



蔡迴心印



趙少昂弟子作品展覽系列

蔡迴心印——何鳳蓮作品展

CHAO SHAO-AN STUDENT EXHIBITION SERIES

THE LINGERING IMAGE: THE ART OF HO FUNGLIN

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序言

鄧慶榮 一級助理館長（中國藝術）

二十世紀初，嶺南派的出現為傳統中國繪畫注入了新的元素，從而締造出一個與別不同的風格遺產。經過近百年的傳承，嶺南派的弟子們卻仍然秉持著優良的傳統，就是「尊師」與「重道」，而這一持守的精神亦有助於文化生生不息的發展。自高奇峰於1933年英年早逝，趙少昂與其同門諸弟子對他們宗師的敬念卻是始終如一，即使時代經歷多少更迭，他們仍堅持於每年老師誕辰的日子舉行紀念畫展，以表敬師之意。

何鳳蓮自1979年起隨趙少昂學畫，對老師的教誨尤銘刻於心，為日後繪畫山川、花鳥、游魚等題材的作品打下穩實基礎；不但如此，為更能全面發揮藝術的表現力，她遵從老師的建議，跟隨本地詩人潘小磐學詩，藉詩章配合畫題，以豐富畫面的內容和意境。嗣後，她又於南京藝術學院修讀博士學位，對繪畫的研讀和融會貫通尤有莫大裨益。

在何鳳蓮的畫中，每每可以看到她對乃師敬念的心情。在不少的作品上，何氏均喜鈐上「蟬嫣人渺」、「疏柳蟬鳴不再」以及「無復程門立雪」等印章，透過這些片言隻語，思念老師之情溢於言表。而在何氏的學畫路上，她亦一直專注於研習老師所啟導的繪畫技法及理念，這可在她的畫中得到印證。

趙少昂以善於觀照自然和對生活性情的閱歷而成全他的畫藝，何鳳蓮對此不但了然於心，並且實踐於她的畫作之中。她的《二十四番花信風》便很能代表其對自然所產生的感興

和對傳統的繼承。這種命題是按時節的變化而對應不同的花卉，由此而透現中國人那種生機循環不息的自然觀。這類題材在中國的繪畫傳統中由來已久，而在嶺南派前的先輩居廉的畫中也可找到類似的畫題。何氏喜作冊頁的幅式，除貫徹乃師的擅長項目外，這種形式也讓她能在小巧的空間表現細膩的筆法，並讓她更充份地發揮主題和情感。

至於她的《十二生肖》也可作如是觀。《十二生肖》因應著十二時辰而配以不同的動物，並將人與物的性情連結起來。何氏在每一幅畫上都配以詩句，藉以表現她的情懷。故此，在欣賞何氏的作品時，她的詩句尤值得我們細意玩味一番。在繪畫這類題材的時候，誠如她自己所說，這是「一種物我合一的愉悅」。

展覽所展示的正是何氏對自然的種種感悟，以及她如何突破畫派的規範，專心地在筆墨之上下工夫。正如她的老師一樣，她所「秉承」的雖是老師的「遺教」，但她所作的「繼往開來」，卻是對中國藝術的「繼往開來」。從這一點觀之，何氏可謂深得趙老師的遺訓。在她的眼中，趙老師的啟導是引領著她在繪畫上繼續向前的原動力。

是次展覽得以玉成，實有賴何鳳蓮博士的支持；而展覽又邀得何博士親作示範，與觀眾分享她的學畫經驗與創作。此外，本館又承蒙專家顧問譚志成先生、高美慶教授與莫家良教授給予寶貴的意見，使是次展覽系列得以舉辦，謹此衷心致謝。

Preface

Tang Hing-sun, Assistant Curator I (Fine Art)

The emergence of the Lingnan School at the turn of the twentieth century posed a new impact to the old tradition of Chinese painting. For almost a century after its emergence, this unprecedented legacy is inherited by its students, and they uphold the spirit of “respect the teacher” and “inherit the legacy” which are the crucial factors for the continuance of culture through the ages. Since the premature death of Gao Qifeng in 1933, who is one of the co-founders of the school, Prof Chao and his fellow students did not stop organizing annual exhibitions during the course of decades for the memory of their teacher.

Enrolling as a student of Professor Chao Shao-an in 1979, Ho Fung-lin worked with great dedication to master the techniques, principles and different genres of Chinese painting under his guidance. To further her exploration in Chinese art, she devoted herself to studying poetry under the tutelage of local poet Poon Siu-poon, which led to a realisation of how this literary form could complement and add depth to the content and expression of her art. Ho went on to read history of art and obtain a doctoral degree at the Nanjing University of the Arts. Her tireless endeavours have contributed enormously to advancing this profound legacy of the Lingnan School.

Similar to Prof Chao and his fellow students, Ho Fung-lin upholds the spirit of “respect the teacher” which is reflected in her paintings. Several of the seal marks expressing such sentiments are frequently found on her works. Besides, she also pursued the principles and techniques as taught by her teacher.

Prof Chao’s art was nurtured from the observation towards nature and his experience in life. This is also the abiding principles of Ho’s art. In the work *Flowers of the seasons*, which is an album of a series of twenty-four paintings, different kinds of flowers are depicted to illustrate the blossoming flowers during the four seasons of a year. This reflects the cyclical view of the Chinese

on the changes in nature and it is a revelation of the nature of life. Examples can be found in the works of former masters in the history of Chinese painting, as well as in the works of Ju Lian, the predecessor to the Lingnan School. Apart from inheriting the legacy of her teacher, Ho’s painting of album leaves also allows her to use delicate brushworks and to fully express her personal sentiments towards nature or on a specific theme.

Twelve Chinese zodiac animals is another set of album leaves on the cyclical changes of nature, although it emphasizes on the link between the time of a day and the twelve kinds of animals according to the nature of their sentiments which is akin to human beings. The poems written on each of the album leaf are also a medium to understand the inner feelings of the artist. According to her own words, the painting of these works is a way for her to experience the joy of harmony between nature and the self.

The exhibition is not only a display of Ho’s personal sentiments towards nature, it also shows her continued efforts to explore new horizons beyond the confines of the various schools of art and her refinement in the brushworks. Although Ho concentrates on inheriting his teacher’s legacy, she refrains from slavish adherence to the old ways on the pretext of respect, and accordingly she freely develops her personality in order to open up new paths in Chinese painting. In this sense, the teachings of Prof Chao have become a driving force for her to progress further in her painting career.

During the organization of this exhibition, we are indebted to Dr Ho Fung-lin for her support, and we are honoured that Dr Ho has promised to conduct demonstration to our visitors so that they can get a deeper understanding of her art. Our heartfelt thanks are also due to the Museum Expert Advisers Mr Laurence Tam, Prof Mayching Kao and Prof Harold Mok for their valuable advice during the planning of this “Chao Shao-an Student Exhibition Series”.

縈迴心印

何鳳蓮

回想小時候，我常常在一塊方板上鋪了紙張畫畫，感覺自己就像一個畫家。至於學校的美術課程則是多元化的，成績也算可以。離開學校後，就沒有認真地想過繼續學習繪畫。在工作多年後，重又興起了學習繪畫的念頭，但是沒有特別想過學習中國畫，主要是因為對它一竅不通。

在1979年初，偶然地跑上少昂先生的畫室，看了一課示範，開啟了我對中國繪畫的初步認識。在嶺南藝苑上了近三個月的課，覺得好像學不來，也曾有過離去的念頭。有一天，少昂先生給我一幅牡丹作課稿，我很困地表示我是畫不來的。先生便鼓勵說：「試試吧」。在交畫課的時候，先生看了又看，並評說：「煩而不亂」。隨後先生走出畫室小休，回頭指著我說：「你一定畫得好畫」。這一句突如其來的話，使我留下繼續學習。至於嶺南畫派和少昂先生在畫派的關係，完全是日後才理解，那時還是毫不知情的。

當我的繪畫基礎稍為穩固時，少昂先生即引導我學習書法。過了一段時期，先生又示意「最好能作得一首好詩」，因此我又追隨了潘小磐先生學詩。就這樣地在詩、書、畫三者中研習，而且興趣越來越濃厚。在這三者的天地中找不到盡頭，對「學海無涯」這個說法，才真正領悟到它的意思。畢竟，那顯示了中國文化的深博；同時，更讓我體會到繪畫並不只是一門獨立的藝術。

在繪畫之餘，我也進而研習中國繪畫史，這樣的學習，使我

對中國繪畫的發展加深了理解。更使我驚訝的，原來自己是處在中國繪畫又一個石破天驚的時期，而少昂先生是其中的一個關鍵人物。在中國文化的長河中，看似不起風雲的繪畫，實在是在不同時期也有著驚天動地的變化，而帶領著這些變革的人物，都是才華卓絕和意志堅毅的。少昂先生也正是這樣的一個人物，他是帶領著中國繪畫進入另一個變革的人物。然而，由於先生待人接物的隨和及謙遜，每易使人忘記先生是嶺南畫派中的一個代表性人物。

我在課餘時也常常跟少昂先生閒聊。這些無拘無束的對話，加深了我對先生的藝術、中國繪畫的理念和發展等各方面的認識，同時更讓我親身體會先生處世的厚道。一次，先生對我說：「做人要謙虛才可以」。當時直覺地感到，少昂先生把處世最要緊的原則對我作出勸誡。先生作訓誨時，常是言簡意賅，因此很容易便牢記於心。

如果少昂先生的藝術是心印，那麼他的訓誨同樣是不立文字的心印。這些心印終日縈迴腦際，成了我在學習和處世時的指導和規範。

The Lingering Image

Ho Fung-lin

During my childhood, I always painted on a piece of paper put on top of a square plate. This makes me feel like a painter. While at school, the art curriculum was diversified, and I usually got passing marks. After graduation, I have stopped pursuing to paint. It was after many years that my interest in painting rekindled, but I still did not intend to learn Chinese painting, as I was totally unfamiliar with the subject.

It happened that I attended a painting class at Prof Chao's studio in early 1979, and it opened my eyes in the realm of Chinese painting. After learning under Prof Chao for nearly three months, I felt that I was unable to find any progress in painting techniques. It was at this moment Prof Chao handed me a painting of peony and encouraged me to try. After carefully studying my copy of his work in the following session, Prof Chao commented that I will become a good painter. Encouraged by his remark, I was determined to continue learning. At that time, I have no idea of the relationship between Prof Chao and the Lingnan School of painting.

When I progressed steadily in painting techniques, Prof Chao guided the way forward by suggesting me to learn calligraphy. After a period of time, he further advised me to learn poetry. I took Prof Chao's advice and learned poetry under the tutelage of Mr Poon Siu-poon, a famous local poet. This is how I began learning the three excellences (i.e. painting, calligraphy and poetry) and my interest in Chinese art grew. Since then I found myself deeply immersed in the realm of Chinese art and I truly realized the meaning of the saying that "there is no end to learning". Chinese art is indeed a profound legacy, and Chinese painting is not isolated from other disciplines of art.

Apart from drawing, I even went further to study the history of Chinese painting. It was through such study that I understand the development of Chinese painting in a cultural context, and I was astonished to find that I was at

the turning point of breakthrough in Chinese painting, as Prof Chao is one of the key figures in its revolution. The development of Chinese painting has gone through different periods of changes during the long history of civilization, and leaders of these art revolutions are always talented, resolute and determined. Prof Chao is such kind of leaders, but one may not realize the fact that he is a leading figure of the Lingnan School due to his amiable and humble character.

Those casual conversations after classes between Prof Chao and me deepened my understanding in every aspect of Chinese painting, and most important of all, I was moved by the way how Prof Chao looked at life. Prof Chao once taught me to be humble, which I intuitively felt that this is the most important principle to conduct oneself in society. His words are always succinct and to the point, therefore it was easy for me to keep in mind.

Not only the art of Prof Chao has become the lingering image in my heart, but also his words are imprinted on my mind. Together they become the guiding principles for my life and art.

年表

何鳳蓮，廣東順德人。1979年拜趙少昂教授門下，在嶺南藝苑研習花鳥、山水、走獸、人物等門。自1983年至今，曾多次參加海內外聯展及舉行個展，並曾多次代表趙少昂教授出席海外美術館及博物館展覽開幕典禮。1984年隨潘小磐老師學詩。1995年在南京藝術學院隨林樹中教授研習中國美術學，1998年獲博士學位。

1979 隨趙少昂教授習畫。

1983 個展，日本文化中心，加拿大多倫多。
出版第一輯畫集。

1984 個展，集珍莊，馬來西亞吉隆坡。
個展，神來畫廊，臺灣臺北。
個展，中華總商會，馬來西亞古晉。
隨潘小磐老師學詩。

1985 代表趙少昂教授出席其個展開幕典禮，大都會博物館，菲律賓馬尼拉。

1986 個展，牛津大學艾希莫林博物館，英國牛津。
出版第二輯畫集。

1988 代表趙少昂教授出席其個展開幕典禮，大維多利亞美術館，加拿大哥倫比亞。

1989 代表趙少昂教授出席西德巡迴展覽開幕典禮，手工藝博物館，西德法蘭克福。
個展，集珍莊，馬來西亞吉隆坡。

1990 代表趙少昂教授出席西德巡迴展覽之最後展出，哥庭根美術館，西德哥庭根。
個展，南京博物院，中國南京。
個展，順德博物館，中國順德。
個展，廣州美術館，中國廣州。

1992 個展，香港區域市政局「視藝精英」計劃，香港沙田大會堂及荃灣大會堂。
出版第三輯畫集。

1993 代表趙少昂教授出席三藩市亞洲藝術博物館之藏畫開幕典禮，美國三藩市。

1994 代表趙少昂教授在香港大學名譽博士學位頒授典禮上致謝辭。
展覽，與 Mina Hainsworth 展出，東西畫廊，澳洲墨爾本。
個展，廣州美術館，中國廣州。

1995 入中國南京藝術學院攻讀美術學博士學位，隨林樹中教授研習。

1998 獲頒授美術學博士學位，中國南京藝術學院。
演講〈趙少昂的藝術與人生〉，香港藝術圖書館。

1999 展覽，與 Liisa Rautiainen 展出，艾琳美術館，芬蘭。

2000 演講〈談談中國畫中的鳥〉，香港文化博物館。

2001 個展，南洋藝術學院藝術節，實里基畫廊，新加坡。
出版《何鳳蓮近作集》，香港藝術發展局資助。
撰文〈趙少昂與望夫山〉，香港《信報》〈形彩風流〉專欄。
撰文〈閒話嶺南畫派〉，北京《收藏家》雜誌。
撰文〈默契自然——試述趙少昂的寫生旨趣〉，《筆墨前奏》

Biographical Notes

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- 展覽圖錄，香港文化博物館出版。
水墨畫班〈胸有成竹〉，香港文化博物館。
- 2002 演講〈心匠的筆墨〉，香港中央圖書館。
個展，法勒藝術畫廊，峽島，英國澤西。
- 2003 〈花鳥傳神〉活動坊，香港文化博物館。
演講〈藝術的烙印〉，香港何東中學五十周年校慶活動。
- 2004 個展，香港集雅齋。
- 2005 〈花鳥傳神〉繪畫示範，香港文化博物館。
撰文〈心匠的筆墨——淺說趙少昂的藝術〉，《蟬與我心清》
展覽圖錄，香港文化博物館出版。
- 2006 〈花鳥傳神〉繪畫示範，香港文化博物館。
文章〈心匠的筆墨〉發表於北京《收藏家》雜誌。
- 2007 《古土情深》展覽及研討會，中國順德。
- 2008 撰文〈從二居到三傑再到四家——記一個地區花鳥畫種的遞變〉，《居巢居廉藝術研討會文集》，廣州藝術博物院。
- 2010 〈閒話蟬媽情〉展品實談，配合〈筆寫蟬媽情〉展覽，
香港文化博物館。
撰文〈今畫會與趙少昂藝術期許和拓展錄記〉，《今畫
2010——會員作品集》。
個展，香港集雅齋。
座談會〈趙少昂的嶺南畫風與特色〉，香港書展。
- 2011 《榮迴心印》展覽，趙少昂弟子作品展覽系列，香港文
化博物館。

Ho Fung-lin is a native of Shunde, Guangdong province. In 1979, Ho studied under Prof Chao Shao-an to learn different genres of Chinese painting. Starting from 1983, she has held a number of exhibitions and represented Prof Chao to attend the opening ceremonies of overseas museums and art galleries at many occasions. In 1984, she studied poetry under Poon Siu-poon. In 1995 she studied art history under Prof Lin Shuzhong at the Nanjing University of the Arts, China, and obtained the doctoral degree in 1998.

1979 Studied painting under Prof Chao Shao-an.

1983 Solo exhibition, Japanese Culture Centre, Toronto, Canada.
Published the first catalogue.

1984 Solo exhibition, Art House Gallery, Kuala Lumpur, Malaysia.
Solo exhibition, Shen Lai Art Gallery, Taipei, Taiwan.
Solo exhibition, Chinese Chamber of Commerce, Kuching, Sarawak, Malaysia.
Studied poetry under Poon Siu-poon.

1985 Represented Prof Chao Shao-an at the opening ceremony of his exhibition at the Metropolitan Museum, Manila, The Philippines.

1986 Solo exhibition, Ashmolean Museum, University of Oxford, England.
Published the second catalogue.

1988 Represented Prof Chao Shao-an at the opening ceremony of his exhibition at the Art Gallery of Greater Victoria, British Columbia, Canada.

1989 Represented Prof Chao Shao-an at the opening ceremony of his traveling exhibitions in Museum für Kunsthandwerk, Frankfurt, West Germany.
Solo exhibition, Art House Gallery, Kuala Lumpur, Malaysia.

1990 Represented Prof Chao Shao-an at the closing ceremony of his travelling exhibitions in Göttingen, West Germany.
Solo exhibition, Nanjing Museum, Nanjing, China.
Solo exhibition, Shunde Museum, Shunde, China.

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- Solo exhibition, Guangzhou Museum of Art, Guangzhou, China.
- 1992 Solo exhibition, presented under the Regional Council's "The Best of Visual Arts" Scheme, Sha Tin Town Hall and Tsuen Wan Town Hall, Hong Kong.
Published the third catalogue.
- 1993 Represented Prof Chao Shao-an at the opening ceremony of the Installation Exhibition of the Chao Shao-an Collection, Asian Art Museum of San Francisco, San Francisco, U.S.A.
- 1994 Delivered a message of thanks on behalf of Prof Chao Shao-an at the Congregation of Honorary Degrees Conferment, University of Hong Kong.
Joint exhibition with Mirra Hainsworth, East and West Gallery, Melbourne, Australia.
- 1995 Studied under Prof Lin Shuzhong for the doctoral degree in art history at the Nanjing University of the Arts, China.
- 1998 Conferred the doctoral degree in art history, Nanjing University of the Arts, China.
Lectured on "Life and Art of Chao Shao-an", Hong Kong Arts Library.
- 1999 Joint exhibition with Liisa Rautiainen, Aine Art Museum, Finland.
- 2000 Lectured on "Birds in Chinese Painting", Hong Kong Heritage Museum.
- 2001 Solo exhibition, Arts Festival of Nanyang Academy of Fine Arts, Selegie Gallery, Singapore.
Published *Paintings of Ho Fung-lin: Recent Collection*, sponsored by the Hong Kong Arts Development Council.
Published an article "Chao Shao-an and the Amah Rock", Hong Kong Economic Journal.
Published an article "Casual Talks on Lingnan School" in *Collector* magazine, Beijing.
Published an article "An Accord with Nature: An Account of Chao Shao-an's Passion for Nature Sketching" in the exhibition catalogue *Prelude to Brush and Ink*, Hong Kong Heritage Museum.
Ink painting class, Hong Kong Heritage Museum.

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- 2002 Lectured on Chao Shao-an's art, Hong Kong Central Library.
Solo exhibition, Falle Fine Art Gallery, Channel Islands, Jersey, England.
- 2003 Workshop on bird-and-flower painting, Hong Kong Heritage Museum.
Lectured on "The Footprints of Art", fiftieth anniversary of Hotung Secondary School.
- 2004 Solo exhibition, Jiya Zhai Gallery, Hong Kong.
- 2005 Painting demonstration on bird-and-flower painting, Hong Kong Heritage Museum.
Published an article "The Brushwork of a Spirited Master: On the Art of Chao Shao-an" in the exhibition catalogue *Essence of Purity*, Hong Kong Heritage Museum.
- 2006 Painting demonstration on bird-and-flower painting, Hong Kong Heritage Museum.
Published an article "The Brushwork of a Spirited Master" in *Collector* magazine, Beijing.
- 2007 Exhibition and seminar on the passion for the motherland, Shunde, China.
- 2008 Published an article "Development of Bird-and-flower Painting from Ju Chao and Ju Lian to Later Generations in the Guangdong Region" in *Symposium Proceedings on the Art of Ju Chao and Ju Lian*, Guangzhou Museum of Art.
- 2010 Gallery talk on the art of Chao Shao-an to accompany "The Enchanting Brush" Exhibition, Hong Kong Heritage Museum.
Published an article on Today's Chinese Art Association and Chao Shao-an in the exhibition catalogue *Today's Art 2010*.
Solo exhibition, Jiya Zhai Gallery, Hong Kong.
Seminar on the art of Chao Shao-an, Hong Kong Book Fair.
- 2011 "The Lingering Image" Exhibition, Chao Shao-an Student Exhibition Series, Hong Kong Heritage Museum.

歸舟早繫蘆花岸

2000

水墨設色紙本橫幅

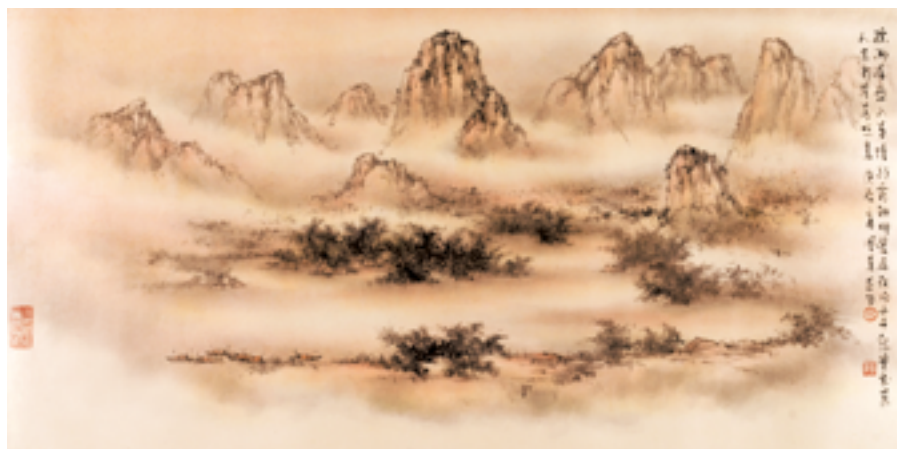
65 x 130 厘米

Sunset in Guilin

2000

Horizontal scroll, ink and colour on paper

65 x 130 cm



款識：

飄渺群巒入暮煙，斷霞斜映翠屏懸。

歸舟早繫蘆花岸，人在微茫落照邊。

庚辰二月，鳳蓮並句。

印章：

何（朱文）、鳳蓮（白文）、

無復程門立雪（朱文）

流水淨客心

2000

水墨設色紙本橫幅

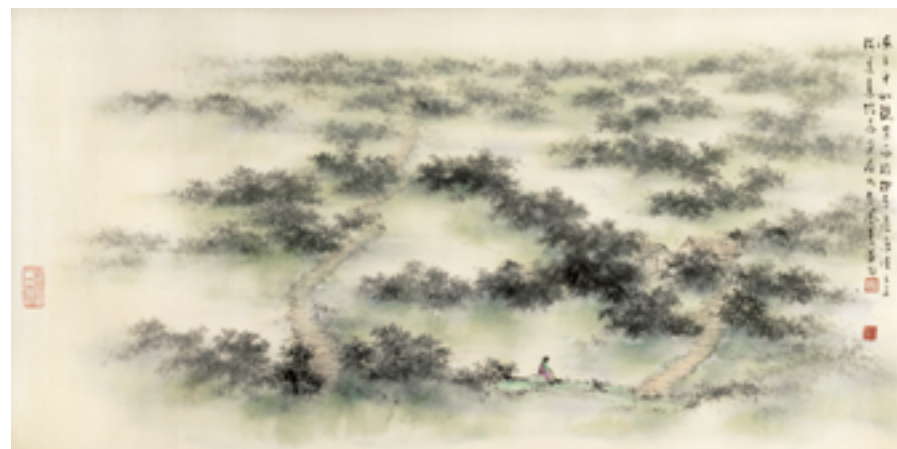
64 x 131 厘米

Lake of Jiuzhaigou

2000

Horizontal scroll, ink and colour on paper

64 x 131 cm



款識：

海子平如鏡，東西綠樹多。

磨房惟三五，棧道逶蛇過。

庚辰九月，鳳蓮並句。

印章：

何（朱文）、鳳蓮（白文）、

無復程門立雪（朱文）

西湖四景·曲院風荷

2010

水墨紙本成扇
17.7 x 47 厘米

Four seasons of West Lake:
Lotus in the breeze at crooked courtyard

2010

Folding fan, ink on paper
17.7 x 47 cm



(上) 繪畫

款識：
曲院風荷。庚寅八月，鳳蓮。
印章：
何（朱文）、鳳蓮（白文）

(下) 書法

釋文：
十里荷開遍，還來曲院游。
隨風翠蓋舞，避卻採蓮舟。
曲院風荷。庚寅八月，鳳蓮。
印章：
何（白文）、鳳蓮（朱文）

(上) 只有漁翁知活計、(下) 帶月荷鋤歸

2010

水墨絹本團扇
各 22.5 x 23.2 厘米

(upper) Fisherman, (lower) Farmer

2010

Round fan, ink on silk
Each 22.5 x 23.2 cm



(上)

款識：
只有漁翁知活計。庚寅九月，鳳蓮。
印章：
何（白文）

(下)

款識：
帶月荷鋤歸。庚寅九月，鳳蓮。
印章：
何（朱文）

二十四番花信風·蘭花

2010

水墨設色紙本冊頁

30.5 x 37.8 厘米

Flowers of the seasons: Orchid

2010

Album leaf, ink and colour on paper

30.5 x 37.8 cm



款識：

深谷春暉映，誰憐此孤芳。

臨風寧佇立，逸韻自輕揚。

庚寅春月，鳳蓮。

印章：

何（朱文）、無復程門立雪（朱文）

二十四番花信風·桐花

2010

水墨設色紙本冊頁

30.5 x 37.8 厘米

Flowers of the seasons: Paulownia

2010

Album leaf, ink and colour on paper

30.5 x 37.8 cm



款識：

春暮風和日，山深得紫葩。

鳳凰棲息處，朗朗若朝霞。

庚寅三月，鳳蓮。

印章：

何（白文）、疏柳還聽蟬鳴（白文）

蔬果花卉·異果稱龍（火龍果）

2010

水墨設色紙本冊頁

30.2 x 36.5 厘米

Flowers and fruits: Pitaya

2010

Album leaf, ink and colour on paper

30.2 x 36.5 cm



款識：

火焰無從吐，渾身已著紅。

蟠桃堪比，此果故稱龍。

庚寅初春，鳳蓮。

印章：

何（白文）、嶺南壹脉（朱文）

蔬果花卉·夜半凝香（曇花）

2006

水墨設色紙本冊頁

30 x 37.4 厘米

Flowers and fruits: Epiphyllum

2006

Album leaf, ink and colour on paper

30 x 37.4 cm



款識：

芳菲開寂寞，夜半始凝香。

日曉幽花折，無處識妙妝。

丙戌三月，鳳蓮。

印章：

何（朱文）、鳳蓮（白文）、一切皆幻（朱文）

十二生肖·虎

2010

水墨紙本冊頁
29.8 x 38.3 厘米

Twelve Chinese zodiac animals: Tiger

2010

Album leaf, ink on paper
29.8 x 38.3 cm



款識：
乾坤自運轉，寅復氣來深。
修得千年壽，山居百獸參。
庚寅秋月，鳳蓮。
印章：
何（白文）、鳳蓮（朱文）

千古奇鱗

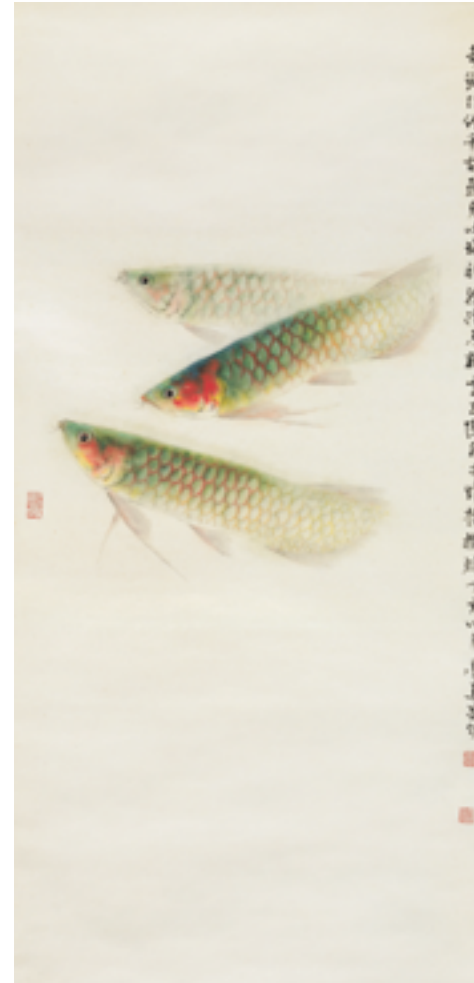
2007

水墨設色紙本立軸
130 x 63 厘米

Arowana

2007

Hanging scroll, ink and colour on paper
130 x 63 cm



款識：
奇鱗幻化千古，
喜見吐珠神龍。
雖未翻雲天際，
水中矯捷橫縱。
丁亥四月，鳳蓮並句。
印章：
何（白文）、
鳳蓮（朱文）、
一切皆幻（朱文）

黃龍古寺

2010

水墨設色紙本四聯屏

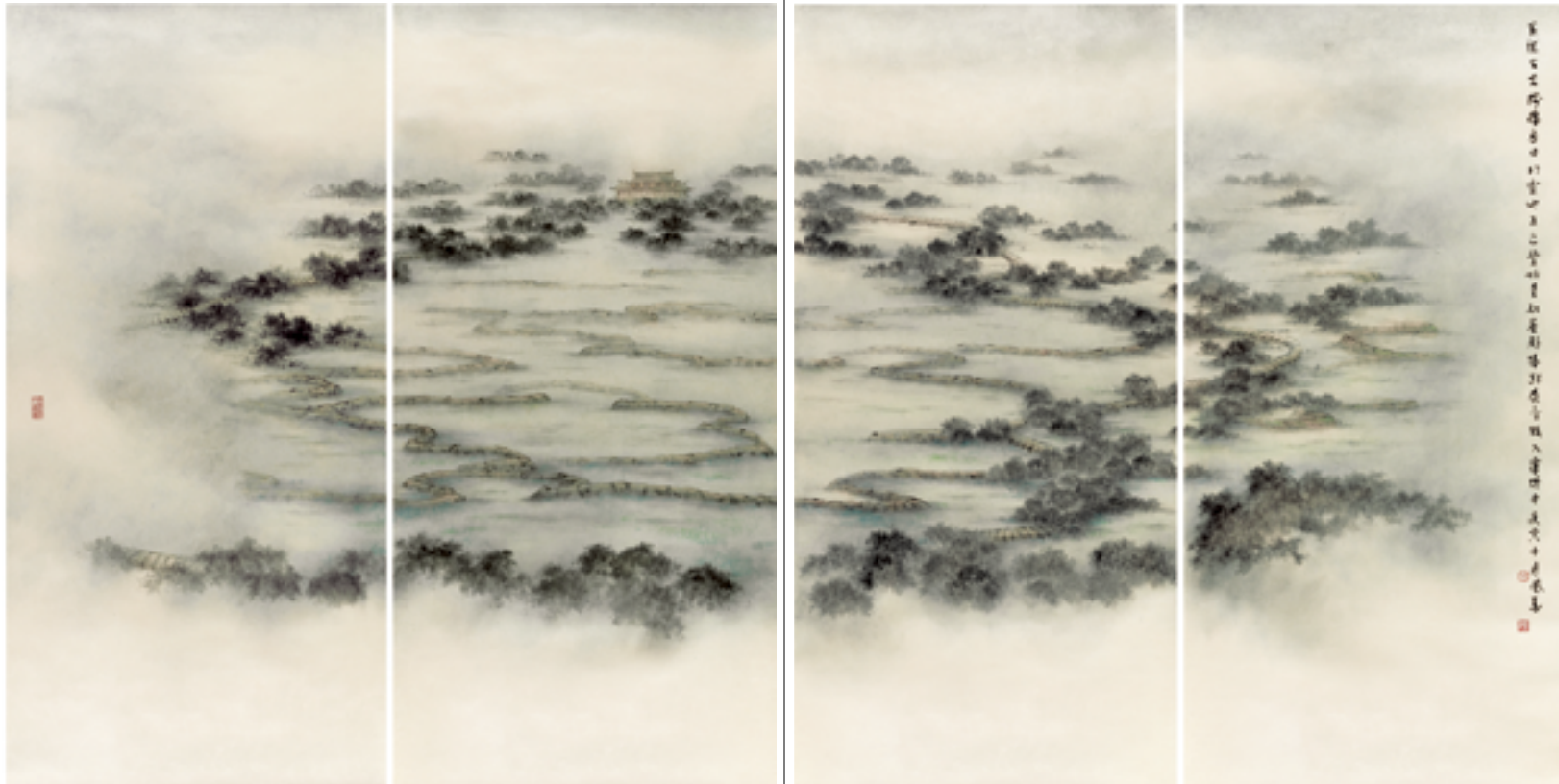
134.5 x 264 厘米

Huanglong Temple

2010

A set of 4 hanging scrolls, ink and colour on paper

134.5 x 264 cm



款識：
黃龍古寺棧橋通，日幻靈池五色豐。
好是紅塵都隔斷，梵音散入靄煙中。
庚寅十月，鳳蓮。

印章：
何（朱文）、鳳蓮（白文）、無復程門立雪（朱文）

昂然萬古山

2010

水墨設色紙本三聯屏

134.5 x 198 厘米

Zhangjiajie

2010

A set of 3 hanging scrolls, ink and colour on paper

134.5 x 198 cm



款識：
突兀群峯出，昂然萬古山。樵歌起何處，響徹翠屏間。
庚寅十月，鳳蓮並句。
印章：
何（白文）、鳳蓮（朱文）、
疏柳蟬鳴不再（朱文）

遙看仙館靜

2010

水墨紙本立軸

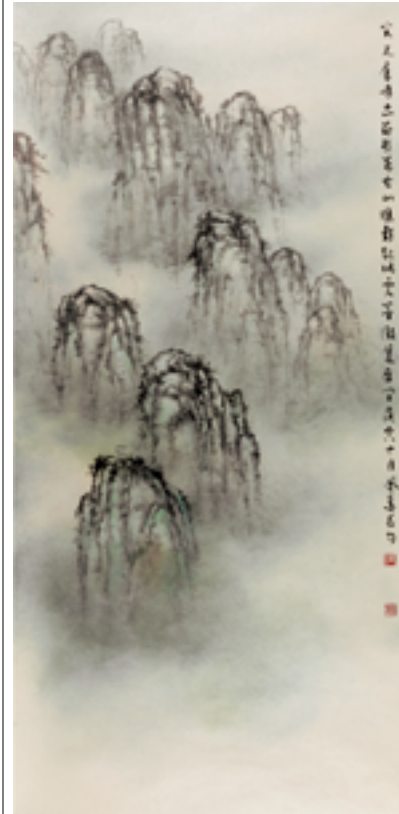
165 x 71 厘米

Mountains shrouded in the mist

2010

Hanging scroll, ink on paper

165 x 71 cm



款識：
那得青鸞引，危峰兩用攀。
遙看仙館靜，鐘磬五雲間。
庚寅春月，鳳蓮。
印章：
何（白文）、鳳蓮（朱文）、藝游嶺南（白文）

(上) 花陰游憩圖卷

2010

水墨紙本手卷

18.3 x 174 厘米

(upper) Cats

2010

Handscroll, ink on paper

18.3 x 174 cm

(下) 玉簪羅帶圖卷

2010

水墨紙本手卷

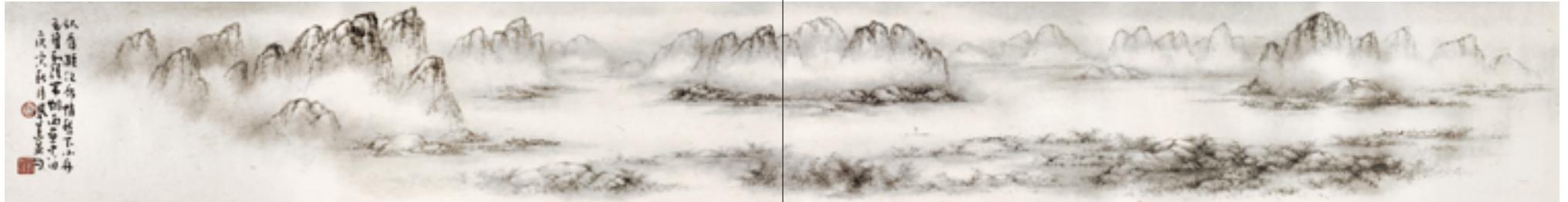
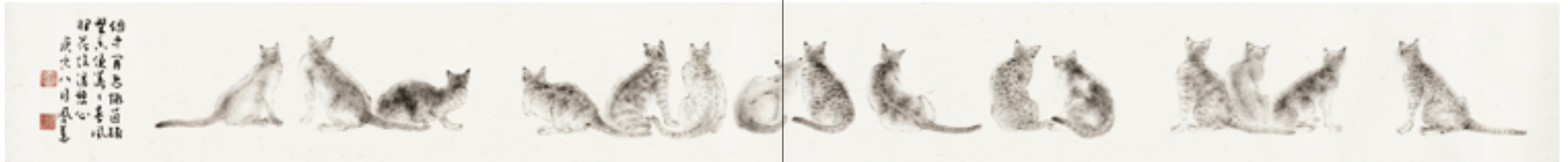
22.5 x 173 厘米

(lower) River Li in mist

2010

Handscroll, ink on paper

22.5 x 173 cm



(上)

引首：

花陰游憩圖卷。

庚寅八月，鳳蓮。

印章：

何（白文）、鳳蓮（朱文）

款識：

個中間逸趣，茵綠野香侵。

漾漾春風裡，花陰漫憩心。

庚寅八月，鳳蓮。

印章：

何（朱文）、鳳蓮（白文）

(下)

引首：

玉簪羅帶圖卷。

庚寅八月，鳳蓮。

印章：

何（白文）、鳳蓮（朱文）

款識：

臥看灘江水，悄然下小舟。

玉簪和羅帶，煙雨畫中留。

庚寅秋月，鳳蓮並句。

印章：

何（朱文）、鳳蓮（白文）



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