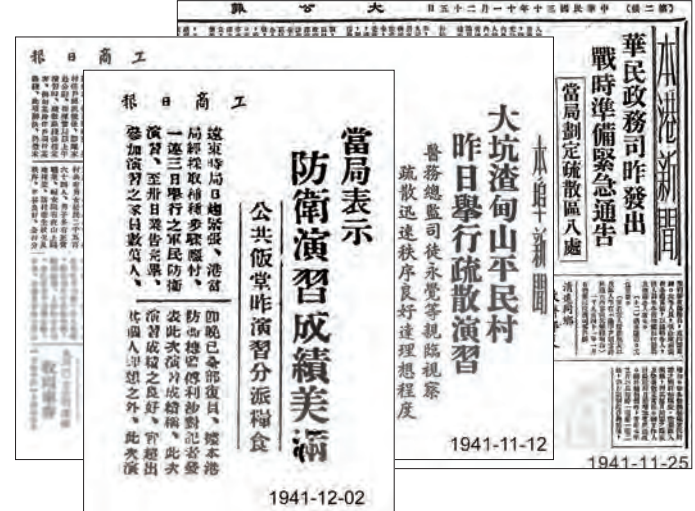
16 《香港工商日報》，1941年11月12日第5版。《大公報》，1941年11月12日第6版。
The Kung Sheung Daily News, 12 November 1941, 5 [Chinese only]. Ta Kung Pao, 12 November 1941, 6 [Chinese only].

17 《香港工商日報》，1941年11月25日第5版。《大公報》，1941年11月25日第6版。Sir Percy Selwyn Selwyn-Clarke, Footprints: The Memoirs of Sir Selwyn Selwyn-Clarke (Hong Kong: Sino-American Publishing Co., 1975), 頁 62。
The Kung Sheung Daily News, 25 November 1941, 5 [Chinese only]. Ta Kung Pao, 25 November 1941, 6 [Chinese only]. Sir Percy Selwyn Selwyn-Clarke, Footprints: The Memoirs of Sir Selwyn Selwyn-Clarke (Hong Kong: Sino-American Publishing Co., 1975), 62.

18 《香港工商日報》，1941年12月2日第5版。
The Kung Sheung Daily News, 2 December 1941, 5 [Chinese only].



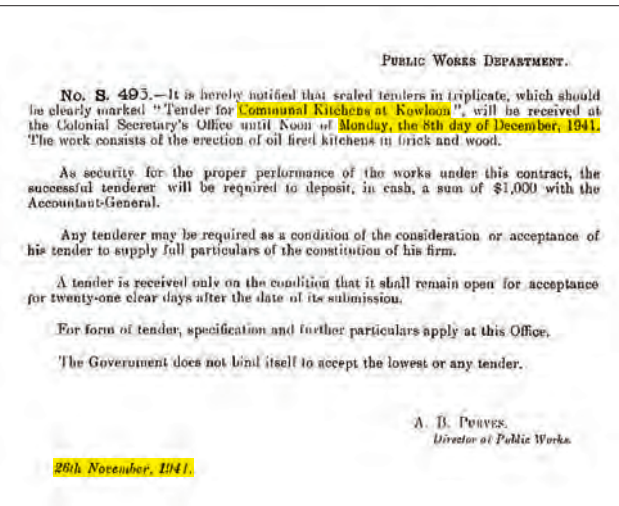
7 1941年11月公共飯堂竣工的兩則新聞報道
Two news reports on the work completion of communal kitchens in November 1941



8 1941年11月中至12月初關於疏散演習、政府緊急通告、軍事演習及公共飯堂進行分派免費飯餐演習的三則新聞報道。
An evacuation drill, the government emergency notice, the military drill and the distribution exercise of free meals at the communal kitchen were reported in three news from mid-November to early December 1941.



9 1941年香港義勇軍在灣仔修頓遊樂場外步操。
Marching of the Hong Kong Volunteers Defence Corps outside the Southern Playground, 1941.



1941年12月8日，建造九龍公共飯堂的招標是正午截標¹⁹，¹⁹早上啟德機場已遭空襲。12月9日育才書社校長擔任太古寶馬山疏散區指揮官，疏散區總部設於林邊屋，公共飯堂供給入住者每日兩餐。²⁰12月10日政府公布疏散區臨時房舍住滿，透過廣播重申香港貯糧充足，以及無力購米者可於灣仔公共飯堂取食¹¹。²¹由於日軍突襲城門碉堡成功，英軍放棄醉酒灣防線，12月13日撤守九龍。隔岸砲戰期間，太古寶馬山疏散區每日下午至黃昏遭受攻擊，灣仔公共飯堂亦被擊中。²²12月18日日軍兵分三路登陸港島北角、鰂魚涌和筲箕灣，其中一隊途經疏散區向南推進¹²。林邊屋工作人員全遭拘禁，物資被搶掠一空，12月21日驅逐疏散區民眾返回市區。守軍

- ¹⁰ 1941年11月26日政府刊憲招標建造九龍公共飯堂 Government Gazette for building Kowloon Communal Kitchens dated 26 November 1941

Kai Tak Airport had been damaged by bombing in the morning before the tender exercise for erecting the Kowloon Communal Kitchens was closed at noon on 8 December 1941¹⁰.¹⁹ On the following day, the Headmaster of Ellis Kadoorie School For Boys was appointed as the commander of Taikoo Braemar Dispersal Area, of which the headquarters were set up at the property known as Woodside. The communal kitchen supplied two meals daily to the people staying there.²⁰ On 10 December, the government announced that the temporary shelters in the dispersal areas had been fully occupied, and stressed through radio broadcasting the sufficiency of food reserves in Hong Kong and the availability of free meals at Wanchai Communal Kitchen to people who could not afford to buy rice¹¹.²¹ The success of the Japanese sudden attack on the Shing Mun Redoubt resulted in the British abandonment of the Gin Drinker's Line and the retreat from Kowloon on 13 December. During the cross-harbour bombardment, the Taikoo Braemar Dispersal Area was under attack from afternoon till dusk daily, and the Wanchai Communal Kitchen was hit.²² On 18 December, the Japanese troops landed almost simultaneously on Hong Kong Island at North Point, Quarry Bay, and Shau Kei Wan, and one regiment advanced southwards through the Taikoo Braemar Dispersal Area¹². All the workers of Woodside were detained, and the provisions stored there were all looted. People staying at the Dispersal Area were coerced by the Japanese to return to the city on 21 December. The defenders resisted resolutely but failed to

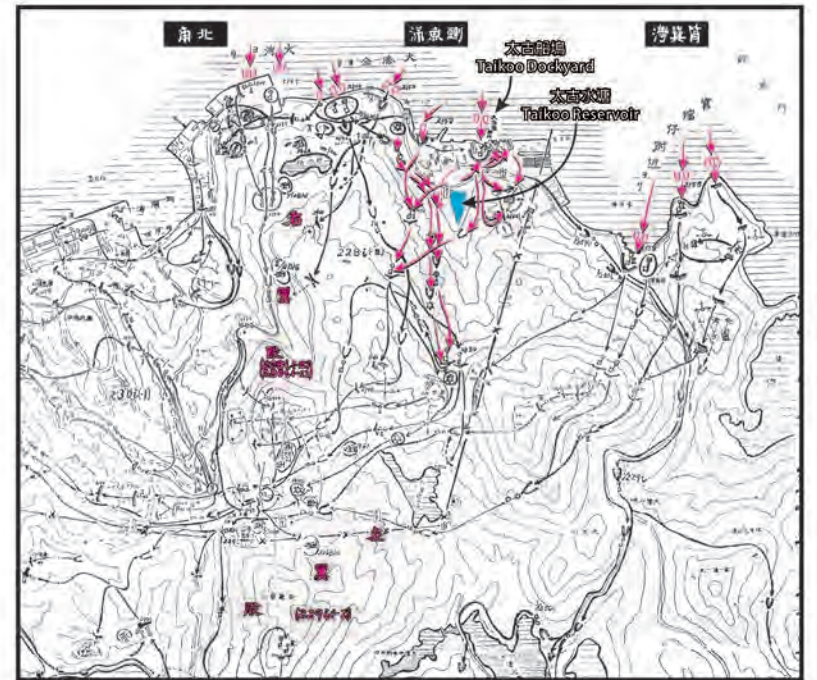
¹⁹ 建造九龍公共飯堂的招標，GA 1941 no.S495，26 November 1941。公平糶米基金特委會的後期會議紀錄中，祇是多次討論擬於九龍設立公共飯堂，具體地點尚待查明，而九龍城取代油麻地設公共飯堂的報道則見於《華商報》1941年10月14日第4版。

The tender was issued for the erection of communal kitchens in Kowloon, GA 1941 no. S495, 26 November 1941. The proposal of erecting communal kitchens in Kowloon was mentioned in the meeting notes of the Equitable Rice Sales Fund Committee. The exact locations of proposed Kowloon communal kitchens have not yet been ascertained. For the location change from Yaumatei to Kowloon City, see *Hua Shang Daily*, 14 October 1941, 4 (Chinese only).

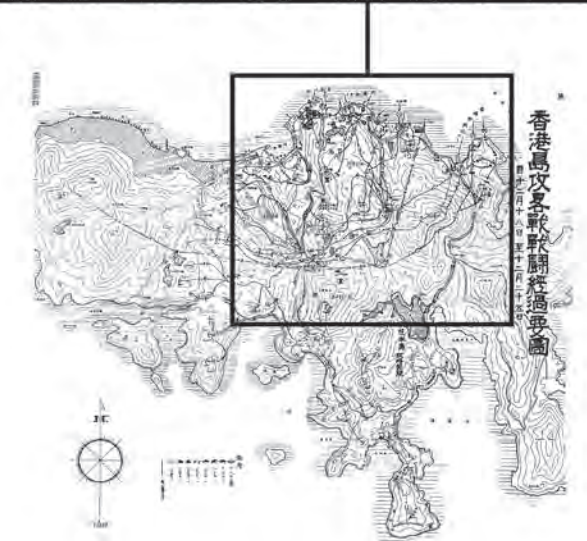
²⁰ 有關1941年12月太古寶馬山疏散區資料依育才書社校長 Mr. Charles Mycock 的1945年回憶錄，上載於「Gwulo」網站 <https://gwulo.com/node/13674>，最後搜集資料日期：2023-05-23；原稿首頁的照片見於黃麗燕的碩士論文：「The Mysterious Little House: Understanding and Interpreting the Heritage Significance of Woodside(M. Sc.)」(Hong Kong: University of Hong Kong, 2013), 56-58。Mycock 先生1915年入職政府，1927年油麻地書塾任職教師（“Civil Establishment of 1935 Blue Book,” J99），1937年擢升教育署高級教師（1937 GA no. 238, 9 April 1937），1937年3月起任育才書社校長（“Report for Director of Education for the Year 1937,” 015及“Civil Establishment of 1939 Blue Book,” J18）。1940年列於防衛預備隊名單內（GA 1940 no. 105, 26 January 1940）。

The information about the Taikoo Braemar Dispersal Area in December 1941 is based on the memoir of Mr. Charles Mycock, Principal of Ellis Kadoorie School For Boys, published in 1945. His memoir is uploaded to the “Gwulo” website: <https://gwulo.com/node/13674> [accessed 23 May 2023]. See Lai Yin Wong, “The Mysterious Little House: Understanding and Interpreting the Heritage Significance of Woodside Thesis(M. Sc.),” (Hong Kong: University of Hong Kong, 2013), 56-58, with the image of the first page of the memoir manuscript. Mr. Mycock joined the government in 1915 and served as a school teacher at Yau Ma Tei in 1927 (“Civil Establishment of 1935 Blue Book,” J99). He was promoted to Senior Teacher in the Education Department in 1937 (1937 GA no. 238, 9 April 1937), and served as the Principal of Ellis Kadoorie School For Boys since March 1937 (the “Report for Director of Education for the Year 1937,” 015; and “Civil Establishment of 1939 Blue Book,” J18). His name was listed in the 1940 Defence Reserve (GA 1940 no. 105, 26 January 1940).

- ¹² 《香港島攻略戰鬥經過要圖自12月18日至12月25日》日本亞洲歷史資料中心提供 / 日本防衛省國立防衛研究所藏品，藏品編號：C13031811000。 Battle progress outline drawing of fighting for capture of Hong Kong Island From December 18 to December 25, Provided by Japan Center for Asian Historical Records / Collection of National Institute for Defense Studies, Reference No.: C13031811000.



- ¹¹ 太古糖廠附近疏散區臨時房舍全告住滿的新聞報道 A news report on the fully packed temporary shelters of dispersal area nearby Tai Koo Sugar Refinery



²¹ 《香港工商日報》，1941年12月11日第3版。

The Kung Sheung Daily News, 11 December 1941, 3 (Chinese only).

²² 灣仔公共飯堂排隊候候和被毀的情況記錄於《香港淪陷記》第十章〈買米和領飯〉，唐海：《香港淪陷記》（上海：新新出版社，1946），頁50-51。《香港淪陷日記》中，12月11日記述警報中民眾在公共飯堂候候的苦況，12月11日記載對糧食供應和難民營（疏散區）安排的觀察與批評，薩空了：《香港淪陷日記》（香港：三聯書店（香港）有限公司，2016），頁36-38。

People queuing and bombing at the Wanchai Communal Kitchen were recorded in Chapter 10, “Buying Rice and Getting Meal,” in *Xianggang lun xian ji* (The Fall of Hong Kong), Hai Tang, *Xianggang lun xian ji* (The Fall of Hong Kong) (Shanghai: Xin xin chu ban she, 1946), 50-51 (Chinese only). *Xianggang lun xian riji* (The Diary of the Fall of Hong Kong) recounted the people’s suffering at communal kitchens under the air raid siren, and the observations and criticisms on the arrangements of food supply and refugee camps (dispersal area) in the record for 11 December. See Kongle Sa, *Xianggang lun xian riji* (The Diary of the Fall of Hong Kong) (Hong Kong: Joint Publishing (H.K.) Co., Ltd., 2016), 36-38 (Chinese only).



13 1941年聖誕日港督楊慕琦向日軍投降
Hong Kong Governor Sir Mark Young surrendered
to the Japanese Army on Christmas Day, 1941

負隅頑抗，無法逆轉戰果，12月25日港督宣布投降¹³，²³公共飯堂的運作遂告停頓。

三年零八個月的日佔時期，日寇曾實施歸鄉政策和配給措施，試圖減少供應160萬人口米糧的壓力。百姓苟存亂世，難求一頓溫飽。〈配米二首〉、〈無米配給者連日歸鄉甚眾〉、〈糴米買束薪〉三首詩作是淪陷期間的悲歌：²⁴

〈配米二首〉

清釐戶籍已分明 虛報浮開十萬名
往日弊端俱剔出 桃僵李代枉經營
米少難敷一日糧 人嗟負腹半飢荒
重行配給須增量 黑市休教價再昂

註云：每日配米六兩四錢，實得半飽。²⁵

〈無米配給者連日歸鄉甚眾〉

頒糧政府訂新章 無米人家自着忙
豈用勸之疏散去 行裝收拾亟回鄉
紛紛定座向航商 船少人多費酌量
況值清明時節近 思家心事正高漲

repel invaders eventually. On 25 December, the Governor declared surrender to the Japanese ¹³ and the communal kitchens ceased operation.²³

During the Japanese occupation for three years and eight months, repatriation and rationing policies were implemented in order to reduce the pressure of feeding the population of 1.6 million. Survival in such times of chaos hung heavy on the citizens trying to get enough food for each meal. The three somber poems, namely *Two Verses of Rice Rationing*, *So Many People without Rice Ration Return Home*, and *Buying Little Rice and Firewood* were the vivid depictions of people's desperate livelihoods in this period.²⁴

Two Verses of Rice Rationing

Households thoroughly identified
False records up to a hundred thousand
The past abuses are removed
Making up fake households is just futile

Rice insufficient for daily consumption
People complain about insufficient food
Rationing requires an increase of food
Stop the increasing price in black markets

Note: rice ration of 6 taels and 4 maces was half of the normal meal.²⁵

So Many People without Rice Ration Return Home

New rationing order enforced by the government
People without rice are going mad
No need to persuade them to leave
They will quickly pack up and return home

People reserve tickets from ship carriers hastily
Undersupply calls for higher ticket fares
Ching Ming Festival is approaching
Returnees become even more homesick

Buying Little Rice and Firewood

Buying little rice and firewood
is a *Sushi's* verse
It comes true today
Read it and you may get threatened

Rice can appease our hunger
That's why we have a craving for rice
Cooking rice needs firewood
High-priced firewood makes us anxious

How is it today?
Rice and firewood are scarce
Filling up all the containers with rice

〈糴米買束薪〉

糴米買束薪 此是東坡句
演為今日詩 閱之令人怖
米能救饑飢 人故米是驚
炊米須仗薪 薪貴尤堪慮
今日果如何 米荒薪罕遇
有米盈盞盂 見者垂涎慕
米粒僅一斤 價值同珠璐
松薪早絕蹤 草萊充爨具
日望樵婦過 搶買要於路
厥價亦奇昂 絲毫不讓步
或云狡猾商 壟斷屯一處
以余行度之 浩劫關天數
穀米可居奇 束薪難久踞
哀哉今之人 弗若雞犬免
渡日真如年 愁苦向誰訴
東坡倘有知 新詩應再吐

註：白米一斤軍票二十六丹。濕草二斤軍票一丹。

That's what we want

Just a catty of rice
As precious as pearls and jade
No more pinewood
Only using grasses as cooking fuels

Waiting for woodcutters passing by
Going on panic-buying on the road
Prices surge tremendously
There is no way to bargain

Let's talk about cunning merchants
Monopoly and stockpile in one place
Reckon our fortune
Catastrophe is our destiny

Rice can be stored up to make a good bargain
But firewood can hardly be hoarded for long
Alack, the people today
Even worse than animals

Feeling days like years
To whom we can complain
If *Sushi* knew about what has happened here
He would write a new poem for us

Note: catty of rice worth 26 *dans* of Japanese military yen. Two catties of wet grasses worth a *dan* of Japanese military yen.

²³ 鄭智文、蔡耀倫：《孤獨前哨—太平洋戰爭中的香港戰役》（香港：天地圖書有限公司，2013），288。戰況資料皆參考此論著，不一一列舉。香港防務論述、史料運用與詮釋等問題，參看鄭智文：〈重檢香港軍事史論述—二次大戰期間的重要片斷〉，載於張少強等編《香港·城市·想像》（香港：匯智出版有限公司，2014），頁7-30。

Chi Man Kwong and Yiu Lun Choi, *Gu du qian shao: tai ping yang zhan zheng zhong de xianggang zhang yi* (Lonely Outpost: the Battle of Hong Kong in the Pacific War) (Hong Kong: Cosmos Books Ltd., 2013), 288 (Chinese only). The fighting details will not be repeated here. For the discussion on Hong Kong's defence, and the use and interpretation of source documents, see Chi Man Kwong, "Zhong jian xianggang jun shi shi lun shu - er ci da zhan qi zhan de zhong yao pian duan (Review on the Narratives of Hong Kong Second World War Military History)," in *Xianggang, cheng si, xiang xiang* (Hong Kong, City, Imagination), ed. Siu Keung Cheung, et al. (Hong Kong: Infolink Publishing Ltd., 2014), 7-30 (Chinese only).

²⁴ 有關作者黃偉伯的生平和著述，參看陳智德：〈被遺忘的記錄：黃偉伯未刊稿〉《板蕩時代的抒情：抗戰時期的香港與文學》（香港：中華書局，2018），224-228。三首詩原文抄自方寬烈：〈一部從未刊行記述香港淪陷時期的詩作〉，《香港文壇往事》（香港：香港文學研究社，2010），頁323-340。

For Huang Weibo's biography and publications, see Chi Tak Chan, "Bei yi wang de ji lu: Huang Weibo wei kan gao (The Forgotten Document: Huang Weibo's Unpublished Manuscripts)," in *Ban dan shi dai de shu qing: kang zhan shi qi de xianggang yu wen xue* (Sentiments of a Turbulent Era: Hong Kong and its Literature during the Sino-Japanese War) (Hong Kong: Chung Hwa Book Company, 2018), 224-228 (Chinese only). Three poems of Huang Weibo were copied from Kuantie Fang, "Yi bu cong wei kan xing ji shu xianggang lun xian shi qi de shi zuo (An Unpublished Poetry Recounting the Fall of Hong Kong)," in *Xianggang wen tan wang shi* (The Past Events of Hong Kong Literature). (Hong Kong: Xianggang wen xue yan jiu she, 2010), 323-340 (Chinese only).

²⁵ 公平糴米基金特委會的第24次會議（1941年10月20日）紀錄中，公共飯堂每名用膳顧客的份量是六兩四錢米（英文原文是A standard weight of rice(6.4 taels) was now being given to each customer, Communal Kitchen，參看 *South China Morning Post*, 22 October 1941, 頁13。《大公報》1941年10月22日的報道是規定每碗飯米量，不得逾六兩四錢。公共飯堂每碗六兩四錢米量，估計不是熟飯的重量。

According to the minutes of the 24th meeting of the Equitable Rice Sales Fund Committee, "A standard weight of rice (6 taels and 4 maces) was now being given to each customer of Communal Kitchen," see *South China Morning Post*, 22 October 1941, 13. The *Ta Kung Po* of 22 October 1941 (Chinese only) also revealed that "the weight of each bowl of rice should not exceed 6 taels and 4 maces". It is opined that the weight of each bowl of rice offered at the communal kitchens was 6 taels and 4 maces, which would not be the weight of cooked rice.



14 1945年盟軍戰機空襲太古船塢
Taikoo Dockyard was under attack by the Allied bombers in 1945



15 1945年8月赤柱拘留營裡的俘虜
Internees in the Stanley Internment Camp in August 1945

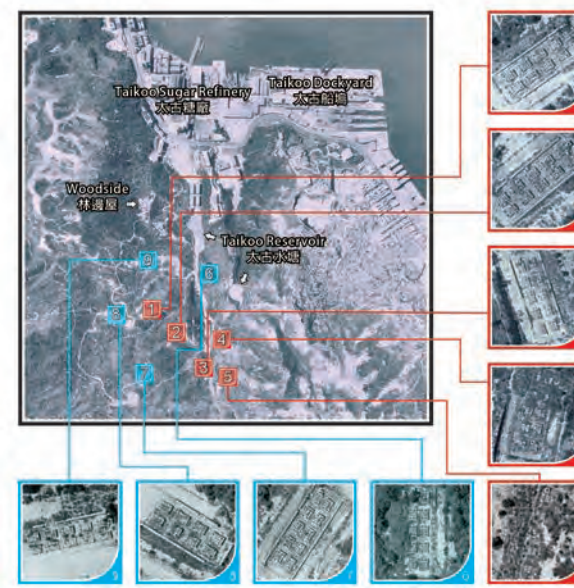
1945年8月15日日本宣布投降之時¹⁴，香港人口銳減至60萬，百業蕭條，存米用罄，瀕為饑餓之城¹⁵。戰後軍政府處理糧食供應問題和恢復貿易¹⁶，避免香港出現因糧食不足而引發動盪。²⁶

大潭郊野公園現存的戰時爐灶，²⁷是疏散區公共飯堂的遺蹟。1941年9月至11月的新聞報道指稱，公共飯堂皆蓋搭帆布帳幕和設有磚砌爐灶。參照1960年代的地圖和航空照片，可辨認太古水塘和林邊屋以南九地點設有爐灶。²⁸三地點尚存原來爐灶、兩側工作檯和一個似用作燒水的大爐，皆原磚砌的設施¹⁷。一地點殘存兩爐，一地點長年為植被覆蓋，保存狀況不良，四地點不存爐灶。鯉魚涌太古水塘、船塢和工業設施，隨戰後經濟發展而悄然消失，郊野公園內戰時公共飯堂的磚砌爐灶¹⁸，是逾80年前香港經歷戰爭苦難的明證。

The population of Hong Kong had dwindled drastically to 600,000 when the Japanese announced her surrender on 15 August 1945¹⁴. By that time, industrial and commercial activities in Hong Kong had been severely curtailed and the city was on the brink of starvation as the food reserves had been exhausted¹⁵. The post-war military government restored food supply and trading, thus eliminating the possibility of imminent upheaval caused by food shortages in Hong Kong¹⁶.²⁶

The wartime cooking stoves in Tai Tam Country Park are the remains of communal kitchens of the dispersal area.²⁷ The newspapers from September to November 1941 revealed that all communal kitchens were built with canvas shelters and brick stoves. Based on the maps and aerial photographs in the 1960s, nine sites of wartime stoves could be identified to the south of Taikoo Reservoir and Woodside.²⁸ Today, the wartime brick stoves mostly survive in three sites, including the workbenches on both sides and a large stove possibly used for boiling water¹⁷. One site only has remains of two stoves. The preservation conditions of one site are not desirable due to the coverage of dense vegetation over a prolonged period, while none survive at the remaining four sites. The disappearance of the Taikoo Reservoir, Dockyard, and industrial facilities at Quarry Bay resulted from the post-war economic development. The brick stoves of the wartime communal kitchens¹⁸ preserved in the country park provide compelling evidence of Hong Kong's wartime suffering more than 80 years ago.

16 1945年8月香港重光後，輪候米糧配給的隊伍
A long queue of rice rationing shortly after the Liberation of Hong Kong in August 1945



17 1967年航空照片顯示太古水塘和林邊屋以南九處地點的爐灶設施。地點1-3保存戰時爐灶，地點4殘存兩爐。地點5保存情況不佳，地點6-9原來爐灶不存。(地政總署航空照片編號5615-1967)
9 sites of wartime stoves can be identified to the south of Taikoo Reservoir and Woodside in 1967 aerial photograph. The wartime stoves still survive in site no. 1-3 and site no. 4 only has remains of 2 stoves. The preservation conditions of site no. 5 are not desirable, while none survives at site no. 6-9. (Aerial photo no. 5615-1967. Courtesy of the Survey and Mapping Office, Lands Department)



18 大潭郊野公園內戰時磚砌爐灶是疏散區的公共飯堂遺蹟（左），2020年4月安裝說明展板（右）。
Wartime stoves in the Tai Tam Country Park are remains of communal kitchens of dispersal area (left), erecting an interpretation panel in April 2020 (right).

²⁶ 鄭智文：《重光之路—日據香港與太平洋戰爭》（香港：天地圖書有限公司，2015），頁418-424。
Chi Man Kwong, *Zhong guang zhi lu - ri ju xianggang yu tai ping yang zhan zheng* (Road to Liberation: Japanese Occupation of Hong Kong and the Pacific War) (Hong Kong: Cosmos Books Ltd., 2015), 418-424 [Chinese only].

²⁷ 郭少棠、沈思：《東區風物志：集體記憶社區情》（香港：東區區議會，2003），頁80-81，提供考察爐灶遺蹟的重要線索。
Siu Tong Kwok and Si Shum, *Dong qu feng wu zhi: ji ti ji yi she qu qing* (Eastern District Heritage: The Collective Memory of the Community) (Hong Kong: Eastern District Council, 2003), 80-81 [Chinese only]. The record of wartime stove in this book gives an important clue for further investigation.

²⁸ Gwulo 網站依1949年航照見9處地點有爐灶，<https://gwulo.com/Wartime-Stoves-above-Quarry-Bay>，最後搜集資料日期：2023-05-26。《華商報》，1941年9月4日第4版和《大公報》，1941年9月20日第6版，兩報道皆稱23處。若太古水塘是9處，加上市內外其餘14處，合共23處。市內外公共飯堂，暫見灣仔兩處、中環、大坑、香港仔和太古水塘的運作報道。
The website of "Gwulo" shows nine groups of stoves in Quarry Bay from the aerial photo taken in 1949, <https://gwulo.com/Wartime-Stoves-above-Quarry-Bay> (accessed 26 May 2023). *Hua Shang Daily*, 4 September 1941, 4 [Chinese only]; and *Ta Kung Po*, 20 September 1941, 6 [Chinese only], reported there were 23 sites in total. Nine sites at Taikoo Reservoir added to the remaining 14 urban or rural sites will be 23 sites in total. The operation of communal kitchens at the two sites in Wanchai, Central, Tai Hang, Aberdeen, and Taikoo Reservoir could be traced, but the remaining have not yet been ascertained.

(幸蒙大公報、日本每日新聞社、日本亞洲歷史資料中心、地政總署、何鴻毅家族、南華早報、政府檔案處歷史檔案館、英國帝國戰爭博物館准許使用圖片，謹致謝忱。丁新豹博士教示筆者參看司徒永覺的回憶錄，鄭智文博士審閱初稿並予寶貴意見，陳智德博士提供黃偉伯資料，David Bellis 和沈思先生惠告太古水塘的資料。初稿草擬後幸得盧瑋鑾老師、蕭國健教授、游子安博士、馬冠堯教授和趙廣超先生的訓勉。馮振康、謝德樂、陳慶源、李穎彤、胡文立和潘駿逸協助資料整理，謹此一併申謝。本文錯誤全屬筆者。)

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附錄：1941 年公平糶米基金特委會第 1 至 30 次會議紀錄資料出處

Annex: List for 1st-30th Meeting Records of Equitable Rice Sales Fund Committee 1941

| | 會議日期 Meeting Date | 英文報章 English Newspapers | 中文報章 Chinese Newspapers |
|----|----------------------|----------------------------|--------------------------------|
| 1 | 1941-05-07 | SCMP: 1941-05-10 | 大 : 1941-05-10 |
| 2 | 1941-05-19 | SCMP: 1941-05-21 | ? |
| 3 | 1941-05-26 | SCMP: 1941-05-28 | 大 : 1941-05-27 |
| 4 | 1941-06-02 | SCMP:1941-06-04 | 大 : 1941-06-03 |
| 5 | 1941-06-09 | SCMP: 1941-06-11 | 大 : 1941-06-11 |
| 6 | 1941-06-16 | SCMP: 1941-06-18 | ? |
| 7 | 1941-06-23 | SCMP: 1941-06-25 | 大 : 1941-06-25 |
| 8 | 1941-06-30 | SCMP:1941-07-03 | 大 : 1941-07-03; 工 : 1941-07-03 |
| 9 | 1941-07-07 | SCMP:1941-07-09 | 大 : 1941-07-09; 工 : 1941-07-09 |
| 10 | 1941-07-14 | SCMP: 1941-07-16 | 大 : 1941-07-16; 工 : 1941-07-16 |
| 11 | 1941-07-21 | SCMP: 1941-07-23 | 大 : 1941-07-23; 工 : 1941-07-23 |
| 12 | 1941-07-28 | SCMP:1941-07-30 | 大 : 1941-07-30; 工 : 1941-07-30 |
| 13 | 1941-08-05 | SCMP:1941-08-06 | 大 : 1941-08-06 |
| 14 | 1941-08-11 | SCMP: 1941-08-13 | 大 : 1941-08-13 |
| 15 | 1941-08-18 | SCMP: 1941-08-20 | ? |
| 16 | 1941-08-25 | SCMP: 1941-08-27 | 大 : 1941-08-27 |
| 17 | 1941-09-01 | SCMP: 1941-09-03 | 大 : 1941-09-03 |
| 18 | 1941-09-08 | SCMP:1941-09-10 | 大 : 1941-09-10 |
| 19 | 1941-09-15 | SCMP: 1941-09-17 | 大 : 1941-09-17 |
| 20 | 1941-09-22 | SCMP:1941-09-24 | ? |
| 21 | 1941-09-29 | SCMP: 1941-10-01 | 工 : 1941-10-01 |
| 22 | 1941-10-06 | SCMP: 1941-10-08 | 大 : 1941-10-08; 工 : 1941-10-08 |
| 23 | 1941-10-13 | SCMP: 1941-10-15 | 大 : 1941-10-15; 工 : 1941-10-15 |
| 24 | 1941-10-20 | SCMP:1941-10-22 | 大 : 1941-10-22; 工 : 1941-10-22 |
| 25 | 1941-10-27 | SCMP: 1941-10-29 | 大 : 1941-10-29; 工 : 1941-10-29 |
| 26 | 1941-11-03 | SCMP: 1941-11-05 | 大 : 1941-11-05; 工 : 1941-11-05 |
| 27 | 1941-11-10 | SCMP:1941-11-12 | 大 : 1941-11-13 |
| 28 | 1941-11-17 | SCMP:1941-11-19 | 大 : 1941-11-19; 工 : 1941-11-19 |
| 29 | 1941-11-24 | SCMP: 1941-11-26 | 大 : 1941-11-26; 工 : 1941-11-26 |
| 30 | 1941-12-01 | SCMP: 1941-12-03 | 大 : 1941-12-03; 工 : 1941-12-03 |

縮寫 Abbreviation: South China Morning Post (SCMP), 大公報 (大), 香港工商日報 (工)

表 1：公平糶米基金特委會 1941 年 5 月至 7 月售米紀錄

Table 1: Rice sold by the Equitable Rice Sales Fund Committee from May to July 1941

| 會議紀錄 Meeting Notes | 截數日期 Cut-off date | 甲級米銷量 Grade A Rice sold | 乙級米銷量 Grade B Rice sold |
|--------------------------|----------------------|------------------------------------|------------------------------------|
| 第 2 次會議 2nd Meeting | / | 565 (包 bags) | 454.5 (包 bags) |
| 第 3 次會議 3rd Meeting | / | 269 (包 bags) 又 and 100 (磅 lbs) | 160 (包 bags) 又 and 196 (磅 lbs) |
| 第 4 次會議 4th Meeting | / | 222 (包 bags) 又 and 81 (磅 lbs) | 135 (包 bags) |
| 第 5 次會議 5th Meeting | 1941-06-06 | 214 (包 bags) 又 and 24 (磅 lbs) | 130 (包 bags) 又 and 30 (磅 lbs) |
| 第 6 次會議 6th Meeting | 1941-06-13 | 214 (包 sacks) 又 and 112 (磅 lbs) | 124 (包 bags) 又 and 109 (磅 lbs) |
| 第 7 次會議 7th Meeting | 1941-06-20 | 172 (包 sacks) 又 and 37 (磅 lbs) | 129 (包 bags) 又 and 187 (磅 lbs) |
| 第 8 次會議 8th Meeting | 1941-06-27 | 50 (包 sacks) 又 and 161 磅 (lbs) | 109 (包 bags) 又 and 106 (磅 lbs) |
| 第 9 次會議 9th Meeting | 1941-07-05 | 329 (包 sacks) 又 and 10 (磅 lbs) | 228 (包 bags) 又 and 107 (磅 lbs) |
| 第 10 次會議 10th Meeting | 1941-07-11 | 203 (包 sacks) 又 and 87 (磅 lbs) | 180 (包 sacks) 又 and 223 (磅 lbs) |

表 2：灣仔街市公共飯堂 1941 年 9 月至 11 月售飯紀錄

Table 2: Cooked Rice sold at the Wanchai Market Communal Kitchen from September to November 1941

| 會議紀錄 Meeting Notes | 截數日期 Cut-off date | 紅米飯 (碗) Unpolished/cargo rice (Bowls) | 米飯 (碗) Rice (Bowls) | 鏵 (份) Sung (Portions) |
|--------------------------|--|---|------------------------|--------------------------|
| 第 19 次會議 19th Meeting | 9 月 15 日下午 4 時半後開售後，半小時內售出了 550 碗米飯，兩小時內所告售罄。 The kitchen opened at 4:30 pm on 15th September. 550 bowls were sold at 5pm, and all cooked rice was sold out within two hours. | | | |
| 第 20 次會議 20th Meeting | 1941-9-21 | 17,420 | 6,835 | 3,673 |
| 第 21 次會議 21st Meeting | 1941-9-28 | 23,744 | 4,400 | 2,967 |
| 第 22 次會議 22nd Meeting | 1941-10-5 | 23,314 | 2,948 | 2,708 |
| 第 23 次會議 23rd Meeting | 1941-10-12 | 18,662 | 1,755 | 1,361 |
| 第 24 次會議 24th Meeting | 1941-10-19 | 18,584 | 1,697 | 2,357 |
| 第 25 次會議 25th Meeting | 1941-10-26 | 18,503 | 1,438 | 1,793 |
| 第 26 次會議 26th Meeting | 1941-11-2 | 22,094 | 1,521 | 1,848 |
| 第 27 次會議 27th Meeting | 1941-11-9 | 20,864 | 1,505 | 2,177 |
| 第 28 次會議 28th Meeting | 1941-11-16 | 19,726 | 1,464 | 2,200 |
| 第 29 次會議 29th Meeting | 1941-11-23 | 18,653 | 1,299 | 1,398 |
| 第 30 次會議 30th Meeting | 1941-11-30 | 16,760 | 1,205 | 1,491 |

備註：每碗紅米飯連鏵售價 3 仙；每碗白米飯售價 3 仙，每份鏵須另加 1 仙。

Note: 3 cents for cargo rice with sung; 3 cents for white rice and 1 cent for each portion of sung.

(資料出處 Source: *The Hong Kong Telegraph*, 1941-09-20)

趙少昂藝術的世界航路： 1950年代的日本與東南亞個展

Going Abroad: Chao Shao-an's Solo Exhibitions in Japan and Southeast Asia during the 1950s

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前言

二十世紀中國繪畫經歷外來文化的衝擊和現代化對傳統的挑戰，促使藝術家們追求革新，甚至探討如何能與西方文化比照交流。嶺南畫派是最早提出以中西融合改革中國繪畫的先驅之一，該派創始者高劍父（1879-1951）、高奇峰（1889-1933）兄弟遊學日本之後，便以日本近代繪畫的日、歐結合方式，引為革新中國繪畫的借鑑。¹1912年，高奇峰在上海辦《真相畫報》，並任編輯，推動革新思想。他在《真相畫報》第十期刊出的《麻雀圖》上自稱「折衷派」，此為「折衷派」稱謂之始。²嶺南畫派「折衷中外、融匯古今」的理論，漸次成形。

雖然二高的藝術革新方式源於日本近代繪畫，但高劍父從1910年代至1940年代之間，不斷嘗試如何完善其中外結合的畫法，從他留下的大量手稿中，可見他臨摹過古印度的藝術造型。他更身體力行在1930年藉代表中國參加在印度舉行「全亞細亞教育會議」的機會，壯遊印度、喜馬拉雅山、尼泊爾、斯里蘭卡、緬甸、南洋，考察其他文明，並沿途寫生。³一方面是想引證他後來在《我的現代國畫觀》內提出中國繪畫與其他文明如印度犍陀羅的文化淵源關係，⁴以加強「折衷中外、融匯古今」思想的合理性；其次，更有意向外宣傳他的新國畫，他在旅途上於越南、⁵印度均舉辦過畫展。⁶

Introduction

The impact of foreign culture on the 20th century Chinese painting and the challenges imposed by modernisation on conventional thinking prompted artists to foster innovation and even explore how to make insightful comparisons between Chinese and Western cultures. The Lingnan School of Painting, co-founded by two brothers named Gao Jianfu (1879-1951) and Gao Qifeng (1889-1933), was one of the earliest pioneers in reforming Chinese painting with the East-meets-West culture. After finishing their study tour in Japan, they reformed Chinese painting inspired by modern Japanese painting intermingling with the European style.¹ In 1912, Gao Qifeng found *The True Record* in Shanghai and served as the editor to advocate his belief in revolution. He proclaimed himself as "eclectics" when he published his work *Sparrows* in the 11th issue of *The True Record*, which served as the starting point of "eclectics".² The Lingnan School of Painting's eclectic concept of "embracing East and West, old and new", was gradually developed.

The Gao brothers' innovation approach originated in modern Japanese painting though, Gao Jianfu pursued excellence in integrating the Eastern and Western styles with ceaseless attempts from the 1910s to the 1940s. From his wealth of sketches, we can see he imitated the art form of ancient India. In 1930, he represented China to take part in the "All Asia Education Conference" in India. He leveraged this opportunity to embark on a grand tour to India, the Himalayas, Nepal, Sri Lanka, Myanmar, and Nanyang (Southeast Asia) to explore other civilisations, as well as made sketches along the way.³ He wanted to testify to the relationship between the cultural origins of Chinese painting and other civilisations such as Gandhara in India as mentioned later in *My Views on Modern National Painting*,⁴ aspiring to make the eclectic concept of "embracing East and West, old and new" more justifiable on the one hand, and intended to promote his new Chinese painting globally on the other. He held art exhibitions in Vietnam and India during his grand tour.^{5,6}

除了高劍父爭取在外地辦展覽，高奇峰亦積極鼓勵學生參加海外展覽。作為高奇峰天風樓弟子，趙少昂（1905-1998）的《白孔雀》便在1930年的比利時列日和安衛爾斯世博會（不同於1935年比利時布魯塞爾世博會）獲獎。⁷其後，作品又參加在莫斯科、巴黎、柏林展覽。因此，燃起了趙少昂要將自己的作品帶到世界去的渴望。所以，當抗戰勝利後，趙少昂回到廣州不久，便馬上於1946年南下香港，在中環友邦行七樓舉行畫展時，他公開表示打算在明年（1947年）赴美國及歐洲各地展覽。⁸可能由於時局動盪，這次壯遊計劃無法如期成行，但他在往後的十多年間實踐了這個宏願，足跡踏遍日本、菲律賓、新加坡、馬來亞、英國、瑞士、法國、意大利、美國等地。而他的個展更廣及其他他未曾到訪過的地方，使嶺南畫派的藝術弘揚海外、遠播四方。

Apart from Gao Jianfu's striving for curating overseas exhibitions, Gao Qifeng also took a proactive approach to encourage his students to participate in international exhibitions. Chao Shao-an (1905-1998), a disciple of Gao Qifeng's Tianfeng ("heavenly breeze") Studio, had his work, *White Peacock*, awarded at an exposition held in Liège and Anvers, Belgium in 1930 (different from *Exposition Universelle et Internationale de Bruxelles* held in 1935).⁷ Thereafter, his painting works were exhibited in Moscow, Paris, and Berlin. Since then, Chao had a greater craving for displaying his works around the world. After China gained victory in the Anti-Japanese War, Chao returned to Guangzhou for a short period and moved southward to Hong Kong in 1946. He held an art exhibition on the 7th floor of the American International Tower in Central and stated openly that he would visit the exhibitions in the United States and Europe in the following year [1947].⁸ However, he could not embark on his grand tour as scheduled probably due to the political turmoil. Having said that, he ended up realising his lofty aspiration some ten years later, leaving his footprints on Japan, the Philippines, Singapore, Malaya, Britain, Switzerland, France, Italy, and the United States, among others.

¹ 高劍父繪畫風格與日本近代繪畫的關係，參見李偉銘：〈高劍父繪畫中的日本風格及其相關問題〉，《圖像與歷史：20世紀中國美術論稿》（北京：中國人民大學出版社，2005），頁166-185。

For the relationship between Gao Jianfu's painting style and modern Japanese painting, see Weiming Li, "Gao Jianfu hui hua zhong de Riben feng ge ji qi xiang guan wen ti (The Japanese Style of Gao Jianfu's Painting and Other Issues Concerned)," in *Tu xiang yu li shi: 20 shi ji Zhongguo mei shu lun gao* (Picture and History: Essays of the 20th Century Chinese Art) (Beijing: Zhongguo ren min da xue chu ban she, 2005), 166-185.

² 香港藝術館：〈廣東繪畫掠影 1900-1949〉，https://www.lcsd.gov.hk/CE/Museum/Arts/Archive/resources/A_Glimpse_of_the_Guangdong_Art_Scene_chi.pdf，最後搜集資料日期：2022-02-21。

Hong Kong Museum of Art, "A Glimpse of the Guangdong Art Scene 1900-1949," https://hk.art.museum/Archive/resources/A_Glimpse_of_the_Guangdong_Art_Scene_eng.pdf (last accessed 21 February 2022).

³ 廣州藝術博物院編：《高劍父畫稿》（廣州：嶺南美術出版社，2007），頁52-87及210-212。

Guangzhou Museum of Art, ed., *Gao Jianfu hua gao* (Gao Jianfu's Sketches) (Guangzhou: Lingnan Fine Arts Publishing, 2007), 52-87, 210-212.

⁴ 賴國生：〈高劍父所認識的中國繪畫傳統〉，《成大歷史學報》（73，2009），頁144。另參見 https://tpl.ncl.edu.tw/NclService/pdfdownload?filePath=lv80irTfsslWcXlpLbUfhQHstx_o0BLZabh5AiY2drQ7pvFKDKevTzhbrOM0tbC&imgType=Bn5sH4BGpJw=&key=1SzxcYWWY4_9mpN2eyfEwo6EiFqIRnRfujMlvDTFwuKgWSYS08VnQ==&xmllid=0006575899，最後搜集資料日期：2022-02-21。

Kuo Sheng Lai, "Gao Jianfu suo ren shi de Zhongguo hui hua chuan tong (Gao Jianfu's Knowledge of Chinese Painting Traditions)," *Cheng Kung Journal of Historical Studies*, no. 73 (December 2009): 144. Also, see https://tpl.ncl.edu.tw/NclService/pdfdownload?filePath=lv80irTfsslWcXlpLbUfhQHstx_o0BLZabh5AiY2drQ7pvFKDKevTzhbrOM0tbC&imgType=Bn5sH4BGpJw=&key=1SzxcYWWY4_9mpN2eyfEwo6EiFqIRnRfujMlvDTFwuKgWSYS08VnQ==&xmllid=0006575899 (last accessed 21 February 2022).

⁵ 澳門藝術博物館「新入藏高劍父及鄧芬信札文獻」中見有高劍父致容漱石的信中提到擬在（越南）西貢開展覽二日，<http://www.mam.gov.mo/c/collection/1/detail/d9828f99-d7ef-4ab9-890b-7fb5e56403f2>，最後搜集資料日期：2022-02-21。

In Gao Jianfu's letter to Rong Shushi in Macao Museum of Art, "Xin ru cang Gao Jianfu ji Deng Fen xin zha wen xian (New Collection of Gao Jianfu and Deng Fen's Letters)," he mentioned the proposed organisation of a two-day exhibition in Saigon (Vietnam), <http://www.mam.gov.mo/c/collection/1/detail/d9828f99-d7ef-4ab9-890b-7fb5e56403f2> (last accessed 21 February 2022).

⁶ 吳天躍：〈高劍父的新國畫變革及其與印度泰戈爾家族的交流〉，《開放時代》（3，2021），<http://www.opentimes.cn/html/Abstract/20790.html>，最後搜集資料日期：2022-02-21。

Tianyue Wu, "Gao Jianfu de xin guo hua bian ge ji qi yu Yindu Taigeer jia zu de jiao liu (The Reform of Gao Jianfu's New Chinese Painting and His Exchange with Indian Tagore's Family)," *Open Times*, no. 3 (June 2021), <http://www.opentimes.cn/html/Abstract/20790.html> (last accessed 21 February 2022).

⁷ 上海檔案訊息網：〈從上海市檔案館館藏檔案資料看到的世界博覽會〉。參見上海檔案訊息網，https://www.archives.sh.cn/ztbd/sbday/dapsb/201204/t20120410_17359.html，最後搜集資料日期：2022-02-21。

Shanghai Archives, "Cong Shanghai shi dang an guan guan cang dang an zi liao kan dao de shi jie bo lan hui (The World Expo Recounted in the Shanghai Archives' Collection)," https://www.archives.sh.cn/ztbd/sbday/dapsb/201204/t20120410_17359.html (last accessed 21 February 2022).

⁸ 〈趙少昂舉行個展明春將赴歐美觀光〉，《星島日報》（1946.11.16）。

"Zhao Shaoang ju xing ge zhan ming chun jiang fu Ou Mei guan guang (Chao Shao-an to Hold Solo Exhibitions and Visit Europe and America in Spring)," *Sing Tao Daily*, 16 November 1946.

東瀛起步

早在 1949 年 7 月 9 日《星島日報》刊出，趙少昂打算到菲律賓一遊的消息，⁹可能最終未成行，或要待到 1951 年日本之行後才在歸途上，順道過菲律賓。¹⁰因此，趙少昂在 1951 年赴日本便成為他的首次外國之旅。由於日本繪畫是啟發嶺南畫派的重要源頭，趙氏此行更是一次意義非凡的旅程。趙少昂在出發之前，便曾拜訪了當時的文化界前輩呂燦銘（1892-1963），道出自己日本之行的目的。呂燦銘在《華僑日報》撰文詳述，謂此扶桑之遊是為了「以廣見聞，以求深造」，並對趙氏此行的深層意義詳加闡釋：

……然吾聞扶桑為文藝之邦，其文物藝術，多傳自吾國，少昂畫學湛深，源流洞悉，茲攜其近作，展覽觀摩，將必有以示於眾曰：此某法，屬於吾國之嫡傳也，此某法之傳於外邦而實本於吾國者也，此某法之本諸吾國，傳於外邦，由外邦發揚光大，吾再溯其流而探其源，加以闡明，繽紛錯錦，分見於畫裏空間者也，相與研討探求，邁進無極，以超然純潔之質，為精深微妙之求，將歸而語余曰：最近畫法之演變為如何，吾國畫學之精華，至現傳諸於外域者，又如何，吾國為拾襲而展揚之，歸納之又如何，使之發揚國光，向前滋長……少昂其毋逾此志，毋背斯旨，使畫學靈光不昧，得放光明，庶幾乎不妄此行矣，少昂其勉乎哉！¹¹。

He also held solo exhibitions in the places that he had never visited before. Hence, he managed to make a name for the Lingnan School of Painting all over the world.

Japan as the Starting Point

The news of Chao Shao-an intending to travel to the Philippines was published in *Sing Tao Daily* as early as 9 July 1949.⁹ However, he might not make it at last as he just dropped by there on his way home after finishing his Japan trip in 1951. Therefore, the Japan trip was his first overseas journey.¹⁰ As Japanese painting is a significant origin of the Lingnan School, his trip to Japan was exceptionally meaningful. Before embarking on his journey, he paid a visit to Lui Canming (1892-1963), a doyen of the cultural circle, and told him the purpose of his trip. Lui penned in detail in *Overseas Chinese Daily News*, mentioning that his Japan journey aimed to “broaden his horizon for acquiring further knowledge”, and giving it an in-depth interpretation:

...I have heard that Japan is a country rich in arts and cultural heritage, which has been predominantly introduced from our motherland. Shao-an has a knack for painting. Well aware of the origin, he attempts to showcase his latest works in the exhibitions there and speak out: this school of painting was handed down from our predecessors. Flourishing overseas, it originated in our homeland, spread overseas, and is elevated to the next level. I trace its origin with a deliberate exposition. The exquisite elements in a picturesque disorder are subtly revealed in both Chinese and Japanese paintings, which prompts mutual exploration for reaching the ultimate goal of endlessness. In quest of its in-depth meaning with supreme pureness, here comes my conclusion:

由此可見，趙少昂悉心籌謀，期望透過此行達到兩個目的：

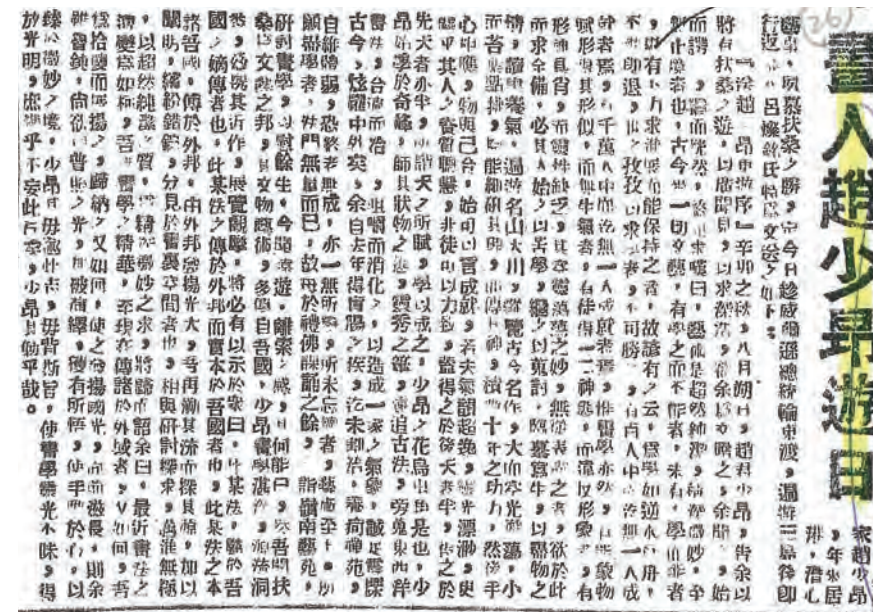
- 一、考察日本的繪畫與中國繪畫的源流關係，這對嶺南畫派的正本清源有積極意義，藉此消弭嶺南畫派被指抄襲日本繪畫的論調，重申中日繪畫同源異路的發展軌跡，並且可以繼續互相學習。
- 二、希望透過自己的畫作，向外國展示嶺南畫派是一種具革新精神且有別於傳統的中國繪畫。

no matter how the painting approach has been transformed today and how our homeland's legacy is shared with foreigners, we are dedicated to consolidating and advocating it, aiming to promote and advance the school of painting...Shao-an never forgets his original aspiration nor goes against this mission. He endeavours to uphold the legacy of Chinese painting and make it a household name. I hope his Japanese expedition will be truly rewarding. Go for it, Shao-an!¹¹

In view of the above, Chao got well prepared for his Japan trip and expected to fulfill the following two objectives:

1. Study the relationship between the origins of Japanese and Chinese painting, which greatly helps clarify the source and refutes the argument of the Lingnan School being accused of plagiarising Japanese painting; and reaffirms that Chinese and Japanese paintings develop in different directions from the same origin. Both can keep learning from each other.
2. Show his works to foreigners and stress that the Lingnan School of Painting refers to a school of non-conventional and innovative Chinese painting.

① 1951 年 9 月 20 日《華僑日報》（圖片獲南華早報出版有限公司允許使用）
Overseas Chinese Daily News, 20 September 1951. (The image is used with permission from SCMP Publishers Ltd)



⁹ 《星島日報》(1949.7.9) 刊載：「趙少昂近擬赴菲一遊，已在辦理出國手續中。」另在趙少昂保存的信件中，見有一份同年 12 月由中國駐馬尼拉使館發出的擔保信，不過，相信他到菲律賓當在 1951 年日本之行後。

Sing Tao Daily published a news report on 9 July 1949, “Zhao Shaoang jin ni fu fei yi you, yi zai ban li chu guo shuo xu zhong (Chao Shao-an Intends to Visit the Philippines and Prepares for Going Abroad).” In Chao’s letter collections, a letter of guarantee was issued by the Chinese Embassy in Manila in December of the same year. However, it is believed that he actually visited The Philippines after his Japan trip in 1951.

¹⁰ 在歐豪年和韓穗軒的文章中均提到菲律賓之旅在日本之後。參見歐豪年：〈謹述本師趙少昂先生之德藝〉，《大成》(85, 1980)，頁 56。韓穗軒：〈趙少昂畫展序〉，《良友》(67, 1962)，頁 20。

Honien Au and Suixuan Han mentioned Chao visited the Philippines after his Japan trip in their articles. See Honien Au, “Jin shu ben shi Zhao Shaoang xian sheng zhi de yi (A Recount on My Master Mr. Chao Shao-an’s Painting Virtuosity),” *Dacheng*, no. 85 (December 1980): 56. Suixuan Han, “Zhao Shaoang hua zhan xu (Preface of Chao Shao-an’s Exhibition),” *The Young Companion*, no. 67 (March 1962): 20.

¹¹ 呂燦銘：〈畫人趙少昂遊日〉，《華僑日報》(1951.9.20)。

Lui Canming, “Hua ren Zhao Shaoang you ri (Painter Chao Shao-an Visits Japan),” .



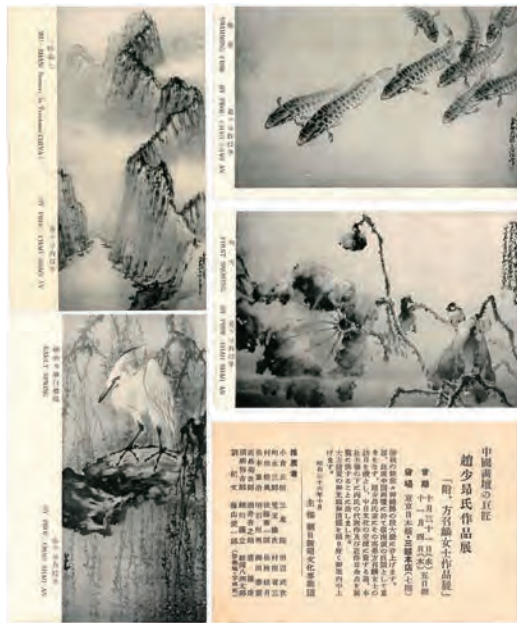
25 日本東京展覽的場刊
Brochure of the Exhibition at Tokyo, Japan

1951年9月21日，趙少昂乘威爾遜總統號郵輪赴日本，抵神戶後即遊覽關西的大阪、京都、橫濱，繼而到東京舉行首個海外個展，亦是此行的最重要目的。這次展覽名為「中國畫壇之巨匠—趙少昂氏作品展」，由日本朝日新聞東京本社主辦，於1951年10月31日至11月4日在東京日本橋三越百貨本店7樓舉行展覽，展出作品百幀。為此，他特地帶了二百幀作品，並且印了畫冊、場刊及作品明信片，以作推廣²⁵²⁶。主辦單位是日本的主要傳媒機構，並首次為中國人在日本主辦展覽，可說是空前的創舉。在展覽場刊上的推薦者都是日本政、商及藝文界的重要人物，如收藏家高島菊次郎（1875-1969）和須磨彌吉郎（1892-1970）等。日本畫家松林桂月（1876-1963）及作家村松梢風（1889-1961）撰寫介紹文章³，¹²東京電台廣播畫展消息。¹³而日本橋的三越百貨本店自1927年落成以來，便成為東京的高端文化地標，能在此舉辦展覽的都是有社會地位的藝術家。由是觀之，這是一次中國藝術家在戰後日本的首個高水平的展覽。

此次日本之行，由女弟子方召麟（1914-2006）陪同，並一同展出，而趙少昂的好友張大千（1899-1983）適到東京裱畫，亦參觀了展覽⁴。¹⁴在日本期間，亦遇到一位剛移居東京的女畫家

On 21 September 1951, Chao Shao-an travelled to Japan by boarding the SS President Wilson Cruise. After arriving in Kobe, he immediately visited Osaka, Kyoto, and Yokohama, as well as held his first overseas solo exhibition, "Chinese Painting Maestro Chao Shao-an Exhibition" in Tokyo, which was the most important mission of his trip. Hosted by the Asahi Shimbun Tokyo Headquarters in Japan, this exhibition was held on the 7th floor of Nihombashi Mitsukoshi Main Store in Tokyo from 31 October to 4 November 1951, showcasing a total of 100 pieces of his works. Chao had brought 200 pieces, and printed picture albums, brochures, and postcards displaying his painting works for promotion²⁵ ²⁶The organiser was a well-established media corporation in Japan and unprecedentedly curated an exhibition for the Chinese. The endorsers as shown in the exhibition brochure were all significant figures in the Japanese political, business, and cultural sectors, such as collectors Kikujiro Takashima (1875-1969) and Suma Yakichiro (1892-1970). Japanese painter Matsubayashi Keigetsu (1876-1963) and author Shōfu Muramatsu (1889-1961) wrote the introduction ³.¹² Tokyo radios broadcast the exhibition news.¹³ Since its establishment in 1927, Nihombashi Mitsukoshi Main Store has been a prestigious cultural landmark. Only artists with higher social standing can hold exhibitions there. In view of the above, it was the first prominent exhibition held by a Chinese artist in post-war Japan.

On this Japan trip, the painting works of Lydia Fang (1914-2006), a female disciple, were also displayed in company with Chao Shao-an's. Zhang Daqian (1899-1983), Chao's best friend, visited Chao's exhibition on his way to mount his painting works in Tokyo⁴.¹⁴ During his stay in



26 日本東京展覽的作品明信片
Postcards displaying painting works available at the Exhibition at Tokyo, Japan



3 松林桂月撰文推介趙少昂（剪報）
Matsubayashi Keigetsu endorsed Chao Shao-an in writing [newspaper clipping]



4 （由右至左）趙少昂、張大千與方召麟在展覽現場合照
[From right to left] A photo of Chao Shao-an, Zhang Daqian, and Lydia Fang taken at the exhibition

¹² 〈趙少昂東京畫展〉，《東風畫報》（210，1951），頁15。
"Zhao Shaoang Dongjing hua zhan (Chao Shao-an Exhibition in Tokyo)," *East Pictorial*, no. 210 (November 1951): 15.
¹³ 〈畫家趙少昂赴日〉，《華僑日報》（1951.9.22）及〈趙少昂東京畫展〉，《華僑日報》（1951.10.28）。
"Hua jia Zhao Shaoang fu ri (Painter Chao Shao-an Visits Japan)," *Overseas Chinese Daily News*, 22 September 1951, and "Zhao Shaoang Dongjing hua zhan (Chao Shao-an Exhibition in Tokyo)," *Overseas Chinese Daily News*, 28 October 1951.
¹⁴ 〈張大千、趙少昂遊日〉，《東風畫報》（209，1951）。
"Zhang Daqian, Zhao Shaoang you ri (Zhang Daqian and Chao Shao-an Visit Japan)," *East Pictorial*, no. 209.



沈雁 (1919-2010)，¹⁵ 並一同參觀了在東京博物館舉行的「一水會」畫展、在上野公園都美術館舉行的「新制作派協會」展覽。兩展都是關於當代藝術，趙氏買了場刊，並寫上題記⁵。10月5日，趙氏參觀了攝影家郎靜山 (1892-1995) 在東京的攝影展。往後張大千、沈雁等都相繼在日本舉行畫展，藉以提升自己的藝壇地位。戰後初期的日本，在東亞地區藝術文化界有其重要的地位，更是不少文藝人士嚮往之地。

相信是由於東京畫展的成功，促成了趙少昂的大阪畫展，¹⁶ 展覽由大阪三越主辦，於1951年12月25至30日舉行，此時趙氏已返香港。在從日本乘郵輪的歸程上，還有一段小插曲。先前提及的菲律賓之旅，原來是郵輪會繞到菲律賓賓再返港，所以趙氏應是借此船程匆匆一遊馬尼拉。據當年報載，在郵輪上趙氏曾應乘客之請，在郵輪大堂展示了30幅作品，方召麟亦展出了20幅，¹⁷ 在郵輪即席展覽，也是一次奇遇，是其他畫家未曾做過的創舉。

⁵ 趙少昂與方召麟、沈雁一同參觀在上野公園都美術館舉行「新制作派協會」展覽時購買的作品目錄
Catalogue of the "Sinseisaku" exhibition at Ueno Park Metropolitan Art Museum visited by Chao Shao-an, Lydia Fang, and Shen Yan

Japan, Chao came across Shen Yan (1919-2010), a female painter just migrated to Tokyo.¹⁵ Together they visited the "Issuikai" art exhibition and "Sinseisaku" exhibition held at Tokyo Museum and the Tokyo Metropolitan Art Museum in Ueno Park respectively. Both exhibitions featured contemporary art. Chao bought an exhibition brochure and wrote an epigraph on it⁵. On 5 October, he visited the exhibition of the photographer Long Chinsan (1892-1995) in Tokyo. Thereafter Chinese artists including Zhang Daqian and Shen Yan held exhibitions in Japan to raise their status in the art scene. The early post-war Japan, a country much cherished by many cultural professionals, had a significant presence in the arts and cultural scene in Southeast Asia.

The success of the exhibition in Tokyo facilitated Chao's exhibition in Osaka hosted by Mitsukoshi Osaka from 25 to 30 December 1951,¹⁶ during which Chao had returned to Hong Kong. When he was on his way home by boarding a cruise from Japan, there was a brief episode about the Philippines trip as mentioned earlier. The cruise which Chao boarded stopped by the Philippines before returning to Hong Kong. Hence, he could have a flash visit to Manila. According to the news concerned, Chao accepted the passengers' invitation to showcase his 30 pieces of painting works at the cruise lobby. Meanwhile, Lydia Fang also displayed 20 pieces.¹⁷ Holding an ad-hoc exhibition on a cruise was said to be a chance encounter which had never been experienced by other artists before.

The success of Chao's exhibition in Japan not only elevated his status to the next level, but also encouraged him to be more ambitious to promote his works globally. Therefore, he embarked on his roving exhibitions in Nanyang (Southeast Asia) in April 1952 after he had returned to Hong Kong for a few months.

此次日本展覽的成功，不僅令趙少昂的名聲更上一層樓，也令他更有雄心壯志向海外推廣其藝術，故此他在回港數月後，即在1952年4月開展了南洋的巡迴展覽之旅。

名震南洋

前人統稱南洋的東南亞地區（包括新加坡、馬來亞、泰國、越南）有大量華人僑居，且具經濟能力，所以從戰前到二戰期間，亦吸引不少名家到南洋各地辦展，而每當有名家到來，當地僑領及華人社區均熱烈歡迎。戰後新加坡（當時仍是由英國管治）經濟復甦，華人對中國藝術亦深感興趣，當地華人更組成新加坡美術協會。1951年8月25日至9月2日，該會曾主辦「香港四畫家（趙少昂、王賢、高峻、汪聲遠）聯合畫展」，在當地英國文化協會舉行，此展被當地報章廣泛報道，而趙氏之作品亦大獲好評，為他稍後之南洋之行首開先聲。¹⁸

趙少昂於1952年4月30日飛抵新加坡，籌備在當地及馬來亞各地舉行展覽。由於有先前日本展覽的成功及「香港四畫家聯合畫展」的推揚，趙氏此行便成為當地文化界的盛事，他一到埠，便要忙於參與各社團的歡迎宴、展覽和座談會。其即席揮毫的消息均見於當地中、英文報章，如《南方晚報》、《星洲日報》、《南洋商報》、《Singapore Standard》、《Straits Times》等。趙氏對當地記者說：「此番南來，目的是在宣揚我國固有藝術……同時將搜集南洋材料，以便回國後為作畫參考。」¹⁹

此次巡迴展覽的首站是由新加坡的中華總商會主辦，於1952年5月31日至6月8日在其會址舉行，展出畫作共180幅，展覽開幕當地紳商

Rise to Fame in Nanyang

Southeast Asia, formerly called "Nanyang", includes Singapore, Malaya, Thailand, and Vietnam. A great number of Chinese people having sound financial capacity settled there. Therefore, a wealth of renowned artists were attracted to hold exhibitions at various places in this region from pre-war to the outbreak of the Second World War. Whenever famous people arrived there, the prominent figures of the overseas Chinese and the Chinese community expressed a warm welcome. The economy of post-war Singapore governed by Britain at that time rejuvenated. Chinese communities there were interested in Chinese art and even formed the Singapore Art Society. From 25 August to 2 September 1951, the Society held the "Exhibition of Paintings by Four Hong Kong Artists: Chao Shao-an, Wong Siang, Kow Chun, and Wang Shen Yuang" at the British Council of Singapore. This exhibition was widely covered by local newspapers. Chao's painting works were greatly acclaimed, which became the harbinger of his subsequent Southeast Asia tour.¹⁸

When Chao arrived in Singapore on 30 April 1952, he got prepared for the exhibitions there and in various spots in Malaya. Driven by the success of the exhibition in Japan and the promotion of his painting by the "Exhibition of Paintings by Four Hong Kong Artists", Chao's trip to Singapore became a significant cultural event. Once he reached there, he was busy attending the welcome dinners, exhibitions, and seminars of various communities. His improvisation on the spot was widely covered in local Chinese and English newspapers, such as *Nanfeng Evening Post*, *Sin Chew Daily*, *Nanyang Siang Pau*, *Singapore Standard*, and *Straits Times*, among others. Chao told local reporters, "This trip to the south aims to promote our motherland's original arts...and collect information about Nanyang as a reference for painting after I return home."¹⁹

Hosted by the Singapore Chinese Chamber of Commerce and Industry (SCCCI), the first stop of Chao's roving exhibitions was held in its office from 31 May to 8 June 1952, displaying a total of 180 pieces of paintings. A myriad of gentlemen and businessmen

¹⁵ 沈雁 (1919-2010)，沈氏祖籍浙江嘉興，早年畢業於上海新華藝術專科學校，1951年隨家人移居日本東京，並於1953年在東京舉辦個展。後遊歐洲習藝，1957年參與創辦新加坡藝術學院，深遠影響新加坡及南洋地區的藝術發展。參見《南洋花卉集（沈雁畫集第三輯）》（新加坡：Hong Boon (Y.K.) Printing Co., 1963），頁52-87及210-212。

Shen Yan (1919-2010), a Zhejiang Jiaxing native. She graduated from Shanghai Xinhua College of Art in the early days and settled in Tokyo, Japan with her family in 1951. She held a solo exhibition in Tokyo in 1953 and practised art during her visit to Europe afterwards. She was involved in the founding of the School of the Arts, Singapore in 1957, and had a profound impact on the art development in Singapore and Nanyang. See *Nanyang hua hui ji (Shen Yan hua ji di san ji)* [The Flower Album of Nanyang [Shen Yan's Third Painting Album]] (Singapore: Hong Boon (Y.K.) Printing Co., 1963), 52-87 and 210-212.

¹⁶ 〈趙少昂定期返港〉，《華僑日報》(1951.12.14)。

"Zhao Shaoang ding qi fan Gang (Chao Shao-an Returns to Hong Kong Regularly)," *Overseas Chinese Daily News*, 14 December 1951.

¹⁷ 〈趙少昂輪上畫展〉，《華僑日報》(1951.12) (日期待考)。

"Zhao Shaoang lun shang hua zhan (Chao Shao-an Exhibition on Cruise)," *Overseas Chinese Daily News*, December 1951 [Date to be confirmed].

¹⁸ 〈香港畫家聯合畫展〉，《星洲日報》(1951.8.25)。另有展評見新客：〈看畫零感——參觀香港四畫家畫展以後〉，《星洲日報》(1951.8.30)。

"Xianggang hua jia lian he hua zhan (Joint Exhibition of Artworks by Hong Kong Artists)," *Sin Chew Daily*, 25 August 1951. See Xin Ke, "Kan hua ling gan - can guan Xianggang si hua jia hua zhan yi hou (Painting Inspiration from the Exhibition of Four Hong Kong Painters)," *Sin Chew Daily*, 30 August 1951, for the critique of this exhibition.

¹⁹ 〈趙少昂南遊抵星〉，《南洋商報》(1952.5.1)。

"Zhao Shaoang nan you di Xing (Chao Shao-an Arrives in Singapore in Southeast Asia Trip)," *Nanyang Siang Pau*, 1 May 1952.

雲集，由英國駐東南亞最高專員麥唐納（1901-1981）主持開幕⁶，並撰展覽序言。展覽引起轟動，當地報章作大篇幅報道外，如《南洋商報》更在星期日的專刊以全版刊登趙氏畫作⁷。各界對展覽反應熱烈，據報觀眾搶購展品，僅開幕當日已售畫達叻幣9,260元，²⁰而總計展覽售畫更達叻幣三萬餘元（當時新加坡使用馬來亞元，俗稱叻幣）。²¹除展覽外，趙少昂還應邀作公開示範，在展覽最後一天，即席揮毫作巨幅《萬年不朽圖》送贈中華總商會⁸，參觀者擠滿會場，當地中、西報章爭相報道盛況空前。

隨後趙氏在馬來亞的檳城、吡叻（又稱霹靂州，首府是怡保）相繼展出。趙氏聯同方召麟到檳城，由6月18日至22日於檳城頭條路惠安公會舉行展覽。趙氏從新加坡飛抵當地，於6月17日參加了由檳城藝術協會舉行的歡迎會，會上趙氏簡述了先前日本之行的見聞。畫展亦由檳城藝術協會辦理，展出反應熱烈，定購書畫者眾，首日已售出近2,000馬來亞元。²²

此後，怡保個展則由怡保僑眾服務處主辦，在1952年11月2至5日假怡保夜蘭拿督路霹靂客屬公會展出。當地華文報章《建國日報》於展覽前一天（11月1日）更以全版刊出〈趙少昂教授畫展特刊〉詳盡介紹趙氏其人其藝。²³除展覽外，趙氏還專程到當地名勝金馬崙寫生覓稿，並賦詩紀遊「豈信人間有廣寒，幾重烟雨畫圖看，心經百亂歸寧靜，眼底浮雲天地寬。」²⁴

attended the opening ceremony hosted by Malcolm John MacDonald (1901-1981), Commissioner-General for Southeast Asia⁶. He also wrote the preface for the exhibition. It ended up a smashing success. Apart from the extensive coverage by local newspapers, *Nanyang Siang Pau* even published a full-page feature about Chao's painting in its Sunday Edition⁷. The exhibition was well received by people from all walks of life. According to the news concerned, visitors scrambled for his exhibits, of which the total sales revenues on the opening day and throughout the exhibition were up to 9,260 and some 30,000 Straits Dollars (Singapore adopted Malaya dollar notes at that time, and it was commonly called "Straits Dollars") respectively.^{20,21} Apart from exhibitions, Chao was invited to improvise on the spot on the last day of the exhibition, creating a large piece of painting named *Pine Tree* presented to SCCCI⁸. The exhibition was crowded with visitors and overwhelmed with the coverage by local Chinese and English newspapers.

Thereafter, Chao held exhibitions in Penang and Perak of Malaya (The capital city of the latter is Ipoh). He accompanied Lydia Fang to Penang and held an exhibition at the Hui Ann Association on Magazine Road, Penang from 18 to 22 June. He arrived there from Singapore and attended the welcome party held by the Penang Art Society on 17 June, during which he briefly talked about what he had seen and heard on his Japan trip. Also organised by the Penang Art Society, his exhibition received overwhelming responses and a large number of orders for his paintings. The total sales revenue on the first day was nearly 2,000 Malaya dollars.²²

Later, Ipoh Overseas Chinese Service Office hosted Chao's solo exhibition at the Perak Hakka Community Association on Jalan Datoh, Ipoh from 2 to 5 November 1952. On the eve of the exhibition (1 November), *Kin Kwok Daily News*, a local Chinese newspaper, featured Chao's profile and artistic achievements in detail with a full-page coverage titled "Professor Chao Shao-an Exhibition Special Edition".²³ Besides the exhibition, Chao also visited Cameron Highlands, a popular tourist attraction in Malaya, and did some paintings and writings there, as well as created a poem to recount his feelings on that visit, "Isn't there a heavenly paradise in the human world? Layers of misty rain in the painting relieve us from immense discomposure to serene tranquility. Feast our eyes on floating clouds and the vast universe."²⁴



⁶ 英國駐東南亞最高專員麥唐納主持趙少昂展覽開幕 Malcolm John MacDonald, Commissioner-General for Southeast Asia, hosted the opening ceremony of Chao Shao-an's exhibition.



⁷ 《南洋商報》星期日（圖片獲南洋商報允許使用） Sunday Edition of *Nanyang Siang Pau* (The image is used with permission from Nanyang Siang Pau)



⁸ 趙少昂即席作《萬年不朽圖》 Chao Shao-an's improvised work, *Pine Tree*

²⁰ 〈趙少昂畫展昨日開幕 首日定購畫幅幾近一萬元〉，《南洋商報星期日》（1952.6.1）。

"Zhao Shaoang hua zhan zuo ri kai mu shou ri ding gou hua fu ji jin yi wan yuan (Chao Shao-an Art Exhibition Opened Yesterday The Sales of Paintings on First Day is up to 10,000 Dollars)," Sunday Edition of *Nanyang Siang Pau*, 1 June 1952.

²¹ 〈趙少昂氏在星開畫展〉，《東風畫報》（239，1952）（日期待考）。

"Zhao Shaoang shi zai Xing kai hua zhan (Chao Shao-an Holds Exhibition in Singapore)," *East Pictorial*, no. 239 (1952) [Date to be confirmed].

²² 〈國畫家趙少昂繪畫展覽會 昨由王景成剪綵開幕 前往參觀者眾定購書畫者多〉，檳城當地華文報章（1952.6.19）。〈檳藝術協會設茶會 歡迎畫家趙少昂〉，檳城當地華文報章（1952.6.17）。

"Guo hua jia Zhao Shaoang hui hua zhan lan hui zuo you Wang Jingcheng jian cai kai mu qian wang can guan zhe zhong ding gou shu hua zhe duo (Wang Jingcheng Hosted Ribbon-Cutting Ceremony of Chinese Painter Chao Shao-an Art Exhibition Yesterday Attracting Numerous Visitors and Buyers)," A Chinese newspaper in Penang, 19 June 1952. "Bin yi shu xie hui she cha hui huan ying hua jia Zhao Shaoang (Penang Art Association Holds Tea Party Welcome Painter Chao Shao-an)," A Chinese newspaper in Penang, 17 June 1952.

²³ 〈趙少昂教授畫展特刊〉，《建國日報》（1952.11.1）。

"Zhao Shaoang jiao shou hua zhan te kan (Professor Chao Shao-an Exhibition Special Edition)," *Kin Kwok Daily News*, 1 November 1952.

²⁴ 見於一幀題為1952年11月17日的剪報：〈畫家趙少昂今日抵隆 訂月杪舉行畫展 近日遊金馬崙賦詩數首（怡保十七日訊）〉，應為吉隆坡當地的華文報章《星洲日報》。

See a newspaper clipping on 17 November 1952, "Hua jia Zhao Shaoang jin ri di Long ding yue miao ju xing hua zhan jin ri you Jinmalun fu shi shu shou (Painter Chao Shao-an Arrives in Kuala Lumpur Today Exhibition Held at end of Month Chao Visits Cameron and Creates Few Poems) [Ipoh News on 17th]." This news article should belong to *Sin Chew Daily*, a Chinese newspaper in Kuala Lumpur.

同年 11 月 29 日至 12 月 2 日，趙氏的展覽在吉隆坡中華大會堂舉行。吉隆坡各界對此展覽的重視程度不遜於新加坡。當地報章爭相報道，華僑組織宴請連連。在展覽舉行前夕，更召開大型記者會講述繪畫心得，藉以宣揚中國藝術。展覽開幕由當地僑領張郁才主持，場面熱鬧，當地紳商亦爭購展品，僅開幕當日已售畫達 7,460 馬來亞元。除展覽外，趙少昂亦有作公開示範，並接受麗的呼聲的邀請廣播，講解「如何欣賞中國畫？」，他提到：「每一幅畫，應具備下列四點：（一）畫材、（二）佈局、（三）用筆及（四）賦色。」並逐點詳述，這就是後來 1965 年在《燈塔月刊》刊載〈論一畫之成〉一文的初稿，也是首次以文字公開發表²⁵。完成在檳城、吡叻（怡保）和吉隆坡展覽後，趙又馬上返回新加坡出席由新加坡美術協會為其舉行之個展，反映當時趙氏極受當地藝壇歡迎。²⁶

除展覽、示範和接受訪問外，趙少昂更秉承廣東畫壇以藝事贊助慈善事業的傳統，他曾向新加坡防癆會捐贈了 450 馬來亞元；而在吉隆坡展覽時，更將標價所得百分之二十交由中華大會堂撥歸慈善事業，²⁷ 將 2,336 馬來亞元捐贈吉隆坡華人接生院，²⁸ 充分展現德藝雙馨的大師風範，同時體現華僑社群的鄉邦情懷。

這次維時半年的南洋巡展之旅，奠定了趙少昂在東南亞華人藝術圈的聲望，就算展覽結束後，求畫者依然絡繹不絕，所以回港後趙少昂透過友人將畫轉寄新加坡（叻埠）。²⁹ 趙少昂的到訪，加強了香港藝壇與新加坡等地的交流，展覽之外，他亦出席了座談會，如由南洋美術專門學校及中華美術會舉辦的歡迎大會，當地有名的華人藝術家包括：劉抗（1911-2004）、陳文希（1906-1991）、陳宗瑞（1910-1985）、鍾泗濱（1917-1983），南洋美術專門學校全體師生及中華美術會全體會員均有到場，盛況空前，可以反映他們對趙氏的景仰。³⁰

From 29 November to 2 December of the same year, Chao held an exhibition in the Kuala Lumpur and Selangor Chinese Assembly Hall. Like Singapore, various communities in Kuala Lumpur also took his exhibition seriously. Numerous local newspapers scrambled to report this event. Chao was widely acclaimed by the Chinese communities there. On the eve of the exhibition, he shared his painting knowledge and experience with the public in a grand press conference to promote Chinese art. The opening ceremony was hosted by Cheong Yoke Choy, a prominent figure of the Chinese Community in Kuala Lumpur, with a lively and boisterous atmosphere. The local gentlemen and businessmen also went for panic-buying the exhibits. The total sales revenue of his paintings on the opening day was up to 7,460 Malaya dollars. Apart from the exhibition, Chao also had an open demonstration and accepted the invitation from the broadcaster Rediffusion Limited to deliver a talk titled “How to Appreciate Chinese Painting?”, in which he mentioned, “Each painting should consist of four elements: 1) painting materials, 2) layout, and 3) painting technique and 4) colouring.” He explained them one by one, which constituted the first draft of the article, “*Lun yi hua zhi cheng* (My View on Doing a Painting),” published in the monthly magazine *Lighthouse* in 1965. It was the first time he openly expressed his views in writing²⁵. Shortly after finishing his exhibitions in Penang, Perak (Ipoh), and Kuala Lumpur, Chao returned to Singapore to attend his solo exhibition hosted by the Singapore Art Society, reflecting that he was utterly popular in the local art scene.²⁶

Apart from exhibitions, demonstrations, and interviews, Chao also upheld the tradition of the Guangdong art scene in terms of sponsoring philanthropies with the support of his art events. For example, he donated 450 Malaya dollars to the Singapore Anti-tuberculosis Association. When he held the exhibition in Kuala Lumpur, 20% of the revenue generated from the marked price was preserved for the benefit of philanthropies via the Kuala Lumpur and Selangor Chinese Assembly Hall,²⁷ and a total amount of 2,336 Malaya dollars was donated to Hospital Bersalin Cina, Kuala Lumpur.²⁸ All his charitable deeds truly embodied the demeanor of a maestro with both virtues and professional competence, as well as how the Chinese communities strengthened the bond with their motherland.



The half-a-year Nanyang tour secured Chao's reputation in the art scene of the Chinese communities in Southeast Asia. Despite his exhibitions' closing, there were still many people craving his paintings. That's why Chao delivered his artworks to Singapore (*lè bù*) by soliciting help from his friend.²⁹ His visit to Nanyang enhanced the exchange between the Hong Kong art scene and the Southeast Asian countries including Singapore. On top of exhibitions, he also attended seminars, such as the welcome party held by the Nanyang Academy of Fine Arts and the Society of Chinese Artists. Renowned Chinese artists in Nanyang included Liu Kang (1911-2004), Chen Wen Hsi (1906-1991), Chen Chong Swee (1910-1985), and Cheong Soo Pieng (1917-1983). All teachers and students of the Nanyang Academy of Fine Arts and all members of the Society of Chinese Artists joined the seminars, which turned out to be exceptionally remarkable occasions. Their overwhelming responses reflected their immense respect for Chao.³⁰

- ²⁹ 趙少昂接受麗的呼聲的邀請廣播，講解「如何欣賞中國畫？」Chao accepted the invitation from the broadcaster Rediffusion Limited to deliver a talk titled “How to Appreciate Chinese Painting?”

²⁵ 見於一幀題為〈如何欣賞中國畫？趙少昂畫家昨應邀廣播（農曆壬辰年十月廿三日 本坡新聞）〉1952 年 12 月 8 日的剪報，應為吉隆坡當地的華文報章。

See a newspaper clipping on 8 December 1952, “*Ru he xin shang zhong guo hua? Zhao Shaoan hua jia zuo ying yao guang bo* (How to Appreciate Chinese Painting? Chao Shao-an Accepted Broadcast Invitation Yesterday) (Kuala Lumpur news on 23 October of ren chen year).” The news article should belong to a Chinese newspaper in Kuala Lumpur.

²⁶ 由新加坡藝術協會主席 Gilson-Hill 先生於 1952 年 10 月 25 日給趙的信函。

Mr C.A. Gilson-Hill, then Chairman of the Singapore Art Society, wrote a letter to Chao on 25 October 1952.

²⁷ 〈趙少昂繪畫展覽會特刊〉，《中國報》（1952.11.29）。

“*Zhao Shaoan hui hua zhan lan hui te kan* (Chao Shao-an Art Exhibition Special Edition),” *Chinese Press*, 29 November 1952.

²⁸ 新加坡的黃世鴻於 1953 年 4 月 10 日給趙的信函及所附剪報。

Ong Sai Hung from Singapore wrote a letter to Chao on 10 April 1953 and the attached newspaper clipping.

²⁹ 同上。

Ibid.

³⁰ 見於一幀題為〈南洋美專暨中華美術會歡迎畫家趙少昂〉的剪報，應為新加坡的華文報章（報章及日期待考）。

A newspaper clipping, “*Nanyang mei zhuan ji Zhonghua mei shu hui huan ying hua jia Zhao Shaoan* (Nanyang Academy of Fine Arts and the Society of Chinese Artists Welcome Painter Chao Shao-an),” which should belong to a Chinese newspaper of Singapore (Newspaper and dates to be confirmed).

此後，趙氏亦屢獲邀在東南亞各地展出，他更借這些展出機會推介畫友和弟子的作品，如1952年12月21至25日，新加坡美術協會舉辦了趙少昂、方召麟、楊善深（1913-2004）、呂燦銘及胡宇基（1927年生）的聯展¹⁰，此次展覽趙氏沒有親身到臨，但顯然這是借助他的名聲推介其他幾位香港畫家給新加坡的藝術界。另在1962年，趙少昂經由香港博物美術館館長溫納通知獲邀參加在越南西貢舉辦的「第一屆國際美術展覽會」，從趙少昂與越南的學生張微風（待考）、林景渠（待考）和梁少航（1909-1975）等人的書信中得知，香港和越南的弟子亦有文件參展。³¹

嶺南畫派在往後歲月仍深受當地華人收藏家和年青畫人的仰慕。1957年，當趙少昂招收函授課程學生時，便有馬來亞砂拉越的陳崎（1929-2012）、越南的梁少航、林景渠和張微風等慕名拜師，使嶺南畫藝在東南亞各地不斷傳揚。

趙少昂在行程當中，不忘寫生，以南國風景作為繪畫題材。1950至1960年代創作的《馬來殘照》¹¹，正是其中一例。他在畫中題跋回憶南國之旅所見：「曩客星洲，溯北馬長途登高原絕頂。每於殘紅在空，江邊河畔，尤多畫趣。」說的正是金馬崙高原，印象尤深的則是馬來亞的水畔椰林，他要鍛鍊自己將中國繪畫的韻味融入異國風情，這是他重視寫生的原因，他亦以此教誨弟子。在馬來亞學生陳崎的回憶中，他曾囑陳氏「應該寫些南洋風格，而富中華韻味的繪畫。」³²

日本和南洋巡迴展覽的成功，大大加強了趙少昂遠赴歐美展覽的信心與決心。而且，從這兩次海外展覽，趙氏累積了畫學以外新知識和新經驗，例如展覽之外，他會積極接受傳媒訪問、即席揮毫示範，更會到當地的藝術院校演講，在往後的1953年英國之旅和1960年的美國之旅，都有同樣的安排。因此，趙少昂的海外展覽活動，對推廣中國繪畫和嶺南畫派產生了重要作用，從而亦奠定了嶺南畫派廣傳世界的基礎。

Since then, Chao was frequently invited to take part in exhibitions held in various areas of Southeast Asia. He even took that opportunity to introduce his painter friends' and disciples' works to visitors there. For example, the Singapore Art Society held a joint exhibition from 21 to 25 December 1952 to showcase the works of Chao Shao-an, Lydia Fang, Yang Shanshen (1913-2004), Lui Canming, and Henry Wo Yue-kee [b. 1927] ¹⁰. Chao did not attend that exhibition but apparently leveraged his fame to introduce a few other Hong Kong painters to the Singapore art scene. In 1962, he was invited by John Warner, then Curator of the City Museum and Art Gallery (now the Hong Kong Museum of Art), to join the "1st International Art Exhibition" at Saigon, Vietnam. From Chao's correspondence with his students Zhang Weifeng (Dates unknown), Lin Jingqu (Dates unknown), and Liang Shaohang (1909-1975), it is known that Chao's disciples from Hong Kong and Vietnam also submitted their works for the exhibition.³¹

Thereafter, the Lingnan School of Painting was still earnestly admired by Chinese collectors and young painters in Southeast Asia. In 1957, when Chao admitted students to his distance learning programme, Chin Kee (1929-2012) from Sarawak, Malaya; and Vietnam painters including Liang Shaohang, Lin Jingqu, and Zhang Weifeng, admired Chao and became his disciples. The Lingnan School of Painting was therefore promoted throughout Southeast Asia.

Chao continued to make sketches throughout his journeys and took the Nanyang landscapes as painting themes. *Malayan Sunset* was one of such painting works created from the 1950s to the 1960s ¹¹. He recounted what he had seen during his Nanyang trip in this painting, "As a visitor of Singapore, I had a long haul ride northward to the summit of a plateau in Malaysia. During sunset, I had lots of fun painting by the riverside." The place that he mentioned refers to Cameron Highlands. He was particularly impressed by the picturesque landscape of the riverside and coconut trees in Malaya, and reminded himself and his disciples to incorporate exotic flavours into his Chinese painting, which was the reason why he attached great importance to sketching. Chin Kee, his Malaya disciple, once recalled his master's advice, "Your painting should portray a harmonious blend of Chinese and Nanyang styles."³²

The success of his roving exhibitions in Japan and Nanyang greatly boosted Chao's confidence and determination in holding exhibitions in Europe and the United States. Besides, he gained new knowledge and experience other than painting during his two overseas roving exhibitions. For example, his earnest acceptance of media interviews, improvisation on the spot, and delivery of seminars at the art academies there. He also did so during his Britain and America trips in 1953 and 1960 respectively. Hence, Chao's overseas exhibitions have played a significant role in promoting Chinese painting and the Lingnan School of Painting, and in turn, laid a solid foundation for the dissemination of the School belief all over the world.



¹⁰ 新加坡美術協會舉辦五大書畫家（趙少昂、方召麟、楊善深、呂燦銘及胡宇基）展覽場刊
The brochure of the joint exhibition held by the Singapore Art Society to showcase the works of Chao Shao-an, Lydia Fang, Yang Shanshen, Lui Canming, and Henry Wo Yue-kee



¹¹ 《馬來殘照》水墨設色紙本立軸 1950-1960年代
Malayan Sunset, Ink and colour on paper, scroll, the 1950s and 1960s

³⁰ 見於一幀題為〈南洋美專暨中華美術會歡迎畫家趙少昂〉的剪報，應為新加坡的華文報章（報章及日期待考）。

A newspaper clipping, "Nanyang mei zhuan ji Zhonghua mei shu hui huan ying hua jia Zhao Shaoang [Nanyang Academy of Fine Arts and the Society of Chinese Artists Welcome Painter Chao Shao-an]," which should belong to a Chinese newspaper of Singapore (Newspaper and dates to be confirmed).

³¹ 香港博物美術館館長溫納於1962年9月21日的來信、越南學生張微風於1962年9月23日的來信、越南學生林景渠於1962年10月29日的來信，以及梁少航於1962年9月24日及10月29日的來信均與越南西貢舉辦的「第一屆國際美術展覽會」相關。

The letters from John Warner, then Curator of the Hong Kong City Museum and Art Gallery, on 21 September 1962; Vietnam student Zhang Weifeng on 23 September 1962; Vietnam student Lin Jingqu on 29 October 1962, and Liang Shaohang on 24 September and 29 October 1962 were related to the "1st International Art Exhibition" at Saigon, Vietnam.

³² 陳崎於1995年致趙少昂學生何鳳蓮的信件，參見香港文化博物館編：《千里覓藝—趙少昂與陳崎師生對話》（香港：康樂及文化事務署，2022）。

See the exhibition brochure edited by the Hong Kong Heritage Museum, From a Distance: Art Dialogues between *Chao Shao-an and Chin Kee* (Hong Kong: Leisure and Cultural Services Department, 2022) for Chin Kee's letter to Chao's student Ho Fung-lin in 1995.

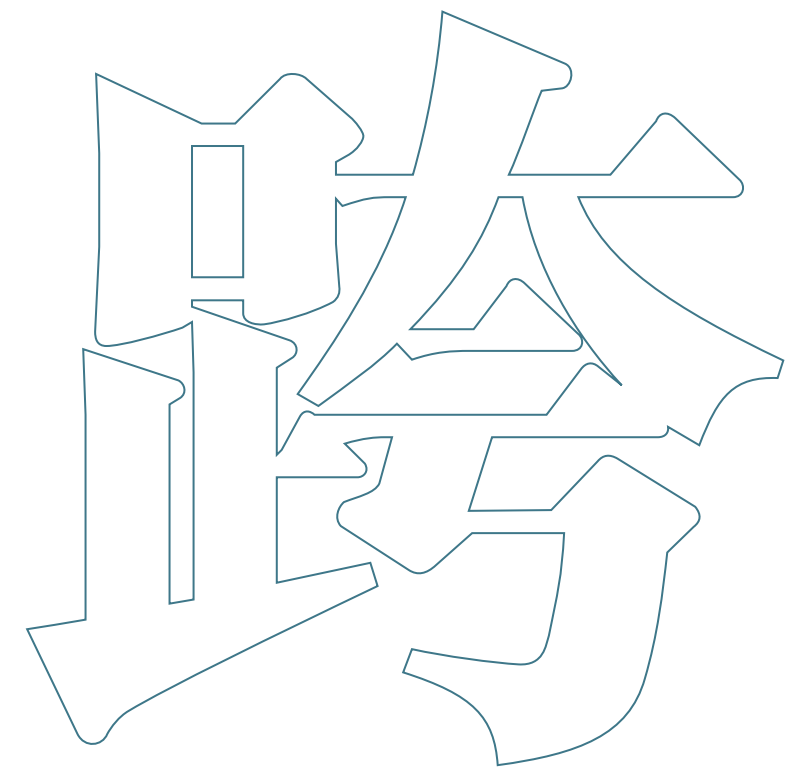
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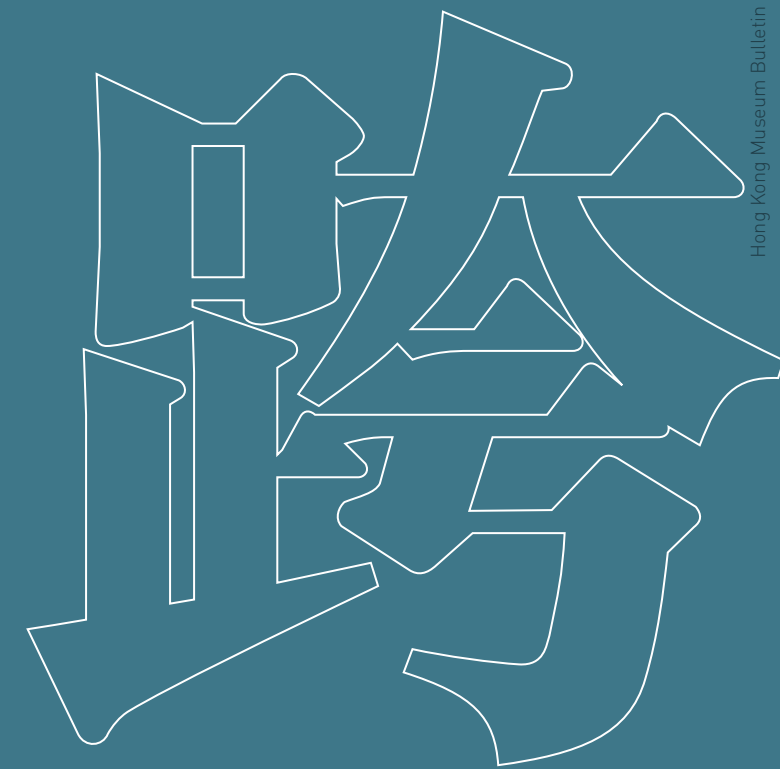
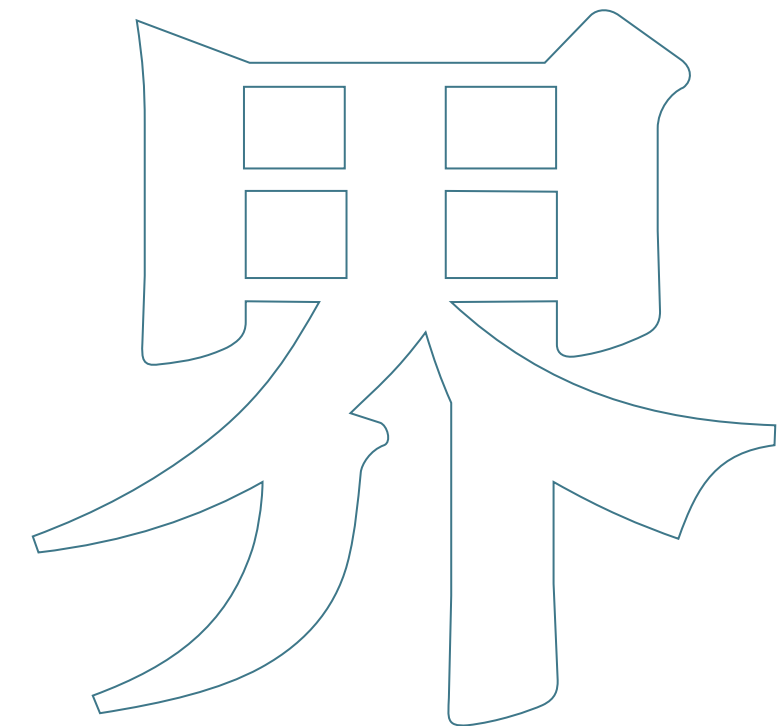
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A C R O S S S



B E Y O N D



維護與展示之間—— 概述展示大型藝術品 《香港前行／一》的修護考量

Preserve vs Display -
The Conservation Essence of
Hanging an Oversized Artwork -
Hong Kong Walk On / one

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概要

博物館除了致力透過策劃饒富趣味的展覽活動，為參觀者打造與別不同的觀展體驗外；博物館的專業團隊亦同時致力修護文物，時刻注重展品的維護，讓世代人士都能觀賞博物館珍貴的文物，傳承文化。

2022年12月文物修復辦事處遇上一件「非一般」的藝術品，它是捐贈予香港藝術館的一幅大型地氈，名為《香港前行/一》。這件高6米、闊3米、重達96公斤的香港當代藝術品非常龐大，按藝術家的展示構思須以直立形式展示，並先後於香港藝術館內大堂及5樓的開放空間展出，為期3個月。針對這個有別於一般展覽廳所能提供的文物展陳環境及設施的展出空間，文物修復辦事處更需要從文物的維護措施及安全懸掛整件大型藝術品的的方法上作出考量，冀以妥善展出和維護這幅巨型的香港當代藝術品。

本文將闡述裝置這幅巨型地氈展品中所面對的各項挑戰及制訂展品維護措施上的各種考量，例如展出空間的日照狀況、懸掛96公斤地氈所需的裝置、展品設置時間上的迫切性等。博物館修復人員反覆試驗和檢視各項設置過程的細節及展品維護的策略選項，衡量每項決策，期望在文物維護與展示之間取得平衡，協助博物館展示高質素的文物展覽。此外，博物館修復人員在展覽期間會持續監察展品的狀況，以降低展品受損的風險。

導言

博物館修復人員肩負保護博物館館藏的重任，盡力採取任何措施避免文物材料本質出現機理性或化學性劣變。文物修復辦事處設有專業的修復團隊，保存及修護康樂及文化事務署轄下博物館的館藏及展出的文物。我們十分關注影響文物長久保存的各項因素，畢竟預防性保護是文物修復中一個重要的工作範疇。博物館藏品種類多樣，文物材質、製作工藝及尺寸形狀複雜且獨特，我們作為修復人員，在制訂有關文物維護及提供各項文物展示的建議之前，必須先花時間認識藏品，構建文物相關的材質知識，以便解決一系列「甚麼」（what）及「怎樣」

Abstract

While all museums achieve to provide exceptional visual communication with visitors to create meaningful presentations, museum professionals also take conservation at heart to make significant contributions to preserve museum exhibits for future generations.

Conservation Office came across an unconventional carpet donated to the Hong Kong Museum of Art (HKMoA) in December 2022. Titled *Hong Kong Walk On / one* was an enormous (6m high and 3m wide) and heavy (96 kg) contemporary artwork. Due to its exceptionally large size and the artist's intent on display, it had to be vertically displayed in the open space at the lobby and on the 5th floor of HKMoA for a total of three months. We had to tackle the non-traditional display environment, and devise a conservation plan as well as a hanging mechanism for displaying this massive artwork safely in only three months.

This article will address the challenges and conservation considerations in the installation of this massive piece, such as the presence of sunlight in its display locations, hanging mechanism for a 96 kg carpet, and tight production schedule, among others. Museum conservators experimented through every decision-making process to hopefully strike a balance between preservation and display to assist museums to provide quality presentations of artefacts. The implementation of a continuous monitoring programme also played a vital role in mitigating risks during the exhibition.

Introduction

Museum conservators have the responsibility to take any measures to avoid any changes in the physical condition or chemical composition of a museum object which represents damage. Conservation Office has a team of professional conservators to safeguard and preserve all LCSD's museum collections, whether on display or in storage. We aim to focus on the factors affecting museum objects over time, which is a major discipline in preventive conservation. Since museum objects are complex and unique in terms of their material compositions, manufacturing process, and size, our conservators have to spend time building and adapting knowledge to resolve an array of "what" and "how" questions before preservation and display advice can be addressed.¹ The recent donation given to HKMoA in 2022, titled *Hong Kong Walk On / one*, provided a good opportunity for the conservators to address and respond to the emerging issues of preventive conservation.

(how) 的疑問。¹ 香港藝術館於2022年獲捐贈的新藝術作品《香港前行/一》，為修復人員提供了一個寶貴的機會去應對和處理文物預防性保護的問題。

送「大」禮 — 《香港前行/一》

為慶祝香港藝術館2022年邁向60周年，太平地氈有限公司及藝術家又一山人（黃炳培）向香港藝術館捐贈「紅白藍」系列作品《香港前行/一》，見證香港藝術館在未來與香港一同繼續努力前行。

這幅手製織氈運用了64種不同深淺的紅、白和藍色紗線及628組混合紗線織造而成。其手工複雜程度及精緻逼真的設計，營造出視覺錯覺，呈現出布料皺摺的形態，以此重新演繹「紅白藍」系列。²

這件藝術品贈予香港藝術館之前，曾率先在巴塞爾藝術展香港展會2022展出，為期1周。³ 在該展館內，地氈一部分垂直懸掛至4米高，其餘則平放於展台上¹。據生產商太平地氈有限

A Massive Gift – *Hong Kong Walk On / one*

To celebrate HKMoA for heading towards its 60th anniversary in 2022, Tai Ping Carpets Limited and the artist anothermountainman (Wong Ping-pui, Stanley) donated *Hong Kong Walk On / one*, an artwork from the artist's iconic red-white-blue series, as a gift to the museum in a nod to its commitment to keep striving for a better future with the city's people.

This carpet piece is hand-tufted using 64 different hues of red, white, blue, and 628 colour combinations of yarn. By applying intricate craftsmanship and a photorealistic design on a canvas, artisans created a visual illusion of the crumpled texture of the original fabric, reinterpreting the red-white-blue series.²

This artwork was unveiled at the Art Basel Hong Kong 2022 for about a week before the donation.³ It was hung up partially from about a height of 4m and the rest was laid flat on a platform when displayed at the Art Basel Hong Kong 2022 ¹. A traditional carpet hanging method



¹ 《香港前行/一》藝術作品在捐贈前，曾率先在巴塞爾藝術展香港展會2022展出。⁴
Artwork *Hong Kong Walk On / one* displayed at the Art Basel Hong Kong 2022 before donation. ⁴

¹ Alice Watkins : 〈5 Challenges of Contemporary Art Conservation〉《Institute of Conservation》(2020-11-13)，最後搜集資料日期：2023-05-27，<https://www.icon.org.uk/resource/icon-member-alice-watkins-5-challenges-of-contemporary-art-conservation.html>。

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² 香港藝術館：〈又一山人《香港前行/一》〉(2023)，最後搜集資料日期：2023-05-27，<https://hk.art.museum/en/web/ma/exhibitions-and-events/anothermountainman-hong-kong-walk-on-one.html>。

Hong Kong Museum of Art, "Anothermountainman *Hong Kong Walk On / one*," [2023], (last accessed 27 May 2023) <https://hk.art.museum/en/web/ma/exhibitions-and-events/anothermountainman-hong-kong-walk-on-one.html>.

³ Caridee Chung : 〈又一山人 X 太平地氈：用紅白藍帶領香港前行〉《美紙》(2022-06-07)，最後搜集資料日期：2023-05-27，<https://artandpiece.com/art/stanleywong>。

Caridee Chung, "You yi shan ren x taiping di tan: yong hong bai land dai ling Xianggang qian xing (anothermountainman x Tai Ping Carpets: Drive Hong Kong Forward with the Classic Red-White-Blue Fabric)," *Art and Piece* (7 June 2022), (last accessed 27 May 2023), <https://artandpiece.com/art/stanleywong>.

⁴ 同上註。

Ibid.

公司透露，他們採用傳統的地氈固定器、釘子/螺絲輔助的方式懸掛地氈。在香港藝術館展出時，亦諮詢了藝術家的意見，展示方法會大致沿用以上的形式，務求呈現相同的視覺效果。由於地氈面積龐大，香港藝術館只有大堂及5樓開放空間是較可容納「大」地氈展示的合適場地。有鑑於地氈是近期完成的當代藝術作品，我們便探索了這幅地氈於非傳統博物館展覽場地展示的可行性。

裝置考量—安全展示與安全裝置

展示地氈或類同的博物館藏品，如掛氈或毛氈等，裝置類型方式多樣，皆視乎材料的性質、重量和老化情況而選取合適的裝置方式。故此，在應對有關「怎樣」裝置的疑問前，應先評估地氈的狀況。評估結果顯示地氈的狀況和結構良好。一般而言，只有結構堅固的織品才會建議以懸掛方式展出。對於較為脆弱及古舊的文物藏品，例如收藏在維多利亞與艾爾伯特博物館的著名16世紀阿爾達比勒地氈都是採用平放方式展出。⁵

雖然以平放方式展示大型及重量達96公斤的地氈是最為安全的方案，但博物館及藝術家更傾向採用於巴塞爾藝術展香港展會2022中的垂直展示方式。此外，這件當代藝術作品的基底材質厚及多層，本身的基底布飾是簇絨羊毛/絲，在底布的背面則使用黏合劑把紗線固定，地氈亦加上另一層背襯布以加強保護作用。地氈的黏合劑塗層、厚度和重量等因素都可能對我們以慣常懸掛博物館織物的展示方式帶來挑戰。

修復人員及策展人與生產商太平地氈有限公司工作人員進行多次訪談，了解過往地氈懸掛的方法。太平地氈亦慷慨地提供跟《香港前行/一》製作方法類同的兩幅地氈樣本及懸掛工具給我們作測試之用²。

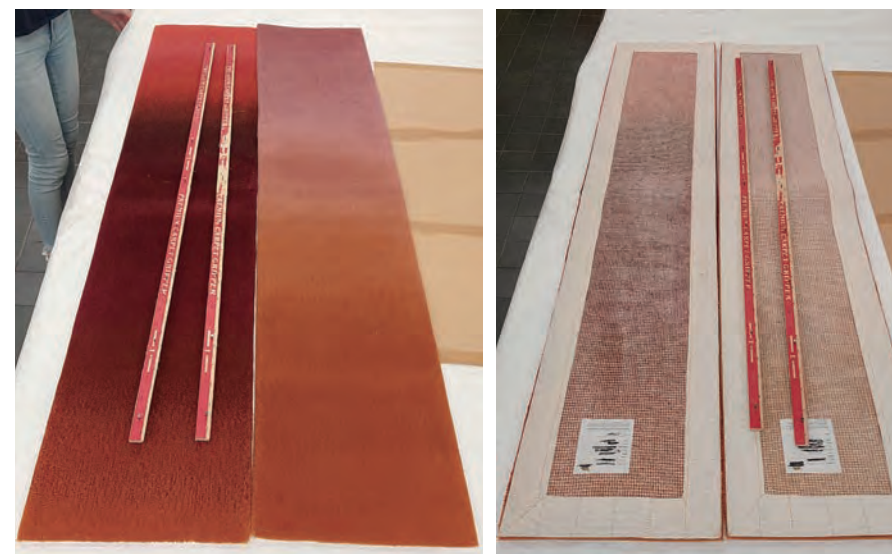
using carpet grippers and nails/screws to hang the carpet as told by the production company, Tai Ping Carpets Limited. The display at the HKMoA intended to present the same visual design in consultation with the artist. Owing to its massive size, displaying the carpet in the open areas at the lobby and on the 5th floor of HKMoA was considered feasible for accommodating the carpet. In consideration of the carpet as a contemporary artwork produced recently, we explored the feasibility of displaying it in this non-traditional museum environment.

Mounting Decision – Safe Display and Safe Installation

There are a variety of systems for installing carpets or similar types of museum objects like tapestries and rugs, depending on the nature of materials, weights, and aging conditions. Hence, before addressing the “how” questions in mounting, a condition assessment was conducted on the carpet. The result showed that the carpet is in good condition and structurally sound. In general, only sturdy textiles are recommended for hanging. In case of fragile and ancient pieces like the well-known 16th century Ardabil Carpet, a collection of the Victoria and Albert Museum, it was displayed flat.⁵

Though flat display would be a safer option for displaying the large and heavy carpet with a weight of 96 kg, vertical display as shown in the Art Basel Hong Kong 2022 was preferred by the museum and the artist. This contemporary carpet is produced by tufting wool/silk on a fabric backing, adhesive has been applied on the back in order to keep the tuft anchored. In addition, there is a secondary backing to further protect it. The presence of adhesive, thickness, and heavy weight of the carpet may all pose challenges in applying conventional hanging systems for museum textiles.

Conservators and curators thus conducted several interviews with the personnel concerned of the manufacturer Tai Ping Carpets Limited to understand the past hanging history and method for the carpet. Tai Ping Carpets Limited also generously provided two carpet samples with its fabrication method similar to that applied on *Hong Kong Walk On / one* and the corresponding hanging devices for our assessment².



2 (左) 太平地氈有限公司提供兩幅長 1.5 米、闊 0.3 米、厚 1 厘米的地氈樣本，以及兩件地氈固定器；(右) 兩幅地氈樣本的背面。
Two carpet samples 1.5m long, 0.3m wide, and 1cm thick, and two strips of carpet grippers provided by Tai Ping Carpets Limited (left). Reverse side of the two sample carpets (right).

商業用的傳統懸掛方式—地氈固定器

生產商慣常使用地氈固定器來懸掛超大且重的地氈。這種固定器是一塊有釘子從特定角度伸出的條狀夾板。夾板會先固定於牆壁上，而夾板上伸出來的釘子就指向地氈的背面。⁶ 夾板上的釘子如爪牙般抓入地氈背面，以此抓緊及支撐地氈的位置³。巴塞爾藝術展香港展會2022上展出地氈時便採用了這種懸掛方式，而展期只有一周。懸掛超大且重織品的要訣，是盡量將織品的重量平均分布於懸掛工具上，由於地氈固定器的釘子有可能切割到織品的纖維，釘子亦會隨時間而生鏽，所以博物館一般都不予採用此工具懸掛織品。

Commercial and Traditional Method – Carpet Gripper

Carpet gripper is the common method used to hang oversized and heavy carpets by the manufacturer. They are plywood strips with nails set into them at an angle. The carpet strip is positioned to the wall with the nails pointing towards the back side of the carpet.⁶ The nails sink their teeth into the backing of the carpet and help hold it in place with tension³. The hanging at the Art Basel Hong Kong 2022 also adopted this method but the exhibition period was just about a week. The essence of hanging large and heavy textiles is distributing the weight evenly as much as possible along the hanging device and the carpet. The use of carpet grippers is generally unacceptable for museum textiles as the nails can also cut the fibres and rust over time.



3 地氈固定器樣本
Sample of carpet gripper

⁵ 維多利亞與艾爾伯特博物館：〈The Ardabil Carpet〉(2023)，最後搜集資料日期：2023-05-27，<https://www.vam.ac.uk/articles/the-ardabil-carpet>。Victoria and Albert Museum, “The Ardabil Carpet,” [2023], (last accessed 27 May 2023) <https://www.vam.ac.uk/articles/the-ardabil-carpet>.

⁶ Tom Jane：〈5 types of Carpet Grippers You Should Check Out〉，《Buy Flooring Online》(2021-9-15)，最後搜集資料日期：2023-05-27，<https://www.buy-flooring-online.co.uk/blog/post/5-Types-of-Carpet-Grippers-You%20Should-Check-Out>。

Tom Jane, “5 Types of Carpet Grippers You Should Check Out,” *Buy Flooring Online* (15 September 2021), (last accessed 27 May 2023), <https://www.buy-flooring-online.co.uk/blog/post/5-Types-of-Carpet-Grippers-You%20Should-Check-Out>.

文物保護的懸掛方式—Velcro® (魔術貼) 懸掛系統

博物館展示堅韌的織品文物及大型現代織物普遍都採用 Velcro® (魔術貼) 懸掛系統，將織品文物直立懸掛於牆壁上。Velcro® (魔術貼) 物料是由瑞士工程師喬治·德·梅斯特拉爾 (George de Mestral) 於 1941 年發明的，其專利於 1978 年屆滿。⁷ 它是由兩條織物帶組成的緊固黏扣系統，一條有「鈎」及另一條有「環」。當「鈎」帶及「環」帶的面同時被按壓在一起時，「鈎」和「環」互鎖形成一個牢固的紐帶。⁸ 自 1970 年代起，懸掛大型織物已使用 Velcro® (魔術貼) 物料。然而，較少文獻記載有關 Velcro® (魔術貼) 應用在懸掛大型織品的詳細資料，例如產品型號、負載重量或織帶的大小尺寸，我們只能參閱一些懸掛掛氈的類同案例，對照藝術館展出地氈的類近尺寸及重量，並參考有關 Velcro® (魔術貼) 懸掛系統的應用資料。^{9,10,11,12} 儘管我們竭力搜尋 Velcro® (魔術貼) 物料的具體負重參數為懸掛系統作測試準備，但卻遇上重重障礙。首先受限於物料下單的訂購量，加上當時疫情導致物料抵港貨期難以確定，我們只能憑藉現有的 Velcro® (魔術貼) 物料去作測試評估懸掛系統。另外，地氈展品背面塗上了黏合劑及含多層複合織物，我們預料這會阻礙縫紉 Velcro® (魔術貼) 物料⁴，於是便嘗試利用地氈樣本作縫紉測試，並發現須要十分用力將針線穿越所有織物層，才能把 Velcro® (魔術貼) 物料縫上地氈樣本背面。雖然將 Velcro® (魔術貼) 物料手縫在地氈背面是可行而且穩固⁵，但缺點是縫製僅 1.5 米長的地氈樣品已相當耗費時間和人力。

Conservation Approach: Velcro® Suspension System

It is generally practised in conservation to use the Velcro® suspension system, a method used by many museums to hang sturdy antique and modern textiles of substantial size vertically on a wall. Velcro® was invented in 1941 by George de Mestral, a Swiss engineer whose patent expired in 1978.⁷ It is a two-part fastening system consisting of "hook" and "loop" tapes, when pressed together the hooks and loops interlock to form a strong bond.⁸ Large textiles have been hung using Velcro® since the 1970s. Little literature can be found on the exact type, loading, and size to be used on textile objects. Literature reviews on cases of hanging tapestries of similar size and weight with Velcro® were thus conducted.^{9,10,11,12} Despite the effort of sourcing Velcro® with specific loading parameters, we faced the obstacles that bulk quantity to be purchased and the uncertainty in overseas shipment time amid the pandemic period. In that case, we could only proceed with the evaluation of the Velcro® in hand. Nevertheless, the presence of adhesive and multiple layers of carpet may hinder the sewing of Velcro® ⁴. Upon sewing Velcro® on the carpet sample, it was tricky to pass the needle and threads through all layers but the Velcro® could still be hand-stitched and intact in place ⁵. The downside was time-consuming and labour-intensive for stitching only 1.5 m long sample carpet.

地氈懸掛系統的可行性測試

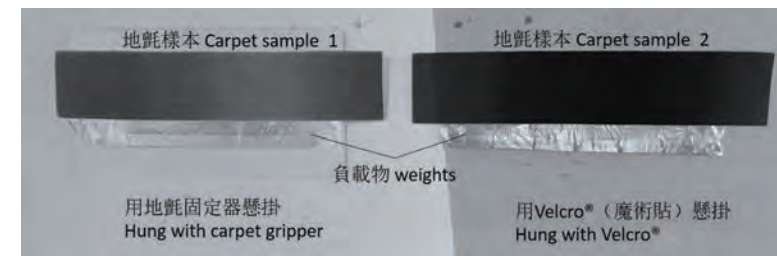
為了解地氈固定器及 Velcro® (魔術貼) 懸掛系統在承托文物展出的效用及安全性，兩幅地氈樣本 (長 1.5 米、闊 0.3 米、厚 1 厘米) 分別使用地氈固定器及 Velcro® (魔術貼) 懸掛系統懸掛在牆壁上，並各自承載約 10 公斤負載物進行 7 日測試 ⁶。



⁴ 《香港前行/一》地氈頂端的背面
Reverse side of the top edge of the carpet Hong Kong Walk On/one



⁵ 地氈樣本背面縫紉了 Velcro® 「環」帶
Reverse side of the sample carpet showing the sewing of the loop-side Velcro®



⁶ 利用地氈固定器及 Velcro® (魔術貼) 懸掛系統分別將兩幅各承載著負載物的地氈樣本懸掛在牆壁上
Two loaded carpet samples mounted onto the wall via a carpet gripper and the Velcro® suspension system

⁷ Velcro Companies: 〈An Idea That Stuck: How George de Mestral Invented Velcro® Brand Fastener〉 (2016-11-11), 最後搜集資料日: 2023-07-17, <https://www.velcro.com/news-and-blog/2016/11/an-idea-that-stuck-how-george-de-mestral-invented-the-velcro-fastener>.

Velcro Companies, "An Idea That Stuck: How George de Mestral Invented Velcro® Brand Fastener," (11 November 2016), (last accessed 17 July 2023), <https://www.velcro.com/news-and-blog/2016/11/an-idea-that-stuck-how-george-de-mestral-invented-the-velcro-fastener>.

⁸ CCI Textile Lab: 〈Velcro Hanging Support System for Flat Textiles (CCI Notes 13/4)〉《Canadian Conservation Institute (CCI) Notes》(加拿大: 加拿大文物保護研究所, 2008), 最後搜集資料日期: 2023-05-26, <https://www.canada.ca/content/dam/cci-icc/documents/services/conservation-preservation-publications/canadian-conservation-institute-notes/13-4-eng.pdf>.

CCI Textile Lab, "Velcro Hanging Support System for Flat Textiles [CCI Notes 13/4]," *Canadian Conservation Institute (CCI) Notes*. [Canada: Canadian Conservation Institute, 2008], (last accessed 26 May 2023), <https://www.canada.ca/content/dam/cci-icc/documents/services/conservation-preservation-publications/canadian-conservation-institute-notes/13-4-eng.pdf>.

⁹ Sarah Mallory: 〈Behind the Scenes: Hanging the Tapestries in Grand design〉, 《The Met》, (2014-10-14), 最後搜集資料日期: 2023-05-26, <https://www.metmuseum.org/exhibitions/listings/2014/grand-design/blog/posts/hanging-the-tapestries>.

Sarah Mallory, "Behind the Scenes: Hanging the Tapestries in Grand Design," *The Met* (14 October 2014), (last accessed 26 May 2023), <https://www.metmuseum.org/exhibitions/listings/2014/grand-design/blog/posts/hanging-the-tapestries>.

¹⁰ Sharan Shetty: 〈Hanging a Tapestry in the Met is a Lot More Complicated Than You Think〉, 《Slate》(2014-10-15), 最後搜集資料日期: 2023-05-26, <https://slate.com/culture/2014/10/how-the-met-hangs-tapestries-watch-museum-staff-mount-pieces-for-the-great-design-exhibition-video.html>.

Sharan Shetty, "Hanging a Tapestry in the Met is a Lot More Complicated Than You Think," *Slate* (15 October 2014), (last accessed 26 May 2023), <https://slate.com/culture/2014/10/how-the-met-hangs-tapestries-watch-museum-staff-mount-pieces-for-the-great-design-exhibition-video.html>.

¹¹ Lynn McClean: 〈What a Pest: Managing Moths and the Corryvreckan Tapestry〉, 《National Museum of Scotland》(2015-4-20), 最後搜集資料日期: 2023-05-26, <https://blog.nms.ac.uk/2015/04/20/what-a-pest-managing-moths-and-the-corryvreckan-tapestry/>.

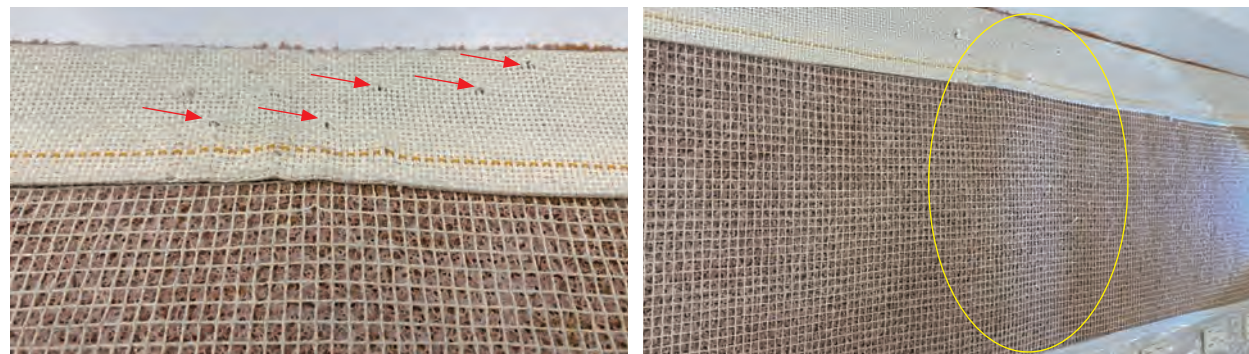
Lynn McClean, "What a Pest: Managing Moths and the Corryvreckan Tapestry," *National Museum of Scotland* (20 April 2015), (last accessed 26 May 2023), <https://blog.nms.ac.uk/2015/04/20/what-a-pest-managing-moths-and-the-corryvreckan-tapestry>.

¹² Jo Wilson: 〈Hanging a Tapestry — an Intern's View 2017〉, 《Historic Royal Palaces》(2017-1-16), 最後搜集日期: 2023-05-26, <https://blog.hrp.org.uk/conservation/958-2/>.

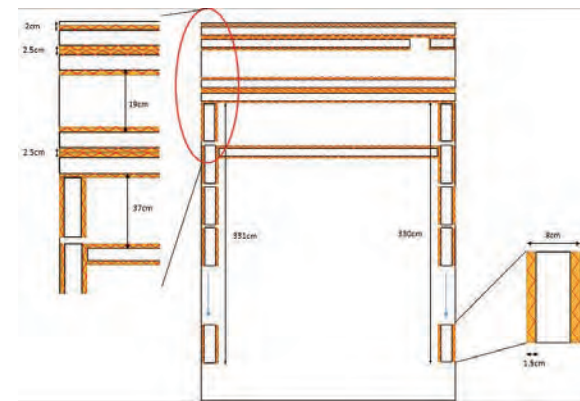
Jo Wilson, "Hanging a Tapestry — an Intern's View 2017," *Historic Royal Palaces* (16 January 2017), (last accessed 26 May 2023), <https://blog.hrp.org.uk/conservation/958-2/>.

地氈樣本懸掛 7 日後，得出以下的觀察結果：
The following observations were made after 7 days of hanging:

| 觀察結果 Observations | 地氈固定器 Carpet Gripper | Velcro® (魔術貼) 懸掛系統 Velcro® Suspension System |
|--|---|---|
| 懸掛位置的改變 Change in hanging position | 沒有明顯的變化 No observable change | 沒有明顯的變化 No observable change |
| Velcro® (魔術貼) 的縫紉線 Stitching threads of Velcro® | 不適用 Not applicable | 沒有拉伸或破損 No stretching nor breakage |
| 地氈的背襯布 Backing fabric of the carpet | 紗線被挑起及變得鬆散 Yarns were lifted up and loose 沿著地氈頂端找到孔口，主要集中在中間位置 (7 紅色箭頭指示部分) Holes were found along the top edge of the carpet and mainly localised at the centre (indicated by red arrows in 7) 大型孔口位置出現波浪形的扭曲 (7 黃色圓圈指示部分) Wavy distortion was noted under the area where large holes were located (indicated by a yellow circle in 7). | 沒有明顯的變化 No observable change |



7 從地氈的孔口及扭曲情況，反映重量不平均地分布於固定地氈的幾顆釘子上。
Holes and distortions noted the uneven distribution of weight over a few nails that got hold of the carpet during hanging.



8 (左) 展示 Velcro® (魔術貼) 「環」帶如何分布在地氈背面的平面圖，(右) 完全縫上 Velcro® (魔術貼) 後的地氈。
The plan showing how the loop side of Velcro® was distributed on the reverse side of the carpet (Left); the image showing the fully sewn carpet (Right).

兩種地氈懸掛系統皆能固定地氈樣本，且沒有明顯的移位。然而，從地氈背襯布出現的孔口及扭曲狀況，反映出地氈的重量是不平均地分布於幾顆釘子上。此外，儘管這些孔口只出現在地氈的背襯布上，但從文物保護的角度來說，都應視為不可逆轉的損害。當下次懸掛地氈時，我們亦無法保證地氈固定器的釘子能夠嵌入同一的位置，地氈的背襯布必然出現新孔口。值得注意的是，地氈展品《香港前行/一》的背襯布頂部同樣出現一堆小孔口，因此推斷它們是地氈被懸掛在地氈固定器時產生的。綜合以上所述，我們對使用地氈固定器來懸掛文物展品 3 個月的裝置方法存有疑慮。相反，使用 Velcro® (魔術貼) 來懸掛文物的裝置方法有較高持續性去保護地氈藝術品，縱然人手縫紉的過程費力又耗時。

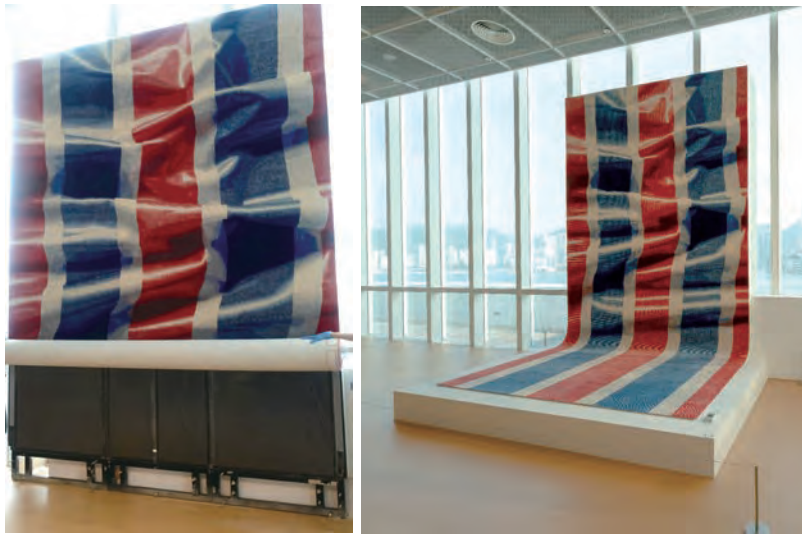
懸掛地氈

為趕及迫近的展期，我們的修復團隊合力在約兩週內完成密集的縫紉工作，將多件 Velcro® (魔術貼) 配件縫合於地氈的背襯布上。我們在制定縫紉 Velcro® (魔術貼) 方案時，參考了以 Velcro® (魔術貼) 方式懸掛相若尺寸及重量的掛氈文獻⁶，例如 Velcro® (魔術貼) 的闊度、重量分布、位置等。我們將闊 5 厘米的 Velcro® (魔術貼) 「環」帶用縫紉機縫合於較闊的斜紋布帶上，之後把 Velcro® (魔術貼) 布帶手縫在地氈背面襯布的頂部及兩側邊緣。由於地氈背面頂部裱貼了紙標籤，整條 Velcro® (魔術貼) 布帶分別縫合於地氈的頂端邊緣、紙標籤下方，以及可縫紉的地方，以便將懸掛重量平均分布⁸，而 Velcro® (魔術貼) 的另一部分「鉤」帶則固定於懸掛地氈的直立展板上。

Both hanging systems can hold the samples in place with no observable changes in positions. However, those holes and distortions observed on the backing fabric were largely due to the uneven distribution of weight with the use of only a few nails. From the preservation point of view, even though the holes were created only on the lining strip at the back of the carpet, the damage was irreversible. As there is no guarantee that the nails of the carpet gripper will be positioned at the same locations, new holes would be created in the next installation. One point worthy to note is that there were some tiny holes on the top of the backing fabric of the carpet, *Hong Kong Walk On / one*, and those holes might possibly be caused by previous hanging. We thus have reservations about using the carpet gripper for hanging the carpet over three months. Velcro® is considered as a more sustainable mounting mechanism for preserving the artwork despite the laborious and time-consuming sewing process.

Hanging Carpet

To meet the tight exhibition schedule, a team of conservators worked together for about two weeks to conduct the intensive stitching work. Pieces of Velcro® were eventually sewn onto the backing fabric of carpet. We made references to the literature for hanging tapestries of similar size and weight in formulating the plan such as the width of Velcro®, weight distribution, and positions, among others⁶. A 5 cm wide, loop side of Velcro® was machined sewn to a wider twill tape. The Velcro® tape was then hand-stitched at the upper edge and two side edges of the reverse side of the carpet. Since there was a paper label on the reverse, full-length Velcro® tapes were stitched at the top edge, below the label, and areas where stitching was accessible in order to distribute the weight evenly⁸. The hook side of Velcro® was attached to the display panel of the carpet.



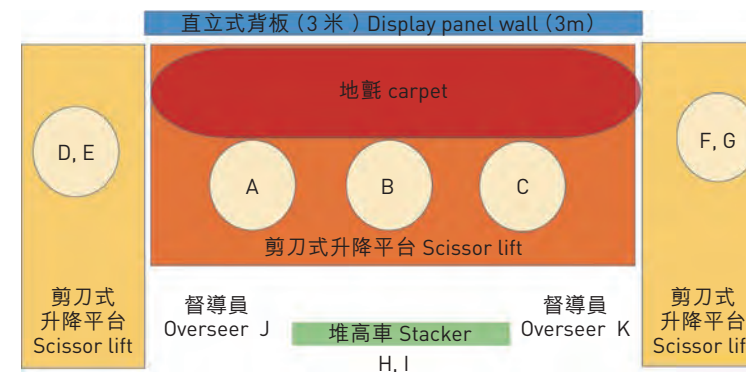
9 展架包含兩部分：(左) 直立式背板讓地氈從頂端垂直固定於上(右) 平面展台讓地氈餘下的部分展開平放。
Display panel was composed of two parts, including a vertical display panel where the carpet was secured and hung from the top (left), and a platform where the remaining carpet was laid flat (right).

一旦制訂了懸掛系統，策展人、修復人員及設計師便須要在緊湊的時間內籌備整個裝置過程，全程緊密合作。裝置超大且重的地氈，懸掛工具及裝置技術尤為重要。考慮到展出空間的樓底高度、結構、空間及周邊環境，我們摒棄了常用於升旗儀式的旗繩滑輪系統，轉而採用金屬棚架或剪刀式升降台等高空工作平台來提起及懸掛地氈。展架設計由兩部分併合組成，包括一組直立式背板及一組可拆式平面展台以切合展示地氈的視覺設計，亦可配合裝置流程。首先將直立式背板裝嵌，方便把地氈展品由背板頂端從上而下進行裝置，接著再併嵌及固定平面展台，便可將地氈餘下的部分展開於平台上 9。

下一個重要的步驟就是使用可升降的高空工作平台，安全地提起已捲起的地氈展品，然後升上直立式背板頂端展開。剪刀式升降平台較金屬棚架實用，因為前者能在可控的情況下安全升降，並能承托地氈的重量。它亦能提供一個安全的平台，讓多名工作人員同時在平台上裝置這龐大而重型的地氈。不過，因升降的工作平台距離地面最少 2 米，捲起的地氈展品須要首先借助堆高車從地面升高，搬運至工作平台上，才能繼續進行安裝。相關升降設備的設置方案及人手分配的情況請參看圖 10 11。

Once the hanging mechanism was devised, preparation and close collaboration among curators, conservators, and designers were required in the planning process within the tight time frame. Hanging devices and techniques for such a large and heavy carpet were the key elements to be worked out. Given the ceiling height, composition, spacing, and the surrounding environment of display locations, the use of the pulley system like the usual flag hoisting method was ruled out. Working-at-height equipment such as scaffold and scissor lift was thus considered for lifting and hanging the carpet. To fit in with the visual design of the carpet, a display framework was constructed with two parts, i.e. a vertical backing panel with a detachable flat platform to match with the installation plan. The vertical panel was set in place first, and the flat platform was put in position after hanging the carpet from the top. The remaining portion of the carpet was laid flat on the platform lastly 9.

The next crucial step would be the use of working-at-height equipment for lifting the carpet safely and unrolling it from the top of the vertical display panel. The use of a scissor lift was eminently more practical than using a scaffold. The scissor lift could support the weight of the carpet, and lift it and lower it down safely under control. It also provided a safe platform for a large crew to install the massive and heavy carpet. Nevertheless, a stacker was also required to load the carpet onto the scissor lift during the startup and unroll it to bridge the minimum height of 2m for operating the scissor platform. The setup of equipment and manpower plan were shown in 10 11.



10 升降設備的設置方案及人手分配示意圖 (以英文字母 A 至 K 表示各工作人員位置)
Schematic diagram showing the setup of lifting equipment and manpower operation (denoted by the alphabetical letters A-K)

修護考量—保護展品狀況

博物館展示及陳列文物展品有特定標準，香港藝術館嚴格控制展覽廳內的氣候，以維持合適的文物展出環境。展覽廳內時常保持清潔、無垢及無害蟲，同時展廳內的溫度、相對濕度及光照度均控制在特定範圍內。然而，當展示當代藝術品時，修復人員常權衡展品的展示與維護之間的所需。今次考慮到下列的展示要求，我們必須跳出固有的思維，精心處理展覽整體的各項佈置：

- 可容納大型藝術品的展示空間
- 展期須配合香港藝術館 60 周年慶典
- 藝術家期望以天然景觀作為展覽背景

Preservation Decision – Safeguard the Condition of the Exhibit on Display

For standard museum display, HKMoA has stringent climatic control in galleries to maintain a suitable environment for its exhibits. The galleries are clean, and free of dust and pest with the temperature, relative humidity, and light level controlled within the allowed ranges. However, conservators may have to juggle between preservation and display for exhibiting contemporary artworks. In consideration of the following requirements to display the carpet, we had to think out of the box and handle the exhibition setup with special care:

- an exhibition space to accommodate the large-scale artwork
- the expected exhibition period to celebrate the 60th Anniversary of HKMoA
- the artist's intent on showcasing the artwork with natural scenery as the background



11 工作人員操作剪刀式升降工作平台及堆高車的實況。
Actual setup with the mentioned lifting equipment and manpower deployed during operation.

香港藝術館鄰近正門入口的地下大堂¹²及位於5樓的開放空間¹³是最合適的展示場地，因為這兩處地點的四周都是玻璃幕牆，可看到地下露天廣場、維多利亞港及海天一色的美景。由於這兩個空間均不屬於展覽區域，我們隨即進行快速的環境評估，估量展出空間對地氈展品帶來的影響¹⁴。

溫度及相對濕度

展品於地下大堂及5樓展出時，慶幸分別正值冬季及臨近春季時份，可預期展示地氈場地的溫度及相對濕度不會太偏離一般展廳的溫濕度。因此，展示環境的溫濕度對地氈的影響相對較低。

紫外線輻射

紫外線可說是造成織物褪色及受損的關鍵風險因素。因此，施行防護措施以減少紫外線輻射是相當重要的。1970年代末，Garry Thomson的著作《The Museum Environment》(1986)首次整合博物館照明容限標準，根據從一般白熾燈發出的紫外線，可接受的最高紫外線輻射量設定為75微瓦/流明。¹³ ¹⁴ 隨着照明技術不斷改良，加上市面上防紫外線的產品日益普及，致使修復專家建議可接受的紫外線輻射量上限向下修訂為10微瓦/流明。¹⁵ 雖然我們傾向採用紫外線輻射最低的照明系統，75微瓦/流明以下的紫外線輻射量仍可接受。¹⁶

藝術館亦知悉紫外線會為展品帶來風險，因而採取相應的措施以減低相關風險。事實上，大部分玻璃幕牆已貼上可阻擋部分紫外線的安全窗膜。另外，亦會加貼能阻擋99%紫外線輻射的中性密度防紫外線濾膜，它既可控制日光強度，同時亦沒有遮擋窗外景觀，讓參觀者有更好的視覺體驗。因此，地下大堂面向地氈的玻璃幕牆及5樓的所有玻璃幕牆均加貼了防紫外線濾膜。

The ground floor lobby near the main entrance¹² and the open space on the 5th floor¹³ were considered as feasible display locations. Both were surrounded with glass window walls showcasing an open piazza, the Victoria Harbour, and the skyline. As the chosen locations are non-gallery zones, urgent and quick environmental assessments were made to evaluate the impact on the exhibit¹⁴.

Temperature and Relative Humidity

Fortunately, it was wintertime and near springtime during the display at the ground floor lobby and on the 5th floor respectively. It was anticipated the temperature and relative humidity the carpet experienced did not deviate much from general gallery conditions. Therefore, the impact on the carpet was relatively low.

Ultraviolet (UV) Radiation

UV is known to be a critical risk factor for fading of colourants and deterioration of textiles, hence preventive measures for minimising UV radiation are vital. In the late 1970s, when the standards for museum lighting were first consolidated in *The Museum Environment* by Garry Thomson (1986), the maximum acceptable UV level of 75 µW/lumen was set based on the UV emitted by ordinary incandescent.¹³ ¹⁴ As technology improved in light sources and UV filtering products are readily available in the market, a conservation expert suggested a lower limit of 10 µW/lumen.¹⁵ While it is preferable to have the UV radiation as lowest as possible, the maximum allowable UV level of 75 µW/lumen is still generally acceptable.¹⁶

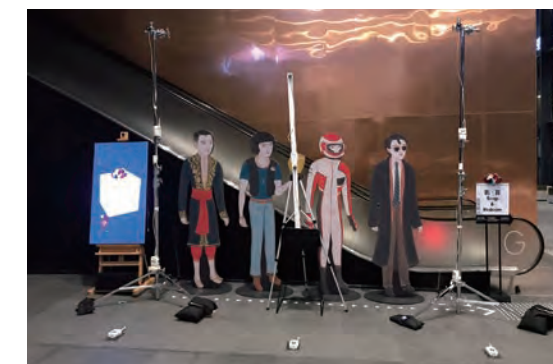
Museum was also aware of the UV threat and implemented measures to reduce the associated risks. Indeed, safety window films had been adhered to most of the glass window walls which should have blocked some UV. Neutral density UV filtering sheets for blocking 99% UV radiation were further applied for retaining the scenic view, which enhanced the visitor experience as well as the display intent whilst controlling daylight. To this end, UV-blocking films were further adhered to the glass window walls on the ground floor facing the carpet and all glass window walls on the 5th floor.



¹² 地氈於鄰近正門入口的地下大堂展出（展期：2022年12月8日至2023年2月2日）
Carpet displayed in the G/F lobby near the main entrance (Exhibition period 8 Dec 2022 to 2 Feb 2023)



¹³ 地氈於5樓的開放空間展出（展期：2023年3月16日至4月13日）
Carpet displayed on the 5/F open space (Exhibition period 16 Mar to 13 Apr 2023)



¹⁴ 鄰近正門入口地下大堂展示場地的評估準則包括紫外線及光線水平。
UV and light levels were part of the assessments made at the ground floor lobby near the main entrance.

¹³ Garry Thomson : 《The Museum Environment (Butterworth-Heinemann series in Conservation and Museology)》 第二版 (倫敦 : Butterworths , 1986)。
Garry Thomson, *The Museum Environment. Butterworth-Heinemann series in Conservation and Museology* 2nd Edition (London: Butterworths, 1986).

¹⁴ 〈Choosing UV-Filtering Window Films〉, 《Conserve O Gram》(3/10, 2004), 最後搜集資料日期: 2023-05-26, <https://www.nps.gov/museum/publications/conservoogram/03-10.pdf>。
"Choosing UV-Filtering Window Films," *Conserve O Gram*, no. 3/10 (August 2004), (last accessed 26 May 2023), - <https://www.nps.gov/museum/publications/conservoogram/03-10.pdf>.

¹⁵ David Saunders : 〈Ultra-Violet Filters for Artificial Light Sources〉, 《National Gallery Technical Bulletin》(13, 1989) : 61-68。
David Saunders, "Ultra-Violet Filters for Artificial Light Sources," *National Gallery Technical Bulletin* 13 (1989): 61-68.

¹⁶ Jean Tétreault : 〈Measurement of Ultraviolet Radiation (CCI Notes 2/2)〉 《Canadian Conservation Institute (CCI) Notes》 (加拿大 : 加拿大文物保護研究所, 2015), 最後搜集資料日期: 2023-05-26, <https://www.canada.ca/content/dam/cci-icc/documents/services/conservation-preservation-publications/canadian-conservation-institute-notes/2-2-eng.pdf>。
Jean Tétreault, "Measurement of Ultraviolet Radiation [CCI Notes 2/2]," *Canadian Conservation Institute (CCI) Notes* (Canada: Canadian Conservation Institute, 2015), (last accessed 26 May 2023), <https://www.canada.ca/content/dam/cci-icc/documents/services/conservation-preservation-publications/canadian-conservation-institute-notes/2-2-eng.pdf>.

由於天然光隨著季節、天氣及時間而改變，因此監測日光甚具挑戰性。¹⁷ 我們記錄了 24 小時的紫外線強度，並以平均紫外線水平及曝光時間作比較及監測之用。當安裝了濾膜後，紫外線輻射的水平大幅度減少（表 1），緩和了地氈可能受損的風險。在 5 樓展覽場地安裝防紫外線濾膜後，已完全阻隔紫外線輻射；而地下展覽場地仍量度到少量紫外線輻射，水平在預期之內。

The monitoring of natural daylight was challenging.¹⁷ Since the natural light changes with the season, weather, and time of the day, we recorded 24-hour UV intensity and averaged out the UV level and exposure time for comparison and monitoring purposes. The UV radiation was found to be significantly reduced (Table 1) and the risks on the carpet could have been mitigated. After the installation of UV filters, the UV radiation on the 5th floor was completely blocked out and a portion of UV was still detected at the ground floor within an expectable level.

表 1：博物館開放時段內，安裝防紫外線濾膜前後的平均紫外線水平。

Table 1: Average UV levels recorded during museum opening hours before and after the installation of UV filtering sheets

| 博物館開放時段內平均紫外線輻射量 Average UV radiation measured during museum opening hours | | | | | |
|---|---|--------------------------------|--|--|--------------------------------|
| 鄰近正門入口的地下大堂 G/F lobby near main entrance | | | 5 樓開放空間 5/F open space | | |
| 安裝前 (微瓦 / 流明) Before (μW/lumen) | 安裝後 (微瓦 / 流明) After (μW/lumen) | 下降的百分比 Percentage decrease% | 安裝前 (微瓦 / 流明) Before (μW/lumen) | 安裝後 (微瓦 / 流明) After (μW/lumen) | 下降的百分比 Percentage decrease% |
| 446 | 105 | 76.5% | 110 | 低於儀器檢測下限 Below instrument's detection limit | 不適用 Not applicable |

光線

光線是電磁輻射中的可見部分，能量較低，相比紫外線造成的損害程度較低。話雖如此，但眾所周知，光線會令展品褪色及材質變得脆弱，而損害是日積月累且不可逆轉的。因此，記錄總曝光是非常重要的，藉此可估算著色劑的耐光時間以作參考，即曝光至完全褪色的狀況。以下為計算總曝光量的方法：

$$\text{總曝光量 (勒克斯小時)} = \text{光強度 (勒克斯)} \times \text{曝光時間 (小時)}$$

$$\text{Total Light Exposure (luxhour)} = \text{Light Intensity (lux)} \times \text{Length of Exposure (hours)}$$

Light

Light refers to the visible part of the electromagnetic radiation with lower energy, and being less damaging than UV. Having said that, it is well known that light causes colour fading and material weakening. The damage is cumulative and irreversible thus documentation of its total amount of light exposure is important in providing a reference for how long the colourants can survive until total fading. The total light exposure is calculated as below:

展示紡織品的光強度標準值最小為 50 勒克斯，如光強度高於標準值，則要因應織物的材質及著色劑對光的敏感度而定。¹⁸

Depending on the sensitivity of colourants used on textiles and the nature of the textile materials, textile objects might be exhibited under a light intensity higher than the traditional minimum 50 lux benchmark.¹⁸

為了解展覽場地的光線對於展品所帶來的影響，我們進行了一項簡單的測試，嘗試估算地氈材料的耐光性。我們將太平地氈有限公司提供的紅、白、藍地氈樣本曝曬於日光下超過 2 星期¹⁵，透過儀器檢測，結果發現樣本沒有大幅度的色彩改變。

To address the light impact of the locations on the exhibit, a quick study was conducted to glimpse the lightfastness of the carpet materials. Meanwhile, some red, blue, and white carpet samples were provided by Tai Ping Carpets Limited and exposed under daylight for more than two weeks¹⁵. No significant colour change was observed by the instrumental measurement.

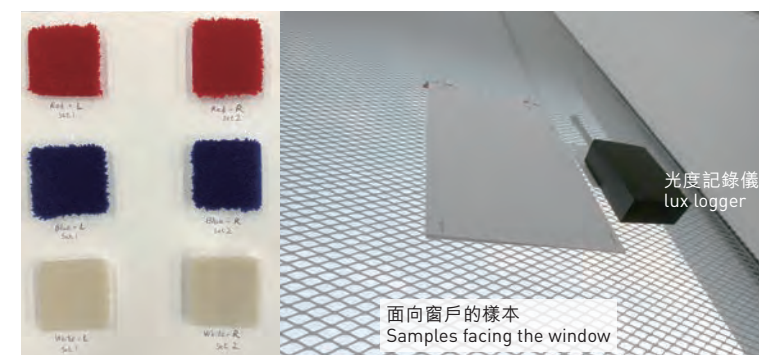
雖然測試結果令人鼓舞，但測試時間較展期短，日光量亦會不同，因此監測展品色彩變化以確實知道地氈的實際狀況仍是重要的。

Despite the encouraging results, the testing duration was shorter than the intended exhibition period and the amount of daylight varied, colour monitoring was considered essential to keep track of the condition of the carpet.

表 2：太平地氈有限公司提供的紅、白、藍地氈樣本色彩變化摘要

Table 2: Summary of the colour change of the red, blue, and white carpet samples provided by Tai Ping Carpets Limited

| 日期 Dates | 紫外線水平 UV Level | 總曝光量 Total Exposure | 顏色 Colour | 顯著的變化 Significant Differences |
|--------------------|-------------------------|--------------------------|--------------|----------------------------------|
| 19/1/2023-7/2/2023 | <20 微瓦 / 流明 μW/lumen | 475,646 勒克斯小時 luxhour | 紅色 Red | 沒有 No |
| | | | 藍色 Blue | 沒有 No |
| | | | 白色 White | 沒有 No |



¹⁵ (左) 兩套由太平地氈有限公司提供的相同紅、白、藍地氈樣本在陽光下直接照射；(右) 利用光度記錄儀記錄總曝光量。
Two identical sets of red, blue, and white carpet samples provided by Tai Ping Carpets Limited were exposed to direct sunlight (left) with a lux logger logging the total exposure (right).

¹⁷ David Thickett: <Managing Natural Light in Historic Properties> · 載於 Paula Menino Homem 編: 《Lights On...Cultural Heritage and Museums!》(波爾圖: 波爾圖大學, 2016), 頁 245-264。

David Thickett, "Managing Natural Light in Historic Properties," in *Lights On...Cultural Heritage and Museums!*, ed. Paula Menino Homem (Porto: University of Porto, 2016): 245-264.

¹⁸ CCI Textile Lab: <Textiles and the Environments (CCI Notes 13/1)> · 《Canadian Conservation Institute (CCI) Notes》(加拿大: 加拿大文物保護研究所, 2013), 最後搜集資料日期: 2023-05-26, <https://www.canada.ca/en/conservation-institute/services/conservation-preservation-publications/canadian-conservation-institute-notes/textiles-environment.html>。

CCI Textile Lab, "Textiles and the Environments (CCI Notes 13/1)," *Canadian Conservation Institute (CCI) Notes* (Canada: Canadian Conservation Institute, 2013), [last accessed 26 May 2023], <https://www.canada.ca/en/conservation-institute/services/conservation-preservation-publications/canadian-conservation-institute-notes/textiles-environment.html>.

色彩監測

在展覽期間，我們為地氈進行了實地色彩監測試行計劃。該監測可於肉眼觀察到色彩有明顯變化前偵測到色彩早期的變化。我們採用色度計來量度 CIELAB 色彩空間以監測色彩變化¹⁶，¹⁹ 在地氈受光照較顯著的紅、白及藍三個區域進行量度。

CIELAB 色彩空間座標系統

CIELAB 或 CIEL*a*b* 為國際照明委員會 (CIE) 制定的色彩空間，用作指定色彩數值以進行特徵分析及識別。這是其中一個最常用的色彩空間。這個系統確定的三維色彩空間內，材料的色彩特質以 L* 代表色彩明亮度維度，和 a* (由紅色到綠色座標) 及 b* (由黃色到藍色座標) 兩種色度對立維度標示¹⁷。理論上，每種顏色各有一套 L*、a* 及 b* 的色彩數值。透過採用以 L*a*b* 標示的相應色度值，可計算出樣本的色彩變化 (變化後的色彩) 與標準色彩 (原色) 的色差。將樣本色彩與原色的色度數據相比，便能顯示絕對色彩座標之間的差別，這個差別稱為 Delta E (ΔE)。簡單而言， ΔE 為一個單一數字，代表兩種色彩在 CIELAB 色彩空間中之色差。本文所計算的 ΔE 採用了 CIE 於 2000 年推出

Colour Monitoring

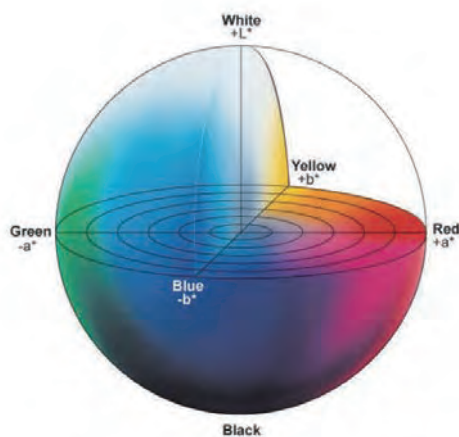
A pilot programme of in-situ colour monitoring on the carpet was conducted during the exhibition period. It is regarded as an early indication of colour changes, if any, prior to any noticeable change as observed by the naked eye. The colour monitoring via the measurement of CIELAB was conducted with a colorimeter¹⁶.¹⁹ The three sampling zones of interest (red, blue, and white colours) of which the illuminance was more dominant were selected for the pilot study.

CIELAB Colour Space System

CIELAB or CIEL*a*b* is a colour space established by the Commission Internationale de l'Éclairage or International Commission on Illumination (CIE) to specify colour values for profiling or identification. It is one of the most widely used colour spaces. The system defines a three-dimensional colour space within which colour characteristics of a material are specified concerning lightness dimension L*, and two chromatic dimensions a* (the red to green coordinate), and b* (the yellow to blue coordinate)¹⁷. Theoretically, each colour has a unique set of L*, a*, and b* values. The colour differences between the sample (the shifted colour) and the standard colour (the original colour) are calculated using their respective colorimetric values expressed by L*a*b*. The numerical comparison of a sample's colour to the standard indicates the differences in absolute colour coordinates and is referred to as Delta E (ΔE). In simple words, ΔE is a



¹⁷ 利用便攜式色度計進行色彩監測 (型號: X-rite RM200QC)
Portable colorimeter used for the monitoring programme
(Model: X-rite RM200QC)



¹⁶ CIELAB 色彩空間²³
CIELAB colour space²³

的改良版本，以 ΔE^*_{00} 顯示，^{20 21 22} 其數值可視之為視覺上顏色改變的程度，數值愈大，可察看的色彩轉變 (亦即褪色程度) 便愈為明顯。

量度及監測

地氈是一幅柔軟的立體文物，它的獨特圖案由不同紗線組合而成。地氈紗線的色彩組合複雜度、結構及圖案、樣本區域的不勻稱色彩，以及地氈表面非為平面結構等，這些因素都會導致量度色差時出現困難和不確定性。我們於每日定時進行監測，每個樣本區域都會重複的量度色差 (23 次)，確保其復現性，以得出有意義的統計數據。總而言之，為展示的藝術展品進行監測的工作以及每天的數據分析雖說是相當耗費人力，但從文物保存的角度看是必須的。

single number that represents the amount of difference between two colours in the CIELAB colour space. The calculation of ΔE presented in this article used the refinement version introduced by CIE in 2000 which is denoted as ΔE^*_{00} .^{20 21 22} The value of ΔE^*_{00} implies the amount of visual colour change. The larger the values of ΔE^*_{00} , the more noticeable colour change, i.e. the degree of fading.

Measurement and Monitoring

The carpet is a soft, three-dimensional object with different combinations of yarns to achieve specific patterns. Due to the complexity of the colour combinations of yarns, structure and pattern of the carpet, heterogeneous colour of the sampling zone, and non-planar carpet, these factors all impose difficulties and uncertainties in our measurements. The monitoring was carried out at a fixed time daily to ensure reproducibility and repetitive measurements (23 times) were done for each sampling zone to achieve statistical significance. As a whole, the monitoring work on a displaying artwork was labour intensive and daily analysis was essential.

表 3: 地氈紅、白、藍樣本區域的 ΔE^*_{00} 數值

Table 3: ΔE^*_{00} values for the red, blue, and white sampling zones on the carpet.

| 地氈展示於鄰近正門入口地下大堂 Carpet displayed at G/F Lobby near the main entrance | |
|---|---|
| 相關樣本區域 Sampling zone of interest | ΔE^*_{00} 測量數值 Measured ΔE^*_{00} Values |
| Red 紅色 | 0.3-0.8 |
| Blue 藍色 | Inconclusive 不明確 |
| White 白色 | Inconclusive 不明確 |

²⁰ Beltran, Vincent Laudato, Pesme Christel, Freeman Sarah K. 及 Benson Mark: 《Microfading Tester: Light Sensitivity Assessment and Role in Lighting Policy》(洛杉磯: Getty Conservation Institute, 2021)。

Beltran, Vincent Laudato, Pesme Christel, Freeman Sarah K., and Benson Mark, *Microfading Tester: Light Sensitivity Assessment and Role in Lighting Policy* (Los Angeles: Getty Conservation Institute, 2021).

²¹ Nazdar Ink Technologies: 〈Enter the L*a*b*oratory: Making Color Spatial〉, 《Nazdar News》, (2016-8-3), 最後搜集資料日期: 2023-05-26, <https://www.nazdar.com/en-us/News-events/ArtMID/4165/ArticleID/224>。

Nazdar Ink Technologies, "Enter the L*a*b*oratory: Making Color Spatial." *Nazdar News* (3 August 2016), (last accessed 26 May 2023), <https://www.nazdar.com/en-us/News-events/ArtMID/4165/ArticleID/224>.

²² ColorMine.org: 〈Delta-E 計算器〉, 最後搜集資料日期: 2023-05-26, <http://colormine.org/delta-e-calculator>。
ColorMine.org, "Delta-E Calculator," (last accessed 26 May 2023), <http://colormine.org/delta-e-calculator>.

²³ 同註 20。

See Note 20.

¹⁹ Ford, Bruce L.: 〈Monitoring Colour Change in Textiles on Display〉, 《Studies in Conservation》(37 (1), 1992), 頁 1-11, <https://doi.org/10.2307/1506432>。

Bruce L. Ford, "Monitoring Colour Change in Textiles on Display," *Studies in Conservation* 37, no. 1 (February 1992):1-11, <https://doi.org/10.2307/1506432>.

色彩整體測量的結果可見表 3。紅色樣本區域的 ΔE^*_{00} 測量數值為 0.3 至 0.8；而藍色及白色樣本區域在每日持續測量的過程中， ΔE^*_{00} 測量結果隨機，是故未能得出明確的數值。紅色區域的 ΔE^*_{00} 測量數值低於「最小可覺差」，²⁴ 表示地氈的紅色樣本區域沒有可察覺的色彩變化。另外，以肉眼觀察地氈的顏色，整體上也沒有可察覺的色彩變化。

結論

博物館的修復人員肩負文物修護工作，不僅要憑藉前人留下來的珍貴經驗，包括文物保存、裝置及修復方法以保存類同的文物展品，還需要有實驗精神，嘗試就更多各式各樣的構思或方法進行更精細而準確的科學研究。

這幅捐贈的當代藝術品地氈《香港前行/一》，不僅材料獨特，其箇中含意、展示形式及展示的空間環境皆有別於一般的博物館展覽。故此，我們需要構思更多創新的方法，以適應新的策展、裝置及展品狀況監控過程中出現的各項挑戰。而策展人（包括創作展品的藝術家）、設計師及修復人員亦需密切溝通，為這份誠摯的贈禮度身訂制合適的視覺設計及展示方案。

本文旨在初探展示當代藝術品的修護問題，集中闡釋對地氈的初步研究及實驗結果。由於籌備地氈展出的時間有限，本文或許未能提供更全面的展品維護細節，有待未來再就相關展示及維護的事宜作進一步的研究。

鳴謝

本文作者希望藉此機會感謝書畫組同事區翠怡、張世傑、黎芷詠、梁詠芝及黃金玫，以及紡織物及標本組同事葉姍穎、吳婉菁及曾靖雯，全憑他們的努力為地氈展品進行縫紉、裝置、拆卸、色彩監測及數據分析等方面作出貢獻，讓展品能安全及如期展出。

我們亦非常感謝香港藝術館的香港藝術組策展人、經理及設計師在這個展覽籌備期間，對施行的維護措施提供大量支援，並協力安排所有相關的流程。

The measured ΔE^*_{00} values from the continuously ongoing daily measurement for the red sampling zone ranged between 0.3 to 0.8 and the ΔE^*_{00} values for the blue and white sampling zones were random, leading to an inconclusive remark. The overall results were presented in Table 3. The ΔE^*_{00} for the red was below the "Just Noticeable Difference (JND)",²⁴ indicating that there was no perceptible colour change to the red sampling zone of the carpet. For the usual visual monitoring by the naked eye, there were no observable changes in colours on the carpet overall.

Conclusion

Museum conservators rely not only on their previous experiences of traditional roles for preservation, mounting, and treatment for similar exhibits, but also have an experimental mind to research wider ideas or methods meticulously and scientifically.

The donated carpet, *Hong Kong Walk On / one*, is unique in its material aspects, meaning, and display format. The display environment is also unconventional. Innovative ways were therefore explored to tackle the challenges throughout the exhibition planning, installation, and condition monitoring processes. Close dialogues among curators (including the artist), designers, and conservators are necessary to achieve the visual design and presentations for this heartfelt gift.

This article is an attempt to explore the conservation issues of displaying a contemporary artwork. Nevertheless, in view of the limited preparation time, the findings presented in the article is based on preliminary studies and experiments on the carpet. Thus, it may be far from adequate to provide a full account regarding the preservation of a carpet of this kind. An in-depth study of concerned matters in the future can further enhance our understanding.

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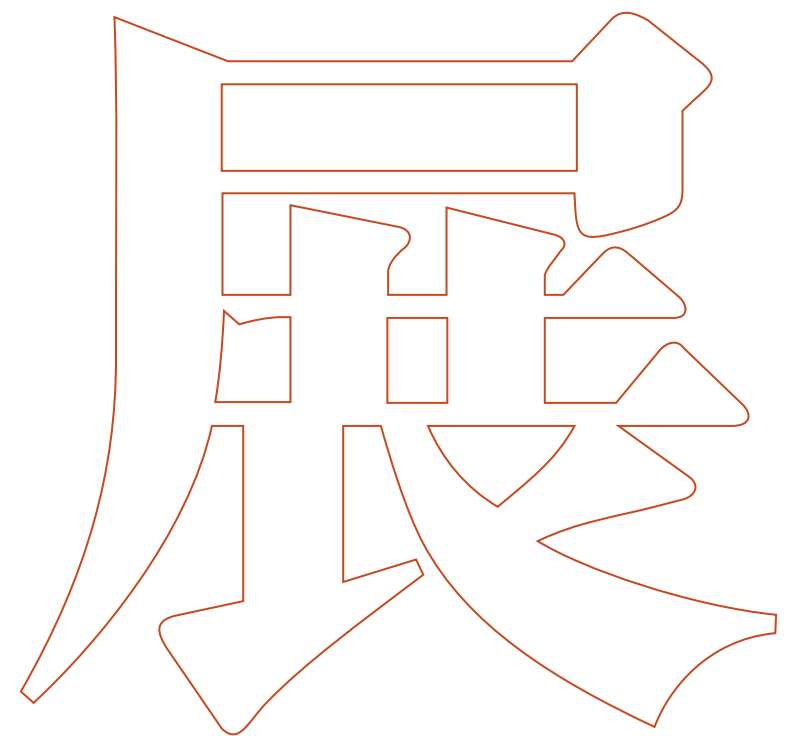
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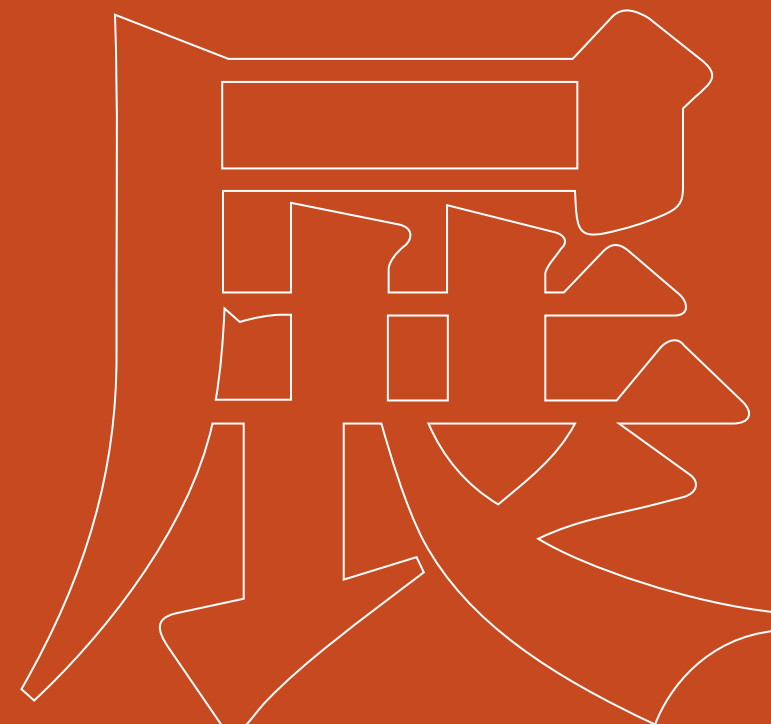
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S P A R K



B L A Z E



都市營造與社會創新中的社區藝術

Community Art in Urban Regeneration and Social Innovation

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1 油街實現藝術空間
Oi! (Oil Street Art Space)

「二十一世紀是城市的世代……世界各大城市最核心的資源就是人口。城市人口的智慧、需求、動力、幻想和創造力，正逐漸取代地理位置、天然資源和市場，成為都市資源。」¹

《創意城市》的作者查爾斯·蘭德里認為，「創意」是城市的命脈，城市最重要的資源就是「人」。想要打造理想城市，離不開「創意」和「人」這兩個要素。以文化及創意作為載體，都市重塑與社會創新作為理念，並透過新世代的介入和參與，才能為城市景觀注入新的構想，營造出耳目一新的創意空間。秉著以人為本，連結社群及藝術的使命，藝術推廣辦事處於2001年成立之初，便透過與不同藝術工作者、機構及團體合作，舉辦各種多元化的展覽和活動，提高大眾對藝術創作和欣賞的興趣。及後辦事處透過營造轄下兩個由古蹟活化改造而成的藝術空間——油街實現及香港視覺藝術中心，將多元化的創意源源不絕地延伸至城市的各個角落。本文通過分享藝術推廣辦事處的精選藝術計劃，講述其連結人、創意、空間，驅動社區藝術創新及實踐其可持續且有機價值的歷程。

一切從藝術空間開始

藝術推廣辦事處的創意項目以活化及改造古蹟空間為起點。油街實現於2013年啟用，位於北角油街12號，是一組二級歷史建築物，前身是香港遊艇會會所。1998至1999年，藝術家和藝術團體定期在此舉辦展覽、講座和工作坊，並賦予它新的藝術價值與歷史意義，是香港當代藝術史不可或缺的一頁。2013年施政報告中提及有關活化香港歷史建築物的政策後，這組歷史建築便在藝術推廣辦事處的管理下，被打

“The 21st century will be the century for cities...Cities have one crucial resource--their people. Human cleverness, desires, motivations, imagination and creativity are replacing locations, natural resources and market access as urban resources.”¹

In Charles Landry's book *The Creative City*, the author writes that creativity is the pulse of a city, and that a city's most important resource is its people. The most crucial elements in building an ideal city are, therefore, creativity and people. To infuse new ideas into the urban landscape and introduce refreshing creative spaces, the involvement and participation of the younger generation are vital in reshaping the city and implementing social innovation through the mediums of culture and creativity. Since its establishment in 2001, the Art Promotion Office (APO) has been organising exhibitions and events by working with various artists, organisations, and groups. Driven by its mission to bridge communities and art focusing on people, the APO aims to encourage the public to appreciate and develop an interest in artistic creations. It also aims to spread creativity to every corner of the city through two art spaces transformed from heritage sites: Oi! and vA!. In this article, we look at selected art projects of the APO and delve into how it connects people, creativity, and spaces while driving innovation in community art and practising sustainability, and unlocking its organic value.

Art Spaces—Where It All Begins

The creative initiatives of the APO centre on the revitalisation and transformation of heritage sites. Open to the public since 2013, Oi! is located at 12 Oil Street and comprises a group of Grade II historic buildings that were previously the premises of the clubhouse of the Royal Hong Kong Yacht Club. From 1998 to 1999, artists and art organisations held regular exhibitions, talks, and workshops at the site, conferring it with new artistic values and historical significance that is essential for shaping Hong Kong's contemporary



2 油街玻璃屋
Oi! Glassie

成集藝術及創意為一體的多元化空間，不僅用於培養年輕藝術家，同時作為辦事處活化空間，重塑社區、集結創意的基地¹。空間再於2022年完成了擴建工程，為跨界別創作體驗帶來更多的可能性及活動空間²。「油街實現」取自油街12號的廣東話諧音，喻意藝術家的夢想及計劃可以在油街實現。而它的英文名稱「Oi!」，讀起來如同跟朋友打招呼：「Oi! Come art with us.」，邀請人們進入這個城市中的藝術綠洲³。與油街實現同樣擁有豐富歷史價值的一級歷史建築——香港視覺藝術中心，則建於1900至1910年之間，前身為已婚英軍宿舍卡素樓，是舊域多利軍營的擴建部分。1985年，軍營移交政府並納入香港公園興建計劃，卡素樓便被改建成香港視覺藝術中心，並加建玻璃拱頂新翼，於1992年啟用。由此，這個承載著歷史和與周邊社區連結的古老建築，成為了一個開放、多向、著重學習及交流的藝術空間。藝術推廣辦事處從這些藝術空間出發，連結歷史、社區和社群，讓源源不絕的藝術實踐計劃在此發芽，不斷探索、實踐和推動本土當代藝術的多元化，煥發全新活力。



3 油街花園
Oi! Garden

art history. Following the 2013 Policy Address, which emphasised the revitalisation of historic buildings in Hong Kong, Oi! was transformed from a group of historic buildings and materialised under the management of the APO into a space of diversity that seamlessly blends art and creativity. In addition to being a platform for nurturing young artists, the space serves as a revitalisation base for channelling creativity and reshaping communities¹. An extension was completed in 2022, offering more opportunities and activity spaces for displaying interdisciplinary creations². The Cantonese pronunciation of “Oi!”, *jau gaai sat jin* (“Oil Street realisation”), is similar to the English pronunciation of its address, “12 Oil Street”. It also connotes a place where artists can realise their dreams and plans. Its English name, “Oi!”, like calling a friend—“Oi! Come art with us”—invites people to enter the art oasis of the city³. Built between 1900 and 1910, vA!, also known as the Hong Kong Visual Arts Centre, is a Grade I historic building with significant historical value. The former barracks for married British officers, known as Cassels Block, was an extension of the Victoria Barracks. In 1985, ownership of the barracks was transferred to the government and included as part of the Hong Kong Park construction project. Cassels Block was then converted into vA!, which was inaugurated in 1992 with a new glass-domed wing. Since then, this heritage building, which has borne witness to the history of Hong Kong and is connected to the surrounding neighbourhoods, has become an open and diverse art space for learning and exchange. Starting with these art spaces, the APO connects history, neighbourhoods, and communities, exhibiting countless art projects at these sites, while constantly exploring, practising, and promoting diversity in local contemporary art that sparks vital new energy.

¹ Charles Landry : 《The Creative City: A Toolkit for Urban Innovators》(倫敦: Earthscan Publications, 2000), 頁 xiii。
Charles Landry, *The Creative City: A Toolkit for Urban Innovators* (London: Earthscan Publications, 2000), xiii.

尋一念清新 燃一點新思

在藝術推廣辦事處所詮釋的藝術空間，藝術不拘泥於創作性與專業性，它更多的是具有與人溝通的本質，是開啟人與人互助的媒介。以油街實現為例，從其首個油街廚房項目「IMPERFECT I' IMPERFECT XCHANGE」，已開始大力推助社區內的大眾交流和參與。這個項目通過不同的活動、分享會及工作坊，鼓勵參觀者接受和擁抱不完美。項目期間，油街實現建立了一個為期兩年的涼茶舖，參觀者只要在小卡片上寫下自己的不完美 (IMPERFECT)，就能換取一杯由設計師利用瑕疵品再加工的白瓷杯所盛載的涼茶作為回報，淺嚐一口涼茶，審視自己的不完美，坦然離開油街，從此擁抱人生的不完美⁴。隨後推出的「盛食當灶 XCHANGE」項目包羅了一系列的革新方案，將從坊間收集回來的剩餘食材「升級再造」，轉化為創意佳餚，提高公眾對處理剩食的認知，示範環保生活。午餐時光，參觀者帶上新鮮的食材及家中廚房吃不完的罐頭和包裝食品，進入這個油街小廚房，分享生活見聞，度過快樂的午餐時光。下班後，更可以在此一起慢跑，跑到街市收集還未賣出的食物，並可獲得專業的飲食和運動建議⁵。這些以社會創新及生活日常為本的项目，使油街實現成為一個共創社，讓不同背景人士在此交流想法和經驗，為社區注入創意靈感，並將可持續發展的理念付諸實行，從而反思生活並拓寬想像力⁶。

Igniting the Creative Spark

In the APO's interpretation of an art space, art is not simply a creative and professional activity. More significantly, art communicates with people and initiates their mutual engagement. Taking Oi! as an example, from its first project, "IMPERFECT I' IMPERFECT XCHANGE", at Oi! Kitchen, the art space has actively promoted exchange between, and participation by, members of local communities. Through various activities, sharing sessions, and workshops, this initiative encouraged participants to accept and embrace imperfection. As part of the project, Oi! ran a herbal tea store for two years. Any participants who had written down one of their imperfections received a mug of herbal tea in a porcelain mug made by a designer using defective materials. With a sip of tea and a dose of introspection into one's imperfections, the participants left Oi! with a renewed outlook on life and themselves⁴. The next project, "XCHANGE: Social Gastronomy", involved a series of innovative solutions, in which surplus food ingredients gathered from the community were upcycled and transformed into creative dishes. It aimed to raise public awareness of the importance of food waste handling and green living. At lunchtime, the participants brought fresh ingredients, as well as canned and packaged food from home into the Oi! Kitchen, where they enjoyed bonding and sharing sessions together over lunch. After work, they would jog together and collect unsold food at wet markets while receiving professional dietary and fitness advice⁵. These projects blending social innovation and daily life have shaped Oi! into a co-creative society, in which people from different backgrounds can exchange ideas, thoughts, and experiences while injecting new inspirations into the community and putting sustainability into practice. Ultimately, it also spurs them to reflect on their everyday life and broaden their imagination⁶.



⁴ 「IMPERFECT I' IMPERFECT XCHANGE」計劃的參觀者用自己的不完美換取涼茶
Participants of the "IMPERFECT I' IMPERFECT XCHANGE" wrote down their imperfections in exchange for herbal tea



⁵ 「盛食當灶」項目的參加者在下班後去街市收集剩餘的食材及進行街頭健身
Participants of "XCHANGE: Social Gastronomy" jogged to wet markets after work to collect surplus food ingredients.



⁶ 油街實現以藝術連結社群，透過社會創意及共同策劃建立可持續將來
Oi! aims to make art relevant to the community and to build a sustainable future through collective creativity and collaboration

燃點多元藝術創作 激活嶄新創意

活化後的藝術空間不僅僅承載著歷史和與周邊社區的連結，更是一個開放、多向、著重藝術交流學習和開拓創意的空間。卡素樓經過活化，除了在場地功能上的轉化，更通過舉辦各種活動和展覽，探索在藝術創作上應用不同範疇的知識和科技，包括數碼創作、場域特定及多媒體裝置。比如 2018 年，藝術家梁基爵連同音樂家及表演者，結合視覺、電子音樂、機電互動程式、工藝般的樂器製作及裝置藝術於一體，為卡素樓創作「籠裡的十八種風景」，演繹這座建築特有的音調，喚醒這幢歷史建築^{7 8}。油街實現亦於 2014 年邀請阿根廷藝術家萊安德羅·埃利安（Leandro Erlich），創作視覺幻象互動作品《大樓》，以鏡像顛覆視覺常規，引領觀眾遊走於現實與幻象之間，展現一個正反不同的現實和虛構世界。「藝術從物件生產、收藏的消費性系統出走，而拉到藝術作為一個總體生活實踐的高度，藝術的創造性潛能，其實是更可以扮演那個縫合生活世界縫隙的媒介角色的。」² 一系列對各種媒介藝術的探索，讓藝術推廣辦事處一路前行，鼓勵更多人與人的連結和溝通，發掘生活日常的美好，在喧囂的鬧市打造一道人文風景。

將藝術創意延伸到公共空間

從藝術空間出發，藝術推廣辦事處將創意如漣漪般延伸到身邊的公共空間，聯繫不同在地公共空間的人、情、事。透過公共藝術營造創意社區並不容易，而當代公共藝術已不僅僅是觀賞式的戶外藝術。「所謂的新類型公共藝術指的，不是傳統陳列在公共空間的雕塑……讓民眾介入、參與、互動，並形塑公共論述的藝術創作。」³ 不僅如此，辦事處更帶著本土藝術跨出香港，開拓跨地域合作機會，協助香港藝術家踏上更廣闊的舞台，讓創意人才與世界分享富有香港特色的藝術文化。

Spurring Creative Diversity and Innovation

The regenerated Cassels Block is a revitalised art space that has borne witness to the history of Hong Kong and is connected to the surrounding neighbourhoods. It is also an open and diverse platform for learning, exchange, and creative pursuits. On top of the addition of newly converted on-site functions, it has become a venue for various events and exhibitions that support the use of different types of knowledge and technology in artistic creation, such as digital creation, and site-specific and multimedia installations. In 2018, artist Leung Kei-cheuk (Gaybird) created "18 Scenes in a Cage" for vA! in collaboration with musicians and performers, which combined visuals, electronic music, electromechanical interaction programmes, musical instrument craftsmanship, and art installations. The work was a performance of tunes unique to Cassels Block, as an awakening of this historic building^{7 8}. In 2014, Oi! invited Argentine artist Leandro Erlich to create an installation of visual illusions titled *Bâtiment-Oi!*. The work upended the normal rules of vision and led the audience to explore the boundaries of reality and illusions, presenting a real and imagined world that reflects two opposites. "From material production and the consumerism of collection, art can be elevated to being a practice of everyday life. With its creative potential, art can play the role as a medium for bridging the gaps in facets of our daily lives," explained Grant Kester.² A series of explorations focused on arts of various genres have enabled the APO to continue to encourage more people to connect and communicate with one another, and to discover the beauty of everyday life, curating an artistic and cultural landscape amid the bustling city.

Extending Artistic Creativity into Public Spaces

Starting with art spaces, the APO sends ripples of creativity through public spaces and connects the people, emotions, and stories of various locales. The formation of a creative community through public art-making is challenging because contemporary public art no longer involves simply outdoor artworks for passive appreciation. "What is meant by genre public art is not the sculptures traditionally displayed in public spaces... [it refers to] visual art that uses both traditional and non-traditional media to communicate and interact with broad and diversified audiences about issues directly relevant to their lives," wrote Suzanne Lacy.³ Beyond that, the APO has also secured cross-regional collaborative opportunities for Hong Kong artists, helping them establish themselves on international platforms and enabling creative talent to share Hong Kong's unique art and culture with the world.



7 香港視覺藝術中心
vA! (Hong Kong Visual Arts Centre)



8 「籠裡的十八種風景」
"18 Scenes in a Cage"



² 格蘭·凱斯特著，吳瑪俐等譯：《對話性創作：現代藝術中的社群與溝通》（台北：遠流出版公司，2006），頁 7。

Grant H. Kester, *Duihuaxing chuanguo: Xiandai yishu zhong de shequn yu goutong* [Conversation Pieces: Community and Communication in Modern Art], trans. Wu Mali et al. [Taipei: Yuan-Liou Publishing, 2006], 7.

³ 蘇珊·雷西著，吳瑪俐等譯：《量繪形貌—新類型公共藝術》（台北：遠流出版公司，2004），頁 8。

Suzanne Lacy, *Mapping the Terrain: New Genre Public Art* [Seattle: Bay Press, 1996], 9.



9 藝術家唐宇行為瀑布灣公園創作的藝術座椅《攸延》
With the Flow, artistic furniture created by artist Eric Tong for Waterfall Bay Park



10 藝術家郭達麟及白宇軒為愛秩序灣公園創作的藝術座椅《Hack-a-Bench》
Hack-a-Bench, artistic furniture created by artists Dylan Kwok and Hinz Pak for Aldrich Bay Park

在地探索 連結生活

2017年，辦事處推出「城市藝裳計劃：樂坐其中」公共藝術項目，與客席策展人譚漢華、劉栢堅、李宇軒、陳立恆及葉晉亨合作，協助20組藝術家團隊在全港18區共20個公園、海濱長廊、休憩用地及遊樂場所設置20組別具創意、實用與美感兼備的藝術座椅^{9,10}。「在地設計或地方營造，不可能沒有人的參與和歷史附加值。透過創意令空間變得更好，包括正面啟發空間使用者去善用空間。」⁴相比起美化都市，我們更能從這些創意作品和大眾的互動中，看到藝術與生活的共融，及其所營造的社區氛圍和人的互動關係。正如參展藝術家王建明所述，這個計劃「利用公園座椅的功能，拉近了設計、藝術和社區的關係，各方面都多走了一步，達成三贏局面。」⁵

用藝術發掘城市中被遺忘的存在

藝術推廣辦事處在激活公共空間的同時，也不斷探索更多創作空間的可能性。「現代大都市中相繼出現一些『失落的空間』，而這些空間的成因大多數是由於互動、共享的『公共空間』

Exploring the Local, Connecting the Everyday

In 2017, the APO launched the “City Dress Up: Seats • Together” public art project. With the assistance of guest curators Billy Tam, Joshua Lau, Brian Lee, and Denise Chan, together with Yip Chun-hang, 20 teams of artists created 20 sets of artistic furnitures, which blend creativity, practicality, and aesthetics, in 20 locations across 18 districts in Hong Kong, including parks, seafront promenades, rest areas, and playgrounds^{9,10}. “Localised design, or place-making, must involve the participation of people and added historical value. We can improve spaces through creativity, such as inspiring people to make better use of them.”⁴ In addition to urban beautification, we observe through the public’s interaction with these creative works the fusion of art and everyday life, as well as how people respond to the community atmosphere created by these works. As Robert Wong, one of the exhibiting artists, said: “[This project] brings design, art, and community closer together through the function of park benches. Each of them has taken one step forward, resulting in a triple-win situation.”⁵

Discovering the Forgotten through Art

While revitalising public spaces, the APO is also constantly exploring more possibilities with creative spaces. “Modern metropolises have



11 「邂逅！」系列藝術計劃
“Hi!” series art project

的隔離、破裂，以及消失。」⁶如何透過藝術，讓那些被遺忘的空間能以全新面貌出現在我們的記憶裡，對辦事處來說是一大挑戰。於是，「邂逅！」系列應運而生¹¹。2017年「邂逅！老房子」計劃邀請本地藝術家石家豪、林東鵬、黃麗貞和林嵐，帶領他們的團隊分別在孫中山紀念館、王屋村古屋、羅屋民俗館及三棟屋博物館這四所香港具百年歷史的隱蔽老房子創作場域特定藝術品，以藝術家的視覺細訴老房子前世今生的故事，運用他們個性的視覺語言把自己和老房子的故事呈現給觀眾，引領觀眾一起思考當代藝術在文化歷史資產所扮演的角色。「觀者的觀看並非僅僅是一種接受式的美學過程，而是被藝術家『拉攏』的，一同傾聽歷史發聲主體，才是歷史存在價值的所在。」⁷

緊接著，辦事處於2018年推出「邂逅！山川人」計劃，以藝術邂逅荃灣川龍村。藝術家走進村內不同的空間進行創作，與村民一起尋找被遺忘的記憶。以關注社會範疇為出發點，一系列作品設置於村校、村公所、茶樓、橋上、山路和田野，甚至通過村民家門前的作品串連成尋寶地圖，發掘川龍村的時、地、人，追溯這裡的歷史和

seen an emergence of ‘lost spaces’, which are mostly the result of the segregation, rupture, and disappearance of interactive and shared ‘public spaces’.”⁶ It is a major challenge for the APO to reintroduce these forgotten spaces with a new look to render them memorable. This led to the birth of the “Hi!” series¹¹. In 2017, the “Hi! Houses” project invited local artists Wilson Shieh, Lam Tung-pang, Fiona Wong, Jaffa Lam, and their teams to create site-specific artworks at four century-old historic buildings in Hong Kong: the Dr Sun Yat-sen Museum, the Old House in Wong Uk Village, the Law Uk Folk Museum, and the Sam Tung Uk Museum. The artists applied their idiosyncratic visual lingo to project how the residents lived in the past and the stories they created in the old houses, guiding the audience to explore the role of contemporary art in engaging cultural and historical assets. “The viewer’s experience is not simply a passive aesthetic process,” said Liu Hsing-yu, “instead, they are being ‘approached’ by the artist, and together they listen to the object and its sounds of history. That’s the value of heritage.”⁷

In 2018, the APO launched the “Hi! Hill” project, which featured Tsuen Wan Chuen Lung Village through art. The artists created site-specific installations in various village spaces, rediscovering forgotten memories with the villagers. With a social theme, the series of works were placed in the village school, village office,

⁴ 鄭天儀：《地方營造：重塑社區肌理的過去與未來》（香港：三聯書店（香港）有限公司，2019），頁122。

Tinny Cheng, *Difang yingzao: Chongsu shequ jili de guoqu yu weilai* [Placemaking: Reinventing the Past and Future of Urban Fabric] (Hong Kong: Joint Publishing (Hong Kong) Company Limited, 2019), 122.

⁵ 王建明、梁皓晴、陸明敏：《讓空間留白——參與式建築設計》（香港：P.PLUS LIMITED，2023），頁36。

Robert Wong, Rosalia Leung, and Liza Luk, *Creating Space for Participation- Participatory Design in Architecture* (Hong Kong: P.PLUS LIMITED, 2023), 36.

⁶ 卡特琳·古特著，姚孟吟譯：《藝術介入空間》（台北：遠流出版公司，2002），頁5。

Catherine Grout, *Yishu jieru kongjian* [Pour de l’art dans notre quotidien], trans. Yao Meng-yin (Taipei: Yuan-Liou Publishing, 2002), 5.

⁷ 劉星佑：〈舊瓶新酒初體驗：「邂逅！老房子」計畫〉，《典藏》（2017），<https://artouch.com/art-views/content-833.html>。

Liu Hsing-yu, “*Jiuping xinjiu chu tiyan: ‘Xiehou! Lao Fangzi’ jihu*” (First Experience of New Wine in an Old Bottle: The “Hi! Houses” Project), *ARTouch* (2017), <https://artouch.com/art-views/content-833.html>.



12 藝術家葉啟俊透過作品《山畚兜 OK》連結不同世代的村民並推廣客家語言文化
Artist Yip Kai-chun created "Hakkaoke" to connect villagers of different generations and to promote the Hakka dialect and culture



13 陶藝家陳思光以川龍不同呈色的土壤製作出盛載著川龍水的小茶杯，放置在村內的茶樓供村民及遊人享用
Ceramic artist Ray Chan created small tea cups using soil of various colours from Chuen Lung. The cups held water from Chuen Lung and were placed in local restaurants for the enjoyment of villagers and visitors

獨特面貌，重現昔日村校的記憶符號及凝聚社區情感¹²¹³。透過藝術的詮釋，這些曾被遺忘的空間又再度走進公眾的視野，將村民的故事繼續傳誦下去。計劃歷時三年，從以藝術家角度思考和創作的「藝術介入」社區，升華至融入及滲透社區發展脈絡的「藝術浸潤」。⁸讓「邂逅」系列成為辦事處對公共藝術及社區藝術更高維度的實踐項目。

跨出香港 對話世界

在進行不同在地藝術計劃的同時，藝術推廣辦事處亦帶領藝術家參加各種海外藝術祭和駐留計劃，開拓與世界對話並推動城市間的互動合作。其中包括「越後妻有大地藝術祭——香港部屋」計劃，在日本新潟縣津南町建起一座香港部屋，讓一眾香港藝術家在此駐留創作，成為友善的鄰居，透過藝術促進兩地創意思維的碰撞，帶動不同文化背景的社群交流與文化傳遞。例如梁志和及黃志恆為2018年香港部屋創作的《津南遺失博物館》，帶著觀眾從50餘張舊照片，

and Chinese restaurants, and on bridges, hill paths, and fields. A treasure map introduced the participating works set up in front of villagers' houses. The project took the public on a journey through Tsuen Wan's Chuen Lung Village to explore its passage of time and retrace the local culture and history, revisit symbols of memories in the village school, and bring the community together¹²¹³. Through artistic interpretation, these once-forgotten spaces were once again introduced to the public, passing on the villagers' stories for posterity. During its three years, the project evolved from an "artistic engagement" with the community, conceived, and created from an artist's perspective, to an "artistic immersion", which blended into and became an integral part of the community's development.⁸ It turned the "Hi!" series into an initiative by the APO that approaches public and community art at an impactful level.



14 藝術家與工作團隊和參觀者在香港部屋前合照
Artists, project team and visitors in front of Hong Kong House

走入歷史的瞬間，尋找被「遺失」的人和故事。又一山人（黃炳培）為2022年香港部屋展覽——《自然·共話。》中的創作《一碗生命》，分別以來自香港及津南的飲食器皿栽種植物，回應大自然的饋贈、交流兩地生活¹⁴¹⁵。如法國藝評家尼古拉斯·伯瑞奧德所述，藝術的價值不在於藝術家主觀的創作理念或參觀者的理解和詮釋，更多的是人和人之間的互動、共處與連結。「傳遞性構成一種藝術品的具體內容，沒有它，作品就是沒有靈魂、被凝思所粉碎的東西。」⁹藝術作為傳遞媒介，拉近人、自然、人文環境的距離，在這些形態不一的「公共空間」中，促成各種關係的互動、交往、模擬、營造和有機經營。



15 2022年香港部屋展覽《自然·共話。》
Dialogue with Nature at Hong Kong House Exhibition 2022

Dialogues from Hong Kong with the World

While implementing various local art projects, the APO also connects local artists with various international art festivals and residency programmes, initiating dialogue with the world and promoting inter-city collaboration. This includes the "Hong Kong House at Echigo-Tsumari Art Triennale" project, where a house was built in Tsunan, Niigata Prefecture, Japan, hosting resident Hong Kong artists as neighbours of the locals. Through a fusion of creative ideas between the two places, the project fostered cultural exchange among communities from different backgrounds. For instance, in Leung Chi-wo and Sara Wong's *Tsunan Museum of the Lost* created for Hong Kong House 2018, the audience are led through over 50 old photographs to go back in history in search of the "lost" people and stories. In Dialogue with Nature, the artwork, *A Bowl of Life*, created by another mountainman (Stanley Wong) for Hong Kong House 2022, featured plants cultivated in rice bowls from Hong Kong and Tsunan, in response to Nature's gifts and an exchange between the two places¹⁴¹⁵. As French art critic Nicolas Bourriaud once said, the value of art lies neither in the subjective creative ideas of the artist nor in the viewer's understanding and interpretation. It is more about the interaction, co-existence, and linkage between people. "Transitivity constitutes the substantive content of an artwork," he said, "without it, the work is soulless and just an object crushed by meditation."⁹ As a transitive medium, art brings people, nature, and the cultural environment closer together. Amid "public spaces" of diverse forms, it facilitates the interaction, contact, simulation, creation, and organic development of various relationships.

⁸ 賴彥如：〈「藝術」只是手段，「環境」和「社區」才是目標——參與2016成龍溼地國際環境藝術計畫省思〉，《眼底城事》(2016)，https://eyesonplace.net/2016/08/12/3217/?doing_wp_cron=1679115198.8260231018066406250000。

Lai Yan-ru, "Yishu' zhishi shouduan, 'huanjing' he 'shequ' cai shi mubiao--Canyu 2016 Chenglong Shidi Guoji Huanjing Yishu Jihua Xingshi" ["Art" is just a means, "environment" and "community" are the goal--Thoughts on participating in the 2016 ChengLong Wetlands International Environmental Art Project], *Eyes on Place* (2016), https://eyesonplace.net/2016/08/12/3217/?doing_wp_cron=1679115198.8260231018066406250000.

⁹ 尼古拉斯·伯瑞奧德著，黃建宏譯：《關係美學》（北京：金城出版社，2013），頁23。
Nicolas Bourriaud, *Guanxi meixue* [Esthétique relationnelle] trans. Huang, Chien-hung [Beijing Gold Wall Press, 2013], III.

總結

「當代藝術最關鍵的一個價值變化，是去思索我們所存在的生活環境，反省人與人、人與地方、地方與地方之間的關係，以藝術手法回應日常生存的各種課題。」¹⁰ 藝術推廣辦事處就像一個創意孵化器，讓藝術走進生活，融入社區，一步一腳印地實踐藝術的無限可能性。不論是油街實現、香港視覺藝術中心，還是全港各區的公共空間、被遺忘的老房子，或是遠在海角的村落，我們從各種分享、邂逅和共處中，以創意融合人、空間和時間，為社區營造豐富而難忘的藝術體驗。

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¹⁰ 李永展：〈瀨戶內國際藝術祭：藝術進入社區，然後呢？〉，《獨立評論》（2019）。<https://opinion.cw.com.tw/blog/profile/255/article/8720>。

Lee Yung-Jaan, *Laihunei guoji yishu ji: Yishu jinru shequ, ranhou ne?* (The Setouchi International Art Triennale: Art Enters the Community, then What?). "Duli Pinglun" (2019), <https://opinion.cw.com.tw/blog/profile/255/article/8720>.

Conclusion

"The most critical change in the value of contemporary art is how it makes us contemplate our living environment, reflect on relationships between people, places, and both, and respond to various issues in daily life through artistic methods."¹⁰ The APO is like a creative incubator, bringing art into life and the community, and unlocking the endless possibilities of art one step at a time. Whether it is Oil, vAl, public spaces, old forgotten houses across Hong Kong, or a village by the sea, we connect people, spaces, and time with creativity, and curate fulfilling and memorable artistic experiences for communities through sharing, encounters, and co-existence.

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觀測和分析木星 衛星的日月食

Observation and Analysis of the Eclipse and Occultation of Jupiter's Moons



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The simulation is created with WinJUPOS (<http://www.grischa-hahn.homepage.tonline.de/>).

概要

木星到目前為止有約 100 顆衛星，當太陽、地球和木星的衛星運行到特定位置，木星衛星（木衛）版本的日食（稱為「掩星」，即從地球觀測到一顆衛星運行到另一顆衛星前面）或月食（稱為「食星」，即衛星影子投映到另一顆衛星表面）就會出現。2021 年 8 月 22 日，木衛系統接近同時出現掩星和食星，此極為罕見的現象稱為「木衛準同時互相食掩」。本文旨在簡介香港太空館（太空館）觀測是次天象的準備工作、觀測過程和數據分析，同時亦會討論科學研究的特性。是次觀測和數據分析的成功，可以發揮博物館的研究功能，亦為科學界作出貢獻。

日食和月食

地球出現的日食和月食是常見的天文現象，全球每年都會發生數次：當太陽被月球阻擋，就會出現日食¹；當地球影子投映在月球表面，就會出現月食²。讀者可能曾經透過不同途徑，例如太空館的網上直播或親眼觀賞過日食和月食。事實上，日食和月食也可以於「太陽——地球——月球」以外的系統（例如在木衛之間）出現。

木星和它的衛星

木星是太陽系最大的行星，其直徑約為地球的 11 倍。一般來說，木星的光度僅次於金星，是一顆在晚間清晰可見的黃白色星體。木星的公轉周期約為 12 年。

截至 2023 年 8 月 1 日，木星擁有 95 顆衛星。其中最大的四顆稱為伽利略衛星¹：木衛一（艾奧）、木衛二（歐羅巴）、木衛三（加利未）和木衛四（卡利斯托）²。這些伽利略衛星在大部分時間都在各自的軌道上「修行」，並沒有特別的互動情況。但筆者經翻查參考書和利用天象模擬軟件，得知於 2021 年木星會有罕見的天

Introduction

Jupiter has about 100 moons so far. When the Sun, the Earth, and Jupiter's moons orbit to a specific position, a solar eclipse on Jupiter (known as "occultation", which refers to a satellite passing in front of another perceived from the Earth) or a lunar eclipse on Jupiter (known as "eclipse", which means a satellite casting a shadow on the surface of another one) will occur. On 22 August 2021, an eclipse and an occultation almost occurred simultaneously in Jupiter's moon system. This rare phenomenon is called the "quasi-simultaneous mutual eclipse and occultation of Jupiter's moons". This article introduces the preparation, observation, and data analysis regarding this astronomical phenomenon by the Hong Kong Space Museum (HKSpM), as well as discusses the nature of scientific research. The success of this observation and data analysis demonstrates that museum research would contribute to the science community.

Solar and Lunar Eclipses

Solar and lunar eclipses on the Earth are common astronomical phenomena and occur around the globe several times annually. A solar eclipse occurs when the Moon passes between the Earth and the Sun¹. A lunar eclipse occurs when the Moon passes through the shadow of the Earth². Readers may have observed solar and lunar eclipses by different means, such as observing them in person or through HKSpM's live streaming. In fact, solar and lunar eclipses may occur in systems other than the Sun-Earth-Moon system, such as among Jupiter's moons.

Jupiter and Its Moons

Jupiter is the largest planet in the Solar System, and its diameter is around 11 times that of the Earth. Generally speaking, the brightness of Jupiter is preceded only by Venus's. The former is a yellow-white celestial body visible at night. The orbital period of Jupiter is about 12 years.

As of 1 August 2023, Jupiter had 95 moons, amid them the four largest ones are called Galilean moons:¹ namely Io, Europa, Ganymede, and Callisto.² They normally do not interact particularly

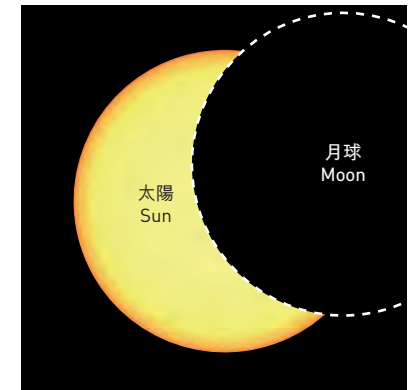
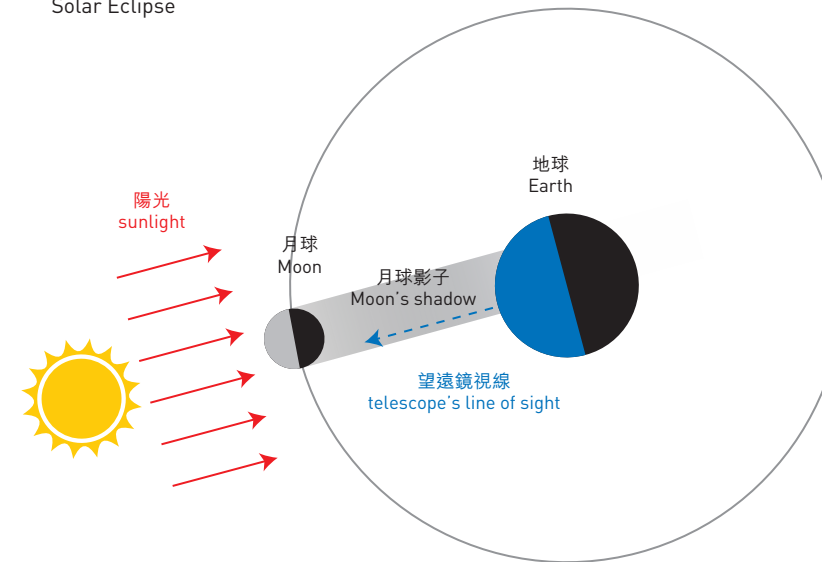
¹ 伽利略是十六世紀的意大利天文學家，是首批天文學家利用望遠鏡觀看到木星的四大衛星，後人以他的名字統稱這四顆衛星。

Galileo Galilei was the Italian astronomer of the 16th century and one of the pioneering astronomers using a telescope to observe the four Jupiter's moons. These four moons were named after him.

² 衛星的名字是以希臘神話故事中的角色命名。

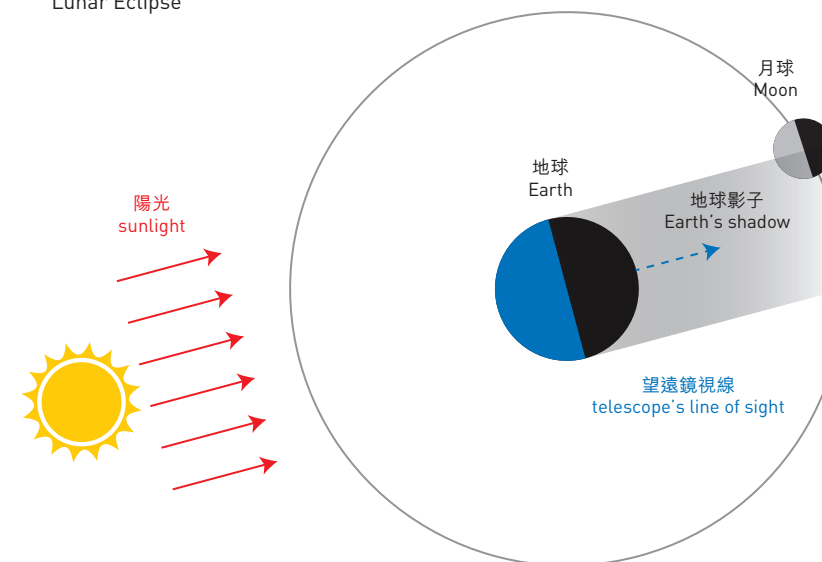
The moons were named after the characters of the tales of Greek mythology.

1 日食 Solar Eclipse



望遠鏡所見
telescope's view

2 月食 Lunar Eclipse

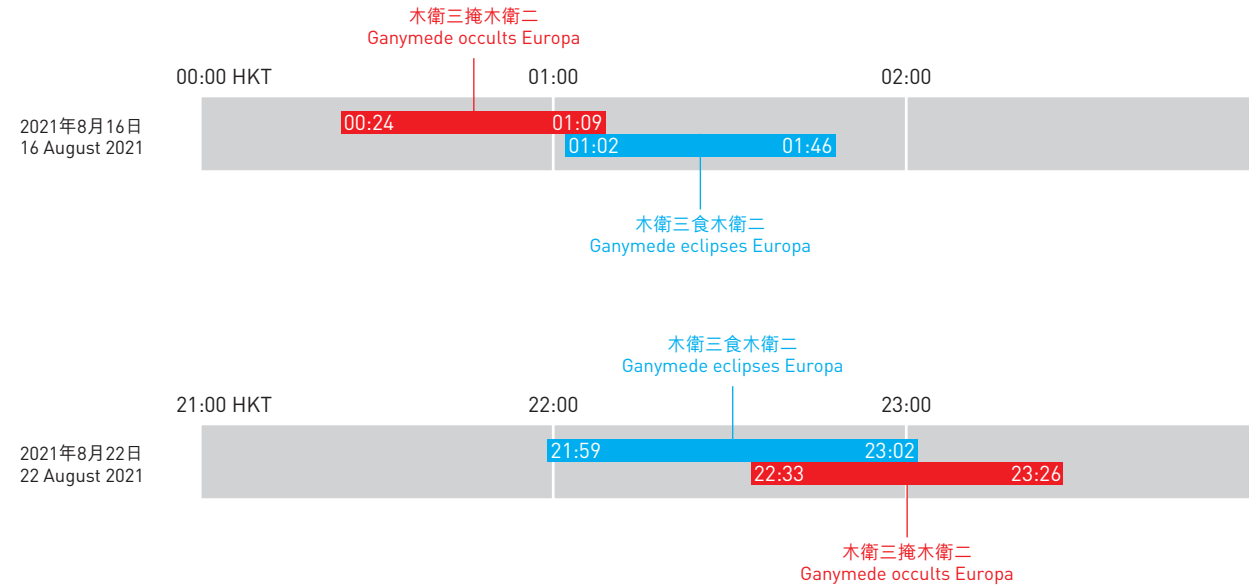


望遠鏡所見
telescope's view

不按比例繪製
not drawn to scale

象出現：這年是木星的春天³，伽利略衛星們的軌道面近乎重疊，衛星之間出現多次的互相食掩現象⁴。筆者利用星曆軟件詳細運算後，發現在該年的8月16日和22日，木衛之間會分別出現一對接近同時發生的食星和掩星³⁴，現象稱為「準同時互相食掩」(Quasi-Simultaneous Mutual Event, 簡稱 QSME)。因為觀測 QSME 這極其罕見的天文現象機會難得，筆者聯同太空館及香港科學館職員、薈色園主辦可觀自然教育中心暨天文館的老師和太空館暑期實習大學生，於2021年6月開始籌備觀測 QSME。

with one another. However, with reference to some literature and astronomical simulation software, it was predicted that rare mutual events occurred among Jupiter's moons when it was spring for Jupiter and the orbit planes of Galilean moons were almost overlapping in 2021.³ After detailed calculations by using ephemeris software,⁴ it turned out that two pairs of an eclipse and an occultation would occur almost simultaneously among Jupiter's moons on 16 and 22 August 2021 respectively³⁴. This phenomenon is called the "Quasi-Simultaneous Mutual Event" (QSME). As it was a valuable opportunity to observe the QSME, an utterly rare astronomical phenomenon, the writer joined hands with the staff of HKSpM and the Hong Kong Science Museum, the teachers of Ho Koon Nature Education cum Astronomical Centre sponsored by Sik Sik Yuen, and the university students serving as summer interns of HKSpM to start preparing for the observation of the QSME in June 2021.



3 2021年發生的兩次「準同時互相食掩(QSME)」時間軸(香港時間)。8月16日的一次在木星「前面」發生，測光受木星光芒嚴重影響，觀測非常困難。
The timelines (in Hong Kong time) of the two QSMEs in 2021. The one on 16 August occurred "in front of" Jupiter. As photometry was seriously affected by the brightness of Jupiter, the observation was rather difficult.

3 木星公轉一周需時約12年，經歷一季大約為三年。

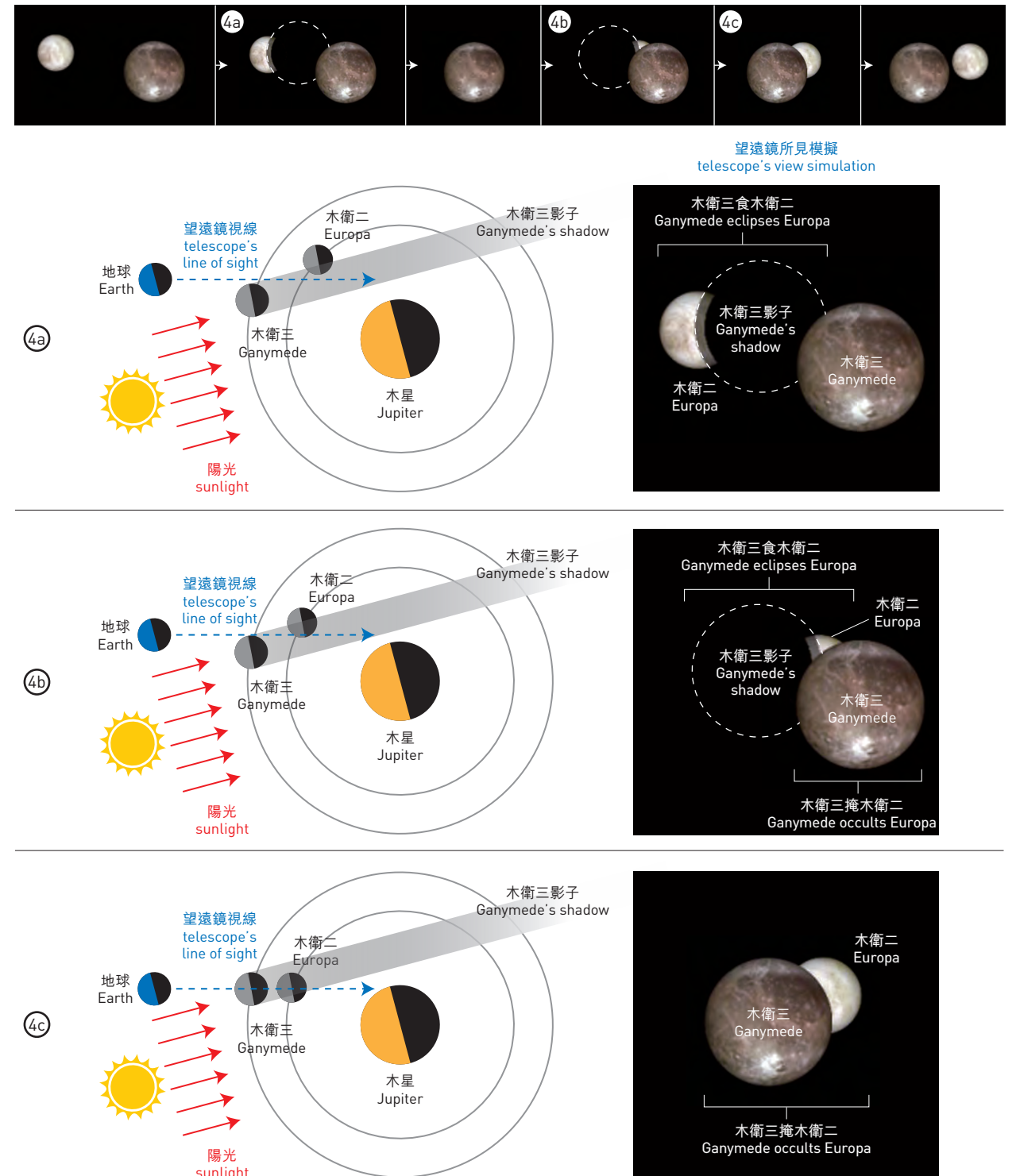
Jupiter takes about 12 years to complete one orbit of the Sun. Each season would last for around three years.

4 如欲了解木衛互相食掩現象的成因，可以重溫太空館《2021天文現象》網上講座的介紹：<https://youtu.be/nJ0jkQd-g48?t=3121>

Recap the introduction of the HKSpM's online lecture 2021 Astronomical Events to explore more about the conditions for Jupiter's mutual events (Cantonese only): <https://youtu.be/nJ0jkQd-g48?t=3121>

4 2021年8月22日發生的QSME模擬圖和成因(不按比例繪製)。這次QSME為本文的研究對象。

The simulation and explanation (not drawn to scale) of the QSME that occurred on 22 August 2021. This study focuses on this QSME. The simulations are created with WinJUPOS (<http://www.grischa-hahn.homepage.tonline.de/>).



準備工作：天、時、地、器材

科學研究法則的第一步是觀測。由於是次觀測的目的是科學研究，不是純粹為觀賞、好奇或從美學角度出發，因此要做更充足的準備工作：除了天（天氣）、時（出現時間）、地（觀測地點）和器材（望遠鏡和相機）的配合，還有事前的測試。

時：星曆預報木衛食星和掩星詳情，預報數據包括現象出現日期、涉及的衛星、現象分類、開始和結束時間、食甚或掩甚時間、光度變化幅度等。這次現象的預報數據由巴黎天文台管理的天體力學和星曆計算研究所（The Institut de mécanique céleste et de calcul des éphémérides，簡稱 IMCCE）統一整理，方便我們預先下載作準備和事後分析。

地：觀測地點是太空館的西貢遙控天文台。這個位於西貢麥理浩夫人度假村內的遙控天文台於 2008 年投入服務。遙控天文台設有專業級天文望遠鏡、天文圓頂和相關設施。遙控天文台亦設有露天平台，方便架設望遠鏡，亦有電源供電給望遠鏡、相機和其他電子儀器。有關遙控天文台的觀測條件，見蘇（2019）。

器材：由於單憑肉眼是看不見這類木衛食掩現象，我們運用一台 300 毫米口徑的反射式望遠鏡搭載天文專用 CCD 相機⁵，紀錄 QSME 期間相關衛星的光度變化。準備好各種器材後，我們在 2021 年 7 月上旬實地預演，讓團隊熟習整個流程，確保萬無一失。

天：當上述工作準備妥當後，我們只能「聽天由命」。可惜天公不造美，8 月 15 日至 16 日的晚上不單烏雲密布，更是雷電交加！由於望遠鏡不能看穿雲層，我們就此白白錯失了一次機會。幸好皇天不負有心人，8 月 22 日至 23 日的晚上天清，準備好的工夫最終可以大派用場。

Preparation: Weather, Timing, Location, and Equipment

The first step of the scientific research is observation. As this observation was mainly for scientific research, it was not conducted purely for appreciation, satisfying curiosity, or from an aesthetic perspective, everything should be better prepared: apart from the "sky" (weather), timing (time of occurrence), location (observation venue), and equipment (telescopes and cameras), trial runs should be conducted.

Timing: Ephemeris predicts the details of the eclipse and occultation of Jupiter's moons. The predictions include the date of occurrence, moons concerned, classification of the phenomenon, start and end time, time of the maximum eclipse or maximum occultation, and amount of brightness variation, among others. The predictions, which can be obtained for our preparation and analysis, is consolidated by The Institut de mécanique céleste et de calcul des éphémérides (IMCCE) administered by the Paris Observatory.

Location: The observation location is the Sai Kung iObservatory of HKSpM located at Lady MacLehose Holiday Village, Sai Kung. Commencing operation in 2008, Sai Kung iObservatory is equipped with a professional-level astronomical telescope, astronomical dome, and relevant facilities. There is an outdoor platform in iObservatory for setting up telescopes. Electricity is supplied for using telescopes, cameras, and other electronic devices. See So (2019) for the observation conditions of iObservatory.

Equipment: As we cannot simply observe the phenomenon of the eclipse and occultation of Jupiter's moons with the naked eye, we conducted the observation with a CCD camera attached to a 300-mm aperture size reflecting telescope⁵ to record the brightness variation of the relevant moons during the QSME. After all the equipment had been ready, we conducted an on-site rehearsal in early July 2021 to let us get familiar with the entire procedure.

Weather: After finishing the preparation, it's the luck of the draw. We simply missed an opportunity as we could not see through the clouds with the telescope when it was cloudy with showers and thunderstorms on 15-16 August nights. Fortunately, the sky was clear on 22-23 August night. Our efforts paid off as what we had prepared could be put to good use at last.

觀測過程摘要

1. 架設望遠鏡、相機、電腦、全球定位系統衛星訊號接收器（用作紀錄每張相片的拍攝時間，準確度達至百分之一秒）等儀器；
2. 調整望遠鏡赤道儀的極軸，令望遠鏡可以準確追蹤目標天體；
3. 調較望遠鏡並指向木星；
4. 測試拍攝木衛，決定最佳的焦點和曝光時間；
5. 在 QSME 預報時間開始前，直到預報時間結束後的一段時間連續拍攝。事前事後的數據視為 QSME 光度變化的基線；
6. 收拾儀器。

Summary of the Observation Process

1. Set up the equipment, including telescopes, cameras, computers, and the global positioning system satellite signal receiver for recording the phototaking time, accurate up to hundredth of a second, of each photo;
2. Adjust the polar axis of the telescope's equatorial mount for accurate tracking of the target celestial body;
3. Point the telescope to Jupiter;
4. Take trial photos of Jupiter's moons and decide the best focus and exposure time;
5. Take photos continuously before the start of the prediction time of the QSME until some time after the end of the prediction time. The pre and post-event data serve as the baseline of the brightness variation of the QSME;
6. Pack the equipment.



⁵ 拍攝 QSME 的器材：300 毫米口徑的反射式望遠鏡搭載天文專用 CCD 相機。地點為香港太空館西貢遙控天文台。
The equipment for recording QSME: an astronomical CCD camera attached to a 300-mm reflecting telescope. It took place at the HKSpM's Sai Kung iObservatory.



數據分析

科學研究法則的第二步是數據分析。本次研究有三個數據分析步驟：

1. 進行測光；
2. 建立數學模型；
3. 比較模型參數數值和星曆預測值。

進行測光

量度每張相片中木衛二和木衛三的整體實際光度，過程稱為「孔徑測光」⁶。除了食掩現象之外，大氣減光和擾動也會改變衛星光度，而大氣所做成的影響是不能預測的，因此我們參考了同一張相片中沒有參與 QSME 的木衛一的光度來修正大氣影響，公式如下：

$$\text{光度比例} = E = \frac{\text{木衛二和木衛三的整體光度}}{\text{木衛一的光度}}$$

⁷ 展示 3,138 張相片的測光結果

建立數學模型

翻查文獻，雖然過去有多名學者觀測個別的互掩或互食，來自法國、俄羅斯、巴西和印度等地的數派學者亦分別建立了模型以分析數據，可是針對 QSME 的完整研究只有 Vasundhara (1994) 的論文。該論文分析了在 1991 年發生的 QSME，但當中欠缺足夠的資訊給我們參考，因此我們決定自行構建幾何模型去模擬和分析數據。

這個幾何模型假設木衛和它們的影子是正圓形，各自以特定的速度移動⁸。三個圓形的重疊程度隨著時間變化，模型根據圓形反射陽光面積的多寡，模擬它們的整體光度變化。

有別於個別互掩或互食的情況，是次 QSME 過程中約有 40 分鐘時間木衛二同時被木衛三掩和食（⁷：3E2+3O2），而木衛三影子與木衛三重疊⁹。我們在計算衛星反射陽光面積多寡時，需要特別處理。

Data Analysis

The second step of the scientific research is data analysis, which has three steps in this study:

1. Conduct photometry;
2. Build a mathematical model;
3. Compare the model parameter values with ephemeris predictions.

Conduct Photometry

The integrated brightness of Europa and Ganymede in each photo was measured with "aperture photometry"⁶. Apart from eclipses and occultations, atmospheric attenuation and turbulence alter the moons' brightness in unpredictable ways. Therefore, we corrected the atmospheric impact by referencing the brightness of the Io which was not involved in the QSME in the same photo. The formula is as follows:

$$\text{Intensity ratio} = E = \frac{\text{Integrated brightness of Europa and Ganymede}}{\text{Brightness of Io}}$$

⁷ shows the photometry result of the 3,138 photos

Build a Mathematical Model

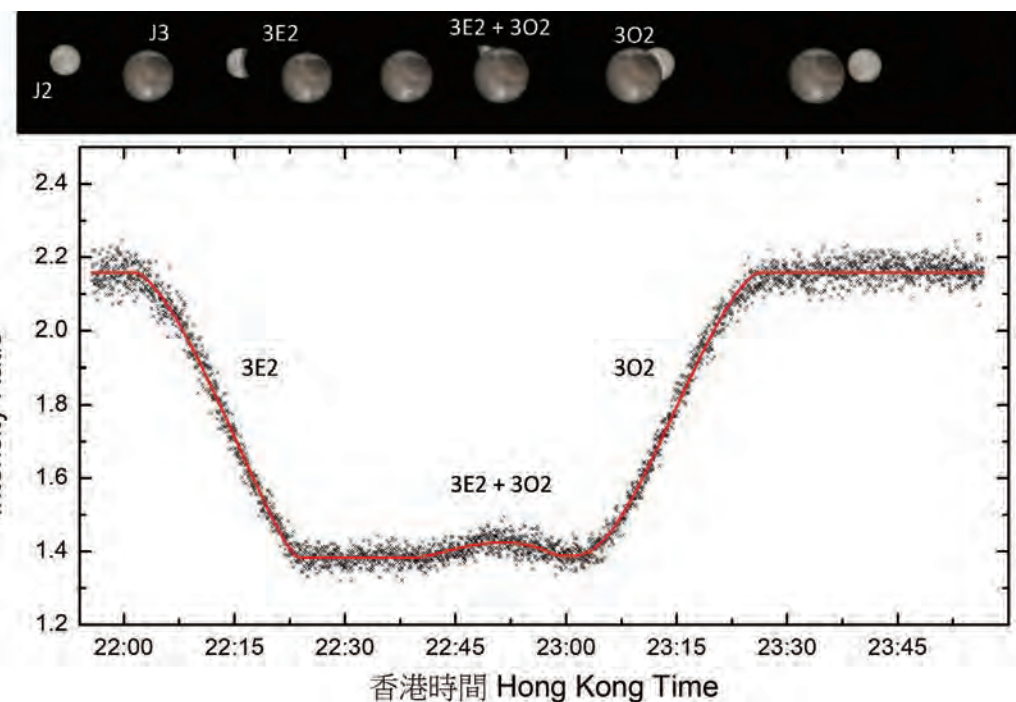
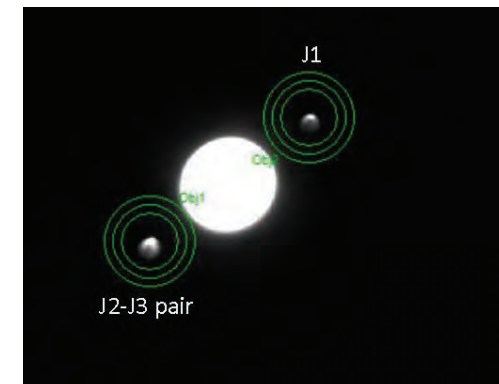
In the literature, many scholars have observed mutual occultations or mutual eclipses individually, and scholars from different countries including France, Russia, Brazil, and India have also built models independently for data analyses. Having said that, only Vasundhara (1994) has documented the complete study on the QSME that occurred in 1991. However, the paper lacked sufficient information for our reproduction. Therefore, we build a novel geometrical model to simulate and analyse the data.

This geometrical model assumed that Jupiter's moons and their shadows were perfect circles, each of which moved at a constant speed⁸. The degree of overlapping among these three circles varied over time. This model simulated their changes in the integrated brightness according to the sun-lit areas of circles.

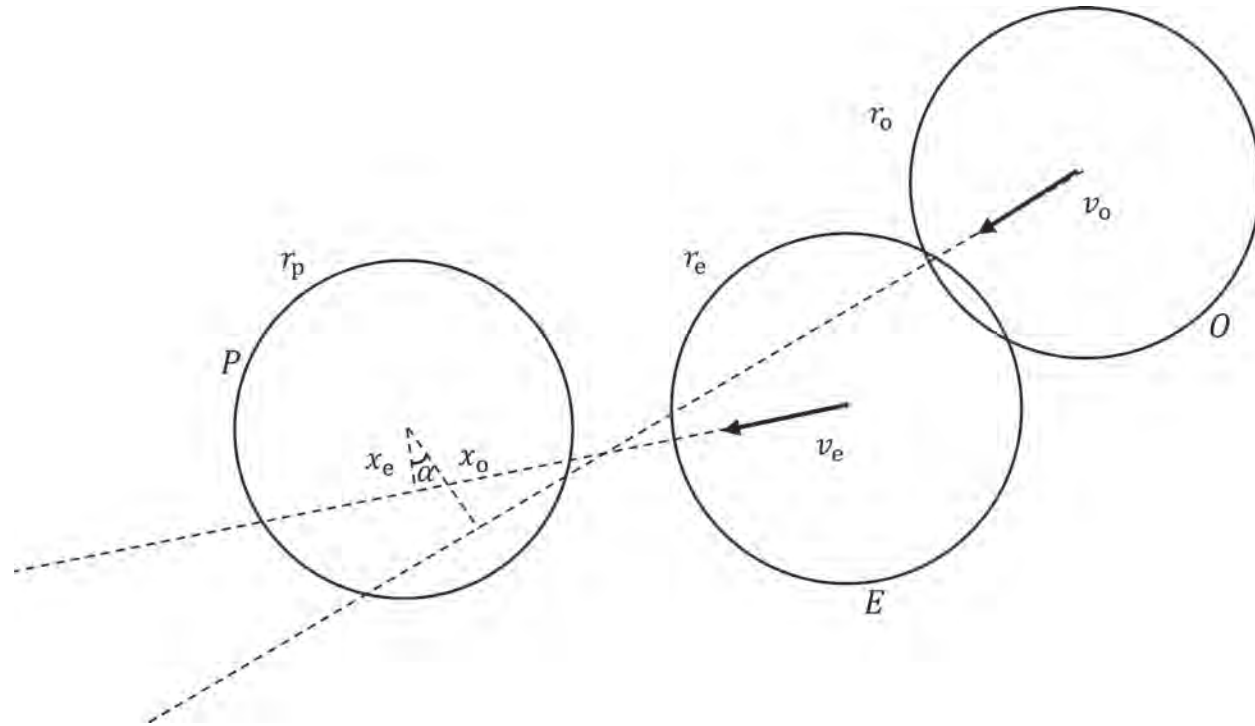
Different from individual mutual occultations and mutual eclipses, Europa had been occulted and eclipsed by Ganymede simultaneously for about 40 minutes, and Ganymede's shadow had been overlapped with Ganymede (⁷: 3E2+3O2)⁹. When we calculated the area of sunlight reflected by the moons, we had to handle it with special care.

⁶ 孔徑測光：圖示其中一張相片。左下 (J2-J3 pair) 為參與 QSME 的木衛二和木衛三。右上 (J1) 為沒有參與 QSME 的木衛一，其光度可用於修正大氣影響。綠圈標示測光孔徑的範圍和天空背景採樣的範圍。圖中央的大光盤為曝光過度的木星。

Aperture photometry: one of the photos is shown here. The lower left (J2-J3) refers to the Europa and Ganymede involved in the QSME. The upper right (J1) refers to the Io which was not involved in the QSME and its brightness can be used to correct atmospheric effects. The green circles indicate the ranges of aperture photometry and sky background sampling. The large white disc at the centre is the overexposed Jupiter.

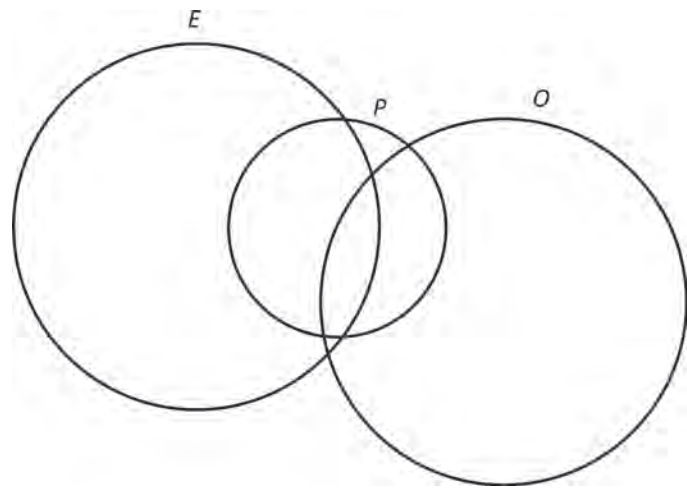


⁷ 置頂為 QSME 的模擬圖，下面為對應時間的原始測光數據（以 × 符號標示）變化圖，紅線為經多元迴歸分析得出的光度曲線。圖例：J2 = 木衛二；J3 = 木衛三；3E2 = 木衛三食木衛二；3O2 = 木衛三掩木衛二。從光度曲線可見，隨著食星 (3E2) 由約 22:00 開始發生，衛星光度緩慢下跌。直至約 22:25，木衛二完全在木衛三影子中，這時整體光度最暗。在 22:50 前後，部分木衛二走出木衛三影子，但同時又有部分被木衛三遮掩，木衛二曇花一現令整體光度輕微上升。隨著掩星 (3O2) 於約 23:25 結束，木衛二逐漸走出木衛三，整體光度回復最初水平。
(Uppermost) The QSME simulation. (Lower) Corresponding time series of the photometric data (indicated by "x"), in which the red line is the light curve derived from the multiple regression analysis. In the diagram, J2=Europa, J3=Ganymede, 3E2=Ganymede eclipses Europa, 3O2=Ganymede occults Europa. As seen from the light curve, the brightness of moon was decreasing gradually after Ganymede started to eclipse Europa (3E2) at 22:00. When Europa completely overlapped with Ganymede's shadow at about 22:25, the integrated brightness was the lowest. Before and after 22:50, part of Europa left Ganymede's shadow, but part was occulted by Ganymede simultaneously. When Europa showed up briefly, the integrated brightness slightly increased. In the wake of the end of 3O2 at about 23:25, Europa was slowly leaving Ganymede, and the integrated brightness resumed to the initial level. The simulations are created with WinJUPOS (<http://www.grischa-hahn.homepage.tonline.de/>).



- 8 QSME 模型假設的三個正圓形分別代表木衛二（最左圓形 P ）、木衛三影子（中間圓形 E ，速度移動 v_e ）和木衛三（最右圓形 O ，速度移動 v_o ）；兩者移動路徑的夾角為 α ；木衛二圓形與木衛三影子圓形最接近時的距離為 x_e ；木衛二圓形與木衛三圓形最接近時的距離為 x_o 。 x 又稱為碰撞參數。

The three perfect circles assumed by the QSME model represent Europa (the leftmost circle P), Ganymede's shadow (the middle circle E with the speed v_e), and Ganymede (the rightmost circle O with the speed v_o); the angle between the paths of Europa and Ganymede is α ; the distance is x_e when the circles of Europa and Ganymede's shadow were closest to each other; the distance is x_o when the circles of Europa and Ganymede were closest to each other. x is also called the impact parameter.



- 9 當木衛二同時被木衛三掩和食時的情況，所有圓形互相重疊，是模型最複雜的情況。
When Europa was occulted and eclipsed by Ganymede simultaneously, all circles overlap. It is the most complicated situation of the model.

由於幾何模型涉及的數學比較繁瑣，本文略過不提。欲知詳情，讀者可以參閱延伸閱讀提及的論文。模型預測光度 S 公式為：

$$S(t) = \frac{P_a \pi r_o^2 + P_p \times [\pi r_p^2 - k_{ep}(t) - k_{op}(t) + k(t)]}{P_a \pi r_o^2 + P_p \pi r_p^2}$$

公式中， t 代表時間； π 是圓周率； P_p 和 P_a 分別代表木衛二和木衛三的反照率； r_p 和 r_o 分別代表木衛二的視半徑和木衛三影子的視半徑（數值由美國太空總署噴射推進實驗室太陽系動力學數據庫提供）；時間函數 k_{ep} 、 k_{op} 和 k 分別代表被影子覆蓋的圓形面積、被衛星遮擋的圓形面積，和三個圓形重疊的面積。模型參數也包括碰撞參數和衛星相對速度等。

現在，我們一方面有 QSME 過程中 3,000 多組衛星測光結果 (E)，另一方面有自行構建數學模型所得的衛星光度理論值 (S)，兩者如何連繫？根據 Emelyanov (2020)，兩者由以下公式連繫：

$$E = K \times S$$

K 是比例常數。

數據分析的目的是，以多元迴歸分析的手法，找出最能描述測光結果的模型參數。我們採用了正交距離迴歸演算法 (Zwolak et al., 2007) 求出各個參數最符合觀測的預測值。最後我們根據這些預測值繪製光度曲線，還原這次 QSME。光度曲線疊加在 7 的原始數據上，方便比較。

As the mathematics related to the geometrical model is rather tedious, this article would skip this part. Readers can refer to the article as mentioned in the extended reading for details. The formula on the predicted brightness S is:

In this formula, t represents time, π represents the ratio of a circle's circumference to its diameter, P_p and P_a represent the albedo of Europa and Ganymede respectively; r_p and r_o represent the apparent radii of Europa and Ganymede's shadow (the values were provided by the National Aeronautics and Space Administration's Jet Propulsion Laboratory Solar System Dynamics Database) respectively; and the functions of time k_{ep} , k_{op} and k represent the circle area eclipsed by the shadow, the circle area occulted by the moon, and the overlapping area of the three circles respectively. The model parameters also include the impact parameter and relative speeds, among others.

Now, we have more than 3,000 sets of the moon's photometry result (E) as recorded during the QSME process on the one hand, and the theoretical value of the moon's brightness (S) derived from our mathematical model on the other. How do these two sets of data connect? According to Emelyanov (2020), they are connected by the following formula:

$$E = K \times S$$

K is the proportionality constant.

The aim of data analysis is finding out the model parameters which can best describe the photometry results by multiple regression analysis. We used the Orthogonal Distance Regression algorithm (Zwolak et al., 2007) to fit the parameters which best suit the predictions. At last, we drew the light curve based on these predictions and restored the QSME. The light curve is overlapping with the raw data in 7 for ease of comparison.

比較模型參數數值和星曆預測值

從 7 可見光度曲線高度還原觀測數據。我們將迴歸分析得到的參數預測值、反照率比例和木衛在特定時間的位置和速度等，比較 IMCCE 星曆預測值，結果兩者十分接近，甚至比其他文獻報告的更接近，證明我們的數據質素非常高，分析方法合適。

我們已將分析結果呈交給 IMCCE。此外，我們觀測的詳情、數據的分析方法和結果，已經發表在同行評審國際行星科學期刊《Icarus》的 2023 年 3 月第 392 期當中。

結語

科學研究的步驟和目的，是透過實驗收集數據，提出假設，使用假設來說明現象，統合各種現象，溯推已發生事件的經過，揭示自然奧秘（陳，2017）。天文學研究的獨特性在於，絕大部分情況下，研究對象（即天體，本例為木衛二和木衛三）只能夠「遠觀」，不可能放在實驗室內仔細研究。但我們可以透過觀測，收集所需資訊（本例為光度變化），故此今次觀測 QSME 可以視為一次實驗。我們觀測這類 QSME，一方面假設數學模型，另一方面計算出各種參數值來統合說明 QSME，溯推 QSME 的過程，希望即使不能探訪天體，也能夠間接推論天體奧秘，例如火山現象（Descamps et al., 1992）和內部結構的變化（Arlot & Emelyanov, 2019, Lainey et al., 2009）等。

根據國際博物館協會的博物館定義，博物館的功能包括研究、收集、保存、解釋和展示物質和非物質遺產。近年香港政府推廣 STEM 教育，太空館會積極發揮博物館的研究功能，包括善用西貢遙控天文台的器材，例如其 0.6 米口徑望遠鏡，收集更多一手的天文數據，希望訓練學生的科學探究能力之餘，同時提昇市民的科學素養。

Comparison between the Model Parameter Values and Ephemeris Predictions

From 7, we can see that the light curve matches with the observation very well. Comparing the predicted parameters derived from the regression analysis, albedo ratio, and the position and speed of moons at the designated time with the predictions of IMCCE ephemeris, we found that the two sets of data are quite similar. The similarity is even higher than that in other literature. It proves that the quality of our data is excellent and the analysis is appropriate.

We have submitted the results to IMCCE. Besides, our observation details, data analysis methods, and findings have been published in no. 392 issue of Icarus, a peer-reviewed international planetary science journal, in March 2023.

Conclusion

Scientific research is aimed at collecting data from experiments and deriving hypotheses, which would be used to explain a particular phenomenon, unify various traits, reproduce the details of the events that have happened, and reveal the mystery of nature (Chan, 2017). The uniqueness of astronomical research is that the research subjects (celestial bodies, which refer to Europa and Ganymede in this case) can only be viewed from afar and cannot be examined in detail in the laboratory. Nevertheless, we can collect the data required (light variations in this case) by observation. Therefore, the observation of the QSME in this study can serve as an experiment. When we observed this kind of QSME, we hypothesised a mathematical model on the one hand, and calculated various parameters to propose an integrated explanation of the QSME and reproduce the QSME process on the other. We hope to reveal the mystery of celestial bodies, such as the volcano phenomenon (Descamps et al., 1992) and the changes in its internal structure (Arlot & Emelyanov, 2019, Lainey et al., 2009), despite not being able to visit them.

According to the definition of museum proposed by the International Council of Museums, a museum researches, collects, conserves, interprets, and exhibits tangible and intangible heritage. In recent years, the HKSAR Government has been promoting STEM education, and HKSpM will actively leverage its museum research functions, including making good use of the equipment of Sai Kung iObservatory, such as its 0.6-m aperture telescope, to collect more first-hand astronomical data, in the hope of training students' scientific research capability, and enhancing the scientific literacy of the public.

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延伸閱讀 Extended Readings

論文（只有英文版）：

Chu Wing So, et. al. "The photometric observation of the quasi-simultaneous mutual eclipse and occultation between Europa and Ganymede on 22 August 2021" *Icarus* 392, (2023): 115348. <https://doi.org/10.1016/j.icarus.2022.115348>.

副本：<https://arxiv.org/abs/2212.05215>

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