

花韻詩情：趙少昂花卉與自寫詩選

On Flowers: Selected Paintings and Poems by Chao Shao-an

康樂及文化事務署主辦

香港文化博物館籌劃

Presented by the Leisure and Cultural Services Department

Organised by the Hong Kong Heritage Museum

展覽序言

Exhibition Introduction

在中國文人的審美意趣中，花木從來不只是自然風物，文人雅士在觀賞花木之時，往往會為其賦予各種象徵意蘊。這些寓意或源於歷史典故，或來自對植物本性的細膩感悟。正因如此，文人眼中的一花一木，成為承載品格、抒發情感與文化內涵的具象載體。

嶺南畫派大師趙少昂一生以大自然為師，用心觀物，細緻體察花卉的美態風姿、草木的生長習性。他以精妙的筆墨與巧思構圖，將百花盛放之絢爛、草木搖曳之清韻盡數繪於筆下，創作出別具一格的嶺南畫派花卉畫作。其藝術作品不僅精準捕捉了物象的天然本真，更承載文人托物言志的精神內蘊，且常於畫作中題綴自撰詩句，詩畫合一，意境相融。

是次展覽以「寄情託物」為脈絡，選取香港文化博物館館藏三十多幅趙少昂教授的花卉題材精品，並配以其詩作，展現詩與畫的完美契合。觀眾可透過花卉詩選，深入領略畫作中的多重意涵：如松、竹、梅、蘭等花卉寄寓高潔品格；雨後芭蕉隱喻守心清雅，殘荷寒雀抒發淒清孤寂；更可見畫家援引古詩入畫，將雨後海棠、微寒木蘭、風裡杏花等自然美景與文心詩韻躍然紙上。讓觀眾走

進大師的墨韻芳華之中，細細品味作品背後所蘊藏的畫意詩情。

Flowers and plants are never merely natural objects in the aesthetic sensibility of Chinese literati. When Chinese literati appreciate them, they often endow them with symbolic meanings, derived either from historical allusions or from observations of the characteristics of the plants themselves. For this reason, these flowers and plants became mediums that embody character, express emotions, and convey cultural significance.

A master of the Lingnan School of Painting, Chao Shao-an dedicated his life to the study of nature. As a keen observer of flora, he captured the myriad forms and graceful rhythms of flowers and plants in his nimble brushwork and brilliant composition, producing floral works that exemplify the style of the Lingnan School of Painting. But his works go beyond the authentic representation of subjects, embracing the literati spirit of using natural imagery to express one's personal feelings and aspirations. Chao also often inscribed his own poems onto his paintings, in a harmonious unity of word and image.

Themed around “emotions anchored in nature,” this exhibition features a fine selection of over thirty exquisite paintings of flowers and plants by Professor Chao Shao-an from the Hong Kong Heritage Museum’s collection. The paintings are complemented by the artist’s poetic inscriptions, achieving a seamless fusion of word and image. In viewing the floral exhibits, visitors will appreciate how Chao was able to take flora such as pine trees, bamboo, plum blossoms and orchids and imbue them with noble virtues. His rain-washed plantain trees symbolise spiritual purity, while his withering lotuses and cold sparrows express desolate solitude. By incorporating ancient poems into his portrayals of crabapple blossoms after the rain, magnolia flowers in winter and apricot blossoms blowing in the wind, Chao fuses natural beauty and literary sentiment. Step into the splendid world of Chao’s ink art and experience the poetic artistry embodied in the master’s work.

趙少昂教授（1905 – 1998）是嶺南畫派傑出的畫家，也是一位有抱負、有遠見的藝術教育工作者。他繼承了中國書畫傳統，以嶺南畫派所倡導的「國畫現代化」為目標，形成了別樹一幟的藝術風格。其作品題材包括山水、人物、翎毛走獸、花鳥草蟲，均受藝術界高度讚揚。

在創作以外，趙教授對弘揚嶺南畫派，推廣中國書畫藝術亦不遺餘力。他應邀到世界各地的著名大學、藝術館、博物館舉辦展覽、講學及示範，更先後於廣州及香港開辦「嶺南藝苑」，課畫授徒。趙教授一生專注藝術創作及教育，其藝術對香港，乃至嶺南畫派在中國書畫藝術發展上的承傳拓展均有極重要的影響。

Professor Chao Shao-an (1905-1998) was an eminent artist of the Lingnan School of Painting, as well as a dedicated and visionary educator. He established a unique personal artistic style by embracing the traditions while at the same time “modernising Chinese painting.” His artworks embraced a wide range of subjects, and his paintings of landscapes, figures, animals, birds-and-flowers and insects are all highly esteemed in art circles.

Alongside his art creation, Professor Chao was extremely active in cultivating and promoting Chinese calligraphy and painting, especially the art of the Lingnan School of Painting. He was frequently invited to hold exhibitions at prestigious universities, art galleries and museums, and he travelled widely around the world fostering cultural exchange through his lectures and painting demonstrations. Teaching was another important aspect of his career, undertaken at the Lingnan Art Studio that he founded in Guangzhou and Hong Kong. Professor Chao dedicated his entire career to art creation and education, and his contributions to the development of Chinese painting, and especially to art in Hong Kong and the Lingnan School of Painting, are unsurpassed.

「凡山水、鳥、獸、蟲、魚、花卉、人物均能有所寄意，有所比托……

花卉比托更多，如松之勁，竹之秀，梅之清，蘭之幽，荊棘滿途，喻世道之多艱；凌霄引蔓，喻壯志之干燥。蓮比君子。菊比逸士。」

——趙少昂

“Paintings of landscapes, birds, animals, insects, fish, flowers and people: all these can embody the artist’s vision…”

Flowers and trees are full of symbolism. For example, the pine denotes strength, the bamboo elegance, the plum purity, and the orchid solitude. Thorns around a path speak of hardship ahead, the vine of loftiness. The lotus represents a gentleman, and the chrysanthemum a recluse.”

——Chao Shao-an

丹青言志

Voicing Spirit Through Art

趙少昂教授以詩意筆墨繪就丹青天地，松、竹、梅、蘭等象徵君子的花木，在其筆下，皆成為品格的具象載體，既寄託著他對君子氣節的由衷嚮往，亦映照出他一生深耕藝術的抱負與秉持。

趙教授筆下的自然物象，皆形神兼備、意趣盎然，盡現草木天然之美；更難能可貴的是他透過筆墨，精妙詮釋出物象被賦予的人性德行，如謙遜、堅韌等美好品格凝於尺幅之間。他畫中的一草一木，早已超脫物象本身的形態，昇華為氣節、風骨與品格的精神象徵，更是中國文人借物言志精神的綿延與傳承。

With ink brush and ink, Professor Chao Shao-an created an entire artistic world. His brushstrokes turn traditional symbols of the noble scholar, such as the pine, bamboo, plum and orchid, into vessels expressing moral integrity. His paintings channel his reverence for traditional virtues, while also reflecting his lifelong dedication to artistic excellence and self-enhancement.

Professor Chao's portrayals of nature not only capture the physical form and spirit of natural objects, but their natural beauty, charm and vitality. More than this, through his brushstrokes, he also conveys the human virtues associated with these objects, such as humility and resilience. Each blade of grass and every branch in his paintings transcends its simple physical appearance: continuing the legacy of the literati spirit, Professor Chao elevates them into symbols of moral character, strength and integrity.

松 Pine

深山誰識此蒼松，吐月擎雲欲化龍。翠色不為霜雪減，一年容易又春風。

Who can see this verdant pine, deep in the mountains? It cups the moon and cleaves
the clouds, longing to become a dragon. Its emerald hue has remained bright through
frost and snow; now once again the spring breeze is returning.

——趙少昂 Chao Shao-an

趙少昂（1905 – 1998）

靈禽貞木

1944

水墨設色紙本立軸

104.5 x 60 厘米

香港文化博物館藏品

Chao Shao-an (1905 – 1998)

Bird on Winter Pine

1944

Hanging scroll, ink and colour on paper

104.5 x 60 cm

Collection of Hong Kong Heritage Museum

HM1996.45.43

趙少昂（1905 – 1998）

蒼松

約 1991

水墨紙本冊頁

29.2 x 38.2 厘米

香港文化博物館藏品

Chao Shao-an (1905 – 1998)

Pine

ca. 1991

Album leaf, ink on paper

29.2 x 38.2 cm

Collection of Hong Kong Heritage Museum

HM2007.52.221

竹 **Bamboo**

竹同君子節，蟬與我心清。

Bamboo embodies a gentleman's virtues, while cicada resembles my pure heart.

——趙少昂 Chao Shao-an

趙少昂（1905 – 1998）

寒蟬起幽咽

1989

水墨設色紙本橫幅

48 x 97 厘米

香港文化博物館藏品

Chao Shao-an (1905 – 1998)

Weeping Cicada in Chilly Wind

1989

Horizontal scroll, ink and colour on paper

48 x 97 cm

Collection of Hong Kong Heritage Museum

HM1993.47.2

趙少昂（1905 – 1998）

竹蟬

約 1991

水墨紙本冊頁

29.2 x 38.2 厘米

香港文化博物館藏品

Chao Shao-an (1905 – 1998)

Bamboo and Cicada

ca. 1991

Album leaf, ink on paper

29.2 x 38.2 cm

Collection of Hong Kong Heritage Museum

HM2007.52.340

梅 Plum Blossoms

數點猩紅低向雪，孤方誰識歲寒心。羅浮未夢魂先斷，費煞天南處士吟。

A few crimson spots bow low to the snow; who recognises the solitary fragrance hidden in the depths of this bitter winter cold? Before dreaming of Mount Luofu, my soul is already overwhelmed; in vain are the outpourings of this reclusive southern scholar.

——趙少昂 Chao Shao-an

趙少昂（1905 – 1998）

十里梅香

1989

水墨設色紙本直幅

82.4 x 30.2 厘米

香港文化博物館藏品

Chao Shao-an (1905 – 1998)

Plum blossoms

1989

Vertical scroll, ink and colour on paper

82.4 x 30.2 cm

Collection of Hong Kong Heritage Museum

HM1993.47.11

趙少昂（1905 – 1998）

梅花小鳥

約 1991

水墨紙本冊頁

29.2 x 38.2 厘米

香港文化博物館藏品

Chao Shao-an (1905 – 1998)

Plum Blossoms and Birds

ca. 1991

Album leaf, ink on paper

29.2 x 38.2 cm

Collection of Hong Kong Heritage Museum

HM2007.52.289

花木抒情

Blossoms of Emotions

趙少昂教授筆下的草木，皆是其寄情抒懷之媒介，寄寓著他對生命本真的深切體悟，更借畫作上的題詩直抒胸臆，既抒發他對時光流轉的慨歎，亦以物寄寓清雅自守的情懷，皆真摯地融於詩畫之間。

其藝術既是高尚品格的寄寓，亦是個人心跡的寫照。這般詩畫合一的創作手法，將自然物象昇華為精神與情感的表達載體，讓觀者徜徉於筆墨間，與畫作中那份真摯的情懷產生共鳴。

For Professor Chao Shao-an, every flower, tree and blade of grass was a vessel for personal expression, embodying elements of his profound understanding of life. His brushstrokes carry deep emotional resonance, while the accompanying poetic inscriptions crystallise his innermost thoughts. Whether lamenting the passage of time or expressing his serene integrity, Professor Chao infuses his paintings with deeply-felt emotions.

His art serves not only as a vessel to express noble character but also an honest reflection of his innermost feelings. This harmonious unity of poetry and painting elevates his natural imagery into a spiritual language that truly resonates with viewers.

芭蕉 Plantain Tree

一夜瀟湘雨，朝來葉已零。貞心常自卷，好鳥夢初醒。

The rain has fallen all night on Xiaoxiang. By dawn, as the birds rouse themselves from slumber, the outer leaves have nearly all fallen but the steadfast heart remains tightly furled.

——趙少昂 Chao Shao-an

趙少昂（1905 – 1998）

芭蕉

1962

水墨設色紙本五聯屏

185 x 381 厘米

香港文化博物館藏品

趙少昂教授捐贈

Chao Shao-an (1905 – 1998)

Plantain Trees

1962

Set of 5 hanging scrolls, ink and colour on paper

185 x 381 cm

Collection of the Hong Kong Heritage Museum

Donated by Professor Chao Shao-an

HM1994.108.1

荷花 Lotus

迷濛月色滿橫塘，幾葉殘荷減翠妝。夜來露重凝冰雪，吱吱寒雀話荒涼。

Hazy moonlight falls on the pond; a few wilting lotuses are losing their green colour.

As the night comes with heavy dews and thick snow, the sparrows are bewailing the dreary cold.

——趙少昂 Chao Shao-an

趙少昂（1905 – 1998）

迷濛月色滿橫塘

1969

水墨設色紙本橫幅

96 x 184.5 厘米

香港文化博物館藏品

趙少昂教授捐贈

Chao Shao-an (1905 – 1998)

Moonlight Over the Pond

1969

Horizontal scroll, ink and colour on paper

96 x 184.5 cm

Collection of Hong Kong Heritage Museum

Donated by Professor Chao Shao-an

HM1994.108.4

詩頌芳華

Ode to Nature

趙少昂教授詩、書、畫三藝俱佳，亦擅長將自題詩與唐、元古典詩詞融於畫作之中。他以筆墨抒懷，借丹青詠物。其筆下花卉不僅形神生動躍然紙上，更借題詩賦詠其精神氣節，帶出天地間的靈秀生機。其創作以詩畫相融的獨特意境，引領觀者走進一方雅致的藝術天地，真切體悟大自然的蓬勃生機與雋永美態。

Professor Chao Shao-an excelled in the arts of poetry, calligraphy and painting, and is renowned for the way he integrated both his own verses and pieces of classical poetry, such as verses from the Tang and Yuan dynasties, into his paintings. Through brush and ink, he expressed the innermost thoughts of his heart while at the same time celebrating the beauty of the natural world. In his flower paintings, his brushstrokes infuse the vivid floral forms with life, while the accompanying poems convey the inherent spirit and moral integrity associated with the flowers. In celebrating the deep spiritual essence of the created world, Professor Chao takes viewers into a realm where image and text become one, revealing the vital life force and timeless beauty of the natural world.

木蘭 Magnolia

空庭向晚春雨微，卻斂寒香抱瑤萼。

A gentle spring rain falling on a quiet courtyard at dusk. A flower gently cradling its
winter fragrance within jade-like sepals.

李群玉（808–962）〈二辛夷〉

Li Qunyu (808–962) “Two Magnolias”

趙少昂（1905 – 1998）

木蘭

1965

水墨設色紙本冊頁

30 x 38 厘米

香港文化博物館藏品

Chao Shao-an (1905 – 1998)

Magnolia

1965

Album leaf, ink and colour on paper

30 x 38 cm

Collection of Hong Kong Heritage Museum

HM1998.102.34

西府海棠 Crabapple Blossoms

穠麗最宜新著雨，嬌嬈全在欲開時。

Most splendid in fresh rain, and most charming in the moment just before blooming.

鄭谷（約 851 – 910）〈海棠〉

Zheng Gu (ca. 851 – 910) “Crabapple Blossoms”

趙少昂（1905 – 1998）

西府海棠

無年款

水墨設色紙本冊頁

30 x 37.5 厘米

香港文化博物館藏品

Chao Shao-an (1905 – 1998)

Crabapple Blossoms

Not dated

Album leaf, ink and colour on paper

30 x 37.5 cm

Collection of Hong Kong Heritage Museum

HM1998.103.10

杏花 Apricot Blossoms

獨照影時臨水畔，最含情處出牆頭。

Casting a solitary shadow by the water's edge, most tenderly, it reaches beyond the wall.

吳融（850 – 903）〈杏花〉

Wu Rong (850 – 903) “Apricot Blossoms”

趙少昂（1905 – 1998）

杏花

1968

水墨設色紙本冊頁

30.5 x 38 厘米

香港文化博物館藏品

Chao Shao-an (1905 – 1998)

Apricot Blossoms

1968

Album leaf, ink and colour on paper

30.5 x 38 cm

Collection of Hong Kong Heritage Museum

HM1998.102.24

香港新界沙田文林路一號

1 Man Lam Road, Sha Tin, Hong Kong

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香港文化博物館

一樓 趙少昂藝術館

Hong Kong Heritage Museum

1/F, Chao Shao-an Gallery

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