

林宗書畫集

編輯設計

許連秋

封面題字

蕭嫻

英文翻譯

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攝影

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出版

南京書畫院

一九九二年四月第一次版

分色印刷

凸版印刷(香港)有限公司

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SELECTED WORKS OF LAM CHUNG

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Photographed By Cesario Wu Kwong Chuen
Published By Nanjing Painting Institute
First Edition In April 1992
Colour Separation And Printing By Toppan Printing Co. (H.K.) Ltd.
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前言

十多年前,林宗與我認識。他勇於開拓,不斷進取,好學敏求,篤志傳統的精神是很突出的。他的意寫觀念 很强,駕馭筆墨得心應手。他作畫,古法用綫,厚重古樸,流暢遒勁,用墨賦彩,明麗淸新。他的畫作,有傳統 的素養,用筆用墨、淸逸跌宕,秀潤雅健,狀物寫形,充滿情趣。有的作品獨出機杼,别開生面,情景融徹,生 氣盎然,抒發了對大自然美的種種感受,很有感染力。他是一位既已盛譽書畫壇而又富有潛力的書畫家。

林宗祖籍廣東揭陽。一九四一年生於馬來西亞。幼年時即愛寫字畫畫,常常受到讚譽。一九五六年只身回國,來到六朝古都南京求學,生活了二十幾個春秋。雖然,大學裡學的是物理專業,但他執着地追求着自己的理想。大學畢業後,潛心於研究中國書畫、古典詩詞和文學。他擇師問道,從師著名學者、詩人、書法家高二適先生學詩文書法;從師當代傑出書法家蕭嫻女士和著名花鳥畫家趙良翰先生習書學畫。

他筆下,密密的紫藤花叢中頡頏而飛的小燕子、豐腴婆娑的牡丹、秀逸雅致的蘭花、傲霜的秋菊、凌寒的紅梅、晶瑩欲滴的葡萄、金黃飽滿的枇杷、江南水鄉黑色瓦屋頂上的雀躍、金色燦爛的秋林中群鳥的亢鳴、月光溶溶裡清趣的荷塘……,這些由書法技藝所形狀的多情多姿的物,并由這些物所成的别具匠心的畫圖,都體現了作者高尚的文學情操、熟練的筆墨技藝和豐富的生活經驗。懷着春夢的秋荷,花叢間惜春的珍珠鷄,寄寓了無限鄉思的鳴禽,都給人以超乎畫面以外的無限感人的信息。

他的山水,筆墨凝重,意境脫俗,潑墨、潑彩,皴之以濃淡綫條爲骨,筆調輕鬆瑰麗,墨色華滋清新,青綠 朱翠,蔚爲壯觀。斜陽夕照,朝日噴薄、春霧山居、雨霽急泉、入暮思歸的旅人、明月不解之漁人的夢、古寺遙 遠的鐘聲……都以詩一般的境界震撼着讀者的心靈,喚起人們强烈的懷鄉情緒及對大自然的無限向往的慾望。

他的畫多取材於生活,不落窠臼,充分顯示了他重視傳統師承,更重視師法造化的學習方法,一絲不苟的創作態度,活躍的藝術思維和精湛的技藝水平。其中至關緊要的是他真正地能"中得心源"。所以,他的畫作,使人領略到難以言傳却可以感受到的情緒。這不僅是直觀的趣味,而更顯示出物象性靈之美。這是林宗其人的藝術境界,也是其人生境界。

藝道之艱辛同世道之艱辛是一樣的。真正忠於藝術、忠於人生的藝術家,其畫品、人品必然互為表裡,渾然融圓。八〇年,他移居香港之後,生活、從藝在節奏快變化大的新環境裡,他不為生活所迫而改其志向,孜孜以求,每日臨池不綴,直至深夜。他深深地以自己能保留並親自踐行弘揚祖國傳統文藝而感到自豪。他清醒地看到並呼吁:"一時'創新'之風甚囂塵上,一切傳統都被橫掃,首當其衝的是書法,此乃中國文藝之興耶?亡耶?願有識之士深思"。在一幅山水畫中他題道:"誠然只有創新藝術才有生機,但藝術旣有分種別類,就必然有自己的面目。因了維新而離悖了自己民族藝術的精髓,絕不是創新之原意。黃皮膚、黑頭髮、黑眼睛的中國人萬不可因了變新而成了洋孩子才好!"本着這個宗旨,他創辦了以研究中國書畫為主的"大明畫院",自任院長,以此凝聚香港、中國、日本、台灣、美、加、澳洲等地的中外藝術愛好者,共同研究中國書畫藝術,以期促進這門具有悠久歷史并在世界藝壇佔有重要地位的中國文化藝術健康成長。同樣是爲了這個宗旨,他應聘爲南京書畫院特聘畫師、南京十竹齋藝術研究學會會員、杭州逸仙書畫社名譽社員、江南書畫社特聘畫師、香港美術研究會會員和深圳大學工藝美術專科名譽教授。從而,盡可能廣泛地參與有關的藝術研究活動。

由於中國歷史悠久,文化源淵流長,强調人與大自然的和諧關照,而使中國繪畫在長期的藝術實踐中形成了 "尊意"、"暢神"、"超以象外"的美學風範,把握好這些美學原則難度很高,而在這個原則基礎上再進行創 新更難、許多人不願踐行。而林宗却知難而進,力破重重障碍,在務實中探求,由精進而騰飛。

近年來,林宗往返於南京、杭州、香港等地,多次舉辦個人書畫展。他的書畫藝術深得內行同道們以及廣大藝術愛好者的讚評,激起香港及大陸書畫界的强烈反響。自一九七七年開始,他的作品即由香港、南京、杭州、汕頭、日本、美國、加拿大、澳洲等國內外博物館、文化藝術單位以及藝術收藏家所收藏。

藝術之長河,猶如長江之水,滾滾不息,每個有成就的藝術家都將以自己的藝術創造推動着這條長河滔滔向前。林宗立志獻身於中華藝術事業,並已取得相當成就,這是我們民族的驕傲。他的成功,誠為一個尊重傳統,敢闖新路,不斷開拓前進者的成功。"峯高無坦途",相信他,憑着那鍥而不舍的精神,定會披荆斬棘,更上一層樓。

一九九一年九月於南京

this notion. In 1980, Mr. Lam migrated to Hong Kong. Even in this fast paced and turbulent environment, he did not abandon his artistic ideal because of practical demands. He often painted until late at night. He sought solace and pride in his effort to preserve and practise his cultural heritage. He forewarns the danger of the art of new creation now in vogue that sweeps aside the cultural tradition. Calligraphy becomes the first victim of this trend. Mr. Lam ponders whether this is a sign of the rise or fall of the Chinese culture. The serious visionary should deliberate this. In one of his landscape paintings, he did remark "Art needs creation to infuse life". Each art should have her own unique identity. The original intent of reform should not cause demarcation from one's national cultural essence. The characteristic yellow skin, black hair and black eyes of a Chinese should not metamorphose into full features of a foreigner for the sake of painting reform. Guided by this principle, he founded and became the principal of the "Ta-Ming Painting Institute" in Hong Kong for the research of Chinese calligraphy and painting. This Institute has become the venue for all the Chinese art aficionados from different regions of the world to come and savour the beauty of Chinese calligraphy and painting. It is hoped that this will envigorate the Chinese culture, which has heretofore enjoyed an unique and long historical significance in the art sphere of the world. To further cross fertilize his mission, he participates in activities in many prestigious art institutes in Nanjing, Hangzhou and Hong Kong and has been awarded as a Special Painter in the Nanjing Painting Institute by special appointment. In addition, he has been granted the title of honorary professor of the College of Industrial Art of Shenzhen University.

The long historical uninterrupted record of Chinese culture imposes strong emphasis of harmony between people and nature. This notion places utmost stress in the aesthetic principle, namely that "expression of the artist's thoughts with feelings should transcend forms." It is an extremely laudable ideal but is hard to attain. Many artists will not attempt to abide by this principle. However, Mr. Lam would not retreat in the face of hardship. He makes great stride to achieve this goal. His work flourishes despite these insurmountable difficulties.

In recent years, Mr. Lam held many personal exhibitions in Nanjing, Hangzhou, and Hong Kong. His art has won kudos from his colleagues and is highly acclaimed by art connoisseurs in Hong Kong and China. Since 1977, his work has been collected by various museums, art institutes and discerning private collectors in Hong Kong, Nanjing, Hangzhou, Swatow, Japan, U.S.A., Canada, and Australia.

Art will move on everlastingly like the water of Yangtze River. Every accomplished artist should contribute his artistic creation to propel the art to move forward. Mr. Lam Chung dedicates himself to the art of China and has achieved great success. He should be the pride of our nation. His success reflects the success of a pioneer, who respects tradition and cultural heritage, yet who dares to improvise and open new paths for Chinese art. "High peaks will have no flat roads". We believe that he will persevere his ideal to overcome many difficulties, so that he can elevate himself to a higher artistic plane.

Chen Da-yu Sept. 1991 Nanjing 不可此山一定比彼山高地專橫。壞只壞於爲謀利則宣傳, 宣傳就賣勁,吹得天花亂墜,過了火位,把傳統藝術說得 一無是處,踩低別人,抬高自己,這就井水犯了河水,毒 化了藝壇,誤導了社會,這就值得非議一番了。

創新不是隨手可得的。瓜熟蒂落,是功到自然成的產物,與我們時代是否急促是無關的。未熬過幾個不眠之夜,門前的池水尚清,筆墨未練,毛筆字還不會寫,何以有資格創新。"若骨采未圓,風辭未練,而跨略舊規,馳騖新作,雖獲巧意,危敗亦多,豈空結奇字紕繆而成經乎!"一千多年前文學理論批評家劉勰所著"文心雕龍"裡一針見血地道破了的道理,不是很發人深思嗎!

同唐僧西遊取眞經一樣,藝術眞經之途也多利誘或陷害,在專制極權的社會中,專制極權者爲了政權的需要,製造一個專利型號的藝術價值觀。順其者昌,逆其者亡。而在自由社會中,因爲藝術的商品化,有人爲了自己的利潤的需要也製造一個特別的藝術價值觀。以上兩種價值觀都極不符合眞的藝術價值。決定價值的旣不是眞正從事藝術而且深知藝術的藝術家們一方;也不是藝術的眞正的享用者一方,而是由居於其中的另有所謀的人決定的,前者直接扼殺了眞的藝術;後者利誘誤導了眞的藝術。我不想看專制者的眼色而創作,也不願乞庸俗者們的靑睞而創作,我無須矯柔做作以奉承,也無須刻意裝點以媚人。我想,只要我的孩子們能溫飽,我同妻子能生存,我就毅然決然地走我藝術之路,如果不能,我也不甘于放棄。我只好另覓一個使我有可能實現我的藝術理想的地方去生活。唯此,我才能篤志傳統,唯此,我才能志在創新。

藝海無涯 不期有岸

雖然我自幼即愛好習書畫畫,但說到真正投身于藝術之中,却是在我悟得了"藝海無涯"之真諦之後的事。我既知藝海之無涯,也就沒有期望過有一天能"登岸"。我 矢志終生於這藝術之汪洋之中上下求索,以能吸取、繼承, 以後發揚、創新爲己任。

君不見莘莘學子,三歲伊始,背着沉沉的書包去上學,帶回來無數的作業,從幼稚園、小學、中學到大學,幾十年寒窗苦,現代科學之巓不就起始於"一加一"嗎!治

學之難可見,藝海泛舟之艱苦也然。

大羽老師曾教導我: "篤志傳統,守真抱樸"是期望 我取得藝術之本真也。藝術之貴,貴乎于真。唯眞而不矯 柔,不做作,不浮華,不虛張聲勢,不嘩衆取寵。眞則能 肝胆相照,情魂昭然。眞則能表物以質、以髓、以本。我願 以眞守愚,而寓大智于愚。我願以眞養拙,而含大巧于拙 。我願我的作品樸茂、蒼莽、率眞、雅逸。

藝術之園地,歷數千年,經衆多大師之耕耘,如今, 要在其中植出一朶奇葩,當然很難。著名書家林散之先生 曾書自作詩贈余曰"自惜磨礲七十九,筆墨未忘平生醜",七十九年磨練,筆墨之醜未去。此自然是謙虛之言,但 也道破藝術之途之艱難。

一方是無窮之大業,一方是有限的人生,耗盡個人畢生生命,傾盡個人全部心血,最多也只能走完無窮之途之一段。因而,真正的藝術家只着眼於追求藝術的理想,若能達到一個高峰,欣然之餘,眼光也就落在另一個高峰之巔,永無休止,不能期望"登岸"之一日。

我言如此,然而,我的作品並非高如此,我的言論是我的藝術觀,是我的理想,是我前進的目標和動力,自然是要高於現實的。我的作品則還很幼嫩。這就是所謂眼高手低。眼高手低才能不滿於自己的現狀,而要掙扎求進。我目標既定,決心亦堅,至虔至誠,鍥而不舍,我想,我的幼嫩是會成長、開花、結果的。

林 宗

一九九一年九月於香港

creation. Bada Shenren is a perfect example. The styles and contents of his flower and bird paintings are not beyond the traditional confines. However, within such boundary, he is not restrained by forms. He utilized simplicity and vigorous strokes to accentuate his flowers and birds, thus creating an heretofore unprecedented style since the Yuan and Ming Dynasty. Other renowned painters such as The Eight Yangzhou Eccentrics, Chao Zhi-qian, Ren Bonian, Wu Chang-shih and Chi Bai-shi all had made similar creation after embracing their artistic heritage. Only such process can add page after page to the glorious Chinese art history of the past.

I am delighted to note that many art devotees possess sincerity, dauntless spirit, and determination to strive for creation. Their activity will push Chinese art forward. Their successes have added to the brilliant new chapters of creativity through acceptance of artistic legacy.

Nevertheless, for some inexplicable reasons, some have elected to reject explicitly the traditional mode. And for what? Frankly speaking, they may fear the insurmountable difficulties ahead of them. Instead, they succumb to the seduction of instant gratification with illusion of big gain vested with minimal effort. May it be our time of fast living that sets such sense of distorted values. Perhaps so! Such people have consumed their energy to adopt a business-like mentality. Their strategy is to invest minimal effort but garner maximal material reward with minimal time. They surmise that by adopting traditional method followed by eventual creation will pose a rather low profit return. They opt to choose a quick path. For example, they would employ various colour splashes, mirages, and sprays with embellished tricks. Some may not even understand their own eventful productions! Such avarice through manipulated advertisement and exaggerated claims will appeal for "impressionistic images and dreamy states." The aberrant creation will warrant no proper comparison with other works. This plays into the hands of the greedy merchants who can monopolize, speculate, exercise deception and garner big profits.

From the business stand point, I cannot fault the merchant who derives some profit in art dealing. The field of art should be open and creativity should be free. The artist should have full options to follow his creative instincts. The artist should not make derogatory remarks against other colleagues. However, some ill-advised artists sometimes make exaggerated claims with libelous accusation against other colleagues. They have the illusion that such practice will elevate themselves onto higher planes. They do not hesitate to desecrate the traditional values of Chinese painting and will mislead the public with irremediable harm. Such practice should be subjected to close scrutiny.

Creativity is not achieved overnight. It only comes naturally after years of hard work. It bears no relationship to our time of fast living. It is ludicrous to speak of "creativity" for some who have not spent long years in brush work or are unable even to execute brush calligraphy. One thousand years ago, the renowned literary critic Liu Szu wrote in the book Literary Pursuits Engraved In Dragons: "If one's forms and styles are not mature, and if one disregards the knowledge of traditional rules and dabbles into new work, it will not forestall eventual failures even if he can introduce some minor tricks or dextrous ingenuity. Forms based on words and fantasy cannot culminate into canons". Such thought provoking statements years ago should deserve our serious deliberation.

Analogous to the path of the Tang Monk's pilgrimage seeking the Buddhist canons, the path to secure a real artistic canon is laced with seduction for profits and traps. In a totalitarian society, the absolute ruler can arbitrarily impose some patented artistic values. Those who are obsequious will flourish. Those who dissent will

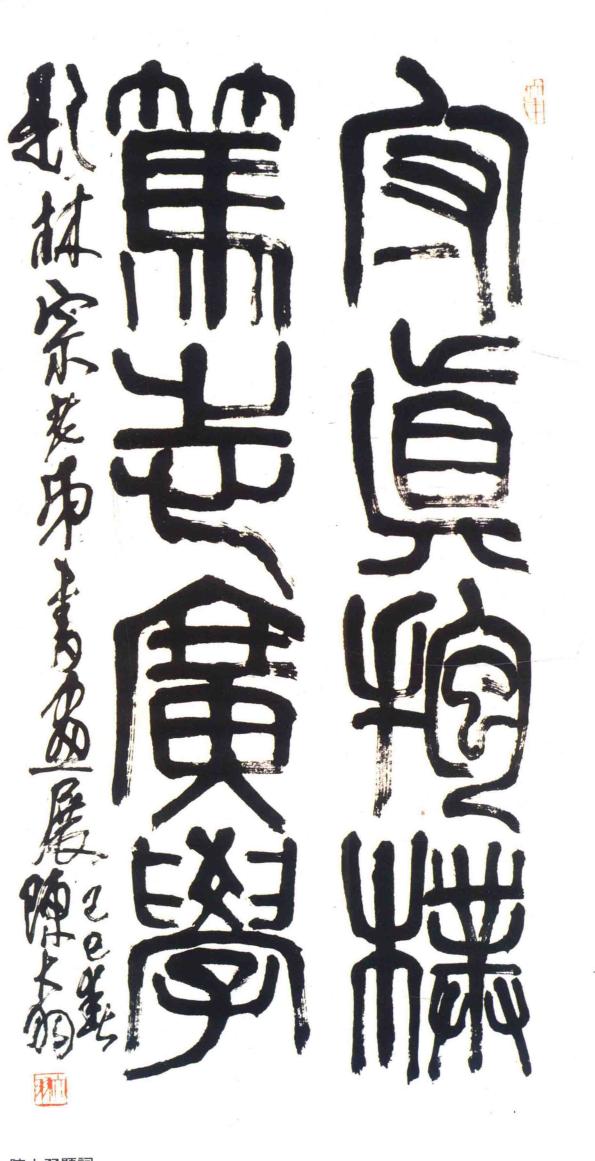
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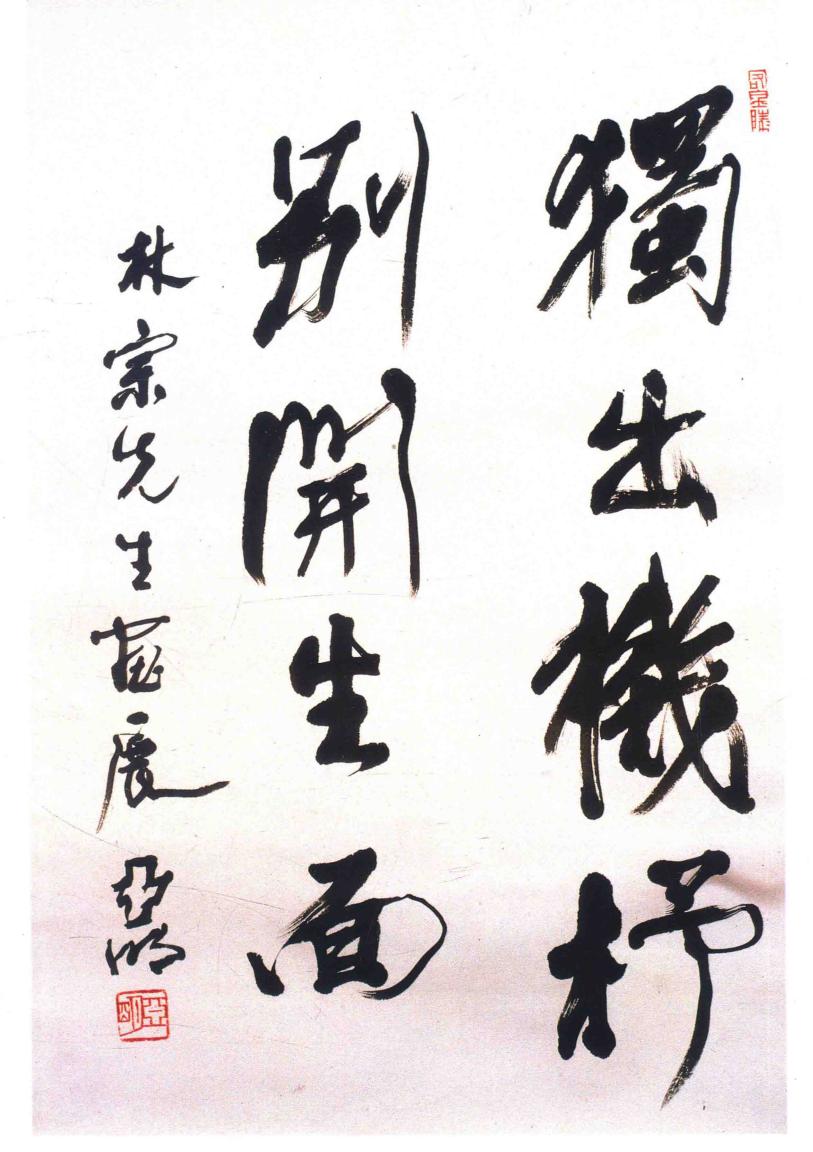
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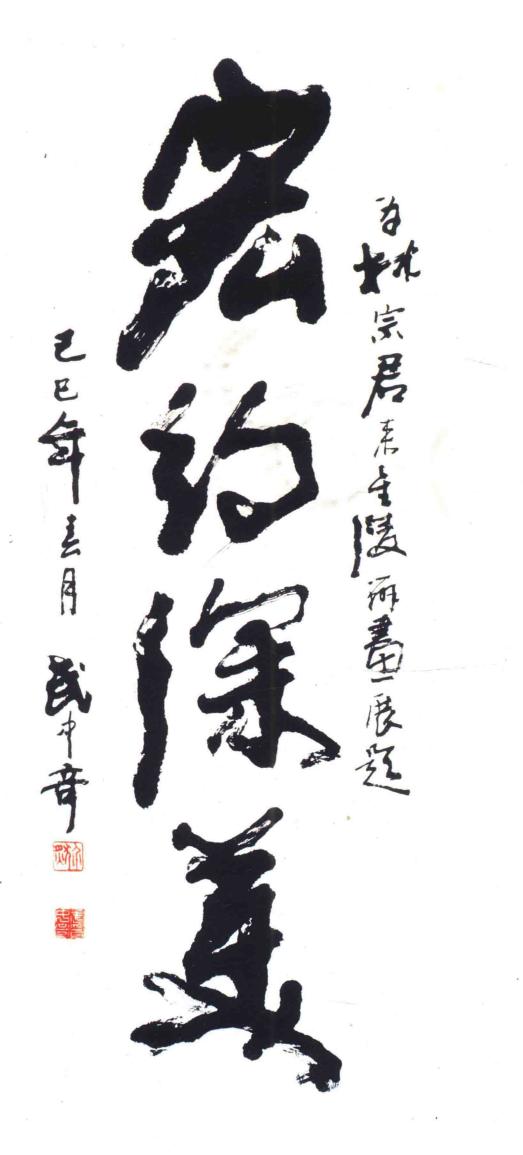
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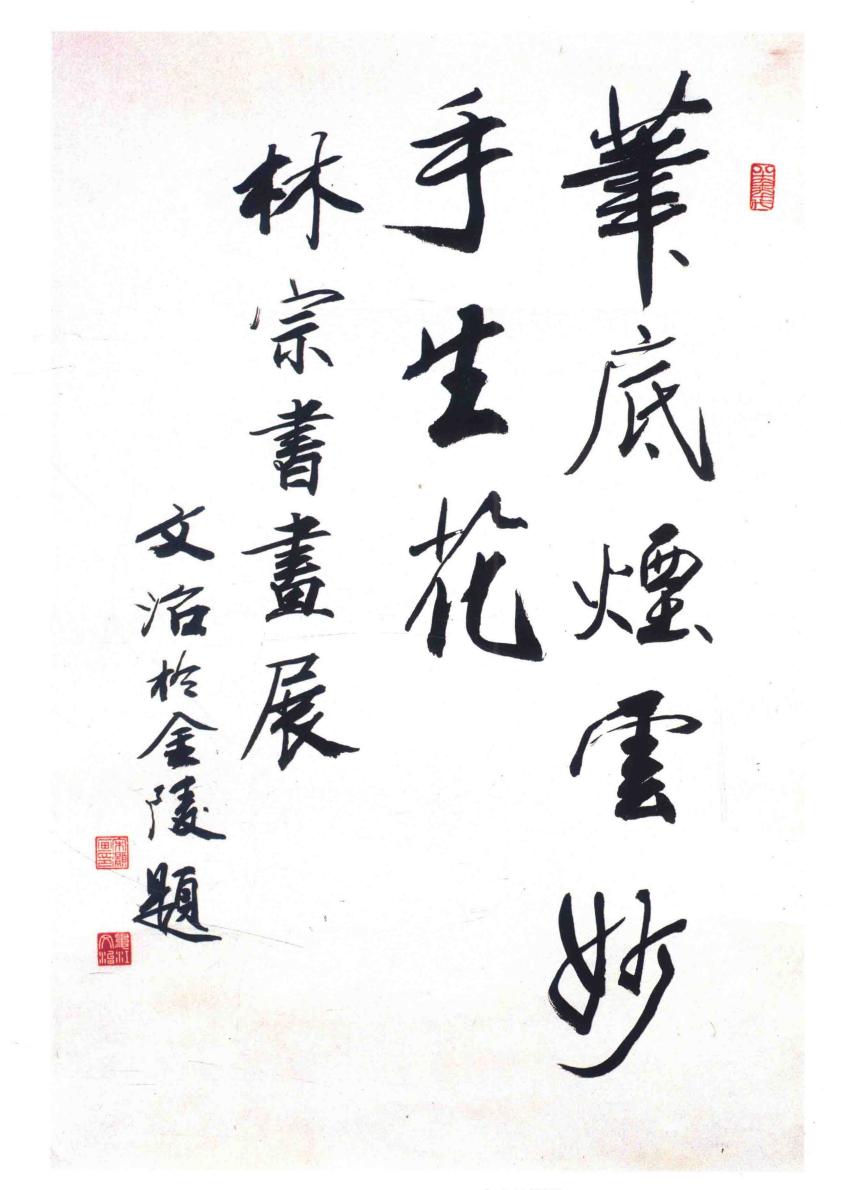
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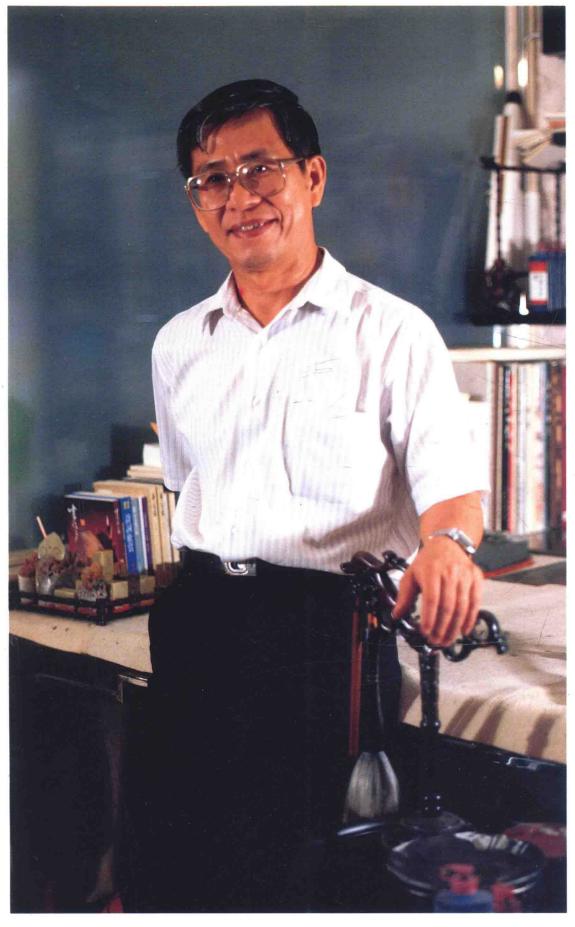
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前言

十多年前,林宗與我認識。他勇於開拓,不斷進取,好學敏求,篤志傳統的精神是很突出的。他的意寫觀念 很强,駕馭筆墨得心應手。他作畫,古法用綫,厚重古樸,流暢遒勁,用墨賦彩,明麗淸新。他的畫作,有傳統 的素養,用筆用墨、淸逸跌宕,秀潤雅健,狀物寫形,充滿情趣。有的作品獨出機杼,别開生面,情景融徹,生 氣盎然,抒發了對大自然美的種種感受,很有感染力。他是一位既已盛譽書畫壇而又富有潛力的書畫家。

林宗祖籍廣東揭陽。一九四一年生於馬來西亞。幼年時即愛寫字畫畫,常常受到讚譽。一九五六年只身回國,來到六朝古都南京求學,生活了二十幾個春秋。雖然,大學裡學的是物理專業,但他執着地追求着自己的理想。大學畢業後,潛心於研究中國書畫、古典詩詞和文學。他擇師問道,從師著名學者、詩人、書法家高二適先生學詩文書法;從師當代傑出書法家蕭嫻女士和著名花鳥畫家趙良翰先生習書學畫。

他筆下,密密的紫藤花叢中頡頏而飛的小燕子、豐腴婆娑的牡丹、秀逸雅致的蘭花、傲霜的秋菊、凌寒的紅梅、晶瑩欲滴的葡萄、金黃飽滿的枇杷、江南水鄉黑色瓦屋頂上的雀躍、金色燦爛的秋林中群鳥的亢鳴、月光溶溶裡清趣的荷塘……,這些由書法技藝所形狀的多情多姿的物,并由這些物所成的别具匠心的畫圖,都體現了作者高尚的文學情操、熟練的筆墨技藝和豐富的生活經驗。懷着春夢的秋荷,花叢間惜春的珍珠鷄,寄寓了無限鄉思的鳴禽,都給人以超乎畫面以外的無限感人的信息。

他的山水,筆墨凝重,意境脫俗,潑墨、潑彩,皴之以濃淡綫條爲骨,筆調輕鬆瑰麗,墨色華滋清新,青綠 朱翠,蔚爲壯觀。斜陽夕照,朝日噴薄、春霧山居、雨霽急泉、入暮思歸的旅人、明月不解之漁人的夢、古寺遙 遠的鐘聲……都以詩一般的境界震撼着讀者的心靈,喚起人們强烈的懷鄉情緒及對大自然的無限向往的慾望。

他的畫多取材於生活,不落窠臼,充分顯示了他重視傳統師承,更重視師法造化的學習方法,一絲不苟的創作態度,活躍的藝術思維和精湛的技藝水平。其中至關緊要的是他真正地能"中得心源"。所以,他的畫作,使人領略到難以言傳却可以感受到的情緒。這不僅是直觀的趣味,而更顯示出物象性靈之美。這是林宗其人的藝術境界,也是其人生境界。

藝道之艱辛同世道之艱辛是一樣的。真正忠於藝術、忠於人生的藝術家,其畫品、人品必然互為表裡,渾然融圓。八〇年,他移居香港之後,生活、從藝在節奏快變化大的新環境裡,他不為生活所迫而改其志向,孜孜以求,每日臨池不綴,直至深夜。他深深地以自己能保留並親自踐行弘揚祖國傳統文藝而感到自豪。他清醒地看到並呼吁:"一時'創新'之風甚囂塵上,一切傳統都被橫掃,首當其衝的是書法,此乃中國文藝之興耶?亡耶?願有識之士深思"。在一幅山水畫中他題道:"誠然只有創新藝術才有生機,但藝術旣有分種別類,就必然有自己的面目。因了維新而離悖了自己民族藝術的精髓,絕不是創新之原意。黃皮膚、黑頭髮、黑眼睛的中國人萬不可因了變新而成了洋孩子才好!"本着這個宗旨,他創辦了以研究中國書畫為主的"大明畫院",自任院長,以此凝聚香港、中國、日本、台灣、美、加、澳洲等地的中外藝術愛好者,共同研究中國書畫藝術,以期促進這門具有悠久歷史并在世界藝壇佔有重要地位的中國文化藝術健康成長。同樣是爲了這個宗旨,他應聘爲南京書畫院特聘畫師、南京十竹齋藝術研究學會會員、杭州逸仙書畫社名譽社員、江南書畫社特聘畫師、香港美術研究會會員和深圳大學工藝美術專科名譽教授。從而,盡可能廣泛地參與有關的藝術研究活動。

由於中國歷史悠久,文化源淵流長,强調人與大自然的和諧關照,而使中國繪畫在長期的藝術實踐中形成了 "尊意"、"暢神"、"超以象外"的美學風範,把握好這些美學原則難度很高,而在這個原則基礎上再進行創 新更難、許多人不願踐行。而林宗却知難而進,力破重重障碍,在務實中探求,由精進而騰飛。

近年來,林宗往返於南京、杭州、香港等地,多次舉辦個人書畫展。他的書畫藝術深得內行同道們以及廣大藝術愛好者的讚評,激起香港及大陸書畫界的强烈反響。自一九七七年開始,他的作品即由香港、南京、杭州、汕頭、日本、美國、加拿大、澳洲等國內外博物館、文化藝術單位以及藝術收藏家所收藏。

藝術之長河,猶如長江之水,滾滾不息,每個有成就的藝術家都將以自己的藝術創造推動着這條長河滔滔向前。林宗立志獻身於中華藝術事業,並已取得相當成就,這是我們民族的驕傲。他的成功,誠為一個尊重傳統,敢闖新路,不斷開拓前進者的成功。"峯高無坦途",相信他,憑着那鍥而不舍的精神,定會披荆斬棘,更上一層樓。

一九九一年九月於南京

FOREWORD

I first met Mr. Lam Chung more than ten years ago. His courage to explore, his endeavour to improve himself and his dedication to the spirit of tradition is extraordinary. His exceptional control of the brush and ink enables him to fully express his strong conviction with facility. His paintings are distinguished by the classical use of lines with an air of simplicity and vigor, yet with fluidity. His use of ink shadowed with colors is refreshing. Drawing from a sense of tradition, his paintings are subtle yet strong, lively yet tranquil. Some of his works are highly creative, enchanting and full of vitality. They evoke the viewer's aesthetic empathy towards nature. Indeed he is already a highly renowned calligrapher - painter with great potential.

Mr. Lam's family originated from Guit Yang of Guangdong Province, but he was born in Malaysia in 1941. As a young man, he demonstrated great interest in painting and calligraphy with considerable success. In 1956, he returned alone to Nanjing, China, the former capital of Six Dynasties and home of a long tradition of painting and calligraphy. While studying physics in university, he continued his pursuit in painting. After graduation, he decided to devote his life to the study of Chinese painting and calligraphy, classical poetry and sonnets as well as the classical Chinese literature. He became disciples of renowned scholars. He studied poetry with Mr. Kao Er-Shik, calligraphy with Madam Shao Han and painting with Mr. Zhao Liang-Han.

Through Mr. Lam's brush strokes, you can envision little swallows fluttering in the thick brushes of wisteria, full blossoms of enchanting peonies, elegant and inviting orchids, chrysanthemums fighting the frost, cold stricken plum blossoms, grapes drooping from the vines, as well as the golden ripened loquats. You can also witness the haunting flocks of birds chirping in the autumn woods, the

moonlight reflecting on the lotus ponds, and the imposing dark roofs of the water villages in Chiang-Nan. All in all, Mr. Lam constructed all these images through his individuality and creativity. These images reflect his deeply ingrained interest in Chinese literature and art, his mastery of brush and ink, and the wisdom of his years of varied life experience. The autumn lotus which dreams of spring, the guinea hens lamenting the passing of spring, and the evocative song birds all convey strong emotions beyond the boundary of the paintings.

His use of ink in landscape painting is unconventional yet rich in tradition. His splashes of ink and colour are anchored by dark and thin lines. His playful brush strokes employing varying shades of ink and mixtures of colors create very powerful images. His paintings of sunsets, morning's rising suns, the country hideaways amidst spring mists, rain into the turbulent streams, the home sick traveller in twilight time, the dreamy fisherman under the moonlight, the chimes from the distant ancient temples all these poetic images strike the souls of viewers, evoking a strong sense of nostalgia and a great yearning for nature.

The subject matter of his paintings is mostly extracted from daily life and not rigidly stylized. They illustrate the blend of his steep traditional influence, his self imposed creative discipline, his vibrant artistic ideation as well as his superb technical perfection. Most importantly, his painting seizes the emotional essence of art. His works, therefore, arouse an inexplicable profound feelings and reactions through the sense of aesthetics. This is Mr. Lam's artistic world, and is also the world of living.

The paths of life and art pose equal hardships. An artist who is true to his art and to life should fully express