



CHRISTIE'S

HONG KONG

FROM BLOSSOM TO HARVEST — A CENTURY OF MODERN CHINESE PAINTING FROM SINGAPORE'S QIU ZHAI COLLECTION VOLUME I

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A CENTURY OF MODERN CHINESE PAINTING

From Singapore's Qiu Zhai Collection

VOLUME I

春華秋實

新加坡秋齋藏
中國近百年書畫

卷一



CHRISTIE'S 佳士得

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Foreword

Celebration and learning are, for me, the twin themes and pleasures of this unique exhibition of works from Singapore's Qiu Zhai collection.

In our 250th anniversary year, Christie's is delighted to be able to celebrate with our friends and colleagues a century of modern Chinese painting, a highly significant aspect of the art world that has truly harvested international recognition and approbation in recent years. Increasingly, global attention has been focused on Chinese art, providing as it does an insight into not only the spirituality of the artists and but also of a nation. Christie's is proud to be at the forefront of bringing Chinese art to the world and sharing our passion and commitment with the widest possible audience.

We will all learn from an exhibition that explores and examines the development of Chinese painting over the last 100 years. The exhibition and its catalogues are structured in such a way that we can study and reflect on both pre- and post-1949 painting and understand the changes in the genre that occurred either side of this watershed. In addition, the chronology and geography of different schools of painting are explored and we very much hope that this exhibition will lead to further dialogue, study and sheer enjoyment of the artists on show. The very title of the exhibition, "From Blossom to Harvest—A Century of Modern Chinese Painting", encapsulates the aspirations of the exhibition and aims to reflect the aspirations of many of the artists, who contributed to the extraordinary journey that is Chinese painting in the 20th century.

Christie's is privileged to have been able to work so closely with the Qiu Zhai collection to present the current exhibition. We are deeply grateful to the collector for providing us with this opportunity and I should like to thank all those involved, from the Qiu Zhai collection, curator Mr. Tang Hoi-chiu who serves as Adjunct Professor, Academy of Visual Arts at the Baptist University of Hong Kong and former Chief Curator at the Hong Kong Museum of Art, and our own staff, who have made the exhibition possible.

Everyone at Christie's sincerely hopes that "From Blossom to Harvest—A Century of Modern Chinese Painting from Singapore's Qiu Zhai Collection" will be a source of pleasure, enjoyment, instruction and inspiration for all who see it.

— *Jonathan Stone*
Chairman
Asian Art

前言

對我來講，此次新加坡秋齋收藏特別展覽最重要的兩個主題是：誌慶和學習。

時值佳士得成立250週年紀念，我們很榮幸推出這一特別展覽，以百年來中國近現代書畫為主題，與各界朋友和同仁共慶這一重要歷史時刻。近年來，中國近現代書畫已成為藝術領域舉足輕重的版塊，並在國際上得到廣泛認可與肯定。全球視野持續聚焦中國藝術，不僅更深入地探索藝術家的精神世界，也為進一步了解中國文化精髓提供了諸多契機。佳士得很榮幸能夠走在時代前列，不遺餘力地將中國藝術推入全球語境，與廣大觀眾分享這一文化領域持久散發的魅力。

此次展覽回顧和探索了過去百年間中國書畫的發展歷程，深具學習意義。透過展覽的策劃與圖錄的製作，我們力圖將20世紀前後半葉的中國美術一併呈現，為廣大觀眾了解不同時期水墨藝術的風格變化提供平台和契機。與此同時，我們也深入探討不同繪畫流派的歷史發展格局，期望能夠拋磚引玉，促成今後對參展藝術家更深入的討論和研究。借「春華秋實」這一主題，我們亦期望向奠基20世紀中國書畫道路的前輩藝術家致敬。

佳士得很榮幸與秋齋收藏緊密合作，共襄盛舉，推出這一特別展覽。我們對促成展覽的收藏家表示誠摯感謝。同時，對於緊密參與到展覽籌備中的諸位，不論是秋齋收藏，策展人、香港浸會大學視覺藝術院客席教授、前香港藝術館總館長鄧海超先生，還是佳士得同事，一併致以謝意。

佳士得全體同仁衷心期望透過「春華秋實 — 新加坡秋齋藏中國近百年書畫」這一特別展覽，可以使更多觀眾和藏家參與其中，共同欣賞、研習和享受藝術，攜手進步。

— *石俊生*
亞洲藝術部主席

Words from the Heart

I love Chinese paintings and calligraphy.

Because of my love for them, I started to deal in Chinese paintings when the opportunity came.

And because of it too, whenever I chanced upon a piece of work I liked very much, I would try my best to acquire it, however difficult it might be sometimes.

Over the past 36 years, I have experienced many moments of joy, sadness and regrets in my job as an art dealer. Only I can understand the pressure I face when deciding whether to buy or not to buy an art piece, and the other challenges I had in the business.

Looking back now, I am still grateful and have no regrets in spite of the bitter-sweet experience I had to go through.

Though I have no regrets, but I do feel shameful in some ways.

This is especially so when I am faced with the words, “art collector”. In my heart, a true art collector is someone in the same league as Zhang Boju and Wu Hufan who were not only knowledgeable but well-respected by all.

Therefore, I can fully empathize when I read Book 9 in Confucius’ Analects in which the sage’s disciple Zi Han lamented how difficult and impossible it was for him to emulate the master’s doctrines and ways.

Only art collectors like them can truly be called great and be admired for generations.

All these years, I can only say I am an overseas Chinese art lover from Nanyang. I collected art because I like and treasure them. It is that simple.

Many of the works I have acquired in the Qiu Zhai Collection are from many of my elders and friends I met. They included the great masters Li Keran and Wu Guanzhong among others. The works are made more valuable because of my special relationships with them.

I am very honored that the Qiu Zhai Collection has been invited to be part of Christie’s 250th Anniversary Exhibition.

It is a happy occasion because of this chance encounter and special honor.

— *Qiu Zhai’s Owner*

【心中的話】

我喜愛中國書畫。

因為喜愛，所以一當有幸遇上機緣，就以經營中國畫為業。

因為喜愛，所以每當有緣遇見自己特別喜歡的作品，就會設法盡己之力，爭取購買及保留下來。

36年來，有許多心願得圓的喜悅，也有不少失之交臂的遺憾，特別是作為業者，只買不賣的壓力，個中甘苦，冷暖自知。

一路走來，雖然苦樂交集，但我始終感激感恩，更始終無悔。

雖然無悔，卻是有愧。

尤其是每當面對藏家一詞的時候，更是特別感到慚愧。在我心中，真正的藏家，應如張伯駒、吳湖帆等前輩，既有高風卓識，所藏成就更令人無限敬仰，誠如所謂“仰之彌高，鑽之彌堅，……雖欲從之，末由也已”（《論語·子罕第九》），如此泱泱風範，方能名實相符，為世美談。

一向來我只敢自認是海外南洋的一個中國書畫愛好者，因喜歡而珍惜，因愛好而保留，如此而已。

在《秋齋》書畫裡，有許多作品是得自我曾蒙教誨的多位前輩師友，如李可染先生，吳冠中先生等等，更使得這些作品，對我有一份難忘的感情。

《秋齋》書畫能有機會獲選參加佳士得兩百五十年大展，是十分難得的榮幸，更是一次緣分。

榮幸有感，緣分有情，有感有情，就是人間好時節。

— *秋齋主人*



The State of Chinese Paintings in the Twentieth Century

BY PAN GONGKAI

The story of art in China in the 20th century is closely entwined with the global history of thought and the tremendous changes that took place in Chinese society: to speak of Chinese art and its development in the 20th century without taking into account the wider context would lead to inevitable misunderstanding. Since the 18th and 19th centuries, a rapid process of modernisation permanently altered the outlook of culture; spearheaded by modern philosophy, change swept through all fields of culture advocating for a new subjectivity symptomatic of the new perspectives embodied in global modernisation.

The rapid advancement of technology, in turn, revolutionised the arts globally, with European and North American modernism arising as a direct result of these changes in society. In China, as the sound of cannons sparked during the Opium Wars and aroused feudal lords from their slumber, the Chinese intelligentsia began to reflect on the poverty of the society and the feared invasion by the Western powers. Artists, painters, writers and poets were forced to face the important questions: what should art do? What is the role of an artist at a time of national crisis?

The importance of modernisation was key to culture in China. Chinese culture needed to be modernised as much as Chinese painting, which was to become

one of the key preoccupations of Chinese artists in the 20th century. In *The Road of Chinese Modern Art* that I wrote ten years ago, I argue that whether 20th century Chinese art can be considered 'modern' does not lie in the formalist similarity with or proximity to Western modernism, but instead in the self-consciousness of the artist, as a subject, of modernity of 20th century China – that is to say, whether the artist was acutely aware of the social and political background of the time, and whether he or she was deeply concerned with it. This modern self-consciousness should be the crucial criterion of

the modernity of a work. In light of this, I have classified the development of Chinese art in the 20th century into four strands, or four reactionary strategies.

The first, and the most widely recognised, is an art that fused the Chinese and the 'Western', injecting into traditional Chinese art what was deemed the essence of Western art to revolutionise the outlook of traditional Chinese painting.

The second championed a complete Westernisation of Chinese art, led primarily by artists who had studied in Europe, America, or Japan, and had decided to wholly embrace Western, avant-garde modernism, having



RENYI (REN BONIAN)
Su Dongpo Playing Qin
(Qiu Zhai's Collection)

witnessed the diverse new styles and schools of art in Europe first-hand.

The third, artists who were more traditionally inclined, continued the age-old Chinese traditions out of habit. Artists who adopted this approach were on one hand sincere admirers of the classical traditions, which they frequently integrated into their daily lives. They were conscious of the pressing existence of Western art as a colossal reference system, yet felt there was still space for the traditional art of painting and the sentiments of the Chinese literati in the rapidly changing 20th century, lacking the awareness of the need for Chinese art to reflect and reform. I call these artists ‘traditional’ artists in my work, which are different from ‘traditionalist’ artists who were more open-minded and argued for the self-sufficiency of Chinese art. On the other hand, nationalism imported from Japan also became the backbone for traditionalist thought in the debate on Chinese painting. Traditionalism, born out of those with a modern self-consciousness combined with this strand of nationalism, became influential in the Chinese art world. What made

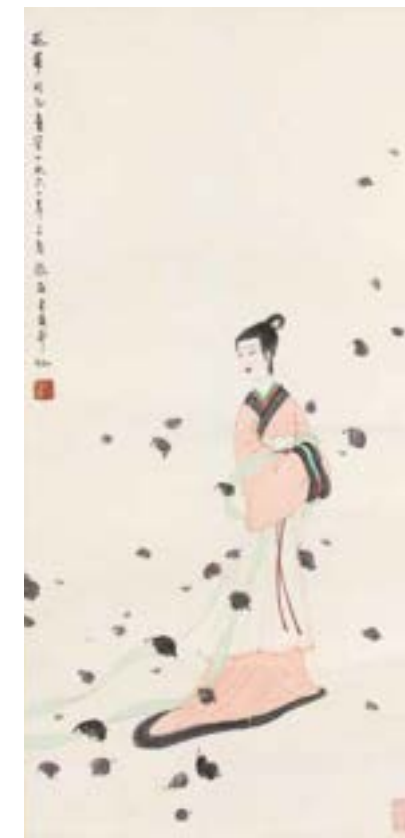


LIN FENGMIAN Autumn Scenery (Qiu Zhai's Collection)

this valuable to the time was the drive to reflect on the relationship between the tradition and modernity, the relationship between the Chinese and Western paradigms of art – in order to situate and anchor Chinese art and artists in the present day. In my writing, I place most emphasis on the artists in this milieu, who were able to move beyond the realm of traditional painting, to face the social changes head-on, to feel, to think, to compare, to judge. They attempted to seek sources for potential growth and change within the paradigm of Chinese painting.

The fourth and last strategy was populism. A unique product of society, populism first gained momentum during the French Revolution and the democratic movements it brought about, and was further developed by the Marxist view of the proletariat's transformative role in class struggle. In the second half of the 20th century, however, a populism led by the intellectual elites morphed into a top-down, nationalist populism that dominated the cultural domain, particularly during the Cultural Revolution. Art in China thus became a political vehicle, moving away from the democratic art for the people. These are what I call the ‘Four -isms’: the ways in which Chinese artists reacted to the social and historical changes in the 20th century in order to rejuvenate the Chinese culture at a time of national crisis. It was the interaction amongst these ‘-isms’ that formed the backbone of the history of art in China in the 20th century.

In the Chinese art world of the 20th century, modernisation of Chinese painting remained the leading narrative. Consensus dictated that Chinese painting needed to change, a tenet that was to be interpreted and acted upon differently. Two questions were relevant here: how could Chinese painting inherit artistic tradition, and how could it face society? While most artists recognised the importance of tradition, the very definition of ‘tradition’ itself was fiercely debated. Given the state of national crisis and the



FU BAOSHI Madame Xiang (Qiu Zhai's Collection)



LI KERAN Landscape of Lijiang (Qiu Zhai's Collection)



CHEN SHAOMEI Autumn Streams (Qiu Zhai's Collection)

socio-political background, the demand for art to face society and the mass audience were sources of anxiety and frustration for traditionally-minded artists, for there existed an internal tension between the formal, expressive visual language of the tradition and the popular.

In the history of Chinese art, the two conflicting attitudes an artist could adopt in relation to society have been named as the worldly, or in the world, and the unworldly, or beyond the world. For instance, literati painting since the Song and Yuan dynasties distanced itself away from society, both in terms of the visual language and the social position the artists took. The distance between the depicted object and what was depicted was also called in question – that is, what was depicted could not be overly realistic. Later literati painting was thus farther removed from society and objectivity, gradually developing into

the defining characteristic of the ink and brush painting. Such removal was the foundation from which the art of the ink and brush could develop and the condition for an independent, individual aesthetic to emerge. It was due to this double-removal from society and objectivity that Chinese painting was able to become a unique school of art in the world. Since the Yuan dynasty, the quality of the ink and brush combined with the spirituality of the art became the yardstick against which later literati painting was valued and judged. In the 20th century, currents of social change and the national crisis demanded artists to contribute to the salvation of the Chinese culture and the survival of the country, which often meant a worldly and objective approach to art. Here, artists needed to be ‘in the world’ and concerned themselves with society, depiction of the mass audience, and changes in society and the working class people. To be closer to the object of depiction meant



WANG ZHEN Liu Hai Playing with Toad
(Qiu Zhai's Collection)



QI BAISHI Old Home
(Qiu Zhai's Collection)

ink and brush' appeared several decades ago. It was precisely because ink and brush had remained the very core of Chinese painting, and to eradicate it would mean taking apart the structure of the culture. Nevertheless, the defence of the ink and brush has not been compatible with society's demand of visual art to be populist. This is a contradiction that artists are still concerned with until today.

Some of the most influential artists found their own personal style and expression through the exploration of this conundrum. The prominent figure of the Shanghai School, Wu Changshuo, with his students Wang Yiting and the scholar-artist Chen Shizeng, understood the commercial, metropolitan culture and the nationalist thought. Wu's integration of seal script and stone carving into painting has successfully revolutionised Chinese painting, which, combined with the popular aesthetics of

depicting red flowers and ink leaves forged a new path in the Jiangnan art world in the early years of the Republic. The achievement of Wu Changshuo was an academic one at the time. Under the recommendation of Chen Shizeng, Qi Baishi was influenced by Wu's work, and later incorporated his childhood memory of the countryside into the expressive ink and brush paradigm, creating his distinctive style. He was heralded as the 'People's Artist' in the 1950s. Huang Binhong was a progressive supporter of the Tongmenghui as a young man. After arriving in Shanghai, he was influenced by the nationalism imported from Japan and worked in publishing. Huang, like Wu, found ways to reinvigorate Chinese painting from within the discipline. With an extensive knowledge of the painting tradition, he presented an aesthetics that was

for the artists to travel to the countryside and to faithfully portray the subjects. Indubitably, these mandates of the time conflicted with the ontology and self-discipline demanded of Chinese painting, which brought about the conundrum of choice in the 20th century.

The problem of ink and brush has increasingly become the core issue in the development of Chinese painting over the past two thousand years. In the narrative, exceptional artists emerged in the 20th century despite the unprecedented complication and confusion that plagued the development of Chinese painting, moored to the demand for art to be closer to society and the object of its depiction. The debate of whether ink and brush equalled 'zero' or if artists should defend the 'bottom line of the

majestic, lush and with substance. Inspired by Li Shutong and Jing Hengyi, Pan Tianshou was a generation younger and concerned with the relationship between Western and Chinese painting. Rational and more macroscopic in vision, his proposition that Chinese and Western painting need to be distanced from each other is well known, in defence of the individuality of the ink and brush against Westernisation. The four traditionalist artists of the 20th century – Wu Changshuo, Qi Baishi, Huang Binhong and Pan Tianshou – are widely recognised as forerunners in the transformation of Chinese painting. Later, artists such as Fu Baoshi, Li Keran, Zhang Daqian, Pu Xinyu and Lu Yanshao all shared the same emphasis on tradition despite the difference in their artistic practices. For integrationist artists such as Xu Beihong and Lin Fengmian, they played a significant role in renovating Chinese painting with Western realist and modernist art: Xu benefited from his training in sketching and combined it with the expressiveness of the ink and brush, while Lin painted in the cubist style and following Matisse with the ink medium. As both Xu and Lin were leading arts educators, the influence of their teaching was far and wide. The abovementioned representative artists and their art are some examples of the great accomplishment that art achieved at a difficult time – it was thanks to them that the Chinese painting tradition remained uninterrupted, and continued to develop.

In the 30 years since the social and political reforms until today, in my opinion, the crisis and challenge China faced as a country at the beginning of the 20th century have already been resolved. China is now strong, and prosperous. Under these circumstances the transformation of Chinese painting can be rethought under new historical conditions, only through the transformation of ink and brush, to realise the true ontological change. The future of Chinese painting will be based on the success of the transformation of ink and brush, as it is the unique

visual language of Chinese painting. It has to distinguish itself from contemporary, Western artistic styles to avoid assimilation. It has, also, to maintain the distance from the world and the object of its depiction. This distance is the premise of the spirituality of ink and brush as an aesthetic object. In such a strategic direction, the artist must expand his or her cultural horizon and depth, to cultivate the mind, to use modern thought and modern art as a reference point, and to glean from traditional thought. This is the way for the production and collection of Chinese painting to gain spiritual perfection in today's highly materialistic world.

Pan Gongkai

Chinese contemporary artist, art historian, educator and former President of the China Academy of Art and the Central Academy of Fine Arts. His artworks have been exhibited in important institutions worldwide.



PAN TIANSHOU Lotus (Qiu Zhai's Collection)



二十世紀的中國畫壇格局

文／潘公凱

二十世紀中國美術的發展與整個世界性的文化思潮，以及中國社會的巨大變革密切相關，我們在談論二十世紀中國美術時如果離開了這個大背景，對中國美術發展的往往會陷入一種隔膜和偏頗。十八、十九世紀以來，世界文化的整體面貌發生了空前劇烈和大規模的現代轉型。這個現代轉型是以現代哲學的巨大成果為先導，文學界、思想界新觀念的不斷提出，新的個人主觀感受的巨大變化，都是近代以來世界性的現代轉型的表徵。兩、三百年來的哲學新思維帶動著現代科技的迅猛發展，也帶動著現代藝術日新月異的變化。西方的整個現代主義美術直接源自以歐美為代表的現代社會和現代思想的巨大變革。在中國，鴉片戰爭以後世界列強的炮火打碎了中國腐朽的統治階層沉睡的迷夢，中國的知識精英階層首先覺醒，開始睜眼看世界，反思中國社會之所以貧困落後，屢戰屢敗的原因，而且痛徹地感悟到中國古老的封建帝國有可能被新興的西方世界所蠶食瓜分的危險局面。在這樣的大背景下，整個中國的知識界，其中也包括藝術家、畫家、文學家、詩人等，都被震驚、警醒，正是“三千年未有之大變局”迫使整個文化界、藝術界必須面對基本的社會現實。藝術家在救亡圖強的大背景之下，必須思考一個問題：藝術如何自處？做為藝術家個人該如何自處？



任頤 東坡操琴圖（秋齋珍藏）

在這樣劇烈變動大環境當中，所有的中國文化人、藝術家都直接或間接，或多或少的意識到了一個關鍵命題的重要性就是“現代化”。中國文化要現代化，中國畫也必須現代化。對於中國畫家來說，中國畫如何現代化這個命題成為整個二十世紀中國畫壇的中心主題。我在前十年所做的課題《中國現代美術之路》中提出一個基本觀點：衡量二十世紀中國美術是否具有現代性的標準不是中國畫的形式語言與西方現代主義形式語言是否一致、是否接近、是否類似，而是取決於藝術家作為實踐的主體對所處的中國二十世紀現代性巨變的大背景是否具有充分的自覺。也就是說，我們不是看作者所畫的作品是否符合西方現代主義的基本模式，而是要看藝術家本人的思想對於時代主導性的課題是否具有敏感性，是否具有一定深度的理性自覺。這種現代性“自覺”對於中國這樣的後發達國家來說，正是藝術作品是否具有現代性的基本評價標準。在藝術家主體對於現代變革的大背景有相當程度自覺的前提條件之下，我把二十世紀的中國美術發展分為四條線索或者說四種應對策略方案。

第一種：融合主義的策略取向。最容易得到認同、最受歡迎的觀點，也是支援人數最多的一類藝術家，是主張中西融合，主張選取西方藝術的精華加中國傳統中可用的優秀

遺產，把中西方優點吸收、融合以後形成一種新的繪畫面貌，創造出一種新的繪畫樣式，希望以這種新的未來藝術代替落後陳腐的中國傳統藝術，進而使中國的新藝術能夠屹立于世界藝術之林。

第二種：西方主義的策略取向。此部分藝術家大多具有留學歐美、（包括日本）的經歷，尤其在歐洲看到了現代藝術五彩繽紛的嶄新成果，被歐美的現代主義浪潮所激勵和鼓舞，主張中國藝術要一反以往的傳統面目，轉而全身心地向歐美學習，全面接受西方現代主義的理念和各種風格技法，包括各種流派、各種嘗試，希望中國藝術家義無反顧地跟上歐美的現代性潮流，使中國藝術也能夠進入世界現代主義思潮的前衛陣營中去。

第三種：傳統主義的策略取向。傳統主義的來源大致有兩方面：第一個來源是中國傳統本身的慣性延續。在中國畫圈子裡的大部分人是真心熱愛中國古典傳統的，他們的日常生活、處事態度、人文理想、都離不開傳統繪畫的文脈和文化氛圍。他們當中的一些人也意識到西方繪畫作為巨大參照系的存在與壓迫感，但是他們仍然覺得靠畫中國的傳統繪畫，保持中國文人原有的生活態度，

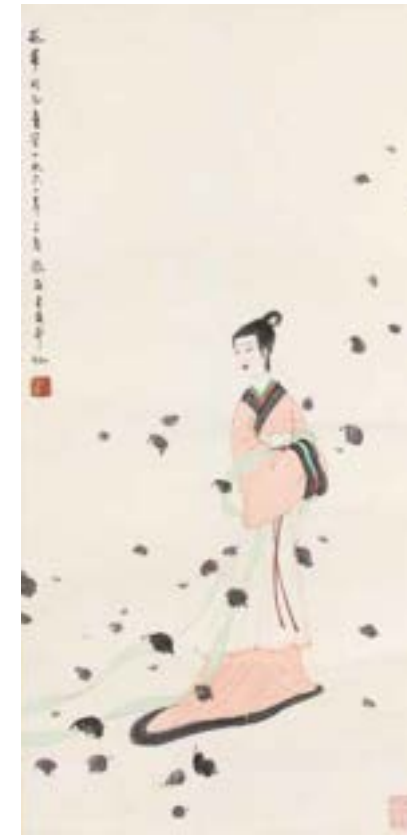


林風眠 秋景（秋齋珍藏）

在二十世紀激變的環境中仍然有生存的空間，他們對中國傳統繪畫須要重新反思和深層變革的緊迫性認識不足，基本上是“躲進小樓成一統”。這部分畫家在我的研究課題中，把他們稱之為“傳統派”畫家。但是在中國畫圈子中，也有少部分人眼界更為開闊，對時代變革的感覺更為敏銳，進而宣導中國藝術的自主性。這部分藝術家在我的課題中被稱之為“傳統主義”畫家。傳統主義的第二個來源是從日本引進的國粹主義的學術主張，也成為中國畫界傳統主義的思想來源。傳統文化圈子中走出來的具有現代性自覺的少部分人和來自日本的國粹主義思想這二者的結合，在中國畫壇和藝術領域形成了一股人數不多卻影響重大的“傳統主義”。這一思潮最有價值的核心是認為有必要深入思考傳統和現代之間的關係，有必要深入比較和判斷中西方藝術兩大體系之間的異同，在中西古今的文化座標中重新尋找中國繪畫和藝術家自己的位置和未來走向。對於這種從傳統繪畫中走出來，又能夠直面二十世紀中國劇烈變革的社會環境，能夠對世界性的現代化潮流有真切感知、有思考、有比較、有判斷，在新的環境和條件下企圖從中國畫體系內部尋找現代變革的生長點與思想資源，並且在創作實踐中探索立足于傳統的現代轉型的這部分畫家，我在《中國現代美術之路》研究課題中尤為重視。

第四種：大眾主義的策略取向。大眾主義是二十世紀中國社會的特殊產物，大眾主義的思想資源最初來自法國革命帶來的民主主義思潮和馬克思主義理論當中的對於工人階級勞苦大眾作為改造社會的主力的高度重視。但在二十世紀後半期，由知識精英所宣導的大眾主義演變升格為國家主導的、自上而下的大眾主義政策方針，這種政策方針在文化革命期間達到了頂峰，使得原有的為大眾而藝術的民主思想發生扭曲，使藝術淪為政治的工具。

上述“四大主義”是二十世紀整個中國美術界在救亡圖強的大背景下，通過藝術家的“自覺”而



傅抱石 湘夫人（秋齋珍藏）



李可染 灕江勝景（秋齋珍藏）



陳少梅 秋山聽泉（秋齋珍藏）

探索和宣導的四種應對時代課題發展中國藝術的四種不同策略主張，“四大主義”此起彼伏，互相爭論，構成了二十世紀中國美術的基本格局。

對於二十世紀的整個美術界來說，中國畫的現代化是一個貫穿始終的、主導性的核心課題。中國畫要走向現代，這一點大家都不太反對。而如何走向現代，每個人可以有自己不同的主張和探索。在中國畫的領域中思考現代化這個題目，離不開思考兩個基本點：其一是如何繼承傳統，其二是如何面向社會。繼承傳統的重要性對多數中國畫家而言都是大致承認的，但對傳統的認識卻大有深淺之別。而如何面向社會，面向大眾，是二十世紀的中國課題，也就是前文提到的救亡圖強背景下，文化藝術都有面向社會大眾的基本要求。既要繼承傳統又要面向社會的兩端要求造成了二十世紀中國畫家們的整體性的焦慮和困惑。而這種焦慮和困惑的原因是因為藝術作品的

主題內容必須面向社會大眾性，而與中國畫在形式語言上的寫意性演進是有內在矛盾的。這個矛盾是二十世紀中國繪畫發展的深層難題。而難題的背後是畫家的態度是遠世還是入世之間的兩難遊移。兩千年來的中國繪畫，尤其是宋元以後的文人畫，最基本的語言風格特色和最基本的畫家處事態度都是與世事保持距離的，並且這個距離在歷史演進中不斷加大。中國繪畫尤其是文人畫還要求與所描繪的客體保持距離——即不能太寫實。後期文人畫有一個基本的趨勢：遠世事和遠客體，而這種趨勢和特徵正是中國畫的核心——筆墨語言——不斷演進的基本條件。只有遠世事、遠客體，筆墨的獨立性和獨特性才能得以發展，筆墨的獨立審美功能才能進一步演進從而精緻化。而筆墨正是中國繪畫不同於世界上其他畫種的差異性和獨特性之所在。宋元以後的文人畫，尤其是後期文人畫，筆墨的書寫品質與精神內涵成為藝術水準高低、藝術價值高低的主要的衡量



王震 劉海嬭蟾（秋齋珍藏）



齊白石 白石老屋舊日圖（秋齋珍藏）

在兩千年以來中國畫傳統當中，筆墨問題越來越成爲一個主導性研究課題，越來越成爲中國繪畫中後期演進的核心主線。雖然筆墨這條核心主線在二十世紀還在繼續發展，仍然出現了一批出色的藝術家。但是筆墨的發展由於受到入世事和近客體這種趨勢現代化的影響，呈現出史無前例的複雜和迷茫的狀態。因此，要不要守住“筆墨的底線”就成爲二十世紀引人注目的爭議。在十幾年前就有“筆墨等於零”和“守住筆墨底線”的尖銳對立意見。正因爲筆墨是兩千年中國繪畫的核心主線，是中國傳統文化獨有的文化結構。如果取消了筆墨，就等於取消了這種文化結構，中國畫的基本特徵與核心價值就不復存在，因此，取消了筆墨就會導致中國畫種的消亡。但要堅守筆墨和發展筆墨又使得中國畫很難完成激變中的當下社會對於視覺文化的大眾性要求。這個矛盾到目前爲止，仍然在困擾著中國畫藝術家。

標準。筆墨這種特殊的中國畫表達語言在元代以後成爲了中國畫特殊的價值核心。而到二十世紀，在社會激變的大背景下，民族危難，要求人人都參與到爲中華民族生存和發展貢獻一己之力的大目標中，決定了二十世紀的中國畫的基本導向是入世的、近客體的。入世在此所指的是藝術家的人生態度：必須關注社會、表現社會大眾，尤其要表現社會的變革，以及變革當中的工農群眾。接近客體是指畫家要下鄉寫生，要研究客觀物件，要把客體畫像。這樣的時代性要求與兩千來的中國傳統中本體論、自律性的要求、即遠世事和遠客體有內在的矛盾，而這種矛盾造成了二十世紀中國畫筆墨及其精神性內涵作爲價值核心的困境，也直接帶來了中國畫在二十世紀發展方向和路徑選擇上的困境。

二十世紀中國畫壇有重要影響的幾位藝術家，都是在思考與探索這個難題的過程中確立起自己的風格面貌的。世紀初的吳昌碩作爲公認的海派盟主，他的兩個弟子：大商人王一亭和學者畫家陳師曾對於他認識現代商業都市文化和國粹主義思想大有幫助。他將“金石入畫”這一在傳統內部改革中國畫的成功策略與紅花墨葉的大眾審美因素相結合，在清末民初的江南畫壇走出了一條帶有現代都市氣息的新路，因而影響了幾代水墨畫家——吳昌碩的成功在當時是很有學術深度的。齊白石在陳師曾的推介下，受吳昌碩影響，衰年變法，將幼年農村的記憶融入大寫意筆墨系統中，又創一格。他尤其是在五十年代後，被譽爲農民木匠出身的“人民藝術家”而倍受大眾喜愛。黃賓虹年輕時思想激進，支持同盟會，到上海後受日本國粹主義思潮影響而

主張保存國粹，從事出版業。他也是對中國傳統深有感悟之人，主動自覺地從中國文化內部尋找中國畫的革新之路，最終以“渾厚華滋”作爲自己的藝術追求方向，其對山水畫筆墨的推進已爲畫壇所推崇。比他們年輕一輩的潘天壽受李叔同、經亨頤影響，畢生專心於藝術教育，長期思考中西繪畫關係與異同，以更理性的態度、更宏觀的視野，提出“中西繪畫要拉開距離”這一具有針對性的著名主張，爲抵禦中國畫的西畫傾向，捍衛中國畫筆墨的獨立性和審美價值，既有理論又有實踐，其遠見逐步被畫壇所理解。吳、齊、黃、潘作爲二十世紀“傳統主義”四大家，已被畫壇公認爲最有傳統底蘊和學術深度，又具有現代轉型意義的中國畫藝術家，與“傳統主義”方向基本一致。稍後一些的還有傅抱石、李可染、張大千、溥心畬、陸儼少等中國畫大家成就卓著，各有千秋，學術主張也各不相同，但共同點都是對傳統十分重視，希望在繼承傳統的基點上推進中國畫。而在“融合主義”的大方向上，徐悲鴻與林風眠對改革中國畫有重要影響，他們二位主要身份是西畫家，但也畫水墨。徐悲鴻從西方寫實立場改革中國畫，林風眠從西方現代主義立場改變中國畫。前者是將素描功夫與寫意筆墨相結合；後者是將馬蒂斯與立體主義加上中國畫工具材料，用憂鬱的文人詩意加以統合。因爲二人都是當時中國最重要美術學院院長，在現代美術教育領域卓有貢獻，所以影響深遠。上述二十世紀的代表性畫家只是舉例，挂一漏萬，但他們的共同貢獻是在中國那個艱難曲折的特殊時代條件下，盡他們的最大才能和最大努力，使中國繪畫的傳統沒有中斷，並且有所繼承和發展。

在我看來，改革開放以後，經過30多年直至當下，有一點是讓我們有所寬慰的——二十世紀初面臨的全民性的救亡圖強的大目標已經基本實現，中國已經步入小康社會，並進入世界大國之列。在這樣的情況下，中國畫的現代轉型問題可以在新的歷史條件下重新加以思考。立足于中國文化的獨特結構和獨特文化價值，及其對世界文化多元

化的貢獻，中國畫的現代轉型必須最終落實到中國畫筆墨的轉型上。只有如此，中國畫的現代轉型才是真正本體論意義上的現代轉型，中國畫的前景將建立在中國畫筆墨轉型是否成功的基礎上。而筆墨作爲世界上其他畫種沒有的，中國畫所獨有的形式語言，它繼續存在和向前演進的前提，仍然是要與世事和客體保持一定距離。只有保持距離，筆墨才能獲得自主獨立的發展。這個“距離”是筆墨及其精神性內涵成爲直接審美對象的前題。在這樣的策略方向上，藝術家則必須擴大文化視野增加和文化厚度，強化心性修養，以西方現代思想與現代藝術爲比照，從傳統國學和傳統思想史當中吸收養料。使中國畫的創作與鑒藏成爲在當今世界高度物質化的欲物迷思中獲得個體人格完善和精神圓滿的一種修煉途徑。

潘公凱

著名當代藝術家，藝術史學者，美術教育家，曾任中國美術學院、中央美術學院院長，藝術作品曾在衆多重要美術館展出。



潘天壽 荷花（秋齋珍藏）



New Faces of the Shanghai School

In the late Qing period, political upheavals and instabilities had provoked drastic changes in people's mind. Quests for reform and changes in political, economic and cultural spectrums were envisaged and the traditional values were also questioned and revisited. As one of the earliest cities among the five ports opened to foreign trade, Shanghai also faced such an environment. After opening to foreign trade, Shanghai gradually became a commercial city. Many painters resided and stayed there, pursuing a professional career by selling their works. Various noted artists such as Sha Fu, Zhang Xiong, Wang Li, Pan Zhenyong and others adopted a decorative style by painting ladies, figures, flowers, birds and landscapes with delicate brush styles and subtle colour schemes to cater to the taste of the new rising classes. Gradually, the so-called Shanghai School emerged. Zhao Zhiqian was a well-known calligrapher who had a profound knowledge of ancient bronzes and steles. He painted landscapes and flowers with calligraphic strokes and bright colours, providing a backdrop for the formulation of the Shanghai School. Later prominent masters of the School include Xu Gu and the Four Rens, namely Ren Xun, Ren Xiong, Ren Yi and Ren Yu. The Four Rens often visited wine and opium smoking houses in Shanghai and became attached to the mundane fashion and practices. They were professional painters who sold paintings with commercial tint, and their pictorial subjects include flowers, figures and animals. In terms of subjects and brush work, they were inspired by eccentric painters of the late Ming period, such as Chen Hongshou and others, and painted their works with a lofty and archaic flavour in a free and spontaneous manner. Their other favourable pictorial themes also covered historical legends and common life. Other noted painters such as Cheng Zhang, who excelled in painting animals, also followed such a trend and developed a refreshing and realistic style. A number of painting societies also appeared in Shanghai, such as the Yuyuan Society of Calligraphy and Painting, Feidan Pavilion Society of Calligraphy and Paintings and others. These were not only traditional art societies for literary gathering and amusement, but also played a role of trade organizations by setting price scales and regulations in selling calligraphy and painting, and facilitated artists in their businesses, making the Shanghai School vital and active. This school showed the characteristic of gradually moving away from the literati cultivation in traditional brush work to a trend of popularization in artistic pursuit.

Wu Changshuo and his follower Wang Zhen, who were collectively known as Two Masters of the Shanghai School, had studied with Ren Yi. Ren Yi suggested Wu, who excelled in writing

stone drum script, to incorporate calligraphic brush strokes into his paintings. Wu succeeded in assimilating the essence of the Chinese painting and calligraphy traditions, and also introduced a new "foreign red" pigment in his works. He was acclaimed for painting flowers, in particular chrysanthemums, with a bold and spontaneous brush style and contrasting colour schemes of ink and colours, exuding the essence of ancient bronzes and steles, as well as a literati taste, and created significant influence in the art circle. His follower Wang Zhen was a noted businessman who inherited the stylistic legacy of Wu Changshuo and was celebrated for painting Buddhist figures, *luohans*, figures, and flowers in a rustic and unrestrained manner.

Before 1949, a number of painters in Shanghai still upheld the Chinese painting tradition in pursuit of antiquity. Representative artists of this group include the Three Wus and One Feng, namely Wu Zheng, Wu Zishen, Wu Hufan and Feng Chaoran. They acquainted themselves with the men-of-letters, including poets and connoisseurs. In the realm of painting, they started by studying various masters of the Ming and Qing Dynasties and looked back to the legacy of the Song and Yuan Dynasties. Wu Hufan was prolific in painting figures and flowers in the *gongbi* fine line style, as well as landscapes with delicate brush work and subtle colour scheme, and also created his distinctive pictorial subject of golden-green lotus flowers. Wu Zheng and Wu Zishen were noted for painting landscapes and bamboos with the resonance of the literati school of painting of the Ming and Qing Dynasties. Other traditionalists include Wu Shixian who painted landscapes in the style of the Mi Family of the Song Dynasty with dark and wet ink tones; Wu Qinmu, Zheng Wuchang, Tao Lengyue and Chen Da, who painted landscapes with careful pictorial treatments and brush work in reminiscence of the Orthodox School of Painting of the Qing Dynasty. He Tianjian and Xie Zhiguang, who were noted for painting landscapes and figures in a meticulous style and with strong colours, were also representative traditionalists at the time. Xie Zhiliu, who became an influential master in Shanghai later, cultivated and blended the traditional spirit and brush work of the Song and Yuan masters. However, after 1949, it was logical that various painters such as Zheng Wuchang, Tao Lengyue, Chen Da, He Tianjian, Xie Zhiguang and Xie Zhiliu shifted their styles and subjects in accordance with the aesthetic principles pronounced by the Communist government in new China, and adopted new subjects to celebrate the grandeur of landscape and the daily life to serve the masses and community.

海派新貌

晚清政局動盪不安，人心思變，革新求變的浪潮，在政治、經濟、文化層面均有所呈現，也對傳統價值觀提出質疑。作為五口通商的最早對外開放的城市之一——上海也出現了這種狀況。自通商以後，其逐漸發展成為一個商業化都市。多位畫家聚居此地，以賣畫為業。當時一批畫家如沙馥、張熊、王禮、潘振鏞等以細緻筆觸、明麗設色描繪仕女、人物、花鳥、山水等，富於裝飾性，迎合時人好尚，逐漸形成所謂的「海上派」、或稱「海派」。趙之謙是金石書法家，他以雄渾豪放的書法筆觸入畫，採用大膽明艷色彩繪畫山水花卉，啓迪了「海派」的產生。其後代表性畫家當推虛谷，任薰、任熊、任頤、任預等「四任」。四任流連上海酒館煙局，沾染了平民化的趣味；他們靠賣畫為生，畫風傾向商業意味，多繪花卉、人物、動物。其題材和筆墨取法晚明如陳洪綬等變形主義畫家，高古立異而又趨向自由率放，題材也涉獵歷史故事和民間生活。其他畫家如擅畫動物的程璋等也追隨了這種清新現實的畫風。這時期也見多個畫會如豫園書畫善會、飛丹閣書畫會的成立。這些書畫會不僅是傳統的雅集團體，也製訂書畫交易的潤例，扮演行商會社的角色，令海派力量得以凝聚。海派的特點是在傳統筆墨上去士大夫化，轉向市民化傾向。

被譽為「海上雙璧」的吳昌碩及其高弟王震，均曾受業於任頤。任頤提點擅於石鼓文和金石文字的吳昌碩以書法入畫。吳氏對傳統綜合融會，更創以「洋紅」顏料繪寫，精擅描畫花卉，尤擅菊花；間亦繪山水；用筆酣暢淋漓，色墨對比強烈，富於金石味和文人意韻，影響殊深。其弟子王震為商界名人，深得其傳，好寫佛像、羅漢、人物、花鳥等，行筆荒率野逸。

四九之前，上海仍有不少畫家守望傳統，追求古意，最具典型性為「三吳一馮」：吳徵、吳子深、吳湖帆及馮超然。四位共同點是與其往還者均為詩人墨客、鑑藏名家。在畫藝上，他們由明清諸家上溯宋元風範，融和貫通。吳湖帆兼擅工筆人物花卉，亦精山水，用筆設色妍雅細緻，又創「金碧荷花」。馮超然兼工山水、花卉；吳徵及吳子深精繪山水、畫竹，深具明清文人畫的嚴謹法度和氣韻。其他堅持傳統的畫家包括有擅以濃墨濕筆重現宋代「米家山水」的吳石僊；章法嚴謹，具有正統畫派法度的山水畫家吳琴木、鄭午昌、陶冷月、陳達；擅繪工筆重彩山水人物的賀天健、謝之光等，而日後活躍上海畫壇的重要畫家謝稚柳，也力求糅合宋元傳統繪畫章法及筆墨精神。當然在解放之後，多位畫家如鄭午昌、陶冷月、陳達、賀天健、謝之光及謝稚柳在新中國美術思維和黨的指示上，畫風有所調整，在保留傳統上更要接受新事物，描繪祖國大地山河和現實生活來為群眾和社會服務了。



趙之謙
國色天香

ZHAO ZHIQIAN (1829-1884)

Peony and Rock

Hanging scroll, ink and colour on paper
131.5 x 53.5 cm. (51 3/4 x 21 1/8 in.)
Inscribed and signed, with one seal of the artist
Dedicated to Xieting
Three collector's seal
Titleslip inscribed by Zhang Shiyuan (1899-1959)

NOTE: The recipient of this painting is Yang Qiting, painter and a good friend of Zhao Zhiqian. Yang was good at portrait, and had done a portrait of Zhao.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.V, Sin Hua Gallery, October 2012, pp.79-80.

設色紙本 立軸

題識：憩亭大兄屬。趙之謙。

鈐印：趙之謙

鑑藏印：海昌錢鏡塘藏、曾在李景韓處、星洲秋齋珍藏

張石園題簽條：趙搗叔國色天香圖真跡。數青草堂珍藏，石園居士題簽。

注：此作曾經錢鏡塘、李景韓遞藏。

註：上款人為楊憩亭，畫家，趙之謙好友，善寫真，曾為趙之謙畫像。

出版：《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，2012年，第79-80頁。



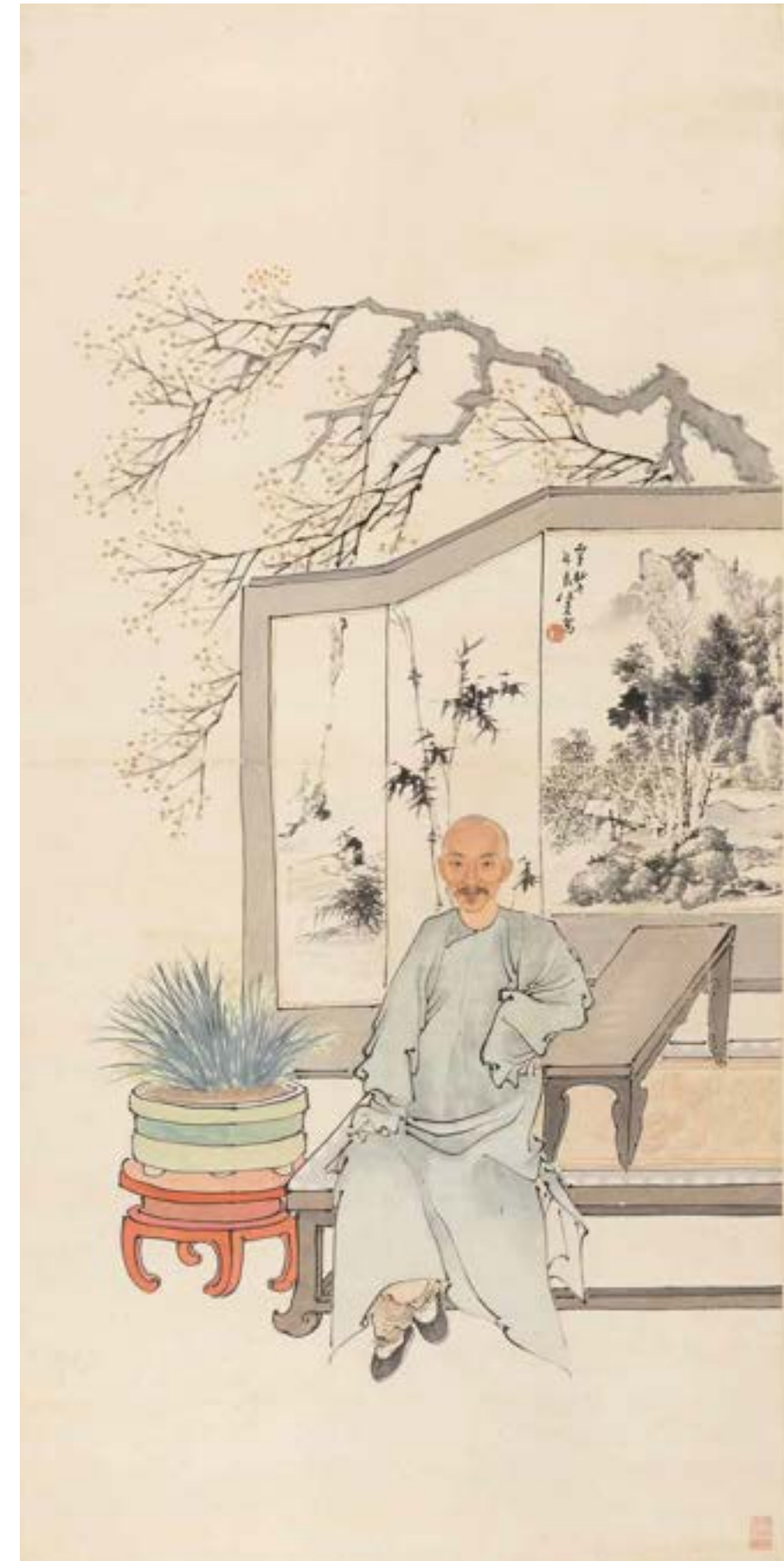
任薰
清室高士

REN XUN (1835-1893)

Portrait of Qing Scholar

Hanging scroll, ink and colour on paper
122.5 x 60.5 cm. (48 ¼ x 23 ⅞ in.)
Inscribed and signed, with one seal of the artist
Dated *bingzi* year (1876)
One collector's seal

設色紙本 立軸 一八七六年作
題識：丙子（1876年）杪冬，阜長任薰寫。
鈐印：任薰
鑑藏印：星洲秋齋珍藏



任頤

蘇武牧羊

RENYI (REN BONIAN)
(1840-1895)

Su Wu the Shepherd

Hanging scroll, ink and colour on paper
168.5 x 79 cm. (66 5/8 x 31 1/8 in.)
Inscribed and signed, with three seals of the artist
Dated summer, *xinmao* year (1891)
One collector's seal

PROVENANCE:

Previously in the collection of Yeo Khee Lim's Singapore Xiu Hai Lou.

NOTE: Yeo Khee Lim (1917-1998), born in Chao'an, Guangdong, is a vivid collector and supporter of Chinese paintings in Singapore. His collection ranges from works from the Ming and Qing Dynasty, to works by Contemporary artists, and includes works from Shanghai school, Beijing & Tianjin School, and Ling'an School.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.2-3.

設色紙本 立軸 一八九一年作

題識：光緒辛卯（1891年）夏六月上浣。山陰任頤伯年甫寫於海上且居室東樓。

鈐印：任頤之印、伯年、頤頤草堂

鑑藏印：星洲秋齋珍藏 - 綾邊右下角

來源：新加坡袖海樓楊啟霖舊藏

註：「袖海樓」主人楊啟霖（1917-1998），生於廣東潮安。楊啟霖收藏四十年，藏品數量逾千，精品甚多，範圍甚廣，自明清書畫、至近代海派、京津、嶺南，甚至當代年青畫家，皆兼收並蓄，頗有海納百川之勢，精品不少，如徐悲鴻在馬來西亞所畫巨作《六朝人詩意圖》等。

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第2-3頁



任頤

東坡操琴圖

RENYI (REN BONIAN)
(1840-1895)

Su Dongpo Playing Qin

Hanging scroll, ink and colour on paper
147.5 x 60.3 cm. (58 1/8 x 23 3/4 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Yongnan
Dated summer, *renchen* year (1892)
One collector's seal

PROVENANCE:

Previously in the collection of Dr Tan Tsze Chor's Singapore Xiang Xue Zhang.

NOTE: Dr Tan Tsze Chor (1911-1983), born in Singapore, amassed his wealth in the trading of rubber, pepper, and other goods from Singapore. His collection includes Chinese paintings, ceramics, ink stones and seals.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. I, Sin Hua Gallery, October 2010, pp.4-5.

設色紙本 立軸 一八九二年作

題識：詠南仁兄大人雅正。光緒壬辰（1892）年夏，山陰任頤伯年甫寫於滬城寓齋。

鈐印：伯年、任頤之印

鑑藏印：星洲秋齋珍藏

來源：新加坡香雪莊陳之初舊藏

註：陳之初（1911-1983），原名兆藩，號香雪莊主，潮安人。出身於新加坡，經營土產、樹膠，以胡椒最為大宗，有“胡椒大王”之美譽。嗜好文物，收藏甚豐，有“東南亞最大收藏家”之譽。

出版：《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第4-5頁。





任頤
大吉圖

RENYI (REN BONIAN)
(1840-1895)
Roosters

Scroll, mounted and framed, ink and colour on satin
43.5 x 199.5 cm. (17 1/8 x 78 1/2 in.)
Inscribed and signed, with two seals of the artist
Dated third month, *yiyou* year (1885)
One collector's seal

NOTE: The recipient of this painting is Zhu Jintang, the owner of mounting shop Jiuhutang in Shanghai. He was one of the best friend of the artist.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.V, Sin Hua Gallery, October 2012, pp.75-78.

設色綾本 鏡框 一八八五年作
題識：光緒乙酉（1885年）三月寫似錦堂三兄先生正之。伯年任頤。
鈐印：任伯年、頤印
鑑藏印：星洲秋齋珍藏

註：上款人為朱錦堂，上海九華堂箋扇店，及任頤好友。
出版：《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，2012年，第75-78頁。



detail 局部

吳昌碩

芍藥幽蘭

WU CHANGSHUO (1844-1927)

*Orchid and Shaoyao
Flower*

Hanging scroll, ink and colour on paper
131.5 x 33 cm. (51 3/4 x 13 in.)
Inscribed and signed, with one seal of the artist
One collector's seal

EXHIBITED:

Singapore, Rongbaozhai & Sin Hua Gallery, *Chinese Master Paintings of the Century Exhibition*, 15-17 August, 1986.

Hong Kong, *Rongbaozhai Hong Kong Inaugural Paintings Exhibition*, November, 1987.

LITERATURE:

Chinese Master Paintings of the Century Exhibition Catalogue, Rongbaozhai & Sin Hua Gallery, August 1986, p. 2.

Rongbaozhai Hong Kong Inaugural Paintings Exhibition Catalogue, Rongbaozhai, 1987, pl. 4.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.4-5.

設色紙本 立軸

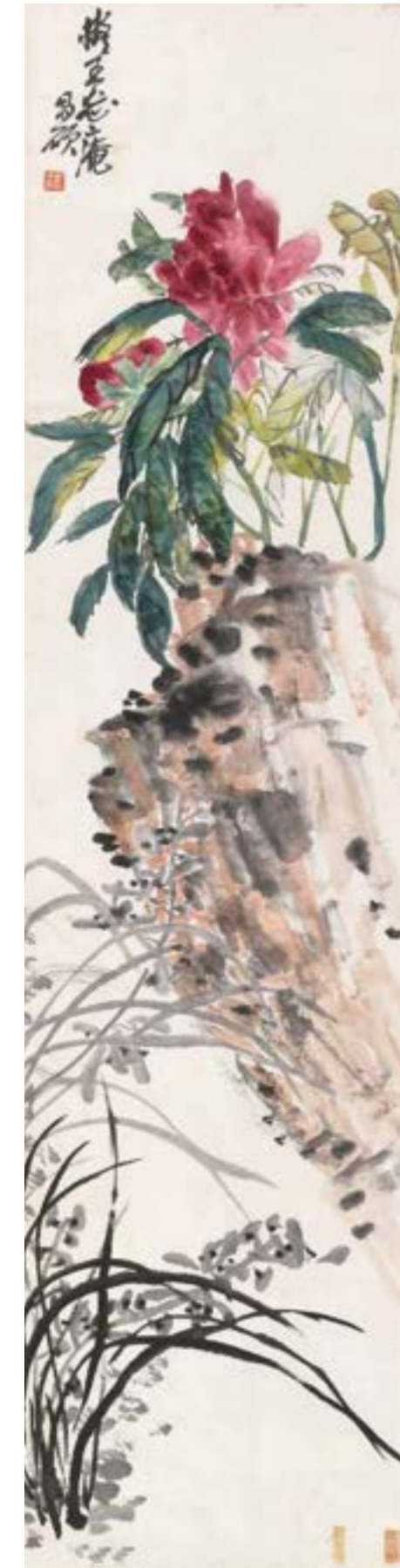
題識：擬王忘庵，昌碩。

鈐印：吳俊卿印

鑑藏印：星洲秋齋珍藏

展覽：新加坡，榮寶齋、新華美術中心，“近百年中國名家書畫展”，1986年8月15日 - 17日。
香港，“榮寶齋香港有限公司開業書畫展”，1987年11月。

出版：《近百年中國名家書畫展》，榮寶齋、新華美術中心，1986年8月，第2頁。
《榮寶齋香港開業書畫展》，榮寶齋，1987年，圖板4。
《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第4-5頁。



吳昌碩
春桃

WU CHANGSHUO (1844-1927)

Spring Peaches

Scroll, mounted and framed, ink and colour on paper
106.5 x 55.5 cm. (41 7/8 x 21 3/4 in.)
Inscribed and signed, with three seals of the artist
Dated second month, *renxu* year (1922)
One collector's seal

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

The Collection of Wu Changshuo Paintings, Shanghai People's Fine Art Publishing House, Plate 116.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.34-35.

設色紙本 鏡框 一九二二年作

題識：灼灼桃之華，頰顏如中酒。

一開三千年，結實大於斗。

壬戌（1922年）二月，七十九叟吳昌碩老缶。

鈐印：吳俊之印、吳昌石、重游泮水

鑑藏印：星洲秋齋珍藏

展覽：新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《吳昌碩作品集—繪畫》，上海人民美術出版社，1989年6月，圖版116。

《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第34-35頁。



吳昌碩
老菊疏籬

WU CHANGSHUO (1844-1927)

Chrysanthemum

Hanging scroll, ink and colour on paper
137 x 68.2 cm. (53 7/8 x 26 7/8 in.)
Inscribed and signed, with two seal of the artist
Dated autumn, *yimao* year (1915)
Further inscribed and signed, with one seal of the artist
One collector's seal

PROVENANCE:

Previously in the collections of Rong Bao Zhai, Beijing.

EXHIBITED:

Singapore, *Singapore Art Museum, 20th Century Chinese Paintings in Singapore Collections*, 13 February - 27 April 2003.

LITERATURE:

20th Century Chinese Paintings in Singapore Collections, Singapore Art Museum, February 2003, pp. 136-137.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. I, Sin Hua Gallery, October 2010, pp.8-9.

設色紙本 立軸 一九一五年作

題識：每到重陽憶我家，便拈秃管寫黃花。

蕪園風雨應如舊，老菊疏籬淺水涯。

乙卯（1915年）秋，昌碩寫。

鈐印：昌碩、歸仁里民

畫家又題：酌酒昌黎殘菊，謀生杜甫長饑。

學圃敢云韜晦，揮杯聊可上饑。

老缶又題。

鈐印：俊卿大利

鑑藏印：星洲秋齋珍藏

來源：北京榮寶齋舊藏

展覽：新加坡，新加坡美術館，“獅城珍藏二十世紀中國繪畫展”，2003年2月13日-4月27日。

出版：《獅城珍藏二十世紀中國繪畫展》，新加坡美術館，2003年2月，第136-137頁。

《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第8-9頁。



吳昌碩
花卉四屏

WU CHANGSHUO (1844-1927)

Flowers

A set of four hanging scrolls, ink on paper
180 x 70 cm. (70 7/8 x 27 1/2 in.)
Each scroll inscribed and signed, with a total of eleven seals
Dated spring, *yimao* year (1915)
Eight collector's seals

PROVENANCE:

The original owner, Yao Zhongkang (1919-2006), bought the paintings from Beijing Rongbaozhai.

NOTE: Yao Zhongkang, born in Shanxi Province, joined the Communist Party in 1937, and had manned important positions in the government. He had a love for Chinese paintings, and often went to Liulichang and bought many paintings from Rongbaozhai and Beijing Cultural Relics Store.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.V, Sin Hua Gallery, October 2012, pp.59-70.

水墨紙本 立軸四幅 一九一五年作

題識：（一）老夫無酒資，寫軸梅花賣。

春風入豪端，腕底走百怪，墨池（飛）霹靂，
黑龍掛天外，古苔點蚪枝，香徹大千界。
笑彼煮石農，高名蓋當代。
勒石在西泠，祇如女郎畫。

乙卯（1915年）春季雨窗，苦鐵道人吳昌碩，時年七十二。

（二）避炎曾坐芰荷香，竹縛湖樓水繞牆。

荷葉今朝攤紙畫，縱難生藕定生涼。

乙卯（1915年）春暮，擬青藤筆意。安吉吳昌碩。

（三）兩三竿竹媚池影，一二朵雲棲石頭。

寂寞賞心古誰是，蘇東坡與文湖州。

乙卯（1915年）春，吳昌碩。

（四）參天蓋地材十抱，一任狂風吹不倒。

我欲攜鋤斷茯苓，食之長生後天老。

樹根獨坐靜修道，何必采芝學四皓。

卻笑塵中富貴人，日日九如頌天保。

乙卯（1915年）暮春之初，以替居士手製墨試寫老松，吳昌碩。

鈐印：俊卿之印（三次）、倉碩（三次）、歸仁里民、虛素、禪鬘軒、吳俊卿印

鑑藏印：我家歡喜（四次）、星洲秋齋珍藏（四次）

來源：原藏家姚仲康直接購自北京榮寶齋。

註：姚仲康，山西永濟市人，1937年加入中國共產黨，曾任政治部主任、總參謀部副部長等職。
姚氏因嗜好書畫，經常流連於琉璃廠並於榮寶齋及北京文物商店購買作品。

出版：《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，2012年，第59-70頁。





王震

天寒有鶴守梅花

WANG ZHEN (1867-1938)

Plum Blossom and Crane

Hanging scroll, ink and colour on paper

148.5 x 80 cm. (58 ½ x 31 ½ in.)

Entitled, inscribed and signed, with two seals of the artist

Dated seventh day of the first month, *jiayin* year (1914)

One collector's seal

EXHIBITION:

Poly Art Museum, *Selected Works of Chinese Paintings from the Twelve Modern Masters III*, October 2011.

LITERATURE:

Selected Works of Chinese Paintings from the Twelve Modern Masters III, Poly Art Museum, October 2011, p. 67.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.V, Sin Hua Gallery, October 2012, pp.73-74.

設色紙本 立軸 一九一四年作

題識：天寒有鶴守梅華。甲寅（1914年）人日白龍山人王震寫於海上。

鈐印：王震一亭甫印、抱負天

鑑藏印：星洲秋齋珍藏

展覽：保利藝術博物館，“中國近現代書畫——十二大名家精品展（三）”，2011年10月。

出版：《中國近現代書畫——十二大名家精品集（三）》，保利藝術博物館，2011年10月，第67頁。

《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，2012年，第73-74頁。



王震
和合二仙

WANG ZHEN (1867-1938)

The Two Immortals

Hanging scroll, ink and colour on paper
172 x 92 cm. (67 ¼ x 36 ¼ in.)
Inscribed and signed, with three seals of the artist
Dated twelfth month, *dingmao* year (1927)
Titleslip inscribed by the artist
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.14-15.

設色紙本 立軸 一九二七年作

題識：和合神仙天上來，人間和氣熙春臺。

頻年積福心田種，鵲報庭前咲口開。

丁卯（1927年）嘉平月，白龍山人寫。

鈐印：王震長壽、一亭日利、白龍山人

畫家自題簽。

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第14-15頁。



王震

劉海嬉蟾

WANG ZHEN (1867-1938)

Liu Hai Playing with Toad

Hanging scroll, ink and colour on paper
138.5 x 68.5 cm. (54 ½ x 27 in.)
Signed, with three seals of the artist
Dated fourth month, *jiayin* year (1914)
Further inscribed and signed by Wu Changshuo, with two seal of the artist
Two collector's seal

LITERATURE:

Chinese Paintings and Scholarly Objects Exhibition Catalogue, Hong Kong Pok Art House, August 1980, p. 2.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.10-11.

設色紙本 立軸 一九一四年作

款識：白龍山人寫。

鈐印：茗溪王震長壽、一亭父、能事不受相促迫

吳昌碩題識：葫蘆中有仙人天，葫蘆得自鐵拐仙。

仙人無事兩（放）手閑，放卻老蟾工數錢。

有錢可買書，無錢徒向隅。

讀書可為君子儒，儒者與仙同步趨。

詩仙狂醉，唐有李太白，地仙解脫，晉有郭景純。

未有不通仙子能抱精氣神。

我知仙趣書未讀，仙與老蟾休側目。

甲寅（1914年）四月，一亭畫成索吳昌碩亂塗。

鈐印：俊卿之印、倉碩

鑑藏印：龍湖沈氏、星洲秋齋珍藏

出版：《中國書畫文房四寶展覽圖錄》，香港博雅公司，1980年8月，第2頁。
《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第10-11頁。



潘振鏞
采菱圖

PAN ZHENYONG (1852-1921)

Picking Water Caltrop

Hanging scroll, ink and colour on silk
102 x 41 cm. (40 1/8 x 16 1/8 in.)
Inscribed and signed, with one seal of the artist
One collector's seal

設色絹本 立軸

題識：菱葉菱花覆水平，滿溪都唱採菱聲，紅顏（頰）女兒搖小艇，卻似菱花鏡裏行。
白石道人詩，雅聲振鏞畫。

鈐印：雅聲



俞明
普賢大士

YU MING (1884-1935)

Samantabhadra

Scroll, mounted and framed, ink and colour on silk
87 x 36.5 cm. (34 ¼ x 14 ⅝ in.)
Inscribed and signed, with two seals of the artist
One collector's seal

設色絹本 鏡框
題識：佛弟子俞明敬繪。
鈐印：俞明、滌煩
鑑藏印：星洲秋齋珍藏



detail 局部



賀天健

柳下相思

HE TIANJIAN (1893–1974)

Lady under Willow

Hanging scroll, ink and colour on paper
135.5 x 66.2 cm. (53 3/8 x 26 1/8 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Qiucheng
Dated *dingchou* year (1937)
Two collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.106–107.

設色紙本 立軸 一九三七年作

題識：解唱西風碧玉詞，東家三五工頭時。

綺懷不與紅牆隔，團扇蛾眉入夢思。

扇上寒香吹古月，城頭畫角落梅花。

相思一種渾無著，煙外銀河側側斜。

秋澄一兄先生方家雅屬即政，丁丑（1937年），賀天健製并題。

鈐印：賀天健、百尺樓頭一丈夫

鑑藏印：曾列梁溪張泰來書畫架、星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第106–107頁。



謝之光
饑涎欲滴

XIE ZHIGUANG (1900-1976)

Mouth Watering Fruits

Scroll, mounted and framed, ink and colour on paper
87.5 x 32.5 cm. (34 ½ x 12 ¾ in.)
Inscribed and signed, with one seal of the artist
Dedicated to Zongkui
Dated spring, *bingzi* year (1936)
One collector's seal

設色紙本 鏡框 一九三六年作
題識：宗奎先生雅屬。丙子（1936年）初春謝之光畫於栩栩齋。
鈐印：之光
鑑藏印：星洲秋齋珍藏



detail 局部





吳湖帆
桐陰高士

WU HUFAN (1894-1968)

Scholar under Shade

Scroll, mounted and framed, ink and colour on paper
27 x 69 cm. (10 5/8 x 27 1/8 in.)
Entitled, inscribed and signed, with two seals of the artist
Dated *jiayu* year (1934)
Further inscribed and signed, with one seal of the artist
One collector's seal

設色紙本 鏡框 一九三四年作

題識：桐陰高士圖。仿張夢晉鶴聽琴筆法。

時甲戌（1934年）歲暮，燈下遣懷偶作。吳湖帆。

鈐印：吳湖帆、梅景書屋

畫家又題：趙松雪有桐陰高士圖，用絳服烏紗，石法有鈎勒無皴，雙桐不著色，細草新篁，飄飄有致，乃馬和之遺法也。夢晉鶴聽琴，雖不能若趙氏之工，而書卷滋味固不下瀉波。故停雲館、桃花庵咸推服相尚云，余素不工此，偶爾戲筆，不知與夢晉生拙處有少分相合否？廿四日又識。

鈐印：醜蓀長年

鑑藏印：星洲秋齋珍藏



detail 局部

吳湖帆
梅竹荷松

WU HUFAN (1894-1968)

*Plum Blossom, Lotus,
Bamboo and Pine*

A set of four scrolls, mounted and framed, ink and colour on paper
Each measures 47.5 x 31 cm. (18 ¾ x 12 ¼ in.)
Each scroll inscribed and signed, with a total of seven seals of the artist
Dated spring, *wuzi* year (1948)
Four collector's seal

LITERATURE:

Modern Paintings: Wu Hufan, Beijing Publishing House, January 2005, p. 114.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. 1, Sin Hua Gallery, October 2010, pp.58-67.

設色紙本 鏡框四幅 一九四八年作

梅花題識：江國正寂寂，但寄與路遙，夜雪初積，翠尊易竭，紅萼無言，更相憶。
戊子（1948年）仲春，吳湖帆。

鈐印：醜移書畫、梅景書屋

荷花題識：問甚時，同賦三十六陂秋色。戊子（1948年）春吳湖帆。

鈐印：吳湖帆印

竹石題識：趙仲穆青影紅心圖，南田翁秘笈物，盡在散笈。

略師大概，戊子（1948年）仲春吳湖帆識于迢迢閣。

鈐印：倩齋畫記

蒼松題識：孫退谷舊藏梅道人松泉圖，為晚歲傑作，畫松法與常作略異，茲擬其意。

戊子（1948年）仲春，吳湖帆。

鈐印：倩齋、吳湖帆、萬里江山供燕兀

鑑藏印：星洲秋齋珍藏（四次）— 綾邊下角

出版：《現代書畫叢書—吳湖帆卷》北京出版社，2005年1月，第114頁。

《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第58-67頁。



朱梅邨
素顏春風

ZHU MEICUN (1911-1993)
Magnolia and Lilac

Hanging scroll, ink and colour on paper
70 x 37 cm. (27 ½ x 14 ¾ in.)
Inscribed and signed, with two seals of the artist
Dedicated to Dongsan
Dated spring, *bingxu* year (1946)
Further inscribed and signed by Wu Hufan, with one seal of the artist
One collector's seal

設色紙本 立軸 一九四六年作
題識：素艷雪凝樹，清香風滿枝。
東三先生雅正，丙戌（1946年）春，朱梅邨。
鈐印：獨眼半龔居士、花露侵詩
吳湖帆題識：千花紅紫艷陽看，素質搖光獨立難。
但有一枝堪比玉，何須九畹始微蘭。
錄明賢舊句，吳湖帆題。
鈐印：吳湖帆
鑑藏印：星洲秋齋珍藏



detail 局部



吳湖帆

雲瀑樓閣

WU HUFAN (1894-1968)

Pavilion by the Waterfall

Folding fan, ink and colour on paper
18.5 x 49.5 cm. (7 ¼ x 19 ½ in.)
Inscribed and signed, with two seals of the artist
Dedicated to Jianlu
Dated summer, *bingzi* year (1936)
Calligraphy on the reverse inscribed and signed by Xu Shizhang, with two seals
Dated eighth month, *gengchen* year (1940)

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.66-67.

設色紙本 成扇 一九三六年作

題識：宋人師法造化故變格獨多，此即王晉卿、趙大年之變格也。

余從師法造化而得之。漸陸先生雅屬，丙子（1936年）夏吳湖帆。

鈐印：吳湖帆、無聲詩藁

徐世章背面書法題識：（錄懷素《自敘帖》）。漸陸仁兄大雅之屬。

庚辰（1940年）八月濠園居士深夜奉書於長春書屋。

鈐印：徐世章、長宜子孫

出版：《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第66-67頁。





(一) 荷塘泊舟



(二) 石榴



(三) 秋聲

馮超然
花鳥山水人物團扇冊

FENG CHAORAN (1882-1954)

Various Subjects

Album of seven round fan leaves, ink and colour on silk
Each measures 24 cm. (9 ½ in.) in diameter
Each leaf inscribed and signed, with a total of twelve seals of the artist
Dedicated to Jiyang
One collector's seal of M K Lau Collection
One collector's seal

LITERATURE:
Qiu Zhai: A Singapore Collection of Chinese Paintings
Vol. III, Sin Hua Gallery, October 2010, pp.106-109.

設色絹本 冊頁團扇七開

(一) 荷塘泊舟

題識：滌舸揮汗。

鈐印：超然詩畫

又題：紅藕花中泊妓船，唐太傅為杭州刺史西湖留別之詩也。予本杭人家，居邗上。時逢六月，輒想家鄉綠波菡萏之盛，因作此圖，舟（人）中雖無所見，而衣香鬢影彷彿在眉睫間，如聞管弦之音不絕於耳也。超然臨昔耶居士本。

鈐印：滌舸畫匠

(二) 石榴

題識：寫生家以神韻為上，形似次之，然失其形似則亦不必問其神韻矣。余曾見宋人畫一石榴，且渲染數十遍至無筆可尋，無色可擬，庶幾神韻俱妙。

余心識之已久，暇日在白雲精舍，適友人攜安石榴見餉，碩大豐麗，霜皮剝裂，正畫家所謂壁拆路，一一自然，因以宋人設色法圖之。辛亥（1911年）秋九月南田草衣壽平賦色并題。

鈐印：超然手臨

(三) 秋聲

題識：超然寫：落葉聚還散，寒雅復驚詩意。

鈐印：超然、迴、超然手臨

(四) 撫琴圖

題識：我有一片心，無人共我說。願風吹散雲，訴與天邊月。攜琴上高樓，樓高月華滿。相思彈未終，淚滴冷弦斷。人道湘江深，未抵相思半。海深終有底，相思無邊岸。高樓訴月操。戊申（1908年）五月為季默仁兄法家屬寫，昆凌馮迴。

鈐印：超然

(五) 高士圖

題識：泥融飛燕子，沙暖睡鴛鴦。

舊見陸包山小冊，背臨其意，超然。

鈐印：超然（二次）、迴

(六) 雨中泛舟

題識：一川煙草，滿城風絮，梅子黃時雨。戊申（1908年）長夏季默仁兄大人鑒正。昆凌馮炯。

鈐印：馮迴

(七) 山居圖

題識：季默道兄屬，昆凌馮迴。

鈐印：超然

鑑藏印：梅潔樓、星洲秋齋珍藏 - 底頁左下角

出版：《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第106-109頁。



(四) 撫琴圖



(六) 雨中泛舟



(五) 高士圖



(七) 山居圖

程璋
七松鼠

CHENG ZHANG (1869–1938)

Seven Squirrels

Hanging scroll, ink and colour on paper
137 x 68 cm. (53 7/8 x 26 3/4 in.)
Inscribed and signed, with two seals of the artist
Dated spring, *wuchen* year (1928)
One collector's seal

設色紙本 立軸 一九二八年作
題識：酒醉執筆虛畫下時聽咻咻謾謾聲。
戊辰（1928年）新春瑤笙程璋。
鈐印：程璋之印、瑤生長壽
鑑藏印：星洲秋齋珍藏



吳石僊
秋山夕照

WU SHIXIAN (1845-1916)

Autumn Sunset

Hanging scroll, ink and colour on paper
141 x 75 cm. (55 ½ x 29 ½ in.)
Entitled, inscribed and signed, with three seals of the artist
Dated tenth month, *bingchen* year (1916)
One collector's seal

設色紙本 立軸 一九一六年作

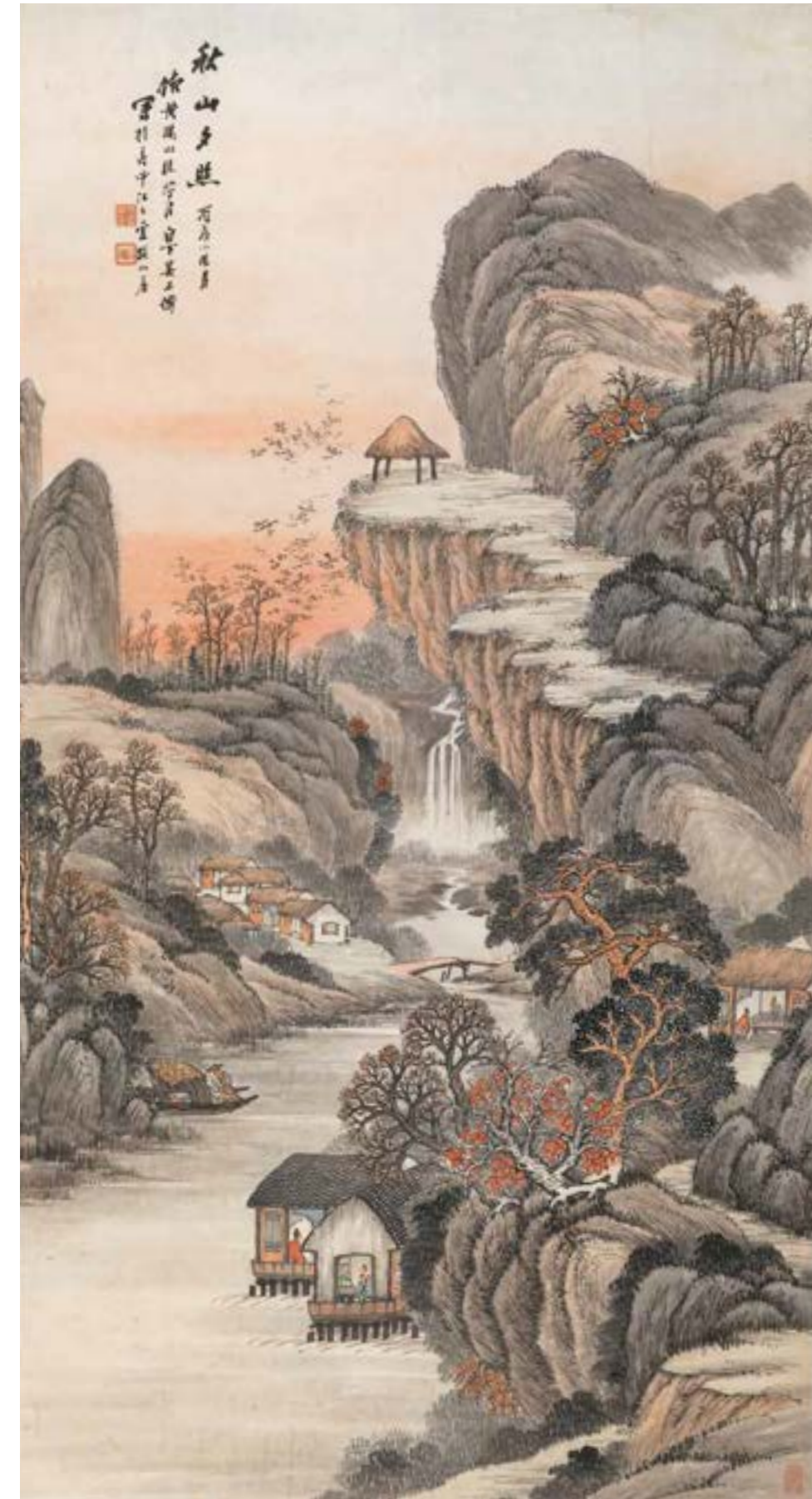
題識：秋山夕照。

丙辰（1916年）小陽月擬黃鶴山樵筆法。

白下吳石僊寫於春申江上雲路山房。

鈐印：慶雲吳印、石僊

鑑藏印：星洲秋齋珍藏



吳徵
翠谷蒼松

WU ZHENG (1876-1949)

Pine Valley

Hanging scroll, ink and colour on paper
171 x 55 cm. (67 3/8 x 21 3/8 in.)
Inscribed and signed, with four seals of the artist
Dated spring, first month, *wuchen* year (1928)
One collector's seal

設色紙本 立軸 一九二八年作
題識：谿漲綠平橋，雲歸青滿谷。
中有採芝人，長歌徹茅屋。
辛未（1931年）秋日畫為澂如先生七十壽。
抱銅居士吳徵。
鈐印：吳待秋、徵、鷺絲灣人、衰銅廬主
鑑藏印：星洲秋齋珍藏



吳湖帆

萬松疊翠

WU HUFAN (1894-1968)

Dense Pines Covering the Mountains

Scroll, mounted and framed, ink and colour on paper
149 x 44.5 cm. (58 ¾ x 17 ½ in.)
Inscribed and signed, with three seals of the artist
Dated end of year, *guiyou* year (1933)
One collector's seal

PROVENANCE:

Previously in the collection of Yeo Khee Lim's Singapore Xiu Hai Lou

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Paintings from the Collection of Yeo Khee Lim, Nanfeng Publishing House, August 1974, p.51.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.42-43.

設色紙本 鏡框 一九三三年作

題識：萬松疊翠。

用黃鶴山樵丹臺春曉青卞隱居兩圖筆法。

友人屬寫為衡甫先生六十壽，癸酉（1933年）歲暮作。

甲戌（1934年）元月吳湖帆并題。

鈐印：吳湖帆、待五百年後人論定、好林泉都付與閒人

鑑藏印：星洲秋齋珍藏

來源：新加坡袖海樓楊啓霖先生舊藏

展覽：新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《瀛海遺珠——楊啓霖先生藏畫》，南風美術社、南風美術社，1974年8月，第51頁。
《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第42-43頁。



吳子深
趙大年江南春色

WU ZISHEN (1894–1972)

*Spring Landscape after
Zhao Lingrang*

Hanging scroll, ink and colour on paper
102 x 51 cm. (40 1/8 x 20 1/8 in.)
Entitled, inscribed and signed, with three seals of the artist
One collector's seal

EXHIBITED:

Beijing, Poly Art Museum, *Chinese Paintings from the Xu Huai Zhai Collection*, 2010.

LITERATURE:

Chinese Paintings from the Xu Huai Zhai Collection, Poly Art Museum, 2010, p. 166.

設色紙本 立軸

題識：趙大年江南春色。十餘年前游鄧尉西嶼，春光明媚，山翠如滴，柳暗花嬌，
牧童上下，行吟其間，真羲皇上人，偶憶及此，輒寄毫素，子深。

鈐印：漁村學人、子深書畫、清氣軒主

鑑藏印：星洲秋齋珍藏

展覽：北京：保利藝術博物館，“虛懷齋藏中國書畫精品展”，2010年。

出版：《虛懷齋藏中國書畫精品集》，保利藝術博物館，2010年，第166頁。



detail 局部



吳琴木
萬壑松聲

WU QINMU (1894–1953)

Sailing in Autumn

Hanging scroll, ink and colour on paper
106 x 53.5 cm. (41 ¾ x 21 ¼ in.)
Inscribed and signed, with three seals of the artist
Two collector's seal

設色紙本 立軸

題識：萬壑松聲撼翠微，秋寒風露濕人衣。

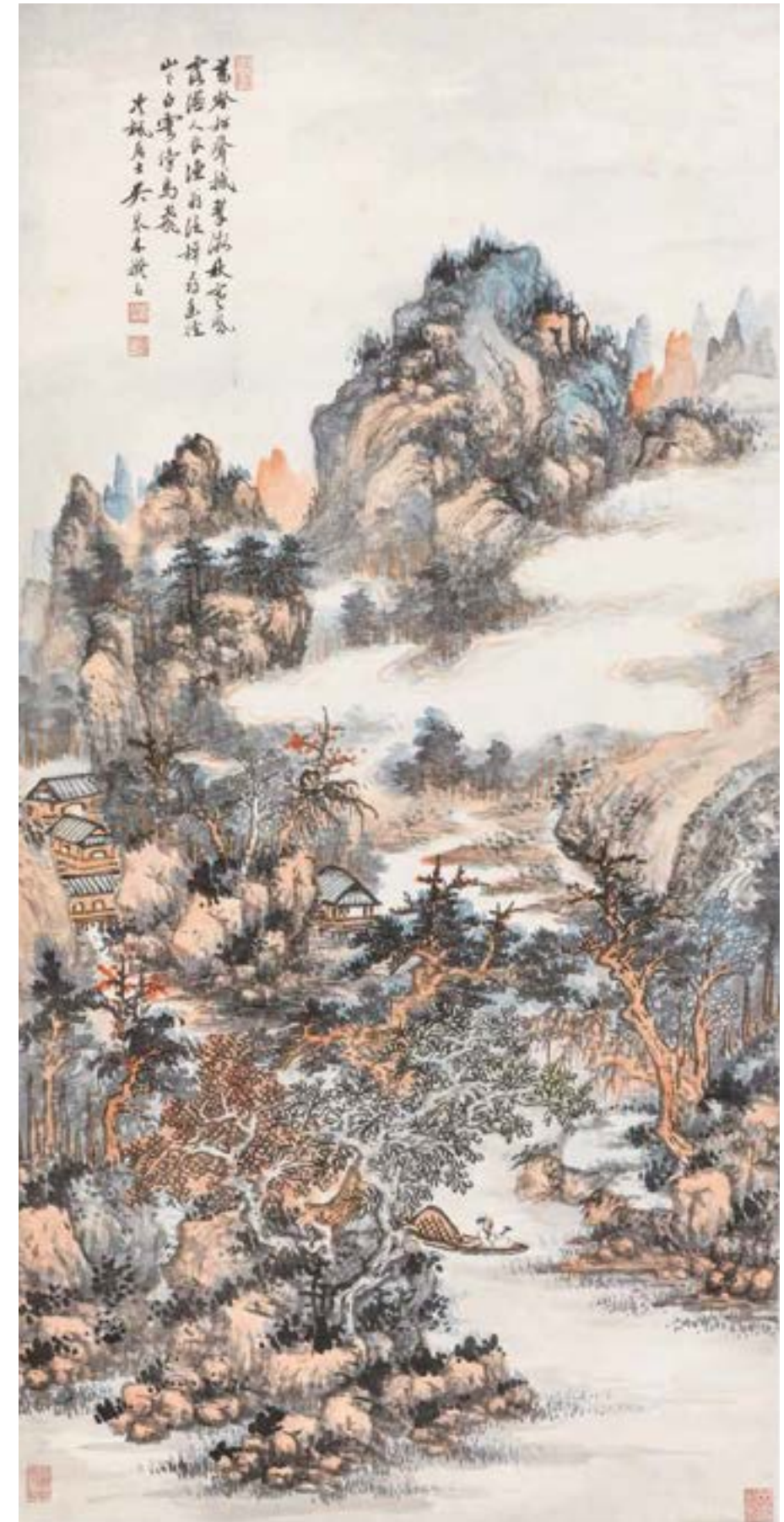
漁翁泛棹尋幽徑，山下白雲傍鳥飛。冷楓居士吳琴木擬古。

鈐印：吳琴木、冷楓居士、延陵

鑑藏印：大梵華代德藏、星洲秋齋珍藏



detail 局部



鄭午昌

萬山一草亭

ZHENG WUCHANG (1894-1952)

*Hut Amidst the
Mountains*

Hanging scroll, ink on paper
126 x 40 cm. (49 3/8 x 15 3/4 in.)
Entitled, inscribed and signed, with one seal of the artist
Dated *xinwei* year (1931)
One collector's seal

水墨紙本 立軸 一九三一年作
題識：萬山一草亭。乘醉寫此不覺渾厚可喜，時已夜闌人靜矣。
辛未（1931年）花朝，鄭昶。
鈐印：午昌
鑑藏印：星洲秋齋珍藏



賀天健
神龍出淵

HE TIANJIAN (1893-1974)

Auspicious Dragon

Hanging scroll, ink and colour on paper
115.5 x 395 cm. (45 ½ x 155 ½ in.)
Inscribed and signed, with four seals of the artist
One collector's seal

設色紙本 立軸

題識：神龍出淵，為蒼生澤。

丙子（1936年）春驚蟄日，風雨連宵，深山大澤之中，必有龍蛇起陸，因作是圖。
賀天健時於滬濱。

鈐印：賀天健鈐、百尺樓頭一丈夫、

英逝以後、我將鼓鑄造化我師誰與

鑑藏印：星洲秋齋珍藏



detail 局部



胡也佛
觀泉

HUYEFO (1908-1980)

Admiring Spring

Hanging scroll, ink and colour on paper
72 x 35 cm. (28 3/8 x 13 3/4 in.)
Signed, with two seal of the artist
Further inscribed and signed, with one seal of the artist
One collector's seal

LITERATURE:

Collection Work of Hu Yefo, Shanghai Paintmigs Publishing House, April 2013, pp.36-37.

設色紙本 立軸

款識：也佛寫。

鈐印：也佛畫、大空堂

詩堂又題：把杯展卷獨沉吟，咫尺煙雲自古今。

零碎山川顛倒樹，不成圖畫更傷心。

也佛畫於大空堂。

鈐印：也佛

鑑藏印：星洲秋齋珍藏

出版：《春痕不老：胡也佛作品選集》，上海書畫出版社，2013年4月，第36-37頁。



detail 局部



陳達
青綠山水

CHEN DA (1900–1969)
Green Landscape

Hanging scroll, ink and colour on paper
145.5 x 56 cm. (57 ¼ x 22 in.)
Inscribed and signed, with two seals of the artist
Dated summer, sixth month, *dinghai* year (1947)
Further inscribed and signed, with two seals of the artist
Dedicated to Guangchi
One collector's seal

PROVENANCE:

Lot 1016, 27 May 2013, Fine Chinese Modern Paintings (I), Christie's Hong Kong.

設色紙本 立軸 一九四七年作

題識：急流洶湧勢奔騰，橋上危欄幸有憑。

九折千盤山逕險，古來蜀道擬天登。

丁亥（1947年）夏六月仿李咸熙筆，小舟陳達寫。

鈐印：覽雲散人、陳達畫

又題：翠削天梯劍閣寒，淋鈴曲罷憶征鞍。

一夫已失當關險，不必重歌蜀道難。

廣遲先生雅鑒，覽雲散人茲超又題。

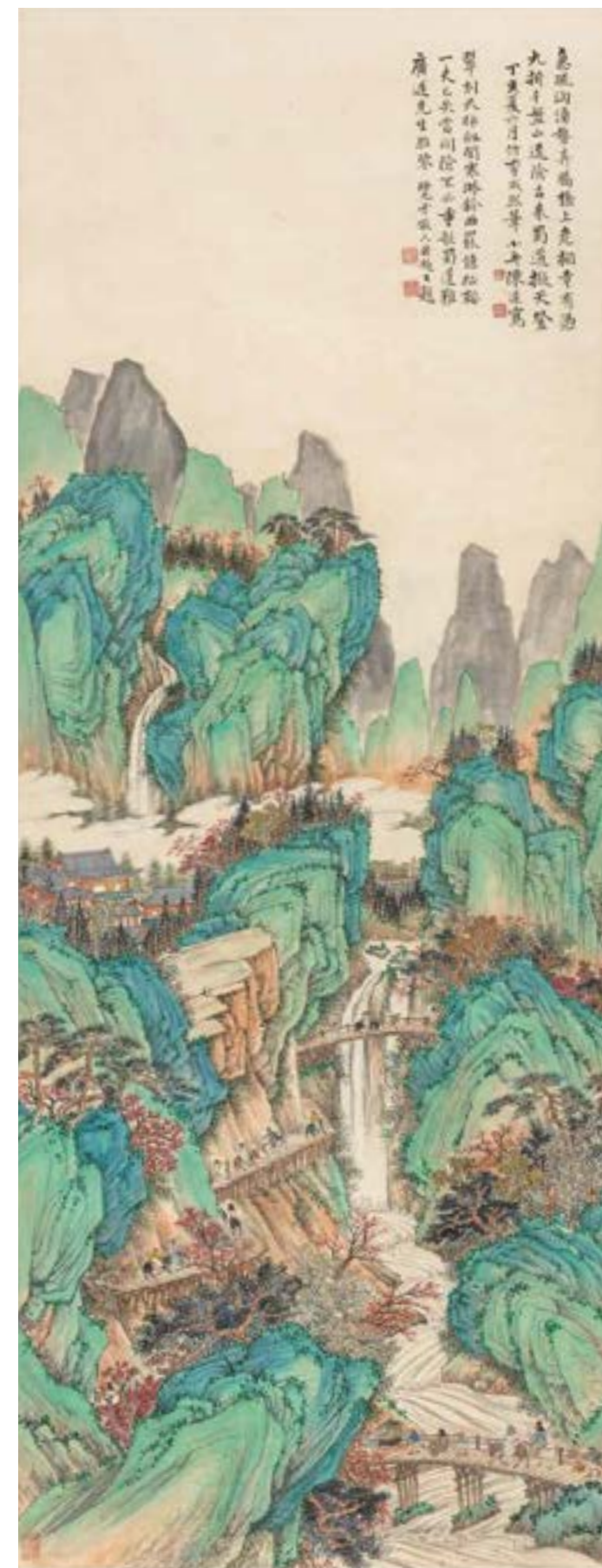
鈐印：小舟所作、陳達長壽

鑑藏印：星洲秋齋珍藏

來源：香港佳士得，中國近現代畫 (I)，2013年5月27日，編號1016。



detail 局部



陶冷月
南岳松雲

TAO LENGYUE (1895–1985)
*Pines in Misty Mount
Nanyue*

Hanging scroll, ink and colour on paper
138.5 x 69 cm. (54 ½ x 27 ¼ in.)
Entitled, inscribed and signed, with three seals of the artist
Dedicated to Madame Yan
Dated twelfth month, *renshen* year (1932)
One collector's seal

LITERATURE:

China Antiques Market-1996, Lixin Accounting Publishing House, March 1996, p. 69.
Modern Masters Paintings Appreciation, Shanghai Science and Technology Publishing House, December 1999,
p. 268.
New Nanjing and Shanghai Master Paintings Collection, Poly Art Muesum, May 2010, pl. 194.

設色紙本 立軸 一九三二年作

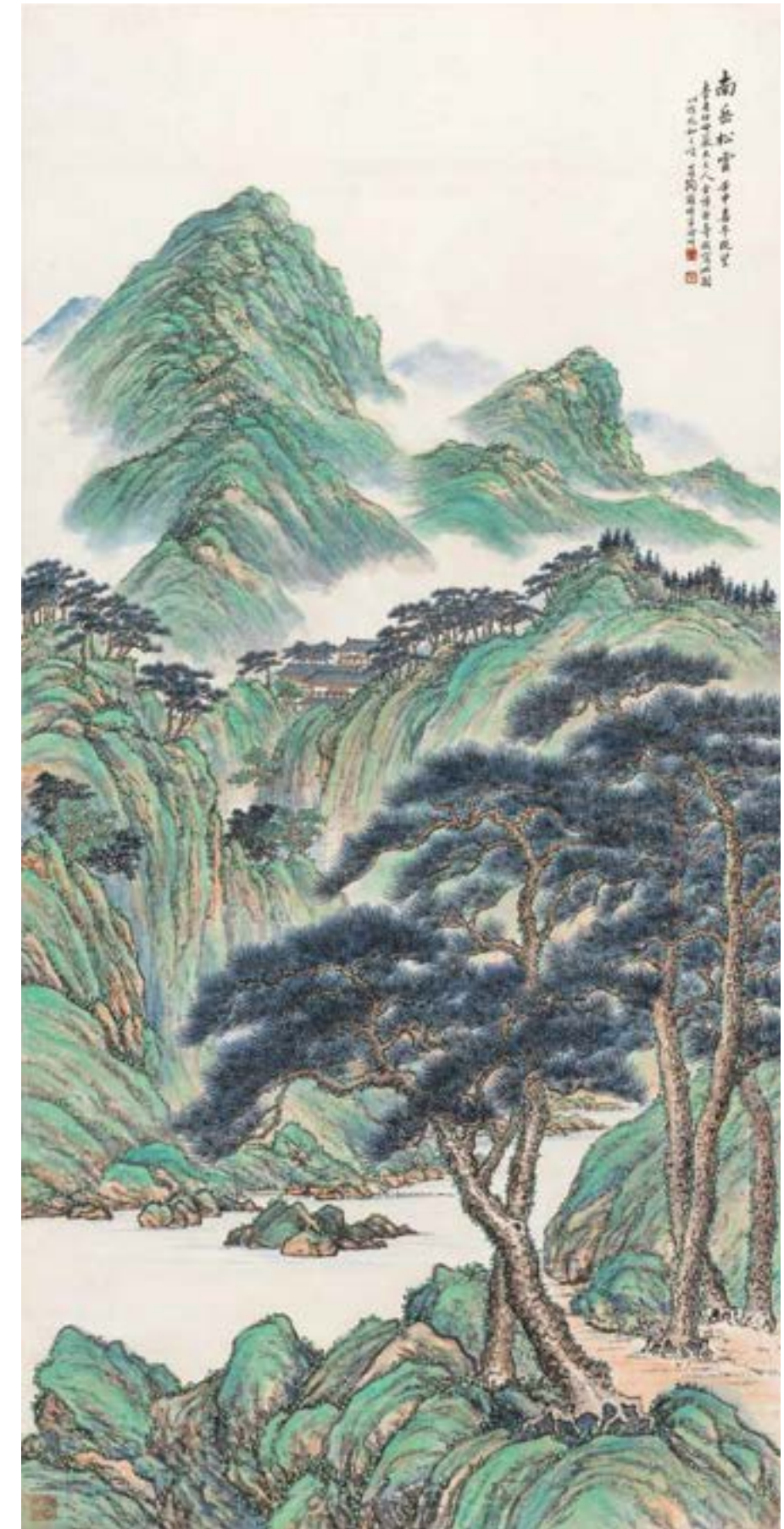
題識：南岳松雲。

壬申（1932年）嘉平既望，李老伯母嚴太夫人古稀榮壽，敬寫此圖，
以作九如之頌，世侄陶鏞時客渝州。

鈐印：陶鏞大利、冷月、冷月游蜀時作

鑑藏印：星洲秋齋珍藏

出版：《中國古玩行情博覽·1996版》，立新會計出版社，1996年3月，第69頁
《近現代名家書畫品鑒》，上海科學技術出版社，1999年12月，第268頁
《新金陵與海上名家精品集》，保利藝術博物館，2010年5月，圖版194



謝稚柳
溪山雪霽

XIE ZHILIU (1910-1997)

Snowy Streams

Hanging scroll, ink and colour on paper
90.5 x 47.5 cm. (35 5/8 x 18 3/4 in.)
Entitled, inscribed and signed, with three seals of the artist
Dated 1960
One collector's seal of Yeo Khee Lim (1917-1998)
One collector's seal

PROVENANCE:

Previously in the collection of Yeo Khee Lim's Singapore Xiu Hai Lou

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Xiu Hai Lou Art Collection, Shanghai Painting Publishing House, July 2006, pp.222-223.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.46-47.

設色紙本 立軸 一九六〇年作
題識：溪山晴雪。一九六零年七月。謝稚柳。
鈐印：謝稚、稚柳
鑑藏印：楊啓霖印、星洲秋齋珍藏

來源：新加坡袖海樓楊啓霖舊藏

展覽：新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《袖海樓藏畫選》，上海書畫出版社，2006年7月，第222-223頁。

《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第46-47頁。



謝稚柳

松壑江明

XIE ZHILIU (1910-1997)

Pines by the River

Scroll, mounted and framed, ink and colour on paper
151 x 82 cm. (59 ½ x 32 ¼ in.)
Entitled, inscribed and signed, with two seals of the artist
One collector's seal

EXHIBITED:

Singapore, *Singapore Art Museum, 20th Century Chinese Paintings in Singapore Collections*, 13 February - 27 April 2003.

LITERATURE:

20th Century Chinese Paintings in Singapore Collections, Singapore Art Museum, February 2003, pp. 68-69.

Experts on Collections, Dongfang Publishing Centre, July 2009, p. 81.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. 1, Sin Hua Gallery, October 2010, pp. 106-107.

設色紙本 鏡框

題識：松壑江明。

魚飲澗堂製，謝稚柳。

鈐印：謝稚柳、稚柳

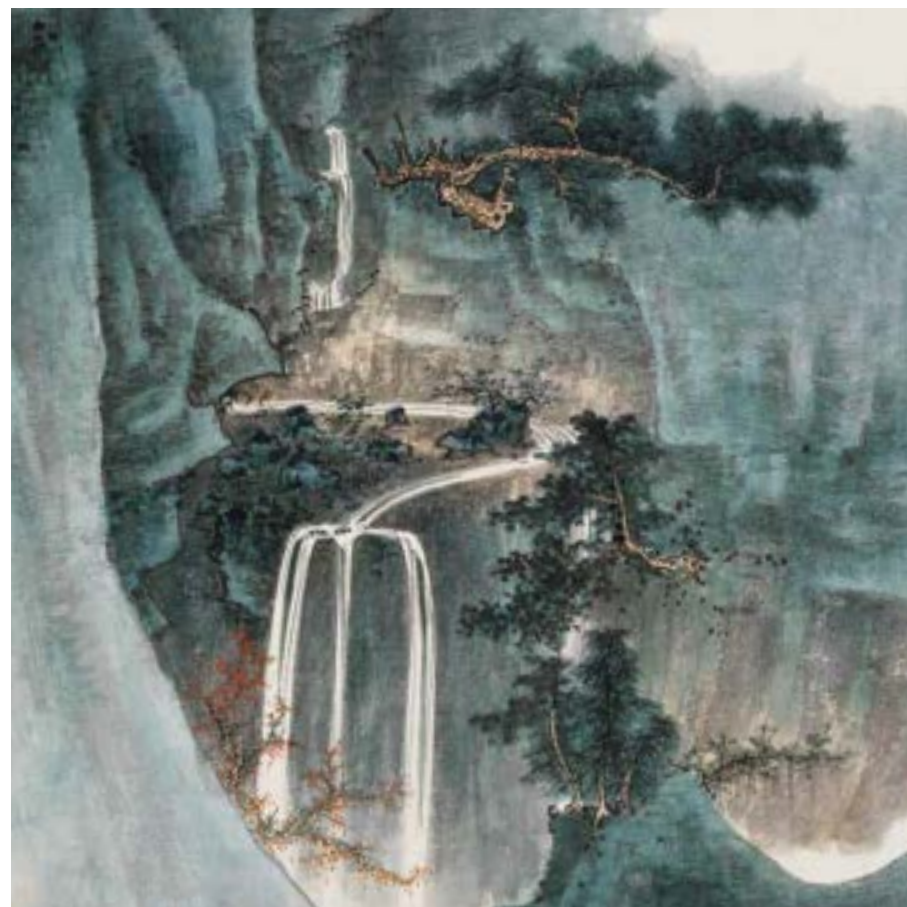
鑑藏印：星洲秋齋珍藏

展覽：新加坡，新加坡美術館，“獅城珍藏二十世紀中國繪畫展”，2003年2月13日-4月27日。

出版：《獅城珍藏二十世紀中國繪畫展》，新加坡美術館，2003年2月，第68-69頁。

《名家談收藏》東方出版中心，2009年7月，第81頁。

《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第106-107頁。



detail 局部





Trends in the Jiangnan Region

The Jiangnan region which covers Jiangsu and Zhejiang has been a centre of Chinese painting and calligraphy. In particular in the Ming and Qing Dynasties, various schools including the Zhe School, Wumen School, Yunjian School, Huating School and others emerged and contributed to the development of the Chinese literati painting with Jiangnan region as its core. Crucial to painters in Jiangsu and Zhejiang was their inheritance and recognition of the tradition. The painter Lu Hui obtained his reference from the painting styles of the Ming dynasty. He was acquainted with the connoisseur Wu Dacheng and had the chance to study his collection of ancient painting and calligraphy, thus developing his mastery of the subjects of landscape, flowers and birds, vegetables and fruits with an archaic yet refreshing charm. Wu Guandai's landscape works exude literati transcendence with his manipulation of stern brush work and careful composition. These painters sustained the painting tradition in Jiangsu and Zhejiang.

Huang Binhong was a master in preserving the national spirit of the Chinese tradition. He had participated in revolutionary activities, and reflected on the Chinese painting tradition to transform the literati legacy. He did not support the full transformation of Chinese painting with Western painting methods and techniques, but believed that it was inevitable to materialise an interaction between Chinese and Western cultures. Huang advocated "to preserve the national spirit, to re-discover art, and to stimulate the patriotic sentiment of the people towards the nation (through painting)". In painting, he drew strong reference from the Qing masters Shitao, Gong Xian and Kun Can and traced back to the stylistic legacy of the Song and Yuan Dynasties and masters of the Five Dynasties, such as Dong Yuan and Ju Ran. In his writing *Guhuawei (A Micro Study of Ancient Painting)*, he gave a detail account of the styles and techniques of Chinese painting and the spirit of brush and ink. Huang subsequently achieved an assembly of the stylistic accomplishments of various masters. His

earlier landscape works are endowed with a tranquil style with light green and blue palette, whereas his later works are noted for the characteristics of "black, dense, thick and heavy" in modulating ink and brush. His artistic career represents the regeneration of Chinese painting tradition. Pan Tianshou was another master who revitalised the tradition. His work is rooted in the painting styles of Xu Wei of the Ming Dynasty, Bada Shanren and others of the Qing Dynasty and also Wu Changshuo. Prolific in depicting landscapes, birds and flowers, he created works marked with heroic vigour, rustic elegance and bright colours, while his brush lines and ink modulations carry abstraction and simplification. Pan had faced struggles to find his way to transform the ink and brush tradition to meet the aspirations of the modern era. In particular after the founding of the People's Republic of China, he turned his inclination from traditional painting to fulfil the requirements of an era dominated by Socialism and painted a great number of works to praise the new nation, yet still tried to preserve traditional values and spirit, and was endorsed by the Communist government. However, he terminated his artistic career in the criticisms and prosecutions during the Cultural Revolution.

Feng Zikai was an individualistic artist, who had come under the influence of Buddhist master Hongyi and became a Buddhist disciple. In early 20th century, he went to Japan to study and became inspired by Japanese comics, which he assimilated with Chinese folk art to create his own style. He used simple lines and forms to depict the daily events in life from a perspective of a child to show his sincerity. Zhang Shuqi was inspired by Ren Bonian, studied with the painters Gao Jianfu and Lu Fengzi, and studied Western painting. His works reveal a certain degree of influence from Japanese painting. He painted flowers and birds, in particular his favoured subject of pigeon, with a strong sense of life sketching in an animated manner. These two painters reveal the diversified artistic pursuits based on life sketching and observation in the first half of the 20th century.

江浙流風

江蘇、浙江一帶的江南地區一向是中國書畫藝術的核心，尤其是在明清時期，多個流派如浙派、吳門畫派、雲間派、華亭派等出現更令其成為文人畫的重鎮。對傳統的確認和承傳是江浙畫家的重要的思維之一。陸恢遠師明代畫風，又從吳大澂遊，得觀其古代書畫皮藏，擅繪山水、翎毛、蔬果，等，綜合古人精神，亦別具清新氣息。吳觀岱的山水，用筆沉穩而章法井然，也具文人畫韻致。他們均代表江浙畫風的承傳。

黃賓虹是國粹派的成員之一，曾參與革命運動，也對中國傳統作出反思，予以文人思想重新表述。他並不同意以西洋畫法來改造傳統畫，但確認中西文化交流的必然性。黃氏認為要「保存國粹，發明藝術，啓人愛國之心」。在畫學上，他得力於清代石濤、龔賢、髡殘而上溯宋元，以至五代的董源、巨然。在其著作《古畫微》中對中國歷代畫法及筆墨精神作詳細闡述。黃賓虹匯諸家之長而集成大成，其畫有疏逸清雅的青綠山水，而晚年風格則具「黑、密、厚、重」的特點，代表著發揮和將傳統國粹再造的取向。潘天壽是另一位再造傳統畫家，取法於明代徐渭、清代八大山人、石濤等，也受吳昌碩的影響。其畫風拙樸雄渾，設色鮮明，尤擅山水、禽鳥、花卉，線條筆墨也有抽象和簡略化的特點。他是傳統筆墨來適應時代要求而有所掙扎的畫家，尤其在新中國成立後，面對社會主義的要求而改造傳統筆墨，繪製了歌頌新中國的畫作，然而仍保留傳統價值和精神，也為黨所認同，但在文化大革命期間被批鬥而終止其藝術生涯。

豐子愷是一位個人主義畫家，受弘一法師李叔同影響而信奉佛教。二十年代初曾赴日本，得到漫畫的啟發和結合中國民間藝術風格，以簡約線條造型，從孩童觀察生活的角度來描寫眾生世情和對生活的關懷，天真純樸，悲天憫人，引起觀者共鳴。張書旂取法任伯年，亦得高劍父和呂鳳子傳授，曾習西畫，亦頗有日本畫神韻，以寫生手法描畫花鳥，尤精畫鴿。這兩位畫家反映了二十世紀上半葉畫家的多元化和對生活寫生的求索。



黃賓虹
茅亭讀書圖

HUANG BINHONG (1864–1955)

Reading under Thatched Pavilion

Hanging scroll, ink on paper
138.5 x 47.5 cm. (54 ½ x 18 ¾ in.)
Inscribed and signed, with three seals of the artist
Dated *yichou* year (1925)
One collector's seal

水墨紙本 立軸 一九二五年作
題識：檻臨溪上綠陰圍，溪岸高低入翠微。
日落茅亭人寂坐，水涵幽樹鳥相依。
清遊始覺心無累，靜處誰知世有機。
更待夜深同徙倚，秋風斜月釣船歸。
臨川詩意，勁秋先生博笑，乙丑（1925年）閏月，黃賓虹畫。
鈐印：黃質私印、大千日萬、片石居
鑑藏印：星洲秋齋珍藏



detail 局部



黃賓虹
天池紀遊

HUANG BINHONG (1864–1955)

A Tour to Tianchi

Hanging scroll, ink and colour on paper
115.5 x 39 cm. (45 ½ x 15 ½ in.)
Inscribed and signed, with one seals of the artist and one dated seal of guiwei year (1943)
Dedicated to Zhangxiu
One collector's seal

PROVENANCE:

Previously in the collection of Beijing Cultural Relics Store
Previously in the collection of Yeo Khee Lim's Singapore Xiu Hai Lou

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. I, Sin Hua Gallery, October 2010, pp.12–13.

設色紙本 立軸 一九四三年作
題識：煙霞景物新，廬舍倚江濱。
迴合萬峯頂，深山猶古春。
天池紀游。聿修先生屬，賓虹。
鈐印：黃賓虹、癸未（1943年）年八十
鑑藏印：星洲秋齋珍藏

來源：北京文物商店舊藏
新加坡袖海樓楊啓霖舊藏

出版：《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第12–13頁。



黃賓虹

山水、書法

HUANG BINHONG (1864-1955)

Landscape/Calligraphy

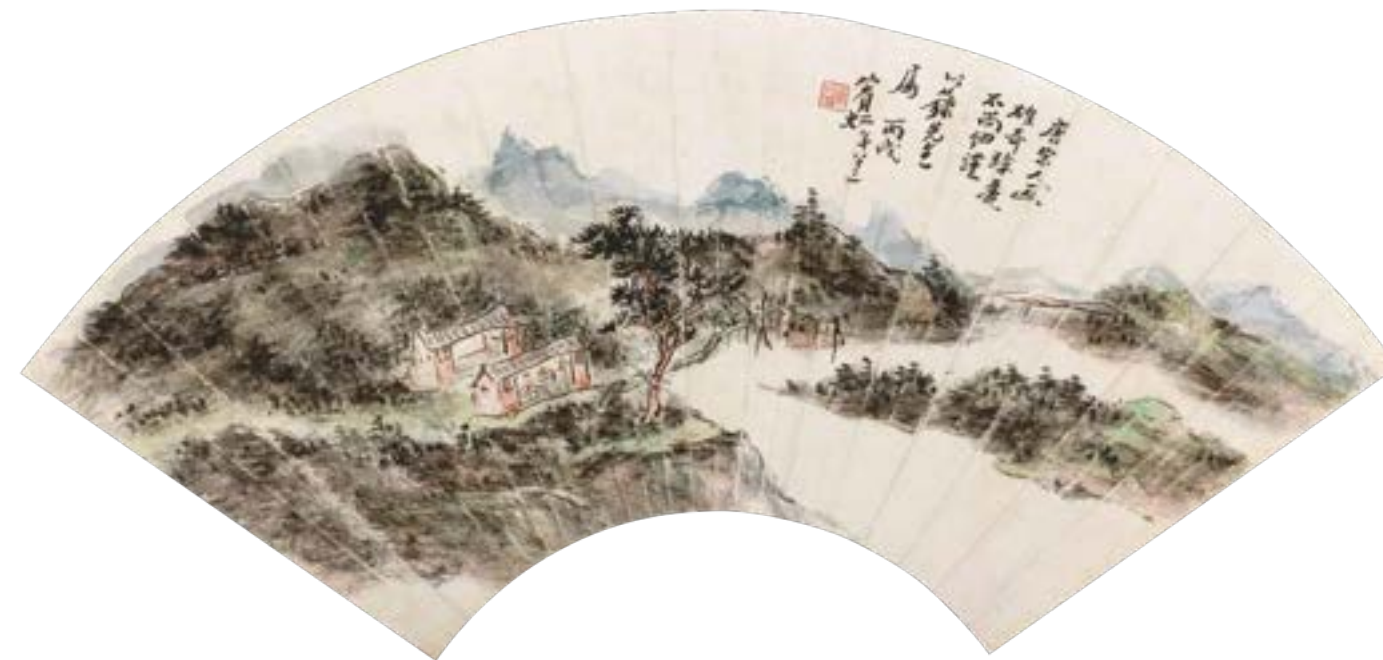
Two fan leaves, mounted and framed, ink and colour on paper/ink on gold-flecked coloured paper
Each leaf measures 19 x 52 cm. (7 ½ x 20 ½ in.)
Each leaf inscribed and signed, with a total of two seals of the artist
Dedicated to Yilu
Dated *bingxu* year (1946)
One collector's seal

設色紙本/水墨灑金色箋 扇面鏡框雙挖 一九四六年作
山水題識：唐宋人畫，雄奇瑋麗，不尚細謹。
以錄先生屬。
丙戌（1946年）賓虹年八十三。

書法：江皋風露寒，春光淡無跡。
老屋有幽人，獨抱隆中膝。
野寺秋蕭索，青山半有無。
夜深人不到，亭與月同孤。
老樹凝丹壑，空亭結翠微。
片帆秋水外，帶得夕陽歸。
題畫詩三首為以錄先生屬。
八十三叟賓虹。

鈐印：黃賓虹（二次）

鑑藏印：星洲秋齋珍藏（綾邊左下角）



黃賓虹
蜀山

HUANG BINHONG (1864–1955)
Temple in the Mountains

Hanging scroll, ink and colour on paper
124.5 x 66 cm. (49 x 26 in.)
Inscribed and signed, with one seal of the artist
Dedicated to Monk Fudu
Dated autumn, *yihai* year (1935)
One collector's seal

設色紙本 立軸 一九三五年作
題識：乙亥（1935年）秋日，余自南宮還，游黃山，宿師林寺，
凡四日登始信峰下松谷西至三海門，與冰清若嬰同觀雲海，寫圖以歸。
撫寄此幀即希福渡禪師一笑。
黃賓虹。
鈐印：頻虹
鑑藏印：星洲秋齋珍藏



detail 局部



黃賓虹
閩江泛舟

HUANG BINHONG (1864–1955)
Boating on Minjiang River

Hanging scroll, ink and colour on paper
149 x 79 cm. (58 ¾ x 31 ¼ in.)
Inscribed and signed, with two seals of the artist
Dated *dinghai* year (1947)

EXHIBITED:

Hong Kong, Pao Sui Loong Galleries, Hong Kong Arts Centre and the Department of Fine Arts of University of Hong Kong *Exhibition of Works by Huang Binhong*, 6–29 June, 1980.

LITERATURE:

Exhibition of Works by Huang Binhong Catalogue, Hong Kong Art Centre, 1980, p. 61.

設色紙本 立軸 一九四七年作

題識：谿風淡和柔，天宇浩澄碧。

諸峰出雲間，淨若露初拭。

閩江舟中所見，茲追寫之，八十四叟賓虹丁亥（1947年）。

鈐印：黃賓虹、綠雲軒

展覽：香港：香港藝術中心包兆龍畫廊，香港藝術中心及香港大學藝術系聯合主辦，“黃賓虹作品展”，1980年6月6日–29日。

出版：《黃賓虹作品展》，香港藝術中心包兆龍畫廊，1980年，第61頁。



黃賓虹
山水

HUANG BINHONG (1864–1955)

*Houses in Quiet
Mountains*

Hanging scroll, ink and colour on paper
58.4 x 33 cm. (23 x 13 in.)
Inscribed and signed, with two seals of the artist
One collector's seal

LITERATURE:

Experts on Collections, Dongfang Publishing Centre, July 2009, p. 85.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.38–39.

設色紙本 立軸

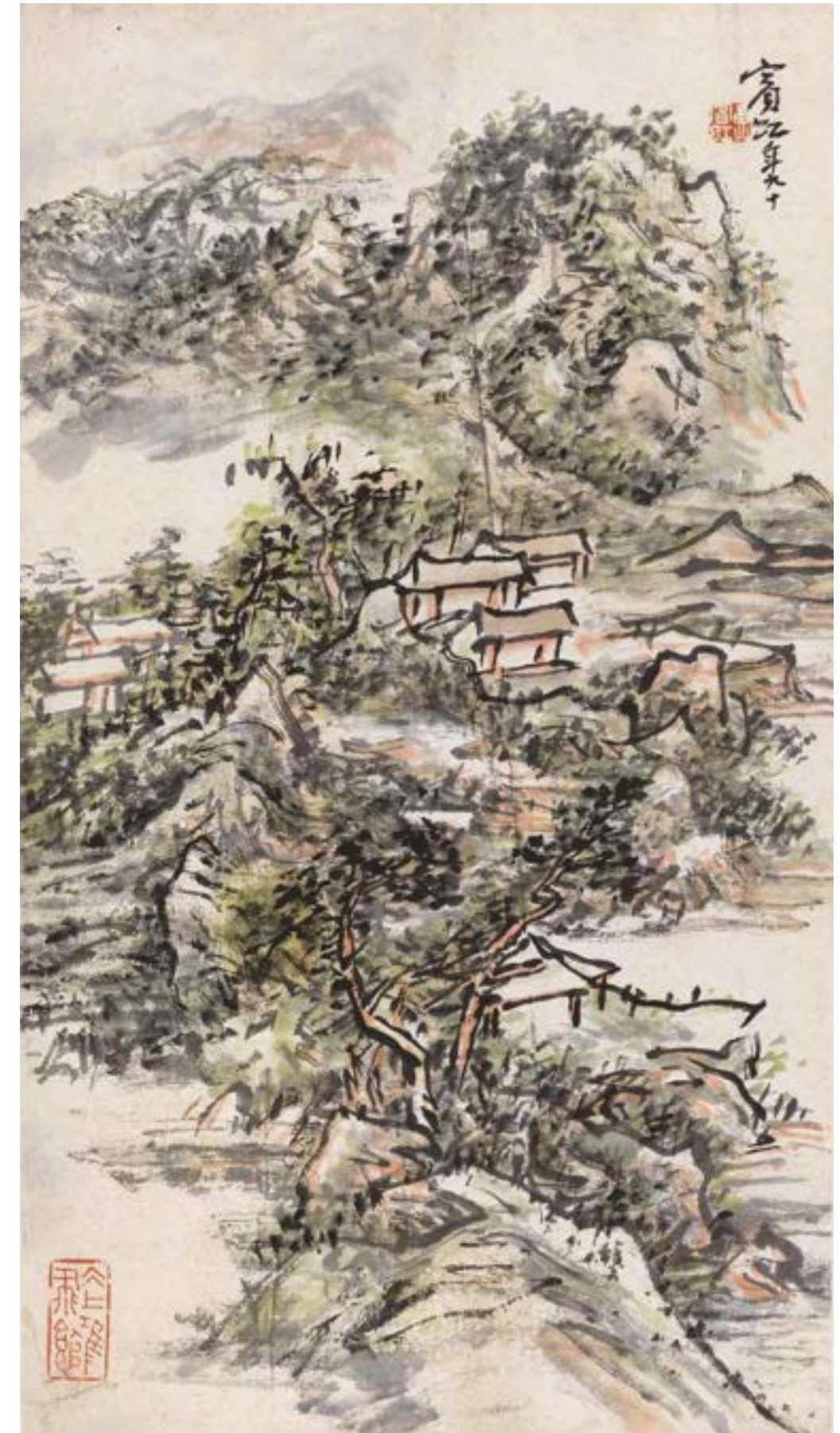
題識：賓虹年九十。

鈐印：黃賓虹、冰上鴻飛館

鑑藏印：星洲秋齋珍藏（綾邊左下角）

出版：《名家談收藏》，東方出版中心，2009年7月，第85頁。

《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第38–39頁。



吳觀岱

柳濱行舟

WU GUANDAI (1862-1929)

*Boating By the Willow
Shore*

Hanging scroll, ink and colour on paper

136 x 67 cm. (53 ½ x 26 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated *yichou* year (1925)

One collector's seal

設色紙本 立軸 一九二五年作

題識：設色之法貴乎氣韻，陰陽向背、虛實生動，宋元以往，惟仇實父不失古人法度。

洎後四王吳惲，相繼傳述，各有擅長，為後學津梁。

若專求乎顏色鮮麗，塗紅抹綠，隙處皆滿，

非板即俗，非吾道之所宜，質之方家以為（善）然乎否耶？

乙丑（1925年）花朝，吳觀岱時年六十有四，畫于石室山莊。

鈐印：吳、觀岱大利、生于壬戌之年、觚盧書畫

鑑藏印：星洲秋齋珍藏



陳之佛
芭蕉雞雞圖

CHEN ZHIFO (1895–1962)

Chicks and Plantain

Hanging scroll, ink and colour on paper
98.5 x 37.5 cm. (38 ¾ x 14 ¾ in.)
Inscribed and signed, with three seals of the artist
Dated summer, *wuzi* year (1948)
Further inscribed and signed, with one seal of the artist
Dedicated to Xiayang
One collector's seal

設色紙本 立軸 一九四八年作
題識：戊子（1948年）初夏於養真廬，雪翁。
鈐印：雪翁詩畫、陳之佛、養真廬
畫家又題：此幀系戊子（1948）年舊作，持贈夏陽同志並希指正。
一九六〇年九月之佛又題。
鑑藏印：星洲秋齋珍藏



detail 局部



張書旂
海棠鴿子

ZHANG SHUQI (1899-1956)

Dove and Begonia

Hanging scroll, ink and colour on paper
123 x 68 cm. (48 3/8 x 26 3/4 in.)
Inscribed and signed, with one seal of the artist
Dated 1947
One collector's seal

設色紙本 立軸 一九四七年作
題識：卅六（1947）年，張書旂。
鈐印：書旂
鑑藏印：星洲秋齋珍藏



陸恢

四季花卉

LU HUI (1851-1920)

Flowers of the Four Seasons

A set of four hanging scrolls, ink and colour on paper
Each scroll measures 150 x 39.7 cm. (59 x 15 3/4 in.)
Each scroll entitled, inscribed and signed, with a total of 8 seals
Dated spring, *xinhai* year (1911)
One collector's seal

設色紙本 立軸四幅 一九一一年作

題識：(一) 閩苑春風。

牡丹、芍藥其風致皆在枝葉離披，而花朵之俯仰含放猶其次也。能以精意貫之，何事不可成。鹵莽從事，雖小道亦無當矣。故古名人以寫生為競競云。略用近時張孟舉法參以生動。恢識。

(二) 涼雨初過。

蓮花於諸花中最逸，故丹青家每喜圖之。予於本朝得三家，尤心醉焉：正叔之冷雋、石濤之奇橫、秋嶽之蒼秀。以如此精神赴之，各得之一體，吾輩不必言矣。而意之所結，時在蒲塘淺水之間，故仍為之。廉夫陸恢時在破佛庵。

(三) 田園秋熟。

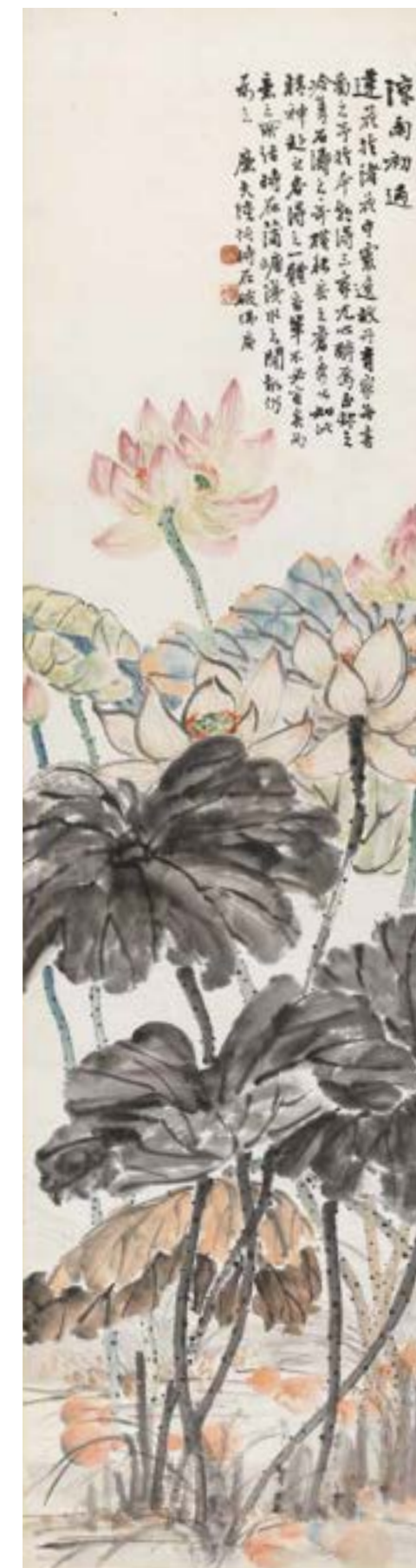
南田於半園唐氏見扁豆，自初花至結實，細參生理，作為一圖，屬諸友題識，真不減宋人名跡也。此本略參一二。陸恢又記。

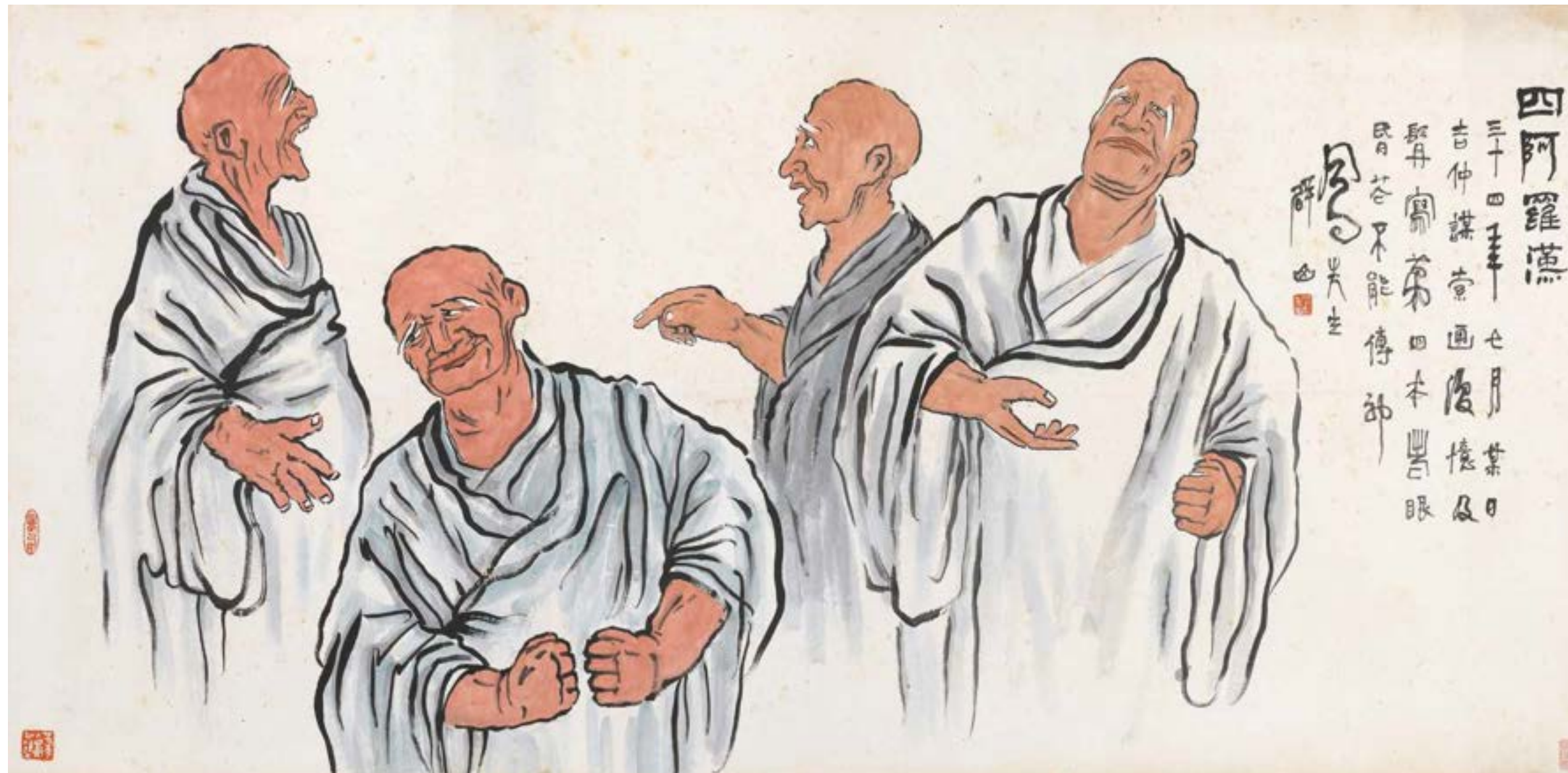
(四) 古壑寒濤。

見姚雲東松石卷，剪取一角。辛亥（1911年）仲春雪夜背擬。陸恢。

鈐印：吳江陸恢章（四次）、廉夫（四次）

鑑藏印：星洲秋齋珍藏（四季花卉之古壑寒濤左下角）





呂鳳子
四阿羅漢

LÜ FENGZI (1886-1959)

Four Arhats

Scroll, mounted and framed, ink and colour on paper
67 x 137.5 cm. (26 3/8 x 54 1/8 in.)
Entitled, inscribed and signed, with three seals of the artist
Dated seventh month, thirty-fourth year (of the Republic, 1945)
One collector's seal

設色紙本 鏡框 一九四五年作
題識：四阿羅漢。三十四年（1945）七月某日，吉仲謀索畫，復憶及髻，寫第四本，
老眼昏花，不能傳神。鳳先生辟山。
鈐印：鳳先生、老鳳、廿七年入蜀以後作
鑑藏印：星洲秋齋珍藏



豐子愷

南無觀世音菩薩

FENG ZIKAI (1898-1975)

Guanyin Bodhisattva

Hanging scroll, ink and colour on paper
66 x 32.5 cm. (26 x 12 ¾ in.)
Inscribed and signed, with two seals of the artist
Dedicated to Monk Qingkai
One collector's seal

NOTE: The recipient of this painting is Monk Qingkai. Born in Fujian, went to Singapore during the Second Sino-Japanese War, and help built the Maha Bodhi School in Singapore.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.62-63.

設色紙本 立軸

題識：南無觀世音菩薩。

弘一大師生西二十週年紀念，敬造聖像百尊。

青凱法師供養，佛弟子豐子愷頂禮。

鈴印：以此功德迴向眾生、豐子愷沐手敬續

鑑藏印：星洲秋齋珍藏（綾邊左下角）

註：上款人青凱法師，福建人，原為福州西禪寺僧人，抗戰爆發前後，南來新加坡弘法，創建法華寺，任主持，曾一度回國任雪峰寺主持，1948年為新加坡菩提學校創辦人之一。

出版：《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第62-63頁。



潘天壽
雙雞

PAN TIANSHOU (1897-1971)

Chicks

Hanging scroll, ink on paper
44.5 x 36 cm. (17 ½ x 14 ⅝ in.)
Inscribed and signed, with two seal of the artist
Dated 1948
Frontispiece inscribed and signed by Huang Binhong, with one seal
Three collector's seals

PROVENANCE:

Lot 672, 7 October 2006, Fine Chinese Paintings, Sotheby's Hong Kong.

LITERATURE:

Qiu Zhai: *A Singapore Collection of Chinese Paintings* Vol. II, Sin Hua Gallery, October 2010, pp.68-69.

水墨紙本 立軸 一九四八年作

題識：雞雞雞雞小於拳，黃金爪嘴身通玄。

且步且趨來牕前，啾啾覓（食）搔苔錢。

豈是平生為一飽，準備來時戒旦老。覓下脫食字。

癸巳（1953年）西谿蘆雪深時得舊厚宣，即試筆并題句。心阿蘭若住持壽。

鈐印：阿壽、壽康寧

黃賓虹題詩堂：明季僧雪個，工寫生，筆情縱肆，不泥成法。

此幀得其遺意。賓虹。

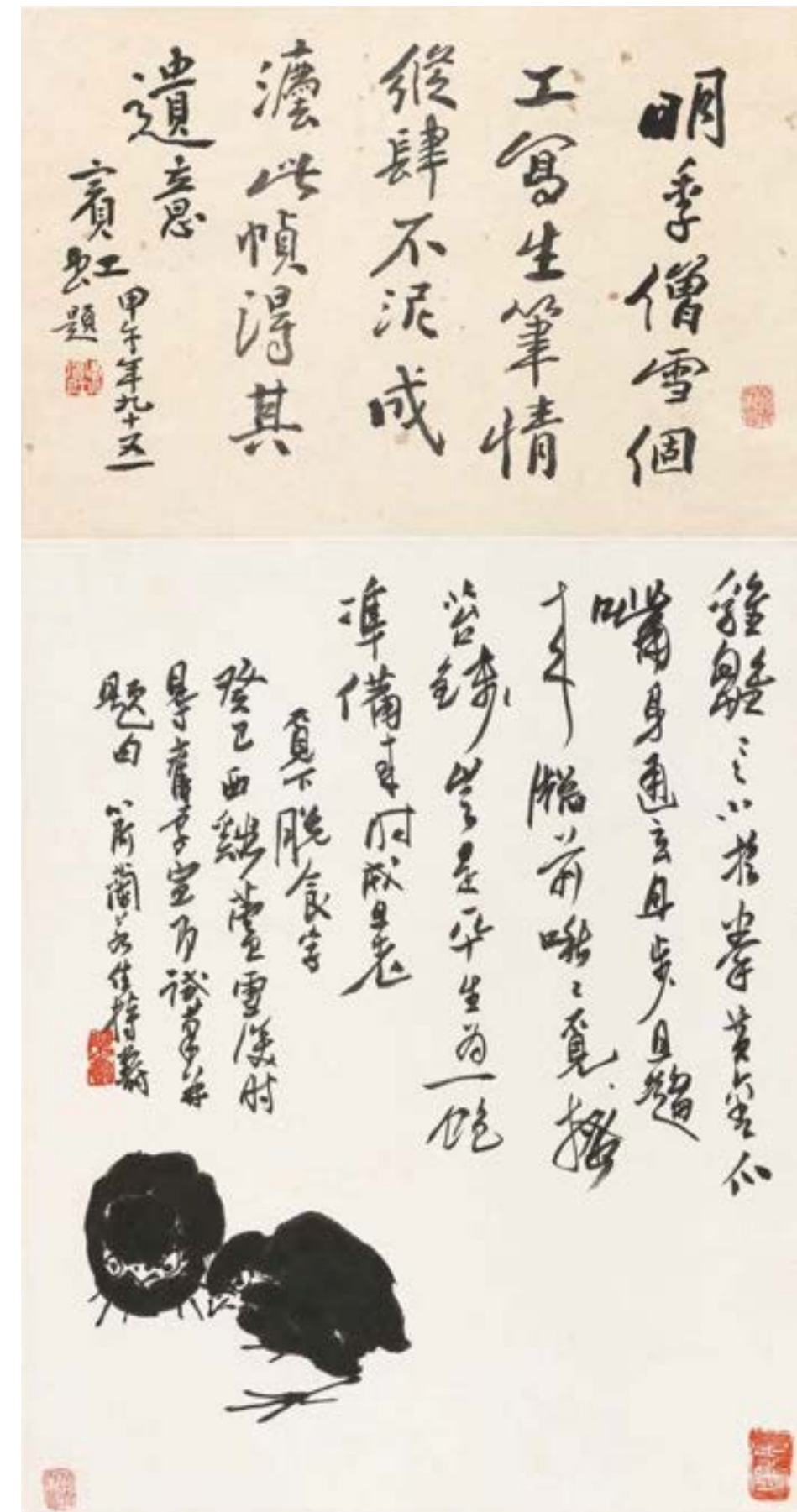
甲午（1954年）九十一題。

鈐印：黃賓虹

鑑藏印：芷青欣賞（兩次）、星洲秋齋珍藏（綾邊左下角）

來源：香港蘇富比，中國書畫拍賣，2006年10月7日，編號672。

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第68-69頁。



潘天壽
空谷幽蘭

PAN TIANSHOU (1897-1971)

Orchids

Hanging scroll, ink and colour on paper
87.5 x 45 cm. (34 ½ x 17 ¾ in.)
Inscribed and signed, with two seal of the artist
Dedicated to Boqing
Dated *jiayu* year (1934)
Two collector's seals

NOTE: The recipient of this painting is Jin Peisong (1906-1969). Born in Dongyang, Zhejiang, he was the Central Industrial Laboratory Director, and also worked as professor of Sichuan Education Institute and Chongqing University.

設色紙本 立軸 一九三四年作
題識：窮谷有蘭花，清香堪怡悅。
柏卿先生正之。
甲戌（1934年）小陽春節，阿壽。
鈐印：天授小鉢、壽
鑑藏印：海昌曾氏珍藏、星洲秋齋珍藏

註：上款人柏卿即金培松（1906-1969）。浙江省東陽人。歷任中央工業實驗所釀造試驗室主任、中央工業試驗所發酵室主任，兼任四川教育學院和重慶大學教授。



潘天壽
荷花

PAN TIANSHOU (1897-1971)

Lotus

Scroll, mounted and framed, ink and colour on paper
69.2 x 55 cm. (27 ¼ x 21 ¾ in.)
Inscribed and signed, with four seals of the artist
One collector's seal

EXHIBITED:

Hong Kong: Pan Tianshou Painting Exhibition, 18-23 December, 1964.
Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September - 1 October 2014.

LITERATURE:

Pan Tianshou Paintings Exhibition Catalogue, Hong Kong Tsi Ku Chai, 1964, pl. 50.
Pan Tianshou Paintings, Artist Publishing House, 1980, p. 60.
Lion Art Magazine, Vol. 5, Lion Art Publishing House, 1982, p. 108.
Selected Paintings of Fifteen Modern Masters, Xi Zhi Tang, 2001, p. 66-67.
Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. I, Sin Hua Gallery, October 2010, pp.52-55.
The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.50-51.

設色紙本 鏡框

題識：雷婆頭峰壽者。

鈐印：潘天壽印、阿壽、天、不雕

鑑藏印：星洲秋齋珍藏

展覽：香港：“潘天壽國畫展”，1964年12月18-23日
新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《潘天壽國畫展》展覽目錄，香港集古齋，1964年，編號50。
《潘天壽畫集》，藝術家出版社，1980年，第60頁。
《雄獅美術》第5期，雄獅美術出版社，1982年，108頁。
《近現代十五大家名畫選》，台北羲之堂，2001年，第66-67頁。
《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第52-55頁。
《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第50-51頁。





The Rhythm of Ink in Beijing

In the early 20th century, Cai Yuanpei, who was Chancellor of the Beijing University, advocated for the nurturing of citizens through aesthetics and art. His education theories created significant impact in the art sectors. The painter Chen Shizeng, who excelled in depicting landscapes, flowers and figures, proceeded to revisit the values and meaning of the tradition of literati painting of the past. His works not only exude a sense of the literary, but also reflect an approach to realism, which had inspired various painters, including the master Qi Baishi. Born into a family of peasants, Qi originally worked as a carpenter. In his early years, he drew on the *Painting Manual of Mustard Seeds* for a basic understanding of painting techniques and studied the works of various masters including Bada Shanren, Shitao, Li Zhi, Jin Nong and others of the Qing Dynasty. He conducted a tour from 1902 to 1909 to observe natural landscape and people's livelihood. These experiences provided him with much enlightenment. Later, he became acquainted with the artists Chen Shizeng and Yao Mangfu, who also inspired him to change his style. His distinctive works of "red flowers and black ink leaves" also show the influence of the master Wu Changshuo, in his use of bright colours and calligraphic brush work. In his late years, he moved away from the influence of others and opened a new path in pictorial subjects and style. He was fond of depicting subjects from life, including landscapes, flowers, figures, shrimps, crabs, birds and insects. His depiction of insects is marked by meticulous brush work, yet his primary style is noted for a wild and vivid resonance with the use of splashed ink, free brush lines, colourful palette and lively treatment, showing his quest for "spiritual resemblance". After 1949, he also painted works with symbolic meaning, such as pines and eagles to pay homage to the new nation, and was recognised by the state government, granting him the honour "People's Artist". Chen Banding, Xu Beihong, Li Kuchan, Li Keren and other noted artists were his students.

In Beijing, there was a group of painters who were devoted to traditionalism and the preservation of national artistic values, in response to the Nationalist Party's pronouncement of nationalism.

The landscape works of Shao Yixuan and Xiao Xun reflect the legacy of the Northern School of landscape painting of the past. The painter Jin Cheng founded the Research Society of Chinese Painting and Hushe. A representative figure who upheld traditions, he studied in Britain and yet never agreed with the vision of "new art" but instead advocated the revival of the traditional spirit in pursuit of antiquity. Other members of Hushe include Wu Jingting who studied with Jin Cheng, Wu's student Wang Xinjing, and Hu Peiheng. These painters turned to the Ming and Qing Dynasties and the Song and Yuan traditions in arranging their well-planned pictorial compositions. Yu Fei'an fully captured the essence of the Song court style of flower-and-bird painting and deployed precise and meticulous brush work and elegant colours to depict his subjects with the *gongbi* fine line style of the Song Dynasty, exuding a sense of liveliness of painting from life at the same time. Ma Jin was a prolific painter of horses with fine line brush work and strong colours, who was also noted for painting literati landscapes. Xu Cao was one of the few painters who mastered the Song plain outline style of portraying figures, and meticulously depicted figures with precision. Chen Shaomei's style was rooted in the Zhe School of Landscape Painting and fine line female figures. The activities of these traditionalists and art societies reveal the development of the painting tradition in Beijing.

Pu Ru, a descendant of the imperial family of the Qing court, was also an acclaimed painter pursuing traditionalism. He had the opportunity to study the abundant imperial collection of classical paintings, and devoted himself to lyricism and literati pursuits. Prolific in painting landscapes, flowers and figures with delicate brush work and subtle colour schemes, he imbued his works with the legacy of both the North and South School of Landscape Painting and transcendental sentiment of the literati. He moved to Taiwan in 1949. Other members of the imperial Qing family, such as Pu Zuo, Pu Quan, Pu Xian and Pu Jin were also noted painters who mastered the style of the Northern School of Landscape Painting, and the distinctive style of the court painter Giuseppe Castiglione of the Qing Dynasty.



京華墨韻

二十世紀初，任北京大學校長的蔡元培提倡的教育觀和以美育培養人格的理念在美術界造成深遠影響。兼擅山水、花卉、人物的畫家陳師曾重新探究文人畫的涵義和價值，其畫在蘊含文人筆墨意趣外，也具有現實精神，影響不少畫家，包括齊白石。齊氏出身農民家庭，曾習木作。早年研習《芥子園畫譜》，奠下技巧基礎；也嘗臨摹清代諸家如八大、石濤、李鱓、金農等。他在1902至1909年遊歷多處地方，對現實山水和民間生活的觀察令他有所啟發，後與陳師曾、姚茫父交後更令其畫風轉變，而其「紅花墨葉」的獨特畫風也頗得力於吳昌碩的鮮明設色和以書法入畫的風格。在其「衰年變法」時期脫離早年受諸家影響的格調，以現實生活中題材為繪畫對象。其兼擅山水、花卉、人物、蝦蟹禽蟲。其描繪昆蟲筆觸時而細膩，但主要風格特色是筆墨酣暢淋漓、揮灑自如，設色對比強烈，生動活潑，充滿野逸之趣，強調「神似」。四九年後，他也繪寫含有象徵意義，向國家致意的作品如「松鷹」等，得到新中國政府的確認，稱之為「人民藝術家」。其弟子眾多，包括陳半丁、徐悲鴻、李苦禪、李可染等。

在北京，也有一批畫家秉持傳統主義，保存國粹，回應著國民黨強調的民族精神。邵逸軒、蕭瑟的山水畫殊有古代北宗山水韻致。倡辦「中國畫研究會」及「湖社」的畫家金城更是傳統主義的中堅份子。雖然他曾留學英國，但一貫反對「新藝術」的立場，而要傳揚國粹，追求古意。其他湖社成員包括隨金城學畫的吳鏡汀及其弟子王心竟及胡佩衡等從明清入手而上溯宋元，筆墨佈局嚴謹而饒有古意。于非闇深入鑽研宋院工筆花鳥，筆墨細緻、設色雅麗，亦具宋院寫生情韻。馬晉擅以工筆重彩畫馬，也好寫文人氣息的山水。徐操掌握宋代的白描人物技法，以細膩精確的線條勾描人物。陳少梅薪傳浙派山水及工筆仕女。這些畫家和畫社反映了傳統主義在北京的面目和發展。

作為清皇室遺族的溥心畬亦是傳統主義的代表畫家。他得觀清宮度藏古畫，追求雅逸的教養和文人趣味，擅繪山水、花卉、人物，用筆細緻放逸兼而有之，設色淡雅，兼具南、北二宗韻致和文人畫意境。溥氏於1949年後遷居台灣。其他清室如溥佐、溥佺、溥儻、溥忻等也承傳了北宗風韻，也擅清宮畫風如郎世寧的畫法。

齊白石
花果小品

QI BAISHI (1863-1957)

Fruits and Flowers

A set of four hanging scrolls, ink and colour on paper
Each scroll measures 34 x 34.3 cm. (13 3/8 x 13 1/2 in.)
Each scroll signed, with a total of four seals
Four collector's seals
Four collector's seal of Rong Bao Zhai

LITERATURE:

Modern Chinese Painting Master, Shanghai Paintings Publishing House, January 2008, p. 104-105.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.2-9.

設色紙本 立軸四幅

款識：葫蘆瓜：齊璜。

水仙：白石老人。

枇杷：八十八歲白石。

玉蘭：白石老人。

鈐印：莘翁（二次）、阿芝、借山翁

鑑藏印：榮寶齋收藏—綾邊左下角（四次）、星洲秋齋珍藏—綾邊右下角（四次）

出版：《近現代中國書畫名家—齊白石》，上海書畫出版社，2008年1月，第104-105頁。
《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第2-9頁。



齊白石
花卉四屏

QI BAISHI (1863-1957)

Flowers and Vegetables

Scroll, mounted and framed, ink and colour on paper
Each measures 136 x 33.5 cm. (53 ½ x 13 ¼ in.)
Each scroll inscribed and signed, with a total of eight seals of the artist
One scroll dated renxu year (1922)
One scroll dated guihai year (1923)
One scroll further inscribed and signed by Lang Shaojun on the mounting
Four collector's seals

NOTE: The recipient of this painting is Ling Wenyuan. Born in Tai Prefecture, Jiangsu, he was the Finance minister during the Republic period.

LITERATURE:

Chinese Painters Collection, People's Fine Art Publishing House, 2004, pp. 1-4.

Selection of Works by Chinese Painters, People's Fine Art Publishing House, 2004, pp. 2-5.

Ronghaozhai, vol. 2, 2005, pp. 88-89.

Century of Echoes: Selected works of Qi Baishi, Huang Binhong, Xu Beihong, Liu Haisu, Zhang Daqian, Fu Baoshi and Li Keran, People's Fine Art Publishing House, 2007, pp. 1-4.

Modern Chinese Paintings Masters-Qi Baishi, Shanghai Calligraphy and Paintings Publishing House, January 2008, pp.22-23.

Modern Chinese Paintings Masters-Qi Baishi, Shanghai Calligraphy and Paintings Publishing House, January 2008, pp.22-23.

Paintings of North and South-Compilation of Works by Chinese Modern Masters, Shanghai Calligraphy and Paintings Publishing House, November 2011, p. 34.

Paintings of North and South-Compilation of Works by Chinese Modern Masters, Shanghai Calligraphy and Paintings Publishing House, November 2011, p. 34.

Collection of Qi Baishi's Works, Vol. II, Hunan Fine Art Publishing House, 2011, p. 153.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.V, Sin Hua Gallery, October 2012, pp.29-40.

設色紙本 鏡框 一九二二、一九二三年作

1. 題識：草間亂影龍蛇舞，天半散花風雨來。三百石印富翁製并題。
2. 題識：詩畫作生涯，須當餓殍嗟。代天工造化，木筆巧生花。木居士畫並題。
3. 款識：白石山翁。

畫家又題：直支道兄先生法教。癸亥（1923年）買鏡後一日，先生攜二公子來寄萍堂看畫，以此奉贈，弟璜。

朗紹君題裱邊：齊白石初居北京時欣賞其畫，者不多，凌直支乃其一也。

直支名文淵，擅大寫意。此四幅作於一九二三年，

是白石與凌氏友誼之見証。

畫風縱逸與變法後不同。郎紹君記於北京。

鈐印：郎紹君

4. 題識：直支仁兄先生大人法教，壬戌（1922年）十有一月，弟璜時同居京華。

鈐印：木居士（四次）、白石翁（四次）

鑑藏印：星洲秋齋珍藏（四次）

註：上款人直支，即凌文淵（1876-1944）。江蘇泰縣人。字植之，直支。辛亥革命後官至財政部總長。善畫。與齊白石交誼深厚。

出版：《中國畫名家精品集》，人民美術出版社，2004年，第1-4頁。

《繪苑菁華——中國畫名家作品選集》，人民美術出版社，2004年，第2-5頁。

《榮寶齋》第2期，2005年，第88-89頁。

《世紀回聲——齊白石、黃賓虹、徐悲鴻、劉海粟、張大千、傅抱石、李可染作品選集》，

人民美術出版社，2007年，第1-4頁。

《近現代中國畫名家——齊白石》，上海書畫出版社，2008年1月，第22-23頁。

《南北畫壇——中國近現代名家書畫萃集》，上海書畫出版社，2011年11月，第34頁。

《齊白石作品珍藏卷（二）》，湖南美術出版社，2011年，第153頁。

《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，2012年，第29-40頁。





白石山翁記於北京



齊白石
荔枝蜻蜓

QI BAISHI (1863-1957)

Lychee and Dragonfly

Hanging scroll, ink and colour on paper
100.5 x 33 cm. (39 5/8 x 13 in.)
Inscribed and signed, with one seal of the artist
One collector's seal

LITERATURE:

Complete Collection of Qi Baishi, Vol. 3, Hunan Fine Art Publishing House, October 1996, pl. 75.

Qi Baishi: Modern Painting Master, Shanghai Paintings Publishing House, January 2008, p. 173.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.22-23.

設色紙本 立軸

題識：作客天涯亭子外，買園門鎖夏天開。

千回上樹無人到，只有蜻蜓飛去來。

白石并題句。

鈐印：老白

鑑藏印：星洲秋齋珍藏

出版：《齊白石全集》第三卷，湖南美術出版社，1996年10月，圖版75。

《齊白石—近現代中國畫名家》，上海書畫出版社，2008年1月，第173頁。

《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第22-23頁。



detail 局部



齊白石
桂花雙兔

QI BAISHI (1863–1957)

Sweet Osmanthus and Rabbits

Hanging scroll, ink and colour on paper
94.5 x 33.5 cm. (37 ¼ x 13 ¼ in.)
Inscribed and signed, with one seal of the artist
Dated *wuyin* year (1938)
One collector's seal

NOTE: The recipient of this painting is Zhou Tieheng (1903–1968), a student of Qi Baishi, who studied calligraphy, painting, and seal carving.

PROVENANCE:

Lot 1138, 5 April 2011, Fine Chinese Paintings, Sotheby's Hong Kong.

EXHIBITION:

Singapore, Rongbaozhai, Sin Hua Art Gallery, *Chinese Masters Paintings From Last Century*, 15–17 August 1986.

Poly Art Museum, *Selected Works of Chinese Paintings from the Twelve Modern Masters III*, October 2011.

LITERATURE:

Chinese Masters Paintings From Last Century, Sin Hua Art Gallery, May 1986, pl. 5.

Twentieth Century Fine Art Archive-Qi Baishi I, Hebei Educational Publishing House, December 2011, p.78.

Selected Works of Chinese Paintings from the Twelve Modern Masters III, Poly Art Museum, October 2011, p. 67.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.V, Sin Hua Gallery, October 2012, pp.41–42.

設色紙本 立軸 一九三八年作

題識：鐵衡仁弟法論。戊寅（1938年）冬，兄璜。

鈐印：七九衰翁

鑑藏印：星洲秋齋珍藏

註：上款人鐵衡即周鐵衡，河北冀縣人，為齊白石入室弟子，學習書畫、治印等，頗有造詣。常獲白石老人以書畫贈之。

來源：香港蘇富比，中國書畫拍賣，2011年4月5日，編號1138。

展覽：新加坡，榮寶齋，新華美術中心，“近百年中國名家書畫展”，1986年8月15–17日。

保利藝術博物館，“中國近現代書畫——十二大名精品展（三）”，2011年10月。

出版：《近百年中國名家書畫展》，新華美術中心，1986年5月，圖版5。

《二十世紀美術作品檔案——齊白石1》，河北教育出版社，2011年12月，第78頁。

《中國近現代書畫——十二大名精品展（三）》，保利藝術博物館，2011年10月，第67頁。

《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，2012年，第41–42頁。



齊白石
豆棚小雞

QI BAISHI (1863-1957)

Chicks Under Bean Shed

Hanging scroll, ink and colour on paper
103 x 34 cm. (40 ½ x 13 ⅜ in.)
Inscribed and signed, with three seals of the artist
One collector's seal

EXHIBITION:

Poly Art Museum, *Selected Works of Chinese Paintings from the Twelve Modern Masters III*, October 2011.

LITERATURE:

Selected Works of Chinese Paintings from the Twelve Modern Masters III, Poly Art Museum, October 2011, p. 84.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.V, Sin Hua Gallery, October 2012, pp.43-46.

設色紙本 立軸

題識：方叔弟既贈家山寒菌，又贈外地靈鎖，只好畫此報之。

八十八白石。

鈐印：白石相贈、吾年八十八、王樊先去而留齊大作晨星

展覽：保利藝術博物館，“中國近現代書畫——十二大家精品展（三）”，2011年10月。

出版：《中國近現代書畫——十二大家精品集（三）》，保利藝術博物館，2011年10月，第84頁。

《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，2012年，第43-46頁。



齊白石
仁者多壽

QI BAISHI (1863-1957)

Peaches

Scroll, mounted and framed, ink and colour on paper
103 x 35 cm. (40 ½ x 13 ¾ in.)
Entitled, inscribed and signed, with two seals of the artist
One collector's seal

設色紙本 鏡框
題識：仁者多壽。
借山吟館主者白石。
鈐印：齊大、人長壽
鑑藏印：星洲秋齋珍藏（綾邊右下角）



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齊白石

鶴壽

QI BAISHI (1863-1957)

Longevity

Hanging scroll, ink and colour on paper
119.5 x 36 cm. (47 x 14 1/8 in.)
Signed, with two seals of the artist
Further inscribed and signed, with one seal of the artist
One collector's seal

EXHIBITED:

Singapore, Singapore Art Museum, *20th Century Chinese Paintings in Singapore Collections*, 13 February - 27 April 2003.

LITERATURE:

Jiping Tang Record of Paintings, Jilin Fine Art Publishing House, December 2000, pl. 109.

20th Century Chinese Paintings in Singapore Collections, Singapore Art Museum, February 2003, p. 86-87.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. I, Sin Hua Gallery, October 2010, pp.16-17.

設色紙本 立軸

款識：齊璜。

鈐印：木人、三百石印富翁。

畫家又題：多壽。白石又篆。

鈐印：木人

鑑藏印：星洲秋齋珍藏（綾邊右下角）

展覽：新加坡，新加坡美術館，“獅城珍藏二十世紀中國繪畫展”，2003年2月13日-4月27日。

出版：《齊萍堂畫錄》，吉林美術出版社，2000年12月，圖版109。

《獅城珍藏二十世紀中國繪畫展》，新加坡美術館，2003年2月，第86-87頁。

《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第16-17頁。



齊白石
栩栩欲飛

QI BAISHI (1863-1957)

Orchid and Dragonfly

Scroll, mounted and framed, ink and colour on paper
67.5 x 34.5 cm. (26 3/8 x 13 3/8 in.)
Entitled, inscribed and signed, with two seals of the artist
One collector's seal

LITERATURE:

Experts on Collections, Dongfang Publishing Centre, July 2009, p. 78.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.12-13.

設色紙本 鏡框

題識：栩栩欲飛。

借山吟館者白石。

鈐印：齊大、馬上斜陽城下花

鑑藏印：星洲秋齋珍藏

出版：《名家談收藏》東方出版中心，2009年7月，第78頁。

《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第12-13頁。



detail 局部



齊白石
海棠秋蟲

QI BAISHI (1863-1957)

Begonia and Dragonfly

Scroll, mounted and framed, ink and colour on paper
66 x 34 cm. (26 x 13 3/8 in.)
Inscribed and signed, with one seal of the artist
One collector's seal

PROVENANCE:

Lot 600, 1 November 2004, Fine Chinese Paintings, Sotheby's Hong Kong.

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.36-37.

設色紙本 鏡框

題識：星塘老屋後人白石畫。

鈐印：齊大

鑑藏印：星洲秋齋珍藏

來源：香港蘇富比，中國書畫拍賣，2004年11月1日，編號600。

展覽：新加坡，醉花林俱樂部，“傳世珍藏·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《傳世珍藏·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第36-37頁。



detail 局部



齊白石
八蝦圖

QI BAISHI (1863–1957)

Shrimps

Hanging scroll, ink on paper
94.5 x 34.5 cm. (37 ¼ x 13 ⅝ in.)
Inscribed and signed, with one seal of the artist
One collector's seal

PROVENANCE:

Acquired from Beijing Antique Store.

EXHIBITED:

Singapore, Beijing Antique Store & Sin Hua Art Centre, *Qi Baishi Collection of Paintings Exhibition*, 8–16 May 1993.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.16–17.

水墨紙本 立軸

題識：三百石印富翁齊璜年八十，時尚客燕京畫。

鈐印：齊大

鑑藏印：星洲秋齋珍藏 – 綾邊右下角

來源：北京文物商店舊藏

展覽：新加坡：北京文物商店，新華美術中心，“齊白石藏品展”，1993年5月8–16日

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第16–17頁。



detail 局部





齊白石
松鷹圖

QI BAISHI (1863–1957)
Eagle on Pine Tree

Scroll, mounted and framed, ink on paper
68 x 180 cm. (26 ¾ x 70 ⅞ in.)
Inscribed and signed, with two seals of the artist
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. I, Sin Hua Gallery, October 2010, pp.20–23.

水墨紙本 鏡框
題識：八十六歲齊白石。
鈐印：借山翁、王樊先去而留齊大作晨星
鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第20–23頁。

齊白石

白石老屋舊日圖

QI BAISHI (1863–1957)

Old Home

Hanging scroll, ink and colour on paper

108.5 x 36.2 cm. (42 ¾ x 14 ¼ in.)

Entitled, inscribed and signed, with two seals of the artist

Dedicated to Peiheng

One collector's seal

PROVENANCE:

Lot 1253, 2 June 2015, The Feng Wen Tang Collection of Chinese Paintings, Christie's Hong Kong.

Previously in the Feng Wen Tang Collection

EXHIBITED:

Beijing, The Soviet Union Exhibition Hall (Beijing Exhibition Center), *The Posthumous Works of Qi Baishi*, 1–20 January 1958, no. 173.

Hong Kong Convention and Exhibition Centre, *Paintings and Calligraphy by Qi Baishi - The Feng Wen Tang Collection*, Christie's Hong Kong, 21–25 November 2013.

Beijing, The Imperial Club, Christie's Art Space, *Paintings and Calligraphy by Qi Baishi - The Feng Wen Tang Collection*, 1–19 April 2014.

LITERATURE:

The Commemorative Catalogue of the Posthumous Works of Qi Baishi, People's Fine Arts Publishing House, Beijing, December 1957, p.32, no.173.

Hu Peiheng & Hu Tuo, Qi Baishi - Painting Techniques and Appreciation, People's Fine Arts Publishing House, Beijing, 1959, pl.112.

Works by Qi Baishi, Volume 1, Paintings, People's Fine Arts Publishing House, Beijing, September 1963, pl.54.

Hu Peiheng & Hu Tuo, Qi Baishi - Painting Techniques and Appreciation, Nan Tong Book Co., Hong Kong, March 1974, pl.112.

Masterpiece of Painting by Qi Baishi, People's Fine Art Publishing House, Beijing, October 1991, p.9.

Hu Peiheng & Hu Tuo, Qi Baishi - Painting Techniques and Appreciation, People's Fine Arts Publishing House, Beijing, February 1992, pl.102.

Lang Shaqun, Series of Studies of Chinese Masters of Fine Art in the 20th Century - Qi Baishi, Tianjin Yang Liu Qing Book, October, 1997, p.188, pl.230.

Collection of Paintings by Chinese Artists - Qi Baishi, People's Fine Arts Publishing House, Beijing, January 2000, p.57.

Paintings by Qi Baishi, Volume II, People's Fine Arts Publishing House, Beijing, December 2003, p.371.

Qi Liangchi, Qi Baishi Wenji, The Commercial Press, Beijing, October 2005, p.23.

Catalogue of Qi Baishi's Paintings, Volume I, Tianjin People's Fine Arts Publishing House, July 2006, p.236.

Baishi Liu Yun - Collection of Paintings by Qi Baishi, Volume I, People's Fine Arts Publishing House, Beijing, February 2008, pp.70–71, pl.21.

Hu Peiheng & Hu Tuo, Qi Baishi - Painting Techniques and Appreciation, Culture and Art Publishing House, Beijing, April 2011, p.143, pl.113.

Exhibition catalogue of Paintings and Calligraphy by Qi Baishi - The Feng Wen Tang Collection, Christie's Hong Kong, 2013, pp.100–101, pl.34.

設色紙本 立軸

題識：白石老屋舊日圖。佩衡仁兄法家正，齊璜。

鈐印：阿芝、木居士

鑑藏印：星洲秋齋珍藏 – 綾邊左下角

來源：香港佳士得，奉文堂藏書畫，2015年6月2日，編號1253。
奉文堂舊藏。

展覽：北京蘇聯展覽館（現北京展覽館）文化館，“齊白石遺作展覽會”，1958年1月1日–20日，編號第173。
佳士得，香港會議展覽中心，“奉文堂藏齊白石書畫”，2013年11月21日–25日。
北京，皇城會，佳士得藝術空間，“奉文堂藏齊白石書畫”，2014年4月1–19日。

出版：胡佩衡、胡夔，《齊白石畫法與欣賞》，人民美術出版社，北京，1959年，圖版112。
《齊白石作品集第一集繪畫》，人民美術出版社，北京，1963年9月，圖版54。
《齊白石繪畫精品集》，人民美術出版社，北京，1991年10月，第9頁。
胡佩衡、胡夔，《齊白石畫法與欣賞》，香港南通圖書公司，1974年3月，圖版112。
胡佩衡、胡夔，《齊白石畫法與欣賞》，人民美術出版社，北京，1992年2月，圖版102。
郎紹君，《二十世紀中國畫家研究叢書·齊白石》，天津楊柳青畫社，1997年10月，第188頁，圖版230。
《中國美術家作品叢書·齊白石》，人民美術出版社，北京，2000年1月，第57頁。
《齊白石畫集·下卷》，人民美術出版社，北京，2003年12月，第371頁。
齊良遲，《齊白石文集》，商務印書館，北京，2005年10月，第23頁。
《齊白石繪畫作品圖錄—上卷》，天津人民美術出版社，2006年7月，第236頁。
《白石留韻—上卷》，人民美術出版社，北京，2008年2月，第70–71頁，圖版21。
胡佩衡、胡夔，《齊白石畫法與欣賞》，文化藝術出版社，2011年4月，第143頁，圖版113。
展覽目錄《奉文堂藏齊白石書畫》，香港佳士得，2013年，第100–101頁，圖版34。

著錄：《齊白石遺作展覽會紀念冊》，人民美術出版社，北京，1957年12月，第32頁，編號173。



陳師曾
花鳥

CHEN SHIZENG (1876–1923)

Flower and Bird

Scroll, mounted and framed, ink and colour on paper
83 x 42.8 cm. (32 3/4 x 16 7/8 in.)
Inscribed and signed, with one seal of the artist
Dated eighth month, *yimao* year (1915)
One collector's seal

設色紙本 鏡框 一九一五年作
題識：修蔓垂古木，香風動四隣。
何須美人折，好鳥山中春。
希濤先生屬。
乙卯（1915年）八月，陳衡憲。
鈐印：槐堂、解衣滂博
鑑藏印：星洲秋齋珍藏



陳半丁
神仙祝壽

CHEN BANDING (1876-1970)
Peaches and Ganoderma

Hanging scroll, ink and colour on paper
150 x 69.5 cm. (59 x 27 3/8 in.)
Entitled, inscribed and signed, with three seals of the artist
Dated summer, *xinsi* year (1941)
One collector's seal

設色紙本 立軸 一九四一年作

題識：神仙祝壽。

辛巳（1941年）夏日揮汗作此，有趙吳興之風。

半丁老人年。

鈐印：陳年、半丁老人、半丁

鑑藏印：星洲秋齋珍藏



汪吉麟
多壽

WANG JILIN (1871-1960)

Peaches

Scroll, mounted and framed, ink and colour on paper
118.5 x 45.5 cm. (46 7/8 x 17 7/8 in.)
Signed, with one seal of the artist
Further inscribed by Qi Baishi and Yao Hua, with one seal of each artist
One collector's seal

設色紙本 鏡框

題識：吉麟。

鈐印：汪

齊白石（1864-1957）題識：霽翁畫此，正似無悶，自言“未曾見過搗叔畫桃實”。
此言余最信之。世之有思想者，大都如是。
余最惡世之下愚，見人所長，必欲說短，以見自家工夫耳。
白石觀記。

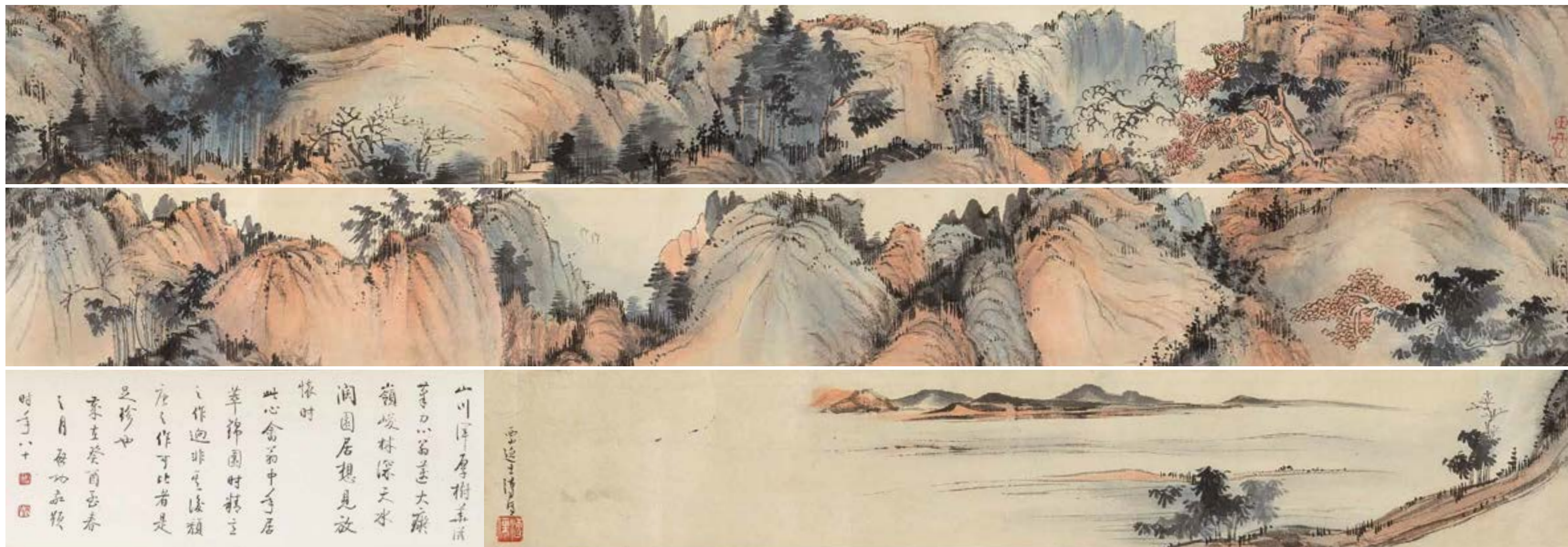
鈐印：白石翁

姚華（1876-1930）題：霽士此作於鮮豔中出樸厚，正是自寫胸臆。
於前人不似，亦不必不似也。
天如喜而索之，霽士既以奉贈，因為題記。
癸亥（1923年）冬至，蓮花盦漫書，姚華茫父。

鈐印：姚華曾觀

鑑藏印：星洲秋齋珍藏





溥儒

春江無盡圖

PU RU (1896-1963)

Spring River

Handscroll, ink and colour on paper

6.8 x 156.8 cm. (2 ¾ x 61 ¾ in.)

Signed, with two seals of the artist

Further inscribed and signed by Qi Gong, with two seals of the artist

Dated *guiyou* year, 1993

One collector's seal

PROVENANCE:

Acquired from Beijing Rongboazhai in the early eighty.

EXHIBITED:

Singapore, Singapore Art Museum, "20th Century Chinese Paintings in Singapore Collections",
13 February – 27 April 2003.

LITERATURE:

20th Century Chinese Paintings in Singapore Collections, Singapore Art Museum, February 2003, pp.72-73.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp. 56-57.

設色紙本 手卷

款識：西山逸士溥寫。

鈐印：溥濡、玉壺

啟功題跋：山川渾厚樹華滋，筆力心翁邁大癡。嶺峻林深天水潤，園居想見放懷時。

此心畬翁中年居萃錦園時精意之作。迥非其後頽唐之作可比者，是足珍也。

歲在癸酉（1993年）孟春三月。啟功敬題。時年八十。

鈐印：啟功、元白

鑑藏印：星洲秋齋珍藏

來源：八十年代初得自榮寶齋

展覽：新加坡，新加坡美術館，“獅城珍藏二十世紀中國繪畫展”，2003年2月13日—4月27日。

出版：《獅城珍藏二十世紀中國繪畫展》，新加坡美術館，2003年2月，第72-73頁。

《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年10月，第56-57頁。

溥儒

江南岩岫

PU RU (1896-1963)

Jiangnan Scenery

Hanging scroll, ink and colour on paper
123.5 x 49.5 cm. (48 ¾ x 19 ½ in.)
Inscribed and signed, with four seals of the artist
Dated autumn, *wuyin* year (1938)
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. 1, Sin Hua Gallery, October 2010, pp.34-35.

設色紙本 立軸 一九三八年作

題識：虛舟縱逸棹，回復遂無窮。發歲始俛仰，星紀奄將中。
南窗罕悴物，北林榮且豐。神淵寫時雨，晨色奏景風。
既來孰不去，人理固有終。居常待其盡，曲肱豈傷冲？
遷化或夷險，肆志無宥隆。即事如已高，何必升華嵩。
昔欲居南村，非為卜其宅。聞多素心人，樂與數晨夕。
懷此頗有年，今日從茲役。弊廬何必廣，取足蔽牀席。
鄰曲時時來，抗言談在昔。奇文供欣賞，疑義相與析。
青松在東園，眾草沒奇姿。凝霜珍異類，卓然見高枝。
連林人不覺，獨樹眾乃奇。提壺掛寒柯，遠望時復為。
吾生夢幻間，何事繼塵羈。
宵濟漁浦潭，旦及富春郭。定山緬雲霧，赤亭無淹薄。
遊流觸鷺急，臨圻阻參錯。亮乏伯昏分，險過呂梁壑。
洵至宜便習，兼山貴止託。平生協幽期，淪躓困微弱。
久露干祿請，始果遠遊諾。宿心漸申寫，萬事俱零落。
懷抱既昭曠，外物徒龍蠖。
歲次戊寅（1938年）之秋寫江南巖岫并錄陶謝五言應玉軒先生雅教。
西山逸士溥儒題於萃錦園中。

鈐印：舊王孫、溥濡、破研生冰、荒寒

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第34-35頁。



陳少梅

秋山聽泉

CHEN SHAOMEI (1909-1954)

Autumn Streams

Hanging scroll, ink and colour on paper
84.5 x 43.5 cm. (33 ¼ x 17 ½ in.)
Inscribed and signed, with three seals of the artist
Dated seventh month, *wuyin* year (1938)
One collector's seal

LITERATURE:

Tianjin Yang Liuqing Painting Store Collection, Tianjin Yang Liuqing Painting Store, December 1987, pl.67.
Han Mo: Chen Shaomei Landscape, Han Mo Xuan Publishing Co., Ltd., 26 December, 1996.
Chinese Modern Master Collection: Chen Shaomei, People's Fine Art Publishing House, August 2001, p. 30.
Complete Collection of Chen Shaomei's Paintings, vol. 1, Tianjin People's Fine Art Publishing House, August 2005, pl. 16.
Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. I, Sin Hua Gallery, October 2010, pp.30-31.

設色紙本 立軸 一九三八年作

題識：戊寅（1938年）七月，仿周東村筆法略變南宋畫院刻畫勾斫之迹，六如居士所由出也。
少梅陳雲彰。

鈐印：陳彰、少梅、衡山陳五

鑑藏印：星洲秋齋珍藏（綾邊左下角）

出版：《天津楊柳青畫社藏畫》，天津楊柳青畫社，1987年12月，圖版67。
《名家翰墨—陳少梅山水篇》，翰墨軒出版有限公司，1996年12月26日，第14頁。
《中國近現代名家畫集—陳少梅》，人民美術出版社，2001年8月，第30頁。
《陳少梅繪畫全集》上卷，天津人民美術出版社，2005年8月，圖版16。
《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第30-31頁。





陳少梅
禮佛圖

CHEN SHAOMEI (1909-1954)
Praying to Buddha

Scroll, mounted and framed, ink and colour on paper
26 x 86.5 cm. (10 ¼ x 34 in.)
Inscribed and signed, with three seals of the artist
Dedicated to Liufu
Dated spring, *yiyou* year (1945)
Further inscribed by Liu Zijiu (1901-1988), with two seals by the artist
One collector's seal

NOTE: The recipient of this painting is Yan Liufu, famous artist of Tianjin. Born in 1908, he studied under Liu Zijiu and was a good friend of Chen Shaomei.

LITERATURE:
Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.112-113.

設色紙本 鏡框 一九四五年作
題識：古德云：除卻死生真大事，其餘都是可商量。
以眾生沉淪苦海，汨沒世緣，積劫以來，以至今日，
未嘗一念返省。今幸為佛弟子且遇知識，
有入道之緣而不拌捨世緣，苦心參究，已躬下事，
且恐今生錯過，縱出頭來，未審可能如今日諸緣畢具否也。
二六時中動靜閒忙，如如不動，逆順好惡，冤親平等，
隨順世緣，所作功德，一事一法，皆成圓妙，
淨行道果能如此用心，可謂不出塵勞而作佛事。
道在日用而不知，道在目前而不見，
以知日用而不見道，見目前而不見道。
故曰道在目前不是目前，法亦不離目前，非耳目之所到。
苟能透過目前逆順關頭，毀譽境上，不被牽絆橫身直過。
如此用心，則聖人不在三代，今古不離一念矣。
有志向道，初發心時便從此入。
六符吾兄般若夙種，信道甚篤。
唯碌碌塵勞，未能步步著力，深自悔恨。
囑為寫禮佛圖，並錄憨山大師語錄數則為座右之銘，
將時時對之以自惕，厲知慧光洞照，情塵頓脫，
安住平等法界，如一彈指也。
乙酉（1945年）春日。衡山陳雲彰並識。

鈐印：雲彰、陳五、我思古人
劉子久題識：蕭疏簡靜，意致清逸。
少梅畫如此，人也如此。
辛丑（1961）三月。
劉子久題。
鈐印：劉、子久
鑑藏印：星洲秋齋珍藏

註：嚴六符先生乃津門著名書畫家和美術教育家。學名仁統，1908年生於天津。
嚴先生師從劉子久，與陳少梅亦師亦友，三人甚為相熟。
出版：《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第112-113頁。

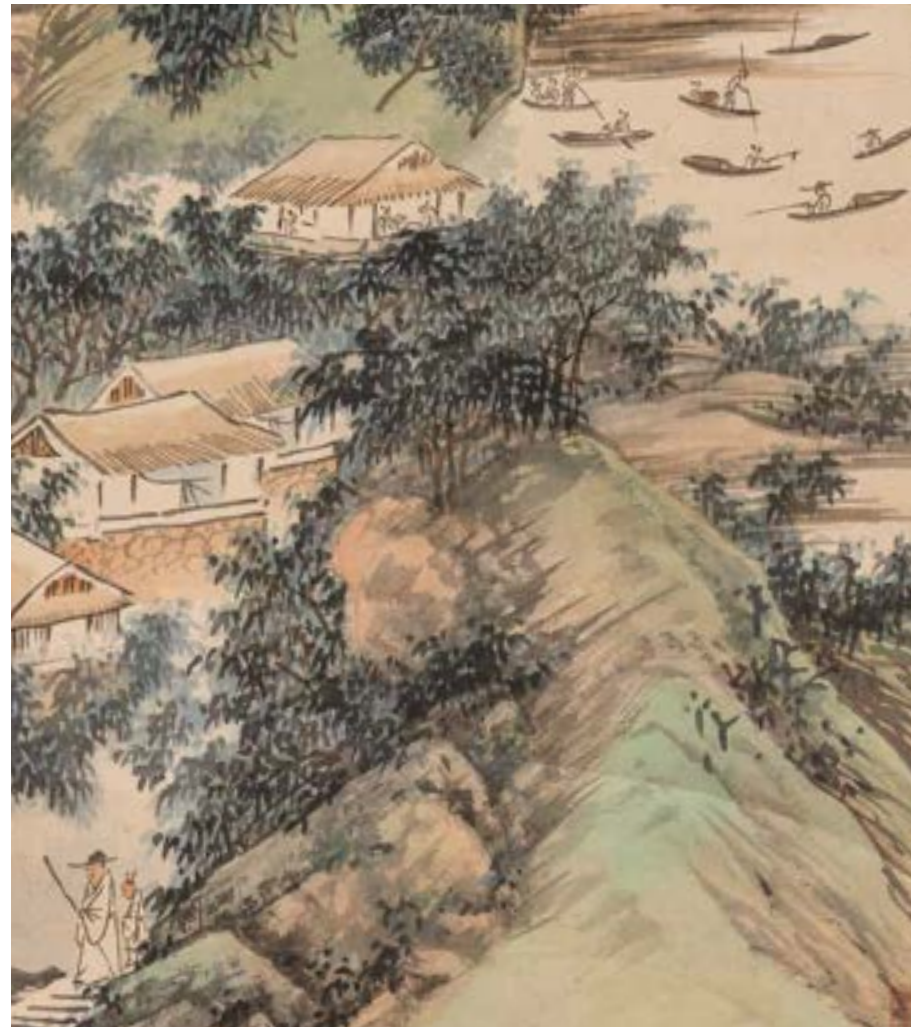
吳鏡汀
仿梅道人山水

WU JINGTING (1904-1972)

*Landscape After the Style
of Meidaoren*

Scroll, mounted and framed, ink and colour on paper
136 x 41.5 cm. (53 ½ x 16 ¼ in.)
Inscribed and signed, with one seal of the artist
Dated winter, *xinwei* year (1931)
One collector's seal

設色紙本 鏡框 一九三一年作
題識：梅道人筆法。
辛未（1931年）初冬，鏡汀吳熙曾。
鈐印：熙曾
鑑藏印：星洲秋齋珍藏



detail 局部



王心竟
松蔭觀溪圖

WANG XINJING (1909-1954)
*Waterfall in the Shadow
of Pines*

Scroll, mounted and framed, ink and colour on paper
65.3 x 28 cm. (25 ¾ x 11 in.)
Inscribed and signed, with two seals of the artist
Dated ninth month, *jiashen* year (1944)
One collector's seal

設色紙本 鏡框 一九四四年作
題識：松蔭觀溪圖。
甲申（1944年）九月下澣畫于舊京。
心竟王錫照。
鈐印：王錫照印、心竟
鑑藏印：星洲秋齋珍藏



detail 局部



金城
楓林遺興圖

JIN CHENG (1878-1926)
Admiration of Maple

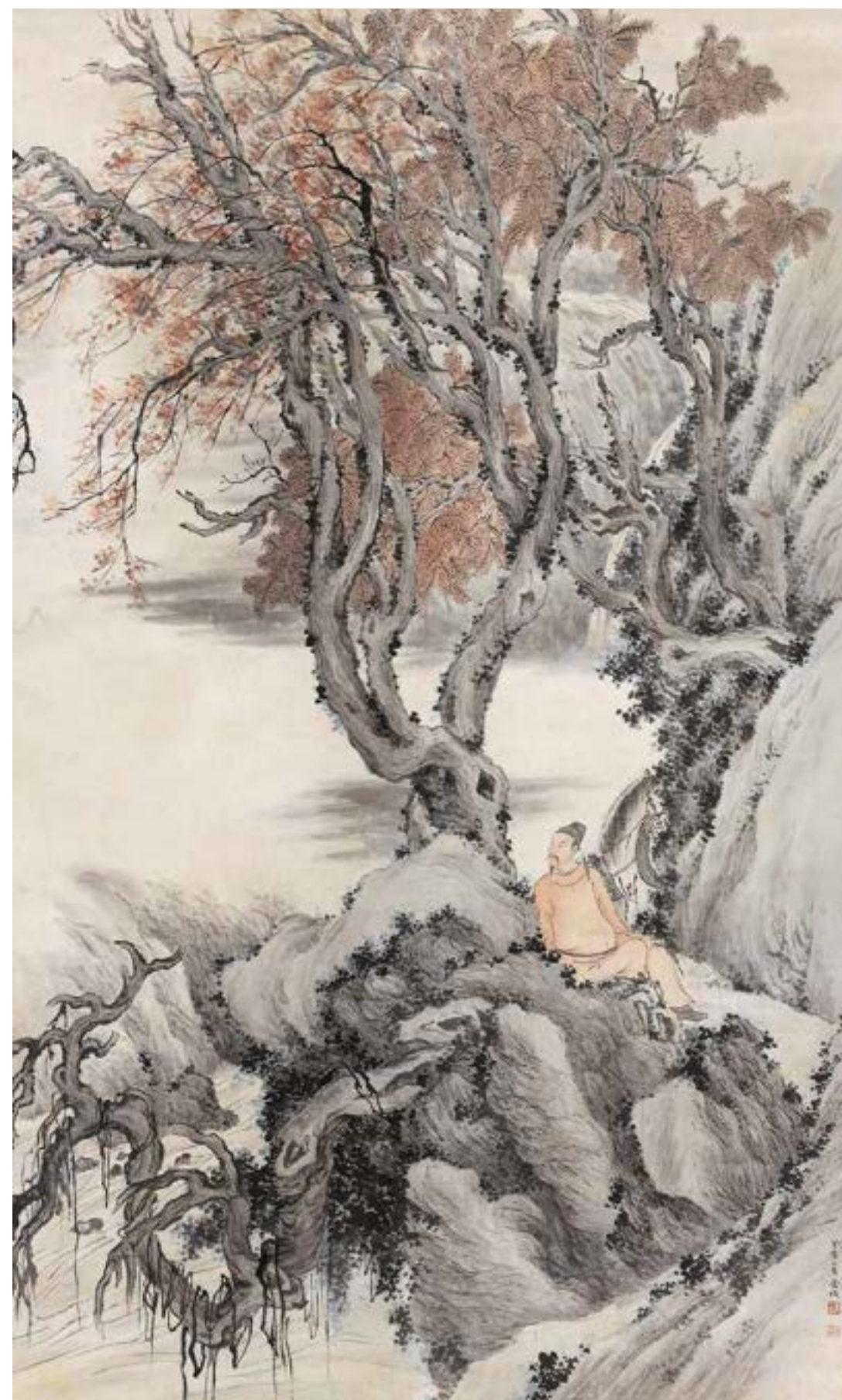
Hanging scroll, ink and colour on paper
135 x 82 cm. (53 1/8 x 32 1/4 in.)
Inscribed and signed, with two seals of the artist
Dated second month, *guihai* year (1923)

PROVENANCE:

Lot 1208, 25-26 November 2013, Fine Chinese Modern Paintings, Christie's Hong Kong.

設色紙本 立軸 一九二三年作
題識：石銘先生大雅鑒之。
癸亥（1923年）二月，金城。
鈐印：金城之印、金城

來源：香港佳士得，中國近現代畫，2013年11月25-26日，編號1208。



徐操
天樂圖

XU CAO (1899-1961)
Heavenly Music

Hanging scroll, ink and colour on silk
119 x 60.5 cm. (46 7/8 x 23 7/8 in.)
Entitled, inscribed and signed, with four seals of the artist
Dated sixth month, *bingzi* year (1936)
One collector's seal

PROVENANCE:

Previously in the collection of Yeo Khee Lim's Singapore Xiu Hai Lou.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.104-105.

設色絹本 立軸 一九三六年作

題識：天樂圖。

丙子（1936年）六月寫於霜紅龕。

燕孫徐操。

鈐印：霜紅樓、徐操、燕孫、城北徐公

鑑藏印：星洲秋齋珍藏

來源：新加坡袖海樓楊啓霖舊藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第104-105頁。



馬晉
長壽長樂

MA JIN (1900-1970)

Deer under Pine Tree

Scroll, mounted and framed, ink and colour on paper
129.3 x 65.5 cm. (50 7/8 x 25 3/4 in.)
Inscribed and signed, with two seals of the artist
Dated spring, *yiyou* year (1945)
One collector's seal

設色紙本 鏡框 一九四五年作
題識：乙酉（1945年）仲春擬郎世寧筆意，伯逸馬晉畫。
鈐印：馬晉之印、湛如
鑑藏印：星洲秋齋珍藏



detail 局部



于非闇
蝶戀花

YU FEI'AN (1888-1959)
Peony and Butterfly

Hanging scroll, ink and colour on paper
90 x 50.5 cm. (35 3/8 x 19 7/8 in.)
Inscribed and signed, with two seals of the artist
Dated winter solstice, *gengyin* year (1950)
One collector's seal

PROVENANCE:

Previously in the collection of Yeo Khee Lim's Singapore Xiu Hai Lou.

LITERATURE:

Paintings Collection in Singapore, Singapore Art and Cultural Relics Appreciation Society, 1993, pp. 28-29.
Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. V, Sin Hua Gallery, October 2012, pp. 81-84.

設色紙本 立軸 一九五〇年作

題識：此名崑山夜光，惟稷園有數叢，稷園牡丹多佳品，為故都後來居上，
若枝幹之奇古，遠遜於故宮御苑，此所謂年分非關培植也。
庚寅（1950年）冬至非闇寫記。

鈐印：于照私印、非闇六十後作

鑑藏印：星洲秋齋珍藏

來源：新加坡袖海樓楊啓霖先生舊藏

出版：《獅城藏畫》，新加坡藝雅文物鑒賞社，1993年，第28-29頁。

《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，2012年，第81-84頁。



detail 局部



于非闇
柳葉草蟲

YU FEI'AN (1888-1959)
Willow and Insects

Hanging scroll, ink and colour on paper
65.5 x 34 cm. (25 3/4 x 13 3/8 in.)
Inscribed and signed, with two seals of the artist
Dated *xinsi* year (1941)
One collector's seal

設色紙本 立軸 一九四一年作
題識：閒步太液池得此畫本。
辛巳（1941年）閏月，非闇。
鈐印：于照私印、壯夫不為
鑑藏印：星洲秋齋珍藏



于非闇
梅花雙喜

YU FEI'AN (1888-1959)

Magpie & Plum Blossom

Hanging scroll, ink and colour on paper
112.5 x 47 cm. (44 ¼ x 18 ½ in.)
Inscribed and signed, with three seals of the artist
Dated *wuyin* year (1938)
One collector's seal

LITERATURE:

The Experience of Art : Twentieth Century Chinese Paintings from the Shuisongshi Shanfang Collection,
UMBRELLA by Andamans East International Ltd, 1983, p. 41.

設色紙本 立軸 一九三八年作

題識：清宮藏沈子藩刻絲，予曾臨兩本，此本鈎勒後未及著色，棄之篋笥。

戊寅（1938年）上元，布色於玉山硯齋。非闇并記。

鈐印：于照、非闇、非闇五十歲作

鑑藏印：星洲秋齋珍藏（綾邊左下角）

出版：《水松石山房藏畫》，UMBRELLA by Andamans East International Ltd, 1983年，第41頁。



邵逸軒
江南春夢

SHAO YIXUAN (1885-1954)

Spring Dream in Jiangnan

Hanging scroll, ink and colour on paper
79 x 31.5 cm. (31 1/8 x 12 3/8 in.)
Inscribed and signed, with one seal of the artist
One collector's seal

設色紙本 立軸

題識：亂離無地問桑麻，叱犢喚雞樂忍誇。

寫取江南春夢景，綠楊多處兩三家。

浙東邵逸軒寫於泉唐客次時年六十有五。

鈐印：邵逸軒

鑑藏印：星洲秋齋珍藏



祁崑

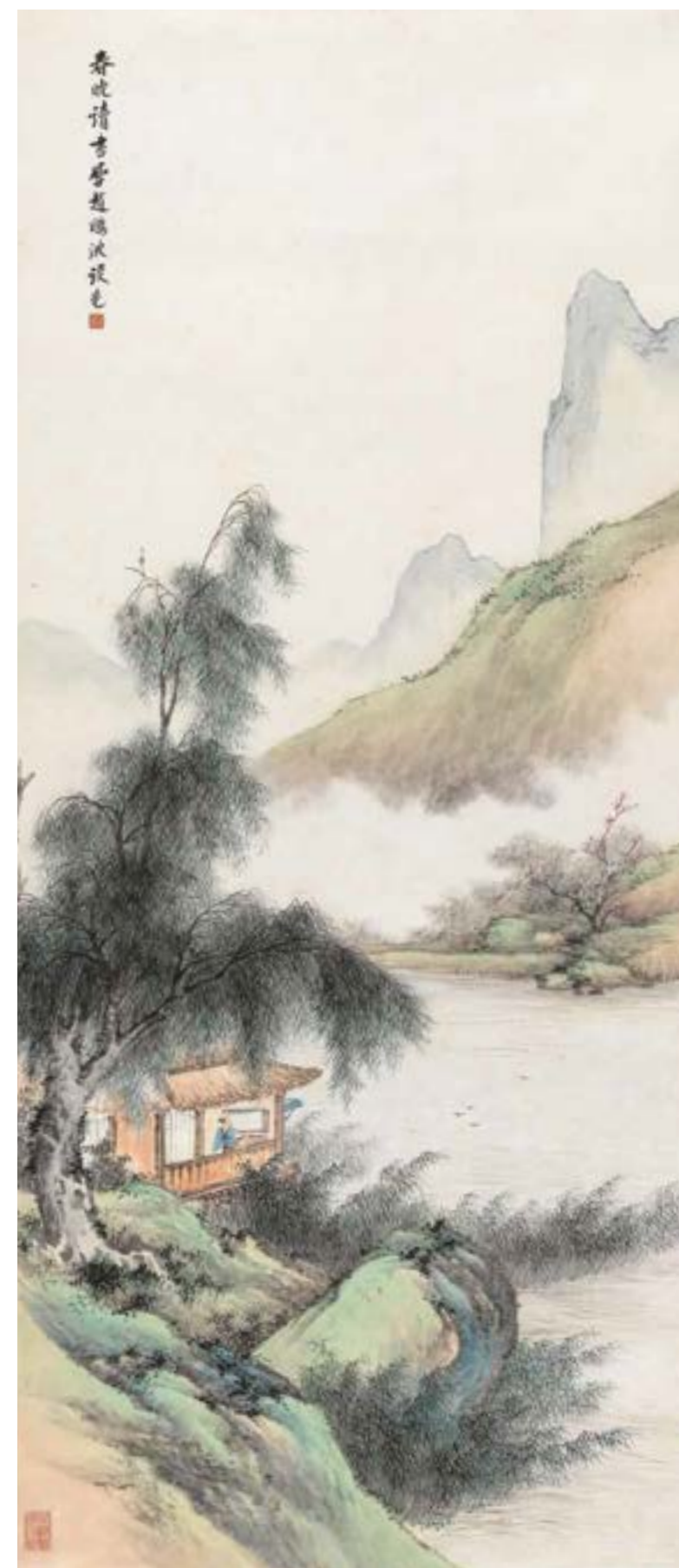
雲山煙雨

QI KUN (1901-1944)

*Misty Landscape in the
Rain*

Hanging scroll, ink and colour on paper
101 x 44.5 cm. (39 ¾ x 17 ½ in.)
Inscribed, with one seal of the artist
One collector's seal

設色紙本 立軸
題識：春曉讀書，學趙鷗波設色。
鈐印：祁崑長壽印信
鑑藏印：星洲秋齋珍藏



蕭俊賢

擬石溪筆意山水

XIAO JUNXIAN (1865-1948)

Landscape after Shixi

Hanging scroll, ink and colour on paper
103 x 47 cm. (40 ½ x 18 ½ in.)
Inscribed and signed, with two seals of the artist
Dated spring, *yiyou* year (1945)
One collector's seal

PROVENANCE:

Lot 56, 31 October 1991, Chinese Paintings, Sotheby's Hong Kong.

設色紙本 立軸 一九四五年作

題識：靜極卻嫌流水鬧，閒多翻笑野雲忙。

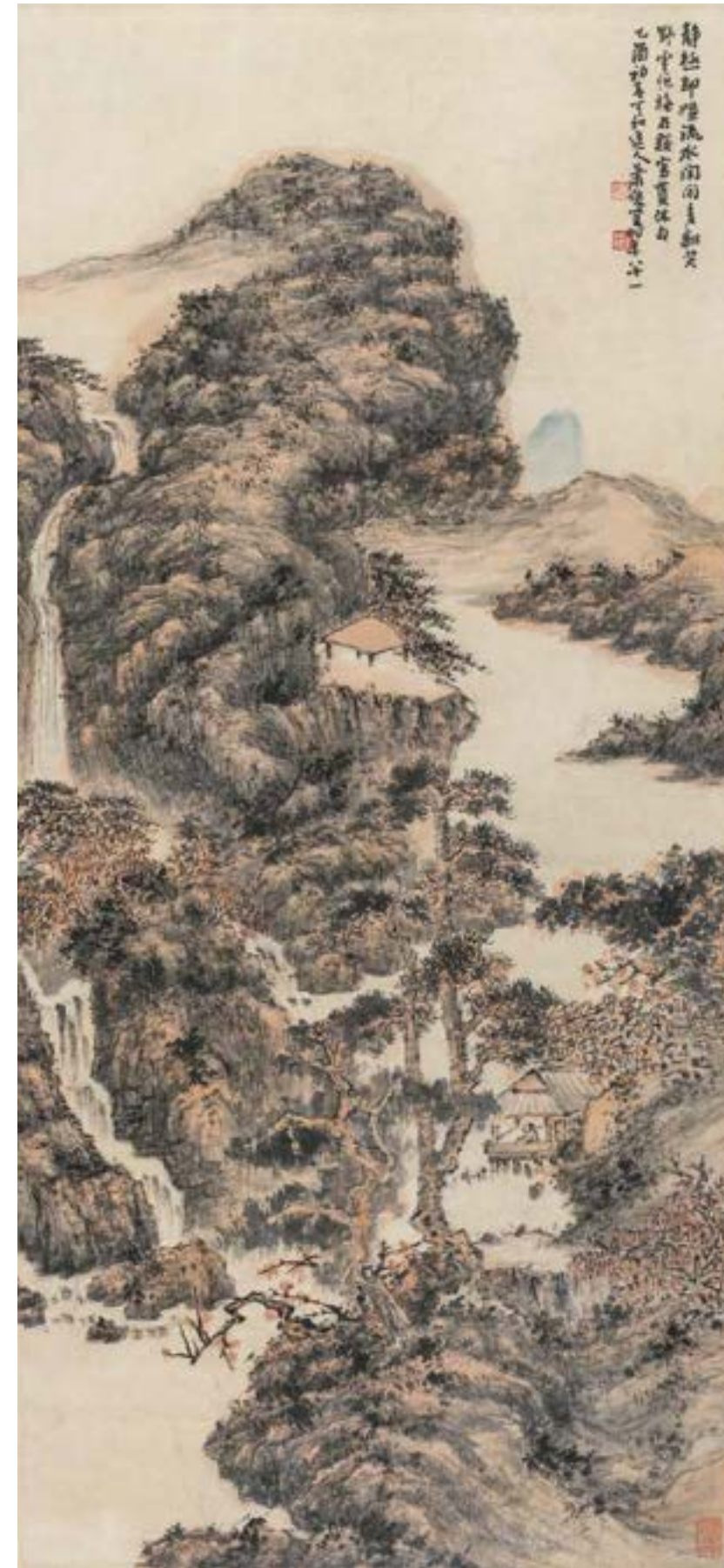
撫石溪寫真休句。

乙酉（1945）初春，天和逸人蕭俊賢時年八十一。

鈐印：俊賢、鐵夫

鑑藏印：星洲秋齋珍藏

來源：香港蘇富比，中國書畫拍賣，1991年10月31日，編號56。

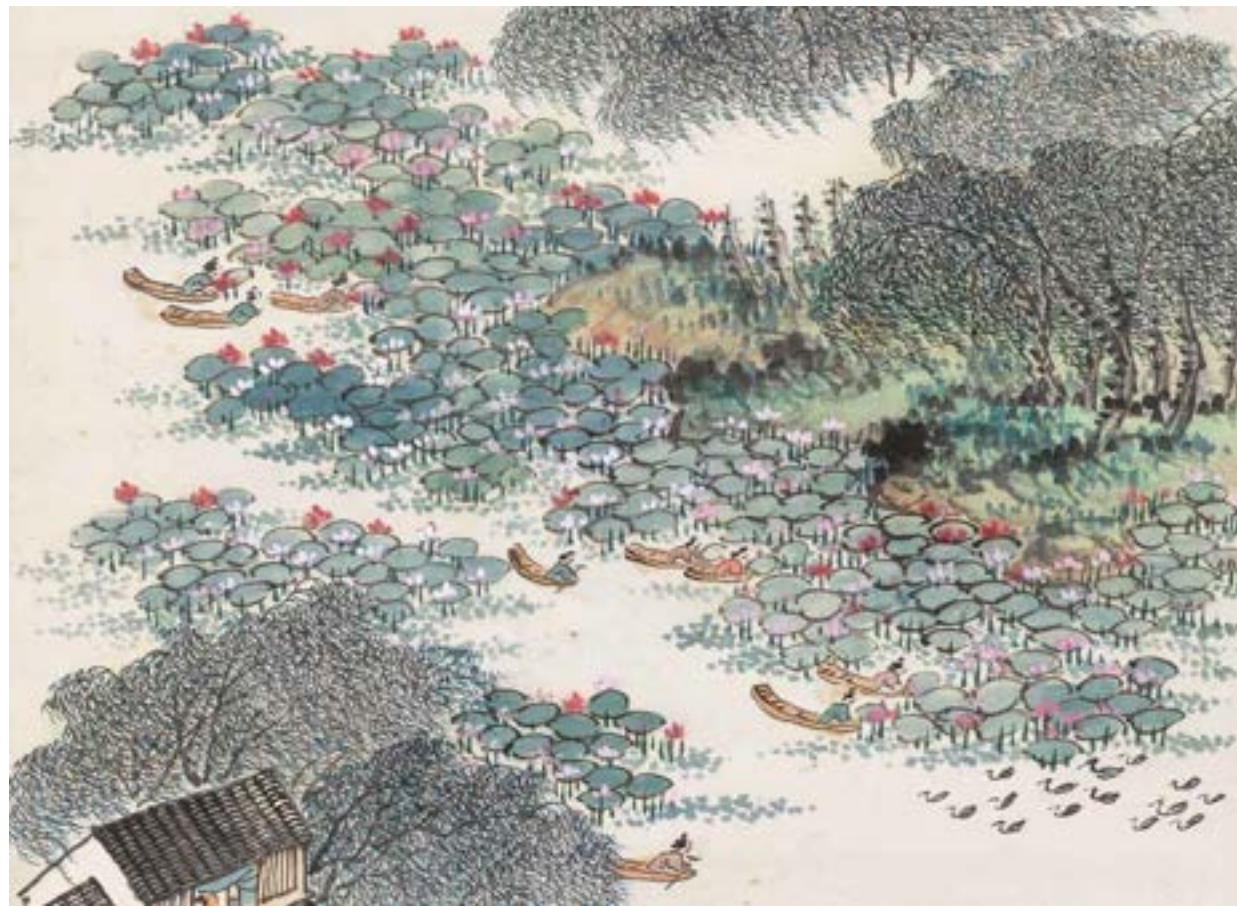


蕭愫
採蓮圖

XIAO XUN (1883-1944)
Harvesting Lotuses

Hanging scroll, ink and colour on paper
108 x 52 cm. (42 ½ x 20 ½ in.)
Inscribed and signed, with two seals of the artist
Dated *guiwei* year (1943)

設色紙本 立軸 一九四三年作
題識：菡萏香連十頃陂，小姑貪戲採蓮遲；
晚來弄水船頭濕，更脫紅裙裏鴨兒。
皇甫松採蓮子。癸未（1943年）清和。蕭愫。
鈐印：懷甯蕭愫之印、龍樵壬午六十歲



detail 局部



胡佩衡
策杖觀瀑

HU PEIHENG (1892-1965)

Viewing Waterfall

Scroll, mounted and framed, ink and colour on paper

132 x 56 cm. (52 x 22 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *bingyin* year (1926)

One collector's seal

One collector's seal of Rongbaozhai

設色紙本 鏡框 一九二六年作

題識：翠巒層巒秋氣清，丹崖水落小橋橫。

偶然牽引扶筇客，貪看飛泉不肯行。

丙寅（1926年）春暮，寫奉子林三兄大人雅正。弟佩衡并題。

鈐印：冷齋、胡佩衡印

鑑藏印：榮寶齋收藏、星洲秋齋珍藏



溥忻、溥儻、溥佺、溥佐
八駿圖

PU JIN (1893-1966), PU XIAN (1901-1966),
PU QUAN (1913-1991) AND PU ZUO (1918-2001)

Eight Horses

Scroll, mounted and framed, ink and colour on paper
Each scroll measures 130 x 33 cm. (51 1/8 x 13 in.)
Each scroll inscribed and signed, with a total of seven seals
One collector's seal

NOTE: Mounting pattern is hand-drawn.

設色紙本 鏡框
題識：(一) 仿李龍眠筆意。雪齋溥忻。
鈐印：溥忻長壽、山可一窗青。
(二) 法宋人筆。溥儻。
鈐印：溥儻印信長壽
(三) 松窗溥佺寫。
鈐印：雪溪、松窗書畫。
(四) 庸齋溥佐寫。
鈐印：溥佐印信長壽、庸齋居士。
鑑藏印：星洲秋齋珍藏

註：裱邊為手繪描金八寶紋圖案。





Assimilation of the East and the West

In 20th century, the Chinese art world was preoccupied with the pursuit of diversification and the blending of the East and the West to transform Chinese painting. While in secondary school, the Tianjin painter Liu Kuiling studied sketching, watercolor, oil painting and cultivated an interest in the works of animal, flower and bird painting in strong and heavy colours, such as by Huang Quan, Cui Bai, Lin Liang, Jiang Tingshi, Giuseppe Castiglione, and in particular the painter Shen Quan of the Qing Dynasty had a profound impact on him. He was also influenced by the use of elegant bright colours of the Kano School and painters such as Takeuchi Seiho of Japan. Excelling in painting figures, animals, flower and birds, Liu illustrated his subjects with precise proportions and heavy colours, with a touch of realism from observing life closely. He fused both Eastern and Western techniques to create a unique style with an aura of realism. His son Liu Jiyou built on his father's legacy, and later turned to a freer and more casual style. He was deeply involved in the creation of comics and laid the foundation for the development of comics in China. His ink paintings also reveal the injection of comic techniques in execution and materialization.

Xu Beihong was one of the most important artists who modernised Chinese painting. In his early years, he became acquainted with reformists such as Kang Youwei and came under the influence of reformist ideas. At the same time, he also came across printed materials of European realist art. These experiences led him to question the future of traditional Chinese painting. Later, with support from the educator Cai Yuanpei, he undertook studies in France and entered the *École Nationale Supérieure des Beaux-Arts*, studying with various realist artists and catching a glimpse into European modernism. After his return to China, he taught at various major institutions including the Art Academy of the Beijing University, the Department of Fine Arts of the Central University and others, becoming a leader in the art circle. In 1932, he wrote about the "new seven principles" to advocate for realism. He had painted a large number of oil paintings and ink paintings with historical themes, often loaded with social and

political messages. In his later years, he turned to ink painting, and was particularly fond of depicting horses, lions, roosters, wild birds, cats and others, and also proficient in painting figures, landscapes, pines, plum blossoms, bamboos and others. With firm training in sketching, proportional treatment of anatomy, and the expressiveness of the pictorial subjects, his works are characterised by swift and free brushwork, exuding a strong sense of spontaneity. Xu Beihong is a representative example of the successful blending of different painting techniques, and the injection of realism and social consciousness in his works to modernise Chinese painting.

Fu Baoshi was also influential in synthesising eastern and Western painting techniques, who drew inspiration from the great Qing master Shitao in his early years. Then he went to the Tokyo Imperial Art College (*Musashino Art University* today) to pursue studies in sculpture, seal-carving and painting, and studied under various artists such as Yokoyama Taikan and Takeuchi Seiho. After his return to China, he taught at the Department of Fine Arts, Central University, Nanjing at the invitation of Xu Beihong. A renowned art historian, Fu Baoshi affirmed his recognition of the essence of Chinese painting and opposed changing the term *guohua* (national painting) to ink painting. His favoured subjects include landscapes, historical figures and ladies such as the legends and themes in the *Ode of the Chu State* and the poems of Du Fu. With swift and fluid brush work, spacious pictorial composition and perspective, and unique textural strokes, his works exudes a lofty and archaic charm. However, he fully understood that "when time changes, brush and ink also need to change" and thus began to transform Chinese painting according to the socialist new China and obtain recognition from the Communist government. In 1957, he was appointed Director of the Jiangsu Painting Academy and later led a 23,000 miles sketching tour to various regions together with many painters. He also started to depict revolutionary subjects with traditional techniques, as well as to illustrate poems by Chairman Mao Zedong and to depict important sites relating to the revolutions. His artistic innovation brought traditional brush and ink to a new horizon with the change of time.



融和東西

在二十世紀畫壇上，多方求索、融和東西也成為革新國畫的主流之一。天津畫家劉奎齡早年中學時期曾習素描、水彩、油畫，也涉獵多位重彩花鳥和動物畫家如黃荃、崔白、林良、蔣廷錫、郎世寧等畫風，尤其是清代沈銓對他影響尤深。他亦受到日本狩野派、竹內栖鳳等的濃艷用色影響。劉奎齡擅繪人物、動物、花鳥，造型比例準確、設色濃烈明麗，反映其對物象深入觀察和寫生基礎，結合東西畫法，具有現實主義特點。其子劉繼卣承傳了乃父畫法，後轉向較自由奔放的意筆水墨創作，並專注於連環畫，奠下新中國連環畫基石，並以連環畫技巧繪寫人物。

畫家徐悲鴻是將國畫現代化的最重要畫家之一。他早年結識了康有為等維新人士，沾染了他們的革新思想，又因接觸到西方寫實繪畫印刷品而引發對西方現實主義的興趣，也啓動他對傳統國畫的關注及質疑。其後得到教育家蔡元培的賞識和幫助，於1919年赴法國留學，入巴黎國立美院學校，隨多位寫實主義畫家習畫，並受到歐洲現代主義的影響。回國後任教於北平大學藝術學院、中央大學藝術系等，成為藝壇領袖。1932年他發表了「新七法」寫實主義原則，影響殊深。他繪畫了大量歷史和故事性油畫和水墨畫，借用古代題材來寄喻政治及社會意識。後期較專注於水墨畫，尤好畫馬、獅、雄雞、猛禽、貓等禽鳥動物，亦寫人物、山水、松梅、竹等，重視素描基礎、比例、造型及表情的表現，筆墨流暢，自由奔放。徐悲鴻代表著引入西方寫實主義，結合中西畫法，將國畫現代化和注入社會意識的成功例子。

傅抱石是一位綜合東洋和西方畫法極具影響力的畫家。他早年取法於清代石濤，其後留學日本東京帝國美術學院，習雕塑、篆刻及繪畫；而橫山大觀、竹內栖鳳等亦予於他相當啓發。回國後他應徐悲鴻之請任教於南京中央大學藝術系，也是一位美術史家。傅抱石一直秉持中國畫的優秀筆墨傳統，曾反對將「國畫」改名為「水墨畫」。他擅繪山水、古代歷史人物和仕女題材如《楚辭》和杜甫詩意中的人物，線條流利而佈局空間感和透視感強烈，又創行筆率放飄逸的「抱石皴」，畫作亦具高古的文人意趣。然而他亦瞭解到「思想變了，筆墨不能不變」而改造國畫，以切合社會主義新中國的要求，並得到黨的認同。1957年他出任江蘇省中國畫院院長，後率江蘇國畫工作團進行23,000里的旅行寫生。他更以傳統筆法繪寫革命畫，為毛澤東詩詞作圖解，亦繪寫不少革命勝地的畫作。傅抱石的藝術生涯，反映了畫家匯萃東西，蛻變傳統筆墨而適應時代的成就。

劉奎齡
三公圖

LIU KUILING (1885-1968)

Three Roosters

Fan leaf, mounted and framed, ink and colour on paper
18 x 51 cm. (7 ¼ x 20 ¼ in.)
Entitled, inscribed and signed, with one seal of the artist
Dedicated to Xiangsun
Dated spring, *renshen* year (1932)
One collector's seal

LITERATURE:

Selection of Liu Kuiling's Paintings, Tianjin Yang Liuqing Painting Store, January 2005, p. 26.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.36-37.

設色紙本 扇面鏡框 一九三二年作

題識：三公圖。

歲次壬申（1932年）早春，畫應襄孫表阮矚，劉奎齡。

鈐印：耀宸

鑑藏印：星洲秋齋珍藏 - 綾邊左下角

出版：《劉奎齡作品精選》，天津楊柳青書畫社，2005年1月，第26頁。

《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第36-37頁。



劉奎齡
金魚

LIU KUILING (1885-1968)

Goldfish

Fan leaf, mounted and framed, ink and colour on paper
19 x 54.5 cm. (7 ½ x 21 ½ in.)
Inscribed and signed, with one seal of the artist
Dedicated to Xingsun
Dated autumn, seventh month, *jiayu* year (1934)
One collector's seal

LITERATURE:

Selection of Liu Kuiling's Paintings, Tianjin Yang Liuqing Painting Store, January 2005, p. 31.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.38-39.

設色紙本 扇面鏡框 一九三四年作

題識：星孫六兄雅囑，甲戌（1934年）秋七月，劉奎齡繪。

鈐印：耀宸

鑑藏印：星洲秋齋珍藏（綾邊左下角）

出版：《劉奎齡作品精選》，天津楊柳青書畫社，2005年1月，第31頁。

《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第38-39頁。



劉奎齡
射雕

LIU KUILING (1885-1968)

Hunting

Folding fan, ink and colour on paper
18 x 51 cm. (7 ¼ x 20 ¼ in.)
Inscribed and signed, with one seal of the artist
Dedicated to Xiangsun
Calligraphy on the back inscribed and signed by Feng Shu, with two seals of the artist

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.42-43.

設色紙本 成扇

題識：回看射雕處，千里暮雲平。畫摩詰詩意，以為襄孫表阮雅正，劉奎齡。

鈐印：耀宸

馮恕題背面書法：香光晚歲學蔡明遠，敘愛其沈古謂海岳，猶隔塵。
又自嫌下筆璀璨以此不及古人。
嘗見香光少時自書館課文字意境尚在海岳松雪之間。
襄孫先生雅令。
公度馮恕

鈐印：公度、御賜福壽

出版：《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第42-43頁。



劉奎齡
牧馬

LIU KUILING (1885-1968)

Horseman at Mount Yanzi

Folding fan, ink and colour on paper
18.5 x 50 cm. (7 ¼ x 19 ¾ in.)
Entitled, inscribed and signed, with one seal of the artist
Dedicated to Qinyao
Dated *gengwu* year (1930)
Calligraphy on the back inscribed and signed by Xu Shilin, with one seal of the artist

LITERATURE:

Selection of Liu Kuiling's Paintings, Tianjin Yang Liuqing Painting Store, January 2005, p. 6.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.44-45.

設色紙本 成扇 一九三〇年作

題識：崦嵫牧馬。

歲在庚午（1930年）榴月，略師郎世寧意，畫應欽堯仁兄雅囑，劉奎齡。

鈐印：劉奎齡印

徐世麟題背面書法：（文不錄）。錄參同契。欽堯仁兄大人正。徐世麟。

鈐印：煜緣

出版：《劉奎齡作品精選》，天津楊柳青書畫社，2005年1月，第6頁。

《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第44-45頁。



劉奎齡

布袋和尚六孩童

LIU KUILING (1885-1968)

Buddha and Children

Scroll, mounted and framed, ink and colour on paper

19 x 53 cm. (7 ½ x 20 ¾ in.)

Signed, with one seal of the artist

One collector's seal

LITERATURE:

Liu Huiling Paintings, Tianjin People's Fine Art Publishing House, December 1989, pl. 91.

Rongbaozhai Paintings #60: Gongbi Section, Rongbaozhai, July 1992, pl. 15.

Selected Works of Liu Kuiling, Tianjin Yang Liuqing Publishing House, January 2005, pl. 32.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.34-35.

設色紙本 鏡框

款識：劉奎齡。

鈐印：耀宸

鑑藏印：星洲秋齋珍藏（綾邊左下角）

出版：《劉奎齡作品集》，天津人民美術出版社，1989年12月，圖版91。

《榮寶齋畫譜第六十一工筆部分》，1992年7月，圖版15。

《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第34-35頁。



劉繼卣

塞上秋高

LIU JIYOU (1918-1983)

Hunting

Folding fan, ink and colour on paper
18.5 x 51 cm. (7 ¼ x 20 ¼ in.)
Entitled, inscribed and signed, with one seal of the artist
Dedicated to Zhenzhi
Dated autumn, *dingchou* year (1937)
Calligraphy on the reverse inscribed and signed by Yao Mingqing, with one seal
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.46-47.

設色紙本 成扇 一九三七年作

題識：塞上秋高。

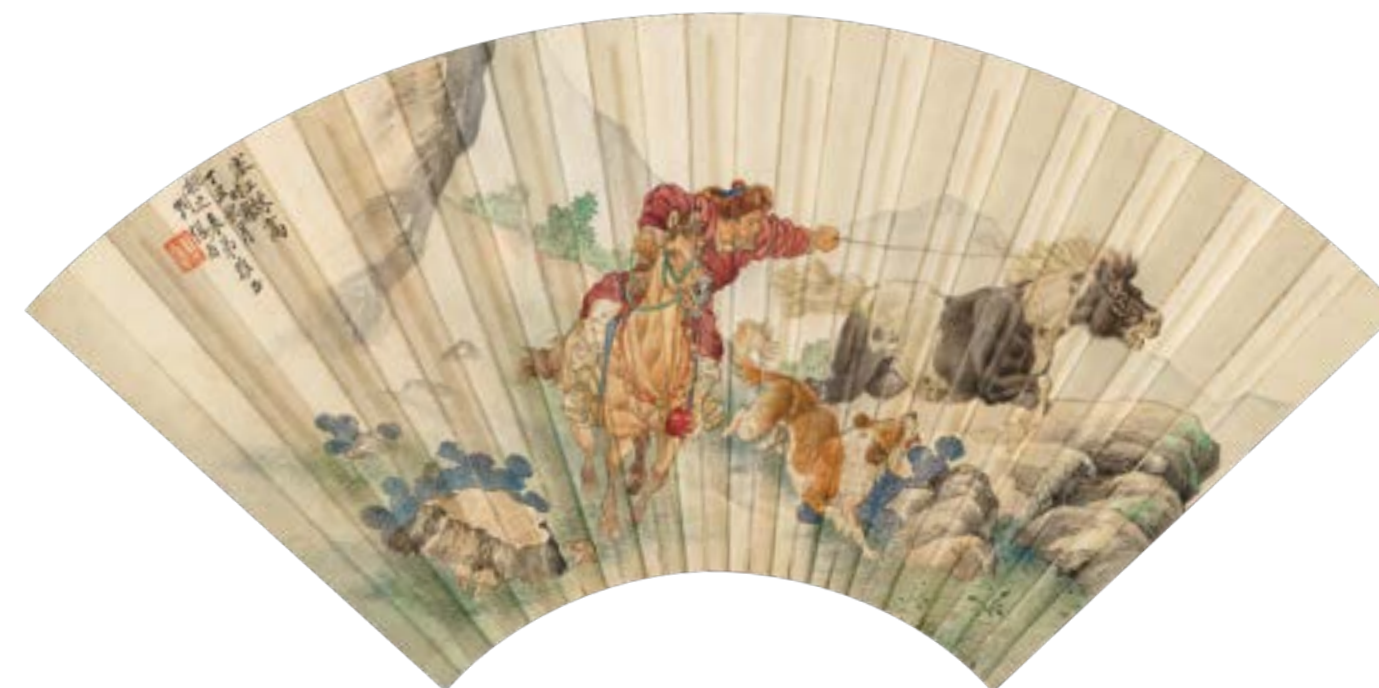
時應丁丑（1937年）秋月，振之表弟雅正，劉繼卣。

鈐印：繼卣

姚銘清題背面書法：（文不錄）。振之先生正。銘清姚禮成。

鈐印：銘清

出版：《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第46-47頁。



劉奎齡
走獸

LIU KUILING (1885-1968)

Animals

A set of four hanging scrolls, ink and colour on paper
Each scroll measures 171 x 44 cm. (67 3/8 x 17 3/8 in.)
Two scrolls inscribed and signed, with four seals of the artist
Dated autumn, *wuyin* year (1938)
Thirteen collector's seal

設色紙本 立軸四幅 一九三八年作
題識：（一）戊寅（1938年）桂秋畫於種墨草廬。劉奎齡。
（二）戊寅（1938年）秋日、本黃要叔法。劉奎齡。
鈐印：種墨草廬（二次）、耀宸（二次）
鑑藏印：峻池馨云共賞、萬峻池收藏印、江都萬氏珍藏金石書畫之印、
江都萬峻池平生珍秘、江都萬氏所得真蹟印、
懷菊草堂主人江都萬氏德林號峻池又號懷菊居士鑑賞書畫珍藏之印、
峻池藏畫、江都萬峻池考定名家之真蹟、江都萬峻池有金石書畫之好、
萬峻池所藏金石書畫、江都萬峻池珍藏金石書畫之印、先人真跡峻池嗣守
星洲秋齋珍藏（四次）



劉奎齡
五倫圖

LIU KUILING (1885-1968)

The Five Relationships

Hanging scroll, ink and colour on silk
139.5 x 66 cm. (54 7/8 x 26 in.)
Entitled, inscribed and signed, with two seals of the artist
Dated autumn, *yihai* year (1935)
One collector's seal

PROVENANCE:

Previously in the collection of Tan Kim Chuan's Singapore Yi Chao Lou.

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Selection from the Collection of Tianjin People's Fine Art Publishing House, Tianjin Fine Art Publishing House, 1984, pl. 5

Rongbaozhai Paintings #61: Liu Kuiling, Rongbaozhai, July 1992, pl. 15.

Liu Huiling Paintings, Tianjin People's Fine Art Publishing House, June 1996, p. 140-141.

Five Year at China Guardian, China Guardian Auctions Co. Ltd., pl. 21.

Chinese Painters: Liu Kuiling, Beijing Songyafeng Cultural & Art Center, May 2003, p. 83.

Selection of Liu Kuiling's Paintings, Tianjin Yang Liuqing Painting Store, January 2005, p. 27.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. 1, Sin Hua Gallery, October 2010, pp.24-25.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.56-57.

設色絹本 立軸 一九三五年作

題識：五倫圖。歲次乙亥（1935年）菊秋，略師沈南蘋筆。劉奎齡繪并題。

鈐印：劉奎齡印、耀宸

鑑藏印：星洲秋齋珍藏

來源：新加坡藝潮樓陳金川舊藏

展覽：新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《天津人民美術出版社藏畫選》，天津人民美術出版社，1984年，圖版5。

《榮寶齋畫譜六十一劉奎齡》榮寶齋，1992年7月，第30頁。

《劉奎齡畫集》第二卷，天津人民美術出版社，1996年6月，第140-141頁。

《嘉德五年》，中國嘉德拍賣公司，1998年，圖版21。

《中國名家集—劉奎齡》，北京頤雅風文化藝術中心，2003年5月，第83頁。

《劉奎齡作品精選》，天津楊柳青書畫社，2005年1月，第27頁。

《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第24-25頁。

《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第56-57頁。



徐悲鴻
霜雪高姿

XU BEIHONG (1895-1953)

Plum Blossom

Hanging scroll, ink and colour on paper
100 x 39.5 cm. (39 3/8 x 15 1/2 in.)
Inscribed and signed, with two seal of the artist
Dedicated to Boyang
Dated *bingzi* year (1936)
One collector's seal

設色紙本 立軸 一九三六年作
題識：伯陽愛兒生日寄與玩賞。
誰把崑山玉剪裁，枝分南北一齊開。
問渠那得清如許，曾歷千霜萬雪來。
羅景星集句詩。
丙子（1936年）始寒作于桂林。
悲鴻。
鈐印：陽朔天民、一塵不染
鑑藏印：星洲秋齋珍藏



徐悲鴻
墨竹

XU BEIHONG (1895–1953)

Bamboo

Hanging scroll, ink on paper
109.5 x 62 cm. (43 1/8 x 24 3/8 in.)
Inscribed and signed, with one seal of the artist
Dedicated to Menggui
Dated mid-autumn festival, *xinsi* year (1941)
One collector's seal

EXHIBITED:

Beijing, Xu Beihong Memorial Museum, Poly Art Museum, *Spring Song: Exhibition of Xu Beihong's Works of the Century*, 6–24 March 2009.

LITERATURE:

Painting Collection of Qiao Min Hua Yuan, Taipei Chang Foundation, 1994, p. 242–243.

Spring Song: Exhibition of Xu Beihong's Works of the Century Catalogue, March 2009.

Continuation of Works of Xu Beihong I, Cultural Relics Publishing House, October 2009, pl. 56.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.54–55.

水墨紙本 立軸 一九四一年作

題識：辛巳（1941年）中秋，孟圭大哥賞之，悲鴻。

鈐印：東海王孫

鑑藏印：星洲秋齋珍藏

註：著名收藏家兼徐悲鴻好友黃孟圭先生上款。

展覽：北京：徐悲鴻紀念館、保利藝術博物館，“春之歌—世紀悲鴻作品收藏大展”，2009年3月6–24日。

出版：《僑岷華園藏畫》，台北鴻禧美術館，1994年，第242–243頁。

《春之歌—世紀悲鴻作品收藏大展》圖錄，2009年3月。

《徐悲鴻作品集續一》，文物出版社，2009年10月，第56號。

《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第54–55頁。



徐悲鴻
三友圖

XU BEIHONG (1895–1953)

Three Friends of Winter

Hanging scroll, ink and colour on paper
111 x 108 cm. (43 ¾ x 42 ½ in.)
Entitled, inscribed and signed, with one seal of the artist
Dated spring, *bingzi* year (1936)
One collector's seal

EXHIBITED:

Beijing, Poly Art Museum, *Selected Works of Chinese Paintings from Twelve Modern Masters III*, October 2011.

LITERATURE:

Selected Works of Chinese Paintings from the Twelve Modern Masters III, Poly Art Museum, October 2011, p. 122.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. VI, Sin Hua Gallery, October 2012, pp.91–92.

設色紙本 立軸 一九三六年作

題識：少年之友。

丙子（1936年）初春與樹人游陵園探梅，他日鄧尉也，
與新松相映，生氣蓬勃，芳馨遠播，乃附寫竹石，象徵友情。
悲鴻。

鈐印：江南徐生

鑑藏印：星洲秋齋珍藏

展覽：北京：保利藝術博物館，“中國近現代書畫十二大名家精品展（三）”，2011年10月。

出版：《中國近現代書畫十二大名家精品集》（三），保利藝術博物館，2011年10月，第122頁。
《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012年，第91–92頁。



徐悲鴻

溪邊雙駿

XU BEIHONG (1895–1953)

Horses By the Riverside

Hanging scroll, ink and colour on paper
96.5 x 24.5 cm. (38 x 9 5/8 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Manshi
One collector's seal

NOTE: Huang Manshi and his brother, Huang Menggui (1885–1965), were two influential people in Xu Beihong's life, particularly in Southeast Asia where Xu Beihong created many iconic paintings. Through his work as General Manger of Nanyang Brothers Tobacco, Huang Manshi became acquainted with many powerful figures and introduced many of them to Xu Beihong. Huang Menggui reserved a small living room for Xu Beihong as a studio at his own house where he also provided accomodation for Xu during his stay in Singapore. It was in Huang's house that Xu Beihong's numerous ink paintings of fine horses and other important works were born.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. I, Sin Hua Gallery, October 2010, pp.76–77.

設色紙本 立軸

題識：曼士二哥存玩，悲鴻。

鈐印：東海王孫、徐悲鴻

鑑藏印：星洲秋齋珍藏

註：黃曼士（1890–1963），東南亞著名華僑，南洋兄弟煙草公司總經理，精通多種語言，喜收藏字畫古董，與其兄黃孟圭（1885–1965）同為徐悲鴻摯友。徐悲鴻一生數次下南洋，多蒙黃氏兄弟照顧並結識東南亞地區華人名流。徐氏旅居新加坡期間，黃氏於自家寓所為其提供起居作畫之空間，多幅奠定美術史重要地位的經典作品誕生於此。

出版：《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第76–77頁。



徐悲鴻
春郊駿飲

XU BEIHONG (1895-1953)

Drinking Horse

Hanging scroll, ink and colour on paper
106 x 60 cm. (41 ¾ x 23 ⅝ in.)
Inscribed and signed, with two seals of the artist
Dated end of year, *gengchen* year (1940)
One collector's seal

PROVENANCE:

Previously in the collection of Yeo Khee Lim's Singapore Xiu Hai Lou.

LITERATURE:

Paintings from the Collection of Yeo Khee Lim, Nanfeng Publishing House, August 1974, p. 54.

設色紙本 立軸 一九四〇年作
題識：庚辰（1940年）歲盡悲鴻寫於星洲。
鈐印：東海王孫、困而知之
鑑藏印：星洲秋齋珍藏

來源：新加坡袖海樓楊啓霖先生舊藏

出版：《瀛海遺珠——楊啟霖先生藏畫》，南風美術社，1974年8月，第54頁。



徐悲鴻
回頭馬

XU BEIHONG (1895–1953)

Glancing Back

Scroll, mounted and framed, ink and colour on paper
77 x 41 cm. (30 3/8 x 16 1/8 in.)
Inscribed and signed, with one seal of the artist
Dedicated to Daju
Dated thirtieth year (of the Republic, 1941)
One collector's seal

PROVENANCE:

Lot 550, 27 November 2005, Fine Chinese Modern Paintings (I), Christie's Hong Kong.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.88–89.

設色紙本 鏡框 一九四一年作
題識：達瑤兄存，悲鴻卅年（1941）始。
鈐印：悲
鑑藏印：星洲秋齋珍藏

來源：香港佳士得，中國近現代畫 (I)，2005年11月27日，編號550。
出版：《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第88–89頁。



徐悲鴻
立馬

XU BEIHONG (1895–1953)

Standing Horse

Hanging scroll, ink and colour on paper
136.5 x 69 cm. (53 ¾ x 27 ¼ in.)
Inscribed and signed, with one seal of the artist
Dedicated to Hongyi
Dated spring, *renwu* year (1942)
One collector's seal

PROVENANCE:

Lot 769, 28 May 2010, Fine Chinese Modern Paintings, Christie's Hong Kong.

LITERATURE:

Selected Works of Chinese Paintings from the Twelve Modern Masters III, Poly Art Museum, October 2011, p.132.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.VI, Sin Hua Gallery, October 2012, pp.93-94.

設色紙本 立軸 一九四二年作

題識：鴻儀學長惠存，壬午（1942年）春畫，悲鴻。

鈐印：東海王孫

鑑藏印：星洲秋齋珍藏

來源：香港佳士得，中國近現代畫，2010年5月28日，編號769。

出版：《中國近現代書畫十二名家精品集（三）》，保利藝術博物館，2011年10月，第132頁。

《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012年，第93-94頁。



徐悲鴻
天馬行空

XU BEIHONG (1895-1953)

Galloping Horse

Hanging scroll, ink on paper
138 x 69 cm. (54 3/8 x 27 1/8 in.)
Entitled, inscribed and signed, with one seal of the artist
Dated summer, thirtieth year of the Republic, 1941
One collector's seal

PROVENANCE:

Previously in the collection of Yeo Khee Lim's Singapore Xiu Hai Lou.

LITERATURE:

Experts on Collection, Shanghai Dongfang Publishing Centre, July 2009, p. 80.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.64-65.

水墨紙本 立軸 一九四一年作

題識：天馬行空。

卅年（1941）仲夏，悲鴻。

鈐印：徐悲鴻

鑑藏印：星洲秋齋珍藏

來源：新加坡袖海樓楊啓霖先生舊藏

出版：《名家談收藏》，上海東方出版中心，2009年7月，第80頁。

《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第64-65頁。



徐悲鴻
奔馬

XU BEIHONG (1895-1953)

Galloping Horse

Scroll, mounted and framed, ink on paper
76.5 x 130 cm. (30 1/8 x 51 1/8 in.)
Inscribed and signed, with two seals of the artist
Dated winter, twenty-sixth year (of the Republic, 1937)
One collector's seal

EXHIBITED:

Singapore, Singapore Art Museum, *Xu Beihong in Nanyang*, 5 April - 13 July 2008.

LITERATURE:

"Art and Lifestyle", *Singapore Strait Times*, 3 August 2006, pl. 5.
Xu Beihong in Nanyang, Singapore Art Museum, April 2008, p. 292-293, pl. 63.
Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. 1, Sin Hua Gallery, October 2010, pp.80-81.

水墨紙本 鏡框 一九三七年作

題識：綺藩先生雅教。
五花散作雲滿身。
廿六年（1937）冬寫少陵詩意。
悲鴻。

鈐印：東海王孫、游于藝
鑑藏印：星洲秋齋珍藏

展覽：新加坡：新加坡美術館，「徐悲鴻在南洋」，2008年4月5日至7月13日。
出版：新加坡海峽時報「藝術與人生」版，2006年8月3日，第5頁。
《徐悲鴻在南洋》，新加坡美術館，2008年4月，第292-293頁，圖版63。
《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第80-81頁。



徐悲鴻
赤驃

XU BEIHONG (1895-1953)

Red Galloping Horse

Scroll, mounted and framed, ink and colour on paper

79 x 108 cm. (31 1/8 x 42 1/2 in.)

Inscribed and signed, with one seal of the artist

Dated autumn, twenty-eighth year (of the Republic, 1939)

One collector's seal of Huang Manshi (1890-1963)

One collector's seal

LITERATURE:

Horses of Xu Beihong, Taiwan Chinese Paintings Publishing House, 1974, p. 86.

Continuation of Works of Xu Beihong I, Cultural Relics Publishing House,

October 2009, pl. 43.

Selected Works of Chinese Paintings from the Twelve Modern Masters II, Poly Art Museum, October 2011, p. 134.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. VI, Sin Hua Gallery, October 2012, pp.95-96.

設色紙本 鏡框 一九三九年作

題識：廿八年（1939）秋日，悲鴻寫於星洲。

鈐印：東海王孫

鑑藏印：曼士珍藏、朝樞珍藏

出版：《徐悲鴻馬集》，臺灣中華書畫出版社，1974年，第86頁。

《徐悲鴻作品集（續一）》，文物出版社，2009年，圖43。

《中國近現代書畫十二名家精品集（二）》，保利藝術博物館，2011年，第134頁。

《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012年，第95-96頁。



徐悲鴻
柳蔭三鶻

XU BEIHONG (1895-1953)

Three Magpies and Willow

Hanging scroll, ink and colour on paper
90 x 41.5 cm. (35 3/8 x 16 3/8 in.)
Inscribed and signed, with one seal of the artist
Dated *renwu* year (1942)
Titleslip inscribed by the artist
One collector's seal of Rongbaozhai
One collector's seal

LITERATURE:

Selected Paintings of Rongbaozhai, Rongbaozhai, September, p. 105.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.84-85.

設色紙本 立軸 一九四二年作

題識：悲鴻，壬午（1942年）。

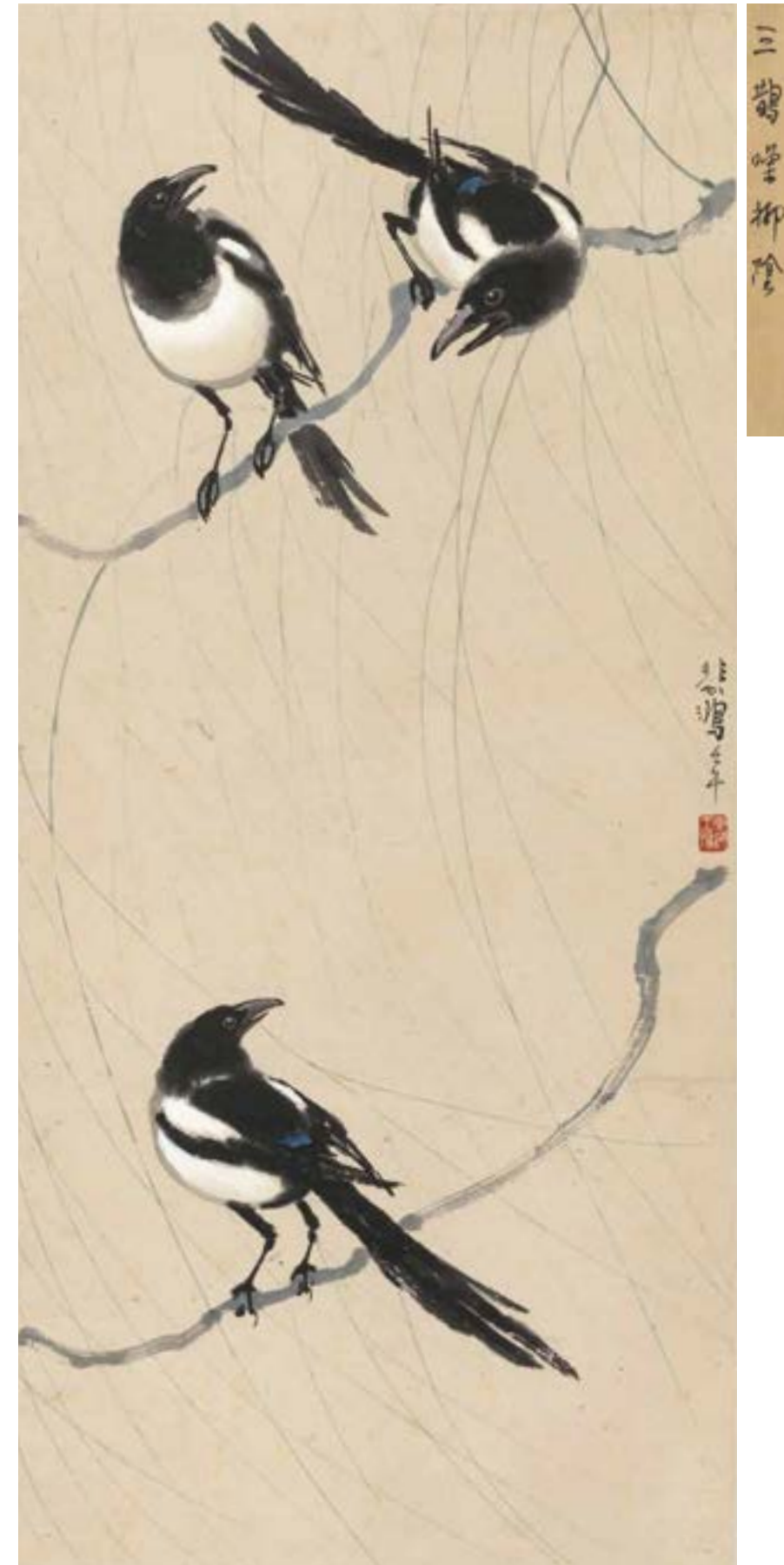
鈐印：東海王孫

畫家自題簽：三鶻噪柳蔭

鑑藏印：榮寶齋所藏、星洲秋齋珍藏（綾邊右下角）

出版：《榮寶齋近百年中國書畫精品集》，榮寶齋，9月，第105頁。

《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第84-85頁。



徐悲鴻
竹報平安

XU BEIHONG (1895-1953)

Rooster and Bamboo

Hanging scroll, ink and colour on paper
99.2 x 45.2 cm. (39 x 17 ¾ in.)
Inscribed and signed, with one seal of the artist
Dated *jiashen* year (1944)

PROVENANCE:

Previously in the Collection of Dr Tan Tsze Chor's Singapore Xiang Xue Zhuang.

LITERATURE:

Continuation of Works of Xu Beihong I, Cultural Relics Publishing House, October 2009, pl. 82.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.58-59.

設色紙本 立軸 一九四四年作

題識：悲鴻，甲申（1944年）。

鈐印：東海王孫

來源：新加坡香雪莊主人陳之初博士舊藏

出版：《徐悲鴻作品集（續一）》，文物出版社，2009年，圖82。

《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第58-59頁。



detail 局部



徐悲鴻

貓

XU BEIHONG (1895–1953)

Cat

Hanging scroll, ink and colour on paper
81 x 46 cm. (31 $\frac{7}{8}$ x 18 $\frac{1}{8}$ in.)
Inscribed and signed, with one seal of the artist
Dated tenth month, *xinsi* year (1941)
One collector's seal

EXHIBITED:

Beijing, Xu Beihong Memorial Museum, Poly Art Museum, *Spring Song: Exhibition of Xu Beihong's Works of the Century*, 6–24 March 2009.

LITERATURE:

Continuation of Works of Xu Beihong I, Cultural Relics Publishing House, October 2009, pl. 57–58.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.82–83.

設色紙本 立軸 一九四一年作

題識：辛巳（1941年）十月，悲鴻。

鈐印：鴻爪

鑑藏印：星洲秋齋珍藏

展覽：北京：徐悲鴻紀念館、保利藝術博物館，“春之歌—世紀悲鴻作品收藏大展”，2009年3月6–24日。

出版：《徐悲鴻作品集（續一）》，文物出版社，2009年，圖57–58。

《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第82–83頁。



徐悲鴻
飛鷹

XU BEIHONG (1895–1953)

Eagle

Hanging scroll, ink and colour on paper
111 x 81.5 cm. (43 ¾ x 32 ¼ in.)
Inscribed and signed, with one seal of the artist
Dedicated to Daju
Dated autumn, twenty-eighth year (of the Republic, 1939)
One collector's seal

NOTE: The recipient of this painting is Chen Daju (1895–1959). He graduated from Shanghai Fine Arts Institute and studied under Xu Beihong. In the 1930s, he immigrated to Singapore. During Xu's trip to Singapore and Malaysia, Xu visited Chen and gifted him many works.

PROVENANCE:

Lot 549, 27 November 2005, Fine Chinese Modern Paintings (I), Christie's Hong Kong.

EXHIBITED:

Singapore, Singapore Art Museum, *Xu Beihong in Nanyang*, 5 April – 13 July 2008.

LITERATURE:

Xu Beihong in Nanyang, Singapore Art Museum, April 2008, p. 296–297, pl. 65.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.60–61.

設色紙本 立軸 一九三九年作

題識：飛揚跋扈為誰雄。

達瑤仁兄存念，廿八年（1939年）秋悲鴻客星洲。

鈐印：東海王孫

鑑藏印：星洲秋齋珍藏

註：上款人陳達瑤（1895–1959），畢業於上海美術專科學校，受業於徐悲鴻，1930年代移居新加坡。畫家與新加坡和馬來西亞展覽期間，重遇舊時學生，甚感欣慰，常作客陳家，並贈予多件作品。

來源：香港佳士得，中國近現代畫 (I)，2005年11月27日，編號549。

展覽：新加坡：新加坡美術館，“徐悲鴻在南洋”，2008年4月5日至7月13日。

出版：《徐悲鴻在南洋》，新加坡美術館，2008年4月，第296–297頁，圖版65。

《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第60–61頁。



徐悲鴻

猛獅側目

XU BEIHONG (1895–1953)

Lion's Stare

Hanging scroll, ink and colour on paper
113 x 110 cm. (44 ½ x 43 ¼ in.)
Entitled, inscribed and signed, with on seal of the artist
Dedicated to Zhuo'an
Dated seventh month, twenty-seventh year (of the Republic, 1938)
One collector's seal

LITERATURE:

Paintings from the Boguzhai Collection, Shanghai Paintings Publishing House, October 1994, pl. 86.

Art News, August 2009, p. 59.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. I, Sin Hua Gallery, October 2010, pp.84–85.

設色紙本 立軸 一九三八年作

題識：側目。卓庵先生方家惠教。

廿七年（1938年）七月抗日之際。悲鴻。

鈐印：東海王孫

鑑藏印：星洲秋齋珍藏

出版：《博古齋藏書畫集》，上海書畫出版社，1994年10月，圖版86。

《藝術新聞》，2009年8月，第59頁。

《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第84–85頁。



傅抱石
湘夫人

FU BAOSHI (1904-1965)

Madame Xiang

Hanging scroll, ink and colour on paper
65.7 x 32 cm. (25 7/8 x 12 5/8 in.)
Inscribed and signed, with one seal of the artist
Dedicated to Yuanhua
Dated March, 1961
Titleslip inscribed by Fu Ershi
One collector's seal

EXHIBITED:

Beijing, Poly Art Museum, *105th Anniversary of Fu Baoshi Exhibition*, 30 October - 10 November 2009.

LITERATURE:

Experts on Collection, Shanghai Dongfang Publishing Centre, July 2009, p. 79.

Selection of Fu Baoshi's Work, Cultural Art Publishing House, October 2009, pp. 174-175.

New Nanjing School Artists of Figure Paintings: Fu Baoshi & Qian Songyan etc., Zhejiang People's Fine Art Publishing House, February 2010, p. 40.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.130-131.

設色紙本 立軸 一九六一年作

題識：苑華同志惠賞，一九六一年三月，抱石金陵並記。

鈐印：抱石私印

傅二石題簽條。

鑑藏印：星洲秋齋珍藏

註：上款人苑華同志即李苑華，為文革前廣東省委交際處幹部。

展覽：北京：保利藝術博物館，“紀念傅抱石誕辰 105 周年收藏大展”，2009 年 10 月 30-11 月 10 日。

出版：《名家談收藏·經驗篇》，東方出版中心，2009 年 7 月，第 79 頁。

《傅抱石名作精選集萃——紀念傅抱石誕辰 105 周年》，文化藝術出版社，2009 年 10 月第一版，第 174-175 頁。

《新金陵畫派代表人物作品選——傅抱石、錢松岳等》，浙江人民美術出版社，2010 年 2 月，第 40 頁。

《新加坡秋齋藏畫》（卷三），新華美術中心，2010 年，第 130-131 頁。



傅抱石
虎溪三笑

FU BAOSHI (1904-1965)

*Mirthful Three at Tiger
Creek*

Hanging scroll, ink and colour on paper
96 x 44 cm. (37 ¾ x 17 ¾ in.)
Inscribed and signed, with two seals of the artist
Dedicated to Jihua
Dated July 6th, 1961
One collector's seal

PROVENANCE:

Lot 675, 28 May 2010, The Songde Tang Collection of Chinese Modern Paintings, Christie's Hong Kong.

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. VI, Sin Hua Gallery, October 2012, pp.103-104.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists: Singapore Teochew Poit Ip Huay Kuan, September 2014, pp. 52-53.

設色紙本 立軸 一九六一年作

題識：一九六一年七月六日將別長春，倉卒成此傅抱石並記。

紀華同志惠賞即乞指正。

鈐印：抱石私印、一九六一

鑑藏印：星洲秋齋珍藏 - 綾邊左下角

來源：香港佳士得，藝海遺珍—頌德堂藏中國近現代畫，2010年5月28日，編號675。

展覽：新加坡，醉花林俱樂部，“傅世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012年，第103-104頁。
《傅世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第52-53頁。



傅抱石
愛蓮圖

FU BAOSHI (1904–1965)

Viewing Lotus

Hanging scroll, ink and colour on paper
96.7 x 36.2 cm. (38 1/8 x 14 1/4 in.)
Inscribed and signed, with two seals of the artist
Dated twenty second day of the ninth month, *jiashen* year (1944)
One collector's seal

EXHIBITION:

Poly Art Museum, *Selected Works of Chinese Paintings from the Twelve Modern Masters III*, October 2011.

LITERATURE:

Selected Works of Chinese Paintings from the Twelve Modern Masters III, Poly Art Museum, October 2011, p. 212.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. VI, Sin Hua Gallery, October 2012, pp.99–100.

設色紙本 立軸 一九四四年作

題識：甲申（1944年）九月廿二日，抱石寫。

鈐印：傅、其命唯新

鑑藏印：慈水王氏不爭齋珍藏書畫印

展覽：保利藝術博物館，“中國近現代書畫——十二大名家精品展（三）”，2011年10月。

出版：《中國近現代書畫——十二大名家精品集（三）》，保利藝術博物館，2011年10月，第212頁。
《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012年，第99–100頁。



傅抱石
秋江野老

FU BAOSHI (1904-1965)

Traveling through River

Hanging scroll, ink and colour on paper

68 x 40 cm. (26 ¾ x 15 ¾ in.)

Inscribed and signed, with two seals of the artist and one dated seal of *yiyou* year (1945)

Dedicated to Jialun

Dated Qingming festival, *yiyou* year (1945)

NOTE: The recipient of this painting is Guo Jialun. Guo was a famous economics scholars. During the Second Sino-Japanese War, he and his family moved to Chongqing, and befriended Guo Moruo, Lao She and the artist Fu Baoshi.

EXHIBITION:

Poly Art Museum, *Selected Works of Chinese Paintings from the Twelve Modern Masters III*, October 2011.

LITERATURE:

Selected Works of Chinese Paintings from the Twelve Modern Masters III, Poly Art Museum, October 2011, p. 213.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. VI, Sin Hua Gallery, October 2012, pp. 101-102.

設色紙本 立軸 一九四五年作

題識：野老秋江一葉輕，蕭然旋艇學漁人。

沿江欲覓桃花瓣，不信塵埃亦有春。

家麟吾兄雅屬，即乞惠教。

乙酉（1945年）清明後四日寫苦瓜游武陵三首之一。傅抱石并記。

鈐印：抱石大利、抱石齋、乙酉（1945年）

註：郭家麟先生 1910 年生人，祖籍山西忻州。少年時以優異的成績考入天津南開中學，畢業後直升大學，於 1933 年畢業於南開大學經濟系，後經當時南開大學校長張伯苓介紹進入政治部第三廳工作，抗戰勝利後到中央銀行等處供職，為著名的經濟學家，作家，翻譯家，德高望重的經濟學前輩。郭氏在抗戰後攜家人退居於重慶，在政治部第三廳工作時任《抗日小叢書》編輯，後改編到編審室編寫《抗日建國叢書》，居住市郊賴家橋農舍，期間與郭沫若，陽翰笙，老舍，傅抱石等過從甚密。

展覽：保利藝術博物館，“中國近現代書畫——十二大名精品展（三）”，2011 年 10 月。

出版：《中國近現代書畫——十二大名精品集（三）》，保利藝術博物館，2011 年 10 月，第 213 頁。

《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012 年，第 101-102 頁。



傅抱石
洗桐圖

FU BAOSHI (1904–1965)
Washing Tung Tree

Hanging scroll, ink and colour on paper
113.5 x 43 cm. (44 7/8 x 16 7/8 in.)
Entitled, inscribed and signed with five seals of the artist
Dated fourth month, *renwu* year (1942)
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.VI, Sin Hua Gallery, October 2012, pp.109–110.

設色紙本 立軸 一九四二年作

題識：洗桐圖。

洗桐為倪雲林雅事。

明以後畫家多喜圖之。

錢磬室所作呼童數人，汲泉登桐，坐而賞之。

崔道母則寫雲林作注視狀，雙鬢捧古器以侍。

見姜紹書《無聲書史》所記。

予不能寫人物，然每遇諸名賢行事之可以丹青記者，輒喜構制一二，固不問工拙也。

壬午（1942年）四月，新喻傅抱石並記。

鈐印：抱石、新喻傅氏、抱石入蜀後作、抱石齋、新喻

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012年，第109–110頁。



detail 局部



傅抱石
觀瀑圖

FU BAOSHI (1904–1965)

Viewing Waterfall

Hanging scroll, ink and colour on paper
91.7 x 61 cm. (36 1/8 x 24 in.)
Inscribed and signed, with three seals of the artist
Dated autumn, *bingxu* year (1946)
Titleslip inscribed by the artist, with one seal
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.128–129.

設色紙本 立軸 一九四六年作

題識：丙戌（1946年）初伏後一日重慶西郊傅抱石寫。

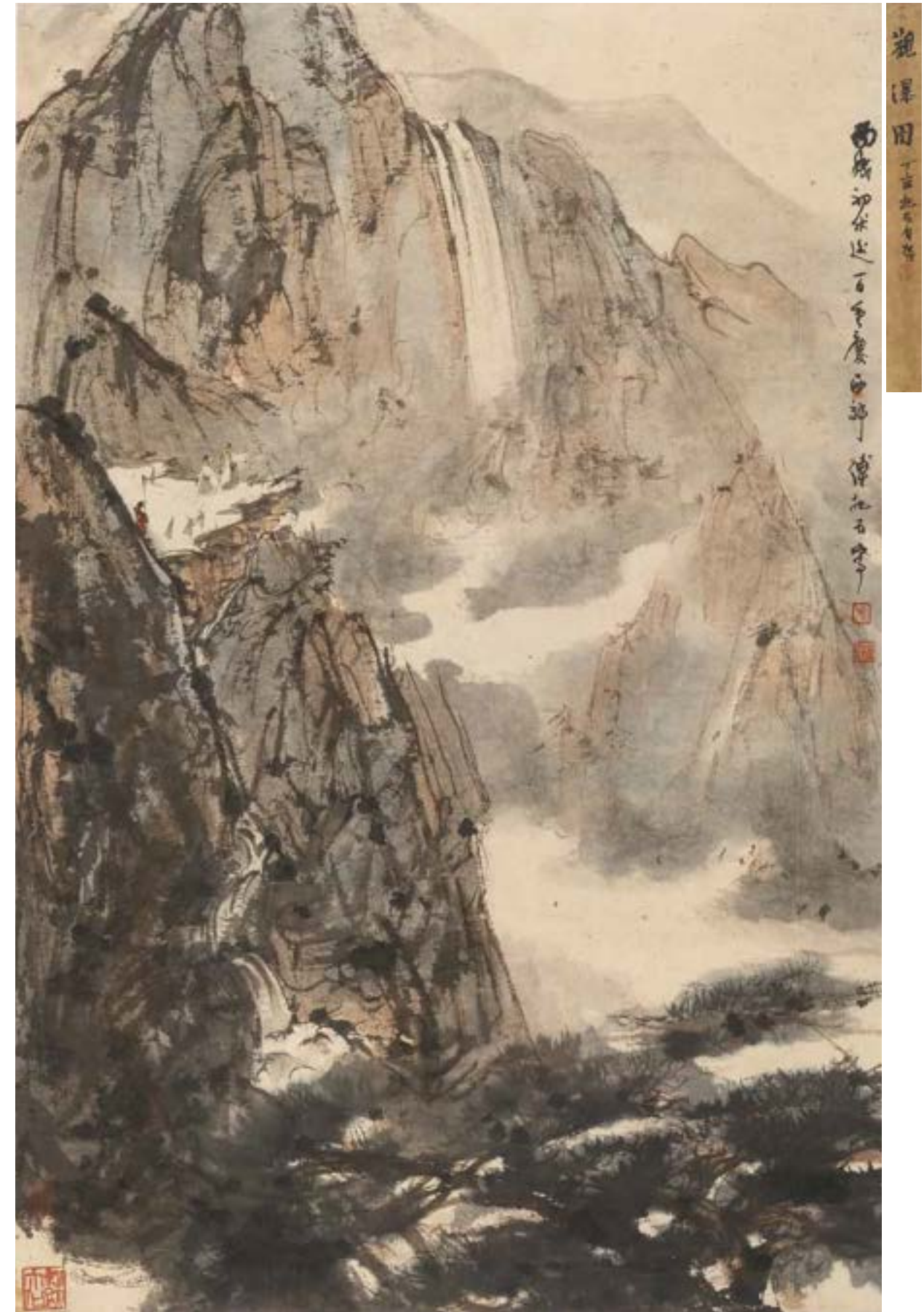
鈐印：傅、抱石私印、轍跡大化

畫家自題簽條：觀瀑圖。丁亥（1947年）。抱石自題。

鈐印：傅

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第128–129頁。



傅抱石
井崗山

FU BAOSHI (1904-1965)

Jinggang Mountains

Hanging scroll, ink and colour on paper

72.7 x 99 cm. (28 7/8 x 39 in.)

Entitled, inscribed with a poem, and signed, with two seals of the artist and one dated seal of 1965

Dated May, 1965

One collector's seal

NOTE: Dr. K S Lo, born in 1910 in Mei County, San Xiang Village, graduated from the University of Hong Kong and subsequently joined the Ren Sheng Tang Medicinal Shop, eventually becoming the manager of the firm's real estate branch. Seeking to create a family drink that was affordable and nutritious, Dr. Lo established Vitasoy in 1940, which quickly spread to become a household name and into one of the most recognizable brands in Asia. Dr. Lo was passionate in his study and collecting of Chinese art - in the 1950's, he began collecting Yixing teapots and later established the K. S. Lo Teaware Museum open to the public. He collected many works by artists, such as Zhang Daqian, Wu Guanzhong, and Fu Baoshi.

設色紙本 立軸 一九六五年作

題識：井崗山。山下旌旗在望，山頭鼓角相聞。敵軍圍困萬千重。我自巋然不動。

早已森嚴壁壘，更加眾志成城。黃洋界上礮聲隆，報道敵軍霄遁。

一九六五年五月敬擬抱石記。

鈐印：傅、不及萬一、一九六五

鑑藏印：星洲秋齋珍藏

註：羅桂祥博士，一九一〇生於梅縣三鄉鎮寨上村，港大畢業後加入仁生堂藥店及後更升任香港余東璇有限公司（也就是後來著名的中藥公司余仁生）的經理。希望為一般家庭提供一種廉價而蛋白質豐富的飲品，羅博士在一九四〇年創立香港登品有限公司，即維他奶國際集團有限公司的前身，更很快成為香港以致亞洲地區最知名品牌之一。他對中國藝術文化，尤其對宜興紫砂陶藝特別愛好。自五十年代起，他一直致力收集和保存各種茶具並於一九八一年慷慨將其陶瓷茶具藏品悉數捐贈香港市政局成立茶具文物館的其中一個展館——「羅桂祥茶藝館」。羅桂祥博士收藏眾多書畫名家藏品，包括張大千、吳冠中、傅抱石等。





Metamorphosis in Lingnan

In early 20th century, another wave of transformation of Chinese painting emerged in Guangzhou, another city that opened to foreign trade. Gao Jianfu, Gao Qifeng and Chen Shuren, who were later collectively known the Three Masters of the Lingnan School had studied paintings with Ju Lian and Ju Chao of the Geshan School of Painting of the late Qing Dynasty in their early years. The two Jus were traditional artists, who studied with Song Guangbao and Meng Jinyi who came from Jiangsu. The two Jus were devoted to the stylistic legacy of the Qing master Yun Shouping, tracing back to various masters of the Song and Ming Dynasties. They excelled in the depiction of flowers, birds, fish and insects, with Ju Lian also noted for painting figures and landscapes.

In addition to mastering traditional techniques, the two Jus also created their unique techniques in the diffusion and merging of ink, colours and powder in a naturalistic manner, producing the soft textures and appearance of flowers and other pictorial subjects. However, their influence on Gao Jianfu, Gao Qifeng and Chen Shuren were only confined to giving them basic training on the Chinese painting tradition in their early years.

Later the three artists went to Japan to study Japanese art, as represented in the works of Yokoyama Taikan, Takeuchi Seiho and Hishida Shunsō. In Japan, they were also exposed to Western art trends, painting theories and techniques. The three artists were revolutionaries, who participated in the revolutionary activities of Sun Yat-sen. Revolutionary ideas also impacted on their artistic cultivations and practices. After their return to China, their artistic styles drastically changed and they pioneered a revolution in traditional Chinese painting to establish “new Chinese painting”. Gao Jianfu in his *My View on Modern Chinese Painting* and other writing promoted sketching and painting from life, arguing that every subject could be employed as pictorial theme; Western and

Chinese painting styles could be blended, and techniques of shading, perspective and ambience building could be utilised. Artists should also focus on the social and educational functions of their works so the everyday viewer could understand and comprehend art easily. As a result, new subjects such as scenes of war, aircrafts and cannons appeared in their work. They stressed the importance of sketching from life, and their works of animals, birds, flowers exude the ambience of Japanese painting with freshness and a touch of realism. Together, they were collectively known as the founders of the Eclectic School or Lingnan School of Chinese Painting, and heralded as the Three Masters of the Lingnan School.

On the other hand, there were a group of active traditionalists, including Deng Fen, Huang Boye, Li Yanshan, Pan Dawei and others. They founded the Guihai Painting Co-operative (later Research Society of Chinese Painting) to preserve the essence of Chinese painting tradition. Deng Fen was one of the representative painters, who excelled in poetry, Cantonese opera music, calligraphy and painting. He was acclaimed for depicting ladies, deities, Buddhist figures, *luohans*, lotus and occasionally also painted animals. His treatment of brush work was meticulous and precise, colours subtle and lyrical in tone, and the facial expressions and postures of the figures were vivid and lively, showing the influence of tradition. Some of his works also conveyed a strong sense of modernity, such as depictions of literary gatherings of celebrities in modern fashion, symbolic figures of Zhong Kui to describe the suffering of people and social turmoil and Hong Kong sceneries, which reflected a traditional painter's response to current issues in the modern era. This group of traditionalists was involved in heated arguments with the painters of the Lingnan School on the issues of preservation and revolution of Chinese painting, a landmark in the development of modern Chinese painting in the 20th century.

嶺南蛻變

二十世紀初期，另一場革新國畫浪潮在另一最早通商的港口城市：廣州驟然而興。後被稱為「嶺南三傑」的高劍父、高奇峰、陳樹人均曾從學於晚清「隔山畫派」的居巢、居廉。二居是傳統畫家，受業於江蘇畫家宋光寶、孟覲乙而上溯清惲壽平以至宋明諸家，擅繪花卉禽鳥、魚蟲；居廉也擅山水、人物。在傳統筆墨上，他們也著重寫生，並創「撞水」、「撞粉」技法，以水粉色墨的自然渲染溶合來表現花卉的柔膩質感肌理。然而他們對高劍父、高奇峰、陳樹人的影響祇是三者早期風格的筆墨基礎和題材處理。

其後三人均遊學日本，竹內栖鳳、橫山大觀、菱田春草等東洋畫風於其有所啟發，他們也接觸到西方當代主義及繪畫理論和技巧。他們是積極的革命份子，參與孫中山的革命運動，而革命思想也瀰漫到其藝術理念之中。回國後三人畫風遽變，主張革新已落伍的傳統國畫，更要創立「新國畫」。正如高劍父在《我的現代國畫觀》及其他著作中主張寫生寫實，任何事物均可入畫，也可中西畫法交互使用，又注重技巧上的光影層次變化和經營氣氛；亦強調繪畫的社會教育功能，以令群眾也能瞭解和感觸藝術。是以他們的畫作中出現不少描繪戰爭場面、飛機大炮等。他們注重寫生素描，其動物、禽鳥、花卉畫作也富於表現現實清新意韻和反映東洋畫的氛圍。時人稱其為「折衷派」或「嶺南畫派」、他們也被譽為「嶺南三傑」。

另一方面，也有一批畫家堅持傳統，包括鄧芬、黃般若、李研山、潘達微等。他們組織了「癸亥合作畫社」（後改稱「國畫研究會」）以保存及發揚國畫傳統。鄧芬是代表畫家之一，詩詞、曲藝、書畫無不精擅。在繪畫上，他尤擅畫美人、仙佛、羅漢、荷花，間亦繪動物。其用筆細緻、設色妍雅、人物面相姿態生動，保留傳統精萃。然而他也著重素描寫生，一些畫作也具有現實意識，如描畫時人酬唱雅集場景、以傳統題材如「鍾馗」諷喻時局和香港景色等，反映傳統畫家對時代的回應。這批畫家曾一度與嶺南畫派就保留國粹和國畫現代化展開論辯，標誌著二十世紀國畫發展史上一個里程碑。



居巢
荔枝茉莉

JU CHAO (1811-1865)

Lychee and Jasmine

Fan leaf, mounted and framed, ink and colour on paper
19 x 53.5 cm. (7 ½ x 21 ¼ in.)
Inscribed and signed, with one seal of the artist
Dedicated to Cenlou
Dated summer, *bingchen* year (1856)
One collector's seal of Wu Ming
One collector's seal

設色紙本 扇面鏡框 一八五六年作
題識：人間何處境清涼，畫舫珠娘荔子鄉；
最是不孤香色味，枝枝紅亞舵樓旁。
丙辰（1856年）夏日寫此為岑樓道兄法鑒。
梅生居巢。
鈐印：梅生
鑑藏印：星洲秋齋珍藏
澳門著名收藏家吳鳴鑑藏印：挹翠閣



居廉
春色爛漫

JU LIAN (1828-1904)
Spring Blossoms

Fan leaf, mounted and framed, ink and colour on paper
18.6 x 54 cm. (7 3/8 x 21 1/4 in.)
With one seal of the artist
One collector's seal of Zhang Jiamo
One collector's seal

NOTE: Zhang Jiamo (1830-1887) was the nephew of Zhang Jingxiu, has followed his uncle along with retainers and artist Ju Lian and Ju Chao until they returned to Dongguan in 1856. Zhang and the Ju brothers had a very close relationship.

設色紙本 扇面鏡框
鈐印：古泉
鑑藏印：星洲秋齋珍藏
張嘉謨鑒藏印：慎餘室讀畫印

註：張嘉謨（1830-1887），字鼎銘，張敬修侄，一直隨其左右，襄理各類事務。叔侄二人皆雅好藝事，張敬修為官桂林時聘居巢、居廉兄弟至廣西擔任幕僚，政務餘暇共研繪事，一八五六年張氏歸里，兄弟，二居復隨之東莞可園為清客。張嘉謨乃可園少主人，於繪事上則請益於二居，關係亦友亦師，甚為微妙。



陳樹人
桃花帶雨濃

CHEN SHUREN (1883–1948)

Peach Blossoms in the Rain

Hanging scroll, ink and colour on paper
113.5 x 39 cm. (44 7/8 x 15 3/8 in.)
Entitled, inscribed and signed, with one seal of the artist
Dated thirtieth year (of the Republic, 1944)
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.50–51.

設色紙本 立軸 一九四四年作

題識：桃花帶雨濃。

李謫仙詩意。

卅三年（1944）小春，陳樹人寫於渝洲西山。

鈐印：樹人六十以後之作

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第50–51頁。



高奇峰
丹崗棲鳳

GAO QIFENG (1889–1933)

White Phoenix

Scroll, mounted and framed, ink and colour on paper
145.5 x 64 cm. (57 ¼ x 25 ¼ in.)
Signed, with two seals of the artist
One collector's seal

PROVENANCE:

Lot 796, 25 May 2009, Fine Chinese Modern Paintings, Christie's Hong Kong.

EXHIBITED:

New York, The Metropolitan Museum of Art, An Exhibition of Paintings By Kao Weng and Chang K'un-I, 21 March–23 April 1944.

Hong Kong, Museum of Art, *The Art of Gao Qifeng*, 27 November 1981 – 17 January 1982.

Taipei Fine Arts Museum, *Overseas Collection of Ling Nan School Painting - The Paintings of Kao Chi-Feng*, 25 March – 25 May 1986.

LITERATURE:

Exhibition Catalogue, Paintings By Kao Weng and Chang K'un-I, Metropolitan Museum of Art, New York, 1944, p.13.

Exhibition Catalogue, *The Art of Gao Qifeng*, Museum of Art, Hong Kong, 1981, p.91, pl.46.

Exhibition Catalogue, *The Paintings of Kao Chi-Feng*, Taipei Fine Arts Museum, 1986, p.21.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp. 68–71.

設色紙本 鏡框

款識：奇峰。

鈐印：奇峰畫印、高崙

鑑藏印：星洲秋齋珍藏

來源：香港佳士得，中國近現代畫，2009年5月25日，編號796。

展覽：“高崙與張坤儀畫展”，大都會美術館，紐約，1944年3月21日–4月23日。

“高奇峰的藝術”，香港藝術館，1981年11月27日–1982年1月17日。

“嶺南畫派海外收藏展—高奇峰畫集”，臺北市立美術館，1986年3月25日–5月25日。

出版：《高崙與張坤儀畫展》(展覽圖錄)，大都會美術館，紐約，1944年，第13頁。

《高奇峰的藝術》(展覽圖錄)，香港市政局，1981年，第91頁，圖版46。

《高奇峰畫集》(展覽圖錄)，臺北市立美術館，1986年，第21頁。

《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年10月，第68–71頁。



高劍父
秋林野渡

GAO JIANFU (1879-1951)

Pier under Autumn Tree

Scroll, mounted and framed, ink and colour on paper
91.3 x 20.8 cm. (36 x 8 ¼ in.)
Signed, with one seal of the artist
One collector's seal

LITERATURE:

Creating New Image: Selection of Paintings from Three Lingnan Masters, Hong Kong University, Guangdong
Painting Academy, December 2010, p. 49, pl. 36.

設色紙本 鏡框

款識：劍父。

鈐印：高崑

鑑藏印：星洲秋齋珍藏

出版：《別開新樣—嶺南三杰書畫作品選》，香港大學饒宗頤學術館，廣東畫院，2010年12月，第9頁，
圖版36。



鄧芬

梅柳渡江圖

DENG FEN (1894–1964)

Crossing the River

Hanging Scroll, ink and colour on paper
122 x 84 cm. (48 x 33 1/4 in.)
Inscribed and signed, with three seals of the artist
Dated New Year's eve, *wuyin* year (1938)
Further inscribed by Qimeng, with three seals
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.76–77.

設色紙本 立軸 一九三八年作

題識：戊寅（1938年）除夕畫梅柳渡江春句似蔭民二十八兄盧先生雅屬，曇殊芬。

鈐印：鄧芬、從心先生、二不居士

啟蒙題識：曇殊鄧芬先生以擅寫人物仕女花卉著稱，山水則較為罕見。

此梅柳渡江圖信手拈來，別饒佳趣。

大千居士譽鄧氏為現代嶺南第一畫家，信然。

己丑（1949年）大暑宗室啟蒙揮汗並識。

鈐印：清宗室、啟蒙、愛新覺羅啟蒙鑒賞

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第76–77頁。



